

(((NOISE)))

FILM PR

Press Report
IDFA 2020

NEMESIS

by Thomas Imbach



Last updated: 7 December 2020

- > [PRESS QUOTES](#)
- > [PRESS OVERVIEW](#)
- > [ARTICLES](#)
- > [ADVERTISING](#)
- > [SOCIAL MEDIA](#)

((((NOISE)))

FILM PR

PRESS QUOTES

“fascinatingly beautiful”

TROUW

**“The manipulation of images (...) beautifully balances
social heaviness and visual lightness.”**

TROUW

**“a great
soundscape and image manipulations in time and frame rate”**

Wies Sanders (Archined)

**“Seven years in the making, shot entirely on glorious 35mm, running 131 minutes and
boasting a «cast» of several hundred, Thomas Imbach's *Nemesis* is a swaggering
philosophical beast of a documentary which makes most other new productions this
year—regardless of category — suddenly seem that little bit smaller.”**

Neil Young (Modern Times)

“(...) in ways that are often beautiful, cumulatively hypnotic (...)”

“Nemesis also functions as an epic, inspiring rumination on grand concepts (...)”

Neil Young (Modern Times)

**“Nemesis has clearly been made by a creative mind. A lot of work went into the
skilled shots, carefully selected and brought together tastefully. A feast for the eye.”**

De Filmrecensent

((((NOISE)))

FILM PR

PRESS OVERVIEW

11 November 2020

TROUW

Dutch daily newspaper

NEMESIS as one of 8 IDFA highlights with short review

<https://www.trouw.nl/cultuur-media/deze-idfa-films-moet-u-per-se-zien-volgens-de-recensenten-van-trouw~b5be0e9a/>

Translation:

“Faszinierend schön sind die Bilder, die der Schweizer Thomas Imbach jahrelang aus seinem Fenster in Zürich für Nemesis gedreht hat. Der alte Bahnhof, den er übersah, wird abgerissen: Die leere Ebene zieht Fotografen und Filmemacher an, Kreative organisieren ein Festival mit Minigolf und Rodeo. Letztendlich wird ein Gefängnis für abgelehnte Asylbewerber errichtet. Die Bildmanipulationen wie Beschleunigung sind poetisch und lustig, wodurch soziales Gewicht und visuelle Leichtigkeit wunderbar in Einklang gebracht werden.”

“The images Swiss filmmaker Thomas Imbach shot from his window in Zürich are fascinatingly beautiful. The old train station he overlooked is being demolished: the empty plain attracts photographers and filmmakers, creatives set up a festival with mini golf and rodeo. Ultimately, a prison will be erected for rejected asylum seekers. The manipulation of images, such as acceleration, are poetic and funny, which beautifully balances social heaviness and visual lightness.”

15 November 2020

In De Bioscoop

Dutch movie website

Mention of the film as one in 4 must-see experimental films

<https://www.indebioscoop.com/idfa-2020-close-up-van-het-programma-1/>

Translation:

“Thomas Imbach filmed the reconstruction of a station into a detention center for migrants from his window. Sounds a bit like Kossakovsky’s Tishe! but with 7 years of patience, something fascinating must come out of it”

16 November 2020

what (not) to doc

Canadian documentary website

Festival overview

<https://whatnottodoc.com/2020/11/16/idfa-2020-overview-part-one/>

(((NOISE)))

FILM PR

- 17 November 2020 **Business Doc Europe**
Interview with Thomas Imbach
<https://businessdoceurope.com/imbachs-room-with-a-view/>
- 17 November 2020 **Business Doc Europe**
Mention of Nemesis in the interview with Aida Suljić
<https://businessdoceurope.com/idfa-swiss-timing-more-perfect-than-ever/>
- 17 November 2020 **Screen Daily**
Review from Visions du Reel highlighted in IDFA newsletter
<https://screeneditorial.cmail20.com/t/ViewEmail/d/E3984509FB98A35D2540EF23F30FEDED/343BBE314E6AC03D4BD7C9066BE4161D>
- 18 November 2020 **Archined**
Dutch platform for architecture
Nemesis among 6 IDFA highlights
<https://www.archined.nl/2020/11/idfa-2020-gekke-plekken-gevangen-in-de-stad-en-crisisbesturen/>
- Translation:
"The idiosyncratic filmmaker Thomas Imbach shot the film Nemesis from his window, documenting on 35mm for seven years how the old freight train station in Zurich gives way to a police station and prison. Fascinating enough in itself, especially with the commentary on the context of this urban transformation, but provided with a great soundscape and image manipulations in time and frame rate, you will continue to look breathtakingly at the game of demolition and building, of the temporary activities and observed intimate encounters."
- 19 November 2020 **Filmuforia**
UK movie website
Positive review
<http://filmuforia.co.uk/nemesis-2020/>
- 20 November 2020 **Variety**
Interview with Thomas Imbach (conducted ahead of the 24 April Vision du Reel premiere)
<https://variety.com/2020/film/global/thomas-imbach-latest-doc-nemesis-shot-entirely-from-his-window-1234581031/>
- 22 November 2020 **Modern Times**
Positive review by film critic Neil Young
<https://www.moderntimes.review/station-to-stationary/>

(((NOISE)))

FILM PR

- 23 November 2020 **Business Doc Europe**
Positive Review from Visions du Reel “upped” for IDFA
<https://businessdoceurope.com/idfa-feature-length-comp-review-nemesis-by-thomas-imbach/>
- 23 November 2020 **Variety Newsletter**
Interview with Thomas Imbach featured as one of the top stories of the day
<https://view.email.variety.com/?qs=9d1c1495b8bd9b5fecace225dd6da524eac24997f3542567a5027f0928c706ca35daa12ecf56eb2dd7b07347c47b4463247e29a5858496a9d91c4fcc98abecb1a5703f28e2b14c20>
- 30 November 2020 **De Filmrecensent**
Dutch film website
Positive review
<https://www.defilmrecensent.nl/recensie/nemesis/rick-schuttinga>

MENTIONS OF THE AWARD:

- 26 November 2020 **Business Doc Europe**
<https://businessdoceurope.com/radiograph-of-a-family-wins-idfa-award-for-best-feature-length-doc/>
- 26 November 2020 **Deadline**
<https://deadline.com/2020/11/radiograph-of-a-family-wins-top-award-european-doc-festival-idfa-1234622380/>
- 26 November 2020 **Filmkrant**
Dutch film magazine
<https://filmkrant.nl/festivals/radiograph-a-family-wint-best-feature-length-documentary-op-idfa/>
- 26 November 2020 **NRC**
Dutch daily newspaper
<https://www.nrc.nl/nieuws/2020/11/26/persoonlijke-film-over-iraanse-revolutie-wint-hoofdprijs-idfa-a4021607>
- 26 November 2020 **Het Parool**
Dutch daily newspaper
<https://www.parool.nl/nederland/belangrijkste-prijs-idfa-voor-iraanse-docu~b6e729ad/>
- 26 November 2020 **Screen Daily**
<https://www.screendaily.com/news/radiograph-of-a-family-wins-best-feature-documentary-prize-at-idfa/5155303.article>

(((NOISE)))

FILM PR

- 26 November 2020 **Variety**
<https://variety.com/2020/film/global/radiograph-of-a-family-gorbachev-heaven-idfa-1234840900/>
- 26 November 2020 **Volkskrant**
Dutch daily newspaper
<https://www.volkskrant.nl/cultuur-media/idfa-hoofdprijs-voor-portret-van-een-verscheurd-iraans-gezin~b1fad74d/>
- 27 November 2020 **Cineuropa**
<https://www.cineuropa.org/en/newsdetail/395475>
- 27 November 2020 **Modern Times Review**
<https://www.moderntimes.review/idfa-2020-complete-winners/>
- 27 November 2020 **Realscreen**
<https://realscreen.com/2020/11/27/radiograph-of-a-family-wins-best-feature-at-idfa-20/>

((((NOISE)))

FILM PR

ARTICLES

11 November 2020

TROUW

Dutch daily newspaper

NEMESIS as one of 8 IDFA highlights with short review

<https://www.trouw.nl/cultuur-media/deze-idfa-films-moet-u-per-se-zien-volgens-de-recensenten-van-trouw~b5be0e9a/>

IDFA Tips

Deze IDFA-films moet u per se zien, volgens de recensenten van Trouw



International
Documentary
Film Festival
Amsterdam

Op het 33ste 'International Documentary Filmfestival Amsterdam' (Idfa) van 18 november tot 7 december worden ruim tweehonderd nieuwe documentaires in omloop gebracht. De recensenten van Trouw wijzen de beste aan.

Belinda van de Graaf en Remke de Lange en Ronald Rovers 11 november 2020, 1:00



Uit: Nemesis

Nemesis

Fascinerend fijn zijn de beelden die de Zwitserse Thomas Imbach voor 'Nemesis' jarenlang maakte vanuit zijn raam in Zürich. Het oude treinstation waar hij op uitkeek wordt afgebroken: de lege vlakte trekt fotografen en filmmakers, creatievelingen zetten er een festival neer met minigolf en rodeo. Uiteindelijk zal er een gevangenis verrijzen voor afgewezen asielzoekers. Poëtisch en grappig zijn de manipulaties met beeld, zoals versnelling, die maatschappelijke zwaarte en visuele lichtheid wonderschoon in balans houden. **Remke de Lange**

((((NOISE)))

FILM PR

15 November 2020

In De Bioscoop

Dutch movie website

Mention of the film as one in 4 must-see experimental films

<https://www.indebioscoop.com/idfa-2020-close-up-van-het-programma-1/>

INDE BIOSCOOP
ONAFHANKELIJK FILMMAGAZINE

IDFA 2020: close-up van het programma (1)

door Bob van der Sterre

Deze IDFA is alles anders. Het festival dat begint op 18 november en eindigt op 6 december zal zich grotendeels online afspelen. Wat valt er te zien? [Indebioscoop.com](#) duikt weer diep in het [programma](#) en maakt een top 4 binnen veel voorkomende documentairegenres.



Wil je meer informatie over tickets kopen, regels rondom corona en de online voorstellingen? Lees dan [onze preview](#). Kom je er niet uit? IDFA heeft een [FAQ en een helpdesk](#).

Onderstaande links leiden naar de pagina van de documentaire op de IDFA-site, waar je ook meteen kaartjes kunt bestellen. Het leeuwendeel van de bezoekers zal met het geringe aantal 'echte zitplaatsen' de films online gaan kijken. Het is best ingewikkeld allemaal dus... misschien wel handig om de [instructievideo's](#) te bekijken.

Let op als je echt echt echt naar de bioscoop wil: er zijn heel weinig kaartjes beschikbaar. Voorstellingen zijn dus nog sneller uitverkocht dan andere jaren.

Onderstaande categorieën en toelichtingen zijn voor 100% op het conto van schrijver dezes. De officiële IDFA-programma's vind je op de [website van IDFA](#).

Experimenteel

1. **The Foundation Pit.** Met de toegenomen beeldkwaliteit van smartphones, zie je ze ook vaker terugkeren in documentaires. Zoals vorig jaar bijvoorbeeld in [Selfie](#). In deze Russische film monteerde Andrey Gryazev zelf gefilmde scheldkanonnades van zijn landgenoten. Het artistieke zit hem in het samenballen van kritiek in één goedlopende superfrustratie.
2. **Nemesis.** Thomas Imbach filmde de verbouwing van een station in een asielzoekerscentrum uit een raam. Doet heel erg denken aan Kossakovsky's *Tishe!* maar met 7 jaar geduld moet er wel wat boeiends uit komen.
3. **Ugoku Tokai (Moving City).** Ook een film waarbij beeld centraal staat. Observatie en nog meer observatie. Film van Lars Ostmann ('hybride, essayistische documentaire' volgens IDFA) klinkt eigenzinnig genoeg.
4. **The Filmmaker's House.** Soms is het wel goed als je weinig vat van een synopsis. Documentairemaker Marc Isaacs beschrijft in deze film zijn wanhopige poging om een documentaire te maken. Daarom gaat hij bij zijn bureaus langs. Ik vermoed dat dit een satirische documentaire is, die hiermee de immens populaire serieuze, maatschappijkritische docu bespot. Veelbelovend.

