



76. Internationale
Filmfestspiele
Berlin
Berlinale Competition





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MOSCAS

A FILM BY FERNANDO EIMBCKE

2026 - MEXICO/SPAIN - B&W - 99 MIN - 1.85 5.1 - SPANISH (FLIES)

a TEOREMA, KINOTITLÁN Production

LOGLINE

When Olga has to rent out a room in her apartment to a father, she forms an unlikely bond with his nine-year-old son, and unexpectedly, their lives become intertwined.

SYNOPSIS

Olga lives a strictly regulated life without attachments in a vast apartment block. When out of financial necessity she rents a room in her apartment to a man who also sneaks-in his nine-year-old son, an unlikely bond forms. Her carefully controlled world begins to shift, and their lives become intertwined against her will.



DIRECTOR'S NOTE

When Vanesa Garnica and I co-wrote the script, it was important for us to initially create a poetic language for the child in our story and the specificity of the words he would use to express himself. However, after shooting our first day we realized that most of that work would need to be cut - not because he was not able to learn the lines, it was more his indifference to them. On set, as in life, a child demands the very essence of cinema: simple, clear actions—the smaller, the better. Kids are instinctive filmmakers.

In MOSCAS, this nine-year-old boy transforms Olga's universe, a woman paralyzed by the fear of connection. On set, he transformed the entire crew, reminding us that making a movie should be a game—and for a child, playing is a deeply serious matter. Children don't need poetic dialogue or images; they are poetic in their very existence.



CAST

Teresita Sánchez (Olga)
Bastian Escobar (Cristian)
Hugo Ramírez (Father)
Enrique Arreola (Isaac)

CREW

Director: Fernando Eimbcke
Writers: Vanesa Garnica, Fernando Eimbcke
Producers: Eréndira Núñez Larios, Michel Franco, Fernando Eimbcke
Executive Producers: Daniela Leyva Becerra Acosta, Luis Collar, Jorge Moreno
Coproducers: Hugo Sigman, Matías Mosteirin, Diego Copello
DOP: María Secco, AMC
Editors: Salvador Reyes Zúñiga, Fernando Eimbcke
Production Designer: Alfredo Wigueras
Costume Designer: Gabriela Fernández
Casting: Marco Aguilar
Sound Mixer: Anuar Yahya Valdovinos
Sound Design: Javier Umpierrez

TERESITA SÁNCHEZ

Teresa Sánchez (Mexico City, 1964) is a playwright, actress, director and musician. She has worked in more than 20 feature films, many of them awarded in national and international festivals. Nominated for the Ariel in 2012 as Best Actress for *VERANO DE GOLIAT* by Nicolás Pereda and in 2019 as Best Actress in a Supportive Role for *THE CHAMBERMAID*, directed by Lila Avilés. She worked again with Lila Avilés in *TÓTEM* (2023), premiered at Berlinale. In 2022, she won the World Cinema Dramatic Special Jury Award at the Sundance Film Festival and the Ojito for Best Actress at the Morelia International Film Festival, both prizes for her work in the film *DOS ESTACIONES*, directed by Juan Pablo González.





ENRIQUE ARREOLA

Enrique Arreola is a Mexican actor with a career spanning over three decades. He has participated in over thirty feature films, collaborating with some of the most significant directors in Mexican cinema. His performance in DUCK SEASON (Temporada de Patos), directed by Fernando Eimbcke, earned him the Ariel for Best Actor, consolidating a body of work that has been screened and awarded at festivals such as Cannes, Sundance, Tribeca, and San Sebastián. Alongside his film career, he maintains a strong presence in theatre and international television productions and is a member of the Mexican Academy of Motion Picture Arts and Sciences.

BASTIAN ESCOBAR

Bastian Escobar is 9 years old and really passionate about playing soccer. His first encounter with acting happened unexpectedly, when he attended a last-minute audition with his mother in Tehuantepec, Oaxaca, his hometown. From the very first attempt, everything unfolded naturally and Bastian moved through each stage of the casting process until he met Fernando Eimbcke, who immediately recognized him as his protagonist.

