

Final Programme

Wednesday 18th June

Bus departs: Bainfield, 09.30

10.00: Registration and coffee (main foyer)

10.00-15.30: Playing in 2/06: Sarah Robyn Farrell, **Echoes of Resistance** (installation)

11.30 Welcome (Lindsay Stewart Lecture Theatre)

Session 1: 12.00–13.15

1a: Echoes from Antiquity
Room 2/05. Chair: Emily Alder; chair support: Joan Passey
Billie Gavurin, 'A cry from the shore: littoral voices and the primordial in Plutarch and Algernon Blackwood'
Veres Ottilia, ''Nobody Underneath a Big Wave': Sedimentary Remnants in Alice Oswald's Nobody: A Hymn to the Sea'
Cecilia Rose, 'Genderless Voices: The Androgynous Sirens of Victorian Arts'

1b: Extraction and Ecogothic
Room 2/09. Chair: Giulia Champion; chair support: Kaja Franck
Rachel W. Jekanowski, 'Haunted Rigs and Energy Islands: Gothic Approaches to the Energy Transition in Doggerland'
Kanupriya Pandey, 'Haunted Soundscapes: Eco-Gothic Explorations in Amitav Ghosh's *The Hungry Tide* and Pankaj Sekhsaria's *The Last Wave*'

1c: 'Maps of Tale and Legend: Using Digital Maps in Folklore Research'
Map-making workshop, Karin Murray-Bergquist
Room 2/07. Facilitator: Kate Harvey

13.15–14.10: Lunch (Rivers Suite)

Session 2: 14.10–15.25

2a Shoreline Creatures. Room 2/05. Chair: Mimi Manyin; chair support: Kaja Franck
Monica Germana, 'Becoming with Seal: Mourning, Separation, and Kinship in Contemporary Selkie Soundscapes'
Jamie Gorrod, 'A Sea(l) Maid Sings': the role of the selkie's voice in the erosion of land/sea boundaries'
Elsa Bouet, 'Between Silence and Sonicity: New Weird Oceanic Intrusions and the Horrors of the Capitalocene in *The Beach House*'

2b Aesthetic Contrasts. Room 2/09. Chair: Kate Harvey; chair support: Giulia Champion
Elena Butoescu, 'Mnemonic Audio Chronotopes in Contemporary Coastal Sounding Art'
Maria Cohut, 'Moral Spectres: Arias, Hymns, and Revolutions Haunt the Puritan Fjord in 'Babette's Feast' by Isak Dinesen (Karen Blixen)'
Ercan Gürova, 'Yo-ho-ho and the Sonic Aesthetics of *Treasure Island*'

2c Echoes of Resistance (installation), Sarah Robyn Farrell
Playing in Room 2/06, 10.00-15.30

15.25–15.45: refreshment break (main foyer)

Session 3: 15.45–17.00

3a Ships and Shipping.
Room 2/09. Chair: Katie Garner; chair support: Emily Alder
Madeline Potter, '"I heard nor sigh not groan": The Acoustics of Death at Sea in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"'
Karin Murray-Bergquist, '"Her Sails in Silence Fall": Sound and Silence in Ghost Stories of the Sea'
Georgia Toumara, ''On, winged bark, into the South': The Enchanted Greek Shores Through the Moving Vistas of Steamships, 1840-1897'

3b Experimental Films.
Room 1/17 (Riady) Chair: Rachael E. Murray; chair support: Giulia Champion
Kerstin Stutterheim: 'A Summer Sunday Evening. 6 mins'
Louise S. Milne: 'Paths of Desire'

3c Orchestras of Awe/dacity, screenPLAY: chords of deep sea calypsonians (performance)
Room 2/05. (note room change!) Introduction: Kayla Archer; Chair: Kaja Franck; chair support: Jimmy Packham
Kayla Archer, gal sherizly, Abigail Burt, Yemisi Oyeniyi , __ORSHI, Fırat Yusuf Yılmaz, Niccolo Moronato.

17.10–18.10: Piers End (performance), Writers' Bloc
Lindsay Stewart Lecture Theatre. Introduced by Kaja Franck.

