Emma.

EMMA - PRESSKIT

2026 / 14 MIN. / MÉXICO / SPANISH/ DRAMA / 4K

CAST

Alexandra Ancira

Jennifer Sáenz

WRITTEN & DIRECTED BY

Fernanda García

PRODUCER

Melissa Ruiz López

DIRECTOR OF PHOTOGRAPHY

Frida Jiménez

PRODUCTION DESIGN

Sofía Quiñónez

ART DIRECTOR

Sol Valdez

EDITOR

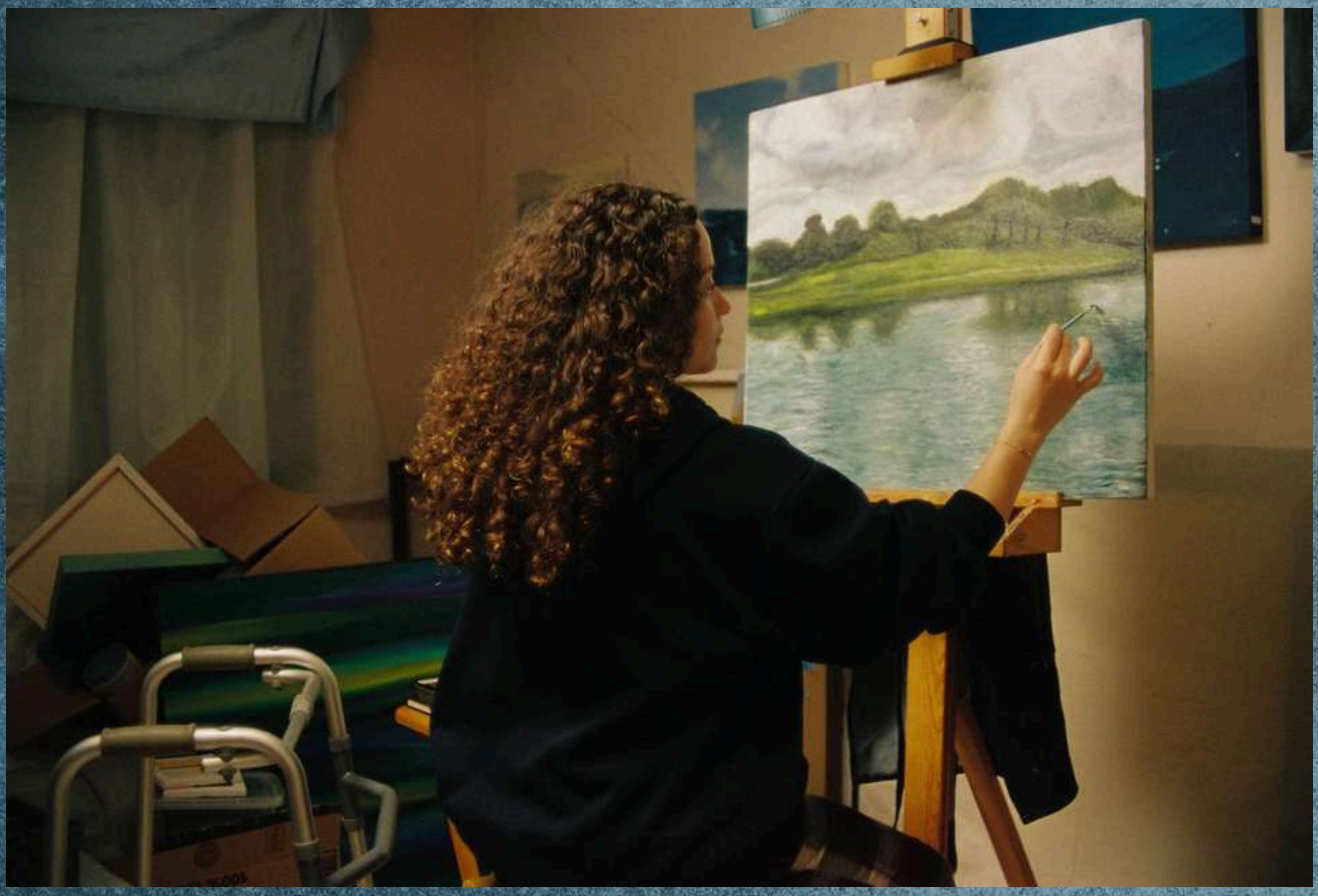
Isaac Esquivel

SOUND DESIGN

Johana Calderón

COMPOSER

Cielo Padilla



SYNOPSIS

When a degenerative disease takes hold of Emma, a young painter, she and her partner, Caro, retreat to a house far from the city. As her condition worsens, Emma decides she would rather die and becomes determined to finish her final painting. Clinging to the hope of a future together, Caro refuses to let her go. Once the painting is finished, they must both face their inevitable goodbye and learn to let each other go.

