

23.

K.



Katalog
23. Internationale Kurzfilmtage Winterthur
The Short Film Festival of Switzerland
5.–10. November 2019, kurzfilmtage.ch

Hauptsponsorin



Zürcher
Kantonalbank

Medienpartner



TagesAnzeiger

Vorworte		6
Spielplan		14
Dank		18
Wettbewerbe	Internationaler Wettbewerb	23
	Schweizer Wettbewerb	45
Jury 2019		53
Preise		60
Hors Concours	5x5x5: To Come, to Stay, to Leave	63
	Hot Shorts	69
	Züri Shorts	75
	Dismissed	81
	Short Matters	87
Grosser Fokus	The Future Is ...	97
	The Future Is Melting	103
	The Future Is Past Perfect	111
	The Future Is Ctrl [Space]	119
	The Future Is a Space Oddity	125
	The Future Is a Fake New World	131
	The Future Is Digital Healing	139
	The Future Is Sisterhood	147
	The Future Is Deconstructing Boundaries	155
	The Future Is Utopia	163
Land im Fokus	Brasilien	171
	United in Diversity	177
	Deus é brasileiro – A Moral Crusade	185
	Treasures of Cinema Novo	193
Person im Fokus	James N. Kienitz Wilkins	201
	Is This a Film? / Clustered Storytelling	207
Weitere thematische Programme		
	Color Moods	215
	Color Moods I: Hallucinating Sound and Color	221
	Color Moods II: Fashionable Times	227
	Color Moods III: Swiss Heritage	235
	Black Cinema Now! – Fiction / Documentary	243
	Brömm, Brömm! – Töffilme	251
	The Best of the New York Erotic Film Festival	257
	European Film Academy Presents: Cold War	261
Kinder- und Jugendprogramme	Zauberlaterne: Kurze für Kleine	263
	Jugendprogramme 12+/16+	269
Virtual Reality Cinema	Black Power / Can We Survive? / Hunting for Impressions	277
Expanded Cinema	Color Mania / Double Feature / 10.000 Moving Cities	284
	Operation Jane Walk / CEPHALOTHORAX / Workers Leaving the Job Site	286
	Residency Kurzfilmtage @ Villa Sträuli	288
Rahmenprogramm	Kontext-Talks / Podien & Weiteres / Konzerte & Partys	291
Industry Events	Schweizer Filmschulentag	299
	Industry Lab 2019	311
	Writers' Room 2019	317
Trailer 2019		322
Verzeichnisse	Film- und Namensverzeichnis	323
Informationen	Lageplan, Tickets, allgemeine Informationen	329
Team	Team 2019 / Impressum	333

Forewords		6
Schedule		14
Thanks		18
Competitions	International Competition	23
	Swiss Competition	45
Jury 2019		53
Awards		60
Hors Concours	5x5x5: To Come, to Stay, to Leave	63
	Hot Shorts	69
	Züri Shorts	75
	Dismissed	81
	Short Matters	87
Main Focus	The Future Is ...	97
	The Future Is Melting	103
	The Future Is Past Perfect	111
	The Future Is Ctrl [Space]	119
	The Future Is a Space Oddity	125
	The Future Is a Fake New World	131
	The Future Is Digital Healing	139
	The Future Is Sisterhood	147
	The Future Is Deconstructing Boundaries	155
	The Future Is Utopia	163
Country in Focus	Brazil	171
	United in Diversity	177
	Deus é brasileiro – A Moral Crusade	185
	Treasures of Cinema Novo	193
Person in Focus	James N. Kienitz Wilkins	201
	Is This a Film? / Clustered Storytelling	207
Other Thematic Programmes	Color Moods	215
	Color Moods I: Hallucinating Sound and Color	221
	Color Moods II: Fashionable Times	227
	Color Moods III: Swiss Heritage	235
	Black Cinema Now! – Fiction / Documentary	243
	Brömm, Brömm! – Töfflifilme	251
	The Best of the New York Erotic Film Festival	257
	European Film Academy Presents: Cold War	261
Kids and Teens	Magic Lantern: Shorts for Kids	263
	Youth Programmes 12+ / 16+	269
Virtual Reality Cinema	Black Power / Can We Survive? / Hunting for Impressions	277
Expanded Cinema	Color Mania / Double Feature / 10.000 Moving Cities	284
	Operation Jane Walk / CEPHALOTHORAX / Workers Leaving the Job Site	286
	Residency Kurzfilmtage @ Villa Sträuli	288
Special Events	Context Talks / Panels & Other Events / Live Music & Parties	291
Industry Events	Swiss Film School Day	299
	Industry Lab 2019	311
	Writers' Room 2019	317
Trailer 2019		322
Index	Index of Films and Names	323
Information	Map, Tickets, General Information	329
Team	Team 2019 / Imprint	333

Grusswort der European Film Academy

Der Kurzfilm spielt bei der European Film Academy und den European Film Awards eine besondere Rolle. Seit vielen Jahren vergeben sie ihren Kurzfilmpreis gemeinsam mit einem Netzwerk von Festivals in ganz Europa und schicken die ausgewählten und nominierten Filme anschliessend auf Reisen zu Festivals in die Welt. So konnten sich viele junge FilmemacherInnen begegnen und freundschaftliche Kontakte knüpfen. Lange war die Zahl der an der Vergabe des European Short Film Award beteiligten Festivals auf 15 beschränkt. Jetzt wurde sie sukzessive erhöht, um noch mehr Festivals am Auswahlverfahren teilhaben zu lassen und noch mehr Kurzfilmen die Möglichkeit zu geben sich einem grösseren Publikum bekannt zu machen.

Die European Film Academy freut sich sehr, die Internationalen Kurzfilmtage Winterthur in ihrem Netzwerk der 24 Festivals zu begrüssen, die die Kandidaten für den European Short Film Award 2020 benennen, der am 12. Dezember 2020 in der isländischen Hauptstadt Reykjavik vergeben wird. Winterthur hat diese Premiere zum Anlass genommen, der Kooperation mit der EFA einen eigenen Fokus zuteil werden zu lassen und alle FestivalleiterInnen des Netzwerks eingeladen, dabei zu sein. Aus diesem Anlass begrüssen wir dieses Jahr als Ehrengast die Oscar®-prämierte Produzentin Ewa Puszczyńska, die neben einer Masterclass und einer Keynote auch einen von ihr produzierten Langspielfilm präsentiert, der in Cannes den Preis für die beste Regie erhielt und an den EFAs 2018 mit fünf Awards ausgezeichnet wurde: «Cold War» von Paweł Pawlikowski. Sie können auch dieses Jahr drei Programme der EFA-nominierten Filme des letzten Jahres entdecken in der Sektion *Short Matters*. Ebenso werden die Kurzfilmtage die FilmemacherInnen der nominierten Kurzfilme für 2019, die am 7. Dezember in Berlin auf den European Short Film Award hoffen dürfen, ans Festival einladen, damit sie sich mit der internationalen Filmbranche, die wie jedes Jahr zahlreich in Winterthur zu Gast sein wird, vernetzen können. Wir danken unseren KollegInnen in Winterthur sehr für ihren begeisterten und engagierten Empfang und sind gespannt, welchen europäischen Kurzfilm ihre Jury für 2020 ins Rennen schicken wird.

Marion Döring, Direktorin European Film Academy

A Message from the European Film Academy

Short films play an important role for the European Film Academy and the European Film Awards. For many years, the prizes for short films have been awarded in collaboration with a network of festivals from across Europe. The nominated films are then sent on a journey to festivals around the world. This has allowed many young filmmakers to meet each other and establish friendships. For a long time, the number of festivals involved in awarding the European Short Film Award was limited to 15. More recently, it has been raised gradually in order to involve even more festivals in the selection process and give even more shorts an opportunity to find a larger audience.

The European Film Academy is very happy to welcome Internationale Kurzfilmtage Winterthur in its network of 24 festivals that choose the candidates for the European Short Film Award 2020, which will be announced on 12 December 2020 in Iceland's capital Reykjavik. Winterthur is marking this milestone by shining a special spotlight on the collaboration with the EFA and has invited all festival directors of the network. In honour of this occasion, we welcome Oscar®-winning producer Ewa Puszczyńska as a special guest. In addition to giving a master class and a keynote talk, she will present one of her award-winning feature-length productions: «Cold War» by Paweł Pawlikowski, which received the award for best director at Cannes and five prizes at the 2018 EFAs. In addition, the *Short Matters* screenings once again invite you to discover last year's EFA-nominated films in three programmes. Kurzfilmtage has also invited the filmmakers of the shorts nominated for 2019 – who are vying for the European Short Film Award on 7 December in Berlin – offering them an opportunity to network with the numerous industry representatives who visit Winterthur every year. We would like to thank our colleagues in Winterthur for their hospitality, and we are excited to see which European short film their jury will choose to enter the race for 2020.

Marion Döring, Director of the European Film Academy

Grusswort des Stadtpräsidenten Michael Künzle

Liebe Festivalbesucherinnen und Festivalbesucher,

In Winterthur hat die Weltoffenheit Tradition. In diesen Tagen heissen wir die ganze Welt herzlich willkommen. Wir freuen uns auf 17 000 Besucherinnen und Besucher von fern und nah, über 650 Kunst- und Filmschaffende aus aller Welt und auf zig verschiedene Menschen jedwelcher Couleur. Sie alle machen unsere Stadt in diesen Tagen noch bunter, lebendiger, grosszügiger – und ganz einfach internationaler.

Lange Filme zeigen viele. Für kurze Filme geht man nach Winterthur. Wir sind stolz darauf, das bedeutendste Kurzfilmfestival der Schweiz in unserer Stadt zu haben. Es gilt nicht nur als beliebtes Publikumsfestival, sondern auch als wichtiger Treffpunkt für die internationale Kurzfilmbranche. Mehr noch: Es ist das Schweizer Kompetenzzentrum für den Kurzfilm und engagiert sich zudem ganzjährig für dessen Promotion.

In Winterthur sitzen Sie nie im falschen Film. Neben dem Internationalen und Schweizer Wettbewerb gilt es verschiedene thematische Schwerpunkte zu entdecken. Ob Sie sich Gedanken über die Zukunft machen wollen im *Grossen Fokus: The Future Is ...* oder doch lieber auf Reisen gehen im *Land im Fokus: Brasilien* – wer will, macht bei den Kurzfilmtagen die Nacht zum Tag und den Tag zur Nacht.

Winterthur ist Kulturstadt – Winterthur ist Kurzfilmstadt. Wir freuen uns sehr, wiederum Austragungsort dieser renommierten Veranstaltung sein zu dürfen. Als Zeichen der Wertschätzung stiftet die Stadt Winterthur den mit CHF 10 000.– dotierten Förderpreis des Internationalen Wettbewerbs. Mit diesem Preis zeichnet die Stadt Winterthur jährlich ein vielversprechendes Regietalent aus.

Im Namen des gesamten Stadtrats gratuliere ich den InitiantInnen und OrganisatorInnen zu ihrem Erfolg und bedanke mich für das grosse Engagement.

Michael Künzle, Stadtpräsident

Greetings from Mayor Michael Künzle

Dear festival visitors,

Winterthur has always been a city with a cosmopolitan spirit. During the festival week, we are extending our welcome to the whole world. We look forward to 17 000 visitors from near and far, to over 650 artists and filmmakers from around the globe, and to countless people from all walks of life. They all make our city more colourful, more lively, more generous – and simply more international.

Feature-length films can be seen anywhere. For short films, you go to Winterthur. We are proud to have Switzerland's major short film festival in our city. It is not just popular with audiences, but also an important hub for the international short film industry. What's more, it is the Swiss centre of expertise for short films, dedicated to the promotion of shorts year-round.

In Winterthur, you're never in the wrong movie. In addition to the International and Swiss Competitions, a variety of thematic programmes is waiting to be discovered. Whether you're interested in speculating about the future in the *Main Focus: The Future Is ...*, or whether you prefer to go on a trip to the *Country in Focus: Brazil* – at Kurzfilmtage, you can turn day into night and night into day.

Winterthur is a city of the arts – Winterthur is a city of shorts. We are very happy to once again host this renowned event. As a token of our appreciation, the City of Winterthur donates the Promotional Award of the International Competition, worth CHF 10 000.–, which is awarded annually to a promising filmmaking talent.

In the name of the entire City Council, I congratulate the initiators and organizers on their success and thank them for their dedication.

Michael Künzle, Mayor of Winterthur

Die 23. Internationalen Kurzfilmtage Winterthur stehen im Zeichen der Zukunft. Der *Grosse Fokus* trägt dieses Jahr den Titel *The Future Is ...* und steht programmatisch irgendwo zwischen Futurismus und Futurologie. Die neun Programme sind einerseits ein Manifest für zukunftssträchtige Visionen und gleichzeitig eine Reflexion über Themen, die unsere Welt bewegen und uns in Zukunft beschäftigen werden. Unsere diversen Thesen zur Zukunft sollen Sie zur Diskussion animieren. Wohin die Zukunft führen wird, das wissen wir nicht, sondern nur, dass wir uns ihr nicht verweigern können. Partizipation lautet die Devise!

In die Zukunft zu schauen heisst aber auch Bilanz ziehen. Woher kommen wir, wo stehen wir, und wohin gehen wir? Was ist unsere Haltung? Vieles haben wir als FestivalmacherInnen bereits erreicht. Von einem zu sechs Festivaltagen, von 750 zu 17 000 Eintritten, von einer Bieridee zum bedeutendsten Kurzfilmfestival der Schweiz. Die Internationalen Kurzfilmtage Winterthur haben über 20 Jahre hinweg stets an Ausstrahlung gewonnen und sind aus der Festival- und Kulturlandschaft der Schweiz nicht mehr wegzudenken. Neu sind die Kurzfilmtage in den Kreis der Festivals aufgenommen worden, die nominationsberechtigt sind für die europäischen Filmpreise, die jedes Jahr durch die European Film Academy vergeben werden. Schon seit Jahren sind wir ein Oscar®- und BAFTA-Qualifying Festival. Es ist eine schöne Anerkennung, da die Kurzfilmtage und das Team, das dieses Festival unermüdlich möglich macht, stets ihren Weg gegangen sind, und zwar ohne sich zu verbiegen oder ihre Werte zu verraten – im Gegenteil. Wir werden regelmässig darin bestätigt, dass wir mit unserem Konzept und unserer Philosophie, wie wir dieses Festival leben, auf der richtigen Spur sind. Das gilt für unser Team, für unser Publikum sowie für unsere externen MitstreiterInnen. Kooperationen sind uns ein zentrales Anliegen, denn Erfolg erzielt man gemeinsam! Die Zusammenarbeit mit anderen KulturveranstalterInnen in Winterthur liegt uns am Herzen. So zeigt unsere diesjährige *Person im Fokus*: James N. Kienitz Wilkins neben den beiden Programmen am Festival seine Installation «Double Feature» in der Kunsthalle Winterthur. Im kunstkasten ist eine Arbeit des US-amerikanischen Filmemachers Kevin Jerome Everson mit dem Titel «Workers Leaving the Job Site» zu sehen, und parallel zu unseren drei *Color Moods* Programmen zeigt das Fotomuseum die Ausstellung «Color Mania».

Es stehen auch einige neue Projekte im Raum, wie z. B. die Aufarbeitung unseres Archives, Visionen für mehr Inklusion und Teilhabe, die Neulancierung von Kooperationen mit Video-on-Demand-Anbietern oder die Ausweitung des Jugendwettbewerbs. In einer Zukunft, in der das bewegte Bild einen immer grösseren Stellenwert einnimmt, muss auch die Filmvermittlung eine grössere Rolle spielen. Bewegtbild-Kommunikation ist nicht nur im Kino oder Fernsehen präsent, sondern Filme werden über verschiedenste Kanäle verbreitet und konsumiert. Diese breite und intensive Nutzung erfordert eine grundlegende Filmbildung sowie die Förderung von Kompetenzen im Umgang mit audiovisuellen Medien, insbesondere bei Jugendlichen. Medienkompetenz wird immer wichtiger und der Kurzfilm ist das geeignete Format, um diese zu vermitteln. Die Kurzfilmtage nehmen sich dieser Thematik an und bauen ihr Angebot für Jugendliche und Schulen stetig aus. Neben den ExpertInnenbesuchen in Schulklassen und den beiden Jugendprogrammen 12+ und 16+ wird dieses Jahr die Jugendjury die Preise für die besten Filme der Jugendprogramme erstmals an der offiziellen Preisverleihung verkünden.

Die Kurzfilmtage bewegen sich vorwärts, ohne ihre Vergangenheit zu vergessen, handeln aber stets im Heute. Wir wünschen allen eine 23. Festivalausgabe mit vielen verblüffenden, berührenden und beeindruckenden Momenten.

John Canciani und Stefan Dobler
Leitung der Internationalen Kurzfilmtage Winterthur

The 23rd edition of Internationale Kurzfilmtage Winterthur is dedicated to the future. This year's *Main Focus* is entitled *The Future Is ...*, and it is appropriately positioned somewhere between futurism and futurology. The nine programmes are both a manifesto for visions of a promising future and a reflection on issues that shape our world and will concern us in the future. Our various hypotheses about the future are meant to inspire discussion. We don't know what the future will bring, but we do know that we can't escape it. Participation is the motto!

However, looking to the future also means taking stock. Where do we come from, where are we now, where are we going? As festival makers, we have achieved quite a lot: from a one-day event to a six-day festival, from 750 to 17 000 visitors, from a crazy idea over a beer to Switzerland's major short film festival. For over 20 years, Internationale Kurzfilmtage Winterthur has continually expanded its reach, and the festival has become a fixture on Switzerland's cultural scene. New this year, Kurzfilmtage joins the ranks of festivals that nominate films for the European Film Awards, which are awarded annually by the European Film Academy. We have been an Oscar®- and BAFTA-qualifying festival for a number of years now, and this additional qualification is another wonderful recognition of our work. Kurzfilmtage and the tireless team that makes the festival possible have always gone their own way, without ever betraying their values – quite on the contrary. Time and again, our success has confirmed that we're on the right path with our concept and philosophy. That is true of our team, our audience, and our external allies. Cooperations are central to Kurzfilmtage because success is best achieved collectively! Thus, we often collaborate with other cultural institutions in Winterthur. This year's *Person in Focus: James N. Kienitz Wilkins* is also featured at Kunsthalle Winterthur with his installation «Double Feature». A piece titled «Workers Leaving the Job Site» by American filmmaker Kevin Jerome Everson is on display at kunstkasten. And in parallel to our *Color Moods* screenings, the exhibition «Color Mania» is on view at Fotomuseum Winterthur.


Various new projects and ideas are also in the making, among them the consolidation of our archive, visions for more inclusion and participation, new collaborations with video-on-demand platforms, and the expansion of our youth competition. In a future where the significance of moving images

will continue to grow, education about film also needs to play a bigger role. Moving image communication is not just present in cinemas and on TV, rather, films are distributed and consumed in myriad ways. This widespread use requires a fundamental education about film and the fostering of competencies in dealing with audiovisual media, especially among youth. Short films are the perfect format for teaching increasingly important media skills. Kurzfilmtage is dedicated to this goal, and we constantly expand our school and youth projects. In addition to our expert visits to schools and our Youth Programmes 12+/16+, the youth jury will present the awards for the best films from the Youth Programmes at the festival's official award ceremony for the first time this year.


Kurzfilmtage is moving forward without forgetting its past while always acting in the present. We wish everyone a 23rd festival edition full of stunning, moving, and striking moments.

John Canciani and Stefan Dobler
Directors of Internationale Kurzfilmtage Winterthur

Tuesday 5.11.

















	20:00	Opening Programme Theater Winterthur 1	
R	21:30	Opening Night with DJ Pirx Lobby at Theater Winterthur	p. 294, 297

Wednesday 6.11.

	10:00	Youth Programme 16+ Casino 1 +Q&A	p. 274
	10:00	Magic Lantern: Shorts for Kids* Casino 2	p. 263
IW	14:00	Mind on Fire Casino 1 +Q&A	p. 30
	14:30	The Future Is Melting Casino 2	p. 103
IW	16:30	Shifting the Norm Casino 1 +Q&A	p. 32
HC	16:30	Short Matters I Kino Cameo	p. 90
	17:00	The Future Is Past Perfect Casino 2	p. 111
R	18:00	Radio Stadtfilter Talk tibits Winterthur	p. 293, 296
IW	19:30	Lost in Relations Casino 1 +Q&A	p. 34
	19:30	The Future Is Ctrl [Space] Kino Cameo	p. 119
CH	20:00	Grautöne Casino 2 +Q&A	p. 46
HC	20:00	Hot Shorts Theater Winterthur 1	p. 69
R	21:00	DJ Rastapopoulos Project Festival bar at Casinotheater	p. 294, 297

Thursday 7.11.

	10:00	Youth Programme 12+** Casino 1 +Q&A	p. 272
	11:00	Swiss Film School Day: Session 1 Casino 2	p. 304
	12:00	Swiss Film School Day: Session 2 Casino 2	p. 305
	14:00	Youth Programme 16+ Casino 1 +Q&A	p. 274











	14:00	28' Black Power Theater Winterthur 2	p. 278
IW	14:30	89' Until We Get There Theater Winterthur 1 +Q&A	p. 36
	14:30	50' Swiss Film School Day: Session 3 Casino 2	p. 306
	15:15	39' Can We Survive? Theater Winterthur 2	p. 279
	16:15	50' Swiss Film School Day: Session 4 Casino 2	p. 308
	16:30	35' Hunting for Impressions Theater Winterthur 2	p. 280
	16:30	90' United in Diversity Casino 1	p. 177
HC	16:30	90' Short Matters II Kino Cameo	p. 92
IW	17:00	89' It Could Be Eternity Theater Winterthur 1 +Q&A	p. 38
	17:30	28' Black Power Theater Winterthur 2	p. 278
R	18:00	30' Radio Stadtfilter Talk tibits Winterthur	p. 293, 296
	18:30	39' Can We Survive? Theater Winterthur 2	p. 279
HC	19:30	89' Züri Shorts Casino 1 +Q&A	p. 75
	19:30	81' Deus é brasileiro – A Moral Crusade Kino Cameo +Context Talk	p. 185
	19:30	35' Hunting for Impressions Theater Winterthur 2	p. 280
	20:00	85' The Future Is a Space Oddity Casino 2 +Q&A	p. 125
IW	20:00	92' Insane in the Main Brain Theater Winterthur 1 +Q&A	p. 40
	20:30	Swiss Film School Day: Award Ceremony Festival bar at Casinotheater	p. 299
	20:45	28' Black Power Theater Winterthur 2	p. 278
R	21:00	Radio Stadtfilter presents: REA [CH] Festival bar at Casinotheater	p. 294, 297
R	22:00	Radio Stadtfilter DJs Festival bar at Casinotheater	p. 294, 297
CH	22:00	85' Prinzip Hoffnung Casino 1 +Q&A	p. 48
	22:00	77' The Future Is a Fake New World Kino Cameo +Q&A	p. 131
	22:30	54' Color Moods I: Hallucinating Sound and Color 	p. 221

Friday 8.11.

	10:00	80'	Magic Lantern: Shorts for Kids* Casino 1	p. 263
	10:00		Industry Lab Alte Kaserne Winterthur	p. 311
	14:00	68'	Youth Programme 12+** Casino 1 +Q&A	p. 272
	14:00	39'	Can We Survive? Theater Winterthur 2	p. 279
HC	14:30	89'	Short Matters III Casino 2	p. 94
IW	14:30	89'	Express Yourself Theater Winterthur 1 +Q&A	p. 42
	15:15	35'	Hunting for Impressions Theater Winterthur 2	p. 280
IW	16:30	92'	Insane in the Main Brain Casino 1 +Q&A	p. 40
	16:30	66'	Is This a Film? Kino Cameo +Q&A	p. 207
	16:30	28'	Black Power Theater Winterthur 2	p. 278
	17:00	87'	The Future Is Ctrl [Space] Casino 2 +Context Talk	p. 119
CH	17:00	89'	Zusammen allein Theater Winterthur 1 +Q&A	p. 50
	17:30	39'	Can We Survive? Theater Winterthur 2	p. 279
R	18:00	30'	Radio Stadtfilter Talk tibits Winterthur	p. 293, 296
R	18:00		Lecture: Operation Jane Walk Festival bar at Casinotheater	p. 286
	18:30	35'	Hunting for Impressions Theater Winterthur 2	p. 280
CH	19:30	90'	Prinzip Hoffnung Casino 1 +Q&A	p. 48
	19:30	90'	United in Diversity Kino Cameo +Context Talk	p. 177
	19:30	28'	Black Power Theater Winterthur 2	p. 278
+	20:00	90'	Black Cinema Now! – Fiction Casino 2 +Q&A	p. 248
IW	20:00	93'	Mind on Fire Theater Winterthur 1 +Q&A	p. 30
+	20:00	88'	European Film Academy Presents: Cold War KITAG CINEMAS, Kino Maxx 1 +Q&A	p. 261
	20:45	39'	Can We Survive? Theater Winterthur 2	p. 279

R	21:30		Kraftfeld presents: Zahnfleisch [CH, Vevey] Festival bar at Casinotheater	p. 294, 297
IW	22:00	91'	Shifting the Norm Casino 1 +Q&A	p. 32
	22:00	88'	The Future Is Sisterhood Kino Cameo +Context Talk	p. 147
	22:30	66'	The Future Is Digital Healing Casino 2 +Context Talk	p. 139
R	22:45		DJ Xmona Festival bar at Casinotheater	p. 294, 297
+	00:15	83'	The Best of the New York Erotic Film Festival***   Kino Cameo	p. 257

Sections

- IW** International Competition
- CH** Swiss Competition
- HC** Hors Concours
-  Main Focus: The Future Is ...
-  Country in Focus: Brazil
-  Person in Focus:
James N. Kienitz Wilkins
- +** Other Thematic Programmes
-  VR Cinema
-  Shorts for Kids and Youth Programmes
-  Swiss Film School Day
-  Nocturne
-  Cinema Nostalgia
-  Industry Events
- R** Special Events
-  Opening Programme / Award Ceremony




* ages 6 and above

**ages 12 and above















***ages 18 and above

The general lower age limit is 16.

Saturday 9.11.

	10:00	Writers' Room Alte Kaserne Winterthur	p. 317
HC	11:00 87'	Hot Shorts Casino 1	p. 69
R	11:30 90'	Master Class: James N. Kienitz Wilkins Kunsthalle Winterthur	p. 293, 296
R	13:00	Magazine Launch: Like a Girl Festival bar at Casinotheater	p. 293, 296
	14:00 88'	The Future Is Sisterhood Casino 1 +Q&A	p. 147
	14:00 35'	Hunting for Impressions Theater Winterthur 2	p. 280
R	14:00	IBK Artist Meetings: Storytelling without Borders Kino Cameo	p.293, 296
	14:30 84'	Clustered Storytelling Casino 2 +Q&A	p. 209
IW	14:30 89'	Until We Get There Theater Winterthur 1 +Q&A	p. 36
	15:15 28'	Black Power Theater Winterthur 2	p. 278
CH	16:30 88'	Grautöne Casino 1 +Q&A	p. 46
	16:30 77'	The Future Is a Fake New World Kino Cameo +Q&A	p. 131
	16:30 39'	Can We Survive? Theater Winterthur 2	p. 279
+	17:00 63'	Color Moods II: Fashionable Times Casino 2 +Context Talk	p. 227
HC	17:00 90'	5x5x5: To Come, to Stay, to Leave Theater Winterthur 1 +Q&A	p. 63
	17:30 35'	Hunting for Impressions Theater Winterthur 2	p. 280
R	18:00 30'	Radio Stadtfiler Talk tibits Winterthur	p. 293, 296
	18:30 28'	Black Power Theater Winterthur 2	p. 278
R	18:30	Coucou Reads Cinema Festival bar at Casinotheater	p. 293, 296
IW	19:30 88'	Lost in Relations Casino 1 +Q&A	p. 34
	19:30 78'	The Future Is Deconstructing Boundaries Kino Cameo +Context Talk	p. 155
R	19:30 40'	CEPHALOTHORAX (AV live performance) Salzhaus	p. 286
	19:30 39'	Can We Survive? Theater Winterthur 2	p. 279
	20:00 85'	The Future Is a Space Oddity Casino 2 +Q&A	p. 125
CH	20:00 89'	Zusammen allein Theater Winterthur 1 +Q&A	p. 50
	20:45 35'	Hunting for Impressions Theater Winterthur 2	p. 280
R	21:30	Salzhaus presents: Cella (CH) Festival bar at Casinotheater	p. 294, 297
IW	22:00 89'	Express Yourself Casino 1 +Q&A	p. 42
	22:00 84'	The Future Is Past Perfect Kino Cameo +Context Talk	p. 111
+	22:30 74'	Brömm, Brömm! – Töfflifilme Casino 2	p. 251
IW	22:30 89'	It Could Be Eternity Theater Winterthur 1 +Q&A	p. 38
R	22:45	DJs The Gnu & Stroiner Festival bar at Casinotheater	p. 294, 297
HC	00:15 84'	Dismissed Casino 2	p. 81

Sunday 10.11.

	10:00	64'	Magic Lantern: Shorts for Kids* Casino 1	p. 263
	11:00	28'	Black Power Theater Winterthur 2	p. 278
CH	11:00	89'	Zusammen allein Kino Cameo	p. 50
+	11:00	76'	Color Moods III: Swiss Heritage 	p. 235
+	12:00	61'	Black Cinema Now! – Documentary Casino 1 +Context Talk	p. 250
	12:30	39'	Can We Survive? Theater Winterthur 2	p. 279
HC	13:00	89'	Züri Shorts Theater Winterthur 1 +Q&A	p. 75
CH	13:00	85'	Prinzip Hoffnung Kino Cameo	p. 48
	13:45	35'	Hunting for Impressions Theater Winterthur 2	p. 280
	14:00	79'	The Future Is Melting Casino 1 +Context Talk	p. 103
	14:00	83'	Treasures of Cinema Novo 	p. 193
	15:00	28'	Black Power Theater Winterthur 2	p. 278
CH	15:30	88'	Grautöne Kino Cameo	p. 46
	16:15	39'	Can We Survive? Theater Winterthur 2	p. 279
	16:30	81'	Deus é brasileiro – A Moral Crusade Casino 1 +Q&A	p. 185
	16:30	81'	The Future Is Utopia 	p. 163
	17:15	35'	Hunting for Impressions Theater Winterthur 2	p. 280
	19:00		Award Ceremony & Best-of Programme Theater Winterthur 1	
R	21:30		Schtubetanz (Living Room Party) Festival bar at Casinotheater	p. 294, 297

Expanded Cinema

R	Installation: «10.000 Moving Cities – Same but Different» by Marc Lee Lobby at Theater Winterthur: Wed from 19:00, Thu–Sat from 13:00, Sun from 10:00	p. 285
R	Installation: «Double Feature» by James N. Kienitz Wilkins Kunsthalle Winterthur: Mon–Tue closed, Wed–Fri 12:00–18:00, Sat–Sun 12:00–16:00	p. 284
R	Installation: «Workers Leaving the Job Site» by Kevin Jerome Everson kunstkasten: Screening Wed–Fri 17:00–20:00	p. 287
R	Exhibition: Color Mania – The Material of Color in Photography and Film Fotomuseum Winterthur: Tue/Thu–Sun 11:00–18:00, Wed 11:00–20:00, Mon closed	p. 284

Wir danken all unseren SponsorInnen und PartnerInnen für die grosszügige Unterstützung.

We would like to thank all our sponsors and partners for their generous support.

Hauptsponsorin / Main Sponsor



Co-Sponsor


MIGROS
kulturprozent

Medienpartner / Media Partners


SRG SSR

TagesAnzeiger

Öffentliche Hand / Public-Sector Sponsors

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Direktion für Entwicklung
und Zusammenarbeit DEZA

MEDIA DESK
SUISSE



Stadt Winterthur 

Partner / Partners

Appenzeller Bier
Biotta AG
cinegrell
FedEx
GENTS
Jingle Jungle Tonstudios
La Semeuse
Reseda
Stadtbus Winterthur
tibits
Zürcher Verkehrsverbund

Öffentliche Hand / Public-Sector Sponsors

Bildungsdirektion Kanton Zürich
Kanton Appenzell Ausserrhoden
Kanton Nidwalden
Kanton Schwyz
Kanton St. Gallen
Kanton Thurgau
Kanton Wallis
Kanton Zug

Medienpartner / Media Partners

451° F
Cinergy AG
Coucou – Kulturmagazin Winterthur
Daily Movies
Radio Stadtfilter
WQZ Die Wochenzeitung

Kommunikationspartner / Promotion Partners

APG I SGA
House of Winterthur
Umsetzerei

Stiftungen / Foundations

Ars Rhenia
Ernst Göhner Stiftung
Giuseppe Kaiser Stiftung
Johann Jacob Rieter-Stiftung
Oertli-Stiftung
S. Eustachius-Stiftung
SSA
SUISSIMAGE
SWISSPERFORM
Volkart Stiftung
Zürcher Filmstiftung

Technikpartner / Equipment Partners

Ballet Mécanique
DQ Solutions AG
Kino Xenix
lumachroma

Spielstellenpartner / Partner Venues

Alte Kaserne Kulturzentrum
Casinotheater Winterthur
Kino Cameo
KITAG CINEMAS, Kino Maxx
Theater Winterthur
tibits Winterthur

Hotelpartner / Partner Hotels

Hostel Depot 195
Hotel Banana City
Hotel Loge
Hotel Wartmann
Park Hotel
Plaza Hotel

Programmpartner / Programme Partners

Aargauer Kuratorium
Alexis Victor Thalberg-Stiftung
Cinébulletin
Die Zauberlaterne
European Film Academy
FOCAL
Forschungsprojekt «FilmColors» der Universität Zürich
Fotomuseum Winterthur
Gässli FilmFestival
GIFF Geneva Int. Film Festival
Hochschule Luzern, Design & Kunst – Video
IBK Internationale Bodensee Konferenz
Kinoscope
Kraftfeld
Kunsthalle Winterthur
kunstkasten Winterthur
Langfilm, Bernard Lang AG
Memoriav
Salzhaus Winterthur
SWAN, Swiss Women's Audiovisual Network
SWISS FILMS
Villa Sträuli Winterthur
WeAreCinema

FörderInnen / Promoters

Andreas Bertet, Winterthur
Antoinette Juchler, Winterthur
art.l.schock GmbH, Zürich
Blumen Müller, Winterthur
Bossart Goldschmied, Winterthur
Christian Aus der Au, Winterthur
Christian Schaffner, Zürich
Dahinden Heim Architekten, Winterthur
Eliane Kreuzer, Winterthur
Greti und Bernhard Schaffner-Aebi, Basel
Isler Architekten AG, Winterthur
Judy und Franz Trenka, Männedorf
Karin und Andreas Schoellhorn, Winterthur
Maag Recycling, Winterthur
Marietta Barman, Zürich
Qwstion, Zürich
Rahel und Kaspar Geiser, Winterthur
Schnewlin + Küttel AG, Winterthur
Sibylle und Kaspar Müller, Winterthur
Silvia Schaffner, Rheinfelden
Sotronik GmbH, Winterthur
Ursula Dobler und H.-J. Germann, Bauma
Victor Graf, Winterthur

GönnernInnen / Benefactors

Adelheid Walser-Marty, Amriswil
Alois Beerli, Winterthur
Andreas Baumgartner, Winterthur
Andreas Wälti, Zürich
Angela Jäger, Winterthur
Arthur Frauenfelder, Winterthur
Cécile Ledergerber, Zürich
Christian Götz, Winterthur
Daniel Fuchs, Zürich
Daniel Weiss, Zürich
Eliane Brown, Winterthur
Elisabeth Mundwiler, Winterthur
Emanuel Feusi, Steinhausen
Ernst Wohlwend, Winterthur
Esther Reber-Graf, Winterthur
Florence Hunziker, Winterthur
Franziska Gohl, Winterthur
Gunar Streckeisen, Pfungen
Jacqueline Engler, Winterthur
Kathrin Bänziger, Winterthur
Lena Martina Mader, Zürich
Marcel Weidmann, Winterthur
Marcel Weiss, Winterthur
Marianne Ott, Winterthur
Marlies Bänziger, Winterthur

Martin Stauch, Winterthur
Martina Hofer, Greifensee
Maureen Canciani, Minusio
Michael Wirz, Winterthur
Monika Schmon, Zürich
Paul Hunziker, Winterthur
Peter Fritzsche, Winterthur
Rainer Ott, Winterthur
Ralph Henn, Rämismühle
Regula Hauser, Zürich
Reto Huwiler, Winterthur
Roland Rüegg, Winterthur
Silvio Foscan, Winterthur
Thomas Widmer, Winterthur
Timothy Philipp Zemp, Zürich
Ueli Renz, Winterthur
Urs Riklin, Zürich
Ursula Künsch, Winterthur
Walter Peter Dietrich, Winterthur
Werner Reber, Winterthur
Yvonne Dorothée Lenzlinger, Winterthur

Institutionen und Firmen / Institutions and Businesses

Admeira, Zürich
Astrom / Zimmer, Zürich
Berlinale Shorts, Deutschland
Botschaft Schweden, Bern
British Council, England
Busan Short Film Festival, Südkorea
Cinémathèque suisse, Lausanne
Curtas Vila do Conde, Portugal
DokuFest Prizren, Kosovo
Edinburgh International Film Festival, Schottland
EYE Film Institute, Holland
Fantoche, Baden
Festival de Cannes – Short Film Corner, Frankreich
Festival International du Court Métrage à Clermont-Ferrand, Frankreich
FIDMarseille, Frankreich
Film-Festivals.ch, Schweiz
Genossenschaft Dreieck, Zürich
Glasgow Short Film Festival, Schottland
Go Short International Film Festival Nijmegen, Holland
HAKO Getränke, Winterthur
Human Rights Film Festival, Zürich
IndieLisboa, Portugal
International Film Festival Rotterdam, Holland
Internationale Kurzfilmtage Oberhausen, Deutschland
Internationale Kurzfilmwoche Regensburg, Deutschland
Internationales KurzfilmFestival Hamburg, Deutschland
Kulturnacht Winterthur

Locarno Film Festival
Naturmuseum, Winterthur
Neugass Kino AG, Zürich
Norwegian Film Institute, Norwegen
Open Doors, Locarno Film Festival
REGARD – Saguenay International Short Film Festival, Kanada
Sarajevo Film Festival, Bosnien und Herzegowina
Schweizer Filmakademie, Zürich
Schweizer Jugendfilmtage, Zürich
Seoul International Film Festival, Südkorea
Short Waves Poznan, Polen
Solothurner Filmtage, Solothurn
Stadtbibliothek, Winterthur
Stadtmauer Café, Winterthur
Tampere Film Festival, Finnland
uniFrance films, Frankreich
Verwaltungspolizei, Winterthur
VIS Vienna Shorts, Österreich
Visions du Réel, Nyon
Volkswirtschaftsdirektion Kanton Zürich
Zurich Film Festival, Zürich
Zürich Meets Seoul: A Festival of Two Cities, Zürich

Trailerkinos / Trailer Cinemas

chinoworb, Worb
Cinema Excelsior, Brugg
Kellerkino, Bern
Kino Cameo, Winterthur
Kino Cinématte, Bern
Kino Odeon, Brugg
Kino Orient, Wetztingen
Kino Qtopia, Uster
Kino Rex, Bern
Kino Sputnik, Liestal
Kino Xenix, Zürich
Kosmos-Kultur AG, Zürich
kult.kino ag
Kulturzentrum GEMS (Kino der Gems), Singen
Lichtspiel / Kinemathek, Bern
Neues Kino, Freienstein
Neugass Kino AG / Riffraff, Zürich
Stattkino, Luzern
Zebra-Kino – Kommunales Kino Konstanz e. V.

Personen / Individuals

Herzlichen Dank an alle, die unser Festival mit ihrer Hilfe und ihrem Wissen unterstützen.

Thanks to all that support our festival with their help and knowledge.

Ailton Franco Jr., Brasilien
Alexander Bindig, Trübli, Winterthur
Andy Loeber, Winterthur
Christoffer Olofsson, Uppsala Short Film Festival, Schweden
Daniel Girsberger, El Tipico, Winterthur
Doris Kuhn, Werkstattkino, München
Hansueli Vollenweider, Vollenweider Confiserie, Winterthur
Jennifer Reeder, Filmemacherin, USA
Jürg Völkel, Fahrenheit, Winterthur
Kathleen McInnis, Film Strategist/Publicist/Consultant, USA
Laurent Baumann, Memoriv, Bern
Marco Nisoli, La CYMA, Winterthur
Margarida Moz, IndieLisboa, Portugal
Marion Döring, European Film Academy, Berlin
Matt Lloyd, Glasgow Short Film Festival, Schottland
Michael Künzle, Stadtpräsident, Winterthur
Milja Mikkola, Viva Erotica, Finnland
Noémie Blumenthal, Volksschulamt, Zürich
Sam Morrill, Vimeo, USA
Sandra Leege, European Film Academy, Berlin
Simon Spiegel, Filmhistoriker, Zürich
Sophie Bourdon, Open Doors, Locarno Film Festival
Stephan Popp, Architekt, Winterthur
Sven Wälti, SRG SSR, Bern
Thomas Gartmann, SBB AG, Zürich
Tom Hafner, Papiermanufaktur, Winterthur
Viktor Giaccobo, Casinotheater Winterthur, Winterthur
Viviana Catena, Cinemateca Brasileira, Brasilien

Inter- nationaler Wettbewerb

International Competition

- I: Mind on Fire
- II: Shifting the Norm
- III: Lost in Relations
- IV: Until We Get There
- V: It Could Be Eternity
- VI: Insane in the Main Brain
- VII: Express Yourself

I: Mind on Fire

Runtime 93'

Wednesday, 6 November 2019, 14:00, Casino 1

Friday, 8 November 2019, 20:00, Theater Winterthur 1

II: Shifting the Norm

Runtime 91'

Wednesday, 6 November 2019, 16:30, Casino 1

Friday, 8 November 2019, 22:00, Casino 1

III: Lost in Relations

Runtime 88'

Wednesday, 6 November 2019, 19:30, Casino 1

Saturday, 9 November 2019, 19:30, Casino 1

IV: Until We Get There

Runtime 89'

Thursday, 7 November 2019, 14:30, Theater Winterthur 1

Saturday, 9 November 2019, 14:30, Theater Winterthur 1

V: It Could Be Eternity

Runtime 88'

Thursday, 7 November 2019, 17:00, Theater Winterthur 1

Saturday, 9 November 2019, 22:30, Theater Winterthur 1

VI: Insane in the Main Brain

Runtime 92'

Thursday, 7 November 2019, 20:00, Theater Winterthur 1

Friday, 8 November 2019, 16:30, Casino 1

VII: Express Yourself

Runtime 88'

Friday, 8 November 2019, 14:30, Theater Winterthur 1

Saturday, 9 November 2019, 22:00, Casino 1



Héctor

Chile 2019, 19'35", digital file, colour,
Spanish with English subtitles, Fic

Director/Script: Victoria Giesen Carvajal
Photography: Agustina San Martín/
Francisca Sáez Agurto
Editor: Inti Gallardo
Sound: Romina Núñez Cano
Cast: Paula Hofmann Villar/Armin Felmer
Production: Pinda Producciones,
rebeca@pindaproducciones.com, +56 99199210
Distribution: Rebeca Gutiérrez Campos,
rebeca@pindaproducciones.com

In einer Fischerbucht auf einer Insel, wo die Natur nicht nur Dekor, sondern Kraft des Geschehens ist, ranken sich bei den Einheimischen Gerüchte um den Teufel in einer nahegelegenen Höhle. Der junge Gabriel fühlt sich von einer geheimnisvollen androgynen Frau angezogen, die sich Héctor nennt.

In a small fishing cove on an island, where nature is not merely decoration, but an active force shaping the events, locals spread rumours about the devil in a nearby cave. Gabriel will try to decipher the strong attraction he feels towards a mysterious androgynous young woman whose name is Héctor.

Born in Santiago de Chile in 1987, Victoria Giesen Carvajal pursued dance, drawing, and music from an early age. She has a degree in image and sound design from the University of Buenos Aires in Argentina.



Estamos todos aqui / We Are All Here

Brazil 2018, 19'15", digital file, colour,
Brazilian with English subtitles, Fic/Doc

Director/Script/Editor: Coletivo Bodoque de cinema
Photography: Vinicius Andrade
Sound: Julio Galassi
Cast: Ana Souto/Rene Campos/Rosa Luz/
Chico Santos/Miriam Galdino/Patrick de Aguiar
Production/Distribution: Coletivo Bodoque de cinema, contato@coletivobodoque.com.br, coletivobodoque.com.br

Rosa kam im Körper von Lucas zur Welt. Aus ihrer Wohnung vertrieben, muss sie sich ein neues Zuhause aufbauen. Doch die Zeit drängt – der geplante Ausbau des grössten Hafens in Lateinamerika bedroht nicht nur ihre Existenz, sondern die aller Einwohner der Prainha Favela.

Rosa was born in the body of Lucas. Expelled from home, she needs to build her own place to live. But time is running out – a project to expand the largest port in Latin America is not only threatening Rosa's existence, but that of all the residents of the Prainha Favela.

Chico Santos and Rafael Mellim, founders of the Coletivo Bodoque, believe in a transformative cinema. The short film «Estamos todos aqui» originated from interactions with residents of Santos. The film received a special mention at the Olhar de Cinema festival.



Red

United Kingdom/China 2019, 3'00", digital file,
colour/black & white, no dialogue, Ani/Exp

Director/Script/Photography/Editor/Sound: Ao Chen
Production/Distribution: Ao Chen,
chenao92211@outlook.com

Dieser Animationsfilm verwendet traditionelle chinesische Kunstformen wie Tuschezeichnungen und Keramik, um das kommunistische China darzustellen und zu hinterfragen.

This animated film uses traditional Chinese art forms including ink wash painting and ceramics to represent and rethink Red China.

Ao Chen is a postgraduate research student in film at the University of Southampton. She holds an MFA in digital arts from Pratt Institute, New York, and a BFA in animation from the Wuhan University of Technology in China.



All the Fires the Fire

Greece 2019, 24'15", digital file, colour,
Greek with English subtitles, Fic

Director: Efthimis Kosemund Sanidis
Script: Efthimis Kosemund Sanidis/
Elizampetta Iliia Georgiadou
Photography: Christos Voudouris
Editor: Efthimis Kosemund Sanidis/
Lambis Charalambidis
Sound: Leandros Ntounis
Cast: Dimitris Xanthopoulos/Thanasis Bratos/
Vaggelis Tsimpogiannis/Nikos Georgakis
Distribution: Some Shorts, info@someshorts.com,
+31 622076717

In den Bergen setzen Männer Vögel aus. Zwei entfremdete Brüder trauern um ihren verstorbenen Vater und messen sich gemeinsam mit ihren Söhnen in Treffsicherheit. Es ist Jagdsaison. Kann das Herz eines Vogels mitten im Flug aussetzen, ohne dass ihn eine Kugel trifft?

Men are releasing birds in the mountains. Two grieving estranged brothers and their sons test their marksmanship. It's hunting season. Can a bird's heart stop in mid-flight without being hit by a bullet?

Efthimis Kosemund Sanidis is a Greek-German writer and director who studied engineering informatics and later contemporary arts at Le Fresnoy in France. His films have won acclaim at festivals (Venice, Locarno, and Sarajevo, among others) and art venues (Forum des images, Centre Pompidou) around the world.



Physique de la tristesse / The Physics of Sorrow

Canada 2019, 27'09", digital file, colour, English, Ani

Director/Script/Editor: Theodore Ushev
Sound: Olivier Calvert
Production/Distribution: National Film Board of Canada, festivals@nfb.ca, +1 5142839546

Dieser Animationsfilm zeigt, dass wir alle Auswanderer sind, auch wenn das einzige Land, das wir verlassen mussten, unsere Kindheit ist.

This animation demonstrates that we are all emigrants, even if the only country we've left behind is childhood.

*Theodore Ushev (*1968 in Bulgaria) graduated from the National Academy of Fine Arts in Sofia and settled in Montreal in 1999. He's a member of the National Film Board of Canada. His numerous works include a trilogy on the relationship between art and power – «Tower Bawher» (2006), «Drux Flux» (2008), and «Gloria Victoria» (2013) – and the multi-award-winning short «Lipsett Diaries» (2010).*





Blue Boy

Argentina/Germany 2019, 18'24", digital file, colour, German/English/Romanian/Italian with English subtitles, Doc

Director/Script/Photography: Manuel Abramovich
Editor: Catalin Cristutiu
Sound: Francisco Pedemonte
Production: Werkleitz Institut
Distribution: Manuel Abramovich, cine@manuelabramovich.com

Sieben rumänische Sexarbeiter in Berlin lassen sich filmen, während sie sich Aufnahmen ihrer eigenen Erfahrungen anhören. Indem sie die Ausbeutung zum Spektakel macht, wird die Kamera quasi zum Kunden und unterstreicht dabei den unvermeidlichen performativen Aspekt solcher Machtverhältnisse.

Seven Romanian male-to-male sex workers in Berlin have their portraits taken as they listen and react to recordings of their own experiences. By turning the process of exploitation into a spectacle, the camera becomes a client highlighting the inevitable performativity of such power relations.

*Manuel Abramovich (*1987 in Buenos Aires) is a director and cinematographer. His work explores the performativity of the everyday. In his films, ordinary people become characters. Combining observation and staged scenes, he calls into question the norms of what is considered documentary cinema.*



Prince Jordan

France 2019, 29'53", digital file, colour, French with English subtitles, Fic

Director/Script: Adrien Selbert
Photography: Raphaël Vandenbussche
Editor: Vincent Tricon/Adrien Selbert
Sound: Jean-Barthélémy Velay
Cast: Léonie Souchaud
Production: Haiku Films, thomas@haikufilms.fr
Distribution: Carmen Leroi, festival@haikufilms.fr

Letzten Winter ist Prince Jordan gestorben. Der Sturm Liliane hat ihn weggefegt. Er war Lindas Liebe. Und der Anführer der Gang. Linda wurde ins Internat gesteckt, weg von den Jungs. Im Sommer kehrt sie zurück. Aber die Gang hat keinen Anführer mehr und alles fällt auseinander.

Last winter, Prince Jordan died. The storm Liliane swept him away. He was Linda's love. He was the leader of the gang. Linda was sent to boarding school, away from the boys, away from the little ones. This summer, she returns. But the gang no longer has a leader. And everything is falling apart.

Adrien Selbert is a filmmaker and photographer. For the past 10 years, his work has mostly focused on the post-war situation in Bosnia, which he has explored through documentary films, photo books, and exhibitions. «Prince Jordan» is his first fiction film.



This Is Pig Meat

Canada/United Kingdom 2019, 3'49", digital file, colour, English, Ani/Exp

Director/Editor/Sound: Peter Millard
Production/Distribution: Peter Millard, hellopetermillard@gmail.com, hellopetermillard.com

Ich war früher Vegetarier. Die Schweine waren meine Freunde. Heute esse ich sie ganz schön oft. Ein Film für Fleischliebhaber und rückfällige Vegetarier.

I used to be a vegetarian. Pigs used to be my friends. Now I eat them quite a lot. A film for meat lovers and relapsed vegetarians.

Peter Millard is a British person from the Malvern Hills in Worcestershire, England. Besides several animated short films that have been screened and awarded all around the world, he has also made several sculpture and sound pieces. He is currently a lecturer at Kingston University in South London.



A Mordida / The Bite

Portugal/Brazil 2019, 25'54", digital file, colour, Brazilian with English subtitles, Fic

Director/Script/Editor: Pedro Neves Marques
Photography: Marta Simões
Sound: Tales Manfrinato
Production/Distribution: Portugal Film – Portuguese Film Agency, pf@portugalfilm.org, portugalfilm.org

Zwischen einem Haus in der Mata Atlântica und einer Mückenfabrik bei São Paulo kämpfen Menschen in einer nicht-monogamen, nicht-binären Beziehung gegen eine Epidemie, die sich in Brasilien ausbreitet. Ein Film irgendwo zwischen Horror, Science-Fiction und Queer-Drama.

Between a house in the Atlantic Forest and a genetically modified mosquito factory near São Paulo, a polyamorous, non-binary relationship struggles to survive an epidemic spreading across Brazil. «A Mordida» is a film somewhere between horror, science fiction, and queer drama.

Pedro Neves Marques is a film director, visual artist, and writer. In addition to his filmic and literary work, he also runs «inhabitants», an online channel for exploratory video and documentary reporting, with fellow artist Mariana Silva. Born in Lisbon, Portugal, Pedro lives in New York.



White Afro

Ghana 2019, 6'04", digital file, colour/black & white, English/Twi with English subtitles, Doc/Exp

Director/Photography: Akosua Adoma Owusu
Script: Nana Saah Adwubi Kete
Editor: Dylan Bowman
Sound: Kari Rae Seekins
Production/Distribution: Obibini Pictures LLC, obibini.pictures@gmail.com, obibinipictures.com

Der letzte Film in Owus' Haar-Trilogie verwendet einen Lehrfilm aus dem Archiv, produziert von der Barbers, Beauticians, and Allied Industries Association. Der Film gibt Tipps zu Locken und Dauerwellen für die weiße Kundschaft.

The final film in Owusu's hair trilogy, «White Afro» employs an archival instructional video produced by the educational department of the Barbers, Beauticians, and Allied Industries Association on how to offer curly perms or body waving services to their white clientele, ostensibly for financial gain.

Born in 1984, Akosua Adoma Owusu is a Ghanaian-American filmmaker whose films address a collision of identities, where the African immigrant located in America has a triple consciousness. She was listed by IndieWire as one of six preminent «Avant-Garde Female Filmmakers Who Redefined Cinema» and has exhibited worldwide.



Pulsión / Drive

Argentina/France 2019, 6'56", digital file, colour, no dialogue, Ani

Director/Script/Animation: Pedro Casavecchia
Production: Atlas V, arnaud@atlas.vio, +33 984365200
Distribution: Autour de Minuit, festivals@autourde.minuit.com, +33 142811728

Ein mysteriöser Film über ein Kind, das in einer zerrütteten Familie aufwächst. Der animierte Psychothriller zeigt den Absturz in den Wahn und zeichnet dabei das Porträt eines Mörders.

«Pulsión» is a mysterious piece that explores the twisted story of a kid growing up in a dysfunctional family. The psychological animated thriller follows the character's spiralling descent into madness, piecing together the portrait of a killer.

Pedro Casavecchia is an Argentinian CGI artist and director based in London. He has worked in the lighting and environments departments for several feature films, including «Avengers: Endgame». «Pulsión» is his directorial debut, which he wrote, directed, and completed mostly by himself.





Suspension d'audience / Adournment

Belgium 2018, 23'33", digital file, colour, French with English subtitles, Doc

Director/Script: Nina Marissiaux
Photography: Irène Tobias Wahlstedt
Editor: Romain Dumont De Chassart
Sound: Sébastien Lheureux
Production/Distribution:
APACH, info@apach-helb.be, apach-helb.be

Fünf fremde Menschen verfolgen als Zuschauer die Gerichtsverhandlung eines aufwühlenden Mordprozesses. Ihre Äusserungen lassen den Gerichtssaal als Theater und die Zeugenaussagen als Performance erscheinen.

Five strangers attend a stirring murder trial. As they share their experiences, the courtroom seems to turn into a stage and the witnesses' testimony appears like a performance.

Nina Marissiaux was born in Liège, Belgium, in 1996. She started studying film three years ago at the Haute Ecole Libre de Bruxelles and recently finished her first film, «Suspension d'audience».



Kopacabana

Brazil 2019, 13'33", digital file, colour/black & white, Brazilian with English subtitles, Doc/Exp

Director/Script/Photography/Editor:
Marcos Bonisson/Khalil Charif
Sound: Arnaldo Brandão
Cast: Stella Kranz/Agrippina R. Manhattan/
Cristal Soledad/Marcos Bonisson/Camila Botelho/
Chico Fernandes/Fausto Fawcett/Carol Azevedo
Production/Distribution: Khalil Charif,
kaliosto21@yahoo.com.br, khalilcharif.com

Dieser Dokumentarfilm über Copacabana ist eine Collage aus neuen Aufnahmen und Archivmaterial (Super 8 und digitale Bilder). Ein experimentelles Werk mit der Stimme des Dichters Fausto Fawcett und der Musik von Arnaldo Brandão.

This documentary film, set in the neighbourhood of Copacabana, consists of a collage of new and archival material that includes Super 8 footage as well as digital images. An experimental work narrated by the poet Fausto Fawcett and accompanied by the musician Arnaldo Brandão.

Marcos Bonisson and Khalil Charif were born in Rio de Janeiro. Both studied at the Escola de Artes Visuais do Parque Lage. They participated in the 2017 Bienal de Cerveira (Portugal), the Arte Laguna Prize (Italy), and the 2019 BienalSur (Argentina), among other things.



Please Speak Continuously and Describe Your Experiences as They Come to You

Canada 2019, 9'24", digital file, colour, English, Fic

Director/Script: Brandon Cronenberg
Photography: Karim Hussain
Editor: James Vandewater
Sound: Ian Reynolds
Cast: Deragh Campbell/Ian Goff/Neil Bennett
Production: Film Forge Productions Inc.,
karen.e.harnisch@gmail.com, +1 6472378712
Distribution: Yona Strauss,
yona.strauss@gmail.com, +1 6472834117

Emily ist Patientin in einer experimentellen Psychiatrie-Klinik, wo ihr ein Hirnimplantat-Prototyp erlaubt, ihre Träume wieder aufleben zu lassen. Als sie dem skrupellosen Doktor Fino ihre Gedanken erzählt, beginnen die Grenzen zwischen Bewusstsein und dem Unbewussten zu verschwimmen.

Emily is a patient in an experimental psychiatric facility where a brain implant prototype allows her to relive her dreams. As she recounts her thoughts to the unscrupulous Dr. Fino, the lines between consciousness and the unconscious are blurred.

Brandon Cronenberg is a writer and director from Toronto, Canada. His debut feature, «Antiviral», premiered in the Official Selection at Cannes and went on to win a number of awards, including Best Canadian First Feature at the Toronto International Film Festival.



Ngọt, Mặn / Sweet, Salty

Vietnam 2019, 18'18", digital file, colour,
Vietnamese with English subtitles, Fic

Director/Script: Linh Duong
Photography: Minh Nghia Ngo
Editor: Tao Do
Sound: Wei Yong Teo
Cast: Lana Vu/Ha Hoang/Tu Danh Le/Thi Chung Vu
Production: Widewall Studio LLP,
widewallstudio@gmail.com, +65 93877929
Distribution: Linh Duong,
widewallstudio@gmail.com, +65 92338986

Die 40-jährige Grossmutter Ha hat ein Problem: Sie ist schwanger mit einem Jungen und zudem wähnt sie ihren Mann in einer Affäre. Ihre rabiate buddhistische Mutter versucht sie vom Plan zu überzeugen, die Nebenbuhlerin zu verprügeln.

40-year-old grandmother Ha has a problem: she is pregnant with a boy and she also thinks her husband is having an affair. Her furious Buddhist mother tries to persuade her to beat up her rival.

Linh Duong is a Vietnamese filmmaker who has recently completed a trilogy of shorts that focus on middle-aged women and their daily sufferings with a quirky sense of humour. After competing at various film festivals around the world, Linh is now in the process of developing her debut feature.



Postcards from the End of the World

Greece 2019, 23'17", digital file, colour,
Greek with English subtitles, Fic

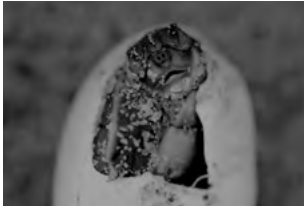
Director/Script: Konstantinos Antonopoulos
Photography: Thodoris Michopoulos
Editor: Livia Neroutsopoulou
Sound: Kostas Ntokos/Giannis Giannakopoulos
Cast: Angeliki Dimitrakopoulou/Giorgos Gallos
Production: Either/Or Productions,
fani@eitherorproductions.com,
eitherorproductions.com
Distribution: Premium Films,
mf@premium-films.com, premium-films.com,
+33 142770639

Dimitra und Dimitris verbringen mit ihren beiden Töchtern einen langweiligen Familienurlaub auf einer wenig besiedelten Insel im Mittelmeer, als sie völlig unerwartet mit dem vermeintlichen Ende der Welt konfrontiert werden und sich anschicken, einen Ausweg zu finden.

Trapped in a seemingly dull family vacation, Dimitra, Dimitris, and their two daughters have to find a way out of a secluded island in the Mediterranean when they are unexpectedly confronted with the supposed end of the world.

Konstantinos Antonopoulos is a filmmaker based in Athens, Greece, where he studied computer science. He holds an MFA in filmmaking from Columbia University in New York. His first short film, «Can't Play the Piano», premiered at the Zagreb Film Festival 2017. He has directed several other shorts since then.





Gujiga

South Korea/Germany 2019, 18'41", digital file, colour, Korean with English subtitles, Doc/Exp

Director/Script/Editor: Sunjha Kim
Photography: Rikisaburo Sato
Sound: Judith Nordbrock/Lucas Coelho de Carvalho
Production/Distribution: Sunjha Kim, tjshhk83@hotmail.com, khm.de

«Gujiga» basiert auf einem Schamanen-Gesang. Der Film werbt Mythen und Symbole mit Einblicken in die Existenz von Schildkröten sowie den Eingriff der Menschen ins Leben dieser Reptilien. Eine Ode an die Natur von Sunjha Kim (Regie), Rikisaburo Sato (Kamera) und Minhee Park (Musik) und eine Erinnerung an die Verbindung zwischen Mensch und Tier.

