

# 2025 PARANÁ· P.a.S WORKSHOP

## GAMBLER APOSTATOR COLOMBIA / VENEZUELA

### MAIN DATA

|                             |                |
|-----------------------------|----------------|
| Category                    | Drama          |
| Length                      | 80 min         |
| Language                    | Spanish        |
| Shooting format             | 4K             |
| Shooting location           | Colombia       |
| Shooting dates              | April 2027     |
| Expected date of completion | January 2028   |
| Stage of production         | In development |

### PRODUCTION

|                              |                         |
|------------------------------|-------------------------|
| Budget                       | 362.280 €               |
| Financing in place           | 7.800 €                 |
| Production company           | Allegro Films           |
| Workshop & platform attended | VIII Workshop IBERMEDIA |

### SYNOPSIS

With 10 million pesos in his pockets, José Alejandro (42), a gambler in the process of recovery, must return to the casino where he lost everything, and stay there for an hour without spending a single penny, as the last proof that he has overcome his addiction. However, on his journey through the streets of Bogotá to reach the casino, he faces a series of banal everyday tests of chance that will confront him with his demons. Without any of his social class privileges or support network, and thrown into this ordeal, he will experience the intensity of urban life in which any passerby is a gambler like him.

### DIRECTOR'S STATEMENT

Being a Bogotá resident is living with demons that permanently whisper in your ears. GAMBLER, however, is not an adolescent apology for hedonism. This project addresses the existential concern of choosing between stability and the anarchy of adventure. How bearable is a predictable life and, nevertheless, how much can be destroyed by opting for the risk of the unpredictable? In other words, how much must we lose ourselves to finally find ourselves?

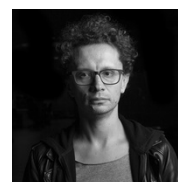
Although GAMBLER has a structured script, at the production level it depends on the production's ability to incorporate the chance of the city into the staging. Many of the scenes filmed on the streets of Bogotá will be achieved using Ad Libitum strategies. These scenes will be filmed with a small team, of no more than 5 people, camouflaged within the anonymity of the city to record the spontaneity of urban life. A lapel microphone, telephoto lenses, and the immersion of an actor in the city will suffice. Even the controlled indoor scenes will depend on improvisation, bringing them closer to the genuine record of documentary cinema. This freshness will depend on documentary naturalism: shoulder camera, a mix of natural and trained actors, improvisation with a hidden camera in the exteriors of the city, and a small production team will be the key to achieving this record. The beauty of the advertising image is not sought, nor the production of studio sound. The poetry of this film lies in its naturalistic crudeness.

### CONTACT

**Producer** - Inti Zamora - info@allegrofilms.co  
**Director** - Juan David Cárdenas - juandavidcardenas@gmail.com



### DIRECTOR JUAN DAVID CÁRDENAS



Audiovisual producer and philosopher. PhD in Philosophy, Art and Critical Thought. Research professor of the Master's in Audiovisual Creation at the Universidad Javeriana. He has a particular interest in hybrid formats between documentary, fiction

and the use of archival material.

In some way, his most recent productions have had Bogotá as their protagonist. EL SONIDO DE LOS GRILLOS (2022) approached the violent history of the city in an experimental way and using archival material. LA ENTREVISTA (2025), for its part, arises from the desire to address one of the most frequent phenomena in the urban working classes, the pain of the absence of the father figure. In both cases, these were narratives with complex and contradictory characters. THE END OF TIMES (2025), a hybrid feature film in final stages of production, was recently selected for the Rough Cut Lab at Vision du Reel 2025. His hybrid fiction project, GAMBLER (2027), was selected for the VIII Workshop for the Development of Film Projects in Central America and the Caribbean Ibermedia 2024.

These productions, together with previous projects directed, produced and advised by him, have been screened at different festivals and exhibitions in Amiens, Nyon, Toulouse, Montpellier, Edinburgh, Guanajuato, Lima and Bogotá.

