



SOCIETY FOR THE STUDY OF THE

AMERICAN

GOTHIC

“AMERICAN NIGHTMARES”

The inaugural SSAG symposium
March 21st - 23rd, 2024

The Hawthorne Hotel
18 Washington Square W
Salem, MA 01970

Conference Director:
Jeffrey Andrew Weinstock
Central Michigan University

Join the discussion on Facebook at <http://www.facebook.com/groups/AmericanGothicSociety>
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THURSDAY MARCH 21, 2024
10 AM

Hawthorne Birthplace Site Tour (sign-up required)
Salem Walking Tour (sign-up required)

THURSDAY MARCH 21, 2024
Noon

Hawthorne Birthplace Site Tour (sign-up required)
Salem Walking Tour (sign-up required)

THURSDAY MARCH 21, 2024
4 – 6 PM

Registration
(Badges and programs available for pick-up)

THURSDAY MARCH 21, 2024
4:30 – 4:45 PM

WELCOME AND OVERVIEW (Ballroom)
Jeffrey Andrew Weinstock, SSAG President

THURSDAY MARCH 21, 2024
4:45 – 6 PM

Session 1-A Black Gothic (Ballroom)

Chair: Alfred Bendixen, Princeton University

1. “‘In a flesh state’: Black Hauntology and Ghostly Bodies in Tananarive Due’s *The Reformatory* and Jesmyn Ward’s *Sing, Unburied, Sing*,” Joanna Davis-McElligatt, University of North Texas
2. “Beyond the Shadows: Exploring the Monstrous and Black Religion in HBO’s *Lovecraft Country*,” De’Anna Daniels, University of Arizona
3. “White Violence and Inescapable Blackness in Leigh Whannell’s *The Invisible Man* (2020),” Mikal Gaines, Massachusetts College of Pharmacy and Health Sciences
4. “Ghosts of the New Black Gothic,” Sheri-Marie Harrison, University of Missouri

**THURSDAY MARCH 21, 2024
6 - 8 PM**

DINNER BREAK
(on your own)

**THURSDAY MARCH 21, 2024
7:30 – 10 PM
Opening Reception and Roundtable (Ballroom)**

All participants are invited to attending the opening reception and roundtable
The bar will open at 7:30 PM with the roundtable to follow at 8

Session 2-A Getting Witchy in Salem I (Ballroom)

Chair: Jeffrey Andrew Weinstock, Central Michigan University

1. “‘They Missed One’: Feminist Witch Activism and Smashing the Patriarchy in the 21st Century,” Cristina Santos, Brock University, Canada
2. “Which Witch City? The Commodification of Tragedy and the Paradox of Salem,” Regina Hansen, Boston University
3. “*Brujería*: Folklore, Heritage, and Hispanic Identities in the Americas,” Enrique Ajuria Ibarra, Universidad de las Américas, Puebla, Mexico
4. “‘Do you guys worship the devil?’ Postfeminist Witches and the Rejection of Satanism,” Miranda Corcoran, University College Cork, Ireland
5. “Dark forebears, settlers, legacies and influences: witches from the British Isles, cousins from beyond,” Gina Wisker, University of Bath, UK

**FRIDAY MARCH 22, 2024
7-8:30 AM**

BREAKFAST BUFFET (NATHANIEL’S AND SOPHIA’S)

All conference participants are invited to join us for breakfast

**FRIDAY MARCH 22, 2024
7:30 – 9:30 AM**

Registration
(Badges and programs available for pick-up)

FRIDAY MARCH 22, 2024
8:30 – 9:45 AM

Session 3-A Haunting the Shadows: (Un)Locating Gothic and Horror Productions (Ballroom)

Chair: Sandra García Gutiérrez and Katelyn Smith, University of North Carolina Chapel Hill

