



Job Film Days winners

Seventh edition prizes

<https://www.jobfilmdays.org/>

The **seventh edition of Job Film Days**, movie festival directed by **Annalisa Lantermo**, which took place from **October 6th through 11th 2026 in Turin** has come to a close with the **Award Ceremony** at the National Cinema Museum's **Cinema Massimo**.

“Lavoro 2026” JFD – INAIL Piedmont International Movie Award

The jury, chaired by **Irene Dionisio** and including **Giovanna Maina**, **Ilaria Feole**, **Perla Sadella** and **Alessandro Lanza**, assigns the **Best Movie** award (4.000 Euros) to

Bulakna by **Leonor Noivo** (Portugal/France, 2025, 93') with the following motivation: *Due to its radicality in which it questions the heritage of colonialism and the contemporary ways of exploitation of female care work; Thanks to its intimate, yet collective, directing style that manages to make visible the economical and political structures that show, using the bodies of women, how care work, often invisible and underpaid, is put at the center of a global system founded on inequality and separation of affections. To a work that turns cinema into a space of reappropriation of history, capable of talking about Filipino women's diaspora, focusing on hierarchies that regulate migrations, deciding who can stay and who must sustain the lives of others with their work while becoming absent in their own lives.*

Pictures available to download [HERE](#)

The **Grand Jury Award** (2.000 Euros) was given to

2m2 by **Volkan Üce** (Belgium/Germany/Turkey, 2026, 83')

With the following motivation: *For the sensitivity in which it approaches its subject and the complex implications of businesses connected with death, breaking taboos with irony yet keeping a great deal of respect for funeral practices and the traditions and cultures that meld; to its capability to paint the portrait of an immigrant community with documentary observation that welcomes unexpected moments of commotion and comedy into its canvas, plus for the intelligence which with it illuminates, without prejudice, the contradictions and complexities of a craft that puts us in front of our own mortality.*

Pictures available to download [HERE](#)

The **Special Award for Best Movie about inherent topics on workplace health and safety** (1.000 Euros) goes to

The Employed di **Tommaso Cotronei** (Italy, 2026, 60')

With the following motivation: *Due to the expressive force in which a narration, often raw, that goes along with construction workers in their daily lives, for the sense of closeness to the characters, portrayed amidst a cycle of work and leisure that repeats in a monotonous, alienating fashion, offering no prospect of improvement, for the lucid depiction of a trade too often practised under conditions of extreme vulnerability and exposure to serious occupational hazards.*

Pictures available to download [HERE](#)



The jury also gives a **Special Mention** to

Fordlândia Panacea by **Susana de Sousa Dias** (Portugal, Brazil, 2025, 66')

With the following motivation: For its bold artistic approach with which the movie transforms documentary materials into a cinematic device capable of evoking the historical complexities and cultural tensions of a place suspended between utopia and reality for the ability to turn frames into surfaces for meditation and editing into a poetic rhythm, guiding viewers through a hypnotic cinematic experience that is at both intimate and collective.

The **Best Feature Film Award** by the **Jury** comprising **students** from: **University of Turin** (Bachelor's Degree in DAMS – Disciplines of Arts, Music, Performing Arts, and Digital Media; CAM – Cinema, Performing Arts, Music, and Media; Communication Sciences), **Polytechnic of Turin** (Degree Program in Cinema and Digital Media Engineering), the **Academy of Fine Arts of Turin**, and **Scuola Holden** goes to:

The Case Against Space by **Graeme Arnfield** (United Kingdom/France, 2026, 72')

With the following motivation: *For bringing us closer to an apparently distant world that's closer than what we think, we, the student jury, have decided to award the film that best embodies the spirit of the festival by intertwining art, technique, and social commitment.*

Special mention to

The Employed by **Tommaso Cotronei** (Italy, 2026, 60')

With the following motivation: *for having portrayed a forgotten reality and an immortal class struggle, letting only the images speak.*

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

The Jury, chaired by **Giulia Cosentino** and including **Stefano Cravero**, **Antonio D'Aquila**, **Tonino De Pace** and **Nicola Scarlatelli** assigns the **Best Short Film Award** (3.500 Euros) to ***Their Eyes*** by **Nicolas Gourault** (France, 2025, 22')

With the following motivation: *A film that struck us from the very first images with its ability to address the contradictions of contemporary work, doing so with a complexity rarely found in a short-form work. Nicholas Gourault has crafted a unique and deeply personal mise-en-scène, traveling alongside the voices of witnesses from one country to another, while the visuals reveal, in an almost hypnotic manner, the repetitive nature of a job that remains unchanging yet is, paradoxically, destined to vanish very quickly. His is an innovative storytelling style, where every aesthetic choice is an integral part of the overall narrative. Yet, what captivated us most was the film's surprising emotional power as it unfolds, ultimately confronting us with a reality we can no longer ignore and an imminent future that compels us to question what lies ahead.*

Pictures available to download [HERE](#)

The award for **Best Scriptment related to the themes of the competition announcement** (2.500) Euros) goes to

Mother Company by **Alexander Raptotasios** and **Konstantinos Thomaidis** (Greece, 2025, 17')



