

INTERNATIONAL ANIMATION FILM FESTIVAL

8-12 MARCH

tricky
women
TRICKY 2023
REALITIES

METRO Kinokulturhaus + ONLINE

FESTIVAL INFOS

TRICKY WOMEN TRICKY REALITIES

FESTIVAL PLATFORM
online.trickywomen.at

CONTACT

Q21/MQ
Museumsplatz 1, 1070 Vienna
Info-Hotline +43 1 9904663
office@trickywomen.at
www.trickywomen.at



CINEMA TICKETS

Single Ticket € 9,-
Cinema Festival Pass (10 Tickets) € 65,-



ONLINE TICKETS

Online Single Ticket € 3,90
Online Festival Pass € 30,-
Online We Love You Pass € 50,-

LOCATIONS

METRO KINOKULTURHAUS - Festival Cinema | Johannesgasse 4, 1010 Vienna

Getting there:

by underground: Station Stephansplatz U1 or U3 | by tram: Station Oper, Karlsplatz via 1, 2, 71, D or U2Z
Bicycle parking is available close to the cinema.

GARTENBAUKINO - Festival Opening | Parkring 12, 1010 Vienna

Getting there:

by underground: Station Stubentor via U3, Stadtpark via U4 | by tram: Station Stubentor via 2
Bicycle parking is available close to the cinema.

BRUNNENPASSAGE - Film Program EXPLORING REALITIES | Yppenplatz, Brunnengasse 71, 1160 Vienna

STAND 129 - Film Program FAIRPLAY | Viktor-Adler-Markt 129, 1100 Vienna

AUSTRIAN FILM MUSEUM - INTERNATIONAL FORUM / BEST PRACTICE | Augustinerstraße 1, 1010 Vienna

BILDRAUM 07 - Exhibition | Burggasse 7-9, 1070 Vienna

EVENTS

FESTIVAL OPENING (with invitation)

WED 8 MARCH, 19:00

presented by Julia Pühringer, journalist
Gartenbaukino Parkring 12, 1010 Vienna

INTERNATIONAL FORUM

BEST PRACTICE Lectures & Discussions

FRI 10 MARCH, 11:00 - 16:30

moderated by Julia Hölzl
Austrian Film Museum - FREE ENTRY!
Augustinerstraße 1, 1010 Vienna

AWARD CEREMONY

SUN 12 MARCH, 20:00

presented by Daniela Ingruber
METRO Kinokulturhaus, Historischer Saal
Johannesgasse 4, 1010 Vienna

EXHIBITION AT BILDRAUM 07:

**GIVING CONTEXT: FEMINIST ENTANGLEMENTS
OF DESIRE, BODIES, AND TECHNOLOGY**

MAJA GEHRIG & MILVA STUTZ

THU 9 - THU 30 MARCH

Burggasse 7, 1070 Vienna
Opening Hours: Tue - Fri, 13:00-18:00
+ Sat 11 March 11:00 - 16:00

ANIMATED DOCUMENTARY-WORKSHOP

with Akile Nazlı Kaya & Tomáš Doruška / for Adults (16+)

THU 9 MARCH, 13-18:00 & FRI 10 MARCH 13-18:00

in cooperation with ZOOM Kindermuseum, Trickfilmstudio, MQ
Price: € 150,-
Booking required until 1 March under:
Tel.: +43 1 9904663 / office@trickywomen.at

ARTIST TALK

Talks with international artists
moderated by Daniela Ingruber

SAT 11 MARCH, 14:30

METRO Kinokulturhaus, Johannesgasse 4, 1010 Vienna

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This year's festival is going to be hybrid: film programs will be shown in the cinema as well as online.

● The green icon indicates that a program will be screened online,
● The yellow icon indicates it will be screened in the cinema in Vienna.

Please check our website and follow our social media for the most recent updates and possible changes: online.trickywomen.at



TRAILER

by Maja Gehrig

ARTIST'S STATEMENT: In this trailer the hidden beauty and sexuality of the statistical visualization is made visible. The diagrams are breaking free from the straitjacket of their coordinates.

WELCOME

The mission of Tricky Women/Tricky Realities is to re-write film historiographies while using animation to celebrate and critically interrogate contemporary feminist discourse.

Our goal is to place the spotlights on pioneers: This year we highlight mixed-media filmmaker Emma Calder. With her anarchic aesthetic she carves out new terrain in animation. We're also bringing back a festival favorite, iconic directress Signe Baumane, for the Austrian premiere of *My Love Affair with Marriage*.

Three programs showcase the first focus on 50 years of alpine animation by Swiss female and/or genderqueer artists, while Milva Stutz and Maja Gehrig's exhibition at Bildraum 07 examines the gendered entanglements of desire, bodies and technology.

TEAM

Festival directress: Waltraud Gausgruber | **Festival Coordination:** Lara Bellon, Lisa Heuschöber, Sonja Pëllumbi, Nana Thurner, Ina Ziereis | **Pre-selection:** Lara Bellon, Waltraud Gausgruber, Kris Hofmann | **Programming:** Lara Bellon, Djamilia Grandits, Waltraud Gausgruber | **Programming Austrian Panorama:** Waltraud Gausgruber, Nana Thurner | **Pre-selection Latin American Special:** Emilce Avalos, Cecilia Traslavina, Pamela Pedroza, Daniela Ingruber | **Programming Focus on Switzerland:** Saskia von Virág, **International forum coordination:** Julia Hölzl | **Press:** Petra Forstner | **Social media:** Petra Forstner, Nana Sorgo, Tanja Putzer | **Synopses & intros:** Artists, Amanda Barbour, Lara Bellon, Lisa Heuschöber, Marie Ketzscher, Nana Thurner | **Copy editing:** culture2culture, Sabine Schmidt | **Submissions:** Ina Ziereis | **Guest coordination:** Sandra Rammer | **Technical management & Festival platform:** Mirjam Bromundt, Sonja Pëllumbi, Nana Thurner, mama.media | **Technical support:** Michael Murlasits-Wernsdorfer | **Graphic design & artwork:** Heide Aufgewekt | **Sujet:** Maja Gehrig | **Additional support:** Tanja Putzer, Beate Schalko, Nana Sorgo

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

- MARIA LASSNIG GOLDEN FILM REEL worth 10,000 €, sponsored by the Maria Lassnig Foundation
- TRICKY WOMEN/TRICKY REALITIES AWARD worth 4,000 €, sponsored by VdFS (Collecting Society of Audiovisual Authors)
- 3-MONTH SCHOLARSHIP worth 4,200 €, an Artist-in-Residence program to live and work at Q21/MQ
- THE GRAND POST AWARD, a post production voucher, worth 2,000 €, sponsored by The Grand Post – Audio & Picture Post Production
- SABINE & NICOLAI SAWCZYNSKI AUDIENCE AWARD, International Competition, worth 1,000 €
- HUBERT-SIELECKI-AWARD for an Austrian Animation, worth 500 €
- UP & COMING TRICKY WOMEN/TRICKY REALITIES AWARD
- UP & COMING AUDIENCE AWARD
- AUSTRIAN PANORAMA AUDIENCE AWARD

Our Latin American Specials dissects the tangled relationship between individual and geopolitical realities in Central and South America.

With RE:FRAME we celebrate ten years of Vermehrt Schönes! with our main sponsor Erste Bank. Here we feature films that deconstruct conventional storytelling and create new moments of emancipatory appropriation, care and healing. In FAIRPLAY and WORK AFFAIRS the act of reconstruction opens up an exploratory space, challenges pre-existing power dynamics and seeks to re-create the worlds we inhabit.

We take our political and social responsibility seriously and are now also certified as an EcoEvent by the City of Vienna. Join us, online or in person, to celebrate the expressive potential of animation with us.

Your Tricky Women/Tricky Realities Team



SASKIA VON VIRÁG

founder of Virage Film, is based in Zurich, Switzerland. She has been producing animated shorts since 2009 – such as 'The Kiosk' by Anete Melece, among others. In 2013, she joined the selection committee at Fantoche Int. Animation Film Festival and in 2019 the board of the GSFA (Groupe-ment Suisse du Film d'Animation). Before losing her heart to animation, she worked for the Zurich Opera and in the music business – mainly in contemporary Jazz. In 2006, she graduated from HSLU, Lucerne with a Master of Advanced Studies in Cultural Management.



BRIGITTA BURGER-UTZER

Co-founder and long-time managing director of sixpackfilm (association for lending and distribution of Austrian art films). Concept and/or organisation of numerous film series in Vienna and for international venues. Edition of the book "frank films: the film and video work of Robert Frank" (together with Stefan Grisse- mann). In 2004 she founded the DVD-Label INDEX together with Medienwerkstatt Wien. She was conferred the Austrian Award for Film Art by the Federal Chancellery in 2017. Currently freelance curator and author.



SOFIA CARRILLO

holds a BA in Audio Visual Arts from the University of Guadalajara (México) and has worked in both Classical Animation and Art Direction. She is an AMPAS (Oscar) and AMACC (Ariel) Academy member and winner of two silver Ariel for Best Animated shortfilm from the Mexican Academy of Cinematographic Arts and Sciences (Prita Noire 2011, Cerulia 2017). Her work has participated in Sundance, Annecy, Chicago, Tricky Women, Sitges, Fantasia, Fantastic Fest, Habana Cuba, among others.



SHI-ROU HUANG

is a freelance animation director and illustrator. Specializing in cel-animation, she often finds herself deep-diving into the female consciousness. Beneath the gentle and cloud-like colors of her work lies the poetic and visceral storytelling that defines her young soul. Her animation film 'Girl in the Water' has been selected by over 100 film festivals, such as Annecy, Animafest Zagreb, Stuttgart and has won 26 awards.



FRANZISKA BRUCKNER

is head of the Research Group 'Media Creation' at St. Poelten University of Applied Sciences. She organizes the international symposium series 'Animafest Scanner' and co-coordinates 'AG Animation' of the German Society for Media Studies. Her research focuses on animation history and analysis, animation in AR/VR environments and climate change communication. Currently, she is the leader of the projects Immersive Media Lab, VRinMotion, AniVision and Climate Media Frames.



CARLA MELO

is a visual artist from Bogotá, Colombia. Her work focuses on experimental hand drawn animation and video. 'Sometimes Two Herons', her first animated short film, premiered internationally at the Annecy Festival (2019). She holds the degree 'Programa de Cine' from Di Tella University in Buenos Aires and is one of the curators of the animation programme 'ANIMACIÓN POROSA' (Moebius, Colombia) which opened at the 'Cinemateca de Bogotá' in August 2022.

