Plenary Session 1

Pictures in Abeyance: Irish Cinema and the aftermath of the 1916 Easter Rising
Denis Condon

Cinema has been too little considered in relation to the Easter Rising of 1916, despite the fact that it was an important part of Dublin streetscape and mediascape in which the Rising largely took place. Picture houses – as the dedicated film-exhibition venues were most often called – were coming to be the dominant choice for those seeking popular entertainment and were far more numerous, were accessible to a larger segment of the population, were more geographically widespread and had collectively many more seats than Dublin’s theatres. Given the fact that no dedicated film venue had existed ten years previously, this was a remarkable development, and it followed a boom in picture-house construction in Ireland between 1910 and the beginning of World War I. Cinema in Dublin in 1916 was a highly developed entertainment business and widely accessible cultural medium. In the immediate aftermath of the Rising, picture houses were the first to offer Dubliners a place in the city and suburbs to meet acquaintances and discuss the momentous events. As well as providing escapist entertainment, picture houses also screened images – coded in the language of the medium and presented with locally inflected musical accompaniment – addressing directly relevant events. These were among the reasons why cinema came more fully to dominate the cultural life of the city in the following years.

Denis Condon lectures on cinema at the School of English, Media and Theatre Studies, Maynooth University, Ireland. His research interest lies in the area of early cinema, and his publications on
this subject include the book *Early Irish Cinema, 1895-1921* (2008), and articles in such journals as *Early Popular Visual Culture, Screening the Past* and *Field Day Review*.

**Ellen Sullivan and her Role in the Film Company of Ireland**

Dióg O’Connell

Research for an international guide to female screenwriters revealed that two of the key Irish indigenous films from the early part of the twentieth century had a female screenwriter attached to them – Mrs. NF Patton is credited as writer of *Knocknagow* (1918) and Mary Manning as scriptwriter for *Guests of the Nation* (1935), significant because the history of screenwriting in Ireland throws up very few female screenwriters, even up to the present time. Further investigation failed to uncover any substantial knowledge of Mrs. NF Patton – two conflicting references suggest she was, by contrasts, an ‘Ulster novelist’ and a ‘Dublin lady’. Why so few references to the scriptwriter, in all the histories of *Knocknagow*? Given that writing under a pseudonym wasn’t unheard of in the politically-charged post-rebellion period and in the Film Company of Ireland, this question surfaced as a way of accounting for Mrs NF Patton. Was this a pseudonym for someone else and if so, who? Much digging eventually revealed a Library of Congress document stating:


This was enough to suggest that Ellen (Nell) Sullivan (nee O’Mara) played a significant role in the Film Company of Ireland, with further research confirming her pivotal role in its foundation in 1916 and the production, distribution and exhibition of *Knocknagow*, its landmark film and one that defines the company. This is her story, a story of a woman left out of the annals of history but someone who had a key part in the history of Irish film. Drawing on her personal letters, histories and archive material, this paper outlines the case for Ellen Sullivan being much more central to the Film Company of Ireland and not just the wife of co-founder James Mark Sullivan. Sometimes based on speculation and coincidence, this paper tells a significant tale of a woman’s contribution to Irish cultural and political history in the second decade of the twentieth century. In the absence of conventional records for her life beyond those of her role as mother and wife, the case has to be made in another way. The evidence is compelling to suggest that while James Mark Sullivan is documented as a co-founder of the Film Company of Ireland, his wife Ellen Sullivan played a very active role in the business and creative activity of Ireland’s first independent film company, particularly between 1916 and 1918, and was much more a significant historical figure that heretofore recorded.

The Film Company of Ireland was established March 1916, co-founded by James Mark Sullivan and Fred O’Donovan. Initial production focused on comedies and these films proved very successful. Despite losing staff and having their premises damaged as a result of the Rising, The Film Company of Ireland continued production and began filming *Knocknagow* in the summer of 1917. Based on Charles J. Kickham’s popular novel, *Knocknagow; or the homes of Tipperary* (1873), the film tells the story of the land clearances of the 1840s and was a popular success in Ireland and among Irish audiences internationally when released in 1918.

**Morgan Cooke** is a musician, composer, improviser and actor based in Dublin. Since 2010, he has played live soundtracks for the following festivals:
- Galway Film Fleadh 2010 – The O’Kalem Collection

Work at the IFI:
- ANZAC Commemoration 2015: Accompaniment to footage from Suvla Bay, and from Dublin in the aftermath of the Easter Rising.
Thursday 26th May
9.30– 10.30

Plenary Session 2

Erin Fettered; Erin Free Disappearances, silence and memory in Feminist Republican Tableaux
Catherine Morris
This presentation will explore the cultural artistic practice of Alice Milligan in the context of current representations of 1916; the absences and elisions recorded in the relationship between the artist and the state then and now. I will site my most recent collaboration with international artist Sarah Pierce whose tableaux performance work ‘Gag’ formed part of a major exhibition at the Irish Museum of Modern Art. In recovering ‘what was unremarkable, forgotten, cast adrift’ from the archive, this paper will highlight the elective affinities of Milligan’s cultural practice with agit-prop theatre, Irish drama, photography, the magic lantern, cinema and art installation.

