



WORLD PREMIERE - GENERATION KPLUS

**THE NATURE OF INVISIBLE THINGS**  
**A NATUREZA DAS COISAS INVISÍVEIS**

written and directed by Rafaela Camelo



BRAZIL, CHILE / 2025 / Portuguese / 90 min

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## SCREENINGS AT BERLINALE

14.02	15:30	HKW 1 - Miriam Makeba Auditorium (Premiere, Generation Kplus Opening Ceremony)
15.02	10:00	Zoo Palast 2
16.02	16:00	Cubix 6
20.02	13:00	Zoo Palast 2
21.02	09:30	Zoo Palast 1

## PRESS & INDUSTRY SCREENING

15.02	11:30	Cubix 6
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## MARKET SCREENING

19.02	11:00	Cinemaxx 9
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## DOWNLOADS

### Film stills

<https://drive.google.com/drive/folders/1aCTs-tvgAR0wJPi1VDIi0vt7MI6h56bC?usp=sharing>

### Poster

<https://drive.google.com/file/d/1j0d790T0q2GypezLAGaj6GZrrrGKjFHS/view?usp=sharing>

### Director's Picture

[https://drive.google.com/drive/folders/1cy6HCdbfqrHaTkSubq\\_9YNMnSqvxRAIL?usp=sharing](https://drive.google.com/drive/folders/1cy6HCdbfqrHaTkSubq_9YNMnSqvxRAIL?usp=sharing)

## TAGS

@moveofilmes @pinda\_producciones @apoteoticacinematografica  
@the\_open\_reel @vitrine\_filmes  
@rafaelacamelov @laurabrandaodesousa @serenaatriz  
@larissamauro @camilamardila @alinemartamaia

## PRODUCTION COMPANIES

<https://www.moveofilmes.com/>  
<https://www.pindaproducciones.com/>  
<https://www.apoteotica.com/>

## INTERNATIONAL DISTRIBUTION

<https://theopenreel.com/>

## LOGLINE

During summer vacation, two ten-year-old girls cross paths in a hospital and form an unexpected bond. Their connection leads them on a bittersweet journey of loss, farewells, and quiet discoveries about life.

## SYNOPSIS

Gloria (Laura Brandão), a 10-year-old girl, is spending her vacation in the hospital with her mother, a working-hard nurse. While exploring the facility, Gloria meets Sofia (Serena), a girl convinced that her great-grandmother's worsening health is a result of her hospital admission. Bonding over their shared desire to leave, the two girls find solace in each other's company. As departure becomes inevitable, the girls and their mothers head to a countryside retreat to spend the final days of an unforgettable summer.

## CREDITS

**Writer/Director:** Rafaela Camelo

**Cinematography:** Francisca Sáez Agurto

**Editing:** Marina Kosa, Rafaela Camelo

**Music:** Alekos Vuskovic

**Sound Design:** Lucas Coelho

**Production Design:** Sarah Noda

**Producer:** Daniela Marinho, Rebeca Gutiérrez Campos, Otavio Chamorro, Rafaela Camelo

**Executive Producer:** Heloísa Schons, Juliana Melo, Isabella Jacob Pinto, Daniela Marinho, Fred Burle, Rebeca Gutiérrez Campos

**Produced by** Moveo Filmes, Pinda Producciones, and Apoteótica Cinematográfica

**In association with** Vertical Production

**With the support of** Ancine - FSA - BRDE, Fundo de Apoio à Cultura do Distrito Federal, Fondo de Fomento Audiovisual, Projeto Paradiso, Région Nouvelle-Aquitaine, and Mistika Post

**Select Labs:** Cópia Final at Ventana Sur (December/2024); Cinemundi (September/2024); First Cut Lab and First Cut Lab + at Karlovy Vary (July/2024); Curitiba Lab at Olhar de Cinema (June/2024); winner of the prix BAL-LAB of feature project at Festival Biarritz Amérique Latine 2019; Winner for Best Script during Cabiria Festival; 10<sup>o</sup> BrLab; 20<sup>o</sup> Produire au Sud.

