

MINISTÉRIO DA CULTURA, SECRETARIA DE ESTADO DA CULTURA  
E PETROBRAS APRESENTAM:



**Lei Rouanet**



**PETROBRAS**

# 5 FESTIVAL DE CINEMA DE GRAMADO



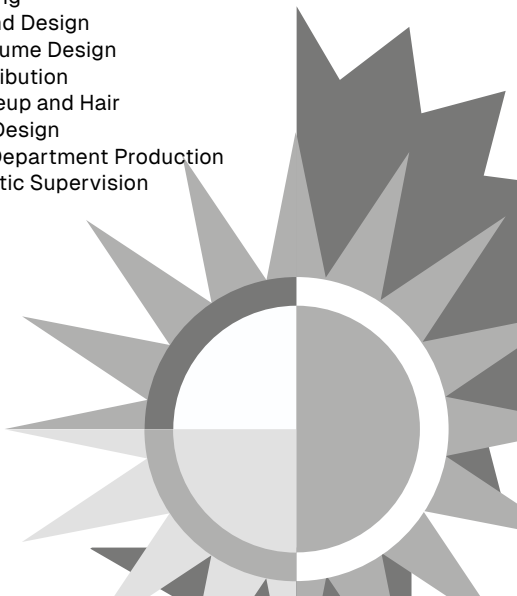
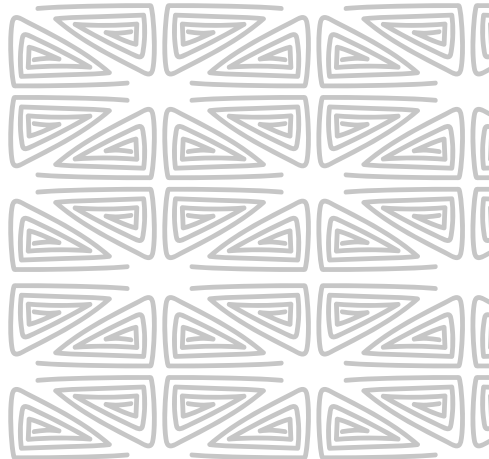
**AUGUST  
12-22  
2026**

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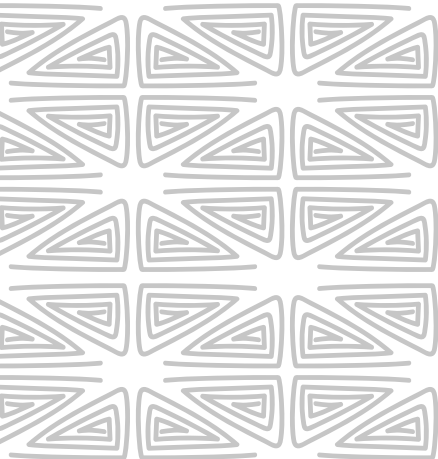
**4<sup>5</sup> FESTIVAL  
DE CINEMA  
DE GRAMADO**

## LIST OF ABBREVIATIONS

|            |                           |
|------------|---------------------------|
| <b>D</b>   | Direction                 |
| <b>EP</b>  | Production Company        |
| <b>R</b>   | Screenplay                |
| <b>P</b>   | Production                |
| <b>PE</b>  | Executive Production      |
| <b>E</b>   | Cast                      |
| <b>DF</b>  | Director of Photography   |
| <b>DA</b>  | Production Design         |
| <b>TM</b>  | Music                     |
| <b>TSO</b> | Original Score            |
| <b>M</b>   | Editing                   |
| <b>DS</b>  | Sound Design              |
| <b>F</b>   | Costume Design            |
| <b>DI</b>  | Distribution              |
| <b>C</b>   | Makeup and Hair           |
| <b>CE</b>  | Set Design                |
| <b>PA</b>  | Art Department Production |
| <b>SA</b>  | Artistic Supervision      |







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# PROGRAM SCHEDULE

5<sup>4</sup>

FESTIVAL  
DE CINEMA  
DE GRAMADO



**AUGUST 12**

WEDNESDAY

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

## **ATÉ QUE A MÚSICA PARE**

de Cristiane Oliveira (General Audiences)

## **BIO – CONSTRUINDO UMA VIDA**

de Carlos Gerbase (14 +)

## **SOBREVIVENTES DO PAMPA**

de Rogério Rodrigues (10 +)

**1:30 p.m.**

Palácio dos Festivais

## **2ND NATIONAL STUDENT FILM SHOWCASE**

### **ELEMENTARY SCHOOL**

#### **A CULPA (RJ)**

de Nina Haeberle

#### **O CAMINHO DO BOI DE PRATA (RS)**

de Gustavo Rocha

#### **INVASÃO EM MINAS GERAIS (MG)**

dos Alunos da Oficina Poeira de Animação

#### **O CABELO DE POLLYANA (PE)**

de Guilherme Telles e João Pedro

#### **REITOR JOÃO ALFREDO (PE)**

de Arthur Campos

#### **DESTINO FINAL (PE)**

de Livia Samara de Brito Silva

#### **EESPECTRO (PE)**

de Pedro Emmanuel Oliveira Pires

#### **AVENTURA PELO CINEMA (MG)**

dos Alunos da Oficina Poeira de Animação

#### **A CASA INESQUECÍVEL (RS)**

de Maria Cecília de Almeida

#### **UM JOGO EM FAMÍLIA (MG)**

dos Alunos da Oficina Poeira de Animação

### **HIGH SCHOOL**

#### **PASSAGEM (RS)**

de Gabriela Lorenzoni Ribeiro Mendes

#### **VÊU (RS)**

de Coletivo Alumia (Cecília Petry Koch, Gabriele Rosa Henz, Isabelle Zang Savanin e Vinicius de Araújo Ruschel)

#### **O QUE É O AMOR NO MEIO DESSE PRETO E BRANCO (PE)**

de Gabriele Rosa Henz

#### **COMO NÃO ARRANJAR UM NAMORADO (RS)**

de Breno Panizzon Carpeggiani

#### **DIA DE ENTREGADOR (PE)**

de Maria Eduarda Tainã Gomes da Silva, Eloah Mariane de França Marinho e Helena Luiza França da Silva

#### **O ESPELHO (RS)**

de Luisa Dalmás

#### **SEGUNDO PLANO (RS)**

de Sofia Matiolo e Theo Leusin

#### **PSIC (RS)**

de Valentina Elias

#### **ENTRELINHAS (RS)**

de Sofia Kraemer Melz

#### **ENQUANTO HOUVER NÓS (RS)**

de Betina Iasmin Tatsch e Lauren Kappler

#### **TRANSIÇÃO (RS)**

de Franco Panassol

### **9TH UNIVERSITY FILM SHOWCASE**

#### **TESTE GRÁTIS (RJ)**

de Rafaela Lerbach

#### **ATO FINAL (SP)**

de Babi Astolfi e Lisa Soares

#### **MALPASSADO (SP)**

de Guilherme Braga e Mariana Miano

#### **PELO QUE FOI (RJ)**

de Julia Leite, Luís Fanzeres, Marcela Lesniczki e Rafael Sabioni

#### **ERVILHAS (RS)**

de Catherine Pires Pedroni

#### **OBRIGADA... (SC)**

de Lauriane Lacorth Flach

**O CARNAVAL É DE PELÉ (PE)**  
de Daniele Leite e Lucas Santos

**A VIDA ALÉM DA MEIA-NOITE (RS)**  
de Yas Souza



## AUGUST 13

THURSDAY

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**  
de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**  
de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**  
de Rogério Rodrigues (10 +)

**7:00 p.m.**  
Palácio dos Festivais  
**EDUCAVÍDEO SHOWCASE**

**ALFRED**  
de Fábio Locatelli Filho

**A CASA DO FINAL DA RUA**  
de Isabelle Pereira Staudt

**DIAS FINAIS**  
de Mariane dos Santos Kamme

**ESTAMOS SEGUROS?**  
de Henrique de Oliveira Madruga

**EU NÃO ESTOU BEM**  
de Arthur da Cruz Briani

**FLORESTA DOS CONDENADOS**  
de Vitória Ecker Boebel e Luiz Eduardo da Silva Santos

**PELA ETERNIDADE**  
de Davi Machado Ribeiro

**REFLEXOS**  
de Yasmin Postal Ferreira

**SEGREDOS DE PORCELANA**  
de Sofia Block dos Santos



## AUGUST 14

FRIDAY

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**  
de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**  
de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**  
de Rogério Rodrigues (10 +)

**3:00 p.m.**  
**OFFICIAL OPENING OF THE  
54TH GRAMADO FILM  
FESTIVAL**

**5:00 p.m.**  
**RED CARPET OPENING**

**6:00 p.m.**  
**OUT-OF-COMPETITION  
SCREENING  
OPENING FILM**

**ANTÁRTIDA**  
de Bruno Safadi (14 +)



## AUGUST 15

SATURDAY

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**  
de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**  
de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**  
de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive sections will be available with audio description, Brazilian Sign Language (Libras), and descriptive subtitles through the MovieReading app. Please check the app for available accessibility features.

**10:00 a.m.**  
Hotel Serra Azul  
**OPENING FILM DISCUSSION**

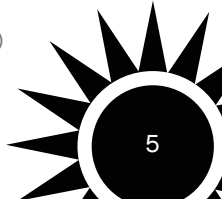
**1:00 p.m.**  
Palácio dos Festivais

**RIO GRANDE DO SUL SHORT FILM  
COMPETITION  
LEGISLATIVE ASSEMBLY FILM AWARD –  
SESSIONS 1 AND 2**

**PROCURA-SE ATOR**  
de Airton Tomazzoni e  
Laura Lautert (General Audiences)

**CLAUDETE**  
de Gabriela Kopp (General Audiences)

**COISA RUIM**  
de Lucas Tergolina (14 +)



## GRÃO

de Gianluca Cozza e Leonardo da Rosa (14 +)

## BATIDÃO DE BOTAS

de Camila Santos, Daniel Galuppo, Esther Costa, Maria Eduarda Bandeira e Stella Mahle (14 +)

## INTERMISSION

## BANHO MARIA

de Gabriel Faccini (General Audiences)

## RAIDINALHA

de Marco Arruda (12 +)

## MANJERICÃO

de Eric Pauli e Raphaela Serafim (12 +)

## TERRA BRUTA

de Allan Riggs e Guilherme Suman (14 +)

## 2:00 p.m.

Hotel Serra Azul

## GFM OPENING CEREMONY

## 3:00 p.m.

## PRESS CONFERENCE WITH HONOREE ANDREA BELTRÃO

## 4:30 p.m.

Hotel Serra Azul

Debate Room

## RIO GRANDE DO SUL SHORT FILM COMPETITION DISCUSSION – SESSIONS 1 AND 2

## 5:00 p.m.

## RED CARPET OPENING

## 6:00 p.m.

Palácio dos Festivais

## TRIBUTE

## OSCARITO TROPHY PRESENTATION TO ANDREA BELTRÃO

## BRAZILIAN FEATURE FILM

## COMPETITION – SESSION 1

## FEITO PIPA

de Allan Deberton (12 +)

## 8:00 p.m.

Palácio dos Festivais

## BRAZILIAN DOCUMENTARY

## COMPETITION – SESSION 1

## O PROJETO

de Sabrina Fidalgo e Yvan Rodic (14 +)



# AUGUST 16

## SUNDAY

## SEDAC ACCESSIBLE CINEMA SHOWCASE

AVAILABLE WITH AUDIO DESCRIPTION, BRAZILIAN SIGN LANGUAGE (LIBRAS), AND DESCRIPTIVE SUBTITLES ON THE FESTIVAL WEBSITE FROM AUGUST 12 TO 22.

## ATÉ QUE A MÚSICA PARE

de Cristiane Oliveira (General Audiences)

## BIO – CONSTRUINDO UMA VIDA

de Carlos Gerbase (14 +)

## SOBREVIVENTES DO PAMPA

de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive sections will be available with audio description, Brazilian Sign Language (Libras), and descriptive subtitles through the MovieReading app. Please check the app for available accessibility features.

## 9:00 a.m.

Hotel Serra Azul

## SECOND SCREENING

## BRAZILIAN FEATURE FILM COMPETITION – SESSION 1

## FEITO PIPA

de Allan Deberton (12 +)

## 10:00 a.m.

Hotel Serra Azul

Debate Room

## BRAZILIAN FEATURE FILM DISCUSSION

## FEITO PIPA

de Allan Deberton

## 11:00 a.m.

Hotel Serra Azul

Debate Room

## DOCUMENTARY DISCUSSION

## O PROJETO

de Sabrina Fidalgo e Yvan Rodic

## 1:00 p.m.

Palácio dos Festivais

## RIO GRANDE DO SUL SHORT FILM COMPETITION

## LEGISLATIVE ASSEMBLY FILM AWARD – SESSIONS 3 AND 4

## ESTÁTUAS TAMBÉM MORREM?

de Thais Fernandes (General Audiences)

## **O ACUMULADOR DE MEMÓRIAS**

de Camista (General Audiences)

## **O RETORNO**

de Cesar Meneghetti (General Audiences)

## **DRUNKEN CAR**

de Brunella Martina (12 +)

## **BRÃO FORTE**

de Rubens Fabricio Anzolin, João Fernando Chagas (14 +)

## **INTERMISSION**

## **ELISETTE TEM QUE CASAR!**

de Gaby Buffon (14 +)

## **MIZANDRIKA**

de Kali Breder (16 +)

## **O VÉU**

de Gabriel Motta (18 +)

**3:00 p.m.**

## **PRESS CONFERENCE WITH HONOREE MARCOS CARUSO**

**4:30 p.m.**

Hotel Serra Azul  
Debate Room

## **RIO GRANDE DO SUL SHORT FILM COMPETITION DISCUSSION – SESSIONS 3 AND 4**

**5:00 p.m.**

## **RED CARPET OPENING**

**6:00 p.m.**

Palácio dos Festivais

## **TRIBUTE**

## **CIDADE DE GRAMADO TROPHY PRESENTATION TO MARCOS CARUSO**

## **BRAZILIAN FEATURE FILM COMPETITION – SESSION 2**

## **PELE DE RINOCERONTE**

de Marcello Ludwig Maia (16 +)

**8:00 p.m.**

Palácio dos Festivais

## **AWARDS CEREMONY**

## **RIO GRANDE DO SUL SHORT FILM COMPETITION – LEGISLATIVE ASSEMBLY FILM AWARD**

## **SEDAC ACCESSIBLE CINEMA SHOWCASE**

AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

## **ATÉ QUE A MÚSICA PARE**

de Cristiane Oliveira (General Audiences)

## **BIO – CONSTRUINDO UMA VIDA**

de Carlos Gerbase (14 +)

## **SOBREVIVENTES DO PAMPA**

de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive sections will be available with audio description, Brazilian Sign Language (Libras), and descriptive subtitles through the MovieReading app. Please check the app for available accessibility features.

**9:00 a.m.**

Hotel Serra Azul

## **SECOND SCREENING**

## **BRAZILIAN FEATURE FILM COMPETITION – SESSION 2**

## **PELE DE RINOCERONTE**

de Marcello Ludwig Maia (16 +)

**9:00 a.m.**

EMEF Mosés Bezzi Gymnasium (71 Altvio  
Zucoloto Street – Várzea Grande)

## **CINEMA IN THE NEIGHBORHOODS – SESSION 1 PETROBRAS CHILDREN'S SHOWCASE**

## **O TUBARÃO MARTELO**

de Cláudio Fraga e Carlos Magalhães

## **DPA 4 – O FANTÁSTICO REINO DE ONDION**

de Mauro Lima

## **INTERACTIVE WORKSHOP AT NAVE SOLAR**

**10:00 a.m.**

Hotel Serra Azul  
Debate Room

## **BRAZILIAN FEATURE FILM DISCUSSION**

## **PELE DE RINOCERONTE**

de Marcello Ludwig Maia

**2:00 p.m.**

Palácio dos Festivais

## **SEDAC/IECINE RIO GRANDE DO SUL FEATURE FILM COMPETITION – SESSION 1**

## **REMANENTE – VOLTAGEM**

de Kapel Furman (18 +)



**5:00 p.m.**Hotel Serra Azul  
Debate Room**RIO GRANDE DO SUL FEATURE FILM  
DISCUSSION****REMANENTE – VOLTAGEM**

de Kapel Furman

**5:00 p.m.****RED CARPET OPENING****6:00 p.m.**

Palácio dos Festivais

**BRAZILIAN FEATURE FILM  
COMPETITION – SESSION 3****CHORÃO – SÓ OS LOUCOS SABEM**

de Hugo Prata e Felipe Novaes (14 +)

**8:00 p.m.**

Palácio dos Festivais

**BRAZILIAN SHORT FILM COMPETITION  
– SESSION 1****SHIBAL**

de João Rubio Rubinato (14 +)

**AS GÊMEAS**

de Vanessa Aguiar (14 +)

**GRAXA E O ZEPELIM**

de Camilo Soares (General Audiences)

**OUT-OF-COMPETITION SCREENING  
SERIES PREMIERE****EMERGÊNCIA 53**de Andrucha Waddington, Claudio Torres, Marcio  
Maranhão, Pedro Waddington e Rebeca Diniz  
(16 +)**10:00 p.m.**

TVE RS

**EXIBIÇÃO DA MOSTRA COMPETITIVA DE  
CURTÃS-GAÚCHOS SESSÃO 1****10:30 p.m.**

TV Assembleia

**BROADCAST OF THE RIO GRANDE DO SUL  
SHORT FILM COMPETITION – SESSIONS  
1 AND 2, FOLLOWED BY THE DISCUSSION  
RECORDED DURING THE 54TH GRAMADO  
FILM FESTIVAL.****AUGUST 18****TUESDAY****SEDAC ACCESSIBLE CINEMA SHOWCASE**AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.**ATÉ QUE A MÚSICA PARE**

de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**

de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**

de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive  
sections will be available with audio description,  
Brazilian Sign Language (Libras), and descriptive  
subtitles through the MovieReading app.  
Please check the app for available accessibility  
features.**9:00 a.m.**

Hotel Serra Azul

**SECOND SCREENING  
BRAZILIAN FEATURE FILM  
COMPETITION – SESSION 3****CHORÃO – SÓ OS LOUCOS SABEM**

de Hugo Prata e Felipe Novaes (14 +)

**9:00 a.m.**EMEF Senador Salgado Filho (235 Côte  
Real Street – Piratini)**CINEMA IN THE NEIGHBORHOODS –  
SESSION 2****MAREU**

de Nicole Schlegel

**ANACLETO, O BALÃO**

de Walkir Fernandes

**A TURMA DO FOLCLORE**de Guilherme Lage Marques e Rafael Matinata  
Béber**INTERACTIVE WORKSHOP AT NAVE SOLAR****10:00 a.m.**Hotel Serra Azul  
Debate Room**BRAZILIAN FEATURE FILM DISCUSSION****CHORÃO – SÓ OS LOUCOS SABEM**

de Hugo Prata e Felipe Novaes

**11:00 a.m.**Hotel Serra Azul  
Debate Room

## BRAZILIAN SHORT FILM DISCUSSION – SESSION 1

### SHIBAL

de João Rubio Rubinato

### AS GÊMEAS

de Vanessa Aguiar

### GRAXA E O ZEPELIM

de Camilo Soares

12h

Hotel Serra Azul  
Debate Room

## SERIES DISCUSSION

### EMERGÊNCIA 53

de Andrucha Waddington, Claudio Torres, Marcio Maranhão, Pedro Waddington e Rebeca Diniz

2:00 p.m.

Palácio dos Festivais

## SEDAC/IECINE RIO GRANDE DO SUL FEATURE FILM COMPETITION – SESSION 2

### A HISTÓRIA MAIS TRISTE DO MUNDO

de Hique Montanari  
(General Audiences)

2:00 p.m.

EMEF Senador Salgado Filho (235 Côte  
Real Street – Piratini)

## CINEMA IN THE NEIGHBORHOODS – SESSION 3

### O TUBARÃO MARTELO

de Cláudio Fraga e Carlos Magalhães

### DPA 4 – O FANTÁSTICO REINO DE ONDION

de Mauro Lima

## INTERACTIVE WORKSHOP AT NAVE SOLAR

3:00 p.m.

PRESS CONFERENCE WITH HONOREE  
RENATA ALMEIDA MAGALHÃES

4:00 p.m.

Hotel Serra Azul

## SPECIAL SCREENING

### DREAM TEAM

de Jonáš Karásek (14 +)

5:00 p.m.

Hotel Serra Azul  
Debate Room

## RIO GRANDE DO SUL FEATURE FILM DISCUSSION

### A HISTÓRIA MAIS TRISTE DO MUNDO

de Hique Montanari

5:00 p.m.

## RED CARPET OPENING

6:00 p.m.

Palácio dos Festivais

### TRIBUTE

EDUARDO ABELIN TROPHY  
PRESENTATION TO RENATA ALMEIDA  
MAGALHÃES

## BRAZILIAN FEATURE FILM COMPETITION – SESSION 4

### LEITE EM PÓ

de Carlos Segundo (14 +)

8:00 p.m.

Palácio dos Festivais

## BRAZILIAN SHORT FILM COMPETITION – SESSION 2

### UM PASSEIO

de Thalles Cabral e Fernanda Rocha (12 +)

### FÚRIAS

de Nica Maleoa (12 +)

### PÃO DOCE

de Wesley Gabriel Silva Santos (14 +)

## BRAZILIAN DOCUMENTARY COMPETITION – SESSION 2

### EMPELEITADA

de Chico Ludermit, Micaele Xucuru e Sergio  
Borges (General Audiences)

10:00 p.m.

TVE RS

BROADCAST OF THE RIO GRANDE DO SUL  
SHORT FILM COMPETITION – SESSION 2

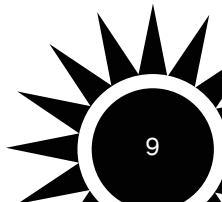
10:00 p.m.30

TV Assembleia

BROADCAST OF THE RIO GRANDE DO SUL  
SHORT FILM COMPETITION – SESSIONS 3 AND  
4, FOLLOWED BY THE DISCUSSION RECORDED  
DURING THE 54TH GRAMADO FILM FESTIVAL.



**AUGUST 19**  
WEDNESDAY



**SEDAC ACCESSIBLE CINEMA SHOWCASE**

AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**

de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**

de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**

de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive sections will be available with audio description, Brazilian Sign Language (Libras), and descriptive subtitles through the MovieReading app. Please check the app for available accessibility features.

**8h30**

Palácio dos Festivais

**CHILDREN'S SCREENING****D.P.A. 4 – O FANTÁSTICO REINO DE ONDION**

de Mauro Lima (6 +)

**9:00 a.m.**

Hotel Serra Azul

**SECOND SCREENING****BRAZILIAN FEATURE FILM COMPETITION – SESSION 4****LEITE EM PÓ**

de Carlos Segundo (14 +)

**9:00 a.m.**

EMEF Presidente Vargas (134 Vigilante Street – Vila Suíça, Gramado)

**CINEMA IN THE NEIGHBORHOODS – SESSION 4****PETROBRAS CHILDREN'S SHOWCASE****O TUBARÃO MARTELO**

de Cláudio Fraga e Carlos Magalhães

**DP.A 4 – O FANTÁSTICO REINO DE ONDION**

de Mauro Lima

**INTERACTIVE WORKSHOP AT NAVE SOLAR****10:00 a.m.**

Hotel Serra Azul  
Debate Room

**BRAZILIAN FEATURE FILM DISCUSSION****LEITE EM PÓ**

de Carlos Segundo

**11:00 a.m.**

Hotel Serra Azul  
Debate Room

**BRAZILIAN SHORT FILM DISCUSSION – SESSION 2****UM PASSEIO**

de Thaltes Cabral e Fernanda Rocha

**FÚRIAS**

de Nica Maleoa

**PÃO DOCE**

de Wesley Gabriel Silva Santos

**12:00 p.m.**

Hotel Serra Azul  
Debate Room

**DOCUMENTARY DISCUSSION****EMPELEITADA**

de Chico Luderemir, Micaele Xucuru e Sergio Borges

**2:00 p.m.**

Palácio dos Festivais

**SEDAC/IECINE RIO GRANDE DO SUL  
FEATURE FILM COMPETITION –  
SESSION 3****DARCY FAGUNDES MEU FAMOSO PAI  
DESCONHECIDO**

de Luciane Fagundes (General Audiences)

**4:00 p.m.**

Hotel Serra Azul

**SPECIAL SCREENING****ANITA**

de Wardal (10 +)

**5:00 p.m.**

Hotel Serra Azul  
Debate Room

**RIO GRANDE DO SUL FEATURE FILM  
DISCUSSION****DARCY FAGUNDES MEU FAMOSO PAI  
DESCONHECIDO**

de Luciane Fagundes

**5:00 p.m.****RED CARPET OPENING****6:00 p.m.**

Palácio dos Festivais

**BRAZILIAN FEATURE FILM  
COMPETITION – SESSION 5****JUSTINO – NOS BASTIDORES DO REINO**

de José Eduardo Belmonte (16 +)



**8:00 p.m.**  
**TRIBUTE**  
**CRYSTAL KIKITO TROPHY**  
**PRESENTATION TO SELTON MELLO**

**BRAZILIAN SHORT FILM COMPETITION**  
**– SESSION 3**

**DIVINO: SUA ALMA, SUA LENTE**  
de Clea Torres e Gilson Costa e co-Direction de  
Divino Tserewahú (General Audiences)

**A MENINA QUE QUERIA SER PEDRA**  
de Jackson Abacatu (General Audiences)

**PIQUE-PEGA**  
de Mia Lima Rocha (12 +)

**BRAZILIAN DOCUMENTARY**  
**COMPETITION – SESSION 3**

**AFRONTOSA**  
de Coraci Ruiz e Julio Matos (14 +)

**10:00 p.m.**  
TVE RS

**BROADCAST OF THE RIO GRANDE DO**  
**SUL SHORT FILM COMPETITION –**  
**SESSION 3**



**AUGUST 20**

QUINTA-FEIRA

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**  
de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**  
de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**  
de Rogério Rodrigues (10 +)

Accessibility - All films in the competitive  
sections will be available with audio description,  
Brazilian Sign Language (Libras), and descriptive  
subtitles through the MovieReading app.  
Please check the app for available accessibility  
features.

**8h30**  
Palácio dos Festivais

**YOUTH SCREENING**

**ERA UMA VEZ MINHA 1ª VEZ**  
de Claudia Castro (14 +)

**9:00 a.m.**  
Hotel Serra Azul

**SECOND SCREENING**  
**BRAZILIAN FEATURE FILM**  
**COMPETITION – SESSION 5**

**JUSTINO – NOS BASTIDORES DO REINO**  
de José Eduardo Belmonte (16 +)

**9:00 a.m.**  
EMEF Nossa Senhora de Fátima (189  
Adelino Moschen Street – Vila do Sol)

**CINEMA IN THE NEIGHBORHOODS –**  
**SESSION 5**  
**PETROBRAS CHILDREN'S SHOWCASE**

**A TURMA DO FOLCLORE**  
de Guilherme Lage Marques e Rafael Matinata  
Béber

**DPA 4 – O FANTÁSTICO REINO DE ONDION**  
de Mauro Lima

**INTERACTIVE WORKSHOP AT NAVE SOLAR**

**10:00 a.m.**  
Hotel Serra Azul  
Debate Room

**BRAZILIAN FEATURE FILM**  
**DISCUSSION**

**JUSTINO – NOS BASTIDORES DO REINO**  
de José Eduardo Belmonte

**11:00 a.m.**  
Hotel Serra Azul  
Debate Room

**BRAZILIAN SHORT FILM DISCUSSION –**  
**SESSION 3**

**DIVINO: SUA ALMA, SUA LENTE**  
de Clea Torres e Gilson Costa e  
co-Direction de Divino Tserewahú

**A MENINA QUE QUERIA SER PEDRA**  
de Jackson Abacatu

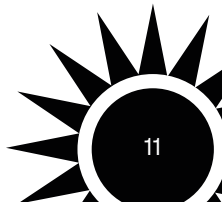
**PIQUE-PEGA**  
de Mia Lima Rocha

**12h**  
Hotel Serra Azul  
Debate Room

**DOCUMENTARY DISCUSSION**

**AFRONTOSA**  
de Coraci Ruiz e Julio Matos

**2:00 p.m.**  
Palácio dos Festivais  
**SEDAC/IECINE RIO GRANDE**  
**DO SUL FEATURE FILM**  
**COMPETITION – SESSION 4**



**MORRO DA CRUZ – MEMÓRIA POPULAR**  
de Crystom Afronário (General Audiences)

**2:00 p.m.**  
EMEF Nossa Senhora de Fátima (189 Adelino Moschen Street – Vila do Sol)  
**CINEMA IN THE NEIGHBORHOODS – SESSION 6 PETROBRAS CHILDREN'S SHOWCASE**

**OS NOVOS BRINQUEDOS DE LUPITA**  
de Gus Rodrigues

**O TUBARÃO MARTELO**  
de Cláudio Fraga e Carlos Magalhães

**ANACLETO**  
o Balão, de Walkir Fernandes

**MAREU**  
de Nicole Schlegel

**INTERACTIVE WORKSHOP AT NAVE SOLAR**

**2:00 p.m.**  
**PRESS CONFERENCE WITH HONOREE SELTON MELLO**

**4:00 p.m.**  
Hotel Serra Azul  
**SPECIAL SCREENING**

**GRENAL – O MAIOR CLÁSSICO DAS AMÉRICAS**  
de Belisario Franca e Tatiana Sager (General Audiences)

**5:00 p.m.**  
Hotel Serra Azul  
Debate Room  
**RIO GRANDE DO SUL FEATURE FILM DISCUSSION**

**MORRO DA CRUZ – MEMÓRIA POPULAR**  
de Crystom Afronário

**5:00 p.m.**  
**RED CARPET OPENING**

**6:00 p.m.**  
Palácio dos Festivais  
**TRIBUTE**  
**CRYSTAL KIKITO TROPHY**  
**PRESENTATION TO MARIA FERNANDA CÂNDIDO**

**BRAZILIAN FEATURE FILM COMPETITION – SESSION 6**

**NOSSO SEGREDO**  
de Grace Passô (14 +)

**8:00 p.m.**  
**BRAZILIAN SHORT FILM COMPETITION – SESSION 4**

**REVELAÇÃO**  
de Gabriela I. Gaia (General Audiences)

**MULHER PAPAYA**  
de Camila Tarifa (14 +)

**MAIOR QUE A CASA TODA**  
de Fabiano Barros e Neto Cavalcanti (General Audiences)

**BRAZILIAN DOCUMENTARY COMPETITION – SESSION 4**

**GONZAGUINHA**  
da maior liberdade, de Susanna Lira (12 +)

**10:00 p.m.**  
TVE RS

**BROADCAST OF THE RIO GRANDE DO SUL SHORT FILM COMPETITION – SESSION 4**



**AUGUST 21**  
FRIDAY

**SEDAC ACCESSIBLE CINEMA SHOWCASE**  
AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**  
de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**  
de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**  
de Rogério Rodrigues (10 +)

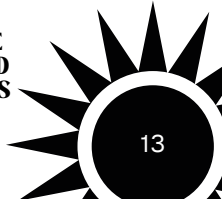
Accessibility - All films in the competitive sections will be available with audio description, Brazilian Sign Language (Libras), and descriptive subtitles through the MovieReading app. Please check the app for available accessibility features.

