



EASTERI NEIGHBOURS FILM FESTIVAL

CATALOGUE 2025

FILMHUIS
Den Haag

5 - 9
November

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COVER PHOTO:

STILL FROM **WHEN THE PHONE RANG**
BY IVA RADIVOJEVIĆ

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Welcome to the 17th Edition of the Eastern Neighbours Film Festival

The Eastern Neighbours Film Festival celebrates its seventeenth edition with an ambitious expansion of our curatorial vision. Over five days this November, we present bold cinema from across the wider Eastern Europe – films that challenge, provoke, and illuminate urgent questions of our time.

This year marks a significant step in the festival's programmatic development. Our new section **East of East** debuts with three films from Kazakhstan and Azerbaijan, amplifying cinematic voices from the Caucasus and Central Asia – regions whose powerful storytelling has long deserved broader international recognition. Meanwhile, **Between Film and Art** returns for its second edition with an expanded focus on cinema at the intersection of visual arts and experimental filmmaking – a testament to the festival's commitment to pushing boundaries.

Our renewed curatorial team of four – **Marko Grba Singh** and **Stefan Malešević** leading main programming, **Temra Pavlović** curating “Between Film and Art”, and **Stefan Pavlović** overseeing the “New Talents Competition” –

combines social urgency with artistic vision. This year's selection spans a wide array of genres and forms: feature films and documentaries, essay films, comedies, youth cinema, shorts, animation, and more. From established masters such as **Jasmila Žbanić** and **Želimir Žilnik**, to emerging filmmakers featured in “New Female Voices” (**Olga Korotko, Marina Sulima, Zuzana Kirchnerová, Luàna Bajrami**) – these outstanding films intertwine pressing contemporary issues with deeply personal stories and inventive filmmaking.

This edition also carries special significance as we mark thirty years since the **Srebrenica genocide** with a dedicated programme that honours remembrance and reflection.

ENFF is more than its screenings. Our programme includes thematic panel discussions, intimate talks with visiting directors, Q&A sessions, and social gatherings that have become integral to our festival's spirit. Here, cinema becomes conversation; audiences become community – bridging our shared and diverse histories.

Join us from **5–9 November** at **Filmhuis Den Haag**. And throughout the year, discover festival highlights across the Netherlands through our **ENFF On Tour** programme.

With gratitude to the incredible ENFF team – here's to a beautiful festival edition ahead.

Koštana Banović,
Festival Director

FILM PROGRAMME 2025

EASTER
NEIGHBOURS
FILM
FESTIVAL

OPENING FILM / CINEMA CURRENT



BROKEN VOICES

by ONDŘEJ PROVAZNÍK
Czechia, Slovakia

A gripping drama inspired by the Bambini di Praga scandal that shook Czechia at the turn of the century, "Broken Voices" follows 13-year-old Karolína as her dream of singing in a world-renowned choir comes true – only to reveal the disturbing price of being singled out.

In the early 1990s Czech Republic, Karolína, 13, is thrilled when she earns a place in an elite girls' choir alongside her older sister Lucie. Her voice soon ignites the interest of the admired and enigmatic choirmaster, Vit. His attention feels like a triumph – until she begins to understand the unsettling price of that privilege. Delicately crafted by Ondřej Provazník and anchored by a remarkable debut from Kateřina Falbrová, "Broken Voices" is a deeply affecting study of institutional power, complicity, and the combustible mix of admiration, authority, and abuse. Based on real events, this haunting story won the Best European Film award at the Karlovy Vary International Film Festival and a Special Jury Mention for Falbrová's outstanding performance.

SBORMISTR | 2025 | 106 min

PRODUCTION: Jiří Konečný – Endofilm, Ivan Ostrochovský – Punkchart films; Česká televize, Innogy, Barrandov Studio

CAST: Kateřina Falbrová, Juraj Loj, Maya Kintera, Zuzana Šulajová, Marek Cisovský

SCREENPLAY: Ondřej Provazník

CINEMATOGRAPHY: Lukáš Milota

EDITING: Anna Johnson Ryndová

DUTCH PREMIERE



MY MAGICAL WORLD

by ELVIN ADIGOZEL

Azerbaijan, Ukraine, Cyprus

Two lifelong friends and bandmates face a tough choice between fame, happiness, and loyalty to their childhood dreams.

Babek and Sahil, lifelong friends and wedding musicians in rural Azerbaijan, dream of performing on the renowned TV show "Baku Star" in the capital city. Babek, a talented pop-folk singer, is eager to escape the confines of their small-town life and make a name for himself. His immediate plan involves creating a music video to promote their band, despite lacking the funds. In a desperate move, he convinces his authoritarian mother to take out another loan, which he ultimately squanders, plunging him deeper into debt. Meanwhile, Sahil, the band's songwriter and promoter, remains grounded and supportive, though he harbours feelings of jealousy and anxiety over Babek's growing ambitions and his new relationship with Zarif, a beautiful waitress. As tensions rise, an unexpected and tragic turn of events forces both men to confront their dreams, loyalties, and the harsh realities of their choices.

MƏNİM SEHRLİ DÜNYAM | 2025 | 109 min

PRODUCTION: Maria Ibrahimova – Cinex Productions, Emil Najafov – Ultra Production; Evos Film, Highbit Media

CAST: Jahangir Melik, Kamil Nazim, Kamala Israfilova, Yusif Dadashov

SCREENPLAY: Elvin Adigozel

CINEMATOGRAPHY: Natiq Husiyev

EDITING: Elvin Adigozel, Elchin Shukur

DUTCH PREMIERE

CINEMA CURRENT

- CARAVAN
- CRICKETS, IT'S YOUR TURN
- EIGHTY PLUS
- MAN OF THE HOUSE
- PHANTOM YOUTH
- SANDBAG DAM
- THE SWAN SONG OF FEDOR OZEROV
- WHEN THE PHONE RANG
- WIND, TALK TO ME
- WONDROUS IS THE SILENCE OF MY MASTER
- YUGO FLORIDA

CINEMA CURRENT

Cinema has always been the most broadly reaching art form, capable of shaping collective imagination, and influencing public opinion on current affairs. From its earliest days, it has been used to propel ideas, reinforce values, and rally people around causes. While its propagandist potential is undeniable, opinions diverge: some accept reducing cinema to a pamphlet if the cause is noble, while others see propaganda as a crime against the art itself, no matter what it promotes.

Funding bodies and industry structures, such as workshops, trainings, or pitching platforms, have streamlined the creative process, but also imposed bureaucratic checklists that films must satisfy to advance, pushing films more and more into the realm of propaganda. Yet many filmmakers manage to navigate this landscape and still deliver compelling works that treat film language not as a journalist uses words to deliver a message, but as a painter uses colours or a dancer uses rhythm.

“Cinema Current” celebrates precisely these films – works that electrify the soul and offer singular audiovisual experiences instead of recycling political platitudes. And it is this very gesture that makes them political.

Such is **“Wondrous Is the Silence of My Master”**. With little plot, it portrays a “father of a nation” while reflecting on both the national infatuation with heroic myths and the Western condescension toward its Eastern neighbours. Working in Montenegro’s small film industry, Ivan Salatić managed to create an arthouse period piece on a shoestring budget, with production value on par with the most polished cinematic achievements.

In contrast, Yugoslav Black Cinema master Želimir Žilnik rejects the notion of production value altogether. In **“Eighty Plus”**, his first fiction film in years, he lets naivety and low-budget aesthetics play into his hand, focusing on the warmth and sincerity so often missing from polished productions.

“The Swan Song of Fedor Ozerov” acknowledges the troubled world around us but uses it merely as a backdrop for a wild and tender tale of a musician searching for his lucky sweater. That a Belarusian in exile in Lithuania made a film not about politics, war, or any other form of misery is essentially an act of resistance, and a testament to the resilience of the human soul.

Though the films in this selection vary in style and subject, they are united by daring directorial visions and bold cinematic languages best experienced on the big screen.

Stefan Malešević,
Film Programmer



CARAVAN

by ZUZANA KIRCHNEROVÁ
Czechia, Slovakia, Italy

In this poetic yet raw road movie, first shown at Cannes, a burnt out mother embarks on a journey through Italy with her intellectually disabled son. While he wrestles with the surge of adolescence, she confronts patriarchal motherhood ideals with quiet rebellion and an irrepressible lust for life.

Ester, 45, has devoted her life to caring for her adolescent son David, who has Down syndrome and autism. Their bond is fierce – but so is her exhaustion. While visiting friends in Italy, tensions rise – David’s behaviour unsettles the household, and they’re asked to sleep in a caravan. That night, Ester takes off. In the old camper winding through southern Italy, she dares to want more from life. David begins to change too, gradually opening up to the world, and to Zuza, a vibrant drifter who becomes their companion. Together, they discover a delicate joy and a new rhythm, as Ester and David each awaken to their own sexuality, defying the roles society assigns to middle-aged women and disabled young men. A warm and deeply personal film inspired by the director’s own experience.

KARAVAN | 2025 | 100 min

PRODUCTION: Dagmar Sedláčková – MasterFilm, Jakub Viktorín – Nutprodukcia; Tempesta, Czech Television, STVR, Amygdala Pictures, innogy

CAST: Aňa Geislerová, David Vodstrčil, Juliána Brutovská, Jana Plodková

SCREENPLAY: Zuzana Kirchnerová, Tomáš Bojar, Kristina Májová

CINEMATOGRAPHY: Simona Weisslechner, Denisa Buranová

EDITING: Adam Brothánek

DUTCH PREMIERE



CRICKETS, IT'S YOUR TURN

by OLGA KOROTKO
Kazakhstan, France

A young female photographer confronts a predatory man, navigating power, desire, and control, in a visually striking, suspenseful tale where vulnerability and inner strength collide.

Merey, a 25-year-old photographer, becomes entangled with Nurlan, a man whose charm conceals a subtle menace. Despite her naturally cautious and sensitive disposition, she steps into a world far removed from her own – accepting an invitation from a virtual stranger to a remote birthday gathering with his morally corrupt friends. Through understated, carefully lit imagery and the enigmatic presence of its heroine, the film draws viewers into a quietly hypnotic space, where every glance, gesture, and shadow carries weight, and the line between curiosity and peril remains dangerously blurred.

SHEGIRTKELER, VASH VYHOD | 2024 | 105 min

PRODUCTION: Etienne de Ricaud – Caracteres Productions; Olga Korotko – Seven Rivers

CAST: Inzhu Äbeu, Ayan Batyrbek, Arnur Kusaingazin, Nurlybek Maulezaripov

SCREENPLAY: Olga Korotko

CINEMATOGRAPHY: Aigul Nurbulatova

EDITING: Ricardo Saraiva

DUTCH PREMIERE



EIGHTY PLUS

by ŽELIMIR ŽILNIK
Serbia, Slovenia

When his ancestral home is up for restitution, Stevan returns to his homeland to face family tensions, generational divides, and bureaucratic absurdities in this tender comic story by Žilnik, a pioneer of the Yugoslav Black Wave.

