

URLs that you will need

Yu Ming (Dan O'Hara, 2003, 13')

<https://www.youtube.com/watch?v=JqYtG9BNhfM>

Wind Barley (UK/Ire. Ken Loach, 2003, 4.27')

<https://www.youtube.com/watch?v=MDLBVXZXnN8>

Normal People (BBC/Hulu, 2020, 2.27')

https://www.youtube.com/watch?v=4_2TARYSd2o

Irish Cinema: A (short) Screen History

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Big question....

How might one conceptualize the history of the wider society after radio, cinema and television?
How can we comprehend the history of mass-mediated society?

(Bill Schwartz 2004: 94. Qtd in Pettitt, 2010)

Cinema, radio and nation building

‘Cinema was being woven into the fabric of Irish life precisely the years that an Irish nation was being defined, fought for and established’. (Chris Morash, 2010: 153)



Yu Ming is Airm (2003)



Normal People (2020)

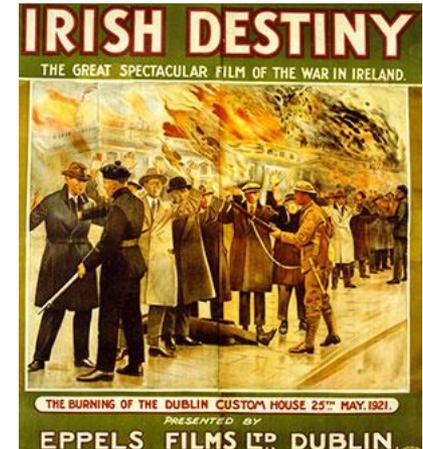
The Wind that Shakes the Barley (2003)



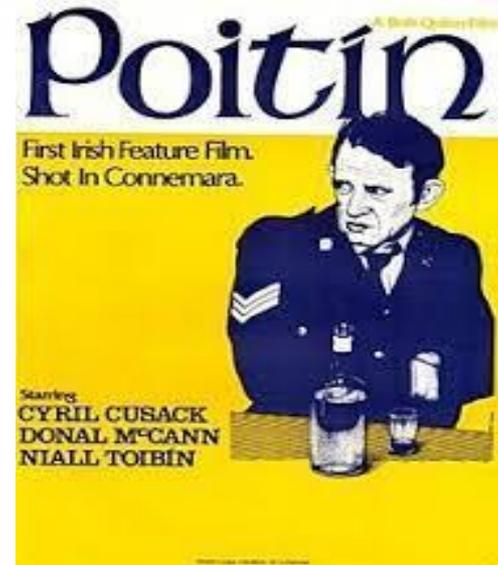
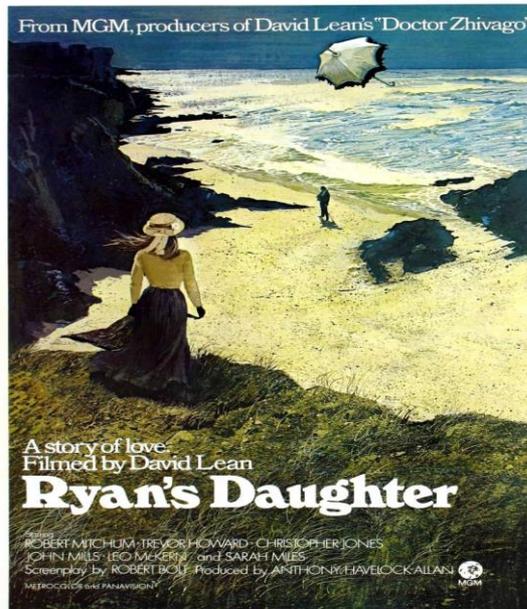
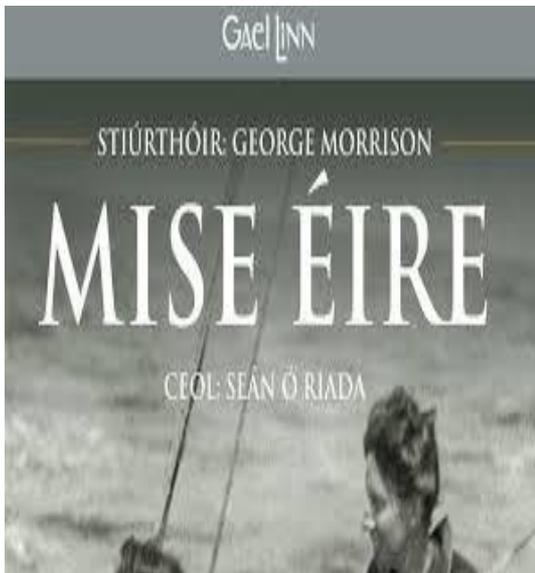
7 phases of screen history

- **1. Pre-cinema/birth of cinema 1895-1911**
 - Cinema of attractions/novelty topicality/actuality- experiment
 - Plastic medium: mostly non narrative + presented with live action/performance and music hall
 - Edwardian newsreels French-British – Irish Horgan brothers (Cork)
- **2. 1911-1928**
 - Purpose built cinemas; urban concentrations: Dublin, Belfast, Cork
 - Absence of indigenous production base: US/Britain
 - Volta the early (failed) European connection
 - New State: Censorship of cinema's 'Californication'
 - 'Irish Events' newreels + 1916 Gaumont-Pathe + radio telegraphy

Phases 1-2: Early cinema



Popular Cinema to 1970s new wave



Phases 3 – 4

- **3. 1928-1958**

- Synchronous sound
- Domination/Appetite for Hollywood
- Irish-Americans in Hollywood and Britain – actors, directors, writers (displaced diasporic “cinema” beyond island of Ireland in this period.
- Indigenous production limited, amateur, sporadic *Some Say Chance* (1934),
- A film culture develops (criticism, appreciation, training)