**Shooting Location:** Brasília DF, Brazil

**Aspect Ratio:** 1.85

**Sound:** 5.1

## DIRECTOR'S STATEMENT

I have a very vivid memory of being a child deeply curious about death, yet also feeling strange for having that interest. I remember the first time I saw a dead animal—I was surrounded by other children, no adults around. I also remember my first funeral, the obligation to approach my grandmother's body to say goodbye, and the fear that gripped me. The line between what was forbidden and what was expected in the rituals of death felt blurred. Many questions crossed my mind, questions I didn't feel free to ask at the time.

I found in stories a kind of interlocutor, someone I could converse with. Tales of spirits, premonitory dreams, and the strange miracle of returning from the world of the dead sparked my imagination, leading me to fill with fantasy the gaps that adults left unexplained. This curiosity—so entwined with fear and mystery—is something I try to capture in the film.

"The Nature of Invisible Things" is a coming-of-age film that explores death and grief from the perspective of two 10-year-old girls. Following Gloria and Sofia, the story examines how children make sense of complex truths that adults try to hide or soften—and how they find their own path toward these discoveries.

Gloria, a 10-year-old girl with a transplanted heart, sees the world with sensitivity and imagination, yet she also carries the restlessness of someone who doesn't fully understand the mysteries around her. Her journey takes a turn when she meets Sofia, a girl more mature than she is, determined to fulfill her ailing great-grandmother's last wish—to spend her final days at the family's countryside home.

Gloria's scar on her chest is not just a physical mark but a reminder that her existence is deeply connected to someone who no longer exists. In a way, flesh and blood are the most tangible expressions of life. And while death terrifies us with its unknowns, there is something equally unsettling in the realization that we are made of flesh and entirely dependent on it to survive. In the end, this is what the film seeks to explore: how we live on in each other, how our bodies and stories intertwine beyond time.

From the very beginning of the script, my intention was to create a film divided into two parts: the first guided by the characters' time in the hospital and a drastic shift that happens exactly in the middle, when the characters move to the great-grandmother's house. It's a structural metaphor, as if, at that point, the film as it was presented had to die in order for another to be born.

I hope that the audience of "The Nature of Invisible Things" leaves the screening with a sense of longing and finds, within this seemingly simple narrative, a reflection on human fragility. I hope they allow themselves to connect with the unknown, with the invisible. And to dive into the perspectives of Gloria and Sofia, using imagination as a lens to explore our world.

## **BACKGROUND: THE DEAD NAME**

The idea of the "dead name" inspired the storyline involving Sofia, Simone, and Great-Grandmother Francisca. For a trans person, the dead name refers to the name given at birth. This name is considered part of a past identity that the trans person no longer recognizes as their own, discarded in favor of their true identity.

In the story, Sofia, a trans child, finds a photo of herself before her transition in her mother's purse, accompanied by her dead name, Bento. The conflict the photo stirs in her is linked to the fear that, even though her mother accepts her, she may still be attached to something Sofia has already left behind. In this way, the mother's grief is not a sign of rejection, but the symbolic pain of saying goodbye to Bento, the child who no longer exists.

In crafting the narrative, I chose to largely omit the fact that Sofia is a trans child. This decision wasn't made to create a mystery or twist, but to allow the audience to first see Sofia as any other child—curious, smart, full of desires and fears—before any labels are applied, and to avoid setting the expectation that Sofia's story would be about her transition, when her greatest pain is the imminent departure of her great-grandmother.

When this information is revealed, the impact comes not from shock, but from how the relationships and emotions around her gain new depth. We aim not to reduce Sofia to her transition, but to present her as a fully realized character, with a world of her own that extends beyond that experience.

This process of rebirth and farewell involving a trans person, with all its emotional and symbolic implications, mirrors the complexity of the relationship with death, which is not just the physical end but also the transformation of identities and the meanings we attach to them. This is why the culmination of Sofia's dead name journey is a funeral ritual for Bento, filled with symbolism and shared with the community.

