



HOW TO BE NORMAL

A film by
Florian Pochlatko



THE PR FACTORY
Publicity Report

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I. KEY QUOTES



- By Lee Marshall
[Link](#)

- "Star Luisa-Celine Gaffron shines in Perspectives premiere."
- "A kind of cinematic graphic novel that navigates a deft tonal journey through humour, melancholy, romance, edgy drama and some trippy visual montages."
- "A breezily disturbing and disturbingly breezy comedy-drama."



By Matthew Joseph Jenner
[Link](#)
★★★★★

- "Captures reality in a hypnotic, challenging way that provokes and intrigues in equal measure."
- "The thematic foundation on which Pochlatko constructs this film is fascinating right from the start."
- "Luisa-Céline Gaffron in one of the most spellbinding performances of the year."
- "How to Be Normal is an exceptional work that represents an entirely new movement in socially conscious but artistically daring cinema."



By Susanne Gottlieb
[Link](#)

- "It is an impressive piece of filmmaking that Austrian director Pochlatko offers up with the movie."
- "Pochlatko wants to build bridges to understand neurodiverse people, and to point out that coming off the pills makes the illness even worse."



By Diego Lerer
[Link](#)

- "HOW TO BE NORMAL... tries to understand without judging, to look at the world from an "unconventional" perspective and to respect the imagination and even the delusions of people suffering from this type of psychiatric divergence."
- "It is, more than anything else, about sharing the experience of seeing the real world as a true delirium."



By Lalo Ortega

[Link](#)

- "As a sensory recreation of what it means to live in the nonsensical, *How to be Normal and the Oddness of the Other World* is a fascinating experience."



By Chris Jones

[Link](#)

★★★★★

- "HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD is a bold and imaginative film that refuses to conform to expectations."
- "Its inventive storytelling, striking visuals, and darkly humorous approach to serious themes stand out as a refreshingly original entry into contemporary cinema."
- "An unpredictable, deeply human journey that lingers in the mind long after the credits roll."



By Steve Kopian

[Link](#)

- "One of the best films at Berlin (and maybe 2025) is a one of a kind film that is unlike anything you have ever seen."
- "This film is lightning in a bottle and is highly recommended, twice more if you want off Hollywood wondrous one of a kind thrill machines."



By Hayley Croke

[Link](#)

★★★

- "Pochlatko's artistic vision is precise and exacting."
- "He shoots Luisa-Céline Gaffron as Pia with a tenderness that makes it abundantly clear how much he cares for this character."
- "Pochlatko takes risks with alternating aspect ratios and experimental storytelling that make this feature truly unique."



By Henry J. Fromage

[Link](#)

RATING 2 BEERS

- "It's all very stylish and energetic, melding with the choice music cuts excellently, and quite funny, if certainly messed up, in its sense of humor."
- "The film is carried by a spiky but empathetic central performance from Luisa-Celine Gaffron."



By Maddie Armstrong

[Link](#)

★★★★★

- ""On one's first watch of How to Be Normal and the Oddness of the Other World, it's like trying fudge after a lifetime of eating cardboard."
- "Pochlatko utterly delivers one of the best takes on mental illness of all time."
- "Few films could ever be rewarded with a description of "It's a perfect movie, just watch it." But that's what we're giving it."



By Gregory Coutaut

[Link](#)

★★★★★

- "Luisa-Céline Gaffron brings nuance and depth to her remarkable performance."
- "The result is a funny nightmare, not very polite and therefore ultimately endearing."



By Borja Izuzquiza

[Link](#)

Rating 7/10

- "The infusion of plenty of comedy makes How to Be Normal and the Oddness of the Other World a unique viewing experience"
- "How to Be Normal and the Oddness of the Other World is a bold attempt at exploring mental health struggles."

Life Is A Film Fest

By FilmFestival

[Link](#)

- "Luisa-Céline Gaffron is terrific as Pia."



By Fernando Bertucci

[Link](#)

- "The use of humor in the film is a notable success."
- "Pochlatko has made an impressive debut, demonstrating an innate ability to blend the personal with the universal, the real with the imaginary".
- "A work that is not afraid to explore the uncomfortable."



By *Élie Castiel*

[Link](#)

★★★

- "The viewer is taken by the generosity of its incredible actress, Luisa-Célie Gaffon, totally committed to a demanding role."



By *Luciano Attinà*

[Link](#)

- "Florian Potchlatko's first feature film is a reworking of postmodernist cinema of the 1990s."
- "Potchlatko makes us realize that perhaps it is not Pia who is wrong."
- "How to Be Normal and the Oddness of The Other World builds a link between psychic image and filmic body."

ODG

By *Omar Franini, Antonio Orrico, Cecilia Parini, Arturo Garavaglia and Lorenzo Sartor*

[Link](#)

- "Pochlatko's debut work manages to convey an unconventional message through an equally peculiar form."



By *Maks Reiter*

[Link](#)

★★★★★

- "I must praise Pochlatko for is the courage to hold up a mirror to those who feel comfortable in the absurdities of reality and call any attempt to question them madness."



By *Zoe-Myrto Rigopoulou*

[Link](#)

- "This humor, which is supported by a corresponding visual perception that sometimes refers to comics, makes the film more easy-sighted and light."
- "The film functions as a small reminder of the immense solitude of the psychotic isolated from others as "weird" but the world also seems bizarre in itself."



By Gustavo Herrera Taboada

[Link](#)

- "The film displays an audiovisual style as delirious and unpredictable as its protagonist,"
- "A remarkable performance of Luisa-Céline Gaffron as a demanding character."



By Ilaria Falcone

[Link](#)

★★★★★

- "It is a quirky film with great potential for the artistic vision that exudes from the director's intentions."



By Rosana G. Alonso

[Link](#)

- "*How to Be Normal and the Oddness of the Other World* offers a psychological diagnosis of our times."
- "Pochlatko leads chaos with mastery and composure."



By Gabriel Göttel

[Link](#)

7/10

- "'How to Be Normal and the Oddness of the Other World' uses creative visuality to provoke its audience into engaging with mental disorders in a new way."
- "A self-referential cinematic work, a film that reflects on the aesthetic possibilities of the medium and impresses with its visual versatility."



By Dustin Chang

[Link](#)

- "Director Florian Pochlatko balances the heady subject with plenty of humor and great visual gags."
- "Gaffron is, so is the rest of the cast with their droll performances."



By Cara-Lynn Branch

[Link](#)

- "The aspects of the film that captured me the most were the editing and composition."
- "The film also features an impromptu tap dance scene, keeping you on your toes."



By Alecia Wilk

[Link](#)

★★★1/2★

- "How To Be Normal and the Oddness of the Other Worlds' title is a mouthful, supported by a feast of vivid storytelling."
- "All experimental twists withstanding, it resists being overly stylized."
- "How To Be Normal and the Oddness of the Other Worlds contains both a terribly hopeful personal narrative and a vividly bleak social one."

En Primera Fila

By Miguel A. Reina

[Link](#)

★★★★★

- "How to be normal and the oddness of the is one of the most thought-provoking works in terms of its visual conception."
- "The film is a mixture of visual and narrative ideas that are very attractive."
- "How to be normal and the oddness of the world is radical in its approach to the unstable reality experienced by the main character, not only because of her own mental illness but also because of the world around her."

KINO ZEIT

By Mathis Raabe

[Link](#)

★★★★★

- "The playful, essayistic staging of How to be normal... makes for some brilliant sequences."
- "When you leave the movie theater, look around and turn your cell phone back on, you may still think you're in the middle of the end of the world."



By Le Mag Cinema

[Link](#)

★★★

- "How to be normal and the oddness of the other world, proves to be well-informed, precise, addresses different perspectives, takes the side of mimicking inner voices and hallucinating images, and never forgets to involve others."
- "Although unrealistic, 'Requiem for a Dream' was a landmark at the time in the field of tranquilizers; 'How to be normal and the oddness of the other world' does the same with pharmacopathy, while offering an entertaining, amusing spectacle."



By Creative Cinematic Collection

[Link](#)

4/5

- "The film does an incredible job at making us care for someone where there might be a stigma of."
- "Luisa-Céline Gaffron is truly the beating heart of the film that is fully realized by Florian Pochlatko's masterful direction."



By Marina Pavido

[Link](#)

grade: 8

- "*How to be normal and the Oddness of the Other World* is a particularly interesting feature film not only because of the themes it deals with, but also because of the special and courageous staging adopted by the director."
- "Pochlatko has managed to give his first work its own, well-marked personality, never afraid to experiment and play with all the possibilities that the seventh art has to offer".

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By Luciano Monteagudo

[Link](#)

- "The originality of Pochlatko's film lies in the fact that he makes the film a kind of playful - and lucid - hybridization of a B-movie horror film and TikTok video, through which the deformity of the world is exposed".



By Christian Ihle

[Link](#)

- "Aren't we all crazy, each in our own way?"
- "Luisa-Celine Gaffron is throwing herself enthusiastically into the game."



By Michael Müller

[Link](#)

- "'How to Be Normal and the Oddness of the Other World" by Florian Pochlatko, is a tragicomic directorial debut which tells the story of a woman who has just been released from a psychiatric hospital and is played magnificently by Luisa-Céline Gaffron."
- "A film that perfectly captures our times."



By Marco Romagna

[Link](#)

- "His striking debut feature How to be normal and the Oddness of the Other World is simply beautiful in delving all the way into the darkest meanderings of illness and mental instability without ever detaching itself from the point of view of the protagonist and her family."



By Julia Schafferhofer

[Link](#)

- "Highly comical, empathetic and pop-tastic."



By Alida Pantone

[Link](#)

★★★★★

- "Pochlatko's approach is both bold and original, blending drama, satire, and even hints of the surreal to give the audience an immersive look into Pia's perspective."
- "A well-executed and thought-provoking debut."



By Lukas Foerster

[Link](#)

- "Flash frames and literal blackouts translate the main character's shattered mental state into audiovisual images."
- "Pochlatko is not interested in creating a coherent picture of the illness."



By Martina Tassone

[Link](#)

- "Going back to the Latin etymology of the term alienus, Pia is an alien being, that is, other, different."
- "Florian mixes science fiction, horror and comedy, trying to coexist the humorous satire to the intimate narration of the inner states of the characters."

II. COMPLETED INTERVIEWS & PICTURES

AHEAD OF THE FESTIVAL

- PRINT

GERMANY

nd Neues Deutschland – Inga Dreyer > Florian Pochlatko

INTERNATIONAL

Cineuropa – Susanne Gottlieb > Florian Pochlatko

USA

INDIE WIRE - Sarah Shachat > DOP Adrian Bidron

THE HOLLYWOOD REPORTER – Georg Szalai > Florian Pochlatko

- TV

AUSTRIA

ORF TV & 3SAT - Christian Conrad > Florian Pochlatko

GERMANY

Deutsche Welle TV – David Levitz > Florian Pochlatko

DURING THE FESTIVAL

- PHOTO

AUSTRIA

The International – Alion Caçi > Florian Pochlatko, Luisa-Céline Gaffron

GERMANY

Deutschen Kinemathek – Birgit Kleber > Florian Pochlatko, Luisa-Céline Gaffron

Getty Contour and Focus Agency – Heiko Laschitzki > Florian Pochlatko, Luisa-Céline Gaffron

- PRINT

AUSTRIA/GERMANY/UK

RAY filmmagazin/TIP Berlin/ELECTRIC SHEEP MAGAZINE – Pamela Jahn > Florian Pochlatko

The International – Alion Caçi > Florian Pochlatko

PORTUGAL

C7NEMA.NET – Jorge Pereira > Florian Pochlatko

THE NETHERLANDS

De Filmkrant – Joost Broeren > Florian Pochlatko

- RADIO

UK

FRED FILM RADIO – Angelo Acerbi > Florian Pochlatko

- TV & VIDEO

INTERNATIONAL

SOCIAL MEDIA - Gabriel de Bortoli > Florian Pochlatko, Luisa-Céline Gaffron

UK

The Upcoming – Selina Sondermann > Florian Pochlatko

Interview cancelled:**AUSTRIA**

Das Feuilleton – Matthias Greuling > Florian Pochlatko (journalist was ill)

UK/USA

BBC/Voice of America – Mo Abdi > Florian Pochlatko (conflicting schedule)

Interviews to be scheduled after the festival:**AUSTRIA**

SENSES OF CINEMA - Gary Kramer

UK

View of the Arts - Maggie Gogler

III. PRESS CLIPPINGS

REVIEWS

CALIGARI: How To Be Normal And The Oddness Of The Other World - *By Fernando Bertucci*
<https://caligari.com.ar/how-to-be-normal-and-the-oddness-of-the-other-world-2025-de-florian-pochlatko/>

CINELAPSUS: HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD (2025), di Florian Pochlatko - *By Marco Romagna*
<https://www.cinelapsus.com/how-to-be-normal-and-the-oddness-of-the-other-world-2025-di-florian-pochlatko/>

CINEMA AUSTRIATICO: How to be normal and the Oddness of the Other World (2025) by Florian Pochlatko - Review | Cinema Austriaco - *By Marina Pavido*
<https://cinema-austriaco.org/en/2025/02/17/how-to-be-normal-and-the-oddness-of-the-other-world/>

CINEMA REPORTERS: How to be normal and the oddness of the other world by Florian Pochlatko - Cinema Reporters - *By Le Mag Cinema*
<https://cinemareporters.com/microcritic/how-to-be-normal-and-the-oddness-of-the-other-world-by-florian-pochlatko/>

CINEMATOGRAPHE (IT): How to Be Normal and the Oddness of The Other World: recensione del film presentato alla Berlinale 2025 - *By Luciano Attinà*
<https://www.cinematographe.it/recensioni/how-to-be-normal-and-the-oddness-of-the-other-world-recensione/>

CINENCUENTRO: Festival de Berlín: "How to Be Normal and the Oddness of the Other World" (2025), de Florian Pochlatko - Críticas - *By Gustavo Herrera Taboada*
<https://www.cinencuentro.com/2025/02/16/festival-de-berlin-how-to-be-normal-and-the-oddness-of-the-other-world-2025-de-florian-pochlatko/>

CINEPHILIA: How to be normal and the oddness of another world - Florian Pochlatko - *By Zoe-Myrto Rigopoulou*
<http://www.cinephilia.gr/index.php/tainies/europa/8115-how-to-be-normal-and-the-oddness-of-another-world-tou-florian-pochlatko-kritiki-zoi-myrto-rigopoulou>

CINEUROPA: How to Be Normal and the Oddness of the Other World - *By Susanne Gottlieb*
<https://cineuropa.org/en/newsdetail/473903/#cm>

CONVENZIONALI: "How to be normal and the oddness of the other world" - *By Gabriele Ottaviani*
<https://convenzionali.wordpress.com/2025/02/22/how-to-be-normal-and-the-oddness-of-the-other-world/>

CREATIVE CINEMATIC COLLECTION: "How to Be Normal and the Oddness of the Other World" Review - *By Creative Cinematic Collection*

<https://creativecinematiccollection.com/2025/02/16/how-to-be-normal-and-the-oddness-of-the-other-world-review/>

LETTERBOXD > <https://letterboxd.com/cinemacollect/film/how-to-be-normal-and-the-oddness-of-the-other/>

CRITIC (DE): How to Be Normal and the Oddness of the Other World | Kritik - *By Lukas Foerster*

<https://www.critic.de/film/how-to-be-normal-and-the-oddness-of-the-other-world-19040/>

EN PRIMERA FILA: Berlinale 2025 - Parte 1: Identidades - *By Miguel A. Reina*

<https://enprimerafila.blogspot.com/2025/02/berlinale-2025-parte-1-identidades.html>

FATA MORGANA: "How to be normal and the oddness of the other world" di Florian Pochlatko - *By Martina Tassone*

<https://www.fatamorganaweb.it/how-to-be-normal-and-the-oddness-of-the-other-world-pochlatko/>

FILM-REZENSIONEN (DE): How to Be Normal and the Oddness of the Other World - *By Gabriel Göttel*

<https://www.film-rezensionen.de/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world/>

FILMSTARTS (DE): Die Filmstarts-Kritik zu Wie man normal ist und die Merkwürdigkeiten der anderen Welt - *By Patrick Fey*

<https://www.filmstarts.de/kritiken/1000018576/kritik.html>

ICS: Berlinale 2025 review: How to Be Normal and the Oddness of the Other World (Florian Pochlatko) - *By Matthew Joseph Jenner*

<https://icsfilm.org/festivals/berlin/2025-berlin/berlinale-2025-review-how-to-be-normal-and-the-oddness-of-the-other-world-florian-pochlatko/>

JOSH AT THE MOVIES: Berlinale 2025: How To Be Normal and the Oddness of the Other Worlds - *By Alecia Wilk*

<https://joshatthemovies.com/2025/02/16/berlinale-2025-how-to-be-normal-and-the-oddness-of-the-other-worlds/>

JOURNEY INTO CINEMA: How to Be Normal and the Oddness of the Other World Review - *By Redmond Bacon*

<https://journeyintocinema.com/how-to-be-normal-and-the-oddness-of-the-other-world/>

LETTERBOXD > <https://letterboxd.com/redbacon/film/how-to-be-normal-and-the-oddness-of-the-other/>

KINO CULTURE MONTREAL (CA): Berlinale 2025 - *By Élie Castiel*

<https://kinoculturemontreal.com/berlinale-2025/>

KINO-ZEIT (DE): How to Be Normal and the Oddness of the Other World (2025) - *By Mathis Raabe*

<https://www.kino-zeit.de/film-kritiken-trailer-streaming/how-to-be-normal-and-the-oddness-of-the-other-world-2025>

KLEINE ZEITUNG: „How to Be Normal ...“ überzeugte bei der Berlinale - *By Julia*

Schafferhofer

<https://www.kleinezeitung.at/kultur/19372964/how-to-be-normal-ueberzeugte-bei-der-berlinale>

LA ESTATUILLA: Crítica: “How to be Normal and the Oddness of the Other World”, existir en el sinsentido - *By Lalo Ortega*

<https://laestatuilla.com/criticas/critica-how-to-be-normal-and-the-oddness-of-the-other-world/>

LE MAG CINEMA: How to be normal and the oddness of the other world de Florian

Pochlatko ★★★- *Le Mag Cinéma* -> See **CINEMA REPORTERS**

<https://lemagcinema.fr/microcritique/how-to-be-normal-and-the-oddness-of-the-other-world-de-florian-pochlatko/amp/>

LE POLYESTER: Critique : How to Be Normal and the Oddness of the Other World - *By Gregory Coutaut*

<https://lepolyester.com/critique-how-to-be-normal-and-the-oddness-of-the-other-world/>

LIFE IS A FILM FESTIVAL: How to be Normal and the Oddness of the Other World – *By FilmFestival*

<https://lifeisafilmfest.com/how-to-be-normal-and-the-oddness-of-the-other-world-berlinale-2025/>

LOUD AND CLEAR: How to Be Normal and the Oddness of the Other World Review - *By Hayley Croke*

<https://loudandclearreviews.com/how-to-be-normal-film-review/>

MICROPSIA: Berlinale 2025: crítica de «How to Be Normal and the Oddness of the Other World», de Florian Pochlatko - *By Diego Lerer*

<https://www.micropsiacine.com/2025/02/berlinale-2025-critica-de-how-to-be-normal-and-the-oddness-of-the-other-world-de-florian-pochlatko-perspectives/>

MOVIEBOOZER: - “How to Be Normal and the Oddness of the Other World” - *By Henry J. Fromage*

<https://www.movieboozier.com/berlin-how-to-be-normal-and-the-oddness-of-the-other-world-2025-movie-drinking-game-review/>

MOVIEBREAK: How to be Normal and the Oddness of the Other World - Kritik | Film 2025 - *By Lida Bach*

<https://www.moviebreak.de/film/wie-man-normal-ist-und-die-merkwuerdigkeiten-der-anderen-welt>

NOCTURNO (IT): How to Be Normal and the Oddness of the Other World - *By Matteo Vergani*

<https://nocturno.it/movie/how-to-be-normal-and-the-oddness-of-the-other-world/>

NON SOLO CINEMA (IT): Berlinale 2025 - “How to Be Normal and the Oddness of the Other World” di Florian Pochlatko - *By Ilaria Falcone*

<https://www.nonsolocinema.com/how-to-be-normal-and-the-oddness-of-the-other-world-di-florian-pochlatko.html>

ODG MAG: Una prospettiva about the futuro - *by Omar Franini, Antonio Orrico, Cecilia Parini, Arturo Garavaglia and Lorenzo Sartor*

<https://www.odgmagazine.com/una-prospettiva-sul-futuro/>

OMBRE E LUCI: The caring role: four thought-provoking films at the Berlinale - Ombre e Luci - *By Claudio Cinus*

<https://www.ombreeluci.it/en/2025/02/25/the-caring-role-four-thought-provoking-films-at-the-berlinale/>

OVERLY HONEST MOVIE REVIEWS: (A Reality-Bending Story That Redefines Normalcy) - *By Chris Jones*

<https://mailnewsgroup.com/ohmr/a-reality-bending-story-that-redefines-normalcy/>
LETTERBOXD> <https://boxd.it/8R7vXD>

PAGINA12 (AR): La Berlinale 2025 señala el caos del mundo - *By Luciano Monteagudo*

<https://www.pagina12.com.ar/804406-la-berlinale-2025-senala-el-caos-del-mundo>

PELNA SALA: Jak być normalną – recenzja filmu „How to Be Normal and the Oddness of the Other World” – Berlinale 2025 - *By Maks Reiter*

<https://pelnasala.pl/how-to-be-normal-and-the-oddness-of-the-other-world/>

PINK MAGAZINE (IT): How to Be Normal and the Oddness of the Other World - Pink Magazine Italia - *By Valentina Vignoli*

<https://pinkmagazineitalia.it/eventi/spettacolo/41216/>

SCREEN DAILY: ‘How To Be Normal’ review: Peppy debut from Austria tackles mental illness - *By Lee Marshall*

<https://www.screendaily.com/reviews/how-to-be-normal-review-peppy-debut-from-austria-tackles-mental-illness/5202054.article>

SCREENANARCHY: Berlinale 2025 Review: HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD, Keeping It Together - *By Dustin Chang*

<https://screenanarchy.com/2025/02/berlinale-2025-review-how-to-be-normal-and-the-oddness-of-the-other-world-keeping-it-together.html>

STYLE (RU): Berlinale 2025: about saucles and diamonds - *By Stas Tyrkin*

<https://style.rbc.ru/impressions/67b2f0459a79472f96f24eec>

STYLE FEEL FREE: How to Be Normal | Crítica | Película | Berlinale 2025 - *By Rosana G. Alonso*

<https://www.stylefeelfree.com/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world.html>

SUNSHINE STATE CINEPLEX: Review: How to be Normal and the Oddness of the Other World - *By Borja Izuzquiza*

<https://sunshinestatecineplex.com/2025/02/26/how-to-be-normal-berlinale/>

TAZ (BLOG): Berlinale (8) „The Thing With Feathers” & „Mother’s Baby” & „How To Be Normal...” - *By Christian Ihle*

<https://blogs.taz.de/popblog/2025/02/23/berlinale-8-the-thing-with-feathers-mothers-baby-how-to-be-normal/>

THE FAN CARPET: How To Be Normal And The Oddness Of The Other World (2025) - *by Alida Pantone*

<https://www.thefancarpet.com/reviews/howtobenormalandtheoddnessoftheotherworld/>

THE SPOT: „How to Be Normal and the Oddness of the Other World“ - *By Michael Müller*

<https://the-spot-mediafilm.com/reviews/review-berlinale-how-to-be-normal-and-the-oddness-of-the-other-world/>

UNIVERSAL CINEMA (CA): Berlinale 2025 | How to Be Normal and the Oddness of the Other World - *By Cara-Lynn Branch*

<https://universalcinema.ca/berlinale-2025-how-to-be-normal-and-the-oddness-of-the-other/>

UNSEEN FILMS: How to Be Normal and the Oddness of the Other World - *By Steve Kopian*

<http://www.unseenfilms.net/2025/02/how-to-be-normal-and-oddness-of-other.html>

VIEW OF THE ARTS: 75th Berlin International Film Festival: “How to Be Normal and the Oddness of the Other World” Review - *By Maddie Armstrong*

<https://viewofthearts.com/2025/02/17/75th-berlin-international-film-festival-how-to-be-normal-and-the-oddness-of-the-other-world-review/>

NEWS ITEMS/MENTIONS

ABUS DE CINE: Festival Berlin 2025 : sélection Perspectives - Abus de Ciné - *By Olivier Bachelard*

https://www.abusdecine.com/article_festival/berlin-2025-selection-perspectives/

CINEMA AUSTRIACO - 11/02/25

How to be normal and the oddness of the other world will open the diagonale'25 | Grand Diagonale Acting Award 2025 for Inge Maux - *By Marina Pavidó*

<https://cinema-austriaco.org/en/2025/02/11/how-to-be-normal-and-the-oddness-of-the-other-world-will-open-the-diagonale25-grand-diagonale-acting-award-2025-for-inge-maux/>

DAILY ENTERTAINMENT - 04/03/25

Movie Discovery of the Day: How to be normal and the oddness of the other world (2025) by Florian Pochlatko

<https://www.dailyentertainmentworld.com/post/movie-discovery-of-the-day-how-to-be-normal-and-the-oddness-of-the-other-world-2025-by-florian-po>

DREHPUNKTKULTUR (AT) - 24/02/25

Wild, schräg, blutig – und sensible Filmkunst - *By Reinhard Kriechbaum*

<http://www.drehpunktkultur.at/index.php/rest-der-welt/ausland/18420-wild-schraeg-blutig-und-sensible-filmkunst>

INDIEWIRE - 19/02/25

Berlin 2025: 56 Cinematographers on How They Shot Their Features - *By Sarah Shachat*

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Feb 7, 2025 4:04am PT

'How to Be Normal and the Oddness of the Other World' Boarded by Alpha Violet Ahead of Berlin – Clip (EXCLUSIVE)

By Nick Vivarelli ▾



Courtesy Alpha Violet

Paris-based sales company [Alpha Violet](#) has taken international sales on teen mental health drama “How to Be Normal and the Oddness of the Other World,” a first feature by Austrian filmmaker Florian Pochlatko, ahead of its [Berlin Film Festival](#) bow.

The film, about a young woman’s search for sanity after leaving a psychiatric hospital, will

00:00

10:20

“How to Be Normal” producer Arash T. Riahi – who is a member of Austria’s Golden Girls Film collective of writers, directors and producers – described the film “as an explosive blend of drama, satire, and supernatural action movie, primarily aimed at a young audiences that see themselves reflected in many of the film’s themes.”

“The strong protagonist, played by Luisa Gaffron, serves as an identification figure for the struggles of young people driven by constant self-optimization, living in a world where you can buy everything –except a secure future,” he went on to note.

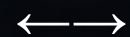
Florian Pochlatko studied directing under Michael Haneke at the Film Academy Vienna. Prior to his feature film debut with “How to Be Normal,” which he also wrote, he made several shorts.





Berlinale 2025 review: How to Be Normal and the Oddness of the Other World (Florian Pochlatko)

Matthew Joseph Jenner
February 16, 2025



"Captures reality in a hypnotic, challenging way that provokes and intrigues in equal measure."



"Your world is on fire"

Being young is never easy, regardless of the generation in which you grew up. It seems that everyone believes that their upbringing was the most challenging, and riddled with obstacles, when in reality the process of maturing has never been a particularly smooth journey. The transition between adolescence and adulthood is a notoriously difficult period, since we come to realize the truths of the surrounding world, but don't tend to be equipped with the knowledge or resources to handle them. This leads to crises of identity that can become much more sinister if left dormant. This bit of philosophical pondering is the foundation for *How to Be Normal and the Oddness of the Other World*, the directorial debut of Florian Pochlatko. The film crafts a compelling story that centres around Pia, a young woman recently discharged from a stay in a psychiatric facility, who returns home to her family with whom she has a very contentious relationship not made any easier by her callous nature and frequent delusions. Moment by moment, we follow Pia as she attempts to assimilate back into society, realizing that this is not as easy a task as she expected, especially with the constant tug of existential despair she feels deep within her soul. A psychological character study that touches on themes such as mental health, dysfunctional family dynamics and the experience of growing up, this film captures reality in a hypnotic, challenging way that provokes and intrigues in equal measure, leading to a unique piece of experimental storytelling.

The thematic foundation on which Pochlatko constructs this film is fascinating right from the start. This begins with the provocative and somewhat tongue-in-cheek title that alludes to the possibility that we are about to encounter some field guide to navigating the modern world as a young adult. In reality, *How to Be Normal* positions itself as the opposite, functioning as a series of vignettes in the daily life of Pia as she attempts to make her way through each moment of existential despair (in her eyes, anyway). Mental health is a subject that is constantly evolving as far as artistic representation goes – the tendency to configure these stories as cautionary tales about the terror of madness and delusion has grown steadily more sensitive, a result of more open, frank discussions on these themes. This film dissects its complex main character – portrayed by Luisa-Céline Gaffron in one of the most spellbinding performances of the year – and follows her efforts to exist in a world that she no longer recognises. She comes to realize that society kept moving even when she was hidden from view, and now has to find a way to adjust to these changes, especially with a family that is supportive but unsympathetic after having endured her volatility for long enough. Pochlatko examines human connections and the misunderstandings that inevitably occur when two very abrasive souls stand in opposition, and the impact that this can have not only on these relationships but on the individual and their state of mind. Large portions of *How to Be Normal* find Pia in conversation with herself, engaging in an internal dialogue with the voices that initially led her astray, but are now the most trusted guides she has, which reflects her shifting state of mind and shows the challenges that come with being a young woman in a fast-paced, confusing world.

Considering the sheer scope of the thematic content of this film, it's hardly surprising that it would be equally compelling in terms of its visual and tonal approach. *How to Be Normal* is less about the plot and more about how these various narrative strands are realized through the use of various intriguing artistic cues, each one crafted to reflect something much more profound. The director sets the film in the present day, but tweaks its grasp on reality slightly, creating a vaguely dystopian version of our world; one in which everything is recognizable but where nothing works in quite the same way. This is done to represent the protagonist's state of mind as she sets forward to navigate a discordant reality in which every day is spent trying to make sense of her surroundings and determining whether what she is experiencing is real or simply the result of her ongoing delusions. The very narrow boundary between determining if Pia has been set on the path towards recovery or is sinking deeper into her state of psychosis is reflected in the film's perpetual tendency to blur the line between fantasy and reality, which makes for an unsettling image of her life and her efforts to unearth the mysteries that have bothered her all along. Pochlatko uses humour sparingly – *How to Be Normal* is not much of a comedy, but there are some moments of levity, which we may initially think are there to soften the emotional blow. In actuality, the humour is used as a tool for discomfort, as the increasingly surreal scenarios in which Pia finds herself create a disquieting, often uneasy tone that comes very close to recreating the experience of feeling adrift in a world that has grown unsympathetic to those who need the most guidance.

How to Be Normal is a film most certainly driven more by its atmosphere than its plot, and it requires the viewer to be willing to leap onto a specific wavelength, as well as surrender to the oddities situated right at its core to fully immerse ourselves in its peculiar charms. However, there is certainly a method to the madness, as we find that Pochlatko is intent on crafting a meaningful, effective examination of mental health and the challenges that come with existing in a world that can sometimes be impossible to navigate when struggling with such issues. Rather than succumbing to the same hackneyed

tropes we usually expect to find in these stories, the director chooses to go in his own direction, avoiding being heavy-handed or flippant in how he explores the protagonist's journey and finding a unique approach that feels genuinely experimental. Sensitive but provocative, the film serves as an intimate portrait of a young woman teetering dangerously close to the edge of self-destruction, gleefully dancing as if it is all she knows how to do, from hearing those voices that push her closer to what seems to be an inevitable breakdown. These glimpses into her mind eventually coalesce into a work that not only makes some profound statements on the nature of the modern world and the role of the individual within it but also provides some stark, harrowing commentary on mental health and how it is impossible to define it in linear terms. An extraordinary debut from Pochlatko, whose vision is genuinely exciting in how it subverts all our expectations, *How to Be Normal* is an exceptional work that represents an entirely new movement in socially conscious but artistically daring cinema.

Image copyright: Golden Girls Film

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Críticas

Crítica: "How to be Normal and the Oddness of the Other World", existir en el sinsentido

Por: Lalo Ortega

Febrero 16, 2025



Hay algo parecido a una trama en *How to be Normal and the Oddness of the Other World*, largometraje debut del cineasta austriaco [Florian Pochlatko](#). Hay una joven mujer, Pia ([Luisa-Céline Gaffron](#)), recién dada de alta de una institución psiquiátrica, por lo que ha regresado a vivir con sus padres, Effie ([Elke Winkens](#)) y Klaus ([Cornelius Obonya](#)). Entre cócteles de medicamentos psiquiátricos, un corazón roto y un trabajo mediocre que le da su padre, Pia lucha por readaptarse al mundo. ¿Pero qué mundo?

Su madre, actriz de doblaje y locutora, se preocupa por ella casi al grado de la paranoia. Su padre, dueño de una empresa familiar, cree que su hija sólo necesita mano dura para salir adelante (*boomer* al fin). Pero sus mundos personales también se desmoronan: Effie cuestiona la ética y veracidad de los documentales en los que trabaja, que parecen diseñados para desinformar y sembrar miedo. Klaus, mientras tanto, enfrenta la inminente adquisición de su empresa por una parodia poco velada de Amazon.

Estos puntos son, en esencia, los hilos conductores de la muy laxa trama de *How to be Normal and the Oddness of the Other World*. No es que sea inexistente: sí hay un planteamiento, nudo y desenlace a lo largo de un puñado de días. Pero Pochlatko, también guionista, no construye su narrativa en un rumbo convencional y hacia el exterior. Si existir en un mundo sumergido en el caos y el sinsentido puede ser una experiencia jodidamente laberíntica, su película también lo es.

La narración es tan fragmentada como puede serlo el saltar de las noticias catastróficas en redes sociales, al chat del trabajo y luego a nuestros pensamientos más oscuros y personales. Formal y discursivamente, Pochlatko toma prestado de influencias tan variadas que van desde *El mago de Oz* (y, por extensión, el cine de *David Lynch*) hasta la clásica *Matrix*.

Con Pia como sustituto del público y dada su condición mental tan frágil como ambigua (el director y guionista nunca especifica su padecimiento psiquiátrico), dudamos constantemente de la veracidad de su percepción. Esta fluctuación es acompañada, en la forma, por cambios entre relaciones de aspecto (que van desde lo panorámico a cuadrados de Instagram), pero también por bruscas oscilaciones entre un lenguaje audiovisual sobrio, más inclinado hacia un discreto naturalismo, y una híper estilización de la luz, el encuadre y la edición.

En un inicio, *How to be Normal and the Oddness of the Other World* marca una distinción más o menos clara entre ambas formas de representación y percepción. O sea: Pia existe en una realidad y a veces atestiguamos sus alucinaciones, que parecen películas con agentes de la Matrix, mujeres gigantes y caras de queso. Pero conforme la supuesta "realidad" comienza a perder el sentido, la frontera entre ésta y las "películas" comienza a desdibujarse hasta que son indistinguibles una de la otra. La simulación se come a la experiencia *sensorial*. ¿O será al revés?

Es un discurso potente cuya ejecución formal es interesantísima al desdibujar estos binarios. Por ejemplo: si el mundo "real" es real, ¿por qué sitios como una oficina o un hospital psiquiátricos resultan tan sobrios, de forma tan sospechosamente artificial como el mundo de la "alucinación"? Y cuando nazis pueden apoderarse de la Casa Blanca y la verdad la dicta quien publique primero una mentira en TikTok, ¿tan siquiera importa?

Son preguntas importantes, y como recreación sensorial de lo que significa vivir en el sinsentido, *How to be Normal and the Oddness of the Other World* es una experiencia fascinante. Y es por ello que su desenlace puede resultar desilusionante. Es mejor no entrar en detalles para no arruinarlo para quienes gusten experimentarlo por su cuenta. Sólo digamos que, para una película tan lograda en su empatía por las enfermedades mentales y en su exploración de nuestra alarmante fragmentación sensorial, hubiera sido mejor una resolución más cercana a Lynch que a *El mago de Oz*.



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BERLIN INTERNATIONAL FILM FESTIVAL FILM FESTIVAL

A Reality-Bending Story That Redefines Normalcy

Chris Jones — February 16, 2025

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MOVIE REVIEW

How to Be Normal and the Oddness of the Other World

NOT RATED — ★ ★ ★ ★ ☆

Genre: Drama

Year Released: 2025

Runtime: 1h 45m

Director(s): Florian Pochlatko

Writer(s): Florian Pochlatko

Cast: Luisa-Céline Gaffron, Elke Winkens, Cornelius



Obonya, Felix Pöchhacker, David Scheid
Language: German with English subtitles
Where To Watch: shown at the 2025 Berlin International Film Festival

RAVING REVIEW: Some stories take audiences on a journey, guiding them from point A to point B with clear direction. Others break apart expectations, immersing viewers in a chaotic, unpredictable experience that feels as fluid as real life. HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD is firmly in that category, delivering a visually experimental, narratively fragmented, and emotionally resonant exploration of mental health, identity, and the shifting perceptions of reality. Directed by Florian Pochlatko, this debut feature refuses to play it safe, leaning into surrealism, dark humor, and a unique approach to storytelling that challenges the notion of what it means to be "normal."

The film centers on Pia (Luisa-Céline Gaffron,) a young woman recently discharged from a psychiatric hospital who returns to her parents' suburban home in Vienna. Her transition back to daily life is anything but smooth, as she struggles to maintain a job, navigate the remnants of past relationships, and manage her mental health under society's judgemental eyes. The world around her seems just as unstable as she feels, creating an unsettling but strangely relatable experience in which reality shifts depending on perspective.

Rather than providing a traditional character study, the film embraces an unconventional narrative style that externalizes Pia's inner struggles through rapid, striking sequences. The editing is deliberately erratic, mirroring her fractured state of mind.

One of the film's boldest choices is its refusal to pin Pia's struggles to a specific diagnosis. This ambiguity adds to the film's layered message about mental health and the tendency to label individuals in ways that often fail to capture the full scope of their experience. Instead of defining Pia by a medical term, the film lets her exist in a gray space—one that feels more reflective of how mental health conditions are experienced in real life, constantly shifting depending on personal and cultural contexts.

The film's surprising use of humor prevents it from becoming too heavy. Rather than treating its subject matter with a constant air of solemnity, the film injects absurdity and comedy, reminding audiences that laughter is an essential coping mechanism even in difficult times. The humor doesn't undermine the film's themes but strengthens them, making its

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messages more accessible while providing much-needed contrast to its heavier moments.

At its core, the film poses a fascinating question: Is true freedom found in structure or chaos? Pia's time in a psychiatric hospital was highly regimented, offering predictability even if it came at the cost of personal autonomy. On the other hand, the outside world is full of contradictions, constantly shifting expectations and a need for individuals to conform to social norms that are often impossible to meet. The film doesn't pick a side but rather lets the audience sit with the discomfort of that question, challenging them to consider where real agency lies.

Beyond Pia's journey, the film also closely examines generational divides. Her parents, Elfie (Elke Winkens) and Klaus (Cornelius Obonya,) are struggling in their way, caught in a world that no longer makes as much sense to them as it once did. The tension between Pia and her parents reflects broader societal shifts—how one generation's expectations for stability and success don't always align with the realities of younger generations, who must navigate an increasingly uncertain world. This dynamic adds another layer to the film, grounding its surreal elements in something deeply human.

Of course, this type of storytelling won't be for everyone. Some viewers may find its abstract approach frustrating, and its refusal to provide clear-cut answers could challenge those who prefer more traditional narratives. The film asks for patience and engagement; for those willing to embrace its unusual style, it offers a uniquely thought-provoking experience.

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD is a bold and imaginative film that refuses to conform to expectations. Its inventive storytelling, striking visuals, and darkly humorous approach to serious themes stand out as a refreshingly original entry into contemporary cinema. It may not be an easy film to categorize, but that's precisely what makes it worth watching—an unpredictable, deeply human journey that lingers in the mind long after the credits roll.

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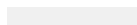
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75th Berlin International Film Festival: "How to Be Normal and the Oddness of the Other World" Review

Published by View of the Arts

Much like the greyscale outlook of those with depressive disorders, sometimes cinema is so uninspired it seems like the entire industry has been lost to shareholders. But on one's first watch of Florian Pochlatko's *How to Be Normal and the Oddness of the Other World*, it's like trying fudge after a lifetime of eating cardboard. It makes you *feel* something. Pochlatko utterly delivers one of the best takes on mental illness of all time, with a title so long it would be pretentious if belonging to any other feature: but certainly not this one. The film itself is, similarly, split into two directions, though blended seamlessly: Pia's (Luisa-Céline Gaffron) restless battle for her sanity, and the untamed obscurity of her spiralling episodes.

We're not given a substanceless hero tale of the pitiful melancholic that finds meaning again; *How to Be Normal* is a respectful and unembellished, yet striking portrayal of mental illness. Emphasis is not put on Pia's specific disorders, though we do learn what some of these are and the handful of pills she throws back each morning as a result. Too many writers slap depression on a character and call it a day, satisfied at their noble effort to handle tough topics. Pochlatko's remarkable debut feature painstakingly documents what is much more often the reality. Its point is crystal: mental health is not a list of checked boxes. It's a fragile, contorting mass. Pia's hushed narration resonates with all those who've felt entirely lost at some point: "I think I've fallen between the walls of the world."

Such whispered words to her listener, whether that be an ex or us viewers, are pretty frequent in the film. It's like she's letting us in on a secret: something the "normies" wouldn't understand. If you happen to fall into that—if we're being honest—minority, the blurred lines of absurdism will be hard to decipher. Pia's sheer exhaustion over her state and the recurring scenarios she finds herself in is exhibited in multiple forms, but the cleverest are the sequences in which her own mind takes over the scene. Exhibit A: She wears her signature Gouda cheese mask slumped in a chair; a therapist magics away her mental illness, and proceeds to dance to Haddaway's *What Is Love*. Did we mention absurdism?



How to Be Normal and the Oddness of the Other World / Image courtesy of Golden Girls Film

It appears to be shot on film: allowing vibrant colour to seep through and excessive grain to simulate the deterioration of the mind afflicted with mental illness. Slow, creeping shots and subtle rotations bring the viewer in on Pia's downward spirals, and the ever-changing aspect ratio only reflects her instability. It's not an A to B of events; narratives change, events come out of order and full circle, and there's even a speedy flash-forward of the entire film in the first arc. It's as if Pia is the ruler of her own unpredictable narrative.

Pia is charming, but she's not perfect. She's wonderfully peculiar. She sticks out like a sore thumb: she's got untamed curls and a vivid stripey jumper, caged in a grey dystopia of copy machines. She's easily irritable, and makes inappropriate jokes. The people around her reject her, to which she's not entirely faultless. The gorgeous writing and Gaffron's perfect performance seals the deal; anything else is a spoonful of delicacies atop a meal that was already satisfying enough.

In a quintessential sequence, Pia mocks her opponent, the world: "Be different, but like everyone else. Special, but the same. A unique shining star. A beautiful snowflake. In a world of boundless possibilities I have chosen to be sick." Few films could ever be rewarded with a description of *"It's a perfect movie, just watch it."* But that's what we're giving it. Pochlatko is a director we will be keeping an eye on.

Rating:

Written by Maddie Armstrong

View of the Arts is an online publication dedicated to films, music, and arts, with a strong focus on the Asian entertainment industry. With rich content already available to our readers, we aim to expand our reach and grow alongside our audience by delving deeper into emerging platforms such as K-pop and Asian music more broadly. At the same time, we remain committed to exploring the vibrant and ever-evolving global landscape of film, music, and the arts, celebrating the immense talent and creativity that define these industries worldwide.



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Berlin Hidden Gem: An Outcast + 'Matrix' Nods + Spaghetti Tradition = 'How to Be Normal...'

'... and the Oddness of the Other World.' Austrian creative Florian Pochlatko's feature directorial debut, screening in Berlin's Perspectives program, addresses mental health and asks if anything is really real.

BY **GEORG SZALAI** FEBRUARY 16, 2025 12:30AM





'How to Be Normal and the Oddness of the Other World' COURTESY OF GOLDEN GIRLS FILM

Take a social outcast protagonist, surround her with an ensemble cast, add in an [Ed Sheeran](#) lookalike and unusual camera and edit work, throw it all into a genre blender, and top it off with a homage to the tradition of spaghetti in film. Those are just some of the ingredients Austrian writer-director Florian Pochlatko used, garnished with a healthy dose of other offbeat vibes, to cook up *How to Be Normal and the Oddness of the Other World* (*Wie man normal ist und die Merkwürdigkeiten der anderen Welt*). His feature directorial debut, world premiering in the Perspectives program of the [75th Berlin International Film Festival](#), serves up a mix of existential strangeness and such themes as mental health, identity, and disorientation in the digital age.

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Leading a “normal” life isn’t exactly a piece of cake! In fact, life is a real bitch! And so are people. That much seems clear to a young woman named Pia, portrayed by Luisa-Céline Gaffron ([And Tomorrow the Entire World](#)), who feels alienated and misunderstood by most people, including her ex Joni (played by Felix Pöchlhammer) and her parents (Elke Winkens and [Cornelius Obonya](#)), after her release from a psychiatric hospital. Struggling to reintegrate after her release from a psychiatric hospital, she must not only juggle a new job at her father’s company, other societal expectations, and heartbreak. And then there are such issues as social stigma, self-doubt, and, oh yes, her meds. Pia really only connects with 12-year-old neighbor Lenni (Lion Thomas Tatzber). And then she meets Ned who looks very much like [Ed Sheeran](#) (Wesley Joseph Byrne).

“I am always very interested in mavericks,” which have also featured in his shorter films, Pochlatko tells *THR*. “I’m very much drawn to these people.”





Luisa-Céline Gaffron and Felix Pöchlhacker in 'How to Be Normal and the Oddness of the Other World' COURTESY OF GOLDEN GIRLS FILM

He feels the same about mavericks off-screen. To do the eccentric Pia and her take on the world visual and auditory justice, he worked on the cinematic aesthetics with fellow narrative feature debutants Adrian Bidron, who handled the cinematography, and Rosa Anschütz, who is responsible for the score. (Bidron has developed a reputation in Austria for his work in photography, commercials, and music videos, including for Eurovision winner Conchita Wurst.) "I wanted to take as many brilliant people as possible on the path who maybe wouldn't normally get this chance," Pochlatko says. "We closely collaborated on finding the visuals and the feeling for this film."

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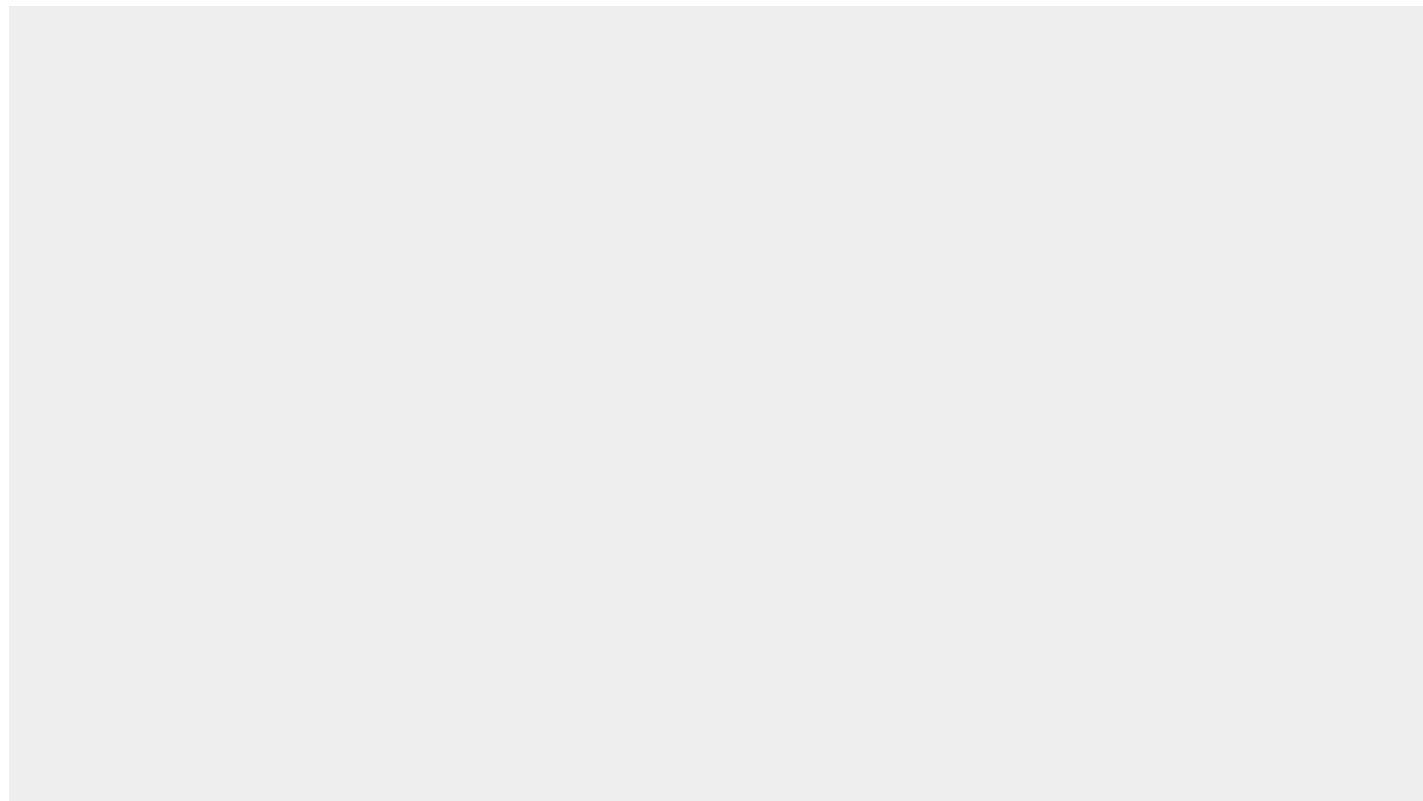
The result is a decidedly stylized rendering of a world teetering on the edge of chaos. "I really wanted to go for a very artificial world because that correlates very much with the feeling people have of the world today," the filmmaker explains. "People are talking about how we live in a simulation," Pochlatko explains. "This has very much to do with internet culture and with late-stage capitalism. On the internet, you are confronted with different perspectives on reality. So I wanted to make a film that really feels like a made (or manufactured or fabricated) film where it doesn't even matter if this is a dream world or the real world, where the real world feels as fake and made-up as dreams."