18.20: Bus from campus to Chambers Street, city centre (with time for a bite to eat before the event)

20.00: Shipwreck storytelling event, Banshee Labyrinth, Niddry Street (separately ticketed)
https://www.thebansheelabyrinth.com/

Final Programme

Thursday 19th June

Bus departs: Bainfield, 09.00

09.30-12.20: Playing in Room 1/17 (Riady): **My Hope Is The Tide** (film)**,** Ellie Schmidt

Session 4: 09.30–10.45

4a Audio, Technology, Terror.
Room 2/05. Chair: Maddy Potter; chair support: Kate Harvey
Mark Fryers, '"Whistle and I'll Come to you": Nightmarish Aurality in British Gothic Maritime Television'
Anna Maria Ronewicz, 'Unholy Tides: Liminality and the Sacred of Coastal Soundscapes in Gothic Audio Dramas'
Pauline Trotry, 'Point de cri: the Gothic Underwater Scream'

4b: (Against) Loss.
Room 2/09. Chair: Ambre Emory-Maier; chair support: Joan Passey
Pelin Gölcük-Mirza, 'Muted Wings of Old Istanbul in Yaşar Kemal's The Birds Have Also Gone'
Tatiyana Bastet, 'The Womb Waters Break: the use of Ancestral Dolls in the aftermath of Hurricane Katrina'
Alissa Kautz, 'Performing against Extinction: Artistic Activism and Interspecies Hybridity in Kathleen Ann Goonan's Short Story "Who Do You Love"'

4c Speculative sounds: Coastal acoustics around Edinburgh from deep time to the future (sonic workshop), Harriet Crisp
Room 2/07. Facilitator: Giulia Champion

10.45–11.05: refreshment break (main foyer)

Session 5: 11.05–12.20

5a Aquatic Voices. Room 2/05. Chair: Karen Graham; chair support: Kate Harvey
Alissa Burger, 'Haunted Waters off the Coast of Maine: Spectral Voices in Stephen King's Island Fiction'
Seán Martin, 'The Voice of the Sea: Sound in Dion Fortune's *The Sea Priestess*' (short film screening)
West Ambrose and Oscar Anderson, 'Why Is It You Walked Into The Sea? A Phenomenological Study of Voice and Venice's Queer Canals in Anne Rice's *Cry to Heaven*'

5b Industry and the Urban. Room 2/09
Chair: Jimmy Packham; chair support: Joan Passey
Christina Seely, 'Disturbance: Experience Anthrophonic Impacts on Coastal Biophonies'
Marie-Chantal Hamrock, 'The Foghorn, the Fishwife & the Cod: Speculative Fictions and the Fishing Industry in the North-East of Scotland'

5c Kelp Dreams: Poetic Renderings of Underwater Life: Room 2/06:
Chair: Tatiyana Bastet; chair support: Giulia Champion
Zeynep Abes, Ellie Schmidt, Andrea Kim

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12.20–13.20: Lunch (Rivers Suite)

12.30-16.00: Playing in Room 1/17 (Riady): Emma Critchley's ***Sirens*** (film) ahead of the Interdisciplinary Roundtable

Session 6: 13.20–14.35

6a Poetry. Room 2/09. Chair: Maddy Potter; chair support: Emily Alder
Martin Potter, 'Coastal Sounds in Seamus Heaney'
Kathryn H. Stutz, 'Pour on Their Ears a Language Half Forgot: Eleanor Anne Porden's Polar Acoustics'
Brandon Kaaz, 'An Unquiet Baltic Sea: Uncanny Noise in Tranströmer's "Baltics"'

6b Silences. Room 2/05. Chair: Giulia Champion; chair support: Kaja Franck
Alla Kononova, '"We don't believe in ladies of the lake, we believe in vampires": the Haunted Silence of Carpathian Lakes in Baron Olshevry's "Vampires"'
Silvia E Storti, 'The weight of water: feminine silences and haunting soundscapes in 'Tangleweed and Brine''
Clara Görres, 'Sounds and Silences of Water-Borne Trauma in Julia Armfield's *Our Wives Under the Sea*'

6c Performance and practice. Room 2/10. Chair: Amy Beddows; chair support: Kate Harvey
K.A. Harper and Ray Malone, 'The Uncanny Unquiet'
Brandon Walker, 'Music inspired by the Sea'

Session 7: 14.45–16.00

7a Interspecies and the Deep. Room 2/09. Chair: Emily Alder; chair support: Maddy Potter
Jane Gill, 'Sea Raiders: Unstable Boundaries, Dualism and Ecophobia'
Jennifer Schell, 'Cetacean Soliders: The US Navy Marine Mammal Program and Oceanic Ecohorror Stories'
Sontje Schulenburg, '"Can you hear that?" Subsea Sounds and Non-Human Manifestation in Julia Armfield's *Our Wives Under the Sea*'

7b Littoral Listening. Room 2/05. Chair: Mark Fryers; chair support: Karen Graham
RL Wilson, 'An Ear to the Estuary'
Aileen Ogilvie, 'Sigurd?' (sound artefact)
Katie Hart Potapoff, 'Listening With the Haar: A Speculative Response to the Ambiguous Nature of Place-Based Practice Research' (performative paper)

7c Remote sensing: More-than-human mediations in sound (live music performance), Alex South, Una MacGlone, and Trent Kim
Room 2/10. Facilitator: Joan Passey

See Programme Notes: Oliver Searle *From the Coast* (2021); Alex South *Sounding Migrations* (2025); Žibuoklė Martinaitytė *Abyssal Zone* (2020); Alex South *Nothing Like Melody* (2023); Una MacGlone & Jim McEwan *Sea murmurs, Claw echoes* (2025).

