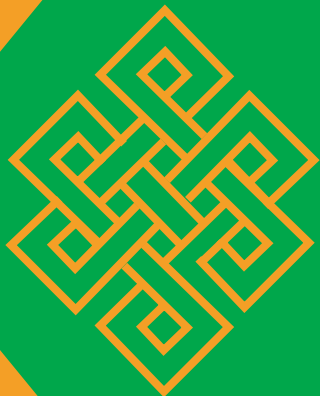


14th Belgrade Irish Festival



BIF

12 - 21. 3. 2026.



14th BIF Festival Schedule, 12 - 21 March



 TRAM 2 / circular line
 City center, hop on-hop off

 BIKE/WALKING
 ROUTE

Venues

- 1 Balkan Cinema / Braće Jugovića 16
- 2 Kinoteka / Uzun Mirkova 1
- 3 Dom omladine Beograda / Makedonska 22
- 4 Atelje 212 / Svetogorska 21
- 5 French Institute of Serbia / Knez Mihailova 31
- 6 KC Grad / Braće Krsmanović 4
- 7 Mali Dorćol Platz / Dobračina 59
- 8 Silosi / Dunavski kej 46
- 9 Museum of the 90s / Kneza Miloša 3
- 10 Comtrade / Savski Nasip 7
- 11 Artget Gallery / Knez Mihailova 6

BIF Club, Bar & Restaurants

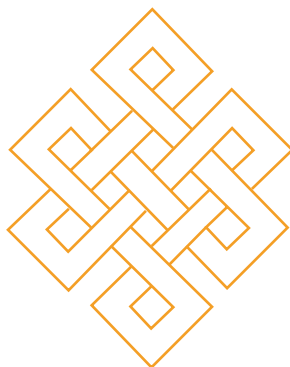
- 12 Noble Roots Cocktail Bar / Dositejeva 7
- 13 Smokvica Restaurant / Gospodar Jovanova 45
- 14 The Three Carrots Irish Pub / Kneza Miloša 16

Illumination Sites

- 15 Hotel Moskva
- 16 Slavija
- 14 The Three Carrots

Thursday, 12.3.	Friday, 13.3.	Saturday, 14.3.	Sunday, 15.3.	Monday, 16.3.
14:00 La Zone Nono Opens	14:00 Street Art Starts	14:00 Writer in Residence Reading	18:00 Field Notes	17:00 Body Liminal Opens
18:00 The Seige in the Room Opens	16:00 Business Partner Networking	16:00 Ire V Scot: 6 Nations	18:30 Christy	19:00 Hush-a-Bye Baby
20:00 Reggie	21:00 Trad Music Session	20:00 Christy, Opening Film	20:00 Opening Night Beckett/ Poems	20:00 Beckett/ Poems
		24:00 The Surfer Midnight Movie	21:00 Sanatorium	20:30 The Flats
			24:00 The Oscars...	
Tuesday, 17.3.	Wednesday, 18.3.	Thursday, 19.3.	Friday, 20.3.	Saturday, 21.3.
14:00 Irish and Serbian Place Names Talk	15:00 Beckett on Film Marathon	15:00 Beckett on Film Marathon	17:30 Dance to Remember	14:30 The Library Of Traumatic Memory
15:00 Beckett on Film Marathon	19:00 Spilt Milk	18:00 Ambassador's Reception	19:00 Golden Seal Award Neil Jordan	17:30 Street Art / Mural Unveiling
17:00 Golden Seal Award Stephen Rea	19:00 Senjak Chicken Society	19:00 The Hearth	20:00 The Crying Game	22:00 Closing Dance Party
17:30 City Green Illumination	20:30 The Hearth	20:30 Surprise film		
18:30 Beckett Discussion		21:00 The Dead House		
19:00 Eh Joe				
The Man Who Shot Beckett				
20:30 Four Mothers				

● Beckett in Belgrade	● Literature
● Irish Film Week	● Visual Arts
● Comedy	● Music



As the first resident Ambassador of Ireland to Serbia, I am both delighted and proud to support this 14th edition of the Belgrade Irish Festival (BIF). Belgrade Irish Festival showcases the best of Ireland.

As a multidisciplinary cultural celebration, it continues to serve as a vital bridge between Irish and Serbian heritage. It exhibits a rich tapestry of contemporary Irish film, music, theatre, literature, and visual arts across various venues in Belgrade. Both Ireland and Serbia treasure our cultures and are proud to share it with the world. It is the first BIF to take place since opening the new Embassy of Ireland to Belgrade, which we hope will further deepen relations between our two beautiful countries.

All of this would not be possible without the support of organisers and volunteers, who I would like to personally thank for their time and hard work. In particular, I would like to thank Jas and his management team. Go raibh maith agat for all that you do to promote Ireland.

I am delighted to participate in this great week and invite you to join us in celebrating this enduring friendship. Allow me to toast Belgrade Irish Festival in both of our native languages by wishing you both Sláinte and Živelj!

H. E. Kevin Colgan
Ambassador of Ireland to Serbia



AMBASÁID na hÉIREANN
Embassy of Ireland • Амбасада Ирсеке

For over 14 years, the Belgrade Irish Festival has brought the vibrancy, creativity, and warmth of Irish culture to the heart of Belgrade. The European Union Delegation to Serbia takes great pride in supporting the festival's growth to becoming one of the city's most beloved annual cultural events.

Through its rich and varied program of music, theatre, film, literature, visual arts, comedy and sport, the Belgrade Irish Festival showcases the diversity and depth of Celtic culture. It serves as a bridge for connecting people, fostering inclusion, and celebrating shared values. In doing so, it reminds us of the enduring power of culture to unite us, and to strengthening the fabric of our shared European identity.

This festival is a shining example of the motto "United in Diversity". By embracing the unique traditions of Ireland, we reinforce the sense of belonging to a common European project, one that celebrates and cherishes the richness of all its cultures while building a future rooted in unity and mutual respect. In this spirit, we warmly welcome the opening of the Irish Embassy in Belgrade. Its establishment further strengthens the presence of Ireland in Serbia and opens new opportunities for closer cooperation, deepening cultural ties, and jointly promoting both Irish heritage and our shared European values. Lá fhéile Pádraig sona dhaoibh! Happy Saint Patrick's Day, and happy Belgrade Irish Festival!

H.E. Andreas von Beckerath
Ambassador and Head of the Delegation of the European Union to Serbia



Welcome to the 14th Belgrade Irish Festival – and what a joy it is to say that out loud.



From the 12th of March 2026, contemporary Irish culture will land right here in Belgrade, the beating heart of the Balkans. Films, theatre, music, literature, visual arts, street art, comedy, conversation and much more – all crossing paths, bumping into each other, and (hopefully) surprising you. BIF has always been about bringing Ireland to Serbia's doorstep, and this year feels especially rich, warm, and alive.

We're thrilled to host multi-award-winning actors **Stephen Rea** and **Ruth Negga** as part of **Beckett in Belgrade**, our special programme marking 70 years since the first official production of *Waiting for Godot* in Belgrade, back in 1956.

We're also deeply honoured to welcome Oscar-winning director **Neil Jordan** and actor **Stephen Rea**, both of whom will receive a Lifetime Achievement Award from the Yugoslav Film Archive (*Jugoslovenska Kinoteka*), alongside a film screening and a reading from his new book - **Library of Traumatic Memory**. Out on the streets, watch Irish street artist **James Earley** create a new mural, laugh along with stand-up comedians from Cork, **Reggie** and **Martin Beanz Warde**, and dive into music ranging from a traditional Irish session to ambient contemporary classical sounds. And yes – the celebrated Irish DJ, **Donal Dineen** will close the festival with a final-night dance party at Silosi on the 21st of March.

At Kinoteka, we bring the best in Irish cinema - including a new **Midnight movie** and **Surprise movie** and a host of directors and talent from Ireland. Tickets to many events are now online and you can follow the **QR Code** on the back cover to immediately buy your tickets and not miss out.

This edition marks a new era and we welcome the opening of the Irish Embassy in Belgrade, headed up by Ambassador Kevin Colgan. We also offer a heartfelt farewell and thanks to former Honorary Irish Consul Ann Pešić – *go raibh maith agat agus slán leat!* And, as the great wheel of Serbian Irish life moves forward, we also salute The Three Carrots who celebrate their 30th anniversary this year.

Lastly, an enormous thanks to our patrons, partners, the brilliant BIF team, and our volunteers – who connect the dots behind the scenes and turn our green dreams into precious memories.

Come and join us for the 14th edition celebrating St Patrick's week in Belgrade.

Wishing you a happy festival and St Patrick's Day!

Festival Director,
Jaš Kaminski



Biblioteka Traumatičnih Sećanja / The Library of Traumatic Memory

Neil Jordan • Čitanje nave knjige / Reading from his latest novel

Imamo posebno zadovoljstvo da ugostimo **Nila Džordana**, u razgovoru povodom njegovog najnovijeg romana **Biblioteka traumatičnih sećanja**, iz kojeg će autor čitati odlomke. Iako je najšire poznat kao vodeći irski filmski reditelj (videti str. 19), ovom prilikom predstavljamo Nila Džordana kao pisca. Pre nego što je ostavio dubok trag u filmu, Džordan je već ostvario izuzetan uspeh u književnosti. Sa samo 26 godina objavio je svoju prvu zbirku pripovedaka **Noć u Tunisu**, koja je 1979. godine nagrađena prestižnom književnom nagradom časopisa Gardijan i najavila dolazak jedinstvenog, snažnog glasa u irskoj književnosti. Njegov najnoviji roman, kao i memoari **Amnezija**, bave se temama gubitka, sećanja i ljubavi. Velika nam je čast da Nil Džordan zatvori festival čitanjem iz svog prvog romana u žanru naučne fantastike.

