

| D | 25 | | Program | | presentation |



Callas, Darling © Julia Windischbauer

Thursday, March 13, 10.30 a.m.
Steiermärkische Sparkasse
Schlossbergsaal
Sparkassenplatz 4, 8010 Graz

Friday, March 14, 9.30 a.m.
Metro Kinokulturhaus
Johannesgasse 4, 1010 Vienna

Press Embargo:
March 14, 11 a.m.

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

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GUEST- & PRESS CENTRE

located at Space04 in the
Kunsthau Graz during the
festival period.

→ Lendkai 1, 8020 Graz

Opening hours:

March 27 10 a.m. – 5.30 p.m.

March 28 till April 1 from

10 a.m. – 7 p.m.

DOWNLOAD IMAGES and MATERIAL at → diagonale.at/presse

PROGRAM ONLINE March 14, 1 p.m.

TICKET SALE starts March 21, 10 a.m.

online and at the Kunsthau Graz (Lendkai 1, 8020 Graz) | daily from 10 a.m. to 6 p.m.
from March 27 at the Annenhof Kino | from March 28 also at all other festival cinemas
(Filmzentrum im Rechbauerkino, KIZ RoyalKino, Schubertkino)

More details here → diagonale.at/tickets

PRESS SCREENING OPENING FILM Diagonale '25

How to Be Normal and the Oddness of the Other World

Wednesday, March 26, 2025 | 9.30 a.m.

Annenhof Kino | Annenstraße 29, 8020 Graz



Diagonale #denktweiter

The program presentations are certified by Diagonale as Green Events according to the criteria of the Austrian Ecolabel. The press kits for the programme presentations were printed on CANON Top Colour Zero (EU Ecolabel).

Canon

| Diagonale | 25 |

Graz/Vienna, March 13/14, 2025

Dear Editors!

For one week every year, Graz becomes the film capital of the country – the streets, alleyways, and above all, the movie theatres are filled with the cinematic springtime air of the Diagonale! From **March 27 to April 1, 2025, for the 28th time in Graz**, the Austrian Film Festival will be offering an enormous range of feature films, documentaries and shorts as well as innovative films, both in competition and in the special sections. A total of **163 film productions** will be screened, **91 of which will be Austrian or world premieres**.

In Graz, however, the Diagonale also makes its presence felt away from the screens and discussion events. The exhibition *Unmatched Signals* by the artist Susanna Flock can be seen at the Kunsthalle Graz from March 13 to April 1. And the designer of the festival trailer *The Lawn Is the Most Pleasant Sight in the Scenery*, Simona Obholzer, opens her Diagonale exhibition *Angenehm für das Auge, weich für die Füße (Pleasant for the Eye, Soft on the Feet)* at the Kunsthaus Graz on March 28, and will run until April 21: it invites visitors to rediscover the ground as a familiar surface

“Back to the roots” is the motto at *Street Cinema Graz* on March 29: with the featured short film hike, we are returning to the Lendviertel, where temporary cinema locations were created for the first time on the walls of houses and in backyards in 2013 on the occasion of the Lendwirbel neighborhood party. Short films by young Austrian and international filmmakers will be shown.

And once again this year, audiences can round off the festival days perfectly with a splendid mix of live concerts and DJs, all with free admission! The Diagonale Nightline lineup ranges from relaxed and cozy in the **Diagonale Bar in the Volksgarten Pavilion – hosted by EULE** – to wild and loud in the **Club Diagonale**, this year for the first time in the **Forum Stadtpark**. The events will once again be accompanied by the Awareness Team from awaGraz.

This press kit provides you with an overview of the films in competition, in addition to the discussion and industry events, as well as information on the film history specials *Aus dem Giftschrank* and *Österreich – Eine Satire*. Also please note the Position festival program, which this year includes films dedicated to exceptional documentary filmmaker **Ivette Löcker** and leading Greek director **Athina Rachel Tsangari**.

If you have any interview requests or need further information, we will of course be happy to assist you.

We look forward to your reporting and support!

Your Diagonale press office

Saskia Pramstaller
Katharina Fennesz
Clara Gruber

| Diagonale | 25 |



© Paul Pibernig



© Miriam Raneburger

Honorary Patron of Diagonale '25: Federal President Alexander Van der Bellen

„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 major 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 orientation towards new horizons. The Heimatsaal of the Volkskundemuseum (Folk Life Museum) will again be the locale for debates and celebrations, while 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, Festivalleitung

Cinema That Goes beyond the Big Screen!!

In addition to the traditional Q&As, the Diagonale’s Nachspann offers you an opportunity to join in unique conversations and discussions. This is a special setting where you can enter into dialogue with filmmakers and experts, as it provides a space for new perspectives.

The director of the opening film, **Florian Pochlatko**, and leading actress **Luisa-Céline Gaffron** give **Bianca Jasmina Rauch** an insight into the shooting and editing process of a film, and why it is so important to bring the invisible to light.

The Salzburg documentarian **Ivette Löcker** talks to **Esther Buss** about her working methods, and the winner of the Grand Diagonale Acting Award 2025, **Inge Maux**, also offers an insight into her working world and her previous and current work in conversation with **Florian Widegger**.

Athina Rachel Tsangari will speak with **Alexandra Seibel** about her films as part of a master class and will explain her approach to her characters using excerpts from her work.

Taking the films **Bürglkopf** by **Lisa Polster** and **Der Soldat Monika** by **Paul Poet** as their point of departure, the two directors along with political scientist **Daniela Ingruber** and writer **Thomas Köck** will speak with **Stefan Grisseemann** at the panel **Gespaltenes Land, fragende Blicke** (*Divided Country, Questioning Glances*) about the different strategies of rapprochement in the face of ideological hardening and the political imbalances of present-day Austria.

| Diagonale | Nachspann |

With the support of
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Diagonale



Program under
→ diagonale.at/nachspann

| Guests |



Diagonale '24 © Clara Wildberger



Diagonale '24 © Miriam Raneburger



Diagonale '24 © Miriam Raneburger



Diagonale '24 © Miriam Raneburger

Graz as a Hub of the Film Industry

For the 28th time, Graz will be the film capital of the country and, with its mixture of historical charm and Mediterranean flair, is the perfect place to become the hub of the Austrian film industry once a year in a relaxed atmosphere. The Diagonale is delighted to welcome a large number of filmmakers to the festival: the ceremonial opening will be moderated by **Ani Gülgün-Mayr**, and in addition to director **Florian Pochlatko** and members of his team, including **Luisa-Céline Gaffron**, **Elke Winkens** and **Cornelius Obonya**; the winner of the 2025 Diagonale Acting Award, **Inge Maux**, will also be a guest.

