

power
in the
eye

AN
INTRODUCTION TO

CONTEMPORARY IRISH FILM

TERRY BYRNE

Power In The Eye An Introduction To Contemporary Irish Film

Barry Monahan



Power In The Eye An Introduction To Contemporary Irish Film:

Power in the Eye Terry Byrne, 1997-05-22 Explores indigenous Irish film production In addition to internationally known Irish filmmakers Neil Jordan Jim Sheridan Pat O Connor the book focuses on the works and opinions of Joe Comerford Cathal Black John T Davis Thaddeus O Sullivan Gerry Stembridge Kieran Hickey Bob Quinn Pat Murphy and many others *Irish and African American Cinema* Maria Pramaggiore, 2012-02-01 Focusing on two film traditions not normally studied together Maria Pramaggiore examines more than two dozen Irish and African American films including *Do the Right Thing* *In the Name of the Father* *The Crying Game* *Boyz n the Hood* *The Snapper* and *He Got Game* arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W E B Du Bois's potent concept of double consciousness an epistemological standpoint derived from experiences of colonization racialization and cultural disruption Characters in these films Pramaggiore suggests reject the national paradigm of insider and outsider in favor of diasporic both and notions of self thereby endorsing the postmodern concept of identity as performance

The Films of Lenny Abrahamson Barry Monahan, 2018-08-23 *The Films of Lenny Abrahamson A Filmmaking of Philosophys of* provides a comprehensive study of the films of contemporary highly critically appraised Irish director Lenny Abrahamson As well as considering the aesthetics cultural reflections and philosophical concerns in the better known work of this dynamic and profoundly original Irish filmmaker it also looks at his short film *3 Joes* and his little seen student film *Mendel* As the first sustained study of Abrahamson's engaging and cinematically rich work Barry Monahan's book sheds light on the aesthetic wealth of the artist and connects his stylistic innovations to the context of his projects socio cultural background to his own influences in modern cinema going beyond Irish film to reflect upon the works of auteurs such as Bergman Tarkovsky Kubrick and Kaurismäki among others and to a broader reflection on what his canon has to contribute to the philosophy of cinema art and questions about human existence in the 21st century

Historical Dictionary of Irish Cinema Roderick Flynn, Patrick Brereton, 2007-07-30 In 1898 documentary footage of a yacht race was shot by Robert A Mitchell making him the first Irishman to shoot a film within Ireland Despite early exposure to the filmmaking process Ireland did not develop a regular film industry until the late 1910s when James Mark Sullivan established the Film Company of Ireland Since that time Ireland has played host to many famous films about the country *Man of Aran* *The Quiet Man* *The Crying Game* *My Left Foot* and *Bloody Sunday* as well as others not about the country *Braveheart* and *Saving Private Ryan* It has also produced great directors such as Neil Jordan and Jim Sheridan as well as throngs of exceptional actors and actresses Colin Farrell Colm Meaney Cillian Murphy Liam Neeson Maureen O Hara and Peter O Toole *The Historical Dictionary of Irish Cinema* provides essential facts on the history of Irish cinema through a list of acronyms and abbreviation a chronology an introduction a bibliography and hundreds of cross referenced dictionary entries on the pioneers and current leaders in the industry the

actors directors distributors exhibitors schools arts centers the government bodies and some of the legislation they passed and the films **Historical Dictionary of Irish Cinema** Roddy Flynn, Tony Tracy, 2019-08-09 From capsule descriptions assessments of individual feature films to extended essays on areas such as Irish animation short film experimental film and documentary production along with discussion of a wide range of key creative and administrative personnel the Dictionary combines a breath of existing scholarship with extensive new information and research carried out especially for this volume It is the definitive guide to Irish cinema in the 21st century This second edition of Historical Dictionary of Irish Cinema contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on key Irish actors directors producers and other personnel from over a century of Irish film history This book is an excellent resource for students researchers and anyone wanting to know more about Irish Cinema **Which Direction**