Pochlatko highlights in this context how *The Matrix* has found renewed interest in the digital age with its question of how real reality is. And he's not afraid to tackle the post-factual era. "Donald Trump very much understood that it's not important if it's real what you're saying. The truth is not relevant anymore. It's the emotions that are relevant."

Speaking of what is real: Pia meets a man named Ned who looks very much like Ed Sheeran. "Wes, the guy who plays him, is a street cleaner in Greater Manchester," Pochlatko tells *THR*, leading this writer to momentarily wonder if he has ended up inside the Matrix now. "I found him because I saw internet articles about mass panics at (soccer) stadiums in England because all these people thought that Ed Sheeran was there. And it was this guy. And I thought this just fits this world in the film that is slightly off."

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Luisa-Céline Gaffron and Wesley Joseph Byrne in 'How to Be Normal and the Oddness of the Other World' COURTESY OF GOLDEN GIRLS FILM

Ned fits into the psychology of Pia whose ex-boyfriend is also a musician. "I wanted her to meet somebody who is an even greater musician, actually one of the best musicians in the world, so she can show off to her boyfriend," Pochlatko emphasizes and surprises with a Ghostbusters comparison. "There is the famous scene where they are all not allowed to think of something bad or it will appear. And then one of them thinks of the Marshmallow Man but in this case, it's a giant Marshmallow Man. So I thought of the most harmless character I could think of. I thought, okay, it has to be Ed Sheeran because he's cute and even if you don't like his music, you have to acknowledge that he's a really brilliant musician." And no spoilers but Ned at one point turns into "this *Matrix* Morpheus version" of *How to Be Normal and the Oddness of the Other World*, he adds.

Another element of this slightly skewed world is ... pasta. Pochlatko is clearly a film lover. But he actually calls himself a film nerd when asked about a memorable scene in which Pia eats spaghetti (as you can see in the main image of this article). What's up with that? "There's a path of spaghetti in film," especially from directors he likes, he shares. One of his heroes is German filmmaker Maren Ade whose *Toni Erdmann* includes a scene in which the protagonist (played by Peter Simonischek) has the nickname "Spaghetti" for his daughter ([Sandra Hüller](#)). That was likely influenced by the famous spaghetti meal scene in John Cassavetes' *A Woman Under the Influence*. "These are also my heroes, so I wanted to go on with the tradition of spaghetti," Pochlatko highlights. "And of course, there's also this very famous scene in Harmony Korine's *Gummo* where the child is eating spaghetti in the bathtub. So I thought, if I ever make a film, there has to be spaghetti involved."

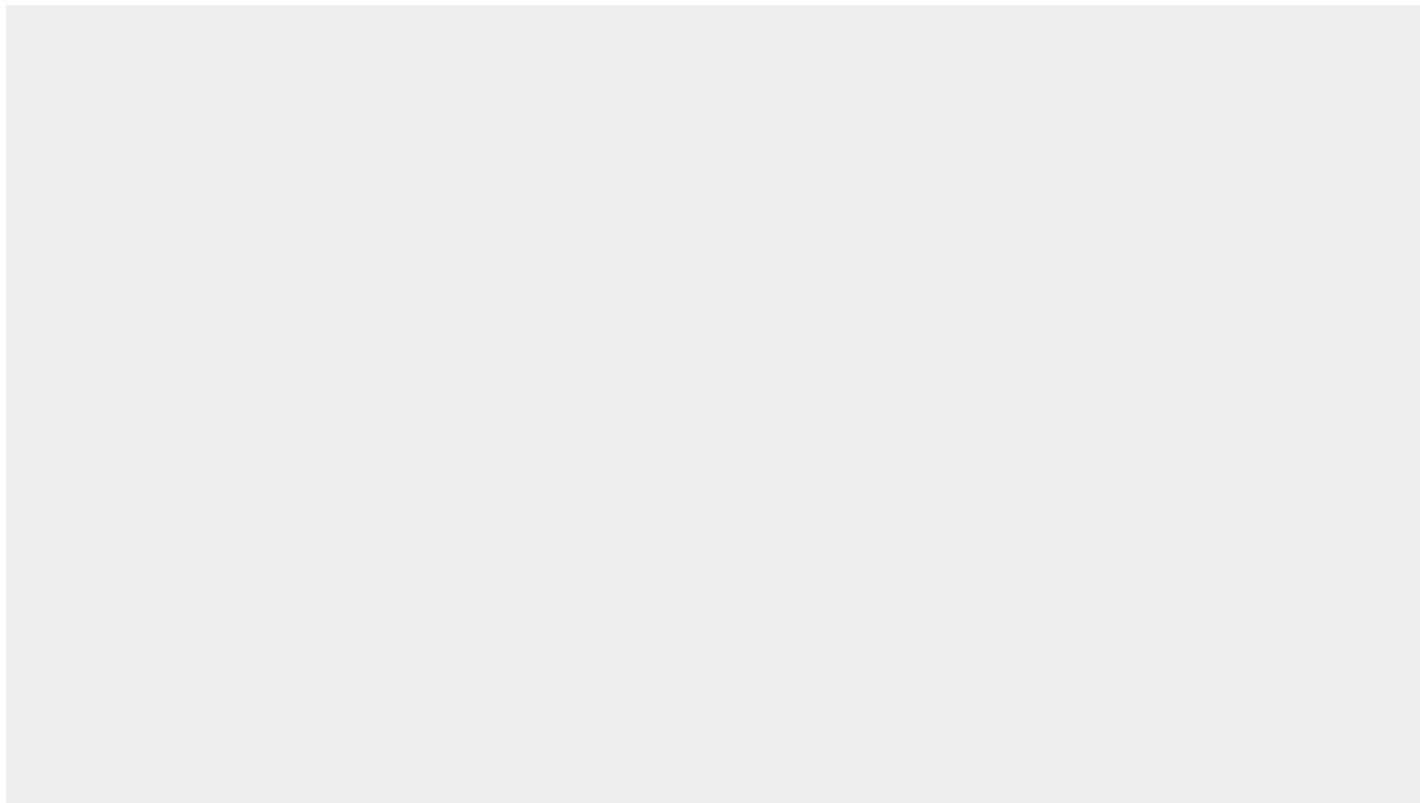
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Gallons take on the food scene in *How to Be Normal and the Oddness of the Other World* was “pretty intense,” adding to the standout feel of the scene, the filmmaker recalls. Another spaghetti tribute that he filmed, a scene in which Pia’s mother uses the nickname Spaghetti for her, didn’t end up in the final version.

Pochlatko has more ideas that he hopes to bring to the screen in the future. “I’m working on a very arthouse-influenced film at the moment that is taking place very close to the place where I grew up,” the Austrian auteur tells *THR*. “It’s about religion, in a way. And I hope to get funding for my next feature film. It’s called *Cover Song: Tales From the Land Before Our Time* and is about three generations of a family in the diaspora. It’s set in Austria and somewhere else. It’s about a family father who disappeared 10 years ago and started a new life in the Caribbean where he’s struggling with his old problems again.”



Florian Pochlatko APOLLONIA T.BITZAN

His Berlinale movie raises many questions. But viewers may be curious how the title *How to Be Normal and the Oddness of the Other World* came about for the film, whose cast also includes such Austrian favorites as Harald Krassnitzer, Oliver Roskopf, and David Scheid. Pochlatko credits the COVID pandemic, Hollywood tentpoles, and the late U.S. cult musician Daniel Johnston as inspirations. When he first started to work on a script in 2020, “it felt very natural to call it *How to Be Normal*,” Pochlatko recalls. I was very unsure of this title. And then (Molly Manning Walker’s) *How to Have Sex* came out and had great success.”

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In his desire to make the film feel like a real quest movie, he also looked to such titles as *Harry Potter and the Sorcerer’s Stone* for inspiration. “But ‘the other world’ is something that comes from Daniel Johnston,” Pochlatko shares. “In many

BLOG

Berlinale – as if reality is its own satire



By adminn

FEB 19, 2025



Authentic figures; Here Luisa-Céline Gaffron, the main actress

Foto: Golden Girls Film

The title of her film asks how to be “normal”. How does that work?

For me, the questions were more relevant for me: Who is to determine what is normal in the position? Who defines reality? In it I found this area of tension that makes up the film and its characters.

It is about 26-year-old Pia, who has just been released from psychiatry and is now trying to arrive in the supposed “reality”. How did you get that this could be the fabric for a film?

I have accompanied many people in the circle of friends through crises and have experience with psychotherapeutic context myself. That’s why I dared to tell something like that. And then the world has also become more stressful and chaoting. Corona has changed perception. When I wrote the film in pandemic, it was clear to me: This is a topic that not only affects close confidants of me and myself, but a larger context of people. I thought that I could contribute something by sharing my experiences and starting to talk about it seriously. At the beginning of such a journey, it says to find a language for this. There is little on the topic that does not work as horror or as a drama of the affected. Of course, it is presumptuous to try to do something light -footed in a difficult fabric. But I thought that it might need it. That was a high -risk project. My greatest fear of the film was that you tried to make a cool thing out of mental problems and to capitalize on it. It was important to me that that didn’t happen.

Interview



Natascha Unkart

The Austrian author, director and editor **Florian praise** At first studied experimental media art, then directed by Michael Haneke at the Filmakademie Vienna and completed a master’s degree in Critical Studies at Diedrich Diederichsen at the Academy of Fine Arts in Vienna. His short film “Strawberland” won several prizes. Among other things, he worked as a curator for various cultural institutions. “How to be normal and the oddness of the other world” is his first full -length feature film and runs at the Berlinale in the “Perspective” section.

How did you find the language for this film, which is “light -footed”, but also told about existential crises?

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I come from work with lai. You learn to develop narratives in the collective. In this case, however, it would have been negligent to work with people who do not know the big machine film and may have psychiatric backgrounds. Therefore, it quickly became aware that I would like to work with professional representative. In the screenplay process, however, I listened to an incredible number of stories from many perspectives. We had specialists for every facet of the film. The scene with the kinesiologist was written by a kinesiologist. What has to do with the company was written from a management consultancy. The story of mother and daughter, the main characters, is based on stories of psychiatric patients.

Perhaps it seems strange when people say that they felt like they would turn into a werewolf. A friend of mine waited every evening on a street corner that a well -known rapper picks them up with the helicopter. Of course that has something totally tragic, but I thought: What if you try to understand that as a reality? The stories from the field of management consultations seemed no less strange to me. I wanted to compare these realities as equivalent. That was something I knew from the network culture. We also see this worldwide – for example, Donald Trump tries to achieve the sovereignty of language on the Internet. Language defines our reality. That is why it is important to take them for themselves. I wanted to tell the story of a world converter who has had a long experience with standing between the worlds.

You call your film as Arthouse Graphic Novel. What is that?

I am strongly influenced by graphic novels, comics and animated film – and I come from Austrian realism. For a long time, as in the Berlin school, a concept of authenticity, which was often confused with realism. Because there is also a made world. I found it exciting to think about authenticity outside of realism. Because an animated film can also be emotionally authentic. It seemed to me to be a logical consequence of how I was socialized in film.

The result is a film between deep seriousness and over -the -top comedy. Was it a balancing act to find the right tone?

It was a tightrope walk to keep the tonality of the film in such a way that you as a spectator. Especially from younger people, I keep hearing the concept of the “sensory overload”: an overflowing of stimulus that somehow belongs to the current attitude to life. This is extremely advised with what I am currently experiencing absurdism in the world. A lot is very bright and very loud and very excessive. It seemed to me that reality had become her own satire, and I tried to reflect that. It is difficult to balance that because it is already demanding. But I wanted to balance it in such a way that the film can still be easily consumable and can be positioned in the mainstream. Nevertheless, it is subliminally a critical-theory submarine. I tried to acquire the aesthetic language of Netflix and then get through the back door with a critical theory. That’s why the cast is chosen. There are people who are known in the Austrian mainstream – and maybe also in German.

For example, her leading actress Luisa-Céline Gaffron, who played in many German television productions. How did you get together?

We didn’t know each other before. I had never seen her playing and she didn’t know any of my films. I just knew that she was an activist. So we came together completely impartially. We met in Berlin, where she had just moved to her apartment in Prenzlauer Berg, sat on moving boxes and ate Pho, a traditional Vietnamese soup, from a box. We just started talking about values and how we want to work. I was so impressed by her attitude so that I thought: Okay, I want to work with her because it can be possible to enter into a partnership at eye level. There has never been a casting and we have never been rehearsals. I wrote the script with her in my head and always checked in whether that’s okay for her.

Your short film “Strawberland” from 2012 has won several prizes. Why do you report back to your first feature film more than ten years later?

From Germany I am constantly asked how we can bring such films through the support structure in Austria. The truth is: we fight for these films for ten years. You always have to present a finished, tangible product with a fixed genre. But good art just starts to get exciting where it is no longer predictable and where it may become dangerous and subversive. For me it was often said: we cannot categorize that. It was often not easy. And it hasn’t become easier either. I got five rejections in a row for my new project. I hope that with “How to Be Normal and the Oddness of the other World” we could prove that it has a value to make this form of work that is not quite as confectioned.

What does it mean for you that the film celebrates its premiere at the Berlinale?

I feel very much seen. It was a good coincidence that the “Perspectives” competition for first -time works was launched. Probably with the same thought that I also had. I wanted to take as many people as possible in the project who might not get this chance otherwise. The cameraman hadn’t even made a short film beforehand. The composer had never composed film music, and many of the cast have never been in front of the camera. The Berlinale is the best and most beautiful place that could have happened for this film. Then he opens the diagonal in Graz, this is my house festival that socialized me in film. The film has its Austrian theatrical release in autumn, and we very much hope that it will also be released in Germany.

“How to Be Normal and the Oddness of the other World”, Austria 2025. Director and screenplay: Florian Pochlatko. With: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya and Harald Krassnitzer. 102 min. February 18, 9:30 p.m., Cubix 5; February 20, 12.30 p.m., Colosseum 1; February 21, 9:30 p.m., Stage Bluemax Theater

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[Berlinale 2025](#)

16. Februar 2025, 23:59 Uhr



Berlinale 2025 – Tag 4 – Märchentag

Die „Schneekönigin“ läuft im Wettbewerb, „Aschenputtel“ im Panorama, und Florian Pochlatko feiert die Weltpremiere seines Film in der Reihe „Perspectives“



von **Markus, Christian, Manuel und Harald** ([Uncut Berlinale Team 2025](#))

Der Wettbewerb startet heute mit der lakonischen brasilianischen Tragikomödie „[The Blue Trail](#)“ von Gabriel Mascaro. Die renitente 77-jährige Teresa, gespielt von der wunderbaren Denise Weinberg, macht sich nach ihrer Zwangspensionierung auf, noch einmal das Leben zu genießen, statt in eine Seniorenkolonie abgeschoben zu werden. Mascaro, Weinberg und der internationale bekannte Rodrigo Santoro, der eine kurze, aber eindrucksvolle Nebenrolle spielt, die an Humphrey Bogart erinnert, stellten den Film am Nachmittag erstmals vor.



Bild aus dem Film „[The Blue Trail](#)“ (Filmverleih)

Außerdem die mit Spannung erwartete Uraufführung von Lucile Hadzihalilovics märchenhaft-düsterem „[The Ice Tower](#)“. Marion Cotillard spielt die geheimnisvolle Schauspieldiva Cristina, die die junge Ausreißerin Jeanne (Newcomerin Clara Pacini) unter ihre Fittiche nimmt, während sie für eine Verfilmung von Andersens „Schneekönigin“ dreht. Stark gespielt und stimmungsvoll inszeniert. Hadzihalilovic, Cotillard, Pacini, die Nebendarsteller August Diehl und Gaspar Noé präsentierten ihren Film am Abend.



„[The Ice Tower](#)“ mit Marion Cotillard (Fotos: Uncut/Harald Zettler)

Unmittelbar danach wurde ein weiterer Beitrag aus Frankreich uraufgeführt: die überfrachtete, ikonoklastische Agentenfilm-Persiflage „[Reflection in A Dead Diamond](#)“. Fabio Testi hat sich darin als Spion John Diman an der Côte d'Azur zur Ruhe gesetzt, hängt aber immer noch an den Erinnerungen an sein aufregendes altes Leben. Hélène Cattet und Bruno Forzani lassen leider viel Potenzial liegen, denn unter der Wucht an visuellen Ideen leidet die Dramaturgie. Testi und sein jüngerer Counterpart Yannick

Renier begleiteten das Regieduo zur Premiere am späten Abend.



„Reflection in a Dead Diamond“ (Fotos: Uncut/Harald Zettler)

Deutscher Doppelpack beim Berlinale Special

Im Haus der Berliner Festspiele feierte „[Köln 75](#)“ von Ido Fluk seine Weltpremiere. Und das genau an dem Ort wo jährlich das weltbekannte Berlin Jazzfest stattfindet. Der Film behandelt Keith Jarretts „Köln Concert“ von 1975, die meistverkaufte Jazz-Soloplatte der Geschichte. beziehungsweise wie es dazu kam. Denn es geht um die Menschen dahinter, die die Konzerte erst ermöglichen. Der total mitreißende Musikfilm kam äußerst gut an.



Photocall zu „Köln 75“ (Fotos: Uncut/Harald Zettler)

Weniger mitreißend, und doch spannend ging es in Jan-Ole Gersters „[Islands](#)“ zu. Der Thriller brachte ein wenig Urlaubsfeeling auf die Leinwand, wenn Sam Riley als Tennistrainer auf Fuerteventura dem Verschwinden eines Hotelgastes nachging. Stacy Martins mysteriöse Femme Fatale Figur, verlieh dem Film dazu den gewissen Film Noir Touch.



„Islands“ mit Sam Riley (Fotos: Uncut/Harald Zettler)

Chloé Sevigny zu Gast im Panorama

Auch im Panorama ließen sich die Stars und Sternchen wieder nicht zweimal bitten. So zum Beispiel Mode- und Fashion-Ikone Chloé Sevigny, die gemeinsam mit ihrem Team im Zoo Palast den Film „[Magic Farm](#)“ vorstellte. Die Satire von Regisseurin und Schauspielerin Amalia Ulman handelt von einer amerikanischen Filmcrew, die ein südamerikanisches Dorf unter die Lupe nimmt. Wie sich herausstellt, hat man sich im Land geirrt und setzt nun auf Improvisation. Lustig, aber ausgesprochen plump. Nebst Darstellerin Sevigny und Regisseurin Ulman wurden beim anschließenden Publikumsgespräch auch die Darsteller Alex Wolff und Joe Apollonio vors Mikrofon geholt.



Chloé Sevigny bei der Premiere von „Magic Farm“ (Fotos: Uncut/Harald Zettler)

Nach der „Eiskönigin“ gab es heute noch einen zweiten Film mit Märchenbezug. Ein bisschen „grimmiger“ wurde es abends als im Panorama Emilie Blichfeldt „[The Ugly Stepsister](#)“ in Anwesenheit ihres Filmteams präsentierte. Die überaus sympathische Regisseurin adaptierte das bekannte Aschenputtelmärchen zu einer haaresträubenden Body-Horror-Satire über Schönheitsideale. Die Weltpremiere hatte der Film bereits auf dem Sundance Festival. Das Publikum bei der Berlin Premiere war begeistert; tosender Applaus dominierte die Vorstellung.



Bild aus dem Film „The Ugly Stepsister“ (Filmverleih)

Perspektive aus den Österreichischen Film

Innovative, Genre-sprengende Spielfilm-Kost aus der Heimat galt es dann am späten Abend bei „[How to Be Normal and the Oddness of the Other World](#)“ zu entdecken. Das Kinodebüt des Grazers Florian Pochlatko feierte als Programmpunkt der nagelneuen „Perspectives“ seine Weltpremiere.



Florian Pochlatko, Arash T. Riahi und Luisa-Céline Gaffron Premiere von „How to Be Normal and the Oddness of the Other World“ (Fotos: Uncut/Harald Zettler)

Luisa-Céline Gaffron elektrifiziert als Pia, eine mental gebeutelte Wienerin, die nach einem Psychatrieaufenthalt versucht, ins normale Leben zurückzufinden. Doch was ist schon normal? Ein audiovisuell bestechendes Psychogramm, das die Stigmatisierung mentaler Erkrankungen offen anspricht und zum Generationenkonflikt herausarbeitet. Ende März darf dieses Kuriosum die Diagonale in Graz eröffnen.

- > [Filmkritik zu „The Blue Trail“](#)
- > [Filmkritik zu „Köln 75“](#)
- > [Filmkritik zu „Reflection in A Dead Diamond“](#)
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Monday, 12:02 pm

Berlinale 2025 Review: HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD, Keeping It Together

Director Florian Pochlatko, like 'The Daniels' 'Everything Everywhere All at Once,' balances the heady subject with plenty of humor and great visual gags.



Dustin Chang

LEAD CRITIC; BROOKLYN, NEW YORK



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It's all in the perspectives when talking about our mental health, considering the wild and crazy world that we are living in right now.

Austrian director Florian Pochlatko plays with this idea in his zany debut feature **How to be Normal and the Oddness of the Other World**. We see Pia, played drolly by Luisa-Céline Gaffron, a sullen young woman, being discharged from a mental institution and moving back to her childhood room in her concerned parents' house. Mom, Elfie (Elke Winkens), is a voice actor for narrating documentary programs and dad Klaus (Cornelius Obonya) owns a printing company.

With jumbled up timeline and fantasy sequences, you don't quite know whether what we see on screen is real or not; neither does our unreliable narrator, Pia, who is on a variety of colorful anti-psychotic pills. We get to know a little bit of details in Pia's life; her

In order to give some stability to Pia, her parents decide to give her a job at dad's company, doing dull office work. They hope that a daily routine would help her. But the real world is not as stable as everyone hopes to be.

Increasingly sensationalist tendencies in documentary topics that Elfie narrates -- parasite-infected zombie snails, wayward asteroids that might collide with the earth, combined with daily atrocities and natural disasters blaring on TV -- test Elfie's sanity causing her to crash her car in a traffic-heavy motorway. Klaus struggles with his company being taken over by a huge conglomerate called 'Friendly' (a stand-in for Amazon). It's as if there's a very thin line distinguishing being normal and insane. Not only Pia, but everyone slowly loses grip on their reality, as the world keeps spinning out of control.

How to be Normal asks big questions about what is perceived as normal when the world around us is insane. Pia, constantly under pressure to be normal, is trying to hold on to the idea of home and self-worth in the world constantly in turmoil.

Pochlatko, similar to The Daniels' **Everything Everywhere All at Once**, balances the heady subject with plenty of humor and great visual gags. As paranoid and delusional Pia appears to be, she provides the film's many hilarious moments as she appears as a giant monster with a piece of Gouda cheese across her face lumbering like a Godzilla in the city, or using Post-It notes to cover her face at her job. Gaffron is fantastic as a acne ridden, heavily medicated young woman desperately trying to find a footing and self-worth, so is the rest of the cast with their droll performances.

Can Pia find peace and stop slashing her wrists with a plastic knife? Is there a brighter future for mankind? Pochlatko poses these questions and asks us to contemplate what it means to be sane and normal in the world that is completely nuts.

The film enjoyed its world premiere at the 2025 Berlinale. [Visit the film's page at the official festival site.](#)

Dustin Chang is a freelance writer. His musings and opinions on everything cinema and beyond can be found at www.dustinchang.com

How to Be Normal and the Oddness of the Other World

DIRECTOR(S)

Florian Pochlatko

WRITER(S)

Florian Pochlatko

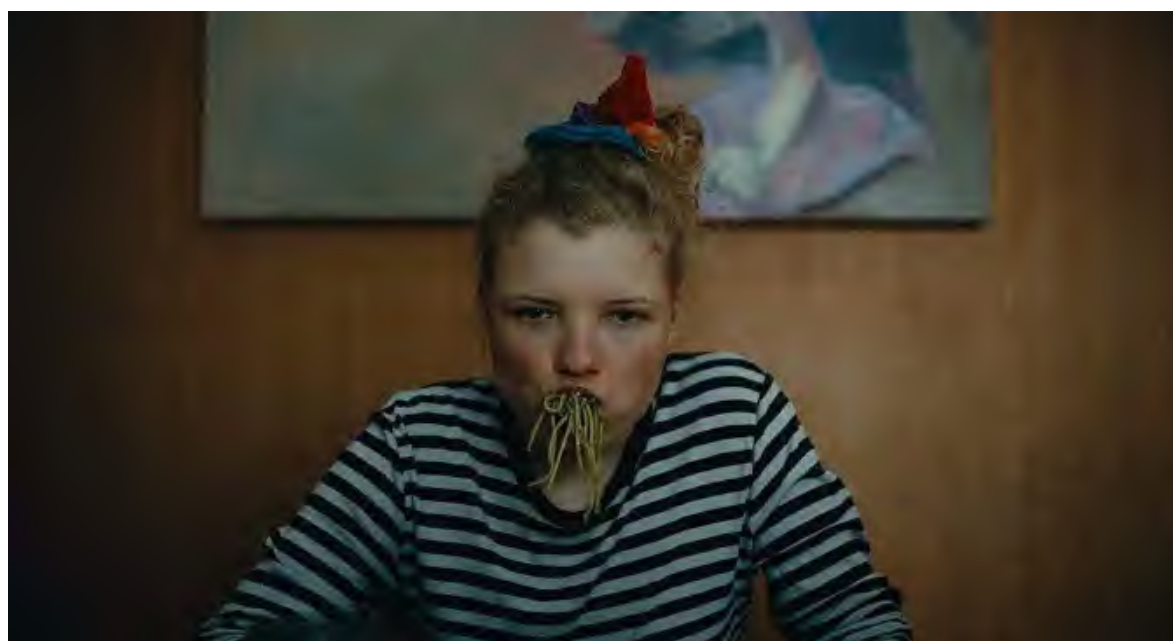
CAST

Luisa-Céline Gaffron, Cornelius Obonya, Elke Winkens

Berlinale 2025 | How to Be Normal and the Oddness of the Other World

By **Cara-Lynn Branch** February 17, 2025

0



Festival programmers work hard to build lineups that fit their sections. It's part of the trust they build with audiences who come with expectations of what to expect from a particular festival or section. Attending a new festival, part of the experience is figuring out what to expect and the promise of the sections. Perspectives is a section at Berlinale that you can get a sense of from its name, but more precisely it is for exceptional emerging filmmakers from around the world who have bold and fluent cinematic language and offer arresting perspectives and new ways of seeing the world. Writer and director [Florian Pochlatko](#)'s [How to Be Normal and the Oddness of the Other](#), which ask the questions, "What is normal? Who gets to decide who is normal?" as Pia (played by [Luisa-Céline Gaffron](#)), a 26-year-old freshly released from a psychiatric hospital, struggles with identity as she struggles to try to hold onto to who she was as she and world have changed. The film is centered in perspective. While Pia is the main perspective, the film does a good job of weaving in other perspectives of those in Pia's orbit, particularly her parents. These additional perspectives are an important layer because in a film that asks questions rooted in "Who gets to decide what is normal?," it's important to see that characters without diagnosis also struggle, can get anxiety, or fail to react appropriately.

The aspects of the film that captured me the most were the editing and composition. Early in the film, unprompted or revealed until much later, you are dropped into a scene from a TV drama, creating a stark contrast from the previous shots. This early use of different looking works, paired

with a monologue centered on the world ending and how Pia slips through time, does a good job of setting up a visual sense for the film. However, it is in the sequence after Pia sees her ex with his new girlfriend (who looks a lot like her), where the shots cut back and forth between locations with sounds as she spirals and even as a viewer you feel like you are slipping through time with her until her mom wakes her and it's the following evening. This reminded me of the TV series *Big Mood* (recently renewed for a second season), where Maggie, who is bipolar, lost time at an important time for her friend Maggie.

For a good portion of the film, Pia is going through crisis. Her parents don't realize she's going through crisis and someone will be quick to condemn them as bad parents, but charitably I think what so often happens is people hope their loved ones are doing better than they are until they can't deny it. Pia's young neighbour is the only one that seems to be able to get through to her when she's in crisis because he still treats her like she's normal. This is what she's been seeking and hasn't been able to feel on or off her medication.

The film also touches on the tragic reality that people with mental health issues often face police whose training has in documented cases resulted in injury or death. SPOILER: While the film briefly makes it look like the latter, it is thankfully the former and ties it back to slipping through time.

The film also features an impromptu tap dance scene, keeping you on your toes.

How to Be Normal and the Oddness of the Other World had its World Premiere at the 75th annual [Berlin International Film Festival](#) in the Perspectives section. Paris-based sales company Alpha Violet has acquired the international sales rights for the film.


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Berlinale 2025

Posted on [23 February 2025](#)

ÉVÈNEMENT
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Cinq premiers pas et deux nouveaux films



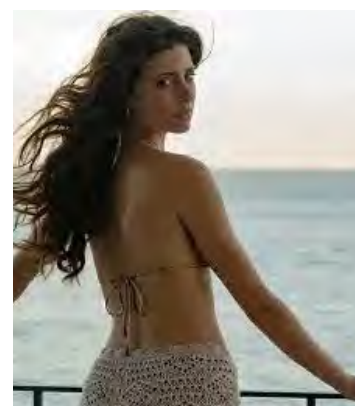
À défaut de pouvoir s'offrir un billet aller-retour à Berlin ou d'être chanceux comme certains d'avoir les frais payés par le festival ou leur organisme, ne serait-ce que pendant quelques jours, recevoir des liens non sollicités de la part de courageuses attachées de presse qui le méritent par leur travail et le nombre d'années à

exercer leur métier est une occasion unique en son genre qu'il ne faut pas prendre à la légère.

En tout, sept longs métrages qui nous ont donné l'occasion de tâter soigneusement (et minimalement) le pouls de ce festival légendaire, parmi les plus courus par les

RECHERCHE

PRIMEURS EN SALLE



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ARTS PLURIELS

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professionnels de l'industrie et de la critique.

S'il est un dénominateur commun qui unit ces films, c'est bel et bien celui d'une humanité en désarroi devant la persistante folie du monde actuel. Hasard ? Coïncidence ? Volonté d'éveiller les consciences, notamment celle d'un Occident en pleine crise d'amnésie malgré ou peut-être à cause des velléités malencontreuses de certains de nos dirigeants ? Est-il besoin d'aller plus loin ? Justement, au moment d'écrire ces lignes, les *Élection* en Allemagne prédisent un retour vers la *Droite*, pour le moment non pas l'*Extrême*, mais pour combien de temps encore ? En fait, les Conservateurs viennent de l'emporter. Exit Scholz.

Bref, comme c'est notre première incursion à la Berlinale dans KinoCulture (il faut mieux tard, même très tard, que jamais; enfin !), nous procéderons par ordre alphabétique par titre de films, une bonne vieille méthode, certes pas si innovatrice, mais nous donnant une idée de ce qui se passe dans la tête des cinéastes en question. Sauf pour le film, à mon avis, le meilleur du lot, que nous vous réservons pour débiter.



HOME SWEET HOME

Frelle Petersen | Premier long métrage
(Danemark – *Hjem Kære Hjem*)

Un premier film touchant, dramatique, bouleversant ; un sujet peu traité dans le cinéma de fiction, une vision de la vieillesse humaniste, revendicatrice. Un premier long de fiction pour ce jeune cinéaste danois qui, ultimement, en sait trop sur le vieil âge, sur les aides-soignants à domicile, en général des femmes, sur les angoisses qu'elles subissent au cours de leurs longues journées auprès des personnes âgées. Sofie accepte un emploi d'aide-soignante à domicile et rend visite à des clients âgés. Elle rencontre les dures réalités de ce métier exigeant, offrant un portrait authentique d'un métier souvent inédit et que Petersen présente dans une approche quasi documentaires, particulièrement dans les



Une fête d'enfants
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EN LUMIÈRE



BERLINALE 2025



Oscars 2025
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séquences de traitement.

On en sort bouleversé, traversé par cette odyssée auquel nous sommes tous et toutes confronté(es), espérant de souffrir le moins possible. C'est parfois indulgent, souvent presque cruel, mais toujours d'une profonde humanité que bon nombre d'entre nous ne veut pas voir. Dans le rôle de Sofie (qui, en grec, veut dire « sagesse »), Jette Søndergaard se donne corps et âme, créant des moments d'une émotion palpable dans un film, malgré le sujet, tout à fait lumineux. ★★★★★

ET AUSSI...

HOW
TO BE



NORMAL AND THE ODNESS OF THE OTHER WORLD

Florian Pochlatko | Premier long métrage

(Autriche – *Wie man normal ist und die Merkwürkigkeiten der anderen Welt*)

Une idée intéressante que Pochlatko ne réussit pas totalement à dissuader le spectateur, trop pris par la générosité de son incroyable actrice, Luisa-Célie Gaffon (beaucoup de télé et quelques courts), totalement investie dans un rôle exigeant. Elle ne vole pas la vedette, mais la mise en scène qui la suit, plutôt que le contraire. Une sorte de mise en abyme révolutionnaire qui apporte tout de même à cette fable sur la folie douce et l'engagement social. On retiendra par contre certaines séquences qui ont pour mission de sublimer le plan, sans, par contre, nous plonger dans des extrêmes parfois inavoués. ★★★

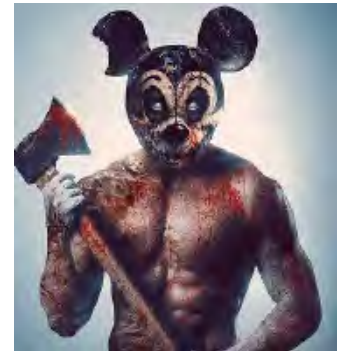


HYSTERIA

Mehmet Akif Büyükatay | Premier long métrage
(Allemagne – *Histeri* / *Histiria*)

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AU FIL DU TEMPS



[Cpx-Hebdo 08](#)
[du Vendredi 21 au Jeudi 2...](#)



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SALUT... L'ARTISTE

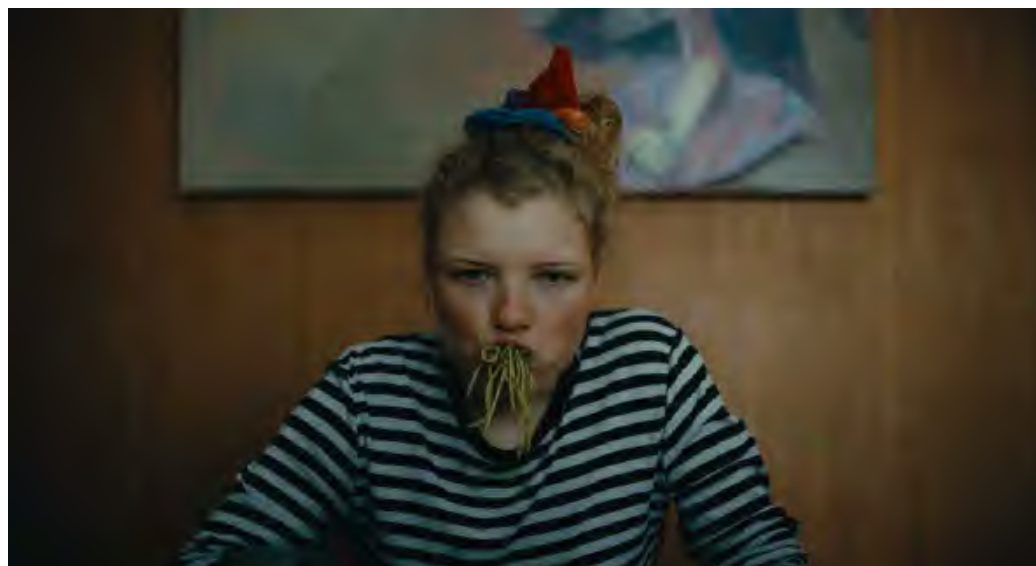


[Bertrand Blier](#)
[< 1939-2025 >](#)

[Gena Rowlands](#)
[< 1930-2024 >](#)

Berlinaline 2025: crítica de "How to Be Normal and the Oddness of the Other World", de Florian Pochlatko (Perspectives) - Micropsia

Diego Lerer



Una chica con problemas psiquiátricos sale de una clínica de rehabilitación y trata, con dificultad, de reinserirse en el mundo social, familiar y laboral. En la Competencia Perspectives de la Berlinaline.



Tratar las neurodiversidades de un modo cinematográfico es un desafío complicado de resolver. Y más si se trata de una opera prima. El realizador austríaco Florian Pochlatko logra salir bastante airoso de la dificultosa serie de problemas en la que elige meterse, ya que **HOW TO BE NORMAL...** no intenta mostrar desde afuera la adaptación al mundo «normal» de una persona mentalmente inestable sino retratar esa experiencia desde el punto de vista de aquel que sufre esos problemas, intentando narrarlo desde en la mente de alguien que experimenta el mundo desde un lugar un tanto más personal que la mayoría. O eso, al menos, es lo que uno supone.

Cuando empieza el film Pia es una chica de 26 años que está saliendo de una clínica psiquiátrica en la que estuvo internada por un desorden mental que no se clarifica del todo pero que parece estar en la órbita de los intensos trastornos bipolares o quizás algo más severo aún que eso. Su regreso a la vida familiar no es sencillo. Siente a sus padres –ambos con problemas laborales– un tanto raros e intensos, su ex novio no le contesta los mensajes y la chica no hace otra cosa que tomar decenas de pastillas para distintos asuntos. De entrada queda claro que lo que estamos viendo tiene más que ver con su punto de vista que con otra cosa. Y pronto esas diferencias empiezan a hacerse ostensibles.

Su padre le consigue un trabajo en la empresa de la que es uno de los jefes y ya allí nos queda claro que en la chica conviven datos de la realidad y posibles alucinaciones. Cree que la persiguen, que hay hombres vestidos cual villanos de **MATRIX** siguiéndola, que el mismísimo Ed Sheeran (o alguien muy parecido) le presta atención en una fiesta y que su ex novio, pese a estar con otra chica, le dice que la sigue queriendo. Pero mientras uno duda acerca de qué realmente sucede y qué no –es una pregunta que conviene abandonar pronto–, Pia comienza a desencajarse y sus esfuerzos por reintegrarse a esa normalidad prueban ser inútiles. La pregunta, sin embargo, termina siendo otra: ¿tiene algún sentido integrarse a esa normalidad? ¿O es una mejor forma de vida la que existe en su cabeza?



El riesgo de la película pasa por su costado formal: ¿cómo retratar esos mundos que se cruzan entre sí, en los que la realidad y la fantasía coexisten, sin perder de vista lo central de la temática? Pochatklo trabaja escenas en plan «cine dentro del cine» (con los actores interpretando roles típicos de un policial), modifica varias veces el formato de la imagen para sugerir distintas realidades contradictorias y va dando a entender que la relación entre el tiempo real y el tiempo tal cual lo experimenta Pia son cosas muy distintas. Lo que logra a la vez es meternos en la mente cada vez más fracturada de la protagonista y por momentos hacernos perder el hilo de lo que está sucediendo.

Ese es el objetivo, claro, y se puede decir que Pochatklo lo logra. La experiencia de seguirla a Pia todo el tiempo puede ser agobiante y bastante tortuosa —uno ve que el personaje entra en una espiral aterradora y la película la acompaña formalmente en ese viaje—, pero aún con sus excesos y regodeos experimentales, **HOW TO BE NORMAL...** trata de comprender sin juzgar, de mirar el mundo desde una perspectiva «no convencional» y de respetar la imaginación y hasta los delirios de las personas que sufren este tipo de divergencias psiquiátricas.

Hay momentos en los que la metáfora central del film se puede volver un tanto obvia y, en plan Terry Gilliam, terminar considerando que hay algo que conecta la locura con la libertad. Pero acá no se trata de impartir sentencias o verdades previamente masticadas. Se trata, más que cualquier otra cosa, de compartir la experiencia de ver el mundo real como un verdadero delirio. Quizás, considerando las noticias de todos los días, sí sea la forma más honesta de hacerlo.

January 28, 2:02 pm

Berlinale 2025: Exclusive HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD Poster Premiere



Martin Kudlac

CONTRIBUTOR; SLOVAKIA (@MARTYKUDLAC)

Tweet Post Submit



Filmmaker Florian Pochlatko will premiere his debut feature **How to Be Normal and the Oddness of the Other World**, a genre-blending film described as a mixture of drama, satire, and supernatural action, in the new competition section Perspectives at the upcoming Berlinale Film Festival.

The story centers on Pia, a young woman recently discharged from a psychiatric hospital. Moving back in with her parents, she attempts to rebuild her life amidst a landscape defined by precarious relationships, medication, and social expectations. The film addresses themes of mental health, self-identity, and the disorientation of young adulthood in a digital age. Pia's journey reflects broader generational issues, including the pressures of social media and the search for stability in a world of competing possibilities.

The film stars Luisa-Céline Gaffron in the lead role, alongside a cast that includes Elke Winkens, Cornelius Obonya, Felix Kramer, Oliver Roskopf, and Lion Thomas Tatzber.

The official synopsis:

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HOW TO BE NORMAL

AND THE ODDNESS OF THE OTHER WORLD



LUISA-CÉLINE
GAFFRON

ELKE
WINKENS

CORNELIUS
OBONYA

FELIX
PÖCHHACKER

A FILM BY FLORIAN POCHLATKO

A GOLDEN GIRLS FILM "HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD" WITH LUISA-CÉLINE GAFFRON, ELKE WINKENS, CORNELIUS OBONYA, FELIX PÖCHHACKER, KONSTANZ KREMER, THOMAS KREMER, KATHARINA
MARTINA POEL, WESLEY DING, JUTTA PRASMAN, ANAIDA-OLIVIERA, CHRISTOPH KORNIG, FLORIAN POCHLATKO, CHRISTOPH KORNIG, ABRAM BORDY, KATHARINA KREMER, KONSTANZ KREMER, THOMAS KREMER, KATHARINA
COSTUME DESIGNER ANNA ZEITLRODER MAKE-UP WOLFGANG VON TON MAYER EDITOR JULIA BRACK SET DESIGNER ROSA SCHÜTZ PRODUCTION DESIGNER LINDA GATHMANN, JON GEIERMASSO, VERA WINKEL, RUDOLF PELOUSE, ANDREAS KREMER, MARTINA POEL
COLOR GRADING LEE WIEGERSHOOF PRODUCTION MANAGER VALENTIN KREMERLINER PRODUCTION MANAGER JEANNETTE ZEMER PRODUCTION MANAGER ARASH T. RIAHI & SABINE HUBER

GOLDEN GIRLS FILM

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Berlinale 2025: How To Be Normal and the Oddness of the Other Worlds

★ ★ ★ ★ ★

(Written by Intern, Alecia Wilk)

How To Be Normal and the Oddness of the Other Worlds' title is a mouthful, supported by a feast of vivid storytelling. Adding to the growing microgenre of strobing, manic-depressive, young adult dramas, this cinematic journey follows a tortured protagonist through a plot both bright and opaque. Recently discharged Pia (Luisa-Céline Gaffron) struggles with social reintegration and begins work at her father's company. Visually juxtaposed against the office, her trouble acclimating is amusing. A neurodivergent perspective highlights the contortionist rituals of conformism, while managing to examine mental illness from more than one subjective. Writer/director Florian Pochlatko does not just blur the lines between the real and surreal in Pia's point of view, but also explores a wider spectrum of social disturbance to represent mental illness as a latent function of society.

Following fellow inpatient, Till (David Scheid), who perceives himself to be the exploited muse of Björk and P!nk, we first meet Pia. Framed in camcorder confessional style, she speaks to an off-camera therapist about her descent into nothingness. Starting with misplaced keys—the benign kind of crazy that modern life brings out of everyone—she then loses her identity, and is eventually responsible for disappearing the entire universe. A sudden switching lens from the testimonial style to a traditional one captures Pia as she shares that she is no longer an acute case, making her grandiose claims less simple to dismiss. Technical details such as this continue to come to Pia's defense, even as imagery and events grow more absurdist. Creating an ethos of acceptance towards Pia, Pochlatko refuses to denigrate the delusional.



Despite beginning each day with a generous cocktail of medications, Pia's funhouse of emotional registry persists. She spends her work days feigning stability and making great effort not to be driven crazy by the senselessness of production. Her plight calls out larger social paradoxes of rational behavior. The mindless duties she manages as "Director of Sustainability" revolve around wastefully printing copies of copies for an industry being driven to obsolescence. Her days are punctuated with vibrant and dreamlike lapses in clarity and consciousness, as loved ones are pushed away and pulled in by the gravity of her unstable behavior. Their patronization only feeds her paranoia, continuing everyone on the downward spiral.

Joining the ranks of 2018's *Maniac*, *Everything Everywhere All At Once*, and *I Saw the TV Glow*, this story travels alternate, imaginary, and media-made realities to make Pia's fragmented consciousness legible. All experimental twists withstanding, it resists being overly stylized. A clear out-of-placeness is painted for Pia's character without sacrificing a realism of setting.

Contrasting Pia against the sterility and order she's meant to assimilate to, Pochlatko's filmmaking remains cognizant of the real boundaries observed, enforced, and penalized when it comes to relating normally to the world. In a truly metamodern approach, *How To Be Normal and the Oddness of the Other Worlds* contains both a terribly hopeful personal narrative and a vividly bleak social one.

How To Be Normal and the Oddness of the Other Worlds tests the world's sanity when it premieres at the 2025 Berlin Film Festival on Sunday, February 16th.



TAGGED DRAMA, HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLDS

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Berlinale | Critique : How to Be Normal and the Oddness of the Other World

Publié le 21 février 2025 (<https://lepolyester.com/critique-how-to-be-normal-and-the-oddness-of-the-other-world/>)



Fraîchement sortie d'un hôpital psychiatrique, Pia, 26 ans, retourne chez ses parents dans la banlieue de Vienne, pour découvrir qu'elle n'est pas la seule dont la vie s'est effondrée. Ses parents, Elfie et Klaus, ont également du mal à suivre le rythme d'un monde en constante évolution. Dans sa lutte quotidienne pour survivre à son nouvel emploi chancelant, un chagrin d'amour persistant, ses médicaments et la stigmatisation sociale, Pia trébuche dans une réalité qui semble aussi instable qu'elle-même.



How to Be Normal and the Oddness of the Other World

Autriche, 2025

De Florian Pochlatko

Durée : 1h42

Sortie : –

Note : ★★☆☆☆☆

LE MONDE EST FOU, VOYEZ-VOUS

How to be Normal and the Oddness of the Other World, soit en français *Comment être normal et la bizarrerie de l'autre monde*, voilà un titre qui est déjà tout un programme, évoquant à la fois un cours de science et un mode d'emploi. Pia, 26 ans, aurait-elle justement bien besoin d'un mode d'emploi, vu qu'elle sort tout juste d'un séjour en hôpital psychiatrique ? Ce serait plutôt son entourage qui en aurait l'utilité car, loin de s'apitoyer sur son sort, Pia met crânement les autres au défi de s'adapter à elle, et non l'inverse. Son intransigeance provocante d'ado pourrait faire d'elle un personnage pénible à accompagner mais l'actrice Luisa-Céline Gaffron lui apporte nuances et relief à travers une performance remarquable.

Pia est pour ainsi dire dans tous ses états et c'est une formule que l'on pourrait appliquer au film dans son ensemble. **How to Be Normal** est en effet un film tout en ruptures : ruptures de ton, ruptures dans la narration, rupture du format et de la nature des images. Tout commence par une excellente scène de comédie mentionnant des larcins commis par Björk et Pink avant de virer au film noir horrifique, en passant par la case des documentaires scientifiques catastrophistes. Qu'est-ce qui, parmi ce qu'on voit à l'écran, appartient à la réalité de Pia, qu'est-ce qui provient du quotidien de sa mère, doubleuse de profession ? Où est la porte de sortie pour Pia qui a l'impression d'être « *prisonnière d'une comédie sans fin* » alors même qu'elle est pêtée de colère, d'angoisse et d'idées débiles à la fois ?

How to be Normal ne s'inscrit pas dans la tradition cruelle du cinéma d'auteur autrichien. Le réalisateur Florian Pochlatko (dont c'est ici le premier long métrage) privilégie une forme pop et explosive, où la réalité des problèmes psychiatriques s'accommode d'un filtre clown sur Instagram ou d'un tube d'Haddaway. Son appétit généreux est parfois difficile à suivre, et sans doute difficile à doser aussi. La succession d'effets sans respiration aboutit au paradoxe que l'imprévisible y devient en quelque sorte prévisible ? A force de cadeaux surprises, **How to Be Normal** frôle l'indigestion et finit par agacer un peu. Le résultat est un drôle de cauchemar pas très poli et donc finalement attachant, malgré ce qu'on a envie d'appeler les défauts de son âge.

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Als wäre die Realität ihre eigene Satire

Interview: Inga Dreyer



Authentische Figuren; hier Luisa-Céline Gaffron, die Hauptdarstellerin

Foto: Golden Girls Film

Der Titel Ihres Films stellt die Frage, wie man »normal« ist. Wie geht das denn?

- Anzeige -

Relevanter waren für mich die Fragen: Wer ist in der Position zu bestimmen, was normal ist? Wer definiert Realität? Darin habe ich dieses Spannungsfeld gefunden, das den Film und seine Figuren ausmacht.

Es geht um die 26-jährige Pia, die gerade aus der Psychiatrie entlassen wurde und nun versucht, in der vermeintlichen »Realität« anzukommen. Wie sind Sie darauf gekommen, dass dies Stoff für einen Film sein könnte?

