



**Manchester
Metropolitan
University**

Gothic Style(s), Gothic Substance

**Gothic Manchester Festival Conference
Saturday 28th October 2017
No 70 Oxford Street**



Introduction

After the great success of last year's Gothic North conference, our attention turns this year to the topic of Gothic Style(s).

At the start of the twenty first century, the Gothic is ubiquitous. Fiction and film, television and graphic novels have not only made the Gothic's plots and protagonists their own, but have brought Gothic style(s) even more firmly into the mainstream. Victorian Gothic architecture looms large over modern cities such as Manchester, contemporary Goth fashion and music tirelessly reference the mode, and our streets and bars, clubs and homes have generated new Gothic styles of their own.

But is there substance to the Gothic's many styles? Does the Gothic continue to reveal the great unspoken truths of our world? Did it ever? Is the Gothic anything more than a commercial product that may be sold, as a recognisable style, to a new generation of consumers? Was it ever thus? What cultural functions do Gothic styles serve? And how have these evolved from the Enlightenment to the neoliberal present?

This year's conference will address such questions, offering a cornucopia of perspectives on the theme. We have papers that draw on political, theological and sociological theory, panels as diverse as Gothic Gaming and Gothic Subcultures and participants who range from undergraduate students to seasoned academics, writers and performers.

So, welcome to Gothic Styles, the fifth annual conference of the Gothic Manchester Festival. Again, we think, a wonderfully Gothic time will be had by all.

Conference Programme

8.50-9.20: Registration

9.30-11.10

Panel 1A: Gothic Styles: Dreaming Otherwise (LB01)

Sue Chaplin: The Zombie Revolution Will Be Televised

Jonathan Greenaway: The Gothic & Capitalism: The Political Substance of Contemporary Horror

Eleanor Beal: 'Up to this moment we have become the Scum of the Earth, the refuse of the World': The Gothic Styles and Spiritual Substance of the Evangelical Emerging Church Movement

Panel 1B: Places, Spaces, Styles (LB02)

Joan Passey: Consuming Corpses, Coasts, and Carriages: Styling Gothic Cornwall

Alizée Cordez: Defining the Gothic Décor(s) Across the Channel

Bill Hughes: Goth Style and Gothic Mode: Subcultural Others and Transformed Genres in Paranormal Romance

11.10-11.40: Break

11.40-1.10:

Panel 2A: Film & Television (LB01)

Stephanie Reid: Contemporary Gothic's A/W Style Guide: Spectral-Scarlet, Wound-Accessories, and Power-Dressing.

Magdalena Grabias: Gothic in the Contemporary Polish Cinema and Television: Motives, Characters, Aesthetics

Margarita Georgieva: Two Bulgarian Neo-Gothic Films: Their Style, Substance and Gothic Origins

Panel 2B: Gothic Gaming (LB02)

Jon Garrad: Eternal Nineties: the Perennial Gothic of 'Grimdark' Games

Ash Darrow: The Gothic Style's Digital Revival

Rick Hudson: Gaming the Gothic: Authoring a Monstrous Self

1.10-2.00: Lunch (own arrangements)

2.00-3.50:

Panel 3A: Gendering Gothic Styles (LB01)

Rachael Taylor: "If you weren't so good-looking, I should call you heartless": The Beautiful Monster in Late Victorian Gothic Fiction

Yvette Harvey: Crinoline and White Dresses: The Female Protagonist in Australian Gothic

Chloé Alexandra Germaine Buckley: Styling Class: Performance, femininity and the female grotesque in *Penny Dreadful*

Jenevieve Van-Veda: 'The Geisha Ghost: The Historical, Aesthetic Substance Behind the Current 'Geisha Goth' Style.

Panel 3B Varieties of Gothic Style (LB02)

Alicia Edwards: House of 1000 Nightmares, or “It’s never too soon to start panicking”: Haunted House, ‘Haunting Kitsch’, and the American Gothic Imaginary.

Carys Crossen: ‘A Gothic sensibility in the bakery is not necessarily a good thing’: Gothic Food, Consumption and Sustenance in Gothic Fiction and Film

Rachid M’Rabty: Pessimism, Ligotti and the Style of Contemporary Gothic

Anna Powell: ‘Things that float and flop’ : the Anomalous Affects of Lovecraft’s Style

3.50-4.10: Break

4.10-5.40: Panel 4 (Plenary): Gothic Subcultures (LB01)

Sam George: ‘Black Roses: The Representation and Appropriation of Sophie Lancaster from Broken Britain to Brexit (2007-17)’

Kate Harvey: Screaming Like a Siren: Subversion of Gothic Traditions in the music of Halestorm

John Nicholls: Sum and Substance: *Style and Substance, Style Over Substance*

5.40: Closing Remarks

6.00: Wine Reception and Book Launch (Café)

Abstracts and Biographies by Panel

Panel 1A: Gothic Styles: Dreaming Otherwise

Abstracts:

Sue Chaplin: The Zombie Revolution Will Be Televised

It has become something of a trend recently to stage forms of political protest in the Gothic mode. The 'Zombie walk', for example, has become a popular form of street protest/performance that operates on a number of cultural, political and aesthetic levels. The most recent example would be the G20 protests in Hamburg during which protesters enacted a kind of 'zombie apocalypse' under the banner 'Welcome to Hell'. These protests harness the current popularity of the zombie aesthetic in a spectacular, media-friendly manner for political purposes. They deploy certain cultural and political meanings attaching to the figure of the zombie in order to articulate visually a certain visceral experience of oppression and alienation in neo-liberal capitalist societies. The visibility of the zombie masses on the streets, in Jean and John Cormaroff's words, makes manifest 'the invisible predations that seem to congeal beneath the banal surfaces of new forms of wealth'. At the same time, though, the meaning of the zombie as a 'cultural monster' (to use Jeffrey Cohen's term) has shifted considerably in the new millennium. Whilst the protesters of Hamburg and elsewhere use the zombie to enact the alienation of the 'living-dead' masses, the zombies that have proliferated across various media over the last ten years have (like the vampires before them) become less obviously 'monstrous' and more seemingly 'human'.

This ambiguity with regard to what it might mean to 'be' a zombie, in political and cultural terms, allows us to interrogate new trends in zombie culture alongside the fashion for political protest in the Gothic mode. What is implied in this multi-media fashion for zombie apocalypse? What might it say about postmillennial forms of global media, political power and contemporary political resistance?

