

| D | 24 | | Program- | | presentation |



Sparschwein © Christoph Schwarz

| D | iagonale
Festival of
Austrian Film
April 4 to 9, 2024
Graz
www.diagonale.at

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Downloads, images, and graphic material at
diagonale.at/en/presse

Program online & Ticket Sale
diagonale.at/en/timetable

and in the Kunsthaus Graz (Lendkai 1, 8020 Graz)
daily from 10 a.m. to 6 p.m. | from April 5 onwards, tickets
can also be purchased at our festival cinemas, starting
from 1 hour before the movie starts.

(Annenhof Kino, Filmzentrum im Rechbauer kino,
KIZ RoyalKino, Schubertkino)

More details under diagonale.at/en/tickets

Press Screening Opening Film *Favoriten*

April 4, 9.30 a.m. Uhr Annenhof Kino (cinema hall 6)



Canon

Diagonale #denktweiter

The press kits for the preview were printed on Top Colour Zero carbon-neutral paper (EU Ecolabel).

| Diagonale | 24 |

Dear Editors,

Once a year, Graz becomes the country's film capital – the unique and mostly spring-like Diagonale breeze blows through the alleyways and streets, and above all the cinemas. For the **27th time in Graz, from April 4 to 9**, the Festival of Austrian Film is taking place, offering a wide range of feature films, documentaries, shorts, and innovative films, both in competition and in the special sections. A total of **195 film productions** will be shown, **84** of which will be **Austrian or world premieres**.

But the Diagonale also has a notable presence in Graz away from the screens and discussion events. The exhibition *Unframed* by the Graz artist collective OchoReSotto can be seen from March 20 to April 9 in the **Kunsthalle Graz**. And at the **Schaumbad – Freies Atelierhaus Graz**, the installation *Storylines* is on view, specially designed for this purpose by Lisl Ponger and featuring her latest works; it opens on April 2 and can be visited until April 19. The creators of the festival trailer *Under the Image*, Eva Egermann and Cordula Thym, are opening their Diagonale exhibition *C-TV: Close Encounters of the Hamster Kind* at the **Kunsthaus Graz** on April 5, which will run until May 15 and shows that the lives of people with disabilities enrich life in the community with finery and pomp. On April 6, the houses of the Reininghaus district will be given over to **Street Cinema Graz**, to include a short film hike through this constantly changing district; short films by young Austrian and international filmmakers will be shown.

It wouldn't be the Festival of Austrian film if there were no parties: the Diagonale is once again offering a magnificent mix of live concerts that include entertainment by **EsRap & Gasmac Gilmore, Enesi M.** and **Sir Tralala**, and DJs such as **Dalia Ahmed (FM4), Nina Eba** and the **Interlude Kollektiv** to bring the festival days to a perfect close. The lineup of the Diagonale Nightline ranges from relaxed and cozy in the Diagonale Bar in the Volksgarten Pavilion – hosted by EULE – and the Café Wolf, to loud and wild in the p.p.c. with Club Diagonale. One thing they all have in common: admission is always free!

This press booklet provides you with an overview of the competition films, discussions, and industry events, as well as information on other film specials and several new features to the Festival.

Detailed information on the winner of the Grand Diagonale Acting Prize 2024 **Lukas Miko**, the *Position Lisl Ponger*, and the film historical special *Die erste Schicht (The First Shift)* can be found in the press booklet for the program preview from February which is available for download at diagonale.at/en/presse/pressedownloads/.

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

Your Diagonale press office
Saskia Pramstaller
Katharina Fennesz
Clara Gruber
Kathi Wiesler (on maternity leave)

| Statement Festival Management |

A desire for discovery, exchange, and debate

We can rightly call ourselves Diagonale Natives: since 1998 we have been familiar with the Festival of Austrian Film at its Graz venue, with its status as a privileged premiere location for domestic films. Back then, as students, we went on an excursion together and have nothing but fond memories – and not only of the Thalia's rotating stage. For many years now, the Diagonale itself has become a hub for enjoying the diversity of cinematic output across all genres and aesthetic styles.

Festivals are more necessary today than ever before. In an era of oversupply of content, they not only serve as a guide through the quality cinema and festival offerings of a given year, but they also provide opportunities to break out of the bubble of preferences – the desire for discovery is demonstrably greatest at the site of the festival.

At the heart of the Diagonale is the competition, a diverse annual production. This year there are a particularly large number of films that take viewers out of their comfort zones – not always confrontational, and often funny, playful or formally challenging. Our task was to call attention to these highlights, including two new, major premiere events during the festival period. By making Thursday the starting day, we have geared the event even more strongly towards a tightly programmed weekend, followed by the awards gala on Monday. Then on the last day of the festival there are opportunities to catch up on the award-winning films – but also for further discoveries, surprises, and premieres.

Exchange and discussion are particularly important to us. This will become evident to you in our **special programs**, which present new positions that are intended to **pay tribute to unusual points of view and break down entrenched perspectives**. In the film history special *Die erste Schicht (The First Shift)* we deal with films from the former Yugoslavia and Turkey in the 1960s and 70s, which accompanied the flow of so-called “guest workers” on film. The cross-references to the present were already evident during the curating process, for example in the work of the experimental filmmaker **Lisl Ponger**, to whom we also dedicate a *Position*, and in Ruth Beckermann's great opening film *Favoriten*.

Our retrospective of **Christoph Hochhäusler's** work also follows the idea of encounter: the films of this established German director, which are still too little known in Austria, are dramatic and intelligent, combining genre with political explosiveness, and linking emotional verve with intellect. This Diagonale *Position* is a first step for us to strengthen dialogue in an international context.

With the Heimatsaal of the Volkskundemuseum (Folk Life Museum) – within walking distance of the cinemas – we have found an ideal center for our discussion and debate events, which we are introducing to the festival district as the Diagonale *Forum*. What is this all about? It's to exchange ideas about current challenges in filmmaking, but also to celebrate diversity – for example on an evening dedicated entirely to expanded cinema.

Our concept of the Diagonale combines the idea of a meeting place with the attraction of cinema: dialogue meets sensual excitement.

Dominik Kamalzadeh and Claudia Slanar, Festival Management

| What's new? |



Heimatsaal im Volkskundemuseum ©
ljob Brandstätter

| **Diagonale | Forum |**
Heimatsaal at the
Volkskundemuseum am
Paulustor
More Infos → | P. 8 |

| **Diagonale | Edition |**
Film History
The First Shift

with contributions from
Faime Alpagu, Jurij
Meden, Albert Meisl, Can
Sungu, Petra Popović
and an interview with
director Bay Okan
(*Otobüs / Der Bus*)

| **Diagonale-Podcast |**
Talking About Films
powered by
GrazMobil-App

With support of
AK Steiermark,
Abteilung für Jugend
und Lehrausbildung
diagonale.at/podcast

| **Awareness-Team |**
diagonale.at/awareness

The starting day, a special festival location, and Austrian film in an international context

The change of the artistic directors also comes with a few innovations: Diagonale '24 will start on a Thursday, so as to rearrange the festival's order of events in a productive way.

The new *Forum* event series will be held in the Heimatsaal of the Volkskundemuseum (Folk Life Museum) at the Paulustor, providing the perfect setting for conversation as well as discussion events.

The festival's *Position* program offers a comprehensive look at outstanding filmmakers in the context of exhibitions, while also opening up international perspectives. By looking outwards, new approaches can be discovered, as is the case of the Diagonale's film history specials, appropriately entitled *Film History*. In their own ways, by looking into the past, both tracks also allow conclusions to be drawn about the Austrian as well as European present.

The Diagonale Edition and our own podcast

This year's festival marks the first appearance of the Diagonale *Edition*: a follow-up book, compact and comprehensive, with essayistic approaches and statements. The Edition takes up a theme of the festival and supplements it with various types of text. The focus can be on a film-historical or film-political issue as well as an item that comes from the Diagonale program itself. The first issue is dedicated to the film history special *The First Shift*.

For the first time, a film criticism workshop organised jointly with *Jugend ohne Film* is taking place as part of the Diagonale. Everything revolves around the podcast format under the motto *Talking About Films*. Under the guidance of Patrick Holzapfel and Bianca Jasmina Rauch, five participants will exchange ideas with each other and with guests before and during the festival. The aim is to create film-critical podcast episodes that report about the festival and its films.

