

program

HER DOCS

FILM FESTIVAL

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Seyran Ateş: Sex, Revolution and Islam dir. Nefise Özkal Lorentzen (Norway / 2021 / 81')

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Strong sisters told the brothers Liliana Zeic (formerly Liliana Piskorska) (Poland / 2019 / 30')

Such a Beautiful Town dir. Marta Koch (Poland / 2019 / 8')

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The Garden Agnieszka Polska (Poland / 2010 / 11')

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The Second Wave dir. Maria Stoianova (Ukraine / 2020 / 5')

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youngvodka_ dir. Léa Hall (Switzerland / 2018 / 15')

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BECOMING ONESELF

HERstories, QueerStories

by Sylwia Chutnik

“Becoming Oneself”, well said. This phrase, however, is too often overused to conjure reality during coaching sessions. Every ad tells us to be yourself and who we really are (provided that we will buy the product in question). Every therapy explores our souls to finally get to the “true self”. But self-awareness is usually a long process that depends on what’s happening around us. Can a teenage queer from a small town and with a homophobic family really “be himself”? Will he be able to bear the consequences of this decision? And do we have the right to expect this from him?

Becoming oneself is the time to ask questions. And this moment seems to be the most interesting one, as it allows us to listen to our own needs without any smarty-pants around. Even if we won’t find a clear-out answer, at least we will spend some time with ourselves and get to know ourselves better.

“**Always Amber**” is a story of a non-binary person in search of their identity. The protagonist considers transition and gets help from their friends and a psychologist from the clinic. After the interviews, the diagnosis indicates lack of identification with biological sex. Amber decides to have a mastectomy but gives it up after a few months, realizing that the diagnosis alone is enough. It’s like a “document for otherness”, as it accounts for the feelings that do not fit into the classical, dualistic scheme. Amber feels relieved and decides to postpone the surgery to see if it’s possible to live in their current body. To what extent can one invent oneself to feel comfortable?

Queer practises are also presented in a short film about Luca Hennig (“**Luca (m/f/x)**”), a genderfluid person who is flexible about their gender, depending on the situation. It can be seen, for instance, in Luca’s artistic activity, when the protagonist poses, dances and chooses their outfits. Luca looks in the mirror, tries something on – we see a moment of hesitation or a decisive gesture. The dresses (a really beautiful collection, I couldn’t take my eyes off it), the style, the hair. Luca confuses other people. Who’s that person, why is it so unclear how to perceive him/her? Queer raises questions, it often causes perplexity. Losing track. Utopia, because, after all, as Jacek Kochanowski wrote, it’s “a dream of a society that does not force individuals into any kind of fixed self-identifications, allowing them to freely develop the >>be yourself project<<.”

A dream can be difficult sometimes, turning into a nightmare. In “**Breakwater**”, a few lesbians go to the beach to party and hang out together. They compose songs, cut each other’s hair and share their experiences as activists. They talk about clashes with the police, incomprehension and the constant fight to prevent the law (which in Brazil seems to be quite liberal towards LGBT+ people) and the society from harming the ones who do not fit into the heteronorm. The body theme in the movie is also interesting: we see the protagonist sunbathing, dancing, interacting. It’s such a rare sight: hairy armpits, different skins and breasts, stretchmarks. One of the first scenes, when girls are lying on the beach and just being, is mesmerising. No, it’s not about nudity, it’s about what the culture and its rigid rules have done to us, banning body hair and all the “imperfections” from the public view.

Skintone can also be perceived as a deviation from the generally accepted norm. I like the intersectionality in the selection of films presented at the festival. It illustrates different experiences and the related issues. In “**Mixed Race**” we learn about the torture of the uncertainty of being neither white nor black. It turns out that we can’t just be, we are obliged to define ourselves and prove who we are. This half-fiction half-documentary tells the story of Tai who is forced to prove that she’s not white. So what is she like? She proudly wears her afro hair but her skin is not entirely black. Is there another word for her? Does it fit her true identity? The movie focuses on Brazil’s colonial past and the ambiguous race concept that not only leads to exclusion but simply does not hold any water. The film is an essay about people who don’t really belong to any category, they don’t even want to. Unfortunately, the binary system does not recognize answers other than “yes/no”.

However, things could be different. In the short animation “**Bay of Plenty**” we see characters who merge and change, depending on the moment. Once we are sure who they really are, they start transforming or merging with each other in such a way that we cannot guess their identity. This kaleidoscope of constant change sets us free by not providing unequivocal answers that, their uselessness apart, would be simply boring. The body is fluid, it does not follow any rules. Therefore, gender is only a drag, a disguise. It’s clearly shown by Paquita de la Torres, a Latin drag queen, resident in London. “**La Reina**” is a blaze of colours, a show of constantly changing ornaments and faces. All it takes is make-up and a wig and he becomes her. Sometimes it’s a long and laborious process, for example when feathers and ornaments need to be sewn onto a special bodyfit costume. The character is born slowly, the transformation requires a lot of concentration and attention to details. Sometimes, however, it’s madness – dancing to Prince’s music, performing on stage when emotions are circulating between the audience and the performer. A mutual exchange of what we need most: understanding, empathy and, obviously, a bit of admiration.

Fortunately, we live “at the end of something”, as Kathy Hofer, the narrator of the film “**Another Europe**” says. Does she mean prejudice or rather the current distribution of power in the world? Or, perhaps less optimistically, the end of all human rights? Kathy points out that growing up as a non-heteronormative person in a “straight” world is a constant struggle with the sense of shame. Even if it is triggered only once, it stays within us and keeps accumulating over many years. That’s why “we have to keep fighting and doing it together”. Otherwise the change will not come.

But sometimes, the heroines are tired. Like in the movie “**Passage**”, where Gabrielle and Yoan embark on a journey into adulthood and conscious choices. They prefer to be in motion, just like the protagonist of “Another Europe”. They leave their homes to find fulfillment. To find themselves. They want to be who they really are, no matter what the society takes them for. Transgressing the norms, they invite us for a moment into their world so we can get closer to them and accompany them on their way to self-discovery.

BODY IN MOVEMENT

You have a body, so dance!

by Anna Sańczuk

This year, the body perceived as a medium to experience the reality in motion, as an archive of emotions and traumas, as a private vehicle leading us through the world of material objects and inner vibrations is the marionette of a diverse section dedicated to contemporary choreography and dance.

Choreography, the leading art of our vibrant contemporaneity, entering with its dance steps into the domains of theatre, film, performance, sport, psychotherapy or visual art, is now more relevant than ever. Very broadly defined, it has very little in common with the classical paradigm of dance. Its idea is closest to the simplest definition of experiencing the “body in movement”, extremely broad and liberated from rigid expectations.

The nine films that will be shown at HER Docs Film Festival represent a great wealth of different perspectives on this field. There are both female (as **“My Womb”** by Martina Trepczyk, a film impression created together with a mother and dancer Anna Lis) and queer stories (as in the film **“Luca (m/f/x)”** by Hannah Schweiger and Ricarda Funnemann, which is a portrait of a dancer whose self-identity goes beyond the two sexes dichotomy). On the screen, you will see not only fully functional bodies but also those with chronic illnesses, like in the movie **“Armour Off”** by Anna Rodgers who captures a performance of Linda Fearon, a multiple sclerosis sufferer. Linda's stage is her own kitchen. People with limited mobility appear also in a joyful and colorful short **“Material Bodies”** by Dorothy Allen Pickard, in which amputee dancers develop a close dance relationship with... their own prostheses.

There will be documentaries but also dance films closer to video art and music videos. Such a hybrid film is the wildly energetic and vital picture **“Welcome to a Bright White Limbo”** by Cara Holmes. The movie explores the creative process of Oona Doherty's award-winning performance “Hope Hunt” (awarded the La Biennale di Venezia's Silver Lion for dance). Oona is a revelation artist in her generation. Raised in Northern Ireland, shaken by class, political and religious conflicts, Oona reaches back in her performance to the violent streets of Derry and Belfast and her working class roots. The artist explores through her body the language of the masculine aggression and the feminine power, searching for strength, hidden beneath the mask of gentleness. She considers herself a dancing activist, raising up the burning contemporary issues: homelessness, crime, racism, LGBTQ rights, women's rights, pro-choice or homosexual marriages. As she says: “Understanding oneself and empathy with others can hopefully be a catalyst for social change”.

The whole film-dance-body cosmos that you will see in this section of the festival converge around a common theme: the love for dance, movement and overcoming the body's limitations. It encourages us to derive joy and creative inspiration from life, also in our own, “civilian” life. You have a body so dance!, one would like to shout while watching these movies, charged with the energy of movement.

HERstory

by Paulina Reiter, “Wysokie Obcasy”

“Is there anything else you'd like to add?” asks director Alison Kuhn at the very end of **“The Case You”**. She asks this question to one of the five women who have just finished talking about an audition for a film in which they took part as young girls (some of them were minors). During the casting sessions, the boundaries of their intimacy and dignity were repeatedly crossed. They were groped, sexually abused (the perpetrator put hands down their pants) and forced to undress, all of this without prior discussion and consent. But their ordeal was not over yet. A few years later they found out that footage of those auditions had been used without their consent in a documentary film that was planned to be screened at an international film festival. The women got in touch online and banded together to block the screening.

“Listen to us” is the answer to the question posed by the director. In my opinion, in this “Listen to us”, spoken by a young woman, there is a key to the world revolution. It is an invitation to change. A ticket to a world in which stories that have been untold, hidden and shrouded in silence, will finally resound. And a request for trust, which women's stories are rarely given. Listen to us, believe us.

It's great that women who are ready to speak out, find others who are ready to listen, directors who point the camera at them and let them tell their stories. It's so boring to live in a world of exclusively male stories. When I think back to the days when there were only men on the required-reading list, in theatres and in politics, I feel sad and angry. So many wasted stories, so many interesting and fascinating tales that have never been told.

Now is the time of herstory, which is an attempt to make the history more female-inclusive. Sometimes, this revolution is quite shocking, like when Christopher Columbus is taken down from his monument in Mexico and replaced by a statue of an indigenous woman from the Olmec tribe.

Personally, I find these female stories different and captivating. They shall strike a chord not only with women but with everyone, as they tell the world in a different way. The old way, we already know it. Now it's time for new myths, new tales, new heroines.

I want to listen to young mothers in Argentina who have had unplanned pregnancies and now they talk about their motherhood with fear and hope. And listen to those who chose to have a termination because they decided they were not ready to be a mother. And there are also those who had an abortion because, in spite of their young age, they already have a few children (**“Mother-Child”**).

I want to hear the story of a young woman who escaped from Cameroon to the Netherlands, although I feel great pain when I listen to her, for example when she tells that she was raped at the age of 13 and that she was selling her body to get money to pay for her niece's treatment and then just to get something to eat. I want to hear her prayer (**“Delphine's Prayers”**).

I want to understand young women who join the army, entering a man's world where there used to be no place for women. Women are mothers and pacifists after all. I want to see their transformation, to feel their strength, to listen to their dreams (**“Gentle Warriors”**).

I also want to know what the life of a sex worker is really like, told honestly and without taboos.

Finally, I want to listen to stories from the past - memories of people no one paid attention to, whose narratives seemed irrelevant. Because, who was interested in what an Indonesian maid or nanny wanted to say (**“They Call Me Babu”**)? These are tales dug out of the past, extracted from film archives and arranged anew.

It's so refreshing to hear and see these stories. To feel that they are important. To believe these women. And to know that we are part of a bigger story.

UNSETTLED

by Marta Górczyńska and Konrad Wirkowski,
Helsinki Foundation for Human Rights / International Film Festival WATCH DOCS

Humans have always migrated, in search of a place to live, fertile soil to cultivate or a safe shelter. Migration has been a feature of human existence for centuries as people have been constantly moving to find employment, to join their families, to pursue their dream. They have migrated in groups or as individuals, on foot, on horseback or by ship, with exotic goods to sell or just two hands ready to work. They carried ideas, religious and philosophical systems as well as great scientific discoveries, unknown in other parts of the world. Wandering has been an integral part of human history. Thanks to it, people have been able to populate the farthest corners of the world and each meeting of cultures has contributed to the development of entire communities. Then one day, borders stood in the way of migrants and passports, visas and sophisticated systems of border protection came along. Guards, walls and modern technologies, drones and night-vision devices. Obviously, it did not happen overnight. Things were changing gradually as the world was developing and the gap between rich and poor nations was widening. And, while migration has not changed its nature, our perception of it is different now. We are divided into “us” and “others”, those from here and those from far away. And then we let ourselves be fooled to believe that migration is a political issue, giving away our freedom of movement to the politicians’ hands. Somewhere along the way, we completely forgot that migration was deeply rooted in human nature. People were migrating, they are migrating and they will keep migrating. And no wall can change that.

We are lucky that, in the process of fencing off the world, we have found ourselves on the better side of the wall. We live in a relatively safe and definitely wealthier part of the world. But behind this security and prosperity there is a long story of exploitation of the other, less fortunate hemisphere. Our responsibility begins with colonial exploitation, the export of armed conflict to other parts of the globe or the climate change driven by the dynamic development of the richest countries, and it ends with growing inequality, labour exploitation in factories relocated to poorer countries and the absorption of local farmers by multinationals. Extreme poverty is also interconnected with wars and widespread human rights violations. And when people have no other choice, they do what they have always done in such situations: they migrate to seek a better place to live. Today, however, despite the unprecedented civilization progress that has occurred in our world, this journey is more dangerous than ever. After all, there are wire entanglements and dangerous waters patrolled by even more dangerous coast guards. There are walls, too, including the most terrifying ones: the walls of indifference. It is the indifference of the ones living in the richer part of this world to the suffering of those who were forced by life’s circumstances to abandon their homes and families in search of a safe haven. The heartless system of borders, walls and wire entanglements, coupled with the securitisation of the migration policies, is very close to us today.

For several months now, the hitherto peaceful Polish-Belarusian border region has been witness to the drama of people being taken advantage of in the political game between the two neighbours. People are being taken into the forest at night and left there to the mercy of fate and wild animals. Freezing, hungry and terrified, they keep wandering between Poland and Belarus, being turned by the border services of both countries onto the neighbour’s side. Some of them die. Both their wandering and the fence erected on their path have a symbolic dimension. The migrants call our attention. Our reaction to what is happening now in the Polish-Belarusian forests shapes our reality. And it will ultimately determine the shape of the world we will live in.

The documentary films have a unique ability to bring viewers closer to the areas that at first glance seem to be distant, detached or incomprehensible. Watching documentaries helps us discover white spots on our personal maps of the world. As a result, it makes it easier for us to perceive the plight of people, far beyond our imagination, that is hidden behind the veil of the “migration problem” phrase, fabricated by the media and politicians.

The female protagonist of the shocking **“Delphine’s Prayers”**, despite years spent in exile, is still unable to escape the demons of the past and break out of the vicious circle of violence and domination. Based on long close-ups, the documentary makes us feel that we are participating in an important and intimate conversation. There are many ways to make a treacherous journey from South to North. Even though, as **“Silent Storm”** reminds us, this route has claimed an unimaginable number of victims, the refugee’s life is most of all a constant waiting game (**“Forget Alberto for Now”**).

There are many different reasons why people decide to flee. We often forget that reaching Europe is not only the end of the most hazardous part of the journey but also the beginning of the arduous road to legalization of stay. During this process, which usually lasts many years, migrants experience social isolation: locked up in special centres, without work permits, they wait for a decision which may change their fate. Children are the worst affected by stress and insecurity – that’s the case of the **“Wake Up on Mars”** protagonists who, unable to bear this state of limbo, fall into a coma-like lethargy. It is as if their tormented bodies refused to continue participating in this inhuman process.

Big issues are not easy to decide on. Therefore, let’s forget about big politics for a moment and focus instead on what is the most important thing: the human being. The HER Docs Film Festival provides a good opportunity for it. The films presented during the festival show migration for what it really is: an individual story of an individual. These are stories about someone’s son, someone’s mother, someone’s brother. About someone like us, only on the move. A wanderer. An exile. A refugee. These are stories about people searching for what we are all entitled to: a good life.

REINVENTING TOMORROW

A better tomorrow, a question mark
by Klara Cykorz

A starting point of Yael Bertana’s fantasy **“Two Minutes to Midnight”** is a trigger question: what if women ruled the world? The film is the synthesis of a multidisciplinary project, lasting several years and combining a theatre performance and a conference with a kind of a play or even a joke. The actresses who play the members of the all-female government meet a panel of real experts on stage. Within a fictitious, exaggerated story frame we watch an authentic exchange of opinions, as the border between fiction and reality becomes blurred (the film uses footage from performances in Aarhus, Berlin and Philadelphia). But things get interesting when the utopian promise, hidden behind the initial question (yeah, of course the world would be a better place to live in) is confronted with a fundamental difference of opinion among the attendees.

The female (and male) protagonists of the other films of the Reinventing Tomorrow section do not sit, however, at government tables. Yes, sometimes they are public and recognizable figures, like the Turkish-German female imam Seyran Ateş (**“Seyran Ateş. Sex, Revolution and Islam”**) or the Mexican journalist Carmen Aristegui (**“Radio Silence”**). Sometimes, they are important members of their local communities, like Rachel Freier in Hasi-

dic Brooklyn (**“93Queen”**) or de facto animators of a minority (in this case lesbian) culture, like Frances „Franco” Stevens (**“Ahead of the Curve”**). Sometimes, they hit the headlines for a day, like the protagonists of **“Call Me Intern”** who became accidental activists, almost by the force of momentum, when they were spat out (sometimes literally) into the streets by the scourge of unpaid internships. Occasionally, they are almost anonymous individuals who do the painstaking (and extremely hard) grassroots work. Their social or political activism may have different forms but what all these figures have in common is a struggle spanning over years, perhaps even decades.

Elections can be considered one of the recurring themes of the section, as among the protagonists we have some determined female candidates (the aforementioned Rachel Freier, as well as lawyer Rosa Iris Diendomi-Álvarez in **“Stateless”**) and election campaigns are an important thread of the film **“Writing With Fire”** and probably even more so in **“Once Upon a Time in Venezuela”**. But if I were to pick the most important leit-motif of the series, it would be the media and the questions raised about contemporary journalism. Three very different films make up an informal trilogy of female journalists’ portraits. In “Radio Silence” it will be the aforementioned Carmen Aristegui and her dramatic situation after being unlawfully fired from a radio station in 2015. Her story is firmly set in the context of the political scandals in Mexico in the middle of the decade. “Writing With Fire” focuses primarily on the story of the newspaper “Khabar Lahariya” and its editorial board, composed exclusively of women and, what’s more, women from the lowest caste, without social capital, originating from the provinces. The film shows the humble and very local beginnings of the newspaper as well as its today’s struggle against the backdrop of unravelling Hindu nationalism and deepening social inequalities. These are stories about believing in and fighting for the public’s right to information as well as about committed investigative journalism in countries, where politically motivated murders of journalists are still part of the dramatic social landscape. These are stories about freedom of speech understood as hard work in support of those whose voice is less, insufficiently or not heard at all. Journalism, conceived as emancipation for both the editors or authors and their readers, is also the subject of “Ahead of the Curve”. In this case, though, it’s an emancipation for pleasure. Founded by Franco Stevens, “Deneuve” (later renamed “Curve”) was political not only because it had good texts, it was political because it was an attractive, colour magazine, a manifestation of lesbian fun and pleasure.

In virtually every film, the heroines (and heroes) are fighting a colossal opponent, systemic, entrenched problems whose origins can sometimes be traced back through centuries. These are economic and state violence, media propaganda in the hands of corrupt politicians (if not simply dictators), religious institutions unwilling to change, and, finally, global machines of exploitation. However, what I find most interesting are smaller-scale disputes: specifically, disputes between women themselves. After all, the charismatic Seyran Ateş is not the voice of all Berlin Muslim women: at the beginning of the film, she takes part in a lawsuit, taking side of the local law that bans women from wearing hijabs in public primary schools. Consequently, she stands against another woman who challenges this law as discriminatory, which makes Seyran a highly ambiguous character.

On the other hand, “Ahead of the Curve”, on the other hand, attempts to map intergenerational differences in the queer community - new languages, new thinking about media, emerging tensions, experiences previously unseen in the mainstream, including in terms of race and class. And finally, “Stateless”, weaves together two parallel stories on two sides of the political - and personal - spectrum. Rosa Iris Diendomi-Álvarez is a progressive lawyer, working on behalf of Dominicans of Haitian ancestry who were stripped of their citizenship by the government in 2013; her family is also affected. So she shuttles between the Dominican Republic and Haiti, runs for election, and supports her loved ones. On the other side, her complete opposite: Gladys Feliz-Pimentel, an activist of the Dominican National Movement, a woman both indignant (at the Haitian “others”) and pleased (with herself), an inexhaustible source of energy and racist thoughts, always ready to prove that there is no discrimination in the Republic, simply that “they” belong “there”. And that’s it.

However, these films carry a dialectical energy of constant struggle: there’s always some way to expand our freedom and to extort something from the injustice. And if there is one film that stands in complete contrast to the section’s title - or simply puts it in ironic quotation marks - it is paradoxically the funniest one: “Once Upon a Time in Venezuela”. Specifically, in Congo Mirador, a village on Lake Maracaibo, situated by the largest oil fields in the world. The houses stand on stilts protruding from the water, which the camera is almost overwhelmed by; the frames almost smell of moisture. And here we have the developing conflict between two women: a young teacher, Natalie, and a self-proclaimed party bigwig, Tamara, who lives in Hugo Chávez’s most genuine sanctuary. This is a film about a country two minutes away from collapse and a humanitarian crisis, about a worse tomorrow for an expressive local community, full of eccentric human types, now doomed to disintegration and migration.

FAMILY ALBUM

by Anna Tatarska

Family? It’s obvious – it is the first and most vital cell of society. Everyone has heard it at least once. A cliché, a truism. But what exactly does this cell look like? Is it healthy? Or is it made up of abnormal tissue?

Family is a much broader term than a dictionary definition would suggest. When we hear it, our first reaction is to think about what family means to us. Did we grow up with both parents or just one? Were we raised by biological or adoptive parents, of both sexes or maybe one? Was our family large or small? Or maybe we had no parents and we were brought up by our grandparents or by those we consciously chose as family for ourselves? Perhaps we will decide to start our own family, too. We will have children, dogs or plants, a relationship with a partner or partners.

Internal relationship dynamics, inherited trauma, unhealed wounds, unspoken grievances. Blood ties as the source of arbitrary, innate bonds. And the greatest mystery: the mystery of love. No wonder that the family has always been at the centre of interest of both male and female filmmakers. In the new section of HER Docs Film Festival, “Family Album”, the female directors tackle their own, multi-faceted family stories. The section includes five feature-length and six short films.

In **“Video Blues”** the director Emma Tussel reviews recordings from home cameras. First, the ones from the 1980s, recorded on videotapes, then the videos captured on her first Super8, and finally the contemporary ones, shot with her phone camera. Among the innocent shots of childhood, family parties and foreign trips, she picks out the turning points - the father’s last words, the mother’s decision to stop chemotherapy, the baby’s first babbling. It’s an intimate picture that slowly gathers together scattered fragments into a whole.

“Walchensee Forever” by Janna Ji Wonders is also a form of family chronicle. In 1920, the doyenne of the family, Apa, establishes a café by the picturesque Lake Walchen in Bavaria. Her great-granddaughter Janna uses the vast archive material of the last century, trying to find answers to the questions she is burdened with: issues of belonging, roots and fate. Attitudes towards femininity change from generation to generation, the protagonists search for identity in the furthest corners of the world, but they always return to the wrinkled, grey-blue waters of the Walchensee.

The author of **“The Calm After the Storm”** is a young Colombian director, Mercedes Gaviria Jaramillo. As a daughter of a well-known director, she explores her parents’ relationship, in which the rhythm was set by her mother’s withdrawal and her father’s decisive voice. She also takes a broader look: while trying to break away from the traumas of adolescence and toxic family patterns, she also dissociates herself from patriarchal narratives and the division of roles that have defined Latin American cinema in the past.

Director Mahdieh Mirhabibi’s father is a conservative mullah. She is a photographer but due to political restrictions, the government banned her from working. For this reason, she’s planning to escape from the country but she has to keep it a secret from her father. **“Mullah’s Daughter”** captures the clash of worldviews in a loving but conflicted home. This conflict becomes the fascinating centre of the story as the micro portrait of an Iranian family becomes imperceptibly a miniature representation of contemporary Iran.

Iran is also the background in **“Radiograph of a Family”**, a feature-length debut of Firouzeh Khosrovani. A father who loves western freedom and culture and a devout mother who will never see in Botticelli’s “Birth of Venus” anything more than a sin. Evenings with music and wine are replaced by prayer rugs and a silent judgement. The artist constructs a visually intriguing, tender, but also sorrowful image of the rupture that defined her family, and thus herself.

The short films included in “Family Album” are equally dense and unobvious. Pola Rader replaces the slogan “and they lived happily ever after” with **“and died together one day”**. The central theme of this experimental Russian-German short is the relationship of the author’s parents, reunited after a divorce. In the Polish short film **“Papa”**, Maryia Yakimovich reflects on her problematic relationship with her father, whose mental illness was always a taboo subject and explores the impact it had on her life.

“Escape Route” by Lucija Ana Ilijić picks up the pace of the laps that the author, a former speed skater, has completed thousands of over the years. During the workouts, she was always accompanied by her father. Marzena Sowa’s **“A Few Words About Us”** shows a cartoon-like experience of a Polish woman living in Belgium. It’s a raw, bitter-sweet and at times funny film about the death of her mother and the chaos of mourning and complex emotions. The poetic **“As You Can See”** by Ghada Fakri searches for answers to key questions in deep furrows on the worn-out hands of the author’s mother. **“The Second Wave”** by Maria Stoianova, the only pandemic film in the section, focuses on the director’s relationship with her grandfather. The memories, the past and the future find a common space in the water.

The family grows and evolves. It develops and redefines itself. It soothes, it supports, it inspires. It hurts, it pulls down, it fails. Even when we manage to cut it off, there are moments when it returns uninvited, shattering the order that has been elaborately rebuilt. It leaves a mark. Its absence, however, can also be a reference point. Sometimes, its disappearance can be the beginning, perhaps even the only possible one. The filmmakers whose films have been selected for the “Family Album” section know it - and see it.

ART

All cloudy except a narrow opening at the bottom of the sky

by Bogna Stefańska, Weronika Zalewska

The screenings of **video artworks** within the Art section at the HER Docs Film Festival are an experiment: it’s an attempt to see what will happen when we show the works of female artists on a cinema screen.

In this year’s edition, starting from the experience of pandemic and isolation that has taken its toll on our mental health, sense of community, mutual trust and questioned our hopes for the future, we look for a way out of the tunnel, **all cloudy except a narrow opening at the bottom of the sky**. Just like the protagonists of the poems of Lisa Robertson; 19th century authors of confessional diaries and observers of weather changes who managed to nurture everyday poetry in their productive activities.

We try to imagine a speculative vision of the future that already begins here and now. *The future is already here, it’s just not very evenly distributed*, as William Gibson, the author of “Neuromancer” once said. But can we imagine a future that is based on values such as reciprocity, compassion, co-existence? A future, in which we nurture attentiveness to other species but also mourn those who have left us? If not, we will probably end up immersed in nostalgia, longing for the good, old days to escape from the terrifying now (in which our data have never belonged to us, relationships with others are based on fear and material reality is dismantled by the developers, carrying out another ‘urban revitalisation project’). As the artists show us, a good future is more about getting in tune with localism and redesigning the notion of community. Turning full circle to remind ourselves about the basic values is only a seemingly surprising futurological exercise.

Answers to questions about the future are sought by: Karolina Breguła, Justyna Górowska, Ewelina Jarosz, Agata Lech, Diana Lelonek, Agnieszka Mastalerz, Amy Muhoro, Iwona Ogrodzka, Agnieszka Polska, Michał Szaranowicz, Gosia Trajkowska, Weronika Wysocka, Liliana Zeic, Weronika Zalewska, ZAKOLE.

Curators: Bogna Stefańska, Weronika Zalewska.

