



SOCIETY FOR THE STUDY OF THE

AMERICAN

GOTHIC

**AMERICAN  
NIGHTMARES II:  
Return to Salem**

The Biennial SSAG symposium  
March 19th – 21st, 2026

The Hawthorne Hotel  
18 Washington Square W  
Salem, MA 01970

Conference Co-Directors:  
Jeffrey Andrew Weinstock, Central Michigan University  
and  
Jennifer Schell, University of Alaska Fairbanks

Join the discussion group “AmericanGothicSociety” on Facebook.  
Join the Listserve: [emailamericangothic-request@freelists.org](mailto:emailamericangothic-request@freelists.org) with “subscribe”  
in the Subject.



**Acknowledgements:**

The Society for the Study of the American Gothic would like to acknowledge the kind support and assistance of the following: the American Literature Association and its Executive Director Alfred Bendixen, Olivia Carr Edenfield, Michaela Smith, The House of the Seven Gables and the Nathaniel Hawthorne Society, The Hawthorne Hotel and its Corporate and Group Sales Manager Beth Pasquarello, the University of California at Santa Cruz Center for Monster Studies, and Matt Richard of Darq Salem Productions.

**Land Acknowledgement:**

The Hawthorne Hotel, in which we gather to share our scholarly explorations of American Gothic literature and culture, is part of Naumkeag, a traditional and ancestral homeland of the Pawtucket band of the Massachusett. Translated from the Eastern-Algonquin, its name means “fishing place” or “eel land.” Because of its geographical situation and diverse ecosystems, Indigenous peoples-- including the Massachusett--have lived on these grounds and fished these waters for thousands of years. As we assemble for this conference, we acknowledge the forced removal of the people of Naumkeag and their kin. In addition, we respect and honor the current members of the Massachusett tribe as well as the many other Indigenous peoples who continue to care for and hold relationship with this land and its surrounding waters. We recognize the harmful and ongoing legacy of colonialism, and we regard this acknowledgement as a point of reflection for all of us as we work towards actively dismantling colonial practices.

**Audio-Visual Equipment:**

Audio-visual equipment consisting of a digital projector and screen will be available only in the Ballroom and the Basement Library. Participants in these rooms should supply their own laptops. Those with Apple laptops should additionally come prepared with any special cable or dongle needed to connect to the projector. Sessions in Essex and Pickman will not have access to A/V equipment. (Handouts may thus be a useful alternative.)

**Location of Meeting Rooms:**

The Ballroom is located on the main floor of the hotel. The Essex and Pickman rooms are on the second floor. The Library room is in the basement. All of these floors are served by an elevator as well as staircases.

**THURSDAY MARCH 19, 2026**

**1 PM**

Pre-symposium presentation on the Hawthorne Birthplace Project and guided tour of the Turner Ingersoll Mansion (the House of the Seven Gables) facilitated by Susan H. Baker, Curator of Collections, House of the Seven Gables.

Location: 115 Derby Street, Salem, MA 01970

Parking is available but limited, so walking or ride-sharing is recommended

(Preregistration was required for this)

**THURSDAY MARCH 19, 2026**

**4 – 6 PM**

Registration

(Badges and programs available for pick-up.)

**THURSDAY MARCH 19, 2026**

**4:30 – 4:45 PM**

WELCOME AND OVERVIEW (Ballroom)

Jeffrey Andrew Weinstock and Jennifer Schell

(Conference-Co-Directors)

**THURSDAY MARCH 19, 2026**

**4:45 – 6 PM**

**Session 1-A Indigenous Gothic and Horror Studies: Theory, Research, and Teaching (Ballroom)**

Chair: Eric Gary Anderson, George Mason University

1. Kali Simmons, University of Connecticut
2. Jacob Floyd, NYU
3. Laura Hall, Carleton University
4. Andrea Rogers, University of Arkansas

**THURSDAY MARCH 19, 2026**

**6 - 8 PM**

**DINNER BREAK**

(on your own / graduate student meet-up)

**THURSDAY MARCH 19, 2026**

**7:30 – 10 PM**

**OPENING RECEPTION AND ACADEMIC KEYNOTE (Ballroom)**

**All participants are invited to an opening reception and academic keynote.**

**“Reporting Back on Pain”**

**SIÂN SILYN ROBERTS**

Siân Silyn Roberts is Associate Professor of English at Queens College, City University of New York. She is the author of *Gothic Subjects: The Limits of Individualism in American Fiction, 1790-1861* (UPenn, 2014) and the editor of the Broadview edition of *Edgar Huntly* (2018). Her current book project is entitled *Rewilding the Word*, which argues that contemporary climate fiction and poetry are continuous with the eighteenth century ruptures in style and form that characterized the cultural legacies of new world colonialism, revolution, and slave capitalism.

