

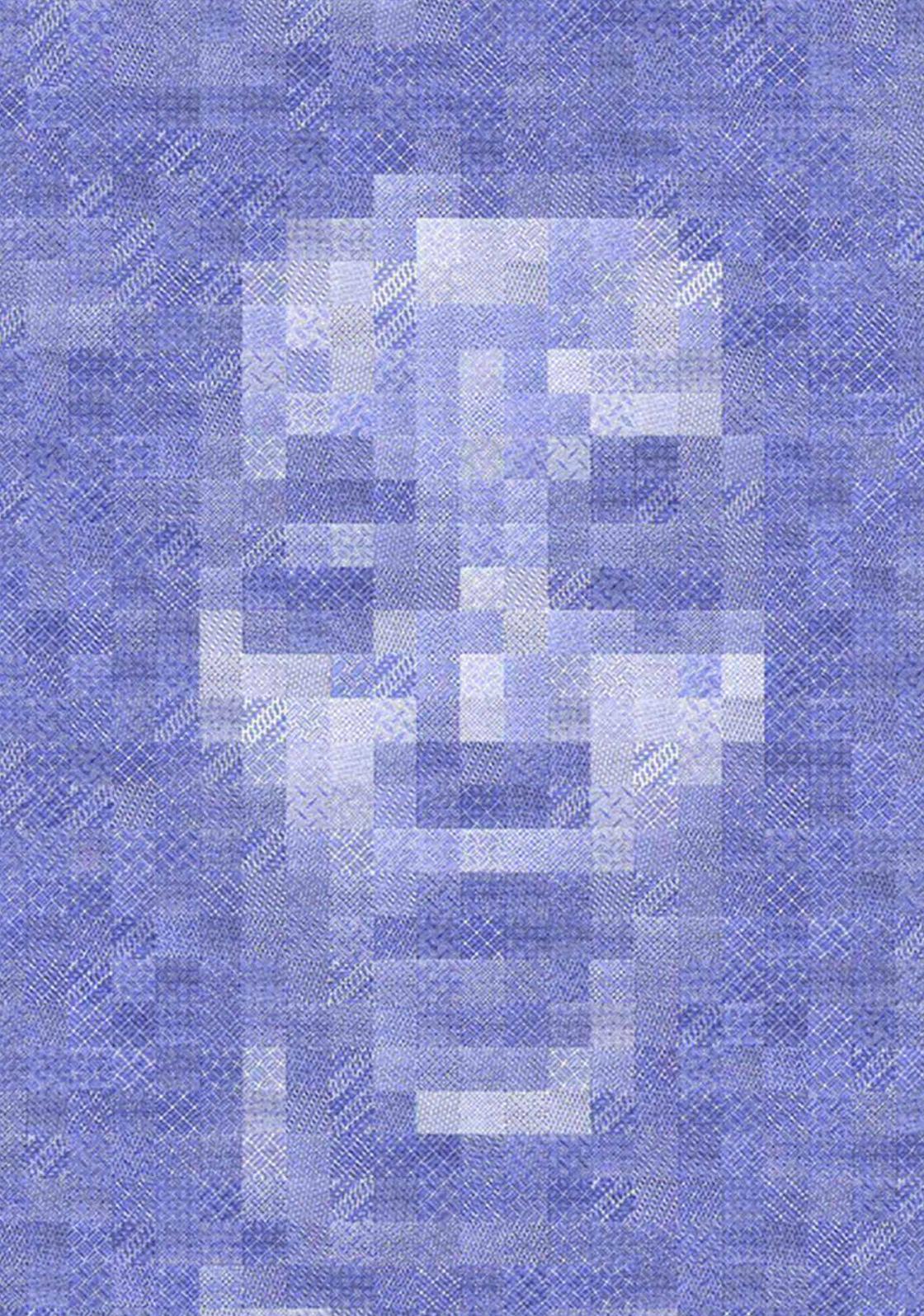
Tricky Women

"On Travelling, Matters of the Heart and Peripheries"

Current Animated Films Created by Austrian Women Artists



A cooperation of the Austrian Federal Ministry for European and International Affairs
and the Tricky Women/Tricky Realities Festival



ANIMATED FILMS ARE TRAVELLING AROUND THE WORLD
“On Travelling, Matters of the Heart and Peripheries”

I am pleased to present what is now the fourth edition of the Tricky Women/Tricky Realities Festival programme, which is titled **“On Travelling, Matters of the Heart and Peripheries”**. The programme, which was implemented as an online version for the first time, was created in a cooperation between the Austrian Federal Ministry for European and International Affairs and the Tricky Women/Tricky Realities Festival and aims to make the diverse work of women animated film artists even more visible abroad. This screening of animated films presents a wide range of different films and techniques. However, all these films have one thing in common: they have their finger on the pulse of time, capture moods and emotions and express an inner view that is perhaps only found in women.

“On Travelling, Matters of the Heart and Peripheries” invites you on a cinematic journey of discovery of wonderful animated films created by wonderful women directors and lets you dive into touching, amusing but also critical topics and stories. Wherever and whenever you see this programme, at the cinema, outdoors, at home, with large or small intervals between the films, you will hopefully take away some beauty, some thoughtfulness and joy for yourself.

