

# 2025 FORTALEZA· P.a.S WORKSHOP

## ARRUDAS ARRUDAS BRAZIL

### MAIN DATA

Category	Drama, Fantasy
Length	90 min
Language	Portuguese
Shooting format	4K
Shooting location	Brazil
Shooting dates	2028
Expected date of completion	2029
Stage of production	In development

### PRODUCTION

Budget	521.410 €
Financing in place	17.876 €
Production company	Ursana Filmes
Workshop & platform attended	N/A

### SYNOPSIS

In a Belo Horizonte flooded by the overflow of the Ribeirão do Onça and Arrudas basins, Sônia and her daughter Suelen are among the many families whose homes have been inundated. The two are taken in by a community shelter, and a new kind of society emerges, shaped by necessity and desperation. As the new residents compete for space and resources, external chaos taints the environment, turning it into a microcosm of conflicts and alliances, highlighting human fragility.

### DIRECTOR'S STATEMENT

In the universe of ARRUDAS, loneliness is palpable, and everyday gestures become expressions of deep meaning, prioritizing aesthetics over straightforward storytelling. The scenes unfold at a deliberately slow pace, providing space for contemplation and allowing the viewer to reflect on the fragility of human relationships. Every element is carefully crafted, with wide shots capturing the solitude of bodies in vast spaces and close-ups revealing subtle emotions.

Inspired by the landscape and urban measures of Belo Horizonte, our project aims to valorize the city by weaving a narrative where magic and reality intersect. Focusing on the Ribeirões of Onça and Arrudas, channels in the capital of Minas Gerais, we address issues affecting the population, emphasizing the challenges posed by recurring floods. The message is clear: we need to pay attention to nature.

This project is inspired by memories of my childhood, when muddy water would flood my family's house, reaching up to chest level. In those circumstances, we had to rescue what little furniture we owned and ensure our safety during the floods. Through a unique focus on the relationship between Sonia and Suelen, ARRUDAS aims to be more than a story of survival; it's a reflection on our resilience and the way we build bonds amid chaos, even as the world outside continues to collapse.

### CONTACT

**Producer** - Antonio Pedroni - antonio@ursanafilmes.com  
**Director** - Matheus Moura - matheus@ursanafilmes.com



### DIRECTOR MATHEUS MOURA

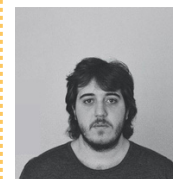


Matheus Moura is a producer and director with a degree in Cinema and Audiovisual from PUC Minas Gerais, specializing in production at EICTV (Cuba). He is a member of APAN and co-founder of Ursana Filmes, based in Belo Horizonte, Brazil.

As a producer and director, he has worked on several short films selected for festivals such as Berlinale, Havana, and Bogoshorts. He is currently developing the feature film PASSAPORTE PATAXÓ, which has been showcased at events like Ventana Sur, Lab APAN Negras Narrativas, and Filmafro Cartagena. Additionally, he is working on O RECA-DO DO FOGO, which recently participated in Cine-QuaNon Lab and received development funding from LPG MG.

He was selected as a Bammer at the Bogotá Audiovisual Market 2023 and as Talents Guadalajara 2025. He also participated in Cinéma de Demain – SFC | Rendez-vous Industry – Focus SCRIPT 2025.

### PRODUCER ANTONIO PEDRONI



Antonio Pedroni is a Brazilian producer, director and screenwriter with a Bachelor's degree in Cinema and a Theater Technician degree, both from the Pontifical Catholic University of Minas Gerais - Brazil.

Antonio is the director, screenwriter and producer of OUR FRIEND ROMÁRIO and UMA, both short films in post-production. He also produced ARRUDAS BOULEVARD and AT NIGHT ALL THE CATS ARE BROWN, both directed by Matheus Moura. Now, he is producing PROMETHEUS (Matheus Moura) and ORLANDO. His credits as executive or production director include SEMPRE BRAVA, CELEBRAI, MADORNA and the feature film DESEJO É O NOME DO HOMEM QUE EU AMO.