Based on a shamanic song, «Gujiga» interweaves myths, symbols, and glimpses of the natural phenomenon of turtles, revealing human interventions into the life of these reptiles. An ode to nature by Sunjha Kim (director), Rikisaburo Sato (camera), and Minhee Park (music), and a reminder of the connection between animals and humans.

Sunjha Kim was born in South Korea in 1983. She has been living in Cologne, Germany, since 2007. Her short films have been shown at numerous festivals around the world, including the International Film Festival Rotterdam, Images Festival Toronto (Vtape Award for Best Student Video), and Visions du Réel.



Slug Life

United Kingdom 2018, 6'36", digital file, colour, English, Ani

Director/Script/Animation/Editor: Sophie Koko Gate
Cast: Sophie Koko Gate/Tom Scotcher/Vincent Oliver/Jeanette Bonds
Production/Distribution: Sophie Koko Gate, sophiekokogate@gmail.com, sophiekokogate.com

Ein Tag im Leben von Tanya, die eine Vorliebe für Liebschaften mit nicht-menschlichen Wesen entwickelt hat. Sie hat endlich die perfekte Partnerin geschaffen – eine wunderbare gigantische Schnecke.

A day in the life of Tanya, a curious woman who has developed a taste for non-human lovers. She has finally created the perfect partner – a beautiful giant slug.

Sophie Koko Gate studied animation at the Royal College of Art in London, graduating with her film «Half Wet» (2014), which screened at festivals worldwide, including SXSW, BFI, AFI, and at the Tate Modern. She has made short films for Adult Swim, MTV, Harvard University, and most recently, the BBC and BFI. Having won the FX Elevation Award in 2019, she is currently creating a short film for FX to be released in 2020. Sophie also directs and produces commercial animations from her studio in London.



Deux soeurs qui ne sont pas soeurs

United Kingdom/France/Portugal 2019, 21'55", digital file, colour, Portuguese/French/English with English subtitles, Fic/Exp

Director: Beatrice Gibson
Photography: Ben Rivers
Distribution: Lux Distribution, distribution@lux.org.uk, lux.org.uk

Zwei Schwestern (die keine Schwestern sind), zwei Schwangerschaften, ein Zweisitzer-Auto, ein Pudel und die Wahl eines weiteren Faschisten, diesmal in Brasilien. Ein abstrakter Krimi ohne Verbrechen, der sich wie ein Traum entfaltet.

Two sisters (who are not sisters), two pregnancies, a two-seater car, a beauty queen, a poodle, and the election of another fascist – this time in Brazil. An abstract crime thriller without a crime, this film unfolds like a dream.

Beatrice Gibson is a filmmaker based in London. She won the Tiger Award for Best Short Film at IFF Rotterdam twice (2009 and 2013). In 2013, she was shortlisted for the Jarman Award and the 2013–15 Max Mara Art Prize for Women. In 2015, she won the Baloise Art Prize at Art Basel. Most recently, she is the winner of the Marian McMahon Akimbo Award at Images Festival and has been shortlisted for the 2019 Jarman Award.



Vader / Father

Netherlands 2019, 23'15", digital file, colour,
Dutch with English subtitles, Doc

Director/Script: Isabel Lamberti
Photography: Jeroen Kijs
Editor: Sabine Maas
Sound: Matthijs Klein/Brandon Gotzinger
Cast: Jacinto Marie/Shakur Bijker/
Alia Karamat-Huijssers
Production/Distribution: IJswater Films BV,
films@ijswater.nl, +31 204421760

Ein Film über die Beziehung zwischen einem Vater und seinem jugendlichen Sohn, mit dem er seit sechs Jahren kaum Kontakt hatte. Der Vater nimmt den Sohn mit auf eine Reise, um sich ihm wieder anzunähern. Doch die im Telefongespräch mit seiner Freundin reflektierte Vergangenheit dringt in die Gegenwart ein.

«Father» investigates the relationship between a father and his adolescent son with whom he has barely been in touch for nearly six years. The father takes his son on a road trip to reconnect in the present, while he reflects on the past talking to his girlfriend over the phone.

*Isabel Muruzábal Lamberti (*1987) studied media and culture at the University of Amsterdam, socially relevant documentary at NYU / Tisch School of the Arts, and directing at the Netherlands Film Academy. Her work is a mixture of documentary and fiction. She prefers to work with non-actors, surrounded by a small crew. Isabel's graduation film, «Valanda Vay» («I'll Fly Higher»), was selected and awarded at several international film festivals.*



Bab Sebta

France/Morocco 2019, 19'00", digital file, colour,
Arabic/Spanish with English subtitles, Exp

Director/Script: Randa Maroufi
Photography: Luca Coassin
Editor: Ismaël Joffroy Chandoutis
Sound: Mohamed Bounour
Production: Barney Production,
contact@barneyproduction.com
Distribution: Shortcuts, judith@shortcuts.pro,
+33 615278035

«Bab Septa» rekonstruiert eine Reihe von Situationen, die in Ceuta beobachtet wurden, einer spanischen Enklave auf marokkanischem Gebiet. Der Ort ist Schauplatz von – mehr oder weniger legalen – grenzüberschreitenden Transaktionen aller Art. Tausende von Menschen arbeiten hier jeden Tag.

«Bab Sebta» is a series of reconstructions of situations observed in Ceuta, a Spanish enclave on Moroccan soil. It is the scene of – more or less legal – cross-border exchanges of all kinds. Thousands of people work there every day.

Randa Maroufi's multi-disciplinary practice is rooted in political issues, with a primary concern in gender studies. Her work takes the form of film, video, photography, installation, performance, and sound. She now lives and works between Lille and Tangier. She studied at Beaux-Arts de Tétouan, Beaux-Arts d'Angers, and Le Fresnoy.



Souvenir

Germany/Netherlands 2019, 20'50", digital file, colour, English, Doc/Exp

Director: Lina Sieckmann/Miriam Gossing
Production/Distribution: Lina Sieckmann,
info@gossing-sieckmann.com

Eine faszinierende Betrachtung der totemistischen Kraft von Souvenirs, die Seefahrer von langen Reisen in die entferntesten Winkel der Erde mitbrachten. Ausgehend von der dokumentarischen Beobachtung von Inneneinrichtungen lässt der Film die Grenzen von innerer und äußerer Realität verschwimmen.

A bewitching exploration of the totemic power of the souvenirs seafarers brought home for their partners, after long stretches of sailing to the furthest reaches of the Earth. Starting from the documentary observation of interiors and their decor, the film blurs the limits of outer and inner realities.

Miriam Gossing and Lina Sieckmann (both born in 1988) studied with Matthias Müller, Phil Collins, and Sophie Maintigneux at the Academy of Media Arts Cologne and at the Kunstakademie Düsseldorf. They have made several experimental films on 16 mm, and their works have been shown internationally at festivals and exhibitions, including IFF Rotterdam and Anthology Film Archives in New York City.



Mary, Mary, So Contrary

Singapore 2019, 14'46", digital file, colour/black & white, Mandarin with English subtitles, Exp

Director: Nelson Yeo
Sound: Wei Yong Teo
Production: Widewall Studio LLP,
kraziuzi@gmail.com, +65 93877929
Distribution: Lights On, lightson@lightsonfilm.org,
+39 3661812097, lightsonfilm.com

Der Film manipuliert Auszüge aus zwei Filmklassikern und werbet sie mit eigenem Material des Filmemachers zu einer phantasmagorischen Erzählung über eine Chinesin namens Ma Li, die träumt, dass sie eine weiße Frau namens Mary ist.

Repurposing and manipulating footage from two classic films and the filmmaker's own personal footage, the film weaves together a phantasmagoric narrative about a Chinese woman named Ma Li who dreams that she is a Caucasian woman named Mary.

Nelson Yeo lives and works in Singapore. He has a BFA with a specialization in digital filmmaking from Nanyang Technological University. His films often have a dreamy and whimsical character, and they have been shown at various local and international film festivals. He is currently working on his «Animals» trilogy, which includes the recent «Mountain of Knives» and two more upcoming projects.



Automne malade / Autumn III

France 2019, 30'00", digital file, colour, French with English subtitles, Fic

Director/Photography/Editor: Lola Cambourieu/
Yann Berlier
Sound: Hugo Rossi
Production: Réalviscéralisme,
yann.berlier@gmail.com, +33 783955091
Distribution: Lola Cambourieu,
lola.cambourieu@hotmail.fr

Milene verlässt Paris, um der Sorge um ihre kranke Mutter zu entfliehen und sich auf die Eintrittsprüfung für eine Hochschule vorzubereiten. In der friedlichen Umgebung der Auvergne fällt es ihr immer noch schwer, sich zu konzentrieren. Die Begegnung mit Momo lässt sie ihre Sorgen vergessen. Doch der Herbst naht und die Zeit ist knapp.

Distressed by her mother's illness, which is getting worse, Milene leaves Paris to prepare for a tough higher education entry exam. Seeking calm on a farm in Auvergne, she still struggles to focus. Her encounter with Momo helps her forget her troubles. But autumn is coming, and time is short.

Lola Cambourieu studied at the Cours Florent drama school in Paris, and went on to perform on stage, before dedicating herself to cinema. She's especially interested in blurring the boundary between fiction and documentary. «Automne malade» is her first short narrative film.

Yann Berlier taught philosophy in high school after studying at the Paris-Sarbonne University. He recently resigned to devote himself to cinema. With Lola Cambourieu, he founded Réalviscéralisme, a cinematic research group about fiction and reality. «Automne malade» is his first short narrative film.



Curious Fantasies

USA 2019, 8'17", digital file, colour, English, Exp

Director: Jesse McLean
Production/Distribution: Jesse McLean,
jessemclean@gmail.com, jesseclean.com

Inspiration und Quellenmaterial für diesen Film stammen aus Werbungen für die Parfüms von Berühmtheiten. Die Reichen werden reicher und alle anderen riechen ärmer. Ein spielerisches Werk über unsere Konsumgesellschaft und die Erwartung, dass jede und jeder zu einer Marke wird.

The descriptive language of celebrity perfumes serves as inspiration and source material. Give us your songs, your smells, and we will give you everything. The rich get richer, and everyone smells poorer. A play on our commodified world and its increasing expectation that everyone becomes a brand.

Jesse McLean is a media artist motivated by a deep curiosity about human behaviour and relationships. Her recent videos put pressure not only on the relationships that develop between viewer and subject, but also on the ways emotions are lived in an age of mediated experience. She has presented her work at museums, galleries, and film festivals worldwide, including IFF Rotterdam, Views from the Avant Garde at NYFF, and CPH:DOX. In 2014, she was a featured artist at the Flaherty Seminar.



Kolektyviniai sodai / Community Gardens

Lithuania 2019, 15'00", digital file, colour,
Lithuanian with English subtitles, Fic

Director/Script/Photography: Vytautas Katkus
Editor: Laurynas Bareisa
Sound: Julius Grigelionis
Cast: Jelena Juscenko/Aiste Zabotkaite/
Vygantas Bachmackij/Arvydas Dapsys
Production: Viktorija Films,
viktorija@viktorijafilms.com, viktorijafilms.com
Distribution: Lights On, lightson@lightsonfilm.org,
lightsonfilm.com

Die patriarchale Männlichkeit scheint in den letzten Zügen zu liegen. Eine Geschichte über die kalte Beziehung zwischen einem Vater und seinem Sohn. Das von Gleichgültigkeit geprägte Verhältnis droht komplett auseinanderzubrechen.

Patriarchal masculinity seems to be in its final throes. A story about the cold relationship between a father and his son. Their bond, plagued by indifference, is on the verge of disintegrating completely.

Born 1991 in Vilnius, Lithuania, Vytautas Katkus graduated from the Lithuanian Academy of Music and Theatre with a BA in cinematography. He works as a cinematographer in movies as well in video art projects. In 2014 and 2015, he won the best young cinematographer award of the Lithuanian Association of Cinematographers. His debut short «Kolektyviniai sodai» was selected for the Semaine de la Critique.



Acid Rain

Poland 2019, 26'16", digital file, colour,
Polish with English subtitles, Ani

Director/Script/Editor: Tomek Popakul
Sound: Michal Fojcik
Cast: Maciej Miszczak/Piotr Bulka/Daria Bulka
Production: Animoon,
jaroszuk@animoon.pl, animoon.pl
Distribution: Marta Swiatek,
marta.swiatek@kff.com.pl

Young haut aus ihrem deprimierenden Heimatort ab und lernt Skinny kennen, einen komischen Kauz, der in einem Camper lebt und nicht ganz legale Geschäfte betreibt. Ihr gemeinsamer Weg führt zu mehr und mehr Aufregung, Freiheit – und Gefahr.

Young runs away from her depressing hometown and meets Skinny, an unstable weirdo who lives in a camper and runs his not-so-legal errands. Their journey gradually leads them towards more and more excitement, freedom, and danger.

*Tomek Popakul (*1986) studied animation and scriptwriting at the Łódź Film School. His shorts, among them his multi-award-winning graduation film «Ziegenort», screened at dozens of festivals around the world. He participated in the Animation Artist in Residence Tokyo 2014 programme organized by the Japan Image Council (JAPIC), where he made the film «Black».*



Tak Ada yang Gila di Kota Ini / No One Is Crazy in This Town

Indonesia 2019, 20'16", digital file, colour,
Indonesian with English subtitles, Fic

Director: Wregas Bhanuteja
Script: Henricus Pria/Wregas Bhanuteja
Photography: Fahrul Ayunki
Editor: Akhmad Fesdi Anggoro
Sound: L.H Aim Adinegara
Cast: Sekar Sari/Oka Antara
Production/Distribution: Rekata Studio,
lekatama@gmail.com, +62 87880008122

Ferienzeit an der Küste. Der Eigentümer des grossen Hotels befiehlt Marwan und seinem Team, alle psychisch kranken Menschen aus der Stadt in die Wälder zu vertreiben, damit sie die Touristen nicht belästigen. Doch anstatt sie im Wald ihrem Schicksal zu überlassen, hat Marwan andere Pläne für die Menschen ...

It's the holiday season on the southern coast. The owner of the big hotel orders Marwan and his team to remove mentally ill people from the city streets and drive them away to the forests, so that they won't disturb the tourists. But instead of leaving them dying in the forests, Marwan has another plan ...

Born in Jakarta, Indonesia, in 1992, Wregas Bhanuteja studied at the film school of the Jakarta Institute of the Arts. In 2011, he shot his first short film «Senyawa» on 16 mm. In 2014, he made his graduation film «Lemantan» about his own family. «Prenjak» (2016) was selected for the Critics' Week in Cannes.



Supermarket

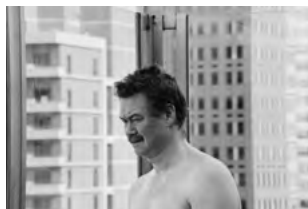
Italy 2018, 8'08", digital file, colour, English, Ani/Exp

Director: Gianluca Abbate
Sound: Virginia Eleuteri Serpieri
Production/Distribution: Gianluca Abbate,
gianlucaabbate80@gmail.com

Eine Stimme spricht, «mach es dir bequem, befreie deinen Geist von allen Gedanken ...» So beginnt die Geschichte, mit einer Einladung, in einen tiefen, ruhigen Schlaf zu versinken, während sich auf der Leinwand eine chaotische Landschaft voller Menschen ausbreitet. Die Leute scheinen kein Ziel zu haben, aber sie schlafen und brauchen Träume.

A voice says, «I would like to make you feel nice and comfortable and to empty your mind of every single thought ...» Thus begins the story, with an invitation to fall into a deep, peaceful sleep, while a chaotic landscape, crowded with people, unfolds on the screen. The crowd doesn't seem to have anywhere to go, but they are actually sleeping and they need to dream.

Gianluca Abbate is an Italian video artist. His works have been shown at several museums and exhibitions (including MACRO, MAXXI, Palais de Tokyo, and Hiroshima MOCA) and at film and video art festivals including TFF, Ann Arbor, ADAF, and more. He won a Nastro d'Argento for best short film at TFF32.



The Manila Lover

Norway 2019, 26'28", digital file, colour, English, Fic

Director/Script: Johanna Pyykkö
Photography: Torbjørn Sundal Holen
Editor: Johanna Pyykkö/Brwa Vahabpour/
Margrethe Vinnem
Production: Barbosa Film,
nina@barbosafilm.no, +47 92254442
Distribution: Norwegian Film Institute,
amb@nfi.no, norwegianfilms.no

Auf einer Reise in die Philippinen lernt der Norweger Lars eine Filipina kennen, mit der er den Rest seines Lebens verbringen möchte. Doch zu seiner Überraschung weist sie ihn ab. Nun muss sich Lars seinen eigenen Vorurteilen stellen und sich mit der unangenehmen Situation auseinandersetzen.

During a trip to the Philippines, middle-aged Norwegian Lars meets a Filipina he wants to share his life with, but to his surprise, she turns him down. Lars now has to face his own prejudices and deal with the uncomfortable situation.

Johanna Pyykkö is a Swedish-Finnish filmmaker based in Oslo, Norway. She holds a BA in filmmaking from the Norwegian Film School. She has made several award-winning shorts, worked as Joachim Trier's assistant director, and has been a writer for the critically acclaimed TV series «Home Ground». «The Manila Lover» premiered at the Semaine de la Critique. Johanna is currently developing four features and a TV series.



Douma taht al ard / Douma Underground

Lebanon 2019, 11'16", digital file, colour,
Arabic with English subtitles, Doc

Director: Tim Alsiofi
Photography: Khalil Mhd/Tim Alsiofi
Editor: Dutaiba Barhamji
Sound: Manuel Vidal
Production: Ali Atassi, director@bidayyat.org,
+961 1443026
Distribution: Bidayyat for Audiovisual Arts,
admin@bidayyat.org, bidayyat.org

Während die Fassbomben auf Ghouta, einen östlichen Vorort von Damaskus, fielen, suchten Zivilisten Zuflucht in ihren Kellern. Ich war einer von ihnen. Mit meiner Kamera versuchte ich zu filmen, was ich nicht in Worte fassen konnte.

With the barrel bombs falling on Ghouta, the Eastern suburbs of Damascus, civilians sought shelter in the basements of their homes. I was one of them. Holding on to my camera, I tried to film what I could not express in words.

Tim Alsiofi (born in Douma in 1994) started studying sound engineering and music in 2009. He couldn't complete his studies because of the blockade imposed on the city of Douma. From 2014 to 2018, he worked as a director and sound engineer at Russel Studio in Douma, and as a broadcaster, reporter, video photographer, and director of photography. As a field photographer in 2013, he contributed to the transfer of images from the heart of eastern Ghouta to numerous news agencies.



No History in a Room Filled with People with Funny Names 5

USA/Thailand 2018, 30'44", digital file, colour, Thai/English with English subtitles, Doc/Exp

Director: Korakrit Arunanondchai/Alex Gvojcic
Photography: Alex Gvojcic/Korakrit Arunanondchai/
Jon Wang/Rory Mulhere/Yukontorn Mingmongkon/
Nick Sethi
Sound: Aaron David Ross
Production/Distribution: Korakrit Arunanondchai,
taber@carlosishikawa.com

Der dynamische Film des Künstlers Korakrit Arunanondchai widmet sich der Idee der Gemeinschaft – von Menschen und nicht-menschlichen Wesen – im aktuellen Moment der Instabilität im zeitgenössischen Thailand. In einer Höhle gefangene Jungen dienen als Ausgangspunkt für eine Reflexion über die Geopolitik und Geschichte der Region.

Artist Korakrit Arunanondchai's dynamic film is charged with the idea of community – among humans and non-humans – in Thailand's contemporary moment of instability. Boys trapped in a cave trigger a reflection on the geopolitics of the region and the fragility of its history.

*Korakrit Arunanondchai (*1986 in Bangkok) is an artist and filmmaker whose large-scale installations, paintings, and films have been exhibited at MoMA PS1 in New York, Palais de Tokyo in Paris, ICA in London, and at film festivals. In 2012, he received an MA in fine arts from Columbia University, New York. He lives in Bangkok and New York.*



Liberty

USA 2018, 16'40", digital file, colour, English with English subtitles, Fic

Director/Script: Faren Humes
Photography: Zamarin Wahdat
Editor: Aleshka Ferrero
Cast: Alexandra Jackson/Milagros Gilbert
Production/Distribution: Diego Nájera,
dianam@gmail.com

Milagros (Loggy) und Alex waren ihr ganzes Leben lang Nachbarn und beste Freunde, doch nun soll Alex aus der Wohnsiedlung, die saniert wird, wegziehen. Ihre Freundschaft wird zusätzlich auf die Probe gestellt, als das Mahnmal für Loggys getötete Mutter konfisziert wird ...

Best friends Milagros (Loggy) and Alex have been neighbours their entire lives in Miami's redeveloping Liberty Square. One day, Loggy learns that Alex is being displaced and relocated to another community. The two are chosen to dance together at the community's groundbreaking ceremony, but their plans are derailed when the memorial of Loggy's slain mother is confiscated. The integrity of their friendship is tested as they search for its whereabouts.

*Faren Humes's (*1986) work has been screened at numerous festivals. «Liberty» won the Jury Award for Best Short at Berlinale's Generation 14+, SXSW, and the Miami Film Festival. She is a recipient of Sundance's Knight Fellowship (2016) as well as several other fellowships, and was named one of Miami's Top 100 Creatives by the Miami New Times.*



Protocorba

Russia 2019, 7'10", digital file, colour, no dialogue, Ani/Exp

Director/Script/Editor/Sound: Kirill Khachaturov
Animation: Kirill Khachaturov/Konstantin Novikov
Production/Distribution: Kirill Khachaturov,
kir.khachaturov@yahoo.com

Protocorba ist eine Fantasiewelt, bevölkert von gewöhnlichen, unscheinbaren Figuren, mit denen nichts Aussergewöhnliches passiert. Die Welt ist erfunden, du denkst bloss, sie sei real.

Protocorba is a fantasy world populated by ordinary, unimposing characters. Nothing unusual happens with them in this world. The world is fictional and you only think that it is real.

Kirill Khachaturov studied at the Moscow School of New Cinema, where he specialized in directing. During his studies, he also worked in animation and contemporary art. Previously, Kirill graduated from the British Higher School of Art and Design in Moscow and worked as a designer for a long time. His work has been shown at several international festivals.



Little Lower Than the Angels

Germany 2019, 13'14", digital file, colour, English, Doc/Exp

Director/Script/Photography/Editor: NEOZ00N
Sound: Jochen Jezussek
Production/Distribution: NEOZ00N,
mail@neoz00n.org, neoz00n.org

Dieser Found-Footage-Film untersucht die Beziehung zwischen Religion und Speziesismus. Der Fokus liegt auf der Idee, dass der Mensch die unangefochtene Krönung der Schöpfung darstellt. Die experimentelle Filmcollage bewegt sich zwischen alten und neuen religiösen Bilderwelten und hinterfragt die Sinnhaftigkeit anthropozentrischer Glaubensrichtungen.

This found footage film explores the relationship between religion and speciesism, focusing on the idea that man is the undisputed pinnacle of creation. An experimental film collage that moves between old and new worlds of religious imagery, questioning anthropocentric beliefs.

NEOZ00N is an artist collective founded in Berlin and Paris in 2009. Their work is rooted in collage, exploring sociological questions concerning speciesism and the Anthropocene. The de- and re-contextualization of found footage and YouTube videos is a recurring element of the group's video works, which have been shown at festivals and institutions including Centre Pompidou in Paris, ZKM in Karlsruhe, and IFF Rotterdam.



Vulcão: O Que Sonha um Lago? / Volcano: What Does a Lake Dream?

Romania/France/Portugal 2019, 21'07", digital file, colour/black & white, Portuguese with English subtitles, Doc/Exp

Director/Photography/Editor: Diana Vidrascu
Script: Johan Härnsten/Diana Vidrascu
Sound: Romain Poirier
Cast: Catarina Dias da Rosa/Alice Garcia de Melo/
João Paulo Constancia/Nuno Pereira
Production/Distribution: Diana Vidrascu,
dianav@gmail.com, dianavidrascu.com

Vulkane entladen sich aus den Tiefen der brodelnden Erde an die Oberfläche des Zelluloidfilms, wo sie eine neue abstrakte Filmsprache kreieren.

Volcanoes erupt from the depths of the boiling earth to the surface of the celluloid film to create a new abstract cinematic language.

Diana Vidrascu, born in Romania in 1987, is a filmmaker based in Paris. She studied cinematography at the Caragiale Academy of Theatrical Arts and Cinematography in Bucharest, before relocating to Paris and working internationally as a director of photography on fiction, documentary, and commercial projects. Collaborating with contemporary artists with a focus on experimental film, she began to direct short films that question the visual codes of cinema.

Schweizer Wettbewerb

Swiss Competition

Mit freundlicher Unterstützung von /
with the kind support of

MIGROS
kulturprozent

I: Grautöne

Runtime 87'

Wednesday, 6 November 2019, 20:00, Casino 2

Saturday, 9 November 2019, 16:30, Casino 1

Sunday, 10 November 2019, 15:30, Kino Cameo

II: Prinzip Hoffnung

Runtime 85'

Thursday, 7 November 2019, 22:00, Casino 1

Friday, 8 November 2019, 19:30, Casino 1

Sunday, 10 November 2019, 13:00, Kino Cameo

III: Zusammen allein

Runtime 89'

Friday, 8 November 2019, 17:00, Theater Winterthur 1

Saturday, 9 November 2019, 20:00, Theater Winterthur 1

Sunday, 10 November 2019, 11:00, Kino Cameo



Still Working

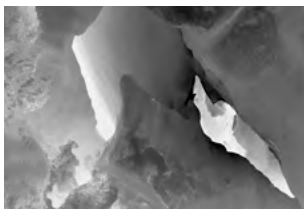
Switzerland 2019, 17'25", digital file, colour,
French with English subtitles, Fic

Director/Script: Julietta Korbel
Editor: Raphaël Lefèvre
Sound: Camille Bonard
Cast: Beat Wittwer/Jean-Baptiste Le Vaillant
Production: Thera Production,
contact@thera-production.ch,
+41 215585050, ECAL – Ecole cantonale d'art
de Lausanne, jean_guillaume.sonnier@ecal.ch
Distribution: Jean-Guillaume Sonnier,
jean_guillaume.sonnier@ecal.ch

In einer verlassenen Fabrik, die abgerissen werden soll, wird der Wachmann durch die Ankunft eines jungen Ingenieurs gestört, der eine ungewöhnliche Turbine in Betrieb entdeckt. Der Wächter ist mit dem Ende seines Universums konfrontiert ...

The guard of an abandoned factory that is set to be demolished is interrupted by the arrival of a young engineer who discovers an unusual turbine in use. The guard is confronted with the end of his universe ...

*Julietta Korbel (*1996 in Frankfurt, Germany) is of Swiss and Slovakian origin. She began her studies at the École Cantonale d'Art de Lausanne in 2016.*



Aletsch Negative*

Switzerland 2019, 15'00", digital file, colour,
no dialogue, Doc/Ani/Exp

Director/Photography: Laurence Bonvin
Sound: Bojan Milosevic
Production/Distribution: Laurence Bonvin,
focus@laurencebonvin.com, +49 1717041047

Der Aletsch ist der grösste und längste Gletscher der Alpen. Bis Ende des Jahrhunderts sollen gemäss Glaziologen die meisten Gletscher verschwunden und vom Aletsch nur Bruchstücke übrig sein. Der Film bietet eine sinnliche und visuelle Erfahrung sowie eine Reflexion über die Natur des bewegten Bildes.

The Aletsch Glacier is the longest and largest glacier of the Alps. According to glaciologists, most glaciers will have disappeared by the end of this century, and only bits of the Aletsch will remain. «Aletsch Negative» offers a compelling sensual and visual experience as well as a reflection on the nature of the moving image.

Laurence Bonvin is a documentary photographer and artist whose work deals with landscape, architecture, public spaces, and urban transformation. She has extensively exhibited her work in Switzerland and internationally since 1993.



Nachts sind alle Katzen grau / All Cats Are Grey in the Dark*

Switzerland 2019, 18'16", digital file, colour,
German with English subtitles, Doc

Director/Script: Lasse Linder
Photography: Robin Angst
Editor: Michèle Flury
Sound: Nicolas Büttker
Production: Hochschule Luzern HSLU – Design & Kunst, design-kunst@hslu.ch, +41 412486464
Distribution: Some Shorts,
info@someshorts.com, +31 622076717

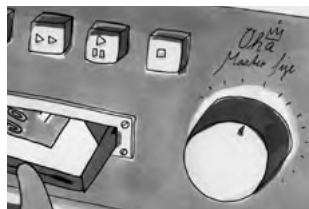
Christian lebt mit seinen beiden Katzen Marmelade und Katjuscha zusammen. Da er Vater werden möchte, lässt er seine geliebte Marmelade von einem exklusiven Kater im Ausland befruchten.

Christian lives with his two cats Marmelade and Katjuscha. As he is yearning to become a father, he decides to have his beloved Marmelade impregnated by a select tomcat from abroad.

*Lasse Linder (*1994) briefly studied film studies and German before realizing that he would much rather make his own films. Before starting his video degree at the Lucerne School of Art and Design, he worked as an editor. His first short, «Bashkimi United» [2018], was awarded at several Swiss festivals. «Nachts sind alle Katzen grau» is his graduation project.*

Die mit * markierten Filme sind auch für die Preise des Internationalen Wettbewerbs nominiert.

Films marked with an * are also nominated for the awards of the International Competition.



Warum Schnecken keine Beine haben / Why Slugs Have No Legs

Switzerland 2019, 10'52", digital file, colour, no dialogue, Ani

Director/Script: Aline Höchli
Editor: Marcel Derek Ramsay
Sound: Peter Bräker
Production: Cinéma Copain
ramsay@cinemacopain.com, cinemacopain.com
Distribution: Some Shorts, info@someshorts.com,
+31 622076717, New Europe Film Sales,
shorts@neweuropemfilmsales.com, +48 600173205

Schnecken waren nicht schon immer beinlos, aber langsam sind sie seit jeher. So langsam, dass sie für ihre Arbeitgeber, die Insekten, untragbar wurden. Zur Strafe mussten die Schnecken ihnen die Arme und Beine abgeben, damit die Insekten die versäumte Arbeit wieder aufholen konnten.

Slugs were not always without legs, but they've always been slow. So slow that they became intolerable to their employers – the insects. As a punishment, they had to give them their arms and legs so that the insects could catch up on the work they'd missed.

Aline Höchli (b. 1990) grew up in Aargau and Berne. She studied animation at the Lucerne School of Art and Design, receiving her BA in 2015.

Happy Birthday

Switzerland 2019, 26'09", digital file, colour, Swiss German with English subtitles, Fic

Director/Script: Lisa Gertsch
Photography: Tobias Buchmann
Editor: Gina Calamassi
Cast: Sophie Hutter/Rebecca Indermaur
Production: Zürcher Hochschule der Künste (ZHdK),
film.info@zhdk.ch, zhdk.ch
Distribution: Moritz Schneider,
moritz.schneider@zhdk.ch, zhdk.ch

Eine junge Frau ist eingeladen, ihren Geburtstag mit ihrer alkoholkranken Mutter zu feiern. In einer Achterbahn der Gefühle stolpern sie gemeinsam durch die Nacht, irgendwo zwischen Glückseligkeit und Kollaps.

A young woman is invited to celebrate her birthday with her alcoholic mother. They stumble through the night on an emotional rollercoaster between bliss and collapse.

*Lisa Gertsch (*1992 in Berne) received her BA in film from the Zurich University of the Arts. Her graduation film, «Fast alles», received a Student Oscar, among other awards. She is currently pursuing an MA in fiction directing at ZHdK.*





Maria Cobra Preta

Switzerland/Portugal 2019, 26'53", digital file, colour, Creole/Portuguese with English subtitles, Fic

Director/Script: Erika Nieva da Cunha
Photography: Leo Brezot
Editor: Olivia Frey
Sound: Pedro Baptista Dlniz
Cast: Soraya Lutangu/Mynda Guevara/Mario Ventura Medina/Isabelle Lopes Cardoso
Production: HEAD – Cinéma / cinéma du réel, head.hesge.ch/cinema, Akka Films, p.badinier@akkafilms.ch, akkafilms.ch
Distribution: Delphine Jeanneret, delphine.jeanneret@hesge.ch

Maria lebt in Lissabon, einer Stadt im Wandel. Sie und ihre Nachbarn werden aus ihren Wohnungen geworfen. Mit Rappen versucht Maria sich aus ihrer Lage zu befreien und aus ihrer Herkunft und hybriden Identität Kraft zu schöpfen.

Maria lives in Lisbon, a changing city. When she and her neighbours are evicted from their apartments, Maria seeks to escape from her situation through rapping, aiming to draw strength from her origins and hybrid identity.

Erika Nieva da Cunha was born in Fribourg, Switzerland, in 1988. A recent graduate of the Geneva University of Art and Design, she is currently working on the screenplays for two films.



The Lousiest Spy Ever

United Kingdom 2019, 5'04", digital file, colour, English with English subtitles, Fic/Exp

Director: Rhona Mühlebach
Photography: Nicolò Biarese
Editor: Rhona Mühlebach/William Aikman
Sound: William Aikman
Cast: Bhasker Patel/Rhona Mühlebach/Maryanne Melvin/Stephen Smart/Daive-Christelle Sanvee/Jim Frame
Production/Distribution: Rhona Mühlebach, rhona.muehlebach@gmail.com, rhonamuehlebach.com

«The Lousiest Spy Ever» ist ein fiktives Porträt der historischen Figur Augusto Alfredo Roggen, einem misereblen Spion, der während des Ersten Weltkriegs nach Schottland kam.

«The Lousiest Spy Ever» is a fictional portrait of the historical character Augusto Alfredo Roggen, a lousy spy who came to Scotland during World War I.

Rhona Mühlebach lives and works in Glasgow and Switzerland. She has a BA in Film from the Ecole Cantonale d'Art de Lausanne [ECAL] and an MA in Fine Art from the Glasgow School of Art.



Les oiseaux du paradis / Birds of Paradise

Switzerland 2019, 15'29", digital file, colour, French with English subtitles, Doc

Director/Editor: Aline Suter/Céline Carridroit
Photography: Aline Suter
Sound: Céline Carridroit
Production/Distribution: Aline Suter, aline.suter@gmail.com, +41 766930554

Eine Frau spricht über ihr Leben mit HIV. Eine Geschichte über Mutterschaft und Auferstehung.

A woman talks about her life with HIV. A story of motherhood and resurrection.

*Aline Suter (*1982 in Geneva) studied at the universities of Geneva, Barcelona, and Berlin, graduating with an MA in cinema studies in 2006. She has worked as a press secretary and programme director for several film festivals in Switzerland and France.*

Céline Carridroit studied visual communication and documentary cinema. She founded a French production company (Les films de la caravane) and teaches visual art and cinema at art schools in Geneva (HEAD, CFPARTS). She is also the founder of a production collective and makes sound creations.



22:47 Linie 34 / 22:47 Line 34

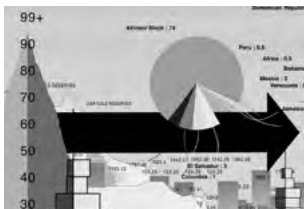
Switzerland 2019, 10'00", digital file, colour,
Swiss German with English subtitles, Fic

Director: Michael Karrer
Script: Pablo Callisaya/Michael Karrer
Photography: Alicja Pahl
Editor: Hubert Schmelzer
Sound: Jan Gubser
Cast: Mina Wehrli/Andreas Grötzinger/Eddie Rast/
Nadège Kanku/Eve-Lyn Scheiben/Nadim Ben Said/
Jessy Moravec/Matia Frei/Pauline Hunziker/
Urs Hummel/Michael Finger
Production/Distribution: Zürcher Hochschule der
Künste (ZHdK), moritz.schneider@zhdk.ch, zhdk.ch

Es ist 22:47 Uhr in einem Bus irgendwo in einer Stadt. Ein paar Jugendliche hören Musik und reden laut durcheinander. Die anderen Passagiere schauen gelangweilt aus dem Fenster oder auf ihr Handy. Ein angetrunkenener Mann steigt ein und gesellt sich zu den Jugendlichen; die Stimmung beginnt zu kippen ...

It's 10:47 pm on a bus somewhere in a city. A few teenagers are listening to music and talking loudly. The other passengers seem bored, looking out of the window or at their cell phones. A drunk man gets on and joins the teenagers; the mood starts to shift ...

*Michael Karrer (*1992 in Berne) began his MA in directing at the Zurich University of the Arts in 2018. He also works as a director, editor, and dramaturgical advisor.*



Average Happiness

Switzerland 2019, 7'00", digital file, colour,
no dialogue, Ani/Exp

Director/Script: Maja Gehrig
Editor: Maja Gehrig/Nora de Baan
Sound: Peter Bräker/Christoph Benz
Production/Distribution: Langfilm / Bernard Lang AG,
oz@langfilm.ch, langfilm.ch

Während einer Powerpoint-Präsentation brechen statistische Diagramme aus dem engen Korsett ihrer Koordinaten aus. Eine Reise in die sinnliche Welt der Statistik beginnt. Tortendiagramme schmelzen, Pfeildiagramme onanieren, Börsenkurven und Diagramme führen sich zum gemeinsamen Höhepunkt.

During a PowerPoint presentation, statistical diagrams break free from the corset of their coordinates. A journey into the sensual world of statistics where pie charts melt, arrow diagrams masturbate, and stock charts and diagrams bring each other to a climax.

*Maja Gehrig (*1978 in Zurich) studied media art in Aargau and later animation at the Lucerne School of Art and Design. From 2006 to 2011, she was one of the curators and initiators of Artspace Rondeel Maastricht in the Netherlands. She has been running her own animation company, Gehrigtrick & Sahn, since 2011.*



L'homme jetée

France/Switzerland 2019, 20'52", digital file,
colour, French with English subtitles, Fic

Director/Script/Editor: Loïc Hobi
Photography: Jacques Baguenier
Sound: Vuk Vukmanovic/Arthur Meyer
Cast: Youssef Abi-Agad/Hubert Girard
Production/Distribution: Tell me the story,
contact@tellmethestory.ch,
Helene Faget, +41 787059913

Theo sehnt sich danach, den Hafen zu verlassen, an dem er schon sein ganzes Leben lang feststeckt. Als ein Frachtschiff gezwungen ist, ein paar Tage anzulegen, ist er bereit alles zu tun, um von der Crew akzeptiert zu werden. Er begegnet Giuseppe, der sich aber in der Gruppe nicht mehr wohl zu fühlen scheint.

Theo longs to leave the harbour where he has been stuck all his life. When a cargo ship is forced to dock for a few days, he's ready to do anything to be accepted by the crew. He is hoping for Giuseppe's help, but Giuseppe no longer seems to feel comfortable with the crew.

Born in Neuchâtel in 1997, Loïc Hobi started visiting film sets and editing films as a teenager. He moved to Paris in 2017 to attend Luc Besson's film school l'École de la Cité, graduating in 2019 with «L'homme jetée». He's currently preparing to shoot his next short film, «The Life Underground», in Switzerland.





Red Ants Bite*

Switzerland 2019, 22'44", digital file, colour,
Georgian/English with English subtitles, Fic

Director: Elene Naveriani
Script: Elene Naveriani/George Imo Obasi/
Donald Acho Nwokorie
Photography: Agnesh Pakozdi
Editor: Gabriel Gonzalez/Noémie Fy
Sound: Thomas Reichlin
Cast: George Imo Obasi/Hadizat Yola/
Donal Acho Nwokorie/Magda Lebanidze
Production: Alva Film, britta@alvafilm.ch, alvafilm.ch
Distribution: Manon Emmenegger,
manon@alvafilm.ch, alvafilm.ch

Zwei in Georgien gestrandete Nig-
erianer, Obinna und Afame, streifen
nach einer langen Nacht durch das
schlafende Tiflis. Bei Tagesanbruch
beginnt sich das wahre Gesicht ihrer
mehreutigen Zuneigung zu zeigen.
So finden sie trotz ihrer feindlichen
Umgebung etwas Trost.

*Obinna and Afame, two Nigerians
stranded in Georgia, are roaming the
sleeping city of Tbilisi after a long
night out. As day breaks, the truth
of their ambiguous affection begins
to show, and they find some solace
despite their hostile environment.*

*Born 1985 in Tbilisi, Elene Naveriani lives between
Switzerland and Georgia. In 2007, she graduated with
a BA in visual arts from the Tbilisi State Academy
of Art. She also has an MA in CCC (critical curatorial
cybermedia studies) and a BA in cinema from HEAD
in Geneva. Her first feature film, «I am Truly a Drop
of Sun on Earth» (2017) premiered at IFFR and was
selected for several international festivals. She is
currently developing her second feature.*

Die mit * markierten Filme sind auch
für die Preise des Internationalen
Wettbewerbs nominiert.



Ihr / Them

Switzerland 2019, 6'10", digital file, colour,
no dialogue, Ani/Fic

Director/Script: Louis Möhrle/Amélie Cochet
Sound: Aline Schoch/Thomas Gassmann
Production: Hochschule Luzern, Design & Kunst –
Animation, animation@hslu.ch
Distribution: Hochschule Luzern, Design & Kunst –
Animation, chantal.molleur@hslu.ch,
hslu.ch/animation

«Ihr» handelt von einem Gebäude
mit Innenhof und dessen Bewohnern.
Während die verschiedenen Figuren
ihren jeweiligen Routinen nachgehen,
vermüht besagter Innenhof langsam
aber sicher. Die Situation erscheint
harmlos, bis es eines Nachts zur tota-
len Eskalation kommt und der letzte
Tropfen das sprichwörtliche Fass zum
Überlaufen bringt.

*«Ihr» («Them») is the story of a
building with a courtyard and its
inhabitants. While the various charac-
ters go about their everyday routines,
trash is piling up in the courtyard.
The situation seems harmless in the
beginning, until it escalates into total
disaster one night.*

*Louis Möhrle (*1993 in Lucerne) received his BA
in 2D animation from the Lucerne School of Art
and Design. He is a co-founder of the art collective
KulturKonsumEnten and of the VJ collective Teich-
projektionen.*

*Amélie Cochet (*1996 in Berne) has a BA in 2D
animation from the Lucerne School of Art and
Design. In 2018, she did a five-month internship
at YK Animation Studio in Berne. She was also a
collaborator on the film «The Germans» by Melanie
Carolin Wigger.*

Films marked with an * are also
nominated for the awards of the
International Competition.



Béton amer*

Switzerland 2019, 15'11", digital file, colour,
Greek with English subtitles, Fic/Doc

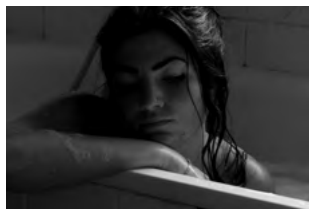
Director/Script/Editor: Chloé Simonin/
Margot Lançon
Photography: Chloé Simonin/Viktor Boiy/
Margot Lançon
Sound: Chloé Simonin/Viktor Boiy
Production: HEAD – Visual Arts Department
Distribution: Chloé Simonin,
simonin.chloe@hotmail.fr

Eine Gruppe von Freunden aus Athen
streift durch die Ruinen der Peripherie
bis nach Hellinikon – sechzig Jahre
lang einziger Flughafen in Athen, der
2004 die olympischen Sommerspiele
beherbergte. Unkraut erobert seither
das Gelände, aber die Spuren der
Vergangenheit sind noch deutlich zu
erkennen.

*A group of friends from Athens is
wandering around the ruins on the
outskirts of the city and all the way to
Hellinikon, which had been the only
airport in Athens for sixty years and
hosted the Olympic Games in 2004.
Weeds have taken over since then, but
the traces of the past are still clearly
visible.*

*Chloé Simonin lives and works in Geneva. In 2017,
she graduated from the Geneva University of Art
and Design with a BA in visual arts. She is currently
studying visual anthropology at the University of
Neuchâtel.*

*Margot Lançon lives and works between Paris and
Geneva. She obtained her BA in visual arts from
the Geneva University of Art and Design in 2019.
Margot is interested in new forms of documentary
writing and is developing a practice combining mo-
vies, art videos, and photographs. She is currently
pursuing a Master's degree at the École Nationale
Supérieure d'Arts Paris.*



Eau vive

Switzerland 2019, 15'59", digital file, colour,
French with English subtitles, Fic

Director/Script/Editor: Lucia Martinez
Photography: Augustin Losserand
Sound: Pierre-Nicolas Blandin
Production: Offshore,
contact@offshoreproductions.ch,
offshoreproductions.ch
Distribution: Kim Seob,
Seobkim@Offshoreproductions.ch

Zwischen Partys und einem Sprung ins Wasser verliert sich Lou während des Sommers in ihrer neu zusammenge-würfelten Gemeinschaft. Während kurzen Momenten des Glücks überkommt sie immer wieder der Überdruß an einer ihr allzu vertraut gewordenen Umgebung. Melancholisch träumt sie von einem besseren Ort.

Between parties and dips in the river, Lou abandons herself to her newfound community. During brief moments of happiness, she is repeatedly overcome by an aversion against an environment that has become all too familiar, and she dreams of a better place.

Born in 1994, Lucia Martinez Garcia is a young Swiss director whose films explore the passage from childhood to adulthood. Using no professional actors, she creates fictions rooted in her immediate reality. A sibling, a neighbour, friends become performers for the duration of a tale. For Lucia, fiction often blends with reality.



horizōn

Switzerland 2019, 7'13", digital file, colour,
no dialogue, Doc/Exp

Director: Anya Tsyrlina/Sid landovka
Sound: Sid landovka
Production/Distribution: Anya Tsyrlina,
anna.tsy@gmail.com, +41 797531575

In dem Moment, in dem wir die Welt desillusioniert betrachten, setzen wir Grenzen für die Art und Weise, wie die Vergangenheit erzählt werden kann.

The moment we think of the world as disenchanted, we limit the ways in which the past can be narrated.

Anya Tsyrlina is a visual artist from Basel whose current projects combine the structural and material aspects of experimental cinema with documentary and archival practices. Her moving image work has been screened at film festivals and other venues, including IFFR, Viennale, Berwick Film & Media Arts Festival, and Anthology Film Archives.

Sid landovka is a visual artist and musician working in New York and Basel. His moving image work has been screened at film festivals and other venues, including IFFR, Viennale, Berwick Film & Media Arts Festival, and Anthology Film Archives.



Zénith

Switzerland 2019, 21'39", digital file, colour,
French with English subtitles, Fic

Director/Script: Camille Tomatala
Photography: Eva Sehet
Editor: Gabriel Gonzales
Sound: Adrien Kessler
Cast: Majid Imaddedine/Leonie Stassen
Production: POINT PROD,
helene.faget@pointprod.ch, +41 225964555
Distribution: Tell me the story,
contact@tellmethestory.ch

Die 14-jährige Lucie kommt für ungewisse Zeit ins Kinderheim. Dort begegnet ihr der verträumte und kluge 19-jährige Yannis, der sich während den Sommerferien um den Garten kümmert. Erste Sehnsüchte und grosse Hoffnungen erwachen und Lucies Kindheit neigt sich im Licht des Sommers dem Ende zu.

14-year-old Lucie is sent to a children's home where she meets Yannis, a dreamy and smart 19-year-old who takes care of the garden during the summer holidays. High hopes and desires awaken as Lucie's childhood is coming to end in the light of summer.

Camille Tomatala was born in Geneva. She began studying video at the Geneva University of Art and Design in 2011, later switching to the cinema department. She currently lives in Paris.



Jury 2019

Jury Internationaler Wettbewerb / Jury International Competition



Annina Wettstein
(CH/DE)

Festival-Programmiererin

Annina Wettstein ist Mitglied der Auswahlkommission bei DOK Leipzig und Programmberaterin für das International Film Festival Rotterdam. Sie studierte Volkskunde, französische Literaturwissenschaft und BWL an der Universität Zürich. Sie war mehrere Jahre in der Auswahlkommission und Attachée de programme der Solothurner Filmtage. In dieser Funktion verantwortete sie auch die Kuratation historischer Programme. Davor war sie unter anderem für das internationale Animationsfilmfestival Fantoche und als Lehrbeauftragte an der Universität Zürich tätig. Annina lebt in Berlin und Zürich. Sie ist Mitglied der Fachkommission Nonfiction der Zürcher Filmstiftung.

Festival programmer

Annina Wettstein is a member of the selection committee at DOK Leipzig and a programme advisor for the International Film Festival Rotterdam. She studied social anthropology, French literature, and business economics at the University of Zurich. She spent several years as a programmer at Solothurner Filmtage, where she was also in charge of curating historical programmes. Previously, she worked for Fantoche – International Animation Film Festival and as a lecturer at the University of Zurich, among other things. Annina lives in Berlin and Zurich. She is a member of the non-fiction commission of the Zurich Film Foundation.



Chipo Zhou
(ZA)

Künstlerische Leiterin Durban
International Film Festival

Chipo Zhou ist künstlerische Leiterin des Durban International Film Festival (DIFF). Ausserdem ist sie die Afrika-Vertreterin im Vorstand der Short Film Conference und ehemaliges Vorstandsmitglied von Women Filmmakers of Zimbabwe. Sie hat die Konferenz der South African Communications Association (SACOMM) koordiniert und als Medienberaterin für DERT-SA gearbeitet, eine NGO, die sich für Menschenrechte und Bildung im südlichen Afrika einsetzt. Zhou war in den Jurys für das My City Film Project in Kapstadt und für die Simon Sabela Awards in Durban, und sie beurteilt Abschlussprojekte von Filmstudierenden an der AFDA – The School of the Creative Economy. Zhou hat auch in Panels verschiedener Festivals in Südafrika und im Ausland über die Lage des afrikanischen Kinos gesprochen. Jüngst war sie in den Auswahlpanels von Talents Durban und Realness Projects, und sie hat ein starkes Interesse daran, die Mitwirkung von Frauen in der Filmbranche zu fördern.



Giona A. Nazzaro (IT)

Artistic Director Durban
International Film Festival

Chipo Zhou is the artistic director of the Durban International Film Festival (DIFF). She is also the African representative on the Short Film Conference board and previously served on the Women Filmmakers of Zimbabwe board. She has coordinated the South African Communications Association (SACOMM) conference and worked as a media consultant for DERT-SA, an NGO dedicated to issues of human rights and education within Southern Africa. In addition, Zhou has served as a juror at the My City Film Project in Cape Town and the Simon Sabela Awards in Durban, and she judges student graduation projects at AFDA – The School of the Creative Economy. Zhou has appeared on panels at several festivals, both in South Africa and internationally, discussing the state of African film. Recently, she was also on the Talents Durban and Realness Projects selection panels, and she has a keen interest in supporting the inclusion of women in the industry.

Generalvertreter Venice
International Film Critics' Week /
Kurator Visions du Réel (Nyon)

Giona A. Nazzaro ist Generalvertreter der Venice International Film Critics' Week und Kurator bei Visions du Réel in Nyon. Er ist Mitglied von SNCCI (der Vereinigung italienischer Filmkritiker), Journalist und Autor. Er hat für das Torino Film Festival, das Festival dei Popoli in Florenz und das Festival Internazionale del Film di Roma programmiert, und arbeitet mit dem Locarno Film Festival zusammen. Giona hat die Kunstaussstellung *Il di/segno del cinema – The De/Sign of Cinema* in Cagliari (Italien) kuratiert. Zu seinen Publikationen zählen Bücher und Aufsätze zum Hongkong-Kino und zum postmodernen Actionfilm sowie eine Sammlung von Kurzgeschichten.

General Delegate Venice
International Film Critics' Week /
Curator Visions du Réel (Nyon)

Giona A. Nazzaro is the General Delegate of the Venice International Film Critics' Week and a programmer and curator for Visions du Réel in Nyon. He's a member of SNCCI (the union of Italian film critics) as well as a journalist and writer. He has also programmed for the Torino Film Festival, Festival dei Popoli in Florence and Festival Internazionale del Film di Roma, and he works with the Locarno Film Festival. Giona was the curator of the art exhibition *Il di/segno del cinema – The De/Sign of Cinema* in Cagliari (Italy). His publications include books and essays on Hong Kong cinema and postmodern action film as well as a collection of short stories.



Ognjen Glavonić (RS)

Regisseur / Mitgründer Pančevo
Film Festival

Ognjen Glavonić ist Filmemacher und stammt aus Pančevo in Serbien. Seine Filme, darunter die Doks «Živan Makes a Punk Festival» [2014] und «Depth Two» [2016] sowie der Spielfilm «The Load» [2018], liefen unter anderem an den Festivals von Cannes, Berlin, Toronto und Rotterdam und haben mehrere Preise gewonnen. Seine Arbeiten waren auch in Kunstinstitutionen zu sehen, so etwa im MOMA, MOMI und Lincoln Center in New York, im Centre Pompidou in Paris und im ICA in London. Ognjen ist Leiter und Mitgründer des Pančevo Film Festival.

Filmmaker / co-founder Pančevo
Film Festival

Ognjen Glavonić is a filmmaker from Pančevo, Serbia. His films, which include the documentaries «Živan Makes a Punk Festival» [2014] and «Depth Two» [2016] as well as the recent feature «The Load» [2018], have screened at the festivals of Cannes, Berlin, Toronto, Rotterdam, and many others, winning several awards. His work has also been shown at venues such as MOMA, MOMI, and Lincoln Center in New York, Centre Pompidou in Paris, and ICA in London. Ognjen is the director and co-founder of the Pančevo Film Festival.



Zsuzsanna Király (DE)

Projektentwicklung Komplizen Film

Zsuzsanna Király hat Kommunikationswissenschaft studiert. Seit 2009 ist sie bei Komplizen Film für Projektentwicklung zuständig. Zu ihren bisherigen Projekten für die Firma zählen Valeska Grisebachs «Western», Maren Ades «Toni Erdmann», «Arabian Nights», «Tabu» und «Redemption» von Miguel Gomes, Ulrich Köhlers «Schlafkrankheit» und viele mehr. Seit 2011 ist sie Redaktionsmitglied bei Revolver, Zeitschrift für Film, und seit 2013 gehört sie zum Selektionskomitee des TorinoFilmLab.

Head of Development Komplizen Film

Zsuzsanna Király studied communication science. She has been working with Komplizen Film as Head of Development since 2009. Her work for the company has included Valeska Grisebach's «Western», Maren Ade's «Toni Erdmann», Miguel Gomes's «Arabian Nights», «Tabu», and «Redemption», Ulrich Köhler's «Sleeping Sickness», and many others. In 2011, she joined the editorial team of *Revolver, Zeitschrift für Film*. Zsuzsanna has been part of the TorinoFilmLab's pre-selection reading committee since 2013.

Jury Schweizer Wettbewerb & Schweizer Filmschulentag / Jury Swiss Competition & Swiss Film School Day



Anne Gaschütz (DE)

Stellvertretende Leiterin Filmfest
Dresden

Anne Gaschütz wuchs in Dresden auf, bevor sie 2002 nach England zog und später in Wales Film studierte. Nach der Rückkehr in ihre Heimatstadt arbeitete sie für die Produktionsfirma filoufilm, wo sie Einblick in alle Phasen der Filmproduktion hatte. Seither hat sie als Produktionsassistentin und Produktionsleiterin für zahlreiche Kurzfilmprojekte gearbeitet und produzierte kürzlich das neueste Film-Abenteuer der Lokalgrößen Günther & Hindrich, frühere Gewinner eines Publikumspreises am Filmfest Dresden. Anne ist seit 2013 für das Filmfest Dresden tätig und ist seit 2019 stellvertretende Festivalleiterin; ausserdem ist sie Mitglied des internationalen Selektionskomitees.

Deputy Director Filmfest Dresden

Anne Gaschütz grew up in Dresden, Germany, before moving to England in 2002 and later studying film in Wales. Upon returning to her hometown, she worked for the Dresden-based production company filoufilm, where she became acquainted with all the stages of film production. She has since worked as a production assistant and production manager on numerous short film projects and recently produced the new film adventure of local heroes Günther & Hindrich, previous winners of an audience award at Filmfest Dresden. Anne joined Filmfest Dresden in 2013 and became the festival's deputy director in 2019; she is also a member of the international selection committee.



Camille Hébert-Bénazet (FR)

Leiterin Cannes Court Métrage

Camille Hébert-Bénazet verantwortet das emsige Treiben während des sechstägigen Short Film Corner am Filmfestival von Cannes; ausserdem ist sie Mitglied des Selektionskomitees für Kurzfilme in Cannes. Sie studierte Kunst, Kommunikation und Linguistik in Nizza, bevor sie 2008 ihre Tätigkeit beim Festival de Cannes aufnahm. Nebenbei arbeitet sie mit Le Public Système Cinéma zusammen und organisiert Festivals wie das Deauville American Film Festival. 2017 organisierte Camille mit dem rumänischen Regisseur Cristian Mungiu und seinem Team Les Films de Cannes à Bucarest, und seit kurzem ist sie im Team von Rémi Bonhomme, der für die Atlas Workshops am Marrakech IFF zuständig ist.



Vladan Petkovic (RS)

Head of Cannes Court Métrage

Camille Hébert-Bénazet is in charge of the beehive of activity that is the six-day Short Film Corner organized by the Festival de Cannes. She is also a member of the short film selection committee at Cannes. After studying art, communication, and language in Nice, she joined the Festival de Cannes in 2008. In addition, she has been working with Le Public Système Cinéma, organizing festivals such as the Deauville American Film Festival, and in 2017, she collaborated with Romanian director Cristian Mungiu and his team on Les Films de Cannes à Bucarest. More recently, Camille joined Rémi Bonhomme's team for the Atlas Workshops of the Marrakech IFF.

Filmjournalist / Kurator

Vladan Petkovic (*1978 in Belgrad) ist Journalist, Filmkritiker, Festival-programmierer und Übersetzer. Er ist Korrespondent für die Gebiete des ehemaligen Jugoslawiens bei Screen International und Autor bei Cineuropa. Er programmiert für ZagrebDox (Kroatien), Skopje Film Festival (Mazedonien) und FeKK in Ljubljana (Slowenien) und ist ausserdem als Gastkurator und Berater für zahlreiche internationale Festivals in ganz Europa tätig. Vladan ist Studienleiter bei GoCritic!, einem neuen Ausbildungsgang für angehende FilmjournalistInnen, der kürzlich in Zusammenarbeit mit Cineuropa ins Leben gerufen wurde.

Film critic / curator

Vladan Petkovic (*1978 in Belgrade) is a journalist, film critic, festival programmer, and translator. He is the correspondent for the territories of former Yugoslavia at Screen International and a senior writer at Cineuropa. He works as a programmer for ZagrebDox (Croatia), Skopje Film Festival (Macedonia), and FeKK in Ljubljana (Slovenia), and contributes to numerous international film festivals around Europe as a guest programmer and advisor. Vladan is the head of studies at GoCritic!, a training programme for aspiring film journalists and critics that was recently established in collaboration with Cineuropa.

Preise der Wettbewerbe

Die Jury des Internationalen Wettbewerbs vergibt den Hauptpreis und den Förderpreis für den Internationalen Wettbewerb. Die Jury des Schweizer Wettbewerbs vergibt den Preis für den besten Schweizer Film und den Preis für den besten Schweizer Schulfilm. Die ZuschauerInnen bestimmen den/die GewinnerIn des ZKB Publikumspreises.

Hauptpreis des Internationalen Wettbewerbs

CHF 12 000.–
gestiftet von der SRG SSR

Förderpreis des Internationalen Wettbewerbs

CHF 10 000.–
gestiftet von der Stadt Winterthur

Preis für den besten Schweizer Film

CHF 10 000.–
gestiftet von SUISSIMAGE und der SSA

Preis für den besten Schweizer Schulfilm

CHF 5000.–
gestiftet von der SRG SSR

ZKB Publikumspreis

CHF 10 000.–
gestiftet von der Zürcher Kantonalbank

Preise ausserhalb der Wettbewerbe

Postproduktions-Preis

CHF 20 000.–
Sachpreis gestiftet von cinegrell und Jingle Jungle

Preise für die besten Filme der Jugendprogramme 12+/16+

je CHF 1000.–
gestiftet von den Internationalen Kurzfilmtagen Winterthur

Competition Awards

The jury of the International Competition awards the Grand Prize and the Promotional Award. The jury of the Swiss Competition selects the winners of the Award for the Best Swiss Film and the Award for the Best Swiss School Film. The audience chooses the winner of the ZKB Audience Award.

Grand Prize of the International Competition

CHF 12 000.–
donated by SRG SSR

Promotional Award of the International Competition

CHF 10 000.–
donated by the City of Winterthur

Award for the Best Swiss Film

CHF 10 000.–
donated by SUISSIMAGE and SSA

Award for the Best Swiss School Film

CHF 5000.–
donated by SRG SSR

ZKB Audience Award

CHF 10 000.–
donated by Zürcher Kantonalbank

Awards out of competition

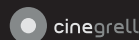
Postproduction Award

CHF 20 000.–
Non-cash prize donated by cinegrell and Jingle Jungle

Awards for the Best Films in the Youth Programmes 12+/16+

CHF 1000.– per programme
donated by Internationale Kurzfilmtage Winterthur

Preisstifter / Donators



Die Filme in den Wettbewerben der Kurzfilmtage sind unter bestimmten Bedingungen nominationsberechtigt für den OSCAR®, den British Academy Film Award BAFTA, den European Film Award EFA sowie für den Schweizer Filmpreis Quartz.