Awareness team on site

There's no Diagonale without great parties at the Diagonale Club! And ideally, Diagonale parties with no unpleasant situations. The aim of the Diagonale is to create an environment for all festival participants in which respectful and equal interaction can take place. For this reason, this year the festival will be accompanied by the awaGraz awareness-raising team. awaGraz is at the Diagonale parties in the Helmut List Hall and on site at the p.p.c. and will support guests and artists in the event of discrimination experienced or observed.

| Film Meeting |



© Diagonale/Miriam Raneburger

| Friday, April 5 |
9.45 a.m. to 4.45 p.m.
Diagonale Forum
Volkskundemuseum am
Paulustor

Detailed program from
28 March on
diagonale.at/filmmeeting24

With the support of
**FISApplus - Filmstandort
AUSTRIA**
FERNSEHFONDS AUSTRIA
Fachverband der Film- und
Musikwirtschaft

Thanks to
Creative European Desk
Österreich - MEDIA
Canon

The Diagonale Film
Meeting is organised by
Diagonale according to
the criteria of the Austrian
Ecolabel as a
Green Meeting
certified.



Industry forum for changes and ideas

In recent years, the Diagonale Film Meeting, the festival's industry meeting, has invited people to exchange views on specific topics. Since 2022, the Film Meeting has changed with regard to form: it is not the festival that sets the topics, but rather the topics of the industry that determine the Film Meeting. On two days – an updates day and a (non-public) Think Tanks & Connecting Day – information will be provided and discussions held about processes and measures that could change the industry.

Program overview April 5

UPDATES

9.30 a.m. Admission

9.45 a.m. Welcome

10-10.45 a.m. **INTRO: UPDATE ON THE UPDATES**

Best practice post-production: catalogue of demands

presented by Christoph Loidl and Philipp Mosser

Skills shortage: Training for set professions

presented by Monique Goeschl, Nina Holzbauer, Georg Mayrhofer, Hannes Salat and Sabine Witasek

Promoting young talent: New young talent department at ÖFI

presented by Clara Schreiner and Jakob Widmann

11 a.m. - **FOCUS**

1 p.m. **HEALTH AND SOCIAL SUSTAINABILITY**

System error or individual fate? Influencing factors that enable healthy work in the film industry with Christian Harant and Leni Lauritsch

Sane Cinema? Mental health in the film industry

with Louise Højgaard Johansen

Job sharing with Nina Holzbauer, Julia Sobieszek and Claudia Wohlgenannt

Course presentation: Sustainability Management at the International

Screen Institute with Djamila Grandits

2-3.15 p.m. **FOCUS**

ARTIFICIAL INTELLIGENCE

AI and artists' intelligence Intro by Claudia Larcher

"Botless" art?! Generative artificial intelligence, copyright and society with Matthias Hornschuh

AI in film using the example of screenplays - necessary strategies from a European perspective with David Kavanagh (in English)



© Diagonale/Clara Wildberger

| **Samstag, 6. April '24** |
9.45 – 13.15 Uhr
Hotel Weitzer und
Grand Hôtel Wiesler
Geschlossene Veranstaltung
ab 12.30 Uhr
WRAP-UP THINKTANKS
für alle Interessierten
offen

Continued from April 5

3.30 - **FOCUS**
4.45 p.m. **DIVERSITY AND ANTI-RACISM**

Gender & Diversity - Challenge and opportunity for film festivals
Workshop report by Sabine Gebetsroither and Katharina Riedler
Diversity aspects in Austrian film - the Third Austrian Film Gender Report presented by Birgit Moldaschl and Paul Scheibelhofer
Perspectives on racism in Austrian film Study presentation by Dina Yanni

Further industry events

APRIL 6

2 p.m. Diagonale Forum
Panel & Case Study: How can film co-operation between Austria and Slovenia?

with representatives of the Austrian Film Institute and the Slovenian Film Centre, among others (in English)

4 p.m. Diagonale Forum
Feminist Perspectives: presentation of the ÖFI Gender Report

followed by a discussion with Katharina Mückstein and Laura Wiesböck, among others

APRIL 7

11 a.m. Diagonale Forum
Let's talk about scripts! with Daniel Hoesl moderated by Elisabeth Scharang, in co-operation with Drehbuchforum Wien

11 a.m. Diagonale-Bar at the Volksgarten Pavilion
Cinema Next Breakfast Club: Everything but feature film
with Alexander Gratzner, Lukas Ladner, Maria Lisa Pichler & Stefanie Weberhofer

5 p.m. **KULTUM**
"24 hours" and more? Discussion on the controversial topic of care with Harald Friedl, Maria Lisa Pichler, Reiner Riedler & Andrea Schnedl and others, moderated by Johannes Rauchenberger

APRIL 8

2.30 p.m. Diagonale Forum
Panel: The First Shift
with Ljubomir Bratić, Ali Özbaş, Petra Popović, Can Sungu, among others

| Forum |



Heimatsaal im Volkskundemuseum © Universalmuseum Joanneum/N. Lackner

| Diagonale | Forum |
at the Heimatsaal at
Volkskundemuseum
Paulustor

Paulustorgasse 13a
8010 Graz

Program here
diagonale.at/forum

New festival location for discussions

This year the Heimatsaal of the Volkskundemuseum (Folk Life Museum) is being introduced by Diagonale as a new festival location and home to its new *Forum* series of events. It includes public discussions and the Diagonale Film Meeting, as well as the award ceremonies for the Franz Grabner Prize, the Carl Mayer Screenplay Competition, and the Thomas Pluch Screenplay Prize.

The Volkskundemuseum (Folk Life Museum) is located at the foot of the Schloßberg in Paulustorgasse. The Heimatsaal, integrated into the museum, can accommodate 130 to 250 people, depending on the seating arrangement. Thanks to its beautiful, spacious window front, technical equipment, seating capacity, and directly adjacent terrace and garden, it provides a wonderful ambience for the planned events and is an ideal extension of the festival district.

The charming *Gatto im Museum* restaurant, which is also located there, is the perfect place to meet people, network, or simply take a break before or after the *Forum* events.

| Guests |



© ORF/Regine Schoettl

Exchange up close with filmmakers

Once a year, the Festival of Austrian Film turns Graz into a **class reunion of the film industry** in a particularly pleasant and unpretentious way. The Diagonale is delighted to welcome a significant number of filmmakers to the festival! Actress **Hilde Dalik** will host the celebratory opening, at which the director of the opening film, **Ruth Beckermann**, and the winner of the Grand Diagonale Acting Prize 2024, **Lukas Miko**, will be guests. **Anja Salomonowitz** and her team, including lead actress **Birgit Minichmayr**, will celebrate the Austrian premiere of *Mit einem Tiger schlafen* (*Sleeping with a Tiger*), while **Daniel Hoesl** and **Julia Niemann** will be on hand to present the Austrian debut of *Veni Vidi Vici*, starring **Laurence Rupp**. Director **Sofia Exarchou**, accompanied by **Voodoo Jürgens**, will be on-site for *Animal*. As part of the Diagonale's special programs, in addition to directors **Christoph Hochhäusler** and **Nicolas Wackerbarth**, outstanding cinematographer **Jürgen Jürges** will also be in attendance, along with **Lisl Ponger**, **Eva Egermann**, **Cordula Thym** and **Bay Okan**. Likewise taking part will be Diagonale jury members – actress **Marion Mitterhammer**, director **Goran Rebić**, actress **Zeynep Buyraç**, director **Cem Kaya**, cinematographer **Ortrun Bauer**, and filmmakers **Silvan Zürcher**, **Mo Harawe**, **Karin Berger**, and **Norbert Pfaffenbichler**. After virtually every film screening and at special events, the 27th edition of the Festival of Austrian Film will once again offer the opportunity to enter into dialogue with the filmmakers – cinema up close!

Cinema that goes beyond the screen!

| Diagonale | Nachspann |

With support of the main sponsor of Diagonale



Program here
diagonale.at/nachspann

The Diagonale *Nachspann* (“Closing Credits”) offers filmgoers the opportunity to enter into a dialogue and immerse themselves further in what they have seen in a given film. Queer cinema in Austria between a mainstream and niche existence will be discussed by director **Kat Rohrer** and **Proschat Madani**, her lead actress from *What a Feeling*, together with film scholar **Nicole Kandioler**. **Christoph Hochhäusler** and film editor **Andreas Busche** will shed light on neo-noir and genre cinema after *Bis ans Ende der Nacht* (*Till the End of the Night*).