(((NOISE)))

FILM PR

16 Nov 2020

what (not) to doc


Canadian documentary website

Festival overview

<https://whatnottodoc.com/2020/11/16/idfa-2020-overview-part-one/>

what (not) to doc

HOME ABOUT BASIL TSIOKOS CONSULTING CONTACT




all things documentary by basil tsiokos

← On TV: BLOOD MEMORY

On VOD: THE TEST & THE ART OF THINKING →

NOVEMBER 16, 2020 · 3:02 PM [Jump to Comments](#)

IDFA 2020 Overview, Part One




Festival:
The 33rd IDFA

Dates:
November 18-December 6


About:
Approximately 150 new and recent documentary features, plus a wide range of shorts and interactive projects, make up the online lineup of the world's largest nonfiction event. Today's post covers a selection of films within the competition sections, while tomorrow's will spotlight non-competitive strands.

Among the offerings:

IDFA Competition for Feature-Length Documentary:



MORNING STAR
Director: Nantenaina Lova
Fishermen in Madagascar are alarmed when an Australian company threatens to turn their sacred beach into a harbor.



NEMESIS
Director: Thomas Imbach
Zurich's old railway station is making way for a giant prison, soon to be filled with rejected refugees.

Categories

- Film
 - Documentary
 - Dear Documentary Filmmakers
- Film Festivals
 - In Brief
 - Overviews
 - Submission Deadlines
 - Sundance
 - Funding Deadlines
 - In the Works
 - Indiewire @ Hulu Docs
 - Recommendations
 - Releases
- Uncategorized

@1basil1 on Twitter:

- #documentary: w(s)jd: IDFA 2020 Overview, Part Two @idfa whatnottodoc.com/2020/11/17/idf... → 13 hours ago
- #documentary: w(s)jd: On DVD: @sundancefest & @santucketfilmforum AGGIE whatnottodoc.com/2020/11/17/idf... → 15 hours ago
- #documentary: w(s)jd: On VOD: THE TEST & THE ART OF THINKING whatnottodoc.com/2020/11/17/idf... → 16 hours ago
- #documentary: w(s)jd: IDFA 2020 Overview, Part One @idfa whatnottodoc.com/2020/11/16/idf... → 1 day ago

Links

- About.com: Documentaries
- All These Wonderful Things
- Brschill
- Chicana From Chicago
- Chicken & Egg Pictures
- Cinereach
- Docatopia
- European Documentary Network
- feeling so blahg
- Fledgling Fund
- Hope For Film
- IDA
- Indiewire
- Modern Times Review
- Nonfics
- Nothing But the Doc
- POV
- Realscreen
- SnagFilms

((((NOISE)))

FILM PR

17 November 2020

Business Doc Europe

Interview with Thomas Imbach

<https://businessdoceurope.com/imbachs-room-with-a-view/>

IDFA: Imbach's room with a view

 Geoffrey Macnab  November 17, 2020 at 12:52 pm



Thomas Imbach's IDFA competition selection *Nemesis* is a follow up of sorts to his *Day Is Done*, which premiered at 2011 Berlinale (and which was filmed over a period of 15 years from his Zurich studio). *Nemesis* was shot from the same apartment window. He opens up to Business Doc Europe.

Exquisitely filmed on 35mm, *Nemesis* chronicles what is happening outside on the streets below his studio apartment. This time, the primary focus is the train station opposite which is in the process of being demolished to make way for a new prison and police centre.

"I was very familiar with what was happening in front of my window. I had a special kind of relationship with this monument," the director says of the film, which screened at Visions du Réel 2020.

Planning on the new prison/police centre started way back in 2000 and is not expected to be completed fully for another two or more years. Initially, there was considerable opposition to the building plans. "I could not tell in detail because it was too complicated and not of interest to people outside Zurich."

The moment the builders started to demolish the station, Imbach began to film. "It was then that I felt obliged to install my camera and to witness the destruction process."

Making the documentary was a painstaking process. Imbach didn't just shoot indiscriminately. He talks of the "sixth sense" he had developed when shooting *Day Is Done* for knowing when it was worthwhile to film. His approach wasn't journalistic.

"For me, it is like painting," Imbach says of how he composed his images. "I am only interested in what looks strong for me." The director paid as much attention to the sound design as he did to the visuals. "That (the sound) makes the images flourish even more. You see them better. When we are looking at a film, sound is very much guiding us."

There was no pre-set shooting programme. "I could not plan it. Whenever I started to wait for something, it did not happen. It always happens when you're not waiting for it – and then you have to be really quick," he says of the rush to capture the key moments unfolding from his window.

The director had a special interest in shooting how the industrial 19th Century station rooves collapsed. "They looked like waves in the sea in front of my window, they were like the architectural DNA of this building."

Occasionally, Imbach would try to follow individual workers but this was a struggle given the huge amount of activity on the site. However, there are a few main characters that audiences will recognise, among them the foreman on the site.

"I'd process my rushes every three or four months. Filming on 35mm helped me to be selective...I filmed a lot, but on 35mm, you can't just film like with your video camera."

It was way back in November 1989, on the day the Berlin Wall fell, that Imbach first moved into the flat. He stayed, he says, "mainly because of the view. I fell in love with the view. It gave me a not very Swiss-like panorama. It is a very different view of Zurich from the postcards."

Imbach's approach may be observational but the film has an obvious political sub-text. "I think it has become a very political film although I did not plan to make a political statement," the director reflects. He didn't go into detail about the horse trading between local government officials and politicians going on behind the scenes. "But the fact I realised while the old station was being torn down that there would be a prison and police centre and my new neighbours will be prisoners and people waiting for their deportation...Their testimonies opened up a whole new world to me and it became a film with an even more political scale."

Nemesis premiered at the online version of Visions Du Réel. While he fully supported the idea of showing the film online, he doesn't feel as if he has had a proper audience premiere, something which IDFA will address during its international premiere on November 22.

"I did *Nemesis* as a painter and I want to see it on the screen. I am kind of old-fashioned in this," Imbach continues. "Although it is not a film for the masses, it is still a film for the big screen."

This article was previously published in Business Doc Europe during online Cannes 2020. It is updated for IDFA 2020.

((((NOISE)))

FILM PR

17 November 2020

Business Doc Europe

Mention of Nemesis in the interview with Aida Suljić

<https://businessdoceurope.com/idfa-swiss-timing-more-perfect-than-ever/>

FEATURES IDFA 2020

IDFA: Swiss timing more perfect than ever

Geoffrey Macnab November 17, 2020 at 10:22 pm



Frouzeh Khosrovan's *Radiograph Of A Family*

These are halcyon days for Swiss documentary. The country has 11 different titles in official selection in IDFA, ranging from the opening film Arami Ullón's *Nothing But The Sun* to another Feature-length competition entry *Radiograph Of A Family* to titles in Short Competition, Kids & Docs and all other corners of the festival too.

Asked to explain the current surge in Swiss docmaking, Aida Suljić, Head of Festivals & Markets at Swiss Film, speculates as to just why the country's filmmakers are currently catching the imagination of IDFA's programmers.

"We are a country with a lot of [documentary] production right now. That might be because we already had some titles in the pipeline, from the beginning of the year and last year, but also because we are a country that values documentary making," Suljić suggests. "There's a lot of financial support from the financial institutions for documentary."

Slightly more than half the feature films produced in Switzerland are documentary. The passion for the form is shared by every community – German, Italian and French-speaking.

"It doesn't happen often to have a Swiss film opening IDFA so we were so pleased to hear about Arami's film," Suljić says of the Paraguayan-born but Swiss-based director. "Her film is exactly the example of what diversity is in Switzerland. It's a small country, basically a country made out of borders. Yes, there are Swiss people but more than one third of the population has migrant background and brings new perspectives."

"What I really like about her film is that it reflects the need for this kind of documentary making which is also a need IDFA artistic director Orwa Nyrabia has been trying to meet," Suljić continues of the thematic complexity of *Nothing But The Sun* and its probing critique of colonialism.

Swiss docmakers come in all shapes and sizes. There are young directors like Ullón but also veterans like Thomas Imbach, whose latest feature *Nemesis* (which the director filmed from his window as Zurich's old railway station was knocked down) also screens in IDFA's main competition.

Over recent months, Swiss doc making has continued with far fewer interruptions than elsewhere during the Covid-19 pandemic.

"Since we're not in a proper lockdown now – we were in March but not for such a long time – I think that also enabled production to keep going."

One intriguing hypothesis shared by Suljić is that the Swiss love of documentary is rooted in the country's famous neutrality. Many documentary makers are, by temperament, balanced and inquisitive people. As Suljić puts it, "they try to be careful before judging situations and people. I think that is something [also] very much reflected in the arts in Switzerland, especially filmmaking. I think that is one of the reasons why documentary filmmaking is so successful in Switzerland."

Several Swiss titles including Roman Hodel's *The Game* (IDFA's Best Of Fests) are eligible for the Oscars. Meanwhile, last week, Susanne Regina Meures' *Saudi Runaway* (produced by Swiss filmmaker and Oscar nominee Christian Frei) was nominated for a European Film Award.

During IDFA, the Swiss documentary community will be coming together to talk about their work – and just why they're so good at it. At a special event, organised in collaboration with Visions du Réel, Artistic Director Emīlie Bujès will be talking to the directors with titles in the festival. This takes place next Tuesday (24th Nov 5pm).

(((NOISE)))

FILM PR

17 November 2020

Screen Daily

Review from Visions du Réel highlighted in IDFA newsletter

<https://screeneditorial.cmail20.com/t/ViewEmail/d/E3984509FB98A35D2540EF23F30FEDED/343BBE314E6AC03D4BD7C9066BE4161D>



LATEST NEWS



"2020 lets us re-think the core of what we do," says IDFA's Orwa Nyrabia



How is the documentary sector coping with the chaos that is 2020?



IDFA's online industry Forum aims to be more accessible than ever to international decision makers



Why executives from Snap, Google and HP are tuning into this year's IDFA DocLab Forum



IDFA opening filmmaker Arami Ullón: "Paraguay doesn't react to any sort of art"



'Nothing But The Sun': first trailer for Arami Ullón's IDFA opener (exclusive)



IDFA project 'Stay Home' aims to show a children's view of the pandemic

KEY REVIEWS



'Nemesis': Visions du Réel Review



'Welcome To Chechnya': Sundance Review



'Downstream To Kinshasa': DOK Leipzig Review (Cannes Label)



'The Mole Agent': Sundance Review



'David Byrne's American Utopia': Toronto Review

CONNECT WITH US



This email was sent to [email address suppressed]

[Unsubscribe](#) from this email

Media Business Insight, Zetland House, 5-25 Zetland House, London EC2A 4HJ

((((NOISE)))

FILM PR

18 November 2020

Archined

Dutch platform for architecture

Nemesis among 6 IDFA highlights

<https://www.archined.nl/2020/11/idfa-2020-gekke-plekken-gevangen-in-de-stad-en-crisisbesturen/>

kijk & luister — 18.11.20

IDFA 2020: Gekke plekken, gevangen in de stad en crisisbesturen

Wies Sanders

IDFA, het documentairefestival in Amsterdam is altijd wat overweldigend in zijn aanbod. Dit jaar is het festival afgeslankt en grotendeels online, dus grijp je kans om vanaf de luie zetel de nieuwste en beste documentaires online te zien. De kwaliteit is er zeker niet minder om geworden, integendeel, films over gekke plekken, de stad als gevangenis en het besturen in crisistijden, tonen ons hoe mensen en steden functioneren in isolement, verandering en crisis. De filmstreams zijn steeds op twee verschillende dagen te bekijken. Let op de tijd, het is geen on-demand service en ook alleen binnen Nederland te bekijken. Beloof wel dat je de films op een zo goed mogelijk beeldscherm bekijkt, want deze pareltjes verdienen een groot doek.



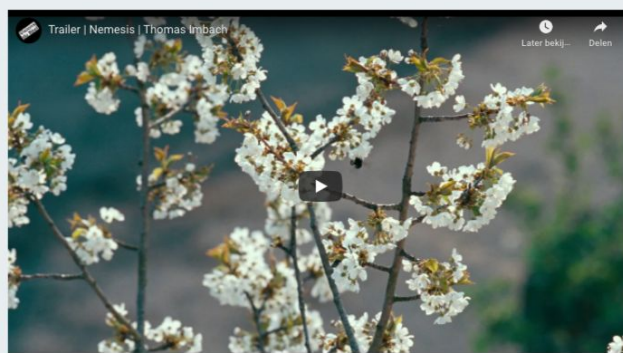
We beginnen bij enkele documentaires die ik categoriseer als 'In a weird place, but lovin' it'.

