



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2026
UN CERTAIN REGARD

LUXBOX

I'LL BE GONE IN JUNE

A film written and directed by
KATHARINA RIVILIS



ORIGINAL TITLE: *I'LL BE GONE IN JUNE*

INTERNATIONAL TITLE: *I'LL BE GONE IN JUNE*

DIRECTOR: Katharina Rivilis

COUNTRIES: Germany, Switzerland, USA

PRODUCTION YEAR: 2026

DURATION: 125 min.

LANGUAGES: English, German

TECHNICAL INFORMATIONS: RATIO 1:1.85 | 4K | SOUND 5.1 | 24 FPS

CAST

NAOMI COSMA

DAVID FLORES

BIANCA DUMAIS

REBECCA SCHULZ



SYNOPSIS

In 2001, Franny, a 16-year-old exchange student from Germany, arrives in the sleepy desert town of Las Cruces, New Mexico. Far from home, Franny struggles through awkward school days, stifling heat, and restless nights until she meets Elliott, a boy whose quiet sadness mirrors her own. As America reels from 9/11, something resonates within Franny and an unexpected tenderness begins to bloom.

CREW

DIRECTOR & SCREENWRITER **Katharina Rivilis**

DOP **Giulia Schelhas**

PRODUCTION DESIGN **Tatiana Bastos**

EDITOR **Aurora Franco Vögeli**

CASTING DIRECTORS **Katrin Vorderwülbecke, Katharina Rivilis**

SOUND **Felix Scherrer**

SOUND DESIGN **Manu Gerber, Katharina Pfennich**

SOUND MIX **Ansgar Frerich, Florian Beck**

MUSIC **Steve Binetti, Eliane Bründler**

PRODUCTION COMPANY **Road Movies**

COPRODUCTION **Wolfkind Films, 8horses**

PRODUCED BY **Léa Germain, Wim Wenders,**

Clemens Köstlin, Katharina Rivilis

COPRODUCED BY **Olga Lamontanara, Simon Jaquemet**

PRODUCERS **Andrea Kuehnel, Vincent Savino**

IN ASSOCIATION WITH **DCM, filmscience, Simbelle Productions**

EXECUTIVE PRODUCERS **Neil Kopp, Anish Savjani**

Lauren Melinda, Helena Sardinha, Rafael Thomaseto

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WORLD SALES **Luxbox Films**

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A CONVERSATION WITH Katharina Rivilis

This is your first feature. How did you end up making your first film in Las Cruces, Mexico and shooting for over 50 days there?

To get the film made, it took a mix of hard work and dedication over a period of six years and help from many wonderful people along the way. And lots of luck. Because I had spent time as an exchange student in Las Cruces, it was the place of inspiration when I was writing the script. But at first, I didn't expect that I was going to shoot it there. Only later when we researched which states in the US had friendly conditions for film production did we realize that New Mexico was one of the best places in the US to shoot.

After an intense location tour through the whole state that was very inspiring, I realized that within the state, Las Cruces was the perfect location. It just turned out that everything I was

looking for in terms of landscapes, locations, atmosphere and a talented people to cast – all I had in mind while writing the script was there. But I still had to find out if it would be possible to shoot 2001 there on our budget. Luckily, we found enough places that looked timeless and so we knew we could make it work.

Having been in Las Cruces as an exchange student myself was actually a huge asset. Not only because I knew the area well, but I still had many connections from that time in the community who helped us with everything from houses to cars, tips for locations or interesting people to meet. We did shoot for 50 days and that's a very long time. Especially on a debut budget and so far from home. But from the beginning I knew that under these circumstances, shooting with young non-professional actors, in real locations with a small team and limited equipment and set design, I would need the time on set to create the kind of cinema I had in mind. Time was an absolute key. Luckily, I had great producers who understood this and supported me, and helped this crazy plan come to life.

The film feels marked by lived experience - how much is actually personal and what made you want construct a fictional narrative from these memories?

