

# Diagonale 2013

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Press Kit



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Festival of Austrian Film  
Graz, 12–17 March

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### **Diagonale**

Festival of Austrian Film  
Graz, 12–17 March 2013  
[www.diagonale.at](http://www.diagonale.at)

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## Diagonale 2013 Program



### About the Festival

The Diagonale is conceived as a forum for the presentation and discussion of Austrian cinematic production. The goal and task of the Diagonale is a nuanced, multifaceted and critical exploration of Austrian cinema as well as drawing the industry into the media spotlight and thereby into public discourse. Accordingly, it is the filmmakers and their works that lie at the heart of the festival, which, by means of a tailored program selection, offers the rare opportunity to become acquainted with Austrian film in all its diversity, to trace current artistic trends and, not least, to make some (re-)discoveries along the way.

Since 1998, the Diagonale has made the city of Graz the film capital of Austria and established it as a hub of the film industry and its spectators. Approximately 1,300 accredited industry professionals and 25,000 visitors, including a large number of young filmgoers, gather in the Styrian capital to enjoy the diverse selection of films, the unique festival atmosphere, as well as the talks with distinguished guests and the wide-ranging program features. The environmental sustainability initiative of the festival, known as Diagonale Goes Green and successfully launched in 2011, aims to offer an ecological contribution so that environmental awareness and cinematic pleasure go hand in hand.

Drawing on more than 500 submissions, the 2013 Diagonale presents a Main Program with a selection of films and documentaries, as well as short films, animations, experimental works and videos. Many of these productions will have their world premiere, or their first showing in Austria. In addition to this current selection, the Year's Retrospective will show selected feature-length Austrian films and documentaries that enjoyed regular cinematic releases in 2012. The Special Programs will expand on this perspective and will illustrate the range of Austrian film production

and offer an exploration of its heritage. The highlights of the Diagonale include a Historical Program and a Spotlight Feature, which showcases the work of a particular Austrian filmmaker. In the spirit of transcending cultural differences, each year a tribute is made to an international filmmaker who is invited to present a selection of his/her work at the festival. In addition, the festival offers a comprehensive Support and Mediation Program, consisting of discussion groups on cultural and political topics, a film industry forum, as well as exhibitions and workshops. And when it comes to celebrating Austrian cinema, the festival never falls short. There are plenty of occasions to enjoy, including the Opening Gala, the presentation of awards for performance and screenplays, numerous receptions and the Nightline, where the stimulating festival days are celebrated late into the night. In the Diagonale Award Ceremony, the festival is brought to a close with Austria's most prestigious film distinctions, including the main prize for Best Austrian Film and Best Austrian Documentary Film, each offering 21,000 Euros in prize money.

## The Program in Numbers

The Diagonale 2013 altogether will present 156 films and videos in the course of 136 screenings in four festival cinemas. The **Selected Program** or **Competition** includes 98 films, and was selected from more than 500 submissions of all genres and lengths: feature films, feature length documentaries, as well as short and experimental films and videos. A total of 38 films will have their world premiere in Graz, and 21 films will premiere in Austria.

The **Review of the Year** assembles 15 feature films and documentaries which were screened in Austrian cinemas in the past year.

## Festival director Barbara Pichler about the program:

"The Diagonale program reflects current Austrian filmmaking, which is an illustration of compelling diversity. A comprehensive review of the year aside, the program of the Diagonale 2013 includes a broad range of filmic approaches, including well-established filmmakers as well as young talents whose individual narrations and perspectives enrich Austrian cinema. The productive encounters of various filmic forms as well as the personal encounters with filmmakers and their work are central to the festival. The goal of the Diagonale is to create a dynamic link between films and their audience, and an open, and hopefully, continually surprising discourse."

