

Irish Screen Studies Seminar

Hosted by the Department of Film and
the Long Room Hub Arts & Humanities Research Institute
at Trinity College Dublin

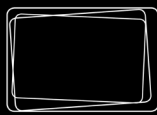
11-12 May 2023



Celebrating 20 Years
2003-2023



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin



Irish Screen Studies
Home of the Irish Screen Studies Seminar

Trinity Long Room Hub
Arts & Humanities Research Institute

Welcome from the Department of Film

Dear Colleagues,

On behalf of the Department of Film at Trinity, I am pleased to welcome you to the 2023 Irish Screen Studies Seminar. This year's gathering is especially exciting as it marks the 20th Anniversary of the seminar's founding in 2003.

Film at Trinity and the ISSS are closely linked. The first seminar – then known as the Irish Postgraduate Film Research Seminar – was hosted here in 2003. Founded by our Fellow Emeritus Dr Kevin Rockett and his friend and colleague Professor John Hill, the seminar has been held at Trinity on several occasions since its founding.

We are proud to share in the ethos of the Seminar. In fostering a supportive environment for screen scholarship by PhD students and Early Career Researchers, Irish Screen Studies has created a platform for young and emerging scholars to explore new areas of research, to present fresh perspectives, to take risks. The seminar's spirit of collegial support remains something to be admired in Irish research.

If this is your first time presenting or if the seminar has become a regular annual event for you, we are excited to welcome you to Trinity. We are quite sure that the commitment and excellence of the young scholars in attendance will ensure the ISSS continues for another twenty years.

Have a wonderful seminar!

Dr Justin MacGregor
John Sherlock Assistant Professor
Head of Film

The Board of Irish Screen Studies aims to maintain an inclusive organisation open to all individuals. We are committed to preventing any form of discrimination on any basis, including national origin, race, ethnicity, religion, gender, sexual orientation, class, ability, age, contractual status, and migration or other legal status.

We want to grow a research culture on the island of Ireland that is welcoming and genuinely supportive of all its members. We hope you will enjoy the Seminar. If you require any additional assistance or we can make it easier for you to participate, please let us know. You can speak to any member of the Board or the Seminar organisers at the event, or email our Diversity Representative, Aaron Hunter (hunteraa@tcd.ie)

THURSDAY 11 MAY

9.00-11.00: Registration

9.15: Welcome

9.30-11.00: PANEL 1A

Masculinities (Chair: Dr Aaron Hunter)

John Kavanagh (*Ulster University*) ‘Murdering Men: Understanding Masculine Victimhood in the Slasher Film’

Dr Máiréad Casey (*University of Galway*) ‘Cannibal Capitalism, False Meritocracy, and the Star Persona of Armie Hammer’

Dr Barry Nevin (*Technological University Dublin*) ‘In the Navy: Framing Curtis Harrington’s *Night Tide* (1961) as Queer (Inter)text’

9.30-11.00: PANEL 1B

The Troubles and Northern Ireland Media (Chair: Dr Jennie Carlsten)

Rose Baker (*Royal Holloway*) ‘Expanding the Small Screen: Exhibiting the Northern Irish Television Archive’

Victor Morozov (*Trinity College Dublin*) ‘Making Sense of “The Troubles”: The Conflicting Practices of Filmmaking in Dónal Foreman’s *The Image You Missed* (2018)’

Dr Rebecca Wynn-Walsh (*Edge Hill University*) ‘Troubled Boundaries: Corporeal and Territorial Transgression in *Hunger* (2008) and ‘71 (2015)’

11.15-12.45: PANEL 2

Plenary Session on Creative Practice (Chair: Dr Conn Holohan)

Dr James Denis McGlynn (*University College Cork*) ‘Communicating Screen Music Research through Videographic Criticism’

Rachel Heavey (*Trinity College Dublin*) ‘The VJ Lecture: Sharing Explo’

Dr Temmuz Süreyya Gürbüz (*University College Dublin*) and **Alina Hernández** (*University of Galway*) ‘Winesploitation: A Practice on Improvisation, Displacement and Restricted Filmmaking’

12.45-1.30: Lunch

1.45-2.45: Round Table

Screen Studies Beyond Academia (Chair: Dr Máiréad Casey)

Grainne Humphreys (Programme Director, Dublin International Film Festival);