He participated in Curta Cinema short film Lab 2025 and Cinéma de Demain – SFC | Rendez-vous Industry – Focus SCRIPT 2025. In addition to his creative work, he has taught workshops on actor direction at PUC Minas and served as a short film curator for the ROTA Festival.

# 2025 FORTALEZA· P.a.S WORKSHOP

## BUTCHERY CARNE BRAZIL

### MAIN DATA

Category	Drama, Thriller
Length	90 min
Language	Portuguese
Shooting format	4K, 16mm
Shooting location	Brazil
Shooting dates	May-June 2027
Expected date of completion	February 2028
Stage of production	In development

### PRODUCTION

Budget	384.615 €
Financing in place	0 €
Production company	Barra3 Filmes
Workshop & platform attended	2º FRIACA, Cabiria Festival, XII FRAPA

### SYNOPSIS

A family from the northwest of São Paulo eats red meat every day. After a possible murder, the presence of death becomes constant for one of the children, the girl. As the discomfort in relationships grows, the meat in the freezer decreases. It's time for another ox to die when everything seems to be at peace.

### DIRECTOR'S STATEMENT

Based on a short story inspired by a memory from my childhood, I radicalize the feelings of the child I once was and recreate a journey filled with death, in an attempt to process fragments of life. In BUTCHERY, an eight-year-old girl deals with contradictory feelings and her visions of raw wounds stemming from a possible murder, which coincides with the first time she feels the urge to kill someone. Along with desire, there is Catholic guilt. The daily life of a family at the end of the 90s is impregnated by death and its imminence: the ox that's sacrificed to feed people, a marriage that deteriorates due to routine, an unaffectionate father figure, a suffocating love between mother and daughter.

The rural setting portrayed in the film, dominated by areas deforested for pasture and sugarcane, and the characters' lack of environmental awareness are the harbinger of an end that was not apocalyptic at the turn of the millennium, but remains imminent. BUTCHERY was my desire as an actress that expanded into writing and, now, urgently, into directing, but it also comes from a need to make sense of my relationship with contemporaneity and with the rise of the far-right, to dialogue with memories that haunt me and that I love at the same time, to return to the past as an attempt to understand something.

### CONTACT

**Producer** - Lucas Lyrio - [lucaslyrio@barra3filmes.com](mailto:lucaslyrio@barra3filmes.com)  
**Director** - Natália Martins - [natbmartins@gmail.com](mailto:natbmartins@gmail.com)



### DIRECTOR NATÁLIA MARTINS



Natália Martins has been working as an actress for over 10 years. She is an up-and-coming screenwriter and director. Winner of the 2º FRIACA – Curitiba Audiovisual Screenwriting Festival and semifinalist in the screenwriting

contests of the Cabiria Festival and XII FRAPA – Porto Alegre Audiovisual Screenwriting Festival. Winner of the Rota/Cabiria Award for Best Female Protagonist with the short film script THE HOUSE IS OURS (2020). She majored in Acting for Film and TV, as well as in Screenwriting, from the International Academy of Cinema in São Paulo, and also holds degrees in Playwriting from SP Escola de Teatro and in Advertising from PUC-SP.

In 2024, she directed her first two short films: OLHOS DE BRONZE, produced at the 11th Super OFF Workshop of Super 8 and shown at the Super OFF Festival in São Paulo (Brazil); and BUTCHERY: ARCHIVES, a film study for BUTCHERY (CARNE), made with personal VHS archive footage.