# Film Overview

## Feature Films

**Cold Blood** by Stefan Ruzowitzky, Year's Retrospective

**Deine Schönheit ist nichts wert** by Hüseyin Tabak, [Austrian Premiere](#)

**Diamantenfieber – Kauf dir lieber einen bunten Luftballon** by Peter Kern

**Gehen am Strand** by Caspar Pfandler, [World Premiere](#)

**Der Glanz des Tages** by Tizza Covi, Rainer Frimmel

**Grenzgänger** by Florian Flicker, Year's Retrospective

**Das Haus meines Vaters** by Ludwig Wüst, [World Premiere](#)

**Die Lebenden** by Barbara Albert, Year's Retrospective

**Liebe** by Michael Haneke, Year's Retrospective

**Local Heroes** by Henning Backhaus, Year's Retrospective

**Mein blindes Herz** by Peter Brunner, [World Premiere](#)

**Museum Hours** by Jem Cohen, Year's Retrospective

**Nägel mit Köpfen** by Marko Doring, Year's Retrospective

**Paradies: Glaube** by Ulrich Seidl, Year's Retrospective

**Paradies: Hoffnung** by Ulrich Seidl, [Austrian Premiere](#)

**Paradies: Liebe** by Ulrich Seidl, Year's Retrospective

**Das Pferd auf dem Balkon** by Hüseyin Tabak, Year's Retrospective

**Soldate Jeannette** by Daniel Hoesl, [Austrian Premiere](#)

**Steirerblut** by Wolfgang Murnberger, [World Premiere](#)

**The Strange Case of Wilhelm Reich** by Antonin Svoboda, Year's Retrospective

**Talea** by Katharina Mückstein, [Austrian Premiere](#)

**Die Wand** by Julian Roman Pölsler, Year's Retrospective

**Zweisitzrakete** by Hans Hofer, Year's Retrospective

## Documentaries

**1+8** by Angelika Brudniak, Cynthia Madansky, [Austrian Premiere](#)

**Die 727 Tage ohne Karamo** by Anja Salomonowitz, [Austrian Premiere](#)

**Der Blick in den Abgrund** by Barbara Eder, [World Premiere](#)

**Elektro Moskva** by Elena Tikhonova, Dominik Spritzendorfer, [World Premiere](#)

**Fahrtwind – Aufzeichnungen einer Reisenden** by Bernadette Weigel, [Austrian Premiere](#)

**Fragments of Kubelka** by Martina Kudláček

**Die Große Reise** by Helmut Manninger, [World Premiere](#)

**Jakarta Disorder** by Ascan Breuer, [World Premiere](#)

**Libya Hurra** by Fritz Ofner

**Maria muss packen** by Filip Antoni Malinowski,

**Meine Keine Familie** by Paul-Julien Robert

**Nägel mit Köpfen** by Marko Doring, Year's Retrospective

**Oh Yeah, She Performs!** Von Mirjam Unger, Year's Retrospective

**Robert Tarantino** by Houchang Allahyari, [World Premiere](#)

**Schlagerstar** by Marco Antoniazzi, Gregor Stadlober, [World Premiere](#)

**Schulden G.m.b.H.** by Eva Eckert, [World Premiere](#)

**Shqipëria – Notizen aus Albanien** by Klaus Hübner, Alfred Zacharias, [Austrian Premiere](#)

**Vakuum** by Judith Zdesar, [World Premiere](#)

**Das Venedig Prinzip** by Andreas Pichler, [Austrian Premiere](#)

**What Happiness Is** by Harald Friedl, Year's Retrospective

## Short Feature Films

**Das ist es, was immer mit den Menschen los und mit den Tieren nicht los ist.** by Jan Groos, Anna Groos, [Austrian Premiere](#)

