



KIKKI

A bridge between worlds

Directed by Dario Aldana e Alexandre Wera
Produced by Sirli Freitas



TECHNICAL SHEET



Title: Kiki, a bridge between worlds.

Production Company: Enseada Filmes

Format: Fiction

Genre: Coming-of-age teen | Magical Realism| Horror

National Distributor: Olhar Filmes

Directed by: Dario Aldana

Co-director: Werá Alexandre

Written by: Dario Aldana, Patrícia Yxapy and Caio Guerra

Producer: Sirli Freitas



The Story





Logline: Kiki is a young Guarani girl who is at odds with her ancestral culture and, for this reason, has started using her white name, Juliana, and despite being born to replace her mother and grandmother as the community's healer and spiritual leader, she wants to take the university entrance exam, to study and live in the big city, far away from there. The problem is that to finance this dream, she starts selling her soul and the eternity of her people, and now she will have to go to world of the dead and deal with her spirits to reverse this curse.



Synopsis - KIKI, 17, lives and work with her mother, growing and selling herbs, but on internet, she films herself and share with her followers her path to the university in the big city, far from there. Here, we discover Kiki studies in a white school, and saves money for her future working as scholl monitor. But also about her "panic` s crises"" with water, what makes Kiki take pills or enter in a trance, where her spirit teletransport to a dark forest, where a creature rules.

However, on the day she plans to leave for the college exam, Kiki finds her mother arguing with a neighbor who, following the orders of the local pastor, has pulled out the medicinal herbs growing in her garden. Kiki calms the situation, but her mother demands that Kiki goes to her grandmother's house to collect the missing plants. Kiki refuses, because she has an appointment. Her mother tears up Kiki`s bus ticket, telling this herbs are her livelihood and future, but Kiki eventually runs away, embarking on a journey toward her dreams.

After the entrance exam, Kiki and her friend go to a party, where they meet some anthropology and film students. They are immediately fascinated by Kiki, convinced that an unprecedented documentary about her people could be a huge success. Kiki explains her community's belief that when a person dies, all of their belongings - including photographs and recordings - must be burned so that their soul can "become enchanted" and move on. This is why the community rarely allows itself to be filmed: if these records are lost, the person's soul could remain trapped in this world forever. The producer insists, arguing that the film could generate substantial money and benefit the entire community, leaving Kiki torn.

Back home, Kiki seeks out her mother and tells her she has changed her mind: she is going to her grandmother's house to collect the herbs. But once there, Kiki secretly films different forms of knowledge, customs, and rituals within her community, because since she does not believe in its cosmology—after all, she has kept a hidden photograph of her deceased father —she begins selling the footage to the production company. One day, however, the community - which has been threatened in an agrarian conflict dating back to the time of Kiki's father - is attacked, and Kiki's grandmother dies.



Desperate, Kiki tries to erase all the footage of her grandmother, but it is too late: the images have already been broadcast. Overwhelmed by guilt, she spends the night sleeping on the street and dreams of her grandmother, who tells her that she must journey to the world of the dead to lift the curse.

Kiki now embarks on a quest to find the Kikikoi, a forbidden ritual that opens a portal to the world of the dead. And to gather evidence against the hydroelectric company, using her camera to document its actions. Ironically, it is this second quest that ultimately takes Kiki to the world of the dead, when a gunshot kills her.

In the world of the dead - a dark, empty forest she already knew well - she overcomes the dangers of the place, and encounters her ancestral spirits, a luminous presence that comes from a three, and offers her another chance at life in exchange for completing three tasks. First, she must collect her grandmother's oral memories, in order to save her spirit for eternity; then, she must burn the hidden photograph she has kept of her father, allowing his soul to move on; and finally, she must sacrifice her own image and eternity to represent and defend her community from that point forward. Kiki accepts and is given the chance to return. She agrees but before returning, Kiki proposes a new bargain to the ancestral spirits: the image will no longer be a curse, but a weapon for her people. Her ancestors agreed to the exchange.

Back to the world of the living, she listens to her grandmother's beautiful stories and memories; she finds the strength and support to burn her father's photograph; and ultimately becomes a powerful Indigenous leader whose death and return to life brings national attention to the struggle against the dam.

In the end, Kiki faces the journalists, her face painted and proudly reclaiming her original name.

Years later, her daughter returns to bring her college diploma and share that their dream came true.