**9:00 a.m.**  
Hotel Serra Azul

**SECOND SCREENING**  
**BRAZILIAN FEATURE FILM COMPETITION – SESSION 6**

**NOSSO SEGREDO**  
de Grace Passô (14 +)

**9:00 a.m.**  
EMEF Maximiliano Hahn (80 Cerro Largo Street – Carniel)



**CINEMA IN THE NEIGHBORHOODS –  
SESSION 7**

**PETROBRAS CHILDREN'S SHOWCASE**

**WINNING SHORT FILM FROM EDUCAVÍDEO**

**DPA 4 – O FANTÁSTICO REINO DE ONDION**

de Mauro Lima

**INTERACTIVE WORKSHOP AT NAVE SOLAR**

**10:00 a.m.**

Hotel Serra Azul

Debate Room

**BRAZILIAN FEATURE FILM DISCUSSION**

**NOSSO SEGREDO**

de Grace Passó

**11:00 a.m.**

Hotel Serra Azul

Debate Room

**BRAZILIAN SHORT FILM DISCUSSION –  
SESSION 4**

**REVELAÇÃO**

de Gabriela I. Gaia

**MULHER PAPAYA**

de Camila Tarifa

**MAIOR QUE A CASA TODA**

de Fabiano Barros e Neto Cavalcanti

**12h**

Hotel Serra Azul

Debate Room

**DOCUMENTARY DISCUSSION**

**GONZAGUINHA, DA MAIOR LIBERDADE**

de Susanna Lira

**2:00 p.m.**

Palácio dos Festivais

**SEDAC/IECINE RIO GRANDE DO SUL  
FEATURE FILM COMPETITION –  
SESSION 5**

**FILHAS DA LUA**

de Tatiana Sager (18 +)

**3:00 p.m.**

**PRESS CONFERENCE WITH HONOREE  
MARIA FERNANDA CÂNDIDO**

**4:00 p.m.**

Hotel Serra Azul

**SPECIAL SCREENING**

**SANTIAGO**

de Henrique de Freitas Lima (General Audiences)

**5:00 p.m.**

Hotel Serra Azul

Debate Room

**RIO GRANDE DO SUL FEATURE FILM  
DISCUSSION**

**FILHAS DA LUA**

de Tatiana Sager

**5:00 p.m.**

**RED CARPET OPENING**

**6:00 p.m.**

**OUT-OF-COMPETITION SCREENING  
CLOSING FILM**

**LA PERRA**

de Dominga Sotomayor (14 +)

**8:00 p.m.**

**AWARDS CEREMONY FOR THE  
SEDAC/IECINE RIO GRANDE DO SUL  
FEATURE FILM COMPETITION AND THE  
BRAZILIAN SHORT FILM COMPETITION**

Presentation of the IECINE and Leonardo  
Machado Awards



**22 DE AGOSTO**

**SATURDAY**

**SEDAC ACCESSIBLE CINEMA SHOWCASE**

AVAILABLE WITH AUDIO DESCRIPTION,  
BRAZILIAN SIGN LANGUAGE (LIBRAS), AND  
DESCRIPTIVE SUBTITLES ON THE FESTIVAL  
WEBSITE FROM AUGUST 12 TO 22.

**ATÉ QUE A MÚSICA PARE**

de Cristiane Oliveira (General Audiences)

**BIO – CONSTRUINDO UMA VIDA**

de Carlos Gerbase (14 +)

**SOBREVIVENTES DO PAMPA**

de Rogério Rodrigues (10 +)

**10:00 a.m.**

Hotel Serra Azul

Debate Room

**CLOSING FILM DISCUSSION**

**LA PERRA**

de Dominga Sotomayor

**19:00 a.m.**

**RED CARPET OPENING**

**8:00 p.m.**

Palácio dos Festivais

**AWARDS CEREMONY FOR THE  
BRAZILIAN FEATURE FILM AND  
DOCUMENTARY COMPETITIONS**

# GRAMA DO



AND  
THE

# FES TI VAL



# UNFORGETTABLE GRAMADO

Gramado is much more than a charming town. The appeal of its flower-lined streets, the details of its architecture, the warmth of its hospitality, the sophistication of its cuisine, the quality of its products and services, the uniqueness of its immigrant communities, the friendliness of its people, and the scent of nature all seem to come together to create truly unforgettable moments.

With the largest tourism infrastructure in the state of Rio Grande do Sul, Gramado offers more than 200 restaurants, serving everything from simple, home-style dishes to the most refined cuisine. Its hospitality network includes hundreds of accommodations, recognized for the excellence of their service, providing approximately 20,000 beds.

It is impossible to leave without taking home products that reflect Gramado's renowned quality, including handmade chocolates, knitwear, furniture, handicrafts, leather goods, and traditional colonial products. For business

travelers, the city also provides excellent opportunities. Two major exhibition and event centers offer a combined area of 3,000 square meters, complemented by convention centers and meeting rooms located in several hotels.

The city's major events captivate audiences of all ages. Natal Luz, Brazil's first Christmas festival, has become one of the largest events of its kind in the world. The Gramado Film Festival is the country's premier film event, bringing together actors, producers, directors, and journalists for a glamorous week dedicated to cinema. Festa da Colônia offers an excellent opportunity to experience the traditions of the region's German and Italian communities.

Gramado is much more than fireplaces and wine in winter. Its four seasons are clearly defined, each offering spectacular displays of nature. And if you think of Gramado only as a cold-weather destination, be sure to visit during the other seasons as well.

You'll be amazed.



# KIKITO: MORE THAN SIX DECADES OF HISTORY

Six decades? Exactly. The Gramado Film Festival may be approaching its 54th edition, but Kikito was born before Gramado ever dreamed of hosting a film festival. In fact, it was already a vibrant symbol of the city's artisanal culture, created to bring joy, creativity, and encouragement to local craftspeople. The idea came from Gramado artisan Elisabeth Rosenfeld, who, in 1965, created this smiling sun—simple in form yet powerful in meaning: a God of Good Humor.

Its birth was so emblematic that, in the years that followed, the Berg family commissioned Rosenfeld to sculpt a 1.65-meter-tall Kikito in cement and iron for the garden of their home. Over time, the figure began to spread throughout the city as something far more meaningful than a decorative piece—it became, above all, an expression and a tribute. By the late 1960s, Kikito was already recognized as part of Gramado's cultural identity.

Then, in 1973, it was chosen as the official statuette of the Gramado Film Festival, replacing the festival's original idea of presenting winners with a hydrangea-shaped trophy. Until 1988, Kikito was carved from wood, most notably by the artisan Xixo, who, throughout the 1970s and 1980s, crafted each piece entirely by hand. Every statuette bore subtle differences, reflecting the work of an artisan who carved the same

symbol repeatedly without ever making two exactly alike. It was a handcrafted process—slow, meticulous, and almost domestic in its nature.

Today, Kikito is cast in bronze, weighs 3.5 kilograms, stands 28 centimeters tall, and has been presented to more than one thousand professionals in the Brazilian audiovisual industry. It even caught the attention of the Academy of Motion Picture Arts and Sciences in Hollywood, which, in 1986, challenged its resemblance to the Oscar statuette in court. The Academy lost, of course. Following a detailed opinion issued by Brazil's National Institute of Industrial Property (INPI) in favor of the Municipality of Gramado, it was officially recognized that Kikito, with its distinctive sun-shaped design, possesses a unique identity entirely different from the glamour associated with Hollywood.

Kikito belongs to Gramado. And to Brazilian cinema. Officially recognized as part of the city's cultural heritage, it embodies dreams and stories. For generations, it has been—and continues to be—a symbol of a film industry that is constantly evolving. Its more than sixty years are, without a doubt, only the first of many to come.

Congratulations, our God of Good Humor!

# MEMORY IN MOTION

Ten years as the home of Kikito and its many stories, the Gramado Film Festival Museum – Kikito Palace is a must-visit destination for anyone who follows or wants to learn more about Brazil's longest-running film festival. Located next to the Palácio dos Festivais, the museum houses an extensive collection dedicated to the Gramado Film Festival and the history of Brazilian cinema. Its technological infrastructure allows new records from each edition of the festival to be continuously incorporated. The results speak for themselves: since its inauguration, more than 200,000 visitors have explored the museum.

When it opened its doors in 2016 under the management of Gramado Parks, the challenge was to organize a collection of posters, documents, festival memorabilia, costumes, and other materials that would otherwise remain stored away with little context. Today, a decade later, everything is presented as an immersive experience. At the Gramado Film Festival Museum, the history of the festival is told through a permanent exhibition that combines light, sound, images, and interactive installations.

Visitors can explore timelines covering the history of the mountain town's festival and Brazilian cinema, large screens featuring classic films previously shown at the festival,

interactive games with trivia, testimonials recorded especially for the museum by renowned artists, soundtracks from landmark Brazilian films, and even a small screening room that has welcomed actors and directors, including Denise Fraga, who, in 2025, returned to watch *Por Trás do Pano*, the feature film that earned her the Kikito Award for Best Actress in 1999.

Another important chapter in the museum's ten-year history is its ongoing work with schools, visitors, and outreach initiatives beyond its physical space. Some of its most memorable experiences have expanded the museum's mission, such as a film screening held with Kaingang and Guarani communities. It was also through the exhibition *Kikito em Cena: Uma Biografia do Deus do Bom Humor* that the museum developed the proposal that ultimately led to Kikito being officially recognized as a Cultural Heritage of Gramado.

The museum is curated by Daniela Schmitt, with co-curation by Indiara Seibt, collection research by Isis Galle Michaelsen and Matheus Pannebecker, research on Cinema Gaúcho by Eduardo Wannmacher and Glênio Póvoas, and museology by Helen Espinosa. The Gramado Film Festival Museum is currently open to visitors from Tuesday through Sunday, from 11:00 a.m. to 6:00 p.m.







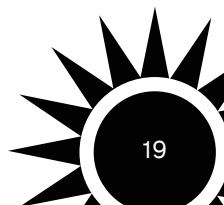
# THE SHOW BEGINS BEFORE THE SCREENING

One of the Gramado Film Festival's most cherished traditions is honoring the distinguished guests who walk the Red Carpet by preserving their presence on its Walk of Fame. The initiative began in 2006 under the name Caminho das Estrelas (Path of the Stars) and was revived in 2022 by Gramadotur in partnership with Wert Estada & Co. More than 60 artists have had their handprints and signatures immortalized on plaques installed along the sidewalks near the Palácio dos Festivais, including Dira Paes, Marcos Palmeira, Cacá Diegues, Cauã Reymond, Denise Fraga, Miguel Falabella, Camila Morgado, Alice Braga, Antônio Pitanga, Rodrigo Santoro, and Laura Cardoso.

The Walk of Fame ceremonies take place on the Red Carpet, which is much more than simply the entrance to the Palácio dos Festivais. Stretching along Rua Coberta, it serves as the meeting point for artists, filmmakers, the press, and audiences eagerly awaiting the arrival

of each edition's special guests. The atmosphere is enhanced by giant screens broadcasting the opening moments of the screenings inside the Palácio dos Festivais, as well as nightly interviews with artists, allowing everyone gathered on the Red Carpet to share in the excitement.

Adding to the unique Red Carpet experience, the 54th Gramado Film Festival will introduce a new attraction: projection mapping designed to customize the entrance of every film in competition and each recipient of the Oscarito Trophy, Eduardo Abelin Trophy, Crystal Kikito, and City of Gramado Trophy. The festival's urban scenography will also extend beyond its traditional venues, with visual installations placed throughout Gramado, creating photogenic settings where visitors can capture and share their experience. Just as in cinema itself, being part of the Festival is an experience in its own right.





# A FESTIVAL OF ACCESSIBILITY AND RESPONSIBILITY

At every edition, the Gramado Film Festival strengthens its commitment to making the cinematic experience more democratic and better aligned with today's challenges. In 2026, this commitment is reflected in initiatives that reduce barriers to access while incorporating environmentally sustainable practices.

Accessibility plays a central role across the Festival's program, beginning with the SEDAC Accessible Cinema Showcase, which continues to offer free, adapted screenings featuring audio description, Brazilian Sign Language (Libras) interpretation, and descriptive subtitles. The traditional screening attended by people with visual impairments for the premiere of a Brazilian feature film is also confirmed. It will take place on August 15 with *Feito Pipa*, directed by Allan Deberton.

In 2026, however, Gramado takes another important step forward: all feature films in the competitive sections will offer audio description, Libras interpretation, and subtitles through the MovieReading app. Most of the short films competing in both the Brazilian Short Films section and the Legislative Assembly Award will also include these accessibility features, depending on the availability of each work.

In the area of sustainability, the 54th edition brings together initiatives that combine awareness, innovation, and environmental responsibility. Ecocinema is part of this effort, using cinema as a tool for education and engagement on renewable energy and environmental preservation. The project promotes free screenings and educational activities in self-sustaining structures, demonstrating the practical potential of clean technologies while expanding access to audiovisual productions in different communities.

The Festival's environmental policy is also reflected in the details of its operations. The bags distributed to audiences and guests are made from RPET, a material produced by recycling post-consumer PET bottles. In addition to reducing waste and promoting a circular economy, its manufacturing process requires less energy and generates lower carbon emissions than the production of virgin polyester.

By bringing together initiatives focused on inclusion and sustainability, the Festival reaffirms that culture can simultaneously be a space for connection, innovation, and social transformation.



## EDUCAVÍDEO IS CELEBRATING.

For 15 years, a program created in 2011 has been using audiovisual storytelling as an educational tool to promote cultural development and critical thinking among students in Gramado's public school system. More than securing its place in the Gramado Film Festival program—where the Red Carpet and the screen of the Palácio dos Festivais are opened to its participants—EDUCAVÍDEO stands out for demonstrating, throughout the year, the endless possibilities of audiovisual production to new generations. Through courses, workshops, and hands-on filmmaking activities, the municipality actively encourages the cultural expression and professional development of Gramado's future filmmakers.

Embraced by the local community, EDUCAVÍDEO arrives at the 54th Gramado Film Festival celebrating a remarkable history of achievements, including the tradition of welcoming, each year, a nationally recognized patron who visits the project and shares professional experience and knowledge with its students. These encounters are not only educational but also warm and inspiring, having featured figures such as Dedé Santana (2012), Nando Cunha (2022), Letícia Colin (2023), Nelson Diniz (2024), and Camila Morgado (2025). In 2026, the role will be assumed by Rio de Janeiro actor and director Silvio Guindane. Locally, the students' training is led by teachers Iva

da Rosa, Thayse Ludwig Martins, Elisabete Hausmann Gaspar, and Thais St+ki, under the pedagogical coordination of Juliana Pereira Berti.

The following pages present all the productions selected for the three showcases organized by EDUCAVÍDEO on August 12 and 13, preceding the official opening of the 54th Gramado Film Festival. The first is the EDUCAVÍDEO Showcase, featuring the project's most recent student productions. The second marks the consolidation of an expansion launched in 2025: the Student Film Showcase, created to bring to Gramado films produced by students from across Rio Grande do Sul and throughout Brazil. Finally, this year EDUCAVÍDEO incorporates the Festival's University Film Showcase into its program, further strengthening its commitment to highlighting the enriching relationship between education and cinema in all its forms.

Every detail has been prepared with great care by the entire EDUCAVÍDEO team.

Enjoy!

**Iva da Rosa, Thayse Ludwig Martins, Elisabete Hausmann Gaspar, and Thais St+ki**  
**EDUCAVÍDEO Teachers**

# EDUCAVÍDEO SHOWCASE



## ALFRED

### DIRECTION

Fábio Locatelli Filho

**SYNOPSIS** A boy transfers to a new school, where he is misunderstood because of the way he is.



## A CASA DO FINAL DA RUA

### DIRECTION

Isabelle Pereira Staudt

**SYNOPSIS** After witnessing an inexplicable event at an abandoned house in their neighborhood, four friends join forces to uncover the truth behind the mysteries surrounding the place.



## DIAS FINAIS

### DIRECTION

Mariane dos Santos Kammer

**SYNOPSIS** During a catastrophe, Johnny tries to distract himself inside his grandfather's bunker, but the isolation gradually drives him to the brink of madness. Trapped in solitude, he wages a battle against his own mind.



## ESTAMOS SEGUROS?

### DIRECTION

Henrique de Oliveira Madruga

**SYNOPSIS** Behind seemingly ordinary situations, a group of young people reveals experiences marked by judgment, humiliation, and circumstances that many prefer to ignore. As their stories unfold, one question emerges: are we really safe?

# EU NÃO ESTOU BEM

## DIRECTION

Arthur da Cruz Briani

**SYNOPSIS** Lia was once an outgoing girl, but over time her smile began to fade and her friends drifted away. She eventually finds herself in a situation she cannot overcome on her own.



# FLORESTA DOS CONDENADOS

## DIRECTION

Vitória Ecker Boebel e Luiz Eduardo da Silva Santos

**SYNOPSIS** After waking up alone in a forest, a girl must fight for her survival.



# PELA ETERNIDADE

## DIRECTION

Davi Machado Ribeiro

**SYNOPSIS** Luna is a 14-year-old teenager leading an ordinary life until the arrival of Damian, a mysterious new student who seems to be hiding far more than his reserved personality suggests. Amid unexpected encounters and lingering glances, Luna finds herself drawn into a mystery that challenges everything she believed to be real.



# REFLEXOS

## DIRECTION

Yasmin Postal Ferreira

**SYNOPSIS** Aurora is a teenager who avoids revealing her true emotions, but there is no fooling her own reflection.



# SEGREDOS DE PORCELANA

## DIRECTION

Sofia Block dos Santos

**SYNOPSIS** After her grandmother's death, Lorraine inherits a family book. When she discovers a key hidden among its pages, she begins searching for the matching door and ultimately finds a room where the dolls from the stories seem to be waiting for her.



# 2ND STUDENT FILM SHOWCASE



ELEMENTARY SCHOOL



## AVENTURA PELO CINEMA

BELO HORIZONTE/MG  
OFICINAS POEIRA DE ANIMAÇÃO (NO  
INSTITUTO CECÍLIA MEIRELES)

**Direction:**  
Alunos da Oficina Poeira de Animação  
**Supervising Teacher:**  
Ricardo Pereira de Sousa Filho



## O CABELO DE POLLYANA

RECIFE/PE  
EMTI MARIA DE SAMPAIO LUCENA

**Direction:**  
Guilherme Telles e João Pedro  
**Supervising Teacher:**  
Kylson Estellfran de Sousa Pires



## O CAMINHO DO BOI DE PRATA

URUGUAIANA/RS  
ESCOLA DE ENSINO MÉDIO NOSSA SENHORA  
DO HORTO

**Direction:**  
Gustavo Rocha  
**Supervising Teacher:**  
Fábio Madeira



## A CASA INESQUECÍVEL

URUGUAIANA/RS  
ESCOLA DE ENSINO MÉDIO NOSSA  
SENHORA DO HORTO

**Direction:**  
Maria Cecília de Almeida  
**Supervising Teacher:**  
Fábio Madeira



## A CULPA

NOVA PETRÓPOLIS/RS  
EN DANSE - ESCOLA DE DANÇA - AULAS DE  
TEATRO

**Direction:**  
Nina Haeberle  
**Supervising Teacher:**  
Diego Comerlato Walter



## DESTINO FINAL

PAULISTA/PE  
TRELA AUDIOVISUAL

**Direction:**  
Livia Samara de Brito Silva  
**Supervising Teacher:**  
Ingrid Xavier



## ESPECTRO

PAULISTA/PE  
TRELA AUDIOVISUAL

**Direction:**  
Pedro Emmanuel Oliveira Pires  
**Supervising Teacher:**  
Ingrid Xavier



## INVASÃO EM MINAS GERAIS

BELO HORIZONTE/MG  
OFICINAS POEIRA DE ANIMAÇÃO (NA  
ESCOLA HUB PAMPULHA)

**Direction:**  
Alunos da Oficina Poeira de Animação  
**Supervising Teacher:**  
Ricardo Pereira de Sousa Filho



## UM JOGO EM FAMÍLIA

BELO HORIZONTE/MG  
OFICINAS POEIRA DE ANIMAÇÃO - INSTITUTO  
CECÍLIA MEIRELES BH

**Direction:**  
Alunos da Oficina Poeira de Animação  
**Supervising Teacher:**  
Ricardo Pereira de Sousa Filho



## REITOR JOÃO ALFREDO

RECIFE/PE  
EMTI REITOR JOÃO ALFREDO

**Direction:**  
Arthur Campos  
**Supervising Teacher:**  
Ivan Adriano



## COMO NÃO ARRANJAR UM NAMORADO

FLORES DA CUNHA/RS  
ESCOLA ESTADUAL DE ENSINO MÉDIO SÃO RAFAEL

### Direction:

Breno Panizzon Carpeggiani

### Supervising Teacher:

Taísa Verdi



## ENQUANTO HOVER NÓS

LAJEADO/RS  
COLÉGIO EVANGÉLICO ALBERTO TORRES - CEAT/UNIDADE DE LAJEADO

### Direction:

Betina Iasmin Tatsch e Lauren Kappler

### Supervising Teacher:

Cristiane Schneider



## O ESPELHO

PORTO ALEGRE/RS  
PASTOR DOHMS UNIDADE HIGIENÓPOLIS

### Direction:

Luisa Dalmás

### Supervising Teacher:

Tiago Expinho



## PASSAGEM

CAPÃO DA CANOA/RS  
CENTRO DE ENSINO MÉDIO COLÉGIO PASTOR DOHMS - UNIDADE CAPÃO DA CANOA

### Direction:

Gabriela Lorenzoni Ribeiro

### Supervising Teacher:

Bruna Salvador de Oliveira



## SEGUNDO PLANO

PORTO ALEGRE/RS  
PASTOR DOHMS UNIDADE HIGIENÓPOLIS

### Direction:

Sofia Matiolo e Theo Leusin

### Supervising Teacher:

Tiago Expinho



## VÊU

NOVO HAMBURGO/RS  
ESCOLA DE APLICAÇÃO FEEVALE  
PROJETO OUTROS OLHARES

### Direction:

Coletivo Alumia (Cecília Petry Koch, Gabriele Rosa Henz, Isabelle ZangSavanin e Vinícius de Araújo Ruschel)

### Supervising Teacher:

Ana Cândida Santos de Carvalhotri



## DIA DE ENTREGADOR

PAULISTA/PE  
TRELA AUDIOVISUAL

### Direction:

Maria Eduarda Tainã Gomes da Silva, Eloah Mariane de França Marinho, Helena Luiza França da Silva

### Supervising Teacher:

Ingrid Xavier



## ENTRELINHAS

LAJEADO/RS  
COLÉGIO EVANGÉLICO ALBERTO TORRES - CEAT

### Direction:

Sofia Kraemer Melz

### Supervising Teacher:

Cristiane Schneider



## O QUE É O AMOR NO MEIO DESSE PRETO E BRANCO

PAULISTA/PE  
TRELA AUDIOVISUAL

### Direction:

Gabriele Rosa Henz

### Supervising Teacher:

Ingrid Xavier



## PSIC

PORTO ALEGRE/RS  
PASTOR DOHMS UNIDADE HIGIENÓPOLIS

### Direction:

Valentina Elias

### Supervising Teacher:

Tiago Expinho



## TRANSIÇÃO

CAXIAS DO SUL/RS  
ESCOLA DE ENSINO MÉDIO E TÉCNICO DA UNIVERSIDADE DE CAXIAS DO SUL

### Direction:

Franco Panassol

### Supervising Teacher:

Juliano Carpeggiani



# 9TH UNIVERSITY FILM SHOWCASE



## ATO FINAL

SÃO PAULO/SP  
FAAP – FUNDAÇÃO ARMANDO ALVARES PENTEADO

### DIRECTION

Babi Astolfi e Lisa Soares



## O CARNAVAL É DE PELÉ

CARUARU/PE  
UFPE – CENTRO ACADÊMICO DO AGRESTE (CAA)

### DIRECTION

Daniele Leite e Lucas Santos



## ERVILHAS

CAXIAS DO SUL/RS  
UNIVERSIDADE DE CAXIAS DO SUL (UCS)

### DIRECTION

Catherine Pires Pedroni



## MALPASSADO

SÃO PAULO/SP  
UNIVERSIDADE: UNIVERSIDADE PRESBITERIANA MACKENZIE

### DIRECTION

Guilherme Braga e  
Mariana Miano





## OBRIGADA...

ITAPEMA/SC  
FACULDADE MÉLIÈS

### DIRECTION

Lauriane Lacorth Flach



## PELO QUE FOI

RIO DE JANEIRO/RJ  
ESCOLA SUPERIOR DE PROPAGANDA E MARKETING (ESPM)

### DIRECTION

Julia Leite, Luís Fanzeres,  
Marcela Lesniczki e Rafael  
Sabioni



## TESTE GRÁTIS

NITERÓI/RJ  
UNIVERSIDADE FEDERAL FLUMINENSE (UFF)

### DIRECTION

Rafaela Lerbach



## A VIDA ALÉM DA MEIA-NOITE

PORTO ALEGRE/RS  
UNIVERSIDADE: UNISINOS

### DIRECTION

Yas Souza





# GRAMADOTUR

At its most recent edition, the Gramado Film Festival achieved a historic milestone: more than BRL 708 million in media value was generated through television, radio, newspapers, magazines, and online coverage. No other film event in Brazil enjoys such extensive exposure, reaffirming that we are on the right path. This figure reflects the prominence Gramado holds in the national imagination, but above all, it does not make us complacent. On the contrary, it only strengthens Gramadotur's responsibility for organizing an event that, for more than 50 years, has brought the cultural and tourism spotlight to our city.

With this in mind, we present this year's Festival, taking place from August 12 to 22—a festival that is shaped throughout the entire year, including from a filmmaking perspective. Here in Gramado, for example, the young filmmakers of EDUCAVÍDEO spend the year creating films that will premiere on the prestigious screen of the Palácio dos Festivais. At the same time, months of dedicated work go into delivering an edition that showcases outstanding Brazilian cinema, exclusive premieres, a diverse parallel program, and the warm hospitality for which Gramado has long been recognized.

the expansion of accessibility throughout the program. This year, all feature films in the competitive sections will offer audio description, Brazilian Sign Language (Libras), and subtitles. Our Red Carpet will also feature customized projection mapping for every competing film and every honoree, enhancing the experience for audiences gathered outside the Palácio dos Festivais as they follow the excitement leading up to each screening. Every initiative is designed to bring spectators and visitors even closer to our Festival.

We would also like to express our sincere gratitude to the Federal Government, the Government of the State of Rio Grande do Sul, representative organizations, public institutions, sponsors, partners, the press, the people of Gramado, and everyone who contributed to making this edition of the Festival possible. What we will experience over the coming days is the result of a collective effort in support of culture and Brazilian cinema, and a true celebration of everything that makes Gramado... Gramado.

We wish everyone a wonderful Film Festival!

**Rosa Helena Volk**  
**President of Gramadotur**

There are also important new developments to celebrate, particularly



# GRAMADO DEPARTMENT OF TOURISM

Today, Brazilian cinema has secured its rightful place among the world's finest. *Ainda Estou Aqui* and *O Agente Secreto* have crossed international borders and demonstrated that Brazil's excellence in storytelling extends far beyond the already celebrated world of broadcast television soap operas.

In fact, if there is one thing Brazilians know how to do, it is tell stories, create versions, and explain what is often unexplainable. Although not born here, Gabriel García Márquez's magical realism could almost carry a .br domain, so perfectly does it capture the peculiarities of this continental nation.

And now that the entire world celebrates the seventh art from this splendid cradle, those of us in Gramado can finally say the phrase that is so often uttered under one's breath, for fear of sounding arrogant, yet remains delightfully true: we already knew.

We already knew because, for 53 years, we have been telling the story of Brazilian cinema here. We already knew because, more than half a century ago, we recognized that a festival dedicated to celebrating Brazilian filmmaking would be one of the ways to present ourselves to the world. We already knew because we are good storytellers, and people who tell great stories naturally belong together.

Today, the world applauds the incomparable achievements of Brazilian cinema—cinema that we, here in the mountains of Rio Grande do Sul, have known and cherished for decades. Brazil's extraordinary talent has walked our Red Carpet year after year, building alongside us a shared history of resilience, dedication, and partnership.

Gramado celebrates cinema just as it celebrates Brazilian culture in all its countless identities. Indeed, Brazilian cinema is, in itself, a million different cinemas, because it explores the unique character of every corner of a Brazil made up of many Brazils. More than celebrating it, we provide a showcase through which this vast cultural landscape can reach audiences and take center stage at one of Latin America's most prestigious and enduring film festivals.