Finally, I would like to thank Waltraud Gausgruber, Birgitt Wagner and the team around the Tricky Women/Tricky Realities Festival for realising this joint project. Moreover, I would like to express my gratitude to the women animated film makers of this programme, who embarked with us on a venture of an online programme.

Ambassador Dr.ⁱⁿ Teresa Indjein
Head of Department for Cultural Relations Abroad
Austrian Federal Ministry for European and International Affairs



“ON TRAVELLING, MATTERS OF THE HEART AND PERIPHERIES” Current Animated Films Created by Austrian Women Artists

The story of an elephant in the 16th century, the meeting of two children who face each other remembering decades later, a multi-layered declaration of love, the unusual view of a city or of beauty, a self-empowering dance or a road movie full of horror and romance. Ten women animation artists show with their works that animated film creates magical approaches to people, worlds and situations. It is able to convey emotions particularly forcefully or to remain deliberately distant, it creates an overview and allows us to look deep into the heart.

A concept that has meanwhile become a cherished tradition: The Department for Cultural Relations Abroad of the Austrian Federal Ministry for European and International Affairs and Tricky Women/Tricky Realities send Austrian animated films on a journey. This time the content is also about travelling—actually or in the mind, with the eyes, the heart or with a suitcase. These journeys are arduous, dangerous, involuntary or self-chosen and sometimes full of joie de vivre.

Women animated film artists present their current works, which give insight into positions of animated film in Austria. Whereas the previous programmes were about love and transformation, about boundaries and turbulence, this time the common denominator is one of emotional worlds, of marginalisation, of travelling in a variety of ways and visual metaphors.

This year’s programme, **“On Travelling, Matters of the Heart and Peripheries”**, deals with love of life down to fear of life, revisits old myths and describes modern encounters. Not only does it tell stories, but it also demonstrates the diversity of the techniques these women artists apply. Animation is diverse, as are the ideas, concepts and appeals of these women artists. Their technical means for this are just as exciting as the content they have chosen. Thus “On Travelling, Matters of the Heart and Peripheries” also becomes a journey through the diversity of artistic creation, which continues in the audience’s eye.

Many thanks for this creative cooperation to Ambassador Dr.in Teresa Indjein, Envoy Mag.a Ulla Krauss-Nussbaumer and Sonja Reiser-Weinzettl from the Department for Cultural Relations Abroad of the Austrian Federal Ministry for European and International Affairs and the participating women artists.

Please enjoy this journey and the encounters with these wonderful films!

**Mag.^a Waltraud Grausgruber
and the team of Tricky Women**

FILME

Linzer Lust | Linz Delight

Maya Yonesho, AT/DE 2019, 3'17

Vermessung der Distanz | Measuring the Distance

Susi Jirkuff, AT 2019, 7'

The Outlander

Ani Antonova, AT 2018, 5'

Shaul und Iwan | Shaul And Ivan

Rebecca Akoun, AT 2019, 9'50

Contouring

Veronika Schubert, AT 2019, 3'50

Lieb Dich | Love You

Sabine Groschup, AT 2019, 8'