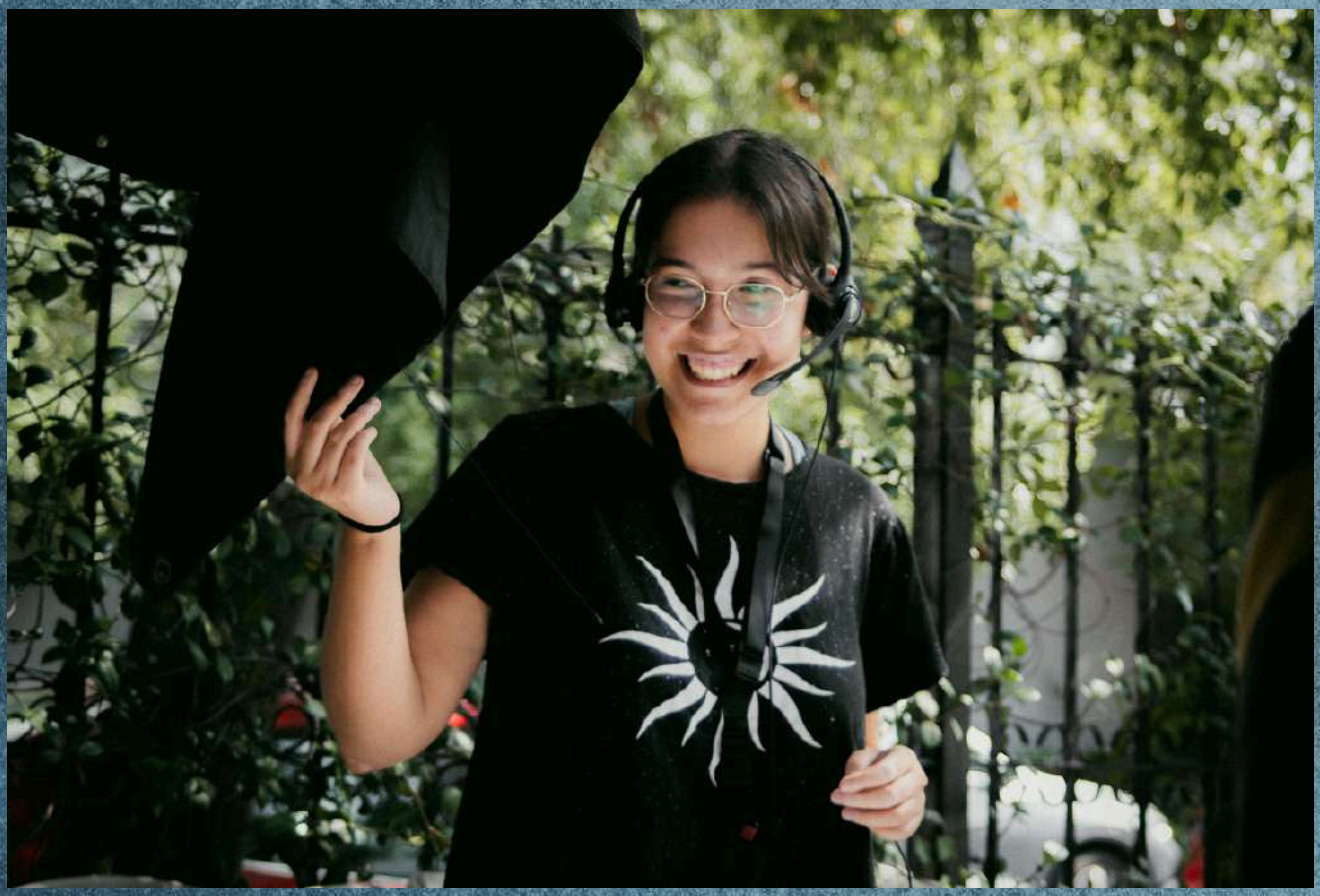


FERNANDA GARCÍA
DIRECTOR & WRITER

Born in Ciudad Victoria, Tamaulipas in 2004, she is a screenwriter, director, and assistant director. Currently pursuing a degree in Digital Film Production at Universidad de Monterrey, where she has received the Academic Excellence Scholarship since 2022.

Experience as an AD includes work with Sunnybee Collective Pictures, La Tuna Group, Central Films, Kool Studio, and Fantasma Films. As a second assistant director, credits include Grupo Frontera music videos and commercials for Coppel. First assistant director credits include *Azucena y la Bestia* (2025), *Nudos* (2024), and *Sinvergüenzas* (2024).

