Gothic Hybridities: Interdisciplinary, Multimodal and Transhistorical Approaches

Tuesday: July 31st:
Registration (ALL DAY) – Business School Stalls

*Welcome Speeches and Wine Reception at Manchester Art Gallery* (Early evening)

Evening activities:
*PGR social event* - SEPARATE TICKETED EVENT
*Twilight walking tour* - SEPARATE TICKETED EVENT

Wednesday: August 1st
Session 1: 09:00-10:30 am
Panel 1a: Frankenstein's European Sources
Chair: Dale Townshend
1. The Creative Grotesque: Dantesque Allusion in Frankenstein – Alison Milbank, Nottingham University
2. Mary Shelley’s Quixotic Creatures: Cervantes and Frankenstein - Christopher Weimer, Oklahoma State University
3. Cobbling the ‘German Gothic’ into Frankenstein: Mary Shelley’s Waking Nightmare and Fantasmagoriana - Maximiliaan van Woudenberg, Sheridan Institute of Technology

Panel 1b: Gothic Homes, Gothic Selves
Chair:
1. As Above, So Below: Attics and Basements as Gothic Sites in Stir of Echoes (1999) and The Skeleton Key (2005) - Laura Sedgwick, University of Stirling
2. “In These Rotting Walls”: Redefining the Gothic in Guillermo del Toro’s Crimson Peak - Shannon Payne, University of British Columbia, Canada.
3. A Witch Hunt in a Haunted House: The VVitch as a Haunted House Film - Chiho Nakagawa, Nara Women’s University, Japan

Panel 1c: Ruskinian Gothic and Twenty-First-Century Technology
Chair: Rachel Dickinson
1. Digital Ruskin Paradigms - Anuradha Chatterjee, Cracknell and Lonergan Architects, Sydney
2. ‘The Nature of Gothic’ and Digital Communication’ - Judith Ramsay, Manchester Metropolitan University
3. Ruskin and Digital Handwork – Andrew Crompton, Liverpool School of Architecture

Panel 1d: Contemporary Representations
Chair: Jennifer Richards
1. Devouring Bodies in (sub)liminal spaces: the Visuality of the Cannibal in Late Capitalist, Gothic cultures – Beccy Kennedy, Manchester Metropolitan University
2. ‘Once your sacrifices are made, is there no end? Are you leashed until the day you die?’: Hybrid horrors and physical hauntings in contemporary depictions of the soldier – **Lauren Nixon**, University of Sheffield

3. Miles away from Screwing? The Queer Gothic Child in John Harding’s *Florence and Giles* – **Robyn Ollett**, Teesside University

**Panel 1e: The Gothic Before 'The Gothic'**
**Chair: James Uden**
1. Seneca and the Gothic – **Lizzie Carr**, Cambridge University
2. ‘In the tyme of Arthore’: Heritage, Haunting and Horror in the Middle English *Awntyrs off Arthure* – **Charlotte Kennedy**, University of St Andrews

**Panel 1f: Gothic Dolls**
**Chair: Sandra Mills**
1. Plastic Fear: Eerie Affect and the Isla de las Muñecas - **Thomas Stuart**, Western University
2. Creepy Cute - **Karen E. Macfarlane**, Mount Saint Vincent University
3. Carlos Fuentes’ “The Doll Queen” and the transgressive presence of the past - **Antonio Alcalá González**, Tecnológico de Monterrey, Mexico City
4. My Melancholy Babies - **Steven Bruhm**, Western University

**Panel 1g: Rethinking the Early Gothic**
**Chair: Holly Hirst**
1. Traversing the Landscape: The Empowerment of Women and Nature in *The Mysteries of Udolpho* - **Alexandra Wagstaffe**, The University of Northern British Columbia
2. Illustration in the English Gothic novel: the curious case of Matthew Lewis’s *The Monk* - **David A. Wiggins**, Uppsala, Sweden
3. The Tragic Gothic: Nietzsche’s *Birth of Tragedy* and the early Gothic Novel - **Jeffrey Achierno**, San Francisco State University, USA

**Panel 1h: The United States: Salem/Satan**
**Chair: Bridget Marshall**
1. The Witchcraft Delusion after 200 Years: Salem in the *New England Magazine* – **Charles Crow**, Bowling Green State University
2. The Uses of Tituba in American Gothic - **Dara Downey**, Trinity College, Dublin
3. “Another Man’s Memories”: Guilt, Subjectivity and Satanic-Panic in the American Gothic Noir Film – **Charlotte Gough**, Independent

**Panel 1i: Digital 'Ghosts'**
**Chair: Xavier Aldana Reyes**
1. Rendering the Ghost: Towards a Digital-orientated Ontology – **Kerry Dodd**, Lancaster University
2. The Evolution of Apparitions: The Ghost, Spectre, and “Cybernetic Ghost” - **Jongkeyong Kim**, Texas Christian University
3. Anonymous Gothic – **Neal Kirk**, Lancaster University

**Panel 1j: Gothic Aesthetics, Gothic Style: Hybridisations on Television**
**Chair: Sarah Ilott**
1. Antigone in Upside Down: Pathologies of the State as Gothic Terror in *Stranger Things* – **Dipsikha Thakur**, University of Virginia
2. We pound people with nice. "To death.": The Gothic Gloss of HBO's *Big Little Lies* – **Lauren Randall**, Lancaster University
3. Women’s Suffrage and Gothic Hybridisation: Charles Dickens, M.E. Braddon and BBC’s *Sherlock* – **Meyrav Koren-Kuik**, Tel Aviv University

**Panel 1k: Medical Humanities: Biopolitical Perspectives**

**Chair:** Linnie Blake

1. *Frankenstein* in Baghdad: Critical Posthumanism and the Gothic Arabesque – **Barry Murnane**, Oxford University
2. Clinical Labour in the Grey Zone: the biopolitics of transplant horror in Manjula Padmanabhan’s *Harvest* – **Sara Wasson**, Lancaster University
3. Genre Hybrids: Dr Culverwell and the Gothicized Foreskin – **Royce Mahawatte**, Central St. Martin’s

**Panel 1l: Female Gothic on the Screen**

**Chair:** Heather Petrocelli

1. Reviewing Feminist Gothic: Film Critics, Gendered Audiences and the Opinion Economy – **Katherine Farrimond**, University of Sussex
2. Contemporary Gothic: Female Agency in *Crimson Peak* and *Lady Macbeth* - **Inés Méndez Fernández**, University of Oviedo
3. The Company of Witches: Disney's *Maleficent* and Gothic Feminist Rewritings of Fairy Tales – **Dorothea Schuller**, Georg-August-Universität Göttingen
4. "Birds are not aggressive creatures": Refiguring Hitchcock's film *The Birds* as 'Women's gothic’ - **Hildy Miller**, Portland State University

**Panel 1m: Gothic Intersections I: Music and Aesthetics**

**Chair:** Matt Foley

1. Oscar Wilde’s aesthetic gothic in contemporary popular music: David Bowie, Morrissey and *The Picture of Dorian Gray* – **Pierpaolo Martino**, University of Bari
2. The Gothic Intersections of Stevie Nicks – **Victoria Amador**, Independent
3. From Protest to Post-Punk: the Degothicization of “Strange Fruit” - **Leila Taylor**, The New School for Social Research, New York