INTERNATIONAL COMPETITION JURY

UP & COMING JURY

BEST PRACTICE / INTERNATIONAL FORUM

► LECTURES & DISCUSSIONS

AUSTRIAN FILM MUSEUM

FRI 10 MARCH, 11:00 - 16:40 – FREE ENTRY

Once more our lectures will go beyond boundaries and past the limit(ation)s of the 'real'. Traversing diverse 'feminist realities', this year's edition will revolve around (but not limit itself to) topics such as memory-remembrance, materiality-immateriality, analogue-digital, conscious-subconscious, specific-general, or collective-individual. Transgressing the confines of binary divisions, we will imagine and open up different spaces, thereby creating and celebrating 'realness' outside and beyond reality; for real.

11:00

SOFIA CARRILLO

ART AS A CURE, ANIMATION AS THERAPEUTIC STAGING

In recent years, documentary animation made by directors who speak from the intimacy of their family environment has managed to transcend the specific to offer a more general perspective – and, attempting to heal the past, to foster feminist futures. In an urge to know how many people in her family had had cancer and to understand the emotional impact of the disease, Sofia Carrillo undertook a playful investigative exercise in self-ethnography. For *The Sad House* she used family constellations therapy and her own concept of animism to present a three-generation family history. A stop motion film became a therapeutic staging for the entire family.

12:00

NINA BANDI, MAJA GEHRIG, MILVA STUTZ

BRINGING INTO CONTEXT: A FEMINIST PERSPECTIVE ON DESIRE, BODY AND TECHNOLOGY

Based on and inspired by the animated films *Average Happiness* by Maja Gehrig and *For Real, for Real, for Real this Time* by Milva Stutz, both part of the exhibition at *Bildraum 07*, Nina Bandi is developing a feminist materialist reading of how technology, bodies and desire interact. Drawing amongst others on Donna Haraway's string figures, she focuses on the in-between spaces which are beautifully created by these two films and traces the political and aesthetic possibilities of connection and transformation while not concealing the material conditions and restrictions. The lecture is followed by a conversation with the two artists/film makers in which they will focus on the processes of

animation and putting into perspective forms, bodies, and structures within and as part of the digital (counter-)space.

13:45

EMMA CALDER

BEWARE OF TRAINS - THE JOURNEY

Emma Calder will reveal the inspiration, process and execution of her new film *Beware of Trains*, twenty-four years in the making. She will explain how she kept the project alive whilst working on other jobs, films, and teaching before acquiring the funding to make the film. Emma is renowned for working in different styles. This film is a culmination of her mastery of collage, in both new and old technologies. She will show early designs, storyboards, and examples of how she technically achieved the project in a tiny studio in lockdown. *'One night I dreamt that I had murdered someone, and I couldn't get it out of my head. The next day I wrote a stream-of-conscious story triggered by this nightmare.'*

14:45

TAL KANTOR

ON HYBRID CREATIVE PROCESSES - BETWEEN ANIMATION, MEMORY, REALITY, AND THE SUBCONSCIOUS

The creator of the film *Letter to a Pig*, Tal Kantor, will talk about the complex and unconventional process of bringing the film from an abstract idea to the screen, and about the relationship between form and content with the unique technique she developed. She will elaborate on a subjective and different point of view on the inheritance of collective trauma through a feminist and psychological prism.

15:45 - 16:30

#we_do!

Presented by MEIKE LAUGGAS

#we_do! is the contact and counseling center for filmmakers in cases of abuse of power and unequal treatment, discrimination, sexual assault and violations of labor law - anonymous, free of charge and confidential for everyone working in the Austrian film and television industry.

In addition to counseling and anonymous documentation of cases, various preventive measures are also developed and offered to contribute to structural change and improvement. Meike Lauggas reports on the work of #we_do! and clarifies the rights and obligations of filmmakers.

► EXHIBITION

BILDRAUM 07

GIVING CONTEXT:

FEMINIST ENTANGLEMENTS OF DESIRE, BODIES AND TECHNOLOGY

MAJA GEHRIG & MILVA STUTZ

THU 9 - FRI 31 MARCH

OPENING:

9 MARCH, 18:00

Introduction by NINA BANDI,
art theorist & philosopher, ZHdK Zürich

BILDRAUM 07,

Burggasse 7, 1070 Vienna

Opening Hours:

TUE - FRI, 13:00 - 18:00

& SAT 11 MARCH 11:00 - 16:00

► ANIMATED DOCUMENTARY-WORKSHOP

A 2 DAYS HANDS-ON

ANIMATION WORKSHOP WITH

AKILE NAZLI KAYA & TOMÁŠ DORUŠKA

supported by Dorothea Prem,
artist & team member of ZOOM

for Adults (16+)

THU 9 MARCH 13 - 18:00

& FRI 10 MARCH 13 - 18:00

In cooperation with ZOOM Kindermuseum,
Trickfilmstudio, MQ

Discover the creative fusion of documentary and animation filmmaking. Learn from renowned filmmakers A. Nazli Kaya and Tomáš Doruška as they share their expertise and guide you through hands-on exercises in stop-motion animation, using documentary footage and analogue techniques like drawing, scratching, and painting and work with multi-touch animation tables, designed for the ZOOM Children's Museum.

Price: € 150,-

Booking required until 1 March under:

Tel.: +43 1 9904663 / office@trickywomen.at

COMPETITION 1

 10.3. 20:00
+ 48 hours


METRO Kino

 9.3. 19:00
10.3. 18:00


Competition 1 takes us to close, yet unfamiliar places. We venture into unearthly, seemingly unreal spaces, spaces in the beyond. We travel through deserted cities, post-apocalyptic amusement parks, enter the gates of paradise and end up at a bar at the end of the world before succumbing entirely to the hypnotism of happy doom. These films take their point of departure in worlds where all seems to have already been lost but remind us that all we needed was a change of perception, a human connection, or merely self-acceptance.

소문의 진원지 / EPICENTER

 Heeyoon Hahm,
KR 2022, 10'29


Bukhansan Mountain starts to grow, causing earthquakes in an otherwise normal daily life. Little by little, as fine cracks appear on the wall that divided the worlds of fantasy and reality, someone begins to notice the existence of an invisible world.

SJETI SE KAKO SAM JAHALA BIJELOG KONJA / REMEMBER HOW I USED TO RIDE A WHITE HORSE

 Ivana Bošnjak Volda &
Thomas Johnson Volda,
HR 2022, 10'


A waitress goes about her daily routine serving coffee while dreaming of escaping her reality. A customer is constantly recording and listening back to the surrounding sounds of the café and is completely fixated on this task. Apathy is a condition that leads consciousness into stagnation, but do either of them realise that they are themselves examples of this condition?

WHEN WISHING STILL HELPED

 Susanne Wiegner,
DE 2022, 8'40


The title refers to the fairy tales of childhood. A single tracking shot wanders through fragments of space and landscapes, combining childhood memories and visions of the future into a surreal spatial narrative – without a happy ending.

EL AFTER DEL MUNDO / THE WORLD'S AFTER

 Florentina Gonzalez,
FR 2022, 11'


Mankind no longer exists, only Fluor and Carlix remain, two ghosts in sportswear. They wander among the remains of an extinct civilization, one in search of a WiFi connection, the other in search of the head of a giant cetacean. A story of encounter and friendship, punctuated by a final playlist: that of the end of the world.

AU REVOIR JÉRÔME! / GOODBYE JÉRÔME!

 Chloé Farr, Gabrielle Selnet,
Adam Sillard,
FR 2022, 7'44

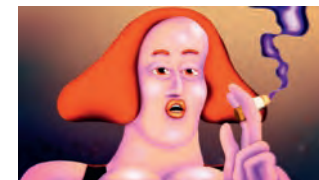

Having just arrived in paradise, Jerome sets out to find his wife Maryline. In the course of his search, he sinks into a surreal and colourful world in which no one seems to be able to help him.

EATING IN THE DARK

 Inari Sirola,
UK 2021, 9'

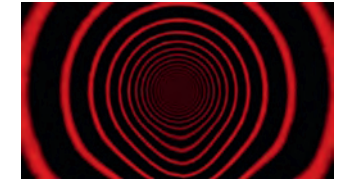

Snaky dildos, setting boundaries and a journey through a mind-bending forest are all part of Siro's quest for self-discovery.

HOTEL KALURA

 Sophie Koko Gate,
UK 2021, 5'04


A woman walks into a hotel bar on the romantic island of Sicily, waiting to be lit.

HAPPY DOOM *

 Billy Roisz,
AT 2022, 3'30


Flickering and pulsating, spitting and swallowing at the same time. The screen becomes a vibrating membrane; colours, shapes, beats and sounds form a psychedelic whirlpool. A short, fast-paced audio-visual ode to the hypnotic power of colour and vertigo. (Berlinale)

* Warning: may affect viewers with photosensitive epilepsy

COMPETITION 2

10.3. 20:00
+ 48 hoursMETRO Kino
9.3. 21:00
10.3. 20:00

Shrinking, growing, pulsating, flying, fluctuating, disappearing. The characters we meet and the places we roam are in constant motion – being continuously reshaped and transformed. There is no space for stasis or stagnation. These ever-changing appearances tell multi-layered stories of change and confrontation, introducing us to flying sailors and shrinking men, disappearing seas and monstrous pigs, melting sounds and flickering fire lights.

UN PETIT HOMME / A TINY MAN

Aude David & Mikael Gaudin,
FR 2022, 10'12

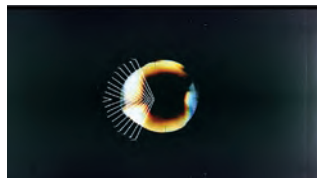
A man sneakily spikes his wife's tea with a high dose of a mysterious serum that is supposed to make her lose weight quickly. But following a prank by her, he ends up drinking it himself. Starting to shrink, his semblance transforms into the manifestation of a small and visibly fragile masculinity.

THE FLYING SAILOR

Wendy Tilby &
Amanda Forbis,
CA 2022, 7'45

An explosion. Mirrored in the eye of a dying fish we see a naked body flying high above the clouds, floating like a ballerina. Higher and higher, crossing time and space, escaping the boundaries of the atmosphere. A meditation on a sailor's unexpected voyage that is not set on the high sea but in extraterrestrial space.

OBSERVATORY

Wiesława Ruta,
PL 2022, 6'09

Lights and colours are melting, transforming, pulsating. A play between abstraction and figurativeness, accompanying the music of Danish sound artist Sofie Birch. The experimental music video explores cinematic means of expression – discovering a way to not only accompany but interact with Birch's sounds.

YIN MU / SILVER CAVE

Caibei Cai,
CN 2022, 14'23

Stepping into a cave, the sight fluctuates by the firelight. Animations on a metal plate, in constant motion. Dissolving and transitioning into each other, moved by free jazz sounds. The expedition through the cave leads past human and non-human actors, arriving at a borderless tunnel. Here we become witnesses of domestication and desire.

BOLO RAZ JEDNO MORE... / ONCE THERE WAS A SEA...