Directing credits include the fashion films *Crudo* (2025) and *Fragmentos* (2024), as well as the short films *Coming Clean* (2025), produced at Vancouver Film School and starring Sergio Osuna, and *Emma* (2026). Her experience across different AD roles has shaped a directorial voice that combines technical expertise with narrative and visual sensitivity.



MELISSA RUIZ LÓPEZ
PRODUCER

Film producer born in Nuevo León, Mexico, in 2004. Since 2022, she has been pursuing a degree in Digital Film Production at Universidad de Monterrey, where she has focused her training on production and directing. She has been recognized three consecutive times as an outstanding student, ranking among the top 1% of the university's highest-performing students.

In 2023, she collaborated with director Janett Juárez, winner of the Silver Cabrito at FIC Monterrey, as an assistant director and production assistant for multiple seasons of the play *Adiós, viernes*. In 2024, she worked as an in-office production assistant on the Monterrey-based feature film *Sobre el río*, directed by Ismael Nava Alejos, and as an executive account assistant at the advertising agency PurpleRed.

Her film credits include *Servicios* (2024), directed by Florencia Lazzaro and awarded an Honorable Mention at Shorts México 2023; *Inmundo* (2025), directed by Mauricio Nevárez; and *Arcanas* (2025), directed by Ximena Flores, where she worked as production manager.



ALEXANDRA ANGIRA
EMMA

Marketing professional, teacher, actress, and singer. She graduated from Tecnológico de Monterrey and EGADE Business School. She pursued her artistic training in Los Angeles at the New York Film Academy, where she completed a Certificate in Acting for Film, as well as studied singing at Manuel Acosta's school in Monterrey, Nuevo León. More recently, she completed an intensive workshop in the Meisner Technique with Alberto Zeni.

She began her artistic journey at a young age, primarily through dance. However, it was not until the beginning of her career in 2013 that she had the opportunity to participate in student theater through the university's Cultural Affairs program, taking part in Raíces and musical theater productions. This experience sparked a growing passion for the arts.

Over the past seven years, she has worked as talent in commercials and campaigns for nationally recognized brands such as Ualá, Petro Seven, HEB, Farmacias Benavides, AlEn, Bimbo, Banco Bancrea, LTH, InnovaSports, and Hey Banco, among others. She has also appeared in music videos for local music groups, as well as student and independent short films. She made her streaming debut in the series *Sierra Madre: Prohibido pasar*. She has worked as an actress in multiple theater productions with directors such as Hernán Galindo, André Borda, Diego de Lira, and Alexis Olvera, appearing in productions including *Olvidarás el Fuego*, *Hasta que vuelva la ola*, and *El retrato de Dorian Gray*.



JENNIFER SÁENZ
CARO

Actress from Monterrey, Nuevo León. She graduated from the Faculty of Communication Sciences at UANL and has complemented her training with diplomas in film and theater acting. Her passion for storytelling drives her to build characters with sensitivity, dedication, and a deep emotional connection.

She has participated in various audiovisual projects, including the short films Malignancy and Rosa Pastel, as well as videohomes available on streaming platforms. In television, she has been part of productions such as *Esta historia me suena* (Televisa) and *Cuando los ángeles caen* (Multimedios). In theater, she has collaborated with the Nena Delgado Artistic Theater Center in productions such as *La mala leche* and *La Clínica*, among others. Throughout her career, she has portrayed leading roles and emotionally demanding characters, standing out for her versatility and stage presence. True to her ideals and driven by a dreamer's vision, Jennifer seeks to transform every project into an honest and meaningful experience.

DIRECTOR'S STATEMENT

Emma is an intimate and bittersweet melodrama that explores the fragility of the body and romantic relationships. At the heart of the story lies the vulnerability of both characters: Emma, who finds herself in a limbo between life and death following her recent diagnosis of multiple sclerosis, and Caro, her partner, who is not ready to let go of the person she loves. The story is told through the perspective of two women and the ways in which they confront pain. At the same time, it is shaped by the perspective of all the women who bring this short film to life as the project's creative leads.

The directing approach seeks to capture this vulnerability through the use of close-up shots and a static camera. This not only allows us to explore Emma's physical and mental condition introspectively, but also to create a genuine sense of empathy with her relationship with Caro and the love they share. The goal is not only to portray Emma's trembling hands, labored breathing, and tired gaze in detail, but also the gestures of affection, whispers, and tenderness shared between her and Caro.

