

# PRESS KIT LAST DAYS

TITUS MUIZELAAR  
JULY JANSSEN

BEN DAHLHAUS, EVA MARIE DE WAAL, POPPY ANAÏS,  
ANWAR LACHMAN, TRUUS TE SELLE

a Film by MAARTJE SEYFERTH & VICTOR NIEUWENHUIJS

Script & Director Maartje Seyferth Director of Photography Victor Nieuwenhuijs

Director's Assistant Morgan Grunefeld Camera Assistant Nina Da Costa Gaffer Roel Ypma & Chris Uiterwijk

Art Direction Maartje Seyferth & Roel Ypma Wardrobe Petra Reijnders Hair & Make up Dominique Janshan - Rianne Scheijbeler

Music Kees Wieringa Set Sound Sander Schreuders Sound Design Studio Vermaas - Sander Schreuders Editing Tarek & Vima Kara

Color Grading Guy Molin - Victor Nieuwenhuijs Visual Effects Rafael Croonen Graphic Design Sandor Nieuwenhuijs

PERISCOOP FILM

NL FILM  
FONDS

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# LAST DAYS

## LOGLINE

In the twilight of his life, Max Severin becomes ensnared in haunting memories of his wartime past. As visions overwhelm him, he is forced to confront the truth he has evaded for decades.

## SYNOPSIS

In Last Days, the elderly German Max returns to the house where he once rented a room before the war. Within its walls he is drawn into a labyrinth of memories of the women he loved and lost during the Second World War, his Jewish landlady and her daughter. As age and trauma blur the line between present and past, Max struggles with his conscience and the secrets he has carried for a lifetime. The protective wall he built around himself slowly collapses, and in his final days he faces the truths he could never escape.





## LAST DAYS

Watch the **trailer** or  
visit our **website**

**Origin:** The Netherlands  
**Languages:** Dutch / German  
**Release:** 2025  
**Duration:** 80 minutes  
**Genre:** Drama, Psychological

# THE STORY

An old house with damp, crumbling walls, dark corridors, and ominous music. A hand marked with age spots, the rumble of war, a train thundering over the tracks.

The opening images of Last Days by Maartje Seyferth and Victor Nieuwenhuijs take the viewer deep into the mind of the German Max Severin. The present is shot in stark black and white, his memories in color. Past and present bleed into one another, as recollections and thoughts wrestle for dominance. "I am barely here anymore," Max mutters. "What I hear, what I see, what I feel has no meaning." Melancholic music swells. He begins to conduct, his long hair flowing as sheets of music scatter through the air.

During the Second World War, Max was an officer in the German Wehrmacht. Is he guilty of the death of the Jewish Zarah Wolf? As a young conservatory student he rented a room in her house. He became her lover, yet also fell for her daughter Louise. When Max first arrived in the 1930s, Louise was still a child, slipping into her mother's snakeskin heels and dancing in front of the mirror, scratching sounds from a violin.

Then the war breaks out. On August 12, 1941, Louise writes in her diary: "I have never been so unhappy. Nora and Else no longer come to school." Louise grows up and falls in love with the man in the house. Zarah catches them together and leaves. "Where is the Zarah I once loved?" Max asks. "The freethinker, afraid of no one, has turned into a jealous mother." Zarah gives her daughter a ring, kisses her farewell, and tells her to go into hiding. The family dog, Bear, must also be taken to safety. Max locks Louise in the attic, a room with almost no daylight. Bear could betray her presence. Max shoots the dog.

In the present, Max's mind is overwhelmed by intrusive sounds and visions. He sees tanks on the street, intruders dragging him away. Alissa, the young woman from home care, reminds him of Louise. Her presence sparks memories, but also fear and hallucinations. She discovers a photograph of Louise and reads her diary. "Sometimes I think I'm like her," she says. Alissa is pregnant but suffers a miscarriage in the bed where Louise once hid. She dies.

Max climbs the stairs to help her. "I love you dearly, Lou." In his mind, Louise and Alissa merge into one. The house, with its dark corridors, peeling wallpaper, and softly shifting curtains, bears the traces of a gruesome past.



