

Artangel

HERE FOR LIFE (2019, 87 mins)

A FILM BY ANDREA LUKA ZIMMERMAN AND ADRIAN JACKSON

World premiere, 72nd Locarno Film Festival 2019, awarded a Special Mention, Concorso Cineasti del Presente. Nominated for the BIFA Raindance Discovery Award 2019. Recipient of first prize in the category for International Feature Film at Le festival de cinéma En ville ! -2020.



Directed by

Andrea Luka Zimmerman and Adrian Jackson

Devised by

Andrea Luka Zimmerman, Adrian Jackson with Therese Henningsen and the performers

Produced by

Artangel

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SOMETIMES WE NEED TO HEAR OUR STORIES TOLD BY SOMEONE ELSE...

Haven't seen anything like it. The underworld. The world. The space that none of us see but that is ever there. With us. Beside us. In us even. IN us all even.

- Lemn Sissay, writer and broadcaster

This is not mere representation: the cast of Here for Life present themselves as creative forces: they sing, they cook together, they perform poetry, they care for one another. Zimmerman and Jackson's fantastical and at times stagey methodology accesses something deep and complex, suggesting the potential of collaborative acts of creation as part of an unfolding process.

- Hettie Judah, Art Monthly

It was like glimpsing into a wonderful shabby heaven where forgiveness was always more possible than permission.

- Tony Grisoni, writer

A folk tale, a thing of indeterminate, multiple belonging. In the film, a poetics and a politics of the common is palpable.

- Laura Staab, Another Gaze

A film of great compassion and political and aesthetic ambition, in which the idea of a collective is prioritized for a change, but without sacrificing or downplaying the individual voices and idiosyncrasies that it comprises.

-Kieron Corless, Sight & Sound

Here's to a film that is also a folk song: the experiences of the many, sung through a collective representative mouth. A song about attention and attending to and of a duty of care to a honeycomb scaffold of limbs, senses and experiences and a hive mind that constitutes the thinking. Indeed, here's to a film that is cosmology: many bodies within one body; muddling the borders of inside and outside, you and me, him and her, them and us.

- Nellie LeFey, audience member

Gentrification and the shrinking of public space loom large (a figure pauses by the image of a high-end kitchen on the hoarding of a new development, miming sipping tea from the photo of a teacup). Bikes and their fates when left out on the street lead to an outright wink to Vittorio De Sica's Bicycle Thieves, Zimmerman and Jackson neatly tying a project that might have lived onstage or at a gallery into the history of cinema.

- Danny Leigh, Financial Times

These people are deeply embedded in my consciousness and I will not forget them.

- Tamzin Griffin, audience member

It's hard to forget the weathered faces of Here for Life. They may have been abandoned by progress, but never by art. In so many ways, the film becomes a mosaic of their experiences, producing the kind of raw, frayed vulnerability one might associate with the cinema of Claire Denis.

- Glenn Heath Jr, Little White Lies

I've become a little jaded towards the solipsism of artworks motivated by politics, but yesterday evening was a lesson in how art can be the world it wishes to create, rather than just being a commentary/reflection/representation of its current state. Very humbling.

- Tom Ironmonger, audience member

Here for Life tore my heart open. It made me laugh and cry and feel like my stories matter too. It shows London I want to believe still exists, as it's inside many of us and I hope nothing can ever stop it.

- Agata Ballaun, audience member

Here for Life takes an unusual approach to storytelling. It is less a narrative than a montage, and it sometimes blurs the line between reality and fiction.

- James Woodall, The Economist

HERE FOR LIFE
A FILM BY ANDREA LUKA ZIMMERMAN AND ADRIAN JACKSON

Summary:

They say freedom's only possible when there's nothing left to lose. But what, in the end, is the real cost of living?

