TIME CANNOT BE STOPPED.
BUT IT CAN BE HEARD.

Suspended *Time*

ORIGINAL TITLE EL TIEMPO, DETENIDO

A FILM BY NACHO DI CORO

FEATURE FILM · SPAIN

PRESS KIT · WORK IN PROGRESS

SYNOPSIS

A presence, a time of its own.

Paula lives alone in a rural landscape, devoted to small daily tasks in a place that seems to exist outside of time. We do not know what she is doing there, nor how long she has been living there. Little by little, different figures begin to appear around her. With some of them there seems to be a prior familiarity; with others she forms bonds that grow ever closer.

Through conversations, walks, games and increasingly strange encounters, Paula begins to relate differently to what surrounds her. Her questions and her need to understand gradually give way to a way of being closer to experience: letting herself go, accepting what happens without needing an explanation.

But something begins to break. Relationships shift, some presences vanish and others burst in unexpectedly. Paula finds herself facing once again the questions that seemed left behind: who she is, what she is doing there and what kind of place she inhabits. Meanwhile, time seems to keep obeying a logic of its own. A path that does not repeat itself: it stretches.

FACT SHEET

International title	Suspended Time
Original title	El tiempo, detenido
Director	Nacho di Coro
Producer	Fernando Murad · 5B Creatividad y Contenidos SL
Screenplay / Treatment	Nacho di Coro
Cinematography	Fernando Murad
Editing	Nacho di Coro
Colour grading	Alana Punset
Main cast	Paula Elena Ramos · Vladimir Cajiao · Veronica Vidal
Country	Spain
Original language	Spanish
Genre	Fiction · Auteur cinema
Running time	117 min (current cut)
Colour / Sound	Colour · Stereo (5.1 mix planned)
Shot on	Canon C200 · Canon R8 — October 2025, 10 days
Status	Post-production

DIRECTOR'S STATEMENT

From inside the film.

Suspended Time grew out of my interest in open forms of storytelling and in the possibility of discovering a film through its own process of creation. Rather than starting from a closed structure that the shoot would simply reproduce, the project was built through the coexistence of planning, improvisation and discovery, allowing the actors, the spaces and the situations to continually reshape its initial course.

This openness also shaped the way the images were made. During the shoot we worked with several cameras and long takes, giving the camera operators the freedom to move, change position, use the zoom and recompose the frame as the situations unfolded. The aim was not to execute a series of preconceived images, but to create the conditions for images we did not yet know to appear. The camera could observe, wait, react or discover something within the duration of the take itself.

The shoot also incorporated a system that allowed me to introduce new situations and stimuli while the cameras kept rolling. In this way, improvisation affected not only the performances but also the narrative and the visual form of the film itself. Over ten days, close to 38 hours of highly heterogeneous footage were generated. This volume was not the result of seeking conventional coverage or repeating pre-established shots, but of the will to keep the shoot open long enough for accidents, detours and discoveries to occur.

> *“A cinema where mystery does not function as a problem to be solved, but as an experience that can be inhabited.”*

The film follows Paula as what once seemed ordinary begins to take on an increasingly strange quality. Encounters, conversations, presences and events that are hard to explain slowly transform her relationship with the world around her, until she becomes the place where something unknown seems to be trying to manifest itself.

I am interested in a cinema where mystery does not function as a problem to be solved, but as an experience that can be inhabited. The rural landscape is not a mere setting, but a living space capable of intervening in what happens. As the film unfolds, the boundaries between presence, memory, imagination and reality become more porous, allowing different interpretations to coexist without any one imposing itself on the others.

Editing thus became a true stage of writing. Faced with abundant and heterogeneous material, the film could not simply reconstruct a previously fixed structure: it was necessary to discover relationships, durations, correspondences and paths that had not always been imagined during the shoot. Editing allowed the chance accumulated during filming to finally find a form.

My intention has not been to build an explanation of the mystery, but to approach it through observation, duration, uncertainty and the sensory experience of time. I understand the shoot as a space where a film can still transform itself, and where reality need not merely confirm what had been imagined before the camera was turned on.

— Nacho di Coro

10	38 h	2
SHOOTING DAYS	OF FOOTAGE	CAMERAS

PRODUCER'S STATEMENT

A light structure for an open process.

Suspended Time was developed through a light, flexible production structure designed to support a creative process based on improvisation, work with space and the constant evolution of the material during shooting and editing. From the outset, production adapted to this methodology, allowing artistic decisions and technical possibilities to evolve together.

The film was shot with a small crew and an agile technical setup: two digital cameras, wireless sound and large-format LED lighting with diffused light. This configuration made it possible to work with long scenes, multiple variations of the same situation and a great capacity for adaptation on set, shifting an essential part of the narrative decisions to the editing process.

