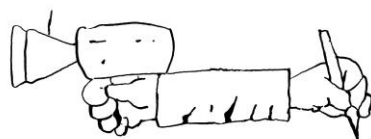


Press kit - English

DONNA HARAWAY : STORY TELLING FOR EARTHLY SURVIVAL

Fabrizio Terranova

BE / 2016 / 82' / VO En / Sub. Fr – Dutch - Esp / 16:9



Atelier Graphoni

STORY TELLING FOR EARTHLY SURVIVAL

Donna Haraway is one of the strongest and most relevant voices of our age, someone who enables us to think about what is happening to us today by, as I wrote on the occasion of the translation into French of one her books, “producing hope on the brink of the abyss”. She embodies today what can be described as “ecosophical” thinking – acute, demanding, not taking the easy route, but conveying a propositional power we desperately need. Admittedly Haraway is only starting now to be translated into French, and this delay can be attributed in part to the difficulty of her language.

But when she talks, the intensity, humour and sincerity she expresses make this difficulty disappear. Fabrizio Terranova’s film should be a real revelation to anyone who finds her a difficult writer, and should be shown in several places, including research centres and anywhere in the world where tomorrow’s thinking is being worked on. Fabrizio Terranova’s cinematic choice, a pseudo-realist but discretely fictional one, corresponds very precisely to the mode of presence that makes this portrait a model of integrity. Neither taking over nor offering a neutral opinion, it is a device that constrains Haraway no more than it constrained Josée Andréi, the subject of his first, admirable film, but leaves them to use their own mode of being honest and entrusts in the work of the image the responsibility of turning this recorded document into a co-created documentary work. I am profoundly grateful to this director for knowing how to use his talent, his intelligence and his sensitivity to serve what will be a real transmission of intelligence and emotion. I would also like to emphasise the exceptional confidence that he was able to inspire in Haraway, whose recorded lectures are so far all we know about her, allowing her to give free rein to a “thought” live.

Isabelle Stengers, May 2016

(Professor in philosophy & social sciences, Université Libre de Bruxelles (ULB), Brussels)

Fabrizio Terranova, *Donna Haraway: Story Telling for Earthly Survival*

A portrait may always include a certain degree of fiction. When saying that it “may always” I mean that although authors choose how to depict what they portray — either a human, another animal, a thing, or a landscape (which also becomes a person, after all to portray is to personify and to make personal by constituting a persona, a projective subject) — it is impossible not to capture a sitter without a certain degree of fictionality. For how to represent without inventing? How to capture the image or tell the story of someone, some thing or some place without composing another figure?

Fabrizio Terranova’s portrait, *Donna Haraway: Story Telling for Earthly Survival*, stands on such twofold relation between attention and imagination. It is a humorous, inventive and fundamental artwork, as engaging for the lay as for those familiar with her thought. Through the film we, viewers, meet the fascinating wo-human (woman and human, with a *wo* prefix that sounds like a bark, I hope the dog lover in her will appreciate like this term); the scholar; the manifesto-writer; the quasi-pop star celebrity for ecofeminists, compost-humanists (to stay with her terminology), and animal thinkers alike; and the historian of science whose methodology demonstrates that a true transdisciplinary approach is not only thinkable but fruitful too.

We meet Donna Haraway in her own domestic sphere. The film takes us to Santa Cruz and to the redwood valley in Sonoma where she lives, and we find ourselves sitting in her wooden porch, surrounded by the sounds of the birds, crickets and other creatures (“critters”, to use her jargon) that are part of the lush environment of northern California. Once inside the house, Terranova’s edit explores how the domestic is traversed by the professional and the intimate, as physically tangled as the networks Haraway investigates. A stuffed octopus exists on a tentacular, reticular mode, moving from family memories to professional achievements. The plush animal first appears on top of a black-and-white photograph of Haraway’s father to later re-emerge on top of a pile of paper, next to two paintings by Lynn Randolph, one of which, *Cyborg* (1994), became the cover of her notorious 1991 collection of essays *Simians, Cyborgs, and Women—The Reinvention of Nature* (1991).

The film’s sequences are equally porous, and *Donna Haraway: Story Telling for Earthly Survival* gradually opens up to include a succession of overlapping layers that play with the conventional flatness of bi-dimensional images, expanding the configuration of filmic spaces and times. When still photos and snippets of videos appear atop the main flow of the film, recalling the aesthetics of academic presentations and their reliance of the format of the slideshow, the film is displaced from the movie theatre to the seminar room. In other occasions, the screen becomes an aquarium—the ultimate

cinematic apparatus for the observation of marine creatures—and Haraway is one with the large jellyfish that swim in it. Sometimes the thinker also appears in her many selves, in those quasi-magical moments in which we see various Donnas walking, reading, talking in simultaneous spheres: her specific practices of narration, observation, and investigation existing in profound kinship.