Pangäa

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

Who's Afraid Of RGB

Billy Roisz, AT 2019, 8'20

In Her Boots

Kathrin Steinbacher, AT/UK 2019, 6'02

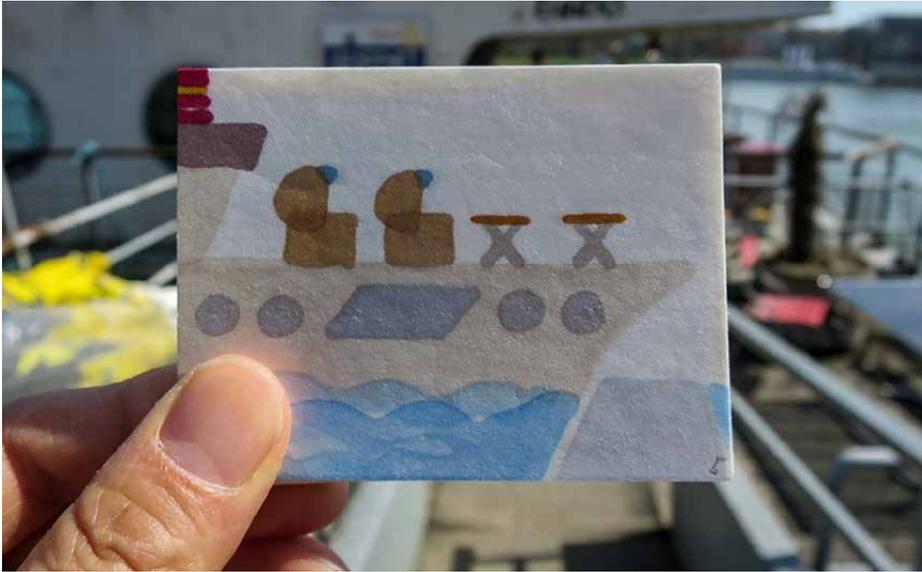
Cardiograph, AT 2018, 1'40

Explosive Speech, AT 2017, 2'00

Shaping Waves, AT 2018, 1'45

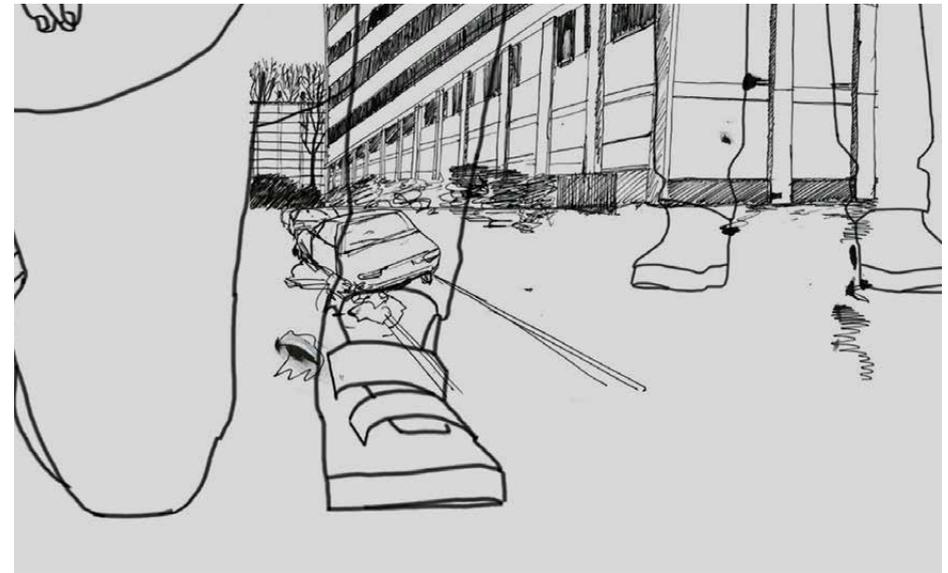
Glass Wall, AT 2017, 2'07

Anna Vasof



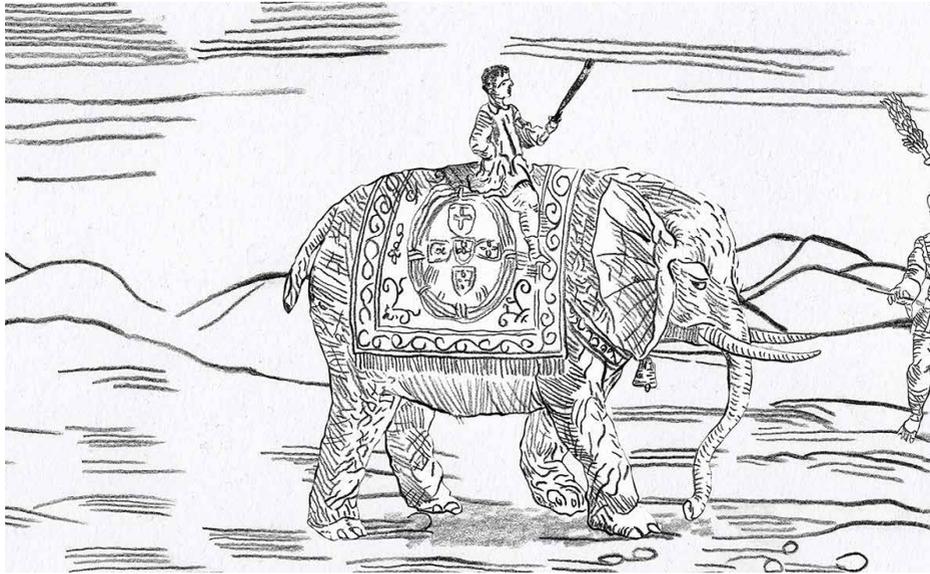
Linzer Lust | Linz Delight
Maya Yonesho, AT 2019, 3'17

Maya Yonesho's *Linzer Lust* starts of course with culinary delights: The camera is pointed at a large, juicy red Linzer tart. A hand holds a drawing into the camera, on which there are squared images of Linz. The squares become dots, become green and blue—like the new, real background, a beautiful building in Linz. And so it cheerfully continues in Maya Yonesho's stop-motion film, because the drawing shows the way through the city—or is it the city that sets the pace and defines the drawing? This is not quite so clear in Maya Yonesho's films, which were all made as guided tours of places in her "flip-book" technique. In *Linzer Lust*, which was realised with a total of 1,368 drawings and sound snippets captured in Linz, the sights of Linz (Old Cathedral, Ars Electronica, Pöstlingberg, Café Traxlmayr, the Tobacco Factory) alternate with regional specialties. The drawings are sometimes cartoon-like, then again, the forms take on a life of their own in filigree, poetic abstractions and thus refer to the power of association inherent in animated film. The film was made during a residency at the Linz Salzamt at the invitation of NextComic and is already Maya Yonesho's 39th (cinematic) flip-book journey.



Vermessung der Distanz | Measuring the Distance
Susi Jirkuff, AT 2019, 7'

The project explores urban edges as they correspond with the marginality of social groups who inhabit them. Distance, the anonymity of the architectural setup, decay, but also movement and interaction are subjects of a raw sketch that seeks to integrate a discussion about space and segregation into the discourse of the Common Good. The audio-visual language of the film uses a transparency and starkness of approach to reflect its subject matter. The fusion of architectural lines with sound through unexpected correspondences and synchronizations aims to generate a new kind of intermedia proposition.