➤ World-Building



In the world of the living, we sought to create a micro-universe with its own sense of time and its own rules, inhabited by both real and fantastical characters, and by an native people we have never encountered before, a dystopian community with its own rituals and beliefs, a small Macondo of its own. Here we get it touch with a futuristic and ancestor people, who believe in rituals that opens portal to another dimensions; that has an Amumuy, a forest where they bury their dead but also their baby's placenta, because life and death come together; but who also unite ancestor knowledge and modern technology.

On the other hand, the world of the dead has also its own rules, where the soul need to find the light in the middle of a dark forest, but where a huge creature arrest the enemies of the forest and lock them in a hole full of tunnels cover on mud. Here, who are friendly to the forest has some type of shine, to see the path, but which also attract the blind souls trapped there, like bugs around the light. And each time Kiki comes to this dimension - rather because her feet felt into the river, or her friends throw her in the pool, or even when her friend baths her after the party because she is drunk - she has to face something that is a symbolic metaphor of what she is living outside, how denying herself, or erasing her own traces to belong/survive, to finally, understand who she is, and in which side she stands, to embrace her own shine and let the creature behind and the cave cover in mud,, to come back to the forest, and find her spirits, a three that emanates light.

➤ Director's Approach and References





On one hand, we seek realism as a way of approaching the drama, grounded in a classical, naturalistic language and a way of filming that remains very open to the world. In this sense, we are inspired by Peruvian director Claudia Llosa's early films, *Madeinusa* and *La teta asustada*, particularly in the way they create a dystopian community with its own magical beliefs in order to address real and urgent issues.

At the same time, we want to take the fantasy further, bringing the fantastic into the film's aesthetics, narrative, and the character's journey, as in *Pan's Labyrinth* - which just like this one, is a monster film. However, to create this magical world, we draw on films such as *Los Silencios* and *The Blue Trail* in the way they construct the fantastic subtly, yet within a completely dystopian reality. Rather than creating grandiose, with great scenarios or visual effects, we pretend to alter only a few small rules of the worlds: through the use of neon colors, darkness, or simply by emptying out the spaces, embracing a sense of abandonment, emptiness, and solitude. In the last case, to bring more of the horror, we pretend to use people cover on mud and white eyes just like the teen horror *Talk to Me*.

Finally, it is also important to emphasize that, as a good teen film centered on adolescent characters, we intend to engage with pop culture in order to evoke the contemporary teenage world in which our characters live. We draw, for example, on *Alice Júnior*, particularly in its use of vibrant colors in its lighting and settings; in the music that accompanies its characters through their headphones and portable speakers; and in the aesthetics of social media, which will be present throughout our protagonist's daily life, whether through the filters she uses or the content she consumes on her phone, which will often appear directly on screen. The idea is to evoke a culture that is inherently hybrid, bringing together tradition and modernity.