After *Favoriten*, **Ruth Beckermann** and **Stefan Grisseemann** (head of the cultural section of *profil* magazine) imagine the classroom as embodying the possibility of a utopian place. **Angela Christlieb** and her protagonists from *Pandoras Vermächtnis* (*Pandora's Legacy*), **Marion Jaros** and **Daniel Pabst**, discuss with curator **Olaf Möller** how to deal with overpowering ancestors and directorial legends.

And after the special screening of **Michael Glawogger's** “lost” pilot episode for the TV series *LKH*, the Diagonale is celebrating an evening of remembrance with former companions **Pia Hierzegger**, **Helmut Köpping**, and **Michael Ostrowski**.

| Diagonale Opening |



Diagonale '23-Eröffnung, Helmut List Halle © Diagonale/Clara Wildberger

Diagonale 2024
Opening

Thursday, April 4, 2024
7.30 p.m.
Helmut List Halle, Graz

Host:
Hilde Dalik

Opening sponsor:
AVL Cultural Foundation

Co-Sponsor:
Energie Steiermark

Opening party from
10.30 pm with Dalia
Ahmed (FM) and Pony M
(Grrrls Kollektiv)

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 27th Diagonale in Graz will take place on April 4, 2024 in the Helmut List Halle, which will once again be transformed into Austria's largest movie theatre for this special evening, with over 1,100 seats.

Opening film: Favoriten by Ruth Beckermann

The Diagonale opens the festival of Austrian film with the **Austrian premiere** of Ruth Beckermann's documentary *Favoriten* in the presence of the filmmaker as well as parts of the team and protagonists! *Favoriten*, filmed over a period of three years, is an affectionate portrait of a class and its dedicated teacher, which is also a relevant contemporary document that shows once again that all children must have the right to the best possible education, regardless of their financial situation or background.

Grand Diagonale Acting Prize 2024 for Lukas Miko

As part of the festival opening, for the 17th time the Diagonale is awarding the Grand Diagonale Acting Prize for services to Austrian film culture. This year's award goes to the extraordinary character actor Lukas Miko. The actor-director will accept the award, presented by WIENER TIMES, in person in Graz on the opening evening.

| Diagonale Awards |



© Diagonale/Silvia Hödl

Diagonale Awards

Monday, April 8 2024
7 p.m., Orpheum

Host:
Marina Lacković

With the support of:
**legero united – the
shoemakers | Initiator
of con-tempus.eu**

In co-operation with:
Energie Steiermark

An overview and details
of the prizes, endow-
ments and juries can be
found at [diagonale.at/
festival/preise/](https://diagonale.at/festival/preise/)

The heart of the festival, the competition

As part of this next edition of the Diagonale, Austria's most highly endowed film prizes, totaling around € 111.500, will also be awarded by international juries, thus recognizing the many achievements involved in the production of a film. Overall, **123 films** are represented in the competition, ranging from established filmmakers to new discoveries. As usual, feature films, documentaries and short films as well as innovative films will be presented. A large number of the films in the competition will celebrate their Austrian or world premiere on the cinema screens in Graz in the presence of the filmmakers, 84 productions to be precise.

All prize winners will receive an artwork designed and realized by the artist Anna Paul: the Golden Diagonale Nut, a true-to-scale bronze sculpture of a nutmeg that fits in every trouser or skirt pocket – a companion for all occasions!

The Diagonale festival will also include the awarding of the **Franz Grabner Prize on April 6 at 11:30 a.m.** and the **Carl Mayer Screenplay Competition and Thomas Pluch Screenplay Prizes on April 8 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 9 at 6 p.m. in the Schubert Cinema.** The Kodak Analog Film Award will also be presented as part of Diagonale '24.



Veni Vidi Vici © Ulrich Seidl Filmproduktion/Stadtkino Filmverleih

Achtzehn Spielfilme im Wettbewerb

3 World premiers
3 Austrian premiers
11 in the annual review

Endowed with € 15.000
donated by the Cultural
Department by the
State of Styria

and € 1.000
donated by the streaming
platform watchAUT

and a voucher for € 4.000
donated by
The Grand Post –
Post Production Houses

A total of 18 films are represented in the competition, including three world premieres and three Austrian premieres: With *Asche*, Elena Wolff takes the audience into the turbulent world of young Linzer art chic; Birgit Minichmayer shines as the artist Maria Lassnig in *Mit einem Tiger schlafen (Sleeping with a Tiger)* by Anja Salomonowitz; and Proschat Madani and Caroline Peters deliver slapstick performances as amusing lovers-to-be in the romantic comedy *What a Feeling* by Kat Rohrer. In *Im Haus der alten Augustin (Old Augustine's House)*, Gerald Pribek offers a funny-yet-serious psychological thriller in which rabbits are not the only things that get shot at. In *Veni Vidi Vici*, by Daniel Hoesl and Julia Niemann, life and death are also at stake – Laurence Rupp is disturbing as an amoral member of the superrich class in this sarcastic indictment of decadence. Meanwhile, in *Sparschwein (Piggy Bank)*, filmmaker Christoph Schwarz secretly buys a weekend house with his film subsidy money he's gotten from the state.

As part of the annual review, films that have already had a theatrical release also take part in the competition. For example, *Des Teufels Bad* by Veronika Franz and Severin Fiala with an impressive Anja Plaschg alias Soap&Skin in the leading role or *Rickerl - Musik is höchstens a Hobby* by Adrian Goiginger, in which the next musician to shine in a leading role is Voodoo Jürgens.

The feature film jury, consisting of Ortrun Bauer (cinematographer, editor, AT), Elena Meilicke (film critic, DE) and Silvan Zürcher (director, CH) will award the Grand Diagonale Prize of the State of Styria for Best Feature Film.



Asche © Nora Einwaller



Im Haus der alten Augustin © Gerald Pribek



What a Feeling © Filmladen



Mit einem Tiger schlafen © Stadtkino Filmverleih

Overview of the films

Andrea lässt sich scheiden
by Josef Hader
Annual review

**Die ängstliche
Verkehrsteilnehmerin**
by Martha Mechow

Asche
by Elena Wolff
World premiere

Bosnischer Topf
by Pavo Marinković
Annual review

Club Zero
by Jessica Hausner
Annual review

Des Teufels Bad
by Veronika Franz &
Severin Fiala
Annual review

Europa
by Sudابه Mortezaei
Annual review

Im Haus der alten Augustin
by Gerald Pribek
World premiere

The Klezmer Project
by Leandro Koch &
Paloma Schachmann
Annual review

Mit einem Tiger schlafen
by Anja Salomonowitz
Austrian premiere

Neue Geschichten vom Franz
by Johannes Schmid
Annual review

Persona Non Grata
by Antonin Svoboda
Annual review

**Rickerl – Musik is höchstens
a Hobby**
by Adrian Goiginger
Annual review

Sparschwein
by Christoph Schwarz
World premiere

Veni Vidi Vici
by Daniel Hoesl &
Julia Niemann
Austrian premiere

Wald
by Elisabeth Scharang
Annual review

What a Feeling
by Kat Rohrer
Austrian premiere

**Wie kommen wir da
wieder raus?**
by Eva Spreitzhofer
Annual review

| Competition Documentary |



Restoration © NeoSolaris Filmproduktion

Nineteen documentaries in competition

9 World premieres
4 Austrian premieres
2 in the annual review

Endowed with € 15.000
donated by the Cultural
Department by the
State of Styria

and € 1.000
donated by the streaming
platform watchAUT

and a voucher for € 4.000
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The Grand Post –
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This year's competition brings together a total of 19 documentaries that open up windows onto otherwise often closed or unknown worlds. A burning issue, not just since COVID-19, is the care situation, which is examined in four films from a variety of perspectives. Romanian healthcare workers are the focus of both *24 Stunden (24 Hours)* by Harald Friedl and *Mâine Mă Duc – Tomorrow I Leave* by Maria Lisa Pichler and Lukas Schöffel, and both films show the immense balancing act of this work. In Reiner Riedler's *Die guten Jahre (The Good Years)* he accompanies a longtime friend caring for his mother, who suffers from dementia; and in *Corpus Homini*, Anatol Bogendorfer delves into a wide variety of working worlds in the nursing sector. Katrin Schlösser makes an enlightening and impressive *Visit to Bubenland* in southern Burgenland and Annja Krautgasser deals with the most diverse roles within a family system in *Beziehungs:szenen (Relationship Scenes)*. The residents of a housing project also form a kind of family in *Mein Zimmer (My Room)*, as Monika Stuhl documents the different needs that sometimes correspond more, sometimes less, to the norm. In Angela Christlieb's *Pandoras Vermächtnis (Pandora's Legacy)*, a mosaic of power, gender relations and family legacy emerges when approaching the ambivalent figure of Georg Wilhelm Pabst.