In this gently comic and deeply human film, Stevan, an elderly jazz pianist, defies expectations of old age in the Balkans. Instead of simply preparing to die and leave his assets to the family, he enjoys romance, jam sessions with friends, and even hot air balloon rides, all while confronting the greed and corruption that took root during his absence. Žilnik's documentary-style approach, blending actors and non-actors, captures the generational gap and the echoes of a complex history – from the Austro-Hungarian era to post-socialist Serbia. With warmth and humour, the film celebrates the right of elderly people to live fully while reflecting on the struggles of ordinary people across generations and political regimes in Serbia. Embracing melodrama with nostalgic overtones and evocative musical moments, Žilnik is offering a comic yet profound look on life.

RESTITUCIJA, ILI, SAN I JAVA STARE GARDE | 2025 | 118 min

PRODUCTION: Sarita Matijević Žilnik – Playground produkcija; Žilnik produkcija, Staragara, Tramal Films

CAST: Milan Kovačević, Milivoj Kiždobranski, Vera Hrćan Ostojić

SCREENPLAY: Želimir Žilnik, Tanja Šljivar

CINEMATOGRAPHY: Jovan Milinov

EDITING: Vuk Vukmirović



MAN OF THE HOUSE

by ANDAMION MURATAJ

Albania, Italy, Austria, Croatia, Kosovo, North Macedonia

After a death in the family, Fran faces a painful choice: to maintain her masculine social role or to revive the maternal instincts she once mourned and buried. In a story charged with tension and challenges, Fran must confront the enduring weight of social expectations and conflicting identities.

Set in contemporary Albania, the film draws on the centuries-old Balkan tradition of the “sworn virgin”, in which women renounce marriage and sexuality to assume a male social role. Fran has lived for years as a man in a society where modern conversations about gender identity do not exist, navigating a harsh, patriarchal world that demands toughness at every turn. After her sister-in-law dies and with her brother away abroad, she becomes responsible for her niece, stepping into a maternal role that clashes with the life she has built. As she and the girl navigate loss together, Fran is torn between the hard, manly exterior she must maintain, and the love and care she feels for the child – forced into an unavoidable reckoning of identity, responsibility, and affection.

BURRI I SHTËPISË | 2025 | 104 min

PRODUCTION: Andamion Murataj, Lissus Murataj – Lissus Media; Palomar, Elly Films, Peglanje Snova, Thumbs Up, Manufaktura

CAST: Drita Kaba Karaga, Alesia Ruçi, Bislüm Muçaj, Astrin Alihajdaraj

SCREENPLAY: Andamion Murataj

CINEMATOGRAPHY: Astrid Heubrandtner

EDITING: Benni Atria

DUTCH PREMIERE



PHANTOM YOUTH

by LUÀNA BAJRAMI

Kosovo, France

Two Kosovar girls leave their village to study in the capital, only to face the harsh reality of a country in turmoil, awaiting independence.

“Phantom Youth” opens a window into Kosovo in 2007, a country on the threshold of independence still shrouded in the shadows of its war-torn past. Seeing no prospect in remaining stuck in a village where they were born, two girls, Zoe and Volta, start their journey to Pristina, guided by the belief that the university will open the door to a freer, more just life. What they find is not the promised city, but a place where the wounds of war still hurt, institutions are broken, and the dreams of the young have no ground to grow. In that gap between hope and disappointment, they join the rebellious youth – a generation forgotten, spent in the silence of political calculations, but still determined to loudly demand the future that belongs to them. The film subtly combines an intimate portrait of growing up with a picture of a country still being born, opening the question: Can a generation lost in ruins find its own voice?

BOTA JONË | 2023 | 94 min

PRODUCTION: Val Rahmani – Orežanë Films; Nicolas Duval Adassovsky, Éric Tolédano, Olivier Nakache, Hervé Ruet – Quad+Ten

CAST: Elsa Mala, Albina Krasniqi, Don Shala, Aurora Ferati, Gani Rahmani

SCREENPLAY: Luàna Bajrami

CINEMATOGRAPHY: Hugo Paturel

EDITING: Paul Frère, Julie Renault

DUTCH PREMIERE



SANDBAG DAM

by ČEJEN ČERNIĆ ČANAK

Croatia, Lithuania, Slovenia

In a Croatian village that threatens to be destroyed by a flood, Marko tries to keep his feelings under control when a forbidden love from the past returns.

An intimate and melancholic story of growing up in a village that threatens to be submerged by an impending flood. Marko, a gifted athlete who is faced with his father's plan to become a car mechanic, faces an upset when Slaven, his first forbidden love, returns. Torn between his loyalty to his girlfriend and resurfacing emotions, Marko becomes restless. What he suppressed for years begins to emerge, like water finding its way through the tiniest cracks. The film builds tension from details: Lav Novosel (Marko) and Andrija Žunac (Slaven) bring a natural performance that revives the gentle connection between the characters. Their moments of closeness, sharing a cigarette or a dreamy ride in a car, become a fragile resistance to the cruelty of everyday life and homophobia. While the locals build a dam of sandbags, Marko builds his own wall of silence. But just as floods break through levees, feelings also find a way.

ZEČJI NASIP | 2025 | 88 min

PRODUCTION: Ankica Jurić Tilić, Hrvoje Pervan, Dragan Jurić – Kinorama; Tremora, Perfo Production

CAST: Lav Novosel, Andrija Žunac, Leon Grgić, Franka Mikolaci, Alma Prica

SCREENPLAY: Tomislav Zajec

CINEMATOGRAPHY: Marko Brdar

EDITING: Slaven Zečević

DUTCH PREMIERE



THE SWAN SONG OF FEDOR OZEROV

by YURI SEMASHKO

Lithuania, Germany

Amid rumours of World War III, a young Minsk musician embarks on a frantic search for his lucky sweater. Although dressed in a whimsically surreal coat, the film becomes a poignant exploration of art, love, and resistance in a world teetering on the edge.

A few days before the New Year, 25-year-old musician Fedor Ozerov returns home after a long journey, determined to form a band and write new music. His creative plans are derailed by the looming threat of World War III, rumoured to begin on January 1st. While his activist sister and the media stoke widespread panic about the impending disaster, Fedor remains focused solely on music. However, his world is shaken when he discovers that his beloved daisy-patterned sweater has mysteriously vanished. Convinced the pullover holds magical powers, as it did for its former rockstar owner, Fedor embarks on a quest to retrieve it. Marked by a unique visual style and offbeat humour, this playful film was shot as a Lithuanian production on a micro-budget with a passionate Belarus crew in exile and has received the Tagesspiegel Award at Berlinale.

ЛЕБЯДЗІНА ПЕСНЯ ФЁДАРА ОЗЕРАВА | 2025 | 78 min

PRODUCTION: Kęstutis Drazdauskas – ArtBox; Shoot'n'Post, Belarusian Filmmakers Network, Singo

CAST: Viachaslau Kmit, Violetta Rahachova, Pavel Haradnitski, Anastasiya Rysik

CINEMATOGRAPHY: Siarhei Kavaliou

EDITING: Yuri Semashko

MUSIC: Sinie Gory



WHEN THE PHONE RANG

by IVA RADIVOJEVIĆ

Serbia, USA

In the mind of an 11-year-old girl, a single phone call in 1992 changed her entire life, marking the end of her country, childhood and sense of self.

When the phone rang, time stopped forever at a point: Friday, 10:36 am, 1992. One call, one voice on the other side of the wire, brings the news of the death of the grandfather and at the same time announces the end of childhood, the end of a country, the end of the world as it existed. For young Lana, personal tragedy becomes the first crack through which war and the unsettling world of the adults penetrate. The filmmaker guides us through the fragments of Lana's memory: playing spying games with neighbour kids, falling in love with the punk rocker, focusing on the details of everyday life in a quite uncertain atmosphere. All these moments, collected like souvenirs in a box, become the only way to hold the world together. A film about loss, about reminiscences of a childhood and a country that exists only in stories and in the hearts of those who had to leave it.

KADA JE ZAZVONIO TELEFON | 2024 | 73 min

PRODUCTION: Andrijana Sofranić Šućur, Marija Stojnić – Set Sail Films; Ivaasks Films, Picture Palace Pictures

CAST: Natalija Ilinčić, Srna Vasić, Vasilije Zečević, Danica Maksimović

SCREENPLAY: Iva Radivojević

CINEMATOGRAPHY: Martin DiCicco

EDITING: Iva Radivojević

DUTCH PREMIERE



WIND, TALK TO ME

by STEFAN ĐORĐEVIĆ

Serbia, Slovenia, Croatia

Dealing with his mother's recent passing, a Serbian filmmaker turns the camera on his own family in this touching meditation on grief, healing, and spirituality. Winner of the Heart of Sarajevo at this year's Sarajevo Film Festival.

What began as a documentary about Negrica, the director's mother, evolved into an intimate docu-fiction portrait of a family grappling with remembrance and loss. Returning home to mark his grandmother's birthday, Đorđević reconnects with the familiar rhythms of his childhood and struggles with his inability to fully embrace the spirituality his mother embodied. The film balances loss with subtle, self-reflective humour, capturing the tender presence of his mother while expanding into a broader meditation on love, connection, and the passage of time. Through delicate camera work and a restrained yet rich cinematic language, Đorđević traces a quiet journey of mourning and resilience, observing the ties that bind people to one another and to the world around them.

VETRE, PRIČAJ SA MNOM | 2025 | 100 min

PRODUCTION: Dragana Jovović, Stefan Ivančić, Ognjen Glavonić – Non-Aligned Films; Stefan Đorđević – Katunga; Spok Film, Restart, Staragara

CAST: Negrica, Stefan & Boško Đorđević, Đorđe Davidović, Budimir Jovanović

SCREENPLAY: Stefan Đorđević

CINEMATOGRAPHY: Marko Brdar

EDITING: Tomislav Stojanović, Dragan von Petrović



WONDROUS IS THE SILENCE OF MY MASTER

by IVAN SALATIĆ

Montenegro, Italy, France, Croatia, Serbia

The leader of 19th-century Montenegro is forced to retreat to Italy to cure himself of tuberculosis. As his condition worsens, his loyal servant struggles with duty and the shadow of his master's fate.

Having been weakened by tuberculosis and under pressure from the Ottomans, Morlak, a fictive leader of 19th-century Montenegro inspired by Petar II Petrović Njegoš, goes to Italy for treatment. For his most loyal companion, Đuko, this trip brings on nostalgia and jealousy when Morlak befriends a visiting scholar. As Đuko's devotion is transformed into obsession, his inner world begins to fracture. The director avoids conventional drama, instead crafting sparse vignettes, reminiscent of Albert Serra, where silence and stillness weigh as much as words. Beneath this surface is an understated critique of power imbalances: the fragile position of small Balkan societies caught between East and West, and the colonial gaze of bourgeois elites who view their guests as noble savages. In the deconstruction of mythical nation and omnipotent leaders, Salatić offers a nostalgic examination of identity and exile.