Ireland? Proceedings of the 2006 ACIS Mid-Atlantic Regional Conference Donald McNamara, 2009-10-02 Ireland is going changes so rapidly and so dramatically that it has left many people both in Ireland and abroad wondering where it is headed next as well as leaving some people wondering where it actually came from Which direction Ireland probes a variety of currents and concepts at play in Ireland examining geographical historical social political and literary changes that have taken place in both Ireland and Irish America It offers cogent insight into those changes and and well founded projections about the future While examining the question Which Direction Ireland provides encouragement for those who want to make the journey with enthusiasm as well as curiosity **Directors in British and Irish Cinema** Robert Murphy, 2019-07-25 A

guide to directors who have worked in the British and Irish film industries between 1895 and 2005 Each of its 980 entries on individuals directors gives a resume of the director s career evaluates their achievements and provides a complete filmography It is useful for those interested in film making in Britain and Ireland *The A to Z of Animation and Cartoons* Nichola Dobson, 2010-04 Animation was once a relatively simple matter using fairly primitive means to produce rather short films of subjects that were generally comedic and often quite childish However things have changed and they continue changing at a maddening pace One new technique after another has made it easier faster and above all cheaper to produce the material which has taken on an increasing variety of forms The A to Z of Animation and Cartoons is an introduction to all aspects of animation history and its development as a technology and industry beyond the familiar cartoons from the Disney and Warner Bros Studios This is done through a chronology an introductory essay photos a bibliography and over 200 cross referenced dictionary entries on animators directors studios techniques films and some of the best known characters

Cinemas of Ireland Isabelle le Corff, 2009-01-14 Cinemas of Ireland is a collection of fourteen essays which provide numerous approaches to the new Irish cinemascape from both an Irish and a European perspective Highlighting the works of European scholars in Irish studies it features a variety of noteworthy critical papers that explore the evolution of contemporary Irish cinema in an era of globalisation The collection also stresses the rich interdisciplinary nature of Irish film

studies ranging from theoretical studies gender studies to political and historical studies The list of films analysed includes among others Adam and Paul 2004 *The Wind that Shakes the Barley* 2006 *Garage* 2007 *The Brave One* 2007 This collective volume is aimed at all established and emerging scholars who work on Irish cinema and at all the readers who are interested in discovering contemporary Irish cinema in its evolution and in the issues it tackles **The European Cinema Reader**

Catherine Fowler, 2002 This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein Luis Buñuel and John Grierson and critics from Andre Bazin to Peter Wollen *An Irish Literature Reader* Maureen O'Rourke Murphy, James MacKillop, 2006-07-10 In a volume that has become a standard text in Irish studies and serves as a course friendly alternative to the *Field Day* anthology editors Maureen O'Rourke Murphy and James MacKillop survey thirteen centuries of Irish literature including Old Irish epic and lyric poetry Irish folksongs and drama For each author the editors provide a biographical sketch a brief discussion of how his or her selections relate to a larger body of work and a selected bibliography In addition this new volume includes a larger sampling of women writers