The documentary film jury, consisting of Dunja Bialas (film publicist, festival director, DE), Tsveta Dobрева (festival director, FR) and Cem Kayaw (director) will award the Grand Diagonale Prize of the State of Styria for Best Documentary Film.



Hacking at Leaves © monochrom



Edelweiss. © Rezzarte



Caravan © Lucy Ashton



Night of the Coyotes © Horse&Fruit

Overview of the films

24 Stunden
by Harald Friedl
World premiere

Anqa
by Helin Çelik

Besuch im Bubenland
by Katrin Schlösser
World premiere

Beziehungs:szenen
by Annja Krautgasser
World premiere

Caravan
by Lucy Ashton
World premiere

Corpus Homini
by Anatol Bogendorfer
World premiere

Cosmosapiens
by Pavel Cuzuioc

Edelweiss.
by Anna Gaberscik

Favoriten
by Ruth Beckermann
Austrian premiere
Opening film

Die guten Jahre
by Reiner Riedler
World premiere

Hacking at Leaves
by Johannes Grenzfurthner
World premiere

Măine Mă Duc – Tomorrow I Leave
by Maria Lisa Pichler & Lukas Schöffel
World premiere

Mein Zimmer
by Monika Stuhl
World premiere

Night of the Coyotes
by Clara Trischler
Austrian premiere

Pandoras Vermächtnis
by Angela Christlieb
Austrian premiere

Restoration
by Gudrun Gruber
Austrian premiere

Stillstand
by Nikolaus Geyrhalter
Annual review

Vista Mare
by Julia Gutweniger & Florian Kofler

Wer hat Angst vor Braunau? Ein Haus und die Vergangenheit in uns
by Günther Schwaiger
Annual review

| Competition Short | | Feature film |



Strangers like Us © Felix Krisai/Pipi Fröstl

Twenty short feature films in competition

Films up to 64 minutes

6 World premieres
9 Austrian premieres

Endowed with € 2.500
donated by O'Carolan's
Irish Pub

and € 2.000 donated by
LICHT WERK GRAZ

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

The 20 films in the short fiction competition offer original approaches and a variety of topics, seen particularly in the diversity of the social concepts that are being dealt with. In *Söder*, Raoul Bruck creates a contract-killer grotesque straddling the world of the internet and reality. And in *Besser so (Better This Way)* by Lotta Schweikert, we dive into a quirky dramedy about the (non)meaning of life due to a lack of opportunities for political engagement. Thea Ehre is captivating in *Die Räuberinnen (The Robbers)* by Isa Schieche, and with Sarah Peck you can spend a night in a Tyrolean mountain village in *Ich hab dich tanzen sehen (I Saw You Dancing)*. *À mes côtés* by Eric Weglehner and *Similar Strands of Hair* by Simon Spitzer offer two unusual, very emotionally realistic looks at interpersonal relationships. The first focuses on a difficult reunion of a former couple in Paris, while the second also depicts numerous unsaid issues between two women who meet after a long time apart. Interpersonal differences also emerge in *Ins Wilde Land (Into the Wild Country)* by Emil Kaschka and Lisa Polster's *Oh Katharina*. Jannis Lenz touches on urban myths with his Viennese film *Betongeflüster (Concrete Whisper)*, while the abysses of Austrian country life draw a family into almost spiritual realms in *Die Sänger (The Singers)* by Fabian Rausch and Zorah Berghammer. Mythological and poetic themes also emerge in *Family Portraits* by Johannes Hammel, who was the cinematographer of *Favoriten*.

The short feature film jury, consisting of Natascha Gangl (writer, AT), Mo Harawe (director, AT) and Florian Widegger (curator, AT), awards the Diagonale Prize for the Best Short Feature Film.



Elegy for a Glacier © Stephanie Falkeis



gül © Stella Joya Puelacher



Er So Sie So © Filmkollektiv Retschwil



Glückstag © Bernhard Wohlfahrter

Overview of the films

À mes côtés
by Eric Marcus Weglehner
Austrian premiere

Besser so
by Lotta Schweikert
Austrian premiere

Betongeflüster
by Jannis Lenz
World premiere

Ein Teil von mir
by Vivian Bausch

Elegy for a Glacier
by Stephanie Falkeis
Austrian premiere

Er So Sie So
by Benjamin Heisenberg

Family Portraits
by Johannes Hammel
World premiere

Glückstag
by Bernhard Wohlfahrter
Austrian premiere

gül
by Lidija-Rukiye Kumpas
Austrian premiere

Ich hab dich tanzen sehen
by Sarah Pech
Austrian premiere

**Im Traum sind alle
Quallen feucht**
by Marie Luise Lehner

Ins Wilde Land
by Emil Kaschka
Austrian premiere

Kinderfilm
by Total Refusal / Robin
Klengel, Adrian Jonas Haim /
Co-Director Michael Stumpf

Oh Katharina
by Lisa Polster
Austrian premiere

Die Räuberinnen
by Isa Schieche

Die Sänger
by Fabian Rausch &
Zorah Berghammer
World premiere

Similar Strands of Hair
by Simon Spitzer
World premiere

Söder
by Raoul Bruck
Austrian premiere

Strangers Like Us
by Felix Krisai & Pipi Fröstl
World premiere

Yarê
by Sallar Othman
World premiere

| Competition Short | | Documentary |



Von Drachen und Hasen © Karin Hasenhüttl

Eighteen short documentaries in competition

Films up to 64 minutes

10 World premieres
5 Austrian premieres

Endowed with € 4.000
donated by **KULTUM**,
Zentrum für Gegenwart,
Kunst und Religion in
Graz / Diözese
Graz-Seckau

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

The 18 films in the short documentary film competition show a wide range of styles and themes: *Memories of the Foreign* by Tolga Karaasian shows the memory of an immigrant grandmother from Turkey, a film like a journey through time. *Bond*, by Anna Witt and the Youth Forum Gröpelingen, tells the story of the confrontation with (and by) young people with diverse cultural backgrounds and their view of their parents' generation. *Marlene* by Daniel Kalkhofer is a sensitive debut about the eponymous taekwondo champion Marlene Jahl. In *abstechen*, author Angelika Reitzer traces her origins in a farming family and subsequent cultural change. Lisa Hasenhüttl documents a noticeable estrangement from her father in *Von Drachen und Hasen (Of Dragons and Rabbits)* in a humorous but also very courageous and sincere manner.

In *getty abortions*, Franzis Kabisch makes a feminist statement in response to the relevant image politics on the Internet, showing that abortions do not always have to be synonymous with sadness and melancholic looks out of the window into the distance.

Stefanie Smolkina's political essay *Avec la 4e Division Marocaine de Montagne* tells the story of a Moroccan division of foreign legionnaires stationed in Vorarlberg during the Second World War – a genuine historical find.

The Diagonale Prize for the Best Short Documentary Film is awarded by the Short Documentary Film Jury, consisting of **Karin Berger** (director, AT), **Norbert Pfaffenbichler** (filmmaker, AT) and **Julia Zutavern** (critic, film scholar, CH).