Alexandra Makarová and her team, including **Simon Schwarz** and **Carmen Diego**, will be celebrating the Austrian premiere of *Perla*, as will be **Olga Kosanović** and her team with *Noch lange keine Lipizzaner*. Both films will be shown as part of a special presentation. In addition to director **Daniel Hoesl**, lead actor **Andreas Spechtl**, singer of the group **Ja, Panik**, is also expected to attend *Un gran casino*. **Johannes Holzhausen** is celebrating the world premiere of *Schlendern ist mein Metier (Strolling Is My Profession)* together with its protagonist, the author **Karl-Markus Gauß**, and Femen activist **Inna Shevchenko** will also present the film *Girls & Gods* together with directors **Arash T. Riahi** and **Verena Soltiz**.

As part of the Diagonale's special programs, the filmmakers and artists of the film history special *Austria – A Satire*, **Andreas Karner**, **Mara Mattuschka**, **Hans Werner Poschauko** and **Ulrich Seidl** will all be there in Graz alongside the exceptional documentary filmmaker **Ivette Löcker** and leading Greek director **Athina Rachel Tsangari**.

The ORF premieres at the Diagonale also feature a lineup of well-known film faces: **Marie Kreutzer** will present her new rural crime thriller *Acht* together with **Verena Altenberger**. Plus, in a special preview, **Daniel Geronimo Prochaska** will present *Uhudler Verschwörung – Ein Stinatz Krimi*, the second part of the Inspector “Schiffi” Sifkovits series, with the hero played by **Thomas Stipsits**, who is also author the book it's based on.

Also present will be jury members such as actress **Maria Köstlinger** and **Johanna Orsini**, director **Michael Sturminger**, producer **Hans Broich**, festival director of the Hamburg Film Festival **Malika Rabahallah**, director **Nele Wohlatz**, curator and author **Annett Busch**, cinematographer and director **Stefan Neuberger** and editor and director **Christof Schertenleib**.

In addition, the 28th edition of the Austrian Film Festival in Graz offers filmgoers the opportunity to enter into dialogue with filmmakers after nearly every film screening and at special events – cinema up close!

| Diagonale Opening |



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

Diagonale 2025
Opening

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

Host:
Ani Gülgün-Mayr

Film premiere & opening
party
from 22.30 with EFEU (live
concert), AYGUL (live act)
and 7abebti

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

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

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 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.

| 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:
apomat* | Mahnaz Tischeh
tischeh@apomat.at

How to Be Normal and the Oddness of the Other World von 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

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

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

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.

| Award Ceremonies |



© Harald Wawrzyniak

Diagonale '25 Awards

Monday, March 31, 2025
7.30 p.m., Annenhof Kino

Host:
Marina Lacković

An overview and details of the prizes, endowments and juries at → diagonale.at/festival/preise

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In cooperation with:
Energie Steiermark

Event based on the criteria of the sustainability initiative of G'SCHEIT FEIERN and Diagonale #denktweiter.

The Heart of the Festival – the Competition

As part of the upcoming Diagonale, Austria's most highly endowed film awards totaling around € 126,000 will be awarded by international juries, thereby recognizing the multitude of achievements involved in the production of a film. A total of **113 films** are represented in the competition. As usual, feature films, documentaries, and short films as well as the Innovative Film will be presented, and a large number of the films in the competition will celebrate their Austrian or world premiere on the Graz cinema screens with the filmmakers themselves in attendance – 83 productions to be exact. In addition to works by established filmmakers, the competition entries at Diagonale '25 include a particularly large number of debuts, thus offering an even greater opportunity for new discoveries.

All prize winners receive a work of art designed and realized by the artist Anna Paul: the **Golden Diagonal Nut**, a true-to-scale bronze sculpture of a nutmeg that fits in any trouser or skirt pocket – a companion for all occasions, celebrating its 10th anniversary this year!

The Diagonale festival will also include the awarding of the **Franz Grabner Award** on March 29 at 11:30 a.m. and the **Carl Mayer Screenplay Competition** and **Thomas Pluch Screenplay Awards** on March 31 at 11:00 a.m., with these events taking place in the Diagonale **Forum**, in the Heimatsaal of the Volkskundemuseum (Folk Life Museum) at the Paulustor.

The award marathon will conclude with the presentation of the **Kleine Zeitung's Diagonale Audience Award** on April 1 at 5:30 p.m. in the Schubert Cinema. The **Kodak Analog Film Award** will also be presented as part of Diagonale '25.

| Competition Feature |



Perla © Golden Girls Film / Stadtkino Filmverleih

3 World Premieres
7 Austrian Premieres

endowed with
€ 15,000 – donated by the
Province of Styria/Culture

€ 1,000 – donated by
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plus a promotional credit
on watchAut over
€ 3.000

and a voucher for
€ 4,000 – donated by
The Grand Post – Post
Production Houses

Further awards of
the feature film jury
at → [diagonale.at/
diagonale-preise](https://diagonale.at/diagonale-preise)

Seventeen Feature Films in Competition

A total of 17 feature films are represented in the competition, including three world premieres and seven Austrian premieres: Pia Hierzegger makes her feature film debut with the warm-hearted road trip *Altweibersommer* (*Indian Summer*) and in *Callas, Darling*, the debut of Julia Windischbauer, we also find ourselves in a humorous and touching road movie.

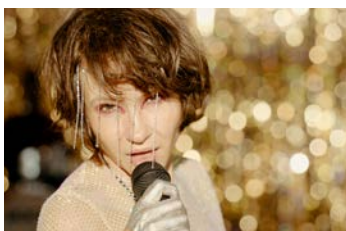
In *Sugarland* by Isabella Brunäcker, shot on 16mm, a young woman takes a traveler along with her – a laconic chamber play full of astonishing twists and turns. Evi Romen's *Happyland* is an intense portrait of a musician who returns from London to her home province; and *Perla* by Alexandra Makarová is an aesthetic, captivating and extremely precisely directed film about Austria at the time of the Iron Curtain. In her feature film debut, *Wenn du Angst, nimmst du dein Herz in den Mund und lächelst* (*If You Are Afraid You Put Your Heart into Your Mouth and Smile*), Marie Luise Lehner tells the story of 12-year-old Anna, her deaf mother, and the difficulties of everyday teenage life, and exhibits great sensitivity and complete empathy with her protagonists.

