

Film About Magdalene Laundries

Russ Kick

Roger Ebert's Movie Yearbook 2005 Roger Ebert, 2004 Containing reviews written from January 2002 to mid-June 2004, including the films Seabiscuit, The Passion of the Christ, and Finding Nemo, the best (and the worst) films of this period undergo Ebert's trademark scrutiny. It also contains the year's interviews and essays, as well as highlights from Ebert's film festival coverage from Cannes.

Legacies of the Magdalen Laundries Miriam Haughton, Mary McAuliffe, Emilie Pine, 2021-11-23 This collection raises incisive questions about the links between the postcolonial carceral system, which thrived in Ireland after 1922, and larger questions of gender, sexuality, identity, class, race and religion. This kind of intersectional history is vital not only in looking back but, in looking forward, to identify the ways in which structural callousness still marks Irish society. Essays include historical analysis of the ways in which women and children were incarcerated in residential institutions, Ireland's Direct Provision system, the policing of female bodily autonomy through legislation on prostitution and abortion, in addition to the legacies of the Magdalen laundries. This collection also considers how artistic practice and commemoration have acted as vital interventions in social attitudes and public knowledge, helping to create knowledge and re-shape social attitudes towards this history.

Roger Ebert's Movie Yearbook 2006 Roger Ebert, 2005-11 Now fully updated, this annual yearbook includes every review Ebert had written from January 2007 to July 2009. It also includes interviews, essays, tributes, and all-new questions and answers from his Questions for the Movie Answer Man columns.

Ireland's Magdalen Laundries and the Nation's Architecture of Containment James M. Smith, 2007-09-01 The Magdalen laundries were workhouses in which many Irish women and girls were effectively imprisoned because they were perceived to be a threat to the moral fiber of society. Mandated by the Irish state beginning in the eighteenth century, they were operated by various orders of the Catholic Church until the last laundry closed in 1996. A few years earlier, in 1993, an order of nuns in Dublin sold part of their Magdalen convent to a real estate developer. The remains of 155 inmates, buried in unmarked graves on the property, were exhumed, cremated, and buried elsewhere in a mass grave. This triggered a public scandal in Ireland and since then the Magdalen laundries have become an important issue in Irish culture, especially with the 2002 release of the film *The Magdalene Sisters*. Focusing on the ten Catholic Magdalen laundries operating between 1922

and 1996, Ireland's Magdalen Laundries and the Nation's Architecture of Containment offers the first history of women entering these institutions in the twentieth century. Because the religious orders have not opened their archival records, Smith argues that Ireland's Magdalen institutions continue to exist in the public mind primarily at the level of story (cultural representation and survivor testimony) rather than history (archival history and documentation). Addressed to academic and general readers alike, James M. Smith's book accomplishes three primary objectives. First, it connects what history we have of the Magdalen laundries to Ireland's "architecture of containment" that made undesirable segments of the female population such as illegitimate children, single mothers, and sexually promiscuous women literally invisible. Second, it critically evaluates cultural representations in drama and visual art of the laundries that have, over the past fifteen years, brought them significant attention in Irish culture. Finally, Smith challenges the nation—church, state, and society—to acknowledge its complicity in Ireland's Magdalen scandal and to offer redress for victims and survivors alike.

Experience, Identity & Epistemic Injustice within Ireland's Magdalene Laundries Chloe K. Gott, 2022-02-10 How are the identities of women shaped by religious disciplinary processes in Magdalene laundries and how do women re-engage with their sense of self after leaving the institutions? Chloë K. Gott situates these questions within the current cultural climate in which the institutions now sit, considering how they fit into Ireland's present as well as its past. This book represents the first significant secondary analysis to be conducted of 81 oral history interviews recorded as part of the Government of Ireland Collaborative Research project, 'Magdalene Institutions: Recording an Archival and Oral History', funded by the Irish Research Council. These were taken with women formerly incarcerated in these institutions, as well as others associated with this history. Grounded in qualitative analysis of this archive, the book is structured around the voices and words of survivors themselves. With a strong focus on how the experience of being incarcerated in a Magdalene laundry impacted on the gendered religious selves of the women, this book tracks the process of entering, working in and leaving a laundry, explored through the lens of epistemic injustice.