In a city framed by capital and loss, ten unruly Londoners navigate their wild and wayward way, travelling on their own terms towards a co-existence far stronger than 'community'. On reclaimed land they find themselves on the right side of history, caught between two train tracks, the present tense and future hopes. They question who has stolen what from whom, and how things might be fixed, in an often contradictory rite of passage. Finding solidarity in resistance, they demand the right to go on.

An uncommon story told on common ground, Here for Life dances with a spirited grace and urgency, hovering between fiction and fact, attention and act.

Sometimes we simply need to hear our stories told by someone else...

Andrea Luka Zimmermansaid: "For me what is most valuable is the sense of a creative and collaborative waywardness and unpredictability in the film: that tenderness and tension co-exist, often in the same moment, feels to me something true to our shared experience."

Adrian Jackson said: "If this film tells us anything about London today, it's that there are many unconsidered lives surviving against the odds. It feels important to tell these kinds of stories today – to hear from people who are often 'othered' in a variety of ways - to show a world we don't see enough of."

Michael Morris & James Lingwood, Co-Directors of Artangel, said: "Here for Life fuses fiction with documentary, conjuring up a world where difference makes no difference and hope is given a voice through trust."

ABOUT THE FILMMAKERS

Andrea Luka Zimmerman

Andrea Luka Zimmerman is an artist, filmmaker and cultural activist. Andrea's work is concerned with marginalisation, social justice and structural violence and has been nominated for The Grierson Award and The Film London Jarman Award. Her films include *Erase and Forget* (2017), which had its world premiere at the Berlin Film Festival and was nominated for the The Glashütte Original – Documentary Award and *Estate, a Reverie* (2015), which documents the last days of Hackney's Haggerston Estate before its demolition, the artist's home for 17 years. Selected exhibitions include *Civil Rites*, The London Open at the Whitechapel Gallery, London (2018) and solo show *Common Ground* at Spike Island, Bristol (2017). Andrea is the co-founder of the cultural collectives *Fugitive Images* and *Vision Machine* (collaborators on Academy Award® nominated feature documentary *The Look of Silence*). Andrea is a Reader at Central St Martins, University of the Arts London.

Adrian Jackson

Adrian Jackson is a theatre maker, playwright, teacher, translator and one of the world's leading experts on the Theatre of the Oppressed. In 1991, he founded *Cardboard Citizens*, a theatre project that aims to change the lives of homeless people through the performing arts. He has directed over 50 plays with *Cardboard Citizens*, including *Pericles* (2003) and *Timon* (2006) with the Royal Shakespeare Company, *The Beggar's Opera* (1999) with the English National Opera, *Mincemeat* (2009), winner of an Evening Standard Theatre Award and *A Few Man Fridays* (2012). Jackson had a long association with Augusto Boal – the Brazilian theatre maker, theorist and founder of the Theatre of the Oppressed – and has translated a number of Boal's books into English. More recently, he directed *Cathy*, by Ali Taylor (2016/17), and, with Caitlin Mcleod, *Home Truths, an Incomplete History of Housing Told in Nine Plays* (2017).

Artangel

Artangel produces and presents extraordinary art in unexpected places in London, the UK, and beyond. For over 30 years, Artangel has generated some of the most talked-about art of recent times, including projects with Clio Barnard, Jeremy Deller, PJ Harvey, Roger Hiorns, Michael Landy, Steve McQueen and Rachel Whiteread. Recent works include Taryn Simon's *An Occupation of Loss*, Evan Roth's *Red Lines* and Heiner Goebbels' *Everything that happened and would happen*. Appearing anywhere from empty prisons to underground vaults, daytime TV to the sky at night, Artangel produces art that surprises and inspires and wouldn't be possible within the confines of a gallery.

Artangel's commissioning programme is generously supported using public funding by Arts Council England and the private patronage of the Artangel International Circle, Special Angels and The Company of Angels.

Q&A WITH ANDREA LUKA ZIMMERMAN AND ADRIAN JACKSON

How did this project come about?

