

2026 PaS Workshop PARANÁ · Asunción, Paraguay

THE SACRED CRY EL GRITO SAGRADO

ARGENTINA

MAIN DATA

Genre	Drama
Length	80 min
Language	Spanish (Latin America)
Shooting format	Digital 4K
Shooting dates	October 2028
Expected date of completion	November 2029
Stage of production	In development

PRODUCTION

Budget	420,000 €
Financing in place	84,000 €
Production companies	Tenue Films
Workshops & platforms attended/Grants obtained	Sembrando Cine, Audiovisual Market FICER, Raymundo Gleyzer Competition, Residencia del Lago Screenwriters' Lab (IAAVIM), Creasur

SYNOPSIS

Genaro, a young guitarist from Corrientes, is known as the nephew of Ramón, a renowned chamamé musician who died in the Malvinas War. When he discovers a cassette containing an unfinished melody recorded after Ramón's death by Beto, his uncle's former bandmate, Genaro becomes determined to complete it. Along the way, he meets Sofia, a Brazilian accordionist with whom he embarks on both a musical and emotional journey. As Beto resists their attempts to alter the piece, Genaro leaves the band that brought him recognition and, together with Sofia, transforms the melody into a composition of their own before she leaves Corrientes.

DIRECTOR'S STATEMENT

My mother, like any true woman from Corrientes, has been passionate about chamamé music all her life, and from my earliest childhood, her passion became deeply rooted in me.

One Sunday, I attended a festival in the countryside of the city. The atmosphere was incredible: a massive crowd beneath a beautiful starry night, while the wind gently brushed our faces.

As time went by, an accordion and a guitar began to play a song I had never heard before. After the first verse, the singer struck a striking pose, his eyes closed, one hand over his heart and his head turned toward the sky. I could see how that man cried for his land and his identity through every word he sang. At that precise moment, I told myself, "I have to do something to give something back to my land." And what began as a desire became a necessity.

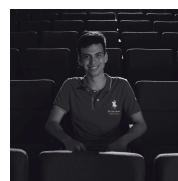
Chamamé has always been a form of expression, a music that speaks of love, family, friendship, and the bonds that shape us and make us feel part of a place. I feel that this film is my way of expressing all of that, of speaking about my identity and, ultimately, of giving something back to my land through what I know how to do: cinema.

CONTACT

Producer - Federico Morlio - fmorlio92@gmail.com
Director - Braian Lopez - braianlopez.0022@gmail.com



DIRECTOR BRAIAN LOPEZ



Braian Lopez (Argentina, 2001) is a director, screenwriter, and producer. He studied Film at the UNNE and founded the audiovisual production company Tenue Films, where he has produced a range of projects for the screen.

His short film *Karai Octubre* was awarded at *Historias Breves*, the prestigious short film competition organized by the National Institute of Cinema and Audiovisual Arts (INCAA), marking his directorial debut. The film had its pre-premiere at the 40th Mar del Plata International Film Festival, received awards at international festivals, and was commercially released at Cine Gaumont.

He is currently developing his next short film, *AO AO*, as well as his debut feature film, *El Grito Sagrado*, which has received recognition through several development programs and industry platforms. Among them, the project was selected to participate in the 14th Raymundo Gleyzer Feature Film Project Development Competition, organized by the INCAA.

PRODUCER FEDERICO MORLIO



Federico Antonio Morlio is a director and producer. Born in Germany in 1992, he grew up in Argentina. He trained at the Universidad del Cine in Buenos Aires and works in the audiovisual sector—spanning advertising, music videos, and

feature films—with a focus on directing, production, and staging.

He directed and produced the short films *De lo que fue* (2018) and *Un susto* (2024). *De lo que fue* was selected for BAFICI, the Huesca International Film Festival, and the Lumiar Inter-American University Film Festival. *Un susto* screened at various festivals and showcases, including the Kansas City Underground Film Festival, Buenos Aires Rojo Sangre, and Contracampo 2024 in Mar del Plata, among others.

He is currently developing *GAUCHO*, his debut feature film. The project grew out of years of fieldwork, documentary recording, and fictional experiments centered on the Gauchito Gil festival, folk mythology, and the cultural landscapes of the Litoral region.