Under certain conditions, films from the Kurzfilmtage competitions qualify for nomination consideration for the OSCAR®, the British Academy Film Award BAFTA, the European Film Award, and the Swiss Film Award.

Hors Concours

5x5x5: To Come, to Stay, to Leave

Hot Shorts

Züri Shorts

Dismissed

Short Matters

5x5x5: To Come, to Stay, to Leave

5 Countries
5 Filmmakers
5 Documentaries

Runtime approx. 90'
Saturday, 9 November 2019, 17:00, Theater Winterthur 1

5x5x5: To Come, to Stay, to Leave

Bereits 2011 und 2015 kamen im Oktober 5 internationale RegisseurInnen nach Winterthur, um in 5 Wochen 5 Kurzfilme zu drehen und damit unerwartete und sehr persönliche Blicke auf die Stadt – und nicht zuletzt die Schweiz – zu werfen. Die Premiere an den Kurzfilmtagen war jeweils restlos ausverkauft, und in der Folge wurden die Kurzfilme an wichtigen Festivals weltweit gezeigt.

Nun findet 5x5x5 bereits zum dritten Mal statt, dieses Jahr mit 5 Filmschaffenden aus 5 afrikanischen Ländern: Algerien, Burkina Faso, Ruanda, Südafrika und Sudan. Das diesjährige Thema lautet *To Come, to Stay, to Leave*: eine offene Einladung an die Regieleute, sich über das Ankommen, das Weggehen und das Bleiben Gedanken zu machen und so ihre Herkunft mit ihrer Sichtweise auf unser Land zu verbinden.

Wieder ist die Zeit knapp, die Anspannung hoch, die Erwartungen vielfältig. Unterstützt werden die FilmemacherInnen von lokalen MentorInnen und der Studienrichtung Video der Hochschule Luzern – Design & Kunst: Diese stellt neben der Technik auch die Studierenden, die für Kamera, Ton und Schnitt bei den 5 Filmen zuständig sind. Denn ebenso wichtig wie das Resultat ist bei 5x5x5 die Zusammenarbeit zwischen hiesigen FilmstudentInnen und internationalen Filmschaffenden – unter sehr besonderen und herausfordernden Bedingungen.

Wir sind überzeugt, dass auch dieses Jahr 5 einzigartige Filme entstehen werden, die sich auf unkonventionelle und überraschende Art mit Winterthur und mit der Schweiz beschäftigen. Wir freuen uns sehr, die 5x5x5 Kurzfilme am 9. November zusammen mit dem Publikum im Theater Winterthur zu entdecken.

Olivier Zobrist, Jela Hasler

In Zusammenarbeit mit /
in collaboration with



Lucerne University of
Applied Sciences and Arts

**HOCHSCHULE
LUZERN**

Design & Kunst
FH Zentralschweiz



internationale Kurzfilmtage
Winterthur



Kantarama Gahigiri Ruanda / Rwanda

Kantarama Gahigiri ist ruandisch-schweizerische Filmemacherin. 2004 gewann sie den prestigeträchtigen Fulbright Award und zog nach New York, wo sie ihren Master in Film abschloss. Ihr erster Spielfilm, «Tapis rouge», wurde weltweit gezeigt und ausgezeichnet. Zurzeit entwickelt Kantarama ihren zweiten Spielfilm, einen frauenzentrierten, afrofuturistischen Thriller, der in Nairobi spielt. Mit diesem Projekt nahm sie an der Realness – Screenwriter's Residency (2018) und der Fabrique Cinéma de l'Institut français in Cannes (2019) teil. Seit 2014 gibt sie auch Regie-, Schreib- und Produktionsworkshops für jüngere KünstlerInnen, insbesondere an Orten, wo der Zugang zu Filmschulen eingeschränkt ist (in Ruanda, Kenia, Tunesien und Tansania).

Kantarama Gahigiri is a Rwandan-Swiss filmmaker. In 2004, she received the prestigious Fulbright Award and moved to New York, where she completed her Master's in Film. Her first feature film, «Tapis rouge», was screened and awarded worldwide. Currently, Kantarama is developing her second feature, a women-centred, afrofuturistic thriller set in Nairobi. With this project, she participated in the Realness – Screenwriter's Residency (2018) and the Fabrique Cinéma de l'Institut français at Cannes (2019). Since 2014, she has also been teaching directing, writing, and production workshops for younger artists in places where access to film schools is limited (Rwanda, Kenya, Tunisia, and Tanzania).



Simplicie Ganou Burkina Faso

Simplicie Ganou ist Regisseur und Autor. Nebst seiner Tätigkeit im Film engagiert er sich für die Ausbildung von Kindern, die auf der Strasse leben. 2017 gewann er den Golden Tanit am Carthage Film Festival mit dem Kinodokumentarfilm «Le Koro du bakoro, naufragés du Faso», der seine Premiere am Dokumentarfilmfestival Visions du Réel in Nyon feierte. Simplicie ist aktuell an der Realisierung seines nächsten Kinodokumentarfilms, «Organisme Religieusement Modifié», mit dem er am Ouagalab teilgenommen und den er diesen Frühling in Cannes vorgestellt hat.

Simplicie Ganou is a director and author. In addition to filmmaking, he is involved in educational programmes for children who live on the street. In 2017, he won the Golden Tanit at the Carthage Film Festival with the feature-length documentary «Le Koro du bakoro, naufragés du Faso», which premiered at Visions du Réel in Nyon. Simplicie is currently working on his next feature documentary, «Organisme Religieusement Modifié», which was part of Ouagalab and which he presented at Cannes this past spring.



Yanis Kheloufi Algerien / Algeria

Yanis Kheloufi lebt in Algier. Während seines Studiums der visuellen Informatik kam er erstmals mit der Filmindustrie in Kontakt als Cutter und Regieassistent bei «Je suis là» (2016) von Farah Abada. Nach diversen weiteren Assistenzen nahm Yanis im Frühling 2018 am Laboratoire documentaire d'Algier unter Leitung des algerischen Regisseurs Hassen Ferhani teil. Dabei entstand der Kurzdokumentarfilm «Une histoire dans ma peau», ein feinfühliges Porträt des Aktivistin Kader Affak und seiner Organisation Le coeur sur la main. Der Film feierte am Premier Plans Festival in Frankreich Premiere und lief bereits an mehreren Festivals.

Yanis Kheloufi lives in Algiers. He first came into contact with the film industry during his studies in visual computing, when he worked on Farah Abada's «Je suis là» (2016) as an editor and assistant director. In spring 2018, he participated in the Laboratoire documentaire d'Algier, led by director Hassen Ferhani, where he made the short documentary «Une histoire dans ma peau». The film is a subtle portrait of the humanitarian activist Kader Affak and his organisation Le coeur sur la main, and it has been shown at several festivals.



Hajooj Kuka Sudan

Hajooj Kuka ist Regisseur und Aktivist. Nebst seiner Regietätigkeit gibt er Workshops im Bereich Film und Theater und organisiert Kinovorführungen in ganz Sudan – trotz oder gerade wegen der fehlenden Kinos. Sein erster Kinodokumentarfilm, «Beats of the Antonov» (2014), wurde am Toronto IFF mit dem Publikumspreis ausgezeichnet und an über 100 Festivals gezeigt. Aufgrund seiner aktivistischen Tätigkeit im kriegsgezeichneten Sudan wurde Hajooj 2014 im Foreign Policy Magazin als einer der Leading Global Thinkers aufgeführt. Sein Spielfilm «Akasha» feierte 2018 in der Semaine de la Critique in Venedig Premiere und wurde an zahlreiche Festivals eingeladen, so etwa ans TIFF, BFI und AFI Fest.

Hajooj Kuka is a director and activist. In addition, he teaches film and theatre workshops and organizes film screenings all across Sudan, despite – or precisely because of – the lack of cinemas in the country. His first feature documentary, «Beats of the Antonov» (2014), received the Audience Award at the Toronto IFF and was screened at more than 100 festivals. Due to his activism in wartorn Sudan, Hajooj was listed as a Leading Global Thinker in the Foreign Policy magazine in 2014. His feature «Akasha» premiered at the Semaine de la Critique in Venice, and has since been invited to numerous other festivals, including TIFF, BFI, and AFI Fest.



Nomanzi Shongwe Südafrika / South Africa

Nomanzi Shongwe ist Filmemacherin und Wissenschaftlerin mit Wohnsitz in Johannesburg. Sie studierte am Department of Film der Temple University in Philadelphia (USA). In den letzten 15 Jahren arbeitete sie als Rechercheurin für Dokumentarfilme, als Dramaturgin und Storylinerin sowie als Dozentin an der University of the Witwatersrand, Division of Film and Television. Ihre dokumentarische und experimentelle Arbeit ist weitgehend essayistisch und orientiert sich an den ästhetischen Ansätzen der Auto-Ethnographie. Sie arbeitet oft mit Inszenierung und Performance, mit Archivmaterial und Found Footage, aber auch mit dem spontan Uninszenierten. Nomanzi hat zwei preisgekrönte Kurzfilme realisiert: «Atrophy and the Fear of Fading» (2010) und «uNomalanga and the Witch» (2015).

Nomanzi Shongwe is a filmmaker and scholar based in Johannesburg. She studied film at Temple University in Philadelphia (USA). For the past 15 years, she has worked as a researcher for documentaries, as a dramaturge and storyliner, and as a lecturer at the University of the Witwatersrand, Division of Film and Television. Her documentary and experimental work is often essayistic, using aesthetic approaches of auto-ethnography. She frequently employs elements of performance, archival materials and found footage, but also spontaneous, non-staged scenes. Nomanzi has made two award-winning short films, «Atrophy and the Fear of Fading» (2010) and «uNomalanga and the Witch» (2015).

Die 5 RegisseurInnen / The 5 Filmmakers

**Projektleitung /
project manager**
Jela Hasler

**Produzent /
producer**
Olivier Zobrist

**Begleitung Filmprojekte /
film project advisor**
Thais Odermatt

**Kamera, Schnitt, Ton /
cinematography, editing, sound**
Studierende der Hochschule Luzern –
Design & Kunst /
students of the Lucerne School of
Art and Design

Hot Shorts

Curated by Angela Di Filippo,
Sebastian Henn, Matthias Sahli

Runtime 85'

Wednesday, 6 November 2019, 20:00, Theater Winterthur 1

Saturday, 9 November 2019, 11:00, Casino 1



Yandere

France 2019, 20'45", digital file, colour,
French with German subtitles, Fic

Director/Script/Editor: William Laboury
Photography: Raphaël Vandenbussche
Cast: Ayumi Roux
Production/Distribution: Kazak Productions,
Jean-Christophe Reymond,
info@kazakproductions.fr, +33 148243057

Tommys erste Jugendliebe ist Maiko, ein Miniatur-Hologramm, das programmiert ist, seinen Nutzer über alles zu lieben. Nach einem Ferienlager gibt es jedoch ein neues Mädchen in Tommys Leben und Maikos Eifersucht nimmt immer gefährlichere Ausmasse an.

Tommy's first love is Maiko, a miniature hologram that is programmed to love its user unconditionally. But after a holiday camp, there's a new girl in Tommy's life, and Maiko's jealousy takes on increasingly dangerous dimensions.

William Laboury studied art history and film editing at La Fémis in France. «Yandere» is his fourth short film. He also directs music videos and designs film posters and trailers. William loves working with found footage and reading Wikipedia articles for film inspiration.



Floreana

USA/Denmark 2018, 4'05", digital file, colour,
no dialogue, Ani/Fic

Director/Script: Lou Morton
Sound: Sofie Birch/Asbjørn Derdau
Production: The Open Workshop,
festival@miyu.fr, +33 674232951
Distribution: Miyu Distribution,
festival@miyu.fr

Irgendwo auf einer verlassenen Insel in der Zukunft folgen wir einer Gruppe von WissenschaftlerInnen durch eine Forschungsanlage. Dort testen Menschen die Funktionalität von langen Elefantenrüssel-Prothesen oder schwimmen in Fisch-Overalls in Becken umher. Die Mission startet bald – Zeit zu Tieren zu werden.

Somewhere on a deserted island in the future, we follow a group of scientists in a research facility. People are testing prosthetic elephant trunks and swimming around in pools wearing fish overalls. The mission is about to begin, it's time to turn into animals.

Lou Morton is an animator and filmmaker living in Los Angeles. His work has screened at festivals around the world, including Sundance, Annecy, and Hiroshima. He currently works as a staff designer for Disney Channel.



Crude Oil

USA 2019, 14'50", digital file, colour,
English with German subtitles, Fic

Director/Script/Editor: Christopher Good
Photography: Jeremy Osbern
Sound: Danny Bowersox
Cast: Andreina Byrne/Tipper Newton
Production/Distribution: Christopher Good,
christopher.n.good@gmail.com,
christophergood.net

Jenny fühlte sich schon immer von ihrer Sandkastenfreundin in den Schatten gestellt. Sie braucht nun endlich Zeit für sich. Kann sie sich von ihrer kontrollsüchtigen Freundin lösen und hilft ihr dabei vielleicht sogar ihre ansonsten äusserst nutzlose Superkraft?

Jenny has always felt overshadowed by her childhood friend. She needs some time for herself now. Can she break free from her controlling friend, and could her otherwise rather useless superpower perhaps help her?

Christopher Good is a Kansas-based filmmaker. His short film «Crude Oil» premiered at the Sundance Film Festival. He has also directed music videos for Mitski, Kevin Morby, Waxahatchee, Joyce Manor, and many more.



Toomas teispool metsi- kute huntide orgu / Toomas Beneath the Valley of the Wild Wolves

France/Estonia/Croatia 2019, 18'00", digital file, colour, English with German subtitles, Ani

Director: Chintis Lundgren
Script/Editor: Draško Ivezić/Chintis Lundgren
Production: Adriatic Animation,
+33 663766212, Migu Productions,
festival@migu.fr, +33 698744549,
Chintis Lundgreni Animatsioonistuudio,
chintislundgren.com
Distribution: Migu Distribution, festival@migu.fr

Toomas ist ein guter Wolf. Er hat einen anständigen Job, eine schwangere Gattin und zwei liebeliche Kinder. Und er sieht wahnsinnig gut aus. Doch genau das wird ihm zum Verhängnis. Als er ein unsittliches Angebot seiner Chefin zurückweist, gerät sein Leben aus den Fugen. Er versucht, dies vor seiner Familie zu verheimlichen. Doch was er nicht weiss: Auch seine Frau Viivi hat ein Geheimnis ...

Toomas is a good wolf. He has a decent job, a pregnant wife, and two lovely children. And he's really good-looking. But that's exactly what gets him into trouble. When he rejects an indecent proposal from his boss, things get out of hand. He tries to hide the situation from his family, but he doesn't know that his wife Viivi has a secret, too ...

Chintis Lundgren is an Estonian-born animator currently living in Croatia. Lundgren created her own animation studio, Chintis Lundgreni Animatsioonistuudio, and later co-founded Adriatic Animation, an animation studio based in Croatia.



Korte Kuitspier / Short Calf Muscle

Netherlands 2019, 12'53", digital file, colour, Dutch with German subtitles, Fic

Director/Script: Victoria Warmerdam
Photography: Joris Bulstra
Editor: Elsbeth Kasteel
Sound: Kasper Koudenburg
Cast: Henry van Loon
Production/Distribution: Oak Motion Pictures,
trent@oakmotionpictures.com, +31 624607869

Anders ist schwul, hatte damit aber nie Probleme. Die fangen erst an, als eines Tages alle um ihn herum der Ansicht sind, er sei ein Kobold. Das sei er schon immer gewesen und das sei auch voll okay so. Anders will aber nicht als Kobold akzeptiert werden, er will, dass alle einsehen, dass er kein verdammter Kobold ist! Eine kluge Geschichte über das Anderssein und Political Correctness.

Anders is gay, which was never a problem for him. His troubles begin when suddenly everyone around him considers him a gnome. He's always been a gnome and that's totally fine, they say. But Anders has no desire to be accepted as a gnome, he'd much rather have everyone admit that he's not a damn gnome! A clever story about being different and political correctness.

*Victoria Warmerdam (*1991) studied directing and writing at the film school in Utrecht, Netherlands, graduating with her film «Happily I Am Happy» in 2015. Currently, she is working on her tragicomic feature debut «The Longing for a Black Hole».*



Lunar-Orbit Rendezvous

Canada 2018, 14'43", digital file, colour, French with German subtitles, Fic

Director: Mélanie Charbonneau
Script: Frédéric Lemay
Photography: Ariel Méthot
Editor: Simon Sauvé
Sound: Samuel Gagnon-Thibodeau
Cast: Frédéric Lemay/Noémie O'Farrel
Production: Hutte Films, virginienolin@gmail.com,
+1 5145758150
Distribution: Travelling,
coordo@travellingdistribution.com,
+1 5144678160

Eine Tampon-Frau trifft einen Astronautenmann und sie beschliessen, gemeinsam zum Mond zu fliegen. Während Daniels Mission ist, die Asche seiner Mutter zu verstreuen, wünscht sich Claude die wundersame Rückkehr ihrer Menstruation. Können sie gemeinsam ihre Ziele erreichen?

A tampon woman meets an astronaut man, and they decide to fly to the moon together. While Daniel's mission is to scatter his mother's ashes, Claude is longing for the return of her menstruation. Will they reach their goals together?

Mélanie Charbonneau is a Canadian filmmaker based in Montreal. She directs films, web series, and commercials. In fall 2018, Mélanie filmed her first feature, «Fabuleuses», produced by Go Films.

Züri Shorts

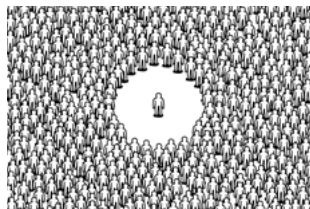
Curated by John Canciani, Laura Walde

Runtime 88'

Thursday, 7 November 2019, 19:30, Casino 1

Sunday, 10 November 2019, 13:00, Theater Winterthur 1

75



KIDS

Switzerland 2019, 9'00", digital file, black & white, English with German subtitles, Ani

Director: Michael Frei
Script: Mario von Rickenbach/Michael Frei
Sound: Masumi Takino
Distribution: Some Shorts, info@some shorts.com, +31 622076717

Ein kurzer Animationsfilm über Gruppendynamik. Wie können wir uns selbst definieren, wenn wir alle gleich sind?

An animated short exploring group dynamics. How do we define ourselves if we're all equal?

Michael Frei (*1987) trained as an engineering draughtsman before studying animation at the Lucerne School of Art and Design. Filmography: «Not About Us» (2011), «Plug & Play» (2012).



Terminal

Switzerland 2019, 13'14", digital file, colour, Swiss German with English subtitles, Fic

Director/Script: Kim Allamand
Photography: Jonas Jäggy
Editor: Hubert Schmelzer
Sound: Oscar van Hoogevest
Cast: Margherita Schoch
Production: Zürcher Hochschule der Künste (ZHdK), film.info@zhdk.ch, zhdk.ch
Distribution: Moritz Schneider, moritz.schneider@zhdk.ch, zhdk.ch

Eine 80-jährige Frau verbringt ihre Zeit an einem Busbahnhof. Sie wartet auf den richtigen Moment, um den Ort für immer zu verlassen.

An 80-year-old woman spends her time at a bus station. She's waiting for the right moment to leave this place forever.

Kim Allamand was born in Lucerne in 1988. In 2017, he received his BA in film from the Zurich University of the Arts, where he is currently pursuing an MA in directing.



To the Sea

Switzerland 2019, 29'59", digital file, colour, no dialogue, Fic

Director/Script: Julian M. Grünthal
Photography: Guille Vazquez
Cast: Hagar Admoni/Carlos Leal/Nikolaus Schmid/David Wuwara
Production: Emilia Productions GmbH, jil@emiliaproductions.com, emiliaproductions.com
Distribution: Moritz Schneider, submission@cut-up.tv

Nach einem Sturm zieht die Fischerin Maria ihren Mann, der vor Jahren im Meer verschwunden war, aus dem Ozean – lebend! Und ihre glühende Sehnsucht nach Liebe lässt sie ans Unmögliche glauben.

After a storm, fisherwoman Maria pulls her husband, who vanished at sea years ago, out of the ocean – alive! And her burning desire for love makes her believe the impossible.

Julian M. Grünthal studied acting and worked at various theatres in Germany and Switzerland. Later, he spent an intense period working with the freelance theatre and film production group 400asa [now digitalbuehne] and with his own theatre group grenzgänger-zürich. During this time, he also started directing theatre and film as well as editing and writing for film and theatre. In 2015, he studied cinematography and scriptwriting at the Prague Film School.



Scherbenmosaik

Switzerland 2019, 20'00", digital file, colour,
Swiss German with English subtitles, Fic

Director/Script: Jonathan Hug
Photography: Nino Michel
Editor: Giorgi Sakhelashvili
Sound: Patrycja Pakiela
Cast: Monika Varga/Lukas Kubik/
Julian Anatol Schneider
Production/Distribution:
Zürcher Hochschule der Künste (ZHdK),
moritz.schneider@zhdk.ch, zhdk.ch

Fabrice and Lena were a happy couple on the surface, but their repeated misdeeds leave him facing them in a sinking state. After a renewed bloody interim, he trusts his friend Tobias again. A decision awaits him.

Fabrice and Lena are a happy couple on the surface. But her repeated abusive behaviour makes him cave. After another bloody incident, he confides in his friend Tobias. Fabrice has to make a decision.

*Jonathan Hug (*1992 in Basel) studied various subjects (philosophy, sociology, and economics) before switching to film at the Zurich University of the Arts in 2014. He graduated with a BA in film in 2019.*



Unspoken

Switzerland 2019, 3'41", digital file, colour,
English, Clip

Director/Script/Music: Tom Combo
Photography: Jonas Meier
Editor: Tom Combo/Jonas Meier
Cast: Ruedi Widmer/Werner Oetiker/
Wendelin Brühwiler/Dominik Dusek/Jürg Plüss
Production/Distribution: Tom Combo,
tom.com@bluewin.ch, tomcombo.ch

In this music video, Jürg Minigolf. He meets passive-aggressive strangers and a pair of versions of himself in an increasingly (alpine) traumatic game.

In this music video, a guy plays mini-golf and meets some passive-aggressive strangers as well as various versions of himself as the game turns increasingly dreamlike and nightmarish.

Tom Combo is a writer and musician living in Winterthur. He has published various books, soundtracks, and albums. A lot of things in his newest book, «Innres Lind», take place in Winterthur. «Unspoken» is a song from his latest album, «Thaw». After short appearances in different clips and short films, «Unspoken» is his first movie as a director.



Tropentage oder Ausstieg beim Gebüsch rechts

Switzerland 2019, 4'37", digital file, colour,
no dialogue, Doc

Director: Matthias Sahli/Pascale Egli/Aurelio Ghirardelli/Michael Schwendinger/Nico Drechsel/Ian Oggenfuss
Production: Zürcher Hochschule Hochschule der Künste (ZHdK), film.info@zhdk.ch, zhdk.ch
Distribution: Matthias Sahli,
matthias.sahli@gmx.net

When the concrete of the big city heats up, citizens seek out the river.

When the concrete of the big city heats up, citizens seek out the river.

This group of students from ZHdK formed spontaneously during a school project dedicated to 16 mm film. Their aim was to explore the documentary potentials of analogue film in more detail.



Sunday

Switzerland 2019, 7'55", digital file, colour,
no dialogue, Ani

Director/Script/Editor/Animation: Neil Stubbings
Sound: Gregor Rosenberger
Production/Distribution: Neil Stubbings,
neil@stubbings.ch, neilstubbings.com

Die Geschichte eines einsamen
Pinguins auf der Suche nach
Erfrischung an einem heissen
Sonntag am Südpol.

*A lonely penguin's quest for a little
refreshment on a hot and sunny
Sunday at the South Pole.*

*Neil Stubbings is an animation director and
character designer known for his signature style
of infusing 3D animation with classic cartoon style,
and for his humorous scripts.*

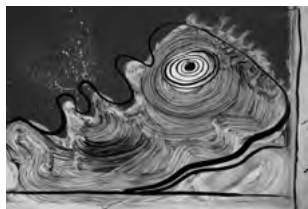
Dismissed

Curated by Kyros Kikos

Runtime 84'

Saturday, 9 November 2019, 00:15, Casino 2

81



Gdzie rodzi Snu / Where the Sleeper is Born

Poland 2018, 4'28", digital file, colour/black & white, Polish with English subtitles, Ani

Director/Script/Photography/Editor: Grzegorz Bugaj
Sound: Piotr Madej
Cast: Stanisława Bugaj
Production/Distribution: Animated Film Studio, Jan Matejko Academy of Fine Arts, Poland, Cracow, animationstudio@asp.krakow.pl, +48 608639071

Im Laufe seines Lebens schläft ein Mensch etwa 25 Jahre. So bestimmt die magische Welt der Träume unsere alltägliche Befindlichkeit viel mehr als die Rationalität unseres Bewusstseins. Der Film bedient sich schwingvoll zweier klassischer Animationstechniken: Zeichnen und Malen.

In the course of their life, a person sleeps about 25 years. Thus, the magical world of dreams determines our everyday state of mind much more than the rationality of our consciousness. The film uses two classical animation techniques: drawing and painting.

Grzegorz Bugaj was born in Kraków in 1992 and studied industrial design at ASP Kraków. In 2015, he started his studies in graphic arts at the Academy of Fine Arts in Kraków, receiving Rector's scholarships, which are awarded to the best students, in 2016 and 2017.



Zorg 2

Estonia 2019, 21'42", digital file, colour, English, Ani

Director/Script/Photography/Editor: Auden Lincoln-Vogel
Sound: Michael McClean
Production: Estonian Academy of Arts, mari.kivi@artun.ee, +372 51942575
Distribution: Mari Kivi, mari.kivi@artun.ee, +372 56646085

Ein Ausserirdischer durchquert das Weltall Richtung Erde in der Hoffnung auf eine Rolle in einem Sci-Fi-Blockbuster.

An alien travels to earth in hopes of starring in a sci-fi blockbuster.

Auden Lincoln-Vogel is an American animator and experimental filmmaker who currently lives and works between Iowa City and Tallinn, Estonia. His work ranges from narrative animation to expanded cinema performances.



Pep Ventura

Germany 2019, 2'31", digital file, black & white, English/German, Exp

Director/Script/Photography/Editor/Sound: Dagie Brundert
Production/Distribution: Dagie Brundert, dagie@t-online.de, dagiebrundert.de

Hallo, hallo, ich bin zum ersten Mal in Barcelona! Mein Lieblingsname einer U-Bahn-Station ist: Pep Ventura. Das hört sich an wie ein peppiges Abenteuerleben. Der Pep-Ventura-Platz ist aber öde und langweilig. Was ist ein Pep? Was ist ein Ventura?

Hello, hello, this is my first time in Barcelona! My favourite name of a subway station is: Pep Ventura. It sounds like a peppy life of adventure. But the Pep Ventura square is barren and boring. What's a Pep? What's a Ventura?

Dagie Brundert studied experimental filmmaking and is a luminary of SB creation. Since 1987, she has been shooting exclusively with a Nizo Super 8 camera, producing numerous experimental films, which she developed in substances such as coffeenol, seaweed, red wine, and beer.



Orpheus

Estonia 2019, 13'00", digital file, colour, no dialogue, Ani

Director/Script/Editor: Priit Tender

Sound: Horret Kuus

Production: Eesti Joonisfilm, kalev@joonisfilm.ee,

+372 6 267 301

Distribution: Aurelia Aasa, aurelia@filmi.ee

Die Musik von Orpheus verzaubert jede und jeden, selbst Tiere und Pflanzen. Sein Gesang vermag sogar seine geliebte Eurydike aus der Unterwelt zu retten. Aber es gibt eine Bedingung: Bis Orpheus den Hades verlassen hat, darf er sich nicht umdrehen, um zu sehen, ob seine Geliebte ihm wirklich folgt.

Orpheus enchants everyone with his music, even animals and plants. His singing can even rescue his beloved Eurydice from the underworld. But there is one condition: until Orpheus has left Hades, he cannot turn around to see if his love is truly following him.

Priit Tender is an Estonian animator born in Tallinn in 1971. He is the director, designer, and writer of many animated shorts. His films are driven by surreal imagery and black humour, and they have won prizes and nominations from the most important short film and animation festivals.



Kaprysia / The Land of Whim

Poland 2019, 8'00", digital file, colour, no dialogue, Ani

Director/Script/Editor: Betina Bożek

Sound: Michał Fojcik/Wojciech Iskierka

Production/Distribution: Marta Świątek, marta.swiatek@kff.com.pl

In der Welt der Whim regiert die Laune des Augenblicks. Alles, was auf dem Planeten existiert, ist unstet, chaotisch und verändert ständig seine Form. Doch trotz des scheinbaren Durcheinanders von Durchdringung und Transformation ist der Planet ein glücklicher Ort.

In the world of the Whim, the whim of the moment reigns supreme. Everything that exists on the planet is restless, chaotic, and constantly changing shape. Yet, despite the apparent mess that prevails on the planet, it's a happy place.

Betina Bożek was born in Kraków in 1993. She is a graduate of the fine arts high school and a student at the Academy of Fine Arts in Kraków. She works in illustration, painting, and animation and is a winner of several international awards.



Under Covers

USA 2018, 7'23", digital file, colour, no dialogue, Ani

Director: Michaela Olsen

Production/Distribution: Michaela Olsen, michaela.m.olsen@gmail.com

Die Nacht einer Mondfinsternis enthüllt die süßen, schlüpfrig-lüsternen und gruseligen Geheimnisse einer Kleinstadt. Vom Psychopath mit Pferdeschwanz über tollreiste Nonnen bis hin zu allem dazwischen tröstet uns dieser Stop-Motion-Film mit der Erkenntnis: Absonderlichkeit ist relativ.

On the night of a lunar eclipse, we uncover the sweet, salacious, and spooky secrets of a small town. From a pigtailed psychopath to naughty nuns and everything in between, this stop motion animation conjures a comforting thought: that being weird is relative.

Michaela Olsen is Creative Director and partner at Mighty Oak, an animation studio whose mission is to bring the human touch back into pictures. Her award-winning shorts have tickled audiences and frightened kids at festivals throughout the universe. She lives in Brooklyn with four sinks and a dog.



Die Navigatour / The Navigatour

Germany 2019, 2'50", digital file, colour,
German with English subtitles, Doc

Director/Script/Editor/Sound: Carsten Knoop/
Dorit Kiesewetter

Photography: Dorit Kiesewetter

Cast: Carsten Knoop

Production/Distribution: Carsten Knoop,
warnix.machtnix@hamburg.de, +49 403800836

Gauss: einer der größten Mathematiker und Physiker aller Zeiten. Ohne seinen Integralsatz der Mathematik und sein Gesetz der Elektrostatik wäre Navigation mit GPS unmöglich. Ohne die Gauss'sche Fehlerfortpflanzung würden wir wie verloren vorwärts und rückwärts in Zeit und Raum irrlichern. (Werner Herzog)

Gauss: one of the greatest mathematicians and physicists ever. Without his theorem and his law of electrostatics, GPS navigation would be impossible. Without his propagation of error, we would be lost as if we were going forwards and backwards in time and space. (Werner Herzog)

Carsten Knoop and Dorit Kiesewetter are cinematic veterans from Hamburg. Together they are warnix-machtnix, running the wonderful Lichtmess Kino in Hamburg Altona and delighting the world with their short films full of humour and nonsense.



Rivoluzioni

Italy 2019, 25'00", digital file, colour/black & white,
English, Exp

Director: Francesco Jodice

Editor: Alessandro Gentile

Production/Distribution: Francesco Jodice,
info@francescojodice.com, francescojodice.com

Am selben Tag, als Francis Fukuyama zum ersten Mal den Ausdruck «Ende der Geschichte» erwähnt, startet die chinesische Raumfahrtagentur heimlich das Raumschiff Kaiju 2. Ziel der Mission: ein schwarzes Loch, wo die Zeit aufhört, das Licht erlischt und die Materie kollabiert. Dieser Film ist die letzte Nachricht der Kaiju 2, bevor sie im schwarzen Loch verschwindet.

On the same day that Francis Fukuyama first declared «the end of history», the Chinese space agency secretly launched the Kaiju 2 spaceship. Its mission: to reach a black hole where time stops, the light goes out, and matter collapses. This film is the last message sent by Kaiju 2 before it disappears into the black hole.

Francesco Jodice, born in Naples in 1967, explores current transformation processes with a focus on urban anthropological phenomena and the creation of new forms of participation. He teaches at the Nuova Accademia di Belle Arti in Milan and has participated in major exhibitions such as Documenta, the Venice Biennale, and others.

Short Matters

European Film Academy

I

Runtime 90'

Wednesday, 6 November 2019, 16:30, Kino Cameo

II

Runtime 89'

Thursday, 7 November 2019, 16:30, Kino Cameo

III

Runtime 88'

Friday, 8 November 2019, 14:30, Casino 2

87

Short Matters

Short films allow for creative experiments and provocation, and they invite artists to play with cinematic styles. For some filmmakers, they mark the starting point of their careers, for others, they remain the main form of expression that they keep exploring. It is an important objective of the European Film Academy to support talented young filmmakers and to celebrate the diversity of European film culture.

The Short Film Initiative is organized by the European Film Academy and EFA Productions in cooperation with several European film festivals. At each of the 15 partner festivals, an independent jury nominates one of the European short films in competition for the European Short Film Award. The members of the European Film Academy then watch all the nominated films and vote for the overall winner, which is announced at the European Film Awards ceremony. This year's nominees include the Swiss-Spanish coproduction «Los que desean» by Elena López Riera.

The *Short Matters* programme is the European Film Academy's short film tour, bringing the nominated films to a number of film festivals and institutions across Europe and beyond. The EFA Short Film Initiative has long been a staple on the international short film calendar, and the interest in this selection of shorts has constantly grown over the past years. The nominated films are presented at 50 screenings around the world, from Madrid to Macau, from Taiwan to Tallinn. The selection in the *Short Matters* programme offers a diverse panorama of young contemporary European filmmaking.

John Canciani

In Zusammenarbeit mit / in collaboration with





AQUAPARQUE

Portugal 2018, 15'59", digital file, colour,
Portuguese with English subtitles, Fic

Director/Script: Ana Moreira
Photography: João Ribeiro
Editor: Ricardo Lameira
Sound: Ricardo Leal
Cast: Margarida Atunes/Rodolfo Marques
Production/Distribution: Crim Productions,
crim.distribution@gmail.com,
crim-productions.com

In einem verlassenen Wasserpark verstecken sich zwei junge Menschen vor der Aussenwelt. Zwischen den mit Graffiti besprayten Ruinen alter Schwimmbekken und Rutschen finden sie einen Zufluchtsort, wo sie um verlorene Hoffnungen und Träume trauern können.

In an abandoned water park, a girl and a boy are hidden from the outside world. Between the graffiti-covered ruins of old swimming pools and slides, they find a place of refuge to grieve their loss of hopes and dreams.

Ana Moreira (*1980) is a Portuguese actress, director, and artist. She holds a Master's degree in contemporary artistic practices from the Faculty of Fine Arts, University of Porto. «AQUAPARQUE» is her first short film as a director and writer.



Los que desean / Those Who Desire

Switzerland/Spain 2018, 23'42", digital file, colour,
Spanish with English subtitles, Doc

Director/Script: Elena López Riera
Photography: Elena López Riera/Giuseppe Truppi/
Philippe Azoury
Editor: Raphael Lefèvre
Sound: Mathieu Farnarier
Production/Distribution: Alina Film,
David@Alinafilm.com, +41 76 3722196

Ein Tauben-Wettfliegen in Südspanien: Der Gewinner ist nicht der schnellste Vogel, sondern derjenige, der eine weibliche Taube verführen kann und am längsten an ihrer Seite fliegt.

In the south of Spain, a race of painted pigeons will not be won by the one that flies the fastest, but the one that seduces a female pigeon and flies alongside her the longest.

Elena López Riera (*1982) is a co-founder of the collective Lacasinegra, which made the feature film «Pas à Genève» (2014), among others.



Kontener / Container

Germany 2017, 30'05", digital file, colour,
Polish with English subtitles, Fic

Director: Sebastian Lang
Script: Sebastian Lang/Hanna Rode/Martin Herold
Photography: Caspar Hees
Editor: Martin Herold
Sound: Julius Rülke
Cast: Joanna Drozda/Anka Grazyk
Production/Distribution: Babelsberg Film School,
info@babelsbergfilmschool.de, +49 3317214750

Zwei polnische Arbeiterinnen leben Seite an Seite auf einem Brandenburger Milchbauernhof und ignorieren sich gegenseitig – bis Tava eines Tages nicht zur Arbeit erscheint.

Two female Polish farm workers live side by side at a Brandenburg dairy, deliberately ignoring each other until, one day, Tava doesn't show up for work.

Sebastian Lang (*1985) studied theatrical directing with Luk Perceval at the Academy of Performing Arts Baden-Württemberg. «Kontener» is his first medium-length fiction film.



I Signed the Petition

United Kingdom/Switzerland/Germany 2018,
10'38", digital file, colour/black & white,
English with English subtitles, Doc

Director/Script/Photography: Mahdi Fleifel
Editor: Michael Aaglund
Sound: Dario Swade
Production/Distribution: Nabka FilmWorks,
patrick@nabkafilmworks.com,
nabkafilmworks.com

Ein Gespräch zwischen zwei Freunden über die Wirkung und Bedeutung des kulturellen Boykotts gegen Israel. Den einen quält, dass er die Petition gegen den Auftritt von Radiohead in Tel Aviv unterzeichnet hat, der andere nimmt die Sache gelassener. Der Film veranschaulicht, was es heute heisst, Palästinenser zu sein.

A conversation between two friends about the effectiveness and implications of publicly supporting the cultural boycott of Israel. One friend is wracked with worry after having signed a petition asking Radiohead not to play in Tel Aviv, while the other is more sanguine. Their conversation offers a glimpse of what it is to be a Palestinian in today's world.

Mahdi Fleifel is a Danish-Palestinian filmmaker who graduated from the UK National Film & TV School in 2009 and is now based in Amsterdam. He is the co-founder of the London-based production company Nabka FilmWorks. His debut feature «A World Not Ours» (2012) premiered at the Toronto International Film Festival and won over 30 awards. Mahdi's 2016 short «A Man Returned» won the Silver Bear at Berlinale, and «A Drowning Man» was part of the official selection at Cannes.



L'échappée / The Escape

France 2012, 9'55", digital file, colour,
French with English subtitles, Fic

Director/Script: Laetitia Martinoni
Photography: Fabrizio Fontemaggi
Editor: Jean-Baptiste de Lescure
Sound: Benjamin Jaussaud
Cast: Alexis Michalik/Nadia Roz/Bruno Salomone/
Vanessa Guedj
Production/Distribution: Iris Réve Productions,
irisreveproductions@gmail.com, +33 614504088

Alice singt, trägt Make-up, lacht. Sie ist glücklich, obwohl sie im Krankenhaus ist – schwer krank und komplett kahlköpfig. Doch sie ist auch verliebt in ihren Chirurgen, ihren Retter. Er besucht sie jeden Abend. Magische Momente lassen sie ihre unerträgliche Situation vergessen.

Alice sings, wears make-up, laughs. She's happy, even though she's at the hospital, very ill, and totally bald. But she's also in love with her surgeon, her saviour. He comes to see her every evening. There are magical moments that help her forget her unbearable situation.

*Laetitia Martinoni (*1978) has been an assistant director for 15 years. In 2012, she had breast cancer, which inspired her to make her first film, «The Escape».*





Lâchez les chiens / Release the Dogs

France/Belgium 2017, 21'40", digital file, colour,
French/English with English subtitles, Fic

Director/Script: Emmanuelle Fleytoux
Photography: Florian Berutti
Editor: Adrien Pagotto
Sound: Luis Trinques
Cast: Yoann Zimmer/Simon Boyle/
Alice De Lencquesaing
Production/Distribution: Chevaldeuxtrois,
jeremy@chevaldeuxtrois.com, +33 660939109

Anouck ist ein resigniertes Mädchen, hin- und hergerissen zwischen zwei stürmischen Lieben: ihrem Mann, einem attraktiven Wachhund, und ihrem kleinen Bruder, einem verrückten jungen Welpen. Am 18. Geburtstag des Jungen explodiert dieses labile Dreieck – Anoucks Aufstand bahnt sich an ...

Anouck is a resigned girl, torn between two violent loves: her man, an attractive watchdog, and her little brother, a young mad pup. On the night of the boy's 18th birthday, this delicate triangle explodes – Anouck's revolt is on its way ...

Emmanuelle Fleytoux studied at the Duperré school in Paris and at ESAV in Toulouse. Since then, she has been drawing wolves, making movies and experimental wine, and building a village of caravans.



Gli anni / The Years

France/Italy 2018, 20'40", digital file, colour/
black & white, Italian with English subtitles, Exp

Director/Script/Photography: Sara Fgaier
Editor: Davide Minotti/Sara Fgaier
Sound: Riccardo Spagnol
Production: Dugong, info@dugong.it,
+39 3358447617
Distribution: Maéva Barelli,
maeva.barelli@gmail.com

Eine Frau verleiht Annie Ernaux' Text «The Years» eine Stimme, passend zu visuellen Fragmenten aus Familienfilmen, gefunden an der Küste Sardinien. Wie Spiegelbilder einer fragmentarischen und unbeständigen Erinnerung tauchen Orte aus ihrer Vergangenheit auf. Körper und Schatten, Objekte und Landschaften komponieren eine Lebensgeschichte.

A woman gives voice to Annie Ernaux's text «The Years» over visual fragments drawn from family films collected on the shores of Sardinia. Places from her past emerge like reflections of a fragmented and ever-changing memory. Bodies and shadows, small objects and landscapes compose the story of a life.

*Sara Fgaier (*1982) studied at the Fare Cinema Film and Theatre School. In 2012, she won the film section of the Rolex Mentor and Protégé Arts Initiative, working under the guidance of editor, sound designer, and director Walter Murch for a year.*



Shame

Bulgaria 2017, 23'46", digital file, black & white,
Bulgarian with English subtitles, Fic

Director/Script: Petar Krumov
Photography: Georgi Georgiev
Editor: Elena Seimenova
Sound: Valeria Popova
Cast: Zdravko Moskov/Monika Asparuhova
Production: KLAS Film, klasfilm@spnet.net,
+359 898503702
Distribution: Rossitsa Valkanova,
roskapv@gmail.com

Macho ist ein armer Junge, der die Schule schwänzt, um auf einer Baustelle zu arbeiten. Der einzige Lichtblick ist seine Freundin Donna. Doch diese schämt sich für seine Mutter, die als Hauswartin in der Schule arbeitet. Macho muss zwischen seiner Mutter und seiner Freundin wählen und findet einen eigenen Weg, mit seinen Gefühlen umzugehen.

Macho is a poor boy who skips school to work on a construction site. The only ray of light for him is his girlfriend Donna. But she is ashamed of his mother, who works as a janitor in their school. Macho has to choose between his mother and his love, and he finds his own way to deal with his emotions.

*Petar Krumov (*1988) graduated from the National Academy of Theatre and Film Arts in 2014 with a BA in film directing. During his studies, he worked on multiple film projects as an assistant director.*



WHAT'S THE DAMAGE

United Kingdom 2017, 7'30", digital file, colour, English, Ani/Exp

Director/Script/Animation/Editor/Sound:
Heather Phillipson
Production/Distribution: Heather Phillipson,
heatherphillipsonstudio@gmail.com,
heatherphillipson.co.uk

«WHAT'S THE DAMAGE» ist These und Provokation, ein Aufruf gegen dominante Machtstrukturen, eine Antwort auf anhaltende Krisen unter dem Diktat des weissen Patriarchats, Ausdruck und Verstärkung von Gefühlen und Gesten von chronischem Unbehagen, Protest und Dissens. In Wort und digitalem Fluss verleiht Phillipson ihrem Aufruf Form mittels Darstellungen der weiblichen Blutung.

«WHAT'S THE DAMAGE» is a proposition and a provocation; a call against dominant power structures answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest, and dissent. Spoken word and digital fluidities give Phillipson's summons and riposte vital form through representations of livid, female bleeding.

Heather Phillipson works across video, sculpture, music, drawing, and poetry. She was nominated for the European Film Awards by the International Film Festival Rotterdam in 2018 and received the Film London Jarman Award in 2016.



Prisoner of Society

Georgia 2018, 16'03", digital file, colour, Georgian with English subtitles, Doc

Director/Photography/Editor/Sound: Rati Tsiteladze
Cast: Adelina (Anonymous)
Production/Distribution: ArtWay Film,
rati@artwayfilm.com, artwayfilm.com

Was bedeutet es, im eigenen Zuhause und im eigenen Land fremd zu sein? Ein intimer Blick in die Welt einer jungen Transfrau, gefangen zwischen dem Wunsch nach persönlicher Freiheit und den traditionellen Erwartungen ihrer Familie, im Kontext der zunehmenden Spannungen aufgrund von Georgiens LGBT-Politik.

What does it mean to be a stranger in your own home and country? «Prisoner of Society» is an intimate journey into the world and mind of a young transgender woman trapped between personal desire for freedom and the traditional expectations of her parents amid the growing tensions provoked by LGBT politics in Georgia.

Rati Tsiteladze [*1987] won a world champion title in martial arts at age 21. But in 2014, as filmmaking became the overpowering passion in his life, he left his fighting career behind and went on to study filmmaking at the Hybrid Conservatory in Los Angeles. He is an alumnus of the Locarno and IDFA Academies and was selected at the Berlinale Talent Project Market among ten producers. Rati founded the production company ArtWay Film and has directed several short and feature films.





Kapitalistis

France/Belgium 2017, 14'14", digital file, colour,
French/Greek with English subtitles, Fic

Director: Pablo Muñoz Gomez
Script: Sarah Schenkel/Pablo Muñoz Gomez
Photography: Kinan Massarani
Editor: Nicolas Bier
Sound: Marc Alberisio
Cast: Georges Siatidis/Nikolaos Sachas
Production: Origine Films,
festivals@originefilms.fr, +33 142842270
Distribution: David Borgeaud,
info@rouelibreprod.be, +32 81346263

«Der Weihnachtsmann ist ein Kapitalist. Er bringt den reichen Kindern Spielzeuge, den armen Sweatshirts.» – Nikos, 5-jährig

«Santa is a capitalist. He brings toys to the rich kids and sweatshirts to the poor ones.» – Nikos, 5 years old

Pablo Muñoz Gomez studied directing at the Institut des arts de diffusion in Brussels. His graduation film, «Welkom», won the Magritte Award for best short film in 2014 and was selected for Clermont-Ferrand. In 2016, he made his first documentary, «Intégration Inchi'Allah». Pablo is currently writing his first fiction feature.



Burkina Brandenburg Komplex

Germany 2018, 19'29", digital file, colour,
German with English subtitles, Ani/Fic

Director/Script/Editor: Ulu Braun
Photography: Valentin Lorenz/Ulu Braun
Sound: Valentin Lorenz
Cast: Joachim Stargard/Evyonne Muhuri/
Katja Franziska Müller
Production/Distribution: Ulu Braun,
film@ulubraun.com, ulubraun.com

Eine mutmassliches afrikanisches Dorf, bewohnt von Deutschen. «Burkina Brandenburg Komplex» beschreibt eine geografische Konstruktion, die sich auf «unser» kollektives, mediales Afrikabild bezieht und es mittels Ungenauigkeiten auf die Probe stellt.

A presumed African village, inhabited by Germans. «Burkina Brandenburg Komplex» describes a geographical construction that makes use of «our» collective media image of Africa, putting it to the test through inaccuracies.

*From 1996 to 2005, Ulu Braun [*1976] studied painting, media art, and film in Vienna, Helsinki, and Potsdam. Since 2002, he has been developing video collages and films that cross the boundaries between contemporary art and narrative film. His works have been shown in numerous museums, galleries, and at film festivals.*



Graduation 97

Ukraine 2017, 19'14", digital file, colour,
Ukrainian with English subtitles, Fic

Director/Script: Pavlo Ostrikov
Photography: Kyrylo Shliamin
Editor: Yevhen Golovanchuk
Cast: Olesand Pozharsky/Lesya Ostrovska/
Oksana Ilnytska/Victor Linschkyynsky/
Lyudmyla Sachenko
Production: Kristi film, 4684230@gmail.com,
+380 674667123
Distribution: Pavlo Ostrikov,
etosamoeopro@gmail.com, +380 937020902

Roman lebt ein einsames Leben in einer Provinzstadt, wo er als Techniker arbeitet. Zum ersten Mal seit der Schulzeit kehrt seine frühere Mitschülerin Liuda in die Stadt zurück. Seit 20 Jahren hat niemand von ihr gehört, aber Roman ist entschlossen, sie nicht wieder zu verlieren.

Roman lives a lonely life in a provincial town where he works as a technician. For the first time since graduation, his ex-classmate Liuda returns to town. Nobody has heard from her in 20 years, but Roman is set on not losing her again.

*Pavlo Ostrikov [*1990] graduated from Ukraine's National Aviation University with a master's degree in jurisprudence. In 2011, he co-founded Eto Samoeo production.*



Meryem

Netherlands 2017, 16'02", digital file, colour,
Kurdish with English subtitles, Doc

Director/Script/Photography: Reber Dosky
Editor: Remi van der Heiden
Sound: Taco Drijfhout
Production: Deepfocus Webdocs,
info@deepfocus.nl, +31 206124478
Distribution: Some Shorts, info@someshorts.com,
+31 622076717

Während der Schlacht von Kobani gedreht, zeigt der Film die Frauen im Zentrum des Kampfes gegen den Islamischen Staat. Mit stoischer Beharrlichkeit und mithilfe amerikanischer Flugangriffe stehen diese Frauen an der Spitze des Freiheitskampfes.

Filmed during the battle of Kobani, this film reveals the women at the heart of the fight against the Islamic State. With stoical perseverance and the aid of American airstrikes, these women are leading the fight for freedom.

*Reber Dosky (*1975 in Dohuk, Kurdistan) is a Kurdish-Dutch filmmaker. He studied film directing at the Netherlands Film Academy.*



Wildebeest

Belgium 2017, 19'20", digital file, colour,
Dutch with English subtitles, Ani

Director/Script: Nicolas Keppens/Matthias Philips
Photography: Thomas R. Peeters
Sound: Greg Scheirlinckx
Cast: Sam Louwyck/Chris Boni
Production/Distribution: Animal Tank,
festival@miyu.fr, +33 674232951

Eine Safari ist für viele ein Traum. Für Linda und Troyer, ein Paar mittleren Alters, wird aus der Traumreise ein allzu echtes Abenteuer, als sie allein in der Wildnis zurückgelassen werden.

Going on a safari is a dream for many. For middle-aged couple Linda and Troyer, it turns into a horribly real adventure when they are left behind in the wilderness.

*Nicolas Keppens (*1989 in Aalst) graduated from KASK / School of Arts Ghent in 2012 with the short animation «Superstars». He went on to study film at LUCA School of Arts in Brussels. Apart from his own projects, Nicolas works as new media manager for Studio Hans Op de Beeck, where he is responsible for the production, animation, and editing of various projects.*

*Matthias Philips, aka MAT (*1982 in Aalst), studied graphic design at LUCA School of Arts Ghent. After graduating, Matthias started working as a graphic designer in Ghent while developing his career as an illustrator and cartoonist. He published the books «Daniël van Dicht» and «vet boek van sharon», and he does commissioned work for De Standaard (dS weekblad) and NRC Handelsblad, among others.*



The Future Is ...

Curated by John Canciani, Janis Huber, Delphine Jeanneret,
Stefan Staub, Laura Walde, Valentina Zingg

GROSSER FOKUS
MAIN FOCUS

97

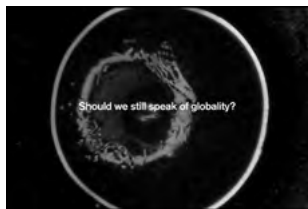
|

The Future Is Melting

Runtime 78'

Wednesday, 6 November 2019, 14:30, Casino 2

Sunday, 10 November 2019, 14:00, Casino 1



A Film, Reclaimed

France 2015, 19'33", digital file, colour/black & white, French/English with English subtitles, Exp

Director/Script/Editor: Tristan Bera/Ana Vaz
Production: Tristan Bera, Ana Vaz, theanavaz@gmail.com, vimeo.com/anavaz
Distribution: Light Cone, lightcone@lightcone.org, + 33 146590153

Die ökologische Krise ist eine politische, ökonomische und soziale Krise. Sie ist aber auch eine filmische Krise, denn die Entstehung des Kinos fällt mit der Entwicklung des sogenannten Anthropozäns zusammen. «A Film, Reclaimed» versteht sich als Gespräch, als Essay, das die irdische Krise unter dem Einfluss und mithilfe der grossartigen und schrecklichen Filme liest, die sie begleitet haben.

The ecological crisis is a political, economic, and social crisis. It is also cinematic, as the emergence of cinema historically coincides with the development of the so-called Anthropocene. «A Film, Reclaimed» is a conversation, an essay that reads the terrestrial crisis under the influence and with the help of the beautiful and terrible films that have accompanied it.

*Tristan Bera (*1984 in France) is an artist and filmmaker whose work includes curating, critical writing, and staged performances. His films have been shown at numerous international festivals.*

*Ana Vaz (*1986 in Brazil) is an artist and filmmaker. She is a graduate of the Royal Melbourne Institute of Technology and of Le Fresnoy – Studio National des Arts Contemporains. Her films have been screened at a number of international festivals.*

Vaz and Bera were both members of SPEAP (an experimental research group in art and politics), a project conceived and directed by Bruno Latour.



Deep Weather

Switzerland 2013, 8'58", digital file, colour, English, Doc/Exp

Director/Script/Photography/Editor: Ursula Biemann
Production: distribution@vtape.info, +1 4163511317
Distribution: VDB Video Data Bank, info@vdb.org, vdb.org

Der Klimawandel, der durch Grossprojekte wie den nordkanadischen Ölsandabbau vorangetrieben wird, bringt grosse Teile der Weltbevölkerung in Gefahr. Auf der anderen Seite der Erde zwingen die schmelzenden Himalaya-Gletscher, steigende Meeresspiegel und extreme Wetterereignisse den Bangladeschern einen amphibischen Lebensstil auf.

Climate change, advanced by mega-projects such as oil sand mining in northern Canada, endangers large parts of the world's population. On the other side of the world, melting Himalayan glaciers, rising sea levels, and extreme weather events impose an amphibian lifestyle on the people of Bangladesh.

Ursula Biemann is an artist, theorist, and curator who has produced a considerable body of work on migration, mobility, technology, and gender in recent years. She is a researcher at the Zurich University of the Arts and she teaches seminars and workshops internationally. In 2008, she was appointed Doctor honoris causa in Humanities by Umeå University in Sweden.



Wayward Fronds

USA 2014, 13'19", digital file, colour, no dialogue, Doc/Exp

Director: Fern Silva
Production: Fern Silva, fernsilva860@gmail.com, fernsilva.com
Distribution: Light Cone, lightcone@lightcone.org, + 33 146590153

«Wayward Fronds» thematisiert historische Ereignisse, die die Florida Everglades geprägt haben und fiktionalisiert gleichzeitig deren Zukunft. Der Film zeigt die künftigen Everglades als florierende Landschaft, die nach Jahrhunderten endlich wieder zurückerobert wird von der Natur, welche die Zivilisation verschlingt und zähmt und sogar die Menschen zwingt, sich unterzuordnen.

«Wayward Fronds» references a series of historical events that helped shape the Florida Everglades, while fictionalizing its geological future and its effects on both native and exotic inhabitants. Inspired by recent talks amongst legislature to finally disperse billions of dollars in restoration funds, this film shows a future of eco-flourished Everglades. Nature begins to take over, engulfing and taming civilization after centuries of attack, and even forcing humans to adapt to their surroundings.

*Fern Silva (*1982) is an artist who primarily works in 16 mm. He studied art and cinema at the Massachusetts College of Art and Design and at the Milton Avery Graduate School of the Arts. His work has been shown at various festivals, galleries, museums, and cinemateques. He is Visiting Artist in Residence in the Film & Electronic Arts Department at Bard College and is based in New York*



Cásucka

Mexico 2016, 11'01", digital file, colour,
Nahuatl with English subtitles, Doc/Fic

Director/Script/Photography/Editor:
Dalia Huerta Cano/Ivan Puig
Sound: Ivan Puig/Dalia Huerta Cano/
Homero González
Distribution: Mexican Film Institute,
claudia.rebolledo@imcine.gob.mx, Imcine.gob.mx

Aussen. Auf dem Land. Tag. Ein unbestimmter Ort in der Zukunft. «Cásucka» ist eine ländliche Science-Fiction-Geschichte über das Aussterben, erzählt von einem Individuum, das das letzte seiner Art ist.

Exterior. Countryside. Day. In an uncertain place, in a future time.
«Cásucka» is a rural science fiction story about extinction, narrated by an individual that is the last of its kind.

*Dalia Huerta Cano (*1978) is a Mexican cinematographer and filmmaker. Her documentary, experimental, and fiction work has been selected, exhibited, and awarded at several national and international film festivals.*

*Ivan Puig Domene (*1977) is a multidisciplinary Mexican artist who studied electronics and fine arts in Guanajuato (Mexico), Quebec (Canada), and Valencia (Spain). His work has been shown internationally in a number of places.*



Urth

USA 2016, 19'04", digital file, colour,
English with English subtitles, Exp

Director: Ben Rivers
Production: Myrto Farmaki,
a.m.farmaki@googlemail.com
Distribution: Lux Distribution,
distribution@lux.org.uk, lux.org.uk

Die letzte Frau auf der Erde, vielleicht. Ihr Logbuch erzählt von ihrem Kampf um ihre Welt, ihren Geisteszustand, ihren Einsatz für ihre gnadenlose Umwelt. Im Innern von Biosphere 2 in Arizona gedreht, reflektiert der Film über ambitionierte Experimente, konstruierte Umgebungen und Zukunftsvisionen, und fragt danach, was ein Unterfangen wie Biosphere 2 heute für die Beziehung zwischen Mensch und Natur bedeutet.

The last woman on Earth, perhaps. Her logbook recounts her struggles with sustaining her world, sanity, and dedication to her unforgiving sealed environment. Filmed inside Biosphere 2 in Arizona, the film is a cinematic meditation on ambitious experiments, constructed environments, and visions of the future. It considers what an endeavour such as Biosphere 2 might mean today in terms of humankind's relationship with the natural world.

Ben Rivers studied fine art at Falmouth School of Art, initially in sculpture before moving into photography and Super 8 film. His practice as a filmmaker treads a line between documentary and fiction. He is the recipient of numerous prizes. In 1996, he co-founded Brighton Cinematheque, which he then co-programmed until its demise in 2006.



Delete Beach

Norway/Germany/Japan 2016, 6'32", digital file,
colour, Japanese with English subtitles, Ani/Fic

Director/Script: Phil Collins
Animation: Marisuke Eguchi
Sound: Jochen Jezussek
Cast: Mira Partecke/Robert Stadlober
Production/Distribution: Shady Lane Productions,
info@shadylane productions.co.uk,
+49 15120507764

«Delete Beach» erzählt die Geschichte eines Schulmädchens in der nahen Zukunft, das sich dem antikapitalistischen Widerstand anschliesst. In einer Gesellschaft, wo kohlenstoffbasierte Energie zwar verboten ist, jedoch weiterhin das Dogma vom ständigen Wachstum regiert, wird Erdöl zum Refugium der Widerstandskämpfer, das es zu rauchen und zu verschwenden gilt.

«Delete Beach» is a tale set in the near future about a schoolgirl who joins an anti-capitalist resistance group. In a society in which carbon-based energy is outlawed but which continues to toil under the regime of expansion and growth, petroleum is the fighters' refuge. They smoke it, squander it, and hand over their bodies to the sea, to eventually provide fuel for upcoming struggles.

*Phil Collins (*1970) is a British filmmaker, photographer, interviewer, and producer. He studied drama and English at the University of Manchester and fine arts at the University of Ulster. In his films, photographs, installations, and live events, Collins often investigates the complex and ambiguous relationship between the camera and its subjects.*

The Future Is Past Perfect

Runtime 84'

Wednesday, 6 November 2019, 17:00, Casino 2

Saturday, 9 November 2019, 22:00, Kino Cameo



La Jetée

France 1962, 28'07", digital file, black & white, French with English subtitles, Fic

Director/Script: Chris Marker
Editor: Jean Ravel
Cast: Jean Négroni/Hélène Chatelain/
Davos Hanich/Jacques Ledoux
Production: Argos Films
Distribution: Tamasa Distribution,
contact@tamasadiffusion.com,
tamasa-distribution@orange.fr, tamasa-cinema.com,
+33 143590101

Die Geschichte beginnt in Paris, nach dem Dritten Weltkrieg und der nuklearen Zerstörung der gesamten Erdoberfläche. Eine Gruppe von Wissenschaftlern schickt einen Gefangenen als Versuchsperson auf eine Zeitreise, um Nahrungsmittel, Medizin und Energiequellen aus der Zukunft zu besorgen: «um der Gegenwart mit der Vergangenheit und Zukunft zu helfen». Der Mann wurde aufgrund seines hervorragenden visuellen Erinnerungsvermögens ausgewählt. Ein Bild aus seiner Kindheit ist ihm besonders geblieben ...