What a remarkable partnership this is: a city of 42,000 inhabitants joining millions more on the screen. It is no coincidence that Gramado's official identity today speaks of a city made of stories. We truly are a city built from ordinary, imaginary, surreal, playful, truthful, sensitive, poetic, romantic, and unforgettable stories. We are what Brazilian cinema itself is: a kaleidoscope reflecting the transcendent magic of what it means to be and to live in this green-and-yellow country.

**Ricardo Bertolucci Reginato**  
Secretary of Tourism of Gramado



Photo:  
Vitor Rosa/Secom



Photo:  
Solange Brum/  
Ascom Sedac

## SEDAC

The identity of a people is strengthened and projected through the images and narratives they create. In this context, cinema plays a unique role by translating the culture, territory, and diversity of a society, transforming local experiences into cultural heritage of universal significance. In Rio Grande do Sul, 2026 marks important milestones for the state's audiovisual sector, including the 40th anniversary of the State Film Institute (Iecine), the institution dedicated to audiovisual development in the state, as well as the legacy of filmmakers who have helped build this cultural heritage.

One of the greatest expressions of Rio Grande do Sul's audiovisual industry is the Gramado Film Festival, which reaches its 54th edition this year, firmly established as one of the most traditional and significant events in Brazilian cinema. More than a venue for artistic recognition, the Festival serves as a meeting place for exchange, collaboration, and the strengthening of the audiovisual sector. The Gramado Film Market celebrates its 10th anniversary as an important platform for business, professional development,

and national and international networking, helping connect creativity with market opportunities while fostering the growth of the audiovisual production chain.

The celebration of these milestones highlights the importance of the audiovisual sector in preserving memory, valuing cultural diversity, and promoting the identities that make up Rio Grande do Sul. By bringing together filmmakers, researchers, students, industry professionals, and audiences around cinematic production, the Gramado Film Festival reaffirms its role as a space for dissemination, reflection, and exchange, contributing to the strengthening of the sector and to the circulation of films and ideas that enrich the landscape of Brazilian audiovisual culture.

**André Kryszczun**  
State Secretary of Culture

**Sofia Ferreira**  
Director of the State Film Institute of  
Rio Grande do Sul (Iecine)

# LETTER FROM THE RIO GRANDE DO SUL FILM ORGANIZATIONS

The Gramado Film Festival is one of the leading gathering places for Brazil's audiovisual industry. With each edition, Rio Grande do Sul welcomes films, artists, producers, technicians, students, researchers, and institutions from every region of the country. Beyond showcasing the state's film production, the Festival offers an opportunity to discover different realities, exchange experiences, establish new connections, and strengthen the dialogue that drives Brazilian cinema forward.

It is within this spirit of exchange that the audiovisual organizations of Rio Grande do Sul reaffirm their commitment to building an increasingly connected and collaborative sector. We believe that the challenges facing today's audiovisual industry require cooperation among diverse stakeholders, ongoing dialogue, and the ability to develop shared agendas that strengthen public policies, expand opportunities, and foster the growth of audiovisual production.

Rio Grande do Sul is home to a vibrant creative community of filmmakers, producers, technicians, artists, researchers, students, and institutions that have invested in professional development, innovation, the training of new generations, and expanding opportunities for collaboration with partners across Brazil and abroad. It is from this collective of talent and initiatives that an integrated ecosystem emerges—

one that is prepared to meet today's challenges and create new opportunities for the future.

Gramado embodies this spirit. It is a place where projects find partners, ideas become actions, and relationships built on trust are strengthened. Every encounter creates opportunities for new co-productions, new business ventures, new public policies, and new collaborative networks.

As representative organizations of Rio Grande do Sul's audiovisual sector, we understand that our role extends beyond advocating for the interests of the industry within the state. We seek to actively contribute to the strengthening of Brazilian audiovisual production by sharing experiences, building bridges, and participating in the discussions that shape the future of the industry across the country.

At this edition of the Gramado Film Festival, we renew that commitment. We welcome Brazil's audiovisual community with the conviction that the diversity of our regions, the strength of our talent, and cooperation among different parts of the country are essential to building an audiovisual industry that is increasingly strong, sustainable, and prepared for the future.

**ACCIRS, Fundacine, SIAV, APTC, and Iecine**



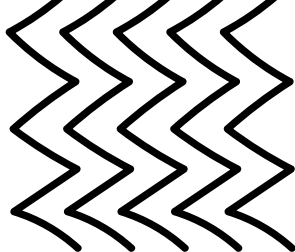




54  
FESTIVAL  
DE CINEMA  
DE GRAMADO

# HO NO RE ES

OSCARITO  
TROPHY



# ANDREA BELTRÃO

Photo:  
Bruna Sussekind



# WHAT CAN BE SAID ABOUT ANDREA?

Should I talk about the brilliant, creative actress whose outstanding work spans television, theater, and cinema? Certainly—but you already know that. You've seen her, admired her, applauded her.

What I can share—something you may not know, though you have probably sensed—is what lies behind the extraordinary quality of the work she brings to the screen and stage.

Andrea is an absolute perfectionist. She devotes herself completely to every project. She researches, reads, investigates, brings new material, and challenges what is already established. She provokes, suggests, contributes ideas. She teases, laughs, and always brings the unexpected. She navigates deep waters and then, almost without warning, emerges with something light, playful, and delightful.

Everything becomes part of her rich and profound creative universe.

It is a joy to witness how she is a constant source of ideas that help shape a play or a film. Perhaps that is why, for example, on the film *Ela e Eu*, her contributions were so numerous and so valuable that she ultimately became a co-screenwriter. Because she truly is a co-author of every project she takes on.

But the greatest privilege of all is being her friend and the godmother of my child.

It is having the gift of her affection, her generosity, and her remarkable capacity to love and care for others.

Thank you, life!

**Marieta Severo, actress.**

*An actress and producer, Andrea Beltrão began her career on the stage at O Tablado and later gained widespread recognition in television and cinema. With more than 30 titles in her filmography, she has worked with directors such as Eduardo Coutinho, Sérgio Rezende, Guel Arraes, Maurício Farias, Sandra Werneck, and Esmir Filho. She is the recipient of one Grande Otelo Award, two APCA Awards, and three Shell Awards, and has also received a nomination for the International Emmy Awards.*



**TROPHY**  
**EDUARDO ABELIN**



# **RENATA ALMEIDA MAGALHÃES**

Photo:  
Leo Aversa



# SHE IS A MOTHER. MOTHER OF JULIA AND FLORA. GRANDMOTHER OF RAPHAEL.

She is the wife of her great love, Cacá Diegues.

And from that love, many films were born. A love that overflows into cinema, reaching far beyond the screen.

Renata has made cinema her life's work—a journey built on love and on creating bridges between talent and human connection. With the attentive eye of a dedicated producer, she has woven this network of relationships with remarkable skill, always nurturing collective endeavors. Today, she continues this mission as President of the Brazilian Academy of Cinema.

Renata Almeida Magalhães represents a generation of women devoted to strengthening Brazil's audiovisual industry, and it is only fitting that she became the first woman to lead the Academy. She set herself the goal of bringing an Oscar to Brazil. Renata, your mission was beautifully accomplished. In 2025, we received the Academy Award for Best International Feature Film with *Ainda Estou Aqui*.

She is a woman deeply passionate about Brazil's two greatest ambassadors to the world: football and cinema. A woman whose love overflows into everything she does, and

who fights passionately for her football.

One of the most respected producers in Brazilian cinema, she has dedicated more than four decades to the industry—working behind the scenes, overcoming challenges, and building relationships that became lifelong partnerships, especially alongside Cacá, her partner in life and in filmmaking, with whom she formed one of the most admired and celebrated creative partnerships in Brazilian cinema.

Renata has produced landmark films such as *Quilombo*, *Um Trem Para as Estrelas*, *Dias Melhores Virão*, *Tieta do Agreste*, *Orfeu*, *Deus é Brasileiro*, *O Maior Amor do Mundo*, *Cinema Falado*, *O Grande Circo Místico*, and *Aumenta que é Rock 'n Roll*.

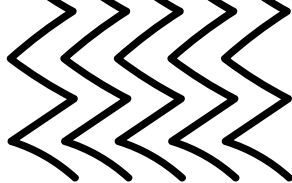
Whether in the game of life or the game of love—for life allows no rehearsals, and our script is not ours to write—there is both pain and beauty in her eyes. And with her unmistakable broad smile, she always raises her glass and quotes her grandfather, Dario: “To live is an honor!”

Bárbara Paz, filmmaker, visual artist, actress, and producer.

*Renata Almeida Magalhães is a producer who began her career in cinema in 1981. She became the first woman elected President of the Brazilian Academy of Cinema, and also serves as Vice President of the Creative Industry Council at Firjan and as a member of AMPAS, the organization that presents the Academy Awards. Alongside Cacá Diegues, she formed one of the most important and acclaimed creative partnerships in Brazilian cinema, producing films that have achieved both critical acclaim and commercial success.*



**CRYSTAL  
KIKITO AWARD**

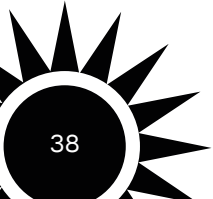


# **MARIA FERNANDA CÂNDIDO**



CRYSTAL KIKITO AWARD

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# GREAT PERFORMERS, EACH IN THEIR OWN WAY, TEACH US TO SEE, TO LISTEN, AND TO FEEL.

Thanks to their sensitive artistry, we come to understand the world. The greater the love, the greater the understanding. Without love—as Godard taught us—cinema is impossible. I deeply love Maria Fernanda Cândido. Her insecurities and her doubts do not trouble or exhaust me. Quite the opposite. They are essential premises; they illuminate me.

"You need a parachute," Raul Cortez once told me, suggesting that great performers walk the fine line between the abyss and flight. And this parachute-like being reveals herself in so many ways, doesn't she? Her aquatic roots soon emerge and, ever-changing, drift back and forth like the tides and the moon that guides them, always offering us pearls from the depths.

It has always been this way, and it always will be. That is why I throw myself into her path and, suspended in wonder, ask myself: how could anyone not love Maria Fernanda Cândido? She is an actress who is always attentive and open to subtleties that cannot be expressed in words, understanding what cannot be grasped by reason alone. And I cannot fail to mention her beauty. Who possibly could? After all, the most beautiful part of her beauty is the one no image could ever capture: a mystery.

I deeply love her creative imagination, her dreams, her oceans, into which the two of us, hand in hand, have so often dived together: *Capitu*, *A Paixão segundo G.H.*—and many other waves besides. The influence of

her sensitive artistry on my life has been immense, nourishing our decades-long collaboration, enchanting me while also reminding me, with profound clarity, that Art and Humanity survive through the experience of what is deeply felt. But what is this realm of feeling? Surely, it is she herself.

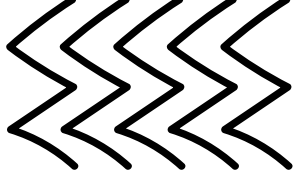
How could anyone not love Maria Fernanda Cândido? I know I repeat myself—forgive me—but how could anyone not love this untamed spirit who, with the courage of a child, moves from tears to laughter in the blink of an eye?

Maria Fernanda has taught me so much, especially about her craft, yet never through theory or moral lessons. Feeling always came before everything else. I owe so much to Maria Fernanda and to her world, where every emotion lives close to the surface, a world that, despite everything, must continue to exist somewhere between holy madness and the ridiculous. But what does "despite everything" mean? Despite every injustice, despite a planet divided between oppressors and the oppressed, despite every war; despite all these collapses, She—the sensitive being—will always endure, and her art will never fade. And here, now, in profound silence, I write these words in search of meaning for what cannot be spoken, and in gratitude I bow before this actress, who is made of light, just like cinema.

**Luiz Fernando Carvalho**  
Filmmaker and Television Director

*Maria Fernanda Cândido has appeared in more than 40 films, television series, and miniseries. In 2003, she won the Kikito Award for Best Actress for Dom, an adaptation of Machado de Assis's literary classic Dom Casmurro. Most recently, she starred in A Paixão Segundo G.H., directed by Luiz Fernando Carvalho, and joined the cast of O Agente Secreto, directed by Kleber Mendonça Filho, a production nominated for four Academy Awards, including Best Picture.*

CRYSTAL  
KIKITO AWARD

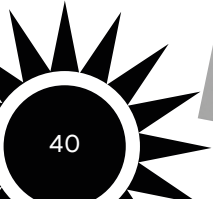


# SELTON MELLO



CRYSTAL KIKITO AWARD

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# LETTER TO SELTON

Few actors are capable of moving so effortlessly between a historical drama like *Ainda Estou Aqui* and the irresistible absurdity of *Anaconda*, between Rubens Paiva and Jack Black; between André, from *Lavoura Arcaica*, and Chicó, from *O Auto da Compadecida*. Selton Mello was blessed by Melpomene and Thalia alike—by tragedy and comedy—and understands, like few others, that one muse cannot exist without the other.

When I was asked to write a few words about this extraordinary collaborator, friend, and brother, I reread a short letter I had written for Selton's book, just after we finished filming *Ainda Estou Aqui*—a film that simply would not exist without the void created by Selton's absence from the screen. I considered revising it, but the letter is so intimate and so true, and it speaks so clearly of Selton's essence and of what he means to me and to all of us, that I decided to leave it exactly as it was written: a document of that luminous moment we shared.

“

My dear Selton,

I'm writing to you the day after we filmed Rubens and Eunice's bedroom scene, which marked the end of our partnership on *Ainda Estou Aqui*. We reshot the scene after more than a month together—already friends, already husband and wife, already accomplices in life and in art.

I'll never forget our conversation in the makeup room. It began with your recollections of your years as a child actor and ended up becoming a spirited competition throughout the shoot over the legendary actors we had the privilege of working with. You'd mention Moacyr Franco, and I'd answer with Sebastião Vasconcelos. Wilker and Walmor belonged to both of us. Paulo José was intimately yours, yet somehow also family to me by emotional osmosis. Jardel Filho was mine alone, while Ítalo was entirely yours—though, by extension, mine as well through my friendship with the Fernandos.

You were a child actor, and I grew up backstage. We're veterans of this battlefield, yet still young enough

to have so many stories ahead of us. You once appeared in the supporting cast of *Olho no Olho*, that ever-changing early-evening soap opera, while I sold powdered caipirinha mix. You experienced obscurity in your teenage years, while I faced my crisis in my thirties, when I began writing, half-regretting having followed in my parents' footsteps. You went behind the camera to direct, and I sought refuge in literature so I wouldn't have to put on makeup anymore.

At our core, though, we are actors. We love the craft, the tiny brick laid with every take. I'll never forget the moment you asked to do another take of a scene that had begun so promisingly in the bathroom, only to disappoint you by the doorway and leave you ready to quit acting altogether by the time you reached the wardrobe. That sums up our daily pursuit of the smallest, almost imperceptible details—the ones that separate an empty moment on screen from a sublime one worth preserving.

You are an indefinable combination of complete mastery of the actor's craft and an eternal discomfort with exposing yourself before the camera. Distrust is your first instinct, perhaps because of all the traps and

embarrassments you've endured over the years. Rehearsals unsettle you. Repetition worries you. You fear losing freshness and, even more, delivering something mediocre. But as filming progresses, one can see on your face the pleasure of making a scene your own, inhabiting it completely, mastering it with the delicate, humane, truthful precision that Paulo José taught you. In the end, repetition no longer seems so pointless, and you even look back on the preparation with nostalgia and pride.

I didn't know that your family had left Passos, in Minas Gerais, to invest in your promising childhood television career. Nor did I know how deeply and how early the obscurity of adolescence weighed on you. The burden of believing you had no right to fail your family or yourself. I didn't experience the trauma of childhood stardom, although I also started young. But I grew up carrying the certainty that I would never equal my mother—all while bearing her name. I was born already feeling defeated, Selton, and in that sense I share your same feeling of vulnerability and exposure.

We are alike: two veteran children who have somehow become elderly adults. We have a fondness for the awkward, the out of place, for actors who have experienced decline at some point in their lives. We are old souls, Selton. We have made many mistakes and regretted them, and that has given us a deep tenderness for failure and defeat.

You became a dubbing actor as a teenager to remain, somehow, on the edges of a profession that had turned its back on you. In one sad, difficult period, inside an animation dubbing studio, you learned to master the pace and clarity of your voice. Unlike me, you know you don't have to express everything with your face when your vocal intention is precise. You almost always get it right on the first take, while I only seem to find my footing on the fourth. I accept a director's notes like a well-trained dog, but you always question them first, trusting your own instincts.

When we worked together on *Os Normais*, I remember being astonished because, watching you up close, it seemed as though you had done almost nothing. Then I would see the finished scene on television, and everything was there—all the intentions, perfectly contained in the modulation of your voice, in the rhythm, in your unmatched subtlety. I, on the other hand, shook my whole body, moved my head, laughed loudly, and exaggerated every two-second take like an out-of-control Carmen Miranda, while you were all English humor.

I admire you enormously, Selton—the elderly baby that you are. Charisma is difficult to define, but you have it in abundance.

We spent three years together shooting those bank commercials, remember? You hated having your picture taken, and I'd say, "Come on, Selton, smile while holding that card so we can go home," and you'd smile, uncomfortable yet somehow grateful that I kept suggesting different poses to shorten your ordeal.

That eternal discomfort, combined with the depth with which you understand our profession; your profoundly human gaze toward all our fragility; your subtlety; your unmistakable Minas Gerais reserve; the simultaneously intimate and formal way you approach people; the mystery you carry; that clown's melancholy—all of it makes us want, so deeply, for you to allow yourself to receive our affection and our friendship.

Evoé, Selton!

Fernanda Torres, actress

“

*Selton Mello is an actor, director, and producer. One of the leading figures in Brazilian audiovisual production, he moves seamlessly between critical and commercial successes such as *O Auto da Compadecida*, *Lisbela e o Prisioneiro*, *Lavoura Arcaica*, and *O Cheiro do Ralo*. Behind the camera, he directed *Feliz Natal*, *O Palhaço*, and *O Filme da Minha Vida*. He portrayed Rubens Paiva in Walter Salles's *Ainda Estou Aqui*, the film that earned Brazil the Academy Award for Best International Feature Film.*



**54** FESTIVAL  
DE CINEMA  
DE GRAMADO

# VISIT THE GRAMADO FILM FESTIVAL INSTAGRAM

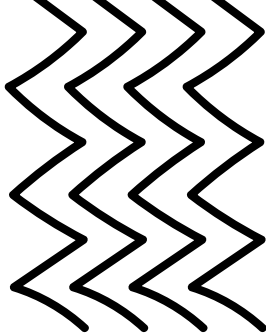


@festivaldecinemadegramado





CITY OF  
GRAMADO  
TROPHY



# MARCOS CARUSO



CITY OF GRAMADO TROPHY

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# CARUSO! HE WAS BORN WITH A GREAT NAME. AND HE LIVES UP TO IT.

A good son, a good father, a good grandfather, a good friend, a good colleague, and a wonderful scene partner. Eye to eye, and the scene flows beautifully.

We've been romantically paired in theater, film, and television—and it worked every time! I can't remember whether I met the playwright or the actor first, or perhaps I met both at once. Of course, that's entirely possible. It was sometime in the late 1970s or early 1980s.

I always thought Caruso was "charming"—that's exactly how we'd describe him whenever he showed up for dinner at Gigetto, the restaurant where São Paulo's artists gathered. But we didn't become friends right away. Each of us had our own circle.

He is a serious man, deeply committed to the people he loves, to his work, and to the choices he makes. He could have become a lawyer, but he chose a different script. The Brazilian Bar Association lost a membership card to the Performing Arts Registry. Without a doubt, it was for the best!

I don't know which I admire more: the brilliant playwright or the remarkable actor. As I write that sentence, I immediately think Caruso would never describe himself that way. He simply does his work with dedication, research, and wholehearted commitment, never worrying about adjectives. In a word: talent.

Caruso holds a Guinness World Record. His play *Trair e Coçar, é Só Começar*, the longest-running and most successful comedy in the history of Brazilian theater, was written in just three days and three nights. He says acting jobs had become scarce, so he bought a typewriter. He kept writing on that typewriter, sometimes in collaboration with his unforgettable friend Jandira Martini, producing

an extraordinary creative partnership that yielded successes in both theater and television—and many awards.

Once, in an interview, speaking about a new character, he said, "I don't know what he's like, but I like what I don't know." That's not quite true. He does know. He just doesn't know that he knows yet. But he does. Where do such distinct characters and voices, so rich in their composition, come from? Out of a magician's hat? Of course not. He's not a magician—he's relentless. Audiences love him, and so do critics. Now that's an achievement.

Caruso is easy to like and easy to be around. They say that if you really want to know someone, you should travel with them. I'd recommend going anywhere with him. He's curious, funny, and thoughtful. Curiosity keeps him young—as do cycling, swimming, and long walks along the beach.

This actor is from São Paulo, yet he's also Carioca. And Italian, too. And perhaps Portuguese as well. He crosses boundaries through creativity, feels emotions deeply, never dismisses technique, and writes affectionate notes by hand. He is unique. He has elegant gestures, like taking his widowed stepmother on a trip through Provence during lavender season.

Caruso is dangerous. He has humor, wisdom, and an extraordinary generosity of spirit. A man like that shakes foundations. An actor like that is irresistible.

And a friend like that is someone to cherish in every possible way.

And to be grateful for.

**Irene Ravache, actress**

*Marcos Caruso began his career as a stage actor in 1973 and has since built a successful career in Brazilian television. In cinema, he has appeared in films such as *Depois Daquele Baile*, alongside Irene Ravache and Lima Duarte. He has received numerous awards, including an APCA Award and two Shell Awards. He also wrote the acclaimed stage comedy *Trair e Coçar, é Só Começar*, the longest-running theatrical production in Brazilian history.*

A WORD  
FROM THE  
COMMITTEE

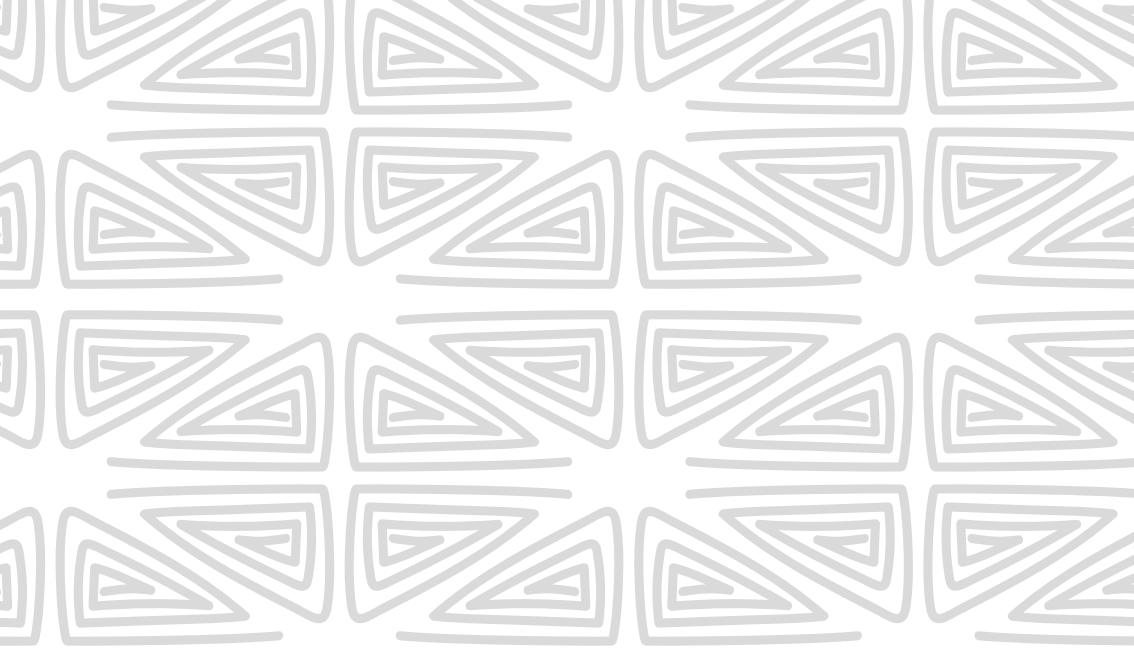
# PRÊMIOS IECINE

The State Institute of Cinema (Iecine) and the 54th Gramado Film Festival, through its 2026 committee, honor figures who have helped write the history of cinema in Rio Grande do Sul.

The Leonardo Machado Award celebrates actress Silvia Duarte, recently seen in the films *O Devir* (2023) and *Continente* (2024), in recognition of her remarkable career, which has skillfully woven together the fabric of Rio Grande do Sul cinema. Through collaborations with directors across a wide range of genres, she has demonstrated a versatility and professionalism that transcend time and overcome barriers of gender and race.

The Legacy Award honors Gisele Hiltl, who served as production manager on films such as *O Quatrão* (1995) and *Anahy de las Misiones* (1997), and as producer of *Noite de São João* (2003). Tireless in her work, she has also distinguished herself as an industry organizer, union leader, and creator of audiovisual market events. She is a longstanding example of competence, perseverance, achievement, and entrepreneurial spirit for those who produce cinema in Rio Grande do Sul.

The Outstanding Achievement Award goes to filmmakers Renato Dornelles and Tatiana Sager, creators of the documentaries *Central: O Poder das Facções no Maior Presídio do Brasil*



(2017) and *Olha pra Elas* (2023), as well as the series *Retratos do Cárcere* (2020). The duo brings a sensitive, revealing, and uncompromising perspective to their documentary work on the Brazilian prison system, exposing systemic failures, denouncing the politics of mass incarceration, and giving a face and a voice to people marginalized by society.

The Innovation Award will be presented to another filmmaking duo, Filipe Matzembacher and Márcio Reolon, creators of *Beira-Mar* (2015), *Tinta*

*Bruta* (2018), and *Ato Noturno* (2025), in recognition of the pioneering spirit of their internationally acclaimed body of work, which offers a brilliant new and diverse perspective on Porto Alegre. Their thematic innovation, placing queer characters at the center of stories that champion the freedom of desire, is matched by their aesthetic evolution: with each new film, the duo further refines their distinctive cinematic style.

**Edu Rabin, Kaya Rodrigues,  
and Ticiano Osório**  
2026 Iecine Awards Committee

**Sofia Ferreira**  
Director of the State  
Institute of Cinema



## LEONARDO MACHADO AWARD

# SILVIA DUARTE

Silvia Duarte is an actress and cultural producer, trained at TEPA and professionally accredited in both fields. Throughout her career, she has built a body of work spanning theater, cinema, television, and cultural production, consistently engaging in projects that connect with diverse artistic languages and audiences.

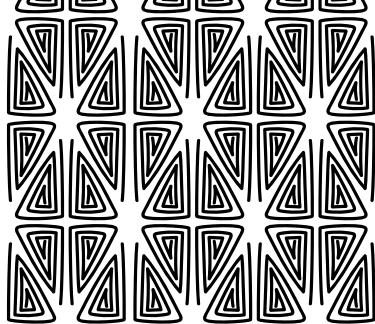
On television, she has appeared in productions such as *A Família Brasil*, on RBS TV; the soap opera *Parada 90*, on TV Ulbra; and the series *Lua em Câncer*, *Sempre POA*, *Amora*, and *Bem-me-Queer*. Throughout different stages of her career, she has alternated between television networks, independent productions, and series, broadening her experience in front of the camera.

In cinema, she has appeared in feature films including *Despedida*, *Continente*, *Futuro Futuro*, *Homens de Barro*, *Família em Construção*, *Espiral*, *Estrutura*, *Nem Lá Nem Cá*, *Minha Sombra Luminosa*, and *Anfitriã*. Her filmography also includes short films such as *A um Gole da Eternidade*, *O Devir*, *O Entregador*, *Malva Rosa*, *Nós*, and *O que Contei ao Rio*, reflecting a consistent and distinguished career in the audiovisual landscape of Rio Grande do Sul.

Theater remains one of her principal artistic pursuits, with performances in productions such as *Carolina e Outras Vozes*, *Na Trilha das Andarilhas*, *Preta Poesia Feminina*, *Raízes de Dandara*, and *Hipólito*. These productions explore a wide range of themes, often related to memory, Afro-Brazilian culture, and women's experiences.

In addition to acting, Silvia is actively involved in cultural production. She is part of the leadership team of the *Associação Cultural Quilombo do Sopapo*, where she helps organize initiatives aimed at strengthening artistic production and Black culture in Rio Grande do Sul.

# IECINE OUTSTANDING ACHIEVEMENT AWARD



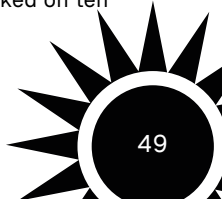
## RENATO DORNELLES

Renato Dornelles is a journalist, writer, director, screenwriter, and producer. He earned a degree in Journalism from PUCRS in 1986 and completed a specialization in Cinema and Audiovisual Language at Universidade Estácio de Sá in 2021. In audiovisual production, he co-directed and co-wrote the feature-length documentaries Central – O Poder das Facções no Maior Presídio do Brasil and Olha Pra Elas. He also wrote the documentary television series Retratos do Cárcere and Violadas e Segregadas, as well as nine short films.

## TATIANA SAGER



Tatiana Sager is managing partner of the production companies Panda Filmes and Falange Produções. In audiovisual production, she directed the feature-length documentaries Central – O Poder das Facções no Maior Presídio do Brasil, Olha Pra Elas, Filhas da Lua, and Grenal, o Maior Clássico das Américas; the television series Retratos do Cárcere and Violadas e Segregadas; and nine short films. As an executive producer, she has worked on ten international co-productions.





# IECINE LEGACY AWARD GISELE HITL

A producer, director, and audiovisual production executive for over 40 years, her first short film was *O Dia em que Dorival Encarou a Guarda*, followed by *Barbosa*. A career highlight was serving as production director on her first feature film, *O Quatrilho*, directed by Fábio Barreto, which was nominated for the Academy Award for Best Foreign Language Film.