Dr Catherine Morris is a writer and curator. As Hon Fellow at the Institute of Irish Studies, her artist book project ‘Intimate Power: Autobiography of a City’ montaging life-writing with photo essays and community interviews is being made on location at resonant sites across Liverpool. Co-founder of the Artist Centre for Human Rights, she has served as Director of the Museum of Cambridge; curator for the National Library of Ireland and curatorial advisor for IMMA’s El Lissitzky: the Artists and the State. Her monograph Alice Milligan and the Irish Cultural Revival (Four Courts Press) uncovered the forgotten arts practice of one of the founders of modern Ireland. Her online 1916/2016 Artist Conversations can be accessed at: https://aboutcatherinemorris.wordpress.com

10.45 – 12.45  Panel A: Language and Gender

Reinterpreting the Rising: An examination of the dual language discourse in Mise Éire
Aoife Whelan
George Morrison’s Mise Éire tells the story of Ireland’s revolutionary period, from the last quarter of the nineteenth century to the 1918 general election in which Sinn Féin swept to victory. Presented in actuel style with commentary in Irish, Morrison’s film drew on original footage, photographs, newspaper reports and documents to piece together the events of this transformative period in Ireland’s history. But did Irish audiences from 1959 onwards understand the film’s Irish language narration, and what steps were taken to ensure that the story was told – not just through Irish – but in spite of it?

This paper will examine the dual language discourse presented in Mise Éire, comparing the Irish language narrative with the use of newspaper headlines, letters and documents in English, as well as visual and musical cues, which help the audience to simultaneously interpret what is presented on screen. This cinematic interplay between Irish and English is significant as it mirrors the dual language policies of the Irish language movement itself from the late nineteenth century until the foundation of the Irish Free State.

Particular emphasis will be placed on the theoretical framework in which this dual language approach to linguistic revival was envisaged. This analysis will include examples from the
nationalist press of the day, along with letters written by the 1916 signatories and even the 1916 Proclamation itself. Comparisons will also be drawn with RTÉ’s recent documentary 1916, which can be considered an English language response to Morrison’s *Mise Éire*.

Dr Aoife Whelan completed her doctoral thesis at University College Dublin in 2015. Her thesis examines the dual language discourse on the ‘Irish-Ireland’ ideology in the Irish Independent from 1905-1922. Publications based on this research include *Irish Studies Review* (February 2013) and *Independent Newspapers: A History* (O’Brien and Rafter, 2012: Four Courts Press). At present, Aoife lectures on Irish language media and film in the School of Irish, Celtic Studies and Folklore at UCD and acts as Undergraduate Coordinator for Irish Studies within the School. Aoife is also Deputy Editor of *The Revolution Papers* and has been Treasurer of the Newspaper and Periodical History Forum of Ireland since 2011.

“Yous are all nicely shanghaied now”: Sean O’Casey and 1916

Caroline Elbay

Dramatist, Socialist, and Labour activist, Sean O’Casey was born at 85, Upper Dorset Street in Dublin’s north inner city on the 30th March 1880. It would not be too many years however, before young O’Casey’s life would be reduced to the poverty and hardship of tenement life, following the death of his father at the age of forty-nine.

The infamous squalor of the Dublin tenements, and the daily struggle for survival by their inhabitants would become a crucial and defining experience of O’Casey’s life, and one he would carry into many literary works including, and particularly, the Dublin trilogy. Abhorred by the hypocrisy of both Catholic and patriotic rhetoric, O’Casey’s plays would give voice to the city’s impoverished underclass. Employing his own style of ‘scrupulous meanness’, he would proceed to challenge three big Irish taboos – religion, patriotism, and sexuality – an act that would ultimately result in riots at the Abbey Theatre, the audience having been afforded an opportunity to survey themselves in his ‘nicely polished looking glass’.

This paper will address O’Casey’s treatment of the aforementioned issues; paying particular attention to his representation of the 1916 Rising contained within *The Plough and the Stars* where, instead of depicting the heroism of the Rising, he exposes its hidden underbelly, and all he believed to be wrong with it. In keeping with the play, where women and children emerge as the true heroes, the paper will aim to acknowledge the women, children, and civilians who innocently and unknowingly paid the supreme price for Irish freedom.

Caroline Elbay lectures at All Hallows College (Dublin City University), where she teaches courses in Irish literature, creative writing, and academic writing on the ALBA (Modular B.A.) programme. She is co-ordinator of Arts & Ideas at All Hallows College (ALBA), and a member of both the Programme Board and Exam Board. Caroline also teaches courses in Irish Literature, and Irish Music at Champlain College Dublin, and CEA Study Abroad Dublin. She is co-founder and facilitator of the life long learning programme at the Dublin James Joyce Centre. A graduate of St. Patrick’s College Drumcondra (Dublin City University), where she earned a B.A. (Hons) in English, and Music, she subsequently undertook postgraduate studies at Trinity College Dublin, where she read for both the Higher Diploma in Education, and the M.Phil in Anglo Irish Literature. Caroline recently completed a PhD at Queen’s University Belfast (Title: ‘Joyce, Weininger, Sex and Character: A Comparative Study’), focusing on gender representation, anti-feminism, and anti-Semitism in the works of James Joyce, and Otto Weininger. Enjoying a lifelong interest in Irish writers, Caroline was awarded the inaugural National Library of Ireland James Joyce Dedicated
Scholarship in 2008. She has lectured widely on Joyce, incl. the International James Joyce Symposium in Utrecht (NL), DIT Conservatory of Music and Drama (“Music in the works of James Joyce”), and the Annual Lecture Series at the Dublin James Joyce Centre, where she facilitates the ‘Ulysses for All’ study groups. An experienced educationalist, Caroline has taught at primary, secondary, and third level. When not engaged in matters academic, she enjoys travel and music.