We are especially delighted to welcome **Neil Jordan** for a conversation about his brand new novel, **The Library of Traumatic Memory**, from which he will give a reading. Ireland's pre-eminent film director (see page 19), here we turn our attention to Neil's work as a man of letters. Before he made his mark in cinema he was already a precocious success in literature, publishing his first collection of short stories **Night in Tunisia** at the age of 26, it went on to win the prestigious Guardian Fiction Prize in 1979 and heralded the arrival of a distinctive new voice in Irish fiction. Since then, Jordan has published ten novels in tandem with his prolific output in cinema. This, his latest novel, as well as the recent memoir **Amnesia**, engage with recurrent themes of loss, memory and love. We are honoured to have him close the festival with a reading from his newest book which is his first foray into science-fiction in novel form.



Film Iznenadenja / Surprise Movie

JAMESON
GINGER & LIME

Režija/Director: A. Mystery • Drama, 19??, 180+ min

Filmski kritičar i novinar sa bogatom karijerom, Majkl Dvajer (1951–2010), imao je izuzetno uticajnu ulogu u promociji filmske kulture u Irskoj tokom dugog perioda njenog razvoja, od osamdesetih i devedesetih godina pa nadalje. Od svog višedecenijskog rada kao filmski kritičar lista **The Irish Times**, do osnivanja izuzetno popularnog Dablinskog filmskog festivala, Majkl je ostavio neizbrisiv trag. U BIF-u želimo da mu odamo počast usvajanjem jedne od njegovih najuspešnijih programskih inovacija — „**Filma iznenadenja**“. Na DFF-u je ovaj program vrlo brzo postao projekcija koja se svake godine prva rasprodaje — upozoreni ste! U našoj prvoj godini, prikazujemo monumentalno delo neprikosnovenog majstora filma, u nedavno restaurisanoj kopiji koja nam je ustupljena zahvaljujući Irskom filmskom arhivu. Molimo vas da imate u vidu dugo trajanje filma—večerajte pre dolaska!

The prolific Kerry-born film critic and journalist Michael Dwyer (1951–2010) played an influential role in championing film culture in Ireland during a long period of development in the 1980s/1990s and beyond. From his impact as film correspondent at **The Irish Times** for over 20 years to founding the enormously-popular Dublin Film Festival, we at BIF wish to pay tribute to Michael by adopting one of his most successful festival programming innovations—the **Surprise Movie**. At the DFF it quickly became the first screening to sell out annually—you've been warned. In this our first year we are especially thrilled to screen a monumental work by an undisputed master of cinema, with a recently-restored print made available to us via the Irish Film Archive. Please note the long running time—eat first!





Ponoćni film: Surfer / Midnight Movie: The Surfer

JAMESON
GINGER & LIME

Režija/Director: Lorcan Finnegan • Psihološki triler/Psychological thriller, 2024, 100 min

Ponoćni filmovi najčešće su trileri, horor ili muzički koncerti — filmski program koji garantuje da ćete ostati budni i prikovani za ivicu sedišta. Novi segment **Ponoćnog filma** otvaramo pravim „razbijačem mozga“ irskog reditelja Lorkana Finegana, koji ovaj psihološki triler vodi sa potpunom autorskom kontrolom.

Radnja je smeštena na surovo lepu zapadnu obalu Australije, a u glavnoj ulozi je Nikolas Kejdž kao sredovečni biznismen koji se vraća na plažu svog detinjstva, opsednut željom da povrati nekadašnje samopouzdanje. Umesto toga, nailazi na grupu neprijateljski nastrojenih lokalnih surfera. Istovremeno brutalna satira toksične muškosti i napeti portret čoveka na ivici sloma, film prikazuje Kejdža kako nervoznom, rastrzanom energijom ispunjava kadar dok se njegov identitet topi pod nemilosrdnim suncem. U duhu klasične B-produkcije, Finegan postepeno pojačava tenziju, zavrćući narativne šrafove do gotovo neizdržive tačke.

Midnight Movies are usually thrillers, horror flicks or music concerts – cinematic fare that is guaranteed to keep you wide awake, on the edge of your seat throughout. We kick-off our new **Midnight Movie** slot with a real brain-melter from Irish director Lorcan Finnegan who helms this psychological thriller with complete command.

Set on the austere beautiful west coast of Australia, the film stars Nicolas Cage as a middle-aged businessman who returns to the beach of his youth hellbent on recapturing his mojo. Instead he encounters a group of hostile local surfers. Both a brutal satire of toxic masculinity and a heart-thumping portrait of a man on the verge, Nicolas Cage fills the screen with his jittery presence as his identity begins to melt in the pitiless sun. Classic B-movie style entertainment with director Finnegan ratcheting up the tension, slowly turning the narrative screws to an almost unbearable level.



Closing Dance Party

„Sve boje, svako plesno raspoloženje.“ / "All the Colours, Every Dancing Mood."

BIF sa velikim zadovoljstvom dočekuje legendarnog irskog DJ-a Donala Dinina, koji će na završnoj žurci u Silosima odsvirati trosatni set sa retkim vinilnim singlovima (45 rpm).

Istinska ikona irske muzičke scene i pionir radijskog zvuka još od devedesetih, Donal Dinin — voditelj, DJ i filmski autor rođen u Keriju — zauzima posebno, gotovo kulturno mesto u svetu irske underground klupske muzike. Njegovi DJ setovi funkcionišu kao alternativni vodiči kroz muzički univerzum: u neprestanoj potrazi za skrivenim draguljima iz celog sveta, Dinin povezuje zvuke sa svih meridijana i iz svih epoha. Publiku očekuje puni spektar plesne muzike, kroz žanrove, dekade i kontinente.

„Sve boje, svako plesno raspoloženje.“

Spremi se, Beograd — čeka nas noć za pamćenje.

BIF is thrilled to have the iconic Irish DJ Donal Dineen in the house - he will play a 3 hour rare vinyl 45's set for the BIF Closing Dance Party at Silosi.

An absolute legend of the Irish music scene, sonic radio pioneer since the 90s, Kerry-born broadcaster, DJ and filmmaker Donal Dineen holds down an exalted position within the dance music underground in Ireland. Dónal's DJ sets are like alternative guides to the musical universe with no stone left unturned in his mission to unearth gems from every musical hotspot the world over. The full spectrum of dance music from every era and continent will be covered.

"All the colours, every dancing mood."

Get ready Belgrade for a Night to Remember.





Sibin



Hard Green

Veče Irske Muzike / Trad Session

Sibin • Hard Green

Irska tradicionalna muzika, ili jednostavno *trad*, je narodna muzika koja se prenosi s kolena na koleno. Puna je živih ritmova i balada koje pričaju priče o junacima, ljubavi i običnom, svakodnevnom životu. Iako se svira i u Škotskoj, irska verzija ima poseban, lako prepoznatljiv zvuk. Najčešće ćete čuti violinu, flautu, bodran i harmoniku, a ova muzika se svira tamo gde joj je i mesto—u pabovima, kućama i među ljudima. Mnogi su se sa tim nezaboravnim zvukom prvi put sreli na **kejlj** večerima (céilí), nedeljom uveče, u zadnjem delu nekog paba, uz živu muziku, pevanje, smeh i zajedničko igranje. Zato vas pozivamo da nam se pridružite na jednoj pravoj muzičkoj sesiji—a možda kući odete i sa malo bolnim potkolenicama—uz **Sibin** (Severni okrug Dublin) i **Hard Green** (Beograd).

Sibin je četvoročlani bend irske tradicionalne muzike i balada iz severnog Dablina. Nastali su tokom covid perioda, iz čiste potrebe da se održi dobra energija i da muzika ne stane. Njihov zvuk spaja stare irske melodije, balade i novije pesme koje se lako pevaju zajedno. Gde god da dođu, sa sobom donose duh, humor i energiju pravog irskog paba.

Hard Green je započeo sa radom 2018. godine u Beogradu. Pored interpretacije Irske muzike (u tradicionalnim ili rock aranžmanima), bend se trudi da prenese šarm Irske, koju su članovi upoznali na svojim putovanjima.

Irish Traditional Music, or Trad, as it is known in Ireland, refers to folk music passed down orally through the ages, often featuring lively jigs, reels, and ballads. The Irish variety of the genre, for it is also popular in Scotland, often features the fiddle, flute, bodhrán and accordion and is performed in informal settings of pubs and homes, telling the stories of heroes, love, and of daily life. Many of us first encountered its unmistakable, unforgettable and uplifting sound at **'The Ceili'** (KAY-lee), a rural dance taking place in the back of a pub on a Sunday evening, and featuring folk music, singing, and group dancing. Come and join us for a Session, and maybe even get your shins sore, performed by **Sibin** (from north county Dublin) & **Hard Green** (Beograd).

Sibin are a four-piece Irish trad and ballad band based in North County Dublin, originally formed during the COVID lockdowns as a way to keep spirits high and the music flowing. Their sound blends traditional Irish tunes, rousing ballads and modern singalong favourite. Sibin have always carrying the heart, humour and spirit of the Irish session wherever they go.