**THURSDAY MARCH 19, 2026**

**10 PM**

Late-night movie showing (Basement Library)

**FRIDAY MARCH 20, 2026**

**7-8:30 AM**

**BREAKFAST BUFFET (NATHANIEL'S AND SOPHIA'S)**

All conference participants are invited to join us for breakfast, regardless of hotel accommodations

**FRIDAY MARCH 20, 2026**

**7:30 – 9:30 AM**

Registration

(Badges and programs available for pick-up.)

**FRIDAY MARCH 20, 2026**

**8:30 – 9:45 AM**

**Session 2-A Gothic Bodies (Ballroom)**

Chair: Stephanie Graves, Middle Tennessee State University

1. “His Lady’s Monstrous Fat’: *Dragonwyck*’s Excess Woman,” Alexia Ainsworth, Stanford University
2. “Crippling the Gothic: Survival as Haunting in Lady Gaga’s ‘Paparazzi’ Sequel,” Stephanie Wheeler, University of Central Florida
3. “‘Blessed Is the Fruit of Thy Womb’: Forced Pregnancy in *Immaculate* (2024) and *The First Omen* (2024),” Henriikka Koivisto, University of North Carolina at Greensboro
4. “The Eyes Have It: Monstrosity in *Star Trek’s Strange New Worlds*,” Carey Millsap-Spears, Moraine Valley Community College

**Session 2-B Subterranean Nightmares: Monsters in American Cinema (Basement Library)**

Chair: Michael Howarth, Missouri Southern State University

1. “Subterranean Domestic Spaces: The Physical Unconscious in *It* and *The Black Phone*,” Kyle William Bishop, Southern Utah University
2. “Surfacing of Self: Symbolic Disguises and Symmetric Duality in *Us*,” Heather A. Miller, Missouri Southern State University
3. “From Cathedral to Sewer: *C.H.U.D.* as Urban Reimagining of Victor Hugo’s *The Hunchback of Notre Dame*,” Michael Howarth, Missouri Southern State University

### **Session 2-C The Outside (Essex)**

Chair: Mimi Manyin, University of Birmingham

1. “Gothic Spaces in Thoreau’s Natural World,” Michael Evans, El Paso Community College
2. “It Wants What It Wants: Wilderness as Force and Factor in *Yellowjackets* and ‘Young Goodman Brown,’” Mercedes Jacobs, West Virginia University
3. “Haunted Houses, Human Remains, and Ecological Entanglement Beyond the Grave in Daniel Mason’s *North Woods*,” Ashley Kniss, Stevenson University
4. “Madeline’s Eco-Posthuman Body: Fungal Alienness and the Conundrum of Interspecies Care in T. Kingfisher’s *What Moves the Dead*,” Phoenix Wang, Cornell University

### **Session 2-D Genre: Origins and Legacies (Pickman)**

Chair: Kari Daly, University of Connecticut

1. “*Rutledge*, or, The American *Jane Eyre*,” Charline Jao, Tufts University
2. “Bierce’s Ecogothic Kinships,” Matthew Wynn Sivils, Iowa State University
3. “‘Nothing that is true ... can be beautiful’: Julian Hawthorne and the Gothic Inheritance,” Michael Cisco, CUNY Hostos

**FRIDAY MARCH 20, 2026  
10 – 11:15 AM**

### **Session 3-A Nonhuman Encounters (Ballroom)**

Chair: Ashley Kniss, Stevenson University

1. “Weird Creatures: Natural History and Contemporary Ecohorror,” Allison Dushane, Angelo State University
2. “Gaze and Perverseness in Poe’s Confessional Narratives in ‘The Black Cat,’” Tomoko Kono, Kanagawa Institute of Technology
3. “Veterinary Gothic: Remaking Nonhumans as Humans in the Midst of Viruses, Bacteria, and Superstition in *The Walking Dead* and *The Witch*,” Mimi Manyin, University of Birmingham

### **Session 3-B *Frankenstein's* New Audience (Basement Library)**

Chair: Renée Fox, UCSC

1. “‘But seriously, watch out for fire. Fire bad’: *Frankenstein* for Kids on Stage and Screen,” Kevin J. Wetmore, Loyola Marymount University
2. “FAITHFUL TO MONSTERS: Re-re-reanimating *Frankenstein* in 2025,” Michael Mark Chemers, UCSC
3. “The Bride’s Echoes: *Frankensteins* for Feminists,” Renée Fox, UCSC

