

Diagonale 2012

Press Kit



Festival of Austrian Film
Graz, 20–25 March

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Festival of Austrian Film
Graz, 20–25 March 2012
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Diagonale 2012 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 2012 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 all feature-length Austrian films and documentaries that enjoyed regular cinematic releases in 2011. 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 2012 altogether will present 131 films and videos in the course of 120 screenings in four festival cinemas. The **Selected Program** or **Competition** includes 100 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 39 films will have their world premiere in Graz, and 15 films will premiere in Austria.

The **Review of the Year** assembles 14 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 2012 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

Glaube, Liebe, Tod by Peter Kern, Austrian Premiere

Kuma by Umut Dağ, Austrian Premiere

QVID TVM by Mara Mattuschka und Reinhard Jud, World Premiere

Spanien by Anja Salomonowitz, Austrian Premiere

Stilleben by Sebastian Meise

Die Summe meiner einzelnen Teile by Hans Weingartner, Austrian Premiere

Tabu – Es ist die Seele ein Fremdes auf Erden by Christoph Stark, Austrian Premiere

Documentaries

Donauspital by Nikolaus Geyrhalter, World Premiere

Evolution der Gewalt by Fritz Ofner

The Future's Past – Creating Cambodia by Susanne Brandstätter, World Premiere

Griffen – Auf den Spuren by Peter Handke by Bernd Liepold-Mosser, World Premiere

Kern by Veronika Franz und Severin Fiala, World Premiere

Kleine Perestrojka by Bernhard Pötscher, World Premiere

Low Definition Control (Malfunctions #0) by Michael Palm

Nervenbruch Zusammen Gehabt by Arash T. Riahi, World Premiere

Nr. 7 by Michael Schindegger, World Premiere

Outing by Sebastian Meise und Thomas Reider, World Premiere

Der Papst ist kein Jeansboy by Sobo Swobodnik

Richtung Nowa Huta by Dariusz Kowalski, World Premiere

Sommer 1972 by Wilma Calisir, World Premiere

Die Sprache des Körpers by Barbara Gräffner, World Premiere

Stoff der Heimat by Othmar Schmiderer

Tlatelolco by Lotte Schreiber

Way of Passion by Joerg Burger

What Is Love by Ruth Mader, Austrian Premiere

Year's Retrospective

Am Ende des Tages by Peter Payer

American Passages by Ruth Beckermann

Anfang 80 by Sabine Hiebler und Gerhard Ertl

Atmen by Karl Markovics

Aun – der Anfang und das Ende aller Dinge by Edgar Honetschläger

Barylli's Baked Beans by Gabriel Barylli

Brand by Thomas Roth

Bulb Fiction by Christoph Mayr

du und ich by Ruth Rieser

Ibiza Occident by Günter Schwaiger

Michael by Markus Schleinzer

Der Prozess by Gerald Igor Hauzenberger

Whores' Glory by Michael Glawogger

Wie man leben soll by David Schalko

Short Feature Films

Ausgleich by Matthias Zuder, World Premiere

Flaschenpost by Gabriele Mathes, World Premiere

Foal by Christoph Rainer

Hatch by Christoph Kuschnig, Austrian Premiere

Die Inseln, die wir sind. by Clara Stern

Das Labyrinth unter der Sonne by Maximilian Liebich, World Premiere

No Quick Fix by Stephan Bergmann, World Premiere

Twinni oder so by Lisa Weber, World Premiere

Unser Lied by Catalina Molina, World Premiere

Short Documentaries

Colonnade Park by Heidrun Holzfeind

Cornelius Kolig – Anleitungen an die Ewigkeit oder/or Don't Fuck with Paradise by Sasha Pirker

It Looks Like a Japanese Film by Sasha Pirker

Jackson/Marker 4am by Ruth Beckermann

Das persische Krokodil by Houchang Allahyari, World Premiere

the place we left by Clarissa Thieme, World Premiere

Postcard from Somova, Romania by Andreas Horvath, Austrian Premiere

Der Rücken der Dirigentin by Marion Porten, Austrian Premiere

scapes and elements by Manfred Neuwirth, World Premiere

Spur by Krisztina Kerekes, World Premiere

Die Welt sehen – Der Fotokünstler Paul Albert Leitner by Tristan Zahornicky, World Premiere