*Coffee and Refreshments* 10:30-11:00am

**Session 2: 11:00-12:30pm**

**Panel 2a: Writing and Adapting *Frankenstein***

**Chair:**

2. To form another being: ‘Syncing’ class, gender, and identity in *Frankenstein’s* ‘hybrid’ women – **Kathleen Hudson**, Anne Arundel Community College
3. Adaptations of monstrous ‘liveness’ in contemporary theatrical representations of Mary Shelley’s *Frankenstein* – **Kelly Jones**, University of Lincoln
4. The “Modern Myth” and Humanization: Adaptations of Mary Shelley’s *Frankenstein; or, The Modern Prometheus* – **Kaylee Henderson**, Texas Christian University

**Panel 2b: Neo-Victorian Film**

**Chair:**

1. Gothic revivals – Victorian Music Halls, mystery and murder in Juan Carlos Medina’s *The Limehouse Golem* - **Nora Olsen**, Independent
2. The Darkest Mirror: The Uncanny Gothic Double in Hollywood’s Neo-Victorian Gothic Film Cycle 1939-45 - Carolyn King, Independent
3. Gothic Magic: The Prestige - Katharina Rein, Bauhaus University Weimar/Humboldt University Berlin

Panel 2c: Ruskin and the Gothic Revival
Chair: Anuradha Chatterjee
1. Gothic Hybridities: the Gothic interior in the 19th century home - Alizée Cordes, Université Clermont-Auvergne, Clermont-Ferrand
2. Ruskin and the ghostly memories of cloth: ‘a ghost in a green silk gown’ - Rachel Dickinson, Manchester Metropolitan University

Panel 2d: Modern and Contemporary English Writing: Gothic Spaces and Dark Futures
Chair: Sorcha Ni Fhlainn
1. The Gothic Landscapes of James Herbert - Simon Brown, Kingston University.
2. Not really now not any more: Alan Garner, folk horror and the present - Timothy Jones, University of Stirling.
3. Evil, transgression and excess in William Blake and Alan Moore - Cecilia Marchetto, University of Santiago de Compostela, UK.

Panel 2e: Wrecking the Gothic: Postcolonial Gothic and Materialist Critique
Chair:
1. Rethinking Postcolonial Gothic: The Soucouyant as New Monster for the New Millennium – Sarah Ilott, Manchester Metropolitan University
2. Rethinking Postcolonial Gothic: Towards an Anti-Imperial Aesthetics of the Millennial Present - Rebecca Duncan, University of Stirling

Panel 2f: Gothic Monsters in Children’s and YA Fiction
Chair: Teresa Fitzpatrick
1. Zom-body to love: Young Adult Zombie Fiction and the (not so) Monstrous Other – Natalie Dederichs, University of Bonn
3. Gothic Revamped: From Timeworn Legend to 21st-Century YA – Nancy Schumann, Independent

Panel 2g: Romanticism and the Gothic
Chair: Holly Hirst
1. The Gothic-Romantic Hybridity of Mary Robinson’s Lyrical Tales - Jerrold E. Hogle, University of Arizona, USA
2. A Place to Call Home: Gothic, Identity, and the Tortured Body in Lord Byron’s The Prisoner of Chillon - Elli Karampela, University of Thessaloniki, Greece.

Panel 2h: The United States: Gothic Objects/Gothic Subjects
Chair:
1. The Gothic Author as Gothic Subject in 19th-Century American Criticism – Ellen Bulford Welch, Sheffield University
2. The Hybridisation of the Marvellous and the Real: The Style of Plurivalent Ambiguity in Poe’s Gothic Tales – Janet Chu, University of Stirling
3. The American Gothic and the Carnivalesque in Something Wicked This Way Comes - Jamil Mustafa, Lewis University

Panel 2i: Literary Adaptation in Gothic Games
Chair: Dana Alex
1. Fiction at Play: Literary Gaming and Gothic Embodiment – Anthony Mandal, Cardiff University
2. Playing the Intercorporeal: Frankenstein’s Legacy for Games – Tanya Krzywinska, Falmouth University
3. The beauty of the dream vanished, and breathless horror and disgust filled my heart: Bloodborne and the Etymology and Evolution of the Human – Dawn Stobbart, Lancaster University

Panel 2j: Neoliberal States and Selves on Television
Chair: Linnie Blake
1. Some Want to Watch the World Burn, Others Cannot Bear to Look: Revolution as Psychological Horror in Mr. Robot – David McWilliam, Keele University
2. “I hacked what’s left of her”; Costuming the limits of Neoliberal Selfhood and Spectrality in Westworld – Steph Mulholland, Manchester Metropolitan University
3. “It’s Beautiful;” Wildean Gothic Aesthetics and The Poison of Influence in NBC’s Hannibal – Jacqueline Elliott, University of Florida

Panel 2k: Medical Humanities: Hybridities, Domesticity
Chair: Sara Wasson
1. When did the New Death Become New? Undead Hybrids and the Gothicisation of Medical Humanities – Mattia Petricola, University of Bologna / University of Paris-Sorbonne
2. ‘Women Who Can’t Seem To Get Out Of The House’: A case study of Irish contemporary Gothic art – Tracy Fahey, Limerick School of Art and Design
3. It’s fucking Darwin doing his thing’: vampire-zombie hybridity in Charlie Huston’s Already Dead – Julian Wingfield, University of Hertfordshire

Panel 2l: Female Gothic on the Page
Chair: Sue Zlosnik
1. The Female Gothic in George R. R. Martin’s The Songs of Ice and Fire - Györgyi Kovács, Eötvös Loránd University
2. Women under Threat in the Wilderness: Frightening Idylls in American Gothic – Eleftheria Tsirakoglou, Aristotle University of Thessaloniki
3. Blurring the Boundaries: Uncanny Artwork and Female Homoerotic Desire in Vernon Lee’s Supernatural Tales – Pichaya Waiprib, University of Exeter
4. The Devil Made Me Do It: The Corrupted Females in Charlotte Dacre’s Zofloya, or The Moor - Sean Sloan, Bath Spa University

*Lunch (provided)* 12:30-2:00pm
*LARP event* (Special Collections, Library) – SEPARATE TICKETED EVENT

Keynote 1: 2:00-3:00pm

*Coffee and Refreshments* 3:00-3:30pm
Session 3:30-5:00pm
Panel 3a: *Frankenstein’s Afterlives*
Chair: Paulina Palmer
1. *Frankenstein* across media: from Mary Shelley’s novel to a music video clip, the influence of Gothic literature upon contemporary popular culture - **Céline Rodenas**, Independent
3. Scorched Earth: Culture and Identity through the monsters of Helene Wecker’s *The Golem and the Djinni* – **Kate Harvey**, University of Stirling

