

THE UNIVERSITY *of York*

Venue: Department of Theatre, Film and Television, Campus East, University of York



DEATH AND CULTURE

PROF. JACQUE LYNN PROF. SARAH DR. MICHELE PROF. EVA
FOLTYN TARLOW AARON REIMERS

How can we, as academics, understand cultural responses to mortality?

Is every response to death – over time and over place - uniquely personal or essentially the same?

This conference focuses on the impact of mortality on culture, and the ways in which the very fact of death has shaped human behaviour, evidenced through thought, action, production and expression. The conference seeks to re-engage with the study of mortality as an academic enterprise, supported by evidence and framed by theoretical engagement. No discipline is excluded and we are encouraging researchers including postgraduates to contribute who might not consider themselves death scholars, with work that overlaps with death and the dead.

DEATH, FILM AND TELEVISION
FAME AND DEATH

HISTORICAL DEATH
THE DEAD IN PLACE AND SPACE
LAW, DEATH AND THE DEAD

ART AND DEATH
COMMONPLACE DEATH

1ST, 2ND AND 3RD SEPTEMBER 2016

CONTENTS

1. CONFERENCE ORGANISERS.....	1
MR JACK DENHAM.....	1
DR RUTH PENFOLD-MOUNCE	1
DR BENJAMIN POORE	2
DR JULIE RUGG	2
2. CONFERENCE TIMETABLE.....	3
3. ABSTRACTS AND BIOGRAPHIES.....	12
4. INSTALLATIONS	67
Afterlife Woodland	67
‘Small Histories’ Installation, 2016	68
That Which The Dying Had To Tell If We Take The Time To Listen.....	69
Death Becomes Her	70
5. USEFUL INFORMATION	71
Public transport	71
Taxis companies	71
Parking	71
Walking.....	71
Personal property	71
Security	71
Shops/banks	72
Medical assistance	72
Contact information	72
Conference organisers contact details.....	72
6. MAPS AND DIRECTIONS	73

1. CONFERENCE ORGANISERS

MR JACK DENHAM



Jack Denham is a Lecturer in Criminology and Sociology at York St John University, York. Before that, he studied degrees in Criminology, Research Methods, and an ongoing PhD at the University of York. Research interests include crime, murderabilia, death, celebrity criminal and cultural consumption. PhD research on 'murderabilia' considers objects associated with violent crimes, their value, their patrons and their marketing. You can read some of Jack's work in the recent special issue of *Mortality - an iconography of the criminal corpse in the West*. Website: Jackdenham.com Twitter: @JackPDenham

DR RUTH PENFOLD-MOUNCE



Ruth Penfold-Mounce is Lecturer in Criminology at the University of York. Her research interests encompass crime and deviance in relation to celebrity and popular culture as well as death and corpses. One of her latest publications is '*Corpses, Popular Culture and Forensic Science: Public Obsession with Death*' in *Mortality* (2015). Ruth is active in public engagement including having filmed with the Hairy Bikers for BBC 2 on the Kray Twins and recorded with Radio 4 on television violence. She has also contributed to *The Conversation* and *Discover Society* as well as blogs, such as *Women are Boring* and *Death and the Maiden*. She is a growing user of Twitter: @RuthPenfoldMoun

DR BENJAMIN POORE



Benjamin Poore is Lecturer in Theatre in the Department of Theatre, Film and Television, University of York (TFTV), UK. He has published numerous articles and book chapters on the afterlives of characters from Victorian fiction, and his books include *Heritage, Nostalgia and Modern British Theatre: Staging the Victorians* (Palgrave, 2012) and *Theatre & Empire* (Palgrave, 2016). Ben's forthcoming projects include a monograph on Sherlock Holmes in contemporary theatre and an edited collection titled *Neo-Victorian Villains*.

DR JULIE RUGG



Julie Rugg has research interests in the dead body and places of interment. She has written extensively on burial history and policy, and sits on the Ministry of Justice Burial and Cremation Advisory Group. In 2013, she published the major monograph *Churchyard and Cemetery: Tradition and Modernity in Rural North Yorkshire*, and more recently has written on cemeteries and plurality, the ethics of grave re-use and cemeteries and social policy.

2. CONFERENCE TIMETABLE

Thursday 1st. September 2016

09:30-10:00	Arrival, registration, refreshments	
10:00-10:30	WELCOME	
10:30-11:30	PLENARY 1 Jacque Lynn Foltyn <i>To 'Die' For? Corpse Chic and Couture Skeletons</i> Chair: Ruth Penfold-Mounce Location: Holbeck Theatre	
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11:30-13:00	PARALLEL SESSION 1 Locations: all 'A' sessions and Plenaries in the Holbeck Theatre, all 'B' sessions in the Black Box Theatre, and all 'C' sessions in the large Rehearsal Room.	
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<i>1a Representing Theologies</i> Chair: Ben Poore Bernadette Petti Beyond Death: 'The Last Communion of Saint Raymond Nonnatus' and the afterlife	<i>1b Space and Place</i> Chair: Julie Rugg Aleksandra Kurowska-Susdorf Death rites and the management of time and space among Kashubs in Poland and Canada	<i>1c Continuing Bonds</i> Chair: Ruth Penfold-Mounce Karina Croucher Archaeology meets end of life care: cultural understandings of death and dying
Giacomo Valeri The Gast of Gy and the corporeal economy of Purgatory	Yvonne Inall and Malcolm Lillie The living dead: enduring relationships between the living and the dead in Prehistoric Britain	Brenda Mathijssen Ritualising transforming bonds in the Netherlands
David Hale Images and attitudes to death in Late Medieval Wales	Craig Young Socio-legal and cultural perspectives on burial at sea as a means of body disposal	
13:00-14:00	LUNCH	

14:00-15:30 PARALLEL SESSION 2

2a Death in a Cultural Frame

Chair: Andreas Jacobsson

Kierran Horner

Death in the canvas, death in the film: Alain Resnais's *Guernica*

Alenka Jelen-Sanchez

Political actors at the end of the road: political, media and social implications of 'public dying' in the case of President Drnovšek

Krina Huisman

Cultural templates of grief in bestsellers

2b Evolving Practices #1

Chair: Julie Rugg

Kate Woodthorpe

UK funeral culture: does the 'good funeral' exist?

Romany Reagan

'Cult of the dead' or 'death positive': bodily and embodied Victorian mourning practices and their role in contemporary death acceptance

2c Picturing Death

Chair: Miruna Cuzman

Siobhan Maguire-Broad

Not so hidden in the grave - a pictorial representation of the history of St George's Field and artwork made in response to it

Julia Banwell

The visibility of death in the photography of the Mexican Revolution

Montse Morcate

The proud image of death: from the photographs exhibited at home to the sharing of images worldwide

15:30-16:00

REFRESHMENTS

16:00-17:30 PARALLEL SESSION 3

3a Death and Cinema

Chair: Basil Glynn

Will Amott

Cries and whispers: the expressibility of
dying onscreen

Teresa Sorolla-Romero

The films which refused to die

Andreas Jacobsson

Death in World Cinema and the aesthetics
of circularity

3b Death in America

Chair: Craig Young

Donald Joralemon

Brain death and the politics of religion

Vincent Jacot

Dark tourism and the Texas myth:
maintaining identity through tourism

3c Contemporary Practice

Chair: Jack Denham

Sasha Scott

Social media mourning:
conceptualising performative
commemoration rituals online

Bethan Michael

Engaging with the dead

Heather Conway

Law beyond death? Memorials in the
digital age

19:30

DRINKS AND BUFFET DINNER, THE HILTON HOTEL, YORK

Friday 2nd. September 2016

9:30-10:30 PARALLEL SESSION 4

4a Popular Culture

Chair: Jack Denham

Isabel Dexter

Not a speaking role: the dead actress as a cultural saint

Daniel J. Connell

The simulacrum of mortality in The Walking Dead

Ruth Penfold-Mounce

The undead and social science fiction

4b Speaking of the Dead

Chair: Heather Conway

Izem Aral

Forms of death announcements in Turkey: is postmodern death possible for everyone?

Moran Avital

'After death Ye shall be holy': analysis of media coverage of the death of controversial public figures

Tim Bullamore

Advance obituaries: how newspapers prepare for the inevitable

4c Experiencing Bereavement

Chair: Karina Croucher

Morven Cook

Literature and End of Life care

Chao Fang

Bereavement in China from the perspective of the lost-only-child family

Alysia Trackim

The dos and don'ts of grieving properly: or, how to have a conversation about grief

10:30-11:00 REFRESHMENTS

11:00-12:30

PARALLEL SESSION 5

5a Mortal Property

Chair: Julie Rugg

Egle Bazaarite, Teresa Heitor and
Maria Manuel Olivera
Between pagan beliefs and Christian
imaginaries: two 19th Century cemeteries in
Vilnius

Steven Gallagher
The business of death in Hong Kong:
regulating unauthorised land use

5b Cultural Responses to WWI

Chair: Michele Aaron

Wolfgang Marx
Unnecessary deaths, necropolitics
and the Berliner Requiem

Miruna Cuzman
Homage to a haunting presence: the
death and resurrection of the soldier
in William Orpen's last
commemorative painting

5c The Missing

Chair: Kate Woodthorpe

Maggie Sweeney

Missing but assumed dead: public
participation and the complexity of
mourning practices

Michelle La Flamme
(Re) animating the (un) dead

12:30 13:30

LUNCH

13:30-14:30

PLENARY 2

Eva Reimers

Chair: Julie Rugg

The Productivity of Death

Location: Holbeck Theatre

14:30-16:00

PARALLEL SESSION 6

6a Cultural Constructions of Mortality

Chair: Eva Reimers

Joseph Fletcher

Bataille, Blanchot, Nancy: dying in common

Tora Holmberg

Mortmain: haunting in manor lifestyles

Anaïs Duong-Pedica

'Genie you're free!': challenging the debate around romanticisation of suicide following Robin Williams' death

Julie Rugg

Consolation, individuation and consumption: towards a theory of cyclicity in English funerary practice

6b Women in the Spotlight

Chair: Alenka Jelen-Sanchez

Melissa Schrift

Medicine and the murderer: Lizzie Borden and the legacy of the criminal woman

Xuanyi Fu

A study of suicidal female protagonists in Chinese narrative films from 1990-2010

6c Commemoration and Material Culture

Chair: Nicholas Evans

Aurélie Aubignac

Evidence of cultural markers of collective identity from Cretan necropolis at the end of the Bronze Age

Kyla Hollis

When stone speaks: death in 9th Century Anglo-Saxon England as told by the Kirkdale grave-slab

Elizabeth Stone

The tombstone as biography: the stone carver as biographer and, sometimes, bereavement counsellor

16:00-16:30

REFRESHMENTS

16:30-17:30

PLENARY 3

Michele Aaron

Love's Revival: Film Practice and the Act of Dying

Chair: Benjamin Poore Location: Holbeck Theatre

19:30

CONFERENCE DINNER – THE HILTON HOTEL, YORK

Saturday 3rd. September 2016

9:00-10:30 PARALLEL SESSION 7

7a Slavery, Death and Heritage

Chair: Malcolm Lillie

Nicholas J. Evans

The exclusivity of memorialisation on the sugar islands of Barbados

Suzanne Schwarz

Burial practices and the burial heritage of slavery and emancipation at Freetown

Samuel North

Memorialising colonial death in modern Cape Town: forgotten voices, contested identities

7b Sacred Dead Flesh

Chair: Julia Banwell

Laura E. Melin

Hearts and sciences and the Medieval Church: a reassessment of Medieval religious views regarding dissection

Judith Rahn

An intimate meal: cannibalism and the ambiguity of dying

Neil Macdonald

Ron Athey: rethinking the aesthetics of sacrifice

7c Death in Popular Culture

Chair: Tim Bullamore

Benjamin Poore

Last bows and encores: the post-canonical afterlives of Sherlock Homes

Beccy Collings

'We can't have a world without death, David!': confronting mortality in British dark comedy programmes

10:30-11:00 REFRESHMENTS

11:00-12:30

PARALLEL SESSION 8

8a Writing Grief and Loss

Chair: Beccy Collings

Nadia de Vries

I will love u 4-ever': the poetics of the Youtube
death narrative

Alice Little

How to die: Victorian working-class attitudes
towards death in broadside ballads

8b Death Sounds

Chair: Matthew Spokes

Lisa McCormick

Death's playlist: music at
contemporary British funerals

Mehmet S. Yavuz

My body, my funeral': dark leisure
activity and death reflections in
death/doom and gothic/doom metal
music

Andrew Mottershead

What happens to the body after
death?

8c Museology

Chair: Sarah Tarlow

Alex Saunders

Paying to worship the dead: the legal
display of human remains and the
Human Tissue Act 2004

Jennifer Crangle

Dying to be remembered; the
relationship between the living and dead
of Rothwell and its charnel chapel

Ivana Parisi

Plastination and the shape of death in
Western society

12:30-13:30

LUNCH

13:30-15:00 PARALLEL SESSION 9

9a Evolving Practices #2

Chair:

Philippe Charrier and Gaëlle Clavandier
Devices and solutions for the management
and treatment of bodies of 'child without life'
in France

Caitlin Mahar
Death becomes us: historicising medical care
of the dying

9b Representing Death

Chair: Wolfgang Marx

Lucinda Pope
Dumb show mortality: Shakespeare in
silent cinema and the gesture of death

David Lillington
Death in the art of Elizabeth Price

Matthew Spokes
'War...war never changes': the strange
new life of corpses and artefacts in post-
apocalyptic interactive entertainment

9c Victims of Murder

Chair: Ruth Penfold-Mounce

Rosie Smith
The lurking dead: invisibility and
spectacular justice

Basil Glynn and Jeongmee Kim
Mortality and morality in CSI: getting
away with gore

David Honeywell
The prison inmate culture of the
convicted murderer

15:00-15:30 REFRESHMENTS

15:30-16:30 PLENARY 4

Sarah Tarlow *Making an Exhibition of Yourself: The Criminal Corpse on Show*
Chair: Jack Denham Location: Holbeck Theatre

16:30 CLOSING REMARKS, AND DEPARTURE

3. ABSTRACTS AND BIOGRAPHIES

Aaron, Michele (University of Birmingham)
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Love's revival: film practice and the act of dying

In most tales of bodily decline, images of illness and injury or memoirs of diagnosis and debilitation, those approaching death exude bravery and goodness, beauty and stoicism. Real dying, of course, is little like this, rarely edifying or rewarding, clean or tidy or painless but characterised instead by banality, by corporeality and increasing disability. Film provides a rich language to convey the frailties and profundity of dying - with Hollywood as chief grammarian - but it has mostly served similarly mythic ends or sensationalism or sentimentality. Film has the potential however to do dying differently, to render it 'shareable', perhaps, but certainly to require the spectator to face head-on and up to death and, in so doing, to connect us to the vulnerability of others and ourselves.

A swathe of documentaries on end-of-life issues, and assisted dying, have emerged in the last 10 to 15 years, and accelerated more recently. These, together with a longer span of work by contemporary artists (for example, Hurst, Goldin, Viola, Leibovitz), mount a considerable challenge to the silence, and disembodiment, surrounding death and dying. In this presentation, I move from these counter-representations of death and dying, to the use of film within contemporary art and theatre practice about dying. Through close study of 'A Record of Undying', by artist George Saxon, and 'Winter', by theatre company Quarantine, I consider how their filmic representation of real dying builds a more radical cinematic language of human vulnerability and reveals the ethical potential of film.

Michele Aaron did her first degree in Literature at QMW, University of London, and both her MA, in Culture and Social Change, and PhD on Contemporary Film and Fiction, at Southampton University. Previously she taught Film Studies at Brunel University, where she co-edited the online journal. She has written books on death and dying in mainstream cinema and film theory and the pleasures and ethics of spectatorship, and edited three collections of essays. Her journal articles include work on spectatorship, cinema's 'queer Jews' and cinematic fiction. Her most recent publication, in Cinema Journal (February 2014) was an essay on cinema and suicide.

<http://www.birmingham.ac.uk/staff/profiles/fcw/aaron-michele.aspx>

Aral, Izem (Koç University, Istanbul)
iaral14@ku.edu.tr

Forms of death announcements in Turkey: is postmodern death possible for everyone?

The perception around death and dying are generally classified as pre-modern, modern and postmodern in the death literature. Premodern perception refers to life after death with religious connotations, modern approach perceives death as a medical situation, whereas postmodern form associates with emotions of mourning and loss in a personal and creative tone. Study of death announcements in Turkey is a heuristic tool to analyse the change in the perception and description of death. Death announcements published in daily newspapers in Turkey are neither obituaries nor death notices, they are brief informational or personal statements for the deceased which can be written by anyone and have a wide audience. However due to high publication charges it is a restricted area that shapes and shaped by occupation, gender, religion and symbolic capital. As part of a major research project that scrutinises how above-mentioned social categories historically shape the language and the context of death announcements published between 1950 to 2009 in "Hürriyet", a daily newspaper with one of the largest circulation in Turkey, this paper's aim is to investigate how and to what extent classification of premodern/modern/postmodern can be applied to the announcements. Specifically focusing on the death descriptions in the time period between 1980 and 2000, in which the postmodern form has increased relatively, I will argue that perceptions of death should be analysed across religious and gender lines, the most dominant social signifiers in the announcements, in order to understand how these classifications differ in across cultures and society.

I am from Istanbul and completed my BA degree in Sociology at Mimar Sinan Fine Arts University. Currently, I am a MA student in Comparative Studies in History and Society program at Koç University, Istanbul. My research interests focus mostly on medical sociology including disability, health and illness experiences, death and dying, welfare and citizenship in Turkey. I am working in a research project called "Content Analysis of Death Announcements in Turkey" conducted by Assoc. Prof Murat Ergin which covers the social and cultural meaning making process of announcements published in the daily newspaper, in the time period between 1950 and 2009.

Amott, Will (University of Birmingham)
WJA124@student.bham.ac.uk

Cries and whispers: the expressibility of dying onscreen

Filmic depictions of death disturb the basic assumption of mimesis through which many film theorists ground their analyses, because 'no one watching a film has experienced personal death' (Sullivan and Greenberg, 2013, p. 10-11). Expression of death, then, is always estimation—it is up to the individual. Equally, almost no one watching a film will have experienced the act of dying. So, too, then, estimation is the only way to express dying in films. With no universally accepted on-screen aesthetic for dying, a production must draw on a conglomerate of techniques to present an individual, idiosyncratic experience. I will discuss how this individualised approach is acutely exhibited in *Cries and Whispers* (Ingmar Bergman, 1972) and *Beginners* (Mike Mills, 2010), two Academy Award-nominated films featuring protagonists with terminal cancer. The former, bleak and severe, shows Agnes spending her final days in a baroque, red-walled mansion. Her maid and

embittered sisters attend to her. The latter features Hal, who declares his homosexuality at the age of 75 after his wife's death, finds new love, and dies four years later. Though superficially they little in common, the stories told are deeply personal, familial stories. The viewer must cling to these to understand the person, and thus comprehend that said person is dying. This paper intends to explicate how dying is expressed as an as-yet-unmapped and deeply personal, liminal state, primarily through the attempted reconciliation of disparate human rudiments: of life and death, of physical and psychological truths.

Will recently began his Film Studies PhD research at the University of Birmingham. His research interests have always centred on interrogating film and literature in which marginalisation, minority persons and dying/death are featured heavily. He wrote his MA dissertation on the black gay man in 21st Century US culture, using the character of Omar Little from The Wire as a key case study. His current research focuses on representations of people living with (and dying of) HIV and AIDS, and is tentatively titled "HIV Positive/HIV Negative: Ethical Prescription in AIDS Film." He also volunteers at the Terrence Higgins Trust.