### PRODUCER INTI ZAMORA



Inti Zamora is a professional in film and television. She is an associate producer on PÁJAROS DE VERANO, by Cristina Gallego and Ciro Guerra; executive producer of LA ETERNA NOCHE DE LAS DOCE LUNAS, by Priscila Padilla; executive producer on

EL ÚLTIMO ALIENTO, by René Castellanos and assistant to the director on ESPERANDO A LOS BÁRBAROS, by Ciro Guerra in Morocco. She developed the JEPIRRA FILM WORKSHOP, where four short fiction and documentary films were produced with the Wayuu community. She designed the Behind the Scenes course of the USAID ACIDI/VOCA Resilient Youth Program, aimed at young people in the Adolescent Criminal Responsibility System of Medellín. With her production company Allegro Films, she received the stimulus from Mincic's Abre Cámara to produce CROBIX; 9 HISTORIAS PEQUEÑAS, where she wrote and directed chapter 1. She was the general and executive producer of the short fiction film AURORA Y LA CASA DE LAS LUCES, by Angela Matiz, which premiered at the 34th edition of the Cinélatino Festival in Toulouse and was selected at several international film festivals. She recently wrote and directed the fiction series LOS SECRETOS DE LA TIERRA, which was selected among the ten best productions of 2024 and broadcast on Canal 13.

LOW CLOUDS  
NUBES BAJAS  
PARAGUAY

MAIN DATA

|                             |                  |
|-----------------------------|------------------|
| Category                    | Drama            |
| Length                      | 90 min           |
| Language                    | Spanish          |
| Shooting format             | 4K               |
| Shooting location           | Paraguay, Brazil |
| Shooting dates              | April-May 2026   |
| Expected date of completion | September 2026   |
| Stage of production         | In development   |

PRODUCTION

|                              |               |
|------------------------------|---------------|
| Budget                       | 216.050 €     |
| Financing in place           | 7.040 €       |
| Production company           | Ciudad Teatro |
| Workshop & platform attended | N/A           |

SYNOPSIS

After her father’s accident, Victoria returns to Paraguay to face a hospitalization marked by heavy absences and questions no one dares to ask. What begins as an uncomfortable homecoming turns into an intimate investigation when she discovers that her father has a second family—and that his new partner is manipulating both his will and his medication. Amid the chaos, she meets Soledad, a sister she never knew she had. Between distrust, anger, and care, the two try to make sense of the different versions of the man they both call “dad.”

DIRECTOR’S STATEMENT

LOW CLOUDS is a film born from a personal need: to understand what happens when silence takes hold in a family, and how much the unsaid can weigh. It is a story about broken ties and uncomfortable reconstructions, one that doesn’t seek easy answers but rather opens a space where pain, resentment, and love can coexist.

LOW CLOUDS is a new step in my path as a filmmaker. While I complete DISTANCE —my debut fiction film about a woman going through a divorce and her relationship with her mother— and develop the documentary CONDOR AND US, which explores the lingering traces of Operation Condor in Paraguay, this new story allows me to focus on the father-daughter bond. In many Latin American families, the father figure is often absent or fragmented into contradictory versions. I’m interested in exploring what we do with that void, and how these inherited shadows shape our most intimate decisions.

Telling stories in Paraguay has taught me that what seems personal is always collective. I am drawn to telling stories from the South—with its contradictions, its silences, and its questions. I deeply believe that LOW CLOUDS can engage with other cinematographies and sensibilities, because at its core, it speaks to something as universal as the search for belonging.

CONTACT

Producer - Daniel Gómez - danielgomezprieto@gmail.com  
Director - Dea Pompa - deamaria72@gmail.com



DIRECTOR DEA POMPA



Dea Pompa is a Paraguayan filmmaker, producer, and cultural manager whose work spans cinema, theater, immersive media, and socially engaged storytelling. Rooted in a strong documentary sensibility, her projects often explore identity, memory,

and intangible heritage. She holds a Master’s in Creative Documentary from Pompeu Fabra University in Barcelona.