“So softly she came that her feet made no din”: the politics of memory and the gender divide in the Irish rebellion on screen

Niamh McLoughlin

Ireland has a rich cultural tradition of commemorating the rebel leaders of the Rising of 1916. The active role of women in the Irish rebellion has, however, been largely ignored in the context of national cinema. Onscreen portrayals of Irish women of this time have instead been overwhelmingly passive, due in part to the maintenance of the ‘Ireland as Woman’ metaphor romanticised by nationalist discourse. The objective of this paper is to offer new considerations on screening Irish women’s participation in the Easter Rising and the War of Independence. I will analyse two films produced ten years apart: Michael Collins (Neil Jordan, 1996) and The Wind That Shakes the Barley (Ken Loach, 2006). Both films tell the personal stories of characters involved in the uprising, despite centreing solely on male-centred experiences. My paper seeks to offer a comparative discussion of the two films in order to argue that both can be read in terms of their use of the woman-as-nation metaphor. I will argue that this mode of representation has consistently denied accurate depictions of Irish women’s political involvement during this period. Engaging with current criticism on the politics of Irish memory, I will claim that acts of remembering the rebellion in narrative cinema have been defined by and confined to a distinctly gender-biased rhetoric. I will conclude by looking to the upcoming centenary commemoration of the Rising as an opportune occasion to reconsider the cultural representation of women’s experience of the Irish revolution.

Niamh McLoughlin is a postgraduate student at the University of Limerick. Her primary research area is Irish film studies and embraces strands of feminist criticism, gender theory, the politics of home, and memory studies. She completed an MA in Comparative Literature and Cultural Studies at UL. She has previously worked as an English language teacher in Spain and Mexico, and has taught on issues concerning gender, sexuality, and popular culture as teaching assistant in the Department of Sociology at UL.

Older than Ireland: Translating Edna O’Brien’s Ireland between screens and countries

Zuzanna Sanches

Edna O’Brien has recently published a new novel The Little Red Chairs and the idea about writing it came to her as she was being filmed for a documentary Edna O’Brien: Life Stories. In her new book O’Brien returns to her fascination with language; the sonority of it and the rhythm, the musicality and the spell; ingredients that she once found surprisingly only in prayer. Over the years language has deteriorated due to many factors among which there was the sensation of being watched and policed to make one feel outlandish, foolish and nature pieces. However, the talent and the need to resist the temptation to give in to rage and odium of those who did not accept O’Brien’s scandalous way came from the same source that fuelled her love of the public: performativity, be it of parole, be it of living and acting; acting oneself, testifying to the stories of women,
documenting Ireland. *The Little Red Chairs* speaks about revolution and anti—heroes, it speaks about fascination with terror and how it is a trans—national phenomenon.

With some examples of O’Brien’s fiction an film in general (also Alex Fegan’s documentary *Older than Ireland*) we will look at the pangs and challenges of translation. How and why to retain the cultural symbols of change and how and why to bring the story of a nation to another nation?

Zuzanna Sanches (PhD) is a full time researcher at ULICES (University of Lisbon Centre for English Studies) and collaborator CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), Portugal. She also teaches at the Department of English Studies, University of Lisbon. She was a visiting research fellow at National University of Ireland, Maynooth, Ireland and University College Dublin working under the supervision of Professor Margaret Kelleher. She has published on contemporary Irish women writers and is now preparing a monograph about the generation of Irish women novelists and poets born in the 1960s. Her research interests include Irish, British and American literature and culture, feminisms, psychoanalysis, therapy through narratives, mindfulness as well as gender and identity studies.

Panel B: Cinema, Audiences, and Revolution

Managing 1916: The Role of Cinema
Roddy Flynn

The role played by cultural revival of the 1880s and 1890s in consciously constructing narratives of nationhood which could legitimate Ireland’s claim to independent statehood is well known. This project has attracted much academic attention in the past three decades (Prager 1986, Hutchinson, 1987, Kiberd 1996, Mathews 2003) most of which focuses on the impact of the cultural project on indigenous audiences. This paper raises the question of the extent to which the project was also concerned with shaping perceptions outside Ireland. It takes as a case study an effort to shape the interpretation of the Easter Rising by an international audience during the period of the pre-independence Dáil (1919 to 1921), not least by potentially exploiting the power of cinema, as an international medium, to reframe European and American perceptions of the 1916 Rising. The paper focuses on the efforts of Sean T. O’Kelly, as a representative of the pre-Independence Dáil at the post-WWI Paris Peace talks between 1919 and 1921, to win support for the idea of Irish Independence. O’Kelly was dismayed to find that even hitherto sympathetic nations such as France officially regarded the 1916 Rising as a betrayal of Allies during the world war. In this context, O’Kelly was forced to consider strategies to overcome this hostility - including the exploitation of fiction cinema for propaganda purposes. Although O’Kelly was instinctively suspicious of cinema, regarding it as an essentially irrational medium, he came to recognise that it was precisely fiction cinema’s capacity to mislead that might permit a re-narrativisation of 1916, to depict it in a more progressive/politically useful fashion. His thoughts in this regard were further stimulated by a meeing in August 1920 with the popular French novelist Pierre Benoît, who was about to publish a fictionalised account of the Rising, “The Giant’s Causeway”. The paper explores O’Kelly’s efforts to adapt the novel as a film with the financial support of the revolutionary government, a move which - though it came to nothing in the short term - would have hugely expanded the Department of Publicity’s arsenal of international propaganda material.

Roddy Flynn is a lecturer on film and television at the School of Communications, Dublin City University where he is current Chair of Film and Television Studies. He is co-author (with Pat Brereton and Tony Tracy) of the forthcoming second edition of *The Historical Dictionary of Irish
Dublin Cinemas in 1916
Veronica Johnson

By 1916 film had established itself in Dublin as a legitimate form of entertainment. The city boasted a number of cinemas which were well attended by the population and which showed a variety of films typical of the era. Most cinemas changed their program at least twice a week and each program consisted of a number of films; newsreels, comedies and a main feature presentation were the usual offerings. Unlike the areas of production and distribution, exhibition thrived in Dublin in the 1910s. This paper examines the popularity of film-going in Dublin in 1916 using archival resources. It will detail the thriving cinema culture that existed in the city at that time. Particular attention will be paid to the advertising of film programs which indicate the types of films expected to bring in large audiences.

