
Every
Mourning

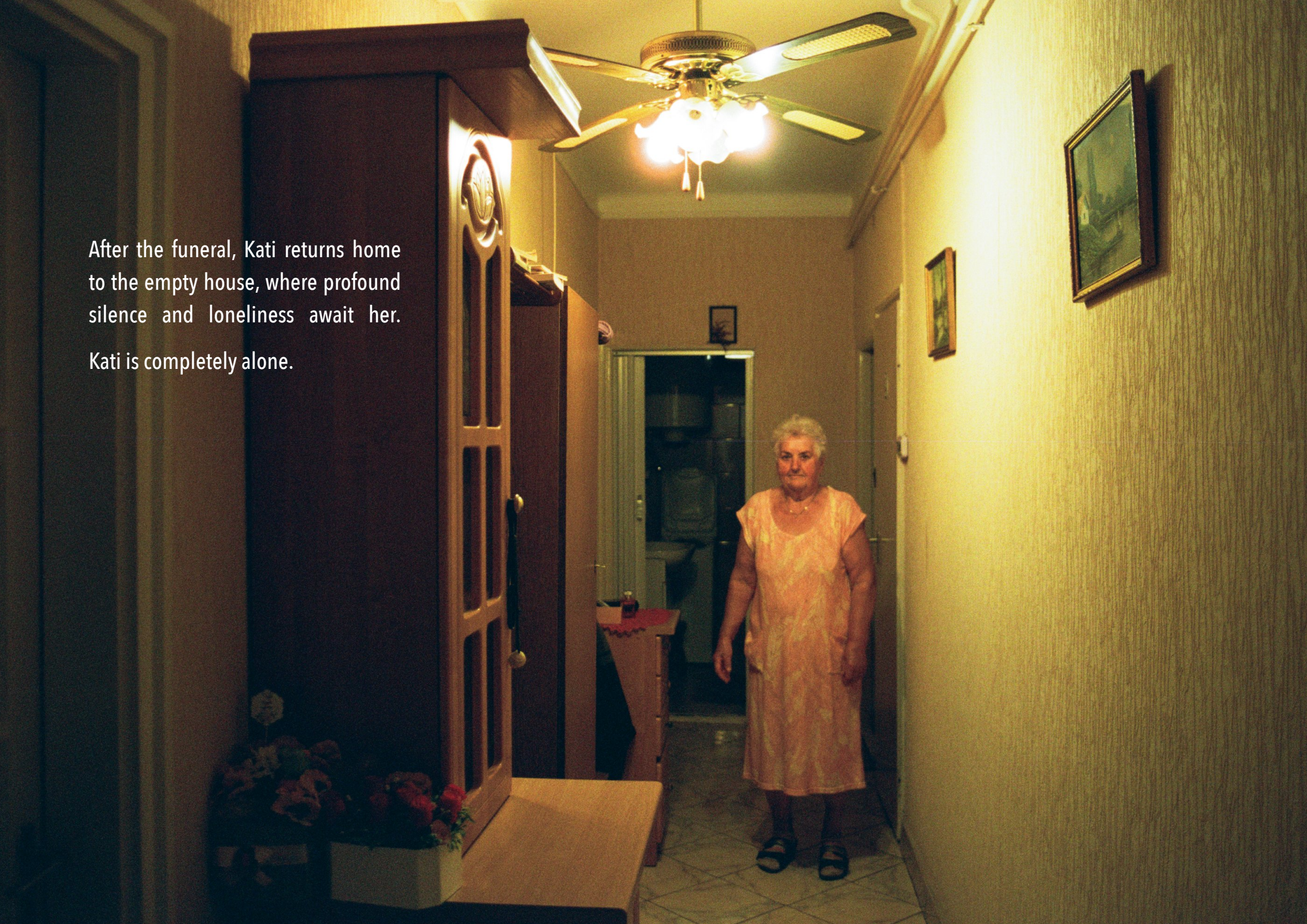


Prologue

Babi (70) is smoking a cigarette, the flashing lights of an ambulance playing across her face. We then see Sárosd, a large village, from above.

It is autumn. Gyuri (87) is being buried in the village. His widow, Kati (83), spent her entire life in Sárosd with him. Gyuri was a central figure in the community: everyone knew and loved him.





After the funeral, Kati returns home to the empty house, where profound silence and loneliness await her.

Kati is completely alone.