Eerder dit jaar kwam [de documentaire over Action Park](#) uit, ook wel het gevaarlijkste pretpark van de VS genoemd en daarom bijgenaamd 'Class Action Park', een knipooig naar de vele 'class action' rechtzaken die nabestaanden en gewonde slachtoffers voerden en wonnen. Een groter verschil met het pretpark in de documentaire [Diving Horses](#) van Camille Grosperin kan er niet zijn. Deze documentaire gaat namelijk over het aftandse Magic Forest in New York, waar bejaarde beheerders op zijn elfendertig het pretpark proberen te onderhouden. Hun laatste aanwinst is een paard dat van een toren in het water springt. Een fenomeen dat in de jaren twintig van de vorige eeuw populair was, maar sindsdien vanwege dieren mishandeling werd afgeschaft. Het is al vaker geconstateerd: pret is geen lolletje en deze documentaire bewijst dat maar weer. Maar kijken ernaar is wel weer aangenaam, al is het maar de trailer.

20 nov. 15:30 - 16:48

30 nov. 20:15 - 21:33

[Link naar Diving Horses op IDFA.](#)



De eigenzinnige filmmaker Thomas Imbach schoot de film [Nemesis](#) vanuit zijn raam en documenteerde zo zeven jaar lang op 35mm hoe het oude goederentrestation van Zürich plaatsmaakt voor een politiebureau en gevangenis. Op zich al boeiend genoeg, zeker met het commentaar op de context van deze stedelijke transformatie, maar voorzien van een geweldige soundscape en beeldmanipulaties in tijd en beeldsnelheid blijf je adembenemend kijken naar het spel van slopen en bouwen, van de tijdelijke activiteiten en geobserveerde intieme ontmoetingen.

22 nov. 20:30 - 23:14

5 dec. 18:30 - 21:14

[Link naar Nemesis op IDFA](#)

((((NOISE)))

FILM PR

19 November 2020

Filmuforia

UK movie website

Positive review

<http://filmuforia.co.uk/nemesis-2020/>

NEMESIS (2020) **** IDFA

November 19, 2020 Posted by: Meredith Taylor Category: Biopic Documentary IDFA Reviews

No Comments



Dir.: Thomas Imbach; Documentary; Lisa Gerig, Refuge interviews; Milan Peschel, narrator; Switzerland 2020, 132 min.

Thomas Imbach is a slow-burn director who prefers long-term projects. His 2011 autobiographical doc *Day is Done* was fifteen years in the making. *Nemesis* profiles another personal project that 'only' took seven years to shoot from the bird's eye perspective of his own 20th century apartment block: the demolition of the old freight railway Police and Prison Centre replacement.

The old freight terminal was a romantic place, and a regular meeting place for artists and other creative souls who gathered there to talk about their work and ideas. All this is destroyed by the demolition men whose dinosaurs-like machine literally tear everything down to the din pneumatic drills and hammers. Although Imbach tends to shoot from the hip when filming on this occasion he had to make an exception for the actual demolition, particularly the glass roofs: he had to 'cheat', waiting behind the camera for hours with his 'finger on the trigger'.

During the demolition process Imbach becomes quite maudlin, ruminating over the death of family members and a friend. Seventy five minutes go by before the construction of the Police/Prison block begins. Imbach fears that a 2014 'Mass Immigration Initiative' referendum (passed by just 50.3%) might have something to do with the building of this new Institution. His assistant Lisa Gerig goes to the airport twice a week to talk to immigrants. Her work on the film forms part of her social work, even though she says "its not about doing something special. So they know someone's listening to their story." She believes Imbach is too fixated on the past, and the director promises in his New Year resolution "to think not of the dead, but the living."

Imbach sometimes becomes a pure voyeur, rather like Hitchcock in *Rear Window*, filming a kissing couple the camera focuses on young women with a male gaze. Before the building work starts we see the prison director putting a pair of handcuffs into the copper time capsule. Soon the wooden walls of the building site are covered in Graffiti. The building project occasionally looks like a Lego project as the works progress. Imbach imagines the prison populated by 99% immigrants, waiting for deportation – and one Swiss banker.

During the winter blow up the building's site power supply and soon afterwards the hydrant for the water goes down. As usual the project runs well over budget. It is an uneasy feeling for Imbach: some of the builders may even end up in the prison they have bene working on, before deportation; where, until recently, they had to spend a whole week in solitary confinement. After an onsite New Years Eve Party for this multi-national crew Imbach has a nightmare that sees him imprisoned in a cell where he is protesting his innocence while a policeman dressed as Father Christmas retorts."That's what they all say".

Shot on 35mm film stock, with the shot at three frames per second; Imbach often speeds up or slows down the action, creating a sort of Stop-Motion atmosphere. *Nemesis* is a beauty to look at, and the idea of the prisoners building their own prison an apt allegory of the times we live in. Perhaps a few cuts here and there would make this documentary even more more engaging. AS

SCREENING AT IDFA 2020

((((NOISE)))

FILM PR

20 November 2020

Variety

Interview with Thomas Imbach (conducted ahead of the 24 April premiere at Visions du Reel) "upped" for IDFA

<https://variety.com/2020/film/global/thomas-imbach-latest-doc-nemesis-shot-entirely-from-his-window-1234581031/>

HOME > FILM > GLOBAL

Nov 20, 2020 3:00am PT

Thomas Imbach on IDFA Competition Player 'Nemesis,' Shot Entirely From His Window

By Jamie Lang



Thomas Imbach

Thomas Imbach didn't have to go far for the inspiration and execution of his latest feature documentary "Nemesis," which premiered in the International Competition section of the digital version of Switzerland's Visions du Reel documentary film festival and now plays in IDFA's main competition section.

Shot over seven years from his own window, a trick Imbach previously used in 2011's "Day Is Done," the film tracks the demolition of Zurich's historic freight railway station and the subsequent construction of a massive, industrial prison where three quarters of the inmate population is likely to be immigrants, if it matches national averages.

As the train station crumbles beneath the metal jaws of an excavator, Imbach tells stories from his past and the impact the station has had on his own life. Once construction begins on the towering penitentiary, the stories shift to those of immigrants awaiting deportation, collected by Imbach's assistant Lisa Gerig. The heartbreaking tales of confused and scared prisoners, not convicted of any crime yet serving sometimes years-long sentences, accompany construction until the city is no longer visible behind the stories-tall behemoth.

ADVERTISEMENT

Related Stories



What Cinema Ad Companies Must Do to Escape Pandemic Pressures



Jim Sheridan Talks Joe Biden, Daniel Day-Lewis, Future Projects (EXCLUSIVE)

Imbach discussed the film and its execution with *Variety* ahead of the April 25 digital premiere.

At times this film feels almost stop-motion animated. Can you talk about how you used sped-up footage and sound to create that effect?

I did all the speed up and slow-motion effects in the 35mm camera. I shot a lot at three frames per second. It looks quite different than if I'd have done it in post. Basically, my intention was to use the sound to make the pictures palpable. My sound designer Peter and I are both long-standing Jacques Tati fans, so he was really inspired and created sound effects like a musical score.

Where did the idea come from to include anecdotes from your own life in this story about immigration, incarceration and how they are intertwined in Switzerland?

I started the film seven years ago because it broke my heart when they started to demolish the old station. I think it will soon be recognized as a major act of architectural vandalism in Switzerland. The slow death of my long-time neighbor made me think about time passing; sensations which stretch from early memories of the death of my grandfather, to the more recent experiences of when a filmmaker friend succumbed to cancer.

You start the film with the demolition of the train station but end it before the completion of the new police/prison complex. Why did you end the film before the building was finished?

I already had enough footage to make two films! More important was the fact that I was never interested in the new building as an architectural event. I explored what it represented. Once the shell of the building was finished this was apparent, so I left it standing as a ruin.



Nemesis
Thomas Imbach

"They take their work seriously" you say at one point of the construction workers, before praising them as peasant workers. Do you see yourself as a peasant filmmaker? What you saw and admired in the workers in your film, is that something you strive for in your own work?



They are more old-fashioned, less domesticated. They made me think of Pasolini's non-actors in "The Gospel According to St. Matthew." Ironically, they are a contrast to the trend the film depicts towards a total security apparatus.

And of course, I'm a peasant filmmaker. One of my theses is that we don't have any great-grandfathers and mothers in cinema because we were a peasant country until WWII.

The stories used to narrate the film are heartbreaking, and now likely to occur day in and day out across the street from your home. How does it affect your living situation knowing so specifically how the people across the street are suffering?

The testimonies of the refugees come from my assistant Lisa, who has been visiting prisoners awaiting deportation for years. As for the new prison and police center, I ask myself many questions about what right we have as a society to deprive people of their freedom who have not been convicted of anything.

You caught some amazing candid moments, bordering on voyeurism, but you also referenced moments of vandalism that only appear in the film as narration. How dedicated were you to this shoot? That is, were you spending months on end like Jimmy Stewart in "Rear Window," or was most of what you caught on film a matter of being home when interesting moments passed by outside?

I previously shot another film out of my window over 15 years ("Day Is Done," 2011). So, I am used to filming by instinct. I never shot with a plan, it all happened in between my life and other work. Of course, I missed a lot, but that was part of the game. With the demolition of the old station it was not possible to foresee exactly when one of the roofs would collapse. So, there I had to make an exception, and waited behind the camera for hours with my finger on the trigger.



Nemesis
Thomas Imbach

COMMENTS

Want to read more articles like this one? [SUBSCRIBE TODAY](#)

((((NOISE)))

FILM PR

22 November 2020

Modern Times

Positive review Positive review by film critic Neil Young

<https://www.moderntimes.review/station-to-stationary/>

TRANSFORMATION: Probing the extinction of history in Zürich as a railway station makes way for a deportation center.



Nemesis

Director(s) Thomas Imbach
Producer(s) Thomas Imbach, Andrea Staka
Country: Switzerland

Seven years in the making, shot entirely on glorious 35mm, running 131 minutes and boasting a «cast» of several hundred, Thomas Imbach's *Nemesis* is a swaggering philosophical beast of a documentary which makes most other new productions this year – regardless of category – suddenly seem that little bit smaller. Filmed from Imbach's own window in Zürich, it starts in 2013 with the demolition of the city's much-loved 116-year-old freight railway station, the colossal Güterbahnhof. It concludes in January of this year with the building that controversially took its place – a bluntly blocky police/prison facility – nearing completion.



Macro to micro

Working as his own cinematographer and camera-operator, Imbach observes each stage of the transformation in a manner that combines god-like, detached *surveillance* – frequently taking a transcendently cosmic, panoramic perspective – with a very human, super-inquisitive nosiness. Life's rich pageant unfolds before him, and our, eyes in ways that are often beautiful, cumulatively hypnotic, and which taken in toto feel strikingly original.

Having premiered at the online-only *Visions du Réel* in April, then enjoying public big-screen showings at *Locarno* in August, *Nemesis* now obtains its international premiere in the Feature-Length competition at *IDFA*. It also pops up in *IDFA* as one of five pictures in a section entitled «Tomorrow's Classics». And, surprisingly, this boastful appellation does not in this instance feel like a hostage to fortune.

Just as he segues confidently between the jokey and the elegiac, and also between sped-up motion (a technique which in most hands seems gimmicky and silly) and brief interludes of graceful slo-mo, playful time-manipulator Imbach moves with virtuoso skill from the macro to the micro – in terms of what he shows us, and also via the themes he touches upon.

He daringly combines the personal, political and sociological, musing movingly on the circumstances of his own life (and those of friends, living and deceased) alongside individual testimonies from nine immigrants detained while awaiting deportation, prefiguring the plight of his future, incarcerated neighbours. On one level, a literally concrete depiction of toil and recreation (fluent montage edited by Imbach and David Charap) *Nemesis* also functions as an epic, inspiring rumination on grand concepts...liberty, responsibility, *xenophobia*, *democracy*, economic injustice – the fate and soul of a nation, perhaps even of a continent.



Nemesis, a film by Thomas Imbach

From the window

This is the second world-from-my-window opus from Imbach, following «autobiographical fictions» *Day Is Done* (2011), whose filming consumed a decade and a half. The Lausanne-born writer-director is better known for fictional outings like *Mary Queen of Scots* (2013), *I Was A Swiss Banker* (2007), and *Lenz* (2006) – the latter's eponymous protagonist was played by Milan Peschel, who speaks *Nemesis*' diaristic, wryly perceptive narration.