The story begins in Paris, after the Third World War and the nuclear destruction of the entire surface of the Earth. The hero is the test subject of a group of scientists who seek to restore a temporal corridor to allow men from the future to transport food, medicine, and energy sources – «to call upon the past and the future to help the present». The man was chosen because of his excellent visual memory. One childhood event left an especially strong impression on him ...

Chris Marker (1921–2012) was a French filmmaker and multimedia artist who pioneered the essay film, an avant-garde cinematic form that brings a personal approach to documentary and non-narrative footage.



The Voyagers

USA 2010, 16'28", digital file, colour, English, Doc/Exp

Director/Script: Penny Lane
Photography: Ashley Connor
Sound: Jesse Stiles
Production: Penny Lane Film,
office@pennylane-film.at, +43 12526908
Distribution: Vtape, wandav@vtape.org,
+1 4163511317

1977 schickte die NASA die Raumsonden Voyager 1 und 2 ins Weltall. Beide transportieren eine Datenplatte mit Bildern und Audioaufnahmen, die das Beste vom Planeten Erden verkörpern sollen. Während der Arbeit an den «Golden Records» verliebte sich Carl Sagan in seine zukünftige Frau Annie Druyan. Die Platten wurden zu ihren Liebesbriefen an die Menschheit und aneinander.

In 1977, NASA sent Voyager 1 and 2 into space. Each spacecraft carries a golden record album, a massive compilation of images and sounds embodying the best of Planet Earth. While working on the golden record, Carl Sagan met and fell madly in love with his future wife Annie Druyan. The record became their love letter to humankind and to each other.

*Penny Lane (*1978) is an award-winning nonfiction filmmaker. She received her MFA in Integrated Electronic Arts at Rensselaer Polytechnic Institute and her BA in American Culture and Media Studies at Vassar College. She has taught film, video, and new media art at Colgate University, Bard College, Hampshire College, and Williams College. And yes, Penny Lane is her real name.*



die_anderen_bilder / the_other_images

Austria 2018, 16'28", digital file, colour, English with English subtitles, Doc/Exp

Director/Script/Editor: Iris Blauensteiner
Sound: Rojin Sharafi
Cast: Judith Mauthe
Production/Distribution: Iris Blauensteiner,
bibli555@hotmail.com, irisblauensteiner.com

Eine Festplatte, 2.8 Terabyte, übriggebliebene Daten vom ersten Kurzfilm. Die Regisseurin sichtet das Material: Outtakes, Fotos, Soundfiles, Drehbuchteile, verworfene Ideen. Die Zeit hat Spuren hinterlassen: Alte Formate sind nicht mehr abspielbar. Abspielfehler und Bildstörungen verweigern eine bequeme Erinnerung, die Bilder und Töne sind nicht mehr dieselben.

A 2.8-terabyte hard drive, with leftover data from an earlier short film. The director is viewing the material: outtakes, photos, sound files, script parts, discarded ideas. Time has left its mark – old formats can't be played anymore. Errors and image malfunctions prevent easy remembering; the sounds and images are not the same anymore.

Iris Blauensteiner is an author and filmmaker with degrees in fine arts from the Academy of Fine Arts Vienna and film and theatre theory from the University of Vienna. She has been making films as a director and scriptwriter since 2004. Her first novel, «Kopfzecke», was published in 2016.



Past Perfect

Portugal 2019, 23'09", digital file, colour,
English with English subtitles, Fic/Exp

Director/Editor: Jorge Jácome
Script: Jorge Jácome/Pedro Penim
Photography: Marta Simões/Jorge Jácome
Sound: António Porém Pires/Shugo Tekina
Distribution: Portugal Film – Portuguese Film
Agency, pf@portugalfilm.org, portugalfilm.org/

«Past Perfect» thematisiert Nostalgie und Emotionen und fragt, ob Gefühle in der Vergangenheit unmittelbarer und authentischer waren. Gedankengänge werden gesponnen, zerlegt und neu zusammengesetzt. Eine Kette von Assoziationen wird auf eine Zeitreise geschickt und schwebt zwischen dem Jetzt, der Zukunft und der Vergangenheit.

«Past Perfect» addresses nostalgia and emotions, questioning whether feelings were more immediate and authentic in the past. Thoughts are interwoven, disassembled, reassembled. A chain of associations is sent on a journey through time, floating between present, future, and past.

*Jorge Jácome [*1988] completed his degree in cinema at Escola Superior de Teatro e Cinema in 2010, and in 2016, he graduated from Le Fresnoy in France. His work is based on a strongly intuitive and sensorial approach, resulting in films made of drifting narratives, unexpected relationships, and unusual encounters.*

The Future Is Ctrl [Space]

Runtime 87'

Wednesday, 6 November 2019, 19:30, Kino Cameo,
Friday, 8 November 2019, 17:00, Casino 2



Da Vinci

Italy 2012, 24'28", digital file, colour,
no dialogue, Doc/Exp

Director/Script/Photography/Editor: Yuri Ancarani
Sound: Mirco Mencacci
Cast: Franca Melfi/Olivia Fanucchi/Stylianos Korasidis
Production: Yuri Ancarani,
info@yuriancarani.com, +39 335206051
Distribution: Galleria Zero,
info@galleriazero.it, +39 0287234557

Mikrochirurgie als grosses Kino:
Riesige Roboter ermöglichen Präzisionsarbeit auf kleinstem Raum. In unterkühlten Farben unternimmt der Film eine Reise ins Innere des Menschen, verzichtet dabei auf blutige Effekte und konzentriert sich auf die Gegenüberstellung von Maschinen und Innenansichten des menschlichen Körpers.

Microsurgery on the big screen: giant robots enable precision work in tiny spaces. In cool colours, the film goes on a journey inside the human body, but without bloody effects, instead focusing on the juxtaposition of machines and interior views of the human body.

Yuri Ancarani is an Italian video artist and filmmaker born 1972 in Ravenna, Italy. His works (among them «San Siro», «Da Vinci», and «Il Capo») blend documentary cinema and contemporary art. They have been shown in national and international museums and exhibitions and at many film festivals.



Call of Comfort

Germany 2018, 8'50", digital file, colour,
English with German subtitles, Fic/Exp

Director/Script/Editor: Brenda Lien
Photography: Tim Seger/Brenda Lien
Animation: Julia Merkschien/Leonie Link/
Brenda Lien
Sound: Brenda Lien/Lena Beck/
Christopher Weingarten
Cast: Yodit Tarikwa/Johanna Miller/
Sina Martens/Maggie Bofill
Production/Distribution: Brenda Lien,
mail@brendalien.de, brendalien.de

«Bitte stimme den Nutzungsbedingungen zu, um ein Teil der Gemeinschaft zu sein», sagt die Big-Data-Kristallkugel, während sie dich in positiven Affirmationen und hyperpersonalisierter Werbung badet, «alles zu deinem eigenen Vorteil, natürlich». Du bist eine unendliche Energiequelle. Spüre deinen Körper, wie er sich entspannt und schwer wird. Sag einfach Ja!

«Please agree to the terms of use to become part of the community», says the big data crystal ball, while flooding you with positive affirmations and hyper-personalized ads, «all for your own benefit, of course». You are an infinite source of energy. Feel your body relaxing and becoming heavy. Just say Yes!

Born 1995 in Offenbach am Main, Brenda Lien works as an independent filmmaker and film music composer. She has won several prizes for her works and has been a researcher at the Studienstiftung des Deutschen Volkes since 2015. She studies art at the University of Art and Design Offenbach.



Algo-Rhythm

Austria/United Kingdom 2019, 13'56", digital file,
colour, French/Wolof with English subtitles, Ani/Exp

Director/Editor: Manu Luksch
Script: Mukul Patel/Manu Luksch
Photography: Malick Sy
Production/Distribution: Sixpackfilm,
Gerald@Sixpackfilm.com, sixpackfilm.com

Eine Datenanalyse-Firma namens Cambridge Analytica löste mehrfach einen Skandal aus und beeinflusste Wahlergebnisse durch illegal erworbene Daten. Gedreht in Dakar mit führenden Musikern, Poeten und Strassenkünstlern aus Senegal, zeigt der Film, wie der bequeme Einsatz von intelligenten Maschinen uns für politische Manipulation anfällig macht.

The data analysis firm Cambridge Analytica was involved in several scandals and influenced elections with illegally acquired data. This film, shot in Dakar and featuring some of Senegal's leading musicians, poets, and street artists, shows how the use of intelligent machines makes us vulnerable to political manipulation.

Manu Luksch (*1970) is an artist based in Vienna and London. She investigates the interaction between corporations and governments and the growing power of predictive analytics. Her works are represented in the collections of the Centre Pompidou, the BFI National Archive, and the Core Collection of the Academy of Motion Picture Arts & Sciences.



32-Rbit

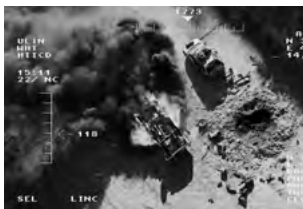
Germany/Mexico 2018, 7'45", digital file, black & white, Spanish with English subtitles, Ani/Doc

Director/Script/Animation: Victor Orozco Ramirez
Editor: Pablo Narezo/Victor Orozco Ramirez
Sound: Roman Vehiklen
Production/Distribution: Victor Orozco Ramirez,
32rbit@victororozco.com, victororozco.com

Die Grossmutter von Victor Orozco glaubte früher, dass der Mensch das einzige Tier sei, das zweimal den gleichen Fehler macht. Heute ist Orozco überzeugt, dass sich mit CTRL+Z alles rückgängig machen lässt. Dieser Essay-Kurzfilm handelt vom Internet, einer Parallelwelt, in der durch Gedächtnisverlust, Fehler, Überwachung und Sucht alles verschmilzt.

Victor Orozco's grandmother used to believe that humans are the only animals who would make the same mistake twice. Nowadays, Orozco is convinced that everything can be fixed with CTRL+Z. This essay film is about the director's very own Internet: a parallel world where memory loss, errors, surveillance, and addiction merge everything and everyone.

Victor Orozco Ramirez graduated from the University of Fine Arts in Hamburg, Germany, with a Master's degree in fine arts, specializing in documentary filmmaking. Until 2012, he also organized the short film festival Ambulart in Ecuador, Germany, and Mexico.



5000 Feet Is the Best

USA/France/Ireland 2011, 32'04", digital file, colour, English with German subtitles, Creative Doc

Director/Script/Editor: Omer Fast
Photography: Yon Thomas
Sound: Jochen Jezussek
Cast: Denis O'Hare/Gabriel Gutierrez/Eddie B. Smith
Production: Commonwealth Projects,
info@commonwealth-projects.com
Distribution: Filmgalerie 451,
kino@filmgalerie451.de, +49 3033982800

Der Operateur einer unbemannten Drohne erzählt aus dem Off von seinem Alltag, wie er das Flugzeug auf Soldaten und Zivilisten schießen lässt und wie sich seine Erlebnisse auf die Psyche auswirken. Ein Mix aus Fakten und Erfundenem, aus Dokumentar- und Spielfilmen.

Off camera and off the record, a drone operator talks about his daily routine, about how the unmanned plane fired at both soldiers and civilians, and about the mental problems he experienced as a result of his work. A mix of facts and fiction, of documentary shots and feature film images.

*Omer Fast (*1972 in Jerusalem) lives and works in Berlin as a visual artist. He graduated in fine arts in 2000 and has exhibited world-wide, including at the Guggenheim, Whitney Museum, Centre Pompidou, Venice Biennale, etc. His films include «Tank Translated» (2002), «CNN Concatenated» (2002), «Spielberg's List» (2003), «Godville» (2005), and «The Casting» (2007).*

The Future Is a Space Oddity

Runtime 85'

Thursday, 7 November 2019, 20:00, Casino 2

Saturday, 9 November 2019, 20:00, Casino 2



Afronauts

USA 2014, 14'05", digital file, black & white, English, Fic

Director/Script: Nuotama Frances Bodomo
Photography: Joshua James Richards
Editor: Sara Shaw
Sound: Scott Hirsch
Cast: Diandra Forrest/Yolonda Ross/Hoji Fortuna
Production/Distribution: Kati Perez, bodomoasst@gmail.com

16. Juli 1969: Amerika bereitet den Start der Apollo 11 vor. Tausende von Meilen entfernt hofft die Zambia Space Academy, Amerika im Rennen um den Mond zu schlagen. Inspiriert von wahren Ereignissen, rekonstruiert Nuotama Frances Bodomo diesen afrikanischen Traum und porträtiert ihn in Schwarz-Weiss, wohl als postkoloniale Kritik. Gleichzeitig deutet sie die einsame und tödliche Mission des Spacegirls an.

It's July 16, 1969: America is preparing to launch Apollo 11. Thousands of miles away, the Zambia Space Academy hopes to beat America in the race to the moon. Inspired by true events, Nuotama Frances Bodomo reenacts this African dream and portrays it in black and white, arguably as a post-colonial critique, while also implying the spacegirl's lonely and deathly mission.

Nuotama Frances Bodomo is a Ghanaian filmmaker and one of Filmmaker Magazine's 25 New Faces of Independent Film. Her short «Boneshaker» (starring Oscar-nominee Duvenzhané Wallis) premiered at Sundance 2013. «Afronauts» was screened at Sundance, Berlinale, and the New Directors/New Films Festival. She is currently developing the feature version of «Afronauts».



Please Speak Continuously and Describe Your Experiences as They Come to You

Canada 2019, 9'24", digital file, colour, English, Fic

Director/Script: Brandon Cronenberg
Photography: Karim Hussain
Editor: James Vandewater
Sound: Ian Reynolds
Cast: Deraugh Campbell/Ian Goff/Neil Bennett
Producer: Andrew Cividino/Karen Harnisch/Yona Strauss
Production: Film Forge Productions Inc., karen.e.harnisch@gmail.com, +1 6472378712
Distribution: Yona Strauss, yona.strauss@gmail.com, +1 6472834117

Emily ist Patientin in einer experimentellen Psychiatrie-Klinik, wo ihr ein Hirnimplantat-Prototyp erlaubt, ihre Träume wieder aufleben zu lassen. Als sie dem skrupellosen Doktor Fino ihre Gedanken erzählt, beginnen die Grenzen zwischen Bewusstsein und dem Unbewussten zu verschwimmen.

Emily is a patient in an experimental psychiatric facility where a brain implant prototype allows her to relive her dreams. As she recounts her thoughts to the unscrupulous Dr. Fino, the lines between consciousness and the unconscious are blurred.

Brandon Cronenberg is a writer and director from Toronto, Canada. His debut feature, «Antiviral», premiered in the Official Selection at Cannes and went on to win a number of awards, including Best Canadian First Feature at the Toronto International Film Festival.



Yandere

France 2019, 20'45", digital file, colour, French with English subtitles, Fic

Director/Script/Editor: William Laboury
Photography: Raphaël Vandenbussche
Cast: Ajumi Roux
Production/Distribution: Kazak Productions, Jean-Christophe Reymond, info@kazakproductions.fr, +33 148243057

Tommys erste Jugendliebe ist Maiko, ein Miniatur-Hologramm, das programmiert ist, seinen Nutzer über alles zu lieben. Nach einem Ferienlager gibt es jedoch ein neues Mädchen in Tommys Leben und Maikos Eifersucht nimmt immer gefährlichere Ausmasse an.

Tommy's first love is Maiko, a miniature hologram that is programmed to love its user unconditionally. But after a holiday camp, there's a new girl in Tommy's life, and Maiko's jealousy takes on increasingly dangerous dimensions.

William Laboury studied art history and film editing at La Fémis in France. «Yandere» is his fourth short film. He also directs music videos and designs film posters and trailers. William loves working with found footage and reading Wikipedia articles for film inspiration.



The Last Fisherman

USA/Vietnam 2018, 11'45", digital file, colour,
Vietnamese with English subtitles, Fic

Director/Script: Shal Ngo
Photography: Jared Levy
Editor: Michael Solsky/Shal Ngo
Cast: Cao Boi/Dasha Nguyen/Hieu Tran
Production/Distribution: Macula Films,
shalngo.com, shallknow@gmail.com

In einer dystopischen Zukunft am südchinesischen Meer entdeckt ein alter Fischer eine Androïdenfrau aus seiner Vergangenheit. Nach anfänglichem Zögern erkennt er sein ehemaliges Kindermädchen in ihr und versucht verzweifelt, sie zu reanimieren. Doch der Protagonist verliert sich immer mehr in seinen Kindheitserinnerungen.

In a dystopian future on the South China Sea, an aging fisherman discovers an android woman from his past. After initial hesitation, he recognizes his caregiver in her and tries to make her come to life. But rather than her remembering him as a child, it is the protagonist who gets lost in his memories of a distant past.

Shal Ngo graduated from NYU and works with progressive politicians, producing content for them. In 2018, his sci-fi short «The Last Fisherman» premiered at the Tribeca Film Festival, and in 2019, he greenlit his sci-fi series «The End», an international anthology show about the end of humanity.



Os Humores Artificiais / The Artificial Humors

Portugal 2017, 29'17", digital file, colour,
Portuguese with English subtitles, Fic

Director/Script: Gabriel Abrantes
Editor: Margarida Lucas
Sound: Carlos Abreu/Marcel Costa
Distribution: Portugal Film – Portuguese Film
Agency, portugalfilm@indielisboa.com,
portugalfilm.org

Ein Film über Humor, Anthropologie und künstliche Intelligenz, der sich mit der zentralen Rolle des Humors in menschlichen Beziehungen befasst. In einer Mischung aus Hollywood-Ästhetik und dokumentarischen Elementen erzählt der Film von einem indigenen Mädchen, das sich in einen humorvollen Roboter verliebt.

A film about humour, anthropology, and artificial intelligence, focusing on humour's central role for human relationships. Blending a Hollywood aesthetic with documentary elements, the film tells the story of an indigenous girl who falls in love with a humorous robot.

Artist and filmmaker Gabriel Abrantes, born in 1984, studied at The Cooper Union, École National des Beaux-Arts, and Le Fresnoy Studio National des Arts Contemporains. His films, among them «A History of Mutual Respect», have won various awards and he has exhibited his work in museums such as the MIT List Visual Art Center in Boston, Palais de Tokyo and Musée d'Art Moderne in Paris, and Museu Serralves in Porto.

The Future Is a Fake New World

Runtime 76'

Thursday, 7 November 2019, 22:00, Kino Cameo

Saturday, 9 November 2019, 16:30, Kino Cameo



Swatted

France 2018, 21'18", digital file, colour,
English with English subtitles, Doc/Ani

Director/Script/Photography:

Ismaël Joffroy Chandoutis

Editor: Céline Perreard/Ismaël Joffroy Chandoutis/
Maël Delorme

Sound: Aïda Merghoub/Alban Caryol

Cast: Sean Goldring/Mariel Rosic

Production: Le Fresnoy,
ntrebik@lefresnoy.net, +33 320283864

Distribution: Some Shorts,
info@someshorts.com, +31 622076717

Online-Spieler sprechen über ihren Kampf gegen «Swatting», ein lebensbedrohliches Phänomen von Cyber-Mobbing, dem sie jedes Mal ausgesetzt sind, wenn sie spielen. Der Film erzählt mittels YouTube-Videos und Drahtgitter-Bildern aus einem Videospiel.

Online players describe their struggles with «swatting», a life-threatening cyber-harassment phenomenon that looms over them whenever they play. The events take shape through YouTube videos and wireframe images from a video game.

*Ismaël Joffroy Chandoutis (*1988 in France) studied editing at INSAS (Belgium) and filmmaking at LUCA School of Arts and Le Fresnoy (France). He explores a cinema beyond genre boundaries. His films question memory, virtual technology, and the intermediate spaces between worlds and words. His film «Undes noires» has been shown at many international festivals and received numerous awards, including the Prix Festivals Connexion Auvergne-Rhône-Alpes in Clermont-Ferrand and the Grand Prix and Youth Jury Prize at the Regensburg Short Film Week. Ismaël is also a film editor. He currently lives and works in Paris.*



Courtesy of the Video Data Bank at the School of the Art Institute of Chicago, vdb.org

Reckoning 4

USA 2016, 10'07", digital file, colour, English, Ani/Exp

Director/Script/Editor/Sound: Kent Lambert

Distribution: VDB Video Data Bank,
info@vdb.org, vdb.org

Der zweite Teil einer Reihe von Studien über die virtuellen Welten von Big-Budget-Games: Es geht um die Fluidität, Zerbrechlichkeit und Einsamkeit von medial vermittelten sozialen Identitäten und Freundschaften, um archetypische Männlichkeit und um Blockbuster-Ästhetiken.

The second in a series of investigations into big-budget virtual worlds addresses the fluidity, fragility, and loneliness of technologically mediated social identities and friendships as well as archetypal masculinity and the poetics of blockbuster aesthetics.

Kent Lambert is a Chicago-based musician and media artist. His creative output primarily consists of vocal driven art-pop music and pop-inflected video art made from repurposed industrial and commercial media. His ever-mutating band Room-mate has been performing stateside and abroad for over a decade.



Green Screen Gringo

Netherlands 2016, 15'51", digital file, colour,
Portuguese with English subtitles, Doc/Exp

Director/Photography/Editor: Douwe Dijkstra

Sound: Rob Peters

Distribution: Wouter Jansen,
Some Shorts, info@someshorts.com,
+31 622076717

Mit einem Greenscreen bewaffnet zieht ein europäischer Filmmacher durch das ebenso bezaubernde wie turbulente São Paulo. Wo die Strassen eine Bühne für Politik, Kunst und Zuneigung sind, schafft der Gringo ein augenzwinkerndes Porträt einer modernen Grossstadt und verweist nebenbei auf die Manipulierbarkeit dokumentarischer Bilder.

Equipped with a green screen, a European filmmaker roams the enchanting and turbulent streets of São Paulo, which function as a stage for politics, arts, and affection. Creating a tongue-in-cheek portrait of a modern metropolis, the gringo also shows us how easy documentary images are to manipulate.

Douwe Dijkstra is a filmmaker and video artist from the Netherlands. He studied illustration design at ArtEZ in Zwolle. In 2014, he created the video installation and short film «Démontable», followed by the short film «Voor Film» in 2015. His work is a mixture of film, animation, and VFX and can be described as humorous and socially engaged.



Sinking of the Truth

Denmark 2018, 7'38", digital file, colour, English/
French with English subtitles, Ani/Doc

Director: Wiep Teeuwisse/Tynessa Forman/
Sander Joon/Denis Cahpon/Tobias Gundorff Boesen/
Philip Piaget/Marie-Josée Saint-Pierre
Script/Photography/Editor: AniDox collective
Sound: Amos Cappuccio
Production: TAW The Animation Workshop,
urikranot@yahoo.com, +45 87554900
Distribution: Uri Kranot, urikranot@yahoo.com,
+45 27179597

Eine Gruppe von Filmemachern plant ein Remake von «The Sinking of the Lusitania», dem ersten animierten Dokumentar- und Propagandafilm, der die USA in den Ersten Weltkrieg drängte. Doch in der heutigen Welt von Fake News, kommerziellen Interessen und endloser Fehlinformation ist es gar nicht so einfach einen Film zu drehen, der näher bei den Tatsachen liegt.

A group of filmmakers sets out to remake «The Sinking of the Lusitania», the world's first animated documentary and a propaganda piece that pushed the US into the First World War. But making a film truer to the events that transpired proves difficult in a modern world of fake news, commercial interests, ever-changing perspectives, and an endless flow of misinformation.

An ANIDOX project created during a residency in Viborg, Denmark, in June and July 2017. Seven animation artists joined forces to create this collaborative film project, with each artist contributing an approximately one-minute-long sequence.



I Saw the Future

France 2018, 6'02", digital file, colour,
English, Ani/Exp

Director/Script/Editor: François Vautier
Photography: Blake Davey
Sound: Pascal Bantz
Cast: Arthur C. Clarke
Production/Distribution: La Distributrice de films,
serge@ladistributrice.ca, +1 5148442929

In einer dunklen Weite, vielleicht im Kosmos, hören wir die Stimme von Arthur C. Clarke, Autor von «2001: A Space Odyssey». Sein Gesicht – aus einem BBC-Archiv der 1960er Jahre – erscheint in der Ferne, doch schon bald löst es sich in unzählige Pixel auf und schafft einen immersiven Raum, aus dem wir die Gedanken des berühmten Autors vernehmen.

In a dark expanse that might be the cosmos, we hear the voice of Arthur C. Clarke, author of «2001: A Space Odyssey». His face – taken from a BBC archive from the 1960s – appears in the distance, but his features quickly dematerialize into a multitude of shimmering pixels, creating an immersive space from which the famed author's thoughts emerge.

François Vautier is a fine arts graduate who worked for major art galleries in Paris. In collaboration with Raphael Nadjari, he founded two companies, producing opening titles as well as his first feature film «Le P'tit Bleu». For ARTE, he realized the user-generated film «Twenty Show». «I Saw the Future» was also released as a VR film.



World of Tomorrow

USA 2015, 16'29", digital file, colour, English, Fic

Director/Script/Photography/Editor/Sound:
Don Hertzfeldt
Cast: Julia Pott/Winona Mae
Production/Distribution: Bitterfilms,
bitterfilms@hotmail.com, bitterfilms.com

Ein kleines Mädchen wird von seinem älteren Klon auf eine bewusstseinsverändernde Reise in die ferne Zukunft mitgenommen.

A little girl is taken on a mind-bending tour of her distant future.

Don Hertzfeldt is the creator of many animated films, including «Everything Will Be OK» and the Academy Award nominated «Rejected». His films have received nearly 200 awards and have been presented around the world.

The Future Is Digital Healing

Runtime 66'

Friday, 8 November 2019, 22:30, Casino 2

139



Hi Stranger

USA 2016, 2'42", digital file, colour, English, Ani

Director/Script/Photography/Editor: Kirsten Lepore
Sound: David Kamp
Cast: Garrett Davis
Production/Distribution: Kirsten Lepore,
kirsten.lepore@gmail.com

Entspann dich und genieße dieses kurzzeitig tiefgründige Gespräch. Er vermisst dich.

Relax and enjoy this briefly deep conversation. He misses you.

Kirsten Lepore is an LA-based director and animator. Her viral hit «Hi Stranger» garnered upwards of 200 million views online, and her stop-motion episode of «Adventure Time» won a 2016 Emmy & Annie award. Her other films have been screened at SXSW, Slamdance, and many other international festivals. She is currently directing an animated indie feature.



Global Windshield, The Musical

Netherlands/Spain 2018, 18'55", digital file, colour, English, Ani/Exp

Director/Script/Photography/Sound: Momu & No Es
Animation: Manu Casal/Georgj Stamenov
Editor: Ana Pfaff
Cast: Alona Van Rosmalen/Max Dovey
Production/Distribution: Momu & No Es,
hello@momuandnoes.ch, momuandnoes.com

In dieser hinreissenden musikalischen Fantasie ziehen Momu & No Es alle Register, um das Publikum in Trance zu versetzen: poppige Synthesizer, alberne GIFs, Internet-Trash. Doch hinter den pulsierenden Beats und unterhaltensamen Animationen verbirgt sich ein düsteres Omen für unsere hyperverbundene, überwachte Zukunft.

In this truly catchy musical fantasia, Momu & No Es use all the tools at their disposal to pull you into a hypnotic trance: poppy synthesizers, goofy GIFs, Internet trash. But beneath the pulsing beats and fun animations is a dark foreshadowing of what's to become of our hyperconnected, surveilled present.

Momu & No Es are Lucia Moreno (born in Basel in 1982) and Eva Noguera (born in Barcelona in 1979). They earned fine arts degrees at the University of Barcelona and then went on to complete postgraduate studies in artistic research at the Dutch Art Institute. They have held solo shows and screenings in art centres and film festivals. They live and work between the Netherlands and Spain.



My Expanded View

USA 2018, 7'58", digital file, colour, English, Fic/Exp

Director/Script/Editor: Corey Hughes
Sound: George Cessna
Cast: Malek Robbana/Fiona Sergeant/George Cessna/
Danielle Criqui/Aidan Spann/Christian Hughes/
Tyler Davis/Cooper Wright
Production/Distribution: Corey Hughes,
coreyhughes2017@gmail.com, +1 4849192168

Ein YouTube-Yoga-Tutorial. Ein zusammengesunkener Körper. Eine erweiterte Sicht.

A YouTube yoga tutorial. A collapsed body. An expanded view.

Corey Hughes is a Baltimore-based filmmaker who creates short films and music videos floating between narrative, documentary, and experimental tendencies. He graduated with a BFA in film & video arts from the Maryland Institute College of Art. His films have screened at the International Film Festival Rotterdam, Slamdance, Maryland Film Festival, and Locarno Film Festival.



Sugar Walls Teardom

French Guyana 2016, 21'38", digital file, colour, English, Exp

Director/Script/Photography/Editor/Sound/Cast:
Tabita Rezaire
Production/Distribution: Tabita Rezaire,
tabita.rezaire@gmail.com, tabitarezaire.com

«Sugar Walls Teardom» war ursprünglich eine Installation, bestehend aus einem rosa Gynäkologie-Stuhl mit einem mechanischen Arm, auf dem sich der/die BesucherIn dieses Video anschauen kann. Das Werk zeigt den Beitrag schwarzer Frauen zu den Fortschritten der modernen Medizinwissenschaft und -technik.

«Sugar Walls Teardom» is originally an installation piece that comprises a pink gynaecological chair with a mechanical arm on which the visitor can sit and watch this video. The work reveals the contributions of Black women's wombs to the advancement of modern medical science and technology.

*Tabita Rezaire (*1989 in Paris) is a French-born Guyanese-Danish new media artist, intersectional preacher, health practitioner, tech-politics researcher, and Kemetik/Kundalini yoga teacher based in Guyana. She has a BA in economics and an MA in Artists' Moving Image from Central Saint Martins. She is a founding member of the artist group NTU, half of the duo Malaxa, and the mother of the energy house SENEB.*



e-ruqyah

Indonesia 2013, 2'08", digital file, colour, Arabic with English subtitles, Exp

Director/Script/Photography/Editor/Sound/Cast:
Arya Sukapura Putra
Production/Distribution: Arya Sukapura Putra,
aryasputra80@gmail.com

Ruqyah ist ein islamisches Ritual, bei dem die von Gesundheitsproblemen verursachte negative Energie verbannt werden soll. Das Potenzial des Smartphones ist mittlerweile auch in dieses religiöse Ritual vorgedrungen.

Ruqyah is an Islamic rite of banishing negative energy caused by health problems. Today, the potential of the smartphone has also seeped into this religious ritual.

Arya Sukapura Putra lives and works in Yogyakarta, Indonesia. He began his creative career in 2006 by exploring many media in his works – two-dimensional, three-dimensional, mixed media, installation, sculpture, and video. His works have been exhibited and screened in various exhibitions in Europe, the US, Asia, and Australia.



Little Lower Than the Angels

Germany 2019, 13'14", digital file, colour, English, Doc/Exp

Director/Script/Photography/Editor: NEOZ00N
Sound: Jochen Jezussek
Production/Distribution: NEOZ00N,
mail@neozoon.org, neozoon.org

Dieser Found-Footage-Film untersucht die Beziehung zwischen Religion und Speziesismus. Der Fokus liegt auf der Idee, dass der Mensch die unangefochtene Krönung der Schöpfung darstellt. Die experimentelle Filmcollage bewegt sich zwischen alten und neuen religiösen Bilderwelten und hinterfragt die Sinnhaftigkeit anthropozentrischer Glaubensrichtungen.

This found footage film explores the relationship between religion and speciesism, focusing on the idea that man is the undisputed pinnacle of creation. An experimental film collage that moves between old and new worlds of religious imagery, questioning anthropocentric beliefs.

NEOZ00N is an artist collective founded in Berlin and Paris in 2009. Their work is rooted in collage, exploring sociological questions concerning speciesism and the Anthropocene. The de- and re-contextualization of found footage and YouTube videos is a recurring element of the group's video works, which have been shown at festivals and institutions including Centre Pompidou in Paris, ZKM in Karlsruhe, and IFF Rotterdam.

The Future Is Sisterhood

Runtime 87'

Friday, 8 November 2019, 22:00, Kino Cameo

Saturday, 9 November 2019, 14:00, Casino 1

147



Courtesy of Ursula Mayer and LUX, London

Atom Spirit

United Kingdom 2016, 19'50", digital file, colour, English, Exp

Director: Ursula Mayer
Script: Ursula Mayer/Rachel Claire Hill
Photography: Margaret Salmon
Editor: Ursula Mayer/Michelle Deignan
Sound: Konrad Welz
Cast: Valentijn de Hingh/Amanda McIntyre/Jillia Cato/Omar Jarra/Zelega Julien
Production: Ursula Mayer, ursula@ursulamayer.com
Distribution: Lux Distribution, distribution@lux.org.uk, lux.org.uk

Eine spekulative Erzählung, angesiedelt in einer Zukunft zunehmender biomedizinischer Innovation. Im technologischen Cyborg-Zeitalter ist das Echo ausgestorbener Zivilisationen noch spürbar. In einem Mix aus Wissenschaft und Mythologie sinniert der Film über die Auswirkungen der Computer- und Biotechnologie auf die Zukunft von Menschheit und Umwelt.

«Atom Spirit» is a speculative narrative set in a near future of increasing biomedical innovation. It presents a cyborgian future of techno-science in which the residual resonance of extinct civilizations is still felt. Through the blending of science and mythology, the film ruminates upon the effects of computational and biological technologies on future iterations of humanity and the environment.

Born in Austria, Ursula Mayer currently lives and works in London. She graduated from Goldsmiths College London in 2006 with an MA. Through her poetic treatment of film, Mayer interweaves myth, biopolitics, and the semiotics of cinema to visualize and ruminate upon a post-human future. In 2014, she received the Derek Jarman Award.



Courtesy of AKINCI

Night Soil – Economy of Love

USA/Netherlands 2015, 32'47", digital file, colour, English with German subtitles, Doc/Exp

Director/Script/Photography/Editor: Melanie Bonajo
Production: Melanie Bonajo, melaniebonajo@gmail.com
Distribution: Akinci, info@akinci.nl, akinci.nl

Der Film porträtiert eine Gruppe von Sexarbeiterinnen, die ihre Arbeit als Rückeroberung von Macht in einer männer-dominierten Welt der Lust betrachten. Sie sehen ihre Mission darin, sexuelle Konventionen und Vorstellungen von Intimität neu zu verhandeln. Die lebhaften Bilder sind von gesprochenem Text begleitet, der Bonajos Vision von zeitgenössischer Spiritualität offenbart und die Erwartungen betreffend Geschlechterrollen mit spielerischen, sinnlichen, feministischen Mitteln thematisiert.

This film portrays a Brooklyn-based movement of female sex workers who regard their work as a way for women to reclaim power in a male-dominated pleasure zone. Their mission is to redefine sexual conventions and ideas about intimacy itself. Vivid imagery is accompanied by spoken text, revealing Bonajo's vision of contemporary spirituality and addressing expectations about gender roles by playful, sensual, and feminist-driven means.

Melanie Bonajo (*1978) is a Dutch artist working with film, performance, installations, music, event organizing, and photography. Her works address themes of eroding intimacy and isolation in an increasingly sterile, technological world. Her experimental documentaries often explore communities living or working on the margins of society, either through illegal means or due to cultural exclusion.



Slug Life

United Kingdom 2018, 6'36", digital file, colour, English, Ani

Director/Script/Animation/Editor: Sophie Koko Gate
Cast: Sophie Koko Gate/Tom Scotcher/
Vincent Oliver/Jeanette Bonds
Production/Distribution: Sophie Koko Gate, sophiekokogate@gmail.com, sophiekokogate.com

Ein Tag im Leben von Tanya, die eine Vorliebe für Liebschaften mit nicht-menschlichen Wesen entwickelt hat. Sie hat endlich die perfekte Partnerin geschaffen – eine wunderbare gigantische Schnecke.

A day in the life of Tanya, a curious woman who has developed a taste for non-human lovers. She has finally created the perfect partner, a beautiful giant slug.

Sophie Koko Gate studied animation at the Royal College of Art in London, graduating with her film «Half Wet» (2014), which screened at festivals worldwide, including SXSW, BFI, AFI, and at the Tate Modern. She has made short films for Adult Swim, MTV, Harvard University, and most recently, the BBC and BFI. Having won the FX Elevation Award in 2019, she is currently creating a short film for FX to be released in 2020. Sophie also directs and produces commercial animations from her studio in London.



Courtesy of Beatrice Gibson and LUX, London

I Hope I'm Loud When I'm Dead

United Kingdom 2018, 20'50", digital file, colour/black & white, English, Doc/Exp

Director/Script: Beatrice Gibson
Photography: Sean Prince Williams/Ben Rivers/
Nick Gordon/Beatrice Gibson
Editor: Beatrice Gibson/Ben Crooks
Sound: Adam Gutch/Chu-Li Shewring
Cast: Beatrice Gibson/CA Conrad/Eileen Myles/
Obie Gordon/Laizer Grodon/Nick Gordon
Production: Beatrice Gibson, bea@dliub.org,
dliub.org
Distribution: Lux Distribution,
distribution@lux.org.uk, lux.org.uk

Abwechselnd wild und reserviert, denkt der Film über die Zukunft einer Welt im Wandel aus der Perspektive der Mutterschaft nach, untermalt mit Poesie von CAConrad und Eileen Myles.

By turns raucous and reserved, «I Hope I'm Loud When I'm Dead» ponders the future of a world in flux as seen through the eyes of motherhood, accented by poets CAConrad and Eileen Myles.

Beatrice Gibson is a filmmaker based in London. She won the Tiger Award for Best Short Film at IFF Rotterdam twice (2009 and 2013). In 2013, she was shortlisted for the Jarman Award and the 2013–15 Max Mara Art Prize for Women. In 2015, she won the Baloise Art Prize at Art Basel. Most recently, she is the winner of the Marian McMahon Akimbo Award at Images Festival and has been shortlisted for the 2019 Jarman Award.



WHAT'S THE DAMAGE

United Kingdom 2017, 7'30", digital file, colour, English, Ani/Exp

Director/Script/Animation/Editor/Sound:
Heather Phillipson
Production/Distribution: Heather Phillipson,
heatherphillipsonstudio@gmail.com,
heatherphillipson.co.uk

«WHAT'S THE DAMAGE» ist These und Provokation, ein Aufruf gegen dominante Machtstrukturen, eine Antwort auf anhaltende Krisen unter dem Diktat des weissen Patriarchats, Ausdruck und Verstärkung von Gefühlen und Gesten von chronischem Unbehagen, Protest und Dissens. In Wort und digitalem Fluss verleiht Phillipson ihrem Aufruf Form mittels Darstellungen der weiblichen Blutung.

«WHAT'S THE DAMAGE» is a proposition and a provocation; a call against dominant power structures answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest, and dissent. Spoken word and digital fluidities give Phillipson's summons and riposte vital form through representations of livid, female bleeding.

Heather Phillipson works across video, sculpture, music, drawing, and poetry. She was nominated for the European Film Awards by the International Film Festival Rotterdam in 2018 and received the Film London Jarman Award in 2016.

The Future Is Decon- structing Boundaries

Runtime 77'

Saturday, 9 November 2019, 19:30, Kino Cameo



Zombies

Belgium 2019, 14'51", digital file, colour, Lingala with English subtitles, Exp

Director/Script: Baloji
Photography: Joachim Philippe
Editor: Bruno Traq
Sound: Cedrick Mbomgo
Cast: Gaëlle Kibikonda/Popaul Amisi
Distribution: Sudu Connexion,
Festival@Sudu.film, sudu.film

Eine Reise zwischen Hoffnung und Dystopie in einem halluzinierten Kinshasa. «Zombies» wechselt von der Kultur des Friseursalons zum futuristischen Clubbing, von der städtischen Parade zu Ehren eines Diktators im Wahlkampf zu einem modernen Westen. Hinterfragt wird die nahezu körperliche Beziehung, die wir zu unseren Mobiltelefonen haben, als Erweiterungen der Hand, die uns die Fähigkeit zur digitalen Allgegenwärtigkeit verleihen.

A journey between hope and dystopia in a hallucinated Kinshasa. «Zombies» jumps from a hair salon to futuristic clubbing, from an urban parade in honour of a dictator's election campaign to a modern western. The film questions the very physical relationship we have with our mobile phones as extensions of our hands that endow us with digital ubiquity.

Baloji is a poet, composer-lyricist, scriptwriter, actor and performer, video artist, and stylist. His music stands at the crossroads of African music, traditional, and Afro-American music (soul, funk, jazz) discovered through the culture of sampling, and electronic music (trance, deep house), which has its roots partly in the region of Belgium where Baloji grew up.



Freedom of Movement

Germany/Italy 2018, 29'51", digital file, colour/black & white, English/Italian with English subtitles, Doc/Exp

Director/Script/Editor: Nina Fischer/Maroan el Sani
Photography: Johannes Praus/Maroan el Sani
Sound: Bernhard Köpke
Cast: Soumaila Makadji
Production/Distribution: Fischer & el Sani, fischerelsani@thing.org, fischerelsani.net

«Freedom of Movement» beruht sich auf den olympischen Marathon von 1960 in Rom, als der Äthiopier Abebe Bikila – barfuß – die erste Goldmedaille des afrikanischen Kontinents gewann. Er wurde zur Legende und zum Symbol eines sich vom Kolonialismus befreienden Afrikas. Fischer und el Sani setzen dieses Ereignis in einen neuen Kontext und zeigen ein Rennen von Flüchtlingen und MigrantInnen, die ihrerseits Ansprüche auf Bewegungsfreiheit erheben.

«Freedom of Movement» evokes the 1960 Olympic marathon in Rome, when Ethiopian runner Abebe Bikila won the first gold medal of the African continent, running barefoot, and becoming a legend and a symbol of the Africa that was freeing itself from colonialism. Fischer & el Sani recontextualize this story amidst Rome's controversial rationalist architecture, showing a new race with refugees and immigrants staking a claim to their freedom of movement.

Nina Fischer & Maroan el Sani are visual artists and filmmakers based in Berlin. They have been working together since 1995. From 2007 to 2010 they were Associate Professors for Film and Media Art at Sapporo City University, Japan. Since 2015, Nina Fischer has been Professor for Experimental Film and Media Art at the University of the Arts, Berlin.



PRIMER

Germany 2019, 8'11", digital file, colour, English with English subtitles, Ani

Director/Script/Editor: CROSSLUCID
Photography: JJ Falsetta/Arthur Weir
Sound: Giacomo Gianetta
Producer: CROSSLUCID, Don Aretino
Cast: Stephan Quinci/Jal Joshua/Peer Liening-Ewert
Production/Distribution: CROSSLUCID, create@crosslucid.com

«PRIMER» will unsere Perspektive verschieben. Anstelle von Normen und binären Kategorien sehen wir die Entstehung von hybriden Formen, von neuen Räumen für menschliche Begegnungen, mit neuen Möglichkeiten für grenzenlose Empathie, wo Vielfalt eine Bedingung für Wahrheit ist.

«PRIMER» needs us to shift perspective. Instead of norms and binaries, we witness the emergence of hybrids, of a newly formulated space for human encounter that bears the potential of a new, unrestrained sphere of compassion and empathy, where diversity is a condition of truth.

CROSSLUCID consists of artists Sylwana Zybura and Tomas C. Toth. Their current points of interest are the technologies shaping human sexuality, their emancipatory promises and tendencies to reinforce bias, digital intimacy, and virtual fantasies. «PRIMER» was made in collaboration with fashion designer Don Aretino.



Party on the CAPS

Morocco/Switzerland 2018, 25'29", digital file, colour, Arabic with English subtitles, Ani/Fic

Director/Photography/Editor/Sound:

Meriem Bennani

Production: Centre d'Art Contemporain Genève for

Biennale de l'Image en Mouvement 2018,

marie.debat@centre.ch, bim18.ch

Distribution: Meriem Bennani,

mmeriebennani@gmail.com, +1 9173865828

Die Teleportation hat Flugzeuge ersetzt. Ein Krokodil namens Fiona erzählt vom Leben auf den CAPS, einer Flüchtlingsinsel für gestrandete, illegale Immigranten, die mitten in der Luft abgefangen wurden. In der Augmented Reality einer wilden Geburtstagsfeier im marokkanischen Quartier kommen Themen von Vertreibung, Biotechnologie und Privatsphäre zur Sprache.

In a world where teleportation has replaced planes, a crocodile called Fiona tells of life on the CAPS: an island-turned-refugee-camp for illegal immigrants caught mid-teleportation. Themes of displacement, biotechnology, and privacy are evoked through the augmented reality of a raucous birthday party in the Moroccan quarter of the CAPS.

*Meriem Bennani (*1988) is a Moroccan artist currently based in New York. She earned a BFA from the Cooper Union in 2012, and an MFA from the École Nationale Supérieure des Arts Décoratifs in Paris. Bennani works in video, sculpture, multimedia installation, drawing, and Instagram. She is known for her playful and humorous use of digital technologies such as 3D animation, projection mapping, and motion capture.*

The Future Is Utopia

Curated by Simon Spiegel

Runtime 82'
Sunday, 10 November 2019, 16:30, Casino 2

163



The City

USA 1939, 31'40", 16mm, black & white, English, Doc

Director: Ralph Steiner/Willard Van Dyke
Script: Pare Lorentz/Henwar Rodakiewicz
Photography: Ralph Steiner/Willard Van Dyke
Editor: Theodore Lawrence
Cast: Morris Camovsky
Distribution: MOMA Museum of Modern Arts,
filmloans@moma.org, +1 2127089400

Der im Auftrag des American Institute of City Planners entstandene Dokumentarfilm hat eine klare Mission: Er will das Publikum davon überzeugen, dass Grossstädte eine Fehlentwicklung sind. Abhilfe verspricht das Konzept der Gartenstadt, die Stadt und Natur miteinander aussöhnt. «The City» ist ein Klassiker des frühen US-Dokumentarfilms.

This documentary commissioned by the American Institute of City Planners has an obvious mission: to convince the audience that big cities are a misguided idea. The concept of the garden city promises a remedy, reconciling the city with nature. «The City» is a classic of early American documentary film.

*Ralph Steiner (*1899) and Willard van Dyke (*1906) are both considered pioneers of socially conscious documentary filmmaking in the US, which aims to combine social commitment with artistic ambition. Both began their careers as photographers before turning to motion pictures.*



The EPCOT Film

USA 1967, 25'48", digital file, colour, English, Doc

Director: Arthur J. Vitarelli
Script: Marty Sklar
Cast: Walt Disney
Production: Walt Disney Productions
Distribution: Walt Disney Productions
(Switzerland) GmbH

Seinen letzten Film drehte Walt Disney im Oktober 1966, knapp zwei Monate vor seinem Tod. Hauptdarsteller: er selbst. Thema: die Stadt der Zukunft. In seinem Promotionsfilm erläutert der Studioboss sein neuestes und bislang ambitioniertestes Projekt: eine technische Musterstadt, in der 20 000 Bewohner die Zukunft quasi vorleben.

Walt Disney shot his last film in October 1966, less than two months before his death. The protagonist: himself. The topic: the city of the future. In his promotional film, the studio boss explains his latest and to date most ambitious project: a technological model city with 20 000 inhabitants who set an example of future living.

This film was nominally directed by Arthur J. Vitarelli, a veteran Disney collaborator who was involved in numerous films and TV productions. But «The EPCOT Film» is primarily Disney's own work, presenting his EPCOT project, which was intended as his legacy and gift to humanity.



Liebe 2002

Germany 1972, 24', 35mm, colour, German, Doc/Exp

Director: Joachim Hellwig
Script: Joachim Hellwig/Claus Ritter
Photography: Siegfried Hönicke
Production: DEFA-Studio für Dokumentarfilme
Distribution: Bundesarchiv Filmarchiv,
filmbenutzung@bundesarchiv.de

Ziel von «Liebe 2002» ist es, «die Jugend der DDR auf den ethischen und moralischen Anspruch einer sinnvollen Geschlechterbeziehung einzustimmen». Klingt seltsam? Nicht so seltsam wie der Film selbst, der stilisierte Bilder einer Zukunft, in der Liebespaare vom Computer zusammengeführt werden, mit Interviews, Opernarien und schlechten Witzen verbindet.

«Liebe 2002» aims to «attune the youth of the GDR to the ethical and moral challenges of a meaningful sexual relationship». If that sounds strange, it's not as strange as the film itself, which combines stylized images of a future where couples are brought together by a computer with interviews, operatic arias, and bad jokes.

Largely forgotten today, Joachim Hellwig was a successful documentary filmmaker in East Germany, who put his work in the service of the socialist cause. From 1971 to 1980, he oversaw the artistic working group defa-futurum, which was commissioned with producing «socialist films of the future».

Brasilien

Brazil

LAND IM FOKUS
COUNTRY IN FOCUS

171

|

United in Diversity

Curated by John Canciani, Andreas Bühlmann, Laura Walde

Runtime 89'

Thursday, 7 November 2019, 16:30, Casino 1

Friday, 8 November 2019, 19:30, Kino Cameo

177



O Órfão / The Orphan

Brazil 2018, 15'14", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script: Carolina Markowicz
Photography: Pepe Mendes
Editor: Lautaro Colace
Sound: Filipe Derado
Cast: Georgina Castro/Julia Costa/Kauan Alvarenga/
Ivo Müller/Clarisse Abujamra
Production: YOURMAMA,
contestado@yourmama.com.br, yourmama.com.br
Distribution: FIGa Films,
contact@figafilms.com, +1 323 309 4856

Der verwaiste Teenager Jonathas würde gern eine neue Familie finden. Doch die Realität in Brasilien sieht so aus, dass er einzig aufgrund seines «Andersseins» grausam isoliert wird.

Hoping to find a new family to take care of him, teenage orphan Jonathas is faced with the Brazilian reality of being cruelly isolated just because he's «different» from other kids.

Carolina Markowicz is a screenwriter and director based in São Paulo, Brazil. Her first short film, «69 – Praça da Luz» (2007), won several awards. She was selected for TIFF Talent Lab, Berlinale Talents, and the Locarno Filmmakers Academy 2018, where she was featured on IndieWire's list of «some of the world's most exciting new filmmakers».



Estamos todos aqui / We Are All Here

Brazil 2018, 19'15", digital file, colour,
Brazilian with English subtitles, Fic/Doc

Director/Script/Editor: Coletivo Bodoque de cinema
Photography: Vinicius Andrade
Sound: Julio Galassi
Cast: Ana Souto/Rene Campos/Rosa Luz/
Chico Santos/Miriam Galdino/Patrick de Aguiar
Production/Distribution: Coletivo Bodoque de cinema,
contato@coletivobodoque.com.br,
coletivobodoque.com.br

Rosa kam im Körper von Lucas zur Welt. Aus ihrer Wohnung vertrieben, muss sie sich ein neues Zuhause aufbauen. Doch die Zeit drängt – der geplante Ausbau des grössten Hafens in Lateinamerika bedroht nicht nur ihre Existenz, sondern die aller Einwohner der Prahna Favela.

Rosa was born in the body of Lucas. Expelled from home, she needs to build her own place to live. But time is running out – a project to expand the largest part in Latin America is not only threatening Rosa's existence, but that of all the residents of the Prahna Favela.

Chico Santos and Rafael Mellim, founders of the Coletivo Bodoque, believe in a transformative cinema. The short film «Estamos todos aqui» originated from interactions with residents of Santos. The film received a special mention at the Olhar de Cinema festival.



BR3

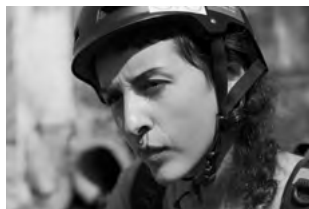
Brazil 2018, 22'45", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script/Editor: Bruno Ribeiro
Photography: Thais Faria
Sound: Felipe Carneiro
Cast: Dandara Vital/Johi Farias/Kamyia Galdeano/
Kastelany/Leona Kali
Production/Distribution: Lais Diel,
laisdiel0@gmail.com

Kastelany besucht Luciana zuhause. Mia macht sich bereit mit Freunden auszugehen. Dandara hat Sex mit Johi.

Kastelany goes to Luciana's house. Mia is preparing for a night out with her friends. Dandara makes love to Johi.

Bruno Ribeiro, 24, has a degree in cinema and audiovisual studies from Fluminense Federal University. He has written and directed two short films, «Dirty Skin» (2016) and «BR3». Currently, he is developing his first feature film, «Sião».



Peixe / Fish

Brazil 2019, 16'57", digital file, colour,
Brazilian with English subtitles, Fic

Director: Yasmin Guimarães
Script: Gabriel Quintão/Yasmin Guimarães
Photography: Lorena Cardoso
Editor: Yasmin Guimarães/Gabriel Quintão/
Juliana Antunes
Sound: Pedro Durães/Yara Tôres
Cast: Andréa Rodrigues/Andréia Quaresma/
Andréa Cópio/Felipe Oliveira/Daniel Jaber/
Dora Bellavinha/Jennifer Candeias/
Marjorie Lessa/Lorena Tófani
Production: Lemon Capeta Movies,
gabrielgontijo25@gmail.com
Distribution: Yasmin Guimarães,
yasmin.guic@gmail.com, +55 31991338675

Marina arbeitet als Fahrradkurierin in Belo Horizonte. Wir folgen der jungen Frau in ihrem täglichen Leben zwischen Arbeit und Beziehungen.

Marina is a young woman who works in Belo Horizonte as a bike messenger. We follow her as she navigates through her days between work and relationships.

Yasmin Guimarães holds a BA in film and audiovisual art from Centro Universitário UNA. Since 2015, she has been producing, directing, and scripting short films. She is currently conducting research on the lesbian cinema of Minas Gerais.



Reforma / Renovation

Brazil 2018, 15'49", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script: Fábio Leal
Photography: Maira labrudi
Editor: Quentin Delaroche
Sound: Lucas Caminha
Cast: Mariah Teixeira/Fábio Leal
Production/Distribution: Ponte Produções,
dora.amorim@gmail.com, +55 81979017200

Von einer flüchtigen Begegnung zur nächsten springend kämpft Francisco mit seinem Körperbild.

As he moves from one casual encounter to the next, Francisco struggles with his body image.

*Fábio Leal (*1985) is a director, actor, and film programmer. His first short film, «The Daytime Doorman» (2016), was selected for more than 20 festivals around the world. «Reforma» (2018), his second short film, already won 13 awards. He is currently working on «VHS/HIV», a feature documentary that he will co-direct with Gustavo Vinagre.*

Deus é brasileiro — A Moral Crusade

Curated by John Canciani, Andreas Bühlmann, Laura Walde

Runtime 80'

Thursday, 7 November 2019, 19:30, Kino Cameo

Sunday, 10 November 2019, 16:30, Casino 1



Terremoto Santo

Brazil 2017, 19'31", digital file, colour,
Brazilian with English subtitles, Doc/Fic

Director/Script: Benjamin de Burca/Bárbara Wagner
Photography: Pedro Sotero
Editor: Eduardo Serrano
Sound: Nicolau Doingues
Cast: Tacy Silva/Berg Simplicio/
Joalysson Anderson/Anaclea Gomes
Production: Ventana Filmes, ventanafilmes@gmail.com
Distribution: Bárbara Wagner,
babeau@gmail.com, barbarawagner.com.br

Ein experimenteller Kurzfilm über die evangelikalere Bewegung, die aktuell die öffentliche Debatte in Brasilien prägt. Der Film beleuchtet die sozialen, wirtschaftlichen und ästhetischen Aspekte der religiösen Musik, die von einer jungen Generation von Gläubigen produziert wird. Ein Musical, das die Gesten und Stimmen jener Menschen beobachtet, die in der Religion eine neue Form von Unternehmertum sehen, die seelische und wirtschaftliche Wohlfahrt verspricht.

«Terremoto Santo» («Holy Tremor») is an experimental short film that addresses the recent wave of evangelicalism dominating public debate in Brazil. It focuses on the various social, economic, and aesthetic aspects of Gospel music produced and performed by a young generation of believers. The film is a musical that observes the gestures and voices of people who see in the evangelical religion a new form of entrepreneurship, a way of achieving economic and spiritual well-being.

Benjamin de Burca (*1975 in Germany) studied fine art at the Glasgow School of Art and the University of Ulster. Bárbara Wagner (*1980 in Brazil) graduated from the Dutch Art Institute in Arnhem in 2012. Bárbara and Benjamin have collaborated and exhibited internationally since 2011.



A moça que dançou com o diabo / The Girl Who Danced with the Devil

Brazil 2016, 14'46", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script/Editor: João Paulo Miranda Maria
Photography: Thiago Ribeiro Pereira
Sound: Leo Bortolin
Cast: Aline Rodriguez
Production/Distribution: Cinema Caipira,
jpmiranda82@yahoo.com

Ein Mädchen aus einer tiefreligiösen Familie auf der Suche nach dem eigenen Paradies.

A girl from a very religious family is looking for her own paradise.

João Paulo Miranda Maria (*1982) graduated with a degree in cinema from Estácio de Sá College (Rio de Janeiro) in 2004. He also holds an MA in multi-media from the University of Campinas. A Professor at the Methodist University of Piracicaba (São Paulo), he is also a member of the Brazilian Association of Cinematography and the founder and coordinator of the film research and practice group Kino-alha.



Porcos raivosos / Enraged Pigs

Brazil 2012, 10'06", digital file, colour,
Tupi with English subtitles, Fic

Director: Leonardo Sette/Isabel Penoni
Script: Isabel Penoni/the actors
Photography/Editor/Sound: Leonardo Sette
Cast: Amanhatsi Kuikuro/Aulá Kuikuro/Aunalu Kuikuro/Kehesu Kuikuro/Jauá Kuikuro/Tahuma Kuikuro
Production: Lucinda,
lsettefilmes@gmail.com, +1 3232585241
Distribution: FIGa Films,
contact@figafilms.com, +1 3233094856

Als sie erfahren, dass ihre Männer auf mysteriöse Weise in tobende Schweine verwandelt wurden, beschließen die Frauen des Dorfes zu handeln.

After they find out that their husbands have mysteriously transformed into raging pigs, the women of the village decide to take action.

Isabel Penoni is a theatre director, filmmaker, and anthropologist, who was a postdoctoral fellow at the Musée du quai Branly in Paris. Isabel develops creative and research projects in communities on the outskirts of Rio de Janeiro and among various indigenous populations around the world.

Leonardo Sette is a filmmaker, producer, and editor based in Recife, Brazil. He attended film school in Cuba (EICTV) and France (La Fémis) and obtained a degree in cinema history from the Sorbonne. He has collaborated with Video nas Aldeias, a pioneering project that supports and produces indigenous filmmaking in Brazil. He also founded the production company Lucinda Filmes.



O mistério da carne / Desires of the Flesh

Brazil 2018, 18'45", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script/Editor: Rafaela Camelo Vieira
Photography: Leonardo Feliciano
Sound: Francisco Craesmeyer/Helena Duarte
Cast: Bianca Terraza/Pâmela Germano
Producer: Daniela Marinho/Otavio Chamorro
Production: Apoteótica Cinematográfica,
otaviochamorro@gmail.com,
apoteoticacinematografica.com
Distribution: Rafaela Camelo Vieira,
rafaelacv@gmail.com,
apoteoticacinematografica.com

Gesegnet sei der Sonntag, an dem wir
Giovana sehen werden.

*Blessed be the Sunday that is the day
to see Giovana.*

*Rafaela Camelo Vieira is a Brazilian film director
and screenwriter. In 2011, «The Art of Walking
Through the Streets» screened at the Havana Film
Festival and the Frameline San Francisco Inter-
national LGBTQ+ Film Festival. In 2018, she
released her second lesbian-themed short,
«Desires of the Flesh».*



Dona Sônia pediu uma arma para seu vizinho Alcides / Dona Sônia Borrowed a Gun from Her Neighbor Alcides

Brazil 2011, 17'44", digital file, colour,
Brazilian with English subtitles, Fic

Director/Script/Editor: Gabriel Martins
Photography: Marcello Marques
Sound: JL Som Direto
Cast: Rute Jeremias/Delardino Caetano/
Luiz Fernando Filizzola/Miro Oliveira
Producer: Gabriel Martins/André Novais
Production/Distribution: Filmes de Plástico,
contato@filmesdeplastico.com.br,
filmesdeplastico.com.br

Dona Sônia lebt in einer ruhigen Nach-
barschaft in der brasilianischen Stadt
Contagem. Auf den ersten Blick ist sie
eine unauffällige und sehr gewöhn-
liche Frau. Aber der Schein trägt.

Dona Sônia hat eine Mission: Sie will
Rache nehmen an dem Mann, der
ihren drogensüchtigen Sohn auf dem
Gewissen hat.