The base of the project were my memories from being an exchange student in 2001. When I came back, I was often asked what it was like there, but I always lacked the means to describe what I experienced. Often an exchange year or a trip somewhere can be such an important and transformative experience. But when you come back home and people ask you about it, you end up just saying something like, "Yeah, it was nice", because there is no way anybody could understand. This film is probably a very delayed way making up for that now, even if it is not an autobiographical re-telling of my own experience, but a fictionalized version of it. But the emotional core is something that I know well. What made me dive back into those memories were two things:

I had a friend, who was tasked to write a travel guide about New Mexico. She knew that I had spent time there and asked me if I wanted to join as her driver. I spent 3 weeks touring all around New Mexico and re-discovering this amazing place. It was my first time back since 2002. During that time I also

visited my old host parents and friends and got updates about the people I had met during my exchange year. It was a very interesting experience, because even though I hadn't seen them since, these people still had an unforgettably strong connection with the person they had once taken into their world as a teenager. Then later, at the beginning of the pandemic, I was sitting in Berlin and could only travel in my mind. I re-visited Las Cruces by writing down the first ideas for the script. During this time, I started looking through old photos, letters, a yearbook, and asked my German exchange friend for VHS tapes she had made of our time there in 2001. It was like stepping into a time machine.

I remembered the reasons why I wanted to leave home in Germany at that age: This image of the US that I had, that was so strongly shaped by pop-culture, music, TV... The expectation of all the incredible things that would be possible once my teenage self would finally make it to the "land of the free". I remembered how none of this happened and how instead, I encountered a completely different reality of life in a time that was shaped by 9/11. But from the start of the writing process, it was no longer my own story; it became Franny's. In some way, she is a kind of collective experience combining

my own past with fictional ideas and anecdotes, stories and memories that people shared with me over the years from their exchange experiences in the US. A special feature of the encounters in an exchange year is that they have an expiration date. But that doesn't stop anyone from forming strong bonds and diving fully into human relationships. What's important is how Franny spends this limited time and what it means to her, and also to the people around her.

How would you introduce this unique place - Las Cruces - to people who aren't familiar with it yet?

Las Cruces is a hidden gem in the middle the desert close to Mexico. It's a community that is very kind and generous, with a lively arts and music scene. The climate is extreme. It's very sunny. Super hot in the summer. But desert nights can get very cold. There is something magical about the light and the nature in that area. That could be said for New Mexico in general. Something that many artists who moved there have also discovered. More famously in the North around Santa Fe and Taos, like Georgia O'Keeffe or Ansel Adams, but also in the south near Las Cruces. The desert

maybe takes a bit of getting used to, but it's fascinating and gorgeous. The sunrises and sunsets in the desert or on the Organ Mountains are incredible. It sometimes gets so hot that there is a phenomenon called "Virga" – where you can see a raincloud over the town and it rains, but the rain never hits the ground. It evaporates before ever reaching the ground. Las Cruces was on the old Spanish "Camino Real" and has a long history of Spanish settlement and later a Western history. Billy the Kid was famously imprisoned there. It also has a close link to military and space history. While El Paso, not far away, has the largest Army base in the US –Fort Bliss – there is also a large Air Force base near Las Cruces, Holloman, and the Trinity site, which was the site of the first ever Nuclear test. The White Sands missile range - all around the beautiful national park where we shot - was the birthplace of the American missile program. There is still an old V2 launch site sitting in the middle of the desert, where Wernher von Braun and the German rocket scientists did tests after WW2. They still do tests there and sometimes the National Park has to be evacuated because missiles are flying over it. Las Cruces is within a 100 mile zone north of the border, where there are additional border checkpoints on every road that

leads north. So as a German travelling north from Las Cruces, you better bring your passport!

In many ways, I'LL BE GONE IN JUNE is a film about outsiders. What do you think an outsider's vision of the United States brings to the subject?

