

| D | 25 |
| Program |
| preview |



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| D | iagonale
Festival of Austrian Film
March 27 – April 1, 2025, Graz
www.diagonale.at

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The guest and press centre is located at Space04 in the Kunsthaus Graz during the festival period.

→ Lendkai 1, 8020 Graz

DOWNLOAD IMAGES and MATERIAL at → diagonale.at/presse

UPCOMING PRESS TALKS on Diagonale '25

Program presentation Graz

Thursday, März 13, 2025 | 10:30 a.m.

Steiermärkische Sparkasse | Schlossbergsaal

Sparkassenplatz 4, 8010 Graz | (press embargo until March 14, 11 a.m.)

Program presentation Vienna

Friday, March 14, 2025 | 9:30 a.m.

Metro Kinokulturhaus

Johannesgasse 4, 1010 Vienna

PROGRAM ONLINE March 14, 1 p.m.

TICKET SALE starts March 21, 10 a.m.

online and at the Kunsthaus Graz (Lendkai 1, 8020 Graz)

daily from 10 a.m. to 6 p.m. | from March 28 also at all festival cinemas (Annenhof Kino, Filmzentrum im Rechbauer kino, KIZ RoyalKino, Schubertkino)

More details here → diagonale.at/tickets

| Diagonale | 25 |

Graz/Vienna, February 10, 2025

Dear Editors!

Once a year, Graz becomes the film capital of the country – it's the place to experience the diversity of Austrian filmmaking across all genres and aesthetic styles.

The Austrian Film Festival will take place for the 28th time in Graz, from **March 27 to April 1, 2025**, once again under the direction of Dominik Kamalzadeh and Claudia Slanar.

“Diagonale 2025 is the second time that we are in charge. A bit of consistency is necessary, and we intend to stay on track. First of all, for this year's event we've come up with an especially large number of premieres with big international appeal. And the next generation of filmmakers will have an even greater voice. The festival will continue to be a place of unexpected encounters, exchanges, and setting sights on new horizons. The Heimatsaal of the Volkskundemuseum (Folk Life Museum) will again be the locale for debates and celebrations; the cinemas will be a place to laugh, marvel, and reflect. All this is based on the premise that Austrian film, with its broad range, has its finger on the pulse of the times. It remains a seismograph for socio-political change.” — Dominik Kamalzadeh & Claudia Slanar, Artistic Directors

As part of the upcoming Diagonale, **Austria's most highly endowed film prizes** will also be awarded by international juries, thus recognizing the many achievements associated with the production of a film. In addition to the film competition as the heart of the festival, the *Position* festival program takes a comprehensive look at outstanding filmmakers through several retrospectives, one of which is dedicated to the Salzburg documentary filmmaker **Ivette Löcker**. And with **Österreich – Eine Satire** (Austria – A Satire), the first of two **film history specials** has already been confirmed.

With this press release, we are also announcing this year's opening film, as well as the winner of the Grand Diagonale Acting Award 2025 for services to Austrian film culture.

The complete program will be available online starting March 14, 2025 at 1 p.m., and ticket sales will begin on March 21.

We look forward to your reporting and support! If you have any interview requests or need further information, we will of course be happy to assist you.

Your Diagonale press office

Saskia Pramstaller
Katharina Fennesz
Clara Gruber

| Diagonale Opening |



Diagonale '24-Eröffnung, Helmut List Halle © Diagonale/Clara Wildberger

Diagonale 2025
Opening

Thursday
March 27, 2025
7.30 p.m.
Helmut List Halle, Graz

Opening sponsor:
AVL Cultural Foundation
Co-sponsor:
Energie Steiermark

Once a year: Austria's largest movie theatre

The opening of the 28th Diagonale in Graz will take place on March 27, 2025, in the Helmut List Halle statt, which will once again again be transformed into Austria's largest movie theatre for this special evening, with over 1,100 seats

Opening film:

How to Be Normal and the Oddness of the Other World by Florian Pochlatko

Diagonale is pleased to announce that the Festival of Austrian Film will open with the **Austrian premier** of Florian Pochlatko's feature debut ***How to Be Normal and the Oddness of the Other World*** in the presence of the filmmaker along with members of the cast and crew!

