

## EDITORIAL

# December Volume

## Editorial

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Our 2011 focus on Romania is slowly coming to an end. Above, you can gain access to a selection of our coverage that started with the launch of our website in January. This year's highlights from Romania were Adrian Situaru's [\*Best Intentions\*](#) that took home two awards at the Locarno Film Festival, and Catalin Mitulescu's [\*Loverboy\*](#) that screened in the *Un certain Regard* section in Cannes. Also, major Romanian's films from 2010 began circulating internationally, most notably Cristi Puiu's highly complex [\*Aurora\*](#), Andrej Ujica's controversial [\*The Autobiography of Nicolae Ceausescu\*](#), and, finally, the atmospheric relationship drama [\*Tuesday After Christmas\*](#) by Radu Muntean. Next year EEFB's focus will turn to the Balkans. Compared to the 90s, where films by Kusturica, Dragojević and Mančevski attracted attention internationally, today, films from the Balkan steer less curiosity. Considering this underrepresentation and the fact that the region has radically changed in the past two decades, we want to look out for new films interested in a more contemporary portrayal of the region. Meanwhile, we conclude our focus on Romanian cinema with five recent films. Ana Ribeiro was at the Romanian Film Festival in Toulouse last month where she saw [\*Periferic\*](#) by Bogdan Apetri, [\*Europolis\*](#) by Cornel Gheorghita, and [\*First of All, Felicia\*](#) by Melissa de Raaf and Razvan Radulescu. Konstanty Kuzma examines Radu Muntean's [\*Boogie\*](#) in the light of Arthur Schnitzler's *Dream Novel*. Alina Popescu saw [\*Metrobranding\*](#) and [\*Victoria\*](#) and interviewed its directors [\*Ana Vlad and Adi Voicu\*](#). In addition, Colette de Castro addresses the question of guilt in [\*4 Months, 3 Weeks, 2 Days\*](#), while Ana Ribeiro gives an analysis of [\*Tales from the Golden Age\*](#). Finally, in our Retrospectives section, you will also find an article from Moritz Pfeifer on Kaljo Kiisk's [\*The Vagabond\*](#) that screened at the Estonian Film Festival in Paris, as well an essay by Patricia Bass on Walerian Borowczyk's experimental short [\*Angel's Games\*](#) from 1964.