**The End of Walnut Grove** by Die Ölfilmer, [World Premiere](#)

**Erbgut** von Matthias Zuder, [Austrian Premiere](#)

**Erdbeerland** by Florian Pochlatko

**Der Held** by Peter Hengl, [World Premiere](#)

**Homophobia** by Gregor Schmidinger

**Samstagabend Sonntagmorgen** by Thomas Schwendemann, Martin Loos, [World Premiere](#)

**Tuppert** by Vanessa Gräfinholt, [World Premiere](#)

**U.F.O.s above Berlin 2 – Last Resistance** by Eros Manzoni, Richard Wilhelmer, [World Premiere](#)

**Untitled Brazil Project** by Christoph Rainer

## Short Documentaries

**Ansichten – points of view** by Jessyca R. Hauser, Jeremias Altmann, [World Premiere](#)

**Aus dem Auge** by Matthias Zuder, [Austrian Premiere](#)

**Beirut Blend** by Fritz Ofner

**Familienurlaub** by Kurdwin Ayub

**Hände zum Himmel** by Ulrike Putzer, Matthias van Baaren, [World Premiere](#)

**Im Augenblick. Die Historie und das Offene** by Othmar Schmiderer, Angela Summereder, [World Premiere](#)

**In einem gewissen Abstand** by Ervin Tahirovic, [World Premiere](#)

**Nella Fantasia** by Lukas Marxt, [Austrian Premiere](#)

**Paperwork** by Sasha Pirker

**Das Phantom der Erinnerung** by Friedemann Derschmidt, [World Premiere](#)

**Wall of Death** by Clemens Kogler, [World Premiere](#)

**What Remains** by Annja Krautgasser, [World Premiere](#)

## Innovative Cinema: Feature-length Films

**Fata Morgana** by Peter Schreiner, [Austrian Premiere](#)

**Kalte Probe** by Constanze Ruhm, Christine Lang, [Austrian Premiere](#)

**A Messenger from the Shadows** by Norbert Pfaffenbichler, [World Premiere](#)

**Perfect Garden** by Mara Mattuschka, Chris Haring, [World Premiere](#)

## Innovative Cinema: Short Films

**Achill** by Gudrun Krebitz, [World Premiere](#)

**Un divertissement d'amour** by Michaela Schwentner, [World Premiere](#)

**Dominant Fiction** by Manuela Mark, World Premiere

**Engel Schuh** by Manfred Schwaba

**Entropie** by Michael Franz, Nadim Vardag, World Premiere

**Es fehlt ihm die Gesundheit** by Borjana Ventzislavova, Austrian Premiere

**Es war ein Tag wie jeder andere im Frühling oder Sommer.** by Selma Doborac

**Exterior Extended** by Siegfried A. Fruhauf, World Premiere

**FORÊT D'EXPÉRIMENTATION** by Michaela Grill, Austrian Premiere

**GHL** by Lotte Schreiber, Austrian Premiere

**humming, fast and slow** by Rainer Kohlberger, World Premiere

**Ich auch, auch, ich auch** by Friedl vom Gröller, Austrian Premiere

**if we had only tried** by Reinhold Bidner

**Imagination** by Clemens Kogler

**Meine psychoanalytischen Notizen** by Friedl vom Gröller, Austrian Premiere

**Nachbehandlung** by Edith Stauber

**Panorama** by Josef Dabernig, Austrian Premiere, Festivaltrailer 2013

**Parasit** by Nikki Schuster, World Premiere

**PAROLE ROSETTE** by Katrina Daschner

**Play Life Series** by Ella Raidel

**RECONNAISSANCE** by Johann Lurf

**Rooms** by Johannes Hammel, World Premiere

**Sick Building** by Bernd Oppl

**Some Exercise in Complex Seeing is Needed** by Carola Dertnig, World Premiere

**Tante Elfi bastelt. Der Kolibri** by Lia Juresch

**TORQUE** by Björn Kämmerer, World Premiere

**trespass** by Paul Wenninger

**Viel lauter kann ich nicht schreien** by Robert Cambrinus, World Premiere

**Voidov~** by Manuel Knapp

**von links nach rechts, von oben nach unten** by Flora Watzal, World Premiere

# Spotlight Feature Josef Dabernig

With the financial support of Legero | con-tempus.eu



Josef Dabernig © Diagonale/Pelekanos

Since 1996, the Carinthian-born artist and filmmaker **Josef Dabernig** has regularly produced short films, which have been showcased in both exhibitions and larger film festivals. Dabernig's *Hypercrisis* was awarded the Diagonale Prize for Innovative Film in 2012 and nominated for the European Film Prize in 2011. His conceptually informed films typically unfold in a confined setting characterized by structures and conditions of a social and cultural nature. Dabernig's structural dimensions may be defined by experimental film, yet in their paradoxical and playful nature one sees his great delight in narrative displacement and subtext as well. In addition to the spotlight feature, his photography work can be found exhibited at the Kunsthaus Graz and the Neue Galerie Graz, and this year's festival trailer is of his creation.

## Diagonale 2013 presents:

***Hypercrisis*** (2011)

***Herna*** (2010)

***excursus on fitness*** (2010)

***Hotel Roccalba*** (2008)

***Aquarena*** (2007, co-director Isabella Hollauf)

***Lancia Thema*** (2005)

***Rosa coeli*** (2003)

***Parking*** (2003)

***automatic*** (2002, co-directors G.R.A.M.)

***WARS*** (2001)

***Jogging*** (2000)

***Timau*** (1998, co-director Markus Scherer)

***Wisla*** (1996)

Josef Dabernig furthermore designed the Diagonale Festival Trailer 2013.

