Locating Fantastika, July 7-8th, 2015

The 2nd Annual Fantastika Conference
Lancaster University (Charles Carter Building)

Day 1, Tuesday, July 7th, 2015

8:30am – 9:30am	Registration
9:30am – 11:10am	Panel 1
11:20am – 12:20pm	Panel 2
12:20pm – 1:50pm	Lunch
1:50pm – 3:00pm	Keynote
3:10pm – 4:30pm	Panel 3
4:40pm – 5:40pm	Panel 4
7:00pm	Dinner in the city

Day 2, Wednesday, July 8th, 2015

8:30am – 9:00am	Registration
9:00am – 10:20am	Panel 5
10:30am – 11:50am	Panel 6
11:50am – 1:20pm	Lunch
1:20pm – 2:30pm	Keynote
2:40pm – 4:00pm	Panel 7
4:10pm – 5:10pm	Round Table

Panel Schedule (Abstracts and Bionotes Below)

Panel 1.1 Nostalgia of the Ecological Past

Audrey Tayler, Anglia Ruskin University, UK, "Pastoral and Fantasy: A Place in Time?"

Polly Atkin, University of Strathclyde, UK, "Fantastic Grasmere: Inheriting the Uncanny"

Judith Eckenhoff, University of Freiburg, Germany, "Supernatural Wilderness in William Shakespeare's *A Midsummer Night's Dream* and *The Tempest*"

Kaja Franck, University of Hertfordshire, UK, "Hunting the Last Werewolf: Ecology, Fantastika, and the Wilderness of the Imagination"

Panel 1.2 – Narrative Structures of Fantastika

Thomas Tyrrell, Cardiff University, UK, "'Milton said it. And he was blind.' Alan Moore, Neil Gaiman and *Paradise Lost*"

Chris Hussey, University of Cambridge, UK, "And to stretch from UnLondon to London is a very long way indeed": Exploring Relationships with Real and Fantastic Place in China Miéville's *Un Lun Dun*"

Tim Jarvis, University of Bedfordshire, UK, "Weird Fiction's Representation Praxes"

Farah Mendlesohn, Anglia Ruskin University, UK, "The Structural Narratives of the SF Short Story"

Panel 2.1 Locating Monstrosity in Machine versus Human Intelligence

John Sharples, Lancaster University, UK, "'Everything was Black': Locating Monstrosity in Robert Löhr's *The Chess Machine* (2008)"

Stephen Curtis, Lancaster University, UK, "Moon Kampf: The Rise of the Lunar Nazi in Speculative Fiction"

Panel 2.2 Transmissions of Children's Literature

Siân Hughes, University of Leeds, UK, "Flying Cars and Fallen Gods – Liminal Spaces and Magical Transportion in Children's and Young Adult Fantasy Past and Present"

Karen Graham, University of Aberdeen, UK, "There's no Place like Oz: Oz Reimagined On Screen and Off"

Keynote: Ruth Heholt, Falmouth University, "Land of Myth and Magic: 'West Barbary' and the Hammer House of Cornish Horror"

Panel 3.1 Tangible Boundaries

Hannah Boaden, Lancaster University, UK, "Dreadful Doorways: Anxious Explorations of Transitional Spaces in Visual Culture"

Brian Baker, Lancaster University, UK, "The Cosmological Bedroom: The Voyage Out and Coming Home in SF Cinema"

Corinna Joerres, University of Oxford, UK /University of Bonn, Germany, "Reimaginings of Hadrian's Wall in the worlds of George R. R. Martin's *A Song of Ice and Fire* novels and Garth Nix's *Old Kingdom* series"

Panel 3.2 Urban Landscapes

Will Smith, Lancaster University, UK, "'The Erection of the Monster': Frank Lillie Pollock and The Skyscraper"

Rob O'Connor, York St. John University, UK, "'A Tourist Guide to Besźel and Ul Qoma': Unseeing and the Re-interpretation of Psychogeography in China Miéville's *The City and the City*"

Vladimir Rizov, University of York, UK, "The Dialectics of Documents: The Case of Parisian Landscape in Atget and Cartier-Bresson"

Panel 4.1 Haunted Buildings

Kevin Corstorphine, University of Hull, UK, "'Sometimes on earth a cruel shift takes place. Time splits': Jack Cady's *The Well*"

Nicola Bowring, University of Nottingham, UK, "Village of Fools to City of Madness and Vice: Reading Gotham"

Panel 4.2 Pattern Constructions of Video Games

Dawn Stobbart, Lancaster University, UK, "Telling Tales with Technology: Remediating Folklore and Myth through the Videogame *Alan Wake*"

Tom Brassington, Lancaster University, UK, "Hero Construction and Landscape in Contemporary Video Games: A Comparison of the *Oddworld* and *Skyrim* Games"

Panel 5.1 Heterotopias of Fantastika

Sean Wilcock, Leeds Beckett University, UK, "Mendlesohn's Taxonomy of Fantasy Applied to the Interaction between the Quotidian and the Internet-as-Heterotopia"

Rachel Fox, Lancaster University, UK, "'The other garden': Palimpsestic and Abject Faerie Spaces and Species in J. M. Barrie's and Arthur Rackham's *Peter Pan in Kensington Gardens*"

Lauren Randall, Lancaster University, "Fantastical Florida; or, (Re)Imagined Realities and Worlds if Darkness in Karen Russell's *Swamplandia!*"

Panel 5.2 Mapping Carroll-esk Landscapes

Francesca Arnavas, University of York, UK, "The Fantastic Worlds of the *Alice* Books and the Imaginary Mind"

Nina Lyon, Cardiff University, UK, "Mapless Maps and Speculative Spaces: Metaphysics and Satire in *The Hunting of the Snark* and *Flatland*"

Christina Scholz, University of Graz, Austria, "'Lost in the Back Yard Again': Uncertain Landscapes in M. John Harrison

Panel 6.1 Mapping Political Ideologies of Fantastika

Aishwarya Subramanian, Newcastle University, UK, "The Magician's Map: Textuality, Terrain and Imperial Possession in *The Voyage of the Dawn Treader*"

Nick Hubble, Brunel University London, UK, "'The Kind of Woman Who Talked to Basiliks': Travelling Light Through Naomi Mitchison's Landscape of the Imaginary"

Sarah Lohmann, Durham University, UK, "Relocating Utopia: Metaphysics and the Radically New in Le Guin's *The Dispossessed*, Piercy's *Woman on the Edge of Time* and Russ's *The Female Man*"

Panel 6.2 Monsters in Transition

Jen Aggleton, UK, "Is this the Real Life, or is this just Fantasy? Constructing Fantastic Locations in *A Monster Calls*"

Alan Gregory, Lancaster University, UK, "Nightmares and Inscapes: Pathways to Thoughtworlds of the Imagination in Joe Hill's *NOS4R2*"

Keith Scott, De Montfort University, UK, "From R'lyeh to Whitehall: Charles Stross and the Bureaucratic Fantastic"

Keynote: Philippa Semper, University of Birmingham, TBA

Panel 7.1 World without Borders

Douglas Leatherland, Durham University, UK, "The *Nomos* of Fantasy: Natural and Artificial Boundaries in Tolkien's Middle-earth and Le Guin's Earthsea"

Catherine Spooner, Lancaster University, UK, "'It's just the travelling that's such a drag': Mobility, Tourism and Globalised Vampires in Jim Jarmusch's *Only Lovers Left Alive*"

Chris Pak, Lancaster University, UK, "The Independent Entrepreneur and the Terraforming of Mars"

Panel 7.2 Fantastika Performances

Nik Taylor, University of Huddersfield, UK, "Strange Ceremonies: The Laboratory, Library and the Living Room; Creating Imaginative Spaces in Bizarre Magick"

Neil McRobert, UK, "In the Land of Gods and Monsters: The Fantastic in American Carnival Narratives"

Mark Valentine, UK, "Supernatural Landscape in British Ambient and Drone Music"

Round Table: Ruth Heholt, Philippa Semper, Catherine Spooner, Brian Baker, Eddie Robson

Abstracts and Bionotes

Panel 1.1 Nostalgia of the Ecological Past

Audrey Tayler, Anglia Ruskin University, UK, "Pastoral and Fantasy: A Place in Time?"

In this paper I intend to argue that the pastoral and fantasy, particularly some of the works of Patricia A. McKillip, can be usefully conflated and compared. I will begin with a very brief introduction to pastoral as a historical mode (as modeled by Virgil and other ancient poets), and will then move on to an exploration of more modern, eco-critical ideas of the pastoral like Andrew V. Ettin and Ashton Nichols, who argues in Beyond Romantic Ecocriticism: Toward Urbannatural Roosting that there is space for the urban and the rural in a modern interpretation of the pastoral. Sue Vice argues that "in the more idyllic, pastoral chronotopes, space holds sway over time." (201) Like the type of fantasy I am examining, pastoralism is rooted in the past, but it is also anchored in landscape. It is this sense of the pastoral that I intend to work with, the connection of a nostalgia and sense of the past with landscape. Nostalgia is often held as a negative, something that prevents people from moving forward. A nostalgic view of the past, however, is not always damaging. Pastoral can be a way of becoming stuck in the past, and is often presented with this regressive, negative view (as is fantasy). But, I would like to argue that both also have transformative power.

Bionote: Audrey Taylor just completed a PhD on fantasy literature at Anglia Ruskin University. She is an HEA Associate fellow, and teaches English at the University of Bedfordshire.

Polly Atkin, University of Strathclyde, UK, "Fantastic Grasmere: Inheriting the Uncanny"

Grasmere, in the English Lake District, is best known as the home of the poet William Wordsworth and his family during his most productive years. As a place with cultural capital, Grasmere offers a rich ground for subversion. A 1978 postcard, for example, shows King Kong sitting not atop the Empire State Building, but Dove Cottage, Grasmere, Wordsworth's former home.

The Wordsworths' Grasmere, contrary to many expectations, abounds with elements of the fantastic and the uncanny: in peculiar circumstances, strange figures, odd atmospheres, and the doubling of circumstances, characters and landscapes. These elements repeat and resonate through time, presenting a Grasmere always haunted by its other incarnations. Similarly, Thomas De Quincey's works provide some of the most vivid and detailed records of Grasmere in the early nineteenth century, yet also confer on it all the fantastic qualities of a dream: elasticity of time and space, co-presence of the past, the absent, the imaginary and the dead. De Quincey's 'dreams' encompass a 'spatial uncanny' which defines his experiences and depictions of the Lake District, and thereby the qualities of the place as passed on to his readers.