Films that have already had a cinema release in Austria are also taking part in the competition as part of the annual review – for example, *Mond* by Kurdwin Ayub, in which performance artist Florentina Holzinger makes her impressive acting debut, and Mo Harawe's haunting *The Village Next to Paradise*.

The feature film jury, consisting of Hans Broich (director & producer, DE), Malika Rabahallah (festival director of Filmfest Hamburg & producer, DE) and Nele Wohlatz (director, DE), will be the Grand Diagonale Prize of the Province of Styria for the Best Feature Film, among others.



Altweibersommer © Film AG



Happyland © Amour Fou



Sugarland © Isabella Brunäcker



Wenn du Angst hast, nimmst du dein Herz in den Mund und lächelst
© Nikolaus Geyrhalter Filmproduktion

The Films at a Glance

#Love
by Ludwig Wüst
Austrian Premiere

80 Plus
by Sabine Hiebler &
Gerhard Ertl
Jahresrückblick

Altweibersommer
by Pia Hierzegger
World Premiere

Bluish
by Lilith Kraxner &
Milena Czernovsky
Annual Review

Callas, Darling
by Julia Windischbauer
Austrian Premiere

Gina
by Ulrike Kofler
Annual Review

Happy
by Sandeep Kumar
Austrian Premiere

Happyland
by Evi Romen
World Premiere

**How to Be Normal and the
Oddness of the Other World**
by Florian Pochlatko
Austrian Premiere
Opening Film

Little, Big, and Far
by Jem Cohen
Austrian Premiere

The Million Dollar Bet
by Thomas Woschitz

Mond
by Kurdwin Ayub
Annual Review

Perla
by Alexandra Makarová
Austrian Premiere

Pfau – Bin ich echt?
by Bernhard Wenger
Annual Review

Sugarland
by Isabella Brunäcker
World Premiere

The Village Next to Paradise
by Mo Harawe
Annual Review

**Wenn du Angst hast, nimmst
du dein Herz in den Mund
und lächelst**
by Marie Luise Lehner
Austrian Premiere

| Competition Documentary |



Noch lange keine Lipizzaner © AprilAprillFilm

5 World Premieres
10 Austrian Premieres

Nineteen Documentaries in Competition

endowed with
€ 15,000 – donated by the
Province of Styria/Culture

€ 1,000 – donated by
the streaming platform
watchAUT
plus a promotional credit
on watchAut over
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Further awards of
the feature film jury
at → [diagonale.at/
diagonale-preise](https://diagonale.at/diagonale-preise)

The competition brings together 19 documentaries that open windows onto unknown worlds and countries; nevertheless, these are often also set in Austria and are simply not recognized by the majority of society. What does it actually mean to be Austrian and how do you measure it? Olga Kosanović explores these questions together with Judith Kohlenberger, Robert Menasse, Elena Wolff and others in *Noch lange keine Lipizzaner* and documents the path to obtaining citizenship, a procedure that tends toward harassment. In *Austroschwarz*, Mwita Mataro and Helmut Karner invite you on a moving and exciting journey, starting with Mataro's childhood on Lake Fuschl up to the present day, and in *Bürglkopf*, Lisa Polster courageously and vehemently documents the conditions imposed on migrants at the "return center" of the same name, located at an altitude of 1,300 meters in Tyrol.

Alarm by Judith Zdesar documents the work of the volunteer fire department, completely without voyeuristic spectacle and yet still hauntingly exciting, and Markus Zizenbacher brings a dazzling figure of the queer post-punk scene back to life with his personal portrait *The Life of Sean DeLear*. In *Girls & Gods*, Arash T. Riahi and Verena Soltiz accompany the Ukrainian Femen activist Inna Shevchenko as she asks whether religions can be feminist – a question to which there are no simple answers.

The *documentary film jury*, consisting of Annett Busch (curator & author, DE), Stefan Neuberger (cameraman & director, DE) and Christof Schertenleib (editor & director, CH), is awarding the Grand Diagonale Prize of the Province of Styria for the Best Documentary Film, among others.



Austroschwarz © one earth – one daham



Generationen von Bildern © Johannes Gierlinger



Last of the Wild © KGP Filmproduktion



Narben eines Putsches © Mischief Films

The Films at a Glance

Alarm

by Judith Zdesar
World Premiere

Austroschwarz

by Mwita Mataro &
Helmut Karner
World Premiere

Bürglkopf

by Lisa Polster
Austrian Premiere

Dear Beautiful Beloved

by Juri Rechinsky
Annual Review

Generationen von Bildern

by Johannes Gierlinger
Austrian Premiere

Girls & Gods

by Arash T. Riahi &
Verena Soltiz
Austrian Premiere

Henry Fonda for President

by Alexander Horwath
Annual Review

Last of the Wild

by Bernadette Weigel
World Premiere

The Life of Sean DeLear

by Markus Zizenbacher
Austrian Premiere

Mütter

by Birgit Bergmann &
Oliver Werani
World Premiere

Narben eines Putsches

by Nathalie Borgers
Austrian Premiere

Noch lange keine Lipizzaner

by Olga Kosanović
Austrian Premiere

On the Border

by Gerald Igor Hauenberger &
Gabriela Schild
Austrian Premiere

Otto Lechner – Der Musikant

by Bernhard Pötscher

Schlendern ist mein Metier

by Johannes Holzhausen
World Premiere

Der Soldat Monika

by Paul Poet
Austrian Premiere

To Close Your Eyes and See Fire

by Nicola von Leffern &
Jakob Carl Sauer
Austrian Premiere

Unsere Zeit wird kommen

by Ivette Löcker
Austrian Premiere

Zwischen uns Gott

by Rebecca Hirneise
Annual Review

| Competition Short | | Feature |



About Me © Laura Huber

Films up to 64 min

14 World Premieres
5 Austrian Premieres

endowed with
€ 2.500 — donated by
O'Carolan's Irish Pub

€ 2.000 — donated by
Helmut Marko Hotels

and a voucher for
€ 2.000 — donated by
The Grand Post – Post
Production Houses

Twenty-Two Short Films in Competition

A total of 22 short feature films are being shown in competition, including 14 world premieres and five Austrian premieres. *At Home I Feel Like Leaving* by Simon Maria Kubierna is a truthful and at the same time mysterious film about saying goodbye, and *Viktor* by Irem Gökçen & Aron Eichhorn is about death on a trip to Istanbul, which can also be taken to represent a new beginning. In *Night of Passage* by Reza Rasouli, three people who have fled from Iran have to spend the night in the forest as their hopes for a better future fade.

