



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
2. Gothic Paranoia in Popular Science: Flying Saucers, Black Matter Storms, and Satellite News in the “Age of Apocalypse” – **Naomi Simone Borwein**, Western University
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

1. Distant Reading of Terror, Horror, and the Sublime in the Gothic Novel, 1764-1991 – **Jongkeyong Kim**, Texas Christian University
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
3. Whatever Walked There, Walked Alone/Together: Views on Habitation and Architecture in Mike Flanagan and Shirley Jackson's Versions of *The Haunting of Hill House* – **Kristoffer S. Ekroll**, University of California Riverside
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

1. Gothic Horror in Eighteenth-Century Women's Travel Writing: The Strange Case of Eliza Fay – **James Uden**, Boston University
2. The Gothic Experience: Ann Radcliffe, Rachel Carson, and the Terror of Environmental Catastrophe – **Paul De Morais**, University of California Berkeley
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
2. Terrorized Women: Revelations of Suspense and Terror in Ann Radcliffe's Gothic Romances – **Elizabeth Jemar**, Wayland Baptist University
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

1. Devil's Den in the Trump Era: An American Gothic Return to Satanic Panic and Masculine Trauma Narratives in *True Detective*, Season 3 (2019) – **Charlotte Gough**, Manchester Metropolitan University
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
3. A Guide to the Gothic: Writing an Open-Source Gothic Textbook – **Jeanette Laredo**, Independent Scholar
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 Reby 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
2. "Who doesn't enjoy a good scare?": Liberal Horror in Netflix's *Chilling Adventures of Sabrina* (2018) – **Luke Turley**, Lancaster 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
3. "The horror! The horror!": Gothic Transfigurations of Colonial Terrors – **Irmgard Maassen**, Bremen 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

Panel 5a (AS 158A): Morbid, Possessed, and Spectralised: Undead Narratives from Medical History, Comics, and Cinema

Chair: Justin D. Edwards

1. Who Dies? What Returns? Witchcraft, Horror, and the Undead in *Chilling Adventures of Sabrina* – **Enrique Ajuria Ibarra**, Universidad de las Américas Puebla (UDLAP)
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
2. The Gothic Tradition in Global Fiction: Teaching World Literature via the Gothic – **Gregory Luke Chwala**, Clemson 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

1. Fantasy vs. Reality: How Does the Genre of the Horror Novel Amplify Acceptance? – **Caitlin Gamble**, Northern Illinois University
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 Soltysik 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. Lichentrophy: Resisting the Chthulucene in *The Last of Us Remastered* – **Krista Collier-Jarvis**, Dalhousie University
2. Always More: A History of Gothic Motion from the *Metrodvania* Speedrunner – **Nicholas van der Waard**, Manchester Metropolitan University
3. Virtual Tendencies of Gothic Aesthetics: Terror and Horror in the *Souls* Series and *Bloodborne* – **Aaron Pedinotti**, New York 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
3. Ravished Papers: Terror and Horror in the Epistolary Novel – **Kay Chronister**, University of Arizona

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 García 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
3. *True Blood's* Hep-V, Race, and Blood-Borne Infections – **Leah Richards**, LaGuardia Community College, City University of New York

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
3. Hybrid Identity at the Cusp of Horror and Terror: The Gothic Roots of the Neobaroque 'Imago' in *The Saragossa Manuscript* – **Zofia Kolbuszewska**, University of Wrocław

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

1. Picnicking at Hill House: Shirley Jackson's Gothic Vision of Heaven – **Jen Cadwallader**, Randolph-Macon College
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
3. “Jamaica...under a devil’s ordinance”: The Caribbean Ecogothic and Horror of the Land – **Rebecca Wigginton**, Carnegie Mellon University

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
3. “Here’s Johnny”... again and again: The Puritan Gothic in Contemporary American Cinema – **Walter Metz**, Southern 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
3. Why Aren’t American Ghosts Real? An Examination of Dime Novel Era Ghost Stories – **Sata Prescott**, Northern Illinois University

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

1. Gothicizing Class: The Hull House Devil Baby and the Crimes of H. H. Holmes – **Gillian Bauer**, Lincoln Land Community College
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
3. "To Set the Watch": Border-Crossing and Gothic Time in Helen Oyeyemi's *White Is for Witching* (2009) – **Dipsikha Thakur**, University of Virginia

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 Ecohorror: 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
2. A Libertarian’s House Cannot Stand: Navigating Ideology in the Ecogothic – **Khara Lukancic**, Southern Illinois University Carbondale
3. The African-American Ecogothic of E. Levi Brown’s “At the Hermitage” (1893) – **Matthew Sivils**, Iowa State University
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 – **Alexandrea Horton**, Governors State University
2. “What wouldst thou?": Conjunction as the Crisis of Terror and Horror in Three Romantic Poets – **Jack Rooney**, Ohio 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) – **Sorcha Ní 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
3. Spectral Waste: Horror in Museum Interpretation – **Mariaelena DiBenigno**, College of William & Mary

Panel 9f (SB 142): Blurred Lines: Terror and Horror in American Film

Chair: Bernice Murphy

1. Terror in Quotation: *TerrorVision*, Trash, and Flow – **Olivia Cronk**, Northeastern Illinois University, and **Philip Sorenson**, Loyola University
2. *The Shinings* 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
3. Gothic by Any Other Name: "Horror" as Censorship – **Justin J. J. Ness**, Northern Illinois 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.