1. “Gothic Borders: Immigration and Expectancy Horror in *Culture Shock* (2019),” Megan DeVirgilis, Morgan State University
2. “A Haunting Journey: *Vampires of el Norte* (2023) by Isabel Cañas,” Sandra García Gutiérrez, University of North Carolina, Chapel Hill
3. “Body of Work: The Narrating Corpse in Cynthia Pelayo’s Gothic Fiction,” Carlos A. González, Harvard University
4. “Queer Violence and Disidentification in John Rechy’s *City of Night* and Carmen Maria Machado’s *In the Dream House*,” Kyle McQuillan, University of North Carolina at Chapel Hill
5. “Macabre Motherhood in the Narratives of Carmen Maria Machado,” Katelyn Smith, University of North Carolina, Chapel Hill

Session 3-B Frontier Gothic (Essex)

Chair: Matt Sivils, Iowa State

1. “I Tore Out All Their Hearts: Maniac Fathers on the Expansionist Frontier,” Jimmy L. Bryan, Jr., Lamar University
2. “The Gothic Pioneer Woman: Nationalist Myth and Frontier Violence During and After WWII,” Patricia Oman, Hastings College
3. “Because This is America: Crises of Futurity in the American Frontier Gothic,” Emily Naser-Hall, Western Carolina University
4. “Sinister Natures: Ecological Changes and the Gothic in 19th Century American Literature,” Michael Evans, The Catholic University of America

Session 3-C Gothic Spaces (Pickman)

Chair: Maria O’Connell, Wayland Baptist University

1. “American Gothic’s Mortuary Nightmares,” Nicolette Williams, University of Stirling
2. “Boardinghouse Gothic: Thomas Wolfe’s *Look Homeward, Angel* and Carson McCullers’ *The Heart Is a Lonely Hunter*,” Mattias Pirholt, Uppsala University
3. “Melancholic Metropolis: Reading the Ruins of American Empire in Detroit Gothic Cinema,” Stephanie Schoellman, University of Texas in San Antonio
4. “‘It is my second morning at Hill House, and I am unbelievably happy’: The Nature of Otherness in Shirley Jackson’s *The Haunting of Hill House*,” Amy Greer, University of Buffalo

FRIDAY MARCH 22, 2024
10 – 11:15 AM

Session 4-A Getting Witchy in Salem II (Ballroom)

Chair: Regina Hansen, Boston University

1. “In the Wake of Salem: *The Crucible* and its Dramatic Children,” Kevin J. Wetmore, Loyola Marymount University
2. “‘Terror of the Tribe’: Biology, Ecosemiotics, and the Monstrosity of Indigenous Women in the Nineteenth-century American Dime Novel,” Nicole Dittmer, The College of New Jersey
3. “Taking Back the Night: The Performative Feminism Problem in Pop-Witchcraft,” Charles Alex Yost, University of Texas at Arlington

Session 4-B Gothic Gaming I (Essex)

Chair: Timothy Bryant, Buffalo State U

1. “Playing (in) The Dark: Medical Gothic Video Games and the Digital Future of the American Gothic,” Davina Höll and Amina Touzos, Johannes Gutenberg-Universität Mainz
2. “You Shouldn’t be Looking: Gothic Storytelling and Alternate Reality Games,” Rebecca Wynne-Walsh, Edge Hill University (UK)
3. “‘Dare to Play’: Nancy Drew and the Southern Gothic in HeR Interactive’s *The Ghost of Thornton Hall*,” Alexia Mandla Ainsworth, Stanford University
4. “‘The Hole in Your Room is a Hole in You’: The Sentient Haunted House in *Control*,” Jessica Armendarez, University of Louisiana at Lafayette

Session 4-C Early American Gothic (Pickman)

Chair: Patricia Oman, Hastings College

1. “Revisiting the Origins of the American Gothic: A Case Study on Sally Sayward Wood,” Tom J. Hillard, Boise State University
2. “‘Wander[ing] through windings, turnings, alleys, and labyrinths, till the Devil himself could not find the way out again’: Gothic spatiality in American Barbary Captivity Narratives,” Anna Diamantouli, The American College of Greece
3. “The Gothic Botany of E. Levi Brown’s ‘At the Hermitage,’” Matthew W. Sivils, Iowa State University