Peschel's compelling vocal contribution is one of three principal elements making up the film's audio. There is much (perhaps a little too much) music: moody instrumentals by Kali Tris, and Americana-inflected Anglophone songs performed by Lukas Langenegger and the «Nemesis Band». The third element is perhaps the most fascinating: superlative sound design by Peter Bräker, whose credits here include Foley Artist. This is a job named after its inventor, Hollywood pioneer Jack Foley (1894-1967), who developed the art of additional sound-effects as a means to enhance cinematic verisimilitude.



Nemesis, a film by Thomas Imbach

Foley

Bräker's mastery of sound design, in general, and Foley techniques, in particular, are subtly crucial in *Nemesis*' success. The impression created is that while spying with his camera, Imbach was also eavesdropping on them using powerful directional microphones. Some «natural» sound is doubtless present: the cacophonous clanging of heavy machinery seems emphatically real. But the marginally-audible «dialogues» of those being filmed, plus a plethora of other tiny incidental noises, seems to have been largely crafted in post-production (end-credits reveal the «voices» were recorded in a Berlin studio.) Some may criticise this as incongruous artifice, but the filmmakers do amusingly «tip the wink» to the audience now and then, just to make sure we're in on the game.

The current king of integrating Foley-work into documentary material is prolific Ukrainian maestro Sergei Loznitsa, who deploys the technique on archival footage (see *Blockade*, *The Trial*, *State Funeral*) with immersive, persuasive results. Loznitsa's very first directorial credit was, perhaps not coincidentally, another window-shot study of an adjacent building's creation: the 28-minute *Today We Are Going to Build a House* (1996), co-directed with Marat Magambetov. Did Imbach partly intend his two-hour monster to be on one level a tribute to a miniature by Loznitsa? If so, the latter should indeed feel flattered. *Nemesis* may or may not be a future classic – but, like the railway station whose departure it commemorates, *it certainly feels like some kind of a landmark*.

((((NOISE)))

FILM PR

23 November 2020

Business Doc Europe

Review from Visions du Reel "upped" for IDFA

<https://businessdoceurope.com/idfa-feature-length-comp-review-nemesis-by-thomas-imbach/>

IDFA 2020 NEWS REVIEWS

IDFA Feature-length comp review: Nemesis by Thomas Imbach

Kees Oricssen November 23, 2020 at 11:26 am



From May 2013 to January 2020, Thomas Imbach filmed the world outside his window. Living a few floors up, the Swiss director of documentaries and fiction features (*Mary Queen Of Scots*, 2013) has a sweeping view of Zurich. When he points his camera down, we see a street, with people walking from left to right and back again. He zooms in, and follows them. When he angles the camera up, we see the skyline, with mountains in the distance and the ever-changing skies above.

He used the same techniques in *Day is Done* (2011), which was shot over of fifteen years. But although the view is familiar, the documentaries are in fact opposites. With *Day is Done*, Imbach used the outside to look inside. He ingeniously combined the changing landscapes with messages left on his answering machine. When the messages got sadder, it rained. When people complained he wasn't in, planes flew past. And the building of the Prime Tower skyscraper (which started in 2008) was mirrored in the growing up of Imbach's son, who was born during the film's production.

In *Nemesis*, however, Imbach focuses on the outside world. In front of his house, an old freight railway terminal is being demolished, to be replaced by a large prison and police centre. Imbach films the machines tearing away at bricks and mortar, roots and windows, like metal dinosaurs. He has perfected the filming, editing, and musical techniques he employed in *Day is Done*, with smoother results. He films in 35mm and often speeds up or slows down the filming, so buildings crash in beautiful (in-camera) slow-motion, while trucks speed by like racing cars. It's one of the easiest forms of trick photography, and used far too seldom.

The idea of filming from your window is not new, as Imbach freely admits. One thinks of Hitchcock's *Rear Window* (1954), but a better reference may be Victor Kossakovsky's documentary *Tishet* (2003), filmed for a year from his Saint Petersburg window. One is even reminded of the oldest surviving photograph, Niépce's 'View from the Window at Le Gras' (1826-27), or the countless paintings of window views, from Caspar David Friedrich to Van Gogh.

Imbach also mentions Cézanne's almost eighty paintings of Mont Sainte-Victoire as an inspiration to keep filming the same view, with different lighting, in different weathers and at different times of the day. Of course, Cézanne could also have made a hundred, and similarly, there is no end to the sunsets and snowfalls in Zurich – always beautiful, always different, but it does mean *Nemesis*, with its two hours+ running time, could have been shorter.

Having mentioned Hitchcock, we have to mention voyeurism. It's partly inescapable when you're zooming in, from above, on unsuspecting construction workers and passers-by, mainly harmlessly. But it gets uncomfortable when Imbach starts lingering on beautiful women. And when he zooms in on a recognizable couple kissing, he violates their privacy – unnecessarily, as it has little to do with the film's larger themes.

During the first half of the movie, when the historic, much-loved freight station is being demolished, Imbach's voice-over centres on death, especially of his loved ones. His grandfather, his mother, a good friend – these are years marked by loss. But his focus shifts when the destruction is complete, and when construction of the new prison and police centre begins (a symbol of national security and confinement replacing a symbol of international travel and trade). His assistant Lisa Gerig goes to the airport prison twice a week to talk to refugees. She thinks Imbach is too concerned with the past, and not enough with the present. As the year comes to an end, Imbach proclaims: "This New Year my resolution is to think not of the dead, but the living."

Imbach starts reading us fragments, in first person singular, from refugee statements that Gerig has collected. His film becomes, in a sense, an extension of her social work: "She says it's not about doing anything special. It's about being there. So they know someone's listening to their story." He also mentions the 2014 mass immigration initiative referendum that was narrowly won by the anti-migrant vote, and the strict Swiss prison regime, where accused can be confined to their cells for up to 23 hours a day. Meanwhile, the ethnically diverse group of construction workers outside his window raises the question as to whether some of them might be former refugees themselves, now having to build prisons for those who have followed in their footsteps.

The strongest moments occur when the audio and visuals reinforce each other. In other words, when the view poetically echoes, and thereby strengthens, the migrants' stories. As when a story of a stormy sea-crossing is accompanied by Imbach's upside-down view, with dark clouds suddenly resembling rolling waves. Or when Imbach films the fireworks at New Year, and reads us the story of Hamza, a refugee from Algeria, who bought Cola bottles for New Year's Eve. With his fellow inmates, he shook the bottles at midnight and sprayed them out of the window, while "many shouted 'Liberty' out into the darkness." The story relates a feeling of hope, but meanwhile, in the dark, we see the silhouette of a new prison, almost ready to receive other refugees like him.

Director: Thomas Imbach
Production: Thomas Imbach/Andrea Štaka Okofilm Productions
Cinematography: Thomas Imbach
Editing: David Charap, Thomas Imbach
Sound Design: Peter Bräuer
Music: KALI Trio, Lukas Langenegger
Screenplay: Thomas Imbach
Spoken languages: German, English
Running time: 131 min

Nemesis review first published in Business Doc Europe for Visions du Réel 2020 world premiere.

PR Report for NEMESIS
IDFA 2020

((((NOISE)))

FILM PR

23 November 2020

Variety Newsletter

Interview with Thomas Imbach featured as one of the top stories of the day

<https://view.email.variety.com/?qs=9d1c1495b8bd9b5fecace225dd6da524eac24997f3542567a5027f0928c706ca35daa12ecf56eb2dd7b07347c47b4463247e29a5858496a9d91c4fcc98abecb1a5703f28e2b14c20>



Top Stories



Documentary Filmmaker Gianfranco Rosi: 'I Don't Believe in Observational Cinema'

"Objectivity doesn't exist," said Gianfranco Rosi during his masterclass at IDFA. "What exists is the truthfulness of what you're filming."

By Damon Wise • [Read More](#)



'Socks on Fire' Director Bo McGuire: 'Dolly Parton Would Feel Right at Home'

By Damon Wise • [Read More](#)



Alex Gibney's 'Crazy, Not Insane' Demystifies the Cult of the Serial Killer

By Marta Balaga • [Read More](#)



Colombian Documentary 'Alis' Wins IDFA Forum Award for Best Project

By Leo Barraclough • [Read More](#)



'Odoriko' Helmer Yoichiro Okutani Documents the Disappearing World of Japanese Striptease

By Marta Balaga • [Read More](#)



'She Had a Dream' Director Raja Amari on Battling Sexism and Racism in Today's Tunisia

By Khaled Aftab • [Read More](#)



London's Taskovski Films Nabs IDFA Competitor 'Ultimina' (EXCLUSIVE)

By Emiliano De Pablos • [Read More](#)



IDFA on Stage's Jasper Hokken Reflects on the Year That Defied Expectations

By Damon Wise • [Read More](#)



Valentina Pedicini, Italian Director Known for 'Faith,' Dies at 42

By Nick Vivarelli • [Read More](#)



'The Sky Is Red' Producers Storyboard Team with Romeo on 'Still Stares' (EXCLUSIVE)

By Jamie Lang • [Read More](#)



Mexico's Salon De Belleza Picks Up Galician Riff on Grief, 'Red Moon Tide' (EXCLUSIVE)

By Ann-Marie Corvin and Emilio Mayorga • [Read More](#)



Marta Lallana's Feature Documentary 'Muyeres' Sparks Market Buzz

By Ann-Marie Corvin and Emilio Mayorga • [Read More](#)



Thomas Imbach on IDFA Competition Player 'Nemesis,' Shot Entirely From His Window

By Jamie Lang • [Read More](#)

(((NOISE)))

FILM PR

30 November 2020

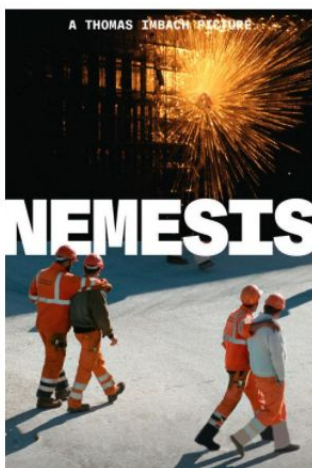
De Filmrecensent

Dutch film website

Positive review

<https://www.defilmrecensent.nl/recensie/nemesis/rick-schuttinga>

Nemesis (2020)



Nemesis recensie

Door Rick Schuttinga op 25 november 2020

Filmmaker Thomas Imbach filmt vanuit zijn raam de sloop van het oude en bouw van het nieuwe.

Een proces filmen, dat klinkt weinig boeiend en nogal eenvoudig. En met een speelduur van ruim twee uur zou je denken dat de maker nauwelijks keuzes heeft gemaakt tijdens de editing. Maar niets is minder waar in het geval van Nemesis.

De montage is continu versterkend aan de gebeurtenis. Dan een slowmotion, dan versnelt, dan weer normale snelheid. Steeds waar de scène om vraagt. Geen timelapse, maar net iets sneller wat zorgt voor een toffe kijkervaring. Deze vlotte montage zorgt regelmatig voor een komische noot - zoals de passende chauffeur of de muziekbond, hilarisch!

En dan de sloopmachines die net monsters lijken, inclusief groteske monstergeluiden tijdens het neerhalen en smakken tijdens hun feestmaal.

Over een tijdsspanne van maar liefst zeven jaar volgen we de sloop van een voormalig treinstation in Zürich tot een braakliggend terrein, langs tijdelijk gebruik naar de uiteindelijke bouw van een gevangenis voor vluchtelingen.

Onderweg vertellen toekomstige gebruikers over hun ervaring als vluchteling. Een confronterend contrast.

Nemesis is duidelijk gemaakt door een creatieve geest. Onwijs veel werk zit in de vakkundig gemaakte shots, zorgvuldig geselecteerd en met smaak samengebracht. Een lust voor het oog.

Regie: Thomas Imbach

Genre: Documentaire

Speelduur: 2:11 uur

Plus- & minpunten

Samengevat de plus- en minpunten van Nemesis:

+ Foley geluiden, Montage, Boeiend, Contrast, Humor, Sloopmachines, Vakkundig gemaakt

- Soms abrupte overgangen

Beoordeling

Rick Schuttinga beoordeelt Nemesis met een 7,5 / 10.

7,5

Nemesis is door 1 [filmrecensent](#) beoordeeld met een 7,5 / 10.