While sitting in her office, walking around her garden, revisiting her memories, telling stories about herself and others, Haraway weaves connections with things and beings that exist elsewhere, inviting us to follow her words and share her visions. By hosting these visions, these houses (and this film that constantly gravitates towards them), become zones of refuge where summoned and concrete unruly creatures co-exist, multiply across species and genres, and follow her most recent invitation to *stay with the trouble*. It is also there that Cayenne, Haraway's late dog, is brought back to life every time the film is screened, forever barking, sleeping and traversing this *Story Telling for Earthly Survival*, a lavish portrait of one of the most generous thinkers of our time.

Filipa Ramos, December 2016

SYNOPSIS

Donna Haraway is a prominent scholar in the field of science and technology, a feminist, and a science-fiction enthusiast who works at building a bridge between science and fiction. She became known in the 1980s through her work on gender, identity, and technology, which broke with the prevailing trends and opened the door to a frank and cheerful trans species feminism. Haraway is a gifted storyteller who paints a rebellious and hopeful universe teeming with critters and trans species, in an era of disasters. Brussels filmmaker Fabrizio Terranova visited Donna Haraway at her home in California, living with her – almost literally, for a few weeks, and there produced a quirky film portrait. Terranova allowed Haraway to speak in her own environment, using attractive staging that emphasised the playful, cerebral sensitivity of the scientist. The result is a rare, candid, intellectual portrait of a highly original thinker.

BIOGRAPHY FABRIZIO TERRANOVA

Fabrizio Terranova , who lives and works in Brussels, is a film-maker, activist, dramaturge, and teacher at erg (École de recherche graphique) in Brussels, where he launched and co-runs the master's programme in Récits et expérimentation/Narration spéculative (Narrations and experimentation/ Speculative narration). Terranova is the author of Josée Andrei, *An Insane Portrait*, an experimental documentary that was turned into a book published by Les Editions du souffle. He is also a founding member of DingDingDong – an institute to jointly improve knowledge about Huntington's disease. He has recently published the article "Les Enfants du compost" in the joint publication Gestes spéculatifs (Les Presses du réel, 2015).

FILMOGRAPHY

2010 - Josée Andrei, *An Insane Portrait* – documentary – 60'

CREDITS

Directing, screenplay **Fabrizio Terranova**

Photography **Tristan Galand**

Sound **Nicolas Lebecque**

Film editing **Bruno Tracq**

Sound editing, Sound Design **Frédéric Fichet**

Mixing **Cyril Mossé**

Music **Lawrence le Doux**

Visual effects **Patrick Theunen, Alain Clément**

Postproduction supervisors **Alain Clément, Pierre de Bellefroid**

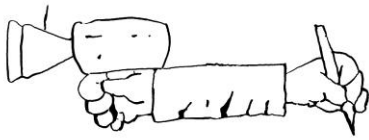
Digital titeling animation **Clara Sobrino**

Process with **Isabelle Stengers**

Starring **Donna Haraway, Rusten Hogness, Cayenne Pepper**

Production **Atelier Graphoui** / Coproduction **Spectre Productions, CBA – Centre de l'Audiovisuel à Bruxelles, Rien à Voir, Fabbula, Kunstenfestivaldesarts**

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Atelier Graphoui is a filmmakers collective, an audiovisual production workspace and a center for creativity and expression, funded by the French Speaking Community of Belgium. A true laboratory of sound and image, l'Atelier Graphoui has been active in the fields of production and education since 1979.

Regardless of “genres” – animation, documentary, experimental films and videos, audio Works – at Atelier Graphoui we support audiovisual projects that question the borders between content and form, exploring language in atypical and critical ways.

As a production workspace our role is to provide guidance throughout the entire production process, from writing and development to postproduction and distribution. We support in particular first-time filmmakers as well as audiovisual projects which because of their artistic nature can't be easily financed through traditional means.

Some of our latest productions and coproductions :

2017

C'EST UN HOTEL, PAS UN HOPITAL de Cathérine Legoff

LOBI KUNA de Matthias Degroof (prod. Cobra Films)

L'ATELIER DU CALLIGRAPHE de Natalia Duque Quinetero (prod. Films du Passage)

LA TETE AILLEURS de Violaine De Villers et Jean-Pierre Outers (prod. Dérives)

2016

DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL de Fabrizio Terranova
(coprod CBA, Spectre Productions, Fabbula, KunstenFestivaldesArts)

FEMME DE LA FORET de Zoé et Aline Moens

A TRAVERS LA FENETRE, création collective

A SEA CHANGE de Nina De Vroome (prod. Sieber)

PUNGULUME de Sammy Baloji (prod Auguste Orts)

ON A CLEAR DAY de Robbrecht Desmet (prod. Auguste Orts)

LES ENFANTS DE LA POULE de Florence Aigner (prod. Polymorfilms)

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