

September 2026
Issue 6

A NEZ initiative

INDIA, SPAIN

ARTE

EDITOR: MICAELA SOLER ASTORGA

Framing
SPAIN'S
NEW CINEMA

SHAPING
A NEW
CREATIVE
WAVE

EXCLUSIVE
INTERVIEW

MARÍA LUISA
RUIZ MONCLOVA

THE MULTIDISCIPLINARY CREATOR

Art, Culture and Entertainment



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MARÍA LUISA

RUIZ MONCLOVA

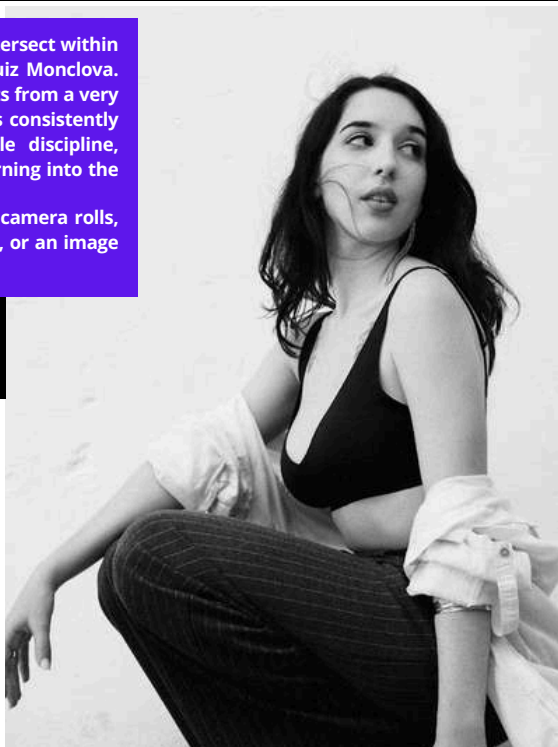
A MULTIDISCIPLINARY PERSPECTIVE ON FILM,
ACTING, AND FASHION

Film, literature, acting, and fashion intersect within the creative universe of M^a Luisa Ruiz Monclova. Born in Seville and involved in the arts from a very young age, this 23-year-old artist has consistently refused to limit herself to a single discipline, turning curiosity and continuous learning into the core driving force of her career.

For her, filmmaking does not begin when the camera rolls, but much earlier: with an idea, a written page, or an image that lingers in the mind.

BEHIND THE CAMERA: DIRECTING AND PRODUCTION

Her academic path includes a BFA in Film at ECAES and a Master's in Film Direction, Screenwriting, and Production, alongside specializations in editing, visual effects, script supervision, and documentary filmmaking. Beyond her formal qualifications, her standard practice relies on direct experience. She has taken on hands-on roles across almost every stage of production, including directing, cinematography, sound design, stage management, and editing.



PHOTOGRAPHY: JOSÉ HIDALGO

HER NOTABLE DIRECTORIAL WORKS INCLUDE:

VENERADA (2024): Written, directed, and produced by Ruiz Monclova, this short film earned international acclaim.

TÚ (2025): A project where she again handled writing, directing, producing, and post-production. Currently in its distribution phase, it has secured multiple selections and awards on the international festival circuit.

Her technical background also includes work in television, advertising campaigns, corporate video production, and social media content creation.

ARTE

MARÍA LUISA

RUIZ MONCLOVA

A MULTIDISCIPLINARY PERSPECTIVE ON FILM,
ACTING, AND FASHION



PHOTOGRAPHY: JOSÉ HIDALGO

IN FRONT OF THE CAMERA: ACTING AND MODELING

Her interest in performance traces back to her earliest projects. In 2022, she wrote, directed, and performed a solo piece at Sala X in Seville. Since then, her acting career has expanded to include commercials, music videos, and roles such as her appearance in the documentary *SERIES 548 Captada por una secta*.

In 2026, she broadened her artistic toolkit by completing a modeling course at *Mmexpression*. For Ruiz Monclova, acting and modeling share the same essential objective: communicating narrative and emotion without words through presence, body language, and gesture.



PHOTOGRAPHY: JOSÉ HIDALGO

WRITING AS THE FOUNDATION

LITERATURE SERVES AS THE STARTING POINT
FOR MUCH OF HER CREATIVE OUTPUT:

Published Works: Author of *Oraciones Vacías* (Extravertida Editorial, 2025) and contributor of the short story *La Cara B* to the anthology *CIRCE*.

Cultural Journalism: Regular contributor to the digital magazine *ARTICINE* (since 2023), as well as *ARTE* and *Beverly Hills Studios Magazine* (since 2025).

Personal Blog: A dedicated space for reflective writing, short fiction, and personal essays.

A CAREER WITHOUT LABELS

A member of *AAMMA Audiovisual*, Ruiz Monclova embodies a cross-disciplinary approach to contemporary art. An invisible thread connects her various roles: the screenwriter drafts what the director translates into images; the director understands the actor's craft; and the model explores composition from the other side of the lens. Rather than waiting for opportunities to arrive, she continues to build her career by taking control behind—and in front of—the camera.

MARÍA LUISA

RUIZ MONCLOVA

INTERVIEW WITH A MULTIDISCIPLINARY CREATOR

MULTIDISCIPLINARITY AND CREATIVE PHILOSOPHY



PHOTOGRAPHY: NACHO ÁLVAREZ

It is often said that the director understands the actress and the writer feeds the screenwriter. How does having been on both sides of the camera influence your approach to a new project?