Experimental Films / Animated Films / Music Videos

3 Stimmen by Miriam Bajtala, World Premiere

366 Tage by Johannes SchiehsI

Addicted by Reinhold Bidner

Adele1 by Kurdwin Ayub, World Premiere

Apnoe by Hund & Horn

Die ArbeiterInnen verlassen die Fabrik by Katharina Gruzei, World Premiere

arcana by Henry Hills, Austrian Premiere

The Back Room by Mirjam Baker und Michael Kren

baumaxx inspired by bauhaus by Roland Rauschmeier, World Premiere

Der Besuch by Conrad Tambour

The Bull Laid Bear by Oliver Ressler und Zanny Begg, Austrian Premiere

Conference (Notes on Film 05) by Norbert Pfaffenbichler

Empty Rooms by Claudia Larcher und Constantin Popp, World Premiere

Erdkörper (suns of temper) by Ben Pointeker, World Premiere

Etüde by Siegfried A. Fruhauf, Austrian Premiere

FLAMING FLAMINGOS by Katrina Daschner

Friedl by Viki Kühn

Funny Games Ghost by Stefan Hafner und Karin Hammer, World Premiere

Gaëlle Obiegly by Friedl vom Gröller, World Premiere

Heldenzkanzler by Benjamin Swiczinsky

Hotel Room by Bernd Oppl, World Premiere

Hypercrisis by Josef Dabernig

Im Freien by Albert Sackl,

Intermezzo (Notes on Film 04) by Norbert Pfaffenbichler, Austrian Premiere

Jour Sombre by Johannes Hammel

Katzenjammer by Kurdwin Ayub, World Premiere

Kreis Wr.Neustadt / A to A by Johann Lurf

Menschen am Sonntag by Friedl vom Gröller

Pasolinicode02112011 by Ludwig Wüst, World Premiere

Protest ohne Ästhetik und Form by Manfred Rainer

Schnitt A–A' (Diagonale Trailer 2012) by Sofie Thorsen, World Premiere

Schwere Augen by Siegfried A. Fruhauf

Strobogramm by Flora Watzal, World Premiere

Sunny Afternoon by Thomas Renoldner, Austrian Premiere

Tinamv 1 by Adnan Popović

Transition 89 by LIA, World Premiere

TURRET by Björn Kämmerer

U.I.F. by Jakub Vrba, World Premiere

vers.augt by Tone Fink

White Light/WhiteHeat by Rainer Kohlberger und Wilm Thoben, World Premiere

XXX! by Dietmar Brehm

zouunk! by Billy Roisz, Austrian Premiere

Spotlight Feature Ferry Radax

in cooperation with Radio Ö1



Ferry Radax: Am Rand

A highlight of this year's festival is the Spotlight Feature dedicated to filmmaker Ferry Radax. Ferry Radax is a cult figure of the Austrian film scene – he is an author, director, cameraman and cutter all rolled into one. Due to the fact that his extraordinary work (approx. 130 films in 60 years) has been out of the public eye in the last few years, it is the aim of this year's spotlight feature to make it accessible once more to a broader public by means of a selection of his films. Ferry Radax, who is celebrating his 80th birthday, will be a guest at this year's Diagonale festival.

Radax, born in Vienna in 1932, began his artistic career with virtually no budget at all. He struggled as an architect, a painter and a press photographer, before coming upon work as an assistant in the production of *The Third Man* (1949) and *An diesen Abenden* (1951). In collaboration with his flatmate Peter Kubelka, the 1955 award-winning experimental film *Mosaik im Vertrauen*, came to fruition.

From the beginning, his films were characterized by collage and montage techniques that distill the visual narrative down to its bare essentials, thereby deliberately subverting the viewer's expectations. In the Viennese Art Club, an important post-war artistic gathering place for painters, poets and literary figures, the avant-gardist met up with future celebrities like H.C. Artmann, Arik Brauer, Friedensreich Hundertwasser and Ernst, people he would go on to create cinematic portraits of in subsequent years. With the film *Sonne Halt!* (1959–62), the foremost work in his career, an intimate collaboration with the young poet Konrad Bayer began, whose texts inspired the film in which he shines in a double role. This experimental masterpiece is remarkable for its surreal picture montages and fantastic wordplay. The trade press describes it as "semantic fireworks," "a kaleidoscope of field-associations" and "a milestone in avant-garde film." Radax and Bayer attempted to unify their literary and cinematic work in the years that followed; Konrad Bayer's suicide in 1964, however, put a sudden end to a close friendship. Ferry Radax processed this misfortune in the award-winning portrait *KONRAD BAYER oder die welt bin ich und das ist meine sache* (1969/1970), whereby he also established himself with the WDR. Together with the German broadcaster he produced two additional works inspired by Bayer, *Der Kopf des Vitus Bering* (1970) and *Berg Berg* (1972), as well as his celebrated portrait of Thomas Bernhard: *Thomas Bernhard – Drei Tage* (1970).

Longevity and a compression of essentials is what characterize his films, explains the prolific filmmaker time and again in interviews. Moreover, for him it is vital that the film have a theme, which transcends the real world, for nothing is so dull as the reality depicted in the daily news. Well into the 1990s Radax continued to work alongside German broadcasters. After the second film about Friedensreich Hundertwasser, ***Leben in Spiralen*** (1995–1998), he devoted himself more intensively to painting. For the past few years, this radical nonconformist has been working on a new portrait. This time, however, it isn't Thomas Bernhard, H.C. Artmann or Konrad Bayer that are depicted; it's Radax himself. In this singular art of the autobiography, he traces his own history. He returns to the places of his childhood and confronts his own past. We catch but a glimpse of the filmmaker himself, but his voice is ever-present. The Diagonale will offer a first-ever cinematic screening of his newest film, ***Videographie I – Vestenötting (1945)***.