Mut Me Lule © Mona Rizaj



Saying Not Said © sixpackfilm



Some Memories © Lotte Schreiber



Lieber Zanni © Benjamin Pieber

Overview of the films

abstechen
by Angelika Reitzer
World premiere

After Work
by Jan Soldat

An Art Historian's Recipe
by Tara Najjd Ahmadi
Austrian premiere

**Avec la 4e Division Marocaine
de Montagne**
by Stefania Smolkina
World premiere

Bond
by Anna Witt & Jugendforum
Gröpelingen
Austrian premiere

The Desert House
by Marvin Kanas, Julia Obleitner
& Helvijs Savickis
World premiere

getty abortions
by Franzis Kabisch
Austrian premiere

Lieber Zanni
by Thomas Marciano
World premiere

Marlene
by Daniel Kalkhofer
World premiere

Memories of the Foreign
by Tolga Karaasian

Mut Me Lule
by Mona Rizaj
Austrian premiere

Saying Not Said
by Christina Stuhlberger
World premiere

Some Memories
by Lotte Schreiber
Weltpremiere

Stanze / Rooms
by Simona Palmieri, Esther
Kreiner & Elisa Cabbai
World premiere

Those Next to Us
by Bernhard Hetzenauer
Austrian premiere

Von Drachen und Hasen
by Lisa Hasenhütl
World premiere

Waters
by Tim Sharp
World premiere

**Wenn ich mich zeichne,
existiere ich dreifach**
by Christiana Perschon

| Competition Innovative Film |



Moretones / Bruises © Rosenpictures Filmproduktion

48 innovative film in competition

19 World premieres
9 Austrian premieres

Endowed with €
6.000 donated by the
Department of Culture of
the City of Graz

and a voucher for € 2.500
- donated by Golden
Girls Filmproduktion for
dramaturgical supervision
& post-production

The Innovative Film competition has a strong presence, with 48 entries divided into seven programs of short and medium-length works as well as three feature-length films. In *Mare Imbrium*, Siegfried A. Fruhauf traces the geological formations on the moon – a fascinating spectacle made up of seas of tears and moon eyes. Simona Obholzer's *DIN 18035* also concerns unusual perspectives and precise observations, where the creation of a soccer pitch shows how nature is cast into shape. In *Saturn Return*, Daniela Zahlner works with “found” material, erotic silent film fantasies from the years 1906 to 1911, and uses them to build queer reinterpretations beyond patriarchy. Susana Ojeda's *Moskitos* shows how dangerous they could be, as an incantation ritual culminates in the takeover and destruction of the Viennese urban landscape by mosquitoes. Representative of the many premieres in the section is Astrid Johanna Ofner's new film, *Was soll man machen – Vor Entzücken? (What should you do due to delight ?)*, a poetic film essay that traces the correspondence between Rosa Luxemburg and Sofie Liebknecht. Likewise, Borjana Ventzislavova's new feature film, *New News from Another Home*, is also based on an exchange of letters, namely that between the icon of feminist film Chantal Akerman and her mother.

The Diagonale Award for Innovative Cinema of the City of Graz for the Best Innovative Film, Experimental or Animated Film is awarded by the jury members Elena Duque (filmmaker, curator, ES), Christina Li (curator, art critic, NL) and Nina Tabassomi (director, theatre scholar, AT).

Overview of the films

3 Sachen kaufen
by **Gabriele Mathes**

A Fat Person Goes to the Doctor by Veronika Merklein | World premiere

A.i.Odyssey
by Allegra Kortlang

Abstillen by Christiana Perschon | World premiere

Allen Gipfeln über ist
by Lisa Kortschak
World premiere

Auf der hohen See, Teil 1: Vom aufkeimenden Entschluss, wohl oder übel eine Reise antreten zu müssen by Ralf Petersen
World premiere

Blinking Forward / Vorblinzeln by Carola Dertnig | World premiere

DIN 18035 by Simona Obholzer | World premiere

The Electric Kiss by Rainer Kohlberger | Austrian premiere

Das feine Zirpen einer Dunkelziffer by Vera Sebert | Austrian premiere

Five Seconds
by Gudrun Furlinger

Friedl by Christiana Perschon

Frogtown by Gerhard Tremel
World premiere

Gana – Neon Gold
by Ganaël Dumreicher

Das große Baumstück
by Claudia Larcher

home レス / ホーム **less**
by Elsa Okazaki | World premiere

Hylo-Vision-Plus. Version 2
by Dietmar Brehm
Austrian premiere

Ich will nicht gefilmt werden, sondern selber filmen
by Friedl vom Gröller

Inherited Asymmetry by Sára Anna Borbély | World premiere

Jan Bart by Josephine Ahnelt
World premiere

Loving in Between by Jyoti Mistry
Austrian premiere

Mare Imbrium by Siegfried A. Fruhauf | World premiere

Moretones / Bruises*
by Ginan Seidl & Daniel Ulacia
Balmaseda | Austrian premiere

Moskitos by Susana Ojeda
World premiere

New News From Another Home*
by Borjana Ventzislavova
World premiere

The Other Way Around by Anna Vasof | Austrian premiere

Palmer by Friedl vom Gröller

Parallel Movement of the Hands
by Veronika Eberhart
World premiere

Passage by Adina Camhy & Benedikt Alphart

Passport Party by İpek Hamzaoğlu & Lantian Xie

Pferdemädchen by Natalia del Mar Kašik | Austrian premiere

Projektionskamera
by Manfred Schwaba

re-BIRDING by Michaela Schwentner | World premiere

Saturn Return by Daniela Zahlner
World premiere

Schlimmige Kreise – Input: Reason
by Tina Frank | World premiere

Silent Conversations by Eva Giolo
Austrian premiere

Surface Séance by Michael Heindl | World premiere

Tage* by Peter Schreiner

Tako Tsubo
by Eva Pedroza & Fanny Sorgo

Testudo Hermanni by G. Anthony Svatek | Austrian premiere

The Tuner by Sasha Pirker

Valley Pride by Lukas Marxt

Violett by Laura Nitsch

Vordergrundstudien by Hannes Böck

Was soll man machen. – Vor Entzücken? by Astrid Johanna Ofner | World premiere

We Pretend Not to See
by Stephanie Bergwinkl

Wind by Simon Spitzer

ZINN – Das Kapital by Leonie Bramberger

* Innovative Film Long

| Opening Film |



Favoriten © Ruth Beckermann Filmproduktion

Documentary
AT 2024, 118 min

Favoriten by Ruth Beckermann

Book: Ruth Beckermann,
Elisabeth Menasse
Picture: Johannes Hammel
Sound: Andreas Hamza
Editing: Dieter Pichler
Expert advice:
Heidi Schrott
Production:
Ruth Beckermann
Filmproduktion

With: Ilkay Idiskut and the
children of her class

World premiere:
Berlinale 2024
Encounters

Distribution Austria:
Filmladen

Presse contact:
vielseitig III Valerie Besl
valerie.besl@vielseitig.co.at

German is not the first language of over 60 percent of all students in Vienna's primary schools; in some schools the figure reaches 100 percent. At the same time, there is a shortage of teachers and support staff.

"Beid, Hafsa, Melissa, Manessa, Mohammad ... 25 children and their teacher. We wanted to find out who they are; we wanted to get to know their abilities and strategies, their joys, fears and hardships," says director Ruth Beckermann. The film takes the audience to Favoriten, Vienna's 10th district, to one of the city's largest primary schools. Beckermann and her camera accompany a class and their teacher for three years: from the first awkward attempts at writing and learning the little multiplication tables through Mardi Gras parties to schoolwork and parent-teacher conferences, we gain an insight into a remarkable small community, the likes of which probably exist in all major cities in Europe, and also into the children's daily academic and interpersonal challenges.

Beckermann presents a loving portrait of a class and its dedicated teacher. It also stands as a relevant contemporary document, once again demonstrating that all children must have the right to the best possible education, regardless of their financial situation or background.



Ruth Beckermann © Diagonale/Alexi Pelekanos

Not a matter of the head, but of the heart!

“A documentary filmmaker who tirelessly plays with form, a curious cosmopolitan, and a committed intellectual in words and images who warns against forgetting history: Ruth Beckermann is also a great figure in Austrian film because of the way that she continually takes new directions in her work. The fact that we can open our first Diagonale with one of her films is actually a dream come true. It’s a film that takes place in the present: a present with tendencies that threaten democracy, including in our own country.

Favoriten, the title of the film, refers to Vienna’s 10th district, which celebrates its 150th anniversary this year. However, the title can also be understood literally, as ‘Favorites’: the film focuses on 25 children and their shepherdess, the teacher Ilkay Idiskut, who leads her elementary school class with patience, tact, and passion, who with her commitment tries to compensate for what is structurally lacking. None of her children have German as their first language. Education and integration become a subject of vivid visual demonstration: the classroom is shown to be the focal point of a society of subtle differences and at the same time as the place of a possible utopia. It is an arena in which attitudes, cultural influences, and feelings are tested and can also be set in motion.