### PRODUCER LUCAS LYRIO



Lucas Lyrio holds a degree in Film Directing from the AIC São Paulo. He is a director, producer, editor, and director of photography from Salvador, Bahia, Brazil. He produced and shot the short film EU FAÇO LOUCURAS POR VOCÊ (2023) by

Gabriela Queiroz, premiered at the 27th Tiradentes Film Festival and the 57º Brasília Film Festival. In the audiovisual industry, he directed and edited music videos for Carlinhos Brown (Oscar Nominee for RIO). He is the founder of the independent film production company Barra3 Filmes alongside Amanda Doria. He co-produced the feature TALES OF A WANDERING CITY GIRL (2026). His most recent work as a director and producer is the short film THE ORANGE EFFECT (2024), entirely shot on Super 8mm film with sync sound.

# 2025 FORTALEZA· P.a.S WORKSHOP

## RIFT FENDA BRAZIL

### MAIN DATA

Category	Drama
Length	90 min
Language	Portuguese
Shooting format	4K
Shooting location	Brazil
Shooting dates	March-April 2027
Expected date of completion	November 2027
Stage of production	In development

### PRODUCTION

Budget	460.828 €
Financing in place	0 €
Production company	Tela Tudo Produções
Workshop & platform attended	5th edition of Northeast Audiovisual Market

### SYNOPSIS

Marta, a botanical scientist and professor living in Fortaleza, has long been estranged from her roots in Salvador. Her routine is disrupted by the unexpected arrival of Diná and Mabel, her biological mother and sister, whom she has never met. After a brief encounter to introduce Diná to the granddaughter she never knew, Diná, already in fragile health, suddenly passes away. Marta and Mabel, two women who barely know each other but share a bond by blood, must now travel together to return their mother's body to Salvador for burial. Along the way, the journey becomes an emotional road movie as they navigate grief, memory, and the fragile beginnings of a connection that will change them forever.

### DIRECTOR'S STATEMENT

My grandmother, a white woman from the countryside of Bahia, had eight children with my grandfather, a Black merchant from the Recôncavo region. Her youngest daughter was lost as a baby during a family conflict exacerbated by financial hardship and a marital separation that was socially condemned at the time. This event caused an irreparable fracture in our family that has echoed for generations. It is from this social fissure—which mirrors the stories of countless other women and families across Brazil and the Northeast—that the premise for the feature film RIFT emerges.

The project stems from the short film FENDA, produced in Ceará and released in 2024, which has had a successful run at national and international festivals. The decision to expand the story into a feature-length film arises from the richness and strength of the short's female characters, the conflicts they embody, and the universe they inhabit. The feature seeks to explore and deepen essential conversations around Brazil's social fractures and the role of the State in family disintegration, while also addressing issues of gender, representation, and the necessity of historical reparation, both in life and on screen.

RIFT is a story about different generations of Black women—ranging from childhood to old age. It is about Black bodies that have long been silenced and rarely seen as protagonists in cinema, where they are often denied complex, layered roles. It is about bodies that are neglected in life and in art, especially as they grow older.

### CONTACT

**Producer** - Diego Hoefel - [diegohoefel@gmail.com](mailto:diegohoefel@gmail.com)  
**Director** - Lis Paim - [lispaim@gmail.com](mailto:lispaim@gmail.com)



### DIRECTOR LIS PAIM



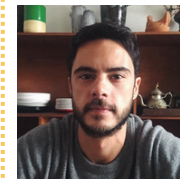
Lis Paim is a Brazilian filmmaker, editor, and sound designer with nearly two decades of experience in independent cinema. Her work blends narrative filmmaking with audiovisual installations for museums and public spaces. In 2024, she made her

fiction directorial debut with FENDA, which she also wrote, edited, and sound designed. The short won multiple awards, including Best Film (Critics' Jury) at the Gramado Film Festival, Best Screenplay at FRAPA, and the Canal Brasil Award. It was named one of the top ten Brazilian shorts of the year by Abraccine.

Since 2006, she has edited numerous acclaimed shorts, including THE FERRY, LUNCH BREAK, and THE MANGROVE BEAST (2025), which premiered at the Cannes Directors' Fortnight. Her editing has earned awards at the Brasília Film Festival and the Belo Jardim Latin American Film Festival. Her Master's research project, ASSEMBLING A RUIN: ALAGOINHA CLUB, resulted in a solo video installation exhibited at MAC-CE and the Pinacoteca Universitária.

