



20 YEARS

International Animation Filmfestival

**tricky
women**
TRICKY 2021
REALITIES

10-14 March

ONLINE

FESTIVAL INFOS

TRICKY WOMEN/TRICKY REALITIES

► Webpage
www.trickywomen.at

► Online Festival Platform
<https://trickywomen.mama.media>

CONTACT

Q21/MQ
Museumsplatz 1, 1070 Vienna
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www.trickywomen.at

TICKETS

ALL TICKETS
WILL BE AVAILABLE
ONLINE ON OUR
FESTIVAL PLATFORM

1 Credit per program
Single Ticket (1 Credit) € 3,90
Festival Pass (16 Credits) € 30,-
We Love You Pass (16 Credits) € 50,-

Available with a free registration
on our streaming platform:

► FESTIVAL OPENING

WED 10.3., 19:00
presented by
puppet artist Manuela Linshalm

► INTERNATIONAL FORUM BEST PRACTICE

Lectures & Discussion
FRI 12.3., 12:00 –17:00

► SPOTLIGHT ON – CAROLINE LEAF

SAT 13.3, 15:00
Presentation & Artist Talk
with Daniela Ingruber

► SPOTLIGHT ON – SIGNE BAUMANE

SAT 13.3, 17:00
Presentation & Artist Talk
with Djamila Grandits

► AWARD CEREMONY

SUN 14.3., 20:00
presented by
Daniela Ingruber

► EXHIBITION AT BILDRAUM 07: FLAVIA MAZZANTI & MAGDALENA PFEIFER

TUE 9.3.- THU 25.3,
Burggasse 7, 1070 Wien
Opening Hours: Tue – Fri 13:00-18:00

► TRICKFILM-WORKSHOP

ZOOMINAR für Erwachsene
WED 10.3, THU 11.3, FRI 12.3, 18:00
in cooperation with
ZOOM Kindermuseum, Trickfilmstudio, MQ
Price: € 45,-
Booking required until 5.3 under:
(01) 524 79 08 / office@kindermuseum.at

► ARTIST TALK: ILZE BURKOVSKA-JACOBSEN, directress of *My Favorite War*

SAT 13.3, 20:30
Artist Talk with Julia Pühringer

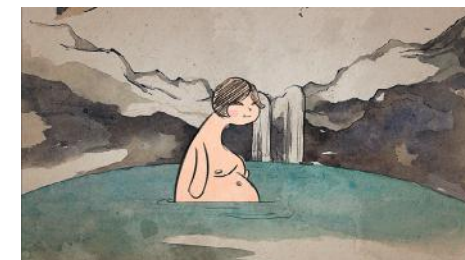
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TRAILER

Renee Zhan

ARTIST'S STATEMENT: The visuals from the trailer come from my 2018 short film, *Reneeoptosis*. The film is about a world born out of Renee's tears. It's a world inhabited by small organisms who rely on the salty moist environment created from her constant crying. I really like the idea of sadness and discomfort being the breeding ground for something exciting and new. For this trailer I wrote this brief poem hoping to capture the idea of renewal or rebirth after the difficult year of 2020 we've all just experienced. I wanted it to convey a hope for the future and brighter times ahead.



WELCOME

20 YEARS OF WOMEN'S ANIMATION! From fair pay to gender equality to digitalisation, from human rights to workplace problems to economic and ecological questions: For 20 years, Tricky Women/Tricky Realities has been exploring social and political issues from a feminist and artistic perspective and shining a light on inequality in new and surprising ways.

This year, our films are presented in a somewhat different way – but then again, an online festival also means that almost the entire program (more than 140 films) can be watched around the world! Come and celebrate with us! In animation, (almost) anything is possible. Join us for five days packed with inspiration and expect the unexpected!

**We are looking forward to animated discussions and interesting comments.
SEE YOU IN THE CHAT!**

<https://trickywomen.mama.media>

Festival Directress & Executive: Waltraud Gausgruber
Pre-Selection Competition: Kris Hofmann, Djamila Grandits, Waltraud Gausgruber
Programming: Waltraud Gausgruber, Djamila Grandits
Birthday Program Curation: Amanda Barbour, Waltraud Gausgruber
Moderation Opening & Ceremony Award: Manuela Linshalm, Daniela Ingruber
Artist Talks & Q&As: Djamila Grandits, Daniela Ingruber, Julia Pühringer, Marie Ketzscher
International Forum Coordination: Julia Hölzl
Office-Management & Submissions: Ina Ziereis | **Festival Coordination:** Nana Thurner, Sonja Pellumbi, Ina Ziereis | **Jury Assistance:** Nana Thurner | **Press & Marketing:** Petra Forstner | **Social Media:** Petra Forstner, Sonja Pellumbi, Ina Ziereis | **Synopses & Intros:** Artists, Djamila Grandits, Marie Ketzscher | **Technical Management:** Mirjam Bromundt | **Technical Support for the Talks:** Lorenz Zenleser, Karl Börner | **Graphic Design:** Heide Aufgewekt | **Sujet:** Ulla Klopff | **Translation:** Sabine Schmidt and provided texts | **Helping Hands:** Elisabeth Leeb, Mariana Sorgo | **Webpage:** Sunlime Web Innovations GmbH | **Streaming Platform:** mama.media

Our special thanks go to the filmmakers, our jurors, donors, our main sponsor, our other sponsors, our partner institutions, business and media partners, and all those who support us and make our festival possible!

AWARDS

Tricky Women Award, worth 4 000 €, donated by VdFS
3-month scholarship to live and work at Q21/MQ under the Artist-in-Residence Program
NeoTel Award, worth 3 000 €, donated by NeoTel Telefonservice GmbH & Co KG
Sabine & Nicolai Sawczynski Audience Award International Competition, worth 1 000 €
Up&Coming TRICKY WOMEN/TRICKY REALITIES Award 2021
Hubert Sielecki Award for Austrian Animation worth 500 €
Audience Award 2021 Up&Coming and Austrian Panorama

JURIES

International Competition



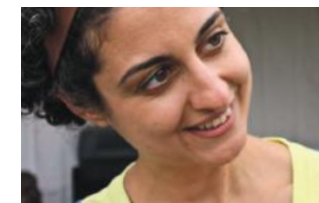
Candy Kugel

a longtime voter in AMPAS and the TV Academy, has made over a dozen award-winning independent shorts acquired by MoMA's Film Archives. She developed and acted as Executive Producer for "Angela's Christmas" for Brown Bag Studio. Through Buzzco Associates, she has created TV programming, educational films & ads.



Amelie Loy

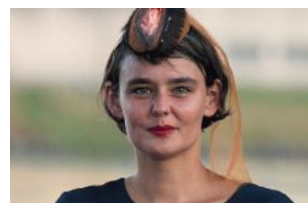
is a freelance illustrator and filmmaker. She graduated with honours at the Academy of fine Arts Vienna. Her illustration and animation work, such as „Outrageous“ and „Garden&Schnaps“, is featured in various screenings and magazines. Additionally she teaches media production & animation at HTL Spengergasse in Vienna.



Maryam Mohajer

is a British-Iranian, BAFTA winning animator-directress who was born in Tehran, Iran just before living through revolution, war and immigration. With a background in painting, she discovered animation after moving to UK in year 2000. She received her MA degree in animation from Royal college of art. Her short films have been screened at many international festivals.

Up & Coming



Oona Valarie Serbest

is CEO of FIFTITU% — a networking association for women* in art and culture, CEO of the alliance Feminismus und Krawall, founding member and chairwoman of the cultural association Peligro and a graduating student at the University of Arts in Linz. Her debut feature "Von Hexen und verrückten Kühen" was shown at Crossing Europe in 2012.



Julia Tudisco

is a Hungarian/Italian illustrator and animation film maker based in Budapest. She is currently doing her Masters degree in animation at the Moholy-Nagy University of Art and Design. She primarily works with digital frame-by-frame animation, but also likes to experiment with other techniques. She loves to make childish happy movies with a hidden serious topic.



Renee Zhan

is a director and animator who uses dark, visceral images to explore the ugliness of beautiful things. She has participated and won awards at numerous film festivals, including the Jury Award for Best Animated Short at Sundance Film Festival 2019. A native of Houston, Texas, Zhan received her Master of Arts at the National Film and Television School in London.

INTERNATIONAL FORUM / BEST PRACTICE

LECTURES & DISCUSSION on our festival platform

This series opens up new perspectives, creates new spaces of possibility and imagines new possibilities for existing spaces. It shows the work(s) and goals of Women in Animation, shifts boundaries and introduces intermediary spaces through Sympoietic Bodies and Schnittstellen (Interfaces), highlights unconventional visions and role models (If she can see it, she can be it), presents extraordinary stories and narratives (Communism, Feminism and Animation in the Soviet Union) and paints unusual pictures of uninhabited realities (TheCityAsAHouse). In short: It is always, and above all, about the power of the other pictures – and, thus, about nothing less than the power of animation itself: Anything is possible!

