

ANA MONFORTE x AVENTI · A FILM FOR XINÚ

Lo *Inexpresable*

A flower that opens for one night. Three women. The plants of Mexico, and the house that gave them a name.



Monterrey · Paris · October 2026

01 THE IDEA

A grandmother teaches a girl to recognise flowers with her eyes closed.

Years later, the girl is a woman. She walks back through the places her grandmother named: a coast of agave, a forest of copal, a barn of drying tobacco, a jungle after the rain, a field of tuberose, a river.

At dawn she returns to the garden and gives the night flower to the water. Then she turns to us.

« *Ahora te toca a ti cerrar los ojos.* »

Now it is your turn to close your eyes.

The film and its story are written and directed by Anton Richer, for the evening imagined by Ana Monforte.



02 THE EVENING

Una velada en tres actos. *An evening in three acts.*

Xinú is opening new boutiques. Ana Monforte imagined their opening nights: an evening guests remember with their nose. The film is the heart of that night.



I *El umbral* THE THRESHOLD

Guests arrive in the dark and are asked to close their eyes. The first thing they meet is a scent.



II *La sala* THE HALL

The film is projected. Each time a plant appears on screen, its scent fills the room. A film you breathe.



III *El banquete* THE BANQUET

A table in six courses, one for each perfume: agave, copal, tobacco, monstera, tuberose, vetiver.

Concept and direction of the experience: Ana Monforte. The film is written and directed for the hall, to be seen and smelled at the same time.

03 WHY THIS STORY

Xinú means nose. This is a film about learning to use it.

A nose is taught.

Smell is the one sense we learn by hand. Someone holds a flower under your face and says its name. The grandmother is the first perfumer of the family. Xinú means *nose* in Otomi: the film is the story of a nose being made.

What stays is invisible.

A flower that lives for a single night is the purest image of a scent. It is there, then it is gone, and only memory keeps it. That is *lo inexpresable*: what you cannot hold, you can still recognise.

Mexico, finally named.

The great houses of the world make perfume from Mexican plants. Xinú was born to give those plants a house of their own. The film travels to where each one grows and says its name out loud, in Spanish.

Passed from hand to hand.

A grandmother, a mother, a daughter. A perfume is passed down the way a memory is: a gesture, a name, a bottle on a table. The film ends by handing it to the viewer, and the evening hands it to the guests.

04 THE HOUSE, AS WE READ IT

Before writing a single shot, we listed what Xinú already loves. Each love became a rule of the film.

WHAT THE HOUSE LOVES

WHAT THE FILM DOES

Black and white

The whole world of the film is silver and shadow. Only the perfume keeps its colour.

Raw materials

We stay close to what the perfume is made of: a cut agave leaf, copal smoke, tobacco on a needle, vetiver roots in a river.

Plants

Every plant wears the bottle's own label: its Latin name, its Mexican name, the perfume it becomes.

Travel

Six places, six lights: a volcanic coast, a copal forest, a drying barn, a wet jungle, a tuberose field, a river.

Mexico

A Mexican woman tells the story in Spanish. One sentence carries the house: no Mexican house had ever celebrated these plants.

Cinema

A square frame, silver grain, long shots that dare to stand still. Built like a short film, cut like a memory.

05 FIRST IMAGES

Five images to find the light.

Before the story had words, it had a temperature. Silver grain, deep blacks, backs and hands instead of faces, one gesture per image.

A jimador walking toward the sea. A needle through a tobacco leaf. A girl among tuberose at night. Roots in dark water. An old woman bending toward the Queen of the Night. Everything in the film grew from these five.



FIG. 01 Agave coast, a jimador, the sea on the horizon.



FIG. 02 Tobacco barn, needle and thread.



FIG. 03 Tuberose field at night, the girl and the basket.



FIG. 04 Vetiver roots washed in dark water.



FIG. 05 The grandmother and the Queen of the Night.

06 THE FRAME

A frame for a portrait, a bottle and a hand.

The subject stands tall. Two stacked hemispheres of walnut and glass. A tuberose spike. A woman seen from behind. A shaft of light in a forest. Almost everything the film loves is taller than it is wide.

The frame of memory. Old family photographs and silent films share this shape. The film feels like something found in a drawer.

Cinema, before anything. On a wide screen the film keeps its frame, with black on both sides, like a projection in a dark room.



4:3 · black and white · one colour

07 THREE WOMEN



THE GRANDMOTHER



THE WOMAN



THE GIRL

Where	On the stone bench at dusk	Alone in the garden at dawn	Standing by the water at dusk
Wardrobe	Heavy black linen column, fringed cape	Oversized charcoal coat, black turtleneck	White poplin dress, square back

We never see their faces in the film. They could be anyone's grandmother, mother and daughter. Their gestures, their clothes and the garden they share tell us they are one family.

08 THE NIGHT FLOWER



It opens after dark and is gone by morning.

Epiphyllum oxypetalum, the reina de la noche. It is the Queen of the Night inside OroNardo, and the thread of the whole film.