## **RELATED LINKS**

Transgender People - GLAAD Media Reference Guide

<https://glaad.org/reference/transgender>

Tips for Allies of Transgender People

<https://glaad.org/transgender/allies>

## CREATIVE TEAM

**Rafaela Camelo** is a Brazilian director and screenwriter. In 2019 she directed "O Mistério da Carne" (Sundance), winner of Best Film Award at Biarritz Amérique Latine and Fest New Directors / New Films. Co-directed in 2023 with Emanuel Lavor, "As Miçangas" (Berlinale) won the Golden Horsemen at 36th Film Fest Dresden. She is a member of the Talent Network of Projeto Paradiso. In 2021, she was selected for the Latin American program of Berlinale Talents. In 2023, she was selected by Variety as one of 10 Brazilian next gen talents. Her debut feature film, "A Natureza das Coisas Invisíveis", a Brazil-Chile co-production, was selected for the 75th Berlinale.

Selected works:

As Miçangas (The Beads)

Short fiction, codirected by Rafaela Camelo and Emanuel Lavor, 2023, 19 min. Berlinale 2023.

O Mistério da carne (Desires of the flesh)

Short fiction, written and directed by Rafaela Camelo, 2019, 18 min. Sundance 2019.

A arte de andar pelas ruas de Brasília (The art of walking through the streets)

Short fiction, written and directed by Rafaela Camelo, 2011, 18 min

**Camila Márdila** is an award-winning actress from Brasília, recognized at the Sundance Film Festival and the Grande Prêmio do Cinema Brasileiro for her role in "The Second Mother" by Anna Muylaert. She has starred in several TV series, including "Justiça", "Onde Nascem os Fortes", "Feras", and "Onde Está Meu Coração", as well as the soap opera "Amor de Mãe" by Manuela Dias. Her recent film releases include "Meu Nome é Gal" by Dandara Ferreira and Lô Politi and "Charcoal" by Carolina Markowicz, which earned her another nomination at the Grande Prêmio do Cinema Brasileiro. She is also part of the cast of "Still Here" by Walter Salles, "A Vilã das Nove" by Teo Poppovic, "The Nature of Invisible Things" by Rafaela Camelo, and Netflix's "Senna" series. Camila directed her first short film, "Sandra", and stars in the upcoming series "Praia dos Ossos", directed by Andrucha Waddington, and "Véspera", directed by Joana Jabace.

**Larissa Mauro** is an actress and acting coach with over 15 years of experience in performance research. She holds a degree in Theater from UnB, a master's degree from the University of Essex, and trained at the GITIS Conservatory in Russia. In film, she stars in "The Nature of Invisible Things" (Berlinale 2025) and has appeared in "Espaço Infinito", "O Vazio de Domingo à Tarde", and "Meio-Expediente". As an acting coach, she has worked on television and film productions such as "B.A: O Futuro Está Morto" (Max), "Franjinha e Milena: em Busca da Ciência" (Max), "Chico Bento e a Goiabeira Maraviósa" (Cinema), "A Flor da Idade" (Globo), and "Cartório das Almas" (Cinema). She is the co-creator of "Meu Pequeno Ator", a method that strengthens family bonds through artistic experiences.

**Aline Marta Maia**, an actress born in Maceió, began her artistic career at 14 in theater. She made her film debut in 1980 with the short "Tana's Take", but paused her career to work as an advertising

copywriter until the late 2010s. She returned to the screen in 2019 with the short "A Barca". At 60, she gained recognition in 2022 with "Carvão" and "Pedágio", both directed by Carolina Markowicz, and was awarded at the Festival do Rio. In 2023, she received the Redentor for Best Supporting Actress for "Carvão". She continues to captivate audiences internationally.

### Francisca Sáez Agurto

**Daniela Marinho** is a Brazilian film producer with a degree in Law and a master's in Social Communication. Currently, she is the Executive Producer and Film Programmer at Cine Brasília, a landmark cinema founded in 1960. Daniela's production credits include the short films *O Mistério da Carne* (Sundance 2019), *O Véu de Amani* (Gramado 2019), and *As Miçangas* (Berlinale Shorts 2023). She is the main producer of the feature *A Natureza das Coisas Invisíveis* (formerly *Sangue do Meu Sangue*), a Brazil-Chile co-production directed by Rafaela Camelo (premiere at the 75th Berlin International Film Festival in the Generation section). In addition to her production work, Daniela is developing *Rodante* by Renata Diniz (BrLab 2022) and *Apollo* with Marcelo Grabowsky (funded by Rio Filme). She participated in Buenos Aires Talents in 2023 and is a member of the Paradiso Talent Network.

