



66^e Internationale
Filmfestspiele
Berlin
Forum

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"TOZ BEZİ / DUST CLOTH"

NAZAN KESAL ASİYE DİNCİSOY

SERRA YILMAZ DİDEM İNCELEL MEHMET ÖZGÜR
ASEL YALIN YUSUF ANCU GÖKÇE YANARDAĞ

MAKE-UP ESMA KESKİN COSTUME DESIGNER SEVA YILMAZ HAFFER CEYHAN PARLAK
DOBO DESIGN MICHAEL ANDREAS COIFFEUR CENK ERDOL EDITOR MUSTAFA BÖLÜKBAŞI
EDITING ALI ADA EXECUTIVE PRODUCER AYHAN ERDÜRSER CASTING DIRECTOR EZGİ BALTAŞ
EXECUTIVE PRODUCER İKRAM KURBANÖZÜ ART DIRECTOR ULAŞ PARLAKVILDIZ
ART DIRECTOR ASLI DADAK BARIŞ YIKILMAZ EXECUTIVE PRODUCER MERYEM YAVUZ
EXECUTIVE PRODUCER STEFAN GIEREM PRODUCER ÇİDEM MATER NESPA GÜRBÜZ

SCREENPLAY BY / DİREKTÖR
AHU ÖZTÜRK



RET
FILM

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FILM DATASHEET

Title: TOZ BEZI (The Dustcloth)
Genre: Drama
Duration: 1:38:55
Language: Turkish / Kurdish (OV), English (ST), German (ST)

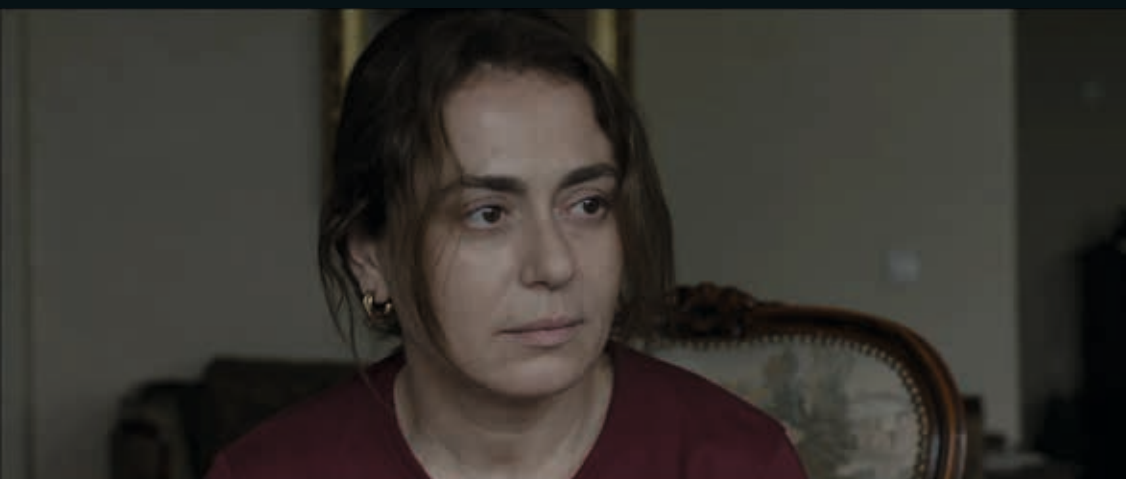
LOGLINE:

Nesrin and Hatun are two Kurdish cleaning women living in Istanbul. While Nesrin tries to survive with her little daughter in the big city, trying to understand why her husband left her, Hatun dreams of buying a house in the districts where she goes to clean.



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CAST & CREW

Writer & Director: Ahu Öztürk
Cinematographer: Meryem Yavuz
Art Director: Asli Dadak
Costumes: Barış Yıkılmaz
Editor: Seda Yılmaz
Sound: Ali Aga
Producers: Mustafa Bölükbaşı
Çiğdem Mater (TR)
Nesra Gürbüz (TR)
Stefan Gieren (DE)

Nesrin Asiye Dinçsoy
Hatun Nazan Kesal
Ayten Serra Yılmaz
Asli Didem Inselel
Şero Mehmet Özgür
Asmin Asel Yalın
Oktay Yusuf Ancu

SYNOPSIS

Nesrin (30) and Hatun (42) are two Kurdish cleaning women, who live in Istanbul. Their life is an endless back and forth between their homes in the shanty town and the classy neighborhoods, where they go to clean. They live in the same building, and their friendship has a hierarchy; Hatun is like the older sister.

Nesrin lives on the ground floor with her daughter Asmin (5). Her husband has recently disappeared, and even if he was quite useless and Nesrin does not love him, her life is harder now. She is getting desperate and she looks for her husband everyday.

Hatun lives with her husband Şero (45) and her not-too-promising son Oktay (15). She is naturally funny, clean, handy, and indiscreet. Her biggest dream is to buy a house in the neighborhood where she goes to work. She is obsessed with saving money and visits real-estate agencies all the time, ignoring the fact that this dream is more than impossible for her. As well, she has always wanted a daughter.



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SYNOPSIS

One day, Nesrin sees her husband in the street. She shouts at him, but he runs away from her. This is the moment Nesrin understands that she is all alone.

Now Nesrin faces up to surviving alone and taking care of her daughter. However, this is not so easy for a cleaner, which is in itself a slippery and insecure job, and actually she is not good at it. She starts to look for a job with social security, but as an uneducated woman, this is also nearly impossible for her.

