

The Society for the Study of the American Gothic invites proposals for two sessions to be held at the 37th annual American Literature Association conference in Chicago, IL, May 20-23, 2026. The proposals are for a conventional paper session on the “Gothic Intersections —Black and Indigenous Themes in Literature” and a round table on the topic of “The American Gothic and Revolution.” Details are provided below and the deadline for submission is January 15th, 2026.

Call for Proposals: “The American Gothic and Revolution” (round table)

The Gothic and ideas of revolution have been interwoven since the origins of the Gothic genre in the eighteenth century. How does this connection manifest in the American context? Proposals might consider, for example, how the Gothic responds to revolutionary shifts in thought, how it advances revolutionary ideas, or how the Gothic reflects historical “revolutions” from the American Revolution to the industrial revolution to the modern digital revolution.

Please forward 200-word proposals and abbreviated CVs listing professional affiliation, rank, and relevant publications, presentations, and/or teaching to Jeffrey.Weinstock@cmich.edu by January 15th, 2026. Presentations will be 12 minutes in length.

Call for Proposals: “Gothic Intersections —Black and Indigenous Themes in Literature and Media” (paper session)

Proposals are sought for a paper session that will explore the manifold Black and Indigenous experiences, histories, epistemologies, and futures that converge within the Gothic tradition.

This session will engage with and expand the discourse of *The Black Shoals*, in which Tiffany Lethabo King offers a vital framework for thinking through the entanglements of Black and Indigenous life, especially through her attention to shared struggles, intertwined histories, and generative spaces of contention. King’s work opens space for reading these connections through literary forms that unsettle dominant narratives, which makes the Gothic an especially powerful field for further study. To that end, recent cinematic and fictional projects such as *Lovecraft Country* and *Sinners* have featured appearances of Black and Indigenous relationality that highlight how racial terror, land, kinship, cosmology, and the supernatural move between Black and Indigenous worlds. Their success demonstrates an expanding public appetite for stories that illuminate these convergences, while also signaling a growing need for deeper engagement with the longstanding literary traditions that explore them with nuance and complexity.

We seek to create a vibrant discussion around how Blackness and Indigeneity in relation have the capacity to capture the haunting effects of racial histories, ecological collapse, terror, the supernatural, and the haunted landscape, illuminating racialized and colonial violences.

We encourage proposals that engage with (but are not limited to):

Themes:

- Gothic critiques of settler colonialism, racial terror, and forced displacement
- Representations of land, memory, and ancestral presence in Black and Indigenous narratives
- Haunting as a framework for understanding historical trauma, survival, and resistance
- Bodies, embodiment, and the spectral as sites of racial meaning

- Eco-Gothic approaches that foreground relationships between humans, nonhumans, and contested environments
- Ritual, cosmology, and spiritual practice within Black and Indigenous Gothic imaginaries
- Hybrid or cross-cultural aesthetics that reshape the boundaries of the Gothic
- Afrofuturist and Indigenous futurist engagements with horror and the uncanny
- Revisions of canonical Gothic texts through Black and Indigenous lenses
- Violence, intimacy, kinship, and community in works that blend horror with political critique
- Storytelling traditions that approach dread, wonder, or the supernatural in distinctive ways

We encourage proposals that trace lineages, reveal tensions, highlight convergences, or introduce new frameworks for thinking about these creative and critical intersections.

Suggested Authors and Texts:

We welcome papers that analyze works from both classic and contemporary writers who explore the intersections of Indigeneity, Blackness, and the Gothic, such as:

- Rebecca Roanhorse—*Trail of Lightning* or *Black Sun*
- Stephen Graham Jones—*Mongrels* or *Buffalo Hunter Hunter*
- Andrea L. Rogers—*Man-made Monsters*
- Jessica Johns—*Bad Cree*
- Anthologies and short stories like *Never Whistle at Night*

Potential Lines of Inquiry:

- Gothic Representations of Enslaved and Indigenous Bodies and Plantation Landscapes
- Ethnogothic and Diasporic Storytelling
- Monstrosity and Race/Gothic Monsters
- Afrofuturism/Afropessimism and Gothic Blackness/Indigeneity
- Folk Horror, Occult Practices, and Religious Horror
- Gothic Forms of Fugitivity and Fungibility
- Queer Horror and Intersectional Identities
- Disability, Deformity, and Monstrosity
- Genocide, Mass Slaughter, and Racialized Killing

We seek contributions from scholars across disciplines, including literature, cultural studies, race studies, environmental humanities, and beyond. Submissions that explore comparative, cross-cultural, and transnational perspectives are especially welcome.

Submission Guidelines:

Please submit a 250-300-word abstract and a brief bio by January 15th, 2026, to De'Anna Daniels at ddaniels1@arizona.edu. Presentations will be 15-20 minutes in length. We look forward to your contributions to this exciting and timely conversation.