The 15th International Gothic Association Conference
Lewis University, Romeoville, Illinois
July 30 - August 2, 2019

Monday, July 29

Pre-scheduled shuttles from Midway, O'Hare airports to the Aloft hotel, campus: times to be announced
Registration for those staying on campus, Mother Teresa Hall: times to be announced
Dinner for those staying on campus: 5:00 – 6:30 p.m., Academic Building (Charlie’s Place)
Graduate Student Meetup: 6:30 – 8:30 p.m., Gazebo or to be announced

Tuesday, July 30

One-time morning shuttle from Midway, O'Hare airports to the Aloft hotel, campus: time to be announced
Registration: 8:00 a.m. – 5:00 p.m., Academic Building (AS 150A)

Graduate Student Workshop, Turning a Negative into a Positive: 10:30 – 11:30 a.m., Academic Building (AS 158A)

1. Rebecca Duncan, University of Stirling
2. Karen Macfarlane, Mount Saint Vincent University
3. Justin D. Edwards, University of Stirling
4. Xavier Aldana Reyes, Manchester Metropolitan University
5. Enrique Ajuria Ibarra, Universidad de las Américas Puebla

Lunch (provided), St. Charles Borromeo (Flight Deck): 12:00 – 1:15 p.m.

Welcoming remarks, St. Charles Borromeo (Convocation Hall): 1:30 – 2:15 p.m.

David Livingston, President, Lewis University
Jamil Mustafa, Lewis University

Session 1: 2:30 – 4:00 p.m., Academic Building Classrooms

Panel 1a (AS 113S): Frankenstein
Chair: Daniel Kasper

1. From Horror to Terror: American Transmediations of Frankenstein – Colleen Karn, Methodist College
2. Beyond the Wound: Transgenerational Trauma Transmission in Mary Shelley’s Frankenstein – Anne Mahler, University College Cork
3. Death Embodied: Ecogothic Interventions in Mary Shelley’s Frankenstein – Bryan McMillan, University of North Carolina Greensboro
Panel 1b (AS 018S): Gothic Chapbooks and Prefaces  
Chair: Hannah-Freya Blake

1. Images of Terror and Horror: The Development of the Illustrated Gothic Chapbook – Wendy Fall, Marquette University  
2. Peddling Horror: The Writers of the Gothic Chapbook – Franz Potter, National University  
3. Introducing Horror and Terror: Authorial Prefaces in Minerva Press Gothic Novels – Eric Daffron, Ramapo College of New Jersey

Panel 1c (AS 019S): Edgar Allan Poe  
Chair: Joel T. Terranova

1. “Here, here! – it is the beating of his hideous heart!”: Gothic Acoustics in E. A. Poe’s “The Tell-Tale Heart” – Maria Parrino, Independent Scholar  
2. Poe in (Jewish) Palestine: American Terror or European Horror? – Karen Grumberg, The University of Texas at Austin

Panel 1d (AS 158A): Technological Terrors  
Chair: Barry Murnane

1. Nuclear Terror, Radiological Horror: The Gothic Effects of America’s Atomic Bomb – Helena Bacon, University of East Anglia  
3. More Gothic than American Gothic? Technological Terror in Grant Wood’s Death on the Ridge Road – Kevin M. Murphy, Williams College Museum of Art

Panel 1e (AS 155A): Gothic Appetites  
Chair: Kala Hirtle

1. The Cannibal and the Feminine in the New French Extremity Films and in Raw – Raquel Keller, Federal University of Santa Catarina  
2. The “Intemperate Appetites” of The Monk, by Matthew Lewis: Reading Rape as a Form of Cannibalism – Luciana Lilley, University of North Carolina Greensboro  
3. The Consumption of Terror and Horror: Exoticism and Gothicism in Victorian Cookery – Cameron Dodworth, Methodist University  
4. As Raw as Flesh: Consuming Humans in TV Horror – Lorna Piatti-Farnell, Auckland University of Technology

Panel 1f (AS 156A): American (Regional) Gothic  
Chair: Caitlin Duffy

1. Western Gothic in From Dusk Till Dawn and John Carpenter’s Vampires – Joice Amorim, Federal University of Santa Catarina  
2. Twins, Doubles, Duality: Gothic Formations of Transcultural Identities in Louise Erdrich’s Justice Trilogy – Aaron LaDuke, Northwestern University Qatar  
3. “The Indian in the Garden”: Mrs. Winchester’s Ghosts and the Origins of the California Gothic – Bernice M. Murphy, Trinity College  
4. “I see dead people”: Discursive Ghosts and 19th-Century American Spiritualism in Libba Bray’s The Diviners and Mike Flanagan’s Ouija: Origin of Evil – Jasmyn Barringer, Boston University
Panel 1g (AS 157A): The Eighteenth-Century Gothic Novel
Chair: James Uden

