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THOSE
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**BUT
HOTTER**

FORUM



ECAM FORUM

CATALOGUE → 2026

INTERNATIONAL CO-PRODUCTION MARKET

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HOT IS BACK

FORUM 2026 → 9/11 JUNE → MADRID

FORUM →



LIKE ALL THOSE EUROPEAN MARKETS BUT HOTTER

In these turbulent, unsettling and violent times; in these confusing times without certainties; now that words are losing or changing their meaning; let us seek refuge in this room, in the people around us, in these stories that are elbowing their way through in search of the light; let us seek consolation in that light, in that ray that breaks through the darkness and in that screen that shines it back to us with a hopeful gaze. Because, even when the present has been snatched from us, every creative impulse is a breath of the future and every gesture we witness in this room, a seed.

In times devoid of imagination, it seems that all we have left are commonplaces. Being together, keeping one another company. The full room, the beam of light breaking through the darkness. All commonplaces, because sometimes, the most obvious and the simplest things can be the best refuge and focus of resistance. Let us restore meaning to these commonplaces; let them comfort us again. Let us find a little peace in these dark rooms. Let us imagine again. May those seeds grow.

Welcome to ECAM Forum 2026.

FORUM → HOT IS BACK

In June, Madrid becomes a meeting place for filmmakers, producers, festival programmers, platforms, funds, and festivals; for thinkers and audiences alike. They all share the same conviction: cinema should be a space for risk, discovery, and conversation. With over 700 accredited attendees and a growing international presence, ECAM Forum aims to be that space.

The works presented in this edition share a sensibility we deeply value. Across the four Forum project sections (Films to Come, Last Push, Shorts, Series), we encounter films shaped by questions of identity, memory, displacement, and the uncertainties of our time. These are films marked by a shared sense of being out of sync or disadjustment with the contemporary world: narratives in which uncertainty, fragmentation, and instability are not only themes or subjects, but something that deeply shape the film form these filmmakers are bringing to their projects.

Alongside them, the sections FINDE, El Estado de las Cosas, the Industry Talks, and the Filmmaker in Focus sections expand the conversation and turn ECAM Forum into a beautifully strange industry space where creation, industry, thinking and ideas coexist. We are especially excited that such different spaces can coexist under one roof, such as FINDE, dedicated to the relationship between financing, investment and independent cinema, and El Estado de las Cosas, our “forum des ideés” where filmmakers engage with writers, philosophers, and artists to think collectively about the world we inhabit and the role of culture in it. We believe this is one of the most precious aspects of ECAM Forum: this uncanny mixture where the most unexpected connections can emerge.

ECAM Forum was born from a simple idea: that there are still many ways to make, see, and think about cinema. At a time of strong internationalization of Spanish and Latin American cinema—and of profound transformation of the entire industry—we want to contribute to consolidating a new generation of filmmakers and producers capable of sustaining this momentum over time. More than responding to a passing trend, ECAM Forum is committed to building a lasting space for ambitious, free, and risk-taking independent cinema: a place for new voices, international exchange, and artistic exploration.

Thank you for joining in our third edition. We hope these days are filled with fertile conversations, glimpses of beauty, unexpected discoveries, and films that help us imagine other ways of being in this world.

FORUM

LAST PUSH

Last Push section focuses on a very fragile and exciting moment of the filmmaking process: when films are in editing and post-production, just before entering the world. Our aim in this section is clear: to bring together some of the decision-makers who will shape the next festival season with a selection of films that shout “don’t miss this, there is so much beauty here”. Here you have films that tremble with intensity.” These films need one final push, and they hold something precious and powerful.

Across its first editions, Last Push has accompanied works that have gone on to screen at festivals such as Venice, Toronto, Locarno, and Rotterdam, consolidating an editorial line based on a commitment to radical and deeply human cinematic forms.

This year’s selection has a certain link with the body. The body here is the site where the political, the poetic, and the affective intersect. This corporeality runs through both narrative and experimental projects and acts as a shared anchor: cinema is not thought or made from a distance, but from a direct engagement with what is being filmed. There is a strong emphasis on friendship, emotional bonds, and the relationship between directors and characters as a form of genuine, almost ethical proximity. The aim is not to represent people, but to accompany them. This radical empathy toward the other runs through the entire selection and becomes its internal engine.

**SELECTED
PROJECTS**
LAST PUSH
ECAM FORUM
2026





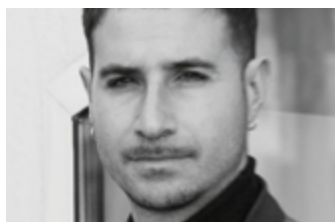
SYNOPSIS

Marcos, 40, is the youngest of three siblings. A filmmaker who cannot make a living from his work. He is trapped in an unequal relationship with Álex, 22, who avoids commitment. His sister Alicia, CEO of a tourist rental company, faces a bizarre threat when two CIA agents announce that her daughter Amália's extraordinary intelligence could spark an international conflict unless she is taken to the USA. Meanwhile, Alicia's girlfriend Eva meets Marta, a drug-dealing film producer who awakens her desire for a more passionate life. María, married with two children, secretly pursues Nico, the ex of her best friend Sara. And Charo, the eldest, dreams of winning the lottery to free herself from her dependent son. *Cinemanía* is a satirical comedy about love, family and desire.

ORIGINAL TITLE | Cinemanía DIRECTOR | Marc Ferrer PRODUCER | Carlos Pardo Ros, Gema Arquero, Marga Sardá
PRODUCTION COMPANY | DVEIN Films, DEBUT Films SCREENPLAY | Marc Ferrer COUNTRY | Spain
GENRE | Thriller, Dramatic comedy, Comedy, Romance LENGTH | 100' LANGUAGE | Spanish
BUDGET | 112 700 € SECURED | 20%

Searching for: Distributors, sales agents, co-producers, private funds / banks, TV, foreign TV channel, regional funds, technical in kind participation, festival

MARC FERRER



Marc Ferrer was born in Sabadell, Barcelona, in 1984. He studied Audiovisual Communication at Pompeu Fabra University and has directed several feature films, many supported by D'A Film Festival. His film *¡Corten!* was nominated for the Feroz Awards' Arrebato Award for Best Film and won the Audience Award at Cinespaña Toulouse. He has taught editing and directing at *La Casa del Cine* and worked as a script tutor at the Spanish Film Academy. He also co-wrote *Mamántula* and *La amiga de mi amiga*. His latest film, *Reír, cantar, tal vez llorar* (2024), screened at San Sebastián, premiered internationally at BAFICI and won the Jury Award at D'A.

Director's statement

I began writing *Cinemanía* inspired by a song called There'll Be Another Spring. Its lyrics say: "Don't cry, there'll be another spring, another time to love. Just wait and see." That idea runs through the film: even at the worst moment, when everything seems lost, there may still be a chance for things to fall back into place.

The story follows Marcos, a filmmaker in the middle of a personal, professional and romantic crisis, who wants to make a film about his own crisis, like a set of Russian dolls. Everything is going wrong: he does not fit into the industry, he cannot make a living from cinema, and his way of looking at the world seems out of place. But *Cinemanía* is not only about Marcos; it is also about the universe around him: characters who should be happy and yet are not.

The film is a satirical portrait of a society that lives according to the values of the system while also being a victim of them. It is also a tribute to Barcelona, a city inseparable from my cinematic imagination, just as Paris was for the Nouvelle Vague.

As in the rest of my work, I seek a narrative austerity based on words, ellipses and sound: to tell as much as possible with as little as possible. I need the film to contain truth; that is why I play Marcos, a character based on myself. But truth can also be found in a street, a bar, an object, or a real moment captured by the camera. Above all, *Cinemanía* is a total comedy: the genre in which I feel most at home, and the one on which, in this film, I have decided to bet everything.

Production company profile

DVEIN Films is the production company founded by Carlos Pardo Ros in 2017. Its latest production, *Last Night I Conquered the City of Thebes* (2025), by Gabriel Azorín, premiered at the Giornate degli Autori in Venice. The filmography also includes titles by Jaume Claret Muxart, María Antón Cabot, Teo Guillem and Óscar Vincentelli, with presence in Venice, Locarno, Rotterdam, San Sebastián, Mar del Plata and New York.

Based in Barcelona, DEBUT is an independent production company founded in 2023 by Gema Arquero. It focuses on fiction projects often outside the mainstream, including debut works and stories led by women and members of the LGTBIQ+ community. DEBUT's philosophy is to create films we, as queer individuals, want to see—stories that reflect our own experiences. While prioritizing diverse and queer narratives, the company also seeks to reach wider audiences, showing these voices belong in the mainstream. At DEBUT, we love bold, diverse films that reflect who we are.

CARLOS PARDO ROS



Carlos Pardo Ros is a producer and director. In 2017 he founded DVEIN Films, from which he produces a diverse roster of authors with premieres in Venice, Locarno, Rotterdam, San Sebastián, Mar del Plata, Seville and Viennale. He is also producer and director of "*H*" (2022), a feature film premiered at Visions du Réel and awarded at the Seville Film Festival.

In addition, in 2007 he founded DVEIN together with Teo Guillem, a duo recognised with the Ciutat de Barcelona Prize and the Fine Arts Medal of the UPV. In 2009 he co-founded with Gabriel Azorín, María Antón Cabot and Elena López the collective *lacasinegra*, dedicated to film theory and practice.

FAREWELL, RIVERS

SEBASTIÁN URÍA
TAMBOURA FILMS

LAST
PUSH



SYNOPSIS

Ancares mountains, Galicia. Luis was diagnosed with cancer a few months ago. The illness and the medical treatment is weakening him little by little. He does not get out of the house anymore, and cannot care about his horses, Branco and Moura. A she-bear is wandering the woods. She has been sighted on the surroundings. It is still soon to know whether or not she is to breed in the region. Maybe, it will be known in the spring. The son of Felicitas and Xacobo, an old couple, wants to take his parents to the city. But Xacobo does not want to leave the house where he has always lived. Eladio and Marifé, the region's forest rangers, witness the destiny of Felicitas, Xacobo, Luis, the horses, the she-bear... until their stories take inevitable paths.

ORIGINAL TITLE | Adiós, ríos DIRECTOR | Sebastián Uría
PRODUCER | Gael Herrera Production Company Tamboura Films
SCREENPLAY | Santiago Uría COUNTRY | Spain GENRE | Drama LENGTH | 80'
LANGUAGE | Galician BUDGET | 500 000 € SECURED | 92%

Searching for: Distributors, sales agents, foreign tv channel, festival

FAREWELL, RIVERS

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SEBASTIÁN URÍA



Sebastián Uría is a filmmaker, screenwriter, and producer. Through an observational eye and a precise use of cinematic time, his films explore the relationship between community, landscape, and memory, with particular attention to the processes of rural abandonment and the tensions between the human and the non-human. *Farewell, rivers* delves deeper into this theme, addressing the displacement of rural communities and the reconfiguration of the territory from a political and materialist perspective imbued with lyricism.

GAEL HERRERA



Gael Herrera is a Spanish-Chilean executive producer and filmmaker. In 2017, she founded Tamboura Films, developing fiction and documentary projects for film and television. Her work focuses on character-driven stories with a strong cinematic approach. She has executive produced acclaimed documentaries such as *El viaje de Javier Heraud* (2019) and *No somos nada* (2021), distributed by A Contracorriente Films and later released on Netflix. She is currently developing the feature documentary *Toxo*.

Director's statement

Eight years ago, Santiago (the project's screenwriter) and I returned to "Ancares", a mountainous region in what is known as "Empty Spain," to a remote village nestled in the foothills of the Cantabrian Mountains. We settled in our ancestors' stone house. For the first few years, we shared our daily lives with a dear friend. He passed away in 2021. The character of Luis is inspired by him, and his memory is at the heart of this film. Our film starts from a political premise: abandonment is not an accident, but a consequence. The disappearance of villages and towns in rural areas is not due to a single catastrophe, but to an accumulation of economic, administrative, and cultural decisions that displace people from the land. What remains is not ruin, but a space reconfigured by forces that no longer need human presence. "Farewell, rivers" does not propose an epic of resistance nor a narrative of salvation. It assumes the process is underway and observes it without nostalgia or explicit denunciation. Rural depopulation and the accompanying loss of culture is a phenomenon that has occurred, or is currently underway, in virtually every corner of the globe; from the state of Puebla in Mexico to the province of Qinghai in China, from the Cévennes in France to the Kabadougou in Ivory Coast. "Farewell, rivers" invites the viewer to enter into that ending which is, at the same time, also a beginning.

Production company profile

Tamboura Films is an independent production company focused on developing fiction and documentary projects for international audiences. Founded in 2017, it works across film and television, with a strong interest in co-productions and character-driven storytelling. Its slate includes *No somos nada*, released in Spanish cinemas and later on Netflix, and *The Journey of Javier Heraud*, a Peru-Spain co-production premiered at Seminci 2019. The company is currently developing the fiction feature *Farewell, Rivers* and the documentary *Toxo*.

LOVE IS THE MONSTER

LAST
PUSH

NETO VILLALOBOS BRENES

LA SUCIA CENTROAMERICANA | CLARA FILMS | CINE INFINITO | EXPANSIVA CINE



SYNOPSIS

Aware that she doesn't have many years left, a seventy-year-old grandmother tries to spend as much time as possible with her five-year-old granddaughter. In the heart of a tropical dystopia, after a series of unexpected events, her daughter forbids her from seeing the child again. After regaining her trust and while the little girl is under her care, the child is kidnapped.

ORIGINAL TITLE | Amor es el monstruo DIRECTOR | Neto Villalobos Brenes

PRODUCER | Clara Larraín, Ana Lucia Arias, Jimena Hospina, Isabella Galvez

PRODUCTION COMPANY | La Sucia Centroamericana, Clara Films, Cine Infinito, Expansiva Cine

SCREENPLAY | Neto Villalobos Brenes, Diego Van Der Laat COUNTRY | Costa Rica, Peru, Panama, Chile

GENRE | Thriller LENGTH | 96' LANGUAGE | Spanish BUDGET | 700 000 € SECURED | 80%

Searching for: Distributors, sales agents, technical in kind participation, festival

LOVE IS THE MONSTER

CLARA FILMS | CLARA LARRAÍN
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NETO VILLALOBOS



Neto Villalobos is a screenwriter, producer, and director, graduated from the CECC in Barcelona and holding a degree in Sociology from the University of Costa Rica. He has participated in the Cannes Residence, Berlinale Talents, Buenos Aires Talent Campus, Rotterdam Lab, Tres Puertos, and the Locarno Director's Academy, among others. He is known for the films *Por las Plumas* and *Cascos Indomables*, both premiered at the Toronto International Film Festival and later screened at San Sebastián and other festivals. He is currently developing several projects in Latin America.

CLARA LARRAÍN



Clara Larraín is a Chilean-Spanish audiovisual producer and actress, graduated from the Pontificia Universidad Católica de Chile and holding a Master's degree from the Royal Central School of Speech and Drama (RCCSD), University of London. She was recognized with the Promising Producer award at the Marché du Film and selected for Rotterdam Lab and Berlinale Talents. She founded Clara Films in 2018 and specializes in international co-production, building bridges between Latin America and Europe. Her projects have been selected at festivals such as Cannes, Venice, PÖFF, San Sebastián, IFFR, Morelia, FIGG, and SANFIC, among others.

Director's statement

Some years ago, I lost the person I loved most: my mother. She was a strong woman who, over time, began to struggle with everyday life. After discovering she was ill, she found in her granddaughter the strength to keep going. This experience raises the question that drives the film: how far are we willing to go when what we love is in danger?

The feature also examines the condition of older adults in society, family relationships, class polarization, and a growing urban insecurity that has led to collective paranoia. It portrays a tropical dystopia that does not feel so distant or unlikely.

Amor es el monstruo is a realistic, slow-burning and violent thriller that explores the moral dilemma of a grandmother willing to do whatever it takes to protect her granddaughter, regardless of the consequences, confronting the audience with a complex and deeply human protagonist.

I believe cinema is a mirror that reflects who we are and anticipates where we might be heading. It is essential to address what makes us uncomfortable in order to spark an urgent and necessary dialogue.

Production company profile

Production company founded in Chile in 2018 and based in Spain since 2025, Clara Films focuses on international co-production and aims to connect Latin American talent with the global market. Its recent titles include *Aullido de Invierno* by Matías Rojas Valencia, premiered at PÖFF and commercially released in Chile, Brazil, Colombia, Mexico, and Spain, and *Lo Que No Se Dijo* by Ricardo Valenzuela Pinilla, premiered at IFFI Goa and winner of several awards in Chile. With a diverse portfolio, the company seeks new narratives and creators who challenge audiovisual language and connect with audiences.

PEHUEN'S BIRTHDAY IN SPAIN

LAST
PUSH

FEDERICO LUIS
UN PUMA



SYNOPSIS

Pehuén Pedre has always dreamed of being an actor. He is about to turn 35, and the last few years of his life have been a whirlwind. His mother, with whom he had always lived, suddenly disappeared after some domestic problems. She called from Spain saying she was going to start a new life in Malaga. Pehuén lived alone for a while, but household chores proved a little difficult for him. His disability certificate helped him find a place in a public shelter for homeless people. He also landed an important role as an actor in a film that won the Grand Prix at the 2024 Cannes Film Festival's Critics' Week. With a trip to San Sebastián ahead of him for the Spanish premiere, he asks his friend and the film's director to accompany him to Málaga to visit his mother. It's been a few years, and everything may have changed since they last saw each other. This could be a good time to try to see her again.

ORIGINAL TITLE | El cumpleaños de Peuhen en España DIRECTOR | Federico Luis
PRODUCER | Jerónimo Quevedo Production Company Un puma SCREENPLAY | Federico Luis
COUNTRY | Argentina GENRE | Biography LENGTH | 77' LANGUAGE | Spanish BUDGET | 345 000 € SECURED | 29%

Searching for: Distributors, sales agents, co-producers, private funds / banks, festival

PEHUEN'S BIRTHDAY IN SPAIN

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FEDERICO LUIS



Federico Luis was born in Buenos Aires in 1990. He holds a degree in Social Communication Sciences from UBA (University of Buenos Aires). His first feature film, *Simón de la Montaña*, won the Grand Prix at La Semaine de la Critique at the Cannes Film Festival, Best Film in the Cinevision Competition at the Munich Festival, and Best Film at the Lima Film Festival in 2024. In 2023, he received the Best Short Film award at IDFA in Amsterdam for *En El Mismísimo Momento*. That same year, *Quédate Quieto o Te Amo* was recognized as the Best Short Film at the Mar Del Plata International Film Festival. His short film *La Siesta* had its international premiere in the Official Competition at Cannes 2019, won Best Short Film at BAFICI, and received an honorable mention at TIFF. He is currently developing his second feature film, *El Entrenador de perros*.

JERÓNIMO QUEVEDO



Jerónimo Quevedo is a director and producer. Un Puma is the independent film production company he founded with Victoria Marotta. Since 2015, his short and feature films have won awards and been screened around the world. In 2023, he released Martín Shanly's *Arturo a los 30* (Forum, 73rd Berlinale), Teddy Williams' *El auge del humano 3* (International Competition, 76th Locarno), and Martín Rejtman's *La práctica* (Official Competition, 71st San Sebastián). Currently, he is producing Hernán Rosselli's fourth feature film, *La escuela pesada*, and Federico Luis's documentary, *El cumpleaños de Pehuen en España*.

Director's statement

I have always been concerned about what happens in a person's life when cinema suddenly enters it, especially in the case of non-professional actors, and how they manage to return to their everyday lives. Many real-life stories end tragically, and I wanted to avoid that for those who took part in *Simon of the Mountain*, particularly Pehuén Pedre, whom I deeply admire and whose personal history is complex.

I tried to support his path by introducing him to other directors or encouraging him to write his own script, but neither worked out. Then, during a trip to Spain for the premiere in San Sebastián, the idea of filming together emerged. We had the opportunity to visit his mother in Málaga, creating an intimate and emotional encounter. The three of us shared the camera, capturing unexpected moments, from personal conversations to experiences at the festival, where Pehuén even spoke up during a masterclass.

In the editing process, I proposed a rule: no shot should last more than ten seconds, aiming for a rhythm closer to contemporary attention spans and the pace of social media images. This fast flow contrasts with a final shot of nearly fifteen minutes that condenses the film's essence. The abundance of material and the simplicity of the shoot gave me an unprecedented sense of freedom, allowing me to move away from emotional attachment and explore a more experimental approach.

Still, I felt that the most powerful moments had happened in real life, impossible to fully recreate. That distance allowed me to work with greater freedom, transforming the material into a formal exploration that even questions its own nature as a film.

Production company profile

Un Puma is an independent film production company founded by Victoria Marotta and Jerónimo Quevedo and based in Buenos Aires, Argentina. Since 2015, their short and feature films have won awards and been screened in Berlin, Venice, Locarno, San Sebastián, Toronto, New York, Marseille, Biarritz, Beijing, Tokyo, Mar del Plata, HBO, MUBI, Tate Modern, Harvard University, Arte, Cinémathèque Française, and other cinemas, festivals, exhibitions, museums, platforms, retrospectives, and universities around the world.

AL FUTURO

PAZ FÁBREGA

TEMPORAL FILMS | EDNA CINEMA | LA MAYOR CINE

LAST
PUSH



SYNOPSIS

Paz lives with her two children, Kai (3) and Matti (6), in a fragile domestic ecosystem marked by caregiving, exhaustion, and financial uncertainty. While looking for work, she rents out a room in her house to a constant stream of tenants, whose comings and goings reflect the instability of her daily life. Little by little, Paz begins to lose track of time, forget small things, or even lose her balance as a caregiver. As her attention fragments, Matti, torn between the desire to be seen and the desire to disappear, discovers a disturbing ability: he can hold his breath for long periods of time. Filmed at the crossroads between documentary and fiction, *Al Futuro* is the portrait of a mother and filmmaker pushed to her limits, where a child's breath becomes the measure of the space left to breathe.

ORIGINAL TITLE | Al Futuro **DIRECTOR** | Paz Fábrega **PRODUCER** | Pamela Guinea, Carla Sospedra Salvador, Federico Moreira **PRODUCTION COMPANY** | Temporal Films, Edna Cinema, La Mayor Cine
SCREENPLAY | Paz Fábrega **COUNTRY** | Costa Rica, Spain, Uruguay
GENRE | Dramatic comedy, Biography, Coming of age, LGBT+ **LENGTH** | 93' **LANGUAGE** | Spanish
BUDGET | 300 000 € **SECURED** | 20%

Searching for: Distributors, sales agents, regional funds, technical in kind participation, festival

PAZ FÁBREGA



A Costa Rican filmmaker, screenwriter, and producer, she graduated from the University of Costa Rica (UCR) and the London Film School. She has also completed residencies at the Binger Filmlab and the Cannes Film Festival's Cinefondation. Her first feature film, *Agua fría de mar*, premiered at the Rotterdam Film Festival, where it won the VPRO Tiger Award, the most prestigious award received by a Central American film at that time. She has served on the jury at festivals such as Clermont-Ferrand, the Miami International Film Festival, and the CRFIC, and has been a member of the selection committee for the World Cinema Fund.

CARLA SOSPEDRA



She has produced, among other titles, *Mamífera* by Liliana Torres (SXSW, PÖFF, Warsaw, SSIFF, nominated to Gaudí Awards) *What went wrong?* by Liliana Torres (Seville, PÖFF), *Correspondences* by Carla Simón and Dominga Sotomayor (Zabaltegi, Visions du Reel, AFI Fest, Mar del Plata), and *The Yellow ceiling* by Isabel Coixet (SSIFF, IDFA and Hot Docs, Goya Best Documentary). She opened her own production company, Edna Cinema, in 2021, and is an alumni of EAVE Producers Workshop, Berlinale Talents and La Incubadora de ECAM. She is one of the vice presidents of Dones Visuals, a feminist filmmakers association based in Catalonia.

Director's statement

This film stems from my need to understand and observe my children. For years, I lived with an intensity that is hard to explain: the constant noise, the repetition, the exhaustion, but also a way of being in the world that struck me as profoundly lucid. I wanted to explore that without interpreting it, without taming it.

Filming was a way of looking anew and capturing all the things that happen in life with children that I have never seen portrayed in cinema. Of pausing on what is normally lost: the gestures, the arguments, the tenderness, the rawness. There is something about children that defies any structure, any narrative, and that is what I was most interested in preserving.

I didn't want to impose a story, but rather to create a space where that could exist. At the same time, the film is imbued with a sense of fragility: financial pressure, wear and tear, the desire to escape. But all that functions more as an atmosphere than as a plot. The central focus is something else: the experience of being there, of sharing that time.

I was also interested in questioning the adult gaze. Trying to put myself on their level, not just physically, but emotionally. Looking without hierarchy, without constantly interpreting. This film is, at its core, an attempt to get closer to something I don't fully understand, but which I recognise as profoundly true.

Production company profile

Edna Cinema, founded by Carla Sospedra, aims to discover, support, and produce emerging filmmakers, seeking to create new imaginaries with a particular focus on the relationship between film and activism. It produced *Mamífera* by Liliana Torres, which premiered in the official competition at SXSW, where it won the award for best performance, and was nominated for the Gaudí Awards; *Born to be born*, by Pablo García Pérez de Lara (2023); and *Born at night*, by Alba Cros. She is currently preproducing *Memorial* by Sergi Pérez in co-production with Bteam and Sumendi Filmak, and *Climacteric* by Liliana Torres, in co-production with Distinto Films, and is a minority co-producer on *To the Future*, a Temporal Films (Costa Rica) production by award-winning director Paz Fábrega.

THE NIGHTS

ANA BOVINO
NAVEGA CINE

LAST
PUSH



SYNOPSIS

Inspired by the figure of Scheherazade, the narrator of One Thousand and One Nights, *Las Noches* is built around the act of narrating as a quiet, yet powerful, way of existence. Searching for an echo of that gesture in the present, the film follows La Pichi, a woman with an extraordinary ability to tell stories, born on the outskirts of Buenos Aires, in a body and a territory pushed to the margins. Oscillating between stories from her past and scenes from her present, *Las Noches* is built as a cinematic book of nights, somewhere in the middle between documentary and fable. Through wit, tenderness and humour, La Pichi turns her life into stories and the margins into a space of shared dignity. At its core, *Las Noches* is a celebration of all our possible Sherezade's.

ORIGINAL TITLE | Las noches DIRECTOR | Ana Bovino PRODUCER | Natalia de la Vega
PRODUCTION COMPANY | Navega Cine SCREENPLAY | Ana Bovino COUNTRY | Argentina
GENRE | Drama, Comedy, Biography LENGTH | 85' LANGUAGE | Spanish BUDGET | 117 071 € SECURED | 71%

Searching for: Distributors, sales agents, private funds / banks, foreign TV channel, technical in kind participation, festival

ANA BOVINO



Argentine director and producer with a BA in Political Science and Film Directing (Universidad del Cine, Buenos Aires) and an MA in Creative Documentary (Pompeu Fabra University). She was selected for the Sundance Institute Latine Scholarship (2025) and the Film Programme at Torcuato Di Tella University (2024). Her debut feature, *The Nights*, has received national and international support, including participation at Visions du Réel WIP and Cannes Docs. She is a partner at Sete Léguas Filmes (Rio de Janeiro) and is currently developing her second feature, *Silver Bird*, awarded a grant by Mecenazgo Cultural (Argentina).

NATALIA DE LA VEGA



Argentine producer with over a decade of experience in documentary and fiction. She studied Image and Sound Design at the University of Buenos Aires and completed advanced training through Talents Buenos Aires and Good Pitch. She worked on more than ten feature films, most of them international co-productions supported by INCAA, Ibermedia, ICAA (Spain), ICAU and FONA (Uruguay), and CORFO (Chile), such as *El vals de los inútiles* (2015, Argentina–Chile), premiered at Locarno; *Mala Reputación* (2024, Argentina–Uruguay), premiered at Sheffield Doc/Fest; and *El Legado* (2023, Argentina–Spain), screened at Hot Docs.

Director's statement

I first met La Pichi during an open casting, six years ago. I was developing a theatre project inspired by Scheherazade, imagining how the gesture of narrating to survive could resonate in contemporary Argentina. At that time, I was going through a moment of personal darkness. My sister had just survived a brutal femicidal attack, and the way the media narrated that violence - graphic, re-victimizing - left me shaken. I became painfully aware of how narration itself can reproduce violence, rather than resist it.

What immediately attracted me to La Pichi was her extraordinary ability to tell stories. She was funny, irreverent, tender, sometimes heartbreaking, always alive. Little by little, but inevitably, the film started letting go of the darkness I had imposed on it. The tone of her oral narration started modifying the tone of my images and sounds. And suddenly I realized she was not only bringing a different colour, tone and rhythm to the film, but also a different personal and political stance. She brought another way of facing pain: not by denying it, but by reshaping it through storytelling, desire, and joy. And in that process, I was transformed as well.

Today, *The Nights* is no longer the film I initially set out to make. I like to say that it now speaks two voices - hers and mine - entwined.

Production company profile

Navega Cine is an independent production company based in Buenos Aires, founded and led by Natalia de la Vega. It focuses on creative documentary and hybrid projects, supporting emerging filmmakers from development to international circulation.

Selected Films: *Mala Reputación* (2024), Sheffield Doc/Fest; *El Legado* (2023), Hot Docs; *Eldorado* (2022); *La Protagonista* (2020), Mar del Plata IFF; *Las Credenciales* (2020, short), Oberhausen ISFF; *Salers* (2017, short), Clermont-Ferrand (Special Mention); *El vals de los inútiles* (2015), Locarno. In progress: *Las Noches* (post-production); *Los Jóvenes* (development).

THE FORTUNATE ISLES

LAST
PUSH

HELENA GIRÓN | SAMUEL DELGADO

EL VIAJE | ASTERISK* | LA BANDA NEGRA PRODUCCIÓN | NAVEGA CINE



SYNOPSIS

Canary Islands, 16th century. After the French-Norman conquest of the eastern archipelago in the service of the Spanish Crown, the conquerors settled as newly made aristocrats. Fátima is the slave of a marquis, an elderly, decadent Frenchman who controls the island's only source of fresh water. But when the villagers rebel and the well runs dry, Fátima must venture into a landscape of scarcity on a quest for collective survival.

ORIGINAL TITLE | Las Islas Afortunadas DIRECTOR | Helena Girón, Samuel Delgado

PRODUCER | Jamie Wess, Marina Alberti, Viky Miha PRODUCTION COMPANY | El Viaje, Asterisk*, La Banda Negra

SCREENPLAY | Helena Girón, Samuel Delgado COUNTRY | Spain, Greece GENRE | Drama, Historical

LENGTH | 86' LANGUAGE | Spanish BUDGET | 1 475 555 € SECURED | 95%

Searching for: Distributors, sales agents, private funds / banks, festival

THE FORTUNATE ISLES

EL VIAJE | JAMIE WESS
JAMIE@ELVIAJE.ES
+34 658 997 332

HELENA GIRÓN



SAMUEL DELGADO



JAMIE WESS



Their work investigates the relationship between mythology, history and materialism. Their first feature film, *They Carry Death* (2021), premiered at the Venice and San Sebastian festivals winning awards at both. It has subsequently been shown at international festivals such as Rotterdam, Cairo, Mar del Plata, Viennale, Hamburg and Sao Paulo. Their short films have been programmed at festivals like Toronto, Locarno, New York or Ann Arbor and many others.