In Fanny Rösch's *About Me*, Petra Morzé plays an actress plagued by fear of failure who has to complete an e-casting, with her daughter behind the camera further complicating the whole procedure; and in *Geruch der Tulpen (Smell of Tulips)* by Gloria Gammer, intense chemistry takes place between a plant cyborg and a VR designer.

In *Nina in einer Reihe Begegnungen (Nina in a Series Encounters)*, Sophie Gmeiner tells the story of a young woman's frustration and helplessness in meeting after meeting, and in *Eva*, Laura Elisabeth Staab captures her protagonist's insecurities about not conforming to a normative societal image. In *Im Kreis (In the Circle)*, Zoe Schmidt shows how the friendship between Mia and Karo, both ten years old, is shaken by a prank. And a fun bet over spicy ramen reveals a long-kept secret in Sophia Hochedlinger's *Spicy Noodles*.

The jury for short films, consisting of David Reumüller (musician & artist, AT), Christoph Schwarz (Director, AT) and Cordula Thym (editor & director, AT), is awarding the Diagonale Prize for Best Short Film.



Eva © Laura Elisabeth Staab



Geruch der Tulpen © Micaela Masetto



Night of Passage © Konstantin Johann



Wohnjuwel © Simon Spitzer

The Films at a Glance

About Me
by Fanny Rösch
World Premiere

Alles & Nix
by Philip Ivancsics
World Premiere

At Home I Feel Like Leaving
by Simon Maria Kubiena
Austrian Premiere

Aysu
by Kirill Komar & Varia Garib
World Premiere

**Between the Lines: Eine Film-
Suade über das Momentum**
by Niklas Pollmann
Austrian Premiere

Dirty Care
by Isa Schieche
World Premiere

Eva
by Laura Elisabeth Staab
Austrian Premiere

Geruch der Tulpen
by Gloria Gammer
World Premiere

Im Kreis
by Zoe Schmidt
World Premiere

Die letzte Wette
by Meike Wüstenberg

Die letzten Menschen
by Nicolas Pindeus
Austrian Premiere

Mein perfekter Geburtstag
by Parisa Ghasemi

Night of Passage
by Reza Rasouli
Austrian Premiere

**Nina in einer Reihe
Begegnungen**
by Sophie Gmeiner
World Premiere

One Way Ticket to Tbilisi
by Paul Ploberger
World Premiere

**Preiswerte Lösungen für
ein besseres Leben**
by Alexander Reinberg &
Leni Gruber
World Premiere

Ruletista
by Lukas Valenta Rinner

Spicy Noodles
by Sophia Hochedlinger
World Premiere

Viktor
by Irem Gökçen &
Aron Eichhorn
World Premiere

Walter L.
by Barbara Wolfram &
Paulus Wagner
World Premiere

Wohnjuwel
by Simon Spitzer
World Premiere

**The Woman Whose Head
Was an Asteroid**
by Ganaël Dumreicher
World Premiere

| Competition Short | | Feature |



Block E, No. 5 © Çağla Gillis

Films up to 64 min

8 World Premieres
5 Austrian Premieres

endowed with
€ 4,000 — donated by
**KULTUM. Centre for
Contemporary Art and
Religion in Graz / Diocese
of Graz-Seckau**

and a voucher for
€ 2,000 — donated by
**The Grand Post – Post
Production Houses**

Nineteen Short Documentaries in Competition

The 19 short documentaries in the competition, including eight world premieres and five Austrian premieres, offer a variety of personal stories, both from the filmmakers themselves and their protagonists. In *Drei Versuche der Gojifizierung* (*Three Attempts at Gojification*), filmmaker Michaela Kobsa-Mark documents her self-experiment to abandon her Jewish identity, which includes a petition and blood transfusion.

In *Ruins Talking Back*, a journey through Anatolia becomes a moving search for traces of Armenian history for İklım Doğan, guided by his urgent political and personal interest. In *Block E, No. 5* Çağla Gillis sits in a dormitory in Austria; she and her mother in Turkey are connected by a video call that melancholically shows the loss of common ground. In Brilon in the Sauerland region, however, the beer flows and the toasts bubble up in *Schützenfest* by Lennart Hüper and Lennart Miketta – the two become ethnographers of a very special cultural technique.

In *Wo wir hingehören* (*Where We Belong*), Jonah Wögerbauer accompanies Xenia on a courageous step towards self-acceptance: she shaves her head, which makes her cochlear implant visible. In *III* by Josephine Ahnelt, Albert Farkas reports on his everyday life since being diagnosed with mantle cell lymphoma and how, by using self-assertion and humor, one can still confront the cancer that has been lurking in every corner since then.

The jury for short documentary film, consisting of **Anatol Bogendorfer** (director & producer, AT), **Bernhard Hetzenauer** (director, AT) and **Angelika Reitzer** (author & director, AT), will be awarding the **Diagonale Prize for the Best Short Documentary Film**.



Drei Versuche der Gojifizierung
© Amnon Bikovsky



III © Josephine Ahnelt / sixpackfilm



Tastender Blick © Sabine Herpich



Wo wir hingehören © Filmuniversität
Babelsberg Konrad Wolf

The Films at a Glance

[sniff]

by Anton Paievski
World Premiere

Airs

by Tim Sharp
World Premiere

Alien

by Sybille Bauer-Zierfuß

Block E, No. 5

by Çağla Gillis
Austrian Premiere

Drei Versuche der Gojifizierung

by Michaela Kobsa-Mark
Austrian Premiere

The Great Thaw

by Michaela Grill &
Karl Lemieux

Habā

by Helin Çelik

Die Kastanie

by Simon Dallaserra &
Iven Yorick
World Premiere

Kein Wunder

by Lia Sudermann &
Simon Nagy

III

by Josephine Ahnelt
World Premiere

Memory Spaces

by Rosa Andraschek

Navid

by Jannick Entremont
World Premiere

Rudiburg

by Simon Spitzer
World Premiere

Ruins Talking Back

by İklim Doğan
World Premiere

Schützenfest

by Lennart Hüper &
Lennart Miketta
Austrian Premiere

Tastender Blick

by Gregor Stadlober &
Sabine Herpich
World Premiere

Vorher Nachher

by Jan Soldat
Austrian Premiere

Where My Grandfather Used to Sit

by Lorenz Zenleser

Wo wir hingehören

by Jonah Wögerbauer
Austrian Premiere

| Competition Innovative Cinema |



Es wird immer Ärger © Diana Barbosa Gil

18 World Premieres
8 Austrian Premieres

endowed with
€ 6,000 — donated by the
Cultural Department of
the City of Graz

and a voucher over
€ 2,000 for dramaturgical
advice by Golden Girls
and a voucher over
€ 2,000 for post-
production services at
post.haus – donated by
Golden Girls Film together
with post.haus & colourist
Susi Dollnig

