

INSIDE THE NOISE

ADENTRO DEL RUIDO

ARGENTINA

MAIN DATA

Category	Drama
Length	100 min
Language	Spanish
Shooting format	4K
Shooting location	Argentina
Shooting dates	May 2024
Expected date of completion	December 2024
Stage of production	In development

PRODUCTION

Budget	640.000 €
Financing in place	219.000 €
Production company	Una Presencia
Workshop & platform attended	Raymundo Gleyzer INCAA 2022, Cinemart BOOST NL, Foro Coproducción SSIFF

SYNOPSIS

Lena (42), a novelist going through a personal crisis, moves into a hotel in downtown Buenos Aires. Her mother, an artist, died and left behind a studio full of artworks where Lena now finds a fascinating painting. She discovers one night that hidden in the hotel lives Rosa (35), a young woman with parallel identities who is also Juan, a vagabond. From now on, Lena begins to develop the identity of Elba (75), a lady who works in a fabric store.

Inside the noise is a film about overcoming grief and about all the people who live inside us: if freedom exists, it is achieved by embracing the multiplicity that we contain.

DIRECTOR'S STATEMENT

How many identities fit in one life? How can we discover the facets and personalities that live inside us? Inside the noise is born from the fascination of conceiving identity as a multiple, infinite matter. But before this, the film is born from a part of my personal history: being an actress and how that mobilized my perception. I am interested in elaborating the concept of «identity» as a multiple matter. Narratively, the plot generates two movements in relation to that. It proposes an arc that goes from a negative facet of identity to a positive one. In the first, the negative one, we can say that we are born and we are given a name, a gender: that is, identity is a prison, where we are only one thing. But at the same time, and this is the positive side: identity is a performance, a disguise, a game, a theater of genders that express themselves and are mutable. When we discover this, our perception expands, we become more permeable and sincere. This is the proposal of Inside the noise: if freedom exists, it is achieved by embracing the multiplicity that constitutes us.

CONTACT

Producer - Julieta Juncadella - unapresencia@gmail.com

Director - Martina Juncadella - unapresencia@gmail.com



PRODUCER JULIETA JUNCADILLA

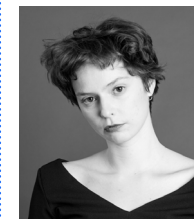


Julieta Juncadella was born in Buenos Aires in 1996. She is a distributor and producer based between San Sebastian and Buenos Aires.

Her works as producer have premiered at festivals such as Venice, IDFA, San Sebastian and Mar del Plata.

In 2018 she co-founded Una Presencia, a production company based in Buenos Aires. In 2020, together with Silvia Cruz, founded Vitrine Filmes Spain, a distribution and production company based in San Sebastian, which questions new forms of film circulation and supports the creation of films with a high aesthetic and political commitment.

DIRECTOR MARTINA JUNCADILLA



Martina Juncadella was born in Buenos Aires in 1992, where she actually lives and works. She is a poet, actress and filmmaker. She studied acting for ten years and at the age of twelve she began working in theater and film.

She directed two short films (Fiora and I don't see myself being

old) released in Festivals such as San Sebastian, BAFICI, Biarritz, among others.

In 2022 she directs, produces, writes and edits the video-opera La contracción de la espera, a medium-length film in four parts, commissioned by the Teatro Colón of Buenos Aires (now in post production).

She is currently developing her first feature film Inside the Noise (supported by Hubert Bals Fund, Ikusmira Berriak, Arte Kino and INCAA).

Since 2016 she co-directs the independent poetry and narrative publishing house Socios Fundadores.



PRODUIRE au SUD
FESTIVAL des 3 CONTINENTS
Ateliers de formation à la coproduction internationale



ACADEMIA
DE CINE
DEL PARAGUAY

af Alliance Française
Paraguay


**MINISTÈRE
DE L'EUROPE
ET DES AFFAIRES
ÉTRANGÈRES**
*Liberté
Égalité
Fraternité*
Délégation régionale
de coopération pour
l'Amérique du Sud

MY KINGDOM IN THIS WORLD

MI REINO EN ESTE MUNDO

BOLIVIA

MAIN DATA

Category	Drama
Length	90 min
Language	Spanish
Shooting format	Digital 4K
Shooting location	Bolivia
Shooting dates	October 2025
Expected date of completion	January 2026
Stage of production	In development

