

PRESSKIT

MAILIN

UNA PELÍCULA DE MARÍA SILVIA ESTEVE



HANA Films, in coproduction with IKKI Films and deFilm
present



MAILIN

a film by
MARÍA SILVIA ESTEVE

ARGENTINA – FRANCE – ROMANIA
DOCUMENTARY / 2025 / 89'
FORMAT: 1.89 / SOUND 5.1

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Synopsis

While telling her daughter a bedtime story, Mailin pieces her memories back together. What could have been a fairy tale turns out to be the story of a young girl who suffered abuses from a priest for 15 years.

It's a long journey towards healing and justice, but also the chance to offer her daughter the childhood she never had.

Logline

Mailin narrates a bedtime story that unfolds the protagonist's search for the memory of a childhood brutally interrupted by abuse.

Long synopsis

Mailin, a 37 year old single mother, wakes up in a dreamlike forest. And so, she begins the narration of a fairytale that gradually reveals to be a metaphor of her childhood. This story opens to Mailin's past and present, while the trial against the priest Carlos José, who abused her for 15 years, unfolds. A fate suffered by other 121 women, whose cases Justice has declared to be prescribed. Through her voice, Mailin speaks in defense of all the others who cannot. Despite the pressure she manages to put her anguish aside for Ona, her 5-year-old daughter, who knows nothing about the process she's going through.

Mailin wears her brightest smile, while crumbling within, as she goes back in time and tries to remember what she went through during her childhood; memories fragmented by trauma, images that break and freeze. And in the exercise of remembering, the three women of the family—Mailin, her sister Michelle, and her mother Monica—unearth words unsaid. Michelle recalls how this charismatic man swiftly became “another member of the family” while Monica reflects on Mailin's depression and suicidal thoughts from a very young age.

A story of guilt emerges as a family oppressed by silence blames themselves for not seeing what was happening. And although Mailin has broken her silence to change this narrative, and protect her daughter and other children from Carlos José, she faces a wall of corruption that structures the Justice System.

Directors' statement

MARÍA SILVIA ESTEVE

Mailin is a documentary hybrid based on the story of Mailin Gobbo, who was sexually abused for 15 years by the priest of her school. Today she is a 37 year old single mother. And as she raises her daughter Ona and struggles to understand her own mother, she continues her search for a Justice that has been repeatedly denied to her and the other 35 women who were abused by the same man.

So the film begins with Mailin telling a bedtime story, which reveals to be a metaphor of her childhood. This story weaves with the trial against the priest that unfolds, Mailin's past and her present, to form a layered collage in movement.

The first time I saw Mailin was on a lunchtime news report on television. She was in tears as they asked her details of the abuse. My sisters kept saying "poor thing". I seem to remember thinking the same. My father then said "what a shame, she's such a beautiful girl...what a waste". I turned to him, "a waste?". He nodded and changed the channel.

That day I looked for Mailin on Facebook and asked her to have a coffee with me. And I met her knowing clearly that I didn't want to make a film about a "victim", or about abuse, but that I wanted to tell the story of a woman who survived the unspeakable, and who continues fighting every day out of love for her daughter.

And today, after eight years of taking the time to earn her trust, to see her daughter grow up in front of the camera, and being accepted into her family, I can say that I know Mailin. I met an "adult child" who, by playing with her daughter Ona, remembers small fractions of a childhood brutally interrupted.

And this is something that I somewhat understand, for I too survived a sexual abuse, that for years my mind simply blocked. Because sadly, Mailin's story is the story of many of us women, and here lies the urge to tell these stories, our stories, and in a different way, to maybe one day create change, real change.

So I decided to take 8 years of filming, of getting to know her, and of sharing what today I see as a very valuable friendship. And from the commitment that I felt that day when seeing Mailin on the news, emerges a story that at times speaks about pain, about open wounds, but above all, it speaks about love.



Interview with the director

You approached Mailin after having seen her on the news and reading about her case in articles, then you spent eight years with her, a lot of this time filming. How would you describe those years you were together, starting from the beginning of when you met?