Lis is also a professor at the University of Fortaleza, where she coordinates the Cine Experiência Lab for short fiction development.

### PRODUCER DIEGO HOEFEL



Diego Hoefel is a Brazilian producer, screenwriter, and director with over 20 years of experience in independent cinema. He produced CORPO DELITO (dir. Pedro Rocha), which premiered at DOK Leipzig and was released in Brazil by Vitrine Filmes.

He is currently producing Rocha's new documentary WESTERN WIND, a project awarded at When East Meets West and Sheffield DocFest, with a confirmed South African co-production.

Diego also directed and co-produced REPRESA, which premiered at Rotterdam International Film Festival in 2023. As a screenwriter, his credits include ELON DOESN'T BELIEVE IN DEATH (Rotterdam), PERMANÊNCIAS (Cannes Critics' Week), and TREMOR (Locarno), all noted for their strong authorial voice and poetic narrative.

He teaches film at the Federal University of Ceará and directs Casa Amarela Eusélio Oliveira, a cultural center and training hub for regional audiovisual development. His work reflects a long-standing commitment to cinema as both a creative and transformative cultural force.

# 2025 FORTALEZA· P.a.S WORKSHOP

## THE TALE OF TUCUM O CONTO DE TUCUM BRAZIL

### MAIN DATA

Category	Drama
Length	90 min
Language	Portuguese
Shooting format	4K
Shooting location	Brazil
Shooting dates	October-November 2026
Expected date of completion	May 2027
Stage of production	In development

### PRODUCTION

Budget	410.000 €
Financing in place	8.000 €
Production company	Breu CC
Workshop & platform attended	Black and Indigenous Narratives Lab, FRAPA, Rio2C

### SYNOPSIS

In Tucum, a town shrouded in secrets, when someone dies, the memory of their existence is erased one day after death. Its people live in constant denial, believing that no one dies there. This legend draws Helena, a young Black journalist, to Tucum. Soon she meets Julia, a restless young Indigenous who roams the town with friends on bicycles, amidst drugs, rituals, and mysteries—and who soon vanishes without a trace.

Tucum native and Julia's father Moacir harbors a dark hobby—taxidermy. When he finds his daughter's body in the forest, he chooses to preserve it in secret. Meanwhile, Helena faces a hostile town where everyone denies knowing Julia. As Moacir clings to the memory of his daughter, Helena searches for the truth in a place where even the killer has forgotten the crime.

### DIRECTOR'S STATEMENT

THE TALE OF TUCUM is a project born from a personal and political reflection on how violence erases memory. In Brazil, the erasure of Indigenous and Black histories is structural — and much of our colonial legacy operates through the silencing of the dead and the past. The image that first sparked this project was a Wari funerary bundle head, an object of resistance: a way of keeping the dead present despite forces of cultural erasure. From there, I began to imagine a town where memory itself could be manipulated — and where fighting to remember becomes an act of survival.

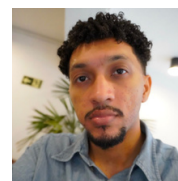
The fictional town of Tucum is inspired by a real community in my hometown, in Ceará. Like much of the state, this region has deep Indigenous roots: the name of my city, its neighborhoods, many everyday words and customs all stem from Indigenous origins. Yet, the current inhabitants do not self-identify as Indigenous, nor is this heritage openly acknowledged — the result of centuries of literal and symbolic violence tied to the colonial past. Through the creation of Tucum, I aim to explore this erasure of Indigenous memory, and the complex layers of identity and belonging in a place haunted by what has been forgotten.

