IASIL 2025

Technology and Ireland

Programme

University of Galway
21 - 25 July

Welcome to Galway

Patrick Lonergan and Ian R. Walsh
Co-Chairs of the IASIL Galway Organising Committee

It is our great pleasure on behalf of our organising committee to welcome you to IASIL Galway Conference 2025 'Technology and Ireland'. We were thrilled with the enthusiastic response to our conference theme and are delighted to share with you a week of fascinating papers that examine how Irish artists in their works use, resist, emulate and explore a wide range of technologies from, radio, photography and the fax machine to the internet, email and social media in a range of different mediums including the novel, poetry, prose, theatre, film, music and spoken word performance. Our invited keynote speakers offer us a deeper engagement with our theme exploring how it relates to migration, transnationalism, the reality of people's lives and love in archival materials, contemporary Irish Drama, Nineteenth Century fiction and James Joyce's *Ulysses* among other themes. We are excited to also offer delegates screenings of new Irish film and television series and daily presentations of University of Galway's rich archival materials. The conference takes place during the Galway International Arts Festival and there are plenty of free visual arts exhibitions on campus, theatre performance and talks but we would encourage you to also venture into the city where you can an enjoy the best of Irish and international theatre, music, circus and street spectacle in the beautiful medieval surrounds of Galway. In this programme you will find detailed information on our keynote speakers, panel papers, conference schedule, events, meals and much more. We hope you have a wonderful week and are looking forward to meeting with you all.

IASIL GALWAY ORGANISING COMMITTEE: **Seán Crossan, Barry Houlihan, Patrick Lonergan, Frances McCormack, Finian O'Gorman, Ian R. Walsh**

Welcome from IASIL Chair

Christina Morin

University of Limerick

It is a great pleasure, as IASIL chair, to welcome you to Galway for the 2025 annual IASIL conference! Our hosts have graciously and with no small effort curated a weeklong programme of scholarly and cultural riches for us to enjoy. Their chosen theme – Technology and Ireland – is a timely and generative one, and the conference programme points to the diverse ways in which Irish literature and Irish literary studies alike variously embrace, reject, probe, and respond to technology and technological development as broadly conceived. I look forward to many fruitful conversations over the coming week, as we also benefit from what is – in my mind – one of the principal joys of the IASIL conference: meeting with friends and colleagues from all over the world to renew those professional connections that help to sustain us through the rest of the year. I also eagerly anticipate the wealth of opportunities afforded by the conference to explore and enjoy all that Galway city and the surrounding region offers, including, of course, the Galway International Art Festival. I encourage all delegates to take full advantage of these opportunities.

In the meantime, my sincere thanks as an individual IASIL member and as chairperson to the conference organising team led by Patrick Lonergan and Ian Walsh for organising the programme so professionally and with such goodwill, grace, and (apparent) ease!

Bain taitneamh as an gcomhdáil!

Christina M. Morin

Tina

Maps and Venues

Léarscáil den Champas / Campus Map

OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY
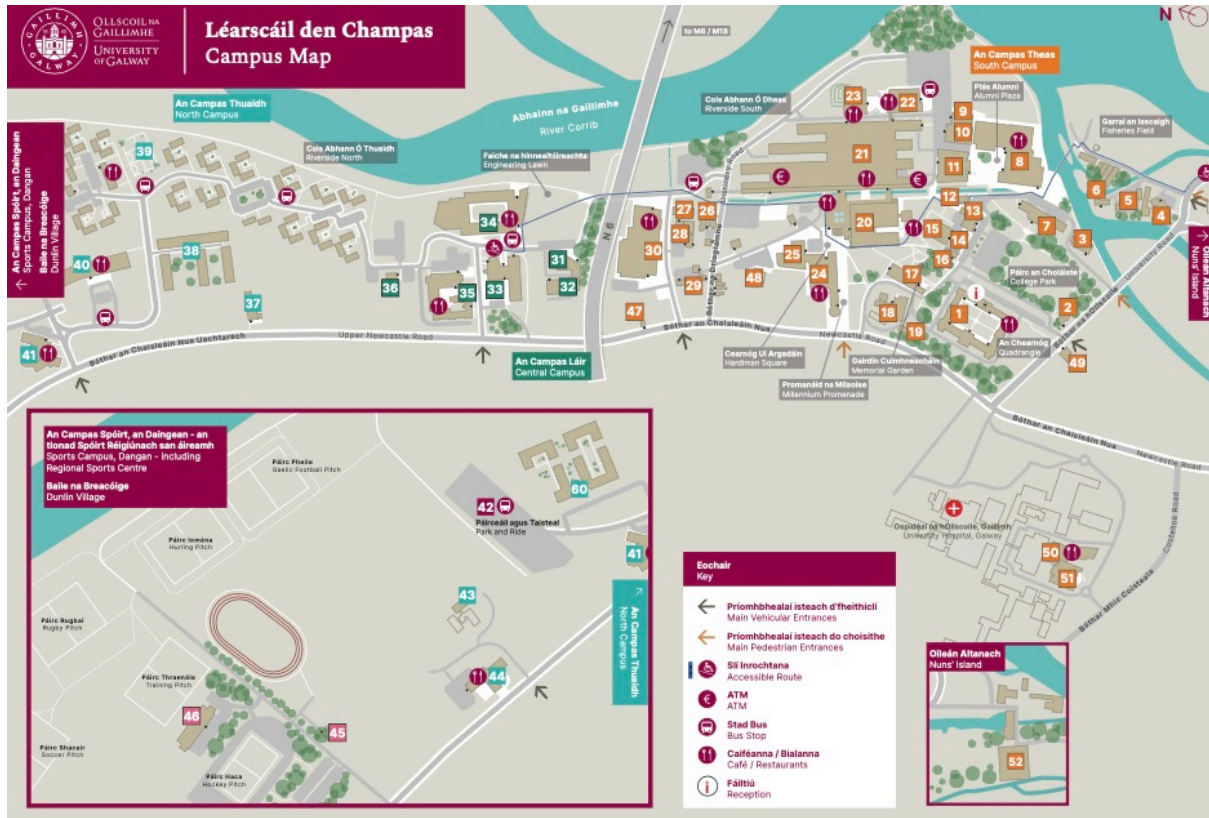
An Campas Spóirt, an Daingean - an tIonad Spóirt Réigiúnach san áireamh
Sports Campus, Dangan - including Regional Sports Centre

An tÁras Spóirt Sports Pavilion	46
Teach Maryville Maryville House	45

An Campas Thuaidh
North Campus

An Daingean A Dangan A	43
Cúrsa Saoil Lifecourse	41
Baile na Breacóige Dunlin Village	60
Baile na Coiribe Corrib Village	39
Baile an Chíorbhuí Goldcrest Village	38
Eolaíochtaí Bithleighis Biomedical Sciences	40
Institiúid na hEolaíochta Sonraí Data Science Institute	44
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An Campas Láir
Central Campus

An tIonad Nuálaíochta agus Gnó Business and Innovation Centre	32

An tIonad Taighde agus Nuálaíochta Research and Innovation Centre	31
An tIonad Taighde don Chothú Sláinte Health Promotion Research Centre	36
Áras Cairnes Cairnes Building	35
Áras Innealtóireachta Alice Perry Alice Perry Engineering Building	34
Áras Mhaighe Seola Moyola Building	33
An Clinic Teiripe Urlabhra agus Teanga Speech and Language Therapy Clinic	33

An Campas Theas
South Campus

10 Bóthar an Chaisleáin Nua 10 Newcastle Road	47
14 Bóthar na hOllscoile 14 University Road	49
14 Bóthar na Drioglainne (An Oifig Slándála) 14 Distillery Road (Security)	27
An Chearnóg Quadrangle	1
An Foirgneamh Anatamaíochta Anatomy Building	18
Áras na Ríomheolaíochta Computer Science Building	23
An tIonad Spóirt Sports Centre	30
Áras Dán na Mílaoise Arts Millennium Building	24
Áras de Brún	17
Áras Mhairéad (Ma) Ní Éimhigh	16

Áras Mháirtín Uí Riain Martin Ryan Building	7
Áras na Bitheolaíochta Daonna Human Biology Building	11
Áras na Gaeilge	15
Áras na Mac Léinn	8
Áras Oirbsean Orbsen Building	22
Áras Uí Argadáin Hardiman Building	20
Áras Uí Chathail	10
Aula Maxima	1
Beár na Mac Léinn - Sult College Bar - Sult	8
Bloc E Block E	13
Bloc F Block F	19
Bloc S Block S	12
Bloc T Block T	28
Bóthar na Drioglainne Distillery Road	26
Ceoláras Emily Anderson The Emily Anderson Concert Hall	1
Comhaltas na Mac Léinn Students' Union	8
Deasc Eolais na Mac Léinn (SID) Student Information Desk (SID)	10
Foirgneamh na nDán / na hEolaíochta Arts / Science Building	21

