WELCOME TO GOTHIC IN CONTEMPORARY CULTURE

Tracy Fahey
WHAT IS THE GOTHIC?

Roots, themes, tropes...
Recent Publications


Fahey, T. (2016) ‘Haunted by the Ghost; From Global Economics to Domestic Anxiety in Contemporary Art Practice’ in International Gothic in the Neo-Liberal Age, eds. Linnie Blake & Agniezska Soltysik Monnet (Manchester University Press)

Recent Papers


‘Irish Ecogothic: The Reanimation of Folk Traditions in Irish Contemporary Culture.’ (Gothic Nature: New Directions in Eco-horror and the Ecogothic conference, November 2017, Trinity College Dublin.)

‘Gothicising Limerick’. (Supernatural Cities: Gothic Cities conference, April 2017, Limerick School of Art and Design)


“Crossing the Threshold: The Folk Gothic Home in Irish Contemporary Art” (New Crops Old Fields 2: (Re)Imagining Irish Folklore conference, Queen’s University Belfast, June 2016)

‘The Banshee Lives In The Handball Alley. Limerick as Folk Gothic heterotopia’. (Supernatural Cities: Exploring the Urban Mindscape conference, University of Portsmouth, 30 April 2016)

‘Irish Folk Gothic: Spaces of Folklore in Contemporary Art Practice’. (Reflected Shadows: Folklore and the Gothic, a joint conference of The Folklore Society and Kingston University. April 2016, Kingston University)


‘What Lies Beneath: Unveiling Occluded Patient Narratives’ (What Lies Beneath, Manchester Metropolitan University, Manchester, October 2015)

‘The Locality of Loss; Memory Projects and Community Narratives’ co-delivered with Dr. Niamh Nic Ghabhann (The Literature of Loss, Mary Immaculate College, February 2015)


Short fiction published in twenty-one anthologies: Uncertainties III; Hauntings; The Girl At The End Of The World; Where Dreams and Visions Live; Drag Noir; In An Unknown Country; Into The Woods; Piercing The Vale; Dystopian Express; Onyx Neon Horror Shorts; Faed; Now Playing In Theatre B; Darkest Minds; Tales From The Lake; Impossible Spaces; Imposters; Uncertainties III; Women in Horror Annual 2; Spooky Isles Book of Horror; Mrs. Rocheste’s Attic; Cold Iron.
Projects 2010-2016

(2015) Death Café Limerick

(2014) Waking St. Munchin

(2013-2016) Remembering Wildgoose Lodge


(2010) ghostwalk/ghosttalk
THE ROCKY HORROR PICTURE SHOW
Roots of the Gothic
Medieval Gothic and its influence
The Gothic Revival
Dracula (Stoker)
The Monk (Lewis)
The Castle of Otranto (Walpole)
Vathek (Beckford)
Frankenstein (Shelley)
Fonthill, 1796 - 1825
Great Western Hall
Why the current prevalence of Gothic?
‘...like Frankenstein’s monster, these revivals seldom take exactly the same shape they possessed before. The notion of revival can be seen to imply a reappropriation and reinvention of previous forms rather than a straightforward repetition.’

(Spooner 2006: 11-12).
‘The Gothic vision presents a dark picture of haunted, insalubrious and unresolved circumstances, situations that remain thoroughly at odds with optimistic or forward-looking cultural frameworks.’

(Williams 2013: 423)
Gothic: Transmutations Of Horror In Late Twentieth Century Art, the 1997 Exhibition at The Institute of Contemporary Art Boston, Sensation: Young British Artists From The Saatchi Collection, the 1997 Exhibition At The Royal Academy Of Arts, London. (Catalogue Covers)
‘Gothic presents contemporary art that displays a strong pre-millennial fascination with the dark and uncanny side of the human psyche and attempts to relocate it within the context of a revival of Gothic sensibility in many cultures today’

(Grunenberg 1997: 217)
‘Gothic contains our fears so we can live in safety’

(Spooner 2006: 9)
Gothic in Contemporary Culture

Roots of Gothic
Gothic Media
Gothic Bodies
Urban Gothic
Space and Experience
Irish Gothic
Psychogeography
Gothic in
Contemporary Culture
The Uncanny
The Abject
The Other
Monstrosity
Monstrosity