



65^e SEMAINE
DE LA CRITIQUE
CANNES 2026



VIVA

DIRECTED BY (ALIVE)
AINA CLOTET

LOCO
FILMS



SYNOPSIS

After coming face to face with death, 40-year-old Nora is consumed by an urgent need to feel alive. She dives into passionate relationships with two very different men, Tom and Max, whose opposing natures reflect her own inner conflict. But when neither can fill the void, Nora is forced to face the truth, she will have to confront a deeper fear driving her hunger for life.

INTERVIEW WITH THE DIRECTOR, AINA CLOTET

It's your first feature film as a director. How has that step been?

I discovered my passion for storytelling during my Audiovisual Communication studies at UPF. But at that time my vocation as an actress was very strong, and I was focused on training across different disciplines and fully exploring performance.

It's also true that, back then, becoming a director wasn't something very common: twenty years ago there weren't many women directors in Spain; fortunately, that's no longer the case. So I pursued my acting career without ever abandoning writing.

A few years ago I decided to start developing personal projects that I could direct myself, with the desire to explore themes that concerned me and to create strong, complex female characters with a sense of humour.

In VIVA, you also wrote the screenplay and act in it. How did you manage that triple role?

It's a big challenge, but the key has been surrounding myself with a team I fully trust. I co-wrote the script with Valentina Viso, an exceptional screenwriter whom I consider fundamental to me and to the tone of the two projects I've directed to date.

Both "This Is Not Sweden" and "Viva" are co-written with Valentina. For both, tone is essential. Together, I feel we find that balance between lightness and depth, where humour never disappears even when we explore dramatic themes.

With the director of photography, Nilo Zimmermann, I have a relationship of deep trust, I've done every project with him, and we understand each other almost without words. I also brought in Juan Miranda, a director who comes more from theatre but has a very precise eye for directing actors, and who was by my side throughout the long rehearsal process before shooting, as well as every day on set.

Even the script supervisors were wonderful directors, Sara Fantova and Celia Giraldo, who co-directed "This Is Not Sweden", and having them on set gave me real security. Also Eva Valiño in sound, Laura Santos in art direction, Aina Calleja in editing... Not forgetting production, with Edmon Roch leading the way, who was with me every hour of the shoot, as well as Marta Baldó, my brother Marc Clotet, and Jan Andreu from Funicular Films.

For me, it's very important to feel free and able to take risks during shooting, and I'm aware that I can only do that if the foundations have been carefully prepared beforehand. Without a

doubt, the key lies in having a team of high professional and human quality, and I feel that for this film I was lucky enough to have both elements, which made the experience extremely intense and demanding, but deeply enriching.

There's something very contemporary about that feeling of not quite knowing what to do with your life. Do you feel Nora represents a generation?

Together with Valentina Viso, we created a character inspired by our own experience as women in our forties in the contemporary world, and how we relate to things. Nora is, essentially, the embodiment of our fears, our anxieties, but also of our hopes and our understanding of what it means, from our perspective, to be alive, or rather, to feel alive. I don't know if she represents a generation, but I do think we are eager to see powerful, erratic female characters on screen, who try to push against so many inherited structures and prejudices.

The film is very much about decisions that are neither comfortable nor easy. Were you interested in exploring that in-between space where there are no certainties?

Tom represents security in love and in life, and Nora clings to him like a lifeline. But precisely the mark left on her by the fear of



death. Although I share a lot of energy with Nora and I am also the daughter of a scientific researcher, the portrait is not autobiographical, but rather draws on the way we feel and perceive the world today. But it is fiction.

The relationships surrounding Nora are not simple. How did you create the bonds between the characters?

The screenplay was written over a long period of time, going through several labs such as TorinoFilmLab, Abycine, the Catalan Film Academy... and throughout that process we gradually understood how to portray this struggle between Nora's mind and body, between her structures and her desires. How to connect her fear of death with her desire for passion and her emotional dependencies in romantic relationships. And for us, the secondary characters are as important as the protagonists, if not more. They all need to help tell the story, and above all we wanted them to be infused with humour. The parents represent structure and where Nora comes from, the friend is also deeply shaped by fear, but from a different perspective...

How did you work with the rest of the cast?