Adrian Jackson

Although we are very different creators, working in different disciplines with different backgrounds, Andrea and I share many common interests. We have both worked for a long time with people who aren't always seen in mainstream culture. We are both politically engaged and like to make work that challenges the status quo, finding beauty where others might not look. We are both concerned with making work that challenges the oppressions around us.

I had been aware of Andrea's work for some time, first through her film *Taskafa: Stories of the Street* (2013) about street dogs in Istanbul. The opening of the film features words from John Berger's *King: A Street Story*, a story whose narrator is the eponymous dog, which I directed a theatre performance of with Cardboard Citizens. When I saw the Artangel Open Call in 2014, I contacted Andrea to see if she would be interested in working together.

Why was it important to make this film now?

Andrea Luka Zimmerman

John Berger wrote: 'Between the experience of living a normal life at this moment on the planet and the public narratives being offered to give a sense to that life, the empty space, the gap, is enormous'. This sentiment was the driving force behind the film: we need to tell stories in ways that refuse crude categorisation. In almost every realm we encounter increasingly binary positions. There is a pretence that we can all do well if we only try hard enough – but such an argument ignores the structural inequalities within which we live. This film seeks to explore how stories can be told across differences and beyond fixed ways of seeing.

What made you want to tell this story?

Adrian Jackson

I am drawn to stories from people living on the margins. It feels important to tell these kinds of stories today, in a world where those who endure a daily struggle are often exoticised or victimised. It can be difficult when telling these kinds of stories to find the right balance between pain and beauty, struggle and resilience, fact and fiction. I hope this film has avoided those traps and done justice to its subjects, by ensuring that the people in it had a high degree of agency in its creation and showing us a world we don't see enough of.

How did you go about making the film?

Adrian Jackson

We spent a long time trying to unpick the essential themes of the film and understand how those themes are reflected in London today: trauma, resilience, love, friendship, freedom, refusal to bow down. We spent time cycling around London talking to a wide range of people about trauma, relationships, childhood, politics, class, and race. We took part in housing demonstrations, meeting various marginalised groups and individuals.

We held a number of workshops to which we invited people who we might be interested in working with, in which we invited them to share stories about their lives, using story-telling techniques to encourage discussion. Through this process emerged the group of people who appear in the film – almost all of whom had previously worked with Cardboard Citizens. Andrea and I naturally gravitated towards the same people and stories.

I led many of these workshops in the rehearsal room, using theatre-making and distancing techniques gathered over the past thirty years through my work with Cardboard Citizens and Theatre of the Oppressed. Andrea then spent time one-on-one with the people in the film, filming with an intimacy which would probably have been impossible had we both been present. Together we mapped out a shape for the film

The play which forms the conclusion to the film was devised with the group and around them, rapidly rehearsed over a few days. The refracted scenes performed in a number of spaces were rehearsed briefly on camera before being filmed.

An important moment was the discovery of Nomadic Community Gardens, a space of freedom of a kind that Andrea and I are very drawn to. Nomadic Community Gardens became almost its own character in the film, lending a strong sense of character to the performances. The play at the end of the film was always conceived to be performed in the unique setting of the Nomadic Community Gardens, for a live audience.

Andrea Luka Zimmerman

Adrian and I worked together to devise the workshops and scenes in the film which emerged as a result. Workshopping and filming took place over three years. Working with people whose lives have often been difficult, the challenge is to allow the full range of their being to exist within the work, not just a sanitised version that confirms prior expectations. I am a perennial observer, wishing to understand how images may be opened up to show us the richer variant meanings contained within them. I am sure this comes from my own past, where my way of being was often misunderstood. This awareness of how misconceptions can be internalised and projected played a significant role in how we worked with the group. Making a film with other people always involves questions of self-doubt, censorship. This film is about storytelling in a literal as well as a more associative sense.

Were there any challenges?