Bud

Dusk. The girl waits beside it.

Bloom

Night. The grandmother names it.

Water

Dawn. The woman gives it back.

One night, one flower: the shortest life in the garden, and the longest memory in the family.

09 THE GARDEN



One walled garden holds the house.

Tuberose along the black pool. Monstera under the old tree. Agave against the right wall. The night cactus falling down the back wall, its buds hanging like small lamps. A bench cut from a single block of stone.

The film opens here at dusk and closes here at dawn. Everything in between is a journey to where these plants come from.

10 SIX PLACES

Six plants, six places. The film travels to where each perfume begins.



Agave

Aguamadera n.º 1

A coast of agave running to the sea. A jimador in the mist, his coa on his shoulder.



Copal

Copála n.º 2

A shaft of light through copal smoke. Resin gathered in a clay bowl.



Tabaco

Ummo n.º 3

Hundreds of leaves drying in the dark. A needle threads them one by one.



Costilla de Adán

Monstera n.º 4

A hand opens a leaf after the rain. Water runs from its edge.



Nardo

OroNardo n.º 5

A woman crosses a tuberose field with a basket on her hip.



Vetiver

VetiVerde n.º 6

Roots washed in a river. The earth leaves them in slow clouds.

11 ONE COLOUR

The world in black and white. The perfume in colour.

Memory is grey. The film's world is silver and shadow, like an old photograph. The perfume alone keeps its colour: the walnut of the cap, the amber of the liquid.

Each time the bottle appears, on a stone in the sun, on a volcanic rock, among the agave, in a river, it is the only warmth on the screen. Memory fades. Scent stays.



On the stone



Among the night cactus



On the volcanic rock



In the agave



In the river

12 THE LABEL

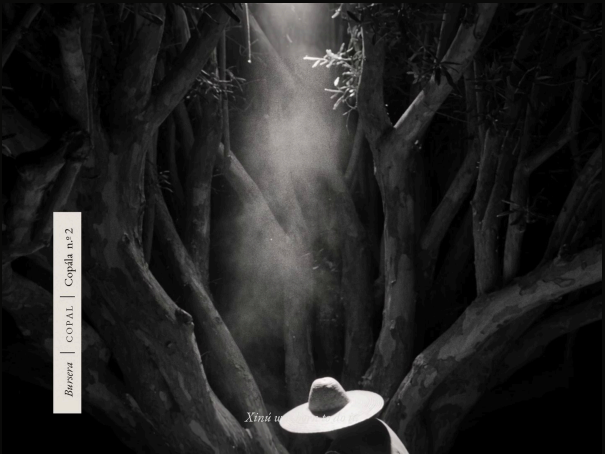


The OroNardo label: a white band running up the glass.

The bottle's label became the film's captions.

Each plant appears with the same white band, rising from bottom to top: its Latin name, its Mexican name, the perfume it becomes. By the end, the viewer reads a plant the way they will read the bottle.

LATIN	NAME	PERFUME
<i>Epiphyllum oxypetalum</i>	Reina de la noche	OroNardo n.º 5
<i>Agave</i>	Agave	Aguamadera n.º 1
<i>Bursera</i>	Copal	Copála n.º 2
<i>Nicotiana tabacum</i>	Tabaco	Ummo n.º 3
<i>Monstera deliciosa</i>	Costilla de Adán	Monstera n.º 4
<i>Polianthes tuberosa</i>	Nardo	OroNardo n.º 5
<i>Chrysopogon zizanioides</i>	Vetiver	VetiVerde n.º 6



13 THE WORDS

Eleven lines. The whole story.

Told in Spanish by the woman the girl became. One line belongs to the grandmother: *Reina de la noche*.

The story moves from one memory to a whole country, then gives the last line to the viewer.

01 Mi abuela me enseñó a reconocer las flores con los ojos cerrados.

My grandmother taught me to recognise flowers with my eyes closed.

02 Había una que solo se abría de noche.

There was one that only opened at night.

03 Reina de la noche.

Queen of the night.

04 Las grandes casas del mundo hacen perfumes con nuestras plantas.

The great houses of the world make perfume from our plants.

05 Ninguna casa mexicana las había celebrado.

No Mexican house had ever celebrated them.

06 Xinú nació para hacerlo.

Xinú was born to do it.

07 Seis plantas.

Six plants.

08 Seis lugares.

Six places.

09 Seis perfumes.

Six perfumes.

10 Ahora te toca a ti cerrar los ojos.

Now it is your turn to close your eyes.

11 El olor de una flor es la expresión de lo inexpresable.

The scent of a flower is the expression of the inexpressible.

14 THE FILM

One minute forty-four. Four movements.

	Garden		Wave		Copal		Monstera	Vetiver		Water	
Voice		Flower		Agave		Tobacco		Tuberose	Dawn		Xinú
0:00				0:30			1:00			1:30	1:44

0:00

Memory

Black, then the garden at dusk. The bottle's shadow on a stone, the first colour. The flower opens. The grandmother names it.