Veronica Johnson received a doctorate in Film Studies from the National University of Ireland, Galway where she has taught courses in Film Theory, History, Psychoanalysis, European and American Cinema.

Challenging ‘Imperialist’ cinematography. IRA attacks on Dublin cinemas, 1925-1939
Donal Fallon

In mid-November 1925, the Masterpiece cinema in Dublin was called upon by armed men, who seized seven of its eight copies of the First World War film *The Battle of Ypres*. Shortly awards, on 20 November, it was reported that the showing of its remaining copy was enough for the IRA to explode “a powerful landmine in the wide entrance to the Masterpiece cinema in Talbot Street.” This marked the beginning of a series of attacks upon Dublin picturehouses.

The 1920s and 1930s witnessed sustained denunciation of war cinematography in republican publications such as *An Phoblacht* and *Irish Freedom*, as well as occasional violent assaults upon cinemas. This was part of a broader ‘Boycott British’ movement, and an IRA campaign against what it saw as cultural imperialism. Drawing on state intelligence files, such as the Crime and Security papers of the Department of Justice, contemporary newspaper reports from both the mainstream and separatist press, and the archives of leading IRA figures such as Chief of Staff (1926-1936) Moss Twomey, this paper will demonstrate the manner in which the republican movement attempted to impose censorship on the Dublin cinema industry. It will examine the manner in which several war films were selectively censored and amended before they were presented to the Irish public, indicating the fears of authorities towards political assault.

Donal Fallon is a PhD candidate with the School of History and Archives, University College Dublin. His research is primarily focused on the radical left in 1930s Dublin. He is author of *Sixteen Lives: John MacBride* (O’Brien, 2015) and co-author of *Come Here To Me: Dublin’s Other History* (New Island, 2012)
Kinski Unbound: The Depiction of Anarchism in Doctor Zhivago (1965)

Padraic Killeen

In this essay, I examine Klaus Kinski’s performance in David Lean’s Doctor Zhivago, reflecting on its significance to the film’s narrative. In the process, I consider the differences between how anarchism – an ideological movement that was fundamental to the revolutionary period in Russia – is treated in the film’s source material (Boris Pasternak’s novel of the same name) and in Robert Bolt’s adapted screenplay.

Bolt’s character is considerably altered from his namesake in the book. As Pasternak devises him, Kostoyed is a well-mannered intellectual, an avuncular co-operativist emblematic of the influential Anarcho-Syndicalist movement, one of the more moderate schools of anarchism that prevailed in Russia during the period. Pasternak thus attempts – through Kostoyed – to communicate a sense of the intellectual traditions of the anarchist movement which had, for half a century, informed Russian socialism. In Bolt’s screenplay, however, the anarchist Kostoyed is deprived of any coherent political perspective and his behaviour and demeanour are automatically marked as eccentric, extremist, antisocial, verging on insanity. In the script, Bolt introduces him as ‘a mad-looking individual with an ascetic face and malignant eyes.’

And yet, as played by Kinski, Kostoyed is neither the one-dimensional ‘mad’ anarchist of Bolt’s imagining nor the genteel intellectual anarchist of Pasternak’s novel. Instead, he becomes a very poignant embodiment of the human’s anarchic impulse itself; that rejection of all relations of subjugation, force, and coercion. Observing the resonances between Kinski’s character and the film’s romantic hero, Yuri Zhivago (Omar Sharif), I argue that Kinski’s performance is, in fact, key to understanding how revolution, as a phenomenon of human life, is depicted in Lean’s film.

Padraic Killeen holds a doctorate in Film Studies from Trinity College Dublin where he has taught on Film Theory, European Cinema, and American Cinema. He is currently a Visiting Research Fellow at the Moore Institute at National University of Ireland, Galway.

1.45–3.45
Screening: 1916: The Irish Rebellion (followed by Q&A with Bríona Nic Dhiarmada)

This documentary examines the 1916 Easter Rising in Dublin and the subsequent events that led to the establishment of an independent Irish State and indirectly to the breakup of the British
Empire. Narrated by Liam Neeson, this film places the Irish Rising in its European and global contexts as anti-colonialism found its voice in the wake of the First World War. It explores the crucial role of the United States and of Irish America in both the lead up to and the aftermath of the events. 1916 will broaden public understanding of the historical interconnections between Britain, Ireland and the United States, connections that continued to have significance up to and including the recent Irish peace process.

Bríona Nic Dhiarmada is the Thomas J. and Kathleen O'Donnel l Professor of Irish Studies and Concurrent Professor of Film, Television and Theatre at the University of Notre Dame in the US. A writer, academic and filmmaker, Nic Dhiarmada was educated in Trinity College and UCD. She lectured at UCD and worked in television for RTE and TG4 before returning to academia at UL in 2006. She has been a Distinguished Visiting International Scholar at the University of Missouri and held a Senior Fulbright Fellowship at the University of Notre Dame before joining the full time faculty as a tenured endowed professor. Nic Dhiarmada has written numerous screenplays and produced and directed award winning documentaries such as Ar Lorg Shorcha/Searching for Sorcha which told the story of renowned sean-nós singer Sorcha Ní Ghualairm. She originated, wrote and produced the documentary series 1916 for RTE and PBS as well as a feature length documentary of the same name which will be shown on 5 continents to mark the centenary of the Rising. She is the author of the companion book The 1916 Irish Rebellion which is published in Ireland by Cork University Press on Feb 18th. She currently divides her time between North Tipperary and South Bend, Indiana.

