

3<sup>rd</sup> Graduate Conference in Culture Studies  
**Report from the Popline: On the Life and Afterlife of Popular**

December, 3 <sup>rd</sup>					
8.30-9.00	<b>Registration</b>				
9.00-9.15	<b>Opening Session – Room Exposições</b>				
9.15-10.00	<b>Keynote Speech – Room Exposições</b> <b>Luísa Leal de Faria (UCP) : "Metamorphosis of the Popular; or, can we take the Popular for granted?"</b> <b>Chair:</b> José Miguel Sardica (UCP)				
10.00-11.30	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center; border-right: 1px solid black;"> <b>Panel 1: Echoes of Imperialism</b>  <b>Chair: Ana Cachola</b>  <b>Room Exposições</b> </td> <td style="width: 50%; text-align: center;"> <b>Panel 2: Screening Popular Culture</b>  <b>Chair: Catarina Burnay</b>  <b>Room 423</b> </td> </tr> <tr> <td style="border-right: 1px solid black;"> <b>Marcos Cardão (CEHC- University Institute of Lisbon)</b>  <i>This is pop! The soundtrack of Portuguese colonialism in João Maria Tudela's songbook</i>  <b>Rui Afonso (CECC – Catholic University of Portugal)</b>  <i>Por Este Rio Acima and Portuguese Popular Music</i> </td> <td> <b>Diana Gonçalves (CECC – Catholic University of Portugal)</b>  <i>Popping (it) Up: Popular Culture in Supernatural</i>  <b>François-Ronan Dubois (University Stendhal-Grenoble 3)</b>  <i>In and Out of the Popular: Framing TV serials studies</i> </td> </tr> </table>	<b>Panel 1: Echoes of Imperialism</b> <b>Chair: Ana Cachola</b> <b>Room Exposições</b>	<b>Panel 2: Screening Popular Culture</b> <b>Chair: Catarina Burnay</b> <b>Room 423</b>	<b>Marcos Cardão (CEHC- University Institute of Lisbon)</b> <i>This is pop! The soundtrack of Portuguese colonialism in João Maria Tudela's songbook</i> <b>Rui Afonso (CECC – Catholic University of Portugal)</b> <i>Por Este Rio Acima and Portuguese Popular Music</i>	<b>Diana Gonçalves (CECC – Catholic University of Portugal)</b> <i>Popping (it) Up: Popular Culture in Supernatural</i> <b>François-Ronan Dubois (University Stendhal-Grenoble 3)</b> <i>In and Out of the Popular: Framing TV serials studies</i>
<b>Panel 1: Echoes of Imperialism</b> <b>Chair: Ana Cachola</b> <b>Room Exposições</b>	<b>Panel 2: Screening Popular Culture</b> <b>Chair: Catarina Burnay</b> <b>Room 423</b>				
<b>Marcos Cardão (CEHC- University Institute of Lisbon)</b> <i>This is pop! The soundtrack of Portuguese colonialism in João Maria Tudela's songbook</i> <b>Rui Afonso (CECC – Catholic University of Portugal)</b> <i>Por Este Rio Acima and Portuguese Popular Music</i>	<b>Diana Gonçalves (CECC – Catholic University of Portugal)</b> <i>Popping (it) Up: Popular Culture in Supernatural</i> <b>François-Ronan Dubois (University Stendhal-Grenoble 3)</b> <i>In and Out of the Popular: Framing TV serials studies</i>				
11.30 – 11.45	COFFEE BREAK				
11.45 – 13h15	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center; border-right: 1px solid black;"> <b>Panel 3: The Portuguese Life Of Popular</b>  <b>Chair: Tânia Ganito</b>  <b>Room Exposições</b> </td> <td style="width: 50%; text-align: center;"> <b>Panel 4: Fandom: The Life And Afterlife Of Celebrities</b>  <b>Chair: Cátia Ferreira</b>  <b>Room 423</b> </td> </tr> <tr> <td style="border-right: 1px solid black;"> <b>Paula Magalhães (Fac. of Letters – University of Lisbon)</b>  <i>Fairground Theatre: a popular entertainment for an erudite audience</i>  <b>Sofia da Costa Pessoa (CECC - Catholic University of Portugal)</b>  <i>Recognizing Popular Arts in Portugal: an ethnic aesthetics approach</i>  <b>Joana Mayer (CECC - Catholic University of Portugal)</b>  <i>A Popular Affair: Cultural Programmes and the Contemporary City</i> </td> <td> <b>Anne Petersen (VIA University College)</b>  <i>Fan Culture, fan fiction on the social media best-seller in Denmark</i>  <b>Joaquim Negreiros (CIES-University Institute of Lisbon)</b>  <i>A ready-made model or an invitation to re-invent yourself? The trivialization of public life in a celebrity confessional text</i>  <b>Egret Lulu Zhou (The Chinese University of Hong-Kong)</b>  <i>From Minor Star to Major Star: Problems of Popularity</i> </td> </tr> </table>	<b>Panel 3: The Portuguese Life Of Popular</b> <b>Chair: Tânia Ganito</b> <b>Room Exposições</b>	<b>Panel 4: Fandom: The Life And Afterlife Of Celebrities</b> <b>Chair: Cátia Ferreira</b> <b>Room 423</b>	<b>Paula Magalhães (Fac. of Letters – University of Lisbon)</b> <i>Fairground Theatre: a popular entertainment for an erudite audience</i> <b>Sofia da Costa Pessoa (CECC - Catholic University of Portugal)</b> <i>Recognizing Popular Arts in Portugal: an ethnic aesthetics approach</i> <b>Joana Mayer (CECC - Catholic University of Portugal)</b> <i>A Popular Affair: Cultural Programmes and the Contemporary City</i>	<b>Anne Petersen (VIA University College)</b> <i>Fan Culture, fan fiction on the social media best-seller in Denmark</i> <b>Joaquim Negreiros (CIES-University Institute of Lisbon)</b> <i>A ready-made model or an invitation to re-invent yourself? The trivialization of public life in a celebrity confessional text</i> <b>Egret Lulu Zhou (The Chinese University of Hong-Kong)</b> <i>From Minor Star to Major Star: Problems of Popularity</i>
<b>Panel 3: The Portuguese Life Of Popular</b> <b>Chair: Tânia Ganito</b> <b>Room Exposições</b>	<b>Panel 4: Fandom: The Life And Afterlife Of Celebrities</b> <b>Chair: Cátia Ferreira</b> <b>Room 423</b>				
<b>Paula Magalhães (Fac. of Letters – University of Lisbon)</b> <i>Fairground Theatre: a popular entertainment for an erudite audience</i> <b>Sofia da Costa Pessoa (CECC - Catholic University of Portugal)</b> <i>Recognizing Popular Arts in Portugal: an ethnic aesthetics approach</i> <b>Joana Mayer (CECC - Catholic University of Portugal)</b> <i>A Popular Affair: Cultural Programmes and the Contemporary City</i>	<b>Anne Petersen (VIA University College)</b> <i>Fan Culture, fan fiction on the social media best-seller in Denmark</i> <b>Joaquim Negreiros (CIES-University Institute of Lisbon)</b> <i>A ready-made model or an invitation to re-invent yourself? The trivialization of public life in a celebrity confessional text</i> <b>Egret Lulu Zhou (The Chinese University of Hong-Kong)</b> <i>From Minor Star to Major Star: Problems of Popularity</i>				
13.15 – 14.15	LUNCH				