2026 PaS Workshop

PARANÁ · Asunción, Paraguay

THE SOUND OF THE SHADOWS

EL SONIDO DE LAS SOMBRAS

ECUADOR

MAIN DATA

Genre	Hybrid Fiction / Speculative Drama
Length	90 min
Language	Spanish
Shooting format	Digital 4K
Shooting location	Ecuador
Shooting dates	November, 2028
Expected date of completion	November, 2029
Stage of production	In development

PRODUCTION

Budget	300,000 €
Financing in place	-
Production companies	Inventiva Films, Sierra Tropical Cine
Workshops & platforms attended/Grants obtained	Potencia Cultura, Bogotá Audiovisual Market, Scriptwriting Fund of the Ecuadorian Film Institute's winner

SYNOPSIS

A sound collective travels across Ecuador with a single objective: to decipher the earth's grammar, older than any human language.

Laura (27) is part of the collective. During their expeditions, she arrives in Bramaderos, the town where her grandmother was born, and where she is likely buried. The land has been granted to a foreign mining company for large-scale gold mining. If the grandmother's remains are there, the mine will make her disappear a second time.

Laura navigates her personal quest amidst dreams, sounds, and phantoms that shape an ancient memory. Personal wounds intertwine with the fractures of extractive industries to form a grammar of the earth.

DIRECTOR'S STATEMENT

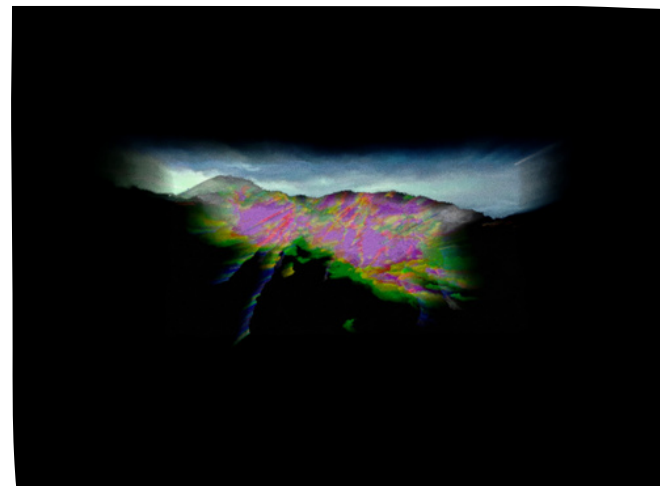
A couple of years ago I discovered the existence of a member of my family I had no knowledge of. Amid great ceiba trees and dry mountains Germán Calle died at the age of six. What struck me most was not only discovering an uncle, but that nobody remembers where he was buried.

Meters from where Germán would possibly be buried, the company Sunstone carries out drilling to exploit a gold and copper deposit. What happens in the body, beyond an anthropocentric gaze, when violence becomes naturalized? The earth holds in its depths the memory of the world. This memory is threatened by old wounds of colonialism: extractivist practices shape the way we perceive and relate to the world. Coloniality does not only operate in how we imagine and under what visual regimes the formerly colonized countries do so, but also in how we relate to the non-human.

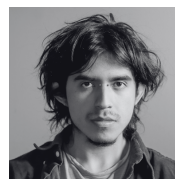
Moved by D. Haraway and V. Despret, this film proposes a communicative possibility of the earth. Working with the sensible matter of the world through sound proposes relating to our surroundings not from their utilitarian function, but from their memory, recognizing them as sentient beings.

CONTACT

Producer - Karla Guevara - filmsinventiva@gmail.com
Director - Wil Paucar Calle - wilpaucarcalle@gmail.com

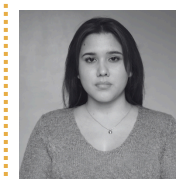


DIRECTOR WILL PAUCAR CALLE PRODUCER KARLA GUEVARA



Wil Paucar Calle is a filmmaker and producer based between Quito and Buenos Aires. His work lies at the intersection of poetry, experimental film, and new media, exploring landscapes, memory, and the textures of tropical and Andean

territories as spaces for political and poetic inquiry. Through his production collective, Sierra Tropical Cine, he develops auteur cinema with an emphasis on documentary and expanded forms. His films have been presented at IDFA Amsterdam, Festival del Nuevo Cine Latinoamericano de La Habana, Mostra Internazionale del Nuovo Cinema Pesaro, among others. He studied at the University of the Arts (Ecuador), where he was part of the Decolonial Visions of the Future research group. How to suture the soil? (experimental documentary, 2024)



Karla Guevara (Guayaquil, Ecuador, 1997) is a film producer with experience in project development, production management, financing strategies, and international circulation.