Actually, I started filming a few days after our first coffee, when I told her I wanted to help tell her story. I remember hitting record, and the moment I did, she started sharing details about the abuse I hadn't asked for. She may have thought that was what I wanted from her, or what I was expecting. No wonder, since by then, she had been speaking to the media for so long that, on one hand, she had developed ways to protect herself, and on the other, she had learned that the most shocking aspects were often the ones that made people listen.

That's when I realized I needed to really get to know Mailin before filming anything, and to do that, I had to step away from the camera. We spent the next year and a half simply building our relationship. We'd share long talks, go dancing, spend Sunday afternoons, we even celebrated New Year's Eve together. During that time, we often spoke about the film, about the process and everything. When we eventually started filming, it was a gradual thing, making sure she had the time and space to feel comfortable with the camera and trust the journey. Today, I'm thankful to this film for our friendship. I feel fortunate to have taken the time to get to know a woman I deeply admire.

What were the conversations you would have on and off camera?

I tried to be extra mindful because I knew that when someone goes through something as traumatic as abuse, especially for so many years, they may not have their limits very clearly outlined. Knowing that Mailin wouldn't, at first, tell me directly if she was uncomfortable, I had to be able to see that myself.

The visual language of this film is very striking, you create some amazing visual motifs on a bigger scale. But there are also intimate moments with the characters.

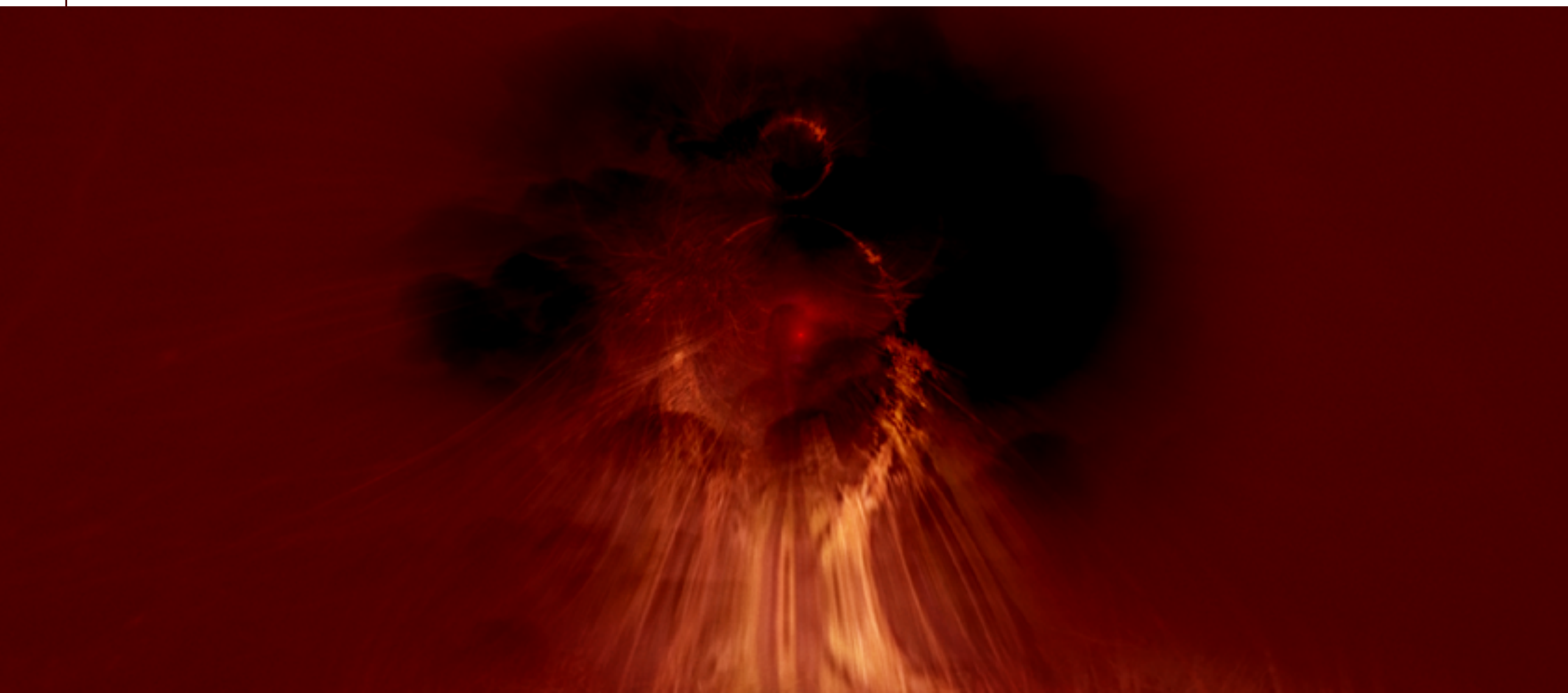
Often, when I would sense that she just needed to talk, I would choose not to record, but spend time together, even if I had rented and set up the equipment. Also, throughout the years, I would repeat some of the more personal questions, and only if her response remained consistent would I include that in the film. I was conscious of Mailin growing stronger throughout, as she was acquiring more tools at her disposal, and she was not in such a vulnerable space as she was in the beginning. I always reminded myself that I was making a film that would last, and I wanted her to feel proud of it. There were certain things that felt important to respect, and not to include, so it was a big relief when I showed the film to Mailin and her family and they were happy that it exists.