# Spotlight Feature Michaela Grill

In cooperation with Radio Ö1



Whereas Josef Dabernig still works in analog, **Michaela Grill** is one of the most prominent exponents of digital art in Austria. Her videos deal with the question of cinematic perception, in which it is not the faithful reproduction of reality that interests her, but rather the potential for manipulation, reduction and translation into an abstract form. The synergistic interplay of image and sound is one of the core elements of her work. Grill therefore collaborates with musicians who focus largely on experimental electronic music. The feature presentation will not only comprise her complete body of work, including the Austrian premiere of her newest work *FORÊT D'EXPÉRIMENTATION*.

Michaela Grill © Barbara Kaspar

## Diagonale 2013 presents:

***FORÊT D'EXPÉRIMENTATION*** (2012)

***cityscapes*** (2007, co-director: Martin Siewert)

***Hello Again*** (2006)

***monroc*** (2005, co-director: Martin Siewert)

***KILVO*** (2004)

***my kingdom for a lullaby # 2*** (2004, co-director: Billy Roisz)

***Sit Down. Stand Up*** (2003)

***trans*** (2003, co-director: Martin Siewert)

***my kingdom for a lullaby # 4*** (2002, co-director: Billy Roisz)

***kingkong*** (2000)

***o.t.*** (1999)

As a highlight there will be an **audio-visual live performance**. The renowned Canadian visualist Karl Lemieux and the British sound designer and composer Philip Jeck will accompany her. This exclusive event will be held at the Festival Center Kunsthau Graz, and will offer an atmospheric tapestry of image and sound, challenging traditional visual practices.

## Tribute to Dominik Graf

In collaboration with the Austrian Film Museum Vienna



Dominik Graf © Caroline Link

Few have influenced the German film and television landscape as profoundly in the last decades as Dominik Graf. Since 1975, Graf has made over 50 films, yet cannot be easily categorized: auteur films, essays and documentary films belong just as much in his wide-ranging work as do thrillers and numerous television crime films. Graf is considered a perfectionist and an insightful actor/director and a passionate and intuitive film aficionado who invariably manages to bring new facets of the genre film to light. The Diagonale will be focusing on Graf's thrillers, which will include a range of works from his masterfully shot crime thrillers to his no less artful melodrama-colportage hybrid pieces. From his hit *Die Katze* (*The Cat*, 1987), a story of a bank heist – with wonderful performances by Götz George and Gudrun Landgrebe as the conmen in cahoots – to the underexposed crime film *Die Beute* (1988) with Martina Gedeck as the private detective; to the political thriller *Die Sieger* (*The Invincibles*, 1994), the middle installment of the *Dreileben* Trilogy *Komm mir nicht nach* (*Don't Follow Me Around*, 2011); and finally to his most recent film, the furious rural-thriller *Das unsichtbare Mädchen* (2011), starring Elmar Wepper and Ronald Zehrfeld. All of which will reveal Graf to be an exuberantly politically incorrect, versatile, subversive, suspenseful and sensual filmmaker by turns. The continuation of the Dominik Graf feature can be found subsequent to the Diagonale in the Austrian Film Museum in Vienna.

### Diagonale 2013 presents:

- Das unsichtbare Mädchen*** (2011)
- Dreileben – Komm mir nicht nach*** (2011)
- Polizeiruf 110: Der scharlachrote Engel*** (2004)
- Kalter Frühling*** (2003)
- Die Sieger*** (1994)
- Fahnder: Nachtwache*** (1993)
- Die Beute*** (1988)

**Die Katze** (1987)

## Special Historical Program: Paul Czinner

Presented by SYNEMA



Elisabeth Schwarzkopf in *Der Rosenkavalier*

© ITV Studios/Park Circus Ltd.