Her filmography includes How

to Suture the Soil (2024, dir. Wil Paucar Calle), which premiered at IDFA, participated in Docs for Sale, was selected for the EUREKA Distribution Lab, and received support from the Ecuadorian Institute of Cinema and Audiovisual Creation (ICCA) for international circulation.

She is currently producing The Sound of the Shadows (dir. Wil Paucar Calle), selected for the Potencia Cultura Incubation Program and the BAMMERS Talent 2026 training programme at the Bogotá Audiovisual Market (BAM). Her work focuses on developing independent Latin American films with distinctive cinematic languages and strong artistic identities.

2026 PaS Workshop

PARANÁ - Asunción, Paraguay

FALOPIA

PARAGUAY

MAIN DATA

Genre	Drama
Length	100 min
Language	Spanish, Guaraní
Shooting format	Digital
Shooting location	Asunción, Paraguay
Shooting dates	October - December, 2028
Expected date of completion	May, 2029
Stage of production	In development

PRODUCTION

Budget	348,240€
Financing in place	14,800€
Production companies	Porocó Films, Instinto Cine
Workshops & platforms attended	EAVE Puentes International Co-Production Workshop, Locarno Consultancy, TorinoFilmLab Next
Grants obtained	Winner: ASUFICC LAB, Austin Film Society - Production Fund, INAP - Development grant

SYNOPSIS

Ale, 30, has spent years learning to live with cramps. When she discovers it is caused by endometriosis, she decides to have surgery. But getting there means navigating a hostile healthcare system, forcing her to confront a reality that extends beyond her own experience: the normalization of women's pain.

DIRECTOR'S STATEMENT

In my thirties, I experienced many pains I believed all women simply had to endure. After intestinal problems, I was diagnosed with endometriosis and told I needed surgery soon. My health insurance confirmed it would cover 100% of the procedure, but I was about to leave my job and lose that coverage, so I had little time to think. I had the surgery.

When I woke up, I learned the procedure had been far more complicated than expected. My endometriosis was more severe than anticipated, and recovery would be slow. Then I received the hospital bill: the insurance had covered nothing. Days later, I learned they had classified the surgery as fertility-related, even though I had no intention of becoming pregnant.

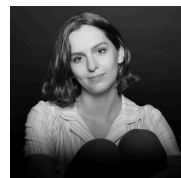
This experience made me question how women's bodies and choices are treated by healthcare systems. I listened more carefully to other women's experiences: years of misdiagnosis, untreated pain, repeated surgeries, and barriers to care. Through cinema, I want to make these experiences visible and question the normalization of women's pain.

CONTACT

Producer - Estefanía Ortiz - estefania.o@gmail.com
Director - Tania Cattebeke Laconich - taniacattebeke@gmail.com



DIRECTOR TANIA CATTEBEKE LACONICH



Tania Cattebeke Laconich is a Paraguayan filmmaker who holds a Master's degree in Film Direction from The University of Texas at Austin, earned through a Fulbright scholarship, and a Bachelor's degree in Cinematography from

Universidad Columbia del Paraguay. She has directed, written, produced, and edited fiction and documentary shorts screened at international festivals including Locarno, Havana, and Huelva. She is also a Berlinale Talents alumna. Her feature documentary YREN (TBD) participated in the Work in Progress programs of Málaga, Ventana Sur, and Guadalajara, and received the New Texas Voices Award from the Austin Film Society for post-production. Her filmography as director includes FLOWERS (2023), DON'T TOUCH (2021), VEO, VEO (2019), and OLIA (2016). Upcoming projects: YREN and FALOPIA.