Andrea Luka Zimmerman

We were inspired by Boalian performance techniques in making the film. There were of course at times significant challenges in such an approach. Working as a new troupe in this way was uncharted territory, for the makers as well as the participants. I believe that when working in the edge-lands of experience, of lives in relation to larger dominating structures, it will always be challenging, which is why it feels important when it comes to telling under-explored, unheard and difficult stories.

The biggest challenge for me was how to make work that contains a sense of wonder. How to make a film in a way that is shared, through the way of making but also within the larger concerns, especially around class, race, gender, patriarchy and the various experiences of power, exclusions, economies of making. Where work may hint at another way of being, towards a re-description, where our imagination can refuse to be a binary.

What does the film tell us about London today?

Adrian Jackson

If this film tells us anything about London today, it's that there are many unconsidered lives surviving against the odds – occasionally triumphing, often being crushed – against the backdrop of 21st century neo-liberal capitalism. The film shows us that there are still some genuine spaces of freedom, that there are smaller societies within our larger society in which people live against the grain and nurture each other by means of creativity and love.

What is the meaning behind the title 'Here for Life'?

Adrian Jackson

The words 'HERE FOR LIFE' are glimpsed during the film on a commercial hoarding. For me the ambiguity of the title conjures up the idea that in this group of people you will find a bustling creative life, but at the same time, suggests that we have no choice in this world but to get on with it.

What are some of the central themes explored in the film?

Adrian Jackson

The enduring nature of trauma, resilience, structural violence, celebration, tenderness, refusal to bow down, friendship, freedom.

Andrea Luka Zimmerman

Tenderness and attachment beyond the social norms that limit love.

Where in London did you film, and what is the significance of these locations?

Adrian Jackson

We filmed in Nomadic Community Gardens – a community allotment and performance space nestling in the shadow of the city which becomes a place of freedom in the film – as well as the streets of London, the homes of the performers, and the undercroft of Shoreditch Town Hall, which forms the location for the evocative dreamscape

Andrea Luka Zimmerman

From the very beginning of the project we were interested in "temporary autonomous zones" and the ways in which cities are navigated by those who live at the edges of mainstream social and economic society. After the Haggerston Estate in Hackney was demolished, the housing estate I'd lived in for most of my adult life, I was drawn to the citizens of Nomadic Community Gardens because at the heart of their organising, as we so often did in our old estate, they had established a bonfire with people of all ages singing songs and laughing. We later discovered that one of our actors was part of the Nomadic Community Gardens collective, so it seemed right to make this the central location in the film.

Other locations came directly from listening to people's stories. Richard wanted to visit the coast, so we filmed a dream sequence in Dungeness – a headland on the coast of Kent where Derek Jarman lived. Patrick wanted to show us his Bermondsey, the one he grew up in – not the imposed and gentrified version – while Brixton's Electric Avenue was where Patrick and Errol walked with a working horse – an homage to the old order of the area and reference to the huge shifts in the area they have known since childhood.

What do you hope audiences will take away?

Adrian Jackson

Audiences may see a world they don't recognise. Maybe they will like it. I hope that the experience of watching the film will be in equal doses moving, surprising, inspiring, revealing.

Andrea Luka Zimmerman

For me what is most valuable is the sense of a creative and collaborative waywardness and unpredictability in the film: that tenderness and tension co-exist, often in the same moment, feels to me something true to our shared experience.

How did your past films and projects inform this new work?

Andrea Luka Zimmerman

For the past 10 years my work has focused on the often under-explored and under-expressed intersection of public and private memory, especially in relation to place, communities and to structural and political violence. Throughout, my approach has been socially collaborative, in content, form and production. Formally my films seek to open (for both the participants and audience) a space for considering the shifting border between documentary and fiction, using long-term observation, interventions into real-life situations, re-enactment, found material, archive traces and – above all - the honouring of lived experience. I seek an ethically engaged, culturally resonant expression of shared humanity.