1. Dehumanization and Supernatural Elements: Gothic and Romantic Features of Percy Shelly’s St Irvyne; or The Rosicrucian – Brandon Vlach, Lewis University
2. Madness in the Highlands: Gothic and Romantic Features in The Castles of Athlin and Dunbayne – Jacob Volk, Lewis University
3. Vathek’s Gothic Settings Problematize Gender Roles – Terri Arain, Lewis University

Refreshments: 4:00 – 4:30 p.m., Academic Building

Session 2: 4:30 – 6:00 p.m., Academic Building Classrooms

Panel 2a (AS 113S): Gothic Reading(s) and Readers
Chair: Dipsikha Thakur

2. Regional Gothic Microliterature – Amanda Middleton, Independent Scholar

Panel 2b (AS 155A): The Haunting of Hill House: Jackson and Flanagan
Chair: Sarah Gray

1. Hill House Revisited: From Shirley Jackson’s Private Terrors to a Netflix Horror Show – Patrycja Antoszek, John Paul II Catholic University of Lublin
2. Losing House as Home: Confronting Childhood Trauma in Netflix’s The Haunting of Hill House – Benjamin Wallin, University of Chicago
4. “Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut”: The Terror of Domestic Femininity in Shirley Jackson’s The Haunting of Hill House – Nicole Aceto, Duquesne University

Panel 2c (AS 156A): Anglo-American Male and Female Gothic
Chair: Kevin M. Murphy

1. Female Gothic Horror: Maturation, Trauma, and Sexual Violence – Anna Shajirat, Quincy University
2. Kit Reed’s Contemporary Female Gothic – David Schauer, Southeast Missouri State University
3. “Does He Know You Like I Know You?” Barbara Kean’s Bisexual Appeal, the Male Gothic, and Gotham’s Woman Problem – Carey Millsap-Spears, Moraine Valley Community College

Panel 2d (AS 119S): Body Horror
Chair: Melissa Etzler

1. The Resurrection and Body Horror in A. W. N. Pugin’s Victorian Gothic Architecture – Cameron Macdonell, McGill University
2. Body Horror through Body Appropriation: The Bloody Chambers of Stepford and the Armitage Estate – Shannon Scott, University of St. Thomas
Panel 2e (AS 018S): Gothic Subjects and Objects in the Long 19th Century  
Chair: Natalie Neill  
1. Desired Doubling and the Transgender Self in Byron’s *Manfred* – Julia Ftacek, Western Michigan University  
2. From Terror to Horror: Taming Wild Beasts in Conan Doyle’s “The Brazilian Cat” – Keli Masten, Western Michigan University

Panel 2f (AS 158A): Gothic Cinema, Past and Present  
Chair: Enrique Ajuria Ibarra  
1. The (Lost) Origins of Gothic Cinema: Reconstructing the Old Dark House Mysteries – Xavier Aldana Reyes, Manchester Metropolitan University  
2. Gothic Terror, Gothic Horror: Gender, Ethnicity and the Contemporary American Nightmare in Jordan Peele’s *Get Out* (2017) – Linnie Blake, Manchester Metropolitan University

Panel 2g (AS 157A): Monstrous Mothers and Fathers  
Chair: Alex Wagstaffe  
1. Performing Father-Motherhood: Frankenstein as Maternal Creator, the Creature as Feminized Creation, and the Gendered Horror of the Birth-Myth in Mary Shelley’s *Frankenstein* – Olivia Stowell, Westmont College  
2. Maternal Subjectivity in Two Feminist Gothic Texts: Toni Morrison’s *Beloved* and Mariana Enriquez’s “The Dirty Kid” – Martha Amore, University of Alaska Anchorage  
3. The Rise of the Conservative Gothic: Dracula, Frankenstein’s Monster, and the Phantom of the Opera as Model Fathers – Dorota Babilas, University of Warsaw

Dinner (provided): 6:00 – 7:30 p.m., Academic Building (Charlie’s Place)  
*Fine Arts Gothic Open House: 7:45 – 9:15 p.m., Oremus Fine Arts Center*  
Evening shuttle from campus to the Aloft hotel: 9:30 p.m.