The Shattered Mirror Paula Murphy, 2021-02-03 The Shattered Mirror: Irish Literature and Film, 1990-2005 is a response to changing representations of Irish identity. Interrogating the period of the 'Celtic Tiger' in Ireland, which was accompanied by widespread social change, the book draws on Lacanian psychoanalysis to explore issues such as prosperity, Europeanism, Diaspora, multi-culturalism, decline in religious faith and gender norms. Examining three writers and filmmakers in each section on narrative, drama and film, The Shattered Mirror argues that, in this fifteen years, Irish identity has changed radically.

Irish National Cinema Ruth Barton, 2004 Ruth Barton argues that in order to understand the position of filmmaking in Ireland and the inheritance on which contemporary filmmakers draw, definitions of the Irish culture and identity must take into account the Irish diaspora and engage with its cinema.

Amateur Filmmaking Laura Rascaroli, Gwenda Young, Barry Monahan, 2014-02-27 With the advent of digital filmmaking and critical recognition of the relevance of self expression, first-person narratives, and personal practices of memorialization, interest in the amateur moving image has never been stronger. Bringing together key scholars in the field, and revealing the rich variety of amateur filmmaking—from home movies of Imperial India and film diaries of life in contemporary China, to the work of leading auteurs such as Joseph Morder and Péter Forgács—*Amateur Filmmaking* highlights the importance of amateur cinema as a core object of critical interest across an array of disciplines. With contributions on the role of the archive, on YouTube, and on the impact of new technologies on amateur filmmaking, these essays offer the first comprehensive examination of this growing field.

Haunting Cries Karen Coleman, 2010-10-01 'I hear people say now, Oh, this is an historical thing. It's not historical for me. I can reach out my hand and touch it.' Survivor of child abuse at Daingean reformatory In their own words, survivors of institutional abuse outline how they suffered years of mistreatment while incarcerated in industrial schools throughout Ireland. Their experiences reflect what happened to thousands of children who were locked up in institutions run by religious orders. Their stories also illustrate the power of the human spirit and the extraordinary survival instincts of those who endured these schools. Written by Karen Coleman, one of Ireland's finest broadcasters and journalists, this important book highlights the full scale of the physical, emotional and sexual abuse that took place in Irish religious institutions. *Haunting Cries* brings this tragic tale of systemic abuse up-to-date to include the publication of, and fall-out from, the Ryan Commission Report and the set-up of the Residential Institutions Redress Board.

Women of Courage Mary Kay Green, J.D., 2007-10-30 The movie 'Juno' is up for an academy award. It is the story of a pregnant teenager who chooses adoption. Her choice is not the choice of the majority of teenagers who become pregnant. Most of these pregnancies are unintended, but the majority of these young women opt to give birth to and raise their own children. *Women of Courage: The Rights of Single Mothers and Their Children* Inspired by Crystal Chambers a New Rosa Parks is about the Constitutional rights of non-marital or illegitimate children and their parents, about the right to give birth and raise your own children regardless of race ethnicity and marital status. It was inspired by Chrystal Chambers and her lawsuit against the Omaha Girls Club for pregnancy and race-sex discrimination tried in 1986. Ms. Chambers case was filed under the 1978 Civil Rights Act, Title VII of the 1964 Civil Rights Act prohibiting race and sex discrimination in employment and under the federal statutes prohibiting race discrimination based on the 14th Amendment to the Constitution as well as the U.S. Supreme Court decisions under 9th Amendment, the reproductive rights amendment. Ms. Chambers' case had a role in the passage of the 1991 Civil Rights Act, Section 105 (a)(2) banning the use of the business necessity defense in cases where intentional discrimination is alleged. It literally took an act of Congress to get the Omaha Girls Club to abandon their single pregnancy negative role modeling discharge policy. Commission of a felony, racial discrimination and single pregnancies