► **MARGE DEAN** (president of *Women in Animation*): **Introduction to the aims/goals of Women in Animation** | Women in Animation brings together a global community of animation professionals to empower and support women in the art, science, and business of animation by increasing access to resources, creating opportunities for education, encouraging strong connections, and inspiring excellence. Since 2013, WIA has built a community of inclusion and support within the animation industry. Today, we have a global network of over 4,000 members, representing all genders and ethnicities, as well as a range of technical, creative, and executive roles in animation. Our mission is to achieve 50/50 gender parity in the industry by 2025. And we believe that animation is the one part of the entertainment industry that could actually hit gender parity in this time frame. On a fundamental level, if we diversify the storytellers, we will get better stories. And with better stories comes richer entertainment. Richer entertainment allows the industry to grow and expand to reach a bigger and bigger audience.

► **FLAVIA MAZZANTI** (artist): **Sympoietic Bodies** | Sympoietic Bodies is an artistic-philosophical short film that explores the disruption of the boundaries between the human body and its social and physical surroundings. Starting from a philosophical understanding of our bodies as hybrid organisms in a continuous process of becoming, a world beyond binary dualisms is shown, where both body and city get decentered and deconstructed in their whole. This lecture will focus in particular on the strong interrelation between these concepts and their visual translation. Animation is used here as a sociopolitical tool, where the hybrid use of computer-generated animations and digital shootings provides different perspectives on ourselves and our environment.

► **MAGDALENA PFEIFER** (artist): **Schnittstelle Interface** | An interface – as the physical phase boundary between two states of a medium – facilitates communication within a system. When it comes to the interface moment in film, an intermediary space inserts itself, a placeholder for a communicative space, opening up possibilities for new perspectives on the present and the future. In this lecture, therefore, we will first discuss time, space and movement before considering them in relation to the discontinuity of filmic interfaces.

► **WILBURG BRAININ-DONNENBERG** (board member auf FC GLORIA, managing directress of Screenwriters Forum Vienna): **If she can see it, she can be it.** | Female characters in film define our perception of women* and men* in society. Role models beyond traditional stereotypes present viewers with a scope of action, support and critique to assume courageous positions in a world of diversity. This lecture will present two initiatives: The screenwriters award *If she can see it, she can be it*. Female characters against clichés aims to establish a unique domain for artists with special focus on storytelling beyond clichés. Providing an economic incentive and a reliable organizational infrastructure that encourages the process of creation, pitching and realization of those stories has been instrumental in widening the participants' scope of opportunities. The work of FC Gloria – Women's Film Network is a further example of the effort to support the growth of the basis to enhance the visibility of women* and women*'s contributions to the Austrian film industry.

► **AMANDA BARBOUR** (film critic and artistic directress of the FEM&IST Films festival): **Communism, Feminism and Animation in the Soviet Union** | Stalin considered the artists of socialist realism 'engineers of souls.' This lecture examines the aesthetic and political context of two films from the nascent Soviet state: Samoedskii malchik (The Samoyed Boy, Valentina and Zinaida Brumberg, Nikolai Khodataev, Olga Khodatayeva, 1927) and Groznyy Vavila i tyotka Arina (Terrible Vavila and Aunt Arina, Olga Khodatayeva, Nikolai Khodataev, 1928). How did these directresses use animation to communicate revolutionary politics? How did the Bolsheviks think about gender? The films will be used as case studies to explore these questions.

► **REBECCA MERLIC** (artist): **TheCityAsAHouse – how the network of 即席-spaces abolishes the private & translates into digital space** | Boundaries between virtual reality and augmented reality, digitality and reality are becoming increasingly blurred. Digital technology and computer games merge in film. I see myself as a researcher in the digital. This lecture will focus on the experiment of a white European 30-year-old heterosexual human living in Tokyo without inhabiting a private apartment over a period of time. A speculative exploration of the possibilities of abolishing known forms of habitation translated into virtual space with the help of new technologies. Is a new form of nomadic living being constructed in digital and virtual space? A lecture about a new form of society and imagery production. The next self-improvement of humanity or going back to our roots? Let's discuss the ability to see the existing human condition and transfer it through data gathering into a digital world, where every decision is based on previous encounters creating a never-ending world of choices.

EXHIBITION at Bildraum 07

► **FLAVIA MAZZANTI & MAGDALENA PFEIFER** Celebrating 20 years of Tricky Women/Tricky Realities, Bildraum 07 presents works by Flavia Mazzanti and Magdalena Pfeifer. In their latest works the filmmakers examine the boundaries of the human body as well as a post-anthropocentric worldview. | For Flavia Mazzanti, perception goes beyond the physical barrier and the binary divisions of inside/outside, subject/object. Her film Sympoietic Bodies takes us into a fragmented diversity beyond the limits of the physical that emerges from the contrast between digital footage and animation. | Magdalena Pfeiffer's film Schnittstelle Interface, shown as a dual projection, was inspired by exploring historical, demographic and spatial factors. Her focus is on the materiality of the analogue film which she removes from the camera's motion-based successive exposure to highlight processes of perception and mentalization. Bildraum 07, Burggasse 7-9, 1070 Vienna 9 – 25 march, Tue.-Fri. 13-18 pm

PRESENTATIONS & ARTIST TALKS on our festival platform

► SPOTLIGHT ON CAROLINE LEAF

Presentation & Artist Talk, interview by Daniela Ingruber: SAT 13.3, 15:00

With her movies Caroline Leaf wrote Animation history. Leaf is a Canadian-American filmmaker, animator, directress, producer who is best known as one of the pioneering filmmakers at the National Film Board of Canada (NFB). With her innovative styles – Leaf invented the sand animation and paint-on-glass animation techniques – she creates a narrative based emotional content, which has been recognized worldwide. In this presentation and film screening called "Out on a Limb" she will give insights in her production processes and her latest works.

► SPOTLIGHT ON SIGNE BAUMANE

Presentation & Artist Talk, interview by Djamila Grandits: SAT 13.3, 17:00

Signe Baumann is known as a Latvia-born independent filmmaker, artist and animator, who has carved her own path. Her interests are a wide variety of narrative themes, including sex, pregnancy, bodily functions, love marriage, science and an individual's place in society. Many of her films are told with a strong female point of view. She is not afraid to experiment, be provocative or bring the most personal of issues to light. In this presentation she will provide insight into the current production of her film "My Love Affair with Marriage".

COMPETITION

1

82 minutes + Q&A

Wed. 10.3., 19:30 / online available for 48 hours

A carousel of tales, spinning through enchanted summer woods, surreal parklands and eerie dreamscapes. Tales of friendship and kinship, tales of connection and loneliness. Tales of farewell and tales about the pain of letting go. A kaleidoscope of crucial companionships with all sorts of wondrous beings, from sheep and pugs to lovers, mothers and doulas, accompanying us through liminal spaces and ever changing realities.

Chado

Dominica Harrison,
UK 2020, 7'24



During a long hot summer in the forest, a child is forced to grow up. First her dog falls ill, then out of the blue her mother returns to their dacha with a new lover. With each unsettling event, her visions become stronger up to the point where she takes a dangerous decision. Chado combines digital animation and Risograph printing to transform a coming-of-age tale into an enchanting film.

Monachopsis

Liesbet van Loon,
BE 2020, 10'20



Debbie struggles with feeling disconnected from the people surrounding her. Bonding with Sofie she has to confront her fear of loss and learn to readjust her boundaries. An animation blurring images, layers and colors whilst discussing (dis)connection.

MOM – The Worst Punishment

Su-kyoung Kim,
Kyeong-wook Jo,
KR 2019, 7'02



Nonnonanni is sentenced to the worst punishment of the galaxy, MOM, and therefore has to experience the nightmare of ridiculous expectations and rigorous pressure put on women and mothers in a patriarchal society.

À la Mer Poussière | To the Dusty Sea

Héloïse Ferlay,
FR 2020, 12'30



Overwhelmed by a flood of responsibilities Malo's and Zoe's mother is yearning for a break, yearning to escape. A trip through a felty world all the way to the dusty sea.

Moutons, loup & tasse de thé... | Sheep, wolf and a cup of tea...

Marion Lacourt,
FR 2019, 12'11



At night, while his family members indulge in curious rituals before sleeping, a child invokes a wolf from the bottom of a box hidden under his bed. Disturbing sheep then besiege the door of his bedroom. Transgenerational dreamscapes involving sheep, a wolf and a cup of tea.

Jestem tutaj | I'm Here

Julia Orlik,
PL 2020, 15'



A long farewell. Homecaring for their elderly mother and wife, a daughter and her father organize themselves, doing their best to relieve her suffering, as her condition is worsening day by day. While their ideas of how to best care for her sometimes clash, what is agreed upon is the importance of being there and accompanying a person through her last days and hours.

Old Dog

Ann Marie Fleming,
CA 2020, 3'



After losing his best friend, an elderly pug named Henry must depend on his owner for help and companionship. An empathetic visualization of the tender work of caretaking and friendship. All dogs (and people) should be so lucky and so loved.

Thanadoula

Robin McKenna,
CA 2020, 6'28



Layering real-life details with an otherworldly magic, Thanadoula recounts the story of an end-of-life doula brought to her calling through the loss of her beloved sister.

Le Fremissement s'envole à bras ouverts, Adieu. | The Shudder flies away with open arms, Farewell.