As filmmakers, we often find ourselves in the position of an outsider, looking at the world. It was always clear to me that in this film, Franny – the alien, would be our lens that would let us as the audience look at this part of the world during this time and follow her encounters. I always liked the idea that the structure of her story would be like The Little Prince, going from encounter to encounter, and in this way revealing things of this world to us. And I liked the idea that she would meet someone there, who is part of the world, but also an outsider in a different way and that these two outsiders would connect. An outsider's perspective is, for me, defined by a kind of heightened attention, an awareness of things that might otherwise be invisible. Also because in such a moment of shock and trauma, you tend to seek being close to your group and become more skeptical of outsiders. I think there is a

parallel in how the family comes together, when Grandpa dies, and Franny is on the outside. And how the country came together after 9/11 - and foreigners were left on the outside. Most exchange students that arrive to the US have never been there before. Just like me, they have an expectation of the US, that is shaped mostly by popular culture. In Europe in general and in Germany specifically, so much of everyday culture is coming from the US. Pop music, films, TV, and today online content and social media. But that will mostly be from the coasts. So everybody has this idea of the US that is shaped by New York and California. But the majority of the country is different. And almost nobody spends their exchange year in the Upper East Side or in Beverly Hills. Most students go to a small town or somewhere in-between. So it always starts with a big reality check and a shock, and then a different relationship develops from there. What struck me most was the sense of isolation: the vastness of the landscape, and the feeling that everything is held together by distance, by roads, by the necessity of the car. It creates a particular fragility, as if the idea of community is constantly being negotiated. At the same time, I was confronted with a visibility of structures of power that felt unfamiliar to me. The presence of the



military, recruitment efforts in schools, and the proximity of policing to everyday life suggested a different relationship to authority and security than the one I grew up with in Germany. Being close to the border, near Ciudad Juárez, adds another layer, this sense of a place shaped by movement, tension, and overlapping identities. A division between “here” and “there”. I think the outsider’s gaze doesn’t seek to explain or judge, but to register these contradictions. To hold together the openness of the landscape with the underlying tension, the freedom with a subtle sense of control. It’s in that space that the film finds its perspective.

What was specifically interesting about the moment of 9/11 to you? Do you see any echo between the aftermath of 9/11 and ongoing current events?

What strongly resonates today is the film’s underlying sense of a world in crisis, of an era that feels like it’s coming to an end. The atmosphere of uncertainty, shaped by the ongoing threat of war and the lingering impact of the pandemic, echoes the emotional landscape of the film. It captures that diffuse but pervasive feeling of instability and transition that

many people are experiencing right now. In that sense, the film isn’t overtly political, but it is deeply connected to the emotional reality of our current moment and of a world that feels in permanent crisis.

The interesting thing is that since we started working on this movie, every year people are telling us “you need to hurry to get this out, it resonates so strongly with our world today”. And I think that is because it is a film about the relationship of us as Europeans to the US, which is such a complex and defining relationship across all areas of politics, society, culture.

Our film is not about current events, but resonates in a strong way with what we see happening today. I also think that for many people of my generation and older, 9/11 is anchored in the collective memory as one of the most significant events of our lifetime. I think almost everyone who experienced it, can tell you exactly where they were and with who and what the situation was. Because even if we didn’t know exactly how, everyone understood that it was an event that will change the course of the world. As it did. During my research I read somewhere that 9/11 can be seen as the moment of transition from the 20th century to the 21st century, which

I found an interesting thought. Although I would personally always argue for the fall of the Berlin Wall in this case. But maybe these are like the in and out points of a transition phase.

Now that day was almost 25 years ago, so basically a full generation. And the teenagers who watched it on TV back then, like me, are starting to be the people in charge of companies, governments and everything else - in the US and all around the world. It’s interesting to think about what the residue of a collective memory like that could be in the world today. It was fascinating to talk about 9/11 with younger people, like my actors, who were often born after the event and had no memory of their own. I hope the film can also serve to start a dialogue across generations about how we got where we are today.

There’s a certain free sensibility throughout the film. How did you go about developing the story in more depth, and was it closely scripted or was improvisation involved?

I did write a script, but the level of detail in the scenes varied. Some of the scenes had dialogue. Some were more

a description of the mood, the atmosphere and what the people were doing. In these cases, I knew what the scene was supposed to do, but the actual dialogue would need to be improvised by the actors during the shoot. What the teenagers develop this way is much more interesting and alive than anything that I as an author could ever come up with. I didn’t give the script to any of the actors during the shoot. I didn’t want them to learn lines or prepare ideas beforehand. Or have certain expectations of what they needed to “perform”.

