

É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

“THE REPENTANTS” AND “PRESIDENT” ARE THE WINNERS OF IT’S ALL TRUE 2021

“The Repentants”, by Ricardo Calil and Armando Antenore, wins the Brazilian Feature-length/Featurette Documentary Prize

“President”, by Camilla Nielsson, takes top prize in the International Feature-length/Featurette Documentary Prize

“Yaõkwa: Image and Memory” and “Puede una Montaña Recordar” are selected this year’s best Brazilian and World Short Documentaries, respectively

This Sunday afternoon, April 18, the **It’s All True—International Documentary Film Festival**, Latin America’s premier non-fiction audiovisual festival, announces the films that took top honors at its 26th edition. The winners of the Best Feature-length/Featurette Documentaries in the Brazilian and International competitions will be reprinted on the É Tudo Verdade/Looke platform at 7pm and 9pm respectively on April 20. The prize-giving ceremony and victory screening of the winning Brazilian films will take place at an undetermined venue sometime in the second semester, as soon as the Covid-19 pandemic permits.

Directed by Armando Antenore and Ricardo Calil, ***The Repentants*** was chosen as the winner of the Best Brazilian Feature-length or Featurette Documentary and will receive the It’s All True Trophy and R\$ 20,000.00 in prize money. The film tells the seldom-remembered story of young Brazilian anti-dictatorship militants who risked life and limb for the cause, only to be arrested and tortured into publicly disavowing the armed struggle in regime propaganda.

The panel judging the Brazilian competition was formed by the filmmaker and visual artist **Sandra Kogut** (*Mutum, Campo Grande, Three Summers*); lecturer at the USP

School of Communications and the Arts **Eduardo Morettin**, author of “Humberto Mauro, Cinema, História” (2013); and the producer, director and chairman of the São Paulo Filmmakers’ Association (APACI), **Daniel Solá Santiago**. According to the jurors: *“Emblematic, current and challenging, “The Repentants” faces up to a dark passage in the country’s history during the military dictatorship, and urges the viewer to do the same. Its confrontation of this past, mediated by an editing that counterposes archival footage largely produced by the regime, stands out for its strangeness, recognition, adherence or indifference, leaving neither witnesses nor viewers impune before the sounds and images it revisits.”*

Honorable mention goes to **“Desire Machine – 60 Years of Teatro Oficina”**, for the manner in which *“the same photographic flow manages to marry first-hand accounts, recorded stagings and archive material with the power and radical nature of an artist who, in dark and difficult times, marked by the violence of a repressive regime and the destructive voraciousness of financial interests, found a way to exercise and express creation, reinventing himself with each blow, in a movement of reinvention that pertains to the documentary itself”*.

This year’s Best Brazilian Short Documentary is **Yaõkwa: Image and Memory**, by Rita Carelli and Vincent Carelli, who will receive the It’s All True Trophy and R\$6,000.00 in prize money. For the jury, the film *“celebrates the importance of cinema in recording cultural practices, in the dissemination and appropriation of its technique and in the (re)encounter and refreshing that takes place whenever its images are exhibited to an audience that is avid to discover new meanings. Moreover: the documentary also stands out for the way it recovers and preserves, in film, the repertoire of chants otherwise lost to younger generations of the Yaõkwa people”*.

Happy in the Gap, a short documentary film directed by Lucas H. Rossi dos Santos, received honorable mention for *“working with archival images that interweave different spatiotemporal contexts in which the presence and voice of the ‘absolute majority’, to use one of the references offered by the film, attest, through cinema, to the way social differences and the need to assert a counter view have abided over the decades”*, says the jury.

Comprising the panel judging the international competition were the award-winning producer and creative director of Just Vision, **Julia Bacha**; the head of the Cannes Docs Platform, **Pierre-Alexis Chevit**, and the London-based Iranian director, cinema curator and documentary filmmaker **Ehsan Khoshbakht**.

The Grande Prize in the International Feature-length/Featurette Documentary competition went to ***President***, (Denmark, USA, Norway), directed by Camilla Nielsson. The film deals with the mission of the charismatic young Zimbabwean leader, Nelson Chamisa, as he takes on the old guard represented by Emmerson “The Crocodile” Mnangagwa in the national elections, and the way their respective parties interpret democratic principles in both word and deed.