Film producer, born in New York City and based in Madrid. Since 2015, he has worked at El Viaje Films, bringing an international perspective to this award-winning independent production company, collaborating on projects such as *Blanco en blanco*, *La hojarasca*, *A nuestros amigos* and *La lucha*, among others.

Director's statement

We live in a world that seems to be in ruins, where it is easy to forget that the human desire for power coexists with an equally essential impulse: the need to care for one another. Throughout history, hierarchies have sought to suppress this collective instinct, replacing cooperation with competition, abundance with control and limitation. Yet this collective instinct persists, fragile yet vital, reminding us that the greatest resource we share is what we hold in common, and it is necessary to not only remember this but also to act on it. *The Fortunate Isles* explores this contradiction between domination and solidarity, through the story of Fátima, a young Berber woman enslaved by a decrepit marquis who controls the only source of water on a small island in the Canary archipelago, off the coast of west Africa. When drought devastates the land and the villagers rebel, the community faces collapse. Through Fátima's eyes, we reflect on how systems of power emerge from scarcity and fear, how they corrode the land and the spirit alike, and how, even in the midst of deprivation, gestures of care and rebellion can still arise. Set in the Canary Islands during the 15th century, a time of conquest, drought, and the violent birth of a new order, the film reimagines a forgotten corner of colonial history, where the destinies of enslaved people, settlers, and survivors converged. More than reconstructing the past, *The Fortunate Isles* seeks to evoke it, to imagine the inner lives of those erased by history.

Production company profile

With over twenty years producing award-winning films with a strong auteur vision and a deeply independent spirit, the Tenerife-based production company El Viaje Films continues to bring its work onto the international stage. With acclaimed co-productions such as *White on White* (Chile's submission for the Academy Award for Best International Feature Film and winner of Best Director in the Orizzonti section at the Venice Film Festival), El Viaje Films has built a solid track record in festivals and cinemas around the world, reaching an ever-growing audience with films that combine innovative narrative forms with a profound ethical commitment to the world they portray.

UNDEFINED THINGS II

LAST
PUSH

MARÍA APARICIO

LA BUENA HORA | LAS FLORES



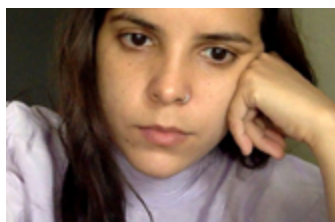
SYNOPSIS

Eva spends a week in Madrid after attending a film festival in France where one of her short films was screened. The festival is over, and our film begins with her arriving by train in the Spanish capital. She spends her days there alone: she doesn't know anyone and isn't particularly interested in getting to know new people. She was in Madrid many years ago but remembers hardly anything about it. The city is therefore an unfamiliar place where she wanders aimlessly, her curiosity somewhat numb. But one afternoon, in a room at the Reina Sofía Museum, a man approaches her. His name is Dante and he is an Argentine historian who is in the city working on research about Juan Bialek Massé.

ORIGINAL TITLE | Las Cosas Indefinidas II **DIRECTOR** | María Aparicio **PRODUCER** | Ana María Apontes, Rodrigo Guerrero, Ramiro Solzini **PRODUCTION COMPANY** | La Buena Hora, Las Flores **SCREENPLAY** | María Aparicio **COUNTRY** | Argentina **GENRE** | Dramatic comedy **LENGTH** | 90' **LANGUAGE** | Spanish **BUDGET** | 350 000€ **SECURED** | 0.7

Searching for: Distributors, sales agents, co-producers, private funds / banks, foreign TV channel, regional funds, technical in kind participation, festival

MARÍA APARICIO



María Aparicio was born in 1992 in the city of Córdoba, Argentina, where she currently resides. Filmmaker and teacher. *Las Calles* (2016) is her first film as director, followed by *Sobre las nubes* (2022) and *Las cosas indefinidas* (2023). These films have been screened at international exhibitions and festivals where she received several awards, including Best Director for *Las Calles* at the 18th BAFICI, Best Film for *Sobre las nubes* at the 24th Jeonju International Film Festival, 37th Mar del Plata and 29th FICValdivia, and best director for *Las cosas indefinidas* at 14th Ficunam.

ANA APONTES



Ana Apontes is a producer and documentary filmmaker based in Argentina. As a producer, she has worked on more than fifteen fiction and documentary feature films, including *Criada* by Matías Herrera Córdoba (2009), *Yatasto* by Hermes Paralluelo (2011), the Argentine-Uruguayan co-production *A Moonless Night* by Germán Tejeira (2014), *Moto* by Gastón Sahajdacny (2019), *Sobre las nubes* and *Undefined Things* by María Aparicio (2022–2023), and *Corazón embalsamado* by Julieta Seco (2024). These films have been widely recognized and awarded at major international festivals such as Berlinale, San Sebastián, FIDMarseille, Doctisboa, Hamburg Film Festival, and many others.

RODRIGO GUERRERO



Rodrigo Guerrero (Córdoba, Argentina, 1982). Director, producer and screenwriter. He has a degree in Film and Television from the UNC, Argentina. He also has a master's degree in Audiovisual Screenwriting from the International University of La Rioja, Spain. In 2020, he founded LA BUENA HORA S.A.S., an independent film production company based in Córdoba, Argentina.

Director's statement

This film came about due to a specific circumstance: being in Madrid from June to November 2025 on a grant awarded by the Reina Sofía Museum. However, the project that responds to that grant is not this one but *De sol a sol*, a film that reconstructs the journey that Juan Bialet Massé made to write the Reports on the State of the Argentine Working Classes in 1904. During those months, I worked on that script and developing the research that accompanies the writing process.

But, given the opportunity to film in the museum thanks to the Joaquim Jordá grant, we began to think about a film that could take place in its spaces. Added to this was the desire to give continuity to the character of Eva in *Las cosas indefinidas* and the coincidence that her actress, Eva Bianco, would be in Madrid for a few weeks in October. Thus *Las cosas indefinidas II* came about, a film that is both a detour and a concatenation, a story with a world of its own that in turn enables the resonances of Bialet and the thoughts we have been developing over these years of work on the Informes sobre el estado de las clases obreras argentinas (Reports on the State of the Argentine Working Classes).

The character of Dante reflects our days in Madrid: the time in the museum, a grant that makes dedication possible, life in a city that is not our own, the obsession with Bialet Massé. Some elements of *Las cosas indefinidas* remain: a film that begins and ends with flowers, Eva and her life, Miguel Saravia's songs, cinema. That ungovernable area created by the presence of the documentary also remains: just as the stories of the blind people in the material Eva edited gave way to a subfilm, here the interviews with some workers in Madrid replicate that gesture. We say ungovernable because it is material conceived to be woven into fiction but which retains the characteristics of reality: unpredictable, difficult to pin down, uncertain material that, once filmed, can alter the fictional plot. These interviews with workers attempt to revisit Bialet Massé's inquiring approach, his willingness to engage in conversation and observe the world around him, and an open question about working conditions in the times we live in.

Production company profile

Las Flores is a production company headed by María Aparicio and Ramiro Sonzini, located in Córdoba, Argentina. They produce and distribute their own films together with other colleagues with whom they share work processes with a strong inclination towards independent filmmaking.

LA BUENA HORA is an independent film production company based in the city of Córdoba (Argentina), founded in 2020 by director and producer Rodrigo Guerrero after having directed and produced his feature films *El invierno de los raros*, *El tercero*, and *Venezia*, among others, since 2011. LA BUENA HORA develops and produces feature-length fiction and documentary projects, most of them by filmmakers from Córdoba.

LETTERS FROM AN INNER EXILE

LAST
PUSH

ELOY ENCISO
FILMIKA GALAIKA | UMBRACLE CINE



SYNOPSIS

The letters of Carmen and Ángel, two lovers trying to find each other during the first days of Franco's dictatorship, are currently being researched by Elsa, a photographer who travels the country recording the spaces related to that repression. The news of a relative's death forces her to interrupt her work, reconnect with her family, and take on a pending inheritance.

ORIGINAL TITLE | Todo es cárcel DIRECTOR | Eloy Enciso PRODUCER | Beli Martínez, Marina Perales
PRODUCTION COMPANY | Filmika Galaika, Umbracle Cine SCREENPLAY | Eloy Enciso COUNTRY | Spain
GENRE | EN Drama, Historical, Biography LENGTH | 104' LANGUAGE | Spanish, Gallego
BUDGET | 370 000€ SECURED | 0.8

Searching for: Distributors, sales agents, TV, foreign TV channel, festival

ELOY ENCISO



After studying documentary filmmaking at San Antonio de los Baños (Cuba), he directed the documentaries *Pic-nic* (2007) and *Arraianos* (2012). Premiered at the Locarno Film Festival, *Arraianos* won Best Film awards in Buenos Aires (BAFIC), Peru (Transcinema) and Seville (European Film Festival). In 2019, he returned with his first fiction film, *Endless Night*, which screened at the most prestigious film festivals (Locarno, Toronto, New York Film Festival, Viennale, Rotterdam and Jeonju, amongst others), and won awards at festivals in Switzerland, Argentina, Peru, Russia, France, Portugal and Spain. *Endless Night* was hailed as “one of the key films of the year” and was nominated for Best European Film at the Gaudí Awards.

BELI MARTÍNEZ



She is a producer at Filmika Galaika, a Galician production company specializing in auteur cinema, which has produced recent works such as *Krakatoa* by Carlos Casas, *Last night I conquered the city of Thebes* by Gabriel Azorín and *The seasons* by Maureen Fazendeiro. Her films have received jury recognition at major international festivals including Venice, Locarno, San Sebastián, FICUNAM, and Zinebi, among others. She is currently producing *Bandeirantes* by Joana Pimenta and *A montaña na miña parede* by Carla Andrade. She combines her work in audiovisual production with teaching at the University of Vigo.

Director's statement

The initial impetus for this film came when I discovered that my country's cinema had never addressed the reality of concentration camps. How was it possible that there was no film about Franco's concentration camps when there were at least two hundred throughout the country, when both Europe and Hollywood have produced thousands of films on the subject (a film subgenre in itself)? The film arose, in the first instance, as a response to this gap in memory.

From a creative point of view, the main challenge was to make a film about a subject that was unprecedented in our cinema and which, paradoxically, did not seem like something we had already seen. I was very concerned not to fall into certain clichés associated with films about concentration camps, while at the same time I felt it was important to tell the story of what happened here. The story of Carmen and Ángel was the solution to this problem, thinking that, as in the best concentration camp literature (Levi, Semprún, etc.), the most powerful thing was to portray the alienation inherent in the fascist machinery from the subjectivity of the individual. I also wanted Carmen and Ángel to speak fundamentally as loving beings, individuals who, in a hostile context, cling to love as a survival strategy, as an element of contrast and a reminder of what we are in essence.

Production company profile

Founded in 2009, Filmika Galaika is one of Galicia's leading production companies, and has produced works by Galician auteurs such as Lois Patiño, Eloy Enciso, Helena Girón, and Eloy Domínguez Serén. Our films have premiered and received awards at the major film festivals around the world, including Venice, San Sebastián or Locarno. We are currently working with a diverse range of filmmakers and expanding our activities through international co-productions.

THE INDIES

PAULINE JULIER | NICOLAS CHAPOULIER
ALINA FILM | LASTOR MEDIA

LAST
PUSH



SYNOPSIS

In a Europe torn apart by war and popular uprisings, two French soldiers are tasked with delivering the portrait of the Infanta of Spain to the young Louis XIV in order to seal a fragile alliance between the two crowns. They are accompanied by Alejandro, a young Spanish nobleman fascinated by the promises of a New World, scientific discoveries, and distant colonisations. An old world is collapsing, while another struggles to emerge. The journey to Versailles is long and arduous, and the path back to civilisation and the emerging modern world remains uncertain.

ORIGINAL TITLE | Les Indes **DIRECTOR** | Pauline Julier, Nicolas Chapoulier
PRODUCER | Eugenia Mumenthaler, David Epiney, Ariadna Dot, Tono Folguera
PRODUCTION COMPANY | Alina Film, Lastor Media **SCREENPLAY** | Pauline Julier, Nicolas Chapoulier
COUNTRY | Switzerland, Spain **GENRE** | Drama, Historical, Environmental **LENGTH** | 81' **LANGUAGE** | French, Spanish
BUDGET | 2 772 558 € **SECURED** | 0.97

Searching for: Distributors, sales agents, private funds / banks, TV, foreign TV channel, regional funds, festival

PAULINE JULIER



Pauline Julier is an artist and filmmaker. Her films have been presented at the Centre Pompidou in Paris, Visions du Réel, Tokyo Wonder, the Museum of Modern Art in Tanzania, the Centre d'Art de Genève, and in cities such as New York, Madrid, Berlin, Zagreb, Bucharest, as well as at the Cinematheque in Toronto and the Pera Museum in Istanbul. She has twice received the Swiss Federal Art Prize at Art Basel (2010 and 2021), as well as creation grants in 2013 and the Berthoud grant in 2014. She was selected by the Swiss Institute in Rome for the 2019–2020 residency and was chosen as associate artist of the Grand Théâtre de Genève in 2021.

NICOLAS CHAPOULIER



Nicolas Chapoulier is the artistic director of the company “Les 3 points de suspension,” with which he tours internationally. An author, actor, acrobat, visual artist, and director, he received the 2022 SACD award for directing in public space. He has directed and artistically led numerous productions, including *La Grande saga de la Françafrique* (nominated for the 2017 Molières). He was invited to the French Pavilion at the Venice Architecture Biennale in 2018 and appointed theatre expert for DRAC Auvergne-Rhône-Alpes in 2019.

EUGENIA MUMENTHALER



Eugenia Mumenthaler holds a degree in Anthropology and a Master's in Cultural Management. She worked at the Ethnography Museum in Geneva and for several film festivals. She is a graduate of EAVE and regularly serves on international juries, including San Sebastián, Visions du Réel, L'Alternativa, FICCI, Ikusmira Berriak, Márgenes, and Cinéforum.

DAVID EPINEY



David Epiney studied drawing and animation filmmaking. He initially worked as a graphic designer and directed several animated short films. He was selected to represent Switzerland in the Producers on the Move program in Cannes and has served on juries at Visions du Réel, Gijón Push Lab, and L'Alternativa.

Director's statement

The film is inspired by a historical event: in 1652, Velázquez painted the portrait of Maria Theresa of Austria, Infanta of Spain. A few weeks later, it reached the court of Louis XIV, sealing the union of the French and Spanish monarchies and peace after the Thirty Years' War. In our time, when images circulate instantly, imagining the creation and transport of this painting, and its political weight, struck us as a powerful dramatic engine.

This is the 17th century: the medieval era is giving way to the rise of science, rationalism, and trade. The world is no longer merely to be explored, it is to be conquered. Galileo opens new horizons, while mercantilism lays the foundations of capitalism. In this context, popular revolts erupt under the pressure of taxation and poverty. It is along these roads, shaped by tensions between the old world and a new order, that *Les Indes* unfolds.

Between the extreme refinement of the two courts, between the perspectives of two adolescents, the heart of the film lies in the journey of the three men and the painting through the wildness of Nature, at a moment when it becomes something to observe, tame, and shape.

At a time when we are witnessing the signs of exhaustion of a system driven by relentless growth and modernization, we felt the urge to tell one of its origins. To tell the story of human beings detaching themselves from Nature, at a time when we are beginning to understand (had we forgotten?) that we are intimately connected to it.

Production company profile

Alina Film, founded in Geneva by Eugenia Mumenthaler and David Epiney in 2008, (co)produces award-winning films such as *Abrir puertas y ventanas* (Golden Leopard, Locarno), *Une jeunesse allemande* (Panorama), *Azor* (Encounters), *El Agua* (Directors' Fortnight), *Nuit Obscure* (Locarno, ACID), *Hanami* (Locarno), *Polvo serán* (Platform Prize, TIFF), *Las Novias del Sur* (Critics' Week, Queer Palm and César Award), and *Las Corrientes* (TIFF, San Sebastián). Members of EAVE, EFA, and Producers on the Move, they serve on juries (San Sebastián, Visions du Réel) and act as project experts in international labs, funds, and residencies (Ikusmira Berriak, Cinéforum, etc.).



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FORUM

FILMS TO COME

Films to Come brings together projects in development that are still in a state of possibility. Open, transformative films where industry and creation negotiate their future form. This year's selection draws a particularly precise map of contemporary auteur cinema: hybrid, dynamic, and sensory works that shift the boundaries between fiction, essay, and documentary, and that work from fragmented narratives, unstable memories, and territories in transit. More than closed narratives, these films are interested in constructing experiences of perception, emotional states, and new forms of relationship between

image, body, and history. Many of the projects address issues related to identity, memory, family relationships, displacement, the fragility of bonds, or the relationship between bodies, territories, and history.

The FILMS TO COME section is dedicated to feature film projects in development seeking financing, co-production, and international positioning. It showcases a diverse range of proposals exploring new narratives and distinctive auteur perspectives, finding in ECAM Forum a carefully curated space for early-stage projects with international ambitions.

**SELECTED
PROJECTS**
FILMS TO COME
ECAM FORUM
2026





SYNOPSIS

Ramón, a young assistant film director, is approached to work on a movie starring Camille de Valois, a very famous French actress, who is returning to the industry after two decades away from the public eye following accusations of murdering a fellow cast member.

As he struggles to overcome his breakup with his boyfriend Ismael, he begins to develop a fascination with Camille during the shooting. And while everyone around him is desperate to know whether she is truly a murderer, he seems completely indifferent to her past. In such an unusual context, Ramón will have no choice but to confront his sadness... Or sink into a bottomless pit for the rest of his life.

DIRECTION | Miguel Machetti **PRODUCER** | Ángeles L. Guerrero, Tina V. Mollá
PRODUCTION COMPANY | Gelatina Películas **SCREENPLAY** | Miguel Machetti **COUNTRY** | Spain
GENRE | Thriller, Dramatic Comedy, LGBT+ **LENGTH** | 90' **LANGUAGE** | Spanish, English, French, Russian
BUDGET | 2 000 000€ **SECURED** | 1%

Searching for: Distribuidors, Sales Agents, Co-producers, Private Funds / Banks, TV, Regional funds, Technical in kind participation, Festivals

MIGUEL MACHETTI



Miguel Machetti studies Film, TV and Media Studies at Universidad Carlos III of Madrid and at Sogang University in Seoul, South Korea. As an assistant director, he has worked with filmmakers such as Alejandro Amenábar, Paula Ortiz, Elena Martín Gimeno, and Nacho Vigalondo.

In 2022, he wrote a series titled *Itxaso*, produced by Mediapro and ETB for Netflix, which premiered in 2023 at the San Sebastián International Film Festival.

As a director, Miguel shot his first short film, *La Misión*, in 2020. In 2022, he directed his second short film, *El querer*, starring Mona Martínez and Fernando Albizu, and produced by Lasai Films and Tornasol Media.

Director's statement

With this feature film, I aim to portray, in a comedic, eccentric, and relatable way, what could be considered the B-side of the film industry: all those people responsible for bringing to life what we see on the big screen or on our television sets, yet who barely have time to watch a single movie themselves. I would like to engage in a kind of self-analysis in order to satirize the immense effort this job demands and the exhausting task of dealing with highly successful and celebrated actors. Although many moments stem from real experiences or specific situations, my intention is to build the film around the dependent relationship that develops between an ordinary young man who ended up working in cinema by chance and one of the greatest actresses of all time. A parallel between the most irrelevant person in the world and a living legend. As an LGBTQ+ author, I would also like to portray a gay protagonist in a far more natural and everyday way, free from the usual artifice, prejudices, and stereotypes often found in audiovisual media. Despite the dramatic elements, I am seeking a comedic and even ironic tone that allows me to reflect the miseries of both the protagonist and everyone around him.

Production company profile

Gelatina Películas was founded in 2025 by Ángeles L. Guerrero and Tina V. Mollá, born from a desire to champion young, auteur-driven cinema with an international outlook. In 2025, Gelatina Películas produced *I Believe in Much More Than Magic*, which premiered at the D'A Film Festival and Go Short Nijmegen, and co-produced *For Better or Worse, You Will Never Die* with Los Ilusos Films. The latter was supported by the ICAA, awarded at WoS Fabrique, and selected for Focus Script Cannes, consolidating Gelatina's commitment to bold, auteur cinema.

ANGELES L. GUERRERO



Angeles L. Guerrero is a Spanish film producer focused on independent and auteur cinema. She graduated in Film Production from ECAM, where she produced *Donde acaban las flores* (2023), directed by Carlos Urquijo.

Based at Los Ilusos Films, where she has worked on projects by filmmakers such as Itsaso Arana, *The girls are alright* (2023); Jonas Trueba, *The other way around* (2024) and Jose Luis Guerin, *Good Valley Stories* (2026).

Co-founder of Gelatina Películas, a production company dedicated to bold, emerging voices with an international outlook. The company has produced the short films *Creo en mucho mas que en la magia* and *Por fortuna o por desgracia, tu nunca moriras*, both directed by Virginia Rita Luengo.

OUR RAISED SKIN

PAOLO NATALE
MUBOX STUDIO | ECLETTICA

FILMS
TO COME



SYNOPSIS

Our raised skin is a profound portrait of male emotional education, exploring the links between bodily perception and power relations in a contemporary context of patriarchal masculinity. Establishing a path of analysis and dissection from the director's own point of view and his intimate account of the father-son relationship (Paolo, his father and his grandfather all suffer from the same compulsive eating disorder), it ranges from heteronormative online communities to the evolution of the cultural construction of masculinity in rural/urban public spaces through tradition. The film reflects on and questions self-perception, asking at what point in childhood we go from being children to patriarchal men.

ORIGINAL TITLE | Nuestra piel levantada **DIRECTION** | Paolo Natale **PRODUCER** | Manuela Gutiérrez Arrieta, Alejandro González Clemente, Federico Fasulo, Juan Carlos Ballesteros, Nabil Ejey
PRODUCTION COMPANY | Mubox Studio, Eclettica **SCREENPLAY** | Paolo Natale **COUNTRY** | Spain
GENRE | Drama, Biography. Family **LENGTH** | 70' **LANGUAGE** | Spanish, Italian **BUDGET** | 299 542 € **SECURED** | 15 %

Searching for: Distribuidors, Sales Agents, Private Funds / Banks, TV, Festival

OUR RAISED SKIN

MANUELA GUTIÉRREZ ARRIETA:
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+34 677 37 09 57

PAOLO NATALE



Paolo Natale is a Spanish-Italian filmmaker specializing in documentary and experimental cinema. A graduate in Audiovisual Communication from the University of Murcia and in Documentary Film from ECAM, his work explores intimacy, self-perception, and the deconstruction of masculinity, often blending personal narratives with hybrid cinematic forms.

His films have been showcased at Curtocircuito, IBAFF, Alcances, Márgenes, and FICC, earning him recognition as a bold emerging voice in Spanish independent cinema. In 2022, he won the IBAFF Official Short Film Section and the Murcian Section at FICC with *Snow Days*.

MANUELA GUTIÉRREZ ARRIETA



Manuela Gutiérrez Arrieta is Graduated in Documentary Filmmaking from ECAM and in Film Curating from EQZE, she works in film production, cultural management, and education. Her films as a director have been screened at festivals such as Images Festival, Márgenes, the Buenos Aires Video Art Festival, and Curtocircuito, among others. She is the executive producer of the feature film in development *Nuestra piel levantada*, which has taken part in industry platforms at festivals like Porto/Post/Doc, Zinebi, Arché, L'Alternativa, and Málaga. She is currently part of the 9th edition of La Incubadora at ECAM.

Director's statement

Ever since I became aware of my eating disorder, known as binge eating disorder, I can't stop thinking about it. I always felt that because I didn't have a "normal" body, I wasn't allowed to love myself or be loved by others, punishing myself through food. I learned my self-destructive relationship with food from my father, just as he learned it from his father. Symptoms and patterns that become rituals passed down from one generation to the next through education. My intention in this film is to open up the discourse to an explicit reflection on male body perception and how it shapes us emotionally, materializing a communicative and healing questioning between different generations.

Production company profile

MUBOX STUDIO: In 2021, Daniel Peña and Alejandro González founded Mubox Studio, an independent production and distribution company dedicated to promoting new talent. Since then, it has specialised in the production and distribution of works by emerging filmmakers, carefully selecting projects to forge its own identity within the independent film circuit. Highlights of his filmography include 2025 - *Quién vio los templos caer* (Who Witnessed The Temples Fall) directed by Lucía Selva (premiered at CPH:DOX). Some of the projects as a production company: 2023 - *Los restos del pasar* (The Trail Left by Time) directed by Luis (Soto) Muñoz and Alfredo Picazo (Gijón International Film Festival, Documenta Madrid, Seville European Film Festival, Hong Kong IFF), 2023 - *Sueños y Pan* (Dreams and Crumbs) directed by Luis (Soto) Muñoz (Atlántida Mallorca Film Fest, San Sebastián IFF, D'A Barcelona, Festival du Cinéma Espagnol de Nantes).

THE IMAGINARY KINGS

EIRE CID
BRAVA

FILMS
TO COME



SYNOPSIS

Rude is a teenager who lives with his father in a working-class neighborhood in Vigo. He has crooked teeth and a scrawny body covered in tattoos. He is sensitive and observant, though with aggressive and fragile masculinity. He is always tense. Trap music, gambling, fights, porn, and poppers.

He and his group of friends are grieving the sudden death of one of their own: El Rubio, a brother to Rude, whose loss left him trapped in a routine devoured by anxiety. They all share a conflict with Pupas, another boy they accuse of lying about a supposed romance with the dead boy.

In this context, Rude meets Valeria and they fall in love. She makes him happy, but also confronts his desires. And it's clear: in order to cope with Rubio's death and keep Valeria, Rude must change, but if he changes, he will lose his privileges and his friends.

ORIGINAL TITLE | Os reis imaxinarios DIRECTION | Eire Cid PRODUCER | Bea Villar
PRODUCTION COMPANY | Brava SCREENPLAY | Eire Cid COUNTRY | Spain GENRE | Drama, Coming of age
LENGTH | 90' LANGUAGE | Gallego, Spanish BUDGET | 1 820 000 € SECURED | 10%

Searching for: Distribuidors, Sales Agents, Co-producers, TV

THE IMAGINARY KINGS

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EIRE CID



Vigo-based screenwriter and director. She holds a PhD in Contemporary Communication and Information, specialising in Feminist Film Theory; the Extraordinary Master's Prize in Education, Gender and Equality; and a degree in Audiovisual Communication. She was selected for the screenwriting programme of the 2nd Edition of CIMA Mentoring 1to1. She has combined academic film research with audiovisual creation, receiving the VI and III Premio María Luz Morales for her video essays. Her web series *A moza que abortou e o contou* was nominated for the Premios Mestre Mateo. She currently works as a freelance audiovisual creator across different formats.

BEA VILLAR



Bea Villar graduated in Audiovisual Communication from the University of Santiago de Compostela and completed the Master's in Executive Audiovisual Production in A Coruña. Her early projects include *Pringadas*, a web series finalist at the Mestre Mateo Awards and the first serialized Galician-language fiction on Filmin. She then produced *Os espazos en branco* (2023), a documentary feature, and *O Coidado* (2023), a short film — both awarded at the Mestre Mateo in the same edition. In 2024 she co-founded Brava with Cristela Torres, a production company committed to emerging creators and innovative content across different formats and platforms.

Director's statement

The Imaginary Kings has an intense tone and a stylized, anti-naturalistic visual and sound approach. Masculinity, shit, urban, trap and vulnerability are its keywords. The intention is to show a series of subtle events that occur in the bonds between men: moments of deconstruction, of contradiction; between the exercise of power and abandonment of it. We don't want to resolve masculinity, only to name it in order to denaturalize it. The heart of the story is the boys' hesitant gaze: the portrait of a generation that needs to change and that perhaps wants to and can. Let's tell them that even Achilles -the strongest among the strong- cried when Patroclus fell to the Trojan sword.

Production company profile

Production company started in 2024 by Cristela Torres (A Illa de Arousa, 1995) and Bea Villar (A Coruña, 1998). In just one year, Brava has established itself as a benchmark in the Galician audiovisual landscape, standing out for its commitment to innovative content, emerging creators and underrepresented voices. The company is already an example of the fight for contemporary and diverse narratives, with a predominantly female and young team, working across different formats and platforms. Now they take the leap into feature filmmaking with *The Imaginary Kings*.

THE WOODWORM

LAURA OBRADORS
ESPURNA FILMS

FILMS
TO COME



SYNOPSIS

Summer has arrived and 16-year-old Clara engages in her usual self-isolation ritual: basking in the sun, reading erotic novels and chatting with strangers over the Internet. Her father Ricard (56), a well-known painter in southern France, is currently immersed in a creative crisis that is preventing him from making progress on his new collection. Summer, now absent from their lives, gets turned upside down with the arrival of Cecilia (16), a French exchange student that Ricard welcomes into their home to help his daughter improve her performance at school, a move that becomes a wake-up call for both of them.

ORIGINAL TITLE | El corquim DIRECTION | Laura Obradors PRODUCER | Sergio Adriá
PRODUCTION COMPANY | Espurna Films SCREENPLAY | Laura Obradors COUNTRY | Spain GENRE | Drama, Family
LENGTH | 90' LANGUAGE | Catala, Spanish, French BUDGET | 2 520 000 € SECURED | 0.35

Searching for: Distribuidors, Sales Agents, Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds, Festival.

THE WOODWORM

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LAURA OBRADORS



Laura Obradors (Manresa, 1997) graduated from ESCAC with a screenwriting scholarship. In 2020, she premiered her final degree project, *Si amanece, nos vamos*, at SEMINCI. The film had its international debut at Curta Cinema and garnered four awards at Cortogenia. She has taught at the ESCAC and was a member of the Youth Jury at the Sitges Film Festival. In 2024, she released the short film *Las chicas*, distributed by Agencia Freak. The film was selected at festivals including ALCINE, Gijón, Bogoshorts, Medina del Campo, Skyline, IndieLisboa, Premiers Plans, and Caostica, where it won Best Spanish Short Film at a Goya-qualifying festival.