John Ford in Focus Kevin L. Stoehr, Michael C. Connolly, 2007-12-20 Best known for his enduring westerns *Stagecoach* *The Searchers* and classic films *The Grapes of Wrath* *The Quiet Man* American film director John Ford received an unprecedented four Academy Awards for Best Director over his lifetime This collection of essays offers a comprehensive examination of Ford's life and career revealing the frequent intersections between Ford's personal life and artistic vision Part one provides an overview of Ford's importance in the early development of cinema Part two focuses on selected aspects of Ford's personal life specifically his genealogy Irish heritage and roots in the coastal community of Portland Maine Part three situates Ford's films within a broader cultural and intellectual context exploring theories that explain why Ford's movies have sparked such interest debate and enjoyment among Hollywood film critics and the general cinema community Two Irelands Rebecca Pelan, 2005-06-27 The very different histories of the North and South are reflected in their literature While women in the Republic of Ireland have tended to write about social issues sexism crime unemployment and domestic violence women in Northern Ireland focused on their society's historical tension and primarily nationalist and unionist politics However Pelan maintains that feminist ideology has provided contemporary Irish women with an alternate political stance that incorporates gender and nationality ethnicity and allows them to move beyond the usual binaries of politics history and language Irish and English In an analysis enriched by a sophisticated but accessible engagement with contemporary feminist and gender theory Pelan concludes that Irish women's writing whether at the community or mainstream level North or South consistently articulates political issues of direct relevance to the lives of Irish women today As a result such work retains close links with the initial impetus of the second wave of feminism as a political movement and questions the legitimacy of long standing social religious and political conventions From within the framework provided by this second wave argues Pelan Irish women can critique certain masculine ideologies nationalist unionist imperialist and capitalist without

forfeiting their own sense of gender and national or ethnic identity The book's significance lies in its placement of women's writing in the center of contemporary political discourse in Ireland and in ensuring that the writing from this period much of it long out of print continues to exist as sociological as well as literary records It will be of interest to a general and scholarly audience especially those in the fields of contemporary Irish writing feminism and literary history Screening Ireland Lance Pettitt, 2000 Analysing historical and contemporary examples this book offers a thematically informed synthesis of influential research on Irish audio visual culture The Gun and Irish Politics Raita Merivirta, 2009 In the 1990s Irish society was changing and becoming increasingly international due to the rise of the Celtic Tiger At the same time the ongoing peace process in Northern Ireland also fuelled debates on the definition of Irishness which in turn seemed to call for a critical examination of the birth of the Irish State as well as a rethinking and re-assessment of the nationalist past Neil Jordan's *Michael Collins* 1996 the most commercially successful and talked about Irish film of the 1990s was a timely contributor to this process In providing a large scale representation of the 1916-1922 period *Michael Collins* became the subject of critical and popular controversy demonstrating that cinema could play a part in this cultural reimagining of Ireland Locating the film in both its historical and its cinematic context this book explores the depiction of events in *Michael Collins* and the film's participation in the process of reimagining Irishness through its public reception The portrayal of the key figures of *Michael Collins* and Eamon de Valera comes under special scrutiny as the author assesses this pivotal piece of Irish history on screen **Fantastic Spaces** Matthew J. Fee, 2025-08-15 While the connection between Ireland and the otherworldly has long been a staple of literature and the arts it finds its most consistent and compelling expression in the medium of cinema In the first comprehensive scholarly study of the fantastic in Irish film *Fantastic Spaces* explores how the spatial dimensions of supernatural phenomena in Irish cinema interpret and engage with the dynamic changes that have swept across Ireland over the past four decades Drawing on a wide range of both canonical and lesser known Irish films Matthew J Fee closely examines how the fantastic including a multiplicity of supernatural occurrences and creatures drawn from Irish folklore as well as global popular culture functions to make meaning across a period of profound social political and cultural transformation in Ireland From providing platforms for female agency and interrogating rural heritage and nostalgia to articulating anxieties over modernization and globalization and questioning national identities the fantastic spaces of Irish cinema reveal a sophisticated capacity to grapple with the complexities and contradictions of historical change *Moving Pictures, Migrating Identities* Eva Rueschmann, 2003 *Irish English as Represented in Film* Shane Walshe, 2009 This study is the first of its kind to analyse the representation of Irish English in film Using a corpus of 50 films ranging from John Ford's *The Informer* 1935 to Lenny Abrahamson's *Garage* 2007 the author examines the extent to which Irish English grammatical discourse and lexical features are present in the films and provides a qualitative analysis of the accents in these works The authenticity of the language is called into question and discussed in relation to the phenomenon

of the Stage Irishman

Irish Women and Cinema Megan Sullivan, 2001

Ireland's Others Elizabeth Cullingford, 2001

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