PRODUCTION

Budget	439,058 €
Financing in place	27,605 €
Production company	Color_Monster, Illimani Films
Workshop & platform attended	Laboratorio Arché y Residencias RAW 2020, CATAPULTA 2022 - Ficunam, Locarno Consultancy 2022

SYNOPSIS

Dystopia in Bolivia. Sergio and Sofia tour around the city of Santa Cruz and places where people took refuge during the civil war that dissolved Bolivia. They do interviews and recover testimonies from survivors of the massacres to put together a memory of the conflict. Sergio, who lived through those massacres, is forced to delve into his own memory and recall details of those years when he and his cousin Tommy, fatally wounded, had to escape and lose everything. The film recounts the escape of Sergio and Tommy, and also, how Sergio and Sofia, after years and now with a certain calm in the area, visit places and towns to spin details of a horror that was forgotten.

DIRECTOR'S STATEMENT

MY KINGDOM IN THIS WORLD refers to the tragedy and pain of the body and the territory, with characters who are a little alone, a little lost, abandoned in that fear of always being adrift.

The film begins when I was reading the book «En el cuerpo una voz», and I see my fears and nightmares, and I realize that I have forgotten things, important details of the recent years in Bolivia. Sometimes we try to get peace based on forgetfulness. This film is unequivocally a fiction, but within it there is a truth that is mine, a fear that is mine. Both have to do with the impressions and emotions of that book that is the starting point for my film.

Understanding what happened to us in 2008, 2019-20 in Bolivia, and recovering our memories is a form of therapy. The therapy of the protagonist, Sergio, is also mine. We weren't just hit by a pandemic.

CONTACT

Producer - Camila Molina - lacami@colormonster.tv
Director - Diego Mondaca - mondaca.diego@gmail.com



PRODUCER CAMILA MOLINA



Camila Molina studied Visual Arts at the University of Chile in Santiago de Chile, COLOR MONSTER co-founder, a production company dedicated to the development and production of films in Bolivia. Producer of CHACO (2020) by Diego Mondaca, world premiere at the Rotterdam

International Festival - IFFR 2020 in the Bright Future official competition section. Chaco won the FIPRESCI award at the Gijón Film Festival, the Special Jury Award at FICVALDIVIA. MY KINGDOM IN THIS WORLD, a project was part of ARCHÉ/Work residence (Lisbon, Madrid) Development. Ficunam CATAPULTA Mexico. And also Camila has been selected for Locarno consultancy 2022.

DIRECTOR DIEGO MONDACA



Bolivian filmmaker, screenwriter and producer. He made his film studies at the International Film and TV School - San Antonio de Los Baños, Cuba - EICTV. He directed the award-winning films LA CHIROLA (2008), CIUADDELA (2011), and CHACO (2020). His work has the support of important institutions such as World Cinema Fund-Berlinale, Bertha Fund -IDFA (Holland), Visions Sudest (Switzerland), Ibermedia Program, among others. He received the FIPRESCI prize for his debut feature film CHACO and in this moment is currently working on his next film MY KINGDOM IN THIS WORLD.



PRODUIRE au SUD
FESTIVAL des 3 CONTINENTS
Ateliers de formation à la coproduction internationale



ACADEMIA
DE CINE
DEL PARAGUAY

af Alliance Française
Paraguay


**MINISTÈRE
DE L'EUROPE
ET DES AFFAIRES
ÉTRANGÈRES**
*Liberté
Égalité
Fraternité*
Délégation régionale
de coopération pour
l'Amérique du Sud

LUX PERPETUA

PARAGUAY

MAIN DATA

Category	Drama
Length	80 min
Language	Spanish, Guaraní
Shooting format	Digital
Shooting location	Paraguay
Shooting dates	December 2024
Expected date of completion	June 2025
Stage of production	In development

PRODUCTION

Budget	434.102 €
Financing in place	30.577 €
Production company	Balthazar S.R.L., Rio Azul Films
Workshop & platform attended	Encuentros BioBioCine, José Ignacio IFF, Working JIFF, Locarno Consultancy

SYNOPSIS

The death of the matriarch reveals the economic collapse of the hacienda. Sady (40), upon learning of her mother's death, comes to Perpetua to stay for the wake of nine days of prayer. Rudy (35), the younger brother, is unfazed and tries to continue living the same life as always, wandering at night, alone, in the forest.