Celia Eid,
Sébastien Béranger,
FR 2020, 7'30



The expression of an instant, dominated by the confrontation with fear, anguish and death. Change is happening and nothing will be as it was. Beautifully abstract lines and articulations of severe yet fragile emotions and transitions.

COMPETITION

2

78 minutes + Q&A

Wed. 10.3., 21:00 / online available for 48 hours

A space opera and a truck ride to the edge of the universe. Edgelands where everyday rituals, apartment spaces and bodies merge with otherworldly environments. Snorkeling through bedrooms, transforming into otherworldly beings and experiencing amorphous disembodiments when striving to meet extensive needs, overcoming obstacles and adapting to distorted worlds of in-between.

O Black Hole!

Renee Zhan,
UK 2020, 16'



A woman who can't stand the passing of time turns herself into a black hole. A thousand unchanging years pass until one day, the Singularity wakes inside her. An immovable woman meets an unstoppable girl in this 2D/stop motion opera about the beauty of transience and letting go.

Wochenbett | Postpartum

Henriette Rietz,
DE 2020, 4'36



Postpartum is an animation about the chaotic phase in the life of a new mother. Pumped up with hormones and lacking

sleep, this intense time is burned into the protagonist's heart. An honest and very personal insight into the world of an overwhelmed mother who seriously thought that parental leave would be some sort of sabbatical.

Needs

Júlia Lerch,
HU 2020, 5'



Satisfying our needs is probably one of our most important internal motivations. Four episodes show what could happen if our needs were changed, shifted in time, adjusted to our agenda, or influenced by ourselves. Needs as amorphous shapes, changing in their own material. A distinct visual environment of materials and textures that suspends physical traits of reality.

아홉 살의 사루비아 | Salvia at Nine

Nari Jang,
KR 2020, 6'39



A young girl is exposed to an environment of normalized violence and assault. Left alone with her traumatic experiences and observations, she is searching for small moments of calm and connection.

Tasks of the Day

Petya Zlateva,
BU 2019, 5'



In this short visual poem the main heroine is looking for an escape from the solitude of routine daily tasks. Instead of getting her life in order, she

is overwhelmed by madness and chaos. Based on the poem Tasks of The Day by Stefan Ivanov, this film is part of the animation poetry collection Mark and Verse.

유령들 | Ghosts

Jee-young Park,
KR 2020, 9'55



They are like ghosts in their apartment, floating through time, space and feelings. Diving into togetherness, embodiment and disembodiment. Dreamscapes and dreamlike characters blend into everyday activities of coexistence between boredom, attraction and dissolved boundaries.

Obyś nie musiała tutaj wrócić | We Hope You Won't Need to Come Back

Anastazja Naumenko,
PL 2020, 9'48



To move, to migrate, to hope. Adjusting to new environments whilst dealing with diverse expectations: those you brought along from home, your very own ones as well as those others have of you. Spaces and bodies that are no longer in sync, shifting dimensions and objectives. Physical obstacles and distorted realities that you face in those worlds in-between.

Pangäa

Beate Hecher, Markus Keim,
AT 2020, 13'35



An office worker caught between the demands of work and the desire for private retreat is overwhelmed by the

constant changes in his environment and finally succumbs to the stress by disappearing altogether. What remains is a social structure without a human face in a deserted architecture ... a city minus people in its poetic and cruel beauty.

The Edge

Zaide Kutay,
Géraldine Cammisar,
CH 2020, 7'23



A lone truck driver drives his load, a ferris wheel, through a remote desert landscape. Trapped by his fears and habits, he hardly dares to step out of his sheltered driver's cabin. Paper cutting is his pastime on his journey through this no-man's-land and beyond the edge of his universe.

COMPETITION

3

83 minutes + Q&A

Thu. 11.3., 19:00 / online available for 48 hours

*An unbeatable princess, a fierce fighter and an island of wild beasts. Stories of exploration and challenge, of homes and displacement. Of growing up with fierce mothers and grandmothers, of close ties, sister*hoods and friendships, of nostalgia and reconsideration, of strength and resistance against brutal regimes and patriarchal rule.*

5A | BA

Svetlana Filippova,
RU 2020, 15'



Five-year-old Sasha often listens to Madame Butterfly on TV and the radio. The story of the opera becomes a clue to family dramas that she can't yet understand. Loved and protected by her fierce Ba, she learns and wonders. Fine lines and details of childhood spaces, theatrical family dynamics and intergenerational ties.

Trkija | Elusiveness

Marija Vulić,
RS 2020, 7'13



A fairy-tale race through obstacles of thread, embroidered landscapes and sewn-together realities. No one ever beats the princess against her will.

Divoké Bytosti | Wild Beasts

Marta Prokopová, Michal Blasko,
SK 2019, 15'



Three stories set on a mysterious island. A father and son on a trip into the wild. Children on the eerie edge of cruelty and innocent play. The pursuit of synchronicity in dark waters.

In a wondrous, dreamlike atmosphere of landscapes and soundscapes, the subtle qualities of interpersonal dynamics are examined through hypnotic images and suggestive sounds.

Tiger and Ox

Seunghee Kim,
KR 2019, 8'18



A conversation between mother and daughter, tiger and ox, reexamines shared experiences. What does it mean to be a single mother in a patriarchal society? What expectations regarding role, appearance and family constellation have the two of them been confronted with? Sometimes we only really see one another through the distance of time. Strong bonds and brave decisions.

Mor visste ingenting | Mother didn't know

Anita Killi,
NO 2020, 11'17



A poetic fable about a depressed girl caught in a seemingly inescapable space. Someone who wants to stay invisible cares and tries to help her.

Comme un Fleuve | Like a River

Sandra Desmazières,
FR 2020, 15'



Sisters Thao and Sao Mai are separated after the Vietnam war. While one of them flees by boat to an island in Malaysia, the other one stays in Vietnam with her parents. For fifteen years, they keep in touch through letters, writing to each other about life, loneliness and the painful challenge of exile.

All Her Dying Lovers

Anna Benner,
Eluned Zoë Aiano,
DE/CZ 2020, 5'33



A nurse, a Nazi and a fish: this is the incredible tale of a young Czech woman who, in the face of Nazi occupation, trumps the invaders with her unique form of resistance. Her story is given an animated retelling that explores the collision of history, truth and myth-making.

Candela

Anna Solanas, Marc Riba,
ES 2020, 11'40



Mrs. Candela lives in a dying suburb of a big city. Burdened by the complications of age, loneliness and the inaccessibility of past spaces and infrastructures, her main connection to the outside world is the bus driver.

COMPETITION

4

82 minutes + Q&A

Thu. 11.3., 21:00 / online available for 48 hours

This program can only be watched in Austria

A mosaic of stories and realities. A storm of Fragments. Embodied feelings, transformative situations. An approximation to growing (up), to living and surviving in a beautiful, painful and wondrous world.

Carrousel

Jasmine Elsen,
BE 2020, 10'



A surreal microcosm: Roos lives in a park together with her snails which she tries to protect from hungry birds. The arrival of a newly-in-love couple feels like a threat. Roos withdraws into herself and aggressively defends 'her' space as the newcomers occupy the park in their manic, loving way. A film about coexistence and conflict lines in shared spaces and the thin lines between play and brutality.

Mosaic

Imge Özbilge, Sine Özbilge,
BE 2020, 15'



A dynamic mosaic of realities in the oldest city of the Middle East. Amidst the vibrant space: a student, a musician and a little girl. When vicious noises bring war and wondrous beings upon their city, a mysterious sunfish appears to save them.

Dans la rivière | Step into the river

Weijia Ma,
FR 2020, 14'37



Lu and Wei are two young girls living in a village nestled on the banks of a river, where the one-child policy has led some families to drown baby girls. They both have a special relationship with this river that appears to be a cradle of tragic stories.

Pilar

Yngwie Boley, Diana van Houten, Janis Joy Epping,
NL 2020, 10'



Pilar is living in an empty, post-apocalyptic environment. Confronted with a dangerous intruder, she discovers her wild inner forces – inner states merge with outer appearances, transforming her into a fierce and vigorous being.

Je me gratte | Self Scratch

Chenghua Yang,
FR 2020, 9'

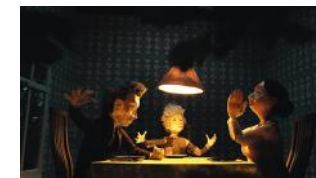


Trying to keep together all the little beings that are fragments of yourself. Overwhelming states of shapeshifting through contradictory perceptions of the inner and the outer self. Feeling, not feeling,

falling apart and finally reassembling and reconciling all the little beings into one loving self again.

Własne śmieci | Your Own Bullshit

Daria Kopiec,
PL 2020, 6'26



There's nothing better than a family dinner. Even though it resembles a looped script that repeats itself infinitely. And with the food, you have to swallow the words of your loved ones. Sometimes bitter. Sometimes so repetitive that you want to vomit. Recited in song for many long years.