FRIDAY MARCH 22, 2024
11:15 – 11:30 AM

REFRESHMENT BREAK

FRIDAY MARCH 22, 2024
11:30 – 12:45 AM

Session 5-A They Always Come Back: 19th-Century British Monsters and the American Racial Imaginary (Ballroom)

Organized by the University of California, Santa Cruz Center for Monster Studies

Chair: Renée Fox, UC Santa Cruz

1. “Monsters of Empire and Slavery, New World and Old in *Frankenstein*,” Susan Gillman, UC Santa Cruz
2. “Byron to Boucicault: The Making of an American Vampire,” Michael Chemers, UC Santa Cruz
3. “‘Buffy vs. Dracula’: Race, Literary History, and the Nightmare of Origins,” Renée Fox, UC Santa Cruz

Session 5-B Gothic Film (Essex)

Chair: Kevin Wetmore, Loyola Marymount University

1. “Shared Emotions: Gothicism in The Curse of the Cat People,” Michael Howarth, Missouri Southern State University
2. “Beneath the Surface of the American Dream: Southern Gothic Instability and Monstrous Masculinity in *Cape Fear* (Thompson 1962, Scorsese 1991),” Elizabeth Mullen, Université de Bretagne Occidentale
3. “A Case Study in Gaslighting: Manipulation and Intimate Partner Abuse in *Rosemary’s Baby*,” Sarah Stanley, Marquette University

Session 5-C Nineteenth-Century Gothic I (Pickman)

Chair: Gina Wisker, University of Brighton

1. “Infectious Deeds and Disease in Alcott’s Gothic Thrillers,” Monika M. Elbert, Montclair State University
2. “When Witchcraft Lost Its Gothic: A Case Study of Hawthorne’s Hags,” Lisa M. Vetere, Monmouth University
3. “[F]orever thinking to return: *The Portion of Labor* and Capitalist Anxiety,” Kari Daly, University of Connecticut
4. “Concealed Diagnoses: Creating American Gothic Bodies,” Mindy Buchanan-King, University of North Carolina, Chapel Hill

FRIDAY MARCH 22, 2024
12:45 – 2 PM

BUFFET LUNCH

All conference participants are invited to join us for a buffet lunch

FRIDAY MARCH 22, 2024
2 – 3:15 PM

Session 6-A Covid, Cults, & Conspiracies (Ballroom)

Chair: Jennifer Schell, University of Alaska, Fairbanks

1. “All of Them Witches: Cults in American Gothic Fiction,” Kevin Corstorphine, University of Hull
2. “Masques and Masks: The Uncanny Doubles of Imperiled Life in COVID-19 Gothic,” Dragoslav Momcilovic, University of Wisconsin, Madison
3. “Just Because You’re Paranoid: The Garish Power of Conspiracy Theory,” Paul Keen and Neve Sugars-Keen, Carleton University

Session 6-B The Transient Gothic: Provisional Dwellings in the American Gothic Tradition (Essex)

Chair Kyle William Bishop

1. “The Evolution of Haunted Homes and the Suburban Gothic,” Dahlia Schweitzer, New York Fashion Institute of Technology
2. “For Rent: Tenants’ Anxieties in ‘The Ghostly Rental’ and ‘The Lost Room,’” Lawrence Lorraine Mullen, SUNY Schenectady County Community College
3. “Malicious Proximity in Ira Levin’s *Rosemary’s Baby*,” Kelly Suprenant, The University of Connecticut
4. “Is a House a Home?: Rental Gothic Spatial Mechanisms in *The Haunting of Hill House*,” Mary Margaret Hanna, North Carolina State University

Session 6-C Nineteenth-Century Gothic II (Pickman)

Chair: Monika Elbert, Montclair State University

1. “‘Haunted with a Vision of Foam and Fury’: Subverting the Gothic Landscape in Hawthorne’s Sketches and Tales,” Amy Oatis, University of the Ozarks
2. “Hawthorne’s Gothic Secularism,” Sarah Buchmeier, NPS Mellon Humanities Postdoctoral Fellow, Lowell National Historical Park
3. “Denatured Landscapes and the Post-Apocalyptic Gothic in James Fenimore Cooper’s *The Prairie*,” Leah Begg, University of Connecticut
4. “American Gothic Goes Abroad: Death and/to Female Agency in Alcott’s *A Long Fatal Love Chase*” Joanna W. Johnson, University of Texas at Arlington