It helps me immensely with communication. As a director, it's easier for me to approach character development with an actor because it's something I've also faced in previous projects. While it's true I don't master every acting methodology, I can contextualize and convey what the character means to me within the story.

In the end, it's a dialogue and mutual enrichment, as it's not unusual for actors to make suggestions for their characters and open up a brand-new perspective.

You advocate for an approach free of labels where cinema, fashion, acting, and literature connect. At what point did you realize you didn't want to limit yourself to a single discipline? Which one do you identify with the most?

Ever since I was little, I've loved telling stories, and I always try to do it in the best way possible. That's why I don't think exploring different disciplines was a conscious decision; I was simply driven by the need to create and communicate. I realized that everything complemented each other: I could transform a story into a script and film it so others could see what I was imagining—the settings, everything in every corner that words couldn't fully describe. Through acting, I could show how a character felt in a tangible way with small gestures. One way or another, I wanted to make others experience the story as closely as possible to how it felt to me.

Writing in any of its facets might be the discipline I identify with the most, as that's usually where everything begins for me. It's typically a lingering phrase screaming to get out.



PHOTOGRAPHY: NACHO ÁLVAREZ

MARÍA LUISA

RUIZ MONCLOVA

INTERVIEW WITH A MULTIDISCIPLINARY CREATOR

CINEMA AND AUDIOVISUAL PRODUCTION



PHOTOGRAPHY: NACHO ÁLVAREZ

ACTING, FASHION, AND IMAGE

Your recent training in modeling and your work in front of the camera focus on non-verbal language. How do stage presence and physical work connect to character building in film?

Stage presence and body work are essential for building a character in film. They allow you to convey emotions without words through posture, gaze, gestures, and breathing. Modeling brings body awareness and control, while the camera demands subtlety so that small movements communicate personality, intention, and truth.

In your short films *VENERADA* (2024) and *TÚ* (2025), you took on screenwriting, directing, producing, and even post-production roles. What advantages and challenges come with having such comprehensive control over the work?

It's a massive challenge, but independent filmmaking carries that weight. You constantly have to be everywhere and involved in everything, and that's precisely what gives you greater control over the whole process—especially when it comes to respecting the narrative vision, because there isn't a director interpreting your script or an editor rewriting it through montage. It makes it easier to stick to the budget, and I can make any modification or decision on the fly because I am my own filter. Although it's exhausting, I find it deeply rewarding and exciting.

You've worked in almost every technical role on a set (cinematography, sound, script supervision, editing). How does that technical experience transform the way you direct a crew?

It really helps me communicate with the technical crew; I can contribute to every department, which enriches the overall project.

I don't limit myself to just interpreting the script. I can design the sound alongside the sound engineer, create the shot list with the cinematographer while speaking knowledgeably about lighting and camera angles, or work with the art department to add details that aren't explicitly in the script—details that provide more context about the protagonists or introduce specific objects, colors, and wardrobe choices that add symbolism.

I like to be as involved as possible. It also allows me to better understand the challenges technicians might face in certain locations or during the shoot itself.

MARÍA LUISA

RUIZ MONCLOVA

INTERVIEW WITH A MULTIDISCIPLINARY CREATOR



PHOTOGRAPHY: NACHO ÁLVAREZ

With the publication of *Oraciones Vacías* and your story in the *CIRCE* anthology, what does the blank page offer you that audiovisual storytelling cannot?

I think it's a symbiotic relationship, a form of continuous learning. Both facets feed each other. Analyzing cinema, art, and culture forces me to observe, research, and question, while creating allows me to transform those reflections into my own artistic vision. Writing about others' work also expands my sensitivity as a creator: it helps me better understand visual languages, trends, and the stories I want to tell. I don't mean copying ideas—I don't like using others' work as a foundation for my own—but it helps me evaluate what works and what doesn't. Being a creator also gives me a more critical eye rooted in practical experience.

Your involvement in projects like the documentary series *548 Days: Abducted by a Cult* or your monologue at Sala X show very different facets of your work. What do you look for in a project when you're in front of the camera?

I always try to give my best; I love challenges and testing myself. I try to make the viewer feel like part of the film and believe every gesture, every word, and every silence in my performance. It's true that when you go to an audition, you don't always know what you're applying for. You don't know the full details of the project or the character—they just give you a brief summary of their personality and context for the sides. But that always adds a bit of excitement because it allows you to contribute and interpret the character from your own perspective before filming begins.

LITERATURE AND CULTURAL JOURNALISM

With the publication of *Oraciones Vacías* and your story in the *CIRCE* anthology, what does the blank page offer you that audiovisual storytelling cannot?

The blank page allows me to explore silence, ambiguity, and the intimacy of the voice in a way that audiovisual narrative constrains more. In *Oraciones Vacías* and *CIRCE*, words create images and atmospheres, leaving space for each reader to complete what remains unsaid. For me, that reader participation is essential.

In audiovisuals, there are very concrete decisions—a frame, an actor, a score, a duration—that fix the interpretation. In literature, I can keep a wound open, leave an emotion unresolved, and trust the reader to actively participate in constructing the story. It allows me to create a universe with a more personal and emotional language. Writing a script is completely different; it consists of direct actions and less ornate descriptions. A screenplay lacks emotion or poetry on the page—the images and performances provide that.

For me, literature has no boundaries, whereas, in my case, a script is always subject to the production budget.

MARÍA LUISA

RUIZ MONCLOVA

INTERVIEW WITH A MULTIDISCIPLINARY CREATOR

PROJECTS AND INSPIRATION

What current or upcoming projects can you share with us?

