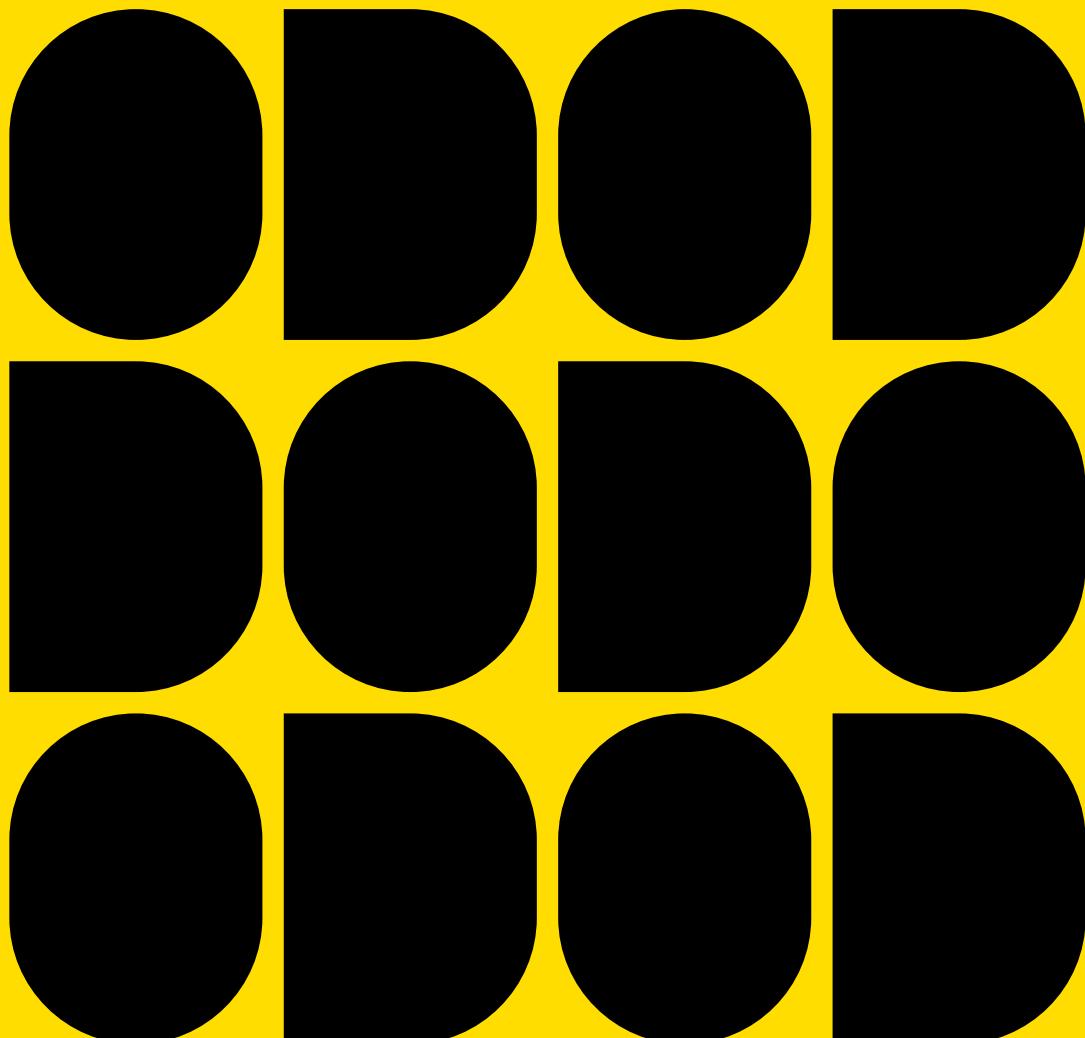


Locarno  
Open Doors  
4 – 10 | 8 | 2022

# Open Doors 2022

## Latin America and the Caribbean



# Open Doors 2022

## Focus on Latin America and the Caribbean



The first year of the new three-years cycle of Open Doors will take us to yet unexposed countries in Latin America and the Caribbean with more than 40 new talents selected for its co-production Hub and producer's Lab.

This year's edition uses both digital and in-person opportunities to give space to these talents who will bring new energies and creative inspiration with their stories among the walls of the Spazio Elle.

The delegation of directors and creative producers will be at the spotlight of the activities taking place during Locarno Pro, presenting their current and next works to the industry peers as well as to the wider community of the Festival.

The selected directors and producers will be part of the following initiatives:

- The co-production platform Open Doors Hub, introducing eight distinctive feature projects looking for international collaborations.
- The Open Doors Producers' Lab, highlighting nine upcoming creative producers with their projects in development.
- The Open Doors Screenings showcases the most recent works of talents with a feature or a short film to the public audience, this year focusing in Central America and the Caribbean region.

The program will be an occasion to meet exciting new voices from countries where cinema is yet much to be discovered, including some names returning to Locarno with their next projects after presenting here their earliest works. A diversity of genders, trajectories and languages will give voice to contemporary and important issues of today's society, with projects and film genres for all tastes, from creative documentary to LGBTQI+ western.

The exploration of these regions will continue then throughout the year, with the year-round activities, which include the ToolBox, a free online learning platform, and the extended consultancy program, which will offer more meeting points, with more talents.

We are excited to be part of this journey together and welcome you in Locarno in August!

Your Open Doors Team

## Co-production Hub

### 8 projects in development

- 6 **Cuando cae la lluvia (When Rain Falls)**  
by Yanillys Pérez  
Producer: Yanillys Pérez  
Production company: YPR Films  
Dominican Republic
- 8 **Diamante (Diamond)**  
by Yashira Jordán  
Producer: Alvaro Olmos Torrico  
Production company: Empatía Cinema  
Bolivia, Argentina, France
- 10 **Kokue**  
by Miguel Agüero  
Producer: Cynthia García Calvo  
Production company: Asociación Cultural Arraigo, CYAN prods  
Paraguay, Chile
- 12 **Los hombres morimos antes (Men Die Sooner)**  
by Federico Montero  
Producer: Alexandra Latishev  
Production company: La Linterna Films  
Costa Rica, Uruguay
- 14 **MOA**  
by Marcel Beltrán  
Producer: Paula Gastaud  
Production company: Mediocielo Films  
Cuba, Brazil
- 16 **Muchachos bañándose en el lago (Kids Swimming in the Lake)**  
by Michael Labarca  
Producer: Patricia Ramírez Arévalo  
Production company: Todos Los Ríos  
Venezuela, Chile, France
- 18 **Los invisibles**  
By Andres Rodríguez  
Producer: Mauricio Escobar  
Production company: La Danta Films  
Guatemala
- 20 **Sopor y ave (Sopor and Bird)**  
by Ana Cristina Barragán  
Producer: Joe Houlberg  
Production company: Boton Films  
Ecuador, Argentina, Spain

### Synopsis

Resistencia (9) takes on her mother's role and parents her sisters, Esperanza (7) and Mía (5). Resistencia would like her single mother, Marta (30), to take care of them, but she spends most of her time working near a gold mine selling products and food. Through her vivid imagination, Resistencia relives Marta's dangerous adventures in the mines. Marta struggles to support her family and plans to return with them to her native country, Venezuela, after earning enough money. She and Resistencia only understand each other when Marta smokes tobacco and teaches Resistencia to predict the future in the ashes. Marta's boyfriend, Pelo Lindo (38), mistreats her and barely survives an attempted hit by the vengeful mafia, only to fall prey to them later on. Marta's money is stolen, fed up with life, one night she intends to avenge her lover, but spirits prevent her from doing so. Seeing the wretched state of her life, Marta shuts down her business and arranges her family's return home.

