



Karlovy Vary
International Film Festival
Proxima Competition

FUTURE FUTURE

written and directed by DAVI PRETTO





Davi Pretto's fourth feature **FUTURE FUTURE** is an unconventional political sci-fi, shot in guerrilla style, set in a near future Brazil where the development of artificial intelligence has brought increasing neurological problems. Brazil's inequality seen as a dreamlike dystopia which lightens the absurdism and existentialism in our planetary, technological and identity crises.

The background image is a full-page photograph of a modern urban park, heavily tinted with a monochromatic red color. In the foreground and middle ground, numerous palm trees are scattered across the landscape. A large, shallow swimming pool or lagoon occupies the lower half of the frame, where many people are seen swimming and playing. In the background, several tall, modern skyscrapers with curved facades rise into the sky. The overall atmosphere is one of a futuristic or high-tech urban environment.

SYNOPSIS

In a near future where advances in artificial intelligence coexist with the rise of a new neurological syndrome, a 40-year-old amnesic man named K is taken in by a 60-year-old lonely clickworker on the poor side of a rainy Brazilian city. After using an addictive AI device in a course for people with the strange syndrome, K embarks on a tragic and absurd journey to find where he truly belongs.





INTERVIEW WITH DAVI PRETTO

How did the project come about?

Influenced by the exponential growth of luxury private neighbourhoods that emulate foreign countries for the privileged few in the city I live, Porto Alegre, I wrote this film thinking about how Brazilian division and inequality persist, both as urban geography and as social concept—selling this “other country” as an attainable consumer desire. In this context, artificial intelligence doubles as the virtual false image of an emulated city and as a tool that promises that these private spaces for the elite will function without the need for servants, finally separating these enclaves from the surrounding city. In this maelstrom, I came up with an absurd and tragic journey of a broken man who doesn’t know himself, responding only to virtual stimuli while following an offered trajectory, believing this path represents his genuine desire. The story reflects on the cognitive and political dangers of advances in artificial intelligence, a technology that has changed the world of work, social relations, and altered our perception of what is real and what is not.



Why make a science fiction film?

Great genre films are always political films in some way. I love traditional genre films as much as I love risky and experimental films. That's why I like mixing the two. And that's probably why my films don't follow genre rules. After flirting with ghosts in "Castanha" (2014), the Western in "Rifle" (2017), and horror in "Continente" (2024), in "Future Future" I wanted to play with sci-fi codes and twist them to shed a light on the connections between Brazilian inequality, AI threats and cognitive disruption. As such, I focus on the harrowing journey of a character immersed in a world where technology not only redefines work, cities and images, but also who we are, what we feel and what we desire.

When did you shoot?

We had a very low budget, so we planned for only 16 days of shooting in May 2024 in Porto Alegre. During the last week of shooting, the city where we live was hit by an unprecedented catastrophic flood. Entire neighborhoods in the city, including where we were filming, were flooded. It was the biggest climate catastrophe in the history of our state, and one of the biggest in Brazil. Hundreds of people lost their lives, and half a million people were displaced from their flooded homes. In Porto Alegre, the water level rose above 2 meters across multiple neighborhoods. Beyond the immense sadness brought on by this tragedy, which affected many colleagues and members of our families, we had to stop shooting without knowing when we could restart.



How did AI images become part of the project?

I wanted to use some AI images in the film since I was writing the script, but after the flood destroyed some locations that were still part of the filming and with scarce resources to finish the remaining shooting days, I radically incorporated AI imagery both as the dystopian element planned in the story and as an ironic and instigating solution to the impossibility of completing the film. Through a narrative permeated by AI images which I created over several months, the film provocatively investigates the poetic potential in the stupidity and absurdity of AI imagery, a cinematic and philosophical debate I believe the film evokes. Ultimately, the film also questions the challenges and limitations of independent filmmaking itself in a world transformed by constant climate catastrophes and artificial images that radically redefine our gaze and our imagination.

TECHNICAL INFO

Original title: Futuro Futuro

English title: Future Future

Release year: 2025

Original language: Portuguese

Genre: Drama, Lo-fi, Sci-fi

Duration: 86 min

Format: DCP, 2K, 24FPS, FLAT 1.85, 5.1, Color

Shooting locations: Porto Alegre, Southern Brazil

Production Company: Vulcana Cinema

Financing: FSA, BRDE, ANCINE, RS FAC

Labs and Markets: Festival Internacional de Cine de Cartagena de Indias - FICCI - WIP IBEROAMÉRICA

Festivals: 59th Karlovy Vary - Proxima Competition (World Premiere)

CREW

Writer and Director DAVI PRETTO

Producers PAOLA WINK and JESSICA LUZ

Cinematographer LEONARDO FELICIANO

Editor BRUNO CARBONI, EDT.