SERGIO ADRIÀ



Sergio Adrià (Barcelona, 1989) is a producer nominated for a Film Independent Spirit Award for *Upon Entry* (2022), the debut feature by Alejandro Rojas and Juan Sebastián Vásquez, which garnered 30 different awards at festivals including Tallinn, SXSW, Transilvania and Shanghai. The film, winner of a Feroz and a Gaudí for Best Screenplay, also received three Goya nominations. He produced *Away* (2025), the debut feature by Gerard Oms, winner of two Biznagas at Málaga and nominated for two Goya Awards. A member of both the European Film Academy and the Spanish Film Academy, he founded Espurna Films in 2023.

Director's statement

The *Woodworm* immerses us in a pivotal summer in the life of Clara, a teenager who has grown up in a hostile, male-dominated environment, haunted by the absent and ambiguous figure of her father, whose influence shapes the way she deals with desire and guilt. The arrival of Cecilia, a foreign exchange student, disrupts and puts a strain on her day-to-day life, forcing Clara to see herself in a new light.

Our film addresses the contradictory impulses of adolescence: the need to escape from a space that limits us and the budding desire to forge our own identity. The transition toward the end of this vital stage in life, marked by an inevitable sexual awakening, also becomes a process of exposure to a latent violence that can no longer remain off-screen

Production company profile

Espurna Films is a production company founded in 2023 by Sergio Adrià, producer of films such as *Upon Entry*, winner of 30 international awards and nominated for 3 Film Independent Spirit Awards, and *Away*, recipient of 2 Biznagas at Málaga and nominated for 2 Goya Awards. The company's first short film, *Las chicas* (2024), was selected at festivals including Gijón, Bogoshorts, IndieLisboa, and Premiers Plans, winning the Best Short Film Award at Caostica and qualifying for the Goya Awards. Its second short, *Plañideras* (2026), currently in distribution, has been selected at Málaga and Medina del Campo.

THE UNMOVING HANDS

VÍCTOR DIAGO
DIACRÒNIC | BOOGALOO FILMS

FILMS
TO COME



SYNOPSIS

Héctor (19) was born with a strange mark on his arm — the same one his father, the Doctor, bears; the mark carried by men with the power to drain life through sex. In a dark Barcelona, the Doctor — on the verge of turning 140 — is aging fast, and Héctor roams the streets searching for vulnerable young men to feed him, only to abandon them to wander like ghosts.

Everything changes when an old friend of the Doctor arrives from Tunis with a gift: Bilal. Unlike the previous victims, he seems possessed by a constant desire for self-destruction, and when he looks at Héctor, he awakens him a love he has never known. As the Doctor recovers and Bilal fades, Héctor knows he must choose. But there is one question he cannot escape: he bears the same mark as his father. If he runs away with him, will he be able to not destroy him?

ORIGINAL TITLE | Las manos quietas DIRECTION | Víctor Diago PRODUCER | Andrés Mellinas, Montse Pujol
PRODUCTION COMPANY | Diacrònic, Boogaloo Films SCREENPLAY | Víctor Diago y Miguel Ángel Blanca
COUNTRY | Spain GENRE | Fantasy, Horror, LGBT+ LENGTH | 90' LANGUAGE | Spanish, Catala, French, Arabic
BUDGET | 1 500 000 € SECURED | 0.35

Searching for: Sales Agents, Co-producers

THE UNMOVING HANDS

ANDRÉS MELLINAS:
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VÍCTOR DIAGO

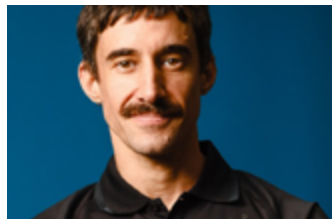


Víctor Diago (Terrassa, 1996) is a filmmaker and editor. His cinema is always an example of his passion for cities and memory, but above all a defense of the fable and the terror that everyday life contains.

His work as an editor includes the recent *Self defense* (Miguel Ángel Blanca, Filmin), which won the prize for best short series at the Seriesmania festival (2023), and *Terenci, The Infinite Fabulation* (Marta Lallana, Filmin).

These beginnings are reflected in *Downriver, a tiger*, his first film as a director, which is currently in post-production. It is a fictional feature film starring Víctor's twin sister and other non-professional.

ANDRÉS MELLINAS



Andrés Mellinas studied film production at ESCAC, graduating in 2011. From 2017 to 2021, he worked as production coordinator at Nanouk Films, where he produced his first feature, *Ojos Negros* (2019). As line producer, his credits include *El Agua* (2022) and *Creatura* (2023), both selected for Cannes' Quinzaine des Réalisateurs. His most recent works are *They Will Be Dust* (2024), selected at the Toronto Film Festival, and *Strange River* (2025), selected at the Venice Film Festival. In 2024, he founded the production company Diacrònic, from which he is developing *The Unmoving Hands* by Víctor Navarro and *Underdog* by Carla Linares.

Director's statement

The Unmoving Hands is a queer fantasy story about desire and love, the urge to remain forever young and desirable, and the dangerous game of love.

In today's libidinous capitalist system, only youth seems to matter. We yearn to be forever desirable at any cost, even if that price is our own body. Why wouldn't we? Feeling desired allows us to belong somewhere. And in the end, what future awaits a body that's no longer seen? Perhaps the same fate as the young men abandoned by Hakim: to wander like shadows through streets that ignore you, slowly fade into oblivion.

The heterosexual world has marriage, a clear line between a promiscuous youth and a settled middle age. We drift between unbridled desire and a desperate yearning for love, rarely finding a way to hold both at once. And although this has historically been a queer melancholy, it easily talks to all of us.

The film's vampire tone turns this human tension into a curse. Hakim desires Bilal, cherishes him, but to act on this desire would mean consuming him to oblivion. Before him lie two brutal paths: a lasting love that renounces sex, or an intense affair with a deathly end.

I've always believed fantasy to be an exquisite and slightly perverse way to expose ourselves. *The Unmoving Hands* are my fears, my love and introduction, but I'm convinced its wounds are universal: everyone knows what it means to see desire in another's eyes, and everyone has felt its eclipse—the terrible smell of death it leaves behind.

Production company profile

Diacrònic is a Barcelona-based production company founded in 2025 by Andrés Mellinas, committed to producing films with risk and rigour, and with a clear vocation for international reach.

WANDERING LITTLE DOVE

ENRIQUE BULEO
CABIRIA FILM MEDIA

FILMS
TO COME



SYNOPSIS

Doriluz, an Ecuadorian woman, works at a second-rate amusement park playing the Exorcist girl, where she provokes mockery rather than fear. Outside of that, her life is no more hopeful: settled in an unfinished housing development, she spends her days caught in empty routines and the feeling that nothing makes sense. With no other guidance, she has spent years clinging to a television program about mental health that each week offers new formulas for achieving happiness. After several failures, it is time to try the next one: finding her life's purpose. Everyone else seems to have one, so perhaps this will finally be the formula that works. But wanting is not the same as being able, and each attempt seems to take her further away from what she seeks, as if life were quietly mocking her with discreet cruelty.

ORIGINAL TITLE | Palomita errante DIRECTION | Enrique Buleo PRODUCER | María Beltrán, Manuel Pereira
PRODUCTION COMPANY | Cabiria Film Media SCREENPLAY | Enrique Buleo COUNTRY | Spain
GENRE | Dramatic comedy, Fantasy, Horror LENGTH | 90' LANGUAGE | Spanish
BUDGET | 1 800 000 € SECURED | 0.1

Searching for: Distribuidors, Sales Agents, Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds

WANDERING LITTLE DOVE

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ENRIQUE BULEO



Enrique Buleo (1979, Villanueva de la Jara, Cuenca) holds a Fine Arts degree and worked as a teacher from 2004 to 2016, while developing graphic work, music, and his first audiovisual pieces. His short films *El Infierno y tal* (2019) and *Las Visitantes* (2022) have screened at festivals such as Clermont-Ferrand, Palm Springs, and Cannes, winning awards including Best Comedy and Best European Film at Clermont-Ferrand. Since 2020, he has been developing his first feature, *Bodegón con fantasmas*, selected at international labs and markets and premiered at Sitges 2024, earning nominations at the Feroz and Lola Gaos Awards.

MARÍA BELTRÁN



María Beltrán has been an executive producer and head of project development since 2017. She has worked on feature films such as *Ultravioleta*, *La niña de la cabra*, *Alumbramiento*, *El fantástico caso del golem*, *As neves* and *Que nadie duerma*, as well as the short film *Perpetua Felicidad*. She has also developed projects such as *Courtroom 3h* and *Counting Sheep*. She graduated in Journalism and Audiovisual Communication from Carlos III University in Madrid, with a background in Political Science, and was awarded the Prize for Best Academic Record in the Master's in Production. She has taught at ECAM and EAC, served on festival juries, and is a member of CIMA and the Spanish Film Academy.

Director's statement

I have always been drawn to characters who live in a perpetual search for meaning, never quite managing to find a place in the world. I feel close to them because I am one of them: disoriented, misfit individuals trying to hold themselves together as best they can in an environment they do not understand.

Wandering Little Dove emerges from that personal connection, but also from the observation of a very contemporary phenomenon. We live surrounded by discourses on happiness that promise meaning, direction, and fulfillment, as if they were accessible through a specific formula—and almost compulsory. This “law of happiness,” apparently well-intentioned, can sometimes become a form of violence against those who fail to fit into it. I am interested in exploring what happens when these formulas fail, when someone does everything they are supposed to do and still finds nothing.

Wandering Little Dove proposes a journey, but not a heroic or exemplary one—rather, an absurd, clumsy, and human one. It is not a story of redemption or empowerment. I am interested in offering a more uncomfortable and less complacent view of existence, and in exploring that less edifying side of human beings, always from an empathetic perspective, without judging the character.

Ultimately, *Wandering Little Dove* is a tragicomedy about the impossibility of finding one's own place in a world saturated with ready-made answers, and about wandering not as a temporary state, but as a way of being in the world.

Production company profile

Cabiria Film Media SL is a production company founded in 2022 by Manuel Pereira and Jorge Moreno Andrés following extensive careers in the audiovisual and academic sectors. In 2024, it is participating as the Spanish production company on two episodes of the documentary series *Omnivore* (Apple TV), directed by Isabel Coixet and Cary Fukunaga. It is currently co-producing the feature film *If you wish to make an apple pie* (Nagore Eceiza), with support from ICAA, CLM, the Basque Government and ETB; it has completed the short film *Mal de madre* (Irene Baqué) and is involved in *Hora Nona*. It is also developing *Queridísimo Hijo* and *El barro y las cosas*.

THE BASTARD DAUGHTER

FILMS
TO COME

OLIVIA DELCÁN
SOLITA FILMS | SUMENDI FILMAK



SYNOPSIS

Nino Bravo is your father. I don't know. Maybe. Your mother has died. There's no doubt about that, yes. You are 56 years old and you live in Menorca. Yes. You work at a car dealership. Yes. You love your life. I don't know. Your 30-year-old daughter has returned to the island and you don't know if you feel like being with her. Yes. Your ex-husband is still in love with you and wants to get back together. Yes. On the day of your mother's funeral, you went to sell a car. Yes. You think that now that your mother has died, you're next. Maybe. You're becoming obsessed with Nino Bravo. Maybe. You feel that all your problems would disappear if you were Nino Bravo. Maybe. You feel that now that you are Nino, you can have secrets too. Maybe. But you are exhausted. I am exhausted, yes. I am going to start doing things wrong.

ORIGINAL TITLE | La Hija Bastarda DIRECTION | Olivia Delcán PRODUCER | César Esteban Alenda, Ander Sagardoy
PRODUCTION COMPANY | Solita Films, Sumendi Filmak SCREENPLAY | Olivia Delcán COUNTRY | Spain
GENRE | Dramatic comedy LENGTH | 90' LANGUAGE | Spanish, Catala BUDGET | 2 696 000 € SECURED | 0.22

Searching for: Distribuidors, Sales Agents, Co-producers, Foreign TV Channel

THE BASTARD DAUGHTER

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OLIVIA DELCÁN



In 2015, Olivia premiered *Isla Bonita* by Fernando Colomo at the San Sebastián Film Festival, a film she co-wrote with Colomo and Miguel Ángel Furonés. The film received several awards, including the Sant Jordi Award for Best Film, and screened at international festivals such as Tallinn Black Nights, Goa, and Santa Barbara. In 2019, she debuted as a stage director and playwright with *#aboutlastnight* at the Corral de Comedias in Alcalá de Henares. She has recently released her first short film, *How To Cook a Chicken Underground*, produced by Solita Films and co-directed with Nacho Sánchez, with the support of ICAA, IB3, and the Consell Insular de Menorca. The short premiered at SEMINCI, where it won the Young Jury Award.

CÉSAR ESTEBAN ALENDA



César, together with his brother Jose, has written and directed eight short films and one feature film (*SIN FIN*) which, in addition to numerous awards at international festivals, won a Spanish Film Academy Goya Award and three other nominations.

From Solita Films they have produced all their work and that of other authors. These include *EL DESPERTAR DE LAS HORMIGAS* (Berlinale Forum 2019), *LA PECERA* (Sundance, 2023), and *ALEMANIA* (San Sebastián, 2023). The first two were also nominated for the Goya Award for Best Ibero-American Film, and the three of them were nominated for the Best film Platino Award.

In 2026, they will release *EL GUARDIÁN*, *HERMANAS* and *YO NO MORIRÉ DE AMOR* (Best Film at Málaga Film Festival).

Director's statement

The truth is the truth of the things it provokes. I have learned that family secrets and mysteries are part of my identity, and without them, I would be someone else. I grew up surrounded by women: my grandmother had six daughters, and her six daughters had nine daughters. That's why the female characters in "The Bastard Daughter" are inspired by them. They are the women who care for and dedicate themselves to their families, but who are also independent and enterprising, carving out their own path in a world dominated by men.

Paul B. Preciado says: "You never stop being your own history. I am not a man, but the history of oppression that led me to become one." Nino Bravo represents a heteronormative masculine ideal, a pop icon marking the end of Franco's regime. Through this male figure, Matilde reclaims what it means to be Nino Bravo. As if Nino embodies all the patriarchal norms that have oppressed and constrained her throughout her life, she appropriates the structure, dismantles it, and gives it a new meaning.

I'm interested in portraying a 56-year-old woman who feels desire. The desire to be rebellious, to be free, to play, to break the rules, to be sexy. It's often said that when a woman goes through menopause, her sexuality and desire disappear—but that's not true. A 56-year-old woman has the experience, perspective, and self-knowledge to fully embrace and enjoy this stage of desire.

Production company profile

Solita is a production company founded by the Alenda brothers. In 2018 they released *SIN FIN* which was nominated for a Goya Award for Best New Director and won the Best Actor and Best Debut Film Awards at the Málaga Film Festival. It was followed by the co-productions: *EL DESPERTAR DE LAS HORMIGAS* (2019, Berlinale Forum), *LA PECERA* (2023, Sundance) and *ALEMANIA* (2023, San Sebastián). The first two were nominated for the Goya Award for Best Ibero-American Film, and all three for the Platino Award for Best Debut Film.

In 2026, they will release *EL GUARDIÁN*, *HERMANAS* and *YO NO MORIRÉ DE AMOR* (Best Film at Málaga Film Festival).

THE NOISE OF LONG DISTANCES

FILMS
TO COME

LEINAD PÁJARO DE LA HOZ
BØLIER FILMS



SYNOPSIS

Leticia, a solitary elderly woman, lives in an old house in the countryside somewhere in the Colombian Caribbean. One day, she receives strange news: her son Saúl, who disappeared more than 20 years ago, has been found transformed into a caiman near the Magdalena River. Amid her apparent calm, Leticia sets out to find him, hoping to be reunited. This journey will reveal a mysterious episode from the past: a story of love and tragedy set in Plato, in the Magdalena region.

ORIGINAL TITLE | El Ruido de las Largas Distancias DIRECTION | Leinad Pájaro de la Hoz
PRODUCER | María Alejandra Rodríguez Acosta PRODUCTION COMPANY | BØLIER FILMS
SCREENPLAY | Leinad Pájaro de la Hoz COUNTRY | Colombia GENRE | Drama LENGTH | 90'
LANGUAGE | Spanish BUDGET | 469 643 € SECURED | 0.23

Searching for: Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds, Technical in kind participation

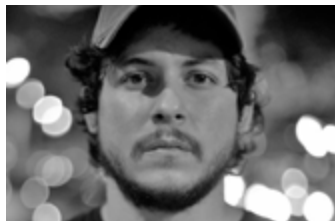
THE NOISE OF LONG DISTANCES

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LEINAD PÁJARO DE LA HOZ



Colombian filmmaker, graduated from Escuela Internacional de Cine y TV San Antonio de los baños, EICTV in Cuba, and co-founder of Bølier Films. His work moves between fiction and documentary, exploring experimental narrative forms. His short film *Un Pájaro voló* received the International Jury Special Award at Berlinale 2024, Best International Short Film at the Hanoi IFF and KO:SH International Film Festival, and Best Director at the Cali International Film Festival. His films have been selected at Cairo IFF, Shanghai IFF, Busan, Visions du Réel, Bogoshorts, kinoforum, FICCI, among others.

MARÍA ALEJANDRA RODRÍGUEZ ACOSTA



María Alejandra is a film producer and director and co-founder of Bølier Films. Her work includes producing *A Bird Flew*, awarded the Special Jury Award in Berlinale Generation 14plus 2024. She served as Production Manager on *1 Son & 1 Father*, selected at Locarno and TIFF 2024, and as Post-Production Coordinator on *I Dreamed His Name*, selected at Hot Docs and SFFILM 2025. She was also Production Coordinator on *La Jauría*, winner of the Grand Prix at Cannes Semaine de la Critique 2022. She is currently producing her first feature documentary, *Voices of Neptune*.

Director's statement

As a director, I am interested in exploring Caribbean identity as a construction shaped by myths, legends, and oral narratives that not only belong to popular culture but also engage with forms of power and political unrest in the territory. *The Noise of Long Distances* emerges from this tension between the atavistic and the political to create an immersive, evocative, and fantastical experience. The film exists between ethnography and mirage: a fable of the territory that, as a contemporary archive, critically questions how identity is formed and transmitted.

I propose a two-part structure that approaches the Caimán man legend through different modes of perception. The first follows the enigmatic journey of Leticia, an elderly woman whose connection to the myth is gradually revealed, allowing for a psychological exploration grounded in observation and everyday life. The second delves into the fantastical origin of the legend, centered on her son Saúl, shaping a fable that re-signifies the past.

The use of 16mm and a strong sonic approach will give the film a material quality that evokes memory, strangeness, and presence. Narrative tension also emerges through the repetition of events from different perspectives, creating a perceptual experience linked to collective memory. In this way, the film establishes a dialogue between memory and fable, where reality and imagination merge to reconfigure the myth.

Production company profile

Production company profile

Bølier Films is a Colombian production company based in Barranquilla, founded by María Alejandra Rodríguez and Leinad Pájaro De La Hoz, dedicated to auteur, narrative and experimental cinema. Our short film *A Bird Flew* won the Special Jury Award at Berlinale Generation 14plus 2024, Best International Short in Hanoi, and Best Director at Cali 2024, and has screened at festivals including Cairo, SIFF, FICCI and Curtacinema. We are currently in post-production of the feature documentary *Voices of Neptune* (FDC 2023) and in pre-production of *The Darkness in the River* (FDC 2025).

CHENTIAN

SUHA ARRAF

MAYANA FILMS | ODEH FILMS

FILMS
TO COME



SYNOPSIS

In a Palestinian village inside Israel, sisters Nabila and Shams are bound by an exchange marriage to two brothers. When Nabila's husband dies in a tractor accident, she becomes a childless widow with no place to go, remaining in the household with Shams and her husband Walid. Isolated and grieving, Nabila develops a forbidden desire for Walid, the embodiment of the life denied to her.

Her failed attempt to approach him fractures the family's fragile balance. As Israeli authorities begin confiscating their land, personal tensions collide with political pressure. After Walid is injured, Nabila temporarily gains independence by managing the farm, only to lose it when he recovers. When part of the land is seized and Walid is imprisoned after confronting a guard, the sisters are left alone. Through hardship, they rebuild together, discovering solidarity and quiet resistance against both patriarchy and occupation.

ORIGINAL TITLE | CHENTIAN DIRECTION | Suha Arraf PRODUCER | May Odeh
PRODUCTION COMPANY | Mayana Films, Odeh Films SCREENPLAY | Suha Arraf COUNTRY | Palestine, Germany
GENRE | Drama, Comedy, Romance, Environmental, Family LENGTH | 90' LANGUAGE | Arabic
BUDGET | 1 214 570 € SECURED | 0.15

Searching for: Distributors, Sales Agents, Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds, Music Supervisor, Festival

SUHA ARRAF



Suha Arraf is a Palestinian filmmaker, screenwriter, and producer celebrated for her bold, character-driven storytelling. She began her career writing the award-winning films *The Syrian Bride* and *Lemon Tree*, both acclaimed at major international festivals. Her directorial debut, *Villa Touma* (Venice Film Festival, 2014), portrays three Christian Palestinian sisters. Arraf's work explores identity, tradition, and resistance through complex female characters, establishing her as a leading voice in contemporary Palestinian and Arab independent cinema.

MAY ODEH



May Odeh is an award-winning Palestinian producer, filmmaker, founder of Odeh Films in Palestine, and co-founder of Mayana Films with Berlin-based producer Zorana Mušikić. May's work has been showcased and awarded at major international festivals, including Cannes. In 2025, three of her productions were selected at the Cannes Film Festival: *Aisha Can't Fly Away* (Un Certain Regard). *A Useful Ghost*, a film she co-produced, won the Critics' Week Grand Prize. May is also the producer of *Habibi Hussein* by Alex Bakri, which premiered at Busan 2025, won the Best Prize at the Cairo International Film Festival 2025, and received the Audience Award (3rd Place) at IFFR 2026. May was named MENA Talent of the Year 2020 by Variety. She is known for producing *200 Meters*, *Hanging Gardens*, *Thousand Fires*, *Notes on Displacement*, and more. Her films have been sold to numerous territories, major TV networks, and platforms. In addition to her production work, May curates the Palestinian Film Platform, which celebrates and promotes Palestinian cinema worldwide.

Director's statement

It is not easy to be a woman, but being a Palestinian woman is especially difficult. Under occupation and the weight of an ongoing struggle, women's lives, bodies, and desires are often pushed aside. Issues affecting women, especially sexuality, are treated as secondary, postponed for a future that never seems to arrive. I grew up hearing: first national liberation, then women's liberation.

Sexuality remains one of the deepest taboos in Palestinian society. Many women are taught that their worth is tied to honor, virginity, and marriage. Desire outside these limits is silenced and often punished. Even today, women may face violence in the name of family honor for acts as simple as speaking to a man or showing affection.

Marriage does not guarantee freedom. Women are often valued mainly as wives and mothers, while love, intimacy, and choice remain secondary. Widowhood can be even harsher, with women expected to mourn and live under constant surveillance.

I have always been drawn to these contradictions: an outer world of rules and control, and an inner world of longing and suppressed desire.

With *Chentian*, I wanted to bring these worlds together. Set in a village like the one where I grew up, among women planting tobacco, the film tells an intimate story of resistance—not only to occupation, but also to silence.

Production company profile

Mayana Films was founded in 2022 by Zorana Mušikić and May Odeh in Berlin. Having experienced an extremely fruitful collaboration and a mutual love for strong voices who portray current topics and inspire social change, they created Mayana Films as a hub for intriguing stories in the framework of independent international cinema. The young company focuses on author-driven stories, fiction, documentary as well as hybrid formats, with a strong artistic vision and impactful social relevance. The idea of collaborative work and mutual care is a core value of their approach, empowering diverse voices in their projects and nurturing the relationships they build along the way.



SYNOPSIS

Uxío, a 32-year-old Galician, starts working on a vegetable farm on the Dutch-Belgian border, planning to save money so he can finally move in with his girlfriend whilst finishing his first novel. The physical labour pushes him to his limits, and the group of migrant workers with whom he works and lives are distant and hostile with him.

Yet Uxío perseveres, toughens up and adapts; he enjoys working the land and connects with other workers, not so different from himself. He even feels a tense relationship of attraction and repulsion with a violent Polish colleague, Piotr.

The farm gradually becomes his only reality. Uxío extends his contract and puts his plans on hold until his life outside the farm is left behind. He becomes just another cog in the machine, resilient and interchangeable.

ORIGINAL TITLE | Handen DIRECTION | Ángel Filguera PRODUCER | Silvia Fuentes
PRODUCTION COMPANY | Sétima SCREENPLAY | Silvia Fuentes COUNTRY | Spain GENRE | Drama
LENGTH | 100' LANGUAGE | English, Gallego, Dutch, Portuguese, Italian BUDGET | 2 724 500 € SECURED | 0.01

Searching for: Distributors, Sales Agents, Private Funds / Banks, TV, Foreign TV Channel, Festival

ÁNGEL FILGUERA



Bachelor's degree in Audiovisual Communication at UVigo. Master's degree in Fine Art at the University of Castilla-La Mancha. Master's degree in Screenwriting at ESCAC in Barcelona, including an internship in the series development department at MediaPro. His first feature film, *Cando toco un animal* (2023), premiered at Barcelona D'A Festival and was included in the official sections of the Atlántida Mallorca Film Fest and the Rizoma International Film Festival in Madrid, amongst others. He is currently co-writing the next film by Argentine director Alejandra Lipoma, winner of an award in the VS Fantastic section at Ventana Sur Buenos Aires.

SILVIA FUENTES



As a producer at Sétima, she premieres in 2024 the documentary *Filming Flying birds* by Zeltia Outeiriño, which received the Mestre Mateo Award for Best Documentary and a Special Mention at L'Alternativa Festival. In 2023 she released the short film *Shelter* by Anxos Fazáns, which screened at the D'A Film Festival and Gijón Film Festival. In the same year she released the feature film *Stroking an animal* by Ángel Filgueira. Her latest film released as executive producer is *The dashed lines* by Anxos Fazáns, premiered in Tallinn Black Nights Film Festival. She is currently preparing her next release, which is in the editing phase: *A morte nos teus ollos*, the debut feature by Guillermo de Oliveira. Her development slate includes projects such as *Porto Alegre*, the second feature film by Álvaro Gago and *Fame and Febre*, the debut feature by Javier Ferreiro.

Director's statement

This project originally stems from my own experience working for almost a year on a vegetable farm in a small town in the south of the Netherlands. I got there fleeing another temporary job and needing to save money to continue investing more time and effort into my projects. Thus, like Uxío, I ended up finding a possible "other life" in that hostile environment of violent masculinity, among friends I would never have met under other circumstances. It wasn't difficult for me to adapt to that stale harshness, ignoring comments and attitudes and acting like one of the guys. Was that worker me, or just a mask? Was I accepting and soaking up the very masculinity I reject the most? It's surprising how easily identity and values can be blurred when a setting doesn't allow for their existence. With these questions and in this context, the two main themes I want to explore in the film, linked to both the body and identity, are the transformation of a person through work and the construction of masculinity. I also introduce the artistic dimension into the Galician protagonist to portray the transformation of a creator who ends up becoming just another replaceable piece. In the face of the uncertainty of the artistic world, receiving concrete orders, validation, and a regular paycheck can bring an unusual pleasure and calm. Thus and all, in the end, the protagonist continues sharing stories, telling anecdotes, jotting down moments, because something of the creative drive remains.

Production company profile

Sétima is a production company founded by Silvia Fuentes and Anxos Fazáns in Vigo in the summer of 2018. Sétima was created with the aim of building a space for work, security, and future for making films from Galicia with a generational commitment. Our goal is to produce the kind of cinema that excites us: cinema with a European soul, a distinctive auteur style, and the ability to reach audiences.

MAGNETIC ANIMALS

GALA HERNÁNDEZ LÓPEZ
NEW SIGHT

FILMS
TO COME



SYNOPSIS

Berlin, a near future. Hedda, a zoologist specializing in bats, lives alone under the growing pressure of a pro-natalist regime. Summoned to justify why she is not yet a mother, she finds herself caught up in a medical and bureaucratic process that forces her to confront her own desires, the fragile bond that ties her to her mother, and the violence of a society that views procreation as a duty. France, 1786. Berthe, a young aristocrat who bears the same birthmark as Hedda, is confined to a castle and subjected to animal magnetism treatments intended to cure her infertility. When Madeleine, a pregnant Black woman from Saint-Domingue, is brought to live with her, Berthe's fate becomes intertwined with hers and will change her life forever.

What secret bond connects Hedda and Berthe across time?

ORIGINAL TITLE | LES ANIMAUX MAGNÉTIQUES DIRECTION | Gala Hernández López
PRODUCER | Eve Robin PRODUCTION COMPANY | New Sight SCREENPLAY | Gala Hernández
COUNTRY | France, Spain, Germany GENRE | Drama, Historical LENGTH | 120' LANGUAGE | French, German,
Spanish BUDGET | 2 837 494 € SECURED | 0.0

Searching for: Distributors, Sales Agents, Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds

MAGNETIC ANIMALS

EVE ROBIN:
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GALA HERNÁNDEZ LÓPEZ



Gala Hernández López is an artist, filmmaker, and producer. Her filmography consists of films born out of research processes that blend materialist critique, dreamlike imagery, and speculative fiction; her works have been presented at Cannes, Berlinale, Rotterdam, IDFA, Viennale, Cinéma du Réel, the Berlinische Galerie, and the Palais de Tokyo. Her film “La Mécanique des fluides” won the César Award for Best Documentary Short Film in 2024. With “Les animaux magnétiques,” her first feature-length fiction film, she has participated in Ikusmira Berriak, the RUEDA program at the Spanish Film Academy, Nipkow, the Locarno Residency, and ECAM Forum.

EVE ROBIN



After working at Kidam and Les Films du Poisson, Eve joined forces with Judith Lou Lévy at Les Films du Bal in 2016. Together, they produced Mati Diop’s *ATLANTIQUE* (Grand Prix / Cannes 2019) and Bertrand Bonello’s *ZOMBI CHILD* (Quinzaine des Cinéastes 2019). During the COVID year, Eve produced two documentaries: *JOURNAL D’UN MÉDECIN DE VILLE* by Nicolas Mesdom (Arte 2020) and *FUNAMBULES* by Ilan Klipper (Acid 2020). She then extended her second collaboration with Mati Diop on *DAHOMÉY* (GOLDEN BEAR at the Berlinale 2024). At the same time, she produced *PLANÈTE B* by Aude Léa Rapin, a futuristic thriller starring Adèle Exarchopoulos and Souheila Yacoub, and *LES ARÈNES*, the first feature film by Camille Pertou, starring Sofian Khammes and Édgar Ramírez. In 2025, she left Les Films du Bal to found New Sight, with the aim of continuing to champion a model of independent and daring production.