OTAPANJE VLADARA | 2025 | 93 min

PRODUCTION: Jelena Angelovski, Dušan Kasalica – Meander Film; Nightswim, Bocalupo Films, Dinaridi Film, Non-Aligned Films

CAST: Marko Pogačar, Luka Petrone, Tea Ljubešić, Vanja Matić, Jakov Zovko

SCREENPLAY: Ivan Salatić

CINEMATOGRAPHY: Ivan Marković

EDITING: Jelena Maksimović



YUGO FLORIDA

by VLADIMIR TAGIĆ

Serbia, Bulgaria, Croatia, France, Montenegro

An emotional, often darkly humorous drama of a son caring for his unbearable father in his final weeks. Andrija Kuzmanović won the Heart of Sarajevo for his portrayal of a man struggling to unlearn a lifetime of emotional avoidance, with both the humour and the pathos of a life quietly surrendered.

Zoran is an exhausted, apathetic night-shift worker who monitors sleeping contestants of a reality TV show. His awkward, almost pointless existence suddenly shifts when his father is diagnosed with a terminal illness. Committing to help him through his final weeks, they drive around in an old Yugo Florida, gradually getting to know each other in ways that many Serbian men never do – sharing feelings and vulnerabilities that had been suppressed for decades in a culture where emotional openness is prohibited for men. Though a work of fiction, the film possesses a documentary-like precision in its portrayal of personal failure, familial estrangement, and societal inertia. A sharp vivisection of the country's entrenched habits, social commonplaces, emotional stagnation.

YUGO FLORIDA | 2025 | 112 min

PRODUCTION: Marija Stojanović – Sense Production; Contrast Films, Eclectica, Le Belle Affaire Production, Adriatic Western

CAST: Andrija Kuzmanović, Nikola Pejaković, Hana Selimović, Snježana Sinović

SCREENPLAY: Milan Ramšak Marković, Vladimir Tagić

CINEMATOGRAPHY: Aleksandar Karaulić

EDITING: Dragan von Petrović

DUTCH PREMIERE

OLD GOLD

- ▶ 117
- ▶ THE SHOP ON MAIN STREET



117

by BESIM SAHATÇIU
Yugoslavia

An intimate look at the daily life of an Albanian family of 117 members in rural Kosovo in the 1970s.

This documentary holds a significant place in the history of Kosovo and Yugoslav cinema. Filmed in the village of Nevokaze, the film shows the everyday life of an Albanian family with 117 members, all in a joint household. Its value goes beyond ethnographic testimony as critics have labelled it as a “spiritual portrait of a nation”. The Grand Prix award at the Belgrade Festival in 1978 confirmed its importance and aesthetic strength. However, reading this film today carries a different weight. Just a few years later, Kosovo entered a period of unrest, and during the 1990s, Albanians went through a period of repression and violence, which resulted in war. In this context, the harmonious images of family life in the film act as a record of the world before its disappearance, as an anthropological proof of lost continuity. One of the most important and beautiful ethnographic works of the Balkans.

117 | 1976 | 19 min

PRODUCTION: Adil Begolli, Ismail Peshku – Kosovo Film

SCREENPLAY: Besim Sahatçiu

CINEMATOGRAPHY: Afrim Spahiu

EDITING: Mentor Kaci

SOUND: Sahit Sahiti



THE SHOP ON MAIN STREET

by JÁN KADÁR, ELMAR KLOS

Czechoslovakia

In this Oscar-winning classic, celebrating its 50th anniversary, a Slovak carpenter becomes “Aryan controller” of a Jewish widow’s shop, forcing him to choose between complicity and conscience as the shadow of fascism descends.

Set in a small Slovak town during WWII, the film follows Tónó, a humble, apolitical carpenter who dreams of a quiet life. When the Nazi authorities introduce the policy of “Aryanisation”, he is offered an opportunity: to take over a tiny button shop owned by an elderly Jewish widow (portrayed by Ida Kamińska, who received a Special Mention at the Cannes FF for this role). Illiterate, frail, and confused about the new laws, she’s made to believe Tónó has come to help her rather than take her livelihood. What begins as an awkward arrangement soon turns into a fragile friendship – one that will test his morality as the machinery of fascism grinds closer. Though made 50 years ago, the film’s examination of complicity, fear, and the moral costs of indifference resonates strongly today, as Europe witnesses the rise of far-right politics and populist movements.

OBCHOD NA KORZE | 1965 | 128 min

PRODUCTION: Filmové studio Barrandov

CAST: Ida Kamińska, Jozef Krámer, František Zvarík, Hana Slivková, Martin Hollý

SCREENPLAY: Ladislav Grosman, Ján Kadár, Elmar Klos

CINEMATOGRAPHY: Vladimír Novotný

EDITING: Jaromír Janáček

CHILDREN'S FILM

► TALES FROM THE
MAGIC GARDEN



TALES FROM THE MAGIC GARDEN

STILL LIFE
IN MOTION

► INVENTORY
► TEMO RE

by DAVID SÚKUP, PATRIK PAŠŠ, LEON VIDMAR, JEAN-CLAUDE ROZEC *Czechia, Slovakia, Slovenia, France*

An uplifting stop-motion film that celebrates creativity and the healing magic of imagination. When children spend the night at their grandfather's house, they begin inventing tales to fill the silence left by their grandmother, discovering the transformative power of storytelling.

When Tom, Susan, and Derek visit their grandfather for the first time since losing their beloved grandmother, they find the house quiet and their grandfather distant. Inspired by her grandmother, Susan begins telling magical stories—featuring a mysterious cat, a gentle monster, and a flying man—that slowly rekindle joy in the house. Through the children's vivid imagination, the family discovers lessons about bravery, kindness, and finding light even in life's darkest moments. Brought to life with stunning stop-motion animation, this heartwarming adaptation of Arnošt Goldflam's book shows how storytelling—much like filmmaking itself—can build worlds, shape experiences, and guide audiences through emotion, wonder, and discovery.

POHÁDKY PO BABIČCE | 2025 | 71 min

PRODUCTION: Maur Film, Artichoke, ZVVIKS, Vivement Lundi !; Česká Televize, STVR, RTV Slovenija, Pictanovo

SCREENPLAY: Marek Král, Petr Krajíček, Patrik Pašš, Jerneja Kaja Balog, Maja Križnik, Blandine Jet

CINEMATOGRAPHY: Radka Šplíchalová, Václav Fronk, Alan Soural, Simona Weisslechner, Miloš Srdić, Mathilde Gaillard

EDITING: Adéla Špaljová

AGE: 6+ DUTCH PREMIERE

STILL LIFE IN MOTION



INVENTORY

by IVAN MARKOVIĆ
Serbia

A photographic chronicle of a drastic transformation of Sava Centar, an iconic building that once embodied a vision of the future for the progressive, Non-Aligned, international Yugoslavia.

Once a symbol of Yugoslavia's progress, Sava Centar in Belgrade was left to deteriorate since the country broke apart. Piece by piece, the interior elements that resided in this cultural and congress centre since the 70s are torn out. Like many of the younger workers on the reconstruction, Nenad is here for the first time.

This film is shown together with "Temo Re" as part of the special screening "Still Life in Motion".

INVENTAR | 2025 | 21 min

PRODUCTION: Jelena Radenković – Big Time Production
SCREENPLAY: Ivan Marković
CINEMATOGRAPHY: Ivan Marković
EDITING: Ivan Marković, Sara Gregorić
SOUND: Jakov Munižaba

DUTCH PREMIERE

STILL LIFE IN MOTION



TEMO RE

by ANKA GUJABIDZE
Georgia

Told entirely through black-and-white photographs, this double IFFR award-winner follows a struggling actor-turned-courier across Tbilisi.

For a broke actor, who works as a delivery man to make a living, a daily ride across Tbilisi morphs into a nightmarish vision of poverty, corruption and estranged, eerie characters from Georgia's past and present. It's an adaptation of Temo Rekviashvili's award-winning debut novel "Courier's Tales", who plays himself in the film. "Temo Re" is the director's debut film, told through black-and-white photo montage, and crafted with no budget, crew or institutional support. It premiered this year at the International Film Festival Rotterdam, winning a prestigious Tiger Short Award and the KNF Award from the Circle of Dutch Film Journalists.

This film is shown together with "Inventory" as part of the special screening "Still Life in Motion".

თემო რე | 2025 | 50 min

PRODUCTION: Anka Gujabidze – Don't have
CAST: Temo Rekviashvili, Sandro Kalandadze, Natalia Gabisonia, Akaki Sioridze
SCREENPLAY: Temo Rekviashvili, Anka Gujabidze, Salome Asatiani
CINEMATOGRAPHY: Anka Gujabidze
EDITING: Anka Gujabidze, Levan Butkhuzi

DOCS OPEN DEBATES

- ▶ BLUM – MASTERS OF THEIR OWN DESTINY
- ▶ CONSIDER A TOMATO
- ▶ DAJORI
- ▶ KING MATT THE FIRST
- ▶ ONE MAN AVALANCHE
- ▶ PAVILION 6
- ▶ SILENT OBSERVERS
- ▶ WE LIVE HERE
- ▶ WHEN LIGHTNING FLASHES OVER THE SEA

Documentary films are essential for a healthy society: they provoke debate, challenge mindsets, and nurture critical thinking. By exploring both intimate local stories and major historical events, they reveal the unknown, raise awareness, and inspire reflection. In a world where dialogue is increasingly replaced by monologue and cheering for sides, documentaries remain crucial platforms for analysis and understanding.

This year's selection features nine films, each offering a distinct lens on the world. Croatian master documentarist Goran Dević returns with **"Pavilion 6"**, a pandemic comedy that portrays modern Croatia through confessions from the vaccination queue. Eliza Petkova's **"Silent Observers"** views a village through the eyes of farm animals – a visual ode to a calmer rhythm of life – while **"When**

Lightning Flashes Over the Sea" captures the heroic resilience of the human spirit in Odesa under Russian attack.

Golden Bear winner Jasmila Žbanić ("Grbavica", 2006) introduces Emerik Blum, a portrait of the post-WWII Yugoslav socialist and father of modern Sarajevo, while **"One Man Avalanche"** traces the life of drummer Dragoljub Đuričić, a symbol of the anti-Milošević protests. **"Dajori"** and **"Consider a Tomato"** reflect on acts of care – from a mother's struggle to hold her family together to recipes preserving disappearing ways of farming. Finally, **"We Live Here"**, a visionary debut set on Kazakhstan's nuclear test site, follows three generations grappling with the fragility of survival.

Marko Grba Singh,
Film Programmer

DOCS OPEN DEBATES



BLUM – MASTERS OF THEIR OWN DESTINY

by JASMILA ŽBANIĆ

Bosnia and Herzegovina, Croatia, Germany

Through the life of Emerik Blum, a post-WW2 socialist and one of the founders of modern Sarajevo, this film recalls a time when workers shaped their own futures and believed progress belonged to everyone.