Within the Art section, we are looking to the future but also returning to the past and recalling, in feature-length format, some outstanding artists and pioneers in their fields: the figure of Hilma af Klint, an abstract painter (**“Beyond the Visible - Hilma af Klint”**, dir. Halina Dyrschka), Martha Cooper, a photojournalist, documenting graffiti art (**“Martha: A Picture Story”**, dir. Selina Miles), a Croatian sculptor Marija Ujević Galetović (**“A Cat Is Always Female”**, dir. Martina Meštrović, Tanja Vujasinovic), the female pioneers of electronic music (**“Sisters with Transistors”**, dir. Lisa Rovner). We will also present a short film about disproportionate representation of male and female figures in the world of design (**“KNOW / KNEW / KNOWN”**, dir. Domka Spytek).

BODY

By: Aleksandra Nowak, G’rls ROOM

The iconic poster by American artist and activist Barbara Kruger reads “Your Body is a Battleground”. Although the artwork was created in the late 80s, our bodies are still battlegrounds, as best illustrated by the disputes over reproductive rights. The body, appropriated by politics, ideology and religion, is still at the centre of various conflicts. This is one of the themes explored by female filmmakers whose works will be presented during the second edition of HER Docs Film Festival. But there will be more of them. The directors and artists talk about the body as a source of feelings, including pleasure and as a place where the memories are stored, a map of our life journey. They perceive the exploration of our corporeality and sexuality as a way to get to know ourselves better, to befriend our own emotions. But it’s also about playing with cultural codes, exposing gender stereotypes, escaping from the oppressive, tight rules and putting our needs and desires first.

Above all, the authors of the films presented in this section speak out in a very personal way about what's emphasized also by the modern theorists of feminism: we are our bodies. The body cannot be reduced to a shell that needs to conform to unrealistic beauty standards nor to a perfect working, reproducing or killing machine. Too often, the body becomes a tool in a system, like capitalism, patriarchy or ideology. However, it cannot be separated from feeling and experiencing, at least not forever. Sooner or later the body will rebel anyway. And therein lies the emancipatory potential: in valuing the corporeality, in dismantling the old dichotomy of body and mind, in liberating the female sexuality from the mechanisms of slut-shaming and objectification, in following the body's needs, memory and erotic fantasies. And this is definitely done by the directors whose films are presented in the BODY section, though each author has her own, unique way. In their works, the carnality, for centuries treated as inferior and sinful, is put on pedestal and the protagonists who explore their bodies gain full subjectivity.

In the subsection **BODYPLEASURE** we have a chance to take a closer look at women who gain the courage to explore their sexuality. In the documentary **“Morgana”** we witness the transformation of the protagonist who decides to leave behind her unsuccessful marriage, traumatic experiences and stereotyped rules for being a woman and a good mother and wife. Morgana follows a path of self-discovery in which opening up to erotic experiences plays a key role. She starts directing porn films in which you won't see the perfect, smooth and young bodies. Instead, there's openness to body diversity and exploring the fantasies that, according to the society, mature women should have long forgotten (providing that they had ever allowed themselves to have any). On the other hand, the film **“The Little Death”** is an account of several women who befriended their sexuality and discovered the possibilities that our body offers and we know so little about, due to the lack of solid sexual education. The latter should not only focus on the risk of unwanted pregnancy and sexually transmitted diseases but also celebrate carnal pleasure. Annie Gisler shows the negative impact of cultural patterns on women's experience of their sexuality but she does not limit herself to criticism and constant woeing over the present situation. She convinces us that orgasm is something worth fighting for. She sees sexuality as a powerful force and its recognition as a necessary condition for widespread social change.

The subsection **BODY AS BATTLEFIELD**, in turn, refers to the already mentioned approach to body as a battlefield. Simone de Beauvoir warned not to forget that it only takes a political, economic or religious crisis for women's rights to be called into question. She advised women to remain vigilant throughout their lives. In recent years, in response to the conservative upsurge and the attempts to restrict women's and sexual minorities' rights in different parts of the world, dozens of banners with the slogan “I can't believe I still have to protest this shit” or its variations have appeared on the streets, in Washington and Paris, Buenos Aires, Madrid and Seoul as well as in Polish, Pakistani and Irish towns. Our rights remain under attack. A striking example is the sudden change of women's situation in Afghanistan after the recent Taliban takeover. This is a good moment to have a look at the authors' works, exploring different aspects of the struggle for women's subjectivity.

Silvia Biagioni and Andrea Laudante (**“Battlefield”**) pay tribute to Italian feminists of the second wave. Their film is a series of evocative, hypnotic images in black and white, taken from archival materials. The visual form of collage reinforced by a voiceover reading a strikingly relevant poem written by an unknown woman, blurs the distance between past and present. Time relations are also of interest to Madonna Adib (**“Let My Body Speak”**), a director who explores the memory of the body. The documentary is a record of an intimate journey into the depths of memories that lead us to Damascus in the late 80s and early 90s when the city was afflicted by a growing political repression. Adib juxtaposes materials from her family archives with the current footage in which she lets her body tell the story – after all, it's her body that absorbed the pain of the past.

On the other hand, Eluned Zoë Aiano's documentary (**“Black&White”**) reminds us that in a state of war, the body is used as weapon but what we consider as patriotic fight is heavily influenced by a variety of mental patterns, including gender norms. How many war heroes do we remember? And how many war heroines? How exactly do we define the heroism and what patterns affect our unconscious perceptions? Aiano brings up all these questions, telling the story of a girl from a small Czechoslovakian town who supposedly fought the Nazis, using her sexuality as a weapon. And these are just a few films you can see in the subsection BODY AS A BATTLEFIELD, exploring different perspectives on the relationship between corporeality and battlefield.

In the subsection **ANIMATIONS ON BODY & SEXUALITY** the works of Polish and foreign authors will be presented and one of the main themes, addressed by several animations, will be the problem of girls' self-acceptance. It's a huge challenge in reality that keeps bombarding us with images and messages pushing everybody to chase the ideal of the perfect body. Nevertheless, the protagonists manage to come to terms with themselves and their bodies, gradually discovering their corporeality, with growing interest, ease and openness. Sometimes it's a journey to regain oneself, as in **“My Fat Arse and I”** by Yelyzaveta Pysmak, sometimes it's just about the pleasure as in **“My Vagina Labyrinth”** by BadBadMeowMeow, which is an animation with an old video game style. At other times, the journey may be the exploration of various forms of corporeality, opening up to transgender and non-binary, playing with gender codes, blurring the boundaries between human and animal form as in a posthumanist movie **“Bay of Plenty”**, directed by Milva Stutz. THE BODY will thus reveal a whole spectrum of stories, perspectives and experiences, drawing our attention towards challenges, issues and socio-political transformations seen through the eyes of women.

SWITZERLAND DIFFERENT THAN YOU THINK

by Aleksandra Stelmach

It's 1970 and Carole Roussopoulos, Swiss filmmaker and feminist, known to the viewers of HER Docs Film Festival as the director of “Delphine and Carole”, presented last year at the festival, is the first woman in France to purchase a video camera. A year later (yes, yes...) she and her female compatriots are finally granted voting rights, as a result of a referendum... In the same tumultuous decade, Swiss women founded CH-Filmfrauen, an informal group of mutually supportive female filmmakers thus far overlooked in the public discourse as well as the Insoumuses collective, documenting the fight for women's rights. Their mission is now continued by the Swiss Women's Audiovisual Network (SWAN), an association established in 2018, aimed at reducing glaring inequalities in the funding allocation to women (in 2019 only 20% of Swiss films were made by women).

Women's activist and feminist documentary has a long, rich and powerful tradition in Switzerland, although the names connected with it rarely appear in cinemas or TV (which, by the way, is the medium that the Swiss documentary originated from) or theatres. The brightest stars of this constellation are, apart from Roussopoulos, Jacqueline Veuve, Léa Pool, Tula Roy, Gertrud Pinkus, and Lucienne Lanaz. All of them are pioneers, focusing on the women's experience, immortalizing the struggle for women's rights and following political and social movements in Europe or in the USA. They speak out against taboos, stereotyping and the domination of heteronormativity. To put it shortly: they look at Switzerland through a feminist lens.

In Poland, we know little or nothing about these Swiss pioneers. But, actually, the term/slogan “Swiss cinema” in itself does not evoke many associations. If Switzerland is not exactly what we think, then what do we actually imagine it to be? Perhaps we hope for a country flowing with milk from purple cows and with gold that certainly doesn't come from semi-legal trade in raw materials. We imagine a home to human rights, a country without a fascist past where refugees are not accommodated in underground bunkers or threatened with deportation (including third-generation immigrants). We believe it's the ideal of grassroots democracy, where the pay

gap is not 20%, some women didn't have to wait for voting rights until 1990 and the culture does not risk losing state subsidies because of one referendum. Maybe.

Contemporary documentaries help us to burst the bubble and get rid of such illusions but Switzerland is still hard to put a label on: just as it has no coherent national identity, there is no single definition of its cinema. In a country of 4 languages and dozens of dialects, divided into 26 independent cantons with their own and often conflicting, traditions and interests, the cinema – as a derivative of social phenomena – is torn between introspection and looking over the horizon, between exploring the safe Heimat and exposing its fragility in the relationship with the Other.

Consequently, even though this year's selection for the HER Docs Film Festival does not include films that directly invite us to enter this utopianly picturesque land, we will see films seemingly telling about other worlds. The selected titles focus like a lens on the country's burning problems, allowing its inhabitants to see themselves in a safe but not always beautifying mirror. The authors presented at the festival are following in the footsteps of their illustrious predecessors: seeking a broader horizon for themselves and offering the viewers a chance to confront their own boundaries. They travel to other countries and continents, explore social recesses, pose questions about global crises of the 21st century and break taboos related to psychology and sexuality. But above all, they weave intimate stories for which Switzerland, in its complexity, is the perfect reference point.

NEW FACES

The tales of the new faces

by Anna Snopkowska, Natalia Oumedjebeur, Oliwia Zająć, Kacper Wojtczak, Julia Jaworska

HER Docs Film Festival is an event dedicated to the documentary works of female film authors. This year's edition will begin on 22th October and one of its sections will be "New Faces", presenting to the audience young, talented documentary female filmmakers and animators.

In the "New Faces" section we will be able to see as many as 18 extremely important and relevant films, both short and feature-length. The first category includes two pictures: "Between Us" (dir. Dorota Proba, Poland, 2020, 53') and "xABo: Father Boniecki" (dir. Aleksandra Potoczek, Poland, 2020, 73').

Commotion of mouths and hearts

"Simplicity" is the word that immediately comes to mind after watching "**Between Us**" and it refers to both form and concept. The director **Dorota Proba** invited to this project three couples, which differ in terms of their age, experience and relationship duration. Each couple answers the questions regarding their relationship. They talk about the partner's qualities they appreciate most, they share their first-time meeting memories, they're asked if they have any break-up thoughts. These answers, though, are just a starting point for an open and honest discussion of the relationship and its prospects. In spite of the fact that the couples are discussing some difficult moments and hard times they went through together, there is a lot of warmth and humour radiating from the screen. The relationships are entirely different yet there's something universal about them and many spectators will see their own relationships reflected in the protagonists' stories.

"Between Us" is the directorial debut of Dorota Proba who formerly worked mostly as a set designer. She collaborated with Polish National Opera and Dramatyczny Theater. For 5 years, together with her sister, she has been creating music videos, documentaries and reportages.

"**xABo: Father Boniecki**" is not another biography. **Aleksandra Potoczek's** documentary gives a voice to a person who has been ordered into silence. Priest Adam Boniecki has been absent from the media for 10 years. The Marian Order he belongs to does not allow him to speak in public. There are two reasons for it: Boniecki has been silenced for the first time when he objected to the discrimination of the LGBT community and for the second time when he claimed that suicide might not be an unforgiven sin. Even though the camera follows Boniecki in the editorial office and when he's discussing the topics that brought a gag on him, the movie is neither a controversial nor religious documentary. It seems to be a kind of a road movie. It's about the road or rather a highway that the protagonist takes, going to the rescue of the ones in need. He gets onto a train a bus or a tram for his author's meetings but also for some platform's meetings. He meets people in need everywhere. He helps both believers and atheists and, above all, the ones that have been excluded. Every step he takes is motivated by the urge to help others. If it wasn't for Boniecki's cassock, you could take him for a psychotherapist. That's probably why his conversation with the professor Bogdan de Barbaro seems to be a true kindred spirits' meeting. Another of Boniecki's compelling interlocutors is sister Małgorzata Chmielewska. The documented conversations with the censored priest enable us to know the beliefs of this colourful though black cassock-clad character.

Worldview related topics address the issues facing the Church today (e.g. celibacy, paedophilia, hypocritical mercantilism). There is also some philosophical wisdom, dispensed by the priest with a pinch of salt. Nevertheless, Adam Palenta's amazing cinematography put the viewers in a deeply reflective mood. The last frame and its contestative message sweep you off your feet.

The author is a graduate from Jagiellonian University, Lodz Film School and Wajda School, documentary director and cinematographer at TVN. She was awarded with Phil Epistemoni's prize for science popularization. Aleksandra is the author of 4 films, including the notorious "Voyage Voyage" (rewarded with Silver Dolphin in Cannes and Intermedia-Globe Silver in Hamburg). „xABo: Father Boniecki" received Maciej Szumowski's Award at Krakow Film Festival 2020.

Emotions caught in a moment

Let's move on from the longest films to the shortest ones. These are three film studies not exceeding 4 minutes: "**Dinosaurs and the larger issues**" (dir. **Justyna Bilik, Marta Nawrot**, prod. Poland, 2018, 2') "**Let me in**" (dir. **Ania Płonka**, prod. Hungary, 2020, 4') and "**Remembrance of a Stranger**" (dir. Helena Oborska, prod. Poland, 2020, 3'). If we were to look for a single common denominator, it would be an important and up-to-date theme. In spite of the films' short form, they're all packed with content and emotions.

"Dinosaurs and the larger issues" refers directly to the poem of the same title, written by Irena Klepfisz, a Jewish poet, lesbian and feminist. In the poem, the author compares lesbian sex to two dinosaurs rubbing their necks. The movie is about the relationship and intimacy between two women, but also about coming out.

In "Let me in" the film's script was written last summer and you may get the impression that the film is a commentary to what has been happening recently in Poland. The protagonist's desire is to be let into a mystery house as it's the only place where he can find freedom and happiness.

“Remembrance of a Stranger” is a story of a woman who struggles with the echoes of her past while trying to both forget and remember what happened.

All of the films mentioned above were directed by young generation authors. **Justyna Bilik** is a director and the author of several scripts written for school film studies. She has a degree in screenwriting, obtained at the Lodz Film School. **Marta Nawrot**, the author of 3D visualisations in “Dinosaurs and the larger issues”, specialises in design and new media. She’s also a co-founder of the Pussymantra collective and an independent publishing house CyberPussy, focused on cyber- and xenofeminist digital art creation.

Helena Oborska graduated from the faculty of Direction at the Lodz Film School. Her best-known film is the “Bitten”, awarded with second prize at the Krakow Film Festival in 2019.

Ania Płonka is a graduate from the Academy of Fine Arts in Warsaw and Warsaw Film School (Direction). Her artistic activity includes mainly new media, video art and music. She’s also a member of a female group 8 zł.

Everything remains in the family

In the “New Faces” section we can also find 3 films dedicated to family and close relationships: “We Have One Heart” (dir. Katarzyna Warzecha, Poland, 2020, 11’), “Milo” (dir. Nadia Szymańska, Poland, 2021, 16’) and “Papa” (dir. Maryia Yakimovich, Poland, 2020, 29’).

“**We Have One Heart**” is a dextrous juxtaposition of animated drawings and archival material that tells the love story of Halina, a Pole and Farouk, a Kurd living in Iraq. Their son, Adam, comes across some letters exchanged between his parents 40 years ago. Adam never knew his father and was convinced that he was killed in the war.

Katarzyna Warzecha is a director of documentary and feature films and a former programmer at the Gdansk DocFilm Festival. “We Have One Heart” is an unusually moving story about root search and uncovering extraordinary family secrets, narrated by a little boy, Halina’s and Farouk’s grandson.

The film “**Milo**” is directed by **Nadia Szymańska**, who is also a cinematographer and set designer.

The documentary is a collection of intimate frames, telling the story of single motherhood’s struggles. A young woman and her son live in a caravan by the Polish sea, at a resort known for entertainment. The film shows a lot of difficult moments in the young mother’s life. The audience sees Milo and his mom spending time together, going out frequently and trying to balance their time alone and their time together. It’s not an idealistic story about a young mom who gives up on everything and completely loses herself in motherhood. Actually, it’s quite the contrary. The viewers witness the moments when the family tries to balance the needs of the mother and the child, spending time at an amusement park or inviting friends for a late night barbecue. It is an interesting documentary showing different approaches to motherhood without sugarcoating it.

“**Papa**” is a graduation autobiographical documentary, a sort of diary of the author’s memories. **Maryia Yakimovich**, born in Minsk and a graduate of a local Art Lyceum and the Jan Matejko Academy of Fine Arts, tells a story of her childhood, spent in the shadow of her father’s mental illness. On the screen, we see the flow of the archival photos, arranged in emotionally moving collages. After many years, the author tries to rebuild herself and break the long silence about “papa’s” illness. It gives her a chance for developing a new relationship with her dad and expressing her true feelings.

Echoes of memories

Searching for the roots or one’s own identity is not limited to ancestry research and working on family relationships. Although everyday we look into the future with hope, it’s the present and the past that really shape us.

Seemingly detached pictures of the film “**Earth in the Mouth**” (dir. **Ewelina Rosińska**, Germany, 2020, 20’), create a sequence documenting the director’s identity. The film combines various shots related to patriotism, religion, nature and everyday life. Ewelina Rosińska, a graduate from Film Production and Direction at Deutsche Film und Fernsehakademie in Berlin, takes us on a journey to the shreds of memories and plans for the future.

In “**The Fear**” (dir. **Pawlina Carlucci Sforza**, Poland, 2020, 28’) we watch wrinkled faces of old people who witnessed horrifying events that took place shortly after the end of IIWW in the Dębrzyna forest (Podkarpacie region). Polish slave labourers, returning from Germany, were murdered by their compatriots, swelling the ranks of those “missing during war”. There has been a conspiracy of silence for 70 years and the identity of perpetrators is still concealed. In contrast to the witnesses’ stories, every now and then, the camera shows archive footage of smiling people returning from Germany and jumping off the trains, longing for their homeland and families. “The Fear” is the second film of Pawlina Carlucci Sforza, director and set designer, award-winner for the Best Documentary (“Nie sądzić”) at Grand Off 2017 festival.

Road movie

The memories and the search for one’s own identity are also associated with a journey, in its broadest sense. Sometimes, the most interesting trip is a journey inside yourself. The film’s “**Comfort**” (Poland, 2018, 10’) director is **Weronika Banasińska**, who graduated from the Academy of Fine Arts in Cracow. Currently, she’s an illustrator and animator who, in an extraordinary way, is able to take us back to places we have long forgotten. “Comfort” is a mixture of emotions – from excitement to anxiety.

A journey, however, is most of all discovering distant places, as in the documentary “**Sarha**” (Poland, 2021, 13’) directed by **Jaśmina Wójcik**. Two little girls tell us about their trip to Palestine. The director is a Polish activist and artist who tries to combine these two fields, creating socially engaged art. In “Sarha” the main narrative axis is based on the children’s comments. The girls definitely like Palestine, it’s colourful, interesting and coherent. Zoja and Lea sum up the conflicts between Israelis and Palestinians in a very simple way: it’s all about taking the other’s land. For the girls, the essence of the conflict is completely pointless. Palestine is a beautiful place with nice people and the aggression is groundless and focused on conquest only, with disregard for people and places. The film has an interestingly composed plot and a light-hearted form. Thanks to the young protagonists, “Sarha” addresses important and up-to-day issues in a non-obvious way.

A journey may also mean emigration and all the challenges it brings. “**We hope you won’t need to come back**” (dir. **Anastazja Naumenko**, Poland, 2020, 9’) tells a story of a young girl who departs to a foreign country and soon discovers that the new reality cannot compensate for the loved ones and a sense of security she longs for. Anastazja Naumenko, a graduate from the Academy of Fine Arts in Cracow, shows a completely new perspective on modern emigration.

From head to toe

Already mentioned self-discovery and the process of getting to know oneself, probably means the necessity to stand in front of the mirror and accept one's physical appearance. In the "New Faces" section we will present two documentaries addressing the themes of body and corporeality.

In the movie **"My Fat Arse and I"** (dir. **Yelyzaveta Pysmak**, Poland, 2020, 11') a young girl decides to go on a strict diet that leads her to extreme emaciation. Along with the fat, she loses all the joy of life. Yelyzaveta Pysmak takes an interesting approach to the topic of self-acceptance in terms of one's weight and physical appearance. Total self-love can only be achieved by reconciling with the past.

Discovering one's carnality usually happens in solitude. That's also the case in the film **"Lushfulness"** (Poland, 2020, 6') by **Weronika Szyma**, a third-year animation student at the Lodz Film School. Her directorial debut, "Bies i kat" was awarded the first prize of the Animation Competition during the Ars Independent festival and the author does not cease to surprise with the associations and shapes used in her productions. The protagonist of "Lushfulness" undresses in front of the mirror. Her hands start to wander over her body, first hesitantly, then more and more boldly. The woman's erotic play is shown by means of contours, delicate colours and lines, creating a sublime image of experimentation with her sexual self.

On the trail of the modern world's problems

The problems of the modern world can be listed endlessly, but today the major issues seem to be the following: pandemic, exploitation and drugs. The Covid-19 pandemic may seem to be the end of the world for some people but isn't it actually just a minor event in the human history cycle? **Karolina Biedrowska** in her film **"Eternal Return"** (Poland, 2021, 6') shows the repeatability of events and the ordinary fluidity of life.

Gosia Juszcak, the director of **"Stolen Fish"** (Poland, Great Britain, 2020, 30') is a versatile author whose areas of professional activity include film direction, translation and human rights. Her documentary was made in Gambia, a small country in West Africa. For Gambians, fish was once a staple food and a key to the local economy, providing many workplaces. Gosia Juszcak's film gives us insight into the problems of Gunjur's inhabitants. Chinese fishmeal factories deprive the local people of food and livelihood. Chinese fishing vessels collect huge fish containers to process it into fishmeal, used as food for livestock in industrial farms in other parts of the world. There's almost nothing left for the Gambians. Neocolonialism and unethical Chinese business are the devastating reality of the Gambian people.

"Such a Beautiful Town" (Poland, 2019, 8') is a short story of a woman who notices her partner kissing another woman in the street. Upset, she runs out of her tenement apartment to confront him but he's no longer there. The protagonist embarks on a journey throughout the city, which is getting more and more dangerous. Finally, her lonely journey ends in tragedy. The director, **Marta Koch**, a fifth-year student at the Lodz Film School, uses the shades of red, black and white to create a picture that you can't pass by indifferently.

All the films in the "New Faces" section present topics that are particularly close to HER Docs Film Festival, such as gender equality and fight against discrimination, sexuality and human rights. HER Docs FF is the only Polish festival that enables the audience to look at these themes exclusively from a female perspective. This year's hybrid formula with films available to view online as well as in-person screening at the Warsaw theatres will allow everyone to get acquainted with the female stories. Save the date in your calendar and the new authors' names in your memory as we will surely hear about them again!

...and codes that break my heart. Anyway.

Weronika Wysocka, Amy Muhoro

POLAND / 2020 / 6'



Living, scrolling, absorbing information together, we watched one another's nervous and cognitive systems dissolving into hyper-reality. Stimulated by it, we all go through psychotic episodes while sitting in the armchair. Hitting a wall of powerlessness, we rationalize our frailties by giving away logic. The (in)visibility of large power tycoons appearing on our screens daily, clashes in our minds with an unimaginably strong need to regain our freedom and bring back justice.

Weronika Wysocka and Amy Muhoro constructed an artistic investigation showing the cause-and-effect process of data extraction by private companies. Film is a visual representation of the mind of a new-activism generation, who in order to fight for their rights, loses their sanity from time to time, blaming themselves for their lack of adequate resistance systems – although only highly specialized experts may have access to that.

„ALL CLOUDY EXCEPT A NARROW OPENING AT THE BOTTOM OF THE SKY” exhibition

CREDITS

Directors: Weronika Wysocka

Screenplay: Weronika Wysocka, Amy Muhoro

Featuring: Eliza Chojnacka

Cinematography: Filip Skrońc

Editing: Weronika Wysocka

Sound: Zoi Mikhailova

Music: PIANO FANTASIA “Song for Denise” (Mike Serbee & Tidee),

CRC MUSIQUE / SACEM

Producer: Maria Nowakowska

Production: Museum of Modern Art in Warsaw

World sales: Weronika Wysocka, Amy Muhoro

Language: English

Website: www.weronikawysocka.com



(is love) about keeping things private

Weronika Zalewska

POLAND / 2021 / 4'

POLISH PREMIERE



“(is love) about keeping things private” is a visual and poetic rhetoric over the notions of love that exceed the private and the romantic, the human and the non-human, the well-planned and the open-ended. Beyond the models of love and violence displayed in the mass culture which influence our dailiness, Weronika Zalewska comes into the dialogue with bell hooks’ book “All About Love” and investigates the potentials of love put into building respective, committed, transformative relationships that create our social ecologies. Critically to the film’s title, the artist observes animals in closed, human-made areas, dialoguing with the unobvious complexities that love brings when being unpacked. Acknowledging both the pains and the potentials that a tender observation brings is also a tribute to many contemporary scientists who decided to forever sort out the enlightenment notions of anthropocentric objectivity.

The video artwork created for the HER Docs Film Festival 2021.

„ALL CLOUDY EXCEPT A NARROW OPENING AT THE BOTTOM OF THE SKY” exhibition

CREDITS

Director: Weronika Zalewska
Screenplay: Weronika Zalewska
Cinematography: Weronika Zalewska
Editing: Weronika Zalewska
Sound: Weronika Zalewska
Producer: Weronika Zalewska
Production: Weronika Zalewska
World sales: Weronika Zalewska

Language: English



\$ingapura

dir. Lan Yu

SINGAPORE / 2019 / 4'

POLISH PREMIERE



A slice of life piece that observes the most expensive city in the world through a day in the life of a driver. The driver, Ah Hock, is representative of a generation in Singapore which works mainly for survival, and to provide a better living for their families.

Michał Matuszewski

22.10 18:15 Elektronik

23.10 11:30 Kinoteka

CREDITS

Director: Lan Yu

Screenplay: Lan Yu, Danial Razak, Tan Li Jing

Cinematography: Clement You

Editing: Danial Razak

Sound: Cheng Lijie

Music: Cheng Lijie, Chleo Lee, Daniel Tai

Producer: Diane Therese Rozario

Production: Grace Tay, Roy Chua, Marvin Chan, Elton Lim

World sales: Weave Pte Ltd

Language: English, Mandarin, Tagalog

Website: www.promofest.org/films/ingapura

2857

dir. Antonina Nowacka

POLAND / 2020 / 22'

WARSAW PREMIERE



The film presents an imaginative time-space around the year 2857 - when the world will be inhabited by human beings, but in a radically synthesised form represented by electromagnetic waves, perceived by us - modern people - as sounds with specific frequencies. The pictures for the film were taken over the course of several years, during trips to various mountain regions, in order to document the space and environments unfavourable to the existence of the “traditional” forms of life of human beings. This austere and sometimes theatrical scenery aims to create a mystical atmosphere, as if it was out of this world.

22.10 18:15 Elektronik

CREDITS

Director: Antonina Nowacka
Cinematography: Antonina Nowacka
Editing: Antonina Nowacka
Sound: Antonina Nowacka
Music: Antonina Nowacka
Producer: Antonina Nowacka
Production: Antonina Nowacka
World sales: Antonina Nowacka

Language: no dialogue

Website: www.antoninanowacka.com

93Queen.

dir. Paula Eiselt
USA / 2018 / 90'



Set in the Hasidic enclave of Borough Park, Brooklyn, “93Queen” follows a group of tenacious Hasidic women who are smashing the patriarchy in their community by creating the first all-female volunteer ambulance corps in New York City. With unprecedented — and insider — access, “93Queen” offers up a unique portrayal of a group of empowered women who are taking matters into their own hands to change their own community from within.