Director’s statement

It seems to me that an invisible thread binds all women together. It stems first from the phantasmal relationship we have with motherhood from childhood: dolls in our arms, strollers offered, immersing us early in a maternal fiction that can precede any sense of self. This thread also runs through family lineages, where models, fears, rejections and ambivalent affections circulate, often silently, as inheritances. For years, I suffered recurring nightmares about unwanted pregnancies and infanticide. I gave birth against my will or saw children die through negligence. These dreams revealed an ambivalence toward motherhood I later understood as inherited: my mother wrote about a woman who kills her children; my grandmother never wanted children and lived in chronic depression. I came to see these nightmares as part of a wider genealogy and social unconscious. I am writing this film out of an increasingly urgent concern: the feeling that what we thought we had left behind may return, that history does not necessarily move toward emancipation, but can also regress. Every day I read new statements, laws, or speeches in which the far right once again challenges women’s bodies, their desire for motherhood or for not having children. That is why I believe it is necessary to reflect, from two different perspectives, on the fragility of reproductive rights and the fear of a future in which women once again lose the right to control their own bodies.

Production company profile

New Sight’s editorial line is rooted in supporting filmmakers with a distinctive vision, whose formal demands are matched by strong dramatic ambition. I am committed to supporting works that constantly invent new forms to surprise, move and shift the audience’s perspective, giving substance to stories that have been absent or invisible for too long. Through these films, I hope to contribute, alongside others, to the emergence of a desirable, open and inclusive collective imagination, capable of giving voice to multiple perspectives and continuing to renew the way we tell the story of the world.

AFRICAN GREY

YORGOS GOUSSIS
ΠΛΑΝΚΤΟΝ, ΠΟΡΤΟΚΑΛ FILMS

FILMS
TO COME



SYNOPSIS

A grieving locksmith is called to open a hidden safe in an old man's apartment, where he finds an identical African grey parrot to the one he has just lost. When he briefly leaves, a young thief, Vangelis, murders the old man, steals a priceless brooch, and the parrot vanishes. Called back the next day, the locksmith meets the victim's daughter Elena, her partner Vangelis, and Gina, a pregnant cleaner. Suspecting Vangelis, he follows him to a casino and gradually uncovers a scheme targeting lonely, vulnerable people. Drawn to Elena and obsessed with the missing bird, he discovers that Gina and Vangelis are accomplices. A violent confrontation erupts at a nursing home and Elena walks away, devastated. The locksmith finds the parrot, only to lose it again. Left with the stolen brooch, he returns to his empty routine.

ORIGINAL TITLE | Γκρίζος Αφρικανικός **DIRECTION** | Yorgos Goussis **PRODUCER** | Konstantinos Koukoulis, Vanya Rainova **PRODUCTION COMPANY** | ΠΛΑΝΚΤΟΝ, Portokal Films **SCREENPLAY** | Yorgos Goussis, Vassillis Danellis **COUNTRY** | Greece, Bulgaria **GENRE** | Drama, Comedy **LENGTH** | 120' **LANGUAGE** | Greek **BUDGET** | 1 650 000 € **SECURED** | 0.64

Searching for: Distributors, Co-producers, Private Funds / Banks, TV, Foreign TV Channel, Regional funds, Technical in kind participation, Festival

YORGOS GOUSSIS



He was born in Athens in 1986 and works as a director and comic book artist. He is mainly known for the graphic novel adaptation of *Erotokritos* by Vincenzo Kornaros, the graphic novel *Bandits* and the graphic novel Festival, an anniversary comic for the 60th birthday of the Thessaloniki International Film Festival. Between 2017-2019, he was editor-in-chief of the comic magazine *Blue Comet*. Since 2019, he has been directing films. His debut film *Magneti Fields*, was Greece's official selection for Oscar's Foreign Language film.

KONSTANTINOS KOUKOULIS



Konstantinos Koukoulis is the founder of ΠLANKTON and has been active in the audiovisual industry since 2008, working across fiction and documentary. He studied Cultural Studies at the University of the Aegean, Philosophy at the National and Kapodistrian University of Athens, and Video Art at the Alonso Cano School of Fine Arts in Granada. His work spans creative development, line production and international co-productions. He has collaborated with major broadcasters including BBC, ARD, ARTE, ZDF, CBC, CANAL+, Channel 4, VICE, HBO and Amazon Prime.

Director's statement

The idea for African Grey began with an incident in my apartment building. An elderly woman had not been seen for days. Her son had long been absent, and the only person concerned was her cleaning lady, who asked neighbors, including me, to help. The police refused to enter without a warrant, so we called a locksmith. When he opened the door, we found her dead, alone, for days.

The experience had an unexpected noir quality: a forgotten life, estranged family, the quiet humanity of a stranger, and a system unable to act. At the center was the locksmith, a silent figure who enters homes at night, often at moments of crisis or death. It felt like a story already half-told.

Researching further, I was surprised how rarely locksmiths appear as central characters. Through interviews, I discovered a world far more complex and intimate than expected, which began shaping the film.

What was missing was a singular emotional core. That came from a video of an elderly man reunited with his lost parrot. Their exchange revealed a different way of understanding loneliness, a relationship sustained through repetition and reflection. The parrot doesn't speak, it mirrors.

This became the foundation of the film's protagonist: a man surrounded by others, yet profoundly alone, projecting himself onto a creature that echoes him back. The story took its title from the African grey parrot, chosen for its intelligence and muted palette, aligning with the film's noir atmosphere.

Production company profile

ΠLANKTON Films is a boutique production company based on the island of Lesbos, developing bold, director-driven stories across live-action, animation, immersive media and hybrid formats. Founded by EAVE-awarded producer Konstantinos Koukoulis, the company has provided production services to broadcasters including BBC, ARTE, ZDF, CANAL+, VICE and HBO. Producer Elias Katsoufis contributes extensive experience in international co-productions and creative development, bringing a strong focus on artistic integrity, sustainability, inclusivity and stories with global resonance.

SNOW COUNTRY

VÍCTOR IRIARTE

INICIA FILMS | 4A4 PRODUCTIONS

FILMS
TO COME



SYNOPSIS

The Hirata family, Japanese migrants in Uruguay, live from farming near Montevideo. JOHNNY (23) rejects tradition and dreams of his own life with his girlfriend CAMI (24), while KANEKO (14) embraces her roots, learning from her grandmother Yoshiko, a former benshi. Fascinated by technology, she explores virtual worlds.

An economic crisis and her father's heart attack force Johnny to move to Japan. In Tokyo, lost and adrift, he works as a cleaner and drifts through nightlife. Living with YOKO, YOSHIKO's twin, he reconnects with oral tradition.

He meets NIKI NIKI, a robot identical to CAMI. They travel to Yuzawa, the "Snow Country," seeking identity, while KANEKO imagines their story transcending reality.

ORIGINAL TITLE | País de Nieve DIRECTION | Víctor Iriarte PRODUCER | Valérie Delpierre, Andrea Queralt
PRODUCTION COMPANY | Inicia Films, 4A4 Productions SCREENPLAY | Víctor Iriarte COUNTRY | Spain, France
GENRE | Drama, Sci-fi LENGTH | 100' LANGUAGE | Spanish, Japanese BUDGET | 2 500 000 € SECURED | 0.14

Searching for: Distributors, Co-producers

SNOW COUNTRY

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VÍCTOR IRIARTE



Víctor Iriarte (Bilbao, 1976) is a filmmaker and film programmer. His first fiction feature film, *Foremost by night*, premiered in September 2023 at the Venice International Film Festival, Giornate degli Autori, and screened at major festivals including BFI London, Chicago IFF, Viennale, São Paulo, Mumbai, Marrakech, Mar del Plata, Thessaloniki, Havana, Montevideo, Cartagena de Indias, New Directors/ New Films New York, Jeonju and Taipei. The film received numerous awards, including the FIPRESCI Award at Seminci Valladolid, Best Director at Toulouse FF, Best Director and Special Opera Prima at FICAL, Best Film at La Roche-sur-Yon, and several International Cinephile Society awards. Iriarte is a member of the San Sebastian Film Festival selection committee and the IKUSMIRA BERRIAK residency team. He has worked at Tabakalera, co-founded EQZE Film School, is a member of the Acadèmia del Cinema Català, and runs his production company Cajaconcosasdentro.

VALÉRIE DELPIERRE



Valérie Delpierre founded Inicia Films in 2006 with the aim of developing projects by up-and-coming talents and taking a special interest in their international careers. She has established herself as one of the most renowned and respected producers in the Spanish and European industry. She's an active member of the Spanish Film Academy, former president of the Producers' Association PROA, and EFA.

Director's statement

"I'm interested in telling and sharing stories. I'm drawn to portraits and characters, to creating images, to light. I'm interested in sound and music as part of the narrative, and vice versa. I'm interested in creative risk, in poetics and mystery".

This could be the statement from which I approach this project; it also reflects my current position on filmmaking. My intention is the same as in my previous work: to share a fragment of life through characters I want to listen to, film, and watch move within a visual and sonic universe we will create.

In a way, I feel I'm still exploring the same themes: fragility linked to origins and identity; solitude and fear; wounds; destiny and the possibility of rewriting it; inner and outer geography; ghosts; fiction as refuge; the journey as a search; love and companionship.

There is a Japanese term I encountered during development that I want to share: Yūgen. It describes a deep, mysterious beauty—not immediately visible, but sensed, an emotion beyond the obvious, found in nature and art.

From there, I want to observe my characters in the snow.

Production company profile

Founded in Barcelona in 2006, Inicia Films stands out as one of the most influential independent auteur film production companies on the Spanish film scene. Significantly devoted to the production of feature films, in the last 6 years (2017-2023) its projects have left a relevant mark in the domestic, European and international spheres, either through outstanding success in international Class A festivals, winning awards, effective distribution and dissemination of its works in the European and international market, or success in terms of audience and critics.

THE GARDEN OF DELIGHTS

FILMS
TO COME

RAFAELA CAMELO

MOVEO FILMS | APOTEÓTICA CINEMATOGRÁFICA



SYNOPSIS

Débora and Roberta are a young couple who rent a peculiar house. Débora, a pastry chef, plans to expand her business in the spacious kitchen, while Roberta, a music teacher, believes the house's acoustics are perfect for her violin rehearsals and an upcoming audition. Soon, Débora discovers that every time she reaches orgasm, a viscous honey drips from the walls. Curious, she begins using it in her recipes, and those who consume it are overtaken by uncontrollable desire and a sense of power.

The mystery deepens when a four-year-old boy appears in the house, frightened and seemingly out of time, insisting that Débora is his mother and that the house belongs to him. As Débora senses something is terribly wrong and wants to leave, Roberta embraces the honey's effects, which seem to enhance her musical talent. Divided between fear and desire, the couple is drawn into a violent conflict as the house reveals itself as a living organism that refuses to let them go.

ORIGINAL TITLE | O Jardim das Delicias DIRECTION | Rafaela Camelo

PRODUCER | Daniela Marinho, Otavio Chamorro PRODUCTION COMPANY | Moveo Films, Apoteótica Cinematográfica

SCREENPLAY | Rafaela Camelo COUNTRY | Brazil GENRE | Drama, Horror, LGBT+ LENGTH | 100'

LANGUAGE | Portuguese BUDGET | 1 046 938 € SECURED | 0.04

Searching for: Distributors, Sales Agents, Co-producers, Private Funds / Banks, Regional funds, Festival

THE GARDEN OF DELIGHTS

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RAFAELA CAMELO



Brazilian director and screenwriter. Her debut feature, *A natureza das coisas invisíveis*, a Brazil–Chile co-production, premiered at the 2025 Berlinale and has received more than 20 awards, including the Critics' Prize at the 49th São Paulo International Film Festival, the Young Audience Award at the 43rd Uruguay Film Festival, the Jury Special Mention at the 51st Seattle International Film Festival, and the Jury Award at Frameline49.

With her short film *As miçangas*, co-directed with Emanuel Lavor, she was selected for the 2023 Berlinale and won the Best Short Film Award at the 36th Filmfest Dresden. Her previous short, *O mistério da carne*, premiered at Sundance 2019 and won Best Film awards at Biarritz Amérique Latine and New Directors/New Films. She is currently developing the feature film *Irmã mais velha* with the support of the Hubert Bals Fund.

Director's statement

I grew up in a Christian environment that associated pleasure with sin, denying us the right to enjoy without guilt. I aim to create a world where desire is tangible, free from the burden of transgression.

O Jardim das Delícias is a sapphic thriller on female sexuality, with women owning their desires and horrors. The title, inspired by Bosch's work, allows for a timeless interpretation, capturing beauty in the marginal.

The central theme is an ode to transcendent pleasure. The key element is a house that drips honey when its resident achieves orgasm. It falls within the tradition of fantasy films exploring body and identity, combining psychological horror and personal drama (*Titane*, *As Boas Maneiras*). It's a sensorial and provocative film. I'm drawn to films full of symbols, an excess I previously explored in my 2019 short film, *O Mistério da Carne*. The approach explores the pleasure/mystery tension, with contrasted lighting and a focus on practical effects. The sound of honey becomes enigmatic.

With this project, I want the conversation about sex to move beyond the denouncement of violence (MeToo, Ni Una Menos), asserting desire and pleasure as a right. I aim to make a delicious and sensorial film.

Production company profile

Based in Brasília since 2018, Moveo Filmes focuses on arthouse cinema for the international market, highlighting emerging Brazilian filmmakers. Its trajectory began with the short *Desires of the Flesh* (Sundance 2019) and includes acclaimed titles such as *Amani's Veil* (Best Script at Gramado 2019), *Fog* (FICCI 2023), and *The Beads* (Berlinale 2023). The company recently released the feature *The Nature of Invisible Things* (2025), which premiered at the Berlinale and won over 20 awards worldwide, including Outstanding First Feature at Frameline. Current projects in post-production include *Secular Song* and *Aqua Blue*. In development, Moveo is working on the features *Rodante*, *The Garden of Delights*, *La Nube de Basura* and *Apollo*, continuing its collaboration with prominent Brazilian talents like Rafaela Camelo.

DANIELA MARINHO



Daniela Marinho (Brasília, 1985) is a film producer with over 15 years of experience, combining backgrounds in communication and law to navigate the industry's business and legal complexities. She is currently the Executive Producer and Programmer at the historic Cine Brasília, where she manages operations, curates film programs, and oversees educational activities. Her work has earned international acclaim at festivals such as Sundance, Berlinale, and Rotterdam. Notable credits include the shorts *Desires of the Flesh* and *The Beads*, alongside her first lead-produced feature, *A Natureza das Coisas Invisíveis*, which premiered at the 75th Berlinale and won at Frameline. An alumna of labs like EAVE Puentes, First Cut Lab and BrLab, she was named one of five Latin American producers to watch by LatAm Cinema and is a member of the Paradiso Talent Network.

THE PHANTOM PLOT

NICOLÁS SCHUJMAN
36 CABALLOS

FILMS
TO COME



SYNOPSIS

Bernardo (35), a theater actor who has just lost his father, is about to premiere an experimental Macbeth at an independent theater in Buenos Aires—his first leading role. But on opening night something goes terribly wrong. When his moment finally arrives, Bernardo steps onstage and freezes. Instead of delivering his lines he utters words in Yiddish -a language he doesn't speak- and collapses in front of the audience. Although doctors insist it was a classic case of stage fright, Bernardo feels he needs a second opinion. His search leads him to an esoteric rabbi who gives him a shocking diagnosis: Bernardo is possessed by a dybbuk, a “sticky spirit” from Yiddish folklore. Not just any spirit, but the soul of his own father. Worse, if he doesn't act in time, the dybbuk will expel him from his own body. As it slowly takes over, Bernardo must navigate a peculiar, chaotic process to expel it, and, accidentally, figure out what being an adult even means.

ORIGINAL TITLE | La trama fantasma DIRECTION | Nicolás Schujman PRODUCER | Ingrid Pokropek PRODUCTION COMPANY | 36 caballos SCREENPLAY | Nicolás Schujman, Ingrid Pokropek COUNTRY | Argentina GENRE | Comedy, Fantasy, Horror LENGTH | 90' LANGUAGE | Spanish BUDGET | 785 294 € SECURED | 22,17%

Searching for: Sales Agents, Co-producers, Private Funds / Banks, Foreign TV Channel, Festival

THE PHANTOM PLOT

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NICOLÁS SCHUJMAN



Nicolás Schujman is an Argentine filmmaker, writer, and actor. His debut feature film (in development), *La trama fantasma*, has been selected for the Biennale College Cinema of the Venice Biennale. He writes, directs, and performs in his own work, including the short films *En la plaza oscura* (2019) and *La presentación* (2024), which premiered at festivals such as Rotterdam and BAFICI. He co-wrote the feature film *El método Tangalanga* (2022) and has worked as an actor in numerous productions. He graduated in Film Directing from the Universidad del Cine in Buenos Aires and holds a degree in Political Science from Universidad Torcuato Di Tella.

INGRID POKROPEK



Ingrid Pokropek is an Argentine director, screenwriter, and producer. She has directed *The Major Tones* (2023, her debut film), which premiered at the Berlinale and won awards in Jeonju (Grand Prize), Málaga (Best Ibero-American Film), and Seattle (Special Jury Mention). She has produced the films *Trenque Lauquen* by Laura Citarella (Biennale, San Sebastián, NYFF 2022), *Clementina* (2022) by Agustín Mendilaharsu and Constanza Feldman, *La Edad Media* (2022) by Luciana Acuña and Alejo Mogueillansky, *Las poetas visitan a Juana Bignozzi* (2019) by Mercedes Halfon and Laura Citarella, and *Abril, Verde, Amarillo* (2022), directed by Santiago Aulicino. She also worked on the production of the film *La Flor* (2018) directed by Mariano Llinás.

In 2020, she founded the production company 36 Caballos, alongside Juan Segundo Alamos and Iván Moscovich.

Director's statement

My father died a few years ago and, over time, I began to notice something uncomfortable: the greater the tragedy, the greater the need to laugh. Not to deny it, but in order to be able to move forward with it. *The Phantom Plot* is born from that place: from the need to write a comedy that begins with the death of a father and expresses a series of confused feelings that I myself feel or have felt, a series of feelings that could be expressed as a series of paradoxes linked to the tension between mourning and growth. On the one hand, Bernardo is a Buenos Aires actor, rather immature, rather neurotic, who is possessed by a dybbuk, literally, a "clinging spirit" in Yiddish folklore, which turns out to be the soul of his own dead father. First paradox: the father's death does not distance him, but makes him more present. That which one could escape while he was alive returns, in another way, once he is gone. On the other hand, in order to free himself from the dybbuk, Bernardo is forced to undergo a complex exorcism that leads him to discover what it means to be an adult. Second paradox: to free himself from his father, Bernardo must assume the place that was left empty. Occupy it. Become a father himself.

In most ghost stories, it is the dead who cannot move on because they have unfinished business. In *The Phantom Plot*, the opposite occurs: it is the son who cannot let go of the ghost of his father. That simple inversion defines the tone of the film: irony, paradox, and a kind of humor born of the absurd. The comedy arises precisely from that resistance to occupying the empty place. I am interested in taking comedy seriously, as a way of seeing the world. Unlike tragedy, which elevates us toward the sublime, comedy focuses on our human, all-too-human limitations: cowardice, impatience, sloth, disbelief, failures of communication, senselessness.

This leads me to my own idea of what comedy is: contrary to what is often said, I believe comedy does not end well; it ends badly. Unlike tragic heroes, who achieve glory and die, the characters of comedy keep on living. And living can be difficult. Bernardo resists change, but change is inevitable. That feeling of paradox between growth and loss is what I want to leave with the viewer. Through comedy, the film attempts to address an intuition that has accompanied me for a long time: that growing up is nothing more than learning to lose something. Developed up to a first version of the script within the framework of the Biennale College Cinema program of the Venice Biennale, my intention now is to move forward with a rewrite of *The Phantom Plot* that will allow it to find its definitive form.

Production company profile

36 Caballos is an arthouse production company founded by Ivan Moscovich, Juan Segundo Alamos and Ingrid Pokropek, which focuses on making indie films with a strong authorial imprint. Only in 2024, *The major tones* by Ingrid Pokropek won the Best Iberoamerican Film at Málaga and the Grand Prize of the Jeonju Int. FF; *An odd turn* by Francisco Lezama won the Golden Bear at Berlinale Shorts competition; their latest project, *Something Old, Something New, Something Borrowed* directed by Hernán Rosselli had its world premiere at Cannes Directors' Fortnight and received the Best Film Award at FICUNAM, Márgenes and Gijón.

FESTIVAL INTERNACIONAL DE CINE

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FORUM

FORUM SHORTS

Forum Shorts is the space where new voices and cinematic forms still in their exploration emerge. The short film is understood here as a privileged laboratory of formal risk-taking, intuition, and freedom, where the first aesthetic decisions of an emerging generation can be read with particular clarity. We aim to bring together filmmakers at a similar stage of life and professional development from different parts of the world—thanks to agreements

with La Fémis, FAMU, HEAD, Bogoshorts, ChileShorts, and the Drama Short Film Festival—and foster dialogue with the other sections of ECAM Forum and the international professionals who will be in Madrid during those days. Between fiction, experimentation, and new hybrid forms, Forum Shorts reaffirms ECAM Forum's commitment to supporting cinema from its earliest beginnings.

SELECTED PROJECTS

FORUM SHORTS

ECAM FORUM

2026



EVERY MOMENT I SAW YOU

FORUM
SHORTS

MIGUEL ARIZA
MARTA GÁLVEZ



SYNOPSIS

Clara and Lucía must collect samples from the lake at Parque Lineal de Palomeras in Vallecas for a master's assignment. During the day they spend together, they get to know each other while recalling their teenage years: first drunken nights, games of truth or dare that ended up leading to first kisses...

While analyzing the last sample, the experiment gives a strange result. Lucía wants to repeat it, but Clara wants to leave. To decide, they toss a coin that falls into the water.

When they try to retrieve it, they discover a portal that connects the lake with Ramón's fish tank, a man in his twenties secretly composing a song for Manuel, the boy he likes. When Ramón starts to play the song for Manuel, his nerves block him. Clara and Lucía cross through the portal to help him sing. When they finish, Lucía retrieves the coin and kisses Clara.

ORIGINAL TITLE | Cada momento que te vi DIRECTOR | Miguel Ariza PRODUCER | Marta Gálvez
SCREENPLAY | Miguel Ariza COUNTRY | Spain GENRE | Comedy, romantic, musical, LGBT+ LENGTH | 18'
LANGUAGE | Spanish BUDGET | 55 408 € SECURED | 6%

Searching for: Co-producers, regional funds, industry participation, festival

EVERY MOMENT I SAW YOU

MARTA GÁLVEZ
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MIGUEL ARIZA



Miguel Ariza (Madrid, 1996) holds a Diploma in Editing from ECAM. He has built a career as a filmmaker and editor, participating in national and international festivals such as Riga, Documenta Madrid, D'A Barcelona, Márgenes, L'Alternativa, Abycine, among others. He is developing his debut feature, selected for ExtremLab and awarded Best Project at Cinema Pendent 2025. As an editor, he has contributed to fiction and documentary films and worked as an editor on projects such as *Infinite Adolescence*, *Voy a pasármelo mejor*, or *Laponia*, and as assistant editor on *Yerai Cortés' Flamenco Guitar*, by Antón Álvarez, and *Balearic*, by Ion de Sosa.

MARTA GÁLVEZ



(Madrid, 2002) Spanish filmmaker and producer with international training focused on socially and culturally impactful narratives. She graduated from the London Film Academy and holds a Master's in Audiovisual Management from ECAM. She has worked in international films and co-productions and was selected for the Berlinale Film School Summit 2026 for emerging filmmakers. In 2023, she founded the production company Sumnia, based in Madrid and Palencia, through which she develops short films and international productions recognized at festivals such as Sapporo and Medina del Campo. She also serves as Head of Production at Filmmakers Monkeys.

Director's statement

For a couple of years, I was able to joyfully enjoy a swimming pool at our country house. I remember the ritual of diving in: whether you jumped in doing a cannonball or headfirst... What really mattered was achieving that impact of moving from one world to another in an instant, almost like passing through a portal. Ion de Sosa understood this very well in *Balearic* (2025), when he conceived the vacation pool space as a gateway to a dark, viscous world.

Jack Arnold also recognized in the depths of the sea a mystery similar to that of outer space in *Creature from the Black Lagoon* (1954). In our film, the couple made up of Clara and Lucía starts with a scientific objective -collecting water samples and analyzing them - but little by little, that task becomes an excuse for them to get to know each other.

An innocent and playful game is proposed, similar to the one in *Grenouilles* (Adolfo Arrieta, 1983), where desire and fantasy arise through mysterious frog-like figures, weaving a magical and even beautifully childlike story. But this doesn't diminish the importance of the characters' emotions, as Chantal Akerman does in *J'ai faim, J'ai froid* (1984), achieving a perfect tonal balance between the delicate and the playful.

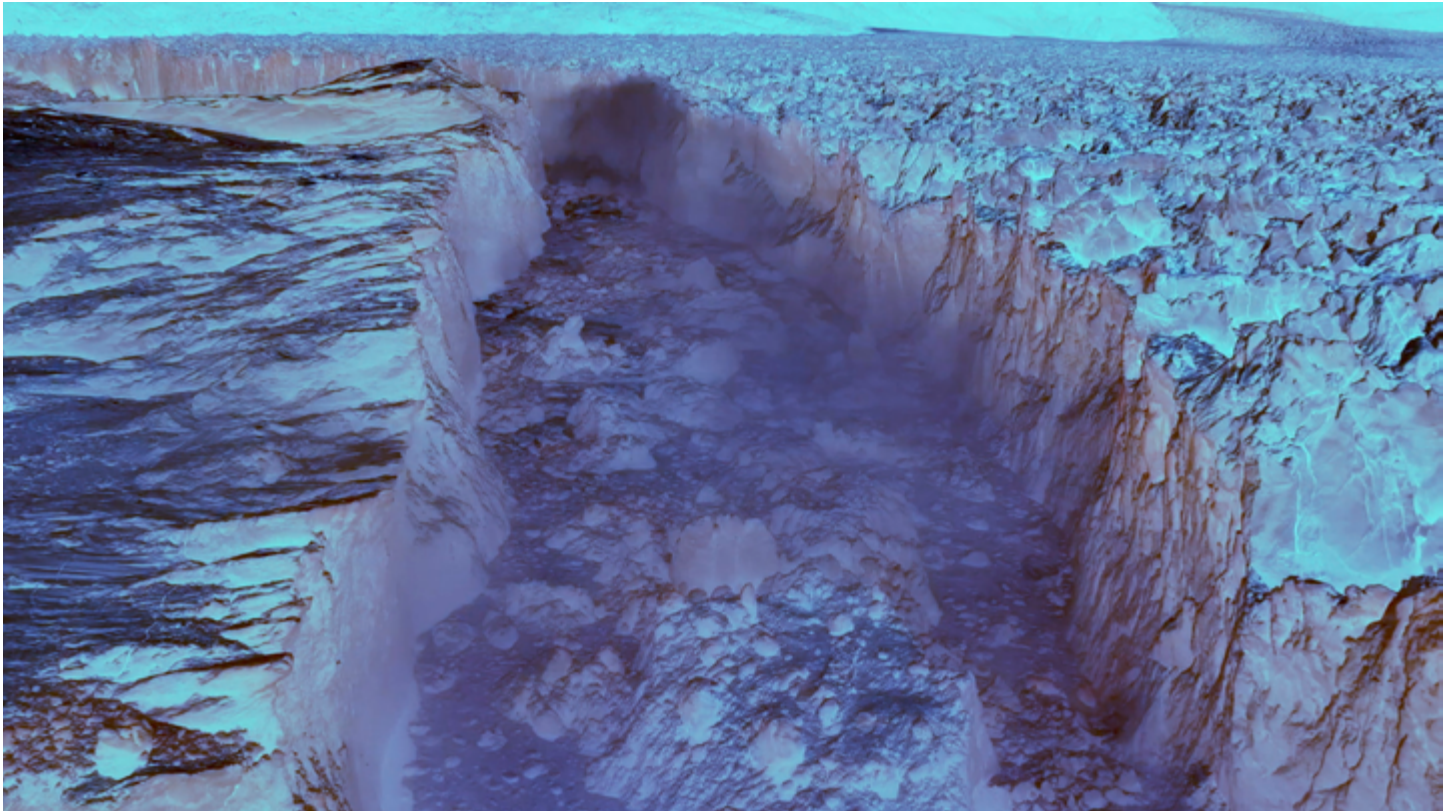
Cada momento que te vi aims to bring together a mix of romantic and fantastical elements, grounded emotionally in its characters-their difficulties and doubts when it comes to expressing their desires- and in how magic and chance provide the final push.

ALL SOLID MATTER MELTS INTO THE SEA

FORUM
SHORTS

MARÍA AÑÓN

MARIA BOYARIZO | MANUELA GUITÉRREZ ARRIETA | INÉS CALERO JULIÀ



SYNOPSIS

Lea, a twenty-year-old woman, has visions of the end of the world, which she views with terror, sadness and a deep sense of guilt. That is why she speaks to Gaïa, the wounded Earth, in her thoughts. The narrative unfolds through the interplay between the images in her mind – the sky collapsing, the ocean empty and the glaciers vanishing into the sea – and the voiceover, which sets out the real-world context that triggers this fear of the future. Humans have stopped believing that they belong to the world; that is the main problem for the young woman. The final question resonates like an echo impossible to ignore: when will we, the earthlings, return to Earth?

ORIGINAL TITLE | Todo lo sólido desaparece en el mar DIRECTOR | María Añón

PRODUCER | María Boyarizo, Manuela Guitérrez Arrieta, Inés Calero Julià SCREENPLAY | María Añón

COUNTRY | Spain GENRE | Experimental, science fiction, environmental LENGTH | 20' LANGUAGE | Spanish BUDGET | 64 926 € SECURED | 4%

Searching for: Distribuidors, co-producers, regional funds, industry participation, festival

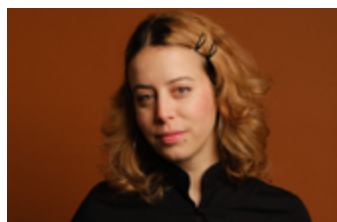
MARÍA AÑÓN



Graduate in Cinematography from ECAM, she has worked as a director of photography on several film projects, including *La niña del almendro* (2022), *All the Planets in My Heart* (2023), and *Un amor* (2023). In July 2023, she also presented her first photobook at Le Mur Photo Gallery.

However, her interest in filmmaking and narrative experimentation led her to direct her first short film, *Un perro ladra detrás del depósito* (2025), which is currently in distribution and was featured in Un Impulso Colectivo—Curts section at the latest edition of the D'A Film Festival Barcelona.

MARÍA BOYARIZO



María Boyarizo. With a degree in Production from ECAM, she has pursued her professional career in the areas of executive production and production management. She has worked for production companies such as Garde Films, Curuxa Cinema, and Capitán Araña, participating in projects such as *Marisol*, *llámame Pepa*. She is currently an executive production assistant at Mansalva Films, where she is developing the co-production of the documentary *¿Es usted secuestrable?* (Are you kidnappable?) and has directed, among others, the production of the feature film *La Carn* (World Premiere at the Tallinn Black Nights Film Festival 2025).