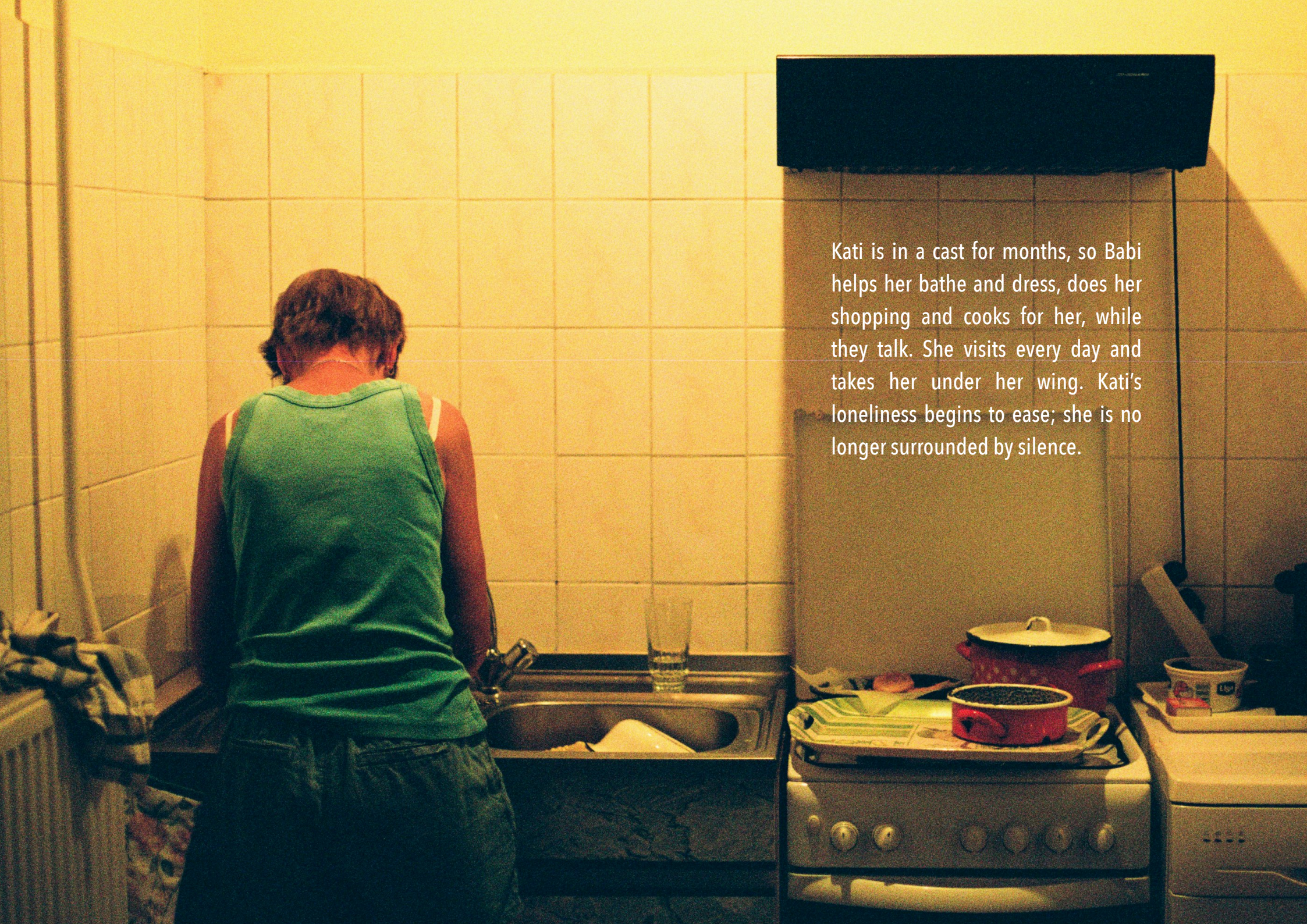


Gyuri's presence is still tangible in the objects left in their usual places, which she does not touch: two pillows in the bed, Gyuri's slippers, his crutches in the room, his pill organiser, his reading glasses on the bedside table, his jacket in the hallway.



One day, Kati falls and breaks her leg. She can’t get up on her own.

Her neighbour Babi finds her when she comes over to check on her.



Kati is in a cast for months, so Babi helps her bathe and dress, does her shopping and cooks for her, while they talk. She visits every day and takes her under her wing. Kati's loneliness begins to ease; she is no longer surrounded by silence.



Babi is a widow herself. She lost László ten years ago, to rapidly progressing cancer. She often talks about him with Kati. They reminisce together, and the lives of the two women and their relationships with their husbands gradually unfold before us.

Although Kati's cast eventually comes off, she no longer needs Gyuri's crutches and is physically capable of looking after herself, she does not leave her home. Her grief draws her into melancholy.

Seeing her lethargy, Babi continues to take care of her.