This paper explores these tropes as they can be seen resonating through representations of Grasmere, manifesting as fantastic re-imaginings of this culturally over-determined location. It will explore key re-imaginings which show this less familiar face of Grasmere, from Edward Quillinan's 1829 poem 'The Birch of Silver Howe' – which peoples the vale with faeries, and presents key locations as enchanted – to Paul Magrs' 2008 Dr. Who audiobook The Zygon Who Fell to Earth – which makes De Quincey's metaphysical Grasmere time-travel literal, and places a dinosaur-like alien being and its ship under the lake. This paper will argue that these fantastic Grasmeres are in continuity with a Wordsworthian Grasmere, and more closely linked to it than one might imagine.

Bionote: Polly Atkin is a lecturer in English and Creative Writing at the University of Strathclyde, and holds a 2014/5 Knowledge Exchange Research Fellowship at Lancaster University. She is currently completing her first collection of poetry, and a monograph on Grasmere, exploring the connections between Romantic legacies, contemporary creativity, ecopoetics, tourism and place.

Judith Eckenhoff, University of Freiburg, Germany, "Supernatural Wilderness in William Shakespeare's *A Midsummer Night's Dream* and *The Tempest*"

Marvellous elements feature prominently in many of William Shakespeare's plays and often plots are set in motion and propelled forward by the forces beyond nature. Yet, although magic and other-worldly beings are essentially supernatural, they are often closely connected to distinctly natural environments. When human characters are thrown into settings of supernatural wilderness—the forest realm of the fairies in A Midsummer Night's Dream and the island in The Tempest, home to spirits with the power to govern the elements—they experience substantial transformations as the boundaries between the natural and supernatural worlds are increasingly blurred or altogether suspended. In both plays the setting and the magical occurrences do not simply serve as a backdrop for the action but form an integral part of the plot as magic and the non-human supernatural characters are intricately linked with the natural environment.

Shakespeare's representation of the wild landscapes and supernatural elements in the two texts highlights different aspects of the relationship between human beings and nature. Playing with Renaissance conceptions of the natural world, A Midsummer Night's Dream and The Tempest share the juxtaposition of their respective settings as natural spaces outside or opposed to human civilization, in which the supernatural creatures are used to allegorically dramatize unseen forces of nature. Magic and the purposes for which it is used—as a means of

controlling nature, but also as a manifestation of a nature that is in control of humans—addresses the issues of agency within complex ecological systems as well as the manipulation and exploitation of nature. This paper foregrounds the depiction of the (super)natural landscapes and their inhabitants and, drawing on current ecocritical approaches to Shakespeare's work, considers the central role of magic in both texts as it depicts and problematizes human dealings with and within nature.

Bionote: Judith Eckenhoff studied English and media communication at the University of Bonn and is currently completing her MA degree in Cultural Studies at the University of Freiburg, where she has also been teaching since 2013. Her research centres on the Gothic novel and its descendants, feminism, ecocriticism, and Victorian culture

Kaja Franck, University of Hertfordshire, UK, "Hunting the Last Werewolf: Ecology, Fantastika, and the Wilderness of the Imagination"

In the first chapter of Glen Duncan's The Last Werewolf, the reader is introduced to Jacob Marlowe – the last werewolf of the title – and his future killers, the World Organisation for the Control of Occult Phenomenon. Marlowe accepts that, having been located by the group, he will die and is surprised to find that a faction of this organisation does not want him dead. The reason is simple: the existence of the hunters is connected to the continued survival of werewolves.

This realisation replicates the changing relationship between hunters and their prey at the end of the nineteenth-century, when the hunters realised that they were exterminating animals too efficiently. Extinct animals, such as the dodo, became fantastical and the story of their deaths fables. Thus the dominion of humanity over animals moved towards protecting the natural world leading to the creation of nature reserves. Here, it was hoped, the destructive behaviour of mankind could be excluded so that nature reserves contained an untouched version of the past. The wonderful, strange wilderness was being located within manmade parameters. Surveillance techniques were used to locate animals who did not acknowledge such boundaries. In the darkly titled 'Inventing a Beast with No Body', Charlie Bergman explains how the tagged animal became a disembodied creature haunting an ecologically aware society through the beeping of its collar.

By introducing a supernatural creature into his narrative, Duncan heightens the loss of the fantastical wilderness. This paper argues that his work presents the relationship between the Gothic quality of nature reserves - as areas where the past remains - and Gothic spaces of the imagination which cannot be so easily contained and located. By paralleling ecological concerns with killing the last werewolf, the reader must witness both the death of a supernatural creature and the removal of the fantastic from their lives.

Bionote: I am a PhD student at the University of Hertfordshire as part of the 'Open Graves, Open Minds' research project. My thesis title is 'The Development of the Literary Werewolf: Language, Subjectivity and Animal/Human Boundaries'. My particular interest is ecoGothic and how this affects our understanding of hybrid monsters.

Panel 1.2 – Narrative Structures of Fantastika

Thomas Tyrrell, Cardiff University, UK, "'Milton said it. And he was blind.' Alan Moore, Neil Gaiman and *Paradise Lost*"

Philip Pullman's His Dark Materials trilogy has attracted critical interest by rewriting Paradise Lost, but comparable work by writers in the comic book medium has been neglected. Focussing particularly on the work of Alan Moore and Neil Gaiman, this paper explores the introduction of Miltonic motifs and locations into the DC Universe, arguing that Milton's own War in Heaven anticipates the Manichean narrative of early comic-book narratives. Meanwhile, the generic challenge posed by Paradise Lost, which has led some critics to refer to it as an 'anti-epic', parallels Moore and Gaiman's innovations in the comic book medium.

My particular focuses are Alan Moore's 'Footsteps' in Secret Origins: #10, which draws heavily on Paradise Lost and Neil Gaiman's The Sandman: Season of Mists, wherein by overhearing and absorbing Milton's Satan, Gaiman's Lucifer is freed to veer away from his Miltonic character, and become - for the first time in centuries - dramatic, surprising and unpredictable. The paper concludes by discussing Gaiman's 'Murder Mysteries', produced outside the auspices of DC comics but within the Sandman canon. His structure parallels Paradise Lost, but his substitution of murder mystery for epic warfare highlights the innovation he brings to the familiar narrative pattern.

Bionote: Thomas Tyrrell is a PhD student at Cardiff University. His thesis is entitled Remapping Milton: New Cartographies of Influence. He wishes this bionote was as witty as the ones in the back pages of The Sandman.

Chris Hussey, University of Cambridge, UK, "And to stretch from UnLondon to London is a very long way indeed": Exploring Relationships with Real and Fantastic Place in China Miéville's *Un Lun Dun*"

Place is essential in our lives, grounding and locating us, and our lives are lived through it. Similarly, within fiction, every text requires a place for the narrative or action to occur, whether real or imagined. The limitless affordances of the fantasy genre give authors the chance to construct places that capture the imagination, like Wonderland, Narnia or Hogwarts, but presents questions of how a reader may relate to or identify with intangible places. Does the basis therefore of a fantastic place upon a real place help facilitate engagement for a reader? Stemming from my doctoral research on relationships with real and literary place, this paper extends further into theorising how readers' relationships with the fantastic may be mediated through the textual portrayal of real places, considered through the lens of the urban contemporary novel Un Lun Dun (2007) by China Miéville. The text bridges London and the fictional UnLondon, a quirky subversive parallel city that draws heavily on its real counterpart's landmarks.

Driven by a fantasy quest narrative that sees both cities endangered, I believe the basis on real place allows Miéville to draw upon London's diversity and multiplicity to create a setting that allows for the exploration of pressing social issues that are influential in the lives of readers today. Engaging with how Miéville constructs UnLondon through his subversion and parody within the novel, I will explore how he demarcates both cities as distinctly individual, whilst exploring the way in which they intersect. I will consider how this

interconnection and basis on one another influences the reader's relationship with place, as well as how their separation creates what I believe to be a liminal space in between in which the relationship with fantastic place is conceived, and where notions of place-identity are formed that help to locate us.

Bionote: I'm embarking on my PhD journey at the University of Cambridge, exploring real and literary place in children's literature, questing to continue collecting letters after my name. I balance part-time study with working for the charity Early Education, indulging both my love of children's literature and education at every opportunity.

Tim Jarvis, University of Bedfordshire, UK, "Weird Fiction's Representation Praxes"

China Miéville has characterized the description of the monstrous in the weird fiction of H.P. Lovecraft, its 'frenzied succession of adjectives,' as being, 'in its hesitation, its obsessive […] stalling of the noun, an aesthetic deferral according to which the world is always-already unrepresentable, and can only be approached by an asymptotic succession of subjective pronouncements,' (Miéville 2009, pp.511-512).

It's worth noting that, in Lovecraft's work, these moments of weird description occur in a context of meticulous mimesis, in fact the weird effect relies upon the clash of different strategies; the 'frenzied succession of adjectives' is weird, rather than surreal or fantastic, because of its realist context, because we attempt to read the jumble of incommensurate senseless descriptors as realism and our brain baulks. As Lovecraft argues in his 'Notes on Writing Weird Fiction' (1936), '[i]nconceivable events and conditions have a special handicap to overcome, and this can be accomplished only through the maintenance of a careful realism in every phase of the story except that touching on the one given marvel,' (Lovecraft 2009, unpaginated).

The key argument of this paper is that weirdness in fiction can be, in part, defined by the combining of disparate representational praxes, that weird fictions are texts of fantastika that are monstrous hybrids of mimetic and fantastic approaches.

This paper differentiates between the representational praxes of weird fiction and those of other texts of fantastika, and examines different praxes within weird fiction through close readings of specific texts. It explores what weird modes of representation mean for the relationship between the spaces and things of fiction and the spaces and things of the real world in these stories, and relates this discussion to ideas that have sought, without falling back on conventional materialism, to challenge the critical theoretical orthodoxy that the world is linguistically constituted, as found in the writings of the loose 'speculative realist' school.

Bibliography:
Lovecraft, H. 2009. 'Notes on Writing Weird Fiction', on The H.P. Lovecraft Archive
http://www.hplovecraft.com/writings/texts/essays/nwwf.aspx [accessed 03/04/2015]
Miéville, C. 2009. 'Weird Fiction', in M. Bould, et al (eds) The Routledge Companion to Science Fiction. Oxford: Routledge, pp.510-515)

Bionote: Tim Jarvis is a writer and a lecturer in Creative Writing. He has research interests, as a practitioner and critic, in the fields of the Gothic, experimental and innovative fiction,

contemporary literature, and Creative Writing pedagogy. His debut novel, The Wanderer, was published in summer 2014.