Production Designer DAYANE PAZ

Sound Designer and Re-recording Mixer TIAGO BELLO

Original soundtrack RITA ZART and CARLOS FERREIRA

Production Sound Mixer TOMAZ BORGES

Makeup Artist JULIANE SENNA

Costume Designer GABRIELA GÜEZ

CAST

K - ZÉ MARIA PESCADOR

Silvio - JOÃO CARLOS CASTANHA

Joana - CARLOTA JOAQUINA

Antonieta - CLARA CHOVEAUX

Isaac - HIGOR CAMPAGNARO



DIRECTOR'S BIO



Davi Pretto (Porto Alegre, 1988) graduated in Cinema at the PUCRS in Porto Alegre in 2008. At the age of 25, he premiered his feature debut **CASTANHA** at the Forum section of the 64th Berlin Film Festival in 2014. The film won Best Film at the Rio de Janeiro Film Festival in the New Trends section and also competed in festivals such as Edinburgh, Hong Kong, Bafici and Havana. In 2017, his second feature, the neo-western **RIFLE**, was also presented at the Forum section of the 67th Berlin Film Festival. The film won the Grand Prize at the Jeonju Film Festival and played at FID Marseille. He was a DAAD Berlin Artists-in-Residence fellow in 2018. His third feature, the horror drama **CONTINENT**, was made in co-production between Brazil, France and Argentina, with the support of the Berlinale World Cinema Fund. The film screened in 2024 at the main competition of the 57th Sitges Film Festival and won Best Director at the Rio de Janeiro Film Festival in the New Trends section. The lo-fi sci-fi **FUTURE FUTURE** is his fourth feature.

FILMOGRAPHY

Future Future / 2025 / 86 min / Fiction
59th Karlovy Vary Film Festival - Proxima Competition

Continent / 2024 / 115 min / Fiction
57th Sitges Film Festival - Main Competition

Rifle / 2017 / 88 min / Fiction
67th Berlin Film Festival - Forum

Castanha / 2014 / 94 min / Fiction
64th Berlin Film Festival - Forum



PRODUCTION COMPANY PROFILE

V U L C A N A



Led by Jessica Luz and Paola Wink, Vulcana Cinema has showcased its original Brazilian productions and international co-productions at the world's major film festivals. Among the twelve feature films in its portfolio, the Porto Alegre-based company produced **CASTANHA** (2014) and **RIFLE** (2017), both directed by Davi Pretto and premiered in the Forum section of Berlinale; **HARD PAINT** (2018), by Filipe Matzembacher and Marcio Reolon, which won the Teddy Award and the CICAIE prize at Berlinale; and **THE EMPLOYER AND THE EMPLOYEE** (2021), by Manuel Nieto Zas, an official selection of the Directors' Fortnight at Cannes.

Vulcana Cinema has been recognized by leading global funding organizations, such as Hubert Bals, Vision Sud Est, World Cinema Fund, IDFA Bertha Fund, and NRW, and has participated in innovation labs including EAVE Puentes, Berlinale Co-production Market, Torino Film Lab, Tres Puertos Cine, and Binger Film Lab.

Among its new productions are **THE BLACK SNAKE** (2025), by Aurélien Vernhes-Lermusiaux, World Premiere - ACID section at Cannes Film Festival 2025; **NIGHT STAGE** (2025), by Filipe Matzembacher and Marcio Reolon, World Premiere - Panorama Berlinale; **CONTINENT** (2024), by Davi Pretto, Competition - Sitges Festival and Best Director - Rio Festival; and the upcoming projects in post-production **MADRE PAJARO** by Sofía Quirós, a co-production with Costa Rica; **NOVIEMBRE** by Tomás Corredor, a co-production with Colombia, and **TALENTED** by Thais Fujinaga.



