



Venue: INCUBA Science Park
 Åbogade 15, 8200 Århus N
 Map: <http://www.au.dk/personerogbygninger/kort/byg5/bygning/5342/>

Conference programme

Preconference: Wednesday 29 September 2010

12 am – 1 pm	Ada-333	Lunch
1 – 4.45 pm		PhD seminar
3 – 5 pm	Crime Lounge	Conference registration Coffee and tea
5 – 7.30 pm	Small Lecture Theatre	Opening Session Welcome Bodil Due, Dean of Faculty of Arts, Aarhus University Introduction Gunhild Agger, Head of Research Project <i>Crime Fiction and Crime Journalism in Scandinavian</i> Keynotes: Leonard Cassuto, Professor, Fordham University, NY, US: <i>Sympathy and Serial Killers</i> Gunhild Agger, Professor, University of Aalborg: <i>Emotions, Gender and Investigation</i> Chair: Kjetil Sandvik
7.30 pm	Crime Lounge	Reception
8.30 pm	Crime Lounge	Crime Jam Session Peter Kirkegaard, University of Aalborg (DK) & Tore Mortensen, Jazz Centre, University of Aalborg (DK). Chair: Kjetil Sandvik Crime stories are built on more or less strict formulas, and the writer has to honour them, hopefully with individual variations. In this, crime stories somewhat resemble playing jazz. The blues, for instance, has its 12 bars, often rather simple chord changes, and the rhythm section keeps the soloist's free improvisations on track. Arne Dahl often refers to jazz in his Police Procedural novels, e.g. in the title of his debut <i>Misterioso</i> , to a famous Thelonious Monk composition, and even more structurally significant in <i>Europa Blues</i> (2001). There he uses Miles Davis' inviolable masterpiece <i>Kind of Blue</i> (1959) throughout as

a rhythmic pattern for his protagonists' thinking structures, one phrasing like Miles Davis, another like John Coltrane etc. And there are strong parallels between the careful planning – the plotting – of the two works. Dahl obviously honours both the strict planning and the free improvising in his work. Like jazz. Dahl wanted a “sophisticated blues” feeling all the way through his melancholic – to say the least – tale of globalised trafficking, mobsters and hideous Holocaust secrets in neutral Sweden. The playing of *Kind of Blue* faithfully accompanied Dahl throughout. The ‘session’ will bring these intricate patterns to life, through Miles’ music and persuasive explications of Dahl’s masterly narrative plotting.

Thursday 30 September 2010

8.30 – 9 am	Crime Lounge	Coffee and tea
9 – 11 am	Session 1: room 137 Session 2: room 147	Parallel sessions Refreshments at the venue
11 am – 1 pm	Small Lecture Theatre	Keynote session Torben Grodal, Professor, University of Copenhagen: <i>High on Crime: the Psychology of Crime Fiction Consumption</i> Kjetil Sandvik, Associate Professor, University of Copenhagen; <i>Playing the Plot: Agency and Embodiment in Reading, Watching and Playing Crime Fictions</i> Chair: Gunhild Agger
1 – 2 pm	Canteen	Lunch
2 – 4 pm	Session 1: room 137 Session 2: room 147 Session 3: room 112	Parallel sessions Refreshments at the venue
4.30 – 6.30 pm	Center for IT and Learning, Finlandsgade 25 (Schön Building)	Crime Scene Improvisation <i>The studio is silent... Someone just died... and this time it was not for fun...</i> A group of specialists, <i>The A-team</i> , are hired to find a killer walking around in Ystad, the city of fake crime and real hope. This is worse than any movie. Kurt Wallander, Varg Veum and Sarah Lund seem to be of no help. The city is in turmoil. Will the determined specialists find the truth before the next murder? For a little more than one hour you will be invited into a crime scene improvisation playing the roles as members of the A-team and trying to solve a murder case, using mobile phones, constructing your own crime scenes and walking around in a building looking for strange clues and scared witnesses. Free Crime Bar

7 pm	Canteen	Dinner
9 – 11 pm	Large Lecture Theatre	<p>Scandinavian film release: <i>The Fifth Woman</i> (2010) A new BBC's Wallander film with Kenneth Branagh based on Henning Mankells crime novels. Introduction by <i>Daniel Ahlqvist</i> - producer at Yellow Bird, Zodiak Entertainment. This session will be open for invited guests. Chair: Anne Marit Waade</p> <p>At the 2009 BAFTA TV Awards, <i>Wallander</i> won the prize for best Drama Series. Yellow Bird was the first Swedish production company ever to receive this award. At the subsequent BAFTA TV craft awards <i>Wallander</i> picked up the prizes for original television music, production design, sound, and photography and lighting. The second season of the series was also met by critical acclaim as it was broadcast on BBC1 in January 2010. The Telegraph stated that the return of <i>Wallander</i> "made for top-notch drama". Audience figures continued to be high: between 5.3-6.3 million with viewing shares of around 20 percent. In 2010, Kenneth Branagh picked up a Bafta for best Leading Actor. <i>Wallander</i> also won the prize for Sound Fiction at the BAFTA TV craft awards the same year. (www.yellowbird.se)</p>

Friday 1 October 2010

8.30 – 9 am	Crime Lounge	Coffee and tea
9 – 11 am	Session 1: room 137 Session 2: room 147	<p>Parallel sessions Refreshments at the venue</p>
11 – 1 pm	Small Lecture Theatre	<p>Panel <i>Crime Scene</i> Elke Weissmann, Edge Hill University, UK: <i>Crime Scene as Quality TV.</i> Anne Marit Waade, Associate Professor, Aarhus University: <i>Wallanderland: Crime, Place and Affect</i> Stijn Reijnders, Erasmus University Rotterdam, The Netherlands: <i>Watching the detectives. Inside the guilty landscapes of Inspector Morse, Baantjer and Wallander</i> Introduction & chair: Kjetil Sandvik, University of Copenhagen</p>
1 – 2 pm	Canteen	Lunch
2 – 4 pm	Small Lecture Theatre	<p>Closing session: <i>Crime Culture and Crime Audience</i> Keynotes: Maurizio Ascari, Senior Lecturer, University of Bologna: <i>From Enigmas to Emotions: the Twentieth Century Canonization of Crime Fiction</i> Karen Klitgaard Povlsen, Associate Professor, Aarhus University: <i>Crime Audiences</i> Chair: Anne Marit Waade, Aarhus University</p>
4 – 5 pm	Crime Lounge	Farewell drink