After the prayer, Sady prepares to return to Asunción but soon meets reality: the debts are enormous and lawsuits and embargoes begin to arrive. Sady's departure becomes impossible because she has to shoulder the administration of the ranch and she must go back to live with Rudy, a melancholic boy who has no known profession, much less running a ranch.

DIRECTOR'S STATEMENT

Lux Perpetua is born from the introit of a prayer in liturgical services for commemoration or mass for the dead. This film begins with the death of a matriarch, owner of a cattle ranch, as an excuse to expose social issues in rural areas. I might be getting political but isn't it all political, even art? I just can't rest quiet on the advance of nationalisms and conservatism and I'm speaking of my country alone but sometimes it is need it just one match to create a fire chaos elsewhere also. So, it is a must to show the dirt of idyllic places and the problems of perfect Paraguayan narratives at least in cinema.

For a little over a decade, I have been working on the issue of land in my country and I want to make the issue more complex with this film because it is a central and substantial issue in my society. I consider Lux Perpetua part of a corpus on a specific topic that needs to be discussed and that I have been exploring with Isla alta, La estancia and Boreal.

CONTACT

Producer - Sady Barrios - hola@sadybarrios.com
Director - Federico Adorno - fedeadorno@gmail.com



PRODUCER SADY BARRIOS



Sady Barrios began as a producer in the international series «Parcerías Entre Fronteras» (2010). She participated in different roles in large-scale works, such as AD in «Libertad, la lucha por la independencia» (2011), Art Producer in «Mangoré, for the love of art» (2014), Production Assistant in «Ejercicios de Memoria», by Paz Encina (2016), among others. She is the producer of «Otra Mano» (2020).

DIRECTOR FEDERICO ADORNO



Federico Adorno was born in Carapeguá, Paraguay in 1982. He holds a degree in communication sciences and has studies in theater, cultural assets and museology.

His first feature film Boreal (2022) has been shown in places like FICUNAM, Chicago

Latino, Mubi and has been part of San Sebastian's WIP LATAM and Entrevues de Belfort. It has, also, been awarded Best Film at Florianopolis, Brazil and Seattle in the United States.

His short film La estancia (2014) won the Grand Prize of the City of Oberhausen. In 2012 his short film Isla Alta won the Grand Prize of the International Competition at Kurzfilmtage Winterthur in Switzerland and the Bienal de la Imagen en Movimiento award in Buenos Aires.



PRODUIRE au SUD
FESTIVAL des 3 CONTINENTS
Ateliers de formation à la coproduction internationale



ACADEMIA
DE CINE
DEL PARAGUAY

af Alliance Française
Paraguay


**MINISTÈRE
DE L'EUROPE
ET DES AFFAIRES
ÉTRANGÈRES**
*Liberté
Égalité
Fraternité*
Délégation régionale
de coopération pour
l'Amérique du Sud

THE SMELL OF THE OPEN

EL OLOR DE LA INTEMPERIE

PARAGUAY

MAIN DATA

Category	Drama, Mystery
Length	90 min
Language	Spanish
Shooting format	4:3
Shooting location	Paraguay
Shooting dates	-
Expected date of completion	March 2027
Stage of production	In development

PRODUCTION

Budget	550.000 €
Financing in place	-
Production company	Sabaté Films
Workshop & platform attended	Compañeros del Viento, Scriptwriting program by Paz Encina

SYNOPSIS

Fabio (32) is a father and the favorite wedding photographer of the 90s Asunción city bourgeoisie, during the new democratic spring after a 35-year dictatorship. One hot and humid night he dreams of a man with whom he shared a clandestine love affair during the dictatorship, and decides to leave his family and go looking for him. In his journey into the streets at night, he visits old places where they spent time together and meets characters who inhabit these liminal spaces like ghosts. He also gets to know the nightclubs where the new generations live a fervent hope for freedom, despite the threat of HIV and the constant social vigilance. Fabio disputes himself between these two worlds that seem irreconcilable.