Panel 3b: Contemporary Screen Gothic
Chair: Xavier Aldana Reyes
1. Art-House Gothic Cinema - **Stacey Abbott**, Roehampton University
2. The Nightmares of Presence in *Crimson Peak* - **Ann Davies**, University of Stirling
3. Turn of the Century Monsters on Screen: Vampires Versus Zombies - **Gilles Menegaldo**, University of Poitiers

Panel 3c: Monsters and Freaks
Chair: Emma Liggins
1. Man Monsters and Bearded Ladies: Gothic Rhetoric and Transgender Bodies – **Ardel Haefele-Thomas**, City College of San Francisco
2. ‘The hideous form… changing and melting before your eyes’: The Beautiful Monster as Gothic Hybrid – **Rachael Taylor**, Teesside University

Panel 3d: Haunted Spaces in American Gothic
Chair: Jamil Mustafa
1. Deadfall Hotel: The Bastard Child of The Overlook - **Kerry Gorrill**, Manchester Metropolitan University, UK
3. The Misrepresentation of Female Heroines in Edgar Allan Poe’s “The Fall of the House of Usher” (1839) and Henry James’ The Turn of the Screw (1898) - **Amatou Allah Soumeya Slimani**, University of Northampton, UK

Panel 3e: Boundary Kingdoms: Gothic Shorelines and Oceans
Chair:
1. Mould ships and fungal islands: mycology, ecoGothic and William Hope Hodgson’s ‘doubtful beings’ - **Emily Alder**, Edinburgh Napier University
2. Getting Wrecked with the Victorians: Shipwreck as Gothic Metaphor – **Joan Passey**, University of Bristol
3. The gothic coast: ecotonal borderlands in contemporary gothic – **Jimmy Packham**, University of Birmingham

Panel 3f: YA Fiction: Gothic heroes and heroines
Chair:
1. Stitched and Knitted Together: Abjection and the Hero’s Body - **Meghanne Flynn**, University of Cambridge, UK
2. Red Vengeance: Marvel YA novels and the Gothic - **Malgorzata Drewniok**, University of Warwick, UK.
Panel 3g: Gothic Voices: Archive and Text
Chair:
1. Theorizing Gothic Dysfluencies: Acousmatic, Uncanny, Abject, Surplus – Daniel Martin, MacEwan University
2. Gothicising the Voices of Madness: Hybridising Auditory and Textual Delusions – Ben Noad, University of Stirling
3. ‘Melmoth spoke very slowly and very softly’: Sound Devices in Charles Maturin’s Melmoth the Wanderer – Maria Parrino, University of Venice

Panel 3h: The United States: Race, Space and Money
Chair: Linnie Blake
1. The Hybrid (Gothic) Categories of Manifest Destiny – Jose Manuel Correoso Rodenas, University of Castilla-La Mancha
2. Racial Identity and the Gothic in The Life of William Grimes, the Runaway Slave, Written by Himself – Jessica Jacquel, Universite Montpelier 3
3. Gothic Value: Monstrous Capitalism and Financial Fear in American Gothic Fiction – Amy Bride, University of Manchester

Panel 3i: Ludic Adventures in the Gothic
Chair: Chloe Germaine Buckley
2. Fission Mailed: Ludic Language in the Gothic Digital Game – David Langdon, Independent
3. Hidden Objects and Ghostly Adventures: Gothic Gaming and the Ravenhearst HOPA Series – Hannah Priest, Manchester Metropolitan University

Panel 3j: Neo-Victorianisms on Television
Chair: Stephanie Mulholland
2. Is Gothic “OntoPower”-ful? The Case of the Penny Dreadful Series and the Intervention in the Emergence of Life – Luisa Grivalja, Universidad de las Américas Puebla

Panel 3k: Medical Humanities: Gothic Bodies
Chair:
1. Monsters from the Lab and Molecular Ethics: the revenge of Casshern’s Neo-sapiens (Kiriya, 2004) – Anna Powell, Manchester Metropolitan University
2. The Gothic Albino: A Brief Cultural History of Gothic Whiteness – Nowell Marshall, Rider University, New Jersey

Panel 3l: Anthropocene and Catastrophe
Chair:
1. “A Horror of the Anthropocene”: Defining Ecohorror – Emily Bourke, Trinity College, Dublin
2. Can you imagine what America would have been like if the federal government slammed on the brakes every time some paranoid crackpot cried “wolf” or “global warming” or “living
dead”?': The EcoGothic Implications of Max Brooks’ World War Z – William Hughes, Bath Spa University
3. Margaret Atwood’s MaddAddam Trilogy and Gothic Representations of Climate Change through Pandemic Narratives - Andreea Ros, Manchester Metropolitan University

Panel 3m: International Gothic Film I
Chair: Sarah Ilott
1. The Jinns of Pakistan: Imagining the Gothic in the Pakistani Screens – Momina Masood, University of the Punjab
3. Neoliberal Turkish Gothic: Urban Anxiety, Authoritarianism and National Trauma in Ceylan Özgün Özçelik’s Inflame - Tuğçe Biçakçi Syed, Lancaster University

Evening Activities:
*BBC Philharmonic Concert at Stoller Hall* - SEPARATE TICKETED EVENT
*Twilight walking tour* - SEPARATE TICKETED EVENT

Thursday: August 2nd
Session 4: 09:00-10:30am
Panel 4a: Daughters of Frankenstein
Chair: Andreea Ros
1. The Aborted Bride: Female Zombies and Denied Monstrosity – Kelly Gardner, University of Stirling
2. A Posthuman Out of Time: Why Frankenstein’s Female (Feminist?) Monster Had to Die – Patra Dounoukos, Montreal University
3. Daughters Into Wives: Gothic Economies of Exchange in Ex Machina and Frankenstein – Irene Fizer, Hofstra University

Panel 4b: Gothic Hybridity on Screen I:
Chair: Holly Hirst
1. Genre Mixing: Into the Woods as Gothic Fairy Tale - Alexandra Lykissas, Indiana University of Pennsylvania
2. Cannibalism Fact and Fiction: Archaeology versus Bone Tomahawk - Madelyn Schoonover, University of Nebraska-Lincoln
3. ‘Abbot and Costello Meet the… Gothic?: Vaudeville, Comedy and the Grotesque’ - Sunday Swift, Independent

Panel 4c: 19th Century Genre Fiction
Chair: Emma Liggins
1. Voice of Reason, Voice of Faith: Conflicting Discourses in R. S. Hichens’s How Love Came to Professor Guildea - Anastasia A. Lipinskaya, Saint-Petersburg State University
2. Social criticism through Gothic in Gaskell’s works - Blanca Puchol Vázquez, Universidad Internacional de la Rioja (UNIR)
3. Uses and Transformations of the Gothic in Catherine Crowe’s Fiction - Mariaconcetta Costantini, G. d’Annunzio University of ChietiPescara

Panel 4d: Gothic Writing, 1970-1985: From Horror to Cyberpunk
Chair: Ashley Darrow
1. Faith and the Fear of Death: William Peter Blatty’s The Exorcist and Vatican II - Alexandra Stephenson, Bath Spa University
2. Gothic Histories in Stephen King’s IT: The Difference Between World and Want - Erin Mercer, Massey University
3. Transformation of Identity: examining neural plasticity in William Gibson’s cyberpunk novel Neuromancer - Dana Alex, Kingston University