*Dona Sônia lives in a quiet neigh-
bourhood in the Brazilian town of
Contagem. On the surface, she is a
very ordinary, inconspicuous woman.
But appearances can be deceptive
and Dona Sônia is on a mission: to
take revenge on the man responsible
for the death of her son, one of many
victims of addiction.*

*Gabriel Martins graduated from the Centra Univer-
sitário UNA in Belo Horizonte, Brazil, in 2010 with
a degree in film and video. In 2009, he started the
production company Filmes de Plástico, together
with André Novais Oliveira and Maurílio Martins.*

Treasures of Cinema Novo



Curated by John Canciani, Andreas Bühlmann, Laura Walde

Laufzeit 81'
Sunday, 10 November 2019, 14:00, Casino 2



A pedreira de São Diogo / Stone Quarry São Diogo

Brazil 1962, 18'56", digital file, black & white, Brazilian with English subtitles, Fic

Director: Leon Hirszman
Script: Leon Hirszman/Flávio Migliaccio
Photography: Ozen Sermet
Editor: Nelson Pereira dos Santos
Cast: Franciso de Assis/Glaucio Rocha/Sadi Cabral/
Joel Barcelos/José Zózimo/Andrey Salvador/
Haroldo de Oliveira/Cecil Thiré/Jair Bernardo
Production: CPC – Centro Popular de Cultura da
União Nacional dos Estudantes, +55 1137993755
Distribution: Maria Hirszman, mariahirs@gmail.com

Einer von fünf Kurzfilmen aus dem Episodenfilm «Cinco vezes Favela» über das harte Leben der Menschen in den Slums auf den Hügeln von Rio de Janeiro. Als der Vorarbeiter eines Steinbruchs eine grosse Explosion anordnet, warnen die Arbeiter heimlich die Slumbewohner, die oberhalb des Steinbruchs leben. Dies ist die einzige Episode des Films, die die Fähigkeit der Unterschicht zum gemeinsamen Widerstand deutlich macht.

«A pedreira de São Diogo» is one of five episodes of «Cinco vezes Favela», which depicts the hardships of living in slums on the hills of Rio de Janeiro. When the foreman of a quarry orders a big detonation, the workers secretly alert the dwellers of a slum on top of the stone quarry. This is the only segment of the film that clearly shows the ability of the lower classes to resist.

Leon Hirszman (1937–1987) was a Brazilian film director, producer, and screenwriter, and one of the main figures of Cinema Novo. He is best known for directing the 1981 film «Cles Não Usam Black-Ties», which won the Special Jury Prize at the 38th Venice International Film Festival.



Aruanda

Brazil 1959, 21'22", 35mm, black & white, Brazilian with English subtitles, Doc

Director/Script: Linduarte Noronha
Photography: Rucker Viera
Editor: Rucker Viera
Producer: Joana Nogueira Lima
Distribution: CTAV Centro Técnico Audiovisual, +55 2135017860, ctav.gov.br

«Aruanda» porträtiert eine ländliche Gemeinschaft von Nachkommen entflohener Sklaven im Bundesstaat Paraíba. Sie leben in einem sogenannten «quilombo», einer Siedlung, die von Menschen afrikanischer Abstammung gegründet wurde. Quilombos gelten als eine von drei Grundformen des aktiven Widerstands durch die Sklaven. Der Film über das harte Leben im nordöstlichen Hinterland Brasiliens fesselte ein weltweites Publikum.

«Aruanda» portrays a rural community of descendants of escaped slaves in the state of Paraíba. They live in a so-called «quilombo», a settlement founded by people of African origin. Quilombos are considered one of three basic forms of active resistance by slaves. The film captivated audiences from all over Brazil and the world by showing the harsh reality of Brazil's northeastern hinterland.

Linduarte Noronha (1930–2012) was a filmmaker, teacher, and lawyer. His most famous work is the short documentary «Aruanda», which had a strong aesthetic influence on Brazilian cinema and is considered a direct precursor of Cinema Novo.



Maranhão 66

Brazil 1966, 10'18", 16mm, black & white, Brazilian with English subtitles, Doc

Director/Script: Glauber Rocha
Photography: Affonso Beato
Sound: Eduardo Esconrel
Distribution: CTAV Centro Técnico Audiovisual, +55 2135017860, ctav.gov.br

1966 wurde José Sarney zum Gouverneur des Bundesstaats Maranhão gewählt. Zu seinem Amtsantritt lud der Politiker Glauber Rocha – als eine der wichtigen Figuren des Cinema Novo – ein, seine Rede zu filmen. Doch Rochas Kamera und Wissbegier fangen sehr viel mehr ein, als Sarney wohl beabsichtigt hatte: Der Film zeigt den Kontrast zwischen den eloquenten Worten über Fortschritt und der Misere des Alltags.

In 1966, José Sarney was elected governor of Maranhão. For his inauguration, the politician invited Glauber Rocha, as one of the main figures of Cinema Novo, to record his speech. However, Rocha's camera and inquisitive spirit end up capturing a lot more than what Sarney might have wanted, showing the contrast between the eloquent words about progress and the harsh reality of everyday life.

Glauber Rocha (1939–1981) was one of the leading figures of the Cinema Novo movement. His essay «The Aesthetics of Hunger» (1965) laid the foundation for the movement's political profile. Among his best-known works are «Deus e o Diabo na Terra do Sol» (1964), «Terra em Transe» (1967), and «Antonia das mertes» (1969).



Ecologia

Brazil 1973, 10'37", digital file, colour,
Brazilian with English subtitles, Doc

Director: Leon Hirszman
Script: Mauro Fernandez Argento/
Jorge Soares Marques
Photography: Luiz Carlos Saldanha
Editor: Nello Meli
Production/Distribution: Maria Hirzman,
mariahirs@gmail.com

Ein Dokumentarfilm von 1973 über Umweltverschmutzung und Abholzung und deren Auswirkungen auf Pflanzen, Tiere, Wasser, Luft und den Menschen. Ein Film der leider heute ebenso relevant ist wie vor 45 Jahren.

A documentary from 1973 about pollution and deforestation and its effects on plants, animals, water, the atmosphere, and humans. A film that is sadly as relevant today as it was 45 years ago.

Leon Hirszman (1937–1987) was a Brazilian film director, producer, and screenwriter, and one of the main figures of Cinema Novo. He is best known for directing the 1981 film «Eles Não Usam Black-Tie», which won the Special Jury Prize at the 38th Venice International Film Festival.



O Menino da Calça Branca

Brazil 1962, 21'20", digital file, black & white,
Brazilian with English subtitles, Fic

Director: Sérgio Ricardo
Photography: Dib Lutfi
Editor: Nelson Pereira dos Santos
Cast: Zezinho Gama/Laura Figueiredo/
Sérgio Ricardo
Production/Distribution: Mariana Lufti,
marina@cacumbu.com.br, cacumbu.com.br

Als ein Junge aus einer Hütteniedlung bei Rio de Janeiro ein begehrtes Paar weiße Hosen zu Weihnachten kriegt, ist seine Freude riesig. Doch sie nicht schmutzig zu machen ist nicht ganz leicht für ein lebhaftes Slum-Kind.

When a young boy from a shantytown near Rio de Janeiro gets a coveted pair of white trousers for Christmas, his joy knows no bounds. Not getting them dirty, however, presents certain difficulties for a lively slum kid.

*Sérgio Ricardo (*1932) is a Brazilian film director and a very well known musician and composer, who also worked on the soundtracks of many Cinema Novo films.*

James N. Kienitz Wilkins

PERSON IM FOKUS
PERSON IN FOCUS

201

|

Is This a Film?

Curated by John Canciani

Runtime 66'

Friday, 8 November 2019, 16:30, Kino Cameo

207



Standard Gauge

USA 1984, 34'00", 16mm, colour, English, Exp

Director/Script/Photography/Editor/Sound:
Morgan Fisher
Distribution: The Film-Makers' Cooperative,
booking@film-makerscoop.com,
+1 2122675665

«Ein langer Streifen 16 mm, viele kurze Stücke 35 mm, Found Footage, nicht durch Projektion belebt, sondern als Abfolge von Objekten präsentiert; teils Autobiographie, teils Geschichte eines technischen Artefakts sowie der Institution, deren Grundlage es ist, der kommerziellen Filmindustrie.» – M. F.

«*One long piece of 16, many short pieces of 35; found footage, not vivified by projection but presented as a succession of objects; partly an autobiography, partly a history of a technological artifact and the institution of which it is the foundation, the commercial motion picture industry.*» – M. F.

*Morgan Hall Fisher [*1942] is an American experimental filmmaker and artist best known for his structuralist and minimalist films referencing the material processes of celluloid film and the means and methods of producing moving images, including the camera, the director and crew, and the editing process. Since the 1990s, Fisher has also been producing paintings and installation works.*



This Action Lies

USA/Switzerland 2018, 31'45", digital file,
black & white, English, Exp

Director/Photography/Editor/Cast:
James N. Kienitz Wilkins
Sound: Eugene Wasserman
Production/Distribution: Automatic Moving Co,
contact@automaticmoving.com, +1 3476056252,
automaticmoving.com

«Es gibt keine Styropor™-Becher.»

«*There is no such thing as a Styro-foam™ cup.*»

James N. Kienitz Wilkins (born in the US in 1983) lives in Brooklyn as a filmmaker and artist. He has attracted the attention of the art and film festival worlds for some time, and his works have been shown at the Toronto International Film Festival, International Film Festival Rotterdam, Locarno Film Festival, Edinburgh International Film Festival, CPH:DOX, at MoMA PS1, the Whitney Biennial, and the Biennale de l'Image en Mouvement.

Clustered Storytelling

Curated by John Canciani

Runtime 83'

Saturday, 9 November 2019, 14:30, Casino 2

209



Special Features

USA 2014, 12'13", digital file, colour, English, Doc/Exp

Director/Script/Editor: James N. Kienitz Wilkins
Photography: Mauricio Arango/Mike Crane
Cast: Mauricio Arango/Julius Stukes/Mike Crane/
Mark Anthony Hackett/James N. Kienitz Wilkins/
Rod Dame
Production: Residency Unlimited (RU),
residencyunlimited.org
Distribution: Automatic Moving Co,
contact@automaticmoving.com, +1 3476056252

«Special Features» ist ein scheinbares Interview, das präsentiert wird, als handle es sich um ein Fragment aus einer ungenannten Video-Produktion. Der Befragte interagiert mit dem Interviewer und erzählt von einem besonderen, ebenso einzigartigen wie gemeinschaftlichen Erlebnis.

«Special Features» is an apparent interview with three highlights, presented as if it were a fragment from an unnamed video production. An interviewee interacts with an interviewer, recounting a special experience at once unique and shared.



TESTER

USA 2015, 30'02", digital file, colour, English, Exp

Director/Script: James N. Kienitz Wilkins
Production/Distribution: Automatic Moving Co,
contact@automaticmoving.com, +1 3476056252,
automaticmoving.com

Ein Privatdetektiv-Typ erzählt von einem verzwickten Fall vor dem Hintergrund eines ungeschnittenen gefundenen BetaSP-Tapes.

A private-eye type guy recounts a tricky case, set against the unedited duration of a found BetaSP tape.



B-ROLL with Andre

USA 2015, 18'30", digital file, colour, English with English subtitles, Fic/Exp

Director/Script/Photography/Editor: James N. Kienitz Wilkins
Sound: Josh Allen
Cast: Devin Kenny/Roland Allmeyer/Ismael Ramirez
Production/Distribution: Automatic Moving Co,
contact@automaticmoving.com, +1 3476056252,
automaticmoving.com

Ein anonymer medialer Zeugenbericht über den gefährlichen Traum eines Mannes.

An anonymous and mediated testimonial about one man's dangerous dream.



Indefinite Pitch

USA 2016, 23'18", digital file, black & white, English, Doc/Exp

Director/Script/Photography/Editor:

James N. Kienitz Wilkins

Sound: Josh Allen

Production/Distribution: Automatic Moving Co, contact@automaticmoving.com, +1 3476056252, automaticmoving.com

Ein kläglicher Pitch für einen Film in Berlin gleitet in trübe Erinnerungen ab – an Geschichten, die besser vergessen oder gezielt ignoriert würden.

A pathetic movie pitch set in Berlin slips into the murkiness of memory, and histories best forgotten or purposely ignored.

James N. Kienitz Wilkins

(born in the US in 1983) lives in Brooklyn as a filmmaker and artist. He has attracted the attention of the art and film festival worlds for some time, and his works have been shown at the Toronto International Film Festival, International Film Festival Rotterdam, Locarno Film Festival, Edinburgh International Film Festival, CPH:DOX, at MoMA PS1, the Whitney Biennial, and the Biennale de l'Image en Mouvement.

Filmography

«The Plagiarists» {76' / 2019}, directed by Peter Parlow, written by James N. Kienitz Wilkins & Robin Schavoir
«This Action Lies» {32' / 2018}
«The Dynamic Range» {18' / 2018}
«Mediums» {38' / 2017}
«The Republic» {215' / 2017} by Robin Schavoir & James N. Kienitz Wilkins
«Common Carrier» {78' / 2017}
«Indefinite Pitch» {23' / 2016}
«Occupations» {11' / 2015}
«Andre» trilogy {61'}
– «B-ROLL with Andre» {19' / 2015}
– «TESTER» {30' / 2015}
– «Special Features» {12' / 2014}
«Public Hearing» {110' / 2012}

Weitere thematische Programme

Other Thematic Programmes

Color Moods

Color Moods II: Fashionable Times versammelt Filme, welche die Bedeutung von Farbe und Mode im frühen Film aufzeigen. Dass viele dieser Werke erst dank dem Farbfilm möglich wurden, ist naheliegend. Die Faszination für die Formen und Muster von Mode liess sich erst mit den adäquaten filmischen Gestaltungsmitteln vollends einfangen, und Farbe spielte dabei eine zentrale Rolle.

Die langjährige Zusammenarbeit zwischen Memoriav und den Kurzfilmtagen zur Vermittlung des Schweizer Filmerbes wird heuer im Programm *Color Moods III: Swiss Heritage* weitergeführt. Zu sehen sind seltene Schätze in einem Panorama aus Wochenschauen, Werbe- und Privatfilmen, die schon damals durch ihre Farbgewalt verzauberten.

Bei dieser Gelegenheit möchten wir uns im Namen der Kurzfilmtage bei allen Beteiligten ganz herzlich für diese grossartige Zusammenarbeit bedanken, insbesondere bei Barbara Flückiger, Eva Hielscher, Laurent Baumann und Nadine Wietlisbach.

Andreas Bühlmann

In Zusammenarbeit mit



Audiovisuelle
Kulturgüter erhalten
www.memoriav.ch



Universität
Zürich UZH

Color Moods III: Swiss Heritage continues the longstanding collaboration between Memoriav and Kurzfilmtage in their pursuit to make Switzerland's cinematic heritage accessible. The screening features rare treasures of Swiss film history in a panorama of newsreels, commercials, and amateur footage, with powerful colors that remain as mesmerizing today as they were back then.

We would like to take this occasion to thank all the parties involved for their wonderful collaboration on this project, especially Barbara Flückiger, Eva Hielscher, Laurent Baumann, and Nadine Wietlisbach.

Andreas Bühlmann

In collaboration with



Audiovisuelle
Kulturgüter erhalten
www.memoriav.ch



Universität
Zürich ^{UZH}

Color Moods I: Hallucinating Sound and Color



Curated by Andreas Bühlmann

Runtime 54'

Thursday, 7 November 2019, 22:30, Casino 2

221



Courtesy of Image Est / Photographs of the Eastman Reversal
Print by Bregt Lamers

La perception et l'imaginaire / Hallucinations

France 1964, 24'23", 16mm, colour,
French with English subtitles, Doc/Exp

Director/Script/Editor: Éric Duvivier
Photography: Pierre Fournier
Production: Sciencefilm
Distribution: ImageEst, contact@image-est.fr,
+33 329337834

In diesem wissenschaftlichen Studienfilm untersucht Éric Duvivier diverse Wahrnehmungsveränderungen unter Einwirkung halluzinogener Substanzen bei gesunden und kranken Menschen. Der Film taucht mittels farbenprächtiger Visualisierungen ins Innere der menschlichen Psyche ein.

In this scientific film, Éric Duvivier examines the perceptual changes that occur under the influence of hallucinogenic substances in healthy and sick people. The film's colorful visualizations immerse us in the human psyche.

*Éric Duvivier (*1928) is a French director and producer who is best known for his medical documentaries and short films, produced in partnership with medical laboratories.*



Kreise / Circles

Germany 1933, 1'49", 16mm, colour, no dialogue, Exp

Director/Script: Oskar Fischinger
Production: Oskar Fischinger
Distribution: Light Cone, lightcone@lightcone.org,
+ 33 146590153

Walter Ruttmanns Einfluss auf die abstrakten Arbeiten von Oskar Fischinger ist unverkennbar. In diesem Film experimentiert Fischinger mit Kreisen, deren Anordnung zum Klang der Musik eine unglaubliche Wirkung auf die ZuschauerInnen erzeugt. «Kreise» gilt als einer der ersten Farbfilme Europas.

Walter Ruttmann's influence on the abstract works of Oskar Fischinger is unmistakable. In this film, Fischinger experiments with various arrangements of circles moving to music, which creates striking effects. «Kreise» is considered one of the first European color films.

Oskar Fischinger (1900–1967) was a German-American filmmaker and a pioneer of abstract film. He also created special-effects sequences for Walt Disney. Fischinger was among the few filmmakers who thought about the combination of music and visual effects at the beginning of the sound film era in the 1920s.



Allegretto

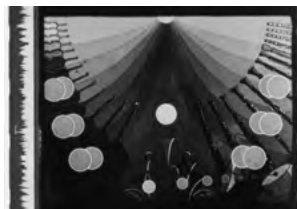
USA 1936, 2'33", 16mm, colour, no dialogue, Exp

Director/Script: Oskar Fischinger
Production: Oskar Fischinger
Distribution: Light Cone, lightcone@lightcone.org,
+ 33 146590153

In «Allegretto» tanzen geometrische Formen in Primärfarben ein sinnliches, fröhliches Ballett vor dem Hintergrund sich ausdehnender Kreise, die auf Radiowellen anspielen.

In «Allegretto», diamond and oval shapes in primary colors perform a sensual, upbeat ballet. The geometric dance is set against a background of expanding circles that suggest radio waves.

Oskar Fischinger (1900–1967) was a German-American filmmaker and a pioneer of abstract film. He also created special-effects sequences for Walt Disney. Fischinger was among the few filmmakers who thought about the combination of music and visual effects at the beginning of the sound film era in the 1920s.



Chromophony

Switzerland 1939, 3'19", 16mm, colour,
no dialogue, Ani

Director: Charles Blanc-Gatti
Production: Montreux-Color-Film
Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200

«Chromophony» ist Charles Blanc-Gattis einzige filmische Umsetzung seiner Theorie der Synästhesie. Der Künstler verstand sich als Klang-Maler, der jedem Ton eine bestimmte Farbe zuordnete.

«Chromophony» is Charles Blanc-Gatti's only cinematic interpretation of his theory of synaesthesia. The artist thought of himself as a sound-painter, who assigned a specific color to each sound.

Swiss painter and filmmaker Charles Blanc-Gatti (1890–1966) was inspired by musicians and engaged in audiovisual experiments. In 1933, he patented his «chromophonic orchestra», a color organ that combined luminous color projections with musical performance.



Trade Tattoo

United Kingdom 1937, 3'13", 16mm, colour,
no dialogue, Ani

Director/Script: Len Lye
Production: Len Lye
Distribution: Light Cone, lightcone@lightcone.org,
+33 146590153

Für diesen Technicolor-Film verwendete Len Lye schwarz-weißes Material aus Dokumentarfilmen. Dessen Bearbeitung durch Lye wurde als das komplexeste Filmkopier- und Colorgrading-Verfahren der Filmgeschichte bezeichnet. Animierte Schriftzüge und Muster verleihen den reichhaltigen Bildern zusätzlichen Reiz.

This Technicolor film is based on black-and-white found footage taken from documentaries. The way Len Lye transformed these images has been described as the most complex job of film printing and color grading ever attempted. He added animated words and patterns to make the images incredibly rich and multi-layered.

Len Lye (1901–1980) was an artist from New Zealand known primarily for his experimental films and kinetic sculptures. Lye was also one of the first white, non-Maori artists to appreciate the art of Maori cultures, which had a strong influence on his work.



Lichtspiel: Opus III

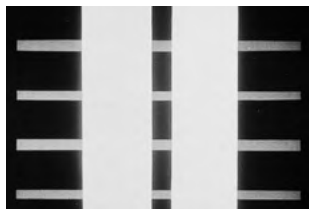
Germany 1924, 3'53", digital file, colour,
no dialogue, Exp

Director/Script/Photography/Editor:
Walter Ruttmann
Production: Kunstmaler W. Ruttmann
Distribution: Eye Film Institute Netherlands,
Collection Centre, eyegstudy@eyefilm.nl,
+31 205891411

«Lichtspiel: Opus III» besteht aus Quadraten, Rechtecken und anderen Formen, die in sich überlappenden Kompositionen animiert sind – eine Ästhetik, die ab den 1970er Jahren wieder in Videos auftauchen wird. Farbe hat eine dramaturgische Funktion in diesem Film, der tranceartige Zustände hervorruft.

«Lichtspiel: Opus III» is composed from squares, rectangles, and other shapes animated in overlapping, kinetic arrangements – an aesthetic that will reappear in video works from the 1970s onwards. Color serves a dramatic purpose in this film, which evokes trance-like sensations.

Walter Ruttmann (1887–1941) was one of the most important representatives of German experimental film. He is mainly known for his «Opus» series and for his masterpiece «Berlin – Symphony of a Metropolis» (1927). During the 1930s, he adapted his work to the demands of Nazi politics in Germany, working on several propaganda films.



Lichtspiel: Opus IV

Germany 1925, 4'18", digital file, colour,
no dialogue, Exp

Director/Script/Photography/Editor:
Walter Ruttmann
Production: Kunstmaler W. Ruttmann
Distribution: Eye Film Institute Netherlands,
Collection Centre, eyestudy@eyefilm.nl,
+31 205891411

Auch «Lichtspiel: Opus IV» setzt Farbe für Akzente ein. In diesem letzten von Walter Ruttmanns abstrakten Filmen schafft die Bewegung von horizontalen und vertikalen Linien über die Leinwand eine Vielzahl grafischer Kompositionen.

The use of color for emphasis is repeated in «Lichtspiel: Opus IV», the last of Walter Ruttmann's fully abstract films, which consists mainly of vertical and horizontal lines and bars moving across the screen to create a variety of graphic compositions.

Walter Ruttmann (1887–1941) was one of the most important representatives of German experimental film. He is mainly known for his «Opus» series and for his masterpiece «Berlin – Symphony of a Metropolis» (1927). During the 1930s, he adapted his work to the demands of Nazi politics in Germany, working on several propaganda films.



Uit het rijk der kristallen / From the Realm of Crystals

Netherlands 1927, 6'55", digital file, colour,
no dialogue, Exp

Director/Script/Photography/Editor: Jan Cornelis Mol
Production: Bureau voor Wetenschappelijke Cinematografie
Distribution: Eye Film Institute Netherlands,
Collection Centre, eyestudy@eyefilm.nl,
+31 205891411

Ein frühes Beispiel von Zeitraffer- und Makro-Objektiv gelingt Mol ein eindrückliches Werk, das Kristallisationsprozesse sichtbar macht.

«From the Realm of Crystals» is an early example of the use of time-lapse photography in film. Using a microscope and a macro lens, Mol creates a stunning film that shows the crystallization process of various chemicals.

Jan Cornelis Mol (1891–1954) was a producer and creator of scientific films. But Mol's real passion was photography, especially the possibilities of experimenting with the medium. In the 1920s, he began shooting footage of microorganisms. «Uit het rijk der kristallen» was one of his first scientific films.



Rainbow Dance

United Kingdom 1936, 3'58", 16mm, colour,
no dialogue, Ani

Director/Script: Len Lye
Production: Len Lye
Distribution: BFI National Archive,
hannah.prouse@bfi.org.uk, Light Cone,
lightcone@lightcone.org, + 33 146590153

Dieser Film setzt die drei Schichten des Gasparcolor-Farbfilmverfahrens auf höchst originelle Weise ein. Lye filmte den bekannten Tänzer Rupert Doone in Schwarz-Weiss und fügte dann beim Entwickeln und Kopieren des Filmmaterials die Farben hinzu. Das Resultat ist ein Film voller eindrücklicher Effekte, wie etwa die bunten Silhouetten, die von den sich bewegenden Figuren hinterlassen werden.

This live-action film employs the three layers of the Gasparcolor film system in a highly original way. Lye filmed the well-known dancer Rupert Doone in black-and-white, then added colors as the footage was developed and printed. The film is full of striking effects such as figures that leave behind a trail of colored silhouettes as they move.

Len Lye (1901–1980) was an artist from New Zealand known primarily for his experimental films and kinetic sculptures. Lye was also one of the first white, non-Maori artists to appreciate the art of Maori cultures, which had a strong influence on his work.

Color Moods II: Fashionable Times



Curated by Andreas Bühlmann

Runtime 63'

Saturday, 9 November 2019, 17:00, Casino 2

227



Changing Hues

United Kingdom 1922, 5'52", digital file, colour/black & white, no sound / English intertitles, Clip

Cast: Albert Jackson/Jean Millar
Production: The London Press Exchange
Distribution: BFI National Archive,
hannah.prouse@bfi.org.uk

In diesem Werbefilm für ein Färbemittel wird eine junge Frau von ihrem Liebsten überredet, ihr Kleid pink zu färben. Passend zu dieser Geschichte enthält der Film selektiv – insbesondere auf die Kleider – applizierte Farben, um das «verblüffende» Resultat visuell zu betonen.

In this promotional film for fabric dye, a young girl is persuaded to change her monochrome dress to pink by her artist lover. Consistent with its story, the film contains selectively applied colors, reserved mainly for the clothes, in order to visually enhance the «striking» results.



Mode de Paris

France 1926, 4'52", digital file, colour, no dialogue / French intertitles with English subtitles, Doc

Production: Unie Film Revue, Rotterdam
Distribution: Lobster Films,
mchiba@lobsterfilms.com, +33 143387676

Die neusten Kreationen einer Pariser Damenmodekollektion aus dem Jahr 1926 wurden in dieser exklusiven Modenschau filmisch festgehalten. Federn, Glitter, Blim-Blim ... Alles, was das Frauenherz begehrt!

The latest creations of a Parisian collection of women's fashion were captured on film during this exclusive 1926 fashion show. Feathers, glitter, bling-bling ... everything the woman's heart desires!



Clothes Make the Woman

USA 1927, 14'58", digital file, colour, no sound / Dutch intertitles with English subtitles, Fic

Director/Script: Tom Terriss
Production: Tiffany-Stahl Productions
Distribution: Eye Film Institute Netherlands,
Collection Centre, eyestudy@eyefilm.nl,
+31 205891411

In dieser machistischen Komödie wetten drei Männer, dass sie mit der richtigen Kleidung jede Frau von der Strasse in einen Revue-Star verwandeln können. Der nichts ahnenden Ausgewählten werden an einer schicken Modenschau die neusten Trends präsentiert – doch wer wird die Wette gewinnen?

In this macho comedy, three men make a bet that they can turn every girl from the street into a star with the right clothing. Their unsuspecting «victim» is presented with the latest trends at a fancy fashion show – but who will win the wager?

Tom Terriss (1872–1964) was a British actor, screenwriter, and film director. He probably directed his first film in 1914. This short film from 1927 was followed by a feature-length film of the same title (1928).



Frau Mode spielt auf

Switzerland 1939, 4'03", digital file, colour,
no dialogue, Ani

Director: Julius Pinschewer
Production: Atelier für Herstellung & Vertrieb
künstlerischer Werbefilme
Distribution: Bibliothek der Stiftung Deutsche
Kinemathek, jspringborn@deutsche-kinemathek.de,
+49 3030090373

Frau Mode spielt Orgel und zaubert für jedes Kleid die passenden Schuhe aus den Orgelpfeifen. Eine Symphonie aus Farben und Formen, die als wunderbarer Werbefilm für Bally-Schuhe hergestellt wurde.

Madame Fashion is playing the organ, conjuring a pair of matching shoes for each dress from the organ pipes. A symphony of colors and shapes, created as an advertisement for Bally shoes.

From 1910 on, Swiss film pioneer Julius Pinschewer (1883–1961) was a key figure in German-language advertising film for half a century. He was the founder and director of close to a dozen companies and produced around 700 entertaining commercials.



Making Fashion

United Kingdom 1938, 14'35", digital file, colour,
English, Doc

Director: Humphrey Jennings
Photography: Jonah Jones
Cast: Bridgett Poulett/Peggy Hamilton/Bidley Weir
Production: Adrian Klein Productions
Distribution: BFI National Archive,
hannah.prouse@bfi.org.uk

In dieser britischen Reportage erfährt Frau, was in diesem Jahr die neusten Modetrends sind und woher die Inspiration für diese Mode kommt. Alles fängt bei den Göttinnen der Schönheit in der Antike an.

This British documentary short informs women about the latest fashion trends and where they take their inspiration from – it all begins with the goddesses of beauty in antiquity.

Humphrey Jennings (1907–1950) was a British documentary filmmaker. While his work was somewhat controversial, film critic and director Lindsay Anderson in 1954 described him as «the only real poet that British cinema has yet produced».



Parures (Vom Spinnen und Weben)

Switzerland 1939, 18'47", digital file,
colour/black & white, German with
English subtitles, Doc

Director: Werner Dressler
Photography: Leo Wullimann
Production: Central Film AG
Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200

Trachtenmode ist tief in der Schweizer Tradition verankert. Die Ostschweizer Seidenindustrie stellte ihre farbenfrohen Muster industriell her und begeisterte damit die ganze Welt. Eine Dokumentation über die modischen Innovationen aus dem St. Gallen der 1930er Jahre.

Traditional dress is deeply rooted in Swiss culture. The silk industry of eastern Switzerland mass-produced colorful patterns that were popular around the world. A documentary about the innovations of the fashion industry in 1930s St. Gallen.

Werner Dressler (1909–1990) worked in Zurich from 1935 to 1973 and was one of the most prolific producers and directors of Swiss commercials. He specialized in cartoons with three-dimensional characters and was internationally recognized in his field.

Color Moods III: Swiss Heritage



Curated by Andreas Bühlmann, Laurent Baumann

Runtime 75'

Sunday, 10 November 2019, 11:00, Casino 2

235

Color Moods III: Swiss Heritage

Switzerland dedicated this year's edition of the European Heritage Days to the theme of colors. Across the country, a series of events called attention to Switzerland's architectural heritage in all its shapes and colors. Oftentimes, these events used attractive film footage and photographs to document the buildings and their change over the course of time. But films can do a lot more than that, as *Memoriav* and *Kurzfilmtage* have been demonstrating in their annual screenings of historic films during the festival.

Swiss Heritage – a collaboration between the Cinémathèque suisse, the Swiss Federal Archives, the Museum of Communication, and Lichtspiel/Kinemathek Bern – immerses us in the colorful heritage of short films made in Switzerland. The color palette ranges from the earliest stencil-colored footage of the *Fête des Vignerons* from the early 20th century, to toned and tinted newsreels promoting Switzerland as a tourist destination (back when the Rhône Glacier was still an attraction), and private footage shot on Agfa-color and Kodachrome that offers intimate views of the leisure society of the 1930s. Of course, a Swiss-made selection must also include commercials from the 1940s produced with the elaborate Dufaycolor process.

To preserve all these unique documents and their rich colors presents an enormous technological, archival, and ethical challenge that requires deep historical expertise. It is only thanks to professional archival work that we are able to once again present these cinematic treasures to the public in their original splendor. *Memoriav* and *Kurzfilmtage* are committed to ensuring that Switzerland's past is remembered in full color!

Laurent Baumann, *Memoriav*

Andreas Bühlmann, *Internationale Kurzfilmtage Winterthur*

In Zusammenarbeit mit / In collaboration with



Audiovisuelle
Kulturgüter erhalten
www.memoriav.ch



Farbenfilm: Ein Apparat, der Farben lesen kann

Switzerland 1961, 6'13", digital file, colour, German, Doc

Production: Schweizer Filmwochenschau
Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200,
Schweizerisches Bundesarchiv

Ein von einem Schweizer Ingenieur entwickeltes Gerät misst auf das genaueste die verschiedensten Farben und gibt sie auf einem Oszillographen als Kurven wieder. Der Apparat und sein Einsatz in der Industrie. Einer der wenigen Beiträge der Schweizer Filmwochenschau, die in Farbe gedreht wurden.

A device developed by a Swiss engineer measures colors and displays them as waves on an oscilloscope. The machine and its industrial uses are presented in one of the few Swiss newsreel segments that was filmed in color.



Die Schweiz an der Weltausstellung in Brüssel – Eine farbige Sondernummer der Schweizer Filmwochenschau

Switzerland 1958, 6', digital file, colour, German, Doc

Production: Schweizer Filmwochenschau
Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200,
Schweizerisches Bundesarchiv

Diese erste farbige Ausgabe der Schweizer Filmwochenschau gewährt Einblick in die geschmackvoll eingerichteten Abteilungen des Schweizer Pavillons, der als einer der schönsten und einladendsten der ganzen Weltausstellung gilt.

The first color edition of Switzerland's weekly newsreel offers glimpses of the Swiss pavilion at the Brussels World's Fair of 1958, which was considered one the most beautiful and inviting exhibits of the event.



[Aktualitäten aus der Schweiz] Pathé Revue

Switzerland 1920, 13'05", digital file, colour/black & white, no sound / French intertitles, Doc

Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200

Die Pathé Revue präsentiert den Flussverlauf der Sarine bis nach Fribourg und berichtet von den Vorbereitungen für das Zusammenreiben der Kuhherden in Appenzell: Schweizer Tradition in viragierten und getonten Schwarz-Weiss-Aufnahmen.

The Pathé Revue follows the course of the river Sarine to Fribourg and reports on the rounding up of cowherds in Appenzell – Swiss traditions presented on toned and tinted black-and-white footage.



Alpenfahrten in der Schweiz, Reisebilder in 3 Teilen – 2. Teil

Switzerland 1925, 11'45", digital file, colour/black & white, no sound, Doc

Distribution: Museum für Kommunikation, communication@mfk.ch, +41 313575555

Einmalige Aufnahmen von der Schweizer Alpenpost: Wir begleiten die Fahrt von acht Saurer-Postautos von Andermatt nach Gletsch und tauchen ein in eine Gletscherwelt, wie wir sie heute nicht mehr kennen.

Unique images of Switzerland's alpine postal service. The film follows eight post buses from Andermatt to Gletsch and offers views of a world of glaciers that has largely disappeared today.



100 Jahre Schweizerbahnen

Switzerland 1946, 5'18", digital file, colour, no dialogue, Clip

Director/Script: Julius Pinschewer
Production: Atelier für Herstellung & Vertrieb künstlerischer Werbefilme
Distribution: Cinémathèque suisse, info@cinematheque.ch, +41 588000200

Anlässlich des 100-jährigen Jubiläums der Schweizerischen Bundesbahnen wurde der Werbefilm-Pionier Julius Pinschewer für eine farbenfrohe Hommage engagiert. Er würdigt die Eisenbahn als Wunder der Technik, das bis 1946 bereits über 200 Millionen Fahrgäste in der Schweiz befördert hatte.

On the occasion of the centennial of the Swiss Federal Railways, advertising-film pioneer Julius Pinschewer was commissioned to produce a colorful tribute. He showcases trains as an engineering marvel, which had transported over 200 million passengers in Switzerland by 1946.

From 1910 on, Swiss film pioneer Julius Pinschewer (1883–1961) was a key figure in German-language advertising film for half a century. He was the founder and director of close to a dozen companies and produced around 700 entertaining commercials.



Nul ne peut s'en passer [Caran d'Ache]

Switzerland 1948, 4'05", digital file, colour, German, Clip

Director: Werner Dressler
Photography: Leo Wullimann
Production: Central Film AG
Distribution: Cinémathèque suisse, info@cinematheque.ch, +41 588000200

«Jeder trägt das Ding bei sich. Ganz wie Hut und Schuh, braucht es stumpf und braucht es spitz, braucht es immerzu» – so der Slogan dieses animierten Werbefilms für eine der grossen Schweizer Marken: die Farbstift-Firma Caran d'Ache.

A colorful animated commercial for an equally colorful product – the multicolored pencils made by renowned Swiss brand Caran d'Ache.

Werner Dressler (1909–1990) worked in Zurich from 1935 to 1973 and was one of the most prolific producers and directors of Swiss commercials. He specialized in cartoons with three-dimensional characters and was internationally recognized in his field.



[Skifahren]

Switzerland 1931, 8', digital file, colour,
no dialogue, Doc

Director/Script/Photography/Editor: Robert Ernst
Production: Robert Ernst
Distribution: Lichtspiel/Kinemathek Bern,
judith.hofstetter@lichtspiel.ch, +41 313811505

Die Filme des Architekten Robert Ernst aus Winterthur sind ungewöhnlich, denn selten betrieb eine Privatperson den Aufwand, 35-mm-Material zu drehen und einfärben zu lassen. Robert Ernst filmt eine Gruppe junger Menschen im Skiurlaub.

The films of the architect Robert Ernst are quite unusual: it was rare for an amateur filmmaker to shoot on 35 mm film and then have color applied to it. In this example, Ernst filmed a group of young people on a skiing holiday.



[die neue Zeit]

Switzerland 1930, 7', digital file, colour,
no dialogue, Doc

Director/Script/Photography/Editor: René Betge
Production: René Betge
Distribution: Lichtspiel/Kinemathek Bern,
judith.hofstetter@lichtspiel.ch, +41 313811505

Diese nicht-professionellen Filme wurden vom Solothurner Zahnarzt René Betge zu Werbezwecken für die Lebensreformbewegung «die neue Zeit» gedreht. Der Ausschnitt zeigt einen Aquarellisten (Agfacolor) und eine 1. August-Feier (Kodachrome). Der Wechsel der Farbsysteme bleibt in der neuen Kopie sichtbar.

These non-professional productions were made by dentist René Betge to promote the life reform movement «die neue Zeit». The clip shows a watercolorist (Agfacolor) and a celebration of Switzerland's national holiday (Kodachrome). The change between the color systems remains visible in the new restoration.

René Betge was a prolific amateur filmmaker from Solothurn, Switzerland, whose 16 mm films covered a wide range of subjects.



Des descendants en bonne santé [Ovomaltine]

Switzerland, 2'18", digital file, colour, French, Clip

Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200

Die Ovomaltine dient Schweizer Familien seit Generationen als Lieferant natürlicher Stärke. So bleiben Herr und Frau Schweizer stets bei guter Gesundheit. Ein Werbefilm wohl aus den 1930er oder 1940er Jahren.

For generations, Ovomaltine has provided Swiss families with supposedly natural nutrients, helping Mr. and Mrs. Swiss to stay healthy. A Swiss commercial, probably from the 1930s or 40s.



Die Fête des Vignerons – Frühling 1905

Switzerland 1905, 12'06", digital file,
colour/black & white, no sound, Doc

Distribution: Cinémathèque suisse,
info@cinematheque.ch, +41 588000200

1905 wurde die Fête des Vignerons in Vevey erstmals filmisch für die Nachwelt festgehalten. Als bisher schönste ging sie in die Geschichte ein. 1800 Menschen aus der ganzen Schweiz waren an dieser Veranstaltung beteiligt und bestachen durch farbenfrohe Trachten und Wagendekorationen.

The Fête des Vignerons in Vevey was captured on film for the first time in 1905, and the year would be remembered as the best one yet. 1800 people from across Switzerland participated in the event, showcasing their colorful dresses and decorations.

Black Cinema Now!

Curated by John Canciani

Black Cinema Now! – Fiction

Runtime 90'

Friday, 8 November 2019, 20:00, Casino 2

Black Cinema Now! – Documentary

Runtime 61'

Sunday, 10 November 2019, 12:00, Casino 1

243



Swimming in Your Skin Again

USA/Netherlands 2014, 23'27", digital file, colour, English, Fic

Director/Script/Editor: Terence Nance
Photography: Shawn Peters
Sound: Joel C. Hernandez
Cast: Vicky Washington
Production/Distribution: Borscht, hi@borscht, +1 3053228651

«Swimming in Your Skin Again» handelt von der Suche eines Mannes nach weiblicher Spiritualität. Gemeinsam mit einem jungen Mädchen sinniert er über das Leben vor dem Hintergrund vielfältiger Schauplätze in Südfllorida – von der katholischen Kirche bis zum Sumpfland.

«Swimming in Your Skin Again» is about one man's individual growth inspired by and in pursuit of the divine feminine. Initially, there is only one female spirit – a teenage girl. She and Norvis contemplate the state of their lives in various locations in and around South Florida: a Catholic church, the swamp, a backyard, by the water, in the streets – all during rituals.

Terence Nance is a performance artist, musician, photographer, and faculty member of the MFA in Film at Vermont College of Fine Arts. He was awarded a 2014 John Simon Guggenheim Fellowship in Creative Arts.



Liberty

USA 2018, 16'40", digital file, colour, English with English subtitles, Fic

Director/Script: Faren Humes
Photography: Zamarin Wahdat
Editor: Aleshka Ferrero
Cast: Alexandra Jackson/Milagros Gilbert
Production/Distribution: Diego Nájera, dianam@gmail.com

Milagros (Loggy) und Alex waren ihr ganzes Leben lang Nachbarn und beste Freunde, doch nun soll Alex aus der Wohnsiedlung, die saniert wird, wegziehen. Ihre Freundschaft wird zusätzlich auf die Probe gestellt, als das Mahnmal für Loggys getötete Mutter konfisziert wird ...

Best friends Milagros (Loggy) and Alex have been neighbours their entire lives in Miami's redeveloping Liberty Square. One day, Loggy learns that Alex is being displaced and relocated to another community. The two are chosen to dance together at the community's groundbreaking ceremony, but their plans are derailed when the memorial of Loggy's slain mother is confiscated. The integrity of their friendship is tested as they search for its whereabouts.

*Faren Humes's (*1986) work has been screened at numerous festivals. «Liberty» won the Jury Award for Best Short at Berlinale's Generation 14+, SXSW, and the Miami Film Festival. She is a recipient of Sundance's Knight Fellowship (2016) as well as several other fellowships, and was named one of Miami's Top 100 Creatives by the Miami New Times.*



Hair Wolf

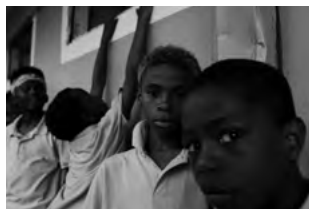
USA 2018, 12'12", digital file, colour, English, Fic

Director/Script: Mariama Diallo
Photography: Charlotte Hornsby
Editor: Kristan Sprague
Sound: Ryan Billia
Cast: Kara Young/Trae Harris/Madeline Weinstein/Taliah Webster/Jermaine Crawford
Production/Distribution: Valerie Steinberg Productions, valerie.steinberg@gmail.com, +1 8183122638

In einem schwarzen Haarsalon im aufgewerteten Brooklyn wehren sich die Bewohnerinnen gegen ein seltsames neues Monster: weisse Frauen, die es auf das Herzblut der schwarzen Kultur abgesehen haben.

In a black hair salon in gentrifying Brooklyn, the local residents fend off a strange new monster: white women intent on sucking the lifeblood from black culture.

Mariama Diallo is a Senegalese-American filmmaker based in Brooklyn. She co-wrote «Everybody Dies!» (directed by Nuotama Frances Badamo) for the feature «Collective: Unconscious» (SXSW 2016). Her short «Sketch» (2017) won the Fox Inclusion Emerging Artists Award at the BlackStar Film Festival.



Feathers

USA 2018, 19'44", digital file, colour, English, Fic

Director/Script: A. V. Rockwell
Photography: Chris Soos
Editor: Carlos Arias/Laura Tomaselli
Sound: Drazen Bosnjak
Cast: Nicoye Banks/Kyngston Alvarez/Shavez Frost
Production/Distribution: A. V. Rockwell,
hi@therockwell.co, therockwell.co

Elizier, ein schwermütiger neuer Schüler an der Edward R. Mill School for Lost Boys, kämpft mit den Erinnerungen an seine tragische Vergangenheit ebenso wie mit den Schikanen seiner Mitschüler.

Elizier, an emotionally dejected new enrollee at the Edward R. Mill School for Lost Boys, must overcome memories of a tragic past and the present hazing by his peers in order to tackle larger issues dominating his young life.

A. V. Rockwell is an award-winning filmmaker from New York City. Hailed as a «rising indie filmmaker» by Entertainment Weekly, her distinctive voice has been celebrated for slyly addressing issues of race, family, identity, and systematic oppression. Rockwell studied filmmaking at NYU Tisch School of the Arts and has received fellowships from the Tribeca Film Institute, the Sundance Institute, and the John S. Guggenheim Foundation.



New Neighbors

USA 2017, 9'25", digital file, colour, English, Fic

Director/Script/Editor: E. G. Bailey
Photography: Anton Shavlik
Sound: Thomas Scott
Cast: Raye Birk/Sha Cage/Kimberly Richardson/Lashon Hampton/Namir Fearce
Production/Distribution: E. G. Bailey,
staff.truruts@gmail.com

Wie weit geht eine Mutter, um ihre Kinder zu beschützen? «New Neighbors» erzählt von einer Mutter mit zwei Söhnen, die in ein neues, überwiegend weisses Quartier zieht, und entschlossen ist, ihre Familie vor der gängigen Gewalt gegen Schwarze zu bewahren.

How far will a mother go to protect her children? «New Neighbors» is a story about a mother and her two sons who move to a new, predominantly white neighbourhood. She is determined to keep her family safe from the all-too-common assaults on Black lives.

Liberian-born multidisciplinary artist E. G. Bailey is an actor, spoken word artist, filmmaker, playwright, and producer. He is currently Executive Director of the MN Spoken Word Association, which he co-founded to develop the Singers of Daybreak conference, and Trú Rúts Endeavors, an artistic organization that fosters innovative projects and works.



Everybody Dies!

USA 2016, 8'52", digital file, colour, English, Fic/Exp

Director: Nuotama Frances Bodomo
Script: Mariama Diallo/Nuotama Frances Bodomo
Photography: Chananun Chotrungroj
Editor: Colin Elliott
Sound: Eli Cohn
Cast: Tonya Pinkins
Production/Distribution: Kati Perez,
bodomoasst@gmail.com

In dieser Fernsehendung unterrichtet der Tod schwarze Kinder über die vielfältigen Möglichkeiten, wie sie sterben könnten.

In this public access TV show, the grim reaper teaches black children about the many ways in which they could die.

Nuotama Frances Bodomo is a Ghanaian filmmaker and one of Filmmaker Magazine's 25 New Faces of Independent Film. Her short «Boneshaker» [starring Oscar-nominee Quvenzhané Wallis] premiered at Sundance 2013. «Afronauts» was screened at Sundance, Berlinale, and the New Directors/New Films Festival. She is currently developing the feature version of «Afronauts».



America For Americans

USA 2016, 32'00", digital file, colour/black & white, English, Doc/Exp

Director/Editor: Blair Seab McClendon
Production/Distribution: Blair Seab McClendon,
blair.mcclendon@gmail.com

Ein Found-Footage-Essayfilm über die Freuden und Qualen des schwarzen Lebens in den USA.

A found footage essay film on the ecstasy and anguish of besieged black life in the United States of America.

Blair Seab McClendon is a filmmaker based in New York City. His work as an editor for narrative and documentary films has screened at Sundance, SXSW, TIFF, Tribeca Film Festival, and Cannes.



America

USA 2018, 29'04", digital file, black & white, English, Doc/Exp

Director/Script/Editor: Garrett Bradley
Photography: Zac Manuel/Brian Richard
Sound: Udit Duseja
Cast: Edward Spots/Donna Crump
Production/Distribution: Aubin Pictures Inc.,
arielle@aubinpictures.com, +1 2122740551

Ein moderner Stummfilm aus New Orleans, der die Vorstellung vom schwarzen Kino als «Welle» oder «Moment» infrage stellt und stattdessen die Kontinuität des afroamerikanischen Filmschaffens betont.

Rooted in New Orleans, «America» is a modern-day silent film, challenging the idea of Black cinema as a «wave» or «moment in time», instead proposing a continuous thread of achievement.

*Garrett Bradley (*1986) received an MFA in film from the University of California Los Angeles (UCLA) and a BA in philosophy from Smith College. She lives and works in New Orleans as a filmmaker and photographer. Her work is motivated by the prospect of cultural exchange and aims to push the formal boundaries of photography and film by combining an impressionistic technique with traditional cinema.*

Brömm, Brömm! – Töfflifilme

Curated by Sebastian Henn

Runtime 73'

Saturday, 9 November 2019, 22:30, Casino 2

251



Sortie de route / Off the Road

Switzerland 2013, 28'11", digital file, colour,
French with German subtitles, Fic

Director: Tristan Aymon/David Maye
Script: Tristan Aymon/Marianne Brun
Photography: Joachim Chardonnens
Editor: Lilian Corbeille
Sound: Blaise Pitteloud/Simon Cesar Forclaz
Cast: Benjamin Eggenberger/Samir Mellly/
Allan Gapani/Stéphanie Günter/Eric Chappot/
Bruno Joly/Olivier Voccat
Production: Terrain Vague,
me.hildbrand@gmail.com, +41 786019692
Distribution: Salaud Morisset Distribution,
festival@salaudmorisset.com, +49 15225192336

Der 14-jährige Paul vernachlässigt die Schule und verbringt seine ganze Zeit auf dem Töffli, sehr zur Besorgnis seiner Eltern. Als sein geliebtes Moped verschwindet, scheint niemand in seinem Umfeld zu verstehen, wieviel es ihm bedeutet. Doch da lernt Paul den Mechanikerlehrling Karim kennen – den Dieb seines Gefährts.

14-year-old Paul is neglecting school, spending all his time on his moped – much to the dismay of his parents. When his beloved vehicle disappears, no one seems to understand how much it means to him. But then Paul meets the motorcycle mechanic apprentice Karim – the thief of his moped.

Tristan Aymon graduated from the Lausanne University of Art and Design with a short film entitled «Ultima Donna». His shorts «Off the Road» (2013, co-directed with David Maye) and «The Lesson» (2016) were screened at the Locarno Film Festival.

*David Maye (*1984) received his BA in film from the Lausanne University of Art and Design in 2010. His films include «La Petite Chambre» (2009), «Maye et fils» (2010), and «Angela» (2010).*



Töffli-Boom in der Schweiz

Switzerland 1972, 7'39", digital file, black & white,
German/Swiss German, Doc

Director: Fred Koehli
Photography: Reto Demenga
Production: SRF Schweizer Radio und Fernsehen,
srf@srf.ch, srf.ch

Sommer 1972. Töffli erfreuen sich bei Jugendlichen grosser Beliebtheit. Die Mofas sind allerdings oftmals frisiert und machen einen Höllenlärm – sehr zum Missfallen der Bevölkerung. Den Auswüchsen dieser Mofawelle wird mit mehr Kontrollen Einhalt geboten und das «unnötige Herumfahren» soll sogar verboten werden. Ein Ausschnitt aus der SRF-Sendung «Antenne» vom 22. Juni 1972.

Summer 1972: mopeds are very popular with young people in Switzerland. But the bikes are often tuned up and make a whole lot of noise – much to the annoyance of the general public. There is talk of measures to curb the excesses of the trend and even of outlawing «unnecessary riding around». A clip from the Swiss TV broadcast «Antenne» from 22 June 1972.



Slåsskampen / The Fight

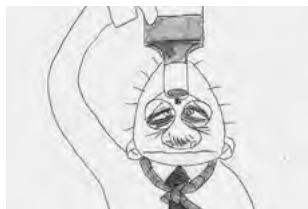
Norway 2009, 6'48", 35mm, colour,
Norwegian with German subtitles, Fic

Director/Script/Editor: Dag Åstein/Keio Åstein
Photography: Askild Vik Edvardsen
Sound: Gunn Tove Grønberg
Cast: Aleksander Skofterød/Johannes Greve Muskat/
Isak Roaldkvam Hansen-Krone/Adthe Belegu
Production: Motlys AS, motlys@motlys.com
Distribution: Norwegian Film Institute,
nfi@nfi.no, nfi.no

Mads hätte die Wahrheit sagen sollen. Er kann gar kein Karate. «Slåsskampen» erzählt wunderbar einfühlsam von der Langeweile einer Jugend auf dem Land: Zwei Töffligangs verabreden sich schüchtern zu einer Schlägerei um eine Picknickbank.

Mads should have told the truth. He doesn't know anything about karate. «Slåsskampen» is a wonderfully empathetic story about the boredom of growing up in the countryside: two moped gangs shyly arrange to meet for a fight over a picnic bench.

Keio and Dag Åstein have been making short films together since they were kids. Their film «Solar Plexus» received the FilmComet at the up-and-coming Film Festival in Hannover in 2005. Their next film «Scyzoryk» (2006) won the High-Five to La-Fi Award at Aspen Shortsfest in 2007. The brothers are also associated with the production company 4 1/2.



Eentje voor onderweg / One for the Road

Belgium 2012, 10'53", digital file, colour,
no dialogue, Ani

Director/Script/Editor: Lander Ceuppens
Sound: Jef Aerts
Production/Distribution: Cinnamon Entertainment,
barend@cinnamon-entertainment.be,
+32 476636725

Erdrückt von seinem gebrochenen Herzen versucht Thierry, sich umzubringen. Doch der Sensenmann kommt zu spät – er war einfach zu langsam auf seinem Moped. So beschliessen die beiden Herren, in eine Bar zu gehen, und erleben eine verrückte, durchzechte Nacht. Am nächsten Morgen jedoch, als Thierry mit seinem Leben weitermachen möchte, erinnert sich der ausgeführte Sensenmann an seine Aufgabe ...

Tortured by a broken heart, Thierry attempts to commit suicide. But the grim reaper is late – he was just too slow on his moped. The two gentlemen decide to go to a bar and end up spending a crazy drunken night. The next morning, however, when Thierry decides to move on with his life, his sobered up companion remembers his assignment ...

Lander Ceuppens graduated from the School of Arts at KASK in 2007 with the animated short «Martian Slavers», which won the 2008 CANVAS Prize. «One for the Road» was developed during the animation workshop of the Flanders Audiovisual Fund in 2008–2009. Lander lives and works as a freelance illustrator and animator in Antwerp, Belgium.



Keuliminen / Ride of Passage

Finland 2019, 6'50", digital file, colour,
Finnish with German subtitles, Doc/Exp

Director/Script: Katri Myllyniemi/Vilja Autiokyry
Photography: Kerttu Hakkarainen/Vilja Autiokyry
Editor: Ville Hakonen
Sound: Tuukka Nikkilä
Production/Distribution: Sons of Lumiere,
info@sonsoflumiere.com, sonsoflumiere.com

Wie aus dem Nichts versammeln sich am Stadtrand Hunderte von Teenagern und posieren auf ihren Mopeds und Motocross-Bikes. Die Fahrer sind nur einen Schritt vom Erwachsensein entfernt. Sie leben ihre letzten Momente der Freiheit, die Zukunft ist bereits in Sicht. Diese geheimen, über Social Media organisierten Moped-Treffen sind in ganz Finnland beliebt.

On the outskirts of the city, hundreds of teenage boys gather to show off on their mopeds and motocross bikes. The riders are just a step away from adulthood. They are enjoying their last moments of freedom, with the future already in sight. These secret moped gatherings, organized via social media, are popular throughout Finland.

Katri Myllyniemi (*1979) is a Finnish screenwriter and director from the small town of Yläjärvi. She dreams of living in the countryside with her family, where she would do nothing but write, ride a moped, and have a furry cat.

Vilja Autiokyry (*1983) studied screenwriting and directing at ELO Film School Finland. She's a huge fan of chase scenes in films, especially when there are cars involved.



Connie

Switzerland 2009, 8'02", digital file, colour,
Swiss German, Fic

Director/Script: Judith Kurmann
Photography: Christian Tanner
Editor: Judith Kurmann/Matthias Vollmer
Sound: Ivo Schläpfer
Cast: Corinne Stuedler/Janine Durrer/Wendy Gubser/
Linda Hofstetter/Manuel Neuburger/Matthias Koch/
Brigitte Beyeler
Production: naked eye,
sabine.lamy@nakedeyefilm.de, +49 8917999220,
Zürcher Hochschule der Künste (ZHdK),
film.info@zhdk.ch, zhdk.ch
Distribution: Zürcher Hochschule der Künste (ZHdK),
film.info@zhdk.ch, zhdk.ch

Die Sonne brennt auf den Asphalt der leergefegten Einfamilienhaus-Quartierstrasse. Nichts ist los hier. Connie ist neu im Dorf. Und die Töfflibande von Mäni und ihren Mädchen mag keine Fremden. Connie bleibt nur ein Ausweg: Sie braucht ein Töffli.

The sun is burning on the asphalt of the empty road amidst the neat suburban houses. There's nothing going on here. Connie is new in town. And the moped gang of Mäni and her girls don't like strangers. Connie has but one choice: she needs a moped.

Judith Kurmann (*1983) has worked on films and TV shows as an editor and in post-production since 2005. In 2007, she was an intern at the studio of artist Pipilotti Rist. She received her BA in film from the Zurich University of the Arts in 2009.



Downtown

USA 2015, 5'23", digital file, colour, English, Clip

Director/Script/Editor: Ryan Lewis/Jason Koenig/
Ben Haggerty

Photography: Jason Koenig/Christopher Probst

Cast: Macklemore/Eric Nally/Kool Moe Dee/Melle Mel/

Grandmaster Caz/Ken Griffey Jr./Brysen Angeles/

Terrance Guillermo/Tyler Andrews

Distribution: Alternative Distribution Alliance

(ADA Music)

*<<I went to the moped store, said fuck
it / Salesman's like what up, what's
your budget? / And I'm like honestly,
I don't know nothing about mopeds /
He said I got the one for you, follow
me ...>>* – das offizielle Musikvideo zum
Song «Downtown» des Hiphop-Duos
Macklemore & Ryan Lewis

*<<I went to the moped store, said fuck
it / Salesman's like what up, what's
your budget? / And I'm like honestly,
I don't know nothing about mopeds
/ He said I got the one for you, follow
me ...>>* – the official music video for
the song «Downtown» by hip hop duo
Macklemore & Ryan Lewis

*Rapper Ben Haggerty (aka Macklemore) and record
producer/DJ Ryan Lewis form the hip hop duo
Macklemore & Ryan Lewis. They co-directed this
music video with Jason Koenig.*

The Best of the New York Erotic Film Festival



Runtime 83'

Friday, 8 November 2019, 00:15, Kino Cameo

Ab 18 Jahren / for ages 18 and above

257



The Best of the New York Erotic Film Festival

USA 1974, 83', 16mm, colour/black & white, English, Fic

Director: Saul Charney/Ken Gaul/L.E. Moko/
Guy Abrams/Paul Kim/Alan Rush/Willie Walker
Cast: Sylvia Miles/Terry Southern/Milos Forman/
Xaveria Hollander/Holly Woodlawn/Gore Vidal/
Andy Warhol
Production: Saul Charney, Ken Gaul, L.E. Moko,
Guy Abrams, Paul Kim, Alan Rush, Willie Walker
Distribution: Private archive

Eine Kompilation erotischer Kuriositäten (mehrheitlich von Amateurfilmschaffenden produziert), die am New York Erotic Film Festival von 1971/72 zu sehen waren, präsentiert von Festivaldirektor Ken Gaul. Die auf die Einführung folgenden Kurzfilme sind hier der Reihe nach aufgelistet. Fehlende Angaben waren weder durch Sichtungen noch durch Recherche zu finden – that's about all, folks!

A compilation of erotic oddities (mostly made by amateur filmmakers) that were screened at the New York Erotic Film Festival in 1971/72, introduced by festival organizer Ken Gaul. The short films following the introduction are listed in order here. No amount of film viewing or research led to the discovery of the missing credits – that's about all, folks!

The Appointment

1970, 14'

Director: Chuck Vincent
Photography: Steven Colwell
Cast: Lorelle Brownell, Jeff Peters.

The Stripper

1972, 8'

Director: Alan Ruskin

Buried Treasure

ca. 1924–1928, 6', no sound, Cartoon

Eyetoon

7'

Director: Jerry Abrams
Music: David Litvin

Sport

13'

Calma

6'

Director: Paul Kim

[untitled]

2', no sound, Cartoon

Norien Ten

1971, 10'

Director: John Knoop

Life with Video

1972, 11'

Director/Script: Willie Walker
Cast: Kathy Larisch, Don Novello

Quellen / Sources

Elena Gorfinkel, «Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere» (in *Framework: The Journal of Cinema and Media*, Vol. 47, 2006)

Eric Schaefer, *Sex Scene: Media and the Sexual Revolution* (Duke University Press, 2014)

European Film Academy Presents: Cold War

In Zusammenarbeit mit / in collaboration with



Runtime 84'

Friday, 8 November 2019, 20:00, KITAG CINEMAS, Kino Maxx 1

261



Cold War

Poland/United Kingdom/France 2018, 84', digital file, black & white, Polish/French/German/Russian/Italian/Croatian with English subtitles, Fic

Director: Paweł Pawlikowski
Script: Paweł Pawlikowski/Janusz Głowacki
Producer: Ewa Puszczyńska
Photography: Lukasz Zal
Editor: Jarosław Kamiński
Sound: Maciej Pawłowski/Mirosław Makowski
Cast: Joanna Kulig/Tomasz Kot/Borys Szyc/
Agata Kulesza
Distribution: Filmcoopi Zürich AG, filmcoopi.ch

Eine Liebesgeschichte für die Ewigkeit: Wiktor begegnet Zula bei einem Vorsingen. Er engagiert die eigensinnige junge Frau mit der göttlichen Stimme ohne gross nachzudenken. Zwischen den beiden entflammen sofort heftige Liebesgefühle, ihre Leidenschaft scheint keine Grenzen zu kennen. Doch Wiktors Künstlergruppe wird zunehmend politisch vereinnahmt. Anfang der 1950er Jahre nutzt Wiktor einen Auftritt in Ostberlin, um sich in den Westen abzusetzen. Während er in Paris den Jazz entdeckt, führt die in Polen gebliebene Zula ihre eigene Karriere fort. Vergessen können sich die beiden nicht – und in Warschau, Paris oder Split führt das Leben die Liebenden immer wieder für kürzere oder längere Zeit zusammen ...