Grand Diagonale Acting Award 2025 for Inge Maux

As part of the festival opening, on March 27, 2025 the Diagonale will award the Grand Diagonale Acting Prize for services to Austrian film culture for the 18th time. This year the award goes to the **charismatic character actor Inge Maux**. The actor and artist will accept the award, presented by Maruša Sagadin, in person in Graz on the opening evening.

Certified as a Green Event
according to the criteria of
the Austrian Ecolabel

| Opening film |



How to Be Normal and the Oddness of the Other World © Golden Girls Filmproduktion / Filmladen

Feature
AT 2025, 102 min

Screenplay:
Florian Pochlatko
Cinematography:
Adrian Bidron
Editing: Julia Drack
Sound: Nora Czamler
Production: Golden Girls
Filmproduktion

With: Luisa-Céline Gaffron,
Elke Winkens, Cornelius
Obonya, Felix Kramer,
Oliver Rosskopf, Harald
Krassnitzer, David Scheid,
Martina Poel u.a.

World premiere:
Berlinale 2025

Distributor Austria:
Filmladen

Press contact:
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How to Be Normal and the Oddness of the Other World by Florian Pochlatko

*„The old world is dying; the new world struggles to be born
– now is the time of monsters.“*

This quote from the writer and Marxist philosopher Antonio Gramsci appears at the beginning of *How to Be Normal and the Oddness of the Other World*. The film's heroine, Pia, is in her mid-20s. She has just been released from a psychiatric hospital and is struggling with a number of problems: the world is a complete catastrophe, and Pia's head is in a similar state. Thrown back out into "normal" life, she has to navigate between her parents, her ex-boyfriend, and other demons. Rivers are overflowing their banks, forests are on fire, and meanwhile we continue to stick our forks into our pasta, drink red wine, and pretend that everything is fine. In a world where, when seen rationally, everything is already too much, everyone is living in their own reality, or so it seems. And Pia lives in many ...

A **spectacular debut** with an outstanding Luisa-Céline Gaffron as Pia. It's a film like a huge wishing machine, an infernal comedy and a gateway to our present, a time full of monsters.

At the end, there is another quote inspired by the great David Lynch, a ray of light on the horizon: Please put on your sunglasses, because the future will be bright!



Florian Pochlatko © Apollonia T. Bitzan

A wild ride with simply stunning and untamed energy

“Sometimes there are debut films whose unbridled nature is simply stunning, and leave a lasting impression. For us, *How to Be Normal* and the *Oddness of the Other World* by Florian Pochlatko is the film of the hour. It tells the story of Pia (Luisa-Céline Gaffron), a woman in her mid-twenties who cannot cope with the demands of life – job, relationship, parents and other imponderabilia. Having just been released from a psychiatric hospital, she tries to get back on her feet but still falls back into old patterns. However, the film doesn’t paint a picture of a depressed person: Pia’s condition serves as the starting point for a wild and associative ride through states of uncertainty, euphoria, and anxiety. Her inability to find a balance appears as a reaction to a world thrown off the tracks of predictability, in which people are searching for security and even meaning.

Pochlatko tells the story as if he were racing along a Moebius strip. The cracks in the structure are also reflected in bold stylistic decisions: the film playfully makes use of various genres and narrative forms in order to appropriate them for its fragmented, but nonetheless magnificent, world design.

Florian Pochlatko is a director whose pop-cultural sensitivity and love of storytelling impress us. Among other reasons, this is because both are not an end in themselves, but a means of facing the challenges of a reality that is no longer easy to reduce to a common denominator. In our view, our opening the Diagonale with an artistic debut is a sign of the aesthetic and socially critical power of a new generation of filmmakers who will be a notable presence at this festival. *How to Be Normal* and the *Oddness of the Other World* will celebrate its world premiere in February at the Berlinale in the newly created Perspectives section. We are delighted to be able to present the Austrian premiere of this film in Graz so soon afterwards.”