were grounds for discharge under their Negative Role Modeling Policy. The Club ended the policy in the early 1990's. The case has been covered in "The Loud Voice" of the national media. In June of 2003, Ms. Chambers and her case were featured by national black syndicated morning radio talk show host Tom Joyner Show in his segment "Little Known Black Heroes." In the winter of 1986, the case was featured in the New York Times, in Newsweek, in The New York Daily News, and the magazine In These Times as well as locally in Nebraska. The case was also featured twice on National Public Radio's 'All Things Considered,' and Ms. Chambers and her lawyer Mary Kay Green and others were featured on Phil Donahue's national talk show April 4th, 1986. This case has inspired the writing and publication of nearly forty law review articles, most supporting Ms. Chambers and her rights. The book also covers the Magdalene asylums in Ireland for unwed mothers, and challenges the Constitutionality of provisions of the Welfare Reform Act and the Temporary Assistance Act. The book is unique in that both Crystal Chambers and her attorney Mary Kay Green, J.D. were single mothers. Ms. Chambers married the father of her daughter Ruth in 1986. She finished college summa cum laude and has lived an exemplary life. She is an excellent role model for young mothers. The majority of these young mothers eventually marry.

Ireland and the Magdalene Laundries Claire McGettrick, Katherine O'Donnell, Maeve O'Rourke, James M. Smith, Mari Steed, 2021-08-12 Between 1922 and 1996, over 10,000 girls and women were imprisoned in Magdalene Laundries, including those considered 'promiscuous', a burden to their families or the state, those who had been sexually abused or raised in the care of the Church and State, and unmarried mothers. These girls and women were subjected to forced labour as well as psychological and physical maltreatment. Using the Irish State's own report into the Magdalene institutions, as well as testimonies from survivors and independent witnesses, this book gives a detailed account of life behind the high walls of Ireland's Magdalene institutions. The book offers an overview of the social, cultural and political contexts of institutional survivor activism, the Irish State's response culminating in the McAleese Report, and the formation of the Justice for Magdalenes campaign, a volunteer-run survivor advocacy group. Ireland and the Magdalene Laundries documents the ongoing work carried out by the Justice for Magdalenes group in advancing public knowledge and research into Magdalene Laundries, and how the Irish State continues to evade its responsibilities not just to survivors of the Magdalenes but also in providing a truthful account of what happened. Drawing from a variety of primary sources, this book reveals the fundamental flaws in the state's investigation and how the treatment of the burials, exhumation and cremation of former Magdalene women remains a deeply troubling issue today, emblematic of the system of torture and studious official neglect in which the Magdalene women lived their lives. The Authors are donating all royalties in the name of the women who were held in the Magdalenes to EPIC (Empowering People in Care).

Women, Film, and Law Suzanne Bouclin, 2021-03-15 Entertainment and profit constitute the driving force behind popular representations of women in correctional facilities. But the creative influence of film and television also generates legal

meaning. The women-in-prison (WIP) genre can leave viewers feeling both empathetic toward the women portrayed in these representations and troubled about the crimes for which they have been convicted. Focusing on five exemplary WIP films and a television series – Ann Vickers, Caged, Caged Heat, Stranger Inside, Civil Brand, and Orange Is the New Black – Women, Film, and Law asks how fictional representations explore, shape, and refine beliefs about women who are incarcerated. From melodrama to exploitation, and from theatre screenings to on-demand film, television programs, and music videos, these texts bring into view the legal, economic, and political structures that criminalize women differently from men, and that target those women who are already marginalized. Women, Film, and Law convincingly argues that popular depictions of women's imprisonment can illuminate the multiple forms of social exclusion and oppression experienced by criminalized women.

Rethinking Occupied Ireland Jessica Scarlata, 2014-02-11 Imprisonment is a central trope of Irish nationalism, often deployed to portray the injustice of an Ireland occupied by foreign rule. Irish nationalism celebrates people jailed for resistance to British forces. While such a celebratory history resists colonialist images of Irish brutality, it also generates nationalist amnesia and nostalgia. Rethinking Occupied Ireland takes this history as its point of departure, arguing that the potent visual language generated to represent national heroes facilitates a narrow conceptualization of "occupation" and "resistance." Irish cinema has long offered a double critique—against both colonialist and nationalist historiography. Through a study of incarceration in film, Scarlata critiques state-of-emergency discourses and reveals the global relevance of Irish history to questions of terrorism, security, and sexual and gender transgression in an ever-lengthening list of crimes against the nation. The films included in this book, ranging from 1980 to 2010, explore Irish history from the perspective of those marginalized within or ejected from Irish and British national narratives, providing an ideal occasion to interrogate the legacy of colonialism and post/anticolonial nationalism. Examining Ireland's past in relation to its present, these films become a mode of postcolonial historiography, and, Scarlata argues, they are an important component in the reevaluation of what constitutes political cinema and political resistance.