Dea wrote and directed the fiction feature DISTANCE (2023), currently in post-production, and produced GUARANIA, SOUND OF THE PARAGUAYAN SOUL (2024), presented to UNESCO. She also leads the immersive experience TIFLO MAZE, awarded at DOCSBARCELONA and MEDIAMORFOSIS. In theater, she co-directed THE HORN CLUB (2023) with Daniel Gómez.

Her work includes over 30 projects, such as TRANSGUARANÍ (2018), KITES IN SPRING (2022), and THE SUPREME MANUSCRIPT (2019). Her short RESTORING HECTOR (2008) received the SGAE Best Screenplay Award at Sitges. As co-founder of KOREKO GUA, she continues to create narratives that bridge art and public memory.

PRODUCER DANIEL GÓMEZ



Daniel Gómez Prieto is a Paraguayan interdisciplinary artist working across theater, film, and digital media. Based in Asunción, his artistic practice explores the intersections of memory, language, and human relationships through a poetic

and symbolically rich lens. As a director, playwright, screenwriter, performer, and designer, he merges visual, performative, and technological languages to reflect on contemporary issues with emotional and intellectual depth.

His short films—including JASYRENDY (2018), 1959 (2020), CANDY BAR (2020), CARMEN (2021), and KITES IN SPRING (2022)—have earned recognition nationally and internationally. In theater, his original works such as SALVE MADRE (2022), FLEX (2023), and CLOSE ENCOUNTER AFTER SUNSET (2024) highlight his commitment to innovation and dialogue with local realities. He co-directed THE HORN CLUB (2023) and has received distinctions including the Henri Matisse Prize, multiple Edda de los Ríos Awards, and Best Direction at the SmartFilms Paraguay Festival.

Gómez continues to develop hybrid creations that integrate the lyrical, political, and technological—positioning his work at the forefront of Paraguay’s contemporary arts scene.

2025  
PARANÁ· P.a.S WORKSHOP

MUNDO  
MUNDO  
PARAGUAY

MAIN DATA

|                             |                          |
|-----------------------------|--------------------------|
| Category                    | Drama                    |
| Length                      | 90 min                   |
| Language                    | Spanish, English, French |
| Shooting format             | 4K                       |
| Shooting location           | Paraguay                 |
| Shooting dates              | April 2027               |
| Expected date of completion | September 2028           |
| Stage of production         | In development           |

PRODUCTION

|                              |                                   |
|------------------------------|-----------------------------------|
| Budget                       | 214.465 €                         |
| Financing in place           | 14.349 €                          |
| Production company           | N/A                               |
| Workshop & platform attended | Compañero del Viento, Bolivia Lab |

SYNOPSIS

Sofi is a film student who has no close friends and fantasizes about the connections she once had. When her classmate Cami invites her to participate in a documentary, the two leave the noisy capital to film her family home in Areguá.

The house holds a mix of the new and the old, and things left unsaid. There they meet Cami's cousin Iván, the housekeeper. They flip through family photos while Iván's hammer echoes through the house. As the documentary takes shape, Sofi becomes aware of an important figure in Cami's life: Mundo, an uncle neither of them seem able to talk about.

Between fights and attempts to film, Sofi sees in the cousins the memory of old friends, a feeling so familiar, yet blurry. Images, memories, and dreams intertwine in her life, as she searches for a way to find that old friend.

DIRECTOR'S STATEMENT

At my family gatherings, a point of tension always rose when someone mentioned my great-grandfather. No one dares to speak about it, but there are things that slip through. To this day, I don't really know what he suffered; all I know is that he was tortured during Alfredo Stroessner's dictatorship.

My life around memory has always worked like this: halfway. Not knowing about my family's past, not remembering my childhood, and afraid of not making connections I'd want to remember in the future.

Memory is a very special tool; it's something present, but not clearly visible. Like those childhood videos in pixelated digital formats, poorly developed photographs, and that uncle whose name you don't remember, but whose beard your brain can picture perfectly.

I want to find a way to put into perspective the idea of memory as an influential participant in the present, in the new connections we create, by mixing digital formats that take you directly to those memories. I want to make a film that explores everyday life and what's considered casual, the things that exist in the silences we keep, and the words that weigh heavily. But above all, I want to make a film that brings family memory, friendship, and melancholy to the forefront.