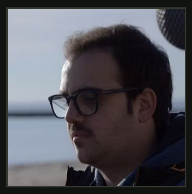
The film is currently in an advanced stage of post-production. Remaining needs focus on completing the sound design, colour grading, recording of selected music, final editing adjustments and preparing the definitive version for international circulation.

From the production side, the goal is to complete the technical finishing of the film and support its path through festivals and spaces devoted to contemporary auteur cinema, strengthening its international reach without altering the independent nature or the creative method with which it was conceived.

CAST

Paula Elena Ramos Vladimir Cajiao Veronica Vidal

DIRECTOR, PRODUCER & PRODUCTION COMPANY



Nacho di Coro

DIRECTOR · WRITER · EDITOR

Nacho di Coro (Ignacio Arévalo de Coro, Barcelona, 1992) is a filmmaker based in Valencia, Spain. His work explores open structures and editing as a form of rewriting, moving between the everyday, the intimate and the dreamlike. He has directed several short films, including *Danza Irreal* (2019), selected at international festivals and distributed on Filmin, and *Perder* (2020). In 2021 he directed his first feature, *El Manantial*, which screened on the festival circuit.

Danza Irreal (2019)	Short film · vimeo.com/1200118195
Perder (2020)	Short film · vimeo.com/1200040972
El Manantial (2021)	Feature film · vimeo.com/1200057035
Suspended Time	Feature film · In post-production

Fernando Murad

PRODUCER · DIRECTOR OF PHOTOGRAPHY

Producer and audiovisual professional with extensive experience in content direction, cinematography and production for television, digital formats and documentary projects. Co-owner of 5B Creatividad y Contenidos SL, based in Valencia. In film, he has worked as director of photography on several short films and auteur projects.

5B Creatividad y Contenidos

PRODUCTION COMPANY · VALENCIA

Independent production company with over 20 years of experience in television, documentary and digital content (*A Sorbos y Bocados*, TV series, 2022–2023; *Vidas y Vides*, web series, 2017–2018; documentary and branded series for BMW, Mercedes-Benz Smart and the Valencia Designation of Origin). In recent years 5B has turned part of its activity towards auteur cinema, with a flexible structure suited to open processes in which shooting, editing and writing are intertwined.

POST-PRODUCTION STATUS

What is left to finish.

The film has an advanced cut of around 117 minutes and is in the final stage of post-production. Its main structure is consolidated, while work continues on rhythm, the relationships between scenes and the internal balance of the whole.

Produced independently through own resources, in-kind contributions and the technical means of 5B, the project has completed approximately 80 % of its budget, including the shoot, the edit and the creative development of the film.

The remaining ~20 % will cover final post-production and preparation for an international release: sound design and editing; final mix of dialogue, ambience and effects; colour grading; original music; selected visual effects; subtitles and international materials; mastering and deliverables (DCP, ProRes and exhibition materials); and promotional materials.

Shooting	Completed
Editing	Final stage · 117 min
Sound editing & mix	Quoted
Colour grading & master	Quoted
Festival DCP	Quoted
Original music	Pending
Visual effects	Pending
Subtitles & international materials	Pending

SCHEDULE (INDICATIVE)

October 2025	Shooting
Nov 2025 – Apr 2026	Editing exploration: organising the material, identifying cores and first relationships between scenes
May – Sep 2026	Successive cuts and progressive reshaping of the overall structure
Oct 2026 – Jan 2027	Final cut, sound post-production and colour grading
First half of 2027	Completion of the film, premiere strategy and international circulation

The schedule is indicative and subject to the evolution of the editing process.

WHAT WE ARE LOOKING FOR

Partners to finish the film.

01

Co-production

Production companies, post-production studios or international partners joining at the finishing stage.

02

Sales agent

Someone to shape the premiere strategy and the international circulation of the film with us.

03

Distribution

Distributors for independent cinemas, film archives, cultural centres and platforms devoted to auteur cinema.

04

Festivals & work in progress

Programmers, labs and work-in-progress programmes for feature films in the finishing stage.

05

Technical collaborations

Original music, sound design, selected VFX and subtitling, including in-kind collaborations.

06

Support & patronage

Finishing grants, sponsorship, or people and institutions wishing to support an independent film.

DISTRIBUTION & AUDIENCE

Suspended Time is aimed at audiences familiar with contemporary auteur cinema and with narrative proposals that favour sensory experience, contemplation and open interpretation. Its natural home is the international festival circuit, along with film archives, cultural centres and cinemas specialising in independent film. After a festival run, the strategy foresees a staggered release in independent cinemas, cultural venues and VOD platforms whose editorial line suits the project.

Contact

Director	Nacho di Coro
Producer	Fernando Murad · 5B Creatividad y Contenidos SL · Valencia, Spain
Email	nachodicoro@gmail.com
Online	eltiempodetenido.com