The historical series “FilmExil” offers a glimpse into the cinematic works of director, scriptwriter and producer Paul Czinner (born 1890 in Vienna, died 1972 in London). In the early 1920s, Czinner created his first pre-expressionistic films. In 1929, he shot *The Woman He Scorned*. In it, the silent film star Pola Negri plays the part of a prostitute who desperately seeks to begin a new life. In 1924, Czinner met his future wife, the stage actress Elisabeth Bergner, who quickly rose to film stardom. Many of Czinner’s films were tailored to Bergner, including *Der träumende Mund* (1932), the last film they shot together in Germany. This was before Hitler’s ascent to power in Vienna forced them to flee to London. There, the costume opera *Catherine the Great* was created in 1934, again with Bergner taking the lead role, but was banned under the National Socialist regime. At the end of the war, the couple briefly sojourned in America, after which they returned to England, where Czinner successfully filmed ballet and opera pieces in documentary-style productions (including *Der Rosenkavalier*, 1962).

### Diagonale 2013 presents:

***Der Rosenkavalier*** (GB 1962)

***Catherine the Great*** (GB 1934)

***Der träumende Mund*** (DE/FR 1932)

***The Woman He Scorned*** (GB 1929)

curated by:

Brigitte Mayr and Michael Omasta

## Special Program: Shooting Women III

Presented by Filmarchiv Austria

Shooting Women III: Identification presents the series “Shooting Women – Pioneering Women in Austrian Film” from Filmarchiv Austria, currently in its third edition this year. This time the theme-oriented priority program will be addressing the notion of identity construction. Curated by Thomas Ballhausen and Katharina Stöger this will include the presentation of VALIE EXPORT’s film *Menschenfrauen* (1979) and the second part of a five-part Austrian film saga from the 1980s called *Lebenslinien*, by Käthe Kratz. There will also be a short film program, which will consist of three pieces: Fiona Rukschcio’s *schminki 1, 2 + 3* (1999), Kathrin Resetarits’ *fremde* (1999) and *Carmen* (1999) by Anja Salomonowitz.



fremde © Kathrin Resetarits

### Diagonale 2013 presents:

***schminki 1, 2+3*** (Fiona Rukschcio, 1999)

***fremde*** (Kathrin Resetarits, 1999)

***Carmen*** (Anja Salomonowitz, 1999)

***Lebenslinien, Teil 2, Marianne – Ein Recht für alle*** (Käthe Kratz, 1983)

***Menschenfrauen*** (VALIE EXPORT, 1979)

curated by:

Thomas Ballhausen and Katharina Stöger

## Special Program: Austrian Pulp

Presented by Institut Schamlos

In collaboration with FM4 and with the support of Filmarchiv Austria

Austrian Pulp, a show curated by Markus Keuschnigg and Paul Poet, offers both subversion and an element of cult status. It will include Eddy Saller's Austrian exploitation film *Schamlos* (1968), with German film star Udo Kier in his first lead role as a leather-clad dandy and wannabe gangster.



*Schamlos* © Filmarchiv Austria

Helmut Pfandler's *Die Wölfin vom Teufelsmoor* aka *Tod im November* (1978) on the other hand, is a fantasy-horror piece set in a rural idyll, replete with demons, archaic masquerades and black magic. There will also be an evening dedicated to the filmmaker Caro B., alias Carl Andersen, the highlight of which will be the Viennese garage-splatter film *I Was a Teenage Zabbadoing* (1988). It is an avant-garde amateur hardcore porno film shot on Super 8 with a healthy portion of 1980s flair to it, in which a studded-belt-wearing Vampirella from Planet Arus wages battle against the Fun Helsing Secret Lodge. She spreads her sex and blood-craving virus by means of contaminated olive oil, whereupon the city of Vienna degenerates into street riots and blood-soaked orgies. It is of interest to note that the soundtrack is by the Viennese electronic duo Modell Doo. At the close of the show there will be a discussion held with the friends and companions of Caro B. and a party and live concert hosted by Institut Schamlos, with music by Modell Doo.

### Diagonale 2013 presents:

***What's So Dirty About?*** (Carl „Caro B.“ Andersen, 1990)

***I Was A Teenage Zabbadoing*** (Carl „Caro B.“ Andersen, 1988)

***Die Wölfin vom Teufelsmoor* aka *Tod im November*** (Helmut Pfandler, 1978)

***Schamlos*** (Eddy Saller, 1968)

# Diagonale Industry Meeting 2013

## Models for Story and Project Development

**March 13 and 14, 2013, Hotel Weitzer, Grieskai 12-16, 8020 Graz**

This year's two-day Diagonale Industry Meeting is dedicated to the theme of story and project development. From an international standpoint, a clear trend in the film industry is evident: There have been more and more programs in recent years that involve intensive exchanges between creatives, story and project development workshops with pitching opportunities, and training seminars for "creative producers". The industry not only dedicates more attention to story and project development, but at the same time it also seeks out financial avenues for quality improvement. Yet, it is the actual conditions of these efforts that often stand in the way: Screenwriters spend considerable time paying out-of-pocket expenses, precarious work conditions are the norm and production companies are often under pressure to turn out projects as quickly as possible.