INÉS CALERO



Graduated in Journalism from the UV and holding a Master's degree in Documentary Filmmaking from UC3M, she specialized in film curating at Elías Querejeta Zine Eskola. She has been part of the archive research team at SSIFF, programmed at Tabakalera and Azkuna Zentroa, and collaborated with labs such as Dirdira Lab and RAW:Arché. She is co-founder of the podcast Docs&Talks, works as a festival manager at Begin Again Films, and is a member of the selection committee for Punto de Vista. She also works in the production of festivals such as Animalcoi and DocsValencia, and she is co-producing her first feature film *Una Thermomix en el desierto*.

MANUELA GUTIÉRREZ ARRIETA



Manuela Gutiérrez Arrieta, who holds a diploma in Documentary Film from ECAM and in Film Curation from EQZE, works in the fields of film production and cultural management. Her films as a director have been screened at festivals such as the Images Festival, Márgenes, the Buenos Aires Video Art Festival and Curtocircuito, amongst others.

She founded the collective 'salón de belleza', which focuses on film education and programming. The project has received funding for cultural entrepreneurship from INJUVE and a grant from the Banco Santander Foundation.

She also edited the short film *La Moto*, directed by Matteo Giampetruzzi, which premiered at the Venice Film Festival's Settimana della Critica.

Director's statement

It has been revealed to us that things are changing in our earthly world, changing rapidly, and not for the good of human life 'as we know it'. Nor for the good of planet Earth, whose climate is groaning ever more fiercely. Whilst we observe the dramatic increase in various critical indicators - global average temperatures, population growth, per capita energy consumption, species extinction rates, etc.- any talk of the end of the world provokes a counter-narrative, one of denial or scepticism, which serves capitalist interests. Yet an increasing number of scientists are warning of the imminent arrival of a point of no return, if indeed we have not already passed it. How many signs do we need to open our eyes and act in accordance? This project thus intertwines a poetic essay with a collection of images drawn from the collective imagination, widely recognisable, laden with social and cultural symbolism, and capable of evoking ideas and emotions in an almost universal way. In this way, it succeeds in addressing, from a personal and subjective perspective, an issue of global concern. The fact that these images come from the digital world of the internet and 3D animation responds, on the one hand, to the desire to portray the young woman's mental landscape, where imagination encompasses more possibilities than reality, and on the other, to the intention of representing today's younger generations. Although the work incorporates narrative and aesthetic devices typical of fiction, its main purpose is not the creation of an imagined story, but rather the representation, interpretation and reflection on real events and contexts.

SLEEPWALKERS

ALFONSO BERNAL | MANUEL BERNAL
AINHOA CABRERA | GONZALO CARVAJAL

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SYNOPSIS

Celia works as a hotel housekeeper in an off-season hotel on the Mar Menor. Her days unfold among identical rooms, long shifts, and a solitary life shaped by routine. At night, without being aware of it, she gets out of bed and leaves the hotel sleepwalking, always walking toward the sea. When she wakes up, she remembers nothing, but traces of sand and seaweed appear on her body, making her suspect those nocturnal walks.

As the surroundings deteriorate and the hotel reduces its staff, Celia continues cleaning, observing, and remaining silent. During one of her nightly journeys, dragged by a force she cannot control, she enters the Mar Menor and encounters a presence made of seaweed and water -a living form born from the degradation of the place- which begins a quiet reflection on time, space, and, above all, loss.

ORIGINAL TITLE | Sonámbulos DIRECTOR | Alfonso Bernal, Manuel Bernal PRODUCER | Ainhoa Cabrera, Gonzalo Carvajal SCREENPLAY | Alfonso Bernal y Manuel Bernal COUNTRY | Spain GENRE | Drama, fantastic LENGTH | 15' LANGUAGE | Spanish BUDGET | 70 000€ SECURED | 6%

Searching for: Distribuidors, co-producers, TV, regional funds, industry participation

SLEEPWALKERS

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ALFONSO BERNAL



MANUEL BERNAL



GONZALO CARVAJAL



AINHOA CABRERA



Alfonso Bernal and Manuel Bernal are twin brothers, screenwriters and film directors, born in Cartagena in 2000. They studied Audiovisual Communication at the UMU and later moved to Madrid to complete a Diploma in Film Directing at ECAM.

They have written and directed short films both together and individually, with their final-year project, *Los murciélagos han abandonado el campanario*, standing out. The film has been screened at several national festivals, such as Abycine and the D'A Film Festival Barcelona, and has won awards including Best International Fantasy Short Film at Bogoshorts and Best Director at the Rivas Film Festival. They are currently working on their next project, *Sonámbulos*, through which they aim to further expand their filmmaking career, exploring a cinema suspended between the real and the fantastical, where irony and poetry coexist.

Gonzalo Carvajal (Madrid, 1998), who holds a diploma in Film Production from ECAM and a degree in International Relations from UC3M, combines a solid background in filmmaking with previous experience in diplomacy. He has produced several recent short films and is currently part of the production team at Caballo Films on the series *El Castillo* (Movistar+).

Ainhoa Cabrera (Barcelona, 2002), a graduate in Film Production from ECAM, has produced and worked on various short films and currently works with Centuria Films and Begin Again, following her time at Mansalva Films and on the directing team of *L'Escletxa*.

Director's statement

For years, the Mar Menor has undergone a profound environmental crisis caused by pollution and the gradual deterioration of its ecosystem. Once a place of life, memory, and social gathering, it has become a wounded landscape marked by visible degradation. This transformation is deeply personal to us, as we spent our childhood summers there, witnessing its shift from a place of joy to one of concern. We sought to approach this reality beyond a conventional or informative discourse. From this emerged the idea of incorporating genre elements -sleepwalkers and ghosts- to build a story that transforms La Manga into a ghostly, unsettling setting. Through magical realism, the film explores themes of loss, guilt, and forgetting, turning the environment into a central character.

Sleepwalkers is inspired by a local legend about a woman seen wandering at night near Barón Island. This image led to the figure of a sleepwalking woman who walks toward the sea each night without memory. From this, we build a fable about the relationship between the Mar Menor and the Mediterranean, where landscape becomes protagonist.

Influences include Apichatpong Weerasethakul, for his blending of the real and the mystical, Michelangelo Antonioni for his portrayal of alienation, as well as works by Krzysztof Kieslowski and Tsai Ming-liang. Visually, the film contrasts static, open daytime compositions reflecting routine with fluid, drifting nocturnal sequences. A key scene combines subtitles, cyanotype archival images, and immersive sound. The film will mix a professional lead actress with non-professional local performers, preserving the authenticity of the region.



SYNOPSIS

Maite arrives in a suburban town as a substitute teacher. The only option she finds to make ends meet on her tight budget is to share an apartment with Juan, an eccentric man in his sixties who also happens to be her landlord. Maite refuses to label him as “crazy”: after all, he’s just a man with a degree in philosophy, and she’s shared a living space with plenty of them before. Their cohabitation takes a strange turn as the days go by and Juan’s creative temperament ceases to be a joke: he doesn’t respect other people’s space or needs, and he’s obsessed with writing a novella that, he insists, holds his soul captive. In this process of psychological torture, Juan forgets that every confinement has rules, and some just need to be written down on paper.

ORIGINAL TITLE | Golem DIRECTOR | Sara Condado PRODUCER | Gloria Molero Galvañ
SCREENPLAY | Gloria Molero Galvañ COUNTRY | Spain GENRE | Drama, suspense LENGTH | 20'
LANGUAGE | Spanish BUDGET | 49 825 € SECURED | 0.16

Searching for: Distribuidors, international sales agents, co-producers, industry participation, festivals

SARA CONDADO



Born in Gijón in 1988. Her first exposure to the audiovisual field came through the Image and Sound Communication program. She later earned a Diploma in Cinematography from TAI (Madrid, 2012).

She has directed campaigns, commercials, and music videos for artists such as León Benavente, María Arnal, Marcel Bagués, and Nacho Vegas. She has worked on branded content and published analog photography editorials in national media. In 2025, she served as a mentor at CIMA and produced the program *Adolescentes* for RTVE. She is currently creating visuals for a performance show by Abraham Boba on tour in Spain.

GLORIA MOLERO GALVÁN



She studied journalism and specialized in screenwriting in 2020. She worked at Iberseries and Platino Industria until 2024, coordinating presentations and workshops. At the same time, she was production coordinator for *Moro* (Pablo Barce, 2024), *Siete días en mayo* (Rosana Pastor, 2024), and *La tierra de Amira* (Roberto Jiménez, 2025).

In 2024, she joined the Executive Production team at Potenza Producciones, where she participated in the fundraising, production, and promotion phases of national and international projects such as *The Remnants of You* (2025), *This Body of Mine* (Afioco Gnecco, Carolina Yuste), and *Sad Girlz* (2026, Fernanda Tovar).

Director's statement

Golem is a story based on a true account: a harsh portrayal of the plight of many young people, and especially of many women forced to live in unsafe environments. That is why, when we think of *Golem*, we think of the grotesque. We sought to give a voice to a female protagonist who is trapped, a victim of a system embodied by a ridiculous man, caught up in his desires and obsessions to the point of submitting to them just to be right. Without the surreal tone and parodic exaggeration, the story would reflect current realities that are far too painful.

Maite appears from the start with friends: alive, accompanied, safe, narrating her story. This narrative decision contrasts with the oral account and the visions that run through it.

Visually, we draw on classic cinematic techniques such as the reverse zoom, match-frames, and forced framing. The pace is steady, with bursts of information over a naturalistic image. We seek a harmony grounded in vintage cinematography and consistent color grading, verging on surrealism at key moments. The direction is inspired by *September Says* (Ariane Laped, 2024) and *Bones and All* (Luca Guadagnino, 2022), opting for an intimate and sensory approach, built from a subjective perspective. The mise-en-scène is intimate, expressive, and avoids over-explanation, relying on the image. The tone will be raw and emotionally honest, so that the viewer not only observes but inhabits the characters' inner state.

SEA AT NIGHT

PABLO GARVÍ

GABRIELA ISABEL GÓMEZ DE ARTECHE NÚÑEZ | NABIL EJEY | JUAN CARLOS BALLESTEROS

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SYNOPSIS

In a small cove, young petaqueros wait in the thick darkness, loaded with fuel for a clandestine run. The air is stifling, but as the wait stretches, the tension fades. They laugh, smoke, and film videos, as if the night were theirs. Suddenly, a hum breaks the silence: a drone appears, hovering close. The group scatters in fear but soon returns, curious, flinging stones that the device effortlessly dodges. As hours pass, the drone becomes an omnipresent observer, warping their behavior. Their bonds blur, as does their reality and surroundings. The night grows surreal; the purpose of their wait vanishes. The now-familiar buzz numbs them. All that remains is the drone and an eternal, sensory night, captured from an impossible vantage point in a hazy dream.

DIRECTOR | Pablo Garví **PRODUCER** | Gabriela Isabel Gómez de Arteché Núñez, Nabil Ejey, Juan Carlos Ballesteros
SCREENPLAY | Pablo Garví y Gabriela Isabel Gómez de Arteché Núñez **COUNTRY** | Spain **GENRE** | Suspense,
science fiction **LENGTH** | 22' **LANGUAGE** | Spanish **BUDGET** | 97 000 € **SECURED** | 26 %

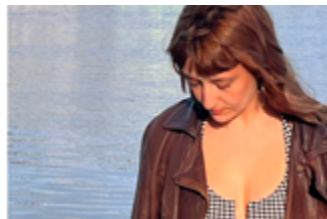
Searching for: Distribuidors, international sales agents, co-producers, investment funds / banks, television, foreign TV channel, regional funds, industry participation, festivals

PABLO GARVÍ



Artist and filmmaker (Cartagena, 1998), with degrees in Audiovisual Communication at the University of Murcia and Film Direction from ECAM. Throughout his career, his work has explored human relationships, nature, and new media through a deindustrialized approach to cinema. His short film *La Maestra* (2019) was awarded at Creajoven and FICC. His latest work, *Una mañana, el diablo* (2024), has screened at festivals such as Málaga (Short Corner), Cannes (Short Film Corner), IBAFF, Los Trabajos y las Noches, and Márgenes. Currently, he is developing his first feature and a video installation.

GABRIELA ISABEL GÓMEZ DE ARTECHE NÚÑEZ



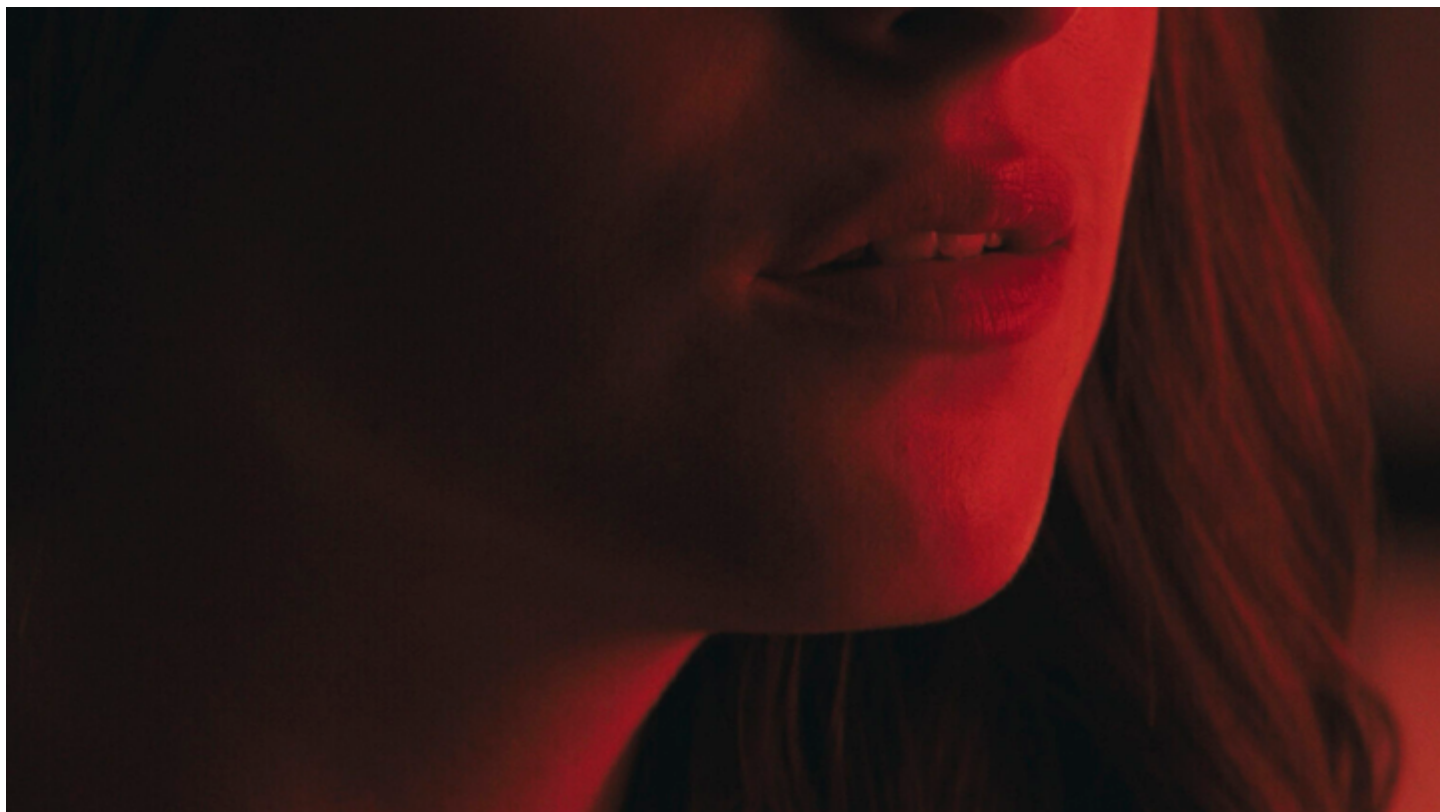
Spanish artist from Vitoria-Gasteiz. She moved to Madrid to study Philosophy at the Complutense University and later trained in documentary directing at ECAM. She graduated with *Un piso estupendo*, which she produced and co-directed, premiering internationally at Go Shorts 2025 and nationally in the official selection of SEMINCI. She currently works in her own production company, developing short and feature film projects, both her own and in collaboration, such as *mar de noche* by Pablo Garvía, *El último baile del sur de Europa* by Clara Aguilar, *El libro de los milagros* by Fernando Vilchez, and *Mi parásito* by Gabriela Isabel.

Director's statement

Mar de noche is born from the need to explore the human-machine relationship and the violence of surveillance devices. I am interested in developing the language of the drone as a cinematographic tool, deepening into the digital image it proposes: a gaze impossible for the human eye that transforms the relationship between body and space --capable of dehumanizing while simultaneously granting an intimate, voyeuristic perspective of the subject.

The project also stems from a desire to explore the smuggling ecosystem in southern Spain, a territory on the fringes of legality that retains a primitive pulse. I wanted to work from the unknown, embracing the risk of filming that which does not belong to me, maintaining—as Didi-Huberman suggested—a gaze that first disarms itself in order to be reconstructed.

Therefore, cinema must open itself to new devices. Drones offer a brand-new visual grammar to explore the tensions between body and technology from a humanist perspective, where vulnerability and emotion remain central. Working with these images requires embracing their radical nature, appropriating the “poor image” described by Hito Steyerl and reactivating it from within the device itself, supported by a slow, meditative tempo that’ll help expand its abstract power. But it’s important to understand that the human body, its fragility, and its feelings will always be at the heart of the matter.



SYNOPSIS

On a film set, a crew is shooting a heart-wrenching scene: a woman playing a victim of human trafficking is subdued after attempting to escape. The camera captures her suffering through an aesthetic lens, whilst the director, under pressure, seeks to elicit the actress's maximum emotional intensity. As filming progresses, tensions rise and power dynamics come to the fore. The situation reaches a breaking point when the director gives an actor an unagreed direction to provoke the actress. A final twist transforms our perception of what has happened: two female directors are shooting the scene. Under the pressure of their first opportunity, they question their decisions. *Framed* explores the contradictions faced by those who try to change the rules from within.

ORIGINAL TITLE | Framed DIRECTOR | Sara Martínez Sanz, Yangxi Chen PRODUCER | Amanda Ferrer, Daniel Borbujo Hernando SCREENPLAY | Sara Martínez Sanz y Yangxi Chen COUNTRY | Spain GENRE | Drama LENGTH | 20' LANGUAGE | Spanish BUDGET | 58 535 € SECURED | 35 %

Searching for: Distribuidors, international sales agents, co-producers, investment funds / banks, regional funds

YANGXI CHEN



Yangxi Chen is a director and screenwriter. She has written and directed the short films *Tesoro* and *La Impostora*, which have been selected for over 60 festivals and have won several awards. Her screenplay *Lu de Lu* was selected for the 2025 Ibiza Film Festival and received a grant from the ICAA in 2026. Her feature-length adaptation has been selected for DAMA Ayuda and received a script development grant from the Basque Government.

She has worked as an assistant director, production assistant and script supervisor, as well as pursuing a career as an actress. She also gives lectures on racialisation and identity.

SARA MARTÍNEZ SANZ



Sara Martínez Sanz is a director, screenwriter and actress. She made her debut with the short film *8 de febrero (#MeToo)*, which enjoyed a successful run at national film festivals. She subsequently wrote and directed *Metta*, which is now beginning its festival run, and her third short film, *Estrella Negra*, which premiered at the 2026 Málaga Film Festival. Her work focuses on questioning cinematic language and narrative paradigms from a critical and feminist perspective. She was selected for NEW TALENTS OPEN ECAM / SEMINCI in 2023 and won an award in 2025 for the project *Framed*.

AMANDA FERRER



Amanda Ferrer is a film and audiovisual producer and director born in Almería and based in Madrid. Her work is characterised by her support for and involvement in projects led by female creators, focusing on original perspectives and contemporary narratives within independent cinema. She trained as an actress for four years, as well as in film production through the IFP in collaboration with Atresmedia. She has also supplemented her education with various courses in screenwriting and directing, consolidating a comprehensive understanding of the creative process.

DANIEL BORBUJO HERNANDO



Daniel Borbujo is an executive producer and cinematographer with over 10 years of experience in the audiovisual industry. He has produced short films such as *Estrella Negra*, directed by Sara Martínez Sanz (premiered at the Málaga Film Festival 2026 and selected at Medina del Campo), and *Metta* (Medina del Campo 2025). He has also produced music videos such as *Mi huella* and *Cura pa Mi alma* (both nominated for the Latin Grammy Awards), as well as the documentary *A Creative Art* (selected by the prestigious platform *Nowness*). He is a founding partner of *Lenso*, a cinema camera rental company. He combines his work as a cinematographer across advertising, music videos, and fiction, both nationally and internationally.

Director's statement

There are several reasons why we've decided to write and want to film this project.

Yangxi: "One of the characters is inspired by me. I've worked as an assistant director, production assistant and script supervisor. I've witnessed abuse on film sets and kept quiet. You keep quiet out of fear, because you think you won't be called back or that someone else will get the job. Later, you discover that many colleagues have experienced similar situations. Dynamics continue to occur that, if portrayed in film, seem exaggerated."

Sara: "I used to watch films and feel that something didn't quite fit. Over time, I discovered the theory of the male gaze. How could I have been so blind? I've consumed stories where women are constantly objects of desire without being fully aware of it."

In art, we tend to imitate. If I don't question it, I repeat what I've learnt. I'm worried that my decisions as a director might cause harm. I don't want to perpetuate sexism by doing things the way they've always been done. Cinematic language matters: how you shoot a scene determines its meaning." We're interested in showing the contradictions of characters who want to do the right thing but are constrained by pressures. We want to invite reflection on how cinema shapes the way we see and are seen.

DISTANT

ANDRÉS FELIPE CASTILLA
ALEJANDRA BERNAL PEDRAZA

FORUM
SHORTS



SYNOPSIS

Maicol, Yenni, and Mahecha, three friends in their senior year of high school, manage to establish communication with the Voyager 1 space probe by hacking a vulnerability in its connection. For Maicol, who has just lost his mother, this contact becomes an obsession: a chance that something, or someone, will respond. However, the connection is quickly lost. Desperate to re-establish communication, the three friends break into an old radio-space antenna station, risking everything in search of one last answer.

ORIGINAL TITLE | Lo distante DIRECTOR | Andrés Felipe Castilla PRODUCER | Alejandra Bernal Pedraza
SCREENPLAY | Andrés Felipe Castilla COUNTRY | Colombia GENRE | Science fiction LENGTH | 20'
LANGUAGE | Spanish BUDGET | 25 410 € SECURED | 32 %

Searching for: Distribuidors, international sales agents, co-producers, regional funds, music supervisor, industry involvement, festivals

ANDRÉS FELIPE CASTILLA



Andrés Castilla Mejía is a film and television director and photography specialist from the National University of Colombia. Director of the short films *Ruby, who lives alone* (audience award 21st Equinoxio University Festival, winner documentary competition 2nd University Film Festival La Noche Americana), *Los derechos son de todos* (winner 2nd edition of the International Film Festival for Human Rights), and *Yellow flowers* (finalist FACIUNI). He is currently a photographer for the Office of the Vice President of the Republic of Colombia.

ALEJANDRA BERNAL PEDRAZA



Alejandra Bernal Pedraza is a film and television producer from the National University of Colombia, with experience in sound post-production, editing, and motion graphics. Her short films have been featured in various festivals, such as the Villa de Leyva International Film Festival, ZAFIC, and La Noche Americana, and she has won awards such as Best Project in Development at the Equinoxio Festival.

He has worked on the post-production of web series such as *No Exageres Enzo* (2020), *Cuestión de Fraude* (2022), *Rock Lab* (2023) and *Un destino más concluyente* (2023); feature films such as *Pinilleros* (2019), *Cristina* (2023), *Todas las flores* (2023), *En Tierra* (2023) and *La forma de los árboles* (2024); as well as multidisciplinary works such as *Mamá Medea* (2020) and *Coro 19* (2021).

Director's statement

Have you ever felt an uncontrollable need to speak to someone who is no longer there? I experienced it intensely after losing my mother. In those first months, I longed not only to tell her about my life, but to hear from her again. One night, a question emerged: what if we could communicate with what will never return? What if we could speak to the most distant object humanity has ever sent into space?

Voyager 1, launched to explore the outer planets, carries a message from Earth into the void. After traveling billions of kilometers, what would it say if it could respond? In a time defined by simulated consciousness, I began to imagine this possibility with the Voyager, hearing it talking to us, even if briefly.

Rather than scientists, I envisioned this breakthrough coming from three teenagers in Bogotá: Maicol, Yenni and Mahecha. Their rebellion and curiosity lead them to hack this interplanetary link. For Maicol, grieving his mother, the connection becomes an obsession and a path toward understanding loss, friendship, and acceptance.

Distant is a coming-of-age science fiction short set in Bogotá and the Chocontá Ground Station. Currently in development, with a first script draft completed and significant financing secured, the project seeks collaborators who connect with its emotional core and its spirit of collective creation.



SYNOPSIS

KENNEL is a 20-minute fiction film set in a small provincial town. Mara (40) works in a municipal animal shelter and has rebuilt her life after leaving a violent relationship. Her daughter Giada (17) is falling in love with a girl from school for the first time. When Mara's ex-husband Luca reappears with a custody claim and weaponizes Giada's queerness before a provincial court, arguing that a "traditional paternal environment" would correct her, the fragile equilibrium they have built begins to collapse. Caught between institutional surveillance and her fear of losing her daughter, Mara asks Giada to hide her relationship. Giada refuses. Their argument is the film's emotional core: two women who love each other fiercely, hurting each other in order to survive. When Luca poisons the shelter animals, Giada takes action.

ORIGINAL TITLE | Canile DIRECTOR | Valentina Parati PRODUCER | Moritz Jekat SCREENPLAY | Valentina Parati
COUNTRY | Germany, Italy GENRE | Drama, biography, LGBT, family LENGTH | 20' LANGUAGE | English, italian
BUDGET | 95 000€ SECURED | 0.08

Searching for: Distribuidors, international sales agent, co-producers, investment funds / banks, TV, foreign TV channel, regional funds, festival

VALENTINA PARATI



Valentina Parati is a filmmaker and multidisciplinary artist based in Berlin. She holds an MA in Cinema from ECAL / HEAD Geneva. Her work explores the family as a primary system of power, with a focus on intimacy within abusive dynamics and queer experience. She works across fiction, documentary, and music video, often collaborating with compelling villain archetypes. Her films have been selected at international festivals including Winterthur, NIFF, and Queer Lisboa.

MORITZ JEKAT



Moritz Jekat is a Berlin-based producer and multidisciplinary artist. He is co-founder of Steel Production, a Berlin-based production company focused on author-driven cinema with a strong commitment to queer, feminist, and politically engaged storytelling. His practice spans fiction, documentary, music video, and video installation, informed by queer-feminist and techno-social thinking. As a producer, his work has been selected at international festivals and exhibitions including Shorts, Kasseler Dokfest, GIFF, and the Venice Biennale Immersive section.

Director's statement

KENNEL begins with questions that have stayed with me since childhood: what happens when violence is no longer private but becomes institutional? When those who are supposed to protect you begin to observe you as a suspect?

I grew up witnessing domestic violence, first in my family of origin, later in my own life. My coming out was marked by fear and misunderstanding. This film emerges from that history. It explores how love and protection can be confused with control, and how institutions -courts, social workers, laws- can be weaponized against the most vulnerable.

The provincial animal shelter is the film's central metaphor. Mara works with animals labeled dangerous, repaired with prosthetics. Like Mara and Giada, they carry visible wounds. The shelter contains life by force and calls it protection.

Mara and Giada are not heroes. They are imperfect, fierce, contradictory. Their love is the kind that draws blood. Giada's final act of arson is not a solution, it is a refusal. A political truth: institutional homophobia produces violence.

CHILDREN OF SUAD

MOATASEM TAHA
GALA KEBAKOSKA | NATÁLIA PAVLOVE

FORUM
SHORTS



SYNOPSIS

Aisha, a 77-year-old Palestinian woman, causes the disappearance of the kittens of a stray cat that had given birth in her home. Consumed with guilt, she becomes convinced that the best she can do for the cat is to find her a new mate. Together with her friend Khitam (62), Aisha sets out on a journey that gradually reveals the class divisions, social codes, and everyday contradictions shaping life in occupied Palestine.

ORIGINAL TITLE | داعس ءان بآ DIRECTOR | Moatasem Taha PRODUCER | Gala Kebakoska, Natália Pavlove
SCREENPLAY | Moatasem Taha COUNTRY | Czech Republic, Palestine GENRE | Drama, comedy LENGTH | 20'
LANGUAGE | Arabic, hebrew BUDGET | 118 266 € SECURED | 0.41

Searching for: Distribuidors, international sales agent, co-producers, regional funds, festival

CHILDREN OF SUAD

GALA KEBAKOSKA
GALA.KEBAKOSKA@GMAIL.COM

MOATASEM TAHA



Moatasem Taha is a Palestinian filmmaker currently based in Prague, where he is pursuing an MA in Film Directing at FAMU. His first fiction short film, *In the Waiting Room* (2024), was screened at numerous international film festivals. It won the Audience Award at the Carthage Film Festival in Tunisia, received a Special Mention at the Dublin International Film Festival, and earned the Asian New Wave Award at the Kaohsiung Film Festival in Taiwan. His second fiction short film, *A Boring Poetic Life* (2024), shot in Italy and in the Italian language, was selected for the 45th edition of the Cairo International Film Festival.

GALA KEBAKOSKA



Gala Kebakoska holds a bachelor's degree in Film Production from FAMU, where she is currently pursuing her master's studies. During her studies, she has worked on various commercials, feature fiction, and documentary films in multiple production positions. Since 2024, she has been working at Punk Film, where she contributed to the documentary *Change My Mind*. She also works as a junior producer at Other Stories, developing short animated and fiction projects. She focuses on co-productions and collaborations with Balkan filmmakers.

NATALIA PAVLOVE



Natália Pavlove is Prague-based producer and founder of Other Stories. She holds an MA in Producing from FAMU. Her short film *Dog and Wolf*, winner of the Czech National Award for Best Short Film and Best Student Film, premiered at Karlovy Vary IFF. The Czech–Lebanese co-production *Sea Salt* premiered at the 2023 Venice Biennale (60+ international festivals). She also produced the award-winning short *Vinland*, for which she was nominated for the Czech National Film Awards. An alumna of IDFAcademy, EAVE Puentes, and EURODOC, Natália fosters long-term creative collaborations with a global and inclusive vision. She is currently developing a slate of international projects.

Director's statement

The idea for *Children of Suad* comes from my experience as a gaffer. A stray cat gave birth in a space where I stored my lighting gear. When I moved her kittens, they disappeared, and she kept searching for them every night. Her grief and the feeling that she blamed me became the emotional core of the story.