In co-production with LC Barreto, she worked on *A Paixão de Jacobina*, also directed by Fábio Barreto. She later partnered with filmmaker Sérgio Silva, with whom she collaborated for many years, producing several films, including the epic



*Anahy de las Misiones*, alongside Monica Schmiedt.

She has played an active role in the audiovisual sector in southern Brazil through industry organizations and is a member of the Instituto + Mulheres, which brings together women leaders in the Brazilian audiovisual industry. In recent years, she coordinated the *Conexões Gramado Film Market* through 2025 and contributed to the organization of events such as *FESTin* and the *Festival de Cinema Brasileiro de Paris*.

# IECINE INNOVATION AWARD FILIPE MATZEMBACHER E MARCIO REOLON

A screenwriting and directing duo that has brought the cinema of Rio Grande do Sul to audiences around the world. Their first feature film, *Beira-Mar* (2015), premiered at the Berlin International Film Festival and won two awards at the Rio Festival. *Tinta Bruta* (2018) also premiered in Berlin, where it received the Teddy Award for Best Feature

Film and the C.I.C.A.E. Award; at the Rio Festival, it was the year's biggest winner, earning four awards, including Best Film and Best Screenplay. *Ato Noturno* (2025) likewise premiered in Berlin and went on to win four awards at the Rio Festival, as well as the FIPRESCI Award at the Mar del Plata Film Festival.





**SIRMAR  
ANTUNES  
TROPHY**

# JORGE HENRIQUE BOCA

Over more than four decades dedicated to audiovisual production, Jorge Henrique Boca has built a career distinguished by versatility, technical excellence, and a keen eye for visual storytelling. As director of photography on dozens of film productions, he has contributed to projects that helped establish contemporary cinema in Rio Grande do Sul and to works screened at major film festivals and broadcast on leading television networks, becoming a reference for different generations of filmmakers.

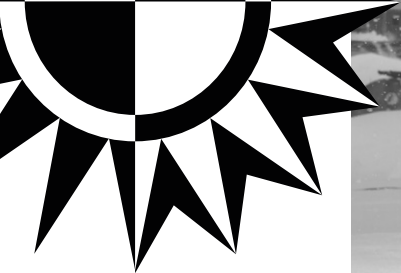
His career began at RBS TV Porto Alegre, where he worked as a camera operator. His experience in television journalism and TV production provided him with a solid technical foundation and the opportunity to develop the agility and sensitivity that would later define his work as a director of photography. In 1987, he also began working as a freelancer, leading to an extensive career in short and feature films, documentaries, television programs, music videos, commercials, and political campaigns.

Since then, Jorge Henrique Boca has expanded his work to productions filmed in different regions of Brazil and abroad, taking part in projects in countries such as Angola, Argentina, and Uruguay. This

wide range of experiences has allowed him to move across different cinematic languages and formats, always placing cinematography at the service of the narrative, enhancing atmosphere, characters, and landscapes while preserving the unique identity of each work.

His work is recognized for its ability to create images that balance aesthetic refinement with naturalism, as seen in films such as *Nossa Senhora de Caravaggio*, *Espia Só*, *Diminuta*, *O Trampo*, and *Mãe Monstro*, the latter earning Boca the award for Best Cinematography in the Rio Grande do Sul Shorts Competition at the 31st Gramado Film Festival.

A privileged witness to the technological and aesthetic transformations of Brazilian audiovisual production, Boca experienced firsthand the transition from celluloid filmmaking to the digital era without ever sacrificing the artistic sensitivity that defines his work. More than simply capturing images, he has built a career devoted to transforming light, movement, and framing into essential elements of cinematic storytelling. His legacy continues to inspire professionals from the most diverse generations, both behind and in front of the camera.



# Opening Film



RIO DE JANEIRO

93'51"

AGES 14+



## ANTÁRTIDA

### SYNOPSIS

At Brazil's Antarctic research station, a team of scientists and military personnel prepares to spend the winter in isolation. When scientist Inês (Marina Ruy Barbosa) is sexually assaulted, Deputy Commander Elisabeth (Andrea Beltrão) is determined to uncover the identity of the attacker. *Antártida* is a psychological thriller about survival, justice, and female solidarity in one of the most inhospitable places on Earth.

At Comandante Diniz Station in Antarctica, scientist Inês (Marina Ruy Barbosa) falls victim to a brutal crime. Isolated by the extreme cold and with no possibility of immediate rescue, every man at the base becomes a suspect—including the highest-ranking officers, Commander Barros (Antonio Calloni) and Captain Vicente (Lázaro Ramos). Deputy Commander Elisabeth (Andrea Beltrão) takes on the difficult task of investigating the crime, while the women at the station—Inês, Marina (Leandra Leal), and Rose (Mariana Sena)—feel increasingly vulnerable and must stand together to confront fear, silence, and violence. Surrounded by ice and storms outside, they discover that the real danger lies within. *Antártida* is a psychological thriller about survival, justice, and female solidarity in one of the most inhospitable places on Earth.

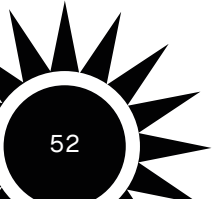


### ABOUT THE DIRECTION

As a film director, Bruno Safadi has directed ten feature films selected for festivals including Locarno, Rotterdam, Rio, Gramado, and Brasília. As a partner at TB Produções, he has produced 25 feature films screened at Cannes, Venice, Locarno, and Rotterdam. Over the past ten years, he has directed streaming series at Estúdios Globo, including *A Vida Pela Frente*, *Verdades Secretas 2*, *Aruanas*, and *Reencarne*.



**D** Bruno Safadi, Assistentes de Direction: Jullly Irie e Daniel Lentini **EP** Globo **DI** Paris Filmes **R** Claudia Jouvin **P** Isabela Bellenzani **PE** Raphael Cavaco e Betina Paulon **E** Andrea Beltrão, Leandra Leal, Marina Ruy Barbosa, Mariana Sena, Antonio Calloni, Lázaro Ramos, João Vítor Silva, Henrique Barreira, Adelio Lima, Renan Monteiro, Marcos de Andrade e Gero Camilo – com Produção de Elenco de Herminio Ribeiro **DF** Mauro Pinheiro Jr. **DA** Felipe Serran e Priscila Diniz **TM** Rafael Langoni e Pedro Guedes (Produtores Musicais) **M** Rodrigo Lima **F** Nathalia Duran **VFX** Bruno Netto (Produtor) **C** Juliana Mendes **AS** José Luiz Villamarim **CE** Felipe Serran **PA** Priscilla Diniz **SA** José Luiz Villamarim





# Closing Film



CHILE/BRAZIL

113'

AGES 14+

## LA PERRA

### SYNOPSIS

On a remote island in southern Chile, a solitary woman rescues a puppy, forming an unlikely bond that forces her to confront deep-seated resentment, fractured relationships, and a trauma that refuses to remain in the past.



### ABOUT THE DIRECTION

Dominga Sotomayor is an award-winning Chilean filmmaker. Her debut feature, *De Jueves a Domingo*, won the Tiger Award at the Rotterdam International Film Festival. At the Locarno Film Festival, she received the Best Director Award for *Tarde Para Morir Joven*. Her most recent feature, *La Perra*, premiered at the Directors' Fortnight in Cannes.

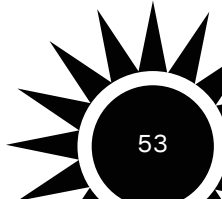


**D** Dominga Sotomayor **EP** RT Features, Planta **R** Inés Bortagaray, baseado no livro "La Perra", de Pilar Quintana, e adaptado por Dominga Sotomayor e Inés Bortagaray **P** Rodrigo Teixeira, Fernando Bascuñán e Berta Marchiori **PE** Nicolás San Martín, Selton Mello, Fernando Fuentes **E** Manuela Oyarzún, David Gaete, Selton Mello, Paula Luchsinger, Paula Dinamarca, Rafaella Grimberg **DF** Simone D'Arcangelo **DA** Natalia Geisse **TSO** Clint Mansell **M** Federico Rotstein **DS** Daniel Turini **F** Francisca Tuca

SPECIAL SCREENINGS | CLOSING FILM

54

53



# Special Screenings



## EMERGÊNCIA 53

### SYNOPSIS

The dramas of the doctors, nurses, and drivers of a special SAMU unit, Brazil's public emergency medical service. Unit 53 is made up of exceptional professionals who have, in one way or another, been cast aside by the system and now dedicate their lives to preventing others from dying.

RJ

10X40"

AGES 16+

### ABOUT THE DIRECTION



The direction brings together two filmmakers with distinguished careers in Brazilian audiovisual production. Andrucha Waddington is a director, producer, and screenwriter who has directed more than 40 projects across film, television, and streaming platforms, including Casa de Areia, Sob Pressão, Vitória, and Ângela Diniz: Assassina e Condenada. Claudio Torres is a director, screenwriter, and producer. His credits include projects that blend cinematic genres as well as sharp comedies with social commentary, among them A Mulher Invisível, Reality Z, Magnífica 70, O Homem do Futuro, Redentor, and Velhos Bandidos.

**Criado por** Claudio Torres, Marcio Maranhão e Andrucha Waddington  
**D** Andrucha Waddington, Claudio Torres, Pedro Waddington e Rebeca Diniz  
**EP** Conspiração e Globoplay  
**R** Claudio Torres, Fábio Mendes, Márcio Maranhão, Carolina Neves, André Emídio e Joaquim Waddington  
**P** Andrucha Waddington e Claudio Torres  
**PE** Renata Brandão, Tania Pacheco e Luísa Barbosa / Coprodução Executiva: Clarisse Goulart, Adriana Basbaum, Marcos Penido / Gerentes executivos: Andrey Marques, Carolina Aledi, Leo Moraes, Raquel Leiko, Paula Lima  
**E** Yara de Novaes, Emílio Dantas, Valentina Herszage, Heloisa Jorge, Ana Hikari, Raquel Villar, William Nascimento, Jaffar Bambirra, Emilio de Mello / Participação especial: Fernanda Montenegro, Julia Lemmertz e Antonio Grassi  
**DF** Lula Cerri e André Horta  
**DA** Claudio Amaral Peixoto  
**TSO** Kassin  
**M** Sergio Mekler, Renata Catharino, Isadora Boschirolí, Thiago Lima, Itauana Coquet  
**DS** Alessandro Laroca e Eduardo Virmond Lima  
**F** Marcelo Pies





# GRENAL

## O MAIOR CLÁSSICO DAS AMÉRICAS

BRAZIL

87'

### SYNOPSIS

GENERAL  
AUDIENCES

The documentary GRENAL – O Maior Clássico das Américas revisits more than a century of clashes between Grêmio and Internacional, exploring historic matches, iconic figures, and the moments when the rivalry between the two clubs helped shape the cultural and emotional life of Rio Grande do Sul.



**D** Belisário Franca e Tatiana Sager **EP** Giros Projetos Audiovisuais LTDA **R** Leo Garcia **P** Giros Filmes e Panda Filmes **PE** Belisário Franca, Bianca Lenti e Maurício Magalhães / Produtor associado: Beto Rodrigues **DF** Gabriel Sager **TSO** Pedro Tambellini **M** Felipe David Rodrigues **DS** Vânius Marques



# SANTIAGO

### SYNOPSIS

The third installment of the Great Masters Series, this documentary explores the life and work of cartoonist Neltair Rebés Abreu, known as Santiago (1940), one of Brazil's most important graphic artists.



**D** Henrique de Freitas Lima **EP** Cinematográfica Pampeana **R** João Luís Martinez **P** Henrique de Freitas Lima **PE** Henrique de Freitas Lima e Leticia Schilman **DF** Rafael Roso Berlezi **TSO** Sérgio Rojas **M** Rafael Roso Berlezi **DS** Luciano Garofalo



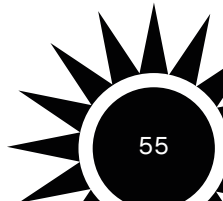
SPECIAL SCREENINGS

RS

52'

GENERAL  
AUDIENCES

54



55





CZECH  
REPUBLIC  
SLOVAKIA

127'

AGES 14+

# DREAM TEAM

## SYNOPSIS

A sports comedy that blends humor, emotion, and family reflection. Marek, a basketball coach, sets out to help his son with a disability fulfill his dream of competing in the Paralympic Games. He embarks on an illegal scheme by assembling a "dream team" that sets off for Rio de Janeiro.



**D** Jonáš Karásek **EP** Angry Tiger (SK) Juraj Brocko **P** Petra Polnišová, Juraj Brocko, Jakub Prachař / Angry Tiger (SK), Profesor Turbo (CZ) **PE** Juraj Brocko **R** Petr Kolečko, Jakub Prachař **E** Martin Hofmann, Jakub Prachař, Petra Polnišová, Martin Polišenský **DF** Martin Žižan, Matej Beneš **DA** Alexandra Grusková **TM** Jiří Burian **TSO** Jiří Burian **M** Ema Teren **DS** Viktor Krivosudský



SPECIAL SCREENINGS

ITALY

10' 52"

AGES 10+

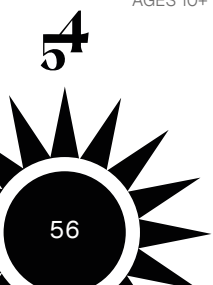
# ANITA

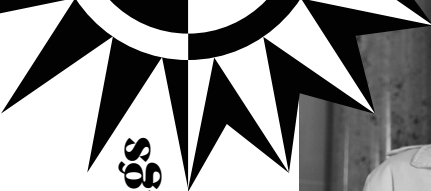
## SYNOPSIS

The lyrical Anita, by Giuseppe Garibaldi, mourning the death of Anita Garibaldi—wife, mother, revolutionary, and the "Heroine of Two Worlds"—is performed by Wardal, representing the oppressed people.



**D** Wardal **P** Assisi Suono Sacro **PE** Assisi Suono Sacro **R** Wardal, Francesco Garibaldi Hibbert **E** Wardal **DF** Cristina Garibaldi, Matteo Vicarelli **DA** Wardal **TS** Andrea Ceccomori **TSO** Andrea Ceccomori **M** Teorema Edizioni **DS** Enzo Azzaro





Special Screenings

CHILDREN'S SCREENING



RJ

101'

GENERAL  
AUDIENCES

# DPA 4 – O FANTÁSTICO REINO DE ONDION



globo filmes

## SYNOPSIS

In this adventure from Detetives do Prédio Azul, Mel and Zeca embark on a dangerous mission to find Max, who has disappeared. Their search leads them to the kingdom of Ondion, a magical world. After discovering their friend's whereabouts, the young detectives must face the villain Rumorum to save the kingdom from a great evil.

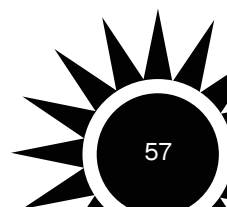


**D** Mauro Lima **EP** Conspiração Filmes **R** Flávia Lins e Silva, João Costa Van Hombecq, Teresa Cris Tavares e Mauro Lima **P** Renata Brandão e Juliana Capelini **PE** Tania Pacheco e Claudio Peralta **E** Emily Puppim, Stéfano Agostini, Samuel Minervino, Nicole Orsini, Cléo Faria, Ronaldo Reis, Claudia Netto, Charles Myara, Carol Futuro, Suely Franco, Gabriel Braga Nunes, Fabiula Nascimento, Erika Januza, Érico Brás, Daniel Furlan, Enzo Campeão, Totia Meireles **DF** Dudu Miranda **DA** Valéria Costa **TM** Kassim **TSO** Kassim **M** Julia Pechman **DS** João Jabace e Luís Rodrigues

SPECIAL SCREENINGS | CHILDREN'S SCREENING

54

57





**Special Screenings**  
YOUTH SCREENING

BRAZIL

89'06"

AGES 14+

# ERA UMA VEZ MINHA 1ª VEZ

## SYNOPSIS

Based on the book by Thalita Rebouças, *Era Uma Vez Minha 1ª Vez* is a film adaptation that explores the discoveries and rites of passage of adolescence in a lighthearted, mature, and straightforward way. The story follows four friends—Teresa, Clara, Tuca, and Patty—who discover that the awakening of sexuality unfolds differently for each of them. The film is a sensitive story about expectations, friendship, and the delicate balance between rushing and discovering.

**D** Claudia Castro **R** Thalita Rebouças e João Paulo Horta **P** Na Paralela Filmes  
**PE** Jenifer Marques, Cecília Grosso e Monica Juncken **E** Castorine, Lívia Silva,  
Leticia Braga e Duda Matte no filme baseado no livro de Thalita Rebouças “Era  
Uma Vez Minha Primeira Vez” **DF** Pedro Serrão **DA** Camila Moussallem **TSO**  
Janecy Nascimento Rodrigo Scarcello **M** Ligia Arruda



GAV



GRAN VALLEY

## UM NOVO CAPÍTULO ESTÁ PRESTES A COMEÇAR NA SERRA GAÚCHA.

Gramado é o palco onde a cultura encontra o charme e onde grandes histórias se eternizam. E é exatamente aqui, em meio ao relevo deslumbrante e à atmosfera mágica das serras, que estamos chegando para redefinir as suas experiências de férias.

**Em breve, a GAV Hotéis e Resorts apresenta o Gran Valley.**

Um empreendimento de arte arquitetônica feita para que você viva seus momentos mais extraordinários com total exclusividade.

O cenário perfeito para suas histórias de férias está sendo preparado.

# A WORD FROM THE CURATORS

SEDAC  
ACCESSIBLE  
CINEMA SHOWCASE

## THREE FILMS, EACH ENTIRELY DISTINCT FROM THE OTHERS, TAKE CENTER STAGE IN THE SEDAC ACCESSIBLE CINEMA SHOWCASE OF THE 54TH GRAMADO FILM FESTIVAL, PRESENTED BY IECINE-RS.

Despite their diversity, the films offer timely reflections on contemporary issues.

Featuring accessibility resources—including audio description, closed captions, and Brazilian Sign Language interpretation—the showcase presents the documentary *Sobreviventes do Pampa*, winner of the Audience Award in the Rio Grande do Sul Feature Film Competition at the 2023 Gramado Film Festival. Through conversations with residents of the Pampa region of Rio Grande do Sul, director Rogério Rodrigues highlights the importance of preserving the biome, which occupies a strategic area of the state and has already lost half of its native vegetation.

In *Até que a Música Pare*, director Cristiane Oliveira explores the dilemmas faced by a mature couple as they confront the limits of tolerance for the small missteps of everyday life. The film's protagonists speak in Italian, a dialect used by descendants of Italian immigrants living in the region of Antônio Prado and Nova Roma do Sul, where the

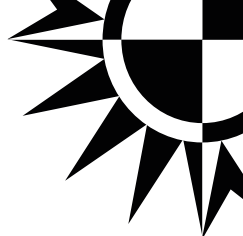
film was shot. The production received the awards for Best Actress and Best Production Design in the Rio Grande do Sul Feature Film Competition at the 52nd Gramado Film Festival in 2024.

Released in 2017, *Bio: Construindo uma Vida*, directed by Carlos Gerbase, is a fiction film with the feel of a documentary that tells the life story of a centenarian, from his birth to his final breath. What makes the film unique is that the protagonist's entire life is narrated by friends, relatives, children, wives, and even his own parents—a total of 39 actors—without a single image of the man himself ever appearing on screen. At the 45th Gramado Film Festival, *Bio* competed in the Brazilian Feature Film Competition and won the Audience Award for Best Film, Best Sound Design, and a Special Jury Award for Direction of Actors.

**Mônica Kanitz**  
Curator of the SEDAC Accessible Cinema  
Showcase

## DIRECTION

Cristiane Oliveira



# ATÉ QUE A MÚSICA PARE

RS

96'22"

## SYNOPSIS

AGES 14+

After their youngest child leaves home, Chiara, the matriarch of an Italian-descendant family, decides to accompany her husband on his sales trips through the bars of the Serra Gaúcha region. A turtle and a deck of playing cards will put more than fifty years of married life to the test.

## DIRECTION

Carlos Gerbase



# BIO: CONSTRUINDO UMA VIDA

RS

105'

## SYNOPSIS

AGES 14+

Born in 1959 and deceased in 2070, a man lives with a rare condition that prevents him from ever telling a lie. After his death, friends and family members gather to recall the defining moments they shared with him, gradually piecing together a compelling portrait of his life.

## DIRECTION

Rogério Rodrigues



# SOBREVIVENTES DO PAMPA

RS

88'

## SYNOPSIS

AGES 14+

When his search for his own origins leads the director to the heart of the Pampa, he discovers a little-known biome where more than half of its native area has already been destroyed. The journey reveals its people and landscapes, showing how a sense of belonging can become a powerful path toward preserving this unique ecosystem.

FILMS | SEDAC ACCESSIBLE CINEMA SHOWCASE

54







**PETROBRAS**



**ECOCINEMA™**

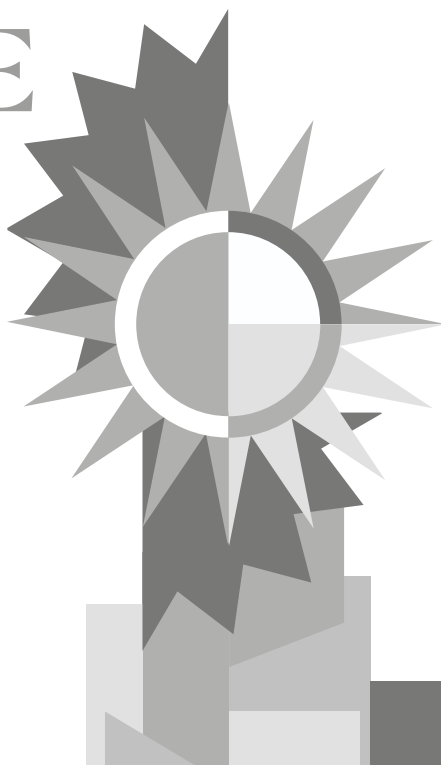
# PETROBRAS CHILDREN'S SHOWCASE

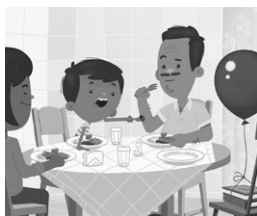
PETROBRAS CHILDREN'S SHOWCASE

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62





## ANACLETO, O BALÃO

### SYNOPSIS

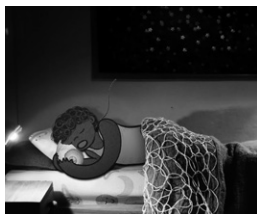
Anacleto, o Balão is a short film inspired by the children's book of the same name by Carol Sakura and Walkir Fernandes, published in 2015. Some balloons are brightly colored. Some take part in parties and sing "Happy Birthday." Some work alongside clowns. Others deflate and shrink. Anacleto, however, loves to scare people.

### DIRECTION

Carol Sakura e  
Walkir Fernandes

12'

GENERAL  
AUDIENCES



## MARÉU

### SYNOPSIS

Maréu has a large seashell and can only fall asleep with it held close to her ear. When the shell falls and breaks, she turns to the Sea and the Sky for help in rediscovering the sound of the waves—and, with it, a peaceful night's sleep. **This version includes accessibility features, including audio description and descriptive captions.**

### DIRECTION

Nicole Schlegel

10'

GENERAL  
AUDIENCES



## OS NOVOS BRINQUEDOS DE LUPITA

### SYNOPSIS

Discover how Lupita, the lovable baby astronaut, met her two best friends, the dolls Bobo and Chip! Using her imagination, Lupita brings them to life, and together they embark on great adventures. Os Novos Brinquedos de Lupita is a short film that celebrates the magic of childhood. And yes, it is truly magical, because every discovery and every lesson is extraordinary for a child.

### DIRECTION

Gus Rodrigues

16'

GENERAL  
AUDIENCES



## O TUBARÃO MARTELO E OS HABITANTES DO FUNDO DO MAR

### SYNOPSIS

An adventure film about the importance of preserving biodiversity, represented by marine life as Earth's greatest treasure. The brave sailor Captain Jack sets out on a grand adventure in search of lost treasures hidden beneath the ocean. As he meets the inhabitants of the deep, he becomes enchanted by the beauty of marine animals and discovers what the greatest treasure of all truly is. Along the way, he also faces danger and encounters the famous Hammerhead Shark.

### DIRECTION

Cláudio Fraga e Carlos  
Magalhães

15'

GENERAL  
AUDIENCES



## TURMA DO FOLCLORE EM: OS PROTETORES DA NATUREZA

### SYNOPSIS

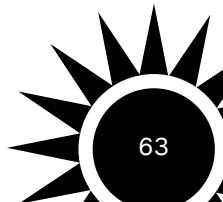
Under the guidance of Dr. Jabuti and with the help of friends such as Boto and Mula sem Cabeça, the Folklore Gang—Saci, Curupira, Caipora, and Iara—takes on four crucial missions inspired by the United Nations Sustainable Development Goals (SDGs). Blending the magic of Brazilian folklore with environmental education, they protect the forest while teaching, in a fun and engaging way, about sustainability, water, climate, and life on Earth.

### DIRECTION

Guilherme Lage,  
Marques Rafael e  
Matinata Béber

23'

GENERAL  
AUDIENCES



# LMB

BRAZILIAN  
FEATURE  
FILMS



# 54

FESTIVAL  
DE CINEMA  
DE GRAMADO

The background of the page is a solid orange color. Overlaid on this are several large, three-dimensional geometric shapes, primarily cubes and rectangular prisms, in shades of blue, yellow, and red. These shapes are arranged in a dynamic, overlapping composition, with some appearing to be cut or broken apart, creating sharp angles and deep shadows. The lighting is bright, highlighting the facets of the shapes.

## **LIST OF ABBREVIATIONS**

**D** Direction  
**EP** Production Company  
**R** Screenplay  
**P** Production  
**PE** Executive Production  
**E** Cast  
**DF** Director of Photography  
**DA** Production Design  
**TM** Music  
**TSO** Original Score  
**M** Editing  
**DS** Sound Design  
**F** Costume Design  
**DI** Distribution  
**C** Makeup and Hair  
**CE** Set Design  
**PA** Art Department Production  
**SA** Artistic Supervision

# CURATORIAL PROFILE



BRAZILIAN FEATURE

AND

DOCUMENTARY

FILMS



## ANA FLAVIA CAVALCANTI

She is an actress, director, and playwright, trained in Performing Arts at INDAC and at the Centro de Preparação Teatral, directed by Antunes Filho. Born in Diadema, São Paulo, she has built a distinguished and multifaceted career spanning theater, cinema, television, and original writing. She gained national recognition after winning the Best Actress Award at the 2025 Rio Festival for her performance in *Criadas*, directed by Carol Rodrigues. In audiovisual production, she appears in works such as *Baby*, directed by Marcelo Caetano, and stars in *Marés de Sangue*, directed by Marco André. As a director, she made the short film *RÃ*, which was screened at the Berlin International Film Festival and received an award at the Brasília Film Festival.



## CAMILA MORGADO

She graduated in Performing Arts from Casa das Artes de Laranjeiras (CAL) and began her career in theater, working with renowned directors such as Gerald Thomas and Antunes Filho. She gained national recognition with her television debut as Manuela in the miniseries *A Casa das Sete Mulheres*. Her breakthrough came with the role of Olga Benário in the film *Olga*, which was released in more than 30 countries. In cinema, she has also delivered acclaimed performances in *O Animal Cordial* and *Domingo*. She received the São Paulo Association of Art Critics (APCA) Award for Best Actress for her portrayal of Janete in the series *Bom Dia, Verônica*.



## MARCOS SANTUARIO

He holds a Ph.D. in Communication from PUCRS and is a professor and researcher at Universidade Feevale in Novo Hamburgo, specializing in communication, culture, and the creative industries. He is one of the founders of the Brazilian Film Critics Association (ABRACCINE) and the Rio Grande do Sul Film Critics Association (ACCIRS), where he served as vice president. He is Assistant Culture Editor at the Porto Alegre newspaper *Correio do Povo* and editor of the Cine CP blog, through which he covers film festivals in Brazil and abroad. He has served as a curator of the Gramado Film Festival since its 40th edition in 2012.

BRAZILIAN FEATURE  
AND  
DOCUMENTARY FILMS

# CURATORSHIP AS AN ACT OF RISK

Choosing films has never been a matter of consensus. It is an act of faith in cinema, but also an exercise in listening to the present. Each edition of a festival is a snapshot of the time in which we live and, at the same time, a wager on the time yet to come.

It was in this spirit that we shaped the selection for the 54th Gramado Film Festival. We shared an intense process of meetings, disagreements, discoveries, and moments of enchantment. Curatorship is not the art of choosing the "best" films, but rather the responsibility of creating a dialogue among works that might never have encountered one another outside this setting. It is about imagining how one film transforms another, how one screening reshapes the next, and how the audience completes what we have only begun.

For many years, both the Festival and its curators have remained deeply committed to one principle that continues to inspire us: premieres. Every title presented in this edition reaches Brazilian audiences for the very first time. More than premieres, these are inaugural encounters. Each screening carries the excitement of the unknown, the possibility of surprise, and the privilege of experiencing films that have not yet been absorbed into the collective gaze. Gramado remains that rare place where cinema is born before its audience—where films come "to be born, not to die."

That spirit begins with the Opening Film. *Antártida*, directed by Bruno Safadi from a screenplay by Claudia Jouvín, launches the festival by embracing the power of imagination. By making it snow in Curicica through state-of-the-art technology, the

A WORD FROM THE CURATORS | BRAZILIAN FEATURE AND DOCUMENTARY FILMS

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film creates an improbable landscape to explore profoundly human emotions. Suspense, visual sophistication, and an extraordinary cast demonstrate that technology only has meaning when placed at the service of imagination.