Looking to the future, I can share that I'm putting the finishing touches on my next novel: an adventure and revenge story set in the Viking era. It follows the journey of a strong young woman desperately searching for her place in the world, featuring Norse mythology characters that give the story a fantastical touch.

On the audiovisual front, I can't reveal much yet, but I'm working on my next project, which I hope will take me a step beyond the short film format.

Do you have any advice for creators who are just starting out, or an inspiring message for the readers of Arte Magazine?

Working in art isn't easy: there are rejections, doubts, and projects that never see the light of day. But there is also the drive to keep creating. I've built my path by studying, working, and making mistakes. To anyone with a dream, I'd say: doing is how things happen, how you truly learn. Be patient and persist in your dreams. Sometimes you just have to trust what you're passionate about and fight for it. I've been discovering my place among cinema, writing, acting, producing, and fashion, and each experience has enriched the previous one and led me to the next.

Not because it has been easy, but because I don't want to be left with the feeling of not having tried. And behind it all is an even stronger desire: to keep creating. Because those of us who are creators know that no matter how many difficulties you face, there will always be an idea floating in your head asking to come out, and you are going to give it a voice.



PHOTOGRAPHY: JOSÉ HIDALGO

ARTE

MARÍA LUISA

RUIZ MONCLOVA

ARTE

Filmmaker Actress Writer Model

EINAR HARALDSSON

NOMINATED FOR BEST INTERNATIONAL SUPPORTING ACTOR
AT THE IFFA AWARDS 2026 IN AUSTRALIA



A RESOUNDING SUCCESS FOR *Fall 2: Deadpoint*

Haraldsson's nomination is part of an impressive collective recognition for the cinematic sequel. The IFFA Awards organization has formally invited the film's team to submit their candidacy in a total of eight of the most important categories in the international section:

- Best International Film: *Fall 2: Deadpoint*
- Best International Director: Michael Spierig and Peter Spierig
- Best International Supporting Actor: Einar Haraldsson
- Best International Supporting Actress: Arsema Thomas
- Best International Lead Actor: Tom Brittney
- Best International Lead Actress: Harriet Slater
- Best International Screenplay: Jonathan Frank and Scott Mann
- Best International Cinematography: Andrew Strahorn

With this powerful lineup of nominations, the production emerges as one of the major competitors for the gala in Melbourne, consolidating Haraldsson's talent on the global cinematic stage.

Icelandic actor Einar Haraldsson has been nominated for Best International Supporting Actor at the prestigious IFFA Awards 2026 for his acclaimed role in the survival thriller *Fall 2: Deadpoint*.

The official awards ceremony will take place on March 27, 2027, at the iconic The Edge cultural center, located in Federation Square (Melbourne, Australia). This annual event brings together the best of Australian and international cinema, recognizing excellence in categories ranging from feature films and short films to documentaries and digital storytelling.

DEATH RISING

THE MILITARY ACTION THRILLER SET TO SHAKE UP THEATERS IN 2027

Tactical action cinema is gearing up for an explosive comeback with *Death Rising*, a production scheduled to storm theaters worldwide in 2027.

Set against the unforgiving backdrops of Colombia, the film dives deep into the covert war against a relentless cartel that has spread its tentacles of corruption and violence across both the depths of the jungle and the urban chaos of major cities.

The story follows an elite Special Forces team sent on a suicide mission behind enemy lines after conventional forces fail. Leading this commando unit are Einar Haraldsson and Joe Chen, two combat-hardened leaders with opposite backgrounds but the same objective: to dismantle the criminal empire and bring their soldiers back home alive. However, the operation takes a drastic turn when they discover the cartel possesses political and military connections stretching far beyond Colombian borders, turning the mission into a bloody fight for survival packed with ambushes, betrayals, and revenge.



ILDIKO MILE

MY PAGEANT CHARITY PLATFORM

SUPPORTING ACTIONAID

My name is Ildiko Mile, and I am currently participating in a pageant where one of the requirements is to support a charitable organisation.

I have chosen to support *ActionAid* because I greatly admire the important work the charity does around the world. Its commitment to ensuring that women and girls are able to have their rights protected, their voices heard, and the opportunity to live with dignity strongly aligns with my own values and beliefs.

I am honoured to support *ActionAid* throughout my pageant journey by raising awareness of its mission, promoting its campaigns, participating in fundraising activities wherever possible, and encouraging others to learn more about the vital work it does.

For me, this is about much more than simply supporting a charity. It is about using my own voice and platform to stand alongside women and girls who deserve to be heard, respected and empowered.

I am grateful for the opportunity to officially support and represent *ActionAid* as part of my pageant platform, standing for a cause that reaches across many nations and seeks to empower women and girls around the world.



PHOTOGRAPHY: CHRIS MOCKETT

ILDIKO MILE

MY PAGEANT CHARITY PLATFORM

SUPPORTING ACTIONAID

FINDING OUR VOICE

The words of Melinda French Gates speak to something that many people quietly recognise within themselves: the long and sometimes uncomfortable journey towards genuine confidence, honest self-expression and finding the courage to stand up for what matters.

«A woman with a voice is by definition a strong woman. But the search to find that voice can be remarkably difficult.»

These words were spoken by Melinda French Gates during a speech delivered on 16 October 2003 at the Powerful Voices Luncheon in Seattle, and the message remains deeply relevant today.