While the situations gets worse for Nesrin, her relationship with her daughter also starts to fracture. She is more a mother on hold anyhow, and now Asmin keeps asking for her father. And by contrast, Hatun's relatively smooth working family life, and her superiority over Nesrin, makes her more angry.

At the end, Nesrin makes a challenging decision; she breaks out of this circle, she goes away and leaves Asmin behind.

SYNOPSIS

Time passes and no news come from either Nesrin or Cefo. And so one of Hatun's dreams comes true; she has a daughter now. Hatun includes Asmin into her family, and life without Nesrin continues just like before, same and all over again.



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DIRECTOR'S NOTE

It was one of the clearest memories from my childhood. We came to Istanbul to visit our relatives. First stop was my aunt, and one day, I traveled from her one-roomed flat to a three-roomed one. This was the first time that I encountered the private realm of middle class. When she was cleaning, I touched objects that I had never seen before; I was astonished. We were alone; I felt that I was so close to everything. I could even lie on bed, but there was an imaginary wall that prevented me from doing it. This represents a distance that I know intuitively from my indigent life.

Being annoyed of this distance, my mum shared a secret with me when we came back. The secret was the fact that my aunt was a cleaning woman and I should not tell this to anyone. After my college years where I met with leftist ideology, the first indication of carrying this secret was my class resentment. Afterwards, when I started working, the conversation of my colleagues about their problems with their cleaning woman reminded me of this feeling again. They hired a cleaning woman because they see this as a

DIRECTOR'S NOTE

symbol of the class that they wish to belong, and these long conversations became the highlights of this thought.

So, where was I?

Two years ago, when a relative of mine who works as a cleaning woman came to visit us and said that she is a Circassian, I was shocked. This is the same woman that I knew her mother had died without knowing any language other than Kurdish, and she was standing in front of me like a surreal character without being defeated to any rational explanation. This helped me understand that Kurdish identity can be experienced very differently in Turkey and the point that we can touch reality is hidden in this heterogeneity.

I thought a lot about my urge to tell this story of my aunt. First, I looked for answers in the cultural, political, and ethical eras. After all these, what I reached was shame. It was not the shame that I felt about these women of my family, it was the shame of feeling this shame. So I decided to write the story, knowing that it is the only way of recovering.



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DIRECTOR'S NOTE

When I started to work on this film, I believed that I will catch the nature and reality, as I was part of this world. However, I understood that I do not belong to this world anymore. Because belonging to that class means being speechless, silent, but I found a language to tell these stories. So even I will try to catch the reality, it will be a personal film.



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DIRECTOR'S CV

Ahu Öztürk



Biography:

She studied philosophy and cinema. In 2004, she directed her first documentary 'Chest'. In 2010, she participated to 'Tales from Kars' of Festival on Wheels with her short 'Open Wound'. 'Open Wound' has been showed in many international film festivals such as Rotterdam, Istanbul, Jerusalem, Sarajevo, Beirut. Dust Cloth is her first feature film project and got CNC Award at Meetings on the Bridge Film Development Workshop in Istanbul, April 2012 and the EAVE Scholarship award at Cinelink Co-Production Market in Sarajevo, July 2012.

Filmography:

2004 "Sandık" (Chest), 48' (documentary)
The 7th International Exile Film Festivali-2005

Festival de Cinema Politic-2005

2010 "Açık Yara" (Tales from Kars), 21' (short film)

Rotterdam Film Festival 2010

Istanbul Film Festival 2010

Jerusalem Film Festival 2010

Sarajevo Film Festival 2010

Warsaw Film Festival 2010

Beirut Film Festival 2010

Hamburg Film Festival 2010

Vancouver Film Festival 2010

Valencia Film Festival 2010

Bratislava Film Festival 2010

Mumbai Film Festival 2010

Londra Turkish Film Festival 2010

Festival on Wheels 2010

HİSAR Selection of Mithat Alam Film Center 2011

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PRODUCER'S NOTE

Founded by Çiğdem Mater and Nesra Gürbüz in 2012, Ret Film aims to promote new visions and support emerging directors in Turkey's cinema. We worked together for the last 3 years to produce short films and documentaries. Dust Cloth will be our first feature film.

We know Ahu Öztürk through her first short film titled OPEN WOUND. She contacted us about three years ago with a story that caught us immediately with its modesty and simplicity as well as its powerful observation.

We believe that it is important to show this aspect of Turkey, through the story of two Kurdish women. The film will give us the chance to witness two different versions of Istanbul, that is Kartal -the shanty town and Moda, -the rich upper-middle class neighborhood in Anatolian side. At the same time, we will see contemporary Turkey via different women characters from two different social classes.

PRODUCER'S NOTE

One of the things that excited us as producers in this film is that, Istanbul becomes a character itself with its different neighborhoods and the different means of transport that connects them.

Dust Cloth is a film about the contradictions and complexity of a simple life and relationships and how hierarchy is constructed in every layers of relationships. It treats issues like; layers of two women's friendship, visible or non visible walls of class relationships, and ethnicity as something to run away from at some point or something to take shelter in at another.

Dust Cloth is a female drama / buddy film expressing the wishes and struggles of two Kurdish cleaning women in Turkey. It has a woman perspective from the inside; although it touches big and tragic topics, it is also a buddy film with everyday lives, lively and humorous dialogues of these two close friends. Dust Cloth is a personal film and we feel lucky to work with Ahu Öztürk, who knows about the world that she talks about and has the talent to tell it both as a story-teller, and a film-maker.



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SALES / PRODUCTION



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EPK, trailer, screener & more Info - www.toz-bezi.com