Farah Mendlesohn, Anglia Ruskin University, UK, "The Structural Narratives of the SF Short Story"

This paper argues that there is a distinct structure to the science fiction short story which emerges from the embrace of Reason as the underlying ideology of the genre. This paper will explore the Reasonable Structure in a number of classic science fiction stories.

Bionote: Farah Mendlesohn is the Head of the Department of English, Communication, Film and Media at Anglia Ruskin University.

Panel 2.1 Locating Monstrosity in Machine versus Human Intelligence

John Sharples, Lancaster University, UK, "'Everything was Black': Locating Monstrosity in Robert Löhr's *The Chess Machine* (2008)"

This paper explores the use of hidden space and concealed identities in Robert Löhr's work of historical fiction The Chess Machine (2008). Löhr re-imagines Wolfgang von Kempelen's eighteenth-century Automaton Chess-Player as a monstrous technology, attracting suspicion, death and precipitating psychological collapse. Focusing on descriptions of the machine's physical materials and dimensions as well as emotional reactions to its appearance and operation, I discuss how monstrosity is located within Löhr's / von Kempelen's machine. Requiring a human operator hidden inside and concealed from spectators, at the dark centre of this deceitful, enchanted, Enlightenment object, one finds the location of barely-suppressed anxieties. To the scientific figures of Empress Maria Theresa's court, the slightly-too-human construction openly mocks the limits of the mimetic properties of automata. To its inhabitant, the Italian dwarf Tibor, the machine suggests both physical confinement and escape from societal convention. To the von Kempelen household, the locked-away object remains a secret eating away at domestic bliss. To the machine's spectators, the device monstrously blurs the boundaries between mechanism and human intelligence.

Bionote: Dr John Sharples completed his PhD entitled Minds, Machines and Monsters: A Cultural History of Chess at Lancaster University (2014). Published work includes 'I am a Chess-Player: Respectability in Literary and Urban Space, 1840-51' in Sport in History (2015) and 'Devoid of Breath: Two Representations of the Automaton Chess-Player' in Monsters and the Monstrous (2014).

Stephen Curtis, Lancaster University, UK, "Moon Kampf: The Rise of the Lunar Nazi in Speculative Fiction"

The Nazi has long been the obvious bogeyman of alternative – as well as actual – history. Countless films and videogames feature the morally unproblematised mowing down of multitudes of identikit jackbooted fascists. Some even feature major figures in the movement as boss characters, including, of course, Adolf Hitler himself. In this paper I focus on a specific subsection of this representation of the Nazi, namely the phenomenon of the Nazi on the moon.

The space Nazi is a recognized subgenre on popular culture website, TVTropes.com and the utilisation of the villainous Aryan in science fiction is commonplace – whether allegorical or explicit. Locating the Nazi on the moon, however, has a powerful historical resonance – flattening out various major moments of twentieth-century history into one uncanny constructed world.

Cult B-movie Iron Sky (2012) posits a world in which the Nazis escaped to a secret moon base following their defeat in World War Two. Here, they continue their nefarious genetic and technological experimentation unrestricted by the ethical obstacles they would face on Earth. Consequently an unconscious celebration of the benefits of a science unencumbered by ethics appears that is at odds with the clear representation of the Nazis as the bad guys.

More recently, the reboot of the classic Castle Wolfenstein videogame series, Wolfenstein: The New Order (2014) goes even further and presents a world in which the Nazis defeated the Allied armies in World War Two and now control the world. Again, however, the disparity between real world science and the anthropomorphic robotic death soldiers and towering sentinels deconstructs the clear moral message that the victorious Nazis are evil.

My paper, therefore, explores the tensions created by the juxtaposition between moral and scientific representations of the evils of Nazism in spectulative fiction; in other words, reading the swastika in Fantastika.

Bionote: Dr Stephen Curtis is currently Assistant Director of the first year World Literature course at Lancaster University. Although his primary research area is early modern drama and blood, he has also written and presented on videogames, science fiction and horror cinema. His paper from last year's Fantastika conference is forthcoming in the special issue of the Luminary journal.

Panel 2.2 Transmissions of Children's Literature

Siân Hughes, University of Leeds, UK, "Flying Cars and Fallen Gods – Liminal Spaces and Magical Transportion in Children's and Young Adult Fantasy Past and Present"

If the cliché holds true that the past is a foreign country – has children's fantasy been emigrating recently? Are myth, magic and monsters located in the same liminal and frightening spaces they have always been? I compare the works of Susan Cooper and Alan Garner comprising fantasy adventures in rural and ruinous locations – with more recent prolific authors such as Rick Riordan or Eoin Colfer; who both set their young adult fantasy stories in secret worlds within our own.

The young adult experience of magic has always rested in the liminal, between two worlds; between the 'real' and the fantastic; between childhood and adulthood. Which locations represent these liminal spaces within the literature itself? To some extent, the fantasy also resides in the journey between spaces – the method of travel. I will explore how recent Children's or Young Adult Fantasy has the added challenge of escaping the adult urban world. Where is young people's fantasy located for a generation obsessed with I-pads, social media, flying cars, communication and teleportation?

The paper will take a broader look at popular fantasy to identify some of the challenges inherent in writing for children of our modern world. It is no longer always possible to locate

adventure in an ambiguous space, geographically distinct from non-adventurers. The plausibility of fantasy worlds can be questioned by technology. The slow disappearance of liminal or ambiguous spaces – in which fantasy often resides – endangers the crucial secrecy of many protagonists' vital quests. Not forgetting the many ingenious methods of magical transportation today's fantasy authors have created; whilst keeping consistent within the limitations they set for reader and story.

In creating new works that hide magic within the ordinary, are today's writers for children very similar to their predecessors – or taking readers to new and undiscovered places?

Bio-note: Siân is studying Writing for Performance and Publication MA at the University of Leeds, after gaining a 2:1 in English and Related Literature at University of York. Her main focus is fantasy prose, especially for young audiences. Research included in this paper will contribute to her MA dissertation later this year.

Karen Graham, University of Aberdeen, UK, "There's no Place like Oz: Oz Reimagined On Screen and Off"

In the introduction to their short story collection Oz Reimagined, John Joseph Adams and Douglas Cohen identify L Frank Baum's Oz as 'one of the greatest fantasies of our time.' Oz Reimagined collates stories inspired by L. Frank Baum's series of children's books. First published in 1900, Baum's The Wonderful Wizard of Oz spawned thirteen sequels of his own and countless literary and film adaptations. This recent collection of short stories features work from some of the most recognisable names in fantasy fiction and is evidence of the versatility and power of this fantastical land.

Tad Williams' Oz is a corrupted computer simulation, while Robin Wasserman's Oz is the psych ward of a mental institution. Rachel Swirsky offers us Oz as reality TV show, whereas Orson Scott Card's reimaging urges us to look out of the corner of our eyes to reveal Oz lurking behind the ordinary world on Aberdeen, Dakots in 1889. Beyond this recent short story collection, we have the SyFy channel's mini-series Tin Man where we find our Dorothy in the Outer Zone, or the 1978 musical The Wiz where Oz is a recognisable, if stylised, New York City. And the terrifyingly gothic Return to Oz where Fairzua Balk's Dorothy is chased around a crumbling Emerald City by creaters called Wheelers.

Each and every version presents the reader with a different Dorothy, a different yellow brick road, a different Oz. And yet, each one remains palpably recognisable as Oz. In this paper, I intend to explore these different Oz' in order to discover what it is about this fantastic location that proves to be such a fertile space for our imaginations.

Bionote: Karen Graham is a PhD student at the School of Divinity, History and Philosophy, University of Aberdeen, Scotland. Her thesis focuses on the form and transmission of myth in contemporary fantasy literature, using the fiction of Gregory Maguire as a case study. She has undertaken a number of volunteer positions within creative and academic publishing and is an experienced editor of both creative short fiction and academic research anthologies.

Panel 3.1 Tangible Boundaries

Hannah Boaden, Lancaster University, UK, "Dreadful Doorways: Anxious Explorations of Transitional Spaces in Visual Culture"

      The production of Resident Evil (2002) as a development from the popular video game culminates in one of the most iconic action horror films in cinema. Beginning as a tool to disguise loading screens in the game, doors and doorways are transformed into a narrative device in the film. The film explores the theme of confinement and intrusion, with doors providing a crucial reference for transition between boundaries. These are also intrinsic in the cinematography and editing structure of the film in order to maximise emotional engagement of the audience.

      In this paper I will discuss specifically how doors are essential in wielding emotive power within the film. Bachelard's attention to defining space and Heidegger's consideration for transitions in terms of potentiality to actuality will form the foundations upon which I will base my discussion. My argument is that the doorway indicates the presence of concealed elements that may only be revealed by committing to the transition from one space to another. It is in consideration of these indeterminable factors that the spectator experiences trepidation. Not all doorways are met with such anxiety, and thus the significant component to recognise is that the new space threatens to alter the protagonist's current reality in a way that cannot yet be fully conceived. Resident Evil exemplifies this lack of control, establishing every scene with a doorway that could save, harm, deceive, surrender or resist at will, and therefore providing pivotal moments in the narrative. Perceiving the film in this way allows for a greater understanding of how our experience of space may evoke such emotions of dread and anxiety when no threat is yet apparent. This is important to regard before contemplating further complications from technological influences on our ability to observe environments.

Bionote: Hannah is currently on course to graduate this summer with a first-class degree in (BA) Fine Art at Lancaster University. Her study interests include: critical theory, visual culture, sound design, global cinema, digital arts, temporal perceptions of space, and understanding human experience through the arts.

Brian Baker, Lancaster University, UK, "The Cosmological Bedroom: The Voyage Out and Coming Home in SF Cinema"

      This paper will investigate the use of domestic space in cosmological science fiction narratives, and in particular the space of the bedroom as the site of origin and return. In 2001: A Space Odyssey (1968), Bowman emerges from his Stargate experience into a fabricated bedroom which, through abrupt transitions in time an point-of-view, becomes the site of transformation into the Star Child, at the same time a symbolic return to a womb-like space (the Star Child is first seen in an embryonic sac hovering over the counterpane of the bed) and a transcendent moment of voyaging. In other sf films in the cosmological mode – here, I will focus on Contact (1997), Soderbergh's Solaris (2002) and Interstellar (2014) – the bedroom is at once the point of contact with the cosmological 'outside'/ Other and the site of trauma, which must be symbolically returned to in order to 'heal' the protagonist and thereby provide the impetus for further voyages out/ transformation.