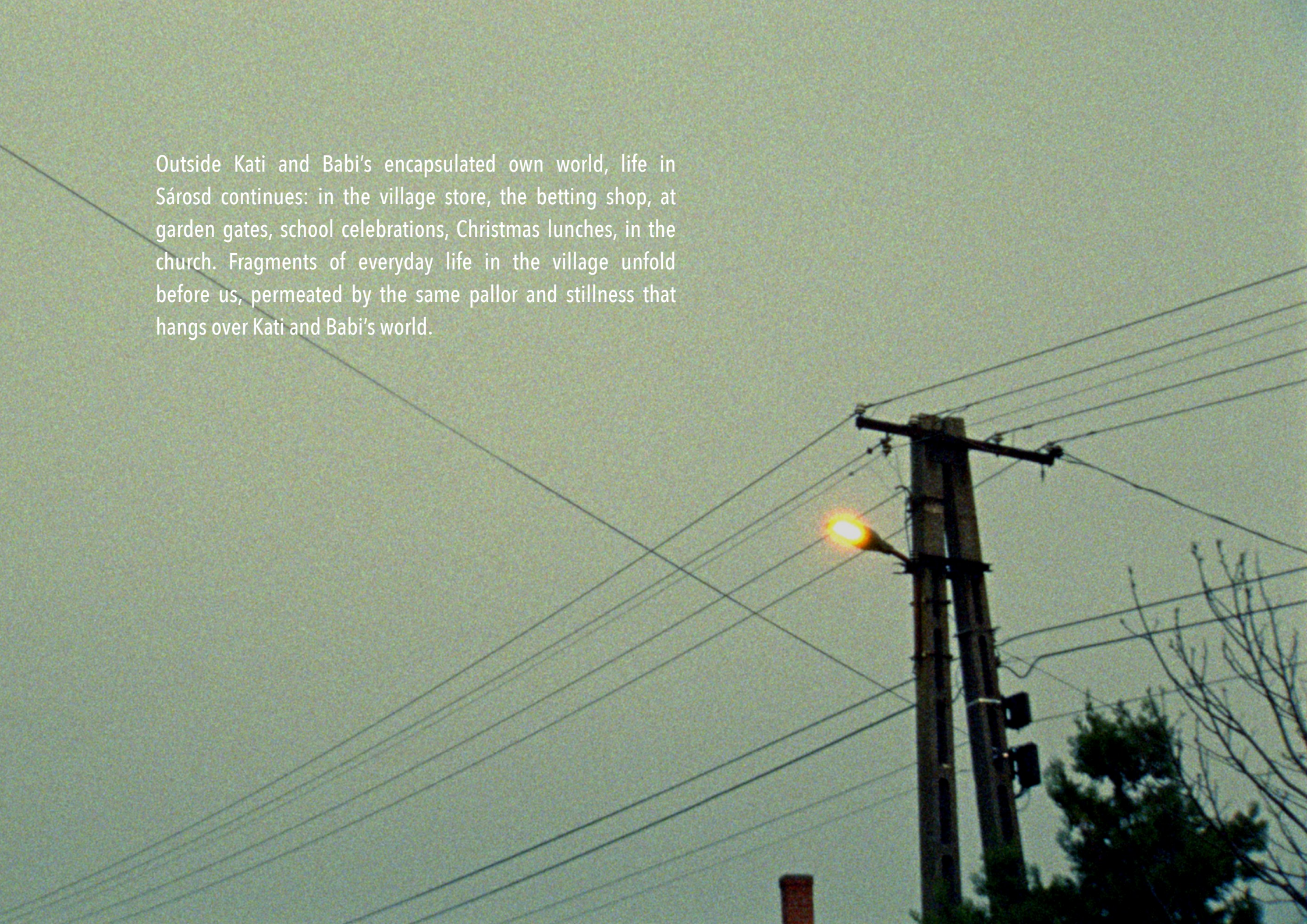




She tells her the latest gossip, reports on what is happening in the village, and tries to coax her out of her shell. No matter how hard she fights for her, Kati is slowly drifting out of life. When Kati is alone, she constantly talks to Gyuri.

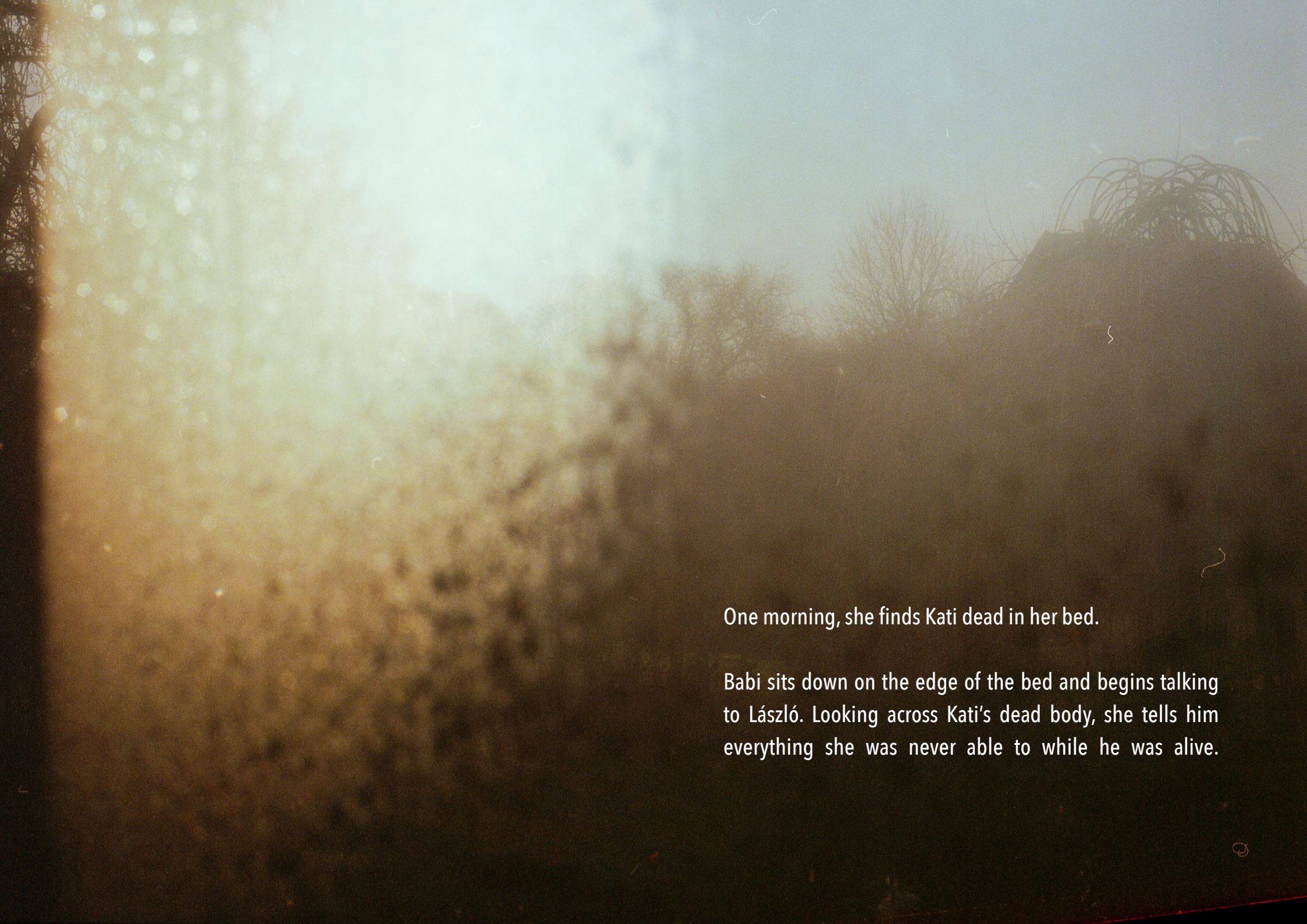
Babi is unable to see that, for Kati, death is not a tragic loss but a natural part of life.