### **Session 3-C Edith Wharton and Shirley Jackson (Essex)**

Chair: Phoenix Wang, Cornell University

1. “[T]hough he was but the ruin of a man’: Gothic Modernism in Wharton’s *Ethan Frome*,” Harley Mercadal, Middle Tennessee State University
2. “Weaponizing White Femininity: Escaping and Becoming Caregiving Monsters in Shirley Jackson’s *The Haunting of Hill House* and Gillian Flynn’s *Sharp Objects*,” Katie Wolf, University of Nevada, Reno
3. “Shirley Jackson: Archival Queerness in *The Road Through the Wall*,” Dan Acocella, Western Carolina University

### **Session 3-D Victor LaValle (Pickman)**

Chair: De’Anna Daniels, University of Arizona

1. “Abjection, Minority Identities, and Monsters in the West in Victor LaValle’s *Lone Women*,” Lauren Smithwick, University of North Texas
2. “Return to Red Hook: How Victor LaValle Disrupts H.P. Lovecraft’s Racist Collective Unconscious,” Cameron Sauder, University of Calgary
3. “Containment, Excess, and the Female Real: Feminine Jouissance as Monster in *Lone Women*,” Beth Logue, Texas Tech University

**FRIDAY MARCH 20, 2026**

**11:15 – 11:30 AM**

**REFRESHMENT BREAK**

Mezzanine and in Nathaniel’s/Sophia’s

**FRIDAY MARCH 20, 2026**  
**11:30 – 12:45 AM**

**Session 4-A Gothic Cinema (Ballroom)**

Chair: Hunter Mueller, Blinn College

1. “(Un)Mediated Returns: Spectrality, Authenticity, and Digital Anxiety in Found-Footage Horror,” Emily Naser-Hall, Western Carolina University
2. “She Was Asking for It: Female Agency, Misogyny, and Obsession in *Nosferatu*,” Marylou Naumoff, Montclair State University
3. “‘Come, little children, I’ll take thee away’: The Return of the Pied Piper in *Weapons*,” Noah Gallego, Mount San Antonio College

**Session 4-B All Work and No Play (Basement Library)**

Chair: Drago Momcilovic, University of Wisconsin-Milwaukee

1. “The Home Economics of Imprisonment in Hawthorne’s *House of the Seven Gables*,” Charles Archer, Penn State Abington
2. “Haunted Forms: Chesnut’s ‘Goophered Grapevine,’ *Scooby-Doo*, and the Mystical Nature of Capitalist Slavery,” Brynnar Swenson, Butler University
3. “The Work is Mysterious and Important: The Uncanny Return to the Office in *Severance*,” Elleanna Jenkins, Lancaster University

**Session 4-C Queer Gothic I (Essex)**

Chair: Elizabeth Mullen, Université de Bretagne Occidentale

1. “The Haunted Holy Land: Herman Melville’s *Clarel* alongside Mike Flanagan’s Adaptations,” Caitlin Smith, St. Bonaventure University
2. “The Gothic Thread in James Baldwin’s *Giovanni’s Room*,” Deirdre K. Price, Virginia Tech University
3. “‘don’t forget—things haunt’: A Genealogy of Queer Latinx Gothic Poetics,” Alex Lalama, Bradley University

#### **Session 4-D Strange Frequencies (Pickman)**

Chair: Amber Jurgensen, LSU

1. “Doom Loop: Horror’s Time Loop Narratives,” Joshua Gooch, D’Youville College
2. “‘The voice of the man on the radio’: Joyce Carol Oates’ ‘Where Are You Going, Where Have You Been?’ and 1960s American DJ Culture,” Ray Malewitz, Oregon State University
3. “*Eternal Sunshine of the Spotless Mind* as Techno-Gothic Cautionary Tale, or Don’t Use an AI Chatbot as a Therapist,” Laura Beadling, Youngstown State University
4. “Quantum Gothic,” Jason Richards, Rhodes College

**FRIDAY MARCH 20, 2026**

**12:45 – 2 PM**

**BUFFET LUNCH**

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

**FRIDAY MARCH 20, 2026**

**2 – 3:15 PM**

#### **Session 5-A The Gothic and Black Religion(s): Hauntings, Horror, and the Sacred Otherwise (Ballroom)**

Chair: De’Anna Daniels, University of Arizona

1. “Neo-Slavery in the Ethno-Gothic,” Anthony Dwayne Boynton, II, University of Kansas
2. “No Rest for the Melancholy: Black Religion and Black Longing in Mike Flanagan’s *Haunting of Bly Manor*,” Taurean J. Webb, DePaul University
3. “Haunting the Nation: Michael Jackson’s *Ghosts* and the Afterlives of the U.S. Gothic,” James Howard Hill, Jr., Boston University
4. “Black Monstrous Technologies: Hauntings, Spectrality, and Black Religion in River’s Solomon’s *Sorrowland*,” De’Anna Daniels, University of Arizona