In all my work it is important to acknowledge my own lifelong experience of these concerns, and the class expectations and restrictions that accompanied my own journey into an understanding of these structural assaults. To enable a making and embracing of an aesthetic that allows for the presence of ambiguities, of a tone that might be called troubling, unsettling (unable and unwilling fully to be reconciled or resolved) and yet, in spite of that, to voice a complex solidarity for and with each other. To understand that each film is a form of making and briefly finding a 'home', a moving from being forced to dwell inside one structure to making, with others, another structure in which the existential complexity of our life in the world as we find it (and seek to make it) is allowable.

Estate, a Reverie (2015) speaks to and of a city long inhabited by a huge diversity of communities (whether focused around ethnicity, nationality, belief, gender or sexuality, and not forgetting, of course, finance, class and vocational groupings), a territory whose complex identity is at stake within the unfolding and accelerating narrative of globalised gentrification or 'development'. It is a zone whose buildings, functions and populations are being challenged by 'incursionist' forces – of speculative capital, architecture and commerce – that threaten the current spectrum of ways of being in this location.

I lived on the Haggerston estate in East London for most of my adult life and campaigned for many years alongside other residents to get the buildings repaired. Decades of neglect and intentional underfunding meant that they were in terrible condition. We were not successful in saving them and, once I knew that the estate would soon be demolished, I started filming.

It feels important to note that *Estate* was not made about this community but made from it. The film seeks to capture the genuinely utopian quality of the last few years of the buildings' existence, a period when, because demolition was inevitable, a refreshed sense of the possible, of the

emergence of new, but of course time-specific, social and organisational relationships developed, alongside a revived understanding of how the residents might occupy the various built and open spaces of the estate.

Crucially, the film challenged what a documentary about housing might look like and be, even at this time of acute crisis within UK provision. I made a very conscious decision to move away from the statistical and expository towards a poetics of everyday life.

Estate focuses on the 'structure' of its eponymous architecture not only because it is where we lived, but also how we lived. The film explores the multiple implications of what most explicitly defined us to other people, while simultaneously challenging that often all too monocultural definition and revealing the complexity and breadth of the population it housed. The film seeks to counter the many myths and clichés of our mainstream representation with a celebration of spirited existence and asks how we might resist being framed and objectified through externally imposed ideas towards class, gender, (dis)ability, economy and ethnicity, and even simply the building in which we sleep and wake.

Taskafa, Stories of the Street (2013) was a film about memory and the most necessary forms of belonging, both to a place and to history, through a search for the role played in the city by Istanbul's street dogs and their relationship to its human populations. Through this exploration, the film opens a window on the contested relationship between power and the public communities of the city. It challenged categorisation (both location and identity) and followed the ongoing struggle/resistance against a single way of seeing and being.

I collaborated on the film with the late John Berger, whose novel *King* gave me the key into the story. *King*, a story of hope, dreams, love and struggle, is told from the perspective of a dog belonging to an economically and socially marginalised squatter community facing disappearance, even erasure. In *Taskafa*, this voice is gifted to a wider community and range of perspectives: to dogs, a city and, finally, to history.

Taskafa is not finally about dogs. It is about the way people seek, still and ever more so now, to belong to a larger context than themselves, one which respects other creatures and wishes them to play a significant role in their lives. The key issue is not whether we live securely, especially in its 'official' sense, but rather that we don't lose touch with the shared reality that surrounds us.

Erase and Forget (2017)'s main protagonist, Lt. Col. James Gordon 'Bo' Gritz turned 80 this year. 'The American Soldier' for the Commander-in-Chief of the Vietnam War was at the heart of US military and foreign policy – both overt and covert - from the Bay of Pigs to Afghanistan. He was financed by Clint Eastwood and William Shatner (via Paramount Pictures) in exchange for the rights to tell his story. Their funding supported his 'deniable' missions searching for American POWs in Vietnam. He has exposed US government drug running, turning against the Washington elite as a result. He has stood for President, created a homeland community in the Idaho backlands and trained Americans in strategies of counter-insurgency against the incursions of their own government. What does it mean to have lived a life like this? Gritz's is a contested, contentious and very public one, unfolding glaringly in the media age. It is a life made from fragments, from different positions, both politically and in terms of their mediation.