Joanna Kozuch,
SK/PL 2022, 16'23

Clouds are drifting over stranded shipwrecks lying in the dry seabed. Wrecks and fish cans are the only reminder of the masses of water which once sat here. A traveler searches for the memories of those who still remember the original shore of the drying Aral Sea. Together with its last inhabitants she creates a history of a vanishing place.

LETTER TO A PIG

Tal Kantor,
IL/FR, 16'40

The old man falls into silence. Wanting to create a space for love rather than the anger he has felt for so many years, the Holocaust survivor reads out a letter written to the pig who saved his life. Hearing this testimony, a young girl sinks into a twisted dream, confronting questions of belonging, collective trauma, guilt, and healing.

COMPETITION 3

 11.3. 20:00
+ 48 hours


METRO Kino

 10.3. 19:00
11.3. 18:00


Our minds are strange creatures. They have a life of their own, seemingly impossible to describe. Yet these films summon the full power of imagination and cinematic expression, daring to explore the depths of the self by giving corporeal form to the most enigmatic and elusive human experiences: the impossibility of self-knowledge, the anxiety of performing in social life, of risk and obsession, the weight of trauma, the reconfiguring power of memory, the bodily and emotional contortions of falling in love. A journey through the mind's twisted alleyways that truly gets under our skin.

ME MYSELF AND I

 Claudia Larcher,
AT 2022, 5'28


Claudia Larcher feeds 350 photos of herself to an artificial intelligence (a GAN, or Generative Adversarial Network) to generate a self-portrait that morphs, distorts, deforms. An experimental reflection on the self in a constant state of becoming, doing and undoing itself, still never enough to be completely tangible.

각질 / PERSONA

 Sujin Moon,
KR 2022, 6'45


In a world where appearance is everything, a young woman puts on a second skin in order to engage in social life. Sealed up tight, her skin becomes a costume and an armour – but suddenly the space between the real and the performed begins to dissolve.

FUR

 Zhen Li,
US 2022, 6'36


A crush gone mouldy...

TODAS MIS CICATRICES SE DESVANECEN EN EL VIENTO / ALL MY SCARS VANISH IN THE WIND

 Angélica Restrepo &
Carlos Velandia,
CO 2022, 14'18


Amidst intrusive and long lost memories, a woman hears a disconcerting call from the depths of her being. A cryptic cry for help that becomes clearer and clearer, guiding her to the original wound, to her inner child, to whom she will give comfort to finally become her own protector.

98KG

 Izabela Plucinska,
PL/DE 2021, 5'10


A woman is abused by her husband. A toxic cycle of domestic violence unfolds in which the characters are forever trapped. A fragmented narrative that powerfully conveys the weight of abuse and trauma and the feeling of disintegration that remains.

DINNER

 Diana Gong,
US 2021, 1'41


Tension simmers in a strange space called home.

L'OMBRE DES PAPILLONS / SHADOW OF THE BUTTERFLIES

 Sofia El Khyari,
FR/QA/PT 2022, 9'09


In a mysterious forest, a woman is slowly lured into a nostalgic daydream as she observes the butterflies. Opportunity knocks on the door of the dreamer, leading her to a place where remembered pasts and imagined presents intertwine. A journey through which impermanence leaves its traces.

MANCHMAL WEISS ICH NICHT WO DIE SONNE / SOMETIMES I DON'T KNOW WHERE THE SUN

 Samantha Aquilino,
CH 2021, 3'50


A lobster, a cat and a deer. Dangerous rebels. A human, sometimes here and sometimes there. He is looking for connection. He meets the

deer. He meets the cat. Mutual rejection. Big disappointment. Our human follows the way of the sun to reach the animals through sharing an apple.

BEWARE OF TRAINS

 Emma Calder,
UK 2022, 13'16


A woman with extreme anxiety is devoured by four major preoccupations – the man she met by chance on a train, her dying father, her daughter's safety, and the murder she dreams she has committed.



A laughing dog, a dancing hyena, a smooching giraffe, a reckless slug, and capitalist hamsters: these are just a few of the many tricky protagonists in this program. It takes us into a universe of animal analogies and capitalist epiphanies where tales unfold about boundaries and their dissolution, static systems and alignment – an interplay between expectations and their abrupt disruption, longing and fulfilment, the real and the imaginary.

MAMAN, IL A QUOI LE CHIEN? / MOM, WHAT'S UP WITH THE DOG?

Lola Lefevre,
FR 2021, 7'09



A family evening at home. When an explicit sex scene suddenly appears on TV, not only 11-year-old Gwen's attention is aroused – the dog also reacts strongly to the humping TV characters. Unleashing its feelings, it bursts into laughter, setting off an avalanche of emotions that leads Gwen to a close encounter with a cauliflower.

ךלש תוערה תויחה / YOUR BAD ANIMALS

Amit Cohen & Ido Shapira,
IL 2021, 11'26



A young mouse lives alone with her controlling mother. A

dating app is her only way to connect with the people and places she so desperately longs for. When her phone breaks during a masturbation accident, she embarks on an unexpected journey – looking for danger and excess as well as closeness and comfort.

THE DEBUTANTE

Elizabeth Hobbs,
UK 2022, 8'07



A young debutante, bored by posh class traditions, visits the zoo every day and spends many happy hours there with a young hyena, reading and smoking. One day the young woman asks the hyena to go to an important dinner party instead of herself and they come up with a plan – resulting in an alluring animal that fiercely celebrates anarchy.

CE QUI BOUGE EST VIVANT / WHATEVER MOVES IS ALIVE

Noémie Marsily,
BE 2022, 11'05



My body is an extension of yours, or yours of mine. I float. You disappear – I have disappeared within you. Dissolving boundaries leave bodies shifting. Mother and child, inside and outside, portrait and self. While that what is left of the self slowly slides away, a nocturnal slug wanders across the floor, vulnerable and silent.

I'M LATE

Sawako Kabuki,
FR/JP 2021, 10'31



A consistently metamorphosing kaleidoscopic animation creates a space where the many entanglements of menstruation, sex, pregnancy and parenthood are explored. Conversations with different people overlap and intertwine, creating a testimony about the many personal and collective understandings around the period.

SOFT TISSUE

Cliona Noonan,
IE 2021, 8'30



A father is desperately looking for a way to save his son's life. When he comes across an online advert that says 'Looking for lungs, will trade for heart', he takes a chance, and a package arrives a short time later. But his frantic actions soon become a distraction from what matters most to him.

MONEY AND HAPPINESS

Ana Nedeljković &
Nikola Majdak,
RS/SK/SI 2022, 9'48



The hamsters in Hamsterland can't remember signing a work contract. Perhaps they were born here? Nobody knows. However, they love their jobs! Here statistics is religion and 100% of the population declare themselves to be happy. A capitalist dream, where everything and everyone finally dissolves into numbers and perfection.

THE HAPPY-RESORT

Lotta Mayerle,
DE 2022, 5'10



Are you unhappy or unproductive? Don't worry, the Happy-Resort is here to help! Let scientifically proven algorithms and individual treatments get the best out of you. Start your optimization journey with customized sleeping times and a calculated orgasm. But make sure you have enough credit on your membership card...



Too often, work becomes a place of exploitation, precarious conditions and excessive neoliberal demands. But work is also a place of hope, of dreams of a different future, where care and emancipation can take place. Work Affairs highlights the precariousness of contemporary working realities as well as the power of women who organise to fight against injustice, the achievements of those who struggle against all odds, and the creativity that is needed to find freedom and meaning.

KAIKKI ÄITINI PUHELUT / ALL MY MOM'S PHONE CALLS

Iiti Yli-Harja,
FI 2021, 10'04



We get to know Maija through her phone calls. We see how she copes with the difficult things in her life, like alcoholism and autism, demanding family members, and various absurd situations that seem to follow her. Yet in the midst of this everyday chaos she also finds spaces of calm and serenity.

PAS AMOUREUX / NOT IN LOVE

Eugénie Bouquet,
CH 2022, 4'20

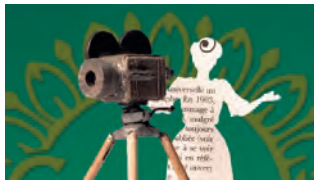


Two people are sitting on a bench in the Parc des Bastions in Geneva: Judith is a sex worker who talks about her experience with disabled clients; Eugénie is interviewing and

recording her. An animated documentary about sex between people who are not in love.

UNSUNG WOMEN: ALICE GUY- BLACHÉ

Julie Gavras & Mathieu Decarli,
FR 2021, 3'16



This stop-motion series points to the invisibility process that women have been subjected to throughout history. UNSUNG WOMEN brings to light 30 women who helped to change the world. Despite their achievements, their name did not make history: they stayed in the men's shadows. Here, we present three of them. We all know Lumière and Méliès, the great inventors of cinema! But there were pioneering women filmmakers as well, such as Alice Guy-Blaché. During her 20-year career she wrote, directed or produced 700 films, yet her name remained unknown for a long time.

UNSUNG WOMEN: LISE MEITNER

Julie Gavras & Mathieu Decarli,
FR 2021, 2'56



She began her career in the basement of the Institute of Chemistry because the presence of a woman would have been inappropriate... Lise Meitner contributed decisively to the discovery of nuclear fission, but only her male colleague was immortalized by the Nobel Prize.

UNSUNG WOMEN: MILEVA EINSTEIN

Julie Gavras & Mathieu Decarli,
FR 2021, 3'



After a bitter divorce, Albert Einstein switched from 'we' to 'I'. Yet his correspondence makes it very clear that his greatest papers were written together with his ex-wife. But Mileva's

name didn't appear anywhere, so she was quickly forgotten...

ANIMATE HER: LAKMINI WIJESUNDERA ON BUILDING GLOBAL TECH BRANDS

Irushi Tennekoon,
LK 2022, 3'41



Tech entrepreneur Lakmini Wijesundera started off in her parents' garage and built her company guided by her passion for creating IT products and platforms with a global impact. By sharing her story, Lakmini advises other young founders to embrace risk and bear in mind that luck is derived from hard work.

INVISIBLE HANDS

Bekky O'Neil,
CA 2015, 2'46



The professional aspirations of a young fashion designer get crushed when she experiences the inner functioning and exploitative working conditions within couture design houses as an unpaid intern.

ORO ROJO / RED GOLD

Carme Gomila,
ES 2021, 12'04



Based on the protest of Moroccan women who pick strawberries in Huelva, this film builds a polyphonic account that appeals to the structural dimension of the conflict – migration policies, the fight against north to south global extractivism, racial capitalism – and helps us to reflect on the conflict's complexity and its representation.

MUSIC OF SONNY

Klementyna Margolis &
Anna Satacińska,
PL 2022, 7'54



Almost as if suspended in time and space, the workers at a CD factory perform repetitive tasks. Yet these seemingly monotonous gestures at the production line offer the pretext for looking for meaning, purpose, and time within the system.