Chloé Van Herzele

Anne-Sophie Girault,
Clémence Bouchereau,
FR 2019, 16'46



Chloé organizes analogue film screenings in a subterranean space. A workspace, a space for projection, as well as an extensive archive for her remarkable collection of silver film. She shares her love and fascination for film material and its body, texture, deterioration, aging and time. Through her narration and practice we dive into an alternative cinematic underground universe.

68 minutes + Q&A

Wed. 10.3., 19:30 / online available for 48 hours

UP & COMING 1

Wandering through strange places we encounter flying unicorns, surreal childhood architectures and angry goats. Love often involves conflict and negotiation, differences and misunderstandings – whether it's loving our family, our friends, our bodies, or our past. Relationships are complex and multifaceted as feelings can be strange and contradictory. Sometimes it takes a wild storm to bring release and relief.

צעהרוד | Gen Tree

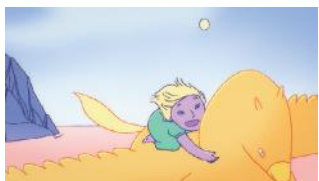
Ronni Shalev, Hod Adler,
Alon Sharabi,
Bezalel Academy of Arts and Design
IL 2020, 3'06



In a town where adults live on ground level and children refuse to come down from the treetops, a series of interviews tries to find out what it is exactly that different generations misunderstand about each other.

Yndlingsdatter | Favorite Daughter

Susi Haaning,
The National Film School of Denmark, DK 2020, 7'45



A poetic and humorous portrait of a father-daughter relationship. In snapshots, we follow

Favorite Daughter through her childhood with a loving and funny father who is the most amazing whilst also struggling with a bipolar disorder.

To Be a Goat

Milda Kargaudaite
UCA Farnham, UK 2020, 4'01



A family tale - goats and horns and pain, intergenerational violence, toxic male behavior and empowering bonds between a grandchild and her grandmother.

수라 | SURA

Hae-ji Jeong,
Korea National University of Arts
KR 2020, 5'37



A young woman is feeling painfully trapped in a situation, like in a spider's web. On baby spi-

ders, the importance of friendship and the undeniable right to decide over your own body.

夢的河流 | The River

Huang Ping An,
Shih Chien University Taiwan
TW 2020, 3'44



Times of grief and spaces of memory. After losing his mother, the protagonist thinks back and remembers absence and love through tastes, smells and everyday rituals.

My Son

Olga Synyshyn,
Jan Meteijko Academy of Fine Arts in Krakow,
PL 2020, 2'43



Bonds and ties, intense, physical and oftentimes painful. Do we recognize one another?

Some of the intangible aspects of kinship between parents and children translated into dense imagery and intense visual expressions.

Trübes Wasser | Troubled Water

Elena Wiener,
Bergische Universität Wuppertal
DE 2020, 9'58



What to do when your body eats you up? When the fight against yourself overshadows your daily routines, your relationships and your freedom? A protagonist relentlessly fighting an autoimmune disease, restrictions and inner demons.

3 Murs & un Toit

Mathilde Dugardin, Orane Laffra, Hugo de Magalhaes, Wassim El Hammami,
École Pôle 3D de Roubaix
FR 2020, 9'10



Deep into her dreams, Ava wanders through the mysterious walls of her childhood dollhouse.

정처없는길 | Aimless Wanderer

Dam-eun Kim,
KR 2020, 2'44



Ordinary street scenes – single drawings brought together to tell a story about our emotions and thoughts in our everyday lives..

Portret Kobiecy | Portrait of a Woman

Natalia Durszewicz,
Leon Schiller National Film School
PL 2020, 4'50



Brushstrokes through states and stages of emotion and life, through the many possible shapes and narratives of Self transcending into fierce strength and elevation.

La Tempête | The Storm

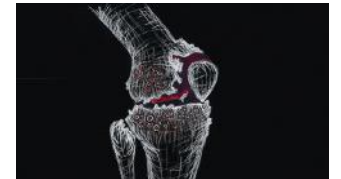
Astrid Guinet,
ENSAD - École nationale supérieure des arts décoratifs
FR 2020, 6'

As a storm is brewing, a sad woman grabs her spoon and slowly lets the flood take hold

of her mind, drifting through streams of memory, grief and codependence until she finds a movement of release.

Senescence *

Phoebe Morrison,
UCA Farnham,
UK 2020, 3'43



A visceral depiction of the very human process of senescence; the condition and process of deterioration with age.

*** Contains flashing images!**

Myach

Olha Karasova,
FHWS Fakultät Gestaltung Würzburg,
DE 2020, 4'40



A poetic dance-dialogue between a dancer and her shadows that personify her inner experiences. A frame-by-frame animation to the music of the Ukrainian freak cabaret band Dakh Daughters.

65 minutes + Q&A

Thu. 11.3., 19:00 / online available 48 hours

UP & COMING 2

Some have cats on their heads, others chase forbidden delights. Complacent citizens sip bubbly drinks in closed circles, cocky performers vie for attention on stage, tiny creatures long for love amid death and decay. From bizarre to beautiful, everybody has to find their own way in these strange worlds.

Listen to me Sing

Isabel Garrett,
National Film and Television School
UK 2019, 11'



A miserable performer in a cliff-top hotel finds her most primal self when she unexpectedly falls in love with a giant pink walrus.

Jeroboam

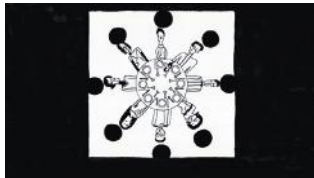
Bianca Caderas,
Hochschule für Bildende Künste
Hamburg
DE 2020, 7'11



Be it at bars, house parties or romantic dinners, the people in Jeroboam like to raise their champagne-filled glasses. However, they all seem quite indifferent to the cruelty necessary to give their favourite beverage its signature fizz.

Huis Clos

Nina Winiger,
Lucerne University of Applied Sciences and Arts
CH 2020, 4'28



The bourgeoisie is celebrating in a circular space where eating, drinking and dancing is followed by dancing, drinking and eating. This particular merry-go-round could go on forever.

Cockpera

Kata Gugić,
Academy of Fine Arts Zagreb,
HR 2020, 4'27



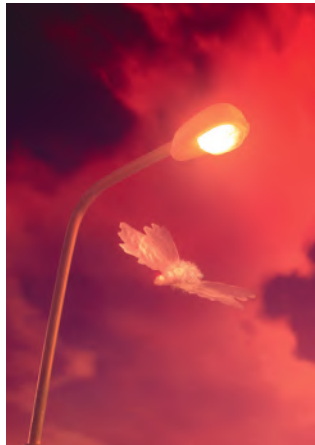
A lascivious henhouse opera inspired by Aesop's fable The Fighting Cocks and the Eagle. Cocky behavior in an almost

ridiculous performance of masculinities fighting for attention on stage.

J sme si o smrt blíž |

Love is Just a Death Away

Bára Anna Stejskalová,
FAMU – Film and TV School of the Academy of Performing Arts in Prague
CZ 2020, 11'06



In the desolate world of a landfill, a parasite living in the corpse of a dog is longing for a soulmate but nobody can see through its shell. Its loneliness brings it to the brink of death. In the end, only love can give it wings.

Touché

Sofia Gorelova,
Estonian Academy of Arts
EE 2020, 3'47



'You' are trying to get in touch with 'your inner self', but it turns out you speak different languages and a self-destruction mode is triggered.

Pearl Diver

Margrethe Danielsen,
Volda University College
NO 2020, 9'



Three couples are facing different challenges. A middle-aged hedgehog falls in love with a balloon, but finds it difficult to maintain his grooming routine. A couple of arctic lovers are experiencing a coldness between them, and two oysters are losing patience as they wait to be on the same schedule.

Au Bout de la Table

Lise Rémon,
ENSAD - École Nationale Supérieure des Arts Décoratifs
FR 2019, 3'18



And again, they try to talk to each other: and again the other seems so far away. How is that possible? As they are only at different ends of the table.

The Lost Wedding Ring

Elisabeth Jakobi,
Konrad Wolf Film University of Babelsberg
DE 2019, 4'17



A woman who is in Tehran for a nose operation loses her wedding ring. While her husband is pursuing his hobbies and the employees search the hotel for the lost item, she finds the peace she was looking for.

La Cerise sur le Gateau | Cherry on the Cake

Chloé Farr,
École Nationale Supérieure des Arts Visuels de La Cambre
BE 2020, 5'36



In a two-dimensional, game-like world, Dani is babysitting twins. Everything is fine – if only it wasn't for the sumptuous cake in the fridge that he is forbidden to touch. Late at night, he can't resist sneaking a look at it ...

72 minutes + Q&A

Fri. 12.3., 19:00 / online available for 48 hours

Austrian Panorama

From angry geese to forest sounds coming out of a socket to a message from Greta Thunberg: The Austrian Panorama covers a wide variety of stories and topics and highlights current positions of female filmmakers in Austria that range from challenging social norms (like the Klitclique music video) to exploring emotional and personal mindsets (Crumpled). From hand-drawn animation (Rubato) to 3D animation (Al.nsect), the programme features both narrative and experimental shorts that are at times comical, thought-provoking and pleasantly bewildering. While some filmmakers, like those of Rewind, are still in the middle of their studies, others such as Claudia Larcher can already look back on a long career in film. Awareness and insights are the central themes here, on a broader philosophical level as well as in ordinary everyday life. (Marie Ketzscher, Berlinale Talents).