Jonathan Greenaway: The Gothic & Capitalism: The Political Substance of Contemporary Horror

In an era of neoliberal capitalism what other metaphor can we use to collectively articulate our current political condition aside from horror? This paper, arguing that contemporary Gothic horror, despite its ever-increasing aesthetic popularity still possess an important political function. Using a specific set of horror film texts that emerged in the aftermath of the 2008 economic crisis, this paper will make the case for a distinctly politicized Gothic, arguing that horror allows for the exploration of contemporary economic precarity and the rampant atomization of individual subjectivity that have become the de-facto norm of life in the neoliberal age. The horrors of capitalism have become something that political cultural discourses seek to hide, moving the gaze away from the exploited and marginalized that capitalism depends upon. However, in the horror film that which politics and economics seeks to render invisible is brought terrifyingly to life.

Using the work of Blumhouse Productions, one of the most successful purveyors of popular horror, this paper asserts the political importance of the Gothic in tackling contemporary fears around race, economics and class. A political Gothic is not only necessary, but perhaps the only way in which the full horrors of capitalism can be explored.

Eleanor Beal: 'Up to this moment we have become the Scum of the Earth, the refuse of the World': The Gothic Styles and Spiritual Substance of the Evangelical Emerging Church Movement

In these modern times, many religious denominations welcome weird and artistic crowds to church as a way of being culturally relevant and attractive to a young generation that has become increasingly disinterested and alienated from religious belief. This paper will explore the curious embrace of Gothic styles and products in the Evangelical church as a way of interrogating the relationship between Gothic culture and hermeneutics. The Evangelical church, in America especially, has been one of the most hostile and resistant to Goths, Punks and other subcultural movements. In the wake of the Columbine shootings in the 1990s, for example, the church contributed to a culture of fear and hatred against the Goth community through its demonization of the singer Marilyn Manson. However, in the last decade, shifts have occurred and recently the Evangelical church has drawn both positive and negative attention for its willingness to 'dress up' in the clothes and styles of both the fashionable mainstream and the subcultural Gothic.

This paper will engage with the increasingly Gothic 'style' of Evangelism and the conflictual relationship between the culture of the church and the culture of the Gothic. It addresses two divisive instances of the church-going Goth. Firstly, I will explore the *Left Behind* novels, a series of Evangelical Gothic-conspiracy books for teens, that merges biblical violence with stock Gothic tropes and characters to dramatize a dispensationalist End Times view of Revelations in a contemporary setting. Secondly, I will look at 'Scum of the Earth', a rebel Evangelical church movement that takes its name from Corinthians and has attempted to distance itself from institutional Evangelism and some of its fundamentalist, far-right beliefs. 'Scum of the Earth' maintains that it is a church that welcomes those that other churches might turn away. In particular, the marginal and rejected Goths, Punks and Bikers that don't fit into either society or the orthodox church. This paper will explore the importance of Gothic and Punk as a subcultural style to this movement and ask whether 'Scum of the Earth' can really be considered a New Emergent Church movement that is modifying and moderating Evangelical doctrine to bring about an important structural change and re-emphasis in the Evangelical religion. Or, whether the church's claim to embrace the 'cursed' and the 'refuse of the world' (Corinthians, 4, 11-13) is really more a case of Gothic style masking fundamental religious substance.

Biographies:

Sue Chaplin is Senior Lecturer at Leeds Beckett University where she specialises in Romanticism and Gothic Literature. Her most recent work is *The Postmillennial Vampire: Power, Sacrifice and Simulation* (2017). Her other publications include *Gothic Literature: Texts, Contexts, Concepts and The Romanticism Handbook* (2011); *The Gothic and the Rule of Law: 1764-1820* (2007), and *Law, Sensibility and the Sublime in Eighteenth-Century Women's Fiction* (2004). She has also published in the field of Critical Legal Studies. She is co-chair of the Law and Literature Association and co-edits the Law and Literature series for Edinburgh University Press.

Jon Greenaway recently completed his PhD within the Manchester Centre for Gothic Studies. His research interests are theology, horror and gothic literature and film and he tweets at @thelitcritguy.

Eleanor Beal is an Associate Lecturer at Manchester Metropolitan University where she teaches English Literature and film. Her research interests examine the portrayal and renegotiation of theology, religion and spiritual communities in contemporary literature and film,

focusing on the Gothic and religion. Her previous and forthcoming publications include chapters on Calvinism in Scottish horror film (in *Divine Horror*, McFarland Press, 2017), Jonestown and postcolonial Gothic literature (in *Horror and Religion*, University of Wales Press, 2018) and *Ex Machina* as an adaptation of *Frankenstein* (in *Transmedia Creatures*, Bucknell University Press, 2018). She is the author of the forthcoming monograph *Post-secular Gothic: the Challenge to Disenchantment* to be published in Macmillan Palgrave's Gothic series.

Panel 1B: Places, Spaces, Styles

Abstracts:

Joan Passey: Consuming Corpses, Coasts, and Carriages: Styling Gothic Cornwall

In the mid nineteenth century Cornwall was uncovered. The Duchy, previously tremendously difficult to access, suddenly became merely treacherous to access. Its location at the end of the country, mostly severed from the 'mainland' except for a slither North of the Tamar, as well as its rough terrain and undeveloped infrastructure, meant that travelling into and through the county was an adventure in itself. However, the development of rail technology and the construction of the Royal Albert bridge meant a surge of visitors eager to explore this seemingly 'new' space. Hoteliers, the Great Western Railway company and guidebook publishers sought to cash-in on this hot new tourist destination, and modelled Cornwall as a fantastical, magical, barbarous, savage, dangerous, and exotic land. Travelling into Cornwall was seen not only as travelling out of England, but travelling into a distant, primitive past.

This paper explores the ways in which Cornwall was styled as a tourist destination, and how many of the motifs, tropes, and images used were borrowed heavily from the Gothic tradition. Cornwall was shaped as a Gothic touristic space, laden with ruins and artefacts, a Celtic vestige, a place where the past has been preserved in aspic and could be confronted. This paper will consider the implications of this Gothic styling on a sense of Cornish self, on the understanding of Cornwall in the popular imagination, and on literature, as many Gothic authors exploited this image of a haunted, magical Cornwall as a landscape for their fictions.