MOOD BOARD



La Teta Asustada

Claudia Llosa



Alice Junior Gil Baroni



Pan's Labyrinth

Guillermo del Toro





Los Silencios

Beatriz Seigner





Talk to Me

Philippou Brothers



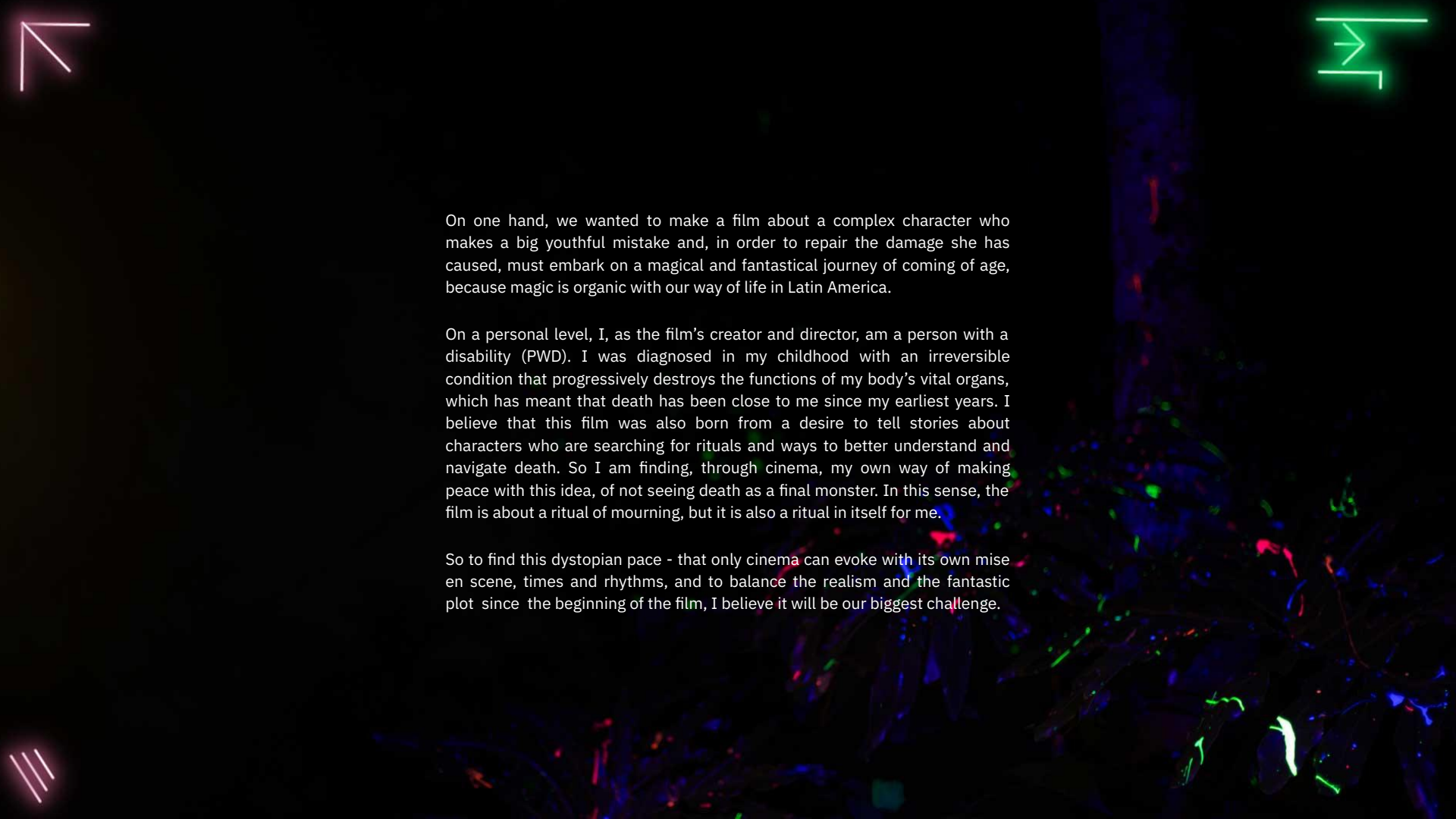
Monster Prototype





Director's
Statement





On one hand, we wanted to make a film about a complex character who makes a big youthful mistake and, in order to repair the damage she has caused, must embark on a magical and fantastical journey of coming of age, because magic is organic with our way of life in Latin America.

On a personal level, I, as the film's creator and director, am a person with a disability (PWD). I was diagnosed in my childhood with an irreversible condition that progressively destroys the functions of my body's vital organs, which has meant that death has been close to me since my earliest years. I believe that this film was also born from a desire to tell stories about characters who are searching for rituals and ways to better understand and navigate death. So I am finding, through cinema, my own way of making peace with this idea, of not seeing death as a final monster. In this sense, the film is about a ritual of mourning, but it is also a ritual in itself for me.

So to find this dystopian pace - that only cinema can evoke with its own mise en scene, times and rhythms, and to balance the realism and the fantastic plot since the beginning of the film, I believe it will be our biggest challenge.



Letter from the
producer





Given its inventiveness, its metalinguistic nature, and its distinctive authorial style, our goal with KIKI is to build a prestigious track record at major international festivals that align with the project, such as Berlinale-Generation, Sundance, Toronto, the Quinzaine of Cannes and The Semaine from Venice. And we understand that this process of internationalization begins now, during the development phase, through participation in international labs, markets, and funding programs.

In this regard, the project has already made significant progress by participating in major Latin American labs, including the Ibermedia Program, the Morelia Lab, the Cinequaon Lab, and, this year, the Bolivia Lab and Cinemundi. For this reason, we feel that now is the right time for the project to take bigger steps and begin its fundraising process.