Aubignac, Aurélie (UMR 7041, CNRS AcScAn, Paris)
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Evidence of cultural markers of collective identity from Cretan necropolis at the end of the Bronze Age

The funerary space is an area of demonstrations where funerary architecture, landscape, artefacts and the treatment of the corpse are intrinsically linked and build up cultural markers, which produce valuable data on the collective identity of the communities, their trends and strategies. Indeed, in space and time, communities and groups of individuals choice different funerary practices to express their belonging to a group, a space and a past, that differentiated it from other groups. The aim of this paper is to explore the impact of the dead in the construction of culture and identity of communities from necropolis during the end of the Bronze Age in Crete. How can funerary practices contribute to federate communities or groups of individuals, forge their identity and claim it in the death? Those different aspects question the attitude and the strategy of communities in the death and contradict the hypothesis of a break at the end of the Bronze Age in Crete.

Aurélie Aubignac is post-doctoral researcher in the department of Aegean Protohistory of UMR 7041 of CNRS (ArScAn) in Paris. She works on the funerary practices in the Aegean world, particularly between the Bronze Age and the archaic period. She explores the questions of collective identities in the death, representations in the funerary landscape and memories in the funerary space.

Avital, Moran (The Hebrew University of Jerusalem)
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'After the death Ye shall be holy': Analysis of media coverage of the death of controversial public figures

This study examines the role played by Israeli journalists in shaping collective memory in light of the Jewish tradition: "after the death Ye shall be holy", namely, to speak kindly of the dead. Since Judaism demands respect for the dead, speaking kindly of disputable figures who have passed away may form a kind of a "cleansing" factor, a purification of the 'sins' of the deceased - all of which pave the way for public forgiveness encouraged by the press. Thus, the main objective is to analyse the ways in which journalists utilise image repair discourse following the death of controversial Israeli public figures, in order to promote public forgiveness and social solidarity. The methodology consists of both quantitative and qualitative analysis of 1,004 newspaper items that were retrieved from three major Israeli newspapers. These items were published during the seven days subsequent to the death of 12 Israeli public figures, all controversial figures who gained public sympathy during their life but also provoked negative emotions due to a particular deed or conduct. The study shows that while journalists did not refrain from criticising the deceased, they nevertheless used a variety of strategies to re-frame the media coverage of the controversial acts and present the deceased as worthy of public forgiveness. Through these re-framing strategies journalists re-construct Israeli society's past (retrospective) and future (prospective) collective memory. Overall, the findings contribute to the understanding of the relationship between the media and religion, particularly as to religious notions prevalent in secular media discourse.

Moran Avital, PhD Candidate at the Department of Communication and Journalism, The Hebrew University of Jerusalem, Israel. Supervisors: Dr Zohar Kampf and Dr Keren Tenenboim-Weinblatt. The doctoral thesis, entitled "And Died, and was Gathered unto his People" (Genesis 25:17), is an in-depth research of the coverage of the death of 48 public figures (both Israeli and non-Israeli) in the Israeli press from 1956 to 2015. Among my research interests are: Death studies, the ritual function of the media, collective memory studies, media and religion, and media discourse. Within this framework, I am examining the coverage of death in the media.

Banwell, Julia (University of Sheffield)
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The visibility of death in the photography of the Mexican Revolution

The Mexican Revolution (1910-1920) helped to foreground the position of death as a key facet of Mexican national identity, and also cemented its location in visual cultures as many photographers capturing thousands of images documented the war. Despite this, though, only relatively few of these photographs have been widely disseminated, with a small number of these achieving iconic status. This means that many images have not received

attention and have therefore not been incorporated into the cultural history of Mexico in the way that the privileged few photographs have. Since the Revolution was a civil war lasting a decade, there are a significant number of photographs that depict scenes of death and destruction, directly showing to the viewer the brutalising effects of violence. This paper will explore the ways in which death is depicted and represented in the photography of the Mexican Revolution. It will investigate the role of the visual link between the Revolution and death in the foregrounding of death as a theme in Mexican visual cultures, and assess whether death imagery may be seen as a means by which to re-examine the ways that concepts of Mexican culture, history and national identity have been constructed, promulgated and upheld by the dissemination of selected photographic images. The proposed inquiry will explore and question the use to which images have been put, and examine in detail lesser-known photographs that show alternative views of culture and history.

Julia is a Lecturer in the Department of Hispanic Studies at the University of Sheffield. Her research is in the area of Latin American, particularly Mexican visual cultures (fine art, photography, and film) from the late 19th Century to the present day, with a specific focus on the depiction and representation of death and the dead body. Her publications include a monograph on the Mexican neo-conceptual artist Teresa Margolles, entitled 'Teresa Margolles and the Aesthetics of Death', published in 2015. She has also published on the photography of the Mexican Revolution and on the representation of death and injury in sports.

Bazaraite, Egle, (with Teresa Heitor and Maria Manuel Oliveira) (Universidade de Lisboa)
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Between pagan beliefs and Christian imaginaries. Two 19th Century cemeteries in Vilnius

This paper approaches burial grounds in Lithuania as the places still pregnant with pagan culture mixed with Roman Catholic dogmas. Only by the 19th Century city development strategies brought cemeteries out of the city cores and new burial modes were applied. Following an example of garden evolution, burial ground adopted edenic spatiality. Lithuania was Christianised only by the end of the 14th Century by the Western Christianity. Surrounded by Protestantism and Orthodoxy, Lithuanian Catholic cemeteries developed into an original set of spatial dynamics. This paper was triggered by the aim to identify elements of pagan beliefs in spatial solutions of Lithuanian cemeteries. For decoding a morphogenetic identity, two 19th Century cemeteries in Vilnius were approached with syntactic tools taking into account mythological references of Christianity and Baltic paganism. The spatial texture of two cemeteries – Bernardines and Rasos - is analysed and compared, by interpreting it as a system of accessibility axes. Configurative relations are used to inform morphological analysis with specificity of architectural spatiality, relating the data to a certain image of paradise. Spatial reality was observed through the movement in the cemeteries – based on the observations simple graphs were constructed, significant for genotype definition. Through the configurative relations it was possible to confirm a premise that the two burial grounds studied in the paper are symbolically-organic spaces,

which could have evolved in the sequence of the pagan custom to bury in the forests – places associated with abode of gods and the dwelling places of dead.

Architect. Bachelor's degree from Kaunas University of Technology included one-year exchange in Universidade Lusófona de Humanidades e Tecnologias in Lisbon. Master's studies attained at Vilnius Gediminas Technical University. Her final project – design for mourning spaces and cemetery in Vilnius – received the Lithuanian Architects Union's prize for the best Master project in architecture. 2007-2012 worked in the architecture field both in Lithuania and Portugal. Since 2005 she has been collaborating with the architecture journal Statybų Pilotas. In 2012 she started a PhD in Instituto Superior Técnico, Universidade de Lisboa. Researching canonical and non-canonical Catholic cemeteries and their relation to pagan mythology.

Bullamore, Tim (Independent scholar, London)

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Advance obituaries: how newspapers prepare for the inevitable

The British newspaper obituary has been described as the first draft of history as well as a miniature biography (Scott, 2001). Others consider it as a key component in how we remember the dead, and thus how history develops (Walter, 2005). The obituary also forms part of the collective memory (Fowler, 2005; p.54). It is no secret that many obituaries are prepared in advance; some are updated on several occasions before they are ever published. Yet in the age of the 24-hour rolling news cycle and severely diminished editorial budgets for print journalism, how do obituary writers and editors prepare for the death of a famous person? Can they ever be fully prepared? And what happens when several major names die on the same day? Or none die? Drawing on 23 years' experience as an obituary writer, which includes recently undertaking an audit of the entire obituary stock of a major national newspaper, I will discuss these issues. I will also consider how the choice of subjects - and the content of their obituaries – has evolved and examine the state of obituary writing in the late 2010s and its future.

Fowler, B (2005) 'Collective memory and forgetting: components for a study of obituaries', *Theory, Culture & Society*, 22:6, 53-72

Scott, J (2001) 'It was a dark and stormy life' *New York Times*, July 8 (section 4:1)

Walter, T (2005) 'Mediator deathwork', *Death Studies*, 29: 5, 383-412.

Tim Bullamore writes obituaries for the Daily Telegraph and the Times and has spoken on the subject at City University, London, Columbia University, New York, and University of New South Wales, Sydney. In March 2016 he was shortlisted in the specialist writer of the year category at the British Press Awards for his obituary writing. He has also been honoured by the Society of Professional Obituary Writers in the US. He has been a visiting fellow at the Centre for Death and Society (University of Bath) and his chapter on the postmodern obituary was published in Emotion, Identity and Death (Ashgate, 2013).

Charrier, Philippe (Université Lumière Lyon) and Gaëlle Clavandier (Université Jean Monnet Saint Etienne)
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Devices and solutions for manage and treatment of bodies of 'child without life' in France

In the evolution of the treatment of dead bodies, there is a relatively unknown but very revealing evolution about new relationships with death: perinatal death. In many Western countries, including France, perinatal death is recognised as a specific death. Nowadays, perinatal grieving applies to stillborn and foetuses and who have not lived, whether as a result of a foetal death or a therapeutic abortion. Since the 90', protocols have been set-up in hospitals to support the grieving parents: the presentation of the death bodies, the making of memory traces (photographs, finger/footprints). From a legal point of view, a 'child without life' act was created: a civil status certificate which guarantees equal rights compared to parents of children who lived, such as organising the funeral if they wish. Important accuracy: this act is recorded on the basis of the will of parents. Our work focuses on the care of foetuses and stillborn and their fates, once they leave the delivery room. An interministrial circular (June 2009), specified that parents can arrange the funeral at their own cost but otherwise, the charge of the corpse's treatment is left to the health facilities. We will present the different devices that are proposed, when parents do not support the funeral, the majority of cases. These foetuses and stillborn are managed in various ways and present in different forms in the space of the dead.

Philippe CHARRIER: I am a sociologist, associate researcher at Centre Max Weber and teacher at the University Lyon 2. Initially, my researches focused about male presence in midwives profession in France. Subsequently, I expanded my work to midwives profession and the current trends and developments about the birth care both structural, organisational and professional. I am particularly interested about Birth Centres (Maisons de naissances) as a new way and a new place for birthing in France. Also, collaborating with Gaëlle Clavandier, I study the care about foetuses and stillborn and the fates of this bodies. I wrote a book with her: Sociology of Birth in 2013 (A. Colin, ed.)

Gaëlle CLAVANDIER: I am a sociologist, teacher at the University Jean Monnet, Saint-Etienne, and researcher in the Centre Max Weber. My research focuses on the question of the death in various way, especially the bodies' management and treatment (Sociology of death, A. Colin, 2009). Currently, I interest me to the perinatal death through the case of "children without life", including their prénomination and obviously fate of the body. I lead this research with Philippe Charrier with whom I wrote the book Sociology of Birth in 2013 (A. Colin, ed.).

Clavandier, Gaëlle, see Chavier, Phillippe

Collings, Beccy (University of East Anglia)

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'We can't have a world without death, David!': Confronting mortality in British dark comedy television programmes

Drawing upon Freud's ideas about taboo and the uncanny, this paper examines how post-millennial British dark comedy television programmes consistently depict and derive humour from scenarios surrounding death and corpses. Through analysis of moments from shows, such as *Psychoville* (BBC 2, 2009-2011), *A Touch of Cloth* (Sky 1, 2012-2014) and *Fun at the Funeral Parlour* (BBC Choice, 2001-2002), it argues that one of the key features of this type of entertainment appears to be a preoccupation with corporeal fragility and the mortal risks hidden within everyday life. The paper considers whether such programmes may be therefore be seen as a 'return of the repressed', and suggests that their status as comedies allows them to engage in a unique kind of visual excess in representing the dying and deceased body in comparison with other television genres. Indeed, is part of the appeal of dark comedy programmes precisely that they provide a space where viewers may confront and ultimately minimise fears surrounding human mortality, enabling a 'safe' exploration of death and dying that can be enjoyed as humorous?

Beccy Collings teaches in the Interdisciplinary Institute for the Humanities at the University of East Anglia. Her research interests include comedy, television studies, and celebrity studies, particularly in relation to visual aesthetics and the body in performance. She has recently completed a PhD examining the ways dark comedies borrow (and subvert) the aesthetics of genres associated with graphic portrayals of human physicality and pathologised behaviour to focus humour around notions of the fragile integrity of the human body and mind. She has also published on the selfie as a form of ironic humour, and on Adult Film celebrity.

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The simulacrum of mortality in The Walking Dead

This paper will explore the evolving perspectives of post-apocalyptic survivors in AMC's *The Walking Dead*. Using Baudrillard's order of the successive phases of the image (in *Simulacra* and *Simulation*), the evolving culture of the living in relation to both the dead and undead will be deconstructed. The paper will argue that (perhaps inevitably due to the Armageddon scenario at the beginning of the series) while the audience is given the impression of being in the fourth or fifth order of the image in relation to death, it is in fact only in phase one. As the "profound" of the former world melts away for Rick and the other survivors, the zombies themselves become walking metaphors for how the remainder view themselves and the new world they inhabit. Via this simulacrum, *The Walking Dead* is able to realise a dual treatise on death and identity that the "real" or "actual" world cannot – and hence, while stripping the old "profound" for its characters, the TV show affects a new, fifth phase image of cultural capital for its audience.

Daniel J. Connell is an independent researcher who completed his PhD in English Research at Brunel University in 2011. His paper 'Join me and we cannot be defeated' was published in 2010 in the digital book (ed. Dana Lori-Chalmers, 2010) Villains, Heroes or Victims? and his paper 'Why Did I do What I Did – and does it really matter if I'm "dead"' from the 2009 Playful Paradox conference is available online.

Conway, Heather (Queen's University, Belfast)

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Law beyond Death? Memorials in the Digital Age

One of the greatest cultural shifts in recent years has been influence of the internet on everyday life. Yet, we sometimes overlook the effect (both individual and societal) that the internet exerts on death as well. Gone are the days when the traditional memorial was confined to a headstone or grave-marker in a churchyard or cemetery. The digital age has also reshaped how the living commemorate their dead, especially with the growth of Facebook and other on-line memorials created from the deceased's own profile. These are not just a symbol of virtual immortality; they also create an on-line support network for the deceased's 'friends', who can interact and leave messages for the dead person.

Family conflicts can be just as rife here as with traditional memorials, with disputes over who has access to the site, as well as the accuracy and content of individual postings (especially where several different memorials to the deceased are generated online). Unlike their physical equivalents, however, virtual memorials do not have definitive legal rules for resolving potential areas of conflict; until this happens, company policies and user agreements with individual internet service providers are used to deal with specific complaints. This paper explores the major cultural shifts generated by online memorials, and the issues posed by the symbolic ownership and management of an individual's post-mortem profile. It questions whether effective legal solutions can and should be developed, in an area which is difficult to regulate in any meaningful way.

*Dr Heather Conway is a Senior Lecturer in the Law School at Queen's University Belfast. Her research focuses on the substantive laws surrounding the treatment of the dead, the fate of corpses and who has decision-making powers over human remains. Her areas of interest include the resolution of family disputes surrounding funerals, exhumation and commemoration, and their underlying reasons; the legal status of funeral instructions; and the legal and financial issues posed by pre-paid funeral plans. Heather is the author of *The Law and the Dead* (Routledge, 2016).*

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Literature and End of Life care

Our personal journeys through life are significant precisely because they are finite, framed by what W.M. Spellman aptly describes as 'universal bookends.' Over the course of the 20th Century medical and therapeutic practitioners have assumed more of a role in these journeys, including acting as professional guides and councillors towards the end. However, in order to be successful within these roles, we must seek to understand how individuals come to terms with the fact of their mortality. By studying depictions of end of life care in contemporary British and American texts, such as Michelle Widgen's *You're Not You* and Jo Jo Moyes' *Me Before You*, my paper will contemplate how personal needs are met and denied through institutional practices and laws. Literature enables us to view the experiences surrounding illness from variety of viewpoints: from characters who are suffering from chronic and terminal illness, to close friends and family, and from the perspective of the health professionals. This creative power should not be underestimated as the subject of illness raises perennial questions about relationships, autonomy and the connection we have to our bodies. Ultimately, this paper aims to contribute to our understanding of these issues and the ways in which health authorities provide care.

I am in my first year of a PhD at the University of Hull, having recently completed my MA (Hons) in English Literature at the University of St Andrews. My current research is supervised by Dr Jennie Chapman and focuses on depictions of end of life care in contemporary British and American texts. I have undertaken research as part of a competitively funded internship scheme where I worked on the process of composing poetry related to traumatic personal events. During my undergraduate degree I worked as a research assistant for Dr Chris Jones on the archive of Douglas Dunn.

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Dying to be remembered: the relationship between the living and dead of Rothwell and its charnel chapel

Medieval (c.1066-1550) ossuaries and charnel chapels are a significantly under-researched aspect of English funerary culture, yet were a fundamental element in contemporary lay and ecclesiastical society and religious observance. Intended to be visited by the living, in order to interact with the dead, both spiritually and physically, these sites were deliberately and specifically designed and constructed with visibility and accessibility key components in their architectural design. The Rothwell Charnel Chapel Project, Department of Archaeology, University of Sheffield, aims to investigate one of the only two surviving charnel chapel sites in the UK with human skeletal material. (Charnel) still extant, that of Holy Trinity Church, Rothwell (Northamptonshire), with a means to fully understand their intended ideological role and use. In our digital, archaeological, and historical research, plus engagement with the local community, we are continuing the initial intrinsic purpose of the site; to interact with the bones. Charnel chapels ceased to serve a liturgical purpose since the Reformation (c.1550-1600), and were closed or destroyed, but on their 'rediscovery' in the 18th. and 19th. Centuries, were visited by the curious, and in rare cases, curated by the local population, as occurred at Rothwell. This presentation will discuss this social aspect of

continued interaction by the living with the dead, from 1250 to present, and explore attitudes towards engagement with human skeletal material.

I completed my PhD, 'A study of post-depositional funerary practices in Medieval England' in September 2015 (Department of Archaeology, University of Sheffield), a multi-disciplinary analysis of medieval funerary practices and physical engagement with the dead, by the living. The Departmental Rothwell Charnel Chapel Project (www.rothwellcharnelchapel.group.shef.ac.uk, FB 'Rothwell Charnel Chapel Project') was established based on my research. I hold an MSc (osteoarchaeology, human and animals), an MA (prehistory), and a BA (world archaeology). I am a tutor for the WEA (Workers' Educational Association), teaching archaeology to adults with learning difficulties, and am currently applying for a post-doctoral fellowship.

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Archaeology meets end of life care: cultural understandings of death and dying

This paper introduces ongoing research into the relationship between archaeology and palliative care, investigating how case studies from the past can inform contemporary perceptions of death and dying. Funded by the AHRC, the interdisciplinary project 'Continuing Bonds: Exploring the meaning and legacy of death through past and contemporary practice' uses archaeological, historical and ethnographic case studies to explore the role of the past in facilitating discussions around death and dying – an area of conversation which remains difficult and almost taboo for many. As such, the project challenges our cultural understandings and experiences of death, and reflects upon different ways of dealing with the inevitable experience of dying, both today and in the past.

Dr Karina Croucher is the project's Principal Investigator and is a Lecturer in Archaeology at the University of Bradford. The project's Co-Investigators are Professor Christina Faull, a Consultant and Professor of Palliative Medicine at LOROS Hospice and University Hospitals of Leicester; and Laura Middleton-Green, Marie Curie Researcher, University of Bradford. Dr Lindsey Büster is one of the project's postdoctoral research assistants at the University of Bradford.