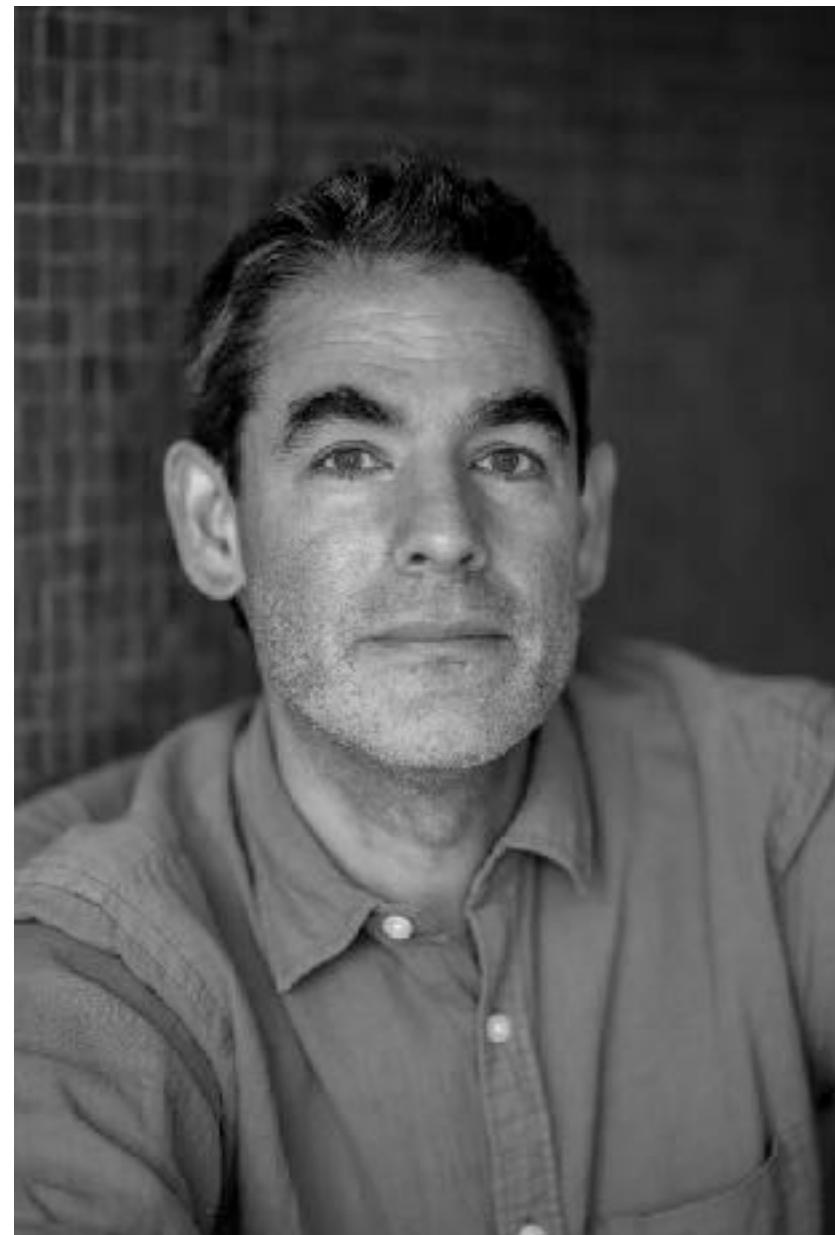
HUGO RAMÍREZ

Hugo Ramírez is a Mexican actor from Oaxaca. He began his professional career in 2012 with the Tehuantepec Theatre Company. The stage productions in which he has performed have premiered at the National Theatre Showcase and the Cervantino International Festival, both in Mexico. Internationally, he has participated in the Argentinian National Theatre Circuit and has performed in Dallas, Texas.