— Dominik Kamalzadeh & Claudia Slanar | Artistic Directors

Previous films by Florian Pochlatko at Diagonale:

2018

Wanda – 0043

Music video

AT 2017, 3 min

2017

Zebra Katz x Leila – GOD OF GHOSTS / NURENEGADE

Music video

AT 2015, 12 min

Bunny Lake – Satellite Sky

Co-directed with Richard Wilhelmer

Music video

AT 2012, 5 min

2013

Erdbeerland

Feature film short

AT 2012, 32 min

Director’s Biographies

Florian Pochlatko was born in Graz in 1986. After graduating from the HTL Ortwein School of Art and Design, he studied at the University of Art and Design Linz, the University of Music and Performing Arts Vienna and Film Academy Vienna in Michael Haneke’s film directing class, and at the Academy of Fine Arts Vienna.

From the mid-2000s onwards, he made his first short and experimental films as well as music videos such as *Running Sushi* (2006), *Von Vergangenheit Tage* (2009), *Eisberg* (2010) and *König Leopold – Heat the Water* (2011). His short film *Erdbeerland*, about a group of young people and largely cast with non-professional actors, was awarded Best Short Fiction Film at the Diagonale in 2013, as well as at the Austrian Film Awards in 2014.

Florian Pochlatko divides his time between Graz, Vienna, and Berlin.

| Grand Diagonale Acting Award |



Inge Maux © Saskia Pavlek

Acting jury 2025:

Ute Baumhackl (Chief reporter culture & society, Kleine Zeitung)

Christian Konrad (Head of Dep. film, ORF)

Maria Köstlinger (Actress)

Johanna Orsini (Actress)

Michael Sturminger (Director)

Grand Diagonale Acting Award 2025 for Inge Maux

As part of the festival opening, on March 27, 2025, for the 18th time, the Diagonale will award the Grand Diagonale Acting Award for services to Austrian film culture. This year the award goes to the **charismatic and versatile character actress Inge Maux**. The actress and artist will accept the award, designed by Maruša Sagadin, in person in Graz on opening night.

We at Diagonale express our warmest congratulations!

The Award: An Artwork by Maruša Sagadin

The work of Maruša Sagadin (b. 1978 in Ljubljana, Slovenia) operates at the interface between private and public space, and breaks with established codes for viewing works of art. Using humorous methods and exaggerations, she addresses visibility and undermines the social discourse that surrounds her. The designed objects refer to elements of pop and subculture, and the interplay between color and form in her works takes up elements of the present.

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Paradies: Liebe © Ulrich Seidl Film



Tatort: Unten © ORF/Superfilm

Filmography (Selection):

2025

Welcome Home Baby
(D: Andreas Prochaska)

2023

Heimsuchung
(D: Achmed Abdel-Salam)

2022

Rimini
(D: Ulrich Seidl)

2018

Murer – Anatomie eines
Prozesses
(D: Christian Frosch)

Wolkenbruchs wunderliche
Reise in die Arme einer
Schickse
(D: Michael Steiner)

2015

Der Blunzenkönig
(D: Leopold Bauer)

2012

Paradies: Liebe
(D: Ulrich Seidl)

2011

Anfang 80
(D: S. Hiebler & G. Ertl)

Jury Statement

“She is unmistakable. Inge Maux takes on her roles with enormous dedication and without restraint. Whether comedic, dramatic, or tragic, her acting has texture and depth. She always puts herself and the full spectrum of her acting talent entirely at the service of the cause. The result is characters that sparkle. For this reason, she is known as a versatile character actress who couldn’t be more authentic. Over the course of her long career, her art has been seen on the stage and in musicals, in television films and in the cinema, not to mention films such as Christian Frosch’s *Murer*, Elisabeth Scharang’s *Jack*, Ulrich Seidl’s *Paradies: Liebe* and *Rimini*.

She often plays key characters in the story and proves herself to be one of the great personalities of Austrian film. She is always absorbed in what she is playing: she can be exuberantly funny, deeply touching the next moment, and sometimes even frightening. She knows no vanity, and justifies her roles in such a way that the audience easily discovers warmth and humanity in her characters.

Despite all this, there is something ageless about her, a captivating childlike curiosity that makes her, like all the greats in her field, inimitable. The depth, authenticity and subtlety with which she endows all her roles made the jury’s decision an easy one: they voted unanimously to award Inge Maux the Grand Acting Award of this Diagonale for her extraordinary services to Austrian film.”