FRIDAY MARCH 22, 2024
3:15 – 3:45 PM

AFTERNOON BREAK

FRIDAY MARCH 22, 2024
3:45 – 5 PM

Session 7-A Paul Tremblay's Gothic (Ballroom)

Chair: Sean Moreland, University of Ottawa

1. "Vicious Technology in Paul Tremblay's *The Cabin at the End of the World*," Olga Harrison, University of Turku, Finland
2. "I Know You're There Because I Can't See You: Paul Tremblay's Staged Atmospherics," Cynthia Sugars, University of Ottawa
3. "A Space Full of Ghosts: Enclosed Spaces and Female Suppression in *A Head Full of Ghosts*," Jennifer Grindstaff, John Wood Community College
4. "The Boundary of Girlhood and Womanhood in the American Gothic: A Case Study of Two Novels," Rebekah D. Jerabek, The University of Texas at El Paso

Session 7-B Borderlands (Essex)

Chair: Enrique Ajuria Ibarra, Universidad de las Américas, Puebla

1. "This House is Falling Apart: the Manor House as a Repository for Colonial Terror and the Women Who Live in Its Walls," Danny Saldana, Colorado State University
2. "Settler Nightmares: Savages, Slaves, and Gendered Robots in *Westworld*," Susana Loza, Hampshire College
3. "Doubling the Donner Party: Frontier Gothic in the (Post-)Apocalyptic Landscape of Max Brooks' *World War Z: An Oral History of the Zombie War*," Franziska Friedl, University of Heidelberg

Session 7-C Modern Gothic I (Pickman)

Chair: Shannon Scott, University of St. Thomas

1. "Nothing But the Blood: Reverend Kristin Michael Hayter's *SAVED!* as Southern Gothic Character Study," Hunter Tuinstra, Wayne State University
2. "Dystopian Domesticity: An Undoing of the Patriarchy & the 'Spinster' as a Queer Form in Shirley Jackson's *The Sundial*," Madison Harmon, University of South Carolina,
3. "A New Native American Gothic Soundscape in Stephen Graham Jones's *The Only Good Indians*," Haley Garrelts, Texas Tech University
4. "'I was unlucky—or was I lucky?': Gothic Mycology and the Biologist in Jeff VanderMeer's *Annihilation*," Ashley Kniss, Stevenson University

**FRIDAY MARCH 22, 2024
5:15 – 7:30**

RECEPTION AND KEYNOTE READING (Ballroom)

All participants are invited to an evening reception and featured reading.

FEATURED READER: PAUL TREMBLAY

Paul Tremblay has won the Bram Stoker, British Fantasy, and Massachusetts Book awards and is the author of *Survivor Song*, *The Cabin at the End of the World*, *Disappearance at Devil's Rock*, *A Head Full of Ghosts*, the crime novels *The Little Sleep* and *No Sleep Till Wonderland*, and the short story collection, *Growing Things and Other Stories*.

His essays and short fiction have appeared in the *Los Angeles Times*, *New York Times*, *Entertainment Weekly online*, and numerous year's-best anthologies. He has a master's degree in mathematics and lives outside Boston with his family.