Favoriten gives a face to people who are abused as a source of cheap political capital. With this film, shot over a period of three years, Ruth Beckermann has once again penetrated to a documentary core: committed to the observational method of direct cinema, she films with the sensitivity of a humanist who does not fail to catch meaningful moments and close-knit relationships. As political as this film is, it has an immediate effect on us: *Favoriten* is not a matter of the head, but rather of the heart. We are truly excited about being able to share this film with Diagonale audiences!” Dominik Kamalzadeh & Claudia Slanar | Artistic Directors

Previous films at the Diagonale (Selection):

2023

Mutzenbacher

2018

Auf amol a Streik
The Waldheim Waltz

2016

The Dreamed Ones
Die papierene Brücke

2014

Those Who Go Those
Who Stay

2012

American Passages
Jackson/Marker 4am

2007

Zorro’s Bar Mizwa

Biography Ruth Beckermann

Ruth Beckermann was born in Vienna. After studying journalism and art history, and additional studies in Tel Aviv and New York, she received her doctorate in philosophy from the University of Vienna in 1977. She worked as a journalist for various magazines in Austria and Switzerland. In 1978, Beckermann and two colleagues founded the Filmladen film distribution company, where she worked for seven years. Her first films and books were produced during this time. She has been working as a freelance author and filmmaker since 1985. Her film *Those Who Go Those Who Stay* received the Grand Diagonale Prize for Best Documentary Film at the Diagonale in Graz in 2014. Two years later, *The Dreamed Ones* was also awarded Best Feature Film at the Diagonale. In 2018, Ruth Beckermann completed *The Waldheim Waltz*; awards for that film included the Glashütte Original Documentary Film Prize at the Berlinale. In 2019, Ruth Beckermann realized the installation *Joyful Joyce* for the Salzburg Festival. In 2022, her film *Mutzenbacher* was shown in the *Encounters competition* at the Berlinale and won the award for Best Film.

| Position | | Christoph Hochhäusler |



© Caroline Lessire

| Nachspann |
Bis ans Ende der Nacht

Christoph Hochhäusler in conversation with film editor Christoph Busche (Tagesspiegel, DE) about neo-noir, genre cinema and the politics of working with and about film.

Saturday, April 6, 2024
5.30 p.m, Schubertkino

Cinema ticket required

Comprehensive retrospective and Revolver Live! Guest performance with Jürgen Jürges

Cleverly balancing between genre moods and a sense of reality, openly focused on our present, and at the same time inspired by devotion to cinema: With the *Personale* for Christoph Hochhäusler, for the first time in Austria, the Diagonale is presenting the work of one of Germany's most fascinating filmmakers. Already in his debut *Milchwald*, Hochhäusler lent fairy-tale characteristics to an oppressive family drama. Films such as *Falscher Bekenner (False Confessor)* and *Unter dir die Stadt (The City Beneath You)* do not interweave genre set pieces from thrillers and corporate dramas as an end in themselves, but skillfully relate them to the searching protagonists and their limited perspectives. Perceptual illusions, the illusory relationships between reality and imagination, intrigues, plots, and the enigmas of mutual attractions are themes of Hochhäusler's cinema, which always influence the images and the formal texture of the films. For Hochhäusler's latest film, *Bis ans Ende der Nacht (Until the End of the Night)*, a mixture of neo-noir and melodrama with pop song accompaniment, the Austrian actress Thea Ehre (who is also featured in *Die Räuberinnen* at Diagonale '24) received an award at the 2023 Berlinale.

Christoph Hochhäusler is not only a filmmaker but has also been co-editor and founder of the German film magazine *Revolver* since 1997, which sees itself as an important platform for international exchange among filmmakers.



Bis ans Ende der Nacht © Grandfilm



Die Lügen der Sieger © Heimatfilm



Code Inconnu © Arte France Cinema



Jürgen Jürges © Emely Timm

| **Revolver Live! Nr. 62** |
with Jürgen Jürges,
Christoph Hochhäusler
and Nicolas Wackerbart

Sunday, April 7, 2024
2 p.m., Forum im
Heimatsaal

Overview of the films

With its new “Position” program, the Festival of Austrian Film is dedicating a comprehensive showcase to Christoph Hochhäusler along with the filmmaker and artist Lisl Ponger. It consists of two short films and six feature films.

Bis ans Ende der Nacht
DE 2023, 120 min

Dreileben - Eine Minute Dunkel
DE/DK 2005, 94 min

Falscher Bekenner
DE 2011, 90 min

Fieber
DE 1999, 13 min

Die Lügen der Sieger
DE/FR 2014, 90 min

Milchwald
DE 2003, 86 min

Unter Dir die Stadt
DE/FR 2010, 105 min

Séance
DE 2009, 8 min

Revolver Live! Nr. 62 mit Jürgen Jürges

In addition to the filmic work of Christoph Hochhäusler, the Diagonale is presenting the discussion format *Revolver Live!*, which is dedicated to cinematographer **Jürgen Jürges** in a guest performance in Graz. *Code Inconnu* by Michael Haneke and *Eisenhans* by Tankred Dorst will be screened, two films whose outstanding images Jürges was responsible for. In 2022, Jürges received the German Film Prize for his life’s work.

“Jürgen Jürges (*1940 in Hanover) is without a doubt one of the greatest image designers in European cinema; at the same time, he is largely unknown to the general public. This has to do with his quiet manner, but possibly also with the unusual diversity of his filmography. Jürges was never one to commit himself to trademarks; rather, he has always embraced new approaches, perspectives and narrative styles. From Rainer Werner Fassbinder (with whom he a range of films, including *Angst essen Seele auf* and *Fontane Effie Briest*) to Michael Haneke (including *Funny Games* and *Wolfzeit*, from Wim Wenders (*In weiter Ferne so nah* to Uli Edel (*Christiane F. – Wir Kinder vom Bahnhof Zoo*), from Mirjam Unger (*Ternitz, Tennessee*) to Ilya Khrzhanovsky (*Dau*), from Helma Sanders-Brahms to Robert van Ackeren – the list goes on. What these works have in common, despite all their differences, is perhaps something akin to an attentive testimony, a documentary ethos that penetrates and authenticates the fiction. We are looking forward to talking to Jürges about his working method(s) using the concrete example of a few selected – and stylistically very different – projects.”

Christoph Hochhäusler, Nicolas Wackerbarth, Revolver

| Film History |

| 3x Girl in Uniform |



Leontine Sagan, 1934 © Sammlung filmexil@synema.at

Leontine Sagan, Christa Winsloe, and a film classic with consequences

Curated by SYNEMA
Brigitte Mayr
Michael Omasta

The whole text is
available on
diagonale.at

Three rigidly run educational institutions: the Prussian Kaiserin-Augusta-Stift in Potsdam, a Catholic convent school in Mexico, a German boarding school for officers' daughters. Three young orphans who are quasi trapped in these institutions of authoritarian coldness and develop romantic feelings for a young governess. Three versions of the same story, three films: the first, a worldwide success from Weimar cinema; the second, an almost forgotten exile film by German emigrants in Mexico; the third, a remake from West Germany in the late 1950s that was underrated for many years. *3 x Mädchen in Uniform* is certainly the first opportunity to see the three versions from 1931, 1951, and 1958 on the big screen and compare them.

The spectacular starting point of this series, *Mädchen in Uniform* from 1931, was the exception to the rule in several respects in its day: directed by a woman (Leontine Sagan), written by a woman (Christa Winsloe), and filmed exclusively with women in the leading roles. It was made on the fringes of industrial film production as a production of the Deutsche Filmgemeinschaft; all those involved received only minimum pay, but shared in the box-office takings.

As extraordinary as this first film is, so, too, are the biographies and careers of those who made it. Leontine Sagan was born Leontine Schlesinger in Budapest (then Austria-Hungary) in 1889; the fiftieth anniversary of her death will be celebrated in May 2024. Her mother, Emma Faisal, belonged to Vienna's Jewish bourgeoisie; her father, Isidor Schlesinger, was a mining engineer in the diamond fields of South Africa. Leontine grew up with her siblings in Vienna, Budapest, and Johannesburg, where she worked as a secretary in the consulate. At the age of 21, she traveled



Mädchen in Uniform © DFF - Deutsches Filminstitut & Filmmuseum



Mädchen in Uniform © DFF - Deutsches Filminstitut & Filmmuseum



Muchachas de uniforme © FILMOTECA UNAM COLLECTION



Mädchen in Uniform © Deutsche Kinemathek

The Films:

Mädchen in Uniform

Leontine Sagan
DE 1931, 88 min

Muchachas de uniforme

Alfredo B. Crevenna
MX 1951, 101 min

Mädchen in Uniform

Géza von Radványi
BRD/FR 1958, 95 min

back to Europe and attended Max Reinhardt's acting school in Berlin. This is followed by engagements in Bohemia, Dresden, and at the Neue Wiener Bühne. From 1916, she expanded her previous repertoire at the Schauspielhaus Frankfurt to include classical dramatic (leading) roles. In addition, she gave lessons at the associated theater school, and—still quite unusual for a woman at the time—also began directing.