A love story for eternity: Wiktor and Zula meet at an audition. Without thinking twice, Wiktor hires the headstrong young woman with the divine voice. The two quickly, passionately fall in love. But Wiktor's troupe comes under increasing political pressure. In the early 1950s, during a tour stop in East Berlin, Wiktor manages to escape to the West. While he discovers jazz in Paris, Zula remains in Poland, where she continues to pursue her own career. But they can't forget each other, and as the years go by, their paths cross time and again in Warsaw, Paris, Split ...

*Paweł Pawlikowski (*1957) is a Polish filmmaker, who has spent most of his life in the United Kingdom. He garnered much acclaim for a string of award-winning documentaries in the 1990s and for his feature films «Last Resort» and «My Summer of Love», both of which won a BAFTA and many other European awards. His film «Ida» won the 2015 Academy Award for Best Foreign Language Film. For «Cold War», he received the Best Director award at the 2018 Cannes Film Festival as well as two Oscar nominations and five European Film Awards.*

Zauberla- terne: Kurze für Kleine

Magic Lantern: Shorts for Kids

Curated by Dustin Rees and Zauberlaterne

Runtime: 80'

Wednesday, 6 November 2019, 10:00, Casino 2

Friday, 8 November 2019, 10:00, Casino 1

Sunday, 10 November 2019, 10:00, Casino 1

Magic Lantern: Shorts for Kids

Short films are especially suited to introducing children to the medium of film, which has been the central aim of the Magic Lantern since its founding 25 years ago. The films' short duration matches children's attention span. In addition, shorts usually rely on just a few characters and a single storyline, which is developed and brought to a conclusion quickly. The Magic Lantern film clubs regularly screen short film programmes that introduce young audiences to specific aesthetic, thematic, or technological aspects of cinema.

Like every year, the Magic Lantern has partnered with Kurzfilmtage and selected films for the youngest festivalgoers from the submissions. A thoroughly rewarding task! This year's programme showcases six shorts produced in locations ranging from Switzerland to Kashmir and featuring an equally diverse range of styles and stories.

It's worth taking a close look at each of the six films. In «Pouštět draka», a Czech puppet animation made with fabric and cardboard, the production design reveals grandfather's waning strength and the imminent farewell. The Catalan music video «Caminem Lluny» addresses bullying in school, which is only possible because others look the other way rather than intervening. Can Julia free herself from her harassers? The Israeli live-action film «Blessed Is the Man» also requires a close look. Who do we feel more attached to – the old homeless man, who gets by with small-time fraud and trickery, or the boy whose moral compass fundamentally condemns lies? Does the film's ambiguous situation allow us to take sides at all?

It's not just worthwhile, but necessary to look closely in all of these films. As so often, their superficial simplicity is deceptive. Noor's nightly studying has little to do with true diligence («Nooreh»), and not every princess deserves to be rescued («Drachenhöhle»).

Young and old are invited to see this diverse and intriguing programme – come and take a closer look!

Vivian Kellenberger

In Zusammenarbeit mit /
in collaboration with





Drachenhöhle / The Dragon's Nest

Switzerland 2017, 7'10", digital file, colour,
no dialogue, Ani

Director/Script: Lynn Gerlach
Editor: Zoltan Horvath/Lynn Gerlach
Production/Distribution: Nadasdy Film,
info@nadasdyfilm.ch, nadasdyfilm.ch

Sigi lebt glücklich in einem Erdhügel in einem kleinen Dorf. Doch dann erfährt er, dass ein mutiger Ritter gesucht wird. Dieser soll die arme Prinzessin retten, die von einem bösen Drachen gefangen gehalten wird. Sigi fühlt sich auserkoren, Ritter zu werden und nimmt die gefährliche Reise auf sich. Doch wie so oft im Leben ist alles anders, als es scheint ...

Sigi lives a happy life in a mound in a little village. One day he hears that a courageous knight is wanted to save the poor princess from an evil dragon. Sigi feels that he is predestined to become a knight and embarks on the dangerous journey. But as so often in life, things are not quite what they seem ...

Lynn Gerlach (*1981 in Herisau, Switzerland) has a BA in animation from the Lucerne School of Art and Design. She has worked as a freelance animator and illustrator since 2011, and as a voice artist for film and radio since 2015.



Nooreh

India 2018, 22'26", digital file, colour, Kashmiri with English subtitles/dubbed live in Swiss German, Fic

Director/Script: Ashish Pandey
Photography: Susheel Gautam
Editor: Pallavi Singhal
Sound: Arka Ghosh
Cast: Saima Latief/Sania Manzoor/Afreen Rafiq
Production: Sophiya Films, info@sophiyafilms.com, +91 2228847270
Distribution: Ashish Pandey,
ashish@sophiyafilms.com

Tief im Kaschmir-Tal liegt ein kleines Dorf an der indisch-pakistanischen Grenze, das stets im Kreuzfeuer zwischen den beiden verfeindeten Nationen steht. Eines Nachts entdeckt die achtjährige Nooreh, dass die Schlacht immer dann tobt, wenn sie schläft, aber aufhört, wenn sie ihre Augen offen hält.

Nestled in the Kashmir valley lies a small village on the India-Pakistan border, always caught in the crossfire between the two warring nations. One night, eight-year-old Nooreh discovers that the gun battle rages whenever she sleeps, yet stops when she keeps her eyes open.

Ashish Pandey is a graduate of the Satyajit Ray Film & Television Institute in Kolkata, India, where he studied with a specialization in sound. His films have been screened at major festivals. «Nooreh» (2018) was shot in an actual border village and with locals as actors.



Poušťt draka / The Kite

Slovakia/Poland/Czech Republic 2019, 13'07", digital file, colour, no dialogue, Ani

Director: Martin Smatana
Script: Phil LaZebnik/Anna Vášová/Ivana Suiová
Photography: Ondřej Nedvěď
Editor: Lucie Navrátilová
Sound: Viera Marinová
Production: BFiFilm, peter@bfilm.sk, bfilm.sk
Distribution: MAGNETFILM GmbH,
georg.gruber@magnetfilm.de, magnetfilm.de

Der Sommer geht zu Ende, die Früchte reifen an den Bäumen. Grossvater gibt seinem Enkel einen Drachen. Der Junge fliegt durch die Luft, Grossvater fängt ihn auf. Dann fallen die Blätter und Grossvater ist schwach geworden. Der Herbstwind weht ihn in den Himmel. Eine Geschichte über das Andenken an jene, die nicht mehr unter uns weilen, in üppigen Bildern erzählt.

Summer is coming to an end, fruit is ripening on the trees. Grandpa gives his grandson a kite. As the boy is tossed around in the air, grandpa catches him. Then the leaves fall and grandpa has grown weak. A strong autumn wind carries him off into the cloudy sky. Told with enchanting, richly textured images, this tale is about remembering those who are no longer with us.

Martin Smatana (*1991) is a graduate of the Department of Animation at FAMU, Prague. During his studies, he completed an internship at the Nukufilm studio in Tallinn, Estonia. He also taught workshops in animation for children for five years. His debut «Rosso Papavero» premiered at Berlinale 2015. «The Kite» is his graduation film.



Blessed Is the Man

Israel 2018, 12'48", digital file, colour, Hebrew with German subtitles/dubbed live in Swiss German, Fic

Director/Script: Asaf Saban
Photography: David Rudoy
Editor: Neta Braun/Asaf Saban
Sound: Nin Hazan
Cast: Eliana Schejter/Adar Asias/Eyal Salama/
Amos Deutsch
Production/Distribution: Arab Film House,
abrafilmhouse@gmail.com

Baruch ist ein einsamer Mann, der sich mit kleinen Betrügereien über Wasser hält und daran gewöhnt ist, dass er für andere unsichtbar ist. Eine freundliche Geste führt zu einer unerwarteten Konfrontation mit einem Jungen, der ein ähnliches Pech teilt.

Baruch is a loner and a small-time crook, who is used to being invisible to other people. Following a friendly gesture, he is confronted by an unexpected judge – a boy who shares a similar misfortune.

Asaf Saban is a film director and writer. His short student films «Mapping» (2007), «On Leave» (2009), and «Outdoors» (2017) were screened at major festivals around the world and received awards. He is currently in pre-production for his second feature, «The Delegation», an Israeli-German-Polish co-production.



Caminem Lluny / Walking Away

Spain 2018, 4'11", digital file, colour, no dialogue, Fic

Director/Script: Geoffrey Cowper
Photography: Gil Ventura
Editor: Pau Morell
Sound: Dani Trujillo
Cast: Ivet Cobretti/Ivet Espejo/Ivet Ferrer
Production: Geoffrey Cowper,
geoffreycowper.film@gmail.com,
geoffreycowper.com
Distribution: PROMOFEST,
promofest@mixmail.com, +34 1619539180

Julia ist eigentlich eine glückliche, verträumte Schülerin, wäre da nicht eine Gruppe gemeiner Mädchen, die sie schikanieren. Alles ändert sich eines Nachts am See, als sie von unerwarteter Seite Unterstützung bekommt.

Julia is a happy high school student and a dreamer, but a group of mean bullies make her life impossible. Everything changes one night by the lake, when an unexpected ally helps her get justice.

Geoffrey Cowper was born in Terrasa in 1986 to an Australian father and a Spanish mother. In 2009, he graduated from ESCAC specializing in direction. In 2015, he released his feature film debut «Tercer Grado». He currently teaches at ESCAC and UIC, reviews films for El Latino Newspaper of Santa Barbara, and is developing his next feature film project.



Nest

Germany 2019, 4'10", digital file, colour, no dialogue, Ani

Director/Script/Photography/Editor: Sonja Rohleder
Production: Talking Animals,
sonja@talking-animals.com, +49 1781440244
Distribution: interfilm Berlin,
sales@interfilm.de, +49 3025942903

Ein leicht naiver Paradiesvogel setzt alles daran, eine Gefährtin zu finden.

A slightly naïve bird of paradise is going out of his way to attract a mate.

Born in Zwickau, Germany, in 1982, Sonja Rohleder initially worked as a freelance illustrator before studying at the Film University Babelsberg Konrad Wolf, with time abroad at the Communication University of China in Beijing. Her graduation film, «Cocoon Child», premiered at Berlinale 2009. She is a co-founder of the Talking Animals animation collective in Berlin. Her work, which she also writes and produces herself, has been featured in museum installations, video games, films, music videos, and theatre productions.

Jugend- programme

Youth Programmes

Jugendprogramm 12+ / Youth Programme 12+
Curated by Annina Canciani, John Canciani, Dorothea Schaffner

Runtime 67'
Thursday, 7 November 2019, 10:00, Casino 1
Friday, 8 November 2019, 14:00, Casino 1

Jugendprogramm 16+ / Youth Programme 16+
Curated by John Canciani, Norma Giannetta, David Grob

Runtime 89'
Wednesday, 6 November 2019, 10:00, Casino 1
Thursday, 7 November 2019, 14:00, Casino 1



Story

Poland 2019, 4'50", digital file, colour, no dialogue, Ani

Director/Script: Jola Bańkowska
Production: Munk Studio – Polish Filmmakers
Association, m.hudzikowski@sfp.org.pl,
+48 225565470
Distribution: Michal Hudzikowski,
m.hudzikowski@sfp.org.pl

Ein Film über den modernen Menschen im Zeitalter allgegenwärtiger Technologie. In den populären «Stories» diverser Social-Media-Plattformen sehen wir Menschen, die einsam, verloren oder gleichgültig gegenüber der Realität sind.

A reflection on modern humans in an age of omnipresent technology. Looking through the popular «stories» on many social media platforms, we see people who are lonely, lost, or indifferent about the reality surrounding them.

*Jola Bańkowska (*1992) is a Polish filmmaker and illustrator currently based in London. She won two Adobe Design Achievement Awards, and her animation «Biotop» was selected for Vimeo Staff Picks. In 2016, she received the Ministry of Culture and National Heritage Scholarship for Outstanding Achievements. Her debut short «Story» (2019) had its world premiere at Berlinale.*



Nan Fang Shao Nv / She Runs

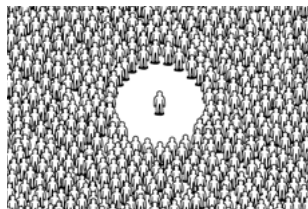
China/France 2019, 19'36", digital file, colour,
Chinese with German subtitles, Fic

Director/Script: Qiu Yang
Photography: Constanze Schmitt
Editor: Carlo Francisco Manatad
Sound: Mei Zhu/Emmanuel Croset/Livia Ruzic
Cast: Xue Jiayi
Production: Les Valseurs,
distribution@lesvalseurs.com, lesvalseurs.com,
Wild Grass Films, keruoyang@yahoo.com,
+86 138 1356 2152
Distribution: Some Shorts,
info@some shorts.com, +31 622076717

Während eines ganz gewöhnlichen chinesischen Winters will die Schülerin Yu aus dem Aerobics-Team ihrer Schule austreten.

During an ordinary Chinese winter, a small-town junior high student named Yu tries to quit her school's aerobics team.

Qiu Yang was born and raised in Changzhou, China. He studied film directing at the Victorian College of the Arts in Australia. His short film «A Gentle Night» was screened at Cannes in 2017.



KIDS

Switzerland 2019, 9'00", digital file, black & white,
English with German subtitles, Ani

Director: Michael Frei
Script: Mario von Rickenbach/Michael Frei
Sound: Masumi Takino
Distribution: Some Shorts,
info@some shorts.com, +31 622076717

Ein kurzer Animationsfilm über Gruppendynamik. Wie können wir uns selbst definieren, wenn wir alle gleich sind?

An animated short exploring group dynamics. How do we define ourselves if we're all equal?

*Michael Frei (*1987) trained as an engineering draughtsman before studying animation at the Lucerne School of Art and Design. Filmography: «Not About Us» (2011), «Plug & Play» (2012).*



Street Flame

USA 2018, 12'06", digital file, colour,
English with German subtitles, Fic

Director/Script/Editor: Katherine Propper
Photography: Isaiah Rendon
Sound: Mario Ramirez
Cast: Sauve Sidle/Isaiah Shepard
Production/Distribution: Katherine Propper,
katherinepropper@gmail.com,
katherine-propper.com

Eine bunte Clique junger Skater
gedenkt ihrer Freundin Jinx auf ihre
eigene Art.

*A crew of motley skaters and street
teens commemorates their friend Jinx
on their own terms.*

*Katherine Propper is a writer/director from Los
Angeles currently based in Austin. With an eye for
visually compelling imagery, she seeks to find
truth and humanity in her filmmaking.*



Erebeta

France 2018, 3'41", digital file, colour, no dialogue,
Ani/Clip

Director/Script/Photography/Editor/Animation:
François Vogel
Production/Distribution: Drosofilms,
drosofilms@gmail.com, +33 961 41 05 93

«Erebeta» nimmt uns mit auf einen
Sprung hoch in die Lüfte über der
Stadt. Wir prallen vom Pflaster ab,
wirbeln um die Gebäude und streifen
durch die Strassen.

«Erebeta» takes us on a vertical jump
high above the city. We rebound on the
pavement, twirl around the buildings,
and pass through the streets.

*François Vogel (*1971) is a French filmmaker and
artist. He creates short films, video installations, and
photographs. His work is about manipulating the
perception of reality, bending our minds with new
perspective rules, and inviting us to explore vision.*



O mistério da carne / Desires of the Flesh

Brazil 2018, 18'45", digital file, colour,
Brazilian with German subtitles, Fic

Director/Script/Editor: Rafaela Camelo Vieira
Photography: Leonardo Feliciano
Sound: Francisco Craesmeyer/Helena Duarte
Cast: Bianca Terraza/Pâmela Germano
Production: Apoteótica Cinematográfica,
otaviochamorro@gmail.com,
apoteoticacinematografica.com
Distribution: Rafaela Camelo, rafaelaclv@gmail.com,
apoteoticacinematografica.com

Gesegnet sei der Sonntag, an dem wir
Giovana sehen werden.

*Blessed be the Sunday that is the day
to see Giovana.*

*Rafaela Camelo Vieira is a Brazilian film director
and screenwriter. In 2011, «The Art of Walking
Through the Streets» screened at the Havana
Film Festival and the Frameline San Francisco Inter-
national LGBTQ+ Film Festival. In 2018, she released
her second lesbian-themed short, «Desires of
the Flesh».*



Trapped in the City of a Thousand Mountains

Netherlands/China 2018, 22'28", digital file, colour, Chinese with German subtitles, Doc

Director/Script/Photography/Editor: David Verbeek
Sound: Quincy Vlijtig
Production: Deepfocus Webdocs,
info@deepfocus.nl, +31 206124478
Distribution: Some Shorts,
info@shomeshorts.com, +31 622076717

Eine Welle von authentischem chinesischem Rap erobert das Internet im Sturm. Doch hinter dem beispiellosen Erfolg steckt ein Kampf um Meinungsfreiheit. Rapper probieren aus, was noch möglich ist – und was nicht mehr –, nachdem neue Zensurbestimmungen angekündigt worden sind.

A new phenomenon of authentic Chinese rap has taken the Internet by storm. But behind the unprecedented gains in popularity, there is a struggle for freedom of speech. Rappers are trying to figure out what they still can and cannot do after new censorship is announced.

David Verbeek's first film, completed during his second year in film school, was selected for IFFR. He went on to make a number of films that won prizes at festivals around the world. Verbeek currently lives in Shanghai where he is also active as a video artist and photographer.



The Girl with Two Heads

United Kingdom 2018, 13'09", digital file, black & white, English/French with German subtitles, Fic/Exp

Director/Script: Betzabé García
Photography: Alana Mejía Gonzalez
Editor: Sighvatur Kristinnsson
Sound: Ines Adriana
Cast: Emily Allen/Michèle Belgrand/Monique Etienne
Production: NFTS, casey.herbert@googlemail.com, +44 1494671234
Distribution: Kate Phibbs, klphibbs@gmail.com

Die 18-jährige Anne befasst sich mit ihrem Körper- und Selbstbild und mit dem Frausein in zwei verschiedenen Welten: zuhause in der Welt ihrer traditionell «weiblichen» Mutter Céline und im Fitness-Studio, wo sie unter Gleichgesinnten trainiert.

18-year-old Anne explores her body image and self-perception and her understanding of being a woman today in two different worlds: that of her traditionally «feminine» mother Céline at home, and that of the gym where she trains among like-minded people.

Betzabé García studied at the CUEC film school in Mexico City. She recently participated in the 89plus Americas Marathon of the Fundación Jumex Arte Contemporáneo alongside artists such as Yoko Ono.



Spolu Sami / Apart

Czech Republic 2018, 9'52", digital file, colour, Czech with German subtitles, Ani/Doc/Exp

Director: Diana Cam Van Nguyen
Script: Lukáš Janičík/Diana Cam Van Nguyen
Photography: Kryštof Melka
Editor: Lukáš Janičík
Sound: Viera Marínová
Cast: Petr Cuker/Dndrej Gabas/Barbora Vildova
Production/Distribution: FAMU – Film and TV School of the Academy of Performing Arts in Prague, alexandra.hroncova@gmail.com, famu.cz

Ein emotionaler Film über das Leben nach dem Verlust eines geliebten Menschen. Die Autorin nähert sich dem schwierigen Thema in einer packenden Mischung aus Real- und Animationsfilm. Die erzählten Erlebnisse werden von einer animierten Rekonstruktion der schmerzlichen Situation begleitet und geben Einblick in die Gedanken von drei jungen Menschen, die unerwartet mit dem Tod konfrontiert wurden.

In this emotional film about life after the loss of a loved one, the author enthralingly deals with a difficult topic, using techniques of both live-action and animated film. The narrators' experiences are accompanied by an animated reconstruction of the painful situation, giving insight into the thoughts of three young people exposed to untimely death.

*Diana Cam Van Nguyen (*1993 in the Czech Republic) studies animation at FAMU in Prague. She has taken part in internships in Birmingham and Lyon and was an artist in residence in Vienna's MuseumsQuartier.*



Schweinerei

Switzerland 2019, 4'26", digital file, colour,
no dialogue, Ani/Fic

Director: Vera Falkenberg/Stephanie Thalmann/
Livia Werren
Script: Vera Falkenberg
Editor: Livia Werren/Vera Falkenberg
Sound: Thomas Gassmann/Stephanie Thalmann
Production: Hochschule Luzern, Design & Kunst –
Animation, animation@hslu.ch
Distribution: Hochschule Luzern, Design & Kunst –
Animation, chantal.molleur@hslu.ch,
hslu.ch/animation

Anita leidet seit Jahren unter der Tyrannei und Herzlosigkeit der Wissenschaftler einer Tierversuchsklinik. Als sie dem Schwein Sirius begegnet, wird ihr bewusst, dass sie etwas ändern muss.

For years, Anita has been suffering under the tyranny and heartlessness of the scientists at an animal research clinic. When she meets the pig Sirius, she realizes that she has to change something.

Vera Falkenberg, Stephanie Thalmann, and Livia Werren studied animation at the Lucerne School of Art and Design.



Les Petites Vacances / A Little Break

France 2018, 24'40", digital file, colour,
French with German subtitles, Fic

Director: Louise Grault
Script: Pauline Feiler
Photography: Aurore Toulon
Editor: Rémi Langlade
Cast: Jeanne Disson/Cloé Lastère/Julien Bouanich/
Baptiste Carrion-Weiss/Charles Guerand
Production: La Fémis, jacqueline.borne@femis.fr,
+33 153412100
Distribution: La Fémis, festival@femis.fr, femis.fr

Im Urlaub an der Küste der Normandie lernt die 16-jährige Charlotte einen jungen Mann kennen. Er ist älter als sie und eigentlich nicht frei. Aber es ist Sommer und Charlotte ist bereit für eine Romanze.

On vacation in a coastal village in Normandy, 16-year-old Charlotte meets a young man. He's older, and he's not really available. But it's summer. And Charlotte is looking for romance.

The first of seven siblings, Louise Grault left rural Normandy for Nantes at 18 to study filmmaking. In 2010, she moved to Paris, where she earned a Master's in film from the University of Paris 8. In 2014, she began studies in screenwriting at France's national film school La Fémis.



Tattoo

Iran 2019, 14'59", digital file, colour,
Persian with German subtitles, Fic

Director/Script: Farhad Delaram
Photography: Mohammadreza Jahanpanah
Editor: Meysam Muini
Sound: Amirhossein Ghasemi
Cast: Anhita Eghbalnejad/ALireza Sanifar/
Pouria Shakibaei/Behdokht Valiyan/Mojtaba Fallahi
Production/Distribution: Farhad Delaram,
farhad.delaram@gmail.com

Um ihren Führerausweis zu erneuern, muss sich eine junge Frau aufgrund ihrer Tattoos psychologisch untersuchen lassen. Als sie sich in der Polizeiklinik ausziehen soll, bricht sie unter dem Druck in Tränen aus. Nun wird ihre psychische Balance erst recht infragegestellt.

To renew her driver's license, a young girl needs to be psychologically examined by the police hospital because of her tattoos. They ask her to undress to check her tattoos. Under the pressure, the girl bursts into tears. Now, her mental balance is questioned.

Independent filmmaker Farhad Delaram was born in Tehran, Iran, in 1988. His lifelong love of cinema led him to study film at the University of Tehran where he focused on sound in poetic cinema. He has also published a paper about the aesthetics of sound in cinema, which was presented at the AVANCA conference in 2016.

Virtual Reality Cinema

Präsentiert von / presented by



In Zusammenarbeit mit / in collaboration with

WE ARE
CINEMA

Theater Winterthur 2

I: Black Power

Runtime 27'

Thursday, 7 November 2019, 14:00 / 17:30 / 20:45

Friday, 8 November 2019, 16:30 / 19:30

Saturday, 9 November 2019, 15:15 / 18:30

Sunday, 10 November 2019, 11:00 / 15:00

II: Can We Survive?

Runtime 39'

Thursday, 7 November 2019, 15:15 / 18:30

Friday, 8 November 2019, 14:00 / 17:30 / 20:45

Saturday, 9 November 2019, 16:30 / 19:30

Sunday, 10 November 2019, 12:30 / 16:15

III: Hunting for Impressions

Runtime 34'

Thursday, 7 November 2019, 16:30 / 19:30

Friday, 8 November 2019, 15:15 / 18:30

Saturday, 9 November 2019, 14:00 / 17:30 / 20:45

Sunday, 10 November 2019, 13:45 / 17:15



Ashe '68

USA 2019, 8', digital file, English, Fr

Director: Brad Lichtenstein
Photography: Eve Cohen
Editor: Daniela Cortés
Sound: Josh Evert
Cast: Chris Eubanks
Production: Custom Reality Services,
corey@crsvrlab.com, crsvrlab.com, Oak Street Pictures,
kim@oakstreet.pictures, oakstreet.pictures/about
Distribution: Custom Reality Services,
corey@crsvrlab.com, crsvrlab.com

In der langen Geschichte des afroamerikanischen Kampfes um Bürgerrechte scheint Arthur Ashe grösstenteils vergessen. Doch der militante Tennisspieler war 1968 der erste schwarze Sportler, der das US Open gewann. Diese wunderbare immersive Geschichte zollt dem grossen Mann Tribut.

In the long and sinuous history of African Americans' struggle for civil rights, Arthur Ashe appears largely forgotten. However, this militant tennis player was the first black sportsman to win the US Open in 1968. This beautiful immersive story pays tribute to the great man.

Brad Lichtenstein is an award-winning filmmaker who has been making documentaries since 1998; he founded 371 Productions in 2003. He has won two Alfred I. duPont-Columbia Awards, and was nominated for a News and Documentary Emmy for his film «As Goes Janesville». Brad is the founder of docUWM, a documentary programme at the University of Wisconsin-Milwaukee, and a member of the Milwaukee Filmmaker Alliance leadership council.



Neurospeculative AfroFeminism

USA 2017, 5', digital file, colour, English, Exp

Director: Ashley Baccus-Clark/
Carmen Aguilar y Wedge/Ece Tankal/Nitzan Bartov
Sound: Mert Çetinkaya
Cast: Naomi Extra/Djane Harvey
Production/Distribution: Hyphen-Labs,
projects@hyphen-labs.com

Der Film zeigt eine mögliche Zukunft mithilfe von Spekulation, VR und Kognitionsforschung. Er kombiniert Neurowissenschaft mit den Haarpfegeritualen von Schwarzen. Brooks lädt das Publikum in ihren Hirnsalon ein, wo sie eine Hirn-Optimierungs-Technik testet und ihre Kunden eine optimierte Zukunft in VR erleben lässt.

This film shows a possible future through speculative objects, virtual reality, and cognitive investigation. It combines neuroscience and black hair rituals. Brooks welcomes the viewer into her brain salon where she tests a brain optimization technology, helping her client experience an optimized future in virtual reality.

Ashley Baccus-Clark is a molecular and cellular biologist and artist who uses new media to explore cognition, memory, and trauma. She is the Director of Research at Hyphen-Labs, leading a team of engineers, scientists, architects, and artists.

Carmen Aguilar y Wedge is an interaction and experience design engineer who holds degrees in civil/structural engineering and interaction design. A co-founder of Hyphen-Labs, she bridges creativity and technology to create tools for interactive engagement.

Ece Tankal is a Turkish architect, who holds multiple degrees and specializes in interior architecture and environmental design.

Nitzan Bartov is a game designer and architect. In VR, interactive and spatial media, her work mixes pop culture and sci-fi with computational design.



Accused No. 2: Walter Sisulu

France 2019, 15', digital file, English, Doc/Fic

Director: Gilles Porte/Nicolas Champeaux
Sound: Florent Denizot/Florian Fabre/
Hervé Déjardin/Yohann Angelvy
Production/Distribution: La Générale de Production,
contact@lageneraledeproduction.com,
lageneraledeproduction.com

Mandelas Mentor Walter Sisulu ist eine Schlüsselfigur in der Geschichte der Apartheid. Basierend auf den Tonaufnahmen seiner Gerichtsverhandlung beleuchtet diese VR-Animation die Gewalttätigkeit des Establishments ebenso wie den Mut und die Beharrlichkeit jener, die es zu Fall brachten.

Mandela's mentor Walter Sisulu is a key figure of apartheid. Based on the sound archives of his trial, this VR animation recounts the violence of the establishment as well as the boldness and tenacity of those who brought it down.

*Gilles Porte (*1965) is a director, screenwriter, cinematographer, and assistant cameraman. He is a member of the Société des Auteurs et Compositeurs Dramatiques (SACD) and of the Société des auteurs, compositeurs et éditeurs de musique (SACEM), among others.*

Nicolas Champeaux is a reporter at Radio France Internationale (RFI). He specializes in Africa, reporting on topics as varied as religion in Africa, Islam, Boko Haram in Nigeria, and even Vladimir Putin's intervention in Syria. He is in charge of the daily column Today in France and Network Europe, and he also collaborates with the radio station France Culture.



Jo-eui Young-yeok / The Tide (1–4)

South Korea, 2019, 28', digital file, English, Ani

Director: Yoo Tae-kyung
Script: Yoo Tae-kyung/Jo Seok
Sound: Dexter Liveton
Production: Yoo Tae-kyung
Distribution: M-Line distribution,
sales@m-line-distribution.com

Von einem Tag auf den andern bringt der Ozean allerhand menschenfressende Kreaturen hervor. Wie können wir überleben? «The Tide», ein Hybridwerk zwischen immersiver Graphic Novel und Animationsfilm, bietet ein Konzentrat des südkoreanischen Sci-Fi-Kinos, das an «The Host» von Palme-d'Or-Preisträger Bong Joon-ho erinnert.

From one day to the next, the ocean gives rise to all sorts of man-eating creatures. How can we survive? A hybrid work between immersive graphic novel and animation film, «The Tide» is a summary of South Korean sci-fi, reminiscent of «The Host» by Palme d'Or winner Bong Joon-ho.

Yoo Tae-kyung is a VR filmmaker at Dexter Studios in Seoul, South Korea.



Feì Zàng Ji Dòng Dueì / Pneumo Hacker

Taiwan 2019, 11', digital file, colour,
Chinese with English subtitles, Fic

Director/Script: Lai Kuan-Yuan
Sound: Agnes Liu/Vicky Du
Production/Distribution: Poké Poké Creative,
dadapokepoke.com

In einem Cyberpunk-Lab versucht eine Gruppe von Anti-Hackern die Luft von Computerviren zu reinigen und infizierte Menschen zu retten. Psychedelische Science-Fiction aus Taiwan in Form der Immersion in post-apokalyptische Welten à la «Matrix» und William Gibson.

In a cyberpunk lab, a battalion of anti-hackers is fighting to clear the air of computer viruses and to save infected humans. Psychedelic Taiwanese sci-fi in the shape of an immersion into the post-apocalyptic world of «The Matrix» and William Gibson's novels.

Lai Kuan-Yuan is a graduate of radio, television, and film at Shih Hsin University in Taiwan and of the French CG animation school Supinfocom in Valenciennes.





Claude Monet – L'obsession des Nymphéas / Claude Monet – The Water Lily Obsession

France 2019, 6'30", digital file, English, Exp

Director: Nicolas Thépot
Cast: Georges Claisse/Didier Bénureau/
Geoffry Bateman/Peter Hudson
Production/Distribution: Lucid Realities,
studio@lucidrealities.studio, lucidrealities.studio

Claude Monet malte nahezu 250 Ölbilder seines Seerosenteichs in Giverny, darunter die acht grossformatigen Gemälde im Musée de l'Orangerie in Paris. In dieser VR-Fantasie wird das blumige Werk des Impressionisten auf poetische und hypnotisierende Weise zum Leben erweckt.

Claude Monet created close to 250 oil paintings of the water lilies in his pond in Giverny, including the eight panels at L'Orangerie in Paris. Through this VR fantasy, the floral work of this impressionist comes to life in a poetic and mesmerizing way.

Nicolas Thépot won the Grand Prix PIXii for this work, produced by Camera Lucida and Lucid Realities, which was on display at the Musée de l'Orangerie until March 2019.



Das Totale Tanz Theater 360 – A VR 360° Music Video

Germany 2019, 8'28", digital file, English/
German/French, Clip

Director: Maya Puig
Editor: Philip Wenning/Jessica Zippel
Music: Einstürzende Neubauten
Production: Interactive Media Foundation,
info@interactivemedia-foundation.com,
interactivemedia-foundation.com
Distribution: Diana Schniedermeier,
schniedermeier@interactivemedia-foundation.com,
+49 30921013210

Eine virtuelle Umsetzung des totalen Theaters, von dem die Bauhaus-Bewegung träumte, führt dieses einmalige Erlebnis die visuellen Ideen von Gropius und Schlemmer ins digitale Zeitalter über. Eine gigantische retro-futuristische Party, mit Musik von Einstürzende Neubauten und choreografiert von Richard Siegal.

A virtual translation of the total theatre envisioned by the Bauhaus movement, this unique experience brings Gropius and Schlemmer's visual reflections into the digital age. It's like a gigantic retro-futuristic party, with music by Einstürzende Neubauten and choreography by Richard Siegal.

*Maya Puig (*1981) works as a creative producer at the Interactive Media Foundation in Berlin, where she is responsible for the development and creative execution of story-driven interactive projects. Of German-Mexican origin, Maya previously lived in Mexico City, São Paulo, and London. She describes herself as a storyteller, with a background in directing and scriptwriting.*



Passenger

Australia 2019, 10'25", digital file, colour, English, Fic

Director/Script/Animation: Isobel Knowles/
Van Sowerwine
Music: Byron Scullin
Production/Distribution: Film Camp,
pip@filmcamp.com.au, +61 410665032

Du bist jetzt ein Vogel auf dem Rücksitz eines Taxis. Dein Fahrer, ebenfalls ein Vogel, fährt dich durch eine sich ständig wandelnde Stadt zu deinem neuen Zuhause. Es ist eine höchst unerwartete Reise. Eine clevere Parabel auf die Migration, gestaltet als Animation im Stil von Michel Gondry.

You're now a bird, sitting in the backseat of a cab. The driver, a curious bird also, takes you through a constantly changing city to your new home. A very unexpected journey. A Michel Gondry-like animation in a clever parable of migration.

Isobel Knowles is an award-winning artist and animator. Her multidisciplinary practice spans short film, interactive installation, cross-platform performance, music, painting, photography, and illustration. Her achievements include winning Queensland's National New Media Art Award, an Award of Distinction at the 2012 Ars Electronica Festival, and publishing a children's book with Thames & Hudson.

*Van Sowerwine (*1975 in Melbourne) is a media artist who works in animation, installation, and interactive art. She lives in Melbourne, Australia.*



-22.7°C

France 2019, 9', digital file, English, Doc/Fic

Director/Script: Jan Kounen/Aumary La Burthe/
Romain de La Haye-Sérafini
Production: Arte France, Novelab, Zorba Production,
l.engles@zorba-production.com, +33 153346432
Distribution: Diversion Cinema,
camille@diversioncinema.com,
diversioncinema.com

Musiker Molécule hat auf einer Soloreise in die Arktis die Klänge des hohen Nordens eingefangen und zu einer elektronischen Oper verwoben. Filmemacher und VR-Enthusiast Jan Kounen überträgt diese musikalische Initiationsreise in eine virtuelle Ode an die metaphysische Einsamkeit in weiten, offenen Räumen.

Having travelled alone to the Arctic, musician Molécule has captured the sounds of the Far North and woven them into an electronic opera. VR enthusiast and moviemaker Jan Kounen transcribes this musical and initiatory quest by creating a virtual ode to the metaphysical loneliness of wide-open spaces.

*Jan Kounen (*1964 in Utrecht, Holland) is a French director, producer, and screenwriter of Dutch origin. He has a degree from ENSAD (École nationale supérieure des Arts Décoratifs) in Nice.*

Aumary La Burthe is an audio designer and founder of AudioGaming. He earned a master's degree in acoustics and signal processing applied to music at IRCAM in Paris. He has worked for Sony Computer Science Laboratory on various music browser prototypes, and for Ubisoft as lead audio designer on a number of video game productions.

Romain de La Haye-Sérafini (aka Molécule) is a Paris-based musician, composer, and producer who collaborates with artists across various media.



Expanded Cinema

Color Mania – The Material of Color in Photography and Film

James N. Kienitz Wilkins: «Double Feature»

Marc Lee: «10.000 Moving Cities – Same but Different»

Robin Klengel & Leonhard Müllner: «Operation Jane Walk»

Janis Lionel Huber & Tobias Herzog: CEPHALOTHORAX

Kevin Jerome Everson: «Workers Leaving the Job Site»

Residency Kurzfilmtage @ Villa Sträuli



Color Mania – The Material of Color in Photography and Film

Exhibition

7.9. to 24.11.2019

Fotomuseum Winterthur

Tue–Sun 11:00–18:00

Wed 11:00–20:00

Wed 17:00–20:00 free admission

Mon closed

Anhand von Filmstreifen, grossformatigen Bildmotiven und Originalabzügen beleuchtet die Ausstellung Entwicklung und Geschichte des Materials Farbe in Fotografie und Film. Werke zeitgenössischer FotografInnen und KünstlerInnen zeigen zudem, wie historische Verfahren heute Anwendung finden.

Die Ausstellung wurde in Kooperation mit den Forschungsprojekten «Film-Colors» der Universität Zürich realisiert.

Using filmstrips, large-format images, and original prints, the exhibition highlights the history of color as a material in photography and film. In addition, works by contemporary photographers and artists show how historic processes are used today.

The exhibition was realized in collaboration with the research project «Film-Colors» at the University of Zurich.

Weitere Informationen /
more information:
fotomuseum.ch

Eine Veranstaltung von / organized by



fotomuseum winterthur



James N. Kienitz Wilkins «Double Feature»

Exhibition / Installation

22.9. to 17.11.2019

Kunsthalle Winterthur

Wed–Fri 12:00–18:00

Sat–Sun 12:00–16:00

Mon–Tue closed

James N. Kienitz Wilkins, die diesjährige *Person im Fokus* der Kurzfilmtage, ist auch in der Kunsthalle Winterthur zu Gast. Mit der Ausstellung «Double Feature» präsentiert Wilkins fünf Stunden anspruchsvolle Unterhaltung in Form von zwei raumgreifenden Installationen. «The Republic» (2017) basiert auf dem gleichnamigen Drehbuch von Robin Schavoir, das die Geschichte einer Gruppe libertärer Männer irgendwo im ländlichen Amerika erzählt. «Gobo Cave» (2019) ist eine 90-minütige Lichtshow zweier Gobo-Projektoren, die sich zu einem Sampling von Filmmusik bewegen.



Marc Lee «10.000 Moving Cities – Same but Different»

**Installation / Mobile App,
AR-Multiplayer-Game**

Wed from 19:00

Thu–Sat from 13:00

Sun from 10:00

Lobby at Theater Winterthur

Kurzfilmtage's *Person in Focus*, James N. Kienitz Wilkins, is also presenting an exhibition at Kunsthalle Winterthur this year. In «Double Feature», Wilkins introduces a total of five hours of sophisticated entertainment in two expansive, time-based installations. «The Republic» (2017), based on an eponymous script by Robin Schavoir, tells the story of a group of libertarian men living on the fringes of rural America. «Gobo Cave» (2019) is a 90-minute light show using two Gobo projectors that move to a sampling of film music.

Weitere Informationen /
more information:
kunsthallewinterthur.ch

Mithilfe einer mobilen App bewegen sich die UserInnen durch eine virtuelle Stadt aus Hochhäusern, die aus aufeinandergerürmten Social-Media-Posts bestehen, und tauchen so in eine Welt digitaler Kommunikationsströme und sozialer Interaktion. «10.000 Moving Cities – Same but Different» thematisiert, wie sich Städte verändern und sich immer mehr angleichen, während Biodiversität und kulturelle Vielfalt zunehmend verloren gehen. Mit einem Fingertippen können die UserInnen dabei Gebäude zum Einstürzen bringen und neues Leben entstehen lassen. Die Arbeit wurde von Marc Lee in Kooperation mit dem Lehrstuhl für Intelligente Sensor-Aktor-Systeme (ISAS) am Karlsruher Institut für Technologie (KIT) entwickelt.

Der Schweizer Medien- und Netzkünstler Marc Lee (*1969) experimentiert mit Medien und Kommunikationsmitteln. Seine interaktiven Installationen hinterfragen die verwendeten Technologien und ihre sozialen, ökonomischen und politischen Bedeutungen.

Using a mobile app, users move through a virtual city of skyscrapers constructed from piled-up social media posts, immersing themselves in a world that makes tangible digital communication paths and social interactions in virtual space. «10.000 Moving Cities – Same but Different» addresses how cities change, how they assimilate more and more, while biodiversity and cultural variety are disappearing. With a tap of their finger, users can make buildings collapse and create new life. The work was developed by Marc Lee in cooperation with the Chair for Intelligent Sensor-Actuator-Systems (ISAS) at the Karlsruhe Institute of Technology (KIT).

Swiss media and cyber artist Marc Lee (*1969) experiments with media and means of communication. His installations are often interactive, and they critically question the technologies they employ as well as their social, economic, and political implications.

Weitere Informationen /
more information:
marclee.io

In Zusammenarbeit mit / in collaboration with

Kunsthalle Winterthur



Robin Klengel & Leonhard Müllner «Operation Jane Walk»

Live Performance / Lecture

Runtime 75'

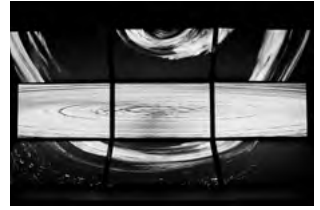
Fri 18:00

Festival bar at Casinotheater

Ausgangspunkt der Arbeit «Operation Jane Walk» ist das dystopische Mehrspieler-Shooter-Game «Tom Clancy's The Division». Jedoch wird die militärische Umgebung im Sinne einer Stadtführung künstlerisch umgenutzt. Anstatt das Spiel auf herkömmliche Weise zu spielen, gehen die FlaneurInnen den Kämpfen weitestgehend aus dem Weg und werden zu friedlichen TouristInnen einer digitalen, der Realität präzise nachempfundenen Welt. Im Rahmen der performativen Live-Lecture verfolgt das Publikum auf der Grossleinwand, wie die beiden Künstler, begleitet von zwei Gästen, das digitale New York erkundern. Im feindlichen Kugelhagel werden Architekturgeschichte, Urbanismus und die Eingriffe der Spiele-EntwicklerInnen ins simulierte New York thematisiert.

Leonhard Müllner (*1987 in Graz) studierte bildende und visuelle Künste in Linz, Leipzig und Wien. Er befasst sich mit öffentlichen und digitalen Räumen.

Robin Klengel (*1988 in Graz) studierte Kulturanthropologie in Graz und Berlin mit einem Schwerpunkt auf Stadtforschung. Er ist als freier Wissenschaftler und Künstler in Graz und Wien tätig.



Janis Lionel Huber & Tobias Herzog CEPHALOTHORAX

Live performance

Runtime 40'

Sat 19:30

Salzhaus Winterthur

«Operation Jane Walk» is based on the dystopian multiplayer shooter game «Tom Clancy's The Division». However, the game's military environment is artistically repurposed as a city tour. Instead of playing the game in the conventional way, visitors largely avoid the battles, instead acting as peaceful tourists in a digital world that is precisely modelled on the real world. During a performative live lecture, the audience follows the two artists – accompanied by two guests – on the big screen as they explore a digital version of New York City. In a blaze of gunfire, the tour addresses architectural history, urbanism, and the game developers' interventions in simulated New York.

Leonhard Müllner (*1987 in Graz) studied fine arts and visual arts in Linz, Leipzig, and Vienna. His art addresses public and digital spaces.

Robin Klengel (*1988 in Graz) studied cultural anthropology in Graz and Berlin with a focus on urbanism. He is a freelance scholar and artist working in Graz and Vienna.

Wie kann Chaos systematisch und künstlerisch beschrieben werden? Entsteht aus Chaos Ordnung? In der Live-Performance CEPHALOTHORAX schaffen Videokünstler Janis Lionel Huber und Musiker Tobias Herzog ein audiovisuelles Klangkunstwerk, das zwischen Ursprung und Apokalypse oszilliert. Eine Videoskulptur mit neun Leinwänden wird choreographisch inszeniert, während sich die Musik parallel dazu eigenwillig entwickelt, abwechselnd distanziert oder annähert.



Kevin Jerome Everson «Workers Leaving the Job Site»

Wed–Fri 17:00–20:00
kunstkasten

How can we describe chaos systematically and artistically? Does chaos create order? In their live performance CEPHALOTHORAX, video artist Janis Lionel Huber and musician Tobias Herzog create an audiovisual work of sound art that oscillates between origin and apocalypse. Nine screens interact in a choreographed video sculpture while the music develops its own dynamic, alternately approaching and distancing itself from the visuals.

In erneuter Zusammenarbeit mit den Kurzfilmtagen präsentiert der kunstkasten, der neben den Geleisen auf einem ehemaligen Industrieareal steht, «Workers Leaving the Job Site» [2013] des amerikanischen Künstlers Kevin Jerome Everson. Der Kurzfilm nimmt Bezug auf den legendären frühen Film «La sortie de l'usine» [1895] der Gebrüder Lumière. Er zeigt afroamerikanische ArbeiterInnen, die einen Arbeitsort in Columbus, Mississippi, verlassen.

Kevin Jerome Everson (*1965) ist ein interdisziplinärer Künstler. Selbst in der Arbeiterschicht geboren, zeigt er Details aus dem Leben von Menschen aus ähnlichen Verhältnissen in den USA. Einige von Emersons Filmen sind aus existierendem Filmmaterial konstruiert, das er sich aneignet. In anderen Werken ergündet er die Schwankungen im Selbstbild von Gemeinschaften.

Kurzfilmtage again collaborates with kunstkasten, which is located near the train tracks on a former industrial site. In his short film «Workers Leaving the Job Site» [2013], American artist Kevin Jerome Everson references the legendary early short film «La sortie de l'usine» [1895] by the Lumière brothers. The film shows African American workers leaving a job site in Columbus, Mississippi.

Kevin Jerome Everson (*1965) is an interdisciplinary artist. Born in the working-class community, he depicts details in the lives of people in similar American communities. Some of Everson's films are constructed from appropriated film footage, in other works he explores the waxing and waning of a community's sense of itself.

Weitere Informationen /
more information:
kunstkasten.ch

In Zusammenarbeit mit / in collaboration with





Residency Kurzfilmtage @ Villa Sträuli

Die Kurzfilmtage freuen sich, dieses Jahr bereits zum vierten Mal in Zusammenarbeit mit der Villa Sträuli, der DEZA und dem Locarno Film Festival ein zweimonatiges Atelierstipendium für Filmschaffende anzubieten. Bewerbsberechtigt waren TeilnehmerInnen der Sektionen Open Doors, Filmmakers Academy und Pardi di domani des Locarno Film Festival 2019, die aus Afrika, Asien, Lateinamerika oder Osteuropa stammen. Der/die StipendiatIn wohnt und arbeitet im Oktober und November im anregenden Umfeld des Winterthurer Kulturhauses Villa Sträuli und erhält so Gelegenheit, laufende Projekte weiter voranzutreiben sowie anlässlich der Kurzfilmtage neue Kontakte in der internationalen Filmbranche zu knüpfen.

Die Bewerbungsgespräche für das Stipendium fanden während des Festivals in Locarno statt. Anlässlich der Preisverleihung der Sektion Open Doors wurde bekannt gegeben, dass das Stipendium Residency Kurzfilmtage @ Villa Sträuli dieses Jahr an die ghanaisch-amerikanische Filmemacherin Akosua Adoma Owusu geht.

Am 20.11.2019 um 19:30 findet ein Meet-the-Artist-Abend mit Akosua Adoma Owusu im Kino Cameo statt.

Akosua Adoma Owusu

Akosua Adoma Owusu (*1984) ist eine ghanaisch-amerikanische Regisseurin, deren Filme sich mit der Kollision von Identitäten beschäftigen, insbesondere mit der dreifachen Identität von afrikanischen ImmigrantInnen in den USA. Von IndieWire zu einer von sechs herausragenden «Avant-Garde Female Filmmakers Who Redefined Cinema» ernannt, hat Akosua ihre Filme weltweit gezeigt, unter anderem am Centre Pompidou, an der Berlinale, in Rotterdam, Locarno, Toronto, London (BFI) und am New Directors/New Films Festival in New York. Mit ihrem Kurzfilm «Kwaku Ananse» gewann sie 2013 den Africa Movie Academy Award und ihr jüngster Film «White Afro» erhielt den Medien Patent Verwaltung AG Prize am Locarno Film Festival 2019.

For the fourth time, Kurzfilmtage is happy to offer a two-month residency fellowship to a filmmaker in collaboration with Villa Sträuli, the Swiss Agency for Development and Cooperation [SDC], and the Locarno Film Festival. Filmmakers from Africa, Asia, Latin America, and Eastern Europe who participated in Locarno's Open Doors, Filmmakers Academy, or Pardi di domani sections were eligible for the residency. During October and November, the residency fellow lives and works in the inspiring environment of Winterthur's arts centre Villa Sträuli, where they have the opportunity to work on existing projects as well as to network with the international film scene during Kurzfilmtage.

Interviews for the grant were conducted during the Locarno Film Festival 2019, and at the award ceremony of the Open Doors section, it was announced that this year's fellowship Residency Kurzfilmtage @ Villa Sträuli goes to Ghanaian-American filmmaker Akosua Adoma Owusu.

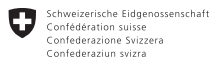
There will be a Meet the Artist event with Akosua Adoma Owusu at Kino Cameo on 20.11.2019 at 19:30.

Weitere Informationen /
more information:
villastraegli.ch
kinocameo.ch

Akosua Adoma Owusu

Akosua Adoma Owusu (*1984) is a Ghanaian-American filmmaker whose films address a collision of identities, where the African immigrant in America has a triple consciousness. Listed by IndieWire as one of six preeminent «Avant-Garde Female Filmmakers Who Redefined Cinema», she has exhibited worldwide, including at the Centre Pompidou, at Berlinale, Rotterdam, Locarno, Toronto, London [BFI], and the New Directors/New Films Festival in New York. Her short film «Kwaku Ananse» won the 2013 Africa Movie Academy Award, and her recent short «White Afro» received the Medien Patent Verwaltung AG Prize at the 2019 Locarno Film Festival.

Ein Angebot von / organized by



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Swiss Agency for Development
and Cooperation SDC

In Zusammenarbeit mit / in collaboration with

VILLA STRÄULI



Locarno Film Festival
7-17 | 8 | 2019

Rahmen- programm

Special Events

Context Talks
Panels & Other Events
Live Music & Parties

291

Kontext-Talks

Zahlreiche Filmprogramme werden von Kontext-Talks mit Filmschaffenden und ExpertInnen begleitet, die einen vertieften Einblick in die jeweiligen Themen geben. Diese Filmgespräche sind im Eintritt der entsprechenden Screenings inbegriffen.

Deus é brasileiro – A Moral Crusade Do 19:30, Kino Cameo

Im Anschluss an das Screening sprechen Rafaela Camelo Vieira («O mistério da carne») und João Paulo Miranda Maria («A moça que dançou com o diabo») über die Auswirkungen der aktuellen politischen und gesellschaftlichen Lage auf Filmschaffende in Brasilien.

The Future Is Ctrl [Space] Fr 17:00, Casino 2

Im Anschluss an das Screening spricht Brenda Lien («Call of Comfort») über die Darstellungen von Überwachung und Kontrolle in der heutigen Zeit – nach Snowden –, in der Massenüberwachung nicht mehr Verschwörungstheorie, sondern bittere Realität ist.

United in Diversity Fr 19:30, Kino Cameo

Im Anschluss an das Screening sprechen Bruno Ribeiro («BR3») sowie Thiago Cervan und Miriam Galdino («Estamos todos aqui») über die Auswirkungen der aktuellen politischen und gesellschaftlichen Lage auf die LGBTQI-Community in Brasilien.

The Future Is Sisterhood Fr 22:00, Kino Cameo

Im Anschluss an das Screening sprechen die Gründerinnen des Magazins «Like a Girl» mit den anwesenden Filmemacherinnen über das Frausein, das Patriarchat und die Überwindung von Stereotypen.

The Future Is Digital Healing Fr 22:30, Casino 2

Nach dem Screening gibt es ein Q&A mit Regisseurin Friederike Kersten vom Kollektiv NEOZOO («Little Lower Than the Angels»).

The Future Is a Fake New World Sa 16:30, Kino Cameo

Im Anschluss an das Screening sprechen die beiden Regisseure Douwe Dijkstra («Green Screen Gringo») und Ismaël Joffroy Chandoutis («Swatted») mit Zukunftsforscher Tristan Horx über die Zukunft von virtuellen Fälschungen und deren gesellschaftliche Konsequenzen.

Color Moods II: Fashionable Times Sa 17:00, Casino 2

Im Anschluss an das Screening sprechen Olivia Kristina Stutz (Doktorandin im Projekt ERC Advanced Grant «FilmColors») und Noemi Daugaard (Doktorandin im SNF-Projekt «Filmfarben») vom Seminar für Filmwissenschaft der Universität Zürich über die Restaurierung von Farbfilmen und über die sozio-kulturellen und historischen Aspekte dieser ausgewählten Mode-Filme.

The Future Is Deconstructing Boundaries Sa 19:30, Kino Cameo

Im Anschluss an das Screening sprechen Nina Fischer und Maroan el Sani («Freedom of Movement») sowie das Künstlerduo CROSSLUCID («PRIMER») über die Auflösung von Grenzen im realen wie metaphorischen Sinne.

The Future Is Past Perfect Sa 22:00, Kino Cameo

Im Anschluss an das Screening sprechen Regisseurin Iris Blauensteiner («die_anderen_bilder») und David Pfluger (Research Scientist im Projekt ERC Advanced Grant «FilmColors») über die Archivierung und Obsoleszenz von Filmmaterial.

Color Moods III: Swiss Heritage So 11:00, Casino 2

Während des Screenings kommentiert David Landolf (Lichtspiel Bern) die teils seltenen Stummfilme aus Privatbesitz und Wiesław Pipczynski wird andere mit seinem Theremin live begleiten. Nach der Vorführung stellt Laurent Baumann (Memoriav) sie in den Kontext der Erhaltung und Restaurierung des Schweizer Farbfilm-Kulturerbes.

Black Cinema Now! – Documentary So 12:00, Casino 1

Im Anschluss an das Screening beleuchtet Sarah Owens (Professorin für Visuelle Kommunikation / Co-Initiatorin Black Film Festival Zurich) mit den FilmemacherInnen Blair Seab McClen-don («America for Americans») und Faren Humes («Liberty») das neue «schwarze Kino» aus unterschiedlichen Perspektiven.

The Future Is Melting So 14:00, Casino 1

Im Anschluss an das Screening spricht der Regisseur Fern Silva («Wayward Fronds») über das Verhältnis von Natur und Kino in seinen Arbeiten.

Treasures of Cinema Novo So 14:00, Casino 2

Im Anschluss an das Screening sprechen Luiz Carlos Oliveira Jr. (Professor für Filmwissenschaft an der Federal University of Juiz de Fora/UFJF) und Ailton Franco Jr. (Direktor des Festival Curta Cinema in Rio de Janeiro) über die Parallelen zwischen dem Cinema Novo und der aktuellen Lage der brasilianischen Filmindustrie.

The Future Is Utopia So 16:30, Casino 2

Simon Spiegel, der Kurator des Programms und Autor der Studie *Bilder einer besseren Welt: Die Utopie im nicht-fiktionalen Film* wird in die einzelnen Filme des Programms einführen.

Podien & Weiteres

Angeregte Diskussionen und Hintergründe zu ausgewählten Themen und Programmen – wir beleuchten verschiedene Aspekte des Kurzfilms und laden das Publikum ein, sich einzubringen. Die folgenden Programmpunkte sind öffentlich, der Eintritt ist frei.

Radio Stadtfilter Talk (de/en)

Mi–Sa 18:00–18:30
tibits

Das Winterthurer Kulturradio sendet täglich live aus dem tibits. Von 18:00 bis 18:30 diskutieren die Radio-Stadtfilter-ModeratorInnen mit spannenden Gästen live vor Publikum. Der Radio-Talk kann vor Ort im tibits oder im Äther über 96,3 MHz und über Kabel auf 107,35 MHz mitverfolgt werden.

Coucou liest Film (de)

Sa 18:30–19:00

Festival-Bar im Casinotheater

Film ist nicht nur Bild und Ton, sondern auch Text. Das Winterthurer Kulturmagazin «Coucou» lässt das Drehbuch «Happy Birthday» von Lisa Gertsch aus dem diesjährigen Programm lesen. Vorgetragen von der Schauspielerin Anna Katharina Diener und dem Schauspieler Joachim Aeschlimann bietet diese szenische Lesung eine ganz eigene Kino-im-Kopf-Erfahrung.

Masterclass: James N. Kienitz Wilkins (en)

Sa 11:30–13:00

Kunsthalle Winterthur

James N. Kienitz Wilkins gehört zu den aufregendsten und eigenwilligsten Filmemachern der Gegenwart. Seine Filme stellen Sprache und Performance in den Mittelpunkt, überschreiten regelmässig formale Grenzen und bewegen sich in einer modernen, von der digitalen Kultur geprägten Welt. Seine Geschichten sind ein Mix aus alltäglichen Überlegungen, Halbwahrheiten, urbanen Legenden, Fakten und technischem Wissen. Im Gespräch mit Nick Pinkerton

spricht Kienitz Wilkins über seinen Arbeitsprozess, wiederkehrende Themen in seinem künstlerischen Schaffen und den Stellenwert der Sprache in seinen Filmen.

Moderation: Nick Pinkerton (Filmjournalist und Programmierer)

Storytelling ohne Grenzen: vier Länder, drei Begegnungen Projektpräsentation

Sa 14:00–15:30

Kino Cameo

Wie werden heute Geschichten erzählt? Die IBK-Künstlerbegegnung 2019 hat diese Frage aufgegriffen und 25 Kulturschaffende aus unterschiedlichen Kunstsparten aus der Bodenseeregion eingeladen. Gemeinsam haben sie dieses Thema bearbeitet und Skizzen zu audiovisuellen Projekten entworfen. Im Rahmen der Kurzfilmtage präsentieren sie ihre Ergebnisse.

Moderation: Gabriela Kasperski & Stefan Staub (Projektleitung IBK-Künstlerbegegnung 2019)

Weitere Informationen:
ibk-kuenstlerbegegnung.org

Magazin-Launch: Like a Girl

Sa 13:00–13:30

Festival-Bar im Casinotheater

An den Kurzfilmtagen lancieren die zwei jungen Winterthurerinnen Lynn Vellacott und Lea Oberli die 6. Ausgabe von «Like a Girl» zum Thema «Ties». Das aufwendig und kunstvoll gestaltete Magazin setzt sich mit Weiblichkeit, Transidentität und Stereotypen auseinander und beinhaltet ein Dossier zum Programm *The Future Is Sisterhood*, das dieses Jahr Teil des *Grossen Fokus* der Kurzfilmtage ist.

«Gone with the Wind»

Fr, 25.10.2019, 18:00 (mit Einführung)
So, 17.11.2019, 11:00

Kino Cameo

Im Rahmen des bunten Winterthurer Herbstes mit Veranstaltungen zum Thema Farbe zeigt das Kino Cameo einen der grossen Farbfilm-Klassiker des Hollywoodkinos: «Gone with the Wind» (1939, Victor Fleming), ein Melodram über das nationale Trauma des amerikanischen Bürgerkriegs und die Liebe zwischen der egoistischen Gutsherrin Scarlett O'Hara und dem Kriegsgewinnler Rhett Butler (Vivien Leigh und Clark Gable). Der Look von «Gone with the Wind», einem per Storyboard-Malerei vorkonzipierten Film in herrlichstem Technicolor, erinnert an die verschwenderische und vermeintlich sorglose Lebensart des *weissen* amerikanischen Südens.

Weitere Informationen: kinocameo.ch

Memoriav Kolloquium 2019:

«Farbecht?»

23.10.–24.10.2019

Fotozentrum Winterthur

Auch das Memoriav Kolloquium 2019 widmet sich dem Thema Farbe und macht die Erhaltung und Vermittlung von Farbe bei audiovisuellen Kulturgütern zum Thema.

Weitere Informationen: memoriav.ch

Konzerte & Partys

Dienstag

Eröffnungsausklang mit DJ Pirx

Di 21:30–00:00

Foyer Theater Winterthur

Nach dem Eröffnungsprogramm der Kurzfilmtage sorgt DJ Pirx dafür, dass der Abend im Theater Winterthur aus- und nachklingt.

Mittwoch

DJ Rastapopoulos Project

Mi 21:00–00:00

Festival-Bar im Casinotheater

Das Traum-Duo DJ Rastapopoulos und DJane Los Lobos berieseln mit lecker Balkanica / Orientalica / Exotica / Allesmöglichta.