**Wednesday, July 31**

Morning shuttle from the Aloft hotel to campus: 7:45 a.m.  
Registration: 8:00 a.m. – 5:00 p.m., Academic Building (AS 150A)  
Coffee and Tea: 8:30 – 9:00 a.m., Academic Building

Session 3: 9:00 – 10:30 a.m., Academic Building Classrooms

Panel 3a (AS 158A): The Politics of Gothic in the Anthropocene  
Chair: Justin D. Edwards  
1. Transgressing the Exclusion Zone: The State of Exception and the New Weird/Normal of the Anthropocene – Rune Graulund, University of Southern Denmark  
2. Imperial EcoGothic in the Twenty-First Century: Contesting the “Anthropocene” from Postcolonial Southern Africa – Rebecca Duncan, University of Stirling  
3. Gothic, Animals and the Anthropocene: Beyond the Slaughterhouse – Justin D. Edwards, University of Stirling
Panel 3b (AS 019S): Domestic Horrors  
Chair: Alissa Burger  
1. Uncanny Architecture and Domestic Horror in *We Have Always Lived in the Castle* – **Kay Keegan**, Ohio University  
2. The Gothic Housewife Heroine in Ira Levin – **Elizabeth Turner**, Lehigh Carbon Community College  
3. Gothic Body Horror as Feminist Tool in Carmen Maria Machado’s “The Husband Stitch” – **Caitlin Vance**, University of Louisiana at Lafayette

Panel 3c (AS 156A): Gothic Landscapes and Eco-Terror  
Chair: Nicola Bowring  
3. The Forest as Site of Gothic Eco-Terror, from Radcliffe and the Brothers Grimm to Ali Shaw – **Carina Hart**, University of Nottingham

Panel 3d (AS 113S): Dangerous Games  
Chair: Tim Bryant  
1. Choose Your Own Terror: Narrative Play, Choice, and Affect in Horror Media – **Kevin Corstorphine**, University of Hull  
2. “Live or die, make your choice”: American Survival Game Horror – **Caitlin Duffy**, Stony Brook University

Panel 3e (AS 157A): Comedy, Terror, and Dread in the Classical Gothic Novel  
Chair: Eloise Sureau  
1. The Comic and Radcliffean Terror in *The Mysteries of Udolpho* – **Kin Fai Hao**, University of California Riverside  
3. Dread: The Neglected Gothic Affect in *Otranto, Udolpho*, and *The Monk* – **Samantha Morse**, UCLA

Panel 3f (AS 119S): Spanish Gothic  
Chair: Xavier Aldana Reyes  
1. The Shadow of *Don Quixote*: Walpole, Cervantes, and *The Castle of Otranto* – **Christopher Weimer**, Oklahoma State University  
2. Archaism and Intertextuality; or, Translating the Spanish Radcliffean Gothic of Pascual Pérez y Rodríguez – **Joshua Vaudrin-McLean**, University of Bristol  
3. Arranged Marriages and Imprisonment: Domestic Gothic Horrors in Gertrudis Gómez de Avellaneda’s *Dolores* (1870) – **Emily Joy Clark**, California State University Sonoma

Panel 3g (AS 018S): Eros and Thanatos  
Chair: Carey Millsap-Spears  
1. The Inner Workings of Human Sexual Behavior: The Influence of the Marquis de Sade in Gothic Literature – **James Crawford**, Our Lady of the Lake University  
2. Reviving the Corpse Bride in Gothic Fairy Tales – **Brenda Mann Hammack**, Fayetteville State University
Panel 3h (AS 155A): Gothic Television
Chair: Linnie Blake

2. My Brother’s Keeper: Examining the Horror of Cain and Abel in CW’s *Supernatural* – Mary Going, University of Sheffield

Karen E. Macfarlane, “Where Have All the Monsters Gone?”: 10:45 – 11:45 a.m., St. Charles Borromeo (Convocation Hall)

Lunch (provided): 11:45 a.m. – 12:45 p.m., St. Charles Borromeo (Flight Deck)

Gothic Tour of Chicago: 1:15 – 5:00 p.m.

Dinner (own arrangements in Chicago)

Evening shuttle from Navy Pier to the Aloft hotel, campus: 10:00 p.m.