Hard Green started out in 2018 in Belgrade. In addition to the interpretation of Irish music (in traditional or rock arrangements), the band tries to convey the charm of Ireland, which the members met on their travels.



Beleške sa Terena / Field Notes

Dušica Mladenović & Mina Čapin • Kompozitor/Composer: Ian Wilson

Naša posvećenost savremenoj klasičnoj kompoziciji nastavlja se i ove godine kroz dva novija dela kompozitora iz Belfasta, Iana Vilsona, **koja će biti premijerno izvedena u Srbiji**.

Program nudi intimno istraživanje mesta, sećanja i odnosa prema zemlji. „**Ground Out**“ (2019) za violinu, harfu i semplove, rezultat je šestomesečnog projekta u okrugu Liš (Co. Laois), u Irskoj, koji ispituje kako klimatske promene utiču na proizvodnju i potrošnju hrane. Izgrađeno oko fragmenata intervju sa lokalnim stručnjacima, delo kroz lirsku međuigru harfe i violine nudi emotivni kontrapunkt zadatoj temi.

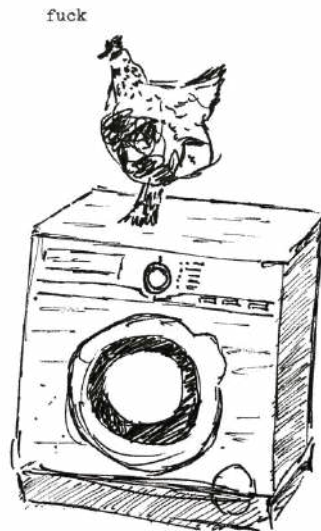
„**The Weight of Margins**“ (Težina margine, 2025) za violinu i zvučni zapis, oslanja se na intervjue i terenske snimke iz pograničnog područja Severne Irske. Violina ima ulogu naratora, preplićući glasove i sećanja ljudi čije je emocionalno i psihološko iskustvo oblikovano životom na granici.

Our commitment to contemporary classic composition continues this year with two recent works from Belfast composer Ian Wilson, **both of which will receive their Serbian premieres**.

The programme offers an intimate exploration of place, memory and our relationship with land. **Ground Out** (2019) for violin, harp and samples, is the result of a six-month project in Co. Laois, Ireland examining how climate change affects food production and consumption. Built around fragments of interviews with local experts, its lyrical interplay between harp and violin offers an emotive counterpoint to the subject matter.

The Weight of Margins (2025) for violin and soundtrack draws on interviews and field recordings from the border area of Northern Ireland. The violin acts as a narrator, weaving together voices and memories of people for whom the border has shaped emotional and psychological experience.



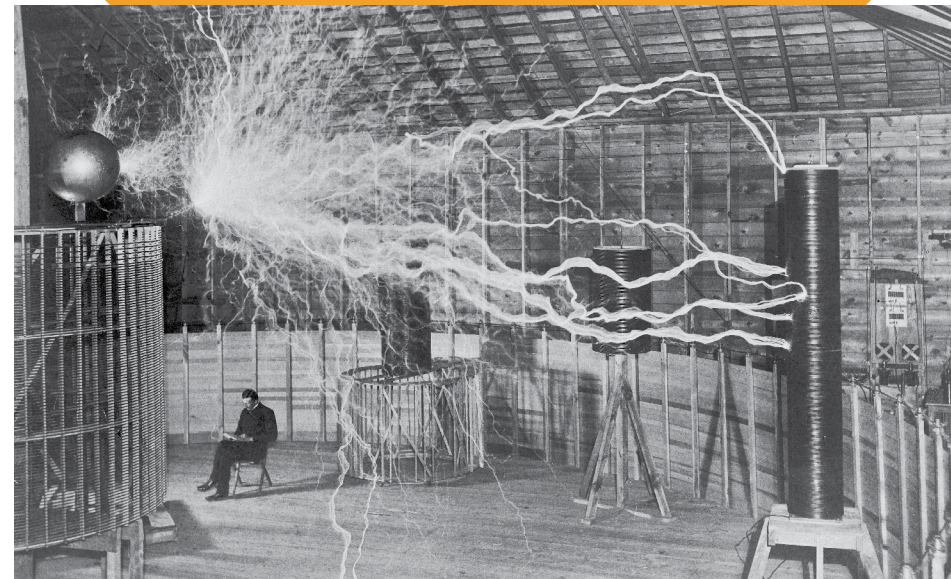


Društvo Senjačkih Kokoški / Senjak Chicken Society

Mary Ethna Black • Čitanje i Razgovor sa publikom/Reading and Discussion

Ovu veličanstvenu književnu proslavu vodiće nagrađivana spisateljica Meri Etna Blek, uz učešće poznatih ličnosti iz kruga porodice i prijatelja, diplomata i diletanata, stručnjaka i entuzijasta. Očekujte pripovedanje (na engleskom jeziku), zakusku i bar. Nekada davno, dvoje prijatelja postali su živinari-preduzetnici. Želeli su da ublaže tugu jedne udovice i prehrane svoju sve brojniju decu. Iz skromnih početaka u jednom beogradskom predgrađu, ova dirljiva priča o uspehu, praćena katastrofom, izrodila je čitav pokret. Porodica i prijatelji okupljaju se širom sveta kako bi proslavili neobične, ali nezaboravne živote prvih 100 kokošaka i značaj živinarstva. Jer nema kokošaka kao što su slobodne srpske kokoške. **Društvo senjačkih kokoški** našlo se u užem izboru za dve književne nagrade i objavljeno je u časopisu *Aesthetica*. Takođe čini jedno poglavlje knjige *Splav-avanture sa mojom porodicom na Savi* koju će izdavačka kuća Abacus objaviti u januaru 2027. Ilustrovao Luka Tošić, njen sin.

This glorious literary celebration will be hosted by prize-winning author Mary Ethna Black with celebrity contributions from family and friends, diplomats and dilettantes, experts and enthusiasts. Expect storytelling (in English), snacks and a bar. Once upon a time, two friends became poultry entrepreneurs. They sought to relieve the grief of a widow and feed their growing children. From humble beginnings in a Belgrade suburb, this moving story of success followed by disaster has spawned a movement. Family and friends gather across the globe to celebrate the eccentric but memorable lives of the inaugural 100 chickens, and the importance of poultry. For there are no chickens like free Serbian chickens. **The Senjak Chicken Society** has been shortlisted for two literary prizes, and is published in *Aesthetica* magazine. It is also a chapter in *Splav-Adventures with my family on the River Sava*. This will be published by Abacus in January 2027. Illustrations are by Luka Tošić, her son.



Književna Rezidencija / Writer in Residence: Ben Keatinge

Ben Keatinge • Čitanje i Razgovor sa publikom/Reading and Conversation

Beogradski irski festival i Literature Ireland sa zadovoljstvom najavljuju **Bena Kitinga** kao **gostujućeg pisca za 2026. godinu**. Nagrađivani pesnik sa dugogodišnjim interesovanjem za Balkan, Kiting je predavao na univerzitetima u Severnoj Makedoniji od 2007. do 2016. godine, što je trajno oblikovalo njegov književni rad.

Tokom boravka u Beogradu radiće na novom poetskom ciklusu posvećenom **Nikoli Tesli**, istražujući spoj poezije i nauke, mašte i izuma, kao i mesto Srbije u savremenom svetu. Njegova nagrađivana zbirka **Čekajući Gorana u kafeu Broz: balkanski ciklus** svedoči o ovom interesovanju za istoriju, prostor i političko sećanje.

„Teslin život i ličnost su sugestivno poetični“ smatra Kiting koji će na festivalu održati svoje beogradsko književno veče.

Literature Ireland and the Belgrade Irish Festival are pleased to announce **Ben Keatinge** as **Writer in Residence for 2026**. An award-winning poet with a long-standing engagement with the Balkans, Keatinge taught at university level in North Macedonia from 2007 to 2016, an experience that continues to shape his work.

During his Belgrade residency, he will develop a new poetic sequence centred on **Nikola Tesla**, exploring the intersection of poetry and science, imagination and invention, and Serbia's place in the modern world. His prize-winning pamphlet **Waiting for Goran at the Broz Café: A Balkan Sequence** reflects this engagement with history, place, and political memory.

“The life and personality of Tesla are suggestively poetic”, says Keatinge who will read from his work at the festival.





Irski i Srpski Nazivi Mesta / Irish and Serbian Place Names

Stefan Pajović, PhD • Predavanje/Lecture

Da li ste se ikada zapitali da li u Irskoj postoje nazivi mesta (toponimi) koji su isti kao nazivi mesta u Srbiji?

Postoje brojne teorije na tu temu, ali ovo predavanje naučnim putem upoređuje korenske reči stotina geografskih naziva u obe zemlje kako bi se utvrdilo da li između njih postoje direktne veze. Neke reči zvuče slično, ali imaju različita značenja, dok drugi nazivi mesta nose zanimljive priče koje otkrivaju moguću povezanost među njima. Zanimljiv primeri je teorija da su imena većine reka u Srbiji keltskog porekla, kao i nešto maštovitije pitanje—da li Srbija zaista ima jezera sa mitskim čudovištima—na koje ćemo konačno dobiti odgovor. Takođe ćemo saznati zašto irska reč za Beograd zapravo bolje opisuje grad nego njegov izvorni slovenski naziv.

Have you ever wondered if there are place names (toponyms) in Ireland that are the same as place names in Serbia?