Unfulfilled Expectations

At the beginning of 1931, Leontine Sagan staged the play *Gestern und Heute* in Berlin and filmed it that same year under the title *Mädchen in Uniform*. Christa Winsloe, the author of the theater version, worked closely with Sagan on preparing the screenplay. The international success of the film should have opened up a world career for both women, but these expectations were not fulfilled.

The following year, the director shot *Men of Tomorrow* in England for the film producer Alexander Korda, a satire on chauvinist scientists in Oxford, which is now considered lost; she then traveled to Hollywood and sounded out projects with David O. Selznick, but no more films were made. In 1934, she returned to London without having achieved anything and continued her work in the theater, staging anti-Nazi plays and operetta productions and toured the English provinces with the successful play *Murder in Mayfair*.

In the same year, Christa Winsloe, whose books had been burned in Germany, also tried to gain a foothold in Hollywood. She had contact with the director Dorothy Arzner, then traveled to New York where she wrote for Harper's Bazaar, and ultimately settled down in France. She worked on the screenplay for G.W. Pabst's *Jeunes filles en détresse* (*Girls in Distress*) in Paris in 1938; it is her final encounter with the film industry. In 1944, she and her partner, the Swiss translator Simone Gentet, are murdered by the French as alleged collaborators.

Mädchen in Uniform is currently considered a classic—and not just of lesbian cinema. What Sagan once summed up can still be felt today: "In this ensemble, which was comprised principally of women, a solidarity and enthusiasm prevailed, which carried over to the screen." The story of the chaste yet forbidden love between the boarding school pupil Manuela and the governess she adored, stays with us far beyond the end of each film.

A Diagonale Special by filmexil@synema.at

| Film History | | The |



Kara Kafa © Korhan Yurtsever / Quelle: Arsenal - Institut für Film- & Videokunst e.V.

Curated by:
Petra Popovic, Dominik
Kamalzadeh & Claudia
Slanar in co-operation
with ORF-Archiv
an Jurij Meden (Austrian
Filmmuseum)

The Diagonale likes
to thank Faime Alpagu,
Fatih Aydoğdu und Can
Sungu for their support.

Film historical special: The First Shift - 60 Years of Labor Migration as Seen from the Countries of Origin

Under the title *The First Shift* the festival is dedicated to the still highly political topic of labour migration with 18 films divided into eight programmes. However, from a predominantly reversed perspective: the focus is not on the view from Austria, Germany and Switzerland of the labour nomads who have come here, but on the positions of filmmakers from the countries of origin themselves in most of the works. It has been 60 years since the first "guest workers" came, returned and came again. What was originally intended to be temporary work developed into a permanent state. However, the plight in the new environment was politically hushed up and many problems persist to this day.

"Economic prosperity, modernisation, preservation of the system. All of this would be completely unthinkable without labour migration and 'guest workers', but they never received the recognition they deserved. The films show a liminal permanent state of eternal tornness of young people and adults between the different cultures and their systems." Petra Popović, Curator

The first layer offers a change of perspective on a seemingly "familiar" milieu, including *Inventur - Metzstraße 11* (1975) by Želimir Žilnik, *Wo sein Wäsche* (1975) by Dieter Berner, *Halo, München / Hallo München* (1967) and *Specijalni vlakovi / Sonderzüge* (1971), both by Krsto Papić, *Otobüs / Der Bus* (1974) by Bay Okan and *Analphabeten in zwei Sprachen* (1975) by Mehrangis Montazami-Dabui.

| Position | | Lisl Ponger |



Lisl Ponger in ihrem Atelier im Oktober '23 © Diagonale/Elsa Okazaki

| Exhibition |
Storylines at Schaumbad
Freies Atelierhaus Graz

Puchstraße 41
8020 Graz

Opening:
April 2 | 6 p.m.

Duration:
April 3 to 9, 2024

Artist Brunch:
April 7 | noon
Lisl Ponger in conversation
with Anna Voswinckel
(Camera Austria)

With Support of the
project sponsor
**Gaulhofer – Fenster zum
Wohnfühlen**

Thanks to:
Austrian Filmmuseum,
Galerie Charim

Comprehensive Retrospective and Exhibition

The new festival program *Position* offers a comprehensive look at outstanding filmmakers within the framework of retrospectives - at the upcoming Diagonale, the first *Position* is dedicated to the work of filmmaker and photographer Lisl Ponger, born in 1947, in three programmes. Ponger will also receive carte blanche for a film program.

Lisl Ponger's works embrace the world while at the same time taking into account the limits of the medium. With her montage she playfully uncovers culturally established ways of seeing and layers of meaning in images. Ponger questions the power of illusion in film, thereby arriving at an aesthetic that cannot be separated from a critique of ideology: exoticism, historiography, tourism, and migration are recurring themes. Even in early, formalistic Super 8 works Ponger activates curiosity with visual puzzles. *Passages* (1996), *déjà-vu* (1999) and *Phantom Foreign Vienna* (1991–2004) as well as *Imago Mundi* are films in which Ponger pursues her anthropological desire for the "strange and beautiful" with postcolonial sensitivity. She dissects the order of images and assembles their parts into an independent universe.

Lisl Ponger will be showing her latest work in an installation specially designed for the Schaumbad. The point of departure is colonial entanglements and global catastrophes, which she confronts in her photo prints and short videos with models of community, forms of protest, and aesthetics of camouflage and deception. The "colorful confusion" of the meticulously staged works revolves around the figure of the "trickster": mythological creature, shape-shifter, mediator, and one who transgresses boundaries .

| Diagonale |

| #denktweiter |



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Sustainability initiative of the Festival of Austrian Film

How do we overcome the sociopolitical, economic, and cultural challenges of today? And how do we want to live in the future? How can we counteract the climate catastrophe? In a globally networked world, local resources and traceable production conditions are becoming increasingly important. With sustainably produced print materials, regional and organic catering, as well as waste avoidance, the use of reusable bottles, sustainable mobility offers and much more, Diagonale #thinkswide promotes the local on many levels. Sustainable festival culture means setting impulses and breaking new ground – with ideas, visions, and appreciation for ourselves and our environment. In 2011, Diagonale was one of the first cultural organizations in the country to launch a far-reaching initiative – first with the Diagonale GOES GREEN campaign and since 2016 under the Diagonale #denktweiter label, which also includes social issues as an expanded commitment. Today, the Austrian Film Festival is a member of the Green Events Austria Hall of Fame, and is considered a best-practice example for sustainable festival culture. It connects a considerable number of regional partners in a common network and makes visible various initiatives and start-ups that exemplify a sustainable and responsible corporate culture. Holding Graz has been supporting the initiative for 12 years as a project sponsor, now also with its GrazMobil app.

After years of certification of the opening and the Diagonale Film Meeting by ecoversum, the Diagonale has been a licensee of the Austrian Ecolabel since 2022 and this year is certifying the program presentation in the Steiermärkische Sparkasse, the opening in the Helmut List Hall, the film meeting in the Heimatsaal of the Volkskundemuseum (Folk Life Museum), and the award ceremony the Kleine Zeitung's Diagonale Audience Award in the Schubertkino, as well as the showcase award gala in the Heimatsaal, all as Green Events and Green Meetings. It is supported by G'SCHEIT FEIERN, ecoversum, and the Environmental Agency of the city of Graz.

Diagonale #denktweiter
Sustainability contact:
Anna Fras
anna.fras@diagonale.at

More informations about
#denktweiter at
diagonale.at/denktweiter



Holding Graz – Diagonale
#denktweiter Project
sponsor since 2012.