Dr Mary McGill (author of *The Visibility Trap*); **Deirdre Molumby** (film critic and journalist); **Stuart Sloan** (Programmer, Docs Ireland)

THURSDAY 11 MAY

3.00-4.45 PANEL 3A

Women and the Irish Screen (Chair: Dr Paula Quigley)

Aoife Quinn Hegarty (*University College Dublin*) ‘Gendered Framing: Representation of Women in Irish Political Television during the 2020 Formation of the Government of Ireland’

Tadhg Dennehy (*University College Cork*) ‘Derry Film and Video Workshop: A Cinematic Practice of Resistance’

Rachel Gough (*University College Cork*) ‘Woman of the House: Ireland’s Patrilineal Land Transference on Film’

Lauren Treihaft (*New York University/University College Dublin*) ‘*Bad Sisters*, Good Feminists, and Abject Comedy before and after Death’

3.00-4.45 PANEL 3B

Digital and Interactive Media (Chair: Dr Máiréad Casey)

Dr Stefano Ororico (*Technological University of the Shannon*) ‘The Polyphonic Documentary Project: Multiperspectival Thinking and Interactive Practices’

Richard Price (*Dundalk Institute of Technology*) ‘Can Generative Art Practices Be Seen as Representational of Bergsonian Duration?’

Dr Kieran Nolan (*Dundalk Institute of Technology*) ‘In-Game Photography, Machinima, and The Videogame Screen as a Lens’

Brian Culley (*Dublin City University*) ‘How Video Games Tell Stories: An Analysis of *Destiny 2*’s Storytelling Methods and Narrative Design’

5.00-6.00: Keynote Talk

Keynote Address (Moderator: Dr Barry Nevin)

Professor Richard Dyer (*King’s College London*): Is it ‘Their Song’?

6.00-7.00: Reception

7.30: Dinner - The Well (Stephen’s Green)



FRIDAY 12 MAY

9.00-11.00: Registration

9.15-10.45: PANEL 4A

Irish Culture and Language (Chair: Professor Ruth Barton)

Dr Sorca de Brún (*University of Limerick*) 'From *Caoineadh Airt uí Laoghaire* to *An Cailín Ciúin*: Remediation and Contemporary Irish Language Film'

Dr Niall Kennedy (*Trinity College Dublin*) 'Is *An Cailín Ciúin*: an example of minor cinema?'

Dr Daithí Kearney and Luke Malone (*Dundalk Institute of Technology*) 'Sounding out the Story: Animated Myth and Music in Cartoon Saloon's Irish Folklore Trilogy'

9.15-10.45: PANEL 4B

Capturing and Surveilling Space (Chair: Dr Conor O'Kelly)

Dr Maria O'Brien (*Queen's University Belfast*) 'The Spatial Dynamics of Dublin on Screen'

Dr Helen Jackson (*Ulster University*) 'Drone Screening'

Tianxiang Wang (*University of Galway*) '*A or B* (2018) and the Surveillance Society in Contemporary China'

11.00-12.45: PANEL 5A

Cultural Theory, Contemporary Threats (Chair: Dr Jennifer O'Meara)

Randa Brachouche (*University of Limerick*) 'Across Borders: An Alternative Portrayal of the Terrorist Figure in Ziad Doueiri's *The Attack* (2012)'

Odin O'Sullivan (*University College Dublin*) '300 and the Construction of Cinematic Deathworlds'

Dr Scotty McQueen (*Trinity College Dublin*) 'The Apocalypse also Gazes'

Dr Padraic Killeen (*University of Galway*) 'The Walkman at the End of the World: Aestheticized Environments and Screen Apocalypses'

11.00-12.45: PANEL 5B

Interfacing with the US (Chair: Dr Maria O'Brien)

Robert Gresham (*Ulster University*) 'The American Filmmaking Manipulation of a Translated Novel: David Fincher's Adaptation of *The Girl with the Dragon Tattoo*'

Romeo Fraccari (*University College Dublin*) 'High Concept Television: Queer Storytelling Trapped'

Gerard Gibson (*Ulster University*) 'Blood on Snow: Vampires, Violence, and Winter'

Dr Séan Crosson (*University of Galway*) 'Sport in European Cinema'

12.45-1.30: LUNCH

1.45-2.45: Round Table

Reflections on 20 Years of Irish Screen Studies (Chair: Dr Cormac Deane)