The Outlander
Ani Antonova, AT 2018, 5'

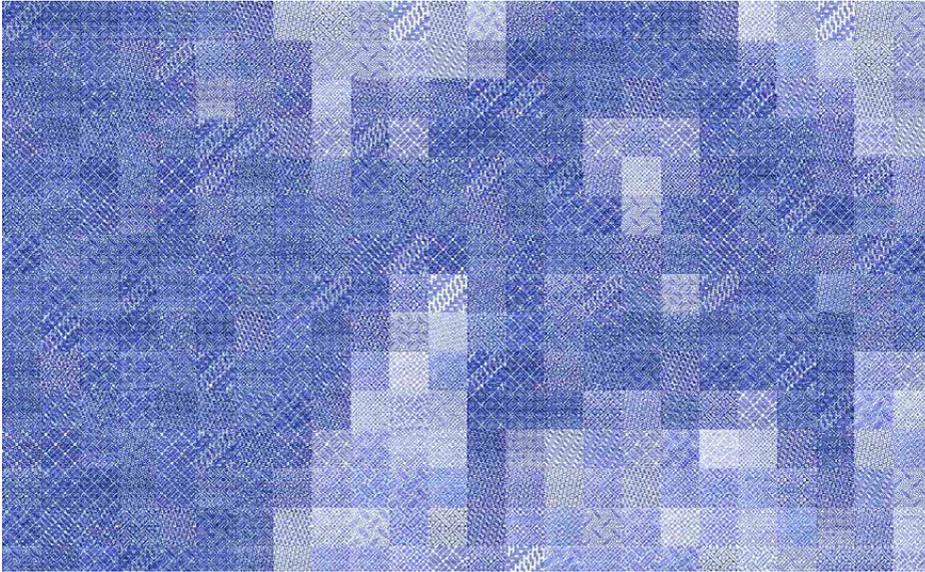
With her documentary animation film *The Outlander*, Ani Antonova tells the tale of the long and arduous journey undertaken by Süleyman, Vienna's first elephant. It was in the 16th century that the animal initially voyaged from Ceylon to Lisbon, before being sent on a month-long journey as a living royal gift to Vienna under Maximilian II.

Over 5,000 individually drawn images render the animal in relentless motion, sketching the strenuous path taken across the Alps by the adolescent Suleiman—named after the Osman Sultan and arch enemy of the Habsburg monarchy—in the company of its courtly retinue. Ani Antonova interweaves historical sources into her film, including images from the time of this extraordinary procession. The voice-over explains, “Wherever they arrived, people were excited to see them.” It is accompanied by delicately precise tracings of portraits, frescoes and animated coin motifs that dissolve into one another and underline the widespread euphoria caused by the exotic creature whose taming was intended to represent the monarchy's power. *The Outlander* is the sad migration story of a thick-skinned immigrant passed on from one ruling dynasty to another, as he involuntarily treks across Europe. With this 5-minute pencil drawn animation film Ani Antonova sensitively translates an excerpt of Europe's past into a thoughtful reflection upon our contemporary world. (Jana Koch, Translation: Eve Heller)



Shaul und Iwan | Shaul and Ivan
Rebecca Akoun, AT 2019, 9'50

“Let my boy sing a dance tune for you, this will make you jump for joy”. This is how Talmud scholar Baal Shem Tov praises his disciple Shaul in front of the drunken, secular folk festival community. And indeed: Everybody is dancing right away to the catchy Klezmer piece and Shaul's “Nanana” oblivious of all the other people around. One boy dances especially hard and keeps shouting “You Shaul, I Ivan”. In Rebecca Akoun's *Shaul and Ivan*, music is both communication that transcends boundaries and an inwardly directed tradition: Shaul is singing and the people are breaking away from their couple dance, which is only focused on the embraced individuals, to briefly enter into the hypnotic-religious, enraptured collective longing, which makes everyone accept each other—but no friendship between *Shaul and Ivan*, no long-term coming together of religions and communities develops. Nevertheless, the memory of this experience will one day prevent Ivan from doing bad things to Shaul—so the different denominations can coexist peacefully. Akoun has adapted the story from Martin Buber's *Tales of the Hasidim* and takes up Hasidic religious motives in a parable-like manner. The director stages Shaul and Ivan in a fairy-tale like manner with a voice-over narrator and great graphic subtlety as a combination of 2D animation and drawing on paper: The film is accompanied by sad and yet life-affirming Klezmer music on the soundtrack.



Contouring
Veronika Schubert, AT 2019, 3'50

“I’m really excited to try that out ... I’m going to put my finger here” ... The world of make-up tutorials on YouTube and influencers is endless—and the vocabulary used there (like often the content) is interchangeable and limited. Veronika Schubert has extended the research process of collecting, which is characteristic for her animated films, to this world, found various phrases and reassembled them as an audio collage. While the voices and pitches change, so does the 2D animation: Based on real textile patterns and the pattern repeat as the smallest recurring pattern unit (which can be enlarged at will, just like the ever-growing influencer content), Schubert creates patterns that get bigger and smaller and make the contours of the speakers visible. “Contouring”—which in make-up tutorial jargon means the accentuation of the face’s own physiognomy by means of different colour tones of make-up—is given a very special level of meaning by Veronika Schubert’s film: Needless to say, new patterns appear before our eyes and of course make-up creates a different external effect—but nuances remain. In the end, as Veronika Schubert’s *Contouring* shows, such a tutorial remains a great effort with individual movements of the hand and innumerable tubes of paint to achieve nothing more than an entertaining visual modification. Superficial mumbo-jumbo. Finally, as the textile patterns become ever finer and smaller and eventually turn into hundreds of pixels, they reveal a female figure that could be a female tutorial influencer. However, it is only vaguely visible: The animation thus seems almost like a make-up, like a game of disguise, perhaps even like a hiding place entirely in public space.