Ich habe viele Menschen im Bekanntenkreis durch Krisen begleitet und selbst Erfahrung mit psychotherapeutischem Kontext gemacht. Deshalb habe ich mir zugetraut, so etwas erzählen zu können. Und dann ist die Welt auch stressiger und chaotischer geworden. Corona hat die Wahrnehmung verändert. Als ich den Film in der Pandemie geschrieben habe, war für mich klar: Das ist ein Thema, das nicht nur enge Vertraute von mir und mich selbst betrifft, sondern einen größeren Kontext an Menschen. Ich dachte, dass ich dazu etwas beitragen kann, indem ich meine Erfahrungen teile und anfangs, ernsthaft darüber zu sprechen. Am Anfang einer solchen Reise steht, dafür eine Sprache zu finden. Es gibt wenig zum Thema, das nicht als Horror oder als Betroffenheitsdrama funktioniert. Es ist natürlich anmaßend, bei einem schwierigen Stoff zu versuchen, etwas Leichtfüßiges zu machen. Aber ich dachte mir, dass es das eventuell braucht. Das ist ein Hochrisikoprojekt gewesen. Meine größte Angst bei dem Film war, dass man versucht, ein cooles Ding aus mentalen Problemen zu machen und daraus Kapital zu schlagen. Es war mir wichtig, dass das nicht passiert.

Interview



Natascha Unkart

Der österreichische Autor, Regisseur und Editor **Florian Pochlatko** studierte zunächst experimentelle Medienkunst, anschließend Regie bei Michael Haneke an der Filmakademie Wien und absolvierte ein Masterstudium in Critical Studies bei Diedrich Diederichsen an der Akademie der bildenden Künste in Wien. Sein Kurzfilm »Erdbeerland« gewann mehrere ...

Komplett anzeigen

Wie haben Sie die Sprache für diesen Film gefunden, der »leichtfüßig« ist, aber auch von existenziellen Krisen erzählt?

Ich komme aus der Arbeit mit Lai*innen. Da lernt man, im Kollektiv Narrative zu erarbeiten. Es wäre in diesem Fall aber fahrlässig gewesen, mit Leuten zu arbeiten, die die große Maschine Film nicht kennen und vielleicht psychiatrische Hintergründe haben. Deshalb war mit schnell bewusst, dass ich mit professionellen Darstellenden arbeiten möchte. Ich habe mir aber im Drehbuchprozess irrsinnig viele Geschichten aus vielen Perspektiven angehört. Wir hatten Spezialist*innen für jede Facette des Films. Die Szene mit der Kinesiologin wurde von einer Kinesiologin geschrieben. Was mit der Firma zu tun hat, wurde aus Unternehmensberatungsperspektive geschrieben. Die Geschichte von Mutter und Tochter, der Hauptfiguren, basiert auf Erzählungen von psychiatrischen Patient*innen.

Vielleicht kommt es einem seltsam vor, wenn Leute erzählen, sie hätten sich gefühlt, als ob sie sich in einen Werwolf verwandeln. Eine Bekannte von mir hat jeden Abend an einer Straßenecke darauf gewartet, dass ein bekannter Rapper sie mit dem Helikopter abholt. Das hat natürlich etwas total Tragisches, aber ich habe gedacht: Was ist, wenn man versucht, das als Realität zu begreifen? Die Geschichten aus dem Feld der Unternehmensberatungen kamen mir nicht weniger seltsam vor. Ich wollte diese Realitäten als gleichwertig gegenüberstellen. Das war etwas, was ich aus der Netzkultur kannte. Das sehen wir auch weltweit – beispielsweise versucht Donald Trump, die Deutungshoheit der Sprache im Internet zu erlangen. Sprache definiert unsere Realität. Deshalb ist es wichtig, sie für sich zu vereinnahmen. Ich wollte die Geschichte einer Weltenwandlerin erzählen, die schon lange Erfahrung damit hat, zwischen den Welten zu stehen.

Sie bezeichnen Ihren Film als Arthouse Graphic Novel. Was ist das?

Ich bin stark von Graphic Novels, Comics und Animationsfilm beeinflusst – und ich komme aus dem österreichischen Realismus. Da galt lange, wie auch in der Berliner Schule, ein Authentizitätsbegriff, der oftmals mit Realismus verwechselt wurde. Denn auch dort geht es um eine gemachte Welt. Ich fand es spannend, über Authentizität außerhalb von Realismus nachzudenken. Denn ein Animationsfilm kann auch emotional authentisch sein. Mir schien es eine logische Konsequenz aus dem zu sein, wie ich filmisch sozialisiert wurde.

Herausgekommen ist ein Film zwischen tiefem Ernst und überdrehter Komik. War es ein Balanceakt, den richtigen Ton zu finden?

Es war eine Gratwanderung, die Tonalität des Films so zu halten, dass man als Zuschauer*in dabeibleibt. Gerade von jüngeren Menschen höre ich immer wieder den Begriff des »Sensory Overload«: eine Reizüberflutung, die irgendwie zum aktuellen Lebensgefühl dazugehört. Das rätioniert extrem mit dem, was ich aktuell an Absurdismus in der Welt erlebe. Da ist vieles sehr grell und sehr laut und sehr überhöht. Es kam mir vor, als wäre die Realität ihre eigene Satire geworden, und das habe ich versucht zu spiegeln. Es ist schwer, das zu balancieren, weil es schon fordernd anzusehen ist. Ich wollte es aber so austarieren, dass der Film dennoch gut konsumierbar ist und im Mainstream positioniert werden kann. Er ist trotzdem unterschwellig ein Kritische-Theorie-U-Boot. Ich habe versucht, mir die ästhetische Sprache von Netflix anzueignen und dann durch die Hintertür mit Kritischer Theorie zu kommen. Deswegen ist der Cast auch so gewählt. Es spielen Personen mit, die im österreichischen Mainstream bekannt sind – und vielleicht auch im deutschen.

Beispielsweise Ihre Hauptdarstellerin Luisa-Céline Gaffron, die in vielen deutschen Fernsehproduktionen gespielt hat. Wie sind Sie zusammengekommen?

Wir haben uns beide vorher nicht gekannt. Ich hatte sie nie spielen sehen, und sie kannte keinen meiner Filme. Ich wusste nur, dass sie Aktivistin ist. So sind wir völlig unvoreingenommen aufeinander zugekommen. Wir haben uns in Berlin getroffen, wo sie gerade in ihre Wohnung in Prenzlauer Berg gezogen war, haben auf Umzugskartons gegessen und Pho, eine traditionelle vietnamesische Suppe, aus einer Schachtel gegessen. Wir haben einfach begonnen, uns über Werte zu unterhalten und darüber, wie wir arbeiten wollen. Mich hat ihre Haltung zu Dingen so beeindruckt, sodass ich mir gedacht haben: Okay, ich will mit ihr arbeiten, weil es möglich sein kann, eine Partnerschaft auf Augenhöhe einzugehen. Es hat nie ein Casting gegeben und wir sind nie proben gegangen. Ich habe das Drehbuch mit ihr im Kopf geschrieben und auch immer wieder eingecheckt, ob das okay für sie ist.

Ihr Kurzfilm »Erdbeerland« von 2012 hat mehrere Preise gewonnen. Warum melden Sie sich erst mehr als zehn Jahre später mit Ihrem ersten Langfilm zurück?

Aus Deutschland wird mir konstant die Frage gestellt, wie wir es schaffen, in Österreich solche Filme durch die Förderstruktur zu bringen. Die Wahrheit ist: Wir kämpfen zehn Jahre für diese Filme. Man muss immer schon ein fertiges, greifbares Produkt präsentieren, mit einem fixen Genre. Aber gute Kunst fängt halt dort an spannend zu werden, wo sie nicht mehr berechenbar ist und wo sie vielleicht gefährlich und subversiv wird. Bei mir wurde oft gesagt: Wir können das nicht kategorisieren. Es war oft nicht leicht.

Und es ist auch nicht leichter geworden. Für mein neues Projekt habe ich fünf Ablehnungen hintereinander bekommen. Ich hoffe, dass wir mit »How to Be Normal and the Oddness of the Other World« beweisen könnten, dass es einen Wert hat, diese Form von Arbeit zu machen, die nicht ganz so durchkonfektioniert ist.

Was bedeutet es für Sie, dass der Film auf der Berlinale Premiere feiert?

Ich fühle mich sehr gesehen. Es war eine gute Fügung, dass der Wettbewerb »Perspectives« für Erstlingswerke neu ins Leben gerufen wurde. Wahrscheinlich mit demselben Gedanken, den auch ich hatte. Ich wollte bei dem Projekt möglichst viele Leute mitnehmen, die diese Chance vielleicht sonst nicht bekommen würden. Der Kameramann hatte davor noch nicht mal einen Kurzfilm gemacht. Die Komponistin hatte noch nie Filmmusik komponiert, und ganz viele vom Cast standen noch nie vor der Kamera. Die Berlinale ist der beste und schönste Ort, der für diesen Film hätte passieren können. Danach eröffnet er die Diagonale in Graz, das ist mein Hausfestival, das mich filmisch sozialisiert hat. Im Herbst hat der Film seinen österreichischen Kinostart, und wir hoffen sehr, dass er auch in Deutschland in die Kinos kommt.

»How to Be Normal and the Oddness of the Other World«, Österreich 2025. Regie und Drehbuch: Florian Pochlatko. Mit: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya und Harald Krassnitzer. 102 Min.

18.2., 21.30 Uhr, Cubix 5; 20.2., 12.30 Uhr, Colosseum 1; 21.2., 21.30 Uhr, Stage Bluemax Theater

Impressions

Berlinale 2025: about saucles and diamonds



A scene from the movie "The Ice Tower"

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 AUTHOR STAS TYRKIN

 17 FEBRUARY 2025, 13:52

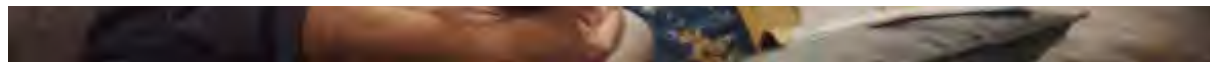
Marion Cotillard as Snow Queen Frozen More Freezes Snow Berlin

"Ari" Leonor Serai

The Berlin competition continues to surprise with the level of selected works. "Ari" (Ari) French Leonor Serai is a study of the character of a young loser with long liquid sebaceous hair and blue eyes, in which either the request or the question is frozen. He is incapable of anything but fainting and idle arguments with friends, the heavy share of the educator in kindergarten he can not help him, because he has not yet grown up, and here as a thunder in the clear sky - 27-year-old beautiful oblyastus learns that he has been the father of a child for two years, whom he once told his girlfriend. Now he willy-nilly will have to grow up, although nothing still foreshadows it.

The portrait of the next lost generation is made in the format of a conversational-improvisational lyrico-drama cinema, from which I wanted to itch even many years ago, even in a much better performance.





Shot from the film "Deaf"

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How to Be Normal, or The Strangeness of a Different World by Florian Pokhlatko

Shown in the new debut competition “Perspectives” the catchy “youthful” film of the Austrian Florian Pokhlatko “How to Be to Be the Normal and the Oddness of the Other World) in something echoes “Ari”, because he is dealing with a recently released from a lunatic girl Piya. It behaves less and less adequately – primarily because of problems in her personal life. The bouts of blame and aggressive behavior compensate for the acute feeling of dissatisfaction with that quite prosperous reality in which the girl lives with her parents in the bourgeois suburb of Vienna. Gradually, Pius, having a certain contagiousness, brings to madness and his own mother. Father is on the way. “Don’t believe everything you think,” the doctor advises the heroine. But how do you follow this advice when the world around you becomes as crazy as you are? Either you have that impact on him or he's on you.

The atmosphere of growing hysteria is demonstrated here quite convincingly, since the director uses means of cinematic expressiveness, not just words. Even in times of intense universal “minimalism”, bright imagery, expressive camera work, rich colors, dynamic installation, straborative effect, finally, work for the benefit of cinematic work.



Film Review: How to Be Normal, or The Strangeness of a Different World

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BERLINALE: FLORIAN POCHATKO

Als wäre die Realität ihre eigene Satire

Sektion Perspectives: Florian Pochlatko über »How to Be Normal and the Oddness of the Other World«



Die Figuren sind authentisch; hier Luisa-Céline Gaffron, die Hauptdarstellerin. Golden Girls Film

INTERVIEW: INGA DREYER

Der Titel Ihres Films stellt die Frage, wie man »normal« ist. Wie geht das denn?

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BERLIN: HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD (2025) MOVIE DRINKING GAME & REVIEW

👤 Henry J. Fromage(<https://www.movieboozzer.com/author/henry-j-fromage/>)

📅 February 18, 2025(<https://www.movieboozzer.com/2025/02/18/>)

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How to Be Normal and the Oddness of the Other World (2025) Movie Drinking Game

Take a Drink: for pills

Take a Drink: for the drudgery of modern, working life

Take a Drink: for signs of cutting or precautions against it

Take a Drink: whenever the voiceover kicks in

Do a Shot: for shadowy figures



By: Henry J. Fromage (Two Beers) –

There have been not a few films that try to communicate what it is like living with mental health issues, particularly the kind that inhibit you from trusting even what your eyes and ears are telling you- perhaps especially so.

How to Be Normal and the Oddness of the Other World is one such film, following Pia as she returns home from an institution and tries to build a “normal” life, likely not for the first time.



A Toast

Director Florian Pochlatko’s visual approach will strike you right away- he employs beautiful saturated cinematography and a mix of aspect ratios, styles, and stocks to put you inside Pia’s cinematic dreams and delusions, her worldview. It’s all very stylish and energetic, melding with the choice music cuts excellently, and quite funny, if certainly messed up, in its sense of humor.

The film is carried by a spiky but empathetic central performance from Luisa-Celine Gaffron. It’s just good casting- there’s something uncanny about her face, her overlarge mouth. She’s complimented by the rest of the able cast as well.

However, this is no light, feel-good film, either. The gathering stormclouds of this plot are awfully oppressive. Who’s going to crack first? It could be daughter, mother, or father, each of whom seems to be hurdling towards a breaking point. Be noted: this is a legitimately stressful watch.





Beer Two

As Pia spirals, so does the film– not totally out of control, but enough to make you wonder if they’re going to stick the landing. For me that final feint didn’t quite work, but I’m not sure how I would have ended it, either.

Verdict

How to Be Normal and the Oddness of the Other World is an unflinching portrait of someone struggling, yet living with their mental health.



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Henry J. Fromage

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Cinephilia [Cinephilia.Gr] - How to be normal and the oddness of another world

Administrator

Florian Pochlatko
(Criticism: Life-Myrto Rigopoulou)



Coming out of the psychiatric clinic where young Pia was hospitalized, she returns to her parents' home and to the suffocating effort to join the strange normality of society. She gets a job at her father's company, makes attempts to reach out her former loved one, meets her old best friend and tries to balance the world she sees around her with the one in her head by taking her medication every morning. However, some days at work appear agents who look like they have come out of the Matrix...

Florian Pochlatko venture was a difficult project with his debut in the feature films since **How to be normal and the oddness of another world** wants to essentially trace the very processes of psychosis through the depiction of the path of a young girl who is collapsing. The result, however, largely vindicates him, on the one hand, thanks to the honesty of an approach that does not resort to easy discounts and sensationalism and on the other hand to the freshness of a cinematic gaze that puts the camera to joke with all the difficulties of the heroine. This humor, which is supported by a corresponding visual perception that sometimes refers to comics, makes the film more easy-sighted and light and makes it less terrifying to dive Pia into an inner world fragmented and unstable that contains illusions, self-destructive crises and tendencies, but also a furious mood for life. Pia's extreme reactions to her desires sometimes seem not only to emanate from her illness, but also from the need for life and love that often makes youth flirting with uncontrollable and death as part of her adulthood. Parents, like the other heroes, are very realistically represented in their reactions, but remain somewhat epigrammatic in their development, but the film manages to contrast the way their own worlds are collapsing and making them feel foreign in a reality that is constantly changing and in absentia. Clever find and essential in its importance the presence of the young child next to the heroine with the shared "out of reality" of the two referring to the innocence and childishness that - except perhaps the artists- all others renounced growing up as a price for our inclusion in the predetermined normality of society.

Pia is capable of communicating with the child much more directly than other adults since the game as art helps us to deal with the uncontrollable means and to fight our fears and fantasies about reality through the imagination itself. This sharing, which Pia so badly needs is not achieved in the adult

world, not even when they function as shelters, nor even in love, since the phase in which it is found does not yet allow her to take care of a relationship.

The film thus functions as a small reminder of the immense solitude of the psychotic isolated from others as “weird” but the world also seems bizarre in itself – a duality that is very aptly contained in the ambiguous title of the film. The only one who feels Pia is the other psychotic - that is, the like - who does not perceive its course as a path of fall and failures, but instead of perseverance and struggle. The director leaves us with the space to think about all this, since he has first made us as much as possible as he can "from the inside" shareholders of a mental state that seems "unfamiliar" not after all because it belongs to someone else, completely different from us, but on the contrary because it also refers to hidden, well-subordinated pieces of our own.

Berlinale 2025/ Perspectives

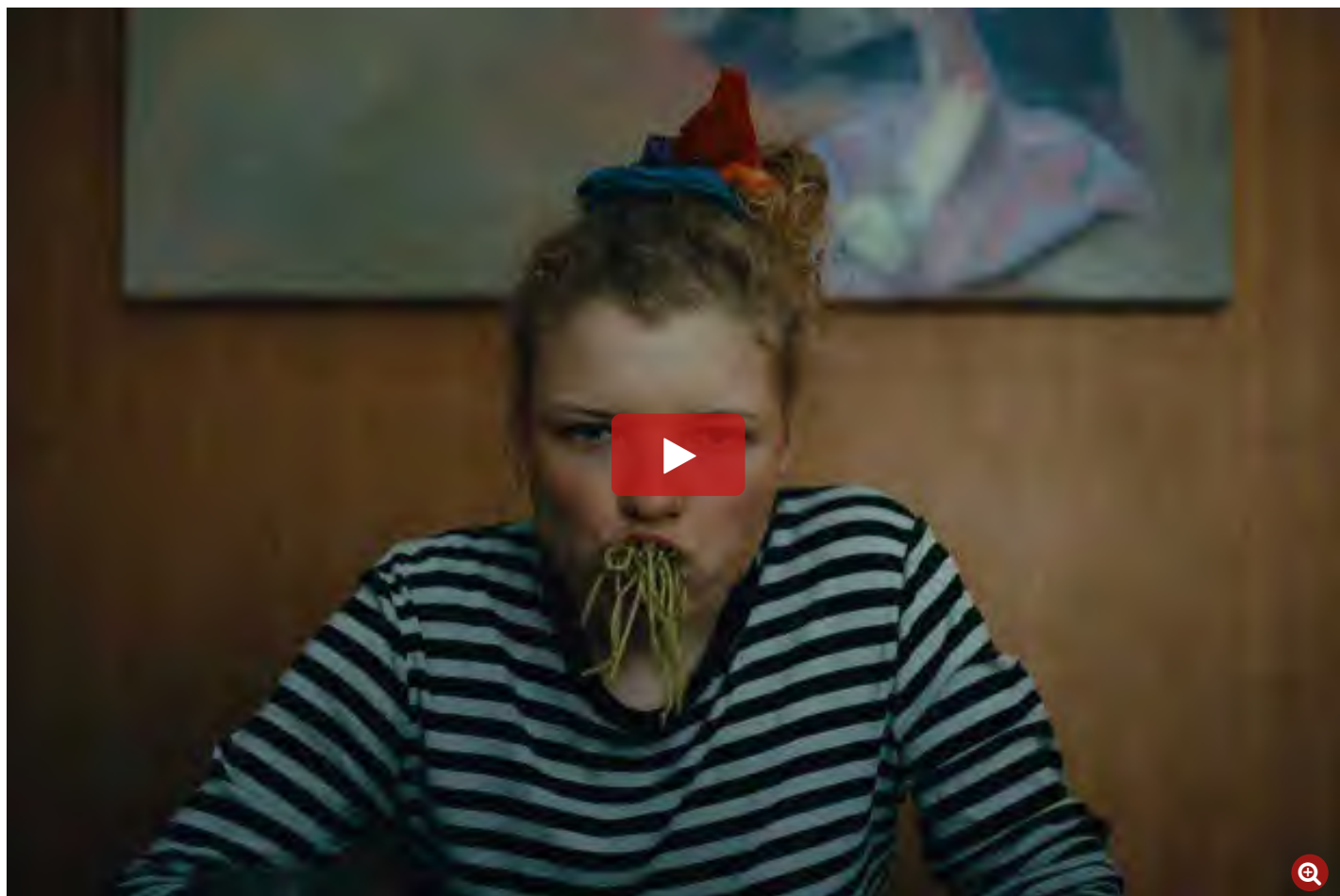


BERLINALE 2025 Perspectives

Critique : *How to Be Normal and the Oddness of the Other World*

par SUSANNE GOTTLIEB

17/02/2025 - BERLINALE 2025 : Dans son premier long-métrage, Florian Pochlatko sonde le cerveau d'une jeune femme neurodivergente qui a du mal à rentrer dans un rôle prédéterminé par la société

Luisa-Céline Gaffron dans *How to Be Normal and the Oddness of the Other World*

Cet article est disponible en anglais.

"The old world is dying, and the new world struggles to be born: now is the time of monsters." These are the words of **Antonio Gramsci** that flash up at the beginning of **Florian Pochlatko's** *How to Be Normal and the Oddness of the Other World* [+]. The world that is dying, or that is perhaps already dead, is that of Pia (**Luisa-Céline Gaffron**). "In a world of unlimited possibilities, I have decided to be sick," is the almost cheerful message that she relays to the viewer. A patient in a psychiatric ward in Vienna, diagnosed with anxiety and a personality disorder, she is about to be released again. "Cured" would be one way to describe her – stable and stuffed to the gills with pills another. She is to go back, live with her parents, Elfie (**Elke Winkens**) and Klaus (**Cornelius Obonya**), and figure out how to function in a world that values that very thing, functionality, above all else.

It is an impressive piece of filmmaking that Austrian director Pochlatko offers up with the movie, which has premiered at the 75th **Berlinale**, in the Perspectives section. Especially since this is not only his feature debut, but also, amongst others, that of his DoP **Adrian Bidron**, who provides a rich and multifaceted visual language. Pochlatko does not want to tread the beaten track of a heavy-handed drama. Inspired by his own experiences with medication and by talks with patients, he dives headfirst into Pia's point of view, showing her episodes, her visions and her fears in a wide array of ever-changing aspect ratios, dreamy colour gradings and rapidly edited sequences.

There is a fine line between victimising those with a neurodiverse diagnosis and romanticising them as enlightened individuals who can break out of that vicious cycle called societal normativity. Pochlatko rather unapologetically follows Pia as she sees suspicious men in suits everywhere, dreams of her lost love Joni (**Felix Pöchhacker**) and rots away intellectually at the office job her dad has arranged for her in his printing company. Her fantasies not only include those *Men in Black*-like secret agents, *Mission: Impossible*-inspired, action-packed escape sequences and an Ed Sheeran lookalike at a party: **Harald Krassnitzer** appears as a fantasy investigator called Moritz, drawing amusing parallels with his long-running stint on the show *Tatort*.

However, a question arises: is this monotony, this effort to fit in, not rather similar to the numbing life experience of a neuro-normative person? "One

day, you wake up and ask yourself if things are going to be like this forever,” does sound like something anyone could relate to. Along the way, the narrative often shifts to the parents. Elfie is questioning the sensationalism of the documentaries she is providing voice-overs for and is promptly deemed close to burnout. Klaus's company is about to be swallowed up by a global player, and he can only grin and bear it. The urge to keep it together is just as sickening as giving in to the breakdown. But functioning despite it, in order to save face, seems more important.

The movie doesn't aim to offer a simple answer on how to improve things. Rather, Pochlatko wants to build bridges to understand neurodiverse people, and to point out that coming off the pills, as Pia tries to do at a later stage, makes the illness even worse. The truth likely lies somewhere between Elfie's statement that “this is how the world works” and an energy healer pointing out, “If plants do not thrive, you change the living conditions. With people, it's the other way round – you try to adapt them.”

How to Be Normal and the Oddness of the Other World was produced by Austria's [Golden Girls Filmproduktion & Filmservices](#) and is distributed internationally by France's [Alpha Violet](#).

(Traduit de l'anglais)

plus sur : How to Be Normal and the Oddness of the Other World



Critique : *How to Be Normal and the Oddness of the Other World*

BERLINALE 2025 : Dans son premier long-métrage, Florian Pochlatko sonde le cerveau d'une jeune femme neurodivergente qui a du mal à rentrer dans un rôle prédéterminé par la société ▶

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Berlin dévoile les films sélectionnés dans ses sections Compétition, Perspectives et Berlinale Special

Parmi les films en lice pour l'Ours d'or figurent des (co)productions européennes réalisées par Lucile Hadzihalilovic, Léonor Serraille, Dag Johan Haugerud, Radu Jude et Richard Linklater ▶

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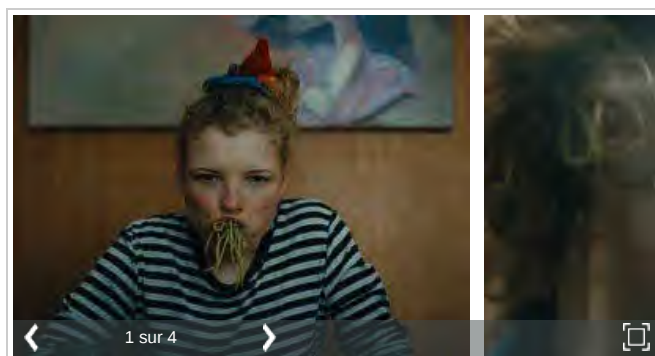
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PREMIOS & FESTIVALES CINE

Berlinale 2025 | Crónica 3 del Festival de Cine de Berlín

Rosana G. Alonso, 17 febrero, 2025

Acerca de

Últimas entradas



Rosana G. Alonso

Alma mater de SFF. Librepensadora observando las dinámicas sociales y culturales desde una perspectiva feminista que se abre a lxs otrxs



Universos distópicos, fantasías tropicales, escrituras estereoscópicas y desafíos psicológicos componen esta crónica 3 de la Berlinale 2025 con los trabajos de Florian Pochlatko, Lucile Hadžihalilović, Gabriel Mascaro y Hélène Cattet junto a Bruno Forzani



Imagen de la película *The Blue Trail* | StyleFeelFree. SFF magazine



Comenzando por **The Blue Trail**, de **Gabriel Mascaro**, esta crónica 3 de la Berlinale sigue un rastro que pronostica la realidad. Son las huellas que muestran desafíos que ofrecen un diagnóstico muy fiel de nuestros presentes. En este sentido, el último trabajo de Mascaro es una de las grandes sorpresas de este festival por hacerle justicia a la vejez y por luchar contra el edadismo inherente a nuestras comunidades. En sociedades que privilegian la productividad y el consumo desaforado, los ancianos, que precisan además más cuidados, no resultan rentables. Y esta película, de audaz lente post-covid, no deja indiferente. Su interés no radica solo en poner como objetivo la ancianidad. Muchos otros lo han hecho destacando quizás la parte más cruel de esta etapa de la vida como hizo Gaspar Noé o Michael Haneke.

Lo brillante de **The Blue Trail** es su perspectiva feminista que resalta la belleza, la belleza inherente que está ahí, donde otros solo señalan sus prejuicios. Quizás no se den cuenta que la audiencia está ávida de historias que tracen caminos independientes donde soñarse y redibujarse. O soñar y redibujar a los otros. El cineasta brasileño vuelve a esculpir, con brío imaginado y psicotrópico, como en **Divino amor**, una distopía en la que una mujer de 77 años se ve atrapada. Según órdenes gubernamentales ya no puede tener una vida propia. Está obligada a abandonarlo todo e irse a vivir a una colonia para ancianos. Estos ya no pueden decidir. Bajo pena de arresto y exclusión social la única alternativa de Tereza, papel interpretado con mucha humanidad por **Denise Weinberg**, es convertirse en una forajida que tendrá que reinventar su existencia embarcada en un viaje por un Amazonas que nunca, cinematográficamente hablando, resultó tan liberador y lleno de revelaciones.

También en competición, la impecable factura artística de **Lucile Hadzihalilovic** en **The Ice Tower** no acaba de sostener una película a la que le falta fantasía imaginando la trama y la composición de sus personajes. Es soberbia a nivel visual, pero ni siquiera sus ejercicios estéticos —especialmente la escena de arranque y la que clausura este cuento poco vitaminado— logran enderezar un guion al que le falta empuje para atrapar. Quizás lo hubiese conseguido con un estudio de personajes más sobredimensionados o con elementos más propios del terror y la fantasía que le diesen el halo de extrañeza que suelen tener las películas de la francesa. Lástima que **Marion Cotillard**, bellísima en toda la trama, con este papel no pueda sacar todo su potencial encerrado en una burbuja de fantasía que no es lo suficientemente efervescente para festejar la magia del cine.

Nuevamente la sección Perspectives volvió a sorprender con su implacable mirada vanguardista, fresca y crítica que relució en la propuesta del austríaco **Florian Pochlatko** en **How To Be Normal and the Oddness of the Other World**. Es una cinta que va más allá de los trastornos psíquicos —su tema de base— para convertirse en un postulado de la imposibilidad de ser normal en un mundo que no lo es. A través de una investigación continua de formatos y planteamientos Pochlatko podría ser el nuevo Xavier Dolan por su atrevimiento visual y una escritura llena de desenfado.

Cerrando esta crónica 3 de la Berlinale la película **Special Operation**, de Oleksiy Radynski, es un documental que registra el momento en el que las tropas rusas ocuparon la central nuclear ucraniana de Chornobyl el 24 de febrero de 2022. Fue en las primeras horas de su invasión total de Ucrania, y sus actividades fueron documentadas por cámaras de circuito cerrado de televisión. Lo que se ve según estas grabaciones es cómo convirtieron el territorio de la central nuclear en una base militar en un intento de ocupar la capital ucraniana, Kiev. Basándose en esas imágenes, **Spetsialna Operatsiia** crea un examen de la lógica militar que no acaba de tener mucho interés como obra creativa. En cambio, puede ser un documento valioso para un tribunal de derechos humanos o de guerra.

ESPECIAL FESTIVAL DE CINE DE BERLÍN – BERLINALE 2025

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≡ **MENÜ**

KLEINE ZEITUNG

DEBÜTFILM EINES GRAZERS

„How to Be Normal ...“ überzeugte bei der Berlinale

KRITIK. Hoch komisch, einfühlsam und poppig-durchgeknallt: Florian Pochlatkto erzählt in seinem Debütfilm „How to Be Normal and the Oddness of the Other World“ von psychischen Problemen einer jungen Frau.

🔊 ANHÖREN



Wilder, ungezähmter Ritt: Luisa-Céline Garron

© Golden Girls Filmproduktion

Julia Schafferhofer Redakteurin Kultur & Medien, Wien

17. Februar 2025, 11:59 Uhr



„Ich hab irgendwie dacht, dass ich das alles aufhalten kann.“ Ihn, den Unfall. Welchen Unfall? „Den Unfall von der ganzen Welt“. In einem frontal aufgenommenen Video, ein Gesprächsprotokoll einer Klinik, lernen wir die Mittzwanzigerin Pia (Luisa-Céline Garron) in „How to Be Normal and the Oddness of the Other World“ kennen. Nebst einem Patienten, der behauptet, Björk klaue ihm seine Ideen.

Pia soll aus der Klinik entlassen werden. Das heißt: Zurück in die Wiener Vorstadt zu ihren Eltern Elfi (Elke Winkens) und Klaus (Cornelius Obonya). Die haben grad mit anderen Problemen zu kämpfen: Seine Druckerei droht, flöten zu gehen. Sie fühlt sich weder im

Job als Sprecherin von reißerischen Dokus über „Zombie-Schnecken“ noch als Frau gesehen. Und dann auch noch die Krankheit ihrer Tochter. Offiziell war Pia auf einem Auslandssemester in Essex, das wiederholt auch die Personalchefin in der Druckerei, die Pia für einen faden Kopierjob interviewt. Dorthin passt Pia nicht.

Aber wohin passt sie noch? Das Comeback in ihrem alten Leben mitsamt ihrer üppigen Medikamentendosis ist alles andere als leicht: „Hast du vergessen, was war?“ wird sie gefragt. Oder aber in Dauerschleife: „Wie geht es dir?“ „Alles okay?“. Um mit René Pollesch zu antworten: „ja nichts ist okay“. Pias toxischer Ex Joni (Felix Pöchlhammer, Alter Ego von Musiker Felix Kramer) hat längst eine Neue, ihr Umfeld beäugt jeden ihrer Schritte genau und wartet auf den nächsten Kipppunkt. Denn: „In einer Welt der unbegrenzten Möglichkeiten habe ich mich dazu entschieden ... krank zu sein.“

Gouda im Gesicht

Was das bedeutet: „Zuerst fehlen Dinge – und plötzlich fehlst du selbst.“ Und irgendwann sucht dich die CIA, entsprungen aus „Matrix“ auf. Es sei nichts mehr da, außer einer fetten Scheibe Käse im Gesicht, sagt sie später ihrem Psychiater.

Und dieses Kranksein mitsamt explosivem Innenleben und zunehmender Entfremdung packt „How to Be Normal ...“ in einen mitreißenden, teils surrealen, aber stets einfühlsamen Graphic-Novel-Look mit poppigen Montagen und Social-Media-Ästhetik. Das Langfilmdebüt des gebürtigen Grazers und Haneke-Schülers Florian Pochlatko setzt auf Melancholie, popkulturelle Referenzen, geglückte Cameo-Auftritte und jede Menge sarkastischen Humor, Situationskomik und goscherte Dialoge.

Diagonale-Eröffnungsfilm

Hauptdarstellerin Luisa-Céline Garron überzeugt in jeder emotionalen Extremsituation und bleibt dennoch bis zum Schluss unnahbar. Das gesamte Ensemble glänzt und macht auch nachvollziehbar, was es heißt, Angehörige und Angehöriger zu sein.

Bei der Weltpremiere Sonntagabend in Berlin bejubelte das Publikum den Film. „How to Be Normal ...“ eröffnete einen starken Österreich-Jahrgang bei den Filmfestspielen; dementsprechend hoch war die Anwesenheit der heimischen Filmbranche.

Kinostart ist im Herbst, davor eröffnet „How to Be Normal ...“ am 27. März die Diagonale in Graz.

Mehr Berlinale

WELTPREMIERE BEI BERLINALE

Florian Pochlatkos Ode an verwortakelte, nicht durchkonfektionierte Sonderlinge



PORTRÄT

von Julia Schafferhofer

BERLINALE

„Mickey 17“: Doppelter Robert Pattinson und eine Persiflage auf Donald Trump

KRITIK

von Julia Schafferhofer



Julia Schafferhofer, Redakteurin Kultur & Medien, Wien



0 KOMMENTARE

En Primera Fila

Somos un blog dedicado al audiovisual en todos los sentidos. Hablamos de cine, televisión, videojuegos, teatro, mirada abierta y la intención de descubrir a nuestros lectores nuevas perspectivas.

16 FEBRERO, 2025

Berlinale 2025 - Parte 1: Identidades

Como cada año, la alfombra roja del Festival de Berlín se ha desplegado en el Berlinale Palast situado en Postdamer Platz, para dar acogida a la sección oficial y a las principales estrellas invitadas a un festival que, si ya suele tener un perfil decididamente político, mucho más que Cannes, Venecia o San Sebastián, que incluso rechazó la película **La infiltrada** (Arantxa Echevarría, 2024), éste se subraya en su 75 edición, no solo por la nueva administración norteamericana y sus desquiciadas propuestas geopolíticas, sino porque las importantes elecciones federales de Alemania se celebran justo el mismo día que se clausura el festival, el 23 de febrero. Como cada año también, vamos a dedicar varias crónicas durante esta semana a la Berlinale, pero centrándonos en películas que forman parte de secciones paralelas, puesto que la competición oficial y los rostros más conocidos ya están cubiertos por la mayoría de los medios de comunicación. También prestaremos atención a los Harpa Awards que reconocen a los compositores de música de cine en los países escandinavos, y a la selección de series que forman parte del Berlinale Series Market Select.

Antes, hay que mencionar otro festival que solemos cubrir, porque la semana pasada se presentó la programación de Séries Mania, que se celebrará entre el 21 y el 28 de marzo en la localidad francesa de Lille. El festival se inaugura con el estreno mundial de la miniserie **Carême, chef de reyes** (Apple tv+, 2025), una gran producción francesa que llegará a la plataforma a partir del 30 de abril. Pero de su programación, de la que hablaremos con más detalles en próximos reportajes, destacamos en esta ocasión la amplia presencia de la ficción española, que generalmente siempre está presente en alguna sección competitiva, pero que este año incorpora cuatro producciones: **Querer** (Movistar Plus+, 2024) dentro de la Sección Oficial Internacional; **Celeste** (Movistar Plus+, 2024-) en Panorama Internacional; y en Sesiones Especiales se presentarán **Los años nuevos** (Movistar Plus+, 2024), que acaba de estrenarse con bastante éxito en Italia a través de RAI Play con el título de *Dieci capodanni* (*Diez Nocheviejas*), y la inédita **Mariliendre** (atresplayer, 2025), que tiene previsto su estreno en España en abril. Entre los invitados de este año destaca la presencia de la actriz Amanda Seyfried como Invitada de Honor, Pamela Adlon como presidenta del Jurado Oficial, creadora y protagonista de la serie **Better things** (Max, 2016-2022), y el ex-presidente francés François Holland.



THE GOOD SISTER (SCHWESTERHERZ)

SARAH MIRO FISCHER

ALEMANIA, ESPAÑA 2025 | PANORAMA | ★★★★★

El destacado debut en el largometraje de la directora de ascendencia colombiana Sarah Miro Fischer (1993, Alemania) plantea un dilema moral sin moralizar, cuando sitúa a la protagonista, Rose Berger (Marie Bloching), en medio de una agresión sexual en la que ella no es víctima ni perpetradora, y en la que el principal acusado es su hermano Samuel (Anton Weil). Después de una ruptura con su pareja, Rose acude a casa de Sami para instalarse provisionalmente, una situación que la madre de ambos, Linda (Proschat Madani), encuentra particularmente descriptiva de cómo su hija afronta todavía una vida inestable, trabajando como

estilo japonés que tiene una cualidad más fluida, en la que no se establece un clímax sino que se presenta un lenguaje más liberado. Cuando Una encuentra en el aparcamiento de un centro comercial con Moth (Moth Rønning-Bötel), un adolescente no binario,

éste la introduce dentro de una comunidad formada por tritones humanos en Portland (Oregon). Es un grupo de seres oceánicos queer que se organizan políticamente, nadan y celebran sus vidas cotidianas dentro de un espacio seguro. A partir de este encuentro, **Sirens call** (Miri Ian Gossing, Lina Sieckmann, 2025), abraza directamente la narrativa de un documental, pero impregnado de una estética de fantasía que proviene de los colores asignados a ese mundo acuático de las sirenas.

Las directoras conocieron a esta comunidad de tritones que se encuentra en Portland a través de las redes sociales, y desde el año 2017, gracias a la beca de la Fundación Wim Wenders, han realizado un trabajo de investigación en Estados Unidos, entrevistando a algunos de sus miembros, y especialmente a Gina Rønning, licenciada en psicología, con un Máster en resolución de conflictos, que trabaja como psicóloga de prisiones en su vida diaria, pero que se transforma en la sirena Una y su particular universo híbrido. **Sirens call** se abre en su segunda hora hacia los diferentes componentes de esta comunidad especial, como un educador sexual que explora los límites del placer: "*Busco cuál es el tipo de placer adecuado para cada persona*", comenta cuando la película adopta por un momento el formato de entrevistas. Este tipo de comunidades de tritones formado por seres humanos que abrazan formas anfibias existe en numerosos lugares del mundo, pero el enfoque en un país como Estados Unidos acaba ofreciendo en estos momentos una lectura política, frente a los desafíos de la negación de las identidades no binarias a las que se enfrenta en la actualidad. **Sirens call** enfrenta la habitual interpretación de las sirenas desde un punto de vista masculino, que impregna buena parte de la cultura popular alrededor de estos seres mitológicos, para plantear una mirada queer dentro de un entorno hostil. Y forma un recorrido fascinante, hermoso en su concepción visual y profundo en su exploración de nuestro mundo desde el punto de vista de un ser extra-terrestre en el sentido más literal, que se ha reencarnado en un cuerpo que le es ajeno: "*Creo que todos estamos interpretando un papel de un guión, pero pocos podemos escribir nuestra propia historia*". El último capítulo de la película se titula The body (El cuerpo), y plantea una transformación física, una mirada a las identidades y las formas diversas en las que se pueden representar. Hay una cualidad etérea en la que el elemento líquido está presente constantemente, una búsqueda de un lenguaje propio que convierte a éste en un viaje fascinante que explora temas como las familias escogidas, los procesos de transformación que necesitan abordar los individuos y la sociedad para sobrevivir, y la relación entre apariencia y realidad.



HOW TO BE NORMAL AND THE ODDNESS OF THE WORLD

FLORIAN POCHLATKO

AUSTRIA 2025 | PERSPECTIVES | ★★☆☆☆

El Festival de Berlín inaugura a partir de esta edición una nueva sección llamada Perspectives, que está dedicada a una selección de 14 primeros largometrajes de ficción. Surgida desde el premio que se concedía a la Mejor Ópera Prima entre las películas incluidas en su programación, esta sección ofrece una plataforma más visible a los debuts de nuevos cineastas, aunque excluye al resto de la programación de conseguir este reconocimiento. Entre las seleccionadas, **How to be normal and the oddness of the world** (Florian Pochlatko, 2025) es una de las propuestas más sugerentes desde el punto de vista de su concepción visual, aunque también acaba resultando algo excesiva en su forma pero poco profunda en su contenido. La principal pregunta que hace la película se refiere al concepto de normalidad en una sociedad que está cada vez más desquiciada dentro de esa "extrañeza del mundo" a la que hace referencia el título. La protagonista es Pia (Luisa-Céline Gaffron), una joven que acaba de salir de un hospital psiquiátrico y necesita readaptarse al mundo exterior. El director Florian Pochlatko (1987, Austria) no especifica exactamente el diagnóstico del personaje para evitar las etiquetas habituales dentro de una rama de la medicina que de hecho es diversa en la forma en que las enfermedades mentales son diagnosticadas de manera diferente según qué países. De manera que Pia, básicamente, es una joven "no normativa" dentro de un mundo que tampoco lo es realmente, y de un entorno que se ha transformado radicalmente. Su novio Joni (Felix Pöchlhammer) la ha dejado, sacando todos sus objetos personales del piso que compartían e iniciando una nueva relación, y sus padres Elfie (Elke Winkens) y Klaus (Cornelius Obonya) lidian con problemas personales, como la bancarrota de la empresa en la que trabajaba éste. La televisión, como en **Sirens call** (Miri Ian Gossing, Lina

Sieckmann, 2025), sirve como ventana al exterior y ofrece noticias de un mundo caótico cada vez más abocado al conflicto permanente. Tras su salida, Pia debe regresar a casa de sus padres, lo que subraya las diferencias generacionales, al margen de los problemas psiquiátricos. En la película se representa la relación distante entre una generación austríaca de la posguerra con tendencia a silenciar los problemas, y una generación posterior que necesita gritar y expresarse. Hay más conexión entre Pia y su vecino de doce años Lenni (Lion Thomas Tatzber), mientras conoce a Ned (Wesley Joseph Byrne), un personaje conscientemente parecido a Ed Sheeran, con el que el actor que lo interpreta suele ser confundido, para transmitir cierta cercanía y simpatía.

De hecho, es uno de los principales elementos de interés en una película en la que se confunden las realidades, tomando como inspiración la pregunta principal de **Matrix** (Lana Wachowski, Lilly Wachowski, 1999), al incorporar un personaje que se parece a un músico famoso. La propia concepción visual es una mezcla de formatos que representan las diferentes realidades que experimenta la protagonista, pero en la que nunca está claro qué está pasando de verdad y qué está ocurriendo en su imaginación. Tomando como base el formato 4:4 que inmediatamente hace pensar en internet (la representación máxima del caos de nuestra sociedad), y en redes sociales como Instagram, a la manera en que se usaba en **Mommy** (Xavier Dolan, 2014), los formatos se transforman a lo largo de la historia, haciéndose panorámico para mostrar una especie de thriller policiaco o más estrecho para reflejar la alienación de la protagonista. En este sentido, **How to be normal and the oddness of the world** es radical en el planteamiento de la realidad inestable que vive el personaje principal, no solo por su propia enfermedad mental sino también por el mundo que la rodea. La película es una mezcla de ideas visuales y narrativas que resultan muy atractivas, pero que transmiten la sensación de que expresan más en la superficie que en el fondo. Trasladar la perspectiva de un personaje que se siente incomprendido para reflejar que en el mundo que la rodea el concepto de normalidad es también muy relativo, resulta una idea interesante, pero en este caso se pierde tanto en la estética que, aunque está teñida de cierto sentido del humor y hay una clara empatía por la protagonista, termina siendo más intencional que efectiva. El montaje de Julia Drack (1978, Austria) y la fotografía de Adrian Bidron (1992, Francia), que debuta en el largometraje procedente del mundo de la publicidad y los videoclips, es muy notable, pero se envuelve en una narrativa que mezcla tantos conceptos que se vuelve tan caótica como la propia historia. Eso puede ser bueno para reflejar el estado mental de la protagonista, pero acaba siendo perjudicial para mantener la claridad de una propuesta que quiere, sin embargo, dar un mensaje optimista sobre el futuro.



LA NATURALEZA DE LAS COSAS INVISIBLES

RAFAELA CAMELO

BRASIL, CHILE 2025 | GENERATION - INAUGURACIÓN | ★★★☆☆

Inaugurando la sección Generation se ha presentado en Berlín una película que aborda el tema del duelo a través de la mirada de dos niñas que se hacen amigas en un encuentro casual en un hospital. Glória (Laura Brandão) tiene 10 años y pasa buena parte del tiempo durante sus vacaciones en el centro sanitario en el que trabaja su madre Antônia (Larissa Mauro), cuyas largas jornadas laborales le impiden dedicar tiempo a su hija. Muchas veces Glória duerme en el almacén donde se guardan las cajas con objetos y ropas que han quedado de los pacientes que han fallecido, lo que para ella es una forma de explorar las vidas de otras personas. Por su parte, Sofia (Serena) acude al hospital acompañando a su bisabuela Francisca (Aline Marta Maia), una curandera espiritual que sufre una enfermedad terminal y comienza a mostrar síntomas de alzheimer sin recordar a las personas de su entorno, como su nieta Simone (Camila Márdila), la madre de Sofia, el único familiar que puede cuidarla. Para Sofia, sin embargo, la enfermedad de su bisabuela tiene relación directa con la decisión de su madre de trasladarla desde el pequeño pueblo rural donde vivía hasta la ciudad, donde no encaja ni se encuentra cómoda. La película explora constantemente el tema de la muerte: Osvaldo (João Antonio), uno de los pacientes ancianos del hospital, al que Glória llama abuelo, suele contar historias sobre cadáveres que están escondidos detrás de las paredes. Pero **La naturaleza de las cosas invisibles** (Rafael Carmelo, 2025) aborda el tema de la muerte como un paso previo al renacimiento, la transformación de lo que desaparece para seguir viviendo en una forma diferente. Lo que también está presente en las dos protagonistas: Glória tenía un problema cardíaco y se le trasplantó el corazón de otra persona: "¿No te inquieta llevar puesta la ropa de personas que están muertas?", le pregunta Sofia cuando ella le enseña las cajas

abusdecine.com

Festival Berlin 2025 : sélection Perspectives - Abus de Ciné

Olivier Bachelard

6-7 minutes

ARTICLES

Berlin 2025 : sélection Perspectives

Nouvelle section du Festival de Berlin, Perspectives n'est composée que de premiers films (ce qui n'empêche pas la présence de certains dans d'autres sections) regroupés ainsi pour une seconde compétition. Elle remplace la section expérimentale Encounters où l'on retrouvait parfois des noms connus (Cristi Puiu, Bertrand Bonello) et qui n'aura durée que 5 ans. Ce sont cette année 15 films qui concourront pour le prix Alfred Bauer de la meilleure première œuvre, équivalent de la Caméra d'or cannoise.



© "Eel" - Static Film & Visual Art Productions

Polar et suspense en vue ?

Le film indien "**Shadowbox**" fera le portrait d'une mère tentant de protéger son ado, alors qu'elle découvre que son mari, soldat souffrant de syndrome post traumatique, est le suspect dans une affaire d'homicide.

C'est le film belge "**On vous Croit**" qui suivra le chemin de certains films sur les violences conjugales comme probablement "**Familia**" vu à Venise, autour d'une femme souhaitant avoir la garde de ses enfants face à leur père. Le représentant français, "**Les Rendez vous de l'été**" promet quant à lui d'être une comédie légère. Il suivra Blandine, trentenaire, dans le chaos du Paris des Jeux Olympiques alors qu'elle fait des retrouvailles inattendues. A suivre aussi "**The Settlement**" est un film égyptien qui suivra les deux fils d'un homme mort dans un accident en usine, qui se voient offert en compensation chacun un poste dans la même usine, en lien avec l'homme responsable de la mort de leur père.

Des expériences à part

Drôle de titre pour le film américain "**BLKNWS : Terms and conditions**" qui est annoncé comme un film expérimental mêlant fiction et événements historique sur 247 ans. Également à la frontière de l'expérimental, le film mexicain "**El Diablo fuma**", suivra aussi une fratrie abandonnée confrontée à la schizophrénie de leur grand mère, qui s'en occupe en l'absence des parents. Venu du Portugal, "**Duas Veces João Liberada**" tournera autour du cinéma, avec un acteur essayant de finir un film, alors que le réalisateur est soudainement paralysé, sur une personne non binaire persécutée par l'inquisition. "**How to be normal and the oddness of the Other World**" fera le portrait d'une jeune autrichienne fraîchement sortie d'un asile psychiatrique alors qu'elle lutte pour retrouver un équilibre.