14.15 – 15.15	<p><b>Round Table: Room Exposições</b>  <i>Translating the Popular</i>  <b>Alexandra Lopes (CECC - Catholic University of Portugal)</b>  <b>Ana Margarida Abrantes (CECC - Catholic University of Portugal)</b>  <b>João Ferreira Duarte (Fac. Letras – Universidade de Lisboa)</b>  <b>Chair:</b> Peter Hanenberg (CECC - Catholic University of Portugal)</p>	
15.15 – 16.45	<p><b>Panel 5: Visual Po(p)litics</b>  <b>Chair: Daniela Agostinho</b>  <b>Room Exposições</b></p>	<p><b>Panel 6: Popular Music and Everyday Life</b>  <b>Chair: Sónia Pereira</b>  <b>Room 423</b></p>
	<p><b>Tânia Ganito (CECC - Catholic University of Portugal)</b>  <i>Paintings of Disquiet: the Pop-political Art Movement in Post-1989 China</i>  <b>Beatriz Hernandez (CECC - Catholic University of Portugal)</b>  <i>(Re)Creating the Western Other in the Maoist Propaganda Posters: Fuming images to popularize friends and foes</i>  <b>Gyula Maksa (University of Debrecen)</b>  <i>Transculturality and Comics: The Case of Marguerite Abouets's Aya de Youpogon</i></p>	<p><b>Nelson Nunes (CECC - Catholic University of Portugal)</b>  <i>Matt Bellamy: an intellectual for the masses</i>  <b>Telmo Rodrigues (FCSH- New University of Lisbon)</b>  <i>Nick Hornby's High Fidelity: The Influence of Pop music in the shaping of identity</i>  <b>Marianne Damoiseau (Goldsmiths College, University of London)</b>  <i>The Evolution of Merchandising and the changing dynamics of popularity</i></p>
16.45 – 17.00	<b>COFFEE BREAK</b>	
17.00 – 18.00	<p><b>Keynote Speech – Room Exposições</b>  <b>John Hutnyk (Goldsmiths College, University of London): <i>The London Mela and the Afterlives of the August Festival</i></b>  <b>Chair:</b> Peter Hannenberg (CECC - Catholic University of Portugal)</p>	
18.00 – 18.30	<p><b>Reception and Presentation of <i>DIFFRACTIONS</i> - Graduate Journal for the Study of Culture</b></p>	
20.30	<p><b>Conference Dinner</b></p>	