Your film previous feature, *Silvia*, premiered at IDFA in 2018, offering a kind of poetic rawness and introspection at your own family history. How would you describe the creative path that led you to *Mailin*, which you have also been working on since then?

I obviously had more distance when making *Mailin*, since it wasn't my personal story. But at the same time, because I felt it was so important to really get to know her and her family, I ended up being very emotionally involved in the project. Three years ago, we also went through something similarly painful in my own family and had to navigate the entire judicial system. I don't think anyone truly understands how revictimizing and heartbreaking the process of seeking justice can be. And not having that justice in the end, as happened with Mailin, is simply devastating.

So I needed this film to bring Mailin's family some form of justice, and for that, empathy is essential to driving change. This shaped the way I approached the film. So both *Silvia* and *Mailin* start from the personal to go to the universal. They explore the themes of motherhood and of memories that remain somehow inaccessible. But what's also true for both those films is that, in the end, what matters is the attempt of trying to rebuild it, as well as everything that emerges through that attempt. To convey that [trajectory], I can see that some of the compositing techniques I used in my new film were already present in *Silvia*, but early on I sensed that *Mailin* was going to be an even more aesthetically complex film.

While preparing for *Mailin*, I made two short films which helped me as an exercise, so to speak. *Criatura* (2021) is an experimental short, for which I even used some of the sound recordings from Mailin's trial in order to translate all of the anger and sadness that I was feeling while making this [feature] film by giving it a fictional form; the form of a "Creature". Then I made another short film called *The Spiral* (2022) as I was searching for a means to aesthetically merge all of the different materials I was working with: archive, animation, 2D generated images, hand-drawings, and mixing everything together. There was also the immersive video installation I exhibited in January at the MEP Museum [Maison Européenne de la Photographie] in Paris, named *Cortex*, which was also me working with memory and trauma. The sound, images, and conception of the space I developed there helped me define the aesthetics of *Mailin* and find the right form for the film.



Formally, Mailin is far from conventional when it comes to documentaries about sexual abuse, but its film form never overtakes the content. Why was it so important for the film to be so intricate and to include elements that can be magical and also nightmarish?

I knew I wanted to make a film that could speak about the subject of sexual abuse and the failures of the judicial system, but from a different perspective. There are many films that address this, but they often seem to be the same type of film. It was important to do it differently so people could be able to be touched by the film, but also angry enough to demand justice.

