

WANT TO THERE

INTERNATIONAL CONFERENCE ON BOB DYLAN

18-19 MAY 2017

FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS | UNIVERSIDADE NOVA DE LISBOA

'I AM NOT THERE'

INTERNATIONAL CONFERENCE ON BOB DYLAN

Faculdade de Ciências Sociais e Humanas | Universidade Nova de Lisboa

PROGRAMME

18-19 MAY 2017



17th May | Tower B Auditorium 1

Free Pre-conference activity

15h30

Screening of the film *I Am Not There* (2007), by Todd Haynes

17h45

Discussion of the film by Paulo Filipe Monteiro (IFILNOVA, FCSH-UNL), Teresa Botelho (CETAPS, FCSH-UNL), Iñigo Sánchez (INET-MD, FCSH-UNL), Paula Gomes Ribeiro (CESEM, FCSH-UNL) and Rogério Miguel Puga (CETAPS, FCSH-UNL) [the debate will take place in Portuguese].

18h45

18th May | I&D Building | Room Multiusos 3

08h30

Registration

09h00

Opening Session:

Francisco Caramelo (Dean of FCSH/UNL); Carlos Ceia (CETAPS' director); Manuel Pedro Ferreira (CESEM's director); Paula Gomes Ribeiro (CESEM); Rogério Miguel Puga (CETAPS).

09h30

Session 1:

Ronald Geerts (Université Libre de Bruxelles, Belgium) - *Dylan 'r' US. America as Presented through Trickster Bob Dylan in Todd Haynes' I'm Not There (2007)*

Bojan Blagojević (University of Niš, Serbia) - *The Politics of Consent Withdrawal: Learning from Dylan and Cave's Refusal of Awards*

Jesper Doolaard (Leiden University, Netherlands) - *Bob Dylan's "Love & Theft" and the Events of 9/11*

Gary Browning (Oxford Brookes University, United Kingdom) - *Bob Dylan: The Question of Influence*

11h30

Coffee break

12h00

Keynote Lecture - **Stephen Wilson** (Universidade de Coimbra, Portugal) - *Changing the Times, Time in the Changes: Bob Dylan, Nobel Laureate*

12h45

Lunch

18th May | I&D Building | Room Multiusos 3

Room Multiusos 2

14h00

Session 4

Len Cazaly (University of Highlands and Islands of Scotland, United Kingdom) - *With God on his Side: Dylan the Prophet*

Olav Hovdelien (Oslo and Akershus University College of Applied Sciences, Norway) - *Apocalypticism in the Lyrics of Bob Dylan and Leonard Cohen*

Pal Ketil Botvar (KIFO Centre for Church Research, Norway) - *Bob Dylan Fans and Religion*

Andreas Hager (Åbo Akademi University, Finland) - *Dylan Goes to Church*

16h00

Coffee break

16h30

Session 5

Ludo Foster (Independent academic/University of Sussex, United Kingdom) - *Beyond the Horizon - Observing the Queerness within Bob Dylan's Gesture*

Teresa Gentil (INET-MD, Universidade NOVA de Lisboa) - *Moving towards Electricity | Gender and Political Activisms in Aline Frazão Music*

Leighton Grist (University of Winchester, United Kingdom) - *Uncovering The Songs: Bob Dylan, Keith Jarrett, and The Great American Songbook*

18h-19h

Concert (Students perform songs by José Mário Branco, coord. João Nogueira, Department of Musicology FCSH/NOVA)

20h00

CONFERENCE DINNER (Restaurant Casa do Alentejo, Rua das Portas de Santo Antão, n. Lisbon, 58, 1150 Lisbon. Please register upon arrival at FCSH).