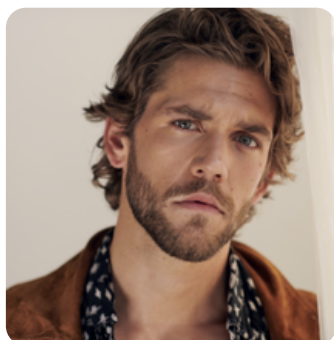
# CAST



**Titus Muizelaar – Max Severin (old)**



**July Janssen – Louise and Alissa (double role)**



**Ben Dahlhaus - Max Severin (young)**



**Eva Marie de Waal - Zarah Wolf**



**Poppy Anaïs - Louise (young)**



# CREW

**Directed by:** Maartje Seyferth

**Produced by:** Victor Nieuwenhuijs & Maartje Seyferth

**Screenplay:** Maartje Seyferth

**Director of Photography:** Victor Nieuwenhuijs

**Production Company:** Moskito Film

**Producers:** Victor Nieuwenhuijs & Maartje Seyferth

**First Assistant Director:** Morgan Grunefeld

**Gaffers:** Roel Ypma, Chris Uiterwijk

**Production Sound:** Sander Schreuders

**Camera Assistant / Focus Puller:** Nina da Costa, Joran Klooster

**Production Assistants:** Nina van Steijn, July Janssen

**Costume Design:** Petra Reijnders (Second Floor)

**Wardrobe:** Tuur Janssen

**Hair & Make-up:** Dominique Janshan, Rianne Scheijbeler

**Assistant Hair & Make-up:** Heike Jutkuhn, Alexandra Ubeda van der Park

**Art Direction:** Maartje Seyferth, Roel Ypma

**Set Construction:** Foka Visser, Tarek, Peter Janssen, Sylvain Petit, Mathijs Brouwer, Roos Metsers, Dominique Janshan, Federico Bonelli, Inez Sauer, Hein Sibbing, Edda Janssen, Justin Heijl

**Props:** Marion van Gelder, Roel Ypma

**Painting “The Conductor”:** Els de Gruijter

**Data Management:** Tarek

**Catering:** Federico Bonelli, Emanuela Ravidia, Vera Diekstra, Roos Metsers, Elloreen Leupen

**Script Coach:** Patrick Minks

**Casting:** Act&More

**Editing:** Tarek, Vima Kara

## SOUND & POST PRODUCTION

**Composer:** Kees Wieringa

**Sound Studio:** Studio Vermaas Sound Design

**ADR Recording:** Sander Schreuders

**Dialogue and ADR Editing:** Sander Schreuders

**Foley Recording:** Sander Schreuders

**Foley Editing:** Tifanie Ashba

**Sound Effects Editing:** Marco Vermaas, Jan Verburg, Tifanie Ashba

**Re-recording Mixer:** Marco Vermaas

**Foley Artist:** Marion Walmeijer

**Color Grading:** Guy Molin CSI, Victor Nieuwenhuijs

**Visual Effects:** RAV Animated Visuals – Rafael Croonen

**Aftermovie:** Roos Metsers

**Mood Book:** Billy Leliveld

**Poster Design:** Sandor Nieuwenhuijs

**Distribution:** Periscoop Film

# MAARTJE SEYFERTH AND VICTOR NIEUWENHUIJS

Since the 1980s, Maartje Seyferth and Victor Nieuwenhuijs have formed an artistic film duo known for their uncompromising, visually striking cinema. In 1987 they founded the production company Moskito Film, through which they have built an impressive body of work that includes feature films, short films, documentaries, and artist portraits.

Their films move between dream and reality, desire and danger, beauty and unease. Works such as *Meat*, *Venus in Furs*, *Lulu*, *Crepuscule*, and *Cat and Mouse* reflect their fascination with the psychological depths of human existence. Their style is raw, intimate, and fearless, often employing black-and-white or richly layered color palettes.



Seyferth studied theatre, painting, and directing, while Nieuwenhuijs has a background in political science, photography, and film. These different foundations complement each other in a working method where image, movement, and psychology come together. The result is films that feel like living compositions: layered, sensual, and emotionally charged.

By working with small, dedicated teams, their productions often take on the atmosphere of a family project. Crew members and even actors frequently take on multiple roles, not out of necessity but out of shared commitment. This sense of willingness and connection intensifies the intimacy and power of their films.

With their latest feature film *Last Days* (2025), they return to themes that have marked their work for decades: memory, identity, guilt, and desire. Set against the backdrop of a decaying house and the echoes of the Second World War, the film unfolds as a disturbing yet poetic reflection on a man lost in his own past.