Donnerstag

Radio Stadtfilter präsentiert:

REA (CH)

Do 21:00–21:45

Festival-Bar im Casinotheater

Eine Reisende lässt sich nieder, ein Improvisationstalent findet ein Zuhause. Vom gasförmigen zum festen Zustand. Vom Unbewussten zum Ausgesprochenen zum Geschriebenen und zurück. REA präsentiert ihr Solo-Debüt und legt das Gepäck einer langen Reise nieder. Sie nimmt uns mit auf einen filmischen Ausflug durch ferne Länder, dystopische Electronica und hoffnungsvolle Poesie.
readubach.com

Radio-Stadtfilter-DJs

Do 22:00–03:00

Festival-Bar im Casinotheater

Radio Stadtfilter, das Super-8 unter den Radios, bespielt die Festival-Bar.
stadtfilter.ch

Freitag

Kraftfeld präsentiert:

Zahnfleisch (CH, Vevey)

Fr 21:30–22:30

Festival-Bar im Casinotheater

Aus dem welschen Musik-Untergrund direkt in unsere gute Stube: Die Gruppe Zahnfleisch wird die Festival-Bar mit ihrem frischen, progressiven und verspielt zum Beben bringen, dass einem der Mund offen stehen bleibt.
zahnfleisch.bandcamp.com

DJ Xmona

Fr 22:45–03:00

Festival-Bar im Casinotheater

Afrocaribrasiliansound – no need for explanation.

Samstag

Salzhaus Winterthur präsentiert:

Cella (CH)

Sa 21:30–22:30

Festival-Bar im Casinotheater

Mit gerade mal 21 Jahren hat der Zürcher Produzent Cella bereits eine einzigartige Mischung aus Trap und Future Bass kreiert, die in der internationalen Electronica-Szene für Aufsehen sorgt. Trotz seines jungen Alters erkennt Cella die Kraft der Musik als Universalsprache, die alle kulturellen Grenzen zu sprengen weiss.
thisiscella.com

DJs The Gnu & Stroiner

Sa 22:45–03:00

Festival-Bar im Casinotheater

We Call It Techno!

Sonntag

Schtubetanz

So 21:30–04:00

Festival-Bar im Casinotheater

Das Team der Kurzfilmtage lädt zur legendären finalen Sause und feiert das Ende der 23. Festivalausgabe mit bodenlosem Trash, himmelstürmischen Hits und hopsenden Beats.
It's time to sweat our brains out!

Context Talks

Many of our film screenings feature Context Talks with filmmakers and experts, offering additional insight into the issues addressed in the films. These talks are included in the ticket for the respective screenings.

Deus é brasileiro: A Moral Crusade **Thu 19:30, Kino Cameo**

After the screening, Rafaela Camelo Vieira («O mistério da carne») and João Paulo Miranda Maria («A moça que dançou com o diabo») will discuss the impact of the current social and political situation on the Brazilian film industry.

The Future Is Ctrl [Space]

Fri 17:00, Casino 2

After the screening, Brenda Lien («Call of Comfort») will discuss depictions of surveillance and control in the present age – after Snowden – when mass surveillance is no longer a mere conspiracy theory, but a bitter reality.

United in Diversity

Fri 19:30, Kino Cameo

After the screening, Bruno Ribeiro («BR3») and Thiago Cervan and Miriam Galdino («Estamos todos aqui») will discuss the impact of the current political and social situation on the LGBTQI community in Brazil.

The Future Is Sisterhood

Fri 22:00, Kino Cameo

After the screening, the founders of the magazine «Like a Girl» and the filmmakers in attendance will talk about being a woman, the patriarchy, and overcoming stereotypes.

The Future Is Digital Healing

Fri 22:30, Casino 2

The screening is followed by a Q&A with filmmaker Friederike Kersten of the collective NEOZON («Little Lower Than the Angels»).

The Future Is a Fake New World

Sat 16:30, Kino Cameo

After the screening, directors Douwe Dijkstra («Green Screen Gringo») and Ismaël Joffroy Chandoutis («Swatted») will talk with futurologist Tristan Horx about the future of fake virtual worlds and their social consequences.

Color Moods II: Fashionable Times

Sat 17:00, Casino 2

After the screening, Olivia Kristina Stutz (doctoral student, ERC Advanced Grant «FilmColors») and Noemi Daugaard (doctoral student, SNSF project «Film Colors») from the Department of Film Studies at the University of Zurich will discuss the restoration of color films as well as the social, cultural, and historic aspects of the programme's fashion films.

The Future Is

Deconstructing Boundaries

Sat 19:30, Kino Cameo

After the screening, Nina Fischer and Maroan el Sani («Freedom of Movement») and the artist duo CROSSLUCID («PRIMER») will talk about dissolving boundaries in the real and metaphorical sense.

The Future Is Past Perfect

Sat 22:00, Kino Cameo

After the screening, filmmaker Iris Blauensteiner («die_anderen_bilder») and David Pfluger (Research Scientist, ERC Advanced Grant «FilmColors») will discuss the archiving and obsolescence of film footage.

Color Moods III: Swiss Heritage

Sun 11:00, Casino 2

During the screening, David Landolf (Lichtspiel Bern) will comment on some of these rare silent films from private collections, whereas Wieslaw Pipczynski will accompany others live on his theremin. After the screening, Laurent Baumann (Memoriav) will discuss the preservation and restoration of Switzerland's color film heritage.

Black Cinema Now! – Documentary

Sun 12:00, Casino 1

After the screening, Sarah Owens (professor of visual communication / co-initiator of the Black Film Festival Zurich) will discuss various aspects of the new «black cinema» with filmmakers Blair Seab McClendon («America for Americans») and Faren Humes («Liberty»).

The Future Is Melting

Sun 14:00, Casino 1

After the screening, director Fern Silva («Wayward Fronds») will discuss the relationship between nature and cinema in his works.

Treasures of Cinema Novo

Sun 14:00, Casino 2

After the screening, Luiz Carlos Oliveira Jr. (professor of film studies at the Federal University of Juiz de Fora/UFJF) and Ailton Franco Jr. (director of Festival Curta Cinema – Rio de Janeiro International Short Film Festival) will discuss the parallels between Cinema Novo and the current state of the Brazilian film industry.

The Future Is Utopia

Sun 16:30, Casino 2

Simon Spiegel, curator of the programme and author of the monograph *Bilder einer besseren Welt: Die Utopie im nichtfiktionalen Film* will introduce the films of the programme.

Panels & Other Events

In animated discussions and special events linked to this year's themes and programmes, we highlight various aspects of short film and invite the audience to join the discussion. All of these events are open to the public. Admission is free.

Radio Stadtfilter Talk (de/en)

Wed–Sat 18:00–18:30

tibits

Winterthur's cultural radio station will broadcast live from restaurant tibits. Every day from 18:00 to 18:30, Radio Stadtfilter hosts talk with interesting guests in front of live audiences. Follow the radio talks live at tibits or over the air at 96.3 MHz / on cable at 107.35 MHz.

Coucou Reads Cinema (de)

Sat 18:30–19:00

Festival bar at Casinotheater

Films aren't made of sounds and images alone, but of text, too. Winterthur's cultural magazine «Coucou» hosts a screenplay reading of the film «Happy Birthday» by Lisa Gertsch from this year's programme. Performed by actors Anna Katharina Diener and Joachim Aeschlimann, this dramatic reading offers a unique experience of movies in your mind.

Master Class: James N. Kienitz Wilkins (en)

Sat 11:30–13:00

Kunsthalle Winterthur

James N. Kienitz Wilkins is among the most exciting and unconventional filmmakers of today. His films centre on language and performance, often transgressing formal boundaries as they navigate a modern world shaped by digital culture. His stories are a mix of everyday observations, half-truths, urban legends, facts, and technical knowledge. In conversation with Nick Pinkerton, Kienitz Wilkins will talk about his work methods, recurring themes in his art, and the role of language in his films.

Moderated by Nick Pinkerton (film journalist and programmer)

Storytelling without Borders:

Four Countries, Three Encounters

Project Presentation

Sat 14:00–15:30

Kino Cameo

How are stories told nowadays? The 2019 IBK Artist Meetings took up this issue and invited 25 artists from the Lake Constance region who work in a variety of genres. They explored the question together and developed outlines for audiovisual projects, which will be presented at Kurzfilmtage.

Moderated by Gabriela Kasperski & Stefan Staub (project managers, 2019 IBK Artist Meetings)

More information:
ibk-kuenstlerbegegnung.org

Magazine Launch: Like a Girl

Sat 13:00–13:30

Festival bar at Casinotheater

Young editors Lynn Vellacott and Lea Oberli from Winterthur will present the 6th issue of their magazine «Like a Girl», which is dedicated to the topic «Ties». The elaborately designed magazine addresses femininity, trans identity, and stereotypes, and contains a special section on the programme *The Future Is Sisterhood*, which is screened in Kurzfilmtage's *Main Focus*.

«Gone with the Wind»

Fri, 25.10.2019, 18:00

[with introduction]

Sun, 17.11.2019, 11:00

Kino Cameo

As part of Winterthur's colorful autumn with events dedicated to the topic of color, Kino Cameo is showing one of the great color film classics of Hollywood cinema: «Gone with the Wind» (1939, Victor Fleming), a melodrama about the national trauma of the American Civil War and the love story between selfish plantation mistress Scarlett O'Hara and war profiteer Rhett Butler (Vivien Leigh and Clark Gable). The look of the film in «glorious Technicolor», which was previsualized with storyboards, illustrates the lavish and seemingly carefree lifestyle of the white American South.

More information: kinocameo.ch

Memoriav Kolloquium 2019

23.10. to 24.10.2019

Fotozentrum Winterthur

The Memoriav Kolloquium 2019 is also dedicated to the theme of color, addressing the preservation and presentation of color in audiovisual artefacts.

More information: memoriav.ch

Music & Parties

Tuesday

Opening Night with DJ Pirx
Tue 21:30–00:00

Lobby at Theater Winterthur

After the festival's opening programme, DJ Pirx will make the evening linger on at Theater Winterthur.

Wednesday

DJ Rastapopoulos Project

Wed 21:00–00:00

Festival bar at Casinotheater

The dream duo DJ Rastapopoulos and DJ Los Lobos dish up a tasty selection of balkanica / orientatica / exotica / everythingica.

Thursday

Radio Stadtfilter presents:

REA (CH)

Thu 21:00–21:45

Festival bar at Casinotheater

A voyager settles down, an improviser finds a home. From gaseous to solid state. From the unconscious to the told to the written and back. REA presents her solo debut record, laying down the luggage of a long journey. She takes us on a cinematic trip through foreign lands, dystopian electronica, and hopeful poetry.
readubach.com

Radio Stadtfilter DJs

Thu 22:00–03:00

Festival bar at Casinotheater

Radio Stadtfilter, a kind of Super 8 among radio stations, plays the festival bar.
stadtfilter.ch

Friday

Kraftfeld presents:

Zahnfleisch (CH, Vevey)

Fri 21:30–22:30

Festival bar at Casinotheater

From the music underground of Romandy right into our cozy lounge: the group Zahnfleisch will shake up our festival bar with fresh, progressive, playful krautrock that will leave you gaping in amazement.
zahnfleisch.bandcamp.com

DJ Xmona

Fri 22:45–03:00

Festival bar at Casinotheater

Afrocaribiliansound – no need for explanation.

Saturday

Salzhaus Winterthur presents:

Cella (CH)

Sat 21:30–22:30

Festival bar at Casinotheater

At only 21 years old, Zurich-based producer Cella has already created his own unique mixture of trap and future bass, causing a stir in the international electronica scene. Despite his young age, Cella is aware of the power of music as a universal language that bridges cultural differences.
thisiscella.com

DJs The Gnu & Stroiner

Sat 22:45–03:00

Festival bar at Casinotheater

We Call It Techno!

Sunday

Schtubetanz (Living Room Party)

Sun 21:30–04:00

Festival bar at Casinotheater

Join the festival team for their legendary closing party. Bottomless trash, heavenly hits, bouncing beats – it's time to sweat our brains out!

Schweizer Filmschulen- tag

Swiss Film School Day

Thursday, 7 November 2019

Casino 2

Session 1

11:00–12:00

Session 2

12:00–13:30

Session 3

14:30–16:00

Session 4

16:15–18:00

Award Ceremony

20:30, Festival bar, Casinotheater

299

École cantonale d'art de Lausanne (ECAL)

Die von Yves Yersin gegründete Filmabteilung der École cantonale d'art de Lausanne (ECAL) bildet seit 1989 RegisseurInnen aus und wird seit 2002 von Lionel Baier geleitet. Während der dreijährigen Bachelor-Ausbildung haben die Studierenden Gelegenheit, Workshops mit Filmschaffenden wie etwa Ursula Meier, Noémie Lvovsky oder Jean-Stéphane Bron zu besuchen. Dabei werden sie ermutigt, in kurzen Dokumentar-, Spiel- oder Experimentalfilmen ihr eigenes visuelles Universum zu entwickeln.
ecal.ch

Haute école d'art et de design (HEAD), Genf

Das dreijährige Bachelor-Studium bietet eine Reihe von Einführungen, Entdeckungen und Begegnungen. Die Studierenden realisieren verschiedene Filme, vom nur wenige Minuten langen Kurzfilm bis hin zu anspruchsvollen Produktionen, die die Erwartungen internationaler Vertriebe erfüllen. Die praktische Arbeit steht im Dialog mit theoretischen Kursen in Filmgeschichte und -ästhetik. Das Filmdepartment will ein breites Feld der Dokumentar- und Spielfilmgeschichte abstecken und zu Wechselspielen und Mischformen zwischen den zwei traditionellen Gattungen ermutigen. Wir begreifen Film/Kino als kreative Praxis, die auf persönlicher Erfahrung beruht und die Welt beobachtet und hinterfragt, um imaginäre aber dennoch wahre Geschichten zu erzählen.
hesge.ch/head/

Zürcher Hochschule der Künste (ZHdK)

Das Filmstudium an der ZHdK fokussiert auf praktisches Lernen. Der Bachelor of Arts und der Master of Arts in Film bilden zusammen einen aufeinander aufbauenden Ausbildungsgang. In der dreijährigen Grundausbildung zum BA in Film lernen Studierende von A bis Z, wie Filme gemacht werden. Zudem holen sie sich in den zentralen filmischen Fachgebieten Drehbuch, Editing, Kamera, Producing und Sound Design das nötige Know-how, um nach Abschluss des Studiums in die Berufswelt zu starten.
film.zhdk.ch / filmstudieren.ch

Mit freundlicher Unterstützung von



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK



FONDATION
OERTLI
STIFTUNG

Lausanne University of Art and Design (ECAL)

The film department at ECAL, which was founded by Yves Yersin, has been training filmmakers since 1989. Lionel Baier has been head of the programme since 2002. The three-year BA course offers students the opportunity to participate in workshops with filmmakers such as Ursula Meier, Noémie Lvovsky, or Jean-Stéphane Bron. The programme encourages students to develop their own visual universe in short documentaries, fictional shorts, and experimental films.

ecal.ch

Geneva University of Art and Design (HEAD)

The three-year BA in Cinema course offers a series of introductions, discoveries, and encounters. Students produce a number of films, ranging from shorts lasting just a few minutes to demanding productions that meet international distributors' expectations. The practical workshops are developed in dialogue with theoretical classes on the history and aesthetics of cinema. The Cinema Department aims to stake out the complex field of documentary and fiction film history in order to encourage interplay and crossovers between these two traditional genres. Our understanding of cinema is that of a creative practice derived from personal experience, aiming to observe and question the world, and to tell stories that are imaginary yet true.

hesge.ch/head/

Zurich University of the Arts (ZHdK)

The film programmes at ZHdK focus on practical training. The school's BA and MA in Film are closely linked, forming a consecutive programme. The three-year BA course provides comprehensive training in all key areas of filmmaking. Offering fundamental know-how in screenwriting, editing, cinematography, production, and sound design, the programme enables graduates to embark on professional careers in filmmaking.

film.zhdk.ch / filmstudieren.ch

With the kind support of



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK



FONDATION
OERTLI
STIFTUNG



Excelsior 88-22-70

Italy/Switzerland 2019, 31'12", digital file, colour,
English/Italian with English subtitles, Doc/Fic

Director/Script/Photography/Editor: Elijah Graf
Sound: Mathis Damour
Production/Distribution: HEAD – Genève,
Département Cinéma, head.hesge.ch/cinema/
cinema.head@hesge.ch, +41 223885860

Isaac ist ein Versager, seine einzige Hoffnung ist die Zauberformel zu knacken, mit der er den Jackpot gewinnen wird. Kalissas Traum ist Kapitän zu werden, er hat sein ganzes Leben nach vor sich. Er hofft, die Prüfungen der Marineschule zu bestehen.

Isaac is a failure, his only hope is to unlock the spell that will make him win the jackpot. Kalissa dreams of being a captain, he has his whole life ahead of him. His hope is to pass the naval school exams.

Elijah Graf is a filmmaker based in Geneva. After working as an architectural draftsman, he started filming to expand on the inhuman nature of architecture. In his first film, «Circus» (2017), he filmed the dying spirit of his hometown circus, reflecting a certain feeling of nostalgia. His following works focused on childhood memory and family history. In his most recent film, «Excelsior 88-22-70» (2019), he continues to use these motifs in an introspective way.



Das Leben ist eines der Leichtesten / Life Is One of the Simplest

Switzerland 2019, 7'30", digital file, colour,
Swiss German with English subtitles, Ani/Doc

Director: Marion Nyffenegger
Sound: Jeroen Visser
Production: Hochschule Luzern, Design & Kunst –
Animation, animation@hslu.ch
Distribution: Hochschule Luzern, Design & Kunst –
Animation, chantal.molleur@hslu.ch,
hslu.ch/animation

Eine Collage von fünf in der Schweiz lebenden Menschen aus verschiedenen Kulturen. Sie reflektieren über das Leben mit dem Blick auf ihre Herkunft. Die Lebendigkeit und Vielfältigkeit des Lebens kann erahnt werden.

A collage of five people from different cultures living in Switzerland. They reflect on life by looking at their origins. The liveliness and diversity of life can be divined.

*Marion Nyffenegger (*1995 in Aarau) received her BA in animation from the Lucerne School of Art and Design in 2019. During her studies, she spent a semester at the Edinburgh College of Art. In 2019, she received the Filmförderpreis Solothurn. Marion has worked at Filmhaus Basel since 2016, and she programmes the Virtual Reality exhibition for Gässli Film Festival.*





bloc b / block b

Switzerland 2019, 10'45", digital file, colour,
French with English subtitles, Doc/Fic

Director/Script: Nora Longatti
Photography: Carlos Tapia González
Editor: Selin Dettwiler
Sound: Avril Lehmann/Alexandre Brulé
Cast: Nicole Golay/Oueenie Fernandes/
Heitor José Almeida/Agathe Lecomte/Boris Degex/
Eva Lambillon/Olivier Lafrance/Méïssa Gueux/
Elizabeth Mero/Milo Gravat/Coline Cabanis/
Ludovic Payet/Luis Gomes/Joyce Aisi Zhou/
Brenda Morina
Production/Distribution: ECAL – Ecole cantonale
d'art de Lausanne, jean.guillaume.sonnier@ecal.ch

Was gibt einem das Gefühl, am Leben
zu sein?

What makes you feel alive?

*Nora Longatti (*1989 in Bienne, Switzerland)
currently lives in Zurich and Lausanne. She received
her BA in fine arts and photography from the
Zurich University of the Arts in 2015 and has been
studying cinema at ECAL since 2018.*



Mama Rosa

Switzerland 2019, 19'47", digital file, colour,
Swiss German/Croatian with English subtitles, Doc

Director/Script/Photography: Dejan Barac
Editor: Felix Hergert
Production: Hochschule Luzern – Design & Kunst,
design-kunst@hslu.ch, +41 412486464
Distribution: Nathalie Oestreich,
video@hslu.ch, hslu.ch/video

Der Filmemacher gibt uns Einblick in
das Leben seiner Mutter. Rosa stammt
aus Kroatien und lebt seit vielen Jahren
mit ihrem pflegebedürftigen Mann
in der Schweiz. Sie kümmert sich um
alles. Ihre erwachsenen Kinder wollen
ausziehen, um der engen Atmosphäre
zu entfliehen. Rosa bleibt alleine
zurück.

*The filmmaker gives us a glimpse into
the life of his mother. Rosa is from
Croatia and has lived in Switzerland
for many years with her husband,
who is in need of care. She takes care
of everything. Her grown-up children
want to move out to escape from the
oppressive atmosphere at home. Rosa
is left behind.*

*Dejan Barac (*1985 in Graubünden, Switzerland)
studied educational theory at Pädagogische
Hochschule Luzern before beginning his BA in video
at the Lucerne School of Art and Design in 2016. He
works for various cinemas and for the Upcoming
Film Makers Festival in Lucerne.*



Scherbenmosaik

Switzerland 2019, 20'00", digital file, colour,
Swiss German with English subtitles, Fic

Director/Script: Jonathan Hug
Photography: Nino Michel
Editor: Giorgi Sakhelashvili
Sound: Patrycja Pakiela
Cast: Monika Varga/Lukas Kubik/
Julian Anatol Schneider
Production/Distribution: Zürcher Hochschule der
Künste (ZHdK), moritz.schneider@zhdk.ch, zhdk.ch

Fabrice und Lena waren ein glückli-
ches Paar, doch ihre wiederkehrenden
Misshandlungen ihm gegenüber
lassen ihn in sich zusammensinken.
Nach einem erneuten blutigen
Zwischenfall vertraut er sich seinem
Freund Tobias an. Eine Entscheidung
bahnt sich an.

*Fabrice and Lena are a happy couple
on the surface. But her repeated
abusive behaviour makes him cave.
After another bloody incident, he
confides in his friend Tobias. Fabrice
has to make a decision.*

*Jonathan Hug (*1992 in Basel) studied various
subjects (philosophy, sociology, and economics)
before switching to film at the Zurich University
of the Arts in 2014. He graduated with a BA in film
in 2019.*





Schweinerei

Switzerland 2019, 4'26", digital file, colour,
no dialogue, Ani/Fic

Director: Vera Falkenberg/Stephanie Thalmann/
Livia Werren
Script: Vera Falkenberg
Editor: Livia Werren/Vera Falkenberg
Sound: Thomas Gassmann/Stephanie Thalmann
Production: Hochschule Luzern, Design & Kunst –
Animation, animation@hslu.ch
Distribution: Hochschule Luzern, Design & Kunst –
Animation, chantal.molleur@hslu.ch,
hslu.ch/animation

Anita leidet seit Jahren unter der
Tyrannie und Herzlosigkeit der Wissen-
schaftler einer Tierversuchsklinik. Als
sie dem Schwein Sirius begegnet, wird
ihr bewusst, dass sie etwas ändern
muss.

*For years, Anita has been suffering
under the tyranny and heartlessness
of the scientists at an animal research
clinic. When she meets the pig Sirius,
she realizes that she has to change
something.*

Vera Falkenberg, Stephanie Thalmann, and Livia
Werren studied animation at the Lucerne School of
Art and Design.



Atman

Switzerland 2019, 5'40", digital file, black & white,
no dialogue, Fic/Exp

Director/Editor: Daniel Bleuer
Photography: Joachim Schönenberger
Sound: Christian Büttiker
Cast: Matthias Ott
Production: Hochschule Luzern – Design & Kunst,
design-kunst@hslu.ch, +41 412486464
Distribution: Nathalie Oestreicher, video@hslu.ch,
hslu.ch/video

Ein junger Mann auf der Flucht vor
sich selbst stösst an die Grenze seiner
Vorstellungskraft.

*A young man running from himself
comes up against the limits of his
imagination.*

Daniel Bleuer (*1990 in Berne) has collaborated
on various documentaries and fiction films since
2015. He began his studies in video at the Lucerne
School of Art and Design in 2017.



22:47 Linie 34 / 22:47 Line 34

Switzerland 2019, 10'00", digital file, colour,
Swiss German with English subtitles, Fic

Director: Michael Karrer
Script: Pablo Callisaya/Michael Karrer
Photography: Alicja Pahl
Editor: Hubert Schmelzer
Sound: Jan Gubser
Cast: Mina Wehrli/Andreas Grötzinger/Eddie Rast/
Nadège Kanku/Eve-Lyn Scheiben/Nadim Ben Said/
Jessy Moravec/Matia Frei/Pauline Hunziker/
Urs Humbel/Michael Finger
Production/Distribution: Zürcher Hochschule der
Künste (ZHdK), moritz.schneider@zhdk.ch, zhdk.ch

Es ist 22:47 Uhr in einem Bus irgendwo
in einer Stadt. Ein paar Jugendliche
hören Musik und reden laut durch-
einander. Die anderen Passagiere
schauen gelangweilt aus dem Fenster
oder auf ihr Handy. Ein angetrunkenen
Mann steigt ein und gesellt sich zu
den Jugendlichen; die Stimmung
beginnt zu kippen ...

*It's 10:47 pm on a bus somewhere in
a city. A few teenagers are listening
to music and talking loudly. The other
passengers seem bored, looking out
of the window or at their cell phones.
A drunk man gets on and joins the
teenagers; the mood starts to shift ...*

Michael Karrer (*1992 in Berne) began his MA
in directing at the Zurich University of the Arts
in 2018. He also works as a director, editor, and
dramaturgical advisor.



Le chant de l'oiseau / Bird's song

Switzerland 2019, 18'26", digital file, colour,
French with English subtitles, FIC

Director/Script/Photography: Sarah Imsand
Editor: Alexandra Simpson
Production/Distribution: HEAD – Genève,
Département Cinéma, head.hesge.ch/cinema,
cinema.head@hesge.ch, +41 223885860

Ibrahim ist Hausmeister an einer Schweizer Kunstschule. Eines Tages bittet ihn eine Studentin, ihr bei Recherchen über äthiopische Musik für ein Projekt zu helfen. Ihr Drängen zwingt Ibrahim, sich wieder mit seiner Vergangenheit und Herkunft zu befassen.

Ibrahim is a janitor at a Swiss art school. One day, a student researching Ethiopian music for a project asks for his help. Her insistence forces Ibrahim to get back in touch with his past and his origins.

Before switching to practical work in film, Sarah Imsand studied history and aesthetics of cinema at the University of Lausanne. Being of Swiss and Ethiopian origin, she seeks to combine poetry and politics by exploring issues of identity. Passionate about images, she wants to film everyday stories tinged with a dreamlike quality.



Hand in Hand

Switzerland 2019, 3'42", digital file,
colour/black & white, no dialogue, FIC

Director/Script: Ennio Ruschetti
Photography: Rafael Kistler
Editor: Noah Van Dok
Sound: Oscar Van Hoogevest
Cast: Urs-Peter Walters/Jürg Bünzli/Jürg Plüss
Production/Distribution: Zürcher Hochschule der
Künste [ZHdK], moritz.schneider@zhdk.ch, zhdk.ch

Zwei Politiker schütteln sich die Hände.
Die Situation gerät ausser Kontrolle.

*Two politicians shake hands. The
situation gets out of hand.*

*Ennio Ruschetti (*1994 in Mendrisio) is a co-founder of the collective das alte Lager, which works in visual effects, 3D animation, colour grading, and visuals. He received his BA in film from the Zurich University of the Arts in 2019. In addition to realizing his own projects, Ennio also works as a cinematographer, VFX artist, and VFX supervisor in Zurich.*





Arena

Switzerland/Senegal 2019, 11'43", digital file, colour, Wolof with English subtitles, Fic

Director/Script: Khadyja Mahfou Aidara/
Mamadou Sané/Alarba Bousso/Malou Briand/
Raphaël Meyer/Dumy Sarr Ndoye
Photography: Dumy Sarr Ndoye
Editor: Raphaël Meyer
Sound: Mamadou Sané/Alarba Bousso
Cast: Baye Darou/Ndeye Ndiaye/Mor Kamara/
Pape Ibou Diagne
Production/Distribution: ECAL – École cantonale
d'art de Lausanne, jean.guillaume.sonnier@ecal.ch

Die 14-jährige Linguère liebt es, ihrem Heimatdorf zu entfliehen und durch die neue Stadt Diamniadio zu streifen. Mit ihrem Basketball hüpfte sie vom Sand zum Beton, vorbei an Hotels, hohen Gebäuden und Sportkomplexen. Sie träumt, spielt und verwandelt Diamniadio in ihre Arena.

Linguère, 14, enjoys escaping her home village to roam around the new town of Diamniadio. Dribbling her basketball from sand to concrete, she passes by rising hotels, buildings, and a sports complex. She dreams, plays, and makes Diamniadio her arena.

The six filmmakers behind «Arena» are film students at ECAL. The group represents a diverse range of origins, professional backgrounds, and specializations.



Ihr / Them

Switzerland 2019, 6'10", digital file, colour, no dialogue, Ani/Fic

Director/Script: Louis Möhrle/Amélie Cochet
Sound: Aline Schoch/Thomas Gassmann
Production: Hochschule Luzern,
Design & Kunst – Animation, animation@hslu.ch
Distribution: Hochschule Luzern,
Design & Kunst – Animation,
chantal.molleur@hslu.ch, hslu.ch/animation

«Ihr» handelt von einem Gebäude mit Innenhof und dessen Bewohnern. Während die verschiedenen Figuren ihren jeweiligen Routinen nachgehen, vermüllt besagter Innenhof langsam aber sicher. Die Situation erscheint harmlos, bis es eines Nachts zur totalen Eskalation kommt und der letzte Tropfen das sprichwörtliche Fass zum Überlaufen bringt.

«Ihr» («Them») is the story of a building with a courtyard and its inhabitants. While the various characters go about their everyday routines, trash is piling up in the courtyard. The situation seems harmless in the beginning, until it escalates into total disaster one night.

*Louis Möhrle (*1993 in Lucerne) received his BA in 2D animation from the Lucerne School of Art and Design. He is a co-founder of the art collective KulturKonsumEnten and of the VJ collective Teichprojektionen.*

*Amélie Cochet (*1996 in Berne) has a BA in 2D animation from the Lucerne School of Art and Design. In 2018, she did a five-month internship at YK Animation Studio in Berne. She was also a collaborator on the film «The Germans» by Melanie Carolin Wigger.*



Nachts sind alle Katzen grau / All Cats Are Grey in the Dark

Switzerland 2019, 18'16", digital file, colour, German with English subtitles, Doc

Director/Script: Lasse Linder
Photography: Robin Angst
Editor: Michèle Flury
Sound: Nicolas Büttiker
Production: Hochschule Luzern – Design & Kunst,
design-kunst@hslu.ch, +41 412486464
Distribution: Some Shorts, info@some shorts.com,
+31 622076717

Christian lebt mit seinen beiden Katzen Marmelade und Katjuscha zusammen. Da er Vater werden möchte, lässt er seine geliebte Marmelade von einem exklusiven Kater im Ausland befruchten.

Christian lives with his two cats Marmelade and Katjuscha. As he is yearning to become a father, he decides to have his beloved Marmelade impregnated by a select tomcat from abroad.

*Lasse Linder (*1994) briefly studied film studies and German before realizing that he would much rather make his own films. Before starting his video degree at the Lucerne School of Art and Design, he worked as an editor. His first short, «Bashkimi United» [2018], was awarded at several Swiss festivals. «Nachts sind alle Katzen grau» is his graduation project.*



Walk With Me

Schweiz 2019, 7'10", digital file, colour,
no dialogue, Ani/Fic

Director: Jennifer Meier/Arnold Wagner/

Valerie Scheidegger

Script: Arnold Wagner

Sound: Océane Klinger/Christof Steinmann/

Arianna De Angelis Effrem

Production: Hochschule Luzern,

Design & Kunst – Animation, animation@hslu.ch

Distribution: Hochschule Luzern,

Design & Kunst – Animation,

chantal.molleur@hslu.ch, hslu.ch/animation

Die Betreiberin der Imbissbude Bonnie's Diner hat eine schicksalhafte Begegnung mit Darcy. Während die beiden sich näher kennenlernen, dreht im Hintergrund der Tod seine Runden und streicht die Namen seiner gesammelten Seelen durch.

The owner of Bonnie's Diner makes the acquaintance of Darcy. As the two get to know each other, Death is making his rounds, crossing out the names of the souls he has collected.

*Jennifer Meier [*1996] has been drawing ever since she can remember. She considers the three years she spent studying animation at the Lucerne School of Art and Design some of the best and hardest of her life.*

Arnold Wagner was born in Germany. He developed a fascination for film and drawing early in his childhood, and later decided to combine these two passions by studying 2D animation at the Lucerne School of Art and Design.

Valerie Scheidegger completed her BA in animation at the Lucerne School of Art and Design in 2019. She is currently doing an internship at Vaudeville Studios in Zurich.



Mama

Schweiz 2019, 6'29", digital file, colour,
German with English subtitles, Fic

Director/Script: Marlene Maggi

Photography: Lukas Graf

Editor: Felix Hergert

Sound: Pascale Egli/Raphael Werner

Cast: Rachel Braunschweig/Jim Ries/Anna Pieri

Production/Distribution: Zürcher Hochschule der Künste [ZHdK], moritz.schneider@zhdk.ch, zhdk.ch

Weil Emil mit seiner passiven Haltung in der Schule aneckt, lädt seine Lehrerin Emils Mutter zu einem Elterngespräch ein. Emil wartet auf ihre Ankunft – und hat Angst.

Emil doesn't seem to care about school. When his teacher calls his mother to discuss his passive attitude, Emil fearfully awaits his mother's arrival.

Marlene Maggi was born in Germany in 1994. In 2019, she received her BA in film from the Zurich University of the Arts with a specialization in screenwriting.

Industry Lab 2019

Ein Angebot von / organized by



In Zusammenarbeit mit / in collaboration with



Mit freundlicher Unterstützung von / with the kind support of



SWISS FILMS

MEDIA DESK
SUISSE

Friday, 8 November 2019

10:00–17:00

Alte Kaserne Winterthur

311

Industry Lab 2019

Fr 10:00–17:00

Alte Kaserne Winterthur

In der Kurzfilmbranche findet ein Umdenken statt: Gender- und Rollenbilder brechen auf, neue Konsum- und Distributionsmodelle verändern die Kurzfilm- und Festivalwelt. Dieses Jahr widmen sich die Internationalen Kurzfilmtage Winterthur in Roundtables, Panels, Workshops und Masterclasses dem Thema «Dissolving Boundaries / Auflösung von Grenzen».

Der Eintritt ist frei, die Platzzahl ist beschränkt. Anmeldung unter kurzfilmtage.ch/DE/Festival/Industry

Programm

Ab 09:30

Empfang mit Kaffee und Gipfeli

10:00–11:15

Schweizer Brancheninformation (de/fr)

Mit dem Wechsel vom Kurzfilm zum Langfilm kommt auch die Frage nach der besten Filmauswertung auf. Dabei gibt es eine Vielzahl von Strategien, die Filme zu verbreiten und sie schon vor der Produktion für bestimmte Ziele aufzustellen. Im Gespräch tauschen sich die Förderinstitutionen über Auswertungsstrategien und Förderinstrumente – wie zum Beispiel Gelder für Social-Media-Strategien, VoD-Plattformen oder gezielte Beratungen der Filmschaffenden – aus. Hier steht auch die Frage im Mittelpunkt, wann Institutionen eigene Projekte initiieren sollten und wo es sinnvoller ist, sich mit anderen zusammenzuschliessen. Wie und zu welchem Zeitpunkt lassen sich Filmschaffende am besten unterstützen? Das Podium blickt auf das Potenzial und die Schwierigkeiten bereits existierender Auswertungsstrategien und gibt Ausblick auf kommende Projekte.

ReferentInnen: Julia Krättli (Zürcher Filmstiftung), Matthias Christen (Bundesamt für Kultur, BAK), Sven Wälti (SRG, SSR)

Moderation: Lucie Bader (Cinébulletin)

11:30–13:00

Market Meetings

Die Market Meetings bieten Filmschaffenden und internationalen BranchenvertreterInnen die Möglichkeit, erste Kontakte zu knüpfen und sich in kurzen Gesprächen auszutauschen.

12:15–13:00

Short Pitching

Die Kurzfilmtage laden Schweizer Filmschaffende aus den Bereichen Spielfilm, Dokumentarfilm und Animation ein, ihre Kurzfilmidee vor Schweizer ProduzentInnen zu pitchen und erste Kontakte mit möglichen (Co-)ProduktionspartnerInnen zu knüpfen. Das Short Pitching findet am Freitag, 8. November in der Alten Kaserne Winterthur statt. Als Vorbereitung erhalten die TeilnehmerInnen am Vormittag ein professionelles Pitching-Training.

14:00–15:00

Keynote Talk: Ewa Puszczyńska (en)

In ihrer Präsentation wird die Produzentin Ewa Puszczyńska über die Bedeutung von politischem Engagement in der Filmbranche sprechen.

Die Branche muss mehr Farbe bekennen, sich für und gegen politische Anliegen einsetzen. So wie es im Fall des inhaftierten ukrainischen Filmmachers Oleg Sentsov geschehen war. Festivals und Organisationen sollten ihre weltweite Vernetzung und mediale Aufmerksamkeit nutzen, um auf politische Themen hinzuweisen, wie es zum Beispiel die Europäische Filmakademie und die Internationalen Filmfestspiele Berlin in den letzten Jahren getan haben.

15:15–16:45

Master Class: Ewa Puszczynska (en)

Ewa Puszczynska war eine der ersten Produzentinnen in Polen und steht hinter dem Oscar-prämierten Film «Ida». Sie war ausführende Produzentin für David Lynchs «Inland Empire» und Produzentin von Ari Folmans «The Congress» sowie Pawel Pawlikowski «Cold War», dessen neuesten Film sie ebenfalls produziert. In ihrer Masterclass spricht sie über ihren Weg in die Branche, wie sie diese als Frau erlebt und über wichtige Stationen und Erfahrungen, die sie mit dem Publikum teilen will.

Moderation: Emilia Mazik (Festival-Direktorin, PL)

15:15–16:45

Workshop: How to Achieve Gender Equality in Filmmaking (en)

Zwischen Kurzfilmen und Langfilmen besteht ein grosser Gendergap: Während die Gleichstellung im Kurzfilm mit einem Regisseurinnen-Anteil von 50 % erreicht ist, liegt der Anteil bei längeren Produktionen deutlich tiefer. Es gibt also einen Mangel an weiblichen Filmschaffenden, die den Sprung vom kurzen zum langen Format schaffen. Verschiedene internationale Studien haben sich diesem Phänomen gewidmet und nach den Gründen dafür gefragt.

Weshalb verliert die Filmindustrie besonders bei Lang[spiel]filmen so viel weibliche Schaffenskraft? Wo liegen die strukturellen Gründe für die Diskrepanz? Welche Stereotypen behindern Frauen bei der Ausübung ihres Berufes?

Dieser Workshop ergründet Strategien zur Gleichstellung in allen Bereichen des Filmschaffens, auch beim Übergang vom Kurzfilm zu abendfüllenden Werken. Dabei werden drei Bereiche beleuchtet: Finanzierung & Produktion / die Arbeit am Set / Networking. Die Teil-

nehmenden erarbeiten gemeinsam eine Resolution zur Gleichstellung der Geschlechter.

Host: SWAN Swiss Women's Audiovisual Network

Referentinnen: Ivana Kvesic (Programmiererin, Festivaldirektorin, CH), Bernadette Kolonko (Autorin, Regisseurin, Wissenschaftlerin, CH), Laura Kaehr (Autorin, Regisseurin, Film-Choreographin, Co-Präsidentin SWAN, CH)

15:15–16:45

Roundtable: Defining the Potential of Blockchain Distribution for the Film Industry (en)

Blockchain ist ein derzeit allgegenwärtiger Begriff in Bezug auf alternative Distributionsmodelle in der Filmbranche – besonders im Bereich der Indie- und Kurzfilme. Dennoch können nur die Wenigsten sicher mit dem Begriff umgehen. Der Roundtable bespricht im Sinne eines Think-Tanks mit ExpertInnen und Filmschaffenden, die bereits erste Erfahrungen mit Blockchain gesammelt haben, das Potenzial dieser Technologie als neue Methode, Filme an ihr Zielpublikum zu bringen.

Für eine optimale Vorbereitung wird von den Teilnehmenden erwartet, dass sie die bereitgestellten Dokumente gelesen und Tutorials zu Blockchain vor dem Roundtable durchgegangen sind.

Moderation: Andreas Bühlmann (SWISS FILMS, CH), Sylvain Vaucher (SWISS FILMS, CH)

Referenten: Vladimir Cip (Rechtsexperte für Blockchain, CH/US), Manuel Stagars (Filmemacher, CH), Ozan Polat (Dezentrum, Zürich, CH), Ashley Turing (CEO, Livetree, UK)

15:15–16:45

Panel: The Future of Shorts – Festivals on VoD (en)

Im Panel «The Future of Shorts» werden aktuelle Trends im Kurzfilm und an Kurzfilmfestivals diskutiert. Das Podium richtet sich spezifisch an internationale Branchengäste und Festival-VertreterInnen. In diesem Jahr steht das Thema Video-on-Demand im Bereich des Kurzfilms im Fokus und damit die Frage, welche Rolle die Kurzfilmfestivals einnehmen. Zahlreiche Akteure sind auf dem VoD-Markt vertreten und es werden laufend mehr. Derweil lässt sich beobachten, dass insbesondere VoD-Plattformen, die ein cinephiles Publikum ansprechen, vermehrt Kooperationen mit Festivals eingehen. Es entstehen eigentliche Festival-Channels. Was können Festivals zur Verbreitung von Filmen ausserhalb der Festivalzeit beitragen? Welche Vorteile ergeben sich für die VoD-Plattformen und welche für die Festivals? Was gewinnt das Publikum?

Moderation: Wouter Jansen (Some Shorts, NL)

ReferentInnen: Sanam Gharagozlou (Mubi, UK), Alessandro Raja (Festival Scope, IT/FR), Pawel Wieszc (Kinoscope, USA)

Industry Lab 2019

Fri 10:00–17:00

Alte Kaserne Winterthur

Things are in flux in the short film industry: gender norms and role models are dissolving, new models of distribution and consumption are changing the short film and festival worlds. This year, Internationale Kurzfilmtage Winterthur is addressing the topic «Dissolving Boundaries» in round tables, panels, workshops, and master classes.

Admission is free, but space is limited. Registration at kurzfilmtage.ch/EN/Festival/Industry

Programme

09:30

Welcome / coffee & pastries

10:00–11:15

Swiss Industry Information (de/fr)

The transition from shorts to feature-length productions also raises the question of how to distribute and promote films. There are a number of strategies for distributing films and for preparing them for specific goals even before production begins. Representatives of funding institutions discuss distribution strategies and promotional tools such as funding for social media campaigns, VoD platforms, or consulting for filmmakers. One key question concerns institutions' decisions about when to initiate their own projects and when to join forces with others. What are the best methods and when is the best time to support filmmakers? The panel looks at the potentials and problems of existing promotional strategies as well as upcoming projects.

Speakers: Julia Krättli (Zürcher Filmstiftung), Matthias Christen (Federal Office of Culture), Sven Wälti (SRG, SSR)

Moderator: Lucie Bader (Cinébulletin)

11:30–13:00

Market Meetings

The Market Meetings offer filmmakers and international professionals an opportunity to network and discuss ideas for potential projects.

12:15–13:00

Short Pitching

Kurzfilmtage invites Swiss filmmakers to pitch their ideas for short films to Swiss producers and thus meet with potential (co-)production partners. Fiction, documentary, and animation projects are eligible. The Short Pitching takes place on Friday, 8 November at Alte Kaserne Winterthur. In preparation for the pitching sessions, participants receive professional pitching training in the morning.

14:00–15:00

Keynote Talk: Ewa Puszczyńska (en)

In her presentation, producer Ewa Puszczyńska will talk about the significance of political engagement in the film industry.

The film industry needs to take a stand and advocate for and against political issues – as it did in the case of the incarcerated Ukrainian filmmaker Oleg Sentsov. Festivals and organizations should use their worldwide networks and their media attention to address political issues, as the European Film Academy and Berlinale have in recent years.

15:15–16:45

Master Class: Ewa Puszczyńska (en)

Puszczyńska was one of the first female producers in Poland, and she counts the Oscar-winning film «Ida» among her credits. She was executive producer for David Lynch's «Inland Empire» as well as producer of Ari Folman's «The Congress» and of «Cold War» by Pawel Pawlikowski, whose latest film she also produces. In the master class, she will talk about her career, her experience of the industry as a woman, and about key moments and events in her career that she would like to share with the audience.

Moderator: Emilia Mazik (Festival Director, PL)

15:15–16:45

Workshop: How to Achieve Gender Equality in Filmmaking (en)

There is a big gender gap in filmmaking between shorts and feature-length productions: while equality has been achieved in the short film industry, where 50% of films are directed by women, the percentage is much lower in feature films. In other words, there is a lack of women filmmakers who successfully transition from short to feature filmmaking. Various international studies have examined this phenomenon and asked about the reasons behind it.

Why is the film market losing so much of its female creative power, especially when it comes to feature films? What are the structural reasons for the gender gap? How are stereotypes preventing women from practicing their profession?

This workshop will explore strategies for achieving gender equality across all areas of filmmaking – including the transition from short to feature film production – by looking at three aspects: financing & production / work on the set / networking. Participants will develop a resolution on gender equality.

Host: SWAN Swiss Women's Audiovisual Network

Speakers: Ivana Kvesic (programmer, festival director, CH), Bernadette Kolonko (writer, director, researcher, CH), Laura Kaehr (writer, director, film choreographer, Co-President SWAN, CH)

15:15–16:45

Roundtable: Defining the Potential of Blockchain Distribution for the Film Industry (en)

Blockchain has been a much-discussed term lately with regard to alternative models of film distribution, especially for indie and short films. Yet, not many have a solid grasp of the term. The roundtable serves as a think tank with experts and filmmakers who have some experience with blockchain: they will discuss the potential of this technology as a new method for bringing films to their target audiences.

Participants should come prepared by reading the introductory documents and studying tutorials on blockchain prior to the roundtable.

Moderators: Andreas Bühlmann (SWISS FILMS, CH), Sylvain Vaucher (SWISS FILMS, CH)

Speakers: Vladimir Cip (legal expert for blockchain, CH/US), Manuel Stagars (filmmaker, CH), Ozan Polat (Dezentrum, Zurich, CH), Ashley Turing (CEO, Livetree, UK)

15:15–16:45

Panel: The Future of Shorts – Festivals on VoD (en)

The panel «The Future of Shorts» is dedicated to current trends in short film production and festivals. The event is specifically aimed at international professionals and festival representatives. This year's topic is video-on-demand in short film and the role of film festivals. There are numerous actors in the VoD market and their numbers continue to grow. At the same time, VoD platforms for cinephile audiences increasingly cooperate with festivals, creating what are essentially festival channels. How can festivals contribute to film distribution outside of the festival itself? What are the advantages for the VoD platforms and for the festivals? What are the benefits for the audience?

Moderator: Wouter Jansen (Some Shorts, NL)

Speakers: Sanam Gharagozlou (Mubi, UK), Alessandro Raja (FestivalScope, IT/FR), Pawel Wieszczyński (Kinoscope, USA)

Writers' Room 2019

Ein Angebot von / organized by



In Zusammenarbeit mit / in collaboration with



Mit freundlicher Unterstützung von /
with the kind support of



Saturday, 9 November 2019

10:00–17:00

Alte Kaserne Winterthur

317

Writers' Room 2019

Sa 10:00–17:00

Alte Kaserne Winterthur

Der Writers' Room ist eine Plattform zur Weiterbildung und Vernetzung für AutorInnen aller Gattungen. Im diesjährigen Writers' Room werden verschiedene Formen des interaktiven digitalen Geschichtenerzählens thematisiert. Vier Panels und Präsentationen widmen sich verschiedenen Möglichkeiten des digitalen, multimedialen und multidimensionalen Erzählens.

Der Eintritt ist frei, die Platzzahl ist beschränkt. Es gibt die Möglichkeit, am Writers' Room Lunch teilzunehmen (CHF 20.–). Anmeldung unter kurzfilmtage.ch/writersroom

Programm

09:30

Empfang mit Kaffee und Gipfeli

10:00–11:15

Keynote Talk: Digitales Storytelling – Von der Idee zum Projekt (de/en)

Die Bewegtbildbranche boomt. Noch nie wurden so viele Filme, Serien und Online-Videos produziert wie heute. Immer mehr Streaming-Plattformen buhlen um die Aufmerksamkeit der ZuschauerInnen. Doch wie können AutorInnen und Filmschaffende bei all dem Überangebot noch ein Publikum finden? Und wie kann man überhaupt die Möglichkeiten des Digitalen nutzen, um starke Filmprojekte zu entwickeln und auf den Markt zu bringen? Im Vortrag «Digitales Storytelling – Von der Idee zum Projekt» geht Prof. Egbert van Wyngaarden der Frage nach, ob Filmteams nicht ganz anders arbeiten lernen sollten, um auch morgen noch erfolgreich zu sein.

Referent: Prof. Egbert van Wyngaarden (Leiter des Nachwuchsförderungsprogramms FIRST MOVIE PLUS, Dozent an der ARD.ZDF Medienakademie)

11:30–13:00

Master Class: Immersive Storytelling through Altered Realities (en)

Die Künstlerin Klasien van de Zandschulp diskutiert den Wandel und die neuen Möglichkeiten im Bereich des interaktiven Spiel- und Dokumentarfilms. Als Beispiel dient ihr jüngstes Werk, das AR, VR und immersive Erlebnisse einbezieht: Zu diesen Projekten gehört etwa die Augmentend-Reality-Oper «Maya», die VR-Installation «Sacred Hill», die äusserst interaktive Kochshow «EAT TECH KITCHEN», die partizipative, Chatbotgeleitete Performance «Ourspace» und die im Entstehen begriffene WhatsApp-Dokumentation «Good Neighbours».

Zu erwarten ist eine interaktive Veranstaltung mit Präsentationen, Diskussionen und Demonstrationen von interaktiven Werken. Jetzt wo der VR-Hype vorbei ist – haben wir gelernt, was das Medium *wirklich* interessant macht? Wie kann AR zu einem wertvollen Werkzeug fürs Geschichtenerzählen werden? Wohin wird sich der interaktive Film in den nächsten Jahren entwickeln?

Referentin: Klasien van de Zandschulp (interaktive Künstlerin)

13:00–14:00

Writers' Room Lunch

14:00–15:30

**Podium: Zweckentfremdet –
Computerspiele in Kurzfilm und
Performance (en)**

Ein Computerspiel hat eine geschlossene Handlung oder ein vorgeschriebenes Konzept. Wenn es auf den Markt kommt, sind alle Handlungsmöglichkeiten und Mechanismen der Figuren durchkonzipiert. Was passiert jedoch, wenn Filmschaffende diese Spiele «kidnappen», Figuren aus ihrem Kontext entfernen oder einen neuen Rahmen kreieren? Im Gespräch diskutieren die Gäste ihre Entscheidungen Computerspiele mit Film und Performance zu verschmelzen, die Auswahl der Spiele und auch die rechtlichen Konsequenzen davon, mit fremdem Eigentum zu arbeiten.

Moderation: Maike Thies [ZHdK]

Referenten: Ismaël Joffroy Chandoutis [«Swatted»], Robin Klengel und Leonhard Müllner [«Operation Jane Walk»]

15:45–17:15

**Fallstudie: Von «SKAM» zu
«DRUCK» – Wie funktioniert eine
internationale Adaption? (en)**

Die norwegische Serie «SKAM» wurde 2015 über Nacht zu einem globalen Riesenerfolg. In Form von Kurzclips, via Social Media und per klassischer Episodenausstrahlung lässt sie das Publikum nahezu unmittelbar am Leben einer Gruppe von Osloer SchülerInnen teilhaben. Die ZuschauerInnen werden fast schon immersiv in die Geschichten um Liebe, sexuelle Gewalt, Homosexualität und Rassismus gezogen – auch durch das Einbinden von sozialen Medien, die täglich über jedes Teenager-Handy abgespielt werden. In Deutschland wurde die Serie adaptiert und läuft bereits seit mehreren Staffeln erfolgreich unter dem Titel «DRUCK».

Referenten: Drehbuchautor Jonas Lindt und der Social-Media-Verantwortliche Farid Philippe Bouatra geben Einblick in die Stoffentwicklung.

Writers' Room 2019

Sat 10:00–17:00

Alte Kaserne Winterthur

The Writers' Room is a networking and educational platform for authors of all genres. This year's Writers' Room is dedicated to various forms of interactive digital storytelling. Four panels and presentations address the diverse potentials of digital, multimedia, and multidimensional narration.

Admission is free, but space is limited. Lunch will be available for CHF 20.–. Registration at kurzfilmtage.ch/EN/Festival/Industry/Writers_Room

Programme

09:30

Welcome / coffee & pastries

10:00–11:15

Keynote Talk: Digital Storytelling – From Ideas to Projects (de/en)

The moving image industry is booming. Never before have there been as many films, series, and online videos as today. More and more streaming platforms are vying for audiences. But how are authors and filmmakers still able to find an audience with this oversupply of productions? And how can we use the potentials of the digital to develop powerful film projects and put them on the market? In this talk, professor Egbert van Wyngaarden will address the question of whether film teams will have to learn to work in entirely new ways if they want to remain successful in the future.

Speaker: Prof. Egbert van Wyngaarden (manager of the talent promotion initiative FIRST MOVIE PLUS, lecturer at ARD.ZDF Medienakademie)

11:30–13:00

Master Class: Immersive Storytelling through Altered Realities (en)

In this session, interactive artist Klasien van de Zandschulp will discuss the changing scene and new opportunities of interactive film and documentary. Her own recent works, which involve AR, VR, and immersive experiences, will serve as examples. These projects include the augmented reality opera «Maya», the virtual reality installation «Sacred Hill», the highly interactive cooking show «EAT TECH KITCHEN», the chatbot-led participative performance «Ourspace», and the WhatsApp documentary-in-the-making «Good Neighbours».

Expect an interactive session with presentations, discussions, and demonstrations of interactive works. Now that the VR hype is over, did we learn what makes this medium *really* interesting? How can AR become a valuable tool for storytelling? What are the changes and opportunities of interactive film and what can we expect in the coming years?

Speaker: Klasien van de Zandschulp (interactive artist)

13:00–14:00

Writers' Room Lunch

14:00–15:30

Panel: Repurposed – Computer Games in Short Films and Performances (en)

Computer games feature self-contained worlds and follow predetermined narratives. By the time a game is put on the market, all potential narrative events and character actions have been pre-programmed. But what happens when filmmakers «kidnap» these games, when they remove characters from their context or create a new framework? The panellists will discuss their decision to blend computer games with film and performance, the selection of games, and the legal consequences of working with someone else's property.

Moderator: Maike Thies (ZHdK)

Speakers: Ismaël Joffroy Chandoutis («Swatted»), Robin Klengel and Leonhard Müllner («Operation Jane Walk»)

15:45–17:15

Case Study: From «SKAM» to «DRUCK» – How Do International Adaptations Work? (en)

In 2015, the Norwegian series «SKAM» became a global success overnight. Using short clips, social media, and traditional broadcasts of episodes, the show allows audiences to closely follow the life of a group of students from Oslo. Viewers are drawn into the stories of love, sexual violence, homosexuality, and racism in immersive ways, for instance via social media displayed on every teenager's phone on a daily basis. The series was adapted in Germany, where it has been running successfully for several seasons under the title «DRUCK».

Speakers: Scriptwriter Jonas Lindt and head of social media Farid Philippe Bouatra talk about the story development for the series.



