

# WET LOUNGE #3

6PM 29TH NOV 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 come together to pursue a mode of production based on collaboration and mutual support, assisting each other 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 host an online screening platform at [wetfilm.org](http://wetfilm.org). You can contact us at [info@wetfilm.org](mailto:info@wetfilm.org).

## ABOUT WET LOUNGE

WET Lounge is a series of five expanded screenings. The events take place between mid 2019 and early 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, somewhere between the communality of cinema and the architectural experimentation of contemporary art.



Still from Beatriz Santiago Muñoz - Black Beach/Horse/Camp/The Dead/Forces

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The works in this screening move slowly. Through dilapidated courtyards, an abandoned military base, a hairdresser; through car windows and on busy streets; through the people, landscapes and animals which constitute them; they present a contingent portrait of place and places.

Some of these places are separated in time, or revisited. Archival material and anachronistic film technology bring old questions back to the surface, or push the maker into new ways of thinking, slowing them down, imposing limits on the material produced. Sound is often minimal, sometimes abandoned altogether. When there are voices and bodies, they have a distinct relation to place or location.

The works explore poetic connections, employing visual languages charged with the particularities of the filmmakers, whether through displacement, activism, biography, or empathy. All of them are grounded, concerned with the granular specificity of a place, a moment in time.

As the films are often affective rather than didactic, so the process of programming has been an intuitive one. Connections were made through shared watching, conversation, and a few leaps in the dark. Among us we have our own associations with these places, artists and moments in history, although we hope that there is something about them which translates beyond our subjective relationships.

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



Still from Sharon Lockhart - Podwórka

## SCHEDULE

**18:30-18:50**

Marta Hryniuk - Camerawoman  
Reading accompanied by screening  
20'  
2019

**18:50-19:00**

Beatriz Santiago Muñoz - Black Beach/  
Horse/Camp/The Dead/Forces  
8'  
2016

**19:00-19:35**

Sharon Lockhart - Podwórka  
32'  
2009

**19:35-19:40**

Marta Hryniuk - Sohaila  
3'  
2019

**19:40-20:00**

Break

**20:00-20:40**

Duncan Campbell - Bernadette  
37'  
2008



Gemeente Rotterdam

[WWW.WETFILM.ORG](http://WWW.WETFILM.ORG)

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## ARTISTS & WORKS

**Marta Hryniuk** is a Polish artist based in Rotterdam. She makes works which explore female biographies and identities – especially those shaped by experiences of displacement – while activating relations between cinematic tools and gender. Her point of access is usually through personal accounts, working with family archives and stories. Her practice relies on intuition, intimate encounters, and on empathy embodied in camerawork.

*Camerawoman* draws on the artist's family film archive, shot on 8mm by her great aunt, Maria Jastrzębska (1924-1988). Produced in the 1950s and '60s, the reels are records of daily life, travels and relationships in socialist-era Poland. The iteration of the work presented for WET Lounge will consist of a screening from the archive and live reading of an intergenerational travelogue, composed of artist's writing, citations from Ingeborg Bachmann (*Word for word*, 1972), and Giuliana Bruno (*Atlas of Emotion*, 2002).

*Sohaila* depicts a beauty salon in the south of Rotterdam and takes its name from one of the employees. Close shots of hair washing, combing, cutting and styling interweave with images of social interactions. Functional and repetitive gestures of labour are equally expressions of care and intimacy. A hairdressers' salon is portrayed as a gendered place, where (mostly immigrant) women meet, and labour and sociality entwine.

**Beatriz Santiago Muñoz** is a Puerto Rican artist and filmmaker based in San Juan. Her approach carefully considers place, cultural histories and local mythologies. At the heart of her output is the question of Puerto Rico: its history and position in relation to US colonialism, climate change and indigenous culture. Her work combines documentary record, ethnography, indigenous historical memory and speculative fictional explorations.

*Black Beach/Horse/Camp/The Dead/Forces* was shot in Vieques – an island in Puerto Rico that was used as a bombing range by the US Navy for six decades, and has for the past ten years been fighting for decontamination. The piece is a poetic portrait of a place where violence is inscribed into the life of the people who call it home. In the film we encounter images of healing rituals, a man who cares for horses which roam the old target range and children playing on an eroding magnetite beach.

**Sharon Lockhart** is an American artist based in Los Angeles, whose work considers social subjects through moving image and photography. She engages with communities over a long period of time, allowing for her processes to unfold slowly. In 2016, Lockhart made 'Rudzienko', a work which evolves around a girls' home in a small Polish town, the protagonist having been depicted in *Podwórka* years earlier.

*Podwórka* comprises a series of fixed shots, depicting children playing in the 'podwórka' – courtyards of working-class tenement houses in Łódź, Poland. The camera stays locked and motionless, allowing for the situations to unfold within and beyond the frame. Largely free of adult authority, the children improvise games with whatever is at hand; repurposing and reinventing, they create imaginary spaces – little utopias.

**Duncan Campbell** is an Irish video artist based in Glasgow. His work is often based on archival research and engages with subjects from the DeLorean car to German economist Hans Tietmeyer. While the films are concerned with particular histories, they also dwell on the act of storytelling itself, considering how the medium manipulates, playing with conventions in a way that destabilises the subjects depicted.

*Bernadette* is a portrait of Irish political dissident, Bernadette Devlin. The film fuses documentary materials with Campbell's own footage as a way of talking about Devlin's political activity and legacy, and the political upheaval which centred on Northern Ireland in the 1970s. The film assembles a portrait of a dauntless and uncompromising character, one which then disassembles, with performativity and the process of producing one's own subjectivity (as a woman and a public figure) taking centre stage.

## WET LOUNGE #4

Our third event will take place on 16th January 2020, also at TENT. Save the date!