**FRIDAY MARCH 20, 2026**

**3:15 – 3:45 PM**

**AFTERNOON REFRESHMENT BREAK**

Nathaniel’s/Sophia’s

**FRIDAY MARCH 20, 2026**  
**3:45 – 5 PM**

**Session 6-A The Undead (Ballroom)**

Chair: Noah Gallego, Mount San Antonio College

1. “Haunting Returns: Black Sophia Gothic and the Vampiric Dominion of Whiteness,” Arline Wilson, University of Delaware
2. “‘The element seemed very familiar to him’: Slavery and Gothic Entrapment in Uriah D’Arcy’s ‘The Black Vampyre,’” Anna Blackburn, University of North Carolina
3. “American Zombie Hunters in Europe: Cultural Imperialism, Gothic Tradition, and Undead Language in *The Walking Dead: Daryl Dixon*,” Drago Momcilovic, University of Wisconsin-Milwaukee
4. “Landscapes that Bite: (Un)Dead Ecogothic in the World of *The Walking Dead*,” Franziska Friedl, University of Heidelberg

**Session 6-B Southern Gothic (Basement Library)**

Chair: Michaela Smith, University of South Carolina

1. “The Joy of Sin and the Sin of Empathy: Southern Gothic Horror, White Christian Nationalism, and Horror Joy,” Brian Onishi, Penn State Altoona
2. “On the Lifeblood of Others: Confederate Sympathies and the American Vampire,” Hunter Mueller, Blinn College
3. “Returning to the Past and Visualizing the Southern Gothic: The Photography of Clarence John Laughlin,” Peggy Dunn Sturba, Coastal Carolina University
4. “Claiming Camelot: The Retelling of Arthurian Legends in Tracy Deonn’s Legendborn Cycle,” Hope Kjar, Western Carolina University

**Session 6-C On the 70th Anniversary of Shirley Jackson’s *The Witchcraft of Salem Village* (1956) (Essex)**

Chair: Emily Banks, Franklin College

1. “‘On Girls of Thirteen’: Constructing Female Adolescence Through the Salem Witch Trials,” Miranda Corcoran, University College Cork

2. “Wifely Witches in Postwar American Popular Culture,” Ashley Lawson, West Virginia Wesleyan College
3. “White Girls and Contagious Others in *The Witchcraft of Salem Village*,” Emily Banks, Franklin College
4. “Wolf in Sheep’s Clothing: The ‘Friendly’ Neighbors in Shirley Jackson’s Fiction and Nonfiction,” Mimi Manyin, University of Birmingham
5. “Haunted Settlements: Juvenile History, Girlhood, and Subject Formation on the American Frontier,” Meg Hanna, University of South Florida

### **Session 6-D Race and the Gothic I (Pickman)**

Chair: Kevin J. Wetmore, Loyola Marymount University

1. “The Wicked Mistress as a Gothic Villainess: Mrs. Flint’s Intersectional and Gothic Characterization in *Incidents in the Life of a Slave Girl*,” Morgan Acord, Loyola University, Chicago
2. “Hannah Crafts’s Subordination of the Gothic in *The Bondwoman’s Narrative*,” Maddie Lacy, Rice University
3. “The Bell Witch Legend Retold: Remembering the Terrors of America’s Slave Society,” Amy Fluker, Youngstown State University
4. “*Something like remembrance*: Ghostly Returns in Jesmyn Ward’s Southern Gothic Fiction,” Hilary MezaGuerra, University of Illinois

**FRIDAY MARCH 20, 2026**  
**5-6 PM**

**SSAG Business Meeting (Essex)**  
**(Open to Everyone)**

**FRIDAY MARCH 20, 2026**

**6 – 7:30**

**RECEPTION AND CREATIVE KEYNOTE READING (Ballroom)**

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

**FEATURED READER: VICTOR LAVALLE**

Victor LaValle is the author of the short story collection *Slapboxing with Jesus*, five novels, *The Ecstatic*, *Big Machine*, *The Devil in Silver*, *The Changeling*, and *Lone Women*, and two novellas, *Lucretia and the Kroons* and *The Ballad of Black Tom*. He is also the creator and writer of two comic books *Victor LaValle's DESTROYER* and *EVE*.

His novel, *The Changeling*, was adapted for television and aired on Apple TV in 2023 starring LaKeith Stanfield. He also served as creator and showrunner, for the adaptation of his novel, *The Devil in Silver*, which will air as the third season of the AMC anthology horror program, *The Terror*.

He has been the recipient of numerous awards including the World Fantasy Award, British Fantasy Award, Bram Stoker Award, Whiting Writers' Award, a Guggenheim Fellowship, Shirley Jackson Award, American Book Award, and the key to Southeast Queens.

