

CONTRIBUTORS

Shauna Louise Caffrey is an Irish Research Council Postgraduate Scholar at the Department of Music, University College Cork. Her research focuses on the relationship between witchcraft, magic, and music on the seventeenth-century stage. She was the recipient of the Mahaffy Memorial Prize from Trinity College Dublin in 2017 for her original research into the origins and appearance of witchcraft in Henry Purcell's *Dido and Aeneas*, and recently completed her MA in Music and Cultural History at UCC. She is founding member of experimental music group Analog On, and performs regularly as a dancer. Her other research interests include gender in popular music, creative practice, and film music.

Matthew Fogarty is a PhD candidate at the School of English, Media, and Theatre Studies in Maynooth University, where he holds a Government of Ireland Postgraduate Research Scholarship and a John and Pat Hume Research Scholarship. His dissertation, entitled *Friedrich Nietzsche and the Literary Works of William Butler Yeats, James Joyce and Samuel Beckett*, examines the divergent ways in which these Irish modernists engage with Nietzsche's philosophical vision. His book chapter, co-authored with colleagues from the Maynooth University Writing Centre, and entitled "'I can't go on, I'll go on": Liminality in Undergraduate Writing', is forthcoming in *(re)Considering What We Know*, edited by Linda Adler-Kassner and Elizabeth Wardle.

Mehdi Ghassemi is Adjunct Lecturer in English at the University of Lille where he previously completed a doctoral thesis on the works of John Banville and Jacques Lacan. His research explores the intersections between subjectivity, masculinity and style in contemporary Irish fiction and psychoanalysis. His publications include 'Authorial and Perceptual Crises in Banville's *Shroud*' (2015), 'Uncanny Corporeality in John Banville's *Eclipse*' (2016), and 'Aesthetics of Hysteria in John Banville's *The Book of Evidence*' (2018). He has also co-edited *La Représentation du Corps dans La Littérature* (2016). His forthcoming publications examine ekphrasis, femininity, and style in Banville's *The Sea* and *Ancient Light*.

Charlotte Gough is a first-year PhD student at Manchester Metropolitan University, UK. She received both her BA in English Literature and MA in Film Studies from the University of Manchester, as well as the prize for Outstanding Academic Performance at her Masters graduation. Her current thesis work examines the interrelationship between masculine crisis and satanic panic, and its representation in American gothic cinema of the 1980s and 1990s. Her research interests include the occult in popular culture, subjectivity, and trauma, with an emphasis on gender and psychoanalytic theory, in horror and fantasy film. To date, she has presented papers at conferences and symposiums themed around horror film, gothic studies and American studies at the Universities of Edinburgh, Sheffield, and Lancaster respectively, as well as the 14th annual International Gothic Association conference, 2018.

Angela Elisa Schoch/Davidson is an MA student at Sacramento State University in California. Her interests include contemporary-legend study; she is currently editing an article on the reception of Alvin Schwartz and Stephen Gammell's *Scary Stories to Tell in the Dark* series and the ostensive environment of the 1980s. Additionally, she is researching the use of the Gothic mode in the works of modern Indigenous authors. Much of Mrs Schoch/Davidson's work is funded through the CSUS Pre-doctoral Program. She enjoys long walks with her male consort, the comforts of the dark, and the minute rustlings of insects.