I AM NOT THERE

INTERNATIONAL CONFERENCE ON BOB DYLAN

18-19 MAY 2017

FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS | UNIVERSIDADE NOVA DE LISBOA
### 18-19 May 2017

**PROGRAMME**

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<td>17th May</td>
<td>Tower B Auditorium 1</td>
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<tr>
<td>15h30</td>
<td>Free Pre-conference activity</td>
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<tr>
<td>15h30</td>
<td>Screening of the film <em>I Am Not There</em> (2007), by Todd Haynes</td>
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<tr>
<td>17h45</td>
<td>Discussion of the film by Paulo Filipe Monteiro (IFILNOVA, FCSH-UNL), Teresa Botelho (CETAPS, FCSH-UNL), Íñigo Sánchez (INET-MD, FCSH-UNL), Paula Gomes Ribeiro (CESEM, FCSH-UNL) and Rogério Miguel Puga (CETAPS, FCSH-UNL)</td>
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<td>08h30</td>
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<tr>
<td>09h00</td>
<td>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).</td>
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<tr>
<td>09h30</td>
<td>Session 1:</td>
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<td><strong>Ronald Geerts</strong> (Université Libre de Bruxelles, Belgium) - <em>Dylan ’r’ US. America as Presented through Trickster Bob Dylan in Todd Haynes’ I’m Not There</em> (2007)</td>
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<td></td>
<td><strong>Bojan Blagojević</strong> (University of Niš, Serbia) - <em>The Politics of Consent Withdrawal: Learning from Dylan and Cave’s Refusal of Awards</em></td>
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<td></td>
<td><strong>Jesper Doolaard</strong> (Leiden University, Netherlands) - <em>Bob Dylan’s “Love &amp; Theft” and the Events of 9/11</em></td>
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<td><strong>Gary Browning</strong> (Oxford Brookes University, United Kingdom) - <em>Bob Dylan: The Question of Influence</em></td>
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<td>11h30</td>
<td>Coffee break</td>
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<tr>
<td>12h00</td>
<td>Keynote Lecture - <strong>Stephen Wilson</strong> (Universidade de Coimbra, Portugal) - <em>Changing the Times, Time in the Changes: Bob Dylan, Nobel Laureate</em></td>
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<tr>
<td>12h45</td>
<td>Lunch</td>
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Faculdade de Ciências Sociais e Humanas | Universidade Nova de Lisboa
18th May | I&D Building | Room Multiusos 3

**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*

**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*

**Coffee break**

**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*

**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*

**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).

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**INTERNATIONAL CONFERENCE ON BOB DYLAN**

*I AM NOT THERE*
'I AM NOT THERE'
INTERNATIONAL CONFERENCE ON BOB DYLAN

18-19 MAY 2017

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

Session 7
14h30
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

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 Confederaría 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*
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<td>16h00</td>
<td>Coffee break</td>
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<td>16h30</td>
<td><strong>Session 8</strong>&lt;br&gt;<strong>Teresa Botelho</strong> (CETAPS, Universidade NOVA de Lisboa, Portugal) - “Riding the Changes”: Writing the Intimate, the Artistic and the Historical in Bob Dylan’s Autobiography ‘Chronicles’&lt;br&gt;<strong>Craig Savage</strong> (University of Bristol, United Kingdom) - When the Ship Comes In</td>
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<tr>
<td>17h30</td>
<td>Coffee break</td>
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<tr>
<td>18h00</td>
<td><strong>Round Table</strong> (moderated by Rogério Miguel Puga (CETAPS, FCSH-UNL) and Manuel Pedro Ferreira (CESEM, FCSH-UNL))&lt;br&gt;- Alice Vieira;&lt;br&gt;- Isabel Oliveira Martins;&lt;br&gt;- José Mário Branco;&lt;br&gt;- João de Menezes-Ferreira;&lt;br&gt;- Pedro Mexia;&lt;br&gt;- Samuel Úria.</td>
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<td>19h30</td>
<td>Closing ceremony</td>
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<td>21h00</td>
<td><strong>FREE CONCERT ‘Arable Desert rock FCSH’</strong>: London rock band plays some Bob Dylan covers and their own repertoire.</td>
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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

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

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Ana Matos
Elsa Vieira
Isabel Oliveira Martins
Margarida Cadima
Maria Zulmira Castanheira
Mário Bruno Cruz
Rogério Miguel Puga
Teresa Botelho
Teresa Pereira

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João Pedro Cachopo (CESEEM-FCSH/NOVA)
Manuel Pedro Ferreira (CESEEM-FCSH/NOVA)
Maria Zulmira Castanheira (CETAPS-FCSH/NOVA)
Paula Gomes Ribeiro (CESEEM-FCSH/NOVA)
Rogério Miguel Puga (CETAPS-FCSH/NOVA)
Stephen Wilson (Universidade de Coimbra)
Telmo Rodrigues (FLUL)

ABSTRACT BOOK:
Ana Cristina Carinhas
Filipa Cruz

GRAPHIC DESIGN & POSTERS:
Filipa Cruz
Jorge Prieto

SCIENCE MNGMT TEAM:
Cristiana Vicente
Vera Inácio Cordeniz
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<td>El Dylan Confederal: Imágenes y Referencias Culturales al Sur y a la Confederaria en la Música y Letra de Bob Dylan y sus Ambiente Contextual</td>
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<td>France</td>
<td>The Beatles and Bob Dylan: mutual influence and heritage</td>
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<td>Italy</td>
<td>Seminar concert ‘About Bob’</td>
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<td>United Kingdom &amp; Spain</td>
<td>‘Señor, Señor’ – Bob Dylan and the Myths and Legends of Spanish America</td>
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<td>When the Ship Comes In</td>
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ABSTRACTS

RESUMOS
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