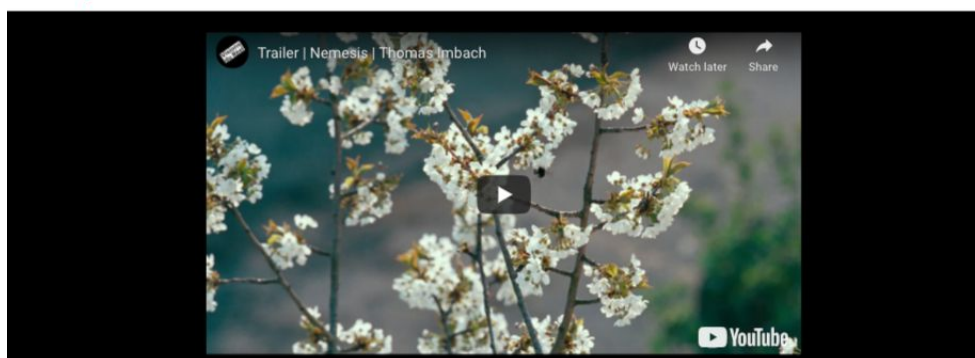
Nuttige recensie

2 / 2 personen vinden deze recensie van Nemesis nuttig.

Vind jij deze recensie nuttig?



[Bekijk de trailer van Nemesis](#)



((((NOISE)))

FILM PR

MENTIONS OF THE AWARD

26 November 2020

Business Doc Europe

<https://businessdoceurope.com/radiograph-of-a-family-wins-idfa-award-for-best-feature-length-doc/>

IDFA 2020 NEWS

Radiograph of a Family wins IDFA Award for Best Feature-Length Doc

Nick Cunningham November 26, 2020 at 6:20 pm



IDFA announced November 26 the winners of the competition programs during its 2020 Awards Ceremony.

IDFA Competition for Feature-Length Documentary

Radiograph of a Family (Norway, Iran, Switzerland) by Firoozeh Khosrovani was the winner of the IDFA Award for Best Feature-Length Documentary (€20,000).

Jury citation: "Radiograph of a Family is literally an X-ray of a family. As discontent grows with politics, many people experience their families divided on ideological lines. Through masterful storytelling, Firoozeh shows how history and revolution brought about the political and personal divorce of her parents, a secular father and increasingly conservative mother. The family space changes over time due to forces of the outside world. It's the great accomplishment of the filmmaker that she so subtly and poetically shows how divided politics can divide a room and change it forever. The fractured body of family life is told through images, photos, and enactments in such a way that the viewer, too, feels the loss."

The IDFA Award for Best Directing (€5,000) went to Vitaly Mansky for *Gorbachev: Heaven* (Latvia, Czech Republic).

The IDFA Award for Best Editing (€2,500) went to Hong Kong Documentary Filmmakers for *Inside the Red Brick Wall* (Hong Kong), and the IDFA Award for Best Cinematography (€2,500) went to *Nemesis* (Switzerland), shot and directed by Thomas Imbach.

Radiograph of a Family was supported by the IDFA Bertha Fund.

IDFA Competition for First Appearance

Afina Gorlova won the IDFA Award for Best First Appearance (€10,000) for *This Rain Will Never Stop* (Ukraine, Latvia, Germany, Qatar).

"A striking, beautifully shot and edited film that embarks on the disaster of war through a personal journey and rocks the spectator between furtive moments of joy and pain. This moving film encompasses traditions, modernity, death, and the power of moving forward. This *Rain Will Never Stop* is a powerful story that does not allow us to escape from the destruction and heart-wrenching losses of wars," the jury reported.

The jury chose to give a special mention in the First Appearance competition to Diane Sara Bouzgarrou and Thomas Jenkoe for *The Last Hillbilly* (France, Qatar).

This Rain Will Never Stop was supported by the IDFA Bertha Fund.

The FIPRESCI Award (€5,000) was given to Ahmed Abd for *The Fifth Story* (Qatar, Iraq).

IDFA Competition for Mid-Length Documentary

The IDFA Award for Best Mid-Length Documentary (€7,500) was awarded to Nomin Lkhagvasuren for *The Wheel* (Mongolia).

The film *The Blue House* (Belgium, Senegal, Cameroon) by Hamedine Kane received a special mention in the Competition for Mid-Length Documentary.

IDFA Competition for Dutch Documentary

The IDFA Award for Best Dutch Documentary (€7,500) went to Paul Sin Nam Rigter for *Dealing with Death* (Netherlands).

A special mention was awarded to Pieter-Rim de Kroon for *Silence of the Tides* (Netherlands).

IDFA Competition for Short Documentary

Unforgivable (El Salvador) by Marién Viñayo won the IDFA Award for Best Short Documentary (€5,000).

IDFA Competition for Short Documentary

Unforgivable (El Salvador) by Marién Viñayo won the IDFA Award for Best Short Documentary (€5,000).

IDFA Competition for Student Documentary

Boyi-biyo (Central African Republic, France) by Anne Bertille Vopiande Ndeyssel won the IDFA Award for Best Student Documentary (€2,500).

IDFA Competition for Kids & Docs

The IDFA Award for Best Children's Documentary (€5,000) went to Ako Salemi for *Shadegan* (Iran).

A special mention in the IDFA Competition for Kids & Docs went to *An Intermission* (United Kingdom), directed by Edwin Mingard.

IDFA Competition for Creative Use of Archive

In its second year, the Beeld en Geluid IDFA ReFrame Award for Best Creative Use of Archive (€5,000) was awarded to Firoozeh Khosrovani for *Radiograph of a Family* (Norway, Iran, Switzerland).

The jury also decided to award a special mention to *Dormant* (Argentina) by Natalia Labaké.

Additional awards

Last year's stipend recipient Marina Meijer presented the Prins Bernhard Cultuurfonds Documentary Stipend (€50,000) to filmmaker Aboozar Amini.

With this stipend, the Prins Bernhard Cultuurfonds awards a documentary talent with a grant of €50,000 that allows the recipient to make a documentary about a subject of their choice. The award is intended for a documentary filmmaker with a proven track record who has already earned modest recognition in the documentary field.

DocLab awards

This year, due to new travel and exhibition restrictions, it was not possible to present all DocLab competition works equally to an international jury. Therefore, the festival opted to forgo the DocLab juries and awards this year. During the Awards Ceremony, the team introduced an alternative scheme to celebrate and support projects by taking the collective prize money, raising it to €15,000, and inviting the artists in competitions to apply for the Creative COVID Response Support scheme with the aim of presenting their work to new audiences after the festival – online, physically and/or in virtual reality. The prize money will be made available in three rounds, and the festival will work with an international jury to select the best proposals. With this support plan, IDFA DocLab also extends its research in collaboration with MIT Open DocLab into new forms of exhibition.

IDFA 2020 Facts & figures

As of 26 November, IDFA 2020 still has 10 days to go. With more than 9000 guests online, the festival has accommodated almost as many professionals as last year, IDFA states. These professionals visited the online Industry Program more than 28,000 times. The on-site part of the festival, in cinemas and venues, was almost sold out with more than 15,000 visits. To date, IDFA has received over 62,000 online film views.

IDFA continues until Sunday, December 6.

((((NOISE)))

FILM PR

26 November 2020

Deadline

<https://deadline.com/2020/11/radiograph-of-a-family-wins-top-award-european-doc-festival-idfa-1234622380/>

HOME / INTERNATIONAL / BREAKING NEWS

'Radiograph Of A Family' Wins Top Award At European Doc Fest IDFA

By Tom Grater
November 26, 2020 10:42am



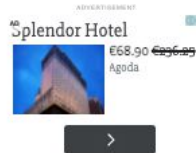
'Radiograph Of A Family'
IDFA

Amsterdam-based documentary festival IDFA has crowned Firouzeh Khosrovani's *Radiograph Of A Family* as Best Feature-Length Documentary at its 2020 Awards Ceremony.

Taking place both at the city's Vlaams Cultuurhuis De Brakke Grond as well as online, the ceremony also saw prizes awarded to *Gorbachev: Heaven*, which took Best Director for Vitaly Mansky, *Inside The Red Brick Wall*, which won Best Editing, and *Nemesis*, which took Best Cinematography.

The Best Feature-Length Documentary winner receives €20,000 while other awards range from €10,000 to €2,500.

Jury members for the IDFA Competition for Feature-Length Documentary were Marie-Pierre Macia, Ed Lachman, Alice Diop, Abdelkader Benali, and Finn Halligan.



RELATED STORY

IDFA Opener 'Apenas El Sol' Lands At Film Republic

IDFA 2020 still has 10 more days to run, but the fest has unveiled some stats for its event to date, saying the on-site portion of the festival had effectively been a sell-out (albeit with severely restricted numbers of screenings and capacities) with 15,000 admissions, while it had had 62,000 online film views and 3,000 online industry delegates.

Further IDFA awards are listed below.

IDFA Award for Best First Appearance (€10,000): Alina Gorlova for *This Rain*

IDFA Competition for Mid-Length Documentary (€7,500): Nomin Lkhagvasuren for *The Wheel*

IDFA Award for Best Dutch Documentary (€7,500): Paul Sin Nam Rigter for *Dealing With Death*

IDFA Award for Best Short Documentary (€5,000): Marlén Viñayo for *Unforgivable*

IDFA Award for Best Student Documentary (€2,500): Anne Bertille Vopiande Ndeyseyit for *Biyo-biyo*

IDFA Award for Best Children's Documentary (€5,000): Ako Salemi for *Shadegan*

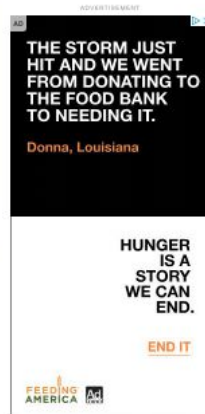
IDFA ReFrame Award for best creative use of archive (€5,000): Firouzeh Khosrovani for *Radiograph Of A Family*

Prins Bernhard Cultuurfonds Documentary Stipend (€50,000): Aboozar Amini

Subscribe to [Deadline Breaking News Alerts](#) and keep your inbox happy.

READ MORE ABOUT: [IDFA](#) / [RADIOGRAPH OF A FAMILY](#)

Comments



Coronavirus Crisis

- Fall 2020 Premiere Dates**
Launch dates for broadcast, cable and streaming programs
- Cancellations & Renewals**
Up-to-date lists for broadcast, cable and streaming series
- Paul McGuire Departs As Warner Bros. Worldwide Communications Chief To Launch PR Firm**
Paul McGuire, a respected veteran PR executive, is leaving the world of...

Trending on Deadline

- 1 / Peter Dinklage To Star In Legendary's 'Toxic Avenger' Reboot
- 2 / Barack Obama Explains To Stephen Colbert The Satisfaction Of Being President, What A Third Term Could Have Looked Like
- 3 / Covid-19 Test Site Will Now 'Reopen' At Union Station Despite 'She's All That' Remake Shoot, L.A. Mayor Declares - Update
- 4 / NBC Reveals Schedule Changes After Ravens' Stealers NFL Game Is Moved, Again
- 5 / 'Scenes From A Marriage': Production Halted On HBO Drama Starring Jessica Chastain & Oscar Isaac Due To Covid-19
- 6 / California Coronavirus Update: Governor Gavin Newsom Warns Of New, "Drastic" Stay-At-Home Order Possible "In The Next Few Days"

((((NOISE)))

FILM PR

26 November 2020

Filmkrant

Dutch film magazine

<https://filmkrant.nl/festivals/radiograph-a-family-wint-best-feature-length-documentary-op-idfa/>

FESTIVALVERSLAG

Datum
26-11-2020

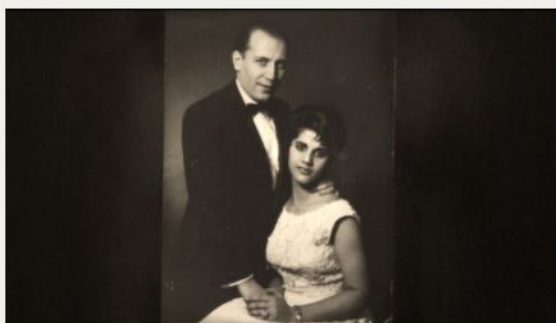
Auteur
De Filmkrant

Thema
IDFA

Deel dit artikel



Radiograph of a Family wint Best Feature-Length op IDFA



Radiograph of a Family

In de Amsterdamse Brakke Grond en voor de hele wereld online te zien zijn vanavond de prijzen uitgereikt op documentairefestival IDFA. De prijs voor Best Feature-Length Documentary ging naar het Iraanse *Radiograph of a Family* van Firouzeh Khosrovani. De film won ook de Beeld en Geluid IDFA ReFrame Award for best creative use of archive, de prijs voor het beste gebruik van archiefmateriaal.