Fortheach Institiúid Uí Riain Ryan Institute Annexe	3
Halla Bailey Allen Bailey Allen Hall	8
Institiúid na hEolaíochta Cliniciúla Clinical Science Institute	51
Ionad na hÉireann do Chearta an Duine Irish Centre for Human Rights	4
Ionad na Seirbhísí Poist Mail Services Centre	9
Ionad Uí Dhonnchadha - An Drámaíocht, an Amharclannaíocht agus an Taibhléiriú O'Donoghue Centre - Drama, Theatre and Performance	8
Institiúid Lambe Lambe Institute	50
Oideachas Education	14
Oideachas Education	52
Réamhdhéantán Cois Abhan Riverside Terrapin	29
Réamhdhéantán Scoil Huston The Huston School Bubble	5
Scoil Scannán agus Meán Digiteach Huston Huston School of Film and Digital Media	6
Séipéal Naomh Columbán The Chapel of St Columbanus	48
Síceolaíocht Psychology	25
Teach an Gheata Gate Lodge	2

You can use the interactive campus map here:
https://clients.mapsindoors.com/nuigalwayweb/9167eab0dc78437c93c76b57/details/51dd1b5799044cd68005e265

You can download a campus map here:

https://www.universityofgalway.ie/media/buildingsoffice/files/mapsrebranded2023/University-of-Galway-Campus_A4-Map.pdf

You can also find conference venues by entering the eircodes below into your map app

- 23 on map: **Computer Science Building** (**main conference venue**) Eircode: H91FYH2
    - Note the easiest way to enter this building is through the Orbsen Building walking straight through the foyer and up the stairs through the double doors and across the outside balcony area through to the entrance of the Computer Science Building.
- 22 on map: **Orbsen Building** (**lunch, coffees**) Eircode: H91DK59
- 6 on map: **Huston School of Film and Digital Media** (**screenings**)
- 20 on map: **Hardiman Research Building/Library** (**Archives**) Eircode: H91REW4
- 8 on map: **SULT/Student Bar** – (**BBQ)** Eircode: H91 RTR6
- 8 on map: **Bailey Allen Hall** –(**Visual Art Exhibitions**) Eircode: H91 RTR6
- 8 on map: the **O'Donoghue Centre for Drama, Theatre and Performance** (**Visual Art Exhibitions**) Eircode: H91 RTR6
- 1 on the map: **Aula Maxima** (**Visual Art Exhibitions)** Eircode: H91 WY1F
- Dunlin Student Village – (**student accommodation**) Eircode: H91 DFD0

Wi-Fi Access on Campus

The University of Galway provides wifi access to anyone who is set up to use Eduroam, so we recommend you install that on your machines/phones before arrival if you have the option of doing so.

For delegates who cannot use Eduroam, we will be able to provide you with an individualised log-in to the campus network. You can ask for this from the Registration desk. As it takes a couple of minutes to set this up, we would ask delegates not to request WIFI codes at times when the Registration Desk is very busy (for example, during registration on the first day).

Presentations

Please report to the relevant room **at least ten minutes** before your presentation to check-in with our volunteers and the chair of your panel.

As the conference schedule is tightly packed, delegates are asked to ensure they **do not exceed the time limit of 20 minutes for papers.**

If you are on a panel with two rather than three speakers, please continue to observe the 20 minute limit, in case we need to add a third speaker at short notice.

If you wish to show a PowerPoint presentation or other AV material you can do one of the following things:

1. Find the presentation you sent on by email by 17th July on the room computer before you present. There will be volunteers in the rooms to help you with this. We will not be accepting presentations emailed after July 17th.

OR

2. Bring your own laptop to plug directly into the projector in your conference room. We can only use **HDMI cables** so make sure that your machine has a relevant port and/or converter, and if you are a MAC user ensure that you have the relevant adapter.

Please note that University of Galway security systems prevent us from using USB keys to plug directly into on-campus machines.

Reducing Waste

To reduce waste, we are making the following arrangements:

We will not be providing **bottled water** for individual speakers. Instead, we are asking delegates to please bring your own personal bottles and to fill them from water coolers at the conference registration desk or from any of the water fonts around the campus

We will be providing the **conference schedule and book of abstracts** by PDF only. They will not be printed out. A daily schedule will be printed on the door for each conference room, and we will have a large version of the schedule on boards behind the registration desk. But otherwise we are asking delegates to use the electronic versions of the schedule and/or print out your own copies if you wish.

Meals

As part of your conference fee you are entitled to **lunch** Tuesday to Friday. This will be served in the foyer of the Orbsen Building/Moffet Café. Lunch will include meat and vegetarian options.

Teas/Coffees will be served Tuesday to Friday in the foyer of the Computer Science Building.

On Monday there will be canapes and drinks served at the **Welcome Reception** in the foyer of the Orbsen Building.

Lunch for those attending the **PhD Forum and the IASIL Executive Meeting** will be served Tuesday to Friday in the foyer of the Computer Science Building.

There will be a **Barbeque riverside dinner** at SULT Restaurant and Bar on Thursday evening available to all registered delegates.

Parking

For those driving to the venue, please note parking restrictions are in place on campus Monday to Friday 09.00 to 17.30. Between these hours, parking in white lined spaces in the car parks on campus is allowed only if you have registered for a permit.

Permits are free of charge for conference attendees and are available to book now. **All illegally parked vehicles, including cars not registered for a conference permit, will be clamped.** Please provide delegates with the following steps to register:

Visit https://nuig.apcoa.ie/applicant#

Select "Create Account" on the top right of the page

Select 'Personal Account' and 'Next'

Complete your personal/company details on the left. Note optional fields. Enter your car registration and details on the right.

Accept terms & conditions and an account will then be created

Select 'Purchase Permit' & 'Apply for Permit' and choose the event you are attending

Accept terms & conditions and complete booking

Once registered for a parking permit, you may park in any car parks on campus within the white line spaces.

KEYNOTE SPEAKERS

"Migration and Narration: Data, Archives, Nations"

Professor Gerardine Meaney

University College Dublin

Monday 17.00 –CSB Large Lecture Theatre

The relation between literature and technology in the Irish context is a relationship mediated by migrations of persons, ideas, stories and of course currencies. Once defined as the fixed root of a separate Irish identity, the seas around Ireland have quite suddenly emerged into public consciousness as the point of connection of continents and data regimes, where the global flow of information and virtualised commodities are made material and vulnerable at the junction of submerged cables. This awareness coincides with the expansion of institutions, policies and political discourses which disavow the extent to which migration is intrinsic to Irish identities. This paper will take as its starting point the differential production of Irishness in relation to other forms of migrant identities in a key archive of empire, the British Library Nineteenth Century Digital Collection, concluding with an outline of the way contemporary narrative remaps the nation as a migratory space, one defined by inconclusive, edgy encounters.

Gerardine Meaney is Professor of Cultural Theory and Director of the UCD Centre for Cultural Analytics (https://cca.ucd.ie/) in the School of English, Drama and Film. Her current research interests are in gender, migration and national identities in literature and culture and the application of new digital methodologies to humanities research. She is the Principal Investigator of a European Research Council funded project on European Migrants in the British Imagination: Victorian and Neo-Victorian Contexts (https://cca.ucd.ie/victeur/). She is the author of Gender, Ireland and Cultural Change (Routledge, 2010); Nora (Cork University Press, 2004); (Un)like Subjects: Women, Theory, Fiction (Routledge, 1993, 2012) and numerous articles and book chapters on gender and culture. She co-authored Reading the Irish Woman: Cultural Encounter and Exchange, 1714-1960, with Bernadette Whelan and Mary O'Dowd (Liverpool: Liverpool

University Press, 2013) and was one of the major co-editors of the Field Day Anthology of Irish Writing: Women's Writing and Traditions, volumes 4 and 5 (Cork: Cork University Press, 2002). She is a Member of the Royal Irish Academy and former Chairperson of the Irish Humanities Alliance (2016-17). In 2021-22 she was a Visiting Fellow at the Institute for Advance Studies, University of Edinburgh.

Technology, Transnationalism and Irish Local Colour Fiction, 1880-1910: New Perspectives and Methodologies.

Professor Marguérite Corporaal

Radboud University

Tuesday 11.30 – 12.45 CSB Large Lecture Theatre

The final decades of the nineteenth century brought many changes to remote, traditional regional communities across Ireland. Technological advancement and industrial progress meant that railway networks were further expanded. The introduction of steam-trawlers, often owned by English and Scottish companies, put indigenous fishing industries under threat, as Edmund W.H. Holdsworth wrote in *The Sea Fisheries of Great Britain and Ireland* (1883).