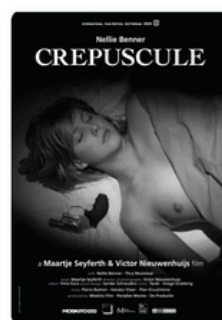
**LAST DAYS**  
Original: Laatste Dagen



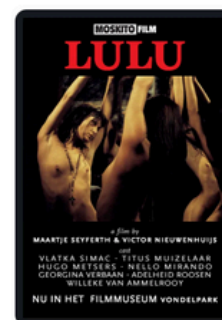
**CAT AND MOUSE**  
Original: Kat en Muis



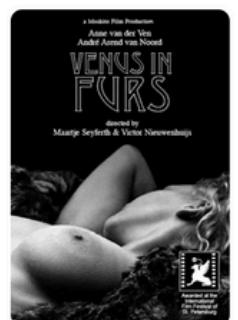
**MEAT**  
Original: Vlees



**CREPUSCULE**



**LULU**



**VENUS IN FURS**



# FILMOGRAPHY

## FEATURE FILMS

<b>Last Days</b>	2025
<b>Cat and Mouse</b>	2017
<b>Meat</b>	2010
<b>Crepuscle</b>	2009
<b>Lulu</b>	2005
<b>Venus in Furs</b>	1995

## SHORT FILMS

<b>The Present! Wake Up!</b>	2004
<b>Der Feldzug</b>	1993
<b>Een Dag als Duizend Jaren</b>	1989
<b>Movimenti Cantabili</b>	1988
<b>Zondags</b>	1987
<b>Toespraak tot het Landschap</b>	1985

## CO - PRODUCTIONS

<b>Storia di un Riscatto</b>	2024
<b>Una Ballata Bianca</b>	2006
<b>Scenery</b>	1999
<b>Frozen</b>	1997
<b>Psalm</b>	1997
<b>Der Feldzug</b>	1993
<b>Red Lens</b>	1988

## DOCUMENTARIES

2025	<b>L'encyclopédie des Saxes</b>
2025	<b>The Myth of Othilia Verdurmen</b>
2022	<b>Polo de Haas: Improvisations and Harmonies</b>
2018	<b>Compressed History</b>
2017	<b>Book for Mo: Pjotr Muller</b>
2011	<b>Invisible Cities: Installation "New Babylon de Constant"</b>
2009	<b>Installation Biennale Venice</b>
2009	<b>Book Friends</b>
2008	<b>Lemniscaat - Simeon ten Holt</b>
2006	<b>Klankstollingen - Jakob van Domselaer</b>
2005	<b>New Babylon de Constant</b>
2003	<b>Carmen</b>
2002	<b>150 years PTT</b>
2001	<b>Trees</b>
2000	<b>Sculptures</b>
1999	<b>20 years Berlin</b>
1997	<b>Hidden Zone</b>
1995	<b>Water Implosion</b>
1992	<b>Line, Space, Illusion</b>
1990	<b>Armando</b>
1989	<b>Maasproject</b>
1987	<b>Time Seeking Circles</b>
1987	<b>Untitled</b>
1987	<b>Images of Renewal</b>
1986	<b>Maasbeeld</b>
1985	<b>Prozess und Konstruktion</b>
1985	<b>Imploded Cube</b>

# FILMOGRAPHY

## VENUS IN FURS

**Released:** 1994

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Anne van de Ven, André Arend van de Noord, Raymond Thiry

**Awards:**

- Creative Quest and True Professional Properties – IFF of St. Petersburg
- Silver Award – Australian Cinematographers Society

**Festivals:**

- IFF Rotterdam
- IFF of St. Petersburg, Russia
- Festival Internacional de Cine de Gijón, Spain
- Nederlands Film Festival, Utrecht, The Netherlands
- Festival Internacional de Cine de Santa Fe de Bogotá, Colombia
- Festival Internacional de Cinema Figueira da Foz, Portugal
- Raindance Film Showcase, London, UK
- IFF of São Paulo, Brazil
- Film Festival Groningen, The Netherlands
- La Mostra Internacional de Cinema Alternatiu, Barcelona, Spain
- Europa Film Festival, Nijmegen, The Netherlands
- Karlovy Vary IFF, Czech Republic
- NAT Film Festival, Copenhagen, Denmark

## LULU

**Released:** 2006

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Vlatka Simac, Titus Muizelaar, Hugo Metsers