He has worked in several short films, including Xquipi (2023, dir. Juan Pablo Villalobos), which won Best Fiction Short Film at the Morelia International Film Festival.



DIRECTOR'S BIOGRAPHY



Over the past decade, Fernando Eimbcke has established himself as one of the most influential directors in Latin America. Born in Mexico City and educated at UNAM, he made his feature debut with **DUCK SEASON** (*Temporada de Patos*), which premiered at the 2004 Cannes Film Festival, earned multiple accolades, and was released in the United States by Alfonso Cuarón and Warner Independent. His subsequent film, **LAKE TAHOE**, premiered at the 2008 Berlin International Film Festival, where it received the FIPRESCI Prize and the Silver Bear Jury Prize, awarded for “opening new perspectives on cinematic art.” His third feature, **CLUB SANDWICH**, premiered in 2013 at TIFF and later won the Golden Shell at the San Sebastián Film Festival. Most recently, Eimbcke premiered his fourth feature, **OLMO**, in the Panorama section of the 75th Berlin International Film Festival, marking his first U.S. production with Plan B and Teorema. Across his filmography, Eimbcke offers intimate glimpses into the lives of young characters navigating the formable and transformative terrain of adolescence. His work is marked by a finely tuned comedic sensibility—quiet, observant, and deeply humane—attuned to the idiosyncrasies and small wonders of childhood innocence.



TECHNICAL DETAILS

Countries: Mexico/Spain

Production Companies: Teorema, Kinotitlán

Coproduction Companies: K&S Films, Nephilim Producciones

Language: Spanish

Black&White

Length: 99min

Format: 1.85 / DCP

Sound: 5.1

Production Year: 2026

International Sales: Alpha Violet



INTERVIEW WITH FERNANDO EIMBCKE

Your new film MOSCAS has been a long time in the making. Can you tell us about the origin of the project?

After seeing my first film Temporada de Patos (Duck Season), Alejandro González Iñárritu invited me to collaborate on a project, and I admire and respect Alejandro so much that I wrote a draft in two days! The project didn't come to fruition, but, one day cleaning up my computer folders I rediscovered the script, read it, and after so many years I found a beautiful story waiting to be told. I wrote to Alejandro and asked if I could use it. He said, "It's yours, you wrote it. Use it" Then I went to Vanesa, with whom I'd worked on Olmo, and we began revising and expanding the original idea. Stories choose when they want to be told; films choose when they want to be made. I needed time, more experience, to make this film.

You wrote the script together with your frequent collaborator Vanesa Garnica. What does your writing process look like?

Vanesa and I have been friends since we were teenagers. Vanesa doesn't come from screenwriting originally, she's a novelist, but I convinced her to experiment with drama. She is a talented and amazing writer, but even more so, she's a tremendously generous person. The principles of dramaturgy aren't so complicated, I think generosity is the most important quality in the co-writing process.

So, we started with a 45 page script and the work with Vanesa gave it a new life, roughly doubling it in length. We worked together on the story and character details and subtleties, going deeper and deeper. We would talk, research, and share ideas. Neither of us has any ego about this, sometimes she wrote a scene, sometimes I wrote another scene, sometimes we weren't even sure who had written a passage in the first place. Working together with Vanesa is very relaxed, it's a constant give and take...

INTERVIEW WITH FERNANDO EIMBCKE

MOSCAS is grounded in the two amazing performances by the wonderful Teresita Sánchez and Bastian Escobar, who plays the little boy, two actors obviously at very different places in their careers. How did you find your protagonists?

I've followed Teresita's career ever since I saw her in Nicolas Pereda's films. My admiration only grew bigger when I saw her in Lila Avilés' "La Camarista". I'm convinced that the script I wrote twenty five years ago was waiting for Teresita. She's been working for years, and she's the most sensitive, most humble person. For her, what's important is the story, and she's convinced that the story is something much bigger than all of us. She's an actress of such generosity. She helped me tremendously to work with Bastian. Teresita is an incredible teacher.