Professor Kevin Rockett (*Trinity College Dublin*); **Professor John Hill** (*Royal Holloway*); **Dr Jennie Carlsten** (*Ulster University*); **Dr Maria O'Brien** (*Queen's University Belfast*); **Dr Conn Holohan** (*University of Galway*); **Dr Cormac Deane** (*Institute of Art Design + Technology*)

3.00-4.30 PANEL 6A

Representations of Care, Mind, Illness (Chair: Dr Scotty McQueen)

Eoin Ó Gaora (*University College Dublin*) 'Constructing an Alternative: Practices and Vocabularies of Care in Contemporary Irish Media'

Terry Creagh (*Dundalk Institute of Technology*) 'A Contemporary Perspective of Prosthetic Memory in Cinema'

Eilís Nolan (*Institute of Art Design + Technology / Pulse College*) 'Pandemic Representation on Screen and the Post-Pandemic Audience'

3.00-4.30 PANEL 6B

Regional Cine-culture & Emerging Irish Representations (Chair: Professor Ruth Barton)

Ellen Scally (*University College Cork*) 'Amateur Homes for Amateur Histories: Considering the Role of Hobbyists and Collectors in Preserving Nonprofessional Cine-culture in Ireland'

Dr Laura Aguiar (*Ulster University*) 'Rathmullan Film Festival: Engaging Rural Audiences with Cultural Cinema and Filmmaking in Donegal'

Josh Cantrell (*Anglia Ruskin University*) 'The Ghosts of the Famine: Representations of Specters in Irish Cinema and Lore'

4.45: Closing Remarks



Professor John Hill (*Royal Holloway, University of London*)

Professor Kevin Rockett, Fellow Emeritus (*Trinity College Dublin*)

The Irish Postgraduate Film Research Seminar, as the Irish Screen Studies Seminar was originally called, can be said to owe its origin to the 1998 Good Friday Agreement. One indirect product of the cross-border co-operation encouraged by the GFA, was the establishment of the Higher Education Authority's North-South Programme of Collaborative Research. It was this programme that offered support for a collaboration between Film Studies at the School of Creative Arts (then known as the School of Drama, Film and Music), Trinity College Dublin, and the School of Media and Performing Arts, University of Ulster, Coleraine (our host departments) and provided postgraduate film studies in Ireland with a significant boost. The North South programme not only sustained the continuation of the Irish Postgraduate Seminar during the period 2003-6 but also provided resources for the publication, by Four Courts Press, of the proceedings of the first four Seminars (all edited by us except for the last volume when Martin McLoone took over from John). The programme also supported a series of workshops on film research methodology and funded three full-time postgraduate film students, two at Trinity, one at Coleraine. More broadly, the award provided a renewed impetus to postgraduate Film Studies at both institutions and demonstrated a commitment at a national level to the discipline within Ireland. This is partly indicated by the numbers of postgraduate students who then went on to obtain academic posts, at least ten within Ireland but also internationally, as well as going on to work in the film industry.

Simultaneous with these developments, the North-South Programme provided generous funding to undertake research and to establish in 2006 the Irish Film & TV Research Online website (www.tcd.ie/Irishfilm), which details 40,000 film and television productions of Irish interest produced worldwide, a resource still widely used. With additional support from Trinity College and the Irish Film Board (now Screen Ireland) the website added other Irish film elements: the restoration of ten fiction films made in Ireland during 1910–15 and available free online, and the early records of Irish film censors.

The ambition of the Irish Postgraduate Seminar was to provide a supportive environment for postgraduate researchers to come together and exchange ideas and discuss methodological issues. It also sought to assist the training and career advancement of young film scholars and raise the profile of research on film more generally. Although we anticipated much of this research would be focused on Irish film, we also wanted this work to engage with the field more generally and engage with international debates

within film studies. To this end we invited internationally-renowned film scholars to deliver keynote lectures at the Seminar and encourage them to provide, where appropriate, feedback on student presentations. In the early years, these speakers were Tom Gunning, Meaghan

Although this would be focused on Irish film, we also wanted to engage with international debates.

Morris, Dudley Andrew, Charles Barr, as well as John Hill (after he had moved from the University of Ulster). We also encouraged students from outside Ireland who were working on Irish-related topics to join us, which meant that Irish students, North and South, were joined by researchers from Scotland, France, Italy and the US at the very first event at TCD.