**Festivals:**

- IFF Tiburon, USA
- IFF Tbilisi, Georgia – World Premiere
- Nederlands Film Festival, Utrecht, The Netherlands

## CREPUSCULE

**Released:** 2009

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Nellie Benner, Titus Muizelaar, Rietje Janssens

**Awards:**

- Best Cinematography – IFF for Cameramen Golden Eye, Tbilisi

**Festivals:**

- IFF Rotterdam
- Nederlands Film Festival, Utrecht, The Netherlands
- International Film Summerfest, Durrës, Albania
- Holland Film Week, Kiev, Ukraine
- IFF Golden Eye, Tbilisi, Georgia
- European Film Forum SCANORAMA, Vilnius, Lithuania

## MEAT

**Released:** 2010

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Titus Muizelaar, Nellie Benner

**Awards:**

- Best Director – Fantaspoa, Brazil (2011)
- Best Cinematography – Gotham Screen IFF, New York (2010)
- Best Actor (Titus Muizelaar) – IFF Deboshir, St. Petersburg
- Best Film – IFF Deboshir, St. Petersburg (2010)

**Festivals:**

- IFF Rotterdam – World Premiere, The Netherlands
- Buenos Aires Festival Internacional de Cine Independiente (BAFICI), Argentina
- Sydney Underground Film Festival, Australia – In Competition
- IFF Miskolc, Hungary
- Split IFF, Croatia
- Ourense IFF, Spain
- Nederlands Film Festival, Utrecht, The Netherlands – In Competition
- Gotham Screen IFF, New York, USA – In Competition
- V Porn Film Festival, Berlin, Germany
- International Festival of Independent Film Deboshirfilm, St. Petersburg – In Competition
- Festival du Nouveau Cinéma, Montreal, Canada
- Tbilisi IFF, Georgia – In Competition
- Cannes Indie Film Festival, France – In Competition
- Levante IFF, Bari, Italy – In Competition
- Fantaspoa – Festival Internacional de Cinema Fantástico, Porto Alegre, Brazil – In Competition
- L'Étrange Festival, Paris, France – In Competition
- Sitges International Fantastic Film Festival, Spain – In Competition
- Fantasporto, Portugal (2012)

## CAT AND MOUSE

**Released:** 2015

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Carlijn van Zijtveld, Wilma Bakker, Raymond Thiry

**Festivals:**

- L'Étrange Festival, Paris, France – World Premiere
- Nederlands Film Festival, Utrecht, The Netherlands – In Competition
- Fantaspoa – Festival Internacional de Cinema Fantástico, Porto Alegre, Brazil – In Competition

## LAST DAYS

**Released:** 2025

**Directed by:** Maartje Seyferth and Victor Nieuwenhuijs

**Cast:** Titus Muizelaar, July Janssen, Ben Dahlhaus, Eva Marie de Waal, Poppy Anaïs

**Festivals:**

- Film by the Sea, Vlissingen, The Netherlands (2024 – Avant-première)
- Eye Filmmuseum, Amsterdam, The Netherlands (Retrospective, 2025)



## Publications on Last Days

### Parool | Review by Joost Broeren-Huitenga | May 1 2025

**Headline: Review Last Days: Alissa from home care reminds old Max of his relationship with both a mother and her daughter**

*"For forty years, the duo Maartje Seyferth and Victor Nieuwenhuijs, under the flag of their production company Moskito Film, have built a remarkably consistent body of work. Their new film Last Days fits perfectly within it: darkly sensual films in which the boundary between imagination and reality is diffuse, just like that between power and desire."*

### Volkskrant | Review by Alex Mazereeuw | May 1, 2025

**Headline: Last Days keeps the viewer wandering through a troubled memory palace**

*"**Last Days**, the new production from the artistic duo Maartje Seyferth and Victor Nieuwenhuijs, constantly leads the audience astray in a murky memory palace. At times, this results in a fascinating cinematic experience."*

### De Groene Amsterdammer | Article by Gawie Keyser | April 30 (nr. 18)

**Headline: Staring**

*"You never quite know what you are looking at, but the films of Seyferth and Nieuwenhuijs are thrilling and dangerous."*

### Filmkrant | Retrospective at Eye by Jos van den Burg | May 2025

**Headline: Focus: Retrospective Maartje Seyferth and Victor Nieuwenhuijs - dark desires.**

*"For forty years, Maartje Seyferth and Victor Nieuwenhuijs have formed a filmmaking duo known for their idiosyncratic cinema. Eye Filmmuseum seizes the release of their latest film **Last Days** as the occasion for a retrospective. From May 4 to 11, Eye presents a selection of their short films, artist documentaries, and feature films."*