CV

Born in Vienna in 1932. Ferry Radax trained as a choirboy, and then studied singing and music at the Musik Gymnasium Frankfurt am Main. After the war, he worked as a press photographer and exhibited his work at the Wiener Art Club. Beginning in 1949, he co-wrote screenplays, then went on to write his own scripts, and in 1953 collaborated with colleagues from the film academy. He learned the process of filmmaking from scratch and became active as an author, cameraman, cutter, director and producer. In 1953/1954 he attended the film academy in Vienna and in 1955/1956 the Centro Sperimentale at Cinecittà in Rome. Following this he spent years working in Switzerland, Germany and Italy. His projects lead him to countries such as France, Hungary, England, Ireland, Norway, Japan, Peru, St. Helena, New Zealand and the United States. Radax has been represented at countless festivals and received personal retrospectives in the London National Film Theater, the Paris Centre Pompidou, the Berlin Lupe, in Munich, Zürich, Rome and Tokyo. In 1993, the Vienna Museum of Film itself showed 40 of his films over the course of a month, representing his 40 years of filmmaking. Ferry Radax lives in Vienna.

Parallel to the spotlight feature presented by the Diagonale, the Galerie Remixx will be offering an exhibition from the 19th of March to the 28th of April 2012, with avant-garde photography works from the 1950s, film stills (with *Sonne halt!*, *Forum Dichter Graz*, *H.C. Artmann* amongst others), illustrated scripts and paintings by Ferry Radax.

Diagonale 2012 presents

Videographie I – Vestenötting (1945) (2007–11)

Capri – Musik die sich entfernt (1984)

Der Kopf des Vitus Bering (1970)

Thomas Bernhard – Drei Tage (1970)

KONRAD BAYER oder die welt bin ich und das ist meine sache (1969/1970)

Forum Dichter Graz (1967)

H.C. Artmann (1967)

Testament (1967/68)

Am Rand (1961–63)

Sonne halt! (1959–62)

Drei Werbefilme (1956/57)

Tribute Guest Avi Mograbi



Avi Mograbi: August

As “an experimenter and renewer of the language of film,” as “a courageous and committed witness of the conflict in the Middle East”; these are the words with which the Berlin Academy of Art praised Avi Mograbi and his work in 2009, on the occasion of the Konrad-Wolf-Award bestowed on him “for the outstanding performance in the field of dramatic arts and in film and media arts.” The jury thereby found a fitting manner to do justice to the figure of Mograbi – to the filmmaker on one hand, to the social critic and keen observer on the other.

From his first short film, *Deportation* (1989), to his most recent work, *Z32* (2008), Mograbi has remained true to himself and his work method: both in form and content. His observations and commentaries on the Israeli-Palestinian conflict defy strict categorizations and are intensely debated in his home country. They shift constantly between confession, testimony and documentation, between a fictional account, an enactment and an autobiography. He continually demands that his viewer, and no less himself, take a stance on an issue – and

yet does not try to pin it down as a certainty. The mistrust of simplistic solutions is intrinsic to his work. If things look too obvious, Mograbi proceeds to break up the scene with Brecht-like choruses and arrangements that at times remind us of the theater.

Such is the case with *Z32*, the film which won awards at the Venice Film Festival, and deals with the issue of guilt and national duty in Israel: During an interview, an elite soldier, digitally disguised, confesses to and reconstructs the murder of a Palestinian policeman. Time and again Mograbi interrupts the discussion with musical interventions, which equally serve to question his own role as artist and political activist. Mograbi addresses the audience directly from his own living room in Tel Aviv.

This cinematic set-up – the “Confession box” – can also be seen in earlier works such as *Happy Birthday, Mr. Mograbi* (1999) and *August* (2002). In the latter he goes from the role of narrator to playing a part in the plot: with a pink towel over his head he imitates his wife Tami who, though absent, is always a stimulating and ethical force in his

films. In this way, he speaks against the patriarchal conventions characteristic of Israeli cinema. In the same film, the conflicting reception that his work elicits in his native land becomes apparent to the audience. Filmed right before the outbreak of the second Intifada in August of 2000, the filmmaker sees himself increasingly confronted with incomprehension and rejection. It is as if the camera is perceived as a threat, as a tool depicting the Israeli reality out of context and leading to flawed interpretations.

Five years later, the tone of Mograbi's film matches the charged atmosphere: In ***Avenge But One of My Two Eyes*** (2005), he finds himself involved in outright screaming matches with Israeli soldiers, pushed to extremes of bewilderment. The tone is graver, the underlying mood more aggressive, perhaps a touch too abrupt in comparison to earlier works. But not all the soldiers are hostile. When those confronted turn away in shame from the camera, it becomes clear that the Israeli situation does not lend itself to simplistic thinking.