I did however spend a lot of time explaining to them what their role was and what their arc or encounters were in the film. We would rehearse moments related to what I wanted to have in the film, but not directly the scenes. For longer dialogue scenes or key lines, I would sometimes either give them the text to read once on the morning of the shoot or I would give them an earpiece that allowed me to whisper instructions. These young actors were just so incredible, and it all flowed. Once we established the scene, they could remember and repeat actions or dialogues like pros.

Can you talk a bit about nostalgia and the film's retro feel? Was this something you were actively seeking?

The film looks back to a time when I was a teenager and when most of the people working on it were young. I think that these teenage years are very special. During this time there is such a diversity of potential that lies dormant in every young person. It is a time before definitive life choices are made, when everything still seems possible, so everything revolves around the questions of who you are, who you will become and how your future life will look. It's a vibrating fragile state that lasts for only a very short time. There is a very nostalgic side at looking back at such a time later in life.

We didn't actively set out to create a retro feel for the film. But it is of course set in 2001 and so it is "historical". Even though it is only 25 years ago, there are some very fundamental changes in our everyday lives. Notably the dominance of phones and the internet. So I think cutting something like that out of a film, has a very strong effect. We weren't too concerned with historical accuracy. But we tried to work with timeless looking locations, older cars. Franny is wearing some of my old clothes from that time that I still had in storage. Other than that the fashion has

kind of come full circle, so for costumes we just looked through our young actors closets and chose pieces that felt right for 2001. The mix incorporating Mini DV footage shot by Franny also creates a feeling that takes us back to the 90s or early 2000s, and inspirations for images that DoP Giulia Schelhas and I talked about came from older films we grew up with and loved. Putting all that together I guess is a recipe for nostalgia and a retro feel.

Visually, how did you approach shooting the spectacular desert landscape? What was important to you in terms of the look and feel of the film?

From the beginning, the question was how to capture the vastness of the desert while still holding onto a sense of intimacy with Franny. Cinemascope is often the natural choice for this kind of landscape, but we decided against it. Instead, we chose a 1.85:1 format, which allowed us to contain her slightly more within the frame, to create a feeling of being both exposed and, at the same time, subtly trapped within that openness.

You have very extreme light situations in the desert. During

the day, the sun is so strong that it makes it quite difficult to film outside or against the outside in cars or near windows. We tested the Alexa 35 and the camera was excellent in those conditions. But that is also why a lot of scenes were filmed either in the early morning or the evening sun, because that is when the light is right for filming in the desert. Mid-day it make it not only hard for the crew to be outside, but also very difficult for the image.

We approached the landscape almost as its own protagonist. Its light, its textures, its shifts in color all play into the emotional rhythm of the film. For me, the desert carries a kind of quiet, almost mystical charge a sense of longing, of layered histories and presences that are not immediately visible, combined with a deep loneliness under an endless sky. That feeling was central to how we framed and experienced the space. One of the key ideas was this underlying 'blue' tone, which led us to shoot many exterior scenes during the blue hour. That gave the film a very specific atmosphere, but it also meant working within extremely limited windows of time each day, which shaped the entire shooting process. What was important to me was that the perception of the landscape evolves with Franny. In the beginning, it feels distant, almost hostile, dry,

reduced, and unfamiliar. But gradually, as her perspective shifts, the landscape opens up, revealing more nuance, more color, and a kind of quiet beauty. The cinematography follows that emotional transition rather than simply presenting the desert as a static backdrop.

You mentioned the element of the protagonist's own filming on a camcorder. Why was this important to your story?

It was a way to give Franny as the protagonist a close and intimate way of showing her world, a video diary of her experience. I also wanted to use it as a kind of anarchic element. Something that could break up the otherwise very controlled style of the film and bring a teenage energy to the screen. It allowed us to work with a very small team, sometimes just a handful of people, which gave us a kind of freedom and immediacy that would have been difficult to achieve otherwise. We could move quickly, use available light, and stay open to improvisation. That directness brings an authenticity to the images that often feels closer to documentary.

At the same time, it was a conscious contrast to the more composed, cinematic language we developed with the Alexa



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Menu boards and counter area. The counter has a black and white checkered pattern. Two people are standing near the counter. The menu boards display various items and prices.