It wasn't easy to find the form that would work. Until one day, while I was at a film residency in Greece, I did a shot that is now in the film, and it is of a road and a car passing by. In the background, you can see a cross and a children's cemetery. That's when I realised that I had to always start with a more realistic image—or something that can come from reality—before I turn it into something else. That's how trauma works. When you go through something traumatic, you may be confronted with an everyday situation, but your mind tricks you into seeing and feeling something else.

The film is framed through a fairytale Mailin is recounting to her daughter, Ona. What was it about fairy tales that convinced you to take on this approach - did it have to do with their particular kind of storytelling, or more with the symbolism they carry?

I imagined Mailin going through these traumatic events as a child, at a time when her imagination was supposed to be filled with beautiful images, princesses and castles. Yet, fairy tales come from a very dark place, because their function has been from the beginning to teach children how to protect themselves from the dangers of the adult world. I did a lot of research in that sense. At first, I wrote a fairy tale for the film, which didn't work in the end, because it was too symbolic, too hermetic. So I had to simplify it as much as possible, keeping only certain archetypes and symbols, like the lamb (Christ) or the wolf from *Little Red Riding Hood* - with the lamb really being a beast in disguise. In the film, we see Carlos Eduardo José claim he is the incarnation of Christ on earth and therefore should be trusted. He used faith to charm and manipulate entire families, in order to be able to harm so many children so deeply. Another symbol is the castle up the mountain, where "the lamb" would always return to safety: it represents the church and the judicial structure that protects abusers.



The bits of reality that are most directly experienced by the audience are aural: testimonies and recordings of words spoken, which rarely match the images on screen. Can you expand on this break between the synchronized sound and image, especially when it comes to the scenes from the trial?

As you see in the film, we weren't allowed to film the trial and the hearing itself, except for the very beginning and the very end of it. But technically you could listen to the trial, even though you couldn't film it. So what I did was record the testimonies of Michelle, Monica, and Mailin, who had given me their consent, using a device hidden inside my purse. That's also why the sound is quite rough and sometimes hard to make out, since I wasn't exactly allowed to do this.

In the editing room, while working on the recordings of Mailin's testimony, I thought of particular images that would be fitting. For instance, there's this shot of Mailin staring at the camera in silence: those were exercises we did at various times throughout the years. There, I would leave her alone in front of the camera for 15 minutes while she could do whatever she wanted, talk, sing, leave the room, basically anything. But every time, she would just stare directly at the camera, coming in and out of focus. Watching these exercises, I felt that as she was looking into the eye of the camera, she was carrying the burden of all that you hear in her testimony. It's always been important for me to work with the dissonance of what you see and what underlies the image.

Mailin's daughter, Ona, was only a baby when you first started filming with Mailin and her family, and we see her playing a prominent role in the finished film. What kind of precautions did you take during those years as Ona was growing up, and how did her involvement change over time, considering the mother-daughter relationship is quite important for the film to retain an optimistic direction in the face of injustice?

It was very important for Ona to understand what we were doing, making this film, so I taught her how to film, how to compose a frame, and who and how to focus. Sometimes she would choose the shots and direct. I wanted her to know how we were filming and that she could choose whether or not to be in the frame. That it was okay if she didn't want to participate. It was a beautiful thing to witness her developing such a relationship with the camera. And she was a part of the whole process of filming, whether it was giving opinions about a shot or her saying "cut".

She's only 11 years old now, but eventually the time will come for her to watch the film too and I want her to feel proud of her mother. All the time while editing, I would assess whether this or that would be something that in a few years time Ona would like to know about her mother or hear from her. That's also why there aren't any details about the sexual abuse. Those things don't define Mailin, even though they are part of her struggle. She's an incredibly strong woman and that was the main driving force behind the artistic decisions I made: I wanted Ona to be able to see all of the things that her mother had been able to achieve, beyond the adversities.

Can you tell us more about working with Mailin's actual archives? You also used home VHS tapes in Silvia, but there are times where this film leaves the impression that you have creatively interfered with the found footage?

I worked with a lot of layers of video. Sometimes what I would take from certain images would be a colour, or a texture, which I would then mask and adjust in opacity. It was a lot of trial and error, but I stayed open to unexpected results from this mixing. I'd use Adobe After Effects, or I would draw some things in Photoshop or by hand, before intervening on them too.