The 2012 Diagonale will present nine short and feature-length films by Avi Mograbi. In addition to this, the festival week will offer a walk-through, multi-part **video installation** of the artist in the ESC Graz. As part of the tribute, the filmmaker will be in Graz to conclude the screenings with an open discussion with the audience.

CV

Avi Mograbi, one of the most renowned Israeli documentary filmmakers, was born in Tel Aviv in 1956, the son of a cinema manager. While his mother was forced to flee as early as 1933 from Leipzig to Israel, his father and his family grew up in Beirut and Damascus. Mograbi's perspective on the situation in Israel draws on the contrasting lives of his parents. Already in 1982, his discontent with aspects of Israeli politics was voicing itself in his refusal to stand as a reserve soldier for military

missions in Lebanon. For this he suffered a prison term. Mograbi continues to study art and philosophy in Tel Aviv, where he lives to this day, honing his eye for the political affairs and actions of his native land. After a few stints as assistant director, Mograbi conceived his first short documentary film, ***Deportation***, in 1989. Five years later came ***The Reconstruction***. The Israeli Film Institute singled out his feature-length debut as the best documentary film. In the late 1990s, Mograbi took a teaching position at the University of Tel Aviv, lecturing on documentary and experimental film, after which further teaching contracts lead him to the Sam Spiegel Film School and the Jerusalem Art Academy. At this time there was the production of ***How I Learned to Overcome My Fear and Love Arik Sharon*** (1997), ***Happy Birthday, Mr. Mograbi*** (1999), and ***August*** (2002), a loose triptych that consolidated his standing as a critical filmmaker and observer. ***August*** was awarded the Peace Prize at the Berlinale, and was selected as the best film at the Sao Paulo International Film Festival. ***Avenge But One of My Two Eyes*** (2005) premiered at Cannes, receiving the DOEN-Award from Amnesty International and an honorable mention at the Rotterdam International Film Festival. Mograbi's most recent feature film, ***Z32*** (2008), was awarded the Excellence Award at the Yamagata International Documentary Film Festival and singled out as the best documentary film at the Venice Film Fest.

Diagonale 2012 presents:

Details 11–13 (2003-11)

Z32 (2008)

Avenge But One of My Two Eyes (2005)

August: A Moment Before the Eruption (2002)

Wait, It's the Soldiers I Have to Hang up Now (2002)

Happy Birthday, Mr. Mograbi (1999)

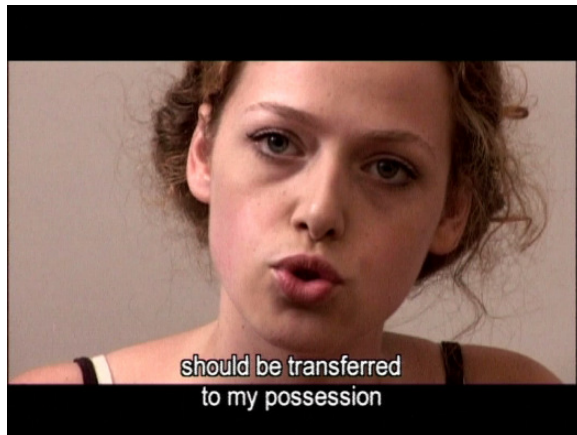
How I Learned to Overcome my Fear and Love Arik Sharon (1997)

The Reconstruction (1994)

Deportation (1989)

Avi Mograbi: Details

Installation in cooperation with *ESC im LABOR*



In addition to the wide-ranging film program dedicated to Mograbi, the 2012 Diagonale is also offering exhibition *Details*. The Israeli filmmaker will be presenting a walk-through, multi-part video installation in the ESC Graz that confronts the viewer with a unique perspective on the Israeli-Palestinian conflict.

Since 2003, Avi Mograbi has been working on *Details*, a growing collection of short videos. They generally consist of excerpts from his fictional documentary pieces, selected events and encounters, with scenes from Israel and the Palestinian territories. The installation is composed of videos on six different projection screens, shown simultaneously. Reflecting the political reality, the videos overlap one another,

rendering some of them inaudible, while others fight their way to the fore, all of which serves to confront the audience with its own selective nature of perceiving purported truths in situations of violence and conflict. In this manner, the scenes become fragments, which, in their interaction with the audience, are conceptually forged anew, raising questions and drawing out new interpretations.

With *Details*, Avi Mograbi reveals a space of multifaceted stories. The audience is called upon to form their own picture of the ethical, political as well as the day-to-day challenges in a state of structural violence. Beyond its function of documentation, the camera also takes on the role of the intruder.

Avi Mograbi makes comments, occasionally coming before the camera, intervening and deflecting potential perspectives. The viewer is presented with a series of fragmented photoflashes, whose aesthetic form and content vary according to the dynamics of the exhibition room, resulting in a drawing-in of the viewer on one hand, and a distancing on the other.

The content and space of this walk-through installation is enhanced by the monitor-installation *At the back* from the year 2000, a work of Mograbi's, which places the question of individual perception and observation in a more intimate setting.