On the other hand, I strongly believe that "Kiki" can strike a balance, reaching a wider audience at cinemas and streamings, not only because of the universal themes it explores, but also because of its youthful energy and its engagement with the thriller genre and a certain mythological horror, since Kiki's perilous journey through the world of the dead, ruled by a monster creature, and Kiki's forbidden ritual, lend the project a magnetic appeal.

Sundance development Track it would represent a crucial opportunity to delve deeper into these layers and finally balance the proposal that blends realism and fantasy, crafting a story that is both politically urgent and visually inventive, and offering people of all kinds and ages, a film and an experience that moves and inspires.

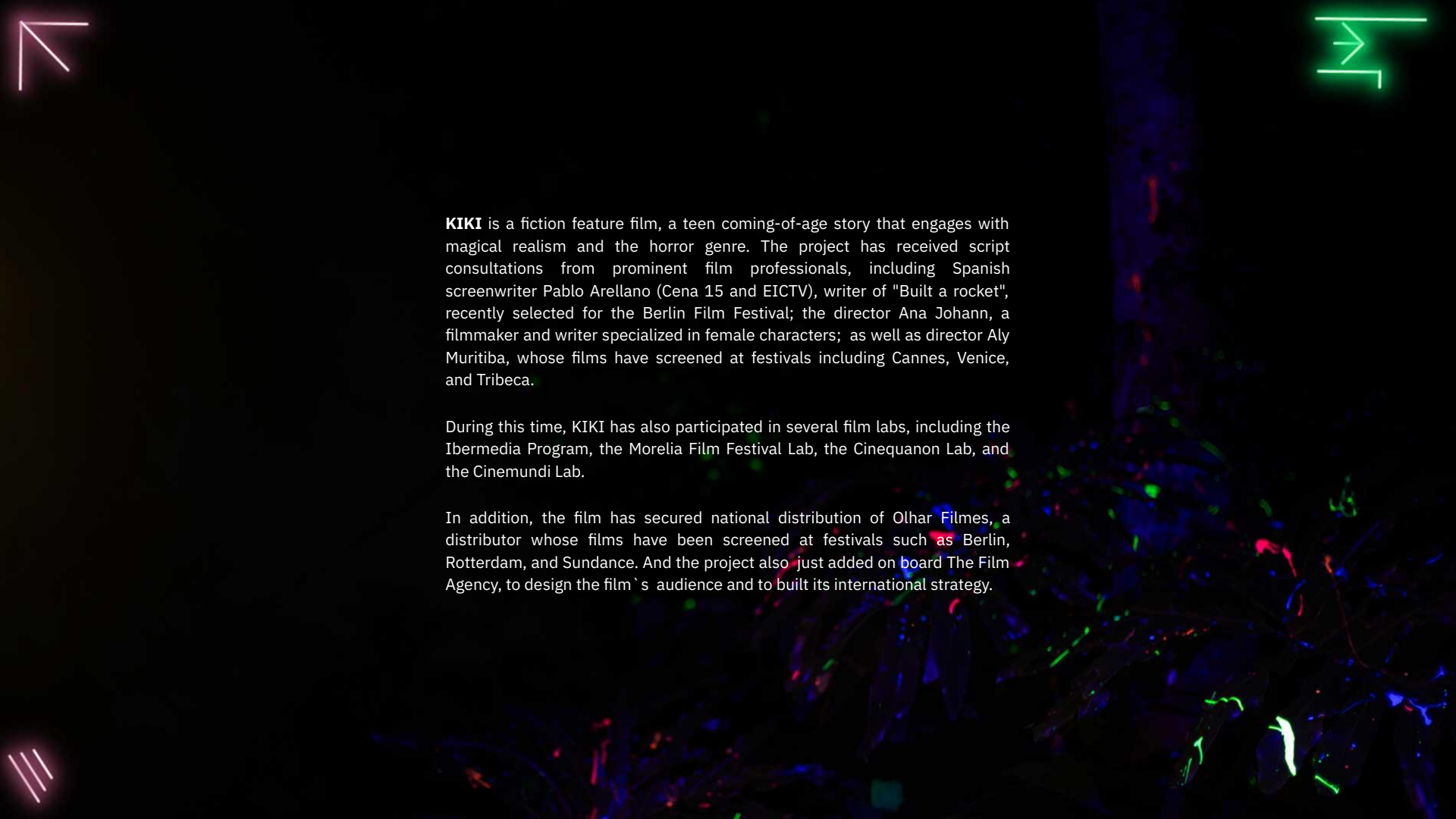
From a production standpoint, we also hope, while we develop the film's artistic proposal, to strengthen the project's production design by developing a comprehensive financing plan that draws on a diverse range of funding sources, including regional and national grant programs as well as international funds. In addition, we are already seeking international co-productions in key markets with production companies, distributors, sales agents, and specialized channels that can contribute talent and resources as we develop and internationalize the project.

