



# **The 15th International Gothic Association Conference**

Lewis University,



**Panel 1g (AS 157A): The Eighteenth-Century Gothic Novel**  
**Chair: James Uden**

1.

**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.,**

**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 Radcliffian 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 –

**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*

**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 (**

**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.,**



**Panel 5e (AS 113S): Stephen King**  
**Chair: Natasha Reby**

1. Terror, Horror, and Stephen King's Universe in *Castle Rock* – **Alissa Burger**, Culver-Stockton College and **Jennifer Collins**, SUN0 Td( LKt)0.6 (o)-2.9 (n)]TJ0 Tc 0 Twd55TJ/TTT7( )Tji

**Panel 6b (AS 156A): Gothic Narrative Forms**

**Chair: Miriam Guzmán**

- “The Vtory Kere Seesed Zill be Wold by Pore Whan Rne Sen”: *The Woman in White, Dracula*, and Horror of the Compiled Novel – **Jacob Burlingame**, Northern Illinois University
- The Permeable Frame: The Terror of Narrative Collaboration in Emily Brontë’s *Wuthering Heights* – **Alexandra Valint**, University of Southern Mississippi
- 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 Infection(y)9 ( )0.6 (ow)TJ17 ( )TJ(i)TJ0 T]TJ-0.001 Tw 106ec( )0.5 (H)-







~~James Joyce's Ulysses Novel~~

~~Up (High) D (Low) With a Cryptic Approach~~

A. n Ecogothic Take on ~~James Joyce's Ulysses~~ ~~and~~ ~~the~~ ~~Impact~~ ~~of~~ ~~the~~ ~~Industrial~~ ~~Revolution~~ ~~on~~ ~~the~~ ~~Environment~~ ~~and~~ ~~the~~ ~~Human~~ ~~Condition~~

**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 ( 6**