

LIKE MOTHS TO LIGHT



**TIGER SHORT
COMPETITION**

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2026

**6980 Films & Lo schermo dell'arte PRESENT
A FILM BY Gala Hernández López**

WITH Susan O'Doherty & Eric Wollberg WRITER & DIRECTOR Gala Hernández López PRODUCED BY Gala Hernández López
6980 Films - After Social Networks / Leonardo Bigazzi - Lo schermo dell'arte IN CO-PRODUCTION WITH Fondazione In Between Art
Film IN CO-PRODUCTION WITH Le Nouveau Printemps IN ASSOCIATION WITH A FILMS DIRECTOR OF PHOTOGRAPHY Artur Pol Camprubí
EDITOR Dinah Ekchajzer SOUND DESIGN & MIXING Laura Tomás 3D MODELLING Nathan Gali VFX & IA Silvia Clotet, Felipe Elgueta
COLOR Martí Somoza ORIGINAL SCORE Hara Alonso GRAPHIC DESIGN Esteve Padilla Climent

6980 FILMS

AFTER
SOCIAL
NETWORKS

Fundación
BBVA

Lo schermo dell'arte

Art
Film

A FILMS

Fundació "la Caixa"

LE NOUVEAU PRINTEMPS

SQUARE
EYES

LIKE MOTHS TO LIGHT



◦

A HYBRID ESSAY FILM BY
Gala Hernández López

◦

26'
Colour, black & white - 1.85:1 - 5.1
Spain, Italy, France, 2026
O.V. English, French & Spanish
subtitles

◦

WRITTEN AND DIRECTED BY
Gala Hernández López

◦

PRODUCED BY
Gala Hernández López
Leonardo Bigazzi

◦

WITH
Susan O'Doherty, Eric
Wollberg

◦

CINEMATOGRAPHY BY
Artur Pol Camprubí

◦

EDITION BY
Dinah Ekchajzer

◦

SOUND BY
Laura Tomás

◦

MUSIC BY
Hara Alonso

◦

WITH THE SUPPORT OF
Le Nouveau Printemps /
Fondazione in Between
Art Film / Fundación
BBVA / Fundación
La Caixa / Direction
Régionale des Affaires
Culturelles – Région
Île-de-France / Human
Company / York
University / Connected
Minds / Sensorium /
Science New Wave /
Palais de Tokyo / Schloss
Wiepersdorf

SYNOPSIS

- A woman talks to us from inside a machine that records her brain activity. She describes a mental labyrinth combining an old amusement park called Dreamland, 19th-century dream photographs, contemporary experiments in mental decoding using AI, and Prophetic, a start-up whose goal is to control dreams. But what do our dreams see when they look back at us? *like moths to light* is a meditation on the future of our dream worlds in the age of neurocapitalism.

[DISCOVER THE TRAILER HERE](#)



NOTE OF INTENTION

- Nighttime is a space for introspection, where the self is freed from the rational logic of the day to explore the unconscious and the superfluous—a silent resistance to the productivist rhythm of everyday life. *like moths to light* weaves interconnected narratives around technologies for manipulating and decoding dreams, revealing humanity's historical obsession with controlling the invisible. From the obsession with extracting tangible images from the mind to the electric light that seeks to transform night into day and the power of AI that opens the black box of the brain to total transparency, the film traces a genealogy of this desire to make everything visible, intelligible, and therefore exploitable. It thus criticizes the drift toward neurocapitalism, which, by colonizing even sleep, eliminates all the shadows, wanderings, and mysteries necessary for imagination and poetry.

Indeed, night allows us to access the unconscious, that which escapes rationality, that which still surprises us about ourselves; but in a world obsessed with light, reason, and efficiency, this space becomes useless waste to be reclaimed. The film defends dreams as a space of resistance to humanity's obsession with productivity and total visibility. What remains of our dreams when we seek to control them, to make them exploitable?

Faced with this logic of total extractivism, *like moths to light* takes a stand in favor of cognitive unproductivity and dreams as a space of irreducible freedom. It questions the consequences of a world where dreams become a workplace, where imagination itself is subject to profitability, and where capitalist realism produces a homogenization of the collective unconscious. Extending Jonathan Crary's thinking when he evokes capitalism's assault on sleep, the film highlights the way in which neurocapitalist biopolitics today seeks to discipline bodies even in their dreamed intimacy.



FILMMAKER



Gala Hernández López is an artist, filmmaker and researcher. Her work critically analyzes new modes of subjectivation produced by computational capitalism and has been presented at international festivals and institutions such as Cannes, Berlinale, Rotterdam, IDFA, DOK Leipzig, Cinéma du Réel, SEMINCI, Sarajevo, Vancouver, IndieLisboa, Berlinische Galerie, Palais de Tokyo, Punto de Vista, Dokufest, transmediale, FRAC Île-de-France, and Curtas Vila do Conde, among others. Her film *La Mécanique des fluides* won the César for Best Documentary Short Film in 2024.

◦ **La Mécanique des fluides**
(38min, 2022)

◦ **for here am i sitting in a tin can far above the world**
(19min, 2024)

◦ **+10k**
(31min, 2025)

FILMOGRAPHY

◦ **like moths to light**
(26min, 2026)

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6980 FILMS

loscherm●dell'arte

SCHLOSS WIEPERSDORF
KULTURSTIFTUNG

LABOCINE


Fundació "la Caixa"

SENSORIUM
CENTRE FOR DIGITAL ARTS AND TECHNOLOGY

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Art Film

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CREATING PRODUCTION TELLING STORIES

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YORK U
UNIVERSITY


MEDIA ARTS FUTURES

 Région
Île de France

SCIENCE NEW WAVE


human
COMPANY

**Palais
de
Tokyo**


CONNECTED MINDS
Human and Machine Systems
for a Healthy Just Society

**SQUARE
EYES**