**Thursday, August 1**

Morning shuttle from the Aloft hotel to campus: 7:45 a.m.
Registration: 8:00 a.m. – 5:00 p.m., Academic Building (AS 150A)
Coffee and Tea: 8:30 – 9:00 a.m., Academic Building

Session 4: 9:00 – 10:30 a.m., Academic Building Classrooms

Panel 4a (AS 155A): NASSR Panel: Gothic Objects and Affects
Chair: Brian Goldberg

1. "Als Ob": Gothic Narrative Voices in Heinrich von Kleist and Percy Shelley – Amanda Alexander, University of Minnesota
2. The Chains that Bind: Mary Shelley and the Revenge Plot – Alexis Chema, University of Chicago
3. Object Scare: Materiality, Consumerism, and Gothic Affect in Walpole’s *The Castle of Otranto* and Radcliffe’s *The Romance of the Forest* – Mayelin Perez, University of Pennsylvania
4. “Can You Direct the Confused Suggestions of My Brain?”: Passion and Reason in Dacre’s *Zofloya* – Zachary Suetta, Cleveland State University

Panel 4b (AS 156A): Gothic Terror, Gothic Horror in the Classroom: A Roundtable on Teaching (with) the Gothic
Chair: Bridget Marshall

1. Teaching The Gothic in a Community College Honors Program – Melissa Holton, Austin Community College
2. Including Digital Narratives in the Gothic Curriculum – Natalie Neill, York University
4. Cheap Gothic: Free, Open Educational Resources (OER), and Low-Cost Texts for the Gothic Classroom – Bridget M. Marshall, University of Massachusetts, Lowell
Panel 4c (AS 158A): Lovecraft Unbound
Chair: Antonio Alcalá
1. Lovecraft Unbound: Nihilism, Speculative Realism, and Literary Criticism – Henry Bartholomew, University of Exeter
2. Consumption, Horror, and Posthuman Becoming in Lovecraft's “The Color Out of Space” – Natasha Rebry Coulthard, University of Lethbridge
3. The Lovecraftian Asylum: Gothic Horror from Elsewhere – Ben Noad, University of Stirling

Panel 4d (AS 019S): (In)Corporeal: Fictional and Historical Witches
Chair: Mary Going
1. Investigating Gothic Bodies in I, Tituba, Black Witch of Salem – Zita Hüsing, Louisiana State University
2. Spectral Anomaly: The Disappearing Act of Bridget Bishop, Salem’s Absentee Witch, 1692-2018 – Nicole Dittmer, Manchester Metropolitan University
3. Witches and their Kin: Materialism, Occultism and Ecology in Contemporary Children’s Fiction – Chloé Germaine Buckley, Manchester Metropolitan University

Panel 4e (AS 157A): Curiosity, Creativity, and Reading
Chair: Christopher Weimer
1. Who’s Afraid of Emily St. Aubert? How Gothic Illustrations Provided the Visual Endorsement or Rejection of the Curious Female – Susanne Schwertfeger, Christian Albrechts University of Kiel
2. Behind the Black Veil: Gothic Terror, Gothic Horror and Female Creativity in the Works of Ann Radcliffe – Hannah Moss, University of Sheffield
3. The Solitary and Social Reader in Charlotte Lennox’s The Female Quixote, Ann Radcliffe’s Romance of the Forest, and Jane Austen’s Northanger Abbey – Reema Barlaskar, Oakland University

Panel 4f (AS 018S): Gothic Children
Chair: Alexander Lalama
1. “A Strange Madness”: The Horror of the Lost Child in Australian Gothic YA Fiction – Adam Kealley, Curtin University
2. “This is the conduct of a boy […] not of a man: be more moderate in your speech”: The Terror Experience in the Gothic as Bildungsroman – Lauren Nixon, University of Sheffield

Panel 4g (AS 119S): The Sociopolitical Gothic
Chair: Sorcha Ní Fhlainn
1. It Takes The Village: Paranoia, Nostalgia, and the Terror Tactics of White Supremacy – Helen Pinsent, Dalhousie University
3. No Alternative: Aborted Revolutions and Lost Futures in Mr. Robot – David McWilliam, Keele University
Panel 4h (AS 024S): Terror and Horror at the Fin de Siècle
Chair: Shannon Scott
1. Of Yellow Books and Monstrosity – Sabrina Manero, University of Wisconsin-Madison
2. Imag(ined) Critter: Perspective, Art, and the Other in Marsh’s The Beetle – Christopher Urban, West Virginia University
4. Unwrapping the Mummy’s Bandages: Whiteness, Fabric and Horror in Imperial Gothic Fictions – Catherine Spooner, Lancaster University

Coffee and Refreshments: 10:30 – 11:00 a.m., Academic Building

Session 5: 11:00 a.m. – 12:30 p.m., Academic Building Classrooms

Chair: Justin D. Edwards
2. The Resistance of the Undead in Sicilian Ghost Story (2018) – Monica Germanà, University of Westminster
3. Morbid Horror: Anatomy, Pathology, and the Gothic – Laura Kremmel, South Dakota School of Mines & Technology