We rehearsed A LOT. First at the production company and then in the locations. With many months in advance. As I mentioned before, Juan Miranda was by my side throughout the whole process and we worked very carefully on each character and each relationship so that we could arrive on set ready to take risks.

The film has a very specific, carefully crafted visual sensitivity. How did you build it?

I was very clear from the beginning that I wanted to make a strong aesthetic statement with the film, something stylised. Together with the director of photography, Nilo Zimmermann, we

had been talking for years about references and ideas to translate Nora's world. We worked on how to contrast the two forces in the film: passion and fear, Tom's structure versus Max's lack of certainty. Step by step, we built the visual narrative, deciding on lenses, the rhythm of the camera, and we talked a lot about colour, which has always been very important.

VIVA is presented at the Semaine de la Critique in Cannes. What does this moment mean to you?

It is truly a dream to present my first film within the Cannes Film Festival and to be part of the seven films in competition in the Semaine de la Critique. Cannes is the mecca, where directors who have shaped the way I see the world and deeply inspired me have emerged. I could never have imagined entering this place, this almost sacred space where cinema is so deeply loved and respected. I feel a profound sense of gratitude, beyond words, for this opportunity and for the doors it opens for the film internationally. When you write and direct, what you most want is for it to reach the audience, people out there, to create a dialogue beyond the industry itself. And with this selection in Cannes, they have helped us greatly in trying to ensure that more people can see it.

What would you like the audience to take away from it?

I would like them to be left with the idea of "joie de vivre", of the passion and desire for life that Nora embodies.

Nora is a survivor who, by the end of her journey, manages to overcome not only her illness but also the emotional tsunami she faces. I hope they feel that drive to live intensely despite fear.





AINA CLOTET

Director biography

Aina Clotet is an actress, director, screenwriter and producer with a long-standing career in film, television and theatre.

She holds a degree in Audiovisual Communication from Universitat Pompeu Fabra in Barcelona. She began working as an actress at the age of 11, and throughout her career has received numerous acting awards, including two Silver Biznaga awards at the Festival de Málaga and Best Performance at Canneseries Festival.

In 2021 she founded the production company Funicular Films together with her brother Marc Clotet, Marta Baldó and Jan Andreu, through which she develops her own audiovisual projects.

Her first series as creator, director and lead actress, *This Is Not Sweden*, was released to strong international acclaim and received, among other distinctions, Best Performance at Canneseries, the Prix Europa for Best European TV Fiction, and the Premio Ondas for Best Comedy Series.

The film *VIVA* marks her feature film directorial debut.

CAST

Nora	Aina CLOTET
Max	Marc SOLER
Tom	Naby DAKHLI
Víctor	Guillermo TOLEDO
Sònia	Lloll BERTRAN
Jeli	Mohamed-Lamin JAWARA JAWNEH
Ariadna	Zaira PÉREZ



TECHNICAL INFORMATION

Directed by
Screenplay
Executive Producer
Produced by

Director of Photography
Original Score
Editor
Art Director
Direct sound
Sound Designer
Re-recording Mix
Costume Design
Make-up
Hair
Special Make-up Effects
Visual Effects
Special Effects
Line Producer
Casting Director
Post-production Supervisors
Production Companies
With the participation of
With the support of
With the support of
With the participation of
With the financing from
With the institutional support of

Aina CLOTET
Aina CLOTET, Valentina VISO
Marta BALDÓ
Edmon ROCH, Jan ANDREU, Marc CLOTET, Aina CLOTET, Marta BALDÓ
Nilo ZIMMERMANN
Clara AGUILAR
Aina CALLEJA
Laura SANTOS
Eva VALIÑO
Sarah ROMERO
Alejandro CASTILLO
Cris QUER
Danae GATELL
Benjamín PÉREZ
Lucía SOLANA
Jaume CAMPOS
Pep CLARET
Anna MAYOLAS
Blanca JAVALOY
Alberto MERINO, Gabriela PÉREZ
Ikiru Films, Funicular Films, La Terraza Films
3Cat, RTVE, Movistar+
Government of Spain, Ministry of Culture, ICAA
ICEC, Department of Culture, Government of Catalonia
Mogambo, Crea SGR
the European Union Next Generation EU
the City Council of Badalona and Reactivació Badalona SL.





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