In doing so, one of our hopes, was that, as it proceeded, the Seminar would contribute to new forms of empirical enquiry into the history of Irish cinema as well as theoretically-informed critical reflections on that cinema and the films it produced. To this end, it was also envisaged that such work would build on the positioning of national cinemas in a world cinema framework. As Dudley Andrew commented in his keynote address, at the third seminar, cinema may operate in a transnational manner, but it still remains subject to ‘local force fields’. However, while questions of ‘national identity’ figured prominently in the early seminars there was also a recognition of the growth in work on other forms of cultural identification (related to gender, sexuality, ethnicity and region) within Ireland. This in turn contributed to a re-interrogation of the nature of Irish cinema and helped to open up new ways of conceptualizing and researching the formal and representational strategies employed by Irish films.

However, while there was a central focus on Irish film history and the analysis of Irish film (and representations of the Irish in film) in the early Seminars, it was also recognized that there were students in Ireland working, quite rightly, on non-Irish topics and these were welcomed as well. It also became evident, as we proceeded, that related areas of research such as television, videogames and digital media were gaining increased traction and this began to be reflected in the contributions to the Seminar proceedings (and subsequently in the name change to Irish Screen Studies). In the four published volumes covering the first five years of the Seminar, two-thirds of the almost fifty articles published covered Irish topics, while the other third were on international film or digital themes. By the time of the fifth Seminar, the balance had begun to shift significantly, indicating new directions and emphases in film and media research (that included the growth of practice-based PhDs within the academy) as well as more general socio-cultural changes across Ireland.

It's a great source of pleasure to see how our initial mission and ambition has been built upon and the Seminar itself has continued to develop and grow.

When we hatched the idea for a postgraduate seminar, we couldn't be confident how long it would carry on (particularly once the initial funding ran out). It's therefore a great source of pleasure to see how our initial mission and ambition has been built upon and the Seminar itself has continued to develop and grow, providing support for a widening range of original work in Irish screen studies and beyond. We congratulate those who have followed in our wake and wish the next generation of film scholars continuing success with the Seminar.

John Hill and Kevin Rockett

Dr Emilie Pine

University College Dublin (2004)

I gave my first ever paper at the ISSS in 2004, and I shook from the first to the last moment! Amazingly, nobody seemed to notice that I was a total novice – except, looking back, I realise that everyone noticed and that was exactly the point. It is so important to have safe, supportive spaces for trying out new knowledge and new identities. I met so many great people, many of whom I am still in touch with, and learned that my peers are the people I really needed to network with. I also had a great time at the conference dinner and felt for the first time the high of having given a public presentation and survived! On a more serious note, ISSS was also my first opportunity to get my work published and that entry on my CV was vital for building an academic career. I have moved away from film studies, but I continue to draw on the experience of the seminar—and I am so grateful to have been included.

I realise that everyone noticed and that was exactly the point.

Dr Ciara Chambers

University College Cork

(2006, Board Member 2015-2021)

Having been awarded one of the first North-South studentships, Irish Screen Studies will always be associated with the start of my academic career. As well as attending many of the conferences over the years (and hosting one on UU's Belfast campus), I was lucky enough to be on the Board for several years, which was an absolute joy. There are memories of many nights out in universities, restaurants and pubs across the country and many nights in, at each other's houses or our own when we could only meet online. As well as the camaraderie and the invaluable support in navigating the many pitfalls of academia, ISS sparked creative collaborations and lifelong

friendships. It was life changing for me in other ways too, although I didn't know it at the time. At one of the early conferences in the old catering college in Portrush, I first met Barry Monahan. Our paths crossed a few times after that, north and south, professionally and socially, and eventually, to allude to another writer with a northern connection, "reader, I married him". I'd like to think that our two children, Clara and Eliot, might be claimed as NTISSOs (non-traditional Irish Screen Studies outputs)!

It was life changing for me in other ways too, although I didn't know it at the time.