He was raised in Queens, New York. He now lives in the Bronx with his wife, the writer Emily Raboteau, and their kids. He teaches at Columbia University.

**FRIDAY MARCH 20, 2026**

**9:30 – 11 PM**

**THE GOTHIC LOUNGE**

**(Nathaniel's and Sophia's)**

**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 21, 2026**

**7 – 8:30 AM**

**BREAKFAST BUFFET (NATHANIEL’S AND SOPHIA’S)**

All participants are invited to join us for breakfast (regardless of where you are staying)

**SATURDAY MARCH 21, 2026**

**8 – 9 AM**

Registration

**SATURDAY MARCH 21, 2026**

**8:30 – 9:45 AM**

**Session 7-A *Sinners* and the American Gothic: Off to Reap the Corn (Again) (Ballroom)**

Chair: Elizabeth Mullen, Université de Bretagne Occidentale

1. “‘One of Us?’: Blood, Belonging and Otherness in *Sinners* (Coogler, 2025),” Elizabeth Mullen, Université de Bretagne Occidentale
2. “‘All money come with blood’: Economics of Retribution in *Sinners* (Coogler, 2025),” Gwenthalyn Engélibert, Université de Bretagne Occidentale
3. “Grief Immortal: The Role of the Vampire in Ryan Coogler’s *Sinners*,” Payton Conlin, Texas Tech University
4. “Rocky Road through Clarksdale: The Folklore and Mythic Return of Hidden Histories seen through a Trauma Gothic Conversation about *Sinners*,” Stephanie Roberts, University of Massachusetts, Boston

**Session 7-B Witchcraft (Basement Library)**

Chair: Nicole Dittmer, Delaware Valley University

1. “Haunting the Margins: Gothic Transgression and the Spectral Silencing of Bridget Bishop in Salem’s Witch Trials, 1692,” Nicole Dittmer, Delaware Valley University
2. “White Witches, Black Bitches: Settler Gothic Politics in *American Horror Story: Coven*,” Susana Loza, Hampshire College
3. “Dust Bowl Gothic: Collective Trauma, Historical Amnesia and Haunted Art in Karen Russell’s *The Antidote*,” Agnieszka Soltysik Monnet, University of Lausanne

4. “After-lives of the Author: Hawthorne as Gothic Tour-Guide,” Charles Baraw, Southern Connecticut State University

### **Session 7-C A Tale of Two Poe Cities: A Conversation with Poe Baltimore and The Poe Museum (Pickman)**

This panel, composed of staff members from The Edgar Allan Poe House & Museum in Baltimore, Maryland, and The Poe Museum in Richmond, Virginia, will explore how each institution interprets Poe’s life and legacy within their distinct cities.

Participants:

The Edgar Allan Poe House & Museum (Baltimore): Enrica Jang (Executive Director), Davin Hong (architect)

The Poe Museum (Richmond): Emma Clark (Director of Education), Meg Luffman (Education Coordinator), Nicole Coppino (Community Engagement Manager)

### **Session 7-D Transatlantic (Dis)Connections: Examining the Servant and Nonhuman in Nineteenth-Century British and American Gothic Texts (Essex)**

Chair: Kari Daly, University of Connecticut

1. “The Butler (Maid) Did It,” Kari Daly, University of Connecticut
2. “The Censoring Servant: Shaping Gothic Horror in *Jekyll and Hyde* and *Dorian Gray*,” Nicole Lyn Lawrence, Utica University
3. “Beware of Immigrant Servants: *Edgar Huntly*’s 1798 Contexts,” Mary M. Burke, University of Connecticut
4. “Subversive ‘Goopher’ in Charles Chesnut’s Short Stories,” Leah Begg, University of Connecticut
5. “A Fierce Wasting Spirit: The Feral Sublime as Ecogothic Defiance against US Expansion,” Jimmy L. Bryan Jr., Lamar University

**SATURDAY MARCH 21, 2026**  
**10 – 11:15 AM**

**Session 8-A Queer Gothic II (Ballroom)**

Chair: Stephanie Graves, Middle Tennessee State University

1. “‘Just Keep Making Videos’: A Haunted Transsexual Reading of *We’re All Going to The World’s Fair*,” AJ Castle, Stony Brook University
2. “Voices of Defiance: Transgender Identity and Emotionality in 21st Century American Gothic and Horror Fiction,” Sonja Zimmerman, University of Stirling
3. “Repackaging the Haunted Doll: The Subversive Fun of Roz Hernandez’ *Ghosted!*,” Rachel Ewing, Lees-McRae College
4. “Love Beyond Reason, Love Beyond Death: Gothic Excess and Romantic Irrationality in *Lisa Frankenstein*,” Stephanie Graves, Middle Tennessee State University