There are many theories on the topic, but this lecture scientifically compare the root words of hundreds of place names in both countries to reveal whether there are any direct links. Some words sound similar but have different meanings, while other place names come with interesting background stories revealing a possible link between them. Notable examples include the theory that most rivers' names in Serbia are of Celtic origin, while the more whimsical question of whether Serbia does in fact have lochs containing mythical monsters will finally be answered. Also, you'll see how the Irish word for Belgrade better describes the city than the original Slavic word.



Kuća Mrtvih / The Dead House

Martin Beanz Warde • Monodrama, komedija/One-man play • 75 min

Monodrama počinje tako što Patrik, uredno obučen u crne farmerke, crnu majicu, crnu jaknu i crne Čelzi čizme, sedi na jednostavnoj trpezarijskoj stolici i direktno se obraća publici. Zidovi su crni kao i njegova odeća. Brzo shvatamo da se „**Kuća mrtvih**“ — izraz koji našem ožalošćenom naratoru baš i ne prija — odnosi na mesto gde pokojnik leži pre nego što krene na poslednje putovanje ka groblju. Predstava je mračna komedija, a Patrik je Putnik, pripadnik posebne, autohtone irske nomadske zajednice. Patrik ubrzo ustaje i vodi nas kroz kuću. U kupatilu nailazi na pokojnikovu četkicu za zube. Na drugom mestu zatiče tradicionalnu kamp-prikolicu i razmišlja o tome odakle dolazi i kuda ide. Izvođač je najpoznatiji kao stand-up komičar, pa se mnogi najupečatljiviji momenti u **Kući mrtvih** mogu svrstati u opservacioni humor. Ko ovde ne bi prepoznao njegov precizan, gotovo bolno tačan prikaz porodične sahrane? Muškarci su previše ponosni da pokažu emocije, dok se žene, u crnini, okupljaju oko sanduka — „kao vrane“.

The one-man show begins with Patrick, neat in black jeans, black, black jacket and black Chelsea boots, addressing the fourth wall from a simple dining chair. The walls are as black as his clothes. We gather quickly that the **Dead House**—not a phrase our mourner enjoys—refers to the place where the deceased lies before making his trip to the graveyard. The play is a dark comedy and Patrick is a Traveller, a member of a distinct ethnic and indigenous Irish nomadic community. Patrick eventually leaves his seat and walks us about the house. In the bathroom he encounters the dead man's toothbrush. Elsewhere he comes across a traditional barrel-shaped caravan and considers where he came from and where he is going. The performer is best known as a stand-up comic, and much that is memorable in **The Dead House** could be filed under Observational Humour. Who from this country will not recognise his economic sketch of a domestic funeral? The men are too proud to show emotion. The women gather blackly “like crows” around the coffin.





Street Art Džejsma Erlia / James Earley

Oslikavanje Murala/Mural Painting

Beogradske ulice već su prepoznatljive po bogatoj i raznovrsnoj street art sceni koja odmah privlači pažnju posetilaca grada. Ove godine sa velikim zadovoljstvom toj slici dodajemo novo, upečatljivo delo—monumentalni mural površine 180 m² irskog umetnika Džejsma Erlia. Mural nastaje na licu mesta, na jednoj od naših novih partnerskih lokacija, Silosi—živom umetničkom i društvenom centru smeštenom u nekadašnjim silosima na obali Dunava. Erli je još od kraja devedesetih godina jedan od ključnih aktera irske grafiti i street art scene, a njegov prepoznatljiv stil inspirisan je strukturom vitraža, zanatom kojim se njegova porodica bavi već generacijama. Poznat po radu u velikim formatima—među kojima je i najveći mural u Irskoj—Erli stvara snažna, dinamična dela u javnom prostoru, namenjena direktnoj komunikaciji sa prolaznicima.

Mural će biti otkriven 21. marta u 17:00.

Belgrade's streetscapes are emblazoned with a striking range of creative street art that immediately captures the eye of visitors to the city. This year we are delighted to add to this impressive patchwork with the creation of an enormous (180 m²) mural by Irish artist James Earley. The artist will make his permanent work on site at Belgrade Port, in association with one of our new location partners, Silosi—the vibrant arts and community center housed in former silos on the banks of the river Danube. Earley has been at the vanguard of Ireland's graffiti and street art scene since the late 1990's, developing a visual style that references the structure of stain glass—a craft his family has excelled at for several generations. Usually working on a very large scale (including the biggest mural in Ireland), he makes dynamic outdoor art that engages directly with the public.

The Mural will be unveiled on site @ 17:00 on the 21/3



Liminalno Telo / Body Liminal

Patrick Henry • Video art, 2024

Patrick Henri je irski vizuelni umetnik koji pomera granice mogućnosti novih tehnologija u stvaranju svojih radova. U ovom projektu istražuje ljudsku figuru kroz mikro-narative, koristeći 3D, digitalno slikarstvo i video, kao i pokretne slike potpomognute veštačkom inteligencijom. Borba se odvija u areni tela. Figure se istiskuju iz biomorfih oblika i vraćaju u ljudsku formu, nesigurne u sebe u ovom nepoznatom okruženju. Tela se rvu, uvijaju i grče u ovom krajnje javnom spektaklu. Suočavaju se jedna s drugima, izlažući se pogledu. Uхваćene su u srednjoj fazi obreda prelaza ka potpuno oblikovanim, funkcionalnim figurama. Razvijajući se iz svog pre-ritualnog stanja, sada moraju da prođu kroz ovu liminalnu, srednju fazu i u njoj se pripreme za završni iskorak ka željenom, postritualnom statusu.

Patrick Henry is an Irish visual artist pushing the possibilities of new technologies in making his work. Here he explores the human figure in micro-narratives utilising 3D, digital painting, and video + AI assisted moving images trained on his own work. A struggle unfolds in the body arena. The figures push themselves from biomorphic shape and back to human, unsure of themselves in these unfamiliar surroundings. The bodies grapple, twist and contort in this very public spectacle. They confront each other, making an exhibition of themselves. They are caught in the middle stage of their rite of passage into fully fledged useful figures. Evolving from their pre-ritual status they must now pass through this liminal middle state and in it ready themselves for the final push into their desired post-rite status.

Book - Viewings @ info@beogradskiirskifestival.rs





Redžijeva Farma / Reggie's Farm

Reggie • Stand-up komedija/Standup comedy • 75 minutes

Želiš da znaš kakva je Irska zaista? Pitaj komičara.

Najbogatiji Irac, Redži, stiže u grad u okviru Beogradskog irskog festivala. Na nastupu 12. marta u Mali Dorćol Platzu / Standup.rs, saznaćeš iz prve ruke kako izgleda život na krajnjem zapadu Evrope.

Veži se i pripremi za smeh do suza dok „omiljeni irski milijarder“ nasleđuje farmu od 700 jutara i bez pardona vređa sve redom širom zemlje.

Saznaj kako američkim turistima naplaćuje 30 evra da posete naduvano „utvrđenje iz bronzanog doba“ koje je kupio na Temuu. Nauči kako da mahneš nekome dok se mimolazite na seoskom putu — a da ne izgledaš kao nacista.

I izađi iz kluba sa razumevanjem u čemu je razlika između srpskog i irskog alkoholičara. Svideće ti se. Garantovano.

Want to know what Ireland is really like? Ask a comedian.

Ireland's richest man, Reggie, is coming to town as part of the Belgrade Irish Festival. He'll be at Mali Dorćol Platz/Standup.rs on the March 12th, to give you the lowdown on life at the west end of Europe.

Strap yourself in for laughs-out-loud as 'Ireland's favourite billionaire' inherits a 700-acre farm and insults his way around the country.

Listen to how he charges American tourists €30 to visit an inflatable 'Bronze Age Fort' he bought on Temuu.

Learn how to wave at someone when you drive past them on a country road without looking like a Nazi.

And leave the club knowing the difference between a Serbian alcoholic and an Irish alcoholic. You'll love it!



Nagrada Zlatni pečat / Golden Seal Awards

Nilu Džordanu i Stivenu Reju / for Neil Jordan and Stephen Rea

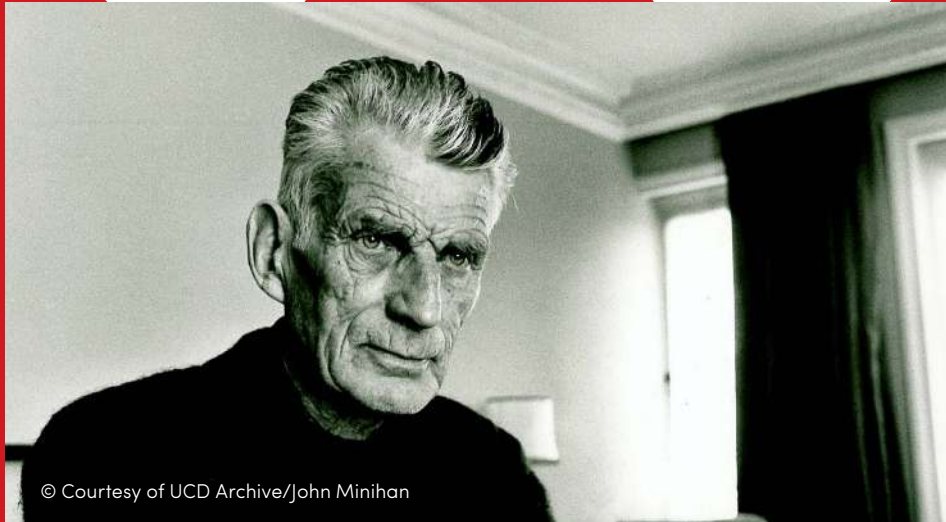
Jugoslovenska kinoteka je još 1995. godine ustanovila nagradu **Zlatni pečat** za izuzetan doprinos filmskoj umetnosti, povodom obeležavanja sto godina kinematografije. Od tada je ovo priznanje dodeljeno izuzetnoj grupi umetnika, među kojima su reditelji Emir Kusturica, Wim Venders i Karlos Saura, kao i glumci Liv Ullman, Ana Karina i Refj Fajns.