Cuzman, Miruna (University of Edinburgh)

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Homage to a haunting presence – the death and resurrection of the soldier in William Orpen's last commemorative painting

Sir William Orpen, celebrated society portraitist and First World War artist, exhibited *To the Unknown British Soldier in France* at the Royal Academy summer exhibition of 1923. The painting was perceived by many as a last bow to the fighting man on the Western Front following the Great War. Harking back to the Tomb of the Unknown Warrior in Westminster Abbey, Orpen commemorated the British fighting man by a marked absence: encased in a heavy coffin, ensconced under the Union Jack. Orpen's dead soldier was flanked by two grotesque, semi-nude Tommies and two cherubim floating above the catafalque. The press outrage triggered by this work, coupled with the public's praise made it one of Britain's most mysterious memorials in paint. This paper examines how Orpen used painting as a suitable medium for the creation of a war memorial different from the accepted norm of mourning and grieving in the post-war context. Can his painting be described as a war monument in itself? Did Orpen strip the veil off the notion of commemoration as a healing process? Did Orpen dissect the belief that death on the battlefield was followed by eternal rest and the promise of immortality? By means of a new interpretation of Orpen's now neglected last war picture, this paper aims to analyse how painting and the iconography of loss were employed to underscore the finality of death and a state of perpetual grief in the aftermath of the First World War.

Miruna Cuzman received her PhD degree in the History of Art from the University of Edinburgh. Her doctoral thesis focused on the painter of Irish extraction, William Orpen, investigating his artistic production during the First World War. Miruna completed her MA in the History of Victorian Art at the Courtauld Institute of Art, London, and was visiting lecturer with the Philosophy Department at the National University of Ireland, Galway. She has published peer-reviewed articles and reviews in both German and English in Das Schopenhauer Jahrbuch, The Art Book and Art History.

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'I will love U 4-ever': the poetics of the YouTube death narrative

Since its inception in 2005, YouTube has been a primary platform for a variety of personal narratives ranging from wedding videos and birthday "bloopers" to the infamous lonelygirl15 "vlog" series. In addition to these more light-hearted forms of visual entertainment, YouTube has also become the site for a novel mourning trend: the visual death narrative. Contemporary mourners utilise their personal YouTube channel as a means of honoring their parents, pets, and other loved ones in a public and highly aestheticised space. Along with contemporary trends, such as Facebook mourning profiles and online memorial databases, the YouTube death narrative has become one of the online world's most popular mourning traditions, and its strong prevalence suggests a departure from our existing mourning practices in terms of solemnity, intimacy, and privacy. This paper explores the artistic premise of the YouTube death narrative, and analyses the ways in which online mourners utilise the online video platform as a means of processing their loss and grief. Through an aesthetic analysis of three video death narratives by different YouTube users, this paper aims to offer an overview of the various methods that online

mourners employ to honor, remember, and grieve their dearly departed in the digital realm.

*Nadia de Vries (b. 1991) holds an MA in English literature from the University of Amsterdam. She is currently pursuing a PhD entitled *Digital Deaths, about the aestheticisation of online mourning rituals*, for the Amsterdam School of Cultural Analysis (ASCA). Besides academia, De Vries is also active as a poet and performance artist. She has self-published two volumes of poetry: *First Communion* (2015) and *R.I.P. Nadia de Vries* (2016), a collection of Instagram-based mourning poems.*

Dexter, Isabel (Independent scholar)

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Not a speaking role: the dead actress as cultural saint

This paper examines the commodification and simultaneous denial of death in the simulacrum that is contemporary culture's engagement with the young actress. It will compare the public's seemingly insatiable appetite and gnawing fascination with the untimely deaths of actresses, such as Brittany Murphy, Dana Plato and Anna Nicole Smith, with Slovenian scholar Marijan Dovic's theories on the canonisation of 'cultural saints'; national poets whose post-humous veneration as part of the CSENS (Cultural Saints of the European Nation States, 2010) is comparable to the religious cults of saints in the use of scripture, relics and what Dovic terms 'the emergence of mantras – fragments, quotations and images that are continuously recycled for the maintenance of the saintly status' (Dovic, 2012). The mass cultural titillation, whereby the stories of these dead actresses are consumed into a cultural canon and fetishistic mythology, shall be examined, considering how in death, as in their lives, their 'corpus' is always at hand, available for immediate reference and textural and sub-textural interplay. Focusing on actress and poet Amber Tamblyn's collection *Dark Sparkler* (2015), which charts, records and dissects the women laid in sacrifice as starlets whose ultimate role is a 'no speaking' part. The provocative and emotionally-charged volume, portrays Carole Lombard, Frances Farmer and Marilyn Monroe, and also includes a confessional epilogue of Tamblyn's, which has led the book to be referred to by her editor, as 'a cartography of truth.' a somewhat problematic phrase which further complicates the complex role of this text as subversion of, and contribution to, the reams of post-humous 'corpus' written about these dead actresses.

*Isabel Dexter is an early career researcher whose specialisms include l'écriture féminine, the confessional poetry of Robert Lowell and Anne Sexton, Alain Badiou, Jean Rhys, Blanchot and Deleuze. Her MA thesis dismantles the distinction between love and desire in Rhys' *Wide Sargasso Sea* (1966), using Badiou's *In Praise of Love* (2009) and Jean-Luc Nancy's essays on the between space of Being within a relationship to negotiate difference in a manner that allows for the possibility of existential transformation, rather than the Othering, which Lacan posits is inherent in desire.*

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'Genie you're free!': challenging the debate around romanticisation of suicide following Robin Williams' death

Suicide research testifies of a history of problematisation of suicide visibility in the media and in popular culture, specifically as popular media is encouraged to engage with the topic with particular care by mental health professionals and associations. The concept of romanticisation along with 'glorification', 'sensationalisation' and 'dramatisation' is commonplace in suicide research. It is usually the media coverage of suicide that is being challenged and problematised by academics. Research has showed evidence of the media romanticising the suicidee or 'victim', romanticisation of celebrity suicide, romanticisation of the event, romanticised stories of suicide pacts, and romanticisation of love or passion suicide amongst others. The plethora of research on romanticisation of suicide does not appear in a vacuum. It is situated within the suicide prevention framework which assumes an 'at risk population' that needs to be protected. This paper aims at exploring the rhetoric of romanticisation of suicide in popular culture as reported in the media or academic research. I will briefly comment on the use of the term 'romanticisation' in social research. I will then move on to analyse the concept of romanticisation in relation to suicide. Particularly, I will use online responses to the 'Genie, you're free' tweets on Twitter following the death of Robin Williams to demonstrate that public narratives about suicide are only acceptable when they adhere to narratives of tragedy and loss subsequently rejecting any potential for agency for the individual who dies by suicide.

Anais is a PhD student in the Department of Sociology at the University of York. In 2014, she graduated with a MA in Women's Studies from the Centre for Women's Studies at York. In her PhD research, she seeks to challenge mainstream discourses around suicide by looking beyond the prevention of suicide framework. She is particularly interested in alternative ways of thinking about and understanding suicide and looks forward to more contributions to the emerging field of Critical Suicidology. Anais' academic interests are in suicide, sexuality and postcolonialism.

Evans, Nicholas J. (University of Hull)
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The exclusivity of memorialisation on the sugar island of Barbados

This paper by Evans considers the changing face of memorialisation in Britain's first sugar colony of Barbados. Settled by Portuguese, Dutch and British settlers including Jews, Christians and enslaved Africans, it remained an important part of the British World during and after the abolition of slavery. Memorialisation between 1627 and 1833 sought to portray the lives and identities of white planters in differing formal and informal burial sites. In contrast to the white elites who governed Barbadian life enslaved workers were often buried in undocumented spaces – spaces that remain unmarked despite the abolition of

slavery in 1833 and then decolonisation in 1966. The exception to this story has been the Newton Sugar Plantation where the burial site is now gaining prominence as a UNESCO World Heritage site. This paper contrasts the utility of burial heritage on the island after 1966 when Barbados secured independence from Britain. Slave burial goods and former burial sites have been used (arguably abused) by differing groups eager to maintain a connection with the former Mother Country. Rather than being stigmatised the former burial spaces of the slave owning plantocracy now offer evidence of how British the island was to the 500,000 Brits who travel to the Caribbean island each year.

Dr Nicholas J. Evans is Lecturer in Diaspora History at the Wilberforce Institute for the study of Slavery and Emancipation and the History Department at the University of Hull. His research to date has focused on the interaction of Europeans and non-Europeans in different maritime entrepôts around the world and he is presently engaged in a joint research project with Professor Suzanne Schwarz on commercial and cultural encounters with West Africa between 1787 and 1833. He is also co-investigator of a major AHRC research award 'Remember Me: The Changing Face of Memorialisation in the UK' where he leads a study on memorialisation of the British Diaspora, 1627-1960. This presentation draws upon recent field work as part of this latter study exploring death culture in the British Caribbean.

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Bereavement in China from the perspective of the lost-only-child family

The Loss of someone loved has been found to have negative impacts on physical, psychological and social well-being of bereaved people. In particular, as highlighted by many studies, child loss may devastate parents and bring significant impacts on different family members. This paper focuses on parents who have lost their only child in China since the One-Child-Policy was implemented in the 1980s. By looking at the everyday circumstances of these bereaved parents from existing literature, this paper aims to achieve a fuller and more explicit picture of how culture and society shapes their bereavement experiences and how they negotiate societal norms in trying to reconstruct meanings of their ongoing lives within contemporary Chinese society. Furthermore, a small sample of qualitative interviews of bereaved parents from Britain and Japan will be used to provide comparison with the Chinese experience. In so doing, the paper will shed light on how specific social positions and the unique social background in China contribute to their grief experiences as parents who have lost their only child.

Chao Fang is a second year PhD student in Centre for Death and Society (CDAS) at University of Bath. His research interests include bereavement, motivation and cross-cultural studies. His PhD research is to understand how bereaved people are motivated to respond to loss in three culturally distinctive countries: China, the UK and Japan. In addition, he is going to China later this year to do his fieldwork, which will be qualitative interviews with bereaved people in mainland China, some of whom will be LOCPs.

Fletcher, Joseph (Edinburgh College of Art)
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Bataille, Blanchot, Nancy: Dying in common

This paper will present an exploration of the intersection of the works of three key thinkers of the theme of community and its relation to death. Georges Bataille, Maurice Blanchot, and Jean-Luc Nancy develop variously staged crossovers of thinking about community and its ontological and political structures. Bataille forms a central point for the engagement of the thought of Nancy and Blanchot, both of whom approach the question of death and of community through the lens of Bataille's work. The paper will draw out the respective intersections of thought, elaborating upon how these particular relationships have been developed, and subsequently might be speculatively extended to further explore the relation between community and death. Working through propositions that aim to modify the inflections of these crossovers, the paper will propose speculative readings of the role of death in the work Blanchot, Nancy and Bataille by extending the possibilities of claims made within each body of thought. Drawing upon, for example, the role of the relation of death and writing in the work of Blanchot, the paper aims to illustrate the possibility of Blanchot writing in an indeterminate position of existence where it is not clear if he is alive or dead. Similarly, the paper will explore the possibilities of reading Bataille's philosophical work through the lens of a human sacrifice that was proposed as part of the Acéphale group. Through extending the speculative proposition that the sacrifice not only occurred, but produced a living, headless being that was free to roam in the world, the paper outlines how this proposition could help to further articulate Bataille's thinking around death.

I am a full time practice-led PhD student at Edinburgh College of Art. My current research is a practice-led exploration of the ontology of community. Developed as a written interrogation, my research stands as a speculative enquiry into modes of founding and thinking about community.

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To 'die' for? Corpse chic and couture skeletons

Is fashion something to 'die' for? Modelling 'death' to sell clothing is a common marketing strategy and artistic expression in the fashion world. In the editorial and advertising pages of magazines and websites, supermodels and celebrities are styled as suicides; victims of environmental catastrophes and sexual-sadist murderers; the undead 'dead' (vampires, zombies, revenants); and corpses in tableaux vivants of iconic literature, music, and film. The photographer Richard Avedon and the artist Damian Hirst memorably photographed the human skeleton and a skull for fashion shots. While death as a theme was once at the periphery of the style world, explored by avant-garde photographers of the 1960s and 1970s, such as Guy Bourdet and by experimental fashion designers of the 1990s who used deathly imagery on the catwalk to call attention to transition, instability, and insecurity rather than mortality (Evans, 2003), death as a fashion aesthetic is now often about death

itself. Fashion reflects symbolic meanings (Barthes, 1983), provides ways to express uniqueness and social deviation (Simmel, 1957), and can be a response to social change. I view corpse chic and couture skeletons as part of the larger cultural phenomenon of death going "pop" (McIlwaine, 2005), and the growing attraction in the affluent West to the dead bodies of celebrities, CSI forensic investigation, war, terrorism, and natural disasters. Death is fashionable and has merged with a globalised death culture. With its 'birth' and 'death' cycles, trends, and nostalgia, fashion by its very logic is associated with death. The philosopher Walter Benjamin (2002) famously observed that "fashion was never anything but the parody of the gaily decked-out corpse." Fashion's fascination with human remains can be viewed as an aspect of the disinterment of the dead from the 20th Century graveyard where they lay buried as incompatible with the optimistic mood of modern capitalism (Gorer 1955), as entities to deny (Aries 1974) or hide (Walter, 1991). Since fashion reflects the zeitgeist, corpse chic and couture skeletons reveal a paradoxical orientation toward the Grim Reaper. On the one hand, we entertain ourselves with macabre fashion imagery and wear skull style banally as a 21st Century 'happy face.' On the other hand, we live in modern secular societies where death has receded from everyday life and is viewed as the 'failure of a cure' (Aries, 1974). Many people in the West have never seen an actual corpse in person and are unclear about what happens to the 'self,' post-mortem. While organ transplants and genomic technologies have made the divisions between the living and the dead more fluid (Bogard, 2008), modern medicine has not defeated death. Are we acknowledging death by styling 'corpses' and skeletons? Are we returning the 'dead' to the community? Or are we vainly attempting to master death because we fear it and live in cultures that do not sufficiently acknowledge that each of us will die? A multiplicity of explanations is necessary to understand the emergence of corpse chic and couture skeletons.

Jacque Lynn Foltyn, PhD, is a cultural critic, sociologist, editor in chief of a scholarly journal, and media expert shaping public discourse in a variety of fields. An interdisciplinary trained scholar who is widely educated across the social sciences and the humanities, Foltyn is social theorist of the human body and an outspoken critic about its exploitation. Particular interests are fashion, beauty, media representations, aging, dying and death, popular culture, cultural diversity, and the social construction of knowledge. Her perspectives on death as amusement in a death denying culture and the phenomenon of quasi-widowhood (gained from her 2005 caretaking of her dying ex-spouse) have gained international attention and been used to train clergy, hospice workers, and journalists.

<http://www.nu.edu/OurPrograms/CollegeOfLettersAndSciences/SocialSciences/Faculty/JacqueLynnFoltyn.html>

French, Rebecca, see Mottershead, Andrew

Fu, Xuanyi (University of Canterbury, New Zealand)
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A study of suicidal female protagonists in Chinese narrative films from 1990–2010

Foucault's standpoint is that suicide is no longer for the voice of personal freedom. Rather, his point infers that suicide is becoming the strategy of power and the order of knowledge. The suicidal female protagonist in contemporary films symbolises what the male ruling class desires and needs. This involves a male-centred plotline in which a woman takes on a male persona to serve the regime and a female persona to fulfil her (heterosexual) female traditional role while never synthesising the two. Meanwhile, the character of the suicidal female protagonist is beholden to nationalist ideology, while that of the male leader has become a social subject pushing the development of consumerism.

My name is Xuanyi Fu, I was born in Chongqing, China and got bachelor degree for Cinematography at Sichuan The Fine Art Institute in China. In order to expand my horizon, I had short study experience at Saxion University in the Netherlands. After one year and half, I wanted to go to different countries for continuing study. Thus, I left Holland and went to Goldsmiths, University of London studied Film and Screen studies. I got master degree with merit. Now, I am a PhD candidate in Cultural studies at University of Canterbury. I research suicidal female protagonists in Chinese films.

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The business of death in Hong Kong: regulating unauthorised land use while recognising Chinese custom and Chinese customary law in Hong Kong's law of the dead.

As with most jurisdictions, death is big business in Hong Kong. The cost of death in Hong Kong is further complicated by Hong Kong's unique status in the world in retaining in uninterrupted practice so many elements of Chinese custom including death and funerary rites. Thus when a traditional funeral in accordance with Chinese custom is undertaken, which involves a traditionally constructed coffin, paper offerings, religious ceremonies, death banquets and *feng shui* consultations for placement of the grave, the cost may be so exorbitant that the deceased may save all their lives to pay for their deaths, or their families may be forced to go into debt to provide a suitable funeral out of filial piety, to ensure the family's *feng shui* fortune and to prevent the deceased becoming a ghost. Of course, a resting place for the deceased's remains is still the most expensive element of the cost of the funeral arrangements, especially in a jurisdiction that has very little usable land. This paper considers the problems of the law of the dead in Hong Kong. The paper first examines traditional Chinese funerary practices incorporated into the law of Hong Kong including "trusts for the dead." The paper will then examine the British colonial administrations attempts to change Chinese funerary practices in Hong Kong. The paper will conclude with discussion of recent cases involving the post-colonial Chinese government's attempts to restrict the use of unauthorised resting places for deceased remains by interpreting and applying British colonial law and regulation.

Steven Gallagher is Associate Professor in Practice of Law and Associate Dean (Teaching and

Learning) at the Faculty of Law at The Chinese University of Hong Kong, where he teaches equity and the law of trusts and art, antiquities and cultural heritage law to undergraduates and postgraduates. Steven publishes texts on equity and the law of trusts in Hong Kong and the UK. He is a frequent speaker at professional development courses in Hong Kong. His research interests include the origins of the common law of trusts, special trusts, cultural heritage law and the law and the dead.

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Mortality and morality in CSI: getting away with gore

This paper will discuss the objectification of the corpse in crime drama with a particular focus on CSI. In the case of this television franchise audiences grew to expect a body horror extravaganza and in most episodes they got one. Yet through a series of stylistic and aesthetic strategies grisly images of the corpse dissected and studied were not as disturbing as perhaps they should have been. In this paper we will argue that CSI managed to make extreme images of corpses palatable to a mainstream audience rather than just a niche horror fan audience by undercutting the violent imagery it displayed. Through the show constantly advertising its own artificiality, audiences recognised and were constantly reminded of the fictional nature of what they were watching. As a result, CSI became not just a popular franchise but also a largely uncontroversial one, despite weekly presentations of shocking images of dead and ruined human bodies. J.G. Ballard, in a feature on CSI that appeared in the *Guardian*, argued that we are deeply affected by the corpses we witness in CSI. Pondering the popular appeal of the series, he suggested that the answer to its popularity lay in the cold fact that it forced us to face what will one day become of us. Through the show's images, we face our own mortality and see ourselves on the mortician's table. In contrast to this reading, however, this paper will argue that rather than 'abjection' it was the series' 'objectification' of the body that allowed audiences to not only gaze at death but gaze at it without having to ever really engage with it. With each case framed as a forensic puzzle, motivation and emotion were always less important than how the death occurred. As a result, both the killer and the victim were depersonalised: who they were never mattered as much as what they did or what was done to them.