      Rather than proposing a binary opposition between these two spaces, the paper will suggest instead a mutual implication between 'inner' and 'outer', the domestic and the

cosmological, which ultimately roots the narrative in human and emotional experience. The return to the bedroom is a return to a primal scene, a place of reproduction and (re-)birth. The location of cosmological sf is at once among the stars, and in the secure space of comfort, security and desire.

Bionote: Brian Baker is currently a Lecturer in English at Lancaster University, UK. He has published Masculinities in Fiction and Film (Continuum, 2006), and Contemporary Masculinities in Fiction, Film and Television will be published by Bloomsbury Academic in January 2015. The Reader's Guide to Essential Criticism: Science Fiction was published by Palgrave Macmillan in November 2014, and he is now working on Fuzzy Revolutions: Science Fiction in the 1960s for Liverpool UP.

Corinna Joerres, University of Oxford, UK /University of Bonn, Germany, "Reimaginings of Hadrian's Wall in the worlds of George R. R. Martin's *A Song of Ice and Fire* novels and Garth Nix's *Old Kingdom* series"

Hadrian's Wall is considered to be the best-known Roman monument in Great Britain and also one of its most enigmatic. What we see today are mainly ruins and while much research and rebuilding has been done, many details about it still lie in the dark.

It is not surprising then that at least two widely read authors have been inspired by this monument to pick up the image and concept of Hadrian's Wall and incorporate it, changed and reimagined, into their own fantastic worlds: The first is George R.R. Martin's epic fantasy series A Song of Ice and Fire, which began with the publication of A Game of Thrones in 1996 and has since won huge acclaim and fame, not least due to HBO's highly popular TV adaptation. Martin's Wall looms large as an ancient structure built out of ice and magic to protect the Seven Kingdoms as their northern frontier. The second is Garth Nix's renowned Old Kingdom series, beginning with Sabriel (1995) where a pseudo-medieval, magic Wall separates the equally pseudo-medieval and fantastic Old Kingdom from a technology-ruled country resembling Edwardian Britain, with trenches and concertina wire on their side of this Wall.

Ancient walls, each infused with magic properties, form an important part of each setting as borders and boundaries emphasising the conflicts within the narratives. Considering that both series originated in the mid-1990s, the two examples show remarkable similarities, linking the two fantastic walls back to Hadrian's Wall as a monument deeply steeped in the collective consciousness of Britain and beyond, but there are also highly interesting differences. This paper will consider how two different authors, one from the US, the other from Australia, reimagined this monument: What does it divide; how is it constructed within the narrative and outside of it through maps; who guards it and what does it guard against; and, most importantly, in what way can each wall be considered as fantastic location while bringing the magical aspects of its world into the focus of the narrative?

Bionote: Corinna Joerres currently works at the University of Oxford as Lektorin in German for The Queen's, St John's, St Catherine's and Keble Colleges. After a B.A. in English Studies and French at Bonn University, Germany, Corinna received her M.Phil. in Popular Literature

from Trinity College Dublin in 2013 and is now working on an M.A. thesis on World War I and the Fantastic.

Panel 3.2 Urban Landscapes

Will Smith, Lancaster University, UK, "'The Erection of the Monster': Frank Lillie Pollock and The Skyscraper"

In Frank Lillie Pollock's 1899 short story, "The Stolen Sky-scraper," the sudden disappearance of a newly-built skyscraper leads the story's narrator to suggest the building itself is monstrous. Already pushing at the boundaries of the urban imagination, Pollock's skyscraper disappears overnight leaving the inhabitants of a small American city reaching for supernatural explanations. David E. Nye has noted how, in the late-nineteenth-century, American cities fostered a "new aesthetics of the industrial sublime [which] presented urban space as having … awe-inspiring and uplifting qualities." However, American fictional responses to the transforming cityscapes were slow to embrace the emblematic figure of this transformation, the skyscraper. Adrienne Brown provocatively suggests it was in the realm of literary fantastika that the skyscraper first found representative purchase, as "weird fiction in the 1900s and 1910s marked the skyscraper as a peculiar structure lending itself to fantastic interpretation." Brown goes on to suggest that such fictions transposed ideas of the freedom and individuality of the American frontier to the new space of the city skyline. A counter-voice to such idealised sensibilities can be found in the work of American-Canadian writer Frank Lillie Pollock. Between 1897 and 1929 the American-born, Canadian author made a career from publishing nearly two hundred short stories, serial fictions and poems in magazines. Writing in Boston-based magazine The Black Cat at the turn of the century, alongside such literary luminaries as Jack London, Pollock countered the ideals of American industry by exposing the uncanny symbology, precarious physicality and uneasy labour-relations that exist around the skyscraper. In Pollock's short stories "The Stolen Sky-scraper" (1899) and "The Skyscraper in B-Flat" (1904), first published in The Black Cat and syndicated in a variety American newspapers, the skyscraper is a fantastic site of loss and an unpredictable location. Taking these stories alongside Pollock's later magazine fictions, such as the oft-anthologised apocalyptic story "Finis" (1906), this paper argues that Pollock's early weird fictions provide a startling glimpse of skyscraper-induced anxiety.

Bionote: Will Smith completed a PhD in Canadian Literature at the University of Nottingham in 2012. He is currently associate lecturer in the Department of English and Creative Writing and a 2014/2015 knowledge exchange fellow at Lancaster University.

Rob O'Connor, York St. John University, UK, "'A Tourist Guide to Besźel and Ul Qoma': Unseeing and the Re-interpretation of Psychogeography in China Miéville's *The City and the City*"

Urban environments feature heavily in the work of China Miéville, inspiring his world creation in a fundamental manner. The landscape of the city becomes a central character in its own right, constantly shifting and changing into new forms. Miéville takes the imagery of the city and plays with it, fusing the imaginative traits of genre fictions with the everyday to

produce his own brand of urbanism that uses the fantastical as a lens with which to examine our own contemporary society. Miéville's exercise here could easily be interpreted as an act of psychogeography, what Merlin Coverley defines as 'the point at which psychology and geography collide, a means of exploring the behavioural impact of place' (Coverley, 2010). Out of Miéville's entire work The City and the City (2009) most successfully plays with these themes of psychogeography, introducing a topologically-challenging representation of the urban landscape. This imaginative construction deployed within the novel allows readers to explore the themes of psychogeography very closely, as we witness the effect that the physical intertwining of these urban environments has upon the inhabitants. The central premise of Miéville's novel - 'Unseeing' - plays a significant role within the narrative, encouraging critical thought regarding our own connection with urban landscapes. The concept of policed borders also engages the reader with political considerations and subtexts due to contemporary and historical conflicts involving land disputes and imperialistic motives. By analysing The City and the City closely, this paper will explore how Miéville is attempting to show the reader new methods of examining our interaction with twenty-first century urban landscapes by combining fantastical elements with psychogeographical considerations.

Bionote: A student and visiting lecturer at York St John University, Rob O'Connor's PhD research focuses upon the work of China Miéville. Other research interests include genre theory, contemporary literature and creative writing. He also teaches literature and creative writing for the Centre for Lifelong Learning at the University of York.

Vladimir Rizov, University of York, UK, "The Dialectics of Documents: The Case of Parisian Landscape in Atget and Cartier-Bresson"

Documentary photography deals with the visual imagination of social issues. I intend to demonstrate that documentary photography as a practice consists of temporal projections in an imagined space. In order to do so I will utilise Walter Benjamin's dialectics of seeing and his concept of the dream image (2007; 2009). In terms of illustration of this theoretical work I will draw on the example of Eugene Atget's (1857-1927) and Henri Cartier-Bresson's (1908-2004) photographic work. Of particular interest will be Cartier-Bresson's concept of the decisive moment which will be contrasted with that of Benjamin's dream image. By doing so, the paper will demonstrate how the practice of framing in documentary photography imagines a trajectory for itself through building on previous depictions of space, movement, and topic matter in general. I will analyse the empty urban landscapes of Atget in the changing Paris of late 18th and early 19th century in comparison to the surreal urban depictions of movement in Cartier- Bresson's work. This demonstration will provide further insight into the nature of the document and the photographic – how they are constituted through time and practice, as well as how photography imagines itself.

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Bionote: Vladimir Rizov is a doctoral researcher in Sociology at the University of York. His key focus of research is documentary photography and its narratives and practices. Vladimir's interests are broadly in visual culture and visual sociology. He has a BA in Sociology with Social Psychology and a MA in Social Research from the University of York.

Panel 4.1 Haunted Buildings

Kevin Corstorphine, University of Hull, UK, "'Sometimes on earth a cruel shift takes place. Time splits': Jack Cady's *The Well*"

In his introduction to Cady's 1981 novel The Well, Tom Piccirilli comments on the author's awareness 'of how the earth itself can often be heavily laden with the ghosts of the past.' This theme runs deeply through folklore, but has specific resonance to the American Gothic, described by Leslie Fiedler as the point where the utopian American Dream meets the realisation that 'evil did not remain with the world that had been left behind' (Love and Death in the American Novel). In Cady's novel a highway surveyor, John Tracker, returns to his childhood home to establish that it is empty and that he can have it demolished. The house itself is full of traps, designed for the Devil as much as for people. The Tracker family have lived in 'a world of evangelism and dogma': a world which John Tracker has escaped. The novel, a supernatural horror story, dramatises this tension between the past and modernity as he negotiates the layers of history built up through his ancestral line. Like Nathanial Hawthorne, Cady shows a keen awareness of how the weight of the past bears upon the present. This paper will relate the novel to its American contexts with specific reference to a real-life inspiration; the Winchester Mystery House in California. Haunted by the vengeful ghosts of Native Americans killed by her husband's patented rifle ('the gun that won the West), the widowed Sarah Winchester used her vast fortune to continually build upon her mansion, adding sprawling maze-like corridors and staircases that went nowhere, in an attempt to trick the spirits she had communicated with in séances. The Well explores the layers of history that have brought the present into being, while commenting on its own cultural contexts, which will be explored here. The paper will also explore the unique ways in which the house is presented in terms of fantastical space. This will be contextualised alongside other 'haunted' house narratives contemporary with the novel, such as Kubrick's uncanny presentation of space in The Shining (1980), and argue that its construction anticipates later, 'postmodern', versions of the genre such as Mark Z. Danielewski's House of Leaves (2000).