Alizée Cordez: Defining the Gothic Décor(s) Across the Channel

Between 1840s and 1860s Gothic has a decorative term meant 'English' as defined by Stefan Muthesius (2009). However, Gothic style had at the same time emerged on the continent, especially in France being called 'style à la cathédrale' ou 'troubadour' (Pupil, 1987). This Gothic style or décor has had many definitions throughout the 19th century, what made a décor 'Gothic' remaining open to interpretation. An easy definition would be to define it by its use of medieval motifs, copied from ecclesiastical buildings, and transposed into everyday life. However, which motifs from which buildings should be used? How would they create a coherent décor in a home? These questions were asked in the UK by architects and theorists such as Augustus W.N. Pugin or John Ruskin, but also in France with the architect Eugène Viollet-Le-Duc and specialised press such as *Annales Archéologiques*. Both sides were looking across the Channel to understand how their 'Gothic' style could be universal, but quintessentially French or British.

This paper will discuss the values added to the Gothic style in France and the UK, and how they influenced each other on the universality and the Christianity of the style. Furthermore, it would be interesting to study the definitions given by two main actors in the European Gothic Revival, Pugin and Viollet-Le-Duc. The last part would look at the actual decors created in the Gothic style and how each definition or acceptance of the term Gothic created its own aesthetic, in the UK and in France.

Bill Hughes: Goth Style and Gothic Mode: Subcultural Others and Transformed Genres in Paranormal Romance

In recent years, the new genre of popular fiction Paranormal Romance has made a dramatic emergence, most notoriously with *Twilight*. Paranormal Romance takes the plot conventions of romance fiction and stylises it with a Gothic mood. All the dark dangers and terrors of the Gothic give an edge to the sunniness of romance by depicting monstrous lovers. Thus humans have love affairs with vampires, werewolves, and all manner of supernatural creatures that once haunted tales of sheer horror, humanising the Gothic mode while problematising romance.

One aspect of the sympathetic monsters of this new genre is that they are a means of tackling issues of the contemporary politics of identity by representing outsiders, or 'Others', as the demon lover figure. So racial and ethnic others, people with alternative sexualities, and so on—once the monsters of horror—become assimilated to society through these Gothic-styled love stories. It is often the paranormal romances written for young adults that have the most adventurous angles. And alongside the monsters, such YA novels sometimes feature subcultural outsiders, too—most typically, Goths, who are often the human lovers of the monster. Thus there is a double gothicising of the romance story: the Gothic modulates the form of the narrative and Goth style infiltrates the substance. Monsters can represent a spectrum of otherness, but the subcultural otherness of Goths can exist alongside this, dramatising a complex range of states of alienation and means of reconciliation within contemporary society.

Various writers explore these implications in diverse ways. In this talk, I will look at such novels as Daniel Water's *Generation Dead*, Holly Black's *The Coldest Girl in Coldtown*, and Melissa Marr's *Wicked Lovely* to show how characters performing Goth style, in romances stylised by the Gothic mode, cast light on modern problems of otherness.

Biographies:

Joan Passey is a third year PhD researcher between the universities of Exeter and Bristol under the South, West and Wales Doctoral Training Partnership, with a thesis entitled *Corpses, Coasts, and Carriages: Identifying a Cornish Gothic, 1840 – 1910*. She is the PGR representative of Exeter's Centre for Victorian Studies, has previously published on the Gothic in the works of Ann Radcliffe and Wilkie Collins, and has a chapter upcoming in a collection with Palgrave on virtual dark tourism.

Alizée Cordez is a PhD Art History student at Université Blaise Pascal, Clermont-Ferrand (France). Her thesis is entitled *Interior Decoration and the Gothic Revival: A Study of Industrial and Artistic Connections Between Great Britain and France in the 19th century*.

Bill Hughes has a doctorate in English Literature from the University of Sheffield. His research and publications explore the interrelation of the dialogue genre and English novels of the long eighteenth century. Bill has also published on Richard Hoggart, intertextuality and the Semantic Web, and contemporary paranormal romance. He is co-organiser, with Dr Sam George, of the *Open Graves, Open Minds: Vampires and the Undead in Modern Culture* project at the University of Hertfordshire and co-editor (with Dr George) of *'Open Graves, Open Minds': Vampires and the Undead from the Enlightenment to the Present* (2013). He is on the editorial board of the journal *Monstrum*.

Panel 2A: Film and Television

Stephanie Reid: Contemporary Gothic's A/W Style Guide: Spectral-Scarlet, Wound-Accessories, and Power-Dressing.

White has long been in fashion in the Gothic but the past decades have seen a new colour of the season emerge across the mode in shades of phantom-fuchsias and revenant reds. From wormberries to wounds, this paper briefly overviews red in fashion; its popular creation as a dye extracted from fluid within the coccoidea insect family and its complex and ambiguous past through associations with certain feelings, social movements, and cultural modes, like the Gothic. Red is not incidental, it is always fashioned with purpose and effect- even affect. Drawing on Xavier Aldana Reyes (2010), this paper considers the mediation of suffering with the addition of dress-theory (Steele, 2001; Warwick and Cavallaro, 1998). This paper considers both how suffering and pain (physical wounds) are visualised upon dress and what role this fashioning has upon the particularly spectral body. This paper focuses on the clearly more corporeal contemporary specters summoned by the neoliberal present across fashion, film and television as evidenced by *Crimson Peak* (Dir. Del Toro, 2015), *American Horror Story: Coven* (FX, 2013), and Alexander McQueen's 1998 Joan of Arc collection.

This paper explores this visual contradiction of haunting in contemporary Gothic, when the function of these spectral women is not to terrify, but to make us remember, to image suffering and pain in more beautiful (certainly fashionable) ways yet draw attention to paradoxical 'spaces of absence' (Spooner, 2006:48). Red represents on the surface the loss of life taken forcibly from the women, imaging their murder-wounds, yet this paper proposes upon their spectral bodies, red fashions their reclamation of power and presence by complicating the relationship between past/present, fabric/flesh, victim/survivor. Red not only forces us to look, but to reassess what we expect to see from contemporary Gothic and, perhaps, more importantly, what we expect to feel.

Magdalena Grabias: Gothic in the Contemporary Polish Cinema and Television: Motives, Characters, Aesthetics

Gothic tradition has left an indelible mark upon the ever-popular cinematic horror genre. Some of the most beloved gothic tales and characters, so deeply rooted in the western literary and cinematic tradition, find their reflection in so called "world cinema". Vampires, demons, revenants and phantoms, as well as themes of the occult, magic and the supernatural are recurring concepts in the horror genre worldwide. Whilst Polish cinematic interests are usually placed in the Slavonic reality of the past and present, the motives, characters and aesthetics of the contemporary horror movies seem to be linked to the Gothic legacy of the western culture.