The fields of story/project/format development facilitate an exploration of several tendencies and problems pertinent to the industry: How is a good book developed? What forms of collaboration between authors, dramaturges, directors and producers have proven effective? Under what conditions can the book/direction/production triumvirate be strengthened? What films can be generated from the framework of a funding system? What range is possible with regard to cinematic forms? What does this mean for the promotion of young talent? What kinds of stories are feasible? What are the prospects for innovative projects? These are just some of the questions to be posed.

The renowned Danish screenwriter, dramaturge and producer **Vinca Wiedemann** (Zentropa Film) will start things off with a keynote speech on the creative collaboration in story development from a variety of perspectives, and the funding options available to support such ventures.

After a panel discussion about real-life experiences of cooperation between authors, dramaturges, directors and producers, the Dutch producer **Stienette Bosklopper** will give an account of her longstanding successful collaboration with director Nanouk Leopold. **Katriel Schory**, veteran producer and longtime head of the Israel Film Fund, will make a case for the "creative producer". He will also propose strategies whereby funding agencies can contribute to the enhancement of film quality.

With the selection of the speakers offered, it will be possible to compare and contrast the funding systems in a broad range of countries including Denmark, Switzerland, Holland and Israel.

In light of the difficult television market in Austria, it is the question of story and format development in television that is of particular urgency. One notes a worldwide tendency in which high-quality television series are becoming the new art house film. To better present the new cooperation models in television series, such as Writers-Room or Showrunner-Prinzip, we were able to invite screenwriter and producer **Frank Spotnitz** (*The X-Files* and *Hunted*), to report on his experiences in the US and the application of these working practices at the BBC.

Moreover, there will be talks given on the subject of documentary formats, especially in regard to the long successful and multiple prize-winning Dutch T.V. documentary films for children.

If the professional title of “screenwriter” is to gradually become “creator of content”, the changing task orientations and working methods of the digital age should reflect this – in both aesthetic and narrative respects. How does this alter our film culture? To what extent does the “expanded cinema” of different media platforms already offer possibilities for projects in the spheres of both fiction and documentary? Following an introduction to Crossmedia Storytelling and Producing by **Tishna Molla** (Power to the Pixel, UK), there will be a presentation and discussion of a concrete case study tracing the evolution of a project through different media platforms.

The focus of the Diagonale Industry Meeting will be a practical study through a concrete exchange of experiences between colleagues at home and abroad. A variety of models will be presented and their specific features and effects on the cinematic landscape will be discussed in speeches given by renowned experts, European case studies and best-practice methods. This year, a **Marketplace** of the most important story and project development programs, in which the representatives of each program will be available for consultation, will heighten the well-established **One-on-One Meetings** with the speakers. These will include Berlinale Talent Campus, EAVE, Maia Workshops, MEDIA, Nipkow Programm, Sources 2, TorinoFilmLab and other national bids for story and project development.

The Diagonale Industry Meeting, in this sense, blends inspirational material concerning international development, critical reflection and efficient networking opportunities. You can find the full program with all national and international speakers beginning on March 5th at [www.diagonale.at/branchentreffen-2013](http://www.diagonale.at/branchentreffen-2013).

As was the case last year, a portion of the meetings will be held in English due to the international nature of our audience.

