

WET HARD LONG

By Jenni Large - [link to bio](#)

Production Information & Specifications

Premiere Season, Dancehouse July 4-13 2024

<https://www.dancehouse.com.au/whats-on/wet-hard-long/>

<https://jennilarge.com/Wet-Hard-Long>

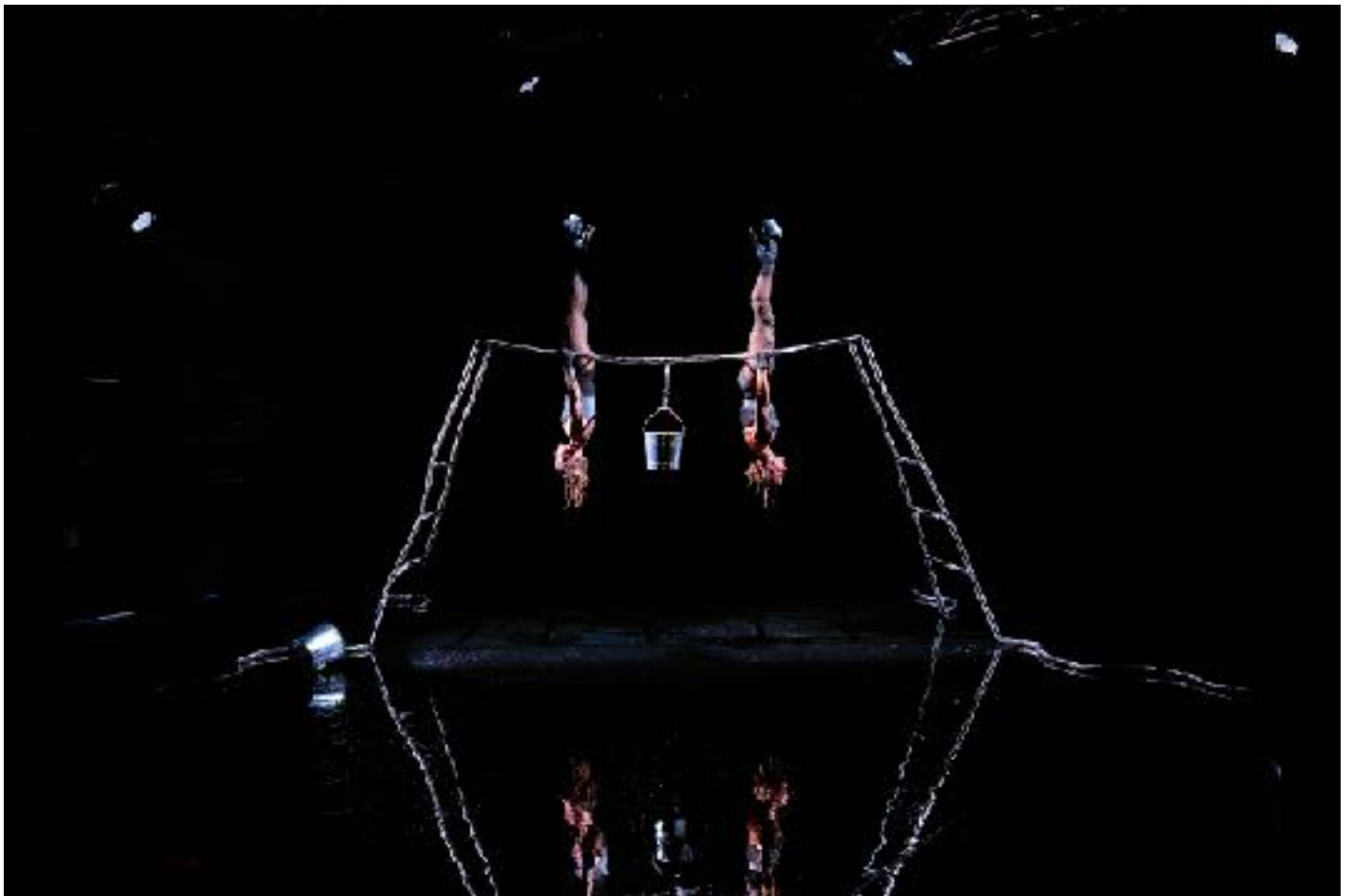


Photo by Gianna Rizzo

ABOUT THE WORK

— Bending innuendo and oozing feminine resilience a-top 8 inch heels.

Wet Hard Long exhibits the enduring femme body under scrutiny of a patriarchal society.

Edging the audience towards the promise of relief, two dancers undertake exacting physical feats. Their bodies contend with obstacles, objects and elements – each, more impossible than the last.

Extended from Jenni Large's 2022 KCA audience prize-winning work (*Wet Hard*), *Wet Hard Long* is an epic display of grit, glamour, and glistening jaw-clenching stamina. A slippery endurance piece demanding perseverance from performers and viewers in a tribute to the strenuous expectations which femme bodies continue to overcome.

Subverting narratives around sex and power, performing perfection, and avoiding failure, *Wet Hard Long* provokes questions about identity, desire, ownership, consent and the holy and arduous qualities of the feminine.

REVIEWS AND RESPONSES

"In over a decade of reviewing, this is the best dance performance I have ever seen."

— ★★★★★ Jessi Ryan, ArtsHub

"Jenni Large has created a darkly ironic work filled with extraordinary strength, stamina and technical skill... Striking images of subservience and humiliation... visual references to waterspouts and bondage... all if it is done with absolute alien calm. *Wet Hard Long* is a seriously impressive show... creepy and glamorous and exciting..."