PRODUCER ESTEFANÍA ORTIZ



Estefanía Ortiz Rodríguez is an architect, art director, and audiovisual producer. She graduated from FADA-UNA in Paraguay and holds a Master's in Film Art Direction from ESCAC, Spain. She began her career in 2007 at Maneglia

Schémbori Realizadores, working in production and art direction, and later worked independently across commercials, music videos, feature films, and shorts. She taught Film Art Direction at Universidad Columbia del Paraguay (2015–2018) and Universidad Pacífico (2020), and holds a Diploma in Audiovisual Distribution and Exhibition from Universidad Nacional de Villa María, Argentina. She is currently CEO of Chamaca Productora and a member of the Paraguayan Academy of Cinema. Her credits include 7 CAJAS (2012), Production Manager; PEDRO JUAN 2 CABALLEROS (2022), Head of Production; and the upcoming documentaries VIAJE AL CÍRCULO SAGRADO and MAINUMBY, as Producer and Executive Producer.

2026 PaS Workshop PARANÁ · Asunción, Paraguay

OUR ANCESTORS ÑANDE

PARAGUAY

MAIN DATA

Genre	Psychological Folk Horror
Length	110 min
Language	Guaraní, Spanish
Shooting format	Digital 4K
Shooting location	Chaco Paraguayo
Shooting dates	June – July 2028
Expected date of completion	January 2029
Stage of production	In development

PRODUCTION

Budget	536,170 €
Financing in place	4,268 €
Production companies	Mala Fama
Workshops & platforms attended/Grants obtained	INAP Development Grant

SYNOPSIS

After the Chaco War, traumatized veteran Juan takes his seven year old son Narciso, the seventh of seven boys, away from his mother and isolates him deep in the Paraguayan Chaco. For thirty years, Narciso grows up trapped between his father's violence, a mysterious notebook, and the belief that something inherited lives in their blood. After Juan's death, Milcíades, an old war companion, enters Narciso's life with stories, affection and authority. As Guaraní myths begin to echo through the landscape, Narciso uncovers disturbing links between his father, Milcíades and Paraguay's political violence. But when memory, myth and reality collapse into one another, he must confront a terrifying question: whose voice has he been following all along?

DIRECTOR'S STATEMENT

Paraguay is a country where stories survive even when they are never written down. I grew up with Guaraní myths that gave shape to what could not be named: fear, violence, silence and inheritance. ÑANDE began with a question: what do we do with what we inherit?

My own family carries traces of Paraguay's history. My great-grandfather was a general in the Chaco War and was later persecuted under Stroessner's dictatorship. I wrote this film with my father, and the process became a way of confronting the silences passed between generations.

Through Narciso, I want to explore a country where myth, trauma and political violence inhabit the same landscape, until we can no longer be certain which voice belongs to the past, which to the supernatural, and which lives inside us.

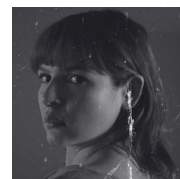
My cinema is sensory, ritualistic and atmospheric: the body perceives before the mind understands. With my first feature, I want to transform inherited fear into memory, and memory into a way of looking at ourselves without turning away from what still haunts us.

CONTACT

Producer - Gab Monroy - jefaturaproduccionmalafama@gmail.com
Director - Ximena Barba - xime.barba@gmail.com



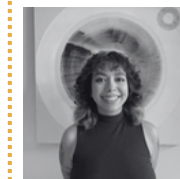
DIRECTOR XIMENA BARBA



Ximena Barba Rehnfeldt is a Paraguayan director, cinematographer, screenwriter and visual artist based in Asunción. Before working in film, she studied drawing and painting, which shaped a visual language centered on color,

texture and atmosphere. She studied Cinematography at Universidad Columbia del Paraguay and has worked across fiction, documentary, television, music videos and advertising, both as a director and cinematographer. Her selected works include INDIA, Kuarahy, Aña Memby and Halloween – Goldie Oldie. Aña Memby received awards for Cinematography, Editing and Costume Design at SmartFilms, while Kuarahy was awarded at Atardeceres Itau. She has also worked on Paraguayan and international film and television productions. Her debut feature, ÑANDE, received development support from INAP and was selected for PAS Paraná 2026.