### Visual concept

*Cuando cae la lluvia* creates a constant game between the real and the imaginary. Through various symbolic elements, it invites us to forget the supposed boundaries between these two spheres and rely on the veracity of the characters' inner world. Throughout the film, the characters are deeply connected with the place around them, imbued by climate, nature, and animals. In the mines, they are lost in the vastness of the landscapes. In Resistencia's house, the fear she experiences is present through the shadows of humans and trees, and in the emptiness of the houses with sparse furniture, the constant noise of the insects and the rain absence.

### Producer's note

In 2010, Yanillys Pérez's YPR Films was born. Our latest film *Jeffrey*, a documentary, won the Discovery Filmmaker award at Toronto International Film Festival 2016. With her new screenplay, *Cuando cae la lluvia*, Yanillys wants to tell a feminine story of a mother and daughter battling each other and helping each other as they struggle to get ahead in life. Our aim is to make a tribute to the broken families living in poverty with the hope of a better future, as well as to the religion and politics that influence their decisions.

### Technical information

Genre	Drama
Shooting format	HD
Estimated running time	90'
Production country	Dominican Republic
Production status	Writing and development
Shooting language	Spanish
Shooting location	Dominican Republic & Venezuela
Principal photography	September 2023
Total budget	EUR 750'000
Funds secured	EUR 175'000
Co-producers attached	None

### Director's note

As a child, I felt compelled to play a mother's role for my sisters while my single mother worked in a mine in Venezuela, where she spent the week to earn money and support us. From my own fears and courage was born Resistencia, a girl who bravely faces life, persevering to give her sisters everything.

Resistencia lives in an environment of warm climates where wooden and zinc houses coexist, not far from the mines and rainforest imposing beauty, where Marta, her mother, works and where sweaty bodies sway, living and laughing despite the hard work. The nights are dark, without electricity, where only insects and the moon illuminate the inhabitants of this place.

*Cuando cae la lluvia* relies on expressive scenes: the family breakdown; the immature adult and the child who behaves like an adult; Resistencia's physical and emotional coping with this traumatic experience; the longing of her mother and the desire to regenerate family bonds.

I aim to make a film that allows me to work with the region's inhabitants and use local actors. A story where bodies express as much as words. I want to leave a lot of room for sensitivity and spontaneity. That's why it's essential for me to respect intuition, to work with a small team that allows me to make an intimate film, both in terms of its story and its form.



**Director & Producer**  
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### Biography

Yanillys Pérez is a Dominican/Venezuelan director, writer, producer and actress. Her first documentary feature, *Jeffrey*, won the Discovery Filmmaker Award at the Toronto International Film Festival in 2016. She also won Best Picture at Cleveland International Film Festival, Best Documentary in Trinidad and Tobago, Best Film Human condition at Belize Int Film Festival and other international and national awards.

### Selected Filmography

- *Jeffrey* (Documentary, 78', 2016)
- *Techos rotos* (Fiction, 17', 2014)
- *Del otro lado* (Fiction, 15', 2011)

### Production Company Profile

YPR Films is an independent film company created in 2010 in the Dominican Republic. We started with the production of short films, before turning to feature films, with our first feature film documentary *Jeffrey* awarded at Toronto International Film Festival. The purpose of the company is to produce art house narrative feature films, documentaries and short films in the Dominican Republic and Latin America with international co-productions.

### Selected Filmography

- *El país de las maravillas* (Series, 6x30', 2022)
- *Jeffrey* by Yanillys Pérez (Documentary, 78', 2016)
- *Techos rotos* by Yanillys Pérez (Fiction, 17', 2014)

## Synopsis

Petra is a Quechua teenager who lives in an Andean town in Bolivia. She is part of a very traditional family who is well known for organizing regional *prestes*, big international religious-themed parties for their community. Petra is a rebel: she is a Quechua trap singer and she refuses to wear the traditional skirt called *pollera*. One day, she receives a message from her father, who had been expelled from her family long ago. She runs away from her home to La Paz's El Alto - Bolivia's capital city, with the hope of reconnecting with him. Instead, she finds a group of street vendors, outcasts, and freaks that take her under their wing, give her a place to sleep, and accidentally, a new community to belong to. Together with Leo Da Vinci, a young inventor, and member of this group, she starts a journey that leads her to an unknown regional Queer *preste*. There she discovers a new side of her long-lost father; an Andean drag queen called Diamond.

## Visual concept

*Diamante* is a collage of mixed memories and implosive sensations. Its aesthetic explores my own vision as a person suffering from a nervous system disease. When the optic nerves become inflamed, a myriad of vision alterations occur, painful, but which a filmmaker can exploit to amazing effect: blind spots on the horizon and line distortions; sparkles and blurry lights; rainbow lens flares. I also want to dive deep into Andean drag queens and trans women's aesthetic and let them be part of this film to represent Petra's father's universe.

## Producer's note

It is a pleasure for us to be part of *Diamante*. It is a risky and critical bet for Bolivian cinema to bring to the forefront the complex situation of the LGTBIQ+ community. From the understanding of our Bolivian context, we believe that more productions directed by female filmmakers are needed. For this reason, we trust Yashira's talent and the sensitive story she developed in this project.

## Technical information

Genre	Drama, LGBTQ
Shooting format	4K
Estimated running time	90'
Production country	Bolivia
Production status	Writing and development
Shooting language	Quechua, Spanish
Shooting location	El Alto, La Paz, Bolivia
Principal photography	March 2024
Total budget	EUR 364'000
Funds secured	EUR 114'000
Co-producers attached	In negotiation with Maravilla Cine (Argentina)

## Director's note

After I was diagnosed with a rare brain disease and after years of feeling intense physical pain, *Diamante* was born. It is not only a movie, but a deep and rough confrontation with my own past. The story itself began to unfold as a recollection of my memories as a 90's kid and the need to tell the story of many female voices repressed by Latin American machismo.

The main character of my film suffers from this violence, but she sings Quechua trap and hip hop songs as a form of protest and as a survival device. She escapes from a very traditional family where women are supposed to cook, have children, and serve men in all the *prestes* of their community.

A *preste* is a rotating celebration with characteristics inherited from *Ayni*. At these parties, people gather to drink, eat, and dance for 3 consecutive days in the name of the Catholic Virgin or the Sun.

Petra is a rebel, and she must find her community to heal. This is how she discovers the Andean Queer Universe, where she can finally feel a sense of belonging.

I am super interested in this duality of my country. How is it that songs, fashion, and technology of the 90s are still available as usual in Bolivia? Does time mean something different in the Andes?

Pop culture, exaggerated kitsch images, neo-Andean buildings, and fluorescent colors are part of the urban landscape of El Alto city, where Petra gets lost looking for her father. In that fusion of magic realism and rawness of my Bolivian culture, I see how the characters in this film can develop and shine.



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## Biography

Born in La Paz (Bolivia) in 1985, Jashira Jordán studied Cinema and Fine Arts at the University National of the City of La Plata Argentina. She was a Berlinale Talent in 2007 and 2008. Winner of the SANFIC Industry Award with her film in development *Diamante* at the MAFF - Malaga Festival 2022. Executive Producer of Arbol Cine Orgánico, an independent film company formed only by women. Director, writer and producer of the documentary *Durazno* (2014).