Thirty-Six Innovative Films in Competition

The Innovative Film competition is certainly as lively and varied as ever, with 36 entries divided into five programs of short and medium-length works and five feature-length films. In addition to innovative films, this competition section also includes experimental and animated films. In *2551.03 – The End by Norbert Pfaffenbichler*, a masked ape-man fights his way through a post-apocalyptic nightmare world, while in *Der tote Winkel der Wahrnehmung (The Blind Spot of Perception)* by Michael Gülzow, you can experience the ultimate madness between mockumentary and media satire. In *No More Excuses* by Rafael Haider, a young man resolves not to put things off any longer, and with *Fata Morgana*, Lisl Ponger creates a fascinating world inspired by fairy tales about women who take the wheel – while the men remain silent.

Miriam Bajtala's *Becoming Outline* reconstructs the migration history of a family, and in Daniel Hoesl's *Un gran casino*, what was once Europe's largest casino becomes the setting for a cinematic essay on financial capitalism and religion. Michael Heindl delivers a spectacle of uncanny natural beauty with *Weißer Bänder* and in *Everyone Deserves a Slice of the Pie*, Sasha Pirker humorously combines two anniversaries: the 100th birthday of the Bolex 16mm camera and the first cake throwing in film history.

The jury for Innovative Film, consisting of Hephzibah Druml (curator & art historian, AT), Günther Holler-Schuster (curator & artist, AT) and Olena Newkryta (curator & artist, AT), is awarding the **Diagonale Prize for Innovative Cinema of the City of Graz** for the best innovative film, experimental or animated film.



Meine Mama mag meine Kunst nicht
© Sophie Bösker



Water Is My Eye © Bernd Oppl

2551.03 – The End *
by Norbert Pfaffenbichler
Austrian Premiere

A Series of Events
on Various Timelines
Concerning the
Experiments of Paul
Kammerer at Biologische
Versuchsanstalt in Vienna
by Ralo Mayer
World Premiere

Am Telefon Milena Fina
by Albert Sackl
Austrian Premiere

Baits – Take Me Out
by Leonie Bramberger

Becoming Outline *
by Miriam Bajtala
Austrian Premiere

Diamond & Narcissus –
سنگرن و ساملا
by Barbara Wolfram
Weltpremiere

È a questo punto che
nasce il bisogno di fare
storia * by Constanze
Ruhm | Austrian Premiere

The Films at a Glance

Epilogue (Row of Dominoes)
by Michael Dietrich
World Premiere

Es wird immer Ärger
by Diana Barbosa Gil &
Stefan Cantante | World Premiere

Everyone Deserves a
Slice of the Pie
by Sasha Pirker | World Premiere

Fata Morgana by Lisl Ponger
World Premiere

The Garden of Electric Delights by
Billy Roisz

Gleichzeitig Nackt by Ursula
Pürrer & Ashley Hans Scheirl

I Can't See You Laughing
by Bernd Oppl | World Premiere

Intensiv by Leopold Maurer

Jelena by Friedl vom Gröller

Lacrimosa by Josef Dabernig

Land ohne Worte by Antoinette
Zwirschmayr | Austrian Premiere

The Many Ways to Avert
One's Eyes
by Eszter Katalin | World Premiere

Meine Mama mag meine
Kunst nicht
by Sophie Bösker | World Premiere

No More Excuses
by Rafael Haider | World Premiere

Nursing an Idea and a Baby Are
the Same Not Two Different Acts
on Simultaneously the Same Body
by Christiana Perschon

On Dates by Rafał Morusiewicz
& Guilherme Pereira Maggessi de
Oliveira | World Premiere

On the Tenderness of Men by
Minou Norouzi | Austrian Premiere

The Prologue by Marzieh Emadi &
Sina Saadat | World Premiere

Reteorema (From A Like Auto to B
Like Burial by Mel Berger
World Premiere

Revolving Rounds by Christina
Jauernik & Johann Lurf

Sie puppt mit Puppen
by Karin Fisslthaler

Stampfer Dreams
by Thomas Renoldner

This Arrow Points
by Siegfried A. Fruhauf
World Premiere

Der tote Winkel der
Wahrnehmung * by Michael Gülzow
World Premiere

Un gran casino * by Daniel Hoesl
Austrian Premiere

Water Is My Eye by Bernd Oppl
World Premiere

Weißer Bänder by Michael Heindl
World Premiere

World At Stake
by Total Refusal, Susanna Flock,
Adrian Jonas Haim & Jona Kleinlein
Austrian Premiere

You Do Not Leave Traces of Your
Presence, Just of Your Acts
by Gernot Wieland
World Premiere

| Film History |

| Austria – A Satire |



Durch dick und dünn © ORF-Archiv

Filmhistorical special: We face the gruesome with a mocking grin

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.

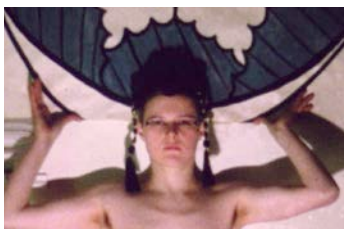
“Comedy turns hierarchies upside down. It embraces the anarchic power of the physical and confronts the horrific aspects of history with a mocking grin. Austrian cinema has always had a unique relationship with humorous distortion: satire and the grotesque are favored tools for correcting the imbalances 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.

The second volume of the *Diagonale Edition* (in German) will be published by Czernin Verlag to accompany the film programme at the start of the festival. It contains essays, interviews and short texts by Lucile Dreidemy, Stefan Grisseemann, Bert Rebhandl, Lea Susemichel, Manuela Tomić and Andreas Ungerböck, among others.



Gezacktes Rinnsal schleicht sich schamlos ... © sixpackfilm



Ein perfektes Paar oder die Unzucht wechselt ihre Haut © sixpackfilm



Wienfilm 1896-1976 © sixpackfilm

Comedy Inverts Hierarchies!