Methods of Ideafinding

Antonia de la Luz Kašik,
AT 2020, 4'07



Being creative on request is hard work. So it's high time to visualize the art of arriving at a good idea with (not) a manual for free thinking.

Philosophie in der Teetasse | Philosophy in the Teacup

Maryam Sehhat, Leila Samari,
AT 2020, 1'55



Sharing adages and proverbs with melancholy fragments

of male bodies over tea and cigarettes is always a pleasure – and a good way to keep them at a distance.

Sympoietic Bodies

Flavia Mazzanti,
AT 2020, 11'12



Sympoietic Bodies is a study in art philosophy that examines the disruption of the boundaries between the human body and its social and physical surroundings. It follows the story of C, the inhabitant of a hybrid urban formation, and her life in symbiosis with the surrounding environment.

Flüssige Wesenszüge einer Bildapparatur | Liquid Traits of an Image Apparatus

Vera Sebert, AT 2019, 7'22



The inside of the machines becomes the outside. Combined into a film, the machine language of signs and commands produces its own images and meanings which are then reassembled in a playful, experimental manner.

Rest Mode

Louise Linsenbolz,
AT 2020, 4'32



Bye-bye, childhood! Leaving behind her neat children's room, teenager Frauke sets out to explore the over-stimulating, vibrant world outside. Can she embrace and shape the chaos?

Collapsing Mies

Claudia Larcher, AT 2020, 7'



An exploration of Mies van der Rohe that does not present his architectural innovation as a perfect greater whole; instead, animated photos break it down into its individual elements, connecting inside and outside and creating new perspectives.

Al.nsect

Astrid Arnoldner, Maximilian Penzinger, Nicole Rathmayr,
AT 2019, 3'



Metal vibrates and red compound eyes are gleaming, Terminator-style: The Al.insect is revving up for the fight against its flesh-and-blood animal predecessor.

Layered Love – Eine Liebes[G']Schicht | Layered Love – A Lovestory in Layers

Julia Alice Ostermann,
AT 2020, 2'40



Sizzling passion on the workbench: It is love at first sight for these two, and they can't wait to be all over each other. But that's not so easy when you are a matryoshka and your actual body is hidden under so many wooden layers.

KLITCLIQUE – Auto *

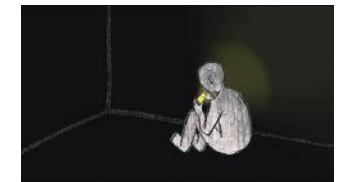
Anna Spanlang & G-udit,
AT 2019, 4'

Status, testosterone, masculinity. This Klitclique music video is a gleeful montage of men from games, films and YouTube clips riding their cars. But what about that therapy session? Could that fat car, in fact, not only be a macho symbol but also a pretty good hiding place?

*** Contains flashing images!**

Screen Capture

Joann Hyelim Lee,
AT 2019, 5'32

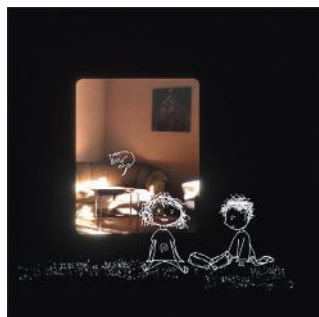


The square defines our existence. It used to be a painting on the wall – now it is a means of communication and consumption in our hands, in front of our noses. The end device as an eternal companion in our lives, our loneliness. Till death do us part.

Austrian Panorama continues on the next page

Kinderspiel | Child's Play

Lisa Hasenhütl, AT 2021, 4'



Children are playing: chalk-drawn figures jumping into and out of old snapshots. A tribute to being a child and to playing as a state of complete abandon – which can remain a source of strength long after they've grown.

Am Boden | Crumpled

Angelika Luger, Shirin Raith, Lena Lamberger, AT 2020, 4'33



If something in your life is not okay, do you block it out or confront it? Weeping Willow tends to do the former – alienating her friend Cloud along the way. But Cloud won't be pushed aside that easily.

Rewind

Joanne Kaufhold, Kathrin Miller, Stella Radovan, Flora Hölzl, AT 2020, 2'33



A plastic bottle inspires a meditation about the consequences of our actions – and about the legacy our consumerism is leaving behind for future generations. A project by students at the Institute of Theatre, Film and Media Studies.

Es gibt allerdings Unaus-sprechliches | There is indeed the Unspeakable

Marzieh Emadi, Sina Saadat, AT 2020, 4'40



When a huge ball turns into delicious hay and forest sounds come out of a socket, is there some mysterious magic at work, is it science fiction, or could it be a divine game?

Rubato

Julia Franziska Soost, AT 2020, 2'29



The journey of a vision, drawn with black fineliner on estimated 1,500 pages of white paper: a vision that makes a slow heartbeat race faster until it becomes unstoppable and sets out on its way, going through ups and downs and finally becoming a reality: the Munich Concert Hall.

The Goose and the Common

Shadab Shayegan AT 2020, 3'59



A goose is robbed of her eggs – and of the ground beneath her feet – when a street is rolled out in the countryside. Searching in vain for her eggs, she gets lost in labyrinthine buildings. Together with other geese she eventually forms a resistance movement. A music video for Heaven Sent Cat, based on a 17th-century protest song against land-grabbing.

Loving what we do, striving for appreciation. Feeling a fraud, torturing ourselves. Creating spaces, trying to live dreams. Going underground, flying high. Building constructions and conserving material. Fighting for access, overcoming shame. Resisting capitalism, striving for redistribution. 'Work Affairs' – there's a lot of work in work.

Stunting Cunts *

Gina Kamentsky, US 2019, 2'50



'Go ahead and torture yourself, if that's what you want.' – Gina Kamentsky comments on the realities of artistic work and labour.

* Contains flashing images!

Betti

Zsuzsanna Ács, HU 2019, 4'56



In the 1980s, Betti Forgó was a freedom-loving punk. She found her independence in driving a cab, and she's been doing it ever since. In an interview Betti shares her reflections on the last 30 years, always in relation to cabbings.

Obyś nie musiała tutaj wrócić | We Hope You Won't Need to Come Back

Anastazja Naumenko, PL 2020, 9'48



To move, to migrate, to hope. Adjusting to new environments whilst dealing with diverse expectations: those you brought along from home, your very own ones as well as those others have of you. Spaces and bodies that are no longer in sync, shifting dimensions and objectives. Physical obstacles and distorted realities that you face in those worlds in-between.

סיאמר | Frauds

Rachel Columbus, IL 2020, 5'48



Three tales around imposter syndrome, describing the phenomenon from different perspectives – career, friendship and relationships – always discussing the same oftentimes unspeakable secret. There's no catharsis to the feeling of impersonation, but we learn to live with it.

Work Affairs continues
on the next page

Supported by:



Work Affairs

**Prirodni Odabir |
Natural Selection**
Aleta Rajič,
BA 2019, 9'33



A living sculpture trapped in urban spaces of boredom, melancholia of the utopian museum where she works and occasionally amuses herself by assuming human poses (cleaning, drinking coffee, smoking, sleeping). At home, her life consists of routine and loneliness. Something changes when her body transforms. Her eyes meet a woman dancing in the rain. Will she use her growing animal powers and human eyes to meet, fight, and dance her way out towards her real nature – freedom?

Animate Her: Amila de Mel on Archiving Architecture
Irushi Tennekoon,
LK 2020, 2'55



Renowned Colombo-based architect Amila de Mel reflects on spaces, architecture and her biography. The *Animate Her* series is a collection of animated interviews told through stop-motion and experimental animation featuring a group of exceptional women living and working in Sri Lanka.

Animate Her: Asha de Vos on Studying Blue Whales
Irushi Tennekoon,
LK 2020, 3'18



Sri Lankan marine biologist and ocean educator Asha de Vos talks about the blue whale skeleton that first inspired her as a child, and the challenges of being a South Asian woman

in science. The *Animate Her* series is a collection of animated interviews told through stop-motion and experimental animation featuring a group of exceptional women living and working in Sri Lanka.

Nadirah: Coal Woman
Kate Jessop, Negar Elodie Behzadi,
UK 2019, 2'23



An ethnographic portrait on the experience of shame of Nadirah, a female informal coal miner in a small village in the mountains of Tajikistan. Based on a collaborative feminist art-research project, it aims to make visible otherwise invisibilised stories of shame, focusing on the story of one of the most stigmatised female miners in the village of Kante. By doing so, it raises awareness of issues around gender, work and exclusion, women's restricted access to natural resources, and their stigmatisation in a desolate extractive landscape.

**Claudete e o Bolo |
Claudete and the Cake**
Fádhia Salomão,
BR 2020, 4'37



Reproductive labour too often goes unseen and is taken for granted. Claudete never gets tired of sharing her cakes with others. But when this activity becomes an obligation, her joy turns into exhaustion.

