

Deterritorialising Irish Cinema

Patrick Brodie

Abstract: Despite widespread globalization and transnational cinematic production and reception in Ireland and around the world, the stakes surrounding an emphatically *Irish* national cinema remain high for Irish cultural critics, scholars, and filmmakers themselves, exemplified by John Michael McDonagh's disparaging comments about Irish cinema and Irish director Mark O'Connor's 'manifesto' at the 2012 Galway Film Fleadh, which called for a new 'New Wave' of Irish cinema. The belatedness of O'Connor's statement, and the fact that Ireland had an avant-garde 'First Wave' in the 1970s and 1980s, speaks to the continuing discussion of emergent movements in small national cinemas. Contemporary Irish cinema exists primarily as a point of reference within larger transnational aesthetic and financial networks across Europe and North America. However, many filmmakers emerging from Ireland have addressed the tensions of national cultural production in a globalized landscape, making their work a productive space through which to theorize the place of the nation within wider transnational formations. The films of three contemporary Irish filmmakers, Gerard Barrett, Donal Foreman, and Lenny Abrahamson, especially in the latter's most recent films, address the complexities of the 'national' in transnational contexts, and speak to the current conditions of Irish populations both within Ireland and across the world.

Keywords: transnational cinema, new waves, Irish diaspora, modernity, globalization