This keynote will break new grounds by applying a transnational lens to Irish local colour fiction; a lens which intersects with the theme of technology in these short stories and novels by, amongst others, Barlow, Caldwell, Katharine Tynan, George Moore, Shan Bullock, Edmund Downey and Charlotte O'Conor Eccles. Additionally, the keynote will go into other respects in which new technologies made Irish local colour fiction a transnational phenomenon: fast modes of reprinting and telegraphing texts (Catherin Waters 2019; Chandrika Kaul 2018) meant that these texts were republished abroad, in magazines and book editions, especially for the transatlantic market. This lecture will explore the modern technologies that enabled such a transnational circulation of texts and helped mediate between representations of Irish localities and transnational readerships.

Finally, this keynote will show how researchers today can use new digital technologies to lay bare these transnational dimensions of Irish local colour fiction by examining a searchable relational database in SQLite created by my Redefining the Region project team bringing quantitative analysis in dialogue with close readings of texts and paratexts (images, introductions) in unprecedented, innovative ways.

Marguérite Corporaal is Full Professor of Irish Literature in Transnational Contexts at Radboud University. She was the principal investigator of *Relocated Remembrance: The Great Famine in Irish (Diaspora) Fiction, 1847–1921*, for which she obtained a Starting Grant for Consolidators from the European Research Council. Corporaal was

awarded an NWO-VICI grant for her project *Redefining the Region* (2019-24) which explores the transnational dimensions of local colour during the long nineteenth century. Furthermore, Corporaal is the PI of *Heritages of Hunger*, funded by the Dutch research council's NWA programme (2019-24). Among Corporaal's publications are her monograph *Relocated Memories of the Great Famine in Irish and Diaspora Fiction, 1847–70* (Syracuse UP, 2017); and *The Great Irish Famine and Social Class* (co-edited, Peter Lang, 2019). She is co-editor of *Famines and the Making of Heritage* (Routledge, 2024) and *The Famine Diaspora and Irish American Women's Writing* (co-edited, Palgrave 2024).

"The Set in the Play Marconi in Brian Friel's *Dancing at Lughnasa*"

Professor Breandan Mac Suibhne

University of Galway

Wednesday 11.30 CSB Large Lecture Theatre

Historian Breandán Mac Suibhne tells the "true stories" of the actual people on whom the characters in Brian Friel's master-play *Dancing at Lughnasa* (1990) are, more or less, based. His concern is not to measure the actual against the illusion. Rather, by recovering the lives of Friel's mother's people in west Donegal, Mac Suibhne drops a series of shafts into the social and cultural history of a wider district and region, that, in turn, illuminate the playwright's own formation. Of course, the characters in *Lughnasa* can be said to include Marconi, the wireless, and, acknowledging the conference's concern for technology, Mac Suibhne will pay particular attention to the place of the radio in that district in the 1930s and as imagined in the play.

Breandán Mac Suibhne is a historian of society and culture in modern Ireland. His *The End of Outrage: Post-Famine Adjustment in Rural Ireland* (Oxford University Press, 2017) was *Irish Times* Irish Non-Fiction Book of the Year in 2017. The Royal Irish Academy awarded it the inaugural Michel Déon Biennial Prize for Nonfiction and it received the Donnelly Prize for Books in History and Social Science from the American Conference for Irish Studies. His other publications include two major annotated editions, viz. John Gamble's *Society and Manners in Early Nineteenth-Century Ireland* (Field Day, 2011), a compendium of the travel-writing of a hard-living doctor, and, with David Dickson, Hugh Dorian's *The Outer Edge of Ulster: A Memoir of Social Life in Mid-Nineteenth-Century Donegal* (Lilliput, 2000, 2001; University of Notre Dame Press, 2001), the most extensive lower-class account of Irelands Great Famine. Mac Suibhne was a founding editor, with critic Seamus Deane, of *Field Day Review* (2005-), a journal of political and literary culture, and, with Deane, he edited two book series, Field Files and Field Day Editions. With historian Gearóid Ó Tuathaigh, he edited *Ag Cur Chun Fónaimh* (Cló Iar-Chonnacht, 2023), a collection of essays on the history of the development agency Údarás na Gaeltachta. Mac Suibhne is currently completing a monograph that uses biographical studies of the actual people on whom characters in Brian Friel's *Dancing at Lughnasa* (1990) are, more or less, based as a portal into the social and cultural history of modern Ireland. This item gives a sense of the project:

www.irishtimes.comculturebooksthe-inspiration-for-fr-jack-the-wee-donegal-priest-known-to-millions-1.4230588

Mac Suibhne has a longstanding interest in Ireland's Great Famine. In addition to his *The End of Outrage* (2017) and edition, with Dickson, of the Dorian memoir, he edited with Enda Dealney, *Ireland's Great Famine and Popular Politics* (Routledge, 2015) and a pamphlet *Subjects Lacking Words? The Grey Zone of Irelands Great Famine* (Quinnipiac University and Cork University Press, 2017). An excerpt from the last item can be read here:

www.irishtimes.comculturebooksdisturbing-remains-a-story-of-black-47-1.3365683

At the University of Galway, Mac Suibhne, with Daniel Carey, English, and Cillian Joy, Library, has been involved in project that a) facilitates access to Kerby A. Miller's vast collection of transcripts of Irish emigrant letters and memoirs through an online database, and b) continues his work of collection and transcription: the database, Imirce, was launched in March 2024. Meanwhile, with David Dickson, Trinity College, Dublin, he leads an international team that is editing the extensive correspondence of the Moore family of Derry and Baltimore, Maryland, 1798–1846, to be published in three volumes by the Irish Manuscripts Commission.

"Yeats, Joyce, and Love's Bitter Mystery"

Professor Vincent J. Cheng

University of Utah

Friday 12.00 CSB Large Lecture Theatre

Joyce and Yeats: we all know the story of their famous meeting, with the arrogant young artist telling the older poet that "You are too old for me to help you." But how about the other way round? This lecture explores, through close-readings of Joyce's texts, the role of Yeats' early poems and plays, and of the man himself, in helping formulate, shape, and color one of Ulysses' central concerns—that of "love" (the "word known to all men"), especially maternal love.

Vincent J. Cheng is the Shirley Sutton Thomas Professor of English, and Distinguished Professor, at the University of Utah. He is the author of many scholarly articles and books, including *Joyce, Race, and Empire* (1995)*, Shakespeare and Joyce: A Study of "Finnegans Wake"* (1984), *"Le Cid": A Translation in Rhymed Couplets* (1987), *Inauthentic: The Anxiety Over Culture and Identity* (2004), and *Amnesia and the Nation: History, Forgetting, and James Joyce* (2018).

SUMMARY TIMETABLE

MONDAY	
10.00 – 13.30	IASIL PhD Forum 2025 Room CSB-1003
12.00 – 14.00	Executive Meeting Room CSB 1007
13.00-17.00	Registration, Computer Science Building foyer
15.00 – 16.30	Panel 1
16.30	Coffee, Orbsen Building foyer
17.00	Conference Welcome and Keynote: Gerardine Meaney – CSB Large Lecture Theatre Welcome from Prof. Becky Whay (Registrar, University of Galway), Patrick Lonergan and Ian Walsh (conference co-chairs) and Tina Morin (IASIL President).
18.45 – 20.00	Welcome Reception, Orbsen Building foyer

TUESDAY	
9.30 – 11	Panel 2
11.00	Coffee break
11.30 – 12.45	Keynote : Marguerite Corporaal CSB Large Lecture Theatre
12.45-14.15	Lunch, Moffets and Orbsen Building foyer
13.30 – 14.00	Archives Visit (optional) - Hardiman Research Building: John McGahern and Patricia Burke Brogan Archives – Barry Houlihan
13.00-14.15	Early Career Researcher event (optional) – CSB Small Lecture Theatre
14.15 – 15.45	Panel 3
15.45	COFFEE BREAK
16.15-17.45	Panel 4
17.45-18.45	

	Reception sponsored by Cork University Press to launch new paperback edition of *Gaelic Games on Film: From silent films to Hollywood hurling, horror and the emergence of Irish cinema* (Cork University Press, 2025) by Seán Crosson, G010, Hardiman Research Building. To be launched by Tony Tracy (Director, Huston School of Film & Digital Media, University of Galway).
18.45-20.30	The new edition has been published to coincide with the production of the TG4 documentary mini-series *Iománaíocht Hollywood: Cluichí Gaelacha ar Scannán / Hollywood Hurling: Gaelic Games on Film* (2025) to be screened immediately after the launch at the Huston School of Film and Digital Media, on campus. **Places for the screening are limited; sign-up at the registration desk.**

WEDNESDAY	
9.30-11.00	Panels 5
11.00	Coffee
11.30	Keynote: Breandan Mac Suibhne , "The Set in the Play Marconi in Brian Friel's *Dancing at Lughnasa*" CSB Large Lecture Theatre
12.45-14.15	Lunch – Moffets and Orbsen Foyer
13.30 - 14.00	Archives Visit (Optional): Treasures from the Ronnie O'Gorman Collection, Teresa Curtin. Hardiman Building.
14.15:	14.15: Drama and Theatre Studies University of Galway Book Launch and Roundtable – (optional event) Small Lecture Room, CSB. - Book launch: *The Theatre of Louise Lowe* by Miriam Haughton will be launched by Clare Wallace *Contemporary Irish Theatre: Histories and Theories* by Charlotte McIvor and Ian R. Walsh will be Launched by Lisa Fitpatrick - Drama and Theatre Studies Roundtable: Intersections between Theatre Studies and Irish Studies chaired by Patrick Lonergan - Highlighting new research: Moonyoung Hong and Amina ElHalawani
15.30	15.30 - Book launch: John McGahern, *The Dark: A Critical Edition* (Syracuse University Press) – Small Lecture Room, CSB. Launched by Dr Eamon Maher, TU Dublin
	16.15– Screening of *That They May Face the Rising Sun* followed by Q and A with screenwriter Éamon Little and Dr Tony Tracy, Huston School of Film and

	Digital Media, University of Galway campus. Places for the screening are limited; sign-up at the registration desk.