**December, 4<sup>th</sup>**

<b>9.00 - 10.00</b>	<p><b>Keynote Speech – Room Exposições</b>  <b>John Storey (University of Sunderland) : <i>After Popular Culture</i></b>  <b>Chair: Alexandra Lopes (CECC – Catholic University of Portugal)</b></p>	
<b>10.00-11.30</b>	<p><b>Panel 7: Performing Pop and Popular</b>  <b>Chair: <a href="#">Joana Mayer</a></b>  <b>Room Sociedade Científica</b></p>	<p><b>Panel 8: (De)Constructing Hierarchies of Taste</b>  <b>Chair: <a href="#">Inês Espada Vieira</a></b>  <b>Room Sony</b></p>
	<p><b>Ana Cachola (CECC – Catholic University of Portugal)</b>  <i>The Popular Side of Contemporaneity: Pop and Folk in João Pedro Vale's Artworks</i></p> <p><b>Ana Dinger (CECC – Catholic University of Portugal)</b>  <i>When Heiner Müller meets Elvis Presley: Eclectic references in contemporary performance</i></p> <p><b>Vera Herold (CECC – Catholic University of Portugal)</b>  <i>Playboy meets the Royal Opera House</i></p>	<p><b>Andreja Trdina (University of Ljubljana)</b>  <i>Hierarchies of popular culture? Cultural Legitimacy and (dis)organization of taste</i></p> <p><b>Margarita Navarro Pérez (Catholic University of San António)</b>  <i>Righting (Writing) the Right (Rite): In the Best Possible Taste by Grayson Perry</i></p> <p><b>Antonio Jimenez-Munoz (University of Oviedo)</b>  <i>High-Low Culture for the Masses: Byron and the Modern Poet</i></p>
<b>11.30 – 11.45</b>	<b>COFFEE BREAK</b>	
<b>11.45 – 13.00</b>	<p><b>Panel 9: Frames on Popular Culture</b>  <b>Chair: <a href="#">Diana Gonçalves</a></b>  <b>Room Sociedade Científica</b></p>	<p><b>Panel 10: Negotiating Meanings in Popular Culture</b>  <b>Chair: <a href="#">Ana Margarida Abrantes</a></b>  <b>Room Sony</b></p>
	<p><b>Daniela Agostinho (CECC – Catholic University of Portugal)</b>  <i>Report from the Home front: Stardom, womanhood and seduction in wartime Nazi cinema</i></p> <p><b>Wendy Cutler (Catholic University of the West, Angers)</b>  <i>Considering a Particular Form of Popular Art in India: Bollywood Cinema</i></p> <p><b>Martin King, Marian Foley, Ian Cummins (University of Salford/ Manchester University)</b>  <i>Our Side of the Mirror: Police Officer's views of the representation in TV drama and police film of police work</i></p>	<p><b>Barbara Maly (University of Vienna)</b>  <i>The Uses of Pop-Literacy</i></p> <p><b>Nik Völker (CECC – Catholic University of Portugal)</b>  <i>Something we can all agree about: The gift dynamics of participatory culture</i></p> <p><b>Maria Ana Carneiro (CECC – Catholic University of Portugal)</b>  <i>The Popular Press Images of Camarate</i></p>

13.15 - 14.15	<b>Lunch</b>	
14.15 - 15.45	<b>Panel 11: Music, Power and Resistance</b> Chair: <b>Alexandra Lopes</b> Room Sociedade Científica	<b>Panel 12: (Re)Making Popular Fiction</b> Chair: <b>Maria Ana Carneiro</b> Room Sony
	Sónia Pereira (CECC – Catholic University of Portugal) <i>Heavy Metal and Popular Culture: A Match made in Hell?</i> Loredana Ghimfus (University of Bucharest) <i>Musical subcultures as form of resistance?</i>	José Gabriel Andrade (CECC – Catholic University of Portugal) <i>Pop Line Diaspora: Television Production on Lusophony</i> Agnés Bujdosó (University of Debrecen) <i>Traditions and Innovations in Contemporary American TV: What the “New Old” Dallas can tell us about the evolution of a Popular medium</i>
15h45 - 16h45	<b>Keynote Speech – Room Exposições</b> <b>Jorge Martins Rosa (FCSH – New University of Lisbon):</b> <i>The Academy meets Pop Culture: The Case of Science Fiction</i> <b>Chair:</b> Fernando Ilharco (CECC – Catholic University of Portugal)	
16.45 - 17.00	<b>COFFEE BREAK</b>	
17.00 - 18.00	<b>Round Table – Room Exposições</b> <i><b>The Artists Report from the Popline</b></i> André e. Teodósio (Artist) João Pedro Vale (Visual Artist) Nuno Gonçalves (Musician) <b>Chair:</b> Sónia Pereira	
18.00 - 19.00	<b>Closing Session</b> <b>Peter Hanenberg (CECC – Catholic University of Portugal)</b>	