Outside Kati and Babi's encapsulated own world, life in Sárosd continues: in the village store, the betting shop, at garden gates, school celebrations, Christmas lunches, in the church. Fragments of everyday life in the village unfold before us, permeated by the same pallor and stillness that hangs over Kati and Babi's world.



It slowly becomes clear that Babi is trying to save László through Kati. She appears to have moved on from her husband's death long ago, but in reality, she has only buried the pain deep inside herself.





One morning, she finds Kati dead in her bed.

Babi sits down on the edge of the bed and begins talking to László. Looking across Kati's dead body, she tells him everything she was never able to while he was alive.



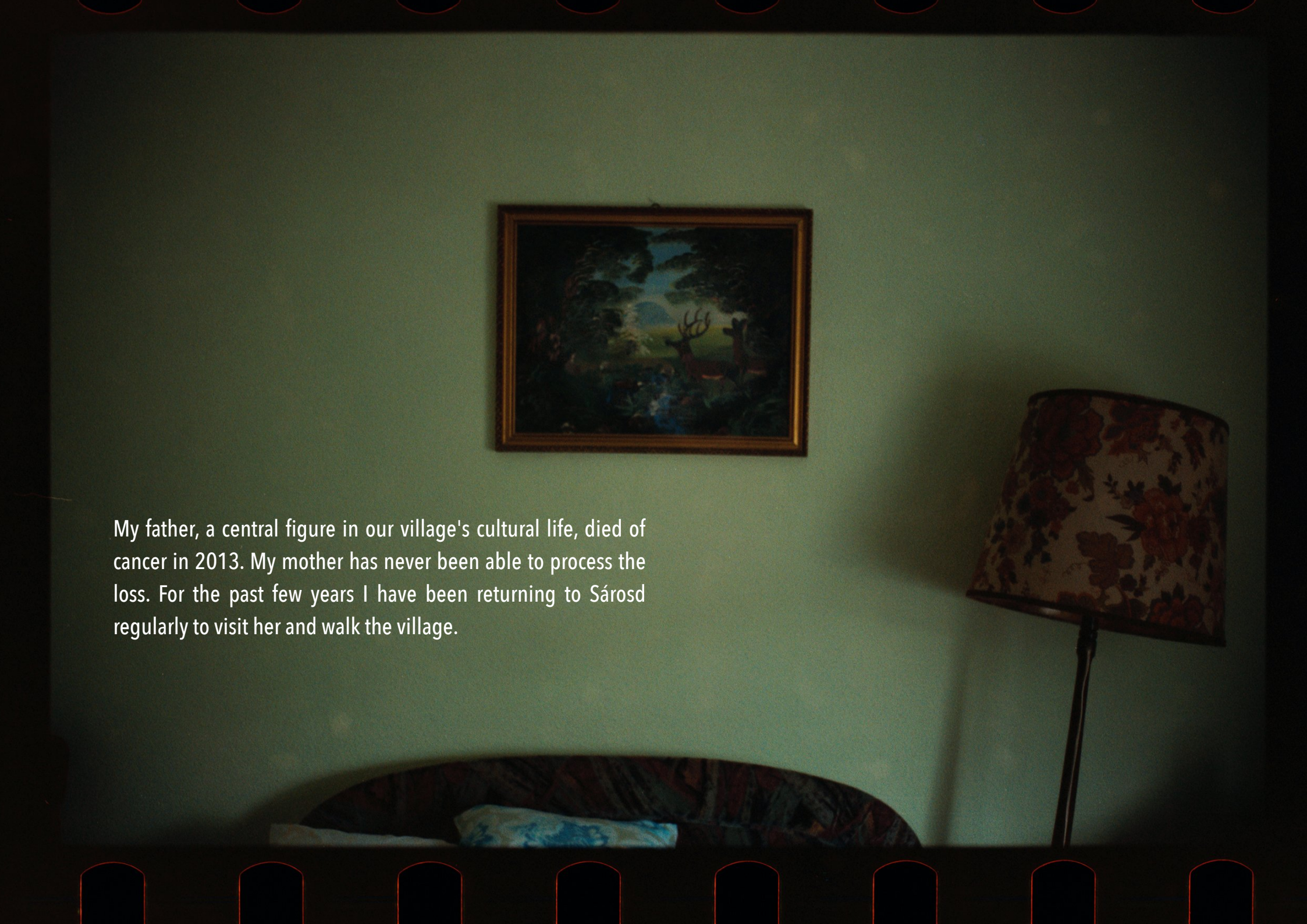
Coda

Babi cycles through the village, reaches the fields and continues riding into the distance.


Director's Notes



I was born and raised in Sárosd, a village. Becoming a cinematographer took me far from home: with the distance came rootlessness and a double identity. *Every Mourning* is both a farewell and an attempt to bridge my past and my present, the two worlds I belong to.



My father, a central figure in our village's cultural life, died of cancer in 2013. My mother has never been able to process the loss. For the past few years I have been returning to Sárosd regularly to visit her and walk the village.

