

**21st Ji.hlava IDFF is now over. 4 386 accredited visitors arrived to enjoy the festival**

The 21st edition of the annual Ji.hlava IDFF closed its doors. The festival's overall attendance, just like in the previous year, reached nearly four and a half thousand accredited visitors. The Ji.hlava IDFF showcased over three hundred films at eight screening venues, hosted more than a thousand film professionals and organised almost one hundred and fifty discussions and Q&As. Starting tomorrow, the Czech public can attend *Czech Joy in Czech Cinemas*, a project bringing the cream of the crop of Ji.hlava IDFF's competition sections to cinemas all over the country.

*"I am happy to see the growing interest of filmmakers and the media. However, what might not be clear at the first sight is the respect of international guests who appreciate the balance between the distinctly profiled programme, a large number of foreign and Czech guests and an informal atmosphere. Ji.hlava brings together holders of the most prestigious film awards, such as the Academy Award and Golden Globes, and representatives of festivals in Venice or Rotterdam, contemporary art museums such as MoMA and Centre Pompidou with the audience, filmmakers and students from across the globe. When I was saying goodbye to our guests, some of them were sorry that they had missed the previous editions of the festival and are planning to come back next year,"* says Ji.hlava IDFF's director Marek Hovorka.

**Almost four and a half thousand accredited visitors**

This year's Ji.hlava IDFF hosted 4,386 visitors. Out of 342 screened films, 70 were shown in their world, 12 in their international and 22 in their European premiere. This year, the films competed in 10 sections. Films were shown in 8 screening halls in Jihlava and in Třešť. The programme offered 150 discussions as part of Q&A sessions, the Inspiration Forum and masterclasses, which were led, for example, by composer Jóhann Jóhannsson, Oscar winning director Marcel Ophuls and Romanian producer Ada Solomon. In line with tradition, the audience's most popular section was Czech Joy, especially *The Limits of Work* by Apolena Rychlíková and *Bo Hai*, a film about the Vietnamese community in Prague.

**Ji.hlava buzzing with film professionals**

Dozens of activities also took place as part of the so-called industry programme for film professionals, attracting over one thousand names from both the Czech Republic and the whole world. Aside from traditional events such as the educational workshop **Emerging Producers**, know-how exchange **Festival Identity**, **Conference Fascinations** focusing on experimental film distribution, or the **Inspiration Forum** platform, this year for the first time the **Ji.hlava Academy** opened its doors. *"Ji.hlava's ever-growing industry programme each year attracts more and more professionals and outstanding figures. This is also why, over these six days, the festival becomes one of the main hubs of the filmmaking world. We are happy to see its growing international reputation,"* said Jarmila Outratová, Head of the Industry Programme.

**Accompanying programme**

Ji.hlava also treated its visitors to varied accompanying events. The theatre programme was dominated by documentary play **NICK** and popular improvisation ensemble **VOSTO5**. The festival offered a show by Nick Cave's favourite **Shilpa Ray**, Japanese performer **Rie Nakajima**, London-based artist of Czech origin **Tereza Stehlíková** and Russian-Czech collective **Black**

**Ji.hlava**

24. — 29. 10. 2017  
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## Winners of 21st Ji.hlava IDFF

### Czech Joy

**Jurors:** Alice Krajičirová, Andrea Hanáčková, Křištof Kintera, Miroslav Janek, Rozálie Kohoutová, Tomáš Bojar

**Best Czech Documentary Film 2017** *Czech Journal: Limits of Labour* (Apolena Rychlíková, Czech Republic, 2017)

**Special Mention:** *The Last Shift of Tomáš Hisem* (Jindřich Andrš, Czech Republic, 2017) and *Everything Has Its Own Time* (Viola Ježková, Czech Republic, 2017)

**Student Jury Award:** *Milda* (Pavel Křemen, Czech Republic, 2017)

**Jury statement:** *The jury values the human investment on the part of Saša Uhlová, who managed to look at the everyday reality of exploited people through honest, focused, and empathic eyes, free of ideological bias. We appreciate Apolena Rychlíková's directing approach, being able to look at Saša Uhlová in the same way.*