In *Erase and Forget* my interest is not merely in what 'really happened', but in the actor's historical becoming, the context of which remains contradictory, able to be assembled only from shards. My experiments with role-play, re-narration, re-enactment and the montage of 'document' and 'fiction' have been part of a methodological quest to find an expression that promises no immediate or direct access to historical truth, but whose processes articulate and analytically perform the dramatic,

narrative and generic conditions of the production of historical truth and its personnel. It is a way of exploring relationships between image, memory and historical representation in a context – covert operations - where such explorations are fraught. It is therefore a film about films, the making of historical actors and 'superheroes' in order to justify an enemy. And, crucially, it investigates structures of concealment instead of invisibility, where a profound unmaking of the possibility of seeing with our own eyes is in operation.

My intention in each work has been to create what I would call an activating metaphor, an image or concentration of form that is both actually itself undeniably in the world and also an energising metaphor of larger concerns. In *Taskafa*, it is the canine; in *Estate*, the building. In *Erase and Forget*, military conflict - overt or covert - speaks to many other ruptures. And in *Here for Life*, the squatted performance ground holds and meets the marginalised bodies / lives of the film's performers.

I am informed here by what Angela Davis and others have observed about the need for new metaphors that convey the truth and lived experience of our times. As she says, for example, for most women, people of colour and working-class citizens, it is much less about 'hitting a glass ceiling', as reaching this far are only those few already privileged, than it is about staying steady on a 'collapsing floor'. I am with those who are trying to stand.

Adrian Jackson

Most of my theatre work for the past thirty years has occupied a similar territory. I have been preoccupied with telling untold stories in ways which aren't observed through a prurient gaze, which don't other or infantilise or exoticize or moralise, all the traps of working with a group that tends to be anthropologised in a multiplicity of ways.

Many of the performers in *Here for Life* are people I have known and worked with on and off for a long time. The actors who work with Cardboard Citizens become used to sharing stories of their own experiences with others, as the starting point for an exploration, which will eventually become a play. The open-ness and mutual respect which are required for this to happen were a vital feature in the creation of *Here for Life*, coupled with a readiness to debate and an intuitive sense of the political.

My work has been greatly influenced by Augusto Boal's Theatre of the Oppressed. I translated his books into English and worked with him on many occasions. I have used his methodologies in many contexts around the world and always found them to be a good vehicle for engaging audiences with subject matters they might prefer to ignore. It is easy to make people cry, it's more difficult to move people at the same time as making them think about why they are moved and what might be different in what is presented to them. Boal used the word 'admiratio', the faculty of wondering at things – which is not a million miles from Brecht's "Verfremdungseffekt". I hope that *Here For Life* also pulls off this trick of moving people thoughtfully.

Many of my theatre shows have been in the interactive Forum Theatre format, which presents a play as a provocation to an audience, leading directly to a debate – the Forum (the theatrical debate) is at least as important as the provocation. The expertise some of the actors I work with have developed in this area is demonstrated by the ease with which they manage the debate at the end of the film, after the stage show.

Forum Theatre is interested in cause and effect, not just effect. It seeks always to lay bare the factors, which bring us to where we find ourselves, to examine responsibility, and to seek solutions. It works on the assumption that the people concerned, those whose lives have been most affected, are those most likely to be able to find solutions. I was drawn to Andrea because I could see similar drives in her work.