But what's more interesting is that the shots from the VHS of her first communion show images that break and freeze. As Mailin says in the film, the image is actually ruined because she watched the tape so many times while trying to remember what had happened that it wore out. When I was transferring the original videotape, part of it was completely black, and even the sound was ghostly. Then something strange happened: when I fast-forwarded this part, there was nothing to see, but if I rewound it, some images appeared. I captured that rewind bit and when I slowed it down in the editing software, I realized the images showed the priest holding Mailin and kissing her cheek. It's crazy that this image could only appear when rewound, and only that one time – when I tried to recapture it, there was nothing left, as if it had been deleted. I think this says a lot about Mailin's attempts to reconstruct her own memory of what happened when she was little. From there, I could mix, add, and play with color in editing—like you're trying to access a certain memory, but it slips away, or it breaks apart.



Very early on, you knew the film would feature different media and materials, so I imagine you were always preparing for the editing, in one way or another. What were the differences between the ongoing work and the actual editing you worked on in the end?

Throughout the years, I would try editing sequences here and there, and at one point I even put together a little more than 30 minutes of the film. I quickly realized it was too heavy, and not the tone I wanted for *Mailin*. So after that, I would edit from time to time, because it helped me realise the kind of things I needed to search for when filming.

I started out my career as a film editor actually and I need to see the images quickly [in sequence], in order to know what I want and what I don't want the film to be. I edited *Mailin* for about two years. It was a long process because it was difficult to find the right balance in form and tone, to know where to go deeper and where to step back. I didn't want to re-traumatise *Mailin* while making the film, that was extremely important. It had to be a middle point between light and shadow, and that is something that sets up the film from its very beginning: showing that there could also be great beauty, even when recounting something terrible that has happened.

The film shows the outcome of the trial in 2021 and the reactions to Mailin losing the case, including some expressive footage of her then and there. Even though there's no footage of what happened afterwards, the epilogue lets us know her appeal in 2022 was successful. Did you stop filming then?

No, I continued filming after the end of the trial. I filmed until January of this year, actually, but the footage consisted mostly of daily scenes and interviews, to weave together the structure of the film and clarify certain important points that had been missing. We also filmed the exact moment when, while waiting in the hearing, we received information that he was on the run, but this didn't make it to the film. Mailin losing the trial was too strong and it was hard to follow up with anything else after that. In a way, the film needed to end there.

What effect did those events, both the loss and the successful appeal, have on your editing process?

We were convinced that Mailin was going to win that trial, which made it even harder to stay emotionally strong; even to film the event, and then to edit it again and again. Witnessing so much injustice unfold right before your eyes is incredibly difficult. I fell into a depression after that, because it made my faith in humanity somewhat crumble. But I realized I needed to use all that sadness and anger as a driving force during the editing process.

I knew that in order to build the psychology of someone like Carlos José in the film, I had to remain calm enough to reveal his methods, how he infiltrated these families and manipulated them through his speech and sermons. I wanted people to see concrete proof of that for themselves, because Mailin had been questioned so many times over the years, yet the evidence was right there, visible in the tapes! My goal was to uncover that material and present it as undeniable, so clear that no one could dismiss it.

Watching the film, you can see how he built this persona to carry out what he did. Portraying that—looking into the footage repeatedly, searching for any nuance I might have missed, and facing this man every day throughout two years of editing—was psychologically very tough. Today, I still feel the emotional impact of having made Mailin. And although, unlike Silvia, this wasn't my story, in a sense I took it on as if it were my own. That's why it will be such a relief to finally show the film to audiences and transform all of that into something positive, and hopefully, healing.

INTERVIEW BY SAVINA PETKOVA



Artistic Approach

Mailin is a hybrid, a fragmentary film structured to reflect the protagonist's process of remembrance. It is composed of different techniques and materials - VHS, MiniDV, cell phone recordings, HD for the present time staged by Silvia, the director, with the characters, video experimentation, and animation made with mixed media.