Special thanks to the Warsaw Jewish Film Festival.

24.10 16:00 Kino Muranów
28.10 20:30 Kinoteka

CREDITS

Director: Paula Eiselt
Cinematography: Paula Eiselt
Editing: Sunita Prasad, Rebecca Laks
Music: Laura Karpman
Producers: Paula Eiselt, Heidi Reinberg, Adam Bolt
Production: MALKA FILMS, SWR in co-production with: ARTE, American Documentary | POV, INDEPENDENT TELEVISION SERVICE (ITVS)
World sales: Paula Eiselt

Language: English, Yiddish, Hebrew

www.93queen.com

A Cat Is Always Female

dir. Martina Meštrović, Tanja Vujasinović

CROATIA / 2019 / 16'



Through a feminist lens, the filmmakers pay homage to their professor Marija Ujević Galetović – one of Croatia's most important sculptors. Marija's life story and views are told through a combination of video footage and animation of her feminine sculptures.

Michał Matuszewski

22.10 20:00 Kino Muranów

28.10 20:00 Elektronik

(together with „Beyond the Visible - Hilma af Klint”)

CREDITS

Directors: Martina Meštrović, Tanja Vujasinović
Screenplay: Martina Meštrović, Tanja Vujasinović
Animation: Martina Meštrović
Cinematography: Jasenko Rasol
Editing: Iva Kraljević
Sound: Hrvoje Pelicarić
Music: Alen Sinkauz, Nenad Sinkauz
Producer: Igor Grubić
Production: Kreativni sindikat
World sales: Bonobostudio

Language: Croatian

www.bonobostudio.hr/en/distribution/a-cat-is-always-female

A Few Words About Us

dir. Marzena Sowa

BELGIUM / 2019 / 10'

POLISH PREMIERE



My mother died. I am in vertigo. I think of her, I think of both of us. Hence this film „Un essai sur nous deux” („A Few Words About Us”). A fluid narrative accompanied by images, videos, drawings, memories that pop up here and there, like an emergency to keep the disappeared person still for a while with you. Not to let her go.

23.10 13:15 Kinoteka

CREDITS

Director: Marzena Sowa

Screenplay: Marzena Sowa

Cinematography: Marzena Sowa

Editing: Marzena Sowa

Sound: Marzena Sowa

Producer: Marzena Sowa

Production: Ecole de Photographie et de Techniques Visuelles Agnès Varda

World sales: Marzena Sowa

Language: French

A Travelogue

dir. Anna Baumgart

POLAND / 2020 / 10'



“A Travelogue” documents the experience of migration of the female body and an object – a photographic camera. The video is a portrait of Mieczysława Nogajewska, a photographer and owner of the famous “Foto-Elite” photographic studio in Gdynia in the 1930s. After the start of World War II, Nogajewska lost her wealth and started her travel across Poland, for which she took her only camera. The camera was her best companion; a lens that allowed her to focus on her surroundings; a language, thanks to which she was able to tell her stories; a journal. In Anna Baumgart’s video, the camera becomes an equal, a protagonist just as important as the photographer. The heavy body of the camera is directly attached to the photographer’s physique, becoming virtually a single body, joined together in dialogue. In the strangely realistic world of the video, the camera’s voice is heard as distinctly as the women’s narrative. Listening to the monologue/dialogue, we are guided by the protagonist(s) journey through a dry and deserted landscape. Nogajewska-camera are stalled in the sand – their journey is strenuous, there’s a double weight that weighs on the photographer’s back and the camera’s tripod. In her video, Baumgart merges a new materialist approach with a feminist perspective, to later on move into object-oriented ontology: the story of a migrating female body is a thorough observation of an entangled existence of Nogajewska and the non-human object.

Bogna Stefańska

22.10 18:15 Elektronik

23.10 13:30 Kinoteka

CREDITS

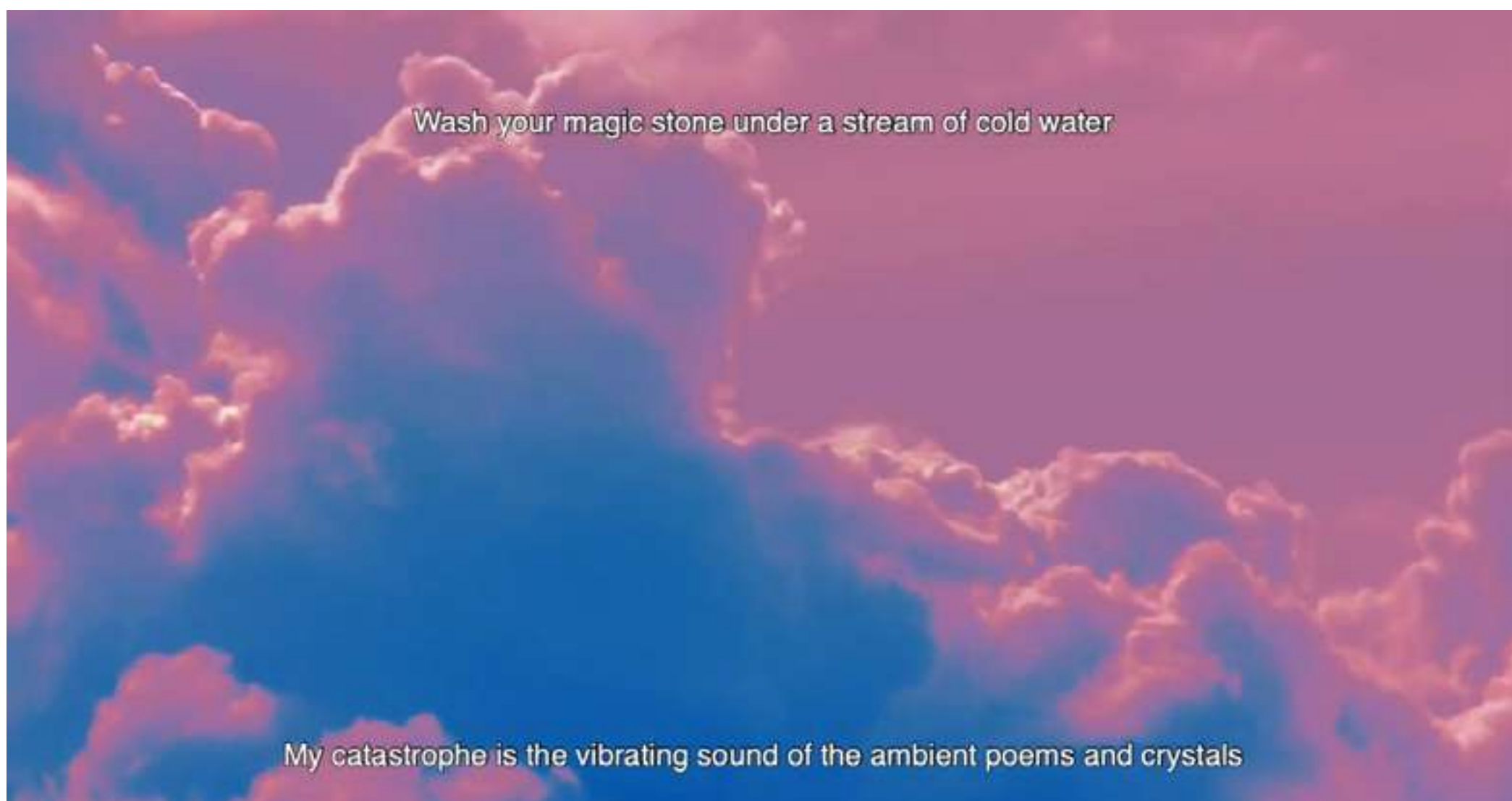
Director: Anna Baumgart
Screenplay: Małgorzata Radkiewicz
Cinematography: Szymon Kluz
Editing: Grzegorz Pacek
Sound: Marcin Popławski
Costume Design: Marta Szypulska
Starring: Klara Bielawka, Anna Kłós
Producer: Anna Baumgart
Production: Grzegorz Pacek
World sales: Anna Baumgart

Language: Polish

A year without summer

Gosia Trajkowska, Agata Lech

POLAND / 2020 / 10'



“A year without summer” is a poetic tale about the eruption of the Tambora volcano in 1815 and the consequences it caused around the world. The film aesthetizes the global catastrophe of the so-called „year without summer” to deal with the fear that has accompanied us for a long time: the fear of the end of the world. This play is a dreamlike delirium, our shared dream, the place where our thoughts met during the lonely return home by bus, this play composed of the crumbs that accidentally fell onto the concrete. When lit by the sun, they looked like cosmic particles.

23.10 18:15 Kinoteka

CREDITS

Directors: Gosia Trajkowska, Agata Lech
Screenplay: Gosia Trajkowska, Agata Lech
Cinematography: Gosia Trajkowska
Editing: Agata Lech
Sound: Agata Lech
Music: Agata Lech
Producers: Gosia Trajkowska, Agata Lech
Production: Gosia Trajkowska, Agata Lech
World sales: Gosia Trajkowska, Agata Lech

Language: Polish

Ahead of the Curve

dir. Jen Rainin, Rivkah Beth Medow

USA / 2020 / 95'

POLISH PREMIERE



Growing up, Franco never saw any representation of queer women—she didn’t even know it was possible for a woman to be gay. When she realized she was a lesbian, it changed the course of her life. In 1990, Franco created a safe place for lesbians in the form of the “Deneuve” magazine - rebranded later, and in quite unusual circumstances, as “Curve”. Her approach to threats and erasure in the ‘90s was to lift all kinds of lesbians up and make them beautifully visible. The magazine helped build a foundation for many intersectional movements being led by today’s activists in the face of accelerating threats to the LGBTQ community. Decades later, as her legacy faces extinction and she reassesses her life after a disabling injury, she sets out to understand visibility work being led by an intersection of queer women today. Featuring Andrea Pino-Silva, Kim Katrin, Denice Frohman, Amber Hikes, Jewelle Gomez, Melissa Etheridge, and Lea DeLaria, and a score composed by the legendary Meshell Ndegeocello, “Ahead of the Curve” celebrates the legacy of a movement while considering the agenda of its future.

23.10 20:30 Elektronik

24.10 20:45 Kinoteka

CREDITS

Directors: Jen Rainin, Rivkah Beth Medow

Screenplay: Jen Rainin, Jess Congdon, Rivkah Beth Medow, Sara St. Martin Lynne

Cinematography: Svetlana Cvetko

Editing: Jessica Congdon

Sound: Luiza Sa-Davis, Emily Strong, Claudia Katayanagi, Laretta Molitor, Paige Goedkoop, Iryna Kucherenko, Avantika Nimbalkar, Mary Wong, Harley O’Neill, Kip Wilkin

Music: Meshell Ndegeocello

Producers: Rivkah Beth Medow, Lindsey Dryden

Production: Frankly Speaking Films

World sales: The Film Collaborative

Language: English

www.curvemagmovie.com

All inclusive

dir. **Corina Schwingruber Ilić**

SWITZERLAND / 2019 / 10'

WARSAW PREMIERE



Under the spell of mass entertainment on the high seas.

22.10 18:15 Elektronik

23.10 16:15 Kinoteka

CREDITS

Director: Corina Schwingruber Ilić

Screenplay: Corina Schwingruber Ilić

Cinematography: Nikola Ilić

Editing: Corina Schwingruber Ilić

Sound: Robert Büchel

Music: Heidi Happy

Producer: Stella Händler

Production: freihändler Filmproduktion

World sales: Square Eyes

Language: no dialogue

squareeyesfilm.com/shorts/allinclusive

SWISS FILMS



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambasada Szwajcarii w Polsce

Always Amber

dir. Lia Hietala, Hannah Reinikainen

SWEDEN / 2020 / 75'

WARSAW PREMIERE



Seventeen-year-old Amber and best friend Sebastian refuse to let society label their gender. Moving through a spectrum of fluid identities, they dream together, party together, and form friendships with likeminded people. The queer teenagers inhabit an open and loving world far away from the judging eyes of others, in which everything seems possible. But when Amber falls in love with Charlie, their utopian world is shaken to its core. Trust issues begin to emerge, and in the midst of it all, Amber has to face going through their transition alone.

23.10 13:15 Elektronik

25.10 21:00 Kinoteka

CREDITS

Directors: Lia Hietala, Hannah Reinikainen

Cinematography: Lia Hietala, Sara Thisner Lindstedt, Amber Mastracci, Luciano Mastracci, Alma Mastracci

Editing: Hannah Reinikainen, Lia Hietala, Anton Hemgren, Charlotte Landelius

Sound: Fredrik Strålne

Music: Shitkid

Producers: Göran Hugo Olsson, Melissa Lindgren

Production: Story AB in co-production with: Sveriges Television

World sales: Réservoir Docs

Language: Swedish, Italian

www.reservoirdocs.net/films/always-amber

and died together one day

dir. Pola Rader

RUSSIA, GERMANY / 2021 / 9'

POLISH PREMIERE



‘They lived happily ever after and died together one day’, that’s how all the love stories Pola Rader used to listen to as a child end (* Russian variant). But what’s the ending of these ‘love stories’ in reality? Romanticization of love’s notion and its dispute with harsh reality are the baseline for the film that takes an in-depth look at how and to what extent the cultural image of love designates our consciousness. This visual manifesto recreates an idealized image of an imperfect relationship, using the romantic aesthetic. The film analyses an almost invisible difference between myths and reality in our heads and combines in this documentary footage with hyperbolic staged romantic scenes. Turning to her personal experience, Pola Rader considers the romantic relationship of two people based on the example of her parents. When she was little, they loved each other; in her teens they broke up; now that she is an adult, they’re together again, with the experience of what they’ve been through before. Her parents and she tried to find out the visual images associated with their romantic relationship and recreated these scenes in front of the camera.

23.10 13:15 Kinoteka

CREDITS

Director: Pola Rader
Screenplay: Pola Rader
Cinematography: Pola Rader
Editing: Pola Rader
Sound: Pola Rader
Music: Green Boodah BDA WBK (Anton Sysoev)
Producers: Pola Rader
Production: Pola Rader
World sales: Pola Rader

Language: no dialogue

www.polarader.com/film

Ankebût

dir. Ceylan Özgün Özçelik
TURKEY / 2020 / 5'

POLISH PREMIERE



A woman, released from prison, drifts between nightmare and reality.

25.10 18:00 Kinoteka

CREDITS

Director: Ceylan Özgün Özçelik
Cinematography: Gözde Koyuncu
Editing: Selda Taşkın
Sound: Fatih Rağbet, Eli Haligua
Music: Ekin Fil
Producer: Armağan Lale
Production: Filmada
World sales: Ceylan Özgün Özçelik

Language: Turkish

Another Europe

dir. Sangam Sharma

AUSTRIA / 2020 / 55'

POLISH PREMIERE



An essay film rooted in experimental cinema and queer storytelling. A female narrator (fellow artist Kathi Hofer) provides the voice over for this film, making it a reflection on the director's life and her journey through Europe (which started off in the summer of 2019, before the COVID-19 pandemic). Associative spaces unfold. A train of thoughts. The boundaries between factual and memories become a blur. How much of her personal story can be read more globally?

Visual portraits of Europe's faraway places, away from typical tourist hot spots provide the mise en scene for this film. Landscapes in transition, pictures of movement, visually resembling the long journeys she has undertaken using trains, ferries and public transport. The underlying sound compositions made by the Dutch musician Machinfabriek evoke feelings of isolation and alienation, but are still somewhat placeable and warm.

23.10 13:30 Kinoteka

24.10 11:45 Elektronik

CREDITS

Director: Sangam Sharma

Screenplay: Sangam Sharma

Cinematography: Sangam Sharma

Editing: Sangam Sharma

Sound: Richard Hunt

Music: Rutger Zuydervelt aka Machinefabriek

Producers: Sangam Sharma

Production: Sangam Sharma

World sales: Sangam Sharma

Language: German

www.sangamsharma.com/another-europe

Armour Off

dir. Anna Rodgers
IRELAND / 2020 / 14'

POLISH PREMIERE



„Droga Ty” to film taneczny, powstały na zlecenie Croi Clan Integrated Dance Company. Przedstawia performans tancerki Lindy Fearon, która w miejsce odwołanego występu na żywo, została nakręcona w swoim domu w hrabstwie Armagh w Irlandii w szczytowym momencie lockdownu w 2020 roku. Film łączy ruch oraz słowa napisane wcześniej przez Lindę, odkrywając życiowe ścieżki jej relacji ze swoim ciałem i samą sobą.

23.10 16:00 Elektronik
28.10 20:30 Kinoteka

CREDITS

Director: Anna Rodgers
Featuring: Linda Fearon
Choreography: Caroline Bowditch
Cinematography: Matthew Kirrane
Editing: Paul Mullen
Sound: Linda Fearon
Music: Niall O'Carroll
Producer: Zlata Filipović
Production: Invisible Thread Films
World sales: Invisible Thread Films

Language: English

www.invisiblethreadfilms.com

As You Can See

dir. Ghada Fikri

EGYPT / 2019 / 8'

POLISH PREMIERE



Can the lines in a hand hold stories? What memories do the grooves store? Ghada invites her mother to reflect on her life while taking us on a poetic exploration into her mother's hands: the hands that raised five children almost single handedly. Why, Ghada asks, should someone have to give up their hands for those they love?

23.10 13:15 Kinoteka

CREDITS

Director: Ghada Fikri
Screenplay: Ghada Fikri
Cinematography: Ghada Fikri
Editing: Ghada Fikri
Sound: Hady Bassiony
Music: Bob Bradley, Thomas Balmforth
Producer: Ghada Fikri
Production: Ghada Fikri
World sales: Ghada Fikri

Language: Arabic

www.instagram.com/ghadafikri

Asmahan the diva

dir. Chloé Mazlo

FRANCE / 2019 / 6'

WARSAW PREMIERE



The life of Asmahan, the diva and druze princess was short, but what a life! Marriages, glory, espionage, lovers, alcohol, poker, suicides, murders, scandals... This oriental Marilyn has marked the golden age of the Egyptian musical comedies. Today, her voice still resonates everywhere in the Middle East and her mysterious death in the waters of the Nile still feeds the wildest rumors...

22.10 18:15 Elektronik

CREDITS

Director: Chloé Mazlo

Screenplay: Christophe Duchiron, Chloé Mazlo

Animation: Victor Haegelin, Eric Montchaud

Cinematography: Nadine Buss

Editing: Stéphane Jarreau

Sound: Romain Le Bras, Benjamin Cabaj, Bruno Guéraçague

Music: Bachar Mar-Khalifé

Producers: Catherine Rouault, Virginie Giachino

Production: Causette Prod, Doncvoilà productions in co-production with: Manuel Cam

World sales: Miyu Distribution

Language: French, Arabic

www.miyu.fr/distribution/asmahan-la-diva

Battlefield

dir. **Silvia Biagioni, Andrea Laudante**

ITALY / 2020 / 10'

POLISH PREMIERE



Intimate, other, virginal, objectified, ethereal, fragmented: the female body mirrors a battlefield for all women that, in the 1960's and 1970's, claimed its re-appropriation. "Battlefield" is a tribute to all second-wave feminist movements; through fragments of daily life and social battles, it reconstructs those key moments in our recent history. Sound and images give voice to the archives of Archivio Audiovisivo del Movimento Operaio e Democratico, in an imaginary journey between different representations of femininity of that time. Editing and music lead the viewer into an evocative place, in between memory and the present. In this sense, "Battlefield" is a passage through sound, visual and emotional spaces.

25.10 18:00 Kinoteka

CREDITS

Directors: Silvia Biagioni, Andrea Laudante

Editing: Silvia Biagioni

Sound: Andrea Laudante

Music: Andrea Laudante

Producer: Luca Ricciardi

Production: AAMOD - Archivio Audiovisivo del Movimento Operaio e Democratico

World sales: Luca Ricciardi, AAMOD - Archivio Audiovisivo del Movimento Operaio e Democratico

Language: Italian

www.silbia.it/battlefield, www.andrealaudante.com/battlefield

Bay of Plenty

dir. Milva Stutz

SWITZERLAND / 2018 / 12'

POLISH PREMIERE



A journey of discovery of a fictional, virtual island world. By means of a first-person camera perspective, the audience engages with and becomes part of the events. They encounter creatures who transcend categories such as male/female, artificial/natural, animal/human and who are constantly changing the form of their bodies. Together, they explore possibilities of overcoming their physical boundaries and learn how to create new (life) conditions.

23.10 16:15 Kinoteka

24.10 15:15 Kinoteka

25.10 20:30 Elektronik

26.10 18:15 Kinoteka

CREDITS

Director: Milva Stutz

Animation: Milva Stutz

Editing: David Schlatter, Milva Stutz

Sound: Lucia Cadotsch, Ludwig Wandinger

Producer: Milva Stutz


Production: Milva Stutz

World sales: Milva Stutz

Language: no dialogue

www.milvastutz.ch/8997763/bay-of-plenty

SWISS FILMS

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambasada Szwajcarii w Polsce

WIMIN

G'RLS

ofeminin

Between Us

dir. Dorota Proba
POLAND / 2020 / 53'



An intimate portrait of three relationships. The couples decide to have an honest conversation initiated by a set of seemingly simple questions. Slowly, a space for an exchange of hidden emotions and confessions is created. A depiction of contemporary love with a generous seasoning of humour, „Between Us” is a penetrating look at the meaning of intimacy.

24.10 13:45 Kino Muranów

CREDITS

Director: Dorota Proba
Screenplay: Dorota Proba
Cinematography: Weronika Bilska
Editing: Katarzyna Orzechowska
Sound: Anna Rok, Dorota Proba, Krzysztof Janus
Music: Adam Walicki, Giorgio Fazer (band), The Saturday Tea, Mateusz Franczak
Producers: Ewa Jastrzębska, Jerzy Kapuściński, Wojciech Marczewski, Karolina Mróz
Production: Munk Studio Polish Filmmakers Association, Wajda Studio
World sales: Munk Studio Polish Filmmakers Association

Language: Polish, Russian

www.betweenusfilm.com/pl

97,1 FM



Beyond the Visible - Hilma af Klint

dir. Halina Dyrschka

GERMANY / 2019 / 93'

POLISH PREMIERE



The art world is confronted with a sensational discovery – a hundred years too late! How could it happen that an artist who discovered abstract painting at the beginning of the 20th century remained largely unnoticed? Hilma af Klint's first abstract painting is dated 1906, four years before that of Vassily Kandinsky. Why was she ignored?

This is the first film about her life and work. It investigates the role accorded to women in art history and asks why Hilma af Klint was scandalously denied the status of a pioneer of modern art. And how this recognition is now finally taking place. Today, her exhibitions attract millions of people worldwide. The cinematic approach of her paintings reveals an artist who is seeking for meaning in life beyond the visible. Hilma af Klint's clairvoyant work developed a unique visual world and more than 25,000 pages of notes reveal a boundless thinking that led into an outstanding oeuvre. Her timeless paintings cross all conventional borders and resonate with our innermost feelings today.

22.10 20:30 Kino Muranów

24.10 18:30 Kinoteka

28.10 20:30 Elektronik

CREDITS

Director: Halina Dyrschka

Cinematography: Alicja Pahl, Luana Knipfer

Editing: Antje Lass, Mario Orias

Sound: Niklas Kammertöns

Music: Damian Scholl

Producers: Eva Illmer, Halina Dyrschka

Production: Ambrosia Film GmbH

World sales: mindjazz pictures

Language: English, German, Swedish

www.mindjazz-pictures.de/filme/beyond-the-visible-hilma-af-klint

Black&White

dir. Eluned Zoë Aiano, Anna Benner

CZECH REPUBLIC, GERMANY / 2019 / 19'



The small Czech town of Třeboň found itself at the centre of unexpected international attention when the world-wide press picked up on an obscure urban legend from World War II, some 70 years after the event. The story concerns a nurse who was raped by a Nazi and contracted syphilis as a result. While tending other wounded soldiers, she seized her opportunity for revenge and systematically seduced them to pass on the deadly disease. She was so successful that eventually the gestapo had her executed. At least, this is the version told by the international press, but the residents of the town also have their own contradictory interpretations, including the local historian and even the man who erected the plaque in the first place. “Black&White” pieces this story together through a collage of interviews with a group of locals. The film explores how the story came about in the first place, and how it evolved after it ended up in the news. Their reflections are visualised through a combination of excerpts from the history of cinema, together with animation, problematising the types of tropes and conventions used to depict the roles of women.

25.10 18:00 Kinoteka

CREDITS

Directors: Eluned Zoë Aiano, Anna Benner

Cinematography: Klára Belicová

Editing: Eluned Zoë Aiano

Sound: Vojtěch Knot, Michał Krajczok

Music: Raphael Tschernuth

Producers: Linda Dědková

Production: ZLA Films, Punk Film

World sales: ZLA Films

Language: Czech

www.zlafilms.com/blackandwhite

Brazen

dir. **Phuong Mai Nguyen,**
Charlotte Cambon de Lavalette

FRANCE / 2020 / 33'

POLISH PREMIERE



In Athens of the 4th century BC, a young girl dresses up as a man to study medicine and help women. In New York at the end of the 19th century, another girl pretends to be sick to bring to light the cruel treatment of patients in psychiatric hospitals.

“Brazen” is a journey around the globe: from Australia to Liberia, from Afghanistan to France, from Greece to the United States, and again around the world. And also a journey in time: from the present day to antiquity.

Each episode is a witty biography of a different fascinating woman. This mosaic brings together a pioneer in investigative journalism and an astronaut, social worker and inventor, silent movie star and a young rapper. Artists and sportswomen, organizers of protests and activists. This animated series for young audiences was made on the basis of the comic “Culottées” by Pénélope Bagieu, and commissioned by French public television. The protagonists of the ten episodes selected by the HER Docs Film Festival are: Annette Kellermann, Nellie Bly, Leymah Gbowee, Mae Jemison, Sonita Alizadeh, Christine Jorgensen, Thérèse Clerc, Agnodike, Betty Davis and Hedy Lamarr.

Klara Cykorz

24.10 12:00 Kinoteka

CREDITS

Directors: Phuong Mai Nguyen, Charlotte Cambon de Lavalette

Screenplay: Emilie Valentin, Elise Benroubi

Storyboard artists: Phuong Mai Nguyen, Charlotte Cambon de Lavalette

Character design: Sarah Saidan

Music: Fred Avril

Adapted from: “Culottées. Des Femmes qui ne font que ce qu’elles veulent” by Pénélope Bagieu (published by Editions Gallimard in 2016-2017)

Producers: Priscilla Bertin, Judith Nora, Arnaud Colinart

Production: Silex Films

World sales: MIAM! Animation

Language: French

www.silexfilms.com/en/animation/culottes

Breakwater

dir. Cris Lyra

BRAZIL / 2019 / 27'

POLISH PREMIERE



A group of young lesbians from São Paulo go on a trip to a remote beach. While they wait for the new year's eve, they build a safe and pleasant environment through music and friendship. They take care of themselves, they own their bodies, their memories and they feel free.

26.10 18:15 Kinoteka

CREDITS

Director: Cris Lyra

Screenplay: Ananda Maranhão, Camila Gaglianone, Cris Lyra, Elis Menezes, Lana Lopes, Raíssa Lopes e Yakini Kalid

Cinematography: Wilssa Esser, Cris Lyra

Editing: Beatriz Pomar, Henrique Cartaxo

Sound: Daniel Turini, Henrique Chiurciu, Marina Bruno, Tamis Haddad

Music: Obinrin Trio, Nã Maranhão

Producer: Camila Gaglianone

Production: Camila Gaglianone

World sales: Cris Lyra

Language: Portugese

www.anacrislyra.wixsite.com/quebramarshort

Call Me Intern

dir. Nathalie Berger, Leo David Hyde

SWITZERLAND, NEW ZEALAND / 2019 / 67'

POLISH PREMIERE



Young, unemployed and frustrated, filmmakers David and Nathalie set out to land an internship so they can examine the system from the inside in an act of millennial gonzo-filmmaking. After David accepts an internship at the United Nations, they move into a small blue tent on the Geneva lakefront and begin documenting his unpaid intern experience. Their action sparks a global press storm, challenging their roles as filmmakers. Meanwhile, Marisa works for a US presidential election campaign, while fending off harassment from her supervisors. Kyle interns for a Fortune 500 company, while living in a New York homeless shelter. Each of these interns faces a choice: accept the system the way it is or put their careers on the line to speak out against it. Their actions help give visibility and strength to a growing global intern movement. Their journeys reveal the pressures which lead so many millennials to work for free while pop-culture extracts and testimonies from academics, politicians and employers give us a sense of how wide the internship phenomenon has spread.