This led me to reflect on motherhood and loss in both humans and animals. Inspired by my mother's reaction, I decided to tell the story through an elderly Palestinian woman, linking a human and a cat mother through shared grief and care.

The film also explores Palestinian life in the 1948 occupied land, class divisions, and social codes shaped by race and generations. Cinema, for me, reveals hidden social structures. Even how we label cats reflects how society labels people.

I was very close to my mother and often translated for her between Hebrew and Arabic during hospital visits. This inspired my short *In The Waiting Room*, which *Children of Suad* continues through the character of Aisha, deepening its social focus.

Humor is key in my approach, helping to explore tragedy and critique society indirectly. Through Aisha's journey, I examine motherhood, empathy between species, and how class and identity shape behavior in often absurd ways.

I aim to connect audiences: Palestinians who may recognize their own lives, and international viewers who can discover our stories. Cinema is a way to share lived experience across cultures.

EVERLASTING DAISIES

SOCRATES MOUSMOULIDIS
ANNA CARMEN PAPAFOTIU

FORUM
SHORTS



SYNOPSIS

Today it's her birthday. The SON (36) returns to his seaside birthplace and to his childhood home to spend the day with his ill MOTHER (72). She suffers from Alzheimer's disease. She doesn't remember anymore. He hasn't told her all the things he wants yet. Two voices that no longer meet. This day will apparently bring them closer, awaking all these beautiful memories they once shared. While her memory slowly fades, he is trying to keep his memory alive. The box with the old tapes in which all these memories exist, will lead him to the realization. We recognize the value of all the things we take for granted, only when we are about to lose them. Time and nature reverse their roles and return the person to their beginning. While everything seems different, there are a few things that never change. There is a kind of love that lasts forever.

ORIGINAL TITLE | Everlasting Daisies DIRECTOR | Socrates Mousmoulidis PRODUCER | Anna Carmen Papafotiu
SCREENPLAY | Socrates Mousmoulidis COUNTRY | Greece GENRE | Drama LENGTH | 18' LANGUAGE | Greek
BUDGET | 19 273 € SECURED | 0.18

Searching for: Co-producers, investment / banks, regional funds, industry involvement

EVERLASTING DAISIES

ANNA CARMEN PAPAFOTIOU
AC.PAPAFOTIOU@GMAIL.COM

SOCRATES MOUSMOULIDIS



Socrates Mousmoulidis was born in 2002 in Thessaloniki, Greece. He is a graduate of the School of Film at the Aristotle University of Thessaloniki (AUTH) and works in screenwriting, directing, and producing short films. In 2020, he was distinguished at the Thessaloniki Film Festival for his screenplay *NOSTALGIA*. The television screenplay *The End of the Road* (2021) was selected among the final ten projects and was presented at “Tanweer Pitching Days 2022”. At the same time, he works as a film educator and as an assistant director in production companies. His graduation thesis, specializing in Directing, was the short film *Volta* (2025).

ANNA CARMEN PAPAFOTIOU



Anna Carmen Papafotiou, born in Thessaloniki, Greece (2002) is a film producer. She graduated of the Film School at the Aristotle University of Thessaloniki. In 2023-2024, she studied through Erasmus+ at Rome University of Fine Arts, serving as Executive Producer of the short film *Caro Pietro* (2024), directed by Giorgia Cadei. The film won Third Award at the 25th Sotto18 Film Festival. Her thesis film *Volta* (2025), premiered at the 48th Drama International Short Film Festival, winning the Audience Award. She is currently producing *Bloom* (2026) and other student projects. *Everlasting Daisies* is her first independent production.

Director's statement

The main theme of the script is the mother–son relationship, the simple and eternal maternal love and the power of memory. Personally, human relationships, our vulnerable sides, and “tough” emotions are the main reasons I want to tell stories, especially in an era flooded with harshness that leads us to estrangement and detachment from our own feelings. This story is inspired by a relative of mine, Margarita, who struggled with Alzheimer’s for ten years. Watching my parents grow older, I fear the moment of the inevitable reversal. This text reflects my insecurity and the process of accepting certain unchangeable factors in life, something that many people experience throughout their lives. The artistic approach of the film will be shaped through the ideas of the main creative collaborators. My own directorial intentions primarily aim to highlight both the contrasts and the similarities between the two characters. The cold, blue-toned present stands in contrast to the blurry, faded past. A personal story about memory and the fear of loss, where fragments of the past, recorded on worn magnetic tape, drift distant and blurred, and you fight to hold them in your mind, even as the disease of forgetting tries to erase everything.

THE ICE FLOWER

VICENTE TORGA
FRANCISCO GALLARDO

FORUM
SHORTS



SYNOPSIS

Sofía (28) reunites with her brothers Arturo (35) and Gabriel (30) in Patagonia to spend what may be their last vacation with their father (60), who has recently been diagnosed with terminal cancer. What was meant to be a peaceful retreat turns into a reckless journey in search of the mythical “Ice Flower,” a legendary plant said to heal the sick. During the harsh expedition, Sofía’s initial skepticism begins to waver as certain signs seem to suggest they are on the right path. However, by the end of the journey, they discover the inevitable: the flower is nothing more than a myth. There are no magical cures, but the journey teaches them something more valuable. Facing their father’s death does not require fantastical solutions, but the courage to look reality in the eye.

ORIGINAL TITLE | La Flor del Hielo DIRECTOR | Vicente Torga PRODUCER | Francisco Gallardo
SCREENPLAY | Vicente Torga COUNTRY | Chile GENRE | Drama LENGTH | 20' LANGUAGE | Spanish
BUDGET | 59 102 € SECURED | 0.58

Searching for: Distribuidors, co-producers, music supervision, industry involvement, festival

THE ICE FLOWER

FRANCISCO GALLARDO
FRANCISCO@EQUECO.CL

VICENTE TORGA



Chilean-Spanish director and screenwriter. Director of the short film *Amarre* (2025) and creator of the series in development *Deliver Us from the Fire of Hell* (Best Screenplay winner at Filmarket Hub 2023, awarded at SANFIC 2023, FICG 2024, and Conecta Fiction 2024). He is currently working on his first feature film, *Modo Bestia*, and the short film *La Flor del Hielo*.

FRANCISCO GALLARDO



Francisco Gallardo (Chile, 1994). Film producer specializing in fiction projects and stories by emerging directors. He produced the short film *Pájaro Mono* (2023), which premiered at SANFIC. He is currently distributing *Réplica* (2026, Valentina Reyes) and developing *Chao, chao* (Javier Vallejos) alongside *La Flor del Hielo* (Vicente Torga), all with support from the Chilean Audiovisual Development Fund. He has also worked on the executive production team for feature films such as *Denominación de origen* (2024), *Historia y geografía* (2023), and the Chile-Italy co-production *Il cileno* (2026).

Director's statement

The inspiration for this story comes from a journey I took with my father and my siblings after we learned that twelve rounds of chemotherapy would not save him. When pain becomes unbearable and there seems to be no way out, the mind seeks refuge in the impossible. A kind of magical thinking emerges, an alluring escape that offers a false sense of control, which can turn into an obsession and keep you from truly being present. This story is an attempt to navigate the difficult path of grief and the acceptance of a terminal illness, to discover that the greatest act of love is to sit together and face the inevitable. I aim to connect with the audience on an emotional level. For those who have gone through similar experiences, I hope it becomes a cathartic experience, a reflection of their own journey and that they feel they are not alone. For general audiences, I hope it serves as a reminder of how fortunate we are to have what we have, and to value the present. I would like viewers to leave the theater and go hug their parents.

DIPENDA (INDEPENDANCE)

FORUM
SHORTS

HANNA TRABELSI
TIMOTHÉ SAUVAGET



SYNOPSIS

In the present day, NOUR, a mischievous young girl, plunges into a strange tale and finds herself transported to a timeless kingdom. There, a nameless KING, tormented by toothache, wanders around his palace and gradually descends into madness, haunted by guilt over having killed a man: Patrice LUMUMBA. Through her visions, at the heart of the KING's dream, NOUR finds herself propelled to different eras and places, discovering stories that she never learned in school, tales buried in the folds of time, where reality and fantasy gradually intertwine. NOUR must find her way back to retrace the thread of time.

A fragmented reconstruction of the neocolonial era in Congo and its repercussions in the present, reflecting the chaotic memory shaped since the assassination of its Prime Minister, Patrice Lumumba, in 1961.

ORIGINAL TITLE | DIPENDA (INDÉPENDANCE) DIRECTOR | Hanna Trabelsi PRODUCER | Timothé Sauvaget
SCREENPLAY | Hanna Trabelsi COUNTRY | France GENRE | Drama, historic, fantastic, biography, musical
LENGTH | 30' LANGUAGE | French, english BUDGET | 300 000 € SECURED | 0.0

Searching for: Distribuidors, internacional sales agent, co-producers, investment / banks, TV, foreign TV channel, regional funds, music supervisor, industry involvement, festival

DIPENDA (INDEPENDANCE)

TIMOTHÉ SAUVAGET
TSAUVAGET@LEOPARD-FILMS.COM

HANNA TRABELSI



A graduate of La Fémis, Hanna Trabelsi's growing film career is enriched through multiple disciplines. After a graduate program in criminology and international law at the University of Leeds (UK), she receives a scholarship to study at Brooklyn School of Law (NYC) for a post-graduate program. Eager to engage in creative work, she finally chooses to join the general course at La Fémis. With *French Touch*, her graduation film, which had its world premiere at the Go Short Int. Short Film Festival in 2026, she lays the foundations of an aesthetic where fantasy dialogues with reality and intimacy becomes a critical prism.

TIMOTHÉ SAUVAGET



Timothé Sauvaget is the founder of LEOPARD FILMS, a French distribution and production company committed to supporting ambitious and unique works. Attentive to both emerging talent and established filmmakers, he is currently developing *Dipenda*, Hanna Trabelsi's next short film, following *French Touch* (Go Short International Film Festival 2026, African Film Festival New York 2026, Cannes Short Film Corner 2026). He is also the general manager of SOFICA CINEVENTURE 5 to 11 (contributing to the financing of 142 films including *Anatomy of a Fall*, Palme d'Or 2023, and *Saint Omer*, Silver Lion...) and the programmer of Le Luminor cinema in Paris.

Director's statement

This film was born out of a vacuum. Beyond a simple historical account, my goal is to question what remains of the colonial and neocolonial memory, an abstraction made up of rupture and continuation. Lumumba's ghost thus haunts world history: a fragmented body, a captured memory, an exploited symbol. On June 20, 2022, during an official ceremony held at the Egmont Palace in Brussels, the Belgian justice system returned to his family a tooth considered to be the only remnant of his body. This fragment had been kept for more than sixty years by Belgian police officer Gérard Soete, who in 1961 was tasked with disposing of the bodies of Patrice Lumumba, Joseph Okito, and Maurice Mpolo by dissolving them in acid. This tooth, a tiny remnant of a man who could not be completely erased, has become the point of resistance in a story that some believed was definitively closed. But does this act, solemn as it may be, really mark a break with national narratives? Should we see it as a truly historic moment or as a staged public mourning with no effect on the present? Faced with this ambiguity, I felt the desire to revisit this fragmented history. Despite the long decades of dubious and indecisive decolonization, *Dipenda (Independence)* is a film that aims to illuminate.

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FORUM

ECAM SERIES MARKET

The Series section opens the doors of Forum to ECAM screenwriting students, giving the spotlight to the new generation of audiovisual writers. Far from understanding series solely from their industrial or consumer perspective, ECAM Forum proposes an approach that focuses on authorship, writing, and the format's capacity to develop complex, open, and long-running narrative universes. In this context, the section also functions as a strategic meeting place for creators, producers, platforms, and international professionals interested in new voices in serial storytelling.

SELECTED PROJECTS ECAM SERIES MARKET ECAM FORUM 2026



LA CALDERA

LAURA LÓPEZ FUERTES | JAIME PÉREZ FERNÁNDEZ | JUAN SÁNCHEZ GÓMEZ

ECAM SERIES
MARKET



SYNOPSIS

On the cliffs of the island of La Gomera, La Caldera is much more than a residency for young artists: it is a temple where talent is tested and validation is fought for at any cost. This year, Gala finally manages to enter that world she has always observed from her parents' butcher shop... but she does so through the back door, as a cleaner. The artists create, she cleans up after them. Determined to stop being invisible, Gala begins to infiltrate a system that rejects her. But when a secret from the past comes to light, the image of the place begins to crack. Gala realizes that at La Caldera, art is not just a matter of talent.

Here, to be someone, you have to be willing to cross any line...

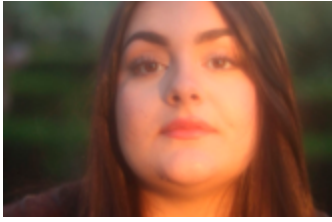
SCREENPLAY | Laura López Fuertes, Jaime Pérez Fernández, Juan Sánchez Gómez
COUNTRY | Spain GENRE | Thriller EPISODES / LENGTH | 6 x 40' LANGUAGE | Spanish

Searching for: Development and production funding.

LA CALDERA

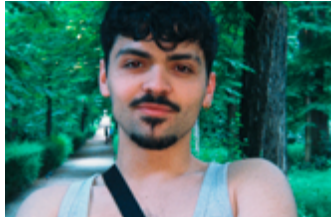
JAIME PÉREZ FERNÁNDEZ
JAIMEPEREZFER2002@GMAIL.COM

LAURA LÓPEZ FUERTES



Graduated in Audiovisual Production, she furthered her training through the Master's Degree in TV Series Writing at ECAM. Professionally, she works in the casting department alongside Víctor Antolí. She has been involved in projects such as *Física o Química: La Nueva Generación*, *Innato*, and *Calladita*, among others.

JAIME PÉREZ FERNÁNDEZ



Graduated in Audiovisual Communication from the Complutense University of Madrid, where he developed his transmedia project *DIABLO*. He furthered his education by studying the Master's Degree in Fiction Series Screenwriting at ECAM. Professionally, he works in the Screenwriting Department at the production company Neurads, while also developing his first short film, *Safari*.

JUAN SÁNCHEZ GÓMEZ



Graduated in Dramaturgy and Directing from RESAD, he has developed series such as *Party* (DAMA Ayuda Series, Fundación SGAE, CDPAl), *La Guía* (isLABentura Canarias), *Las Novias de Melbourne* (Cambio de Plano, DAMA and Netflix) and *La Librera* (Fundación SGAE). He has been a resident at the Fundación Antonio Gala and at the New Dramaturgies program of Donostia Kultura.

Scriptwriter's statement

With *La Caldera*, we propose a luminous thriller in which beauty is not a refuge but a latent threat. A paradisiacal universe where tension does not arise from darkness, but from what is fully visible in broad daylight. We enter the world of artistic residencies, increasingly relevant today, where creation implies vulnerability and a constant submission to the gaze of others. A setting that promises absolute freedom, yet in practice operates under invisible power dynamics, where validation is everything. The series explores the fine line between artistic pursuit and manipulation, consent and influence, vocation and sacrifice. We aim to confront the viewer with an uncomfortable question: can anything be considered art if it is legitimized?

THE UNSPEAKABLE

MARIO OLIVER CAMPOS | EMILIO ROBLES SOLER

ECAM SERIES
MARKET



SYNOPSIS

Spain, 1920s. In a small village in Galicia, a girl disappears. In her home, clay figures are found depicting a monstrous creature.

Weeks later, Esteban, a university professor, visits the village intending to learn more about these figures, as they are identical replicas of strange idols discovered in other parts of the world. Esteban is a skeptical man, but this mindset will be challenged as his investigation leads him into a world full of cults, human sacrifices, sea monsters, and primordial gods waiting to be awakened.

The series blends the myths of H. P. Lovecraft with Spanish folklore, combining rural mystery and cosmic horror.

ORIGINAL TITLE | Lo Innombrable **SCREENPLAY** | Mario Oliver Campos, Emilio Robles Soler **COUNTRY** | Spain
GENRE | Mystery, horror, fantasy **EPISODES / LENGTH** | 8 x 50' **LANGUAGE** | Spanish

Searching for: We are looking for a production company or platform interested in the project in order to jointly carry out its development and production. We are open to all kinds of proposals.

THE UNSPEAKABLE

MARIO OLIVER CAMPOS
MARIOOLIVERFILMS@GMAIL.COM

MARIO OLIVER CAMPOS



Mario Oliver studied Audiovisual Communication at UC3M and a Master's in Fiction Series Screenwriting at ECAM. Director of *The Keys of Inspiration*, selected for DECORTOAN 2025. Film analyst on YouTube (Mario Oliver Films). Teacher of audiovisual workshops for secondary education with AKAIRIS F.I. Writing intern for Fremantle/En Cero Coma on the show *En Guardia: Mujeres Contra el Crimen*.

EMILIO ROBLES SOLER



Emilio Robles studied Audiovisual Communication at UCAM and the foundation year at ECAM. Later, he took a screenwriting course at the Instituto de Cine Madrid and is currently a student in the Master's Degree in Fiction Series Screenwriting at ECAM. In addition, he contributes to the cultural magazine *Dosis Kafkiana* as a writer and carries out other cultural outreach work related to cinema and the arts.

Scriptwriter's statement

We are great admirers of Lovecraft, his world, and his way of understanding horror. We believe there are very few adaptations that faithfully capture his work, and that is precisely why we want to tell this story. In addition, we are passionate about the history of Spain, and the rural atmosphere of the 1920s perfectly fits the themes we want to explore: uncertainty about the future, the feeling of being trapped, the terror looming on the horizon...

The world and time period we propose, despite being very different from our own, share many of our fears. Above all, our goal is to tell a deeply human story, blending the historical and the fantastical.

We are convinced that this is an excellent moment to tell this story, as fantastical horror is an increasingly popular genre, and Lovecraftian myths (especially Cthulhu) are resurging within popular culture through video games, animation, and more.



SYNOPSIS

The mysterious company NEOCURRASSA, led by its Scandinavian CEO, Heidi Drakenberg, hires Pia, Maruja, and Biel, three young and pitiful video creators, to make appealing internet videos about the company. But the offbeat scenario they stumble on is that 'neoworking' is just performing utterly useless tasks, like resting on painfully uncomfortable street furniture for unexplainable reasons. So Pia, Maruja, and Biel start filming a secret documentary while working for Heidi to investigate the hidden truth behind NEOCURRASSA. Because a company so simply and genuinely absurd can't exist... R-right...?

ORIGINAL TITLE | Neocurros SCREENPLAY | Pep Molina COUNTRY | Spain
GENRE | Comedy, drama, docufiction EPISODES / LENGTH | 6 x 20' LANGUAGE | Catalan

Searching for: A production company to collaborate with, search for ways of development and make the serial project viable.

PEP MOLINA



Pep Molina graduated in Audiovisual Communication from UPF, is a screenwriter, director, and editor. He's been a television screenwriter in series as *Mai Neva a Ciutat* (It Never Snows in the City), *Crímenes Online* (Online Crimes) or *Mòpies*. His project *Neocurros* (Neojobs) has received both the GAC and the Serielizados Kick screenwriting grants.

Scriptwriter`s statement

The idea of creating *Neocurros* (Neojobs) blooms in a post Big Quit era context, while Spain achieves EU record-breaking unemployment rates. But far from becoming a depressive tale, the series explores the workplace pits using laughter as a means of fighting against the vocational abyss and comedy as an optimistic path upon an exasperating world. The neuroses and conflicts of the contemporary workplace create the thematic core of the series, always under a satirical and absurd lens, showing these made-up (but terrifyingly plausible) “minijobs”, full of Anglicisms, serving an undefined purpose, performed by self-delusional people wanting to serve a ‘newer’ and ‘greater’ goal. A TV series that leaves the viewer thinking: “What if my 9 to 5... is transforming into one of these so-called “neojobs”?”

GROUND ZERO

DÉBORA LANDI GIAMMARINI | CRISTINA VELÁZQUEZ | CARLOS TUÑAS

ECAM SERIES
MARKET



SYNOPSIS

After a gas station explosion in Madrid kills more than ten people, five relatives and friends of the victims are brought together by grief and the need to know what really happened. Marta, Iñigo, Pilar, Borja and Celia form an unexpected group that meets every Tuesday to talk through their loss. Celia, a journalist investigating a case of zoning corruption, throws herself into work to avoid the guilt she feels over her mother's death. She will discover the explosion was no accident, but a failed plan by powerful people to rezone the land and build luxury housing.

ORIGINAL TITLE | Zona Cero SCREENPLAY | Débora Landi Giammarini, Cristina Velázquez, Carlos Tuñas COUNTRY | Spain GENRE | Political thriller EPISODES / LENGTH | 6 x 50' LANGUAGE | Spanish

Searching for: Ground Zero is looking for support during its development stage to keep strengthening its world and narrative structure for the next phases of the project.

GROUND ZERO

CRISTINA VELÁZQUEZ
ZONACEROLASERIE@GMAIL.COM

DÉBORA LANDI GIAMMARINI



Director, screenwriter, and creative producer from Argentina, based in Madrid. Her work explores territories, languages, and intimate storytelling. Founder of Alfonsina al Mar Cine S.R.L., she develops and produces internationally positioned projects presented at leading festivals and markets.

CRISTINA VELÁZQUEZ



Screenwriter, Showrunner and Filmmaker focused on stories where image and emotion become a language of their own. Her work moves between fiction, music, and advertising, always bringing a personal vision and staying involved in every stage of the project, from concept to final delivery.

CARLOS TUÑAS



Screenwriter for film and television. A graduate in Audiovisual Communication from the University of A Coruña (UDC), he developed a comedy series presented at the Setmana Talent and took part in the development of a mystery feature film. Interested in both youth-oriented and general audience fiction, he combines series development with audience and format analysis.

Scriptwriter`s statement

When an unexpected tragedy takes away the people we love, life hits in a way no one ever prepares us for. And when ambition and corruption lie behind that tragedy grief is joined by anger and helplessness. Ground Zero explores different ways of dealing with loss as a real estate corruption plot comes to light.

In a city shaped by gentrification and political complicity where Madrid's rent rose by 9,7% in 2025, grief is no longer just personal, but can turn into mutual support and a search for justice.

One of the series' defining traits is that each episode returns to the moments before the explosion from different points of view, while a support group born from grief begins to grow.

THE MUD

PABLO DE LA IGLESIA | DIEGO COLLADO ALBARDÍAZ | JAVIER CARPI

ECAM SERIES
MARKET



SYNOPSIS

Six games to the end of the season, a historical football club tries to not sink to the third division. No room for error, the president Alicia Arandia, only woman in the offices, unintentional heir of the club, substitutes the coach for his inexperienced brother with whom she has a distant relation. She is considered the principal responsible of the circumstances to the eyes of the press and fans, worried about a possible arabic purchase offer. The team, broken by the egos, the missing of leadership and the non-sporting scandals try to adapt to the change of dynamics to reverse the situation.

ORIGINAL TITLE | El Barro SCREENPLAY | Pablo de la Iglesia, Diego Collado Albardíaz, Javier Carpi
COUNTRY | Spain GENRE | Sports drama EPISODES / LENGTH | 10 x 45' LANGUAGE | Spanish

Searching for: We are looking for experienced producers to come on board and develop the series with us.

THE MUD

PABLO DE LA IGLESIA
PABLODELAIGLESIAMORENO15@GMAIL.COM

PABLO DE LA IGLESIA



Pablo De La Iglesia (Granada, 2005) is an emerging screenwriter who studies the screenwriter's diploma thanks to a unique double scholarship granted by the ECAM and the CMU Chaminade for the first time in history. He has written some films, and he is developing two more called *En Busca de Mónica* and *Problemas Pequeños*. Besides, he has directed various short films as well as *Nadie Aquí me conoce*.

DIEGO COLLADO ALBARDÍAZ



Diego Collado Albardíaz (Madrid, 1999) studied Audiovisual Communication at Nebrija University (Madrid) and screenwriter at ECAM. He directed *La invasión de los seres de goma*, which was a finalist at the Madrid Sur Short Film Festival; he has written several screenplays and shorts, including *Deja Vudú*, *Yo creo en América*, and *Nunca vengas sin flores*.

JAVIER CARPI



Javier Carpi (Valencia, 2000) holds a degree in Psychology and is currently completing a diploma in Screenwriting at ECAM. He has written the short films '*La otra Sofía*' and '*La suma de todas las partes*'. He is the writer of the feature film '*Un Accidente*' and is working on two others: "*Perderse*" and '*Al otro lado*'.

Scriptwriter's statement

The Mud came from a very specific passion: the deep, sometimes almost irrational, love for football in Spain. A love that has more to do with tradition and people showing up every Sunday in the stadium even when the team just can't catch a break, than with the spotlight.

The story dives into a space where the personal and the collective constantly collide. Where decisions are never just about the game, and where a fractured locker room can weigh as heavily as a losing streak. The world of football—and especially that of a team on the brink of relegation—provides the backdrop to explore universal themes such as legacy, identity, and the need to hold on to something that feels destined to disappear.

The Mud is an emotional drama about learning how to lead, how to listen, and how, sometimes, the only thing left to do is keep pushing forward and take the shot.

THE OBSERVATORY

LAURA ROQUÉ | ELOY ZAMORA | LUIS SOROLLA

ECAM SERIES
MARKET



SYNOPSIS

Andalusia, 2011. In a small village from Sierra Morena threatened by depopulation, sheep graze alongside a colossal astronomical observatory. The only people working there are Sara (35) and Gabi (35), astrophysicists and a romantic couple.

One night, a mysterious light appears in the sky, flickering in a rhythmic pattern that defies all logic. Despite how hard they investigate, they cannot find a scientific explanation for it. Devastated by the recent death of her father and much to Gabi's alarm, Sara finds herself believing in something impossible: the light could be her father communicating with her.

ORIGINAL TITLE | El observatorio **SCREENPLAY** | Laura Roqué, Eloy Zamora, Luis Sorolla **COUNTRY** | Spain
GENRE | Dramatic comedy, rural science fiction **EPISODES / LENGTH** | 6 x 45' **LANGUAGE** | Spanish

Searching for: We are currently seeking production companies and streaming platforms that want to join the project to continue its development and move toward production. We are also interested in labs and residencies that can support and help us grow the project.

LAURA ROQUÉ



Laura Roqué is a director and screenwriter. She directed *Niu* (2026), a comedy short film supported by ICAA and ICEC, selected for the Acció Curts lab (Dones Visuals, 2023), and the short film *Estius i hiverns* (2025, L'Alternativa). She also wrote the audio drama *The Day the Music Died* (2025), supported by ICEC. She is developing her first feature film.

LUIS SOROLLA



Luis Sorolla is a screenwriter, actor, playwright, and theater director. He has been resident playwright at the CDN and associate artist at the Teatro de la Abadía. His plays have premiered at the Teatro Español, the CNTC, in France, Mexico, and the U.S. As an actor, he has worked on *Se tiene que morir mucha gente* (2026, Movistar+) and *Déjate Ver* (2023, Atresmedia). He is currently developing a feature film and in pre-production of his first short film.

ELOY ZAMORA



Eloy Zamora is a screenwriter and Head of Content and Development at Dadá Films. At Dadá, he has written for *Ultras* (HBO, 2026), *Tras el Cristal* (HBO, 2026), and *Dani Fernández: Todo Cambia* (Movistar+, 2025). Independently, he has written and directed *STOCK* (2025) and is currently immersed in the development of two fiction feature films.

Scriptwriter's statement

One day we read a headline: "In a remote rural area of Spain stands one of the world's most advanced astrophysical observatories." Captivated by this image, we asked ourselves: What would the bar be like where an astrophysicist and a shepherd meet? What conflicts, lessons, and common grounds arise from this clash of realities? Through tenderness, humor, and mystery, and thanks to the contrast of the characters, we want to explore the conflict between reason and faith, grief, the meaning of life, and the importance of community. These are themes that concern us and resonate in an era of rampant individualism and crisis of values. A humorous and profound look at the need to find our place in the world and the bonds that make it possible.

LET'S TELL LIES

PAULA KLEIN | IGOR MORALES | MARTINA CHAMIZO

**ECAM SERIES
MARKET**



SYNOPSIS

Marcos is a firefighter, a policeman, sometimes an astrophysicist, depending on the day, because what he really is is a compulsive liar taxi driver. After dinner at his friend Germán's house, he passes out. When he wakes up, he's covered in blood and has his friend's corpse on top of him. At that moment, he becomes the prime suspect in the crime. Detective Menéndez will try to prove that Marcos is the killer, something even he doubts. The investigation takes a turn when the police discover that Lucía, Germán's wife, might be involved. Both will fight for their innocence, while the discovery of a pseudonym, "Morgan Macres," leads Marcos to conduct his own investigation.

ORIGINAL TITLE | Vamos a contar mentiras **SCREENPLAY** | Paula Klein, Igor Morales, Martina Chamizo
COUNTRY | Spain **GENRE** | Mystery, Dark comedy **EPISODES / LENGTH** | 6 x 30' **LANGUAGE** | Spanish

Searching for: We are three emerging screenwriters with a very promising project in hand with pilot and plot map ready. We are looking for experienced producers or a platform to finance and develop the project.

LET'S TELL LIES

PAULA KLEIN
PAULAKLEINDRODRIGUEZ@GMAIL.COM

IGOR MORALES



Igor Morales is a director and screenwriter. He graduated from the Filmmaker Course at ECAM and is currently studying for a Master's degree in Screenwriting for Fiction Series. My most recent projects are *BTS* (2024) – screenplay, direction, executive production and editing; and *Katya* (2026) – screenplay and direction.

MARTINA CHAMIZO



I hold a diploma in screenwriting from ICM and am currently pursuing a Master's at ECAM. I've written several short films, including *Donde no vive nadie*, *Reminiscencia* and *Mentirosos*. I wrote *Ídolo*, winner of Best Screenplay and Best Second-Year Short at Madfest 2025, and I'm now developing a documentary and a film for a production company.

PAULA KLEIN



Screenwriter and audiovisual producer trained in Uruguay, currently pursuing a Master's degree in Television Series Screenwriting at ECAM. She has experience in production, filming, and project development, having collaborated with Cimarron Cine, Región Cinema, Oriental Films, Metanoia, Landia, and Suma Content. She also develops her own fiction projects.

Scriptwriter's statement

With this series, we want to explore something that makes us all uncomfortable: how easily we judge. Today, we form an image of someone with just a couple of facts, and from there, they're pigeonholed. Marcos is a compulsive liar, but does that make him guilty? We start with an unreliable main character to force the viewer to question. We're interested in that fine line between truth and what you believe to be true, between who we are and who we appear to be; we believe that flaws don't define who we are. Everyone lies, but if someone admits to being a liar, no one will ever believe them again. Is that fair?

On a narrative level, we want to blend the dark and tense atmospheres of mystery with a comedic release stemming from our characters' personalities. Reality always depends on who's looking at it, and that ambiguity is, for us, the most fertile ground from which to tell a story.