Dr Basil Glynn lectures in Film and Television at Middlesex University, London, and is course leader for BA Television Production. Prior to joining Middlesex in 2013 he lectured in film and television at a number of universities in both the United Kingdom and Europe. His publications include works on television drama in the global sphere, historical drama, sex on television and orientalism in film and television.

Dr Jeongmee Kim is a senior lecturer in Film and Television Studies at Manchester Metropolitan University. She has published in such academic journals, such as Critical Studies in Television and Media, Culture and Society. She is the editor of Reading Asian Television Drama:

Crossing Borders and Breaking Boundaries (2013, I.B. Tauris). Her most recent project explores contemporary South Korean film and television drama for Quarterly Review of Film and Video.

Hale, David (University of South Wales)
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Images and attitudes to death in late medieval Wales

Much that has been written about the subject of death in medieval Europe suggests that visual imagery of the subject was widespread. However, in Wales, the evidence that survives to the present day leads to the conclusion that visual art was not such an important medium in that part of the world. In fact, what we find in Wales is that there is a very rich tradition of literature and more specifically, poetry. The duty of the poet at this time was primarily to praise the generosity and bravery of his patron. However, there is also a considerable corpus of religious poetry which was written during the period. With the works of over a hundred poets available for study in both manuscript and transcribed versions, this is an extremely rich and unique resource for the student of history and for Welsh history in particular. It is only in recent years that the historical value of this work has been realised. This paper examines some of the macabre images which appear in the poetry written in Welsh between c1300 and c1550. Also examined are depictions of the fate of the soul after death. These written descriptions will be compared with some of the visual images which appeared throughout Europe during the same period in order to place the work of the Welsh poets in the wider European context.

On leaving the steel industry in 2007 where I had worked for 34 years as an Engineer and in general management, I was able to rekindle my interest in Welsh history. After graduating from Aberystwyth with a BA in Welsh and Welsh History, the opportunity arose to utilise the skills gained in these studies to analyse the unique historical value of medieval poetry. While working part-time in adult education, I am exploring the attitudes to death in late medieval Wales as a PhD student at the University of South Wales.

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When stone speaks: death in 9th Century Anglo-Saxon England as told by the Kirkdale grave-slab

While death in Anglo-Saxon England was, as it is today, an inevitability, the way in which it was addressed and the deceased commemorated was not always fixed or predetermined. The loss of an individual, particularly in the years before Christian conversion, was often marked by uniquely-tailored displays of funerary goods, yet this tradition gave way to less extravagant burials in the wake of Church doctrine which emphasised the wealth of God's

Kingdom over any earthly possession. Ironically, the event of death even in this latter era continued to act as an exhibition platform. As is seen in the 9th Century stone grave-slab in Kirkdale, Yorkshire, through its elaborately sculpted panel of interlace and skeuomorphic reference to an embroidered funerary pall, death could act as a showcase not only for the memory of the deceased, but for prevalent ideology and the current social climate of the affected community. The Kirkdale slab, having covered the grave of an elite, likely ecclesiastical figure, at once masterfully captures the solemnity of death, the promise of everlasting life in Christ, Anglo-Saxon artistic and textile traditions, and perhaps even a subliminal message of conciliation aimed at the local conquering Scandinavian forces. Although the loss of this particular individual to his or her community was undoubtedly acute, the fact that their stone of memorialisation simultaneously records and at one time transmitted various other messages relating to those left living, offers unique insight into Anglo-Saxon eschatology and the experience of death in early medieval England.

Kyla Hollis is currently a History of Art Masters student with a concentration in medieval studies. While her undergraduate work focused on dress in art, particularly that of the Italian Quattrocento, and its impact on social standing, piety, and gender, her work at York has addressed earlier eras, namely the Gothic and Anglo-Saxon periods, yet with a continuing theme of textile-studies. Her ongoing dissertation research will hone in on Anglo-Saxon culture, expanding upon her recent studies of the Kirkdale grave-slab, to analyse the motif of interlace and its polyvalent significations, particularly in relation to textiles and stone sculpture.

Tora Holmberg (Uppsala University, Sweden)
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Mortmain: haunting in manor lifestyles

If you consider the commitment in terms of investments and work, would you like to live in a castle, or another major estate? How come that in an era of individualisation, some people spend their whole lives caring for an inherited estate and family tradition, sometimes with comparatively small monetary rewards, in order to pass it on to the future generations? One answer to these questions are presented by the term "mortmain", a juridico-cultural trope with an ancient Western history, meaning that someone can dictate land and property use to the next generations, years after his death. Using an ethnographic approach, coupled with interviews with manor and castle owners in Sweden, together with popular culture data, this paper concerns the haunted nature of upper class rural housing. By this I mean a kind of "visible invisibility" (Gordon, 2008) of ghosts in a broad sense. The manor and its emplaced family traditions and expectations, act upon their inhabitants and make them behave in ways that are in accordance with inherited lifestyles, while negotiating with changing conditions and ideals. Thus, when analysing narratives on housing choices, homing practices and lifestyles, the interaction of human/non-human actors seems to be an important dimension to consider, if one wishes to make sense of the attraction and influence that the past generations, the manor and its land is said to exercise. Taking ghosts seriously means considering their material-symbolic effects. Thus,

a cultural sociological theory regarding lifestyle and kin is combined with a material-semiotic, human/non-human approach to place-making and class reproduction.

*Tora Holmberg is Professor in Sociology at the Department of Sociology and the Institute for Housing and Urban Research, Uppsala University, Sweden. Her research interests include science and technology studies, human-animal relations, urban sociology, and feminist theory, and her cultural sociology approach combines these approaches in different ways, for example, in *Urban Animals. Crowding in ZooCities* (Routledge, 2015). Holmberg is the research leader of the Cultural Matters Group, Uppsala and Chair of the Swedish Sociological Association.*

Honeywell, David (University of York)

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The prison inmate culture of those convicted of murder

This paper is drawn from an auto-ethnographic perspective drawing on informal interviews, observations and life stories with prison inmates serving life sentences for murder with the aim of estimating the effect taking another person's life had on theirs and others lives and how they prepared for release through adopting new identities. Between January 1996 and February 1998 I spent two years living closely with several life sentence prisoners during which time I gained access and an insight in to a secret world in which only a fellow prisoner would ever be permitted. The lifer culture was like a secret society which separated itself from the rest of the prison population and hierarchy. At the core of this study is the 'self' and the changing process that takes place throughout a convicted murderer's personal journey during the nurturing of their own identities while preparing themselves for the outside world. It is also about their views of the changing world around them and their relationship with the prison population from which they were desperate to disassociate themselves from in order to develop an identity that bears no resemblance to that of a 'killer'. This introspective transition from killer to respectable citizen was easier than many would perhaps imagine because for these first and only time offenders, their most alarming factor was their ordinariness which begs the question 'are we all capable of murder?'

*I am PhD candidate at the University of York where I also teach crime and deviance and Introduction to criminology for the Centre of Lifelong Learning. I regularly deliver guest talks at various universities about my personal journey from prisoner to criminologist that was also the root of my PhD study examining ex-prisoners in higher education in relation to changing identities and re-evaluating the self. In 2012, I published my autobiography *Never Ending Circles* which was inspired by the 2011 London riots that highlighted many societal problems that echoed my own lived experiences 30 years earlier*

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Death in the canvas, death in the film: Alain Resnais's Guernica

André Bazin describes the relation between camera and canvas in Alain Resnais's early films on painting as the 'aesthetic symbiosis of screen and painting'. This paper will focus on Resnais's cinematic exploration of Pablo Picasso's *Guernica*, a rendering of the destruction of the small Spanish town by the Nazi *Luftwaffe* and Italian *Aviazione Legionaria*. Both canvas and film evoke the death of the Other, as they are perceived by the spectator viewing the canvas and Resnais's film. The study of painting is integral to Maurice Merleau-Ponty's thought and his considerations of art and the death of the Other as experienced in an 'intersubjective' relation inform this paper. As Merleau-Ponty writes in his essay, 'Hegel's Existentialism', the 'only experience which brings me close to an authentic awareness of death is the experience of contact with another'. For him, the relation with the Other is the point at which awareness of one's own death occurs. I will argue that through both canvas, film and the intersubjective relation, the spectator's perception of the fragmented figures of Resnais's film, death is drawn onto the screen and a responsibility for the Other, and their mortality specifically, is evoked. My paper will draw together these themes, Merleau-Ponty's notion of the relation between subject and Other necessarily containing death and the conjunction between canvas and image in Resnais's film, in an analysis of the presence of death in *Guernica*.

Kierran Horner is currently researching his PhD at King's College, London on the presence and absence of death in the films of Agnès Varda, Chris Marker and Alain Resnais. In particular, he is pursuing analyses of a selection of films by these directors and texts by Jean-Paul Sartre, Emmanuel Levinas and Maurice Merleau-Ponty. Kierran has published in the Directory of World Cinema, Film International and The Routledge Encyclopaedia of Modernism (forthcoming). <https://kcl.academia.edu/KHorner>

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Cultural templates of grief in bestsellers

The topic of my dissertation is the circulation and negotiation of cultural templates of grief in three types of narratives published in the Netherlands since 2005. These are grief bestsellers, personal blogs, and narrative exempla in self-help books. By 'cultural templates of grief' I mean heterogeneous cultural materials or resources that circulate in various domains of society on the basis of which experiences of loss are formatted, shared, and evaluated. The existence of cultural templates has been assumed by different researchers in various academic disciplines (for example, Hermans and Vervaeck, *forthcoming*; Nünning (2012); Müller-Funk (2008); MacAdams (2006); Bruner (1997); Arthur Frank (1995)). However, one of the greatest challenges in studying these templates is the question how we can detect them in a narrative? In the presentation, I argue for the need to begin with a historical exploration of conceptions of grief in the academic domain using a model by Neumann and Nünning (2012). The exploration sensitises our perception for these templates in grief narratives, as I will illustrate with a case study. The presentation will

conclude with a critique on what the sociologist Tony Walter has called the 'normative vacuum' in postmodern attitudes towards bereavement. The study of cultural templates of grief, reveal (implicit) norms of grief still at work in contemporary society.

Krina Huisman is a PhD-candidate at the Rijksuniversiteit Groningen. She completed a master degree in English Language and Culture and in Literary and Cultural Studies. She is chief editor of the Arts in Society Blog at her department, chair of the PhD Council for the Humanities, and contributes in an online course for master students titled "Death: A Cultural History".

Inall, Yvonne (University of Hull) and Lille, Malcolm (University of Hull)

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The living dead: enduring relationships between the living and the dead in prehistoric Britain

Prehistoric deathscapes in Britain are layered with discursive memorialisations, referencing, elaborating and reinterpreting existing landscape features (Ingold 2010; Williams, 2006). Relationships between the living, the dead and the landscape are renegotiated. This paper foregrounds the dialectic aspects of memory formation which imbue the recently deceased with the mnemonic power of an existing deathscape, creating reoriented ancestral identities for the deceased and their ongoing relationship with the living.

Ingold, T. 2010. "The Temporality of the Landscape." In *Contemporary Archaeology in Theory: The New Pragmatism*, R.W. Preucel and S.A. Mrozowski (eds.), 59-76. Chichester: Wiley.

Williams, H. 2006. *Death and Memory in Early Medieval Britain*. Cambridge: CUP.

Malcolm Lillie integrates two specialist areas, the study of earlier prehistoric human remains and the study of wetlands into his research activities. He has undertaken studies of human remains from Britain, Ukraine, the Czech Republic, Turkey and other regions of Europe, which are aimed at understanding social structures, diet and pathology in archaeological populations. Death and Memorialisation are fundamental aspects of his work and the Remember Me project refined this research by linking the attitudes of the past directly into the recent historic and modern contexts.

Dr Yvonne Inall was recently awarded a PhD in History from the University of Hull, undertaking an archaeological examination the role of spearheads in Iron Age Britain. As part of her doctoral thesis Yvonne conducted a review of British Iron Age burial practices, with a particular focus on martial burials. She is now assisting Dr Malcolm Lillie with the long durée component of the Remember Me Project: Deep in Time: Meaning and Mnemonic in Archaeological and Diaspora Studies of Death.

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Death in World Cinema and the aesthetics of circularity

This paper discusses death on film from a cross-cultural comparative perspective. Films from different film cultures in Asia, North America, Latin America and Africa will be analysed with a particular focus on circular conceptualisations of life and death. The thinking on circularity focuses how the depiction of death in the films is based on either religious, philosophical or alternative secular thinking on death connected to specific cultural settings. The theoretical framework draws on a conceptualisation of death as a necessary condition for the formation of human cultures and the development of man as a cultural being. This way of thinking has been elaborated by the sociologist Zygmunt Bauman in his book *Mortality, Immortality and other Life Strategies* (1992).

Methodologically the paper takes inspiration from the French philosopher Gilles Deleuze and his ways of using cinema to develop new philosophical ideas and, in the long run, new concepts. The films are analysed not only to illustrate or contemplate over death, but also to obtain a different kind of knowledge that can be developed into ideas and new concepts. Film theorist D. N. Rodowick has developed Deleuze's thinking with the help of the concept "the figural". With inspiration from Jean-Francois Lyotard and Deleuze, Rodowick opens up for understanding films and audiovisual representations as documents the dissolves the borders between text and image which can be understood as a precondition for dealing with a subject that often is regarded as hard to capture with words.

Andreas Jacobsson, PhD Film Studies, Senior Lecturer in Intercultural Studies, Karlstad University, Sweden. His research mainly focuses on World cinema, Intercultural film, Intercultural Epistemology and audiovisual depictions of death. His dissertation, 'Döden på film: En motivstudie med världsfilmoperspektiv/Death on film: A motif study with a world cinema perspective' (2009), analyses motif clusters on death on film from different film cultures.

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Dark tourism and the Texas myth: maintaining identity through tourism

The Texas tourism industry's long-running slogan "Texas, it's like a whole other country" trades heavily on the notion that Texas is distinct. The foundation of this concept was partly inspired by the mythology that surrounds much of Texas' tragic history, specifically the events that took place during the Texas Revolution. This myth, and the subsequent identity it fostered, emphasises sacrifice and honour, and has impacted the way in which many Texans view both historical death and contemporary mortality. This identity, combined with the state's conservative values, have created an environment in which tourism producers eschew most forms of dark tourist activity, while embracing those that fit into the narrative of the myth. The overarching purpose of this presentation will be to examine

the contemporary dark tourist attraction supply in Texas, with a concentration on how Texan's views on death and mortality impacts political, religious, and place identity, and how that plays into dark tourism related issues, such as destination image, contested history, narrative construction, and posthumous mythologising. The conclusions this presentation will posit are supported by research conducted by the presenter including: a categorisation of the 280+ dark attractions that are promoted by the Texas tourism office; a quantitative analysis of tourist preferences regarding dark tourism; and several case studies that summarises the development process and highlights management issues of various dark attractions in Texas including The Alamo, The Waco Siege, and The National Museum of the Pacific War

Due to my experience growing up in an area that was marred by several instances of significant death, I became fascinated with collective trauma and public memory, an interest that manifested in my travels. Recognising the disconnect between academia and producers regarding dark tourism, I decided to explore the public sector's role in the phenomenon for my Master's thesis. Since obtaining my Master's in Public Administration from Texas State University, I have worked at several tourism offices, including the Texas' Tourism Office, where I worked on several dark tourism projects. In 2015, I began working as a tourism development consultant.

Jelen-Sanchez, Alenka (University of Stirling)

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Political actors at the end of the road: political, media and social implications of 'public dying' in case of President Drnovšek

In 2006, Slovenian President Janez Drnovšek as a reaction to his terminal illness transformed himself from a conventional, pragmatic and reserved politician into a critical spiritual leader, attracting extensive political, media and public attention. His unexpected deviation from conventional politics, personal-reflective thoughts, reconsideration of priorities and seeking to 'change the world for the better' closely resemble symptoms of facing death and dying outlined in thanatology studies. While such death-related behaviours and emotions mostly evolve in the private sphere of individuals, Drnovšek's case represents a unique opportunity to examine their manifestation and influence in the public sphere. The longitudinal interviews with Drnovšek's political advisers and journalists, who were at the time of his change closely involved with Drnovšek and/or communicating his views and actions to the public, were conducted twelve interviews in 2007, when Drnovšek's activities were at the peak, were followed by twelve interviews in 2014-2015, seven years after Drnovšek's death. The results indicate that his actions, evoking both affinities and political unease, caused significant short-term cultural shifts. He challenged the borderlines of constitutional duties and conventional political communication, while altering the criteria of newsworthiness and raising public activism. These remarkable shifts in political and media sphere faded after his death, while his actions and philosophy left somewhat more remaining stamp on society. The study contributes to in-depth understanding of complex phenomena associated with 'public dying' and serves as a

reference point for future research on death-related behaviours of public figures and their implications for politics, society and culture.

Alenka Jelen-Sanchez is a Lecturer in Public Relations at the University of Stirling. She currently holds a position as ECREA General Secretary. Her research interest is in public relations and political communication, focussing on interactions between media and politics; gender in public relations, public and media manifestations of death and dying; and public relations as an academic discipline. Prior to joining the University of Stirling in 2013, she worked as a Senior Lecturer at the University of Central Lancashire and Teaching Assistant and Public Relations Adviser at the University of Ljubljana, from where she obtained her PhD in Sociology – Communication Sciences.

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Brain death and the politics of religion

Conflicts over brain death determinations in the United States, both those that gain media attention and others that fly under the radar, emerge from a faith-based insistence on the application of cardiac criteria seen as more consistent with "God's will." This paper explores the tension between medicine and some religious traditions by considering these conflicts in the wider context of American politics and the influence of conservative faith communities over public policies related to health care. Special attention is paid to the two American states, New York and New Jersey, that have either regulatory or statutory mandated accommodations to religious objections to brain death. A very different history of religious objections to brain death in the United Kingdom highlights the uniqueness of the battles being waged over fundamental values related to death in the U.S. and leads to a more nuanced understanding of the exercise of biomedical authority at the end of life.

Donald Joralemon, Professor of Anthropology at Smith College, has published on Peruvian shamanism and on medical ethics. He is the co-author of Sorcery and Shamanism (1993) and author of Exploring Medical Anthropology (2016, Fourth edition in preparation). Most of his work on organ transplantation appears in bioethics journals. His article, "Dying While Living: the Problem of Social Death," is in the edited collection Our Changing Journey to the End (2014) and 'Ordering Chaos: The Process of Remembering Mass Murder,' was published in Mortality (2015). His new book is Mortal Dilemmas: The Troubled Landscape of Death in America (2016).

Kim, Jeongmee, see Glynn, Basil

Kurowska-Susdorf, Aleksandra (University of Gdańsk, Poland)
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Death rites and management of time and space among Kashubs in Poland and Canada

This paper centers on the findings of five years of research conducted in Kashubian (todays Poland and Canada) about the educational potential of Kashubian death rites. Kashubs - Slavic tribe, presumably appeared in Europe, between Vistula and Odra rivers, in the 6th Century. The first historical document mentioning Kashubia was Pope Gregory IX's Bull, in which he referred to Prince Bogusław I as the Duke of Kashubia. Turbulent history of Europe, forced Kashubs to migrate in 1858 across the ocean. Nowadays, Kashubs could be found, *inter alia* in the USA and Canada (Ontario), where they still cherish the tradition, language and culture of their ancestors. The concept of managing time and space during the wake is crucial in place-based education and deeply embedded in the cultural patterns of behavior. Kashubian wake - *pustô noc*, is a salient time of social activity focused around the deceased, filled with prayers and singing. Bereaved family is adapting the interior of the house, in particular focusing on the mirrors, clocks, stools and tables. Management of space is, in this case, a tool of nonverbal communication- proxemics (Hall, 1997) and serves as a third pedagogue. In what follows I will analyse the actions taken by Kashubs living currently in Poland and Canada with respect to time and space management of wake and funeral. Common threads and considerable differences will be discussed as well as the concept of the pedagogy of place and space (Winker, Mendel, Gruenewald).