23.10 21:15 Kinoteka

25.10 20:30 Kinoteka

27.10 18:30 Elektronik

CREDITS

Directors: Nathalie Berger, Leo David Hyde

Cinematography: Nathalie Berger, Leo David Hyde

Editing: Nathalie Berger, Leo David Hyde

Sound: Tihomir Vrbanc

Producers: Nathalie Berger, Laure Gabus


Production: Collective Bièvre, Reportage

World sales: Berta Film

Language: English

www.callmeintern.com

SWISS FILMS

 Schweizerische Eidgenossenschaft
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Confederazione Svizzera
Confederaziun svizra

 Pismo.

Cloud Forest

dir. Eliane Esther Bots
NETHERLANDS / 2019 / 18'

WARSAW PREMIERE



A fairytale-like film in which five Dutch girls take the viewer on an imaginative journey through their parents' experiences of the war in the former Yugoslavia. A war which the girls haven't physically experienced themselves. The narratives are a combination of facts and imaginations, vague memories and detailed impressions, transferred from the parents to their daughters. It is in the darkness, in the shadows, lit by the mobile phones, where these narratives can unfold. While the girls listen back to their own stories, the viewer is invited to listen along and become part of the intimate spheres of their families.

25.10 18:30 Kinoteka

CREDITS

Director: Eliane Esther Bots
Cinematography: Herman van den Bosch, Daniel de Oliveira Donato
Editing: Eliane Esther Bots
Sound: Sergio González Cuervo
Producer: Manon Bovenkerk
Production: near/by film
World sales: Eye Experimenteel

Language: Dutch

www.nearbyfilm.com/portfolios/cloud-forest-2



Kingdom of the Netherlands

Comfort

dir. Weronika Banasińska

POLAND / 2018 / 10'

WARSAW PREMIERE



A girl visits a mysterious place which appears to be her inner self. In her journey into sensory exploration excitement soon turns into feelings of anxiety, as overstimulation finally throws her into a child-like state.

22.10 18:15 Kinoteka

24.10 15:15 Kinoteka

25.10 20:30 Elektronik

TWÓRCZYNIE I TWÓRCY

Director: Weronika Banasińska

Animation: Weronika Banasińska

Editing: Weronika Banasińska

Sound: Adam Skrzypkowski

Music: Adam Skrzypkowski

Producer: Robert Sowa

Production: Animation Film Studio in Krakow, Jan Matejko Academy of Fine Arts

World sales: Animation Film Studio in Krakow, Jan Matejko Academy of Fine Arts

Language: no dialogue

www.film.asp.krakow.pl

WIMIN

G^oRLS

ofeminin

97.1 FM
KAMBIIS
KAMPUS

Delimitation

dir. Tereza Vejvodová

CZECH REPUBLIC / 2020 / 15'

POLISH PREMIERE



A young woman is looking for an apartment in a busy metropolis, while overcoming the ubiquitous alienation and trying to find closeness. The topic of life wandering is examined through crowded city streets, empty spaces and mechanical underground. The film uses a combination of stylised movements and expressive dance to discover new forms of film language with an emphasis on the role of sound and picture more than a dialogue. As the woman explores different spaces, a new life is given to seeming banalities of everyday life. Physical dialogue with the void begins as the question of space identity in an anonymous cityscape. “Delimitation” is a personal journey from an inner isolation to the ability to open up to others, meanwhile discovering yourself.

23.10 16:00 Elektronik

28.10 20:30 Kinoteka

CREDITS

Director: Tereza Vejvodová
Choreography, Featuring: Markéta Jandová
Cinematography: Dušan Husár
Editing: Tereza Vejvodová
Sound: Matěj Lindner
Music: Džian Baban
Producers: Anneta Furdecká, Pavel Pícek
Production: sol film
World sales: sol film

Language: Czech

www.solfilm.cz/blog/artem-6fmlh

Delphine's Prayers

dir. Rosine Mbakam

BELGIUM / 2021 / 91'

POLISH PREMIERE



Rosine Mbakam tells the story of Delphine, a young Cameroonian woman who, after the death of her mother and abandonment by her father, had experienced sexual assault at the age of 13. For a time she resorted to sex work to support herself and her daughter and ended up marrying a Belgian man three times her age, hoping to find a better life in Europe. Seven years later, the European dream has all but turned to smoke. Delphine, like others, is part of a generation of young African women who chose to migrate to the Global North and had to face the brutal realities of gendered and racialized domination. Through her struggle, Delphine exposes the false promise of the European project and its neocolonial foundations.

The film is presented with the support of Bureau Wallonie-Bruxelles à Varsovie. Special thanks to the director Rosine Mbakam and Tândor Productions.

23.10 13:30 Kino Muranów

25.10 18:30 Elektronik

27.10 21:00 Kinoteka

CREDITS

Director: Rosine Mbakam

Cinematography: Rosine Mbakam

Editing: Geoffroy Cernaix

Sound: Rosine Mbakam, Loïc Villiot

Producers: Geoffroy Cernaix, Aimé Césaire Dimenkeu Nkue

Production: Tândor Productions, Tândor Films

World sales: Tândor Productions

Language: Cameroonian Pidgin English, French

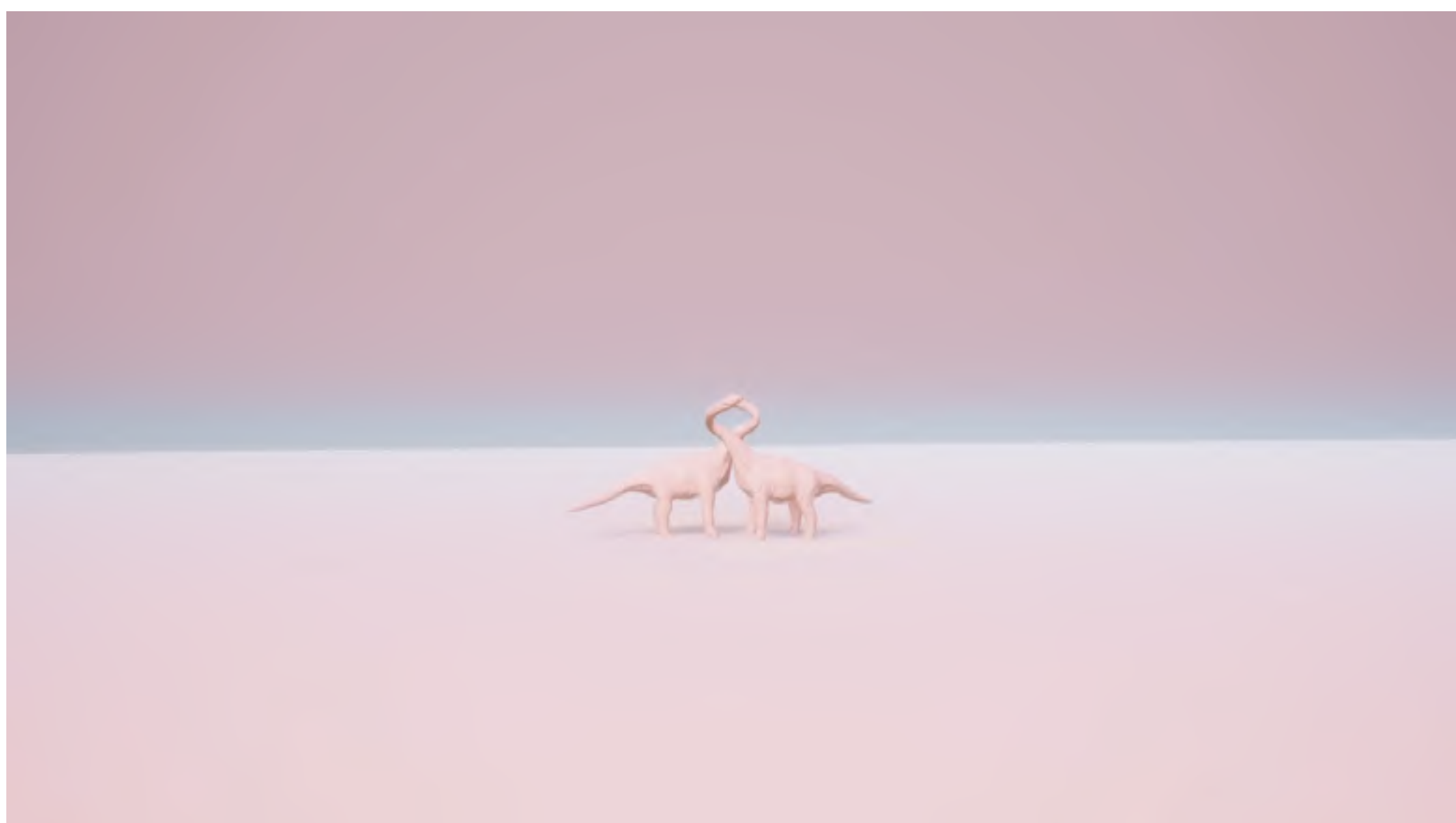
www.andorproductions.com/en/catalogue/les-prieres-de-delphine

Dinosaurs and the larger issues

dir. Justyna Bilik, Marta Nawrot

POLAND / 2018 / 2'

WORLD PREMIERE



A 3D poem for a poet, Irena Klepfisz - a lesbian author, academic and feminist. Inspired by her “Dinosaurs and the larger issues” from “Periods of stress” (1975).

24.10 13:00 Kinoteka

CREDITS

Directors: Justyna Bilik, Marta Nawrot

Screenplay: Justyna Bilik

Animation (3D): Marta Nawrot

Editing: Justyna Bilik, Marta Nawrot

Music: Alex Raczyński

Producers: Justyna Bilik, Marta Nawrot

Production: Justyna Bilik, Marta Nawrot

World sales: Justyna Bilik, Marta Nawrot

Language: English

Do the dead speak to us?

dir. Helena de Llanos

SPAIN / 2019 / 21'

POLISH PREMIERE



A house surrounded by an immense garden. There, a person, any one person, is devoted to removing the past. “Do the dead speak to us?” takes us into the universe of Fernando Fernán Gómez and Emma Cohen (both actors, filmmakers and writers) through the eyes of their granddaughter, also the short’s director, while it explores the relationships the living maintain with those who are not here anymore. Or are they?

25.10 18:30 Kinoteka

CREDITS

Director: Helena de Llanos

Cinematography: Daniel Goldmann

Editing: Helena de Llanos

Sound: Oscar Briongos

Music: Los Panchos, Raisa

Producers: Daniel Goldmann, Xavi Fortino, Josep Fernández, Helena de Llanos

Production: Manila Films

World sales: Agencia Freak

Language: Spanish

www.agenciafreak.com

Dreamscape

dir. Francesca Tesler
UK / 2020 / 8'

POLISH PREMIERE



What did you dream about last night? Minutes feel like hours. Days stretch and blend into one meaningless blur. Through dream-like recollections, fears, anxieties and hopes are revealed. Made during the first UK lockdown.

25.10 18:00 Kinoteka

CREDITS

Director: Francesca Tesler
Cinematography: Francesca Tesler
Editing: Francesca Tesler
Sound: Francesca Tesler
Music: FoolBoyMedia
Producer: Francesca Tesler
Production: Francesca Tesler
World sales: Francesca Tesler

Language: English

www.francescatesler.co.uk

Dust

Karolina Breguła

TAIWAN / 2019 / 22'



“Dust” is a story about two women living in an old district earmarked for demolition. Since their building is due to be demolished soon, all the neighbours have already left. Yet, the women decide to stay in their flat. The protagonists spend time in the abandoned multi-storey building and observe through the window bulldozers working around. The film was shot in a demolished building in Taipei, Taiwan, in collaboration with Ai-Yun Huang and Xiang-Ping Zhou, who are residents of Dagan, the town nearby Taipei, protesting against the planned demolition of their neighborhood.

23.10 18:15 Kinoteka

CREDITS

Director: Karolina Breguła
Screenplay: Karolina Breguła
Cinematography: Karolina Breguła
Editing: Karolina Breguła
Sound: Karolina Breguła
Producer: Karolina Breguła
Production: Karolina Breguła
World sales: Karolina Breguła

Language: Taiwanese

www.karolinabregula.com/portfolio/dust



Earth in the Mouth

dir. Ewelina Rosińska

GERMANY / 2020 / 20'

WARSAW PREMIERE



In a kaleidoscopic sequence, images search freely for stories that shape lives — faith, patriotism, anarchism, tourism, returns and arrivals, sketches of daily life and nature. Like a photo book, the film creates new images and relationships between shots, reassembling a journey of impressions where the outlines of the world oscillate. Filmed in Poland, Germany, Portugal, Greece and Brazil. Shot in 16 mm, in seven chapters.

26.10 18:30 Elektronik

CREDITS

Director: Ewelina Rosińska

Cinematography: Ewelina Rosińska

Editing: Ewelina Rosińska

Sound: Ewelina Rosińska

Music: Roman Rosiński, Franz Frenzy, Ewelina Rosińska

Producer: Ewelina Rosińska

Production: German Film and Television Academy Berlin (DFFB)

World sales: German Film and Television Academy Berlin (DFFB)

Language: no dialogue

Eighteen

**dir. Dafne Lechuga Maroto, Laura D'Angeli,
Maria Colomer Canyelles**

DENMARK, ITALY / 2020 / 26

POLISH PREMIERE



“Eighteen” tells the story of Ansou Fall, a young man from Senegal, who came to Italy as an unaccompanied minor. Now, Ansou is turning eighteen and trying to figure out the messy process of becoming an adult.

23.10 11:30 Kinoteka

CREDITS

Screenplay: Dafne Lechuga Maroto, Laura D'Angeli, Maria Colomer Canyelles

Cinematography: Dafne Lechuga Maroto

Editing: Laura D'Angeli

Sound: Maria Colomer Canyelles, Jacob Schill

Music: Daniel Basse

Producers: Dafne Lechuga Maroto, Laura D'Angeli, Maria Colomer Canyelles

Production: University of Copenhagen, Department of Film & Media Studies

World sales: University of Copenhagen, Department of Film & Media Studies

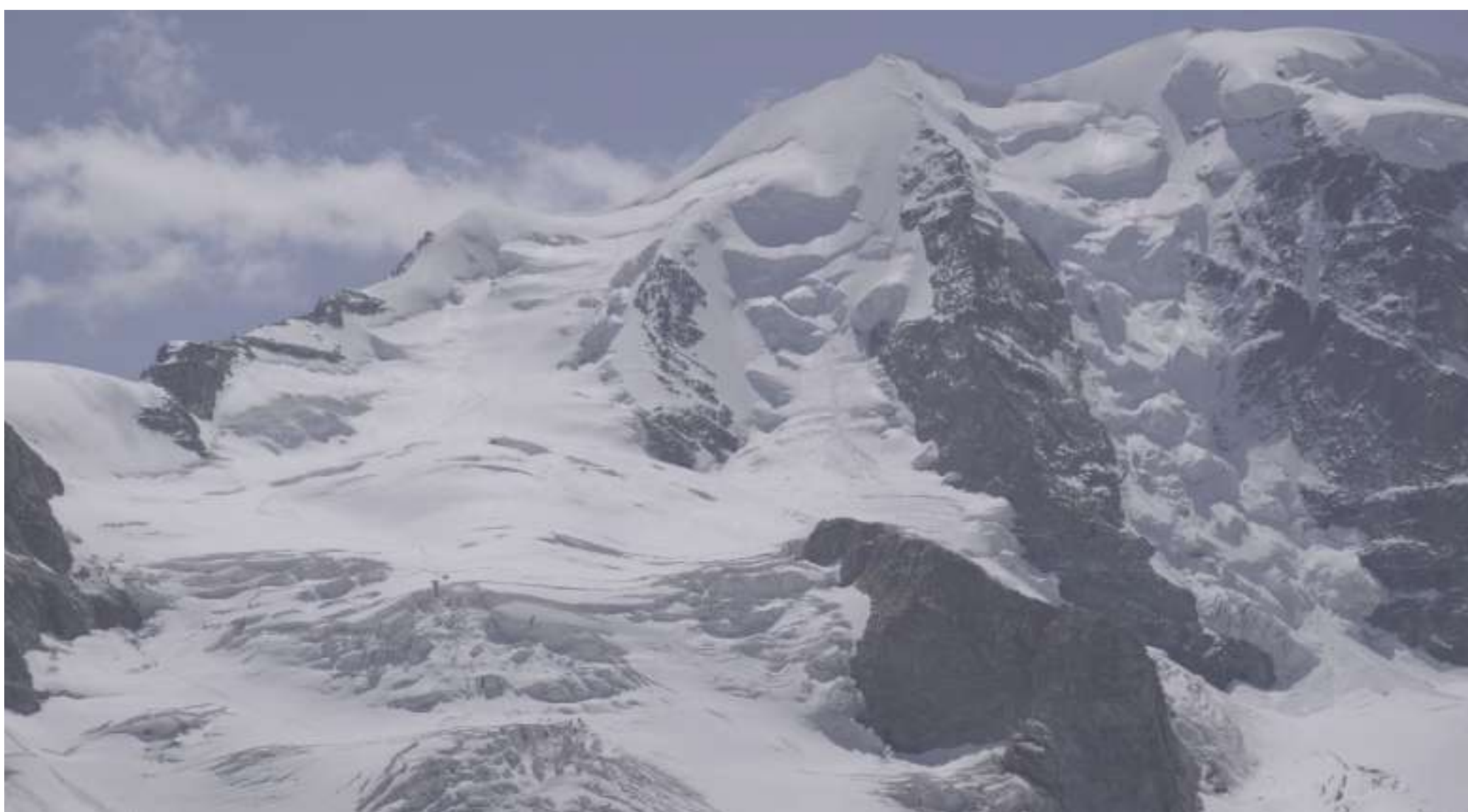
Language: Italian

Engadin (a wanderer)

Agnieszka Mastalerz

SWITZERLAND, POLAND / 2021 / 6'

WORLD PREMIERE



At the time of recording this video, I am 30 years old. I am spending a few summer weeks in the Alpine valley of the Engadine, by the river Inn. The beginnings of the trip unfold in the company of my mother, who has offered to share the two-day journey from Warsaw with me. According to our plan, after a few days I take my mother to the airport in Zurich - together still, we cross the Flüela Pass, open for the season, and I return to Susch, where I temporarily stay and work, on my own.

Agnieszka Mastalerz

The video artwork created for the HER Docs Film Festival 2021.

23.10 18:15 Kinoteka

CREDITS

Director: Agnieszka Mastalerz

Screenplay: Agnieszka Mastalerz

Cinematography: Agnieszka Mastalerz (equipment thanks to Fuji Film Poland, materials realized during the residency at Muzeum Susch)

Editing: Agnieszka Mastalerz

Sound: Agnieszka Mastalerz

Music: Żaneta Rydzewska

Producer: Muzeum Susch

Production: Agnieszka Mastalerz

World sales: Agnieszka Mastalerz

Language: English

www.agnieszkamastalerz.com



Escape Route

dir. Lucija Ana Ilijić

CROATIA / 2019 / 9'

POLISH PREMIERE



Behind a number of sports achievements lies a number of attempts to fulfill the success story of others and thus deserve love, which I understood years later. The decision to waive was the only exit from the closed circuit.

23.10 13:15 Kinoteka

CREDITS

Director: Lucija Ilijić
Cinematography: Tin Meze
Editing: Lucija Ilijić
Sound: Borna Buljević, Luka Gamulin
Music: Stray Dogg - No One But You
Producer: Anita Bastašić
Production: RESTART
World sales: RESTART

Language: Croatian

Eternal Return

dir. Karolina Biedrowska
POLAND / 2021 / 6'

WORLD PREMIERE



In 2020, the world was overrun by the coronavirus pandemic. People wonder if this is the end of the world they live in. What if it's only a part of the continuous cycle that has always accompanied all mankind?

27.10 18:15 Kinoteka

CREDITS

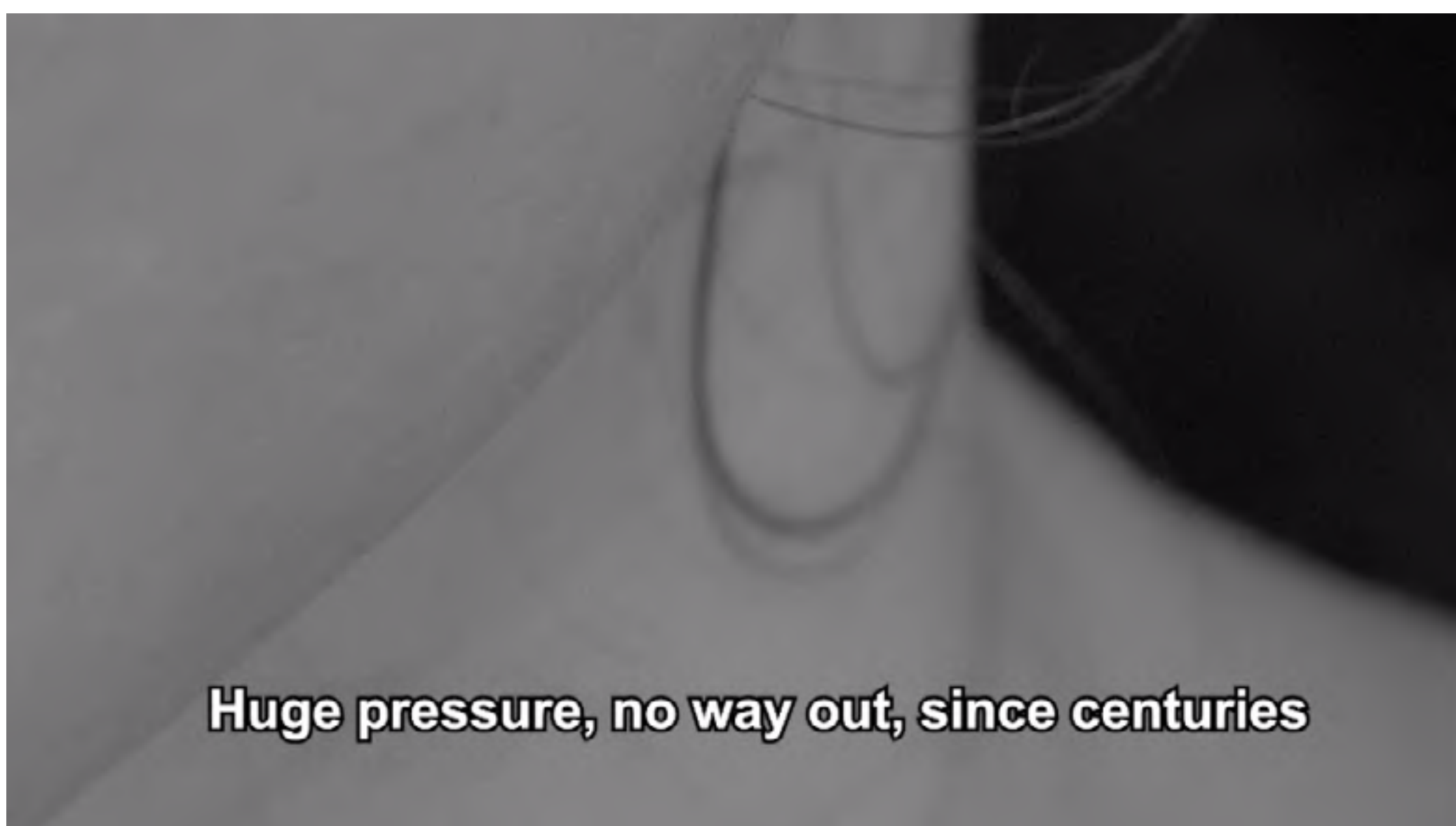
Director: Karolina Biedrowska
Screenplay: Karolina Biedrowska
Cinematography: Karolina Biedrowska
Editing: Karolina Biedrowska
Producers: Krystyna Doktorowicz, Ewa Krzemińska, Katarzyna Czekaj
Production: Krzysztof Kieślowski Film School at the University of Silesia
World sales: Krzysztof Kieślowski Film School at the University of Silesia

Language: Polish

Finest Dust

Weronika Wysocka

POLAND / 2019 / 2'



The video “Finest Dust” from 2019 is a lyrical story inspired by the actions of one of Poland’s most important contemporary feminists and rights defenders, Katarzyna Bratkowska. A film about the energy potential of a woman whose struggle and persistence met far more obstacles than rewards. It tells the story of an ash-dusted, darkened, threatening to erupt, deeply bubbling element similar to a volcanic eruption. It’s a film about generations of women passing on the energy and anger needed to fight back. A woman sweats – she oozes anger, fear and frustration. Now our generation is devoting its energy and nerves to clashing with the patriarchy. We explode and freeze. Women’s strikes are underway.

„ALL CLOUDY EXCEPT A NARROW OPENING AT THE BOTTOM OF THE SKY” exhibition

CREDITS

Director: Weronika Wysocka
Screenplay: Weronika Wysocka
Cinematography: Mikołaj Syguta, Krzysztof Grajper
Editing: Weronika Wysocka
Producer: Weronika Wysocka
Production: Weronika Wysocka
World sales: Weronika Wysocka

Language: English

www.weronikawysocka.com



Fire

dir. Ania Bajorek

POLAND / 2019 / 4'

POLISH PREMIERE



A music video that works with the idea of photography as a medium that stops - freezes an event in time. Director Ania Bajorek refers to a project “Girl Pictures, 1997-2002” by an American photographer Justine Kurland who photographed teen girls as outsiders, away from home, on the outskirts of the cities. In “Fire” scenes from Kurland’s photographs are frozen in time and described with a round camera movement.

25.10 18:30 Kinoteka

CREDITS

Director: Ania Bajorek

Screenplay: Ania Bajorek

Cinematography: Agnieszka Kokowska

Editing: Irek Grzyb

Music: Natalia Przybysz, Jerzy Zagórski, Mateusz Waśkiewicz, Patryk Stawiński, Kuba Staruszkiewicz

Producers: Sławomir Richert, Michał Zamencki

Production: Warsaw Production Team

World sales: Kayax

Language: no dialogue

Forget Alberto for Now

dir. Beina Xu

GERMANY / 2020 / 19'

POLISH PREMIERE



A refugee known only as Alberto flies from Athens to Brussels on a fake passport. Three years later, a small crew from Berlin tries to make a film by shooting the landscape of his transit. Things fall apart. They film pigeons instead. The artifice of documentary becomes the subject itself: where do we stand between image and meaning? A personal document—starring an angry shisha—emerges.

22.10 18:15 Elektronik

23.10 11:30 Kinoteka

CREDITS

Director: Beina Xu

Screenplay: Beina Xu

Cinematography: Annegret Sachse

Editing: Alex Bakri

Sound: Gabor Rippli

Producers: Thomas Kaske, Sophie Perl

Production: Kaske Film

World sales: Kaske Film

Language: English, Arabic, French

www.kaskefilm.de/alberto

Forms of Survival **Dia** **na Lelonek** POLAND / 2020 / 8'



“Forms of Survival” were inspired by the numerous e-mails the artist receives from various institutions, festivals and biennials about exhibitions canceled due to the pandemic. Filming took place during Flow – znaczy przepływ and the residence at the Arsenał Gallery in Białystok. The work was created as part of the “mikrozamówienia” series carried out by Jasna 10: Warszawska Świetlica Krytyki Politycznej as part of the „Centrum Jasna” program financed by the City of Warsaw.