**Special Mention:** *The jury was impressed by the radical form, suggestive minimalist approach and unique authenticity of The Last Shift of Tomáš Hisem by director Jindřich Andrš. For poetically charged images and her unrestrained use of the filmic language, the jury acknowledged Viola Ježková's film Everything Has its Own Time. A tripping movie, an abstract testimony about one's real life.*

**Student Jury Award:** *Our choice stems from the need to point out that also us, those who sit on the student jury and who didn't experience the absurdity of the previous regime, find it important to bring attention to and reflect on the atrocities of the communist era. We would like the film to enter the consciousness of the younger generation as we believe that in their hands lies the chance to change our society and to avoid making the same mistakes.*

### Opus Bonum

**Juror:** Laila Pakalnina

**Best World Documentary Film 2017:** *The Wall* (Stena, Dmitry Bogolubov, Russia, 2017)

**Juror's statement:** *For using the film language to express the inexpressible. For film.*

### Between the Seas

**Jurors:** Illia Gladshstein, Nicole Brenez, Robert Kirchhoff, Thomas A Østbye, Tiffany Pritchard

**Best Documentary Film from Central and Eastern Europe** *Opera About Poland* (Piotr Stasik, Poland, 2017)

**Special Mention:** *People Pebble* (Jivko Darakchiev, Perrine Gamot, Velká Británie, France, 2017)

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**Jury statement:**

*World emergency!*  
*Hysterical analysis.*  
*Destructive mosaic.*  
*Heretic essay.*  
*Audio attack.*  
*Anti-catharsis.*

**Special Mention:**

*Harmonising fragmented landscapes.*  
*Experimenting with Textures.*  
*Creating a grey marriage between horizon and frame.*

**Fascinations**

**Jurors:** Zbyněk Baladrán, Petra Baladránová, Matěj Baladrán, Marie Anna Baladránová

**Best Experimental Documentary Film 2017:** *Boat People* (Sarah Wood, UK, 2016)

**Special Mention:** *The End of Time* (Milcho Manchevski, Cuba, USA, 2017)

**Jury statement:** *Following a long and democratic discussion, the jury agreed to award the prize to Boat People, a filmic essay directed by Sarah Wood. The film is a contemplation on the role of migration in the history of humankind. Based on scenes taken from other films and a poetic voice-over, it compiles an account of migration on the backdrop of the history of Great Britain as a maritime power and an unforeseeable movement of human masses. The film appealed to the jury with its combination of a subjective perspective, historical reflection and especially the role of the moving image in depicting tragic events associated with the loss of home. We also acknowledged the focus on hospitality as a human way of relating to others.*

**Special Mention:** *The jury grants the Special Mention to The End of Time by Milcho Manchovski. Within the framework of several minutes, the film shows a seconds-long moment from everyday reality, thus opening a time window to a multitude of hidden details celebrating life. The jury appreciated mainly the director's straightforward approach and his ability to build up tension in a seemingly timeless atmosphere of a street in Cuba. Microstories revealed through an uneven slow-motion of the images sets off small miracles that escape our perception under the standard speed of the flow of time.*

**Fascinations: Exprmntl.cz**

**Jurors:** Zbyněk Baladrán, Petra Baladránová, Matěj Baladrán, Marie Anna Baladránová

**Best Experimental Documentary Film 2017:** *Can* (Lucie Navrátilová, Czech Republic, 2017)

**Special Mention:** *Tradition* (Kateřina Turečková, Czech Republic, 2017)

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**Jury statement:** *The jury grants the award to 16mm film collage Can directed by Lucie Navrátilová. The film humorously elaborates on the topic of storing and preserving, with the ambition to conserve the folklore of the Haná region, dying trees, as well as forms of narration that are becoming inadequate and are slowly disappearing. The jury was impressed by the humorous angle and playfulness with which the author approached her topic. We also appreciate her work with the form. It is a collage of several layers of narration, fused into a highly personal testimony about the end of adolescence and the inevitable end of everything that is connected with the intimate exploration of the world.*