With the following motivation: *For the powerful portrayal of a workplace tragedy that must not be forgotten; for the sense of remembrance that remains deeply rooted and is passed down through the lives of the children participating in the reenactment; for the sense of community the film conveys in its connection to the figures at the heart of that tragedy; and for its ability, through simple staging, to create a space for remembering that painful past, thereby restoring the true meaning of the event so that it may be understood by all through the universal language of images, and thanks to the very young lives that bring the dignified choreography of that memory to life.*

Pictures available to download [HERE](#)

The award for **Best Director that has developed subjects of interest for the Piedmont Region** (1.500 Euros) goes to

***Un giorno, un uovo* by Vincenzo Pezone** (Italy, 2026, 10')

With the following motivation: *Addressing the precariousness of a generation poised between personal life choices and the prospect of professional recognition is a courageous undertaking. The stigma of having to leave home, love, and family, once associated solely with southern Italy, has unfortunately become a phenomenon affecting regions that were previously destinations for migration. In this dialogue between similar stories, at once modern and ancient, one sadly recognizes how time transforms the places of memory, turning them into central figures in an indictment of generational malaise. For the clarity and care with which this film engages the imagination, and for the universal power of its story.*

Pictures available to download [HERE](#)

The jury also assigns a **Special Mention to**

***Beneath the Night* by Maximilian Karakatsanis** (Germany, 2026, 13')

for the following reasons: **Beneath the Night** unanimously captured the jury's attention for its highly effective exploration of personal identity in relation to the world of work.

Special credit goes to director Maximilian Karakatsanis and to Peter Schneider's performance as the protagonist, Kerl; Schneider delivers a portrayal that is hypnotic, multifaceted, and deeply human. Through his magnetic presence, the film draws the viewer into the solitude of a man who seems to identify increasingly with his professional role, eventually calling into question the boundary between the individual and the function he performs.

A bold directorial choice places the viewer directly inside the subway driver's cab, transforming this workspace into an intimate, almost existential setting.

Particularly memorable is the liberating dance scene in Kerl's apartment, a moment of rare intensity that serves as a genuine hymn to freedom, identity, and human dignity.

The **Best Short Film Award** by the **Jury** comprising **students** from: **University of Turin** (Bachelor's Degree in DAMS – Disciplines of Arts, Music, Performing Arts, and Digital Media; CAM – Cinema, Performing Arts, Music, and Media; Communication Sciences), **Polytechnic of Turin** (Degree Program in Cinema and Digital Media Engineering), the **Academy of Fine Arts of Turin**, and **Scuola Holden** goes to:

***Their Eyes* by Nicolas Gourault** (France, 2025, 22')

With the following motivation: *for its ability to expose the exploitation of clickworkers, a labor reality that remains little known yet is fundamental to the training processes of autonomous driving systems. We appreciated the short film's creative and experimental language, which succeeds in engaging and captivating the viewer from start to finish. Through original and incisive formal exploration, the film invites reflection on*



global inequalities and the complex relationship between technology and the human element, revealing the contradictions of a form of progress that often conceals the invisible labor of thousands of people behind its apparent automation.

Special mention to *Desert Island* by Greet Verhaert (Belgium, 2025, 21')

We award an honorable mention to **Desert Island** by Greet Verhaert for addressing the role of the crisis manager and the theme of office layoffs in an entertaining and innovative way, transforming the conflict between the two main characters into a battleground for confronting human instincts and frailties, all with a touch of surrealism.

"Job Film Days from the idea to the scriptment" writing workshop

The Jury, chaired by **Enrica Viola** and including **Piero Bodrato** and **Fabrizio Bontempi**, assign the **Best Scriptment** Award to:

***Cipollotti* by Alina Petronela Imbrea**

With the following motivation: *For the sensitivity and groundedness with which it portrays care work, offering a personal and informed perspective shaped by the author's own experience as a social worker. By interweaving professional responsibilities, institutional pressures, and family relationships, the work conveys the value of listening and the complexity of a profession often defined by stereotypes.*

Log-line: Ana, a young social worker, works in a small town in the Piedmont region, amidst a constant stream of people and requests demanding immediate answers. Her encounter with Sandro, an elderly man losing his memory, helps her realize that sometimes the most important response is simply to stop and listen, even with her own mother.

Second prize goes to

***Pec-man va in pensione* by Bruno Brunelli and Stefano Magionesi**

With the following motivation: *For the originality of a story which, by animating objects and machines, builds a visual universe capable of combining irony and tenderness.*

Through a computer's desire for rest, the subject gives shape to a profoundly human need and proposes a reflection on work, identity and the possibility of stopping.

Log-line: A disillusioned elderly clerk, forced to write letters of congratulation and farewell in a dilapidated office, discovers that one of his computers has expressed a desire to retire; this unusual confession awakens a self-awareness regarding his own role and stirs a buried tenderness within him.

Third prize goes to

***Le suonerie di mio padre* by Sara De Silvestri**

With the following motivation: *For the quality of an intimate and engaging writing style, capable of capturing the relationship between work and private life through family memories.*

The contrast between the cheerful ringtones and the constant interruptions to shared family time creates a vivid and affectionate portrait that reveals the potential for future documentary development.

Log-line: My father is a plumber; he cannot choose when work calls him, but he can choose the music that answers. Whenever a ringtone grows tiresome, he picks another, always a cheerful one. I grew up listening to those tunes interrupting our lives. Now I want to understand what happens when, for a day, that ringtone cannot call him.



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