4.00 – 5.45
Plenary Session 3

The Plough and the Stars (John Ford, 1937) and 1916

Gender Politics, 1916, and The Plough and the Stars
Adrian Frazier
Among the many assessments of 1916 in the year of its centenary, many of them featuring an enlarged role for women, one searches in vain for any echo of Sean O’Casey’s feminist critique of the rebellion in The Plough and the Stars. John Ford also attempted to remove that critique from his film of the play, but traces (incoherently) remain. In the movie, two views of 1916 clash, one by the playwright, the other by the director.

Adrian Frazier is the author of Hollywood Irish: John Ford and the Irish Revival in Hollywood (Lilliput Press, 2011), and other books on Irish art, literature, and theatre.

1916 and other cinematic risings
Charles Barr
John Ford’s film of the Easter Rising, based on O’Casey, followed on closely from MGM’s 1935 film of the French Revolution, A Tale of Two Cities, based on Dickens and also evoking 1917 by its use of Soviet-style montage for its action climax. Both films make clear links back to the American War of Independence – a subject Ford would himself address directly in Drums Along the Mohawk in 1939. Meanwhile MGM’s film of Parnell (1937) had aimed, likewise, to draw in American
audiences to its film about Home Rule agitation by opening with its hero’s triumphant visit to the US in 1880. This paper explores the links between these Hollywood films of the mid/late 30s, and their handling of the conference theme of Revolution.

Charles Barr worked for many years at the University of East Anglia, helping to set up one of the first UK academic film programmes; he has since taught in the US, at UCD, and at the Huston School itself, and has just finished a period as Research Fellow in Film and Irish Studies at St Mary’s University, Twickenham. His books include three on Alfred Hitchcock (most recently the co-authored *Hitchcock Lost and Found: the Forgotten Films*); his main current research, on John Ford and Ireland, was aided by a month working in the NUIG library as a Moore Institute Fellow in 2015.

6.00 Screening: *The Plough and the Stars* (John Ford, 1936)

In the spring of 1916, hostility towards the British is brewing on the streets of Dublin. Nora Clitheroe (Barbara Stanwyk) tries in vain to keep her husband Jack (Preston Foster) from joining the rebel forces for fear he will die fighting for Ireland. John Ford displays his wholehearted support for the Irish struggle for independence in this adaptation of Sean O’Casey’s long-running play. Hollywood stars Barbara Stanwyck and Preston Foster were cast in the lead roles at the insistence of the RKO Studio allowing Ford to ship in the cream of Abbey actors – Barry Fitzgerald, Denis O’Dea, Eileen Crowe, F. J. McCormick and Arthur Shields – to reprise their roles in the long-running stage play.

The print screened of *The Plough and the Stars* is kindly provided by the Irish Film Institute.
Cinematic Representations of the Battle of the Alamo (1836)
Harlan D. Whatley

The Battle of the Alamo was a 13 day siege near modern day San Antonio, Texas that pitted the non-Hispanic Texians against the Mexican army led by General Santa Anna. This event was a pivotal moment in the Texas Revolution. The Mexicans slaughtered the Texians, leaving no survivors, causing the Alamo to become an icon of the men who gave their lives for the newly formed Republic of Texas. This paper analyzes seven dramatic motion pictures about this bloody battle. Documentary films and films related to the Battle of the Alamo are not included.

The Immortal Alamo (1911) was a 10 minute black and white film directed by William Haddock and produced by Gaston Melies. It is the first film to depict the bloody siege of 1836. Martyrs of the Alamo (1915) is based on the novel by Theodosia Harris. The film was directed and written by Christy Cabanne and produced by D.W. Griffith. This film depicts the Mexicans in a very negative way. Douglas Fairbanks, Allan Sears and Alfred Paget star in the film. Heroes of the Alamo (1937) The story of the events leading up to, and during, the attack on the Alamo by the Mexican Army in 1836, from the perspective of two newlyweds. Includes William B. Travis' (Lease) famous "Line in the Sand" speech, with Jim Bowie (Williams) and Davy Crockett (Chandler) crossing that line, and the siege of the Alamo by General Santa Anna's 15,000 troops against the 183 defenders, who all die in the last stand. The Last Command (1955) is a historically inaccurate attempt to depict the battle of the Alamo through the eyes of Jim Bowie. Max Steiner (Gone With the Wind, Casablanca) composed the music. The film was directed by Frank Lloyd. The Alamo (1960) was directed by and stars John Wayne, who plays Davy Crockett. Richard Widmark plays Jim Bowie and Laurence Harvey plays William B. Travis. Richard Boone guest stars as Sam Houston. The Alamo: 13 Days to Glory (1987) is a made-for-TV film about the 1836 Battle of the Alamo written and directed by Burt Kennedy, starring James Arness as Jim Bowie, Brian Keith as Davy Crockett, Alec Baldwin as Col. William Travis, Raul Julia as Santa Anna, and featuring a single scene cameo by Lorne Greene as Sam Houston. This Alamo film focuses on Davy Crockett as the main character and was filmed at the Alamo Village where John Wayne’s Alamo (1960) was shot. The Alamo (2004) features Billy Bob Thornton as Davy Crockett and Dennis Quaid as Sam Houston. Brian Grazer and Ron Howard produced the film and John Lee Hancock directed the film, which attempts to show the political points of view of both the Mexicans and the Texans. This paper analyses these seven films for their historical accuracy and negative stereotypes.