잘 진행되고 있습니다.. / GOING WELL..

HyeJeong Lee,
KR 2021, 3'51



The story of a writer who struggles to meet the deadline.

MONEY AND HAPPINESS

Ana Nedeljković &
Nikola Majdak,
RS/SK/SI 2022, 9'48



The hamsters in Hamsterland can't remember signing a work contract. Perhaps they were born here? Nobody knows. However, they love their jobs! Here statistics is religion and 100% of the population declare themselves to be happy. A capitalist dream, where everything and everyone finally dissolves into numbers and perfection.



Spaces morph, evolve, absorb one another, disappear. This program opens up new perspectives on ever transforming living spaces: spaces that we inhabit together or alone, that we create or defend, that persist or dissolve. Travelling through inner and outer spaces, the animation itself becomes an exploratory space – reflecting on the question which living spaces we need to create for our future.

**TRIANGLE NOIR /
TRIANGLE OF DARKNESS**
Marie-Noëlle Moreau-Robidas,
CA 2022, 14'25



A storm hits Quebec, causing an unprecedented power failure. Only dark islands remain on landscapes of ice. But in the depths of winter, when everyone longs for warmth, loneliness could be even more dangerous than the cold.

WHAT RHYMES WITH TOXIC
Lynn Smith,
CA 2022, 5'



Chemical sludge is spilling into the lake. "Who lives, who dies – why do humans get to decide?", a worried turtle asks herself. One turtle, in her desperate hour, summons up

the courage to leave her home and speak truth to power.

MATAPACOS
Karla Riebartsch &
Lion Durst,
DE 2022, 6'56



Young protester María meets a stray dog. Together they become part of the Chilean resistance movement. When María is imprisoned, her will to continue the fight is lost – until a new symbol of the protests helps her find her strength again

AZYL / SANCTUARY
Eva Matějovičová,
CZ 2021, 4'32



An animal rescuer is sharing stories of a 110-year-old Chihuahua, a paralyzed French Bulldog that became a security guard and a frightened cat that created a space for shared loneliness and love.

**ANIMATE HER: ANYA
RATNAYAKA ON THE
COLOMBO WETLANDS AND
THE URBAN FISHING CAT**
Irushi Tennekoon,
LK 2022, 4'37



Sri Lankan conservationist Anya is trying to preserve Colombo's urban wetland habitats. She explores how animals and humans co-exist in the city's complex ecosystem that is home to rare species like the elusive Fishing Cat.

ZASIĆENJE / SATURATION
Lucija Bužančić,
HR 2022, 9'46



A cat is not the only one whose watchful eyes explore the city. Something is growing out of the cracks and walls, gradually occupying more and more space. Innumerable tourists – their gazes flooding the streets.

FINDING HOME
Maria Stanisheva,
FR/BG/US 2022, 6'40



The village's water tank is empty, the fields have dried up, and suddenly a massive swarm of black mosquitoes covers the sky. Young Antonia is pregnant and forced to move from the village to the big city when she finds out about her Zika virus infection.

**LEARNING DISABILITIES
IN PRIMARY CARE**
Ivy Chen,
UK 2022, 6'08



People who struggle with learning disabilities share their experiences. Entangled with the voices, the animation becomes a visualization of those obstacles, impossibilities, and inequalities that so often remain invisible and misunderstood.

NO SHORTCUTS
Kadi Sink,
EE 2021, 3'22



A little red car illegally dumps a bit of rubbish in the forest. But a human's trash is a wild creature's treasure, and soon a naïve bee happily explores the not so harmless garbage – with dire consequences not only for the forest.

NUISIBLES / PESTS
Juliette Laboria,
FR 2021, 6'30



Children and wasps gather around an exquisite meal. Sharing is not on the menu and the children vigorously defend their space at the table. But they forget the fact that this destructive frenzy ultimately affects their own living space as well.

THE LAST SONG ON EARTH
Gaia Alari,
IT/US 2022, 3'27



Inside a plethora of party people, dancing, and chanting. Are they unaware of the presence of a black toxic substance that threatens to drown them all or do they simply not want to see it?

EXPLORING REALITIES

 11.3. 20:00
+ 48 hours

 Brunnen-
passage,
free entry
10.3. 19:00


In conversation with individual as well as collective voices of the past, present and future, *Exploring Realities* is searching for the entanglements between lived experience and narration. Archives are being opened, present conditions confronted, and future utopias explored, creating a language for realities that often hide in invisibility, experiences that are difficult to express and memories that are systematically forgotten.

MÉG EMLÉKSZEM / I STILL REMEMBER

 Flora Chilton,
HU 2021, 6'33


People from the past are roaming the streets of present-day Budapest: manifestations of survivors' memories. Taking a city walk they visit places where the violence of World War II will be forever inscribed. What happened here remains a secret of the past now – one that is impossible to forget.

SOMETHING MORE

 Mary Martins,
UK 2022, 4'36


Southeast London. Merged animation and archival footage create a lens thought which systemic causes of youth violence are explored. Starting with the voice of a mother, conversations around the

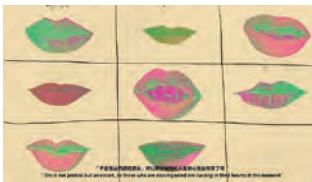
British criminal justice system build up, targeting knife crime as a symptom of a wider societal problem.

LAKKEH / STAIN *

 Shiva Sadegh Asadi,
IR 2022, 3'40


A woman is stuck in a world full of stains, spots and repetitive thoughts. At first scattered and nightmarish, a story of domestic violence becomes increasingly visible. An individual narrative that can be spun much further, eventually appearing as a comment on a violent patriarchal system.

APOLOGIZE

 Jiang Yueyan,
CN 2022, 7'01


A girl's life is shattered by the diagnosis of Covid-19. In the online frenzy that evolves, she

becomes not only a victim of the pandemic but also the target of cyber-violence and misogynist hate speech. Based on the case of Zhao, a Covid-19 patient in Chengdu in late 2020, 'Apologize' critically explores the violence she had to face.

DAWTA

 Jessica Ashman,
UK 2021, 7'24


A young Black woman is running away from a pivotal moment in her family history. Guided by two elders, she discovers a safe, future utopian planet for Black women. This story of migration and trans-racial fostering explores ideas of inherited cycles of trauma within Black women, questioning the possibilities of imagining better futures.

BABIČINO SEKSUALNO * ŽIVLJENJE / GRANNY'S SEXUAL LIFE

 Urška Djukić &
Émilie Pigéard,
SI/FR 2021, 13'40


Four old women reflect on their long-unspoken past. Their recollections merge into a single voice that is exposing memories infused with violence, in which intimacy cannot be disentangled from power and motherhood not from coercion. Archival footage and animation are creating a language for those that have been unheard, rejected, and distorted throughout history.

LES TERRAINS VAGUES / WASTELANDS

 Marie-Ève Drolet,
CA 2022, 5'20


A window opens onto a time-stretched queer space, from which emanate the voices of five individuals. Revolving around internal dialogues a conversation is forming that explores models and preconceived ideas about intimacy and sexuality. A reflection needed to cultivate utopias – within them or as shared visions.

LADA, SESTRA IVANA / LADA, IVAN'S SISTER

 Olesya Shchukina,
FR/RU 2021, 7'28


Lada finally wants to transition – not only within the loving relationship with Vika but her whole life. Animation and documentary blend, telling a complex family story they come up with to ensure Lada's safety:

Her brother has gone to Siberia and his sister Lada is now here to help the family he has left behind.

BLUSH – AN EXTRAORDINARY VOYAGE

 Ili Yli-Harja,
FI 2022, 14'55


18-year-old Fatu is wearing makeup in public for the first time in his life. A simple visit to the grocery store feels as nerve-wracking as going to the moon. Luckily his best friend is there to ferociously support him throughout this voyage towards a sugar-soaked safe space full of cheese balls.

Program playing at
Brunnenpassage
Brunnengasse 71
1160 Wien

ArtSinnSpace
brunnenpassage

* contains depiction of gender-based violence
and images that some viewers may find disturbing



RE:FRAME is a search for lost tales, a revision of distant memories and an encounter with challenging dreams. On their journeys, the protagonists enter places of desire and beauty as well as fear and pain. They get the chance to embrace the surreal, abstract, and imaginary – an opportunity to (re-)write histories, to claim space, to confront narratives and create moments of emancipatory appropriation, care, and healing.

3 WETLANDS

Jane Cheadle,
UK/ZA 2021, 11'



Successive lockdowns in East London. Lights and shadows are moving across the floor while a water mass is growing. A video triptych DIY stop-frame animation transforms into a material meditation that uses water, cardboard, and home-made slime – imagining wide open spaces, marshland, and mires.

O HOMEM DO LIXO / THE GARBAGE MAN

Laura Gonçalves,
PT 2022, 11'50



On a hot August afternoon, a family gathers at the table to remember the life of uncle Botão, which was shaped by

dictatorship, Portugal's colonial war in Angola, emigration, and working as a garbage man. The individual story unfolds and ultimately tells the history of a nation whose collective memories are so often overlooked.

L'OMBRE DES PAPILLONS / SHADOW OF THE BUTTERFLIES

Sofia El Khyari,
FR/QA/PT 2022, 9'09



In a mysterious forest, a woman is slowly lured into a nostalgic daydream as she observes the butterflies. Opportunity knocks on the door of the dreamer, leading her to a place where remembered pasts and imagined presents intertwine. A journey through which impermanence leaves its traces.

水中的女孩 / GIRL IN THE WATER

Shi-Rou Huang,
TW 2021, 7'20



As a woman is fixing a broken wall, the wall turns into an analogy of her emotional life, reminding her of the highs and lows of past loves. The healing of her broken heart provides a poetic insight into female internal time-consciousness. (Winner Up & Coming Award 2022)

FOR TASHI

Rebecca Ruige Xu,
US 2020, 7'30

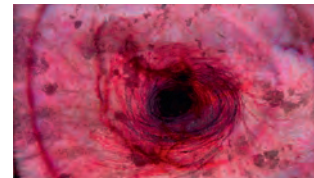


Illustrating the physical and emotional journey a woman goes through after suffering a miscarriage, this film explores the deeply personal, largely unspoken gap that remains. Images expand and evolve in constant movement. Visuals

and sounds merge in an attempt to find a language for this loss and the pain connected to it.

HOLES

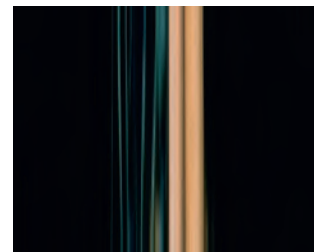
Birgitta Hosea,
UK 2021, 5'30



Originally created to be viewed through a peephole, this short abstract film hints at an imaginary journey that is traced by oil pastels, white spirit, milk, ink, detergent, lipstick, and pomegranates. In the context of pandemic isolation, it becomes a story about the desire for intimacy, closeness, touch, and sensuality.