35. The MiniDV footage introduces a break in texture and perspective, it disrupts the visual continuity in a way that felt true to the character. Since Franny is filming herself, it becomes her own way of seeing and recording, more raw, and less mediated.

A third reason is more related to the research. My friend Romy, who I met during my exchange year in Las Cruces, had some mini DV tapes that she had recorded during our time there. This was a major inspiration and a great way to dive back into things. I was struck by the cinematic power of this material when I re-watched it and some of the scenes were directly inspired by her old memory tapes.

Music also bring as a lot of rhythm and energy to the movie. Tell us about some of your choices?

The film itself shifts between different textures and moods, and the music follows that, breaking stylistically at times. There is music that is more classically associated with America like blues, rock, classic 50s sound, and more modern music from the world of the teenagers that is more grungy, punk, selfmade or more pop. And the presence of Spanish-language songs

reflects the cultural fabric of the region and its strong Hispanic influence. Maybe also a sense of longing for something on the other side. We allowed ourselves to drift freely between these different influences.

Instead of working with a single composer, we collaborated with different musicians, often people I had a personal connection to. Steve Binetti was a key collaborator. I had known him from my time as an actress at the Volksbühne in Berlin, where he worked for many years as a composer. He is originally from East Berlin but loves this South-Western American sound. I loved that combination for the film and found it very fitting. He composed these guitar-based, singer-songwriter elements but also contributed more experimental pieces that capture a sense of fragility and openness. Much of the core musical atmosphere of the film comes from his work.

Las Cruces has a really good live music scene and so we also worked closely with local musicians from New Mexico. Much of the music in the film was performed and recorded live. That immediacy was important it grounds the film in a real community and gives it a certain rawness. Especially all the songs Elliott performs were developed with local artists. We found a wonderful Swiss musician, living in Truth

or Consequences, called Eliane Bründler, who contributed some key pieces of music by Elliott's band and the music that Franny performs in the film, when she sings PJ Harvey's late 90s cover of Bertold Brecht and Kurt Weill's **BALLAD OF THE SOLDIER'S WIFE**. The song appears in a reinterpreted form, connecting Franny's inner state to a broader historical and emotional layer. It is a bitter anti-war song about how the spoils of conquest sent home cannot compensate for the destruction, grief, and moral emptiness caused by war. We were looking for a German song, that also had an English version, and this one was a perfect fit.

How did you put together this cast of non-professionals, including your lead, the newcomer Naomi Cosma?

Together with my casting director Katrin, we started casting both professional and non-professional young actresses in Germany for the lead role. I saw over 3.000 possible Frannys but none were right. Then looking for moods, I saw a photo on Facebook of a person I thought looked perfect. But this was on a poetry blog from Mexico and I never thought that this person could be an option. I thought it was an old photo from

the 90s! Nonetheless I asked the site for the photographer's contact. He gave me a name: Naomi Cosma. It took over a year to convince Naomi to do an online casting via zoom and they immediately blew me away. From the moment I saw them through the camera, it was clear they were the one. It was a stroke of luck to find the perfect Franny and I'm so glad I turned out to be wrong about that photo.

I already knew from my short film **ARIANA FOREVER!** where I worked with groups of teenagers and entire school classes how important casting was. Rebecca Schulz, who plays Ida in **I'LL BE GONE IN JUNE**, was actually the lead in my short film **ARIANA FOREVER!** when she was a child. The casting process overall was extensive and deeply rooted in Las Cruces itself. I went to almost every place where young people in Las Cruces spend time: malls, skate parks, football games, roller rinks, local markets. We held open calls in high schools and conducted daily auditions in public libraries. What was initially challenging was building trust, convincing people this was a serious film project and creating a space where they felt comfortable opening up. It's less about traditional casting and more about getting to know the person. I usually begin with a simple conversation, asking three open questions about who

they are, what they dream about, and what they hope for or fear in life. This process was inspired by the film **TALKING HEADS** by Krzysztof Kieślowski.