CONTACT

Producer - Maximiliano Cueto - maxicueto96@gmail.com  
Director - Jimena Román - jimenaromanp@gmail.com



DIRECTOR JIMENA ROMÁN



Jimena Román is a Paraguayan filmmaker, editor, and film curator. A graduate in Cinematography from Columbia University of Paraguay, she brings a strong visual and narrative sensibility to both creative and editorial roles.

Her short films have received awards at national and international festivals. She won the Lumière Award from the Alliance Française of Asunción for her documentary AT TIMES I IMAGINE SEEING THE LIGHT REFLECT UPON THE WIRE, earning her a film residency at La Fémis in Paris. As an editor, she is currently working on the feature films DISTANCIA (dir. Dea Pompa) and THE YEAR OF THE ECLIPSE (dir. Bill Cody), and has collaborated as assistant editor on LUCETTE, LEAL 2, and GREEN IS THE NEW RED.

Jimena also works as a programmer at Cine de Barrio, where she leads CIBA ÉMERGENTES, a space for young filmmakers. Her curatorial practice is rooted in collaboration and regional visibility, with recent participation in the Collaborative Film Exhibition Meeting (ECC).

PRODUCER MAXIMILIANO CUETO



Maximiliano Cueto is a Paraguayan film producer with a focus on contemporary narratives rooted in cultural memory, LGBTQ+ perspectives, and the social realities of Paraguay. Since entering the audiovisual field in 2020, he has worked across fic-

tion and documentary productions, developing a thoughtful and collaborative approach to filmmaking.

He produced the short film LIMERENCIA (dir. Giancarlo Pomata), which received several national awards, and has contributed to major feature films such as BAJO LAS BANDERAS, EL SOL, GREEN IS THE NEW RED, EL SANTITO, and NARCISO. In 2024, he stepped into lead production roles for two feature films in development: VOLVER A CASA (dir. Aimar Almirón) and MUNDO.

Maximiliano is also active in cultural programming, serving as producer for the ASUNCIÓN CONTEMPORARY FILM FESTIVAL (ASUFICC) since 2023 and for the 2024 edition of the BEIJA FLOR FESTIVAL.

# 2025 PARANÁ· P.a.S WORKSHOP

## NUMB PUNTO MUERTO ARGENTINA

### MAIN DATA

|                             |                       |
|-----------------------------|-----------------------|
| Category                    | Drama                 |
| Length                      | 90 min                |
| Language                    | Spanish               |
| Shooting format             | 4K                    |
| Shooting location           | Argentina             |
| Shooting dates              | August-September 2026 |
| Expected date of completion | February 2027         |
| Stage of production         | In development        |

### PRODUCTION

|                              |  |
|------------------------------|--|
| Budget                       | 597.000 €  |
| Financing in place           | 265.000 €  |
| Production company           | Cinematres   |
| Workshop & platform attended | SANFIC Incubadora Queer,<br>Fondo Nacional de las<br>Artes |

### SYNOPSIS

With the recent death of her abusive mother heavy on her heart, Catalina convinces the only people she has left, her friends, to help her find her alleged long lost father within the Argentinian province.

And they follow her, drive her, carry her. They've got her back. Their road trip becomes their world apart. The tattered car embodies their safe heaven. It is the makeshift solace amidst the storm; one they can give, the only one she knows how to ask for.

### DIRECTOR'S STATEMENT

Numb is a coming of age and a road movie. It's second label speaks for itself, but the term coming of age tends to get misunderstood. These movies are not just stories about children becoming adults through growing pains. Instinctively, we all know that a coming of age is a story that has an ontological relationship with time. But the span of an age coming off of itself is broader than we tend to think at first glance.

Numb is a movie where the main character tells a lie so that her grief can be looked at through the lens of what we instinctively think is a coming of age. She has ingrained in her mind the way growing pain should look like. Catalina asks her friends to drive her out into the province pretending to look for her own father, but she's actually looking for the sweaty bodies sleeping in a car drooling on each other's shoulders, pissing by the side of the road and blasting music at full speed surrounded by the empty fields. She thinks putting herself through a coming of age will make it all better.