THURSDAY	
9.30 to 11.00	Panel 6
11.30	Roundtable: Elaine Feeney, Roisin Kiberd, Lisa McInerney CSB Large Lecture Theatre
13.00	Lunch – Moffets and Orbsen Foyer
13.30 - 1400	Archives Visit (optional) – Thomas Kilroy and Carolyn Swift Archives – Barry Houlihan. Hardiman Building
14.15	Panel 7
15.30	Coffee
16.15 – 17.45	Panel 8
18.00	Farewell party and BBQ, SULT student bar. (2 minute walk from conference venue)

FRIDAY	
10.00 – 11.30	Panel 9
11.30	Coffee
12.00	Keynote: Vincent Cheng – CSB Large Lecture Theatre
13.15	Lunch – Moffets and Orbsen Foyer
13.30 – 14.00	Archives Visit, Irish Culture and Language from Conradh na Gaeilge Archive – Niamh Ní Charra. Hardiman Building.
14.30	IASIL AGM - CSB Large Lecture Theatre.
16.00	Conference conclusion

IASIL PHD FORUM: Monday 10.00 – 13.30

Room CSB-1003

Forum Coordinator: Ondřej Pilný, ondrej.pilny@ff.cuni.cz

Participants will make a 5-minute presentation introducing their dissertation project to the group (the use of presentation software is encouraged); the presentation should also outline the current state of the participant's research and introduce any problems that they may be facing at the moment. The presentation will be followed by a response from the tutors, and a general discussion. Lunch will be provided to the participants.

Other graduate students are welcome to sit in at the Forum and join the discussion.

Group 1: 10.00-11.30
Tutors: Katharina Rennhak, Sonja Lawrenson
Participants:
Méabh Ní Choileáin (TCD), "The Development of Irish-American Children's Literature (1850-1940)"
Zoe Zavrotny (UCD), "Why Biography Matters: Reading Irish Victorian Horror Stories as Life Writing"
Yuhan Wu (Wuhan University), "Liquidity and Its Discontents: Embodied Perspectives on Modern and Contemporary Irish Literature"

Coffee and lunch for participants – 11:30-12:00

Computer Science Building Foyer (Near Registration Desk)

Group 2: 12:00-13:30
Tutors: Anne Fogarty, Ondřej Pilný
Participants:
Eva Kerski (University of Wuppertal), "Representations of Family in Mid-Twentieth-Century Irish Drama"
Emil Trahan (University of Limerick), "Expression and Aggression: Narratives of Violence, Gender and Space in Contemporary Irish and English-Language Irish fiction, 1996-2024"
Jessica White (UCC), "Children's Literature, Technology and Political Economy 1750-1850"

PANELS: Monday

15.00 – 16.30 – Panel 1

Sally Rooney (1)	
Panel 1.1 – CSB - Small Lecture Theatre	
Chair: Kersti Tarien Powell	
Elisa Haf	Tradwife Utopia: Gender and the Rejection of Technology in Sally Rooney's Beautiful World, Where Are You?
Dara McWade –	'Bildung the Irish Campus Novel': Failure and Success in Normal People

Samuel Beckett (1)	
Panel 1.2 CSB-1003	
Chair: Barry Houlihan	
Amina ElHalawani	Sounds like a Broken Record: Beckett's Krapp's Last Tape and Happy Days
Stephen Dilks	Samuel Beckett, Brecht, and the Play of Technology
Clare Martin	Making Sense of Hidden Scene Partners in *Juno and the Paycock* and *Krapp's Last Tape*

Digital Humanities	
Panel 1.3 CSB-1007	
Chair: Seán Crosson	
Lauren Cassidy	Mapping Myth: Queer World-building in Iris Murdoch's The Unicorn (1963), and Sara Maria Griffin's Spare and Found Parts (2016)
Geraldine Brassil and Kathryn Laing	Irish Women Writers, Nineteenth-Century Periodicals and the Digital Turn
Clíona Ó Gallchoir and Rachel McCarthy	The Use of Stylometry in Recovering the work of Eighteenth-Century Women Writers: the Case of Elizabeth Sheridan Lefanu

From All The Year Round to BookTok: Irish Writers and Disruptive Publishing Technologies (curated panel)	
Panel 1.4 CSB-1008	
Chair: Deirdre Flynn	
Katie Mishler	The Irish Christmas Ghost Story
Karen Wade	Mudie's Select Library and the Irish nineteenth-century novelist
Iulia Molnar	Disruptive Technology and Cultural Legacy: the Case of Katherine Cecil Thurston
Maria Butler	Booktok, *Binding 13,* and Irish boyhood

Poetry and Ecology	
Panel 1.5 CSB-1009	
Chair: Patrick Lonergan	
Jack Reid	Making Oddkin: Encountering the Wolf in Mary Montague's Sensuous Poesis
Wit Pietrzak	Geoffrey Squires' digital object-oriented poetry
Charlotte Buckley	Practicing small sounds of annihilation': Technology and the Nonhuman in Contemporary Irish Women's Poetry

Contemporary Irish Fiction: Network, Community, Containment	
Panel 1.6 CSB - Large Lecture Theatre	
Chair: Marisol Morales-Ladrón	
Katarzyna Piecuch	We're now TV for the rest of the world…": Faces of technological dystopia in Mike McCormack's *Notes From A Coma* and Paul Lynch's *The Prophet Song*
Kevin T. O'Connor	Technological Disconnections in Colin Barrett's *Homesickness*
Allison Graves	"A Feeling of Forever Melancholy": Women, Work and the Posthuman in Contemporary Irish Women's Literature

PANELS: Tuesday

9.30 – 11 – Panel 2

Archives	
Panel 2.1 CSB - Small Lecture Theatre	
Chair: TBC	
Barry Houlihan	'A Fine Bit of Talk': A New Digital Oral History Archive of Contemporary Irish Drama
Dianne McPhelim	Written Once: The Permanence of the Handwritten Diary in an Edited World
Brian Fox	Thinking on Paper: Materiality and the Creative Process in the John McGahern Archive

Joyce (1)	
Panel 2.2 CSB-1003	
Chair: Frances McCormack	
Keqi Yao	From Professional to General Readers: An Analysis of the Reception of Three Chinese Translations of *Ulysses*
Eishiro Ito	Galway to Gibraltar: The Geography and Biography of Nora Barnacle and Molly Bloom
Wu Qingjun	A Modernist Narratee of Technologies in Ulysses

Translation	
Panel 2.3 CSB-1007	
Chair: Alinne Fernandes	
Aileen Ruane	"Translation as technology: communication and Irishness in Michel Déon's *Un taxi mauve*".
Maria Rita Drumond	Mediumship as a metaphor for translation in Doireann Ní Ghríofa's *A Ghost in the Throat*
Tim Groenland and Michaela Králová	Contemporary Translated Literature in Ireland: a Data Study

Roundtable: The Early Reception of Irish Literature in Japan
Panel 2.4 CSB-1008
Chair: Andrew Fitzsimons
Akiko Manabe
Masaya Shimokusu
Yuri Yoshino
Andrew Fitzsimons

Social Media, Internet, and Theatre	
Panel 2.5 CSB-1009	
Chair: Ian Walsh	
Nursen Gömceli	Digital (Feminist) Activism and the Revolutionary Example of #WakingTheFeminists Movement in Irish Theatre
Stefanie Lehner	Queering Time and Place: New Technologies in Belfast Theatre
J. Javier Torres-Fernandez	Mediating Queer Intimacies through Technology in Irish Theatre: The Case of Chemsex, Community and Crisis

Technologies of Race in Nineteenth-Century Irish Literature (curatedpanel)	
Panel 2.6 CSB Large Lecture Theatre	
Chair: Patrick Lonergan	
Patrick R. O'Malley	"The apparatus can't lie": Photography, Irishness, and the Racial Moment
Alisha R. Walters	Technologies of White Supremacy in the Colonial Caribbean: Irish Racial Ambivalence
Mary L. Mullen	Irish Famine Literature and Racial Accounting: Misremembering Slavery Compensation
Amy E. Martin	The Gothic Mode and the Critique of Racial Capitalism in Marx's Writings on Ireland