The New Scottish Cinema Jonathan Murray, 2015-03-31 From a near standing start in the 1970s, the emergence and expansion of an aesthetically and culturally distinctive Scottish cinema proved to be one of the most significant developments within late-twentieth and early twenty-first-century British film culture. Individual Scottish films and filmmakers have attracted notable amounts of critical attention as a result. The New Scottish Cinema, however, is the first book to trace Scottish film culture's industrial, creative and critical evolution in comprehensive detail across a forty-year period. On the one hand, it invites readers to reconsider the known - films such as *Shallow Grave*, *Ratcatcher*, *The Magdalene Sisters*, *Young Adam*, *Red Road* and *The Last King of Scotland*. On the other, it uncovers the overlooked, from the 1980s comedic film makers who followed in the footsteps of Bill Forsyth to the variety of present-day Scottish film making - a body of work that

encompasses explorations of multiculturalism, exploitation of the macabre and much else in between. In addition to analysing an eclectic range of films and filmmakers, *The New Scottish Cinema* also examines the diverse industrial, institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s, and relates these to the images of Scotland which artists have put on screen. In so doing, the book narrates a story of interest to any student of contemporary British film.

Irish cinema in the twenty-first century Ruth Barton, 2019-03-25 An accessible, comprehensive overview of contemporary Irish cinema, this book is intended for use as a third-level textbook and is designed to appeal to academics in the areas of film studies and Irish studies. Responding to changes in the Irish production environment, it includes chapters on new Irish genres such as creative documentary, animation and horror. It discusses shifting representations of the countryside and the city, always with a strong concern for gender representations, and looks at how Irish historical events, from the Civil War to the Troubles, and the treatment of the traumatic narrative of clerical sexual abuse have been portrayed in recent films. It covers works by established auteurs such as Neil Jordan and Jim Sheridan, as well as new arrivals, including the Academy Award-winning Lenny Abrahamson.

Redress Schemes for Personal Injuries Sonia Macleod, Christopher Hodges, 2017-11-30 This ground-breaking book takes a fresh look at potential non-litigation solutions to providing personal injury compensation. It is the first systematic comparative study of such a large number – over forty – of personal injury compensation schemes. It covers the drivers for their creation, the frameworks under which they operate, the criteria and thresholds used, the compensation offered, the claims process, statistics on throughput and costs, and analysis of financial costings. It also considers and compares the successes and failings of these schemes. Many different types of redress providers are studied. These include the comprehensive no-blame coverage offered by the New Zealand Accident Compensation Corporation; the widely used Patient, Pharmaceutical, Motor Accident and Workers Compensation Insurance systems of the Nordic states; the far smaller issue-focused schemes like the UK Thalidomide and vCJD Trusts; vaccine damage schemes that exist in many countries; as well as motor vehicle schemes from the USA. Conclusions are drawn about the functions, essential requirements, architecture, scope, operation and performance of personal injury compensation systems. The relationships between such schemes, the courts and regulators are also discussed, and both calls and need for reforms are noted. Noting the wide calls for reform of NHS medical negligence litigation within the UK, and its replacement with a no blame approach, the authors' findings outline options for future policy in this area. This major contribution builds on general shifts from courts to ADR, and from blame to no blame in regulation, and is a work that has the potential to have a major impact on the field of personal injury redress. With contributions by Raymond Byrne, Claire Bright, Shuna Mason, Magdalena Tulibacka, Matti Urho, Mary Walker and Herbert Woopen.

Haunted Histories and Troubled Pasts Amanda Howell, Stephanie Green, 2024-04-18 Haunted Histories and Troubled Pasts speaks to how a transnational array of recent screen entertainments participate, through horror, in public discourses of history, the social and creative work of reshaping popular understanding of our world through the lens of the past. Contemporary film and television – and popular screen cultures more generally – are distinguished by their many and varied engagements with history, including participation in worldwide movements to reconcile past losses and injuries with present legacies. The chapters in this collection address themselves to 21st-century screen horror's participation in this widespread fascination with and concern for the historical – its recurrent reimagining of the relation between the past and present, which is part of its inheritance from the Gothic. They are concerned with the historical work of horror's spectral occupations, its visceral threats of violence and its capacity for exploring repressed social identities, as well as the ruptures and impositions of colonization and nationhood. Trauma is a key theme in this book, examined through themes of war and genocide, ghostly invasions, institutionalized abuse, apocalyptic threat and environmental destruction. These persistent, fearful reimaginings of the past can take many lurid – sometimes tritely generic – forms. Together, these chapters explore and reflect upon horror's ability to speak through them to the unspoken of history, to push the boundaries and probe the fault-lines and ideological impositions of received historical narratives – while reminding us that history and the historical imagination persist as sites of contention.