Condition des immigrés et pauvreté

Film italien "**Come la Notte**" ("**Where the Night stands still**") suivra trois philippins d'une même famille travaillant en Italie dans des retrouvailles entre souvenirs et souffrances. Le jeune Rico, à l'été insouciant va devoir revoir son équilibre quand sa petite amie est forcée de s'installer chez ses parents à lui, dans le film américain "**Mad Bills to Pay**".

Des choix à faire

Venu de Slovénie, "**Little Trouble Girls**" suivra une lycéenne rejoignant une chorale et qui naviguera entre nouvelles amitiés et éveil au monde. De cruel dilemme il s'agira pour un veuf témoin d'un accident causé par son fils et sa belle fille, dans "**Growing Down**", film hongrois. "**Punching the world**", film allemand, sera aussi le portrait de deux frères d'Allemagne de l'Est faisant face à des choix du fait d'un contexte compliqué. Enfin, "**Eel**" ("**L'anguille**"), œuvre taïwanaise s'offre déjà par une superbe photo, et reviendra sur l'histoire d'une île au travers de la rencontre d'une jeune femme et d'un homme qui s'est perdu.

Les 15 films de la section Perspective

THE SETTLEMENT

(Al Mosta'mera)

de Mohamed Rashad

avec Adham Shoukry, Ziad Islam, Hajar Omar, Mohamed Abdel Hady,
Emad Ghoneim...

SHADOW BOX

(Baksho Bondi)

de Tanushree Das et Saumyananda Sahi

avec Tillotama Shome, Chandan Bisht, Sayan Karmakar, Suman Saha...

BLKNWS: TERMS & CONDTIONS

de Kahlil Joseph

avec Kaneza Schaal, Hope Giselle, Shaunette Renée Wilson, Funmilayo
Akechukwu, Peter Jay Fernandez...

COME LA NOTTE

(Where the Night Stands Still)

de Liryc Dela Cruz

avec Jenny Llanto Caringal, Tess Magallanes, Benjamin Vasquez
Barcellano Jr....

EL DIABLO FUMA (y guarda las cabezas de los cerillos quemados en la misma caja)

The Devil Smokes (and Saves the Burnt Matches in the Same Box)

de Ernesto Martinez Bucio

avec Mariapau Bravo Aviña, Rafael Nieto Martínez, Regina Alejandra,
Donovan Said, Laura Uribe Rojas...

DUAS VECES JOAO LIBERADA

Two Times João Liberada

de Paula Tomás Marques

avec June João, André Tecedeiro, Eloísa d'Ascensão, Tiago Aires Lêdo,
Jenny Larrue...

EEL

(Hé mán)

de Chu Chun-Teng

avec Devin Pan, Misi Ke, Chin-Yu Pan, Bella Chen, Mei-Hou Wu...

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD

de Florian Pochlatko

avec Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya, Felix
Pöchhacker, David Scheid...

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Festival de Berlín: “How to Be Normal and the Oddness of the Other World” (2025), de Florian Pochlatko



16 de febrero de 2025



[Gustavo Herrera Taboada](#)

Máster en Estudios de Cine en la Universidad de Columbia. Máster en Gestión Cultural en la Universidad Carlos III de Madrid.

La ópera prima del austriaco **Florian Pochlatko** aprovecha la inestabilidad mental de su joven protagonista para desarrollar múltiples alucinaciones y alteraciones visuales que también sirven como nexos apocalípticos entre su vida familiar y el destino del planeta. Una especie de *Todo en todas partes al mismo tiempo* (Daniels, 2022) de menor presupuesto, que logra plasmar algunas fantasías perversas y en general la pesadilla que significa vivir en un estado alterado constante. Pese a su propuesta audiovisual atrevida y convincente, el guion del propio Pochlatko fracasa en su intento por plantear a su protagonista como una joven estereotípicamente rebelde e incomprensida, mezclando los efectos de su enfermedad con los de un dinámica familiar disfuncional y su

inmadurez emocional.

La trama de ***How to Be Normal and the Oddness of the Other World*** gira en torno a Pia (**Luisa-Céline Gaffron**), una paciente de hospital psiquiátrico que se reincorpora a su vida familiar, laboral y social pese a una esquizofrenia que le hace creer que es perseguida por agentes secretos y que se imagine conversaciones imaginarias con gente conocida. Pia intenta silenciar el caos de su mente con el de una vida nocturna frenética, pero lo que realmente la tranquiliza es recuperar el interés de su ex, Joni (**Felix Pöchhacker**). Paralelamente tiene que lidiar con unos padres incapaces de ayudarla y que a su vez enfrentan crisis profesionales.



La película manifiesta un estilo audiovisual tan delirante e impredecible como su protagonista, mezclando extractos de entrevistas clínicas falsas, secuencias de documentales ficticios, y hasta escenas de diálogo de una película falsa. También incluye alteraciones visuales recurrentes como cambios arbitrarios de relación de aspecto, incluso dentro de una misma escena, o falsas señales de ajuste como si la película sufriera problemas técnicos. Los diversos movimientos de cámara también contribuyen a una experimentación audiovisual que resulta atractiva por sí sola y coherente con el tono de comedia negra que inicialmente establece el filme de Pochlatko. Sin embargo, a medida que la trama revela un tono más dramático por la gravedad de la esquizofrenia de Pia, esta experimentación se vuelve desmedida y contraproducente. Aunque una perspectiva desorientada ayuda a enfatizar una condición psiquiátrica como en el caso de la excelente *El padre* (Florian Zeller, 2020), aquí se hace difícil distinguir dicha perspectiva de un caos audiovisual indulgente que solo parece responder a un propósito escapista. La escena final logra justificar este tratamiento excesivo pero no llega a compensar la frustración.

El otro problema del filme es su banalización de una enfermedad mental, usándola como vehículo para adentrarnos en una distopía fantástica. Es verdad que la personalidad sarcástica y energética de la protagonista encaja con una narrativa delirante, y que la película anuncia su devenir apocalíptico mediante elementos visuales como un póster de Godzilla y un documental sobre el

impacto de un asteroide en la Tierra. Pero a medida que la percepción de la realidad de Pia se deteriora también se complica la distinción de lo que es real e imaginario dentro de la película, generando una confusión más exasperante que entretenida. Su inestabilidad mental deja de ser un eje dramático y se vuelve opacada por la imprevisibilidad y la extravagancia del relato. A diferencia de *Todo en todas partes al mismo tiempo*, este filme ni siquiera conserva el peso emotivo de la disfunción familiar, en parte por los perfiles unidimensionales de los padres. Al margen de la notable interpretación de Luisa-Céline Gaffron para un personaje exigente, el guion hace que sea más gratificante ver a Pia caer en desgracia que verla resurgir (incluso después de esa escena final).

Archivado en: [Berlinale](#), [Críticas](#), [Festivales y premios](#)

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BERLINALE 2025 Perspectives

Florian Pochlatko • Director of *How to Be Normal and the Oddness of the Other World*

“Mental health has become such a big issue in recent years, but I didn’t want it to be portrayed as ‘cool’”

by [SUSANNE GOTTLIEB](#)

🕒 25/02/2025 - BERLINALE 2025: The Austrian director follows a young woman beset by psychotic episodes, who is trying to fit the pattern of a mentally normative life



(© Manfred Werner/Tsui)

How do you deal with a world that requires normative functionality when you are struggling to fit the pattern of a mentally normative life? In his feature debut, [How to Be Normal and the Oddness of the Other World](#) [+](#), which screened in the [Berlinale](#)’s Perspectives strand, **Florian Pochlatko** creates a colourful kaleidoscope of impressions and emotions. A young woman (played by **Luisa-Céline Gaffron**), recently released from the psychiatric ward, is trying to fit in. But fitting in comes at a high price and requires many pills. And maybe, the mentally normative world isn’t as healthy or as happy as one would assume, anyway.

Cineuropa: You portray mental illness or mental stress through different formats, gimmicks, pop culture and classic action sequences. What came to you first? The images? Or a concrete story?

Florian Pochlatko: Good question. At first, there was a very rough sketch. I work intuitively and emotionally. The first thing I decided was that **Adrian Bidron** would be my DoP. We may have first got to know each other through this work, but in my eyes, he was a specialist in different styles – for example, magical realism. He has a very sensitive approach to images. We then worked together to ensure this could work on this project. It was also clear to me from the start that Luisa-Céline Gaffron would play the lead role. I hadn’t met her before either, but we got to know each other when I was

looking for actors. I felt she was very much on an equal footing in her vision. I was also lucky to have been given the green light from funding agencies at a very early stage of the project, and then simply be allowed to work.

Mental illness and burnout are thorny topics. Did you pick them as a zeitgeist issue, or was there a private source of inspiration?

I have known and supported many people who have been affected by mental illness, including several who have committed suicide. I also have experience in a psychotherapeutic context. I have taken psychotropic drugs, and I know what they do to people. I wrote the film during a crisis – I was taking anti-depressants, and then I realised that it's almost impossible to stop taking them. Many people don't realise that. I simply wanted to make a film for these people, whom I admired for their strength.

[section menu](#)

How do you strike a balance so that you don't romanticise these illnesses and the idea that only these people can break away from the daily grind while everyone else keeps going?

That's a big danger, of course, because mental health has become such a big issue in recent years. It's also cute to have a diagnosis on your Instagram handle now. But I didn't want it to be portrayed as "cool". I've always approached it with an open and honest seriousness.

You also filled the film to the brim with pop culture. There's an English musician called Ned, who looks like Ed Sheeran, and Harald Krassnitzer is an investigator who is also called Moritz, like in *Tatort*. You have *Men in Black* rip-offs. Is this a personal reference or simply the over-saturated pop-cultural media world?

It all started with an attempt to create something genuine. When you listen to people who have already been in this state of mind, it's something that comes close to their experience. These secondary media realities collapse, and suddenly, there are no more boundaries between the inside and the outside. Madonna suddenly appears at the side of the road, or you expect to be picked up in a helicopter. A kind of mythological world of its own develops under the influence of the mainstream. So, what might such a psychotic mythology look like for a person who was socialised in Austria? Who would pop up? There's Tom Turbo, and there's *Tatort*. The world feels like a satire of itself. One strange plot twist follows another, and you wonder what film you're in.

See also

- [How to Be Normal and the Oddness of the Other World \[AT\] \(2025\): film profile, film review, trailer](#)

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(<https://loudandclearreviews.com>)

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

 LAST UPDATE: FEBRUARY 17, 2025



• • •

Release Date: TBA

17/02/2025, 09:29

behavior? Or would you base normalcy on a person-to-person basis of their typical behavior? What happens if those two standards of measurement differ completely? Florian Pochlatko's debut feature, *How to Be Normal and the Oddness of the Other World*, shows its protagonist in **a desperate pursuit of normalcy in the highly abnormal modern world.**

How to Be Normal follows Pia (Luisa-Céline Gaffron), **a 26-year-old who has just been released from a psychiatric hospital** to the care of her parents. As Pia re-enters the world, she feels a palpable staleness. It's as if this world were old, yet she is new and uncertain about how to navigate this old life of hers. All she wants is to be normal once again, but as she reflects on her life before entering the psychiatric hospital, she doubts the sense of normalcy she longs to return to has ever existed.

While she has been in the hospital, her parents, **her friends and the world she once knew have begun to implode.** She is given a job at her father Klaus' (Cornelius Obonya) company, which has always been his pride and joy, only to quickly find out the company is majorly struggling and her father doesn't have the resources or ability to save it. She is desperate to reconnect with her ex Joni (Felix Pöchhacker), but he is unable to allow her back into his life after the unforeseen events that led to her hospitalization. Worst yet, he has a new, "normal" girlfriend. Piled with medication to try and help her reach equilibrium, Pia feels less and less like herself and struggles to find a way to return to who she used to be.

How to Be Normal had enormous potential. Pochlatko's **artistic vision** is precise and exacting. He shoots Luisa-Céline Gaffron as Pia with a tenderness that makes it abundantly clear how much he cares for this character. Within this film, he takes risks with alternating aspect ratios and experimental storytelling that make this feature truly unique.

Felix Pöchhacker and Luisa-Céline Gaffron in How to Be Normal and the Oddness of the Other World © Golden Girls Film, Courtesy of the Berlinale

However, **the substance of the plot does not match the ambition** of the way Pia's story is told. It's clear that the goal of Pochlatko's storytelling is to put audiences in Pia's shoes, trying to make the film's atmosphere feel unstable and scenes feel untruthful to imitate what it is like to live in Pia's mind. The constant doubt and instability of the world around her are meant to explain to audiences the motivations behind Pia's actions.

If putting us in Pia's shoes had been the film's sole ambition, it would have been a success. However, when you look at the movie stripped away from its technical elements, it leaves much to be desired. The **commentary on normalcy in modern society** is surface-level at its best and half-baked at its worst. While Pia is initially obsessed with the concept of being her old self, this seemingly central plot point is never resolved and she descends further and further into madness.

This becomes a theme within *How to Be Normal*. The film poses questions about the universe, humanity and individualism but doesn't attempt to meaningfully answer them. There is a huge push to **make the audience come to their own conclusions**, perhaps to say these questions can never be answered. But these

questions about identity and human nature are central to the movie's plot, and leaving their answers open to interpretation makes the film's conclusion feel lackluster and lazy rather than introspective and profound.

There is a **constant desire for context** in *How to Be Normal*, references to Pia's past you think will eventually be unveiled, or burning questions you believe will be answered. Yet, the film is only concerned with showing audiences Pia's present, even though this actively works against Pia and the audience's ability to connect and empathize with her.

It becomes apparent that the mental instability she was sent away for was never cured, but beyond knowing she is struggling with reality, there is **nothing that makes you feel a particularly strong allegiance to Pia**. While she can't help her actions that actively hurt those who care about her, robbing the audience of the context surrounding why she is the way she is leaves us unable to see her as complex but rather difficult and destructive.

There are glimpses of greatness within *How to Be Normal and the Oddness of the Other World*; however, the artistic vision of this film overwhelms its minuscule character and substance development. While its visual depiction of the struggles Pia has with her mental health are impactful, the film **doesn't stand to make a particularly substantial commentary** on mental health in the modern world.

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD: MOVIE PLOT & RECAP

SYNOPSIS:

26-year-old Pia is placed in her parent's care after being discharged from a psychiatric hospital. As Pia re-enters the world, she struggles with a new job, a painful heartbreak and a plethora of medication that make her feel further and further from the person she was before entering the hospital. She begins a relentless search to find her sense of normalcy in a world that seems to be imploding around her.

PROS:

- A director with a clear visual style
- Experimental storytelling

CONS:

- Lack of actual substance
- Leaves audiences with more questions than answers

How to Be Normal and the Oddness of the Other World premiered at the **Berlin Film Festival** on February 16, 2025. Read our Berlin Film Festival reviews (<https://loudandclearreviews.com/berlinale-film-festival/>) and our list of 20 films to watch at the 2025 Berlin Film Festival (<https://loudandclearreviews.com/2024-berlin-festival-20-films-watch/>)!

2025 Berlin Film Festival: 20 Movies to Watch (<https://loudandclearreviews.com/2025-berlin-film-festival-20-movies-to-watch/>)

How to Be Normal and the Oddness of the Other World (2025)

ÜBERSICHT Filmplakat Forum News (4)



Fotos: Filmladen



Originaltitel:

How to Be Normal and the Oddness of the Other World

Regie: [Florian Pochlatko](#)

Mit Luisa-Céline Gaffron, Cornelius Obonya, Elke Winkens

Österreich 2025 | Drama | 102 min.

Das Leben der 26-jährigen Pia (Luisa-Céline Gaffron) liegt in Trümmern. Nach einem Aufenthalt in der Psychiatrie, der wenig Wirkung zeigt, geht es zurück ins vertraute Elternhaus am Rande Wiens. Der berufliche und soziale Druck, der auf die junge Frau ausgeübt wird, treibt sie in den Ruin. Wäre das nicht genug Grund zur Sorge, muss sie feststellen, dass auch im Eigenheim die Dinge alles andere als familiär zugehen. Mama Elfie (Elke Winkens) und Papa Klaus (Cornelius Obonya) scheitern daran, sich der modernen Welt unterzuordnen. Je mehr Pias Alltag Alltag außer Kontrolle gerät, desto mehr versinnbildlicht sich der innere Tumult in ihrem Äußeren. Auf einmal transformiert sie zur gigantischen Frau. Ist das echt oder Resultat ihrer gebrochenen Psyche?

Der Film das Langfilmdebüt des Grazers Florian Pochlatko und feiert seine Premiere in der Schiene „Perspectives“ der Berlinale 2025.

Text: chrosTV

Darsteller



Luisa-Céline Gaffron



Cornelius Obonya



Elke Winkens



HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD

Marina Pavido February 17, 2025 Comments Off

This post is also available in: Italiano (Italian), Deutsch (German)

by **Florian Pochlatko**

grade: 8

How to be normal and the Oddness of the Other World is a particularly interesting feature film not only because of the themes it deals with, but also because of the special and courageous staging adopted by the director. At the Berlinale 2025, Perspectives section.

It's hard to be 'normal'

What does it mean to be 'normal'? What does society expect of us? And, above all, how should we behave in a world that is slowly changing? People suffering from ADHD are very sensitive, but they often struggle to relate to those around them, and are never really understood. Young Pia (played by excellent Luisa-Céline Gaffron), the protagonist of the feature film **How to be normal and the Oddness of the Other World**, the debut feature by Florian Pochlatko, which had its world premiere at the **Berlinale 2025** in the **Perspectives** section, knows something about this.

Produced by Golden Girls Filmproduktion, **How to be normal and the Oddness of the Other World** is a particularly interesting feature film not only for the themes it deals with, but also for the particular and courageous staging adopted by the director. The story staged, therefore, is, as already mentioned, that of Pia, suffering from ADHD, recently discharged from the psychiatric hospital and trying to start a normal life again. Things, however, are by no means simple: her boyfriend Joni (Felix Pöchhacker) has left her and started a relationship with another woman, the medicines she has to take every

day completely change her personality and her perception of the world, and, in addition, her mother Elfie (Elke Winkens) and her father Klaus (Cornelius Obonya) also have many personal problems. Perhaps only the company of a child could help her to find herself, her own dimension, her own identity.

Pia wakes up every morning and has to follow a very specific routine. Her new job at her father's company does not satisfy her enough and, in addition, the company itself seems to be in serious difficulty. Why is it that her parents, although they love her very much and try to do everything so that she can feel safe, cannot seem to really understand her? Pia's fears slowly become real obsessions. But, in fact, where does reality end and imagination begin?

Particularly noteworthy in **How to be normal and the Oddness of the Other World** is the staging adopted by Florian Pochlatko, who shows us the facts exclusively from the point of view of the young protagonist, to the point that, as the story progresses, even we do not know what is real and what is not. Extremely realistic dreams, faces that are covered with pieces of plastic, faces made up like clowns, moments from the past that also have their own resonance in the present. And again: details of pills that seem to increase every day, sounds that sometimes seem to take centre stage, format changes and giant monsters that threaten the city. But, in fact, who are the real monsters?

How to be Normal and the Oddness of the Other World is, of course, not the first feature film to deal with such themes. Yet, it must be acknowledged how Pochlatko has managed to give his first work its own, well-marked personality, never afraid to experiment and play with all the possibilities that the seventh art has to offer. Pia (thanks also to the excellent performance of young Luisa-Céline Gaffron) is a character we immediately become attached to. And it is only by closely observing her thoughts and feelings that we can truly understand how the real threats most likely come exclusively from the 'outside world'.



Original title: **How to be normal and the Oddness of the Other World**

Directed by: **Florian Pochlatko**

Country/year: **Austria / 2025**

Running time: **102'**

Genre: **drama**

Cast: **Luisa-Céline Gaffron, Cornelius Obonya, Elke Winkens, Oliver Roszkopf, Felix Pöchlhammer, David Scheid, Lion Tatzber, Wesley Joseph Byrne, Harald Krassnitzer, Jutta Fastian, Dagmar Kutzenberger, Martina Poel, Christian Holzmann, Gregor Kohlhofer, Tamara Semzov, Gordan Kucic, Fanny Altenburger, Ruchi Bajaj, Reinhold G. Moritz**

Screenplay: **Florian Pochlatko**

Cinematography: **Adrian Bidron**

Produced by: **Golden Girls Filmproduktion**

Info: the [page](#) of How to be normal and the Oddness of the Other World on IMDb; the [page](#) of How to be normal and the Oddness of the Other World on the website of the Berlinale; the [page](#) of How to be normal and the Oddness of the Other World on the website of the Austrian Film Commission

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HOW TO BE NORMAL AND THE ODDNESS (2025) DE FLORIAN POCHLATKO



JUEVES 27 DE FEBRERO / 20HS:
PROYECCIÓN + CHARLA/DEBATE
CON ANDRÉS DI TELLA + COCTEL

VIERNES 7 DE MARZO / 19HS:
PROYECCIÓN



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“Hipnosis Visual y Poesía Corporal”

Por Fernando Bertucci

En su provocativo debut, *How to Be Normal and the Oddness of the Other World*, Florian Pochlatko ofrece una visión cruda y compleja de la dificultad de crecer en un mundo que parece haberse vuelto inalcanzable. A través de la historia de Pia, una joven interpretada magistralmente por Luisa-Céline Gaffron, la película se sumerge en el abismo de la salud mental, las dinámicas familiares disfuncionales y la eterna lucha por encontrar un lugar en la sociedad.

La premisa del filme, que sigue a Pia tras su salida de un centro psiquiátrico, podría haber caído fácilmente en clichés o fórmulas ya vistas, pero Pochlatko evita estos escollos mediante una narrativa fragmentada y visualmente experimental. La realidad y la fantasía se entrelazan de manera constante, llevándonos a cuestionar si lo que vemos es una manifestación de las delirantes percepciones de Pia o una crítica a un mundo que, para muchos, ya no tiene sentido.

El uso del humor en la película es un acierto notable. En lugar de aligerar la carga emocional, las pinceladas cómicas generan una incomodidad palpable, resaltando la fragilidad de la protagonista. Las escenas en las que Pia mantiene conversaciones con las voces en su cabeza resultan hipnóticas, logrando que el espectador se sienta tan perdido como ella. Esta elección estilística no solo refuerza la sensación de alienación, sino que también construye un relato sobre la delgada línea entre la cordura y el caos.

Visualmente, la película crea un entorno que es al mismo tiempo familiar y extraño. Los pequeños detalles, desde los objetos cotidianos que parecen fuera de lugar hasta los cambios abruptos de formato, contribuyen a la atmósfera de distorsión. Pochlatko establece un mundo ligeramente distópico, donde cada elemento parece retorcido, acentuando la desconexión de Pia con la realidad.

El mayor logro de *How to Be Normal and the Oddness of the Other World* radica en su valentía para no dar respuestas fáciles. La película deja preguntas abiertas, especialmente sobre qué significa ser “normal” y cómo enfrentamos un entorno que no siempre ofrece un refugio seguro. Esta ambigüedad convierte a la obra en una experiencia cinematográfica desafiante, pero profundamente enriquecedora.

En definitiva, Pochlatko ha logrado un debut impresionante, demostrando una capacidad innata para mezclar lo personal con lo universal, lo real con lo imaginario. *How to Be Normal and the Oddness of the Other World* es una obra que no teme explorar lo incómodo, regalándonos un retrato honesto y perturbador de una generación que lucha por encontrar su voz en un mundo que nunca deja de cambiar.



Título: *How to Be Normal and the Oddness of the Other World*

Año: 2025

País: Austria

Director: Florian Pochlatko



HOW TO BE
NORMAL AND
THE ODDNESS
OF THE OTHER
WORLD (2025)



© Golden Girls Film (via Berlinale)

FESTIVALKRITIK

HANDLUNG

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD (2025)

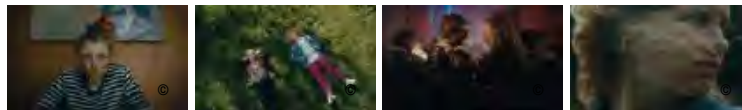
 (/kritikdruck/61504/kritik1)

★★★★ Eine Filmkritik von Mathis Raabe (/personen/mathis-raabe)

ASMR FÜR DIE APOKALYPSE

Psychische Krankheit durch Filmsprache abzubilden, womöglich gar spürbar zu machen, ohne der Repräsentation Betroffener unrecht zu tun? Ein schwieriger Balanceakt. Dass das Langfilmdebüt mit dem langen Titel des Österreichers Florian Pochlatko (/personen/florian-pochlatko) sich dessen bewusst ist, zeigt vielleicht schon ein Tattoo auf den Armen seiner Protagonistin: „Fight Club“ steht da. Und irgendwann gibt sie dann auch das berühmte Edward-Norton (/personen/edward-norton-0)-Zitat aus dem Finale des 1999er Filmklassikers wieder, in einer etwas österreichischeren Version. „Fight Club (/film-kritiken-trailer/fight-club)“ gehört, zusammen mit dem im selben Jahr erschienenen „The Sixth Sense“, zu den erfolgreichsten Filmen, die eine psychiatrische Diagnose als Vehikel für Genrekino oder sogenanntes „Mindfuck“-Kino nutzen. „How to be normal and the oddness of the other world“ tut das immer nur für einen Moment. Dann wandelt sich wieder der Stil, die Ebenen verschwimmen, der Film bricht auseinander.

Es ist ein bisschen typisch für einen Debütfilm, mit vielen Zitaten zu arbeiten oder das Arbeiten in Medienberufen, also vermutlich eigene Erfahrungen zu persiflieren. So auch in **How to be normal...**: Die Mutter der Protagonistin ist Sprecherin für Fernsehbeiträge. Die scheinen immer reißerischer zu werden: Selbst Naturdokus drohen mit dem Ende der Menschheit. Ihr Vater betreibt eine Druckerei. „Ginge das nicht digital?“, fragt Pia (**Luisa-Céline Gaffron (/personen/luisa-celine-gaffron-0)**). Das wäre schließlich besser fürs Klima. Aber dann gäbe es ja keine Notwendigkeit einer Druckerei mehr.



Die Menschen ignorieren diese Absurditäten der Welt, finden Pia aber komisch, nur weil sie gerade aus einer psychiatrischen Einrichtung heimgekehrt ist. Pia selbst ist Filmfan. Das heißt: Wenn ihre Weltwahrnehmung die Filmsprache übernimmt, ändert sich das Bildformat und Männer in Anzügen tauchen auf, um sie zu verfolgen, die an die Figur Mr. Smith aus **Matrix (/film-kritiken-trailer-streaming/matrix-1999)** erinnern. Sie hat außerdem Angst, in einer Art **Truman Show-Simulation** zu leben. Sogar ein Zitat aus einer Kritik erscheint im Bild, das man wohl aufs Poster schreiben würde, wenn dieser Film in ihrem Kopf erscheinen könnte. Die verspielte, essayistische Inszenierung von **How to be normal...** sorgt gerade am Anfang für einige fulminante Sequenzen.

Auch Pias Eltern wirken nicht ganz gesund, geben aber Normalität vor, zumindest das, was sie darunter verstehen, aus Gewohnheit wohl, oder aus Unfähigkeit, einen echten Blick nach innen auszuhalten. Die Mutter ist schon davon überfordert, die Augen zu schließen und durchzuatmen, als sie einmal ausprobiert, eine Traumreise zu unternehmen. Der Vater sagt mantraartig fünfmal am Tag: „Es ist alles ok.“ Dabei gäbe es zum Beispiel auch die Berührungsängste gegenüber der eigenen Tochter zu besprechen. Beim gemeinsamen Essen gibt es jetzt nur noch Plastikbesteck. So verhandelt der Film auch Stigmatisierung, selbst durch wohlmeinende Menschen. Selbst Freund*innen fragen ständig, wie es Pia geht. Das nervt.

Die Spezifika von Pias psychischer Erkrankung bleiben vage. „Diagnose: alles“, sagt sie zu einer Freundin. Dafür beschreibt der Film aber recht spezifisch Erfahrungen, die wohl viele Menschen teilen, die ihre Gefühle zu managen versuchen. „Sind das die Medikamente, oder die Nebenwirkungen, oder bin das ich? Oder bekomme ich nur meine Tage?“, fragt Pia einmal. Und Pias innerer Monolog aus dem Off findet immer wieder schöne Umschreibungen für ihre Gefühle, etwa: „Da war keine Haut mehr zwischen mir und der Welt.“ Dieser innere Monolog aus dem Off ist meist geflüstert, klingt beinahe bedrohlich, wie ein ASMR-Video für die Apokalypse.

Denn die Welt geht ja unter: Ein Fernsehbildschirm zeigt Naturkatastrophen, Auswirkungen der Klimakrise. „Ich habe mir alles angesehen. Es macht überhaupt keinen Sinn“, sagt einmal eine Figur. Und meint in diesem Moment zwar nicht die ganze Welt. Könnte sie aber. Dass die Gegenwart Dystopie und Satire überhole, ist inzwischen schon eine Binsen, aber deshalb nicht weniger treffend. Wie da „normal“ sein? Vielleicht ist Dissoziation eigentlich die normalste Reaktion. Aber auch in Pias Kopf geht die Welt unter: All diese Dinge, die keinen Sinn machen, die Absurditäten der Welt, sind für sie Fehler in der Matrix und Vorboten der Reiter der Apokalypse.

Ob wir gerade den Weltuntergang in Pias Kopf sehen oder den echten, ist schwer auszumachen. Ständig zieht der Film seinem Publikum den Boden unter den Füßen weg, durch Stilwechsel, Sprünge durch die Zeit und zwischen den Realitätsebenen. Gut so: Wenn man den Kinosaal verlässt, sich umsieht und das Handy wieder einschaltet, wähnt man sich womöglich immer noch mittendrin im Weltuntergang.

Gesehen auf der Berlinale 2025.

DEINE UNTERSTÜTZUNG ZÄHLT!

Kino-Zeit - seit nunmehr 20 Jahren am Start! Filmkultur wird weiterhin keine Selbstverständlichkeit sein und Kinos bleiben wesentliche Orte der Gemeinschaft. Es ist uns wichtig, dass sich unsere Inhalte nach wie vor nicht hinter kostenpflichtigen Paywalls verstecken. Da wir unsere Mitarbeiter:innen schnell bezahlen möchten und Kino-Zeit auch technisch auf aktuellem Stand halten wollen - bitten wir Dich um Deinen Beitrag.

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ELKE WINKENS (/TAXONOMY/TERM/173890)

- › Arschkalt (2011) (/node/13067)
- › Pornorama oder Die Bekenntnisse der mannstollen Näherin Rita Brauchts (2007) (/node/16620)

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i



How to Be Normal and the Oddness of the Other World (2025) von Florian Pochlatko

Titel: How to Be Normal and the Oddness of the Other World (2025)

Originaltitel: How to Be Normal and the Oddness of the Other World

FSK: keine Angabe

Regie: Florian Pochlatko (/personen/florian-pochlatko-0)

Darsteller: Luisa-Céline Gaffron (/personen/luisa-celine-gaffron-0), Elke Winkens (/personen/elke-winkens-0), Cornelius Obonya (/personen/cornelius-obonya-0), Felix Pöchhacker (/personen/felix-poechhacker), David Scheid (/personen/david-scheid)

Genre: Drama (/genre/drama)

Tags: Psychische Gesundheit (/personen/psychische-gesundheit), Berlinale 2025 (/personen/berlinale-2025), Berlinale 2025 Perspectives (/personen/berlinale-2025-perspectives)

CAST UND CREW

Regie: Florian Pochlatko (/personen/florian-pochlatko-0)

Drehbuch: Florian Pochlatko (/personen/florian-pochlatko)

Kamera: Adrian Bidron (/personen/adrian-bidron)

Darsteller: Luisa-Céline Gaffron (/personen/luisa-celine-gaffron-0), Elke Winkens (/personen/elke-winkens-0), Cornelius Obonya (/personen/cornelius-obonya-0), Felix Pöchhacker (/personen/felix-poechhacker), David Scheid (/personen/david-scheid)

Musik: Rosa Anschütz (/personen/rosa-anschuetz), Jan Wagner (/personen/jan-wagner)

Schnitt: Julia Drack (/personen/julia-drack-0)

DATEN UND FAKTEN

Produktionsland: Österreich (/land/oesterreich)



🕒 16 Febbraio 2025 - 🧑 Marco Romagna

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD (2025)

di Florian Pochlatko

«Il vecchio mondo sta morendo. Quello nuovo tarda a comparire. E in questo chiaroscuro nascono i mostri», scriveva Antonio Gramsci dal carcere di Turi nel 1930, fotografando a cavallo fra la crisi del '29 e la definitiva affermazione dei nazifascismi quella sensazione di progressiva perdita di controllo in una realtà sociale, e quindi inevitabilmente quotidiana, sempre più instabile e pericolosa. Una frase che Florian “Flo” Pochlatko, trentasettenne scrittore e regista nativo di Graz ultimo rampollo di famiglia fin da metà degli anni Cinquanta ampiamente radicata nella produzione cinematografica austriaca, fa sua e ricontestualizza come incipit del suo sorprendente lungometraggio d’esordio *How to be normal and the Oddness of the Other World*, presentato fra le Perspectives della 75ma Berlinale e semplicemente bellissimo nell’inoltrarsi fino ai meandri più oscuri della malattia e dell’*instabilità* mentale senza mai staccarsi dal punto di vista (e dai sogni, e dalle passioni, e dalle medicine, e dal bipolarismo, e dalle cicatrici dei tagli autolesionistici, e dai disturbi schizoidi-paranoidi con cui progressivamente non capire più che cosa sia reale e che cosa non lo sia) della protagonista e della sua famiglia, fino a *diventare* le sue visioni in un mosaico di formati, paste, supporti, mascherini e linguaggi cinematografici che allo stesso modo cercano un ordine impossibile nel caos e che allo stesso modo progressivamente finiranno per perdere il controllo in un piccolo mondo interno ed esterno che si sgretola e nell’avanzare di una crisi psicotica, e poi per ritornare ancora (e si spera definitivamente) alla realtà e all’equilibrio nel disvelamento del dispositivo cinematografico-narrativo e nel riconoscere in quanto tale l’immaginazione. Non è un caso, in tal senso, che la protagonista ventiseienne Pia, appena dimessa dall’ospedale psichiatrico, sia proprio una grafica ed ex-studentessa di cinema. Come se ogni cambio dell’immagine cinematografica, dalla pulizia quasi aleatoria del digitale-realtà alla materia vibrante della pellicola di quando letteralmente Pia “si fa un film” in testa, passando per l’interlacciato delle videocamere accese sulle sedute terapeutiche, per l’1,85:1 che diventa 4/3 o 2,35:1 magari in passo ridotto e con o senza mascherini a stondare i bordi nel trasformare la quotidianità (e se necessario i volti dei personaggi) in una telenovela noir o in un horror catastrofico hollywoodiano, ma pure per le aperture a iride e per gli

zoom out sulle perforazioni dell'emulsione, per i bombardamenti subliminali (un po' à la *Requiem for a Dream*) di dettagli e passaggi rapidissimi che montano serrate istantanee di Xanax e attacchi di panico, per i video social verticali (magari con filtri di derisione e stigma sociale) di chi la vede e la filma mentre "dà spettacolo" di fronte a una vetrina e per i monoscopi televisivi, code di pellicola e lampi di luce nel buio che si fanno veri e propri segni di interpunzione nella narrazione, nient'altro fosse che la traduzione in immagini del suo punto di vista fragile e instabile su un mondo altrettanto fragile e instabile, delle sue allucinazioni, delle sue pulsioni masochiste, del suo dolore esistenziale così impossibile da reprimere e controllare. Del suo *nulla* esistenziale come un *altro mondo* nel quale, come una sorta di mostro gigante senza più il volto, coperto e sostituito da una fetta di formaggio, o da un sacchetto, o da una foglia, o da un faldone da ufficio, fare sprofondare l'intero universo. Eppure basta la poesia di una carezza, per rendersi conto di avere ancora la faccia. Basta un gioco con un bambino contro i suoi nemici immaginari per rendersi conto che la fantasia può essere virata verso la positività e il divertimento, e non solo verso la paura e la paranoia. Basta una carrellata all'indietro su un camera car che nient'altro è che uno schermo/muro di immagini in movimento di fronte a una macchina ferma. Basta un sospiro a *Il gabinetto del dottor Caligari* e uno sguardo verso il futuro, tanto brillante da costringere agli occhiali da sole anche nel pieno della notte.

È la cronaca in prima persona singolare di un esordio psicotico, *How to be normal and the Oddness of the Other World*. Con la voce fuori campo della protagonista, con la centralità quasi (s)oggettiva del suo sguardo e dei suoi disturbi, con il suo nascondersi sotto il letto urlando per difendersi dagli inseguitori immaginari della CIA senza più sapere dove finiscano gli effetti delle medicine e ricominci la sua malattia, con i suoi tremori e con i suoi pensieri suicidi come unica apparente via di fuga, e parallelamente con la costante pressione e l'inevitabile esaurimento nervoso di chi sta vicino a lei e tenta invano di proteggerla, vedendo ogni giorno frustrati i suoi tentativi di *normalità* fino a non sapere più cosa fare se non finire in burnout. Un reinserimento fatto di un nuovo lavoro a sua volta instabile fra storture e contraddizioni burocratiche (la compensazione del CO2 prodotto per stampare, quando sarebbe più che sufficiente compilare i form digitalmente), cambiamenti (anche climatici, come ricorda la televisione con gli eventi estremi raccontati dai telegiornali) e incertezze di ogni tipo sul futuro, mentre il padre e proprietario dell'azienda sta per firmare contratti con affaristi che a Pia è impossibile non vedere come pagliacci accompagnati da inquietanti agenti/gangster, la madre doppiatrice di documentari televisivi catastrofici semplicemente non ce la fa più, le amiche non possono fare altro che guardarla mentre si butta nuovamente via senza poter fare nulla per aiutarla e l'ex ragazzo e colonna portante dell'intera vita, finalmente impegnato in un'altra relazione sana anziché tossica, continua ad amarla e ad essere amato ma sa perfettamente come continuare a vedersi non possa che fare male a entrambi. Il resto, messo in scena da Pochlatko fra infinite intuizioni formali e progressive matrioske di vero e di falso, sono superalcolici e droghe sintetiche assunti sugli psicofarmaci, sveglie alle 18:30 solo perché dopo aver saltato pranzo è pronta la cena, alternanze di tendenze anoressiche e di fame compulsiva di fronte al frigorifero, tagli sulle braccia e sulle gambe che ricominciano a sanguinare o forse non hanno mai smesso di farlo, intere giornate senza riuscire ad alzarsi dal letto e intermezzi sessuali di una sola notte che forse sono reali o forse soltanto immaginati, fra il desiderio e il tentativo di far ingelosire Joni fino a quando la "reale" Pia irromperà fisicamente nel bel mezzo di un suo sogno, a minacciare l'ex ragazzo nella sua casa e poi a tentare una fuga che in primo luogo è da se stessa, e quindi giocoforza

impossibile. «Sono ancora io», (si) dirà più volte, mentre rimette costantemente la propria identità in discussione fra impulsi negativi che non riesce (ancora) a tenere a bada e continue ricadute nelle spirali delle sue psicosi, contrattempi inevitabili di un percorso complesso e accidentato verso un nuovo punto di equilibrio farmacologico e mentale dal quale far ripartire la propria vita. Un percorso che non può prescindere dalle cadute per rialzarsi, che non può prescindere dal lasciare emergere il mostro come unico modo per poterlo finalmente combattere e allontanare, o forse semplicemente che non può prescindere dall'immaginare (nella mente, nella vita, nel cinema) il peggio per esorcizzarlo, per fare in modo che non debba realmente accadere in quanto in qualche modo già vissuto e superato. Comprese le incomprensioni, comprese le etichette sociali, compresa la violenza verso se stessi e gli altri, compresa magari anche la morte – «Basta giocare, voglio tornare a casa!». Il termine di un viaggio di immagini simboliche che si sfaldano alla stregua di un fotogramma che prende fuoco e scioglie sullo schermo la propria emulsione dentro e fuori dalla mente, nella quale possono improvvisamente esplodere extradiegetici gli anni Novanta di *What is love* (<https://youtu.be/HEXWRTEbj1I?si=Pn9V239O5CKThuTg>) in un balletto onirico oppure il dark elettronico solitario di Rosa Anschütz con *Rigid* (<https://youtu.be/xAW-7pZfe4k?si=grPvS79grXFkxpXC>), i genitori possono diventare attori (o magari pazienti) di una storia-altra da *vedere* già messa in scena, le voci off del cinema possono tranquillamente essere una voce interiore che ora è la coscienza e che ora spinge verso il Male mentre la realtà può improvvisamente disvelarsi come impressione o meglio letterale incubo, oppure al contrario ripresentarsi a interrompere la bellezza di un sogno. Nel dolore e nella preoccupazione di chiunque non possa fare a meno di amare, e poi nelle risate di chi ha semplicemente raccontato una storia ai propri compagni di sventura la sera prima di essere dimessa, e adesso nel suo nuovo punto di equilibrio senza più crisi acute ha davanti un'intera vita ancora tutta da vivere, da narrare, da trasformare ancora in (grande, maturo, consapevole, psicologico, umanissimo, strabiliante) cinema.

Marco Romagna

“How to Be Normal and the Oddness of the Other

World” (2025)

Drama | Austria

Regista

Florian Pochlatko

Sceneggiatori

Florian Pochlatko

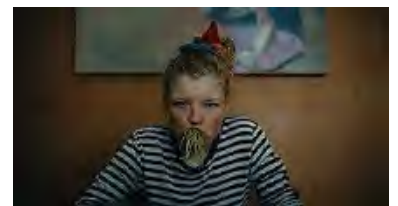
Attori principali

Luisa-Céline Gaffron, Cornelius Obonya, Elke Winkens

IMDb Rating

N/A

 [Pagina IMDb](http://www.imdb.com/title/tt31807192/) (<http://www.imdb.com/title/tt31807192/>)





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FICHAS CINE

How to Be Normal and the Oddness of the Other World (2025) de Florian Pochlatko | 75 Berlinale – Perspectives

SFF Magazine, 12 febrero, 2025 📅

El cineasta austriaco Florian Pochlatko debuta en el largometraje con **'How to Be Normal and The Oddness of The Other World'**, película que tiene su estreno mundial en el Festival de Cine de Berlín 2025



Imagen de la película **How to Be Normal...** de Florian Pochlatko | StyleFeelFree. SFF magazine

Ficha de la película **'How to Be Normal and the Oddness of the Other World'**, dirigida por **Florian Pochlatko**, que forma parte de la sección a competición Perspectives del Festival Internacional de Cine de Berlín (del 13 al 23 de febrero de 2025).

El cineasta austriaco Florian Pochlatko, que

estudió dirección en la Academia de cine de Viena con Michael Haneke, presenta en Berlín su largometraje debut. En el 2012 rodó *Strawberry Fields (Erdbeerland)*, un cortometraje que ganó algunos premios y se proyectó en festivales como Viennale, el Festival Premiers Plans de d'Angers o la Diagonale de Graz (Austria). En este último certamen obtuvo el premio a Mejor Cortometraje.

SINOPSIS | How to Be Normal... (2025)

¿Quién decide quién o qué es normal? Exploración de la identidad, la familia, el autodescubrimiento, la búsqueda de equilibrio y de ecuaciones metafísicas que justifiquen nuestra existencia, esta película explora el universo de Pia. Es una joven que

acaba de salir de un hospital psiquiátrico y llega a la casa de sus padres a las afueras de Viena. Pero ellos también enfrentan dificultades para seguir el ritmo cambiante de su rutina. En la lucha diaria por sobrevivir, entre medicinas, un trabajo poco estimulante, un desamor que sigue rondándole y el estigma social con el que tiene que lidiar, pronto la realidad de Pia empieza a desdibujarse.

Enlace a la CRÍTICA de [Rosana G. Alonso](#) ⇒ [AQUÍ](#)



Teaser de *How to Be Normal...* (2025) de Florian Pochlatko | StyleFeelFree Youtube

FICHA TÉCNICA | How to Be Normal...

Título original: How to Be Normal...

Año de producción: 2025

País de producción: Austria

Duración: 100 minutos

Género: Drama

Dirección: Florian Pochlatko

Guion: Florian Pochlatko

Fotografía: Adrian Bidron

Diseño de producción: Julia Oberndorfinger, Attila Plangger

Sonido: Lenja Gathmann, Jón H. Geirfinnsson

Música / Banda sonora: Rosa Anschütz

Montaje: Julia Drack

Reparto: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya, Felix Pöchhacker, David Scheid, Lion Thomas Tatzber

Productores: Arash T. Riahi, Sabine Gruber

Producción: Golden Girls Filmproduktion & Filmservices

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FILM FESTIVALS

How to be Normal and the Oddness of the Other World – Berlinale 2025

FilmFestival —

Florian Pochlatko's *How to be Normal and the Oddness of the Other World* follows Pia as she gets out of psychiatric hospital and tries to adapt to life outside. With all the craziness going on around us at the moment, a film that questions the sanity of the world is certainly timely.

It starts out with good character development and agreeable humor. A scene with an Ed Sheeran lookalike named Ned and another where a psychiatrist tap dances to "What Is Love?" are among the comedic highlights.

Later the lines between what is real and what is in Pia's head start to blur and they become increasingly hard to differentiate. The changing aspect ratios, which could have been utilized as a guide for the viewer, do not appear to serve a useful purpose either.

Luisa-Céline Gaffron is terrific as Pia. The colorful cinematography is pleasing. However the incoherence of it all left me frustrated.

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How to Be Normal and the Oddness of the Other World 2025

REGIA: Florian Pochlatko
CAST: Luisa-Céline Gaffron (Pia)
Elke Winkens (Elfie)
Cornelius Obonya (Klaus)

Il nostro giudizio



How to Be Normal and the Oddness of the Other World è un film del 2025, diretto da Florian Pochlatko.

I mostri esistono e sono tra noi. A dire il vero lo sono sempre stati, nonostante di recente la loro presenza sia tornata prepotentemente a farsi sentire dentro ma soprattutto fuor di metafora. Non è un mistero, infatti, che la giovane e complessata Pia (Luisa-Céline Gaffron) protagonista di **How to Be Normal and the Oddness of the Other World** un (bel) po' mostruosa lo sia eccome; quantomeno in senso lato. Non nel senso neo cronenbergiano che la sanguigna Coralie Fargeat ha voluto di recente farci intendere con la folgorante *The Substance* del suo cinematografico discorso, quanto piuttosto in linea con l'allegorico gigantismo che l'altrettanto spietata Rose Glass è riuscita muscolosamente ad evocare fra i tendini e le omoerotiche vibes del suo ruspante *Love Lies Bleeding*. È dunque una titanica "mostruosità" latente quella che attanaglia le viscere ma soprattutto l'instabile mente della nostra ragazzotta interrotta: lo spauracchio di una pazzia ossessiva, autolesionistica, comicamente bulimica e dichiaratamente bipolare che parrebbe ora finalmente essere tenuta precariamente sotto controllo con parecchie riserve, abbondanti dosi di psicofarmaci e la letteralmente ingombrante incognita di un (in)possibile reinserimento nella società.

Presentato nella sezione Perspectives del 75° Festival Internazionale del Cinema di Berlino, l'esordio alla regia dell'austriaco Florian Pochlatko – non a caso svezato da un gelido maestro come Michael Haneke – ci

propone, dunque, sin dal suo ingombrante e volutamente ossimorico titolo una chiara contrapposizione fra quelle due antitetiche forze che non smetteranno mai di darsi battaglia entro i labili confini di un disastroso microcosmo interiore nel corso dei pirotecnici, esagitati e, almeno stilisticamente, pure parecchio sperimentali cento minuti che danno stordente forma di dramedy a **How to Be Normal and the Oddness of the Other World**. Da una parte la "normalità" alla quale la nostra Pia cercherà con tutta sé stessa di ritornare dopo la tanto agognata dimissione dall'ospedale psichiatrico che l'ha forzatamente accolta all'indomani di un fatidico e parecchio brumoso "incidente". Dall'altra, invece, quella tanto decantata "stranezza" che come un cancro continuerà imperterrita a crescerle dentro e ad accompagnarla nel difficile rapporto con due genitori (Elke Winkens e Cornelius Obonya) perennemente sull'orlo di una crisi di nervi, un ormai ex fidanzato (Felix Pöchhacker) assai difficile da lasciar andare, un nuovo barboso tran tran lavorativo decisamente agli antipodi rispetto al suo un tempo palpitante cuoricino da linguista mediale e, ultimo ma non ultimo, un pazzo pazzo mondo esterno attanagliato in sottotraccia da bizzarri quanto profetici cataclismi che, in perfetto contr'altare al suo sempre più disgregato IO interiore, pare ormai instradato verso un inevitabile quanto catartico THE END.

"Il vecchio mondo sta morendo. Quello nuovo tarda ad arrivare. E in questo chiaroscuro nascono i mostri". È dunque con queste sibilline parole pronunciate a suo tempo da un, per l'appunto, mostro sacro del pensiero politico novecentesco come Antonio Gramsci che si apre **How to Be Normal and the Oddness of the Other World**; ricordandoci che, se la nostra Pia, come già detto, "mostruosa" lo è tanto dentro quanto fuori da quella beneamata metafora, beh, di certo non potrà che esserlo nell'accezione più creatrice e propositiva possibile. Un essere che non ha letteralmente più alcuna paura di "perdere la faccia" né di togliersi il proverbiale prosciutto – o, meglio, formaggio – dagli occhi per scrutare nel profondo del proprio irrequieto animo ponendosi un'unica fondamentale domanda: va bene non stare bene? Che l'anti eroina plasmata dalla tagliente penna e dal video artistico obiettivo di Pochlatko non sia certo l'emblema del benessere fisico né tantomeno mentale è cosa assai nota. Decisamente meno lo è, invece, il suo coraggioso e a tratti parecchio grottesco tentativo d'interfacciarsi con un macro universo popolato da kafkiana burocrazia aziendale, ruspante stigma sociale nei confronti di qual si voglia oddness e la tragicomica consapevolezza che da grandi poteri derivano inevitabilmente anche grandi (ir)responsabilità. Un'irresponsabilità mostruosamente grande, a dirla tutta; capace – ancora una volta metaforicamente – di crescere quanto quel kaijū che tutti ci portiamo dentro e che è sempre pronto a distruggere ogni cosa per poi edificare, al di sopra di ancora fumanti rovine, quel fantomatico *New World* – o addirittura un *Other World* – più volte decantato dal buon padre dell'italica falce e martello.