On the other hand, Bastian was found by Marco Aguilar, our casting director. It was a process like all casting processes: a long process, but incredible. Both of us were convinced that the boy should not be from Mexico City, so Marco spent weeks in the State of Oaxaca looking for the right kid-- and he found him! Marco also went to look for the father, the mother; the whole family came from the Isthmus of Tehuantepec. Hugo Ramírez who plays the father was also from Tehuantepec and he's very close friends with Bastian, so it was perfect. It was important that the child felt protected. Bastian not only transformed the film, but also all of the crew working on the film.

Your story revolves around one very specific place in Mexico City, a big, brutalist apartment block and the equally vast hospital complex across the street. What aspects of this location captivated your imagination?

The genesis of the story came precisely from a "FOR RENT" sign hanging from the window of an apartment in that complex. My first film was also shot on a similar apartment block. I find those places fascinating because they represent something we're often lacking: community. Hospitals, however, are places where pain reigns, but as Wilde said "Where there is sorrow, there is holy ground".

There is also something of Berlin in there! I was at the first Berlinale Talent Campus and I lived there for six years. I was very inspired by the buildings that were built in East Berlin—these huge blocks of buildings.

INTERVIEW WITH FERNANDO EIMBCKE

Why did you choose MOSCAS – FLIES – as your title? Can you tell us about the significance of flies to your film?

I am a huge fan of Shakira, especially her first two albums, and there's a song in one of them called "Moscas en la casa" ("Flies at home"), which was actually the full title of the first draft. The film and the song are about similar themes, it's about the unwanted guests, someone you want to get rid of but instead you have to get used to them. We're used to loving butterflies and birds, but no one likes flies. Vanesa and I like to go deep with every character or object in the story, and we found flies were a beautiful representation of the premise of our story.

Although MOSCAS focuses on human relationships, we get many glimpses of everyday life in Mexico, with an almost neo-realist sense of hierarchies of class and economics. Would you say MOSCAS is, among other things, a comment on Mexican contemporary society?

Every film reflects the society in which it is made. Personally, as a director, it is important for me not to be seduced into explicitly "commenting" on class or economic issues at the expense of storytelling. I do not consider that my role. My role is to tell a story and to observe something of the world around me. Once the film was finished, I realized that the hierarchies of class and economics depicted in our film were, in fact, universal, not only specific to Mexican society.

We have to talk about the 80s arcade game Space Invaders that features prominently in the story. How did that pop culture artefact make it into your story?

I didn't grow up playing video games, but in a certain way I'm fascinated by them. I used video games in *Duck Season* too. We wrote the story with Space Invaders in mind but Alfredo Wigueras, the Production Designer, proposed to me that we create our own game "Cosmic Defenders Pro", a completely new and particular universe that was the seed for the climax of the story. Cristian was not a Space Invader, but a Cosmic Defender, a completely different dramatic approach. The Cosmic Defender concept permeated the sound design done by Javier Umpierrez and the score done by Camilo Lara. All members of the crew officially became Cosmic Defenders.

INTERVIEW WITH FERNANDO EIMBCKE

Was MOSCAS always black and white in your imagination? When and why did you decide to avoid color?

My last film *Olmo* was in color and we went into preproduction thinking it would be in color, but after a couple of technical scouts and rehearsals, the Director of Photography, María Secco, and I found that black and white was the treatment the film was really asking for. I love the balance black and white gives when working with melodrama and a farcical tone. The themes of MOSCAS are serious, but there also are sight gags and visual comedy. A lot of my cinematographic references and influences for this film were black and white, *The Kid* by Charles Chaplin and *Record of a Tenement Gentleman* by Yasujiro Ozu. Black and white also helped to achieve an amalgamation of the real world with the world of the videogame. And when Cristian enters this world searching for his mother, black and white enables that fusion. So, it is equally an aesthetic and a narrative choice.