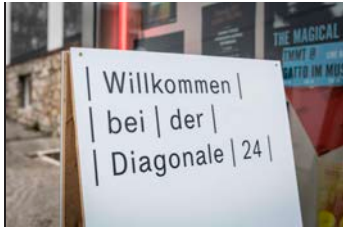
Thanks to our Diagonale #denktweiter partners:

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Vom Hügel

| Partnerships | | & Co-operations |



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A new festival era with loyal partnerships

The start of the new festival era shines in the light of loyal partnerships who continue to place their trust in us. We wish to thank our film-loving supporters, committed commercial enterprises, and cooperation partners!

Funding forms the basis of the festival infrastructure and program. We would like to thank the Federal Ministry of the Arts, Culture, the Civil Service and Sport; the city of Graz and the state of Styria; as well as the VdFS – The Collecting Society of Audiovisual Authors ; FISApplus – Filmlocation Austria; the Fachverband der Film- und Musikwirtschaft (the professional association of the film and music industry); VAM – the collecting society for audiovisual media; the FILMFONDS WIEN; the Federal Ministry of Education, Science and Research of Austria; the FERNSEHFONDS AUSTRIA; the states of Lower Austria and Salzburg; literar mechna; the Future Fund of the Republic of Austria; and the AKM/GFÖHM.

Sponsors are an essential pillar in the financing and implementation of the festival. They support projects and contribute to strengthening the Diagonale brand at the Graz location with in-kind contributions, advice, and giveaways. Special thanks go to the Graz Region Tourist Association for their long-standing commitment, and to our main sponsor, Steiermärkische Sparkasse.

We would also like to thank our long-standing partners GRAWE, legero united – the shoemakers | Initiator of contempus.eu, the opening sponsors AVL Cultural Foundation and Energie Steiermark as well as Gaulhofer – “Fenster zum Wohnfühlen”, Holding Graz and the Styrian Chamber of Labor for their project sponsorships.

Thanks also go to our festival hotels – especially the Florian Weitzer Hotels – for accommodating guests and for the festival's infrastructure, as well as to our catering partners. They enable our visitors to have a pleasant stay in Graz. We are also supported by Gösser, MAKAvA, J. Hornig, Vöslauer and EULE Beer.

diagonale.at/partner

Numerous partners strengthen our marketing: Ankünder, LOQI as the new partner for the Diagonale bags, VOM HÜGEL with sustainable floral decorations and many more. The AK Steiermark and the GKP Steiermark have made another beer mat campaign possible, which is being implemented by Diagonale together with FC Gloria. We are also very pleased about the many prizes that our partners are providing for the winners of the shop window competition and the Kleine Zeitung Audience Award, including main prizes from Vega Nova and Muchar Upcycles.

With ÖBB – the Austrian Federal Railways, Diagonale guests and employees travel to the festival in a climate-friendly way. And Polestar Austria has been acquired as the new mobility sponsor for Diagonale '24, which will enable the festival's automobile fleet to be converted to EVs in 2024. Gentle mobility for inner-city transport is also practiced for our team with e-bikes, cargo bikes, and used bikes from Rebikel.



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For years there have existed intensive relationships with the **main media partners** Kleine Zeitung (including the Audience Award), ORF Styria and the ORF as well as the media partners FALTER, Der Standard, Ö1, FM4, ORF Topos and ray Filmmagazin. We are once again pleased to receive a Diagonale special issue from The Gap as well as extensive reporting from the magazines MEGAPHON, Filmbulletin, PARNASS and KUMA, the app for art and culture. Radio Helsinki 92.6, Radio Soundportal and other media also support us selectively. With the streaming partners KINO VOD CLUB, ORF ON and WatchAUT, the Diagonale shines far beyond the festival week.

The Diagonale is once again collaborating with the Kunsthaus Graz, the Kunsthalle Graz, the KULTUM and, for the first time, with the Schaumbad Graz, where the exhibition highlighting Lisl Ponger will be shown.

Partnerships such as the Unikino (university cinema) with the University of Graz, and with the Graz City Library and its “filmfriend” platform shall also continue. In addition, we have a patronage cooperation with the Klima Biennale Wien (Vienna Climate Biennale), which will take place for the first time in 2024 and concurrently with the Diagonale.

The Diagonale’s **education program** – the kino:CLASS for schools and the Apprentices Analyze Film format – continues to be supported by the Federal Ministry of Education, Science and Research of Austria, the Youth Department of the State of Styria, the Steiermark Cultural Agency, the OeAD, the AK Steiermark and Energie Graz. Over 800 students and apprentices attend the kino:CLASS Day in the Annenhofkino on the opening day of the festival.

Last but not least, the Diagonale would like to thank the **prize donors**, especially the State of Styria and the City of Graz, the VdFS (The Collecting Society of Audiovisual Authors), as well as The Grand Post – Post Production Houses, who also support us in the production of the festival trailer and whose team we would like to welcome this year with congratulations on its 10th anniversary. Thanks also go to the partners and supporters of the Franz Grabner Prize, Carl Mayer Screenplay Competition and the Thomas Pluch Screenplay Prizes, as well as KODAK for the Analog Film Prize. Overall, Austria’s most valuable film prizes are awarded to filmmakers as part of the Diagonale and thus make a significant contribution to a lively film scene in Austria.

Nina Bedlivy,
Kooperationen &
Medienkooperationen

Heide Oberegger,
Sponsoring

Liselotte Payer,
Assistenz Sponsoring & Marketing

Pia Pivec,
Marketing

Michael Zeindlinger,
Medienkooperationen

| Statements |



“The Diagonale 2024 program is not only impressive for the outstanding achievements of Austrian filmmakers, but also encourages us to reflect on the present and discuss the future. For almost 200 years, we as Steiermärkische Sparkasse have been happy to accept this invitation by taking on different perspectives and working on a future worth living in the region. The diverse program of the Diagonale 2024 provides the impulse to question points of view and think outside the box,” explains Walburga Seidl, board member of Steiermärkische Sparkasse.



The topic of sustainability is particularly relevant in the holding company and is the link to the Diagonale, which is taking place with the showcase competition as a certified green event. Anyone who uses public transport is traveling sustainably. The “Graz Mobil” app is the ideal companion for everyday mobility on buses and trams and is included in the Diagonale podcast. The holding company’s innovative offerings are also sustainable, such as the “tim” car sharing scheme, this year’s main prize in the shop window competition, which the holding company is once again supporting as a partner.

All regular customers of the holding company can attend events as part of Diagonale '24 at reduced prices with the “My Bonus” advantage club.



“Since it was founded by Archduke Johann in 1828 as a mutual insurance company, sustainability and a feeling of being rooted to the local region have been anchored in GRAWE’s values. For 17 years Grazer Wechselseiten Versicherung AG has been supporting the Diagonale, which makes Graz the film capital of Austria during the festival period. Diagonale #thinksfurther is also the motto for 2024 and together with GRAWE, the popular saddle protectors in a new design are calling for people to switch to bicycles.”

General Director Mag. Klaus Scheitegel



“With a fresh pioneering spirit and responsibility, legero united and Diagonale are working on a future-oriented path. In its diversity, the festival brings us closer to extraordinary foreign worlds. It enables exchange and immersion in our diverse existence and creates new perspectives in the process. Passion, vision and a genuine concern for people and the environment are also at the heart of what we do. We wish the Diagonale and its new management a brilliant first festival with unforgettable encounters!”

CEO Stefan Stolzka



“As a mobility partner of Diagonale '24, we are happy to be able to make an important contribution to the cultural sector in Graz. With our sustainable offer, we are the right partner for climate-friendly and comfortable travel to and from events. Through our wide range of offerings and our continuous investments, we shape both the transport landscape and the lives of people in Styria; and we are proud to be able to improve the quality of life of Styrians and to actively shape the future of mobility in Styria.”

Peter Wallis, Regional Manager of ÖBB-Personenverkehr AG (Austrian Rail Passenger Transport)

| Thanks to |

AAC - Verband österreichischer
Kameraleute
AAFP – Association of
Austrian Filmproducers
ABZ Ausbildungszentrum Lehr-
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Wirtschaftskammer Steiermark

sowie allen Filmschaffenden,
Verleihen, Produktionsfirmen,
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und der

Generalversammlung
des Vereins „Forum
österreichischer Film“
Dagmar Streicher
(Obfrau)
Johannes Rosenberger
(Obmann)
Andrea Maria Dusl
Gustav Ernst
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