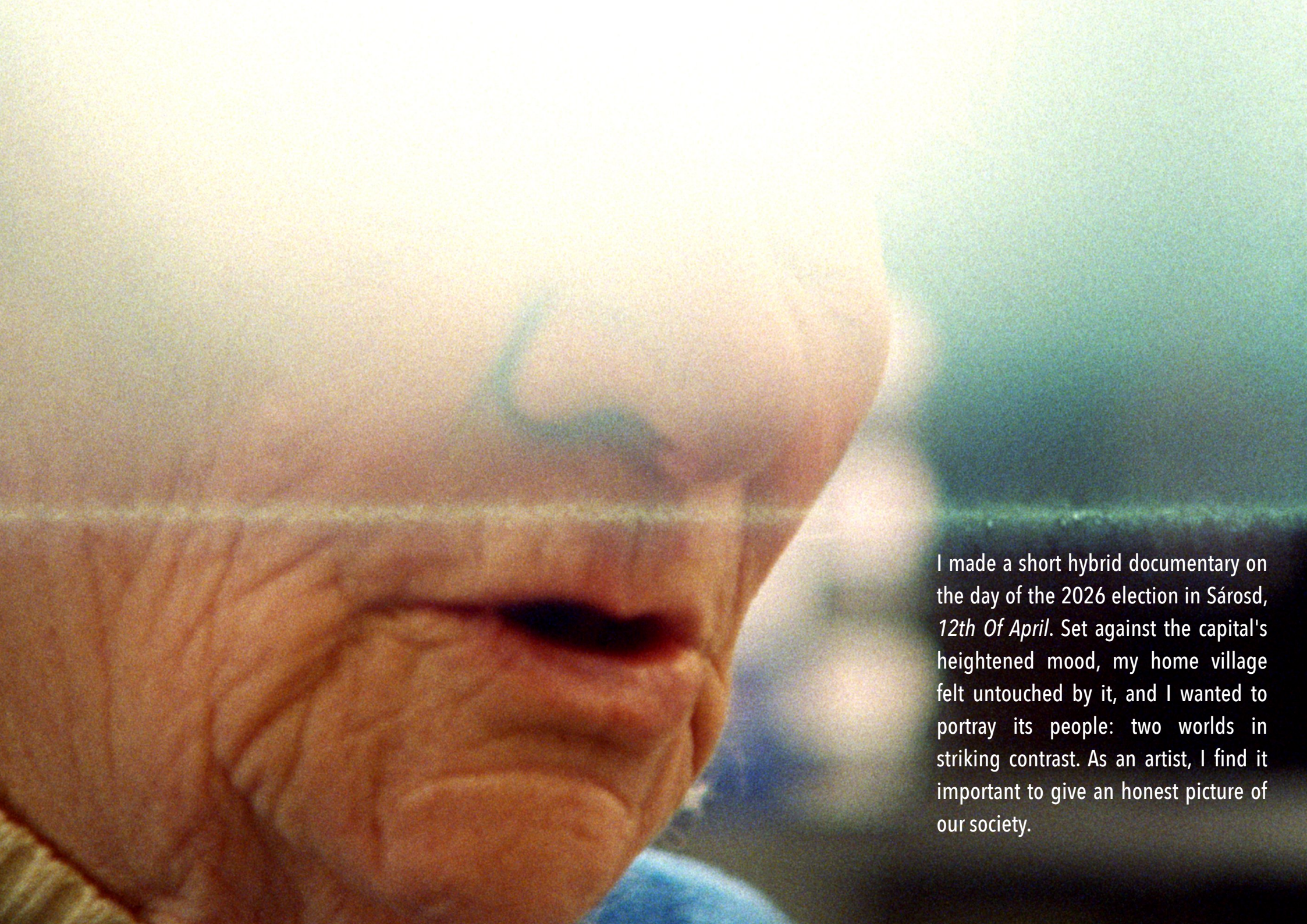


I began to work through our shared but very differently lived grief in a photo series.
Reconnecting through art inspired this film.





Every Mourning is about grief, and a deeply personal portrait of an era. Facing the wreckage the Orbán regime has left behind is itself a form of mourning, and Sárosd is an imprint of Hungary's frozen reality. Leaving my motherland and therefore my past hurts as much as losing my father and my connection with my mother. This film is about absence, yet it seeks to rebuild the bond by commemorating everything and everyone we have lost, in their full reality.