A Dublin Magdalene Laundry Mark Coen, Katherine O'Donnell, Maeve O'Rourke, 2023-01-26 Towards the end of the 20th century, the decades of abuse and neglect perpetrated in Ireland's comprehensive carceral network began finally to be exposed. The mistreatment endured by children and others on the margins of Irish society, notably women, in these orphanages, reformatory schools, industrial schools, psychiatric hospitals, County Homes, Mother and Baby Homes, adoption agencies and Magdalene Laundries now attracts increasing investigation and scholarship. Bringing together contributions from leading experts across a broad range of disciplines, including history, philosophy, law, archaeology, criminology, accounting and architecture, this book offers a comprehensive exploration of the Magdalene system through a close study of Donnybrook Magdalene Laundry in Dublin. To date, the Justice for Magdalenes Research group has recorded the names of 315 women and girls who died at Donnybrook Magdalene Laundry. By focusing on this one institution-on its ethos, development, operation and built environment, and the lives of the girls and women held there-this book reveals the underlying framework of Ireland's wider system of institutionalisation. The analysis includes a focus on the privatisation and commodification of public welfare, reproductive injustice, institutionalised misogyny, class prejudice, the visibility of supposedly 'hidden' institutions and the role of oral testimony in reconstructing history. In undertaking such a close study, the authors uncover truths missing from the state's own investigations; shed new light on how these brutal institutions came to have such a powerful presence in Irish society, and highlight the significance of their continuing impact on modern

Ireland.

Performing Statelessness in Europe S.E. Wilmer, 2018-02-26 This book examines performative strategies that contest nationalist prejudices in representing the conditions of refugees, the stateless and the dispossessed. In the light of the European Union failing to find a political solution to the current migration crisis, it considers a variety of artistic works that have challenged the deficiencies in governmental and transnational practices, as well as innovative efforts by migrants and their hosts to imagine and build a new future. It discusses a diverse range of performative strategies, moving from a consideration of recent adaptations of Greek tragedy, to performances employing fictive identification, documentary dramas, immersive theatre, over-identification and subversive identification, nomadism and political activism. This study will appeal to those interested in questions of statelessness, migration, and the problematic role of the nation-state.

Everything You Know About God Is Wrong Russ Kick, 2007-06-01 In the new mega-anthology from best-selling editor Russ Kick, more than fifty writers, reporters, and researchers invade the inner sanctum for an unrestrained look at the wild and wooly world of organized belief. Richard Dawkins shows us the strange, scary properties of religion; Neil Gaiman turns a biblical atrocity story into a comic (that almost sent a publisher to prison); Erik Davis looks at what happens when religion and California collide; Mike Dash eyes stigmatics; Douglas Rushkoff exposes the trouble with Judaism; Paul Krassner reveals his "Confessions of an Atheist"; and best-selling lexicographer Jonathon Green interprets the language of religious prejudice. Among the dozens of other articles and essays, you'll find: a sweeping look at classical composers and Great American Songbook writers who were unbelievers, such as Irving Berlin, creator of "God Bless America"; the definitive explanation of why America is not a Christian nation; the bizarre, Catholic-fundamentalist books by Mel Gibson's father; eye-popping photos of bizarre religious objects and ceremonies, including snake-handlers and pot-smoking children; the thinly veiled anti-Semitism in the Left Behind novels; an extract from the rare, suppressed book The Sex Life of Brigham Young; and rarely seen anti-religious writings from Mark Twain and H.G. Wells. Further topics include exorcisms, religious curses, Wicca, the Church of John Coltrane, crimes by clergy, death without God, Christian sex manuals, the "ex-gay" movement, failed prophecies, bizarre theology, religious bowling, atheist rock and roll, "how to be a good Christian," an entertaining look at the best (and worst) books on religion, and much more.

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