## Selected Filmography

- *Dubicel* (Animation, 12', 2019)
- *Durazno* (Documentary, 86', 2014)

## Production Company Profile

Empatia Cinema is a production company created in 2007 by filmmaker Alvaro Olmos Torrico. Dedicated to the development of film projects by local filmmakers with an author's vision. Currently, our house has six films completed, two more for release in 2022; Martín Boulocq's *El visitante* which premieres at the Tribeca Film Festival, Alejandro Quiroga's *Los de abajo*, and two projects in development including *La Hija* and *Diamante*.

## Selected Filmography

- *El visitante* by Martín Boulocq (Fiction, 85', 2020)
- *Wñay* by Alvaro Olmos Torrico (Fiction, 82', 2019)
- *San Antonio* by Alvaro Olmos Torrico (Documentary, 80', 2011)

**Synopsis** In a remote town in Paraguay about to disappear due to the spraying of soybeans with agrochemicals, Leonardo tries to convince his grandmother Teodolina to sell the house and emigrate to Argentina. But she is not willing to leave her farm, her culture and the grave of her dead husband. Furthermore, she is the last midwife and traditional healer of the almost empty town.

**Visual concept** The intention is to explore the cinematographic language with creative freedom, with a personal and political point of view, very visual, reflective, contemplative, emotional, subtle and of great poetic beauty. We will try to ensure that every image of *Kokue* is of great pictorial beauty, full of sentiments and metaphors. To make the audience feel completely involved with the deep emotions of the film, the narration will be carried out through long shots, without camera movement: the intention is to reflect the absence, the wait, and the terrible destruction of the environment and its consequences on human beings.

**Producer's note** As a producer, I am motivated to get involved in authorial, personal projects that expose stories which invite us to reflect and that give voice to less privileged or visible groups. *Kokue* is a project that brings together all those characteristics that move me. *Kokue* is a story that, based on a universal theme such as the mother-son relationship, represented by the bond between a grandmother and her grandson, explores a variety of subjects that seem relevant and urgent to portray: forced migration, colonialism, the destruction of the environment, identity, memory and culture. Being the granddaughter of Paraguayan migrants, I can relate to the story that Miguel Agüero seeks to portray. Likewise, I am excited to work with Miguel because of his particular style as a director, which I could see reflected in his short films, which impacted me for their sensitivity, poetics and cinematographic language.

**Technical information**

<b>Genre</b>	Drama
<b>Shooting format</b>	4K
<b>Estimated running time</b>	90'
<b>Production country</b>	Paraguay, Chile
<b>Production status</b>	Writing and development
<b>Shooting language</b>	Guarani, Spanish
<b>Shooting location</b>	Caaguazú, Paraguay
<b>Principal photography</b>	April 2024
<b>Total budget</b>	EUR 240'000
<b>Funds secured</b>	EUR 21'000
<b>Co-producers attached</b>	CYAN prods (Chile)

**Director's note** I was born and raised in Acahay, a peasant town in the interior of Paraguay that is approximately 103 km from the city of Asunción, the capital of the country. I grew up with my maternal grandmother. She was my mother and my father at the same time. She encouraged me to speak in Guarani and to understand that the land is life, medicine and food.

When I was a child, my town was surrounded by beautiful forests. It was a place where we could play in contact with nature in all its magnificence. Then, I grew up and I couldn't find the opportunities I needed there. The biggest conflict I faced was whether to stay there to take care of my elderly grandmother or to move to the city to look for something better. Circumstances made me choose the second. That painful recollection of leaving behind my grandmother, her commitment as midwife, healer, peasant worker of the land, and the memories I keep of the days I lived with her are what prompted me to undertake this project.



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#### Biography

Miguel Agüero is a Paraguayan screenwriter, producer, and film director. He has a degree in Fine Arts from the Superior Institute of Fine Arts of Asunción. His short films in the Guarani language *Antolina*, *Kurusu rebelde* and *Kiriri*, have won numerous awards in Paraguay as well as in international festivals.

#### Selected Filmography

- *Kiriri* (Fiction, 26', 2018)
- *Kurusu rebelde* (Fiction, 29', 2015)
- *Antolina* (Fiction, 7', 2014)

#### Production Company Profile

Founded in 2014, Asociación Cultural Arraigo is a Paraguayan independent film production company dedicated to the creation and production of audiovisual works in the Guarani language. The company produced the short films *Antolina* (2014), *Kurusu rebelde* (2015) and *Kiriri* (2018).

#### Selected Filmography

- *La noche adentro* by Carina Piazza and Alejandro Alonso (Fiction, 95', 2022)
- *Medea* by Alexandra Latishev (Fiction, 72', 2017)
- *Marea* by Brenda Urlacher (Fiction, 15', 2011)

### Synopsis

Felipe returns to his old house in the horse breeding farm where he grew up, during the prayers of his father's novena. His mother Sandra, his older brother Sebastián and his 10-year-old nephew, Sebas, wait for him there. When a horse named Porto disappears, the family's reunion detonates confrontations that evoke a hostile past. His father's spirit in the form of water roams through the pipes and floods the house. Felipe becomes interested in the world of horses after observing the way that Jorge, the deaf tamer hired by his brother, trains the animals. Porto is found, forced back to the farm, then gets very sick. Felipe decides to bring him into the house and takes care of him. He recognizes the beast inside himself and the being inside Porto, defying the power dynamics of his upbringing and finding a different place within his family.

### Visual concept

Felipe observes subjectively, as the movie progresses, he sees as a horse: with an open angle and distorted edges. The indoors are submerged in gloomy grief, with symmetrical compositions that create triangles that reference the holy trinity. The floods in the hallways create mirrors on the floors where the characters and the house are reflected. The outdoors will be dry, dusty and desaturated. I want to suggest a duel between brothers, using western-style close-ups of the men aiming their shots. During the horse competition the actors will be in a real event, creating a documentary-style sequence.

### Producer's note

*Los hombres morimos antes* is Federico's first film. I am interested in being involved in this journey because it is a personal story, which raises a question about how masculinity is constructed in a Central American context. An urgent issue that is not addressed in the right way in this society, which has repercussions on how power is exercised both intimately and publicly.

As a producer and director from a country like Costa Rica, I have been able to confirm that the financing possibilities for projects are few and local funds are an important contribution to consolidate that financing already assured. However, they do not cover the entire budget, which pushes us to look for co-productions or collaborations outside our region. Few spaces prepare us for this and Open Doors can be quite rewarding for the process of development and financing of our film.

### Technical information

Genre	Drama, Western, LGBTQ
Shooting format	4K
Estimated running time	72'
Production country	Costa Rica, Uruguay
Production status	Writing and development
Shooting language	Spanish
Shooting location	Cartago, Costa Rica
Principal photography	July 2023
Total budget	EUR 176'500
Funds secured	EUR 23'000
Co-producers attached	Virginia Bogliolo, Tarkio Films, Uruguay

### Director's note

*Los hombres morimos antes* is my return to explore those places in which I'd been told I did not belong. It is a re-sacralization of my body after a familiar sentence. The standard of manhood is unreachable, not being able to get there, generates a wound of shame which turns into rage. So, I ask myself: in what way could I open the path to confront that man I learned to be and still carry him with me? How much of that rage do I still carry?

It's been a healing journey and as I work and discover the film, at the same time, these childhood wounds unfold. I want to stop victimizing myself as a gay man and start exploring the layers underneath, to recognize myself as a horse and as a tamer in a system that disintegrates. I want to explore the catholic religion structures, like the mysteries of the rosary, to tell the story. I'm depicting the rarely portrayed Latin American high-class and religion with humor.