14.15 – 15.45 – Panel 3

Identities and Misidentifications	
Panel 3.1 CSB - Small Lecture Theatre	
Chair: Ian Walsh	
David Clare	"Four Nations": C.S. Lewis's Ulster Irish Attempts to Redefine Britishness

Moonyoung Hong	Queering the Global Majority: The Case of Carys D. Coburn and Shannon Yee
Dilek Öztürk Yağc	"Marconi's voodoo" and the death of "Christian conversation:" Technology and globalisation in Dancing at Lughnasa

Sally Rooney (2)	
Panel 3.2 CSB-1007	
Chair: Tina Morin	
Karen McCarthy	Technology and Narrative in Sally Rooney's Beautiful World Where Are You?
Kersti Tarien Powell	(Un)dead Fathers: Sally Rooney and Eastern Europe
Michael McAteer	Sally Rooney's Digital Ireland in Conversations with Friends

Joyce (2)	
Panel 3.3 CSB-1003	
Chair: Patrick Lonergan	
Donal Manning	'dooing a doonloop': John Boyd Dunlop and Finnegans Wake
Congrong Dai	James Joyce and Physics
Frances McCormack	This Wallowing Olfact: Osmic Techniques in Finnegans Wake

Seamus Heaney (1)	
Panel 3.4 CSB-1008	
Chair: Seán Crosson	
Ellen Howley	The Global Heaney: Beyond US-UK Influences
Geraldine Higgins	Seamus Heaney's Magical Boats
Kevin Doherty	Ripple and Contraflow: Childhood memory and the Release of creative Energy in the Poetry of Seamus Heaney.

Remediation, Revolution, and Resistance in Irish Theatre and Performance	
Panel 3.5 CSB-1009	
Chair: Barry Houlihan	
Clare Wallace	Performing change? Gender at the Abbey Theatre since Waking the Feminists
Miriam Haughton	'Five guys with a machine gun could stop 700. That was the horror of the new warfare'[1]: Technologies of Violence and Commemoration in the Dramaturgy of ANU Productions during the Decade of Centenaries
James Little	Screening Coercive Confinement in Ireland (1971–1999)

Archives, Publishing, Possibilities	
Panel 3.6 CSB Large Lecture Theatre	
Chair: Tim Groenland	
Tom Walker	'Irish Literary Studies and the Global Marketplace in the Age of Platform Publishing'
Sarah Bannett	'"Forgive this semaphore": The Fax, the Email, and the Irish Poetry Archive'
Maggie Nolan	"Finding meaning in vector space: Irishness in an Australian literary corpus (1840-1940)"

16.15-17.45 – Panel 4

Technologies of Drama – Beckett and Friel	
Panel 4.1 CSB - Small Lecture Theatre	
Chair: Ian Walsh	
Stefanie Weenink	Page to Stage to Radio Waves: Translating form and language in Samuel Beckett's 'Lessness' and Francis Ebejer's 'Hefen Plus Zero'
Nadia O. Khallaf	A Re-appraisal of the "Quest Journey" in S. Beckett's Waiting for Godot (1954) and N. Mahfouz's Zaabalawi (1962): A Comparative Study
Hawk Chang	

	Accelerating Success/Collapse: Technologies in Brian Friel's Philadelphia, Here I Come, Dancing at Lughnasa, and Molly Sweeney

Ecology, History, and Historiography	
Panel 4.2 CSB-1007	
Chair: Ellen Howley	
Patrick Lonergan	Irish Theatre as an Ecological Rehearsal Room: the COVID pandemic and Galway International Arts Festival 2021
Harrie Neal	More-than-Human Histories of the Irish Famine: Mapping Ecological Change in Nineteenth-Century Irish Bogs
Marisol Morales-Ladrón	The holy art of Bible copying in Emma Donoghue's Haven: Between colonialism and savagery

The Machine	
Panel 4.3 CSB-1003	
Chair: TBC	
Carolin Böttcher	Time, Mystery, and the Antikythera Mechanism
Giovanna Tallone	Beyond the Surface. Paths of Hidden Technology/ies in the Fiction of Éilís Ní Dhuibhne
Marjan Shokouhi	Trams, Wheels, and Wireless Waves: Louis MacNeice and the Poetics of Technology

Contemporary Irish Fiction, Identity and the Self	
Panel 4.4 CSB-1008	
Chair: TBC	
Adel Cheong	Artful Responses to the World: Claire Kilroy's *All Names Have Been Changed* and Sara Baume's *seven steeples*
Kate Costello-Sullivan	Technology, Shame, and Counternarrative in Elaine Feeney's *As You Were*.
Kristina Deffenbacher	Reframing Bodily Autonomy and National Care in Eithne Shortall's Love in Row 27 and Nicole Flattery's "Abortion, A Love Story"

Adaptation	
Panel 4.5 CSB-1009	
Chair: Aileen Ruane	
Deirdre F. Brady	Adaptation, authorship, and challenges to Irish literary culture in the "new sensory world" of the mid-twentieth century
Adriana Torquete do Nascimento Justino	Adaptation as a Collaborative Process: The Seagull, by Thomas Kilroy
Miki Iwata	The Female Voice in G. B. Shaw's *Pygmalion* and Its Afterlives

Poetry of Land, Water, and Sea	
Panel 4.6 CSB Large Lecture Theatre	
Chair: Ashim Dutta	
Matthew Campbell	Eavan Boland's Kavanagh and the need for roots
Lucy McDiarmid	Secularizing the waters of Ireland in poems by Moya Cannon, Eiléan Ní Chuilleanáin, and Bernard O'Donoghue
Moya Cannon	Reading and Talking About Her Poetry

PANELS: Wednesday

9.30-11.00 – Panels 5

Technologies of Contemporary Fictions	
Panel 5.1 CSB - Small Lecture Theatre	
Chair: Finian O'Gorman	
Audrey Robitaillié	Changeling 2.0: Victor LaValle's Reassessment of Changeling Lore in the Light of 21st-Century Technology
Niamh Meaney	'I promised my parents that I would shut down all my accounts, but I can't. I would be erased. It would be as if I never existed' (O'Neill, 2015). Social Media, Technology and Identity in Louise O'Neill's Asking For It.

Taylor Follett	"You have to come up with an allegory": Trans alternatives to heteroreproductive narrative structure in Soula Emmanuel's *Wild Geese* 2023)

Ethics and Affect	
Panel 5.2 CSB-1003	
Chair: Aileen Ruane	
Helen Lane	Denise Chaila: The Affective Potential of Broadcast Spoken Word Performance
Nicholas Taylor-Collins	John Banville's Death Ethics
Cassidy Allen	Technology and Intimacy in Contemporary Irish Literature

Twentieth-Century Periodicals	
Panel 5.3 CSB-1007	
Chair: Barry Houlihan	
Seamus O'Malley	*the transatlantic review* and the end of the Irish Renaissance
Tapasya Narang	'A Gymnasium for Creative Impulse': Reading the Dubliner (1961-74)
Yen-Chi Wu	The Saturday Evening Post and The New Yorker: Irish Writers and America's "Big" Weeklies in the Mid-twentieth Century

Drama and Theatre	
Panel 5.4 CSB-1008	
Chair: Ian Walsh	
Beatriz Kopschitz Bastos	Rosaleen McDonagh's Rings in Brazil: Considerations on creative accessibility
Akiko Kawaguchi	M. J. Molloy's Folk History Plays and His Use of Time and Place
Michal Lachman	Enda Walsh's technological uncanny or the transcendence of the machine

Community, intimacy, and isolation	
Panel 5.5 CSB-1009	
Chair: Patrick Lonergan	
Danielle O'Sullivan	The impact of technology on romantic intimate relationships in the contemporary Irish fiction of Sally Rooney and Naoise Dolan.
Katharina Rennhak	Community Building, Narrative, Technologies and Ireland: Elaine Feeney's How to Build a Boat
Nathalie Lamprecht	Lost in Cyberspace: Catherine Prasifka's Internet Novels

Stephen Sexton	
Panel 5.6 CSB-1002	
Chair: Tom Walker	
Incihan Hotaman	The Digital Poetics of Space: Simulated and Extracted Environments in Sexton and Makris
Daniela Theinová	'I tried to write a monument': Stephen Sexton's Generative Elegy
Sarah Upton	'The Lough a Field of Static': Ecologies of Air in Stephen Sexton's Cheryl's Destinies

PANELS: Thursday

9.30 to 11.00 – Panel 6

Film and Cinema	
Panel 6.1 CSB - Small Lecture Theatre	
Chair: Beatriz Bastos	
Seán Crosson	"A Machine for empathy": Articulating vulnerability in *An Cailín Ciúin* (The Quiet Girl) (2022)
Fiona Fearon	Technology and Popular Culture in Early Twentieth Century Dundalk, Co. Louth
Chiara Sciarrino	'Beyond the Stage: Exploring the Evolution of Brian Friel's *Dancing at Lughnasa* through its Film Adaptation'