Trailer 2019

Crew

Director/Script/Producer: Jela Hasler
Cinematography: Andi Widmer
Editor/Sound Recording: Jela Hasler
Special Effects: Atelier Stefan Gallego
Sound Design & Mixing: Jingle Jungle, Robert Büchel
Colour Grading: cinegrell, Timo Inderfurth
Voice Recording: Jingle Jungle, Bardo Eicher

Cast

Dalia Donadio
Giuseppe Dileo
Rocco Santagata
Alessandro
Manlio
Carmine
Francesco
Sofia Elena Borsani
Nameless Cat

Grazie mille / many thanks to

Giuseppe & Antonietta Dileo
Dalia Donadio
Toni & Madlen Donadio
Guido Arcuri, Lina Mazzaro
Franca Mari, Antonio & Tommaso Vitarelli
Rosaria Suriano
Daniela Britt, Jingle Jungle
Sarah Hofer, cinegrell
Caterina Mona
Sebastian Henn
Tutti gli abitanti di Rocca Imperiale e Oriolo

Shot on location in

Rocca Imperiale & Oriolo, Calabria, Italy

Film- und Namens- verzeichnis

Index of Films and Names

Filmliste / Index of Films

#				
-22.7°C	281	Câsucka	109	F
10.000 Moving Cities –		CEPHALOTHORAX	286–287	Farbenfilm: Ein Apparat,
Same but Different	285	Changing Hues	232	der Farben lesen kann
100 Jahre Schweizerbahnen	239	Chromophony	225	238
22:47 Linie 34 / 22:47 Line 34	49, 306	Claude Monet – L'obsession des		Feathers
32-Rbit	123	Nymphéas / Claude Monet –		249
5000 Feet Is the Best	123	The Water Lily Obsession	280	Fei Zàng Ji Dòng Duei /
		Clothes Make the Woman	232	Pneumo Hacker
		Cold War	262	Floreana
		Connie	255	Frau Mode spielt auf
		Crude Oil	72	233
		Curious Fantasies	39	Freedom of Movement
				160
A				G
A Film, Reclaimed	108	D		Gdzie rodzi Snu / Where the
A moça que dançou com o diabo /		Da Vinci	122	Sleeper is Born
The Girl Who Danced with the Devil	190	Das Leben ist eines der Leichtes-		84
A Mordida / The Bite	33	ten / Life Is One of the Simplest	304	Gli anni / The Years
A pedreira de São Diogo /		Das Totale Tanz Theater 360 –		92
Stone Quarry São Diogo	198	A VR 360° Music Video	280	Global Windshield, The Musical
Accused No. 2: Walter Sisulu	278	Deep Weather	108	144
Acid Rain	40	Delete Beach	109	Graduation 97
Afronauts	128	Des descendants en bonne santé		Green Screen Gringo
[Aktualitäten aus der Schweiz]		[Ovomaltine]	240	136
Pathé Revue	238	Deux soeurs qui ne sont pas soeurs	36	Gujiga
Aletsch Negative	46	die_anderen_bilder / the_other_images	116	36
Algo-Rhythm	122	Die Fête des Vignerons –		
All the Fires the Fire	31	Frühling 1905	241	H
Allegretto	224	Die Navigatour / The Navigatour	86	Hair Wolf
Alpenfahrten in der Schweiz,		[die neue Zeit]	240	248
Reisebilder in 3 Teilen – 2. Teil	239	Die Schweiz an der Weltausstellung in		Hand in Hand
America	250	Brüssel – Eine farbige Sondernummer		307
America For Americans	250	der Schweizer Filmwochenschau	238	Happy Birthday
AQUAPARQUE	90	Dona Sônia pediu uma arma para seu		47
Arena	308	vizinho Alcides / Dona Sônia Borrowed		Héctor
Aruanda	198	a Gun from Her Neighbor Alcides	191	30
Ashe '68	278	Double Feature	284–285	Hi Stranger
Atman	306	Douma taht al ard / Douma		144
Atom Spirit	152	Underground	41	horizôn
Automne malade / Autumn Ill	38	Downtown	256	51
Average Happiness	49	Drachenhöhle / The Dragon's Nest	266	I, J
				I Hope I'm Loud When I'm Dead
B		E		153
B-ROLL with Andre	210	e-ruqyah	145	I Saw the Future
Bab Sebta	37	Eau vive	51	137
Béton amer	50	Ecologia	199	I Signed the Petition
Blessed Is the Man	267	Eentje voor onderweg /		91
bloc b / block b	305	One for the Road	255	Ihr / Them
Blue Boy	32	Erebeta	273	50, 308
BR3	182	Estamos todos aqui /		Indefinite Pitch
Burkina Brandenburg Komplex	94	We Are All Here	30, 182	211
		Everybody Dies!	249	Jo-eui Young-yeok / The Tide [1–4]
		Excelsior 88-22-70	304	279
C				K
Call of Comfort	122			Kapitalistis
Caminem Lluny / Walking Away	267			94
				Kaprysia / The Land of Whim
				85
				Keuliminen / Ride of Passage
				255
				KIDS
				78, 272
				Kolektyviniai sodai /
				Community Gardens
				39
				Kontener / Container
				90
				Kopacabana
				34
				Korte Kuitspier / Short Calf Muscle
				73
				Kreise / Circles
				224
				L
				L'échappée / The Escape
				91
				L'homme jetée
				49
				La Jetée
				116
				La perception et l'imaginaire /
				Hallucinations
				224

Lâchez les chiens / Release the Dogs	92	Passenger	280	Terminal	78
Le chant de l'oiseau / Bird's song	307	Past Perfect	117	Terremoto Santo	190
Les oiseaux du paradis / Birds of Paradise	48	Peixe / Fish	183	TESTER	210
Les Petites Vacances / A Little Break	275	Pep Ventura	84	The Best of the New York Erotic Film Festival	260
Liberty	42, 248	Physique de la tristesse / The Physics of Sorrow	31	The City	168
Lichtspiel: Opus III	225	Please Speak Continuously and Describe Your Experiences		The EPCOT Film	168
Lichtspiel: Opus IV	226	as They Come to You	34, 128	The Girl with Two Heads	274
Liebe 2002	168	Porcos raivosos / Enraged Pigs	190	The Last Fisherman	129
Little Lower Than the Angels	43, 145	Postcards from the End of the World	35	The Louisiest Spy Ever	48
Los que desean / Those Who Desire	90	Pouštět draka / The Kite	266	The Manila Lover	41
Lunar-Orbit Rendezvous	73	PRIMER	160	The Voyagers	116
M		Prince Jordan	32	This Action Lies	208
Making Fashion	233	Prisoner of Society	93	This Is Pig Meat	32
Mama	309	Protocorba	42	To the Sea	78
Mama Rosa	305	Pulsión / Drive	33	Töffli-Boom in der Schweiz	254
Maranhão 66	198	R		Toomas teispool metsikute huntide orgu / Toomas Beneath the Valley of the Wild Wolves	73
Maria Cobra Preta	48	Rainbow Dance	226	Trade Tattoo	225
Mary, Mary, So Contrary	38	Reckoning 4	136	Trapped in the City of a Thousand Mountains	274
Meryem	95	Red	30	Tropentage oder Ausstieg beim Gebüsch rechts	79
Mode de Paris	232	Red Ants Bite	50		
My Expanded View	144	Reforma / Renovation	183		
		Rivoluzioni	86		
N		S		U	
Nachts sind alle Katzen grau / All Cats Are Grey in the Dark	46, 308	Scherbenmosaik	79, 305	Uit het rijk der kristallen / From the Realm of Crystals	226
Nan Fang Shao Nv / She Runs	272	Schweineerei	275, 306	Under Covers	85
Nest	267	Shame	92	Unspoken	79
Neurospeculative AfroFeminism	278	Sinking of the Truth	137	Urth	109
New Neighbors	249	[Skifahren]	240		
Ngọt, Mặn / Sweet, Salty	35	Slåsskampen / The Fight	254	V	
Night Soil – Economy of Love	152	Slug Life	36, 152	Vader / Father	37
No History in a Room Filled with People with Funny Names 5	42	Sortie de route / Off the Road	254	Vulcão: O Que Sonha um Lago? / Volcano: What Does a Lake Dream?	43
Nooreh	266	Souvenir	38		
Nul ne peut s'en passer [Caran d'Ache]	239	Special Features	210	W	
O		Spolu Sami / Apart	274	Walk With Me	309
O Menino da Calça Branca	199	Standard Gauge	208	Warum Schnecken keine Beine haben / Why Slugs Have No Legs	47
O mistério da carne / Desires of the Flesh	191, 273	Still Working	46	Wayward Fronds	108
O Órfão / The Orphan	182	Story	272	WHAT'S THE DAMAGE	93, 153
Operation Jane Walk	286	Street Flame	273	White Afro	33
Orpheus	85	Sugar Walls Teardom	145	Wildebeest	95
Os Humores Artificiais / The Artificial Humors	129	Sunday	80	Workers Leaving the Job Site	287
		Supermarket	40	World of Tomorrow	137
P		Suspension d'audience / Adjournment	34		
Party on the CAPS	161	Swatted	136		
Parures (Vom Spinnen und Weben)	233	Swimming in Your Skin Again	248	Y, Z	
		T		Yandere	72, 128
		Tak Ada yang Gila di Kota Ini / No One Is Crazy in This Town	40	Zénith	51
		Tattoo	275	Zombies	160
				Zorg 2	84

Namensliste / Index of Names

A					
A. V. Rockwell	249	Chris Marker	116	Glauber Rocha	198
Adrien Selbert	32	Christopher Good	72	Grzegorz Bugaj	84
Akosua Adoma Owusu	33, 288–289	Coletivo Bodoque de cinema	30, 182	Guy Abrams	260
Alan Rush	260	Corey Hughes	144		
Alarba Bousso	308	CROSSLUCID	160	H	
Alex Gvojić	42			Hajooj Kuka	67
Aline Höchli	47	D		Heather Phillipson	93, 153
Aline Suter	48	Dag Åstein	254	Humphrey Jennings	233
Amélie Cochet	50, 308	Dagie Brundert	84		
Ana Moreira	90	Dalia Huerta Cano	109	I	
Ana Vaz	108	Daniel Bleuer	306	Ian Oggenfuss	79
Anya Tsyrilina	51	David Maye	254	Iris Blauensteiner	116
Ao Chen	30	David Verbeek	274	Isabel Lamberti	37
Arnold Wagner	309	Dejan Barac	305	Isabel Penoni	190
Arthur J. Vitarelli	168	Denis Cahpon	137	Ismaël Joffroy Chandoutis	136
Arya Sukapura Putra	145	Diana Cam Van Nguyen	274	Isobel Knowles	280
Asaf Saban	267	Diana Vidrascu	43	Ivan Puig	109
Ashish Pandey	266	Don Hertzfeldt	137		
Ashley Baccus-Clark	278	Dorit Kieseewetter	86	J	
Auden Lincoln-Vogel	84	Douwe Dijkstra	136	James N. Kienitz Wilkins	201–211, 284–285
Aumary La Burthe	281			Jan Cornelis Mol	226
Aurelio Ghirardelli	79	E		Jan Kounen	281
		E. G. Bailey	249	Janis Lionel Huber	286–287
B		Ece Tankal	278	Jason Koenig	256
Baloji	160	Efthimis Kosemund Sanidis	31	Jela Hasler	322
Bárbara Wagner	190	Elena López Riera	90	Jennifer Meier	309
Beatrice Gibson	36, 153	Elene Naveriani	50	Jesse McLean	39
Ben Haggerty	256	Elijah Graf	304	Joachim Hellwig	168
Ben Rivers	109	Emmanuelle Fleytoux	92	João Paulo Miranda Maria	190
Benjamin de Burca	190	Ennio Ruschetti	307	Johanna Pyykkö	41
Betina Božek	85	Éric Duvivier	224	Jola Bařkowska	272
Betzabé Garcia	274	Erika Nieva da Cunha	48	Jonathan Hug	79, 305
Blair Seab McClendon	250	Ewa Puszczycńska	262	Jorge Jácome	117
Brad Lichtenstein	278			Judith Kurmann	255
Brandon Cronenberg	34, 128	F		Julian M. Grünthal	78
Brenda Lien	122	Fábio Leal	183	Julietta Korbel	46
Bruno Ribeiro	182	Faren Humes	42, 248	Julius Pinschewer	233, 239
		Farhad Delaram	275		
C		Fern Silva	108	K	
Camille Tomatala	51	Francesco Jodice	86	Kantarama Gahigiri	66
Carmen Aguilar y Wedge	278	François Vautier	137	Katherine Propper	273
Carolina Markowicz	182	François Vogel	273	Katri Myllyniemi	255
Carsten Knoop	86	Fred Koehli	254	Keio Åstein	254
Céline Carridroit	48			Ken Gaul	260
Charles Blanc-Gatti	225	G		Kent Lambert	136
Chintis Lundgren	73	Gabriel Abrantes	129	Kevin Jerome Everson	287
Chloé Simonin	50	Gabriel Martins	191	Khadyja Mahfou Aidara	308
		Garrett Bradley	250	Khalil Charif	34
		Geoffrey Cowper	267	Kim Allamand	78
		Gianluca Abbate	40	Kirill Khachaturov	42
		Gilles Porte	278		

Kirsten Lepore	144	Michael Karrer	49, 306	Reber Dosky	95
Konstantinos Antonopoulos	35	Michael Schwendinger	79	René Betge	240
Korakrit Arunanondchai	42	Michaela Olsen	85	Rhona Mühlebach	48
L		Miriam Gossing	38	Robert Ernst	240
L.E. Moko	260	Momu & No Es	144	Robin Klengel	286
Laetitia Martinoni	91	Morgan Fisher	208	Romain de La Haye-Sérafini	281
Lai Kuan-Yuan	279	N		Ryan Lewis	256
Lander Ceuppens	255	Neil Stubbings	80	S	
Lasse Linder	46, 308	Nelson Yeo	38	Sander Joon	137
Laurence Bonvin	46	NEOZ00N	43, 145	Sara Fgaier	92
Len Lye	225–226	Nico Drechsel	79	Sarah Imsand	307
Leon Hirszman	198–199	Nicolas Champeaux	278	Saul Charney	260
Leonardo Sette	190	Nicolas Keppens	95	Sebastian Lang	90
Leonhard Müllner	286	Nicolas Thépot	280	Sérgio Ricardo	199
Lina Sieckmann	38	Nina Fischer	160	Shal Ngo	129
Linduarte Noronha	198	Nina Marissiaux	34	Sid landovka	51
Linh Duong	35	Nitzan Bartov	278	Simplice Ganou	66
Lisa Gertsch	47	Nomanzi Shongwe	67	Sonja Rohleder	267
Livia Werren	275, 306	Nora Longatti	305	Sophie Koko Gate	36, 152
Loïc Hobi	49	Nuotama Frances Bodomo	128, 249	Stephanie Thalmann	275, 306
Lola Cambourieu	38	O		Sunjha Kim	36
Lou Morton	72	Omer Fast	123	T	
Louis Möhrle	50, 308	Oskar Fischinger	224	Tabita Rezaire	145
Louise Groutl	275	Oumy Sarr Ndoye	308	Terence Nance	248
Lucia Martinez	51	P		Theodore Ushev	31
Lynn Gerlach	266	Pablo Muñoz Gomez	94	Tim Alsiofi	41
M		Pascale Egli	79	Tobias Gundorff Boesen	137
Mahdi Fleifel	91	Paul Kim	260	Tobias Herzog	286–287
Maja Gehrig	49	Pavlo Ostrikov	94	Tom Combo	79
Malou Briand	308	Paweł Pawlikowski	262	Tom Terriss	232
Mamadou Sané	308	Pedro Casavecchia	33	Tomek Popakul	40
Manu Luksch	122	Pedro Neves Marques	33	Tristan Aymon	254
Manuel Abramovich	32	Penny Lane	116	Tristan Bera	108
Marc Lee	285	Petar Krumov	92	Tynesha Forman	137
Marcos Bonisson	34	Peter Millard	32	U	
Margot Lançon	50	Phil Collins	109	Ulu Braun	94
Mariama Diallo	248	Philip Piaget	137	Ursula Biemann	108
Marie-Josée Saint-Pierre	137	Priit Tender	85	Ursula Mayer	152
Marion Nyffenegger	304	Q		V	
Marlene Maggi	309	Qiu Yang	272	Valerie Scheidegger	309
Maroan el Sani	160	R		Van Sowerwine	280
Martin Smatana	266	Rafaela Camelo Vieira	191, 273	Vera Falkenberg	275, 306
Matthias Philips	95	Ralph Steiner	168	Victor Orozco Ramirez	123
Matthias Sahli	79	Randa Maroufi	37	Victoria Giesen Carvajal	30
Maya Puig	280	Raphaël Meyer	308	Victoria Warmerdam	73
Melanie Bonajo	152	Rati Tsiteladze	93	Vilja Autiokyryö	255
Mélanie Charbonneau	73			Vytautas Katkus	39
Meriem Bennani	161				
Michael Frei	78, 272				

W

Walter Ruttmann	225–226
Werner Dressler	233, 239
Wiep Teeuwisse	137
Willard Van Dyke	168
William Laboury	72, 128
Willie Walker	260
Wregas Bhanuteja	40

Y

Yanis Kheloufi	66
Yann Berlier	38
Yasmin Guimarães	183
Yoo Tae-kyung	279
Yuri Ancarani	122

Allgemeine Informationen

General Information

Tickets & Informationen

	Normal	Legi, AHV ⁽¹⁾	Zürcher Kantonalbank ⁽²⁾
Einzeleintritt	CHF 16.–	CHF 13.–	CHF 12.–
Tagespass Mi, Do, Fr	CHF 40.–	CHF 32.–	CHF 32.–
Tagespass Sa, So	CHF 45.–	CHF 36.–	CHF 36.–
Festivalpass	CHF 98.–	CHF 78.–	CHF 78.–
Kurze für Kleine ⁽³⁾	CHF 5.–	CHF 5.–	CHF 5.–

⁽¹⁾ Ermässigung mit Legi, AHV oder Tages-Anzeiger Carte Blanche. Ermässigung Carte Blanche nur für Einzeleintritte; pro Carte Blanche Bezug von max. zwei Einzeleintritten.

⁽²⁾ Ermässigung nur gegen Vorweisen einer Karte der Zürcher Kantonalbank.

⁽³⁾ Eintrittspreis für Kinder. Freier Eintritt für Mitglieder Zauberlande.

Einzeleintritt

Einzeleintritte sind nur für die entsprechende Vorstellung gültig.

Tagespass

Der Tagespass berechtigt zum Eintritt in alle Vorstellungen am gewählten Festivaltag.

Festivalpass

Der Festivalpass berechtigt zum Eintritt in alle Vorstellungen an allen Festivaltagen.

Kurze für Kleine (ab 6 Jahren)

Der reduzierte Eintrittspreis gilt für Kinder für die Vorstellungen unter dem Label *Kurze für Kleine*. Erwachsene bezahlen den normalen Einzeleintritt. Mitglieder der Zauberlande beziehen einen Gratis Eintritt online oder an den Festivalkassen.

Vorverkauf

Der Vorverkauf startet am 16. Oktober 2019 und endet jeweils eine Stunde vor Vorstellungsbeginn.

Ticketverkauf

Einzeleintritte und Tagespässe können online auf kurzfilmtage.ch, bei Winterthur Tourismus oder vor Ort an den Festivalkassen im Casinotheater, im Theater Winterthur und im Kino Cameo gekauft werden.

Festivalpässe sind ausschliesslich auf kurzfilmtage.ch, bei Winterthur Tourismus oder vor Ort am Accreditation Desk erhältlich. Im Vorverkauf erstandene Festivalpässe müssen am Accreditation Desk im Casinotheater gegen einen persönlichen Pass eingetauscht werden (das Vorverkaufsticket berechtigt nicht zum Eintritt in den Kinosaal).

Türöffnung / Eintritt

Türöffnung ist jeweils 30 Minuten vor Vorstellungsbeginn. Die Sitzplätze sind nicht nummeriert, ein frühzeitiges Erscheinen ist in jedem Fall zu empfehlen.

Reservation mit Tages- und Festivalpass

Es kann ausverkaufte Vorführungen geben, mit einer Reservation sichern Sie sich einen Platz im Saal. Reservationen können jeweils am Vortag ab 09:00 bis Vorstellungsbeginn auf unserer Website oder an den Festivalkassen getätigt werden. Reservationen verlieren bei Vorstellungsbeginn ihre Gültigkeit und die Plätze werden wieder zum Verkauf freigegeben.

ZVV-Ticket für gratis ÖV

Dank der Zürcher Kantonalbank gelten alle Tickets am Veranstaltungstag auf dem gesamten ZVV-Netz für die Fahrt zum Festival und zurück als Fahrchein 2. Klasse. Der Zuschlag für das ZVV-Nachnetz ist nicht inbegriffen.

Sprache / Untertitel

Alle Filme werden in der Originalsprache gezeigt und englisch untertitelt. Ausnahmen sind im Programm entsprechend vermerkt. Die Kinder- und Jugendprogramme verfügen über deutsche Untertitel oder werden live synchronisiert.

Altersbegrenzung

Die Filmprogramme sind, wenn nicht anders vermerkt, generell ab 16 Jahren freigegeben. Das Jugendprogramm 12+ ist ab 12 Jahren und das Programm *Kurze für Kleine* ab 6 Jahren freigegeben.

Tickets & Information

	Regular	Students, seniors ^[1]	Zürcher Kantonalbank ^[2]
Single ticket	CHF 16.–	CHF 13.–	CHF 12.–
Day pass Wed, Thu, Fri	CHF 40.–	CHF 32.–	CHF 32.–
Day pass Sat, Sun	CHF 45.–	CHF 36.–	CHF 36.–
Festival pass	CHF 98.–	CHF 78.–	CHF 78.–
Shorts for Kids ^[3]	CHF 5.–	CHF 5.–	CHF 5.–

^[1] Discounted price for students, seniors, and Tages-Anzeiger Carte Blanche holders. Carte Blanche discount for single tickets only, max. two tickets per Carte Blanche.

^[2] Only upon presentation of Zürcher Kantonalbank card.

^[3] Discounted price for children. Free admission for members of the Magic Lantern.

Single tickets

Single tickets are only valid for the chosen screening.

Day pass

A day pass provides access to all screenings on the chosen day of the festival.

Festival pass

A festival pass provides access to all screenings of the festival

Shorts for Kids (ages 6 and above)

The reduced ticket price is for children who attend the *Shorts for Kids* screenings. Adults pay the regular price. Members of the Magic Lantern can obtain their free ticket online or at the festival box office.

Pre-sales

Pre-sales begin on 16 October 2019 and end one hour before the start of the screening.

Where to buy tickets

Single tickets and day passes can be purchased online at kurzfilmtage.ch, from Winterthur Tourism, or from the festival box office at Casinotheater, Theater Winterthur, and Kino Cameo.

Festival passes can be purchased online at kurzfilmtage.ch, from Winterthur Tourism, or from the accreditation desk at Casinotheater. Festival passes purchased before the festival must be exchanged for a personal pass at the accreditation desk at Casinotheater (festival pass vouchers do not allow access to screenings).

Doors / admission

Doors open 30 minutes before the start of the screening. Seats are not numbered. Early arrival is recommended.

Reservations for day-pass and festival-pass holders

Screenings may sell out. To guarantee your seat, we recommend making a reservation. Seats can be reserved or cancelled from 09:00 on the day before the screening until the start of the screening on our website or at the festival box office. Unclaimed reservations lose their validity at the scheduled showtime and the seats will be released for sale.

ZVV ticket for free public transport

Thanks to Zürcher Kantonalbank, your pre-sale festival ticket includes free public transport to and from the festival within the ZVV network. Your ticket is valid for a second-class round trip in all ZVV zones on the day of the screening. The late-night supplement is not included.

Languages / subtitles

Films are shown in their original language and subtitled in English, except where otherwise indicated in the programme. *Shorts for Kids* and the Youth Programmes are subtitled in German or dubbed live.

Age limits

Unless otherwise noted, the general lower age limit for the film screenings is 16. The Youth Programme 12+ is approved for audiences aged 12 and above. *Shorts for Kids* is approved for children aged 6 and above.

Verein / Association

Präsidentin / President

Katrin Gygax

Vorstand / Board

Marius Beerli, Andreas Bühlmann,
Katrin Gygax, Eliane Jaberg,
Aline Juchler, Delphine Lyner,
Tiziana Pelusi

Geschäftsstelle / Head Office Staff

Künstlerischer Leiter /

Artistic Director

John Canciani

Kaufmännischer Leiter /

Managing Director

Stefan Dobler

Projektkoordination /

Project Coordinator

Rudolf Gehring

Kaufmännische Assistenz /

Assistant Manager

Lorenz Hubacher

Kommunikation / Communications

Lea Rindlisbacher

Programmkoordination /

Programme Coordinator

Laura Walde

Finanzen / Accountant

Anne Dauberschmidt

Filmlogistik / Film Logistics

Matthias Sahli

Praktikum Festival / Festival Intern

Nathalie Meier

Praktikum Kommunikation /

Communications Intern

Lucy Power

Zivildienst / Community Service Staff

Martin Deplazes, Roman Hodel

Kurzfilmnacht Head Office

Projektleitung und Programmation

Kurzfilmnacht / Kurzfilmnacht

Project Manager & Programmer

Lynn Gerlach

Organisation und Medienarbeit

Kurzfilmnacht / Kurzfilmnacht

Organisation & Media

Alexandra Götz

Team

Auswahl Internationaler Wettbewerb / International Competition Selection

John Canciani, Carmen Gray, Delphine Jeanneret, Kyros Kikos, Ivana Kvesic, Kilian Lilienfeld, Tiziana Pelusi, Pamela Pianezza

Auswahl Schweizer Wettbewerb / Swiss Competition Selection

Andrée Barman, John Canciani, Christof Hächler, Christian Stark

Kuratierte Programme / Curated Programmes

Andreas Bühlmann, Angela Di Filippo, Sebastian Henn, Janis Huber, Delphine Jeanneret, Kyros Kikos, Matthias Sahli, Stefan Staub, Laura Walde, Valentina Zingg

Jugendprogramme / Youth Programmes

Annina Canciani, Norma Giannetta, David Grob

Kurze für Kleine / Shorts for Kids

Dustin Rees

Expanded Cinema

John Canciani, Lorenz Hubacher, Laura Walde

Mitarbeit Filmauswahl / Programming Assistants

Marius Beerli, Andreas Bühlmann, Annina Canciani, Angela Di Filippo, Lynn Gerlach, Alexandra Götz, Sebastian Henn, Jessica Keller, Pascal Kurtansky, Matthias Sahli, Senta van de Weetering

Industry Events

Norma Giannetta, Lotte Kircher, Anita Magni, Laura Walde

Rahmenprogramm / Special Events

Lorenz Hubacher, Julia Toggenburger

Eröffnung, Preisverleihung / Opening Ceremony, Award Ceremony

Andreas Bühlmann, Annina Canciani, Yvonne Dünki, Alexandra Götz, Christof Hächler, Janis Huber, Eliane Jaberg

Abholdienst Flughafen / Welcome Service

Alexandra Maag

Festival-Produktion / Festival Production

Rudolf Gehring

Spielstellenverantwortung / Venue Managers

Rudolf Gehring, Lynn Gerlach, Anita Magni, Bernhard Michel

Saal-Verantwortung / Venue Staff

Andrée Barman, Lynn Gerlach, Alexandra Götz, Katrin Gygax, Sarah Hefti, Sebastian Henn, Pablo Hintermüller, Aline Juchler, Kyros Kikos, Pascal Kurtansky, Florian Lanz, Anita Magni, Tiziana Pelusi, Dorothea Schaffner

Gästekbetreuung / Hospitality

Annina Canciani, David Grob, Katrin Gygax, Sarah Hefti, Christian Stark, Senta van de Weetering, Laura Walde

Akkreditierung / Accreditation Desk

Andrée Barman, Norma Giannetta, Christof Hächler, Janis Huber, Anita Magni

Gastronomie und Verpflegung / Food and Drinks

Marius Beerli, Lorena Böseger, Angela Di Filippo, Tony Dütschler, Alexandra Götz, Corinna Haag, Christof Hächler, Sebastian Henn, Lea Heuer, Florian Lanz, Kilian Lilienfeld, Josephine Tedder, Senta van de Weetering

HelferInnenkoordination / Volunteer Coordinator

Jessica Keller

Info Desk

Alexandra Götz, Katrin Gygax, Eliane Jaberg, Kyros Kikos, Tiziana Pelusi

Jurybetreuung / Jury Hosts

Andreas Bühlmann, Annina Canciani, Norma Giannetta

Kasse / Box Office

Anne Dauberschmidt, Liam Erlach, Alexandra Götz, Ivana Kvesic, Dorothea Schaffner

Dekoration / Decoration

Rolf Breer, Angela Di Filippo, Alexandra Götz, Sebastian Henn, Kilian Lilienfeld, Stefan Sigrist, Christine Sima, Claudius Thür

Video Library

Martin Deplazes, David Grob, Valentina Zingg

Medienarbeit / Press Relations

Boris Gygax

Promotion

Marius Beerli, Alexandra Götz, Lea Rindlisbacher

Externe Mitarbeitende / External Staff

Fotografie / Photographers

Andrin Fretz, Eduard Meltzer

Filmvermittlung für Jugendliche / Youth and School Projects

Andreas Bühlmann,
Norma Giannetta, Sebastian Henn,
Dustin Rees, Dorothea Schaffner

Infrastruktur und Technik / Infrastructure and Tech

Bernhard Michel

Ticketing

Pablo Hintermüller, Kevin Hold,
Lorenz Hubacher, Philipp Zavodsky

Koordination Trailer-Produktion / Coordination Trailer Production

Sebastian Henn

Untertitel / Subtitles

Martin Deplazes, Matthias Sahl

Blick hinter die Kulissen / Behind-the-Scenes Tours

Ivana Kvesic, Dorothea Schaffner

Externe KuratorInnen / External Curators

Laurent Baumann, Doris Kuhn,
Simon Spiegel

Datenbank / Database

Andrew Blackwell (Ballet Mécanique),
Ewald Nater (Freelenz)

Digitales Filmarchiv / Digital Film Archive

Kurt Gehring, Ewald Nater

Digitale Projektion (Betreuung) / Digital Projection (Support)

Sergio Bossoni (Iumachroma),
Björn Leemann (Lang Baranday),
Sandro Tanner (Lang Baranday)

Projektion / Projection

Sergio Bossoni, Giuseppe Gagliano,
Carsten Knoop, Björn Leemann,
Cora Piantoni, Patrick Meyer, Heinz
Rutschmann, Ernst Zimmermann

Filmmontage / Montage

Ernst Zimmermann

Filmtechnik / Film Tech

Iumachroma, Christopher Mondt,
Ernst Zimmermann,

Technik und IT / Tech Staff and IT

Roberto de Tata, Beat Flachmüller,
Björn Leemann, Simon Perks

Produktion Eröffnungsfeier, Preisverleihung und Jungbürger- Innenfeier / Production Opening Ceremony, Award Ceremony, JungbürgerInnenfeier

Yvonne Dünki

Grafik / Graphic Design

Susanna Baer, Alex Sonderegger

Trailer

Jela Hasler

Übersetzungen / Translations

Susie Trenka, Stéphanie Klebetsanis

Programmheft- und Katalogre- daktion / Editor Catalogue and Programme

Susie Trenka

Simultanübersetzungen / Simultaneous Translation

ZHAW Linguistik

Treuhand / Trust Consulting

Consultive Treuhand AG,
Nunzio Scioscia

Revisionsstelle / Auditors

PricewaterhouseCoopers AG

Website

Astrom / Zimmer GmbH

Impressum

Herausgeber und Kontakt /

Publisher and Contact

Internationale Kurzfilmtage

Winterthur

Postfach

CH-8401 Winterthur

Tel +41 52 212 11 66

Fax +41 52 212 11 72

info@kurzfilmtage.ch

kurzfilmtage.ch

Redaktion / Editor

Susie Trenka

Gestaltung / Design

so+ba design, Zürich

Druck / Printed by

Welldone AG / Umsetzerei

Auflage /

Number of copies published

800

k. **23. Internationale Kurzfilmtage Winterthur**
5.-10. November 2019

AVERAGE HAPPINESS
MAJA GEHRIG



ZENITH
CAMILLE TOMATALA



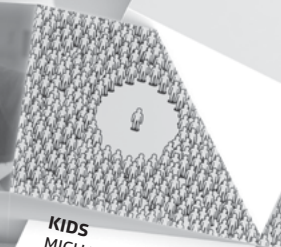
STILL WORKING
JULIETTA KORBEL



**NACHTS SIND
ALLE KATZEN GRAU**
LASSE LINDER



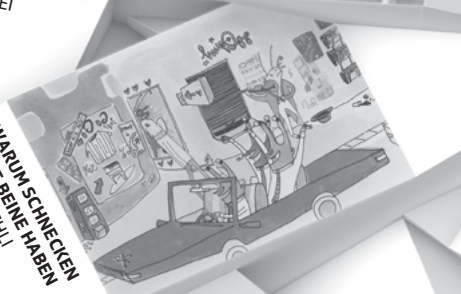
KIDS
MICHAEL FREI



DRACHENHÖHLE
LYNN GERLACH



**WARUM SCHNECKEN
KEINE BEINE HABEN**
ALINE HÜCHL



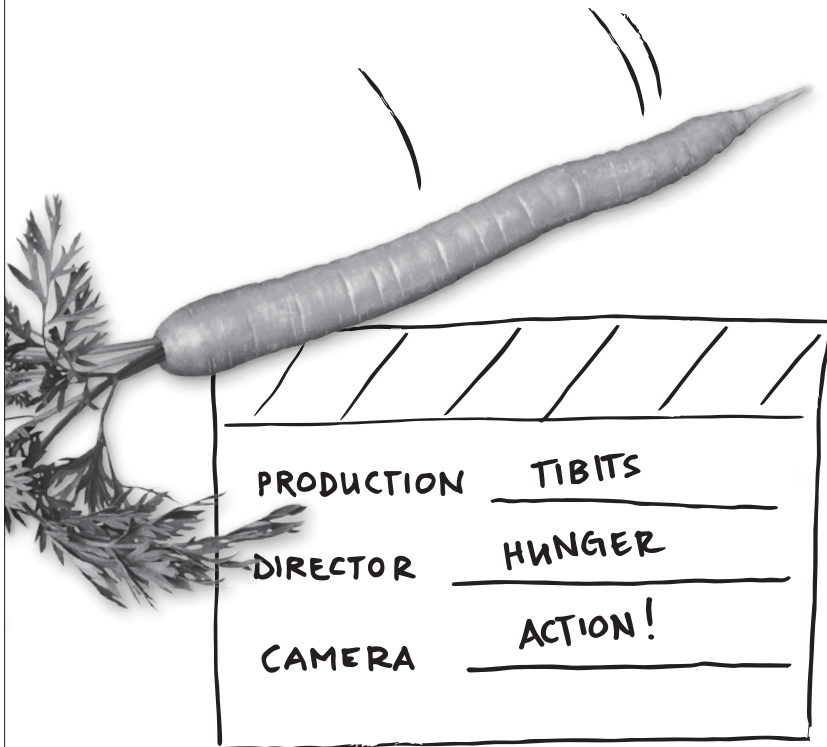
FÜR DEN SCHWEIZER FILM

SRG SSR

offizielle
**FESTIVAL-
LOCATION**

KLAPPE UND GENIESSEN.

Besucht uns im tibits Winterthur.



Vegetarian & Vegan Restaurant Bar Take Away Catering
Oberer Graben 48, beim Obertor, Winterthur
www.tibits.ch | www.tibits.co.uk | [f](#) [t](#) [@](#) [@](#)

tibits

europ. Inselstaat ▶	S	C	H	W	E	I	Z
------------------------	---	---	---	---	---	---	---

Leisten Sie sich eine eigene Meinung.





GELESEN

«Auffallen um jeden Preis»

GELESEN

«Anonym bleiben»

Du bist, was du liest.

Tages  **Anzeiger**

Swiss and International Competition
INTERNATIONALE KURZFILMTAGE
WINTERTHUR

FESTIVALS
(SELECTION):

TIFF 2019
Short Cuts: Award for
Best Short Film

72. LOCARNO FILM
FESTIVAL
Pardi di domani

60. FESTIVAL DEI
POPOLI
International
Competition



ALL CATS ARE GREY IN THE DARK

by Lasse Linder

SWITZERLAND
Documentary, 18 min., 2019

SWISS FILMS
SUPPORTING SHORTS
ABROAD

www.swissfilms.ch

STADTBUS
Winterthur

Wann brauche ich
einen Nachzuschlag?



Die Antwort auf diese und auf viele weitere Fragen rund um Stadtbus Winterthur auf win-bus.ch

*Wir stiften
Kultur.*

SWISSPERFORM unterstützt
kulturelle und soziale Projekte
jährlich mit mehreren Millionen
Franken.

**SWISS
PERFORM**

Schweizerische Kultur-
stiftung für Audiovision

Fondation culturelle pour
l'audiovisuel en Suisse

Fondazione culturale per
il settore audiovisivo in Svizzera
www.swissperform.ch



**VIVITZ COLD BREW
DIE PURE TEE-ERFRISCHUNG**

NEU 12h
Cold Brew
BIO EISTEE
VIVITZ
MEIN SCHLÖSSER FRESHLIT
BIO
**ASSAM
BLACK TEA**
OHNE KRÄFTLZUCKER
KALORIEARM - VEGAN

- ✓ AUERLESENE TEE-BLÄTTER ZIEHEN
CA. 12 STUNDEN IM KALTEN QUELLWASSER
- ✓ KRÄFTIGER ASSAM SCHWARZTEE
- ✓ VOLLES TEE-AROMA: WENIGER BITTERSTOFFE
UND WENIGER SÄURE

BIO – VEGAN – SWISS MADE

www.vivitz.ch

Partner of
Internationale Kurzfilmtage Winterthur

FedEx[®]
Express

Celebrating movies that are like our delivery time: short.

Import or export, heavy or lightweight, urgent or less time-sensitive – you can count on our powerful network. We connect you with the European and international markets so your packages get to their destinations on time. You can rely on a partner that makes your life easier.



On location in Switzerland and more than 220 countries and territories worldwide. Call now 0848 1 33339 (CHF 0.08/min. from a Swiss landline; mobile charges depend on provider) or visit fedex.com/ch

*Ginger Beer mit frisch
fermentiertem Ingwer*



Fernweh

Wir Appenzeller sind weltoffen und verschliessen uns nicht vor fernen Kulturen und deren Bierspezialitäten. Dies zeigt sich beispielsweise an unserem India Pale Ale – eine Hommage an das Bier, das im 19. Jahrhundert in England und Schottland für die indischen Kronkolonien gebraut wurde. Ebenfalls einen Hauch Fernweh bringen wir mit unserem Ginger Beer ins Bierglas. Die Appenzeller Interpretation besticht mit ihrem leicht zitronigen Aroma und der würzigen Ingwernote im Abgang.

appenzellerbier.ch

APPENZELLER BIER

GENIESSEN SIE EINEN AUSGEFALLENEN SILVESTERABEND

Wir verwöhnen Sie mit unserem köstlichen 6-Gang Menü und bestaunen nach dem Dessert das Feuerwerk über den Dächern von Winterthur.

RESERVATION
ERFORDERLICH!
052 268 16 16

★★★★
Hotel Banana City

Schaffhauserstrasse 8 8400 Winterthur
info@bananacity.ch www.bananacity.ch

Banane
Restaurant • Bar • Lounge



hostel winterthur 
DEPOT 195



- Dachterrasse mit Blick auf das ehemalige Industriegelände
- individuell gestaltete Doppel- und Mehrbettzimmer
- Gratis WLAN im ganzen Haus
- grosse Selbstversorgerküche

In wenigen Schritten buchen auf www.depot195.ch
Lagerplatz 4, 8400 Winterthur
info@depot195.ch | 052.203.13.63

Folge uns auch auf facebook und twitter und gewinne immer wieder tolle Preise!

17 HOTELZIMMER

3 KINOSÄLE

1 BAR

LOGE
HOTELKINOBAR

Wir freuen uns,
die Internationalen
Kurzfilmtage Winterthur
zu unterstützen.

**FÜR AUSSERGEWÖHNLICHE FILME
DAS GANZE JAHR ÜBER.**

Hotel Loge ★ Oberer Graben 6 ★ 8400 Winterthur ★ www.hotelloge.ch



**Best
Western®**

Herzlich willkommen
im Hotel Wartmann am Bahnhof

Zu Gast im Herzen
von Winterthur



Familiengeführt seit 1894

Zentraler geht es kaum:
für Geschäftsleute, Städtebummler und Familien.



Geniessen Sie Ihren Aufenthalt in unserem modernen *** Stadthotel an vorteilhafter Lage direkt beim Bahnhof Winterthur. Alle 68 Nichtraucherzimmer sind klimatisiert, bieten super Schlafkomfort, Schallschutzfenster, Gratis-WLAN sowie grosse Arbeitsflächen mit allen notwendigen Anschlüssen. E-Bikes, Kaffee und Tee stehen unseren Gästen rund um die Uhr kostenlos zur Verfügung.

Ein junges, kompetentes und gastfreundliches Team freut sich auf Sie.

www.wartmann.ch, Rudolfstrasse 15
8400 Winterthur, +41 52 260 07 07



PARK HÖTEL
WINTERTHUR ****

In diesem Zimmer hat
John Malkovich geschlafen.

#Kurzfilmgehalten



Ein Besuch bei uns dauert
länger als ein Kurzfilm.
Zum Glück.

Restaurant Trübli
Bosshardengässchen 2
8400 Winterthur

Reservation unter
+41 52 212 55 36,
info restaurant-truebli.ch
oder online:
restaurant-truebli.ch



[Dominic Oesch vermöbelt Bäume]

Reseda fertigt Möbel aus Massivholz
ohne Zwischenhandel in Winterthur-Hegi
reseda.ch



NEU 10 CAPSULES KAPSELN

LA SEMEUSE

INDE
— SIGNATURE ORIGINE —

10 CAPSULES KAPSELN

LA SEMEUSE

BRÉSIL
— SIGNATURE ORIGINE —

BRÉSIL
— SIGNATURE ORIGINE —

INDE
— SIGNATURE ORIGINE —

KAPSELN NESPRESSO®* KOMPATIBEL

LA SEMEUSE

www.lasemeuse.ch

*Nespresso® ist eine eingetragene Marke der Société des Produits Nestlé S.A., Vevey.

FUSSBALLCLUB

WINTERTHUR

Blotta 29

Blotta 21


Fritsch WURSTSTATION

MALERGESCHÄFT FRITZ HEBEL

VOLLTREFFER FÜR BAU UND IMMOBILIEN

ALTE KASERNE



Stadt Winterthur 

Vegetarisches Tagesmenü, hausgemachte Burger, Ciabatta-Sandwiches und Suppen

Bistro Alte Kaserne Kulturzentrum | Technikumstrasse 8 | 8400 Winterthur
052 267 57 80 | www.altekaserne.ch | [#bistroaltekaserne](https://twitter.com/bistroaltekaserne)
Mo - Fr 9 bis 22.30 Uhr | Sa 15 bis 22.30 Uhr



FREDI WÜNSCHT GUTE UNTERHALTUNG
AN DEN INTERNATIONALEN KURZFILMTAGEN.



Restaurant
FREDI



Ein blütenherber Hochgenuss.

Der Geschmack für immer: Eine feine Holunder-Note und herb-frische Alpkräuter treffen sich mit der balancierten Bitterkeit von Gents Tonic. Pur eine Freude, mit Gin eine Offenbarung – jetzt abheben!

FLAUDER[®]
GENTS

Gents GmbH Lindenstrasse 26 8008 Zürich www.gents.ch
Flauder[®] ist eine Marke der Goba Mineralquelle und Manufaktur.

Für IT-Lösungen ohne Filmriss:

DQ Solutions. Aus gutem Grund Technik-Partner
der Winterthurer Kurzfilmtage.

dq-solutions.ch/business



Authorised
Enterprise Reseller

Retail. Business. Education.
Wenn mit Apple, dann mit uns.

Nein, nöd schwiieder
hinderem Bahnhof,
da bi is hämmer einfach
viel die grösser Uswähl!



Däfür bin i det überall, schö
hundert Mal gsi!
Wänn öppls Neus weltlich
entdecke, muesch hinder
d'Gleis cho.



Aso, wänn biseh stletsch
Mal bi is gsi?! Erschters
läuft da jensches und
zweitens, Da isch d'Stadt.



Memänt: schnäll,
d'Stadt isch im Fall hinder
de Bahnhof züglet.



coucoulkalender.ch

Der Kalender für **GANZ** Winterthur.

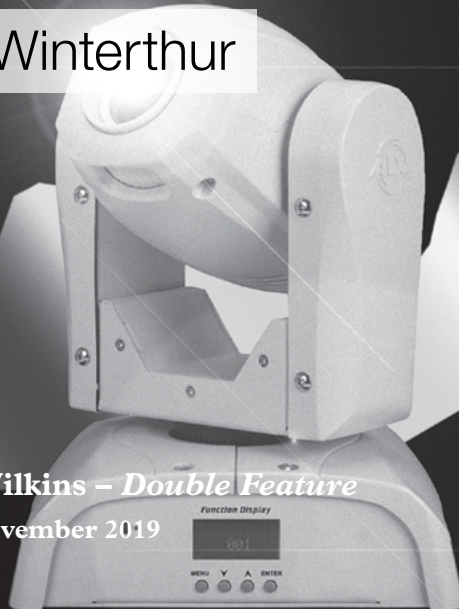
Darstellerin / Darsteller: Laura Bösigler und Andreas Mölli. Text und Bild: Giancarlo Corti und Sebastian Herzog. Grafikdesign: Johanna Müller. Font: Büro Fax.

Coucou Stadt Winterthur 

Kunsthalle Winterthur

James N. Kienitz Wilkins – *Double Feature*

22. September – 17. November 2019



WINTERTHUR, WIR HÖREN UNS!



DAB+ WINTERTHUR • ZÜRICH • ZUG • LUZERN • AARAU • STREAM.STADTFILTER.CH • FM 96,3 MHZ • STADTFILTER.CH



«Das einzige linke Blatt rechts von Winterthur»

Jetzt Saiten abonnieren: saiten.ch/abo

20 Jahre



Jubiläumsprogramm

«lueg doch ine!» kunstkasten.ch



Bei uns ist alles möglich.
Alternative Kinokultur jeden Sonntag im Gaswerk.

**KINO
NISCHÉ**
www.kinonische.ch

auf dem Kanzleiareal in Zürich / xenix.ch / Filmstill: God's Own Country (2017)



FILMzeit
ZUM HALBEN PREIS
xenix.ch/mitgliedschaft

KINO xenix BAR

LIVE
AUS DEM



TICKETS
UND INFOS
UNTER
kitag.com/opera

KITAG CINEMAS Opera

Opern und Ballette aus London im Kino erleben

Problem gelöst? Geschichte(n) eines Virus

Ausstellung zu HIV / AIDS - Kontexte und Aktualität

Shedhalle Zürich 1.11.2019 bis 5.1.2020

Filmisches Begleitprogramm:

MI 13.11.19 / 19:30h / 2 Filme von **Willem Aerts**
I will speak, I will speak! (NL 2018, 54 min.)

Looking for Curtis (NL 2018, 22 min.)

MI 27.11.19 / 19:30h / **Derek Jarman**
The Last of England (GB 1987, 87 min.)

DO 28.11.19 / 19:30h / **Derek Jarman**
Blue (USA/FR 1993, 76 min.)



www.shedhalle.ch

&

www.rotfabrik.ch/de/akteure/konzeptbuero/



CAMEO

Ready to fall in love!
Grosse Gefühle. Im Kino Cameo
am Lagerplatz in Winterthur.
www.kinocameo.ch

#mehralskino

KOS ZOS

**Kino • Forum • Buchsalon
Bistro • Bar • Klub**

**Täglich offen
www.kosmos.ch**

**Lagerstrasse 104, 8004 Zürich
Ecke Lagerstrasse/Langstrasse**

8. – 26. Juli 2020 FILMFLUSS

Zürcher Filmnächte Badi Unterer Letten



flussssbar.ch • jeden Dienstagabend • Mai bis August 2020

TagesAnzeiger

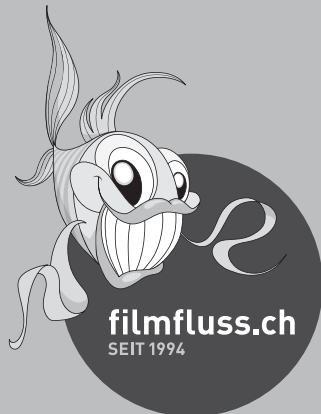
WOLF
ENS
BERGER

etikay
webproductions

Stadt Zürich
Kultur

bngraphics.ch

barvermieten.ch





Heimatland © Contrast Film / 2:1 Film

film bulletin

Slowfood
für Cinephile

Kostenlose Probenummer bestellen
www.filmbulletin.ch

Zeitschrift
für Film und Kino

GAUTHIER DANCE: CLASSY CLASSICS

27.–29.11.2019

Choreografien von William Forsythe, Marco Goecke,
Ohad Naharin, Cayetano Soto und Eric Gauthier



THEATER
WINTERTHUR

052 267 66 80 | theaterwinterthur.ch



filmingo

Die Streaming-Plattform für FilmliebhaberInnen

MALARIA (2016)

von Parviz Shahbazi, Iran



Die Welt zuhause



www.filmingo.ch

moods

Kinga Glyk



HIGHLIGHTS

- 08.11. **CORY WONG** 10.11. **BILAL**
11.11. **MAKAYA MCCRAVEN**
16.11. **CYRIL CYRIL / DERYA YILDIRIM &
GRUP SIMSEK** 17.11. **ROSE ANN
DIMALANTA TRIO** 24.11. **KINGA GLYK**
26.11. **HOBBY HORSE / LOHER.TROLLER.
SARTORIUS** 28.11. **ESTER POLY /
NONE OF THEM / DIRTY SLIPS**
07.12. **MADELEINE PEYROUX**
10.12. **AVISHAI COHEN & YONATHAN
AVISHAI DUO** 20.12. **TRAKTORKESTAR**
31.12. **MOONRAISERS**

www.moods.club

Hauptsponsorin



Zürcher
Kantonalbank

SA 21. DEZ 2019 — 18.00 Uhr

SO 22. DEZ 2019 — 14.30 Uhr

Theater Winterthur

CHF 40, ab 12 Jahre/Legi CHF 20, bis 12 Jahre CHF 10,
mit ZKB-Karte 20% Ermässigung

5
AB
JAHREN

Film & Musik

DREI HASELNÜSSE FÜR ASCHENBRÖDEL

Musikkollegium Winterthur
LEITUNG Kevin Griffiths

Unterstützt durch



MIGROS
kulturprozent

Medienpartner

Der
Ländbote

TICKETS & INFORMATIONEN
WWW.MUSIKKOLLEGIUM.CH
TELEFON +41 52 620 20 20

MUSIKKOLLEGIUM
WINTERTHUR

LES ARMATEURS PRÉSENTE



SÉLECTION OFFICIELLE
UN CERTAIN REGARD
FESTIVAL DE CANNES

Ein Juwel.
Unbedingt
sehenswert. TÉLÉRAMA ELLE

LES HIRONDELLES DE KABOUL

un film de **ZABOU BREITMAN** et **ÉLÉA GOBBÉ-MÉVELLEC**

adapté du roman de **YASMINA KHADRA**

avec **SIMON ABKARIAN ZITA HANROT SWANN ARLAUD HIAM ABBASS**

FILM PRODUCTIONS

© LES ARMATEURS - MELUSINE PRODUCTIONS - CUELLI FILMS - ART FILMS GERMANY - IFS - KINO 2018

RIFFRAFF

Ab 5. Dezember im Kino

BOURBAKI

Mi 30.10. 19:00	FAIR TRADERS Von Nino Jacusso	Schweiz, 2018 D-CH/D, 90 Min.
Mi 6.11. 19:00	IMMER UND EWIG Von Fanny Bräuning	Schweiz, 2018 D-CH/D/d, 85 Min.
Mi 13.11. 19:00	PUSH – Für das Grundrecht auf Wohnen Von Fredrik Gertten	Schweden, 2019 E/ES/I/D/KOR/d, 92 Min.
Mi 20.11. 19:00	STILLER KAMERAD Von Leonhard Hollmann	Deutschland, 2017 D, 89 Min.
Mi 27.11. 19:00	GAZA SURF CLUB Von Philipp Gnadt und Mickey Yamine	Deutschland, 2016 ARAB/E/HAW/d, 87 Min.
Mi 4.12. 19:00	CLOSER TO GOD Von Annette Berger und Grete Jentzen	Schweiz, 2018 Puschto/E/Urdu/d, 85 Min.
Mi 11.12. 19:00	THE CLEANERS Von Hans Block und Moritz Riesewieck	Deutschland, Brasilien, 2018 E, D/d, 88 Min.
Mi 18.12. 19:00	GENESIS 2.0 Von Christian Frei und Maxim Arbugaev	Schweiz, 2018 E/RUS/Jakutisch/KOR/d, 112 Min.

Dokfilme vermitteln hautnah gesellschaftspolitisch relevante Themen. Die Veranstaltungsreihe Dokfilm präsentiert anspruchsvolle Dokumentarfilme aus aller Welt. Die COALMINE zeigt neben erfolgreichen Schweizer und internationalen

Dokumentarfilmproduktionen auch Werke, die selten den Weg in TV und Kinos finden. Falls möglich sind die Filmschaffenden oder andere Gäste zum Thema anwesend und stellen sich der Diskussion. Eintritt: CHF 10.–

DOKFILM
Programm

COAL
MINE

Volkarthaus
Turnerstrasse 1
8400 Winterthur

www.coalmine.ch
info@coalmine.ch
052 268 68 66

Jung gebliebene Kamera
sucht attrakt. Bergkulisse

www.451.ch Das Portal für Filmschaffende

fragola design

451 FILMPORTAL

**CINEMA
#64
QUALITÄT**

Jahrbuch Cinema

Was macht einen guten Film aus? Was einen missglückten? Sind die Kriterien bei einem Schweizer Film andere als bei einem aus Österreich oder aus Hollywood? Welche Rolle spielt dabei die Filmkritik, die Filmbildung oder gar die Zensur? Mit welchen Mitteln versucht die Filmförderung, die Qualität der geförderten Filme sicherzustellen? Mit welchen Filmschulen oder Festivals? Cinema findet Antworten. Wieder mit einem Schwerpunkt zum Schweizer Film

2020: Cinema #65 Skandal

Cinema 64: Qualität
216 S. | Pb. | zahlr. Abb. | CHF 32,00
ISBN 978-3-89472-615-7

www.schueren-verlag.de **SCHÜREN**



cinegrell

camera rental • post production • film restoration • film lab

cinegrell gmbh
saatlenstrasse 261
ch-8050 zürich

+41 44 440 20 00

office@cinegrell.ch
www.cinegrell.ch



HIGH TECH, LOW LIFE?

24.9. *Stanley Kubrick, UK/US 1968*
2001: A SPACE ODYSSEY

1.10. *Steven Spielberg, US 1971*
DUEL

8.10. *Karel Zeman, CS 1958*
THE FABULOUS WORLD OF JULES VERNE

15.10. *Dziga Vertov, SU 1929*
MAN WITH A MOVIE CAMERA

22.10. *Kiyoshi Kurosawa, JP 2001*
PULSE

29.10. *David Cronenberg, CA 1983*
VIDEODROME

5.11. *Thomas Imbach, CH 1994*
WELL DONE

12.11. *Fritz Lang, DE 1927*
METROPOLIS

19.11. *Laura Poitras, US/DE 2014*
CITIZENFOUR

26.11. *Otakar Vávra, CS 1948*
KRAKATIT

3.12. *Mamoru Oshii, JP/UK 1995*
GHOST IN THE SHELL

10.12. *Charlie Chaplin, US 1935*
MODERN TIMES

Dienstags an der Universitätsstrasse 6 / CAB, Zürich
Kasse / Bar 19:30 | Film 20:00
contact@filmstelle.ch | www.filmstelle.ch

www.filmstelle.ch
filmstelle
kino immer anders



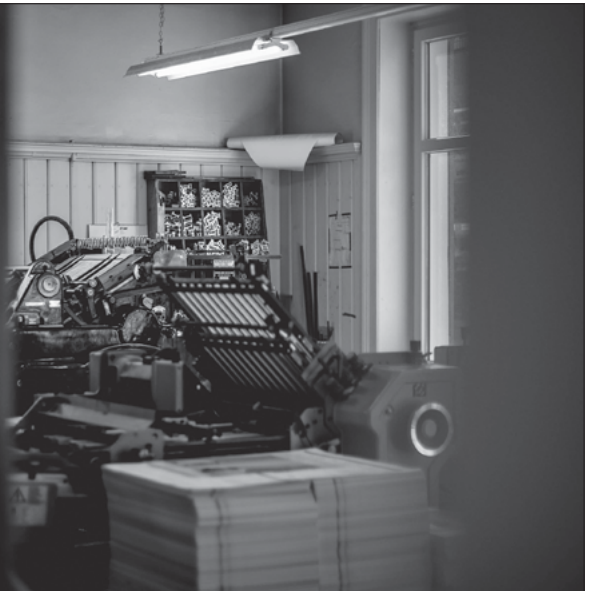
Viel Vergnügen an den diesjährigen
Internationalen Kurzfilmtagen Winterthur.

JINGLE JUNGLE
TONSTUDIOS

Umsetzerei

OFFSET · DIGITAL

Druckfrische aus Winterthur.
Wir beraten persönlich, arbeiten
sorgfältig und liefern pünktlich.



WÜLFINGERSTRASSE 224 • 8408 WINTERTHUR • 052 224 01 63 • WWW.UMSETZEREI.CH

VOKOS PRODUCTION GMBH

THE PRO SOLUTION FOR
DIGITALFILMS AND FILMFESTIVALS

shooting consulting
editing organizing
grading filmhandling
mastering filmconforming
exporting delivering

www.vokos.ch

milutin@vokos.ch

Zürcher Hochschule
für Angewandte Wissenschaften

zh Gesundheit
aw

Film ab für Ihre Karriere

Bachelor-, Master- und Weiter-
bildungsangebote am Departement
Gesundheit der ZHAW

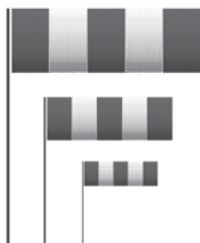
Mehr unter zhaw.ch/gesundheit

Ergotherapie
Gesundheitswissenschaften
Hebammen
Pflege
Physiotherapie

**CURTAS
VILA DO CONDE
28TH
INTERNATIONAL
FILM FESTIVAL
PORTUGAL
11-19/JUL
2020**



www.curtas.pt



FANTOCHE

**18TH INTERNATIONAL
ANIMATION FILM FESTIVAL
BADEN/SWITZERLAND
(1-6 SEPTEMBER 2020
WWW.FANTOCHE.CH**

**SUBMIT YOUR FILM:
DECEMBER 2019-15 MAY 2020**

FOLLOW US:     



#spicy
#discovery
#illegal
#escape

Festival International
de Films de Fribourg
34^e 20 > 28.03 2020

fiff.ch #fiff2020



**film
fest
sundsvall**
MARCH 11-15 2020
THIRD EDITION COMING UP!

**CALL
FOR
ENTRIES**


filmfestsundsvall.se

FINAL DEADLINES
Nordic Mid Nov 11
Norrland Shorts Nov 11
Submissions: shortfilmdepot.com
Missed our International Shorts deadline? Send us an e-mail before Nov 15.

GLASGOW FILM SHORT FESTIVAL

18 — 22 MARCH 2020

SUBMISSIONS
DEADLINE:
12 NOV 2019

GLASGOWSHORT.ORG

Glasgow Short Film Festival is a Scottish Charitable Incorporated Organisation (SCIO), charity number SC049556.

Drop Your Shorts

Call for entry 2020

12th edition
1-5 April 2020
goshort.nl

Oscar® – BAFTA – EFA – Qualifying Festival

International
Short Film
Festival
Nijmegen

GO >
SHORT

HUMAN RIGHTS FILM FESTIVAL

ZURICH



5TH EDITION

5.-10. DEZ 19

WWW.HUMANRIGHTSFILMFESTIVAL.CH



25TH

SHORT
FILM
FESTIVAL

— LEUVEN —

Belgium

Visit the Festival

30.11 – 07.12 2019

Academy Award®, BAFTA and European Film Award Qualifying

 [kortfilmfestival](https://www.facebook.com/kortfilmfestival)  [kortfilmfestival](https://www.instagram.com/kortfilmfestival)  [ShortFilmFest](https://twitter.com/ShortFilmFest) www.kortfilmfestival.be

42

short film festival in Drama

ΦΕΣΤΙΒΑΛ
ΤΑΙΝΙΩΝ
ΜΙΚΡΟΥ ΜΗΚΟΥΣ
ΔΡΑΜΑΣ

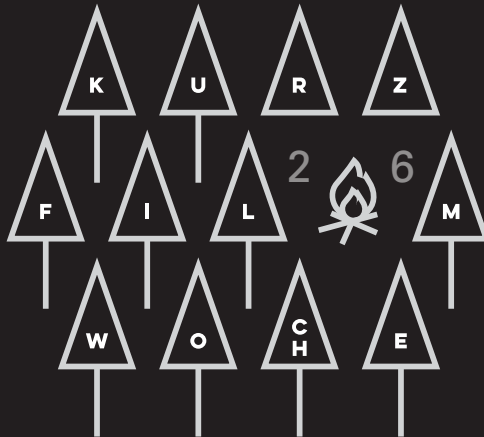
15-21 SEP 2019
15-21 SEP 2019



Athens Premises: 71 Emm. Benaki st., Athens 10681, Greece - Tel: +30 210 3300309, Fax: +30 210 3302818
Drama Premises: 9 Agias Varvaras st., Drama 66100, Greece - Tel: +30 25210 47575, Fax: +30 25210 33526

www.dranafilmfestival.gr

INTERNATIONALE



26. Kurzfilmwoche vom 11. bis 18. März 2020*

*vorausichtlicher Festivaltermin

www.kurzfilmwoche.de

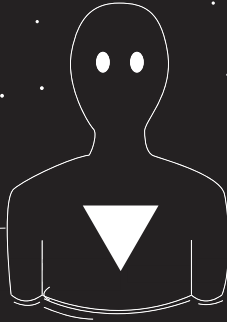


REGENSBURG

Noch nicht genug von Kurzfilmen?

SHIVERS
SHORTS

16./17. November 2019



www.SHIVERS.de

Zebra Kino Konstanz

KURZFILM
FESTIVAL
HAMBURG

JUNE 2 – 8 2020

#KURZFILM_HAMBURG

SHORTFILM.COM

LAUSANNE UNDERGROUND FILM & MUSIC FESTIVAL
18e EDITION

LUFF

16-20.10

LUFF.CH

19.03 -> 05.04.2020

400 Short Films programmed
from 40 countries
26 Short Film Sections
9 national and international awards

Mecal is also:

An International Short Film Market
A Spanish Short Film Diffusion
Network in Asia & America

Submit your film at:
www.mecalbcn.org



Mecal
XXII Barcelona
International
Short Film
and Animation
Festival

MEDIA
EUROPEAN UNION

Generalitat de Catalunya
Institut Català
de les Indústries Culturals

C

Institut de
Cultura

Diputació
Barcelona
Ajuntament de Barcelona

Barcelona
Ajuntament de Barcelona

**NEUCHÂTEL
INTERNATIONAL
FANTASTIC FILM FESTIVAL**

20TH
EDITION

THE SWISS EVENT FOR FANTASTIC FILM, ASIAN CINEMA & DIGITAL CREATION

3 – 11 JULY ————— 2020



NIFF.F.CH

13 — 18 May 2020



**... world-famous
for its excellent
programming ...
Film Comment**

kurzfilmtage.de

**International Short Film Festival
Oberhausen**





DAS 11. LATEIN-AMERIKANISCHE

FILMFESTIVAL

20. BIS 24. NOVEMBER 2019
ST. GALLEN, KINO SCALA

WWW.PANTALLALATINA.CH

44. SCHWEIZER JUGENDFILMTAGE

Festival Ciné Jeunesse Suisse

Theater der Künste
Kino Xenix – Zürich
jugendfilmtage.ch



25. – 29. MÄRZ 2020

Filme einsenden bis:
Envoyez vos films jusqu'au:
01. Januar 2020

Hauptsponsorin

Medienpartnerin

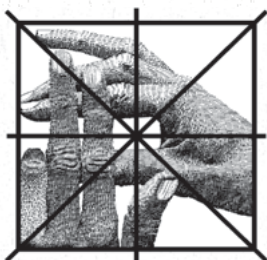


22.-
29.1.
2020



55. SCLOTHURNER
FILMTAG

SwissLife
swisscom
SRG SSR



TAMPERE
FILM 2020
FESTIVAL

4TH - 8TH MARCH 2020

CALL FOR ENTRIES
TAMPEREFILMFESTIVAL.FI





39th Uppsala International
Short Film Festival
19-25 October 2020

Call for Entries 2020: Feb 1 - May 31

Oscar® and BAFTA qualifying
EFA nominating

www.shortfilmfestival.com

VIS VIENNA SHORTS

International Festival for Short Film,
Animation and Music Video

May 28 to June 2, 2020

Submit now for the 17th edition!

All information available at
www.viennashorts.com



Videoex 2020

22nd Edition

Internationales
Experimentalfilm & Video
Festival Zürich

International &
Swiss Competition
Call for Entries:
10 February 2020
Entry Platform:
www.videoex.ch

30. May –

07. June 2020



Call For Entries

International Feature Film Competition
International Burning Lights Competition
International Medium Length
and Short Film Competition
Grand Angle
Latitudes

Opening Scenes

Deadline: 3 January 2020

for films finished by 1 April 2020

The films in competition are screened in world,
international or European Premiere.

Call For Projects

Pitching du Reel

Rough Cut Lab

Docs in Progress

Deadline No. 1: 15 November 2019

Deadline No. 2: 15 December 2019

We are looking for projects that are presented
for the first time at their current stage.

**Visions
du Réel**
International
Film Festival Nyon
**24.4
-2.5.2020**

Main Partner

la Mobilière

Media Partner

SRG SSR

Institutional Partner



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Office fédéral de la culture OFC

Direction du développement et de la coopération DDC

**INTERNATIONALE
KURZFILMTAGE WINTERTHUR**

This festival's winning short films may
qualify for consideration for the

OSCARS[®]

ENTRY REQUIREMENTS

[Oscars.org/Rules](https://www.oscars.org/rules)

N.n.

k.d.

W.S.



Nur noch **kurz die Welt** sehen.

23. Internationale Kurzfilmtage Winterthur
The Short Film Festival of Switzerland



Lange Nächte mit kurzen Filmen. Internationale Kurzfilmtage Winterthur.

Geniessen Sie dank unserem Engagement
das Kurzfilmfestival zum Sonderpreis.

zkb.ch/kurzfilmtage

 Internationale
Kurzfilmtage
Winterthur



Zürcher
Kantonalbank