Harlan D. Whatley holds an MFA in Integrated Media Arts from Hunter College of the City University of New York. While in New York City, he was an intern for the Emmy award winning documentarian, Ric Burns (The Civil War, New York). Whatley has published film reviews in various print and online publications. His academic writing includes a paper on the use of motion pictures in the ESL classroom. Whatley has taught communication and media courses in the People’s Republic of China and the United Arab Emirates. Currently, he is a Mass Communication Instructor at Odessa College in Odessa, Texas.
**Alexander the Great: Revolution between History and Myth**

Vangelis Makriyannakis

In 1980 the renowned Greek filmmaker Theo Angelopoulos released the coda to his *Triology of History*, a triptych study of the country’s national past starting in 1936 with the establishment of General Metaxas’ dictatorship until after the collapse of the *junta of the colonels* in 1974. *Alexander the Great* closes the director’s inquiry into History with a capital H. and marks the twilight of European political Modernism in film.

Set in an allegorical time-space at the dawn of the 20th century, the film narrates the story of Alexander, a chieftain rebel of mythic proportions, who becomes the embodiment of the clash between history and Myth. A liberator who turns despot, Alexander personifies the story of the revolution turning against itself as it gets caught between the complex of its own ideal image and the grand narratives of the nation.

This paper will demonstrate how Alexander closes the circle of European political filmmaking in the seventies with a devastating critique on the workings of power. I will claim that Angelopoulos presents us with an aesthetic that remains suspended between melancholia and redemption. Instead of representing reality Angelopoulos creates a filmic reality that allows us to contemplate the notions of power and revolution. I will also demonstrate how Angelopoulos’ use of Myth, although reminiscent of George Seferis’ and T.S. Eliot’s works, refuses to substitute history with a nostalgia for a pre capitalist utopia and rather incorporates history as change not through the notion of belief but through the element of doubt.

Vangelis Makriyannakis is an independent scholar affiliated with the University of Edinburgh where he had been working as a tutor for the Office of Lifelong Learning. His work has been published in international journals. He is currently working on a book proposal for his PhD thesis *A Voyage in Time: The films of Theo Angelopoulos* while also preparing a documentary on the Greek auteur. He is also occupied as a theatre director with the group Ludens Ensemble.

**Preconditions of Love and Hatred: Cinema, Revolution and Emotion**

Jennie Carlsten

Sergei Eisenstein claimed that "without the preconditions of love and hatred, no work of art can come into being, either in form or in content"; Eisenstein of course recognised the function of emotional appeal in promoting revolutionary action. This sits at odds with conventional wisdom that contrasts reason and intellect with irrationality and emotion. That binary opposition has not only hampered film criticism, but has resulted, counterproductively, in the denigration of popular filmmaking about revolutionary action. Nowhere is this more apparent than in the arena of historical drama, where the two worst sins of a film are seen to be “inaccuracy” and “emotionalism”.

How should a subject like political revolution be represented on-screen? How have the emotions of revolution – such as anger, hope and joy - been depicted? In this paper, I consider the representation of revolution in historical dramas, looking at the formal strategies of repetition and achronology to explore how these may encourage or impede the emotional engagement of viewers. Part of a larger project about the emotions of cinematic revolution, this paper will discuss such films as Elia Kazan’ *Viva Zapata!* (1952), Bernardo Bertolucci’s *1900* (1976), Claude Berri’s *Germinal* (1993), Ken Loach’s *Land and Freedom* (1995), Roland Joffé’s *There Be Dragons* (2011), and Pablo Larraín's *NO* (2012).
Jennie Carlsten has published on Irish cinema, cinematic representations of emotion, and the relationship between film and history. Her research explores the representation of emotion in recent Irish and Northern Irish films, looking at formal strategies and placing debates about national cinema within the context of emotion theory. Dr Carlsten has served as a postdoctoral researcher on the AHRC-funded ‘Documentary Film, Public History and Education in Northern Ireland’ project, and currently is providing research assistance to the ‘Prisons Memory Archive’ project, both at Queen’s University, Belfast. She has also taught Irish Cinema as a Lecturer at Ulster University. Her recent publications include *Film, History and Memory* (co-edited with Dr Fearghal McGarry, Palgrave Macmillan, 2015) and ‘Black Holes and White Space: Ellipsis and Pause in Steve McQueen’s Hunger’ (in *Projections: The Journal for Movies and Mind, Volume 9, Number 1, Summer 2015*).

**Typography at the birth of a nation**

Leon Butler

One of the greatest symbols of the Irish Republic is the Proclamation of the Irish Republic read aloud by Patrick Pearse between the columns of the general post office on Dublin’s O’Connell Street, then known as Sackville Street. It marked the beginning of the Easter rising and put in motion the creation of the State as we now know it. Pearse did not, however, read from notes scribbled on paper, he read from a typeset sheet designed to spread the proclamation further than his voice could carry. Production of this poster had taken place in secret in the days leading up to this and the poster produced under significant pressure show signs of its sudden secretive emergence with the wood type letters used to pronouncing the headline ‘Irish Republic’ showing particular scarring. The printer also found themselves out of sorts leading to an assortment of lowercase e characters being utilized throughout the document. So why is it that with such an iconic document, informed by the hurried artifacts from which it was born and preserved in the national archives be forgotten. Why is it that within popular culture this original document has been superseded by a nineteen thirties reproduction as the collective memory of its form. The wood type now replaced with Gill Sans released by British Monotype in 1928 is clean and more legible but lacks artifacts born of the struggle in the production of the original.