- **4. 1958-1987**

- Modernisation and Ardmore Studios
- Onset of TV (1962- RTE + overflow from UK)
- Anglo-American feature film production (See week..)
- Documentary/Newreel and Current Affairs – Mise Eire, Radharc. Amharc Eireann.
- Irish new wave – feature film/critical cinema 1970/80s pre-BSE (1981)

1980s: Film and TV, Troubles

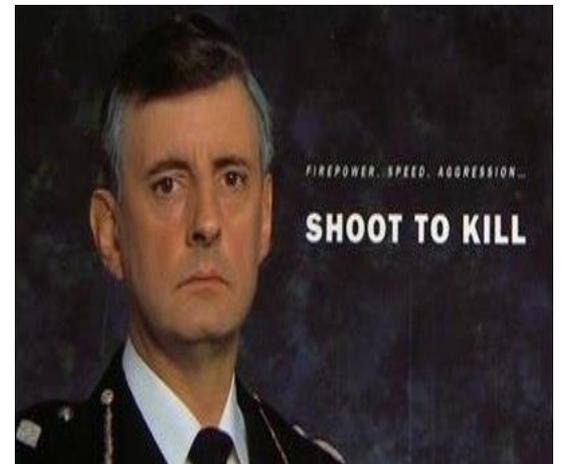
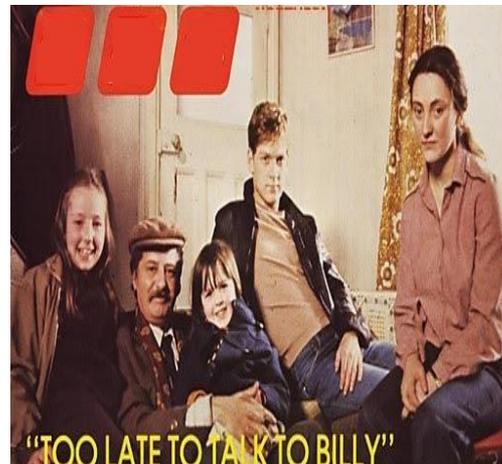


**WATCH
OUT!**

RTÉ "News"?

**CENSORSHIP
BREEDS IGNORANCE**

REPEAL SECTION 31



Phases 5-6

- **5. Interregnum 1988-1992**
 - Closure of IFB – production in period
 - TV and cinema co-production RTE/BBCNI + C4 in UK video
 - UK broadcasting censorship + films anticipating
 - Intercontinental satellite TV

- **6. 1993-1997**
 - Celtic tiger emerges economically for Republic
 - Social/politics of 'critical cinema' ignored for entertainment and International audience tastes?

Films: 1990s-2000s



Phase 7: End of Boom, Boom, Crash

- **1997-2017 – two decades – a generation**
- Political – Peace in NI, EU Sovereignty, national identity, history/1913-1923: commemoration; 1916, Brexit and postnational politics of the UK/Ireland
- **Economic-Social**
 - Boom/Bust; 2008 debt; Cf. Greece, Portugal, Italy
 - emigration post 2008 – lost generation
 - Hierarchy Hegemony lost: RC and institutional abuse
- **Technologies – Digital/Cyber Ireland**
 - Digital projection/DVD to mobile/streaming platforms – cinema numbers?
 - Production premised on the Internet – presentation and consumption
 - Film's own history, archiving/preservation and understanding transformed.

Back to the future?



Then and now...

- Mediatized world, is a feature of modernity – but what goes beyond that? (postmodern-hyperreality?)
- Digital transition breaks the link between photochemical/indexical nature of film – basis of its verisimilitude - electronic-digital 01-01-01-01
- Under convergence of technologies and institutions, ways of viewing transform, merge – and the distinctive nature of cinema/film, TV/broadcasting – may be being reconfigured. How does this affect ontology of image?
- Broadcast (domestic) and projection (public space) - satellite beamed (transnational) – now Internet, mobility, cyberspace (globally connected, individual real, avatar and non-human respondents to AV data)
- Is early twentieth century an epochal moment, like that of earlier period between 1890s-1920s when cinematography and radio waves became daily experience?

Post-2000: Key Irish-based writers on Irish cinema and media history

- Ruth Barton – Irish National Cinema
- Farrell Corcoran – RTE and globalisation
- Martin McLoone – Irish Film
- Chris Morash – History of media in Ireland
- Harvey O’Brien – Irish documentary film
- Denis Condon - Early Irish cinema
- Ciara Chambers– Irish newsreels
- Kevin Rockett – cinema, censorship

Mitchell & Kenyon

- Belfast, Dublin, Cork
- Street Scenes + tram rides
- Actualities: “real”
- Film as document; as a kinetic medium
- Non narrative or less narrative driven.
- Presenting/showing

Muide Eire

- What are the main themes drawn out by the documentary? Write a list. Work in pairs.
- View clip of 48-1.05mins (abuse to just before political “troubles”) – 17mins.

Ourselves Alone? Centenary of Irish Cinema

- BFI/IFI production – clips and talking heads; chronology over thematic
- <http://www.dho.ie> Ireland's Digital Observatory, RAI. 2008-2013 now archived.

- This lecture presents a century of Irish moving image history. Opening with a discussion of excerpts from three films from the current generation of the twenty-first century: *Yu Ming is Aínm Dom/My name is Yu Ming* (2003), *The Wind that Shakes the Barley* (2002), and *Normal People* (2020). Participants will be provided with the URLs when they register for the session. The lecture will then explore the origins of cinema in Ireland in the late-nineteenth century and tracks forward through the key stages of its development to the current millennial generation