Dr Cormac Deane

Institute of Art Design + Technology

(2006, 2008, Board Member 2015-2020)

In memoriam Bernard Stiegler (1952-2020)

Bhí teoiric na meán Bernard Stiegler i gcoirílár Chomhdháil Staidéir Scáileáin Éireann nuair a athainmníodh í in 2014. D'áitigh príomhfhealsamh na meán digiteach, Stiegler, go gciallaíonn ár gcomhaireachtáil leis na meáin dhigiteacha go bhfuil caidreamh nua ar fad againn leis an gcuimhne per se. Tá sé seo suntasach maidir le staidéir scannán agus staidéir scáileáin, toisc gurb é an scáileán an príomhmheán don chaidreamh nua seo. Déanann Stiegler é seo go soiléir ina chuid oibre, go háirithe sna trí imleabhar de *La technique et le temps* (1994-2001), a thugann léargas dúinn ar choincheapa mar objets temporels des industries des programmes, organologie, agus an bouleversement technoscientifique ginearálta ár linne. Tá na coinceapa seo agus coinceapa eile

Buncheist Stiegler: conas a tháinig na cuimhní cinn atá againn orainn féin?

ríthábhachtach dóibh siúd ar spéis leo an léann Éireannach, toisc go bhfuil taithí na hÉireann chomh mór sin le cailliúint cultúrtha. Déanann léirmheas Stiegléireach cothromaíocht a fháil ar ghnóthachain raon domhandaithe na hÉireann i ngeilleagar domhandaithe leis na caillteanais a ghabhann leo (teanga, traidisiúin, béaloideas, sláine coirp, nascacht leis an bpláinéad). Is é an tasc atá le déanamh ag staidéir scaileáin tar éis Stiegler ná na gnóthachain agus na caillteanais seo a chomhaireamh chun a shoiléiriú conas a tháinig na cuimhní cinn atá againn orainn féin.

Dr Zélie Asava

Screen Ireland/IFI/Irish Film Classification Office
(2007, 2008)

Attending early editions of the ISSS gave me the opportunity to share research on questions of race, gender and sexuality in French and US cinema with my peers, leading to enduring friendships and my first publication, as contributor to the *Studies in Irish Film* series edited by Kevin Rockett and Martin McLoone. It was also the catalyst for me to begin researching race and ethnicity in Irish film and television, which led to my monograph *The Black Irish Onscreen* (2013). ISSS taught me the value of expanding Irish screen studies by challenging fixed conceptions of Irishness both on and offscreen, while also introducing me to a rich range of academic research on national and international cinema from colleagues across the island. I am indebted to these colleagues, and to Kevin and Martin, for their support, warmth

and kindness. I have wonderful memories of those critical exchanges in a collegiate, convivial and singularly inclusive environment. And

It was the catalyst for me to begin researching race and ethnicity in Irish film and television.

I am delighted that, 20 years later, the ISSS is still welcoming and empowering emerging scholars, and engaging innovative approaches to film and television research in local and global contexts, sustaining and enriching the creative integrity of the industry and academy.

Dr Conn Holohan

University of Galway (2005, 2006, 2007, Board Member 2018-present)

One memory that stands out from my first ISSS was watching a final year PhD student—I won't embarrass her by saying who—give such an engaging, original paper on Irish cinema that I thought there was no way I would ever be able to manage such a feat. And whilst I may well have been right, one of the great joys of the seminar for me has been the space it provided to become more comfortable in that scholarly environment and to learn what it means to do good work from the amazing people I met there. A PhD can be a lonely undertaking at times and, more than anything, what the ISSS gave me was friends with whom I could share the joy of doing something we love and the challenging times that sometimes

come with that. As I have been lucky enough to move through a career in academia, I have gained wonderful colleagues and

become part of various scholarly networks.

But I don't think anything will ever match the camaraderie I share with the friends with whom I took those first uncertain steps, and who made me feel like this was a world in which I belonged.

I don't think anything will ever match the camaraderie I share with those friends.

Dr Abby Keating

University College Cork (2010, 2011, 2016)

One thing I was not aware of before giving my first paper as a postgrad is that great academic conferences are ultimately also great social gatherings. The formal, competitive atmosphere one conjures up in advance of that first 20-minute talk does nothing for the nerves. But at these events, ideas are presented, discussion is had, respect is shown, and support is evident. After which, everyone unwinds over food or a few glasses, friends meet, old and new, and research

alliances are established (unfortunately, it is impossible to locate the data on how many projects have been brought to fruition post-glasses). I've been a presenter, I've been an organiser, but the fondest memories for me are the ones that were made outside of the lecture theatre—over paper cups of coffee, in a pub in Cork, a restaurant in Dublin.