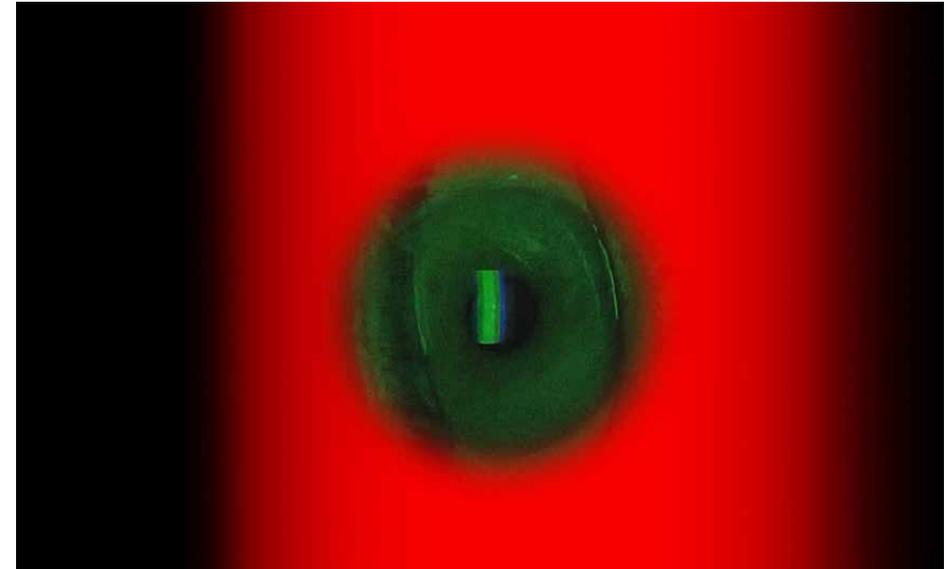
Lieb Dich | Love You
Sabine Groschup, AT 2019, 8'

A man is holding a letter, he is looking at it longingly, smelling it, touching it. We hear the percussion as a heartbeat that becomes faster and faster. He is slowly opening the letter, and the words are becoming images on the letterhead, transforming into new images overflowing with intimacy. With *Lieb Dich | Love You*, Sabine Groschup devotes herself to the exuberant feeling of being in love. There is the romantically glowing landscape transforming into two throbbing, tightly entwined hearts with matching “cuore” lettering, which is in turn transforming into round shapes and finally comic-like bubbles (“tesoromio”) in which two lovers are kissing and holding each other in their arms. The permanently changing animation, hand-drawn with pencil and crayons on almost 3,000 envelopes, with its strong rhythm (which is also taken up musically by a love song), refers to the intensity of being together, which—like a roller coaster ride—is constantly changing with time and is never the same. When the man finally folds the letter, the image is replaced by sound: Now we listen to a love poem written by Sabine Groschup. Sabine Groschup also wants to interconnect these many levels with each other—for her, *Lieb Dich | Love You* is also a homage to the genre of the love letter as such.



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

In the field of tension between work and private retreat, the downfall of an administrative officer is sketched who is no longer up to his changing environment and who finally succumbs to it through his own disappearance. As an administrative employee of a corporate group, the protagonist experiences always the same stations of his monotonous everyday life. Quite casually and at first unnoticed by him, his surroundings begin to change and deform until one morning he finds an empty office and is confronted with the fact that this everyday life no longer exists. What remains is a social structure without a human face in a deserted architecture... a city minus people in its poetic and cruel beauty.



Who's Afraid Of RGB
Billy Roisz, AT 2019, 8'20

Who's Afraid of RGB plays with references to colour field painting, abstract expressionism, minimal and conceptual art (specifically Barnett Newman's series of paintings "Who's Afraid of Red, Yellow and Blue"), but also to genres of popular culture such as cinema in general and horror film in particular, and most specifically to Disney's cartoon *Three Little Pigs* and the film adaptation of the black comedy *Who's afraid of Virginia Woolf*— self-referentiality of the artwork/medium, thus also to the self-referentiality in the viewers themselves, references to other artworks, genres and to scientific fields such as here to the field of psychophysiology. The latter deals with the relationships between psychological processes and the underlying physical functions. It describes how emotions, changes in consciousness and behaviour are related to brain activity, circulation, breathing, motor skills and hormone release. Like many of my other video works, *Who's Afraid of RGB* is about the physical nature of the electronic image and sound, respectively, and its analogy to physiological processes in the viewer or listener, whether on a motor, visceral or sensory level. (B.R.)