Ernst Schmidt Jr. has delivered an homage to “his city” with *Wienfilm 1896–1976*, which spanned the period from the Lumière brothers to the collapse of the Reichsbrücke. When it was first released, Franz Novotny’s *Staatsoperette* based on Otto M. Zykan caused a scandal with bomb threats and a parliamentary debate, while *Jetzt oder nie* by the congenial duo of Helmut Zenker and Peter Patzak took a biting look at the Viennese bureaucratic mentality. *Durch dick und dünn* by Margareta Heinrich humorously criticized the self-optimization of the 80s yuppies, and VALIE EXPORT’s *Elfriede Jelinek. News from Home 18.8.88* shows the later winner of the Nobel Prize for Literature laconically commenting on the news – the original form of the reaction videos that are popular today, so to speak! A total of 14 films can be seen, across all genres: in addition to feature films and television films, there are also essay and experimental films.

The Films at a Glance

Aderlaß

Peter Tscherkassky
AT 1981, 11 min

Body-Building

Ursula Pürrer &
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

Ursula Pürrer &
Ashley Hans Scheirl
AT 1985, 4 min

Im Garten der gelben G.

Ursula Pürrer &
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
(nach Otto M. Zykan)
AT 1977, 67 min

Wienfilm 1896-1976 **

Ernst Schmidt jr.
AT 1977, 117 min

| Film History |

| Aus dem Giftschränk |



Filmhistorical Special: The Toxic Legacy of Wien-Film

The festival's second film history special is curated by SYNEMA, and Diagonale thanks Brigitte Mayr and Michael Omasta for their many years of collaboration!

When people talk about Wien-Film, they primarily associate it with operetta bliss, nostalgic melodramas, and light-hearted comedies with well-known audience favorites. What is left out is the toxic film legacy that was shot mainly in the Rosenhügel studios after the Anschluss of Austria until the end of the war, under the direct influence of the Reich Minister for Public Enlightenment and Propaganda. Joseph Goebbels' calculation to use film as one of the most important "means of influencing the masses" worked out perfectly. This is because what people see in the cinema and what is also passed on after visiting the cinemas is much better suited to controlling value judgments and behavioral norms than open agitation would be.

Of the more than 1,200 feature films produced during the Third Reich, around 40 are still under lock and key as "reserved films". This special program is devoted in particular to the productions of Wien-Film GmbH during the Nazi era, propaganda works that were attributed to the German market but were actually produced in Austria between 1939 and 1945. Although entertainment was considered the production company's specialty, some Nazi-indoctrinated films were also made. In post-war Austria, people tended to forget that Wien-Film was originally an institution set up by the Nazis after the Anschluss, and establishing this company was preceded by expropriations and the obligatory expulsion of Jewish employees.

All films are shown with an introduction.

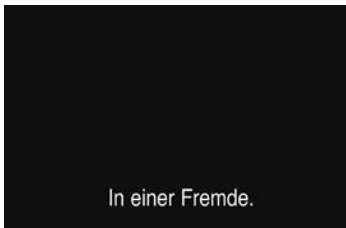
Curated by SYNEMA
Brigitte Mayr
Michael Omasta

Text by Brigitte Mayr on
→ diagonale.at/filmgeschichte-aus-dem-giftschrank

With thanks to the
Filmarchiv Austria.



Heimkehr © Filmarchiv Austria



Heimkehr. Wien 1941/1996 © Michael Domes / sixpackfilm



Wien 1910 © Filmarchiv Austria



„Deutschland, erwache!“ © Arsenal – Institut für Film- & Videokunst

A visual journey to the dark side of cinema, a classification in the historical context

These gaps in memory are counteracted by showing the films, placing them in their historical context, analyzing propaganda strategies, and discussing them with the audience. In this way, a visual journey to the dark side of cinema and a response to the problematic handling of the Nazi film legacy is made available. At the same time, this historical special gives the often hushed-up propaganda films made by Wien-Film the attention required in order to question their production process and style, to reveal the perfidious attempts at manipulation through more or less open agitation, and ultimately to classify them correctly. With Gustav Ucicky's *Heimkehr* (*Return*), two years after the start of the war, the attack on Poland was to be justified as inevitable by using “alternative facts”: Paula Wessely plays the good, well-behaved German teacher Marie, who, like her fiancé and all Germans in the town, experiences violence and humiliation at the hands of the Polish population, before finally giving a pathetic speech about the “German character”. The film is considered one of the most notorious Nazi propaganda films and was later critically adapted by Elfriede Jelinek in her play *Burgtheater*. The experimental film *Heimkehr. Wien 1941/1996* stands in contrast and remixes parts of the film dialogue from *Heimkehr*. E.W. Emo's *Wien 1910* describes the last days in the life of the mayor of Vienna, Karl Lueger, and his dispute with Georg von Schönerer about the idea of a Greater German Reich. In his pioneering work “*Deutschland, erwache!*” (*Germany, Awake!*), Erwin Leiser analyses Nazi film propaganda and its manipulative effect. Through carefully selected film excerpts (including from *Jud Süß*, *Hitlerjunge Quex* and *Heimkehr*) and concise commentaries, Leiser's compilation enables a critical examination of the ideology behind these propaganda works.

The argument that “We didn't know anything about it”, so often used in connection with the Nazi era, can now easily be refuted by accessing archives. Karl Hartl, head of production at Wien-Film, adapted seamlessly to the Nazi regime, emphasized his gratitude, and declared that in his work at Wien-Film, he represented the ideals of “Greater German” film production with “Viennese films”. In the volume *Vienna 1945. before/after*, however, the Graz director Bernhard Frankfurter delivered a stringent reckoning with Wien-Film, which “openly created a mood for the National Socialist regime with petty-bourgeois Heurigen kitsch.”

The Films at a Glance

Heimkehr
by Gustav Ucicky
DE 1941, 35mm, 96 min

Wien 1910
by E. W. Emo
DE 1943, 35mm, 92 min

* A digitally restored version, produced and awarded by Arsenal - Institute for Film and Video Art.

Heimkehr. Wien 1941/1996 – Geordnete Leidenschaften VII
Institut f. Evidenzwissenschaft
AT 1996, 5 min

„Deutschland, erwache!“ *
by Erwin Leiser
BRD 1968, 89 min

| Position | Ivette Löcker |



Ivette Löcker in Berlin im Oktober '24 © Diagonale/Jürgen Keiper

Comprehensive Retrospective and Premiere

| Nachspann |
Unsere Zeit wird kommen
Saturday, March '25
2 p.m., Schubertkino

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.