PRESS MATERIAL LINK

https://drive.google.com/drive/folders/1aliDCIz-vz-kAsIPZS4spaWzRALiTffk4?usp=drive_link

CONTACTS

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PRODUCERS

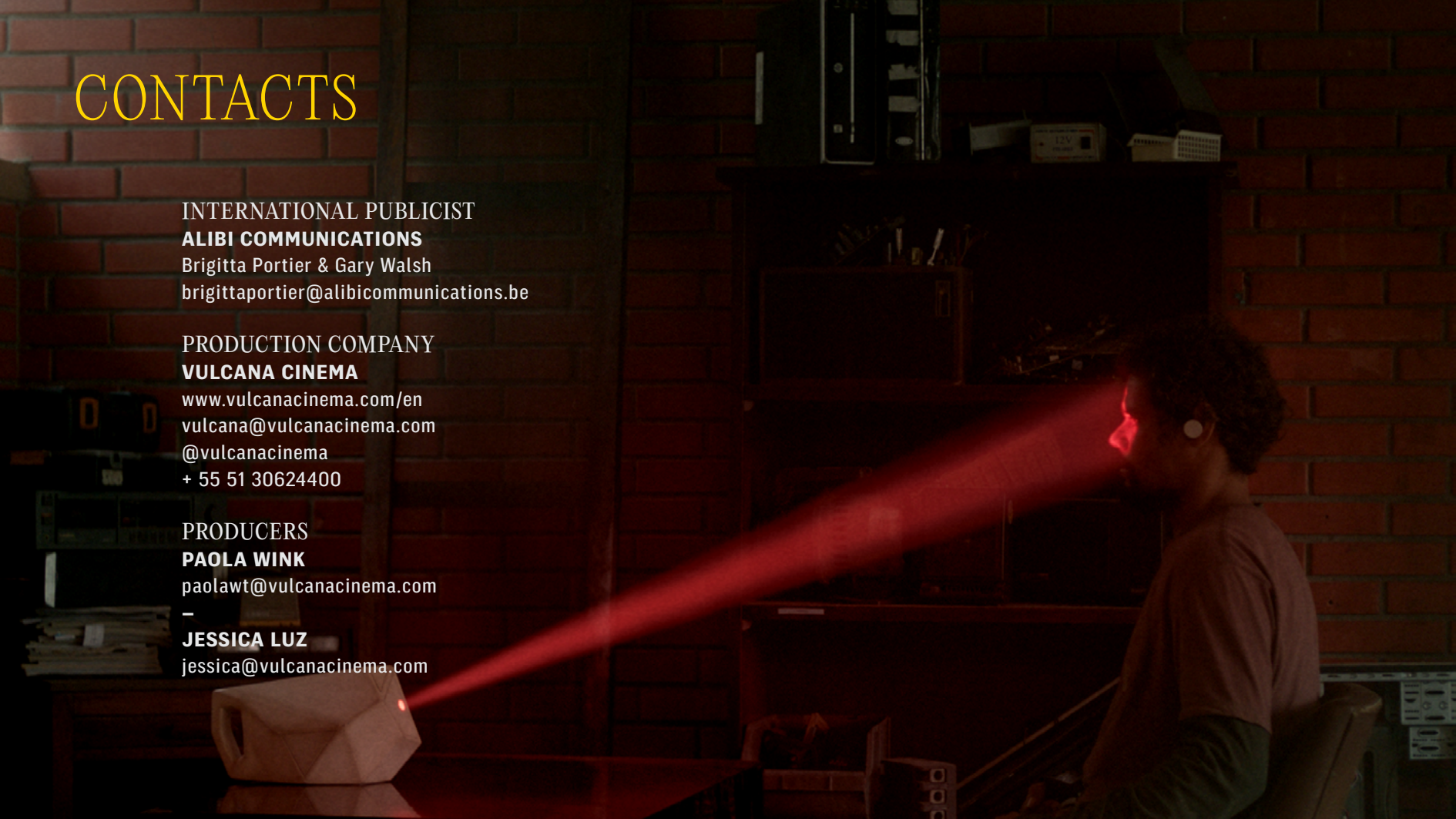
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A SECRETARIA DE ESTADO DA CULTURA & VULCANA CINEMA present FUTURE FUTURE
with ZÉ MARIA PESCADOR, JOÃO CARLOS CASTANHA, CARLOTA JOAQUINA, CLARA CHOVEAUX and HIGOR CAMPAGNARO
written and directed by DAVI PRETTO produced by PAOLA WINK and JESSICA LUZ
cinematographer LEONARDO FELICIANO editor BRUNO CARBONI, EDT.
production designer DAYANE PAZ sound designer and re-recording mixer TIAGO BELLO
original music RITA ZART and CARLOS FERREIRA production sound mixer TOMAZ BORGES
make-up artist JULIANE SENNA costume designer GABRIELA GÜEZ production manager PEDRO AURÉLIO
first assistant director ÊRE CARVALHO ZIMMER gaffer DUDU CARECA key grip PADRE
colorist ALEXANDRE CRISTÓFARO and JOÃO PAULO GERALDO
post-production supervisor PEDRO VALADÃO graphic designer FELIPE BRAGA

production
VULCANA



support



PORTO ALEGRE
Film Commission



financing

