

forastera

a film by Lucía Aleñar Iglesias



cinéfondation
FESTIVAL DE CANNES

Lucía Aleñar Iglesias

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Technical Information

Working Title: Forastera

Director: Lucía Aleñar Iglesias

Screenplay: Lucía Aleñar Iglesias

Nationality: Spain

Genre: Drama

Shooting location: Mallorca, Spain

Duration: 90 min

Production: Vilaüt Films (Carrer Gran de Gràcia, 140 Barcelona, Catalunya)

Producer: Marta Cruañas (cruanas.marta@gmail.com, tel: +34 610941419 / +1 646 283 3245)

Director's Information

Lucía Aleñar Iglesias (Madrid, 1993) is a writer/director living between Los Angeles and Madrid. She holds a BFA in Film from New York University and an MFA in Screenwriting from Columbia University. Lucía's short film **Forastera** has screened at festivals including La Semaine de la Critique, Curtas Vila do Conde, Les Arcs, Gijón, Oberhausen, Portland International Film Festival, and was most recently nominated for a Gaudí Award. Lucía is developing her first feature at the Cinéfondation Residency, **Forastera**, which also participated in the Semaine de la Critique's Next Step Programme.

Festival de Cannes

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

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Synopsis

Like every summer, 15-year-old Catalina spends her holidays at her grandparents' in Mallorca. But when her grandmother suddenly passes away, Catalina, still looking for new experiences, puts on the clothes of the deceased. This trivial gesture will soon blur her identity and time itself: her grandfather recognizes her as his late wife, her mother behaves like a teenager. As the summer flows strangely by, Catalina finds a clue to who she is, but the dive becomes deep enough that it proves difficult to distinguish herself from the familiar.

Statement of Intent

The concept of transplanted identities is the beating heart of this project. Every character in Forastera is constantly battling with their own age, trying to force themselves into or out of another identity. My intention in this film is to explore the limits of generational and genetic inheritance and how much control we have over who we are.

It is no coincidence that Catalina is called to action by the men in her life. First, she feels seen by a young boy, then her grandfather. As a girl, she is conditioned to give the men in her life greater importance. I'd like to speak on the performative aspect of womanhood. Too often, our femininity is defined through the male gaze. Do we perpetuate patterns of behavior for the men in our lives? For ourselves? The alternative, redefining oneself, can sometimes be more terrifying.

Synopsis

Comme chaque été, Catalina, 15 ans, passe ses vacances chez ses grands-parents à Majorque. Mais lorsque sa grand-mère décède subitement, Catalina, toujours en quête de nouvelles expériences, enfile les vêtements de la défunte. Ce geste anodin va bientôt brouiller son identité et le temps lui-même : son grand-père la voit comme sa défunte épouse, sa mère se comporte comme une adolescente. Alors que l'été s'écoule bizarrement, Catalina découvre qui elle est, mais la plongée devient si profonde qu'il lui est difficile de se distinguer par rapport à l'entourage.

Note d'intention

Le concept d'identités transplantées est le cœur battant de ce projet. Tous les personnages de Forastera sont constamment aux prises avec leur âge, essayant de se forcer à entrer ou à sortir d'une autre identité. Mon intention dans ce film est d'explorer les limites de l'héritage générationnel et génétique et le degré de contrôle que nous avons sur ce que nous sommes.

Ce n'est pas un hasard si Catalina est appelée à agir par les hommes de sa vie. D'abord, elle est vue par un jeune garçon, puis par son grand-père. En tant que fille, elle est conditionnée pour donner aux hommes de sa vie une grande importance. J'aimerais parler de l'aspect performatif de la féminité. Trop souvent, notre féminité est définie par le regard des hommes. Perpétuons-nous des modèles de comportement pour les hommes de notre vie ? Pour nous-mêmes ? L'alternative, se redéfinir, peut parfois être plus terrifiante.