The jury explained its choice as follows: *“With a wave of telling images, impeccably edited to ferry us to a nation that seems to be on the cusp of its first democratic election after years of dictatorship, the film transforms an eight o'clock news headline into a reality that is felt and lived by the Zimbabwean people”*. The feature-length documentary receives the It's All True Trophy and R\$12,000.00 in prize money.

The jury selected Darío Doria's ***Vicenta*** (Argentina) for honorable mention, saying: *“In the year that saw Argentina's women celebrate legal access to safe abortions, “Vicenta” pays visceral witness to the reason why this right is so urgent and fundamental to the feminine experience.”*

Puede una Montaña Recordar (Can A Mountain Remember), directed by Delfina Carlota Vazquez (Argentina/Mexico), was chosen as this year's best short documentary in the international competition and receives the It's All True Trophy and R\$ 6,000.00 in prize money. The film explores the activities of the Popocatepetl volcano from different perspectives: that of the farmers working around it; the hazard and disaster control centers that have to monitor it; and the director's own camera.

According to the official jury, *“Through a non-linear narrative rendered in an atmospheric and magnetic visual style, the film evokes the concepts of magical and mythological relationships between a geographic terrain and its inhabitants. In addition, it explores how History and Nature resonate with each other, and, lastly, the idea of the life and spirituality in all things, in a cinematic piece that is both highly pantheistic and animistic.”*

Recognized by the Academy of Motion Picture Arts and Sciences as a classificatory festival for the Oscars®, the winners of the Brazilian and International Best Feature-length/Featurette and Best Short Documentary Film competitions automatically qualify for Oscar® contention in the Best Feature-length and Best Short Documentary categories.

“This second extraordinary edition, again limited to streaming, reaffirmed the public's interest in documentaries of the most varied forms, themes and origins”, says

Amir Labaki, founding-director of It's All True. "In consonance with that, the juries reflected on the excellence and diversity of contemporary Brazilian and international output".

Parallel prizes

The ceremony also announced the following parallel prizes:

- The Canal Brasil Short Film Acquisitions Prize goes to the Brazilian film ***Yaõkwa: Image and Memory***, by Rita Carelli and Vicente Carelli, which will receive R\$ 15,000.00 in prize money and the Canal Brasil trophy;
- The Mistika Prize, R\$ 8,000,00 in digital post-production services, announced alongside the official jury's prize for Best Brazilian Short Documentary, goes to ***Yaõkwa: Image and Memory***, by Rita Carelli and Vicente Carelli.
- The EDT Awards (from the Brazilian Association of Audiovisual Editing Professionals) for best editing in a short and feature-length film went to, respectively, ***Happy in the Gap***, edited by **Lucas H. Rossi dos Santos**, and ***Desire Machine – 60 Years of Teatro Oficina***, edited by **Joaquim Castro** and **Lucas Weglinski**.

70 Titles

Between April 8 and 18, the Festival screened a total of 70 feature-length and short films in competition and hors-concours, completely free of charge, through streaming platforms available Brazil-wide. This edition's special program can be accompanied on the Spcine Play Platform through May 8.

2022

The 27th edition of the festival will be held from March 31 to April 10, 2022.

The 26th edition of **It's All True—International Documentary Film Festival** is sponsored by ITAÚ and is brought to you in partnership with SESC-SP, with cultural support from SPCINE, ITAÚ CULTURAL and CANAL BRASIL. It is a City of São Paulo Department for Culture and Ministry for Tourism Special Department for Culture production.

REPRISE OF THE WINNING FILMS:

Tuesday, April 20

7pm – PRESIDENT, by Camilla Nielsson

9pm – THE REPENTANTS, by Ricardo Calil and Armando Antenore

It's All True 2021 – 26th International Documentary Film Festival

Press:

Patrícia Rabello Assessoria - patirabello@uol.com.br

(55 11) 98196-9290

Maria Fernanda Menezes – mafemenezes@gmail.com

(55 11) 98122-0558

Fernanda Burzaca – fernanda.burzaca@gmail.com

(55 11) 99920-1482