**FRIDAY MARCH 22, 2024
9:30 – 11 PM**

THE GOTHIC LOUNGE

(Nathaniel's and Sophia's)

**KINDLY SPONSORED BY THE UNIVERSITY OF CALIFORNIA AT SANTA CRUZ
CENTER FOR MONSTER STUDIES**

An informal gathering of conference participants to enjoy Gothic music, Gothic trivia, and conversation

**SATURDAY MARCH 23, 2024
7 – 8:30 AM**

BREAKFAST BUFFET (NATHANIEL'S AND SOPHIA'S)

All participants are invited to join us for breakfast

**SATURDAY MARCH 23, 2024
8 – 9 AM**

Registration

**SATURDAY MARCH 23, 2024
8:30 – 9:45 AM**

Session 8-A American Science-Fiction Gothic: Alien Others, Techno-Horror, and the Final Frontier (Ballroom)

Chair: Eric Gary Anderson, George Mason University

1. "Sounding Alien in Southwestern Gothic Podcast Horror," Kit Bauserman, College of William & Mary
2. "'Into the world that was theirs and no longer his': American Hauntings in R. Matheson's Short Stories," Gwenthalyng Engélibert, Université de Bretagne Occidentale
3. "American Deep Space Gothic: The Confluence of *Alien*, *Dracula*, and the Final Frontier," Kyle William Bishop, Southern Utah University
4. "Tell Fear No: Terror in *Star Trek*," Carey Millsap Spears, Moraine Valley Community College

Session 8-B Fuel and Fear: American Petrogothic Nightmares (Essex)

Chair: Jennifer Schell, University of Alaska, Fairbanks

1. "Hell Hath No Plymouth Fury: American PetroGothic in King / Carpenter's *Christine*," Madalynn L. Madigar, University of Oregon
2. "From Sublime to Grotesque: Mei Mei Evans' *Oil and Water* and the Petrogothic," Jennifer Schell, University of Alaska, Fairbanks
3. "*Crimson Peak* as Transnational Petrogothic," Carter Soles, SUNY Brockport
4. "Pale Wanderers and Green Things: Petrogothic Dread in Ram V's *The Swamp Thing*," Kom Kunyosying, Nashua Community College

Session 8-C The Non-Human (Pickman)

Chair: Dragoslav Momcilovic, University of Wisconsin, Madison

1. "The Rhizombie: Lichentrophy, Contagious Coexistence, and Monstrous Mycelium in American Zombie Videogames," Krista Collier-Jarvis, Mount Saint Vincent University
2. "The (Non)Human Gothic: Centering Animality in the American Gothic," Amber P. Hodge, Choate Rosmary Hall
3. "The Horror of Black Swan: What Can Finance Teach Us About Rethinking the Gothic," Chapman Matis, University of Texas at Austin

SATURDAY MARCH 23, 2024

10 – 11:15

Session 9-A Modern Gothic II (Ballroom)

Chair: Carey Millsap Spears, Moraine Valley Community College

1. "Lost Souls: The Quantum Gothic and Circles of Hell in Cormac McCarthy's *The Passenger* and *Stella Maris*," Maria O'Connell, Wayland Baptist University
2. "*The Waterworks*: A Parallax View of a Modern Gothic Tale," Theodora Tsimpouki and Maria Pyrgerou, National and Kapodistrian University of Athens
3. "Haunting Comfort: Reimagining the American Gothic in Kelly Link's 'The Specialist's Hat,'" Abigale Mazzo, The University of Tulsa

Session 9-B Vampires and Other Nightmares (Essex)

Chair: Cristina Santos, Brock University

1. "The Black Gothic and/as Body Gothic: Slavery's Horrors and Haunting Afterlives in *Lovecraft Country* (2020)," Jacqueline Pinkowitz, Mercer University
2. "The Vampire's Eucharist: American Pagan Gothic in Flanagan's *Midnight Mass*," Ilse Bussing López, University of Costa Rica
3. "Not You, Guillermo: Who Gets to Be a Vampire in *What We Do in the Shadows*," June M. Pulliam, Louisiana State University

Session 9-C Gothic Games II (Pickman)

Chair: Rebecca Wynne-Walsh, Edge Hill University

1. "Gothic Temporality in *The Quiet Year*," Timothy J. Bryant, Buffalo State University
2. "Rebirth of Monstrosity: How Implementing the Gothic into Horror Video Games Changed the Capabilities of Gaming and the Terror of the Gothic Forever," Katelyn Egan, Buffalo State University
3. "'Pull My Strings': Determinism, Death, and Deviancy in the Literature of Gemma Files," Andrew Butt, SUNY Albany

