



Taskafa, Stories of the Streets

Filmed and Directed by: Andrea Luka Zimmerman
Production Company: Yalan Dünya Film
Producers: Gülen Güler, Bill McAlister
Written by: Andrea Luka Zimmerman, Gülen Güler
Featuring text and readings from 'King' by:
John Berger
Editor: Alper Sen
UK 2013
66 mins
Digital

Omnibus: Parting Shots from Animals

A film by: Michael Dibb, Christopher Rawlence
Production Company: BBC TV
Executive Producer (Omnibus): Leslie Megahey
Producer: Michael Dibb
A film based on essays by: John Berger
Film Cameraman: Colin Waldeck
Film Editor: Dai Vaughan
BBC tx 4.3.1980
50 mins
Digital

Content warning

Please note, this television documentary contains scenes of animal slaughter

EXPERIMENTA: ANDREA LUKA ZIMMERMAN

Taskafa, Stories of the Streets + intro by
Andrea Luka Zimmerman + **Omnibus: Parting
Shots with Animals**

Sat 7 Dec 14:50

Wayfaring Stranger

+ Q&A with Andrea Luka Zimmerman

Sat 7 Dec 18:00

The Globalisation Tapes + intro by Vision Machine
project member Andrea Luka Zimmerman
Wed 11 Dec 20:40

Art Class + discussion with Andrea Luka
Zimmerman and filmmaker Penny Woolcock
Fri 13 Dec 18:30

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AND
SOUND**

EXPERIMENTA: ANDREA LUKA ZIMMERMAN

Taskafa, Stories of the Streets

+ intro by Andrea Luka Zimmerman

Taskafa is an artist's essay 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, community and categorisation (in location and identity), and the ongoing struggle / resistance against a single way of seeing and being.

Despite several major attempts by Istanbul's rulers, politicians and planners over the last 400 years to erase them, the city's street dogs have persisted thanks to an enduring alliance with widespread civilian communities, which recognise and defend their right to co-exist.

Taskafa gathers the voices of diverse Istanbul residents, shopkeepers, and street-based workers, all of whom display a striking commitment to the wellbeing and future of the city's canine population (a community of street dogs, and cats, free of formal ownership but fed and cared for by numerous individuals). From the rapidly gentrifying city centre district of Galata to the residential islands of the Sea of Marmara, and beyond, *Taskafa* navigates a history of empathy with, and threats to this highly distinctive urban community.

Taskafa is structured around readings by storyteller, essayist, and critic John Berger, from his novel *King*, a story of hope, dreams, love and resistance, told from the perspective of a dog belonging to a 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.

John Berger's text and delivery take the viewer on a journey from Karakoy to Hayirsiz ada, the island where, in the 1800s, tens of thousands of dogs were exiled to die. Offering a moving collage of testimonials to the inestimable value of non-human populations to the emotional and psychological health of the city, and a striking statement of witness both to advocacy and persecution across the centuries, *Taskafa* both portrays, and embodies the spirit of protest, and enduring solidarity with which it closes (mass demonstrations opposing the latest municipal proposals to clear the city of its street animals).

Director Statement

We wanted to explore how public space becomes a battleground for the contested relationship between corporate making – through demolition and redevelopment of vast swathes of the city (an increasingly international process of erasure) – and the unfolding of everyday lives within this idea of what is commonly called 'progress', one embedded with promises of high tech security measures to keep us safe (inside gated housing complexes, shopping malls etc...).

What if, instead, we could hold onto a curious gaze, one that resists what comes – with its own pre-ordained rules and intentions – to a place? In such a location, this fixed looking would view a dishevelled street dog as abject, while our warmer attention might appreciate it as an emblem of love and endurance.

REGULAR PROGRAMME

Restored: The Roaring Twenties

Sun 8 Dec 12:30

Seniors' Free Talk: Writing for the Screen

Mon 9 Dec 11:00

Seniors' Free Matinee: In Custody

+ intro by screenwriter Farrukh Dhondy

Mon 9 Dec 14:00

Relaxed Screening: A Sudden Glimpse to Deeper Things + discussion

Mon 9 Dec 18:40

Woman with a Movie Camera: The Widow Mimangin

Wed 11 Dec 18:20 + intro; Mon 23 Dec 18:15;

Sat 28 Dec 20:30

Film Wallahs: Tere Mere Sapne

+ intro by Vibhu Vaibhav Anand

Thu 12 Dec 18:30

Projecting the Archive: The Brighton Strangler

+ extended intro by curator Ehsan Khoshbakht

Mon 16 Dec 18:35

To us in Europe, the fate of such animals is perhaps a reminder of the violence of modernity, where all that did not belong to its idea was banished from sight.

Taskafa is not finally about dogs as such. It is about the way people seek, still and especially 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.

fugitiveimages.org.uk

Parting Shots from Animals was inspired by essays by John Berger and developed in collaboration with Chris Rawlence. Shot entirely in the UK, it consists of a diverse series of arresting 'films within a film', each presented as if made about us from the perspective of the animals whose lives we may appear to celebrate, but continue to exploit and to destroy. While John Berger doesn't appear in the film and wasn't directly involved in its making, he narrates to great effect the text he co-wrote to accompany the film's provocative opening sequence.

mikedibb.co.uk

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Andrea Luka Zimmerman is a Jarman Award winning artist, filmmaker and cultural activist whose multi-layered practice calls for a profound re-imagining of the relationship between people, place and ecology. Andrea asks how we might resist being framed exclusively through class, gender, ability or disability, and event through geography. Andrea's films employ imaginative hybridity and narrative re-framing, alongside reverie and a creative waywardness.

Andrea's films include: the award-winning, Artangel-produced *Here for Life* (2019), which received its world premiere in the Cineasti Del Presente international competition of the Locarno Film Festival; *Erase and Forget* (2017), which premiered at the Berlin International Film Festival (nominated for the Original Documentary Award), *Estate, a Reverie* (2015) (nominated for Best Newcomer at the Grierson awards) and *Taskafa, Stories of the Street* (2013), written and voiced by the late John Berger.

Andrea co-founded the cultural collectives Fugitive Images and Vision Machine (with collaborators on the Academy Award nominated feature documentary *The Look of Silence*). Andrea's work is held in the Arts Council Collection, the BFI National Archive, and is distributed by Modern Films, LUX, Grasshopper Films and Second Run DVD internationally.