24.10 15:45 Kinoteka

CREDITS

Director: Diana Lelonek
Screenplay: Diana Lelonek
Cinematography: Diana Lelonek
Editing: Diana Lelonek
Sound: Diana Lelonek, Marcin Partyka
Music: (lector) Sandra Babij
Producers: Diana Lelonek, Jasna 10: Warszawska Świetlica Krytyki Politycznej
Production: Diana Lelonek, Jasna 10: Warszawska Świetlica Krytyki Politycznej
World sales: Diana Lelonek

Language: Polish

www.warszawa.krytykapolityczna.pl/dzialanie/mikrozamowienia/lelonek



Gentle Warriors

dir. Marija Stonytė

LITHUANIA, ESTONIA / 2020 / 74'

POLISH PREMIERE



Since Russia annexed Crimea, the military conscription for men was reinstated in Lithuania due to the growing concern within the country over its susceptibility to Russian military intervention. Simultaneously, a number of young women decided to register for military service on a voluntary basis. We follow 3 of these girls for 9 months as they live and train among 600 men at an isolated military base. In the beginning, the girls exploit a fanciful idea of what it means to be a soldier. A gentle girl, Agne, is dreaming of growing up and leaving her family home. Another girl – a tomboy Karina - sees the military as a chance to avoid the fate of her peers who all ended up working in supermarkets. Finally, a girl called Gintare just fancies the idea of wearing a soldier's uniform at her wedding. Their romantic visions are soon altered as they start the service and their expectations are challenged by reality.

22.10 18:00 Kinoteka

23.10 15:45 Kinoteka

27.10 18:00 Kino Muranów

CREDITS

Director: Marija Stonytė

Screenplay: Vėjūnė Tamuliūnaitė, Marija Stonytė,

Cinematography: Vytautas Plukas

Editing: Mirjam Jegorov

Music: Ann Reimann

Producer: Giedre Žickyte

Production: Moonmakers in co-production with: Vesilind

World sales: CAT&Docs'

Language: Lithuanian

www.catndocs.com/index.php/categories/women/1142-gentle-warriors



wysokieobcasy

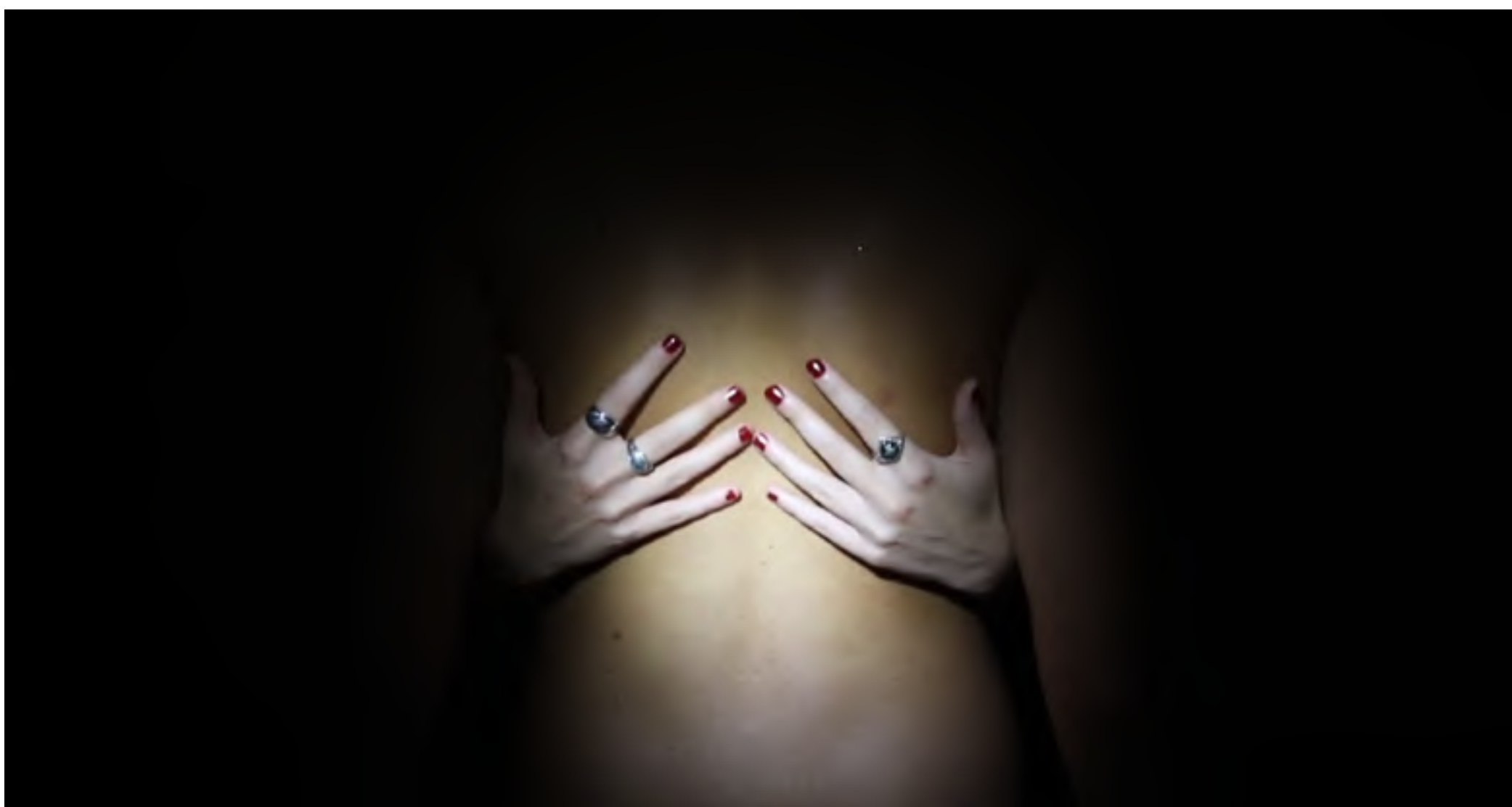


Hard

reż. **Sasha Ihnatovich, Jasmina Mustafić**

SŁOWENIA / 2019 / 6 MIN.

POLSKA PREMIERA



Podróż od początków filmowej pornografii do współczesności, a zarazem rozdrapywanie status quo mainstreamowego, heteronormatywnego porno. Rozpędzający się kolaż archiwalnych taśm zostaje spleciony z wypowiedziami współczesnych aktorów porno. Film wydobywa sprzeczności i paradoksy pracy w branży, zestawia trud i humor. W czasie zaledwie sześciu minut reżyserki konfrontują widzki i widzów z kilkoma afektywnymi zwrotami akcji, intensywnie używając nie tylko obrazów, ale i dźwięku.

Klara Cykorz

25.10 18:00 Kinoteka

TWÓRCZYNIE I TWÓRCY

Reżyseria: Sasha Ihnatovich, Jasmina Mustafić
Scenariusz: Sasha Ihnatovich, Jasmina Mustafić
Montaż: Sasha Ihnatovich, Jasmina Mustafić
Dźwięk: Sasha Ihnatovich
Muzyka: Sasha Ihnatovich
Producentk: Tom Gomizelj
Produkcja: Luksuz produkcja
Właściciel praw: Luksuz produkcja

Język: arabski, chorwacki, angielski, rumuński, słoweński, hiszpański

In a Whisper

dir. Heidi Hassan, Patricia Pérez Fernández

SPAIN, FRANCE, SWITZERLAND, CUBA / 2019 / 80'

POLISH PREMIERE



Childhood friends Patricia and Heidi grew up in Cuba, where they both went to the film academy. As children of the 1970s, they were brought up with the communist ideals of Che Guevara, but the promised bright future failed to materialize. Independently of each other, they fled the malaise and censorship of their homeland. Heidi ended up in Switzerland, Patricia in Spain. They had no contact for years. Now both 40, they seek a way to approach each other again, choosing the medium that suits them best: video letters. Both have continued to film their lives, even though it seemed unlikely that they would ever work in film again. In their frank audiovisual communication, the two migrants recount all the roundabout routes they have taken in their lives: Patricia's years selling mojitos, Heidi's search for work and connection with society in Geneva, and the struggle with alienation and nostalgia for a country that no longer exists. The result of the letters, ingeniously edited into a chronological yet freewheeling whole, is a sensitive, two sided account of uprootedness, motherhood, love of film, friendship and freedom.

(source: IDFA's catalogue)

22.10 18:30 Kino Muranów

23.10 18:30 Elektronik

CREDITS

Directors: Heidi Hassan, Patricia Pérez Fernández

Screenplay: Heidi Hassan, Patricia Pérez Fernández

Cinematography: Heidi Hassan, Patricia Pérez Fernández

Editing: Heidi Hassan, Patricia Pérez Fernández, Diana Toucedo

Sound: Sergio Fernández Borrás, Heidi Hassan, Patricia Pérez Fernández

Music: Olivier Milton, Patricia Cadaveira

Producers: Daniel Froiz, Delphine Schmit


Production: Matriuska Producciones, Perspective Films in co-production with: Producciones de la 5ta Avenida, PCT cinéma télévision

World sales: Habanero Film Sales

Language: Spanish, French

www.habanerofilmsales.com/portfolio/a-media-voz

SWISS FILMS

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambasada Szwajcarii w Polsce

**INSTITUT
FRANÇAIS**
Pologne

 **WATCH
DOCS**

Interspecies Cyber Wedding to the Brine Shrimp

WetMeWild (Justyna Górowska, Ewelina Jarosz), in cooperation with Annie Sprinkle, Beth Stephens
USA / 2021 / 20'

WORLD PREMIERE



Inspired by the ecosexual weddings by Annie Sprinkle & Beth Stephens, cyber-nympho artist-brides, Ewelina Jarosz and Justyna Górowska, have married the brine shrimp. The interspecies ceremony was witnessed by the public in the multispecies documentary movie “Anti-monument to the Shrimp: An Ecosexual Love Story”, enhanced with augmented reality technology. The brides encourage others to love, honor and cherish the resilient brine shrimp and learn about the perils they and their ecosystem face. The vows to the brine shrimp of the Great Salt Lake were made on the Rozel Point peninsula near the “Spiral Jetty” (1970), a land art work by Robert Smithson. The digital ecosexual ceremony was the first more-than-human wedding event in the world using Augmented Reality to create the brine shrimp brides/grooms out of digital air. Every person using an Android smartphone is able to enjoy being in digital nature and explore the posthuman community in augmented reality thanks to Artemia App.

The video artwork created for the HER Docs Film Festival 2021.

„ALL CLOUDY EXCEPT A NARROW OPENING AT THE BOTTOM OF THE SKY” exhibition

CREDITS

Concept: Dr Ewelina Jarosz
Artistic director and AR specialist: Dr Justyna Górowska
Director of the performance: Dr Joy Brooke Fairfield
Costumes: Martyna Koltun @martyna_koltun

Intimity

dir. Élodie Dermange
SWITZERLAND / 2017 / 5'

POLISH PREMIERE



As she is showering, dressing, putting on her make-up, a woman bares her soul. She speaks of her fears, her complexes, and the process of accepting – even loving – herself. Insecure, she loves neither her body nor her face. Then, one day, she starts posing as a photo model for a friend. With the passing of time, the photographs reveal to her the beauty of herself.

23.10 16:15 Kinoteka
24.10 15:15 Kinoteka
25.10 20:30 Elektronik

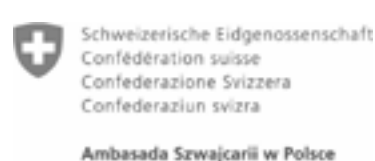
CREDITS

Director: Élodie Dermange
Screenplay: Élodie Dermange
Animation: Élodie Dermange
Editing: Élodie Dermange, Zoltán Horváth
Sound: Élodie Dermange, Jérôme Vittoz
Music: Fatima Dunn
Producer: Nicolas Burlet
Production: Nadasdy Film in co-production with: RTS - Radio Télévision Suisse
World sales: Nadasdy Film

Language: English

www.nadasdyfilm.ch/intimity

SWISS FILMS



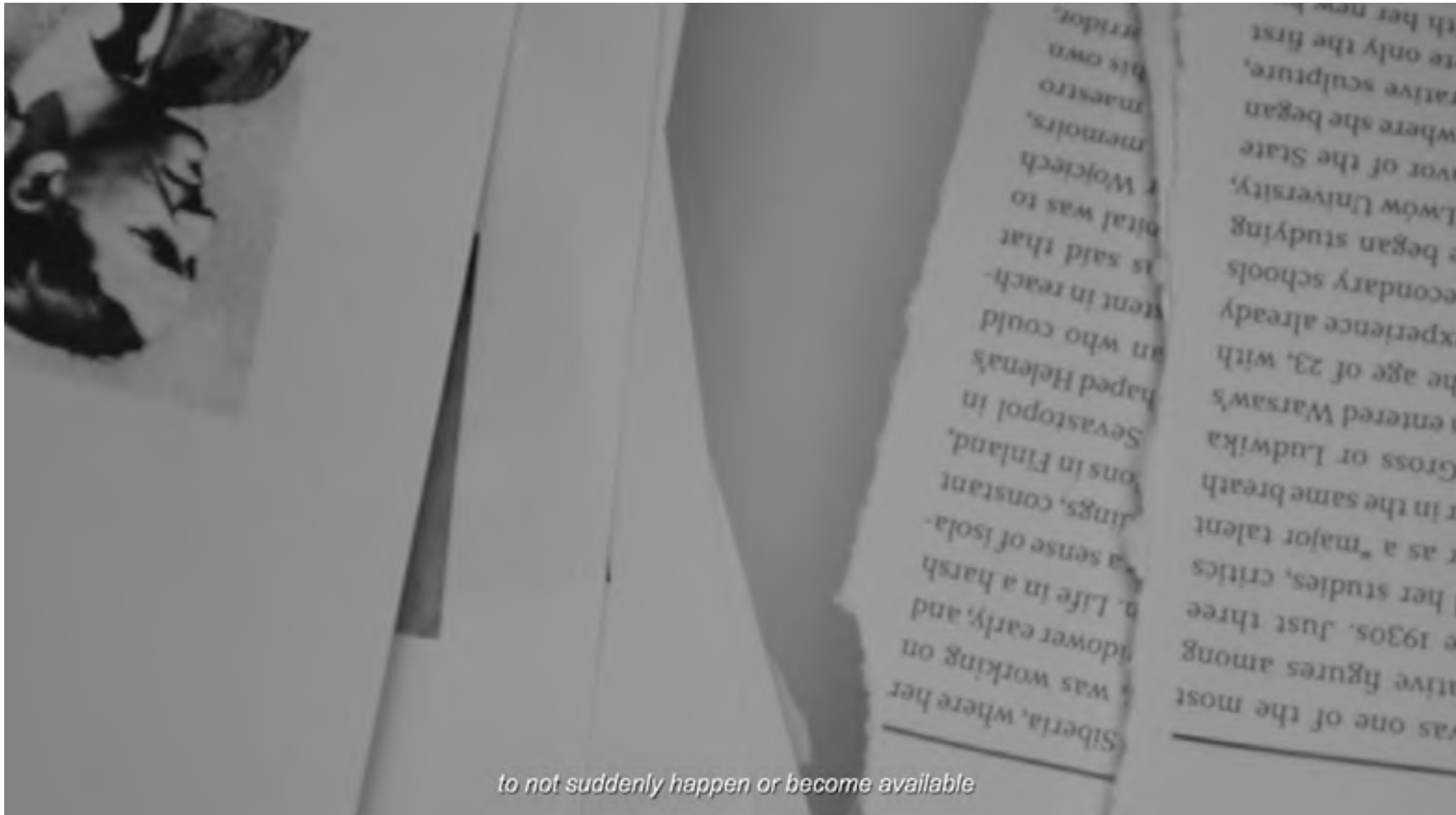
WIMIN **G^oRLS** **ofeminin**

KNOW / KNEW / KNOWN

dir. Domka Spytek

SWEDEN / 2019 / 3'

POLISH PREMIERE



A short film about the disproportion between representation of male and female figures in recently published design books. According to Delphine Bedel's research 60-90% of fine art students are female, but after graduation only 20% of them will be visible in publications or on the market. Intrigued by the numbers I took a few recently published design books and counted male and female designers mentioned in them. The results are shown in the video "KNOW / KNEW / KNOWN".

22.10 20:00 Kino Muranów

24.10 18:30 Kinoteka

28.10 20:00 Elektronik

CREDITS

Director: Domka Spytek
Screenplay: Domka Spytek
Cinematography: Domka Spytek
Editing: Domka Spytek
Sound: Domka Spytek
Music: Domka Spytek
Producer: Domka Spytek
Production: Domka Spytek
World sales: Domka Spytek

Language: English

www.domkaspytek.com



Ambasada Szwecji
Warszawa

K
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MAGAZYN

La Reina

dir. Julia Konarska
UK / 2020 / 13'

POLISH PREMIERE



“La Reina” is a short documentary about Edison Medina aka Paquita De La Torres, a London-based Latina drag queen. In the film, Edison discusses some common misconceptions about the art of drag and how much performing means to him.

26.10 18:15 Kinoteka

CREDITS

Director: Julia Konarska
Screenplay: Julia Konarska
Cinematography: Julia Konarska
Editing: Maciej Rotowski, Julia Konarska
Sound: Julia Konarska
Music: Bensound
Producer: Julia Konarska
Production: Queen Mary University of London
World sales: Julia Konarska

Language: English

Lessons of Love

dir. Małgorzata Goliszewska, Kasia Mateja

DIR. MAŁGORZATA GOLISZEWSKA, KASIA MATEJA



For decades, Jola did what was expected of her. As a mother of six and the wife of an abusive husband, she would put on her make-up and colourful clothes to pretend everything was fine. One day something breaks inside her and she finds the strength to leave her husband and start living life to the fullest. She hangs out with her girlfriends, dances in Café Smile, writes poems and songs. She sings about love – something she’s always dreamt of, yet never experienced. Unexpectedly, she meets Wojtek, who treats her like a queen. Will she be able to open up and embrace love for the first time? Especially, when she finds out that she has less time than she thought?

28.10 18:00 Kinoteka

CREDITS

Director: Małgorzata Goliszewska, Kasia Mateja

Screenplay: Małgorzata Goliszewska, Anna Stylińska

Cinematography: Mateusz Czuchnowski, Kasia Mateja, Tymon Tykwiński

Editing: Alan Zejer

Sound: Anna Rok, Jarosław Sadowski, Marcin Lenarczyk

Music: Marcin Lenarczyk

Producers: Anna Stylińska, Izabela Łopuch

Production: Widok, HBO Europe

World sales: Autlook Filmsales

Language: Polish

www.autlookfilms.com

Let me in

dir. Ania Płonka
HUNGARY / 2020 / 4'

POLISH PREMIERE



In the world of total control and exploitation, in a city possessed by the neo-nazi hit squads, a queer boy is trying to find a safe place in the mysterious villa, avoided by the locals because of the yellow flag, a symbol of the plague, waving above the entrance to the building. He records a casting video and comes to meet the inhabitants of the house.

26.10 18:30 Elektronik

CREDITS

Director: Ania Płonka
Screenplay: Ania Płonka
Cinematography: Małgorzata Rabczuk
Editing: Ania Płonka
Sound: Krzysztof Sokół
Music: FOQL
Producer: Viewfinder
Production: Viewfinder
World sales: Viewfinder

Language: Russian, Hungarian, Polish

97,1 FM

KAMPUS

Let My Body Speak

dir. Madonna Adib

UK, LEBANON / 2020 / 10'

POLISH PREMIERE



A personal and intimate journey exploring the repression experienced by the filmmaker during her childhood when she faced sexual control in Damascus also experiencing a growing socio-political repression in the late 80s – early 90s. Through the creative use of a family archive in Damascus mixed with current footage of her body she reconstructs the pain of the past absorbed by her body.

25.10 18:00 Kinoteka

CREDITS

Director: Madonna Adib
Cinematography: Elsy Hajjar
Editing: Sandra Fatte
Sound: Aram Abbas
Producer: Noe Mendelle
Production: Scottish Documentary Institute
World sales: Scottish Documentary Institute

Language: Arabic

www.scottishdocinstitute.com/films/let-my-body-speak

Lovemobil

dir. Elke Margarete Lehrenkrauss

GERMANY / 2019 / 106'

WARSAW PREMIERE



When night falls in rural Germany, old VW-caravans decorated with flashy lights line the country roads which lead through potato fields and dark forests. Inside these buses sex workers from Eastern Europe and Africa await their clients who are passing by. The film portraits women who came from far away in search of income and a better life. Until one day, in the ghostly atmosphere, the murder of one of the workers shakes everybody. A film about a microcosm that describes a society at the hardest end of a globalized capitalism. "Love-mobil" is a hybrid documentary using elements of *mise en scene*.

22.10 20:30 Elektronik

23.10 18:00 Kinoteka

24.10 18:00 Kino Muranów

CREDITS

Director: Elke Margarete Lehrenkrauss

Screenplay: Elke Margarete Lehrenkrauss

Cinematography: Christoph Rohrscheidt

Editing: Elke Margarete Lehrenkrauss, Sven Kulik

Sound: Henrik Cordes

Music: Dascha Dauenhauer

Producer: Elke Margarete Lehrenkrauss

Production: Elke Margarete Lehrenkrauss

World sales: Elke Margarete Lehrenkrauss

Language: English, German, Bulgarian

www.lovemobil-film.com

Luca (m/f/x)

dir. Hannah Schwaiger, Ricarda Funnemann

GERMANY / 2019 / 7'

POLISH PREMIERE



Society distinguishes between two sexes: male and female. In Germany there is a new law for a new legal gender “divers”. “Divers” refers to a gender spectrum between male, female and beyond. “I feel my own sex very changeable, it never feels like I am a man or a woman. But only a body to which belongs a spirit and a mind that creates”. This is how Luca describes themselves and unites alleged characteristics of both classical sexes in his appearance. Although Luca has experienced antipathy and even physical violence, because of the appearance, Luca would never stop being themselves. Eventually, Luca found acceptance in the theatre community, being able to express themselves and experience other lives and stories through collective artistic practice. The rehearsals for the piece “Caligula” (directed by Clara Nielenbock), which were accompanied during the shooting are exemplary for this approach. The story of this play made it possible for Luca to develop empathy even for a historical tyrant beyond Luca’s own morality. The actor is fascinated by the inherent effect of acting on Luca’s own personality. By developing a close bond to a role and experiencing other life stories and perspectives give you a better understanding of another person. Finally, it makes you more considerate and empathetic for somebody else and overall. An effect that should not only be limited to the performance and may be passed on to people someday who are offended by Luca’s looks, beliefs and way of loving.

23.10 16:00 Elektronik

26.10 18:15 Kinoteka

28.10 20:30 Kinoteka

CREDITS

Director: Hannah Schwaiger, Ricarda Funnemann

Cinematography: Hannah Schwaiger

Editing: Hannah Schwaiger, Ricarda Funnemann

Sound: Arno Augustin

Music: Henric Schleiner

Producers: Hannah Schwaiger, Ricarda Funnemann

Production: Funnemann & Schwaiger Produktion

World sales: Hannah Schwaiger, Ricarda Funnemann

Language: German

Lushfulness

dir. Weronika Szyma

POLAND / 2020 / 6'



When a girl meets her mirror reflection, unexpectedly her fears and insecurities about her body turn into a passionate and free self-exploration. Her fantasies come to life. But there's also a darker side of this game. Is it possible to become united with your own self?

24.10 13:00 Kinoteka

24.10 15:15 Kinoteka

25.10 20:30 Elektronik

CREDITS

Director: Weronika Szyma

Animation: Weronika Szyma

Editing: Weronika Szyma, Agnieszka Białek

Music: Damian Czajka

Producer: Agata Golańska

Production: Lodz Film School

World sales: Studio Filmowe Indeks, Lodz Film School

Language: Polish

www.weronikaszyma.com/lushfulness



Maria

Iwona Ogrodzka

POLAND / 2019 / 22'

POLISH PREMIERE



What does caring for a family mean? And when is the right time to start a revolution? Is it responsible to take such a risk when you are a woman, a mother, a peasant? “Maria” is the result of one year’s work documenting the lives of the inhabitants of Iwona Ogrodzka’s home village. Collected materials: recordings, conversations, and notes were used to create a biography of Maria, a fictional heroine who, sensing the impending threat, joins the uprising. The story suspended in an unspecified place and time is an attempt to supplement the history of Łukowica with a biography of a peasant who opposes the conformism in her immediate environment, decides to fight for a better future and in the name of this fight, leaves her children. “Maria” was produced with support from the Ministry of Culture, National Heritage and Sport of the Republic of Poland.

24.10 15:45 Kinoteka

CREDITS

Director: Iwona Ogrodzka
Screenplay: Iwona Ogrodzka
Cinematography: Iwona Ogrodzka
Editing: Iwona Ogrodzka
Sound: Iwona Ogrodzka
Producer: Iwona Ogrodzka
Production: Iwona Ogrodzka
World sales: Iwona Ogrodzka

Language: Polish

www.iwonaogrodzka.com



Martha: A Picture Story

dir. Selina Miles

USA, AUSTRALIA / 2019 / 82'

POLISH PREMIERE



Martha Cooper is an unexpected icon of the street art movement – a tiny, grey-haired figure running alongside crews of masked graffiti artists. In the 1970's, as the boroughs of New York City burned, she worked as a photographer for the “New York Post”, seeking images of creativity and play where others saw crime and poverty. As a result, she captured some of the first images of New York graffiti, at a time when the city had declared war on this new culture. Martha and her co-author Henry Chalfant compiled these images into the book “Subway Art”. However, the commercial failure of the book forced Martha to leave graffiti behind, moving on to document many other hidden cultures of New York. 20 years later Martha discovers she has become a legend of the graffiti world – a culture that has now exploded into a global movement. “Subway Art” became one of the most sold – and stolen – art books of all time, photocopied and shared by graffiti artists for decades. At 75 years of age, Martha finds herself navigating a culture vastly changed. The small community born from struggle and adversity, has grown into a commercial industry fuelled by the rise of social media. Now every new piece of street art is immediately uploaded, and crowds line up for selfies in front of popular works. Martha struggles to find her place in this new world, driven by a passion for capturing the creativity that helps people rise above their environment.

22.10 20:30 Kinoteka

23.10 13:00 Kinoteka

27.10 20:15 Elektronik

CREDITS

Director: Selina Miles

Screenplay: Selina Miles

Cinematography: Selina Miles, Marcus Autelli

Editing: Simon Njoo

Sound: Lachlan Harris

Music: Adit Gauchan, Vincent Goodyer

Producer: Daniel Joyce

Production: Projector Films in association with: The South Australian Film Corporation, Create NSW

World sales: Projector Films

Language: English, Portugese

www.marthathemovie.com

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Material Bodies

reż. Dorothy Allen-Pickard

UK / 2020 / 4'

POLISH PREMIERE



Through interweaving dance and dialogue “Material Bodies” looks at the relationship between amputees and their limbs, exploring how a prosthetic limb can be more like a piece of jewellery, an unpredictable friend, a dance companion, or a part of you. The short dance-documentary brings to life people’s experiences of living with disability by focusing on four amputees’ sensory response to the world, with a focus on how architecture and design can affect your physical and emotional life.

23.10 16:00 Elektronik

28.10 20:30 Kinoteka

CREDITS

Director: Dorothy Allen-Pickard

Cinematography: Jack Wells

Editing: Dorothy Allen-Pickard

Sound: Ben Hauke, Adina Astrate

Music: Batsumi

Producers: Julie Machin, Lucy Pullicino

Production: My Accomplice

World sales: Dorothy Allen-Pickard

Language: English

www.dorothyallenpickard.com

WIMIN

G^{OOD}R^{IGHTS}LS

ofeminin

Milo

dir. Nadia Szymańska

POLAND / 2021 / 14'

WORLD PREMIERE



A young mother tries to enjoy a carefree vacation while being a single mother to her 3-year-old son, Milo.