Emerik Blum was the visionary engineer and one of the driving forces who transformed Sarajevo into a modern city fit to host the 1984 Winter Olympics. He established Energoinvest, the biggest exporting company in Yugoslavia, with over 40,000 employees. Energoinvest was a unique social experiment. Employees took part in decision-making through Yugoslavia's system of worker self-management, lived in apartments constructed by the company and took vacations in the workers' apartments on the Adriatic coast. Blum emerges as a pragmatic innovator and paternal figure of the workers, balancing the world divided between capitalism and socialism, thus creating a unique "Third Way". The film honours his huge accomplishments while also reflecting on Sarajevo's terrible decline during the 1990s Yugoslav Wars, capturing a lost yet inspiring chapter in Bosnian history.

BLUM – GOSPODARI SVOJE BUDUĆNOSTI | 2024 | 76 min

PRODUCTION: Damir Ibrahimović – Deblokada; Produkcija Živa, Razor Film

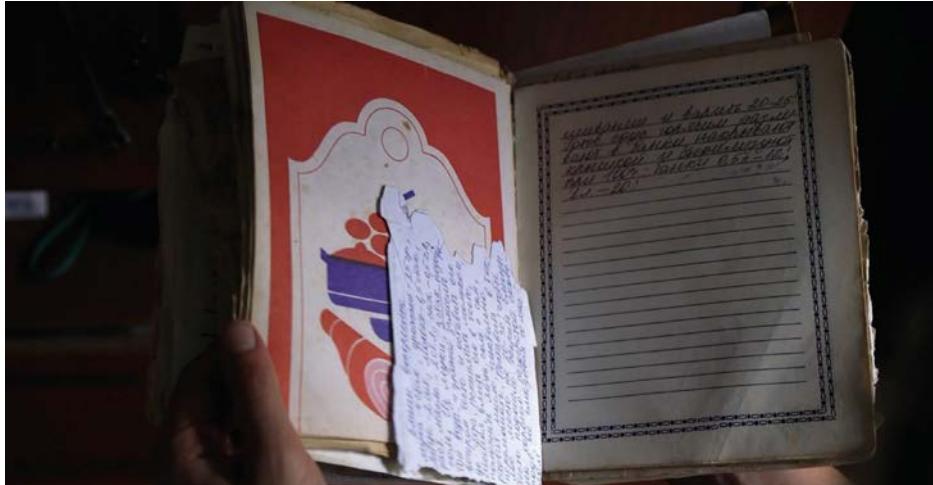
SCREENPLAY: Jasmila Žbanić, Zoran Solomun

CINEMATOGRAPHY: Eldar Emrić

EDITING: Vladimir Gojun

SOUND: Igor Čamo

DUTCH PREMIERE



CONSIDER A TOMATO

by MARINA SULIMA
Netherlands, Moldova

A handwritten recipe book guides a filmmaker from her mother's kitchen in Moldova to the high-tech greenhouses of Europe, uncovering industrial takeover of farming, memories and migration, all through the story of a single tomato.

In this documentary, director Marina Sulima follows the journey of a single tomato, tracing its path from her mother's kitchen in Moldova to the high-tech greenhouses of Europe. Guided by a family recipe manuscript, she uncovers the lives and labour entwined with these tomatoes – connecting home kitchens, Moldovan fields, and industrial production lines. Crafted with care and a deeply personal perspective, the film mirrors the way tomatoes were once tended by hand. Through one humble fruit, this poignant, inquisitive, and richly observational documentary invites viewers to rethink the choices we make about what we eat, how it reaches our tables, and what the future of food might hold.

CONSIDER A TOMATO | 2025 | 74 min

PRODUCTION: Manon Bovenkerk – near/by film

SCREENPLAY: Marina Sulima

CINEMATOGRAPHY: Andrei Moraru, Thomas Grootoorn, Marina Sulima

EDITING: Albert Elings

MUSIC: Sanam Tahmasebi

WORLD PREMIERE



DAJORI

by MARTIN PÁV, NICOLAS KOUREK
Czechia

A remarkable testament to the human spirit and resilience of a Roma mother who takes in her sister's kids from the streets, confronting trauma and systemic neglect. Winner of the Original Approach and Audience Award at Ji.hlava FF.

Dajori (meaning “mother” in Romani) tells the powerful story of Marie, a mother of three children who lives an ordinary life with her husband in a block of flats in a small Czech town on the border with Germany. When her younger sister ends up on the streets with her nine children, Marie steps in, taking two-year-old Anabel and nine-year-old Samuel into her already full household. Filmed over the course of three years, the documentary closely follows the evolving dynamics of a newly formed family, and Marie’s efforts to give these traumatised children the love and stability they need, while raising them according to her own values. Grounded in the personal, everyday moments of the family, the film sheds light on the deeper, systemic issues at play in a world where minorities are often held solely responsible for societal disruptions.

DAJORI | 2024 | 87 min

PRODUCTION: Jan Bodnár, Jarmila Poláková – Film & Sociologie; Česká televize, Media Voice

SCREENPLAY: Martin Páv, Nicolas Kourek

CINEMATOGRAPHY: Martin Páv

EDITING: Matěj Beran

SOUND: Adam Bláha, Nicolas Kourek

DUTCH PREMIERE



KING MATT THE FIRST

by JAŚMINA WÓJCIK
Poland

By placing her daughters in front of the camera, the director opens the window into the inner world of childhood, where curiosity leads the way and the senses and emotions are its tools.

The world of sisters Zoja and Lea is filled with shared games, discoveries, and conversations, as well as the inevitable squabbles of daily life. At first, their bond appears unbreakable. Yet as time passes, the older sister is increasingly drawn to books and friends of her own. Despite their growing differences, both girls share an unease about the future, sensing the shadow of a troubled adult world marked by war, pandemic, and environmental collapse. Inspired by Janusz Korczak's "King Matt the First", this poetic documentary captures the beauty and fragility of childhood. With striking visual lyricism and rare emotional intimacy, it creates a space where perception and feeling become tools of knowledge – and where listening to children may reveal the wisdom adults have forgotten.

KRÓL MACIUŚ PIERWSZY | 2025 | 75 min

PRODUCTION: Marta Dużbabał, Agnieszka Rostropowicz – Pinot Films
SCREENPLAY: Jaśmina Wójcik, Igor Stokfiszewski
CINEMATOGRAPHY: Jakub Wróblewski
EDITING: Anna Gancarczyk
MUSIC: Dominik Strycharski

DUTCH PREMIERE



ONE MAN AVALANCHE

by SLOBODANKA RADUN
Montenegro

A compelling and vibrant portrait of Dragoljub Đuričić, one of the most renowned musicians of the former Yugoslavia, who not only shaped the region's music scene but also became the face of the 1990s protests against Milošević, lifting people's spirits in some of the hardest times.

This intimate portrait of a legendary drummer traces his extraordinary artistic journey and, through it, captures the pulse of a region in transformation. From the birth of Montenegro's rock scene in the 1960s and its expansion across the Balkans in the following decades, the film follows his path from childhood all the way to the stage with iconic Yugoslav bands such as Leb i Sol, Riblja Čorba, and YU Grupa. Through archival footage, personal testimonies, and electrifying performances, it also highlights his central role in the civil protests of the 1990s, where his drumming became a rallying cry against the Milošević regime. After his passing in 2021, Đuričić's legacy endures: his passion and righteousness continue to inspire many today, at a time when Serbia is once again swept by demonstrations against the corruption of an authoritarian regime.

ČOVJEK LAVINA | 2025 | 83 min

PRODUCTION: Predrag Karlo Kalezić, Jasmina Karajlović – Montenegro Max Film
CAST: Andrija Đuričić, Milan Đuričić, Vlatko Stefanovski, Zdravko Čolić, Bajaga
SCREENPLAY: Jasmina Karajlović
CINEMATOGRAPHY: Đorđe Družetić
EDITING: Uroš Timotijević

INTERNATIONAL PREMIERE



PAVILION 6

by GORAN DEVIĆ

Croatia

Set in a Zagreb vaccination centre during the COVID-19 pandemic, this quietly hilarious documentary captures ordinary people swapping jokes, voicing fears, and spinning wild theories – offering both a vivid portrait of a nation and a masterclass in observational humour.

Set entirely in the queue of a Zagreb vaccination centre, this quietly hilarious documentary listens in on fleeting encounters between strangers. With a minimalistic approach and no context beyond these brief exchanges, “Pavilion 6” shows people from all walks of life opening up in surprising ways – sharing intimate confessions, personal struggles and political views. What begins as small talk becomes an unexpectedly vivid portrait of a nation, and perhaps the wider region, captured in a moment of enforced stillness. The pandemic is merely the backdrop; the true subject is the warmth, wit, and eccentricity of human connection when life pauses and conversation takes over.

PAVILJON 6 | 2024 | 70 min**PRODUCTION:** Hrvoje Osvadić – Petnaesta umjetnost; BBC Storyville**SCREENPLAY:** Goran Dević**CINEMATOGRAPHY:** Damian Nenadić**EDITING:** Vanja Siruček**SOUND:** Ivan Zelić

DUTCH PREMIERE



SILENT OBSERVERS

by ELIZA PETKOVA

Bulgaria, Germany

Through incredible tales of cats, donkeys, and other animals, this delicate documentary leads us into the heart of Bulgarian folklore and superstition, preserved by the elderly of a vanishing village.

In the remote Bulgarian village of Pirin, six animals reveal a mystical world of superstition: a cat is feared as a vampire, a donkey is believed to be bewitched, and a dog is accused of hunting chickens. With sensitive observation and a touch of gentle humour, the film captures the village's fading hopes through the eyes of its four-legged witnesses. In this isolated mountain community, where humans and animals depend deeply on one another, both the settlement and its centuries-old stories and customs slowly vanish.

ТИХИ НАБЛЮДАТЕЛИ | 2024 | 96 min**PRODUCTION:** Veselka Kiryakova – Red Carpet; Wood Water Films, RBB, Cine-manda**SCREENPLAY:** Eliza Petkova**CINEMATOGRAPHY:** Constanze Schmitt**EDITING:** Eliza Petkova, Hannes Marget**SOUND:** Hannes Marget

DUTCH PREMIERE



WE LIVE HERE

by ZHANANA KURMASHEVA
Kazakhstan

In the desolate Kazakh steppe, which once served as a Soviet nuclear test site, three generations confront its haunting legacy and reflect on humanity's fragile bond with the environment and the future.

Set in the stark expanse of the Kazakh steppe, this documentary explores life at a former Soviet nuclear test site. Three generations of families confront the enduring consequences of massive destruction, striving to maintain hope and dignity amid the lasting scars. As ecologists chart out uninhabitable areas, local residents are left to cope with the aftermath of 456 nuclear tests, grappling with radioactive contamination and its legacy of suffering. Their deep, sacred connection to the land becomes a powerful metaphor for a world teetering on the brink of its own nuclear peril.