*Los hombres morimos antes* is a western, surrealistic, drama with hints of comedy. I recognize in this mélange, my own life. My references are *L'Age d'or* (Amos Vogel), and *The Power of the Dog* (Jane Campion). I've also been influenced by the paintings of Radu Belcin and the photographs of Cristina de Middel and Anastasia Taylor-Lind.



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### Biography

Director and producer for Linterna Films, a company based in San José, Costa Rica. A graduate of Veritas Film School. Writer and Director: *Bucle* (short film 2012) and *Umbral* (short film, 2017). Grand Prix at Poitiers Festival, France 2019. Best short film at Costa Rica International Film Festival 2017. Producer: *Irene* (short film, 2013) by Alexandra Latishev. Executive producer of *Objetos rebeldes* by Carolina Arias Ortiz (2020). Writer and Director of *Los hombres morimos antes* (2023).

### Selected Filmography

- *Umbral* (Hybrid, 21', 2017)
- *Bucle* (Fiction, 10', 2012)

### Production Company Profile

Linterna Films was founded in Costa Rica in 2011. It seeks to be a regional vortex of cinematographic projects with proposals that generate political and social impact in the Central American context. Our short films (*Irene* and *Umbral*), documentary (*Objetos rebeldes*) and feature films (*Medea* and *Delirio*) have participated in festivals in more than 25 countries, such as San Sebastian, IDFA, BAFICI, Poitiers, Havana, Icaro, Shnit and Costa Rica Film Festival.

### Selected Filmography

- *Objetos rebeldes* by Carolina Arias (Documentary, 60', 2020)
- *Medea* by Alexandra Latishev (Fiction, 78', 2017)

**Synopsis**

A couple's relationship is tested when they see each other on different sides of an environmental issue. She is a scientist writing a report about the impacts of pollution in their hometown, Moa, while he works for the nickel mining company, the culprit. After Solange is fired because of the research, her parents come to visit. Everything that has been gravitating in the atmosphere of ordinary life comes together, making the emotional pendulum of this situation swing out of balance. Dismissal from her job causes Solange to experience a withdrawal from reality as if she no longer were the protagonist of her days. As her isolation deepens, mysterious things begin to happen: death and toxic contamination everywhere, fog, waste, and suspicious friends. Bloated, dead animals emerge at the edge of a dry mangrove swamp. She feels as if someone is constantly observing her routine. Surprisingly, the constant exposure to death gives her the strength to keep on working on the investigation. Finding out she is pregnant leads her to understand that, despite all the obstacles, she must find a way to freedom.

**Visual concept**

In the mining environment, the landscape is a romantic expression of feelings and fears, expressed in environmental, noise, and emotional pollution. The movement, in its dramatic and aesthetic conception, is expressed by showing a polluted context in which its characters are victims (the polluted space contaminates the soul) until this idea is progressively inverted. The projection format will be cinemascope (1:2'35), with a predominance of an earthy palette (ochres, reds, oranges) and a tarnished mineral green, accentuating the atmosphere of the Moa mines, where the film acquires its expressive effectiveness.

**Producer's note**

Marcel Beltrán is one of Cuba's most promising filmmakers today. In 2019, he moved to Brazil, and together we produced his second documentary feature *La opción zero*, released in 2020 with a very successful film festival run. The experience resulted in a series of projects, including *MOA*, his first fiction feature. Today, the environmental crisis is not a common topic in fiction films, making *MOA* a trailblazer in Caribbean filmmaking. The increase in financing opportunities and interest of strategic partners focused on environmental stories, drive our strategy. We foresee two main challenges. First, how to produce a film in Cuba, with an appropriated budget, while creating a green protocol for the production. Second, how to secure funding from two countries that don't have governmental support for their local productions. With this in mind, we are relying on international investment and strategic partnerships, therefore looking for European co-producers, sales agents, NGOs, and other environmental institutions that could support the project strategically or financially.

**Technical information**

<b>Genre</b>	Mystery, Drama, Environment
<b>Shooting format</b>	4K
<b>Estimated running time</b>	90'
<b>Production country</b>	Cuba, Brazil
<b>Production status</b>	Writing and development
<b>Shooting language</b>	Spanish
<b>Shooting location</b>	Moa, Cuba
<b>Principal photography</b>	November - December 2024
<b>Total budget</b>	EUR 408'000
<b>Funds secured</b>	EUR 25'000
<b>Co-producers attached</b>	None

**Director's note**

*MOA* emerges from the shock of walking on a dry and polluted lake. I felt under my feet the consequences of environmental damage in the geography of Moa, my hometown. It provoked the growth of a critical conscience that has since sought its allegorical form in this project. The film evokes solastalgia, the feeling of desolation caused by environmental damage, presenting a drama charged with mystery and toxic romance that places a fictional story in a real scenario. We would like to have the secondary characters played by Moa's residents - real people filmed under the strict conditions of a full-fledged fiction, drawing attention to the landscape of local faces marked by pollution. An important reference for this film is the work of Cuban painter Tomás Sanchez.



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**Biography**

Marcel Beltrán is a Cuban filmmaker currently based in Brazil. He is a facilitator of sustainability practices within the arts, exploring environmentally and ecologically focused issues. With film studies at EICTV (Cuba) and Concordia University (Canada), he has written/directed shorts and documentary features screened at festivals such as IDFA, Hot Docs, DOC NYC, MoMA Doc Fortnight, Busan, DOK Leipzig, and Málaga. *MOA* is his first fiction feature film.

**Selected Filmography**

- *La opción zero* (Documentary, 80', 2020)
- *La música de las esferas* (Documentary, 82', 2018)
- *La nube* (Fiction, 33', 2014)

**Production Company Profile**

Mediocielo Films is a partnership between the Cuban filmmaker Marcel Beltrán and the Brazilian producer/distributor, Paula Gastaud. The company has two features in development: *MOA*, Beltrán's first fiction and the essay doc *Codex Republica. Chinolope*, a feature doc, is in post-production and *La opción zero*, Marcel's second feature doc, was recently released, with a world premiere at IDFA 2020 and awarded as Best Feature at MiradasDoc 2022.

**Selected Filmography**

- *La opción zero* by Marcel Beltrán (Documentary, 80', 2020)
- *La música de las esferas* by Marcel Beltrán (Documentary, 82', 2018)

# Muchachos bañándose en el lago

## Kids Swimming in the Lake

Venezuela, Chile, France

Co-production Hub

17

### Synopsis

During a long blackout, DAYANA (11) and her siblings DIEGO (8) and DEYANIRA (6) deal with the strange behaviour of their mother CHIQUI (38), who refuses to come out of her bedroom. In the meantime, they dream about leaving the country and reuniting with their father, who crossed the border with the promise of a reunion. Alone and wandering around their neighbourhood, the children adapt their games to the absence of light: they take short turns playing games on the cell phone before the battery goes flat; they can pinpoint what time it is just by looking at the sky; they occupy the car that their father left parked in the yard, to turn on the air conditioning and escape the heat; and they watch as some teenagers swim in a contaminated lake by oil spills which they are prohibited from visiting. To reunite with their father, the family would have to sell the car that he left behind, and while they wait for the right buyer, the siblings watch as their friends and other families leave before them. The farewells and absences of those who can leave, awaken feelings in Dayana that make her grow up prematurely. Days go by and Dayana notices that Chiqui remains distant and worried. Chiqui is pregnant and she faces the challenge of deciding whether to have the baby, since she already has great difficulties feeding her three children. In a country where abortion is criminalized and where health systems have collapsed, Chiqui must carry on with her pregnancy, which she had with another man. For Dayana, the situation of her mother further complicates the plan of emigrating and reuniting with her father. This is how mother and daughter end up accepting that there are people who have the possibility to choose and others who don't.

