

CANNIBALISING HISTORY AND REANIMATING THE MONSTER IN CONTEMPORARY REMIX CULTURE



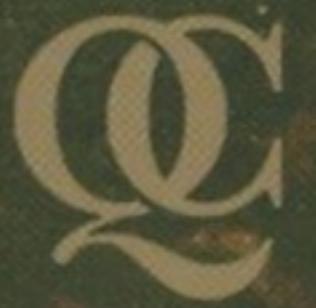
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NEO-HISTORICAL MONSTER MASHUP



THE INSERTION OF FANTASTICAL MONSTERS (VAMPIRES, WEREWOLVES, ZOMBIES, ETC.)
INTO HISTORICAL TEXTS AND CONTEXTS FOR COMMERCIAL AND ENTERTAINMENT PURPOSES



QUIRK
CLASSICS





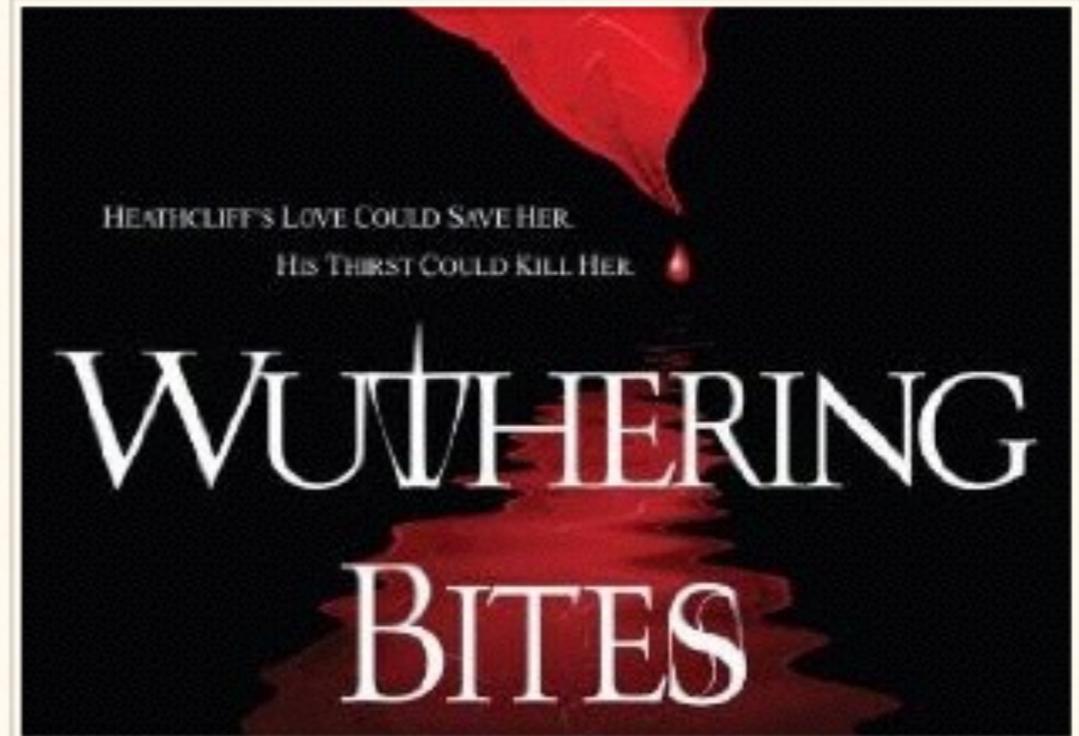
"Erwin raises the bar for the next generation of 'monster classics.'" —*Library Journal* (started review) on *Jane Slayre*

GRAVE EXPECTATIONS



THE CLASSIC TALE OF LOVE, AMBITION, AND HOWLING AT THE MOON

CHARLES DICKENS
AND SHERRI BROWNING ERWIN



HEATHCLIFF'S LOVE COULD SAVE HER.
HIS THIRST COULD KILL HER.