Bionote: Dr Kevin Corstorphine is lecturer in English at the University of Hull and holds a PhD entitled Space and Fear in Contemporary American Horror Fiction. His research interests are in the Gothic, the reception of science in literature, American Literature, ecology, and theories of spatiality. He has published chapters and articles on Ambrose Bierce, H.P. Lovecraft, Robert Bloch and Stephen King. He is currently working on the spaces and places of Gothic fiction and the popular imagination, and is writing a book on Haunted Houses in fiction and culture.

Nicola Bowring, University of Nottingham, UK, "Village of Fools to City of Madness and Vice: Reading Gotham"

In the early 1800s, Washington Irving visited the County of Nottinghamshire, taking back across the Atlantic tales of haunted abbeys, ancient houses, and of the 'Mad Men of Gotham', medieval folk tales relating to one of the County's villages. Later he would attach the name of this village to a concept of New York City in his literary magazine, Salmagundi, from whence it would find its way into the DC Universe and the home of one of its most famous fantasy heroes, Batman.

This paper traces the movement of literal place into literary space, investigating what happens when a place name becomes symbolic, synonymous with a concept, here madness; when it migrates both geographically and temporally into different forms of literature through what it signifies. Here a rural location becomes transposed across cultures to the definitively urban, the metropolitan. We might simply see the 'fantasy' construct of Gotham as an imaginary version of a 'real' New York City, yet conversely 'Gotham' is related to a real location, whilst 'New York City' is deeply engaged in forms of fantasy, and the two concepts become intertwined.

Gotham began in the DC Universe as the name of an asylum outside the city, before encompassing the city itself, and this paper also traces the development of a concept of madness, partly through Foucault, as something at once both excluded and integral to civilisation and to the self. Whilst madness in folklore is related in some respects to vice, it is often equally so to forms of wisdom and of resistance. DC's Gotham as imaginary cityscape takes inspiration from rural folklore and mythology in what madness is, how it functions. These traces which follow through from folk tale to contemporary urban myth through location demonstrate how these spaces are thus both haunted and enriched by the mythical, symbolic concepts which feed into them.

Bionote: Nicola Bowring is currently employed by the Universities of Nottingham, Leicester and Lincoln as a University Tutor, having completed her PhD on the Gothic in 2013. Her current research interests lie in Communication in the Gothic, and in the Gothic and Space and Place through building, text and spatiality.

Panel 4.2 Pattern Constructions of Video Games

Dawn Stobbart, Lancaster University, UK, "Telling Tales with Technology: Remediating Folklore and Myth through the Videogame *Alan Wake*"

As the technology used to create videogames evolves, videogame designers are able to tell more complex stories, supporting the understanding that 'many video games are stories, as well as games' ((Egenfeldt Nielson, Heide Smith, & Pajares Tosca, 2008, p. 204) and in these videogame narratives, the stories being told transcend the medium they are created in. This allows traditional themes, structures, and narratives to be remediated and included in videogame narratives, which in turn enable their continued recognition and survival in the 21st century.

In this paper, I analyse the 2010 videogame Alan Wake, a narrative based videogame in the Gothic tradition of Stephen King and Dean Koontz, which makes frequent use of intertextuality in its construction, such as Twin Peaks within its construction. As well as using contemporary examples, the game also uses traditional international folklore in its narrative,

with the antagonist Barbara Jagger being recognisable as the Russian folk tale character Baba Yaga, for example. Using the concepts proposed and elucidated by Vladimir Propp and Joseph Campbell, I will first establish that the videogame offers a remediation of several traditional mythical narratives in one contemporary videogame, before going on to use the classifications found in The Morphology of the Folktale and The Hero with a Thousand Faces to place this videogame within the folklore and mythical tradition. The overarching aim of the paper is to show folk tales are being shared, not only by those who know the tales, but by a wider global community who otherwise might never interact with them. These folklore stories are being kept alive by their inclusion into a popular contemporary videogame, breathing new life into tales no longer deemed relevant by a 21st century audience.

Bionote: Dawn Stobbart is in the final stages of PhD study at Lancaster University's English Department. She has a Ba (Hons) in English Literature and a Ma in Contemporary Literature, and is currently focusing on the way that videogames function as a carrier for narrative and its role within this medium as part of her PhD study.

Tom Brassington, Lancaster University, UK, "Hero Construction and Landscape in Contemporary Video Games: A Comparison of the *Oddworld* and *Skyrim* Games"

A scrawny, three fingered, alien cannot exist in a fantastical environment. An armour-clad hero in a country-size industrial complex seems wrong. Skyrim and Oddworld are vastly different places, extending to the point where their landscapes' cannot allow the protagonists to co-exist. Why is this?

The video game format is relatively new, suggesting an openness to experimentation with incompatible elements. I to begin exploring why hero construction seems intrinsically linked to spatial construction in video games. I will compare the landscapes of Oddworld Inhabitants' Oddworld: Abe's Oddysee and Abe's Exoddus with Skyrim in Bethesda's The Elder Scrolls V: Skyrim and the physicality of their protagonists. Marina Warner's 'Boys Will Be Boys: The Making of the Male' in relation to Skyrim's gameplay allows for thorough exploration of her idea that video games allow men to experience hyper-masculinity. Whilst Skyrim allows for full character customisation, certain factors cause the protagonist to be interpreted as male. For example, the player/character interaction due to first person perspective gameplay, and the target demographic being men 16-24. There are in-game factors that suggest a human(oid) preference to character construction, and inclination towards maleness. Is landscape a factor?

Abe, the protagonist of the first two Oddworld games, isn't customisable. However, the main difference Oddworld has with Skyrim is Oddworld's distinct politicisation of space. There are overt anti-capitalist themes. The villains are businessmen. They rule the continent of Mudos, having enslaved the other inhabitants. Abe is a former slave. He doesn't want to be a saviour and gets killed instantly; his only skill is that he can possess enemies. The two contrasting designs ask why landscape can affect hero construction to this extent.

Does the landscape of Skyrim allow us to live our fantasies? Does the landscape of Oddworld cause us to think about our world?

Bionote: Thomas Brassington is finishing his undergraduate degree at Lancaster University. He is studying an MA in English Literary Studies, focusing on contemporary literature and culture, having acquired funding from the Lancaster Master's Scholarship scheme. His undergraduate dissertation explored the image of the paedophile and child in literature, film, and culture.

Panel 5.1 Heterotopias of Fantastika

Sean Wilcock, Leeds Beckett University, UK, "Mendlesohn's Taxonomy of Fantasy Applied to the Interaction between the Quotidian and the Internet-as-Heterotopia"

Wilcock (2013) put forward an argument that the internet is highly constrained to be magical, partly because the infrastructure operates by Frazer's two laws of magic: Contagion and Similarity (Frazer, 1890). It also proposed that we now live in a world where humans are part real, part virtual, extending the idea of Spimes put forward in Sterling (2005, quoted in Doctorow (2005)) to show that we are now human Spimes, completely inseparable from the virtual world not just in theory but in practice.

The online world can also be considered as the ultimate heterotopia or space of Otherness. It is the 'place' where Otherness is often celebrated, or at least expounded upon, and is often seen as a separate intellectual realm to the quotidian world. The internet as we experience it - as a radical alternative to the real world and being a realm of 'half-real, half-spirit' human Spimes operating in a magical environment - therefore has strong parallels with the worlds of the fantastic.

Mendlesohn (2002) put forward "four categories within the fantastic: the intrusive, the estranged, the portal, and the immersive fantasy. These categories are determined by the means by which the fantastic enters the narrated world." It is my hypothesis that these categories of the fantastic provide a route to understanding our cultural spaces in the online world. In this understanding, the different types of transition highlighted by Mendlesohn (portal etc) map directly on to the different types of interaction people encounter as they move between the virtual and quotidian worlds, and have done so not just in 'space' but increasingly so over time. This will hopefully provide a greater insight into where human culture is going as more and more of our activities move online, and show that an understanding of the fantastic can inform our understanding of the contemporary world.

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Bionote: Sean Wilcock is a Senior Lecturer at Leeds Beckett University. He teaches primarily on creative technology and computing courses. His current research focusses on the internet as an alternative space that operates by magical rather than scientific principles.

Rachel Fox, Lancaster University, UK, "'The other garden': Palimpsestic and Abject Faerie Spaces and Species in J. M. Barrie's and Arthur Rackham's *Peter Pan in Kensington Gardens*"

The gates close around Kensington Gardens and 'Lock-out Time' commences: at night the faeries come out to play. In this paper I will examine Faerie as it is constructed visually, textually, and even materially in the illustrated 'Edition-de-Luxe' first small quarto edition of Peter Pan in Kensington Gardens, published by Hodder and Stoughton in 1910. Faerie is marked out by a temporal-spatial barrier: the 'Closing of the Gates'. Just as Foucault, in "Of Other Spaces," conceives 'the other city' (6) – a liminal, synchronous space – here we are confronted with 'the other garden': the heterotopic garden that constitutes Faerie.

I go on to conceive Faerie as an abject space: an 'in-between' and 'composite' space (Kristeva 4). I will examine the illustrated map of the garden alongside Rackham's illustrations and Barrie's narrative. The super-imposition of words and images unto each other constitutes a material palimpsest which ultimately constructs the abject faerie space that is located in the liminal, synchronous 'other garden' of the eponymous London park. Thus, I conceive the ways through which the heterotopic Faerie is constituted from the fare of material palimpsestic textual and visual layers that form this particular 'Edition-de-Luxe' of Kensington Gardens.

Additionally, the act of abjection on the part of the faeries is one typified by 'a hatred that smiles' (4) and this aesthetically appealing 'Edition-de-Luxe' is demonstrative of this process. The allure of Rackham's colour-plates, of Barrie's quaint narrative, and of the faeries' beautiful, often childish faces is beset by the dangers cast from the act of trespassing across the borders into 'the other garden'. Faerie constitutes a place of sinister beauty: a heterotopic, palimpsestic space filled by the at once desired and monstrous fantastical 'Other'. The gates close around Kensington Gardens and 'Lock-out Time' commences: at night the faeries come out to kill.

Bionote: Rachel is a PhD candidate in the Department of English and Creative Writing at Lancaster University. Her thesis has set out to explore different representations of female identities in West Asian based literature – across different textual and visual forms – and she has a keen interest in inter-media relations.