24.10 13:00 Kinoteka

CREDITS

Director: Nadia Szymańska
Cinematography: Nadia Szymańska
Editing: Aleksandra Kasprowicz
Sound: Daniel Adamczyk
Music: Marcel Baliński
Producer: Nadia Szymańska, Karolina Fronik
Production: Lodz Film School

Language: Polish

97,1 FM



Mixed Race

dir. Tai Linhares

BRAZIL, GERMANY / 2019 / 29'

POLISH PREMIERE



An authoritarian regime plans to restore white supremacy in Brazil. Their first act is to demand the return of all white Brazilian citizens living abroad. In the midst of this political chaos, Tai needs to prove that she is not white, but is faced with uncertainty about her own racial identity. The film delves into the ambiguous concept of race in Brazil, exploring the traces left by its colonial past and the family history of the director. An exploratory journey between fiction and documentary.

26.10 18:15 Kinoteka

CREDITS

Director: Tai Linhares

Screenplay: Tai Linhares

Cinematography: Aline Juárez

Editing: Sully Ceccopieri

Sound: Caio Cesar Loures, Mariana Bahia, Nadoki Studio

Producer: Tai Linhares

Production: Tai Linhares

World sales: Tai Linhares

Language: Portugese, German

www.tailinhares.com

Morgana

dir. Isabel Peppard, Josie Hess

AUSTRALIA / 2019 / 71'



After 20 years as a dutiful housewife stuck in a loveless, sexless marriage, Morgana has had enough of her dreary life. Desperately lonely and starved of intimacy, she books a male escort for one last hurrah before ending it all. Her final night takes an unexpected turn when her relationship with the escort opens up a new world of personal and sexual freedom. After hearing about a competition for first time erotic filmmakers, Morgana directs and stars in a film about her own story, "Duty-Bound". Unexpectedly, she wins the contest, catapulting her into the international Feminist Porn community and taking her from Australia to Berlin. Life merges with art as Morgana uses erotic filmmaking as a tool for creative catharsis, while struggling with demons from her past. "Morgana" is an artistic character portrait of a 50-year-old housewife, who re-invents herself as a sex-positive feminist porn star.

22.10 21:00 Kinoteka

25.10 21:00 Kino Muranów

26.10 20:15 Kinoteka

CREDITS

Directors: Isabel Peppard, Josie Hess

Cinematography: Isabel Peppard, Josie Hess

Editing: Julie-Anne De Ruvo

Sound: John Kassab, Doron Kipen ASSG

Music: Jordan Gilmour

Producer: Karina Astrup

Production: House of Gary

World sales: Juno Films

Language: English

www.morganadocumentary.com

Mother-Child

dir. Andrea Testa

ARGENTINA / 2019 / 66'

POLISH PREMIERE



In the consulting rooms of a public hospital in Argentina, social workers dialogue with pregnant young girls, a woman who has just given birth or ones that are hospitalized due to unsafe abortions. Coming from the environment of extreme poverty and vulnerability, many of them are victims of gender violence. Hence their pregnancies discourage them even more to imagine a hopeful present or future. The film reflects the desires, tensions and fears around forced maternity and clandestine abortion.

Special thanks to María Vera (Kino Rebelde) and the director Andrea Testa.

24.10 18:45 Kinoteka

26.10 20:45 Kinoteka

CREDITS

Directors: Andrea Testa

Screenplay: Andrea Testa, Francisco Márquez

Cinematography: Gustavo Schiaffino

Editing: Lorena Moriconi

Sound: Abel Tortorelli

Producers: Luciana Piantanida, Andrea Perner, Francisco Márquez

Production: Pensar con las Manos in co-production with: Insomnia Films, Colectivo Hombre Nuevo

World sales: Kino Rebelde (María Vera)

Language: Spanish

www.kinorebelde.com/mother-child

Mullah's Daughter

dir. Mahdieh Mirhabibi, Hassan Solhjoui

IRAN, UK / 2019 / 72'

POLISH PREMIERE



A unique inside story of a conservative Mullah's (Imam's) family in Iran, filmed by his daughter, Mahdieh. She is a photographer banned from her job by the government due to political restrictions. Mullah is in radical support of Iranian regime, but he is struggling to manage his defiant children with opposing political and religious beliefs. Mahdieh has a secret to share with her family: she is planning to leave the country with her boyfriend. However, it is not that easy and things are getting more complicated...

22.10 20:30 Kinoteka

24.10 11:15 Kinoteka

27.10 20:45 Muranów

CREDITS

Directors: Mahdieh Mirhabibi, Hassan Solhjoui

Cinematography: Mahdieh Mirhabibi, Marzieh Mirhabibi, Ali Akbar Mirhabibi

Editing: Hassan Solhjoui

Sound: Ensieh Maleki, Masood Azizi

Producers: Mahdieh Mirhabibi, Hassan Solhjoui

Production: TFC

World sales: TFC

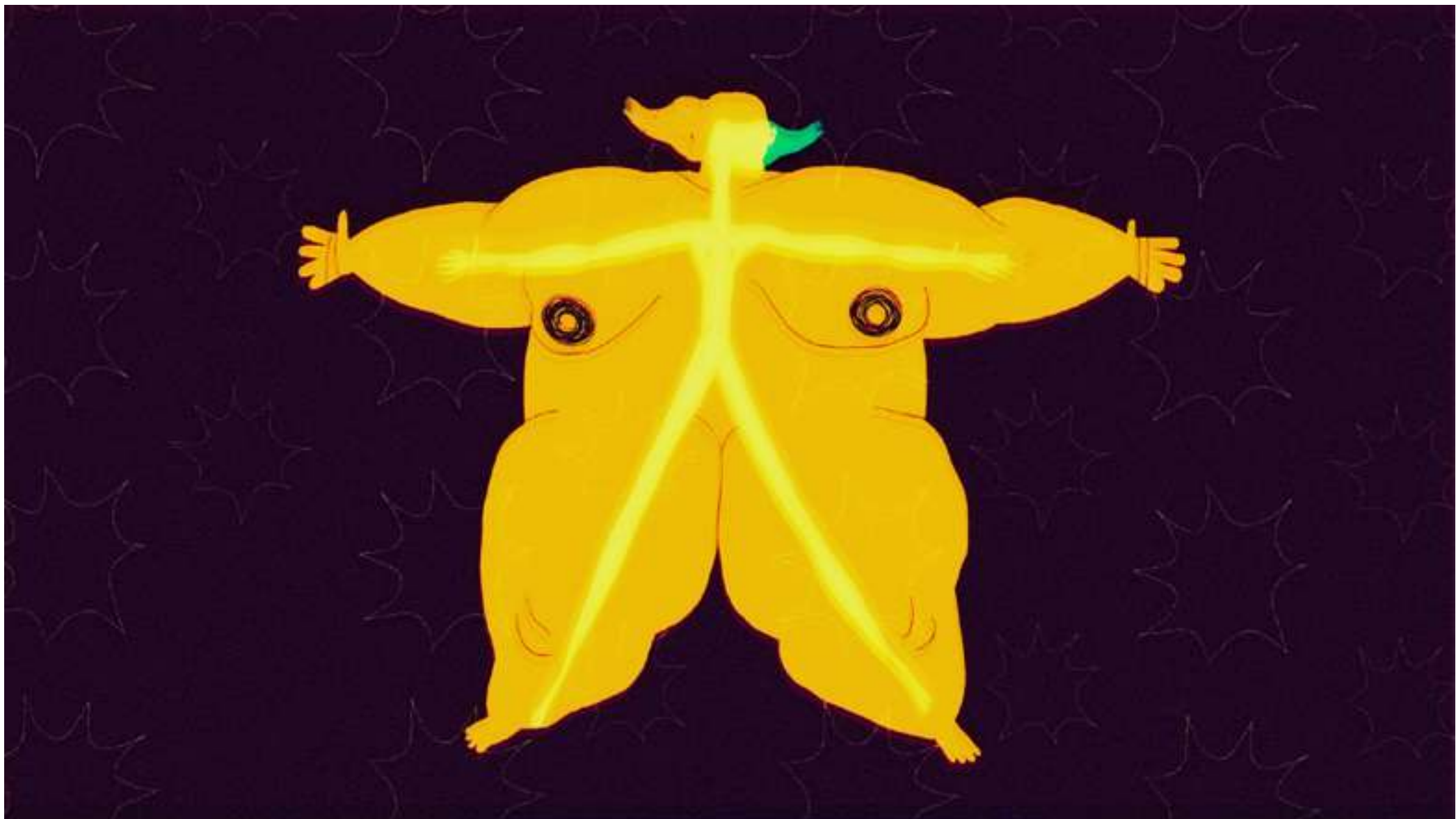
Language: Persian

www.hassansolhjoui.com/films#h.xztuk6g9lhe8

My Fat Arse and I

dir. Yelyzaveta Pysmak

POLAND / 2018 / 10'



One morning a girl tries on a pair of new pants, yet they don't quite fit her. More precisely, it is impossible to zip them. The girl is bewildered. In the mirror she sees herself like the fattest piglet the world has seen. She decides to go on a strict diet as quickly as possible. No sweets, no sodas, just water with an occasional lemon. The plan goes quite well, draining all of her fat away, but with that goes all the joy of life. Even though now extremely thin, the girl doesn't stop. She is now more of a zombie, coming blindly to the fridge that haunts her at night. In the moment of the last seduction by the fridge the Angel of United Bitches of Slimbuttlania comes to her with a royal invitation to visit the Kingdom and to participate in a royal ceremony. What is this ceremony? Are the Skinny Buttangels that lovely and harmless as they try to appear? Which God do they praise? Is there a way back from The United Bitches of Slimbuttlania if anything goes slightly off track?

24.10 13:00 Kinoteka

24.10 15:15 Kinoteka

25.10 20:30 Elektronik

CREDITS

Director: Yelyzaveta Pysmak

Screenplay: Yelyzaveta Pysmak

Animation: Yelyzaveta Pysmak

Editing: Natalia Jastrzębska

Sound: Szymon Kucharski, Michał Lejczak

Music: Michał Lejczak

Producer: Agata Golańska

Production: Lodz Film School

World sales: Studio Filmowe Indeks, Lodz Film School

Language: Polish

www.sp.kff.com.pl/films/ja-i-moja-gruba-dupa/



My Vagina Labyrinth

dir. BadBadMeowMeow

TAIWAN / 2019 / 5'

POLISH PREMIERE



“My Vagina Labyrinth” is an animation with a video game style, based on a female perspective. A contemporary image of female body eroticism. The sexual experience that enters the vagina can be imagined as a maze adventure. Players have to go through various levels in this vaginal maze to unlock arousing passions and attack the clitoris... until the treasure of the orgasm can be excavated. In the video, a large number of symbols of body and sex are used to show female eroticism and fantasy.

24.10 15:15 Kinoteka

24.10 15:15 Kinoteka

25.10 20:30 Elektronik

CREDITS

Director: BadBadMeowMeow

Screenplay: BadBadMeowMeow

Animation: BadBadMeowMeow

Editing: BadBadMeowMeow

Sound: BadBadMeowMeow

Music: Wei Chin Hsieh

Producer: BadBadMeowMeow

Production: BadBadMeowMeow

World sales: BadBadMeowMeow

Language: no dialogue (Mandarine, English)

www.badbadmeowmeow.com

WIMIN

G^{IRLS}

ofeminin

My Womb

dir. Martina Trepczyk

AUSTRIA / 2019 / 3'



A portrait of a dancer and poetic criticism questioning the power over female bodies. It's everywhere: patriarchal systems, schools, the government, religious institutions, society's minds. "My Womb" draws parallels from the dancer's upbringing in one of Poland's strictest ballet schools and today's patriarchic system, in which an institution has more say over a female's body than herself. Poland, compared to other European countries, still has the strictest abortion laws, a torn past, battle wounds and the stale old systems, that we try to break. "My Womb" is a love letter to everyone who stands up for themselves.

23.10 16:00 Elektronik

28.10 20:30 Kinoteka

CREDITS

Director: Martina Trepczyk
Screenplay: Martina Trepczyk
Choreography, Featuring: Anna Lis
Cinematography: Martina Trepczyk
Editing: Martina Trepczyk
Sound: David Furrer
Music: Taris
Producer: Martina Trepczyk
Production: Martina Trepczyk
World sales: Martina Trepczyk

Language: English

Strona: www.martinatrepczyk.com

Of water

ZAKOLE

POLAND / 2021 / 22'

WORLD PREMIERE



The film focuses on micro-observations, telling the story of Zakole Wawerskie - a vast wetland located almost in the heart of Warsaw. When entering this space, although we can still hear the sounds of the city in the background, we agree to follow another set of rules established by the surrounding environment. Water, air, constant transformation, dependence on one another, decomposition and varied defensive mechanisms determine life in the swamp and around it. The area is inhabited and visited by different beings - beavers, birds, dragonflies, alder, reed and grass. As well as humans - although they feel the least at home there. Something constantly irritates them, something crowds, tickles and bites. They perform a series of weird, ritualistic gestures, trying to save themselves from the fiercest defenders of the wet landscape. The sounds of the immersive, swamp journey were created by Zaumne (Mateusz Olszewski).

23.10 18:15 Kinoteka

CREDITS

Directors: Grupa ZAKOLE

Screenplay: Grupa ZAKOLE

Cinematography: Olga Roszkowska, Pola Salicka

Editing: Olga Roszkowska, Pola Salicka

Sound: Krystyna Jędrzejewska-Szmek (lector)

Music: Mateusz Olszewski (Zaumne)

Producer: Departament Obecności Muzeum Sztuki Nowoczesnej w Warszawie

Production: Grupa ZAKOLE

World sales: Grupa ZAKOLE, Muzeum Sztuki Nowoczesnej w Warszawie

Language: Polish

www.zakole.pl



Once Upon a Time in Venezuela

dir. Anabel Rodríguez Ríos

VENEZUELA, UK, BRAZIL, AUSTRIA / 2020 / 99'



Once upon a time, the Venezuelan village of Congo Mirador, floating on stilts just inches above the deep Lake Maracaibo, was prosperous, alive with fishermen and poets. In recent years, it has decayed and disintegrated, rotting beneath pollution and neglect—a small but prophetic reflection of Venezuela itself. At the center of the village's existential fight for survival stand two female leaders—Mrs. Tamara, the Chavista government coordinator of the village, and Natalie, a vocal teacher and opponent of Mrs. Tamara and her state-approved practices of bribery and intimidation. As the contentious national elections approach, fear within the community extends beyond the partisan divide of Venezuelan politics; the villagers' homes are quite literally vanishing into the sedimented water, displacing families with no means of surviving elsewhere. Director Anabel Rodríguez Ríos's striking and mournful ode to her country bears first hand witness to the irreversible consequences of government corruption, while simultaneously capturing the resilient spirit of those most directly affected by Venezuela's profound economic and political crises.

23.10 11:00 Kinoteka

24.10 18:00 Kinoteka

27.10 20:30 Kinoteka

CREDITS

Director: Anabel Rodríguez Ríos

Screenplay: Anabel Rodríguez Ríos, Sepp R. Brudermann

Cinematography: John Márquez

Editing: Sepp R. Brudermann

Sound: Marco Salaverría, Gherman Gil, Daniel Turini

Music: Nascuy Linares

Producers: Sepp R. Brudermann, Claudia Lepage

Production: Sancocho Público A.C. in co-production with: Golden Girls Film, Pacto Filmes, Tres Cinematografía, Spiraleye Productions Ltd.

World sales: Rise And Shine World Sales

Language: Spanish

www.onceuponatimeinvenezuela.com

Papa

dir. Maryia Yakimovich

POLAND / 2020 / 29'

WARSAW PREMIERE



The film is shaped as a diary of the director's memories, telling about the problematic relationship between a father and a daughter caused by the father's mental illness, and the troubles caused by this condition while growing up. The need to free herself from the influence of the past and to break the shell of silence around this painful situation brings Maryia back to Belarus. There she shoots interviews with various family members and collects their memories and points of view. She takes responsibility for her emotions and concludes that she needs to free herself from the influence of the past, associated with papa's disease, and to finally build her independent self-portrait. This gives her a chance to revive and to finally show the sincere feelings of the adult daughter to her papa.

22.10 18:15 Kinoteka

23.10 13:15 Kinoteka

CREDITS

Director: Maryia Yakimovich

Screenplay: Maryia Yakimovich

Animation: Maryia Yakimovich

Editing: Maryia Yakimovich, Wojciech Słota

Sound: Michał Papara

Music: Michał Papara

Producer: Robert Sowa

Production: Animation Film Studio in Krakow, Jan Matejko Academy of Fine Arts

World sales: KFF Sales & Promotion

Language: Polish, Russian

www.sp.kff.com.pl/en/films/papa-2

Passage

dir. Sarah Baril Gaudet
CANADA / 2020 / 81'

POLISH PREMIERE



Gabrielle and Yoan are 18 years old. Even though they both grew up in Temiscamingue, their aspirations are opposite. While Yoan wants to leave the area to break away from his loneliness and explore his homosexuality, Gabrielle is torn at the thought of going over a hundred kilometers away from home to carry on with her studies. While summer is in full swing, “Passage” paints a poetic portrait of these two protagonists transitioning into adulthood, trying to blossom and chart their own path.

23.10 11:30 Elektronik
24.10 11:15 Kinoteka

CREDITS

Director: Sarah Baril Gaudet
Screenplay: Sarah Baril Gaudet
Cinematography: Sarah Baril Gaudet
Editing: Justine Gauthier
Sound: Jacob Marcoux, Marie-Pierre Grenier, Olivier Germain
Music: Viviane Audet, Robin-Joël Cool
Producer: Audrey Fallu
Production: La Cabane
World sales: Les Films du 3 Mars

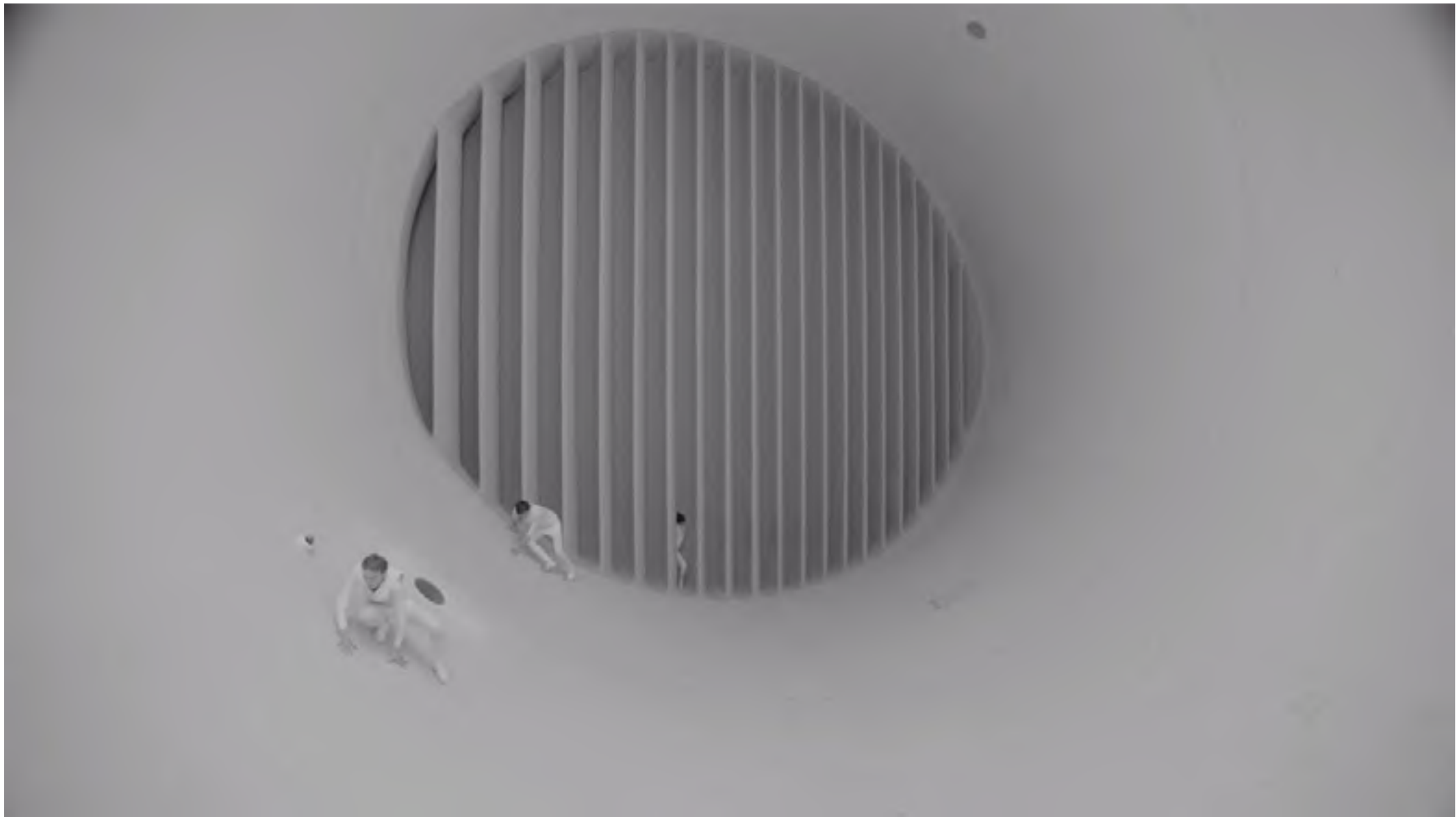
Language: French

www.f3m.ca/en/film/passage

Primary Swarm

Agnieszka Mastalerz, Michał Szaranowicz

POLAND / 2018 / 17'



From “Swarm in (Non-)Motion” by Anna Ptak:

Primary Swarm relies on an event developing in a given time.

A group of Explorers traverses a cocoon-like space. Its rounded shape defines the manner of movement. The space on the outside plays the role of the queen bee. The figures look as if they had to learn to walk anew: slow-paced movement, careful gesture, the absorbing hole of the turbine where the eponymous swarm thrusts into.

„ALL CLOUDY EXCEPT A NARROW OPENING AT THE BOTTOM OF THE SKY” exhibition

CREDITS

Directors: Agnieszka Mastalerz, Michał Szaranowicz

Screenplay: Agnieszka Mastalerz, Michał Szaranowicz

Cinematography: Filip Zubowski, Wawrzyniec Skoczylas, Michał Szaranowicz

Editing: Michał Szaranowicz

Sound: Stanisław Najmiec, Michał Szaranowicz

Producers: MOS Gorzow, Society of Authors ZAiKS

Production: Agnieszka Mastalerz

World sales: Agnieszka Mastalerz, Michał Szaranowicz

Language: no dialogue

www.agnieszkamastalerz.com



Promenade

dir. Delphine Bereski
FRANCE / 2020 / 17'

POLISH PREMIERE



Film na granicy eksperymentu i performansu, oddaje za pomocą ruchu zarówno osobiste doświadczenia chorowania i wyzdrowienia z Covid-19, jak i zbiorowe przeżycia pierwszego lockdownu w małej społeczności przebywającej na rezydencji w Cité Internationale des Arts w Paryżu. Podczas jednego ujęcia dron podąża za fantomatycznym ciałem, wyruszającym ze swojego pokoju na wewnątrz. Podczas tej podróży obraz trzyma nas z dala od tego ciała, podczas gdy jego oddech i bicie serca zanurzają nas w intymności.

23.10 16:00 Elektronik
28.10 20:30 Kinoteka

CREDITS

Director: Delphine Bereski
Cinematography: Lukas Zerbst
Sound: Delphine Bereski, Youssef Chebbi
Music: Youmna Saba
Producer: Delphine Bereski
Production: Pola Magnetyczne
World sales: Delphine Bereski

Language: no dialogue

Radio Silence

dir. Juliana Fanjul

SWITZERLAND, MEXICO / 2019 / '78'

POLISH PREMIERE



March 2015. Due to political pressure and false pretenses, Carmen Aristegui, the main voice of independent journalism in Mexico, is fired with her team from the MVS Radio station. The next day more than 200,000 people demonstrate and sign a petition calling for her return on air and the end of censorship. Despite this exceptional mobilization, the station does not give way. Who is this woman behind the famous Mexican journalist? How did she become a popular figure of resistance and freedom of expression in Mexico? Who are her main enemies? Why is she still alive when dozens of her colleagues have been murdered in recent years and months? Does she find herself trapped in a role she did not want to endorse?

“Radio Silence” captures Carmen’s enduring and dangerous fight to recreate a space of freedom of speech and keep informing her listeners. In some other countries this might be an easier task, but in Mexico, where the social and economic situation is dominated by drug traffickers and political corruption, Carmen and her team have an uphill battle. Through testimonials, archive footage and social networks excerpts, we follow Carmen and her team in a large ongoing investigation conducted alongside the construction of her new internet radio station. “Radio Silence” immerses the viewers in the fight of Carmen Aristegui - a woman inhabited by extraordinary courage. A fight against monopolistic concentration of the media, against an authoritarian and corrupt political system, all in a climate undermined by threats and constant intimidation of drug traffickers.

26.10 21:00 Kinoteka

28.10 20:30 Muranów

CREDITS

Director: Juliana Fanjul

Cinematography: Jérôme Colin

Editing: Yael Bitton

Sound: Carlos Ibanez-Diaz

Music: Marc Parazon

Producers: Philippe Coeytaux, Nicolas Wadimoff

Production: Akka Films in co-production with: Cactus Docs,


RTS - Radio Télévision Suisse

World sales: Lightdox

Language: Spanish

lightdox.com/radio-silence

SWISS FILMS

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambasada Szwajcarii w Polsce

kontakt

Radiograph of a Family

dir. Firouzeh Khosrovani

NORWAY, IRAN, SWITZERLAND / 2020 / 80'

WARSAW PREMIERE



My mother married my father's photograph in Tehran. He was studying radiology in Switzerland, and for my mother to come and live with him, marriage was obligatory. For my mother, with her religious background, living in Europe was a challenge. Sin was everywhere. My father came from a liberal and secular family. He was a lover of culture, fine arts, and classical music. My mother never understood how he could treasure a painting depicting nude bodies. After I was born, we moved from Switzerland back to Tehran. Shortly after, the Revolution happened and changed everything upside down. My mother found a new identity, an important space for herself: She became a religious activist, school principal, and did military training. My father sat quietly in his favourite chair at home and listened to Bach. In our house, there was no more card playing or red wine. My mother's prayer mat, and my prayer mat, were placed next to each other in the living room, by the window. Photographs of women without hijab were ripped apart. My mother censored the past – while my father dreamt of a different future. I was torn between my two parents. Our family was split. For a little girl, it was difficult and painful. As my identity developed, I carried both of them inside me. I still do, to this day. I am the result of Iran's struggle between tradition and modernization. My story is told through photographs, archive footage, letters and voices. Our home in Tehran becomes a metaphor of the shifts in our family, hence in modern Iranian society.

23.10 11:15 Kinoteka

28.10 18:30 Kino Muranów

CREDITS

Director: Firouzeh Khosrovani

Screenplay: Firouzeh Khosrovani

Cinematography: Mohammad Reza Jahanpanah

Editing: Farahnaz Sharifi, Rainer M. Trinkler

Sound: Ensieh Maleki, Hugo Ekornes

Music: Peyman Yazdanian

Producers: Fabien Olivier Greenberg, Bård Kjøge Rønning

Production: Antipode Films in co-production with: Rainy Pictures , Dschoint Ventschr Filmproduktion, Storyline

World sales: Taskovski Films

Language: Farsi, French

www.taskovskifilms.com/film/radiograph-of-a-family

Remembrance of a Stranger

dir. Helena Oborska

POLAND / 2020 / 3'

POLISH PREMIERE



A visual interpretation of Roman Honet's poem „Remembrance of a Stranger”. A mature woman is trying to recall her past to discover who she once was. A study of the body's memory.