ATAMEKEN | 2025 | 80 min

PRODUCTION: Banu Ramazanova – Plan B
SCREENPLAY: Zhanana Kurmasheva
CINEMATOGRAPHY: Kuanysh Kurmanbayev
EDITING: Aidan Serik
SOUND: Ilya Gariyev



WHEN LIGHTNING FLASHES OVER THE SEA

by EVA NEYMANN
Germany, Ukraine

A cinematic journey through war-torn Odesa, in which the director poetically captures the lives and dreams of a city that keeps on going.

Mythologised on film and in history for centuries, from surviving sieges to Eisenstein's "Battleship Potemkin", Odesa is besieged again with intensity, but Neymann would rather focus on its citizens, their dreams, and their will to live their lives despite horrible circumstances. It's more of a film about the tenuous existence of life in this heroic city than about the devastation of war. Shot over two years, it documents daily lives in exceptional times: a boy who believes wishes come true with lightning strikes over the sea, a widow caring for stray cats, young girls taking selfies, a mother cooking and remembering her son. Sometimes still and contemplative, sometimes practising "direct cinema" montages of everyday moments, Neymann documents a city that is tough and frail. This film lingers on the unspoken poetry of survival, bearing witness that even under heavy bombardment, Odesa can be a city of hope.

WHEN LIGHTNING FLASHES OVER THE SEA | 2025 | 124 min

PRODUCTION: Kirill Krasovski – Blue Monticola Film; Rundfunk Berlin-Brandenburg
CAST: Fadey Fadeev, Madona Hupenia, Igor Vlasenko, Nina Ulchik, Dora Razen
CINEMATOGRAPHY: Eva Neymann, Saša Orešković
EDITING: Pavel Zalesov
SOUND: Mykola Shepotin

DUTCH PREMIERE



NEW TALENTS COMPETITION

The New Talents Competition is back with our sixth edition! We invited filmmakers from Eastern and Southern Europe to send us their graduating, debut or second films to compete for an Audience Award.

We proudly present another incredible selection of films, filled with curiosity and sensitivity towards our world. The risks that our filmmakers took, in using the camera, their bodies and their personal film languages, reveal the dedication they have towards better worlds. These artists question their

surroundings, reflect on their past and present lives, and dream about what can and should be different. Themes of identity and body, healing and violence, memory and community stand out when watching these important visual works.

We received a record of submissions this year, which made our selection even more difficult. We chose eight films from Bosnia and Herzegovina, Romania, Georgia, Ukraine, Poland, Czechia and Montenegro.

In **"Towards White"**, the filmmaker uses still photography and sound as an attempt to come to terms with experiences of harassment. At a mud-healing centre in a Georgian village, five-year-old Tako waits for her grandmother to finish her work in the endearing **"What Does the Mud Whisper"**. In **"Dance With Me, Dad"**, the filmmaker uses the camera to connect with her father, refusing to walk away from conflict past and present, bravely choosing intimacy. How do we heal from war, and how can we take out from our body the violent images we've seen? Through body and prayer, **"Bosnian War Movie"** documents such an important and scary attempt. From the Yugoslav wars to the racism of new nationalisms, Sabina Talović's voice bears witness to how acts of solidarity are always completely different while remaining fundamentally unchanged in the humbly caring and sharp **"Completely Different, Exactly the**

Same". The animated musical **"Stone of Destiny"** explores the beauty of finding your path, even when it's fraught with uncertainty. The auto-fiction **"Scales"** moves between fantasy, reality and memory, using fragmentation and repetition in order to reveal the inner life of its heroine, exploring the entangled relationship between trauma and pleasure. **"Dog and Wolf"** shows us how our memories are stored in our bodies, ready to surface at unexpected moments. Through its raw images and patient rhythm, a sense of loss and longing and the impossible present moment are subtly presented.

See you all at the festival at Filmhuis Den Haag. Don't forget to vote for your favourite film, and join us for the award ceremony on the closing night.

Stefan Pavlović,
Film programmer





BOSNIAN WAR MOVIE

by MARKO LONČAREVIĆ

Bosnia and Herzegovina, Austria

In the dead of night, a former child actor enters the forest to see if faith and flesh can withstand the lingering ghosts of war, or if fear never fades.

After more than 20 years of not acting, a former child actor ventures deep into the forest in the middle of the night, relying on the power of his faith and body to overcome collective war trauma and finally feel fearless. But is it even possible to heal after so many dead bodies in similar settings and the blurry VHS footage of executions we grew up watching on the news?

BOSNIAN WAR MOVIE | 2025 | 13 min

PRODUCTION: Marko Lončarević

CAST: Haris Begović

SCREENPLAY: Marko Lončarević

CINEMATOGRAPHY: Marko Lončarević

EDITING: Marko Lončarević

INTERNATIONAL PREMIERE



COMPLETELY DIFFERENT, EXACTLY THE SAME

by MARIANNA GIORGIA MARCHESINI

Italy, Montenegro

In the Balkans, a feminist voice rises against oppression, and takes action.

At a crossroads of borders in the Balkans, Sabina Talović, a feminist activist, faces the violence of a patriarchal system with unwavering resolve. From the Yugoslav wars to the racism of new nationalisms, her voice bears witness to how acts of solidarity are always completely different while remaining fundamentally unchanged. A humbly caring and sharp debut film by Marianna Giorgia Marchesini.

COMPLETELY DIFFERENT, EXACTLY THE SAME | 2025 | 30 min

PRODUCTION: Marianna Giorgia Marchesini – Ezme Film

CAST: Sabina Talović, Azra Memovic, Umejja Memovic, Nur Memovic

CINEMATOGRAPHY: Giovanni Benini

EDITING: Beatrice Segolini

SOUND: Luca Mantovani, Marianna Giorgia Marchesini, Matilde Ramini, Stefano Bernardi

INTERNATIONAL PREMIERE



DANCE WITH ME, DAD

by MAŁGORZATA GOŹDZIK

Poland

Wanting to improve her distant relationship with her grumpy and depressed father, the film director tries to persuade him to have a deeper conversation and seeks a path of understanding.

A 29-year-old film director lives at home with her parents. Her father's constant complaining creates unbearable tension, and she longs to improve their relationship. To bridge the gap, she decides to have a more meaningful conversation with him. In everyday life, TV, jokes, criticising other people, and sleep are a good hiding spot for the father. Nevertheless, she tries to break through this wall. What begins as simple avoidance turns into denial, and ultimately, rage and guilt. A childhood memory of dancing together inspires the protagonist to invite her father to a dance course. The way to the dance course is intertwined with the last part of their conversation. They confess affection for each other, yet still have a similar wish that cannot be fulfilled. They go to the dance course and wait for the first lesson to begin.

ZATAŃCZ ZE MNĄ, TATO | 2025 | 27 min**PRODUCTION:** Jerzy Kapuściński, Ewa Jastrzębska, Magdalena Tomanek – Munk Studio**SCREENPLAY:** Małgorzata Goździk**CINEMATOGRAPHY:** Magdalena Bojdo**EDITING:** Sabina Filipowicz**MUSIC:** Anna Jurkiewicz

DUTCH PREMIERE



DOG AND WOLF

by TERÉZIA HALAMOVÁ

Czechia

“Dog and Wolf” shows us how our memories are stored in our bodies, ready to surface at unexpected moments. Through its raw images and patient rhythm, a sense of loss and longing and the impossible present moment are subtly presented.

Rudo is a 25-year-old stripper who has chosen to embrace a life of perpetual partying and sleep deprivation. As he navigates through the chaotic nightlife fueled by drugs and dance, memories of his ex-girlfriend Misha haunt him, reminding him of broken promises and lost connections.

PES A VLK | 2025 | 20 min**PRODUCTION:** Natália Pavlove – Other Stories; FAMU – Film and TV School of the Academy of Performing Arts in Prague**CAST:** Tomáš Čapek, Katerina Hulinská, Emil Rothermel, Manuel Inacker**CINEMATOGRAPHY:** Dušan Husár**EDITING:** Lukáš Janičík**SOUND:** Anna Jesenská



SCALES

by ANNA SCHERBYNA
Ukraine

On a road trip along the California coast, a woman drifts through fleeting encounters and cinematic illusions, where ambiguous pleasure opens a path toward becoming.

“Scales” intertwines memory, fantasy, “reality”, and the tangible non-discursive slivers of their interplay, the moving audiovisual images. Blending personal video archives, performed scenes, and experimental sound, it explores the entangled relationship between trauma and pleasure. Shot primarily in California, the film draws on vivid landscapes and surreal aesthetics that echo spaces from the protagonist’s childhood in Ukraine. Through a fragmented, non-linear narrative and a textured soundscape, “Scales” delves into the inner life of a heroine caught in a loop of traumatic repetition navigated through pleasure – not as resolution, but as a resistant mode of reclaiming gaze and agency via weaving the film’s fabric.

SCALES | 2024 | 13 min

PRODUCTION: Anna Scherbyna

CAST: Anna Scherbyna

CINEMATOGRAPHY: Anna Scherbyna, Denys Voloshyn, Giorgio D’ausilio, Mitya Churikov

EDITING: Anna Scherbyna

SOUND: Uliana Bychenkova

EUROPEAN PREMIERE



STONE OF DESTINY

by JULIE ČERNÁ
Czechia

“Stone of Destiny” explores the beauty of finding your path, even when it’s fraught with uncertainty.

This animated musical follows the journey of the anthropomorphised Stone of Destiny. On a path filled with mysterious encounters and hidden symbols, it is driven by a desire for freedom. Stone is accompanied not only by a newfound freedom, but also by a fear of failure. Stone of Destiny serves as the alter ego of the author Julie Černá. Through the film, she explores themes of emotional understanding, her past relationships, and loneliness. The film is based on her trilogy of comic books, “Stone of Destiny”, which was awarded the Muriel Prize for the best student comic book in 2022.

KÁMEN OSUDU | 2025 | 10 min

PRODUCTION: Kristina Husová – Pure Shore; UMPRUM

SCREENPLAY: Julie Černá

ANIMATION: Julie Černá, Matouš Valchář

EDITING: Alexandra Volfová

SOUND: Juras Karaka



TOWARDS WHITE

by LETIȚIA POPA

Romania, Netherlands

In an oneiric space, the filmmaker confronts and subverts the harassment she faced while documenting the Syrian refugee crisis in Romania, when she was only 21 years old.

Through an oneiric and experimental lens, the filmmaker confronts her own experiences of harassment and institutional control, exploring how these encounters shape perception, body, and agency. Inspired by the photography series of the Romanian visual artist Geta Brătescu, the film navigates opacity and vulnerability, creating a reflective space where trauma is both embodied and mediated through artistic practice. By blending personal narrative with abstract black and white analogue photography, the work opens a dialogue about witnessing, control, and resilience, offering a meditation on the subtle violences that mark professional and intimate spaces.

TOWARDS WHITE | 2025 | 6 min

PRODUCTION: Visual Erosion

CAST: Letiția Popa

SCREENPLAY: Letiția Popa

EDITING: Letiția Popa



WHAT DOES THE MUD WHISPER

by DEA TCHOLOKAVA

Georgia

In a land where mud holds memory, a little girl named Tako drives us through myth and imagination, crafting new stories from ancient echoes.