PRODUCER GAB MONROY



Gab Monroy is a Paraguayan-Guatemalan producer and cultural manager based in Asunción. She is the founder of the independent production company Mala Fama and holds a Line Producer certification from FIPCA-FIACINE, awarded

via a Netflix Latam scholarship. With over a decade of experience across feature films, documentaries, and advertising, her recent work includes serving as Assistant Production Director on Marcelo Martinessi's Narciso (Berlinale 2025) and Associate Producer on the feature documentary Siempre estuve ahí. As a producer, she leads feature film projects in development such as Fragmentos de una inocencia perdida and ÑANDE, both winners of the INAP 2025 National Development Fund. Her international credentials include producing short films as Viejo Rey, Nueva Reina (FENAVID Rally 100x100, Bolivia) and Sonhos do Mar (FAM Rally Panvision, Brazil). She is fluent in Spanish, English, and French.

2026 PaS Workshop PARANÁ · Asunción, Paraguay

PETRICHOR TIERRA MOJADA PARAGUAY

MAIN DATA

Genre	Drama
Length	100 min
Language	Spanish, Guaraní
Shooting format	Digital 4K
Shooting location	Paraguay, Spain
Shooting dates	January - March, 2028
Expected date of completion	June, 2030
Stage of production	In development

PRODUCTION

Budget	462,465 €
Financing in place	60,851 €
Production companies	Sembradora Producciones, Cineworld Co Producer, Sui Motion Films
Workshops & platforms attended/Grants obtained	ASUFICC Lab, Ventana Sur (Punto Género section), Málaga Festival Industry Zone

SYNOPSIS

A mother returns with promises of 'a better life' to take her daughter, but the father who raised her refuses to sign; at the quinceañera, the waltz stirs up the emotional mud of a family that never fully separated.

DIRECTOR'S STATEMENT

Petrichor began with an image: my mother's back carrying a suitcase toward a destination I could not follow. She left to work and send money. An act of love for millions is also a fracture. The film inhabits it without judgment.

The project asks what migration costs a family. Blanca returns with an idea of the future, but finds a family that learned to survive without her. It explores motherhood, caregiving, guilt, and changing family roles.

The quinceaños, a Paraguayan coming-of-age celebration, is the dramatic center: a ritual where tensions are concealed and bodies speak beyond language. The family must dance; the waltz becomes conflict.

Visually, Petrichor begins at ground level. Red earth turning to mud becomes a motif of belonging: feet stepping, sinking, hesitating at thresholds. The camera observes without intrusion, privileging bodies and silences. Guaraní and Spanish coexist as emotional territories.

It is my first feature.

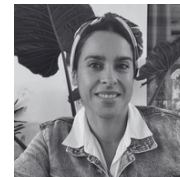
The film ends without resolution: Leti stays, Blanca leaves, yet their embrace is real. "Abrazo familia," a ritual born through screens, becomes the film's emotional core: the body as the only place where distance can briefly cease to exist.

CONTACT

Producer - Andrea Fatecha - fatechaandrea@proton.me
Director - Dora Gomez Paiva - doragomezpaiva@gmail.com

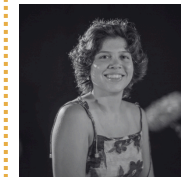


DIRECTOR DORA GOMEZ PAIVA PRODUCER ANDREA FATECHA



Dora Gómez Paiva is a Paraguayan filmmaker and founder of Sembradora Audiovisual. Her debut feature Petrichor (original title: Tierra Mojada), a fiction film about migration and belonging set in contemporary Paraguay, has

been selected for Punto Género at Ventana Sur (2023), Paz Encina's Compañero del Viento workshop, and MAFIZ at the Málaga Film Festival. Her short film I Cannot Touch the Sky with My Hands (2025) won Best Short Film at Festival Enjambre and competed officially at ASUFICC and the International Film Festival of Villavicencio (Colombia). As a social researcher, she has led research for KOICA and UN Women on cultural policies and human rights. She is also a poet, author of Efectos Maternos (Editorial Rosalba), exploring exile, maternity, and memory.



Andrea Agustina Fatecha Bernal (Paraguay, 2000) is a film producer and graduate of the Escuela Internacional de Cine y TV (EICTV), Cuba, where she studied from 2022 to 2025 on a scholarship from the SNC and INAP. She has participated

in the Bogotá Audiovisual Market, the Locarno Open Doors Producers Lab, and the Nuevas Miradas Lab. She currently works at Tekoha Audiovisual and is producing "Nuestro Mejor Amigo", a work-in-progress selected for Bolivia Lab 2026. She is developing "La Sed", her debut feature as a producer.