Panel 5b (AS 155A): Gothic Terror, Gothic Horror in the Classroom: A Roundtable on Teaching the Global Gothic
Chair: Bridget Marshall
1. The Global Gothic in a Large Lecture Format – Stephen Arch, Michigan State University
3. Choose Your Own Gothic: Final Projects, Independent Learning, and the International Classroom – Aaron LaDuke, Northwestern University in Qatar
4. Transnational Terror: Teaching the Feminist Gothic in the Americas – Suzanne Manizza Roszak, California State University San Bernardino

Panel 5c (AS 156A): Phantoms, Medusas, and False Selves: Abjection in Film and Literature
Chair: Gavin Cox
1. The Haunting of Edna Pontellier: Sublime Terror, Abjection, and Regression in Kate Chopin’s The Awakening – Melissa Myranda Powell, Ball State University
2. The Fat Uncanny: Abjection and the “Phantom of Fat” – Joyce Huff, Ball State University
3. Monstrous Jouissance: Abjection and Écriture Féminine in Guillermo del Toro’s Mama – Leah Heim, Ball State University

Panel 5d (AS 157A): Monsters, Maturity, and Maladies: How Queering the Horror Genre Reveals the Other
Chair: Nicole Dittmer
2. Cannibals, Demons, and AIDS: An Exploration on Monsters in Barker’s Sacrament and Brite’s Exquisite Corpse – Anthony Salazar, Northern Illinois University
Panel 5e (AS 113S): Stephen King  
Chair: Natasha Rebry  
1. Terror, Horror, and Stephen King's Universe in Castle Rock – Alissa Burger, Culver-Stockton College and Jennifer Collins, SUNY Delhi  
2. Horror, Trauma and the Female Serial Killer in Stephen King's Fiction – Maysaa Jaber, University of Baghdad  
3. Stephen King's IT: A Linguistic Balance of Fear – Alejandro Gallegos Ramos, Autonomous University of Chihuahua

Panel 5f (AS 119S): Vampires, Literal and Figurative  
Chair: Carina Hart  
1. Languages of Terror and Horror: The Case of the Vampire – Nicola Bowring, Nottingham Trent University  
2. Stage Fright: The Vampire in the Theatre – Eleanor Bryan, University of Lincoln  
3. Redeeming the Victorian-Addict-Vampire: The Vampiric as Framing Device in George MacDonald’s Donal Grant – Rebecca Langworthy, University of Aberdeen

Panel 5g (AS 018S): Male and Female Gothic, Then and Now  
Chair: Liang Wang  
1. Dialogues with Demons; or, Monks in Conversation: Montague’s The Demon of Sicily (1807) and the Male Gothic in the Early Nineteenth Century – Hannah-Freya Blake, Leeds Trinity University  
2. “A woman with an attitude”: Male and Female Gothic in Siouxsie and the Banshees – Diana Edelman, University of North Georgia  
3. Twenty-First Century Domestic Noir and the Literary Legacy of the Female and Male Gothic – Katharina Hendrickx, University of Sussex

Lunch (provided): 12:30 – 1:45 p.m., St. Charles Borromeo (Flight Deck)

Allan Lloyd Smith Prizes  
Agnieszka Soltyzik Monnet, “War Gothic”: 2:00 p.m. – 3:00 p.m., St. Charles Borromeo (Convocation Hall)

Refreshments: 3:00 – 3:30 p.m., Academic Building

Session 6: 3:30 – 5:00 p.m., Academic Building Classrooms

Panel 6a (AS 155A): Gothic Video Games  
Chair: Jongkeyong Kim  
1. Lichenthropy: Resisting the Cthulucene in The Last of Us Remastered – Krista Collier-Jarvis, Dalhousie University  
2. Always More: A History of Gothic Motion from the Metroidvania Speedrunner – Nicholas van der Waard, Manchester Metropolitan University  
Panel 6b (AS 156A): Gothic Narrative Forms  
Chair: Miriam Guzmán

1. “The story here presented will be told by more than one pen”: *The Woman in White*, *Dracula*, and the Horror of the Compiled Novel – **Jacob Burlingame**, Northern Illinois University
2. The Permeable Frame: The Terror of Narrative Collaboration in Emily Brontë’s *Wuthering Heights* – **Alexandra Valint**, University of Southern Mississippi

Panel 6c (AS 157A): International Vampires  
Chair: Wendy Fall

1. The Lesbian Vampire in Henry James’s *The Bostonians* – **Daniel Kasper**, University of Arizona
2. Mirror Image: Anxiety, Terror, and the Politics of Memory in Garcia Morales’s *The Logic of the Vampire* – **Heidi Backes**, Missouri State University