**Session 8-B Gothic Gaming (Basement Library)**

Chair: Molly Boyd, University of Arkansas

1. “The New Vampire Fanfic: Conceptualizing TRPG Sessions as Adaptations,” Will Sikich, Loyola University Chicago
2. “The Religiously Insane in Zombie Video Games: Differing Definitions of Human and Extended Personhood,” Jacques Parker, UCSB
3. “Gothic Invocations in *Hunt: Showdown*,” Molly Boyd, University of Arkansas
4. “There’s Dying and then There’s Dying: The Cat Lady and the Evolution of the Final Girl,” Ashleigh Cassemere-Stanfield, Colgate University

**Session 8-C Race and the Gothic II (Essex)**

Chair: Tom J. Hillard, Boise State University

1. “The Aesthetics and Power of Loss: Examining the Role of Gothic Tropes and the Utility of Mourning in African American Literature,” Benjamin Brothers, University of South Florida
2. “When I Grow Up I’m ‘Gon Buy Me A House: The Reclamation of The Black Home in *The Wiz* and *Lovecraft Country*,” Zayla Crocker, University of North Carolina
3. “The New Indigenous Gothic: Native Crime Fiction and Feminist Traditions,” Alfred Bendixen, Princeton University

**Session 8-D Hawthorne (and a Little Poe) (Pickman)**

Chair: Monika Elbert, Montclair State University

1. "Skeletons in the Closets and Dead Men's Houses: Hawthorne's Corporeal Gothic," Monika Elbert, Montclair State University
2. "'A Fierce and Subtle Poison': Toxic Bodies in 'Rappaccini's Daughter,'" Amber Jurgensen, LSU
3. "Gothic Inheritance and Antebellum Property Reform in *The House of the Seven Gables*," Elizabeth Shockley, Ohio State University
4. "Marvelous Mingling and Sober Mystification: Hawthorne, Poe, and the Uses of the Supernatural," John Gruesser, Kean University,

**SATURDAY MARCH 21, 2026**

**11:15 – 11:30 AM**

**REFRESHMENT BREAK**

Mezzanine and in Nathaniel's/Sophia's

**SATURDAY MARCH 21, 2026**

**11:30 – 12:45 PM**

**Session 9-A The Antichrist's Anniversary: Fifty Years of *The Omen* and Apocalyptic Rhetoric (Ballroom)**

Chair: Regina M. Hansen, Boston University

1. "Political Agency and Resistance in *The Omen* Franchise," Regina M. Hansen, Boston University
2. "Religion, Superstition and the Agonistic Political Theology of the Gothic Antichrist from *The Monk* to *The Omen*," Sean Moreland, University of Ottawa
3. "Media and Conspiracy Culture in *The Omen*," Aaron Worth, Boston University

**Session 9-B Readings at the Nexus of Blackness and the American Gothic (Essex)**

Chair: Norrell Edwards, Le Moyne College

1. "Hidden in Plain Sight: Exploring the New Black Gothic," Norrell Edwards, Le Moyne College
2. "The Rise of the Duboisian Frankenstein," D'Arcee Charington Neal, University of New Haven

3. “Du Boisian Concepts in Victor LaValle’s *The Ballad of Black Tom*,” DeLisa Hawkes, William & Mary

**Session 9-C Exhumations: Archives, Textual Recovery, and the American Gothic (Essex)**

Chair: Matthew Wynn Sivils, Iowa State University

1. Tracy Fernandez Rysavy, University of Wisconsin-Green Bay
2. Lawrence Lorraine Hazel-Mullen, SUNY Schenectady County Community College
3. Tom J. Hillard, Boise State University
4. Bridget M. Marshall, University of Massachusetts, Lowell

**Session 9-D Stephen Graham Jones’ American Gothic (Pickman)**

Chair: Michaela Smith, University of South Carolina

1. “‘Leave the Whole Bookcase Red’: Stephen Graham Jones’s Body of Work, 2002-2026,” Eric Gary Anderson, George Mason University
2. “A New Perspective: Reversing the Captivity Narrative in ‘Captivity Narrative 109,’” Michaela Smith, University of South Carolina
3. “‘This is how you save the world:’ Graphic Indigeneity and Stephen Graham Jones’ American Gothic in *Earthdivers* (2023-2024),” Justin Wigard, University of North Dakota
4. “Terror in the Trailer Park: Reimagining Gothic Spaces in Stephen Graham Jones’s *Mapping the Interior*,” Jennifer Grindstaff, John Wood Community College

**SATURDAY MARCH 21, 2026**

**12:45 – 2 PM**

**BUFFET LUNCH**

All participants are invited to join us for lunch.