### CONTACT

**Producers** - Pablo José Meza - pablomeza@cinematres.com.ar  
& Rocío Díaz Pérez - rociodiazperez@cinematres.com.ar  
**Director** - Lorenzo Dieguez - lorenzomdieguez@gmail.com



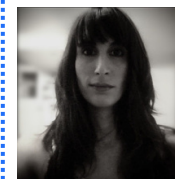
### DIRECTOR LORENZO DIEGUEZ



Lorenzo Dieguez is an advanced alumni of the Universidad del Cine, where he studies with a full scholarship, granted due to his artistic and academic performance. His first feature screenplay, NUMB, won the Fondo Nacional de las Artes al

Desarrollo in 2021. With that same project, he is currently a guest at the screenplay residency INCUBADORA QUEER, within the Santiago International Film Festival. He started pursuing a career in the audiovisual industry as a director's assistant in music clips. More recently, he took on that same role within the team of the web series ESTOY EN UNA, currently in postproduction at UNTREFTV. He has directed four shorts: BLIND MAN'S BLUFF, BEAUTIFUL FUCKER, HE WHO DARES, and @YUMMY\_GAL. His first novel is undergoing the due edition process at Argentinian editing company La Letra Maldita.

### PRODUCER ROCÍO DÍAZ PÉREZ



Rocío Díaz Pérez was born in Argentina in 1983. She began her academic journey in the arts, studying at the Universidad Nacional del Arte between 2002 and 2014, where she graduated with a degree in Choreographic Composition. In parallel, she decided to pursue a Law degree at the Universidad Nacional Lomas de Zamora, graduating as a Lawyer in 2006.

During her time in the arts program, Rocío discovered her true passion for the film industry. This interest led her to focus on production, where she expanded her knowledge through courses and workshops at FUC (Fundación Universidad del Cine) and CPF de SICA (Centro de Formación Profesional del Sindicato de la Industria Cinematográfica Argentina).

By combining her artistic and legal background with her passion for film, Rocío steadily established herself as a producer in the film industry. Since 2023, she has been part of Cinematres.

# SHINE ON, ENCHANTED HOMELAND

## BRILLA, PATRIA ENCANTADA

### ARGENTINA

#### MAIN DATA

|                             |                         |
|-----------------------------|-------------------------|
| Category                    | Fantasy, Drama          |
| Length                      | 90 min                  |
| Language                    | Spanish                 |
| Shooting format             | 6K, Super 16mm, U-Matic |
| Shooting location           | Argentina               |
| Shooting dates              | Sep.-Oct.-Nov. 2027     |
| Expected date of completion | March 2028              |
| Stage of production         | In development          |

#### PRODUCTION

|                              |           |
|------------------------------|-----------|
| Budget                       | 868.900 € |
| Financing in place           | 18.900 €  |
| Production company           | Arde Cine |
| Workshop & platform attended | N/A       |

#### SYNOPSIS

In the mythical dawn of a nation, a sacred trilogy emerges—three legendary healers whose destinies intertwine with the soul of a country. A saintly gaucho who cures with cold water. A mother of orphans battling an unspeakable evil. A mystic nun tested live on national television. As Argentina takes shape, so does a spiritual lineage forged in miracles, sacrifice, and the raw power of popular faith.

SHINE ON, ENCHANTED HOMELAND is a cinematic triptych where the mystical and the historical collide—where devotion, folklore, and the supernatural weave the invisible flag of a people in search of transcendence.

#### DIRECTOR'S STATEMENT

This film is a work of fiction born from a tradition. That tradition is real, and as such, it holds an accumulation of irrefutable facts. The existence of the spiritualist Holy Trinity—Pancho Sierra, Mother María, and Little Sister Irma—is verifiable through photographs, testimonies, archives, and documents that attest to an undeniable truth. However, our film forges its path by dispensing with verifiable values in favor of venturing into the unpredictable land of fiction.