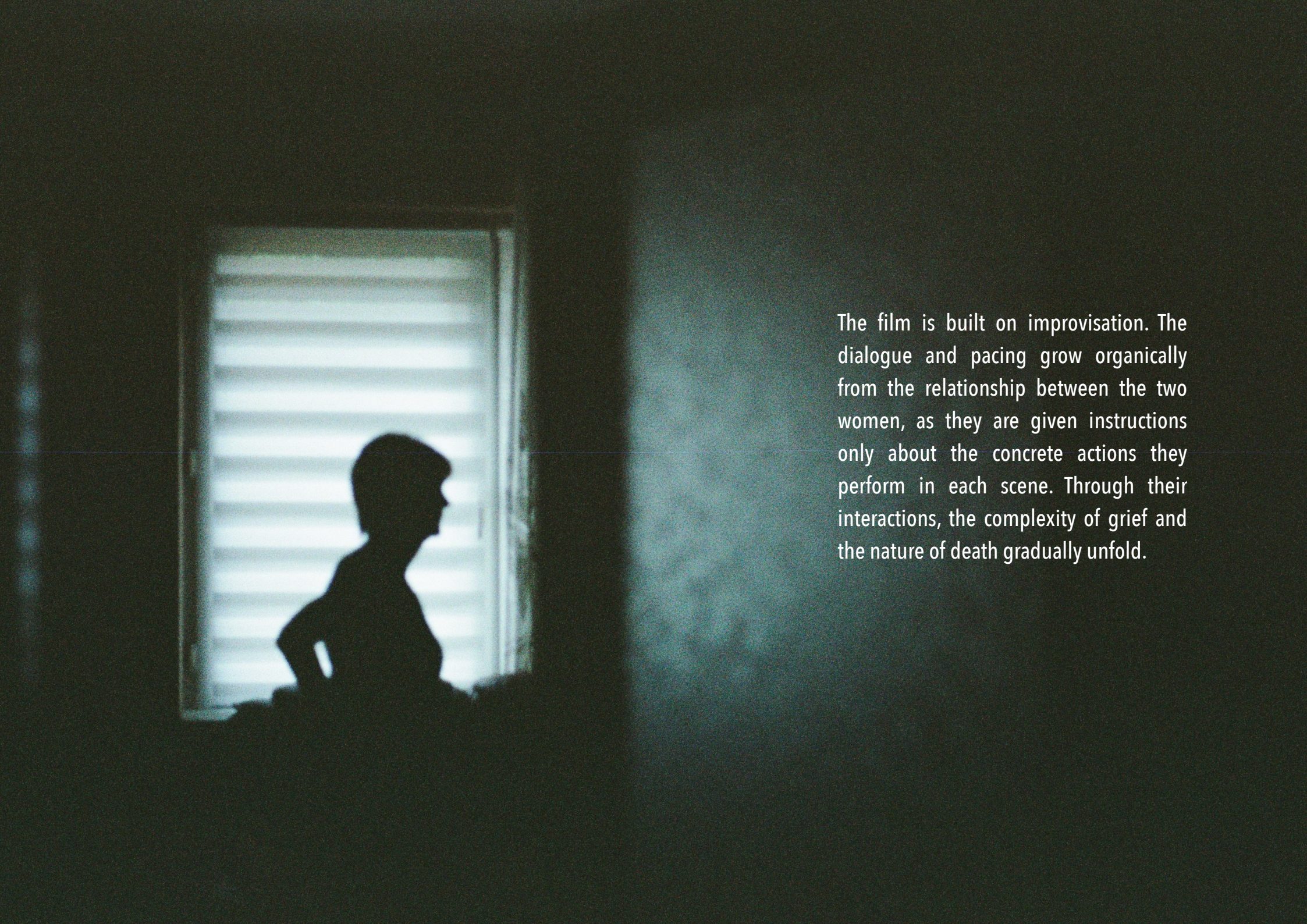
I made a short hybrid documentary on the day of the 2026 election in Sárosd, *12th Of April*. Set against the capital's heightened mood, my home village felt untouched by it, and I wanted to portray its people: two worlds in striking contrast. As an artist, I find it important to give an honest picture of our society.

Every Mourning is half fiction, half documentary.
We shoot in Sárosd: in the very places where I grew up and with the very people I grew up among. I belong to this community as much as I did as a child. This allows the characters to feel at ease in front of the camera, and reveals lives an outsider could never reach.





The film's greatest ambition and challenge is the radical embrace of the personal. Babi is played by my own mother, and her scene partner, Kati, by the actress Lili Monori.



The film is built on improvisation. The dialogue and pacing grow organically from the relationship between the two women, as they are given instructions only about the concrete actions they perform in each scene. Through their interactions, the complexity of grief and the nature of death gradually unfold.



For my mother, talking about her late husband is a natural, joyful part of remembering. As we went through family photographs, some taken by my father, I photographed her too, gradually getting her used to this kind of attention.