Panel 4e: Hispanic Gothic
Chair: Enrique Ajuria Ibarra
1. Women’s Roles and the Gothic in Nineteenth-Century Latin America through the Romantic Fiction of Luisa Pérez de Zambrana and Juana Manuela Gorriti – Emily Joy Clark, Sonoma State University
2. Abject pleasures: feminism and the figure of the lesbian vampire in Cris Pavón’s novel Sangue 12 – Lorena Lópes-López, Bangor University
3. Predators and Parasites. Insects in Contemporary Mexican Literature – Anna Reid, Universidad Autónoma del Estado de Morelos

Panel 4f: Gothic Fairy Tales
Chair: Chloe Germaine Buckley
1. Gothicising the Fairy Tale: Monstrous Cinderellas in Angela Carter and Ali Shaw – Carina Hart, University of Nottingham, Malaysia Campus
2. Out of the Nursery into the Woods: Fairies in Twenty-first-Century British Media – Joan Ormrod, Manchester Metropolitan University

Panel 4g: Gothic Sound
Chair: Dale Townshend
1. (In the) Dark: The Gothic Themes of BBC Radio Drama - Leslie McMurty, University of Salford
2. Psycho-analysis and beyond: Ventriloquism, the Gothic Novel and Intermediality – Matt Foley, Manchester Metropolitan University
3. ‘In the beginning is the signal’: transmission and the subject in Gothic (re-)mediation – Brian Baker, Lancaster University

Panel 4h: The United States: Gender and Sexuality
Chair: Sue Zlosnik
1. The Myth of Heterosexuality in Gothic American Fiction – Lawrence Mullen, Arcadia University
2. The Nocturnal Gothic in American Women’s Short Stories – Sarah Cullen, Trinity College, Dublin
3. Shirley Jackson In (and Out of) American Gothic – Robert Lloyd, Cardiff University

Panel 4i: Gothic Revisited: Rewritings of the Genre and New Perspectives in the Media
Chair: Alicia Edwards
1. Parodying the Parody: Gothic Traces in Vera Nazarian's Supernatural Austen literary adaptations – Maria Morán-Sánchez, University of Salamanca
2. Bad Blood: Traces of the Gothic in the Occult Fiction of Florence Marryat and Pauline Hopkins – Clara Contreras-Ameduri, University of Salamanca
3. Gothic Noir: Spiritualism and the Haunting Past in Dolores Redondo’s Baztan Trilogy – Miriam Borham-Puyal, University of Salamanca

Panel 4j: Sexuality and Gender on Television
Chair:

1. *The Exorcist* on TV – Mairead Casey, National University of Galway
2. “Now I Walk Up and Down This Street, Me and the Boys in the Water”: Gothic Queerness in Russell T. Davies’s *Cucumber* – Megan Fowler, University of Florida
3. Vexed Vessels: Gothic Fertility and Transmedial Hybridity in *The Handmaid’s Tale* – Elizabeth Mullen, Université de Bretagne Occidentale

Panel 4k: 1890-1930: Haunted Texts, Sites and Histories
Chair: Matt Foley

1. The Rapture of Old Houses: Decadence and the Gothic in Vernon Lee’s Italian ghost stories – Emma Liggins, Manchester Metropolitan University
2. Voicing the anxieties of “the haunted decade” in women’s war fiction – Nihad Laouar, Canterbury Christ Church
3. M.R. James and the Ghosts of War: 'A Warning to the Curious' – Andrew Smith, University of Sheffield

Panel 4l: Ecogothic Perspectives
Chair:

1. ecoGothic Hybrids: Plant Monster Fiction – Teresa Fitzpatrick, Manchester Metropolitan University
2. Gothic Eco-Burial: Rot and Recycle – Laura Kremmel, South Dakota School of Mines & Technology
3. The human hybrid: an ecocritical approach to the animal within in fin-de-siècle gothic fiction – Aurora Murga Aroca, Complutense University of Madrid

Panel 4m: Television Bodies
Chair: Sorcha Ní Fhlainn

1. And Man Forever Traded Away Wonder for Reason: Unruly Bodies and the Nuclear Enlightenment in Daniel Knauf’s *Carnivàle* – Helena Bacon, University of East Anglia
2. ‘We Are All Freaks!’: Simulation and Erasure of the Freak Body in *American Horror Story: Freak Show* – Rebecca Gibson, Lancaster University

*Coffee and Refreshments* 10:30-11:00 am

Session 5: 11:00-12:30 pm
Panel 5a: Frankenfictions
Chair:

1. The Gothic Revival: A Frankenstein Metaphor – Kayleigh Quinn, University of Winchester
2. Frankenfictions: Historical Remix as a Gothic Mode – Megen de Bruin-Molé, University of Southampton

Panel 5b: Folk Horror/Post Horror/Labelling Horror
Chair: Heather Petrocelli
1. It’s Alive: Does the contemporary gothic film exist? - **Stephanie Cain**, Liverpool John Moores University
2. Gothic, Folk, and Post: Labels and Value in Horror Cinema – **Matt Denny**, Warwick University
3. Ticking the box: the impact of labels on the narrative of *Let the Right One In* – **Amber Huckle**, Bath Spa University

Panel 5c: Penny Bloods, Newgate and Horror
Chair: Jonathan Greenaway
1. “Leaving No Taste Behind: Early Penny Bloods” - **Celine Frohn**, University of Sheffield
2. Reconsidering the “Dreadful” in *Sweeney Todd* and the Victorian Penny Press - **Samantha Morse**, University of California

Panel 5d: Screening the American Gothic: Film Noir, Melodrama, and Horror
Chair:
1. Gothic Masculinity on the Margins of 1950s Suburban Melodrama: Bigger Than Life - **Steffen Hantke**, Sogang University
2. I’m Ready for My Close-Up: The Horror of Faded Stardom in Billy Wilder’s *Sunset Boulevard* - **Harriet Fletcher**, Lancaster University
3. Michael Myers and the Erotics of Loss: Gothic Familial Dysfunction in the 20th-Century Imagination - **Catherine McCrary**, Boston University

Panel 5e: Hybrid Gothic Forms
Chair:
1. Epistolary Gothic Framing: Challenging Epistemic Violence in International Relations Writing – **Kathryn Starnes**, Manchester Metropolitan University
2. Twitch Gothic: How theory, form and genre collide in the Australian Gothic – **Yvette Harvey**, RMIT University
4. Gothic/Fantastic: a comparative metacritic – **Valentin Trabis**, Université Paris-Sorbonne

Panel 5f: Outsiders in YA Gothic
Chair:
1. Outcasts in Oz: Representations of Adolescence in the Australian Gothic - **Adam Kealley**, Curtin University, Western Australia, and The University of Aberdeen
2. “Make me your villain”: The Supernatural Other in Young Adult Gothic Fairytales - **Meriem Rayen Lamara**, University of Northampton

Panel 5g: Gothic Ethics and Theo-Aesthetics
Chair: James Uden
1. The theo-aesthetics of the early British Gothic – **Holly Hirst**, Manchester Metropolitan University
2. Solamen miseris socios habuisse doloris: Marlovian Demons in Gothic Literature – **Amy Jackson**, University of Sheffield.

