

RADICAL FUTURES

*The Inaugural Conference of the
Radical Humanities Laboratory*

8th & 9th of May 2024

FILM TRACK: *In association w/ Film & Screen Media at UCC.*

Wednesday, May 8th

Film	Filmmaker(s)	Length	Showings			
<i>It is Always a Hard Job Keeping a Collective Together</i>	Benjamin Gerdes	43 mins	10:00	12:16	14:32	16:48
<i>A Place of their Own</i>	Sam Vardy & Paula McCloskey	20 mins	10:43	12:59	15:15	17:31
<i>Reminiscing Future Public Fountains</i>	Hermano Luz Rodrigues & Mariana Pereira	10 mins	11:03	13:19	15:35	17:51
<i>A Temporary Iteration</i>	Fiona Kelly	8 mins	11:13	13:29	15:45	18:01
<i>Loafers</i>	Orla Egan	55 mins	11:21	13:37	15:53	-

VENUE – May 8th



Theater B10.B: Large 80-seater auditorium with HD Projection System and 9.1 Cinema surround sound.

Thursday, May 9th

Start Time	Film Panels and Screenings @ Shtepps, The Hub
11:00	Benjamin Gerdes, <i>It is Always a Hard Job Keeping a Collective Together</i> , run time: 43 min.
	Hermano Luz Rodrigues & Mariana Pereira, <i>Reminiscing Future Public Fountains</i> , run time: 10 min.
	Fiona Kelly, <i>A Temporary Iteration</i> , run time: 8 min.
15:00	Sam Vardy & Paula McCloskey, <i>A Place of their Own</i> , digital, run time: 30 min.
	Orla Egan, <i>Loafers</i> , run time: 55 min.
17:00	Lucy Kaye, <i>From Where We Stand</i> , run time: 60 min. Followed by Q & A with (online) the film maker Lucy Kaye and (in person) two of the producers, Andrew Wallace and Adrian Favell

VENUE - May 9th



The Shtepps is an auditorium styled hall with a tiered seating arrangement and good audiovisual facilities.

FILM DESCRIPTIONS

Sam Vardy & Paula McCloskey, *A Place of their Own*, digital, run time: 20 min.

Through a performance lecture/screening this session will explore and animate our intersectional, anti-colonial and feminist praxis in which we foreground the making of alternative imaginaries, collective story-telling and speculative worlding. Our experimental praxis situates itself within a lineage of critical work in Ireland and internationally and uses site-specific performances, installations, films (art, fiction, documentary, archive), soundscapes, exhibition, and text/publishing.

Focusing on 3 specific geopolitical / ecological conditions (borders, wetlands and atmospheres) we work with modes of speculative fiction, western scientific knowledges, indigenous knowledges and folklore to interrogate the historical and contemporary entangled violences of colonialism and capitalism to critically question and/or enact alternative futures.

The lecture/screening will navigate the moving image, sound, performance and dialogue from three of our projects (Eile {Border-Fictioning} 2016-present; Spéirscéalta /Stories of the Air 2021-present; and Myths for a Wetlands Imaginary 2019, infusing them with critical reflection through the work of Karan Barad, John Akomfrah, Lola Olufemi, Gloria Anzaldúa, and Saidiya Hartman among others.

Orla Egan, *Loafers*, run time: 55 min.

Loafers Bar in Cork was one of Ireland's longest running gay bars; it opened in 1983 and closed suddenly in 2015. Loafers was much more than a bar – it was a crucial community space, a home for the weird and wonderful of Cork and a refuge for the Cork LGBT community. Its rooms were filled with love, laughter, dancing, political discussions and activism.

LOAFERS Documentary (2023) marks 40 years since the opening of Loafers Bar in 1983. Using a combination of interviews, archival footage, photographs, illustrations and animation it gives a glimpse into the legend and legacy of Loafers. The documentary explores what Loafers meant to the people who ran it, worked in it and frequented it, and the impact of the loss of such an important safe space for the community.

Benjamin Gerdes, *It is Always a Hard Job Keeping a Collective Together*, run time: 43 min.