### Opium Radio 4 | Interview with Maartje Seyferth & Victor Nieuwenhuijs | April

**Headline: The conversation: Maartje Seyferth and Victor Nieuwenhuijs**

*Annemieke Bosman speaks with Maartje Seyferth and Victor Nieuwenhuijs about their film **Last Days**.*

### Cinemagazine | Review by Jan-Kees Verschuure | May 2, 2025

**Headline: Last Days (2025)**

*"What immediately stands out is the excellent casting and staging, although all of this can also be experienced as alienating. (...) The colored wartime memories of Max merge with the black-and-white present. It is more impressive than disturbing."*

Amsterdam, June 28, 2024

Dear Maartje Seyferth and Victor Nieuwenhuijs,

You approached me with the question of whether Eye would be interested in presenting your new film *Last Days* in May 2025 in the context of your earlier body of work.

I am deeply impressed by your new project: the story is surprising and the performances are magnificent, particularly that of Titus Muizelaar. Camera work, lighting, set design, sound design, music... on every level it is a highly accomplished film.

Over nearly forty years, you have built a consistent oeuvre together. Your films are immediately recognizable through their combination of power and eroticism in theme, the precise camerawork, the striking black-and-white contrasts, the often baroque visual style, and the interplay with other art forms such as theatre, music, literature, or architecture. True independents, you have always followed your own path.

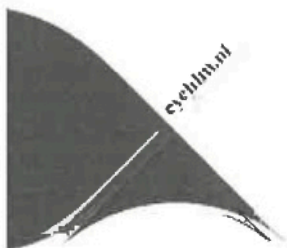
It would be wonderful if we could share this journey with the audience during one week in May. We therefore choose to present your films at Eye, complemented by a special program that places your film in dialogue with other art forms.

I sincerely hope this letter will help you secure the final financing needed for the film, and I look forward to our collaboration.

With kind regards,



Anna Abrahams  
Senior Programmer





Kunst &amp; Cultuur Film: Last Days

# Staring

**Last Days, the newest film by Maartje Seyferth and Victor Nieuwenhuijs, shows what “unsettling” truly means. No foothold. No grip. Detached from the familiar world.**

Gawie Keyser

April 30, 2025 - Issue 18



Max Severin (Titus Muizelaar) in Last Days

© Periscoop Film

Last Days, the newest film by Maartje Seyferth and Victor Nieuwenhuijs, shows what “unsettling” truly means. No foothold. No grip. Detached from the familiar world.

Dutch cinema often struggles, but then there are two filmmakers who, every so often, suddenly emerge with new work that takes you by surprise: Maartje Seyferth and Victor Nieuwenhuijs. About ten years ago I first saw something by the duo (they produce together; he behind the camera, she directing), and I was immediately struck. You never quite know what you are looking at, but their films are thrilling and dangerous.

That is valuable. Not only Dutch films, but films in general, often feel reassuring, even when they are meant to be frightening. Watching their latest film, Last Days, I understood what “unsettling” really means: to be without support, unmoored from the familiar world. The characters wander through a (narrative) reality in which action is impossible, and “seeing” (not just “looking”) is the only thing left.

Max Severin (Titus Muizelaar) is a broken-down German man in late middle age who lives in isolation in a collapsing house. Action is beyond him. All he can do is “see.” But what? His past. His memories. His trauma. Max is the ultimate Deleuzian character. Gilles Deleuze (1925-1995), the French philosopher and film theorist, wrote about how postwar European cinema became one of situations “where we no longer know how to react, in spaces we no longer know how to describe.” A new kind of character emerged, a “mutant” who “saw” but did not act, a seer.

Staring into nothingness, Max sees his past: as a young German conservatory student, he lived with the Jewish woman Zarah Wolf (Eva Marie de Waal) and her daughter Louise (July Janssen). First, Max has an affair with Zarah. Later, with Louise as she grows older. Zarah leaves the house, perhaps forced, wearing the yellow star on her coat. Is Max responsible? In further flashbacks, we see him in a Nazi uniform. Back in the present, Alissa, his home care nurse (also played by Janssen), arrives. Max’s crisis is complete, along with his inability to move a finger, a seer as he is.