### CONTACT

**Producer** - Clebson Francisco - contato@breu.cc  
**Director** - Tom Eveney - yenevemot@gmail.com



### DIRECTOR TOM EVENEY

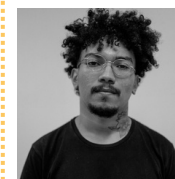


Tom Eveney is a Brazilian screenwriter and filmmaker from Ceará whose work combines psychological horror, magical realism, and Afrosurrealism with social commentary. His stories are rooted in Northeastern Brazilian history and culture, drawing from Indigenous and Afro-Brazilian traditions, decolonial aesthetics, and popular mythology.

He is the founder and creative director of Tucum Estúdio, where he develops author-driven projects across film, visual arts, and storytelling. He is currently developing two feature films: A REDENÇÃO DE CAM, supported by Lab Cena 15 and Amazon Studios' Black Narratives Lab, and THE TALE OF TUCUM, selected for FRAPA and Globo's Black and Indigenous Narratives Lab. He is also developing the series JULIA NÃO VEM PARA O JANTAR, which will pitch at Rio2C 2025.

Eveney holds a degree in Cinema and Audiovisual Studies and has participated in major screenwriting labs across Brazil. With THE TALE OF TUCUM, he prepares for his directorial debut, aiming to build international co-production bridges and bring Northeastern stories to global audiences.

### PRODUCER CLEBSON FRANCISCO



Clebson Francisco is a Brazilian producer, curator, and researcher from Ceará, working at the intersection of cinema, visual arts, and memory-based practices. He is the founder of BREU CC, a production house focused on decolonial narratives and hybrid artistic processes, and co-founder of the Infinita Festival of Black and Indigenous Cinemas.

His production credits include LUZIARIA (2022), CORAÇÃO SOZINHO (2022), ALUÁ (2021), ALEGORIA DOS AUTÔMATOS (2021), and NÃO FIQUE TRISTE, MENINO (2018), spanning fiction and documentary formats. He has also developed multidisciplinary exhibitions, artistic residencies, and national archive initiatives centered on Black and Indigenous memory.

Clébson coordinates Arquivo Presença, an ongoing cultural archive, and is a contributor to Mapa do Cinema Negro. With THE TALE OF TUCUM, he is expanding into international feature co-production, while maintaining a strong commitment to socially engaged and culturally grounded storytelling.

Clébson coordinates Arquivo Presença, an ongoing cultural archive, and is a contributor to Mapa do Cinema Negro. With THE TALE OF TUCUM, he is expanding into international feature co-production, while maintaining a strong commitment to socially engaged and culturally grounded storytelling.

# 2025 FORTALEZA· P.a.S WORKSHOP

## THIS TOWN IS A DESERT WITHOUT YOU ESTA CIDADE É UM DESERTO SEM VOCÊ BRAZIL

### MAIN DATA

Category	Drama
Length	90 min
Language	Portuguese
Shooting format	4K
Shooting location	Brazil
Shooting dates	2nd semester of 2026
Expected date of completion	1st semester of 2027
Stage of production	In development

### PRODUCTION

Budget	600.000 €
Financing in place	444.444 €
Production company	Deberton Filmes
Workshop & platform attended	Novas Histórias Lab, FRAPA, GUIÕES

### SYNOPSIS

After years away, Sebastião returns for his grandfather's funeral, a man who, even in death, keeps the family tethered to his reins. His arrival stirs unease: they say that wherever Sebastião sets foot, fire takes on a life of its own, wild and untamed. But it is only when the truth of his birth rises like flames and meets the gunpowder of his mother's, grandmother's, and grandfather's sins that the blaze truly begins.

### DIRECTOR'S STATEMENT

The narrative of THIS TOWN IS A DESERT WITHOUT YOU, instigates me because it brings in its dramaturgy, singular and delicate nuances of a country life in the contemporary Northeast, but above all because it has elements in common with my own story.

The drama created and scripted by Raul Damasceno is rich in twists and turns and revelations that hold the viewer, make them cheer, curse, cry and be shocked. For me, directing this film means creating an intimate complicity with the audience, making them part of the family or participants in a delicious and spicy gossip circle on a country sidewalk.