By doing so, as producers, we will be able to provide all the necessary conditions for the project to fully develop its source material and its potential, finding the best ways to reach and connect with its audience.



Status





KIKI is a fiction feature film, a teen coming-of-age story that engages with magical realism and the horror genre. The project has received script consultations from prominent film professionals, including Spanish screenwriter Pablo Arellano (Cena 15 and EICTV), writer of "Built a rocket", recently selected for the Berlin Film Festival; the director Ana Johann, a filmmaker and writer specialized in female characters; as well as director Aly Muritiba, whose films have screened at festivals including Cannes, Venice, and Tribeca.

During this time, KIKI has also participated in several film labs, including the Ibermedia Program, the Morelia Film Festival Lab, the Cinequanon Lab, and the Cinemundi Lab.

In addition, the film has secured national distribution of Olhar Filmes, a distributor whose films have been screened at festivals such as Berlin, Rotterdam, and Sundance. And the project also just added on board The Film Agency, to design the film's audience and to build its international strategy.

➤ Relevance





On one hand, KIKI has an absolutely universal plot and theme, a coming-of-age drama that speaks to anyone about the challenges of building and affirming one's own identity, purpose, and place in the world. It is a journey shaped by our references, desires, fears, impulses, traumas, and our longing (or lack thereof) to belong. But it is also often shaped by ancestry, which in this case is Indigenous, but could just as easily be Arab, Japanese, Latin American, or rooted in any other culture. In this sense, the name and the mark that crosses our protagonist's face, which she tries to hide beneath makeup or cat-face filters, could just as well be a hijab, a kippah, a kimono, a prayer, or the language itself. Here, all of this is framed through a critical perspective that highlights the challenges of being a young person on the verge of finishing high school and looking toward an uncertain future—while recognizing that, for minorities and the working class more broadly, this journey is often marked by scarcity, frustrated dreams, and a host of other obstacles.

On the other hand, the film proposes to embrace this universal drama with great inventiveness, engaging with cinema itself and with the audiovisual image through a certain degree of metalinguistic exploration. It does so through a compelling dialogue between genres, embracing in its magical metaphor and fantasy as ways of addressing real and universal themes in a distinctive, creative, and at the same time, organic way, in the sense that life in Latin America is deeply intertwined with beliefs, faiths, magic and rituals.

Added to this magical and critical premise is the combination of an experienced team, with several fiction films to its credit, and an Indigenous team capable of bringing freshness and a decolonial, innovative perspective to the film, creating a space for exchange and the transfer of knowledge and technology. All of this is supported by a careful production process that has already taken the project to several important labs, residencies, and industry markets.

Last but certainly not least, this film would give us the opportunity to reinvent a more diverse cultural imaginary and identity for our region, a very conservative southern Brazil, ensuring inclusion on multiple levels, and acting as a cultural, social, and economic agent in a region that receives very little support and investment. A

And above all, as an author film, it would allow us to make a new, inventive, critical, and urgent kind of cinema.

This is what makes us believe that the film can embark on a highly prestigious journey, bringing our cinema, made far from the major urban centers, to a place of national and international recognition. But above all, that can offer audiences of all ages a new aesthetic experience, one that moves, touches, questions, impacts and inspire.



Themes





The film explores themes that are central to the coming-of-age journey, including the tensions between belonging and displacement, education and work, and ancestry and modernity. All of this unfolds through Kiki's perspective, as she struggles to assert her identity while also confronting the grief of losing her father, ultimately letting go of the last photograph she has secretly kept since childhood - another universal drama that shapes her journey.

The film also reflects on cinema itself and the multiple meanings of the audiovisual image. At the same time, it examines the very idea of representation, using a magical metaphor to address cultural appropriation. All of this is framed through a critical perspective on dominant models of development.