"Verscheurde foto's en een verscheurde familie, dat is het basisidee", zei Khosrovani een paar dagen eerder tijdens een [interview](#). "De in Iran opgegroeide, maar inmiddels in Italië gevestigde Khosrovani begint haar nieuwe documentaire met de zin: 'Moeder trouwde met een foto van mijn vader'. Grote kans dat dit je op het verkeerde been zet. Want *Radiograph of a Family* gaat niet over uithuwelijking en onderdrukke vrouwen. Wel over de tragiek van de tegenstelling tussen moderniteit en traditie, en hoe de religieuze Iraanse revolutie zowel de familie als het land in tweeën spleet. Het verhaal van haar ouders als metafoor voor Iran." Aldus Leo Bankersen eerder deze week.

Het juryrapport: "Door middel van een meesterlijke vorm van *storytelling*, laat Firouzeh zien hoe de geschiedenis en de revolutie de politieke en persoonlijke scheiding van haar ouders veroorzaakt. In de loop van de tijd verandert de omgeving van de familie door invloeden van buitenaf. Het is een grootse prestatie van de filmmaker dat ze zo subtiel en poëtisch laat zien hoe politiek een gezin voor altijd kan veranderen. Het gebroken gezinsleven wordt dusdanig in beeld gebracht, met foto's en *en-sceneringen*, dat ook de kijker het verlies voelt."

In de hoofdprijscompetitie werden dit jaar voor het eerste ook enkele 'technische prijzen' uitgereikt. De IDFA Award for Best Directing ging naar Vitaly Mansky voor *Gorbachev. Heaven*. De IDFA Award for Best Editing ging naar Hong Kong Documentary Filmmakers voor *Inside the Red Brick Wall*, en de IDFA Award for Best Cinematography ging naar *Nemesis* van editor en regisseur Thomas Imbach.

In de First Appearance competitie won Alina Gorlova de IDFA Award for Best First Appearance voor *This Rain Will Never Stop*. De jury: "Een opvallend mooi geschoten en gemonteerde film die ons via een persoonlijke reis blootstelt aan de verschrikkingen van de oorlog en de toeschouwer heen en weer slingert tussen pijn en heimelijke momenten van vreugde. Deze ontroerende film omhelst tradities, moderniteit, de dood en de kracht van doorzettingsvermogen. *This Rain Will Never Stop* is een imponerend verhaal en er is geen ontsnapping aan de destructieve en hartverscheurende verliezen die oorlogen teweegbrengen."

Een bijzondere vermelding in deze competitie werd toegekend aan Diane Sara Bouzgarrou en Thomas Jenkos voor *The Last Hillbilly*. "Hij zou zinniger de laatste *hillbilly* kunnen zijn", schreef Omar Larabi [eerder deze week](#) over de film. "Dichter en iconoclast Brian Ritchie begeleidt in *The Last Hillbilly* vanuit het hart van de Amerikaanse Appalachen als een bezwerende predikant beelden van het land waar, aldus Ritchie, zijn voorvaders zijn volk ooit naar toe gilden in hun dromen. Halfvergane voorwerpen lijken te stammen uit die tijd: een werkhandschoen in staat van ontbinding; een verroest kolenwagentje bij een ingestorte mijnschaft. De komst van de arbeidsmigranten die later werden aangeduid als *hillbillies* begon als een succesverhaal."

De FIPRESCI Award van de internationale federatie van filmcritici ging naar Ahmed Abd voor *The Fifth Story*. De IDFA Award for Best Dutch Documentary ging naar Paul Sin Nam Rigter voor *Dealing with Death*. Een bijzondere vermelding werd toegekend aan Pieter-Rim de Kroon voor *Silence of the Tides*.

Ondanks de beperkingen waar festivals op dit moment mee te kampen hebben, is de organisatie enthousiast over de bezoekersaantallen. "Met 3.223 online gasten ontving het festival ongeveer evenveel professionals als vorig jaar. Zij bezochten 27.673 maal een online industry programma. Het Industry programma is daarmee ongeveer even goed bezocht als in 2019. IDFA in de theaters (IDFA en IDFA Extended) was met 15.679 bezoeken nagenoeg uitverkocht. Online ontving IDFA tot op heden bijna 62.226 filmbezoeken. En het online festival gaat nog anderhalve week door. Ruim 6.100 kinderen bezochten de online schoolvoorstellingen in de klas. Door het jaar heen is het aantal bekeken films uit de online IDFA-collectie gestegen van 115.270 naar 239.554."

Lees [hier](#) het interview dat we kurt voor IDFA hadden met festivaldirecteur Orva Nyrala. Op de [site van IDFA](#) is een overzicht te vinden van eerdere winnaars van de Award for Best Feature-Length Documentary

((((NOISE)))

FILM PR

26 November 2020

NRC

Dutch daily newspaper

<https://www.nrc.nl/nieuws/2020/11/26/persoonlijke-film-over-iraanse-revolutie-wint-hoofdprijs-idfa-a4021607>

Menu | **nrc.nl**

Persoonlijke film over Iraanse revolutie wint hoofdprijs IDFA

IDFA-prijzen Firouzeh Khosrovani heeft donderdag de prijs voor beste documentaire gekregen. Haar *Radiograph of a Family* over de Iraanse revolutie van 1979 kreeg ook een prijs voor creatief gebruik van archiefmateriaal.

Coen van Zwol 26 november 2020 Leestijd 1 minuut



Scène uit 'Radiograph of a Family' van Firouzeh Khosrovani.

Het Iraanse *Radiograph of a Family* heeft de prijs voor beste documentaire gewonnen op het Internationaal Documentaire Filmfestival Amsterdam. IDFA, dat dit jaar grotendeels online verliep, verkocht tot donderdag 62.226 echte en virtuele filmkaartjes en gaat tot 6 december nog online en in theaters in het hele land door.

In het subtiele *Radiograph of a Family* laat Firouzeh Khosrovani via het huwelijk van haar ouders zien hoe het politieke persoonlijk wordt. Haar vrome moeder Tayi trouwt met het portret van haar wereldse vader Hossein, een student radiologie die haar naar Zwitserland laat overkomen. Na onwennige jaren als expat keert het koppel terug naar Teheran, waar moeder Tayi na de Iraanse revolutie van 1979 de baas in huis wordt met „de hele regering achter haar“. Ze stort zich in chador in het revolutionaire straatgewoel, krijgt militaire training voor het martelaarschap. Pa staat machteloos terwijl ze het huis kuis van zondige foto's en westerse meubels: de islamisering is paradoxaal genoeg moeders bevrijding. Met deze virtuoze mix van homevideo, interieurshot en archiefbeeld, commentaar, voorgelezen brief en imaginaire dialoog won Khosrovani tevens de 'Reframe Award' voor creatief gebruik van archiefmateriaal.

Meer prijzen

De prijs voor beste regie ging naar Vitaly Mansky voor *Gorbachev, Heaven*, wellicht het laatste gesprek met de zieke, nog immer praatgrage laatste leider van de Sovjet Unie. Beste montage ging naar *Inside the Red Brick Wall*, een als een actiefilm gemonteerd relaas van het beleg van de universiteit van Hongkong tijdens het studentenprotest van 2019.

Beste camerawerk was voor *Nemesis*, waarin Thomas Imbach veelal vanuit zijn eigen raam vastlegt hoe een treinstation in Zürich plaatsmaakt voor een gevangenis voor afgewezen asielzoekers. Beste nieuwkomer werd Alina Gorlova met *This Rain Will Never Stop over de oorlog in Oekraïne*, een speciale vermelding was er voor *The Last Hillbilly*, waarin een 'deplorable' een lans breekt voor de poëzie van zijn bestaan.

Beste middellange documentaire - tot één uur - werd het Mongoolse *The Wheel*, over het taboe op zelfmoord.

Beste Nederlandse

Beste Nederlandse documentaire is *Dealing with Death* van Paul Sin Nam Rigter. Hij volgt een witte uitvaartmanager die in de Bijlmer voor concern Yarden opties verkent voor een multicultureel rouwcentrum. Valt de minimalistische Nederlandse rouwverwerking te combineren met islamitisch- en hindoeritueel of Ghansese zang en dans, en is daar überhaupt behoefte aan?

((((NOISE)))

FILM PR

26 November 2020

Het Parool

Dutch daily newspaper

<https://www.parool.nl/nederland/belangrijkste-prijs-idfa-voor-iraanse-docu~b6e729ad/>



Belangrijkste prijs Idfa voor Iraanse docu

Radiograph of a Family is donderdag onderscheiden met de Idfa-award voor beste lange documentaire. Met de belangrijkste prijs van het internationale documentairefestival in Amsterdam is een bedrag van 20.000 euro gemoeid.

Jan Pieter Ekker 26 november 2020, 19:15



Beeld uit *Radiograph of a Family*.

In haar intieme werk vertelt de in Iran opgegroeide, maar inmiddels in Italië wonende Firouzeh Khosrovani het verhaal van haar ouders als metafoor voor Iran. "Het is een grootse prestatie van de filmmaker dat ze zo subtiel en poëtisch laat zien hoe politiek een gezin voor altijd kan veranderen," aldus de jury. "Het gebroken gezinsleven wordt dusdanig in beeld gebracht, met foto's en ensceneringen, dat ook de kijker het verlies voelt."

Openingszin

"Moeder trouwde een foto van vader," luidt de openingszin van *Radiograph of a Family*, die ook de Beeld en Geluid Idfa ReFrame Award voor creatief gebruik van archiefmateriaal won. Dat moet letterlijk worden opgevat; haar moeder Tayi trouwde in Teheran met een portret van Hossein, omdat hij als student radiologie in Zwitserland niet zomaar kon terugreizen naar zijn thuisland.

Het blijkt tekenend voor de kloof die altijd is blijven bestaan in dit huwelijk tussen de seculiere, progressieve Hossein en de traditionele, devote moslim Tayi. Zo is deze familiegeschiedenis tegelijk een röntgenfoto waarop de conflicten in de Iraanse maatschappij in de opmaat naar en de nasleep van de Iraanse Revolutie van 1979 zichtbaar zijn.

Beste regie

De Idfa-award voor beste regie (5.000 euro) ging naar Vitaly Mansky's *Gorbachev, Heaven*. De prijs voor beste montage (2.500 euro) was voor het collectief Hong Kong Documentary Filmmakers voor *Inside the Red Brick Wall*. Thomas Imbach won de Idfa-award voor beste camerawerk (2.500 euro) met *Nemesis*.

De onderscheiding voor de beste Nederlandse documentaire ging naar Paul Sin Nam Rigter. Hij kreeg de prijs ter waarde van 7.500 euro voor *Dealing with Death*, waarin hij gedurende zes jaar de bouw van het eerste multiculturele uitvaartcentrum van Nederland volgt: Yarden in Amsterdam-Zuidoost. Zondag 6 december is de film nog te zien in een speciale, mede door *Het Parool* georganiseerde online-vertoning, met een introductie van Femke van der Laan en een nagesprek (Idfa Online Cinema 2, 18.30 uur).

Bijzondere vermelding

Pieter-Rim de Kroon kreeg een bijzondere vermelding voor *Silence of the Tides*, 'een prachtig vormgegeven portret van een pulserende natuur, die kijkers uitnodigt om zelf op zoek te gaan naar associaties en betekenissen'. Aboozar Amini kreeg uit handen van Marina Meijer - de winnaar van vorig jaar - het Prins Bernhard Cultuurfonds Documentaire Stipendium ter waarde van 50.000 euro.

De Idfa Awards Ceremony vond plaats in de Brakke Grond en was wereldwijd online te volgen. Online noteerde Idfa tot op heden ruim 60.000 'filmbezoekers'. De 33ste editie van Idfa duurt nog tot en met 6 december.

((((NOISE)))

FILM PR

26 November 2020

Screen Daily

<https://www.screendaily.com/news/radiograph-of-a-family-wins-best-feature-documentary-prize-at-idfa/5155303.article>

NEWS

'Radiograph Of A Family' wins best feature documentary prize at IDFA

BY BEN DALTON | 26 NOVEMBER 2020



SOURCE: IDFA
FIROUZEH KHOSROVANI ACCEPTING THE BEST FEATURE-LENGTH DOCUMENTARY PRIZE

Firoozeh Khosrovanian's *Radiograph Of A Family* has won the best feature-length documentary award at international Documentary Festival Amsterdam (IDFA), which held its awards ceremony this evening in Amsterdam and broadcast online worldwide.