**Rebeca Gutiérrez Campos** is film producer and cultural manager. Cofounder and first President of the API – Chilean Guild Association of Independent Producers (2016-2018). Specialized in national and international coproductions, she has worked on debut films since 2011 through her company Pinda, established in Santiago, Chile. In 2024, she premiered *La Piel en Primavera* by Yennifer Uribe (Colombia-Chile) at Berlinale Forum. In this year, She premiered the feature *A Natureza das Coisas Invisíveis* (formerly *Sangue do Meu Sangue*), by Rafaela Camelo, at the Berlinale Generation in coproduction with Moveo Filmes, and is developing *Un Domingo al Mes* by Casandra Campos Ernst.

## PRODUCTION COMPANIES

**Moveo Filmes** is an independent film production company based in Brasília, committed to creating auteur-driven projects with a focus on the international market. The company works with prominent talents from its region, including Rafaela Camelo, with whom it is about to release the debut feature *The Nature of Invisible Things*, and who co-directs the short film *As Miçangas* (selected for the 73rd Berlinale and the Hong Kong Film Festival, 2023), as well as the short film *The Mystery of Flesh* (Sundance, 2019). The production company is also involved in the development of the features *Apollo*, directed by Marcelo Grabowsky (in co-production with Mirada Filmes and with development funding from RioFilme), and *Rodante*, written and directed by Renata Diniz (participant of BrLab 2022 and with development funding sponsored by FAC-DF).

**Apoteótica Cinematográfica** develops scripts and audiovisual projects with a focus on diversity and LGBTQ+ culture. Since 2007, it has been a key player in independent cinema, with films showcased at international festivals. The company co-produced "*The Nature of Invisible Things*" (Berlinale 2025) and "*As Miçangas*" (Berlinale 2023). "*The Mystery of Flesh*" was selected for Sundance. "*Vagabunda de Meia Tigela*" won Best Direction at Mix Brasil 2015, and "*As Fugitivas*" won Best Screenplay at Mix Brasil 2007. Currently, the company is developing feature films, series, and commissioned scripts.

**Pinda** is a production company founded in 2011 in Santiago, Chile, focusing on the development of cinematic projects by emerging filmmakers, promoting collaborative work and networking in the independent audiovisual industry. Since 2015, it has been exclusively dedicated to producing projects led by women, contributing to reducing inequality in fiction filmmaking.

## DISTRIBUTION

**The Open Reel** was founded in 2012 as an International Sales Agency aiming to support and promote independent cinema on an international level. The agency wanted to enlarge the visibility of those independents productions not supported by a staff devoted to develop their circulation and their positioning to festivals and markets. Over these years, The Open Reel has confirmed its principal vocation in promoting arthouse cinema accompanying emerging and then also already established filmmakers to many important events around the world.

Since the 2014 The Open Reel has reinforced its mission to support independent cinema also distributing in the Italian territory through the VOD platform [www.theopenreel.it](http://www.theopenreel.it)

The Open Reel is also active on a production level, supporting upcoming or still in post-production projects .

**Vitrine Filmes**, founded by Silvia Cruz in 2010, is a leading independent distributor in Brazil, with over 150 releases and four million viewers. In 2019, it distributed "*Bacurau*", winner of the Jury Prize at Cannes. It is known for "*Sessão Vitrine*", an initiative that fosters audiences with affordable tickets and debates. Since 2020, with Felipe Lopes as a partner, Vitrine Filmes has expanded into streaming, foreign productions, and established "*Vitrine Espanha*". It continues to operate in Brazil with a curatorial focus on auteur and thought-provoking cinema.



## CREDITS

### **The Nature of Invisible Things**

Drama, coming of age

Brazil, Chile / 2025 / Portuguese / 90 min.

#### **Cast**

Laura Brandão (Glória)

Serena (Sofia)

Larissa Mauro (Antônia)

Camila Márdila (Simone)

Aline Marta Maia (Bisa Francisca)

**Direction and screenplay:** Rafaela Camelo

**Cinematography:** Francisca Sáez Agurto

**Editing:** Marina Kosa, Rafaela Camelo

**Music:** Alekos Vuskovic

**Sound Design:** Lucas Coelho

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**Location:** Brasília DF, Brazil

**Aspect Ratio:** 1.85

**Sound:** 5.1