Ove godine prestižna nagrada dodeljuje se dvojici titana irske umetnosti i kulture — reditelju **Nilu Džordanu** i glumcu **Stivenu Reju**. Obojica su izgradili izuzetne, plodne međunarodne karijere: Džordan kao vizionarski scenarista, reditelj i književnik, a Rej kao briljantno suptilan glumac sa više od 150 filmskih i preko 60 pozorišnih uloga. Njihova dugogodišnja saradnja u filmu predstavlja jedno od najtrajnijih i kreativno najznačajnijih partnerstava između reditelja i glumca. BIF im upućuje čestitke povodom dobijanja nagrade **Zlatni pečat** i zahvaljuje im na neumornoj umetničkoj velikodušnosti.

The Yugoslav Film Archive inaugurated the **Golden Seal Award** for outstanding contribution to film art back in 1995, to mark the centenary of cinema. Since then, it has honored a remarkable group of artists including directors Emir Kusturica, Wim Wenders and Carlos Saura and actors Liv Ullman, Ana Karina and Ralph Fiennes.

This year the prestigious award is being presented to two titans of Irish art and culture, filmmaker **Neil Jordan** and actor **Stephen Rea**. Each has forged extraordinary, prolific, international careers; Jordan as a visionary screenwriter, director and novelist, Rea as a brilliantly subtle performer in over 150 screen & 60+ stage roles. Together, their long collaboration in cinema stands as one of the most enduring and creatively significant partnerships between a director and actor. BIF congratulates them for their **Golden Seal Awards** and thanks them for their tireless artistic generosity.





© Courtesy of UCD Archive/John Minihan

Beckett in Belgrade

Theatre, Film, Photography and Exhibition

„Posebno sam impresioniran vedrom i toplom atmosferom Beograda.“

Duboka povezanost Semjuela Beketa sa Beogradom potiče iz ranog i presudnog prihvatanja njegovog rada tokom 1950-ih godina. Godine 1955. Čekajući Godoa izveden je privatno – praktično ilegalno – u ateljeu slikara Miće Popovića na Starom sajmištu. Već 1956. usledila je zvanična beogradska premijera u Ateljeu 212, jedna od prvih takvih produkcija u regionu. Predstava je doživela veliki uspeh i kod kritike i kod javnosti, a objavljivanje romana Moloj 1958. godine, u prevodu Radomira Konstantinovića i Kaće Samardžić, dodatno je učvrstilo Beketovo mesto u jugoslovenskoj književnoj kulturi. Priča o Beketu u Beogradu svedoči o tadašnjem avangardnom duhu grada i njegovom brzom prihvatanju međunarodnih, modernih književnih i pozorišnih tokova. Danas Beket ponovo doživljava globalni preporod, sa novim produkcijama u Londonu, Njujorku i Parizu.

“I am especially impressed by the cheerful and warm atmosphere of Belgrade.”

Samuel Beckett's deep connection to Belgrade lies in the city's early and decisive reception of his work in the 1950s. In 1955, *Waiting for Godot* was performed privately - effectively illegally - in the atelier of painter Mića Popović at Staro Sajmište. This was followed by its official Belgrade premiere in 1956 at Atelier 212, one of the first such productions in the region. The play was a critical and popular success and the 1958 publication of *Molloy*, translated by Radomir Konstantinović and Kaća Samardžić, further cemented Beckett's place within Yugoslav literary culture. The story of Beckett in Belgrade highlights the city's, at the time, avant-garde spirit and rapid adoption of international, modern literary and theatrical trends. Today Beckett is enjoying yet another resurgence in popularity across the globe, with recent productions of his work in London, New York and Paris.



© National Gallery of Ireland, Stephen Rea by David Stephenson



Theatre: Beckett / Poems

Režija/Director: Alan Gilsenan • Stephen Rea, Ruth Negga • Music: Brian Crosby • 70 minutes

„Voleo bih da moja ljubav umre i da kiša pada po groblju i po meni dok ulicama hodam žaleći onu koja je mislila da me voli“

Izuzetno retka prilika da se poezija Semjuela Beketa doživi u ovoj svedenoj, istinitoj i hipnotišućoj teatarskoj formi, koju je osmislio i režirao nagrađivani irski filmski i pozorišni autor Alan Gilsenan.

Beketove pesme često ostaju u senci njegovog monumentalnog opusa drama i proze. Ipak, poetska forma bila je centralna za celokupno njegovo stvaralaštvo, a ova nova produkcija na upečatljiv i pažljiv način ponovo stavlja u fokus njihovu jezičku snagu i ogoljenu liriku.

U izvodjenju kulturnih irskih glumaca Stivena Reja i Rut Nege, predstava obeležava 70 godina od prve beogradske produkcije Čekajući Godoa u Ateljeu 212.

“I would like my love to die and the rain to be raining on the graveyard and on me walking the streets mourning her who thought she loved me”

A very rare opportunity to experience the poetry of Samuel Beckett in this sparse, true and mesmeric theatrical presentation conceived & directed by award-winning Irish film-maker and theatre director, Alan Gilsenan.

The poems of Samuel Beckett are sometimes over-looked amongst the seismic canon of Beckett's plays and prose. Yet the poetic form was central to all of Beckett's writings and this new production brings their linguistic power and spare lyricism back into focus in a compelling, if respectful, way.

Performed by iconic Irish actors, Stephen Rea and Ruth Negga, marking the 70th anniversary of the first Belgrade production of *Waiting for Godot* in Atelje 212.



Beket na filmu: 19x19 / Beckett on Film: 19x19

Režija/Director: Razni/Variious • Drama • Daily screening: 4h

Kao deo našeg programa **Beket u Beogradu**, sa zadovoljstvom predstavljamo projekciju kompletnog projekta „**Beket na filmu 19x19**“ u trajanju od gotovo 11 sati. Ovaj monumentalni poduhvat irskih producenata Alana Molonija i Majkla Kolgana iz 2002. godine obuhvata svih 19 ekranizovanih Beketovih drama, a pod režiserskom palicom imena kao što su Nil Džordan, Antoni Mingela, Dejvid Mamet, Karel Rajs i Atom Egojan, i glumcima poput Džeremi Ajronsa, Majkla Gambona, Džona Gilguda, Džulijen Mur, Alana Rikmana i Harolda Pintera. Ovu pravu gozbu za ljubitelje Beketa, prikazivaćemo u rotaciji tokom tri dana, a publika će moći sa jednom ulaznicom da ulazi i izlazi po sopstvenom izboru.

As part of our **Beckett in Belgrade** program we are really pleased to be screening the complete **Beckett on Film: 19x19** project with a total running time of almost 11 hours. This monumental undertaking by Irish producers Alan Moloney and Michael Colgan back in 2002, comprises all 19 of Samuel Beckett's stage plays made into films, directed by 19 directors including Neil Jordan, Anthony Minghella, David Mamet, Karel Reisz and Atom Egoyan, with actors including Jeremy Irons, Michael Gambon, John Gielgud, Julianne Moore, Alan Rickman and Harold Pinter. A feast for Beckett lovers, we will be screening the programme on rotation for 3 days in four-hour blocks, giving audiences the opportunity to drop in and out as they wish, with one ticket.



Čovek koji je snimio Beketa / The Man Who Shot Beckett

Režija/Director: David Bickley • 2006 • Dokumentarni Film/Documentary, 40 min

Ovaj šarmantni profil osamdesetogodišnjeg irskog fotografa-portretiste Džona Minihana otkriva nam mnogo toga, ponajviše zahvaljujući samoj Minihanovoj ličnosti. Njegovu fotografsku karijeru učvrstila je upravo serija portreta Semjuela Beketa napravljena osamdesetih godina, uključujući i nekoliko snimaka koji se s pravom mogu nazvati legendarnim.

This charming profile of gifted 80 year-old Irish portrait photographer John Minihan covers a lot of ground in its running time, thanks in large part to the on-camera presence of Minihan himself. His 1980's series of portraits of Samuel Beckett cemented his name; it contains several images that are deservedly called iconic.



Eh Džo / Eh Joe

Režija/Director: Alan Giltsenan • 1986 • Drama • 38min

Izuzetna filmska verzija Beketove prve drame napisane za televiziju. Iako se držao autorovog preciznog rediteljskog otiska, Giltsenan je istovremeno uspeo da prevede unutarnju napetost drame na filmski jezik. Harizmatični Tom Hiki odigrava tihu agoniju usamljenog starog čoveka, progonjenog glasom svoje pokojne supruge, koju igra Šivon Mekena. Rezultat je dirljiva meditacija o sećanju, gubitku i nemogućnosti bega od samog sebe.

Immensely satisfying film version of Beckett's first play written for tv. While adhering to the author's precise directorial map, Giltsenan still manages to bring the language of film to bear in amplifying the drama's inner tension. A magnetic Tom Hickey captures the quiet torment of a lonely old man in his bedsit, haunted by the voice of his dead wife, performed by Siobhán McKenna. The result is a moving meditation on memory, loss and the inescapability of the self.