Pračka | Washing Machine
Alexandra Májová,
CZ 2020, 5'02



Wash and love. On a libidinous connection to an everyday object.

Applaus, Applaus
Sarah Braid,
AT 2020, 1'28



This film hits a nerve. Sharing glimpses of the everyday life of a medical worker, it points out the hypocrisy and contradictory narratives concerning the situation of people in system-preserving jobs in times of crisis, as applause will neither feed them nor reduce their exhaustion.

**Sociální Krychle |
The Social Cube**
Alzbeta Suchanova,
CZ 2019, 4'08



An animated essay on society living in a global capitalist system based on exponential growth, causing an exponential increase of inequalities. The film explores everyday challenges that often go unnoticed as they are being individualized

and encourages to reflect on priorities and future perspectives.

**Le long cri du train qui
passe se glisse au cœur des
spectres et tout explose en
silence |**
The long wail of a passing
train slips into the heart of
the ghosts and everything
explodes into silence
Anne-Marie Bouchard,
CA 2020, 7'30



An experimental animated film built around a single sound recording that evokes travel, the need to communicate, solitude, fragility, the desire for freedom, the arrival of fall, and our ephemeral existence. Passing through an urban sphere of commuting, passers-by, labour and construction moving towards silence.

Supported by:





All films & online events
are available for 48h
after program start

www.trickywomen.at

TIMELINE

WED 10.03.

THU 11.03.

FRI 12.03.

SAT 13.03.

SUN 14.03.

19:00

OPENING

ONLINE

presented by
puppet artist
Manuela Linshalm

**9-25 MARCH
EXHIBITION
AT BILDRAUM 07**

Schnittstelle Interface
by Magdalena Pfeifer,
Sympoietic Bodies
by Flavia Mazzanti.
Burggasse 7-9, 1070 Vienna
Opening Hours: Tue – Fri
13:00-18:00

**12:00 - 17:00
INTERNATIONAL FORUM**

*BEST PRACTICE
LECTURES*
Marge Dean
Flavia Mazzanti
Magdalena Pfeifer
Wilbirg Brainin-Donerberg
Amanda Barbour
Rebecca Merlitsch

**15:00
Spotlight on Caroline Leaf
Presentation & Artist Talk**

**17:00
Spotlight on Signe Baumann
Presentation & Artist Talk**



19:30 Up & Coming 1
68' + Q&A

19:30 COMPETITION 1
82' + Q&A

21:00 COMPETITION 2
78' + Q&A

19:00 Up & Coming 2
65' + Q&A

19:00 COMPETITION 3
83' + Q&A

21:00 COMPETITION 4 *
82' + Q&A

**19:00 Austrian
Panorama**
72' + Q&A

19:00 Exploring Realities
73' + Q&A

21:00 Happy Birthday 1
72'

19:00 Work Affairs
65'

19:00 My Favorite War *
82'

20:30 Artist Talk:
Ilze Burkovska-Jacobsen

21:00 Happy Birthday 2
77'

19:00 Remarkable
77'

**19:00 Struggling for
the Better**
69'

**20:00 AWARD CEREMONY
& Screening of
the awarded films**

21:00 Happy Birthday 3
68'

TICKETS

**ONLY
ONLINE**

**TICKETS
ONLY
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on our festival platform:
trickywomen.mama.media

TRICKY WOMEN / TRICKY REALITIES
Festival Office /MQ, Museumsplatz 1, 1070 Vienna
office@trickywomen.at
Info Hotline: +43 1 990 46 63

* This program can only be watched in Austria.

For more information
on Q&As and Artist Talks
check our website
and social media channels.

Fri. 12.3., 19:00 / online available for 48 hours

ANIMATED DOCUMENTARIES

We Have One Heart
Katarzyna Warzecha,
PL 2020, 11'20



eadem cutis: dieselbe haut |
eadem cutis: the same skin
Nina Hopf,
DE 2019, 5'34



In the Shadow of the Pines
Anne Koizumi,
CA 2020, 8'



Bathroom Privileges

Ellie Land,
UK 2019, 5'25



Amours Libres | Polyamory
Emily Worms,
BE 2020, 4'36



Catcalls
Laura Stewart, Anna Ber-
ezowsky,
CA 2020, 2'2



Mizuko | Water Child
Kira Dane & Katelyn Rebelo,
US/JP 2019, 14'45

I Have Made Many Women Pregnant
Hanna Una Holmquist,
SE 2019, 5'41



Just a Guy
Shoko Hara
DE 2020, 15'



ArtSocialSpace
brunnenpassage

72 minutes

Fri. 12.3., 21:00 / online available for 48 hours

Happy Birthday 1

TWENTY YEARS OF TRICKS

BY AMANDA BARBOUR (Guest Curator)

Tricky Women/Tricky Realities turns 20 this year, we're no longer teenagers! To celebrate, we're presenting 50 years of film history. As still images are propelled into motion, we see the technical and aesthetic evolution of feminist discourse in animation. The program explores the images we create of ourselves and those imposed upon us. From nudity to vulnerability, those who give life and take lives, come and see how women have mobilised the medium to articulate their tricky realities.

Pas à deux

Monique Renault,
Gerrit van Dijk,
NL 1988, 5'35



Join the Pope, Liza Minelli, Joan of Arc and more as they dance through the evolving beats of time. Partners waltz and wander away from each other, united only by the music that keeps everything in motion.

Teat Beat of Sex: Episodes 7 "Respect", 9 "Graveyard" and 11 "Puzzle"

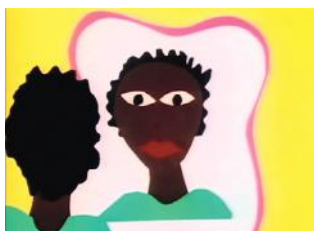
Signe Baumann,
US 2008, 6'



Three explicitly educational shorts about sex, respect and graveyards. A woman reveals her most secret thoughts on the most intimate matters.

Hair Piece: A Film for Nappyheaded People

Ayoka Chenzira,
US 1984, 10'



An animated satire on the question of self-image for African American women living

in a society where beautiful hair is viewed as hair that blows in the wind and lets you be free.

Self Portrait

Maria Lassnig,
AT 1971, 4'30



Austrian artist Maria Lassnig was predominantly known for her psychologically expressive self-portraits which translated her concept of body awareness painting onto canvas throughout her career. In the 1970s, she started working with animation which further developed this visceral visual language.

Asparagus

Suzan Pitt,
US 1979, 18'15



Beginning with defecation and ending in fellatio, Suzan Pitt's *Asparagus* was featured on the midnight movie circuit for two years alongside David Lynch's *Eraserhead* (1977). A faceless woman wanders through the valley of the uncanny. She gets lost, and is found, as the film unfolds like a daydream.

Robes of War

Michèle Cournoyer,
CA 2008, 5'16



A lyrical exploration of the impact of war on women, their bodies and their families. Bringing a feminist sensibility to a contemporary issue, it looks at what happens when war insinuates itself inside the very being of a woman—she who once gave life will give death.

Man on the Chair

Dahee Jeong,
SK 2014, 6'55



The man on the chair is tormented and constantly doubts his own existence: Is it merely a picture that I created or could I also be an image crafted by others?

Ascend

Shiva Ahmadi,
IR 2017, 6'47



The image that defined the decade was of Alan Kurdi, a three-year-old Syrian refugee whose body washed up on a beach in Turkey in 2015. His name in Arabic means 'to ascend'. Shiva Ahmadi draws on Persian painting traditions and her own experiences of war to illustrate the tragedy of man.

Pregunta por mí | Ask for Me

Begoña Vicario,
VE 1996, 4'12



Some people have to sell parts of their bodies to survive; others have them taken without their consent. Begoña Vicario's sand animation about immigrant women and organ trafficking earned her a Goya award in 1997.

A Little Too Much

Martina Scarpelli
US 2020, 3'44



You can't have a revolution without dancing, so we close our program with the official music video for Kai's 'A Little Too Much', directed by the sensational Martina Scarpelli. It is about a woman letting go and overcoming the fear of her own power.

77 minutes

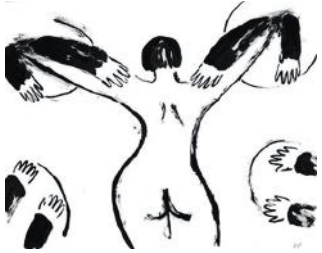
Sat. 13.3., 21:00 / online available for 48 hours

Happy Birthday 2

ENTANGLEMENTS & ACTS OF LIBERATION

Le Chapeau | The Hat

Michèle Cournoyer,
CA 2000, 6'13



A dancer recalls an incident from her childhood where she was physically abused by a visitor. This inner journey brings back painful memories, including the obsessive image of a hat.

Achill

Gudrun Krebitz,
DE/AT 2012, 9'



Real excitement is always somewhat out of focus, unfortunately. All joy lies in a blind rush and a fleeting glance. That's why I've never had my eyes lasered.

Egg

Martina Scarpelli,
FR 2018, 12'07



Martina Scarpelli's *Egg*, the story of a young woman's struggle with anorexia, won the 2019 TRICKY WOMEN/ TRICKY REALITIES Audience Award and no less than 40 other awards around the world. Brilliant, hand-drawn black-and-white animation creates an artificially perfect world – erotic, humorous, brutally honest and deadly serious.