2026 PaS Workshop

PARANÁ · Asunción, Paraguay

SAINT VITUS SAN VITO

VENEZUELA, MEXICO

MAIN DATA

Genre	Drama
Length	90 min
Language	Spanish
Shooting format	Digital 4K
Shooting location	Zulia, Venezuela
Shooting dates	March, 2028
Expected date of completion	December, 2028
Stage of production	In development

PRODUCTION

Budget	184,405 €
Financing in place	18,510€
Production companies	Alamar Films, Peixe Aranha
Workshops & platforms attended/Grants obtained	-

SYNOPSIS

Struck by the tremors of an incurable disease inherited through his bloodline, Jonfran comes to see his fate as a curse, and sets out to punish God for it, lying, stealing, and killing his way toward reckoning. His campaign leads him to his own daughter, the disease's next heir: to spare her the same fate, he decides she must die. At the last moment, he lets her go instead, leaving her fate in her own hands.

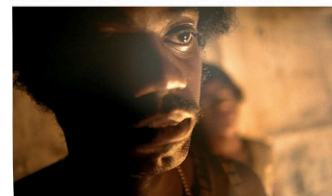
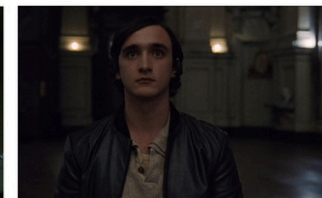
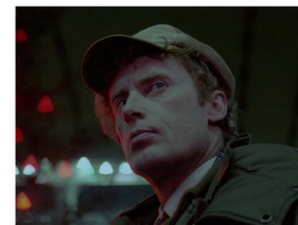
DIRECTOR'S STATEMENT

St. Vitus' Dance, a folk name for Huntington's disease, holds two origin stories: pilgrims who danced to St. Vitus' chapel for a cure, and the saint who danced rather than die while boiling in oil, "infecting" the court, prompting his execution, echoed in 1518 Strasbourg, when Frau Troffea danced without pause for days. These stories draw a line between dance as liberation and as affliction. Our protagonist lives both: dance repeats as freeing, while involuntary movement marks his disease's onset.

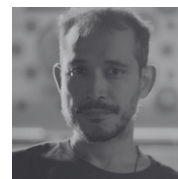
The camera stays dynamic, not contemplative, figures approaching and receding rather than held still, stillness setting voluntary dance against spasm, echoing Reygadas' Silent Light. Visually, the film sits between Kieślowski and Leone, with aridity, abandonment, and a lake once abundant, now derelict, also the film close with Rohrwacher's poetic "unreality." San Vito's myths belong to my region: luminous signs revealing hidden gold, syncretic music for African-origin saints. But the film is rooted in Caribbean Baroque and "delirious realism," narrating Venezuela through religious syncretism and Afro-descendant Lake Maracaibo communities.

CONTACT

Producer - Sofia Marcos - Sofiatmarcos@gmail.com
Director - Jeissy Trompiz - jeissytrompiz@gmail.com



DIRECTOR JEISSY TROMPIZ



Maracaibo, Venezuela. Afro Indigenous Director and screenwriter, graduate of the International School of Film and TV, San Antonio de Los Baños, Cuba (EICTV). He also has a close relationship with theatre and photography. He is

passionate about experimenting with various genres and cinematographic forms, which has led him to make fiction, documentary and experimental films. He is constantly reflecting on existential, social and political issues that affect us as individuals in a changing and demanding society, questioning issues such as memory and identity.

PRODUCER SOFÍA MARCOS



Sofía Marcos holds degrees in Psychology and Audiovisual Studies, a Master's degree in Documentary Filmmaking from ECIB (Barcelona), and later specialized in Cinematography at the International School of Film and Television (EICTV) in

Cuba. She currently lives and works between the Dominican Republic, Portugal, and Mexico. Sofia develops her practice as both a director, producer and cinematographer through projects driven by social sensitivity, exploring worlds and atmospheres through the expressive possibilities of light.