Panel 5h: Symbols Representing a Monster: Lovecraftian Mythos in Modern Adaptations
Chair: Chloe Germaine Buckley
1. Ways of Knowing the Unknowable in Lovecraft and "The Call of Cthulhu" – Megan Bruening, Lehigh University
2. War of the Words: The Hypertextual Adaptation of Lovecraft’s “The Call of Cthulhu” - Kyle Brett, Lehigh University

Panel 5i: Transmedia and Hybridisation
Chair: Daniel Escandell-Montiel
2. 'The Story Goes, You Fall in Love with a Monster and Then They Stop Being All Monstery': Carmilla the Web Series as Postmodern, Hybrid Gothic – Pnina Moldovano, Tel-Aviv University
3. All that We're Told: In the Eternal Shadow (within Shadows) of the Hypernormal, Worldwide – Nicholas van der Waard, Manchester Metropolitan University

Panel 5j: Slippages in Time
Chair: Alicia Edwards
1. Gothic and the past: The painted past: Gothic portraits in the Woman-in-Jeopardy Film – Tamar Jeffers McDonald, University of Kent
2. Gothic in the Present: The Haunted Housing Estate in the Hoodie Horror Cycle – Katerina Flint-Nicol, University of Kent
3. Gothic for the Future: Science fiction, synthespians and special effects – Frances A. Kamm, University of Kent

Panel 5k: Medical Humanities: Gothic Psychiatry
Chair: Linnie Blake
1. The Beast Within: Exploring the gothicisation of dissociative identity disorder in American fiction and psychiatry – Vicki Madden, University of Edinburgh
2. Bats in the Belfry: The Demonization of Mental Illness in ‘The Croglin Vampire’ - Chelsea Eddy, Lancaster University
3. Iconic Madwomen: Gothic, Gender and Psychiatric Disability in Louisa May Alcott’s “A Whisper in the Dark” - Karyn Valerius, Hofstra University

Panel 5l: Contemporary Vampires
Chair:
1. ‘There can be no such union...to speak of it is heresy,’: Vampire-Werewolf Hybrids in Post-Millennial Gothic Fiction and Film - Carys Crossen, University of Manchester
2. Corsets, Airships and...Vampires? Hybrid Monstrosity in Steampunk/Gothic Texts - Karen Graham, University of Strathclyde
3. “Significant Otherness: Vampiric Feeding and Posthumanism in Urban Fantasy and Paranormal Romance” - Leigh McLennon, University of Melbourne
4. Amel – the Voice that Cries from the Crypt – Laura Davidel, Université de Lorraine

Panel 5m: Advisory Board Meeting (IGA Committee Members only)

*Lunch (provided)* 12:30-2:00pm
*PGR workshop* 1:00-2:00pm
Keynote 2: 2:00-3:00pm

*Coffee and Refreshments* 3:00-3:30pm

Session 6: 3:30-5:00pm

Panel 6a: Futuristic Frankenstein
Chair: Andreea Ros
1. The Infertile “Frankenstein”: Eugenics & The Sterilization of Victor Frankenstein – Nicole Dittmer, The College of New Jersey
2. “In all the misery I imagined and dreaded”: The Phantoms of Judgement – Frankenstein, Judge Dredd’s America, and Science Fiction Dystopia - Stuart Lindsay, University of Stirling
3. Fascist Frankensteins: The Nazi Scientist on 21st Century Screens – Abigail Whittall, University of Winchester

Panel 6b: Frankenstein on Film
Chair:
1. Ten Thousand Times More Malignant’: Alice Lowe’s Prevenge – Sarah Artt, Edinburgh Napier University
2. The Posthuman Prometheus: artificial beings, so lifelike they’re scary, among Frankenstein’s inheritors in recent science-fiction films - Gisèle Baxter, University of British Columbia
3. ‘Monster Mash’: Defining Monstrosity in Universal’s Dracula and Frankenstein – Andy W. Smith, Independent

Panel 6c: Gothic Catholicism and Judaism
Chair: Jonathan Greenaway
1. The Horror of Hybridity: Examining the depiction of Solomon as a Crypto-Jew in Melmoth the Wanderer - Mary Going, University of Sheffield
2. The Catholic Church as a Hybrid in Maturin's Melmoth the Wanderer - Charlie Jorge, University of The Basque Country
3. From hybridisation to generic amorphousness: nineteenth-century Irish Catholic Gothic - Marine Galine, University of Reims Champagne-Ardenne

Panel 6d: Gothic Intersections II: Literature and Art
Chair: Jennifer Richards
1. The Gothic Afterlives of Elizabeth Siddal - Helen Victoria Murray, University of Glasgow
2. “Will you walk into my parlour?” said the Spider to the Fly. Architectural Gothic & Spiders in Surreal Artworks - Zsofia Jacab, Independent
3. What is really haunting Hill House? Affect and architecture in Shirley Jackson’s gothic fiction - Patrycja Antoszek, The John Paul II Catholic University of Lublin

Panel 6e: Japanese Gothic
Chair: Stephanie Mulholland
1. Kurosawa’s Shadow Gothic: Gothic Hybridity in Akira Kurosawa’s Kagemusha – Alex Watson, Nagoya University
2. Rest in Painful Art: A Philosophical look at the Sublime, to the Vulgar in a Sympathetic Perspective of Mortality through the lens of Japanese Gothic Art - Jenevieve Van-Veda, Independent
3. ‘Look! Everyone’s turned cute!’: Hybridising Shôjo manga and British Gothic in Yana Toboso’s Kuroshitsuji (Black Butler) - Catherine Spooner, Lancaster University

Panel 6f: Scary Stories: Gothic Ethics and the Child
Chair: Sorcha Ní Fhlainn
1. The power of the gothic: representing child sexual abuse in contemporary children’s and young adult literature - Ailise Bulfin, University College Dublin
2. Myths of Harm - Gothic Censorship and the Child - Sarah Cleary, Trinity College, Dublin
3. The Darkness Within: Doris Lessing’s The Fifth Child - Wei-Yun Yang, Yuan Ze University
4. Are The Children Safe?: The Threat of Ostension and the Gothic in Schwartz and Gammell’s Scary Stories - Angela Schoch, Sacramento State University in California

Panel 6g: Revisiting Gothic Origins
Chair: Holly Hirst
1. Thomas Leland’s Longsword (1762)—Historical Romance or Gothic Romance? - Richard Haslam, Saint Joseph's University, Philadelphia
2. “Gothic Essays & Gothic Novels -How Close Were They?” - John Whatley, Simon Fraser University

