Organ transplantation is a medical innovation that has offered the potential to enhance and save lives since the first successful procedure in the 1950s. Subsequent developments in scientific knowledge and advances in surgical techniques have allowed for more efficient and refined procurement, minimal surgical complications, and increased success rates. However, procedures such as organ transplantation raise questions about the nature of our relationship with our own bodies; about our embodiment and personal and corporeal identity.

This book is comprised of academic essays, personal reflections, and creative writing from researchers and artists involved in an ongoing collaborative art-science project about the experience and culture of heart transplantation. The writings and reflections included present an account of what it means to inhabit a body and define oneself in relation to it, including complex identity formations, as well as clinical and private spaces.

The uniqueness of this volume consists in the authors' aim of connecting the specific experience of heart transplantation to the more widely shared experience of relating to the world and one another through the body's physical, perceived, and imagined boundaries. Such boundaries and the community they help to form are deeply affected by the way we are marked in society, our personal and cultural narratives, and the stories we tell ourselves about our relationships with our bodies as we navigate through them.

Following the discussion initiated by contributor Margrit Shildrick, this book contributes to the field of inquiry of the phenomenon of embodiment and inter-corporeality, the growing body of literature emerging from collaborative art-science research projects, and the wider area of disability studies. This book will be of particular interest to those with personal, scholarly, and creative interests in the experience of transplantation, or in broader social and cultural concerns.

Tammer El-Sheikh is an Art Historian at York University in Toronto. His research and writing have centred on the topic of identity in the writing of art history and contemporary art. His doctoral research focused on Pan-African-American critic Edward Said's contribution to the field of identity, with a particular focus on the question of colonial and post-colonial identity. His writing and scholarship have appeared in the journals ARTMargins and Arab Studies Journal, in the magazine Canadian Art, and in the contemporary art project website (www.vernonpress.com). He has also taught courses on the History of Art and on the Visual and Performing Arts at Concordia University.

This book, along with the Hybrid Bodies project, began in 2015, with the writing of the Hybrid Bodies artists and researchers appearing in a catalogue published by the Faculty of Fine Arts at Concordia University.