In a young, visceral and pulsating staging, filming THIS TOWN IS A DESERT WITHOUT YOU is to be in the fertile territory of love: maternal love, the love of a grandmother, of a friend, of God, but above all, that which binds Sebastião to Moisés, a first love that transcends the ghosts of the past. Torrid scenes of passion and the encounter between their bodies lead them to ecstasy. If looks are capable of condemnation in a country town, my directorial intention is to advocate that the "guilty" be absolved in the name of love.

### CONTACT

**Producer** - Allan Deberton - [allan@deberton.com](mailto:allan@deberton.com)  
**Director** - Ulisses Arthur - [ulisses.arthur@gmail.com](mailto:ulisses.arthur@gmail.com)  
**Scriptwriter** - Raul Damasceno - [raul@deberton.com](mailto:raul@deberton.com)



### DIRECTOR ULISSES ARTHUR



Ulisses Arthur is a director and screenwriter with a degree in Cinema and Audiovisual from the Federal University of Recôncavo da Bahia (UFRB). He has written, directed, and edited five short films among them THE BEST NIGHTS OF VERONI

(2017), CORPOSTYLE-DANCEMACHINE (2017) and ISLANDS OF HEAT (2019), shown and awarded at various festivals.

His latest short film, THEY DUG A GRAVE IN MY HEART, has been selected for more than 40 festivals, including FICCI - Cartagena de Indias Film Festival (Colombia), Doc.Coimbra (Portugal), Encounters - South African International Documentary Film Festival and Olhar de Cinema - Curitiba International Film Festival, winning dozens of awards. It was voted one of the ten best Brazilian short films of 2024 by ABRACCINE - Brazilian Association of Film Critics.

With WE ARE NOT DREAMING, his debut feature film, he was selected for the 9th BrLab and won the Vitrine Filmes Development and Paradiso Incubator 2020 awards. During the post-production phase, he took part in the First Cut Lab 2024 - Paradiso Project Edition and the Goes to Cannes program.

### PRODUCER ALLAN DEBERTON



Allan Deberton is a Brazilian director, screenwriter, and producer from Ceará, with a degree in Cinema from the Fluminense Federal University (UFF). His short films have screened at over 150 festivals worldwide, earning 76 awards. He co-pro-

duced the TV series LANA & CAROL (Futura Channel) and the documentary DO OUTRO LADO DO ATLÂNTICO, which premiered at the 37th Havana Film Festival.

His debut feature PACARRETE (2019) premiered at the Shanghai International Film Festival and won eight awards at the 47th Gramado Film Festival, including Best Film and Best Director. It was later awarded Best Film at both the Grande Prêmio do Cinema Brasileiro and the Sesc Melhores do Ano. He produced TRANSVERSAIS (2021), now available on Netflix, and co-directed the Disney+ series UMA GAROTA COMUM.

In 2025, he released his second feature O MELHOR AMIGO, selected for Mix Brasil and Inside Out Toronto. His third feature FEITO PIPA, co-produced with Biónica Filmes and Warner Bros., is currently in post-production. He is developing A ADOÇÃO with Paramount Pictures. Allan is a member of ABRA, Film Independent, and the Brazilian Academy of Cinema, and part of Paradiso's Talent Network.

# 2025 FORTALEZA· P.a.S WORKSHOP

## WHEN IT ALL... NESSAS HORAS BRAZIL

### MAIN DATA

Category	Drama
Length	100 min
Language	Portuguese
Shooting format	4K
Shooting location	Brazil
Shooting dates	September-October 2026
Expected date of completion	May 2027
Stage of production	In development

### PRODUCTION

Budget	461.500 €
Financing in place	14.032 €
Production company	N/A
Workshop & platform attended	N/A

### SYNOPSIS

When 11-month-old Rebeca is abruptly taken from her adoptive mother, Lena Pessoa, by court order, the family's world collapses. WHEN IT ALL... follows fifteen agonizing days during which the Pessoa family fights to bring her home—despite never showing Rebeca on screen.