The fondest memories are the ones made outside of the lecture theater.

Academia has its downsides, its flaws are many, and our discipline is severely under-resourced. Spaces like this are so necessary. My hope is that ISSS continues to be that event where those early into their research make the same realisation that I did.

Dr Aaron Hunter

Trinity College Dublin

(2011, 2016, Board Member 2016-present)

During the Q&A of my first ISSS panel, I was asked a question I couldn't answer and I froze. All that preparation, right out the window!

What felt like an eternity was probably only a few seconds, but in that time Barry Monahan recognized my plight and deftly reframed the question in a way that made sense to me. I still admire that blend of collegial respect and pastoral care, and it's one of the things I love about ISSS - the way we strive for academic rigour, but also recognise the need for a space where it's okay for emerging scholars to freeze up! It would be difficult for me to overstate how valuable such a space has been in my own development as a researcher.

Dr Peter Jameson

PhD Queen's University Belfast 2014

(2010, 2011, 2014, 2015)

My first conference paper, during the first year of my PhD, was delivered to the usual engaged and encouraging ISSS audience at Trinity in 2010. It was a rambling summary of disconnected ideas I had floating around in my head about Joseph

Losey. An older audience member asked an interesting and clearly well-informed question about David Cauter's Losey biography. Afterwards, we had a good chat about my project. "Your question suggests that you're not a fan of that book," I said. He advised me to read his review of it in *Sight & Sound*. That was my clue that maybe I ought to have known who he was. After some research, I mentioned to my second supervisor that I had met Charles Barr at ISSS, but hadn't recognised him. "What?" he said "He's the father of British film studies. How could you not know who he was?!" Happily, I got up to speed, and Charles became—and endures as—a highly valued friend to me and my family. Throughout my studies, he was gracious, generous, wise and supportive. Those qualities are reflected in Charles's long-standing connections with ISSS; like him, this excellent institution has done so much for so many of us, in such a great spirit.

Dr Denis Condon

Maynooth University

(2003, 2004, Keynote Speaker 2019)

When I consider the things I'm grateful to ISSS for, it's tempting to think of the big names.

Certainly, presenting before and talking to Tom Gunning when he did the first keynote in 2003 was important for

me as I worked on an early cinema PhD. And it was a

It was a welcoming place for me as a new researcher

thrill to be on the bill with Laura Mulvey at Galway in 2019. Often it's the stars that get us in the room. But the seminar was just as importantly the place where I first connected with a group of peers who were also engaged in film studies research. While the seminar has had an academic rigour established early on by Kevin Rockett, John Hill and Martin McLoone, it was also a welcoming place for me as a new researcher, providing some kind of relief from the often lonely business of writing a PhD. My sense is that this has continued to be the case, and I wish the seminar well as it embarks on its third decade.

Professor Sarah Neely,
University of Glasgow (2003, 2004)

The Irish Screen Studies Seminars were a real highlight of my postgraduate experience. Myself and Johnathan Murray were both PhD students at Glasgow University, and Kevin Rockett had been in touch with our supervisor, John Caughie, to see if there might be students at Glasgow who were interested in attending and/or presenting. I had been doing research on adaptations of Irish and Scottish literature to film, and the seminars were such a wonderful opportunity to meet and get feedback from other postgrads, as well as leading academics in the field—this included Kevin Rockett, as well as John Hill and Martin McLoone—I couldn't believe my luck! It was a really welcoming environment that fostered quite a few friendships and collaborations, some which have continued to this day. The experience

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probably spoiled me for life, setting the bar high for future conferences – and it certainly taught me the value of research networks.

Dr Silvia Dibeltulo
Oxford Brookes University (2010, 2011)

I have very fond memories of the ISSS. I took part in it during my PhD studies at Trinity College Dublin, and had the chance to present the initial findings of my doctoral research in this context on several occasions, while also learning about the projects carried out by fellow postgraduates working on screen studies in Ireland and beyond. The Seminar provided a seminal space for the exchange of ideas and experiences for early-career researchers, as well as a social and professional network – an effective antidote to the notorious “PhD loneliness”! Beyond the obvious benefits of receiving feedback on one's work and broadening one's knowledge, personally, my participation in the seminar led to the formation

of long-lasting friendships and productive professional collaborations.