The aim of my article is to discuss Gothic elements in the Polish horror film genre, including *The Wolf* (1983), *The Legend* (2005) and *The Lullaby* (2010), with specific focus on the visual and thematic aspects defining the nature and meaning of the eastern European Gothic cinema.

Margarita Georgieva: Two Bulgarian Neo-Gothic Films: Their Style, Substance and Gothic Origins

During the early years of the twenty-first century, there appeared a couple of new Bulgarian films, drawing inspiration from both Bulgaria's isolationist, communist past and its open, European future. Their plots originate in stories from an older Bulgaria, but are shown through the prism of a visual and narrative framework that is much younger. Defined by the critics as new film noir, neo-noir, and tragicomic social drama, *The Warden of the Dead* (2006) and *Zift* (2008) can be analyzed in terms of their gothic features. But were they intentionally created as gothic? Probably not. Do they disseminate the essence of gothic? They definitely do.

In this paper, we will discuss the two films and their gothic characteristics, and we will define what seems to be the essence of the neo-gothic style in Bulgarian cinema. From there, we will move onto a discussion of their substance. Are these films merely consumer products, looking for new audiences that identify with particular gothic tropes? Were they intentionally styled so as to conform to particular emo, goth, post-punk or neo-Victorian subcultures, and thereby entertain and amuse people who identify as such, or do they carry a deeper, valuable message? And if there is a message, what is it? In this part, we will see that these two films are gothic in essence as well as in structure, and that they develop a variety of motifs of social, cultural and philosophical import. As such, rather than conforming to a particular culture, they subvert the obvious, and are very much in line with what original gothic would strive to do.

Biographies:

Stephanie Reid is a PhD student at Manchester Metropolitan University. Her research identifies how the theorisation and cultural representations of monstrous skin actualize the problems inherent within postmodernism's preoccupation of the surface via issues such as nostalgia, excess, and multiplicity. Initially drawn to fashion theory, Steph is interested in intersecting affect theory to inform her reading of how pain can/is fashioned through contemporary television's hybrid aesthetics of the neo-Victorian - or, neon-nostalgic. Steph is also a co-organiser of Feminisms in Public, which organizes public events surrounding feminism(s), gender, and sexuality across the North West.

Magdalena Grabias is an Assistant Professor at the Department of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland. She specialises in film studies, American studies, Gothic Studies, literary translation and music journalism. Her academic publications include book "Songs of Innocence and Experience: Romance in the Cinema of Frank Capra" (UK, 2013) as well as numerous articles in Polish and English propagating film, music and theatre viewed from the perspective of philosophy, semiotics, anthropology and popular culture.

Margarita Georgieva holds a Ph.D. in Gothic Literature from the Université de Nice Sophia (France) and is

Managing Consultant for the *Journal of Formal, Informal and Natural Education* (Bulgaria).

Panel 2B: Gothic Gaming

Abstracts:

Jon Garrad: Eternal Nineties: The Perennial Gothic of 'Grimdark' Games

The early 1990s saw a kind of crystallisation in gaming aesthetics, centred on Gothic aesthetic coordinates. Breakout hits in tabletop gaming – Vampire: the Masquerade and the second edition of Warhammer 40,000 (the game which brought 'grimdark' into our vocabulary, for good or ill) – joined the genre-defining Wolfenstein 3D and Alone In The Dark on the PC. These Gothic games have become perennially popular and influential. V:tM and its offspring established 'story gaming' and played a major part in establishing the modern vampire; Warhammer 40,000 is the most successful tabletop wargame in the history of the medium; Wolfenstein established the first-person shooter while Alone In The Dark introduced survival horror.

Each of these games has been remade time and time again, the Gothic aesthetic mutating to match trends in mechanics, hardware and gamer culture. Despite this, the persistence of Nineties titles, Nineties cultural conceptions and Nineties gameplay in the successive editions and adaptations all suggest something specific, special and powerful about the breakout that occurred when Gothic made its way from subculture to gamer culture, between '91 and '93.

As of now, V:tM's fifth edition and Warhammer 40,000's eighth have been announced, and both PC titles have received triple-A remakes in recent years. The time is right to assess the role of Gothic aesthetics in defining modern gaming, and explore the sheer persistence of a specific cultural moment in time.

Ash Darrow: The Gothic Style's Digital Revival

Architecture is the ur-mode of the Gothic. Before the literature, the music, the fashion, there were spires, arches, and elaborate details. Ruskin wrote of the Gothic Revival that it was “the sign of life in a mortal body... of a state of progress and change.” Ruskin’s “progress and change” has forever been a part of Gothic Architecture. This stream of change has brought the Gothic Revival through Modernism and into the digital age. Victor Sage argues that Gothic Revival is defined by its dualities: “patriotic and exotic; Whig and Tory; Catholic and Protestant; rationalist and superstitious; pragmatic and fantastic; esoteric and popular” (2009). To Sage’s examples we may now add “digital and physical” to the list. From Super Mario Bros. (1985) to Bloodborne (2015) and everything in-between, the Gothic Revival is now a primarily digital mode. Grodecki argues that Gothic architecture should be interpreted through the “context of religious meaning” (1978), but how does that historical understanding fit into a modern, digital context?

My paper will explore the latest epoch in the Gothic Revival by looking at the explosion of digital Gothic Architecture over the last 20 years. By taking the audience on a “digital tour” of some of gaming’s most intricate Gothic architecture, I will address just why the Gothic Revival has been so prominently figured amongst digital gaming, what relationship this new Revival has with its historic counterpart, and examine how modern context reshapes and re-imagines the Gothic Revival.

Rick Hudson: Gaming the Gothic: Authoring a Monstrous Self

The Gothic in contemporary culture can be dismissed as merely consumer branding that has little substance and serves as nothing more than a means of shifting product: just a form of packaging that aims to target consumers that identify themselves as being outside the mainstream. The Gothic in all forms of popular culture may be viewed as being as conservative and as conformist and as unthreatening as any other genre and / or style. Nevertheless, this view itself may be somewhat reductive in that – irrespective of the commercial motives of producers – it neglects the uses such products are put to by consumers themselves, and fails to acknowledge that conservative product may be put to subversive use. Secondly, it assumes that producers of commercial product are inherently reactionary and does not entertain the possibility that the Gothic provides a creative arena in which challenging material may be made available in the popular domain.