Aleksandra Kurowska-Susdorf: PhD candidate at the University of Gdańsk, Poland. Interests include death studies, Kashubian culture, and autobiographical pedagogical approaches in education. Her research examines how the Kashubs, an ethnic indigenous group in north-central Poland, celebrate death. She is ethnographically analysing educational dimension of participation in death rites (interviews, observation, post-mortem images), unpacking how tradition reinforces and extends the structure of society as well as basic values. Beneficiary of: Federal Assistance Award. U.S. Department of State 2014 w Museum of Jewish Heritage - A Living Memorial to the Holocaust in the USA, New York (2014) and DAAD short term research funds for PhD students in Germany, Jena (2015).

La Flamme, Michelle (University of the Fraser Valley, British Columbia, Canada)
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(Re)animating the (un)dead

In this article, Dr La Flamme engages with the ongoing struggle regarding the cases of missing and murdered Aboriginal women in Canada. The ambiguity behind their disappearances has been utilised in several realms of the Canadian arts culture, including installations and plays. It is argued that these spaces are used to engage with the process of grief, as well as raise the question of how to grieve missing as opposed to murdered

women. These spaces evoke a collective remembering and sharing of personal, communal, and national grief by animating the known memories and details while alluding to what is unknown. It is argued that ceremonial elements and specific locations are two features of these spaces that are used to engage with the murdered, the missing, and the witnesses.

For the purpose of this article, the REDress Project and the Walking With Our Sisters installation provide context for the primary discussion regarding the representation of both the absent and the present bodies of Aboriginal women in Marie Clements' *The Unnatural and Accidental Women*. All three of these spaces: 1) create a level of intimacy between the deceased, missing, and present witnesses, 2) uniquely engage with material objects by utilising them to (re)animate the dead, and 3) conflate the absent (missing) with the abject (murdered). By having the audience visualise the missing women, situations, stories, and circumstances, while imagining the unknown details of their disappearances, it is argued that the observers are made aware of their own visceral existence.

Dr Michelle La Flamme is an associate professor at the University of the Fraser Valley in British Columbia, Canada. In 2006 she completed her PhD in English literature at the University of British Columbia. She specialises in racial hybridity, Aboriginal literature, and Canadian literature. Outside of Canada, she has been a guest lecturer throughout Europe, including Germany, Spain, and the Netherlands. She is of African-American, Métis, and Creek descent. She is active in the discussions regarding representations of race in contemporary Canadian culture.

Taylor Breckles is currently a fourth-year student pursuing her Bachelor's Degree at the University of the Fraser Valley. She has chosen a double major in History and Honours English, with a concentration in rhetoric, though both prehistory and the Tudors fascinate her. After this, she plans on studying in Europe to pursue postgraduate degrees. At all times of the day, it is not uncommon to find her with a book in hand and a guilty expression on her face. Above all else she loves knowledge and learning and is thus elated to be participating in this conference.

Lillington, David (Independent scholar)
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Death in the art of Elizabeth Price

The Woolworths Choir of 1979 is, ostensibly, about the death of 10 people in a fire. Elizabeth Price showed it at Tate Britain when she won the Turner Prize in 2012. It developed ideas and techniques she had tried out in previous video works. Price has always dealt with death. Early works included a handgun on a chest of drawers and the eerily humorous, conceptual performance *Hearse Attending* (1997-2005)—which seems to have spawned her series of videos. The significance of Price's work on death became clear with *Woolworths Choir*. She deals with our psychology, with us as a chorus to the events of death, and she sees it as something complex and disturbing. As early as 1977 thanatologist David Gutmann complained about 'our recent cultural necrophilia'. For some it is not engagement with mortality which is in question, but the how, where and who of that engagement. Thomas

Laqueur speaks of old and new 'classes of the dead'—since the dead dictate what we do and think, the living re-invent them, for reasons complex and not necessarily benign. These are the areas Price works in. Her work combines social and political awareness with knowledge of the Gothic tradition and a contemporary-art sensibility. She is currently curating an exhibition for the Hayward Gallery. *In a dream you saw a way to survive and you were full of joy* deals in large part with 'the boundaries which divide life from death,' which, Poe famously remarked, 'are at best shadowy and vague.'

David Lillington is a writer and a curator. Since 2009 he has been researching art and death. He is a member of the ASDS and has presented papers at four of the DDD conferences. In 2012 he was Curatorial Advisor for Death: A Self-Portrait (Wellcome Collection.) Recent writings include a chapter for a monograph (2016) on Keti Kapanadze, dealing with her 'Ideal Death' paintings. In September 2014 he curated Death and Dying at MAG3 in Vienna (comprising an exhibition, performances and video screenings; 42 artists.) The videos were re-screened twice in 2015, in London and in Vorarlberg, Austria.

Lille, Malcolm, see Inall, Yvonne

Little, Alice (University of Oxford)

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How to die: Victorian working-class attitudes towards death in broadside ballads

Among the 19,504 19th Century broadside ballads in the Firth, Johnson and Harding collections at the Bodleian Library, around 300 relate specifically to death. These are not the sensationalist murder ballads that stood in for newspaper reports, but a cultural response to mortality: reflective songs to help people prepare for death and to console those grieving. Conspicuously absent are practical matters, such as the necessity to arrange (and pay for) a funeral and mourning clothes, that are the focus of so much modern literature in this field. Also absent is any didactic message: they do not prescribe prayers or rituals to follow. Even at the time observers knew that these ballads 'were conceived to give the public what it wanted, rather than what somebody else thought it ought to want' (Hindley 1871:10). Illustrated with examples from the Bodleian's collections, this paper will explore the contents and purposes of Victorian broadside ballads relating to death, and suggest that for the working classes they were a coping mechanism, catering to those who lacked access to more elaborate forms of consolation, such as writing letters, constructing large tombs and wearing mourning jewellery. I will describe how ballads were used to help people conceive of and prepare for death and to articulate their responses to death and dying. I will propose that these songs, by focusing on the spiritual and notions of the good death, not only helped people respond to death, but also showed them how to die.

Alice has a BA in Modern History and an MSc in Material Anthropology and Museum Ethnography from the University of Oxford. As part of this she studied ethnomusicology

including the practice and uses of English traditional music, and the history of collecting, particularly of musical instruments. After graduating she worked as Assistant Curator of Musical Instruments at the Horniman Museum and returned to Oxford in 2015 to begin her DPhil, this time in the Music Faculty. Her doctoral research looks at historical music collections, focusing on the tunebooks of JB Malchair.

Macdonald, Neil (University of Manchester)

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Ron Athey: rethinking the aesthetics of sacrifice

Performance artist Ron Athey has attracted controversy due to his use of bodily wounding and blood letting in performances that also address his status as HIV positive. In addition, his work draws on the imagery of Christian martyrdom, pagan ritual, sadomasochism and punk/industrial culture. A sacrificial aesthetics inspired by martyrdom could be seen as problematic in the context of the HIV/AIDS by reiterating the longstanding cultural association of non-normative sexuality with death, while revelling in the status of victimhood, and perpetuating notions of redemption and the afterlife. However, in this paper I will argue that Athey's engagement with martyrdom allows the flesh itself to become the instrument of communication. The privileging of the living, dying and suffering body was an essential aspect of martyrdom and mysticism in medieval/Early Modern Christianity: a central tenant of which was the salvation offered by the embodiment and death of Christ. This reading is complicated by Athey's engagement with Georges Bataille, who insists on the unrecoupable nature of mortality. For Bataille sacrifice must not be for any cause or goal, and offers no redemption, but is the embodied exposure to human finitude.

Neil Macdonald is an Arts and Humanities Research Council funded PhD candidate in the department of Art History and Visual Studies at The University of Manchester. His thesis 'Wound Cultures: Explorations of embodiment in visual culture in the age of HIV/AIDS,' supervised by Prof. David Lomas and Dr Monica Pearl, proposes the bodily wound – as it appears in performance, painting and cinema – as a productive metaphor for understanding the way in which our conceptions of embodiment have been challenged and altered by the appearance of the HIV virus. Neil teaches undergraduate students in History of Art.

Maguire-Broad, Siobhan (Leeds College of Art)

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Not so hidden in the grave - a pictorial representation of the history of St George's Field and artwork made in response to it

St George's Field is a disused cemetery within the grounds of Leeds University. Its first burial was in July 1835, and its last official burial was in October 1969. It is the final resting

place of over 93,000 people and is now a public park. It was extensively remodelled in the late 1960's when the bulk of the monuments were removed or destroyed and what remains are many Victorian era tombstones and monuments. This paper will be delivered as an illustrated talk; using a mix of contemporary and historical images from various archive sources and images of the artwork I have made in response to it. Although it hasn't been used officially as a burial site for almost fifty years St George's Fields retains its sepulchral atmosphere and appearance, and it continues to be used for new memorials. Using an interdisciplinary approach and Barthe's Camera Lucida as a theoretical starting point the paper will contain an overview of St George's Fields rich historical and social narrative, the role social class and Victorian mourning traditions played within its construction and use and how death was and is celebrated and commemorated within its grounds in material form.

Siobhan is a gothic photographic artist who is in the second year of a Masters in Creative Practice at Leeds College of Art. She has exhibited at Sheffield and Warwick Universities. She uses analogue photographic processes to record the remnants of the past and explore how their echoes still resonate. She is currently working on a series of cyanotypes and anthotypes based on St George's Field and other Victorian cemeteries. Siobhan is also experimenting with printing images on coffin lining offcuts. Her work is inspired by death culture in general and Victorian mourning culture in particular. www.ladylugos.blogspot.co.uk

Mahar, Caitlin (The University of Melbourne)
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Death becomes us: historicising medical care of the dying

The British Medical Association's handbook on ethics and law states that in cases where a patient is dying, physicians may 'give sedatives and analgesics with the intention of, and in proportion to, the relief of suffering, even if as a consequence the patient's life risks being shortened'. This paper aims to underscore the historical and cultural contingency of this response to a person's imminent death. Doctors have not always attended the deathbed and it has not always been thought ethical to administer potentially lethal doses of narcotics to the dying. This paper historicises both these customs by tracing the emergence and development of medical care of the dying in 19th Century Britain in the context of changing cultural conceptions of the good death and suffering. It examines the writings of British pioneers of the new medical art of deathbed management, focussing on the complex and shifting relationship between religious and medical attitudes to the pain of death. It contends that these cannot be understood as antithetical. Instead, attention is drawn to the ways scientific and religious understandings of dying and suffering have intersected and informed one another, shaping – and continuing to shape – medical ethics and cultural norms regarding the best way to care for the terminally ill and ideas about what constitutes a good death.

Caitlin Mahar is a doctoral student in the School of Historical and Philosophical Studies at the University of Melbourne. While undertaking her doctoral work she has been awarded the

Society for the Social History of Medicine Roy Porter Student Essay Prize and the Australian and New Zealand Society for the History of Medicine Ben Haneman Memorial Student Prize. Her thesis explores historical aspects of euthanasia in England and Australia in the context of changing conceptions of the good death and suffering.

Marx, Wolfgang (University College, Dublin)

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Unnecessary deaths, necropolitics and the Berliner Requiem

Composed by Kurt Weill in 1928, the Berliner Requiem is a setting of five equally bleak and powerful poems by Bertolt Brecht. The songs and choruses – written in order to commemorate the 10th anniversary of the end of the First World War – highlight the plight of those destined to be cannon fodder or in other ways victims of war, implicitly criticising those in power who use war as a means to further their own agendas. The piece is influenced by the "Neue Sachlichkeit" (new objectivity) movement, referring to Baroque hymns as well as contemporary jazz. The Berliner Requiem can serve as a poignant example of a change in the attitude towards death that is represented by many pieces of art music since the First World War: They usually commemorate not just one dead person but many, most notably the victims of historical calamities, such as wars, genocides or epidemics, and they combine their commemoration with critique of the social, historical or political circumstances that caused those deaths. Death is no longer primarily regarded as a biological inevitability but instead as a man-made occurrence that could have been prevented. The notion of necropolitics, introduced by the post-colonial theorist Achille Mbembe, provides a useful concept to theorise this development. Other thinkers relevant in this context are Elias Canetti and Herbert Marcuse. The presentation will conclude with an appraisal of the achievements and shortcomings of this specific approach to death in music.

Wolfgang Marx is Senior Lecturer at University College Dublin's School of Music. His research areas include the representation of death in music, the music of György Ligeti and the theory of musical genres. He chairs UCD's interdisciplinary research strand "Death, Burial and the Afterlife". Among his recent publications are Death, Burial and the Afterlife. Dublin, Death Studies 1 (edited with Philip Cottrell); György Ligeti. Of Foreign Lands and Strange Sounds (edited with Louise Duchesneau) and 100 Years of Music at UCD", a Festschrift celebrating the centenary of music at University College Dublin in 2014.

Mathijssen, Brenda (Radboud University, Nijmegen, The Netherlands)

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Ritualising transforming bonds in the Netherlands

People continue bonds with their dead in various sensible ways, and in past and present

tenses. Such ongoing relationships are by no means new, but have long been overshadowed by a modernist, psychological approach. Since the 1990s this has begun to shift, and 'continuing bonds' has become the dominant way of understanding grief, mourning, and bereavement. Although many have argued for exploring the dynamics of continuing bonds, such dynamics remain easily overlooked. At this time, I suggest, they are overshadowed by a focus on continuity, rather than a modernist approach. That what we have come to call "expressions of continuing bonds", however, might not always evidence continuity. This paper aims to draw attention to the oscillation of continuity and discontinuity, and the transformations that occur in relationships between the living and the dead. Illustrations will be given of ritualisations surrounding 'objects of the dead' and 'ash-objects' in vernacular spaces (cf. Maddrell, 2013). It is particularly in these spaces that the dead are separated from as well as integrated in the present lives of the living. As such, this paper suggests to take the pattern of rites of passage into account to further understand the social and material lives, and the transformative dynamics of continuing bonds (Van Gennep 1908/1960, Turner 1967).

Brenda Mathijssen is a PhD candidate at the Department of Comparative Religion and the Centre for Thanatology at Radboud University, The Netherlands. Her research focuses on contemporary funerary and disposal practices, secularisation, material culture, ritual and bereavement.

McCormick, Lisa (University of Edinburgh)

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Death's playlist: music at contemporary British funerals

Religiosity in Great Britain has been described in terms of "believing without belonging" (Davie 1994); this incongruity between religious membership and religious belief can be usefully observed in the musical practices at funerals. Hymns, such as Abide With Me and All Things Bright and Beautiful are commonly sung at funerals in the UK today, as they have been for many years. But as British society has become more secular and diverse, and the repertoire of commonly-known hymns has shrunk, the range of music heard at funerals has expanded considerably to include everything from symphonic music to themes from television programmes to hits from the pop charts. Drawing on the ethnographic observation of over one hundred funerals, I use social performance theory to make sense of the changing role of music in death rituals and consider the complexities introduced by this new opportunity for creativity. How do celebrants and the bereaved determine what music is "appropriate" for the occasion in the absence of a shared religious framework? How does the musical personalisation of the funeral service affect the performance of conventional "feeling rules" pertaining to the expression of grief?

Lisa McCormick is lecturer in sociology at the University of Edinburgh and a research associate with the Centre for Death and Society at the University of Bath. Published work includes Performing Civility: International Competitions in Classical Music (Cambridge University Press 2015), and co-editor, with Ron Eyerman, of Myth, Meaning and Performance: Toward a

New Cultural Sociology of the Arts (Paradigm Press, 2006). Her article on the agency of dead musicians appeared in the special issue of Contemporary Social Science in 2015. She serves on the editorial board of Cultural Sociology and is Associate Editor for the American Journal of Cultural Sociology.

Melin, Laura E. (University of York)

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Hearts and sciences and the Medieval Church: a reassessment of medieval religious views regarding dissection

Many historians from the Enlightenment forward have deemed the Middle Ages an era filled with religious superstition and aversion to scientific and medical advances, particularly dissection. Twenty-first Century historians, such as Katherine Park and Andrea Carlino are reconsidering the history of science in the Middle Ages and arguing that science and religion were not mutually exclusive. I propose to follow their example and argue that in the Middle Ages, dissection was used to further religious practice, with examples in both life and art. My focus will be largely, though not exclusively, on religious women and the ways in which dissection was used to prove their sanctity: they were a particular focus for dissection, as women were believed to receive internal blessings rather than the more masculine external signs. Dissection was also supported, albeit not always widely, for the propagation of religious relics, and I will examine several contemporary sources by religious authorities to provide an overview of religious feelings towards dissection. My last main argument will be that the influence of dissection is also noticeable in religious art. Medieval artists began to depict the religious dissection of potential saints, and anatomically-correct organs began to be depicted. I will conclude with a demonstration of how religious dissection continued beyond the Middle Ages with a glimpse into 17th Century America: dissection was occasionally used to prove charges of witchcraft, examining the same internal anomalies that medieval authorities concentrated on to suggest that witches had been personally imprinted with marks from the devil.

Laura E. Melin is an MA student in Medieval Art History at the University of York. She graduated with a first-class Joint Honours degree in Medieval History and Art History from the University of St Andrews in 2015. She has worked as an online curator for the University of St Andrews, a medieval art curatorial research intern at the Dayton Art Institute, and a medieval research intern at St Athernase in Leuchars, Scotland. Her particular research interests include the history of medicine during the Middle Ages, the complexities of political usurpation, and Tudor-era ships.

Michael, Bethan (University of Chester)

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Engaging with the dead

This paper explores the place of the dead in late postmodern culture, focusing on film, television and literature and examining ways in which recent narratives engage with death and the dead. Paying particular attention to examples of screen culture that resurrect the dead and portray them as articulate subjects capable of conversing with the living, it is argued that narratives centred on the returned dead offer a space in which to explore both practical and philosophical concerns about death. Examples include the films *Nina Forever* (2015) and *Burying the Ex* (2014) and the television series *Les Revenants* (2010), *The Returned* (2015), *Resurrection* (2014), *In the Flesh* (2014) and *The Fades* (2011). The paper also argues that a desire to engage with death finds particularly explicit expression in the late works of author Julian Barnes, whose literary career can increasingly be understood as a sustained effort to discuss, explore and 'deal' with death. His criticism of contemporary western cultural attitudes to death warrants his positioning as a central voice on death in the early 21st Century. In a broader cultural context in which death is sequestered and commodified, the depth of their engagement with death and the dead unites these diverse examples of film, television and literature. They can all be seen to explore contemporary concerns and anxieties about the responsibilities of the living toward the dead, the technologisation of death, the extension of life and the marked and contradictory presence/absence of death and the dead in late postmodern culture.

I am a PhD student at the University of Chester, where I am working on a thesis examining death and the dead in late postmodern culture. I am also interested in researching young people's experiences of community and change in the context of neoliberalism and am engaged in a qualitative project examining this. I hold a BA and MA in English Literature from Cardiff University. Since 2011, I have worked as a lecturer in the Department of Education Studies at the University of Bedfordshire. I am a fellow of the HEA and of the RSA.