Leon Butler has worked across a broad range of positions in the media industry as a visual narrative designer, filmmaker and animator. Since setting up his practice, he has worked with high-profile clients including the Galway International Arts Festival, who commissioned to produce the iconic Festival Poster in 2011. He has also worked with clients as diverse and the Druid Theatre on the promotional material for their productions to musician Macklemore, who commissioned Leon to document their 2014 visit to Dublin’s o2 for two sold out shows. He has also developed many personal projects in animation, typography, children’s illustration and documentary. His research interest areas include adaptive interactions and experiences using available data in the public sphere and generative typography and recently completed a residence at the School of Visual Arts in New York in this field. In 2016, Leon received a ‘Certificate of Typographic Excellence’ from the Type Directors Club in New York. Leon has also worked in the education sector for five years across a number of different subject areas. In 2013, he developed the Animation and Gaming program at Galway Technical Institute from initial proposal to realisation in 2014 and currently act as the course head for this program. He has also worked with many other organisations on education programs including Galway International Arts Festival, Galway Film Centre and Galway Film Fleadh.
Panel D: Representing Revolution (Q1)

Ah ça ira, ça ira! The French Revolution on screen
Brigitte Bastiat and Eve Lamendour

In this paper we will study the representation of the French Revolution in four French films. It would appear that most French movies dedicated to this subject focus either on the beginning of the Revolution, through epic representations, or on the fringe of this key event in French history. In the first category, one finds La Marseillaise (Jean Renoir, 1938), an epic fresco that was originally planned to last 12 hours. The film also seems to have a hidden agenda dedicated to the ‘Front Populaire’ that won the election in 1936. The second category includes films like L’Anglaise et le Duc (Eric Rohmer, 2001) and Les adieux à la Reine (Benoît Jacquot, 2012). In the latter it is business as usual in Versailles, even on the brink of the Revolution; in the former, the plot concentrates on Grace Elliot and her relationship with the Duke of Orléans. Both narratives convey the outsider’s point of view, the aristocrat’s maid and the English noble woman. Neither of these women really understands what is at stake and they just follow the flow of events. One could also draw a parallel between certain scenes of these two films with the passage “Fabrice à Waterloo” in Stendhal’s La Chartreuse de Parme, in which the literary character understands nothing of the strategic military event he is a part of.

We will examine these two distinctive uses of the French Revolution in films and discuss the cinematographic and narrative choices made by the different directors.

Brigitte Bastiat holds a PhD in Media Studies from the University of Paris 8 and teaches English at the University of La Rochelle (France). She is an associate member of the CRHIA (Research Centre for International Atlantic History) of the University of La Rochelle, a member of the SOFEIR (French Society for Irish Studies), AFIS (Association of Franco-Irish Studies) and EFACIS (European Federation of Associations and Centres of Irish Studies).

She has published on identities, gender representations, the Women’s Press in Ireland and France, Irish theatre and Irish, British and American cinema. She co-translated in French Owen McCafferty’s play Mojo Mickybo (1998), which was premièred in French at the University of Tours in March 2012, and has been performed in various cities in France since then. She is currently co-translating Owen McCafferty’s play Quietly (2012). Her latest publication on the cinema “Mickybo and Me: A Cinematographic Adaptation for an International audience” was published in Ireland and Cinema, Culture and Contexts (ed. Barry Monahan), Palgrave Macmillan, in 2015.

Eve Lamendour is a senior lecturer in organization history at the University of La Rochelle. Her research focuses on management and representation. Her PhD, published as The managers on screen (PUR/ Rennes University Press, 2012) provides an analysis of the representations of management in the French cinema from 1895 to 2005. In this work, she prefers a historical approach because of history’s ability to deconstruct facts while her field of investigation is narrative fiction. Her latest publication, “Je ne suis pas un numéro” in Entreprises et Histoire deals with the British TV series The Prisoner and its description of control.

Revolutionary Temporality in Peter Watkins’s La Commune (Paris, 1871)
Michael Cramer

Peter Watkins’s La Commune (2000) restages the events of the Paris Commune within the confines of a warehouse on the outskirts of Paris. Rather than simply asking the actor-participants of the film to reenact the events of 1871, however, Watkins instructs them to reflect on the
connections between the past and the future: performers speak both as “characters” from 1871 and as themselves, in the present. This strategy holds deep implications for the idea of revolutionary temporality that the film expresses: the event of revolution is not simply something that has occurred in the past, but instead is subject to reenactment and even resurrection.

When taken as a project whose main addressees are its own participants, *La Commune* appears to be a work of “relational art,” offering an immediate experience rather than a “durable” text. Considered as a work of cinema, however, it becomes more complex and self-contradictory: the fact that the “relation” it creates reaches most viewers in the form of a filmed record (which cannot duplicate what was experienced by the participants) positions revolution as something that exists only as a trace, no longer directly accessible in the present. Revolution is thus at once considered as subject to re-activation or repetition and as past and inaccessible. This presentation will examine how recent arguments, such as those of Claire Bishop, concerning the temporal and political contradictions often generated by participatory art might allow us to better grasp the implications of *La Commune*.

Michael Cramer is Assistant Professor of Film History at Sarah Lawrence College. He is the author of *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema*, forthcoming from University of Minnesota Press.

**Representations of a Revolution That Didn’t Happen: 23 August 1944 in the Films of the Romanian Socialist Era**

**Gabriela Filippi**

On August 23rd, 1944 with the Red Army approaching Bucharest, King Michael I, after a counsel with the leaders of the historical political parties, arrested Marshal Ion Antonescu, the actual ruler of Romania during the war, and turned the weapons against Nazi Germany, in what was in fact a coup d’état. Romania was aligned within USSR’s sphere of influence and Soviet troops remained on its territory until 1958. The Communist Party, summing a relatively small number of members at the time, reclaimed the event. After the full installation of the socialist regime, four years later, 23 August became the national day of the newly renamed Romanian People’s Republic. In the 1950s political discourse about the meaning of this day emphasized the role of the “liberating Red Army”, while the king and the historical parties were not even mentioned anymore. Furthermore, after 1965, under Nicolae Ceaușescu’s increasingly nationalist politics, even the Soviet Union’s role was downplayed. The culmination of this historical mystification was marked by the new title officially endorsed with regard to 23 August 1944: “The Revolution of Social and National, Antifascist and Antiimperialist Liberation”. This political interpretation needed to be supported by powerful images and a significant number of films on the subject were commissioned to that effect. In my paper, I attempt to analyse the dynamics of references to this event in the state-controlled Romanian socialist cinema, and to highlight the role played by certain films in the sedimentation of these views in the nation’s collective imaginary.