The film begins with Mailin narrating a bedtime story, a metaphor based on the protagonist's own childhood. Conformed by mixed media that works in layers, the use of symbolism and metaphorical language - in terms of the image and sound - is key to determine the representation of the tale. This bedtime story opens to three narrative lines:

- Mailin's past, her childhood, composed by her family recordings, which at times were intervened, worked in a juxtaposition of layers, where image and sound acted as a counterpoint. And this was weaved together according to a simple action: Mailin going through her family recordings in her attempt to remember. So a tape that is rewinded, stopped, put in fast forward, interrupted, and changed for another, was the excuse to look closely into the distorted glances of Mailin's past. So, like a female Ross Sutherland in her own *Stand By for Tape Back-Up*, Mailin goes through the tapes, looking into the details, trying to piece together the fragments, as she searches for her mother who is absent in almost all her childhood recordings. While the screen solely shows the images of the tapes in the VCR, as a voiceover, Mailin can be heard as she manipulates and reproduces each cassette.

- The second line is the trial against the priest that unfolds. Throughout these years, the trial that Mailin lost due to the prescription of the abuses has been filmed, as well as the recent public hearing, where the priest, Carlos José, had to receive his sentence, after being declared guilty by the Supreme Court. At the moment, he is on the run, and there is an international arrest warrant against him. This is part of the film with the intention to show Mailin's struggle, and of the other 35 women who were abused by the same man. It is important to speak about the corruption of both the justice system and the Catholic church towards this case, evidencing the ecosystem that allowed these abuses to happen.

- And last, the third line is Mailin's present. In these 8 years of process of the film, Mailin's daily scenes were filmed, not only showing Ona's growth, Mailin as a woman and mother, but also the transformation of her family's interaction with the camera. With Silvia sometimes supervising behind the lens, Ona directs her mother. Here, Monica also gives her opinion behind the lens, while from time to time, if Ona approves the shot, she decides to "act for the camera" too. In this way, the relationship between a grandmother, a mother and her daughter, can be seen by the way they interact with one another when deciding what to film.



Directors' Biography

MARÍA SILVIA ESTEVE

Argentine Director and Producer. She is the founder and president of HANA Films. Awarded by the Association of Spanish Cinematographers (AEC) for her work, her first documentary, *SILVIA*, premiered at IDFA in 2018.

In 2021, her film *CRIATURA* won the Pardino d'Oro at the Locarno Film Festival and was selected in more than 100 festivals including Sitges, Fantasia, MIFF, and Gouna.

The following year, in 2022, her short film *THE SPIRAL* was presented at the Directors' Fortnight at the Cannes Film Festival. It was also selected by MoMA for New Directors/New Films, as well as by the Hong Kong International Film Festival, IDFA, and others.

Her project *MAILIN* received the main postproduction awards at Visions du Réel, the Thessaloniki Film Festival, and the Guadalajara Film Festival, and will have its World Premiere in the International Competition at IDFA 2025.

In 2024 and 2025, her immersive video installation *CORTEX* was exhibited at the MEP Museum (Maison Européenne de la Photographie) in Paris, a landmark for contemporary photographic art. It also won the Fondo Enlace / Orillas Nuevas, supported by the Institut français d'Argentine in collaboration with Fundación Williams and Fundación Medifé.

As a 2025 Berlinale Talent, Silvia is currently developing *FAUCES*, a project selected by TorinoFilmLab, "L'Atelier" Cannes, la Cité Internationale des Arts - Paris, and winner of the Focus COPRO' at Cannes.