This year’s industry meeting is supported by: creativ wirtschaft austria/part of evolve, Fernsehfonds Austria/RTR, bm:ukk – Cultural Contact Point Austria, MEDIA Desk Österreich and Canon, as well as ecoversum (Sponsor of Green Meeting Austria Certification for the Industry Meeting in the Hotel Weitzer)

Marketplace Partner:

Innovative Film Austria/bm:ukk, drehbuchFORUM wien, MEDIA Desk Österreich

# Opening Gala / Awards Ceremony

## Opening Gala

Powered by AVL Cultural Foundation, Co-Sponsor: Energie Steiermark

**Tuesday, 12 March, 7.30pm**

Helmut-List-Halle Graz

Waagner-Biro-Straße 98a, 8020 Graz

[www.helmut-list-halle.com](http://www.helmut-list-halle.com)

## Awards Ceremony

In cooperation with Energie Steiermark

**Saturday, 16 March, 7.30pm**

Orpheum Graz

Orpheumgasse 8, 8020 Graz

## Film Awards and Juries

The Diagonale offers a range of highly respected film awards. The **Grand Diagonale Performance Award**, in the form of a unique work of art, created and donated by artist Herbert Brandl, will be awarded to **Maria Hofstätter** at the opening of the festival. On Friday, March 15, in the Kunsthaus Graz, we will have the festive awarding of the annual Carl Mayer Screenplay Prize as well as the Thomas Pluch Screenplay Prize. The **Diagonale Awards Ceremony** on March 16 in the Graz Orpheum marks the highlight rounding off the festival and celebrates the diversity of Austrian cinema with a variety of film awards in diverse categories.

This year's presentation will involve **prizes worth approximately 155,000 Euros**. Actress Vera Hagemann will lead the evening's proceedings. The Grand Diagonale Award of the Federal Provice of Styria for Best Austrian Feature and Documentary Film is the highest-endowed film award in Austria and will be determined by a preeminent jury. This same jury will also present Diagonale awards for the professional associations for Cinematography and Editing, the Diagonale Award for Production Design and Costume Design and initially the Diagonale Award Prize for Sound Design. A prestigious international jury will give out the Diagonale Award for Innovative Film in the city of Graz. This year ServusTV will also be donating an award for Best Short Film, while the Diocese of Graz-Seckau will give the award for Best Short Documentary film. A five-member young jury will give the award for Best Film by a Young Artist, and the People's Choice Award of the Kleine Zeitung – determined by ticket votes from audience members – will go to the most popular feature-length film debut of the festival. The occasion will also include the celebratory presentation of the Diagonale Awards for the outstanding performances of an actor and an actress in this year's feature film competition, and the Prize for Innovative Production.

## Venues

### **Festivalcenter Kunsthaus Graz**

Lendkai 1, 8020 Graz

Infopoint: Tue–Sun 10am–6.00pm

Wireless

### **Nightline at the Festivalcenter Kunsthaus Graz**

Thu–Fri 10.00pm

### **Guest & Press Center HDA Graz**

Palais Thinnfeld, Mariahilferstraße 2, 8020 Graz,

Tue–Sun, 10.00am–7.00pm

### **Café Promenade**

Erzherzog Johann-Allee 1, 8010 Graz

### **Helmut-List-Halle**

Wagner-Biro-Straße 98a, 8020 Graz

### **Orpheum**

Orpheumgasse 8, 8020 Graz

## Festival Cinemas

### **Filmzentrum im Rechbauerkino**

Rechbauerstraße 6, 8010 Graz

### **KIZ Royalkino**

Conrad von Hötzendorfstraße 10, 8010 Graz

### **Schubertkino**

Mehlplatz 2, 8010 Graz

### **UCI Kinowelt Annenhof**

Annenstraße 29, 8020 Graz

# Gastronomy

## **Festival Café iKU**

Lendkai 1, 8020 Graz  
Café Bar Restaurant  
Tue–Sun 9.00am–2.00am

## **Café Promenade**

Erzherzog Johann-Allee 1, 8010 Graz  
8.00am–11pm

## **Kaffee Weitzer**

Belgiergasse 2, 8020 Graz  
Breakfast daily from 7.00am

## **MANGOLDS – Vegetarian Restaurant & Café**

Griesgasse 11, 8020 Graz  
Mon–Fri 11.00am–7.00pm / Sat 11.00am–4.00pm

## **DER STEIRER Restaurant**

Belgiergasse 2, 8020 Graz  
11.00am–6.00pm

## **Restaurant SCHLOSSBERG**

Am Schlossberg 7, 8010 Graz  
Mon–Sat 11.00am–12.00pm / Sun 11.00am–6.00pm

## **Tribeka Café**

Grieskai 2, 8020 Graz  
Mon–Fri 7.00am–8pm / Sat 8.00am–8.00pm / Sun 9.00 am–8.00pm