Panel 6d (AS 158A): Vampires, Doubles, and Race  
Chair: Brenda Mann Hammack

1. “All Incubi”: An Intersectional Analysis of Sheridan Le Fanu’s *Carmilla* – **Nancy Ritter**, Georgetown University
2. Blood Doubles: Sheridan Le Fanu’s *Carmilla* on Film – **Shelby Wilson**, University of California Santa Cruz

Panel 6e (AS 113S): Global Gothic: Turkey, Brazil, Poland  
Chair: Aaron LaDuke

1. From Stoker to Seyfi: Turkey’s Unauthorized Version of *Dracula* through an Onomastic Lens – **David Hansen**, Illinois State University
2. Walter Hugo Khouri and José Mojica Marins: Terror and Horror in Brazilian Cinema – **Daniel Serravalle de Sá**, Universidade Federal da Santa Catarina

Panel 6f (AS 119S): Playing Gothic Games  
Chair: Victoria Hundley

1. Gothic Dice: The Atmospheric Experience of Terror and Horror in Dungeon & Dragons’ *Ravenloft* – **Joel T. Terranova**, University of Louisiana at Lafayette
2. “A Small Piece of Flesh Between Us and the Blade”: Survival Horror Video Games and the Male Gothic Form – **Catherine McCrary**, Boston University School of Theology

Panel 6g (AS 018S): Gothic Forms and Networks  
Chair: Matthew Foley

1. The Gothic Novel’s Commitment to Form: Wherever You Go, There You Are – **Evan Steuber**, University of Illinois at Chicago
2. Networked Spectrality as Challenge to Neoconservatism in *CSI: Cyber* – **Neal Kirk**, Plymouth College of Art
Panel 6h (AS 024S): Gothic Femininity
Chair: Kathleen Hudson
1. La Jablesse: Latinx Goth Femininity in The Brief Wondrous Life of Oscar Wao – Alexander Lalama, Claremont Graduate University
2. The Power of Subaltern Women in the Gothic: How Hybridity Suspends the Horror/Terror Distinction in Diablero – Luisa Fernanda Grijalva Maza, Universidad Popular Autónoma del Estado de Puebla
3. Challenging Constructs: Rewriting the Grotesqueness of Femininity in Joyce Carol Oates’ Select Gothic Fiction – Pubali Bora Kashyap, Gauhati University

IGA Committee Meeting and Dinner (IGA Committee members only): 3:30 – 6:30 p.m., Academic Building (Faculty Dining Room, President’s Dining Room)

Dinner (provided): 5:00 – 6:30 p.m., Academic Building (Charlie’s Place)

An Evening with Julian Sands: 6:45 – 10:30 p.m., Philip Lynch Theatre

Evening shuttle to the Aloft hotel: 11:00 p.m.

Friday, August 2

Morning shuttle from the Aloft hotel to campus: 7:45 a.m.
Registration: 8:00 a.m. – 5:00 p.m., Academic Building (AS 150A)
Coffee and Tea: 8:30 – 9:00 a.m., Academic Building

Session 7: 9:00 – 10:30 a.m., Academic Building Classrooms

Panel 7a (AS 155A): Degeneration and Decay
Chair: Samantha Morse
1. Fears of Degeneration in the Works of William Hope Hodgson and H. P. Lovecraft – Antonio Alcalá, Tecnológico de Monterrey, Mexico City
2. Re-reading the Gothic: The Science of Degeneration and Vulnerability of the Mind in Stoker’s Dracula and Wells’ The Island of Dr. Moreau – Alessandra Albano, New York University
3. The Horror of Celebrity Decay in Andy Warhol’s Art – Harriet Fletcher, Lancaster University

Panel 7b (AS 156A): History and Race in the American Gothic
Chair: Pubali Bora Kashyap
1. American Gothic Is Dystopic – Tim Bryant, SUNY Buffalo State
2. A Gothic History: Fatalism, Race, and Consumption in the Fiction of H. P. Lovecraft – Andrew Butt, SUNY Albany
3. The Gothic Absence of an Afterlife in Robert Montgomery Bird’s Sheppard Lee – Brittani Mroz, SUNY Buffalo State