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



Unsere Zeit wird kommen © Ivette Löcker / KGP Filmproduktion



Anja und Serjoscha © sixpackfilm



Marina und Sascha, Kohleschiffer © sixpackfilm



Was uns bindet © sixpackfilm

Alltagsbeobachtungen von Menschen

“Rather than following rigid (aesthetic) concepts, Löcker’s works are hybrids of everyday observation and a condensed space of communication—whereby everyday life is understood as a state of emergency that has become normal rather than as “normal life.” By avoiding an all-encompassing overview and thesis-like digressions, attention is entirely on the people in front of the camera, who, detached from a larger network of relations, are clearly outlined as individuals and as couples. In their dialogue, as well as through the language of gazes, gestures, and bodies, familiarity, closeness, silent agreements, and failed communication become visible, as do agreement and difference, what is shared and what is inseparable. Even though Löcker usually remains invisible as a director and dispenses with voice-overs, she takes the liberty of developing conversations out of situations with the people she is confronting, and addressing them directly from off-screen.” — Esther Buss

The Films at a Glance

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

Im Wettbewerb:
Unsere Zeit wird kommen
AT 2025, 105 min
Austrian Premiere

| Position |

| Athina Rachel Tsangari |



Athina Rachel Tsangari © Stadtkino Filmverleih / MUBI

Courageous and fearless filmmaking

| Panel |
Saturday, March 29 '25
4 p.m., Diagonale Forum

| Nachspann Extra |
Masterclass
Sunday, March 30 '25
2.45 p.m., Schubertkino

Alongside the exceptional Salzburg documentarian Ivette Löcker, this year's second comprehensive festival showcase, called *Position*, is dedicated to an equally precise observer of human nature: Greek star director Athina Rachel Tsangari, who became internationally renowned in 2012 with *Attenberg*, prefers to focus on people's social dysfunctions, tics, fears and insecurities, but always treats them with affection and humour. Together with Yorgos Lanthimos, whose *Dogtooth* she produced, she belongs to the Greek Weird Wave and is an internationally desired director.

The Diagonale is presenting Tsangari's complete works in Austria for the first time, and she has also received a Carte Blanche, for which she has chosen Nikos Papatakis's surreal class satire *The Shepherds of Calamity*. Tsangari will also hold a masterclass in Graz and explain her approach to her characters using excerpts from her works. Further She will also take part in a panel that will shed light on the different strategies and commonalities of European co-productions in the field of auteur cinema.

"With astonishing humour, Athina Rachel Tsangari exposes the struggle of her characters against assigned roles and at the same time also deeply human insecurities. She is one of the outstanding personalities of world cinema - we are immensely pleased to welcome her to the upcoming Diagonale."

— Dominik Kamalzadeh & Claudia Slanar | Artistic Directors"



Attenberg © Stadtkino Filmverleih



After Before © Athina Rachel Tsangari



Harvest © Stadtkino Filmverleih



Lulu © Haos Film

The radical aesthetics of Athina Rachel Tsangari

“Tsangari’s distinctive use of unconventional songs and the distortion of human bodies slides into a metaphor for human interaction—a game, a struggle, a violent negotiation. The camera acts as a witness to this violence, recording both the physical and emotional sensations. In her exploration of awkwardness, which simultaneously exposes and mocks societal hypocrisy, Tsangari evokes a cold sensuality in bodies and minds that refuse to conform. This distinct approach has often linked her to the so-called *Greek Weird Wave*, a term that fails to fully capture the nuances of Greek cinema in the first decade of the century. What might appear “weird” is, at its heart, a cry of frustration—an irreconcilable conflict between the yearning to love a place and the impossibility of truly doing so. This dissonance reflects the experience of being trapped in a society that is sinking deeper into financial crisis, identity struggles, and social unrest. Time passes, normalizing injustices rooted in structural corruption and deeply-ingrained nepotism, leaving individuals powerless to effect political or socioeconomic change. Tsangari’s settings thus resemble “any-space-whatever”—ruined yet still inhabited. In these spaces, her seemingly eccentric characters are not eccentric because they misunderstand the world, but rather, because they grasp the world’s realities all too clearly and find themselves in profound discord with them.”

— Yun-hua Chen

The Films at a Glance

24 Frames Per Century

GR 2013, 3 min

After Before

US/GR 2016, 31 min

Attenberg

GR 2010, 35mm, 97 min

The Capsule

GR 2012, 35 min

Chevalier

GR 2015, 104 min

Fit

GR 1994, 8 min

Harvest

UK/DE/GR/FR/US 2024, 131 min

Lulu-Trailer (Wedekind)

2017, 5 min

The Slow Business of Going

GR/US 2000, 101 min

| Film Meeting |



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| Friday, March 28 |

9.30 a.m. to 5 p.m

Diagonale Forum

Heimatsaal at the

Volkskundemuseum

| Saturday, March 29 |

from 9.30 a.m. invite only

from 12.30 p.m. Wrap-Up

of Thinktanks at the Salon

Frühling by Grand Hôtel

Wiesler open for public

detailed program online from

March 18 on→ [diagonale.at/](https://diagonale.at/filmmeeting25)

[filmmeeting25](https://diagonale.at/filmmeeting25)

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Verband Filmregie Österreich

D-Arts

Mabacher Award

The Diagonale Film

Meeting is organised by the

Diagonale according to the

criteria of the Austrian Ecolabel

as a Green Meeting.