Morcate, Montse (University of Barcelona)
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The proud image of death: from the photographs exhibited at home to the sharing of images worldwide

The evolution of the photographic medium has gone hand in hand with the changes in the different attitudes towards death since its invention. In this sense, the photographic representation of grief and death within the family has undergone an evident evolution since the 19th Century to the present time. Although post-mortem photographs, along with other representations of mourning and other different memorial images were proudly shared among relatives and acquaintances until the first half of the 20th Century, they started to be seen as inappropriate for many afterwards. However, the images portraying death and grief have found in the 21st Century, thanks to the new technologies offered by the digital image and the Internet, a new environment to be accepted and proudly shared, not only by the intimate circle but also to strangers who can empathise with those in grief. In this sense, this paper deals with the specific values associated to those images, such as visibility, awareness and co-presence, and the importance they have for those in grief as a way to homage the dead and being acknowledged as the bereaved. This particular field of

study is one of the key aspects developed in the research project 'Sharing pain and grief online: self-referential digital image of illness and death as an element of destigmatisation, connection, awareness and co-presence', granted in 2015 with Ayudas Fundación BBVA a Equipos de Investigación Científica, in Digital Humanities.

Montse Morcate is an artist and photography professor at University of Barcelona. She is also coordinator of the center Francesc Català-Roca, espai de fotografia in the same city. Her research and art projects deal with the photographic representation of death, illness and grief, addressing different contexts, such as their presence in the family album, the contemporary art project or the new practices online, among others. Recently, she is been a Visiting scholar at Columbia University and Scholar in residence at the Morbid Anatomy Museum in New York.

Mottershead, Andrew (Independent artist)

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What happens to the body after death?

I will present an immersive audio artwork, titled *Afterlife Woodland*, that will transport listeners to a place, paradoxically, none of us will ever experience: the body's decomposition after death. *Afterlife Woodland*'s 18-minute narrative describes in visceral, poetic detail the course of a human body's decay into a woodland ecosystem. Word, voice, and bodily sensations, work on the imagination to create a self-portrait of what happens to your body after death. Rather than being cast aside, the decaying body takes centre stage. As the narrative unfolds, you graft its decomposing organs, muscles, tissues, bones and limbs onto your own body until you become one with it. The narrative has been developed working with Dr Carolyn Rando, a Forensic Anthropologist, based at UCL. Our aim is to engage people emotionally and intellectually with the physical, chemical and biological processes involved following the death of the body. *Woodland* does this by asking people to consider the science and philosophy that's not so much about loss than about change, transition and metamorphosis.

For the presentation, I will briefly outline the research and writing process we developed, supported by slides. I will then play the artwork, which will engage listeners in a participatory experience exploring the process of decomposition after death. After that, again using slides, I will talk briefly about people's reaction to thinking of their mortality in this way, and invite the conference to share their own thoughts verbally, in writing, or via social media

French & Mottershead are artist duo Rebecca French and Andrew Mottershead. We create multi-artform experiences that are playful, poetic, and invite participants to think again about who they are, and their ties to place and one another. Over 16 years we've developed a substantial body of socially-engaged, visual and participatory projects in site-specific contexts and locations, and exhibited in galleries across the UK and internationally, including Tate Modern; The Photographers Gallery; Salt, Istanbul; Centro Cultural São Paulo; and Perth

Institute of Contemporary Art. <http://www.frenchmottershead.com>

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Memorialising colonial death in modern Cape Town: forgotten voices, contested identities

The final panel paper by North discusses the contested nature of memorialising diasporic death in urban Cape Town, South Africa, after the fall of apartheid. Beneath the modern city lie a number of mostly undiscovered and unmarked burial grounds pertinent to the area's colonial history. Cape Town is a space in which colonialism has historically been remembered through a lens which glorifies Dutch and British settlement, with a particular focus on the achievements of white men. The contributions made by the lower classes in shaping the modern city are implicit in the built landscape, though are only recognised sparingly. It is only after the fall of apartheid in 1994 that the story of these deceased ancestors – closely linked with the history of slavery at the Cape – has begun to be told. Rather than work towards reconciliation in a national reconstruction period however, the rediscovery of this memory has instead exposed divisions in place of what could be seen as an inclusive shared heritage of diasporic death. This paper draws upon case studies from around urban Cape Town - including the prominent Prestwich Street dispute - to highlight the interrelated and sometimes opposing interests of post-apartheid identity politics, tourism, and the memorialisation of death. It reveals how slavery at the Cape remains a problematic heritage almost two hundred years after the institution's demise.

Samuel North is completing an AHRC-funded PhD in Heritage Studies at the University of Hull following an MA in Historical Research at the University of Sheffield and BA History at Hull. His doctoral research focuses on the ways slavery is represented in public spaces and preserved in memory across South Africa. As a wider objective, this work will assess transformation and what it means for museums as part of the country's ongoing post-apartheid reconstruction. A narrower aim is to establish a display on slavery at Simon's Town Museum. In 2015 he worked as an intern for Iziko Museums of South Africa

Olivera, Maria Manuel, see Bazaarite, Egle

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Plastination as the shape of death in Western society

Any thoughts we may have about death give rise to this inevitable paradox: that it is impossible for us to describe the experience; for the living, it will forever remain a mystery.

But the need to talk about death remains, the need to give it a face, to imagine it, to make it more real by giving it a shape, a form which corresponds to the truth. In all cultures the event of death assumes a specific imaginary, which changes over time, and is codified by numerous different forms of knowledge. In this way, we can say that societies are also characterised by their particular relationship with death. I have therefore chosen as the starting point for my study, the relationship between human beings and death, and the anticipation of and arrival of this event, and the rituals we adopt in order to help us deal with it. My aim is to show Western society's cultural relationship to death, by reflecting on the *Körperwelten* exhibition, better-known internationally as *Body Worlds*, an exhibition of "plastinated" anatomical exhibits. These were developed by the German Anatomical Pathologist Gunther von Hagens, who, thanks to his patented technique of plastination, has made it possible to conserve the body, or parts of it, over time, without altering the form or colour. The first exhibition took place in Japan in 1995 and in Berlin in 2015, was opened the first permanent museum: the *Menschen Museum*.

*Ivana Parisi is a PhD researcher in Intercultural Sociology at the University of Messina. She also edits the reviews in "Im@go. A Journal of the Social Imaginary". Her main area of interest has been so far the study of social groups within the community, and over the last few years she has specialised in studying the relationship between media products and the imaginary and the relationship that Western societies have with death. Her publications include essays on the topics of Prosthetic Bodies and Death: *Tanatometamorfosi della civiltà medicalizzata*, 2014; *Disabilità e nuove forme di rappresentazione del corpo protesico*, 2016.*

Penfold-Mounce, Ruth (University of York)
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The undead and social science fiction

The Undead are the backdrop and context for human drama. This paper will explore how the undead (in this instance, zombies) allows for the exploration of sociological issues, such as race and gender and consumerism. Using the first season of *The Walking Dead* it will be argued that zombies can be a vital form of social science fiction, namely that social science data can be identified and gathered from popular culture sources. Using the undead as data the sociological issues of biography and mobility will be explored.

Petti, Bernadette (The Bowes Museum, Co. Durham)
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Beyond death: 'The Last Communion of Saint Raymond Nonnatus' and the afterlife

The Last Communion of Saint Raymond Nonnatus is the last painting in a series of twelve large-size canvases commissioned in 1600 from the Spanish artists Francisco Pacheco and Alonso Vázquez for the Sevillian monastery of La Merced Calzada. This great narrative

cycle decorated the Main Cloister celebrating the history of the Order and its founders, based on the life, facts and death of Saint Peter Nolasco and Saint Raymond Nonnatus. Conceived within the context of a campaign that led to the 'equivalent' canonisation of both Nolasco and Nonnatus, this visual record aimed to both corroborate the Saints' exemplary lives and transmit the Order's memory. Focusing on Pacheco's emblematic depiction of the dying Nonnatus receiving the Viaticum from Christ, this paper examines the functional and intellectual implications of the death and resurrection of the saintly body and the ways in which the promotion of the cult was conveyed through the representation of the supra-essential and supra-temporal interaction between Christ/priest/Sacrament and Nonnatus/man/Saint. Moreover, the aim is to analyse how Pacheco generated an image that consists at the same time of an iconic dimension and a narrative level, placing the episode within a new interpretative context.

Bernadette Petti is Assistant Curator at The Bowes Museum, County Durham. She is also a PhD candidate at the University of York, writing a thesis on Francisco Pacheco and the 17th Century Spanish painting. Prior to this, she was awarded a Leonardo Da Vinci Scholarship to collaborate with the Bowes Museum, Barnard Castle, as Research Assistant focusing on the collection of Spanish paintings. Her areas of interests lie in early modern art history, with special reference to Christian iconography, religious imagery and spirituality in the 17th Century Spain. Other major interests include art networks and cultural crosscurrents in early modern Europe.

Poore, Benjamin (University of York)
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Last bows and encores: post-canonical afterlives of Sherlock Holmes

Everybody knows that Sherlock Holmes died at the Reichenbach Falls because Arthur Conan Doyle wanted to kill him off, and that the author then resurrected him 10 years later. It's also a critical commonplace that Sherlock Holmes is a reassuring figure of wish fulfilment, restoring order to chaotic Victorian modernity by explaining mysterious and sensational deaths, whether they're caused by a trained, milk-drinking snake or a hungry dog coated in phosphorus. But as the phenomenal revival in interest in Sherlock Holmes, his world and his creator over the last 10 years has rolled on, Holmes has come to stand, increasingly, for mortality. After adaptations have put the great detective through psychoanalysis, and diagnosed him with sociopathy and Asperger's, Holmes is now acquiring cultural value as a channel through which to explore dementia, physical frailty, loneliness and death. This paper will draw on the Conan Doyle story 'The Lion's Mane', the pastiche novel A Slight Trick of the Mind by Mitch Cullin and its film adaptation Mr Holmes, and also David Stuart Davies' one-man theatre piece The Last Act. It will examine the connections, divergences and assumptions of these texts, which address the question of what constitutes a good death for a fictional character who, in Vincent Starrett's words, 'never lived and can never die'.

Benjamin Poore is Lecturer in Theatre in the Department of Theatre, Film and Television,

*University of York, UK. He has published numerous articles and book chapters on the afterlives of characters from Victorian fiction, and his books include *Heritage, Nostalgia and Modern British Theatre: Staging the Victorians* (Palgrave, 2012) and *Theatre & Empire* (Palgrave, 2016). Ben's forthcoming projects include a monograph on *Sherlock Holmes in contemporary theatre* and an edited collection titled *Neo-Victorian Villains*.*

Pope, Lucinda (University of Reading)

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Dumb show mortality: Shakespeare in silent cinema and the gesture of death

In 1908, Chicago police pulled the recently produced Vitagraph *Macbeth* from screens across the city for being too violent, claiming the visceral representation of Duncan's death to be morally inappropriate viewing material for cinema spectators. A similar fate met the production company's adaptation of *Julius Caesar*, with censors removing the pivotal assassination scene because of the grotesque nature of Caesar's murder. Despite scenes of physical violence and death causing concern in instances of popular culture, transpositions of Shakespeare's plays in the early era of silent cinema still flourished, complete with interpretations of numerous visceral deaths. How were these transposed playtext deaths directed to ensure social mores were satisfied whilst preserving the visceral nature of the stabbings, beheadings and poisonings of Shakespeare's verse? Without the communicative benefit of the narrative devices of enhanced sound effects, the representation of onscreen deaths during the silent era of cinema relied on the eloquence of gestural performativity. This paper examines the nature of screened deaths in the era of silent cinema, focussing on the dilemma of exaggerated dramatisation and associations of the pantomimic, the presence and absence of male and female screened deaths, and the censorship of death with regards to the absence of seminal deaths which are crucial to the didactic message of many of Shakespeare's Tragedies. Examples of the gestural eloquence of death are to be examined in the British Mutoscope and Biography Company's *King John* (1899), the Film d'Arte Italiana *Re Lear* (1910), and the Co-operative Film Company's *Richard III* (1911).

Lucinda is a full-time postgraduate researcher in the Film, Theatre and Television department at the University of Reading. Focussing on the adaptation of Shakespeare's playtexts to cinematic productions through genre-iconic film conventions, her research seeks to establish thematic links between the filmography of screened Shakespeare as popular film genre adaptations and the device of communicating narrative through genre-iconic action conventions. Her other research interests are the narrative and technological developments of early and silent cinema; the taxonomic identifiers of film genres; world cinema translations of Shakespeare's playtexts; and the filmography of Alfred Hitchcock, particularly the material metaphors of costume signifiers.

Rahn, Judith (Heinrich-Heine-Universität Düsseldorf, Germany)

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An intimate meal: cannibalism and the ambiguity of dying

Cannibalism is one of the great taboos that has stimulated and significantly shaped human understanding of humanity, society, and religion. Curiously, cannibalism embodies the intrinsic duplicity of death, as it draws on cultural, ideological, and aesthetic ideals, which are then converted to undermine the established social norms. The astonishing ambiguity of anthropophagy as a cultural phenomenon originates in the fact that the cannibal is always guilty of murder even if the consumed body is already dead – thereby negating and questioning established moral boundaries and exposing their arbitrariness. Anthropophagy establishes an unnaturally intimate bond between the consumer and the consumed body, thus transgressing and renegotiating boundaries of 'inside' and 'outside', 'self' and 'other', and, most importantly, 'life' and 'death'. Margaret Atwood's *The Edible Woman* (1980) explores the emotional margins of urban life and the fictional reality of cannibalism in the 20th Century. Through the medium of the novel, Atwood ironically translates the factual taboo of anthropophagy into a psychological character study, unmasking the constructedness of social norms and the struggle of the individual with their – almost unnaturally orchestrated – mortality. This paper seeks to examine the correlation of death and cannibalism as a culture endowing force on the one hand and as a highly stylised cultural ritual on the other, which culminates in the transposition of the subject onto a literary meta-level. As a result, anthropophagy regains an absurd visibility, which strikes audiences as all the more perverse as it reflects upon an almost freakish intimacy between the cannibal and the consumed.

Judith Rahn studied English and German Literature at Rheinische Friedrich-Wilhelms-Universität Bonn and the University of Oxford. She is currently working on her PhD project with the working title 'Cannibalistic Desire and Human Identification in Anglophone Fiction' and holds a research position at the Department of English and American Studies at Heinrich-Heine University Düsseldorf. Her research interests include anthropophagy, corporeality, monstrosity, and the German 'Kunstmärchen'.

Reagan, Romany (Royal Holloway, University of London)
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'Cult of the Dead' or 'Death Positive'? Bodily and embodied Victorian mourning practices and their role in contemporary death acceptance

The Victorian era's views towards mourning ritual, burial preparation practices, and bodily remembrance of loved ones after death, has been labelled the 'Cult of the Dead'. For most of the 20th Century, the commodification and sterilisation of death processes has normalised a stark division and distance from the corpse. This has given the contemporary eye a view towards Victorian mourning practices as macabre – even to the point of celebrating death. I posit that rather than the Victorians embodying a 'Cult of the Dead', 20th Century viewpoints are actually a historical anomaly: the 'Phobic of the Dead'. Unpacking the evolution of Western society's relationships with death (Mellor; Littlewood), and why intimate, at-home, embodied mourning practices are important to processing

grief (Becker; Gorer), this paper presents Victorian memorial items, such as mourning hair art and jewelry, postmortem photography, and the practice of keeping these mementos at home in 'micro-museums' – and investigates what these items offered the bereaved as healthy tools to work through grief (Stevens Curl; Hallam and Hockey). The paper concludes with a look at our 20th Century turn, in certain circles, towards a more accepting view of death – termed the 'Death Positive' movement (Doughty), which has many similarities to the Victorian 'Cult of the Dead'. Western society is beginning to come full-circle with natural burial, at-home body preparation, and bringing the dead back into the intimacy of grief.

Romany Reagan is a PhD candidate at Royal Holloway, University of London. Her thesis centres around performing heritage and artistic interactions with heritage sites, specifically through the medium of audio walks exploring mourning heritage in Abney Park Cemetery in London. Areas of interest encompass: psychogeography, mourning practices, 'The Good Death', anachronistic space, theatre archaeology, heterotopias, gothic sensibility, liminal spaces, human geography, the uncanny and the Victorian 'Cult of the Dead'. Her walk 'Crossing Paths/Different Worlds in Abney Park Cemetery' was published in Ways to Wander (Triarchy Press, 2015).

Reimers, Eva (Linköping University)
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The productivity of death

According to many sociologists (cf. Baumann 1992; Berger 1969; Davies 1997, 2005), death reveals the precariousness of not only the individual human subject, but of all social worlds. Thus, the point of departure for sociological and cultural studies on death is often the notion of death as obliteration and the end of life as we know it. This notion serves as point of departure for studies on how individuals and collectives develop cultural practices in order to negotiate the irrevocability and finality of life that death implies. In this way, death serves as the target for the development of religion, of funeral practices, of memorials and memorialisation, of a plethora of artefacts, and of formations of societies and nations.

In this presentation I want to turn things around. Instead of seeing death as the object and target for social and cultural practices, my point of departure is the agency and productivity of death. Drawing on post-humanist theory (Deleuze and Guattari, 1988; Latour 2005), I want to make trouble with the common dichotomous notion of death and life. Moving away from a conception of death and life as each other's opposites, I want to explore death as an assemblage, produced by multiple elements and phenomena, as well as producing multiple elements and phenomena. Specifically, I want to shed light on the productivity of death. Using examples from my different studies on death, bereavement, and memorialisation (Reimers 1999, 2003, 2007, 2011, 2012), my argument is that assemblages of death produces new relations, new becomings, and therefore should not be seen as either the end or the opposite of life. Death is becoming.

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Common traits in Eva Reimers' research are discursive methods and perspectives, and an interest in constructions, communications, and subversions of hegemonic norms and conceptions concerning subject positions, fundamental norms and society in general. Her research interests within the field of Education concerns how different norms constitute conditions for educational practice and learning. These can be norms pertaining to sexuality and gender, but also economy, class, race, age and knowledge. Eva's theoretical inspiration for this research is found in poststructural theory, critical discourse theory, critical pedagogy and posthumanistic perspectives. Another research interest is Ritual Studies. Eva has studied infant baptism, confirmation and funerals. From these studies she has come to position herself within the field of Death Studies, which in her case consists of communicative perspectives on death, loss, bereavement and grief. Within this field of research Eva also studied official Swedish media representations of media events of disaster and death.

Julie Rugg (University of York)

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Consolation, individuation and consumption: towards a theory of cyclicity in English funerary practice

The paper contends that the scale of mortality is a more significant determinant of change in funerary practice than chronological periodisation. A concentration on scale suggests that change in funerary practice runs in cycles, reflecting the search by the bereaved for consolation that is undermined by the threat to individuation posed by industrial-level scales of operation and professionalisation. Within this framework, the bereaved make active choices – depending on their unequal resources – amongst a range of products and services to secure consolation. England is posited as a case study to evidence cycles of change, and this paper uses historical data to consider change in use from churchyard to cemetery, from cemetery to crematorium, and the contemporary evolution of natural or 'green' burial.

Dr Julie Rugg is a Senior Research Fellow at the Cemetery Research Group, University of York. She has published extensively and across disciplines on the subject of burial, including papers on grave re-use and ethics, cemetery policy in the UK and a major monograph, published in 2013, Churchyard and Cemetery: Tradition and Modernity in Rural North Yorkshire for Manchester University Press.