An important element of the short film's visual language is the gradually decreasing use of two-shots of Emma and Caro, representing the distance and growing gap forming between them. At the beginning, when Emma still allows herself to be cared for by Caro, we see them together in medium shots, intimate enough to appreciate their relationship while still leaving enough space to allow for this gradual separation. The claustrophobic aesthetic mentioned above primarily confines Emma, while Caro's shots, once we move beyond the first act the loss of movement in Emma's leg allow for more air and space, symbolizing the freedom Caro still has to continue with her own life.

DIRECTOR'S STATEMENT

The narrative pace is slow and contemplative, leaning into melancholy as a way of representing the metaphorical state in which Emma finds herself, a limbo between life and death. Through the use of long takes, the film seeks to stretch the passage of time within the story, faithfully representing how the days feel for Emma since moving into the house by the lake, long and overwhelming.

The house is not a home for Emma. The lack of space, caused by piles of moving boxes and canvases depicting landscapes that Emma can no longer access once her leg becomes paralyzed due to her illness, makes this clear. The white sheets covering the furniture create a cold and sickly atmosphere, contrasting with the warmth Caro tries to bring to this place away from society. The kitchen, living room, and bedroom represent routine, as they are the least unpacked spaces in the entire house. However, the studio is filled with a sense of tranquility, with unpacked boxes and canvases covered in vivid colors that subtly break away from the cold color palette and lighting that embrace the rest of the rooms.

The lake serves as a symbol of what is unattainable for Emma, both tangibly, in finishing the painting for Caro, and intangibly, in death. This makes the lake an important element within the narrative. By the end of the story, we see that Emma achieves both of her goals, leaving the painting for Caro and finally reaching the lake to take her own life. The camera portrays this space differently. Whereas inside the house we were confined by a tighter lens and a 4:3 aspect ratio, at the lake we are allowed to breathe for the first time, just as Emma is. The aspect ratio shifts to 16:9, and the lens allows us to fully appreciate the space Emma will move through.

EMMA - PRESSKIT

DIRECTOR'S STATEMENT



Emma is shaped not by what the characters say, but by what they leave unsaid. Silence defines the short film, which embraces a realistic and naturalistic aesthetic. Real life has no music, and the sounds of the lake fill the spaces left by Emma and Caro's conversations. At the end of the story, we are finally allowed to hear a melody, letting us know that both characters are at peace with their respective decisions, Emma with her decision to die and Caro with her decision to move forward.

Emma is a film that celebrates the vulnerability that defines us as human beings, while also offering an unflinching look at what it means to bring something to an end. In life, most endings are not happy, and letting go is never easy. This story is not meant to shy away from that reality, but rather to allow us to breathe through it.

CREDITS

CAST

EMMA
Alexandra Ancira

CARO
Jennifer Sáenz

CREW

DIRECTOR & WRITER
Fernanda García

PRODUCER
Melissa Ruiz López

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PRODUCTION DESIGN
Sofía Quiñónez

ART DIRECTOR
Sol Valdez

EDITOR
Isaac Esquivel

SOUND DESIGN
Johana Calderón

COMPOSER
Cielo Padilla

CASTING
Virginia Guerra

PRODUCTION MANAGER
Ana Isabel Ibarra

FIRST AD
Virginia Guerra

SECOND AD
Regina de la Portilla

SCRIPT SUPERVISOR
Nazry Batarse

KEY SET PA
Dana Torres

PRODUCTION ASSISTANTS
Zahira Munguia Diaz
Omar R. Nava
Maylee Cavazos
Verónica López
Ximena Flores
Lupita Cantú

FIRST AC
Gerardo Rivera

SECOND AC
Sara Godard

DATA MANAGER
Mabel Eléspuru Montenero

GAFFER
Javier Cavazos

GRIPS
Sebastian Machuca
Mariana Hernández
Luis Ochoa

STILL PHOTOGRAPHERS
Bernardo Rosas
David Aparicio
Ramón Caballero

SET DRESSER
Mia Rodríguez
Gaby Reyna

PROP MASTER
Ana Gaby Gutiérrez

ART ASSISTANTS
Andrea M. Gonzalez
Mauricio Nevárez
Gaitan Osoria

PAINTERS
Cathy Sadra
Andrea Martin
Gabriela Reyna
Alex Salinas
Inés Pérez
Nancy González
Virginia Guerra

ON-SET PAINTER
Gaitan Osoria

BOOM OPERATOR
Natalia Castillo

SOUND ASSISTANTS
Samuel Pérez
Gabriel López

CATERING
Melissa Ruiz López

ON-SET MEDIC
Federico Camilo Abarca Elizondo

TRANSPORTATION
José Antonio García Puente
Mario G. Guerra Lozano