

# Job Film Days Winners

All the awards of the fifth edition

**EMBARGO: SUNDAY OCTOBER 6th, AT 7.30pm**

The fifth edition of Job Film Days, the festival directed by Annalisa Lantermo, which took place on October 1-6, 2024, in Turin, had its closing ceremony at Cinema Massimo of the National Museum of Cinema. Tomorrow, October 7th, at 6 pm, the 'Aldo Moro' Complex of the University of Turin will host the screening of the winning films. Free entry.

## **“Lavoro 2024” JFD – INAIL International Cinema Award**

The Jury, chaired by Antonietta De Lillo and composed of Maria Ida Bernabei, Fabio Lo Faro, Tatiana Mazali and Federico Pedroni, awarded the Best Film prize (€4,000) to ***Aamelat. Jornaleras de la guerra*** by **Eva Parey** (Spain, 2023, 60') with the following motivation For having offered a powerful and empathetic look at the lives of Syrian women who have fled to Lebanon, at the limbo of violence and exploitation to which they are condemned and together on the lively resilience that animates them; for having been able to recount the dramatic interweaving - feminine and universal at the same time - between work and migration; for having been able to portray an unstable geopolitical context, inviting us to reflect on the lasting impact of the Syrian conflict and on the challenges Lebanon faces today; for having taken the risk of this on her own skin.

The Grand Jury Prize (€2,000) is awarded to ***Château rouge*** by **Hélène Milano** (France, 2024, 107') With the following motivation: in our difficult times, work is an emergency that manifests itself even earlier than it should. Sometimes even before the problem is clear in the eyes of those concerned. In a selection that deals with marginal, dramatic work, it is important to address the ghost of a job that lacking, the uncertainty that undermines the security of the youngest even in the beating heart of Europe. The will to put the direct testimony of a generation in search of a place in the world at the centre of the narrative and the gaze is, in these times, an important factor. A place in the world is, in these uncertain times, a strong and clear political gesture.

The Award for the Best Film on occupational health and safety issues (€1,000) goes to ***Bottlemen*** by **Nemanja Vojinović** (Serbia/Slovenia, 2023, 75') .

With the following motivation: the film recounts one of the jobs of the 'last', where living conditions and safety are dramatic. They are 'last' in the chain of the world's production and consumption chains. The bottlemen close the circle of a dystopian version of the economy we like to call 'circular', where waste becomes the only source of survival. They are 'last' because that unhealthy and dangerous work is also about to disappear. The film, through an often-silent camera, knows how to give us back the dignity of these "last ones".

## **“Job for the Future” JFD – Turin Chamber of Commerce Award**

The Jury, chaired by Rossella Schillaci and composed of Valeria Bono, Gabriele Niola, Nicola Scarlattelli and Bruno Surace, awarded the prize for Best Short Film (€4,000) to ***La noche dentro*** by **Antonio Cuesta** (Spain, 2023, 24')

With the following motivation: for the way the short film exploits the sequence plan and the limitations to the narrative time it imposes; for the very careful work on the acting and on an essential writing, not only made of dialogues but also of internal editing. And for the decisiveness with which it tackles some of the most important issues when it comes to work (such as the pressure on individuals, the lack of cohesion between colleagues and the impossible rhythms to sustain).

The prize for the best subject in relation to the themes of the competition announcement (€2,500) is awarded to ***Apnées/Alarms*** by **Nicolas Panay** (France, 2024, 16').

With the following motivation: for having been able to portray the very intimate story of a man continuously under pressure in a heavy work environment, which to maintain competitive production times forces impossible choices, to the detriment of workers' health and safety. Thanks to an excellent screenplay, editing and sound editing, the film maintains a constant tension, which makes one reflect on the difficulty of maintaining an inner balance, thinking about the consequences of one's choices, in the work environment. of one's choices, at work, in the family and in the community.

The Jury also gave a special mention to ***Essential Worker*** by **Areeba Naveed** (Estonia, 2024, 4')  
With the following motivation: for its ability, in just a few minutes and with a simple direction, to evoke in a bittersweet and poetic way extremely topical issues such as precarious work, youth employment and the loneliness faced by an out-of-town student, struggling to support herself in a city that is not her own. 'It's like being in a film,' says the protagonist in the very sweet phone call with her mother, which acts as voice over and leitmotif to the short film. In this sentence, the jury saw the hopes and difficulties of realising oneself in a foreign city of a young girl who, on the phone when talking about her work, omits the real extent of the problems so as not to worry her mother. And with the end of this day and the end of the phone call, the viewer - pervaded by a bittersweet sense - finds himself hoping, together with the protagonist, for a better future.

The prize for the best director who has developed themes of interest for Piedmont (€1,500) is awarded to **Irati Gorostidi Agirretxe** for ***Contadores*** (Spain, 2023, 19')

With the following motivation: for its ability to photograph, with acumen and philological sensitivity, a collective history that is only apparently past, and whose echoes still pulsate strongly in the present; for the audacity in constructing a claustrophobic tale, in which the direction collaborates vivaciously with the dramatic and staging structure; for the harmonisation implemented in recounting the contradictions between industrial logic and community relations in a complex labour context.

The jury, composed of students from the University of Turin, Turin Polytechnic and the Holden School, awarded the first prize for best short film to ***Apnées/Alarms*** by **Nicolas Panay** (France, 2024, 16')  
With the following motivation: In Greek tragedies, a character found himself stuck in an unsolvable situation and this is what happens in the short film *Alarms*, in which a site manager finds himself faced with a major dilemma. The writing, acting and skilful use of editing blend together to create a powerful short film. This movie is sensitively and realistically deals with the issue of safety at work in one of the places at greatest risk: a construction site. In this theatre moves the protagonist, a man grappling with the care of two emotional places: parenting and the protection of his subordinates, breaking down gender stereotypes. The management of a difficult balance between pressures, external and internal, gives the man a tragic characterisation that intensely engages the spectator.

### **Writing workshop “ Job Film Days From the idea to the script”**

The Jury, chaired by **Enrica Capra** and composed of **Aaron Ariotti** and **Fabrizio Bontempo**, awarded the prize for Best Subject to **Letizia Mazzoleni's *La dipendente dell'anno***.

with the following reason: a brilliant comedy that, with an original slant and effective features of the characters, tackles head-on the serious subject of unpaid work.

The second prize goes to ***Due occhi angosciati*** by **Stefano Berrone**

with the following reason: for having chosen to deal with a 'scabrous' situation, not so unusual in the workplace, and for the courage to resolve it without using a facade or moralism.

The third prize is awarded to ***Sogno di una consegna di fine estate*** (Dream of an end-of-summer delivery) by **Ugo Cavallo**

with the following reason: when in the reality of work, the absurd and the tragic merge, a good way to tell the story is through a paradoxical comedy.