SATURDAY MARCH 23, 2024
11:15 – 11:30 AM

REFRESHMENT BREAK

SATURDAY MARCH 23, 2024
11:30 – 12:45 PM

Session 10-A Modern Gothic III (Ballroom)

Chair: Leslie Petty, Rhodes College

1. “Poppy Z. Brite’s *Exquisite Corpse*: Ecology, Body Horror, and the Southeastern Dreamscape,” Lee Rozelle, University of Montevallo
2. “Holiday Ecogothic in Joe Hill’s *NOS4A2* and Zoje Stage’s *Wonderland*,” Shannon Scott, University of St. Thomas
3. “Dismembered Bodies Politic from Thomas Hobbes to Clark Ashton Smith,” Timothy S. Murphy, Oklahoma State
4. “An Ecogothic for the Anthropocene: Stephen Graham Jones’ *The Only Good Indians*,” Cordelia Barrera, Texas Tech

Session 10-B It Comes A-Lurking (Essex)

Chair: Ingrid E. Castro, Massachusetts College of Liberal Arts

1. “Race Cryptids and U.S. Identity,” Hannah Haynes, Massachusetts College of Liberal Arts
2. “Childhood Loss and The Monstrous Tooth Fairy,” Ingrid E. Castro, Massachusetts College of Liberal Arts
3. “The Lurking Blame and Horror of Isolation in 21st-Century Young Witch Cinema,” Joseph V. Giunta, Rutgers University – Camden,

Session 10-C Poe & Lovecraft (Pickman!)

Chair: Tom J. Hillard, Boise State U

1. “The Devil and Edgar Poe: Poe’s Literary Satanism and its Influence on Contemporary Religious Satanism(s),” Sean Moreland, University of Ottawa
2. “The Psychoanalytic Narrative Effect of Sound Resonances in Edgar Allan Poe’s ‘The Fall of the House of Usher,’” Tomoko Kono, Kanagawa Institute of Technology, Japan
3. “Apocalyptic Anxieties: What Should Not Have Been Summoned in Lovecraft’s ‘The Call of Cthulhu,’” Antonio Alcalá González, Tecnológico de Monterrey, Mexico City
4. “I May be the Next: Fear of the Queer in The Thing on the Doorstep,” Holly Eva Allen, The University of Rhode Island

**SATURDAY MARCH 23, 2024
12:45 – 1:45 PM**

BUFFET LUNCH

All participants are invited to join us for lunch

**SATURDAY MARCH 23, 2024
1:45 - 3 PM**

Session 11-A Addiction (Ballroom)

Chair: Kevin Corstorphine, University of Hull

1. “The Self-Inflicted Uncanny: Benadryl Gothic,” Joseph Worthen, Lees-McRae College
2. “Haunted by Hauntings: Ghosts, Documentation, and Social Media,” Avery Morrison, Louisiana State University
3. “Spectres Yet to Pass: Harbingers of Modernity and Framing Familiarity as a Gothic Addiction in Donald Ray Pollock’s *The Heavenly Table*,” Benjamin Brothers, University of South Florida
4. “Functions of Repetition Compulsion and Gothic Looping in 2023’s *Talk to Me*,” Jared Mabquiano, The University of Texas at Arlington

Session 11-B Black Gothic II (Essex)

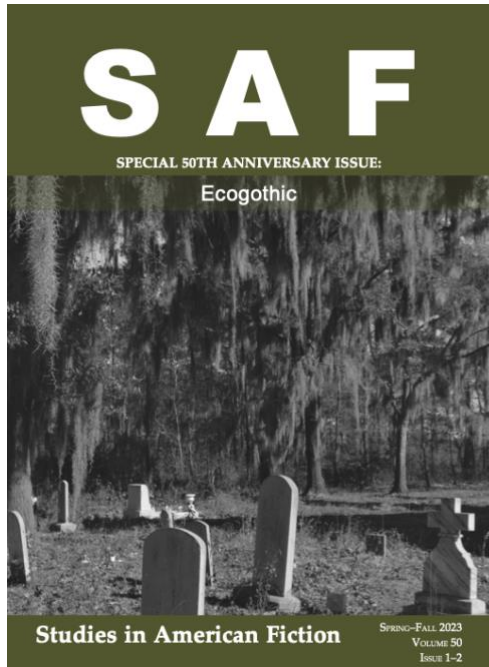
Chair: Joanna Davis-McElligatt, University of North Texas