WUTHERING BITES



JANE SLAYRE

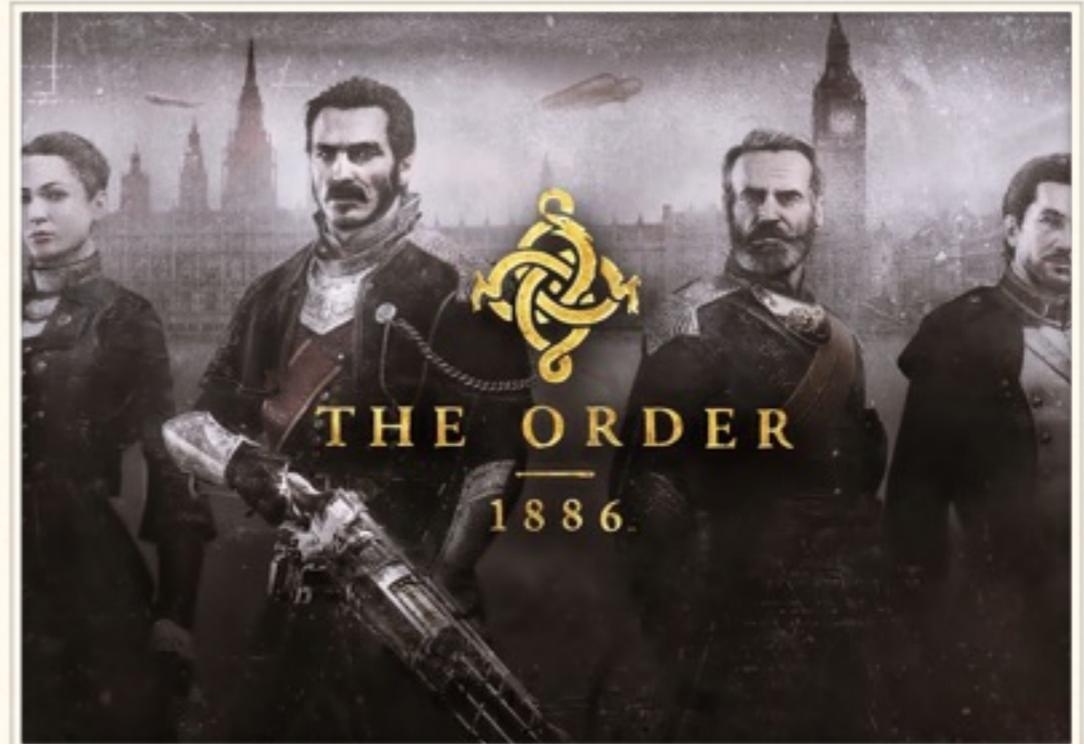
Scheusalsjahre einer Kaiserin



Sissi
DIE VAMPIRJÄGERIN

ROMAN

Claudia Kern



‘[F]antasy sets up worlds that genuinely exist beyond the horizon, as opposed to those parts of our own world that are located beyond that line of sight but to which we might travel, given sufficient means’

Lucie Armitt, *Fantasy Fiction: An Introduction* (London: Continuum, 2005), p. 3.

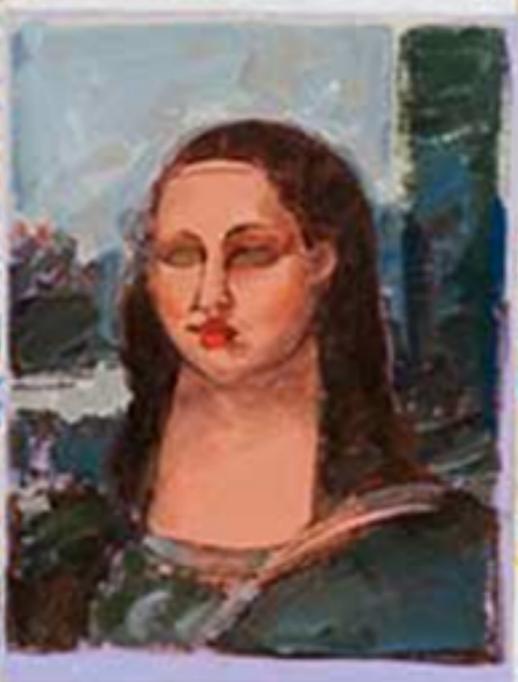
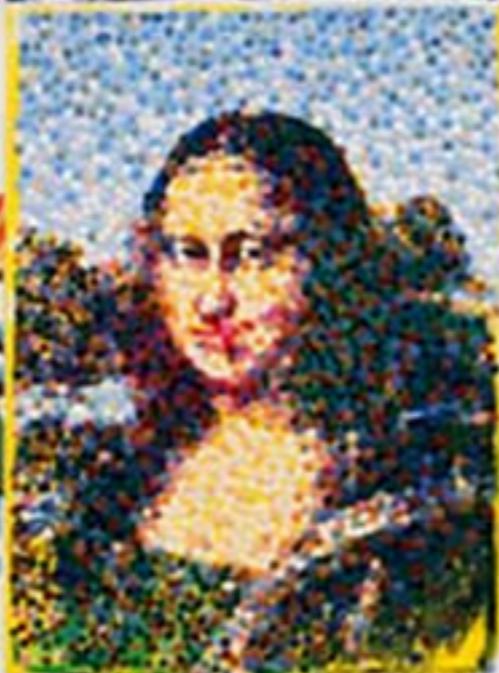