**SATURDAY MARCH 21, 2026**

**2 - 3:15 PM**

**Session 10-A Ecogothic in the Visual Art of Photographer Andrew Moore (Ballroom)**

Chair: Maria Farland, Fordham University

Mr. Moore currently teaches in the MFA photography program at the School of Visual Arts and, from 2001-2010, was a lecturer at Princeton University. His solo exhibitions include Queens Museum of Art, Grand Rapids Art Museum, Colby College Museum of Art, and the National Building Museum, Washington D.C. In 2014, he was a recipient of the John Simon Guggenheim Memorial Foundation Fellowship.

His work is represented in numerous collections, including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Getty Museum, the Library of Congress, the San Francisco Museum of Modern Art, Yale University, and Detroit Institute of Arts. Six monographs of his work have been published: *Inside Havana* (2002), *Russia* (2005), *Detroit Disassembled* (2010), *Andrew Moore: Cuba* (2012), *Dirt Meridian* (2015), and *Blue Alabama* (2019).

1. Andrew Moore
2. Matthew Wynn Sivils, Iowa State University
3. Maria Farland, Fordham University
4. Bridget M. Marshall, University of Massachusetts, Lowell
5. Gerhard Richter, Brown University

**SATURDAY MARCH 21, 2026**

**3:15 – 3:45 PM**

**AFTERNOON REFRESHMENT BREAK**

Nathaniel's/Sophia's

**SATURDAY MARCH 21, 2026**

**3:45 – 5 PM**

**Session 11-A Dark Roads: Revisions and Returns in the American Gothic Landscape (Ballroom)**

Chair: Samantha Langsdale, Menlo College

1. "Passable Ghosts: Transmedia Adaptations of Cormac McCarthy's *The Road*," John Edward Martin, University of North Texas

2. “‘It's every man's worst nightmare’: Revenge and Ecohorror in *Promising Young Woman*,” Bridgitte Barclay, Aurora University
3. “Exploring the Intersections of Afrofuturism, the American Gothic, and Ecofeminism in Octavia E. Butler’s *Parable of the Sower*,” Samantha Langsdale, Menlo College

### **Session 11-B Ocean EcoGothic (Basement Library)**

Chair: Carter Soles, SUNY Brockport

1. “Oceanic Sublime as Superhero: An Eco-Gothic Analysis of *The Sub-Mariner: The Depths*,” Kom Kunyosying, Nashua Community College
2. “The Horrors of Oceanic Infrastructure in Fine Art Photography,” Emily Roehl, Augustana University
3. “Cetacean Soldiers: The US Navy Marine Mammal Program and Oceanic Ecohorror Stories,” Jennifer Schell, University of Alaska Fairbanks
4. “Coastal EcoGothic in Wolfgang Petersen’s *The Perfect Storm*,” Carter Soles, SUNY Brockport

### **Session 11-C The Haunting of Gothic Domesticity in Shirley Jackson's Prose (Essex)**

Chair: Andrew Rimby, Seton Hall University

1. “Maternal Haunting and Traumatic Horror in *The Haunting of Hill House*: From Shirley Jackson to Mike Flanagan,” Andrew Rimby, Seton Hall University
2. “Shirley Jackson and Ari Aster’s Maternal Anxieties,” Katie Bonevento, West Virginia University
3. “‘A Warning for Married Women’: Shirley Jackson’s Use of The Daemon Lover & Domesticity,” J. Kropla, Clark College
4. “Playing with Dolls at the End of the World: The Challenges of Reconfiguring Eden in Shirley Jackson’s *The Sundial*,” Michael Adam Schwartz, Phillips Academy Andover

### **Session 11-D Modern Contributions (Pickman)**

Chair: Charles Baraw, Southern Connecticut State University

1. “Hosting American Gothic Horror Anthologies: Narrator Styles that Transport Television Spectators into the Gothic Experience,” Christyne Berzsenyi, Penn State University, Wilkes Barre
2. “Gothic Trends in Contemporary Television: Reimagining Female Monstrosity in the CW’s *Nancy Drew*,” Malinda Hackett, Claremont Graduate University

3. “Paper Sematary: Unearthing Drafts and Doppelgängers in Stephen King’s Archive,” Andy Hageman, Luther College

**SATURDAY MARCH 21, 2026**

**5:45 – 7 PM**

**CLOSING RECEPTION (NATHANIEL’S AND SOPHIA’S)**

All participants are cordially invited to a closing reception.

**SATURDAY MARCH 21, 2026**

**DARQ EQUINOX DANCE PARTY**

**With Vudu:DJ (Salem) and DJ cypher (Michigan)**

This “unofficial afterparty” event is in coordination with Darq Salem and Salem’s goth community.