Opening: 21 March, 6.30pm

Duration: 22–25 March, 12.00am–8.00pm;

27–31 March, 2.00pm–7.00pm;

ESC im LABOR, Jakoministraße 16

8010 Graz

Free admission

Special Historical Program

Charles Korvin

presented by SYNEMA and Austrian Filmmuseum



Charles Korvin, Fanpostkarte (1946) © filmexil@synema.at

The resumption of the series “FilmExile” affords a glimpse into the work of American cameraman, director and actor **Charles Korvin** (b.1907 as Géza Kaiser in Pöstyény/Austria-Hungary, d.1998 in New York). In 1937, under the name of Géza Karpathi, he led the camera work alongside director Herbert Kline in *Heart of Spain*, a milestone in anti-fascist documentary cinema. Charles Korvin reached a broader audience above all through his supporting roles in films like *This Love of Ours* (1937), *Berlin Express* (1948) and *Ship of Fools* (1965) for which he is widely remembered, and in which his

“good looks and continental charm stood him in good stead,” as noted in his obituary by the New York Times.

Moreover, he was the prototype of what was described by the cold war right wing as a “premature anti-fascist”: one, who already from his early years took part in peace camps, who experienced the Spanish Civil War as a cameraman, who filmed alongside icons of the protest movement like Pete Seeger and Woody Guthrie and, as a long-standing left winger, considered them companions and friends. Many directors, whom Korvin worked with, found themselves in the late 1940s and early 1950s blacklisted by the persecutors of communism. So too was Korvin, who during this time had to resort to radio work and the occasional television appearance to stay afloat. In spite of an extensive list of film appearances, Korvin was ultimately denied widespread popularity. At the Diagonale, it is possible to discover this nearly forgotten, little-known artistic figure anew.

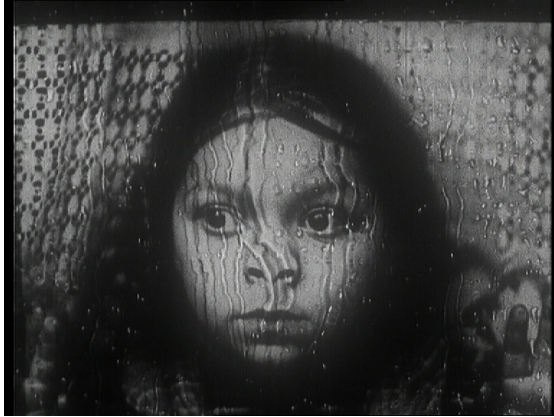
Brigitte Mayr and Michael Omasta will be overseeing and providing the introductions to this program.

Diagonale 2012 presents:

Ship of Fools (Stanley Kramer, 1965)
Berlin Express (Jacques Tourneur, 1948)
This Love of Ours (William Dieterle, 1945)
Heart of Spain (Herbert Kline, Geza Karpathi/Charles Korvin, 1937)

Special Program

Shooting Women II: Space Invaders presented by Filmarchiv Austria



Edith Hirsch, Sepp Jahn: *Ein Bruder so wie Du* © Filmarchiv Austria

The series "Shooting Women – Pioneering Women in Austrian Film," which aired successfully last year, will continue in 2012. The fact that today, more and more female directors are establishing themselves in the industry, is not least thanks to their forerunners, women who in the course of decades fought for the right to express their own cinematic vision. In light of this, the Diagonale presents a thematic highlight program in cooperation with the Austrian Film Archive and presided over by Thomas Ballhausen, presenting a selection of documentary viewpoints revolving around biographical sketches.

"By means of moving images, capturing the essential" – this was the guiding principle of filmmakers Edith Hirsch and Sepp Jahn, who contributed the oldest work in the show. Tracing the life of Austrian author Alfons Petzold, the film *Ein Bruder so wie Du* (1973) shapes illustrative and avant-garde/experimental moving images. A great female writer also portrays Carmen Tartarotti in *1 Häufchen Blume 1 Häufchen Schuh* (1989): Friederike Mayröcker. Equally

uncompromising are the protagonists in Karin Berger's debut documentary film *Küchengespräche mit Rebellinnen* (1984): Four Austrian women remember the time of their resistance against National Socialism. The massacre of Rechnitz, ten days before the end of the Second World War, an experience she was never able to come to terms with, is the theme of Margareta Heinrich's *Totschweigen* (1994). Käthe Kratz brings this narrative into the present-day in her *Abschied ein Leben lang* (1999): a film which follows the reconstruction of a synagogue destroyed in the war through the commemorative project "Lost Neighborhood."

In her debut feature film, Renata Schmidtkunz sheds light on a further remarkable personality. *Das Weiterleben der Ruth Klüger* (2011), depicts the now world famous author after her release from a concentration camp and her move to the United States.

