



Written
directed
by
Tomris Kaya

Best,
Andra

2026

Drago Marko,

Aug 11

Trochę późno odpow iordan na twój list już
minęło jedenaście dni, odkąd przyjechałam do Pragi.
Wszystko tu dzieje się tak szybko. Nawet nie...

“Best, Andra” by Tomris Kaya



Andra sends a visual-letter to her artist friend to break through a creative block, only to discover that her true self is already enough...

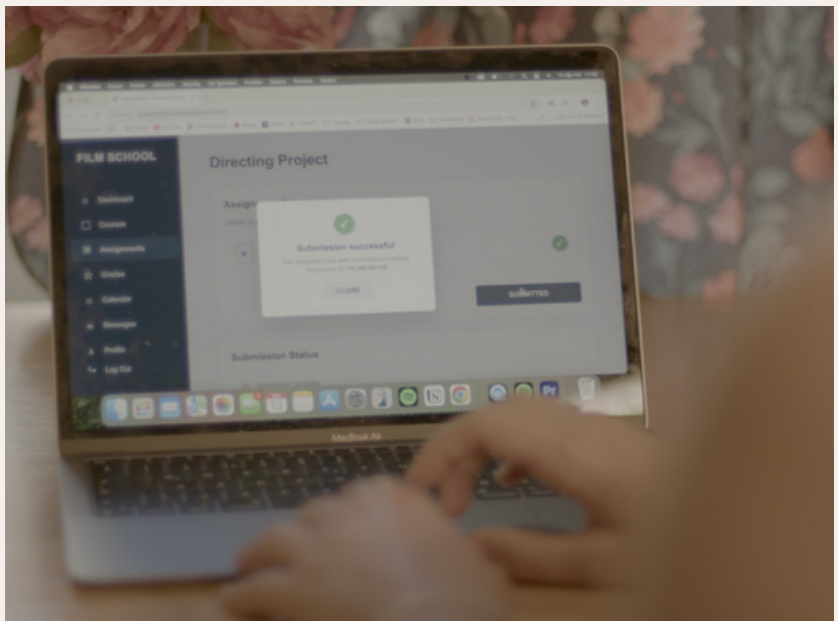


Synopsis

A short film about creative loss, unrealistic expectations, and the search for one's artistic identity.

Twenty-six-year-old Andra finally moves to Prague to pursue the filmmaking education she has always dreamed of. After an intense first week, with only three days left before the deadline for her first directing assignment, she finds herself exhausted, overwhelmed, and creatively blocked. When she begins recording a video letter to a friend who is also an artist, she slowly gains a new perspective on her own artistic voice.

As she talks about the exhausting pace of her daily life, Andra begins to confront the insecurities she carries about having started her artistic journey too late. Realizing how often she compares herself to others, she starts questioning the expectations she has placed on both herself and her work. Over time, she comes to understand that, rather than striving to create something perfect, telling her own stories in her own way may be enough.



FILM INFORMATION

Film Title: Best, Andra

Year of Production: 2026

Duration: 5:09 min

Country of Origin: Czechia, Turkey

Genre: Experimental Drama / Autofiction

Language: Polish with English Subtitles

Screening Format: Digital / 1080p, 4:3, 24 fps,
Color

Sound: Stereo / 48kHz



*"For a moment, my mind becomes blissfully
quiet."*



Writer&Director: Tomris Kaya

Assistant Director: Emily Shores

Cinematography: Tomris Kaya, Bianka Badurowicz

Editor: Tomris Kaya

Script Supervisor: Liza Karácsnyi-Domány

Sound Recordist: Öykü Berrak Uslu

Starring: Aleksandra Kozek (*Andra*)

Supported by: Prague Film School



Tomris Kaya
Director,
Writer,
Photographer

Filmography
The Occupation
(2025)
Best, Andra
(2026)



Tomris Kaya (born 2001, Ankara, Turkey) is an independent filmmaker and Turkish instructor based in Ankara. In 2026, she completed the August Filmmaking Workshop at Prague Film School, where she actively contributed to multiple student film productions across various departments, ranging from assistant directing to sound recording. She received an Associate of Arts in Photography from Anadolu University in 2023 and graduated with a B.A. in Turkish Language and Literature from Boğaziçi University in 2025.

Using photography and home video practices to explore themes of memory, human nature, and dreams, her visual storytelling bridges personal narratives with cinematic expression. Alongside her studies, she completed certificate programs in Screenwriting and Cinema from Anadolu University (2021, 2023) and worked as a Coordinator at the Boğaziçi University Photography Club during the pandemic, organizing online talks with prominent Turkish photographers. Her work has also been featured in the end-of-term exhibition of the AFSAD "Photography Practices" workshop (2023).

Working professionally as a freelance filmmaker and a Turkish instructor for non-native speakers, she continues to develop her practice in independent cinema, with a particular focus on experimental drama and autofiction.

DIRECTOR'S STATEMENT

Best, Andra is an experimental short film that blends the personal with fiction through a home-video aesthetic. After getting accepted into my dream school, Prague Film School, I began recording my first days in the city using the digital pocket camera my mother gifted me for my 9th birthday. Amidst the overwhelming technical classes, I needed a way to break away and remind myself why I wanted to come here in the first place, and to reconnect with the magical side of cinema.

As my classmates and I grew closer during the project development phase, I also realized that these feelings weren't just individual; they were deeply collective. All of us needed to remember what cinema meant to us without methodology or anything else. As a product of this process, the film took on a form where our memories, thoughts, and feelings blended into one another (much like how the production process itself became rooted in the film's content and form.)

Even though the memory of these days will take on different shades over time for all of us (that is the exact magic of being human!), I believe that thanks to this film, we will always have a shared space waiting for us to gather around and feel something.

For this, I would like to thank Prague Film School and everyone who made this film possible.