Filmography

THE SPIRAL (2022)

Direction/Production/Script/Animation/Editing/Sound
Animated short film, 19'

A production of HANA Films in co production with Rita Cine

- Grand Jury Prize, Special Mention for Sound Design, AFI FEST 2023
- API Award, Brazilian Association of Independent Producers, São Paulo Int. Short Film Festival 2022
- Special mention: Tematic Competition, Porto Femme 2022
- Honorable Mention, Curtas Vila do Conde Film Festival 2022
- Special Mention International Shorts Award, BIEFF 2022

54th Quinzaine des Réalisateurs Cannes, France

52nd New Directors/New Films, MoMA & Film at Lincoln Center, NY, USA

46th Hong Kong International Film Festival, China

51st Montréal Festival du nouveau cinéma. Canada

36th AFI FEST - American Film Institute Film Festival, Los Angeles, USA

37th Festival Internacional de Cine de Mar del Plata, Argentina

35th IDFA, Amsterdam, Netherlands

25th Guanajuato International Film Festival, Mexico

CRIATURA (2021)

Direction/Production/Script/Cinematography/Fx/Editing/Sound

Experimental fiction short film, 16'

A production of HANA Films in co production with Ecran Mobile and Rita Cine

- Pardino d'oro for the Best Auteur Short Film, Corti d'auteur Competition, Locarno Film Festival 2021
- Innovation Award, 22nd Landshut Short Film Festival 2022
- Grand Jury Prize, Castrovillari Film Festival 2022
- Best Director Winner, Castrovillari Film Festival 2022

74th Locarno International Film Festival. Switzerland

54th Sitges Festival Internacional Cinema Fantastic. Spain

70th Melbourne International Film Festival (MIFF), Australia

11st Festival International de la Roche-sur-Yon. France

5th El Gouna Film Festival. Gouna. Egypt

26th Fantasia International Film Festival, Montreal, Canada

26th Bucheon International Fantastic Film Festival (BI-FAN). South Korea

43rd International Cinematographers Film Festival "Manaki Brothers". North Macedonia

Filmography

SILVIA (2021)

Direction/Production/Script/Fx/Editing/Sound
Documentary Feature Film, 103'

A production of HANA Films in association with Cyan

- Artistic Vision Award, DocAviv 2019
- Best Argentine Film, FIDBA 2019
- Young Jury Award, FIDBA 2019
- Special Mention of the Jury - Film Editing, EDA 2019
- Coral Award, Habana Film Festival 2017
- Walla Collective Award for the Best Film, Arché - DocLisboa 2017
- Best Film Project, FemCine WIP 2017
- Best Argentine Project, FIDBA WIP:LAB 2017
- FNA - National Fund of Arts Award 2017

IDFA, Amsterdam, Netherlands

DocAviv, Tel Aviv, Israel

Festival de Cine de Lima PUCP, Lima, Perú

The Documentary Week DocMontevideo, Montevideo, Uruguay

Buenos Aires International Documentary Festival FIDBA, Argentina

Déli-Doku, Budapest, Hungary

Valladolid International Film Festival SEMINCI, Valladolid, España

41st Habana Film Festival, Habana, Cuba

Key creatives bio

MARÍA SILVIA ESTEVE - HANA FILMS, ARGENTINA - PRODUCER

HANA Films is a female-led audiovisual collective dedicated to auteur-driven works across film, visual arts, and immersive experiences. Founded in 2018 by María Silvia Esteve, HANA's roots are in Buenos Aires but its footprint expands globally, with key collaborators in Paris and Amsterdam.

The collective is led by María Silvia Esteve, alongside Dano Marelló, 3D and visual artist; Andrea Cabrera, cinematographer; and Esteban Cuenca, creative producer and former co-founder of an award-winning animation studio. HANA has created and produced films that premiered at Cannes, won at Locarno, and were presented at MoMA, international galleries, and over 300 festivals worldwide, including IDFA, HKIFF, Sitges, and MIFF.

Blending narrative, visual experimentation, and immersive arts, HANA Films works across mediums to create projects that challenge the boundaries of cinema and contemporary art. Their video installations—*Existe en el Reflejo*, *Espejismos Improbables*, *M*, *las preguntas*, and *CORTEX*—have been exhibited internationally, with *CORTEX* shown at the MEP Museum in Paris (2024-2025), selected for the Immersive Market at Cannes, and the Fondo Enlace / Orillas Nuevas program.

