

# Irish Screen Studies Seminar

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

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