Gabriela Filippi (born in 1987) is a Teaching Assistant and PhD candidate at the “I.L. Caragiale” National University of Theatre and Film (UNATC) in Bucharest, with a thesis entitled “The state as co-author. Censorship in the Romanian socialist cinema, 1948-1989”. She also works as a film critic, frequently publishing in “Film Menu” magazine and moderating debates, masterclasses and Q&A sessions for different festivals and cinema events.
The Russian Avant-garde as Otherness: Revolutionary Artists and the Khanty Tribe in Aleksey Fedorchenko’s *Angels of Revolution*

Denis Saltykov

The paper investigates the analysis of Russian revolutionary artists in Aleksey Fedorchenko’s movie *Angels of Revolution*. Using semiotics, audience analysis, discourse analysis and sociological analysis of articulation and circuit of culture (Stuart Hall and Paul du Gay), the specifics of the film are shown. Fedorchenko sees himself as film director and as ethnographer. Based on his previous movies, Russian audiences treat *Angels of Revolution* as a kind of artistic research. This gives Fedorchenko an opportunity to introduce Russian avant-gardist artists as another kind of tribe by comparing them with Khanty. Both groups are destroyed by the Soviet collectivization politics shown at the end of the movie. The avant-gardists have a naïve trust in the future of revolution, whereas the Khanty are suspicious to the strangers and their politics from the very beginning of the plot. The 1917 for the early Soviet artists turns out to be “the revolution betrayed” as it was called by Leon Trotsky. For the Khanty tribe the interaction with Stalinist politics means death of their culture. This representation of the Russian avant-garde as kind of the Other for Soviet Union is constructed by Fedorchenko by using specific cinematic techniques and presenting himself as an ethnographer and historicist. The reception of the film by the Russian audiences indicates the success of Fedorchenko’s view of the Russian avant-garde as Otherness. Thus he excludes it from the totalitarian context Soviet culture.

Denis Saltykov, doctoral student in the School of Sociology, Faculty of Social Sciences at the National Research University Higher School of Economics (Moscow, Russia). His current research interests include critical film studies, and politics of contemporary popular culture.

11.45 – 12.45 Plenary Session 4

Cinema and Revolution in Cuba in the 1960s: Julio García Espinosa and ‘imperfect cinema’

Michael Chanan

Julio García Espinosa, who died a few weeks ago at the age of 89, was the author of a key manifesto of the New Latin American Cinema of the 1960s, ‘For an imperfect cinema’ (1969), where he argued that the imperfections of a low budget cinema of urgency, which sought to create a dialogue with its audience, were preferable to the sheen of high production values which merely reflected the audience back to itself. Outside Cuba, Espinosa is better known as a polemicist than a filmmaker, but his films reveal his own take on ‘imperfect cinema’, working partly through humour and partly through deconstruction. However, ‘For an imperfect cinema’ is not just a personal credo, and this talk will reflect on how the concept inscribes the imperatives of a small country in a revolutionary process trying to challenge the hegemony of Hollywood, and whether this is still pertinent.

Michael Chanan is Professor of Film and Video at Roehampton University, London. His is a seasoned documentary film-maker who made films on music for the BBC in the 1970s, and on Latin America for Channel Four in the 1980s. His last film, *Detroit: Ruin of a City* (co-directed by the American sociologist George Steinmetz, 2005) has had numerous screenings in the USA, UK, France, Germany, Spain, China, and South Korea. He is also the author of books on cinema and on music, including *Cuban Cinema* (2004) and *The Politics of Documentary* (2007).
2.0 – 4 Screening: *The American Who Electrified Russia* (Michael Chanan, 2009)

*The American Who Electrified Russia* explores the relationship between history and family memory through the biography of an individual unrecorded in the history books whose life was nonetheless intertwined with history, but in a paradoxical fashion. Solomon Abramovich Trone (1872-1969) was the director’s maternal grandmother’s first cousin. A participant in the Revolutions of 1905 and 1917, he was also a director at General Electric, first in Russia before the First World War and then after it in America. Behind the scenes, he was a key figure in the electrification of the Soviet Union. In 1928 he was signatory – for GE – of the first contract between an American corporation and the Soviet Union. A forgotten bit of history – because it was doubtless inconvenient for either country to remember it – which is here unfolded before our eyes through archive footage, including a marvelous but forgotten film by Esfir Shub, K.Sh.E. (Komsomol Patron of Electrification) from 1932.

After retiring from GE, Trone worked as an industrial adviser in China, India and Israel. In 1940, he helped to rescue Jewish refugees from Germany. Five years later, Roosevelt appointed him to the Allied Reparations Commission, which reported to the Postdam Conference. Nonetheless, in 1953, at the height of McCarthyism, the Americans withdrew his passport, and he settled in London.

The film is not merely a celebration of Trone’s extraordinary career, but pursuing what Walter Benjamin called ‘the enigmatic question…of the biographical historicity of the individual as such’, investigates the contrast between family memory and history in its recorded forms, thereby to recover a lost perspective on the history of the twentieth century.

**Conference Organising Team:**
Conference Directors: Seán Crosson and Rod Stoneman
Programme Convenor: Veronica Johnson
Conference Team: Barry Nevin and Noel Hendrick

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