The Norway-Iran-Switzerland co-production receives the €20,000 prize; it was selected by a Competition jury consisting of producer Marie-Pierre Macle, directors Ed Lachman and Alice Diop, writer Abdelkader Benall and Screen's chief film critic Fionnuala Halligan.

Scroll down for the full list of winners

The film is Khosrovanian's take on growing up in Tehran and her parents' relationship - her father a secular progressive and her mother a devout, traditional Muslim. It also takes in the conflicts of Iranian society in the run-up to and aftermath of the 1979 Iranian Revolution.

"As discontent grows with politics, many people experience their families divided on ideological lines," said a statement from the jury. "Through masterful storytelling, Firoozeh shows how history and revolution brought about the political and personal divorce of her parents. The fractured body of family life is told through images, photos, and enactments in such a way that the viewer, too, feels the loss."

The film also received the IDFA Competition award for Creative Use of Archive, with €5,000 prize. Screen spoke to Khosrovanian about her film [here](#).

The Competition Jury awarded the best director prize, worth €5,000 to Vitally Mansky for Latvia-Czech Republic title *Gorbachev. Heaven*, exploring the world of the final leader of the Soviet Union Mikhail Gorbachev. Mansky was one of a small number of international guests to make it to Amsterdam.

The Hong Kong documentary filmmakers collective received the best editing award, with €2,500, for *Inside The Red Brick Wall*. The group chose to participate in the festival anonymously due to risk of arrest under the Chinese government's controversial National Security Law.

In the First Appearance section, Alina Goriova won the main prize with €10,000 award for *This Rain Will Never Stop*, described by the jury as "a striking, beautifully shot and edited film that embarks on the disaster of war through a personal journey and rocks the spectator between furtive moments of joy and pain."

A special mention was given to Diane Sara Bouzgarrou and Thomas Jenkoe for *The Last Hillbilly*, while the FIPRESCI award went to Ahmed Abd for *The Fifth Story*.

The €50,000 Prins Bernhard Cultuurfonds documentary stipend, for a documentary filmmaker with a proven track record to put towards a subject of their choice, was awarded to Afghan filmmaker Aboozar Amini, whose most recent feature *Kabul, A City In The Wind* premiered at IDFA 2018.

There was no DocLab competition this year due to travel and exhibition restrictions. Instead, the festival increased the prize money to €15,000 and put it towards its Creative Covid Response Support scheme, which looks to support filmmakers in presenting their work to new audiences after the festival. The prize money will be made available across three rounds; the festival will work with an international jury to select the best proposals.

IDFA 2020 continues in person an online until Sunday, December 6. To date, the festival has received more than 3,000 guests online, with visits to the online industry programme at more than 28,000.

The in-person element of the festival sold out with more than 15,000 visits; while there have been over 62,000 online film views.

IDFA 2020 awards

Competition for feature-length documentary

Best Feature-Length Documentary: *Radiograph Of A Family* (Nor-Iran-Switz) dir. Firoozeh Khosrovanian
Best Directing: Vitally Mansky for *Gorbachev. Heaven* (Lat-Cze)
Best Editing: Hong Kong Documentary Filmmakers for *Inside The Red Brick Wall* (HK)
Best Cinematography: Thomas Imbach for *Nemesis* (Switz)

Competition for first appearance

Best First Appearance: *This Rain Will Never Stop* (UK-Lat-Ger-Qat) dir. Alina Goriova
Special mention: *The Last Hillbilly* (FR-Qat) dir. Diane Sara Bouzgarrou, Thomas Jenkoe
FIPRESCI Award: *The Fifth Story* (Qat-Iraq) dir. Ahmed Abd

Dutch Documentary: *Dealing With Death*, dir. Paul Sim Nam Rigger
Special mention: *Silence Of The Tides*, dir. Pieter-Rim de Kroon

Best Student Documentary: *Boyi-byo* (CAR-FR) dir. Anne Bertille Voplande Ndeyssi
Special mention: *I Don't Feel At Home Anywhere Anymore* (Bel-China) dir. Vv Li

Best Creative Use of Archive: *Radiograph Of A Family* (Nor-Iran-Switz) dir. Firoozeh Khosrovanian
Special mention: *Dormant* (ARG) dir. Natalia Labaké

Prins Bernhard Cultuurfonds Documentary Stipend: Aboozar Amini

Firoozeh Khosrovanian describes bringing her Iranian childhood to life in 'Radiograph Of A Family'

Awards Benelux Festivals IDFA Netherlands



MOST POPULAR MOST COMMENTED



((((NOISE)))

FILM PR

26 November 2020

Variety

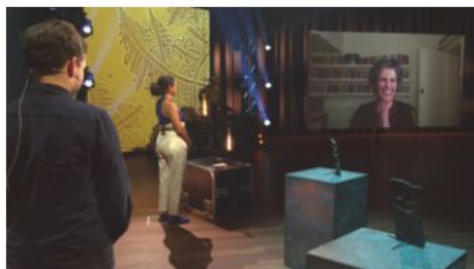
<https://variety.com/2020/film/global/radiograph-of-a-family-gorbachev-ev-heaven-idfa-1234840900/>

HOME > FILM > GLOBAL

Nov 26, 2020 10:34am PT

'Radiograph of a Family,' 'Gorbachev. Heaven' Win Top Awards at IDFA

By Damon Wise



Courtesy of IDFA

Iranian director [Frouzeh Khosrovani](#) has won the IDFA award for best feature-length documentary with "Radiograph of a Family," a film that uses an intimate study of her parents' marriage—her father was secular, Westernized and progressive, while her mother was a devout, traditional Muslim—to explore the divisions in Iranian society both in the run-up and aftermath of the Iranian Revolution in 1979.

The jury, which comprised Marie-Pierre Macia, Ed Lachman, Alice Diop, Abdelkader Benali, and Finn Halligan, praised Khosrovani for the strength of her storytelling, adding, "The fractured body of family life is told through images, photos, and enactments in such a way that the viewer, too, feels the loss."

ADVERTISEMENT

Contacted by Zoom, the director screamed with delight. "I'm honored," she said, after taking a second or two to collect her thoughts. "I have no words to express how happy I am," she enthused. "I just want to thank my team [for] the lovely teamwork that I had, and I want to extend my appreciation to IDFA for their moral support, their financial support, and my lovely producers ... This is a lifetime project—it took four years—and the whole time they supported me with love and passion."

Taking the award for best director was Russia's Vitaly Mansky, whose "Gorbachev. Heaven" offered a profile of the 89-year-old former leader of the Soviet Union. Mansky thanked his team, asked viewers to raise a glass to his "co-author" and subject Mikhail Gorbachev, and praised the festival for its handling of the event in "the rough, unpleasant leap year of 2020," having been one of just seven international guests this year. Best editing went to the anonymous directors behind the Hong Kong protest doc "Inside the Red Brick Wall," and best cinematography went to "Nemesis," a study of Zurich's changing cityscape, filmed and directed by Thomas Imbach.

The IDFA Competition for First Appearance was won by Ukrainian director Alina Gorlova for "This Rain Will Never Stop," which the jury, comprising Diana Elbaum, Hubert Sauper, Intishal Al Timimi, Els Vandevorst, and Christoph Terhechte, described as "a powerful story that does not allow us to escape from the destruction and heart-wrenching losses of wars." A special mention went to Diane Sara Bouzgarrou and Thomas Jenkoe for "The Last Hillbilly."

In other awards, the prize for mid-length documentary was awarded to Nomin Lkhagasuren for "The Wheel" with a special mention for "The Blue House" by Hamedine Kane. The FIPRESCI Award was given to Ahmed Abd for "The Fifth Story."

Unusually, the traditional DocLab prizes were abandoned.

Addressing the awards event via avatar, head of new media Caspar Sonnen sympathized with this year's entrants for the "hurdles and hoops" they had surmounted. "When it became clear that our jurors were unable to travel to Amsterdam this year," he said, "and we saw that it was not going to be possible to have each DocLab project be judged equally, we decided to present an alternative scheme to honor and award the artists in DocLab competitions. With COVID being far from over, and business being far from back to usual, we know that, moving forward from IDFA, these artists will have to again be flexible and readapt their works."

ADVERTISEMENT

In lieu of the usual awards, then, DocLab has decided instead to take the collective prize money of both competitions, raise it to a total of €15,000 with extra money from its R&D program, and invite the artists in competition to apply for creative COVID response support, in order to present their work to new audiences online, physically, or in virtual reality. Sonnen added that full details will be announced online soon.

For the full list of winners, see the IDFA website [here](#).

((((NOISE)))

FILM PR

26 November 2020

Volkskrant

Dutch daily newspaper

<https://www.volkskrant.nl/cultuur-media/idfa-hoofdprijs-voor-portret-van-een-verscheurd-iraans-gezin~b1fad74d/>

NIEUWS IDFA

Idfa-hoofdprijs voor portret van een verscheurd Iraans gezin

Het Iraanse *Radiograph of a Family* heeft donderdag de Idfa-award voor beste lange documentaire gewonnen. De belangrijkste prijs van het internationale documentairefestival in Amsterdam.

Bor Beekman 26 november 2020, 19:15



Radiograph of a Family

Soms overwint de liefde niet alles, zo blijkt in het fraai in balans gehouden tragische gezinsportret van Firouzeh Khosrovani, dat donderdagavond door de Idfa-jury werd bekroond met de prijs voor beste lange documentaire.

De Iraanse filmmaker reconstrueerde voor *Radiograph of a Family* de almaar dieper rakende kloof in het huwelijk van haar ouders, middels oude gezinsfoto's, archiefbeeld en een nagespeelde dialoog tussen de geliefden. Vader studeerde radiologie in Zwitserland en kwam uit een seculier en progressief Iraans gezin. Moeder ging als devoot moslima wel even mee in de door haar echtgenoot verkozen moderniteit, maar leeft op als de Iraanse staat na de islamitische revolutie van 1979 plots naar haar religieuze zienswijze wordt ingericht.

Khosrovani, die aan de kunstacademie te Milaan studeerde, noemt zichzelf het 'product' van de Iraanse worsteling tussen secularisme en islamitische ideologie. Ze kiest geen partij in haar film, maar toont hoezeer die wereldbeschouwelijke botsing van ideeën door haar jeugd sneed, ook binnen de gezinsmuren, waar hoofdhoek-loze foto's moesten wijken en dat ene te blote schilderij van de muur verdween.

De uitreiking vond plaats in cultuurhuis de Brakke Grond in Amsterdam, maar was evenals de meeste documentaires op deze door het virus getekende 33ste festivaleditie ook online te volgen. Een prijs voor beste regie werd uitgereikt aan de Russische filmmaker Vitaly Mansky, die uitvoerig en opvallende vrijuit sprak met oud-Sovjetleider Michail Gorbatsjov, voor zijn documentaireportret *Gorbachev. Heaven*. De prijs voor beste montage in de sectie lange documentaires ging naar *Inside the Red Brick Wall*, een uiterst indringend en wervend gemonteerd verslag van de veldslagen tussen studenten en politieagenten in de belegerde universiteit van Hong Kong, gefilmd door die studenten zelf.

In de sectie voor Nederlandse documentaires bekoonde de jury *Dealing with Death* van Paul Sin Nam Rigter. Die volgde de jarenlange weg naar de bouw van een multicultureel uitvaartcentrum van de begrafenisonderneming Yarden in de Bijlmer. En schetst naast het portret van portret van de cultureel uiterst diverse Amsterdamse stadswijk en allerlei uiteenlopende uitvaartrituelen, óók een humorvol en aandoenlijk beeld van de Hollandse polder en ondernemersaard. Een bijzondere vermelding werd toegekend aan de getijdenfilm *Silence of the Tides* van Pieter-Rim de Kroon.

Met de prijsuitreiking is het Idfa niet voorbij: het festival gaat online en in de theaters nog door tot en met zes december. De slechts voor dertig mensen toegankelijke voorstellingen in de zalen (ook in het land) zijn zo goed als uitverkocht. Online zijn de films uit het programma inmiddels in totaal ruim 62 duizend keer bekeken.