In the heart of Georgia, where myth and reality intertwine, little Tako embarks on a journey to uncover the ancient secret of the region's healing mud. For generations, people have travelled to this mystical place, seeking cures for their ailments and hoping to prolong their lives. This documentary portrays the life of a child, which symbolises the people who shape and sustain contemporary myths, revealing how ordinary folk craft legends that blur the lines between healing, belief, and imagination.

რას ჩურჩულებს ტალახი | 2025 | 18 min

PRODUCTION: Irina Gelashvili – Radium Films

CINEMATOGRAPHY: Bartosz Błędowski

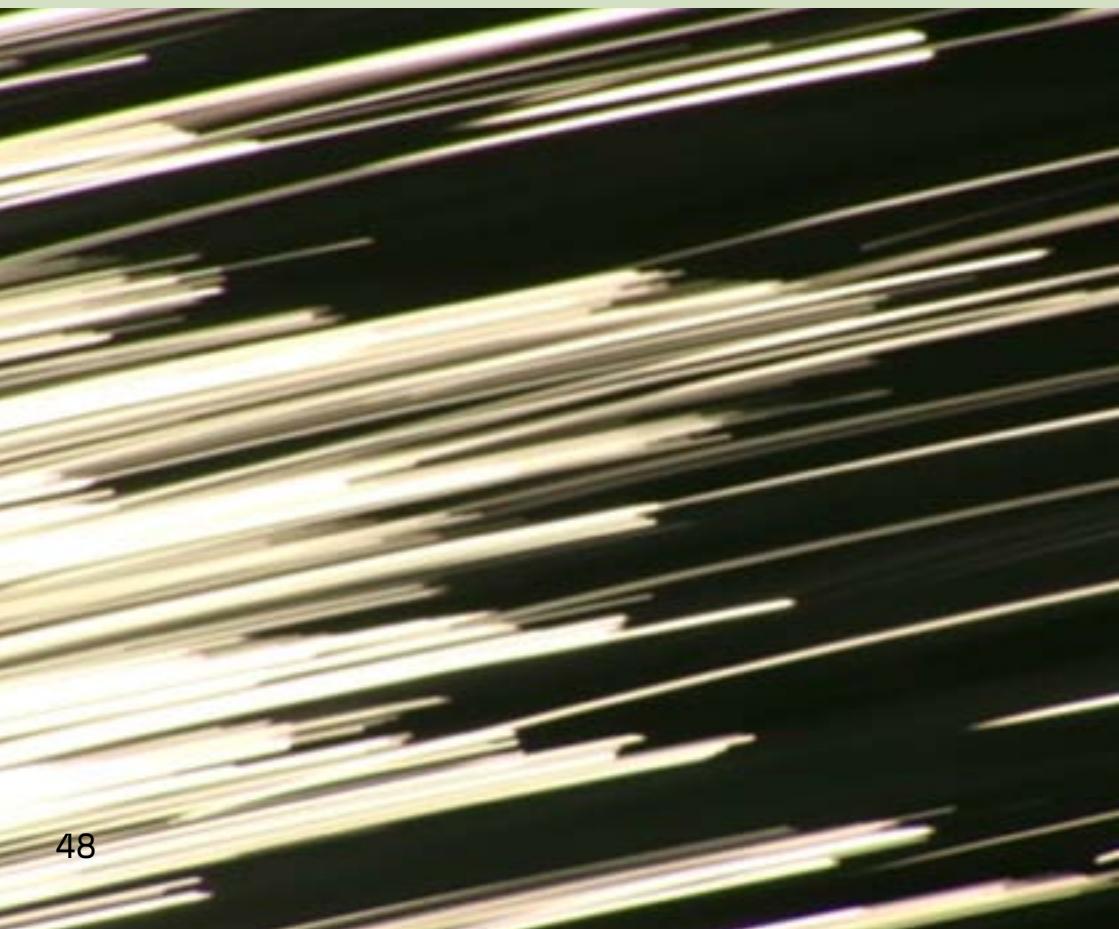
EDITING: Eka Tsotsoria, Dea Tcholokava

MUSIC: Nika Phaniashvili

SOUND: Paata Godziashvili

BETWEEN FILM AND ART

“Between Film and Art” is a section dedicated to experimental and artist-driven film in its many forms – featuring cinema that pushes today’s boundaries, and engaging the broader region’s diverse and unruly traditions of ‘other cinema.’



This year brings together two singular experimental filmmakers, Ewelina Rosińska and Vadim Kostrov whose relatively young bodies of work have already drawn much notice in today’s international film circuits.

Both work closely with their mediums – Rosińska with the material rigour and rhythms of the legendary Bolex 16mm camera, into an almost musical vision of her surrounds; Kostrov by pushing MiniDV camcorder into its outer limits and back, discovering within its low definition a space that is exactly emotional.

Their post-diary practices exceed the autobiographical, taking their immediate surroundings into historical and ecological dimensions. Among the questions their films ask are those of ways of looking – through the held camera, in economies of montage and legibility. Their experiments lie in how film can present a reality through reality, in the encounter of makership and viewership.

“Earth in the Mouth” by Rosińska creates new images and relationships between them. Structure and content interplay and neither is dominant. Rather, the film and life are shown to invent itself as they go along – existing not as plot, but as pattern.

Rosińska’s **“Vultures”** is a single roll of film that shows an encounter with a group of birds. As the vultures circle

overhead to discern the humans below, the humans frame them with their camera. An imperfect choreography unfolds: circles from the sky and rectangles from the ground, each pursuing and slipping past the other.

“Éveil” belongs to Kostrov’s recent series of silent works made in exile – a departure from his previous styles. Shot on MiniDV, abstraction becomes a mode of processing loss into imagination. Shot in late February 2025 in northern Paris, the first breeze of spring after winter figures a dawning where grief and disillusionment meet a fragile opening toward transformation.

“Donnez-nous la paix” – Kostrov’s latest – was shot in coastal France, where he and his companions wander through the landscape that carries the memory of European war history. The title comes from an inscription found on a cottage there. Kostrov, without words, in another time and context, resounds the same antiwar plea.

Temra Pavlović,
Film Programmer



EARTH IN THE MOUTH

by EWELINA ROSIŃSKA
Poland, Germany

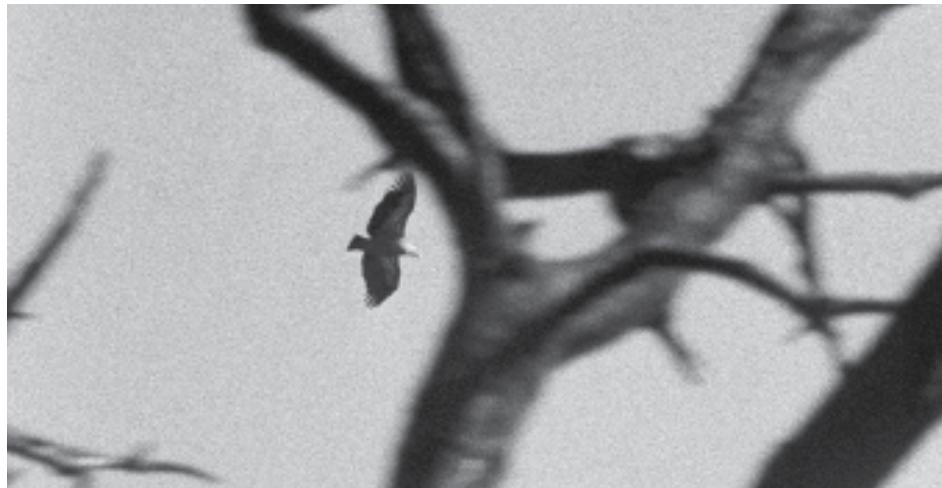
Like a photo book, the film creates new images and relationships between them, resulting in a journey of impressions where the outlines of the world undulate.

Between faith, anarchism and tourism, in Poland or Germany, between simple gestures and everyday life in Portugal, Brazil and Greece. Portrait of life between different countries, among friends and family.

Z ZIEMIĄ W BUZI | 2020 | 20 min

PRODUCTION: Ewelina Rosińska
CINEMATOGRAPHY: Ewelina Rosińska
EDITING: Ewelina Rosińska
SOUND: Ewelina Rosińska
COLOR CORRECTION: Faraz Fesharaki
SOUND MIX: Jan Pasemann

EUROPEAN PREMIERE



VULTURES

by EWELINA ROSIŃSKA
Portugal

Poetics of an ecological way of looking – a short by acclaimed 16mm filmmaker Ewelina Rosińska. Vultures circling overhead frame the humans below, as humans in turn frame the birds with their camera.

Two and a half meters in wingspan, flying overhead. When a human approaches a flock of vultures, the birds begin to circle them in order to identify the intruder. Filmed with a Bolex camera in Porto do Tejo, Portugal, the encounter becomes a double framing – the camera captures the birds, while their circling in turn frames us.

VULTURES | 2021 | 3 min

PRODUCTION: Ewelina Rosińska
CINEMATOGRAPHY: Ewelina Rosińska, Nuno Barroso
EDITING: Ewelina Rosińska

DUTCH PREMIERE



DONNEZ-NOUS LA PAIX

by VADIM KOSTROV
France

Continuing his work with the materiality of miniDV, Kostrov captures fleeting moments of beauty as a form of resistance and refusal.

Shot in Roscoff and île-de-Batz, Bretagne, Kostrov and his companions move through the unknown landscape, in displacement. Their contours blur under his camera's gaze; Kostrov looks not *at*, but *into, with and through* the scenes, to where gestures and textures of the world are given physical presence. Captured briefly along the way, the filmmaker's antiwar sentiment finds its echo. The title comes from an inscription found on a cottage there — a message from another time, another context: the same plea.

DONNEZ-NOUS LA PAIX | 2025 | 15 min

CINEMATOGRAPHY: Vadim Kostrov
EDITING: Vadim Kostrov
SOUND: Vadim Kostrov



ÉVEIL

by VADIM KOSTROV
France

Spring light in a garden drifts into abstraction. Fragile vision on the threshold of clarity in dark times.

Shot in late February 2025 in northern Paris, “Éveil” captures the first breeze of spring after winter. Foliage, sunlight, and surfaces dissolve into perceptual play: a dawning where grief and disillusionment meet a fragile opening toward renewal. The film belongs to Kostrov's series of silent exile works on MiniDV, where abstraction becomes a mode of processing loss into imagination.

ÉVEIL | 2025 | 11 min

PRODUCTION: Vadim Kostrov
CINEMATOGRAPHY: Vadim Kostrov
EDITING: Vadim Kostrov

SREBRENICA – SPECIAL SCREENING & EXPO

This year marks thirty years since the Srebrenica genocide — one of the darkest chapters in European history. In July 1995, more than 8,000 Bosnian Muslim men and boys were systematically murdered in what the International Criminal Tribunal for the former Yugoslavia and the International Court of Justice later recognised as genocide.