THE BOUNDARY

ROCÍO GARCÍA | DAVID BUENO

ECAM SERIES
MARKET



SYNOPSIS

Following the anniversary of his wife's death, Antonio travels with his son Jorge to the scene of the tragedy in an attempt to come to terms with his grief.

An unexpected accident leads them to La Linde, an isolated village mysteriously stuck in the 1940s, where the social order, ruled by violence, has been taken over by a group of children who survived the Spanish Civil War. What seemed like a brief stopover turns into a nightmare with no way out.

ORIGINAL TITLE | La Linde **SCREENPLAY** | Rocío García, David Bueno **COUNTRY** | Spain
GENRE | Thriller **EPISODES / LENGTH** | 6 x 45' **LANGUAGE** | Spanish

Searching for: The project has a script for the pilot episode and a defined storyline for the first season. A production company is needed to join the project's development and help build the series. At an industry level, a financing plan needs to be put in place to facilitate potential co-productions and forge links with streaming platforms. At the same time, the aim is to define a positioning strategy that will pave the way for future national and international distribution channels.

ROCÍO GARCÍA



Chile, 1989. Rocío García is a director, screenwriter and executive producer based in Madrid. Her debut film was the fiction feature *Pelokëlan* (2024), premiered at SANFIC and now is currently in international distribution. She has written and directed the miniseries *Archipiélago* (ARTV, Ondamedia) and *Leer el presente* (UChileTV). Her work lies at the intersection of fiction, non-fiction and formal exploration, with a special focus on the body, memory and territory. She is part of the development team at the Chilean production company NAIRA Cine, where she works on structuring, financing and positioning projects. She has participated in markets such as Ventana Sur and the Málaga Film Festival, and in screenwriting labs such as ARCA and Bolivia Lab. She is a member of DAMA Autores.

DAVID BUENO



Mexico, 2001, David Bueno is a screenwriter, director and producer. His first short film as producer and screenwriter, *Esferas* (2022), was part of the official fiction selection at the FICDU during its fifth edition. As an on-set producer, he worked alongside Deniss Barreto on the film *Las niñas de los duraznos* (2024), winner of Best Film at the Festival de Cine al Margen (2025) and an official selection at the Santander Film Festival (2024). His most recent role was as Production Assistant on *Holiguards Saga – The Portal of Force* (2026), directed by Kevin Spacey.

Scriptwriter`s statement

LA LINDE was born out of a desire to understand the moment when a human relationship fractures, leading to acts of violence that become part of everyday life. We live in an age where life is reduced to statistics, disputed territories, differences and displaced people. This distance takes hold and alters the way we view one another. A question arises: at what point do we cease to recognise one another? Our series explores the place of childhood within a society organised around adult perspectives, where decisions have a direct impact on those who are still developing. To reflect on this is also to reflect on what lies ahead. What kind of structures are we leaving behind, and what kind of relationships will those who grow up within them foster? Patience and tolerance are two values that have become increasingly blurred over time. Modern life has forced human beings to dehumanise their fellow human beings. The value of others has been supplanted by political and power interests. As a result, many lives have been wasted due to the whims of a select few.

The thriller defines the form. It allows for the building of progressive tension and works through perception. The threat seeps into everyday life, into gestures and the repetition of certain dynamics. The viewer enters without all the clues and progresses by uncovering the system as it unfolds. This project is part of a cinematic tradition that observes before explaining, working with bodies, spaces and relationships to bring to light what is rendered unnatural.

GREGORIO, YOU ASSHOLE

GABRIELLA ROMERO FRANCHY | MANUEL HUERTOS

ECAM SERIES
MARKET



SYNOPSIS

Gregorio is a driving instructor with a singular talent: making everyone hate him. One day, leaving a curling practice, he is brutally run over. After three months in a coma and convinced that someone tried to murder him, Gregorio sets out to find his killer. He is joined by Raúl, a driving student who becomes his closest confidant and ally on this quest. After all, who would have wanted to kill that son of a bitch?

ORIGINAL TITLE | Gregorio, cabrón SCREENPLAY | Gabriella Romero Franchy, Manuel Huertos
COUNTRY | Spain GENRE | Comedy EPISODES / LENGTH | 8 x 40' LANGUAGE | Spanish

GREGORIO, YOU ASSHOLE

GABRIELA ROMERO FRANCHY
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GABRIELA ROMERO FRANCHY



My filmography comprises four short films: *Córtame las puntas* (2025), *Nadia* (2025), *Enhebrados* (2026), and *Arrojó* (2026), which I also directed. My portfolio includes three feature films (*Oasis Paraíso*, *Dánae*, *Blanca*) and two TV series (*Proyecto Übermensch*, *Gregorio*). On-set experience informs my writing perspective.

MANUEL HUERTOS



My filmography includes three short films: *Tres Amigos*, *El Color Albero*, and *Ha Sido Sin Querer*. I have written three feature films—*Hot Dog and a Handshake*, *Inventario*, and *Las Penas de Colores*—as well as a fiction series project titled *El Caso de la Periodista de San Agustín*. Additionally, I have directed several promotional videos.

Scriptwriter`s statement

This project was born from a desire to understand how guilt follows us throughout a lifetime. We explore this through Gregorio, a frustrated driving instructor obsessed with the idea that someone is trying to kill him. Deep-seated dissatisfaction permeates every corner of his life—but he wasn't always this way. His quest to find his supposed assassin reawakens the ghosts of a past that have haunted him since the death of his brother, David, in a car accident. Hidden from the world, Gregorio carries the crushing weight of being responsible for that tragedy. Through radical humor, we aim to reveal the complexity of a man driven by hatred, ultimately showing that the trouble with the world is that everyone has their reasons.

TILL WE DIE

ANDY DUATO | ELENA LARIOS | ÉRIKA AMBROSIO

ECAM SERIES
MARKET



SYNOPSIS

Carla resumes her career after five years marked by her sister Frida's coma when she is accepted into an artist residency. There, she reunites with Sofía, her best friend from childhood, who abandoned her at the worst moment of her life. Sofía refuses to talk about the past: she is hiding a romantic relationship with Frida and feels guilty about the accident that caused the coma. The other residents witness an escalation of violence between the two that ends up affecting everyone. As she tries to understand what happened, Carla is confronted with fragmented memories, secrets, and conflicting accounts that force her to question her own memory and her bond with the two most important people in her life.

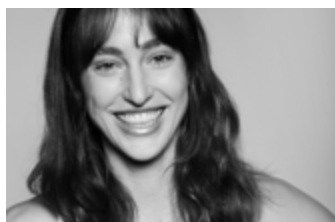
ORIGINAL TITLE | Hasta la muerte GUION / SCREENPLAY | Andy Duato, Elena Larios, Érika Ambrosio
COUNTRY | Spain GENRE | Sentimental thriller EPISODES / LENGTH | 6 x 30' LANGUAGE | Spanish

Searching for: We are seeking funding to develop the series and write all the episodes, as well as production companies and streaming platforms interested in producing it.

TILL WE DIE

ANDY DUATO
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ANDY DUATO



Actor, screenwriter, and producer. She studied politics and philosophy in Paris. She appeared in series such as *HIT* (RTVE) and *Olympo* (Netflix). She has written two short films: *Lo Que Hay* and *KATHARSIS*. Co-founder of LA78 Films, her first co-production, *ANGOIXA*, has just screened in the official selection at the Málaga Film Festival and Ibiza Cinefest. She is currently finishing an MA in screenwriting at ECAM and is developing her debut feature film.

ELENA LARIOS



Screenwriter, actor and theatre-maker, with a BA (Hons) in Acting from RESAD. She completed her training at EICTV in Cuba and with an MA in screenwriting from ECAM. She has worked in Spain and the UK with the Spanish Theatre Company and Degenerate Fox, and has premiered two plays at the Edinburgh Fringe. Her short film *There are no penguins in Benidorm* was a finalist in the Skyline Short Pitch.

ÉRIKA AMBROSIO



She studied Hispanic Literature at the UAM and went on to complete a Master's degree in Book Editing. She has worked as an editor and bookseller in Madrid and at various book fairs until she was selected for the Antonio Gala residency to write a novel. She is currently finishing an MA in Screenwriting at ECAM.

Scriptwriter`s statement

This emotional thriller stems from the need to explore the microcosm of relationships, and specifically friendships. We believe that our bonds reflect who we are and profoundly shape the way we perceive ourselves. Friendships are our chosen family, and as in every family, no matter how much love there is, there is also a great deal of pain and destruction. We want to address those subtle forms of abuse that exist within our relationships. *Until Death* delves into the breakdown of friendships, which is often even more painful and traumatic than a romantic breakup. Our protagonists lay all their emotions bare: they are imperfect, temperamental, capricious, and cowardly. In portraying them, we wanted to move away from the perfection often imposed on women and give them the freedom to feel without judgment or limits.

THE FUCKING DRAMAS

LUCÍA ÉCIJA RUEDA | IRENE V. CABALLERO | NACHO SERRANO

ECAM SERIES
MARKET



SYNOPSIS

On the brink of thirty, a group of friends who once shared an Erasmus experience in Lisbon are forced to reunite after the unexpected suicide of the one person who connected them all: their friend and dealer, João.

What begins as an uncomfortable trip turns into an odyssey when they are tasked with carrying his ashes to a beach in the Algarve. Between parties, arguments, and overdue confessions, they'll discover they are just as lost as they were in their twenties, only now with more pressure and fewer excuses.

If you're still living with your parents, haven't found love after 100 matches, and despite a degree and a master's you're still an intern... this is your show, loser.

ORIGINAL TITLE | Los Putos Dramas SCREENPLAY | Lucía Écija Rueda, Irene V. Caballero, Nacho Serrano COUNTRY | Spain GENRE | Coming-of-age comedy EPISODES / LENGTH | 6 x 40' LANGUAGE | Spanish

Searching for: We are looking for production companies interested in developing and producing the series, as well as financing for the development phase (scripts, series bible, and creative package). The project is open to collaborators who want to be creatively and strategically involved in its growth and future production.

LUCÍA ÉCIJA RUEDA



Lucía Écija, 26 — and no, she still doesn't know what she wants. She didn't at eighteen either, when she chose to study psychology. Being equally dramatic, she realized it was safer to fix people's lives on paper, so she decided to pursue what she enjoys most: writing and creating. She has spent the past six years working on film sets in production and directing. She co-founded LA78 Films in 2025 after her first project as an executive producer, *KATHARSIS*. Her first co-production, *ANGOIXA*, is currently in distribution and has been selected at Ibizacine Fest and the Málaga Film Festival.

IRENE V. CABALLERO



Irene V. Caballero, 25. Dramatic by nature, she struggles with the anxiety of not finding work *in her field*. While working on film sets (art department and whatever comes her way), she writes scripts for short films, features, live-action and animated series, and video games. She is currently developing her animated series *Robotitos* with Infinito Studios. She recently wrote, produced, and directed her short film *Too Perfect*, nominated at Notodofilm Fest 2025.

NACHO SERRANO



Nacho Serrano, dramatic, but for good reason. After debuting as a professional tennis player, an injury forced him off the courts, marking a turning point in his career. He trained in acting at Corazza Studio and has appeared in the TV series *Mercado Central* (TVE), as well as starring in *Crónica* at Teatro Español and *A Midsummer Night's Dream* at Teatro Lara. He is currently pursuing a Screenwriting Master's at ECAM and is about to premiere his short film *Birdcage*.

Scriptwriter's statement

We want to tell this story to laugh at just how absurd growing up can be at times. In this series, we aim to reflect the reality of a generation of young people who are now approaching thirty. And no, our lives aren't a sitcom with friends, living in a magazine-worthy flat and paying impossible rents on low-paid jobs. This is an age of setbacks, doubts and uncertainty.

Los putos dramas stems from there: from that strange threshold where we're all trying to grow up, without really knowing what the hell that means. We're not looking to portray aspirational lives, but to get closer to the everyday: unstable jobs, unfulfilled expectations, fragile relationships and the constant feeling of being late. Because sometimes you need to stop, even if it's a reality check, to acknowledge the life that keeps going on, and realise just how much we've changed in the process.

Deep down, we believe that living also means making mistakes. That there is no single path or moment when everything falls into place. Life is a wonderful mess and, perhaps, the only way to get through it is to share the chaos, laugh at ourselves and carry on.

YOUR DEATH IS IMPORTANT FOR US

ECAM SERIES
MARKET

GONZALO CARRACEDO SALCEDO | GONZALO SILVIA ARDURA | LUCAS LEGUA GIL



SYNOPSIS

RENATO (22) thinks that, for once, something is finally going right for him when the girl he loves confesses her feelings. Seconds later, he falls into a coma and wakes up in a bureaucratic, capitalist Afterlife where souls work to pay for their next life.

His case gets stuck in a process that could take years, so he decides to search for Death, the CEO of the Afterlife, to send him back to life. The problem is that no one has ever seen her. To find her, he teams up with Fer, the Devil's son, who was expelled from Hell for not being scary, and together they climb the ranks of this world—until they receive a letter: Death is inviting them to dinner.

ORIGINAL TITLE | Su muerte es importante para nosotros **SCREENPLAY** | Gonzalo Carracedo Salcedo, Gonzalo Silvia Ardura, Lucas Legua Gil **COUNTRY** | Spain **GENRE** | Animation, comedy and fantasy
EPISODES / LENGTH | 10 x 22' **LANGUAGE** | Spanish

Searching for: We are looking for a production company willing to invest on an animation project and to be among the first to create an adult animated series in Spain.

YOUR DEATH IS IMPORTANT FOR US

GONZALO CARRACEDO SALCEDO
SUMUERTEESIMPORTANTE@GMAIL.COM

GONZALO CARRACEDO SALCEDO



Gonzalo Carracedo is an audiovisual director at the Catholic University of Chile. Since 2022, he has worked as a script assistant to screenwriter Julio Rojas (*The Life of Fish*, winner of the Goya Award for Best Ibero-American Film in 2011), participating in projects such as *Caso 63*, *Simulacro*, *Retornados*, *Punto rojo*, *Punto azul pálido*, and *Atlantis*.

GONZALO SILVIA ARDURA



Diploma in Screenwriting from Madrid Film Institute and currently a student in the Master's Program in Fiction Series Screenwriting at ECAM. I have written several short films, including school projects, some of which were nominated at the school's internal awards, Madfest 2025. I am currently developing a commissioned screenplay for a production company.

LUCAS LEGUA GIL



Lucas Legua studied Audiovisual Communication at Pompeu Fabra University. He has directed several short films: *Vestigis* (available on Filmin during the U22 Festival and the Reteena Festival), *Emma* (Julius Award for young filmmakers), and *Gavina mp3* (Talent section at the IN-EDIT Festival). He is currently pursuing a Master's degree in Fiction Series Screenwriting at ECAM.

Scriptwriter`s statement

Please wait a moment; we will assist you shortly.

In the meantime, we'd like to inform you that this is a black comedy animated series built on a premise: the system we live in makes us uncomfortable, but it works. It keeps people busy and under control. It is so efficient that they decided to replicate it in the Afterlife. And that is precisely what we want to highlight: the absurd thing is not the world we created for this series. The absurd thing is the one that already exists.

Our protagonist is one of us: a young man who criticizes the system, but lives comfortably within it. And that comfort paralyzes him. We will give him a second chance. Let's see if this time he takes action.

Alright. It's your turn now. And remember: act before it's too late. And if you don't, we'll be waiting for you there.

Your death is important for us.

THIS IS NOT YOUR HOUSE

ALE FAYE | LORENA BERNABÉU | RODRIGO ZEDILLO

ECAM SERIES
MARKET



SYNOPSIS

In a city like Madrid, the paths of Raúl, Nataly, and Vera should never have crossed. But after a day where everything falls apart, life's absurdity pulls them together. A dysfunctional millionaire, a Latin American migrant, and a fading architect join forces to renovate Raúl's childhood house.

As the renovation unfolds, each of them projects what they never had, what they have lost, or what they are trying to escape. In the end, they are forced to face an unsettling question: if they cannot inhabit themselves, can they truly build a home?

ORIGINAL TITLE | Esta no es tu casa SCREENPLAY | Ale Faye, Lorena Bernabéu, Rodrigo Zedillo COUNTRY | Spain
GENRE | Dark Comedy EPISODES / LENGTH | 6 x 50' LANGUAGE | Spanish

Searching for: A producing company for development of the series. We also want to talk with a streaming platform to be an original.

THIS IS NOT YOUR HOUSE

ALE FAYE
ALEJANDRAHERF@GMAIL.COM

ALE FAYE



Before meeting Rodrigo and Lorena, Ale used to go to the movies alone. Born in Cali, Colombia, the land of salsa and pandebono, she fell in love with writing and listening to stories since it fills her with hope. Her greatest psychomagical act has been pursuing a Master's in screenwriting at ECAM, where she found in her two classmates, a sensitive point of view to approach life and to imagine a better future. Plus, people with whom she occasionally spills the tea.

LORENA BERNABÉU



Before meeting Ale and Rodrigo, Lorena performed a middle-class identity in Madrid to be taken seriously. Born and bred in Carrús (Elche), “the poorest neighborhood in Spain” she got to the capital to study film. Now she studies a Master's in screenwriting at ECAM. She has worked as a waitress, shop assistant, nanny, and in the cloakroom of various nightclubs, experiences she channels into her scripts with humor.

RODRIGO ZEDILLO



Before meeting Ale and Lorena, Rodrigo didn't know how to make friends. He grew up in Mexico and studied theater and literature in New York. He ended up working as a still photographer in an architecture studio, surrounded by houses better designed than his own life. He is now studying at ECAM and writing this series as a way to rebuild himself before his forties catch up.

Scriptwriter's statement

In *This Is Not Your House*, we want to explore the fundamental need to belong—the desire to be part of something. Through three distinct characters, we use the reconstruction of a house as a metaphor for a personal rebuilding.

We've embraced a tone that blends cringe humor with characters who, we believe, have yet to be seen together in Spanish-language fiction. Coming from different countries, our collective voices offer the potential to craft a story that resonates through its diverse perspectives.

Moving away from idealized narratives, we delve into themes of loneliness, displacement, failure, and the struggle to feel at home within oneself. The central question driving our story is: What does it truly mean to have a place where you belong?

BLACK PAW

NATALIA AGUILERA ALONSO | MIGUEL MARRERO MEDINA

ECAM SERIES
MARKET



SYNOPSIS

Don Carlos Uzuaga is a self-made man. During the week, he earns more in a day than a hunter does in a month, and on Sundays he prepares piglet surrounded by his whole family. He built a pig industry empire, starting with a butcher's shop. Today, the village of Rojas and a large part of La Raya in Extremadura belong to him. Román Arribas, a 30-year-old man with a secret and a thirst for revenge, wants to destroy him.

ORIGINAL TITLE | Pata Negra SCREENPLAY | Natalia Aguilera Alonso, Miguel Marrero Medina
COUNTRY | Spain GENRE | Drama, Thriller EPISODES / LENGTH | 8 x 45' LANGUAGE | Spanish

Searching for: Producers who are as interested as us into developing our story.

NATALIA AGUILERA ALONSO



My name is Natalia Aguilera Alonso, I am 25 years old and I am from Valencia. I have a degree in Journalism from the Universitat Jaume I and am currently studying for a Diploma in Screenwriting at ECAM, where I have developed scripts for feature films, short films and TV series. My produced works include *Las Damas* (Best Short Film at Rueda DOP 2025, dir. Fernando Morillo), *The Master of Katana*, *No Parking on Either Side* and *Lentils for Three*. I am currently working on the short film *Tomad mi cuerpo al trigo* (dir. Clea Gallego) and the feature films *Todo sobre Amparo* and *A tu amparo y protección*. I have also worked as production manager and assistant director on the music video *Ya no eres mi favorita*.

MIGUEL MARRERO MEDINA



Miguel Marrero Medina (San Cristóbal de La Laguna, Tenerife, 1999) studied Journalism at Carlos III University in Madrid, Acting at the Madrid Film Institute and Screenwriting at ECAM. A reader by nature and a writer by sheer determination, he combines his passion for stories with football. He has appeared in *El día que aprendimos mal* (awards for Best Director, Best Cinematography and Best Actor at Desafío Buñuel 2025, dir. Fernando Morillo) and *Las Damas* (Best Short Film at Rueda DOP 2025). At ECAM he has developed *The Master of Katana*, *Alien Fraternity* and *El Plan Básico*. He is currently working on the feature films *Instructions for the Day of My Funeral* and *Aston Billares F.C.*.

Scriptwriter`s statement

This story mix the world of the most Shakespearean family tragedy—with its love affairs, betrayals and resentment— and the cuisine, traditions and landscapes of Extremadura. A story of succession to a throne (or rather, an office) set against the backdrop of La Raya, its natural landscapes and the rich prehistoric, Roman, Gothic and medieval architectural heritage so characteristic of that Luso-Spanish blend. An ideal setting because, despite its geographical and historical context, it remains a ‘small’ place, a province. Belonging to such a high social class, unattainable for many, does not exempt them from the stares and gossip in their own villages. That is what interests us.

And speaking of interest, just as American or French productions boast about their national products, we believe that our country has not sufficiently exploited the culture and roots we have to offer. Take our cuisine, for instance, which rarely receives the attention it deserves beyond television features. Or our livestock farming and winemaking, as well as our rich cultural heritage. We want to showcase culture from a different angle, with a fresh, new perspective that speaks of traditions, but not from the traditional, tired viewpoint. That is why we chose Extremadura as the setting for this story.

But our choice of this subject is shaped by our personal history. We both come from large families, and our creative drive has always taken our stories to places where family structures and relationships, in all their glory and complexity, take the centre stage. Every family is a microcosm in itself, and by understanding this, we can gain a much deeper understanding of the world around us.

DIARY OF A HELLISH MONK

ALEJANDRA VIÑAS | SAÚL TRUEBA

ECAM SERIES
MARKET



SYNOPSIS

Pedro is a monk in hell who loses his memory after being run over by Gravis, a demon. Following this encounter, Pedro joins the demon in his work: hunting down the traumas that arise in that place. In hell, people's traumas transform them into monsters that wreak havoc. Little by little, Pedro begins to remember who he was before losing his memory, but he has changed so much that he no longer wants to accept being that person.

ORIGINAL TITLE | Diario de un monje infernal SCREENPLAY | Alejandra Viñas, Saúl Trueba COUNTRY | Spain GENRE | Comedy and animation EPISODES / LENGTH | 14 x 20' LANGUAGE | Spanish

Searching for: We need funding to be able to make the series.

DIARY OF A HELLISH MONK

ALEJANDRA VIÑAS
SAUL.TRUEBA.UPV@GMAIL.COM

SAÚL TRUEBA



Saúl Trueba, a screenwriter, studied Audiovisual Communication in Bilbao starting in 2018. While there, he wrote and directed three short films. He then worked on and served as an assistant director for several projects. He moved to Madrid to study at ECAM, where he wrote four more short films—one with Ángela Molina—as well as a feature film and a TV series.

ALEJANDRA VIÑAS



Alejandra Viñas Verrire moved to Madrid in 2023 to study film. Previously, she served as a screenwriter on *Saquete* (2022) and *Homo Cinephilae* (2023), and as screenwriter and director of *El cabaret de la discordia* (2023). She participated in *Climántica* (2022) and served as an assistant director on *Mi nombre es...* She is currently a third-year student at ECAM and has written several short films, a feature film, and a series.

Scriptwriter`s statement

Does our environment shape who we are, or are we born this way? In this story, several characters find themselves lost when it comes to their identity. Pedro is a monk who discovers he cannot remember anything about his past; and Gravis is a demon whose sole purpose is to kill the monsters that emerge from trauma. With this series, we want to explore how much of our identity we can choose.

Hell is the ideal place to tackle this theme. After death, people find a new place to live, one where they can discover who they are. Moreover, having experienced death, they have no reason to hold back. However, they cannot prevent the traumas of their previous lives from haunting them. And when these traumas weigh more heavily than who they are, monsters emerge.

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FORUM

SELECTION COMMITTEE →



LAST PUSH → SELECTION COMMITTEE



PAMELA BIENZOBAS

Chilean-French consultant, programmer and critic. Member of Locarno Film Festival's feature film selection committee since 2021. She collaborates with film funds, labs, residencies and industry events, assessing projects or mentoring them at all stages –from early development to script advice and editing consulting, as well as pitching training–; and with festivals moderating Q&As and press conferences. As a freelance writer, she has contributed to a number of publications for over two decades.



VIOLETA BAVA

Graduated in Arts (UBA), she worked at BAFICI for 20 years as a programmer and director of the Buenos Aires Lab. She is a film consultant and production mentor for funds, organizations, and festivals worldwide. She currently works on programming for the Venice International Film Festival and its Market. She is the Director of Studies for the FeatureLab program at TorinoFilmLab and a programming advisor for the NYFF and Visions du Réel (Nyon). She collaborates with the Fondazione Prada Film Fund and the Doha Film Institute. As the founder of Ruda Cine, she has produced films by Milagros Mumenthaler, Martín Rejtman, Dominga Sotomayor, Andreas Fontana, Eduardo Williams, and Nele Wohlatz.

LAST PUSH → SELECTION COMMITTEE



DIANA CADAVID

Diana Cadavid is a Colombian-Canadian film and new media curator with extensive experience in international festivals. She currently serves as Director of Industry Programs at the Latino Film Institute (LFI) and International Programmer for the Toronto International Film Festival (TIFF). She has held key roles across major festivals, including Artistic Director of the Festival Internacional de Cine de Cali (FICCALI), Programmer for Aspen ShortsFest, Associate Director of Programming and Industry at the Miami Film Festival, Director of Programming at the International Film Festival of Panama (IFF Panamá), and programmer for Toronto's aluCine Film+Media Arts and Parkdale Film Festival. Cadavid has also produced and edited several short films, including *Breathe the Night* (2020), available on HBO Max, *Bleiben* (2006), *Still Life with Echo* (2008), and *Define Solidarity* (2013), all directed by Álvaro Girón.



CÉDRIC SUCCIVALLIU

Cédric Succivalliu is a programmer and film critic. He studied under Positif editor-in-chief Michel Ciment and graduated at the University of Paris VII. He has served as President of the International Cinephile Society for twenty years. He has served on juries at the Noir In Fest, Las Palmas de Gran Canaria, Morelia, Göteborg, Cairo, Rome, Lecce, Istanbul, San Sebastián, Thessaloniki, Biarritz, Bilbao, Tromsø, the Doha Film Institute, Locarno, the FICUNAM in Mexico City, Scanorama in Vilnius and the 2023 Queer Palm at Festival de Cannes. In 2018 he became a programmer for the Giornate degli Autori sidebar section of the Venice Film Festival. In 2023 and 2024 he also worked for the Red Sea International Film Festival as international programmer. He is the guest curator of the 22nd Ciclo Rosa LGBTI+ Film Festival at the Bogotá Cinemateca and a script reader and juror for the Doha Film Institute. He is a member of the European Film Academy, the Golden Globes, L'Académie des Lumières and the FIPRESCI.

FILMS TO COME → SELECTION COMMITTEE



ARIADNA DOT

Ariadna Dot has collaborated with some of the most acclaimed filmmakers on the contemporary Spanish film scene. Her work as a producer includes projects by Elena Martín Gimeno (*Creatura*, Europa Cinemas Label at the Cannes Directors' Fortnight), Carlos Marques-Marcet (*Polvo serán*, Platform Award at the 2024 Toronto International Film Festival), Lucía Aleñar (*Forastera*, Toronto IFF 2025, FIPRESCI Award), Mikel Gurrea (*Suro*, Official Selection at San Sebastián 2022, FIPRESCI Award), and Clàudia Cedó (*De sucre*, a short film nominated for the 2026 Goya Awards). Following her experience as a producer at the Barcelona-based company Lastor Media, Ariadna Dot founded her own production company, Deliris Films, in 2025. Dot is an EAVE alumna and a member of the European, Spanish, and Catalan film academies.



TATIANA LEITE

Tatiana Leite is a producer and curator dedicated to auteur cinema and specializing in international co-productions. Among the 15 feature films produced are *Elephants in the Fog* by Abinavs Bikran Shah, a co-production between Nepal, France, Brazil, Germany, and Norway, selected for Un Certain Regard in 2026; *I Only Rest in the Storm* (La Risa y la Navaja) by Pedro Pinho, a co-production between Portugal, Brazil, France, and Romania, screened in the Un Certain Regard section at the 2025 Cannes Film Festival, where it won the award for Best Actress; *Malu* by Pedro Freire, and *Benzinho* (Siempre Juntos), by Gustavo Pizzi, both premiering in the International Competition at the Sundance Film Festival (2024 and 2018); *Puan*, by Maria Alché and Benjamin Naishtat, which premiered and won an award at the 2023 San Sebastián Film Festival; and *Rule 34* by Julia Murat, winner of the Golden Leopard at the 2022 Locarno Film Festival.



FACU LEMA

Facundo Lema is an Argentinian image and sound designer, film producer and cultural manager who works across international festivals, markets and talent development platforms. These include the International Film Festival Rotterdam, where he is Talent Manager and a member of the CineMart selection committee, and TorinoFilmLab, where he is the Latin American Ambassador. He also collaborates with Cinéma de Demain at the Cannes Film Festival and with ECAM Forum. He is the co-founder and Artistic Director of The Short Film Lab, an initiative dedicated to increasing the visibility and circulation of Latin American short films. His credits as producer and partner at Imprudencia include *Monster God* (Official Competition, Cannes 2019, Jury Mention) and Agustina San Martín's upcoming *Manhood*.

FILMS TO COME → SELECTION COMMITTEE



LISON HERVÉ

Lison Hervé trained in production and gained experience in sales and industry events before working for several years at the sales agency Stray Dogs, where she handled festivals, sales, and acquisitions.

Since 2021, she has directed Les Arcs Industry Village, a co-production market dedicated to European projects in development and post-production, where she oversees the program and selections.

She also works as a freelance programmer and reader for events and commissions.



SAMUEL DELGADO

His work explores the relationships between mythology, history, and materialism. His first feature film, *Eles transportan a morte* (2021), premiered and won awards at the Venice and San Sebastián film festivals. It has since been screened at international festivals such as Rotterdam, Cairo, Mar del Plata, Viennale, Hamburg, and São Paulo, and released in commercial theaters in Spain and France. His short films have been programmed at festivals such as Toronto, Locarno, New York, and Ann Arbor, among many others. He has created installations and performances at art centers such as MNCARS (Madrid), CCCB (Barcelona), CGAC (Santiago de Compostela), BAM (New York), TEA (Tenerife), and Galeria Solar (Vila do Conde). As a screenwriter, he co-wrote *Blanco en blanco*, directed by Théo Court, which won an award at the Venice Film Festival and was Chile's submission for the Oscars, and *La Lucha*, directed by Jose Alayón, which premiered in San Sebastián, among others.