Three stories, and at the same time, one: in which a collective of people is drawn toward the vibrant nothingness of divinity, in a world stripped of the sacred breath of mystery. Just as the spiritualist tradition told in the film is shaped by a blend of various belief systems, we envisioned this film through the lens of mestizaje: a creative encounter and mixture of materials and formal approaches that give rise to a hybrid language. A magical tale made into cinema—a fusion of folk fantasy, genre film, and irreverent humor.

If we accept that to remember is to invent, to imagine a History, then this is the unofficial story of the formation of a set of native beliefs outside any canon. An imaginary vindication of a dreamlike homeland. This is our film.

#### CONTACT

**Producer** - Guido Deniro - deniroguido@gmail.com  
**Director** - Nicolás Torchinsky - nicolas.torchinsky@gmail.com



#### DIRECTOR NICOLÁS TORCHINSKY



Nicolás Torchinsky is an Argentine filmmaker and producer whose work explores memory, tradition, and narrative experimentation through both fiction and documentary. A graduate of Universidad del Cine, he brings a strong background in independent cinema and collaborative creation.

His feature documentary EL POLVO (2023) premiered in competition at the Mar del Plata International Film Festival and internationally at CLaP (France), where it won the Youth Jury Award. The film also screened at Jeonju, Sicilia Queer (Best film), Queer Porto (Best Film), EDOC, and Frontera Sur, among others. Previously, he directed ERASE UNA VEZ EN QUIZCA (2021), winner of the RAFMA Award at Mar del Plata, which was also screened in International competition at Dei Poppoli and Official Selection in Thessaloniki DFF, Enegra CAMERIMAGE, Toulouse, among others; as well as LA NOSTALGIA DEL CENTAURO (2017), which premiered at Visions du Réel and toured major international festivals. His earlier works include the acclaimed short SIMULACRO (2012).

Nicolás is currently developing his fiction debut BRILLA, PATRIA ENCANTADA, co-written with Ignacio Bartolone and produced by Arde Cine and Karofilmes. His films are supported by institutions such as INCAA, FNA, and Mecenazgo, and reflect an ongoing commitment to formally inventive and socially engaged cinema.

#### PRODUCER GUIDO DENIRO



Guido Deniro (Argentina, 1984) is a film producer known for his work across fiction and documentary cinema, often supporting innovative voices and socially resonant narratives. His productions have participated in key development labs and premiered at major international festivals.

His credits include SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED (dir. Hernán Rosselli, 2024), which premiered at the Cannes Directors' Fortnight and won the FIPRESCI Award at Gijón. He produced AL IMPENETRABLE (2023) by Sonia Bertotti, and LAS ALMAS by Laura Basombrio, developed through programs like IDFA, DOK Leipzig, and Ventana Sur, and awarded Best Director at the Mar del Plata Film Festival. His earlier works include EL ORGANISMO (2015) by Iván Fund and TERRA INCOGNITA (2022) by Ignacio Leonidas, selected at FICCI, FIDBA, and MAFICI.

He participated in the development stage of PUTAS COMO NOSOTRAS by Agustina Comedi, which has participated in DocMontevideo, Márgenes, and Sheffield Doc/Fest.

Guido continues to support boundary-pushing projects with a strong presence in Latin American and European co-production circuits.

# THE SONG OF THE HANGED

## DESATAR AL AHORCADO

### PARAGUAY

#### MAIN DATA

|                             |                   |
|-----------------------------|-------------------|
| Category                    | Drama             |
| Length                      | 150 min           |
| Language                    | Guaraní, Spanish  |
| Shooting format             | 4K                |
| Shooting location           | Paraguay          |
| Shooting dates              | February-May 2027 |
| Expected date of completion | April 2028        |
| Stage of production         | In development    |

#### PRODUCTION

|                              |                    |
|------------------------------|--------------------|
| Budget                       | 404.302 €          |
| Financing in place           | 16.667 €           |
| Production company           | Tekoha Audiovisual |
| Workshop & platform attended | N/A                |

#### SYNOPSIS

In 1929, a misperformed ancestral ritual unleashes a curse that haunts generations of the Chávez Zarza family—marked by violence, sorrow, and superstition. From Bárbara, witness to her father's murder, to her grandson Emiliano, born during a storm beneath the mystical Weeping Tree, each descendant bears the weight of that fate. In 2022, Emiliano returns to the land where it all began, facing the Yva Para knife and a final chance to break the cycle—or seal it forever.