Panel 6h: Weird Mechanics: The Gothic in Gaming
Chair: Ashley Darrow
1. Against Nerdism, Canon and the Explained Supernatural – Jon Garrad, Independent
2. The Mechanics of Madness: Intertextualities, Lovecraftian Madness, and Game Design – Ashley Darrow, Manchester Metropolitan University
3. Encountering Weird Objects: Lovecraftian LARP and Speculative Realism - Chloe Germaine Buckley, Manchester Metropolitan University
4. Lovecraft at the kitchen table: the uncanny mechanics of the gothic board game – Paul Wake, Manchester Metropolitan University

Panel 6i: Blurring the Frame: Transmedia Gothic
Chair:
1. This Paper Was Inspired by Actual Events: Exploring the ‘Gothicness’ of Horror’s Inadequate Boundaries – Laura Bohnert, Dalhousie University
2. “You made him real”: Interactive Gothic Texts for the YouTube Generation – Hayley Charlesworth, Independent
3. Haunted Images and Possessed Senses: User Engagement through Transmedia Gothic Horror Narrative – Christopher Clark, Southern Utah University

Panel 6j: Television Space, Time and Trauma
Chair: Linnie Blake
1. A Labyrinth of Shame: Being-outside-the-world in Dark – Katherine Burn, Manchester Metropolitan University
2. Working through the Zombie: Trauma and/as the Undead in Rob Thomas’ iZombie – Sue Chaplin, Leeds Beckett University
3. Gothic Borderlands: The Deep Dark Forest in Netflix’s Dark – Elizabeth Parker, University of Birmingham

Panel 6k: Modern and Contemporary Hauntings
Chair: Alicia Edwards
1. ‘These Forces are Eternal, and They Exist Today’: Narrative Hybridity in the ‘Real-Life’ Ghost Story – Kevin Corstorphine, University of Hull
2. Back Through the Wardrobe: Patrick McGrath’s Return to English Gothic – Sue Zlosnik, Manchester Metropolitan University
3. ‘A Mysterious, Amphibious Place’: The Liminality and Hybridity of Tidal Causeways in ‘The Bloody Chamber’, The Woman in Black and The Loney – Sam Wiseman, University of Erfurt

Panel 6I: The Brontës
Chair: Emma Liggins
1. ‘That Strange Disquietude’: Emily Brontë’s swerve from the literature of terror to the literature of restlessness. - James Quinnell, Independent
2. The Victorian Rebellion of the Gothic Grey Mice: Rewriting and Revisiting the Narrative - Paula Rygyvik Mikalsen, UIT The Arctic University of Norway
3. Gothic elements in Jane Eyre and Wide Sargasso Sea – Patricia Rubinstein, Universidad Tecnológica Nacional

Panel 6m: Ecogothic, Time and Space
Chair: Teresa Fitzpatrick
1. Dystopic Diachronicity: Gothic in the Age of the Anthropocene – Holly-Gale Millette, University of Southampton
2. EcoGothic and The Globalised Garden: Jamaica Kincaid’s Tropical Gothic – Eleanor Byrne, Manchester Metropolitan University
3. “Goblin gardens”: Gothic Hybridity and Frankensteinian Landscapes in Algernon Blackwood’s “The Transfer” and “The Damned” - Christopher Scott, Sheffield University

*LARP event* (4-6pm, Library Special Collections) – SEPARATE TICKETED EVENT

Evening Activities:
*Event with Fiona Sampson (author of In Search of Mary Shelley)* - SEPARATE TICKETED EVENT
*Twilight walking tour* - SEPARATE TICKETED EVENT

Friday: August 3rd

Session 7: 09:00-10:30am
Panel 7a: Monstrous Progeny
Chair:
1. A Monster’s Many Faces: Frankenstein’s Creature from Birth to Afterlife – Adele Hannon, Mary Immaculate College, University of Limerick
2. “That I might infuse a spark of being into the lifeless thing”: The (Un)Social Ontogenies of Frankenstein’s Monster and Intelligent Robots – Albert Garcia, University of California, San Diego
3. From Chaos to Clone: Stefan Brijs’s 21st-Century Frankenstein – Diana Edelman, University of North Georgia

Panel 7b: Gothic Desire and Hybridity on Film
Chair: Ashley Darrow
1. Gothic melodrama/Gothic horror: exploring generic hybridity in The Black Torment – Paul Mazey, University of Bristol

Panel 7c: Fin de Siècle and Decadence
Chair:
1. The Skeleton at the Feast: The Picture of Dorian Gray, Fin-de-Siècle Symbolist Art, and the Queer Future - Alena Kiel, University of Limerick
2. Uncanny universalism: Gothic imagery in George MacDonald’s *Lilith* (1895) - *Per Klingberg*, Örebro University

**Panel 7d: Twenty-First-Century Gothic: Updating the Tradition**
**Chair:** Maisha Wester
2. ’How are they different from ghosts?’: Haunting, Surveillance, and Corruption in Digital Gothic Media - *Joseph Crawford*, Exeter University
3. ‘Becoming’ Woman: Post/ Feminist Gothic’s Monstrous Replays - *Gina Wisker*, University of Brighton

**Panel 7e: Translating the Gothic**
**Chair:** Xavier Aldana Reyes
2. “La fureur de traduire et le démon révolutionnaire”: The Gothic novel in French translation as a hybrid vehicle for French national identity (1789-1804) - *Fanny Lacote*, University of Stirling
3. Hybridities in *Manuscript Found in Saragossa* by Jan Potocki - *Agnieszka Łowczanin*, University of Łódź

**Panel 7f: Open Graves, Open Minds: Ambiguous Creatures and Ambivalent Morals**
**Chair:** Sam George
1. Darkness visible: the emergence of the vampire/angel in contemporary gothic fiction - illumination, salvation, and damnation - *Sam George*, University of Hertfordshire
2. The Cuckoo in the Nest: Changelings, Hybridity and the Impact of YA Gothic Literature - *Kaja Franck*, University of Hertfordshire
3. The Hybrid Female Mummy and the Poisonous Feminine in Louisa May Alcott’s ’Lost in A Pyramid’ (1869) and Charlotte Bryson Taylor’s *In the Dwellings of the Wilderness* (1904) - *Daisy Butcher*, University of Hertfordshire
4. Two kinds of romance’: generic hybridity and mongrel monsters from Gothic novel to Paranormal Romance - *Bill Hughes*, Independent

**Panel 7g: Gothic Performance: Musicals and Music Videos**
**Chair:** Stephanie Mulholland
2. Bloody Business: Recent Korean Musicals Based on Gothic Novels – *Hyewon Shin*, Korea University

**Panel 7h: Weird Nature**
**Chair:** Chloe Germaine Buckley
1. Genre Hybridity in Late-Victorian Weird Fiction – *Kelly Hurley*, University of Colorado at Boulder

Panel 7i: Haunted Scotland
Chair:
1. Twa Corbies: Crows, Wilderness, and Patriarchy in James Hogg and Elspeth Barker – *Timothy C. Baker*, University of Aberdeen
2. Impossible Hauntings: Graeme Macrae Burnet and Barry Graham – *David Punter*, Bristol University
3. The Claustrophobia of Open Scenery: Scott Graham’s Shell – *Monica Germanà*, University of Westminster