The case sparks public outrage in their rural town and quickly escalates, drawing national media attention. As the country watches, the family's private grief becomes a public spectacle. Lena, at the center, faces intense scrutiny and online hate, particularly as a woman defying societal expectations of motherhood.

As the media frenzy grows, so does the mystery surrounding Rebeca's new family. A sudden legal reversal returns custody to the Pessos, but the story ends not with resolution, but with Lena preparing to face the consequences of the desperate choices she made in the name of love.

### DIRECTOR'S STATEMENT

Justice often disregards the reasons and contexts that lead honest people to take actions that transgress the law.

WHEN IT ALL... is a feature-length fiction project rooted in a personal story, one that my family and I experienced in the past. However, this film is not an attempt to reenact or faithfully reconstruct our experience. Instead, it serves as an aesthetic and ethical investigation that begins with a lived event and transforms it through cinema.

Set in 2008, the film takes place at the dawn of social media in Brazil: a time of digital innocence when online platforms still felt like extensions of private life. That same landscape would, only a few years later, become a breeding ground for misinformation, moral hysteria, and hate speech. The film uses this transitional moment as a way to explore the porous boundary between private life and public exposure.

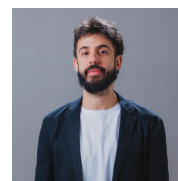
The story unfolds in Itapipoca, a city in Ceará that embodies the rich geographical and cultural diversity of Brazil's Northeast. Known as the land of "three climates" — mountain, sertão, and coast — Itapipoca resists the binary imagery that often reduces the region to either postcard beaches or arid landscapes. Its name, derived from the Tupi word meaning "broken stone," serves as a central metaphor for the film: a broken home marked by fractures, constantly reshaped by external forces and internal ruptures.

### CONTACT

**Producer** - Máira Bosi - mairambosi@gmail.com  
**Director** - Isaac Pipano - isaacpipano@gmail.com  
**Scriptwriters** - Isaac Pipano & Thaís Mandarinó



### DIRECTOR ISAAC PIPANO



Isaac Pipano is a Brazilian filmmaker, researcher, and professor with over 15 years of experience in cinema and education, working across directing, writing, and editing. He holds a PhD from Universidade Federal Fluminense (UFF), with a research

residency at Université Sorbonne Nouvelle – Paris 3, and is the author of several books on audiovisual pedagogies and collaborative filmmaking methodologies.

As a director, his work includes the short films BERLIN (2014), IMÓVEL (2015), ANDANTE (2016), and SÚCUBO (2023); the documentary EDUCAÇÃO (2017); and the fiction series MUNDO-IMAGEM (2024). He co-wrote the acclaimed feature UM FILME DE VERÃO (2019), directed by Jo Serfaty, and the series MULHERES DE ENCANTARIA (2023). He currently teaches at UFF's Department of Cinema and curates the VENTO DA TARDE Film Festival.

### PRODUCER MÁIRA BOSI



Máira Bosi is a Brazilian producer with 15 years of experience, working across the full production cycle—from development to release. She led the development of Coração da Selva's (SP) project lineup, including the pre-development of SÓ SE FOR

POR AMOR (Netflix, 2022), and coordinated the FSA Prodav 04/2013 Feature Lab, as well as the production of the Emmy-winning series PEDRO & BIANCA (2012) and the feature PRAIA DO FUTURO (2014). At Maria Farinha Filmes (SP), she worked on the release campaign for QUANTOS DIAS. QUANTAS NOITES (2023). As executive producer at NIGÉRIA FILMES (CE), her credits include SWINGUEIRA (2020), PASSARINHAS (2019), and PRAIEIRA (2025). She also coordinated the executive production of DIRECTORS' FACTORY CEARÁ BRASIL, which premiered at Cannes 2025.