I would like to reinforce this message because speaking with genuine confidence rarely comes naturally to everyone. For many women, finding their voice can mean working through real fear, social expectations and the quiet pressure to remain agreeable, accommodating and silent.

Empowerment is not necessarily about becoming the loudest person in the room. It can be about gradually becoming comfortable with expressing an opinion, setting boundaries, asking to be heard and standing up for ourselves and our rights.

Finding our voice can mean questioning expectations, accepting that others may disagree with us, and learning that being heard does not require us to abandon empathy, kindness or compassion.



PHOTOGRAPHY: CHRIS MOCKETT

I BELIEVE THAT A WOMAN'S VOICE HAS POWER.

It can speak for herself, but it can also speak for those who may not yet have the opportunity, confidence or freedom to speak for themselves.

Through my pageant journey, I want to use my platform to encourage women and girls to believe that their voices matter — that their experiences matter, their rights matter, and their futures matter.

I want to stand for women finding their voices, girls believing in their potential, and communities working towards a world where women and girls can live safely, equally and with dignity.

**THIS IS WHY
SUPPORTING
ACTIONAID MEANS SO
MUCH TO ME.**

Because empowerment begins when we believe that our voice matters — and it grows when we use that voice to help others be heard too.

ILDIKO MILE

MY PAGEANT CHARITY PLATFORM

SUPPORTING ACTIONAID



PHOTOGRAPHY: HARLEQUINVANE



PHOTOGRAPHY: HARLEQUINVANE

actionaid

Changing the world
with women and girls

AREAS OF FOCUS

- **Women's rights:** Empowerment, economic justice, and the eradication of gender-based violence.
- **Climate justice:** Supporting women who care for, regenerate, and defend local ecosystems. Migration and anti-racism
- **Defending human rights** against deterrent border and migration policies.
- **Humanitarian action:** Immediate response led by women in the face of emergencies and natural disasters.

ACTIONAID

ActionAid is a global federation of non-governmental organizations (NGOs) founded in 1972 that works to eradicate poverty and injustice in more than 40 countries across Africa, Asia, Latin America, and the Caribbean. The organization focuses primarily on combating the structural causes of inequality by supporting the leadership of women and girls, viewing them as the key engine for transforming entire communities.

The event for the photos were organised by Rebecca Murphy UK Talent Agent, on 15th June 2026 at the Essex Mansion

ELIN-MARGARETA NORDIN

THE MULTI-HYPHENATE AUTEUR
REDEFINING INDEPENDENT CINEMA



A RISING VOICE IN CONTEMPORARY ART

Nordin's multi-hyphenate methodology cements her status as a vital, active voice within contemporary independent cinema. By accumulating deep experience both in front of and behind the lens, she represents a brave new wave of filmmakers who refuse to be boxed in by traditional industry labels. With a growing footprint on major industry platforms like IMDb and Backstage, Elin-Margareta Nordin is a name that cinephiles and art-house enthusiasts alike should keep firmly on their radar. She reminds us that the most powerful stories are often those told by a single, uncompromising creative force.

Elin-Margareta Nordin is an award-winning independent filmmaker, actress, screenwriter, and editor originally from Sweden, who is rapidly carving out a unique space for herself in the international film circuit.

In an industry that often demands specialization, Nordin defies categorization, emerging as a true auteur of the modern indie scene.

Throughout her career, Nordin has become synonymous with ultimate cinematic versatility. Rather than confining herself to a single discipline, she routinely takes absolute control of her creative vision. She seamlessly balances multiple key roles—including directing, writing, acting, and post-production—shaping her projects from their inception to the final cut.

INSIDE HER LATEST PROJECT: BUS STATION

Her latest independent short film, *Bus Station*, serves as a perfect masterclass in this singular, hands-on approach. *Bus Station* is a silent short film about a woman running to the bus station, because her bus will arrive soon.

Instead of relying on a massive studio crew, Nordin shouldered a heavy creative and technical workload to bring the intimate project to life:

- **The Screen Presence:** She delivers a compelling, nuanced performance as the story's lead protagonist, credited simply as "The Girl".
- **The Narrative Rhythm:** Behind the scenes, she took full control of the editing suite, handling the comprehensive post-production to meticulously shape the visual poetry, atmospheric mood, and pacing of the film.

ART AS A WAY OF Seeing the World



Written by Christos Arfanis

ART

is a way of seeing. It allows us to observe the world from a different perspective, to question what we take for granted and to give shape to emotions that words alone cannot always express.

Whether through cinema, theatre, music, literature or visual arts, every work of art creates a dialogue between the creator and the audience. Sometimes that dialogue is comforting; sometimes it is disturbing. It may challenge us, inspire us or even make us uncomfortable. But when art succeeds in making us feel something, it has already achieved something meaningful.



Cinema, in particular, has always fascinated me because of its ability to transform an idea into an experience. A film is not simply a story projected onto a screen. It is atmosphere, sound, silence, performance, image and emotion coming together for a limited amount of time. The audience enters a dark room and, for those few hours, allows itself to believe in another world.

We live in an age where images are created and consumed faster than ever. Technology has transformed the way we communicate, produce and experience culture. Yet, despite these changes, I believe the fundamental purpose of art remains the same: authenticity.

Behind every meaningful creation there must be a personal point of view, a reason for telling the story and a desire to communicate something that matters.

ART AS A WAY OF Seeing the World



Written by Christos Arfanis



The artist does not necessarily have to provide answers. Sometimes the most powerful thing art can do is ask a question and leave us alone with it. Every project becomes a small part of a larger conversation between people, experiences and generations.