Matteo Vergani

CAST AND CREW



GALLERY



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How to Be Normal and the Oddness of the Other World

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> *How to Be Normal and the Oddness of the Other World*

By **Valentina Vignoli** (<https://pinkmagazineitalia.it/author/vignoli/>)

Feb 21, 2025

in **Cinema e serie TV** (<https://pinkmagazineitalia.it/category/eventi/spettacolo/cinema-e-serie-tv/>),
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Presentato alla Berlinale nella sezione Perspectives, *How To Be Normal and the Oddness of the Other World* di Florian Pochlatko è un tuffo intimo nelle visioni di una giovane mente tormentata.

Alle prese con un ricovero psichiatrico, Pia (Luisa-Céline Gaffron), la protagonista di *How to Be Normal and the Oddness of the Other World*, nutre il suo dialogo interiore di domande esistenziali, mentre ingurgita pillole colorate (antidepressivi e ansiolitici), e fatica a riconoscersi in un corpo (gonfiato dai medicinali) che risponde a tutto un insieme

di stimoli, impossibili da distinguere. Il suo unico obiettivo è “essere normale”.

La ragazza nordica, bionda, con un taglio di capelli a caschetto, seduta scomodamente, ha il volto ricoperto di fette di formaggio. Questa immagine non lascia indifferenti, e richiama fortemente il corpo avvolto da garze bianche di Signe (Kristine Kujath Thorp), la protagonista della commedia dark scandinava che due anni fa sconvolse l'Europa, ***Sick of Myself*** (<https://www.youtube.com/watch?v=uQobuMaxg44>) (di Kristoffer Borgli).

Formalmente, i due film differiscono in tutto.

L'ordinato e luminoso minimalismo norvegese è l'esatto opposto dell'incessante susseguirsi di luci sgargianti a forte contrasto: le visioni e i ricordi di Pia.

Ma l'autolesionismo delle due protagoniste sembra essere il cuore delle vicende. Le due ventenni trovano delle corrispondenze inquietanti nelle loro **ansie**, (<https://pinkmagazineitalia.it/rubriche/feminist/22156/>) la loro difficoltà di stare al mondo. Sono entrambe fautrici della loro malattia? Se Signe chiede al suo spacciatore di trovarle le droghe che le distruggeranno la figura, rendendola finalmente un “oggetto interessante”, Pia “sceglie di stare male in un mondo di infinite possibilità”. Ma quanta responsabilità può davvero avere il libero arbitrio sulla sanità mentale?

Davanti allo specchio, Pia non vede più il suo volto se non ricoperto dal prodotto caseario (di un giallo candido). Signe prova soddisfazione nel coprirsi di bende bianche: la sua rara condizione diventa motivo di attenzioni e fama. Questi due universi femminili sono costruiti intorno ad un'insoddisfazione sociale, in un mondo che si concentra sull'apparenza senza dare risposte, tantomeno indovinare le domande.

In *How to Be Normal*, incontriamo Pia proprio dove avevamo lasciato Signe, alle prese con la guarigione. E il processo di guarigione sembra corrispondere al rivivere confusamente una serie di esperienze che, come i video musicali degli anni '90, si intrecciano e trasformano tra consonanze cromatiche e bruschi stacchi. Il rapporto con il corpo, con il peso, con lo specchio, narrato in prima persona, riecheggia la voce di un'intera generazione, che ancor prima di interessarsi al proprio ruolo nel mondo, si perde nel cercare di rispondere a quanta massa corporea occupare nello spazio del mondo.

Questo dramedy psichedelico cerca disperatamente di esplorare una soggettività frammentata, femminile, succube dell'ininterrotto flusso di immagini assimilate negli anni. È un film a tratti troppo agitato, che trova il suo centro in un'irrequietezza vulnerabile: una solitudine che più si ribella alla sua essenza, più viene ricacciata nei suoi abissi. Il soliloquio deve interrompersi: solo le voci esterne possono aiutare.

Sostienici, cliccando qui: **PINK** (<https://www.paypal.com/paypalme/cinziagiorgio>)

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February 15, 2025

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How to be normal and the oddness of the other world by Florian Pochlatko

BY LE MAG CINEMA ON FEBRUARY 15, 2025

A film by **Florian Pochlatko**

With: Luisa-Céline Gaffron, Oliver Roskopf, Cornelius Obonya, Elke Winkens, Felix Pöchhacker, Harald Krassnitzer, Lion Thomas Tatzber, Wesley Joseph Byrne, David Scheid, Jutta Fastian

Fresh out of a psychiatric hospital, Pia moves back in with her parents to get her life together. Torn between a new job, lovesickness, psychotropic drugs and social stigmatization, she emerges into a world where everything seems out of control.

Our rate: ***

Cinema questions the gaze. That of the viewer, who is invited to empathize with what he or she is given to see, but perhaps even more so, like most of the arts, that of its author, who from a given subject may choose this or that angle, this or that point of view, when he or she quite simply chooses not to deliver his or her point of view. This question extends even further when we consider the often-thin line between documentary and fiction, since a documentary selects images, manipulates them in editing, comments on them – or not, and in this way constitutes a fiction reconstructed from images taken here or there, just as a fiction strives to construct images to serve the work, to highlight this or that element, be it a message, a question, an emotion, or an action/event. The relationship with reality then comes into play: capturing reality, representing it, symbolizing it, escaping it or questioning it. In this way, **Nicolas Philibert** was able to make his own the subject of psychiatry, which is very poorly represented in cinema, which, since its beginnings, has conveyed the myth of the madman, very useful for entertainment purposes (whether it makes you laugh, or frightens you, whether it moves you or transgresses), very far from the everyday reality, that of the patients, the psychotics, or even more, that of the close or distant entourage. And it's an understatement to say that his vision disturbed us, even

more so when you consider that it's praised, so much so that he takes up the cause of one side of the issue, that of psychiatrists and their struggle, and manipulates patients to soften the viewer, without ever putting himself in their place, without ever asking the right questions, such as those concerning society, the way society looks at psychotics, the place reserved for psychotics by society, without nuance (some psychotics hold very high positions, others are totally unsuited to the world of work, left to fend for themselves, and sent to asylums), or questioning the problems encountered with the solutions implemented today, the chemical straitjacket, in many respects open to criticism (sometimes serious side-effects, impact on sociability, on the relationship to life, on intellectual alertness), without ever going into the whole question, presenting it in all its complexity. We don't find these major flaws in **Florian Pochlatko's** *How to be normal and the oddness of the other world*, an hour-and-a-half-long drama which, unlike **Nicolas Philibert's** claim to neutrality by confessing to not knowing the subject closely, and therefore a form of virginity in the face of it, proves to be well-informed, precise, addresses different perspectives, takes the side of mimicking inner voices and hallucinating images, and never forgets to involve others. Although unrealistic, *Requiem for a Dream* was a landmark at the time in the field of tranquilizers; *How to be normal and the oddness of the other world* does the same with pharmacopathy, while offering an entertaining, amusing spectacle. In the background, it asks the right questions. Who are the crazy ones, the real ones? Who tips over? What mechanism keeps them in society, what excludes them? What does psychiatry offer in the way of solutions, and with what results? And, above all, it shows the violence of those who don't consider themselves psychotic, who maintain myths, and behave in an unabashed way as guarantors of a certain order, governed by excessive fears and fed by these myths, in a way that is very comparable to those that lead inexorably to fascism and racism. By asking these questions, the director communicates his vision, and questions our own.

Published in [Berlin2025](#) and [microcritic](#)

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How to be normal and the oddness of the other world de Florian Pochlatko



Le Mag Cinema

il y a 2 semaines



Un film de **Florian Pochlatko**

Avec: **Luisa-Céline Gaffron, Oliver Roskopf, Cornelius Obonya, Elke Winkens, Felix Pöchhacker, Harald Krassnitzer, Lion Thomas Tatzber, Wesley Joseph Byrne, David Scheid, Jutta Fastian**

Tout juste sortie d'un hôpital psychiatrique, Pia retourne vivre chez ses parents pour reprendre sa vie en main.

Tirillée entre un nouveau travail, le mal de l'amour, les psychotropes et la stigmatisation sociale, elle émerge dans un monde où tout semble hors de contrôle.

Notre avis: ***

Le cinéma questionne le regard. Celui du spectateur, invité à rentrer en empathie avec ce qu'il lui est donné à voir, mais peut être plus encore, à l'instar de la plupart des arts, celui de son auteur, qui d'un sujet donné, peut choisir tel ou tel angle, tel ou tel point de vue, quand il ne choisit tout simplement pas de ne pas livrer son point de vue. Cette question se prolonge plus encore à considérer la frontière, souvent mince, entre documentaire et fiction, puisque un documentaire sélectionne des images, les manipule au montage, les commente – ou pas, et en cela, constitue une fiction reconstruite à partir d'images prises ici ou là, au même titre qu'une fiction s'évertue à construire des images pour servir l'oeuvre, mettre en lumière tel ou tel élément, qu'il s'agisse d'un message, d'une question, d'une émotion, ou d'une action/événement. Le rapport au réel s'invite alors, capter le réel, le représenter, le symboliser, le fuir, ou l'interroger. Ainsi, **Nicolas Philibert** a pu faire sien le sujet de la psychiatrie, très très mal représenté au cinéma qui véhicule, depuis ses débuts, le mythe du fou, bien utile à des fins de divertissement (qu'il fasse rire, ou peur, qu'il émeuve ou transgresse), très loin de la réalité quotidienne, celle des patients, les psychotiques, ou plus encore, celle de l'entourage proche ou éloigné. Et ce n'est que peu dire que son regard nous a dérangé, plus encore à considérer que celui-ci est loué, tant il prend fait et cause pour un pan de la question, celui des psychiatres, et de leur combat, et manipule les patients, pour attendrir le spectateur, sans jamais se mettre à leur place, sans jamais poser les bonnes questions, celles qui concernent par exemple la société, le regard de la société, la place réservée aux psychotiques par la société, sans nuance (certains psychotiques occupent de très hautes fonctions, d'autres sont totalement inadaptés au monde du travail, laissés pour compte, et envoyés dans des asiles), ou interroger les problèmes rencontrés avec les solutions aujourd'hui mises en oeuvre, la camisole chimique, en de nombreux points critiquables (effets secondaires, parfois graves, impact sur la sociabilité, sur le rapport à la vie, sur la vivacité intellectuelle), sans jamais faire le tour de la question, en la présentant sous son entière complexité. Ces défauts majeurs, nous ne les trouvons pas dans *How to be normal and the oddness of the other world* de **Florian Pochlatko**, une fiction d'une heure trente, qui au contraire de **Nicolas Philibert**, qui revendique sa neutralité en avouant ne pas connaître de près le sujet, et donc une forme de virginité face au sujet, s'avère bien renseigné, précis, adresse différentes perspectives, prend le parti de mimer les voix intérieures, les images hallucinantes, et n'oublie jamais d'impliquer les autres. *Requiem for a dream*, quoi qu'il ne fut pas réaliste, jeta à l'époque un pavé dans la marre des tranquillisants, *How to be normal and the oddness of the other world* en fait de même avec la pharmacopathée, tout en proposant un spectacle divertissant, amusant. En second plan, il questionne, avec justesse. Qui sont les fous, les vrais ? Qui bascule ? Quel mécanisme maintient dans la société, quel mécanisme exclut. Qu'apporte la psychiatrie, que propose-t-elle comme solutions, et pour quels résultats ? Et surtout, il montre la violence de ceux qui ne se considèrent pas psychotiques, entretiennent des mythes, se comportent, de manière décomplexé en garant d'un certain ordre, régit par des peurs excessives et alimentées par ces mythes, d'une manière très comparables à celles qui mène inexorablement au fascisme, et au racisme. En posant ces questions là, le réalisateur communique son regard, et interroge le notre.

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How to Be Normal and the Oddness of the Other World

☆☆☆☆☆ 0 • [Jetzt bewerten](#)Drama-Film (<https://www.kino.de/filme/genres/drama/>) • Österreich (<https://www.kino.de/filme/laender/oesterreich/>) • 102 Min

Regie: Florian Pochlatko • Besetzung: Luisa-Céline Gaffron, Oliver Roszkopf, Cornelius Obonya

How to Be Normal and the Oddness of the Other World: Österreichisches Drama um eine junge Frau, die nach einem Psychatrieaufenthalt die unsichere Realität und ihr fragiles Innenleben balancieren muss.

(stream/) „How to Be Normal and the Oddness of the Other World“ im Stream

Derzeit leider keine Streamingangebote verfügbar.

Alle Streamingangebote >

Handlung und Hintergrund

Pia (Luisa-Céline Gaffron), 26 Jahre alt, kehrt nach ihrer Entlassung aus der Psychiatrie in das Elternhaus am Stadtrand von Wien zurück. Dort stellt sie fest, dass nicht nur ihr eigenes Leben aus den Fugen geraten ist: Auch ihre Eltern, Elfie (Elke Winkens) und Klaus (Cornelius Obonya), kämpfen mit den Herausforderungen einer sich ständig verändernden Welt. Während Pia versucht, ihren Alltag mit einem unsicheren neuen Job, anhaltendem Liebeskummer, ihrer Medikation und der gesellschaftlichen Stigmatisierung zu bewältigen, fühlt sich die Realität um sie herum ebenso instabil wie ihr eigenes Innenleben an. Allmählich beginnt sie, sich zu verwandeln – in ein gigantisches Monster, das die Welt bedroht, oder vielleicht in eine Heldin, die dazu bestimmt ist, sie zu retten. Wer entscheidet überhaupt, was normal ist?

„How to Be Normal and the Oddness of the Other World“ – Hintergründe, Besetzung, Kinostart

Der österreichische Regisseur Florian Pochlatko gibt mit „How to Be Normal and the Oddness of the Other World“ sein Spielfilmdebüt. Zuvor studierte er experimentelle Medienkunst sowie Regie bei Michael Haneke an der Filmakademie Wien und absolvierte ein Masterstudium in Critical Studies bei Diedrich Diederichsen an der Akademie der bildenden Künste in Wien. Sein Kurzfilm „Erdbeerland“ gewann mehrere Preise.

(/)



The Kardashians

Grenzen zijn er om doorbroken te worden. The Kardashians S stream nu op Disney+.

[Mehr](#)

In den Hauptrollen sind Luisa-Céline Gaffron („Das schönste Paar“) als Pia, Elke Winkens („Kottan ermittelt“) als Elfie und Cornelius Obonya („Tatort“) als Klaus zu sehen. Weitere Rollen übernehmen Felix Pöchlhacker („Soko Kitzbühel“) als Joni und David Scheid („Die letzte Party deines Lebens“) als Till.

Die Weltpremiere des Films findet im Februar 2025 im Rahmen der 75. Internationalen Filmfestspiele Berlin in der Sektion „Perspectives“ statt. Anschließend eröffnet der Film die Diagonale, das Festival des österreichischen Films, in Graz. Ein regulärer Kinostart in Österreich ist für September 2025 geplant.

Besetzung und Crew

Regisseur

Florian Pochlatko

Produzent

Sabine Gruber, Arash T. Riahi

Darsteller

Luisa-Céline Gaffron, Oliver Roskopf, Cornelius Obonya, Elke Winkens, Felix Pöchlhacker

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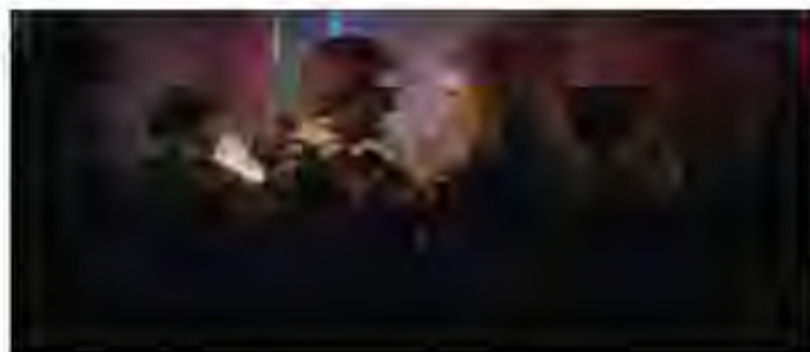
Journey Into Cinema

Exploring the Outer Edge of Film

Redmond Bacon · February 16, 2025

Festivals · Berlinale · Perspectives

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



A title like *How to Be Normal and the Oddness of the Other World* (Florian Pochlatko, 2025) is a statement in and of itself. The type of title that no one will remember properly or say out loud casually, it's the kind of thing that filmmakers pick to show that they are literary, different, clever. Why settle for something simple like, I don't know, *Madness!*, when you can go all out on a long and enigmatic title like *How to Be Normal and the Oddness and the Other World*?

Or why stick to an aspect ratio when you can move between 4:3, 1:85:1, 2:39:1 and 1:66:1 all in the same film? Or why stick to one or two themes and develop them carefully when you can slip and slide into random concepts without exploring anything meaningfully at all? **In fact, why make a coherent film when you can make the Austrian *How to Be Normal and the Oddness and the Other World* instead?**

In Pochlatko's chaotic, deeply unenjoyable debut, concerning the trials and tribulations of Pia (Luisa-Céline Gaffron), recently released from a mental institution, anything goes. **And nothing works.** This looseness in style isn't an invitation for *Everything, Everything All at Once*-style (The Daniels, 2022) maximalism — somehow holding our interest despite the kitchen-sink approach. Instead, this exceptionally flabby film meanders between ideas — and characters! — without ever showing us what matters and why.

Our hero Pia has generalised anxiety disorder, alongside a variety of other mental illnesses. As she tells us through near-constant voiceover, "In a world of boundless possibilities, I have chosen to be sick." As she begins to renavigate the world around her



Support Me



alongside her parents Effie (Elke Winkens) and Klaus (Cornelius Obonya), *How to Be Normal* initially promises to be a concerned and heartfelt look at mental illness, yet it isn't very long before the whole thing quickly falls apart.

Slamming together corporate satire, a weird Ed Sheeran-lookalike and an even weirder relationship with a young boy — while also hinting at (yet never truly developing) a monster-transformation narrative — *How to Be Normal* is several genres melded into one, **promising nothing yet somehow failing to deliver on even the slimmest of its ideas.**

The whole thing has no flow. A mental breakdown might be followed by a banal office scene, a tense family moment followed by our protagonist looking at her phone. The aspect ratio changes are also at random, with absolutely no thematic continuity. Edited with the feel of a home insurance advert, *How to Be Normal* aims for broad appeal and heartrousing moments, but constantly falls flat due to its inability to settle into a consistent and satisfying rhythm. What's truly remarkable is how this film starts off being simply bad before slowly — yet surely! — gravitating towards the realm of total unwatchability. This is a spectacularly misjudged movie. **In the end, it's just like its title: long, random, ungainly and annoying.**

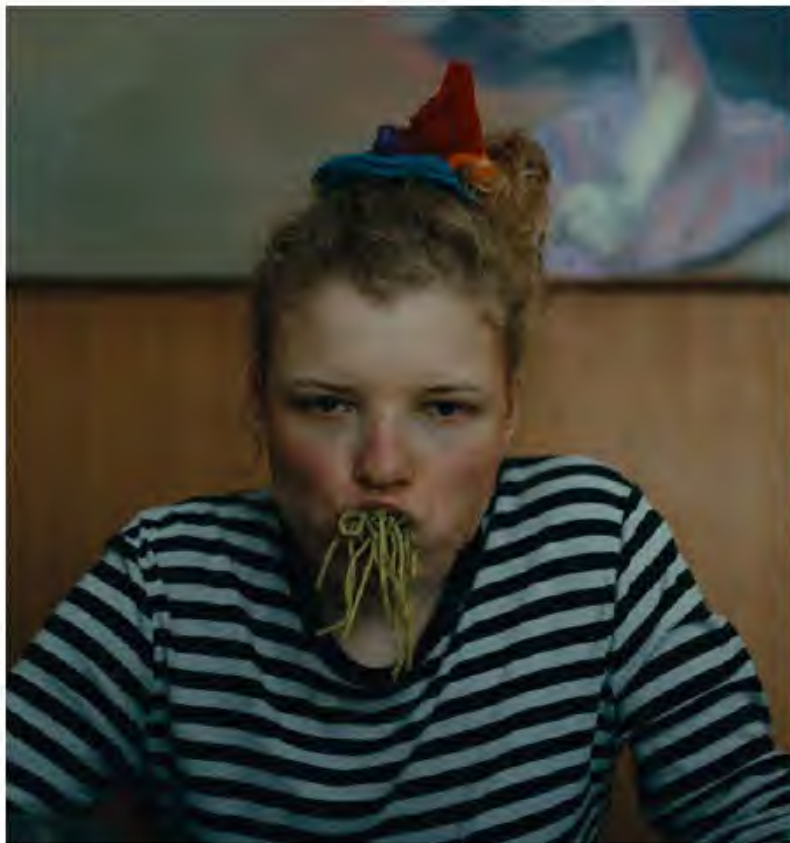


Tags/ Austria, Film, Florian Pochiatko, How to Be Normal and the Oddness of the Other World, Mental illness

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HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD WILL OPEN THE DIAGONALE'25 | GRAND DIAGONALE ACTING AWARD 2025 FOR INGE MAUX

👤 Marina Pavido 📅 February 11, 2025 💬 Comments Off

This post is also available in: Italiano (Italian), Deutsch (German)

The Diagonale is pleased to announce that the Festival of Austrian Film will open with the Austrian premiere of Florian Pochlatko's brilliant debut feature, *How to Be Normal and the Oddness of the Other World*, in the presence of the director and part of the team! Source: press release.

So a new adventure will begin

'Sometimes there are first films whose wildness is simply astounding and which leave a lasting impression. Florian Pochlatko's *How to Be Normal and the Oddness of the Other World* is for us the film of the moment', said **Dominik Kamalzadeh** and **Claudia Slanar** about the choice of this year's opening film.

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

Grand Diagonale Acting Award 2025 for Inge Maux

On the occasion of the festival opening, the Diagonale will award for the 18th time the Grand Diagonale Acting Award for services to Austrian film culture. This



year the award goes to charismatic character actress Inge Maux. The actress and artist will receive the award, designed by Maruša Sagadin, during the opening night in Graz.

*"She is unmistakable. Inge Maux approaches her roles with enormous dedication and without restraint. Whether comic, dramatic or tragic, her acting has substance and depth. She always puts herself and her multifaceted acting talent at the service of the cause. This creates characters that shine",*said the jury, consisting of Ute Baumhackl (Chief Editor Culture & Society, Kleine Zeitung), Christian Konrad (Head of Film Department, ORF), Maria Köstlinger (actress), Johanna Orsini (actress) and Michael Sturminger (director).

The Festival of Austrian Film will be held for the 28th time in Graz from March 27 to April 1. The complete programme will be available online from March 14, 2025 at 1 p.m., while the pre-sale of tickets will start on March 21.

Info: the [website](#) of the Diagonale'25



News Diagonale, Diagonale 2025, Diagonale25, festival, Festival of Austrian Film, Florian Pochlatko, Grand Diagonale Acting Award, Grand Diagonale Acting Award 2025, How to be normal and the Oddness of the Other World, Inge Maux





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How to Be Normal and the Oddness of the Other World

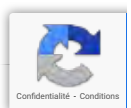
Gabriel Göttel (<https://www.film-rezensionen.de/author/gabriel-goettel/>)

□ Drama (<https://www.film-rezensionen.de/category/rezensionen/drama/>) Österreich (<https://www.film-rezensionen.de/category/produktionsland/oesterreich/>)

⌚ Montag, 17. Februar 2025



(<https://www.film-rezensionen.de/wp-content/uploads/2025/02/How-to-Be-Normal.jpg>)



„How to Be Normal and the
Oddness of the Other World“ //
Deutschland-Start: nicht
angekündigt

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Nach mehrmonatigem Aufenthalt in einer psychiatrischen Einrichtung zieht Pia (**Luisa-Céline Gaffron**) in ihr Elternhaus zurück. Obgleich sie eine ganze Palette an Tabletten einwirft, um ihre Paranoia und manischen wie depressiven Phasen in den Griff zu kriegen, ist jeder Tag der 26-Jährigen ein Kampf voller belastender Momente zwischen ihr und ihren Mitmenschen, vor allem ihrem Ex-Freund Joni. Pias Vater Klaus (**Cornelius Obonya**) möchte seiner Tochter einen geregelten Alltag ermöglichen und bringt sie deshalb als Bürohilfe in seiner Druckerfirma unter. Diese neue Anstellung verschafft ihr jedoch nicht die erhoffte Stabilität – auch weil das Unternehmen wegen finanzieller Schwierigkeiten übernommen werden soll...

WENN HEILUNG AN DER GESELLSCHAFT SCHEITERT

Während uns Millionen Social-Media-Videos den Wert von mentaler Gesundheit predigen, scheinen wiederum psychische Krankheiten zu einem unliebsamen Thema zu verkommen, bei dem sich alle Beteiligten überfordert fühlen: Therapeuten, weil ihnen die Behandlungskapazitäten fehlen, Familienangehörige und Freunde, weil sie nicht mit den Verhaltensauffälligkeiten der betroffenen Menschen umgehen können, und die Betroffenen selbst, weil sie die Welt um sich herum als fremd und empathielos empfinden. *How to Be Normal and the Oddness of the Other World* versteht sich als schriller Kommentar auf eine Gesellschaft in ebendiesem Ohnmachtszustand, der Jahrhundertprozesse wie der Klimawandel oder die Globalisierung der Wirtschaft weiter geistig zusetzen. Und in der sich medikamentöse Maßnahmen für eine einzelne Person als wirkungslos erweisen, wenn sie nur Symptome, nicht aber die Ursachen ihrer Leiden bekämpfen.

KINO, DAS SICH SELBST BETRACHTET

Florian Pochlatko inszeniert auf der einen Seite ein standardmäßiges Drama und greift dafür auf gängige Beziehungsmuster und zwischenmenschliche Konflikte zurück. In den damit verbundenen expositorischen Szenen ist das etwas mehr als 1,5 Stunden lange Debütwerk des Österreichers visuell in keiner Weise auffällig, doch haben wir es nicht ständig mit solchen Momenten zu tun. So handelt es sich bei *How to Be Normal and the Oddness of the Other World* auf der anderen Seite nämlich um selbstreferenzielles Kino, also einen Film, der die ästhetischen Möglichkeiten des Mediums reflektiert und somit durch seine optische Vielseitigkeit überzeugt. Formatwechsel, durch die Beleuchtung oder Farbkorrektur auffallende Settings oder Einstellungsunterschiede deuten Tagträume oder eine psychotische Episode der Protagonistin an und imitieren gleichzeitig den Look beziehungsweise übernehmen Erzählelemente des Fernsehkrimis, Coming-of-Age- sowie Monsterfilms oder des Found-Footage-Genres. Bei einer Szene, in der wir das gesamte Studio sehen, drängt sich diese Meta-Ebene noch auffälliger in unser Bewusstsein.

LAUT, PROVOKATIV, NOTWENDIG

All jene Optikwechsel, gepaart mit einem mal schnellen, mal moderaten Schnittrhythmus, der uns den zwischen Manie und Bedrückung wechselnden Gefühlszustand Pias näherbringt, gestalten die Erkundung ihres Geisteszustands sehr abwechslungsreich. Dementgegen werden uns Thematiken – dass ständige Katastrophennachrichten, exzessiver Medienkonsum und nicht zuletzt ein Raubtierkapitalismus die Realitätswahrnehmung von uns allen ins Negative verändern und irgendwann Psychosen auslösen können – zugegebenermaßen mit dem Vorschlaghammer eingepreßt.

Handlungswendungen, in denen eine von Pia imaginierte Affäre einem allbekannten englischen Popstar ähnelt oder ihre Mutter Elfie (**Elke Winkens**) selbst nur ein paar Benzodiazepine vor dem nervlichen Zusammenbruch steht, wirken etwas unfreiwillig komisch beziehungsweise überspitzt. Doch lassen sich solche Drehbuchentscheidungen verschmerzen, weil eben der ganze Film diese Ambition hat: nicht immer subtil, sondern laut und unangenehm zu sein – und die Akzeptanz für ein Problem zu schaffen, das nicht einfach von selbst verschwinden, sondern, im Gegenteil, künftig immer mehr Leute betreffen wird.

(Anzeige)

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD

7

von 10

FAZIT

„How to Be Normal and the Oddness of the Other World“ provoziert sein Publikum durch dessen kreative Visualität, sich auf neue Weise mit psychischen Störungen auseinanderzusetzen. Welchen Einfluss dabei unsere digitale (Medien-)Umwelt und Wirtschaftssysteme nehmen, vermittelt Florian Pochlatko nicht gerade unterschwellig, aber immer noch anspruchsvoll genug, damit man sich der Relevanz des Themas bewusst bleibt

Leserwertung 0 Bewertungen

0

#Cornelius Obonya (<https://www.film-rezensionen.de/tag/cornelius-obonya/>).

#Elke Winkens (<https://www.film-rezensionen.de/tag/elke-winkens/>).

#Florian Pochlatko (<https://www.film-rezensionen.de/tag/florian-pochlatko/>).

#Luisa-Céline Gaffron (<https://www.film-rezensionen.de/tag/luisa-celine-gaffron/>).

#Psychische Störungen (<https://www.film-rezensionen.de/tag/psychische-stoerungen/>).

 **FACEBOOK** (<https://www.facebook.com/sharer/sharer.php?u=https://www.film-rezensionen.de/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world/>).

 **TWITTER** (<https://twitter.com/share?url=https://www.film-rezensionen.de/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world/>).

(<https://www.pinterest.com/pin/create/button/?url=https://www.film-rezensionen.de/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world/&description=How%20to%20Be%20Normal%20and%20the%20Oddness%20of%20the%20Other%20World&media=https%3A%2F%2Fwww.film-rezensionen.de%2Fwp-content%2Fuploads%2F2025%2F02%2FHow-to-Be-Normal-Frontpage-scaled.jpg>)

 **EMAIL**(<mailto:?body=https://www.film-rezensionen.de/2025/02/how-to-be-normal-and-the-oddness-of-the-other-world/>).



Gabriel Göttel (<https://www.film-rezensionen.de/author/gabriel-goettel/>).

ÄHNLICHE BEITRÄGE

How to Be Normal and the Oddness of the Other World | Kritik

www.critic.de

Berlinale 2025 – Perspectives: Die junge Pia ist umgeben von der Normalität des saturierten Bildungsbürgertums, das – so die These in Florian Pochlatkos *How to be Normal and the Oddness of the Other World* – krankhafte Normverletzungen überhaupt erst hervorbringt.



“In einer Welt der unbegrenzten Möglichkeiten habe ich mich dafür entschieden, krank zu sein”. So Pia (Luisa-Céline Gaffron) über sich selbst in Florian Pochlatkos *How to be Normal and the Oddness of the Other World*. Die junge Frau mit der unbändigen blonden Lockenmähne beschäftigt sich viel mit sich selbst. Zum Beispiel steht sie oft vor dem Spiegel. Kann man damit das erreichen, was der Filmtitel verspricht, nämlich Normalität? Vermutlich eher nicht, denn Normalität ist per Definition gesellschaftsrelativ, wenn überhaupt, ist sie also draußen in der Welt vorzufinden. Aus dem Spiegel hingegen schaut man immer nur selbst heraus. Die Norm verwandelt sich in ein abstraktes Ideal, im Vergleich zu dem man sich selbst nur noch als Abweichung wahrnehmen kann.

Außerdem schluckt Pia jede Menge Tabletten. Welche davon gesund machen und welche krank und welche high, welche Akne hervorrufen und welche Akne unterdrücken: darüber hat sie längst den Überblick verloren. Den Ärzten, denen sie im Film über den Weg läuft, fällt jedenfalls wenig mehr ein, als sie “mal auf etwas anderes einzustellen”. Probeweise, vielleicht hilft’s. Das Normale ist ein ewiges Provisorium. Und auch: ein ewiges Purgatorium.

Missratene Tochter in innerfamiliärer Arbeitsbeschaffungsmaßnahme: Ewiges Purgatorium



Nicht nur für Pia, sondern auch für ihre Eltern. Wir befinden uns im saturierten österreichischen Bildungsbürgertum. Pias Mutter Elfie ist beim Fernsehen und spricht alberne Off-Kommentare für reißerische, tatsächlich ziemlich unterhaltsam ausschauende Tierdokumentationen ein. Ihr Vater Klaus wiederum arbeitet in leitender Funktion in einer Druckerei – die Digitalisierung steht vor der Tür und droht, das Geschäftsmodell auszuhebeln. Momentan kommt noch genug Kohle rein; selbst die missratene Tochter Pia kann, weil sie ansonsten nichts mit sich anzufangen weiß, im Geschäft untergebracht werden. Eine innerfamiliäre Arbeitsbeschaffungsmaßnahme, Aufstiegsmöglichkeiten inklusive.

Oft, vielleicht allzu oft erzählt das deutschsprachige Kino Familiengeschichten in diesem Milieu. erzählt also von Leuten, die sich, so mag manch einer denken, die Probleme, die sie nicht haben, selbst erschaffen. Aber so einfach ist es natürlich auch wieder nicht. Frédéric Hambaleks *Was Marielle weiß* zum Beispiel, ein weiterer Mutter-Vater-Tochter-Film zwischen geräumigem urbanem Eigenheim und *corporate jobs*, zeigt derzeit, wie man, die richtigen szenischen Einfälle vorausgesetzt, einer solchen Konstellation unverbrauchte Pointen abringen kann.

How to Be Normal and the Oddness of the Other World hingegen gelingt dasselbe eher nicht. Die wachsende Erkenntnis des Vaters, auf der Arbeit zum alten Eisen zu gehören; die – selbstmedikamentierte – Depression, in die die Mutter vor lauter Unterforderung in einer alle journalistischen Ambitionen an Clickbaits verratende Medienbranche rutscht: das alles bleiben Behauptungen, die allzu genau zu der dem Film offensichtlich zugrundeliegenden These passen, dass es eine kranke Gesellschaft ist, die den Einzelnen krank macht.

Eskalierendes Biertrinken am Würstlstand



Mehr Drive hat der Film, wenn er sich der Subjektivität Pias verschreibt und sich mit ihr, zum Beispiel, ins Wiener Nachtleben stürzt. Eskalierendes Biertrinken am Würstlstand. Auf dem Oberkörper des Typen, den sie auf einer Party aufreißt, blühen bunte Blumen. Auch die helfen ihr freilich nicht dabei, über ihren Exfreund hinweg zu kommen. Sie wird zur veritablen Stalkerin und dass ihr Ex, wie alle anderen Figuren des Films, ihren Grenzüberschreitungen mit reichlich Verständnis begegnet, hilft ihr auch nicht weiter. Vielleicht im Gegenteil. Wenn um sie herum alle spitzen Gegenstände versteckt werden, betrachtet Pia das als Herausforderung für kreativere Methoden der Selbstverletzung.

Flashframes und buchstäblichete Filmrisse übertragen den zerrütteten Geisteszustand der Hauptfigur ins Audiovisuelle. Pochlatko ist nicht daran interessiert, ein kohärentes Krankheitsbild zu entwerfen. Vielmehr bereitet er Pia immer wieder kleine Bühnen, auf denen sie ihre fundamentale Unangepasstheit zur Welt um sie herum performt. Regelrecht rampensaumäßig gelingt ihr das zum Beispiel vor der Glasfront einer Kneipe, in der die Gäste gleich die Smartphones zücken, um den Nervenzusammenbruch im öffentlichen Raum im Bewegtbild festzuhalten. Figuriert sich der Film in dieser Szene selbst? Voyeuristisch fühlt sich *How to Be Normal and the Oddness of the Other World* zwar nicht an; aber dem Terror der Normalität hat auch Pochlatko nicht viel mehr entgegen zu setzen als die bloßen Schauwerte der Normverletzung.

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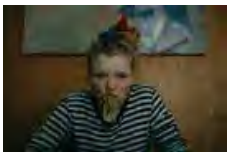
Unser Filmmagazin gibt es nur dank der Unterstützung unserer Leser*innen. Damit critic.de weiter bestehen kann, sind wir deshalb auf Sie angewiesen. Schon kleine Beträge sind eine Hilfe!

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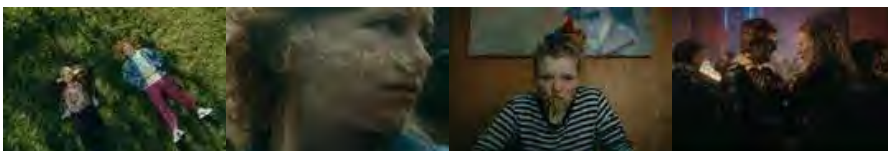
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[Trailer zu „How to Be Normal and the Oddness of the Other World“](#)



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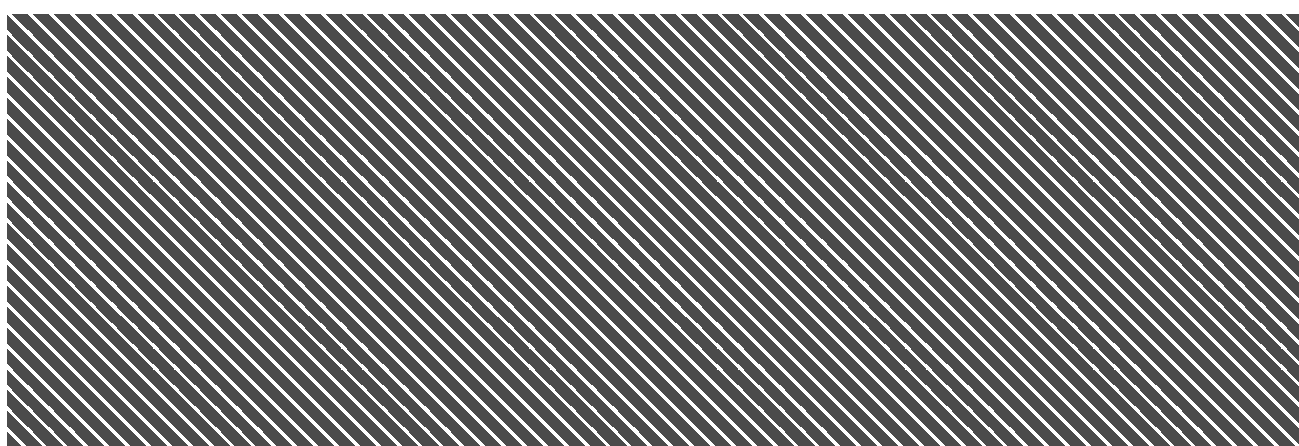
How to Be Normal and the Oddness of The Other World: recensione del film presentato alla Berlinale 2025

Il primo lungometraggio di Florian Potchlatko è una rielaborazione del cinema postmodernista degli anni novanta.

Da [Luciano Attinà](#) - 16 Febbraio 2025 22:00

Florian Potchlatko, regista austriaco di cortometraggi e videoclip musicali, partecipa con il suo primo lungometraggio, ***How to Be Normal and the Oddness of The Other World***, alla **Berlinale 2025**.

Il film racconta la storia di Pia, una giovane donna che, uscita da un ospedale psichiatrico, torna a vivere con i genitori. La ragazza, ex studentessa di arte, si deve cimentare con un alienante lavoro d'ufficio, le difficoltà relazionali dei genitori, il ricordo di un amore rovinato dalla malattia mentale e le conseguenze sul proprio corpo degli psicofarmaci.

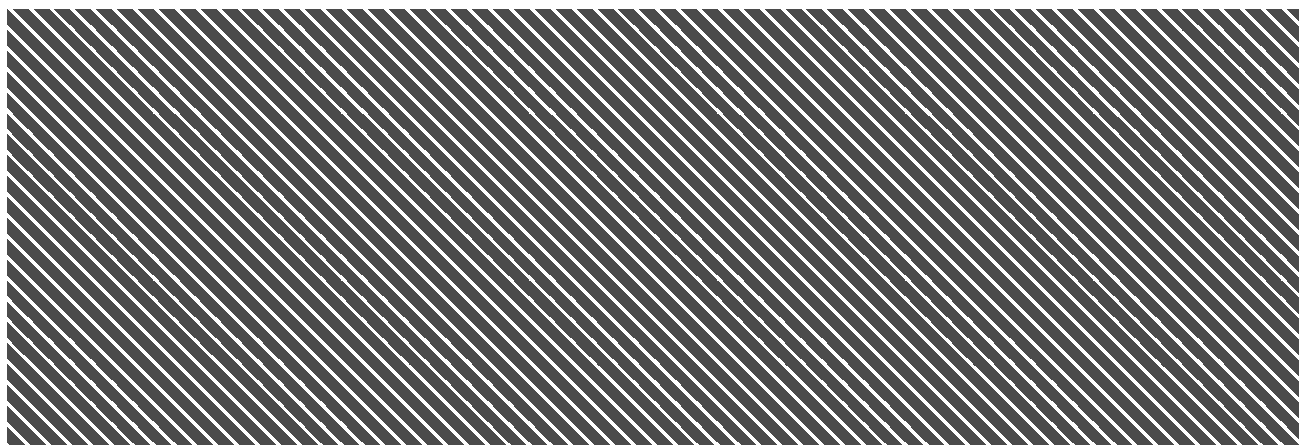


How to Be Normal and the Oddness of The Other World: fra postmodernismo e Alice nel paese delle meraviglie



Una trama del genere dà adito a molteplici possibilità di messa in scena e di tono, alcune anche molto distanti fra loro. Potchlatko opta per la costruzione di una satira drammatica surreale che pesca a piene mani dall'estetica del videoclip e del cinema postmodernista pop anni novanta. Per intenderci, lo spettatore, mentre assiste alle traversie di una ragazza *middle class* con problemi di salute mentale, finisce per trovarsi catapultato in un universo fatto di omaggi espliciti a *Fight Club* (Fincher, 1999) e reinterpretazioni di scene iconiche di *Matrix* (Lana e

Lilly Wachowski, 1999).

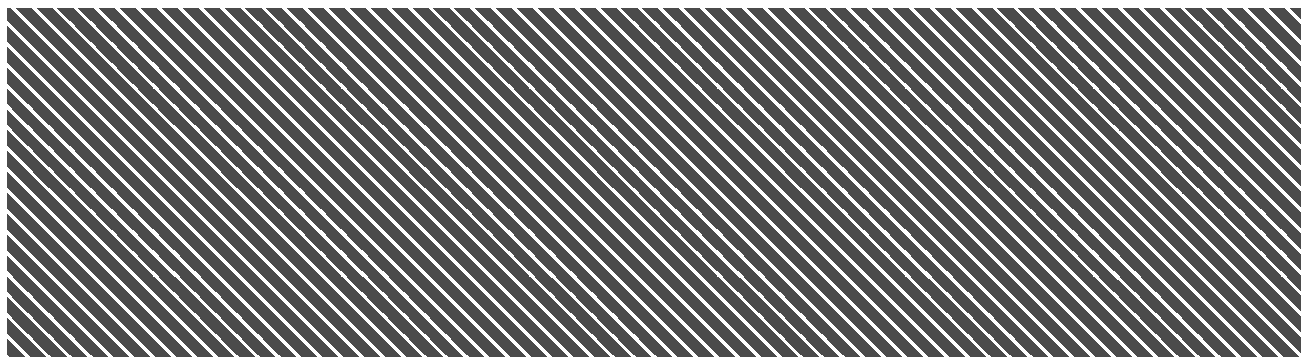


La struttura filmica privilegia le ellissi temporali e le ripetizioni di unità sceniche, così da creare dei veri e propri loop narrativi, interrotti da esplosioni di immagini a effetto, spesso legate a un film diegetico che i protagonisti guardano. I colori sono roboanti e accesi, i dettagli iperrealistici e il montaggio schizofrenico passa da momenti di stasi a momenti ipercinetici. Il regista utilizza questi espedienti per farci percepire in maniera diretta il mondo in crisi della protagonista, che ha difficoltà a distinguere la realtà dalle proprie allucinazioni e desidera un ritorno a una normalità impossibile.



D'altronde **la psicanalisi ha spesso descritto il desiderio in termini di produzione di fantasmi**. Ovvero il desiderio di un qualcosa di assente si fa catalizzatore, nella mente del malato, della produzione di un immaginario che tende a sostituire la realtà. Ciò causa il distacco da quest'ultima e la prevalenza di una vita interiore che, però, si deve rapportare sempre a un mondo esterno ormai inaccessibile. Potchlatko sembra volersi concentrare proprio su questa frattura fra immaginario e mondo reale, riconducendo l'intero processo della malattia mentale al rapporto primigenio di un soggetto in crisi con la propria autorappresentazione. Rapporto che viene mediato dalla percezione del proprio corpo. Quest'ultimo diventa immagine deformata, come accade al corpo dell'*Alice* di Carroll quando mangia i dolcetti che la ingigantiscono o come lo sono i corpi fantasmatici di Tyler Durden e dell'avatar di Neo dentro la Matrice. Insomma ***How to Be Normal and the Oddness of The Other World* costruisce un legame fra immagine psichica e corpo filmico**. Il regista crea una visione in cui il cinema è inteso come il più grande meccanismo spettacolare psichico della (post)modernità in grado di fornire riferimenti simbolici a una psiche annientata dalla quotidianità. Immaginario filmico come specchio (sempre ad *Alice* torniamo) dei riflessi dell'io frammentato dello spettatore. Quest'ultimo è infine ridotto deleuzianamente a macchina che produce desideri, di vita, di amore di accettazione, insoddisfatti e dunque destinato allo stato psicotico.





How to Be Normal and the Oddness of The Other World: valutazione e conclusioni



Dall'altra parte dello specchio (The Other World?) invece, troviamo la normalità. Una normalità che sembra più folle delle visioni di Pia, poiché incentrata sui dogmi della produttività e del consumo. Dunque un mondo permeato dalla marxiana alienazione, che vede l'uomo/lavoratore perdere la propria umanità all'interno dei processi di produzione macchinici industriali. Solo che nella società moderna la macchina industriale è fluida, viaggia sulle autostrade digitali e la produzione riguarda soprattutto dati, e immagini. **Così Potchlatko ci fa capire che forse non è Pia ad essere sbagliata.** In un mondo dove l'unico valore è la produttività, abitato da persone incapaci di comunicare tra loro, completamente assorbite dal lavoro e vittime di un costante bombardamento mediatico di immagini atte a terrorizzare le masse, entrare in crisi è forse l'unica risposta razionale e che si possa ancora definire umana.

Regia - 3.5	
Sceneggiatura - 3	
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Recitazione - 3	
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3.3	

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How to Be Normal | Berlinale 2025

Rosana G. Alonso, 16 febrero, 2025



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Rosana G. Alonso

Alma mater de SFF. Librepensadora observando las dinámicas sociales y culturales desde una perspectiva feminista que se abre a lxs otrxs



BERLINALE 2025: Asumiendo enfoques y diferentes formatos la ópera prima de Florian Pochlatko, 'How to Be Normal and the Oddness of the Other World', hace un diagnóstico psicológico de nuestros días



Imagen de la película *How to Be Normal* | StyleFeelFree. SFF magazine

De un tiempo a esta parte, se ha ido rompiendo con el estigma que tenían las enfermedades mentales. Se empieza a entender que, quizás, la normalidad no es posible en un mundo completamente desquiciado. Aún así, el cine siempre ha tendido a retratar lo diferente con cierta ampulosidad que lo dejaba en un lugar de confinamiento donde solo el horror, o el terror, tenían lugar. Con ***How To Be Normal And The Oddness of the Other World* Florian Pochlatko** rompe con esa dinámica. No hay trauma, sino estados internos que se materializan recurriendo a muchos enfoques. Entre ellos, está la ventana redondeada que se usa como



herramienta para que, por un lado, el encuadre sea estéticamente muy visible y, al mismo tiempo, tenga una apariencia de virtual  en línea. De esta forma, se cruzan diferentes modelos de realidad con los que Pochlatko juega con una soltura y  destreza admirable.

En *How To Be Normal and the Oddness of the Other World* Pía es una joven que vuelve a la casa de sus padres después de su estancia en un hospital psiquiátrico. Sin embargo, la realidad no parece tan fiable. Haciendo malabarismos entre un trabajo nada motivador e impuesto, un ex-novio que sigue rondando por su vida a pesar de tener otra pareja, y una medicación excesiva para saber quién es en realidad o qué quiere, pronto, el mundo, se transforma. Todo a su alrededor se vuelve amenazador. Y ella, en esa existencia extraña, no puede sino adaptarse y convertirse, también, en una amenaza o una heroína dispuesta a salvarlo. Después de todo la cinta del austríaco, sobrino del productor Peter Pochlatko, trata de responder una pregunta muy coherente siempre, y más en nuestros días: ¿Quién es normal y quién no, en una realidad, en un estado de las cosas anormal, extraño, absolutamente controlador?

Para dar respuesta a una cuestión tan compleja Pochlatko pretende, deliberadamente, una abstracción que resuelve con una amplia gama de enfoques. Por eso, en lugar de narrar una trama, la película busca describir estados internos que hace visibles con innumerables imágenes breves. Por otra parte, el humor también es clave. Con ello logra una fluidez interna que está en el ADN argumental al no definir diagnóstico. Su protagonista no tiene, de hecho, un diagnóstico. No se puede encuadrar al personaje dentro de una descripción clínica. Y esto, en sí, es una declaración de intenciones que se extiende al formalismo visual. En la medida en que se cruzan diferentes modelos de realidad, los formatos también se suceden. Lo que ocurre es que la perspectiva psicótica y la percepción general del mundo ya no son tan distintas. Y si no son tan diferentes, es posible que el cine si quiere ser fiel a la realidad sepa como manejarse en el caos. Pochlatko conduce el caos con un maestría y un temple enmarcado por dos escenas claves, la de inicio y la que cierra este largometraje con un brío que más que respuestas formula preguntas.