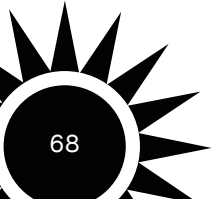
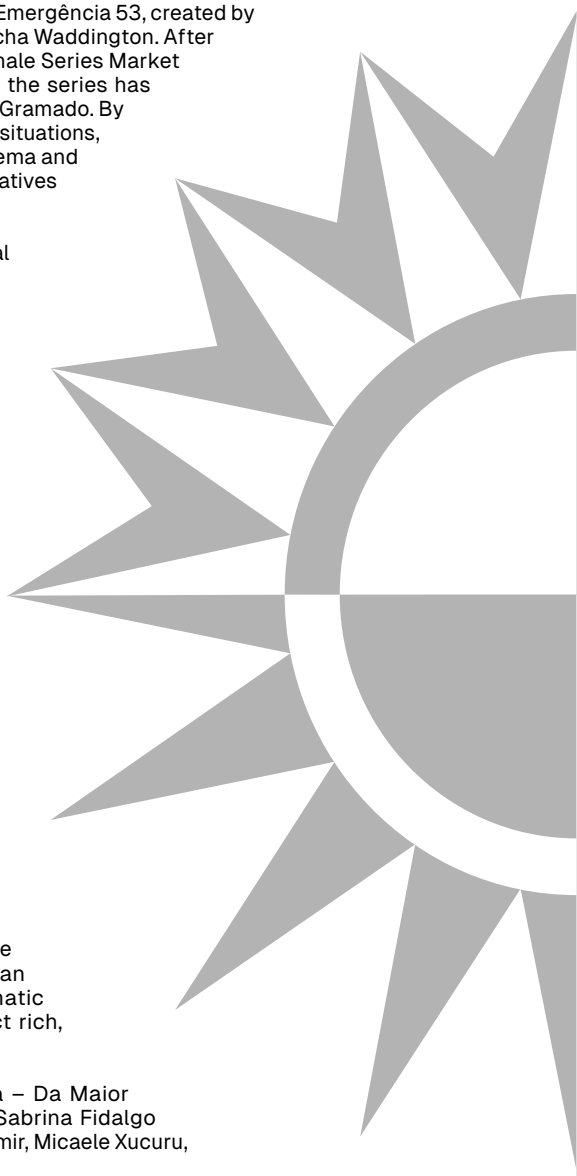
We also chose to expand the Festival's dialogue with contemporary audiovisual storytelling by hosting the world premiere of *Emergência 53*, created by Claudio Torres, Márcio Maranhão, and Andrucha Waddington. After attracting international attention at the Berlinale Series Market during the Berlin International Film Festival, the series has its first encounter with Brazilian audiences in Gramado. By following SAMU professionals in life-or-death situations, it reaffirms that the boundaries between cinema and television have become fertile ground for narratives of remarkable artistic impact.

If the opening points toward new technological horizons, the Closing Film arrives as an invitation to embrace unease. *La Perra* concludes this edition by reaffirming that Latin American cinema remains committed to challenging conventions, stirring emotions, and expanding the possibilities of cinematic language.

Between these two landmarks—the opening and the closing—we have created a richly diverse journey.

In fiction, we present *Feito Pipa*, by Allan Deberton; *Pele de Rinoceronte*, by Marcello Ludwig Maya; *Justino*, by José Eduardo Belmonte; *Nosso Segredo*, by Grace Passô; *Chorão: Só os Loucos Sabem*, by Hugo Prata and Felipe Novaes; and *Leite em Pó*, by Carlos Segundo. Together, these films reveal the diversity of contemporary Brazilian cinema, reflecting different regions, voices, sensibilities, and ways of telling the country's stories. They move across distinct aesthetic and narrative experiences, broadening our perspective on characters, conflicts, and ways of life, while highlighting the creative vitality of filmmakers from different parts of Brazil. The selection reaffirms the strength of Brazilian fiction through its ability to renew cinematic language, provoke reflection, and construct rich, multifaceted portraits of the nation.

In documentary, we present *Gonzaguinha – Da Maior Liberdade*, by Susanna Lira; *O Projeto*, by Sabrina Fidalgo and Yvan Rodic; *Empeleitada*, by Chico Ludermir, Micaele Xucuru,



and Sergio Borges; and Afrontosa, by Coraci Ruiz and Julio Matos.

The selected documentaries demonstrate the diversity of approaches that defines contemporary Brazilian documentary filmmaking. These films explore memory, territory, identity, social transformation, and cultural expression through a variety of cinematic strategies and relationships with reality. Together, they affirm the documentary as a space for reflection, listening, and inquiry, reinforcing its ability to broaden debate, challenge perspectives, and offer new ways of seeing Brazil and its many realities.

We also contributed to the selection of this year's Festival honorees. This edition celebrates artists whose careers have become inseparable from the history of Brazilian audiovisual production itself.

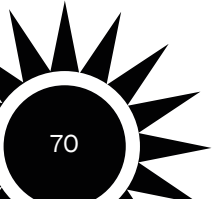
More than bringing together films, this curatorship sought to bring together perspectives—works that engage with social, emotional, political, and existential questions without ever abandoning formal innovation. These are films that reject easy answers and embrace the complexity of their characters, their images, and of Brazil itself.

And we remain committed to the mission of every great festival: creating unexpected encounters. Bringing together different generations, artistic languages, territories, and sensibilities. Allowing a premiere to transform a career, a screening to introduce a new filmmaker, and an audience to discover a new way of seeing the world.

Because a festival only fulfills its purpose when cinema remains an experience—a discovery.

It is in that discovery, and in that experience, that we place our trust. And it is through them that we invite audiences, once again, to experience the extraordinary event of a first encounter.

**Ana Flavia Cavalcanti, Camila Morgado, and  
Marcos Santuario**  
**Curators of the Brazilian Feature and Documentary  
Film Competition**



SP

113'

AGES 14+

# CHORÃO: SÓ OS LOUCOS SABEM

## SYNOPSIS

Chorão: Só os Loucos Sabem delves into the life of the leader of Charlie Brown Jr. In Santos, between skateboarding and the stage, he finds a profound connection with Graziela. From the meeting of love, rebellion, and vulnerability emerge songs that gave voice to an entire generation.



## ABOUT THE DIRECTION

Hugo Prata is a director, producer, and screenwriter. He directed the films *Elis* and *Angela*, the series *As Aventuras de José e Durval* and *Coisa Mais Linda*, and has also been involved in landmark television productions such as *Castelo Rá-Tim-Bum*. His next theatrical release is *Chorão: Só os Loucos Sabem*, co-directed with Felipe Novaes.

Felipe Novaes is a director and producer with a degree in Journalism and a specialization in Documentary Filmmaking. He directed the award-winning documentary *Chorão: Marginal Alado* and is preparing to release the biographical feature *Chorão: Só os Loucos Sabem*, co-directed with Hugo Prata. His next project is the documentary *A Capa*, about an episode in the life of Cazuza.

**D** Hugo Prata e Felipe Novaes **EP** Bravura Cinematográfica **R** Duda de Almeida **P** Fabio Zavala e Hugo Prata **PE** Fabio Zavala e Daniel Caldeira **E** José Loreto, Nanda Marques **DF** Marcelo Trotta **DA** Marcelo Escañuela **TSO** Otavio de Moraes **M** Tiago Feliciano **DS** Eric Ribeiro Christani **F** Carolina Agresta



# FEITO PIPA

CE

93'

AGES 12+

## SYNOPSIS

Gugu dreams of becoming a great soccer player. Raised with complete freedom by his grandmother, he will do everything he can to avoid having to live with his father, with whom he has a difficult relationship.



## ABOUT THE DIRECTION

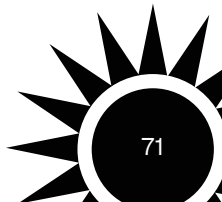
Allan Deberton is a director, producer, and screenwriter. His debut feature, *Parcarrete* (2019), won eight Kikito Awards at the Gramado Film Festival. He recently released the musical comedy *O Melhor Amigo* (2025) and is currently developing *A Adoção* and *A Garota da Paraíba*. He is a member of the Brazilian Academy of Cinema and the Paradiso Talent Network.



**D** Allan Deberton **EP** Deberton Filmes e Biônica Filmes **R** André Araújo  
**P** Karen Castanho, Bianca Villar, Fernando Fraiha, Allan Deberton **PE**  
Marcelo Pinheiro, Fred Burle, Maurício Macêdo **E** Yuri Gomes (Gugu), Lázaro  
Ramos (Batista), Teca Pereira (Dilma), Georgina Castro, Castro Francisco,  
e apresentando as crianças Luan Vasconcelos, Beatriz Carwile, Nathyel  
Martins, Manuela Paulino, Pablo Vinícios e Enzo Uejo **DF** Luciana Baseggio,  
ABC, DAFB / Daniel Donato **DA** Dayse Barreto **TSO** João Victor Barroso **M**  
Mariana Nunes Gomes **DS** Ricardo Reis, ABC e Miriam Biderman, ABC  
**F** Gabriella Marra

BRAZILIAN FEATURE FILMS

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71



SP

120'

AGES 14+

# JUSTINO – NOS BASTIDORES DO REINO

## SYNOPSIS

On the outskirts of Rio de Janeiro in the early 1980s, Justino finds in a powerful neo-Pentecostal church the opportunity to escape poverty and change his life. Behind his rapid rise and success as a pastor lie repressed desires, secrets, ambition, and betrayal. Fifteen years later, he seeks to settle the score with his past.

BRAZILIAN FEATURE FILMS

## ABOUT THE DIRECTION



José Eduardo Belmonte is a Brazilian director and screenwriter who graduated in Film from the University of Brasília (UnB). With a career spanning more than 25 years, he has built a filmography distinguished by its diversity of genres, including titles such as *A Concepção*, *Se Nada Mais Der Certo*, *Alemão*, *O Pastor e o Guerrilheiro*, *As Verdades*, and *Uma Família Feliz*, as well as the series *Carcereiros*. His work has been recognized at major national and international film festivals.

**D** José Eduardo Belmonte **EP** Mercado Filmes **R** José Eduardo Belmonte, Ewerton Belico, Sérgio Moriconi e Nilson Rodrigues **P** Nilson Rodrigues **PE** Marília Garske, Marcela Bittencourt, Daniela Aun e Viviane Rodrigues **E** Christian Malheiros, Caio Blat, Onna Silva, Antônio Pitanga e Larissa Nunes **DF** Leslie Monteiro **DA** Dani Vilela **TM** Flavia Tygel **TSO** Flavia Tygel **M** André Finotti e José Eduardo Belmonte **DS** Miriam Biderman **F** Ananda Frazão



# LEITE EM PÓ

MG/SP/RN

96'

AGES 14+

## SYNOPSIS

A musician of modest talent, obsessed with rock music, sees his life fall apart after a devastating family loss. Alone and penniless, he accepts a new job that forces him to move through the city, where he encounters a wide range of people who challenge his view of the world. Between troubling memories and these new urban connections, he embarks on an erratic and transformative journey to confront his own ghosts and find his way back to reality.



## ABOUT THE DIRECTION

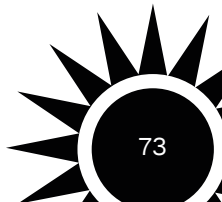
Director, cinematographer, screenwriter, and editor. He was nominated for the Palme d'Or at Cannes for the short film Sideral (2021) and won the Pardino d'Oro at the Locarno Film Festival for Big Bang (2022). His works have been screened at more than 500 film festivals, earning over 150 awards. He is a member of the Academy of Motion Picture Arts and Sciences and a professor in the Audiovisual program at UFRN.



**D** Carlos Segundo **EP** O sopro do tempo (BR); Vitrine Filmes (BR); Les Valseurs (FR); Casa da Praia (produtora associada) **R** Carlos Segundo e Rafael Copel **P** Carlos Segundo (BR), Cristiano Barbosa (BR), Letícia Friedrich (BR), Silvia Cruz (BR), Justin Pechberty (FR), Damien Megherbi (FR) **PE** Carole Moser **E** Vinicius de Oliveira, Antonio Pitanga, Zezita Matos, Rejane Faria, Priscilla Vilela, Titina Medeiros, Enio Cavalcante e Robson Medeiros **DF** Leonardo Feliciano **DA** Ana Paola Ottoni **TSO** Florencia di Concilio **M** Jérôme Breau **DS** Waldir Xavier **F** Rosângela Dantas

BRAZILIAN FEATURE FILMS

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73





MG

103'47"

AGES 14+

# NOSSO SEGREDO

## SYNOPSIS

Confined within the four walls of their home, a family struggles to rebuild their routine after a recent loss. As each member copes with grief in their own way, the youngest son harbors a secret that may compel them to confront their pain and, together, discover a new path.

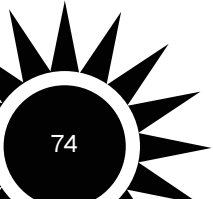


## ABOUT THE DIRECTION

Grace Passô is an actress, director, and screenwriter. As an actress, she has earned acclaim for films such as *Temporada* and *O Dia Que Te Conheci*. She co-directed *Vaga Carne*, which premiered at the Berlin International Film Festival. Winner of the Best Actress awards at the Rio, Brasília, and Turin film festivals, she now presents her first feature film, *Nosso Segredo*, which had its world premiere at the Berlin International Film Festival.



**D** Grace Passô **EP** Entre Filmes Produções LTDA **R** Grace Passô **P** Ricardo Alves Jr. **PE** Julia Alves **E** Robert Frank, Efraim Santos, Jéssica Gaspar, Flip, Ju Colombo, Marisa Revert, Gláucia Vandeveld, Juan Queiroz, Mateus Aleluia, Nanego Lira, Tássia Reis **DF** Wilssa Esser **DA** Lucas Osório **TM** Gustavo Fioravante **TSO** Amaro Freitas **M** Gabriel Martins, Eva Randolph **DS** Tiago Bello **F** Aline Vila Real





# PELE DE RINOCERONTE

CEARÁ

93'

AGES 12+



## SYNOPSIS

A reporter for a tabloid newspaper and a criminal defense attorney find their lives intertwined by a murder that shocked Brazil in the 1970s and marked the beginning of the national debate on femicide.



## ABOUT THE DIRECTION

Founder of República Pura and producer of 34 Brazilian feature films, Marcello Ludwig Maia has also directed short films, documentaries, and television specials, in addition to producing and directing seven seasons of the series O País do Cinema for Canal Brasil. Pele de Rinoceronte marks his debut as a feature fiction director.

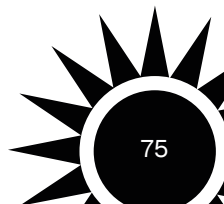


BRAZILIAN FEATURE FILMS

54

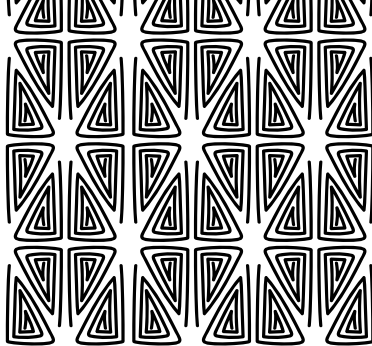


**D** Marcello Ludwig Maia **EP** República Pura Filmes **R** Josefina Trotta  
**P** Marcello Ludwig Maia **PE** Silvia Sobral e Marcos Mendonça **E** Débora Falabella, Naruna Costa, Irandhir Santos, Augusto Madeira, Elli Férreira, Daniel Rangel, Márcia Santos, Dhara Lopes, Camila Lucciola, Alex Nader **DF** Heloisa Passos **DA** Karen Araújo **TM** Max Viana **TSO** Max Viana **M** Marília Moraes **DS** Laura Zimmermann, Bernardo Uzeda, Gustavo Loureiro e Rodrigo Noronha **F** Renata Russo



75

# JURY LMB



BRAZILIAN

FEATURE

ILMS



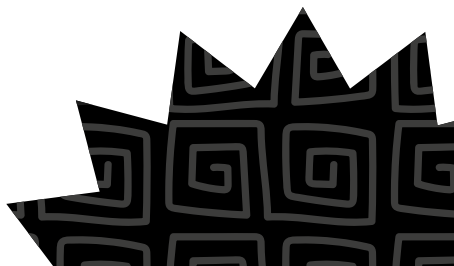
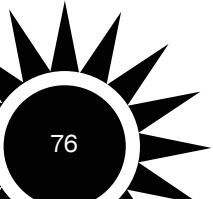
## CRIS VIANNA

An actress with a career spanning more than 20 years, Cris Vianna has built a distinguished body of work across television, film, and streaming platforms. She has appeared in television dramas such as *Fina Estampa*, *Duas Caras*, *Salve Jorge*, and *O Tempo Não Para*. In the series *Arcanjo Renegado*, she plays Maira, a central character who takes on a leading role after becoming president of the Legislative Assembly of the State of Rio de Janeiro. In cinema, she has appeared in *A Última Parada 174* and *Besouro*.



## FÁBIO MEIRA

Director and screenwriter, he began his career as an assistant to Ruy Guerra on *O Veneno da Madrugada*. His first feature film, *As Duas Irenes*, premiered at the Berlin International Film Festival and won four Kikito Awards at the Gramado Film Festival, as well as several international prizes. He then directed *Tia Virgínia*, winner of six awards at Gramado and nominated for the Grande Otelo Awards, and *Mambembe*, which received awards at festivals such as *Panorama Internacional Coisa de Cinema*, *FICA*, *BRAVO Los Angeles*, and *Vitória*.





## HELENA RANALDI

She began her career in theater under the direction of Antunes Filho. She has acted in more than 25 television dramas, including *Laços de Família*, *Mulheres Apaixonadas*, *A Favorita*, and *Senhora do Destino*, as well as series such as *Presença de Anita*, *O Mecanismo*, and *Carcereiros*. In theater, she has starred in productions including *Casa de Bonecas*, *Volpone*, *Cordel do Amor Sem Fim*, and *Três Mulheres Altas*.



## KÊNIA FREITAS

Professor of the Cinema and Audiovisual program at the Federal University of Sergipe, she holds a Ph.D. from UFRJ and completed postdoctoral research in Communication at UCB and Unesp. She was the artistic director of *X CachoeiraDoc* and curator of *Cinema do Dragão*. She has curated exhibitions such as *Cines Afro-Femininos: Reimaginando Mundos* at the Cinemateca de Bogotá and *Mostra Afrofuturismo* at CCSP. She is also a member of the *Fórum Itinerante de Cinema Negro* and works as a researcher on the relationships between cinema, race, and gender.



## MARCELO SERRADO

Graduated from Casa das Artes de Laranjeiras (CAL), he has worked in theater, cinema, television, and streaming since the 1980s. Throughout his career, he has taken part in more than 30 productions, including television dramas, series, and films, portraying characters across different genres. In cinema, he received the Kikito Award for Best Actor at the Gramado Film Festival for *Noite de São João* and was also honored at the Paulínia Film Festival and by APCA.



DOCUMENTARY  
FEATURE  
FILMS

54  
FESTIVAL  
DE CINEMA  
DE GRAMADO

An abstract sculpture composed of various geometric shapes like cubes, prisms, and pyramids in yellow, blue, and red, some with wood-grain or marbled textures, set against a solid orange background.

## LIST OF ABBREVIATIONS

**D** Direction  
**EP** Production Company  
**R** Screenplay  
**P** Production  
**PE** Executive Production  
**E** Cast  
**DF** Director of Photography  
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**TSO** Original Score  
**M** Editing  
**DS** Sound Design  
**F** Costume Design  
**DI** Distribution  
**C** Makeup and Hair  
**CE** Set Design  
**PA** Art Department Production  
**SA** Artistic Supervision





SP

87'

AGES 14+

# AFRONTOSA

## SYNOPSIS

Suzy is the mother of many children. After spending years living on the streets, she found in activism a professional path. Drawing from her experience as a user of social programs, she reinvented herself as a manager and today dedicates herself to caring for vulnerable people in the conservative city of Campinas. Trans, Black, and from the outskirts, Suzy left the streets to enter politics.

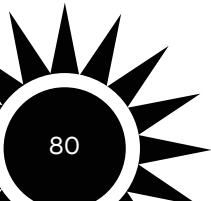


## ABOUT THE DIRECTION

Coraci Ruiz and Julio Matos have been a documentary filmmaking duo since 2003, when they founded the production company Laboratório Cisco. Over more than two decades of collaboration, they have directed feature films, series, short films, and other audiovisual works that have received more than seventy awards in Brazil and abroad.



**D** Coraci Ruiz e Julio Matos **EP** Laboratório Cisco **R** Coraci Ruiz, Julio Matos e Luiza Fagá **P** Coraci Ruiz, Hidalgo Romero e Julio Matos **PE** Marcelo Félix e Julio Matos **E** Suzy Santos **DF** Coraci Ruiz **DA** Nathê Miranda **M** Luiza Fagá **DS** Augusta Gui





PE

63'

GENERAL  
AUDIENCES



# EMPELEITADA

## SYNOPSIS

The collective construction of a mud house gives shape to the memory of the Xukuru Indigenous people. A dwelling born from the land, the struggle, and the enchanted spirits.



## ABOUT THE DIRECTION

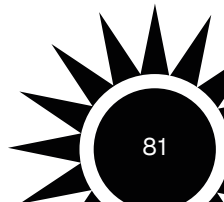
Micaele Xukuru is a member of Ororubá Filmes, a Xukuru audiovisual collective that has been producing films since 2009. Chico Ludermit is a filmmaker, journalist, and popular educator with the Coquevídeo collective. Sérgio Borges is a filmmaker who directed the feature films *O Céu sobre os Ombros*, *A Torre*, *Lutar Lutar*, and *Suçarana*.



**D** Micaele Xukuru, Chico Ludermit, Sérgio Borges **EP** Símió Filmes, Ororubá Filmes, Fractais, Coquevídeo **R** Micaele Xukuru, Kleber Xukuru, Diego Xukuru, Ruan Xukuru, Caioz, Chico Ludermit e Sérgio Borges **P** Kleber Xukuru e Alba Azevedo **PE** Alba Azevedo **E** Pajé Zequinha, Cacique Marcos Xukuru, Xicão Xukuru (in memoriam) **DF** Ernesto de Carvalho, Breno César, Diego Xukuru **TM** Jetuns e Jetuins **M** Caioz **DS** Nicolau Domingues

DOCUMENTARY FEATURE FILMS

54





RJ

77'

AGES 12+

# GONZAGUINHA, DA MAIOR LIBERDADE

## SYNOPSIS

Gonzaguinha, Da Maior Liberdade is a film that seeks to recover, through lyrics, images, and sounds, the fury and poetry of one of the most important artists in the construction and popular discussion of Brazil's democratic history: Luiz Gonzaga Jr.



## ABOUT THE DIRECTION

Susanna Lira is a filmmaker, with postgraduate degrees in Philosophy, International Law, and Human Rights, and specializes in criminal biopolitics. She holds a master's degree in Psychoanalysis. She has directed more than 21 feature films and dozens of short films and series, earning more than 120 awards at festivals in Brazil and abroad.



**D** Susanna Lira **EP** Modo Operante Produções **R** Rodrigo Alzuguir **P** Susanna Lira e Tito Gomes **PE** Luciana Freitas e Livia Nunes **E** André Dale como Gonzaguinha, Ernesto Leão e Gedivan Albuquerque como Entrevistadores **DF** Rafael Mazza **M** Ítalo Rocha **DS** Ítalo Rocha



SP

94'

AGES 14+

# O PROJETO

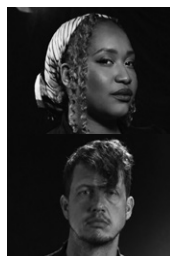
## SYNOPSIS

*O Projeto* is a profound investigative journey into the repercussions of the European colonial project and white supremacy in the Global South and Global North through the lives and perspectives of an Afro-Brazilian female director and a Swiss male director.



## ABOUT THE DIRECTION

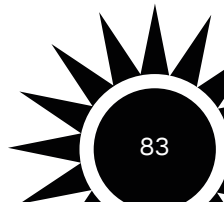
Sabrina Fidalgo is an award-winning filmmaker and screenwriter from Rio de Janeiro, whose films have been screened at more than 300 festivals and received awards at events such as the Brasília Film Festival. Yvan Rodic is a Swiss photographer and creator of the Facehunter blog, a worldwide reference in street style, and an author of books.



**D** Sabrina Fidalgo e Yvan Rodic **EP** Gullane **R** Sabrina Fidalgo e Yvan Rodic **P** Caio Gullane, Fabiano Gullane, André Novis **PE** Ana Saito, Gabriela Tocchio, Pablo Torrecillas, Ana Vezzi, Daniela Antonelli Aun **E** Djamila Ribeiro, Erika Hilton, Grada Kilomba, Joice Berth, Preto Zezé, Anderson França, Rokhaya Diallo, Maxwell Alexandre, Hans Fässler, Mata Gabin, Sinthujan Varatharajah, Moshtari Hilal, Henrique de Azeredo Miranda, Thomas Braunschweig, Renate Börner-Kotzam, Sadakne Baroudi, Leema Mason, Henrique Bom, Ali Delgado, Faustino Lencina, Alejandro Joma, dentre outros. **DF** Julia Zakia **TSO** Plínio Profeta **M** André Bonfim **DS** Ricardo Cutz

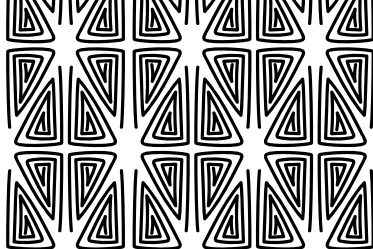
DOCUMENTARY FEATURE FILMS

54



83

# JURY LMD



BRAZILIAN

FEATURE

FILMS



## BÁRBARA PAZ

She is a Brazilian director, visual artist, actress, and producer. In cinema, she directed titles such as Babenco: Alguém Tem que Ouvir o Coração e Dizer: Parou, Brazil's official selection to represent the country in the race for a nomination for Best International Feature Film at the 93rd Academy Awards. She played leading roles in several films, including Meu Amigo Hindu, Hector Babenco's final feature film, alongside Willem Dafoe. As an actress, she has taken part in more than 25 theater productions, starring in works ranging from Oscar Wilde to Tennessee Williams.



## CACO CIOCLER

He made his professional debut in 1995 in the play Píramo e Tisbe. The following year, he made his television debut in the telenovela O Rei do Gado. In addition to this production, he has acted in 18 other telenovelas and five miniseries. For streaming platforms, he starred in the series Unidade Básica. In professional theater, he has acted in more than 40 plays and directed seven. In cinema, he has appeared in more than 40 feature films. As a director, he has won, among others, the Best Documentary award at the Málaga Film Festival in Spain for Partida, and the Best Film award at the São Paulo International Film Festival for O Melhor Lugar do Mundo é Agora.



## PAULO MENDONÇA

Film producer, composer, photographer, and playwright, Paulo Mendonça is a Business Administration graduate with a specialization in Information Technology. He was responsible for the creation and implementation of the Audiovisual Certificate, a title that enabled the process of revitalizing Brazilian film production in 1993. For 15 years, he served as general director of Canal Brasil, during which time he oversaw the co-production of more than 300 films. Since 2017, he has been vice-president of the Brazilian Academy of Cinema and Audiovisual, and since 2025, vice-president of FIACINE - Ibero-American Film Federation.

Paulo is the author of songs such as Sangue Latino, a major hit by Secos e Molhados, and has also written for theater and cinema, notably the screenplay for the film Pra Frente Brasil, directed by Roberto Farias.



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COM MENOS CALORIAS.\*



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SEDAC/IECINE  
FEATURE FILM  
SHOWCASE FROM  
RIO GRANDE DO SUL



54  
FESTIVAL  
DE CINEMA  
DE GRAMADO

The background of the page is a vibrant orange. Overlaid on this are several three-dimensional, faceted geometric shapes in shades of blue, yellow, and red. These shapes are scattered across the left and top portions of the page, creating a dynamic, abstract composition. Some shapes resemble crystalline structures or folded paper.

## **LIST OF ABBREVIATIONS**

**D** Direction  
**EP** Production Company  
**R** Screenplay  
**P** Production  
**PE** Executive Production  
**E** Cast  
**DF** Director of Photography  
**DA** Production Design  
**TM** Music  
**TSO** Original Score  
**M** Editing  
**DS** Sound Design  
**F** Costume Design  
**DI** Distribution  
**C** Makeup and Hair  
**CE** Set Design  
**PA** Art Department Production  
**SA** Artistic Supervision

# CURATORSHIP PROFILE

FEATURE FILM

SHOWCASE FROM RIO

GRANDE DO SUL



## LEONARDO BOMFIM

Born in Rio de Janeiro, Brazil. He was a programmer at Cinemateca Capitólio, a space dedicated to film preservation and exhibition located in Porto Alegre, from 2015 to 2025. He was a programmer at Cinema P. F. Gastal, also in Porto Alegre, from 2013 to 2017. He has carried out programming work for Brazilian festivals such as Olhar de Cinema, Gramado, and Brasília. He has published texts in magazines such as Archive Prism (South Korea), Cahiers du Cinéma (France), La Vida Útil (Argentina), and Teorema (Brazil).



## LUIS LOMENHA

Creator and director of the Netflix original series Os Quatro da Candelária, winner of the ABRA Award for Best Dramatic Series Screenplay, Luis Lomenha is a writer, screenwriter, director, and audiovisual producer. A Ph.D. candidate in Contemporary Art at the University of Coimbra (Portugal), he is the founder of the production company Jabuti Filmes and one of the creators of the NGO Cinema Nosso. With more than twenty years of experience in audiovisual production, he develops projects for cinema, television, and streaming platforms, working across fiction, documentary, and entertainment.



## MÔNICA KANITZ

Journalist, with a specialization in Curatorial Practices from the Federal University of Rio Grande do Sul. She was Culture Editor at Metro Jornal and Culture Deputy Editor at Jornal do Comércio, both in Porto Alegre. She is coordinator and curator of Cinemateca Paulo Amorim. She is vice-president of the Association of Film Critics of Rio Grande do Sul (Accirs) and a member of Abraccine (Brazilian Association of Film Critics). She serves as a jury member at film festivals in Rio Grande do Sul and Brazil, and also participates in film selection committees for Procultura RS public calls.