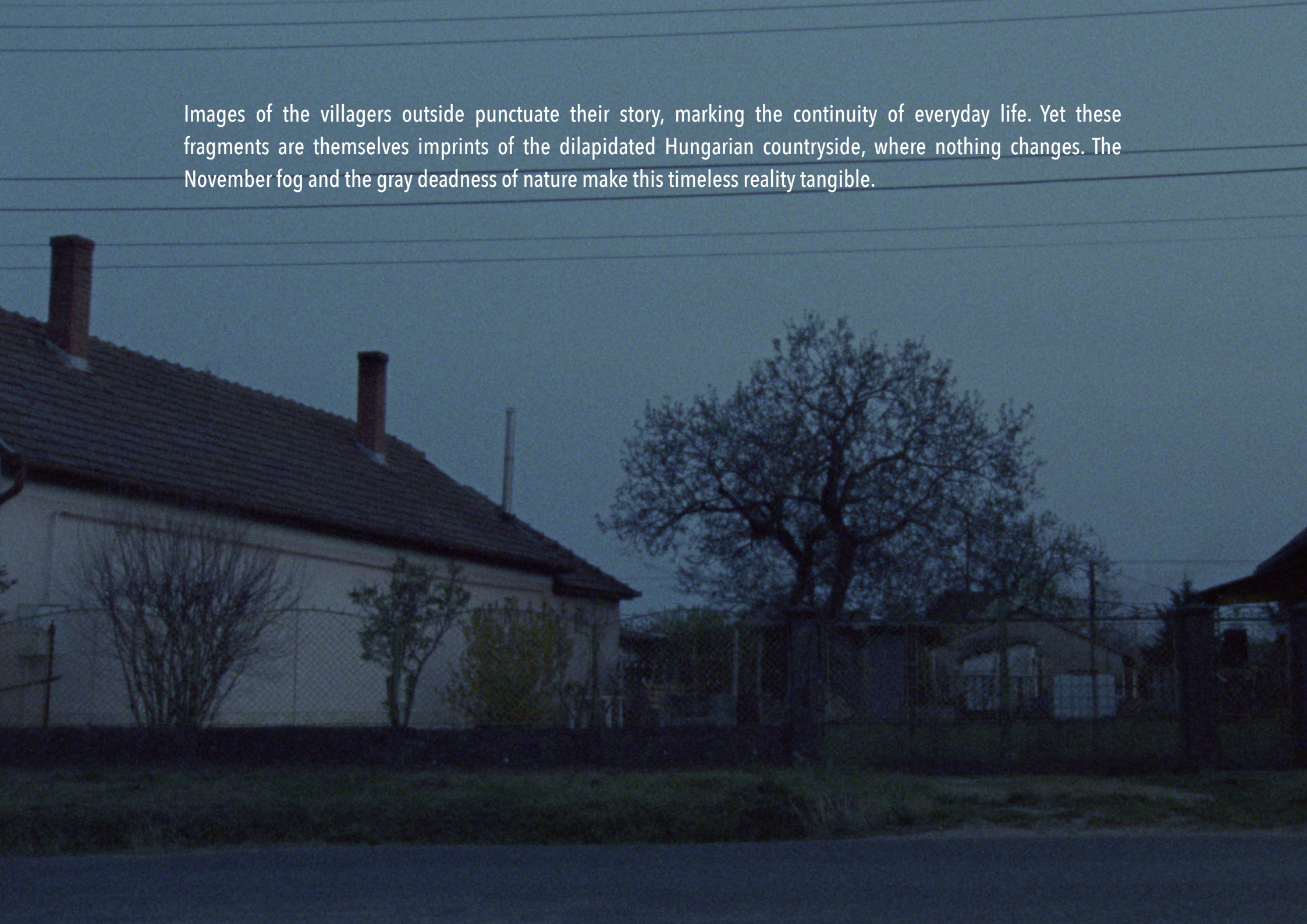


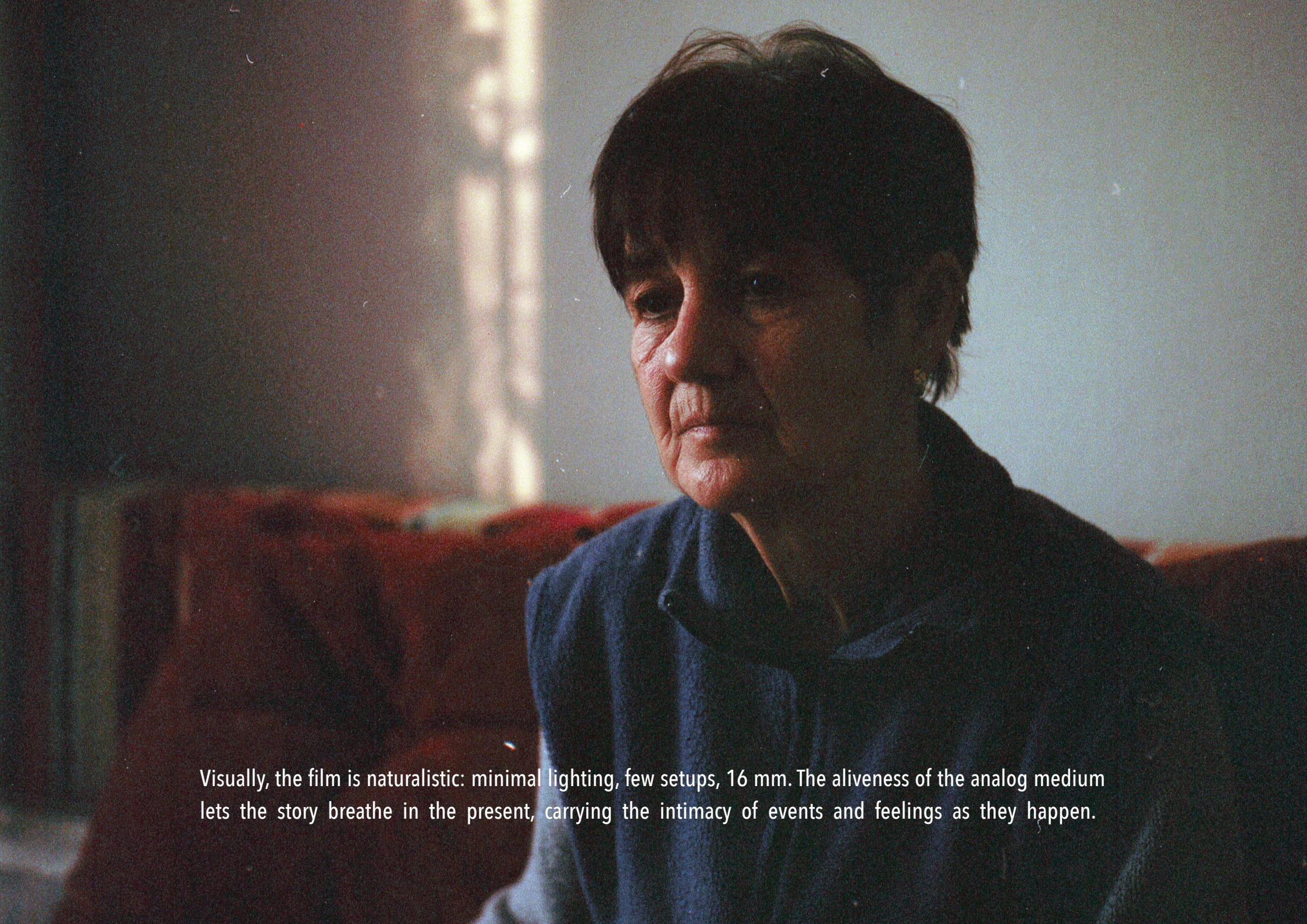
A small crew and minimal interaction on set create an intimate environment that, together with the professional actress, preserves psychological reality while providing emotional security.

The two women's world is encapsulated in space and time. We never see them outside the house, and their drifting into the past dissolves time in their private microcosm.



Images of the villagers outside punctuate their story, marking the continuity of everyday life. Yet these fragments are themselves imprints of the dilapidated Hungarian countryside, where nothing changes. The November fog and the gray deadness of nature make this timeless reality tangible.





Visually, the film is naturalistic: minimal lighting, few setups, 16 mm. The aliveness of the analog medium lets the story breathe in the present, carrying the intimacy of events and feelings as they happen.