My first film *Duck Season* was also in black and white, which I think was even more unusual 20 years ago. Since then we have seen quite a few contemporary black and white movies including, of course, *Roma*, directed by Alfonso Cuarón—who helped to distribute *Duck Season* in the United States.

There have been a number of Mexican films dealing sensitively and seriously with the lives of children – films as different as *Tesoros* by María Novaro or, more recently, *Tótem* by Lila Avilés come to mind. Do you think there's a particular interest in children's perspectives in Mexican cinema?

I think children's stories are inherently cinematic. So I don't think interest in children's perspectives are particularly Mexican, they are rather universal. Mexico has an incredible diversity in filmmaking, you can have films by Amat Escalante, Carlos Reygadas, Lila Avilés, or Michel Franco, and they are all completely different. I think Mexico is in a great moment in terms of the stories being told.

INTERVIEW WITH FERNANDO EIMBCKE

Your story in MOSCAS is often told through a child's eyes. How did you and your team approach putting yourselves into the boy's perspective?

Children require actions, and scripts are built through actions, so the approach was very organic. However, as a writer, you must consider that working with a child will inevitably change the script during the shooting process. Vanesa and I wrote several scenes with dialogue that was very beautiful, very lovely, but in the first week I realized they made no sense to him. A child doesn't analyze a character the way a professional actor does. So from the first week I spoke with Vanesa and said, we have to work more in dramatic terms: action, action, action. Children respond well to that. The lines were often very simple—one simple line, and that's it.

As a director the main thing you have to do when you work with a child is observe. I had the fortune of working with cinematographer María Secco. She had already worked with me on *Club Sandwich* and also on *La jaula de oro*, and she understands very well the mechanics of working with children. She never puts herself in front, never obstructs, doesn't overload with lights, isn't constantly interfering or making the child do something for convenience. The camera work had to be very economical, very efficient. We only had six hours a day with Bastian. So it was about adapting to him. Working with a child in cinema is a kind of process of constant adaptation. And you quickly learn that good knees are essential—you'll spend most of your time at the child's height!

In MOSCAS, you deal with tragic and potentially traumatizing issues. How did you work with Bastian to protect a child while exposing him to concepts of sickness, death, poverty and loneliness?

I worked very closely with Francia, our acting coach. We avoided any kind of over-explanations, just simple and concise actions is what we did. When we were about to shoot the scene where Cristian would see his mother at the hospital, I took Bastian to the set and showed him that his "mother" was just an actress and that the tube she had in her mouth was just a prop. I never exposed Bastian to concepts that were difficult to handle.

INTERVIEW WITH FERNANDO EIMBCKE

Every night I sent María and the First AD the shooting plan, how I imagined the scene could be done, and the next day we'd arrive and everything would have to change and we'd have to improvise—but there was always a plan! It was about being very organized, with a lot of communication, and observing Bastian. I think children are filmmakers by nature. They like drama—and I mean drama in terms of action. Children teach you to work more purely with drama.

Then also, as a director, I create certain emotions in the editing room, not necessarily on set. Salvador Reyes, the editor of the film, was on set every day, so he helped me put scenes together as we were shooting.

In addition to writing and directing, you also produced MOSCAS, together with Teorema's Michel Franco and Eréndira Núñez Larios. How did the three of you work together?

I've known Michel for over 25 years, our films are very different, but there's a mutual respect for our work as filmmakers. As a producer he was close, but he never imposed his vision. He is a gifted screenwriter and film editor so any input he gave was always precise and dramatically oriented. I worked with Eréndira in our previous film *Olmo* and I found that her approach to filmmaking is based on trust. She trusts the director, she trusts the crew, but most importantly, she trusts the film. Her humanity, sensitivity, and dedication guided the project from its earliest drafts through financing, production, and ultimately now, to the launch of the finished film.



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