They are currently developing *CORTEX - Phantom Data*, a three-module artistic exploration and research platform.

ALEJANDRA LÓPEZ - IKKI FILMS, FRANCE - PRODUCER

Ikki Films accompanies international directors, co-producing with countries from every continent. With more than 1K selections in international festivals (Locarno, Directors' Fortnight, Berlinale, Annecy, etc.) and multiple awards, including two Oscar nominations (2018 and 2025) a Best Short European Award in 2022 and two César Awards (2023 and 2025). Expanding into new formats, Alejandra López, Mexican French creative producer, joined Ikki Films in 2019, where she has collaborated in over twenty short films and three feature length films. Since 2021 she has been dedicated to developing and producing documentary features in co-production with Portugal, Argentina, Romania and the USA.

Key creatives bio

RADU STANCU - deFILM, ROMANIA - PRODUCER

Radu Stancu is a world cinema producer, owner of deFilm based in Bucharest, Romania. *Alis*, by Clare Weiskopf and Nicolás Van Hemelryck (Colombia-Romania-Chile), won Crystal Bear and Teddy Award at 2022 Berlinale, amongst other important awards and *To The North* by Mihai Mincan (Romania-France-Greece-Bulgaria-Czech Republic), world premiered in Venice, Orizzonti Competition, awarded with Premio Bisato D'oro, in 2022. International co-productions: *I only rest in the storm* by Pedro Pinho (Portugal-France-Romania-Brazil, released in 2025, won Best Actress in Un Certain Regard Competition at Cannes Film Festival 2025), *Titanic Ocean* by Konstantina Kotzamani (Greece-Germany-Romania-France-Spain-Japan, in post-production), *Milk Teeth* by Mihai Mincan (Romania-France-Bulgaria-Greece-Denmark, world premiered in Venice, Orizzonti Competition and also selected in the Centrepiece competition at the Toronto Film Festival).

CRISTINA HANES - deFILM, ROMANIA - PRODUCER

Cristina Hanes is a Romanian producer-director, working with deFilm and NoCut Film Collective. Her first feature-length creative documentary, *A Rifle and a Bag* (2020, 89 min, India, Romania, Italy, Qatar), won the Special Mention of the Jury at the International Film Festival Rotterdam's Bright Future Competition. Her film *António e Catarina* (2017, 40 min, Portugal) won the Pardino D'oro Award for Best International Short at Locarno Festival.

Credits

Producers

HANA Films in coproduction with Ikki Films and deFilm

With

Monica Villafañe, Ona, Leandra De Filippis, Augusto Gobbo

Narration by

Mailin Gobbo

Produced by

María Silvia Esteve (AR/IT), Alejandra López (MX/FR), Cristina Hanes (RO), Radu Stancu (RO)

Directed and written by

María Silvia Esteve

Photography

María Silvia Esteve, Andrea Cabrera

Camera

María Silvia Esteve, Victor R. Caivano, Andrea Cabrera

Sound

María Silvia Esteve, Filip Mureşan

Set Designer

María Silvia Esteve, Andrea Cabrera, María Fernández Aramburu, Daniela Marelo

Music

María Silvia Esteve, in collaboration with Ieronim Pogorilovschi and Codrin Lazăr

Editor

María Silvia Esteve

Animation and compositing

María Silvia Esteve

Credits

VFX

María Silvia Esteve

Graphic Design

Ianko Perea

Postproduction coordination

María Silvia Esteve, Esteban Cuenca

Executive Producer

María Silvia Esteve, Esteban Cuenca

With the participation of

IDFA Classic Production Fund

Romanian Film Center - Centrul Național al Cinematografiei (CNC)

CNC/Institut Français - Aide aux Cinémas du Monde

CICLIC Centre-Val de Loire - Aide au Codéveloppement International

SCAM - Bourse brouillon d'un rêve documentaire

INMAAT Foundation/Women Make Movies

SACEM - Fund for original music

Buenos Aires Metropolitan Fund for the Arts

MFI Script Lab

International Sales

The Party Film Sales