This paper focusses on the Gothic in gaming culture and draws upon both critical cultural analyses and research conducted within the gaming industry itself to interrogate the subversive possibilities offered by the Gothic to both consumers and producers. Its primary focus will be on how identities may be authored and articulated in a Gothic milieu utilising monstrous imagery.

Biographies:

John Garrad is a freelance writer, independent researcher, recovering Goth, and lifelong gamer. After completing his MA at Manchester University in 2009, he taught English and Drama in FE colleges, before returning to research in 2015. His early-stages PhD proposal covers Gothic genre co-ordinates in tabletop and computer games, with a focus on heroism, protagonism, and character death. He also writes on thanatology and mythopoeic fiction, particularly the work of E. R. Eddison.

Ash Darrow recently graduated from National University with a Master's in Gothic studies. He is currently an independent researcher interested in the Gothic and Games Studies. His Master's thesis discusses the Gothic found text and epistolary tradition through the lens of ludology. Ash has presented papers at the Buffy at 20 conference, the International Gothic Association, and the Armitage Symposium. His research interests include horror gaming, the Gothic, and the Weird. You can get in touch with Ash on Twitter @CinereusDarrow or at his blog CinereusDarrow.com.

Rick Hudson is an academic and writer working in both experimental literary fiction and popular Gothic / horror fiction as well as the much-disputed territory between the two. His work has appeared alongside that of writers such as Neil Gaiman, Clive Barker, John Carpenter, Shaun Hutson, Bentley Little, Graham Masterton and Guy N Smith. Rick's work embraces all forms of Gothic / horror narratives: not only fiction, film, TV and comics, but also game design. He writes regularly for gaming industry magazines and has written for many games including Chaosium Inc.'s classic old school role-playing game *The Call of Cthulhu*.

Panel 3A: Gendering Gothic Styles

Abstracts:

Rachael Taylor: "If you weren't so good-looking, I should call you heartless": The Beautiful Monster in Late Victorian Gothic fiction

The Beautiful Monster is a creature replete with both Gothic style and substance. Their faces and bodies are endowed with excessive and haunting good looks, which the monster uses as a means of luring in victims that they ultimately destroy. In this paper, I wish to argue that the fascinating physical beauty of these monsters is an expression of the uncanny, which is often described using the language of the supernatural. This excessive nature of their beauty constitutes a Gothic body, and its uncanny evocations represent the Gothic soul or substance. Unlike the femme fatale, the Beautiful Monster is not a phenomenon limited solely to the female sex. Far from being monstrous upon first glance, he or she is initially perceived to be innocuous due to having a more pleasing visage, and as such is allowed to wreak greater havoc because of their more potent charms. However, it is only upon the realisation that the fine looks are but a façade, that the monster can ultimately be conquered and the moral collapse that their presence threatened can be averted.

We encounter the Beautiful Monster in such texts as Marie Corelli's *The Sorrows of Satan* (1895); Arthur Machen's *The Great God Pan* (1890); Florence Marryat's *The Blood of the Vampire* (1897); Bram Stoker's *Dracula* (1897); and Oscar Wilde's *The Picture of Dorian Gray* (1890-1). Looking at these novels through a theoretical framework drawing from such secondary material as Halberstam's *Skin Shows: Gothic Horror and the Technology of Monsters* (1995) and Kelly Hurley's *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin-de-Siècle* (1996), my paper demonstrates that the Beautiful Monster serves as an expression of both the Gothic material body and, with their uncanny beauty, the Gothic soul – the style and the substance.

Yvette Harvey: Crinoline and White Dresses: The Female Protagonist in Australian Gothic

Female gothic protagonists in Australian, colonial short fiction present as a strong, if at times indistinguishable lot: wives, mothers, daughters, isolated pioneers. Even when 'she' was pushing back, she was often defined by her relationship to men: the drover's wife, the chosen vessel, squeaker's mate. 'She' was unnamed and a slightly dusty, petticoat-wearing, representation of a settler. Australian Gothic arguably reached a high-water mark in 1975 with the film *Picnic at Hanging Rock* directed by Peter Weir and based on the 1967 novel by Joan

Lindsay. As the book celebrates its 50th anniversary, the film's images of virginal girls in white dresses have become totemic of Australian Gothic – both in the style of the film and in the fraught relationship its characters have with the Australian landscape.

Leah Purcell's recent play (2016) involves a re-writing of a short story originally by Henry Lawson (1892). In Purcell's *The Drover's Wife*, she portrays a female protagonist with Aboriginal and white heritage in colonial era Australia. This play challenges preconceived notions of the female protagonist by engaging in an intersectional dialogue with the audience, updating and changing both the aesthetic and historical interpretation of Lawson's story in a nuanced and unrelenting adaptation. To complete the polyptych of protagonists – in 2012, the ghostly silhouettes of dresses in a bridal boutique window foreground the CCTV footage of Jill Meagher, a journalist tragically murdered as she walked home one night in Melbourne. The fetishizing over Meagher by the media helped to frame an unwitting female protagonist, co-opted into an Australian Gothic narrative (without her permission).

This paper briefly surveys a curated history of Australian female gothic protagonists before proceeding to investigate contemporary challenges, adaptations and appropriations of gothic stylistic tropes in 'her' representation, across media.

Chloé Alexandra Germaine Buckley: Styling Class: Performance, Femininity and the Female Grotesque in *Penny Dreadful*

Showtime's *Penny Dreadful* (2014-2016) presents classical beauty for viewers' adoring gaze as well as the spectacle of grotesque bodies for their fascinated disgust. In *Penny Dreadful*, this ambivalent mixing of high and low cultural styles – of beauty and grotesque – plays out most obviously in the representation of its female characters. Consumptive prostitute-turned-monster, Brona/ Lily (Billie Piper), and upper-class sensitive, Vanessa Ives (Eva Green), are intimately connected but also markedly separated by a visual taxonomy of Gothic style that is bound up in the hierarchies of social class. Although both women perform as female grotesques, deliberately mobilising their bodies to resist patriarchal control, they are stylized according to differently classed models of femininity. Vanessa represents an idealised aesthetic of upper-class femininity, whilst Brona cannot escape her social position nor the lowly conditions of her body. Following Mary Russo's seminal work (1995), I read these characters as Female Grotesques to reveal the ambivalence with which contemporary Gothic styles its women. Performing as a Female Grotesque creates risky opportunities for women to break out of patriarchal control. At the same time, such performances can also confirm essentialist associations of 'woman' with monstrosity.