Panel 7j: Television Time, Technology, and Posthumanism
Chair: Linnie Blake
1. Hybrid Time in *The Living and the Dead* – *Derek Johnston*, Queen’s University Belfast
2. *Stranger Things'* Remixing of Eighties Horror as Posthuman Gothic – *Anya Heise-von der Lippe*, Universität Tübingen / Freie Universität Berlin

Panel 7k: The Nineteenth-Century Ghost Story and the Gothic
Chair: Matt Foley
1. Haunting Rooms: Charles Dickens’s Physical Spectres – *Nahmi Lee*, University of Western Ontario
2. The language of fear in Dickens's Christmas stories of the 1840s – *Renata Goroshkova*, Saint Petersburg University
3. Blackwood’s Early Gothic Tales of Taphephobia – *Kala Hirtle*, Dalhousie University

Panel 7l: Contemporary Gothic and Theology
Chair: Sarah Ilott
1. ‘Listen you people. I’m going to preach there was no Fall because there was nothing to fall from’: The Death of God and ‘The Church Without Christ’ in the works of Flannery O’Connor – *Eleanor Beal*, Manchester Metropolitan University
2. ‘I believe, help my unbelief’: Contemporary Gothic Fictions and imaginative theological engagement with suffering - *Jonathan Greenaway*, Manchester Metropolitan University
3. ‘Say Something Religious!’: Contemporary Gothic and the Problem of Theological Language - *Simon Marsden*, University of Liverpool

Panel 7m: Gothic in the Anthropocene
Chair: Justin Edwards
1. Dead Rising: De-Extinction as a Gothic Masternarrative for the Anthropocene – *Michael Fuchs*, University of Graz
2. GothCologies of the Anthropocene: Dark Ecology and the New Weird – *Rune Graulund*, University of Southern Denmark
3. Microbial Gothic in the Anthropocene – *Johan Höglund*, Linnaeus University

*Coffee and Refreshments* 10:30-11:00am

Session 8: 11:00-12:30pm
Panel 8a: Queer *Frankenstein*
Chair: Andreea Ros
1. Trans Monstrosity Narratives: The Afterlives of Susan Stryker’s ‘My Words to Victor Frankenstein...’ - Jolene Zigarovich, University of Northern Iowa
2. Monstrous Affect: Reading Queer Ecologies in Mary Shelley’s *Frankenstein* – Gregory Luke Chwala, Duquesne University
3. Contemporary feminist and queer fictional adaptations of Mary Shelley’s *Frankenstein* – Paulina Palmer, Warwick University

Panel 8b: Haunted Histories/Haunted Houses on Film
Chair: Alicia Edwards
1. It’s (not) a love story: Gothic re-readings and generic hybridities in Ed Thomas’s *House of America* – Jessica George, Cardiff University
2. “The Dead Are Alive”: Gothic Influences on the Representation of the Past and Family in *Skyfall* and *Spectre* – Rodrigo Ponciano Ojeda, Independent
3. Every Good Witch Knows: Regarding the Location of Horror in *The Vision* and *Redlands* – Hans Staats, Austin Waldorf School

Panel 8c: Gothic Geographies
Chair: Dale Townshend
1. Gothic Voyages and Travels and Marryat’s *The Phantom Ship* (1839) - Nicola Bowring, Nottingham Trent University
2. Mapping the Gothic Geographies of Dublin and London in the Nineteenth Century - Kate Mishler, University College Dublin
3. Nineteenth-Century Industrial Gothic - Bridget Marshall, University of Massachusetts, Lowell
4. The Modern Gothic of Victorian Manchester - James Robertson, Manchester Metropolitan University

Panel 8d: Contemporary Gothic Prose 1
Chair:
1. 'I’m Back': *Lunar Park* as Haunted Memoir - Abby Bentham, University of Salford
2. Gothic Faultlines: (Re)Negotiating the Role of the Reader as Collaborative Participant in Doug Dorst and JJ Abrams’ S. (2013) - Emily Jayne Fisher, University of Surrey
3. 'Wholly Evil, Desolate and Doomed': Thomas Ligotti’s Transgressive, Sideshow Worlds - Rachid M’Rabty, Manchester Metropolitan University

Panel 8e: Travel, Tourism and the Gothic
Chair: Sarah Itott
1. The Tattooed Text: Image, Memory, and Orientalism in Barbara Hodgson’s *The Tattooed Map* – Colin Haines, Oslo Metropolitan University
2. The Ghosts of Writers Past: Gothic Spatiality and Scottish Literary Predecessors – Rebecca Langworthy, University of The Highlands and Islands
3. Ghosts, Dark Tourism and the Gothicisation of Postcolonial Australia – Mary Luckhurst, University of Melbourne

Panel 8f: Reading the Gothic in Popular Children’s Fiction
Chair:
1. *Harry Potter* and the Places that Haunt Us - Nerea Unda, University of the Basque Country
2. Tales of Tails: Rats, Cats and Mr Bunnsy in Terry Pratchett’s *The Amazing Maurice and His Educated Rodents* - Rebecca Lloyd, Falmouth University
3. Monstrous Mothers and Uncanny Houses in Neil Gaiman’s *Coraline* - Samantha Landau, Showa Women’s University, Tokyo

**Panel 8g: Reconceptualising the Classical-Gothic Divide**

**Chair:**

**Panel 8h: The Weird: Reinventions and Transgressions**

**Chair:** Xavier Aldana Reyes
2. The Gothic, the Weird, and the Gory: Generic Exhaustion in American Cinema – Agnieszka Kotwasinska, University of Warsaw
3. Fact and Fiction about H. P. Lovecraft: The Hybrid Reality of the Lovecraftian – Valentino Paccosi, Lancaster University

**Panel 8i: Latin American Gothic in Literature and Culture: Brazil, Mexico, and Argentina**

**Chair:** Antonio Alcalá González
1. From a Scottish castle to the backlands of Brazil: the mysterious in the work of Guimarães Rosa – Sandra Guardini Vasconcelos, University of São Paulo
2. Media, Shadows, and Spiritual Bindings: Tracing Mexican Gothic in Óscar Urrutia Lazo’s *Rito Terminal* – Enrique Ajuria Ibarra, Universidad de las Américas Puebla
3. The Lady of the House of Ghosts: Gender and Haunted Spaces in Mariana Enríquez’s *Things We Lost in the Fire* - Inés Ordiz, University of Stirling

**Panel 8j: Gothic Science**

**Chair:** Tilottama Rajan
1. Body Horror: Birth and Anatomy in William Blake’s *Book of Urizen* – Lucy Cogan, University College Dublin
2. The Borders of Life: Organisms, Pathology, (De)generation – Tilottama Rajan, University of Western Ontario

**Panel 8k: Polidori and Poe**

**Chair:** Holly Hirst
1. ‘That dead grey eye’: The Mesmerising Power of ‘The Vampyre’ - Martina Bartlett, Winchester University
2. Between Gothic and Horror: Gothic Elements in Edgar Allan Poe's Terror - Jacqueline Pierazzo, University of Porto

