DELICATE INFRACTIONS:
THE VIII INTERNATIONAL CRIME GENRE RESEARCH GROUP CONFERENCE

Arts and Humanities Institute
Maynooth University
June 14-15 2019

Supported by

NUI Galway
OÉ Gaillimh
Conference Programme

Friday June 14

9:00-9:45
Registration (Iontas foyer)

9:45-10:00
Opening (Iontas Seminar Room 1.33)

10:00-11:00
Keynote Address I (1.33):
Professor Bran Nicol (University of Surrey)
“Investigation Nation: The Truth of Detective Fiction in the Era of Fake News”
Chair: David Conlon

11:00-11:30
Coffee (Iontas foyer)

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 (Pugin Hall, South Campus)

14:10-15:40
Session II

Postmodern and Metaphysical Turns
Room 1.33
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.

Negotiating Society/Space/Territory
Room 2.31
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 Peloponnesse) Towards a minor aesthetics of the crime film: the American ‘hood movies’ from the late 1980s to the present.

Joanna Stolarek (Siedlce University/TCD) Postmodern re-configuration(s) of the crime genre in Paul Auster’s and Patrick Modiano’s selected novels.
Barbara Pezzotti (Monash University) ‘They returned home’: illegal migration in the Mediterranean noir.
15:40-16:00
Coffee (Iontas foyer)

16:00-17:30
Session III

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<thead>
<tr>
<th>Reflections on True Crime</th>
<th>Criminal/Victim Role Reversals</th>
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<tbody>
<tr>
<td>Room 1.33</td>
<td>Room 2.31</td>
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<td>Chair: Kate Quinn</td>
<td>Chair: Mirna Vohnsen</td>
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**David Platten** *(University of Leeds)* The ‘Truthiness’ in True Crime.

**Ciara Gorman** *(QUB)* Occupational Hazards: Criminal Detectives and Murderous Victims in the work of Fred Vargas and Pierre Lemaitre.


**Jane Rosenbaum** *(Rider University)* Victims as Perpetrators: Crime Fiction and the Psychological Novel.

**Sophie Boyer** *(Bishop’s University)* True Crime’s Epistemological Challenge in Maggie Nelson’s *Jane: A Murder and The Red Parts: Report from the Minefield*.

**Elisabeth Scheiber** *(Rider University)* A Thousand Questions Without Answers: Investigating Suicide in the Novels of Grazia Verasani.

17:30-18:15
Reception (Iontas foyer)
(Followed by conference dinner at 18:30 in Donatello’s, Main Street, Maynooth)

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**Saturday June 15**

10:00-11:00
Keynote Address II (Iontas Seminar Room 1.33): *Professor Margaret Kelleher (University College Dublin)*

"From Crime to Pardon: Truth, Fiction and the 1882 Maamtrasna Murders"
Chair: David Conlon

11:00-11:20
Coffee (Iontas foyer)

11:20-12:50
Session IV

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<tr>
<th>Organisation, Disorganisation &amp; Collapse</th>
<th>Deviant and Toxic Relationships</th>
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<tr>
<td>Room 1.33</td>
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<td>Chair: Dominique Jeannerod</td>
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**Antoine Ducoux** *(Sorbonne Nouvelle - Paris 3)* Organized crime and its disorganized representations in Massimo Carlotto’s *Respiro* and Juan Pablo Villalobos’ *No voy a pedir a nadie que me crea*.

**Lucas Hollister** *(Dartmouth)* Apocalypse Noir: Virginie Despentes’ Queer Crime Fiction.

**Andrew Pepper** *(QUB)* Drug War Fiction as Crime Fiction.

**Sarah France** *(Newcastle University)* The end of the world changes everything, particularly from a law-enforcement perspective: Detecting the End of the World in Apocalyptic Crime Fiction.

**Pierre-Olivier Lombarteix** *(Université Bretagne-Loire)* Toxic mothers in the works of Liz Nugent.
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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>12:50-14:00</td>
<td>Lunch (Pugin Hall, South Campus)</td>
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<td>14:00-15:30</td>
<td>session V</td>
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<td>15:30-15:50</td>
<td>Coffee (Iontas foyer)</td>
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<tr>
<td>15:50-16:50</td>
<td>session VI</td>
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<tr>
<td>17:00-18:00</td>
<td>Reading and Q&amp;A in room 1.33 with author <em>Henrietta McKervey</em></td>
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<td>Chair: Kate Quinn</td>
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<td>(Event sponsored by NUI Galway)</td>
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<td>18:00-19:00</td>
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**session V**

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<td>Innovating the Thriller</td>
<td>Room 2.31</td>
<td>David Conlon</td>
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**History as Crime Scene**

- **John Gleeson (DCU)** Capturing the systemic traumas of the Algerian War in the crime fiction of Didier Daeninckx.
- **Ellen Risholm (Dortmund)** Looking at and with Technology in Friedrich Dürrenmatt's Experimental Crime Thriller: *The Assignment: or, On the Observing of the Observer of the Observers*.

**Innovating the Thriller**

- **Barry Nevin (DIT)** The Persistence of Poetic Realism in French Cinema of the Occupation: *Lumière d’été* (Jean Grémillon, 1943) and *Voyage sans espoir* (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.

**session VI**

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<td>Crime and in Popular Culture</td>
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<td>Maria Medina</td>
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**Re-articulating the Canon**

- **Dominique Jeannerod (QUB)** Uncharted Territories of Crime Fiction Studies. A Digital Adventure.
- **Iziar de Miguel (CUNY)** From feuilletons to romans policiers and to TV series: Forgotten Connections in Popular Culture.

**Crime and 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 *La casa de papel* in Italy, Germany and the UK.