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How To Be Normal And The Oddness Of The Other World(2025) by Alida Pantone

[See Film Information](#)



"Pochlatko's approach is both bold and original, blending drama, satire, and even hints of the surreal to give the audience an immersive look into

Pia's perspective"

As part of this year's Berlinale Perspectives, *How to Be Normal and the Oddness of the Other World* marks an impressive debut from Austrian director Florian Pochlatko. The film explores the complexities of mental illness and challenges the thin line between what society considers "normal" and what it labels as "crazy."

The story follows Pia (Luisa-Céline Gaffron), a young woman recently discharged from a psychiatric hospital, trying to find her way back into everyday life. Between dealing with her parents' expectations, medication, and an unforgiving world, she slowly begins to question whether the reality she's returning to is any less surreal than the one she left behind.

Pochlatko's approach is both bold and original, blending drama, satire, and even hints of the surreal to give the audience an immersive look into Pia's perspective. The film's energy keeps it engaging, and its shifting tones make it feel fresh rather than predictable. The cinematography subtly reflects Pia's disorientation, and the performances—especially from Gaffron—feel genuine and layered.

What stands out the most is the film's ability to spark reflection. It doesn't offer easy answers but instead invites the audience to question their own perceptions of mental health and what it really means to "fit in."

A well-executed and thought-provoking debut.

Featured Story

Interview: How to Be Normal and the Oddness of the Other World



Luisa-Céline Gaffron and Florian Pochlatko. Photo: The International/Erion Bubullima

by Alion Çaçi – Berlin, 17.02.2025

“I hope that I can continue working.”

I sat with writer-director Florian Pochlatko and lead actress Luisa-Céline Gaffron. It's the first time I have met them both, but their eye-level way of talking makes me wonder, “Did I meet them before?” The carpet-surrounded room and the soft textile walls that boost sound made me feel at home.

***How to Be Normal and the Oddness of the Other World* follows Pia, a 26-year-old woman who has just been discharged from a psychiatric hospital.** As she returns to her parents’ suburban home in Vienna, Pia finds that re-entering everyday life is far from easy. She struggles with the challenges of keeping a job, dealing with complicated past relationships, and managing her mental health—all while feeling judged by society. The movie premiered in Berlinale 2025 in the category Perspectives. This is Pochlatkos’ debut film, produced by Vienna-based production company Golden Girls Film.



The International/Erion Bubullima

At its core, the film asks a simple question about freedom. In the psychiatric hospital, Pia's life was tightly controlled, even if it sometimes felt suffocating. But when she returns to everyday life, she faces messy relationships, job troubles, and societal pressure. It makes you wonder if freedom is in strict order or in accepting life's natural chaos. The film does not give a clear answer. Florian says the biggest compliment the film gets at the moment is that it suddenly resonates with people.

"At the starting point, it was super scary to talk about these topics," Florian comments on the relevance of the topic to the audience. "Now, three years later, I get messages from people like, dude, this is me. Yes, this is also me, you know?"

Is this a personal story?





The International/Erion Bubullima

I asked Florian about his inspiration or if he put his personal experiences or things he knows personally into the movie.

"It's not even about if it is very personal," he answers. "It's more like taking what you do very seriously. And then it suddenly gets superpersonal, and then it's automatically super political." And then we share a smile when Florian ends his thought with, "And then you're in deep shit about it."

Luisa-Céline shares her thoughts on the topic, saying that even if you're not bipolar, many things in the character resonate with the audience. "Like this dissonance of capitalism, climate change, everything, everyone trying to act like, oh, it's okay, we're just gonna continue."

When asked about future projects, I could feel Florian's honesty in answering, "I hope I can continue working." He says it's not easy, and he hopes to get funding since he has already been rejected five times in a row in 2024 (with a different project).

How to Be Normal and the Oddness of the Other World will open the Diagonale Film Festival on September 29th, 2025.



The International/Erion Bubullima





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Is Ed Sheeran in a Berlin Film Festival Movie?

Georg Szalai

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Is Ed Sheeran in a Berlin Film Festival Movie?

No, Wesley Byrne, a street cleaner from Greater Manchester, is. But the Sheeran double couldn't make it to the Berlin world premiere on his girlfriend's birthday because his boss wouldn't let him go.

February 16, 2025 11:11pm



'How to Be Normal and the Oddness of the Other World' *Courtesy of Golden Girls Film*

If you watch Austrian writer-director [Florian Pochlatko's feature film debut](#) *How to Be Normal and the Oddness of the Other World* (*Wie man normal ist und die Merkwürdigkeiten der anderen Welt*) in the Perspectives program of the [75th Berlin International Film Festival](#), you may catch yourself rubbing your eyes and wondering: Is [Ed Sheeran](#) really in this movie? And how the heck did they get him?

That's no coincidence. Pochlatko's film, among other things, reflects on such questions as what is real and what is normal.

The movie's cast is led by Luisa-Céline Gaffron ([And Tomorrow the Entire World](#)) and also features Elke Winkens, Cornelius Obonya, and Felix Pöchlhammer, among others. And yes, the British man protagonist Pia meets is called Ned and does look a lot like [Ed Sheeran](#). But the actor's name is Wesley Byrne, and he is a street cleaner who lives in the Greater Manchester area.

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IMDb credits him on the film as Wesley Joseph Byrne. But the 32-year-old tells *THR* that "Wesley Byrne is fine." Via Zoom, Byrne also talked to *THR*'s Georg Szalai about how he ended up in a Berlinale film, when he started getting mistaken for the music star, what kind of entertainment he enjoys, and about the time he actually got to meet Sheeran.

The director of *How to Be Normal* tells me he found out about you online and how masses of people sometimes think you are Ed Sheeran. And then he thought you would make a great character in his film who fits its world that is slightly off. How did the

film team convince you to be in the movie?

Byrne It didn't take much convincing, really. Somebody found me on Facebook. They told me about it, and I looked everything up to make sure it was legit because I get a lot of weirdos. I ended up messaging them, then got in touch with Florian, and they just flew me over there.

What did they tell you about the role? Did you get a script?

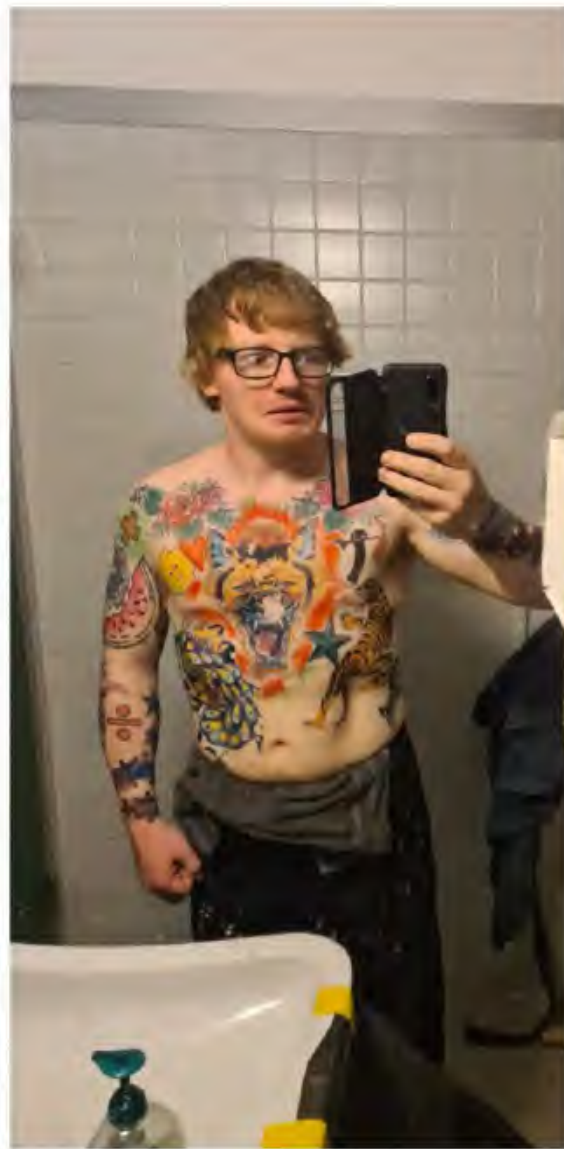
Florian sent me a little script. Obviously, I say very little, because I'm not an actor. He sent me the script and everything over, and we just had a little video chat over Zoom. And he liked it, I guess.

You never acted before?

Before this? No, never.

What did you find to be the biggest challenge of acting then? Or was there anything particularly tricky at first?

Not looking at the camera. I don't think I did it many times. But there was a whole shot where I had to look just over the camera, and I was just screaming in my own head, "Don't look down! Don't look down! The camera's right there."



Before and after – Wesley Byrne had to get ready for a shirtless scene in *How to Be Normal and the Oddness of the Other World* with fake tattoos to look more like Ed Sheeran. *Courtesy of Wesley Byrne.*

This wasn't only your first-ever film as an actor but you also had to do a sex scene. How was that?

I'm not fussy. We had the intimacy coordinator. So beforehand, we talked about what we were comfortable with. So it was nothing crazy. You know, she wasn't actually on me. It was just a nice little camera trick. It was a fun one to explain to my girlfriend though.

What was the strangest or most ridiculous thing you had to do for the film?

Probably the sex noises. That was the weirdest thing because I had to do those separately. I just had to lie there and do the audio in this little closed set. And Florian said: "Now tell her she's beautiful and say this." And I'm trying not to giggle.

There is a scene that is a reference to *The Matrix*. How was creating that scene where your voice is key?

I just stood there reading into a microphone. Florian told me to just remember the scene from *The Matrix* where Neo is trying to escape. So I was just trying to channel my inner Morpheus. I'm no Laurence Fishburne, but you know, I did what I could.

Would you be open to taking on more acting roles?

I'll just check what comes. I'm making this up as I go along. I don't have a plan. I do have a really bad short-term memory so even the little bit of text I said I was struggling to remember. I don't understand how people memorize whole scripts. On the flight over, I was just reading my little bit over and over again.

When did people start mistaking you for Ed Sheeran?

It was before he even got really famous, before he did *The A Team*. It has been about 10 years (or more). One of the first times I heard it, I was at an Iron Maiden concert, and I didn't even know who he was. And some woman just looked at me and she went, "What are YOU doing here?!" I was like: "What are YOU doing?! What do you mean?"

Do you sing or make music?

No, I can't sing, I can't play anything.

How annoying do you find it when people ask you for an Ed Sheeran autograph or selfie?

It only really annoys me when I'm when me and my girlfriend are out having a meal or something and people come and bother us. That's the only time it really gets on my nerves. Other times, I'm just kind of chill about it. It is what it is. If it bothered me, I'd (shave) my head.

How do you let people down and tell them that you are not really Ed?

A lot of times, I don't. I just let them have a picture, and then they leave me alone. If I stand there and try to explain everything, it takes too long. I give them what they want and send them on their way because it's easier that way.

Did people mistake you for Ed Sheeran when you went to Austria for the shoot or did you have any other fun experiences?

The people who had just won Eurovision (2022) for Ukraine were staying at the hotel that I also stayed at. I was chilling with them in the hotel lobby. I just sat and drank with them for a while.

Have you ever met Ed Sheeran himself and, if so, how was it?

Yeah, I was his body double for an advert he did for tomato ketchup. He was super chill. He just thanked me for being there. He's a really nice guy.





Ed Sheeran and Wesley Byrne... well, actually, Wesley Byrne (left) and Ed Sheeran (right). *Courtesy of Wesley Byrne.*

Have you seen him in concert?

I went to watch him with my sister and my nephew at Etihad Stadium (in Manchester), and they moved us to (the) VIP (area) for free.

How come?

Security came over and moved us. I think it was because too many people were taking pictures. To be honest, there was a queue going all the way up the stadium stairs, and it was causing a bit of a hassle.

What kind of music do you like?

A bit of everything. I'm mostly a rock and metal guy, but sometimes I listen to some classical, some pop, some hip hop, whatever, music in different languages.

Do you like movies too?

Yeah, I watch all sorts. I've just had to get rid of all my DVDs because my unit was collapsing. I just kept my Blu-rays and box sets, that's it.

Do you have a favorite movie?

Probably *Avengers*, because I'm a big comic book nerd.

If they offered you a role in a future *Avengers* movie, any character you'd love to play?

I'm not in good enough shape to play any of them. When I first found out about this film, I lost about 15 kilos because obviously I knew I'd be shirtless. I'm a qualified PT (physical therapist), so I know how to lose weight, gain muscle and all that.

I heard you wanted to but couldn't attend the [Berlin Film Festival](#) premiere of *How to Be Normal* and *the Oddness of the Other World*. Why not?

I gave my boss a month's notice, but they still wouldn't let me have it off work. I would have loved to help the team out, get some more attention on the film wherever I could. They did everything they could for me. Yeah, I just feel bad that I can't be there for them. The premiere (date) is actually my girlfriend's birthday as well. So, the plan was to go to Berlin for her birthday.

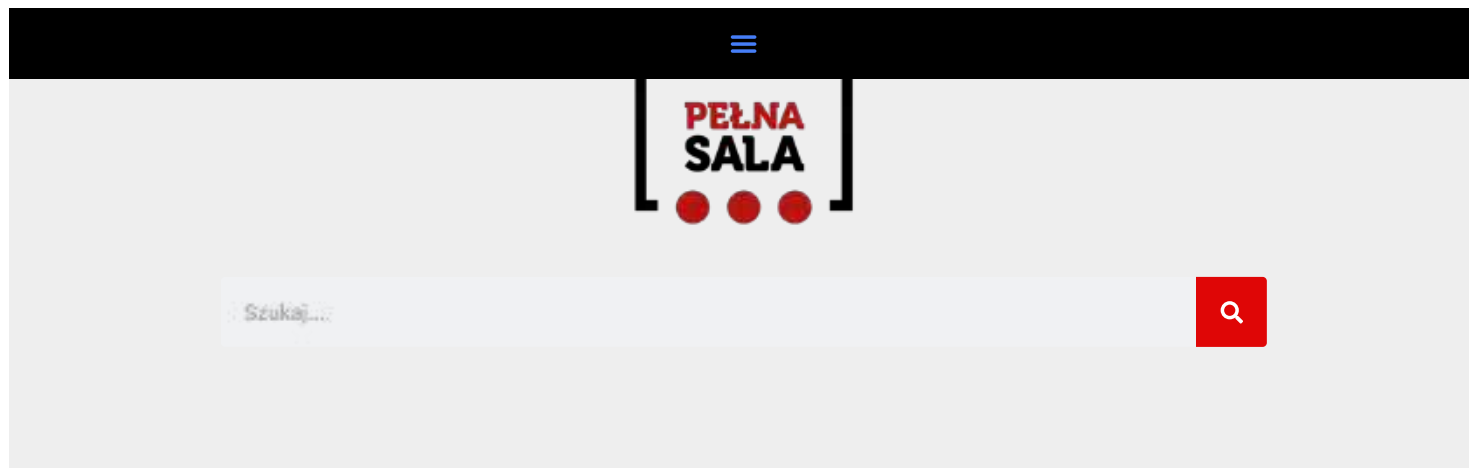
Anything else you'd like to share?

Honestly, just how nice everybody was on the film. There were no egos. Everybody could act except me. But everyone made me feel super, super comfortable. Everyone was super nice. We all went out for drinks. It felt like I had known them for years. I've just got nothing bad to say. I just want more people to watch that film and just hope it does really well and everybody gets what they deserve out of it.

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Jak być normalną – recenzja filmu „How to Be Normal and the Oddness of the Other World” – Berlinale 2025

25 lutego 2025 przez Maks Reiter

Na tegorocznym Berlinale jednym z kluczowych tematów dyskusji była inauguracyjna edycja konkursu Perspectives. Zastąpił on anulowane Encounters, w ramach których premierę miały jedno z oryginalniejszych filmów ostatnich lat, takie jak *Samsara* Loisa Patiño czy *Na miejscu* Basa Devosa. Nowa dyrektorka festiwalu, Tricia Tuttle, zapewniała, że równie kreatywne tytuły znajdą miejsce w innych częściach programu, a sekcja dla debiutantów stanie się przestrzenią dla kina odważnego i prezentującego inne sposoby patrzenia na świat. Czy szalenie zatytułowane *How to Be Normal and the Oddness of the Other World* spełnia te obietnice?

26-letnia Pia, główna bohaterka filmu Floriana Pochlatko, po zwolnieniu ze szpitala psychiatrycznego przyjeżdża do domu rodzinnego. Ma tam stanąć na nogi, dojść do siebie i stopniowo wracać do codzienności – jej stan zdrowia nie jest uznany za dobry, a jedynie niewymagający hospitalizacji. Każdego ranka łyka przepisane jej leki, wykonuje ćwiczenia oddechowe i próbuje odnaleźć się w dorosłym życiu. Jej powrót do normalności utrudniają jednak przeszkody – wspomnienie dawnej

komplikuja, a wiodące motywy krążą wokół poszukiwania siebie i swojego miejsca na ziemi. Można powiedzieć, że mamy do czynienia z dosyć klasycznym inwentarzem kina coming-of-age o młodych dorosłych. Tym natomiast, co wyróżnia propozycję reżysera, jest sposób obrazowania rzeczywistości. Nieustannie oceniana i stygmatyzowana jako „wariatka”, Pia doświadcza świata, który jest nie tylko wrogi, ile z czasem coraz bardziej absurdalny.



Mimo przeciwności losu bohaterka wciąż ma pewne przywileje. Komfort posiadania dachu nad głową, który zapewnia jej rodzina, jest cenny, nawet jeśli wiąże się ze spaniem w pokoju pełnym niezręcznych artefaktów dzieciństwa. Inną rzeczą, o którą nie musi się martwić, jest poszukiwanie pracy. Jako beneficjentka nepotyzmu musi jednak dzielić z ojcem nie tylko biuro, ale i korporacyjne niedorzeczności. Dosadnie ilustruje to scena szkolenia z certyfikatów ekologicznych. Na pytanie, czy formularze emisyjne nie powinny być wypełniane elektronicznie zamiast na papierze, Pia otrzymuje zdumiewającą odpowiedź: „Jesteśmy firmą drukarską”. Faktycznie można odnieść wrażenie, że jedynym obowiązkiem wszystkich pracowników jest stanie przy kserokopiarkach.

Ten drobny przykład greenwashingu pobrzmiewa echem z każdym komunikatem radiowym i telewizyjnym, gdzie raz za razem słychać raporty o kolejnych anomaliach pogodowych. W jednym zakątku świata są powodzie, w innym pożary, a na koniec słychać już tylko fragmenty dotyczące akcji ratunkowych i liczby ofiar. Tragedie eskalują, ale mają sporą konkurencję o czas antenowy. Ślimaki zombie, 30-dniowy kurs leczenia ADHD i inne sensacyjne głupoty przebijają się w mediach nawet bardziej.

Sposób łączenia tych wszystkich płaszczyzn jest jedną z bardziej intrygujących cech filmu. Niektóre śmieciowe newsy i fragmenty tanich seriali pojawiają się niespodziewanie, ale dzięki ogólnej montażowej porywczoci akceptujemy je jako elementy filmowej rzeczywistości. To dopiero wykadrowanie ramy telewizora lub cięcie do ujęcia w studiu nagraniowym rekonfiguruje diegezę i uzmysławia przenikanie się świata materialnego z wirtualnym. Z czasem przestają one też być tak naprawdę odrębne – Pia wypłakuje się do poduszki w poszewce z emoji, a klaun z instagramowego filtra nagle zasiada do stołu negocyjacyjnego. Całemu temu rozstrojowi sprzyja też ciągłe i nieregularne zmienianie proporcji obrazu i kształtu klatki.



Również pod kątem tonalnym mamy do czynienia z ciekawą płataniną. Reżyser miesza wyszeptany z offu, refleksyjny dramat, młodzieńczą i energiczną teledyskowość oraz komedię absurdu. Szczyt kiczu i przesady osiąga w jednej ze scen alternatywnej terapii: niepozorny mężczyzna staje obok Pii, rzuca zaklęcie mogące być parafrazą memów z Madsem Mikkelsenem („You’re no longer mentally ill”) i zaczyna stepować do „What is love”. Wszystkie zachowania wydają się wyolbrzymione, włącznie z natarczywością głównej bohaterki po odstawieniu leków.

Nie jestem pewien, czy twórcy wychodzą obronną ręką z tego formalnego i emocjonalnego chaosu. To od każdego widza zależeć będzie, czy dystans, z którym podchodzą do tematu zdrowia psychicznego, przekroczy granicę ofensywności. Umieszczenie w filmie historii postaci wypróżniającej się na zjeździe rodzinnym do kuwety uznałbym za prześmiewcze, gdyby nie to, że w proponowanej wizji świata, akt ten nie wydaje się aż tak ekstremalny. Jedno, za co muszę pochwalić Pochlatko, to odważne postawienie lustra przed tymi, którzy w absurdach rzeczywistości czują się komfortowo, a szaleństwem nazywają każdą próbę ich zakwestionowania.



Maks Reiter



How to Be Normal and the Oddness of the Other World

Tytuł oryginalny: *Wie man normal ist und die Merkwürdigkeiten der anderen Welt*

Rok: 2025

Kraj produkcji: Austria 🇦🇹

Reżyseria: Florian Pochlatko

Występują: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya i inni

Ocena: 3/5



'How To Be Normal' review: Peppy debut from Austria tackles mental illness

BY LEE MARSHALL | 16 FEBRUARY 2025

Star Luisa-Celine Gaffron shines in Perspectives premiere



SOURCE: BERLIN INTERNATIONAL FILM FESTIVAL

'HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD'

Dir/scr: Florian Pochlatko. Austria. 2025. 102mins.

Mental illness can be a tricky thing to get right in any art form. In his peppy debut feature, Florian Pochlatko grabs the nettle with a deal of panache by turning the travails of twenty-something psychiatric patient Pia, engagingly played by Luisa-Celine Garron, into a kind of cinematic graphic novel that navigates a deft tonal journey through humour, melancholy, romance, edgy drama and some trippy visual montages.

Navigates a deft tonal journey

The risk, in these cases, is to make mental catastrophe cute – and it's one that *How to be Normal*, which bows in Berlin's Perspectives, does not shy away from. There's quite a tender love story at its core, one that is all about how addictive destructive relationships can be, and how difficult but necessary it is to end them. And this brightly-coloured, self-

consciously cool film makes things easy for its audience by refusing to name Pia's condition.

But if it's just a little too much in love with itself at times, this debut of a writer-director who studied under Michael Haneke is also confident and original. You want doom-laded TV news reports, weird amoeba montages, disaster movie parodies, and a shrink who during a therapy session, for no apparent reason, gets up and dances to Haddaway's 1990s Eurodance hit 'What Is Love'? It's all here. There's a built in appeal for younger audiences who will appreciate its multimedia approach and Mitteleuropean *Napoleon Dynamite* vibe, and adventurous arthouse distributor may also be tempted.

What plot there is centres on Pia's episodic attempts to fit in with the 'normal' world after she is discharged from a psychiatric clinic – not, we suspect, for the first time. A lot rests on the shoulders of an actress who is in almost every shot (the very few scenes that stray from her point of view feel like missteps). Garron rises to the challenge with aplomb: her Pia is a life-force whose face positively glows when she is up, and looks like wet cement when she sinks into a trough (though her preferred delusion is that it is covered with a thin slice of Gruyere cheese – and this being Pia's world, she spends a fair while walking around with cheese on her face).

Not all of Pia's paranoid visions are so original: a recurrent one features CIA operatives straight out of *Matrix* central casting, suggesting perhaps that every age creates its own royalty-free photo archive of delusions. Mental health in the age of social media is another preoccupation: when Pia breaks into a frenzied cry-for-help dance outside a bar where a friend works, most of the clients reach for their mobile phones and start filming her.

If there's a big message buried in this breezily disturbing and disturbingly breezy comedy-drama, it's right there in the title: how do you return to normality when normality, today, is so damn weird? It doesn't help that Pia moves back into the bedroom she grew up in, or that her concerned parents are themselves doing jobs that would drive anyone batty. Mum Elfie (Elke Winkens) is a voice-over artist narrating Mondo-style TV documentaries about zombie snails and other freaks of nature, while dad Klaus (Cornelius Obonya) is an executive in a printing company whose entire staff, himself included, is in denial about a takeover that will lead to its certain demise. He finds Pia a job there as sustainability officer, a role that seems to involve endless amounts of photocopying.

As a moral, 'in a mad world, maybe crazy is sane?' verges on the facile, but *How to Be Normal* pulls back from that conclusion in an ending that returns to the film's emotional baseline – sympathy for a young woman who knows she is ill and wants to get better.

Production companies: Golden Girls Filmproduktion

International sales: Alpha Violet, info@alphaviolet.com

Producers: Arash T. Riahi, Sabine Gruber

Cinematography: Adrian Bidron

Production design: Julia Oberndorfinger, Attila Plangger

Editing: Julia Drack

Music: Rosa Anschutz

Main cast: Luisa-Celine Gaffron, Elke Winkens, Cornelius Obonya, Felix Pochhacker, Oliver Roszkopf, Lion Thomas Tatzber-Poms, David Scheid

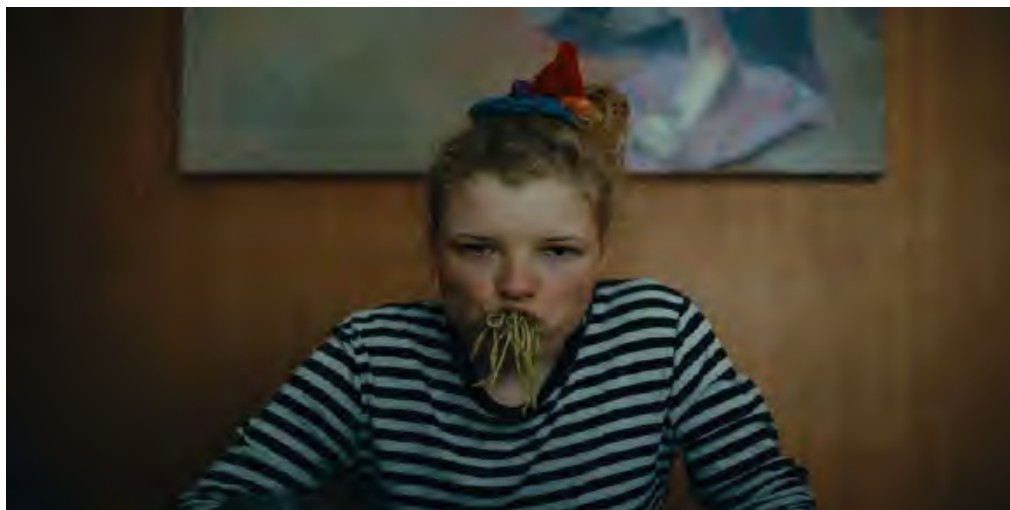
Die Filmstarts-Kritik zu Wie man normal ist und die Merkwürdigkeiten der anderen Welt

Filmstarts

Kritik der FILMSTARTS-Redaktion

„**Wie man normal ist und die Merkwürdigkeiten der anderen Welt**“ ist einer dieser Filme, die man unbedingt mögen will, weil da einfach so viele Ideen und Ambitionen drinstecken. Man möchte den Wagemut des Projekts loben, zumal [Florian Pochlatko](#) hier sein Regiedebüt abliefert. Aber die schon im ironischen Titel angekündigte Auseinandersetzung mit der schier übermächtigen Normativität ist ein Versprechen, das uneingelöst bleibt. Gewissermaßen lässt sich das Problem bereits am vorangestellten Zitat des marxistischen Denkers Antonio Gramsci festmachen. Dort heißt es, wohl für den folgenden Film maßgebend: „Die alte Welt liegt im Sterben; die neue Welt müht sich damit ab, geboren zu werden. Nun ist die Zeit der Monster.“ Wohl niemand, der diese Zeilen liest, würde diesen Worten ihre Griffigkeit abstreiten wollen.

Sie klingen nicht einfach bloß cool, man ist aufgrund der bildhaften Formulierung auch schnell dabei, dem Urheber eine sezierend-scharfsinnige Gegenwartsanalyse zuzuschreiben. Und damit wohl auch demjenigen, der sie zitiert. Die Sache hat jedoch einen Haken, und man mag es nach dieser verdächtigen Einleitung bereits ahnen: Das Zitat ist verfälscht, so nie von Gramsci geschrieben worden. Im Grunde geht es wohl auf den Philosophen Slavoj Žižek zurück, der es in einem Artikel einst frei übersetzte. Ja nun, so könnte man einwenden, ist das falsche Zitat denn nun wirklich so ein großes Problem, und wenn ja, nicht besser im Uni-Seminar als in der Filmkritik aufgehoben? Vielleicht. Aber die ganze Sache illustriert eben doch recht anschaulich, woran es in Pochlatkos wild-verworrenem Debütfilm hapert. Denn wie dem angeblichen Gramsci-Zitat fehlt auch Pochlatkos filmischer Dystopie besonders eines: ein Fundament.



Golden Girls Film

Pia (Luisa-Céline Gaffron) muss sich in ihrer alten Welt erst wieder zurechtfinden – noch mehr als von ihrer Erkrankung wird sie dabei aber durch die Ansprüche ihrer Umwelt.

Dieses Fundament — das, was Pochlatkos Film am Laufen hält — ist ein Mysterium. Für eine ganze Weile war die Protagonistin Pia ([Luisa-Céline Gaffron](#)) offenbar in einer Psychiatrie. Was genau vorgefallen ist, scheint unklar. Im persönlichen Umfeld der Mitzwanzigerin wagt sich zumindest niemand, die Umstände ihres Fernbleibens direkt anzusprechen, ganz so, als läge ein Fluch darauf. Und doch herrscht eine gewisse Vorstadt-Mentalität in dieser Heimat, inklusive die Furcht vor dem lückenhaften Lebenslauf. Was ihren Vater Klaus ([Cornelius Obonya](#)) dazu veranlasst, Pias Abwesenheit durch ein Auslandssemester in Essex zu erklären und sie als Büro-Assistentin in sein Medienunternehmen zu integrieren.

Die thematische Prämisse eröffnet sich dem Publikum in der Folge denkbar geradlinig, wenngleich etwas verdeckt durch die zahllosen formalen Spielereien, mit denen Pochlatko aufwartet. Unter [Michael Haneke](#) in Wien ausgebildet, ähnelt der gebürtige Grazer dabei noch am meisten der Filmemacherin [Jessica Hausner](#) („Club Zero“) und versucht sich, wie man es auch im Werk der Österreicherin sehen kann, an der Zustandsbeschreibung einer Welt, die gleichermaßen von ökologischen wie ökonomischen Krisen geplagt wird. Im Radio und Fernsehen ist von anhaltendem Hochwasser in Österreich, Deutschland und Slowenien sowie von Wildbränden auf Kreta zu hören, während Pias Vater sich hoffnungslos dagegen wehrt, dass sein Unternehmen vom Medienkonglomerat „Friendly“ (eine Amazon-Parodie) geschluckt wird.

Eine psychotische Dystopie

Dies ist die Welt, in die Pia zurückkehrt, eine Welt, in der nun jede Person in ihrem Umfeld andere Ansprüche an sie anlegt: Ihr Vater, der sie so zeitig wie eben möglich der Arbeitswelt zu überantworten versucht, ihre Mutter ([Elke Winkens](#)), der sie noch zu beweisen hat, dass die Entlassung aus der Klinik nicht verfrüht war. Vielleicht am schwerwiegendsten wiegt jedoch die Sache mit Joni ([Felix Pöchlacker](#)), ihrem Freund, der sich die Pia zurückwünscht, die er vor dem Klinikaufenthalt gekannt hat. Einst hatte ihr dieser auf eine Postkarte geschrieben, dass er immer an sie denken werde. Nun findet sie sich in ihrem WhatsApp-Verlauf von

ihm gehostet.

Auf diese Weise verketteten sich in Pochlatkos Vorstadt-Dystopie so allerhand Ideen aneinander, die sich jedoch mit zunehmender Laufzeit als trivial herausstellen und sich darüber hinaus auch formal uninspiriert anlassen. So wird etwa wiederholt das Bildformat variiert, bisweilen gesellen sich dann auch Film-im-Film-Momente dazu, die auf all die Aspekte von Konstruiertheit hinweisen, denen sich Pia gegenübersteht – mitunter gar die Geschichte selbst, in der sie sich befindet.



Golden Girls Film

Wir haben noch mal ganz genau hingeschaut: Nein, das ist nicht Ed Sheeran, mit dem Pia da tanzt.

Motivisch zieht sich zudem das Clown-Gesicht durch den Film, das sich Pia wieder und wieder aufschminkt, womit Pochlatko eine lose und seltsam anmutende Verbindung zu [Todd Phillips' „Joker“](#) herstellt. Statt der Radikalisierung, die in „Joker“ in simplifizierter Form dem Herausfallen aus dem sozialen Netz folgt, verbleibt Pochlatkos Debütfilm allerdings im Stadium einer undurchdringlichen Undurchsichtigkeit dieser Welt(en) und der Figuren, die sie bevölkern. „Der Film deines Lebens“, wird der Musiker Daniel Johnston zitiert, „in ihm finden sich alle anderen Hauptrollen und auch du.“

Doch ganz so, wie es die wiederholt auftretende Referenz zu Johnston anklingen lassen, verhält es sich mit Pia nicht. Denn wo die Musik Johnstons sich durch radikale Aufrichtigkeit auszeichnete, die sogar so weit geht, dass es richtig wehtut, ist „Wie man normal ist und die Merkwürdigkeiten der anderen Welt“ vor allem von eklektischer Beliebigkeit, greift hier ein Stichwort und dort ein Pastiche auf. Eigenständigkeit will sich auf diese Weise nicht einstellen, weder auf der Figuren- noch auf der Regie-Ebene. Pochlatko schwebt über den Dingen und zeigt sich zu selten bereit, sich auf das eigens kreierte Szenario einzulassen oder sich in seine Charaktere einzufühlen.

Ein kurzer Blick in die Zukunft

Wenn sich Pia am Ende des Filmes wie in der ersten Szene wieder neben ihrem Mitpatienten auf der Terrasse wiederfindet, scheint sich, trotz all des Chaos, in das sich die Handlung bis dahin manövriert hat, nichts verändert zu haben. Der Kreis scheint geschlossen. Und doch kündigt sich in der letzten Einstellung ein Ausbruch aus diesem an. In die dunkle Nacht jenseits der Kamera blickend, meint Pias Mitpatient die Zukunft auszumachen. „And she is bright“, fügt er angesichts der fragend dreinblickenden Pia hinzu. Sonnenbrille tragend versuchen sie die Umrisse dieser Zukunft auszumachen, eine Aussicht, die uns Zuschauer*innen unzugänglich bleibt. Und auch wenn Pochlatko uns zu diesem Zeitpunkt längst verloren hat, ist da schließlich doch etwas Versöhnliches in dieser letzten Szene – wenn auch nur für einen Moment.

Fazit: Mit seinem Debütfilm „Wie man normal ist und die Merkwürdigkeiten der anderen Welt“ stellt der Österreicher Florian Pochlatko vor allem eines unter Beweis: Wie schwierig es ist, eine inszenatorische Handschrift zu entwickeln. Inmitten eines Wirrwarrs stilistischer Beliebigkeit und fader Gesellschaftsanalyse muss leider konstatiert werden, dass er sich derzeit noch auf der Suche befindet.

Wir haben „Wie man normal ist und die Merkwürdigkeiten der anderen Welt“ im Rahmen der Berlinale 2025 gesehen, wo er in der Sektion Perspectives gezeigt wurde.

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Das könnte dich auch interessieren

La Berlinale 2025 señala el caos del mundo

Luciano Monteaquedo

Desde Berlín

Han pasado ya cuatro jornadas del inicio de la **edición 75 aniversario de la Berlinale** y las palabras de **Tilda Swinton** en la gala de apertura, cuando recibió el Oso de Oro honorífico por su carrera, todavía siguen resonando con una fuerza, una pertinencia y una valentía que no siempre están presentes en el cine que se ha visto hasta ahora en el Berlinale Palast. “Mis queridos semejantes...”, fueron las palabras iniciales de la extraordinaria actriz escocesa, que de allí en más se afirmó en lo que llamó “el gran estado independiente del cine” para pronunciar un discurso de quince minutos en el que celebró la utopía de un mundo sin fronteras (“No known address, no visa required”, dijo) y que –sin necesidad de dar nombres propios- **impugnó tanto a la política genocida del estado de Israel como al presidente estadounidense Donald Trump.**

“Lo inhumano se está perpetrando bajo nuestra mirada. Estoy aquí para nombrarlo y para prestar mi solidaridad inquebrantable a todos aquellos que lo reconocen. **Los asesinatos en masa perpetrados por el Estado y habilitados internacionalmente están aterrorizando activamente a más de una parte de nuestro mundo**”. La protagonista de [La habitación de al lado](#), que estuvo por primera vez en Berlín con *Caravaggio* (1986), de Derek Jarman, cuando apenas tenía 25 años, y que desde entonces ha regresado con más de veinte películas (además de haber presidido el jurado oficial en 2009), señaló que el del cine “es un reino ilimitado, innatamente inclusivo, inmune a los esfuerzos de ocupación, colonización, propiedad o de desarrollo inmobiliario a la manera de la Riviera”, en una clara alusión a los proclamados planes de Trump de hacer sobre los muertos y las ruinas de la franja de Gaza un “resort” turístico.

No fue la única en el festival en aludir al “Agente Naranja”, como llaman a Trump muchos estadounidenses, no sólo por su bronceado ridículamente antinatural sino también en alusión al carácter tóxico de sus políticas. En la flamante ***Mickey 17*, la sátira de ciencia-ficción que el coreano Bong Joon-ho** trajo este fin de semana en estreno mundial a la Berlinale, hay un personaje que en su arrogancia, histrionismo, belicosidad y megalomanía se le parece bastante. Y no sólo a él: también a Elon Musk, teniendo en cuenta de que esa cruza infecta de político con empresario que encarna Mark Ruffalo –más desatado todavía que en *Pobres criaturas*- tiene un emprendimiento espacial que consiste en expoliar un planeta cercano y eliminar como sea todo rastro de vida que se le cruce en el camino, contando con mano de obra esclava proveniente de las clases “descartables” de la Tierra.

Considerando que ***Mickey 17* es la primera película de Bong en seis años, desde que se hizo mundialmente famoso con la extraordinaria *Parasite* (2019)**, las expectativas sobre su regreso eran muy altas, quizás demasiadas para esta nueva farsa que no tiene el filo social acerado de la anterior. En todo caso, *Mickey 17* –protagonizada por **Robert Pattinson** como uno de esos terrícolas “desechables”, que en verdad son dos, porque los multiplican sintéticamente- se asemeja más a las fábulas distópicas anteriores del director, *Snowpiercer* (2013) y *Okja* (2017), que no son lo mejor de su obra, que pasa sin dudas por *Memories of Murder* (2003), *The Host* (2006) y por la justamente celebrada *Parasite*. Ya habrá ocasión de volver sobre *Mickey 17* dentro de muy poco –se estrena en Argentina el 6 de marzo- pero a su favor debe decirse que, en todo caso, aquí Bong vuelve a mostrar no sólo su espíritu crítico sino también esa capacidad tan natural en él que es la de ir creando paulatinamente un caos generalizado.



Mark Ruffalo en "Mickey 17"

Mucho del caos del mundo es algo que asoma también en varias de las películas de Perspectives, la nueva sección competitiva creada por la Berlinale, dedicada exclusivamente a primeros largometrajes. Es el caso de ***How to Be Normal and the Oddness of the Other World*** (Cómo ser normal y la rareza del otro mundo), del austríaco Florian Pochlatko. La protagonista es Pia, una chica de 26 años que acaba de salir de una internación neuropsiquiátrica donde no parece haber resuelto ninguno de los graves problemas emocionales y de autoestima que padece.

La originalidad del film de Pochlatko está en que -lejos de arrogarse la potestad de mirar por encima a su personaje- adopta en cambio su punto de vista y hace del film una suerte de lúdica -y lúcida- hibridación de película de terror clase B y video de Tik Tok, a través de los cuales queda expuesta **la deformidad del mundo**. Empezando por la de sus propios padres, que parecen tanto o más perdidos que Pia. No por nada la película se abre con esa cita de **Antonio Gramsci** que dice: "El viejo mundo se muere, el nuevo tarda en aparecer. Y en ese claroscuro surgen los monstruos".

Y caos hay también, a su manera, en ***El diablo fuma (y guarda las cabezas de los cerillos quemados en la misma caja)***, del debutante mexicano Ernesto Martínez Bucio, también en competencia en Perspectives. No es para menos: en la casa en la que transcurre enteramente la película no hay adultos responsables a cargo, solamente cinco niños pequeños, hermanos y hermanas que fueron abandonados primero por su madre y luego por su padre, que salió a buscarla y tampoco nunca regresó. La abuela que vive encerrada en uno de los cuartos no cuenta: tiene delirios paranoicos y convence a los chicos de aislarse del mundo exterior, trancando puertas y ventanas, incluso ante la llegada (del todo inoperante por cierto) de los servicios sociales.

La película de Martínez Bucio trae indefectiblemente el recuerdo de esa memorable utopía infantil que fue *[Nadie sabe](#)* (2004), quizás la mejor película del japonés Hirokazu Kore-eda. Como en aquel antecedente, **la cámara casi no sale de la casa**, pero a diferencia del tono realista del film japonés, que ponía el acento en los trabajos y los días de los niños, aquí el director mexicano le insufla un cierto aire místico, que tiene mucho que ver con la religiosidad delirante de la abuela. No se trata solamente de que todo aquello que está afuera sea un inmenso, amenazante fuera de campo. El diablo no sólo está en los detalles: también puede estar dentro de la casa.

blogs.taz.de

Berlinale (8): „The Thing With Feathers“ & „Mother’s Baby“ & „How To Be Normal...“

von Christian Ihle 23.02.2025

~4 minutes

The Thing with Feathers (2025, Regie: Dylan Southern)



Der plötzliche und unerwartete Tod seiner Frau zieht einem jungen Vater zweier Söhne den Boden unter den Füßen weg. Er verliert zusehends den Bezug zur Realität, als eine scheinbar bössartige Präsenz beginnt, ihn aus den dunklen Winkeln der Wohnung heraus zu bedrängen.

Dylan Southern, der bisher mit Musikedokumentationen über Blur ("No Distance Left To Run"), LCD Soundsystem ("Shut up & play the hits") und die Strokes ("Meet Me In The Bathroom") beschäftigt war, erzählt in seinem ersten Spielfilm eine Geschichte über nicht enden wollende Trauer.

Benedict Cumberbatch in der Hauptrolle spielt einen Witwer und Vater zweier Söhne. Überfordert, verzweifelt.

In der Imagination einer Krähe, eben das Ding mit den Federn aus dem Titel, manifestiert sich diese Trauer, setzt aber den Film auch zwischen die Stühle Verarbeitungs-drama und Horror. So recht wollen die Jump Scares und Kämpfe mit der bedächtig raunenden, übermenschengroßen Krähe zum traurigen Blick auf ein Leben in Verzweiflung jedoch nicht passen.

Mother's Baby (2025, Regie: Johanna Moder)



Die 40-jährige Julia und ihr Partner Georg wünschen sich ein Kind. Dr. Vilfort, Fruchtbarkeitsspezialist und Träger einer privaten Kinderwunschklinik, macht ihnen Hoffnung und empfiehlt eine experimentelle Methode. Als sie endlich wieder mit dem Kind vereint ist, verspürt Julia eine seltsame Distanz. Die Anwesenheit des Babys wird zu einer Belastung für die Ehe.

Was wie ein Drama über postnatale Depression startet, entwickelt sich überraschenderweise von Minute zu Minute mehr in einen astreinen Paranoia-Film.

Beide Perspektiven des Films wirken auf ihre Weise: die Destruktion einer gelungenen Beziehung durch die Geburt und ihre Folgen sind nachfühlbar, die immer stärker werdende Unruhe von Marie Leuenberger überzeugt in ihrer Ambiguität. Es ist die alte „Rosemary's Baby“-Frage: ist es in ihrem Kopf oder passiert es wirklich?

„COMA“, aber mit Axolotls.

Wie man normal ist und die Merkwürdigkeiten der anderen Welt / How to Be Normal and the Oddness of the Other World (2025, Regie: Florian Pochlatko)

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Sind's wir nicht alle verrückt, jeder auf die seine Weise? „How To Be Normal...“ beginnt mit der frisch aus der Psychiatrie entlassenen Pia (eine sich sehr enthusiastisch ins Spiel werfende Luisa-Celine Gaffron), die auch fix noch mit ihren Psychosen struggelt. Im Laufe der Spielzeit wird aber klar, dass auch Mutter wie Vater ihr je eigenes Psycho-Säcklein zu tragen haben.

Schöne visuelle Fight-Club-Anspielungen, toller Soundtrack (EFEU!), sympathisches Spiel – aber auch etwas arg viele Exkurse. Insbesondere die Action-Flashes, bei der sich Pia in einem „Matrix“/„Men In Black“-Filmszenario wähnt, sind mehr nervige Abzweigungen von der intensiveren Betrachtung der Frage: wie findet man sich in der Welt zurecht? wie wird man normal? und was ist das überhaupt?

Anzeige



Movie Discovery of the Day: How to be normal and the oddness of the other world (2025) by Florian Pochlatko

"How to Be Normal and the Oddness of the Other World" is a 2025 Austrian drama film directed by Florian Pochlatko in his feature debut.

Plot Summary

The film follows Pia, a young woman recently discharged from a psychiatric hospital, as she returns to her childhood home and takes a temporary job at her father's office. Struggling to reintegrate into society, Pia feels misunderstood by her parents, ex-boyfriend Joni, and colleagues. Her only connection is with 12-year-old neighbor Lenni, who shares her sense of entrapment. As Pia navigates societal expectations, medication, and self-doubt, she undergoes a startling transformation—growing to 20 meters tall—prompting questions about reality and self-acceptance.

Director's Vision

Florian Pochlatko aims to explore the subjective nature of normality and the challenges faced by individuals with mental health issues. Through Pia's journey, the film questions societal norms and perceptions of sanity.

Themes

- **Mental Health and Stigma:** The film delves into the complexities of living with mental illness and the societal pressures to conform.
- **Identity and Self-Acceptance:** Pia's transformation symbolizes the struggle for self-acceptance amidst external expectations.
- **Isolation and Connection:** The narrative highlights the importance of genuine human connections in overcoming personal challenges.
- **Reality vs. Perception:** The film blurs the lines between reality and perception, challenging viewers to question their own understanding of normality.

Key Success Factors

- **Strong Performances:** Luisa-Céline Gaffron's portrayal of Pia has been praised for its depth and authenticity.
- **Visual Storytelling:** The film employs innovative visual techniques to represent Pia's internal struggles.
- **Thought-Provoking Narrative:** The storyline encourages discussions about mental health and societal norms.

Short Summary: "*How to Be Normal and the Oddness of the Other World*" (2025) is an Austrian drama directed by Florian Pochlatko. The film follows Pia, a young woman recently discharged from a psychiatric hospital, as she struggles to reintegrate into society. Facing misunderstandings from her family, ex-boyfriend, and coworkers, her only solace comes from her 12-year-old neighbor, Lenni. As Pia battles societal expectations and self-doubt, she undergoes a surreal transformation—growing to 20 meters tall—forcing her to confront what it truly means to be "normal." With strong performances, unique visual storytelling, and thought-provoking themes on mental health and identity, the film offers a compelling reflection on society's perception of normality.

Awards and Nominations

The film was nominated for the GWFF Best First Feature Award at the 75th Berlin International Film Festival.

Critical Reception

The film received positive reviews for its unique storytelling and thematic depth. ScreenAnarchy noted that it "asks us to contemplate what it means to be sane and normal in a world that is completely nuts."

Cineuropa highlighted the film's "deft tonal journey through humour, melancholy, romance, edgy drama and some trippy visual montages."

Online Reviews

- **Loud and Clear Reviews:** Acknowledged the film's strong artistic vision but mentioned a lack of substance, stating it "leaves audiences with more questions than answers."
- **Josh at the Movies:** Described it as a "feast of vivid storytelling" that adds to the genre of young adult dramas dealing with mental health.
- **View of the Arts:** Praised the film for making viewers feel something profound, comparing it to experiencing "fudge after a lifetime of eating cardboard."

Production

The film was produced by Golden Girls Film Production, with Arash T. Riahi and Sabine Gruber as producers. Filming took place in Vienna and Lower Austria from April 17 to May 26, 2023.

Sales and Distribution

- **Sales Company:** Alpha Violet
- **Distribution Company:** Filmladen Filmverleih

Link IMDB: <https://www.imdb.com/title/tt31807192/>

Link Review: <https://cineuropa.org/en/newsdetail/473903>

About movie: <https://www.alphaviolet.com/how-to-be-normal/>

Link to watch: <https://pro.festivalscope.com/film/how-to-be-normal-and-the-oddness-of-the-other-world>

Why to Recommend This Movie

"*How to Be Normal and the Oddness of the Other World*" is a visually inventive and emotionally resonant drama that challenges conventional notions of normality and mental health. With a unique blend of realism and surrealism, it provides a fresh take on personal identity and self-acceptance, making it a must-watch for audiences who appreciate thought-provoking cinema.

Why You Should Watch This Movie

- **Unique Perspective on Mental Health** – Offers a compelling look at societal expectations and the struggles of reintegration after psychiatric treatment.
- **Surreal and Visually Striking** – The film's fantastical elements, including the protagonist's sudden physical transformation, create a powerful metaphor for self-acceptance.
- **Strong Performances** – Luisa-Céline Gaffron delivers a nuanced and moving portrayal of Pia.
- **Thought-Provoking Themes** – Encourages discussions about what it truly means to be "normal" in today's society.