Location: Koto, 90 Washington Street, Salem

Cost: \$10 (cash or venmo) for those dressed in black / theme / gothy

Time: music will start at 9:30 PM and run until 1 AM

Koto is an Asian Fusion Lounge and is open for dinner and libations preceding the dance party

VUDU:DJ PRESENTS photog/model: IG rusticbones  
Layout: AF rich

# DARQ EQUINOX

MARCH  
21<sup>ST</sup>

DJ CYPHER  
VUDU:DJ

OFFICIAL AFTERPARTY OF:

The Society  
for the Study of  
the American Gothic

<http://www.americangothicsociety.com>

9:30<sup>PM</sup> - 1<sup>AM</sup>

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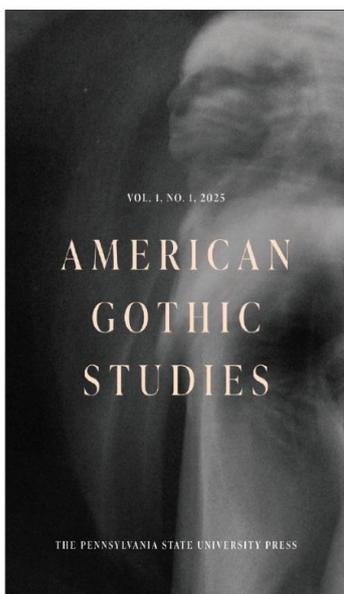
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JEFFREY ANDREW WEINSTOCK, EDITOR



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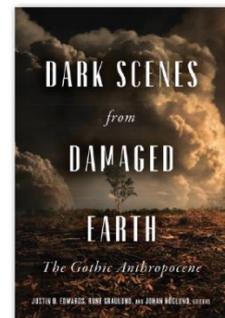
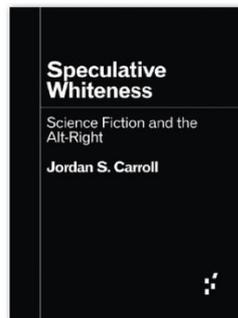
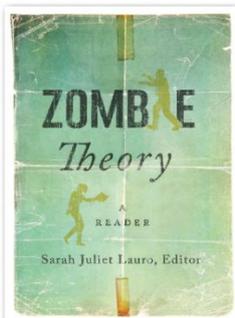
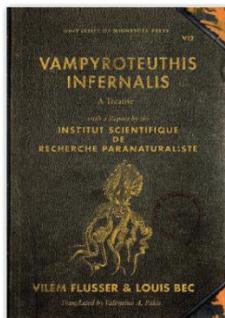
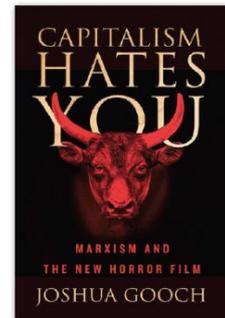
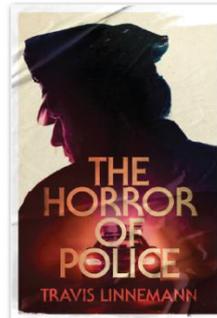
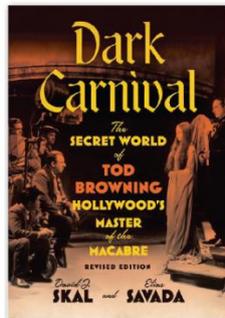
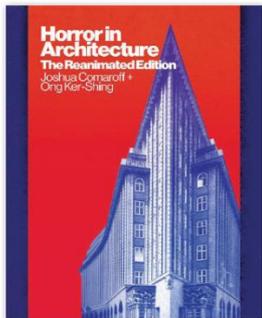
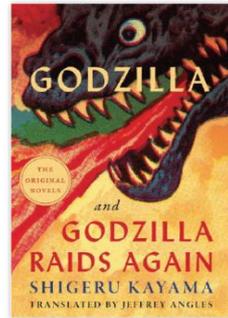
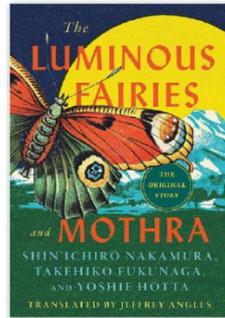
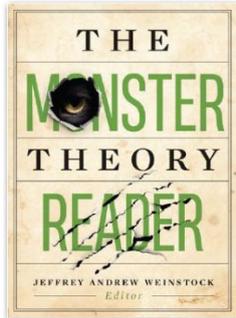
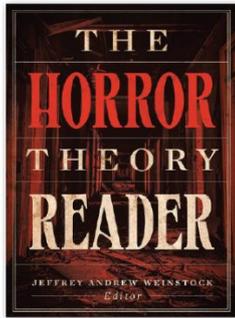
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