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Early Popular Visual Culture

SPECIAL ISSUE

Popular Visual Culture in Ireland

Edited by Justin Carville Volume 5, Issue 3, November 2007

Writing in the Irish visual arts journal Circa, the literary and cultural theorist Luke Gibbons remarked that "the absence of a visual tradition in Ireland, equal in stature to its powerful literary counterpart, has meant that the dominant images of Ireland have, for the most part, emanated from outside the country, or have been produced at home with an eye on the foreign (or tourist) market". Gibbons' statement, written in response to a photo-journalistic survey of Ireland during the 1980s, demonstrates the significance of Ireland's colonial legacy in its visual representation, its subsequent influence on an emergent visual culture for the foreign gaze of the tourist and, increasingly throughout the twentieth century, the Irish Diaspora.

The articles in this special issue of Early Popular Visual Culture engage with many of the questions raised by the current interest in visual culture within the field of Irish studies, finding the questions at stake around colonial and postcolonial identity, modernism and modernity played out not in the canon of Irish art, but in the visual displays, mass spectacles, popular tourist travelogues and commemorative ephemera of the late nineteenth and early twentieth centuries.

EDITORIAL

Popular Visual Culture in Ireland Justin Carville

ARTICLES

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Mr Lawrence's Great Photographic Bazaar: Photography, History and the Imperial Streetscape Justin Carville

Modernity and Consumption in Nineteenth-century Ireland: The Araby Bazaar and 1890s Popular Visual Culture Stephanie Rains

"A Monotonous Hell": Space, Violence and the City in the 1930s Films of Liam O'Flaherty Paula Gilligan

Supernational Catholicity: Dublin and the 1932 Eucharistic Congress Gary A. Boyd

Reference:

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