



Karlovy Vary
International Film Festival
Crystal Globe Competition

This and That Productions presents

Invictus, Nightswim, Kinorama, Paul Thiltges Distributions Co-Production

3 weeks after

a film by **Miroslav Terzić**



World sales

Bendita Film Sales

Luis Renat

luis@btafilms.com

Jorge Blanch

festivals@btafilms.com

International press

Marijana Harder

mail@marijanaharder.com

+49 177 79 42 871

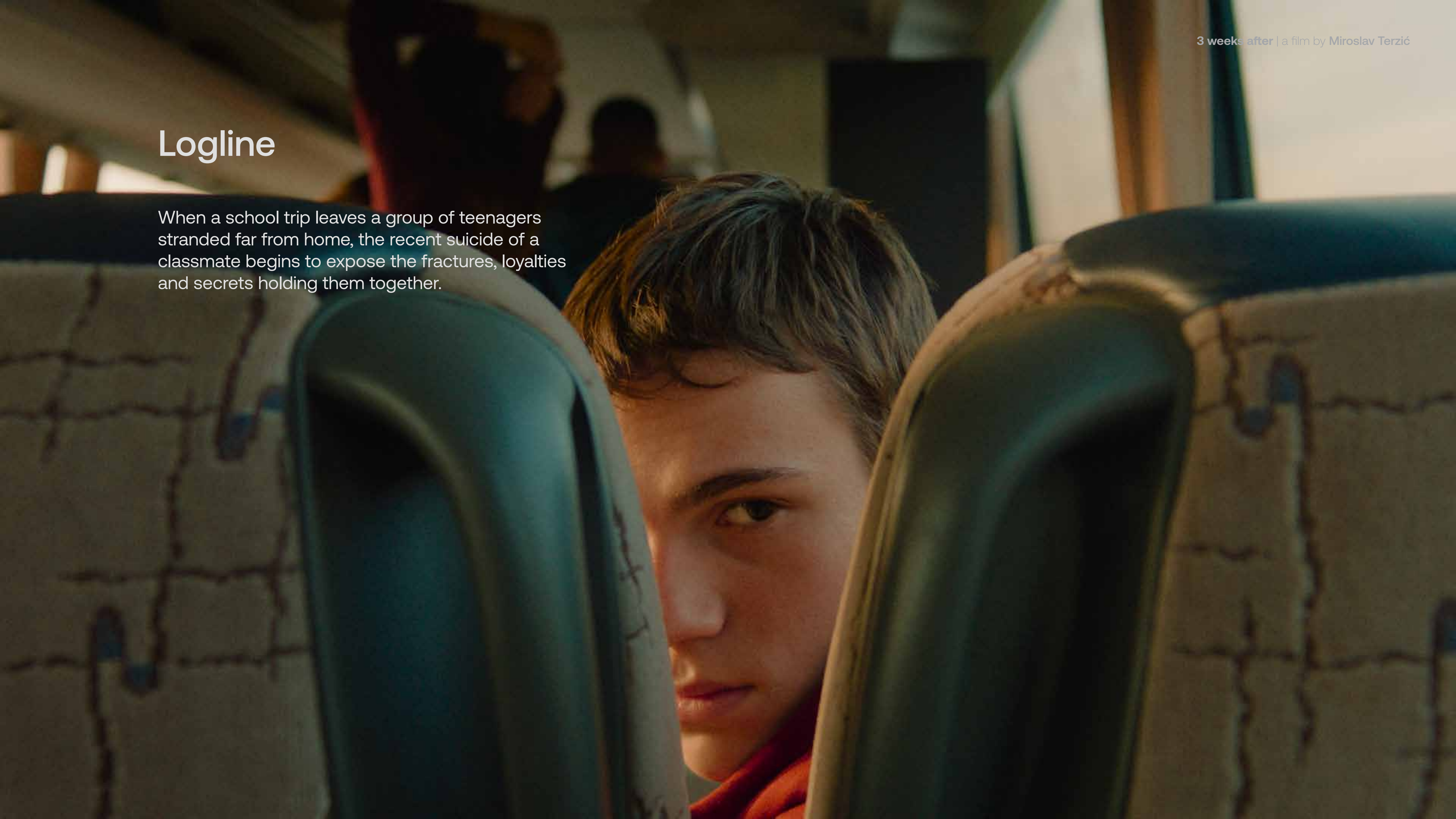
www.marijanaharder.com

2026 / 95 / Color / Sound 5.1 / Serbian

Serbia, Bulgaria, Italy, Croatia, Luxembourg

Logline

When a school trip leaves a group of teenagers stranded far from home, the recent suicide of a classmate begins to expose the fractures, loyalties and secrets holding them together.



Synopsis

What begins as an ordinary high school trip gradually exposes the tensions, alliances and unspoken cruelties within a seemingly ordinary class. When their bus breaks down, a group of students and their teachers become stranded in a remote, crumbling hotel.

Among them is Zoza, haunted by the recent suicide of his best friend Andrija. As old wounds resurface and the group's fragile hierarchy begins to crack, the trip turns into a confrontation with guilt, silence and the need to belong.

In a world where compassion is often mistaken for weakness, each of them must decide how far they are willing to go to remain part of the group.

Director's note

Three Weeks After is inspired by several true events, but it is not a reconstruction of any single case. It is a film about violence among children, about the cruelty that can appear suddenly, almost casually, in a space where we still expect innocence. What disturbed me most was not only the brutality itself, but the ordinariness around it, the sense that such violence can exist next to everyday life, almost unnoticed, until it becomes impossible to ignore.