Slobodna Zona / La Zone Nono

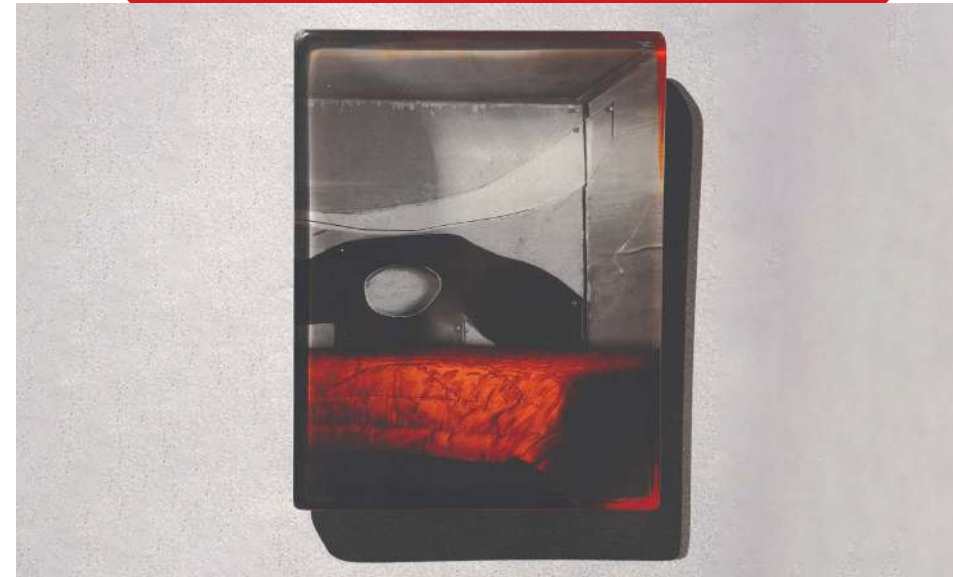
Izložba Fotografije Nigel Swann-a / Photography Exhibition by Nigel Swann

Irski pisac Semjuel Beket pobegao je pred nacistima iz Pariza 1942. godine u planine Luberon na jugu Francuske, tada deo tzv. „nono zone“, nakon što je njegova jedinica Pokreta otpora doživela izdaju. Tamo je ostao aktivan član Pokreta sve do kraja rata. O ovom periodu skrivanja zna se vrlo malo. Ne postoje vizuelni zapisi, nema fotografija ni memorijala—postoji samo priznanje da je to iskustvo bilo ključno u oblikovanju njegove kasnije estetike.

U ovom radu, fotograf Najdžel Svan iz Portadauna, istražuje ovaj izolovani predeo bogat sablasnim sećanjima i nevidljivim tragovima, kroz seriju uznemirujućih pejzaža koji snažno odjekuju istorijom.

Wanted by the Nazis after his Resistance unit was betrayed, Irish writer Samuel Beckett fled Paris in 1942 for the Luberon mountains of southern France, then part of 'la zone nono'. There, he remained an active member of the Resistance until the end of the war. Very little is known about Beckett's time in hiding. There are no visual records, no photographs, no memorials—only the acknowledgment that this experience was crucial in shaping the coordinates of his later aesthetic.

Here, Portadown-born photographer Nigel Swann explores this isolated terrain rich in spectral memory and invisible traces, in a series of haunting landscapes that resonate with history.



Opsada u sobi / The Siege in the Room

Izložba vizuelne umetnosti / Visual Arts exhibition •

Umetnici / Artists: Vana Urosevic, Zoran Todovic, Marija Calic, Aleksandar Denic, Zoran Dimovski and Nikola Suica • Kustosi / Curators: Ksenija Samardzija and Nikola Suica

„Opsada u sobi – sagledavajući delo Semjula Beketa“ – predstavlja odabrana umetnička dela koja ukazuju na glavne teme Samjuela Beketa, egzistencijalni kolaps. Kroz raznolike medije, ona indirektno prate blistavu duhovitost ljudske izloženosti: skrivene mehanizme, kao i spekulativne odjeke svesti o paradoksima postojanja. Prema teorijskim određenjima, naslov „Opsada u sobi“ (fr. Le siège dans la chambre) izražava Beketov najinovativniji period pisanja između 1946. i 1950. godine. Fotografski otisci, kao i objekti, crteži, video film čine raznolikost prostorne postavke. Dela istaknutih regionalnih umetnika vođena su željom za suočavanjem sa zbunjujućim metežima stvarnosti. Beketov svet stapanja realnosti, imaginacije i intuicije naglašen je kroz iskušenje savremenih fluktuirajućih i grčevitih iskustava.

The Siege in the Room – reflecting Samuel Beckett's work – presents selected artworks pointing towards Samuel Beckett's major themes of existential collapse. Through diverse media they follow obliquely a luminous wit of human exposure: the hidden mechanisms as well as speculative echoing of being aware to the paradoxes of existence. According to theoretical stance, the title The Siege in the Room (fr. Le siège dans la chambre) expresses the Beckett's most innovative writing period between 1946 and 1950. Photographic prints and objects, drawings as well as the video film make a spatial diversity. Artworks by renowned regional artists are driven by the desires of coping with confusing messiness of reality. Bygone decades of Beckett's world are emphasized in tempting contemporary fluctuating, spasmodic experiences.

Discussion 17th March 18:30 @ Balkan Cinema



Nedelja Irskog Filma Irish Film Week

14 – 20. 3. 2026.

Četrnaesto izdanje Filmske nedelje u okviru BIF-a odražava trenutak samopouzdanja i raznovrsnost savremenog irskog filma. Ovogodišnji program donosi upečatljivu kombinaciju igranih filmova i dokumentaraca, uz izuzetno snažno prisustvo debitantskih ostvarenja. Filmsku nedelju otvaramo filmom **Kristi**, odličnom debitantskom dramom iz Korka, a zatvaramo je Oskarom nagrađenim klasikom iz 1992. godine, **Igra plakanja**, legendarnog scenariste i reditelja Nila Džordana, koji će lično prisustvovati projekciji.

U dokumentarnom programu izdvajaju se duhoviti i vizuelno impresivni **Sanatorium** – takođe debitantski film i ovogodišnji irski kandidat za Oskara – kao i dva izuzetna ostvarenja iz Severne Irske: **Ognjište**, kolektivni autoportret stotina stanovnika Belfasta, i **Stanovi**, potresna, ali katarzična priča o transgeneracijskoj traumi. Omiljeni film publike sa brojnih međunarodnih festivala, gej komedija **Četiri majke**, biće prikazana na samo veće Svetog Patrika.

Filmska nedelja uvodi i dva nova programska termina: Film iznenađenja – koji ove godine donosi retku priliku da se na velikom platnu pogleda neosporni klasik svetske kinematografije u restauriranoj kopiji – i **Ponoćni film**, rezervisan za halucinantni psihološki triler *The Surfer*, u režiji Lorkana Finegana, sa Nikolasmom Kejdžom u glavnoj ulozi, koji će vas bez sumnje držati budnima do kasno u noć.

U okviru centralnog festivalskog programa „**Beket u Beogradu**“, imamo zadovoljstvo da prikazujemo kompletan projekat **Beket na filmu: 19 x 19**, u trajanju od 10 sati i 47 minuta, tokom tri dana. Ovaj poduhvat okuplja adaptacije svih 19 drama Semjuela Beketa i predstavlja jedinstvenu priliku da se na jednom mestu doživi čitav Beketov dramski opus na filmu.

The 14th edition of Film Week at BIF reflects a moment of great confidence and range in contemporary Irish cinema. This year's programme brings together a striking mix of feature-length dramas and documentaries, including an unusually strong showing of first time feature directors. We open Film Week with **Christy**, a powerful debut drama from Cork, and close with veteran writer-director Neil Jordan's Oscar-winning 1992 gem, **The Crying Game**, with Neil in attendance for the screening.

Among the documentaries is the droll and visually-arresting **Sanatorium**, both a first feature and Ireland's Oscar submission this year, alongside two outstanding works from Northern Ireland: **The Hearth**, a collective self-portrait created by hundreds of Belfast residents, and **The Flats**, a harrowing but rewarding exploration of transgenerational trauma. An audience favorite at several recent international festivals, the gay comedy **Four Mothers**, screens on St Patrick's Night.

Film Week also introduces two new programme slots: the **Surprise Movie** – this year offering a very rare opportunity to see an undisputed masterpiece of cinema presented in a new print up on the big screen, and the **Midnight Movie** – with the hallucinatory psycho-thriller *The Surfer*, directed by Dubliner Lorcan Finnegan and starring Nicolas Cage, guaranteed to keep you awake!

As part of our **Beckett in Belgrade** festival centerpiece, we are thrilled to be screening the complete 10hr 47 mins **Beckett on Film: 19 x 19**, over three days. Altogether, these events underline a Film Week that celebrates both emerging Irish talent and enduring cinematic legacy.