Diagonale 2012 presents:

Das Weiterleben der Ruth Klüger (Renata Schmidtkunz, 2011)

Abschied ein Leben lang (Käthe Kratz, 1999)

Totschweigen (Margareta Heinrich, Eduard Erne, 1994)

1 Häufchen Blume 1 Häufchen Schuh (Carmen Tartarotti, Bodo Hell, 1990)

Küchengespräche mit Rebellinnen (Karin Berger, Elisabeth Holzinger, Charlotte Podgornik, Lisbeth N. Trallori, 1984)

Ein Bruder so wie Du – Das „rauhe Leben“ des Arbeiterdichters Alfons Petzold (Edith Hirsch, Sepp Jahn, 1973)

Special Program

Michael Synek: *Die toten Fische*



Michael Synek: *Die toten Fische* © Michael Synek

An anonymous employee falls prey to unseen forces at the office, in the city and in his life in general. On a search for life's meaning, he drifts from one thing to another – heading toward an unsuspecting redemption. His struggle becomes a symbol for the pitiless hierarchical structure of society.

Based on the Boris Vian's short story of the same title, Michael Synek adapts *Die toten Fische* as a surrealistic film. He reshapes the French author and musician's material into a dark world full of reflections – surreal and deliberately artificial.

In 1989, *Die toten Fische* celebrated its premiere at the Cannes Film Festival and garnered considerable attention at other international festivals. In spite of the encouraging critiques and media attention, the film failed to finance itself in light of industry demands. Director and producer Michael Synek was forced to give up the rights to the film, and disappeared from the public eye. Twenty years later, Synek is back, fighting for his film – to a successful end. In the meantime, however, many of the film's negatives have been lost. Only a restoration can save this surrealistic masterpiece from oblivion.

Die toten Fische is remarkable for "its narrative style, its aesthetic originality, with a cinematic language, which is seldom found in Austrian film, at that time or since. It means a great deal to us to make this work accessible once more to the public and thereby encourage a restoration, which is indispensable to securing this work for future generations." (Barbara Pichler)

Die toten Fische

(Michael Synek, 1989)

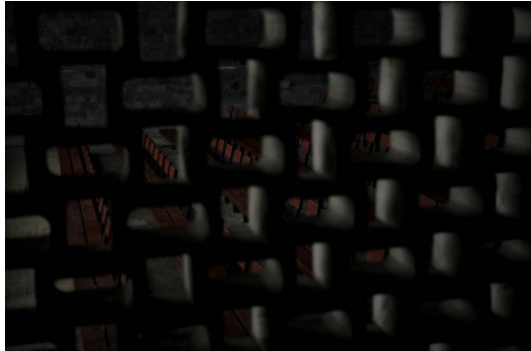
23 March 2012, 8.30pm, Schubertkino 1

24 March 2012, 11.30am, Schubertkino 1

Michael Synek and part of the film crew will be present.

Sofie Thorsen: Schnitt A-A'

Exhibition in cooperation with Kunsthaus Graz



Sofie Thorsen: *Schnitt A-A'* © Hannes Böck

“The personal and the subjective hold little interest for me,” comments Sofie Thorsen about the focus of her work. Thorsen’s interest lies more in culturally hewn forms and their political, social and art-historical connections. In her solo exhibition, *Schnitt A-A'*, Sofie Thorsen presents three large installations. The eponymous film *Schnitt A-A'* portrays a utopian cinema affiliated to a museum, which falls into disgrace. In a journey through the depths and abysses, it devotes itself to the cinematic language of transcending lights, as well as an abstracted renewal regarding the expressiveness of architectural forms. The film, which serves as the basis for the 2012 Diagonale trailer, will also be shown in the Fall of 2012 in its place of origin – the open-air cinema of the Museum of Modern Art in Bratislava – before its planned demolition goes forward and leaves no trace.

Sofie Thorsen on the Trailer:

“The leading role in *Schnitt A-A'* is played by the architecture itself, conceived in the

1960s of the open-air cinema in the Slovak National Gallery. An architectural projector will illuminate the brick-built film screen in the middle of the space. But there is no film and no audience. The numerous and varied perspectives, surfaces and materials in the space are the focus of the camera. For the Diagonale trailer, however, it remains on the outside, in front of the perforated wall. The wall affords glimpses into the space, divides it from the city and renders the projection space ambiguous like no other element can. The space becomes visible, yet remains inaccessible. Typical for its area and its time, it reminds one also of a different climatic zone, a different modern age in a faraway place.”

Exhibition Sofie Thorsen: Schnitt A-A'

Duration of Exhibition

3 March – 6 May 2012, Tue–Sun 10am–5pm
Kunsthaus Graz, Space02

Curators: Katrin Bucher Trantow und Katia Huemer

Sofie Thorsen

*1971 in Arhus, Denmark. Lives and works in Vienna. Studied in Budapest, Copenhagen and the Academy of Fine Arts Vienna. Since 1997, has held numerous solo and group exhibitions, including participations in festivals abroad. In 2010, she received an honorable mention for the Diagonale Prize for Innovative Cinema.