*An effective antidote
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The Seminar inspired me to organise my first academic conference, with fellow TCD alumna Dr Ciara Barrett, which resulted in our first edited collection.

Dr Jennie Carlsten
Ulster University (2010, 2011, 2015
Board Member 2016-present)

My first experience with ISSS was in 2010, as an eight-months pregnant, homesick and very stressed PhD student. It was a welcome relief from the isolation of a ‘writing up year’, and I was grateful for the atmosphere of respect and bonhomie. Since then, I have remained involved as a presenter, attendee or board member. The ISSS has been not just a bright spot in the year—a chance to hear the latest research from emerging and established scholars and to reconnect with old friends—but a genuine source of sustenance. It has kept me going through the frustrations of precarity, self-doubt, academia, and yes, even a pandemic. I love the community it has built, and I'm so grateful for it.

Stephen Boyd
Institute of Art Design + Technology
(2007, 2008, 2014, 2019, 2022)

The ISSS is the most important annual gathering of researchers in this field in Ireland and Northern Ireland. It is the best place for young and inexperienced researchers in film and digital media to present their work, and a safe space for these teachers and researchers to meet and interact with their more established colleagues. Over the years the seminar has incorporated vastly different approaches to screen studies, from film history and theory, to cultural policy, cultural studies and political economy. Whilst the transition of the event from a purely film studies seminar to something encapsulating ‘screen

studies' was an inevitability in a small country, this has grown the seminar from a cinema focus to broader, more rounded approaches to screen-based research. The academics who have kept the seminar running on a voluntary basis should be commended for their commitment to the seminar and its continued growth and reputation. Long live the ISSS!

Dr Temmuz Gürbüz

University College Dublin (2019, 2022, 2023)

The question I received the most during my PhD in Film Studies in Ireland—what made me decide to move to Ireland to do a PhD—seems to ask something about my subjective decision-making mechanism. In contrast, the kind invitation I received from the organizers of ISSS this year to provide a reflection on my involvement in the past implies a mutuality between my subjectivity and the organization itself. As one cannot possess an involvement in something that does not offer some degree of openness, ISSS, in terms of “involvement”, is as important as my own wish to be involved. This framing of “involvement” is worth appreciation, as immigration (in my case from Turkey to Ireland) actually far from solely pertains to one's own subjective decision. ISSS has been open to many types of research in the field of screen media done in the island of Ireland and beyond, by Irish-identified researchers as well as the immigrants of the island. Over the years, we saw papers from Irish cinema's transnational capacities to the unending effects of migration and colonization on the way we think of Irishness.

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ISSS has been a space of sustainable self-reflection, giving room to various individual, immigrant, precarious or collective work that attest to

ISSS' own critical looseness. “Looseness” might not always sound like a favourable description in academia; however, for that exact reason I

appreciate ISSS for sustaining looseness as such—towards the measurement of Irishness as well as its own structure, making the space a thing of collegial supportiveness. This aspect of ISSS functions as a practice of inclusivity independent of any particular institution—in a way, perhaps, even better than any institutional regulation around achieving “inclusivity”.

Dr Maria O'Brien,

Queen's University Belfast (2010, 2011, 2014, 2022, 2023 Board Member 2018-present)

The overarching theme of my nine years (and counting!) involvement with the ISS is connection. From my first nervous presentation in 2014 on the films of Ang Lee, to chairing panels in later seminars, assisting Liz Greene in organising the event at Dublin City University in 2016, to joining the board, ISSS and wider Irish screen studies community have been a consistent and supportive part of my academic life, helping develop connections across different fields in screen studies. The encouraging environment of ISSS has allowed me to present work-in-progress on multiple disparate projects, including a willingness to extend the conference's subject matter to matters of digital games policy. Overall, what is important at ISSS is the chance to share ideas, engage with other academics, and develop and sustain connections with colleagues and friends. Here's to another twenty years of papers, films and pints!

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In Memory of



Dr Danijela Kulezic-Wilson

Danijela was a long-time lecturer in music at Univeristy College Cork and an early presenter at ISSS (2003, 2004). In addition to her major contributions to the study and understanding of film sound and music, Danijela was a generous colleague, a committed mentor, and a vibrant presence in film culture througout Ireland and abroad.
She will be sorely missed.