The world changes, technology evolves and the ways in which we consume culture continue to transform. But our need to feel, imagine, question and connect remains remarkably human. And as long as there are stories waiting to be told, there will always be a reason to create.





BY MARÍA LUISA
RUIZ MONCLOVA

ARTE

LA LUZ FILM REVIEW



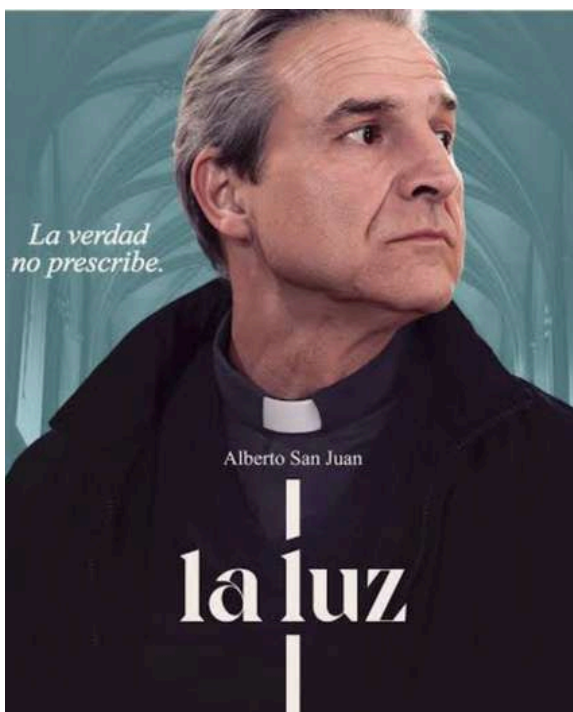
La *luz* is a Spanish psychological drama directed and written by Fernando Franco, released in 2026. The film runs for approximately two hours and stars Alberto San Juan. The story follows Manuel, a priest much loved by his community who is on the verge of leaving the priesthood to start a new life. However, his past catches up with him, forcing him to face the consequences of his actions.

The film tackles one of the most sensitive issues relating to the Catholic Church: the sexual abuse of minors and institutional cover-ups. Fernando Franco presents the story from an unusual perspective, as the protagonist is not a victim, but a priest accused of having committed abuse. This perspective explores issues such as guilt, repentance, moral responsibility and impunity. It shows how a person can be respected and loved by their community whilst concealing a terrible past.

Manuel's character is not that of an over-the-top villain, but rather a seemingly normal person who interacts with others and is part of a community that trusts him. This makes his situation all the more unsettling.

Throughout the film, themes such as guilt, silence, responsibility and the consequences of one's actions are explored. Manuel realises that it is not possible to start afresh without coming to terms with what he has done. The film also criticises the role of institutions that can protect their members and hinder the truth from coming to light. In this way, the conflict is not limited to the protagonist's individual responsibility, but also raises questions about the responsibility of those who know the facts and choose to remain silent.

Alberto San Juan's performance is key to conveying the protagonist's psychological complexity. The actor portrays a contradictory man, worried about his future and forced to confront his past. His performance humanises the character and prevents him from becoming a caricature.



The supporting cast also helps to create a realistic atmosphere in which personal relationships and the authority of the religious institution play an important role.



BY MARÍA LUISA
RUIZ MONCLOVA

ARTE

LA LUZ

FILM REVIEW



From a technical perspective, *La luz* employs a restrained and realistic style of direction. The cinematography and the religious settings help to create a sombre and oppressive atmosphere. The film does not rely on grand visual effects or spectacular scenes, but rather on the dialogue, the silences and the characters' reactions. This choice reinforces its psychological nature by gradually building tension. Spaces associated with the Church also take on symbolic significance, as they represent at once security, authority and an institution that conceals its darker side.

La luz can be compared to other films that have dealt with abuse within religious institutions. One example is *Spotlight* (2015), directed by Tom McCarthy, which depicts the journalistic investigation into the abuse committed by Catholic priests in Boston and the cover-up. It can also be compared to *Grâce à Dieu* (*By the Grace of God*, 2019), directed by François Ozon, which focuses primarily on the victims and the consequences that the abuse has on their lives. Unlike these films, *La luz* places the perpetrator at the centre of the story, offering a more unsettling and psychological perspective.

This difference demonstrates the evolution of cinema dealing with institutional abuse. Fernando Franco uses the accused's perspective to reflect on guilt and responsibility. However, the film does not seek to justify his actions, but rather to show that personal remorse cannot undo the harm caused.

In conclusion, *La luz* is a hard-hitting, serious and thought-provoking film that uses a personal conflict to address social and moral issues of great importance. Fernando Franco crafts an unsettling story that invites the viewer to reflect on guilt, silence, responsibility and the power of institutions.

I particularly recommend the film to those who enjoy psychological drama and stories that raise ethical and social questions. Although its subject matter may prove challenging, *La luz* stands out for transforming a personal story into a reflection on the need to face the truth and accept the consequences of one's own actions.

"THE DREAM OF THE ETERNAL ONES"

2026 EXHIBITION

TALCA MUNICIPAL LIBRARY. CHILE.

BY VIVIANNE
TANTRA



Life is a dream; the divine is not separated from reality, but we have forgotten that we are eternal—that it dwells within us. What is eternity? Eternity does not mean endless time, but rather the negation of time. My exhibition, *The Dream of the Eternal Ones*, is born from my dreams and dreamlike journeys.