This paper reflects on *Penny Dreadful's* stylized grotesquerie. It highlights the show's efforts to subvert representational systems that continue to objectify, punish, and make a spectacle of women, but it also shines light on the show's blind spots and its abjection of lower-class femininity in particular. Exploring the representation of madness and possession, religious devotion and carnal desire, and classical and grotesque bodies, I suggest that *Penny Dreadful* exemplifies the ascendance of the image of the Female Grotesque in popular Gothic culture, an ascendancy that suggests urgent conflicts in Western systems of representation. As feminist ideals gain traction in our society, they meet resistance in the form of representational cultural systems that continue to be mired in misogyny.

Jenevieve Van-Veda: 'The Geisha Ghost: The Historical, Aesthetic Substance Behind the Current 'Geisha Goth' Style.

In consideration of the recent intensification of the 'Geisha Goth' style within the Gothic idiom, I hope to advance the understanding of this seemingly recent trend and argue that the Goth and the Geisha collide in aesthetic sympathy throughout history. Demonstrated with complementary

threads running through literature, film, art, catwalk fashion, and music. The origin of this aesthetic sympathy lies in the confrontation of similar ghosts. The ghost which makes its appearance in countless Gothic novels is a concretization of unspoken issues within a particular zeitgeist, namely the repressive nature of a patriarchal society. Similarly, Japanese folklore is infested with predominantly female ghouls mad with rage and haunted with sorrow revealing a barometer of fear held by a densely patriarchal society. Facing a frisson of terror as portrayed in the aforementioned literature and folklore causes a cathartic transcendence manifested in the parallel aesthetic of the Goth and the Geisha. The appearance is an externalisation of internal, or societal anxieties which, when overcome by taking artistic control of self-creation, lose their potency.

Pale, mask-like make-up with kabuki origins, hair exaggerated in proportion, and dramatically impractical shoes are some of the glaring similitudes between the Geisha and the Goth. Both deviating heavily from standardised aesthetic regulation, they become objects of fascination, both strange and beautiful. They become sublime ghosts creating their own rippling frissons of terror floating along the gawping streets of realism. Considering the social anxieties that birthed these ghosts of the underworld, there is little wonder why a sympathetic aesthetic persists. A spectre-like, beyond human, sublime creature, set as a reminder of a diminished, but not defeated patriarchal society glaring through a pale countenance.

Biographies:

Rachael Taylor Rachael received her BA(Hons) in Combined Arts (English Literature and French) from Durham University in 2006 and this led to an MA in English Literature and Place from Northumbria University in 2013. Currently, she holds a Northern England Consortium for Arts and Humanities studentship at Teesside University while she researches and writes her PhD thesis: *Ladies Pinch, Whores Wear Rouge: Representations of Female Beauty and Cosmetics Use in British Literature and Culture 1848-1900*. Her research interests include Victorian Literature, gender and sexuality studies, and the Gothic in its myriad forms.

Yvette Harvey is a PhD student at RMIT University in Melbourne, Australia. She holds an LLB (UTS, Sydney) and a Masters in Creative Media (RMIT). Her creative practice-based research examines the female protagonist in Australian Gothic, with an emphasis on short fiction. Yvette has published non-fiction works and written, produced and/or directed short films, mixed media exhibitions, transmedia work, poetry, children's fiction and short stories. She is currently in the UK on a RMIT University Travel Grant.

Chloé Germaine Buckley is a Senior Lecturer at Manchester Metropolitan University. She gained her PhD, which explores children's and YA Gothic, in 2016 from Lancaster University. Her publications include *Twenty-First Century Children's Gothic Fiction: From Wanderer to Nomadic Subject* (Edinburgh University Press, Forthcoming 2017), *Telling it Slant: Critical Approaches to Helen Oyeyemi* (co-edited with Sarah Ilott), and various chapters and articles on various aspects of the Gothic, including children's fiction, the Gothic child, the Weird, gender and the Gothic, and representation of witches in popular culture.

Jenevieve Van-Veda is a Gothic model, performer, and aesthete. She is currently in her third year of studying philosophy and psychological studies at undergraduate level in order to attempt a more polymathic approach to her autodidactic learning of, and lifelong passion for, Gothic literature, media, and culture.

Panel 3B: Varieties of Gothic Style

Abstracts:

Alicia Edwards: House of 1000 Nightmares, or “It’s never too soon to start panicking”: Haunted House, ‘Haunting Kitsch’, and the American Gothic Imaginary.

The haunted house in American popular culture is a ubiquitous Gothic icon. The American Hallowe'en tradition integrates the paradigmatic setting of haunting, extracted from the foundations of the American Gothic imagination: the pages of canonical authors like Edgar Allan Poe and Nathaniel Hawthorne; the domestic domains of murder and madness in films like *The Amityville Horror*; or the decorative and comical Victorian homes of television's *The Addams Family*, including nail beds, family graveyards and *Thing*. By the twenty-first century, the holiday thrives on replicating and staging these Gothic signifiers in our material reality for one night (or longer in some cases) of horrifying play. Annually, theme parks like Universal Studios construct “scare attractions” that become spectacles of horror, but more importantly, quiet suburban neighbourhoods transform into sites of fright, immersed in the sounds, sights (and sometimes smells) of ‘The Haunted House’ from the American cultural imaginary. This ritualised performance depends on the collective knowledge of Gothic iconography and horror tropes to prompt fear, in order to produce the carnivalesque ritual of All Hallow's Eve.

This paper will examine the relationship between Hallowe'en and the Haunted House in North America, specifically how the fictive house is translated into material reality, both in a residential and theme park setting. It seeks to argue that, although a highly commercialised holiday and practice, what I call ‘Haunted House Mania’ is a testament to the evolution of Gothic in popular culture and how it adapts its tropes into the everyday. This paper will interrogate two key aspects: firstly, the function of the Hallowe'en as an occasion to turn reader/watcher into an active participant. Secondly, it will examine the impact of transforming the material conditions to an immersive environment of ‘haunting kitsch’.