22.10 18:15 Kinoteka
23.10 16:00 Elektronik
28.10 20:30 Kinoteka

CREDITS

Director: Helena Oborska
Screenplay: Helena Oborska
(based on the poem “Remembrance of a Stranger” by Roman Honet)
Featuring: Dominika Krysztoforska
Cinematography: Aleksander Górski
Editing: Helena Oborska
Sound: Justyna Popiel
Music: Grzegorz Łapicki
Producer: Agata Golańska
Production: Lodz Film School
World sales: Studio Filmowe Indeks, Lodz Film School

Language: English



Sarha

dir. Jaśmina Wójcik

POLAND / 2021 / 13'

WARSAW PREMIERE



“To go on a *sarha* was to roam freely, at will, without restraint... The verb form of the word means to let the cattle out to pasture early in the morning, leaving them to wander and graze at liberty. The commonly used noun *sarha* is a colloquial corruption of the classical word. A man going on a *sarha* wanders aimlessly, not restricted by time and place, going where his spirit takes him to nourish his soul and rejuvenate himself. But not any excursion would qualify as a *sarha*. Going on a *sarha* implies letting go. It is a drug-free high, Palestinian style.”

Raja Shehadeh *“Palestinian Walks: Forays into a Vanishing Landscape”*

The Middle East, Palestine, the Holy Land - for the Polish artists Jaśmina Wójcik and Kuba Wróblewski, these are intense and mystical places. They wanted to share this experience with their little daughters. The two sisters observe Palestine without prejudice, with childlike curiosity and openness. They speak straightforwardly about the conflict they were directly confronted with. They build their own worlds, they stop and contemplate a nature that is so different from the one they know. The parents-artists accompany them on this adventure, trying to see the world through their daughters' eyes. The journey continues to resonate even when they return to Poland - in conversations and memories.

The film was produced during an artist residency in Palestine as a part of the project “Everyday Forms of Resistance”, realized in collaboration between the Ujazdowski Castle Centre for Contemporary Art and the city of Ramallah, with the support of the Capital City of Warsaw.

27.10 18:15 Kinoteka

CREDITS

Director: Jaśmina Wójcik

Cinematography: Jakub Wróblewski

Editing: Jaśmina Wójcik

Sound: Jaśmina Wójcik, Krzysztof Sokół

Featuring: Zoja Wróblewska, Lea Wróblewska

Producers: Jaśmina Wójcik, Jakub Wróblewski

Production: Jaśmina Wójcik, Jakub Wróblewski

World sales: Jaśmina Wójcik, Jakub Wróblewski

Language: Polish

www.taskovskifilms.com/film/radiograph-of-a-family

Seyran Ateş: Sex, Revolution and Islam

dir. Nefise Özkal Lorentzen

NORWAY / 2021 / 81'



In the 1960's, the hippies championed the idea of a sexual revolution. They had neither Fatwas nor bodyguards. In 2019, Seyran Ateş, a Turkish-German lawyer, feminist, and female imam in Berlin, says Islam needs a sexual revolution. She has two Fatwas and five bodyguards. Ateş has been shot at and received numerous death threats, but believes the only way to fight against radical Islam is through Islam. Which is why, in her liberal mosque, there is no gender segregation or exclusion based on sexual orientation. This is the story of Seyran's personal and ideological fight for the modernization of Islam. Her quest for a change takes her on a journey around the world, meeting with different people connected through faith, from sex workers in a German brothel to Uyghur LGBTQ youth and traditional female imams in China. It is also a journey through Seyran's life, from her humble beginnings as a Muslim girl in Turkey's slums to a female leader daring to challenge her own religion. Seyran rebels against extremism and hate in the name of peace and love.

24.10 16:00 Kinoteka

25.10 18:15 Kinoteka

CREDITS

Director: Nefise Özkal Lorentzen
Screenplay: Nefise Özkal Lorentzen
Cinematography: Anders Hoft
Editing: Morten Haslerud
Sound: Andreu Jacob
Music: Simon M. Valentine
Producer: Jørgen Lorentzen
Production: Integral Film AS
World sales: DR Sales

Language: German, English

www.integralfilm.com/project/seyrans-ates-sex-revolution-and-islam-2



Ambasada Norwegii

Iceland
Liechtenstein
Norway grants

Silent Storm

dir. Anaïs Moog

SWITZERLAND / 2019 / 13'

POLISH PREMIERE



From the shores of the Atlantic to those of the Mediterranean, the director meets the women whose faces and voices bear witness to the loss of the loved ones and ruined hopes. The mourning and hopeless waiting for the bodies find in the incessant movement of the waves a dimension of painful meditation.

23.10 11:30 Kinoteka

23.10 16:15 Kinoteka

CREDITS

Director: Anaïs Moog

Screenplay: Anaïs Moog

Cinematography: Anaïs Moog

Editing: Pierre Schlessler

Sound: Ahmed Maalaoui, Björn Cornelli, Philippe Ciompi

Producer: Gabriela Bussmann

Production: GoldenEggProduction in co-production with: HEAD – Genève

World sales: GoldenEggProduction

Language: Tunisian Arabic

www.goldeneggproduction.ch/portfolio-item/silent-storm/#tab-id-2

Sisters with Transistors

dir. Lisa Rovner

UK / 2020 / 84'



“Sisters with Transistors” is the remarkable untold story of electronic music’s female pioneers, composers who embraced machines and their liberating technologies to utterly transform how we produce and listen to music today. The film maps a new history of electronic music through the visionary women whose radical experimentations with machines redefined the boundaries of music, including Clara Rockmore, Daphne Oram, Bebe Barron, Pauline Oliveros, Delia Derbyshire, Maryanne Amacher, Eliane Radigue, Suzanne Ciani, and Laurie Spiegel. With Laurie Anderson as the narrator, we embark on a fascinating journey through the evolution of electronic music. “Sisters with Transistors” is more than just the history of a music genre: it’s the story of how we hear and the critical but little-known role female pioneers play in that story.

23.10 15:00 Kinoteka

24.10 20:30 Kinoteka

26.10 20:45 Elektronik

CREDITS

Director: Lisa Rovner

Screenplay: Lisa Rovner

Editing: Michael Aaglund, Mariko Montpetit, Kara Blake

Sound: Marta Salogni

Narrator: Laurie Anderson

Producer: Anna Lena Vaney

Production: Anna Lena Films

World sales: Monoduo Films (Ben Bessauer)

Language: English, French

www.sisterswithtransistors.com

Stateless

dir. Michèle Stephenson

USA, CANADA, DOMINICAN REPUBLIC, HAITI / 2020 / 97'

POLISH PREMIERE



In 1937, tens of thousands of Haitians and Dominicans of Haitian descent were exterminated by the Dominican army, based on anti-black hatred fomented by the Dominican government. Fast-forward to 2013, the Dominican Republic's Supreme Court stripped the citizenship of anyone with Haitian parents, retroactive to 1929. The ruling rendered more than 200,000 people stateless, without nationality, identity or a homeland. In this dangerous climate, a young attorney named Rosa Iris mounts a grassroots campaign, challenging electoral corruption and advocating for social justice. Director Michèle Stephenson traces the complex tributaries of history and present-day politics, as state-sanctioned racism seeps into mundane offices, living room meetings, and street protests.

Filmed with a chiaroscuro effect and richly imbued with elements of magical realism, "Stateless" combines gritty hidden-camera footage with the legend of a young woman fleeing brutal violence to flip the narrative axis, revealing the depths of institutionalized oppression.

23.10 18:00 Kinoteka

25.10 20:45 Kinoteka

CREDITS

Director: Michèle Stephenson

Screenplay: Michèle Stephenson

Cinematography: Alfredo Alcántara, Tito Rodriguez, Naiti Gámez, Nadia Hallgren, Jaime Guerra, Pedro Arnau Bros Santana

Editing: Sophie Farkas-Bolla

Sound: Ryan Birnberg, Chris Guglick, Matt McKenzie

Music: Ben Fox

Producers: Jennifer Holness, Lea Marin, Michèle Stephenson

Production: Hispaniola Productions in co-production with: National Film Board of Canada (NFB)

World sales: National Film Board of Canada (NFB)

Language: Spanish, Haitian Creole

www.nfb.ca/film/stateless

kontakt

WATCH
DOCS

STAY TOUCH

dir. Monika Cyprian
POLAND / 2020 / 4'

POLISH PREMIERE



Monika walks her father to the hospital. She doesn't know yet that this is the final touch she's sharing with him. His hospitalization coincides with her work on the project "STAY TOUCH", which explores the lack of touch during the lockdown. The only way she's able to interact with her father and execute the project is via video calls, which she records. Through this virtual connection she gets to know many intimate stories of people who share their experiences of feeling touch. When her father dies in the hospital, contactless, she continues her project. She records her own video calls and captures her own body. More people participate in the project. They face all aspects of touch during the pandemic; isolation. Monika becomes part of the picture she created with participants of "STAY TOUCH". She has to confront the objective of her own project in the most vulnerable and irreversible way - losing her father's touch once and for all. She attempts to make physical contact with him and to somehow find a way to feel his presence.

25.10 18:30 Kinoteka

CREDITS

Director: Monika Cyprian
Screenplay: Monika Cyprian
Cinematography: Monika Cyprian
Editing: Krzysztof Fischer
Sound: Krzysztof Fischer
Producers: Magda Betlejewska, Piotr Fryta Kornobis
Production: MOON Films Sp. z o.o.
World sales: Monika Cyprian

Language: Polish, English

www.monikacyprian.com

Stolen Fish

dir. Gosia Juszczak

UK, POLAND, SPAIN / 2020 / 30'



In Gambia, the smallest country of mainland Africa, fish are now being powdered up by Chinese corporations and exported to Europe and China to feed animals in industrial farming. As a result, Gambians are being deprived of their primary source of protein, overfishing is depleting marine ecosystems. The film follows Abou, Mariama and Paul, three Gambians who share intimate stories of the daily struggle, anger, hope and longing for their loved ones. For some, migration might be the only way out.

26.10 18:30 Elektronik

CREDITS

Director: Gosia Juszczak

Screenplay: Gosia Juszczak

Cinematography: Filip Drożdż

Editing: Adriana F. Castellanos

Sound: Igor Kłaczyński, Dariusz Wancerz

Music: ST Gambian Dream

Producers: Aleksandra Leszczyńska, Emilia Pluskota

Production: Minority Rights Group International, Gosia Juszczak

in co-production with: Compassion in World Farming, Rosa Luxemburg

Stiftung Oficina de Enlace Madrid

World sales: Gosia Juszczak, Minority Rights Group International

Language: English, Mandinka, Wolof

Strona: www.facebook.com/stolenfishdocumentary

97,1 FM

KAMBI
KAMPUS

Strong sisters told the brothers

Liliana Zeic (formerly Liliana Piskorska)

POLAND / 2019 / 30'



A poetic manifesto evoking other lesbian and queer statements, by Radicallesbians (The Woman Identified Woman, 1970), The Lesbian Avengers (Dyke Manifesto, 1992) and Queer Nation (The Queer Nation Manifesto, 1990). Translated and modified by the artist, they create a collage immersing the experiences articulated in it in the contemporary Polish reality. Showing how the heterosexual privilege works, the artist encourages us to reflect on our own position in the world of patriarchal domination and heterosexual standards. The work is also a call for compassion, solidarity and attention to others. "Strong sisters told the brothers" was created in cooperation with the Municipal Gallery Arsenał.

24.10 15:45 Kinoteka

CREDITS

Director: Liliana Zeic (formerly Liliana Piskorska)

Screenplay: Liliana Zeic (formerly Liliana Piskorska)

Cinematography: Liliana Zeic (formerly Liliana Piskorska)

Editing: Liliana Zeic (formerly Liliana Piskorska)

Sound: Liliana Zeic (formerly Liliana Piskorska), voice: Iza Moczarna-Pasiek, sound postproduction: Paweł Rychert

Producer: Liliana Zeic (formerly Liliana Piskorska)

Production: Liliana Zeic (formerly Liliana Piskorska)

World sales: Liliana Zeic (formerly Liliana Piskorska)

Language: Polish

www.lilianapiskorska.com/pl/praca/silne-siostry-powiedzialy-braciom



Such a Beautiful Town

dir. Marta Koch

POLAND / 2019 / 8'

WARSAW PREMIERE



Morning. A woman wakes up, goes to the window and, to her surprise, notices her boyfriend kissing another woman on the street. Disoriented, she runs out of the apartment to confront him, but the man is not there anymore. In order to find him, she embarks on a lonely journey throughout the city, which with each subsequent street becomes more stifling and unsympathetic. The streets tighten, the people she passes seem to have hostile intentions towards her. Terrified, she watches as the world she knew changes, and more dangers lurk around every other corner. A lonely journey ends up bringing tragic consequences. The woman returns to her apartment, aware that nothing will be the same as before.

22.10 18:15 Kinoteka

CREDITS

Director: Marta Koch

Screenplay: Marta Koch

Animation: Marta Koch

Editing: Sabina Filipowicz, Marta Koch

Sound: Teoniki Rozynek, Marta Koch

Music: Teoniki Rozynek

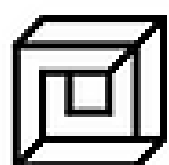
Producer: Agata Golańska

Production: Lodz Film School

World sales: Studio Filmowe Indeks, Lodz Film School

Language: Polish

www.sp.kff.com.pl/films/takie-piekne-miasto



The Balcony and Our Dreams

dir. Aylin Kuryel

TURKEY / 2020 / 14'

POLISH PREMIERE



“The Balcony and Our Dreams” offers a selection of dreams that are dreamt during the coronavirus outbreak. The longings, worries and desires that have been quarantined in the depths of the mind come to the surface and interfuse with sounds, music, applause and protests from the streets. Dreams permeate reality, and reality pervades dreams.

25.10 18:30 Kinoteka

CREDITS

Director: Aylin Kuryel
Cinematography: Aylin Kuryel
Editing: Aylin Kuryel
Sound: Fırat Yücel
Producer: Aylin Kuryel
Production: Aylin Kuryel
World sales: Aylin Kuryel

Language: Turkish

The Calm After the Storm

dir. Mercedes Gaviria Jaramillo

COLOMBIA / 2020 / '72'

POLISH PREMIERE



After several years in Buenos Aires, Mercedes returns to Medellín to work with her father on his new film “The Animal’s Wife”. There she learns the contradicting natures of her father, a famous film director trying to make a genre film in a country dominated by violence. She also reconnects with the past through her family archive, created not only by the home videos made by her father, but also by the diary her mother wrote for her while being pregnant and awaiting her birth. Both intimate archives let us see the enormous space that separates the experience of motherhood and fatherhood in a Colombian family. Will these images manage to compose the history of a family or will they only be the proof of what was not said? And will Mercedes be able to find her own beginning?

23.10 11:45 Kino Muranów

26.10 18:30 Kinoteka

CREDITS

Director: Mercedes Gaviria Jaramillo

Screenplay: Mercedes Gaviria Jaramillo

Cinematography: Mercedes Gaviria Jaramillo, Mauricio Reyes Serrano, Alejandra León

Editing: Rodrigo Traverso, Florencia Gómez García

Sound: Marcos Canosa

Music: Matías Gowland

Producers: Jerónimo Atehortúa Arteaga, Mercedes Gaviria Jaramillo

Production: Invasión Cine

World sales: FilmsToFestivals

Language: Spanish

www.blog.filmstofestivals.com/cecddll-4846

The Case You

dir. Alison Kuhn

GERMANY / 2020 / 80'

POLISH PREMIERE



I invited five women to spend several days with our team in a theater hall. Within this protected space, we try to figure out what connects them. They are in their 20s, actresses and four years ago they participated in the same audition, in which they experienced systematic abuse of sexual and violent nature, as did hundreds of others. I was one of the contenders as well. Like many of my colleagues, I wanted to suppress this day as quickly as possible. But since the director continued his abuse by using the audition material to edit a whole new movie, there is currently a legal battle between the production company and the actresses taking place. Not much of it has yet reached the public. Today, I myself study directing and explore with the women in “The Case You”, what occurred back then, how it was possible for it to even happen and what it now means for our lives and our work.

23.10 15:30 Kino Muranów

24.10 13:30 Elektronik

26.10 18:00 Kinoteka

CREDITS

Director: Alison Kuhn

Cinematography: Lenn Lamster

Editing: Christian Zipfel

Sound: Larissa Kischk, Elisabeth Sommer

Music: Dascha Dauenhauer

Producer: Luis Morat

Production: Filmuniversität Babelsberg KONRAD WOLF

World sales: Filmuniversität Babelsberg KONRAD WOLF

Language: German

www.weronikawysocka.com

The Fear

dir. Pawlina Carlucci Sforza

POLAND / 2020 / 28'



Witnesses of the crimes that took place in the post-war period, living in a sense of fear and shame, after more than 70 years decide to break the silence and tell about what they saw.

“The Fear” is a story about the social memory of the murders that took place after World War II in the Dębryn forest in the Subcarpathian region. Many people then returned from distant corners of the world, not expecting that they would be attacked by bandits close to their home. Thrown from the train, robbed and finally killed, they increased the number of people allegedly missing during the war. The inhabitants of the nearby towns knew about what was going on in the forest. However, they did not intervene because, as they say themselves, „they lived under fear”.

27.10 18:15 Kinoteka

CREDITS

Director: Pawlina Carlucci Sforza

Screenplay: Magdalena Lubańska, Pawlina Carlucci Sforza

Cinematography: Tomasz Woźniczka, Nicolas Villegas, Pawlina Carlucci Sforza

Editing: Ilona Urbańska-Grzyb, Pawlina Carlucci Sforza

Sound: Katarzyna Szczerba, Sebastian Witkowski

Music: Jakub Szafranski, Pawlina Carlucci Sforza

Producers: Ewa Jastrzębska, Jerzy Kapuściński

Production: Munk Studio Polish Filmmakers Association, Agresywna Banda, Rentcam, Akjos Media, New Wave Film

World sales: Munk Studio Polish Filmmakers Association

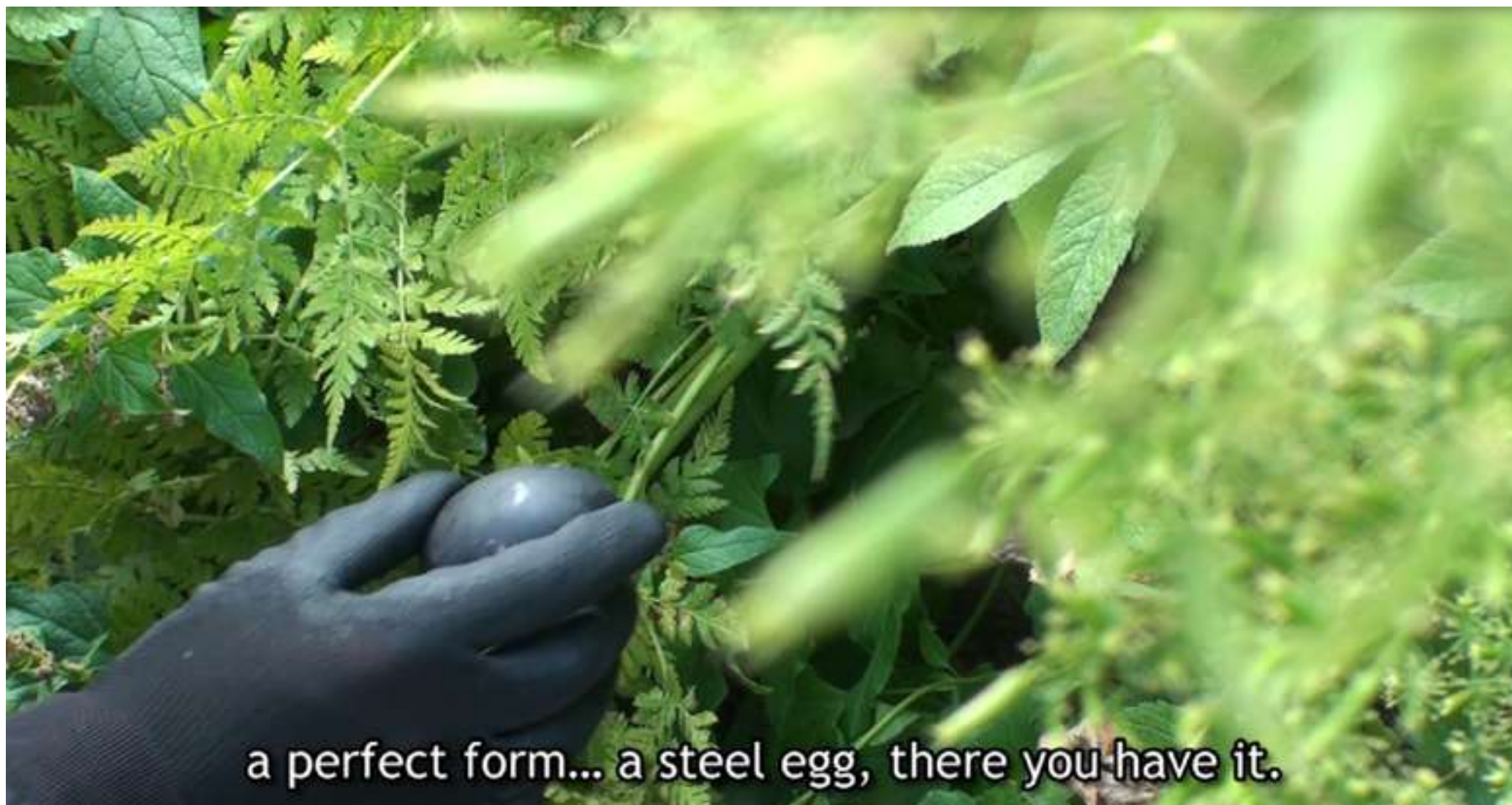
Language: Polish

www.studiomunka.pl

The Garden

Agnieszka Polska

POLAND / 2010 / 11'



The narrator of the film is an artist who emigrated from Poland to Sweden, left all his sketches in the country, and took up gardening in his new homeland. The story recalled by Agnieszka Polska resembles the biography of Paweł Freisler, an artist active in the 1960s and 1970s in the neo-avant-garde environment, who left for Scandinavia in 1976 and disappeared from the Polish art scene. Polska pays a hypothetical visit to Freisler's Swedish garden and shows how an artist, known for storytelling around his own performances, could build a narrative about his disappearance.

24.10 15:45 Kinoteka

CREDITS

Director: Agnieszka Polska
Screenplay: Agnieszka Polska
Cinematography: Agnieszka Polska
Editing: Agnieszka Polska

The Hero's Journey to the Third Pole - A Bipolar Musical Documentary with Elephants

dir. Anní Ólafsdóttir, Andri Snær Magnason

ICELAND / 2020 / 75'



Part road movie, part musical, part serious inquiry into the caverns of the mind, “The Hero’s Journey to the Third Pole - A Bipolar Musical Documentary with Elephants” is at once an artful, sensitive and amusing examination of mental health, told through an unexpected story of friendship. The film follows Anna Tara Edwards, an Icelander raised in Nepal, and legendary musician Högni Egilsson, as they journey to Anna’s childhood home in the mountain jungles to explore the afflictions and superpowers that come with bipolar disorder. Delving into their respective pasts through textured archival footage and home videos, the narrative follows their present day quest to raise awareness about the disease and come to terms with the impact it’s had on their own lives.

23.10 20:45 Kinoteka

CREDITS

Directors: Anní Ólafsdóttir, Andri Snær Magnason

Screenplay: Anní Ólafsdóttir, Andri Snær Magnason

Cinematography: Anní Ólafsdóttir, Eiríkur Ingi Böðvarsson

Editing: Eva Lind Höskuldsdóttir, Anní Ólafsdóttir, Davíð Alexander Corn

Sound: Huldar Freyr Arnarson

Music: Högni Egilsson

Producers: Andri Snær Magnason, Halldóra Þorláksdóttir, Hlín Jóhannesdóttir, Sigurður Palmason

Production: Elsku Rut, Ursus Parvus, Ground Control Productions, Lokaútgáfan

World sales: Elsku Rut

Language: Icelandic

www.facebook.com/elskurut

The Little Death

dir. Annie Gisler

SWITZERLAND / 2018 / 58'

POLISH PREMIERE



“The Little Death” is a documentary film about the female orgasm. Women from various ages, experiences and sexual preferences talk about their orgasms in all sincerity. Poetical, abstract and metaphorical images take us into the heart of their sensations. Speaking about orgasm, the protagonists talk about their desires, their sexuality. With sensibility, poetry and humor, the film takes us in the intimacy of women. Far away from pornography, performance’s cult or excessive erotic. The film is a collective adventure, driven by a common will to break some taboos that still weigh on female sexuality. “The Little Death” is a dialogue between women, for women. And for men.

23.10 18:00 Kino Muranów

24.10 20:15 Kinoteka

27.10 20:45 Kinoteka

CREDITS

Director: Annie Gisler

Screenplay: Annie Gisler

Cinematography: Géraldine Zosso

Editing: Valérie Anex

Sound: Julian Joseph, Nora Longatti

Music: Benoît Gisler

Producers: Mark Olexa, Dunja Keller, Francesca Scalisi

Production: DOK MOBILE

World sales: DOK MOBILE

Language: French, English

www.dokmobile.ch/en/la-petite-mort

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Warszawa

WIMIN

G^{IRLS}

ofeminin

The Second Wave

dir. Maria Stoianova

UKRAINE / 2020 / 5'

POLISH PREMIERE



Our future comes now and in the next second - like waves; while photography stays at the depth where the wave no longer moves the water particles. This depth is equal to about one half the distance between me and my grandfather. The distance between us is called a wavelength.

23.10 13:15 Kinoteka

CREDITS

Director: Maria Stoianova

Screenplay: Maria Stoianova

Cinematography: Maria Stoianova, Isidore Mankofsky

Editing: Maria Stoianova

Sound: Maria Stoianova

Producer: Maria Stoianova

Production: Maria Stoianova

World sales: Maria Stoianova

Language: Ukrainian, English, Russian

The Wedding Cake

dir. **Monica Mazzitelli**

SWEDEN / 2020 / 4'

WARSAW PREMIERE



A young woman is forced to become a prostitute in order to settle her ex-husband's debts. Her destiny is narrated through Playmobil figurines and a wedding cake that disappears along with the woman's illusions.