**Panel 8l: Gothic Places and Performance**

**Chair:** Heather Petrocelli
1. A Weekend in Whitby: Steampunk Gothic and Neo-Victorianism for a New Millennium – Claire Nally, Northumbria University
2. “I signed my life away going to this place”: Extreme scare attractions and Gothic trauma – Madelon Hoedt, University of South Wales
3. Walking with the Lancashire Witches – Alex Bevan, Lincoln University
*Lunch (own arrangements)* 12:30-2:00pm

Keynote 3: 2:00-3:00pm

*Coffee and Refreshments* 3:00-3:30pm

Session 9: 3:30-5:00pm
Panel 9a: Rereading *Frankenstein*
Chair: Teresa Fitzpatrick
1. Victor’s First Monster: The Misconstruction of Elizabeth in Mary Shelley’s *Frankenstein* -  
   Jeaneen K. Kish, Indiana University of Pennsylvania
2. ‘A creature unfit to remain in the society of men’: Exploring the Human through Justine Moritz – Sarah Worgan, Kingston University
3. Memento Mori: The Art of Life and Death in Mary Shelley’s *Frankenstein* – Hannah Moss, Sheffield University

Panel 9b: International Gothic Film II
Chair: Holly Hirst
1. Lost River: A Filmic Archive of Dogfighting – Jere Alexander, California Institute of Integral Studies
2. Nado bojat’sja- the Russian horror genre in Nikolaj Gogol’s movie adaptations Viy –  
   Franziska Altmann, Friedrich-Schiller-University Jena
3. Exotica and the Gothic Recreation of Wilderness – Laura Johnson, Manchester University

Panel 9c: Late-Victorian Gothic and the Vampire
Chair: Jonathan Greenaway
1. Drinking Tonics and Sucking Blood: Victorian Gastroenterology in Strange Case of Dr. Jekyll and Mr. Hyde and *Dracula* - Norma Aceves, University of Florida, at Gainesville
2. Cannibals, Beasts, Martians and Tainted Humans: H.G. Wells's Scientific Romances and our Gothic Futures - Marion Clanet, Sorbonne Nouvelle - Paris 3
3. Taking the Gothic out of the Vampire, or the Vampire out of the Gothic? - Helena Ifill, University of Sheffield

Panel 9d: Contemporary Gothic Prose 2
Chair:  
1. Punishment and Samuel R. Delany’s Gothic Utopias - Jason Haslam, Dalhousie University
2. “I wish the dead would just come out and say what they mean:” Gothic Riddles in Eden Robinson’s Monkey Beach - Cécile Heim, University of Lausanne
3. Gothic Transformations in Mike McCormack’s *Solar Bones* - Peggy Sturba, Henderson State University

Panel 9e: Asian Gothic
Chair:  
1. Good Girls Gone Bad: Asian Gothic and the Rise of Monstrous Heroines – Kasia Ancuta, King Mongkut’s Institute of Technology Ladkrabang
2. Vietnamese Gothic and the return of the repressed: Derek Nguyen’s *The Housemaid* – Lee Broughton, Independent
3. ‘I met with the shaman today’: Korean Southern Gothic cinema – Zoran Lee Pecic, Roskilde University
4. Gothic Traditions in South Korean Cinema – Daniel Martin, Korea Institute of Science and Technology
**Panel 9f: Gothic Poetry**

**Chair:**
1. Gothicising and politicising the modern poetic voice – **Maria Beville**, Limerick University
2. The vampire who said he was you: ‘Siring’ poems from the corpus of Sylvia Plath – **Cat Conway**, Goldsmith’s University
3. Keats’s ‘Lamia’ as a Hybrid Text – **Carly Stevenson**, University of Sheffield

**Panel 9g: Sonic Gothic: Hybridity, Identity, and the Carnivalesque in American Culture**

**Chair:** **Sorcha Ní Fhlaínn**
1. If Man is Five, the Devil Six and God Seven, Then What are the Pixies? - **Rhianon Jones**, Lancaster University
2. ‘It is not a smile’: Comedy Gothic and Fear of a Smiling God in *Welcome to Night Vale* – **Alison Bainbridge**, Northumbria University
3. Some Kind of Monster: the Gothic and (un)popular music – **Evan Hayles Gledhill**, University of Reading

**Panel 9h: Embodying Gothic on the Stage**

**Chair:**
1. The Gothic en pointe: Reading *Giselle* and *Swan Lake* – **Batia Stolar**, Lakehead University
2. Barely human in form, like a monster or mistake, a fetus or a corpse’: Contemporary Puppetry and the Gothic – **Sandra Mills**, University of Hull
3. Monstrous, Mortal Embodiment and Last Dances: *Frankenstein* and the Ballet – **Carol Margaret Davison**, University of Windsor

**Panel 9i: Caribbean Gothic in Literature and Culture**

**Chair:**
2. Mary Full of Brains: A Zombie hybrid of *María* by Jorge Isaacs – **Gabriel Eljaiek-Rodríguez**

**Panel 9j: Rethinking Trade Gothic**

**Chair:** **Anthony Mandal**
1. Feeding ‘the appetite of the monster’: Mary Julia Young, Trade Gothic and Generic Hybridity – **Nicky Lloyd**, Bath Spa University
2. Infamously Hybrid: *The Monk of Udolpho* and the Trade-Gothic Reader – **Yael Shapira**, Bar-Ilan University

**Panel 9k: Women and Madness**

**Chair:** **Emma Liggins**
1. Gothic Metaphor and Nervous Disorder in Medical Texts and Charlotte Brontë’s *Villette* (1853) - **Louise Benson James**, University of Bristol
2. Haunting or hallucination? Ch. P. Gilman’s “The Yellow Wallpaper” in the context of the contemporary theory of decorative art and psychiatry - **Tomas Kolich**, Charles University, Prague
3. Changing Janes: “The Yellow Wallpaper” as a Case of Dual Consciousness - **Helen Pinsent**, Dalhousie University
Panel 9l: Rethinking the Gothic Mode
Chair:
1. Transhistorical Tyranny – Matt Crofts, University of Hull
2. “Though Ruin now Love’s shadow be”: The Catastrophe of Gothic Affect – Joel Faflak, Western University
3. Northanger Abbey and the problem of Genre – Leah Richards, LaGuardia Community College

Panel 9m: Gothic Selves and Subcultures: Fashion and Performance
Chair: Jennifer Richards
2. An anthropological approach to hybridism in Plato’s Atlantis collection by Alexander McQueen – Victoria Hurtado, Universidad Autónoma, Madrid
3. Hybrid Cosmopolitanisms of the European Goth Scene – Panas Karampampas, École des Hautes Etudes en Sciences Sociales

Session 10: 5:15-6:00pm (All IGA Members)
IGA AGM

Conference Close

Evening Activities:
*Conference Dinner* - SEPARATE TICKETED EVENT
*Gothic Vogue and Drag Extravaganza!* - SEPARATE TICKETED EVENT
*Twilight walking tour* - SEPARATE TICKETED EVENT