Kristi / Christy

Režija/Director: Brendan Canty • Drama, 2025, 94 min

Ovaj odličan dugometražni rediteljski debi, emotivno je nabijena i društveno angažovana drama smeštena u severni deo Korka. Film govori o osamnaestogodišnjem Kristiju, koji je dugo bio u hraniteljskom sistemu, a sada iznenađeno smešten kod svog starijeg brata, što njegovu krhku porodičnu stabilnost ubrzo dovodi u pitanje. U tradiciji Kena Louča, film prikazuje pritiske u životu radničke klase sa jasnoćom i saosećanjem, zadržavajući uz to i ton nade. Deni Pauer u naslovnoj ulozi donosi sirovu, magnetičnu glumu koja reflektuje osnovne teme otpornosti i povezanosti. „**Kristi**“ na kraju postaje neočekivano poletan film – **iskren, dirljiv i vođen uverenjem da se narušeni odnosi ipak mogu obnoviti snagom ljubavi.**

Dobitnik nagrade za najbolji irski film na Galway Fleadh 2025
Dobitnik Velike nagrade za najbolji film u programu Generation 14plus na Berlinu 2025
Nominovan za Lux nagradu na Evropskim filmskim nagradama 2026.

Razgovor sa glumcem Dirmudom Nojsom nakon projekcije 14. marta

A terrific feature directing debut, this emotionally-charged, socially grounded drama set in northside Cork tells of Christy, nearly eighteen and long caught in the foster system, now abruptly placed with his older brother, whose fragile domestic stability is quickly tested. In the tradition of Ken Loach, the film portrays working-class pressures with clarity and compassion, while retaining a tone of hope. Danny Power in the title role delivers a raw, magnetic performance that anchors the story's themes of resilience and connection. **Christy** ultimately becomes an unexpectedly uplifting film – **honest, touching, and driven by the belief that damaged relationships can still be rebuilt through the power of love.**

Winner of Best Irish Film Award at Galway Fleadh 2025
Winner of The Grand Prix for the Best Film in Generation 14plus at Berlin 2025
Nominee for Lux Award at European Film Awards 2026 (pending)

Q&A with actor Diarmuid Noyes
14th March following the screening.





Sanatorijum / Sanatorium

Režija/Director: Gar O'Rourke • Dokumentarni Film/Documentary, 2025, 90 min

Još jedan dugometražni debitantski film i **zvanični irski kandidat za Oskara 2026**, ovaj duhoviti dokumentarac posmatra godinu dana u životu jednog oronulog zdravstvenog centra u Odesi, Ukrajina. Snimljen u nizu pažljivo komponovanih scena, film nas upoznaje sa različitim likovima koji tamo žive i rade, kao i smenu povremenih korisnika koji zajedno stvaraju privremenu zajednicu ispunjenu dobrim humorom i ponekim dirljivim momentom.

Rat je stalno prisutan: ranjeni vojnici na terapiji, vazдушna uzbuna, udaljena eksplozija. Ipak, film je daleko od sumornog. Duhovit, human i izuzetno vešto snimljen, **Sanatorium** otkriva krhki zajednički prostor u kome istrajnost i svakodnevna nada opstaju.

Dobitnik nagrade za najbolji irski dokumentarni film na filmskom festivalu u Golveju. Zvanična irski kandidat za 98. dodelu Oskara (2026) za najbolji međunarodni film. Nominovan za DOX Award na CPH:DOX 2025.

Another feature-length directing debut and **Ireland's official 2026 Academy Awards submission**, this witty observational documentary depicts a year in the life of a down-on-its-luck health center in Odesa, Ukraine. Filmed in a series of stately-composed sequences, we meet the various characters who live and work there as well as the roster of residential visitors, who together create a transitory community filled with good humor and moments of grace.

The war remains a constant presence: the injured soldiers in therapy, an air-raid emergency, a distant boom. Yet the film is far from bleak. Wry, humane, and exquisitely shot, **Sanatorium** reveals a fragile communal space where resilience and everyday hope persist.

Winner of Best Irish Feature Documentary Award at Galway Film Fleadh
Ireland's official entry for the 98th Academy Awards (2026) for Best International Feature Film.
Nominated for DOX Award at CPH:DOX 2025



Stanovi / The Flats

Režija/Director: Alessandra Celesia • Dokumentarni Film/Documentary, 2024, 114 min

Ovaj film neobične forme i duboko potresne priče, smešten je u Nju Lodž u Belfastu, zajednicu razorenu Nevoljama (The Troubles). Sa fokusom na preživjele—danas u svojim šezdesetim, poput Džoa, koji je sa sedam godina doživeo smrt svog ujaka—**film istražuje kako trauma odjekuje kroz decenije**. Čelezija upliće intervjue, arhivske snimke, stvarne scene i rekonstrukcije u slojeviti portret u kojem se sećanje i sadašnjost stapaju. Rezultat ovog postupka je emotivno zahtevan, ali duboko ispunjavajući, i razotkriva transgeneracijske rane sa neobičnom empatijom. „**Stanovi**“ predstavlja hrabro preispitivanje kako zajednice pamte, opstaju i pokušavaju, ma koliko nesavršeno, da se isecele.

Dobitnik nagrade George Morrison za najbolji dokumentarni dugometražni film 2025

This formally daring, deeply unsettling film is set in Belfast's New Lodge, a community devastated by "the Troubles". Focusing on survivors now in their sixties—especially Joe, whose uncle was murdered when he was seven—the **film examines how trauma reverberates across decades**. Celesia weaves interviews, archive footage, vérité scenes, and reenactments into a layered portrait where memory and present blur. The result is emotionally demanding yet profoundly rewarding, revealing transgenerational wounds with uncommon empathy. **The Flats** stands as a courageous examination of how communities remember, endure, and attempt, however imperfectly, to heal.

Winner of the 2025 George Morrison Best Feature Documentary Award 2025





Četiri Majke / Four Mothers

Režija/Director: Darren Thornton • Komedijski film/Comedy, 2025, 89 min

Upoznajte Edvarda (Džejs MekArdl), anksioznog gej pisca srednjih godina koji živi u Dublinu sa svojom arogantnom, ali bolesnom majkom (izvanredna Fionula Flanagan). Kada mu se ukaže prilika za putovanje u Ameriku na promociju knjige, Edvard je rastrzan. A to je tek početak njegovih nevolja u ovoj oštro umno napisanoj farski o odnosima odrasle dece i roditelja, starenju i seksu—sve kroz prizmu gej života u savremenoj Irskoj.

Adaptacija italijanske komedije iz 2008. godine **Mid-August Lunch** braće Kolina i Darena Torntona, ovdje je podignuta na viši nivo i data joj je dodatna dubina. Sa začinjnim, duhovitim dijalozima i ujednačeno dobrom glumom cele ekipe, razumljivo je zašto je ovaj film osvojio široku publiku.

Dve nagrade na Međunarodnom filmskom festivalu u Čikagu
Nagrada publike na Filmskom festivalu u Londonu
Najbolja sporedna glumica (Fionula Flanagan) na Filmskom festivalu u San Diegu

Meet Edward (James McArdle), an anxious gay middle-aged novelist living in Dublin with his imperious but ailing mother (a superb Fionnula Flanagan). When a career-changing opportunity to travel to America on a book tour is offered, Edward is torn. And that's just the start of his woes in this sharply-written farce about adult child/parent relationships, getting old and getting laid—all filtered through the lens of gay life in contemporary Ireland. Adapted from the Italian 2008 comedy **Mid-August Lunch** by brothers Colin and Darren Thornton, here they have elevated the original material and added considerable depth too. With deliciously spiky dialogue and uniformly good performances from the ensemble cast, it is easy to see how this has become a real crowd pleaser.

Winner of 2 Awards at the Chicago International Film Festival
Winner of the Audience Award at the London Film Festival
Winner of Best Supporting Actress (Fionnula Flanagan) at San Diego Film Festival



Ognjište / The Hearth

Režija/Director: Mark Cousins • Dokumentarni film/Documentary, 2024, 75 min

Ovaj izuzetni dokumentarac praksu zajedničkog, komunalnog filmskog stvaranja dovodi do jednog prelepog, logičnog rasplesa. U režiji Marka Kazinsa, a sastavljen u potpunosti od snimaka koje su zabeležile stotine stanovnika Belfasta, **ovaj autoportret grada bez žurbe upliće kako obične tako i neočekivane trenutke života u veliku tapiseriju**—koju svakodnevno stvaraju njegovi stanovnici. „Nevolje“ (The Troubles) trepere u pozadini događaja, i najsnažnije su vidljive u dirljivom razgovoru između bivšeg pripadnika paravojne jedinice i jednog udovca, ali fokus filma ipak ostaje u savremenoj zajednici, a ne na prošlim sukobima. Njegov naslov priziva ognjište kao simbol topline, sigurnosti i pripadanja—sugerirajući da dom nije samo jedno mesto, već nešto što se gradi kroz zajedničke priče i životno iskustvo.

Pridružite nam se u razgovoru sa režiserom Mark Cousins-om, 18. marta.

A remarkable documentary that takes the practice of community film-making to a beautiful, logical conclusion. Orchestrated by Mark Cousins and composed entirely of footage captured by hundreds of Belfast residents, **this unhurried self-portrait of a city weaves ordinary and unexpected moments of life into a great tapestry**—remade daily by its people. “The Troubles” linger in the background, most powerfully expressed in a moving conversation between a former paramilitary and a widower, yet the film’s focus is contemporary community rather than past conflict. Its title evokes the hearth as a symbol of warmth, safety, and belonging—suggesting that home is not a single place but something built through shared stories and lived experience.

Join us for Q&A with director Mark Cousins, on 18th March following the screening.