#### DIRECTOR'S STATEMENT

I don't remember exactly when I first heard the story of my great-grandfather Emiliano Zarza. It's lost in the blurred corners of my childhood, among scattered fragments in the oral memories of my aunts, uncles, cousins, and above all, my mother. Of that strange ritual that almost everyone has forgotten. Of the doubt he had that night, before singing the cursed song. Of how, in doing so, he unleashed a life of torment for my grandmother Bárbara, from whom I never got to hear her version of events.

Thus, the story was constructed like a Rashomon effect, from diverse voices, each giving rise to a different film. A story that changes even when told by the same person. That is the disturbing truth of oral culture: it transforms with each repetition, but it never completely fades. THE SONG OF THE HANGED is born from that magma: an inherited memory, elusive and powerful, nourished by the stories of my maternal family, by anecdotes, legends, and experiences collected over years of traveling through the heart of Paraguay.

The film comes from a profound desire to explore inherited trauma, structural violence, and the dissolution of rural memory in Paraguay. It is a story of three generations traversed by a curse, but also by the wounds of collective history: political rivalries, inequality, superstition, and forgetting. The film is conceived as a grand mestizo elegy that intertwines the intimate and the mythical, the political and the spiritual.

#### CONTACT

**Producer** - Monserrat Cantero - mcantero@tekohaudiovisual.com.py  
**Director** - Miguel Armoa - marmoa@tekohaudiovisual.com.py



#### DIRECTOR MIGUEL ARMOA



Miguel Armoa is a Paraguayan filmmaker with over 16 years of experience in directing, production, and audiovisual storytelling across documentary, television, and digital media. With a background in Communication Sciences and Film Directing, he

has collaborated with private and national institutions, creating impactful content rooted in social and cultural realities. His filmography includes over 20 projects as director, producer, or filmmaker. His documentary works—such as PIRA HI'YPAVA (FISH OUT OF WATER) 2015, HENDA' YVA (THOSE WITHOUT A PLACE), INDÍGENAS URBANOS (INDIGENOUS URBAN PEOPLE) 2016, and BAÑADENSES (PEOPLE FROM THE SWAMPS IN ASUNCIÓN) 2016—focus on environmental issues, indigenous perspectives, human rights, and struggle for the land. From 2007 to 2012, he worked on the TV series EXPEDICIÓN TV, serving as filmmaker, writer, and producer. Since 2018, he has been associated with Tekoha Audiovisual, a production company dedicated to developing and producing film projects and audiovisual productions in general. Miguel is currently developing his first fiction feature, THE SONG OF THE HANGED, as screenwriter and director. He is committed to creating inclusive, socially engaged cinema that resonates with diverse audiences across Paraguay.

#### PRODUCER MONSERRAT CANTERO



Monserrat Cantero is a Paraguayan audiovisual producer specializing in project development, production management, and socially driven storytelling. With over five years of experience, she has led short and feature-length fiction and

documentary productions, institutional videos, and educational series. She holds an Associate's Degree in Cinematography from IPAC and continues to expand her expertise through training in leadership, screenwriting, and digital media.

As Head of Production at Tekoha Audiovisual, Cantero has managed the full cycle of numerous projects, ensuring quality execution and impact. She worked as executive production assistant on EL PRÍNCIPE DE NANAWA (dir. Clarisa Navas), awarded at Visions du Réel 2025, and GUAPO'Y (dir. Sofía Paoli Thorne), a multi-awarded documentary on the festival circuit. In 2024, she served as production manager for the short fiction film MITA'Í VALE (dir. Varsovia Films).

A member of Jopoi, a collective advocating for gender equity in the industry, Monserrat also conducts filmmaking workshops that promote creative skill-building and inclusive narratives. Her work reflects a deep commitment to cinematic storytelling as a tool for education, empowerment, and social change.