1. “‘The vampire made a slave of him’: *Interview with the Vampire* and the Language of Enslavement,” Alyssa Q. Johnson, Charleston Southern University
2. “Exploring Internal and External Boundaries in Southern Gothic Horror: P. Djêlí Clark’s *Ring Shout*,” B. Bailey, University of Kentucky
3. “The Haunted Plantation: Black Gothic Geographies in Hannah Crafts’ *The Bondwoman’s Narrative*,” Kay R. Barrett, Stanford University
4. “Black Magic & Conjure: Empowerment and Redemption Through the Supernatural in African American Slaves,” Mimi Manyin, University of Birmingham, UK

**SATURDAY MARCH 23, 2024
3 – 4:30 PM**

CLOSING RECEPTION (NATHANIEL’S AND SOPHIA’S)

All participants are cordially invited to a closing reception



STUDIES IN AMERICAN FICTION
SPECIAL ISSUE ON THE ECOGOTHIC

Matthew Wynn Sivils, "Introduction: The Proliferation of the Ecogothic"

Joshua Myers, "The Madness of Mold: Ecogothic in Nathaniel Hawthorne's *The House of the Seven Gables*"

Bridget M. Marshall, "New England's Nineteenth-Century Ecogothic Nightmares: Bees and Rivers as Metaphors and Harbingers"

Kevin Corstorphine, "The Vanishing South: Race and the Ecogothic in Ambrose Bierce and Charles Chesnut"

Simon C. Estok, "Pulped and Reduced, Dried Out and Flattened: The Horrors of Aborted Agency in 'The Yellow Wallpaper'"

Li-hsin Hsu, "Settler Colonialism and Harte's Frontier Ecogothic in 'Three Vagabonds of Trinidad'"

Amy LeBlanc and Leah Van Dyk, "(De)composing Gothicism: Disturbing the (eco-)Gothic in Shirley Jackson's *We Have Always Lived in the Castle*"

Patrick Whitmarsh, "'We live below sea level': Layered Ecologies and Regional Gothic in Karen Russell's *Swamplandia!*"

Eric Gary Anderson, "Ecologies of the Undead: George Saunders's *Lincoln in the Bardo* and the Limits of the Ecogothic"

Ana María Mutis, "Consuming Monsters: Borderlands Ecogothic Science Fiction in *Tears of the Trufflepig*"

Madelyn Walsh, "On Ruination, Slavery, and the American Landscape in *Conjure Women*"

Colleen Tripp, "Empires of Extraction: Silver Field Ecologies and Eugenics in Silvia Moreno-García's *Mexican Gothic*"

Christy Tidwell, "Haunted Earth: Genre, Preservation, and Surviving the End of the World in Jeff VanderMeer's *Hummingbird Salamander*"

Tom J. Hillard, "Afterword: On Exhuming an Early American Ecogothic"

GOthic FUTURES



A SHEFFIELD SUMMER INSTITUTE
PRESENTED BY THE CENTRE FOR THE HISTORY OF THE GOTHIC

8TH -12 JULY 2024
THE UNIVERSITY OF SHEFFIELD

FEATURING KEYNOTES AND SEMINARS EXPLORING

A RANGE OF TOPICS INCLUDING:

AUSTRALIAN GOTHIC FILM

CARRIBEAN GOTHIC

DECOLONIZING THE GOTHIC

DISABILITY GOTHIC

GOthic AND BODY-HORROR

GOthic AND CREATIVE WRITING

INDIAN GOTHIC

QUEER AND TRANS HORROR

AND A SPECIAL FILM INDUSTRY GUEST TBC