LUKREZIA

Karø Goldt,
DE 2009, 4'02



According to legend, Roman noblewoman Lucretia committed suicide to restore her honour after being raped.

For centuries, this story has served as a pretext for male painters to fabricate erotic and pornographic images. Goldt revisits this female symbol and adds her own perspective that challenges the historical mimesis of women.

舌 / TONGUE

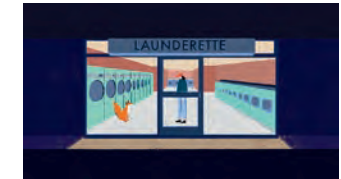
Kaho Yoshida,
CA/JP 2022, 2'02



Tired of being mansplained, a woman decides to find her own way of stopping the never-ending babble of the men she meets. Leaving her date with a little trophy, she embarks on a delightful trip with this unusual new friend. In the comfort of her home, she lets herself go on a dreamlike journey of sensuality and independence.

YOUR MOUNTAIN IS WAITING

Hannah Jacobs
UK 2021, 7'45



Martha feels trapped in the routines and boundaries of daily life. When a strange encounter forces her to shift perspectives, she embraces the seemingly irrational as she embarks on a surreal journey of discovery. Urban claustrophobia disappears as she learns to trust her instincts again.

LATIN AMERICAN SPECIAL 67 minutes

ON REPRESSION & RESISTANCE

9.3. 20:00
+ 48 hours



METRO Kino
9.3. 17:00



Two special programs celebrating the works of contemporary Latin American women and/or genderqueer animators. Preselection by Emilce Avalos, Cecilia Traslaviña, Pamela Pedroza, Daniela Ingruber. Programming by Lara Bellon

The films in this program take an uncompromising look at the violence faced by women and those who dare to challenge the system in different settings: in prisons, in factories, at home, on the streets. But most importantly, they highlight strategies of resistance, both collective and personal, the power of open eyes and raised voices, and the crucial necessity of keeping feminist struggles alive. In doing so, they ultimately attest to the power of animation to put to use experimental, metaphorical imagination, surreal phantasies, and collective playfulness as powerful tools of protest.

HOJAS DE K. / LEAVES OF K. *
Gloria Carrion,
NI 2022, 18'



17-year-old K. is arrested by the police during the violent repression of a youth protest against the government of Daniel Ortega in Nicaragua. Her days in a Sandinista prison will show her what stuff she is made of.

CARLOS MONTAÑA
Itati Romero,
AR 2022, 7'51



Argentina during the dictatorship. Carlos Montaña is working in a sugar mill in Tucumán.

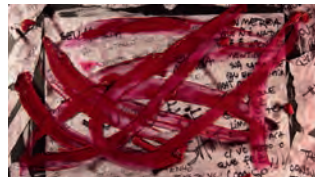
One day, military forces arrive and he has to flee and disappear into the forest in order to survive. On the way, he has to make some difficult decisions.

FABRICIA
Cecilia Traslaviña,
CO 2013, 8'15



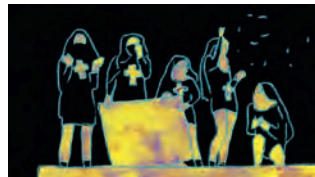
Fabricia enters an abandoned building and her presence seems to bring the place to life. But soon she discovers the space is dominated by strange machines that trap her inside. Only the power of her unique imagination will help her make her way out.

LOBOS NA NOITE / WOLVES AT NIGHT *
Fernanda Resende
Serradourada,
BR 2019, 1'



An abusive relationship, a dark night, a crime, silence and a memory.

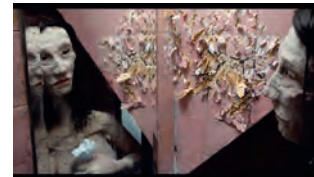
CUERPAS QUE LUCHAN / BODIES THAT FIGHT
Catalina Ibáñez,
CL 2020, 3'03



A young woman comes home from a protest march. Suddenly, the gap between empowering moments of feminist protest and the reality of many

women's lives becomes apparent. The meeting of ideal and reality, embodied in a woman's body.

GLORIA
Daniela Bello Briceño,
Diego Felipe Cortés,
Blanca Castellar
CO 2022, 13'50



Gloria is tired. Absorbed in thought, she slowly moves between the mirror, the sink and the bathroom light. Between pain and pleasure, what she carries inside is growing and cannot contain itself anymore.

YO CONTENDO UN ESPACIO / I CONTAIN A SPACE
Andrea Gudiño,
MX 2021, 3'15



The places that surround us harbour a whole host of different stories; witnesses of many joys and sorrows, they become

our home and perhaps also our torment. A reminder that sometimes all we need is to return to that small place within ourselves that gives us security and confidence and that fills us with ideas and motivation to do what we set out to do.

VEO VEO / I SPY
RAMA (Red Argentina de Mujeres y Diversidades de la Animación),
AR 2019, 5'29



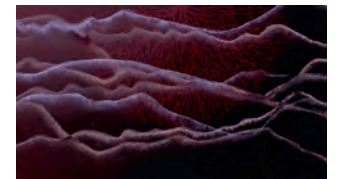
Veo Veo is a game of discovery, of coming closer to understanding what is in front of one's own eyes as compared to someone else's. The film shows the gaze of 33 women who have come together to record what they see as they feel it. Women willing to face issues that interest them, touch them or hurt them, taking their individual perceptions to create an animated universe, a collective fantasy.

TAMGÜ
Isabel Loyer & Luis Paris,
AR 2021, 4'05



A wild dance to free yourself from fabrics that restrain you, like so many ideas that bury and suffocate you.

CABLES FEMINA / FEMALE WIRES
Carla Melo Gampert,
CO 2020, 2'55



A record of the 8M feminist demonstrations in public spaces in Latin America, rendered here through experimental animation, opening our minds to new ways of seeing and being in the world. Created for the Public Voices for the Parque de la Memoria exhibition in Buenos Aires, Argentina.

* contains depiction of gender-based violence and images that some viewers may find disturbing

LATIN AMERICAN SPECIAL OF FAMILIES & MONSTERS

67 minutes

12.3. 20:00
+ 48 hours



METRO Kino
12.3. 14:30



Even in its absence, everything starts in the family, and we are often drawn back to it to understand ourselves. Yet memories can haunt us, as they haunt some of the characters that we encounter in this program: daughters exploring their family history through objects, relationships haunted by silence, an older woman by the weight of her past. But we also meet characters on the other side, those who come back from the dead to haunt the living or those who, tormented by their mind's ups and downs, find peace in the act of self-acceptance. This section is a living example of how animation enriches life without compromising either its tragedy or its beauty.

LA HIJA DEL VIDRIERO / THE GLAZIER'S DAUGHTER

Lucía López,
AR 2022, 1'51



Having spent her childhood in her father's glass shop, the author regards glass as a familiar material: an element that, as she is about to discover, is just as fragile as her own memory.

TODO ES CULPA DE LA SAL / IT'S ALL THE SALT'S FAULT

María Cristina Pérez,
CO 2020, 10'



The youngest daughter of a family of sloths reconstructs the story of her parents and her three siblings. Behind the façade of normalcy lurks something wilder, darker, casting a shadow over her memories.

POR AHORA UN CUENTO / SOMETIMES TWO HERONS

Carla Melo Gampert,
CO 2018, 11'51



A daughter goes to visit her father in a faraway village, deep in the Colombian mountains. Night arrives and nature slowly encroaches on them, until one of them is trapped and engulfed in a monstrous silence.

LA CASA TRISTE / THE SAD HOUSE

Sofia Carrillo,
MX 2013, 12'59



The story of a family, told through objects found in junk shops and flea markets.

DESHABITADA / UNINHABITED

Camila Donoso,
CL 2021, 6'50



When an elderly woman wakes up one morning, her bedroom comes to life, showing her scenes from a past full of pain and innocence. An experimental short film depicting the emotional states of a woman in the last moments of her life.

ANATA AMAYA / CARNIVAL OF THE DEAD

Camila Perales,
BO 2021, 12'29



Baby Jesus is infected with Covid-19. When he dies, he passes through the Andean world of the dead, experiencing its unique blend of tragedy and celebration, playfulness and mourning, the syncretism of Aymara culture and Catholicism. Anata (carnival) and Amay Pacha (the Bolivian día de los muertos).

GRAVEDAD

Matisse Gonzalez,
DE 2019, 10'35



In a world where gravity is constantly changing, everyone needs something to keep them grounded.

108 minutes

MY LOVE AFFAIR WITH MARRIAGE

METRO Kino
11.3. 21:00
12.3. 17:00



FEATURE FILM: MY LOVE AFFAIR WITH MARRIAGE

Signe Baumane, LV/US/LU 2022, 108', engl. OV
In the presence of the filmmaker



Zelma is creative and headstrong. Too headstrong for a girl growing up in the Soviet Union. Societal expectations as to how she ought to behave in life and in love are getting more and more rigid. It is only as she gets older, and after two failed marriages, that Zelma starts to realise that something must be wrong with the traditional, socially accepted concept of love. - In this story of emancipation, director Signe Baumane looks at love, sex and gender roles from a self-reflexive, feminist perspective and tops things off with a sprinkle of humour, catchy musical numbers and relevant neuro-biological findings. She has worked on her second feature-length animation for seven years and will be coming to Vienna to present it in person.