- **Thought-Provoking Themes** – Encourages discussions about what it truly means to be "normal" in today's society.
- **Engaging Narrative** – Balances drama, humor, and emotion, making it both entertaining and meaningful.

What Movie Trend the Film Is Following

Mental Health Realism with Surreal Elements This film aligns with a growing trend of psychological dramas that incorporate surreal or exaggerated elements to depict internal struggles. Similar to *I'm Thinking of Ending Things* (2020) and *A Beautiful Mind* (2001), it uses an unconventional storytelling approach to represent a protagonist's mental state, making audiences question reality and perception.

Big Social Trend: The New Normal – Redefining Mental Health and Individuality

Summary:

In recent years, society has shifted toward a broader and more inclusive understanding of mental health, challenging outdated stigmas and embracing individual differences. *How to Be Normal and the Oddness of the Other World* embodies this shift by questioning the traditional concept of "normality" and illustrating the struggles of reintegrating into a world that often fails to accommodate neurodivergent individuals or those with mental health challenges.

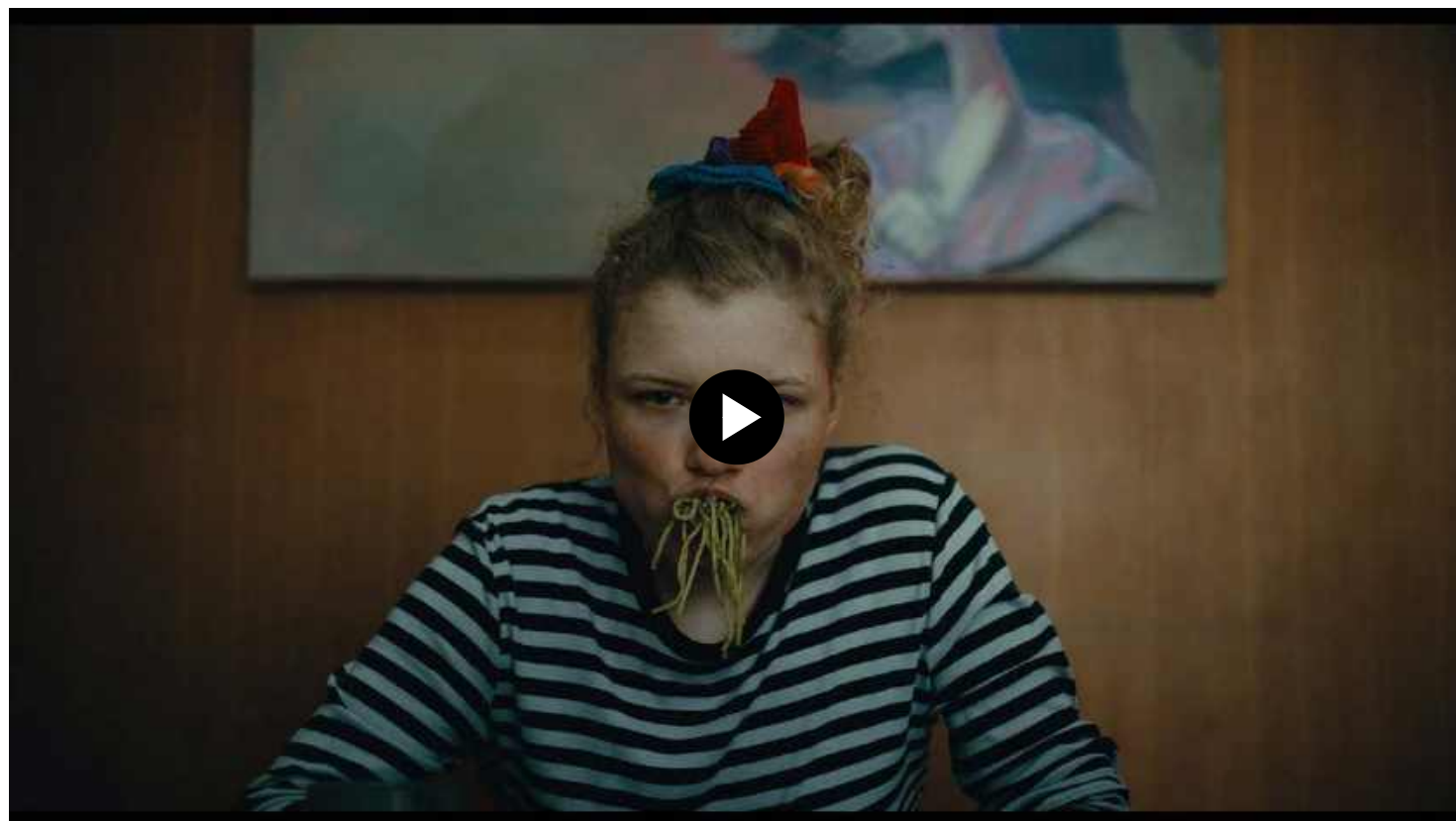
Details:

- **Breaking the Mental Health Stigma** – The film reflects the growing movement toward openly discussing mental health, moving away from the idea that struggling with psychological issues is something to hide.
- **Embracing Neurodivergence** – More people are recognizing that mental health conditions don't define a person's worth but rather shape unique experiences and perspectives.
- **Societal Expectations vs. Self-Identity** – The film highlights how external pressures force individuals to suppress their true selves in order to conform, mirroring real-life struggles faced by those who don't fit traditional molds.
- **Mental Health in Pop Culture** – The increasing presence of mental health narratives in film, literature, and social media reflects a demand for more honest and varied portrayals, encouraging deeper empathy and understanding.

This trend signifies a major cultural shift—one where mental health awareness is no longer a niche topic but a mainstream conversation shaping policies, workplace dynamics, and personal relationships. The film resonates with this shift by asking the audience: *What if being "normal" isn't the goal at all?*

Final Verdict

"How to Be Normal and the Oddness of the Other World" is a thought-provoking, visually innovative film that challenges perceptions of normality and self-acceptance. With strong performances, compelling themes, and a unique blend of realism and fantasy, it stands out as a must-watch for those interested in deep, meaningful cinema.





© © Golden Girls Film

Neuer Nachwuchswettbewerb der Berlinale So war die erste Ausgabe der „Perspectives“

Verstört in Kalkutta, verrückt in Wien, verliebt in Taipeh. Die „Perspectives“ zeigen, wie junge Filmemacherinnen und Filmemacher auf die Welt schauen.

Von Gunda Bartels
21.02.2025, 11:33 Uhr

Eine gute Idee wird nicht schlechter, nur weil sie schon mal jemand anderes hatte. Es spricht für den Pragmatismus und das Traditionsbewusstsein von Festivalchefin Tricia Tuttle, dass sie als erste Neuerung eine Sektion für den filmischen Nachwuchs installiert.

→ **Berlinale** Alle Artikel zum Filmfestival



Die hat es von 2002 bis 2023 bereits mit der von Dieter Kosslick und Alfred Holighaus gegründeten „Perspektive Deutsches Kino“ gegeben. Einer beim Publikum populären Sektion, die als Schaufenster und Sprungbrett für den nationalen Filmnachwuchs fungierte, aber zuletzt unter Carlo Chatrian jedes Jahr kleiner ausfiel.



„Baksho Bondi“ aus Indien zeigt eine Mutter in Kalkutta, die einen psyisch kranken Mann hat. © © Saumyananda Sahi / Moonweave Films

Viele Jungregisseurinnen und -regisseure, die erst an den Workshops der Berlinale-Talents teilnahmen, gaben später ihren filmischen Einstand in der „Perspektive“. Die inzwischen international erfolgreiche Nora Fingscheidt ist so ein Beispiel. 2024 war es aufgrund von Sparmaßnahmen dann ganz vorbei mit der direkten Andockmöglichkeit der deutschen Filmhochschulen an das Festival, das in der „Perspektive“ viele Abschlussfilme zeigte.

50.000

Euro gehen an den Gewinnerfilm

Deutsche Filmdebüts gehen nun in alle Sektionen ein, wobei es angesichts der internationalen Konkurrenz kaum noch Abschlussfilme hiesiger Hochschulen auf das Festival schaffen. „Schwesterherz“ von der DFFB-Absolventin Sarah Miro Fischer, gezeigt im Panorama, ist dieses Jahr der einzige. Eine Chance auf den Debütpreis (der wie in den Vorjahren mit 50.000 Euro dotiert ist) hat er nicht. Früher stammten die Anwärter für den besten Erstlingsfilm aus allen Sektionen, jetzt bleibt die Auszeichnung der auf den internationalen Nachwuchs fokussierten Wettbewerbsreihe vorbehalten.



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Immerhin belebt Tricia Tuttle mit „Perspectives“ sowohl den Titel wie auch die Absicht eines Schaufensters für den Nachwuchs wieder. Und auch wenn die Filme in der alten „Perspektive“ keineswegs nur deutsche Geschichten erzählten – im letzten Jahrgang 2023 etwa auch iranische, brasilianische, französische, türkische – weitet sich der Blick bei 14 Filmen aus 19 Produktionsländern noch einmal deutlich. Und es sind selten Idyllen, die sich da zeigen.

„In einer Welt der unbegrenzten Möglichkeiten habe ich mich dafür entschieden, krank zu sein“, sagt Pia (Luisa Céline Gaffron) im furiosen Debüt „How to Be Normal and the Oddness of the Other World“ des Österreichers Florian Pochlatko. Pia ist 26 und kehrt aus der Psychiatrie in ihr Kinderzimmer im Haus der Eltern am Stadtrand von Wien zurück. Ihr Vater hat ihr einen Bürojob besorgt, die Mutter streicht Pausenbrote, alle mühen sich zwanghaft um einen Neustart, Normalität, doch gibt es die überhaupt?



Pias von Psychopharmaka begleiteter Weg zurück ins Leben ist als bunter, wilder, lustiger, trauriger Bilderrausch inszeniert, der direkt aus Pias bipolarem Gehirn zu stammen scheint. „Glauben sie nicht alles, was sie denken“, rät der Psychiater der durch Eltern und Gesundheitssystem aufgefangenen Pia.

Überhaupt einen Psychiater zu sehen, davon können sie in anderen Gegenden der Welt nur träumen. Im Familiendrama „Baksho Bondi“ des indischen Regieduos Tanushree Das und Saumyananda Sahi lässt sich verfolgen, wie die posttraumatische Belastungsstörung eines Ex-Soldaten eine Familie zerstört. Seit Sundar die Offiziersuniform ausgezogen hat, verwirrt wirkt und nichts macht, außer Frösche zu fangen, ist er das Gespött der Nachbarn in einem Vorort von Kalkutta.

Maya, seine Frau, hält den Laden mühsam mit mehreren Jobs am Laufen und hofft vergeblich auf Unterstützung von Sundar. Als der auch noch unter Mordverdacht gerät, flüchtet sich Sohn Debu zur Familie der Mutter, die Sundar auch früher nie akzeptiert hat.

„Baksho Bondi“ ist ein Sozialdrama, das einen bitteren Blick auf die Defizite und Hierarchien der indischen Gesellschaft wirft und konsequent Maya durch ihren Alltag folgt. Arm sein und psychisch krank, ein Mann sein und wirken wie ein verschrecktes Kind: dafür ist weder Platz noch Hilfe vorgesehen.



→ **T+ Kasachischer Horror auf der Berlinale** Im Keller liegen die alten Sowjet-Leichen

In einer ganz anderen, weil sexuell aufgeladenen Tonalität und Metaphorik, erzählt „Kaj ti je deklica“ von der Slowenin Urška Djukić von katholischen Chormädchen, die ein Probewochenende auf dem Land verbringen. Der Sommer flirrt, Blicke gehen hin und her, Bauarbeiter baden nackt im Fluss. Und Lucija, die neue im Chor, taumelt durch ein Emotionsfeuerwerk. Die Pubertät ist schließlich Drama genug.

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TAGESSPIEGEL



ÖSTERREICH-PROGRAMM

Viel Rot-Weiß-Rot beim Filmfestival Berlinale



Die deutsch-französische Produktion „Das Licht“ mit Lars Eidinger eröffnet am Donnerstag die Berlinale. Am Programm stehen auch viele österreichische Produktionen. (Bild: X Verleih AG)

Kommenden Donnerstag wird das wichtigste Filmfestival Deutschlands, die Berlinale, eröffnet. Viele Superstars werden erwartet. In diesem Jahr sind aber auch zahlreiche österreichische Produktionen mit dabei ...

Am Donnerstag startet mit der Berlinale das wichtigste deutsche Filmfestival – und doch ist es ordentlich Rot-Weiß-Rot eingefärbt. Sogar eine österreichische Chance auf den Goldenen Bären gibt es: Filmemacherin Johanna Moder ist mit „Mother’s Baby“ neben 18 weiteren Streifen im Rennen um den Hauptpreis.



Österreich in Berlin - „How to be Normal“ feiert Premiere. (Bild: Golden Girls Filmproduktion)

Darin ist Marie Leuenberger als junge Mutter nach der traumatischen Geburt ihres ersten Kindes davon überzeugt, dass mit dem Baby etwas nicht stimmt. Der aus Graz stammende Florian Pochlatko ist mit „How to be Normal and the Oddness of the Other World“ vertreten – der Film mit Cornelius Obonya wird später auch die österreichische Diagonale eröffnen. Die meisten bekannten Gesichter versammelt der Horrorfilm „Welcome Home Baby“ von Erfolgsregisseur Andreas Prochaska – Gerhard Liebmann, Gerti Drassl, Maria Hofstätter und Julia Franz Richter sind darin zu sehen. Und außerdem in Berlin Premiere feiern die Produktionen „Wenn du Angst hast nimmst du dein Herz in den Mund und lächelst“ von Marie Luise Lehner sowie „Unsere Zeit wird kommen“ von Ivette Löcker.





Tilda Swinton wird bei der Berlinale mit dem Goldenen Ehrenbären für ihr Lebenswerk ausgezeichnet.
(Bild: Tuma Alexander/Starpix/Alexander TUMA)

Zu den internationalen Stars, die bei der Berlinale erwartet werden, zählen Tilda Swinton, die für ihr Lebenswerk geehrt wird, Timothée Chalamet, Robert Pattinson, Jessica Chastain oder Jacob Elordi.

Lesen Sie auch:



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15.02.2024

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Der Eröffnungsfilm wird „Das Licht“ von Tom Tykwer („Babylon Berlin“) mit Lars Eidinger in der Hauptrolle sein.

Jasmin Gaderer



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Berlin 2025: 56 Cinematographers on How They Shot Their Features

Cinematographers with feature films at the Berlin Film Festival break down how they made their creative choices.

BY SARAH SHACHAT

FEBRUARY 19, 2025 2:00 PM



Behind the scenes of 'Dreams in Nightmares' Po Wei Su

This year, IndieWire is expanding the number of festivals at which we run a survey of [cinematographers](#) about what formats, cameras, and lenses they chose and how those choices reflected the logistical and creative needs of their films.

Luckily, for the 2025 [Berlin Film Festival](#), we got an expansive response from 56 [directors of photography](#) with films playing at the festival. They represent the full range of programming at Berlin, from the sharp sci-fi of Bong Joon-ho's "[Mickey 17](#)" to the threatening fantasy of "The Ice Tower" to the jazzy throwback of "Köln '75," the grounded character portraits of "Shadowboxing," and much more.

As ever, cinematographers don't make their choices in a vacuum. Shadi Chaaban, who shot the relationship drama "Beginnings," put the considerations succinctly. "There's so much gear out there that it's easy to get caught up in choices. The truth is, you can shoot a film with just about any camera or lens, and in the end, it's really about finding the right balance between aesthetics, cost, and time — especially on a tight budget," Chaaban told IndieWire.

How each cinematographer navigates between aesthetics, cost, and time is its own story for each individual film. Ludovica Isidori, when preparing to shoot the road-trip movie "Dreams in Nightmares," wanted to find the cinematic equivalent of a best friend to share the wild car ride and joy of

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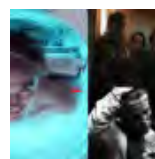
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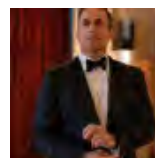
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the road with. This led to a warm mix of 16mm film and digital.

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“The 416 camera was obviously the wild card — with its earthy nuances and its impertinent character, the 16mm film helped with amplifying the evocativeness of our visual landscape,” Isidori told IndieWire. “What about a best friend: Someone you know inside out, someone who never lets you down, who can navigate every situation but also makes you shine at the right time? The ALEXA Mini was exactly that for me. I’ve used it and loved it for years because it has helped me to convey astonishing images, because it is small, agile, and indestructible, and because it looks great with whatever glass you put on it.”



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Sometimes, of course, the right choices for a film are right because they feel right. “I think in all honesty the Canon K35s are too mysterious to be understood. I wish I knew all the technical reasons why I like them so much,” Ben Fordesman, director of photography for “The Thing With Feathers,” told IndieWire. In the responses below, you’ll find technical, logistical, and instinctual reasons for how each cinematographer pulled off the visual alchemy that gives their films the look they have.

Films are listed in alphabetical order by title.



Photo : Lily Olsen

"After This Death"

Dir: Lucio Castro, **DP:** Barton Cortright

Category: Berlinale Special

Format: 4.5K Open Gate

Camera: ALEXA Mini LF

Lenses: ARRI Signature Primes

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The Look: When talking to the film’s director, Lucio Castro, he kept the word ‘crisp’ when describing the photographic quality he was





Photo : Emanuel Koll

"How To Be Normal and the Oddness of the Other World"

Dir: Florian Pochlatko, **DP:** Adrian Bidron

Category: Perspectives

Format: 4.5K Open Gate/Prores 4444

Camera: ALEXA Mini LF (main) / Sony Venice 2 (two night shoots)

Lenses: Cooke Panchro Classic FF / Fujinon Premista 28-100mm

The Look: Our film follows Pia, who has just been discharged from psychiatric care and returns to live with her parents. As she deals with intense emotions and navigates shifting realities, we wanted the camera to feel intimate and close to her. We used a lot of handheld shots and medium to medium-wide lenses to achieve this. Florian and I focused on creating empathy for our characters because we wanted the audience to connect with them rather than feel detached.

As Pia's reality begins to diverge from those around her, the film's format and style change. We transitioned between aspect ratios— 1:1.85, 4:3, and 1:2.39 Cinemascope — and worked with our colorist, Lee Niederkofler, to develop distinct color grades for each of the visual worlds. These stylistic changes are inspired by the films we grew up with, and we also wanted to pay homage to the medium itself.

After testing various lenses, we chose the Cooke Panchro Classic FF for their ability to blend vintage and modern aesthetics. They offered a unique look while remaining versatile enough to adapt to different visual tones. For the camera, we used the ALEXA Mini LF in Open Gate mode to handle the different formats. The large sensor helped us achieve a slightly heightened, stylized look. For two night shoots, we switched to the Sony Venice 2 for its high ISO capabilities, which allowed us to rely on ambient light.



主竞赛之外各单元还有这些值得关注的影片

○ 柏林电影节 ○ 电影节 · 2025年2月20日

作者 | Xavier、咕噜、刘晓诗、刘泽同、陆泓龙、木子 排版 | 木子、徐舟 版面编辑 | 坤元 文字编辑 | 留白 网站编辑 | micmia 责任编辑 | Xavier



本届柏林电影节已进入中段，除了主竞赛之外，耐观影也精选了几部各大单元的影片带给大家，它们分别是：Perspectives单元的《如何正常和另一个世界的怪异》，来自Panorama单元的《家，亲爱的家》《姐妹之心》《歇斯底里》和《知心朋友》，以及来自Generation K14plus单元的《我对你发誓》。

电影相关信息及评价可阅读下列影评。

《如何正常和另一个世界的怪异》

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

导演: Florian Pochlatko

编剧: Florian Pochlatko

主演: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya, Felix Pöchlhacker, David Scheid

时长: 102分钟

地区: 澳大利亚

语言: 德语、英语

展映单元: 2025年柏林电影节 Perspectives单元

内容简介

刚从精神病院出院的皮娅搬回父母家重新开始生活。在这个感觉和她自己一样不稳定的世界里，在一个如她自身般不稳定的世界里，她一边努力平衡多份工作、心碎、药物和社会偏见，一边寻找内心的平衡。

导演简介

影片关注的是一个从精神病院出院的少女回到家中试图重建自己生活的过程。此类影片在创作中必然面临的核心命题是如何在呈现创伤时不陷入绝望叙事？

但本片导演直接撕毁了这个议题，直接在影片开场就用一连串的快速剪辑预示了十分悲剧的、带有一丝超现实主义色彩的结局。大量的跳切和特写试图在一种迷幻的氛围中让我们感受Pia的精神困境。



电影《如何正常和另一个世界的怪异》剧照

导演还有意让部分场景与《黑客帝国》产生互文：红蓝药片传递了Pia的内心挣扎，她面临着和Neo同样的困境——是否要真正面对自己的内心现实，还是继续沉浸在一个被外界构建的虚假认知里；通过电话引导角色逃离的对比则凸显了Pia的无力感，她没有Neo那样的机会去“改变系统”，反而被外部的社会现状和心理困境所压倒，并最终走向了悲剧性的死亡。

作者 刘晓诗

“当照护者成为被照护者”

《家，亲爱的家》

Home Sweet Home

Von Gunda Bartels

Eine gute Idee wird nicht schlechter, nur weil sie schon mal jemand anderes hatte. Es spricht für den Pragmatismus und das Traditionsbewusstsein von Festivalchefin Tricia Tuttle, dass sie als erste Neuerung eine Sektion für den filmischen Nachwuchs installiert. Die hat es von 2002 bis 2023 bereits mit der „Perspektive Deutsches Kino“ gegeben. Eine populäre Sektion, die aber unter Carlo Chatrian jedes Jahr kleiner ausfiel.

Viele Jungregisseure, die erst an den Workshops der Berlinale Talents teilnahmen, gaben später hier ihren filmischen Einstand. 2024 war es aufgrund von Sparmaßnahmen dann ganz vorbei mit der direkten Andockmöglichkeit deutscher Filmhochschulen ans Festival, das in der „Perspektive“ viele Abschlussfilme zeigte.

Deutsche Debüts laufen nun in allen Sektionen, wobei es kaum noch Abschlussfilme hiesiger Hochschulen aufs Festival schaffen. „Schwesterherz“ von DFFB-Absolventin Sarah Miro Fischer (Panorama) ist diesmal der einzige. Eine Chance auf den mit 50.000 Euro dotierten Debütpreis hat er nicht. Früher stammten die Anwärter für den besten Erstlingsfilm aus allen Sektionen, jetzt bleibt der Preis dem international aufgezogenen Wettbewerb vorbehalten.

Aber es gibt damit nun wieder ein eigenes Schaufenster für den Nachwuchs, „Perspectives“ präsentierte 14 Filme aus 19 Ländern. Der Blick weitet sich. Und es sind selten Idyllen, die sich da zeigen.

Kriegstrauma in Kalkutta

So wie in „The Devil Smokes (and Saves the Burnt Matches in the Same Box)“ des Mexikaners Ernesto Martínez Bucio, der wie ein Coming-of-Age-Film beginnt und allmählich zu einem klaustrophobischen Familiendrama wird. Fünf Geschwister finden sich in der Obhut der Großmutter wieder, nachdem die Mutter die Familie plötzlich verlässt und der Vater sich auf die Suche nach ihr begibt. Marisol, die Älteste, ist überfordert von der Verantwortung für ihre beiden jüngeren Schwestern und Brüder; wenn es ihr zu viel wird, steckt sie den Kopf in einen Eimer voller Wasser. Die Großmutter verliert langsam den Bezug zur Realität.

Was als kindlicher Anarchismus beginnt, nimmt immer deutlichere Anzeichen einer Verwahrlosung an; irgendwann steht sogar das Jugendamt vor der Tür. Martínez Bucio spielt in seinem Debüt mit Horormotiven, sein visuelles Gespür für Atmosphäre ist beeindruckend – und die Auszeichnung mit dem Preis der Sektion gerechtfertigt.

„In einer Welt der unbegrenzten Möglichkeiten habe ich mich entschieden, krank zu sein“, sagt Pia (Luisa-Céline Gaffron) im furiosen Debüt „How to Be Normal and the Oddness of the Other World“ des Österreichers Florian Pochlatko. Pia, 26, kehrt aus der Psychiatrie ins Elternhaus am Rand von Wien zurück. Ihr Vater hat ihr einen Bürojob besorgt, die Mutter streicht Pausenbrote, alle mühen sich um Normalität. Doch gibt es die überhaupt? Der Weg zurück ins Leben ist als wilder Bilderrausch inszeniert, der direkt aus Pias bipolarem Gehirn zu stammen scheint. „Glauben sie nicht alles, was sie denken“, rät der Psychiater.



In „The Devil Smokes (and Saves the Burnt Matches in the Same Box)“ driftet eine Familie ins Chaos.

Was bitte ist Normalität?

Verrückt in Wien, verliebt in Taipeh, verloren in der Lausitz:
Bilanz des neuen Debüt-Wettbewerbs „Perspectives“

Einen Psychiater zu konsultieren, davon können sie anderswo nur träumen. Im Familiendrama „Baksho Bondi“ des indischen Regieduos Tanushree Das und Saumyananda Sahi zerstört die post-



Verrückte Welt. Luisa-Céline Gaffron ist Pia in „How to Be Normal and the Oddness of the Other World“.

traumatische Belastungsstörung eines Ex-Soldaten eine Familie. Seit Sundar die Offiziersuniform ausgezogen hat und nur noch Frösche fängt, ist er das Gespött der Nachbarn im Vorort von Kalkutta. Seine Frau hält den Laden mühsam mit mehreren Jobs am Laufen. Als Sundar auch noch unter Mordverdacht gerät, flüchtet sich Sohn Debu zur Familie der Mutter, die Sundar nie akzeptiert hat.

„Baksho Bondi“ ist ein Sozialdrama, das einen bitteren Blick auf die Defizite und Hierarchien der indischen Gesellschaft wirft. Arm sein

und psychisch krank, ein Mann sein, aber verschreckt wie ein Kind: dafür ist weder Platz noch Hilfe vorgesehen.

Ein ebenso naturalistisches Sozialdrama kommt aus Ägypten, „Al mosta'mera“ von Mohamed Rashad. Die ausgebliebenen Bilder eines Industriegebiets von Alexandria, in dem der 23-jährige Hossam und sein zwölfjähriger Bruder Maro morgens zum Bus stapfen, der die Arbeiter in eine archaische Metallfabrik fährt, lässt nichts Gutes für deren Umwelt ahnen. Die beiden nehmen den Platz ihres Vaters ein, der in der Fabrik tödlich verunglückt ist – ein gnädiger Akt der Firmenbesitzer.

Zwei Ausreißer, zwei Unikate

Auch „He Mán“, Chu Chun-Tengs poetische Meditation über Wasser, Liebe, Erinnerung, Verfall und Wachstum thematisiert das ärmliche Leben in der Peripherie, diesmal der Großstadt Taipeh. Aber ohne dessen soziale Härte zu zeigen. Stattdessen bringt die vorsichtige Annäherung eines jungen Mannes an eine geheimnisvolle Frau, die er wie eine Nixe aus dem Wasser zieht, mit ihren magisch-realistischen Bildern eine einzigartige Farbe in den Wettbewerb.

Noch so ein Ausreißer, ein Unikat, ist „BLKNWS: Terms & Conditions“ aus den USA. Der Videokünst-

Perspectives

Gezeigt wurden 14 Filme aus 19 Ländern. Der Preis (50.000 Euro) wird von der Gesellschaft zur Wahrnehmung von Film- und Fernsehrechten (GWFF) gestiftet.

Die Jury: die Filmemacherin Meryam Joubert, die Schauspielerin Aïssa Maïga und die Produzentin María Zamora.

Ausgezeichnet wurde „The Devil Smokes (and Saves the Burnt Matches in the Same Box)“ von Ernesto Martínez Bucio.

ler Kahlil Joseph entfaltet virtuos einen Bilderstrom aus Archivmaterial und inszenierten Szenen als kollektiven Erinnerungsfluss schwarzer Menschen. Zur stilistischen Bandbreite des neuen Wettbewerbs gehören noch die Schwarzweiß-Filme „Minden Rendben“, ein Schuld-Drama aus Ungarn, und „Come la notte“ aus Italien über philippinische Hausangestellte, aber das Gros der Debütanten erzählt konventionell. Die Zeiten sind womöglich zu ernst für überbordenden Spieltrieb. Oder die Finanzierung ist zu schwer. Klare Qualitätsausschläge nach oben oder unten gab es nicht.

Immer Verlass ist beim Nachwuchs auf Coming-of-Age-Stories. Eindrückliches Beispiel: „Mit der Faust in die Welt schlagen“, das Debüt der Deutschen Constanze Klaue. Aus Sicht zweier Brüder schildert es atmosphärisch dicht den Abstieg einer Familie in der Oberlausitz Anfang der 2000er.

In einer ganz anderen, weil sexuell aufgeladenen Tonalität und Metaphorik, erzählt „Kaj ti je deklica“ der Slowenin Urška Djukić von katholischen Chormädchen, die ein Wochenende auf dem Land verbringen. Der Sommer flirrt, Blicke gehen hin und her, Bauarbeiter baden nackt im Fluss. Lucija taumelt durch ein Emotionsfeuerwerk. Die Pubertät ist schon Drama genug.

REVIEW BERLINALE: „How to Be Normal and the Oddness of the Other World”

Michael Müller

Einer von zwei deutschsprachigen Wettbewerbsbeiträgen in der neuen Berlinale-Sektion Perspectives ist das tragikkomische Regiedebüt „How to Be Normal and the Oddness of the Other World” von Florian Pochlatko, der von einer frisch aus der Psychiatrie Entlassenen erzählt, die Luisa-Céline Gaffron hinreißend spielt.



„How to Be Normal and the Oddness of the Other World“ von Florian Pochlatko (Credit: Golden Girls Film)

FAST FACTS:

- Einer von zwei deutschsprachigen Perspectives-Beiträgen 2025
- Regiedebüt von Florian Pochlatko
- Die Tragikkomödie erzählt von psychischer Gesundheit in einer ganz schön kranken Welt
- Weltpremiere war am 16. Februar 2025

CREDITS:

Österreich 2025; Länge: 102 Minuten; Produktion: Golden Girls Filmproduktion & Filmservices; Produzenten: Arash T. Riahi, Sabine Gruber; Regie: Florian Pochlatko; Cast: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya, Felix Pöchlacker, David Scheid; Weltpremiere: Berlinale 16.2.25

REVIEW:

Ein Film, der wie die Faust aufs Auge unsere Zeit passt: Florian Pochlatkos Regiedebüt „How to Be Normal and the Oddness of the Other World” hat in dem neuen zweiten Berlinale-Wettbewerb Perspectives seine Weltpremiere gefeiert und erzählt von der 26-jährigen Pia (Luisa-Céline Gaffron), die gerade aus der Psychiatrie entlassen wird, damit aber auch zurück im Wahnsinn des Alltags ist.

Die junge Wienerin hat alle möglichen Medikamente im Gepäck, um ihre Erkrankung einzustellen. Gleichzeitig verursacht die Dosis so starke Hautausschläge, dass sie dagegen auch wieder Mittel nehmen muss. Es ist ein unendlicher Kreislauf, der die Pharmaindustrie glücklich macht. Dabei kehrt Pia in ihr Elternhaus an den Stadtrand zurück. Ihre Eltern (Elke Winkens, Cornelius Obonya) sind übervorsichtig, immer noch dauer-überfordert mit der Situation, dass die Tochter

mental angeschlagen ist und teils hysterisch im Umgang.

Frage nach „Gesunden“ und „Kranken“

Schnell stellt sich für das Publikum in dieser Tragikkomödie die Frage, wer denn hier jetzt eigentlich die „Verrückte“ und wer die vermeintlich „Gesunden“ sind, weil die Eltern ebenso bestimmt von deren Macken sind. Die hier humorvoll geschilderten Grenzen sind doch teils mehr als fließend. Der Vater bringt die Tochter in seiner kafkaesken Druckerei unter, wo Dokumente zum Umweltschutz selbstverständlich noch altmodisch ausgedruckt gehören.

Luisa-Céline Gaffron (r.) mit Film-Ex-Freund Felix Pöchhacker (Credit: Golden Girls Film)

„How to Be Normal and the Oddness of the Other World“ nimmt mit visuellen Stilmitteln, dem Sounddesign und dem Schauspiel mit auf eine Reise nicht in den Kopf der jungen Protagonistin, dann aber zumindest in den emotionalen Zustand, wie sie an dieser Welt wie alle anderen zu scheitern droht. Ihr Freund Joni (Felix Pöchhacker), den sie vor der Psychiatrie hatte, hat sich mittlerweile eine Neue gesucht, wobei die beiden immer noch einen intensiveren Handy-Nachrichten-Austausch pflegen.

Regisseur Pochlatko, der früh Kurzfilme wie „Erbeerland“ drehte, dann als Visual-Identity-Designer und Kurator einen anderen Weg einschlug, jetzt aber wieder zu seinen Wurzeln zurückkehrte, hat einen sympathischen, angenehm anderen Coming-of-Age-Film über mentale Gesundheit in einer doch ziemlich kranken Welt gedreht. Hauptdarstellerin Luisa-Céline Gaffron ist ganz hinreißend als strauhelnde Pia, die einige ikonografische Kinomomente hat, zum Beispiel wenn sie übertrieben Spinatnudeln am Abendbrottisch isst.

Produzent ist Golden Girls Film, die das Publikum schon mit „Andrea lässt sich scheiden“, „Fuchs im Bau“ und „Eismayer“ beglückten.

Michael Müller

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Review: HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD: A Unique Look into Mental Health

Even as society learns more about mental health, widespread stigma still exists against people suffering from mental health illnesses. With his directorial debut premiering at this year's Berlin Film Festival, director **Florian Pochlatko** hopes to shine a new light on the subject with his film ***How to Be Normal and the Oddness of the Other World***.

Using a unique and often humorous approach, Pochlatko presents the story of Pia (**Luisa-Céline Gaffron**). At the *How to Be Normal's* start, Pia has just been released from a psychiatric hospital and is eager to rebuild her life. However, her enthusiasm is short-lived as Pia struggles to juggle her job, past relationships, and societal stigma in her new world.



And what a world it proves to be. Populated by an array of eclectic characters, the oddness found in Pia's world makes figuring out how to be normal extra challenging. Covert CIA agents infiltrate her workspace as clowns lead corporate takeovers. Monsters make their way through the population threatening chaos. Shady British musicians provide Pia with questionable advice for facing that chaos. And hordes of intruders are zapped away by Pia and her neighbor, all while she disguises herself behind a mask of sliced cheese.

Pochlatko paints a surreal world submerged in confusion. However, these images of phantasmagoria aren't necessarily meant to invoke an imaginary world. The suggestion is made these elements aren't exactly completely imagined but exist as manifestations of an interpretation of reality. They also go a step further and challenge the dynamic perspectives behind the supposed normalcy of the "other" world in Pia's eyes.

These points are made subtly evident, especially via the experiences of Pia's parents, Klaus (Cornelius Obonya) and Elfie (Elke Winkens). Klaus struggles with the corporate culture of his own company. Seeing the corporate takeover as being headed by a clown is not necessarily meant to be a point of view exclusive to Pia. For Elfie, her job as a voiceover actor has her reading despairing material she is at odds with. Along with the cruel realities of the world, this adversely affects her mental health. This, combined with the concern and conflicting ideas on how to handle their daughter's health, contributes to the pair's struggles.



As interesting as this added layer is, the additional commentary threatens to demean its subject's condition. However, even when the plot skirts potentially problematic territory, Pia's struggles are handled respectfully. The narration provided by Pia as she navigates the complex realm of emotions and thoughts proves to be moving and ultimately helps shine a light into the darkness of these issues. It is a fine line Pochlatko is not afraid to walk, and even when it seems like the plot is going to excessively teeter in the wrong direction, he still manages to correct course in favor of Pia.

Special care is also observed when depicting Pia's struggle. By blurring the reality boundaries, *How to Be Normal and the Oddness of the Other World* openly invites discussion on how mental illnesses are viewed and how traditional treatments, both medically and socially, might not be proper or sufficient. For one, Pochlatko decides not to offer a specific medical diagnosis. Moments are provided to comment on the effectiveness of traditional remedies and reflect on the effects of not having access to them. Furthermore, the director indicates that real-world realities subscribe to society's worsening mental health crisis. As the underlying point, *How to Be Normal and the Oddness of the Other World* emphasizes that much is misunderstood related to mental health.

With Pochlatko's busy vision and Gaffron's dedicated and endearing performance, all the elements at play make for an engrossing drama. Yet the director prefers to add a surrealist tone to his film while also avoiding linearity for the timeline. Also, the infusion of plenty of comedy, sure to cause feelings of unease, makes *How to Be Normal and the Oddness of the Other World* a unique viewing experience. Given Pochlatko's tendency to play in this dreamlike world and blur the lines between reality and fantasy, an air of mystery prevails throughout, making concrete interpretations almost impossible.



However purposefully uneven, *How to Be Normal and the Oddness of the Other World* is a bold attempt at exploring mental health struggles. The topic has been covered numerous times in cinema, yet often proves to be an exercise in futility. Pochlatko aims to correct this problematic tendency and accepts that understanding what that experience is like from the exterior is impossible. Therefore, the surreal vision makes sense, as it makes it appropriately difficult to grasp and compartmentalize the entire multifarious experience.

Borja's Rating 7/10

Keep up with *How to Be Normal and the Oddness of the Other World* here. *How to Be Normal and the Oddness of the Other World* premiered at the Berlin Film Festival.

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TAGGED [BERLIN 2025](#), [BERLIN FILM FESTIVAL](#), [BERLIN FILM FESTIVAL 2025](#), [CORNELIUS OBONYA](#), [ELKE WINKENS](#), [FLORIAN POCHLATKO](#), [HOW TO BE NORMAL](#), [HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD](#), [LUISA-CÉLINE GAFFRON](#)

Berlinale: Als wäre die Realität ihre eigene Satire

Interview: Inga Dreyer



Authentische Figuren; hier Luisa-Céline Gaffron, die Hauptdarstellerin

Foto: Golden Girls Film

Der Titel Ihres Films stellt die Frage, wie man »normal« ist. Wie geht das denn?

Relevanter waren für mich die Fragen: Wer ist in der Position zu bestimmen, was normal ist? Wer definiert Realität? Darin habe ich dieses Spannungsfeld gefunden, das den Film und seine Figuren ausmacht.

Es geht um die 26-jährige Pia, die gerade aus der Psychiatrie entlassen wurde und nun versucht, in der vermeintlichen »Realität« anzukommen. Wie sind Sie darauf gekommen, dass dies Stoff für einen Film sein könnte?

Ich habe viele Menschen im Bekanntenkreis durch Krisen begleitet und selbst Erfahrung mit psychotherapeutischem Kontext gemacht. Deshalb habe ich mir zugetraut, so etwas erzählen zu können. Und dann ist die Welt auch stressiger und chaotischer geworden. Corona hat die Wahrnehmung verändert. Als ich den Film in der Pandemie geschrieben habe, war für mich klar: Das ist ein Thema, das nicht nur enge Vertraute von mir und mich selbst betrifft, sondern einen größeren Kontext an Menschen. Ich dachte, dass ich dazu etwas beitragen kann, indem ich meine Erfahrungen teile und anfangs, ernsthaft darüber zu sprechen. Am Anfang einer solchen Reise steht, dafür eine Sprache zu finden. Es gibt wenig zum Thema, das nicht als Horror oder als Betroffenheitsdrama funktioniert. Es ist natürlich anmaßend, bei einem schwierigen Stoff zu versuchen, etwas Leichtfüßiges zu machen. Aber ich dachte mir, dass es das eventuell braucht. Das ist ein Hochrisikoprojekt gewesen. Meine größte Angst bei dem Film war, dass man versucht, ein cooles Ding aus mentalen Problemen zu machen und daraus Kapital zu schlagen. Es war mir wichtig, dass das nicht passiert.

Interview



Natascha Unkart

Der österreichische Autor, Regisseur und Editor **Florian Pochlatko** studierte zunächst experimentelle Medienkunst, anschließend Regie bei Michael Haneke an der Filmakademie Wien und absolvierte ein Masterstudium in Critical Studies bei Diedrich Diederichsen an der Akademie der bildenden Künste in Wien. Sein Kurzfilm »Erdbeerland« gewann mehrere ...

Komplett anzeigen

Wie haben Sie die Sprache für diesen Film gefunden, der »leichtfüßig« ist, aber auch von existenziellen Krisen erzählt?

Ich komme aus der Arbeit mit Lai*innen. Da lernt man, im Kollektiv Narrative zu erarbeiten. Es wäre in diesem Fall aber fahrlässig gewesen, mit Leuten zu arbeiten, die die große Maschine Film nicht kennen und vielleicht psychiatrische Hintergründe haben.

Deshalb war mit schnell bewusst, dass ich mit professionellen Darstellenden arbeiten möchte. Ich habe mir aber im Drehbuchprozess irrsinnig viele Geschichten aus vielen Perspektiven angehört. Wir hatten Spezialist*innen für jede Facette des Films. Die Szene mit der Kinesiologin wurde von einer Kinesiologin geschrieben. Was mit der Firma zu tun hat, wurde aus Unternehmensberatungsperspektive geschrieben. Die Geschichte von Mutter und Tochter, der Hauptfiguren, basiert auf Erzählungen von psychiatrischen Patient*innen.

Vielleicht kommt es einem seltsam vor, wenn Leute erzählen, sie hätten sich gefühlt, als ob sie sich in einen Werwolf verwandeln. Eine Bekannte von mir hat jeden Abend an einer Straßenecke darauf gewartet, dass ein bekannter Rapper sie mit dem Helikopter abholt. Das hat natürlich etwas total Tragisches, aber ich habe gedacht: Was ist, wenn man versucht, das als Realität zu begreifen? Die Geschichten aus dem Feld der Unternehmensberatungen kamen mir nicht weniger seltsam vor. Ich wollte diese Realitäten als gleichwertig gegenüberstellen. Das war etwas, was ich aus der Netzkultur kannte. Das sehen wir auch weltweit – beispielsweise versucht Donald Trump, die Deutungshoheit der Sprache im Internet zu erlangen. Sprache definiert unsere Realität. Deshalb ist es wichtig, sie für sich zu vereinnahmen. Ich wollte die Geschichte einer Weltenwandlerin erzählen, die schon lange Erfahrung damit hat, zwischen den Welten zu stehen.

Sie bezeichnen Ihren Film als Arthouse Graphic Novel. Was ist das?

Ich bin stark von Graphic Novels, Comics und Animationsfilm beeinflusst – und ich komme aus dem österreichischen Realismus. Da galt lange, wie auch in der Berliner Schule, ein Authentizitätsbegriff, der oftmals mit Realismus verwechselt wurde. Denn auch dort geht es um eine gemachte Welt. Ich fand es spannend, über Authentizität außerhalb von Realismus nachzudenken. Denn ein Animationsfilm kann auch emotional authentisch sein. Mir schien es eine logische Konsequenz aus dem zu sein, wie ich filmisch sozialisiert wurde.

Herausgekommen ist ein Film zwischen tiefem Ernst und überdrehter Komik. War es ein Balanceakt, den richtigen Ton zu finden?

Es war eine Gratwanderung, die Tonalität des Films so zu halten, dass man als Zuschauer*in dabeibleibt. Gerade von jüngeren Menschen höre ich immer wieder den Begriff des »Sensory Overload«: eine Reizüberflutung, die irgendwie zum aktuellen Lebensgefühl dazugehört. Das räsoniert extrem mit dem, was ich aktuell an Absurdismus in der Welt erlebe. Da ist vieles sehr grell und sehr laut und sehr überhöht. Es kam mir vor, als wäre die Realität ihre eigene Satire geworden, und das habe ich versucht zu spiegeln. Es ist schwer, das zu balancieren, weil es schon fordernd anzusehen ist. Ich wollte es aber so austarieren, dass der Film dennoch gut konsumierbar ist und im Mainstream positioniert werden kann. Er ist trotzdem unterschwellig ein Kritische-Theorie-U-Boot. Ich habe versucht, mir die ästhetische Sprache von Netflix anzueignen und dann durch die Hintertür mit Kritischer Theorie zu kommen. Deswegen ist der Cast auch so gewählt. Es spielen Personen mit, die im österreichischen Mainstream bekannt sind – und vielleicht auch im deutschen.

Beispielsweise Ihre Hauptdarstellerin Luisa-Céline Gaffron, die in vielen deutschen Fernsehproduktionen gespielt hat. Wie sind Sie zusammengekommen?

Wir haben uns beide vorher nicht gekannt. Ich hatte sie nie spielen sehen, und sie kannte keinen meiner Filme. Ich wusste nur, dass sie Aktivistin ist. So sind wir völlig unvoreingenommen aufeinander zugekommen. Wir haben uns in Berlin getroffen, wo sie gerade in ihre Wohnung in Prenzlauer Berg gezogen war, haben auf Umzugskartons gesessen und Pho, eine traditionelle vietnamesische Suppe, aus einer Schachtel gegessen. Wir haben einfach begonnen, uns über Werte zu unterhalten und darüber, wie wir arbeiten wollen. Mich hat ihre Haltung zu Dingen so beeindruckt, sodass ich mir gedacht haben: Okay, ich will mit ihr arbeiten, weil es möglich sein kann, eine Partnerschaft auf Augenhöhe einzugehen. Es hat nie ein Casting gegeben und wir sind nie proben gegangen. Ich habe das Drehbuch mit ihr im Kopf geschrieben und auch immer wieder eingecheckt, ob das okay für sie ist.

Ihr Kurzfilm »Erdbeerland« von 2012 hat mehrere Preise gewonnen. Warum melden Sie sich erst mehr als zehn Jahre später mit Ihrem ersten Langfilm zurück?

Aus Deutschland wird mir konstant die Frage gestellt, wie wir es schaffen, in Österreich solche Filme durch die Förderstruktur zu bringen. Die Wahrheit ist: Wir kämpfen zehn Jahre für diese Filme. Man muss immer schon ein fertiges, greifbares Produkt präsentieren, mit einem fixen Genre. Aber gute Kunst fängt halt dort an spannend zu werden, wo sie nicht mehr berechenbar ist und wo sie vielleicht gefährlich und subversiv wird. Bei mir wurde oft gesagt: Wir können das nicht kategorisieren. Es war oft nicht leicht. Und es ist auch nicht leichter geworden. Für mein neues Projekt habe ich fünf Ablehnungen hintereinander bekommen. Ich hoffe, dass wir mit »How to Be Normal and the Oddness of the Other World« beweisen könnten, dass es einen Wert hat, diese Form von Arbeit zu machen, die nicht ganz so durchkonfektioniert ist.

Was bedeutet es für Sie, dass der Film auf der Berlinale Premiere feiert?

Ich fühle mich sehr gesehen. Es war eine gute Fügung, dass der Wettbewerb »Perspectives« für Erstlingswerke neu ins Leben gerufen wurde. Wahrscheinlich mit demselben Gedanken, den auch ich hatte. Ich wollte bei dem Projekt möglichst viele Leute mitnehmen, die diese Chance vielleicht sonst nicht bekommen würden. Der Kameramann hatte davor noch nicht mal einen Kurzfilm gemacht. Die Komponistin hatte noch nie Filmmusik komponiert, und ganz viele vom Cast standen noch nie vor der Kamera. Die Berlinale ist der beste und schönste Ort, der für diesen Film hätte passieren können. Danach eröffnet er die Diagonale in Graz, das ist mein Hausfestival, das mich filmisch sozialisiert hat. Im Herbst hat der Film seinen österreichischen Kinostart, und wir hoffen sehr, dass er auch in Deutschland in die Kinos kommt.

»How to Be Normal and the Oddness of the Other World«, Österreich 2025. Regie und Drehbuch: Florian Pochlatko. Mit: Luisa-Céline Gaffron, Elke Winkens, Cornelius Obonya und Harald Krassnitzer. 102 Min.
18.2., 21.30 Uhr, Cubix 5; 20.2., 12.30 Uhr, Colosseum 1; 21.2., 21.30 Uhr, Stage Bluemax Theater

[ombreeluci.it](https://www.ombreeluci.it)

The caring role: four thought-provoking films at the Berlinale - Ombre e Luci

Claudio Cinus

6-7 minutes

Shortlisted for the prestigious Booker Prize in 2016, the book *Hot Milk* by Deborah Levy has now been adapted in a movie written and directed by Rebecca Lenkiewicz, in competition at Berlinale 75. The two main characters are British, but we find them travelling to Almería, Spain: Sofia (Emma Mackey) takes to a clinic her mother Rose (Fiona Shaw), who is hoping for a cure to walk again. The woman's mobility problem appears to be physical, but perhaps is psychosomatic; the daughter also suffers the consequences of it, and her impatience with her mother grows as she struggles to care for her properly.

Caring for sick loved ones can be exhausting, but the burden Sofia bears also invades her nightmares: sometimes she imagines being stuck in a wheelchair like Rose, and perhaps even the pain caused by jellyfish stinging her in the water is a way of making her body feel very strong sensations, as a reaction. Compared to the novel, Rose is portrayed as a more negative person: irritating, intrusive, suffocating, as if to justify the psychological suffering of Sofia, the daughter without independence. These sharper characterisations cause a partial loss of that feeling of ambivalence present in the relationship between those who are ill and those who care for them: love and hate that can coexist. A narrative simplification that makes the mother/daughter relationship too ordinary, as if the real personalities of the two women do not have time to emerge before the abrupt end of the film.