My visionary art shows in each painting the intangible worlds, the worlds in other planes of existence, and other dimensions. I am here to help you remember who we are and to tell you that your transformation—everyone's transformation—is changing the world. Before you were born, you already existed; the body is just a temporary suit. By dwelling on Earth, we carry universes within us, but only the brave are here.



ARTE

"THE DREAM OF THE ETERNAL ONES"

2026 EXHIBITION

TALCA MUNICIPAL LIBRARY. CHILE.



BY VIVIANNE
TANTRA



You are that—eternity. Having the courage to remember who you are will give you depth of soul and the strength to overcome obstacles, because you must remember in a world that distracts you from life. I am a woman of visions; I am an oracle woman because I listen to the silence. I am an artist, and I converse with God, because silence is the language of God.... Welcome to remembering who we are: the eternal ones.

El Sueño de los Eternos

Sueños, formas y colores de Vivianne Tantra

Entrada liberada

Exposición de pinturas



Del 21 de agosto
al 10 de septiembre.
De 09:00 a 17:00 Hrs.

Biblioteca
Municipal Talca

TREASURES

SCULPTURE COLLECTION BY NICOL BREEZE

OPENS AT PAROS MUNICIPALITY ART CENTRE IN
PARIKIA — DIMITRAKOPOULOS BUILDING—14-30
SEPTEMBER 2026

Is pleased to present **TREASURES**, a solo exhibition featuring a new collection of clay and precious lusters sculptures by international artist Nicol Breeze.

The exhibition opens on Monday 14th at 20:00 , and runs through 30th of September. A public opening reception will be held with the artist present on the 14th from 8:00 PM to 10:30 PM.

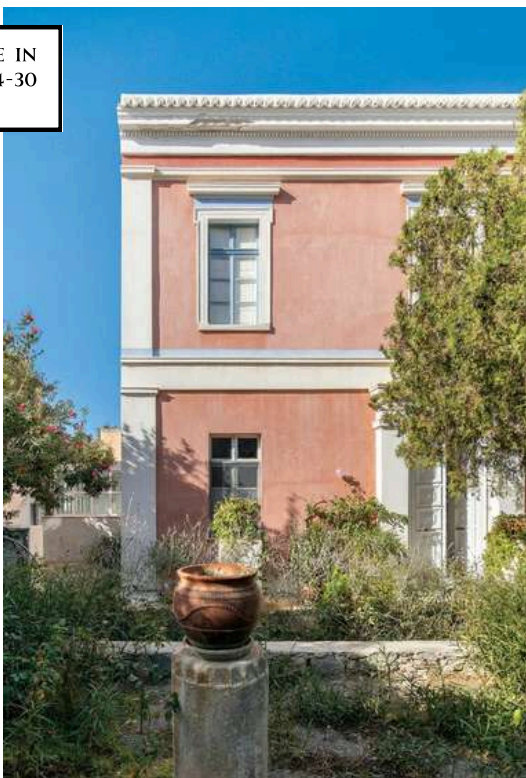
TREASURES explores the connection of vision and dedicated artistic craftsmanship . Nicol uses classical craftsmanship to turn materials to masterpieces. The island's aura reveals the beauty and preciousness while its cultural heritage fits perfectly to the artist's vision of progress.

*The sculptures capture the hidden poetry of
Paros says Nicol Breeze.*

*The clay holds the memory of past
traditions, while the precious lusters lets in
the present moment.*

Mermaids in Greek mythology and modern Poetry are considered creatures of hope and protection , supporting Greeks to their aim for a brighter future.

Nicol (born 1973 Athens) is a mid-career sculptor with work featured in Greek and International Exhibitions and Competitions.



TREASURES

SCULPTURE COLLECTION BY NICOL BREEZE



HER LATEST ACHIEVEMENTS ARE:

- Selected to exhibit at UNSEEN exhibition Venice Biennale 13-24 October 2026.
- Selected to exhibit at Art Basel Miami, 4-6 December 2026.
- Appointed to create Nationali Piloti Formula 1 High Jewelry Collection with the support of Prince Albert.
- She holds an MBA Executive and a BSc Business Management and Economics Birmingham University UK, is a consultant and entrepreneur and currently lives in Athens and works in Greece, EU and the US.

ADMISSION: FREE AND OPEN TO THE PUBLIC

About ART CENTRE in PARIKIA — Dimitrakopoulos Building— Serves as the Paros Municipal Arts Centre (Municipal Art Gallery), hosting cultural events, educational programs, and art exhibitions featuring local and international artists.

History: Built in 1884 by Panagiotis Dimitrakopoulos on the former site of the Mavrogenis Residence, the building is an emblematic example of academic neoclassicism tied to the island's aristocratic heritage.

NICOL BREEZE JEWELRY



THE NEW FEATURE FILM BY MALAGA-BORN FILMMAKER JAVIER RUIZ **PERROS Y DIABLOS**

PREMIERES ON SEPTEMBER 4 AT THE DIPUTACIÓN
PROVINCIAL DE MÁLAGA



The movie, a crime thriller produced by Producciones Brillante and MangaAncha, will be presented to the public on Friday, September 4, at 6:30 p.m. Malaga director and filmmaker Javier Ruiz premieres *Perros y Diablos*, his second feature film, in an event that will take place next Friday, September 4, at 6:30 p.m.

at the Diputación Provincial de Málaga. *Perros y Diablos* is a crime thriller centering on friendship, loyalty, betrayal, and the consequences of past decisions. The story follows a bank robbery gone wrong.