➤ Research



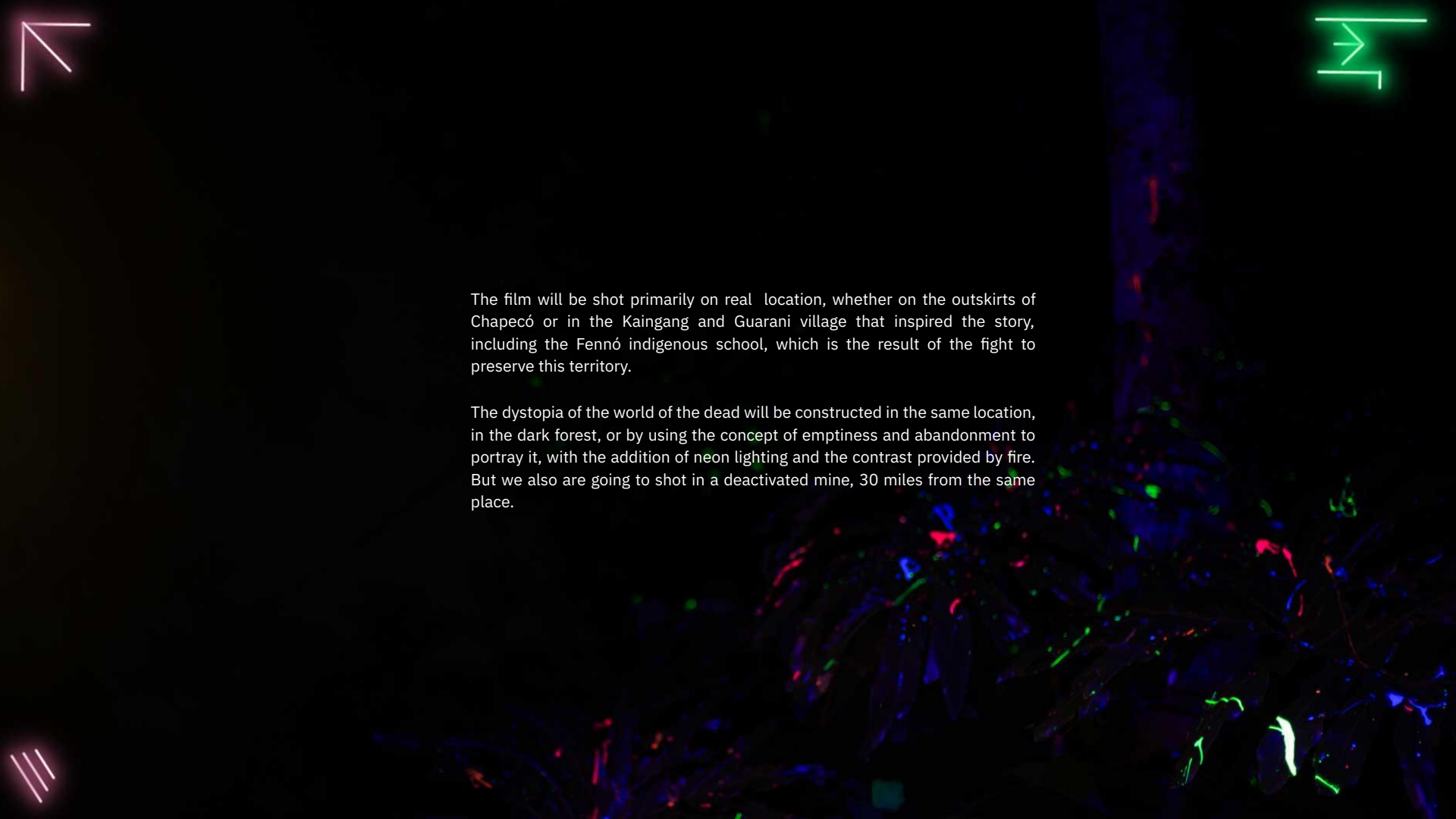


Videos



Locations



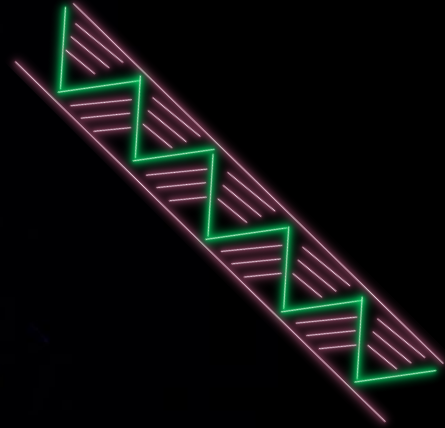


The film will be shot primarily on real location, whether on the outskirts of Chapecó or in the Kaingang and Guarani village that inspired the story, including the Fennó indigenous school, which is the result of the fight to preserve this territory.