In line with the festival trailer, Sofie Thorsen also designed this year’s Diagonale cloth bag.

Talks / Debates (in German language)

Festival center Kunsthaus Graz, Space04

The series TALKING ABOUT FILM focuses on film critique

Wednesday, 21 March, 2.00pm

Let's talk about scripts SPECIAL: *Spanien*
in cooperation with drehbuchFORUM Wien

With: Anja Salomonowitz (Director),
Dimitré Dinev (Scriptwriter, Author)
Moderation: Robert Buchschwenter
(Okto.TV, Witcraft Szenario)

Thursday, 22 March, 2.00pm

TALKING ABOUT FILM
Film critique – an exploration

With: Dominik Kamalzadeh (Der Standard; kolik.film),
Cristina Nord (taz), Bert Rebhandl (CARGO),
Peter Zach (founder blimp)
Moderation: Claus Philipp
(Managing director Stadtkino Vienna)

Thursday, 22 March, 4.00pm

INFORMATIONAL EVENT
Self-employed – employed – unemployed

In cooperation with Dachverband der Filmschaffenden
With: Günther Bauer (SVA Styria),
Andrea Siuka (AMS Styria),
Bettina Wachermayr (KSVF)
Moderation: Daniela Koweindl (Kulturrat Austria)

Friday, 23 March, 2.00pm

TALKING ABOUT FILM
Form, Expression and the Political

With: Sebastian Höglinger (YOUKI),
Thomas Taborsky (allesfilm.com)
Moderation: Cristina Nord (taz)

Friday, 23 March, 4.00pm

Heroines! More Women's stories for Cinema and TV
In association with FC GLORIA Women's Film Network

With: Barbara Fränzen (Head of Film division bm:ukk),
Gerlinde Seitner (Managing director Filmfonds Vienna),
Moderation: Dagmar Streicher (Filmmaker, Script editor)

Saturday, 24 March, 2.00pm

TALKING ABOUT FILM

The Demands of Reality

With: Roman Scheiber (ray film magazine),

Andrea Seier (University Vienna)

Moderation: Bert Rebhandl (CARGO)

Saturday, 24 March, 4.00pm

FILM on the WEB – Proposals for Exploitation from the Web

In cooperation with A|D|A

With: Peter Franck (Chaos Computer Club),

Eva Lichtenberger (MEP),

André Neber (FERA),

Paul Stepan (Cultural economist)

Moderation: Dagmar Streicher (A|D|A)

Diagonale Industry Meeting 2012

Discussing Diversity in Independent Cinema

Strategies for Financing & Sales of Mid-size Fiction & Documentary Films

21–22 March 2012,
Hotel Weitzer, Grieskai 12–16, 8020 Graz

The pressure on film producers and filmmakers has grown in recent years due to the stricter financial demands and the decline, or at best the stagnation, in funding. This is apparent throughout Europe where, amongst other things, one witnesses medium-budget films being taken out of the market. Only small-budget films, or “big” films, which are often times only possible as co-productions with other countries, increasingly predominate the output.

Regardless of how one designates this spectrum of films, whether it be Independent, Art-house, Auteur films, etc., or whether one talks of feature films or documentaries, this trend is clear simply from looking at funding allocations and cinema releases. European cinema, which sees itself currently exposed to considerable competition, is confronted with new questions.

We would like to address some of these questions here:

Why medium-budget films? Do they contribute to the diversification of the market and the themes therein? Or is the Art-house film industry saturated? The discussion about possible solutions always revolves around the size of the projects and the search for alternative models of production and exploitation.

What new exploitation strategies are being developed, and how can Social Media be creatively and effectively used? What role does VOD evaluation play in Global Release Strategy? To what extent can “Crowdfunding” in Europe replace the lack of funding? And what consequences will these budget problems have for future generations, for whom it will be that much more difficult to progress successfully from a debut film to the professional industry? It is these questions of an alternate dynamic within the context of funding and production, of market differentiation and the potential for different methods of production, funding and distribution, which lie at the heart of the matter. Prompted by leading international experts, panels and European Case Studies, market developments are presented and can stimulate discussions and an exchange of opinions between industry professionals, both national and international.

On **Wednesday, March 21st** a forceful case will be made for medium-budget films (Arthouse, Auteur films), which will also touch upon current dynamics of digitalisation and alternate forms of exploitation. In the subsequent podium discussion, Austrian and German opinions will be voiced as to the difficulties of Independent Films with regard to funding and exploitation, as well as the proposal of solutions from various perspectives.

In the afternoon, **Case Studies from Denmark, England and Israel** will address, with reference to specific films, the issue of financing models, promotion of young filmmakers and national as well as international exploitation. The possibilities of **Crowdfunding** will receive particular consideration, in order to obtain realistic estimates from financing and to ensure the compatibility with traditional models of funding.

Thursday, March 22nd: after an update regarding the Negotiations on Co-production Agreement, there will be a **podium discussion on the international developments of a co-production market**.