In Her Boots
Kathrin Steinbacher, AT/UK 2019, 6'02

The hiking boots are the ground under your feet, the certainty that you exist. At least for Grandma Hedi. That's why she never takes her boots off, even though they're already full of holes—and sometimes she escapes with them into the world of memories. The villagers turn up their noses at the broken boots, but not her granddaughter, who can laugh about it with her grandmother when she walks around the flat naked or thinks her granddaughter is a fried egg. Kathrin Steinbacher's *In Her Boots* is an incredibly tender, humorous and respectful look at the older generation, especially at those who suffer from dementia. However, the film does not hide the painful aspects. Steinbacher stages the emotional story between the inner and outer world with the help of different camera angles from long shots to close-ups and from breathless tracking shots to still images. The characters and spaces are also constantly transforming, for example when Grandma no longer knows who she is—and her own face, hence identity and memory, flies away. At the same time, however, the animation has a great deal of lively colours and thus underlines the film's message that dementia need not mean the end of life. For *In her Boots*, Kathrin Steinbacher, who lives in England, was nominated for a BAFTA in the category "Best British Animation Short". It is already her second film about an elderly woman and her handling of an illness: *The Woman Who Turned into a Castle* (2018) shed light on the fate of a woman affected by sleeping sickness.



**The Glass Wall, AT 2017, 2'07; Explosive Speech, AT 2017, 2';
Cardiograph, AT 2018, 1'40; Shaping Waves, AT 2018, 1'45**
Anna Vasof

Revealing the secret of (animated) film and preserving the magic and wit of the medium: In Anna Vasof's films everything always takes place at the same time. In *The Glass Wall*, she uses a photographed sequence behind small stacked glass bricks, which the viewers see as single frames through her camera, to show how movement arises—and only through her own tracking shot does it become clear that the sequence of movements captured there shows herself stacking the single frames. In *Shaping Waves*, she distributes blue sheets of paper that are crumpled up by a group of people—and which, edited one after the other, create a whole sea of different waves. In *Explosive Speech*, she works New Year's Eve firecrackers into mouths of clay, which then smoke and explode. And in *Cardiograph*, she holds a magnifying glass to a cardiogram at the rhythm of her own heart. Thus, Anna Vasof shows not only the "finished" illusion, which we know as stop-motion animation (and which she herself describes as non-stop stop-motion), but also the creation of moving images, which she always stages performatively as a protagonist acting in the film with the seriousness of a scientist during laboratory experiments. In addition, there is the linguistic level: The film titles are often standard or proverbial wordings that Anna Vasof takes quite literally in her films as if it were the most normal thing in the world. Through this reversal of the perception of reality—absurdity as the new normality—Anna Vasof's films also pose the question of whether it is not rather our "normal" everyday life, which consists of umpteen routine (speech) acts, that represents the actual absurdity.

"ON TRAVELLING, MATTERS OF THE HEART AND PERIPHERIES"



Artists



MAYA YONESHIO



Born in Hyogo, Japan. After working as a fine art teacher for 6 years, she went back to study Conceptual and Media Art and received M.A. in Fine Art. She makes abstract animations mixed with hand-drawings and objects under the theme "we can understand each other without understanding each other's language". In 2006 she made the independent film Wiener Wuast. It was shot in Vienna with small animated drawings in her hand in front of real backgrounds. Based on this method, she created the art project "Daumenreise" (Daumen = thumb, Reise = trip in German) with personal films and 35 workshop films in 22 countries. Since 2000, she has been teaching at Kyoto Seika University. Since 2014, she has been living and working in Stuttgart, Germany.

Filmography

2019 Linzer Lust
2011 Suvehetk
2006 Wiener Wuast
2003 ÜksÜks
2002 Winter Days *collaboration
1999 learn to love
1998 believe in it
1998 introspection

SUSI JIRKUFF



Susi Jirkuff is a visual artist; her preferred media are drawing, animation and installation. Her work has been shown internationally, in Amsterdam, Berlin, Barcelona, Bilbao, London, Paris, Vilnius, Los Angeles, New York and nationally.

Animations and films were shown at festivals including Annecy, Animafest Zagreb, Tricky Women/Tricky Realities, Diagonale, Crossing Europe and the International Short Film Festival Oberhausen.

She took part in the MAK-Schindler Scholarship Program and received the Hilde Goldschmidt Award, the Austrian Federal State Grant for Visual Art, the Margret Bilger Grant, the Gabriele Heidecker Award and the Outstanding Artist Award for Experimental Film.

Filmography (selection)

2019 Vermessung der Distanz, 7 min
2017 The Bow Quarter, 12 min
2015 G_GIRLS /Gracie, 6 min
2015 G_GIRLS /Ginny, 5 min
2013 Boys in the Wood, 6.15 min
2012 The Reality Check, 3.34 min
2011 The Bitch, 3.35 min
2010 The Elusive Life of Mr. A, 4 min
2009 People Who Like Bonnie Tyler, 6 m 05 sec, music video

ANI ANTONOVA



Ani Antonova (born in Chirpan, Bulgaria) is an animation director, living and working in Vienna, Austria. She graduated in Portuguese Philology at Sofia University, Multimedia at "Die Graphische" and Master in Experimental Media at FH St. Pölten - University of Applied Sciences. She is co-founder and active member of "Kopf kino - Verein für alte und neue Medien". Her work embraces animation in its different states of matter.

Her documentary animation film *The Outlander* (2018) was screened at many international film festivals and received several awards, among them "The Audience Award of the Austrian Panorama" at the Tricky Women/Tricky Realities Festival 2019.

The Outlander is Antonova's first animation film. It was made between Portugal, Austria and Bulgaria in cooperation with the historian Dr.ⁱⁿ Annemarie Jordan Gschwend.

