

Irish Screen Studies Seminar		
Arts Technology Research Lab, Pearse Street, Dublin 2		9-10 May 2014
Friday 9 May		
Registration		
Venue	Theatre	Seminar Room
	<b>Keynote Lecture, Web Launch</b>	
11:00-1:00	<p><b>Introduction</b> Kevin Rockett, Trinity College</p> <p><b>Website and Conference Launch</b> Cormac Deane, Trinity College</p> <p><b>Patrick Crogan</b>, UWE Bristol Technology, technicity and time: Reanimating old questions for film and media theory in the wake of Stiegler's philosophical activism</p>	
1:00-2:00	<b>Lunch</b>	
2:00-3:30	<p><b>Film Production Practice in Ireland</b> Chair: Paula Quigley, Trinity College</p> <p><b>Denis Murphy</b> Dublin City University Off the table: Screen Producers Ireland, Irish Actors Equity, and the buyout of residual payments</p> <p><b>Maria O'Brien</b> Trinity College Dublin A comparative look at film finance and gaming finance in Ireland and Canada.</p> <p><b>Jennie Rothwell</b> Trinity College Dublin Irish-Iberian co-productions: recent case studies</p>	<p><b>Gender I</b> Chair: Conn Holohan, NUI Galway</p> <p><b>Noel O'Shea</b> University of Limerick Digitally-Captured Criminals: Demolishing Cinematic Spaces in the Search for the Self in Michael Mann's Miami Vice</p> <p><b>Liz Carville</b> National University of Ireland, Maynooth Johnny Be Good: Violence and Celtic Tiger Irish Masculinity in <i>The Tudors</i> (2007-10)</p> <p><b>Ciara Barrett</b> Trinity College Dublin Adolescent Female Performance in Hollywood Musicals of the late 1930s</p>
	<b>Break</b>	
	4:00- 5:00 <b>(Ireland Away)</b>	<p><b>Ireland Away</b> Chair: Ciara Chambers, University of Ulster</p> <p><b>Giovanna Rampazzo</b> Dublin Institute of Technology Representing Transnational Masculinity: Identity and Gender Roles in no budget Irish-Indian Films</p> <p><b>Edel Robinson</b> Institute of Art, Design and Technology Irish missionary Films and Filmmaking 1930-1997</p>
05:30	<b>Wine Reception</b>	

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	<b>Radicalism and Conservatism</b> Chair: Charles Barr, St Mary's Twickenham/TCD	<b>Critique and Praxis</b> Chair: Glenn Loughran, Gradcam
11:00-1:00	<p><b>Peter Jameson</b> Queen's University Belfast The hysteria of exile: Cy Endfield's <i>Hell Drivers</i> and Joseph Losey's <i>Time Without Pity</i></p> <p><b>Michael Leonard</b> Queen's University Belfast Surrealist motifs and the narrative turn in Philippe Garrel's post-underground cinema</p>	<p><b>Alison Fornell</b> National College of Art and Design Life and Death on Television: David Fagan's <i>Prelude to Nothing</i> (2012) and <i>Suspension</i> (2011)</p> <p><b>Aidan Delaney</b> Trinity College Dublin Film Theory as Praxis: The Potential of the Video Essay as a Means of Film Criticism</p> <p><b>Nora Duggan</b> National University of Ireland, Galway <i>Quad</i> (20-minute video)</p>
1:00-2:00	<b>Lunch</b>	
2:00-3:30	<p><b>New Irish Cinema</b> Chair: Ruth Barton, Trinity College</p> <p><b>Eileen Leahy</b> Trinity College Dublin <i>Today</i> (Pom Boyd, 2009) as a response to <i>Adam and Paul</i> (Lenny Abrahamson, 2004)</p> <p><b>Nicholas O Riordan</b> University College Cork Accent in Contemporary Irish Film</p> <p><b>Stephen Boyd</b> Institute of Art, Design and Technology <i>This Surfing Life: The Emergence of the Irish Surf Film</i></p>	<p><b>Reuse and Recycle</b> Chair: Richard Howard, Trinity College</p> <p><b>Bernard McCarron</b> Queen's University Belfast Horror in Real-time: Impressions of Hitchcock in the Visual Art of Douglas Gordon</p> <p><b>Sarah Durcan</b> Birkbeck College/NCAD Documentary Fictions: Steve McQueen's <i>Gravesend</i> (2007)</p> <p><b>Eileen Culloty</b> Dublin City University Remediating Reality: the rhetoric of conspiracy in political documentaries</p>
	<b>Break</b>	
	4:00 - 5:30	<p><b>Technics</b> Chair: Patrick Crogan, UWE Bristol</p> <p><b>Jack Murray</b> University College Cork Authorship, Game Design and Narrative Theory</p> <p><b>Colm Whelan</b> National University of Ireland, Galway <i>Avatar's Living Network</i></p>
5:30 - 5:45	<b>Closing Remarks</b>	