### Visual concept

I will work with non-professional actors from Venezuela, where we will shoot. The constant blackouts which the characters have to endure condition us too: the bodies and spaces will be lit by cell phone screens, candle lights, lanterns, and car lights. The absence of light will allow us to build atmospheres that will fluctuate between gameplay and danger. The silence imposed by the lack of electricity turns up the frequencies of noises. The camera is a sentinel, following the characters. Long shots, violent cuts and ellipsis. The spaces will be real locations. This is an austere, intimate and sensory film.

### Producer's note

Michael's films are traversed by the consequences of adult decisions on children. What attracts me to his film is his sensibility for turning personal wounds into universal stories. *Muchachos* is a challenge for me not only as a producer: I found myself engaged because it is the story of those of us who have stayed and of our farewells. Aware of the challenges of producing in Venezuela, we are looking for a 2nd European co-producer to help us position the film more strongly on an international level.

### Technical information

Genre	Drama
Shooting format	4K
Estimated running time	90'
Production country	Venezuela, Chile, France
Production status	Writing and development
Shooting language	Spanish
Shooting location	Maracaibo, Venezuela
Principal photography	September - October 2023
Total budget	EUR 500'000
Funds secured	EUR 115'000
Co-producers attached	René Osi, Ticket Shoot Film, France Florencia Rodríguez y Dominga Ortúzar, Oro Films, Chile

### Director's note

The childish gaze is fascinating to me. Innocence and freedom together. Since I left Venezuela, the bond I have with my niece and nephew has been maintained only through voice messages via WhatsApp. They describe to me their surroundings and then inquire about mine. Being a migrant myself, the image of the people I left behind constantly hovers in my mind. How do they handle seeing the others leave? How does a child view an abandoned country that they still inhabit? The grief of Dayana and Chiqui for not having a choice is what interests me and what I want to capture with the camera.



### Director

Michael Labarca

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### Producer

Patricia Ramírez Arévalo

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### Biography

Michael graduated from the Film School at the Universidad de Los Andes, Venezuela. He studied Staging and Directing actors at the EICTV, Cuba. His short film *La culpa, probablemente* (2016) won 3rd prize at Cannes' Cinéfondation. His next film *El hombre de cartón* (2017) was selected in Cairo and Tallin. He is developing his first feature film *Muchachos bañándose en el lago*, selected in the Project Development Course of the Ibermedia program, and in BrLab.

### Selected Filmography

- *El hombre de cartón* (Fiction, 13', 2017)
- *La culpa, probablemente* (Fiction, 14', 2016)
- *Eduardo rey* (Fiction, 6', 2013).

### Production Company Profile

Todos Los Ríos is an independent production company with a special interest in authorial films that invite the exploration of alternative forms of production, and that from their conception generate a social impact in the community where the projects are developed. Founded in Venezuela by director Michael Labarca and producer Patricia Ramírez Arévalo, the company also offers consultation and training spaces for emerging Venezuelan filmmakers.

### Selected Filmography

- *El hombre de cartón* by Michael Labarca (Fiction, 13', 2017)
- *La culpa, probablemente* by Michael Labarca (Fiction, 14', 2016)

**Synopsis**

Alejandro (17) is an indigenous street vendor of cell phone accessories in Guatemala City. His father's death has him return to his hometown only to discover that his mother suffers from the same disease that took his father: AIDS. To help her, he needs to make his way through a Kafkaesque maze – the health care system. After the frustration of the day, the night appears inviting. It's here where drunken nights bring out his desires, but he soon discovers that sex is not what his friends make it out to be. Eventually, he can bring information back to his mother, but the return to his town is a return to feeling out of place and to the judgment from his community. He convinces his mother to go with him to the city to find treatment. In the city, both Alejandro and his mother work through the labyrinth of bureaucracy, racism, and negligence of the health care system. It soon becomes evident that his mother's health is in rapid decline. Once she is stabilized, they go back to their hometown. The return trip is a way of restoring the family balance. Although the social trials of the community still need one last gesture from Alejandro, this time he does not hesitate to draw the line that should not be crossed.

**Visual concept**

I will shoot *Los invisibles* with only essential crew and equipment, making it possible to capture a visual narrative that adapts naturally to the contexts; I will use an aesthetic close to documentary, a camera that will follow the characters freely, and portray the contexts from the perspective of daily experiences. I seek to portray public spaces that are crowded and saturated with noise in Guatemala City. Using telephoto lenses will allow us to be close to the protagonist and will isolate him with a very low depth of field, this will help us portray the constant feeling of Alejandro not belonging to the city.

**Producer's note**

Promoting a vision and a voice as unique as that of Andrés Rodríguez is extremely important to me. I have felt deeply touched by his way of portraying innocence versus systemic oppression in a realistic, harsh, and poetic manner. When I watched his short *Darvin* and his feature *Roza*, it became a must for me to produce him as a director. To me, Andres can capture aspects of our country's culture in images in a way that no other Guatemalan filmmaker does. I identify with his commitment to explore the open wounds of a country with a deeply damaged social tissue. He researches and makes good decisions to tell such stories with respect, like by using non-actors and by finding people whose living circumstances inspire the characters.

**Technical information**

<b>Genre</b>	Drama
<b>Shooting format</b>	4K
<b>Estimated running time</b>	80'
<b>Production country</b>	Guatemala
<b>Production status</b>	Writing and development
<b>Shooting language</b>	Spanish, Ixil
<b>Shooting location</b>	Guatemala
<b>Principal photography</b>	March - April 2023
<b>Total budget</b>	EUR 334'000
<b>Funds secured</b>	EUR 78'000
<b>Co-producers attached</b>	None

**Director's note**

*Los invisibles* tells the story of a family coming together through their silenced sexualities. The protagonist is an indigenous teenager that works as a street vendor far from his family, his community, his culture, and his native language. He continuously confronts racism in a city that refuses to see him. Guatemala is a country full of silences, where we prefer to keep quiet about many issues to conceal our fears, our insecurities, and our differences. Through this film, I see the opportunity to talk about these issues. I have decided to approach the project from a personal angle, from my personal relationships, from my experiences and ways of understanding them. I want to continue exploring the difficulties of breaking the silence between members of a family. I would like to approach my story, through my characters and their contexts, in an intuitive and flexible way. I am convinced that this will be the fairest way to tell the story of an invisible person who seeks to find his space in a society that has decided to exclude him.



**Director**  
Andrés Rodríguez

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**Producer**  
Mauricio Escobar

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**Biography**

Guatemalan filmmaker. His first feature film as a director - *Roza* - obtained the Ibermedia Co-production Fund and was post-produced with the support of CRFIC and FICGLA; it was selected in official competition in Costa Rica International Film Festival. He is currently developing *Los invisibles*, that has been selected to Locarno Open Doors, Panama Film Match, Bafici, Guadalajara Coproduction Market, 3 Puertos Lab, and Habana Film Festival Script Contest.