Panel 7c (AS 158A): Shirley Jackson
Chair: Kay Keegan
2. “Hence, Asmodeous”: Feminine Demonic Writing in Shirley Jackson’s The Bird’s Nest – Wyatt Bonikowski, Suffolk University
3. Reading Degree Zero: Shirley Jackson’s Monsters – David Punter, University of Bristol
Panel 7d (AS 113S): Global Gothic: France and Poland  
Chair: Catherine Spooner  
1. Gothic Maldoror – Eloise Sureau, Butler University  
2. Time and Space in the Fantastic Theory and Fiction of Charles Nodier – Matthew Gibson, University of Macau  
3. Folklore and Superstition in the Age of Reason: Baden Nights, or of ghouls and revenants; fairy tales and other pieces of humorous writing (1793/1852) by Count Józef Maxymilian Ossoliński – Agnieszka Łowczanin, University of Łódź

Panel 7e (AS 119S): Horror of/in the Land  
Chair: Stephen Arch  
1. Eco-horror in Romantic Gothic Works – Alex Wagstaffe, University of Northern British Columbia  
2. Haunted Suburbs, Dutch Elm Disease, and A Nightmare on Elm Street – Christy Tidwell, South Dakota School of Mines & Technology  

Panel 7f (AS 157A): The American Horror Movie  
Chair: Elizabeth Turner  
1. The Bewildering Wilderness: Becoming Lost in American Horror Films – Brandyn Whitaker, Middle Tennessee State University  
2. Frankenstein and Tim Burton – Tracy Osimowicz, Northern Illinois University  

Panel 7g (AS 018S): Gothic Doctors, Gothic Medicine  
Chair: Diana Edelman  
1. The Gothic Doctor and the Problem of Fascination – Chelsea Davis, Stanford University  
2. “Liminal space between vision and blindness”: Exploration of the Monstrous Other in Barriers to Low-Vision Rehabilitation – Liang Wang, Johns Hopkins University  
3. Hitting a Nerve: Gothic Terror, Brain Damage, and the Destruction of Subjectivity – Dana Alex, Kingston University

Panel 7h (AS 019S): (Neo-) Victorian Anglo-American Gothic  
Chair: Justin J. J. Ness  
1. Behind Her Mask: The Blood and Thunder Tales of Louisa May Alcott and Authorial Representation in the American Gothic – Andrew Del Mastro, University of Nebraska Lincoln  
2. Land/Sea, Terror/Horror: Exploring the Gothic in 19th-Century Women’s Shipwreck Narratives – Danielle Cofer, University of Rhode Island  

Coffee and Refreshments: 10:30 – 11:00 a.m., Academic Building
Session 8: 11:00 a.m. – 12:30 p.m., Academic Building Classrooms

Panel 8a (AS 156A): The Horrors of Class
Chair: Naomi Simone Borwein
2. Swine Horror: Pigs, Proles and Pessimism in Thomas Ligotti’s My Work is Not Yet Done – Jonathan Newell, Langara College

Panel 8b (AS 158A): Gothic Sights and Sounds
Chair: Linnie Blake
1. Rot in Paradise: Considering Borderless Drag – Tom Brassington, Lancaster University
2. “For what is the voice but the Beast calling?”: Reading Terror and Horror in Vococentric Gothic – Matt Foley, Manchester Metropolitan University

Panel 8c (AS 157A): Gothic Adaptation, Elements, and Time
Chair: Susanne Schwertfeger
1. “Goodnight, ladies”: The Women of the Whitechapel Murders and Recontextualization in Adaptation – Avery Morrison, Louisiana State University
2. Facing the Incubus: Exploring the Gothic Elements of Caroline Chesebro’s Isa: A Pilgrimage – Alex Anderson, University of Tennessee Knoxville

Panel 8d (AS 113S): Live Burials
Chair: Jack Rooney
1. “I will fall a corpse at your feet”: (Anti)Seduction and the Liminality of Live Burial in the American Gothic – Sarah Gray, Missouri Valley College
2. Blackwood’s Early, Gothic Tales of Taphephobia – Kala Hirtle, Dalhousie University

Panel 8e (AS 119S): Gothic Oz
Chair: Amanda Middleton
1. Severed Heads -- L. Frank Baum’s Gothic Portrayal of Mind/Body and Sense of Self in Oz – Marie Gethins, University of Limerick
2. Green with Envy – Kimberly Yosko, Our Lady of the Lake University