0:22

Six places

The wave breaks on volcanic rock. Agave, copal, tobacco, monstera, tuberose, vetiver. Each plant with its name, each place with its light.



1:11

Your turn

Dawn in the garden. The woman alone, the open flower on the stone. Her hands give it to the black water.



1:20

The house

Everything we saw returns in a flash. Then Xinú.



15 THE SOUND



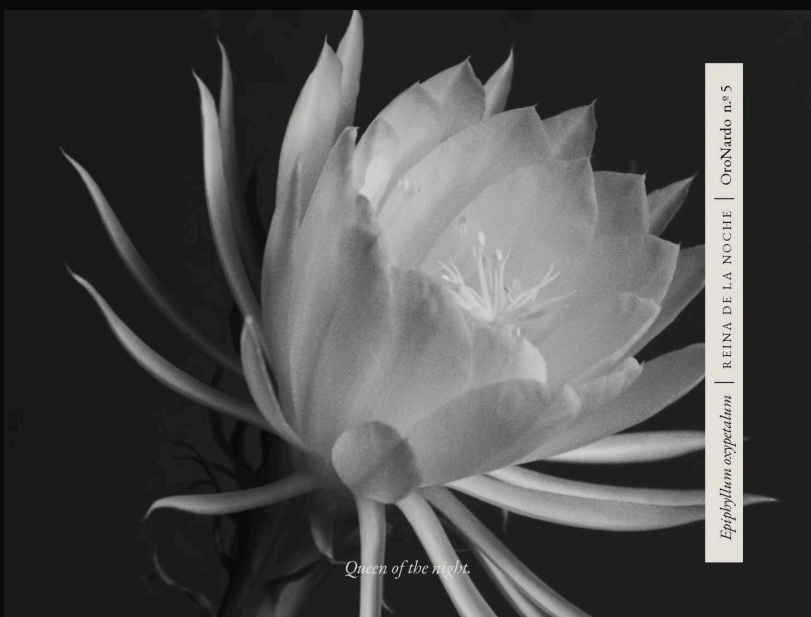
Voice and music, produced by AVENTI for this film.

A Mexican woman tells the story in Spanish, low and unhurried, the way you tell a memory at night.

The score was written for the cut: an old piano at dusk, wood and earth instruments through the six places, a clear piano at dawn. Under it, the real sound of each place: insects in the garden, the wave on the rock, the blade in the agave, the river.

Every sound belongs to a material: wood, water, earth, fire. The film sounds the way the perfumes smell.

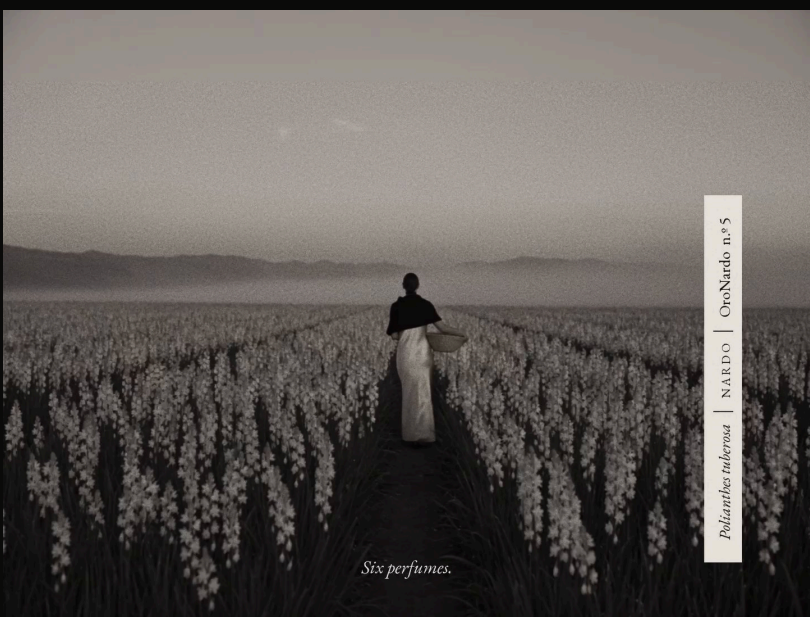
16 FRAMES



17 FRAMES II



18 FRAMES III



ANA MONFORTE × AVENTI

Lo *Inexpresable*

Ahora te toca a ti cerrar los ojos.

Now it is your turn to close your eyes.

CONCEPT AND DIRECTION OF THE
EXPERIENCE

Ana Monforte

FILM, STORY AND DIRECTION

Anton Richer

PRODUCTION

Ana Monforte & Anton Richer

IMAGES AND SOUND

AVENTI

ANA MONFORTE
México

AVENTI
París · projects@aventi.studio

A creative proposal for Xinú. Images and sound created by AVENTI with artificial intelligence. Xinú, its perfumes and its bottles belong to Xinú.