— ★★★★★ Andrew Fuhrmann, The Age

"An evocative and groundbreaking contemporary dance piece that seamlessly marries athleticism, artistry, and innovation. (The production) captivated the audience with its breathtaking choreography, ingenious use of props, and meticulously crafted production elements." — Dance Life Magazine

- Jenni Large on choreographing Femme with *Wet Hard Long* - [Article in To Be Magazine, published 1st Aug 2024](#)

- A Response to *Wet Hard Long* - [Commissioned writing response by P. Eldridge, published 4th July 2024](#)

CREDITED PERFORMERS & COLLABORATORS

Director, Choreographer & Performer: Jenni Large
Collaborating Performer: Amber McCartney
Sound Designer: Anna Whitaker
Lighting Designer: Adelaide Harney
Sculptural Fabricator: Jemima Lucas
Costume Designer: Michelle Boyde
Dramaturgy: Ashleigh Musk
Research Assistant/Curator: P. Eldridge
Understudy: Nikki Tarling
Seconded: Cassandra Tattersall

DOCUMENTATION (clickable links)

[Trailer - 2 mins](#)

[Archival Footage - Wide angle only, 53 mins](#)

[Archival Footage - Multicam, 53 mins](#)

ARTIST/ PRODUCER CONTACT

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Vimeo: <https://vimeo.com/jennilarge>



Assets

Photographer credits: Gianna Rizzo

Video credits: Cobie Orger

Acknowledgements

Supported by Dancehouse, Chloe Munro Fellowship through The Australian Cultural Fund and Creative Australia.

Initial development was commissioned by the 2022 Keir Choreographic Award through Phillip Keir and Creative Australia, supported by Dancehouse and Carriage Works.

Warnings

Wet Hard Long contains strobing, abrupt black outs, haze and loud sound.

Creative Team Bios (clickable links)

[Jenni Large - Website & bio](#)

[Amber McCartney - Website & bio](#)

[Anna Whitaker - Website & bio](#)

[Adelaide Harney - Instagram](#)

[Jemima Lucas - Website & bio](#)

[Michelle Boyde - Website & bio](#)

[Ashleigh Musk - Website & bio](#)

[P. Eldridge - Instagram](#)



TECHNICAL SPECIFICATIONS

Wet Hard Long is a 53 minute live contemporary dance performance with no interval. Designed for the black box theatre with some ability to adapt to unconventional spaces (subject to negotiations). The performance requires one audience participant.

Audience Participation:

There is a written invitation in the foyer and support from FOH to secure consenting participant prior to show start. Participant is then lead to an allocated seat, which has these written instructions:

*"BEST SEAT IN THE HOUSE"
(willing participant only)*

*...when the performers signal you, please take your place on the onstage chair.
Be careful, it's slippery...
Hold the reins, endure and enjoy...*

At about 40mins into the show, the participant is gestured by the performers to sit in the chair on stage and hold a rope which is attached to a suspended bucket of water, weighing approx 2-5kgs. The participant becomes an intrinsic triangulation to the rest of the work and remains seated on stage until bows.

Touring Party 4px

Jenni Large - Choreographer, Performer & Producer
Launceston, TAS, Australia

Amber McCartney - Performer
Melbourne, VIC Australia

Production and Tour Manager - TBC
Likely Melbourne-based

Stage Manager & Show Operator - TBC
Likely Melbourne-based

* Ideally in new venues Lighting Designer and Sound Designer are flown for Bump in and until Opening night.

Adelaide Harney - Lighting Designer & Initial Production Manager
Perth, WA Australia

Anna Whitaker - Sound Designer
Brisbane, QLD Australia

Venue crew

Bump in/out

- 1 x audio
- 2x lighting
- 2x Mech

Show crew:

Duty tech/Mech - willing to help with clean up.

Staging

Black Box Theatre preferred

Minimum performance space: 9m x 9m

Preferred Seating/Audience configuration: level above stage (floor work perspective)

Running water facilities

Laundry facilities

1x dressing room space

Rehearsal room/warm up space for performers

Low lying fog

Set Pieces

- Glossy Tarkett (hired from Dancehouse)
Tarkett size: 7.5m x 8m (approx) 5x 1.5m wide with an optional 6th piece boarding the upstage
- Monkey bars that come apart in 7x sections (1x bar, 2x ladders, 4x feet)
Dimensions: (once constructed) height 2m x Length 6.1m
(Feet: 2000 x 800 x 350, Ladders: 2160 x 1000, Bars: 4170 x 520 x 350, weight 60-70kgs)
- Costume: 1x suitcase 30kgs
- Buckets: 3x silver buckets 0.30 x 0.27 x 0.40m, weight 5kgs (carry on)
- Chair: 0.7m x 0.7m x 0.7m, weight 8kgs
- 2x flat aluminium puddles (60cm x 40cm)
- Black ropes

Lighting

[Linked](#) is PDF lighting plan based on the Sylvia Staehli Theatre at Dancehouse Melb.

LED Top wash

6-8 High Sides

8 Boom positions, 4 a side (LED Profiles for booms if possible, otherwise Lee 201 gel)

Show specific lighting (hires):

1x Strobe, center position facing down

2x Profile movers, center position

1x Low fog machine up-stage

Audio

Minimum:

Stereo PA, two subs, The low end is essential. A robust sound system is needed because the sound is very intricate and requires some hefty volume.

Risk/FOH elements

[Linked](#) is WHL risk assessment

- 2x Medium to large pools of water on Tarkett
- Fog residue creates a slippery surface
- Platform pleaser heels are worn by performers
- Loud noises
- Strobe and Fog use
- Audience Participation

Presenter Provides:

- Dressing room
- Warm Up space
- Fog machine
- Black curtains

Artist Provides:

- All set pieces, tarkett, props and costumes