Aesthetics, Embodiment, Landscape	
Panel 6.2 CSB-1003	
Chair: Lisa Fitzpatrick	
Niall Ó Cuileagáin	The Ralahine Way: The Rural Commune in the Revivalist Socialism of W.P. Ryan
Julie-Ann Robson	Oscar Wilde's Essays: Politics, Ethics, and Aesthetics
Yuhan Wu	The Death of a Naturalist: Irish Land[scape] Writing from a Body Perspective

Roundtable: Irish Women's Genre Fiction
Panel 6.4 Large Lecture Theatre
Chair: Ellen Scheible
Lauren Cassidy
Kristina Deffenbacher
Christina Morin
Allison Graves

Lifecourses, Narratives, Lists	
Panel 6.5 CSB-1008	
Chair: Anne Karhio	
Heather Levy	"You Can't Get There from Here": Disconsolate Technology in Iris Murdoch's Henry and Cato
Sarah Link	Revising Information – Revising History: Lists as Information Technology in Irish Historical Fiction

Contemporary Irish Fiction	
Panel 6.6 CSB-1009	
Chair: Mary McGlynn	
Deirdre Flynn	Crime on Campus: Lessons in Malice, precarity and industry partnerships
Joanna Jarząb-Napierała	From Homo sapiens to Robo sapiens - techno-religious resurrection or the birth of the posthuman in Mike McCormack's *Notes from a Coma*
Natalie Steffen	'The Sequence of Its Dismantlement': Obsolescence, the Ageing Father, and Infrastructural Ruin in Mike McCormack's Solar Bones

Independence, Republic, Nation	
Panel 6.7 CSB-1007	
Chair: Amina El Halawani	
Alan Graham	'The words you taught me': the child, language, and the nation
Mark Quigley	'Not a Riot But a Revolution': Hanna Sheehy Skeffington, the Irish Citizen, and the Radical Reinscription of Irish Suffragism
Elizabeth Brewer Redwine	Gender, Performance, and Technology in the Irish Civil War: The Tale of a Wireless Set

14.15 – Panel 7

Technology and intelligences
Panel 7.1 CSB - Small Lecture Theatre
Chair: Finian O'Gorman

Jenny Kwok	"From Word Lists to Contextual Insight: A Digital Humanities Approach to Emotion in Irish Conflict Poetry"
Mary McGlynn	Uncertainty and narrative hedging in an era of algorithmic prediction: Rooney, Murray, Lynch
Anne Karhio	Carbon, coal, silicon: technology and materiality in recent Irish poetry

Sci-Fi, Fantasy, SpecFic, Irrealism
Panel 7.2 CSB-1003
CHAIR: Katharina Rennhak

Florian Radtke	Irrealism and digital technology in Catherine Prasifka's *None of This is Serious*
Julia M. Wright	"Fly Me to the Moon": Literary Futures and Lunar Technologies in the Early 1800s
Sophia Scarpeccio	Technology, Sustainability, and Irish Identity: A Post-Apocalyptic Critique in Éilis Ní Dhuibhne's *The Bray House*."

Sinead Morrissey
Panel 7.3 CSB-1007
Chair: Patrick Lonergan

Britta Olinder	The Function of Technological Devices in Sinéad Morrissey's Poetry
Naoko Toraiwa	'Are they, in fact, the singing ticket to the afterlife?': Technology for Sustainability of Sinéad Morrissey's poetry
Rui Carvalho Homem	Oil, Ink, Blood: Technology, History and Adversity in Sinéad Morrissey

Immersion, Separation, Simulation
Panel 7.4 CSB-1008
Chair: Brad Kent

Michèle Ciba	Digital Games and Storyplaying: Simulation as a New Mode of Storytelling
Ondřej Pilný	Technologies of Division: Stacey Gregg's *Shibboleth* and Other Dramatic Responses to Wall Building

Lisa Fitzpatrick	Family Honour and the Space of the Home: Mark O'Rowe's *Hedda Gabler* at the Abbey Theatre

Radio Drama
Panel 7.6 CSB-1009
Chair: Barry Houlihan

Alinne Fernandes	Making Radio Drama in Brazil: Stacey Gregg's Override as a Case Study
Ellen Orchard	'Men of Violence … says the radio': Gender and Technology in Leontia Flynn's The Radio

Seventeenth Century Perspectives
Panel 7.7 CSB-1002
Chair: TBC

Rory Corbett	"Yet So Un-Englished He Was:" Hans Sloane's Relations with Irish Settlers in the English Leeward Islands and Jamaica in 1687–89, and The Difference of Irishness in Early Modern English Atlantic
Seán D. Moore	Jonathan Swift by the Numbers: A Letter of Advice to a Young Poet's Satirical Explanation of how Authors got Paid by the Secret Service in the 18th-Century and the Economics of the Irish Book Trade, 1660-1829

16.15 – 17.45 Panel 8

Books, Journals, Printing
Panel 8.1   CSB - Small Lecture Theatre
Chair:TBC

Colleen Ballard	Useful and Beautiful: Bookishness in Irish Women's Fiction
Yukari Domura	The *Chirimenbon* Edition of *Japanese Fairy Tales* by Lafcadio Hearn: *Ukiyo-e-* Style Printing on Crepe Paper

Eimear Nic Conmhaic	The Innti Journal (1970-1996): A case-study on 20th century Irish-language publishing

Mid-Century Writing – Bowen and Casey
Panel 8.2 CSB-1003
Chair: Patrick Lonergan

Brad Kent	Elizabeth Bowen and the Theatre
Elena Cotta Ramusino	"Crouching telephones and speeding cars": examples of technological devices in Elizabeth Bowen's short stories
Mary Burke	'Dust[y]' appliances: refusenik Irish housewives in Juanita Casey's poetry

Disease, Care, Contagion
Panel 8.3 CSB-1007
Chair: Finian O'Gorman

Eri Tanaka	Diseases, Care, Technology, and Joyce
Lianghui Li	Technology and Motherhood in Contemporary Irish Writings
Yi-Peng Lai	"Maternity/Fever": Gender, Politics and the Pandemic in The Pull of the Stars

Networks and Correspondences
Panel 8.4 CSB-1008
Chair: Mark Quigley

Caoilfhionn Ní Bheacháin	"Something really comic could be written about the subscribers to my tome": Private subscription, Irish Literature, and the Global Marketplace, 1890-1922.
Phyllis Boumans	"Not to the Eye but to the Ear" – Writing Mid-Twentieth-Century Irish Radio Stories
Ronei Lucas Gonçalves.	Experiencing the classic and the contemporary in Colin Murphy's #ANTIGONE

Seamus Heaney (2)	
Panel 8.5 CSB-1009	
Chair: Seán Crosson	
John McAuliffe	'Notes on Conditional Form (1975): on the 50th anniversary of Seamus Heaney's *North* and Michael Hartnett's *A Farewell to English*'.
Eóin Flannery	'The ecologies of Seamus Heaney's translations'

Nineteenth Century Perspectives	
Panel 8.6 – CSB Large Lecture Theatre	
Chair: Sean D. Moore	
Jessica White	"Invent, Papa! Can I invent?": Technology and Domestic Collaboration in Maria Edgeworth's 'Harry and Lucy':
Sean Aldrich O'Rourke	The Victorian Periodical, the Irish Found-Manuscript Gothic, and a Post-truth World
Sonja Lawrenson	Revisiting Paddy and Punch

PANELS: Friday

10.00 – 11.30 Panel 9

W.B Yeats	
Panel 9.1 CSB - Small Lecture Theatre	
Chair: Rui Carvalho Homem	
Adrian Paterson	Artifices of eternity: musical automata in modern Irish poetry
Ashim Dutta	Yeats's Ambivalence towards Modern Technology
Fuyuji Tanagawa	Poet as a Legislator: Reading "The Municipal Gallery Re-Visited" based on information from the Internet

Electricity	
Panel 9.2 CSB-1003	
Chair: Ian Walsh	
Joachim Fischer	Literary Images of the Shannon Scheme, or, Adventures of a German Engineer in Ireland
Jason Haslam	"all the powers of the devils": Stoker's Gothic Energies
Niamh Donnellan	Is this Happiness? Ecology and Technology in the writing of Niall Williams

Theatre, Family, Home, and Community	
Panel 9.3 CSB-1007	
Chair: James Little	
Eva Kerski	The Irish Family and "Post-Utopian Realism" on the Abbey Stage (1940–1954)
Lukas Ernst	Technology and the Disintegration of Community in the Plays of Enda Walsh
Marianne Kennedy	A Ghostly vision or a Haunted Stage: The National Theatre of the Irish language or a Stage for the Decolonisation of Irish theatre

Maria Edgeworth	
Panel 9.4 CSB-1008	
Chair: David Clare	
Patricia Lynch	History and colonialism in the work of Maria Edgeworth
Thiago Rhys Bezerra Cass	Maria Edgeworth in the Tropical Empire
Joanna Wharton	Maria Edgeworth's Telegraphs and the Temporalities of 'Ennui'

Sound and Vision	
Panel 9.5 CSB-1009	
Chair: TBC	
Melih Levi	Fragments and Frequencies: Poetic Sequence and Syntax in Blanaid Salkeld
Jessica Bundschuh and Stephen de Búrca	The Irish Poetry Jukebox: A Technology of Auditory Hospitality

Moya Cannon Book Launch

IASIL delegates may wish to know that Moya Cannon will launch her new collection, *Bunting's Honey*, at Charlie Byrne's Bookshop in Galway. The launch will take place at 6pm on Friday 25 July where Moya will be introduced by Rita-Ann Higgins. Musicians Kathleen Loughane (harp) and Cormac Cannon (pipes) will also perform at the event. The event is free to attend and all are welcome.