'A joyfully exuberant piece of work that manages to conduct some serious examination of human behavior whilst always being nothing less than gloriously entertaining. Many of its themes of gender, identity and conformity also seem incredibly timely.'
- Laurence Boyce, Cineuropa

'This film is something special. It's unafraid to reveal our innermost thoughts, fears, hopes, regrets, mistakes, and dreams. It celebrates unfiltered authenticity with clever writing and delightful visuals. It's an outstanding feminist film that will undoubtedly win over audiences everywhere.'
- Liz Whittemore, ReelNewsDaily

TICKETS



METRO Kinokulturhaus
Johannesgasse 4, 1010 Vienna
reservierung@filmarchiv.at
Tel: +43 1 512 18 03

Tickets for the online programs
are available on our festival platform
online.trickywomen.at



T M E L I N E festival platform: online.trickywomen.at

	WED 8.3.	THU 9.3.	FRI 10.3.	SAT 11.3.	SUN 12.3.
<div> CINEMA </div> <div> <div> <div>H</div> <div>METRO Kino Historischer Saal</div> </div> <div> <div>P</div> <div>METRO Kino Pleskow Saal</div> </div> <div>Cinema only</div> </div> <div> <div>B</div> <div>Brunnenpassage Yppenplatz Brunnengasse 71 1160 Vienna</div> </div> <div> <div>S</div> <div>Stand 129 Viktor-Adler-Markt 129 1100 Vienna</div> </div>	<div> </div> <div> <div>19:00</div> <div>OPENING</div> <div>GARTENBAUKINO</div> <div>presented by Julia Pühringer (journalist)</div> <div>22:00 PARTY DJ Dalia Ahmed</div> </div>	<div> <div>9-30 March: MILVA STUTZ & MAJA GEHRIG EXHIBITION AT BILDRAUM 07 Opening: 9 March, 18:00 Opening Hours: Tue-Fri 13-18:00 H + Sat 11 March, 11-16:00 H Burggasse 7-9, 1070 Wien</div> <div> <div>H</div> <div>17:00 ON REPRESSION & RESISTANCE + Q&A</div> <div>19:00 COMPETITION 1 + Q&A</div> <div>21:00 COMPETITION 2 + Q&A</div> </div> <div> <div>P</div> <div>18:00 FAIRPLAY</div> <div>20:00 EMMA CALDER</div> </div> </div>	<div> <div>INTERNATIONAL FORUM BEST PRACTICE 11:00 - 16:30 H AUSTRIAN FILM MUSEUM Augustinerstraße 1, 1010 Wien</div> <div> <div>H</div> <div>17:00 SWEEPING TRANSFORMATIONS + Q&A</div> <div>19:00 COMPETITION 3 + Q&A</div> <div>21:00 COMPETITION 4 + Q&A</div> </div> <div> <div>P</div> <div>18:00 COMPETITION 1</div> <div>20:00 COMPETITION 2</div> <div>19:00 EXPLORING REALITIES at Brunnenpassage, free entry</div> </div> <div> <div>B</div> </div> </div>	<div> <div>14:30 ARTIST TALK with international artists</div> <div>16:30 AUSTRIAN PANORAMA + Q&A</div> <div>19:00 EMMA CALDER + Q&A</div> <div>21:00 MY LOVE AFFAIR WITH MARRIAGE + Q&A</div> <div> <div>P</div> <div>16:00 SWEEPING TRANSFORMATIONS</div> <div>18:00 COMPETITION 3</div> <div>20:00 COMPETITION 4</div> <div>19:00 FAIRPLAY at Stand 129, free entry</div> <div>23:00 PARTY (Location tba)</div> </div> </div>	<div> <div>13:00 EXPERIENCES & ENCOUNTERS + Q&A</div> <div>14:30 OF FAMILIES & MONSTERS + Q&A</div> <div>16:30 RE:FRAME + Q&A</div> <div>18:00 WORK AFFAIRS + Q&A</div> <div>20:00 AWARD CEREMONY Screening of awarded films presented by Daniela Ingruber</div> <div> <div>P</div> <div>15:00 AUSTRIAN PANORAMA</div> <div>17:00 MY LOVE AFFAIR WITH MARRIAGE</div> </div> </div>
<div> ONLINE </div> <div>Online only</div>	<div>20:00 + 48 H</div> <div>UP & COMING 1 + Q&A</div> <div>UP & COMING 2 + Q&A</div> <div>POWER & ILLUSION</div>	<div>20:00 + 48 H</div> <div>RE:FRAME</div> <div>WORK AFFAIRS</div> <div>ON REPRESSION & RESISTANCE + Q&A</div>	<div>20:00 + 48 H</div> <div>COMPETITION 1 + Q&A</div> <div>COMPETITION 2 + Q&A</div> <div>FAIRPLAY</div>	<div>20:00 + 48 H</div> <div>COMPETITION 3 + Q&A</div> <div>COMPETITION 4 + Q&A</div> <div>EXPLORING REALITIES</div>	<div>20:00 + 48 H</div> <div>OF FAMILIES & MONSTERS + Q&A</div> <div>EXPERIENCES & ENCOUNTERS</div> <div>AWARDED FILMS</div>

ONLINE FILMS ARE AVAILABLE FOR 48 HOURS (Sat./Sun. films until Mon./Tue. respectively)

AUSTRIAN PANORAMA



The protagonists of this program are dealing with social media overload, finding courage within themselves, or taking a stand against an unacceptable status quo. Animation is coupled with architecture, scientific found footage or artificial intelligence to explore the artistic process itself. It is a collection of unique perspectives that shift in tone from light-hearted to contemplative, addressing current issues but also finding inspiration in history.

UNDER THE ENDLESS SKY

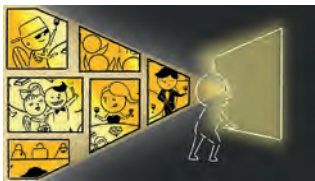
Alexandra Dzhiganskaya,
AT/UA 2022, 4'



In animated blue and yellow drawings, the Ukrainian artist conjures up childhood memories and explores how memories are preserved.

DIE WAND VOR AUGEN / THE WALL IN FRONT

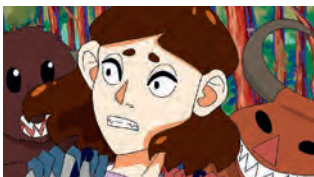
Yujin Cho,
AT 2022, 5'55



The film is a poignant description of smartphone and social media addiction and its physical and psychological effects.

DER WUNSCH / THE WISH

Silvia Knödlstorfer,
AT 2022, 10'25



Nora wants to save insects from extinction. In order to be able to achieve her goal, she has to face her fear and free herself from misconceptions.

JOY OF MISSING OUT

Charlotte Englert,
AT 2021, 2'24



The joy of missing out is the opposite of FOMO: the fear of missing out, i.e., the feeling that everyone else has a better and more fulfilling life. The film is a vivid portrayal of a young introverted woman and her everyday emotional world.

FRIDA UND SISI PARTNER IN CRIME

Regine Kafeder, AT 2022, 6'35



A chance encounter creates an immediate connection between painter Frida Kahlo and Austrian empress Sisi. The film describes their shared journey of liberation from rigid structures with a humorous approach.

HOLLADIO HODS GSOGT

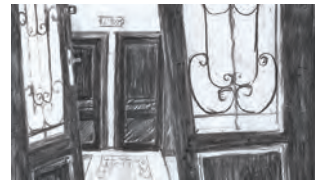
Sarah Braid, AT 2022, 5'10



In this music video, women have their say and take a vocal stand against everyday sexism, misogyny and sexual harassment.

WO ICH WOHNEN / WHERE I LIVE

Susi Jirkuff, AT 2022, 11'



Based on a story of the same name by Austrian writer Ilse Aichinger, the film traces the gradual descent of a woman – or rather, her apartment – down into the basement of her building.

CORNUCOPIA

Ani Antonova & Dimiter Ovtcharov, AT/BG 2022, 7'48



A man is wandering about, forever searching for the magical cornucopia he longs for. His trials and tribulations are brought to life on the surface of an ancient vase.

THE BODY IS SO RESILIENT

Moana Vonstadl,
AT/DE 2022, 4'50



Examining female hunger and its manifold facets, this hybrid

project presents a raw and lyrical gaze into a wild Garden of Eden where we find a vague version of Eve as a heroine with her own desires and cravings.

OCCHIOLO *

Michaela Grill, AT 2022, 10'33



Appropriated material from a 1920s scientific film seems to be showing a huge blinking eye. What we are actually seeing, though, is microscopic views of a cell dividing, massively enlarged and accompanied by a pulsating synth sound.

THE ARTIST IN THE MACHINE

Claudia Larcher, AT 2022, 3'



The Filmmaker fed the data of her previous works into self-learning neural networks that used this input to create their own images and sounds. The film is a reflection on the current transformation driven by artificial intelligence and its impact and consequences.

SLUGS'N'TONGUES

Margareta Klose & Peter Várnai, AT 2022, 4'28



In a fantasmatic parallel reality, entities morph between slugs and tongues like microbes while producing velar, uvular, and glottal sounds and performing love poems

ISSUES WITH MY OTHER HALF

Anna Vasof, AT 2022, 5'30



The unpleasant loss of controllability of the body is mixed with the pleasurable and imaginative transformation of everyday objects and processes in order to make tangible the illusion machine of cinema and our sluggish vision. (Brigitta Burger-Utzer)

* Warning: may affect viewers with photosensitive epilepsy

EMMA CALDER



Vivid and tactile, Emma Calder's unorthodox portraits of subjectivity, femininity and sexuality question the gendered hierarchies we inhabit. Calder's innovation is anarchic, bringing a punk aesthetic to the medium and carving out new terrain in animation and mixed medium filmmaking. The program shows her early experimentation evolve into a polished body of work. Audiences are invited to examine the symbiotic relationship between medium and message, as Calder showcases a Jungian sensibility. Duality, stream of consciousness storytelling and circular logic feature prominently in the program.

ILKLA MOOR BAHT HAT

UK 1981, 3'30



A man courts a woman on Ilkka Moor without his hat. He catches a cold and dies. He's buried and gets eaten by worms. The worms are eaten by ducks. Finally, the ducks are eaten by the man's friends. Paper cut-outs bring the traditional Yorkshire song to life.

MADAME POTATOE

UK 1983, 6'30



A film about the societal pressure to project different images, particularly the image of success. Through potato printing, we see Madame Potatoe retreat

into the earth, leaving her image to continue on its own increasingly exploitative path.

SPRINGFIELD

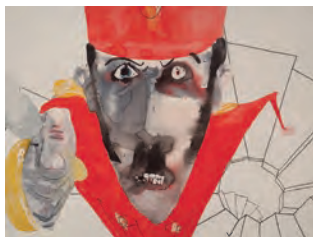
UK 1986, 7'



Part woman, part vacuum cleaner, what do these effeminate cyborgs have to say about alienation and the gendered hierarchies we inhabit? A witty and offbeat probing of loss, obsession, desperation and fear.

THE QUEEN'S MONASTERY

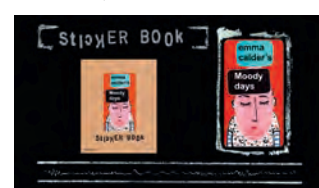
UK 1998, 6'



Inspired by Leoš Janáček's 'Sinfonietta', a woman's lover

a former acrobat returns from war a changed man. Using a highly individual watercolour technique the narrative explores themes of love, escapist fantasy, obsession and guilt.

EMMA CALDER'S MOODY DAYS STICKER BOOK

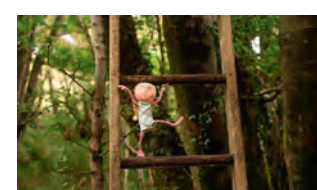


A series of fingerprints are repurposed to make portraits. In an interesting dramatization of identity politics, the finger becomes a portal to all sorts of faces and places.

RANDOM PERSON EPISODE 5: AMERICAN TAN

UK 2012, 1'54
A random person tears her new American Tan tights. Her mother had warned her about wearing those tights to school. A stream of consciousness poem, through which a frightening true story emerges.