The dystopia of the world of the dead will be constructed in the same location, in the dark forest, or by using the concept of emptiness and abandonment to portray it, with the addition of neon lighting and the contrast provided by fire. But we also are going to shot in a deactivated mine, 30 miles from the same place.



Financing Plan





Estimated Production Budget

Total \$ | 1.500.000,00

Secured Budget

Total \$ | 900.000,00

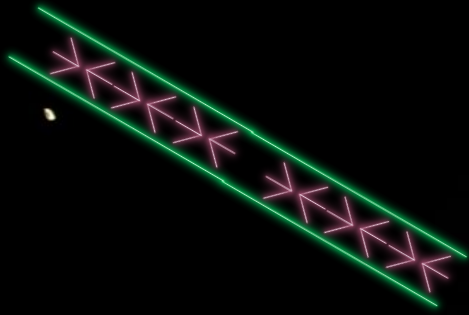
Financing Plan

National Funds (FSA): 60%

Co-production (International Co-productions, Distributors,
Sales Agents, and Players): 40%



Schedule





2026

Development and Financing (start money);

2027

Financing (gap) / Development artistic project and production design / Participate in key labs and markets.

2028

Production (pre-production, production and post production);

2029

Premiere and Distribution.





Team





Distributor



OLHAR FILMES

Founded in 2017, Olhar has distributed numerous Brazilian and international films, including titles such as “A Gente,” which premiered at DOK Leipzig; “Ferrugem,” which premiered at Sundance; “Alice Júnior,” which premiered in the Generation section at the Berlinale; “Deserto Particular” (Private Desert), which premiered at Giornate degli Autori, and “Yellow Cake,” which just premiered in Rotterdam.

<https://olharfilmes.com.br/>

Production



ENSEADA FILMES

Specialized in the development of audiovisual projects, Enseada has produced and co-produced short and feature-length films that have been screened at major film labs and festivals, such as the Tiradentes Film Festival, the Brasília Film Festival, the São Paulo International Short Film Festival, the Morelia Film Festival in Mexico, the Ibermedia Program, the Carolina Foundation, DocSP, and the Huesca International Film Festival in Spain.

<https://enseada.art/>



Dario Aldana
Director and screenwriter

Dario Aldana studied film at FAP and as a director, he began his career by directing in college his first short films, which were screened at festivals such as Olhar de Cinema, CineBH, the Huesca Film Festival in Spain, the Brasília Film Festival, the São Paulo International Short Film Festival, the Tiradentes Film Festival, the Havana Film Festival, and the Toulouse CineLATino Festival. In addition, Dario worked as an assistant director on the films "Para Minha Amada Morta" and "Ferrugem", which screened at festivals such as San Sebastián and Sundance. And he just shoot his first pro short film with budget, The Curse, and is currently preparing to shoot "O Cortejo dos Mortos", his first feature film co-produced with Portugal and Uruguay.

vimeo.com/jandirsantin
[complete CV](#)



Werá Alexandre
Co-Director

A director, photographer, and editor, Alexandre Wera is a Guarani Mbya filmmaker who earned his degree in film through the Cinema nas Aldeias Project. As a director, his short films and feature-length projects have been screened at major festivals and film labs in Brazil and Latin America, notably "O Dono da Lontra," which was shown at the São Paulo International Short Film Festival, the Visões Periféricas Festival in Rio, where it won the award for best film in the competition, and the Entretodos Festival, where it won the critics' award. And the short film "Yvá Jerá - The Creation of the Universe", which premiered at the Morelia Festival in Mexico and at the Fam de Todos in Florianópolis, where it won one of the competition awards.