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16.00–16.20: refreshment break (main foyer)

16.20–17.20: New Sound Waves: Arts and Practice-based Approaches toOcean Epistemologies (Interdisciplinary Roundtable)

Lindsay Stewart Lecture Theatre.
Chair: Giulia Champion and Kaja Franck

17.30: Bus from campus back to Bainfield accommodation

From 19.30: conference social @ Frankenstein's Bier Keller *If you bought a party package ticket, find your drink/ food tickets with your programme. If you didn't, you can still come to the party! Your conference badge is your ticket (no charge for entry); drinks available at the bar.*

Final Programme

Friday 20th June

Bus departs: Bainfield, 09.30

Tea/ coffee/ pastries available from 09.30 (main foyer)

Session 8: 10.00–11.15

8a Contemporary Coasts
Room 2/06. Chair: Karen Graham; chair support: Kate Harvey
Ananya Roy, 'Nautical Sounds and Arctic Coastal Horror in Dan Simmons' The Terror'
Bettina Charlotte Burger, 'Strange News Out of Essex: Gothic Uncertainty and Uncanny Sounds in Sarah Perry's The Essex Serpent'
Valerie Estelle Frankel, 'Drowned Girls Trapped on Earth: Water as Dormant Wilderness in Seanan McGuire's Wayward Children'

8b Haunted Spaces
Room 2/05. Chair: Jimmy Packham; chair support: Giulia Champion
Kendra Preston Leonard, 'Whistling in the Dark: The Sonic Landscapes of MR James' Seaside Settings'
Morgan Daniels, 'Why can't we have the sea in London?' (experiential paper)

8c Uncanny Coastal Sounds & Story Incubation: A study of Jane Campion's "The Piano" with Creative Writing Exercises (workshop), Mimi Manyin
Room 2/07. Facilitator: Kaja Franck

11.15–11.35: refreshment break (main foyer)

Session 9: 11.35–12.50

9a Cinema

Room 1/17 (Riady). Chair: Rachel W. Jekanowski; chair support: Giulia Champion

Amy Beddows, 'Water, Trauma, Mother: *Ringu* (Nakata, 1998), *Dark Water* (Nakata, 2002), and *We Need to Talk About Kevin* (Ramsay, 2011)'

Tasha Pick, 'Oceanic Haunting: Ambivalence and Melancholia in Mati Diop's *Atlantics* (2019)'

Julia Larsen, '"You Ain't Even Human No More": Blurred Boundaries, Objectification, and Failed Masculinity in T*he Lighthouse* (2018)'

9b Narrative Disruptions

Room 2/05. Chair: Joan Passey; chair support: Maddy Potter

Núria Molines-Galarza, ''The Murmur of the Sea': marine hauntings in *Rebecca* (Daphne du Maurier, 1938)

Farah Nada, 'An 'Approaching Sighing': The Littoral Acoustics of Elizabeth Bowen's *The Death of the Heart*'

Rachael Murray, 'Unbroken groans and broken tales: acoustic erosion of Bannerman and Corelli's coastal Gothic stories'

9c Elizabeth Dearnley and Amy Cutler: Seals, sisters, and spectres: A shoreline soundwalk workshop

Room 2/07. Facilitator: K.A. Harper; chair support: Kaja Franck

Session 10: 13.00–14.15

10a Unquiet Shores and Drowned Worlds: Aural Afterlives of Flooded Communities.

Room 2/09. Chair: Anna Koch; chair support: Jimmy Packham

Mererid Puw Davies, 'Drowned Villages, Silent Waters: Two Novels in Comparison Mihangel Morgan's Pantglas (2011) and W.G. Sebald's Austerlitz (2001)'

Anna Koch, 'Sunken Bells and Haunting Sounds: Memories and Representations of a Flooded Village'

Dagmar Paulus, 'Ghostly Sounds and Watery Land: The Legend of Rungholt'

10b Bodies of Unquiet Shores (movement workshop), Ambre Emory-Maier

Room 2/10. Facilitator: Karen Graham

14.15–15.15: Lunch (Rivers Suite)

Conference end

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