Lauren Randall, Lancaster University, "Fantastical Florida; or, (Re)Imagined Realities and Worlds if Darkness in Karen Russell's *Swamplandia!*"

In the distorted world of fantastika, real locales and fantastical sites find the space to converge into symbolic, allegorical geographies. Using Karen Russell's Southern-Gothic, magical-realist, quasi-satirical novel Swamplandia! (2011), this paper will consider how these representative spaces in fantastical fiction commentate upon and contribute to the 'cultural narration' (Jokinen and Veijola, 2003) attached to the real/non-fiction locations they are inspired by. It will explore Russell's warped construction of Floridian spaces in her novel – from tourist attractions to historical swampland – and posit that these exaggerated, distorted

locales actually reflect the multiple layers of narratives and authorship that co-compose Florida and its tangible geographies. Indeed, it will argue that Swamplandia!'s Florida is a re-imagining of an already imagined reality, a new, dark iteration of the conjunctive effects of tourism and heritage on the formation of the Floridian landscape. Subsequently, this presentation will focus closely upon the numerous sites of tourism and consumerism that appear in the novel – predominantly the eponymous alligator attraction park and its rival behemoth water park World of Darkness – and question how and why Russell makes them so malevolent, hostile and traumatic, intimating that the tourist appears both as an enabling protagonist and destructive antagonist in the landscape's narratives. Simultaneously, and alternatively, it will also explore the novel's more mythical and supernatural manifestations of space, such as the depiction of the swampland as a labyrinthine Underworld, and examine how these Gothic portrayals engage with the notions of heritage and legacy, particularly in relation to the Floridian native. Finally, via Foucauldian heterotopias and Hell-ish spaces, this paper will concentrate upon the darker side of space and place in Russell's Florida, de-composing its and Florida's fictions to consider the narrative both shadowed and illuminated by the Sunshine State.

Bionote: Lauren Randall is a PhD student at Lancaster University. Her doctoral thesis is centred upon the concept of 'Sunshine Gothic' (primarily Beach Gothic and Tourism Gothic) in contemporary American narratives, fiction and non-fiction. She has previously given papers on nightmares and hopelessness on American beaches and uncanniness and Californian vampires.

Panel 5.2 Mapping Carroll-esk Landscapes

Francesca Arnavas, University of York, UK, "The Fantastic Worlds of the *Alice* Books and the Imaginary Mind"

The imaginary spaces which appear in Lewis Carroll's Alice books have such peculiar features to have inspired scholars and artists from almost every field of knowledge (logic, physics, visual art, psychoanalysis, maths..). What I'd like to explore in this paper is the connection between the Alice books' fantastical settings and the cognitive dimension linked to their creation and reception.

Wonderland and the Looking-Glass world present quite different structures but they both have dreamy tissues, they both represent unusual possible worlds and they have both a distinctive relation with Carroll's own memories, dreams, thoughts.
Thus, I will deal with three main topics showing how the visionary worlds of the Alice books have a revealing role concerning the mind functions.

Firstly, I will analyse how the dream dimension of Wonderland and of the Looking-Glass world elucidate the working of the dreaming mind and its construction of alternative realities, and the similarities and dissimilarities of these realities with the actual world.

Secondly, I will show how the peculiar substance of Alice's unnatural worlds consists of a persistent presentation of inconceivable scenarios and ill-functioning minds, which obliges our mind to continuous efforts of shaping and re-shaping; as Dolezel puts it "in designing impossible worlds, it (i.e., literature) poses a challenge to the imagination no less intriguing than squaring the circle".

Lastly, I'll consider Carroll's own creative process, the link between his own private mental world (including his possible brain pathologies, epilepsy and migraines) and the construction of the complex reality of the Alice books, with their extraordinary elements and their singular coexistence of sentimentalism and nonsense (the "poignant love song beneath the invented nonsense words").

Bionote: My name is Francesca Arnavas, I am currently a 1st year PhD student at the University of York, in the Department of English and Related Literature. My supervisor is professor Richard Walsh. My project research is a cognitive narratology's approach to the Alice books, that is an application of the new branch of narrative analysis connected to cognitive sciences at the study of Lewis Carroll's narrative masterpieces.

Nina Lyon, Cardiff University, UK, "Mapless Maps and Speculative Spaces: Metaphysics and Satire in *The Hunting of the Snark* and *Flatland*"

Lewis Carroll's late fiction – The Hunting of the Snark and Sylvie and Bruno – is characterised by an antirealist quality that makes the Alice books look conventional. The Hunting of the Snark is a speculative fantasy, but it is also a satire on the speculative "metamathematics" that Carroll would have seen as fantastical so far as its ontological application was concerned.

Both the Snark and Sylvie and Bruno contain notable maps. The hunt for the Snark is guided by a completely blank map, and Sylvie and Bruno hear an account of a map to the scale of its territory. Both these maps are satirically vaunted, by the Snark's crew and Sylvie and Bruno's German Professor respectively, as avoiding the pitfalls of ordinary maps.

I will argue that the mapless maps map out Carroll's relationship with realism, in both its literary and metaphysical form. Carroll's fiction is contemporaneous to realist developments in nineteenth-century metaphysics advocated by the likes of Hermann von Helmholtz, developments to which his work on mathematics and symbolic logic indicates a ferocious opposition. In contrast, Edwin Abbott Abbott's Flatland, held as a milestone in early science fiction, is largely read as a pedagogically motivated account promoting the new metamathematics and its scope for telling us more about other possible worlds.

Flatland's various diagrams, while satirical in part, have a pedagogical quality too: they are intended to assist us in stretching our imagination towards speculative possibility. Carroll's mapless maps do not wish us to speculate, or even map our own reality: their function is largely that of the Zen koan, a nonsense strategy for overcoming the assumption that any fixed reality is possible.

Bionote: Nina Lyon is a PhD student at Cardiff University and a non-fiction writer. Her PhD explores Lewis Carroll's fiction and his interests in symbolic logic as assertions of metaphysical anti-realism in response to contemporary developments in the positivist applications of mathematics. She is currently under contract to Faber for a book about the Green Man myth.

Christina Scholz, University of Graz, Austria, "'Lost in the Back Yard Again': Uncertain Landscapes in M. John Harrison

"There are experiences of landscape that will always resist articulation, and of which words offer only a distant echo. Nature will not name itself. Granite doesn't self-identify as igneous. Light has no grammar. Language is always late for its subject" (Robert Macfarlane, quoted on M. John Harrison's blog).

In M. John Harrison's fiction we encounter wayward landscapes: from the ruins of future cities in the Viriconium books via the rugged peaks shaken and transformed in "Running Down" to the surreal Saudade event site in the Kefahuchi Tract sequence. These landscapes cannot be mapped, categorised, understood, let alone adequately described. They often enable political readings but cannot be reduced to allegory. The earthquake in "Running Down" coincides with a radical change in British politics. On a larger scale, the post-war ruins of Thing Fifty in Empty Space, echoing the name of a ruined city in Viriconium, are rendered like the hallucinatory explosion in Antonioni's Zabriskie Point, like the sky over Harrison's alien event site inspired by the Strugatskys and Tarkovsky: the description is that of itemised destruction, a list of mundane objects turned alien. In the aftermath of a battle we never witness, Harrison creates a geography of wrong angles, illogical shadows, and erratic physics that remind us of German Expressionism, of Bruno Schulz' Street of Crocodiles, Lovecraft's R'lyeh and Carroll's Wonderland. "Everything was entangled. There was no ground plan." […] "You didn't know where to assign value". Language, maths, physics fail. Nothing matches our memory of how things were. We are left stranded with no direction home. There is no meaning, no order, no working map. Our world has been shattered. Thus, Harrison illustrates one of Weird (Science) Fiction's strongest points: to show our universe on a rational scale that reveals us as meaningless dots entangled in our own fictional rules of how things work.

Bionote: Christina Scholz is a Research and Teaching Associate at the Centre of Intermediality Studies at the University of Graz, Austria, where she is also writing her PhD thesis on M. John Harrison's fiction. Her fields of interest include the further theorisation of Weird Fiction, Hauntology and the Gothic imagination, the interrelation of genre fiction and other forms of art, and depictions of war, violence and trauma in the arts. She has a Master's degree in Comparative Literature.

Panel 6.1 Mapping Political Ideologies of Fantastika

Aishwarya Subramanian, Newcastle University, UK, "The Magician's Map: Textuality, Terrain and Imperial Possession in *The Voyage of the Dawn Treader*"

Four British children travel to a new land which they are destined to rule, and whose nonhuman inhabitants welcome their new rulers. C.S. Lewis's Chronicles of Narnia (1950-56) serve in many ways as classic examples of imperialist fantasy. Yet the books also contain multiple narratives of organised resistance, of anti- and post-colonial struggle against conquering forces.

This paper will discuss in detail the "Island of Voices" episode in Lewis's The Voyage of the Dawn Treader (1952) in order to analyse the interplay across the series as a whole between these two readings of the Narnia books as both colonial and anticolonial fictions. Using the work of Farah Mendlesohn and Elleke Boehmer, among others, it will establish a connection between the literary presentation of secondary worlds and of colonised spaces,

reinforcing Narnia's status within the books as a space upon which imperial ambitions can be carried out. Through the figure of the magician Coriakin it will consider the various ways in which these ambitions are carried out through textual means such as mapping, and the larger textuality of Narnia itself. However, it will also position the Island of Voices as a site of subaltern resistance against this imperial and textual possession. Finally, by offering a symptomatic reading of the text, it will demonstrate that these contradictory impulses within the books have a possible origin in contemporary debates around decolonisation.

Bionote: Aishwarya Subramanian is a PhD student at Newcastle University, working at the intersection of genre studies, children's literature and postcolonial theory. She holds a BA in English from Delhi University and an M.Phil. in Popular Literature from Trinity College Dublin. Her current project situates mid-20th century British children's fantasy within the context of the end of empire.

Nick Hubble, Brunel University London, UK, "'The Kind of Woman Who Talked to Basiliks': Travelling Light Through Naomi Mitchison's Landscape of the Imaginary"

Naomi Mitchison's 1952 short fantasy novel, Travel Light, is an alternative version of the Oedipus story in which the child abandoned at birth is a young girl, Halla, who is rescued by her nurse in bear form and then brought up by dragons, before becoming involved with other people. Travel Light shares one of its settings, Marob, with her earlier novel, The Corn King and the Spring Queen (1931), and more generally relates to the classical backgrounds that dominated Mitchison's pre-war fiction from her first novel, The Conquered (1923) to The Blood of the Martyrs (1939). I will briefly contextualise Travel Light within Mitchison's oeuvre, arguing that it represents a link between that earlier fiction and her Memoirs of a Spacewoman (1962). Then, drawing on John Clute's 'Notes on the Geographies of Bad Art in Fantasy', I will explore how Halla's progression through the stages identified by Clute of Wrongness, Thinning, Recognition and Return maps out a landscape that is 'Imaginary' rather than 'Symbolic'. Finally, I will conclude by suggesting that Mitchison's concept of 'travelling light' generates a model of traversing the patriarchal contours of landscape that still obtrude into the Imaginary, which can be seen informing the work of subsequent writers, such as her one-time protégé, Doris Lessing's The Marriages Between Zones Three, Four, and Five (1980).