Room Multiusos 3

Session 2

Ana Leorne (École des Hautes Études en Sciences Sociales, France) - *The Beatles and Bob Dylan: Mutual Influence and Heritage*

Daniel Hevier (Comenius University in Bratislava, Slovakia) - *Production of Bob Dylan in the Context of Eastern European Music Scene*

Gabriel Innocentini (Faculdade de Letras, Universidade do Porto, Portugal) - *To Look Dylan in the Eye: Something Is Happening Here and you Know it, Patti Smith*

Session 3

João Pedro da Costa (Instituto de Literatura Comparada Margarida Losa, Universidade do Porto, Portugal) - *Bob Dylan's Forensic Fandom: From Bootlegs to Online Drillability*

Raphael Falco (University of Maryland, USA) - *Shakespeare in the Alley*

Mathijs Peters (Leiden University, Netherlands) - *Bob Dylan and Cultural Critique*



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19th May | Tower B Auditorium 1

10h00

Session 6

Mariana Badarnih (University of Haifa, Israel) - *Highway Nation - The Gathering of Exiles in the Songs of Bob Dylan*

Jim O'Brien (Southampton Solent University in England, United Kingdom; The University of Vic in Catalonia, Spain) - *'Señor, Señor' – Bob Dylan and the Myths and Legends of Spanish America*

Gennaro Lored (The Maggie's Farm Southern Band; Liceo GB Vico, Italy) – *Seminar-concert 'About Bob'*

11h30

Coffee break

12h00

Keynote Lecture - **Telmo Rodrigues** (FLUL, Universidade de Lisboa, Portugal) – "Bob Dylan: A Poet's Story".

12h45

Lunch

Auditorium 1

14h30

Session 7

Jon Lasser (Texas State University, USA) - *I See Through Your Brain: Dylan Through a Psychological Lens*

John Frank (Hillsborough Community College, USA) - *"Pieces of frost": Suppositions on an Article Concerning Jack Frost*

Natalie Ferris (The Queen's College, University of Oxford, United Kingdom) - *'Cold Irons Bound': Bob Dylan, Visuality and Sculpture*

Room T6

Session 9 (Portuguese and Spanish)

Maria Fernandes (CESEM, Universidade NOVA de Lisboa, Portugal) - *Um Olhar Iconográfico sobre The Basement Tapes*

David Leinweber (Oxford College, Emory University, USA) - *El Dylan Confederal: Imágenes y Referencias Culturales al Sur y a la Confederación en la Música y Letra de Bob Dylan y sus Ambiente Contextual*

Marcelo Franca (CESEM; Universidade NOVA de Lisboa, Portugal) - *Entre Bob Dylan e o Rock dos anos 90 – o Pensamento e a Lírica como Veículos de Protesto em Rage Against The Machine e Pearl Jam*

19th May | Tower B Auditorium 1

16h00 Coffee break

16h30 **Session 8**

Teresa Botelho (CETAPS, Universidade NOVA de Lisboa, Portugal) - *"Riding the Changes": Writing the Intimate, the Artistic and the Historical in Bob Dylan's Autobiography 'Chronicles'*

Craig Savage (University of Bristol, United Kingdom) - *When the Ship Comes In*

17h30 Coffee break

18h00 **Round Table** (moderated by Rogério Miguel Puga (CETAPS, FCSH-UNL) and Manuel Pedro Ferreira (CESEM, FCSH-UNL))

- Alice Vieira;
- Isabel Oliveira Martins;
- José Mário Branco;
- João de Menezes-Ferreira;
- Pedro Mexia;
- Samuel Úria.

19h30 **Closing ceremony**

21h00 **FREE CONCERT 'Arable Desert rock FCSH':** London rock band plays some Bob Dylan covers and their own repertoire.



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FCSH
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CETAPS
CENTRO DE ESTUDOS, TRADIÇÃO
E ARTE PORTUGUESE STUDIES

CENTRO DE ESTUDOS DE
SOCIOLOGIA E ESTÉTICA
MUSICAL
CESEM

A E F C S H

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Fundação para a Ciência e a Tecnologia

I AM NOT THERE
INTERNATIONAL CONFERENCE ON BOB DYLAN - MAY 2017

ABSTRACT BOOK

ORGANIZATION

CETAPS - Centre for English,
Translation and Anglo-Portuguese
Studies
CESEM - Centre for the Study of the
Sociology and Aesthetics of Music

COORDINATION

Rogério Miguel Puga
Paula Gomes Ribeiro

ORGANIZING COMMITTEES

CESEM - FCSH/NOVA:

Bárbara Raposo
Filipa Cruz
Filipe Gaspar
Isabel Pina
Joana Freitas
Maria Fernandes
Paula Gomes Ribeiro

CETAPS - FCSH/NOVA:

Alice Carletto
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Isabel Oliveira Martins
Margarida Cadima
Maria Zulmira Castanheira
Mário Bruno Cruz
Rogério Miguel Puga
Teresa Botelho
Teresa Pereira

ABSTRACT BOOK:

Ana Cristina Carinhas
Filipa Cruz

GRAPHIC DESIGN &

POSTERS:

Filipa Cruz
Jorge Prieto

SCIENTIFIC COMMITTEE

Ana Matos (CETAPS, FCSH/NOVA)
Ana Mendes (Universidade de
Lisboa)
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FCSH/NOVA)
Stephen Wilson (Universidade de
Coimbra)
Telmo Rodrigues (FLUL)
Teresa Botelho (CETAPS-
FCSH/NOVA)

SCIENCE MNGMT

TEAM:

Cristiana Vicente
Vera Inácio Cordeniz

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suppose his message to be. Such critiques of Bob Dylan's creative output and cultural significance have often tended to become mired in the clichéd imagery of Dylan as a "poet," "visionary" or "the voice of a generation," all of which are readings of his persona and work that Dylan often appears to be deeply ambivalent about. In this talk, I shall draw upon my own background in cultural studies, queer studies, and gender studies to explore the ways in which Bob Dylan as a musician and cultural icon has subtly interrupted ideals of an "all American" Western normative masculinity. The queerness that I am engaging with throughout this paper is the version of queerness that was conceptualized by José Esteban Muñoz as a utopian ideal, a form of continual "becoming." in the Introduction to his seminal work *Cruising utopia: The then and there of queer futurity* Muñoz contends, "queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer. We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness's domain. Queerness is a structuring and educated mode of desiring that allows us to see and feel beyond the quagmire of the present" (Muñoz, José E. 2009). This talk doesn't attempt to suggest what Bob Dylan's individual intentions are as a performer and musician, nor I am trying to reinvent Dylan as a queer or LGBT cultural icon, but rather this paper is a reflection on the impact that Dylan the Jewish American musician has had on my own formation of a queer masculinity.

FRANCA, Marcelo

CESEM; Universidade NOVA de Lisboa, Portugal

**"ENTRE BOB DYLAN E O ROCK DOS ANOS 90
- O PENSAMENTO E A LÍRICA COMO VEÍCULOS DE PROTESTO
EM RAGE AGAINST THE MACHINE E PEARL JAM"**

Bob Dylan é um dos pilares da música Rock e Blues de protesto. A sua lírica inspirou inúmeros artistas a dar um rumo activista à sua música e poesia. Em períodos de constante turbulência social, Dylan teve um papel preponderante na luta e na consciência pelos direitos civis e no apoio a grandes movimentos sociais, como o Zeitgeist. A sua influência política demonstrou como um único artista musical pode mudar a mentalidade de numerosos grupos. (Gray 2006). Entre muitos géneros e grupos/artistas que decidiram fazer o seu tributo a Dylan através das conhecidas "covers", certas vertentes e/ou bandas inseriram-se na sua luta e activismo social. Os dois grandes exemplos destas serão "Rage Against The Machine" e "Pearl Jam", que combinam discursos acerca da liberdade de expressão e da opressão por parte de uma entidade estabelecida (neste caso o próprio governo e o seu "apparatus"). Nesta apresentação, pretendo incidir sobre o papel destas bandas ao nível social e no panorama do activismo na sua época mais influente - os anos 90 - e verificar de que modo a canção de protesto de Dylan ajudou no percurso das mesmas para se afirmarem como veículos artísticos de protesto e pensamento anti-sistema.

FRANK, John

Hillsborough Community College, USA

**"PIECES OF FROST": SUPPOSITIONS ON AN ARTICLE CONCERNING JACK
FROST**

Bob Dylan has used the *nom de studio* Jack Frost since 1991's *Under the Red Sky*. "pieces of frost" gives thorough consideration to this enduring pseudonym, positing four explanations that are distinct yet need not be mutually exclusive. First, Jack Frost signifies Dylan's mystical relationship with the cold, the climactic forge central to his self-mythology. The cold engenders a special experiential knowledge: describing the New York City winter of 1961 in *Chronicles: Volume One*, Dylan writes, "The cold was brutal.... but I'd started out from the frostbitten