Biography of Inge Maux

Inge Maux was born in Upper Austria in 1944. Her uncle, the composer Richard Maux (1893–1971), recognized and encouraged her artistic talent and convinced her parents to let her attend the Schauspielschule Krauss acting school in Vienna. Engagements as an actress took Maux to the Cologne Schauspielhaus and the Zurich Schauspielhaus, followed by further roles in various musicals, including at the Theater an der Wien, the Zurich Opera House and the Raimund Theater. She has also made guest appearances at the Residenztheater in Munich, the Theater an der Josefstadt, the Ernst-Deutsch-Theater in Hamburg, the Sommer-spiele Perchtoldsdorf and the Akademietheater, among others.

From 2010 to 2014 Maux was a member of the ensemble of the Vienna Volkstheater. In 2024 she made her debut at the Burgtheater in Thomas Bernhard’s play *Heldenplatz* under the direction of Frank Castorf. Since 2015 she has also devoted an increasing amount of time to filmed performances. In 2016, she was nominated for the Austrian Film Award in the Best Supporting Actor category for her role in Elisabeth Scharang’s *Jack*. She finally received the award in 2019 for her portrayal of Perl Akin in Christian Frosch’s *Murer – Anatomie eines Prozesses*.

Inge Maux lives in Artstetten, Lower Austria, and in addition to her work as an actress and singer, she also works as a photographer and painter. At the upcoming Diagonale, she can be seen in *È a questo punto che nasce il bisogno di fare storia* by Constanze Ruhm.



Lukas Miko - Diagonale '24 © Miriam Raneburger



Margarethe Tiesel - Diagonale '23



Branko Samarovski & Constantin Luser - Diagonale '22



Christine Ostermayer - Diagonale '21
Pictures 2-4 © Diagonale/ Sebastian Reiser

Previous award winners

Since 2008, the Grand Diagonale Acting Prize has been awarded annually for services to Austrian film culture. Each year the prize is designed anew by another artist.

2024

Lukas Miko
Prize by WIENER TIMES

2022

Branko Samarovski
Prize by Constantin Luser

2020

Ursula Strauss
Prize by Daniel Spoerri

2018

Ingrid Burkhard
Prize by Toni Schmale

2016

Erni Mangold
Prize by Anna Paul

2014

Georg Friedrich
Prize by Eva Schlegel

2012

Johannes Silberschneider
Prize by Elfie Semotan

2010

Klaus Maria Brandauer
Prize by Brigitte Kowanz

2008

Karl Markovics
Prize by Erwin Wurm

2023

Margarethe Tiesel
Prize by Xenia Hausner

2021

Christine Ostermayer
Prize by Verena Dengler

2019

Birgit Minichmayr
Prize by Ashley Hans Scheirl

2017

Johannes Krisch
Prize by Stefanie Moshammer

2015

Tobias Moretti
Prize by Heimo Zobernig

2013

Maria Hofstätter
Prize by Herbert Brandl

2011

Senta Berger
Prize by Peter Kogler

2009

Josef Hader
Prize by Elke Krystufek

| Film History |

| Austria – A Satire |



Jetzt oder nie © ORF-Archive

Filmhistorical special: We face the gruesome with a mocking grin

The Festival of Austrian Film has always been a place of new discoveries and rediscoveries – not only in terms of the competition films. The upcoming edition will also feature two film-historical specials: Once again, the Film History section offers valuable insights into Austria's present by reflecting on its cinematic past.

Diagonale is pleased to announce the first program in this series, including some films that have already been confirmed: Under the title Austria – A Satire, the festival dedicates seven programmes to an exploration of traces of satirical work from 1976 to 1989 in Austrian film and television history. The latter in particular was a “golden era” in which humorous strategies as a means of criticising social conditions were able to find their way into living rooms during prime time.