While watching, I was reminded of Liliana Cavani’s The Night Porter (1974), about the sadomasochistic relationship between ex-Nazi Dirk Bogarde and Jewish survivor Charlotte Rampling, past and present forever entwined. The same sense of danger – of showing the forbidden – is present in Last Days. Like Cavani, Seyferth and Nieuwenhuijs create work that makes you wish they were at the center of discussions on Dutch cinema today.

## Review Last Days: Alissa from home care reminds old Max of the relationship he had with both a mother and her daughter

### LAST DAYS

**Directed by:** Maartje Seyferth

**Cast:** Titus Muizelaar, July Janssen, Ben Dahlhaus

**Screening at:** Eye Filmmuseum

An old man looks back on his relationship with a mother and daughter during the war years in *Last Days*, the new film by Maartje Seyferth and Victor Nieuwenhuijs, which Eye Filmmuseum will honor with a small retrospective next week.

For forty years, the duo Maartje Seyferth and Victor Nieuwenhuijs have been building a remarkably consistent body of work under their production house Moskito Film. Their new film *Last Days* once again fits this pattern: darkly sensual films in which the boundary between imagination and reality is diffuse, just as the line between power and desire.

These are films made independently and on small budgets, with a team of close collaborators. Actors often take on one or two additional roles behind the scenes, while other crew members appear in supporting roles.

From May 4 to 11, the Eye Filmmuseum will screen their feature films, along with a selection of artistic short films (such as the Franz Kafka-inspired *Speech to the Landscape* from 1985) and artist portraits (including those of Armando and Nieuwenhuijs’



## Max had a relationship with both Louise and her mother Zarah.

grandfather, composer Jakob van Domselaer) which they also created.

In their new feature film *Last Days*, the elderly Max Severin is at the center, played by Titus Muizelaar, who previously collaborated with Seyferth and Nieuwenhuijs on *Lulu* (2005), *Crepuscle* (2009), and *Meat* (2010). In a once stately but now crumbling house, the equally deteriorating Max reflects on the war years, in stark black-and-white sequences.

These memories (filmed in color) are triggered by Alissa (July Janssen), a home care worker who looks strikingly like Louise. During the years around the war, Max had relationships with both Louise and her mother Zarah (Eva Marie de Waal). From the outset, it is clear that Max’s presence would not bode well for these women, but precisely how things unfolded remains shrouded in mystery, for both the elderly Max and the viewer.

**Date**  
April 30, 2025

**Author**  
Fritz de Jong

**Theme**  
Filmkrant 479

**Related Films**  
Last Days

**Director**  
Maartje Seyferth

**In cinemas from**  
May 1, 2025

**Country**  
Netherlands, 2024

## Puzzle of Desire, Jealousy and Betrayal



In the psychological drama *Last Days*, an old man is tormented by memories of an erotic affair during wartime.

Tight plots, steamy dialogues, and easily relatable characters have no place in the work of Maartje Seyferth and Victor Nieuwenhuijs. In their independent films, imagination and reality continuously—and sometimes confusingly—overlap.

In their first feature film *Venus in Furs* (1994), they explored the darkly erotic world of Leopold von Sacher-Masoch. In later productions such as *Lulu* (2005), *Meat* (2010), and *Cat and Mouse* (2015), the same obsessions reappear: the carnal dimensions of love, self-destructive behavior, and characters overflowing with self-hatred. All of this preferably served with generous portions of young female nudity.

In *Last Days*, the elderly Max (Titus Muizelaar) allows his memories to torment him in a dilapidated house. From his black-and-white present, the unkempt old man looks back on a life filmed in color, in which the young Max (Ben Dahlhaus), a German conservatory student before World War II, rented a room in the same house. There he embarked on a passionate affair with his Jewish landlady Zarah (Eva Marie de Waal). Their relationship takes a drastic turn when he also yields to the advances of her teenage daughter Louise (July Janssen).

And then there is the war. The fact that Max, who we later see in Nazi uniform, had something to do with the deportation of both Jewish women is unmistakable. In his memory palace, the old man digs through scenarios, presumably to absolve himself. How the puzzle of desire, jealousy, and betrayal fits together is left for the viewer to piece together.

Presented as a somber portrait of a man tormented by a past he can no longer control, *Last Days* is fairly successful. It is a tableau in which a bewildered Muizelaar in a tuxedo appears conducting while sheet music blows around his room like confetti.