REBECCA AKOUN



Born in France, Rebecca Akoun completed her studies at the Ecole Estienne supérieure des arts graphiques in Paris. In 2003, she moved to Israel to study at the Bezalel Academy of Art & Design" in the Screen Based Arts departments, from which she graduated in 2011. She took part in a semester exchange program at the Lucerne School of Art and Design, Switzerland. Her shorts animated films have been shown in film festivals around the world, and are destined for distribution by "Les films du Préau | Arte". Currently based in Vienna, Austria, she completed her new animation film *Shaul and Ivan*.

Filmography

- 2019 *Shaul and Ivan*, animation, cut-out, 2D animation, 8 min
- 2017 *Body Stranded*, animation, pencil on paper, 2D animation, 10 min
- 2015 *The Wet Hair*, animation, watercolours on paper, mixed-media, 8 min
- 2014 *Jorinde and Joringel*, puppet animation, 12min
- 2011 *The Wolf turned Shepherd*, animation, crayons on paper, 8 min
- 2009 *Gabriel's Story*, animation, rotoscope and computer 2D, 2 min

VERONIKA SCHUBERT



©Albert Waatjenberg

Year of birth: 1981, Vorarlberg, Austria

City of residence: Vienna

Education:

Experimental Visual Design, University of Art and Design Linz (1999-2005)

New Media, Zurich University of the Arts (semester abroad 2003/04)

Filmography

- 2019 Contouring
- 2017 Translation
- 2016 In erster Linie / First and Foremost
- 2016 Gute Frage, nächste Frage
- 2012 Die Themen des Tages
- 2011 Calle San Francisco
- 2010 Säg gaad / Was du nicht sagst
- 2009 Tintenkiller / InkEraser
- 2007 Vielfalt
- 2006 Guten Tag – BuonGiorno
- 2005 Tele-Dialog (Diplomarbeit)
- 2004 Schildertausch
- 2004 Stricken mit Vroni
- 2003 Wartime Conditions

SABINE GROSCHUP



©Georg Weckwerth

Sabine Groschup has been active in a broad context, between visual art, film and literature. As a visual artist, the former Lassnig student works across genres, showing her paintings, video art, installations, textile work and photographs internationally. In recent years, solo exhibitions and participations have led her to New York, Seoul, Zagreb, Karlsruhe, Berlin, Prague, Vienna, Copenhagen, Ostrava, Roanoke, Halberstadt, Amsterdam, Innsbruck, Munich, Bolzano, New Orleans, Schaffhausen, Istanbul, Venice, Bremen, Lausanne and Mdina/Malta. As a filmmaker, she is one of the most renowned proponents of artistic animated film, although she also makes experimental films and documentaries. As a writer, she is a narrator of fiction, poet and essayist. Sabine Groschup was awarded the 2012 Preis der Landeshauptstadt Innsbruck für künstlerisches Schaffen. In 2020, she receives the Austrian government scholarship for visual arts. She was born in Innsbruck in 1959 and lives and works in Vienna.

Filmography

- 2020 I'll always ..., Animation (Musikvideo)
- Lieb Dich, Animation (Kinofassung)
- 2019 Lieb Dich, Animation (Installationsfassung)
- 2019–20 Videoletter to Bibi (Experimentalvideo, mehrteilig)
- 2018 Für dich, soll's rote Rosen hageln, Videoloop
- Memories Does Not Die, Videoinstallation
- 2017 And I Find Me, 2-teilige Videoinstallation
- 2016 FACE II, Videoinstallation
- Sewer Poetry, Videoinstallation
- 2015 o. T. (Matterhorn, Studie), Videoinstallation
- 2014 Regen in mir (1 + 2), Videoinstallation
- Seelenbrand. In der Adern Erinnerung, 2-teilige Videoinstallation (Kabelbrand, Kabelseele)

**BEATE HECHER
MARKUS KEIM**



Beate Hecher (AT) was born on 25.11.1972 in Villach. She studied Sculpture at the Academy of Fine Arts Vienna, in the master class of Franz Xaver Ölzant. From 1999 to 2000, she worked as a motion designer and since 2003 as art director at Zone Media. Since 2004, she has been working as a freelance artist in the fields of installation and film, in addition to her work as a graphic designer. She currently lives and works in Vienna. (Beate Hecher)

Markus Keim (IT) was born on 11.06.1969 in Sterzing. He studied History and Political Science at the University of Innsbruck from 1990-1995 and two semesters at the DAMS Bologna in 1996. From 1999-2006, he was co-founder and actor of the renowned theatercombinat Vienna. Since 2008, he has been a freelance artist in the fields of installation, film and performance. He lives and works in Vienna and Sterzing.

Since 2008, Markus Keim and Beate Hecher have been working together on an artistic level. The jointly developed works have been shown at various international festivals and events in over 50 different countries.

Filmography

- 2007 Silent Circles (Animation; 3 min)
- 2010 Vanishing Point (Experimental; 16 min)
- 2011 Museum of Revolution (Experimental; 6 min)
- 2011 Terrain Vague (Experimental; 13 min)
- 2012 All Inclusive (Experimental; 8 min)
- 2012 In Abwesenheit/In Absentia (Experimental; 10 min)
- 2013 Harte Arbeit, karger Lohn/ Hard labor, meager pay (Animation; 2:13 min)
- 2016 mare mediterraneum (Dokumentarfilm; 9 min)
- 2017 dark blue (Animation; 8:32 min)

BILLY ROISZ



©Dieter Kovacic

Billy Roisz is a Vienna-based musician and filmmaker.