RANDOM PERSON EPISODE 31: BACK FROM THE WOODS

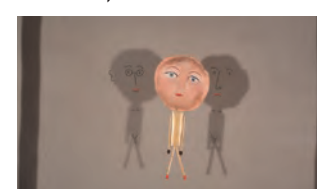


UK 2012, 1'06
Absurd and idiosyncratic, a random person encounters her lover in the woods. Told through stop motion, the queen of collage dramatizes a fading memory.

RANDOM PERSON EPISODE 40: HALLOWEEN IS OVER

UK 2012, 1'16
Am I dead yet? A random person pretends to be a vampire, but she seems to have lost the plot.

RANDOM PERSON EPISODE 10: VASECTOMY



UK 2013, 1'14
A random person cannot choose between her two boyfriends, so she tosses a coin. An absurdist take on recreation and procreation.

BOUDICA A NORFOLK STORY



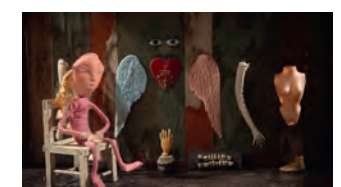
UK 2013, 5'32
Commissioned by Norfolk Museums, the film shows Boudica and the Iceni tribes' rebellion against the Romans in 1st century Britain. After 2000 years, Boudica remains at the forefront of the public imagination, perpetually reincarnated through myth and new archeological evidence.

EVERYONE IS WAITING FOR SOMETHING TO HAPPEN



UK 2014, 7'39
An experimental film made from the social media data of Richard Wright, an animator grappling with life threatening illness.

RANDOM PERSON EPISODE 38: NEW BODY



UK 2015, 2'42
A random person's body is worn out. She wants a new one.

BEWARE OF TRAINS

UK 2022, 13'16



Entering psychotherapy as both therapist and patient, a woman with extreme anxiety is devoured by four major preoccupations: a man she met on a train, her dying father, her daughter's safety and the murder she dreams she has committed. This film is a culmination of her mastery of collage, twenty-four years in the making.

FOCUS ON SWITZERLAND 67 minutes

SWEEPING TRANSFORMATIONS

METRO Kino

10.3. 17:00

11.3. 16:00

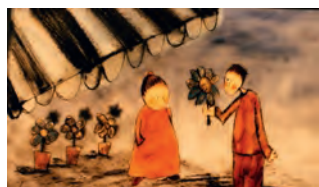


Three programs curated by Saskia von Virág, founder of Virage Film, Zürich
In collaboration with and supported by SWISS FILMS

In these three programs we are spanning 50 years of Swiss cinema. The films revolve around the relationships we have with ourselves, the people around us and the lands we inhabit. Glaciers melt, memories fade, as the broad spectrum of what can constitute tricky realities is captured through line drawing, paint on glass, stop motion, negative photography, cutout animation and more! Audiences are invited to contemplate how the medium is mobilised to tell a certain story, like an Etch a Sketch revealing the infantile attributes of a couples' squabbles. Enjoy our snapshot of Alpine animation!

REPLAY

Isabelle Favez,
CH 1999, 4'58



A love story in an endless loop, recapitulating itself along the same carousel. Love is just a projection.

ELISE

Valentine Moser,
CH 2018, 5'28

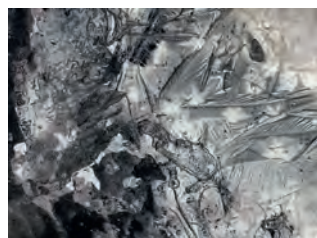


Elise lives in a retirement home and finds that she has less and less control over her life. Alzheimer's complicates her relationship to reality, where fragments from her past are etched into her present. Valentine Moser captures that

which remains, after everything else fades, through fine line drawings and graphite shadows.

ALETSCHEG NEGATIVE

Laurence Bonvin,
CH 2019, 11'27



Aletsch, the longest and largest glacier of the Alps, is melting. Still images are propelled into motion as ice morphs into water, revealing the intensity and acceleration of the climate crisis. A sensory and visually compelling eulogy from the bowels of this glacial monument, whose future is tethered to ours.

INTIMITY

Élodie Dermange,
CH 2017, 4'58



A film about getting dressed, undressed and challenging an inferiority complex. Through photography and film, a woman finds a vantage point through which she can see her own beauty. Sensual and psychedelic, Élodie Dermange illustrates one woman's journey of self-actualisation.

MIRAMARE

Michaela Müller,
CH 2009, 8'32



Tourists relax on a Mediterranean beach, while asylum seekers struggle for survival nearby. Painted chronologically,

using paint on glass technique, images unfold and emerge from one another without the jar of the cut. This imbues the film with a sub-lime, phantasmagoric quality.

KLEINER WELT-BALL / SMALL BALL OF THE UNIVERSES

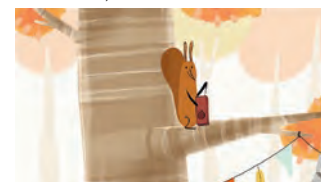
Cornelia Ziegler, CH 1972, 2'



A girl receives a magic ball from outer space. She plays, the ball ricochets around the four walls of the frame. The ball morphs into a balloon and carries her into outer space. A distinctly modernist piece.

LE DERNIER JOUR D'AUTOMNE / THE LAST DAY OF AUTUMN

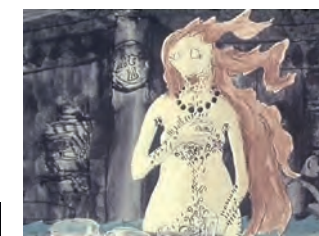
Marjolaine Perreten,
CH 2019, 7'21



Winter is coming! To celebrate the end of autumn, forest animals have decided to take part in a big race. Warm autumn hues are an ode to nature, a hymn to animals and the encroaching white mist.

LA DIFFÉRENCE / THE DIFFERENCE

Rita Küng,
CH 1999, 8'21



A transwoman sits alone at a bar and imagines blossoming as a woman under the eyes (and hands) of the barman. Bodies transform and evolve, like the chameleons that surround them. While identity is internal, affirmation is often external.

LIVING LIKE HETA

Isabella Luu, Kerstin Zemp,
Bianca Caderas,
CH 2017, 6'12



This film signals the absurdity of seeking order in a world characterised by chaos. The whimsical animation is supported by an unconventional score, while the spatial design is akin to M. C. Escher's impossible objects.

HER COOKIE

Geena Gasser,
CH 2018, 2'56



When the cookie crumbles, it will be captured in stop motion!

2PS

Maja Gehrig,
CH 2003, 4'27



An intelligent use of Etch a Sketch to map out the battle of the sexes on a road trip. The windscreen is our portal to their objective and subjective realities, as the couple's imagination and fantasies come to dominate the frame.

Supported by
SWISS FILMS

FOCUS ON SWITZERLAND

EXPERIENCES & ENCOUNTERS

65 minutes

12.3. 20:00
+ 48 hours



METRO Kino
12.3. 13:00



Portraits of intimacy, alienation and memory. Animation expands our vocabulary in materialising that which struggles to be articulated in words. Through pixelation, databending, rotoscoping, hand drawing and beyond, the program showcases how the possibilities of expression inherent in the medium enables animators to bring their inner worlds to life. Featuring films from '77 to 2022, audiences are invited to examine the breadth and depth of alpine animation.

LAH GAH

Cécile Brun,
CH 2019, 6'33



A child bakes with her father. The pulsating mass of dough pulls her into an emotional abyss of loss and existential dread. Fine line drawing is offset by a stop motion ocean, as the director oscillates between material and visceral realities. Until memory merges them together.

LA REINE DES RENARDS / THE QUEEN OF THE FOXES

Marina Rosset,
CH 2022, 8'50



Once upon a time, the fox queen was the saddest of them all. That's why she became the queen. Or was it the other way around? Heavy is the head that wears the crown. To make their queen smile again, foxes

rummage through trash, searching for love letters that were never sent.

ANIMA

Gisèle Ansorge,
CH 1977, 3'47



A distinctly 70s, psychedelic, black silica sand animation. A body morphs through a series of associations. Images drift and blend together, like a dream. The Jungian aesthetic signals the director's work in the Cery psychiatric hospital, where she used animation as a therapeutic tool.

ALLESWASICHBERÜHRE

Marion Täschler,
CH 2020, 5'04



Touching and being touched; wanting to be touched but being rebuffed: minimalist

sketches with a strong emotional pull show the viewer how difficult it is to negotiate the desire for both intimacy and space.

WARUM SCHNECKEN KEINE BEINE HABEN / WHY SLUGS HAVE NO LEGS

Aline Höchli,
CH 2019, 10'44



Slugs have a hard time keeping up with the pace of life in the city of insects. When a financial crisis hits, the industrious bees only see one solution.

IN FORM

Lotti Bauer,
CH 2010, 5'15



A series of prisms mimic human movement, a disembodied parody of exercise regimes. Getting in shape, in form, with Lotti Bauer has a Bauhaus feel to it.

FRÜH-STÜCK

Bettina Oberli,
CH 1996, 2'



A man struggles against the perils of everyday life.

FULESEE

Christina Benz,
CH 2019, 4'18



Sunday, Fulesee. Two people go diving in a lake. They understand each other without words, everything seems okay. But the dive leads to darkness, light disappears. Angst rises in him, which he cannot express in scuba diving hand signals. A poetic sand animation.

I FELT LIKE DESTROYING * SOMETHING BEAUTIFUL

Katrin Jucker,
CH 2016, 3'



Image codes and their variants: an experiment in data-bending. Photographs glitch and transmutate into sound and text files, then back into images. The film takes its title from Fight Club (David Fincher, 1999).

CHRIGI

Anja Kofmel,
CH 2009, 7'



A young woman recalls the strange life and premature death of her cousin, a reporter in the Yugoslav war. Poetically rendered in inky monochrome, her gothic dreamscapes evoke facts she cannot know and horrors she cannot fathom.

ERDHIMMEL

Museng Fischer,
CH 2003, 4'16



A man wanders through a bustling city. Urban white noise rings, resonates and ricochets in his mind until he becomes enraptured by a dog. An interesting blend of negatives, line drawing, water-colour and rotoscoping.

SWEET NOTHING

Joana Fischer & Marie-Christine Kenov,
CH 2021, 4'



Rosa sunbathes in her garden. A sensual, rhythmic back-and-forth ensues as the gardener next door drenches delicate flowers while she puts on sunscreen. Fecund and facetious, the film revels in the female gaze while celebrating sexual agency.