Saunders, Alex (Independent scholar)

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Paying to worship the dead: the legal display of human relics and the Human Tissue Act 2004

Relics are an integral part of religious worship for many religions worldwide. Whilst it is not a necessity for these items to be made up of human remains, many are. The Catholic Church used to require all church altars to contain a relic, often human remains, or to be sited above a crypt or to contain an altar stone associated with human relics. Other religions, notably Buddhism, venerate relics including human remains. The demand for human relics has meant that the means of obtaining them, their display and their use has often not been in ways we would consider morally acceptable today. The Human Tissue Act 2004 was intended to regulate the obtaining and use of human tissue including the remains of the dead. This paper considers the effect of the Act on the obtaining and use of human remains in general but as religious relics in particular. The paper begins by considering the ownership of the dead and issues with the dead as property. The paper will then consider the issues that have arisen with the display of the dead in museums and in places of worship. The paper will conclude by considering the success or failure of the Act in

regulating the ownership and display of the dead and possible issues with a failure to fully implement the provisions in the Act when religious practices are being observed.

Alex Saunders is a Law graduate and works as a self-employed Paralegal and Outdoor Clerk, serving Solicitors in the South London area. Whilst he now mostly works within Family and Employment law his interests stray much further afield, with specific research interest in Canon law, burial law and the law relating to cultural heritage, with a focus on human material as cultural property. He intends to go on to practice at the Criminal Bar of England and Wales and hopes to relate these research interests to his practice.

Schrift, Melissa (East Tennessee State University)

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Medicine and the murderer: Lizzie Borden and the legacy of the criminal woman

This paper examines the legend of Lizzie Borden to address issues of criminal celebrity with particular interest in cultural ideas of gender, social class and sexuality. Lizzie Borden gained infamy in 1892 following a trial in which she was accused and acquitted of the brutal axe murders of her father and stepmother in Fall River, Massachusetts. The case captured the popular imagination in unprecedented ways and became a public platform for a bevy of issues: feminine transgression and criminality, as well as privilege and power in the justice system. Despite Lizzie's acquittal, the case continues to resonate in popular culture over 100 years later (most notably, through her following of self-identified 'Lizbits.') This paper focuses on 19th Century medico-scientific ideas about the 'criminal woman; in (celebrity) murder cases and its legacy for 'murderesses' through the lens of the Lizzie Borden phenomenon.

Dr Melissa Schrift is a Professor of Anthropology at East Tennessee State University. Her interests include medical anthropology, criminality, representation and popular culture. Her most recent publications have focused on the Melungeon legend; an ethnohistory of a "lunatic" asylum; and the criminal body.

Schwarz, Suzanne (University of Worcester)

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Burial practices and the burial heritage of slavery and emancipation at Freetown

The panel's second paper by Schwarz explores the way in which Sierra Leone's shifting role as a source of slave supply and subsequently as an abolitionist-inspired colony is reflected in burial sites, religious buildings and documentary sources. This analysis of mortality, burial and commemoration associated with different migrant groups in Sierra Leone in the late 18th and 19th Centuries draws on surviving memorial inscriptions in Freetown and its hinterland.

Suzanne Schwarz is Professor of History at the University of Worcester, and an Honorary Research Fellow of the Wilberforce Institute for the study of Slavery and Emancipation at the University of Hull. She is currently Principal Investigator for a British Library Endangered Archives Project to preserve the rare and endangered archives in the Sierra Leone Public Archives. She is co-editor with Paul E. Lovejoy of Slavery, Abolition and the Transition to Colonialism in Sierra Leone (Africa World Press, 2015), and has published articles in History in Africa (2012) and African Economic History (2010) focusing on the experiences of the first recaptives released at Sierra Leone.

Scott, Sasha (Queen Mary University of London)
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Social media mourning: conceptualising performative commemorative rituals online

The 'Public Death Event' is now an established element of contemporary life: death that is experienced collectively and which, through cultural actions, becomes a 'public death': seen as exceptional, morally significant, traumatic and worthy of public mourning and grief. These deaths do not concern people we have met, and our experience not analogous to that of personal grieving. They are mediated, in every sense of the word, and that mediation acts upon both the event and its meaning. The online space allows us to personalise and creatively communicate the experience of a distant, mediated death, bound up in a politics of pity, distant suffering, and digital voyeurism. This paper presents the notion of Social Media Mourning (SMM) as a distinct cultural form: a hybrid socio-technical articulation of grounded human practices bound together with the semiotics of digital modernity. I argue that we can now observe the genus of a formal social response pattern following Public Death Events: memorial videos, selfies of solidarity, declarative mantras, shared symbolic imagery, and communities of mourning all articulated via digital interfaces. They are intensely personal yet highly iterative; emotionally raw yet technically accomplished. In this manner, reaction to public death has become formalised, routinised and thus *ritualised*. This position invokes two major observations: first, that ritual concerns the collective demarcation of the sacred; and second that ritual is performative in the sense that it *does something* to the event; it changes the *meaning* of what has happened, both inside the semiotic frame and outside. The paper explores this conceptual definition through a series of recent cases.

Sasha Scott is a PhD candidate at the Media and Arts Technology CDT at Queen Mary University of London. His research combines anthropology of media, communications and computer science in studying ritual and conceptions of sacrality as technology is increasingly embedded in the everyday.

Smith, Rosie (University of York)
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The lurking dead: invisibility and spectacular justice

Spectacular justice, where the mass media makes 'justice' visible, is the counter-narrative to what Foucault asserts in 'Discipline and Punish' (1975) to be the panoptic privatisation of justice. Spectacular justice is most conspicuous at the intersection between crime and death and is far from being an open, liberating movement; it continues to ignore the dead victim. This research focuses on the invisibility of the dead victim in media representations of criminality. The dead victim is typically absent from criminal trial media discourses because, in a distinctly Durkheimian fashion, social actors are distracted by the newsworthiness of the 'evil' perpetrator. It will be argued that within criminal discourses the dead victim plays a subordinate role either as criminal evidence, or as a physical representation of the normative boundaries the perpetrator transgressed. The relationship between death and criminality constructs the victim as a simplified, invisible, posthumous self, whereas the perpetrator is shaped into a complicated and discernible icon. Under this control the dead victim is systematically dehumanised and often excluded from sight completely, figuring only superficially in our imagination, overshadowed by a cultural fascination with the perpetrator. This paper acts as a bridge between criminology and death studies; criminology overlooks the dead, whilst death studies pay little attention to crime and deviance. Consequently, the dead victim continues to go un-analysed as it falls between an interdisciplinary chasm. In response this research asks: what role does the victim play in spectacular justice? And how can a deeper engagement with these individuals, within academia, help our understanding of death, culture and criminality?

Rosie Smith is a Sociology PhD student at the University of York. Her doctoral research looks at the concept of spectacular justice and works with narratives of power, justice, punishment and death. In this work she poses questions about people's relationship with the manifestations of state power that resonate in the present day. Rosie's research feeds into broader work in cultural criminology, sociological theory, surveillance, and media studies. Rosie teaches on the first year undergraduate module: Introduction to Sociological Theory.

Sorolla-Romero, Teresa (Universitat Jaume I, Spain)
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The films which refused to die

In this paper we propose that fear and disavowal of death determine the form of an outstanding number of the so-called puzzle films (Buckland 2009) and mind-game films (Elsaesser, 2009 and 2013). This trend is characterised for staying away from the classical division of the plot found in Aristotle's Poetics: beginning (initiation of the action), middle (complication), and end (resolution). These complex films present their plots in a disordered, non-chronological way to reflect the mental conditions of their pathological or (eventually) dead untrustworthy narrators. On one hand, the temporal disorder rejects the traditional progression of the story to its end, hampering the anticipation of the fatality of the tormented main characters, who have not come to terms with their own death. In films, such as *Memento* (C. Nolan, 2000), *Identity* (J. Mangold, 2003), *Atonement* (J. Wright,

2007), Shutter Island (M. Scorsese, 2010), Mindscape (J. Dorado, 2013) or Goodnight Mommy (S. Fiala, V. Frank, 2014) the protagonists hide their fault as originators of tragic deaths. On the other hand, in The Sixth Sense (M. N. Shyamalan, 1999) or The Others (A. Amenábar, 2001) narrative traps conceal the denial of the own death. In both cases, the spectator is driven through a tortuous tale ignoring until the outcome that the fright from death is the main explanation of the narrative distortion of the film's plot.

*Teresa Sorolla-Romero is PhD Student and researcher (FPI grant from UJI) in the Communication Sciences Department of the Universitat Jaume I (Spain). She holds an MA in Art History and Visual Culture (Universitat de València) and New Trends and Innovation Processes in Communication (UJI). Her research interests include the non-linear film narratives and contemporary image, specially 19th Century art and culture. She has publications in academic journals, such as *l'Atalante. Revista de estudios cinematográficos*, *Icono14* and *Archivos de la Filmoteca*. She is now visiting research student at the Film Studies Research Unit at the Oxford Brookes University.*

Spokes, Matthew (York St John University)
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'War...war never changes': the strange new life of corpses and artefacts in post-apocalyptic interactive entertainment

Depictions of the end of days are rife in pop culture entertainment, with the post-apocalyptic urban landscape and its environs an established trope in film (*The Road*, *Mad Max*, *28 Weeks Later*), literature (*I Am Legend*, *Station Eleven*) and video games (*Metro 2033*, *Wasteland*). In relation to the latter, interactive entertainment enables players to consume the apocalypse *actively* through richly-detailed depictions of a future where the player has survived the death of the majority of the population. This paper will explore how that post-apocalyptic future is constructed, rendered and engaged with in *Fallout 4*, a role-playing video game set in the ruins of Boston some 200 years from now. Discussing both the aesthetic presentation made by developers, and the ludic features offered to the player as an avatar (movement through space, interaction with other characters, overarching narrative structures), this will involve both a theoretically informed exploration of the moral ambiguities that inform players decisions and their interactions with characters who exist in a world where death is a foregrounded feature of everyday life. Alongside this, there will be a consideration of the representation of memory, and how specific design features reflect and refract *our* present - the social-before-death - through the positioning of corpses, artefacts and locations within the game-world.

Dr Matthew Spokes is a lecturer in Criminology/Sociology at York St. John University. His research interests are wide ranging and include popular culture – particularly 'deviant' music cultures and the avant-garde - classification, forms of dialogue, and negotiated meaning; genre formation, identity and cultural boundaries; social research methods and technology. Alongside work on depictions of death and the urban in post-apocalyptic game-worlds, he is work on papers that consider negotiation in improvised musical practice, the spatial politics of

performance (through Lefebvre) and inscribed technologies in modular synth communities, as well as a joint-paper on personal narratives, digital recording and alcohol consumption.

Stone, Elizabeth (Fordham University, New York)

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The tombstone as biography: the stone carver as biographer and, sometimes, bereavement counsellor

Death itself has been claimed, framed and defined by different cultural constituencies at different times and in different places, a contention argued persuasively by Thomas W. Laqueur who, in *The Work of the Dead: A Cultural History of Mortal Remains*, traces the way death has been appropriated and branded, sequentially, by religion, the state, capitalism, medicine, etc. In our time, the appropriation or branding of the body by public institutions has altered, especially as cremation has increased. Instead the grave is now frequently a repository for cremains, or is even increasingly a cenotaph—not for a body buried elsewhere but for a body buried nowhere. As such it is a site where, via words and often images, the intimate survivors, often family, consolidate their final distillation (which I will call a biography) of the essence of the life of the one who is now dead.

In my presentation, I will present images of carved stones and I will discuss the artisanal stone carver as a variant of a bereavement counsellor whose empathic listening facilitates the addressing of several of the tasks of mourning, including arriving at a distillation of the essence of the life lived by the one who is now dead, implying a transformation of the attachment, and a permission to integrate the death with the survivors' ongoing lives. The presentation relies on current theory—the understood tasks of mourning as well as T. Walter's concept of 'postmodern' mourning—as well as emphasising material from those involved with Memorials by Artists in the UK and, in the US, interviews with several highly-regarded artisanal stone carvers and the bereaved family members who have been their clients.

Elizabeth Stone is a professor of English, Communication and Media Studies at Fordham University in New York, who teaches memoir-writing in her department's Creative Writing Program and modern American autobiography. As both a scholar and a writer, she has written about memorialisation and wills. Her memoir, A Boy I Once Knew: What a Teacher Learned From Her Student (Algonquin, 2002) was based on diaries left to her in his will by a former student who died of AIDS. Her article about wills in literature appeared in Family Process and an essay on the subject appears in YOU: An Anthology of Essays Devoted to the Second Person (ed. Kim Kupperman).

Sweeney, Maggie (University of the West of Scotland)

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Missing but assumed dead: public participation and the complexity of mourning practices

Writing in 2006, Erika Doss argued that; contemporary mourning practices are visibly public and participatory' (p.306). As noted by a number of scholars, this movement towards a more participatory culture following sudden and traumatic deaths is a routine trait of civil society and the contemporary mediated public sphere (Eyre, 2007; Santino, 2004). Such practices are most often manifested in the form of spontaneous shrines at the sites of human tragedy, with the placing and adornment of everyday artefacts, such as ribbons, toys and floral tributes being a commonplace feature. In that respect, such "performative commemorations" are "no longer emergent" categories sitting on the fringes of the hegemonic sphere of mourning. Rather, their universal appeal suggests that they have now entered the realms of the 'legitimate public sphere' (Doss, 2002). However, whilst the enactment of such practices, and the visibility of particular symbols, have 'clearly become a contemporary mourning ritual or tradition associated with untimely death', their application and adoption also extends outwards to include the missing and the assumed dead. With reference to the disappearance of Madeleine McCann (2007) and April Jones (2012), this paper will examine the complexities that arise when publics are 'invited' to mourn those who are missing but assumed dead. Robert Pogue Harrison (2003) reminds us that a central tenet of Western civilisation is that we have an "obligation to the corpse". However, it is apparent that the normative symbolic practices associated with our 'obligation' become infinitely more problematic and complex when there is no corpse to mourn.

Maggie Sweeney is a lecturer within the department of Media, Culture and Society at the University of the West of Scotland. In June 2016, she was awarded her PhD from the University of Glasgow, the title of her thesis being- 'The Missing and the Murdered: Crime Narratives in the Mediated Public Sphere'. The central focus of her doctoral research was concerned with examining the media's coverage of the missing and the murdered child and provided an account of the discourses that govern Western concepts of childhood and the complexity associated with contemporary mourning practices in relation to the unexpected disappearance and death of young children.

Tarlow, Sarah (University of Leicester)
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Making an exhibition of yourself: the criminal corpse on show

During the period of the Murder Act (1752 - 1832) the bodies of executed murderers were denied normal burial, and were instead sent for anatomical dissection or 'hanging in chains' (gibbeting). Both of these punishments were intended, according to the act, to be 'a further mark of infamy'. They therefore both involved an attempt to shame the body of the criminal by subjecting it to post-mortem humiliations which were far removed from, and prevented, normative 'decency' in funerary treatment. Both involved a degree of public spectacle. For the purposes of the state, these post-mortem punishments should have acted as demonstrations of power, acts of communal revenge and mnemonic deterrents.

However, the appropriation of the criminal corpse was never uncontested; and the narratives it was written into were always in danger of being rewritten or subverted by the criminal, the crowd, or other unforeseen events. This presentation considers the intentions and the consequences, intended and unintended, of post-mortem punishments in the long 18th Century. Making an exhibition of yourself turns out to be an ambiguous business.

After completing her PhD at Cambridge in 1995, Sarah became Lecturer in Archaeology at the University of Wales Lampeter. She moved to Leicester to join the School in June 2000 as Lecturer in Historical Archaeology and became Senior Lecturer in 2006. In Spring 2012 Sarah was awarded a Chair in Archaeology at the School. As well as her own research work, Sarah is an editor of the journal Archaeological Dialogues. From 2011 to 2016 she is leading a major research programme 'Harnessing the Power of the Criminal Corpse' funded by the Wellcome Trust.

<http://www2.le.ac.uk/departments/archaeology/people/academics/tarlow>

Trackim, Alycia (Northumbria University)
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The dos and don'ts of grieving properly. Or: how to have a conversation about grief
In 1969, Dr Elisabeth Kübler-Ross published *On Death and Dying*. A need for a real, tangible, and predictable understanding of death and dying solidified the book in Western society, one whose references are still used today. As an artist, I explore and question the unresolved nature of complicated grief, a grieving disorder that arrests a person's ability to grieve functionally. In 2015, I found myself in an empty gallery with less than four days until the opening of my first solo exhibition. Using photographic practice and public events, I released grief into that space. The response was polarised. We'll look at artists, philosophers, psychologists, and writers and how they examined grief through use of their medium. We'll explore this messy, crumbly experience, and question how we may subvert this, in a discussion around the profound resistance of public acknowledgement of grief. We'll talk about it.

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Lewis, C. S. (1960) *A Grief Observed*. London: Faber and Faber.

Pratchett, T. (2014) *Shaking Hands with Death*. London: Corgi Books.

Alysia Trackim is a practice-led PhD candidate currently researching at Northumbria University. Her practice uses photographic materials to provoke questions about the experience of complicated grief. She is interested in conversations regarding societal and cultural implications of death and dying, using her practice as a catalyst to open discussion around bereavement.

Valeri, Giacomo (University of York)

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'The Gast of Gy' and the corporeal economy of Purgatory

Translated and versified from a letter written in 1323 by Dominican preacher Jean Gobi, The Gast of Gy is a late medieval English poem which demonstrates how the relationship between a husband and his wife bears upon Purgatory as a theological process. This paper will explore the meeting of the liturgical and the theological understanding of dying that The Gast of Gy presents, with the aim of providing a realistic picture of the human experience of death as concerned with Purgatory in the late medieval period. As a somatic and intellectual process, contemporary writings on the nature of Purgatory open up a space between the living and the dead. Purgatory is often viewed as a practical concern in late medieval writings, coming to represent what we often think of as the cynical "accounting" of the afterlife through the proliferation of indulgences, or an integral part of the governance of the late-medieval household. Yet many poetic texts, such as The Gast of Gy take on Purgatory not only as a practical burden to be explicated and prepared for, but also as a central thematic concept for the exploration of the changing perspectives on death in this period. Influenced by Dominican writings on the theological nature of Purgatory, The Gast of Gy explores these sophisticated metaphysical ideas through the marital bond.

My name is Giacomo Valeri, and I am a PhD candidate at University of York with the Department of English and Related Literature, studying Consolation and the Influence of Purgatory in Late 13th Century Dream-Vision Poetry. My research focuses on the social and intellectual impact of the Doctrine of Purgatory on the dream-vision poetry of Chaucer and the Pearl-poet and the wider significance of late medieval death culture.

Woodthorpe, Kate (University of Bath)

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UK funeral culture: does the 'good funeral' exist?

Building on Professor Tony Walter's recent work deconstructing what is meant by secularism within a UK funeral, this paper seeks to further explore how the contemporary UK funeral may be sociologically unpacked. It is structured around three principle facets of

UK funeral culture: meaning and belief; participation; and commerce. In examining these three areas the paper argues that there is a common funerary culture within the UK, but missing from academic analysis in this area is class and timeliness. Making a case for both of these to be central to future investigations into UK funeral culture, the paper intends to demonstrate the considerable potential for further sociological and cultural examination of funeral practice(s).

Dr Kate Woodthorpe is a Senior Lecturer in Sociology in the Centre for Death and Society, in the Department of Social and Policy Sciences at the University of Bath. She has conducted research and published on funeral costs, welfare provision for funerals, death and material culture, and professional development within the death care sector. She is co-editor of the journal Mortality, and has acted as a Special Advisor to the Government's Work and Pensions Select Committee Inquiry on Bereavement Benefits.