[Earlier work](#)

Co-founder of Enseada Filmes, where she produced the short films "Paixão Nacional", which competed for a spot on the Oscar shortlist at the Huesca Film Festival, and "Quando o rio perde o chão ele vira cachoeira", which was acquired by MUBI at the São Paulo International Short Film Festival. At the production company, she is also developing four feature films in advanced stages of financing: "Cortejo dos Mortos", a finalist in the Sundance Development Track and distributed by Olhar Filmes; "Dias que palpitam no escuro", a finalist for the Hubert Bals Fund BR and winner of the SANFIC award at FAM; "Kiki", selected for the Ibermedia program at the Morelia Film Festival; and "O Cheiro da Árvore", a FRAPA award winner and selected for the Torino Film Lab.

[Complete CV](#)



Sirli Freitas
Producer



CAIO Guerra
Screenwriter

Caio Guerra (São Paulo, Brazil, 1992) is a screenwriter and film director. He graduated from the Film Program at FAAP in 2014 and earned a Master of Fine Arts (MFA) in Screenwriting from Edinburgh Napier University, graduating with distinction in 2023. He is a co-founder of Projeto Marieta, in downtown São Paulo, and managing partner of Irmãos Guerra Filmes, where he has written and directed numerous short films, commercials, and music videos - for which he has won dozens of national and international awards. Between 2022 and 2024, he served as script room coordinator and head of the script room on two series projects, one for streaming on Amazon Prime and the other for broadcast television. He currently teaches the intensive screenwriting course "The Screenwriter's Journey," now in its 22nd edition, and coordinates the Screenwriting Development Groups at Marieta; through these two activities, over the past five years he has directly helped more than 700 screenwriters develop their projects and, indirectly, more than 2,000.



Patrícia Ferreira
Screenwriter

Patrícia Ferreira Pará Yxapy is a filmmaker and professor. Through her award-winning films, videos, and installations, which have been screened internationally, she explores different aspects of Guarani culture. These include spirituality, the feminine universe, and the relationship of her Mbya-Guarani people to borders. She directed "Bicicletas de Nhanderú" (2011), "Tava, a casa de Pedra" (2012), and "Teko Haxy - Ser Imperfeita" (2018). As screenwriter, she wrote the screenplay for the award-winning "A transformação de Canuto" (2023), that was screened in festival such as IDFA, Brasília, Gramado, and abroad. But also wrote the feature "Nóis", a coming of age film screened at the Great Rio Festival, and at XV Infinitto Film Festival where it won the best film prize.



Aly Muritiba
Script and Directing
Consultant

The films written and directed by Aly Muritiba have won more than 200 awards at national and international film festivals, and have been screened at festival such as Sundance, Venice, San Sebastián, Tribeca and Cannes. At 2022, his feature Private Desert (Giornate degli Autore) was selected by the Brazilian Film Academy to represent Brazil in the Oscar race of that year.



Ariel Ortega
Script and Directing
Consultant

Ariel Kuaray y Ortega is an award-winning filmmaker and Mbyá-Guarani leader, widely known for his films focusing on Guarani culture. His notable filmography includes titles such as "The Transformation of Canuto" (2023), which won awards at IDFA, the Gramado Film Festival, the Tiradentes Film Festival, and the Brasília Film Festival.



Hellen Braga
Photography

Hellen Braga is a director of photography and a full member of the Brazilian Cinematography Association (ABC). With a career spanning more than 15 years in the audiovisual industry, she has served as director of photography on notable feature films such as "A Mesma Parte de um Homem" and has worked on major productions for both film and streaming platforms. With a degree in film from the Faculty of Arts of Paraná (Unespar), she was part of the crew on major productions such as the series "3%" and "Elize Matsunaga: Once Upon a Crime" (Netflix), in addition to collaborating with cinematographers Rui Poças and Hélène Louvart. She was part of the crew for "A Mesma Parte de um Homem", a feature film directed by Ana Johann that premiered at the Rome Film Festival and the Tiradentes Film Festival, where it won the Helena Ignez Award at the Mostra Aurora. She has credits in dozens of audiovisual projects for film and television, including fiction, documentaries, and series.



Édina Barbosa
Photography

An Indigenous woman from the Kanhgág People of the Mangueirinha Indigenous Territory in Paraná. A film student at the Federal University of Santa Catarina, she holds a degree in Social and Human Sciences from the Federal University of Fronteira Sul. She is active in the indigenous movement as an activist, photographer, and communications coordinator for ARPINSUL - the Coalition of Indigenous Peoples of the Southern Region, and is a member of the KATAHIRINE Network, the Audiovisual Network of Indigenous Women.



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Thank you!!!

