

DELICATE INFRACTIONS: THE VIII INTERNATIONAL CRIME GENRE RESEARCH GROUP CONFERENCE

*Arts and Humanities Institute
Maynooth University
June 14-15 2019*



Conference Programme

Friday June 14

9:00-10:00
registration and opening

10:00-11:00
Keynote Address I:
Professor Bran Nicol (University of Surrey)
(author of *Stalking* [2006] & *The Private Eye* [2013])
“Investigation Nation: The Truth of Detective Fiction in the Era of Fake News”

11:00-11:30
coffee break

11:30-13:00
Session I

Articulations and Expansions of Form

Room 1.33

Chair: Marieke Krajenbrink

David Knutson (*Xavier University*) Tradition and Innovation in Rural Crime Fiction.

Eva Erdmann (*Munich*) Fear against Fear. The Limits of Suspense in Crime Fiction.

Catherine du Toit (*Stellenbosch University*) A blur of beasts and blood. Crime fiction, high-mindedness and human-animal studies.

13:00-14:10
lunch

14:10-15:40
Session II

Postmodern and Metaphysical Turns

Room 2.31

Chair: Stewart King

Andrew Yallop (*University of Western Australia*) Investigating Traumatic Histories in Metaphysical Detective Fiction.

Philip Swanson (*Sheffield*) The Latin American Post-Boom and the Implied Reader/Author as Detective: The case of José Donoso and *La misteriosa desaparición de la marquesita de Loria*

Joanna Stolarek (*Siedlce University/TCD*) Postmodern re-configuration(s) of the crime genre in Paul Auster's and Patrick Modiano's selected novels.

Negotiating Society/Space/Territory

Room 1.33

Chair: Valerie Heffernan

Rachel MagShamhráin (*University College Cork*) The Portrayal of Department Store Theft in Leopold Laquer's *Der Warenhausdiebstahl* (1907): The Creation of a Middle-Class Female Crime.

Argyrios Keleris (*University of the Peloponnese*) Towards a minor aesthetics of the crime film: the American 'hood movies' from the late 1980s to the present.

Barbara Pezzotti (*Monash University*) 'They returned home': illegal migration in the Mediterranean noir.

15:40-16:00
coffee break

16:00-17:30
Session III

<i>Reflections on True Crime</i> Room 1.33 Chair: Kate Quinn	<i>Criminal/Victim Role Reversals</i> Room 2.31 Chair: Dominique Jeannerod
David Platten (<i>University of Leeds</i>) The 'Truthiness' in True Crime.	Ciara Gorman (<i>QUB</i>) Occupational Hazards: Criminal Detectives and Murderous Victims in the work of Fred Vargas and Pierre Lemaitre.
Jess Anderson (<i>University of Leeds</i>) Genre Trouble: True Crime and Protective Mechanisms in Maggie Nelson's <i>The Red Parts</i> .	Jane Rosenbaum (<i>Rider University</i>) Victims as Perpetrators: Crime Fiction and the Psychological Novel.
Sophie Boyer (<i>Bishop's University</i>) True Crime's Epistemological Challenge in Maggie Nelson's <i>Jane: A Murder and The Red Parts: Report from the Minefield</i>	Elizabeth Scheiber (<i>Rider University</i>) A Thousand Questions Without Answers: Investigating Suicide in the Novels of Grazia Verasani

17:30-18:15
reception

(Followed by conference dinner at 18:45 in Donatello's, Maynooth)

Saturday June 15

10:00-11:00

Keynote Address II:

Professor Margaret Kelleher (*University College Dublin*)

(author of *The Maamtrasna Murders. Language, Life and Death in Nineteenth-Century Ireland* [2018])
"From Crime to Pardon: Truth, Fiction and the 1882 Maamtrasna Murders"

11:00-11:20

coffee break

11:20-12:50

Session IV

<i>Organisation, Disorganisation & Collapse</i> Room 1.33 Chair: Catherine Leen	<i>Gender, Motherhood, Sexuality</i> Room 2.31 Chair:
Antoine Ducoux (<i>Sorbonne Nouvelle - Paris 3</i>) Organized crime and its disorganized representations in Massimo Carlotto's <i>Respiro Corto</i> and Juan Pablo Villalobos' <i>No voy a pedir a nadie que me crea</i> .	Patricia Plummer (<i>University of Duisburg-Essen</i>) (Still) An Unsuitable Job for a Woman? Detecting Women and Power in the 21st Century.
Andrew Pepper (<i>QUB</i>) Drug War Fiction as Crime Fiction.	Pierre-Olivier Lombarteix (<i>Université Bretagne-Loire</i>) Toxic mothers in the works of Liz Nugent.
Sarah France (<i>Newcastle University</i>) The end of the world changes everything, particularly from a law-enforcement perspective: Detecting the End of the World in Apocalyptic Crime Fiction.	Lucas Hollister (<i>Dartmouth</i>) <i>Apocalypse Noir</i> : Virginie Despentes' Queer Crime Fiction.

12:50-14:00
lunch

14:00-15:30
Session V

History as Crime Scene Room 1.33 Chair: John Gleeson (DCU) Capturing the systemic traumas of the Algerian War in the crime fiction of Didier Daeninckx	Innovating the Thriller Room 2.31 Chair: Ellen Risholm (Dortmund) Looking at and with Technology in Friedrich Dürrenmatt's Experimental Crime Thriller: <i>The Assignment: or, On the Observing of the Observer of the Observers</i> .
Barry Nevin (DIT) The Persistence of Poetic Realism in French Cinema of the Occupation: <i>Lumière d'été</i> (Jean Grémillon, 1943) and <i>Voyage sans espoir</i> (Christian-Jaque, 1943)	Daniel Magennis (QUB) Bridging Great Divides; Culture, Genres and ideologies in The French Troubles thriller
Kate Quinn (NUI Galway) Notorious murders and their afterlives in Chilean crime fiction	Sophie Dolto (University of Pennsylvania) "Totality as conspiracy": Jean Patrick Manchette and Guy Debord's late works

15:30-15:50
coffee break

15:50-16:50
Session VI

Re-articulating the Canon Room 1.33 Chair: Dominique Jeannerod (QUB) Uncharted Territories of Crime Fiction Studies. A Digital Adventure.	Crime and/in Popular Culture Room 2.31 Chair: Iziar de Miguel (CUNY) From <i>feuilletons</i> to <i>romans policiers</i> and to TV series: Forgotten Connections in Popular Culture.
Stewart King (Monash University) Criminal Resemblances: Conjectures on Genre in the Era of World Crime Fiction	Federico Pagello & Markus Schleich (QUB) On the Transnational Online Reception of European Crime Shows: Watching <i>La casa de papel</i> in Italy, Germany and the UK.

17:00-18:00
Reading and Q&A with
Henrietta McKervey
(author of 2018 detective novel *Violet Hill*)
Chair: Kate Quinn

18:00-19:00
conference close