DIRECTOR'S STATEMENT

"The story thinks of Asunción prior to homosexual dating social networks. A city where gay boys were looking for sexual adventures in late-night heterosexual porn cinemas or standing on the corners of Downtown Asunción with a handkerchief in their jeans to communicate availability for sexual encounters. For the development of the script, I use my own experiences and also the experiences of friends from previous generations, who lived their sexual experiences at this conjunctural moment.

The film seeks to explore the permitted and prohibited forms of love by contrasting the scenes of upper-class idyllic weddings with the hostility of the streets at night. The characters that inhabit these last scenarios will be real people from the underground scene in Paraguay, who will bring their lived experiences and emotions to the characters they'll embody. Because in the end, this film will be a celebration of the resilience of the LGBTQ people, and also a love letter to the ones who are still in the confinement of the closet, watching".

CONTACT

Producer - Gabriela Sabaté - sabatefilms@gmail.com

Director - Arturo Maciel - arturo.macielf@gmail.com



© Jorge Saenz (2014)

PRODUCER GABRIELA SABATÉ



Gabriela Sabaté was born in Asunción, Paraguay, and has a Degree in Marketing, graduated from Universidad Autónoma de Asunción. She participated in international film production meetings and workshops such as IV Executive Production Course of the Carolina Foundation

at Casa de América (Madrid, Spain / November 2006); Puentes - EAVE Workshop for Executive Producers From Europe and Latin America. (Switzerland - Uruguay / 2015 - 2016).

She's the executive director of Sabaté Films, a film production company that emerged in 2009 with the aim of contributing to the development of Paraguayan film industry. Among the outstanding films in which Sabaté Films participated are EAMI (2022) and Paraguayan Hammock (2006), by Paz Encina; Karai Norte (2008) by Marcelo Martinessi; and the short film MUTA (2011) by Lucrecia Martel.

Gabriela Sabaté is a founding member of the Paraguayan Film Academy.

DIRECTOR ARTURO MACIEL



Arturo Maciel Flecha (Asunción, 1993) is an emerging art director and filmmaker. He has done work commissioned by organizations such as UNICEF International and the Multimedia Anthropology Lab at University College London. He has created short films with mentors such as Apichatpong Weerasethakul, Lucrecia Martel, Paz Encina, Manuel Abramovich, and Renate Costa.

His works participated in film festivals such as 24 ° BAFICI, L'Alternativa IFF Catalunya, Concordia IFF Canada, and the Underground Film Festival of Paraguay. He is currently living in Buenos Aires writing his first feature film and participating in the Film Program at Torcuato Di Tella University. He was part of the creative founding team of the ASUFICC-Asunción International Contemporary Film Festival. His works are crossed by issues related to gender, migration, memory, and archive.



PRODUIRE AU SUD
FESTIVAL des 3 CONTINENTS
Ateliers de formation à la coproduction internationale



ACADEMIA
DE CINE
DEL PARAGUAY

af Alliance Française
Paraguay


**MINISTÈRE
DE L'EUROPE
ET DES AFFAIRES
ÉTRANGÈRES**
*Liberté
Égalité
Fraternité*
Délégation régionale
de coopération pour
l'Amérique du Sud

LAST NIGHT I THOUGHT I WAS SWIMMING

ANOCHÉ CREÍ QUE NADABA

URUGUAY

MAIN DATA

Category	Drama LGBT
Length	85 min
Language	Spanish
Shooting format	4K, Super 8
Shooting location	Uruguay
Shooting dates	First semester 2025
Expected date of completion	First semester 2026
Stage of production	In development

PRODUCTION

Budget	391.338 €
Financing in place	43.601 €
Production company	Monarca Films
Workshop & platform attended	CUOROM-Morelia Residencia Audiovisual Queer

SYNOPSIS

Isabel leaves her 17-year-old daughter Vera at her mother Tere's place in Punta del Este, a beach resort in Uruguay, like every summer. Grandmother and daughter have a special, close relationship, but these are special holidays: the temperatures are very high and Tere is suffering from depression, seemingly due to her husband passing. She fills her days with trips to the casino, boozing almost non-stop and going for swims without submerging her head, all the while her money runs out. The summer air is tense and erratic, as if tragedy was about to strike. On the other hand, Vera spends her days swimming and riding her bike. She also meets Elena, a summer fling. But the tender relationship between grandmother and daughter is upset by the unearthing of a secret, the source of Tere's sadness.