LAST PUSH →

JURY



EMILIE BUJÈS

Artistic director of Visions du Réel International Film Festival since 2017, Emilie Bujès will be the Artistic director of the Geneva International Film Festival starting August. A consultant for the Fondazione Prada Film Fund, she previously served e.g. as Programme advisor at Cannes Directors' Fortnight, Deputy at La Rochesur-Yon IFF, Board member for Swiss funds visions sud est and Commission member for Cnap Paris. She was a curator at the Centre d'Art Contemporain Genève, a university instructor at HEAD–Geneva and HKB Bern, and co-edited a book entitled *Encircling the Image of Trauma*. In 2014, she received a Swiss Art Award for curators.



CARLOS RODRIGUEZ RÍOS

He holds a degree in Information Sciences from the Autonomous University of Barcelona and a postgraduate qualification in Cultural Management and Policy. In 1994, he co-founded the film distribution company 100,000 Retinas, an organisation dedicated to promoting cinema as a cultural form. He has been the promoter and coordinator of the Cineambigú series, a weekly film programme showcasing the best international cinema not distributed in Spain. For over 10 years he co-directed the Barcelona Asian Film Festival – BAFF, and since 2010 he has been director of the film distribution company Noucinemart and of D'A – Barcelona Film Festival. He has served on the jury at the SSIFF (San Sebastián Film Festival), SEMINCI (Valladolid), SEFF (Seville), FICXIXÓN, TIFF (Transylvania), SANFIC (Santiago de Chile), and the Seattle Film Festival, among many others, and is currently vice-president of the Catalan Film Academy.



RÉMI BIGOT

Rémi Bigot is the Head of the film department for Semaine de la Critique, after being previously in charge of short films. At Semaine, he is also the editorial manager for Next Step, Semaine de la Critique's feature development workshops. Previously, he worked in several festivals and workshops dedicated to emerging talents such as Angers European First Film Festival or Marrakesh IFF' Atlas Workshops.

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FORUM



El estado de las cosas is the space where we momentarily suspend the urgencies of production to open a broader conversation about the world we inhabit and the ways in which cinema engages with it. This year, that conversation revolves around our relationship with images: their capacity to construct reality, shape imaginaries, and condition how we see. In an era marked by visual overabundance, artificial intelligence, and the growing difficulty in distinguishing between recording, manipulation, and fiction, we want to ask ourselves what value the creation of new images still holds and what role cinema can play in imagining other ways of understanding and inhabiting the world.

CONVERSACIONES → EL ESTADO DE LAS COSAS



CONVERSATIONS. EL ESTADO DE LAS COSAS



As the 2025 edition drew to a close, one set of images came to dominate public attention. Disturbing scenes prompted renewed reflection on the boundaries between photography, journalism, images of violence, and the role of witnessing events as they unfold. At that moment, it became clear to us that this year's theme could only be to reflect on the image itself.

The image as construction: a human-made creation designed to provoke emotion or response, but also as a representation of social structures, assumptions, and values that are often transmitted subtly, beyond our conscious perception. New layers soon emerged: conflicts and highly mediated public events unfolded alongside parallel battles of narratives and interpretation. At the same time, AI-generated images and deepfakes became increasingly embedded in everyday media circulation, normalised to the point where manipulated footage of public figures is consumed with little distinction between edited and authentic material.

Today, the old saying that a picture is worth a thousand words has lost its meaning. For this reason, we want to reflect on the image. Not from a pessimistic standpoint, but from a more humanistic one: one that places artistic creation, and cinema in particular, in a crucial position for contributing new realities amid this oversaturation of images. We want to reflect on what value the creation of new images still holds in a moment of visual saturation and excess, but also on how the creation of new utopias might help us shape a better future, one not dominated by despair.

CONVERSATIONS → REDISCOVERING THE IMAGE

In a present where the image has become so accessible that it has lost its value, where surprise and novelty have been replaced by predefined formulas we reproduce automatically, we ask ourselves: what space remains for the unexpected?

Art has always been a field for discovering what remains hidden from our gaze, even when it is right in front of us. For this reason, we want to reflect on the image and the role it plays in its own creation. To ask ourselves where we stand amid images that are increasingly homogeneous and subject to ever faster obsolescence.

A dialogue around the visual that explores how spectators and creators relate to the image in the midst of a generational fatigue. Is it possible to generate an image that genuinely surprises us? What practices can we adopt to reconnect with a way of understanding the visual that is rooted in the pleasure of looking? How do we learn to enjoy an image again?

CELIA RICO | FILMMAKER



Celia Rico is a screenwriter and film director with degrees in Audiovisual Communication and in Theory of Literature and Comparative Literature. Her short film *Luisa no está en casa* was selected for La Biennale di Venezia in 2012. In 2018 she premiered her debut feature, *Viaje al cuarto de una madre*, at the San Sebastián Film Festival, where it received the Special Jury Mention (New Directors) and the Youth Prize. The film won the Best Screenplay award at the Gaudí Awards, received four Goya nominations, and one at the Platino Awards. Her second feature, *Los pequeños amores*, premiered at the Málaga Film Festival (2024), where it won the Special Jury Prize and Best Supporting Actress. In 2025 she released her third feature, *La buena letra*, an adaptation of Rafael Chirbes's novel of the same name, presented at the Málaga Film Festival with a Special Jury Mention for Best Direction, and nominated at the Goya and Gaudí Awards for Best Adapted Screenplay.

VIOLETA GIL | WRITER AND PERFORMANCE MAKER



Violeta Gil was born in Hoyuelos (Segovia) in 1983. She is a performance maker and writer. In 2004 she co-founded *La tristura* with Itsaso Arana and Celso Giménez. Together they have created nine pieces that have been presented nationally and internationally. She studied creative writing at the University of Iowa; her poetry is published by *Arrebato* and her fiction by *Caballo de Troya*. *Así hablábamos* was the company's most recent piece, premiered in 2024 at the Centro Dramático Nacional. She collaborates with filmmakers such as Elena López Riera, Víctor Iriarte, and Ángel Santos. In November 2025 she published her second poetry collection, *Andábamos maravillados*. She is currently working on her second novel and her first collection of essays.

T09 | JUNE → 18:00h — 20:00h → SALA PLATÓ

CONVERSATIONS →

DEBÍ TIRAR MAS FOTOS | JOAN FONTCUBERTA

Taking the iconic image of the two plastic chairs immortalised by Bad Bunny, we borrow the title of his album in the form of a question. Should we keep generating images at a moment when visual fatigue is a very real phenomenon? To explore this, we are joined by one of the most lucid thinkers on the image and its meaning: winner of the Premio Nacional de Fotografía and the Hasselblad Award (considered the Nobel Prize of photography), Joan Fontcuberta.

In this talk, Fontcuberta will trace a journey from alchemical images to today's algorithmic ones, seeking an answer to our constant compulsion to leave our mark in an iconographic format. We will also consider what new functions and meanings AI has brought to the image as a concept, and what place the human being occupies in an increasingly automated process.

JOAN FONTCUBERTA | ARTIST AND ESSAYIST / IMAGE THEORIST AND PHOTOGRAPHER



After completing his studies in Information Sciences at the Universitat Autònoma de Barcelona, Joan Fontcuberta (Barcelona, 1955) worked across various areas of journalism and advertising, while also pursuing other professional occupations including hair-growth salesman, gastronomy critic, insurance agent, porn actor, and chicken sexer. His passions have included chess, botany, astrology, ufology, elevator music, and semiotic sleight of hand.

His artistic work has focused on the conflicts between nature, technology, photography, memory, and truth—which is why he currently concerns himself with the impact of generative AI on visual culture. His grandchildren consider him a troublemaker granddad, but in 2022 the University of Paris VIII (Sorbonne) awarded him an honorary doctorate. Equally suspicious juries bestowed upon him the Premio Nacional de Fotografía (1998) and the Premio Nacional de Ensayo (2011), both awarded by the Ministry of Culture, as well as the International Photography Award of the Hasselblad Foundation (2011). But Joan thinks all of this is water under the bridge, and what matters is what he will do tomorrow. Or what he will tell us today.

T09 | JUNE → 20:00h — 22:00h → SALA AZCONA

CONVERSATIONS →

FILM DIRECTION IN THE PRESENT: BETWEEN INDUSTRY AND VISION

In a context shaped by intensive production, platform commissions, transitions between series and cinema and back again, larger budgets, and increasingly drawn-out development processes—how does the film director navigate and exercise their vision throughout the entire process? How does a director sustain their own way of seeing today? The session is conceived as a space to reflect on how the role of film direction is being redefined: from creative decision-making to the management of teams and ever more complex timelines.

The session will bring together filmmakers from different generations, fostering an open dialogue about how they each experience the transformations, tensions, and new ways of approaching the craft (and the creation of images) in the present moment.



MADRID | CINETECA



W10 | JUNE → 20:00h — 22:00h → SALA AZCONA

CONVERSATIONS → FILM DIRECTION IN THE PRESENT: BETWEEN INDUSTRY AND VISION

RODRIGO SOROGOYEN



Rodrigo Sorogoyen (Madrid, 1981) is one of the most prominent filmmakers in contemporary Spanish cinema. He studied History and trained at ECAM, beginning his career in television as a screenwriter and series director. In 2012 he co-founded Caballo Films, which produced *Stockholm* (2013). With *Que Dios nos perdone* (2016) and *El reino* (2018), Sorogoyen established himself as a maker of intense thrillers with a sharp narrative pulse and psychological depth. His short film *Madre* (2017) was nominated for an Academy Award, and the subsequent feature *Madre* (2019) premiered at the Venice Film Festival. As *Bestas*, presented at Cannes 2022, achieved near-universal critical acclaim and broad audience acceptance. These works have earned him multiple Goya Awards, including Best Director and Best Screenplay. In television, he has gained international recognition with the series *Antidisturbios* (2020), co-written with Isabel Peña, and more recently with *Los Años Nuevos* (2024), which premiered in official selection at the Venice Film Festival. His latest feature, *El Ser Querido*, has recently been selected for Official Competition at the 2026 Cannes Film Festival.

ALAUDA RUIZ DE AZÚA



Alauda Ruiz de Azúa (Barakaldo, 1978). She holds a degree in English Philology from the University of Deusto and in Audiovisual Communication from the UPV, and a diploma in Film Direction from ECAM. In 2022 she made her feature debut with *Cinco lobitos* (Zinemira), which earned her 11 Goya Award nominations and the Goya for Best New Director. *Cinco lobitos* was selected by the Spanish Film Academy as Spain's candidate for the Academy Awards. In 2023 she released her second feature, *Eres tú*, and presented the miniseries *Querer* (2024) out of competition at the San Sebastián Film Festival. With her third feature, *Los domingos* (2025), she claimed the Golden Shell at San Sebastián and won the Goya Awards for Best Film, Best Direction, Best Original Screenplay, Best Supporting Actress, and Best Leading Actress at the 2026 Goya Awards ceremony.

SANDRA ROMERO



Sandra Romero (Écija, 1993) is a director and screenwriter recognised for her growing career in cinema. This year she will release the Movistar+ series *Se tiene que morir mucha gente* and *El Castillo*. Her debut feature, *Por donde pasa el silencio* (2024), was selected for the New Directors section of the San Sebastián International Film Festival and developed at prestigious labs including the Academia de Cine Residencias, CIMA Impulsa, and Berlinale Talents. In 2024 she also directed three episodes of the series *Los años nuevos*, created by Rodrigo Sorogoyen, Paula Fabra, and Sara Cano for Movistar Plus+. Among her previous works are *El perro de un torero*, the short *Por donde pasa el silencio* (2020)—which won the Silver Biznaga for Best Direction at the Málaga Film Festival—and *Una habitación propia*, premiered at the Seville European Film Festival.

W10 | JUNE → 20:00h — 22:00h → SALA AZCONA

CONVERSATIONS → THE MYTHS OF THE FUTURE

For a long time now, we have been imagining the future as an uninhabitable place: one of collapse, surveillance, and survival. Imagining something else is a political act. Cultural institutions select, fund, legitimise, and circulate images; in doing so, they shape the boundaries of the possible. This conference proposes a collective essay: to begin from these dominant imaginaries and ask to what extent film festivals, film schools, and institutions can clear the field of the imagination. If the future seems to have been revoked, let us make way for it.

We will develop a particular genealogy of the systems of production and legitimisation of images, and examine how their structure continues to organise the imagination today.

We will explore the imaginaries of the future and the contemporary modes of image circulation, their effects on attention and emotion, as well as the tension between bodily experience and the fantasies of escape that permeate our culture—all in order to consider how to make creative experience and symbolic production liveable.

BEATRIZ NAVAS | CULTURAL MANAGER AND FORMER DIRECTOR OF ICAA



Beatriz Navas Valdés. She holds a degree in Audiovisual Communication and a PhD in Film Analysis from the Universidad Complutense de Madrid. From 2018 to 2023 she served as Director General of the ICAA (Ministry of Culture), having previously headed the audiovisual department (2008–2014) and the performing arts and audiovisual department (2014–2017) at La Casa Encendida in Madrid. She is co-founder of the experimental and independent film platform plat.tv and author of *Y ahora, lo importante* (Penguin Random House, 2018). From 2024 to 2026 she served as curator of the audiovisual programme for EUROPALIA, a multidisciplinary biennial held across various Belgian cities, with its most recent edition dedicated to Spain.

JORGE JUÁREZ | FILMMAKER AND CULTURAL RESEARCHER



Jorge Juárez López. Filmmaker. He holds a degree and PhD in Audiovisual Communication from the Universidad Complutense de Madrid, and a diploma in Film Direction from ECAM. He has worked as assistant director to filmmakers including Javier Rebollo, Federico Veiroj, and Víctor Iriarte. He currently teaches Film at university level. He has directed several short films, music videos, and the feature *La educación sentimental* (2019). He is an active collaborator of the dance company La Pharmaco. He is currently in development on his second feature, *Los mandamientos de amor*.

T11 | JUNE → 20.30h — 22.00h → SALA AZCONA

FORUM

FESTIVAL INTERNACIONAL DE CINE

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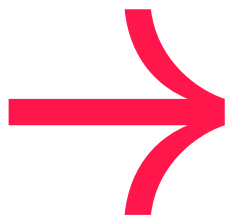
Embajada de Suiza para España y Andorra

This edition's Filmmaker Focus is dedicated to Milagros Mumenthaler, in collaboration with FILMADRID, Cineteca, Atalante, and the Embassy of Switzerland in Spain. We celebrate her three feature films in Madrid, a brief but essential filmography that has left us with some of the most unique images in contemporary cinema. His cinema is characterized by a free, intuitive, and fragmented relationship with the visual, where the image does not illustrate a closed narrative, but rather opens spaces of perception, memory, and estrangement. The masterclass accompanying the showcase of her films invites us to delve into this way of thinking about the image both within and beyond cinema, understood as a sensory experience and a constantly evolving field of thought.

FOCUS → MILAGROS MUMENTHALER



FOCUS. MILAGROS MUMENTHALER



ECAM Forum, FILMADRID International Film Festival, Cineteca Madrid, Atalante, and DAMA present this June in Madrid a retrospective dedicated to Milagros Mumenthaler, accompanied by a masterclass centred on her work.

Few contemporary filmmakers have given us a relationship with the image as free, intuitive, and powerful as this Argentine director has built throughout her career. Her films have produced some of the most unforgettable images in recent cinema: suspended moments, minimal gestures, bodies, silences, and landscapes that resonate beyond narrative. *La idea de un lago* and *Abrir puertas y ventanas* have already become part of the sentimental education of much of contemporary cinephilia, established as essential titles in the cinema of recent decades.

Her cinema unfolds a singular relationship with the image, freeing it from conventional narrative structures to bring it closer to the sensorial, to intuition, and to memory. Fragmentation here does not appear as distance, but as a deeply alive way of looking at the world and of immersing oneself in one's most intimate memories. In her films, memories, affections, and personal experiences always reveal a political and collective dimension. To revisit the Argentine filmmaker's work is an invitation to reclaim the gaze as an active exercise, to rediscover in the image not merely a medium of representation, but a form of sensible knowledge.

LAS CORRIENTES + Q&A



MILAGROS MUMENTHALER, ARGENTINA, SUIZA, 2025, 104'

In her third feature film, Milagros Mumenthaler takes as her starting point an impulse, an automatic gesture that suddenly disrupts the life of an Argentine stylist. Lina throws herself into a river during a business trip to Switzerland and, upon returning to Buenos Aires, realizes that nothing is the same. Drawing on the representational models of adrift female characters characteristic of modernity — from Antonioni to Akerman — the Argentine filmmaker weaves a critical gaze at the malaise of contemporary neoliberal society, built from the inner world of her protagonist. It is for this reason that the mise-en-scène is guided by the indeterminacy of her thinking, through brushstrokes of lyricism and traces of fantasy and mystery that gradually shape the film's narrative corridors and expose Lina's confrontation with a bourgeois social machinery — a cosmos that, suddenly, ceases to function for her.

Mumenthaler portrays that state of identity vulnerability born from an existential, yet also bodily and primal, misalignment with the everyday — expressed through the sudden aversion to water that afflicts Lina and grows progressively worse. That conflict between the external world and the internal one, in which she no longer recognizes herself and seems to vibrate at a different frequency from the environment she has inhabited until then, is given its backbone by feminine experience. Running beneath *Las corrientes* is a repeated questioning of the protocols and expectations surrounding marriage and motherhood today, while also establishing an inevitable connection with the world of fashion and beauty to which the protagonist belongs. In this sense, special attention is reserved for the silences and the spaces that constitute an everyday life that no longer holds anything familiar — in keeping with the work of filmmakers such as Christian Petzold or Angela Schanelec, who have repeatedly rendered the microstructures of a capitalism that has definitively intervened in the vital frameworks of the bourgeoisie in the twenty-first century.

NACHO ÁLVAREZ

F05 | JUNE → 20:30h — 22:30h → SALA AZCONA

LA IDEA DE UN LAGO + Q&A



MILAGROS MUMENTHALER, ARGENTINA, SUIZA, 2016, 82'

Milagros Mumenthaler's second feature film takes as its starting point the poetry collection by Guadalupe Gaona, *Pozo de aire* (2009), in which the author sets verse and photography in dialogue to plunge into the wound left by her father's disappearance during Argentina's military dictatorship. In *La idea de un lago*, Malena Moiron plays an artist, Inés, whose father was also a victim of enforced disappearance, and who, on the verge of giving birth to her first child, is putting the finishing touches on the publication of her own photobook. Inés relates to photography as the only means of piecing together a past that is gradually fading, a past that has created a blockage preventing her from navigating the bonds she has built in the present — with her partner, her mother, her brother. "Between them and me / there is a well of air" (Gaona). The photographs she has taken remain as the sole witness to the presence of a father who disappears from memory in repeated dissolves. Disappearance leaves ghosts wandering through the settings, not physical bodies that can be missed. Faced with absence and the volatility of memory, only images can be trusted. Inés clings to digitized portraits that dehumanize her father, turning him into square pixels and solid colors when zoomed in — a failed attempt to draw close to him once more. Inés's childhood intertwines with the present in back-and-forth movements across different textures and modes of image capture that complicate the existence of any single linear narrative. Memory becomes a forest that has grown dark, and only those children who still remember can search with their torches, illuminating the huddled bodies that continue to resist. Those places that once served as the settings for the photographs — through which the father's body passed and left its mark on the curves of the landscape — are now empty, inert landscapes that become repetitive attempts to restore the backdrop against which the event of presence once took place.

LAURA BERMÚDEZ

T11 | JUNE → 19.30h — 21.45h → SALA AZCONA

ABRIR PUERTAS Y VENTANAS + Q&A



MILAGROS MUMENTHALER, ARGENTINA, 2011, 99'

The year 2011 now seems very distant, when an almost unknown Milagros Mumenthaler began to attract attention on the festival circuit with her debut feature, *Abrir puertas y ventanas* (Opening Doors and Windows). The story of three sisters and a family manor house cast a spell over audiences at festivals such as Locarno, San Sebastián, and Guadalajara. Starting from a minimal premise and a single evocative setting, the director built—with a solidity remarkable for a first feature—an entire creative universe that has continued to crystallise across her subsequent, carefully spaced and deeply considered works. The exploration of sentimental (familial) bonds, the passage into adulthood, and the immersion in the latent memory of places laden with a singular affective weight found expression in a poetics that moved through fertile terrain, between the sensorial mystery of Lucrecia Martel and the emotional acuity of Mia Hansen-Løve. The lives of the teenage girls Marina, Sofía, and Violeta—who must learn to grow up and to coexist in the old house of their recently deceased grandmother, who raised them—were approached with a meticulous aesthetic rigour, even as the dramatic surface was reduced to its barest minimum. Mumenthaler proposed, already fifteen years ago, a cinema of silences, ellipses, and spaces densely woven with memory, renunciation, and attachment; a cinema built on the narrative trope of absence and on stories told in a half-voice. A cinema that unites observation and poetic suggestion with which to dive into the complexities that weave through our daily lives.

GABRIEL DOMÉNECH GONZÁLEZ

T11 | JUNE → 18.30h — 20.45h → SALA PLATÓ

MILAGROS MUMENTHALER MASTERCLASS



The Milagros Mumenthaler masterclass at Cineteca Madrid invites us to explore her particular way of understanding the image, both within and beyond her cinema. Her work is characterised by a free, intuitive, and fragmentary relationship with the visual, where the image does not illustrate a closed narrative but rather sustains itself in the sensorial, the atmospheric, and the unresolved. In that space, the everyday becomes strange, and the minimal acquires its own density, opening the spectator's experience to other forms of perception.

In this session, the filmmaker will also share her wider interest in the image as a field of thought, beyond cinema understood in strictly narrative terms. Drawing on her creative process, the masterclass will explore the role of intuition, memory, and dissociation in her relationship with the image and with editing, and how her vision engages with contemporary ways of seeing. It will be a conversation around a practice that understands the image not as an answer, but as an open experience.

T11 | JUNE → 16:00h — 18:00h → SALA AZCONA



UNA CIUDAD PARA CONTAR GRANDES HISTORIAS ▶



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FORUM

INDUSTRY TALKS →



SEVERED HEADS. THE RESTORATION OF A CURSED FILM

At the 1969 Cannes Film Festival, Glauber Rocha received an offer: \$100,000 and complete creative freedom to shoot a film in Spain. In July 1970, *Severed Heads* premiered: a film that wasted no time in demolishing the cinematic conventions of its era.

For specialist critics, it was an allegorical masterpiece, a visceral cry against tyranny, colonialism, and the agony of dictatorial power. For general audiences and the mainstream press, it was an incomprehensible absurdity, unable to absorb its fragmented aesthetics and overflowing symbolism.

More than five decades later, Video Mercury Films, ECAM, and FlixOlé join forces to restore the film in 4K and unravel one of the most singular and fascinating works in the history of Spanish cinema.

JAVIER MOSQUEDA (ECAM)

MIGUEL LÓPEZ (VIDEO MERCURY FILMS & FLIXOLÉ)

FlixOlé  MERCURY FILMS

W10 JUNE | 10:30h – 11:30h

THE NEXT AUDIOVISUAL DECADE: NOSTRADAMUS REPORT 2026

Where is the audiovisual industry heading? What might our sector look like in five years? And what role can it play in a world increasingly shaped by the rise of autocratic governments?

The Nostradamus Report, curated every year by Johanna Koljonen for the Göteborg Film Festival, aims to track, analyse, and anticipate key trends shaping the audiovisual landscape. Taking a broad and transversal approach across the entire sector, the report brings together insights from leading industry voices, offering a compass to help navigate an uncertain future.

In a fast-moving and constantly evolving environment, the Nostradamus Report provides a thoughtful and measured perspective on what lies ahead. Grounded in a humanistic and optimistic outlook, it seeks to move beyond pessimism and challenge the influence of algorithm-driven narratives through critical reflection.

Following its presentation at the Marché du Film during the Cannes Film Festival, ECAM Forum will become the first event in Spain to host the presentation of the 2026 edition of this renowned report, once again authored by media analyst Johanna Koljonen.

JOHANNA KOLJONEN (NOSTRADAMUS REPORT)

PETER ANDERMATT (DIRECTOR, OFICINA MEDIA ESPAÑA)

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W10 JUNE | 12.00h – 13.30h

CHAMPIONING INDEPENDENT CINEMA: A CONVERSATION WITH RODRIGO TEIXEIRA

Rodrigo Teixeira, founder of RT Features, will give a talk focused on the role of the producer as a key driving force behind independent cinema. Throughout his career, he has championed projects alongside filmmakers such as James Gray (*Paper Tiger*, *Ad Astra*), Luca Guadagnino (*Call Me by Your Name*), Brian De Palma (*Passion*), and Noah Baumbach (*Frances Ha*), as well as supporting distinctive voices like Kelly Reichardt (*Night Moves*), Dominga Sotomayor (*La Perra*) and Robert Eggers (*The Witch*).

In this session, he will reflect on what it means to champion independent cinema across all stages—from development to reaching audiences—highlighting the producer’s role as both a creative and strategic force. Marking the 20th anniversary of RT Features, his production company, the talk will also look back at two decades of bold choices, key collaborations, and a sustained commitment to auteur-driven filmmaking on the international stage.

RODRIGO TEIXEIRA (PRODUCER)

W10 JUNE | 17.30h – 19:00h

FORUM

**INDUSTRY
TALKS →
INSTITUT
FRANÇAIS**



CO-PRODUCING FOR GROWTH: SPAIN AND FRANCE, A CINEMATIC ALLIANCE

This talk will address the current state of co-production between Spain and France, focusing on recent successes and the industrial and creative dynamics that have made them possible. Part of the recognition Spanish cinema has received in recent years is closely linked to this collaboration, which has helped nurture national talent and develop projects with greater reach and international visibility.

In this session, we invite some of the key individuals and players who have facilitated these Spanish–French co-productions to reflect on how these ties have been built over recent years, and what role financing and talent support have played. The aim is to identify the foundations of this growing mutual interest and consider how to strengthen this relationship over time.

EDUARDO VILLANUEVA (CABALLO)

MARISA F. ARMENTEROS (BUENAPINTA)

GUILLERMO FARRE (MOVISTAR+)

ALICE LABADIE (DIR. ACQUISITIONS LE PACTE)

RÉMI BURAH (PRÉSIDENT ARTE KINO FONDATION & DGD ARTE FRANCE CINÉMA)

T09 JUNE | 09.45h – 11:15h

DISTRIBUTING SPANISH CINEMA IN FRANCE: A GROWING RELATIONSHIP

For years, Spanish cinema's presence in French theatres was inconsistent and, in many cases, limited to already well-established names. However, we can now speak of a significant shift. Recent films have not only managed to open in France, but have also connected with audiences and generated critical interest. Filmmakers such as Rodrigo Sorogoyen, Oliver Laxe with *Sirat*, Alauda Ruiz de Azúa with *Los domingos*, and the films of Jonás Trueba reflect a diversity of perspectives—from the political to the intimate—that is finding a natural place within the French film ecosystem.

What factors explain the growing connection between French audiences and contemporary Spanish cinema: is it a question of narrative styles, a leap in quality, budgets, universal themes, or a more effective distribution strategy? Is this success sustainable over time, or are we witnessing a momentary convergence?

ERIC LAGESSE (PYRAMIDE DISTRIBUTION)

ALICE LABADIE (LE PACTE DISTRIBUTION)

ANDREA QUERALT (4A4 PRODUCTIONS)

T09 JUNE | 11.15h – 12.30h

FINDING THE AUDIENCE AND THE AUDIENCE FINDING ITSELF

In a context that is often described through decline—fewer audiences in cinemas, fragmented consumption habits, and a general sense that cinema has lost its central place in cultural life—experiences are beginning to emerge that contradict the most pessimistic narratives. These are not global solutions, but concrete examples of films that manage to connect with audiences, and of venues that have found new ways of engaging with their public.

This conversation brings together three perspectives spanning exhibition, distribution, and film production in Spain and France, all centred on the same question: what makes audiences want to go to the cinema today? And what kinds of spaces, communities, and experiences are being built around cinemas?

With Lara P. Camiña from BTeam, we will discuss how certain films find their audience beyond traditional distribution dynamics. With Javier Pachón, we will explore the case of Cineciutat, a cinema driven and sustained by its community. And with Thomas Hakim, we will learn about the experience of Cinéma La Clef in Paris, which has become a symbol of a collective and political way of understanding cinema and its spaces.

LARA P CAMIÑA (BTEAM)

THOMAS HAKIM (CINÉMA LA CLEF)

JAVIER PACHÓN (CINECIUTAT)

T09 JUNE | 12.30h — 13.30h

LITERARY ADAPTATIONS. FROM WORD TO IMAGE

The talk will focus in particular on opportunities for adapting literary works in Spain and France, current dynamics in the intellectual property rights market, as well as the specific features of “book-to-screen” productions (financing models, rights negotiations, co-productions, and collaboration among industry stakeholders). It will also provide an enriching exchange among key professionals on recent trends and the main challenges facing the market.

ARTHUR DERROUAZ (DIRECTOR DE DERECHOS AUDIOVISUALES EN LA EDITORIAL STEINKINS)

CELIA RICO (CINEASTA)

LUIS ÁNGEL RAMIREZ (PRODUCTOR)

T09 JUNE | 15.30h – 17.00h

FORUM

[FINDE]

Clúster
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FINDE is Madrid's Independent Film, Investment, and Financing Meeting. At a time of profound transformation for the audiovisual sector, bringing together producers, financiers, investment funds, and institutions seems as necessary as bringing together filmmakers and creators. FINDE seeks to open a dialogue on how to build sustainable models for the independent cinema of the future, exploring new forms of collaboration between the financial sector and filmmaking, and between the public and private sectors. We are interested in considering not only how films are financed, but also what conditions make it possible for ambitious, risky works to exist and find their place in the world.

FINDE → INDEPENDENT FILM, INVESTMENT, AND FINANCING MEETING

 ECAM

COMBINING TAX INCENTIVES AND ALTERNATIVE INVESTMENT IN FILM FINANCING

JAVIER VILLASECA (SEGO CREATIVE)

ANTONIO MANSO, BE&JING

JESÚS MARTÍNEZ, (MOBY DICK)

PILAR BENITO (MORENA FILMS)

MODERATOR: **CREA SGR**

T11 JUNE | 10.00h – 11.00h

SHOW ME THE FUND

KHALIL BENKIRANE (HEAD OF GRANTS, DOHA FILM INSTITUTE)
REBECCA DE PAS (COORDINATOR, PRADA FILM FUND)
REMI BURAH (ARTE FRANCE)

T11 JUNE | 11.00h – 11.45h

HOW TO ATTRACT INVESTORS TO MY PROJECT

CELINE DORNIER, IPR.VC (FINLANDIA)

BOBBY ALLEN (MUBI)

ALEXANDRA LEBRET (TOGETHER FUND)

DAN WECHSLER (BORD CADRE)

PATRICIA SPA (CAP7)

MODERATOR: **SOPHIE ERBS**

T11 JUNE | 11.45h – 12.45h

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