* Warning: may affect viewers with photosensitive epilepsy

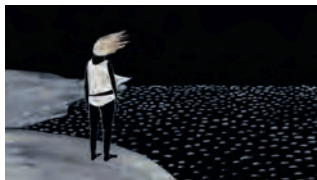
Supported by
SWISS FILMS



A meditation on subjectivity: from human to nonhuman, conscious to unconscious, infantile to adult, the films examine what it really means to see. Claymation, charcoal and chalk drawings can be marginalized from serious critical discussion due to their association with children. Applied in a new context, that marginality can be mobilized to communicate our tricky realities as women. Here, the tools of expression inherent in animation become weapons to dismantle patriarchal storytelling.

FRÜHZUG / MORNING TRAIN

Delia Hess,
CH 2012, 5'16



After spending the night together, a couple part ways. Punctuated by his morning rituals, she floats through a dream and wakes up alone. A beguiling film about the tensions between intimacy and loneliness, dreams and reality.

MY DEAR LOVER

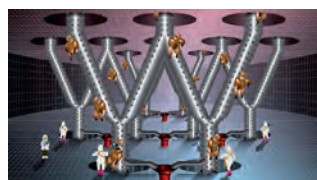
Milva Stutz,
CH 2019, 9'57



How can one measure proximity, when human and nonhuman bodies interact? A hand reaches out, but contact is impossible. The film is textured by 3D animation, claymation and disembodied narration that questions the essence of being touched.

CRONACHE MARXIANE / THE MARXIAN CHRONICLES

Laura Solari,
CH 2010, 9'15



On an unknown planet, robots maintain a pristine environment. Humans are confined to a polluted metropolis, an abattoir in a glass bubble that envelopes their world. The workers revolt, but will they contaminate the planet? A film about proletarian and ecological emancipation.

OH WAL / OH WHALE

Joana Locher,
CH 2014, 5'



A long time ago, there lived a cat, who lives for fish. Until the cat met the biggest fish, the whale. Soon after, the whale is no longer a whale and the cat is no longer a cat. Signaling Moby Dick and Gulliver's

Travels, Joana Locher creates a crazy yet perfectly plausible mythical universe.

DAS LEBEN IST EINES DER LEICHESTEN / LIFE IS ONE OF THE SIMPLEST

Marion Nyffenegger,
CH 2019, 7'30



A collage of five people from different cultures living in Switzerland. They reflect on life, by looking at their origins. The portmanteau piece uses residue from erased images effectively, to signal the presence of the past in the here and now.

DIE BRÜCKE ÜBER DEN FLUSS / THE BRIDGE OVER THE RIVER

Jadwiga Kowalska,
CH 2016, 5'42



Adapted from a poem by Johann König, a man contemplates suicide under a bridge. Longing for a lost love, he wants to join her on the other side. A chorus emerges on a parallel bridge, trying to dissuade him from the jump. A macabre comedy ensues.

BRÜDERCHEN WINTER / LITTLE BROTHER WINTER

Charlotte Waltert,
CH 2011, 6'05



Three children, Spring, Summer and Autumn, won't let their little brother Winter play along with them. Disappointed, he retreats into the forest. How can he get the attention and approval of his siblings?

SWISS GRAFFITI

Jacqueline Veuve &
Monique Renault,
CH 1975, 6'40



This film is a Genesis story in chalk drawings. God creates a paradise and calls it Switzerland. Adam is a phallus, Eve is a torso. Adam's appetite for destruction and consumption leads us to the present day. "A caustic and smirking fable about phallocracy." - Michel Boujut

BOUGE TON COEUR

Andrea Schneider,
CH 2017, 3'15



Music video for Šuma Čovjek. Art history is oversaturated with the contributions of men. Cut out animation is a mechanism to reconfigure and recontextualise these images, thereby breathing new life into them. The juxtaposition imbues the photomontage with new meaning.

ÉPHÉMÈRE

Sophie Laskar-Haller,
CH 2013, 3'24



Sleeping alone, she tosses and turns. Her solitude is broken. Slipping in and out of consciousness, moving through associative images. She feels suffocated by her partner and frees herself, indiscriminately devouring men like an ogre. She's overwhelmed, and he's alone.

THE KIOSK / THE KIOSK

Anete Melece,
CH 2013, 6'55



The kiosk is Olga's little home simply because her sweet tooth and monotonous life has made her bigger than the exit. By day, she serves her customers with compassion; by night, she dreams big. An absurd incident begins her journey towards paradise, just as she is.



Do you remember the excitement before your first spin-the-bottle? The films in this program take us from first love and body acceptance to the harsh realities of our social media-saturated lives to the general conundrums of the human condition. With techniques ranging from paint-on-paper to 2D digital and stop motion, they capture us with minimalistic styles, entangle us in extravagant visual details or confront us with our aversions in an almost gross and haptic way. The program comes full circle as some films transport us into other universes where we are finally able to embrace the stars.

LES LIAISONS FOIREUSES / INGLORIOUS LIAISONS

Chloé Alliez &
Violette Delvoye,
FR/BE 2021, 10'55



Lucie, Maya and their friends are having a big party. Even Jimmy has come: He's there for Maya, everyone knows it. But just when everything is supposed to happen, hidden feelings, tender and confused, surface for Maya and Lucie. It's difficult to make sense of them on this evening driven by alcohol, a tear-jerking playlist, and raging hormones.

SAFT / JUICE

Mona Keil,
DE 2022, 4'55
Filmakademie Baden-Württemberg



Meaty creatures must learn to share their juicy world with some pesky little bugs before they run dry.

DILEMMA

Eunjin Jung & Jeongju Lee,
KR 2021, 5'55
Hongik University of Film &
Animation



A character craves freedom and tries to move to a bigger place but keeps getting interrupted by interfering shapes.

鳄鱼池 / CROCODILE POND

Yanrusi Wang,
CN 2021, 13'35
China Central Academy of Fine Arts



Postgrad student Wang accidentally fell into the crocodile pond. The incident makes headline news and attracts a lot of attention on social media. As the online discussion rages on, the truth becomes more and more intricate. Who is the real threat?

FELHŐK FELETT / ABOVE THE CLOUDS

Vivien Hárshegyi,
HU 2022, 13'32
Moholy-Nagy University of Art and
Design Budapest



A young woman develops feelings for a man but is afraid of falling in love again after her first relationship ended badly. As she runs away, rushing memories take her on an imaginary journey, forcing her to untangle her confused mind and heart.

HIEROFANIA / HIEROPHANY

Maria Nitek,
PL 2021, 3'37
Lodz Film School



Hierophany is a dreamlike and almost psychedelic vision, a fantasy about a beginning – of the world? humanity? myth? religion? culture? – and a journey into an imaginary world.

KOLAJ / COLLAGE

Gülce Besen Dilek,
DE 2022, 8'35
Filmakademie Baden-Württemberg



As a girl is growing up, her world starts to become more complicated. Lines are appearing on people's faces that she hasn't noticed before. While trying to see the hidden lives in between her neighbours' facial features, her own face struggles to ignore an unwanted line from her childhood.

RODE REUS / RED GIANT

Anne Verbeure,
BE 2021, 10'14
Kask & Conservatorium School of
Arts Gent



On the top of a hill, the giant listens to the everyday thoughts and conversations of other people. However, his loneliness and the multiplicity of the voices gradually become too much for him.

SAUNA

Lara Perren &
Anna Lena Spring,
CH 2021, 4'19
Lucerne School of Arts and Design



Ava visits the sauna for the first time. She is overwhelmed by the nudity, her thoughts, and the physical sensations. The other guests go about their routines. With the rising heat Ava starts to relax. Finally, she melts away and dissolves into complete ecstasy.



Voyages through private archives and childhood memories, visiting homes, families and relationships. A collection of fragmented moments of privacy and closeness, but also frigidity and alienation. How to place these fading recollections in the present? The films tell of memories and emotions that are caught in the tension between proximity and distance. As these private stories unfold, the connections between social structures and personal experiences are explored, opening up a space to relate and find collective points of reference.

PRIYO AMI / DEAR ME

Suchana Saha,
IN 2022, 3'40
Satyajit Ray Film & Television
Institute



A woman is in search of herself. She discovers unpleasant truths and childhood traumas as she deals with her fragmented reality and comes to terms with the loneliness, madness and emptiness within herself.

RECENTS

Sophia Bazalgette,
EE 2022, 6'26
Estonian Academy of Arts



Using a copy machine to degrade images and video from her personal archive, the filmmaker takes viewers through fading recollections

of the past. Memory is an unreliable reproduction – a copy of a copy.

ON MY WAY HOME

Zhi Xuan Lin,
TW 2022, 4'31
Taipei National University of the Arts



We are always going faster on the way back home. In the experiments carried out at the Large Hadron Collider (LHC), the protons apparently only exist for a billionth of a second, travelling at approximately the speed of light. Feelings are broadcasted like the passing of time.

푸른 / A PLACE IN BLUE

Seung-eon Yi,
US/KR 2021, 8'40
School of the Art Institute of
Chicago, USA



A girl is searching for her mother in a grocery store and in a forest. At the end of the forest, she comes across passages from her mother's life.

SIGNAL

Lei Chen,
US 2022, 5'03
California Institute of the Arts



An examination of family, connection, and freedom full of frenetic lines and vivid colors. In a family that raises pigeons for sport and consumption, each generation holds a different feeling towards the birds that surround them.

굿바이, 드라마! / GOODBYE, DRAMA!

Ji-hye Min,
KR 2022, 6'35
Korea National University of Arts



A poetic film about love, solitude, and emotional independence.

缸 / JAR *

YiKang Xiong,
CN 2022, 6'12
China Academy of Art



Through the glass of its aquarium a fish peeks into a woman's home, becoming a witness to her daily life but also the violence she is subjected to.

FURIA / FURY

Julia Siuda,
PL 2021, 5'30
Animation Film Studio in Kraków,
Jan Matejko Academy of Fine Arts



Growing anger, frustration and aggression seek an outlet. The film's heroine is someone who loses control of her anger. Losing herself in her emotions, she cannot stand the tension.

SZCZYPIGŁÓWKI / HEADPRICKLES

Katarzyna Miechowicz,
PL 2022, 08'20
Lodz Film School



How many plastic bags do you need to pack one banana? Where do we come from? And should I shower with my socks on? The protagonists in these animated epigrams are trapped in a loop of absurdity. Some try to make sense of the nonsense – others simply ignore it.

LONG LOST HOME

Yangchen Thapa,
IN 2021, 8'50
Satyajit Ray Film & Television
Institute



An old man lost in his memories is interrupted by his granddaughter. She brings chaos but also a potential for healing past wounds.

MIǎO MIǎO

Xiaoyan Zheng &
Xiaopeng Jiao,
FR 2021, 5'06
Atelier de Sèvres



A man who is dead wants to come back home.

* contains depiction of gender-based violence
and images that some viewers may find disturbing

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wieder wieder wieder

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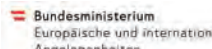
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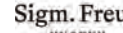
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