Cipka | Pussy

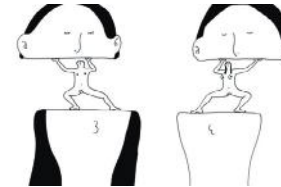
Renata Gasiorowska,
PL 2016, 8'



A young woman spends the evening alone at home. She decides to have a sweet solo pleasure session, but not everything goes according to plan.

Ici, là et partout

Sawako Kabuki,
JP 2013, 2'09



Love (or being in love) is a wonderful thing that colours our life, but love is not always visible and sometimes is vague and ephemeral.

Moms on Fire

Joanna Rytel,
SE 2016, 13'5



What's it like to be massively pregnant with only four days until you're due to pop? Your boyfriend is fucking boring and you just want to have some fun.

Tailor

Calí Dos Anjos,
BR 2017, 9'40



On his website, transgender cartoonist Tailor shares other trans people's experiences and their challenges in society.

Raymonde ou l'évasion vertical | Raymonde or the vertical escape

Sarah Van Den Boom,
FR 2018, 16'31



Raymonde is fed up with peas, aphids, dirty panties and digging in her kitchen garden. She would much rather prefer sex, love, and the immensity of the sky...

68 minutes

Sun. 14.3., 21:00 / online available for 48 hours

Happy Birthday 3

ENTANGLEMENTS & ACTS OF LIBERATION

Two Sisters

Caroline Leaf,
US/CA 1990, 10'30



Marie looks after her disfigured sister Violette, a novelist. Their isolated existence is threatened by a male admirer of Violette's work... Two Sisters was scratched directly on 70mm film. With this film Caroline Leaf made animation history.

Hotzanak I For Your Own Safety

Izibene Oñederra,
ES 2013, 5'11



I told her I was a filmmaker... and nothing has changed. Amid these landscapes traipses the soul, at times certain, at others uncertain of its own existence, while the body is and is and is and has no place of its own.

Woolly Wolf

Vera Neubauer,
GB 2002, 4'



In this tale the Little Red Riding Hood doesn't let herself be eaten by the wolf.

Suggestion of Least Resistance

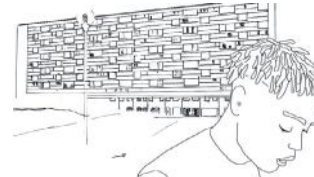
Michelle & Uri Kranot,
DK 2019, 5'3



Suggestion of Least Resistance is based on archive materials which depict The July Revolt of 1927 (Der Brand des Wiener Justizpalastes), a monumental episode still acutely relevant. It is a rhythmic, poetic surge, comparing us, our lives, and our very humanness to burning paper in the breeze. Images of sheets of paper flying through the broken windows of the burning palace are juxtaposed with images of the crowds as they convene and disperse. The music charges these powerful images with its own aliveness and colour. In the context of Economy for the Common Good, the repetitive, stylized abstractions of events unfolding frame the notion of the individual vs. the historic.. The film is part of the Common Good Project "Happiness Machine" initiated by Tricky Women and Klangforum Vienna. Composition by Iris ter Schiphorst.

Vermessung der Distanz I Measuring the Distance

Susi Jirkuff,
AT 2019, 7'



The project explores urban fringes and the marginalization of the social groups who inhabit them. Seeking to integrate a discussion about space and segregation into the Common Good discourse, this raw sketch looks at themes such as distance, the anonymity of the architectural setup, and decay as well as movement and interaction. Composition by Joanna Bailie.

III

Marta Pajek,
PL 2018, 12'



A man and a woman meet in a waiting room and immediately get closer to each other. They commence a game that gradually gets more and more ferocious. Their faces resemble masks while shapes slowly lose their integrity.

Untravel

Ana Nedeljković & Nikola Majdak Jr.,
SR 2018, 9'20



A film about patriotism, tourism and emigration. A woman lives in a grey, isolated country enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever for a perfect world called 'Abroad'.

Sous tes doigts I Under your Fingers

Marie-Christine Courtès,
FR 2014, 12'54



When her grandmother dies, a young woman relives the story of the women of her family, from the colonial Indochine to the isolation in a transit camp. Sous tes doigts won the audience award of Tricky Women 2016.

69 minutes
Sun. 14.3., 19:00 / online available for 48 hours

Struggling for the Better

Peacocks on the subway, dreaming escalators, warnings from out of space and epic poems on resistance. Inequalities, the climate crisis and violent constructions of normality define contemporary realities. Can we create spheres of planetary togetherness, safe and accessible for every being? How do we move towards a good life for everyone? Creative reflections, fierce struggles and tireless fights for self-expression, freedom of movement and healthy environments are challenging the past, the present and the future.

Rêves d'escalators non sous-titré | Escalator's dream with no subtitles

Charlotte Janis,
FR 2020, 2'



An oneiric journey into an escalator's mind, dreaming of its long and repetitive everyday life. A home-made movie using paint, ink and paper on a lightbox, with sounds recorded around La Défense, addressing subjectivities in an urban environment.

Pas Même un Paon | Not Even a Peacock

Cléo Biasini,
FR 2020, 5'45



A surreal ride. Realities clashing, normalities being

redefined. A tired lady. A man hungry for commercials. A child who thinks he is Indiana Jones. A libidinous pickpocket. A provocative clown. A drifting subway driver. And above all, balloons. Lots of balloons. In the illuminated subway, there is nothing to report. Not even a peacock.

My Dream, My Taste

Emily Downe,
UK 2020, 2'30



What does it mean to live a good life? A question reflected upon as we follow a young woman who, as she pursues her dreams, risks becoming detached from the world around her.

Anima

Mahboobeh Mohammadzaki,
IR 2020, 10'10



The struggle of a person whose expression of self is being censored in a society defined by patriarchal norms and violence. In a hostile environment, freeing and living all aspects of self causes conflicts.

Voice

Tess Martin,
NL 2020, 2'20



The aftermath of a sexual assault is rendered through charcoal and metaphor in this adaptation of a piece of flash fiction by author Cherie Jones.

Che Kasi | Who

Khadije Zafari,
AF 2020, 8'40



A young girl bravely challenging the expectations put upon her. An empowering bicycle ride through self-determined decision-making and towards emancipation in an environment ruled by patriarchal violence.

The End of the Universe

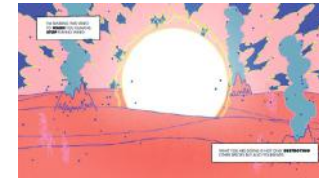
Byung-a Han,
KR 2020, 9'16



How do we talk about terminal illness and death? The protagonist's answer is walking: on her walks, she has beautiful encounters that spark new thoughts and perspectives on life and death.

Warning From a Cosmic Being (WFCB)

Seung-yeon Oh,
KR 2020, 1'40



A cosmic being addresses Earth with an urgent call to action. Observing the planet through the eyes of a pigeon, it has seen enough of the destruction and ignorance to know that without immediate radical action great harm will occur.

Sequence of Tenses

Adele Razkövi
AT 2020, 4'30



A message from the past, a direction for the future. In search of codes and formulas for planetary regeneration and reconciliation. The film was created by Adele Razkövi and Vikram Chandra as part of the project 'No Place like the Future', whose motto is 'Art excels in times of crisis'.

diminuendo

Henrike Lendowski,
US/D/UK 2020, 3'29



Diminuendo visualizes the detrimental effects plastic waste has on marine life and the environment from an emotional point of view. Through visual metaphors, the viewer is guided through sceneries that get more and more covered by plastic. But there is room for change. In the end, it is never too late for a helping hand.

Struggling for the Better
continues
on the next page

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Struggling for the Better

Mex and the Animals

Elisa Gleize,
CA 2020, 8'22



Mex and the Animals could be the title of a children's book. How does a person grow up without animals? What imaginary world will we construct around them, and from what? The story is narrated by Mex, a melancholy cyborg who wanders through virtual space among images of different animals. These creatures are no more than rough virtual reconstructions of those that have long since disappeared.

Ehiza |Hunting

Begoña Vicario,
ES 2020, 4'58



'to be continued.' The final quote of Ruiz Balerdi's film *Ehiza* from 1969 was a call to action that resulted in this animation. A continuation referring to Balerdi's aesthetic, yet stepping away from the problematic colonial gaze and perspective of his films. *Ehiza* strives to depict the harshness of contemporary global realities: structural harassment, violence and destruction. This film was made by the collective *Hauazkena Taldea* that consists of Begoña Vicario and nine other women.

Dieser Film heißt aus rechtlichen Gründen Breaking Bert | Due to legal Reasons this Film is called Breaking Bert

Anne Isensee,
Konrad Wolf Film University of
Babelsberg
DE 2020, 4'37



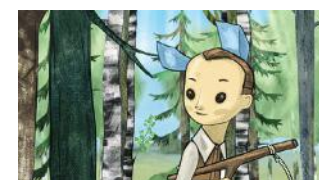
This film begins with a long title and then quickly moves on in search of a good ending. In between, a lot seems familiar. And yet it takes the world and its inhabitants quite seriously—in a humorous manner. An animated lesson in black and white.