I commissioned and directed a play by Sarah Woods, *Benefit* in 2015, which unpacked true stories of the effects of the austerity policies of the current government and the wrecking effect these had on individual lives and the lives of communities; as always, our first port of call was listening to those most immediately impacted by these policies. ON the 50th anniversary of *Cathy Come Home* and the 25 anniversary of Cardboard Citizens' founding, we commissioned a writer Ali Taylor, to revisit the subject matter of that film, and see how that story might play out today. The story of casual institutional brutality which emerged in his play *Cathy*, and the family breakdown which ensues in it, are not unlike many of the stories told in *Here For Life*, where trauma is inflicted by the state and its systems and the reverberations of it continue through people's lives.

The film as an artefact is only one part of the project. The making of it was another, and the showing of it in various less expected contexts – such as prisons and hostels – and the discussions which ensue, will be another product.

I have always been interested in the struggle of those on the margins and bringing this to centre stage – but never in a straightforward linear biographical manner. My play *Mincemeat* featured the story of a homeless man, whose body was used as a central prop in a World War Two deception operation, which is generally recognized as having shortened the war; the man's identity was kept a secret for almost 50 years. My play, unpacked in a series of playful revelations, invited the audience to admire this unknown hero's struggle, at the same time as recognizing an all-too familiar continuity in the manner in which he had been abused in death, as in life. In a number of scenes, the audience was in such proximity to the actors that their complicity, our complicity, in what happens could not be avoided. All the performers have experienced homelessness and displacement, and most of them have been drawn to Cardboard Citizens by a willingness and an interest in exploring that experience.

Together we have created a space of freedom, which though it is much more regulated than that of the Nomadic Community Gardens, hopefully shares some of those characteristics.

Can you talk about the filming process behind the project?

Andrea Luka Zimmerman

To create this film I wanted to use a small camera - one smaller than a phone - so as to take away the apparatus of cinema and to offer the most beautiful eye I could. I adapted a small Black Magic pocket cinema camera to fit my old Bolex lenses, one of which is unique in that it has a rare fungus growing in it that gives an amazing image.

I believe that how we frame is also part of an ethics of making, in my work very much so. I film most of my films myself but also work with cinematographers as the need arises (long term collaborator Taina Galis for instance), on larger scenes where I could not direct or co-direct with full attention otherwise, or complex lit scenes, etc.

My joy and love for filming is deep. I work very intuitively and try to find a visual language for each film that does justice to the content, often developed in tandem, so each can speak to the other. I always need time in my work, one of the most precious aspects of being able to make a work like *Here For Life*.

I would always shoot on film if I had the chance to work this way (given the time my approach to filmmaking needs it tends to be too expensive), but this came close to 16mm. I had bought the Bolex in 1995 in New York where I was on an exchange program, and buying this camera in my first

week there in China Town market for \$350 meant that I had no money left for the remaining 2 months of my stay and wasn't allowed to work. I am used to surviving but still lost lots of weight, but it was worth it, as I filmed all my early films on this camera. I still have it.

Importantly, I wanted to use a cheap camera that was also humble. It was a crucial decision which Taina, our co-cinematographer (who filmed all the bunker scenes and some of the more difficult larger scenes) was initially not too happy about (but she is so good at what she does, she superseded what I thought would be possible with this camera) - the lenses are so small that to focus on them is nearly impossible when moving hand held (she and I practiced a lot) and outdoors for the summer shoots we had to use a complicated self-made construction that could support our ND filters, meaning more often than not our fingers were too large to change focus, or smudged the lens, or the neoprene blocked half the lens etc). Additionally, I chose this set up because it meant in grading we only really needed to adjust the images slightly, as the look I was after was already present.

Apart from looking different to the big fancy cousins it also meant that the infrastructure of the work, the payment, went to the people who worked on the film, behind and before the camera, instead.

Artangel

"HERE FOR LIFE"

CREDITS

Produced and commissioned by Artangel with the support of the National Lottery through Arts Council England and Artangel's Guardian Angels. Selected through Open by Artangel and BBC Radio 4.

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Andrea Luka Zimmerman and Adrian Jackson

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Produced by

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