The Galway International Arts Festival

Download the full Festival Programme here:

https://www.giaf.ie/content/files/GIAF25_Festival_Programme.pdf

EVENTS ON UNIVERSITY OF GALWAY CAMPUS

Visual Art:

- **Kat Austen, Not Breaking. This Wave Drowns Hate,** Bailey Allen Hall, 14th-27th July, 11am-6pm FREE
- **Jane Cassidy and Arts Alive, Tactile Tunes,** Aula Maxima, 14th-27th July, 1-6pm. FREE
- **Eman Mohammed, What Lies Beneath the Rubble,** Studio 2, O'Donoghue Centre, 14-27th July, 11-6pm. FREE

Theatre/Instillation

- *The Baby's Room*, **written and directed by Enda Walsh,** Bailey Allen Hall, 14th-27th July, Sunday to Wednesday from 11am Every 20 minutes to 6pm, Thursday to Saturday from 11am every 30 minutes to 8pm. Tickets €10. Limited Capacity. Book via https://www.giaf.ie

First Thought Talks

There are still some talks on campus as part of the festival's First Thought Talks series that are not sold out. You can book via https://www.giaf.ie

LUNCH TIME ARCHIVE VISIT

MANUSCRIPTS AND THEIR AUTHORS.

Venue: Hardiman Building, Heritage Collections Training Room

Tuesday 1.30pm - 2pm:
John McGahern and Patricia Burke Brogan Archives – Barry Houlihan

Wednesday 1.30pm - 2pm:
Treasures from the Ronnie O'Gorman Collection – Teresa Curtin

Thursday 1.30pm - 2pm:
Thomas Kilroy and Carolyn Swift archives – Barry Houlihan

Friday 1.30 - 2pm:
Irish Culture and Language from Conradh na Gaeilge Archive – Niamh Ní Charra

ARCHIVE EXHIBITION:

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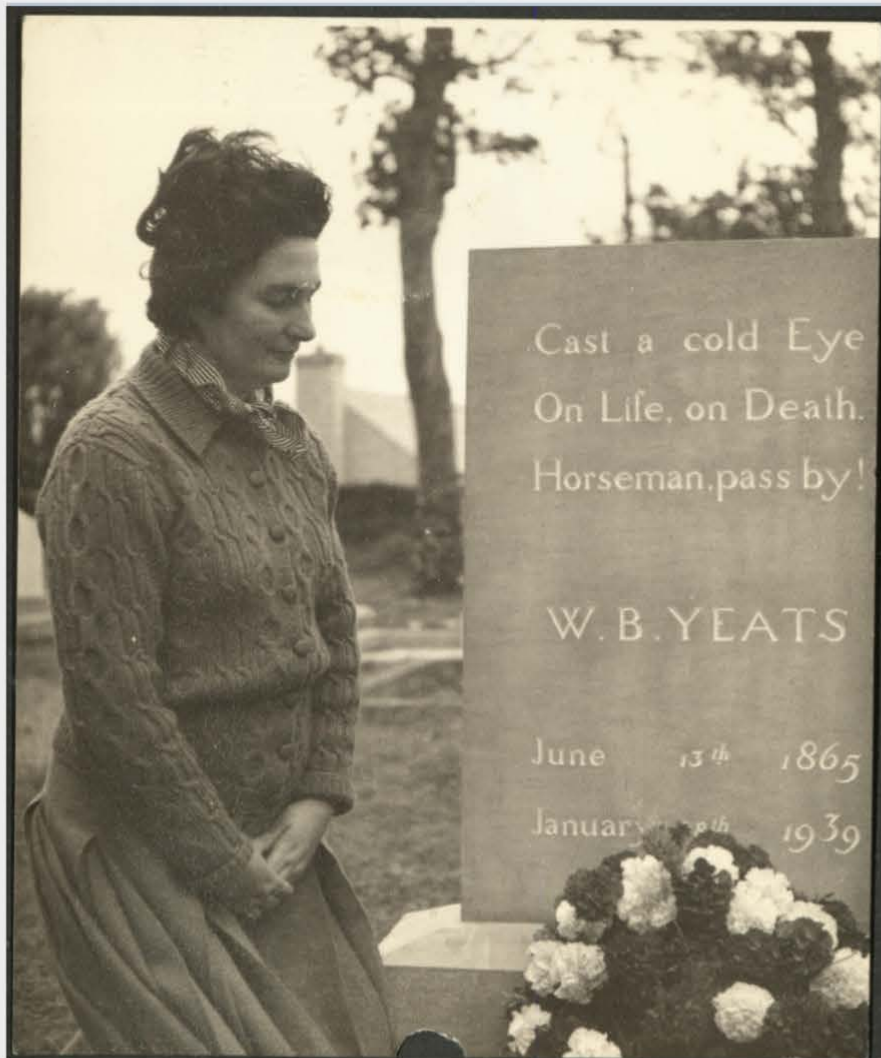
Hardiman Building Foyer

Monday - Friday
9am - 6pm

BOOK LAUNCH AND DOCUMENTARY SCREENING

GAELIC GAMES ON FILM

From silent films to Hollywood hurling, horror and the emergence of Irish cinema

Seán Crosson
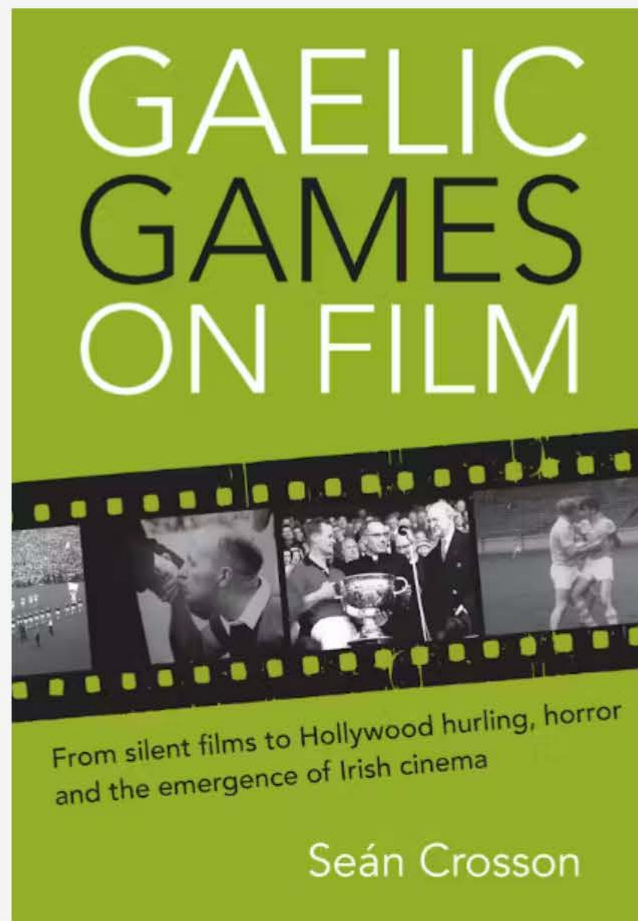
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18.45
SCREENING MINI-SERIES: *IOMÁNAÍOCHT HOLLYWOOD: CLUICHÍ GAELACHA AR SCANNÁN / HOLLYWOOD HURLING: GAELIC GAMES ON FILM (2025)*
HUSTON SCHOOL OF FILM & DIGITAL MEDIA

PRIOR BOOKING ESSENTIAL VIA CONFERENCE REGISTRATION DESK

FILM SCREENING

"Quietly magnificent" ★★★★★ SUNDAY INDEPENDENT **"An Irish masterpiece"** ★★★★★ IRISH INDEPENDENT **"A gem of a film"** ★★★★★ RTÉ **"Perfectly pitched"** ★★★★★ IRISH TIMES **"Profoundly beautiful"** ★★★★★ THE ECHO

That They May Face The Rising Sun

A film by Pat Collins Adapted from the novel by John McGahern

23 JULY | 16:15 - 18:30
VENUE: HUSTON SCHOOL OF FILM & DIGITAL MEDIA

FOLLOWED BY Q & A WITH SCREENWRITER ÉAMONN LITTLE AND DR. TONY TRACY.