‘The monstrous body that once represented everything is now represented as potentially meaning anything – it may be the outcast, the outlaw, the parasite, the pervert, the embodiment of the uncontrollable sexual and violent urges, the foreigner, the misfit. The monster is all of these but monstrosity has become a conspiracy of bodies rather than a singular form.’

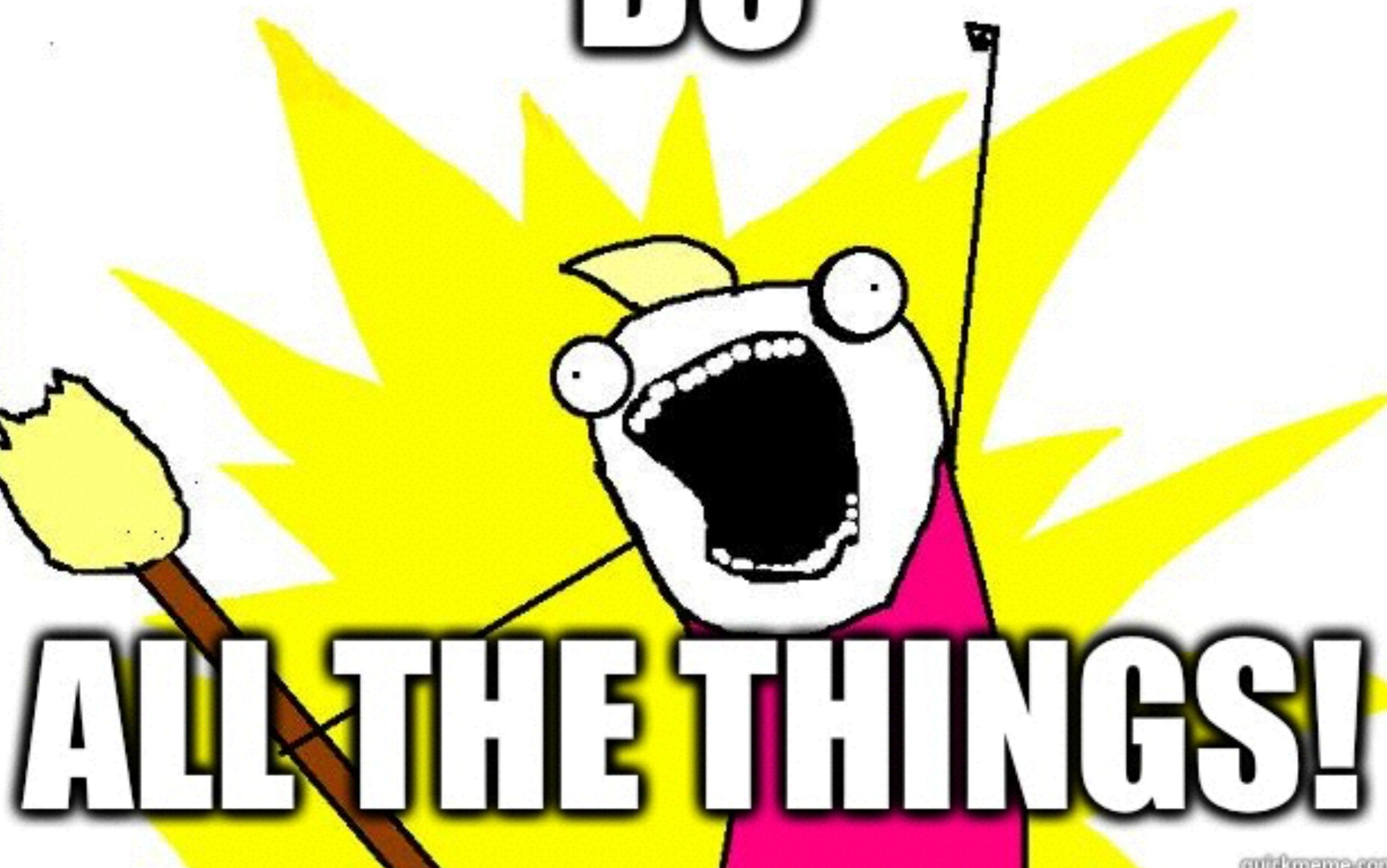
Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham, NC: Duke University Press, 1995), p. 27.