1

DE VERDELING VAN DE PRIJZEN

Beste lange documentaire

Radiograph of a Family (Firouzeh Khosrovani)

Beste regie

Gorbachev. Heaven (Vitaly Mansky)

Beste montage

Inside the Red Brick Wall (anoniem collectief)

Beste camera

Nemesis (Thomas Imbach)

Beste debuut

This Rain Will Never Stop (Ailina Gorlova)

Bijzondere vermelding middellange docu

The Last Hillbilly (Diane Sara Bouzgarrou, Thomas Jenkoe)

Beste middellange documentaire

The Wheel (Namin Lkhagvasuren)

Beste Nederlandse documentaire

Dealing with Death (Paul Sin Nam Rigter)

Bijzondere vermelding

Silence of the Tides (Pieter-Rim de Kroon)

Beste korte documentaire

Unforgivable (Marlén Vínayo)

Beste studentendocumentaire

Boyi-biyo (Arnie Bertille Voplande Ndeyseyit)

(((NOISE)))

FILM PR

27 November 2020

Cineuropa

<https://www.cineuropa.org/en/newsdetail/395475>

IDFA 2020 Awards

Radiograph of a Family is the big winner of this year's IDFA

by **DAVIDE ABBATESCIANI**

27/11/2020 - The festival's awards ceremony took place both in Amsterdam's Vlaams Cultuurhuis De Brakke Grond and online



Director Firouzeh Khosrovani (right) receiving the Award for the Best Feature-length Documentary during the awards ceremony, with senior programmer Joost Daamen and awards show host Ama van Dantzig standing on stage

The 2020 edition of the International Documentary Film Festival Amsterdam (IDFA), the world's largest gathering celebrating non-fiction cinema, held its awards ceremony yesterday, both in the Vlaams Cultuurhuis De Brakke Grond and online.

The big winner of this year's festival was **Firouzeh Khosrovani's** *Radiograph of a Family* [+], the recipient of the Award for the Best Feature-length Documentary (a cash prize of €20,000). In detail, the jury, composed of **Marie-Pierre Macia**, **Ed Lachman**, **Alice Diop**, **Abdelkader Benali** and **Finn Halligan**, announced the award for the Norwegian-Iranian-Swiss co-production with the following statement: "*Radiograph of a Family* is literally an X-ray of a family. As discontent grows with politics, many people are seeing their families divided on ideological lines. Through masterful storytelling, Khosrovani shows how history and revolution brought about the political and personal divorce of her parents, a secular father and an increasingly conservative mother. The family space changes over time due to the forces of the outside world. It's the great accomplishment of the filmmaker that she so subtly and poetically shows how divided politics can divide a room and change it forever. The fractured body of family life is told through images, photos and enactments in such a way that the viewer, too, feels the loss."

(The article continues below - Commercial information)

Meanwhile, the Award for Best Directing (€5,000) went to **Vitaly Mansky** for *Gorbachev. Heaven* [+]
(Latvia/Czech Republic), and the Award for Best Cinematography (€2,500) was bestowed upon **Thomas Imbach's** *Nemesis* [+]
(Switzerland). In the First Appearance section, **Alina Gorlova's** *This Rain Will Never Stop* [+]
(Ukraine/Latvia/Germany/Qatar) earned the top prize, which was accompanied by the following jury statement: "A striking, beautifully shot and edited film that embarks on the disaster of war through a personal journey and rocks the spectator between furtive moments of joy and pain. This moving film encompasses traditions, modernity, death and the power of moving forward. *This Rain Will Never Stop* is a powerful story that does not allow us to escape from the destruction and heart-wrenching losses of wars."

This year, the on-site part of the festival, held in cinemas and other venues, was almost sold out. So far, this edition of the IDFA has racked up over 62,000 online film views and welcomed more than 3,000 online guests. The 2020 edition will wrap on Sunday 6 December.

Here is the full list of this year's award winners:

Here is the full list of this year's award winners:

IDFA Competition for Feature-length Documentary

IDFA Award for Best Feature-length Documentary

Radiograph of a Family [+]
- Firouzeh Khosrovani (Norway/Iran/Switzerland)

IDFA Award for Best Directing

Gorbachev. Heaven [+]
- Vitaly Mansky (Latvia/Czech Republic)

IDFA Award for Best Editing

Inside the Red Brick Wall - Hong Kong Documentary Filmmakers (Hong Kong)

IDFA Award for Best Cinematography

Nemesis [+]
- Thomas Imbach (Switzerland)

IDFA Competition for First Appearance

IDFA Award for Best First Appearance

This Rain Will Never Stop [+]
- Alina Gorlova (Ukraine/Latvia/Germany/Qatar)

Special Mention

The Last Hillbilly [+]
- Diane Sara Bouzgarrou and Thomas Jenkoe (France/Qatar)

FIPRESCI Award

The Fifth Story - Ahmed Abd (Qatar/Iraq)

IDFA Competition for Mid-length Documentary

IDFA Award for Best Mid-length Documentary

The Wheel - Nomin Lkhagvasuren (Mongolia)

Special Mention

The Blue House - Hamedine Kane (Belgium/Senegal/Cameroon)

IDFA Award for Best Dutch Documentary

Dealing with Death - Paul Sin Nam Rigter (Netherlands)

IDFA Award for Best Short Documentary

Unforgivable - Marlén Viñayo (El Salvador)

IDFA Competition for Student Documentary

IDFA Award for Best Student Documentary

Boyi-biyo - Anne Bertille Vopiande Ndeyseyit (Central African Republic/France)

Special Mention

I Don't Feel at Home Anywhere Anymore - Viv Li (Belgium/China)

IDFA Competition for Kids & Docs

IDFA Award for Best Children's Documentary

Shadegan - Ako Salemi (Iran)

Special Mention

An Intermission - Edwin Mingard (UK)

IDFA Competition for Creative Use of Archive

Best Creative Use of Archive

Radiograph of a Family - Firouzeh Khosrovani

Special Mention

Dormant - Natalia Labaké (Argentina)

Prins Bernhard Cultuurfonds Documentary Stipend

Aboozar Amini (Netherlands/Afghanistan)

Industry awards

IDFA Forum Award for the Best Project

Alis - Nicolas van Hemelryck and Clare Weiskopf (Colombia)

Best Rough Cut Project

We Are Inside - Farah Kassem (Lebanon)

Special Mention

Justice Under Suspicion - Maria Ramos (Brazil)

Best Project Award - IDFA DocLab Forum

Inside: A Journey Into the World of Outsider Artist Judith Scott - Sacha Wares (UK/Canada)

Special Mention

The Pulp - Aubrey Heichemer (Germany)

((((NOISE)))

FILM PR

27 November 2020

Modern Times Review

<https://www.moderntimes.review/idfa-2020-complete-winners/>

IDFA 2020: The complete winners

Lika 0



Radiograph of a Family, a film by Firouzeh Khosrovani

The International Documentary Festival Amsterdam (IDFA) has announced the winners of all competition programmes during this year's hybrid festival.

- IDFA Competition for Feature-Length Documentary: *Radiograph of a Family* (dir. Firouzeh Khosrovani) – Norway, Iran, Switzerland
- IDFA Award for Best Directing: *Gorbachev. Heaven* (dir. Vitaly Mansky) – Latvia, Czech Republic
- IDFA Award for Best Editing: *Inside the Red Brick Wall* (dir. Hong Kong Documentary Filmmakers) – Hong Kong
- IDFA Award for Best Cinematography: *Nemesis* (dir. Thomas Imbach) – Switzerland
- IDFA Award for Best First Appearance: *This Rain Will Never Stop* (dir. Alina Gorlova) – Ukraine, Latvia, Germany, Qatar
- Special Mention (First Appearance): *The Last Hillbilly* (dir. Diane Sara Bouzgarrou, Thomas Jenkoe) – France, Qatar
- The FIPRESCI Award: *The Fifth Story* (dir. Ahmed Abd) – Qatar, Iraq
- IDFA Award for Best Mid-Length Documentary: *The Wheel* (dir. Nomin Lkhagvasuren) – Mongolia
- Special Mention (Mid-Length Documentary): *The Blue House* (dir. Hamedine Kane) – Belgium, Senegal, Cameroon
- IDFA Award for Best Dutch Documentary: *Dealing With Death* (dir. Paul Sin Nam Rigter) – Netherlands
- Special Mention (Dutch Documentary): *Silence of the Tides* (dir. Pieter-Rim de Kroon) – Netherlands
- IDFA Award for Best Short Documentary: *Unforgivable* (dir. Marlén Viñayo) – El Salvador
- IDFA Award for Best Student Documentary: *Boyé-biyo* (dir. Anne Bertille Voplande Ndeyseyeit) – Central African Republic, France
- Special Mention (Student Documentary): *I Don't Feel at Home Anywhere Anymore* (dir. Viv Li) – Belgium, China
- IDFA Award for Best Children's Documentary: *Shadegan* (dir. Ako Salemi) – Iran
- Special Mention (Kids & Docs): *An Intermission* (dir. Edwin Mingard) – United Kingdom
- Beeld en Geluid IDFA ReFrame Award for best creative use of archive: *Radiograph of a Family* (dir. Firouzeh Khosrovani) – Norway, Iran, Switzerland
- Special Mention (ReFrame Award): *Dormant* (dir. Natalia Labaké) – Argentina
- Prins Bernhard Cultuurfonds Documentary Stipend: Aboozar Amini

TAGS IDFA

((((NOISE)))

FILM PR

27 November 2020

Realscreen

<https://realscreen.com/2020/11/27/radiograph-of-a-family-wins-best-feature-at-idfa-20/>

DOCS

“Radiograph of a Family” wins best feature at IDFA '20

By Jillian Morgan November 27, 2020



Top Stories



PEOPLE/BIZ
YouTube Originals chief Susanne Daniels to keynote at Realscreen Summit



PEOPLE/BIZ
Discovery's global streaming service to launch on January 4



PEOPLE/BIZ
Dutlook 2024: ICM Partners' Michael Kagan on buyers and budgets



PEOPLE/BIZ
Let's talk, 2020: take part in the Realscreen Reader's Survey

Firouzeh Khosrovani's *Radiograph of a Family* has been named the best feature-length documentary at the 2020 International Documentary Film Festival Amsterdam (IDFA) Awards.

The ceremony took place Thursday (Nov. 26) both in Amsterdam's Vlaams Cultuurhuis De Brakke Grond and online.

Khosrovani will receive €20,000 (US\$23,879).

The director was also presented with the Beelden Geluid IDFA ReFrame Award — now in its second year — for best creative use of archive (€5,000). The jury gave special mention to *Dormant* (Argentina) by Natalia Labaké.

“Through masterful storytelling, Firouzeh shows how history and revolution brought about the political and personal divorce of her parents, a secular father and increasingly conservative mother. It's the great accomplishment of the filmmaker that she so subtly and poetically shows how divided politics can divide a room and change it forever,” the jury said about *Radiograph of a Family* (pictured).

Alina Gorlova, meanwhile, won the Best First Appearance award (€10,000) for *This Rain Will Never Stop* (Ukraine, Latvia, Germany, Qatar), which the jury called a “striking, beautifully shot and edited film.”

A special mention in the First Appearance competition went to Diane Sara Bouzgarrou and Thomas Jenkoe for *The Last Hillbilly* (France, Qatar).

The IDFA award for best directing (€5,000) went to Vitaly Mansky for *Gorbachev: Heaven* (Latvia, Czech Republic); and the award for best editing (€2,500) to Hong Kong Documentary Filmmakers for *Inside the Red Brick Wall* (Hong Kong).

Nemesis (Switzerland), filmed and directed by Thomas Imbach, won for best cinematography (€2,500).

IDFA's award for best mid-length documentary (€7,500) went to Nomin Lkhagvasuren for *The Wheel* (Mongolia).

The Blue House (Belgium, Senegal, Cameroon) by Hamedine Kane received a special mention in that competition.

The FIPRESCI Award (€5,000) was given to Ahmed Abd for *The Fifth Story* (Qatar, Iraq).

Paul Sin Nam Rigter's *Dealing with Death* (Netherlands) won best Dutch documentary (€7,500).

Finally, the Prins Bernhard Cultuurfonds Documentary Stipend (€50,000) was presented to filmmaker Aboozar Amini.

The grant allows the recipient — a documentary filmmaker who has already earned modest recognition in the field — to make a documentary about a subject of their choosing.

IDFA continues until Dec. 6.