DIRECTOR'S STATEMENT

In the late 1990s, my grandmother had an apartment in Punta del Este, that later she had to sell on account on the many debts she had incurred and had to repay. But I distinctly remember the summer nights when I, at the tender age of eight or nine, would go with her to the casino, and see her get lost in the crowds of tourists. With the heterogeneous familiar footage collection: vacations, birthday parties, Christmas nights and my own memories as a starting point, I recover the figure of my grandmother and start building Tere as a character. My grandmother was an eccentric, elegant person, but suffered from severe depression and was diagnosed with acute bipolar disorder that she kept at bay with anti-anxiety medication.

This film project intends to raise awareness about, among other things, what aging is like among the LGBT community and how it can sometimes be painful and distressing. One of the reasons for embarking on this project is, precisely, a personal need to give visibility to how elderly people forge their own identity and the differences between a heteronormative and a homosexual old age. An exploration into the source of the distress people currently aged seventy and more feel; more specifically, members of the LGBT community who may have never been able to come out of the closet.

CONTACT

Producer - Eugenia Olascuaga - eolascuaga@gmail.com
Director - Catalina Torres - catalinatorres.tpe@gmail.com



PRODUCER EUGENIA OLASCUAGA



Eugenia Olascuaga, audiovisual producer, Sundance Producers Labs and Summit 2021 and Talents BA 2018 alumni. In 2011 she founded Monarca Films together with Valentina Barraco. Coproduced the documentary «Para no olvidar» a Swiss-Uruguayan-French co-production, premiere at Visions du Réel. Produced the documentaries "Delia", winner of the Biznaga de Plata for Best Director at the Malaga Film Festival, "Ocho cuentos sobre mi hipocausia", winner of the Sundance post-production fund and selected in several festivals such as Vancouver IFF and FIDBA. "Ese Sopro", premiere La semana del documental de DocM. They develop several projects with an emphasis on the author's perspective, personal projects, gender and LGBT+ issues. They participated from festivals such as Guadalajara, TorinoFilmLab, Dei Popoli, SanSebastián, DokLeipzig.

DIRECTOR CATALINA TORRES



Catalina Torres graduated from the Andy Goldstein School of Creative Photography in Buenos Aires in 2019, and studied a BA in Documentary Film at the Universidad Nacional de San Martín.

She is currently studying a Master's degree in Photography and Society at the Royal College of Art in The Hague, The Netherlands. Her audiovisual work seeks to explore the relationship between people and territory, with an emphasis on the LGBT community. She made the short documentaries 'I didn't choose Paris' in 2020 and 'More fluid than water' in 2022.



PRODUIRE au SUD
FESTIVAL des 3 CONTINENTS
Ateliers de formation à la coproduction internationale



ACADEMIA
DE CINE
DEL PARAGUAY

af Alliance Française
Paraguay


**MINISTÈRE
DE L'EUROPE
ET DES AFFAIRES
ÉTRANGÈRES**
*Liberté
Égalité
Fraternité*
Délégation régionale
de coopération pour
l'Amérique du Sud

THE UNNAMED

Y NO ME NOMBRA

URUGUAY

MAIN DATA

Category	Drama
Length	80 min
Language	Spanish
Shooting format	4K
Shooting location	Uruguay
Shooting dates	March 2024
Expected date of completion	December 2024
Stage of production	In development

PRODUCTION

Budget	387.000 €
Financing in place	38.000 €
Production company	Nektar Films
Workshop & platform attended	PUENTES-EAVE 2018

SYNOPSIS

A phone call reconnects Laura (37) with her unwelcome past. A hospital requests her presence to take care of a patient, the father of Gabriela, her first love, who drowned five years ago. Luis (78) is a widower and lives alone in a small town. He never accepted Gabriela's homosexuality, nor did he recognize Laura as his daughter's partner. Laura spends five days with him in a house cluttered with mountains of objects. She meets people who were important in Gabriela's life, enters the bedroom where she spent her last night, and endeavors to revive her lover's withered garden. In spite of the tension between them, Luis and Laura finally manage to put Gabriela's unnamed passing into words.