We are honoured to present the screening of "Where Have You Been", which follows artist Aida

Šehović and her powerful memorial project of the same name. Through her work, Šehović creates spaces for remembrance and reflection, transforming collective trauma into acts of commemoration that ensure the victims are not forgotten.

As we reflect on this anniversary, we recognise the importance of bearing witness to history and the vital role that art plays in preserving memory, fostering understanding, and honouring those we have lost.

EXHIBITION 12 July – 16 November
Tuesday to Sunday 11:00 – 17:00
KM21 (Kunstmuseum Den Haag)

In addition to the screening at Filmhuis Den Haag, we invite you to the exhibition at KM21. In the expo "Cups of Memory", artist Aida Šehović and architect Arna Mačkić (Studio L A), both survivors of the Bosnian War (1992–1995), redefine memory. In this project, art, shared memory, and shared rituals not only help us look back at the past but also confront its long-lasting consequences, which continue to affect our reality today.

Aida Šehović launched the project on 11 July 2006 with a public performance in Sarajevo.

For this, a local women's organisation collected the first 923 fildžani, traditional coffee cups. The porcelain cups were placed on the street, and then passers-by were invited to fill them with Bosnian coffee, only to leave them untouched. This silent but powerful act of remembrance is repeated every year in squares of cities worldwide: from Geneva to New York and from Istanbul to Toronto. Meanwhile, there is a fildžan for each of the (at least) 8,372 victims. The first 923 are now on display for the first time in the Netherlands.

SPECIAL SCREENING – SREBRENICA



WHERE HAVE YOU BEEN

by MIRKO PINCELLI

Bosnia and Herzegovina, Italy, Serbia, USA

The story of a nomadic monument to the Srebrenica Genocide through the voices of those who built it.

Thirty years after the genocide – the first in Europe since World War II – survivors in Bosnia and Herzegovina still search for their loved ones. "Where Have You Been" traces the homecoming of Bosnian-American artist Aida Šehović and her participatory, nomadic monument to the Srebrenica Genocide. With the monument coming to its final resting place after travelling the world for 15 years, those who remain gather at the site of the atrocities to fill thousands of small ceramic coffee cups in memory of the victims. As they collectively mourn, painful questions endure: What does "never again" mean in a world where perpetrators live with impunity? How do art and empathy help fill the void left by immeasurable loss and trauma?

ŠTO TE NEMA | 2024 | 89 min

PRODUCTION: Aida Šehović – Što te nema Inc; Pinch Media Film Ltd, The Post-Conflict Research Center

CAST: Ahmet Begović, Mirza Mešić, Hajra Čatić, Aida Šehović, Nura Begović

CINEMATOGRAPHY: Daniel Salter, Mirko Pincelli

EDITING: Mirko Pincelli

SOUND: Andrea Maffi

DUTCH PREMIERE

FOCUS: GRIEF

In a world increasingly torn apart by inequality, polarisation, and waning empathy for “the other”, one experience remains a common denominator: grief. Some mourn their loved ones; others grieve for lost homelands – whether abandoned or destroyed. Even those who seem well off lament the erosion of ideals and the collapse of trust in institutions once meant to uphold peace, protect human rights and prevent genocide.

Grief is a complex emotion with a wide spectrum of manifestations. It can be angry and stoic, just as it can be humble and melancholic. Its roads lead through self-reflection to inner peace; or devastation. Grief is a feeling, a process, a ritual, and a phenomenon.

This year's Focus section brings together five films that approach this multifaceted concept from different angles, yet all return to the central question of belonging – and the sense of a home lost.

“We Live Here” and “When Lightning Flashes Over the Sea” confront collective grief after the destruction of entire regions, each tied to different incarnations of the Russian state. The former examines a Kazakh region devastated by Soviet nuclear testing, its population and landscape scarred for generations. The latter offers a poetic and warm but post-apocalyptic

portrait of Odesa in the wake of Russia’s invasion of Ukraine.

Where these films explore how societies mourn their habitats, “Wind, Talk to Me” narrows the focus to a single family grieving a mother, as her loved ones (played by the director’s real family members) attempt to complete the home she had planned. “Yugo Florida” also addresses the loss of a parent, though here the grief starts with a diagnosis of an incurable illness. At the same time, the film doubles as an obituary for Serbian society, mired in corruption, cronyism, poverty and the numbing haze of reality television.

“Man of the House” turns inward, dealing with the most intimate form of home – the body itself. It follows an Albanian sworn virgin living as a man, who is forced to confront the instincts and emotions she long suppressed when her orphaned niece requires maternal care.

To deepen the exploration, a panel discussion will bring together the filmmakers behind three of these works. This conversation aims not to dwell on grief for its own sake, but to reflect on how art can help us process it.

Stefan Malešević,
Film Programmer



p. 12 **MAN OF THE HOUSE** by Andamion Murataj

p. 36 **WE LIVE HERE** by Zhanana Kurmasheva

p. 37 **WHEN LIGHTNING FLASHES OVER THE SEA** by Eva Neymann

p. 17 **WIND, TALK TO ME** by Stefan Đorđević

p. 19 **YUGO FLORIDA** by Vladimir Tagić



EAST OF EAST

Not so long ago, many citizens of today's European Union needed visas to travel across internal borders. While the EU's enlargement brought a welcome exchange of people, ideas, and culture, it also sparked resentment, polarisation, and rising criticism of a "borderless world" – trends that contributed to slowing and de facto halting further EU expansion. Amidst the wave of retrenchment, rising nationalism, and xenophobia sweeping much of Europe – where right-wing parties gained power, referendums rejected immigrants, and some countries even left the Union – the Eastern Neighbours Film Festival continued to build bridges between cultures. For years, it has introduced Dutch audiences to films from Eastern and Southeastern Europe, advocating diverse perspectives and cinematic voices.

With the onset of the war in Ukraine, Western audiences' attention towards Eastern Europe has sharply increased. We continue to champion this region, which remains central to our programming, while also expanding our gaze further east – to Central Asia.

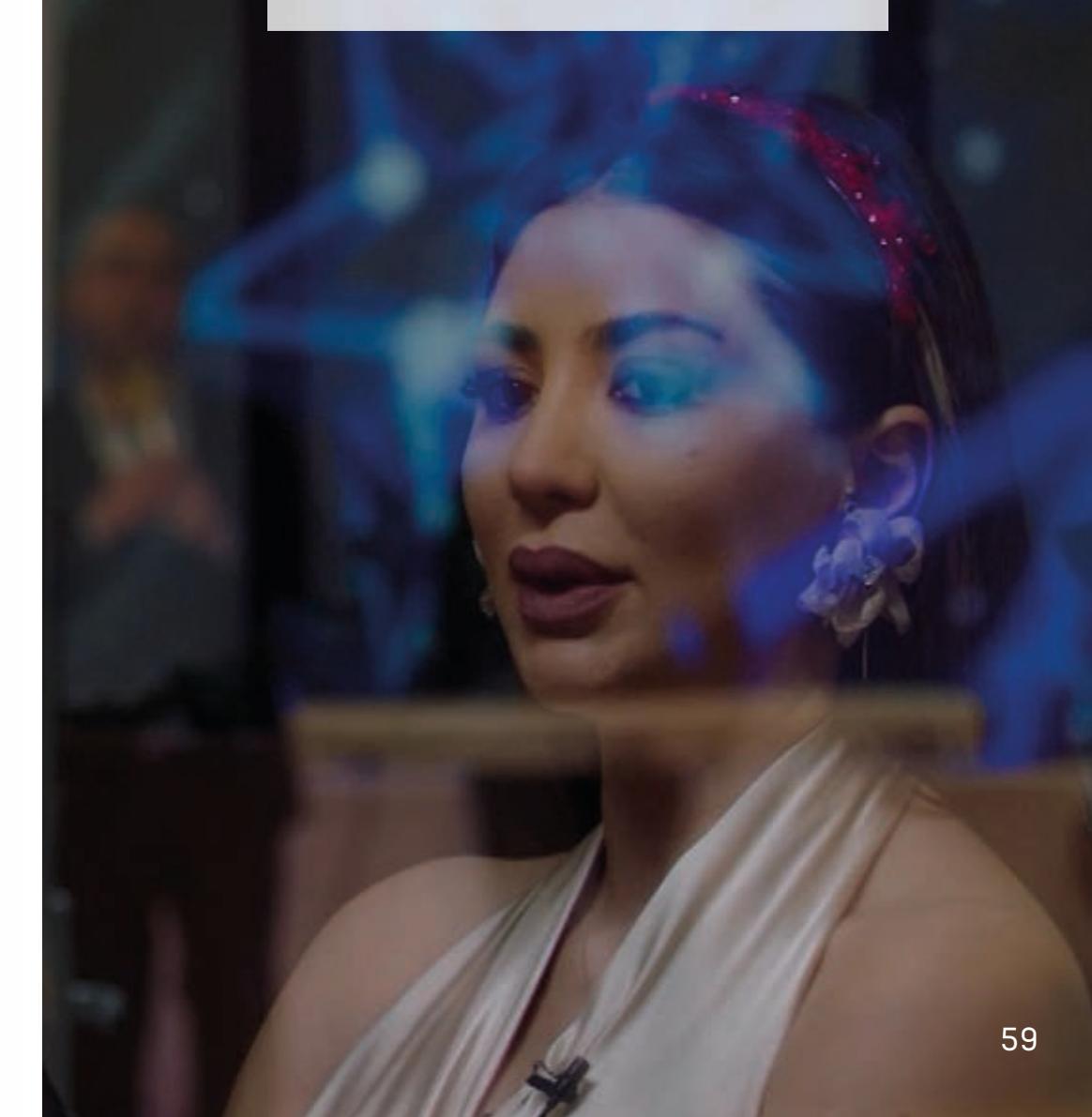
Not as close as Poland, not as exotic as Japan, this often-overlooked region is emerging as a vibrant hub of cinema, with recent successes on the festival circuit. As experts in cultural diplomacy, we are glad to offer our platform to those "East of East". This year, we open the section with three films from Kazakhstan and Azerbaijan, including our closing film "**My Magical World**", which explores ambition and friendship in rural Azerbaijan.

On the Kazakh steppe, life unfolds under the weight of history. Zhanana Kurmasheva's documentary "**We Live Here**" takes us to a former Soviet nuclear test site, where three generations confront its haunting legacy and reflect on humanity's fragile relationship with the environment. In "**Crickets, It's Your Turn**", Olga Korotko crafts a visually intense thriller in which a young female photographer navigates desire, power, and control while confronting a predatory man. Every glance and gesture carry weight, drawing viewers into a quietly hypnotic space where curiosity and peril intertwine.

Together, these films showcase the courage, creativity, and resilience of filmmakers "East of East", offering perspectives that challenge, move, and linger long after the screen goes dark.