Proliveno Mleko / Spilt Milk

Režija/Director: Brian Durnin • Drama, 2024, 91 min

Ovaj debitantski dugometražni film je potresna priča o odrastanju smeštena u Dublin ranih osamdesetih godina, u vreme kada je grad bio zahvaćen talasom heroina koji je posebno teško pogodio radnička gradska naselja. U svojoj borbi protiv nadolazeće nesreće, zabrinuti roditelji su se na kraju udružili i isterali lokalne dilere. Ovakav scenario mogao bi da posluži da ispriča najrazličitije priče ali autori su ovde odlučili da prikažu svet očima Bobija, jedan-destogodišnjeg dečaka—detektiva, čiji je brat tinejdžer misteriozno nestao iz porodičnog doma. To je zanimljiva kreativna odluka, jer omogućava da se istraži destruktivni uticaj heroina na celokupno okruženje zavisnika, a da se pri tome zadrži vedrina dečije nevinosti, čineći priču laganom i optimističnom. Fini osećaj za duh vremena, izvrsni dijalozi i posebno šarmantna gluma Niše Kelija u ulozi Bobijevog prijatelja, dodatno doprinose kinematografskom užitku.

Dobitnik Discovery nagrade na Međunarodnom filmskom festivalu u Dublinu 2025. za scenaristkinju Karu Loftus.

Another directorial feature film debut, this sensitive and engaging coming-of-age story is set back in early 1980's Dublin—then awash in a tsunami of heroin, wreaking havoc on inner city, working class communities in particular. Concerned parents against drugs ultimately came together to push the dealers out. This scenario could make for many types of drama; here the filmmakers have chosen to view the world through the eyes of Bobby, an 11 year-old "boy detective" whose teenage brother has mysteriously disappeared from the family home. It's an interesting creative decision as it allows the story to explore the corrosive toll of heroin on all those around an addict while maintaining the bright tone of childhood innocence, keeping the story buoyant and optimistic throughout. A fine sense of period detail, spot-on dialogue and an especially charming performance by Naoise Kelly as Bobby's sidekick add to the film's many pleasures.

Winner of the Discovery Award at the Dublin International Film Festival 2025 for Screenwriter Cara Loftus



Buji-Paji / Hush-a-Bye Baby

Režija/Director: Margo Harkin • Drama, 1990, 77 min

U okviru nove programske celine **Dragulji Irskog filmskog arhiva**, predstavljamo ovu novo-restauriranu verziju značajnog irskog filma jedne od veteranki irskog filmskog pripovedanja. Radnja je smeštena u Deri tokom perioda Nevolja (*The Troubles*), gde upoznajemo četiri drugarice u katoličkoj školi—koje vole život i svuda idu zajedno. Kada jedna od njih otkrije da je trudna, njen svet se naglo menja, dok se društveni zidovi zatvaraju oko njene tajne borbe. **Snimljen u vreme kada su država i Crkva u Irskoj imale naročito čvrstu i sumornu kontrolu nad ženskim telima, film je, kako je sama rediteljka istakla, nastao kao odgovor na niz konkretnih tragedija koje su potresle Irsku osamdesetih godina.**

Ipak, njena režija je toliko suptilna i nena-metljiva da nikada ne dozvoljava da politički aspekt priče nadvlada suštinski ljudsku dimenziju filma. U tome joj izuzetno pomaže izvanredna debitantkinja Emer MekKort u glavnoj ulozi. Posebnu dirljivu notu filmu daje i pojavljivanje velike Šinejd O'Konor u retkoj glumačkoj ulozi—a ona je ujedno i autorka muzike za ovaj film.

As part of new **Irish Film Archive Gems** series we are delighted to present this recently-restored version of an important Irish film made by one of Ireland's veteran film story-tellers. Set in Derry during "the Troubles", we meet four Catholic schoolgirls, good fun-loving pals who go everywhere together. When one of them discovers she's pregnant, her world shifts, as societal walls close in on her secret struggle. **Made at a time in Ireland when the State and Church control of female bodies was in an especially firm, grim grip, director Margo Harkin has noted that she conceived of the film in response to a series of specific tragedies that had rocked '80's Ireland.** Yet her direction is so deft and unobtrusive that she manages to never let the politics of the story overwhelm its essential human nature. In this she is very well served by newcomer Emer McCourt in the central role, who is outstanding. On an added poignant note, the film features the late, great Sínead O'Connor in a rare acting role—she also created the soundtrack for the film.





Ples Sećanja / Dance to Remember

Režija/Director: Dónal Dineen • Dokumentarni Film/Documentary, 2024, 20 min

Ovaj prelepo snimljen autobiografski kratki film vraća autora u malu zajednicu svog detinjstva, gde nas upoznaje sa sećanjem na svog pokojnog oca, čutljivog farmera koji je oživljavao na plesnom podijumu—Plešući uz zvuke brze, lokalne forme muzike.

Kada je mladi Donal dobio svoj prvi Sony vokmen, katapultiran u novi svet muzičke svesti, što je kasnije odredilo njegovu karijeru kao renomiranog DJ-a i voditelja. U ovom filmu, on se ponovo susreće sa ocem kroz večnu misteriju muzike, u elegantnom činu odavanja počasti i pomirenja.

Biće prikazan i dvominutni kratki film Grad ispred mene, koji je režirao Donalov sin, Čarli. Projekcijama će prethoditi uživo vođeni (VO) slajd-šou program. Pridružite nam se na razgovoru sa rediteljem Dónalom Dininom 20. marta, odmah nakon projekcije.

A beautifully-realised autobiographical short bringing its maker back to the tiny community of his youth where we are introduced to the memory of his late father, a taciturn farmer who came alive on the dance floor—dancing sets to the sounds of a fast, local form of the style.

When the Sony Walkman crashed into his world the young Donal was catapulted into a new realm of musical consciousness, which led to his subsequent career as a renowned DJ and broadcaster. Here he rejoins his father through the eternal mystery of music in an elegant act of tribute and reconciliation.

Also screening is the 2 min. short The City Beneath Me made by Donal's son, Charlie. There will be a live VO slide show preceding the films. Join us for Q&A with director Dónal Dinin, on 20th March following the screening.



Igra Plakanja / The Crying Game

Režija/Director: Neil Jordan • Drama, 1992, 112 min

Projekcija koja će uslediti nakon dodele Zlatnog pečata Jugoslovenske kinoteke specijalnom gostu festivala Nilu Džordanu biće Igra plakanja, film koji je bio—i ostao —jedno od najznačajnijih ostvarenja irske kinematografije. Ova priča u dva čina, u prvom delu vodi nas u Irsku i prati odnos koji se razvija između zarobljenog britanskog vojnika Džodija (Forest Vitaker) i IRA dobrovoljca Fergusa (Stiven Rej), zaduženog da ga nadzire. Drugi čin premešta radnju u London, gde se razgranava složena priča o krivici, psihoseksualnoj opsesiji i želji. Spajajući politički kontekst, romansu i elemente psihološkog trileru, Džordan je stvorio film izuzetne emocionalne i vizuelne snage—ostvarenje koje i danas iznenađuje, uznemirava i ostaje potpuno jedinstveno.

Pridružite nam se na prijemu u 19h kao i razgovoru sa rediteljem Nilom Džordanom nakon projekcije.

Screening in honor of Neil Jordan's receipt of the Golden Seal of the Yugoslav Film Archive, The Crying Game remains one of Irish cinema's defining works. A tale of two halves, the first is set in Ireland and follows the bond that forms between a captured British soldier Jodie (Forest Whitaker) and IRA volunteer Fergus (Stephen Rea), tasked with watching over him. The film's second act shifts the action to London as this tale of guilt, psychosexual obsession and desire unfolds. Blending political fable, romance, and psychological thriller, Jordan creates a film of remarkable emotional and visual power—still surprising, still haunting, and entirely its own.

Join us for Reception (19:00) and Q&A with director Neil Jordan after.



Irish Faces of the Festival



Alan Gilsonan



Ben Keatinge



Brian Crosby



Mark Cousins



**Martin Beanz
Warde**



Neil Jordan



Diarmuid Noyes



Donal Dineen



Ian Wilson



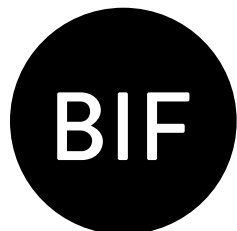
Patrick Henry



Reggie



Ruth Negga



James Earley



Mary Black



Sibin



Stephen Rea



Ticketed events

Reggie @ Mali Dorćol Platz, Dobračina 59, 20:00, 12 March.

Traditional Music Night @ Mali Dorćol Platz, Dobračina 59, 21:00, 13 March.

Irish Film Week @ Kinoteka, Uzun Mirkova 1, 14- 20 March.

Beckett /Poems, Atelje 212, Svetogorska 21, 15 & 16 March.

The Dead House @ Mali Dorćol Platz, Dobračina 59, 2000, 19 March.

Closing Dance Party, Silosi, Dunavski kej 46, 2200, 21 March.

SEE [TICKETS.RS/](https://tickets.rs/) QR CODE BACK COVER



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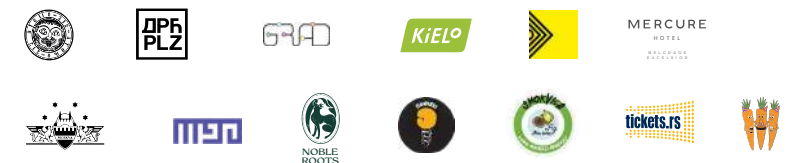
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