DO



ALL THE THINGS!

Remix culture: ‘the global activity consisting of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste’

Eduardo Navas, ‘Remix: The Bond of Repetition and Representation’, *Remix Theory*, 2009 <<http://remixtheory.net/?p=361>> [accessed 16 November 2014]





prettypukedood

20w



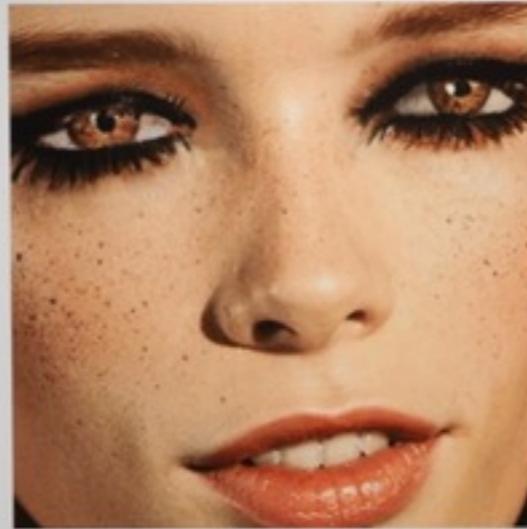
3350 likes

iamericshooter Id beat
sohoundog Fuck yeah
richardprince4 Jez to be dare ID quiet I'm
sure you nut schmoo fwend



lauriesimmons

12w



441 likes

lauriesimmons "How We See" (painted eyes)
pictures from my upcoming exhibition Mar 7
#salon94 #paintedeyes #lauriesimmons
richardprince4