Industry Forum for Changes and Ideas

At the Diagonale Film Meeting, as in previous years, it is not only the festival that sets themes – the film industry also determines the content. As a contact point for the latest film policy issues and as a platform for focus topics and short updates from the industry, the first day of the Film Meeting will take place in the Diagonale Forum at the Heimatsaal of the Folklore Museum, as it did last year. It will continue to be a place for exchange, discussion and ideas under the new management of Michael Zeindlinger. The second day will enable closed think tank groups to work out ideas and possible courses of action in a concentrated and detailed manner.

| Program March 28 |

9.30 am Entrance & Welcome

9.45-11.15 am **NEWS & UPDATES from the industry**

- Creative Europe MEDIA - New results, open calls and upcoming events
 - Presentation of the Annual Report 2024 from #we_do!
 - The new #we_do! ombudsman's office for film and television
 - Working with intimacy coordination - the next step in professionalisation
 - Job sharing - pool for the search for partners
 - Guide to credits for screenwriters
-

11.15 am-1 pm **FOCUS: INCLUSION AND BARRIER REDUCTION**

Moderation: Yuria Knoll

- Eva Egerman: The aesthetics of access and inclusive production based on the C-TV project (When I tell you I like you...)
 - Stefan Wolner: Martin Habacher and the Mabacher Award - remembering a loud voice for inclusion
 - Hannah Wahl: Impulses: Radical inclusion, social responsibility and allyship responsibility and allyship
 - Cornelia Ohnmacht: Masked reality - disability in film and the search for inclusion
-

1-1.45 pm Lunch break

1.45-3 pm **FOCUS: CINEMA AS A SOCIAL SPACE**

- Keynote by Can Sungu: Beyond the screen - cinema as a social and transnational space of possibility | followed by a discussion with Djamilia Grandits
-

3.15-5 pm **DISCUSSION: FILM AND FUNDING POLICY**

- Between prestige and precarity, between incentive model and submission stop. A discussion event organised by the Verband Filmregie and the Diagonale

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| Saturday, March 29 |

Diagonale Forum Heimatsaal
at Volkskundemuseum

11.30 am **Presentation of the Franz Grabner Prize**
Keynote speech: Esther Kinsky

2 pm **FC Gloria Salon: Now more than ever?! Between Utopia
and autocracy**

4 pm **Panel – The different strategies of European co-production
from the perspective of Greece and Austria**
with Lixi Frank from Panama Film, Maria Drandaki (Producer
Animal) and Athina Rachel Tsangari, hosted by Peter Temel

Salon Frühling at Grand Hôtel
Wiesler

2 pm **Panel & Discussion: Postproduction Supervision in Film
Production with film production with The Grand Post.
Postproduction Houses**

| Sunday, March 30 |

Diagonale Forum Heimatsaal
at Volkskundemuseum

11 am **Let's talk about scripts! Diagonale Special**
with Alexandra Makarová about *Perla*, hosted by Mirjam Unger

1 pm **Magazin Presentation: YES&NO Kino+Film Austria Opus Two**
with Cassius Matthias and a Reading by Safira Robens
and other guests

Diagonale-Bar at Volksgarten
– hosted bei EULE

11 am **Cinema Next Breakfast Club**
The Joke's On – humorous storytelling in film

| Monday, March 31 |

Diagonale Forum Heimatsaal
at Volkskundemuseum

11 am **Carl Mayer Screenplay Awards and
Thomas Pluch Screenplay Awards**

| Diagonale |

| #denkt weiter |



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More information on
→ diagonale.at/denktweiter



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Sustainability Initiative: The Festival Focuses on Green Culture

Since 2011, Diagonale has been demonstrating how cultural events can assume ecological responsibility at a time when tackling the climate crisis is becoming increasingly urgent. In doing so, it pursues a sustainable approach and relies on a comprehensive concept that promotes the use of local resources and supports transparent production conditions. This initiative was launched 14 years ago under the name “Diagonale GOES GREEN”, and since 2016 the festival has been committed to an even more far-reaching sustainability strategy under the expanded label “Diagonale #denktweiter”. In addition to ecological aspects, this now also takes social aspects into account. With the use of sustainable printing materials, regional and organic catering, waste avoidance, reusable bottles, and sustainable mobility offers, Diagonale is implementing a variety of environmentally friendly measures to minimize its ecological impact. Since 2022, Diagonale has even taken a further step towards sustainability, when it became a licensee of the Austrian Ecolabel after years of certification by ecoversum. Seven events have been certified for the current festival edition in 2025. These events bear the labels “Green Events” and “Green Meetings”.

Diagonale was one of the first cultural festivals in Austria to have received multiple awards for its green commitment. It is now a member of the “Hall of Fame” of Green Events Austria and is considered a Best Practice example of sustainable festival culture.

Diagonale is also proud to bring together numerous regional partners in a network that stands for sustainable and responsible corporate cultures.

Thanks to the Diagonale #denktweiter Partners

AK Steiermark und GKP Steirische Gesellschaft für Kulturpolitik
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| Statements | Partners |



Steiermärkische Sparkasse

“Films show us concepts of reality and invite us to think about our future. This year, we at Steiermärkische Sparkasse are focusing on the future on the occasion of our 200th anniversary. We are asking ‘What will your world look like tomorrow?’ as we develop answers together with customers, partners and employees. We are drawing inspiration from, among other things, the Diagonale, which in 2025 will once again demonstrate the charisma that domestic filmmaking can have,” says Dr. Georg Bucher, board member and designated CEO of Steiermärkische Sparkasse, explaining the reasons for its collaboration with Diagonale.



Holding Graz

The topic of sustainability is of particular relevance to the Holding Graz holding company and is the link to Diagonale and its #thinkfurther initiative. Anyone who uses public transport is travelling sustainably: the GrazMobil app is the ideal companion for buses and trams. Innovative offers such as the „tim“ car sharing scheme, and the main prize in the shop window competition, which the holding company is once again supporting as a partner, are also sustainable. And remember: all regular customers of the “Mein Bonus” discount club benefit from reduced-price tickets for Diagonale ‘25.



Grazer Wechselseitige Versicherung

“Since its founding in 1828 by Archduke Johann, GRAWE has focused on sustainability and its ties to its home region. For 18 years, Grazer Wechselseitige Versicherung AG has been supporting the Diagonale, which for 18 years has made Graz the film capital. We are happy to contribute again this year to making the Diagonale a special experience,” says General Director Klaus Scheitgel about the long-standing collaboration.



legero united

“In our responsibility to promote a free and democratic society, supporting culture and art is a major concern for us. At a time when shared stories and new perspectives are more relevant than ever, the Diagonale, through its diversity, creates space for lively exchange and promotes understanding of other cultures and realities of life. With this in mind, we extend our best wishes that the Diagonale festival be a great success, with extraordinary encounters and enriching dialogues,” explains CEO Stefan Stoltzka.

| Thanks to the |



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The Diagonale would like to thank the supporters, sponsors and media & co-operation partners who make the festival of Austrian film and special projects possible through their support. Without this commitment, the Diagonale would not be able to be financed and realised.

Thank you very much!

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AAFP – Association of Austrian Filmproducers
ABZ Ausbildungszentrum Lehrwerkstätten Graz-Andritz
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des Vereins „Forum österreichischer Film“
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