# A WORD FROM THE CURATORS

FEATURE FILM  
SHOWCASE FROM RIO  
GRANDE DO SUL

Three documentaries and two fiction features make up this year's Rio Grande do Sul feature film showcase, reflecting a broad and diverse production that highlights the plurality of themes and approaches within our cinematic output. The two fiction films explore fantasy and create universes that range from the unusual to the terrifying. Among the documentaries, historically marginalized experiences are presented, along with the recovery of an important figure in the cultural history of Rio Grande do Sul.

In *Filhas da Lua*, director Tatiana Sager continues her investigation into everyday life inside the state's prisons. With a precise and sensitive perspective, the film portrays encounters with transgender characters and addresses a marginalized population through personal stories and dramas. Also directed by a woman, the documentary *Darcy Fagundes: Meu Famoso Pai Desconhecido* brings together valuable archival material to tell the story of the actor and radio personality who became famous in the state during the 1960s and 1970s — but remained a stranger to his own daughter, journalist Luciane Fagundes, who directs the film.

In *Morro da Cruz*, by Crystom Afronário, the starting point is a student's angry rejection of the place where she lives, the community known as Morro da Cruz, recognized in Porto Alegre for its Holy Week procession. Beyond its reputation, the film reveals how the neighborhood was built through the experiences and memories of people who carry the collective memory of a territory.

The fiction feature *A História Mais Triste do Mundo*, by Hique Montanari, is based on the book of the same name by psychoanalyst Mário Corso and offers a youth fantasy that combines family rejection, a circus community, and the awakening of adolescence in a creative exercise of imagination. For the first time in the Rio Grande do Sul feature film showcase, a genuine example of horror cinema is represented with *Remanente – Voltagem*. Shot in Novo Hamburgo and produced by Fantaspoea (Porto Alegre Fantastic Film Festival), the feature takes audiences into a universe where all kinds of scares and extravagances are allowed, including terrifying creatures, a desire for revenge, and the power to travel to other dimensions.

**Leonardo Bomfim,  
Luis Lomenha, and  
Mônica Kanitz**

**Curatorship of the Iecine Rio  
Grande do Sul Feature Film  
Showcase**



PORTO ALEGRE

92'

GENERAL  
AUDIENCES

# A HISTÓRIA MAIS TRISTE DO MUNDO

## SYNOPSIS

A História Mais Triste do Mundo adapts Mário Corso's book and combines live action, animation, and puppet theater. Marco, a 10-year-old boy sold by his parents to a circus, faces abandonment and successive changes until he heads to the big city, where he transforms his pain into growth in a story capable of moving both children and adults.

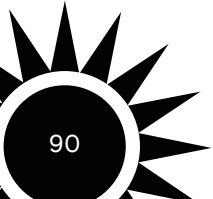


## ABOUT THE DIRECTION

Hique Montanari is an award-winning director, known for Yonlu (2018), screened in Brazil and abroad and winner of the Critics' Award at the São Paulo International Film Festival. A História Mais Triste do Mundo is his second feature film. He develops his projects through Container Filmes, a production company based in Porto Alegre.



**D** Hique Montanari **EP** Container Filmes de Porto Alegre, em coprodução com Prana Filmes **R** Hique Montanari **P** Luciana Tomasi **PE** Patrícia Barbieri **E** Caetano Rostro, Arthur Seidel, Nelson Diniz, Heinz Limaverde, Sandra Dani, Laila Garroni, Naddo Pontes, Nick Chagas, João Lorenzo, Catharina Conte, Marcello Crawshaw, Paula Quirino, Nathaly Lima Lestriz, Liane Venturella e Valéria Barcellos **DF** Juarez Pavelak **DA** Tiago Retamal **TSO** João Vitor Costa Dias **M** Alfredo Barros **DS** Gabriela Bervian







# DARCY FAGUNDES: MEU FAMOSO PAI DESCONHECIDO

PORTO ALEGRE

77'36"

GENERAL  
AUDIENCES

## SYNOPSIS

The documentary follows journalist Luciane Fagundes as she reconstructs the journey of her father, Darcy Fagundes — an actor, radio personality, and one of the greatest reciters from Rio Grande do Sul. Through archives and memories, the daughter seeks to understand the artist and the man who left his mark on generations.



## ABOUT THE DIRECTION

Luciane Fagundes is a journalist with 39 years of experience in press relations, newspaper, magazine, and special materials editing. She has also worked in radio and websites and, for the past ten years, has been part of the TV Assembleia do Rio Grande do Sul team. Recently, she expanded her training with courses in creative writing, documentary filmmaking, and psychoanalysis.



LMG | RIO GRANDE DO SUL FEATURE FILMS



**D** Luciane Fagundes **EP** Século Vinte e Um Pesquisas e Informações **R** Luciane Fagundes, Antonio Czamanski e Rogério Ferrari **P** Século 21 **PE** Antonio Czamanski **DF** Ivo Czamanski e Eduardo Izquierdo **TM** Marcelo Fornasier **TSO** Marcelo Fornasier **M** Rogério Brasil Ferrari **DS** Rogério Brasil Ferrari e Marcelo Fornasier

54





PORTO ALEGRE

71'48

AGES 18+



# FILHAS DA LUA

## SYNOPSIS

Filhas da Lua tells the story of four transgender women who, with resilience, seek a new phase in their lives after surviving the fog of the prison system, metaphorically searching for light and brightness to overcome the darkness that has marked their journeys so far. But there are many obstacles to overcome.

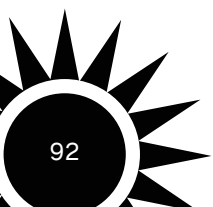


## ABOUT THE DIRECTION

Tatiana Sager is a journalist, film director, and producer. She directed and wrote the feature documentaries Central, internationally awarded and the third most-watched documentary in Brazilian theaters in 2017, and Olha pra Elas. As an executive producer, she has worked on ten international co-productions.



**D** Tatiana Sager **EP** Panda Filmes Ltda **R** Li Rassier de Andrade, Tatiana Sager, Renato Nunes Dornelles e Gabriel Sager Rodrigues **P** Tatiana Sager e Renato Nunes Dornelles **PE** Tatiana Sager, Renato Dornelles e Ana Sager Rodrigues **E** Dandara de Brum Borges, Fabiula Yasmin Rezende de Souza, Rubby Moreira e Rafaela Hammet **DF** Gabriel Sager Rodrigues **TM** Renan Franzen **TSO** Renan Franzen **M** Gabriel Sager Rodrigues **DS** R2 Rumbles Studios





# MORRO DA CRUZ – MEMÓRIA POPULAR

PORTO ALEGRE

96'40

GENERAL  
AUDIENCES

## SYNOPSIS

How did it emerge? How is it now? Residents, students, and local artists reflect on the existence of a peripheral community in the city of Porto Alegre and the construction of a cultural identity to be celebrated.



## ABOUT THE DIRECTION

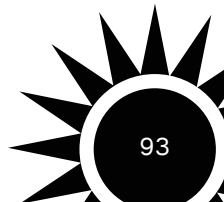
Crystom Oliveira Rodrigues, known as Crystom Afronário, is an audiovisual filmmaker, photographer, and content creator from Porto Alegre, and a resident of Morro da Cruz. He studies Audiovisual Production at Unisinos and began his career in 2018 with independent productions.



**D** Crystom Afronário **EP** Justiça Poética **R** Crystom Afronário e Andreia Machado **P** Justiça Poética & Instituto Sociocultural do Morro da Cruz **PE** Patrícia Oliveira Rodrigues e Crystom Afronário **E** Wagner dos Santos e Karolina Alves dos Santos **DF** Crystom Afronário e Tarsis Silveira **DA** Cecília Menz **TM** Andreia Machado **TSO** Andreia Machado **M** Crystom Afronário e Andreia Machado **DS** Andreia Machado

LMG | RIO GRANDE DO SUL FEATURE FILMS

54





PORTO ALEGRE

84'

AGES 18+

# REMANENTE — VOLTAGEM

## SYNOPSIS

Two paramedics find a treasure in an old basement and accidentally activate a dimensional portal. As a result, they unleash a creature known as The Engineer, a being with electromagnetic powers who will do anything to recover the jewels that allow him to travel between dimensions.



## ABOUT THE DIRECTION

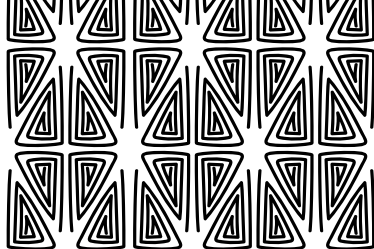


Kapel Furman focuses on the fantasy genre, participating in festivals such as Fantasia, Fantastic Fest, Sitges, Imagine, Tiradentes, Fantaspoo, Chilemonos, and Olhar de Cinema, among others. His work has been featured in outlets such as The Guardian, British Film Institute, Moviemaker, Variety, Fangoria, and Sight and Sound.



**D** Kapel Furman **EP** Fantaspoo Produções **R** Kapel Furman **P** Helena Poetini  
**PE** João Pedro Fleck e Nicolas Tonsho **E** Ricardo Gelli, Ricardo Oliva, Clarissa Kiste, Cecília Guedes e Áurea Baptista **DF** André Sigwalt **DA** Tiago Retamal  
**TM** Themistoklis Altintzoglou e André Z. Pagnossim **TSO** Themistoklis Altintzoglou e André Z. Pagnossim **M** André Pereira de Almeida **DS** Ariel Henrique, Cláudio Avino e Bruno Yudi

# JURY LMG



RIO GRANDE

DO SUL

FEATURE FILMS



## MILTON DO PRADO

He is a professor and coordinator of the Audiovisual Production Program at Unisinos, where he teaches Editing and Experimental Cinema. He holds a degree in Journalism from UFRGS, a master's degree in Film Studies from Concordia University, and a Ph.D. in Communication from PUCRS. He is a member of ACCIRS and was one of the editors of the magazine Teorema – Crítica de Cinema (2011–22). He is a partner at the production company Rainer Cine, where he works as an editor and producer. Together with Fabiano de Souza, he directed the short film Os Filmes Estão Vivos (Critics' Award and Special Jury Award at the Gramado Film Festival 2013).



## RODRIGO ANTONIO

Historian graduated from the Federal University of Pará and in Film from the International Film and Television School of Cuba. He also holds a master's degree in Arts from UFPA. He was Director of Training and Innovation at the Audiovisual Secretariat (SAV - MinC) and Executive President of the Association of Black Audiovisual Professionals - APAN. He conceived and coordinated MATAPI - Mercado Audiovisual do Norte, coordinated Climate Story Lab Amazônia, and directed the Festival Internacional do Audiovisual Negro - FIANB. He is currently Director of Training at Instituto Taturana and is completing his first feature film as a director, A Jovem Pajé.



## VITÓRIA STRADA

With a career marked by leading roles and diverse artistic choices, Vitória Strada moves naturally between television, theater, and cinema. She gained national recognition in Tempo de Amar and consolidated her name in productions such as Espelho da Vida, Salve-se Quem Puder, and Fuzuê. On stage, she starred in Abismo de Rosas and 10 Maneiras Incríveis de Destruir Seu Casamento. In cinema, she starred in Real Beleza, Recife Assombrado 2, Caju, Meu Amigo, and Covil, a feature film for which she also serves as producer.

# CUMB

BRAZILIAN  
SHORT  
FILMS



54

FESTIVAL  
DE CINEMA  
DE GRAMADO



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## LIST OF ABBREVIATIONS

**D** Direction  
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**DI** Distribution  
**C** Makeup and Hair  
**CE** Set Design  
**PA** Art Department Production  
**SA** Artistic Supervision



# SELECTION COMMITTEE PROFILE

BRAZILIAN

SHORT

FILMS



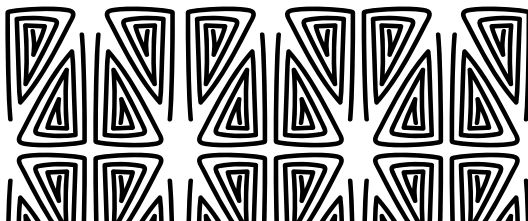
## ALICE URBIM

With 50 years dedicated to audiovisual, Alice Urbim, a journalist, created the programs Curtas Gaúchos and Histórias Curtas, serving as Executive of Entertainment and Programming at RBS TV, a Rede Globo affiliate. She worked in cinema as producer of the feature films Noite and Sonho Sem Fim, and with the release of Verdes +, Me Beija, Aqueles Dois, and O Mentiroso. In the TV Globo miniseries Incidente em Antares, she was production manager. She was screenwriter and producer of the short film Au Revoir Shirlei, and screenwriter and director of the medium-length film Porta e Janela. Currently, she is a lecturer, provides mentoring, and is responsible for Pé na Porta on YT.



## CAVI BORGES

He is director, producer, and distributor at CAVIDEO. He has created 350 works, including short films, medium-length films, feature films, music videos, video art, series, and web series, winning 185 awards at national and international festivals. Currently, he is curator of five film clubs and a partner of the Estação cinema group, organizing events, special screenings, and showcases. He is a reference in independent cinema from Rio de Janeiro and Brazil.





## CHICO IZIDRO

He is a journalist, writer, film critic, YouTuber, and rock musician. Born in Porto Alegre, he has worked in press relations for the Porto Alegre Juvenile Court, Rádio Band AM, Rádio Ipanema FM, Rádio Guaíba, Revista Placar, Jornal Folha de S. Paulo, Jornal A Notícia, and Jornal Correio do Povo. He wrote two novels: *Era Vidro e se Quebrou* and *Olhos Verdes*. On YouTube, he runs the channels *Crônicas de Chico Izidro*, *Cinema de Peso*, and *Coração Gremista*. He edits the blogs *Rock in Cena*, *Guaibadas*, *Sala-Escuro*, and *Bom Dia, Por Qué?*.



## DANNY BARBOSA

Actress, screenwriter, director, and audiovisual producer. She graduated in Languages from the Federal University of Paraíba and completed a postgraduate degree at Pós-UniFip. She wrote, acted in, and directed the short film *Café com Rebu*, for which she received awards for Best Film, Direction, and acting, among others, at national and regional festivals, and most recently, *Pedra Polida*, for which she also signed the screenplay and Direction. As an actress, highlights include appearances in films such as *Bacurau* and *Mais Pesado é o Céu*, as well as in the TV film *O Sertão Vai Vir ao Mar*, a Globo production.



## TATY BEHAR

He holds a bachelor's degree in Social Communication from PUCRS and has a professional career spanning more than 40 years in audiovisual production. Throughout his career, he has collaborated with some of the main production companies in Rio Grande do Sul and Brazil, as well as participating in international projects carried out in countries in Latin America, Italy, and Portugal. His experience especially covers budget planning, contracting, team management, and accountability, consistently working across different stages of production.



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1

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2

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EXPERIÊNCIA DE CINEMA  
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# A WORD FROM THE COMMITTEE

In 2026, the 54th Gramado Film Festival received 998 short film submissions from all 27 Brazilian states. From this remarkable pool, the selection committee chose 12 shorts to be screened at the Palácio dos Festivais. The vast majority of them are premiering on the festival circuit.

The selection process was both challenging and rewarding. Challenging because we had to choose roughly one percent of nearly a thousand films; rewarding because, through a critical viewing of the submissions, we encountered a diversity of voices that points to exciting new directions for Brazilian cinema.

Our selection criteria prioritized not only aesthetic quality and technical excellence, but also films whose narratives convey a sense of urgency and offer thoughtful, sensitive perspectives on issues that deserve greater visibility on screen. We sought works that inspire reflection, broaden perspectives, and amplify voices that are too often overlooked.

When we speak of diversity, we mean

BRAZILIAN  
SHORT  
FILMS

it in practice. From the very first stage of the selection process, the committee was committed to representing Brazil's cultural plurality—embracing female and male perspectives, racial diversity, trans and intergenerational voices, as well as the many regional identities that make up the country. These differences are not incidental; they are essential if the Festival is to faithfully reflect Brazil's cultural landscape.

We also recognize that this renewal depends on public policies, legislation, and funding programs that support film production across every region of the country. The Festival serves as a showcase, but the long-term sustainability of the audiovisual sector requires continued investment, infrastructure, and opportunities so that more short films can reach festivals, movie theaters throughout Brazil, and audiences around the world.

We thank everyone who submitted their films and congratulate the 12 selected filmmakers. May these screenings spark dialogue, move audiences, and open new paths for the directors and creative teams behind these works.

# LONG LIVE BRAZILIAN SHORT FILMS!



SP

20'04"

AGES 14+

# 씨발 (SHIBAL)

## SYNOPSIS

A series of setbacks unfolds during the day of Tom, an engraver with a single task: to deliver a sign to a Korean restaurant.



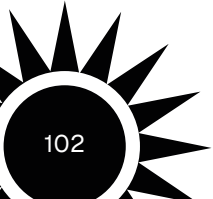
## ABOUT THE DIRECTION

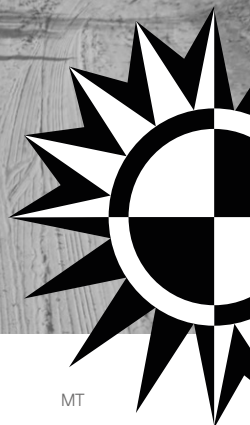


João Rubio Rubinato is a filmmaker, screenwriter, and holds a Bachelor's degree in Sociology from the University of São Paulo (USP). His films have been screened at festivals including CineBH, Curta Kinoforum, Goiânia Mostra Curtas, the Midwest Film Fest, and LABRFF. He also works as a cinematographer in the audiovisual industry and is currently developing his first feature film, Prova de Vida.



**D** João Rubio Rubinato **EP** IPA Filmes **R** João Rubio Rubinato **P** Enzo Celulari, Coprodução: Marina Kosa, Bernardo Lessa, Stefhano Duque **PE** Orlando Nascimento **E** Tavinho Teixeira; Bianca Comparato; Paulo Goya; Marcelo Médici; Suk Kim; Aislan Merice; Helio Toste; Stephanie Kim; Boni Tao **DF** Daniel Venosa **DA** Amanda de Stefani **TM** João Rubio Rubinato **TSO** João Rubio Rubinato **M** Artur Andrade **DS** Igor Yamawaki **F** Giovana Naomi





MT

20'50"

GENERAL  
AUDIENCES

# DIVINO: SUA ALMA, SUA LENTE

## SYNOPSIS

The documentary follows the journey of Xavante filmmaker Divino Tserewahú. Through memories, archival footage, and experiences in the Sangradouro Indigenous Territory, the film reveals how cinema has become, for him and his community, a tool for resistance, cultural preservation, and inspiration for new generations.



## ABOUT THE DIRECTION

Clea Torres is a journalist, documentary filmmaker, and audiovisual producer. Her works include the documentary Território: Nosso Corpo, Nosso Espírito, which portrays the journey of Xavante women during the Acampamento Terra General Audiences. She works on socio-environmental issues in the state of Mato Grosso, with a focus on traditional communities.

Gilson Moraes da Costa is a Professor of Journalism at the Federal University of Mato Grosso (UFMT) and a researcher of Indigenous audiovisual production. Since 2014, he has coordinated the Digital Production Center, developing projects with the Xavante people. He has directed and produced award-winning documentaries and is the editor of the Cinema e Audiovisual em Mato Grosso collection.

Divino Tserewahú, a Xavante filmmaker from the Sangradouro village in Mato Grosso, is a pioneer of Indigenous cinema in Brazil. He began his filmmaking career in 1990, graduated from the International School of Cinema and Television in Cuba, and has received awards at national and international film festivals, becoming a leading reference in academic studies on Indigenous cinema.

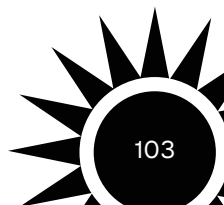


CMB | BRAZILIAN SHORT FILMS



**D** Clea Torres e Gilson Costa, CoDirection: Divino Tserewahú **EP** Clea Torres Guedes **R** Gilson Costa **P** Clea Torres **PE** Carina Benediti e Alexandre Tserseptse; Bartolomeu Patira Pronhópa; Valeriano 'Räiwi'a; Vicente Carelli e Divino Tserewahú **DF** Cristiano Costa **DA** Nathalia Gonçalves **TM** Povo Xavante - Aldeia Sangradouro, Sangradouro **TSO** Povo Xavante - Aldeia Sangradouro, Sangradouro **M** Gilson Costa e Thamires Coelho **DS** Gilson Costa **F** Documental

54



103





RS

18'

AGES 12+

# FÚRIAS

## SYNOPSIS

Porto Alegre innovates once again: it has become the first city to be fully out-sourced to a megacorporation, Fratel. The company's cutting-edge management model introduces technological solutions designed to make the city safer and more efficient, turning it into a pilot model for other Brazilian capitals. Têia and Nanã, however, are left behind by all this innovation. As elderly, lesbian cyclists, they find their freedom and rights increasingly restricted by the corporation's interventions. They are left with only two choices: adapt or outsmart the system.



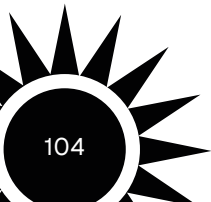
## ABOUT THE DIRECTION



An audiovisual producer and filmmaker, she is a member of the Academia das Musas Film Club. She served as President of APTC-RS (2021–2023), worked as line producer at 555 Comic (2022–2023), and as Production Coordinator at Noize Media (2016–2018). She has been involved in audiovisual, cultural, and institutional projects throughout her career. *Fúrias* marks her directorial debut.



**D** Nica Maleoa **DF** Nica Maleoa **EP** Skyline e Filmes Holográficos **R** Caio Guerra e Nica Maleoa **P** Nica Maleoa e Pedro Guindani **PE** Pedro Guindani **E** Aúrea Baptista e Denizeli Cardoso **DA** Marina Kerber **TSO** Wagner Menezes **M** Alexander Desmoceaux **DS** Marcos Lopes **F** Mariane Collovini





RJ

11'35"

AGES 14+

# AS GÊMEAS

## SYNOPSIS

A seven-year-old girl arrives at school bearing signs of physical abuse. As she draws, her sketches gradually reveal the horror. The film invites the audience to decipher those drawings, which tragically expose the violence she has endured.



## ABOUT THE DIRECTION

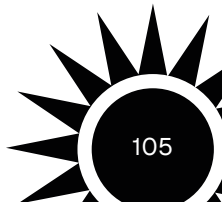
Vanessa Aguiar is a director and screenwriter who began her filmmaking career during the pandemic. A film enthusiast since childhood, she wrote, directed, and produced the short film *As Gêmeas*, as well as commercial audiovisual projects. She develops drama and dramedy stories, focusing on the female experience and the complexities of human relationships.



**D** Vanessa Aguiar **EP** Screenplay Produtora Cinematográfica **R** Vanessa Aguiar **P** Vanessa Aguiar; Fernando Aguiar **E** Clara Evangelista; Mariana Dias; Mariana Costa Pinto; Ninna Fachinello **DF** Mari Bley **DA** Vanessa Aguiar **M** Celso Filho; Vanessa Aguiar **DS** Lucca Chiavone; Luigi Calistrato; Victor Ceresa

CMB | BRAZILIAN SHORT FILMS

54





PE

21'

GENERAL  
AUDIENCES

# GRAXA E O ZEPELIM

## SYNOPSIS

Blending documentary, musical, and science fiction, the film follows Graxa, a rock musician from Recife, as he encounters the paradoxical passage of the Zeppelin through his working-class neighborhood and grapples with the expectation of a future that never arrives.

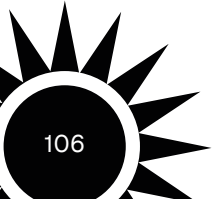


## ABOUT THE DIRECTION

A professor, photographer, and poet, he worked as director of photography on King Kong en Asunción, which won Best Film at the 2020 Gramado Film Festival. He co-directed the feature-length documentary Muribeca with Alcione Ferreira and has directed several short films. He recently published the books Palavras Sujas Sobre Azulejos Brancos and Contágio.



**D** Camilo Soares **EP** Senda Produções **R** Angelo de Souza e Camilo Soares **P** Alba Azevedo e Tiago Martins Rego **PE** Alba Azevedo **E** Angelo de Souza (Graxa), Itioko (jovem Graxa) **DF** Camilo Soares **DA** Carlota Pereira **TM** Angelo de Souza **TSO** Angelo de Souza **M** Çarungaua **DS** Adriano Leão e Ceszzar **F** Natascha Lux





RO

15'

GENERAL  
AUDIENCES

# MAIOR QUE A CASA TODA

## SYNOPSIS

Maior que a Casa Toda follows Dudu and his brother Lukinha as they navigate a daily life shaped by affection and challenges in the Amazon region of Rondônia. After breaking a sandal, Dudu fears the consequences and considers running away, leading the brothers to reflect on care, love, and responsibility.



## ABOUT THE DIRECTION

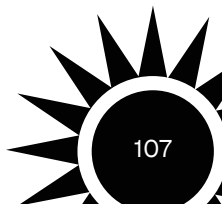
Fabiano Barros and Neto Cavalcanti bring together their experience in Amazonian filmmaking to direct Maior que a Casa Toda. As in their previous short films, their work draws from the simplicity of everyday life and the lived experiences of the Amazon region, sensitively exploring themes such as affection, belonging, and representation through a cinematic approach that combines aesthetic inventiveness with a deeply human perspective on life.



**D** Fabiano Barros e Neto Cavalcanti **EP** Conexão Norte Produções **R** Fabiano Barros **P** Emily Lamarão **PE** João Leão **E** Kel do Vale, Yan Sembranski, Regina Coely, Agraél de Jesus e Rosivaldo Colares **DF** Neto Cavalcanti **DA** Fabiano Barros e Osmar Scarpatti **TM** Anderson Benvindo **TSO** Anderson Benvindo **M** Rafael Rogante **DS** Anderson Benvindo **F** Fabiano Barros

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54



107



MG

9'

GENERAL  
AUDIENCES

# A MENINA QUE QUERIA SER PEDRA

## SYNOPSIS

A curious boy and a serene girl meet by the edge of a lake. There, subtle and unexpected reflections on life begin to emerge. After all, what does it mean to be a stone?

## ABOUT THE DIRECTION

Jackson Abacatu is a visual artist, filmmaker, and musician who graduated in Animation Cinema and Sculpture from the School of Fine Arts at the Federal University of Minas Gerais (UFMG). He has directed dozens of short films and music videos that have been screened in countries including Argentina, Colombia, Canada, Italy, and Armenia. As a solo artist, he has released two albums: Trilhas Sonoras de Filmes Químicos (2018) and Abstract Works (2019). He is the director of the audiovisual production company Etama Produções.

**D** Jackson Abacatu **EP** Etama Produções **R** Jackson Abacatu **P** Jackson Abacatu **PE** Domitila Vittoria e Otto Kieffer de Mendonça e Rita Kieffer de Mendonça **DF** Giuliana Danza **DA** Jackson Abacatu **TM** Jackson Abacatu **TSO** Jackson Abacatu **M** Jackson Abacatu **DS** Frederico Mucci e Jackson Abacatu





# MULHER PAPAYA

SP

19'

AGES 14+

## SYNOPSIS

The loneliness of Hilda, a 70-year-old woman, begins to transform when the touch of a caregiver awakens feelings that have long lain dormant.



## ABOUT THE DIRECTION

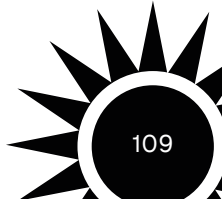
Camila (1984, Brazil) is a screenwriter and director. She directed *Menin Seta*, which won Best Film at the 11th Entretodos Festival and Best Screenplay at the 5th Rota-RJ Festival. She also developed the series *Repele*, a semifinalist at FRAPA in 2024. *Mulher Papaya* is her second short film. She holds a Master's degree in Screenwriting from EICTV, Cuba (2015).



**D** Camila Tarifa **EP** Trapézio Produções, Brava Produções **R** Camila Tarifa **P** Caique Ferreira **PE** Caique Ferreira **E** Magali Biff, Luiz Bertazzo, Kelly Campêllo, Nino Costa **DF** Giovanna Pezzo **DA** Paloma Mecozzi **M** Eduardo Resing **DS** Matheus Miguens, Rodney Blanco, Ruben Valdés e Victor Quintanilha **F** Rodrigo Rosa

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SP

17'57"

AGES 14+

# PÃO DOCE

## SYNOPSIS

In Guarulhos, Brazil, Fernando struggles to preserve his daughter's sixth birthday. Forced to take Sophia to work with him, he must navigate the narrow space between professional survival and the responsibilities of fatherhood.

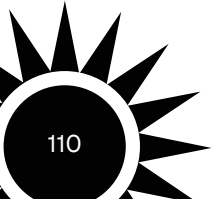


## ABOUT THE DIRECTION

Wesley Gabriel (WG) is a filmmaker and photographer from the Pimentas district of Guarulhos, São Paulo. His work reimagines the cultural landscape of Brazil's urban peripheries through the perspective of someone who lives in the community. As the founder of Coletivo Kinoférico and Olhares do Território, he brings together filmmaking and education. He received an award for the cinematography of Contando Aviões, directed by Fábio Rodrigo.



**D** Wesley Gabriel Silva Santos **EP** Luzzona Lab - Wesley Gabriel Silva Santos  
**R** Wesley Gabriel Silva Santos **P** Giovanna Azevedo / Well Darwin **PE** Diogo Gomes da Penha **E** Francisco Gaspar, Vinicius de Oliveira, Timm Arif, Paulo Coveiro, Sophia Furtado, Célia Nascimento e Murilo Amaral **DF** Wesley Gabriel Silva Santos **DA** André Okuma e Reiko Otake **TM** Rodrigo Eba e Cauê Bravim **TSO** Cauê Bravim **M** Rodrigo Provazi **DS** Daniele Dantas **F** Reiko Otake





SP

16'

AGES 12+

# UM PASSEIO

## SYNOPSIS

Célia, 70, decides to allow herself something she has not done in a long time: go for a walk.