Bionote: Dr Nick Hubble (Brunel University London) is the author of Mass-Observation and Everyday Life: Culture, History, Theory (2006), the co-editor of The Science Fiction Handbook (Bloomsbury, 2013), and has written articles for Extrapolation, Foundation, and Vector. Their chapter, 'Naomi Mitchison: Fantasy and Intermodern Utopia' appeared in Alice Reeve-Tucker and Nathan Waddell, eds, Utopianism and Twentieth-Century Literary Cultures (2013).

Sarah Lohmann, Durham University, UK, "Relocating Utopia: Metaphysics and the Radically New in Le Guin's *The Dispossessed*, Piercy's *Woman on the Edge of Time* and Russ's *The Female Man*"

In the history of utopian thought, the location of utopia itself has changed according to a certain trajectory: placed within a mythical past or golden age in ancient folklore and

relocated to undiscovered parts of our own world by early utopian novels, utopian societies moved into the future in more recent 'euchronias'. In this paper, I argue that certain feminist utopias of the late 20th century, including Ursula K. Le Guin's The Dispossessed, Joanna Russ's The Female Man and Marge Piercy's Woman on the Edge of Time, go one step further in locating utopia not (only) elsewhere in space or time, but elsewhere within the framework of reality itself.

I suggest that they draw on what Katherine Hayles terms the post-Newtonian 'field concept' of reality, which views all entities as interconnected rather than discreet and independent, in order to remodel their underlying metaphysical categories of time, space and identity within the imaginary space of the novel. By employing, for example, four-dimensional worldviews and 'selves' as morally significant identity units, these novels essentially 'carve up' this interconnected reality along different lines. The resulting 'fragments' (e.g. selves, time-slices etc.), in turn, play a vital role in the creation of utopia: by re-arranging them within the dynamic structures of the utopian communities and the narratives themselves, these novels generate radical new utopian possibilities through, for example, complex non-linear perceptions of time and causality. Moreover, as I briefly show, these structures can accordingly be read as the 'complex adaptive systems' described by complexity theorists such as Paul Cilliers, rendering them inherently dynamic.

The imaginative extension of utopia onto the metaphysical level thus demonstrates the continued relevance of these utopias, as it enables them to depict complex, dynamic utopian visions that can provide insights into contemporary debates regarding feminism, social dynamics and political agency.

Bionote: Sarah Lohmann is a first-year PhD student at Durham University, researching 21st-century feminist utopias under the supervision of Professor Patricia Waugh. Previously, she completed an MA (Hons) degree in English Literature and Philosophy as well as MLitt degrees in both English Literature and Philosophy at the University of St Andrews.

Panel 6.2 Monsters in Transition

Jen Aggleton, UK, "Is this the Real Life, or is this just Fantasy? Constructing Fantastic Locations in *A Monster Calls*"

In 2011, Walker Books published A Monster Calls, a young adult novel written by Patrick Ness and illustrated by Jim Kay. The book follows Conor, a 13 year old boy whose mother is dying of cancer. As he tries to cope with her imminent death, he is visited by a monster, a giant yew tree who tells him stories and demands the truth in return.

Throughout the book Ness weaves fantasy together with a realistic fictional story creating multiple layers of fiction within the text. The first layer is that of Conor's everyday life: school, home, family. This creates the 'reality' of the fictional world. With the introduction of the fantasy creature of the monster, another layer of fiction is created. Ness never makes explicit whether the monster is an actual physical presence or a part of Conor's subconscious. A third layer of fiction is then introduced by the stories the monster tells Conor: a set of fictions within a fictional layer of a realistic fictional text. These layers of fantasy and reality frequently blend into one another and the 'true' situation is never made explicit. The effect of this is that

the reader must constantly work to construct their own interpretation of the reality of the book, and decide what is 'true' and what is not.

Drawing on reader-response theory and my own research into the impact of illustrations on children's reading experience, I examine the way that text and illustrations interact with the reader's own perspective to create fantastical locations in A Monster Calls. My paper explores the key moments in the book where Conor moves between 'real' and 'fantasy' locations, looking at the variety of 'clues' provided by the text and illustrations, and how the reader must actively decode these clues and decide whether Conor is in an actual fantasy location, or if the events are happening within his mind.

Bionote: Jen Aggleton is a practicing primary school teacher and researcher into the role of illustrations in children's novels. In 2014 she completed an MEd at the University of Cambridge, for which she achieved a distinction. In October 2015 she will begin a PhD, for which she has been awarded an ESRC studentship.

Alan Gregory, Lancaster University, UK, "Nightmares and Inscapes: Pathways to Thoughtworlds of the Imagination in Joe Hill's *NOS4R2*"

The inscape is the core of the poetics of Gerard Manley Hopkins. In his essay on Hopkins's 'split world', Dennis Sobolev (2011) acknowledges the enigmatic nature of the inscape by demonstrating the range of meanings attributed to Hopkins's poetic concept, including; 'the intrinsic form of a thing, a form perceived in nature ... an expression of the inner core of individuality [or] ... an essence or identity embodied in the thing' (27). Sobolev's various models of the inscape also encompass its definition as an interior landscape, or thoughtworld; the product of a cerebral variant of world building. Joe Hill's NOS4R2 (2013) is a literary exemplar of the inscape's construction as an interior landscape; particularly through its representation of the topography of Charlie Manx's macabre thoughtworld, Christmasland. Hill endorses Sobolev's presentation of Hopkins's split world by suggesting that 'everyone lives in two worlds – the real world and the imaginary world of thought' (100). NOS4R2 features several, 'special creatives' whose travel between the two worlds is facilitated by a vehicular totem, such as Vic McQueen's Triumph motorcycle, or Manx's Rolls Royce Wraith. Journeys to the various inscapes in Hill's text drain energy from specific sites, and cause a variety of physical effects which manifest on the creative's body, with Vic McQueen's mobility along the Shortaway Bridge draining her of the creative energy accumulated in the right hemisphere of her brain. By journeying to Christmasland in the Wraith accompanied by a child, Manx is able to deflect the vampiric effects of the transition between reality and his nightmarish inscape onto the body of his passenger, and fuel his travels with their unhappiness. This process creates monstrous visions of pure childhood innocence, transmogrified to populate an elaborate piece of cerebral architecture which represents a twisted spatial conceptualisation of fun conjured in Manx's imagination.

Bionote: Alan Gregory completed his doctoral thesis at Lancaster University in 2013. His publications include 'Fabricating Narrative Prosthesis: Fashioning (Disabled) Gothic Bodies in Tim Burton's Batman Returns' in Aeternum: The Journal of Contemporary Gothic Studies (2014), and 'Staging the Extraordinary Body: Masquerading Disability in Patrick McGrath's

Martha Peake' in Technologies of the Gothic in Literature and Culture: Technogothics (Routledge, 2015). He is currently writing a monograph entitled Disabled Male Bodies in Contemporary Gothic Fiction for Palgrave Macmillan's Literary Disability Studies series.

Keith Scott, De Montfort University, UK, "From R'lyeh to Whitehall: Charles Stross and the Bureaucratic Fantastic"

For maximum effect, the literary fantastic should always be placed in juxtaposition with the everyday, as the reader is transported from "normality" to a world which is inherently Other; the work of H.P. Lovecraft offers ample proof of the effects that can be produced in a narrative shift from the mundane to the miraculous, from domesticity to dread. The universe (or rather multiverse) of the Cthulhu Mythos is replete with zones of transition, where the characters move from the certainties of a world they understood to an infinitely richer, more horrifying realm. This paper will examine the work of Charles Stross, whose work builds on Lovecraft's to create a fantastic that is paranormal, psychological, and political.

Stross' "Laundry Series" takes the essential elements of the Cthulhu Mythos and relocates them to the world of spy fiction. These texts play with the tropes of horror and espionage, but their true location is information space; higher mathematics and cyberspace offer the portals through which the monsters enter our world. They pastiche the conventions of pre-existing genres, but they carve out a new fictional space, entirely fitting for the era of Virilio's "death of geography". Spy stories and tales of terror, they are perfect responses to the panopticon world of the post-Snowden surveillance state. They are stories of secret, and of occult knowledge, set in a world which straddles ours, Lovecraft's and Le Carré's; repurposing familiar fictional tropes and locales, they create a blended genre which is perfectly attuned to our contemporary anxieties.

Bionote: Dr Keith Scott is the Programme Leader for English Language at De Montfort University. His research lies in the zone between communication and culture, with a particular interest in the sociocultural "meanings" of popular culture, and the ideological content of genre fiction and comics.

__Panel 7.1 World without Borders__

Douglas Leatherland, Durham University, UK, "The *Nomos* of Fantasy: Natural and Artificial Boundaries in Tolkien's Middle-earth and Le Guin's Earthsea"

Like the subsequent fantasy worlds of authors such as Robert Jordan and George R.R. Martin, the fictional geography of Middle-earth is mapped with paradigmatic boundaries. To the north and east of Tolkien's realms, there pervades the threat of uncivilized lands. Not only does Tolkien orientalise the space of the Other in his cartography, but also conveys a nostalgia for the old nomos of the earth, prior to the modern age of exploration and commerce, when, writes Carl Schmitt, 'men as yet had no global concept of their planet and the great oceans of the world were inaccessible to human power'. This is as much a result of Tolkien's medieval setting as a contemporary anxiety toward the emergence of globalization.

Ursula Le Guin's archipelago of Earthsea, on the other hand, while it retains medieval, Tolkienian tropes, dispenses with land-based political boundaries altogether. Earthsea's

borders result from natural island formations. All conflicts and negotiations of space are contained within Earthsea as a whole. Although her world does not explicitly resemble the spherical form of our own, Le Guin advocates socio-political and ecological balance within a utopian vision of a world without borders, or at least those which are artificially constructed.

My paper will offer an overview of the wider political dimensions which underlie these diverging manifestations of natural and artificial spaces within a fictional world order. With particular focus on the cartography of Tolkien and Le Guin, I shall also be drawing upon a wide array of examples from fantasy fiction, spanning from Tolkien to the present. I also hope to open further the discussion as to what consciously or unconsciously attracts the author to the boundless space in the 'high' fantasy genre.