Cobra is the only accomplice who serves prison time and, ten years later, after regaining his freedom, a reunion takes place with those who participated in the heist. Cobra's return will resurface old tensions, secrets, and unsettled scores, testing the relationships between characters deeply marked by a past they have not yet managed to leave behind. The film is written and directed by Javier Ruiz and produced by Producciones Brillante. With a running time of 87 minutes, *Perros y Diablos* embraces the crime genre to build a story of action and drama starring a group of characters bound by a shared past.

The feature film features a cast led by Goya Award winner Joaquín Núñez, Esther Garrido, Patxy Gamazo, Antonio Coca, and Jorge Porras, alongside Fran Chica, Sergio Coca, Manuel Jordán, and Juanma Roldán, among others. The technical crew includes three-time Goya nominee Antonio Meliveo, who was in charge of the music, and David Naranjo as the director of photography. Furthermore, *Perros y Diablos* represents a commitment to local cinematic talent from Malaga and audiovisual creation made in Andalusia.

THE NEW FEATURE FILM BY MALAGA-BORN FILMMAKER JAVIER RUIZ PERROS Y DIABLOS

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The city of Malaga served as one of its main backdrops, making the film a key milestone in Javier Ruiz's career as an independent director and producer. The project was previously presented at the Malaga Film Festival within the "5 Minutes of Cinema" section, showcasing the work of Javier Ruiz and the entire team involved in the film. With this premiere, Javier Ruiz continues to expand his filmmaking career, consolidating an independent cinema proposal rooted in Malaga with a story that blends action, suspense, and drama. *Perros y Diablos* will premiere on Friday, September 4, 2026, at 6:30 p.m. at the Diputación Provincial de Málaga.



PREMIERE DETAILS FILM

Perros y Diablos Director and Screenwriter: Javier Ruiz
Production Company: Producciones Brillante / Manga Ancha. Genre: Crime Thriller / Action / Drama. Runtime: 87 minutes Date: Friday, September 4, 2026 Time: 6:30 p.m. Location: Diputación Provincial de Málaga

CAST: Esther Garrido, Patxy Gamazo, Joaquín Núñez, Antonio Coca, Jorge Porras, Fran Chica, Sergio Coca, Manuel Jordán, Juanma Roldán, Antonio Haro, Wenchy Alonso, Jose Varela, David Delgado, Diego Banderas, Oscar Gil, Marysia Veres, and Máximo Gallego.

CONTACT : Javier Ruiz Producciones Brillante javiruni97@gmail.com



THE LUXURY OF THE IRREPLACEABLE

NATURAL DIAMONDS: WHEN TIME BECOMES A JEWEL

BY KATHERINE RAMÍREZ

There are precious stones that captivate us with their beauty, and others that fascinate us because of the story they carry. A natural diamond belongs to the latter.

Long before becoming the centrepiece of a ring, necklace or pair of earrings, a natural diamond remained hidden deep within the Earth, shaped by extraordinary geological forces over millions, and sometimes billions, of years. That immense passage of time gives each stone an origin that cannot be recreated.

THIS IS THE LUXURY OF A NATURAL DIAMOND: ITS STORY CANNOT HAPPEN TWICE.

The rise of lab-grown diamonds has opened a new chapter in jewellery. Created through advanced technology, they share the same fundamental chemical composition as natural diamonds and can possess remarkable beauty and physical properties. The distinction, however, is not necessarily visible to the naked eye. It lies in their origin.

A laboratory can reproduce the conditions required to create a diamond. It cannot reproduce the geological history of a stone formed by nature.

In the world of high jewellery, rarity has always been part of desire. Cut, colour, clarity and carat remain essential, yet provenance, uniqueness and exceptional characteristics can elevate a gemstone beyond its material value.

Perhaps this is why natural diamonds continue to occupy such a distinctive place in luxury. They embody something increasingly precious in a world defined by speed and technology: time itself.

A jewel can pass from one generation to another, gathering memories while the people, fashions and eras around it change. The diamond remains.



PHOTOGRAPHER: JUANJO PÁEZ



PHOTOGRAPHER: DANIEL CANO

A natural diamond is therefore more than a precious gemstone. It is a fragment of Earth's history, transformed by human craftsmanship into a symbol of beauty, rarity and permanence. It is precious not only because it shines, but because its story began long before us — and may continue long after us.