## ABOUT THE DIRECTION

Thalles Cabral is an actor, screenwriter, and director, and the creator of award-winning projects such as *Célia Não Pode Esperar*. Fernanda Rocha is a passionate actress, director, and acting coach who has worked in the audiovisual industry for more than 25 years.

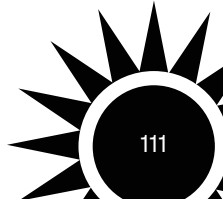


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**D** Thalles Cabral e Fernanda Rocha **EP** Murmúrio Produções **R** Thalles Cabral  
**P** Fernanda Rocha e Thalles Cabral **PE** Fernanda Rocha e Thalles Cabral **E**  
 Chris Couto, Iuri Saraiva, Marcos Oli e Larissa Mauro **DF** Martina Quezado  
 e Tristian Pae **DA** Fernanda Rocha e Thalles Cabral **TM** Pagoterapia **TSO**  
 Fernando Cañedo **M** Caio D'Andrea **DS** Camila Cruz e Fernando Cañedo **F**  
 Fernanda Rocha e Thalles Cabral

54





RJ

12'

AGES 12+

# PIQUE-PEGA

## SYNOPSIS

At a party, Ana, 30, runs into Dida, 60, someone from her past. Ana's desire to talk about "what happened" is met with Dida's refusal, escalating the conflict between them until it spirals out of control.



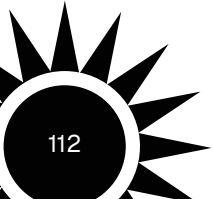
## ABOUT THE DIRECTION



Mia Lima Rocha is a Brazilian filmmaker from Rio de Janeiro. Her work explores moral ambiguity and the limits of empathy through stories centered on women, marked by cringe comedy and, occasionally, interwoven with musical numbers. While still an undergraduate student, she has just completed filming her third feature, *Pique-Pega*, starring Malu Galli and Carol Duarte, and produced by Tatiana Leite and Pedro Freire.



**D** Mia Lima Rocha **EP** Bubbles Project **R** Mia Lima Rocha **P** Pedro Freire, Mia Lima Rocha e Tatiana Leite **PE** Laura Neiva e Isabel Lessa **E** Carol Duarte e Malu Galli **DF** Felipe Ovelha **DA** Gabriela Santiago **TM** Felipe Rocha **TSO** Felipe Rocha **M** Pedro Freire e Mia Lima Rocha **DS** Confraria de Sons & Charutos: Daniel Turini, Henrique Chiurciu e Stanley Gilman **A3pS** CAS **F** Antonio Rocha





RJ/SP/FR

17'

GENERAL  
AUDIENCES

# REVELAÇÃO

## SYNOPSIS

A hard drive discovered at an archaeological site in Méier, a former suburb of a territory once known as Rio de Janeiro, reveals previously unseen footage of the preparations for a festive ritual celebrated during the Years of Outbreak: a gender reveal party.



## ABOUT THE DIRECTION

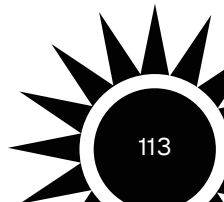
A filmmaker born in Tijuca, in Rio de Janeiro's North Zone, in 1995. Her work explores the tensions between body, territory, and displacement in the construction of border identities. Her films have been screened at MoMA (USA), IFFR Rotterdam (Netherlands), and the Clermont-Ferrand International Short Film Festival (France). She directed Escasso (2022) and Afeto (2019), which, together with Revelação (2026), form the Encontro Trilogy.



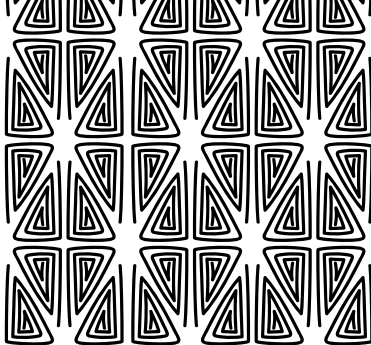
**D** Gabriela I. Gaia **EP** fomofilmes, Por Extenso Produções; Alabama Production  
**R** Gabriela I. Gaia, Maira Athayde, Lorre Motta **P** Pé Moreira, Gabriela I. Gaia  
**PE** Pé Moreira, Alice Perrault, Gabriela I. Gaia **E** Lorre Motta, Stella Rabello,  
Heloisa Pires, Natália Balbino, João Mabial **DF** Camilla Lapa **DA** Alex Gabriel  
**TM** Cris Ariel (ARPX) **TSO** Cris Ariel (ARPX) **M** Téia Porto, Alice Furtado EDT  
**DS** Ernesto Sena, Guilherme Farkas **F** Mari Bruxa

CMB | BRAZILIAN SHORT FILMS

54



# JURY CMB



BRAZILIAN

SHORT

FILMS



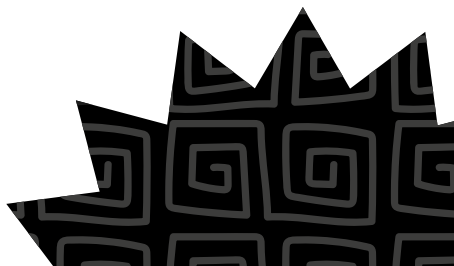
## EVA PEREIRA

She is a screenwriter, director, and audiovisual producer from the state of Tocantins. A founding partner of Cunha Porã Filmes, she serves as the Northern Region director of CONNE – Conexão Audiovisual Norte, Nordeste e Centro-Oeste – and was a member of the committee responsible for selecting Brazil's official submission for the Academy Awards® 2026. With more than 25 years of experience in the audiovisual industry, she has built a career spanning film, television, and the audiovisual market. Her first fiction feature, *O Barulho da Noite*, has been screened at national and international festivals and is scheduled for commercial release in September.



## GABRIELA LORAN

She is an actress, content creator, public speaker, and future psychologist. She has appeared in television dramas and series such as *Cara e Coragem* (2022), *Renascer* (2024), and *Três Graças* (2026). She currently plays Giovanna in *Arcanjo Renegado* and is filming her first leading role in the romantic comedy *Amor à La Carte* for Globoplay. In cinema, she was nominated for Best Actress at the Los Angeles Brazilian Film Festival for her performance as Paulinha in *O Último Animal*. For the same film, she received the Best Actress award at the Petrópolis Film Festival (2023).





## ÍCARO SILVA

He holds a degree in Performing Arts and made his television debut in the soap opera *Meu Pé de Laranja Lima* (Band). On streaming platforms, he gained recognition for his roles in the series *Coisa Mais Linda* (Netflix) and *Verdades Secretas 2* (Globoplay). He starred in the series *Máscaras de Oxigênio* (Não) *Cairão Automaticamente* (HBO Max), which addresses the AIDS epidemic in Brazil, and is part of the cast of the second season of *Tremembé* (Prime Video), portraying former football player Robinho. In cinema, he has appeared in the feature films *Sob Pressão*, *Elis*, *Legalize Já – Amizade Nunca Morre*, and *Música para Morrer de Amor*.



## LEONARDO MARTINELLI

He is a filmmaker from Rio de Janeiro. In 2021, his short film *Fantasma Neon* won the Golden Leopard at the Locarno Film Festival. His films have been screened at more than five hundred festivals worldwide, including Cannes, Locarno, Toronto, Cartagena, and San Sebastián. In Brazil, his work has received seven Kikito Awards at the Gramado Film Festival and two Redentor Trophies at the Festival do Rio. He also holds a Master's degree in Communication and is currently developing his first feature film, which has been selected for the Locarno Residency, Rotterdam CineMart, and the Hubert Bals Fund.



## MARCOS VERAS

He is a theater, television, and film actor, presenter, and screenwriter with a 26-year career. In cinema, he has starred in films such as *Um Casal Inseparável*, *Divaldo! O Mensageiro da Paz*, *O Filho Eterno*, *Copa de Elite*, and *O Gênio do Crime*. He was also part of the cast of the Globoplay series *Turma da Mônica – Origens* and, as a voice actor, voiced Perrito in the acclaimed *Puss in Boots: The Last Wish*. On television, he has appeared in major Globo productions, including the soap operas *Vai na Fé*, *Além da Ilusão*, *Babilônia*, *Pega Pega*, and *Verão 90*.





# Cine

LEGISLATIVE ASSEMBLY  
FILM AWARD  
RIO GRANDE DO SUL  
SHORT FILM  
COMPETITION

54

FESTIVAL  
DE CINEMA  
DE GRAMADO

An abstract composition of various 3D geometric shapes, including cubes, prisms, and pyramids, in shades of yellow, blue, and red. The shapes are layered and arranged in a dynamic, non-linear fashion against a solid orange background. Some shapes have a textured, wood-grain-like pattern.

## **LIST OF ABBREVIATIONS**

**D** Direction  
**EP** Production Company  
**R** Screenplay  
**P** Production  
**PE** Executive Production  
**E** Cast  
**DF** Director of Photography  
**DA** Production Design  
**TM** Music  
**TSO** Original Score  
**M** Editing  
**DS** Sound Design  
**F** Costume Design  
**DI** Distribution  
**C** Makeup and Hair  
**CE** Set Design  
**PA** Art Department Production  
**SA** Artistic Supervision

# SELECTION COMMITTEE PROFILE

RIO GRANDE

DO SUL

SHORT FILMS



## ADRY SILVA

A screenwriter, researcher, and cultural producer with a specialization in Cinema and Audiovisual Language. She currently holds strategic positions within the sector, serving as Vice President of SIAV/RS, a member of the Board of Trustees of FUNDACINE/RS, and a representative on the Creative Economy Committee of Porto Alegre. With a focus on equity and representation, she is a member of ABRA's Women and Gender Committee and represents Brazil's Southern Region within APAN. Her career combines institutional leadership with narrative creation, with notable curatorial work at festivals including Cinema Negro em Ação, Cine Mostra Missões, MAEF, and the Gramado Film Festival.



## ALEXANDRE MATTOS MEIRELES

A director, screenwriter, and producer working across film, music, and festivals. He is a member of Coletivo Macumba Lab and co-founder of the production companies Moviola Filmes and Mundo Atlântico Filmes. He serves as Artistic Director and Curator of the Jaguarão Film Festival and coordinates the Cine Céu do Porto Showcase. He directed and wrote *Além da Fronteira* (2021) and *O Jogo* (2025), as well as music videos and documentaries. He received the IECINE Outstanding Achievement Award at the Gramado Film Festival (2024) and has served as a curator for major showcases and festivals, including the Gramado Film Festival and the Sesc Film Showcase.



## KÁTIA SAMARA

A professional with an extensive career in the audiovisual industry, she has worked in film, television, and institutional content production since 2001. She has contributed to more than 30 national and international productions, collaborating with companies such as Cinematográfica Pampeana, Accorde Filmes, Osso Filmes, Martins Produções, Panda Filmes, Vortex, RBS TV, and V2 Cinema. She is currently working on the editing of the feature-length documentary *Linhas da Terra e do Tempo*.



## TYRELL SPENCER

He is a director, screenwriter, and editor whose work focuses on aesthetic and visual storytelling, and a partner and director at Galo de Briga Filmes. His first feature film, *Cidades Fantasma*s, produced by Galo de Briga Filmes in partnership with Casa de Cinema de Porto Alegre and co-produced by Globo Filmes and GloboNews, received the Best Documentary Award at the 22nd edition of *É Tudo Verdade* (2017) and the Documentary Critics' Award at the 7th edition of *Agenda Brasil* (2018). He also directed the documentary series *Cidades Fantasma*s, of the same name, which aired on Canal Brasil.



## VICTOR HUGO FURTADO

He holds a degree in Social Communication/Journalism from Universidade Feevale. He is an editor and film critic at *Papo de Cinema*. He has also collaborated with radio stations, television networks, and magazines as a columnist and commentator on cinema-related topics, and has served on juries at numerous film festivals. He is also a member of ACCIRS: Associação de Críticos de Cinema do Rio Grande do Sul and the creator of the *Papo de Cinema* Podcast.

**54** FESTIVAL  
DE CINEMA  
DE GRAMADO

# ACESSE O CATÁLOGO DO 54º FESTIVAL DE CINEMA DE GRAMADO EM INGLÊS E ESPANHOL

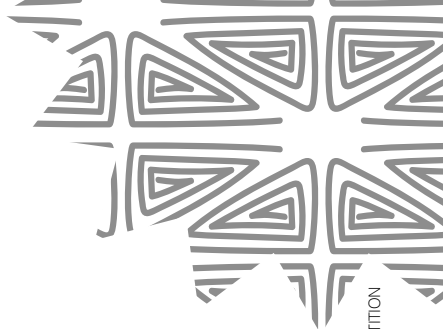
ACCESS THE 54TH GRAMADO FILM FESTIVAL  
CATALOG IN ENGLISH AND SPANISH

ACCEDE AL CATÁLOGO DEL 54.º FESTIVAL  
DE CINE DE GRAMADO EN INGLÉS Y ESPAÑOL



# A WORD FROM THE COMMITTEE

CURTAS-  
METRAGENS  
GAÚCHOS



## RIO GRANDE DO SUL SHORT FILMS

THE STRENGTH OF A  
MOVEMENT BORN FROM CREATION

Being part of the Rio Grande do Sul Short Film Competition at the Gramado Film Festival means recognizing the strength of a movement that renews itself every year through filmmakers who believe in cinema as a space for expression, connection, and transformation.

This year, we had the honor of serving on the curatorial committee for the Rio Grande do Sul short films and witnessing firsthand the diversity of stories, cinematic languages, and perspectives that shape our audiovisual production. The nomination for the Sirmar Antunes Trophy, which recognizes one of the works in this competition, also symbolizes the collective strength of a cinema built by many hands and many dreams.

Each selected film carries the identity of its creators while also revealing the existence of an entire network dedicated to transforming an idea into image, sound, and emotion. Cinema from Rio Grande do Sul is made by talented individuals who imagine, persevere, create, and share their stories with audiences.

With each edition, the Gramado Film Festival reaffirms the importance of celebrating these artists and their

works, embracing different territories, experiences, and perspectives. The diversity of narratives presented reflects the richness of a state where cinema remains vibrant because there are people committed to telling stories and forging new paths.

To the filmmakers and crews whose work has reached this competition, we extend our recognition for this journey. An award celebrates a work at a special moment, but the creation of a film represents an achievement that endures. Being here means that a story has found its way, overcome every stage, and reached its audience.

May the passion in the eyes of those who make cinema continue to be our greatest inspiration. May this competition continue to foster meaningful encounters, reveal new talents, and celebrate the creativity of everyone who is part of the cinema of Rio Grande do Sul.

Long live the Gramado Film Festival.  
Long live the cinema of Rio Grande do Sul.

Enjoy the screenings,

**Selection Committee**

A WORD FROM THE COMMITTEE | LEGISLATIVE ASSEMBLY FILM AWARD – RIO GRANDE DO SUL SHORT FILM COMPETITION

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PELOTAS

04'39"

GENERAL  
AUDIENCES

# O ACUMULADOR DE MEMÓRIAS

## SYNOPSIS

On a dark street cluttered with objects, Hélio walks with a huge backpack on his shoulders, carrying countless odds and ends and collecting every item he finds along the way. Each of these objects evokes memories that come to life on screen through different experimental animation techniques.



## ABOUT THE DIRECTION

Camisla (the pseudonym of Camila Santos) holds a degree in Animation Cinema from UFPel. She worked as art director on the films HAAAAHA! and Batidão de Botas, and directed her first stop-motion short film, O Acumulador de Memórias, for which she also wrote the screenplay and handled the fabrication, animation, and post-production.



**D** Camisla **EP** UFPel - Universidade Federal de Pelotas **R** Camisla **P** Daniela Konno e Jamie Grillo **PE** Jamie Grillo **E** Luana Baratti e Maria Eduarda Ribeiro **DF** Camisla **DA** Luana Baratti **TM** Incenddio, Høspicidade, Rosa Braba, Vitu, e Jamba **TSO** Incenddio, Høspicidade, Rosa Braba, Vitu, e Jamba **M** Jamie Grillo **DS** Jamie Grillo **F** Camisla, Daniela Konno, Gabriel Martins, Jamie Grillo, Julio Harter, Luana Baratti, Maria Eduarda Ribeiro e Stella Mahle



PORTO ALEGRE

14'

GENERAL  
AUDIENCES

# BANHO MARIA

## SYNOPSIS

On a scorching hot morning, a woman decides to skip work.



## ABOUT THE DIRECTION

Gabriel Faccini is a screenwriter, director, and executive producer. He co-created and directed the series *O Complexo*, *Necrópolis*, and *Werner e os Mortos*, as well as the short film *Sabão Líquido*, which won the Legislative Assembly Award for Best Direction at the 51st Gramado Film Festival.



**D** Gabriel Faccini **EP** Verte Filmes, Pardal Filmes e KF Studios **R** Gabriel Faccini e Silvana Rodrigues **P** Priscila Guerra e Edu Mendes **PE** Priscila Guerra, Gabriel Faccini, Fernanda Reis e Edu Mendes **E** Silvana Rodrigues e Lukas Rodrigues **DF** Rafael Duarte **DA** Bruna Giuliani e Gabriela Burck **TSO** Leo Gumiero e Lu Faccini **M** Bruno Carboni **DS** Kiko Ferraz e Ricardo Costa **F** Bruna Giuliani e Gabriela Burck

CMG | LEGISLATIVE ASSEMBLY FILM AWARD – RIO GRANDE DO SUL SHORT FILM COMPETITION

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PELOTAS

05'33"

AGES 14+

# BATIDÃO DE BOTAS

## SYNOPSIS

Dona Morte is mistaken for someone in a Halloween costume by a group of young people, who take her to a themed party. The atmosphere is loud and energetic, while she is slow and reserved, but she gradually begins to feel at ease after a few drinks.



## ABOUT THE DIRECTION

The film was directed collaboratively by the five team members: Camila Santos, Daniel Galuppo, Esther Costa, Maria Eduarda Bandeira, and Stella Mahle. Chosen to represent the directing team, Esther Costa is a comic book artist and illustrator whose experience spans various areas of film production.



**D** Camila Santos (Camisla), Daniel Galuppo, Esther Costa, Maria Eduarda Bandeira e Stella Mahle **EP** Universidade Federal de Pelotas **R** Camila Santos (Camisla), Daniel Galuppo, Esther Costa, Maria Eduarda Bandeira e Stella Mahle **P** Daniel Galuppo, Esther Costa **PE** Daniel Galuppo, Esther Costa **E** Kellen Bierhals, Júlia Ribeiro (INCENDDIO), Laura Verom Nascimento **DA** Camila Santos (Camisla), Daniel Galuppo, Esther Costa e Stella Mahle **TM** Macalister De Pereira Osório (MAKA) **TSO** Macalister De Pereira Osório (MAKA) **M** Daniel Galuppo



# BRAÇO FORTE

PELOTAS

24'

14 +

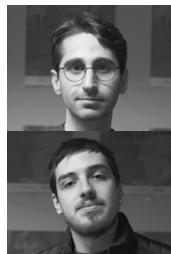
## SYNOPSIS

At the old Port of Pelotas, men work while darkness makes its home.



## ABOUT THE DIRECTION

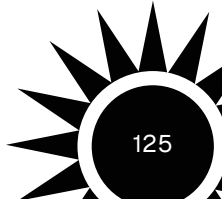
Rubens Anzolin and João Chagas hold degrees in Film from UFPel and are the founders of Levante - Festival de Curtas de Pelotas. Rubens is a curator and works with Mostra de Tiradentes, CineOP, and CineBH. João is a producer whose films have been screened at Visions du Réel, Dokufest, the Gramado Film Festival, and other festivals. Braço Forte marks both directors' fiction debut.



**D** Rubens Fabricio Anzolin e João Fernando Chagas **EP** Mutirão Filmes e Saturno Filmes **R** Rubens Fabricio Anzolin e João Fernando Chagas **P** João Fernando Chagas e Lauren Mattiazzi Dilli **PE** João Fernando Chagas **E** Marvin Souza, Matheus Perazo, Leandro Gomes, Josemi Bezerra, Gustavo Duarte, Westley Silveira (Akins), Moyzès Sávio, Daniel Gaby **DF** Gianluca Cozza **DA** Julia Regis **TM** Missão 21 Cruzeiros **TSO** Otávio Vassão **M** André Berzagui **DS** Otávio Vassão **F** Julia Regis

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SANTA CRUZ DO SUL

14'52"

GENERAL  
AUDIENCES

# CLAUDETE

## SYNOPSIS

In search of traces of her late mother, Gabriela revisits cherished memories and places that preserve the marks of her absence. Under Death's watchful gaze, she embraces a journey through grief to redefine her bond with life.

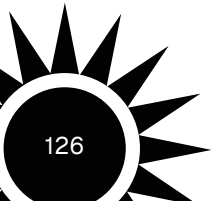


## ABOUT THE DIRECTION

Gabriela Kopp has eight years of experience in film, having worked in writers' rooms and contributed to series, feature films, and short films across different cities in Rio Grande do Sul. As the head of Madalena Filmes, she is dedicated to independent projects that promote women's leadership in the audiovisual industry.



**D** Gabriela Kopp **EP** Madalena Filmes **R** Gabriela Kopp **P** Helena Poetini **PE** Helena Poetini **E** Gabriela Kopp, Claudete Klinger Kopp, Frantiesco Bolson **DF** Paola Salles **DA** Gabriela Kopp e Paola Salles **TM** Maicon Herdina **TSO** Maicon Herdina **M** Gabriela Kopp **DS** Maicon Herdina **F** Joneia Rutsatz





PORTO ALEGRE

05'56"

AGES 14+

# COISA RUIM

## SYNOPSIS

Frustrations and surprises transform an ordinary afternoon when a friend's intimate confession turns out to be far more than it first appears.



## ABOUT THE DIRECTION

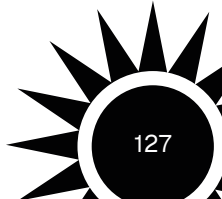
Lucas Tergolina is an audiovisual director with more than 20 years of experience. He directed the short films *Mulheres em Mim*, *3 Tempos*, *META*, and *Colapso*, which won awards at the Gramado Film Festival and received the Best Direction Award at Cinesul. He also directed and wrote the documentary *Encontros Tropicais*.



**D** Lucas Tergolina **EP** Azeitona Filmes **R** Lucas Tergolina **P** Maica Lautert, Lucas Tergolina, Laura Hickmann, Lauro Fagundes **PE** Lucas Tergolina **E** Laura Hickmann; Lauro Fagundes; Federico Borges; Thais Diedrich; Alessandra Bier; Paulo Boeira **DF** Josias Salvaterra **DA** Taygra Memoli **TM** Dang - Baile de Berimbau **M** Lucas Tergolina **DS** Nina Mayers **F** Thais Diedrich

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GARIBALDI

16'

AGES 12+

# DRUNKEN CAR

## SYNOPSIS

Lana, a shy yet fearless teenager, runs away from home to attend her first party. She manages to get a ride, but the car breaks down halfway there. Lana then decides to continue on foot. Drunken Car is a poetic coming-of-age film about desire, risk, and self-discovery. Ultimately, the film is a meditation on the blurred boundaries of becoming.



## ABOUT THE DIRECTION

Brunella Martina is a director and screenwriter. She holds a Master of Fine Arts in Film Directing from CalArts (USA) and a bachelor's degree in Film from FAAP (São Paulo). She lives and works in Porto Alegre.



**D** Brunella Martina **EP** Noite Escura Produção Cinematográfica Ltda **R** Brunella Martina **P** Patrícia Barbieri **PE** Pamela Moreira **E** Eduarda Linhares, Gabriela Mossman, Eduardo Hoy, Igor Chesini **DF** Livia Pasqual **DA** Gabriela Burck **M** Brunella Martina **DS** Marcos Lopes **F** Beatriz Pieratti Bueno



# ELISETE TEM QUE CASAR!

CAXIAS DO SUL

20'

AGES 14+

## SYNOPSIS

In the Serra Gaúcha of the 1950s, Elisete escapes an arranged marriage by entering a convent. There, she discovers rules just as strict as the ones she sought to avoid. Restless, she begins to challenge the established order, influence the other novices, and confront the boundaries between faith, desire, and freedom, drawing ever closer to breaking free from the destiny imposed upon her.



## ABOUT THE DIRECTION

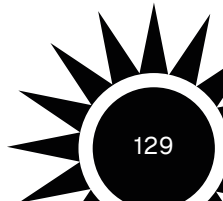
Gaby Buffon is a director, screenwriter, actress, and film student. She moves between reality and fantasy in crafting her stories, exploring time and human relationships. Rebellion and a playful spirit define her distinctive artistic voice, reflected in period narratives that reimagine contemporary stories. This film marks the beginning of that journey.



**D** Gaby Buffon **R** Gaby Buffon **P** Julia Zamboni **PE** Julia Zamboni **E** Gaby Buffon, Odelta Simonetti, Cassandra Tomé, Tina Andrighetti, Cleri Ana Pelizza, Cibele Tedesco, Marco Antonio da Silva, Paulo Lazzaretti, Luan Sonogo, Julia Zamboni, Luana Marasca, Manuela Czerniak, Rafaela Buffon, Rafaela Turella, Samir Tuffy, Vinicius Vanin, Eduardo Seggabinazzi **DF** Liliane Giordano **DA** Franciele Hermoza **TM** Juvenal Dal Castel e Grupo Vertente Sul **TSO** Juvenal Dal Castel e Grupo Vertente Sul **M** Juslei Nunes **DS** Carlos Balbinot **F** Franciele Hermoza

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BRASIL  
HUNGRIA  
PORTUGAL  
BÉLGICA

12'

GENERAL  
AUDIENCES

# ESTÁTUAS TAMBÉM MORREM?

## SYNOPSIS

At a Hungarian statue park dedicated to the Communist era, four children interview tourists—and each other—in an attempt to understand the meaning of memory.

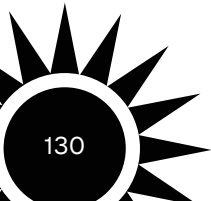


## ABOUT THE DIRECTION

Thais Fernandes is a documentary filmmaker. Her works include the short film *Um Corpo Feminino* (BFI 2018), the feature film *Portuñol* (Gramado Film Festival 2020), the series *Afinal, Quem É Deus?* (Prix Jeunesse 2020), and the feature documentary *Memórias de um Esclerosado* (CINEPE 2024). In 2026, she premieres *Estátuas Também Morrem?* at the 55th IFFR and is currently developing the series *Tã (quase) Tudo Na Internet (mas calma)* for EBC/TV Brasil.



**D** Thais Fernandes **EP** Thais Fernandes **R** Thais Fernandes **P** Thais Fernandes / Docnomads **PE** Thais Fernandes **E** Anna Flora Szekeres, Borbala Blanka Szekeres, Felix Lengyel, Simon Lengyel **DF** Thais Fernandes **DA** Thais Fernandes, Luisa Holanda **M** Thais Fernandes **DS** KF STUDIOS





RIO GRANDE

24'

AGES 14+

# GRÃO

## SYNOPSIS

At a port in Brazil's far south, Leandro survives by informally collecting soybeans spilled during transport. But the country's ongoing crisis puts his livelihood at risk. With no prospects ahead, he drives around with his car stereo blasting at full volume. As night falls, he sets out in search of companionship, but nothing goes as expected.



## ABOUT THE DIRECTION

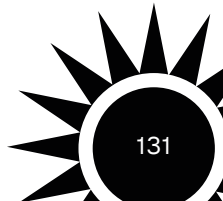
Gianluca Cozza and Leonardo da Rosa are Brazilian filmmakers who hold degrees in Film and Audiovisual Studies from UFPEL. They directed the films Construção (Leonardo da Rosa, 2020), Madrugada (Gianluca Cozza and Leonardo da Rosa, 2022), Cassino (Gianluca Cozza, 2024), and Grão (Gianluca Cozza and Leonardo da Rosa, 2026).



**D** Gianluca Cozza e Leonardo da Rosa **EP** Saturno Filmes **R** André Berzagui, Gianluca Cozza e Leonardo da Rosa **P** Giulia Belmonte **PE** João Fernando Chagas E Leandro Gomes e Marcelo Ikeda **DF** Eloisa Soares **DA** Arthur Amaral **TM** Otávio Vassão **TSO** Otávio Vassão **M** André Berzagui **DS** Otávio Vassão **F** Arthur Amaral

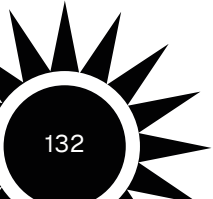
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XANGRI-LÁ

20'02"

AGES 14+

# MANJERICÃO

## SYNOPSIS

A couple lives a quiet life in a peaceful seaside town. Their lives, however, are profoundly affected by the arrival of a large, modern development in the town.



## ABOUT THE DIRECTION

Eric and Raphaela met in college, where they worked together on short films, music videos, and a documentary project that also explored the process of gentrification along the northern coast of Rio Grande do Sul. Manjerição originated as a university project and marks the duo's first film made outside the academic environment.



**D** Raphaela Serafim Maciel e Eric Pauli **EP** Eric Monteiro Pauli **R** Raphaela Serafim Maciel e Eric Pauli **P** Gustavo Quadros e Henrique Garcia **PE** Gustavo Quadros e Henrique Garcia **E** Nara Salles e Oscar Lima **DF** Guilherme O.S e Eric Pauli **DA** Fernanda Przygodzinski **TM** Eduardo Susin Cardeal, Matheus Figueró Garcia e Victor Nicolini Brufatto **TSO** Eduardo Susin Cardeal, Matheus Figueró Garcia e Victor Nicolini Brufatto **M** Felipe de Quadros **DS** Leonardo Campos e Vítor Franz **F** Fernanda Przygodzinski



# MIZANDRIKA

PELOTAS

10'04"

AGES 16+

## SYNOPSIS

After waking up beside a lifeless body, Drika, a travesti, revisits her past in search of her freedom. This experimental short film guides us through the thoughts and anguish of a woman who has killed a man.