The operations of transport logistics and intelligent automation technology heavily rely on ghost work – forms of human labour concealed from public view. The circulation of goods and information to our homes and workplaces is aesthetically misrepresented as a clean and frictionless system. It is an inconvenient (and often costly) truth that a system sold on reliability has so many pockets of conflict and uncertainty, which is why these tales of labour conditions are relegated to the ghostly. They are drowned out, underwater echoes of a system usually only seen from

above surface, with the sea represented as a network upon which goods and information glide in smooth coordination. Despite the consumer aesthetic, software operations and global logistics industries together represent primary engines for capital accumulation and exertion of state power today. Here artistic research poses a unique opportunity to engage with these conditions of visibility by offering a counter-aesthetic. This presentation will focus on possibilities for multi-sited filmmaking practices and/or alternative digital platforms to collaboratively use methods such as workers' inquiry to disrupt the dominant narratives and visualities around logistics industries and Big Tech today.

The artistic research project, Ghost Platform: Generating the “Complex Image” of Data, Labour, and Logistics, engages in questions of invisible labour in the contemporary circulation of materials and information, particularly the conditions under which this is popularly experienced in the Global North. The phenomenon of the digital platform, as a mechanism of extraction, communication, aestheticization, and spatial and social reorganization, occupies one focus of the project. This research examines the possibilities of repurposing related tools toward more equitable outcomes. This project convenes a study circle of logistics workers and artistic researchers to co-design a software tool: a ghost platform. It pursues a complex image combining sound, image, text and virtual elements with discussion of these obscured perspectives.

Hermano Luz Rodrigues & Mariana Pereira, *Reminiscing Future Public Fountains*, run time: 10 min.

The project proposal consists of three short videos created using recorded footage and 3D rendering software. These videos visualize personal memories from a speculative future in which fountains were redesigned with new technologies in public spaces. The scenes depicted in the narrative videos take into consideration contemporary theories on the ecological crisis and drive for technological progress, and the need to consider sociability, inclusion, and play in the design of public spaces.

Urban life is a key component for starting a conversation about the impacts of global environmental change and to subsequently rethink what it means to habit, to be part of the environment (and alter it), and the many relationships between human and nonhuman life. The narrative of each video focuses on the potential for interaction, culture, and breathable outdoor spaces in a future of extreme heat. At the same time, the personal tone employed reminds viewers that the development of these technologies impacts and shapes people's upbringing and coming of age.

Fiona Kelly, *A Temporary Iteration*, run time: 8 min.

I am drawn to the slow making of earth, formed by chance, naturally evolved over aeons and the stark, rapid unmaking by humanistic excavation, quarrying and mining, for urban construction.

This rapid unmaking, marked by debris of matter, fragments of a solid past, become my material library. I forage by-products of the urban landscape – ply wood, waste concrete, dust, tar and crushed glass to create new forms from the discarded. In utilizing spent materials and working alongside the innovative Waste Repurposing Company, GannonEco. For years, rubble has been the central motif for my artist outputs. This rubble or debris field is the preeminent image within our contemporary global crisis. A geological archive of waste, which can be pulverised further into its mineral components- of calcite and silicates, the most common minerals found within the earth's crust. Both calcite and silica are classified within the geological structural category of the 'Trigonal system' in which the basic building block is known as the scalenohedron spar. A scalenohedron consists of 8 or 12 faces, each of which is a scalene triangle. The faces are grouped into symmetric pairs, they multiply and metamorphose on minute levels to form the dirt beneath us.

This spar, has also become the basic building block of my current research, enlarged, multiplied and cultivated in different materials; repurposed, organic and inert. Through the production of these meticulously crafted spars, constructed from waste materials (collected from GannonEco,) depict the ever-growing, overgrowing slag heap of industry, a destroyed landscape from a different perspective.

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From the land, we can speak of the land. These arrangements of materials, in natural spar formations unfold/hold a speculative narrative of the restlessness of our ceaselessly shifting surfaces, resources, histories and topographies

Lucy Kaye, *From Where We Stand*, run time: 60 min.

NORTHERN EXPOSURE presents a film by Lucy Kaye. Followed by Q & A with (online) the film maker Lucy Kaye and (in person) two of the producers, Andrew Wallace and Adrian Favell

Lucy Kaye's one hour documentary and deep dive into the life and times of residents of three post-industrial towns in the North of England is at once moving, visually haunting, and (in parts) disturbingly raw.

It is part of a 4 year project run at the University of Leeds which took a sociological look at political disaffection -- and issues of austerity, deprivation, race and nation -- in the North of England after Brexit and during COVID.

<https://northernexposure.leeds.ac.uk/>

The film premiered at the Leeds International Film Festival this November.

trailer: <https://vimeo.com/830284779/e9583f5ebc?share=copy>