This is an experience in itself. Listening to so many personal stories, about struggles and everyday realities was often moving, sometimes heartbreaking. It shaped the film in a fundamental way. Elements of these encounters found their way into all the characters, giving them a sense of authenticity that couldn't have been written in isolation. By the end, I had the feeling of knowing fragments of so many lives in this place. I would run into people I'd met during casting everywhere and it created a strange intimacy with the town, as if I had briefly stepped into the edges of so many different worlds. We also shot the film in a small and intimate way. We brought a close core group of collaborators from Europe and then completed the crew locally in the US and Mexico. This created a set with a mix of cultures and languages that felt very right for the film. Our set wasn't strictly divided into actors and crew. Some took on roles in front of the camera as actors, but also worked with us behind the camera. We formed a community who came together to make this film.

And how did Road Movies, Wim Wenders' production company, get involved? The film harkens back in ways to Wenders films shot in the US or other 80's & 90's classics - how did you want to distinguish your own style?

I started developing and writing the project together with one of my producers, Clemens Köstlin. We were sitting together and thinking about how we could pull this film off and who would be the right company to help us. Road Movies immediately came to mind. We didn't know Wim Wenders personally, but we knew Léa Germain, a producer in the company. I called her and she was immediately open to it. It was really great that she and Wim took such a leap of faith on a debut film and I am extremely thankful for their support.

I absolutely adored some of Wim's films, like **WINGS OF DESIRE** or **UNTIL THE END OF THE WORLD**. I don't know if I should admit this here, but I hadn't seen **PARIS, TEXAS** when I started working on the film and with Road Movies (Shame on me!). When we started working together I spent every evening watching Wim's films in chronological order. It was such a wonderful experience, and it was also fun to see how much he had shot in that exact region. Never exactly in Las Cruces, but in the same area between Truth or Consequences, New Mexico and Western Texas. Wim was also living in the US at the time

of 9/11 and had made a film about the immediate aftermath: **LAND OF PLENTY**.

Wim is an absolute legend of cinema and many of his films are timeless masterpieces. I wouldn't dare compare myself. But what is of course very present in his films as in mine is the view of an outsider, that is looking for something, and encountering the world in a poetic way. And I think also in drawing a lot of inspiration from music and literature. So in that sense there is a kinship that I love. I am glad that there is a kind of relation and continuation in my film and the tradition of films from Wim and Road Movies. But I also think that we are different as filmmakers. Maybe I can dare to say that I am something like a younger female update to this tradition?

Another important inspiration was **GUMMO** by Harmony Korine as a reference in terms of portraying an America that exists outside the more familiar cinematic images, something raw, fragmented, and rarely centered. And **STRANGER THAN PARADISE** by Jim Jarmusch stayed with me for its sense of drift, this idea of a journey that resists resolution, where the destination almost becomes irrelevant. That was close to how I thought about Franny: someone expecting an adventure, but encountering something much quieter and more ambiguous instead.

At the same time, I don't approach filmmaking through imitation. For me, cinema is about finding a perspective

that feels genuinely my own, something that pushes beyond established forms and boundaries rather than repeating them. What interested me here was less a narrative of arrival or transformation, and more a state of suspension: of waiting, of displacement, of not quite belonging. While there may be echoes of earlier films, the intention was to move away from reference and toward a more personal way of seeing, one that embraces uncertainty and resists the idea of a fixed meaning or clear destination.



DIRECTOR'S BIOGRAPHY

Katharina Rivilis studied acting at the University of Film and Television "Konrad Wolf" in Potsdam-Babelsberg and has since worked extensively in theatre, film and television both in Germany and internationally.

She later studied film directing at the German Film and Television Academy Berlin (DFFB), where she directed the short films *ARIANA FOREVER!* and *DAY X*. Both films were selected for numerous international festivals and received multiple awards, with *DAY X* earning a nomination for the Student Academy Awards in 2021. Her short film *RONDO* (2022) premiered at the 72nd Berlinale.

I'LL BE GONE IN JUNE is her debut feature film, inspired by her experience as an exchange student in New Mexico.

DIRECTOR'S FILMOGRAPHY

2015 - *ARIANA FOREVER!*
short film, 23 min.
DFFB

2019 - *DAY X*
short film, 20 min.
DFFB, RBB

2022 - *RONDO*
short film, 29 min.
Road Movies, DFFB

2026 - *I'LL BE GONE IN JUNE*
feature film
Road Movies, Wolfskind Films, 8horses

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