## ABOUT THE DIRECTION

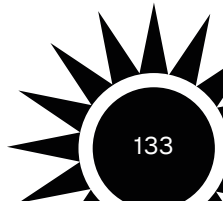
Kali Breder e Souza, a non-binary trans artist, holds a bachelor's degree in Animation Cinema from UFPel. They founded Mostra TransViada in Pelotas, where they work in curation, exhibitions, and organized the city's first Ballroom event. Their research brings together aesthetics and politics, placing trans people at the center of audiovisual storytelling.



**D** Kali Breder **EP** Universidade Federal de Pelotas **R** Ametista Muller e Kali Breder **P** Nikole Ferreira **PE** Nikole Ferreira **E** Marina Ualtes; Gabriel Falkenberg; Luciana Paz; Miguel Ângelo Machado; Matheus Goulart e Nicole Gonzales **DF** Guilherme Bandeira e Valentina Acosta **DA** Millena Maia **TM** MANDALLAH **TSO** MANDALLAH **M** Guilherme Bandeira **DS** Thiago Cryhsó **F** Millena Maia

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IMBÉ  
TRAMANDAÍ

18'13"

GENERAL  
AUDIENCES

# PROCURA-SE ATOR

## SYNOPSIS

Fred, a young person with a disability, dreams of becoming an actor and is joined on his journey by his grandfather, Santiago. Together, they recreate scenes from films to face the challenges of everyday life.

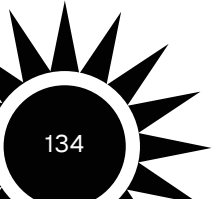


## ABOUT THE DIRECTION

Laura is an executive producer and director with more than 25 years dedicated to the cultural sector, with a focus on audiovisual production. She has produced four series, four feature films, and numerous short films. Airton Tomazzoni is a writer, screenwriter, and director. He is a two-time recipient of the RBSTV Histórias Curtas Award and is active with the Pomar Poético Film Center and NIDI in Imbé.



**D** Airton Tomazzoni e Laura Lautert **EP** Território Diverso **R** Airton Tomazzoni  
**P** Aline Pöerschke, Eliane Barreto, Pomar Poético e NIDI - Núcleo de Cinema e  
Artes de Imbé **PE** Laura Lautert - Território Diverso **E** Jeferson Donatti, Oscar  
de Lima, Rita Réus e Ayla Monick Henn **DF** Marcelo Cabrera e Marcus Godoy  
**DA** Arte Aline Pöerschke e Eliane Barreto **TM** Cris Corrêa **TSO** Cris Corrêa  
**M** Marcus Godoy, Marcelo Cabrera e Fabio Coimbra **DS** Claudio Hernandez e  
Mário Tressoldi **F** Arte Aline Pöerschke e Eliane Barreto





PORTO ALEGRE

20'

AGES 12+

# RAIDINALHA

## SYNOPSIS

In a world devoid of human beings, Raidinalha lives surrounded by frogs and electronic devices. Waiting and solitude define her daily routine. This state of desolation reaches its limit when Raidinalha falls into a pixel and is forced to reinvent the way she connects with the world through touch.



## ABOUT THE DIRECTION

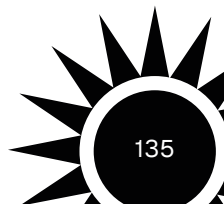
Marco Arruda holds a degree in Visual Arts from UFRGS and works with illustration, video, and animation. He is best known for the ANTITREILER project (2008), which received an award at the Granimado Festival. At Otto Desenhos Animados, he co-directed the feature film A Cidade dos Piratas (2018) and directed the short films A Um Palmo do Nariz (2016), Magnética (2020), and Raidinalha (2026).



**D** Marco Arruda **EP** Otto Desenhos Animados **R** Marco Arruda, Taíla Soliman  
**P** Victória Kaminski **PE** Elisa Rocha **E** Iassanã Martins, Josemi Bezerra,  
Victória Kaminski, Rubens Fabricio Anzolin **DF** Marco Arruda, Eloisa Soares  
**DA** Marco Arruda **TM** Valmor Pedretti **TSO** Valmor Pedretti **M** Marco Arruda  
**DS** Fernando Efron **F** Marco Arruda

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PORTO ALEGRE

15'07"

GENERAL  
AUDIENCES

# O RETORNO

## SYNOPSIS

Returning to the Amazon 40 years after his first encounter with the Yanomami, 82-year-old Italian documentary filmmaker Mario Gianni fulfills the promise he made to the community's leaders: to screen his film in the village.



## ABOUT THE DIRECTION

César Meneghetti works across video, installation, photography, conceptual practices, and documentary filmmaking. He has participated in 166 group exhibitions and 28 solo exhibitions, and has created 136 documentaries and experimental films.

**D** Cesar Meneghetti e Mario Gianni **EP** Falange Produções **R** Cesar Meneghetti **P** Renato Dornelles **PE** Renato Dornelles e Tatiana Sager **E** Mario Gianni, povo indígena Yanomami das comunidades de Maturacá, Ariabú e Maiá. José Ivanildo de Melo **DF** Gabriel Sager Rodrigues, Mario Gianni e Cesar Meneghetti **TM** Tibério Pandimiglio **TSO** Tibério Pandimiglio **M** Cesar Meneghetti **DS** Guilherme Cassio



# TERRA BRUTA

CANOAS

19'08"

AGES 14+

## SYNOPSIS

In southern Brazil during the 19th century, Miguel returns to the land where his story was shattered. As he confronts memories and imminent threats, he continues his journey of purification through rugged landscapes and ancient ghosts.



## ABOUT THE DIRECTION

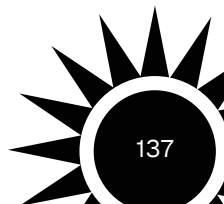
Guilherme Suman holds a master's degree in Literature from UFRGS and postgraduate degrees in Film and Forensic Psychology. He is an award-winning filmmaker whose work has been recognized at national and international festivals. Allan Riggs is a Brazilian-American filmmaker who studied at PUCRS and has received awards in Brazil and abroad. Together, they received the Audience Award at the 13th SJFF, an Academy Awards-qualifying festival.



**D** Allan Riggs e Guilherme Suman **EP** Suman Filmes e Riggs Produções **R** Thiago Suman, Guilherme Suman e Allan Riggs **P** Allan Riggs e Guilherme Suman **PE** Guilherme Suman e Allan Riggs **E** Allan Riggs, Andressa Matos, Marcos Verza, Cassio Nascimento, Pedro Quinto e outros **DF** Vinícius Linhares Macedo **DA** Guilherme Suman e Thiago Suman **TM** Nick Audy **TSO** Nick Audy **M** Allan Riggs **DS** Allan Riggs **F** Guilherme Suman e Thiago Suman

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PORTO ALEGRE

20'

AGES 18+

# O VÉU

## SYNOPSIS

A religious cult built on fake possession rituals takes a macabre turn when the pastor's daughter is possessed by a real entity.



## ABOUT THE DIRECTION

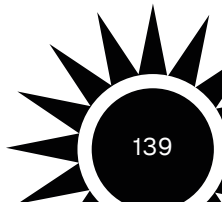
Director of the short films Pastrana (Best Brazilian Short Film at the Brasília and Gramado film festivals; selected for Tribeca and BAFICI) and O Véu (TIFF, Guadalajara, SFFILM, Palm Springs, OFF-Odense, BIFAN). He is currently developing the feature film O Véu, selected for HAF 2026 in Hong Kong, where it won the Fantastic 7 initiative and was presented at the Marché du Film in Cannes.



**D** Gabriel Motta **EP** Onomato Conteúdo, Fogo Filmes **R** Gabriel Motta, Jonts Ferreira **P** Gabriel Motta, Jonts Ferreira, Felipe Apolonio **PE** Ana Luis Moura **E** PHILL, Rafaela Lima, Robson Lima Duarte, João Carlos Castanha, Marcello Crawshaw, Renata de Lélis, Victor Di Marco **DF** Livia Pasqual **DA** Gabriela Burck **TM** Jonts Ferreira **TSO** Jonts Ferreira **M** Bruno Carboni **DS** Jonts Ferreira **F** Samy Sill

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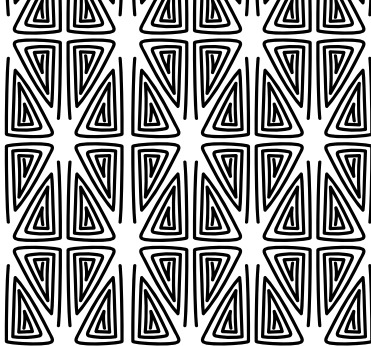
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# JURY CMG



RIO GRANDE

DO SUL

SHORT FILMS



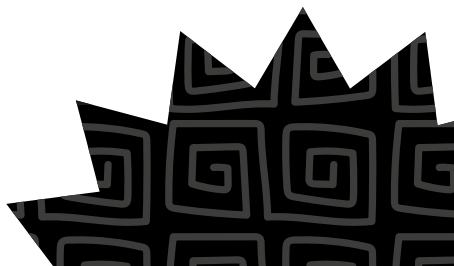
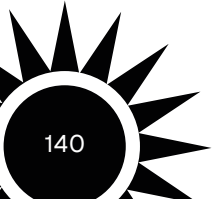
## FERNANDA LOMBA

She is a filmmaker and cultural manager. In 2024, she was an artist-in-residence at the Cité des Arts in Paris through the French Institute. She is a member of the Paradiso talent network. In 2021, she directed her first short film, *A Noite*, commissioned by the German Embassy in Brazil. She has served on juries for film festivals in Brazil and abroad, including Cannes, the Gramado Film Festival, and the Festival de Brasília do Cinema Brasileiro. She is the founder of Instituto Nicho 54, an organization dedicated to research, education, and internationalization for Black artists and entrepreneurs.



## HSU CHIEN

He has worked on more than 100 feature films as an assistant director. As a director, he has helmed 11 feature films, including *Mar, A Banda, Morando com o Crush, Um Dia 5 Estrelas, De Repente, Miss, Desapega, Me Tira da Mira, and Quem Vai Ficar com Mario?*. He co-directed *Querido Mundo* with Miguel Falabella. He has also directed 17 short films, receiving more than 152 awards. In 2018, 2023, and 2025, he served on the Academy Awards selection committee responsible for choosing the Brazilian film to represent the country. He teaches Directing and Assistant Directing at ABC Cursos de Cinema.





## ISABEL WITTMANN

She is a film critic, anthropologist, and researcher. She holds a Ph.D. in Social Anthropology from the University of São Paulo (USP) and is currently a postdoctoral researcher, having also completed doctoral studies at the Università degli Studi di Siena. She is the creator of Feito por Elas, a project dedicated to promoting discussion and raising awareness of women's work in cinema. She is a member of the Brazilian Association of Film Critics (Abraccine), a researcher with the Visual Anthropology Group (GRAVI) at the Laboratory of Image and Sound in Anthropology (LISA-USP), and an international voter for the Golden Globe Awards.



## TATIANA LOHMANN

She is a director, screenwriter, and editor, and the founder of Exótica Cinematográfica. Her documentary feature films Slam: Voz de Levante, Minha Fortaleza, and Aretha no Everest have screened at festivals and received awards at the Tiradentes Film Festival, Festival do Rio, FIMcine, the Nova Frontier Film Festival, among others. Together with the Manifesto Impromptu collective, she has been dedicated to researching narrative language in fiction. Her project Desvio was a semifinalist for the Hubert Bals Fund, and her new feature film, O Sonho da Montanha que Virou Buraco, won the 2024 PROAC Screenplay Development grant.



## THUAN MOZART

He holds a degree in Anthropology with a focus on Cinema. As a screenwriter, he wrote an episode of O Enigma da Energia Escura, a collaboration between Globoplay and rapper Emicida that was nominated for Best Series at the New York Film Festival. He received funding from RioFilme to produce his first documentary feature through his production company, Homem de Cor Filmes. In 2023, his documentary short film was distributed by the Infocus: Latina & Hispanic Cinema 2023 Film Festival, organized by NFMLA in partnership with the Academy Awards. In 2025, he wrote the documentary series Lado A, Lado B for Globoplay. He is currently writing a series about funk music, also for Globoplay.

# CRITICS'

## JURY



### FLAVIA GUERRA

She is a journalist with a master's degree in Documentary Directing from Goldsmiths, University of London. A documentary filmmaker, curator, and film critic, she hosts the Plano Geral videocast and is a film columnist for BandNews FM and UOL. She has written, produced, directed, and worked on Karl Max Way, Marcha da Vida, Meu Sangue é Vermelho, and Poemaria (Gramado 2024, with more than 20 international awards). She has served as a Golden Globe voter and as vice president of Abraccine. In 2025, she moderated the press conference for Aínda Estou Aqui at the Academy Awards in Los Angeles.



### PÂMELA EURÍDICE

She is a journalist, professor, and holds a master's degree in Society and Culture in the Amazon from PPGSCA/UFAM. She is a member of NAVI/UFAM and researches women in Amazonian cinema. She is a member of the Brazilian Association of Film Critics (Abraccine), FIPRESCI, and OAFFC. She is the creator of the podcasts Visões Femininas and Ícones do Cinema Amazonense, the author of the book Olhar Feminino: o Norte na Direction, and a contributor to Cine Set.





## RAFAEL VALLES

He is a documentary filmmaker, film critic, professor, and writer. A member of ACCIRS (the Association of Film Critics of Rio Grande do Sul), he teaches at the Universidad Nacional de las Artes (UNA, Argentina) and the Universidad del Cine (FUC, Argentina). He directed the films *Diário da Pandemia*, *Mario Arregui & Sergio Faraco – Amizade Sem Fronteiras*, and *Ensaio Sobre o Grito*. He is the author of the book *Fotogramas de la Memoria – Encuentros con José Martínez Suárez* (INCAA, 2014) and co-editor of the book *50 Olhares da Crítica Sobre o Cinema Gaúcho* (ACCIRS, 2022).



## SIMONE ZUCCOLOTTO

She is a journalist, director, screenwriter, reporter, presenter, film critic, moderator, and master of ceremonies. She is the presenter, editor, and reporter for *Cinejornal* on Canal Brasil/Globo. She has directed and written documentary series such as *A Mulher no Cinema*, *Mordaça*, and *O Documentário Brasileiro*. She has hosted live events including the *Grande Prêmio do Cinema Brasileiro*, the *Platino Awards*, and the *Gramado Film Festival*. She is a *Golden Globe* voter, a member of *Abraccine* – the Brazilian Association of Film Critics, and a researcher specializing in television series and feature films.



## VICTOR SOUZA

He is a researcher, film critic, cineclub organizer, and audiovisual filmmaker. He holds a degree in Art History from UFRGS and was part of the team at *Sala Redenção – Cinema Universitário*. He is one of the founders of *Cineclube Luz Vermelha* and *VideoArteShow*, which screen films and video art on Porto Alegre's alternative circuit. He directs independent short films and contributes to film criticism zines. He has been a member of ACCIRS since 2023.



# CONEXÕES GRAMADO FILM MARKET

# 10 ANOS

In the year that the Conexões Gramado Film Market (CGFM) celebrates its 10th anniversary—a milestone made possible through the institutional commitment of the Municipality of Gramado, Gramadotur, the Rio Grande do Sul State Film Institute (IECINE), and the tireless efforts of countless women and men dedicated to delivering excellence while overcoming challenges such as the pandemic and the devastating floods in Rio Grande do Sul—we reaffirm our commitment to Brazilian audiovisual production while repositioning the market to expand its dialogue with Ibero-America, open new pathways, and build upon and celebrate the achievements of the Global South.

Drawing on Gramado's symbolic and institutional strength, the market assumes an increasingly clear role within the Latin American audiovisual ecosystem: to foster business opportunities and co-productions, strengthen film-friendly territories, and connect the future of audiovisual production with emerging talent. These three pillars guide the 10th edition and reposition the CGFM as an expanding platform capable of bringing together producers, companies, industry players, funds, distributors, sales agents, public institutions, film commissions, universities, and new generations of filmmakers.

Business development and co-production stand at the heart of the program. Pitching sessions, matchmaking activities, meetings with industry players, funding opportunities, and international networking reinforce the CGFM as a platform focused on tangible outcomes, promoting project circulation, partnership development, and expanded opportunities for production companies and creators. The ultimate goal is not simply to facilitate meetings, but to create real conditions for projects to advance, networks to grow stronger, and new alliances to emerge—a goal made possible by the solid foundation built over the past decade.

At the same time, the CGFM recognizes that contemporary audiovisual production is also shaped by the places where it is created. For this reason, the 2026 edition places structured emphasis on discussions surrounding film-

friendly cities, film commissions, screen tourism, production management, sustainability, public policy, and regional audiovisual ecosystems. This is the market's defining characteristic: positioning Gramado as a place where audiovisual production intersects with territorial development, the creative economy, and the capacity of cities to become better prepared to welcome, encourage, and showcase film and television production.

The third pillar of the CGFM looks toward the future. Residencies, masterclasses, training initiatives, diversity programs, partnerships with universities, and full integration with the Gramado Film Festival reinforce the initiative's educational and reputational dimensions. The market thus presents itself as a space for renewal—a qualified entry point for emerging talent, young filmmakers, and professionals establishing their careers, connecting them with experiences, references, and industry leaders capable of transforming their professional paths.

In 2026, the Conexões Gramado Film Market strengthens its identity as a hybrid platform that bridges festival and industry. Its vocation lies in combining the artistic showcase of the Gramado Film Festival with a market structure designed to generate relationships, professional development, business opportunities, cooperation, and institutional positioning. It is a space where projects find partners, territories discover strategies, institutions build convergence, and talent finds opportunities for the future.

The 10th edition therefore represents much more than a commemorative milestone. It marks a new phase of consolidation, with a clearer value proposition, a more structured strategic framework, and stronger dialogue with the audiovisual sector, national and international partners, and public audiovisual policies. The CGFM now presents itself as a mature platform in continuous development, prepared to assume an even more significant role within the Brazilian and Ibero-American audiovisual industry calendar.

## Ralfe Cardoso

General Coordinator of the  
Conexões Gramado Film Market



# PANELS

CGFM FORUM – RIO GRANDE DO SUL STATE  
FILM INSTITUTE (IECINE) – 40 YEARS

The traditional panel discussions, open to the general public, encourage dialogue on the realities of professional practice, from the private sector to public institutions. They address every stage of the audiovisual process, from project development to production. Topics include sponsorship policies, fundraising, international markets, the future of Brazil's creative industries, and successful national and international case studies.

## CONFIRA:

-  FUTURE PERSPECTIVES FOR BRAZILIAN AUDIOVISUAL PRODUCTION
-  PETROBRAS AND CULTURAL SPONSORSHIP: INVESTMENT, CIRCULATION, AND IMPACT
-  SUSTAINABILITY IN THE AUDIOVISUAL INDUSTRY: FROM COMMITMENT TO PRACTICE
-  INTERNATIONAL MARKETS AND CO-PRODUCTION: PATHWAYS TO EXPANDING BORDERS
-  FUNCINE: INVESTMENT AND DEVELOPMENT FOR THE AUDIOVISUAL INDUSTRY
-  MARICÁ, A MODEL TO FOLLOW: PUBLIC POLICY, TERRITORY, AND AUDIOVISUAL PRODUCTION
-  IGUAÇU2B: CO-PRODUCTION AND AUDIOVISUAL INTEGRATION IN MERCOSUR
-  IBEROFIC NETWORK: COLLABORATION TO STRENGTHEN THE DOMESTIC MARKET
-  REFIG OF FILM COMMISSIONS: NATIONAL COOPERATION TO STRENGTHEN FILM-FRIENDLY TERRITORIES
-  TECH — CINEMA IN TRANSFORMATION: A TIMELINE OF AUDIOVISUAL INNOVATION
-  THE HUMAN FACTOR IN AUDIOVISUAL AI
-  AUDIOVISUAL AS STATE POLICY: PRIORITIES, INSTRUMENTS, AND PERSPECTIVES
-  PRESERVING FOR THE FUTURE: EXPERIENCES FROM NICHOS 54 AND MUSECOM

# 1ST YOUNG FILMMAKERS RESIDENCY

CONEXÕES  
GRAMADO  
FILM MARKET

An immersive experience designed specifically for the next generation of Brazilian audiovisual professionals: the inaugural Young Filmmakers Residency. The Conexões Gramado Film Market will host up to 60 young filmmakers, aged 18 to 35, from across Brazil, free of charge, for three days of intensive programming. Across 17 panels, participants will have access to professional masterclasses, lectures, and networking opportunities with leading figures from Brazil's audiovisual industry. The residency creates an environment for discovering and connecting emerging talent while celebrating the country's regional diversity. The Young Filmmakers Residency is organized by the Conexões Gramado Film Market, the Gramado Film Festival, the Rio Grande do Sul State Film Institute (IECINE), and Universidade Feevale.

## SEE THE PANELS BELOW:

-  DISTRIBUTION: PATHWAYS TO FINDING YOUR AUDIENCE
-  THE AUDIOVISUAL INDUSTRY AND INTERNATIONAL MARKETS
-  SCREENWRITING: FROM IDEA TO NARRATIVE STRUCTURE
-  GLOBO FILMES: PARTNERSHIP STRATEGIES AND THE CIRCULATION OF BRAZILIAN CINEMA
-  DIRECTING: THE CHOICES THAT SHAPE A FILM
-  POST-PRODUCTION: WHERE THE FILM FINDS ITS FINAL FORM
-  AUDIOVISUAL POLICY: UNDERSTANDING THE INDUSTRY TO TRANSFORM THE FUTURE
-  AUDIOVISUAL PRODUCTION: PLANNING THAT MAKES PROJECTS POSSIBLE
-  FILM SCORE AND SOUND RECORDING: NARRATIVES THAT ARE ALSO HEARD
-  RETHINKING ENVIRONMENTAL IMPACT IN AUDIOVISUAL PRODUCTION
-  TRUE CRIME: DEVELOPING PROJECTS WITH RIGOR AND RESPONSIBILITY
-  REDUCING ENVIRONMENTAL IMPACT ON SET
-  INTERNATIONAL CAREER: STRATEGIES FOR EXPANDING BORDERS
-  CINEMATOGRAPHY: LIGHT, FRAMING, AND VISUAL STORYTELLING
-  A FILMMAKER'S CAREER: CREATIVITY, PROFESSIONAL PATHWAYS, AND SUSTAINABILITY
-  PROJECT REVIEW SESSIONS: FEEDBACK, ANALYSIS, AND PROJECT DEVELOPMENT
-  FILM SOCIETIES AND THE DEMOCRATIZATION OF ACCESS



# 1ST INTERNATIONAL MEETING OF FILM-FRIENDLY CITIES

CONEXÕES  
GRAMADO  
FILM MARKET

For the first time, the CGFM will bring together national and international speakers to engage with public officials (August 12–14) in an exchange of ideas on the creative economy as a driver of development, tourism, and income generation. As part of the program, Medellín's Secretary of Economic Development, Maria Fernanda Galeano Rojo, and Film Commission Coordinator Karla Valderrama will present the city's current landscape and discuss the challenges faced by its community in becoming recognized today as one of the most innovative cities in the Americas.

## BELOW IS THE LIST OF PANELS:

- GRAMADO FILM MARKET: CONNECTIONS BETWEEN CITIES AND DEVELOPMENT
- THE MEDELLÍN THAT INSPIRES US: INNOVATION, ECONOMIC DEVELOPMENT, AND TERRITORIAL TRANSFORMATION
- GRAMADO AND THE TOURISM OF THE FUTURE: VISION, PLANNING, AND NEW PROJECTS
- STATE AND MUNICIPAL GOVERNMENTS CONNECTED: PUBLIC POLICIES FOR TOURISM AND CULTURE
- AUDIOVISUAL PRODUCTION AS AN ECONOMIC DRIVER AND TERRITORIAL BRAND: THE SANTA CRUZ DO SUL EXPERIENCE
- GRAMADO: THE CITY THAT BUILT ITS OWN SUCCESS
- HOW TO BUILD INNOVATIVE CITIES: LESSONS FROM MEDELLÍN
- AUDIOVISUAL PRODUCTION, EDUCATION, AND SOCIAL DEVELOPMENT
- SCREEN TOURISM: WHEN AUDIOVISUAL PRODUCTION TURNS PLACES INTO DESTINATIONS
- CULTURAL INCENTIVES AND THEIR LOCAL IMPACT
- PETROBRAS AND CULTURAL SPONSORSHIP: INVESTMENT, CIRCULATION, AND IMPACT
- BEYOND THE CAPITALS: CAMPO BOM AND BAGÉ AS CULTURAL BENCHMARKS
- TAX REFORM AND MUNICIPAL AND STATE CULTURAL INCENTIVE MECHANISMS
- MARICÁ: AUDIOVISUAL POLICY AND TERRITORIAL TRANSFORMATION
- RIOFILME AND PUBLIC ENTERPRISES: AUDIOVISUAL PRODUCTION AS A DRIVER OF DEVELOPMENT
- FILMING ACROSS DIFFERENT TERRITORIES: WHAT DOES A CITY NEED TO WELCOME PRODUCTIONS?
- THE CREATIVE ECONOMY AS A STRATEGY FOR LOCAL DEVELOPMENT

# BUSINESS MEETINGS

CONEÇÕES  
GRAMADO  
FILM MARKET

The Business Meetings create a strategic environment where production companies, distributors, streaming platforms, sales agents, institutions, and audiovisual professionals come together. The program encourages project presentations, the formation of partnerships, and the development of opportunities for financing, production, co-production, and distribution. Held across different festival venues, the meetings connect local, national, and international industry professionals, strengthening professional networks and expanding market opportunities for new projects.

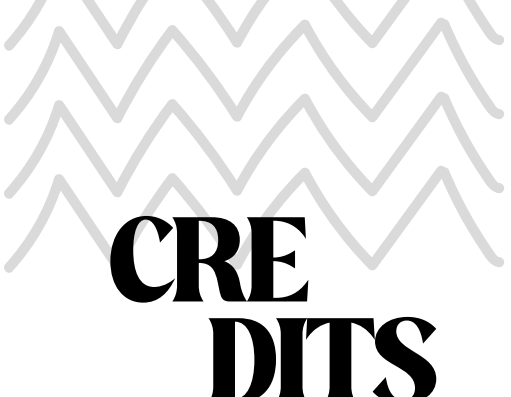
This year, the meetings take place across multiple festival venues and welcome a wide range of industry players, including Amazon, MGM Studios, Biônica Filmes, Boutique Filmes, Medellín Film Commission, Deberton Filmes, Floresta, Globo Filmes, H2O Filmes, Lança Filmes, O2 Filmes, Panorâmica, Sulfix, Vitrine Filmes, Zapata Filmes, and 4U Pictures.

## PITCHING

In a public arena format, finalist filmmakers will present their audiovisual projects to Mara Lobão, CEO and co-founder of Panorâmica. The session creates a space for feedback, visibility, and direct negotiation, connecting new projects with one of Brazil's leading production companies. At the conclusion of the pitching session, one of the presented projects will be selected for development in partnership with Panorâmica.

## WHAT IS PANORÂMICA LOOKING FOR?

The selection is open to Brazilian fiction feature films and series with feel-good narratives capable of moving, inspiring, and providing uplifting experiences for audiences. Genres of interest include romance, romantic comedy, dramedy, coming-of-age stories, inspirational dramas, family adventures, productions featuring animals, and Christmas films. Projects set in Gramado or the Serra Gaúcha region will receive special consideration, highlighting the region's landscapes, cultural identity, and storytelling potential.



# CRE DITS

## 54° FESTIVAL DE CINEMA DE GRAMADO

**ORGANIZATION AND GENERAL  
COORDINATION**  
Gramadotur

**PROMOTED BY**  
Prefeitura Municipal de Gramado

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Mônica Kanitz



## **BRAZILIAN SHORT FILM SELECTION COMMITTEE**

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## **RIO GRANDE DO SUL SHORT FILM COMPETITION – LEGISLATIVE ASSEMBLY FILM AWARD SELECTION COMMITTEE**

Adry Silva, Alexandre Mattos Meireles, Kátia Samara, Tyrell Spencer and Victor Hugo Furtado

## **CONEXÕES GRAMADO FILM MARKET**

### **ORGANIZED BY**

Gramadotur, Instituto Estadual de Cinema / Secretaria de Estado da Cultura do Rio Grande do Sul

### **SUPPORTED BY**

Bravi and Universidade Feevale

### **GENERAL COORDINATION**

Ralfe Cardoso

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### **MOTION GRAPHICS**

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### **TECHNICAL COORDINATION**

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### **PROJECTION COORDINATION**

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### **PRODUCTION COORDINATION**

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### COORDINATION

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### TRANSLATION

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## LIGHTING DESIGN

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## CULTURAL PRODUCER

AM PRODUÇÕES

## INSTITUTIONAL SUPPORT

**ACCIRS** – Associação de Críticos de  
Cinema do Rio Grande do Sul

**APTC RS** – Associação Profissional  
de Técnicos Cinematográficos do Rio  
Grande do Sul

**Assembleia Legislativa do Rio  
Grande do Sul** – Departamento  
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Culturais

**FUNDACINE** – Fundação Cinema RS

**IECINE** – Instituto Estadual de Cinema

**SIAV RS** – Sindicato da Indústria  
Audiovisual do Rio Grande do Sul

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and everyone who contributed to  
making this edition of the festival  
possible.





APRESENTADO POR



PATROCÍNIO MASTER



BRISA COM MODERAÇÃO

PATROCÍNIO



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MINISTÉRIO DA  
CULTURA