25.10 18:00 Kinoteka

CREDITS

Director: Monica Mazzitelli
Screenplay: Monica Mazzitelli
Cinematography: Mikael Moiner
Editing: Mikael Moiner
Sound: Mikael Moiner
Music: Veli-Matti O Äijälä
Producer: Monica Mazzitelli
Production: Monica Mazzitelli
World sales: Monica Mazzitelli

Language: English

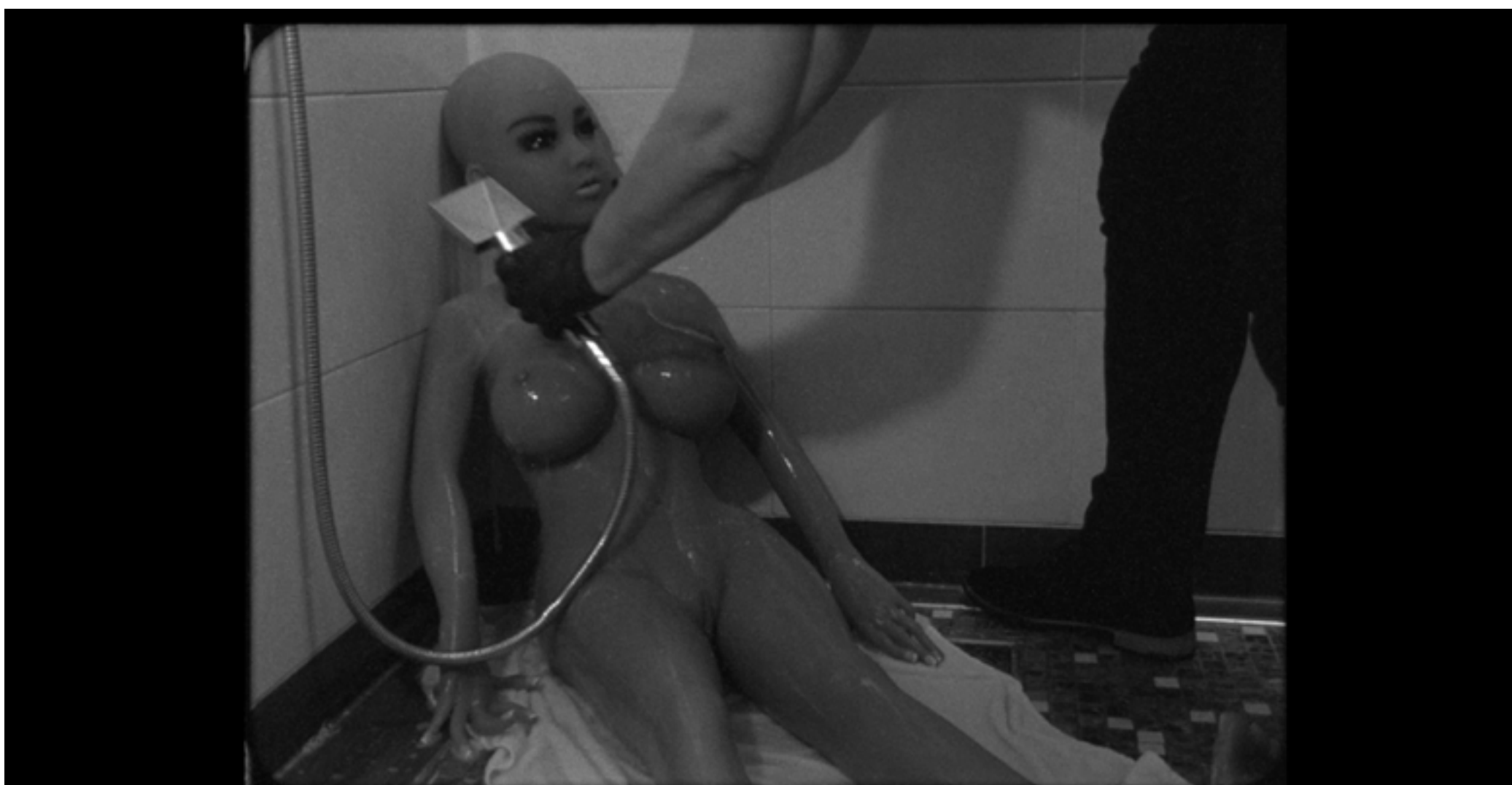
www.monicamazzeitelli.net/en

Thermoplastische Elastomere

dir. Karola Pfaffinger

GERMANY / 2019 / 7'

POLISH PREMIERE



The film is about a woman's everyday life in a bizarre workplace. It deals with the relationship between human and object and takes up topics of materiality, sexuality and economic success.

25.10 18:00 Kinoteka

CREDITS

Director: Karola Pfaffinger
Screenplay: Karola Pfaffinger
Cinematography: Karola Pfaffinger
Editing: Karola Pfaffinger
Sound: Lukas Brandes, Melina Stephan
Producer: Karola Pfaffinger
Production: Karola Pfaffinger
World sales: Karola Pfaffinger

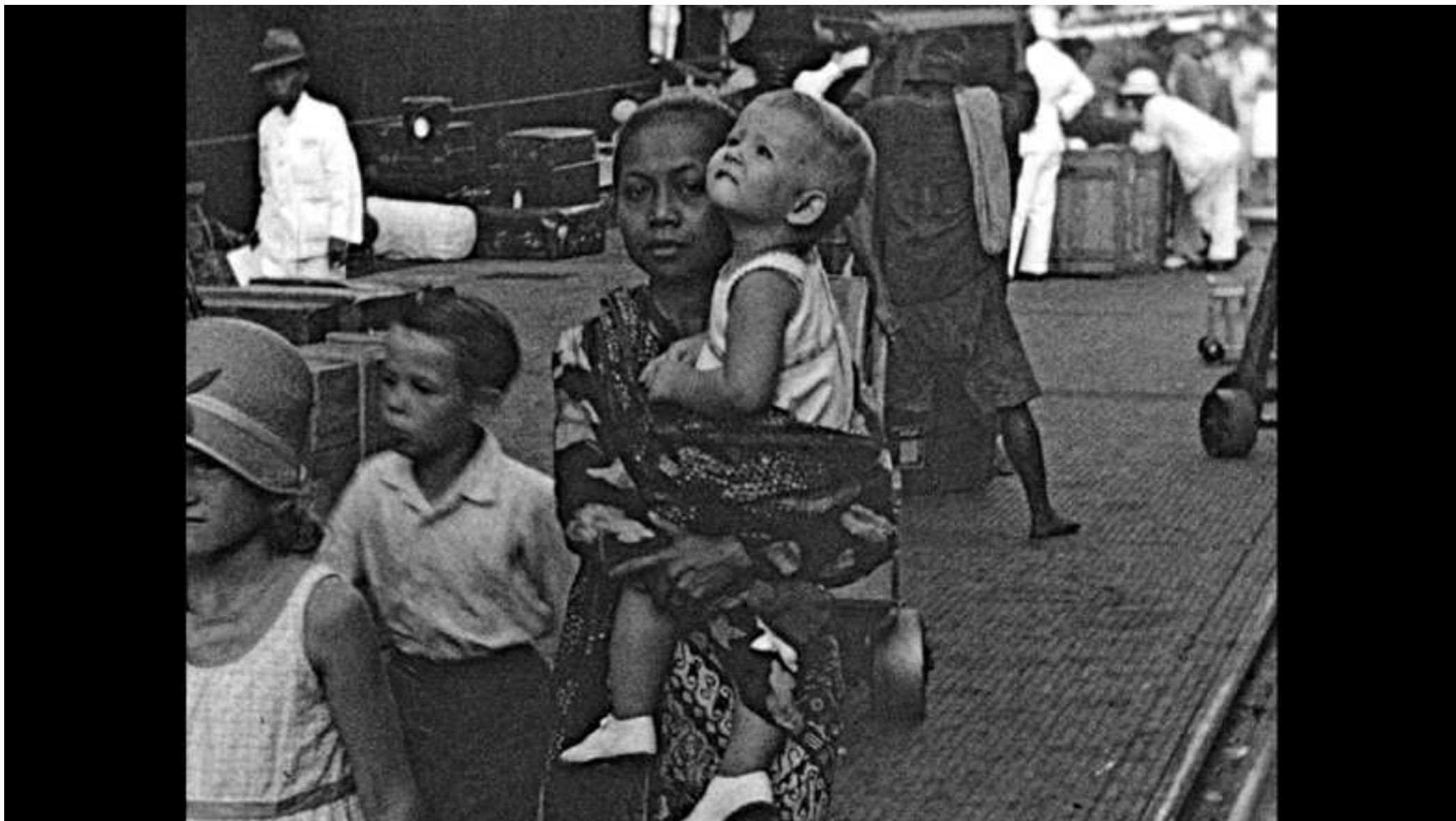
Language: German

They Call Me Babu

dir. Sandra Beerends

NETHERLANDS / 2019 / 80'

POLISH PREMIERE



Alima worked for a Dutch family as their babu—nanny—in the former Dutch East Indies. A young woman's voice tells her story of how she came to work for the family, taking care of their baby Jantje. She accompanies them for a short stay in the Netherlands. Upon her return, she lives through Japanese occupation (during which the Dutch family is put in internment camps), and the battle for Indonesia's independence. Throughout these years, Alima is devoted to the child, but at the same time she's loyal to her lover Riboet, who's an independence fighter. Told from Alima's perspective, the film is more than an account of changing relationships in Indonesia: first and foremost, it's about Alima's development as an individual, breaking free of social restrictions to become an independent woman. Using unique, never-before-seen images from various archives in the Netherlands and Japan, it tells a universal story about the empowerment of women.

24.10 14:15 Kinoteka

25.10 18:30 Kino Muranów

28.10 18:30 Kinoteka

CREDITS

Director: Sandra Beerends

Screenplay: Sandra Beerends

Editing: Ruben van der Hammen NCE

Sound: Mark Glynne

Music: Alex Simu

Producer: Pieter van Huijstee

Production: Pieter van Huystee Film

World sales: Pieter van Huystee Film

Language: Indonesian

www.theycallmebabu.com



Kingdom of the Netherlands

wysokieobcasy

Two Minutes to Midnight

dir. Yael Bartana

GERMANY, NETHERLANDS / 2021 / 48'

POLISH PREMIERE



A group of actors gather on a stage, ready for their performance. They are playing the all-female government of an imaginary nation. In light of the looming threat posed by an enemy country which is increasing its nuclear stockpiles, the government assembles in its Peace Room—so named as an inversion of Dr. Strangelove's War Room, because here peace is preferable to war. In deciding how to respond, and in considering whether to proceed with their plans for unilateral disarmament, the government consults with female experts—real-life specialists, defence advisers, soldiers, lawyers, peace activists, humanitarians and politicians—who join the actors on stage. As the women exchange ideas about war, security, and inequality, their discussion ranges across the global emergencies of our male-dominated reality, with climate change, toxic masculinity and the nuclear arms race rising to the fore. As they strive to reimagine international gender paradigms, tensions escalate with the enemy nation—the country's leader is a man obsessed with the size of his rocket, and he seems determined to prove to the world that his big red button really does work.

"Two Minutes to Midnight" is the final stage of a four year transdisciplinary series by Yael Bartana. Incorporating footage recorded at experimental public performances in Aarhus, Berlin and Philadelphia, it presents a filmic synthesis of the series' ideas, images and actions. By placing real-life participants within a fictional environment, and mixing scripted material with improvised discussions, the project explores what would happen if countries around the world were governed by women. Foreshadowing the real-life study that COVID-19 provided for this inquiry, the work examines the impact that female-led governments would have on the way that international crises are resolved, seeking to answer the ever-so pertinent question that forms the title of Bartana's series: 'What if Women Ruled the World?'

22.10 18:45 Kinoteka

24.10 20:30 Kino Muranów

28.10 18:00 Kinoteka

CREDITS

Director: Yael Bartana

Screenplay: Yael Bartana, Alex Barrett, Mille Haynes, Itamar Gov

Cinematography: Itai Neeman

Editing: Yael Bartana

Sound: Daniel Meir

Producers: Yael Bartana, Naama Pyritz

Production: Ingenue Productions, My-i Productions

World sales: Studio Yael Bartana

Language: English

www.yaelbartana.com

Video Blues

dir. Emma Tusell

SPAIN / 2019 / '74'

POLISH PREMIERE



Suggestive and mysterious images recorded with a domestic camera in the late 1980s. Two voices, one female and the other male, argue about their meaning and do not seem to agree. Emma reviews her family history to try to piece together the lives that are still a mystery to her. In this review she will confront the ghosts of her past and make the viewer a voyeur accomplice in her intimacy. But... who is that voice that confronts her and why will it end up being so important in this story?

24.10 11:45 Kino Muranów

28.10 20:45 Kinoteka

CREDITS

Director: Emma Tusell

Screenplay: Emma Tusell, Laura Sipán

Cinematography: Javier Cerdá

Editing: Juan Barrero, Emma Tusell

Sound: José Tomé

Producers: Félix Tusell Sánchez, Carmela Martínez

Production: Estela Films

World sales: Agencia Freak

Language: Spanish

www.agenciafreak.com

Wake Up on Mars

dir. Dea Gjinovci

SWITZERLAND, FRANCE / 2020 / '74'

POLSKA PREMIERA



Furkan, the youngest member of a Roma family living in Sweden, attempts to come to terms with the mysterious illness of his two sisters. Ibadeta and Djeneta have been in a coma-like state for several years, victims of what has been named the resignation syndrome. Traumatized by the thought of being sent back to Kosovo, their homeland, their minds and bodies have suddenly gone to sleep. In central Sweden, his family attempts to rebuild a normal life, but so far their asylum applications have been refused one after the other. Furkan tries to escape his reality by building his own spaceship to fulfil his dream: to go live on Mars and save his two sisters. “Wake Up on Mars” is a story of children trying to deal with the trauma inflicted on them by indifferent and cruel state bureaucracies.

26.10 18:15 Kino Muranów

27.10 18:30 Kinoteka

CREDITS

Director: Dea Gjinovci

Screenplay: Dea Gjinovci

Cinematography: Dea Gjinovci

Editing: Catherine Birukoff

Sound: Quentin Coulon, Amélie Canini, Philippe Ciompi

Music: Gael Kyriakidis and Pavillon - Fabio Poujouly & Jeremy Calame

Producers: Britta Rindelaub, Jasmin Basic, Sophie Faudel, Dea Gjinovci, Heidi Fleisher

Production: Alva Film Production, Mélisande Films in co-production with:


RTS - Radio Télévision Suisse in association with: Amok Films

World sales: CAT&Docs

Language: Albanian, Swedish

www.catndocs.com

SWISS FILMS

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Walchensee Forever

dir. Janna Ji Wonders

GERMANY / 2020 / 110'

POLISH PREMIERE



In her documentary family saga “Walchensee Forever”, director Janna Ji Wonders embarks on a voyage of discovery spanning four generations of women over a century. In order to uncover the secrets and her role in the generation chain, she leads us from the family café at the Bavarian Lake Walchensee via Mexico to San Francisco during the “Summer of Love”, to Indian ashrams, a German commune, and back again.

23.10 20:30 Kinoteka

26.10 20:45 Kino Muranów

CREDITS

Director: Janna Ji Wonders

Screenplay: Janna Ji Wonders, Nico Woche

Cinematography: Janna Ji Wonders, Sven Zellner, Anna Werner

Editing: Anja Pohl

Sound: Janna Ji Wonders, Sven Zellner

Music: Markus Acher, Cico Beck

Producers: Katharina Bergfeld, Martin Heisler, Nadja Smith

Production: Flare Film in co-production with: BR - Bayerischer Rundfunk

World sales: Deckert Distribution

Language: German, English

www.deckert-distribution.com/film-catalogue/walchensee-forever

We Have One Heart

dir. Katarzyna Warzecha

POLAND / 2020 / 11'



After his mother dies, Adam comes across some letters exchanged years ago between his Polish mother and his father, a Kurd living in Iraq. For Adam, this is an opportunity to learn more about the father he has never met. The juxtaposition of animated drawings and archival material takes us forty years back into the past and enables us not only to feel the emotions linking the lovers living in different parts of the world, but also to uncover an extraordinary family secret.

23.10 13:15 Kinoteka

24.10 13:00 Kinoteka

CREDITS

Director: Katarzyna Warzecha

Screenplay: Katarzyna Warzecha

Cinematography: Grzegorz Hartfiel

Editing: Piotr Kremky

Sound: Jakub Jerszyński

Music: Adam Witkowski

Animation: Yellow Tapir Studio

Producers: Ewa Jastrzębska, Jerzy Kapuściński, Stanisław Zaborowski, Daria Maślona

Production: Munk Studio Polish Filmmakers Association, Silver Frame, Pomerania Film

World sales: Munk Studio Polish Filmmakers Association

Language: Polish, English

www.studiomunka.pl

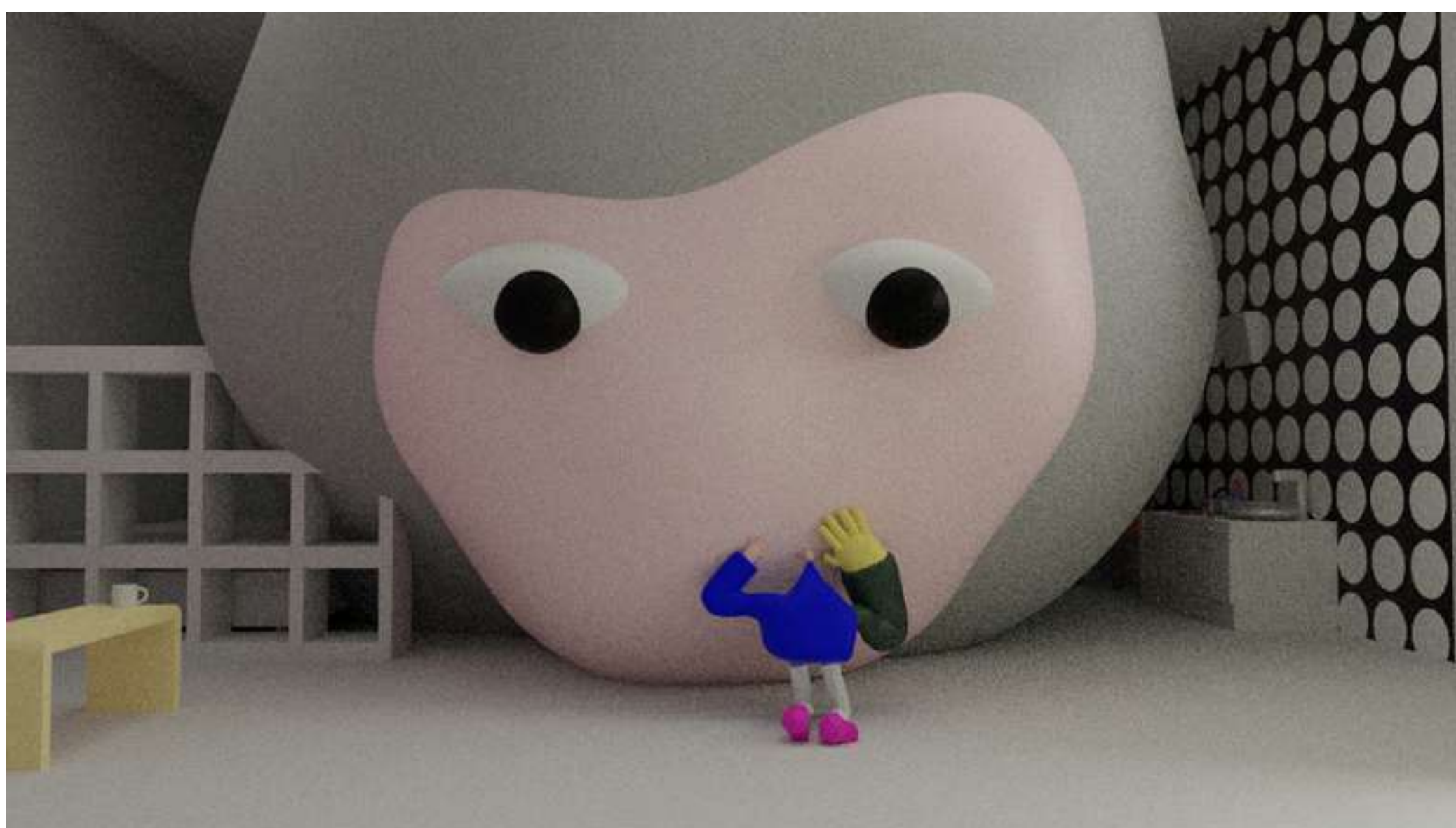
97,1 FM

KAMPUS

We hope you won't need to come back

dir. Anastazja Naumenko

POLAND / 2020 / 9'



A young girl has immigrated. Having to function in a new environment is slowly transforming into a routine, and herself, into a modern Frankenstein's creation. The new approach and behaviour no longer match the old habits and patrimonial stereotypes. The decision to reunite with her family and to bring back the feeling of comfort become a turning point and reveal the process which modern immigrants experience.

23.10 11:30 Kinoteka

27.10 18:15 Kinoteka

CREDITS

Director: Anastazja Naumenko

Screenplay: Anastazja Naumenko

Animation: Anastazja Naumenko

Editing: Anastazja Naumenko

Sound: Jakub Młynek

Music: GENTS

Producer: Robert Sowa

Production: Animation Film Studio in Krakow, Jan Matejko

Academy of Fine Arts

World sales: KFF Sales & Promotion

Language: no dialogue

www.film.asp.krakow.pl

Welcome to a Bright White Limbo

dir. Cara Holmes

IRELAND / 2019 / 11'

POLISH PREMIERE



“Welcome To A Bright White Limbo” is an honest and stimulating account of dance theatre which pushes boundaries, visually and aurally while revealing the raw energy, talent and creative ability of one of the best dance artists in Ireland today, Oona Doherty. Combining documentary and dance performance, this visually arresting film dives into the mind and creative process of Oona Doherty’s award winning dance show “Hope Hunt”. Using interviews and a dance performance in the streets of Belfast, the film plays with dichotomies; a sense of home, gender, dance, redemption and how to be in the world.

23.10 16:00 Elektronik

28.10 20:30 Kinoteka

CREDITS

Director: Cara Holmes

Screenplay: Cara Holmes

Featuring: Oona Doherty

Cinematography: Luca Truffarelli

Editing: Mick Mahon

Sound: Caimin Agnew, Cara Holmes

Music: DIE HEXEN

Producer: Zlata Filipović

Production: Invisible Thread Films

World sales: Invisible Thread Films

Language: English

www.invisiblethreadfilms.com

WIMIN

G'RLS

ofeminin

Writing With Fire

dir. Rintu Thomas, Sushmit Ghosh
INDIA / 2021 / 93'

WARSAW PREMIERE



In a cluttered news landscape dominated by men, emerges India's only newspaper run by Dalit ('low caste') women. Armed with smartphones, Chief Reporter Meera and her journalists break traditions, be it on the frontlines of India's biggest issues or within the confines of their homes, redefining what it means to be powerful.

23.10 20:30 Kinoteka
27.10 18:45 Kinoteka

CREDITS

Directors: Rintu Thomas, Sushmit Ghosh
Cinematography: Sushmit Ghosh, Karan Thapliyal
Editing: Sushmit Ghosh, Rintu Thomas
Sound: Susmit Bob Nath, Janne Laine
Music: Tajdar Junaid
Producers: Rintu Thomas, Sushmit Ghosh, Tone Grøttjord, John Webster
Production: Black Ticket Films in co-production with: CompanySant & Usant, JW Documentaries
World sales: Outlook Filmsales

Language: Hindi

www.autlookfilms.com

xABo: Father Boniecki

dir. Aleksandra Potoczek

POLAND / 2020 / 73'



The film title refers to the initials used by Father Adam Boniecki to sign his articles in „Tygodnik Powszechny”. This weekly is the only place where he can publish after a ban was imposed on him by the Catholic Church leaders in Poland. Since then the priest has been even more active participating in over 200 meetings with his readers every year. The film is an intimate portrait of a man on the road. It shows a priest, aged 85, who can always find time for a meaningful conversation and, simultaneously, remains torn between his faith and concern about the condition of the contemporary Church, in particular in Poland.

24.10 13:30 Kinoteka

CREDITS

Director: Aleksandra Potoczek

Screenplay: Aleksandra Potoczek

Cinematography: Adam Palenta, Szymon Sinoff

Editing: Marcin Sucharski

Sound: Tomasz Kochan

Music: Hania Rani

Producer: Aleksander Kardyś

Production: Fundacja Tygodnika Powszechnego in co-production with:

Krakowskie Biuro Festiwalowe, Regionalny Fundusz Filmowy, TVN

World sales: KFF Sales&Promotion

Language: Polish

www.sp.kff.com.pl

Xeno

dir. Amy J. Gardner

CANADA / 2021 / 4'

POLSKA PREMIERA



Xeno is the smallest measurable unit of human connection, typically exchanged between passing strangers—a flirtatious glance, a sympathetic nod, moments that are fleeting and random but still contain powerful emotional nutrients that can alleviate the symptoms of feeling alone.

Special thanks to Films.Dance (@films.dance) and Jacob Jonas The Company (@jacobjonasthecompany).

23.10 16:00 Elektronik

28.10 20:30 Kinoteka

CREDITS

Director: Amy J. Gardner

Choreographer: Diego Vega

Featuring: Natasha Patterson, Sabine Van Rensburg

Cinematography: Kristof Brandl

Editing: Joy Isabella Brown

Music: Alice Phoebe Lou, Thor Rixon

Producers: Jill Wilson, Emma Rosenzweig-Bock, Mathieu Wothke

Production: Films.Dance / Jacob Jonas The Company

World sales: Films.Dance / Jacob Jonas The Company

Language: no dialogue

www.films.dance

WIMIN

G'RLS

ofeminin

youngvodka_

dir. Léa Hall

SWITZERLAND / 2018 / 15'

POLISH PREMIERE



Puts on a thong and fishnet tights - click. 230 Likes. Like many other young women, Nicole presents herself lightly dressed and provocative on her Instagram account. I asked myself: Why? Now I'm asking her.

23.10 16:15 Kinoteka


CREDITS

Director: Léa Hall
Screenplay: Léa Hall
Cinematography: Robin Angst
Editing: Nefeli Chrysa Avgeris
Sound: Antonia Meile, Beni Mosele
Music: Serafin Aebli
Producer: Edith Flückiger
Production: Bachelor Video, Lucerne School of Art and Design (HSLU Studienbereich Video)
World sales: Bachelor Video, Lucerne School of Art and Design (HSLU Studienbereich Video)

Language: Swissgerman, English

www.bavideo.blog/youngvodka

SWISS FILMS

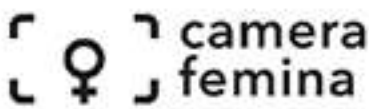
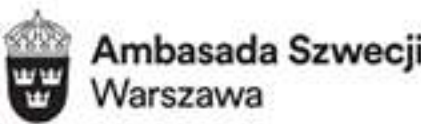
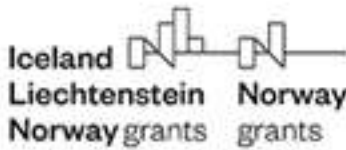
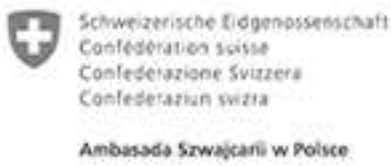
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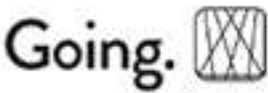
Organizacja:

Projekt współfinansuje
m.st. Warszawa

Partnerstwa:



Matronaty:



TEAM & ORGANIZATION

Weronika Adamowska - programme, promotion, PR & marketing, strategic partnerships, financing, film licenses, coordination of film translations, coordination of print traffic
Katarzyna Korytowska - programme, accompanying events, education, crowdfunding
Maja Szydłowska - programme, administration
Aleksandra Mleczko - visual identification & promotional videos, illustrations & graphic design of the exhibition
“Pioneering Women in Film. Aiming for 50/50”
Bogna Stefańska - video artworks programme, co-curator of the exhibition “All Cloudy Except a Narrow Opening at the Bottom of the Sky”
Weronika Zalewska - video artworks programme, co-curator of the exhibition “All Cloudy Except a Narrow Opening at the Bottom of the Sky”
Hanna Mokijewska - social media
Emma Szumlas - social media
Marta Golba - industry events
Maja Rup - accompanying events - cooperation
Zofia Żmijewska - guest coordination
Sonia Le Pape - screening projections coordination
Jacqueline Horodyńska - festival centres & volunteers coordination, festival center in Kinoteka cinema
Adriana Rędzia - Q&A coordination
Elwira Paż - festival center in Muranów cinema
Aleksandra Chorążka - festival center in Elektronik cinema
Dominika Laszczyk - organization of festival centers - cooperation
Anna Włodarska - internet website coordination
Monika Talarczyk - author of the texts for the Polish part of the exhibition “Pioneering Women in Film. Aiming for 50/50”
Monika Matuszewska - production of the exhibition “Pioneering Women in Film. Aiming for 50/50”
Klara Cykorz - film synopses
Michał Matuszewski - film synopses
Michalina Augusiak - film synopses
Małgorzata Dera - film translation, translation of the texts of the exhibition “Pioneering Women in Film. Aiming for 50/50”
Magdalena Krajewska - film translation
Aleksandra Kostiuik -film translation
Aleksandra Stelmach - film translation
Aleksandra Wróblewska - film translation
Zuzanna Blahuszevska - film translation
Weronika Sowińska - film translation
Maja Zawierzeniec - film translation
Piotr Owczarczyk - film translation
Dariusz Stępniewski - film translation
Małgorzata Roszkowska - film translation
Monika Piechota - film translation
Julia Kozakiewicz - film translation
Yulia Krivich - author of the photograph used in the visual identification of HER Docs Film Festival 2021
Kaja Kusztra - visual identification of the Art section at HER Docs Film Festival 2021
Jakub Kaczmarek - law advisor
Jakub Wojtaszewski - audio technician
Good4Frame - production of the screening copies & subtitling
Onestage - online edition
I Do Art - realization of the exhibition “Pioneering Women in Film. Aiming at 50/50”
ALASTIR - accounting & bookkeeping services

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