Carys Crossen: ‘A Gothic sensibility in the bakery is not necessarily a good thing’: Gothic Food, Consumption and Sustenance in Gothic Fiction and Film

From the curse-laden chocolate in Roald Dahl's *The Witches* to the forbidden banquet in a key scene in Guillermo Del Toro's *Pan's Labyrinth*, food plays a key role in numerous horror and Gothic texts. It can be used to entice or tempt a gullible victim, as a signifier of someone's monstrosity (such as the vampire's desire for blood) or as a means of murder. As Lorna Piatti-Farnell observes, ‘in [Gothic] food appears to be acting as a tacit presence that, even though not openly addressed or identified, strongly operates as part of the construction of horror aesthetics and narratives.’ The notion of specifically Gothic food has even entered the popular consciousness: a quick internet search will turn up dozens of examples of ‘Gothic Food,’ ranging from blood-red wine to skeleton cupcakes. But what is meant by ‘Gothic food’? Is there a specific type or style of food that can be considered Gothic, and what does it represent in Gothic texts?

This paper will explore several Gothic texts in which food and its making and consumption play a key role: Robin McKinley's *Sunshine*, in which her heroine is a baker feuding with vampires; Shirley Jackson's *We Have Always Lived in the Castle* in which an entire family was murdered thanks to arsenic in the sugar bowl; the sumptuous food on offer in Angela Carter's *The Bloody Chamber* and the disturbing dining tables in *Beetlejuice*, *Pan's Labyrinth* and other films. The paper will examine if there is such a thing as truly Gothic food and if there are consistent themes and motifs attached to it in Gothic texts, and will attempt to answer a vital question – is a Gothic sensibility in the bakery a good thing or a bad thing?

Rachid M'Rabty: Pessimism, Ligotti and the Style of Contemporary Gothic

Today, the very idea of optimism seems somehow utterly void as a means of coping with the Gothic nightmare of contemporary human experience. This paper stems from a disagreement, namely, how can we pretend towards optimism any longer? I speculate that if we are interested in retaining any sense of purpose whatsoever, we need to discard the optimistic outlook in favour of a pragmatic pessimism whose interest is in the immediate, confirming Eagleton's suggestion that "[b]leakness, by contrast [to optimism] can be a radical gesture" (Eagleton, 2015, 4—5). Contemporary Gothic provides a guide for this and in Thomas Ligotti's fiction, for example, pessimism is stylistically elevated into a thoroughgoing critique of enlightenment values and the impact of the contemporary world on the beleaguered human subject. By looking to its pessimistic style in scenes of moral corruption, violence, supernatural dread, subjective uncertainty, etc. I argue in this paper that the contemporary Gothic viscerally and speculatively explores pessimism and its possibilities.

Opposed to the haunted state of Gothic (which can neither escape nor forget the sins of the past), optimism is an absurd, gruesome sedative, obfuscating the pressing pain and horror of what is, and what has been, with an illogical deferral to an unsubstantiated rosier future. The pessimist, as Ligotti's fiction demonstrates, may see the future as a bleak descent into nothingness, but is forced to act now: ultimately, to dispel the sins of the past or to decide whether life is worth living or not, and to act in one way or another. The Gothic texts I will cite in this paper will capture the inconsolable and utterly abject spirit of what it means to be alive in this world. In so doing, I argue that it succeeds in escaping the delusion of optimistic, progressivism and develops a stylistic framework which can be applied to better appreciate the role of pessimism in countering this.

Anna Powell: 'Things that float and flop': the Anomalous Affects of Lovecraft's Style

The mad Mrs Gardner encounters 'things in the air which she could not describe. In her raving there was not a single specific noun, but only verbs and pronouns' (*The Colour out of Space*, 1927). Lovecraft's hypnotic prose is full of unimaginable entities, inaudible sounds and 'ineffable foetors'. Working at the borders of Gothic style, it entices readers away from generic familiarity and extends into the unknown outside. Aware of the Gothic's seductive power to terrify by hint and suggestion, he repeats, exaggerates and defamiliarises generic techniques to make space for a new style that explores the paradigm shifts of modernity. Lovecraft's incomplete, yet affectively potent descriptions invite more, extending the brain's field of operations and stimulating fresh thoughts. It is this speculative quality that attracts philosophers to Lovecraft's work.

This paper draws on Deleuze's idea of the Anomalous to think through Lovecraft's liminal Gothic style. Anomalies are unnatural, irregular elements that catalyse systemic change. For Deleuze (2002), 'the Anomalous is always at the frontier, on the border of a band or a multiplicity; it is part of the latter, but it is already making it pass into another multiplicity, it makes it become, it traces a line-between'. He finds the Anomalous in 'the Thing, which arrives and passes at the edge, which is linear yet multiple' (1998: 245). Lovecraft's 'nature-defying illusions' evoke the experience of 'outsideness' via affects that are 'no longer feelings or affections; they go beyond the strength of those who undergo them' (Deleuze 1994: 164). My case-studies include the 'strange, awesome mutations' of 'Through the Gates of the Silver Key' (1934), the living geometric forms of *The Dreams in the Witch House* (1933) and the 'jellyish monstrosities' of *From Beyond* (1934).

Biographies:

Alicia Edwards: is an English PhD candidate at Manchester Metropolitan University. Her thesis examines Gothic tourism in London from the nineteenth century to the present, particularly its relationship between popular culture and London's Gothic urban imaginary. She has published an article examining Jack the Ripper tourism and Gothic spatial practice in London in the journal *Dark Arts*. Forthcoming publications include a case study on a haunted ruin and chapter contribution interrogating fairy tales, horror, and postfeminism. Her wider research interests include the supernatural in popular culture, the serial killer in popular culture, and broader topics in Gothic and Cultural Studies.

Carys Crossen was awarded her PhD English and American Studies from the University of Manchester in 2012. Since then she has spent her time researching and writing on vampires, gender, the Gothic and most particularly werewolves.

Rachid M'Rabty is a PhD candidate at Manchester Metropolitan University. His research project to-date has been concerned with the representation and the critique of transgression, nihilism and self-destruction as a means to resistance or alternative in contemporary fictions. He is one of the founder members of the Dark Arts Network and has to-date published articles on the violence in *American Psycho*, on nihilism in Thomas Ligotti's corporate horror and the transgressive philosophy of the Marquis de Sade.

Anna Powell retired from her post as Reader in English and Film to become a Research Fellow with the Manchester Centre for Gothic Studies as well as presenting public lectures and organising study groups. She is the author of *Deleuze and Horror Film, Deleuze, Altered States and Film* and co-author of *Teaching the Gothic* with Andrew Smith and is a member of the editorial board of *Deleuze Studies*. She has published a wide range of journal articles and book chapters on Gothic film and literature as well as experimental art and film. Her most recent research and publication topics include Jan Svankmajer, the Lancashire Witches, *The Shining*, occult films and HP Lovecraft. She is also involved with Steampunk culture as researcher and participant.