“Comedy turns hierarchies upside down. It embraces the anarchic power of the physical and confronts the horrific aspects of history with a mocking grin. Austrian cinema has always had a unique relationship with humorous distortion: satire and the grotesque are favored tools for correcting the imbalances in the societal structures of their time. During the Kreisky years and beyond, a form of comedy with a subversive edge, even an enlightening agenda, began to emerge. Contemporary protest movements, the struggle for women’s and minority rights, the false promises of consumer society were addressed, as were the persistence of historical half-truths.”
— Dominik Kamalzadeh & Claudia Slanar

Curated by
Dominik Kamalzadeh
and Claudia Slanar.

Diagonale would like to thank
the ORF-Archive and the
Austrian Film Museum for their
support.



Durch dick und dünn © ORF-Archive



Elfriede Jelinek. News from Home 18.8.88 © sixpackfilm



Staatsoperette © ORF-Archive



Der Einzug des Rokoko ins Inselreich der Huzzis © ORF-Archive

Comedy turns hierarchies upside down!

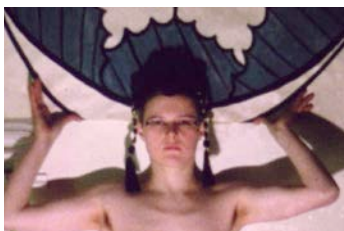
Ernst Schmidt jr.'s critical yet affectionate homage to "his city" is the compilation *Wienfilm 1896-1976*: Beginning with a shot by the Lumière brothers at the Opera Intersection, Schmidt Jr. stretches a broad arc, culminating in the collapse of the Reichsbrücke and the occupation of the Wiener Arena – in between, we find Charlie Chaplin, H.C. Artmann, Ernst Jandl, and the twins of Werner Kofler, or, as film scholar Ulrich Gregor once put it: "130 more or less poisonous arrows into the golden heart of Vienna!". The *Staatsoperette* by Franz Novotny became a national affair in 1977; the scandal surrounding its premiere went down in television history – there were bomb threats, cries of blasphemy, outrage, and even a parliamentary debate. The Aufziehkanzler ("Wind-up Chancellor") on a unicycle still delights today, as does the rest of this bitterly funny satire, holding one fact or another. The brilliant duo of Helmut Zenker (screenplay) and Peter Patzak (direction) delivered a sharp satire on Vienna's bureaucratic mentality, ignorance, and stupidity in *Jetzt oder nie* (1980), garnished with songs by Georg Danzer: 82-year-old Mrs. Mörzinger is asked to look after a newborn in a park, the mother disappears, and after various tragicomic twists, the realization dawns that one doesn't get far in Vienna with common sense.

In 1986, Margareta Heinrich created an insightful satire with *Durch dick und dünn*, humorously questioning the lifestyle of the 1980s yuppie generation. Today, almost 40 years later, it has sadly lost none of its relevance, especially when it comes to the permanent self-optimization of femininity and body image.

Possibly one of the earliest examples of today's popular reaction videos is offered by VALIE EXPORT with her film *Elfriede Jelinek. News from Home 18.8.88*: The future Nobel laureate watches the news and comments on them dryly, barefoot in a black armchair – a historical document, a self-reflexive metafilm.

Der Einzug des Rokoko ins Inselreich der Huzzis (1989) by Andreas Karner, Mara Mattuschka and Hans Werner Poschauko tells the story of the power-hungry young Reverend M1Zimbe and his mission to impose his authoritarian beliefs on the fundamentally peaceful yet cannibalistic Huzzis, all against the backdrop of a simple cardboard set. The aim? To finally gain the recognition he has been denied by his mother! With plenty of irony and subtle humor, the three artists depict the story of a tyrant meeting innocent naivety, while also exposing colonial power structures.

On the special program *Film History Austria – A Satire*, the second booklet of the *Diagonale Edition* will be published by Czernin Verlag at the start of the festival. The booklet includes essays, interviews, and short texts by, among others, Lucile Dreidemy, Stefan Grisseemann, Bert Rebhandl, Lea Susemichel, Manuela Tomić, and Andreas Ungerböck.



Gezacktes Rinnsaal schleicht sich schamlos ... © sixpackfilm



Ein perfektes Paar oder die Unzucht wechselt ihre Haut © sixpackfilm



Wienfilm 1896-1976 © sixpackfilm

Overview of the films

The special *Austria – A Satire* is curated by Dominik Kamalzadeh and Claudia Slanar, with the Diagonale thanking the ORF-Archive and the Austrian Film Museum for their support. The 14 films will be divided into seven programs across all genres: in addition to feature films and television films, essay and experimental films will also be shown.