She is self-taught and sees her creative humus in the extremely open DIY environment of the digital and analogue electronics and noise scene in Vienna in the 1990s (phono-taktik, rhiz, mego, vidok, klingt.org). She has been working with the media of video and sound since 1998. The aesthetics of image and sound disturbance, such as feedback and distortion, is one of her central fields of experimentation, the interconnection and repurposing of image and sound generating instruments her technological working approach.

The artistic realisation takes place in the form of audio-visual live performances, concerts, video works and spatial installations, often solo, but also in close cooperation with artists from the field of experimental electronics and noise, but also with performers of composed New Music and Early Music, film, theatre and performance.

Filmography (selection)

- 2019 WHO'S AFRAID OF RGB, Image: Billy Roisz
Sound: Billy Roisz & Susanna Gratmayer.
- 2019 SURGE, Image: Billy Roisz & Dieter Kovačič, Sound: schtum
- 2019 AQUAMARINE, Image: Billy Roisz & Dieter Kovačič, Sound: mopcut
- 2017 TOUTES DIRECTIONS, Image & Sound: Billy Roisz & Dieter Kovačič
- 2015 THE, Image & sound: Billy Roisz & Dieter Kovačič
- 2014 darkroom, Sound: Dieter Kovačič & Peter Kutin
- 2013 Bring Me the Head of Henri Chrétien!
Image & sound: Billy Roisz & Dieter Kovačič
- 2012 zouk!, music: Broken.Heart.Collector

KATHRIN STEINBACHER



Kathrin Steinbacher is a multi-award-winning and Bafta nominated animation director and illustrator based in London and Salzburg. Her films have been screened at festivals around the world including Slamdance, Ann Arbor, LIAF and Tricky Women Festival. Her graduation film *In her Boots* (2019, Royal College of Art) has recently been nominated for a Bafta. Kathrin finds depth in the vast variety of people, opinions and cultures by using narrative and documentary aspects as an essential component throughout her work. Motivated by talking about difficult topics and raising awareness, she often uses observation to draw, and later bring it to life, by having a strong focus on research, design and characters. Her narratives are often inspired by personal experiences. She graduated from Kingston School of Art in 2017 and completed her Masters in Documentary Animation at the Royal College of Art in 2019

Filmography

2020 Flatten the Curve #1-3 (co-directed with Emily Downe)
2019 In Her Boots – Bafta nominated
2018 The Woman who Turned into a Castle
2018 Birds
2018 Cos Love
2017 The Darkest Valentine
2017 Freedom
2016 Dr. Zhivago (co-directed with Emily Downe)
2016 La Traviata

ANNA VASOF



Anna Vasof is an architect and media artist. Born in 1985, she studied architecture at the University of Thessaly (2010) in Greece and Transmedia Art (2014) at the University of Applied Arts Vienna. Since 2004, her videos and short movies have been presented in several festivals, some of them winning distinctions. She's currently writing a Ph.D. thesis about an animation technique that she develops and at the same time working on designing and building innovative mechanisms for producing critical and narrative videos, actions and installations.

Filmography (selection)

2020 Reality Mixer, 0'58
2019 Animation, 4'30
2018 Shaping Waves, 1'45
2018 Cardiograph, 1'40
2018 Muybridge's Disobedient Horses, 4'32
2017 Time Travel, 1'23
2017 Explosive Speech, 2'
2017 The Glass Wall, 2'07
2015 Machine, 2'



TRICKY WOMEN/TRICKY REALITIES is the only animated film festival with a focus on gender worldwide.

With TRICKY WOMEN/TRICKY REALITIES we created a film festival in 2001 that is still one of a kind internationally — not only for women*, often about women* and in any case by women*. It is no coincidence that the festival takes place around International Women's Day in March. A film festival dedicated to the abundance and impressive variety of animated films by women*, focusing on stories, images and perspectives of women*.

The original wish to develop a festival with films that open eyes, make the invisible visible, convey the unspeakable and make foreign points of view comprehensible has succeeded in these 20 years since it was first established.

20 years ago, our festival focus was still exotic, but today animated film bears magnificent fruit and has long since become interwoven in all its facets with our entire everyday life. It fills movie theatres and TV channels, accompanies theatre productions and exhibitions, and makes commercials sparkle. No gaming, no mobile app, hardly any major web presence is complete without animation. Animation is the essence of a digital world — and virtual and augmented reality have been around in our reality quite a while.

In detail, the **goals and tasks** of TRICKY WOMEN/TRICKY REALITIES are as diverse as the genre itself:

- Presenting (film)historically significant and current works of animated film art by women*
- Communicating the socio-political relevance of animated film
- Empowerment with animation
- **Raising awareness of gender mainstreaming in all spheres of society**
- Promotion of (young) women* filmmakers
- Placing women* filmmakers, scientists, experts and communicating know-how on the subject of animated film
- Procurement of commissions to — Austrian and international — filmmakers
- Information on and organisation of training and further education opportunities for beginners and advanced learners
- Being a platform for exchange, networking and presentation
- Provision of films for third-party events

Since 2001, the Tricky Women/Tricky Realities Festival takes place every year around 8th March, International Women's Day.

www.trickywomen.at
Facebook: /Tricky Women
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