Oana Stupariu,
ENFF Film Coordination

- p. 10 **CRICKETS, IT'S YOUR TURN** by Olga Korotko
- p. 6 **MY MAGICAL WORLD** by Elvin Adigozeli
- p. 36 **WE LIVE HERE** by Zhanana Kurmasheva



NEW FEMALE VOICES

Chantal Akerman once remarked in Venice that the line between documentary and fiction is merely an administrative label. In 2022, her “Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles” topped the BFI Sight & Sound poll, finally ending the decades-long reign of “Citizen Kane” and “Vertigo”. The recognition of her feminist vision as the greatest film of all time was more than symbolic – it showed that new voices can redefine what cinema is.

Although it would be wonderful to live in a world without labels – one where a separate category for female filmmakers wouldn’t be necessary – discrimination, violence, and inequality still shape our lives. “New Female Voices” showcases films that embody diverse forms of resistance: a space where tenderness and rage meet, and where memory and identity are explored through bold and original film languages.

“**When the Phone Rang**” reflects on both personal and collective trauma in the wake of a disintegrated homeland, through one girl’s memories of 1990s Yugoslavia. In “**Phantom Youth**”, two girls from rural Kosovo face the challenges of postwar transition. “**Caravan**”, drawn from the director’s own life, is a moving road film about maternal love clashing with the desire for freedom, while “**Crickets, It’s Your Turn**” follows a young photographer confronting the imbalances of a male-dominated world and delving ever deeper into a macho society against her better judgment.

Marko Grba Singh,
Film Programmer

- p. 9 **CARAVAN** by Zuzana Kirchnerová
- p. 30 **CONSIDER A TOMATO** by Marina Sulima
- p. 10 **CRICKETS, IT'S YOUR TURN** by Olga Korotko
- p. 13 **PHANTOM YOUTH** by Luàna Bajrami
- p. 36 **WE LIVE HERE** by Zhanana Kurmasheva
- p. 16 **WHEN THE PHONE RANG** by Iva Radivojević



**TALK:
KOSOVAR CINEMA ON THE RISE
FRIDAY 7 Nov | 21:15**

In this conversation, acclaimed filmmaker and director of the Kosovo Cinematography Centre, **Blerta Zeqiri**, reflects on the growth of the country's film industry since independence.

Kosovo's cinema has gained significant international recognition in recent years, with films such as "Hive" by Blerta Basholli, which won the Grand Jury Prize, Audience Award, and Directing Award at the Sundance Film Festival; "Phantom Youth" by Luàna Bajrami, which premiered at the Venice Film Festival; and "Vera Dreams of the

Sea" by Kaltrina Krasniqi, which premiered at Venice in 2021 and won the Best Film award at the 34th Tokyo International Film Festival.

Zeqiri will discuss the challenges and achievements of the Kosovar film industry, the role of the Kosovo Cinematography Centre in supporting filmmakers, and the importance of fostering a vibrant cinematic culture in the region. This conversation offers a unique insight into the resilience and creativity of Kosovar filmmakers and their impact on the global film landscape.



**TALK: MAKING FILMS
ACROSS EUROPE'S DIVIDE
SATURDAY 8 Nov | 14:00**

Director Marina Sulima brings a subtle and deeply personal approach to storytelling in her debut feature "Consider a Tomato". Following the film's world premiere at the Eastern Neighbours Film Festival, Sulima joins us for a conversation about her artistic practice and the making of this singular work. The talk will

delve into her interdisciplinary approach to filmmaking, from ecology and labour to community and collaboration, working with her own family and managing the entire production herself in Moldova. A conversation about artistic vision, creative freedom, and the emergence of a fresh cinematic voice.



**TALK:
SERBIAN PROTESTS THEN AND NOW
SATURDAY 8 Nov | 16:30**

Following the international premiere of "One Man Avalanche" at the Eastern Neighbours Film Festival, director Slobodanka Radun joins us to reflect on Serbia's political landscape, 25 years after its people thought they had welcomed democracy. Today, protests have returned, incited by actions of a government whose key figures date back to the 1990s. The discussion

explores how protest techniques and tactics have evolved, how the government's responses have shifted, and, perhaps most importantly, how the international community's reaction waned. We also consider how Radun's filmmaking offers insight into the resilience of civil society and the power of cinema and other art forms to inspire uprisings.



**PANEL:
GRIEF
SATURDAY 8 Nov | 19:15**

As part of this year's Focus: Grief program, Eastern Neighbours Film Festival invites audiences to a panel discussion exploring how cinema can process and transform experiences of loss. Rather than dwelling in sorrow, the conversation seeks to explore how art can articulate the inexpressible, connect personal pain with collective memory, and create space for reflection and healing.

Joining the discussion are three



filmmakers whose recent works approach grief in strikingly different ways: Aidan Serik, editor of "We Live Here", a poetic documentary tracing generational trauma in the Kazakh steppe; Andamion Murataj, director of "Man of the House", which reimagines the Balkan "sworn virgin" tradition through the lens of mourning identity; and Vladimir Tagić, director of "Yugo Florida", a raw and darkly humorous portrayal of a son caring for his unbearable father in his final weeks.

WINE TASTING

Sat 8 November | 18:30
Filmhuis Den Haag, Studio A
free admission



Next to films and debates, we create a space to gather, talk, enjoy, and learn about the region. Join us for a wine tour and taste quality wines from countries that are also part of the film festival. During this wine tasting you will get an impression of what the region has to offer. In addition, you will learn more about several indigenous grape varieties, still unfamiliar in the rest of Europe.

Our Eastern neighbours do not just have cinema that is growing more popular, but also a centuries-old wine culture, which is now flourishing.

Steady festival partner **AndereWijn** is a wine webshop stocked with many different wines from the neighbouring Eastern European countries. Every year they taste hundreds of wines, out of which they choose the best. Visit their website: www.anderewijn.nl

MUSIC AT ENFF

The ENFF welcomes special guests each year to enrich our programme. This year, we are thrilled to present two young musicians: Kristina Archer (soprano) and Loukas Kefos (guitar). They will perform traditional Czech folk, jazz, and classical music.

The young Czech-British soprano **Kristina Archer** has performed the role of Susanna from "Le Nozze di Figaro" within the Ensemble Orquesta Academy, as well as making her debut at the Fringe Utrecht Early Music Festival. She is a graduate of Early and Classical singing of the Royal Conservatory of The Hague. In oratorio, Kristina has appeared as the soloist in Händel's "Messiah", Vivaldi's "Gloria", and Charpentier's "Te Deum". As a professional choral singer, she worked with ensembles such as Holland Opera, Studium Chorale, and Dutch Baroque Choir. She is currently pursuing her MA at The Royal Conservatory of Antwerp under Gary Jankowski.



Greek guitarist **Loukas Kefos**, currently based in the Netherlands, performs both as a soloist internationally and in collaboration with other musicians. He studied with Michalis Kontaxakis in Athens, at the Royal Conservatory of The Hague, and currently at Conservatorium Maastricht. His activity covers a wide spectrum, from classical guitar recitals in concert halls to acoustic projects, ensemble work, and performances with bands. Versatility is central to his work, allowing him to adapt to diverse musical contexts and to create programs that bring together tradition and modern expression while engaging audiences across genres and cultures.





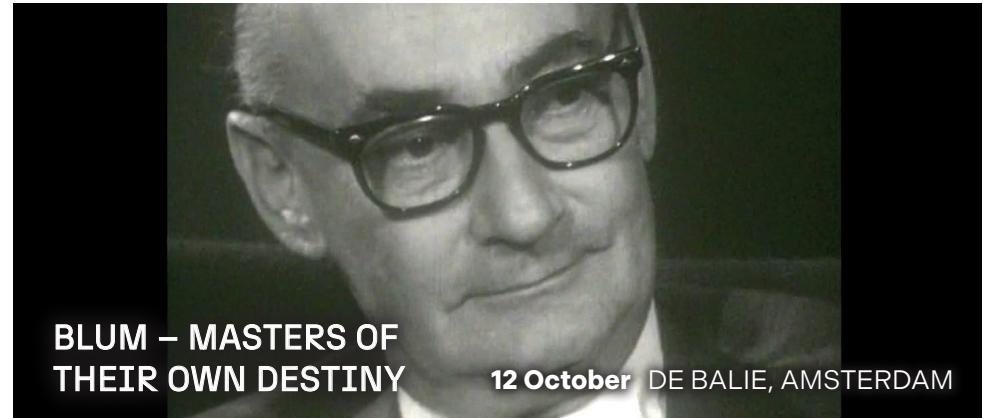
by Goran Dević, Croatia, 2024

A humorous yet thought-provoking film where strangers from all walks of life share personal confessions, political views, and quiet moments of vulnerability.



by Zuzana Kirchnerová, Czechia, Slovakia, Italy, 2025

Overwhelmed by motherhood, Ester steals a caravan and flees to southern Italy with her son with an intellectual disability. They meet a young drifter whose open heart transforms their makeshift family into something freer, lighter, and full of unexpected hope.



by Jasmina Žbanić, Bosnia and Herzegovina, 2024

A fascinating story of the socialist entrepreneur Emerik Blum, the phenomenon of worker self-management and the people who lived one possible alternative.



by Yuri Semashko, Lithuania, Germany, 2025

Amid rumours of the outbreak of World War III, young musician Fedor Ozerov becomes obsessed with searching for a magical sweater in which he believes inspiration comes to him.

ENFF ON TOUR 2025



SILENT OBSERVERS

2 November DE WITT, DORDRECHT

by Eliza Petkova, Bulgaria, Germany, 2024

In a remote Bulgarian village, six animals reveal the mysterious world of superstition. A cat is considered a vampire, while a donkey is thought to be bewitched. Time stands still, and transience remains the only constant.



A SELECTION FROM THE NEW TALENTS COMPETITION - TROUBLING THE MASCULINES

28 November KRITERION, AMSTERDAM

COMMUNITY GARDENS by Vytautas Katkus, Lithuania, NTC 2020
THE PRISONER by Łukasz Gierańczyk, Filip Drzewiecki, Poland, NTC 2022
SONGS FROM THE BACKYARD by Letitia Popa, Romania, NTC 2022
YOU IDIOT by Andrija Tomić, Croatia, NTC 2024
BOSNIAN WAR MOVIE by Marko Lončarević, Bosnia and Herzegovina, NTC 2025

ENFF ON TOUR 2025



EIGHTY PLUS

13 December LHC, UTRECHT

by Želimir Žilnik, Serbia, Slovenia, 2025

When his ancestral home is slated for restitution, 80-year-old Stevan returns to his homeland to face family tensions, generational divides, and the absurdities of bureaucracy in this tenderly comic story.

THE BEST OF ENFF FILMHUIS DEN HAAG

Wednesday 12 November at 19:00h
Saturday 15 November at 16:00h
Wednesday 19 November at 21:00h
Sunday 30 November at 15:30h

Catch four audience favourites during our Best of ENFF screenings in Filmhuis Den Haag. More info: www.easternneighboursfilmfestival.nl

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Koštana Banović

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Stefan Malešević
New Talents Competition:
Stefan Pavlović
Between Film and Art:
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Natalia Garayalde (New Talents trailer)

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Eastern Neighbours Film Festival
is a project of Stichting artTrace,
Utrecht, The Netherlands



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