

WET LOUNGE #1

6PM 28 JUNE 2019, TENT ROTTERDAM

ABOUT US

WET is a Rotterdam-based production and distribution cooperative for experimental film and video, founded by Anna Łuczak, Erika Roux, Marta Hryniuk, Nick Thomas and Sophie Bates in 2018. We are a group of artists, working within a spectrum of contemporary moving image practices, who come together to pursue a mode of production based on collaboration and mutual support. WET assists in the production of works through the exchange of labour, equipment and expertise.

WET is also a platform for distribution, curating and programming with a focus on works which question existing film orthodoxies, and which propose alternative (social, historical, political and aesthetic) perspectives on the medium. We will soon be launching an online screening platform at wetfilm.org. You can contact us at info@wetfilm.org.

ABOUT WET LOUNGE

WET Lounge is a series of five expanded screenings. The events will take place between June 2019 and January 2020, and are hosted by TENT Welcomes. During each Lounge, we will showcase works by artists operating in the gaps between video art and cinema, taking a broad view of what can be considered cinematic in order to incorporate elements of performance, music and installation. We will be treating TENT as a potent space, somewhere between the communality of cinema and the architectural experimentation of contemporary art.



Documentation of *Über die Tragik des menschlichen Körpers*, Sophie Schmidt, 2017.



Still from *Products/Produkty*, Anna Łuczak, 2019.

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Unlike in the film industry, there is no set procedure for the production of moving image in the visual arts. Under these conditions, the limitations and precarious modes of production which confront artists often become integral to the form and politics of the work; it is striking to see how artists working with the moving image turn these limitations into explorations of an economy of means.

Our first event at TENT will focus on the work of artists who have developed their own, diverse strategies to tackle these conditions. Stanya Kahn & Harry Dodge, Anna Łuczak, Molly Palmer, Sophie Schmidt and Magda Starska challenge established artistic and audiovisual languages by embracing the DIY nature of their working conditions, a move which becomes not simply an economic choice, but also an aesthetic statement.

SCHEDULE

18:00-21:00

Anna Łuczak
Products/Produkty
Video Installation (ongoing)
2019

19:00

Molly Palmer
Two friends and Two Curtains
7'48"
2016

Magdalena Starska
The Sun is The Most Important
26'55"
2011

19:45

Break

20:00

Sophie Schmidt
Nose-hole-scars and Zonenglühen dazwischen
Performance
2019

Stanya Kahn & Harry Dodge
Can't swallow it, can't spit it out
26'10"
2006



Still from *The Sun is The Most Important*, Magdalena Starska, 2011.

WWW.WETFILM.ORG

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ARTISTS

Molly Palmer is an artist currently based in Amsterdam, and a resident at the Rijksakademie. She works at the intersection of video, installation, sculpture and choreography. By means of hand-made props, sets and costumes, together with the use of greenscreen technology, she generates layered spaces, visibly handmade and dislocated from slick virtual worlds. The art historical and theoretical is filtered through personal experience; her process and the means of production reflected in the aesthetics of the work.

As with much of her work, in *Two friends and Two Curtains* Molly Palmer uses green screen compositing to transport protagonists into layered video worlds. With a tech-savvy but DIY approach, Palmer's practice incorporates music, choreography and dialogue to form cyclical narratives that explore the strangeness concealed within ordinary things.

Magdalena Starska is a video and performance artist, art tutor and mother of three children. She is an artist who seemingly works without a plan; open to changeable reality, she is at all times ready to carry out an unexpected project. Starska consciously positions herself as a medium between what is internal and individual, and what belongs to the social and common realm. Her work is strongly embedded in her everyday reality - family and social life - and tackles the difficulties of precarious life of an artist and a mother.

Shot entirely in Starska's apartment, *The Sun is The Most Important* records and transforms everyday bustle: repetitive daily activities that become near-magical celebrations. The camera is one of a constellation of domestic objects, part of Starska's quotidian existence.

Stanya Kahn & Harry Dodge pursue a collaborative video and performance practice, where they combine meticulous planning with unlimited improvisation, resulting in what could be described as docu-dramas. They film each other and carry out absurd actions, using elements of humour and slapstick, acting and story-telling to explore the dystopian landscapes of urban and suburban America.

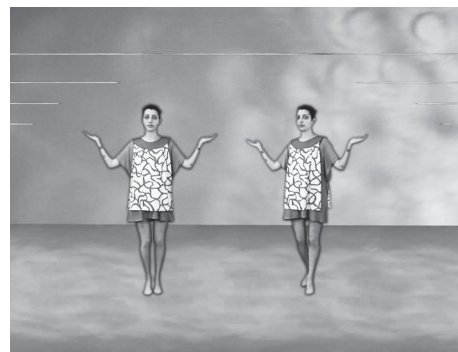
Shot candid camera-style on the streets of Los Angeles, *Can't swallow it, can't spit it out* relates a day in the life of a bloody-nosed, viking helmet-wearing protagonist, and her accidental documentarian. Seemingly improvised, but deceptive in its complexity, the piece makes the most of the elements at its disposal; namely the handheld camera, Kahn's performance and the cityscape which forms a backdrop to the unfolding drama.

Sophie Schmidt is a former Jan van Eyck resident; her artistic practice combines a variety of media including painting, performance, language and sculpture. In Schmidt's work the body is central: she investigates and explores the potentials and limitations of the bodily, encompassing both human and non-human forms. In her performances, she works with prostheses, augmentations which bridge the gap between these realms, and incorporates sculptures made from eclectic and 'poor' materials into a vibrant assemblage.

For WET Lounge #1, Schmidt will perform *Nose-hole-scars and Zonenglühen dazwischen*, a piece which investigates and explores the potential and limitations of bodily existence, producing a scenario which is simultaneously theatrical and precarious.

Anna Łuczak is an artist based in Rotterdam; she works in a variety of media, combining video installations with ceramics, performance, drawing and collage. Through her work she explores a subjective, fragmented, intuitive approach to collective histories and their influence on daily life. Often working with found footage, archival materials, and hand held mobile phone video, in recent works she has begun to turn the camera on herself, keeping the ordinary in close proximity to articulate current living and labour conditions.

Products/Produkty utilises homemade reviews and personal advertisements of products available in Polish stores in Rotterdam. Łuczak problematises the concept of the 'local', asking how a sense of home and belonging can be generated and reproduced across national boundaries.



Still from *Two friends and Two Curtains*, Molly Palmer, 2016.

WET LOUNGE #2

Our second event will take place on 18th October 2019, also at TENT. Building on the themes of WET Lounge #1, it will focus on artists using documentary and feminist strategies concurrently, featuring works which direct the camera towards a deeply personal existence.

WET Lounge is supported by the Subsidie Visuele Kunsten from Gemeente Rotterdam, and by TENT Rotterdam.