PRIOR BOOKING ESSENTIAL VIA CONFERENCE REGISTRATION DESK

ADAPTED BY ÉAMON LITTLE FROM THE NOVEL BY JOHN MCGAHERN, DIRECTED BY PAT COLLINS

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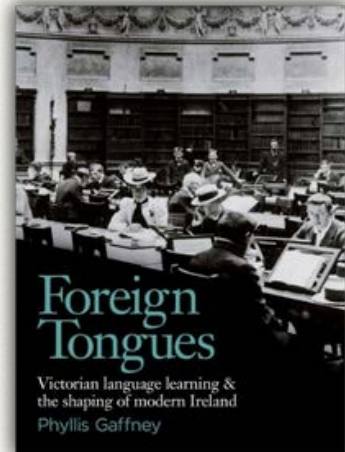
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A biographical journey of two of the
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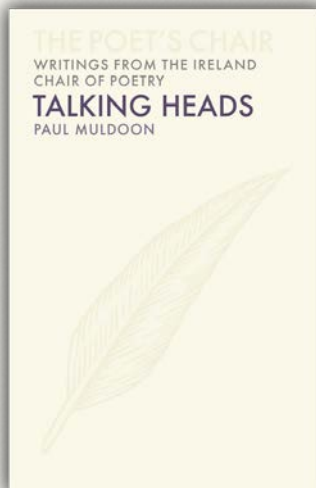
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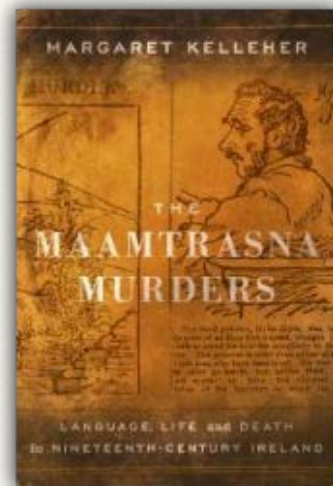
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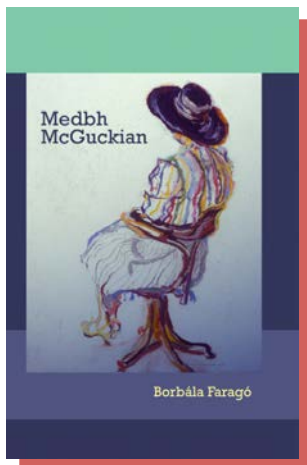
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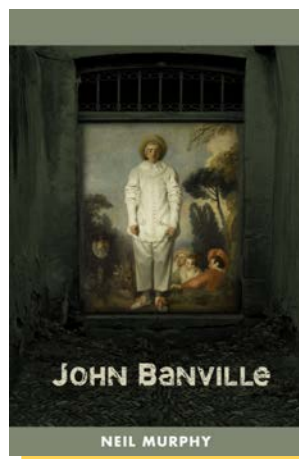
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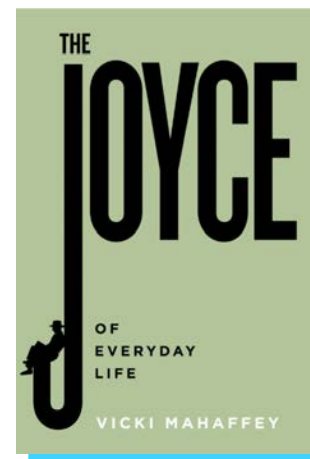
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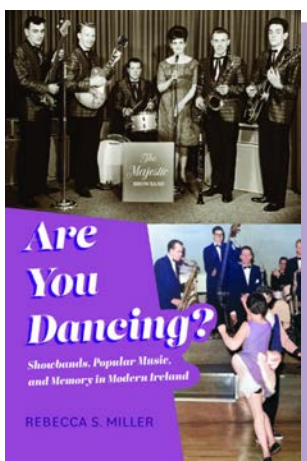
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Showbands, Popular Music, and Memory in Modern Ireland
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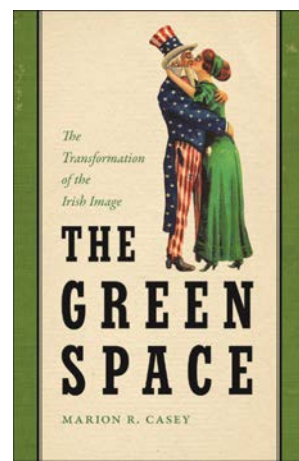
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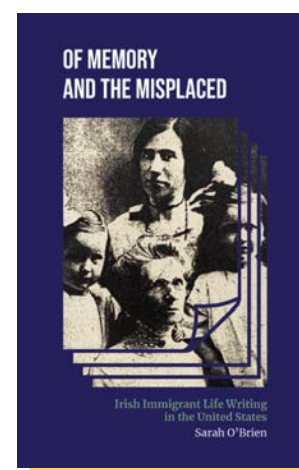The Transformation of the Irish Image
Marion R. Casey
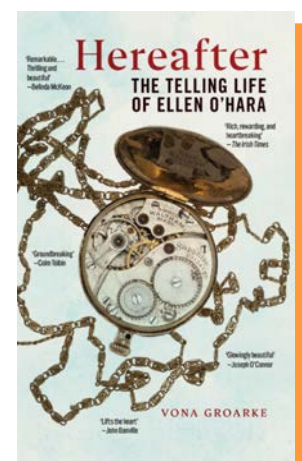
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The Telling Life of Ellen O'Hara
Vona Groarke

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Of Memory and the Misplaced
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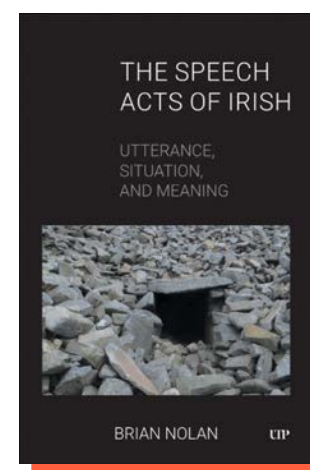
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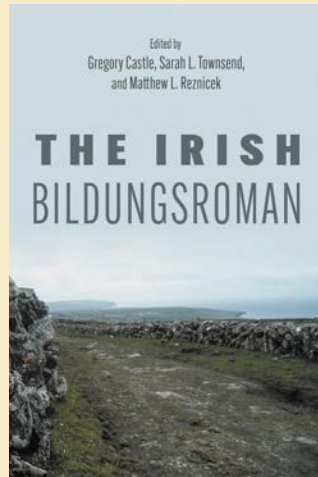**Brian Nolan**

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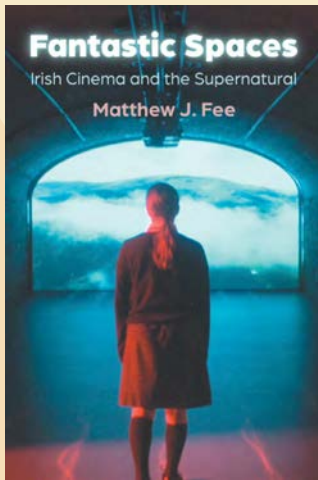
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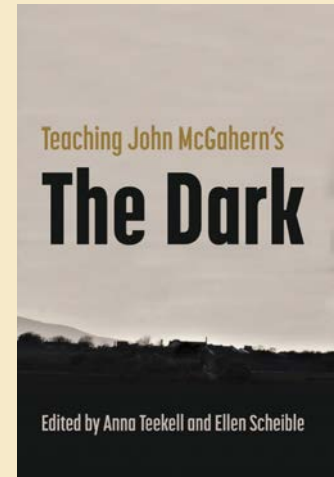
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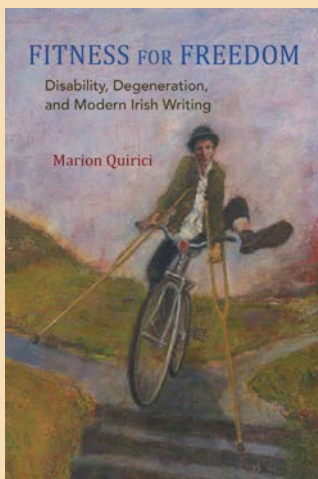
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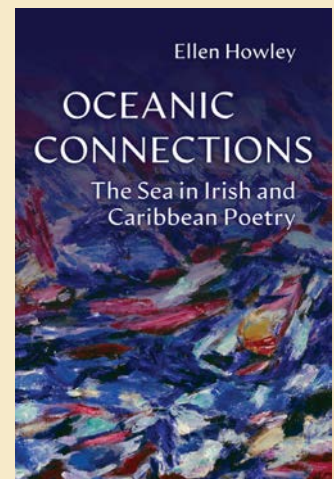
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