**Selected Filmography**

- *Roza* (Fiction, 90', 2022)
- *Darvin* (Fiction, 21', 2019)
- *La niña y su canción* (Fiction, 8', 2016)

**Production Company Profile**

Guatemalan production company headed by producer Mauricio Escobar and writer/director César Díaz, with a diverse slate of projects focusing on social issues. Our most recently released feature film, *Justin Lerner's Cadejo blanco*, was presented at TIFF Industry Selects, Tallin Black Nights, BAFICI, Malaga, between others. Some projects to be produced soon include *Fidelidad*, by César Díaz, *Cherri*, by Fabián Suárez and *Los invisibles*, by Andrés Rodríguez.

**Selected Filmography**

- *Fidelidad* by César Díaz (Fiction, 90', 2022, currently shooting)
- *Cadejo blanco* by Justin Lerner (Fiction, 120', 2021)
- *Cherri* (Aristóteles Moore) by Fabián Suárez Ávila (Fiction, 90', currently in post-production)

### Synopsis

A group of adolescent victims of sex trafficking live temporarily in a shelter, hidden in the middle of a forest. Accustomed to a nocturnal schedule, the girls spend their days asleep. Abigail is 14 years old, with a wide smile and a lost look. She likes to visit the room with babies that the other girls gave birth to, after the abuse they suffered. She feeds them and play with them as if they were dolls. It is the small details that reveal the horror they have gone through, which cannot be seen but can be sensed. When Abigail must return home, time seems to have stopped: her mother, her sisters, her room of 12 years is still painfully intact, but nothing feels the same anymore. Abigail tries to regain her body's agility in front of her former Olympic gymnastics' teammates, tries to interact with other teenagers, to regain her youth, but her wounds are severe. She meets Marjorie, a mysterious Afro-Ecuadorian girl who knows about the ocean. Both spend some days there, with the mollusks and the prehistoric creatures of the sea.

### Visual concept

The body is seen as something alive and changing, paradoxical. It is strength, youth, but also decadence, illness. At the shelter house I visualize a camera almost always fixed those pans from one body to another, a stability of classic cinema that is rarely broken. Close-ups of some moments hide other elements out of the frame. At the return to her past world: over the shoulder camera that has an emphasis on detail, as Abigail looks (Lynne Ramsay's *Ratcatcher*). The ocean: her body in the sand, in the pools, among the mollusks, the black iguanas. The sound of the waves and the small stones they drag, with sounds of her body, the feeling of suspension.

### Producer's note

I have known Ana Cristina since we started studying film at the University in Quito. In those early days, with a hunger to learn, we began to discover the audiovisual together. I know all about the development of her work and vision. Nowadays, she, as an author, is allowing herself to be carried away by a very sharp instinct that allows the images to be more present, powerful and touching. *Sopor y ave* talks about the abuse and trafficking of adolescent women, which today is a sad reality that unfortunately is not talked about much. The little we hear is from the sensationalist press and not from an intimate and artistic point of view. I believe that through Ana Cristina's authorial gaze we can create a story of importance and sensitivity that can raise awareness among the people who see it. Normally we talk about the moment or the act of abuse, but in this film, we seek to talk about the moment after. I see this project as a big professional challenge but even greater responsibility as we touch on such relevant topics.

### Technical information

<b>Genre</b>	Drama
<b>Shooting format</b>	16 mm
<b>Estimated running time</b>	75'
<b>Production country</b>	Ecuador, Argentina, Spain
<b>Production status</b>	Writing and development
<b>Shooting language</b>	Spanish
<b>Shooting location</b>	Quito, Ecuador
<b>Principal photography</b>	Sept 2021 (1st part) - 2024 (2nd part)
<b>Total budget</b>	EUR 270'000
<b>Funds secured</b>	EUR 37'500
<b>Co-producers attached</b>	Flor de Mugica, Bomba Cine (Argentina) Elías Querejeta, Zine Eskola (Spain)

### Director's note

When I direct, I think a lot about bodies. In their awkwardness, in the touch, in the expressiveness of hands and in the invisible depth of small gestures. Beyond a story, I seek for a unique flavor in the atmosphere. I am interested in characters who live on the margins, because of their inability to socialize, because of their wounds, and of their strange way of facing reality. A few years ago, I visited a hidden shelter for trafficked adolescents in Ecuador. I met twelve, thirteen-year-old girls with their kidnappers' babies in their arms, sleepy girls resting on the tables in the daytime, because they were used to a nighttime exploitation schedule. I was moved by the sight of them laughing, playing with those babies in their arms, in a state of shock, after going through that horror. I initiated an investigation into human trafficking and it urges me to talk about it.



**Director**  
Ana Cristina Barragán

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**Producer**  
Joe Houlberg

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### Biography

Quito, Ecuador, 1987. *Domingo violeta*, her second university project, premiered at the Locarno Film Festival (2011). Alba, her debut feature, premiered at the Rotterdam International FF and received a jury Special Mention at San Sebastian FF. The film won 33 international awards and was shown at the MOMA in NY. Now, Ana is finishing the post-production of *La piel/pulpo*, her 2nd feature, with the support of Cinéma du Monde, World Cinema Fund, HBF+Europe, IFCI and Ibermedia and she is developing her films *Sopor y ave* and *Hiedra*.

### Selected Filmography

- *La piel/pulpo* (Fiction, 90', 2022)
- *Alba* (Fiction, 90', 2016)
- *Domingo violeta* (Fiction, 16', 2010)

### Production Company Profile

Boton Films was founded in 2019 by Joe Houlberg to find new forms of production adapting to the reality of cinema in Ecuador. It bets on very authorial projects that are risky in content and language. Currently working on the development of: *The Ivy* and *Sopor y ave*, new films by Ana Cristina Barragán who premiered her debut feature in Rotterdam, won a Jury mention at San Sebastian, among 30 other awards; and *Ozogache* by Joe Houlberg, that recently received the IDFA Bertha Fund.

### Selected Filmography

- *Ozogache* by Joe Houlberg  
(Documentary, 80', 2023, post-production)
- *The Ivy* by Ana Cristina Barragán (Fiction, 90', 2024)
- *Sopor y ave* by Ana Cristina Barragán  
(Fiction, 75', 2024)

## Producers' Lab

### 9 creative producers

- 24 **Ricardo B'atz'**  
(Cayaguana Films)  
El Salvador
- 25 **Maria Félix Morales Lotz**  
(Asertiva)  
Nicaragua
- 26 **Daniela Fuentes Moncada**  
(Epopeya S.A.)  
Ecuador
- 27 **Karolina Hernandez Chaves**  
(2 Sentidos)  
Costa Rica
- 28 **Gilbert Mirambeau Jr.**  
(Muska Films)  
Haiti
- 29 **Illari Orcottoma**  
(Maldeojos)  
Peru
- 30 **Nadean Rawlins**  
(RAW Management)  
Jamaica
- 31 **Michelle Serieux**  
(Imagine Caribbean)  
Saint Lucia
- 32 **Camila Urrutia**  
(Camaleon Films)  
Guatemala



#### Biography

Ricardo Landaverde Flores, known as Ricardo B'atz', was born in El Salvador in 1986. He studied Modern Languages at the University of El Salvador. He produced the animated short film *La partida* that won the Cine del Centro award at the Panalandia Film Festival in 2021. He produced the film *Hoy* that won international film festivals and has been distributed on cable television and VOD platforms in Latin America and the United States. His new project *Laura y el calabozo* is in development stage; it obtained the development fund of the Ibermedia program in 2021 and won the Emerging Animation category in Encuentros BioBioCine 2022 in Chile.