Panel 4 (Plenary): Gothic Subcultural Styles

Abstracts:

Sam George: 'Black Roses: The Representation and Appropriation of Sophie Lancaster from Broken Britain to Brexit (2007-17)'

It is ten years since Sophie Lancaster and Robert Maltby were attacked in Stubbylee Park, reputedly for being 'goths'. This paper interrogates dramatic representations of Sophie's killing. *Black Roses* (2012), a poetic sequence by Simon Armitage, is written in the voice of Sophie. It started life as a docu-drama for Radio 4 (2011). I contrast Armitage's account with Nick Leather's BBC3 drama 'Murdered for Being Different' which aired six years later in 2017 and tells Robert's story. Armitage gothicised Lancashire as 'a place where shadows waited, where wolves ran wild'. These marauding wolves, the feral youths who had attacked Sophie were symbols of 'Broken Britain' for the right-wing media in 2007.

This paper raises questions about such representations. It asks how hate crime against subcultures is viewed a decade later in Brexit Britain, and why Goth culture still feels a kinship with Sophie. Maltby recently remarked that 'The Goth Thing was an Oversimplification' (*The Guardian*, 15 June, 2017); that the emphasis should be on the killers and not their Gothic victim. I investigate his claims and bring in counter arguments (has the 'otherness' of Goth been minimised in accounts which only seek to demonise the gangs?). Elsewhere, I shed

light on the gothicising of Sophie (born under 'a vampire moon') in these narratives, raising questions around representation and appropriation. Armitage's elegy sees Sophie's own writings interspersed with real life testimonies from her mother. Simon as author is voicing both. Despite my problematising of the poem, I seek to celebrate it. Its tragic dénouement, 'now let me go, now carry me home, now make this known', resonates more clearly in Brexit Britain. Several police forces now treat crimes against Goths, punks and other alternative subcultures in the same way they do racist or homophobic attacks. Black Roses anticipates such change.

Kate Harvey: Screaming Like a Siren: Subversion of Gothic Traditions in the music of Halestorm

Gothic traditions are often focussed on pointing out the male and female representations in society; exaggerating them, mocking them and revealing them. In music, traditions can be strengthened or broken in just a few choice lines. Halestorm – an American rock group – uses Gothic traditions to both reinforce and subvert these gender representations. Frontwoman and songwriter Lzzy Hale [sic] often uses Gothic aesthetics in her lyrics, and challenges the traditions, claiming them and repackaging them to her own perspective.

Their first studio album, eponymously titled, depicts the band in Steampunk armour attire, which serves to set up the fierce messages contained within. "I Get Off" subverts the male gaze and uses Gothic voyeurism as a reflected weapon. Hale is aware of being watched; "You don't know that I know, You watch me every night," yet turns it into a sexually charged action that she controls; "Greedy eyes upon me and then I come undone, And I could close the curtain but this is too much fun." The male gaze here has lost its power in a way that Radcliffe's heroines would not be able to accomplish; by harnessing its sexual implications and reflecting them back at the gazer with a passionate fervour.

Their second album uses Stevenson as an influence, named "The Strange Case of Halestorm." The cover art used here shows a black and white photograph of the band covered in oil, next to an ornate Victorian mirror. There is a suggestion here of further mirroring and exposure, that the shadows are an ally and not to be feared. Here, they are the watchers, the voyeurs; exposing the truth of what they see. And they don't care if you like it.

John Nicholls: Sum and Substance: *Style and Substance, Style Over Substance*

My research addresses, most directly, the impasse that arises in the assessment and judgement of that which is sublime, alternative, disturbing and unknown. It focuses on an apparent human desire to categorise that which is not understood, and to denigrate that which cannot be categorised. Arising from the Gothic tribes of antiquity and mediaeval times, developing through early and late modern eras of Elizabethan romanticism and divine comedy, into Victorian literature and horror, through to present alternatives and future real fictions, the Gothic is stylised contradiction. What can our modern History tell us of these contradictions? How might we investigate the juxta-positioning that jars with much of society, yet at once is grace, style, acceptance and pacifism? Do we, as a society, demonise? Do we recoil and ostracise? Do we accept and embrace?

My historical study reveals a fledgling subculture under desperate attack by a dictatorial system. The dark, foreboding Gothic characters who emerge from the archives of real life are not necessarily who or what we might assume. The Children of the Night emerge from the annals of history, but are they a post-punk, darkwave music and fashion subculture? Does something “other” lurk beneath the surface of historical perception? On a Mission to discover the Wasteland of comparative social distress, I have delved into a scene that is truly dark and yet wholly human; a scene that is a subculture of human bondage, totalitarian control, and one which boasts a history of Gothic undertones played out in a Style that belies its true Substance. My PhD Thesis, *Darkwave GDR*, is a unique investigation into the archival, recorded and lived history of the Gothic subculture in the former East Germany during the 1980s.


Biographies:

Sam George is Senior Lecturer in Literature and MA Programme Leader at the University of Hertfordshire where she teaches course in Vampire Studies and YA Gothic Fictions. She is the Convener of the Open Graves, *Open Minds Research* Project. Sam has published widely on herbalism and literature and science. More recently she has written on *Dracula*, UK werewolf myths, wolf children, and Romanian folklore. She is the co-editor of *Vampires and the Undead in Modern Culture* (MUP) and a special edition of *Gothic Studies* on vampires. She is currently developing ‘Books of Blood’, a touring exhibition in collaboration with the Wellcome; ‘Redeeming the Wolf’, for the Being Human Festival 2017, and completing a cultural history of the shadow.

Kate Harvey studied Gothic literature at Stirling University, completing her BA and MA under the guidance of Dale Townshend and Glennis Byron. She is about to embark on her PhD thesis, looking at Global Therianthropy and monster culture, thus completing her Trifecta at Stirling. She has also been accepted to present a paper at Trinity College, Dublin at their Gothic Nature conference in November this year.

John Nicholls is a part-time PhD student at the University of Hull where he researches the German Democratic Republic’s Goth scene subculture and its persecution by the Stasi during the 1980s. He gave a talk at the Stasi Museum, Leipzig during the Wave-Gotik-Treffen in May 2016, and has published a chapter in a book about the Gothic scene in Germany titled: *Leipzig in Schwarz: 25 Jahre Wave-Gotik-Treffen*. He works part-time as a Researcher and Data Manager with the Centre for Environmental History, Trinity College Dublin. He is/not a Goth.

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