**Special Mention:** *The Special Mention goes to Kateřina Turečková for her film Tradition. The film originated as a school exercise on a 35mm film, poetically reflecting Moravian-Slovakian folklore traditions in the town of Kyjov and the consumption of crystal meth popular among the local youth. The town's official support reduces itself to Moravian traditions, neglecting social life and leaving young people at the mercy of their fate. The jury appreciates the subtle irony in combining old and new traditions to form a social hybrid as well as the attempt to integrate crystal meth into the film's sensitive layer resembling a smut preventing social reflection. We also value the attempt to integrate crystal meth into the film's sensitive layer resembling a smut preventing social reflection. We believe that the film will catalyse discussion and changes in a town that have allocated funds for its making.*

### **First Lights**

**Jurors:** Agustín Masaedo, Evgeny Gussyatinskiy, Giona A. Nazzaro, Hicham Falah, Josh Siegel

**Best Documentary Debut Film 2017:** *Meteors (Meteorlar, Gürcan Keltek, Turkey, Netherlands, 2017) and Panoptic (Rana Eid, Lebanon, SAE, 2017)*

**Student Jury Award:** *The Making of Justice (Sarah Vanhee, Belgium, 2017)*

**Jury statement:** *The First Lights jury grants the main award to two films. We wish to make clear that this is a reflection of our collective and equal enthusiasm for both. This is not in any way a compromise born of divided opinion. While differing dramatically from each other in form and tone, these two films speak to the dark times in which we live. Both are complex inquiries into the roots of conflict, in Turkey, in Lebanon, and beyond. Old hatreds are laid bare in the most brutal of ways in wars that seem to have no end. And yet, Gürcan Keltek and Rana Eid serve the honourable cause of the documentarian who bears witness to sufferings that have purposefully been kept hidden from us. The poetry of their difficult images deepens our empathy in regarding the pain of others. Only in doing so can we ever hope to come out of the darkness that hangs over us all. The jury awards the prize of First Lights to Meteors and Panoptic. We do so feeling inspired and hopeful about the future of documentary filmmaking.*

**Student Jury Award:** *The student jury of the First Lights section grants the award to a filmmaker whose clear vision, self-assured directing style and a profoundly human insight allowed him to defy the conventional portrayal of those who have been sentenced to prison. The stories of the individual characters combined with minimalist filmic language compel us to reflect on the general character of justice. The Award goes to the film called The Making of Justice.*

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## Short Joy

**Jury:** online poll

**Best Short Documentary Film 2017: *Interiors & Exteriors* (Ashique Mostafa, Bangladesh, 2017)**

## Testimony on politics

**Jurors:** Josef Pazderka, Martin Dokupil Škabraha, Saša Uhlová

**Best Testimony on Politics 2017: *Last Men in Aleppo* (Feras Fayyad, Denmark, Syria, Germany, 2017)**

**Jury statement:** *We value the exceptional and authentic testimony the film brings. Not only capturing a human drama, the film's impressive style combines with a pronounced political message about those at the top and literally – those at the bottom.*

## Testimony on Knowledge

**Jurors:** Andrea Průchová, Tomáš Tyc, Zuzana Holubcová

**Testimony on Knowledge 2017: *Panic Attack (Ataque de Pánico)* (Ernesto Ardito, Argentina, 2017)**

**Jury statement:** *The film provides a complex testimony on the impact of modern society characterised with a rapid development of the global media communication network on the psyche of an individual. It offers an intersectional perspective that combines the study of natural sciences with modern media theory and cultural research. All of this is conveyed using comprehensible language which appeals to each of us and brings a clear message that can be applied to the everyday lived experience in the heart of the modern civilisation.*

## Testimony on Nature

**Jurors:** Anton Markoš, Ivo Bystřičan, Ľuboš Slovák

**Best Testimony on Nature 2017: *Nature: All Rights Reserved* (Sebastian Mulder, Netherlands, 2016)**

**Jury statement:** *Our intention was to choose a film that offers a new perspective and is formally surprising.*

## 21st Ji.hlava IDFF Audience Award 2017

**Czech Journal: *Limits of Work* (Apolena Rychlíková, Czech Republic, 2017)**

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Contribution to World Cinema Award

Marcel Ophuls

The Best Festival Poster

Beldocs International Documentary Film Festival 2017

(received both Festival Identity Award and Audience Award)

The Respekt Award for the best TV, video and online reportage

*Ruličkáři* (Currency Scam, Janek Rubeš)

Silver Eye Awards

*Sand and Blood* (Matthias Krepp, Austria, 2017)

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