#### Production Company Profile

Cayaguanca Films was founded in 2016 by Ricardo B'atz' thanks to the incentive of the Ministry of Economy of El Salvador. Its productions have won national and international film festivals. It has also made co-productions with the French production companies: La Luna Productions and Cypher Films. Its goal is to create magical realism films that cause a significant impact at a cultural, social, and artistic level that have not only regional but also universal references. Nowadays, Cayaguanca Films is looking forward to promoting the work of other Salvadoran filmmakers and developing the emerging cinema in El Salvador.

#### Selected Filmography

- *Hoy* by Ricardo B'atz' (Fiction, 70', 2020)
- *La partida* by René Magaña (Animation, 9', 2019)

#### Line up

- *Laura y el calabozo* by Ricardo B'atz' (Animation, 90', 2023)



#### Biography

María Félix Morales graduated in film production at the International Film and Television School of San Antonio de los Baños, Cuba (EICTV). As a producer, she has made proposals linked to human rights, such as the feature documentary *Sueños de birrete*, the TV programme *La Casa estrellada* and the short films *Archivo\_Mordaza*, *Recoger el viento*, among others. She has also participated in documentary films in Nicaragua in general production or line production positions. She is the creator and coordinator of CineClub de Barrio, a film forum project in collaboration with peripheral communities of the capital of Nicaragua. She is developing a documentary short film to be set in Brazil and her first fiction film: *Neon*, a feature film based in Asuncion, Paraguay.

#### Production Company Profile

Asertiva is a young company based in Nicaragua, dedicated to local audiovisual productions. *Neon*, a queer film set in Paraguay, and currently in development, is its first project with international projection. Asertiva seeks to make films that promote universal themes from local Latin American identities.

#### Selected Filmography

- *Venus vendrá* by Angel Molina (Fiction, 10', 2019)
- *Recoger el viento* by Amir Aether Valen (Documentary, 13', 2018)
- *Sueños de birrete* by Camilo de Castro Belli (Documentary, 70', 2016)

#### Line up

- *Neon* by Ángel Molina (Fiction, 80', 2024)
- *Zun Zun, Jutiá y Cocodrilo* by Luiza Calagian (Hybrid documentary, 20', 2024)
- *Crías de alta mar* by Luiza Calagian (Documentary, 40', 2024)



## Biography

I believe art is the most powerful weapon to fight inequality. Daniela Fuentes Moncada is an Ecuadorian producer interested in projects that reflect social commitment and diversity. She is the executive producer of *La mala noche* (Gabriela Calvache, 2019), which portraits human trafficking in Latin America. The film premiered in SXSW, has been selected in 25+ festivals worldwide, and has received 15 awards and nominations. She is the producer of the animated short film *ELA* (Alejandra Villasmil), *Los nápoles* (Santiago Paladines), and *ÑUSTA* (Christian Rojas). Cofounder of Femmakers, we support female filmmakers in Ecuador (2021).

## Production Company Profile

Epopeya S.A. is an Ecuadorian independent film production company founded in 2017 by María Ángeles Palacios. We believe we have a powerful tool to transform the world one viewer at a time, that is why we produce films which showcase diversity and become an opportunity to develop new talents. Our audience is the one that allows art to stimulate their lives and reflect on the purpose of community.

**Country**  
Ecuador

**Studio**  
Epopeya S.A.

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## Selected Filmography

- *Caminando entre negros y blancos* by Jonathan Gines (Documentary, 80', 2022)
- *Phuyu* by Christian Rojas (Fiction, 16', 2021)

## Line up

- *Parir* by Randi Krarup (Documentary, 80', 2023)
- *ELA* by Alejandra Villasmil (Animation, 8', 2024)
- *ÑUSTA* by Christian Rojas (Fiction, 90', 2024)



## Biography

Karolina is passionate about challenges, projects and film management are her specialty. During the last ten years she was an alumnus in various producer's Labs, such as: Ibermedia Development Film Program (2009), Guadalajara Talent Campus (2011), BAQLab (2014), Panama Film Lab (2014), Rotterdam Lab (2014), BrLab (2014). She also was a Sundance Institute Documentary Film Program Grantee (2021).

She produced *El baile de la gacela* (Costa Rica-México, 2018, winning First Feature at Montreal IFF and six more awards and was the main producer of *Días de Luz* (first co-production of all Central American countries, 2019).

**Country**  
Costa Rica

**Studio**  
Dos Sentidos

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## Production Company Profile

Dos Sentidos is a production company who has a wide network of projects focused on the emerging generation of Latin American filmmakers. *El baile de la gacela* (CR-Mexico) was screened in more than 30 festivals around the world, winning awards such as: the Golden Zenith (Best First Film, Montreal IFF) and the Audience Award at the CR IFF. It was distributed on television in CR and the USA (HBO), on airlines (KLM, Airfrance), and in cinemas in Germany and Spain. *Días de luz*, a co-production between Costa Rica, Panama, Guatemala, Nicaragua, Honduras and El Salvador, premiered at the AFI Latin American Film Festival, as Central America's first collective creation film. It was also distributed throughout the Americas and Portugal (Cine Latino).

## Selected Filmography

- *Días de luz* by Mauro Borges (Costa Rica), Enrique Pérez (Panamá), Gloria Carrión (Nicaragua), Enrique Medrano (Honduras), Julio López (El Salvador), Sergio Ramírez (Guatemala) (Fiction, 90', 2019)
- *El baile de la gacela* by Iván Porras Meléndez (Fiction, 90', 2018)

## Line up

- *El espacio es un animal monstruoso* by Natalia Solórzano (Creative documentary, 90', 2024)



## Biography

Gilbert Mirambeau Jr. is a producer, writer, and activist. He studied marketing at University of Montreal and returned to Haiti to make films after a few years in the corporate world. Today he's the general manager of Muska Group, a leading audiovisual production company based in Haiti. In 2015, he founded Muska Films to produce heartfelt movies, poignant documentaries and TV series. In 2017, he produced *Kafou*, and in 2021 his first feature, *Kidnapping Inc.* Today, Gilbert focuses on his next feature, *Rue Dorval* (*Dorval Street*) scheduled for 2023, and *The Other Side of the Sea*, a documentary scheduled for 2023 and a TV series, *Papa Doc* scheduled for 2024.

## Production Company Profile

Founded in 2013, Muska Films is a film production company based in Haiti. Our goal is to tell stories that matter through heartfelt genre films and TV series, and socially engaged documentaries. As cinema plays a fundamental role in society, we explore themes on society, human rights, and politics to change the narrative and contribute to the development of the Haitian film industry. In 2017 we produced *Kafou*, which won several awards and nominations (e.g., Best Film at Austin Film Festival). In 2021, we produced *Kidnapping Inc.* scheduled for release early 2023 and *With Naomie*, a documentary due for release in fall 2022.

**Country**  
Haiti

**Studio**  
Muska Films

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## Selected Filmography

- *Kidnapping Inc.* by Bruno Mourral (Fiction, 110', 2022)
- *With Naomie* by Dumas Maçon (Documentary, 52', 2022)
- *Kafou* by Bruno Mourral (Fiction, 50', 2017)

## Line up

- *Rue Dorval* by Bruno Mourral (Fiction, 90', 2023)
- *Papa Doc* (TV series, 60', 3 seasons, 2023/24)
- *The Picture* (WT) by Gilbert Mirambeau Jr.  
(Documentary, 90', 2023/24)



## Biography

Illari is a creative producer based in Lima, Peru. She began her career in 2007. She was General Producer in the documentaries *¿Usted de nuevo, señorita?* by Lorena Best and Sara Guerrero (in development); *Buenos días, Wiracochas*, by Mauricio Godoy (in preproduction); her most recent work, the fiction feature film *Diogenes* by Leonardo Barbuy (in postproduction), was selected in Bolivia Lab 2018, Br Lab 2018, Encuentro de Productores - FICCI 2019, Primer Corte - Ventana Sur 2021, WIP Cine Latino Recontres Tolouse 2022. Open Doors will be a great opportunity to learn more about the role of a creative producer and keep building her career.