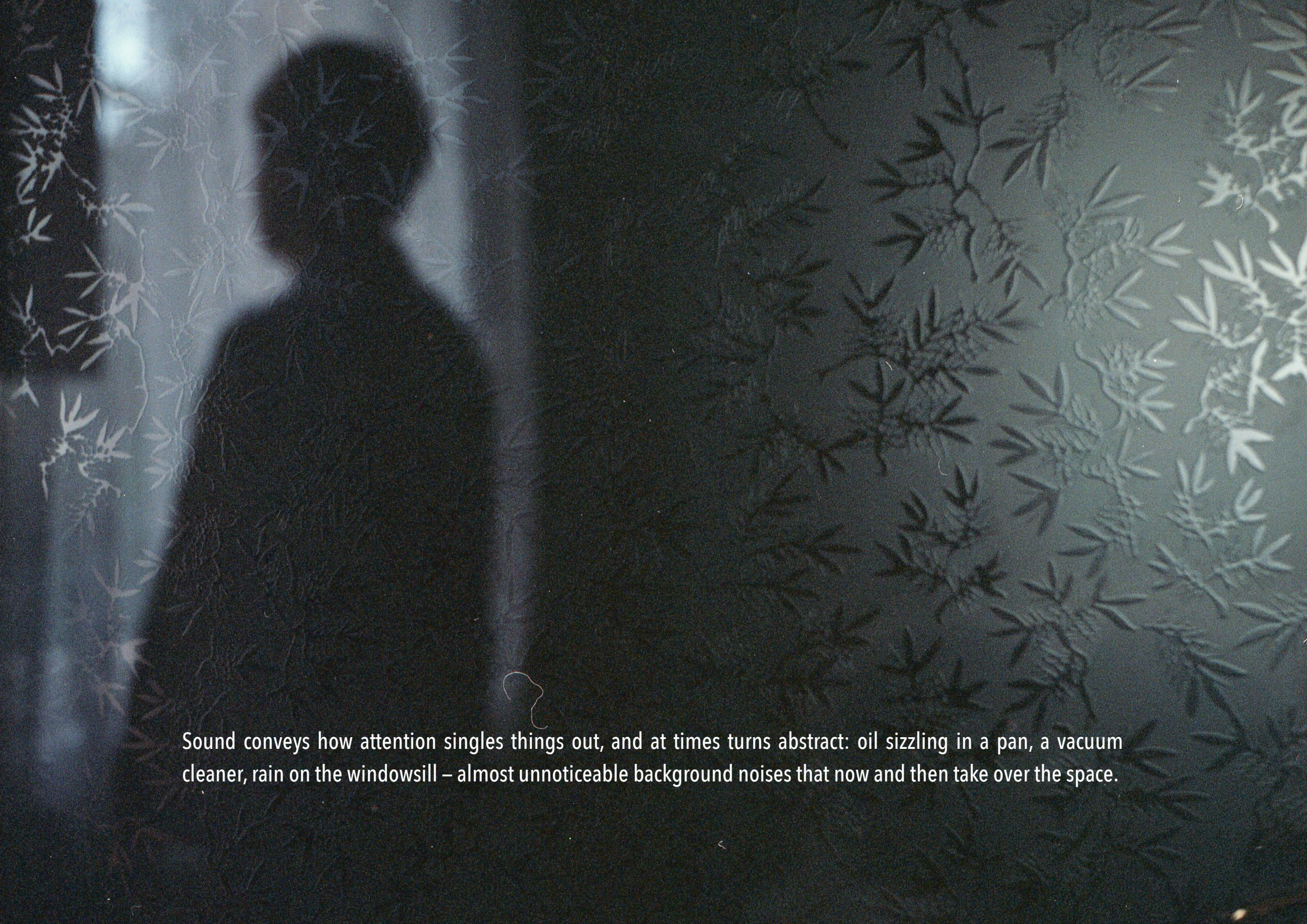
The camera handling emphasize presence, while time is handled realistically both in Babi and Kati's universe and in the outside world. But while the interiors are shot handheld, the exterior scenes retain the observational quality of the zoom lens, with the camera fixed on a tripod.

We push in from observational, tableau-like medium-long shots to tight portraits, as attention instinctively picks out details.





We give the viewer time to get lost in a moment and discover a character's inner life through their face, hands, skin and gestures.



Sound conveys how attention singles things out, and at times turns abstract: oil sizzling in a pan, a vacuum cleaner, rain on the windowsill – almost unnoticeable background noises that now and then take over the space.





Like Gyuri, who has recently died in the film, and like my father, I am a kind of ghost, both cinematographer and director: my gaze merges with theirs as we observe the life that goes on. Indoors and out, the images are memories of mine, in which I discover details, as if looking back at the past allowed the experience of the ‘here and now’ to break through.

Producer's Notes

Zágon and I have worked together on various independent and experimental projects in recent years. He has consistently demonstrated strong creative and directorial potential, and I have seen his vision come alive on screen and captivate audiences. He engages deeply with the filmmaking process and works with great sensitivity and a strong collaborative spirit with both cast and crew. Every Mourning, while portraying the current state of our society, gives us time and space to contemplate universal questions. I am confident that Zágon's distinctive vision and authentic approach will bring the film to its fullest expression. The project will be further supported by director Anna Nemes as an artistic consultant, who has collaborated with Zágon on numerous film projects, including Gentle, which premiered at the Sundance Film Festival.

Principal photography is planned for a 17-day period from late autumn into early winter 2027. Thanks to in-kind support from partner companies and a deliberately small crew, the estimated budget is USD 205,000, mostly for film stock and lab processing. With USD 110,000 secured, we are seeking international co-producers to raise the remaining USD 95,000.

Genre: Fiction

Anticipated Length: 90 min

Technical Specs: 16 mm, color

Language: Hungarian

Director: Zágon Nagy

Producer: Tibor Kulcsár

Production Company: Black Swan

Estimated Budget: USD 205,000

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