Bionote: Douglas Leatherland is a first-year doctorate in the Department of English at Durham University. His research focuses on anthropomorphism in twentieth-century animal narrative. His other interests include both canonical and contemporary fantasy fiction, in particular the ecocritical, postcolonial, and posthuman approaches to the genre.

Catherine Spooner, Lancaster University, UK, "'It's just the travelling that's such a drag': Mobility, Tourism and Globalised Vampires in Jim Jarmusch's *Only Lovers Left Alive*"

Jim Jarmusch's Only Lovers Left Alive (2014) is a key example of globalised vampire cinema: a British-German co-production, with an American director, British and Australian lead actors, and shot on location in Detroit and Tangier. It dramatizes, moreover, the movement of vampires within a globalised world. Adam (Tom Hiddleston) and Eve (Tilda Swinton) are permanently in exile, world-weary expatriates who punctuate a life of endlessly prolonged leisure with touristic encounters with urban landscapes. They are global citizens who use video messaging and social media to communicate between continents, and who travel by plane, car and foot between and through a series of diverse locations, but whose mobility is ultimately restricted by their need to remain close to a reliable blood-source.

This paper will explore the ways in which Jarmusch's film reflects and expands on the vampire as a figure who travels, whether literally (Dracula's journey to England) or figuratively (international reiterations of the vampire myth). It will argue that while the earliest Western vampire narratives trace travellers' encounters with exotic vampire customs, this has now come full circle as vampires themselves exhibit touristic behaviour. In Jarmusch's film, Adam's epiphanic appreciation of a Lebanese singer stages an encounter with the exotic female other that reconfirms Orientalist models. The film therefore comments on the consumption of foreign landscapes and their inhabitants as a kind of vampiric practice.

Bionote: Catherine Spooner is a Senior Lecturer in English at Lancaster University and co-president of the International Gothic Association. She has published widely on Gothic in literature, film and popular culture, including the books Fashioning Gothic Bodies, Contemporary Gothic, The Routledge Companion to Gothic (with Emma McEvoy) and Monstrous Media/Spectral Subjects (with Fred Botting).

Chris Pak, Lancaster University, UK, "The Independent Entrepreneur and the Terraforming of Mars"

Science fiction (sf) has pioneered exploration into the practicalities, politics and ethics of space colonisation since H.G. Wells first imagined the Martian colonisation of Earth in his 1898 classic The War of the Worlds. While space colonisation is framed in the context of a Martian colonisation of space, writers such as Jack Williamson in his Seetee stories have considered the impact of the human colonisation of space and the mining of antimatter in the Kuiper Belt by entrepreneurs working outside of governmental institutions or sanction. This tradition continues in sf narratives of terraforming, in works such as Michael Allaby and James Lovelock's 1984 The Greening of Mars, in which the colonisation of Mars is initiated by an individual able to marshal the resources and finances that would allow him to operate outside of the confines of institutions unable to assess or respond to the changes that increasing access to space might entail for their daily practice.

I explore the tradition of the entrepreneur who engages in the terraforming and colonisation of space. How does sf portray such entrepreneurs throughout the tradition of the terraforming narrative, and what are the moral and ecological implications of such an individual's willingness to modify planets for human habitation? Works such as Jack Vance's 1947 "I'll Build Your Dream Castle", Frederick Turner's epic terraforming poem Genesis (1988) and Kim Stanley Robinson's acclaimed Mars trilogy (1992-1996) will be considered for the philosophical and (eco)political questions these works raise. How does sf portray the relationship between the individualist entrepreneur and the wider community or nation that they belong to? How do representations of the terraforming and colonisation of space reflect humankind's stance toward nature when that nature is conceived of in cosmological terms as the whole of the universe?

Bionote: Editor of the Science Fiction Research Association's SFRA Review (http://www.sfra.org/sfrareview), co-founder of Current Research in Speculative Fiction (CRSF; http://currentresearchinspeculativefiction.blogspot.co.uk/) and a postdoctoral researcher on the Leverhulme funded project '"People", "Products", "Pests" and "Pets": The Discursive Representation of Animals' (http://www.animaldiscourse.wordpress.com/). More information and links to articles can be found at http://chrispak.wix.com/chrispak.

Panel 7.2 Fantastika Performances

Nik Taylor, University of Huddersfield, UK, "Strange Ceremonies: The Laboratory, Library and the Living Room; Creating Imaginative Spaces in Bizarre Magick"

The guests are seated in the study … if fortunate 'the Horned God will grant them their inner most wishes.' however, if their presence offends, 'only the most hideous and frightful death will be bestowed upon them.'

This warning begins The Great God Pan (Raven, 1974) a performance magic piece aimed at transporting the imagination of the guests out of the magician's study (where the piece is set) and into fictional realms of fantasy and horror. This type of work is known as Bizarre Magick and is an underground form of performance magic initially pioneered in the 1970s by practitioners such as Tony Raven, Tony Andruzzi and Doc Shiels. The latter believing that

bizarre magic should 'authentically scare people'. As such, many of the pieces in this genre borrow from popular horror fictions and seek to locate fantastika in everyday physical locations through the creation of a charged sense of space where illusion is played as real.

This paper will examine a number of these effects and how, through storytelling, intricate props, and often complex methods, practitioners were able to draw heavily on fictionalised histories of science fiction, horror and the supernatural to create site-specific 'strange ceremonies' (Burger, 1991) which might take place in, for example, the laboratory; H2SO4 (Masklyn ye Mage, 1983) in which 'preternatural cognition' allows the practitioner to avoid death from ingesting sulphuric acid, the library; The Stigmata of Cthulhu (Minch, 1974) where a disturbed ritual leaves the guest bearing the mark of the great old ones, or even in the living room; Black Christmas (Shiels, 1988) where an intimate gathering is interrupted by a sacrifice to the 'Lord of Misrule'.

As part of the presentation, a strange ceremony can be demonstrated.

Bionote: Nik Taylor is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield. He is co-ordinator of The Magic Research Group and co-editor of The Journal of Performance Magic. Nik specialises in Bizarre Magic, Sideshow, Séance and Divination. He is a member of the International Brotherhood of Magicians and The British Society of Mystery Entertainers.

Neil McRobert, UK, "In the Land of Gods and Monsters: The Fantastic in American Carnival Narratives"

The American carnival is an inherently fantastic institution. Situated—in adherence to Todorov's maxim—on the frontier between the uncanny and the marvellous, it forces its audience to temporarily confront the question of whether "the laws of reality remain intact" A site of uncertainty and contradiction, with its twin-nuclei of circus and sideshow, the carnival is defined by contrast: monstrosity and beauty, acceptance and exploitation. Moreover, the carnival presents fantastical excess whilst also performing as a key component of American social reality. The carnival is (or perhaps was) part of the fabric of American life and art, its connotations of familiarity working in paradoxical tandem with the outré nature of the spectacle.

Though the American carnival entered a decline in the second half of the twentieth century it retains cultural currency in contemporary film and literature. In particular, the carnival has re-emerged as a powerful canvas in twenty-first century culture. Television shows such as Carnivàle and American Horror Story: Freakshow continue to foreground the uneasy combination of gritty American realism and fantastical performance.

These modern evocations of carnival life differ from previous filmic representations, however, in their willingness to present the carnival as a site of true fantastika, in which the pretence of the marvellous disguises an authentic irruption of the supernatural. The haunting presence of Edward Mordrake in American Horror Story and Carnivale's apocalyptic underbelly are just two examples of the carnival's presentation of a 'real' fantastic amidst the performed spectacle. This development is emphasised by a comparison of American Horror Story and Todd Browning's ur-text of carnival narratives: Freaks (1932). AMH continually references Browning's film but augments its grotesquerie with moments of the true fantastic.

This paper will trace the carnival's development as a fantastic medium, using Freaks and Ray Bradbury's Something Wicked This Way Comes as pivotal text. I will then focus in detail on the above mentioned televisual examples to demonstrate how they combine conventions of magical realism, the weird and the Gothic to offers a particular and unique approach to the fantastic in contemporary American culture.

Bionote: Neil McRobert received his doctorate from the University of Stirling. His previous research has focused on the Gothic in contemporary postmodern literature and film. He has published recently on the phenomena of 'found-footage' cinema and the blurring of textual realities in digital media. His current recent, however, is focused on the cultural history of the American carnival and circus, for which he is hoping to receive a Leverhulme grant in 2016.

Mark Valentine, UK, "Supernatural Landscape in British Ambient and Drone Music"
A number of contemporary British composers and musicians working in the ambient, experimental, minimalist and drone forms draw their inspiration both from haunted landscapes and supernatural fiction. This pioneering paper will explore the largely unconsidered crossovers between this contemporary music, the literature of the fantastic, and the topography of eerie places.

Drone uses electronic and digital sources, treated instruments, and sound recordings of natural elements (wind, water, waves) and made noise (machinery, transport, public address systems) in works characterised by long, slowly changing structures which often induce a meditative experience in the listener. But the form can also be used to suggest a mysterious, unsettling or even sinister atmosphere. Composers and performers currently working in this field are exploring its potential to memorialise lost or remote landscape and to convey the numinous.

Brian Lavelle's label Dust, Unsettled takes its name from a story by the leading 20th century writer of strange tales, Robert Aickman, while in another project, Fogou, he has recorded works inside an ancient Cornish subterranean monument.

Susan Matthews' music has been described as "like being touched by a ghost" and uses images of dereliction and desolation alongside fragments of voices and found sounds to create works of intimate dread.

Richard Skelton's work includes recordings made on remote Lancashire moors and their deserted settlements, and, with Autumn Richardson, he also runs Corbel Stone Press, dedicated to the art, writing and literature of landscape and folklore.

But it is not only rural locations that have influenced this music. The duo Ghostwriter and Michael Paine have recorded a tribute to the enigmatic writer of macabre novels, Phyllis Paul, with her deceptively genteel settings in the Home Counties: the artist Dollboy's Ghost Stations commemorates closed London underground stations, while Howlround's recent Torridon Gate chronicles the creaking of a suburban garden gate.

Bionote: Mark Valentine is the author of supernatural stories, and biographies of the fantasists Arthur Machen and 'Sarban'. He edits Wormwood, a journal of the literature of the fantastic, now in its twelfth year. He has written introductions to over thirty books. He also blogs notices and reviews of contemporary music.