## Production Company Profile

Illari specialized in the production of independent author projects, both fiction and documentary. She is interested in projects that question human beings on an emotional level; that speak of the individual experience of life and all that it means to be human, through an internal voice that is so loud that cannot be silenced anymore. *Diogenes*, the first feature film she has produced, was a co-production with La Selva Cine (Colombia) and Dublin Films (France). With their partnership the project accessed international funds: Ibermedia (2021), WCF + WCF Europe (2021) and CNC Aide aux Cinémas du Monde (2022). We are looking for an international premiere this year.

## Selected Filmography

- *Vida ferrea* by Manuel Bauer (Documentary, 95', 2022)
- *Diogenes* by Leonardo Barbuy  
(Fiction, 76', 2022, looking for premiere)
- *Lima grita* by Dana Bonilla & Ximena Valdivia (Documentary, 76', 2018)

## Line up

- *Buenos días, Wiracochas* by Mauricio Godoy (Documentary, 90', 2023)
- *¿Usted de nuevo, señorita?* by Lorena Best & Sara Guerrero  
(Documentary, 80', 2023)
- *4eber* by Ximena Valdivia (Documentary, 90', 2024)



#### Biography

Nadean Rawlins produced and co-directed her first short film *Traytown* in 2020, which was screened at the Bahamas International Film Festival and Diversity in Cannes Short Film Showcase. She produced and directed the pitch for *Traytown* feature film project receiving the Audience Choice Award at 2021's Caribbean Tales "The Big Pitch" at Toronto International Film Festival. In the fall of 2021 she produced and directed the short docu-drama *Boy Girl & All the Rest*. Nadean is currently developing the feature film adaptation of the stage play *Fallen Angel and the Devil Concubine*. Nadean is an alumnus of the IFFR Rotterdam Producer Lab.

#### Production Company Profile

RAW Management was started by Nadean Rawlins in 2015. The mission of the organization is to develop and promote talents in Jamaica through advancement and international exposure. In 2019 the company started providing production services for screenplays for film and television from concept to production execution. Production activities to date include two short films including a documentary that was released in 2021. Content produced is influenced by social and political issues faced by marginalized groups. RAW tell stories with universal themes of acceptance and love with no limit to our audience, once they tune in.

**Country**  
Jamaica

**Studio**  
RAW Management

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#### Selected Filmography

- *Boy Girl and the Rest* by Nadean Rawlins (Documentary, 8', 2021)
- *Traytown* by Nadean Rawlins, Gareth Cobran (Fiction, 13', 2020)

#### Line up

- *Parolyptic* by Nadean Rawlins (Fiction, 10', 2022)
- *Fallen Angel and Devil Concubine* by Nadean Rawlins (Fiction, 90', 2024)



#### Biography

Michelle Serieux is a Caribbean filmmaker originally from Saint Lucia, working in fiction, non-fiction and interactive media. Her creative development has been supported by the Sundance Institute, Tribeca Film Institute, Chicken and Egg Pictures, The Alter-Cine Foundation, amongst others. She holds a MA in Film + Cinema Studies from Columbia University (Honours in Narrative Strategies for New Media) and a BA (First Class Honours) in Media and Communication, Drama and Cultural Studies from the University of the West Indies. Her work has screened at film festivals and art spaces in the Caribbean, Africa, Europe and the Americas.

#### Production Company Profile

Imagine Caribbean is a boutique production company based in Saint Lucia, focused on presenting unique screen-stories about the Caribbean. Our primary focus is on narratives that tackle social justice issues specific to the socio-cultural tapestry of the Caribbean and the global south. We work in fiction, non-fiction and interactive media. Our most recent non-fiction project *Don't Come Searching*, an international collaboration with Canadian filmmaker Andrew Moir, recently had its world premiere at HotDocs 2022. Current projects in development include the supernatural thriller *Black Madonna*, and a hybrid new media project *the Virgin and the Whore*.

#### Selected Filmography

- *Don't Come Searching* by Andrew Moir (Documentary, 72', 2022)
- *Sugar* by Michelle Serieux (Fiction, 18', 2017)

#### Line up

- *Black Madonna* by Michelle Serieux (Fiction, 80', 2023)
- *The Virgin and The Whore* by Michelle Serieux (Interactive, Hybrid, 78', 2024)



## Biography

Camila dedicated 15 years of her career to sharing the stories of Guatemalan women through the audiovisual medium. She studied film in Canada and obtained a master's degree in film studies at the Sorbonne in Paris. Her work stems from an understanding of the recent history of Guatemala, the civil war and how it affects our present lives. Her productions include her debut feature *Pólvora en el corazón*, which was selected at a dozen festivals. As a producer/director she strongly emphasizes scriptwriting quality. She wants to create the best road map for a project, from development to distribution and make the best films despite limitations.

## Production Company Profile

Camaleon Films is an audiovisual company dedicated to the production of new narratives with a strong gender and environmental justice focus. It was established by Camila Urrutia in 2011 and composed by several professional women in the field. All its productions have strong female leads, with varied themes such as migration, environmental decay, queer relationships and historic memory. Camaleon Films seeks to showcase new young talented women in the field, especially encouraging young women to write and direct feature length films with rebellious and strong female characters. At the moment we are developing two feature films.

**Country**  
Guatemala

**Studio**  
Camaleon Films

**Contact Details**  
[camilacamaleon@gmail.com](mailto:camilacamaleon@gmail.com)  
+502 33425724  
[Vimeo channel](#)

## Selected Filmography

- *Pólvora en el corazón* by Camila Urrutia (Fiction, 83', 2019)
- *Our Bodies, our Territories* by Actoras de Cambio & Camila Urrutia (Documentary, 15', 2015)
- *Más poesía, menos policía* by Camila Urrutia (Fiction, 22', 2013)

## Line up

- *The Dragon in the Volcano* by Alejandra Estrada & Camila Urrutia (Documentary, 30', 2022)
- *K'ay nikte'- Canto de la flor* by Camila Urrutia (Fiction, 90', 2023)
- *Entretejidos* by Kathya Archila (Documentary, 90', 2023)



**Zsuzsi Bánkuti**  
Head of Open Doors  
ad interim

**Sarah Schiesser**  
Deputy Head  
of Open Doors

**Clara Kışkanç**  
Coordinator

**Nadir Paltenghi**  
Assistant



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Artistic Consultant

**Delphine Jeanneret**  
Young Talents Consultant  
and Programmer

**Jonathan Ali**  
Advisor for the Caribbean

**Paula Astorga**  
Producers' Lab  
Head of Studies



**Marjorie Beneck**  
Co-production Hub  
Project Manager

**Alan Quagliari**  
Meetings Coordinator

**Tiziana Lotti**  
Meetings Assistant

## Open Doors Hub & Lab Selection Committee

Marjorie Beneck  
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## Locarno Film Festival

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## Acknowledgments

Giona A. Nazzaro, Artistic Director  
Raphaël Brunschwig, Managing Director  
Simona Gamba, Deputy Chief Operating Officer  
Markus Duffner, Head of Locarno Pro  
Dimitri Bianchini, Graphic Designer and Brand Manager

# The Locarno Film Festival would like to thank



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