On Thursday afternoon, the **One-on-One Meetings**, already successfully established at the Diagonale, will once again offer the chance for focused discussions and encourage the possibility of new collaborations.

In addition to numerous Austrian industry representatives, we were able to secure the attendance of the following international experts as guest speakers for the industry meetings:

Peter Carlton (Producer of Warp films, London)

Marit van den Elshout (Director of CineMart Rotterdam)

Andrea Ernst (Editor at WDR, Cologne)

Daniella Eversby (CPH:DOX Festival and Film Market, Copenhagen)

Torsten Frehse (Managing director of Neue Visionen Filmverleih, Berlin)

Jean-Pierre Rehm (Director of FIDMarseille – International Festival of Cinema and FIDLab)

Marek Rozenbaum (Producer, Co-Managing Director of Transfax Film Productions, Tel Aviv)

Herbert Schwering (Producer, Managing Director of COIN FILM, Cologne)

Anna Theil (Crowdfunding Startnext Platform and Author at Crowdfunding, Berlin)

Orna Yarmut (Managing Director of CoPro Israel Documentary Screen Market, Tel Aviv)

François Yon (Co-founder Film Distribution, World Sales, Paris)

As was the case last year, due to the international background of the guests, portions of the industry meetings will be conducted in English.

This year's industry meeting is sponsored by Graz Tourism, Creativwirtschaft Austria, Federal Ministry of Education, Art and Culture – Cultural Contact Point Austria, the Austrian Film Institute and Austrian MEDIA Desk as well as EcoVersum (Sponsor of the Green Meeting certification for the Industry meeting in the Hotel Weitzer).

In conclusion, there will be an Info Block with presentations:

The new EU-MEDIA-Program and Guarantee Fund: Innovation beginning in 2014 in KREATIVEN EUROPA.

A bm:ukk event of the Austrian MEDIA Desk – in collaboration with EU XXL Film.

Digital.Film.Safe – Film data protection and storage for the future

A service by Mischief Films in collaboration with the Austrian Film Museum and the Austrian Film Archive.

Presentation of the Lower Austrian Film Commission

Synchro-Brunch with a presentation on technical innovations in post-production.

Opening Gala / Awards Ceremony

Opening Gala

powered by AVL Cultural Foundation, Co-Sponsor: ENERGIE STEIERMARK
Tuesday, 20 March, 7.30pm
Helmut-List-Halle Graz
Wagner-Biro-Straße 98a, 8020 Graz
www.helmut-list-halle.com

Awards Ceremony

in cooperation with ENERGIE STEIERMARK
Saturday, 24 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 Elfie Semotan, will be awarded to **Johannes Silberschneider** at the opening of the festival.

On Friday, March 23, 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 24 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 150,000 Euros**.

Actress Vera Hagemann will lead the evening's proceedings. The Grand Diagonale Award of the Federal Province 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 as well the Diagonale Award for Production Design and Costume Design, for the second time this year. 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.

Locations

Festivalcenter Kunsthaus Graz

Lendkai 1, 8020 Graz

Infopoint: Tue–Sun 10am–5.00pm

Infoline: +43 (0)316 822 81 822

WLAN

Diagonale-Festival-Café iKU / Kunsthaus Graz

Tue–Sun 9.00am–2.00am

Guest- / Presscenter 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

Postgarage

Dreihackengasse 42, 8020 Graz

ESC im LABOR

Jakoministraße 16, 8010 Graz

Orpheum

Orpheumgasse 8, 8020 Graz

Festival Cinemas

Filmzentrum im Rechbauerkin

Rechbauerstraße 6, 8010 Graz

www.filmzentrum.com

KIZ RoyalKino

Conrad von Hötendorfstraße 10, 8010 Graz

www.uncut.at/graz/kizroyal

Schubertkino

Mehlplatz 2, 8010 Graz

www.schubertkino.at

UCI Kinowelt Annenhof

Annenstraße 29, 8020 Graz

www.uci-kinowelt.de

Gastronomy

iKU

Lendkai 1, 8020 Graz

www.iku-graz.at

breakfast/lunch/dinner & Bar

Tue–Sun 9.00am–2.00am

Café Promenade

Erzherzog Johann-Allee 1, 8010 Graz

www.cafepromenade.at

8.00am–11pm

Kaffee Weitzer

Belgiergasse 1, 8020 Graz

www.kaffeeweitzer.com

Breakfast daily from 7.00am

MANGOLDS – Restaurant & Café

Griesgasse 11, 8020 Graz

www.mangolds.at

Mon–Fri 11.00am–7.00pm / Sat 11.00am–4.00pm

Der Steirer

Belgiergasse 2, 8020 Graz

www.der-steirer.at

11.00am–6.00pm

Restaurant SCHLOSSBERG

Am Schlossberg 7, 8010 Graz

www.schlossberggraz.at

Mon–Sat 11.00am–12.00pm / Sun 11.00am–6.00pm

tribeka

Grieskai 2, 8020 Graz

www.tribeka.at