albertomugrabi

56w

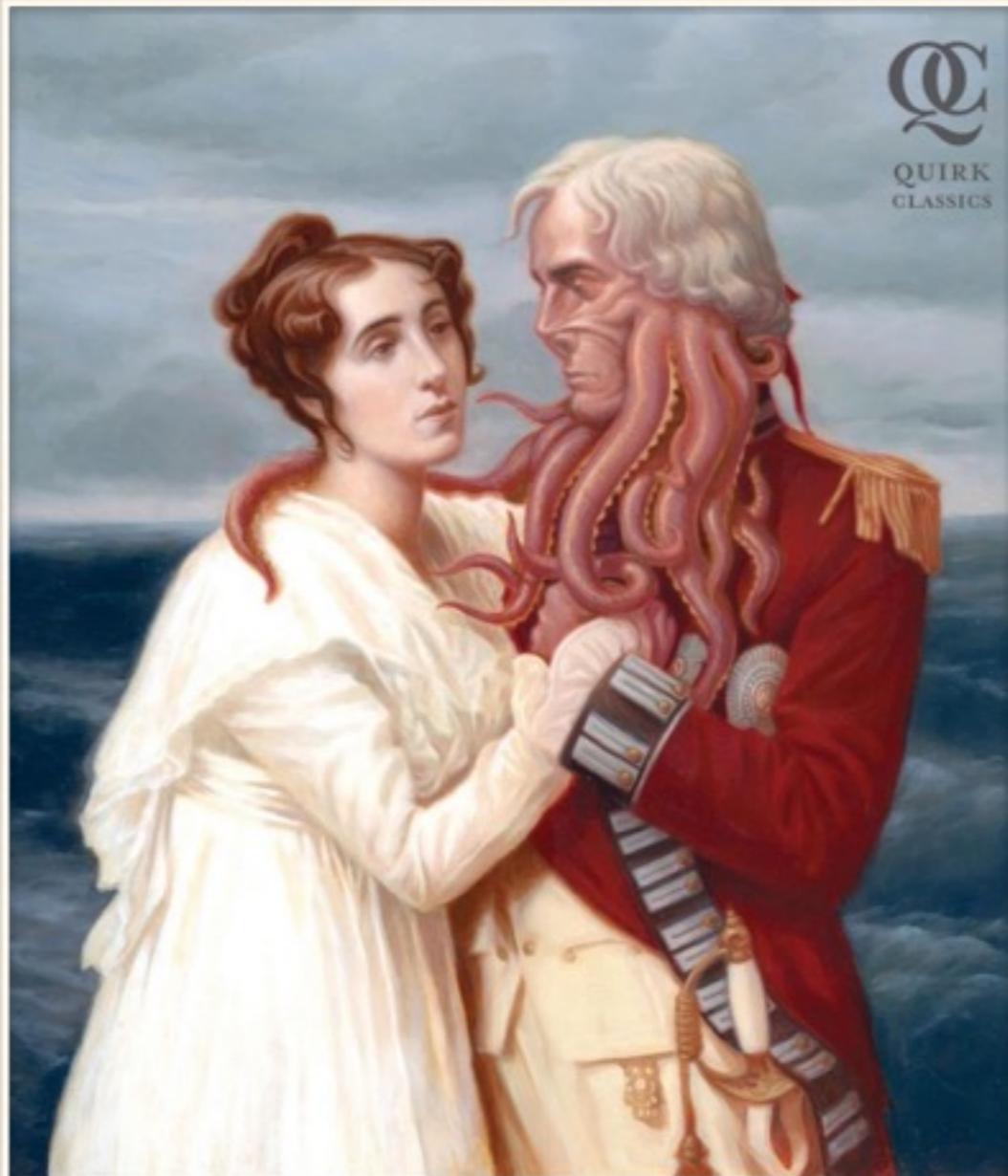


95 likes

albertomugrabi @luckygrey
marcelo_eli89 Trust me
richardprince4 Told it on a mountain wit Mr
Jimi

‘This critical and cultural theory or cultural studies approach takes advantage of the newly “discovered” readability of the entire world, which is seen as proof of its “constructedness” and “arbitrariness”. On the other hand the democratization of culture and cultural change became cultural studies’ main objective”

Stefan Herbrechter, *Posthumanism: A Critical Analysis* (London: Bloomsbury, 2013), p. 143.



**SENSE AND SENSIBILITY
AND SEA MONSTERS**

BY JANE AUSTEN AND BEN H. WINTERS

‘Literary Mashups Meet
Tentacles. Has All Of
Western Literature Been
Leading Up To This?’

Charlie Jane Anders, *iO9*, 2009 <<http://io9.com/5315301/literary-mashups-meet-tentacles-has-all-of-western-literature-been-leading-up-to-this>>

‘Gothic as a genre is profoundly concerned with the past [...] It is also, however, profoundly concerned with its own past, self-referentially dependent on traces of other stories, familiar images and narrative structures, intertextual allusions. If this could be said to be true of a great many kinds of literature or film, then Gothic has a greater degree of self-consciousness about its nature, cannibalistically consuming the dead body of its own tradition’

Catherine Spooner, *Contemporary Gothic* (London: Reaktion Books, 2006), pp. 9-10.



‘One way in which vids challenge copyright’s concepts is by forcing us to confront the excess of meaning in most (if not all) creative works: they can be read in multiple different ways’

Tushnet, Rebecca, ‘Scary Monsters: Hybrids, Mashups, and Other Illegitimate Children’, *Notre Dame Law Review*, 86 (2011), 2133–56, p. 2145.

‘The author is a modern figure, a product of our society in so far as, emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the “human person”’

Roland Barthes, *Image, Music, Text*, trans. by Stephen Heath (New York: Hill and Wang, 1978), p. 145.

“Once the Author is removed, to claim to decipher a text becomes quite futile” (Barthes 147). Accordingly the objective of the reader, listener, or viewer is not to unearth and decode some secret meaning situated outside of and just below the surface of the text, but to engage with the material of the text itself, to disentangle and trace out its various threads, and to evaluate the resulting combinations, contradictions, and resonances’

Gunkel, David J., ‘What Does It Matter Who Is Speaking? Authorship, Authority, and the Mashup’, *Popular Music and Society*, 35 (2012), 71–91, p. 18.

‘The entire effort of posthumanist critical and cultural theory therefore goes into the construction of a post-realist and post-phenomenological form of hermeneutics and a post-subjective form of agency’

Stefan Herbrechter, *Posthumanism: A Critical Analysis* (London: Bloomsbury, 2013), p. 13.