Mans mīļākais karš | My Favorite War

Ilze Burkovska-Jacobsen,
NO/LV 2020, 82'

My Favorite War is Ilze Burkovska's personal story of growing up in Cold-War Latvia, at the time a republic of the USSR. We first meet Ilze as a little girl playing war at her granddad's farm. Later, she is faced with frightening war drills at school. Gradually, Ilze becomes aware of the discrepancy between Soviet reality and the propaganda denying the truth of that very experience. She also starts to notice the conflicting views held by the people she loves the most. In her first animated film, Ilze Burkovska-Jacobsen combines animation with live-action and archival footage. The result is a touching and very personal film about her childhood and youth, about silence and family secrets, and about the courage to find one's own way.

- Winner of the Feature Film Contrechamps Award and the French Critics Prize (Prix du jury Senscritique) at the Annecy International Animation Film Festival 2020
- Special Distinction Prize at the Bucheon IAFF in Korea
- Grand Prix / Feature Films, New Chitose Animation Festival
- Best Animation Directress, Best Animated Film (Latvian National Film Prize)



82 minutes
Sat. 13.3., 19:00 / online available for 48 hours

My Favorite War

This film can only be watched in Austria

Supported by:



Sat. 13.3., 20:30
ARTIST TALK:
ILZE BURKOVSKA-JACOBSEN
Interview by journalist and film-critic
Julia Pühringer,
online available for 48 hours

77 minutes

Sun. 14.3., 19:00 / online available for 48 hours

Remarkable

Ambivalent love stories, animated poems, outstanding visual expressions of movement and motion. Extraordinary beings and extravagant characters. Urgent struggles and narratives from out of space. Glimpses of togetherness in times of great physical distance. How do we move between haunting ghosts, building homes and striving for connection? A collection of works that are all remarkable in their own way.

Utochka y Kenguru | The Duck and the Kangaroo
Liza Skvortsova,
RU 2020, 7'11



Tender movements. A love story full of ambivalence. Chasing and being chased. Attraction and alleged incompatibilities. How can we move together despite our different styles and paces?

Flow
Kayla Parker,
UK 2020, 1'



A film poem created with wild flowers growing along the shore of the Laira estuary on the southwest coast of Britain. Petals and leaves stream past as a haunting soundscape ebbs and flows.

Invizibilii | Invisibles
4inaroom,
RO 2019, 10'



At home in her apartment, a young woman finds herself caught up in thoughts and memories. Layered experiences of past and present distort the tender balance of her life, as the space surrounding her reveals its mysteries and unsolved riddles. When do you feel at home with yourself?

Glader Gök Och Mäster Katt | Mellow Yellow and Pretty Pink
Frida Hammar, Sam Addo,
SE 2020, 5'19



Mellow Yellow and Pretty Pink are in a kitchen drinking wine. The drinking advances to a party, and the party leads to a

fight. A little panda is a silent witness to it all.

Hass-Satellit
Mariola Brillowska,
DE 2019, 2'57



People in space suits, trippy explorations and research stations in space. A music video for Stereo Total's 'Hass-Satellit' (Hate Satellite). The celestial subject tells us about lonely orbits in outer space, collisions with space debris, the attraction and repulsion of other planets, and sending the same message over and over again.

Sina al-Qamar, Artiste Queer | Sina al-Qamar, Queer Artist
Madi Piller, CA 2020, 6'30



Fragments exchanged over the course of eight weeks in confinement. Clips, imagery and coded reflections on isolation, identities, crisis, introspection and performance. A dense and visually intense experimental portrait of the artist Sina al Qamar. Developed for the Parenthèse project commissioned by ONF Canada.

Scalp Deep
Naseeba Bagalaaliwo,
UG 2020, 6'41



Hair and constructions of identity are often deeply

intertwined. Scalp Deep captures the struggles of a young woman as she navigates the reactions and expectations of others after she decides to commit to a new look.

The Needle
Ceylan Beyoglu,
DE 2020, 9'



The story of a mother searching for her missing son, based on true events. The 'Saturday Mothers' have been demanding justice for their disappeared loved ones and answers regarding the fate of victims of forced disappearances in Turkey since 1995.

Flatten The Curve
Kathrin Steinbacher,
Emily Downe,
AT 2020, 5'59



A collection of animated moments of experiencing, seeing or thinking something positive amidst the strange times of confinement during the global

crisis defined by the outbreak of the Covid-19 pandemic. Following a call, more than ninety animators worldwide contributed to this multifaceted collage, sharing glimpses of their realities. This is the first film out of a series of three, assembled and initiated by Kathrin Steinbacher and Emily Downe.

I, Candy
Candy Kugel,
US 2018, 21'35



Candy Kugel deconstructs a drawing she did when she was six years old to explore her life, touching on family history, current events and societal norms of the time. In the process she confronts anti-Semitism, channels political activism, and navigates life choices through luck and determination (and a bit of voodoo). Although the events described occurred in the past, the themes remain eerily current in today's climate.

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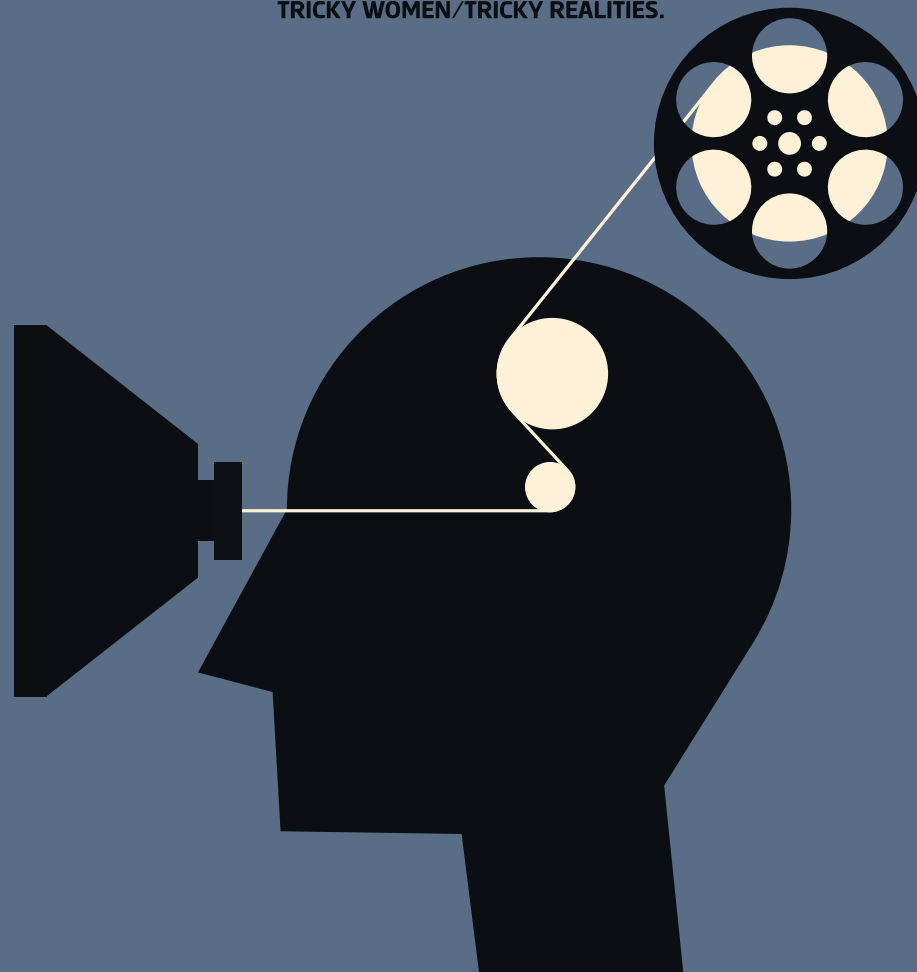
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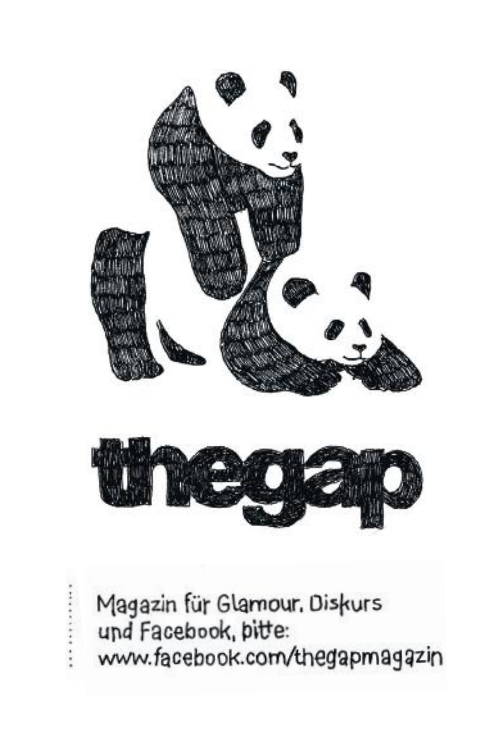
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