2026 PaS Workshop

PARANÁ · Asunción, Paraguay

YAYO

PARAGUAY

MAIN DATA

Genre	Drama
Length	90 min
Language	Spanish
Shooting format	Digital 4K
Shooting location	Asunción, Paraguay
Shooting dates	April, 2029
Expected date of completion	August, 2030
Stage of production	In development

PRODUCTION

Budget	215,017 €
Financing in place	11,182 €
Production companies	Picante, Manjeriçao Filmes
Workshops & platforms attended/Grants obtained	Residencia del Lago, ASUFICC Lab, PaS Paraná Workshop

SYNOPSIS

Asunción, winter 2003. Eight-year-old Dana has lived with her father since her parents' divorce. During winter break, she is sent to spend two weeks at her mother Ruth's house, a reclusive woman she hasn't seen in months.

Ruth lives with her brother Oscar in the old family home. There, Dana meets her uncle, an openly gay man she barely remembers, but whose vibrant presence quickly draws her in. Against her mother's wishes, she begins to cross the unspoken boundary that divides the house and the two siblings, awakening questions about herself she cannot yet name.

That winter, in the chaos of that off-kilter household, Dana finds refuge and the first glimpses of who she might become. Baptized by Oscar, they take on a new identity: Yayo.

DIRECTOR'S STATEMENT

Most of my life, I spent running from my memories, keeping them blurry, hazy, distant. But time showed me that the only way to understand myself was by remembering. Even so, when I look back at my childhood, I find no nostalgia, but rather a sharp and painful field, where only small flashes of light appear. One of those flashes is my uncle Oscar.

Oscar showed me that childhood could be kind and that otherness could also be a refuge. For a long time, I wanted to tell our story through nonfiction, but eventually understood that it could only be told through my own truth and lies, through my vision and memory. A memory that was never precise, but blurry and deceptive, where reality, imagination, and the desire for what never was coexist.

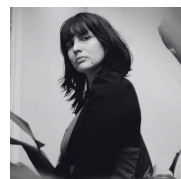
Through Yayo, I want to allow my inner child to explore this space between reality and fiction, using cinema to rewrite the past. Coming from a country marked by the silence and wounds of dictatorship, I believe this relationship with the past may also be collective. Faced with an unbearable history, imagining other ways of remembering may be the only way to survive: digging into our wounds and fantasizing where reality was far too cruel.

CONTACT

Producer	- Aimar Almiron & Andrea Gandolfo - aimar.almiron@gmail.com / andrea.gandolfo2001@gmail.com
Director	- Lara Loncharich - laralon@gmail.com



DIRECTOR LARA LONCHARICH



Lara Loncharich (Asunción, 1997) is a Paraguayan filmmaker, creative director and photographer. She holds a degree in Cinematography, with an emphasis in Film Theory, from Universidad Columbia del Paraguay, where she currently

teaches Cinematography. Her directing work has focused primarily on music videos for Paraguayan artists including Zimos, Sari Carri, Nott Demian, El Pórtico and Marcelo Soler as well as fiction and non fiction short films. In 2023, she directed the documentary short Sala de Espera, winner of the 2023 Lumière Award for Best Documentary Short, which led to a scholarship to attend La Fémis' documentary filmmaking summer course in Paris in 2025. There, she made La Última Cena (2025). She also directed Pez de Arena (2025), developed through a workshop led by filmmaker Paz Encina. She is currently developing her debut fiction feature, Yayo, selected for Residencia del Lago (Argentina, 2024) and ASUFICC Lab (Paraguay, 2025).

PRODUCER AIMAR ALMIRON



Aimar Almiron is a Paraguayan producer and multidisciplinary filmmaker based in Asunción. Alumni of the Locarno Industry Academy and Arthouse Cinema Training, they hold degrees in Cinematography, Marketing & Business. Their work

spans fiction and documentary, with a focus on queer subjectivities, memory and territory.



Andrea Gandolfo is an Italian-born Paraguayan producer and film editor based in Asunción. A graduate of Milan's School of Cinema, he has worked in Paraguay's audiovisual industry for over two decades. He works across fiction and documentary,

teaches film, and is a founding partner of Picante and Academia de Cine del Paraguay.