Aderlaß

Peter Tscherkassky
AT 1981, 11 min

Body-Building

Ashley Hans Scheirl
AT 1984, 3 min

Durch dick und dünn

Margareta Heinrich
AT 1986, 70 min

Ein perfektes Paar oder die Unzucht wechselt ihre Haut

VALIE EXPORT
AT 1986, 12 min

Einsvierzig

Ulrich Seidl
AT 1980, 16mm, 16 min

Der Einzug des Rokoko ins Inselreich der Huzzis*

Andreas Karner, Mara Mattuschka & Hans Werner Poschauko
AT 1989, 103 min

Elfriede Jelinek. News from Home 18.8.88

VALIE EXPORT
AT 1988, 30 min

Gezacktes Rinnsaal schleicht sich schamlos schenkelnässend an
Ashley Hans Scheirl
AT 1985, 4 min

Im Garten der gelben G.
Ashley Hans Scheirl
AT 1985, 9 min

Jetzt oder nie
Peter Patzak
AT/CH 1980, 89 min

Krieg in Wien
Michael Glawogger, Ulrich Seidl
AT 1989, 84 min

NabelFabel
Mara Mattuschka
AT 1984, 4 min

Staatsoperette
Franz Novotny
AT 1977, 67 min

Wienfilm 1896-1976**
Ernst Schmidt jr.
AT 1977, 117 min

* Shown in a digital version from the Austrian Film Museum, funded by the BMKÖS/Cultural Heritage Digital.

** A digitally restored version by the Austrian Film Museum.

| Position | Ivette Löcker |



Ivette Löcker in Berlin in October '24 © Diagonale/Jürgen Keiper

Comprehensive Retrospective and Premiere

The Diagonale would like to thank the project sponsor **Gaulhofer - Fenster zum Wohnfühlen**

The Diagonale is delighted to dedicate one of its *Position* programs in 2025 to documentary filmmaker Ivette Löcker. Profound, emphatic, socially relevant – what is remarkable about her films is how easily they bring together different qualities. The director, who was born in 1970 in Bregenz, grew up in Lungau and now lives in Berlin, is one of the country's most exceptional filmmakers, despite her discreet cinematic approach. Her works often focus on the worlds of couples, into whose relationships Löcker delves with enormous sensitivity. Her focus on the personal always additionally describes a totality of social relationships.

In her latest film *Our Time Will Come*, which the Diagonale will present as an Austrian premiere after its world premiere at the upcoming Berlinale in February, she explores the obstacles that stand in the way of an Austrian-Gambian couple's love. In *What Binds Us* (2017), a film about her parents, which, like *Nachtschichten* (2010), was awarded the Grand Diagonale Prize of the Province of Styria for Best Documentary Film, she was ruthlessly open about generational issues. For the first time, all of Löcker's works will be shown in a solo retrospective.



Unsere Zeit wird kommen



Anja und Serjoscha



Marina und Sascha, Kohleschiffer



Was uns bindet
All stills © sixpackfilm

Overview of the films

With its *Position* series, the Festival of Austrian Film is dedicating a comprehensive retrospective of six films to filmmaker Ivette Löcker. Her latest work ***Unsere Zeit wird kommen*** (*Our Time Will Come*) is in competition and celebrates its Austrian premiere at the Diagonale.

Anja und Serjoscha
AT/DE 2018, 30 min

**Marina und Sascha,
Kohleschiffer**
AT/DE/RU 2008, 32 min

Nachtschichten
AT 2010, 35mm, 97 min

**Vom Über(Leben) der
Sonja Wolf**
together with Christian Frosch
DE 2014, 19 min

Was uns bindet
AT 2017, 102 min

**Wenn es blendet, öffne
die Augen**
AT 2014, 75 min

Competition:
Unsere Zeit wird kommen
AT 2025, 102 min
Austrian premiere

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| Diagonale | 25 |

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[#FestivalOfAustrianFilm](https://www.instagram.com/hashtag/FestivalOfAustrianFilm)