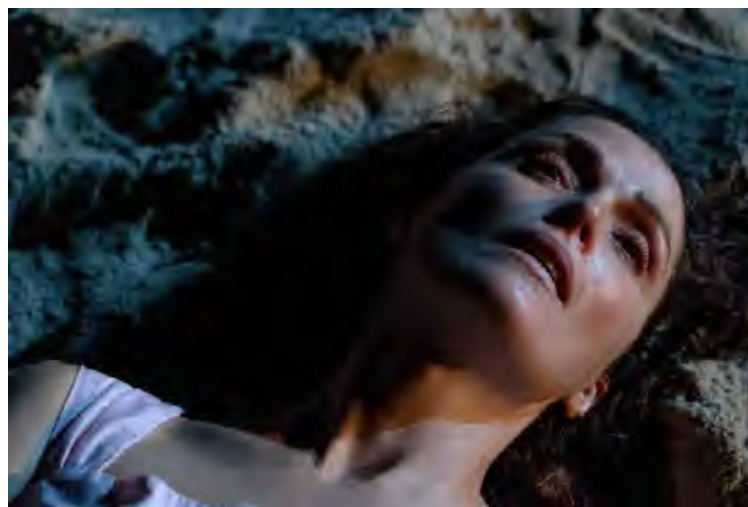


"Hot Milk" by Rebecca Lenkiewicz

There is an opposite situation in another film in competition, Mary Bronstein's *If I Had Legs I'd Kick You*: Linda (Rose Byrne) takes care of a seriously ill daughter, while her husband is away, her flat becomes not fit to live in and her job as a psychoanalyst creates further tensions for her.

Sometimes the mental distress of those who have to deal with stressful situations is hardly visible: the director has chosen to frame the protagonist very often in close-ups (while the child always remains off-screen; we only hear her voice) as if to ensure that nothing of her suffering can be hidden from us.

Linda is not a bad mother, nor a bad psychoanalyst, nor a bad wife, nor a bad woman: if she behaves in neurotic, sometimes almost indefensible ways, it is because she no longer knows how to deal with the continuous growth of problems in her life. She is clearly imperfect, and the directorial style of Bronstein that never gives her a break seems an advice of never judging her behaviour. There is no courage in pretending that everything is fine and under control: admitting that she is a mother and a woman who suffers is the best path the character must take in order not to ruin her life, for herself and especially for those she loves.



"If I Had Legs I'd Kick You" by Mary Bronstein

A film in the Panorama program gives such a many-sided portrait of the home care topic that it was also able to be entertaining. *Olmo*, directed by Mexican director Fernando Eimbcke, is set in New Mexico at the end of the 1970s: Olmo (Aivan Uttapa) is also the name of the 14-year-old protagonist from a Hispanic family, whose father has paralysed limbs due to multiple sclerosis. The care of such seriously ill patients, fifty years ago, was not comparable to today's: indeed the names of some doctors consulted to make the movie credible appear in the credits (such accuracy can also be found in the costume and production design). Olmo's father has to spend his days at home and suffers from his complete dependence on his wife, eldest daughter and sometimes on the too-young son: family fights are frequent.

Yet Eimbcke decides to tell the story of a realistic family (extended to include Olmo's best friend) in which deep affection and regular fights smoothly coexist as part of a daily routine, just as in almost any other family. For this reason, caring for a sick man also results in funny sequences (in which actor Gustavo Sánchez Parra, playing someone who is always immobilised, acts only with his face, entrusting his body completely to his colleagues). In a broader way, this is a story of a teenager collecting new experiences; Olmo not only comes to terms with his age, but also with his origins (the children speak English, the parents Spanish). The physical weakness of a parent who maintains a strong personality anyway is an important component in Olmo's personal



UNA PROSPETTIVA SUL FUTURO

di [Omar Franini](#), [Antonio Orrico](#), [Cecilia Parini](#), [Arturo Garavaglia](#)
e Lorenzo Sartor

NC-279

24.02.2025

Uno dei cambiamenti più drastici della Berlinale di quest'anno è stata l'eliminazione di Encounters, la sezione creata da Carlo Chatrian per presentare lungometraggi sperimentali, un mix affascinante di opere narrative e documentaristiche. Al suo posto è stata introdotta Perspectives, una sezione dedicata a opere prime, scelte senza un criterio ben definito.

Guardando il programma del Festival, infatti, si nota che in ogni sezione sono stati presentati lungometraggi d'esordio, suscitando spontaneamente la domanda sul motivo della creazione di questa nuova categoria. Nonostante ciò, visionare i film di Perspectives si è rivelato un'esperienza affascinante, che ci ha offerto uno sguardo su alcune delle voci emergenti del panorama cinematografico, destinate a calcare i più grandi palcoscenici internazionali. Oggi vi proponiamo una panoramica delle principali opere che ci hanno colpito di più.

BLKNWS: Terms and Conditions, di Kahlil Joseph





dramma e commedia per raccontare un anti-coming of age incentrato sulla complessa relazione tra un padre vedovo e un figlio con problemi di gestione della rabbia. Nei primi venti minuti, il regista è abile nel costruire una solida base narrativa che permetta allo spettatore di empatizzare con il personaggio del padre. Tuttavia, con il proseguire della trama, il pubblico è messo alla prova e costretto a rivedere le proprie valutazioni, senza però riuscire ad adottare un punto di vista definito. È un peccato che un film che lavora così bene sui personaggi e presenta diverse soluzioni registiche interessanti si disperda in vari punti, cercando soluzioni estetiche e di montaggio che appaiono un po' eccessive. Queste scelte appesantiscono il film, rendendolo ridondante e facendo emergere lo spettro dell'esercizio di stile tipico di molti esordi. Nonostante ciò, *Growing Down* rimane una storia ben scritta, con i giusti ingredienti, e un'ottima prova degli attori protagonisti. Memorabile l'interpretazione di Szabolcs Hajdu, nel ruolo di un padre diviso tra l'amore per una donna e quello per il proprio figlio, che si avvia inesorabilmente verso il proprio fallimento. Un personaggio tragicomico, ma profondamente umano, che rimane impresso nella mente dello spettatore.

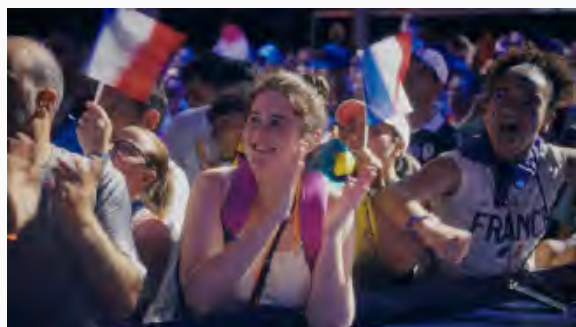
How to be normal and the oddness of the other world,
di Florian Pochlatko



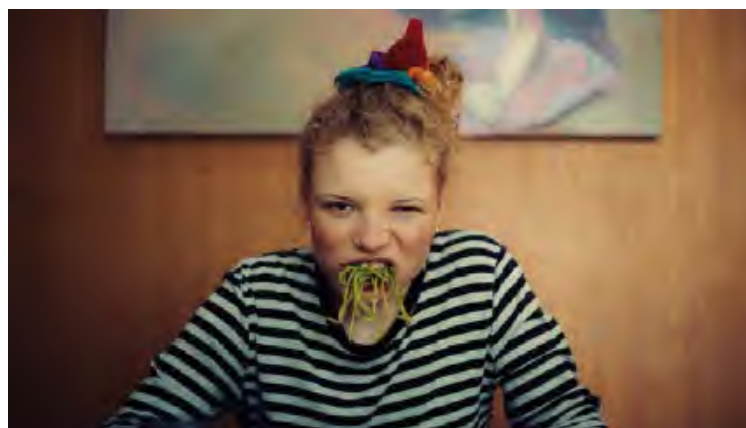


austriaco Florian Pochlatko non ha fiducia nell'idea che chi è diverso venga realmente accolto nella società dell'immagine, che si presenta superficialmente come inclusiva. Nella storia di Pia (Luisa-Celine Gaffron), che deve imparare a riadattarsi a ciò che sembra normale dopo essere uscita da un ospedale psichiatrico, il cineasta sembra dirci che non esiste alcuna vera normalità a cui conformarsi. La vita di Pia è finzione, e lo stesso cineasta fa riferimento al mezzo del cinema per mostrare come ogni tentativo di adattarsi a uno status quo sia una messa in scena artificiale, un forzato adeguarsi a una realtà preconfezionata. Scegliendo un'estetica pop e un montaggio iper-cinetico moderno, Pochlatko mostra come il contesto sociale in cui la protagonista cerca di inserirsi sia fasullo, svelando le contraddizioni che si celano dietro l'immagine pulita e patinata della società contemporanea. La paura di non essere visti, di non essere notati, risulta ancora più forte di quella di non poter essere sé stessi. L'uso di formati diversi da parte del regista simboleggia la differenza tra una realtà privata insoddisfacente e un'immagine pubblica che deve essere invece appariscente e attraente. Esteticamente, rappresenta la volontà di non rientrare in schemi prevedibili o didattici, lasciando al film la libertà di concedersi momenti di follia gratuita o satira demenziale per evidenziare le assurdità che si nascondono nelle aspettative sociali. A questo proposito, il regista riesce a deviare dai luoghi comuni sulla rappresentazione cinematografica delle malattie mentali, evitando di rendere la sua protagonista una macchietta. Le paranoie e fragilità di Pia sono mostrate in un modo con cui ogni spettatore può empatizzare, senza mai sentirsi distante dal personaggio. Allo stesso modo, è fondamentale la presenza di Elfe (Elke Winkens), la madre di Pia, che rappresenta il contraltare ideale per dimostrare come anche chi è considerato "normale" secondo i canoni sociali faccia fatica a inserirsi in determinati contesti, sia lavorativi che familiari. L'opera prima di Pochlatko, pur non brillando per ambiguità o sottigliezza, riesce comunque a trasmettere un messaggio poco convenzionale attraverso una forma altrettanto particolare.

Le rendez-vous de l'été, di Valentine Cadic



development: instead of paternal authority, there is filial empowerment; youthful rebellion ends with an act of love that everyday difficulties turn from ordinary to special.



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

Moving on to the new Perspectives section for first feature films, an Austrian movie takes on the point of view of someone suffering from a mental illness. In *How to Be Normal and the Oddness of the Other World*, directed by Florian Pochlatko, the young protagonist Pia (Luisa-Céline Gaffro) recounts her return to her family household after being discharged from a psychiatric hospital. Her narrative can't be linear: we can see, coexisting in the frames, both the real and the imaginary world of a girl who frequently passes from the enthusiastic excess of her fantasies to the meltdowns of her neuroses.

In addition to the skillful acting of Gaffro whose character slowly loses control without realising it, but at the same time making it evident to the viewers, the performances of the two parents who have to play a double role are noteworthy too: the real people, and the imaginary versions created by Pia's mind as if they were the protagonists of a film shot in her head. Without concealing the family suffering caused by illnesses of the mind and the difficulties of social reintegration of the former patients, a certain richness of hyperactive minds is also highlighted: the very kind of minds that, when not caged or badly treated, often produce great art.

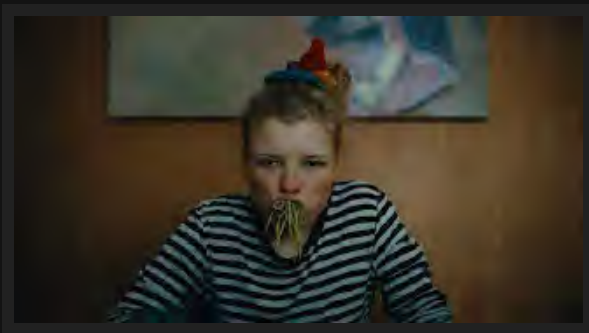


Unseen Films

A collection of reviews of films from off the beaten path; a travel guide for those who love the cinematic world and want more than the mainstream releases.

Sunday, February 16, 2025

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD (2025) Berlin 2025



This picture does not do this film justice

Pia is a young woman who leaves the mental hospital where she is staying and quickly finds that as much as she is having a hard time keeping it all together, everyone around her is just as messed up.

One of the best films at Berlin (and maybe 2025) is a one of a kind film that is unlike anything you have ever seen. This is a staggering piece of filmmaking that sets a tone and then goes full speed ahead into presenting it's world view.

All hail writer director Florian Pochlatko who has made a film that is going to leave you slack jawed and wide eyed, desperately wanting to go again as you would on a wild rollercoaster. Trust me when I was done I backed it up and did just that.

I honestly don't know what to say about the film because so much of the film is seeing how it plays out and where it goes. Yes I gave you a synopsis above but that doesn't remotely due the film justice. Additionally even if I told you everything that happens it isn't the same as seeing it play out, where the little asides and odd things on the edge of the frame or mumbled in passing speak volumes about what the film is really about.

This film is lightning in a bottle and is highly recommended, twice more if you want off Hollywood wondrous one of a kind thrill machines.

Posted by Steve Kopian at February 16, 2025



Labels: Berlin 2025, drama, germany, wtf

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KLEINE ZEITUNG

WELTPREMIERE BEI BERLINALE

Florian Pochlatkos Ode an verwortakelte, nicht durchkonfektionierte Sonderlinge

PORTRÄT. Heute feiert „How to Be Normal and the Oddness of the Other World“ auf der Berlinale Premiere. Es ist das lange erwartete Debüt des gebürtigen Grazers Florian Pochlatko.

 ANHÖREN

„Das ist ein riesiges Home-Coming“ sagt Florian Pochlatko

© Apollonia T. Bitzan

Julia Schafferhofer Redakteurin Kultur & Medien, Wien

16. Februar 2025, 6:00 Uhr



Es ist sein Jahr: Der gebürtige Grazer Florian Pochlatko stellt heute Abend auf der Berlinale sein Langfilmdebüt vor. „How to Be Normal and the Oddness of the Other World“ läuft dabei in der neuen Wettbewerbsschiene Perspectives im Stage Bluemax Theater. Mit dem Filmteam, seiner Familie und vielen Freundinnen und Freunden „aus der ganzen Welt“.

Mehr noch: Unlängst wurde auch bekannt, dass seine Arbeit am 27. März das Filmfestival Diagonale in der Helmut-List-Halle eröffnen wird. Ein Heimspiel für den 38-Jährigen. „Zuerst Weltpremiere auf der Berlinale, dann Eröffnungsfilm der Diagonale – das ist ein riesiges Home-Coming“, sagt Florian Pochlatko. Das Mental-Health-Drama handelt von der jungen Pia (Luisa-Céline Gaffron), die nach einem Psychiatrie-Aufenthalt wieder zu ihren Eltern zieht. Während sie mit ihrem Leben hadert, jagt draußen in der Realität eine

Katastrophe die nächste. „Während der Covid-Pandemie ist mentale Gesundheit zum wichtigen Thema geworden. Es war spürbar, dass sich die Welt verändert, dass Wachstum nicht unendlich ist, dass sich die Wahrnehmung der Welt verändert hat und es vielen nicht gut damit gegangen ist.“ Die Produktion beschreibt den Inhalt wie folgt: „How to Be Normal ...“ zeige eine Welt zwischen Instagram, Angststörungen, Ecstasy und Escitalopram. Nebst Luisa-Céline Gaffron spielen auch u.a. Elke Winkens, Cornelius Obonya, Felix Pöchhacker und Harald Krassnitzer mit.

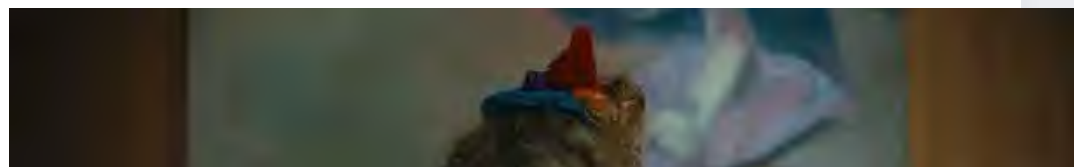


Er mache, so Pochlatko, „spezielle Filme, die man nicht so leicht kategorisieren kann. Verwortakelte, nicht durchkonfektionierte Sonderlinge.“ Aber: „Ich wusste aber, dass solche Filme es wert sind, dass sie existieren.“ Wenn er „How to Be Normal ...“ dennoch einordnen müsste? „Es ist ein Genremix, ein leichtfüßiges Drama mit einem sehr tiefen und tragischen Kern, ein österreichisches Graphic Novel.“

Der Realismus im österreichischen Kino sei stark mit dem Authentizitätsbegriff verknüpft. „Für mich kann ein Zeichentrickfilm genauso authentisch und emotional sein.“ Und humorvoll. Mit seinem vielfach preisgekrönten Provinz-Kurzfilm „Erdbeerland“ machte sich der Haneke-Schüler an der Wiener Filmakademie einen Namen für seinen feinen Humor.

DNA der Familie

Den Namen Pochlatko muss man in der Steiermark nicht erklären. Die Epo Film von Dieter und Jakob Pochlatko feiert heuer ihr 70-jähriges Jubiläum, Florian ist Jakobs jüngerer Bruder. „Ich bin sozusagen im Rechbauerkino zwischen Kassetten-Covern in der Videothek und Filmrollen und Archivausmisten in der Epo Film aufgewachsen“, erzählt der Regisseur. „Das Kino ist ein Sehnsuchtsort für mich. Wenn ich einsam bin und nicht weiß, wohin, finde ich im Kino oder in den wenigen verbliebenen gut sortierten Videotheken ein Zuhause.“ Und auch wenn das Thema Film in der dritten Generation in der DNA der Familie liegt, stand für Florian Pochlatko fest: „Dennoch war mir klar, dass ich meinen ersten Film außerhalb meiner Familie produzieren möchte.“





- 0 0 · Deine Bewertung



- 102 Min [Drama](#)
- Regie [Florian Pochlatko](#)
- Drehbuch [Florian Pochlatko](#)
- Cast [Wesley Joseph Byrne](#), [Luisa-Céline Gaffron](#), [Cornelius Obonya](#), [Felix Pöchlhammer](#), [Oliver Rosskopf](#), [David Scheid](#), [Lion Tatzber](#), [Elke Winkens](#)

Inhalt

Frisch aus der Psychiatrie entlassen, zieht Pia (26) zurück in ihr Elternhaus am Stadtrand von Wien – um festzustellen, dass sie nicht die Einzige ist, deren Leben aus den Fugen geraten ist. Ihre Eltern, Elfie und Klaus, kämpfen ebenfalls damit, Schritt zu halten in einer Welt im ständigen Wandel. Im täglichen Überlebenskampf mit einem wackeligen neuen Job, anhaltendem Liebeskummer, ihrer Medikation und gesellschaftlicher Stigmatisierung stolpert Pia in eine Realität, die sich ebenso unsicher anfühlt wie ihr Innenleben. Nach und nach beginnt ihre Verwandlung – in ein Monster, das die Welt bedroht ... oder vielleicht auch in eine Heldin, die dazu bestimmt ist, diese zu retten?

[MB-Kritik](#) [User-Kritiken](#)

Kritik

“Zombie-Schnecken und Killer-Asteroiden, die die Erde bedrohen, Katzen, die Ire Besitzer manipulieren, was soll denn das alles?“ Die Frage stellt sogar die Mutter der jungen Protagonistin [Florian Pochlatkos](#) dramödiantischem Debütfilm. Der hat in der neu ins Leben gerufenen Berlinale Sektion Perspectives seine Premiere und serviert verzuckert mit einer Portion leicht verträglicher Gags seine belanglose Botschaft: Die heutige Welt ist total verrückt, wie soll der oder die Einzelne da geistig gesund bleiben?

Im Falle der gerade aus der Klapsmühle entlassenen Protagonistin Pia ([Luisa-Céline Gaffron](#), [Ladybitch](#)) lautet die Antwort: mit einer ständig neu eingestellten Medikamenten, einem öden Job in einem Kopierbetrieb und von Mama Elfie ([Elke Winkens](#), [Arschkalt](#)) geschmierten Pausenbrot. Dass diese Routine die meisten anderen in den Wahnsinn treiben würde, interessiert den Regisseur und Drehbuchautor so wenig wie die unmenschlichen Strukturen und perversen Prinzipien des psychiatrischen Systems. Unter der profanen Pseudo-Satire steckt braver Konsens.

Von der disruptiven Kraft psychopathologischer Divergenz lässt das eindimensionale Porträt nichts spüren. Im Grunde erscheinen die bürgerlichen Institutionen wie Familie, Paarbeziehung, Berufsleben und medizinische Kontrolle, in die sich Pia neu integrieren muss, als stabilisierend. Passend dazu verebbt der Humor in lapidaren Fingerzeigen auf kleine Skurrilitäten während der eigentliche Irrsinn geflissentlich ignoriert wird. Dem gleichen Vermeidungsmuster folgen die nichtigen Konflikte, die mehr über die privilegierte Perspektive der seichten Posse sagen als über die Gegenwartsgesellschaft.

Fazit

3.5



Die inszenierten medizinischen Studienvideos, mit denen Florian Pochlatko sein antriebsloses Spielfilm-Debüt eröffnet, liefern im Grunde eine Kurzfassung des Inhalts. Als psychisch krank titulierte Charaktere werden zu Karikaturen reduziert und vorgeführt. Statt das Konzept mentaler Normierung zu hinterfragen, wie es die Prämisse suggeriert, zementiert die vorhersehbare Story gängige Stereotypen. Insbesondere Konstrukte weiblicher Hysterie werden erst scheinheilig kritisiert, dann postwendend reproduziert. Entwicklung erlaubt die platte Charakterisierung kaum, sodass die Darstellenden wenig zu spielen haben.

Kritik: [Lida Bach](#)

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Wild, schräg, blutig – und sensible Filmkunst

BERLINALE

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24/02/25 Am Tag der deutschen Bundestagswahl (23.2.) ging die 75. Berlinale zu Ende. Unter der neuen Intendanz der US-Amerikanerin Tricia Tuttle (zuvor Leiterin des London Film Festivals) hat sich das traditionell politischste aller großen Filmfestivals aber wieder etwas mehr als zuletzt sowohl der Filmkunst als Selbstzweck als auch dem Star-Glamour verschrieben.

VON ANDREAS ÖTTL

Das rosafarbene Red Carpet Outfit von Timothée Chalamet (Bob Dylan im Biopic *Like a Complete Unknown*) wird jedenfalls von der Jubiläumsausgabe ebenso in Erinnerung bleiben wie die dann doch politisch brisanten Statements von Ehrenpreisträgerin Tilda Swinton.

Auch bei den Preisträgerfilmen herrscht diesbezüglich eine gewisse Balance. Der Gewinner des Goldenen Bären, der norwegische Coming-of-Age Film *Drømmer (Dreams Sex Love)*, liefert keinen großen weltpolitischen Kommentar ab wie manche, teilweise mittlerweile vergessene Gewinnerfilme der letzten Jahre. Er steht für ein sensibles, intimes, vor allem von seinen starken Charakteren getragenes Kino. *O último azul (The Blue Trail)*, der von vielen Kritikern favorisierte Film von dem Brasilianer Gabriel Mascaro, erhielt den zweitwichtigsten Preis des Festivals, den Großen Preis der Jury. Der Film spielt in einer nahen Zukunft, in der alte Menschen für ihre letzten Lebensjahre in sogenannte Kolonien – in Wahrheit Lager – deportiert werden.



Ansonsten hatte der Wettbewerb ein großes Spektrum zu bieten, das vom Dokumentarfilm *Timestamp* über die Auswirkungen des Ukrainekriegs auf den dortigen Schulalltag bis zur irrwitzigen Spionagefilm-Hommage *Reflet dans un diamant mort* reichte. Dem in den letzten Jahren auf internationalen Festivals immer stärker präsenten Genrekino war auch die heurige Retrospektive gewidmet. Unter dem Motto „Wild, schräg, blutig“ wurden fünfzehn abseitige Filme der 1970er Jahre aus West- und Ostdeutschland präsentiert – symbolisch auch für die späte

Rehabilitation dieser damals in den Bahnhofskinos verdrängten und von der seriösen Filmkritik als Schund abgestempelten Filme. Neben audiovisueller, künstlerisch aus heutiger Sicht bemerkenswerter Extravaganz, wie sie etwa Roland Klicks psychedelischer Spätwestern *Deadlock* (1970) zu bieten hat, konnte man aus diesen Zeitdokumenten aber auch viel über die gesellschaftliche und politische Situation der Zeit damals herauslesen. Dass diese bis heute ihre Spuren in der Welt hinterlassen hat, steht außer Frage. So hatte die Retrospektive aus dem Blickwinkel von 2025 also zusätzlich Relevanz.

Unter den österreichischen Beiträgen auf der heurigen Berlinale bekamen vor allem einige Debütfilme auf den Nebenschienen des Festivals gute Kritiken und wurden auch zu Publikumsfavoriten. Dies gilt vor allem für zwei Coming-of-Age Dramen, die nicht nur aufgrund ihrer langen Titel Eindruck hinterlassen haben: *How to be normal* und *the Oddness of the Other World* von



Fionan Pochiatko sowie *Wenn du Angst hast nimmst du dein Herz in den Mund und lachest von*

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“How to Be Normal and the Oddness of the Other World” di Florian Pochlatko

Da **Ilaria Falcone** - 17 Febbraio 2025

Appena uscita da un ospedale psichiatrico, la 26enne Pia torna a casa dei genitori alla periferia di Vienna. Nella sua dimensione domestica nota come i genitori, Elfie e Klaus, trovano difficile stare al passo con un mondo in continuo cambiamento.

Il tema di questa commedia nera, caotica e folle, scritta e diretta dall'esordiente Florian Pochlatko, allievo di Michael Haneke, è contenuto nel titolo “come si fa a tornare alla normalità quando la normalità, oggi, è così dannatamente strana?”

Per sopravvivere al nuovo lavoro, al suo cuore a pezzi, ai farmaci e, manco a dirlo, lo stigma sociale, a una realtà stantia e ingestibile, Pia poco a poco inizia a trasformarsi in un mostro gigante che minaccia il mondo.

È un film bizzarro con un grande potenziale per la visione artistica che trasuda dalle intenzioni del regista. Ma l'ambizione ostacola lo sviluppo della narrazione che da originale diventa sperimentale, arrivando così a pochi e non a tutti.

RASSEGNA PANORAMICA

voto



Sommario

2



PUNTEGGIO TOTALE

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How to Be Normal and the Oddness of the Other World 2025

★★★★

Watched [15 Feb 2025](#)

CinemaCollect's review published on Letterboxd:

This one really surprised me. Unlike anything I've ever really seen. Luisa-Céline Gaffron gives an incredible performance that displays confidence and vulnerability. As a directorial debut for Florian Pochlatko, he shows craftsmanship in his work between the visual style and how he works with the talent. I can easily see this being mixed, but if you're open to it, I think this will create plenty of dialogue and wonder afterwards.

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Review by [Redmond Bacon Pro](#)

How to Be Normal and the Oddness of the Other World 2025

★

Watched [16 Feb 2025](#)

Redmond Bacon's review published on Letterboxd:

A title like *How to Be Normal and the Oddness of the Other World* (Florian Pochlatko, 2025) is a statement in and of itself. The type of title that no one will remember properly or say out loud casually, it's the kind of thing that filmmakers pick to show that they are literary, different, clever. Why settle for something simple like, I don't know, *Madness!*, when you can go all out on a long and enigmatic title like *How to Be Normal and the Oddness and the Other World*?

Or why stick to an aspect ratio when you can move between 4:3, 1:85:1, 2:39:1 and 1:66:1 all in the same film? Or why stick to one or two themes and develop them carefully when you can slip and slide into random concepts without exploring anything meaningfully at all? In fact, why make a coherent film when you can make the Austrian *How to Be Normal and the Oddness and the Other World* instead?

[Read the rest over at Journey Into Cinema](#)

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«Anxiety has become the background noise in our society.»

Is there anything left that passes for normality in today's reality? And if so, who is qualified to say what is normal? Or to put the question at a more fundamental level: does something like reality even exist? In his first feature film **HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD**, Florian Pochlatko simply dismantles the boundaries of the levels of perception. He takes the thoughts of his protagonist Pia, who is trying to reconnect with the outside world after a stay in a psychiatric hospital, and creates a profound kaleidoscope packed with wit and references, against the backdrop of a crumbling world.

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD is your feature film debut. You rise to this challenge by employing a very wide range of approaches. Rather than narrating a plot, your film depicts inner states which you make visible with innumerable brief images. What did that mean for the writing process?

FLORIAN POCHLATKO: My background is in improvisational work within a collective. I couldn't make a feature film that way, which is one of the obstacles I faced; I had to have a script prepared in advance. So I tried to incorporate the improvisational and collective work in the script. There was a very intense period of 20 months when I was weaving the research material into a screenplay. Before that, I had immersed myself in the subject matter by means of countless interviews and accounts of personal experiences, and I went through the material and the storyline with a lot of people.

How early was humour a dominant factor?

FLORIAN POCHLATKO: Humour is a matter of attitude. You can't force it. We tend to think of mental illness as a worrying subject, or as a classic horror genre. And clearly always an incredibly difficult topic. That's why I felt it was important to create something that people can laugh about together – and laugh about themselves, too.

Your protagonist, Pia, has a mental illness that isn't clearly identified. Did you deliberately not want to place her within a specific diagnosis?

FLORIAN POCHLATKO: Psychiatric patients will tell you that many of them are diagnosed with different conditions during the course of their lives. It also depends on cultural factors. Gender and skin colour often play a role, too. The European catalogue of mental illnesses differs from that in the USA. It's a spectrum without any clear lines of demarcation. By not naming her illness, I'm refusing to frame the character within a clinical description. These days in particular we are quick to label people with a diagnosis when we find their behaviour puzzling or disturbing. But it's not that simple.

Framing is an important keyword here. In HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD, you play with various formats: are these concrete references to certain media?

FLORIAN POCHLATKO: If you talk to younger people, they see strong connotations between formats and Internet language. The first filmmaker to consciously work with 4:4, which was certainly influenced by Instagram, was Xavier Dolan with *Mommy* in 2014, and this format very quickly established itself in the grammar of film language as a universal image of being constricted. I wondered how I could continue to tell a story based on this grammar. **HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD** is very much about the way different models of reality intersect. The rounded window was an important tool for me, because on the one hand it makes the framing aesthetically very concretely visible, while at the same time it's immediately associated with Internet aesthetics. That led to the conclusion that leaps between formats should determine the visual language, as a way of corresponding visually with the different worlds that comprise people's perception these days.

You juxtapose two worlds – the psychiatric hospital and the world of work – without adopting a position on which is the less free ...

FLORIAN POCHLATKO: I felt that these contrasts, and the mutual undermining of different models of reality, was appropriate. *The Matrix* is now 25 years old. It has become one of the emblematic films about our present world of capitalism and the Internet society. The punchline of *The Matrix* was the question What is real? In a recent interview, Keanu Reeves tried to explain the theme of *The Matrix* to a Generation Alpha teenager, whose response was that living in a simulation wouldn't bother him, as long as it felt real. That prompted me to develop a narrative where it's essentially irrelevant what the dream level is and what the supposed real level is. In recent years, an aesthetic of hyperrealism has developed. In design, for example, you see things pop up that look as if they come from secondary media reality like graphic novels, anime or computer games. For me, that's aesthetic evidence that a psychotic outlook and the general perception of the world are suddenly no longer so dissimilar. One new plot twist follows the next, and nothing surprises you anymore. What's next? Jeff Bezos is building a huge phallic rocket to fly into space? Elon Musk rides into the White House astride Donald Trump with his arm outstretched in a Nazi salute, to the soundtrack of YMCA? A far right politician Austrian Chancellor? Climate change: fake news? Oh, everything really is happening right now. Collective psychosis: the world.

HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD also strikes me as quite simply the story of a conflict between generations.

FLORIAN POCHLATKO: Yes, absolutely. The very first starting point for *HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD* was the generation conflict. How has an older generation defined itself socially, and how has a younger generation responded? In Austria, the post-war generation grew up lacking the power of speech. Everything was swallowed back. Problems ignored until they blow up in your face. This was followed by a generation with an extreme need to scream out all these suppressed emotions. That's how my characters were formed. I wanted to force these generations to get along under the same roof again.

How did you discover Luisa-Céline Garron for the role of Pia?

FLORIAN POCHLATKO: When I met Luisa, the script only existed as a rough sketch. We met in her apartment in Prenzlauer Berg and ended up perched on removal boxes, exchanging ideas about attitude and concepts of filmmaking. It was immediately clear to me that I wanted to work with her, and I wrote the script with Luisa in mind. We just tuned in to each other for two years, came on set and were completely on the same page as far as our narrative was concerned. Cinematographer Adrian Bidron hadn't even made a short film before *HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD*, but with his sensitive nature and romantic penchant for magical realism, I didn't doubt for a second that he was simply the right person for this project. After all, my background is strict Austrian social realism. But now I wanted to make an Austrian graphic novel, to create an artificiality that entails a dissociative approach to life.

The ever-present question relates to the self, the other and the alien.

FLORIAN POCHLATKO: The disintegration of the sense of self is a powerful theme. It's very difficult to generalise about mental illness, but a friend of mine who is a psychiatric doctor once said that the feeling underpinning all manifestations is fear. And I also believe that anxiety has become the background noise in our society. That's why I chose humour as a means of expression: I felt it was crucial to learn to laugh at anxiety, because if you can laugh at it, you have learned to name it – and that makes it smaller, more tangible and more vulnerable. I myself had an extreme anxiety disorder for ten years. And maybe that was what originally prompted me to make a film like this.

There are TV bulletins off-screen featuring natural disasters, there's the collapse of the family business where Pia's father had his career... How did the general fragility of the world become the background noise of *HOW TO BE NORMAL AND THE ODDNESS OF THE OTHER WORLD*?

FLORIAN POCHLATKO: I studied with Michael Haneke for a long time, and it's a relic from the old school approach to write

down what TV news sounds like. To capture the current state of the world. I just wanted to work with the form of the graphic novel or on a magic realist fairy tale level. The reports I put into the script are two years old now, but they could have been recorded yesterday. Since then, a lot of companies have gone out of business, there was inflation – which unsettled everyone – and since then fascism has been able to spread. The world does something to you emotionally. A lot of people sense that and wonder how to deal with being so overwhelmed that they can't escape just with their mobile phones. I wanted to make a film for the whole broken family.

But the last sentence is... "The future is bright."

FLORIAN POCHLATKO: I don't think I'm a cultural pessimist. If the world can be ruined in two generations, I believe it will also be possible to rebuild it in two generations. At the moment, however, the world feels really quite wild.

Editing also seems to have played a particularly important role in this film?

FLORIAN POCHLATKO: It was a huge risk, making a film that ventured so far from the beaten track without playing it safe. Just a lot of hard work. Not least during the months of editing, together with Julia Drack. She carried me through the process, and it was important to have someone who was so experienced, sensitive and patient. The fact that this balancing act has worked out is mainly thanks to the editing work. It was really tricky, because the film was permanently on the verge of collapsing. For us, the script was fragmentary, the shooting very classic, and the editing was something between emotional feeling and rational balance. I had brought people on board whose talent I valued but who didn't have any feature film experience. But then you also need a few key positions with a lot of experience to carry things through; in my case it was the production company, Golden Girls Film, and the editor, Julia Drack. You need a backbone. People on your side as assistant directors or production management, people with a black belt in karate.

Interview: Karin Schiefer
January 2025

Translation: Charles Osborne

Σινεφιλία [Cinephilia.Gr] - How to be normal and the oddness of another world

Administrator

του Florian Pochlatko

(κριτική: Ζωή- Μυρτώ Ρηγοπούλου)



Βγαίνοντας απ' την ψυχιατρική κλινική όπου νοσηλευόταν η νεαρή Πία επιστρέφει στο σπίτι των γονιών της και στην ασφυκτική προσπάθεια να ενταχθεί στην παράξενη γι αυτήν κανονικότητα της κοινωνίας. Πιάνει δουλειά στην εταιρεία του πατέρα της, κάνει απόπειρες προσέγγισης του πρώην αγαπημένου της, συναντά την παλιά της κολλητή και προσπαθεί να εξισορροπήσει τον κόσμο που βλέπει γύρω της μ' αυτόν που υπάρχει στο κεφάλι της παίρνοντας κάθε πρωί την φαρμακευτική αγωγή της. Παρ' όλα αυτά κάποιες μέρες στη δουλειά εμφανίζονται πράκτορες που μοιάζουν σαν να έχουν βγει απ' το Matrix...

Δύσκολο εγχείρημα αποτόλμησε ο Florian Pochlatko με το ντεμπούτο του στις μεγάλου μήκους ταινίες μιας και το **How to be normal and the oddness of another world** θέλει να ιχνηλατήσει κατ' ουσία τις ίδιες τις διεργασίες της ψύχωσης μέσα απ' την απεικόνιση της διαδρομής μιας νεαρής κοπέλας που καταρρέει. Το αποτέλεσμα, ωστόσο, τον δικαιώνει σε μεγάλο βαθμό, αφενός χάρη στην εντιμότητα μιας προσέγγισης που δεν καταφεύγει σ' εύκολες εκπτώσεις κι εντυπωσιασμούς κι αφετέρου χάρη στη φρεσκάδα μιας κινηματογραφικής ματιάς που βάζει την κάμερα ν' αστειεύεται μ' όλα τα δύσκολα της ηρωίδας. Το χιούμορ αυτό που υποστηρίζεται κι από μια αντίστοιχη εικαστική αντίληψη που ενίοτε παραπέμπει και σε κόμικ κάνει την ταινία πιο ευκολοθέατη κι ανάλαφρη και καθιστά λιγότερο τρομακτική την κατάδυση της Πία σ' έναν εσωτερικό κόσμο κατακερματισμένο και ασταθή που περιέχει ψευδαισθήσεις, αυτοκαταστροφικές κρίσεις και τάσεις, αλλά και μια λυσσαλέα διάθεση για ζωή. Οι ακραίες αντιδράσεις της Πία απέναντι στις επιθυμίες της, μοιάζουν κάποιες φορές να μην εκπορεύονται μόνο απ' την αρρώστια της, αλλά κι απ' την ανάγκη για ζωή και έρωτα που κάνει συχνά τη νεότητα να φλερτάρει με το ανεξέλεγκτο και το θάνατο ως μέρος της ενηλικίωσής της. Οι γονείς όπως κι οι υπόλοιποι ήρωες αναπαριστώνται πολύ ρεαλιστικά ως προς τις αντιδράσεις τους, παραμένουν, όμως, κάπως επιγραμματικοί στην ανάπτυξή τους, η ταινία, όμως κατορθώνει να αντιπαραβάλλει τον τρόπο που και οι δικοί τους κόσμοι καταρρέουν και τους κάνουν να αισθάνονται ξένοι μέσα σε μια πραγματικότητα που συνεχώς και ερήμην τους αλλάζει. Έξυπνο εύρημα και ουσιώδες ως προς τη σημασία του η παρουσία του μικρού παιδιού δίπλα στην ηρωίδα με το μοιρασμένο «εκτός πραγματικότητας» των δύο να παραπέμπει στην αθωότητα και την παιδικότητα που -εκτός ίσως των καλλιτεχνών- όλοι οι άλλοι απαρνηθήκαμε μεγαλώνοντας ως τίμημα για την

ένταξη μας στην προκαθορισμένη κανονικότητα της κοινωνίας.

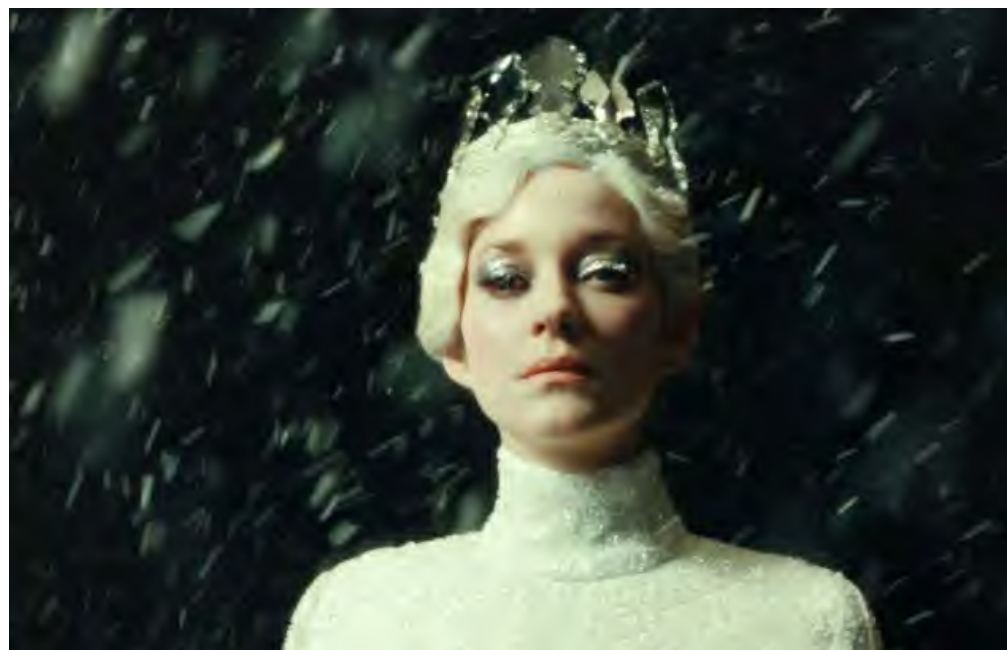
Η Πία είναι ικανή να επικοινωνήσει με το παιδί πολύ πιο άμεσα απ' τους άλλους ενήλικες μια και το παιχνίδι όπως κι η τέχνη μας βοηθά να πραγματευτούμε τα ανεξέλεγκτα μέσα μας και να αντιπαλέψουμε τους φόβους και τις φαντασιώσεις μας για την πραγματικότητα μέσα απ' την ίδια τη φαντασία. Το μοίρασμα αυτό, που η Πία τόσο έχει ανάγκη, δεν επιτυγχάνεται στον κόσμο των ενηλίκων, ούτε ακόμα κι όταν λειτουργούν ως καταφύγια, ούτε καν στον έρωτα μια κι η φάση στην οποία βρίσκεται δεν της επιτρέπει ακόμα να φροντίσει μια σχέση.

Η ταινία λειτουργεί έτσι κι ως μια μικρή υπενθύμιση της τεράστιας μοναξιάς του ψυχωσικού που απομονώνεται απ' τους άλλους ως «περίεργος» αλλά κι ο κόσμος μοιάζει αλλόκοτος στο ίδιο – μια διττότητα που πολύ εύστοχα εμπεριέχεται και στον διφορούμενο τίτλο της ταινίας. Ο μόνος που συναισθάνεται την Πία είναι ο άλλος ψυχωτικός -δηλαδή ο όμοιος- που δεν εκλαμβάνει την πορεία της ως μια διαδρομή πτώσης κι αποτυχιών, αλλά αντίθετα επιμονής κι αγώνα. Ο σκηνοθέτης μας αφήνει το χώρο να σκεφτούμε πάνω σ' όλα αυτά, αφού μας έχει πρώτα καταστήσει όσο μπορεί «εκ των έσω» μέτοχους μιας ψυχικής κατάστασης που μοιάζει «ανοίκεια» όχι εν τέλει επειδή ανήκει σε κάποιον άλλο, εντελώς διαφορετικό από εμάς, αλλά αντίθετα επειδή παραπέμπει και σε κρυφά, καλά καθυποταγμένα δικά μας κομμάτια.

Berlinale 2025/ Perspectives

Впечатления

Берлинале-2025: о сосулях и бриллиантах



Кадр из фильма «Ледяная башня»

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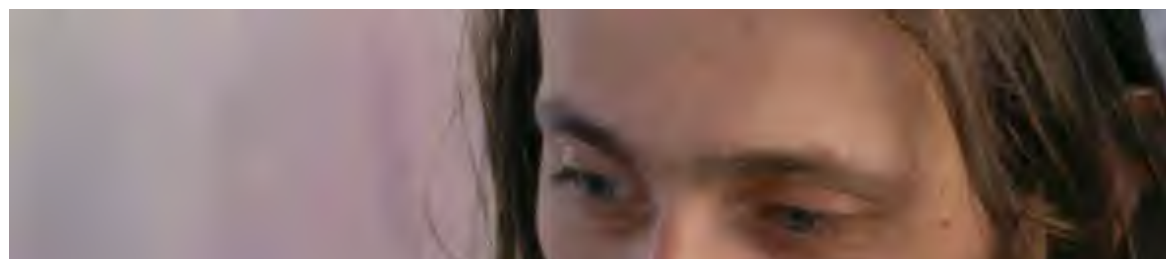
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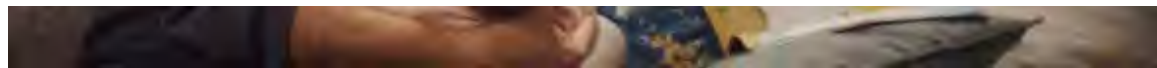
Марион Котийяр в роли Снежной королевы еще больше заморозила снежный Берлин

«Ари» Леоно́р Серай

Берлинский конкурс продолжает удивлять уровнем отобранных работ. «Ари» (Ari) француженки Леоно́р Серай являет собой исследование характера молодого лузера с длинными жидкими сальными волосами и голубыми глазами, в которых будто застыли то ли просьба, то ли вопрос. Он не способен ни на что, кроме обмороков и досужих пререканий с друзьями, тяжелая доля воспитателя в детском саду ему не по плечу, ибо он сам еще не повзрослел, и тут как гром среди ясного неба — 27-летний прекрасодушный оболтус узнает о том, что вот уже два года является отцом ребенка, которого он когда-то столь же прекрасодушно велел своей подруге абортировать. Теперь ему волей-неволей придется взрослеть, хотя ничто этого по-прежнему не предвещает.

Портрет очередного потерянного поколения сделан в формате разговорно-импровизационного лирико-драматического кино, от которого хотелось чесаться даже многие годы назад, даже в значительно лучшем исполнении.





Кадр из фильма «Глухая»

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«Как быть нормальным, или Странности иного мира» Флориана Похлатко

Показанный в новом дебютном конкурсе «Перспективы» броский «молодежный» фильм австрийца Флориана Похлатко «Как быть нормальным, или Странности иного мира» (How to Be Normal and the Oddness of the Other World) в чем-то перекликается с «Ари», ибо имеет дело с недавно выпущенной из психушки девушкой Пией. Она ведет себя все менее и менее адекватно — прежде всего из-за проблем в личной жизни. Приступы булемии и агрессивного поведения компенсируют острое чувство неудовлетворенности той вполне себе благополучной реальностью, в которой девушка живет вместе с родителями в буржуазном пригороде Вены. Постепенно Пия, обладая определенной заразительностью, доводит до сумасшествия и собственную мать. Отец на подходе. «Не верь всему, что ты думаешь», — советует героине доктор. Но как последовать этому совету, когда мир вокруг тебя становится таким же сумасшедшим, как ты сама? То ли ты оказываешь на него такое влияние, то ли он на тебя.

Атмосфера нарастающей истерии продемонстрирована здесь вполне убедительно, поскольку режиссер использует средства кинематографической выразительности, а не только слова. Даже во времена натужного всеобщего «минимализма» яркая образность, экспрессивная операторская работа, насыщенные цвета, динамичный монтаж, стробоскопический эффект, наконец, работают во благо кинематографическому произведению.



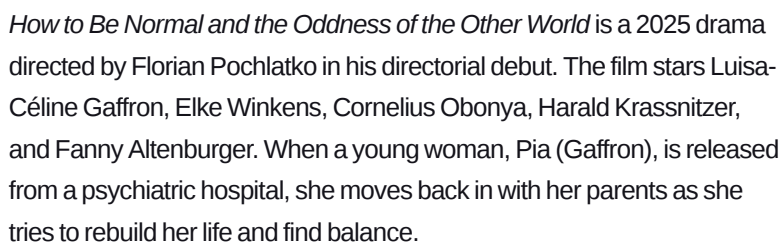
Кадр из фильма «Как быть нормальным, или Странности иного мира»

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~3 minutes



Out of all the entries I received digital screenings for, this was somewhere towards the bottom of the list. From the image below to the concept, it didn't sound all that interesting to begin with, but I was completely wrong. This is why I always encourage everyone to watch anything and everything as much as I do. Even if you don't like something, I believe it still gives you something to talk about with others. I can honestly see this

being mixed with viewers, but grow a deeper appreciation for over time.



To my surprise, this also has a filmmaking perspective, much like one of the other Berlinale entries, *Hysteria*, did. Except this time, this is a lot more meta. As someone who went to school for film and loves film, I can understand why they made this so meta. By the end of the film, you can even understand why this approach is necessary. I was in complete awe by how cinematic the film can look as we are seeing things from the main character's perspective. She wants her life to mean something, and in doing so, she sees her life as a movie. I guess you could say she has the main character syndrome. The tone does remind me a lot of *I Saw the TV Glow*. For that, I'd be very interested in seeing the reception for this one.

Luisa-Céline Gaffron is truly remarkable as Pia. She shows so much confidence through her performance. It's clear she has a lot of trust in writer & director Florian Pochlatko. No matter what the actress & director does next, I WILL be watching. I also believe the film does an incredible job at making us care for someone where there might be a stigma of. There's plenty of callbacks to other films as well that will make cinephile excited.



Overall, I was quite surprised by *How to Be Normal and the Oddness of the Other World*. If you are looking for something deep in meaning, I highly recommend you seek this one out. Luisa-Céline Gaffron is truly the beating heart of the film that is fully realized by Florian Pochlatko's masterful direction. I have no idea when this will become more available. When this does, I'd recommend seeing it ASAP.

VERDICT: 4/5 (Great)



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“How to be normal and the oddness of the other world”

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(<https://convenzionali.wordpress.com/wp-content/uploads/2025/01/coverlg.jpg>)

di Gabriele Ottaviani

How to be normal and the oddness of the other world. Alla Berlinale. Di Florian Pochlatko, con una compagine di attori che vede protagonisti Luisa-Céline Gaffron, Cornelius Obonya, Elke Winkens, Oliver Roskopf, Lion Tatzber e tanti altri. Intenso, avvincente, ben scritto, ben diretto, ben recitato, profondo, non retorico né banale, emozionante e coinvolgente, racconta con delicatezza e potenza che commuovono e fanno sentire meno soli la vicenda di una donna che, appena uscita dall'ospedale psichiatrico, tra lavoro, delusioni, stigma sociale e cocktail di farmaci, disperatamente speranzosa di trovare un equilibrio, Pia torna a vivere con i genitori per ricostruire la sua vita, in un mondo che sembra instabile quanto lei se non di più. Da vedere.

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