I wanted to make a film that looks at this violence not as an isolated incident, but as a reflection of the time we live in. We live in a world where cruelty is often recorded, shared, repeated, transformed into spectacle.

The border between victim, witness and perpetrator becomes blurred. Those who commit violence are also marked by it; their actions return to them in another form, often even more destructive.

As a parent, I cannot look at this subject from a distance. The thought that any of these children could be ours victims, witnesses, or perpetrators, is unbearable. I do not believe that one film can change the world, but I do believe that cinema can force us to look at what we would rather avoid. This film is my attempt to face that darkness, not in order to explain it away, but to ask what kind of world we are leaving to our children.

Director's Biography

Miroslav Terzić is a Serbian film director based in Belgrade. His debut feature, *Redemption Street*, premiered at the São Paulo International Film Festival and won Best Debut Feature at Cottbus. His second feature, *Stitches*, premiered in Berlinale Panorama, where it won the Europa Cinemas Label Award and the Panorama Audience Award, followed by numerous international awards. Terzić has also directed a large body of commercial work across the region and internationally.



A conversation with Miroslav Terzić

Three Weeks After is inspired by true events. What was the starting point for the film?

The film was inspired by true events, but we never wanted to reconstruct one specific case. The starting point was a sentence from the mother of Aleksa Janković, the boy from Niš to whom the film is dedicated. In one interview, she said that what hurt her deeply was the fact that, only a few weeks after her son's tragic death, his entire class went on a school trip as if nothing had happened.

That detail stayed with us. It opened a painful question: how does a group continue after a tragedy? What happens to guilt, silence and responsibility when everyone decides to move on? From there, the film began to grow — not as a reconstruction, but as an attempt to understand the mechanism of silence and violence inside a small collective.

The film deals with peer violence, but it seems to speak about something wider.

Yes. Peer violence is the visible subject of the film, but for us it was never the only subject. The film is

also about a violent society. Children do not invent violence by themselves. They learn it from adults, from families, schools, media, politics, television, the internet, and from the everyday language we use with one another.

If we live in a world where violence has become a normal form of communication, we cannot be surprised when children start speaking that same language. What happens in one classroom is not an isolated incident. It is a reflection of the world we have created for them.

How did you cast the young actors?

The casting process was essential. Together with the producers, Snežana van Houwelingen and Branislav Trifunović, and the casting team, we saw more than 500 children. In the end, we chose 22 or 23 of them to form our fictional class. It was not a classical casting process. We did not ask the children to perform scenes or show us acting skills. We spoke with them, about violence, about their relationship to it, whether they had witnessed it, experienced it, remained silent in front of it, or felt the pressure of a group.

Through those conversations, certain children stood out. Some of them understood the subject deeply, probably also from their own experience. We began to recognize not only who could act, but who could naturally belong to this class and carry the emotional truth of the film.

Why was it important not to offer simple answers?

Because this subject does not allow simple answers. It would be easy to divide everyone into victims, bullies, the guilty and the innocent. But life is rarely that clean. What interested us was the space in between, the moment when someone sees that something is wrong, knows it, feels it, and still does nothing.

In the film, one boy tries to speak about what happened to his friend. But once he speaks, the violence turns against him. That was important to us, because it shows how the mechanism works. It is not only the weak who are punished. Sometimes the one who speaks is punished as well.

Cast

Vladimir Coca Cocić

Viktorija Drašković - Razredna

Markuš - Matematičar

Darija Ivanović

Milica Janković

Miloš Bogdanović

Jovan Ginić

Tihana Lazović

Branislav Trifunović

Andjela Alavirević

Klara Karaulić

Andrija Marković

Crew

Directed by

Miroslav Terzić

Written by

Vladimir Arsenijević

Co-writers

Miroslav Terzić, Bojan Vuletić

Director of photography

Damjan Radovanović

Edited by

Marko Ferković

Production designer

Sandra Subić

Costume designer

Dejana Sremčević

Music composers

LP DUO, Sonja Lončar & Andy Pavlov

Re-recording mixer

Paolo Segat

Makeup designer

Rossitza Zabunova

Line Producers

Ivan Krstović, Milica Putnik Lukovac

Producers

Snežana van Houwelingen, Branislav Trifunović

Co-producers

**Kalinov Brothers, Ines Vasiljević, Stefano Sarđo,
Ankica Jurić Tilić, Paul Thiltges, Adrien Chef**

Supported by

Film Center Serbia

Ministry of Culture of the Republic of Serbia

Film fund Luxembourg

Bulgarian National Film Center

Ministero Della Cultura - Direzione Generale Cinema e Audiovisivo

Croatian Audiovisual Center HAVC

Creative Europe Media

Cinedora

3 weeks after

Contact **This and That Productions**
office@thisandthat.rs
+381 11 4387963

World sales **Bendita Film Sales**
Luis Renat
luis@btafilms.com
Jorge Blanch
festivals@btafilms.com

International Press **Marijana Harder**
mail@marijanaharder.com
+49 177 79 42 871
www.marijanaharder.com

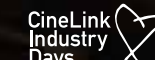
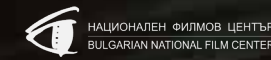
PRODUCED BY



INVICTUS



SUPPORTED BY



WORLD SALES

