

Irish Screen Studies Seminar

6 th May	Day 1 (Welcome: 9:45) Opening Remarks: Brian Bridges (UU, Magee)
10.00 - 12.00	<p>Panel 1: Narrative Encounters, Subjectivity & Power</p> <ul style="list-style-type: none"> ▪ Cinematic VR and the Transgressive Shot (Alan Hook, UU, Coleraine) ▪ Essayistic Portrait: Limits of Representation (James Mulvey, UCC) ▪ Institutional Acts of Watching in Irish Cinema: Surveillance, Power and the Camera (Sandra Costello, UCC) ▪ A Political Economy of Audiovisual Industrial Production: How does the State Wield Power? (Maria O'Brien, Future Screens) <p>Chair: Murat Akser (University of Ulster at Magee)</p>
12.15 – 1.45	<p>Panel 2: Emigration, Cultural Heritage & Culture Wars</p> <ul style="list-style-type: none"> ▪ Telling Our Story: Sharing the Experiences of Irish Emigrants Through Film (Daithí McMahon, Derby) ▪ Do not Forget Your Past: The Role of Irish Cultural Heritage in Tomm Moore's Irish Folklore Trilogy (Yago Paris) ▪ 'All This Anarchy': Representations of the IRA within The Long Good Friday and British Crime Films (James Shelton, Independent Scholar) <p>Chair: Maria O'Brien (DCU)</p>
2.30 - 4.00	<p>Panel 3: Vampires, Villains and Victims</p> <ul style="list-style-type: none"> ▪ Fangs in the Mist: The Irish Roots of the Cinematic Vampire (Gerard Gibson, UU, Magee) ▪ "This is just how things are": An Analysis of the Contemporary Slasher Film Cycle, Trauma & 'Lucky' (John Kavanagh, UU, Magee) ▪ Transmitted Orally: Demon Possession Horror, Popular Feminism(s) and Popular Misogyny (Máiread Casey, NUI, Galway) ▪ Chair: Jennie Carlsten (UU, Coleraine)
4.30	<p>Keynote 1: The Beginning of Troubles Drama in the 1970s John Hill (Royal Holloway, University of London)</p>

7.00	Pub Quiz (Quiz Masters: Gerard Gibson & John Kavanagh, UU, Magee)
7 th May	Day 2 (Welcome: 9:45) Opening Remarks: Murat Akser (UU, Magee)
10.00 - 11.30	<p>Panel 4: Muscular Masculinity, Euro Sport & Wildlife Filmmaking</p> <ul style="list-style-type: none"> ▪ The Hyperbolic White Body: Arnold Schwarzenegger, 1980s Cinema and Becoming America (Odin O’Sullivan, UCD) ▪ Sport in European Cinema: ‘Play for the People Who’ve Accepted You’ (Seán Crosson, NUI) ▪ Wildlife Filmmaking in the Age of Extinction (Carter McCormick, UCC) <p>Chair: Victoria McCollum (UU, Magee)</p>
11.45 - 1.45	<p>Panel 5: Alternative Methodologies in Film Research</p> <ul style="list-style-type: none"> ▪ Popular Music and “Composite” Scoring in the Films of Baz Luhrmann (James Denis Mc Glynn, UCC) ▪ ‘See the Sea’ as ‘Queer Thriller’ (Peadar Kearney, Maynooth U.) ▪ Viewing the Screen "As If" (Marija Laugalyte, UCC) ▪ Queer Filmmaking Practice: Strategies for Resistance (Kevin Gaffney, UU, Magee) <p>Chair: Conn Holohan (NUI Galway)</p>
2.30	<p>Keynote 2: Researching audiovisually: experiments in videographic criticism in David Lynch’s <i>The Elephant Man</i> (1980) and <i>Blue Velvet</i> (1986) Liz Greene (Liverpool John Moores University)</p>
4.00 - 5.00	<p>Workshop with Q&A: Screen Studies in the Time of Covid How film scholars have managed during the past year:</p> <ul style="list-style-type: none"> ▪ Missing the Cinematic Experience: Jennie Carlsten (UU, Coleraine) ▪ Creative Practice: Victoria McCollum (UU, Magee) ▪ The PhD Experience: Máiréad Casey (NUI, Galway) ▪ Research & Archives: Aaron Hunter (TCD)

Facilitators: Jennie Carlsten (UU, Coleraine) Aaron Hunter (TCD)