Yavuz, Mehmet Selim (Leeds Beckett University)

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'My body, a funeral': dark leisure activity and death reflections in death/doom and gothic/doom metal music

Death/doom emerged as a subgenre in extreme metal music during 1990s mostly based in Yorkshire. Interestingly, these Yorkshire-based bands changed their style significantly to what is generally accepted as gothic/doom. This change also illustrates two different approaches to death in the music. While the early repertoire engages with the idea of death focussed on the experience and through bereavement, the later style employs this idea in a glorified way. Death in gothic/doom can be seen as a fantasy and a desire. Karl Spracklen states that dark leisure activity rejects the mainstream and transgresses norms.

Furthermore, ethnographic data suggest that this dark leisure activity provides spaces for musicians of these styles to have Foucauldian limit-experiences. The audience experience also indicates this music culture to be a safe transgressive leisure space used to explore the morbid fascination. This paper discusses different death experiences explored through these styles of music supported by testaments from musicians. Another intriguing issue arises when the reception of death/doom and gothic/doom cultures are analysed. These styles, since their inception almost three decades ago, remained underground even when positioned in an extreme metal music world, which in itself is underground relative to larger and more popular music worlds. Musicians belonging to death/doom and gothic/doom music worlds remain part-time musicians even after thirty years of music-making. Thus, this paper also shows the culture in question to be one devoid of Habermasian instrumentality when compared to its neighbouring cultures, such as death metal or gothic metal, within an extreme metal world.

Mehmet, Selim Yavuz is a PhD student and part-time lecturer at Leeds Beckett University. Coming from a musical background, his current research focuses on the genealogy of death doom metal music networks in northern England and on situating these fringe leisure spaces in related larger cultural groups, such as doom metal and extreme metal, having previously written dissertations about John Dowland and Elizabethan social structures, and

death and suicide ideas in depressive suicidal black metal music. He is also an editorial assistant of Metal Music Studies journal.

Young, Craig (Manchester Metropolitan University)

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Socio-legal and cultural perspectives on burial at sea as a means of body disposal

Though the practice has a long tradition and is of contemporary significance in maritime and military (naval) contexts, burial at sea remains a relatively unexplored topic for studies of death, dying and disposal. This paper seeks to present a preliminary exploration of the socio-legal and cultural geographies of burial at sea as a means of bodily disposal (as opposed to the scattering of ashes in water). It firstly considers how the socio-cultural construction of 'proper' bodily disposal by the main faith groups shapes current practice and then looks at national regulation of burial at sea and how this treats the corpse in particular ways. The paper then explores how socio-cultural constructions of the dead body and the sea itself interact with faith and legal approaches to the dead body. This analysis considers attitudes towards bodily disposal in relation to emotional attachment to the sea as 'place'; the agency of the sea and the socio-cultural 'fear of return' of the dead body from the sea; and socio-cultural imaginings of the environmental impacts and potentials of burial at sea.

Professor Craig Young is a Human Geographer with interests in geographies of identity in different contexts. Work on the cultural politics of identity in post-socialist Romania developed into an interest in the 'dead body politics' and mobilities of deceased Romanian Communists. This further developed into a focus on the many meanings generated by contemporary encounters with corpses, an issue currently being pursued through an ESRC Research Seminar Series Award.

4. INSTALLATIONS

Afterlife Woodland

(Audio, 18 minutes)

French & Mottershead, 2015

Afterlife is a highly affective work, consisting of four distinct site-based sound art pieces that invite listeners to experience the breakdown of their own body after death - in visceral and poetic detail.

Andrew Mottershead, one half of the artist duo French & Mottershead, will introduce one of the four pieces to the conference.

Afterlife Woodland is an 18-minute narrative combining word, voice and bodily sensations, which works on the listener's imagination to take them on the journey of a human body's decay into a woodland ecosystem. Rather than being cast aside, the decaying body for once takes centre stage. As the narrative unfolds, you graft its decomposing organs, muscles, tissues, bones and limbs onto your own body until you become one with it.

Woodland is one of four audio works from French & Mottershead's [Afterlife](#) project, supported by The Wellcome Trust and Arts Council England and designed to be experienced in four different environments: Woodland, Water, Museum and Home.

The works are created with advice from Forensic Anthropologist Dr Carolyn Rando, University College London (UCL).

Keep up-to-date with Afterlife exhibitions, broadcasts and news
at: www.frenchmottershead.com

Twitter: @FrenchMotters #afterlife

* *Waterborne*, another of the works from the Afterlife project will be premiering in the [Points of Departure](#) exhibition, part of the new biennial Estuary 2016, 17-30th. September 2016.

<http://www.frenchmottershead.com>

<http://www.frenchmottershead.com/works/afterlife/>

<http://www.estuaryfestival.com/artist/detail/french-mottershead.html>

'Small Histories' Installation, 2016

Toni Mayner

The result of a week-long artists residency, 'Small Histories' is an interactive installation that explores and responds to the token collection of the Foundling Museum, London, and records held in the London Metropolitan Archives from the Foundling Hospital, Coram Fields, London.

Conceived by Thomas Coram the Foundling Hospital took 17 years to establish and was the first children's charity in Britain. Gaining a Royal Charter from King George II in 1739 for "the maintenance and education of exposed and deserted young children" the hospital opened its doors in 1741. The hospital had approximately 300 non-executive Governors who promoted the work of the organisation. Artist William Hogarth and composer George Handel supported the hospital by raising funds for its maintenance and later Charles Dickens was also a patron. This connection with artists continues today.

By the 1750's, the organisation had six satellite sites and 18,500 children had passed through its doors by the end of the 18th Century. The work of the hospital continued until 1954 when the last residential school was closed having cared for 25,000 children. The current organisation Corum is located next to the museum continues to offer adoption services and advocacy. The Foundling Museum opened in 2004.

Adopting a practice as research methodology the work does not seek to sentimentalise but examines the reality of the children's lives who entered the hospital in the mid-18th Century and seeks to convey the children's possible futures and life chances via analysis of apprenticeship records, court records and the tokens left by parents.

Toni Mayner's ongoing research explores the themes of bereavement, grief and remembrance as represented via the keeping and use of objects by bereaved individuals. This research project was conducted as a way to explore how the lives of forgotten individuals might be represented to a contemporary audience.

Each token represents a child and via the legend, the viewer is invited to decipher their story.

That Which The Dying Had To Tell If We Take The Time To Listen

Siobhan Maguire-Broad

Siobhan Maguire-Broad is an artist whose work is inspired by death culture in general and Victorian Mourning Culture in particular.

She uses analogue photographic processes to record the remnants of the past, explore how their echoes still resonate and how they relate to modern memorial practices.

It starts with a camera, a library card, a visit to a space predominately used for burial or an internet search. It consists of visual image-making and historical research which feed one another in a symbiotic manner.

The anthotypes are made with plant material harvested from the sites pictured in the images and then digitally scanned and in some cases reinvented and then printed. The originals are UV light sensitive and have to be kept in the dark.

Some of the images you see here have been printed onto coffin lining offcuts (kindly donated by Luke Howgate and Sons) by a mix of methods including matte medium image transfer and disperse ink heat activated transfer.

She hopes that in this increasingly secular and death-denying world that these images give the viewer a space in which to remember their own loved ones.

She is currently working on a series of cyanotypes and anthotypes based on St. George's Field and other Victorian cemeteries for her end-of-year MA degree show:
(27th October – 5th November 2016, Studio 24, Unit 23a, 66-70 Mabgate, Leeds LS9 7DZ)

Death Becomes Her

A Reconstruction of a Victorian Mourning Dress

This is a replica of an 1877 Victorian mourning dress, suitable for day wear. The design is usually called the 'natural form' as the dress has a much longer and smoother outline than earlier styles. For women the desirable silhouette was long and elegant and the bustle was now replaced by a small pad. Women were still tightly corseted to give them the required shape and skirts had long trains which were gathered up in a 'Polonaise' which allowed them to drape in curves and swathes. The bodice became longer than had been worn previously fitting smoothly over the hips in a style called the "Cuirasse". Swags and pleats were a common feature.

As Paris fashion was considered to be at the forefront, this particular outfit was copied from a French fashion plate. The skirt of this dress is made from black moiré silk and the bodice is from a black patterned silk which has been hand beaded, the skirt is edged with scallops of pleated silk a feature which is echoed on the cuffs. The bodice is fastened with period glass buttons and silk tassels at the centre back. The hat is covered in matching silk and is decorated with silk flowers and a lace veil. At this time, women wore their hair piled high on their heads, often padded out and with false hair attachments held in place by jet combs.

Mourning dress rules originally required the widow to wear black crepe wool or bombazine, all materials which have no sheen at all and were expected to wear a long think veil to obscure their features.

Also with the dress is a mourning cape made from wool and decorated with beads. And a black parasol decorated with tassels and beads. When closed and carried, the parasol was supposed to be held by the top not the handle to indicate a state of mourning. The black banded mourning handkerchief is an original.

Glynis Hughs: glynco@hotmail.com

This piece formed part of my work towards a BA in Historic and Performance Costume. I am currently studying for an MA in Early Modern History at the University of York.

5. USEFUL INFORMATION

Public transport

There is a regular bus service running between York Railway Station/York City Centre and the University of York (bus numbers 44 and 66. Please note: the tickets are non-transferable between the two buses). There is also a shuttle bus service running between Heslington Campus West and Campus East. Alternatively, there are also a number of taxi companies available (see list of telephone numbers below). When ordering a taxi, you should ask to be taken to/collected from the Department of Theatre, Film and Television (TFTV) at the University of York, Campus East (see maps at the end of the booklet).

Taxis companies

Station	01904 623 332
659	01904 659 659
Streamline	01904 656 565
York & Ebor	01904 641 441

Parking

Anyone wishing to park at the University of York will need to use one of the pay and display carparks, which costs £6 per day, or display a parking permit. Pay and display tickets can only be purchased by the day, and are restricted to pay and display car parks (see maps). Owners of vehicles which do not display a valid pay and display ticket or parking permit will be fined.

If you require any further general advice, direction or information whilst on campus, please contact the Information Centre, Market Square, Heslington Campus West (see map). Office hours: Monday to Friday 8.30am – 5.30pm. Tel: 01904 32 2222.

Walking

It is approximately a 30 minute walk from York City Centre to the University of York Heslington Campus West. It is a further 15 minute walk from Heslington Campus West to Campus East, where TFTV is situated (see maps).

Personal property

The University of York does not accept responsibility for the loss of or damage to personal property. Conference delegates are advised to keep their personal possessions with them at all times when on campus.

Security

Security staff are on duty 24 hours a day. Should you need to contact them in an emergency, please ring the Security Control Room on 01904 32 3333 if you are ringing from an external telephone, and 3333 from an internal telephone.

In the event of a non-emergency the telephone number is 01904 32 4444 if you are ringing from an external telephone, and 4444 from an internal telephone.

Should an accident, theft or other incident occur on the University premises, it must be reported immediately to the Security Control Room (see above).

Shops/banks

There is a Nisa supermarket situated in Market Square (on Campus West) as well as ATM cash machines, and a shop selling snacks and refreshments, stamps, newspapers/magazines and stationery. A Post Office and general store, as well as other banks, and pubs serving food are situated in Heslington village (see map).

Medical assistance

Conference delegates in need of non-emergency medical assistance should contact the TFTV Reception/Duty Porter (see telephone number below) who will arrange the appropriate medical help. In the event of an emergency, ring 999.

Contact information

TFTV Reception/Duty Porter:

Tel: 01904 32 5220 if you are ringing from an external telephone, and 5220 from an internal telephone.

Conference organisers contact details

Mr Jack Denham

Tel: 07449 963 296

Email: jack.denham@york.ac.uk

Dr Ruth Penfold-Mounce

Tel: 01904 32 3045

Email: ruth.penfold-mounce@york.ac.uk

Dr Benjamin Poore

Tel: 01904 32 5231

Email: benjamin.poore@york.ac.uk

Dr Julie Rugg

Tel: 01904 32 1484 or 07922 010 341

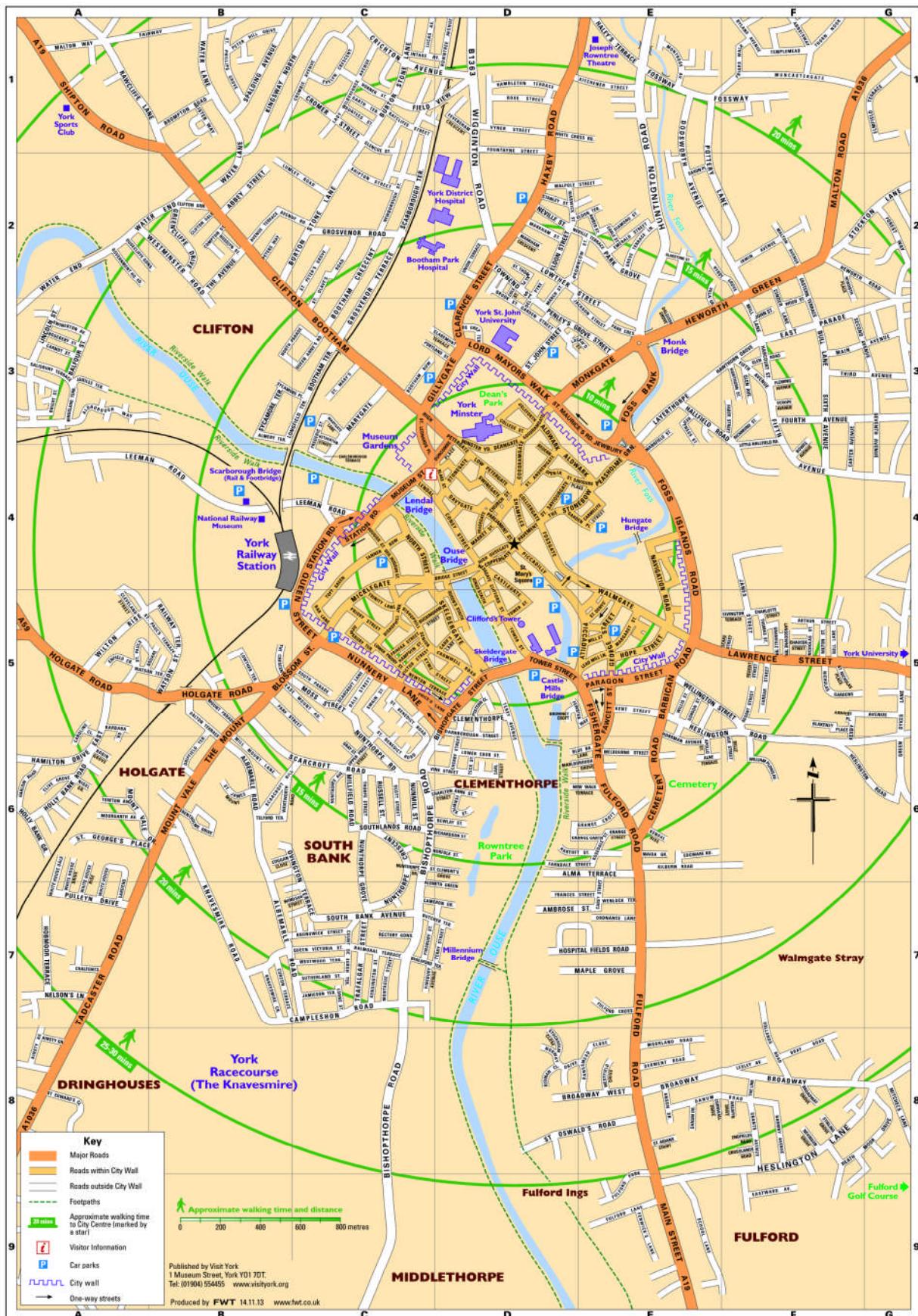
Email: julie.rugg@york.ac.uk

6. MAPS AND DIRECTIONS

York City Centre



York City Centre and Surrounding Suburbs

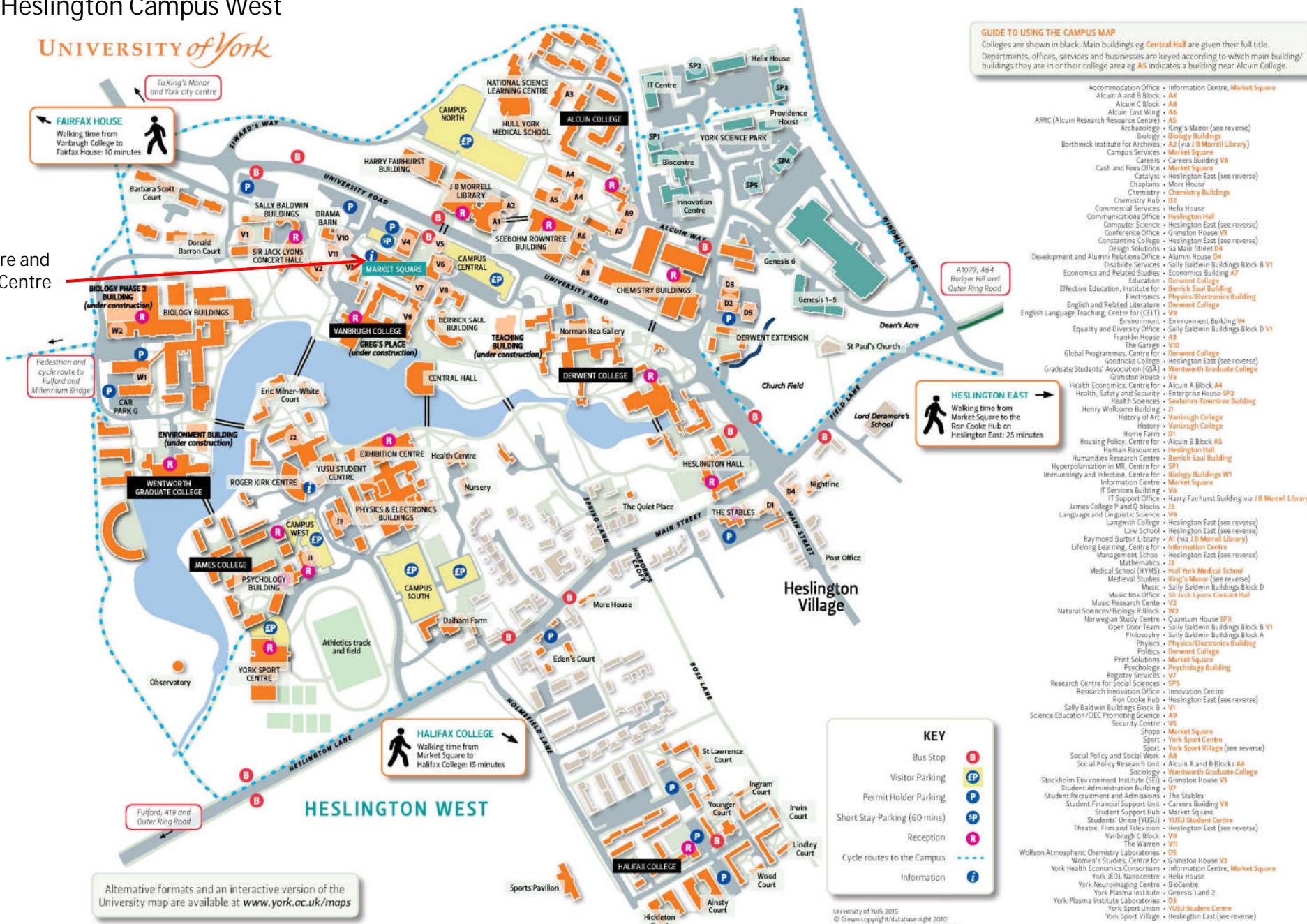


Death and Culture Conference, 2016

Heslington Campus West

UNIVERSITY of York

Market Square and Information Centre



Heslington Campus East



Department of Theatre, Film and Television is situated here