KATHERINE RAMÍREZ

BRINGS HER INTERNATIONAL CONFERENCE TO MADRID,
UNITING JEWELRY, CULTURE, AND GASTRONOMY

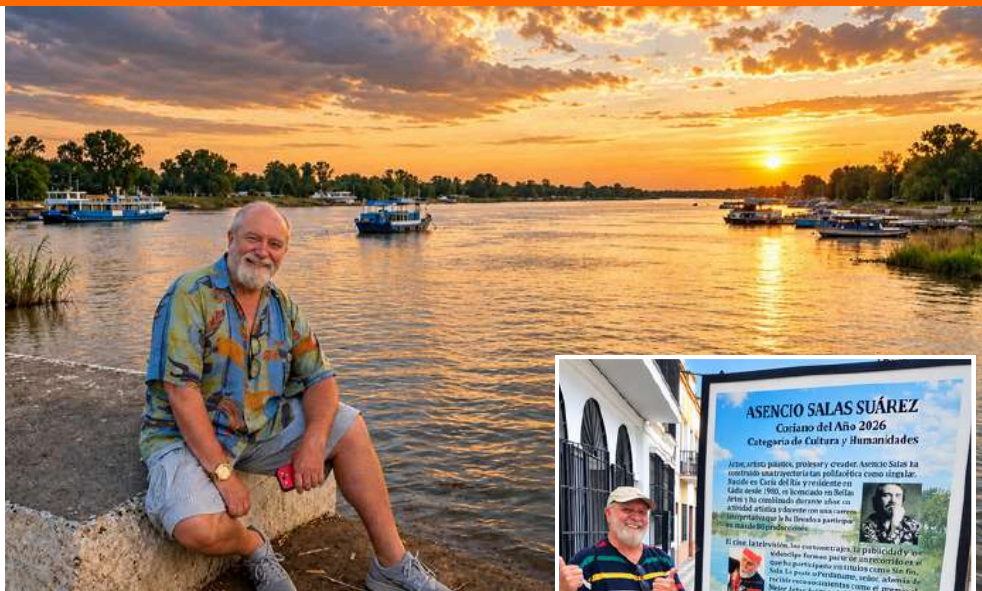


Madrid, Spain, September 17. The renowned international jeweler, designer, and gemologist Katherine Ramírez held her fourth international conference in Madrid, aimed at the Ecuadorian community and the Spanish public interested in jewelry, gemology, and design. The gathering provided an opportunity to share knowledge and experiences about the jewelry sector and featured the participation of guests with distinguished careers. Among them was Jesús Yanes, founder and director of *Estimorun Academy*, jeweler, appraiser, and former president of the Spanish Gemological Institute. Ambassador Wilma Andrade also expressed, through her social media channels, her gratitude to Katherine Ramírez for providing knowledge and contributing to the development of the jewelry sector. To close this important event, Katherine Ramírez collaborated with Nancy Paredes as the lead chef to offer a gastronomic experience to her national and international guests.

Paredes, a chef with an extensive background and owner of the restaurant *Bongo de Nancy*, presented a culinary concept that transforms gastronomy into a vehicle for cultural identity. Located in Madrid and operating since 2004, *Bongo de Nancy* develops Ecuadorian cuisine with an Ibero-American emphasis, fusing flavors and traditions from Ecuador, Peru, Colombia, and Spain with contemporary techniques. Her philosophy is summarized in a single concept: "Innovation with Identity," a proposal that seeks to preserve culinary roots while simultaneously projecting them into new dining experiences. In addition to her restaurant, Nancy Paredes offers catering services for social, corporate, and cultural events. The Madrid meeting represented a union between two creative expressions: jewelry and gastronomy, showcasing Ecuadorian talent on international stages and strengthening cultural ties between Ecuador, Spain, and Ibero-America.

ASENCIO SALAS

A MAJOR TRIBUTE TO HIS CAREER IN HIS HOMETOWN



The actor, visual artist, and teacher Asencio Salas has been honored by the Town Council of Coria del Río as "Coriano of the Year 2026" in the Culture and Humanities category.

Actor, visual artist, teacher, and creator. He has built a career that is as multifaceted as it is unique. Born in Coria del Río and residing in Cádiz since 1980, he holds a degree in Fine Arts.



For years, he has combined his artistic and teaching activities with an acting career that has led him to participate in more than 80 productions. Cinema, television, short films, advertising, and music videos are all part of a professional journey that includes titles such as *Sin fin*, *Sola*, *La peste*, or *Perdóname, señor*. He has also received accolades such as the Best Actor award at the Notodofilmfest in 2021. However, to the people of Coria, Asencio is also a much closer and familiar figure. His artwork has been featured in various exhibitions and forms part of our municipality's graphic memory. He was the author of the 1996 Fair poster and has designed posters for the Carnival, the Cerro flamenco cycle, and even the commemorative logos for the 45th and 50th anniversaries of the Rodrigo Caro High School. An artist who, through different disciplines, has consistently carried the name of Coria with him.

KAMEL KENZO

STEPPING HARD IN THE FILM INDUSTRY



El Bouazzati is a Brussels-born Moroccan-Belgian actor (b. 1975) known for combining deep dramatic intensity with high-level martial arts expertise across international film and television. He has successfully bridged the gap between European prestige productions and major Hollywood projects.

Broad Acting Range: Beyond his action skills, Kenzo has demonstrated significant versatility as an actor across multiple genres, spanning high-stakes espionage, tense political thrillers, gritty crime dramas, historical films, and high-budget action-comedies.



ACTOR DJAMEL SARIK

Television & Film Highlights: His screen resume includes acclaimed global streaming hits like Netflix's espionage miniseries *The Spy* and the international co-production *Mirage*, alongside foundational roles in popular French-language TV dramas like *Louis La Brocante* and *Sauveur Giordano*. In cinema, he has appeared in *15 Minutes of War (L'Intervention)*, *Alad'2*, and the American film *Rock the Kasbah*, sharing the screen with Hollywood heavyweights Bruce Willis, Bill Murray, and Kate Hudson.



KAMEL KENZO

Upcoming Project (KENZO - THE ARCHITECT): Kenzo is preparing for his next major television project, starring in an action crime-thriller centered on a dual-narrative premise. He portrays a brilliant architect by day who uses his skills to protect homes, and a crusade-driven vigilante by night hunting human traffickers. Actor Djamel Sariak will join the ensemble cast, and the series is currently in pre-production aimed at a global audience.

ARTE

Said Yao

kouakou



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ARTE

MAMMOUDOU

DEMBELE



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ARTE

EINAR
HARALDSSON

Nominated
for Best International
Supporting Actor