The film does, however, derail in the double role of July Janssen, who presses herself against the old Max as a home care worker. The young woman wears a melodramatic mask that does not fit with the otherwise restrained tone: from the overly dramatic arrest of her non-existent lover to a plastic miscarriage model. But despite the unevenness of its shifting narrative, the finale is indeed striking. Max crawls into bed next to the lifeless body of one of Janssen's characters, where life and death transform into loving, intertwined skeletons.



## ‘Last Days’ leaves the viewer endlessly wandering through a murky palace of memory

Alex Mazereeuw · April 30, 2025, 11:55 AM



**T**here are moments when a broken-down old man (Titus Muizelaar), standing in his slowly decaying living room, conducts into the void. These are his final shreds of control, as his grip on reality has almost entirely slipped away.

What we do know:

decades ago, this German Max rented a room from a Jewish woman (Eva Marie de Waal) with whom he had an affair, only to also fall in love with her teenage daughter (July Janssen). But what exactly happened remains shrouded in uncertainty.

Last Days, the new production by

he artistic duo Maartje Seyferth and Victor Nieuwenhuijs, continually traps us in a murky palace of memory. At times, this results in a fascinating cinematic experience.

Film experience **AM**

Directed by Maartje Seyferth.  
80 min., screening at Eye, Amsterdam.



## Last Days (2025)

Review by Jan-Kees Verschuure | May 2, 2025



**Director:** Maartje Seyferth | **Duration:** 80 minutes | **Genre:** Drama | **Cast:** July Janssen, Titus Muizelaar, Ben Dahlhaus

**Last Days**, the latest film from independent filmmakers Victor Nieuwenhuijs and Maartje Seyferth, is a film with a unique concept. In the final phase of his life, the lonely, seemingly demented German Max (Muizelaar) is haunted by the echoes of his lost loved ones. The ghosts of his wartime past invade his crumbling world.

What immediately stands out is the excellent casting and staging, although this may also be perceived as disturbing. The house of the aging Max is located in the Netherlands, but it resembles a German home tormented by bombings. The colorized war memories of Max merge with the black and white present. The effect is more impressive than disconcerting.

Unsettling, yes, when a Dutch home care worker (Janssen) visits him. Max confuses her with a Jewish teenage girl (also Janssen) with whom, as a German soldier in the Netherlands during WWII, he had a relationship. The core story is already remarkable, since Max lived with her mother (De Waal), who herself was in hiding at the time.

The fact that Max was a German soldier simultaneously offers protection, but also reveals his depravity: Max, exiled from Germany due to allegations of assaulting a young girl, begins an affair in the Dutch house with the teenager Lou, the daughter of his Jewish landlady Zarah, with whom he also had a relationship.

We remain immersed in the war narrative. **Last Days** focuses on the old man and his tormented memories. Even the fact that the war story could have been developed further does not detract from the film's visual quality, its acting, or the additional circumstance that the viewer's sympathy goes entirely to the old man, while it is equally clear that the young German soldier was a complete scoundrel.

At the end of the film we witness a horrific act by the old man, while the ending is presented ambiguously: at the same time, we as viewers are left uncertain as to whether it refers to the conclusion of the illegal wartime affair. Perhaps what the old Max can no longer articulate no longer matters. The execution is impressive, with a special performance by Muizelaar.

Jan-Kees Verschuure

**Rating:** 4/5

Theatrical release: May 1, 2025

**LAST DAYS**

# TITUS MUIZELAAR JULY JANSSEN

# LAST DAYS

BEN DAHLHAUS, EVA MARIE DE WAAL, POPPY ANAÏS,  
ANWAR LACHMAN, TRUUS TE SELLE

a Film by MAARTJE SEYFERTH & VICTOR NIEUWENHUIJS

Script & Director Maartje Seyferth Director of Photography Victor Nieuwenhuijs

Director's Assistant Morgan Grunefeld Camera Assistant Nina Da Costa Gaffer Roel Ypma & Chris Uiterwijk

Art Direction Maartje Seyferth & Roel Ypma Wardrobe Petra Reijnders Hair & Make up Dominique Janshan - Rianne Scheijbeler

Music Kees Wieringa Set Sound Sander Schreuders Sound Design Studio Vermaas - Sander Schreuders Editing Tarek & Vima Kara

Color Grading Guy Molin - Victor Nieuwenhuijs Visual Effects Rafael Croonen Graphic Design Sandor Nieuwenhuijs



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