DIRECTOR'S STATEMENT

How much does acceptance at home affect the different? Laura was not acknowledged by Luis as his daughter's partner. The character of Gabriela, always present in the film but never seen, once went back to her childhood home, to her father, to denying her true nature

For Laura, seeing Luis is a way of seeing what Gabriela saw, of witnessing firsthand his judgment, the gravity of his gaze. Luis is both Laura's adversary and her sole mourning companion. As Laura makes her way through a sea of objects, memories, and secrets, the unresolved will be in perpetual tension: how to find the words to talk about love and death, lesbianism and suicide.

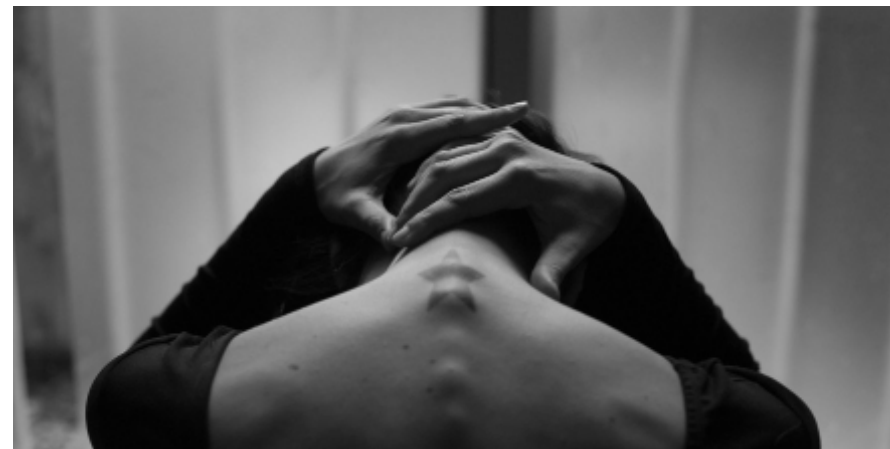
We believe in cinema as a tool for building empathy. One that has the power to reveal the complexity of human relationships in a particular time and place. This project connects Laura's internal discomfort with a universal theme, the mourning for a dead lover and, in turn, with the struggle against prejudice based on sexual identity.

CONTACT

Producer - Veronica Pamoukaghlian - veronica@nektarfilms.com

Director - Ana Micenmacher - anamising@gmail.com

Maria Rama - maneralo@gmail.com



PRODUCER VERONICA PAMOUKAGHLIAN



Filmmaker and Screenwriting Professor at UTU, founder of NEKTAR FILMS. She holds a Screenwriting Master's from UIMP, Spain, and a Film Production Diploma from EICTV, Cuba, as well as a Diploma in English Literature from Cambridge, UK. She directed *El Sordo Cielo*, Fest. Habana 2000, Fest. Cinemateca Award 2001, and *RAUL* 2011, Best Doc. EHIFF NY, Argentinean Senate Award, FICTS. A NYFA and Centre Pompidou alumna. She was a jury member at Dona i Cinema festival, Valencia, and a selection committee member at FAM Festival, Brazil. She has received scholarships from Ibermedia, Sundance, Inter-American Development Bank, and BankBoston Foundation. She is the director of *WINGS OF SOLVEIG* (in production), a documentary about French actress Solveig Dommartin.

DIRECTOR ANA MICENMACHER



A Visual Arts, Filmmaking (Uruguayan Film School) and Digital Cinematography (EICTV, Cuba) graduate. Her Uruguayan Film School graduation short, "Silvia" (2011, 16mm) was selected at Curta Cinema among other international festivals. "Tejedoras", her first documentary short, as co-director and cinematographer, won the Best Uruguayan Short Film Award at the 2021 Uruguayan International Film Festival and was selected at 15 international festivals, notably Sao Paulo Kinoforum.

DIRECTOR MARIA RAMA



Writer, producer and film professor with over 10 years of experience. She has worked on the development, production, and promotion of several films, including *Artigas: La Redota*, *El Cuarto de Leo*, and *Flacas Vacas*. She has taught film production and creative writing at the University of Montevideo. As a professor at the University of Montevideo, she has supervised the development and production of dozens of fiction and documentary shorts. Since 2018, she has been teaching a workshop on Ibero-American Cinema at the Université Populaire du Canton de Genève. *THE UNNAMED* is her first feature.