Panel 8f (AS 155A): American Ecohorrors: Plants and Beasts
Chair: Bridget Marshall
1. “In the strangling grasp of the roots”: Plant Horror as a Site of Ecological Thought in Gilman’s “The Giant Wistaria” – Shelby Carr, Lehigh University
2. “Let us be ended by wild beasts”: American Ecohorror in Harriet Prescott Spofford’s “Circumstance” – Ashley Kniss, Stevenson University
3. “The electric feeling in the air”: Stoker’s Gothic Energies – Jason Haslam, Dalhousie University
Panel 8g (AS 018S): The Nineteenth- and Twentieth-Century Gothic Novel  
Chair: Karen Macfarlane
1. Setting the “Woman Question” and the “Separate Spheres” in The Mystery of Edwin Drood – Katarzyna Majchrowicz-Wolny, Lewis University
2. Destructive Emotions and the Uncanny in Joseph Conrad’s Heart of Darkness – Lydia Kozlowski, Lewis University
3. Degeneration and Darwinian Theory in She – Jesse Drake, Lewis University

Lunch (provided): 12:30 – 1:45 p.m., St. Charles Borromeo (Flight Deck)
William Veeder, “Buried Narratives: A Crypto-graphic Approach to Gothic”: 2:00 – 3:00 p.m., St. Charles Borromeo (Convocation Hall)

Refreshments: 3:00 – 3:30 p.m.
Session 9: 3:30 – 5:00 p.m., St. Charles Borromeo Classrooms

Panel 9a (SB 154): The Ecogothic  
Chair: Gregory Luke Chwala
1. An Ecogothic Take on Costa Rican Short Stories of Anguish and Landscapes, by Carlos Salazar Herrera – Alejandra Giangiulio, Universidad Nacional de Costa Rica
4. The “Uncanny Personhood” and Vibrant Animism in Gustav Meyrink’s Gothic Tales – Melissa Etzler, Butler University

Panel 9b (SB 156): Gothic Poetry  
Chair: David Punter
1. Gender Roles, Patriarchy, and Serial Killers in the Dramatic Monologues of Carol Ann Duffy – Alexandra Horton, Governors State University
3. Terror and Horror in Depictions of Death in Nineteenth-Century Gothic Broadside Poetry – Bridget Marshall, University of Massachusetts Lowell

Panel 9c (SB 171): Gothic Servants  
Chair: Jeanette Laredo
1. Exorcising the “Servant Problem” in Alejandro Amenábar’s The Others – Dara Downey, University College Dublin
2. “Monsters of the imagination”: The Gothic Servant as a “Terrorist” Author – Kathleen Hudson, Anne Arundel Community College

Panel 9d (SB 160): The Gothic 70s and 80s  
Chair: Leah Richards
1. "Kill Her Mommy, Kill Her!": Final Girls and Maternal Influences in 70s and 80s Slasher Cinema – Trae Toler, University of North Carolina Wilmington
2. The Rift Between Worlds, or the Gothic 1980s: Revisiting the ReDecade, Reagan's America, and Chasing our Futures (Again) – Sorchu Ni Fhlainn, Manchester Metropolitan University
Panel 9e (SB 141): The Horrors of American History  
Chair: Danielle Cofer  
1. “Oh the horrors of slavery!”: Terror and Horror in the Eighteenth-Century Transatlantic Gothic – Stacy A. Creech, McMaster University  
2. “A shadow flitting past through the gloom”: Hannah Crafts and the Gothic of the Oppressed – Kyle Brett, Lehigh University  

Panel 9f (SB 142): Blurred Lines: Terror and Horror in American Film  
Chair: Bernice Murphy  
2. The Shining of Stephen King and Stanley Kubrick: Terrorizing Horror – Karen A. Winstead, Ohio State University

Panel 9g (SB 143): Modern American Monsters  
Chair: Melissa Powell  
1. Dead Man Walking: Kafka’s America as Gothic Modernity – Barry Murnane, St. John’s College  
2. Mann’s Modern Gothic Monsters – Victoria Hundley, University of North Carolina Greensboro  
3. Sound Bites: The Media, Americana and Fear in John Marks’s Fangland – Kate Harvey, University of Stirling

Panel 9h (SB 144): Abjection, Absence, and Censorship  
Chair: Jason Haslam  
1. Horror Viewed in Life as Represented by Literature – Gavin Cox, Independent Scholar  
2. The Agency of Absence in Mary Shelley’s Frankenstein – Cynthia Klekar-Cunningham, Western Michigan University  

Session 10: IGA Annual General Meeting (all IGA members): 5:15 – 6:00 p.m., St. Charles Borromeo (Convocation Hall)  
Banquet and Gothic Disco: 6:30 – 11:00 p.m., Academic Building (Charlie’s Place)  
Evening shuttle to the Aloft hotel: 11:15 p.m.

Saturday, August 3

Shuttle from the Aloft hotel, campus to Union Station, Chicago: 10:00 a.m.