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# forastera

press kit

a film directed by LUCÍA ALEÑAR IGLESIAS



# forastera

**World Premiere**  
Toronto International Film Festival  
2025 (Discovery)



Genre  
**Narrative Feature**

Year  
**2025**

Running time  
**97 mins**

Countries of production  
**Spain, Italy, Sweden**

Language  
**Catalan, English, Spanish**

Starring  
**Zoe Stein (Cata), Lluís Homar (Tomeu), Núria Prims (Pepa), Nonni Ardal (Max), Martina García (Eva)**

Production companies  
**Lastor Media, La Perifèrica Produccions, Vilaüt Films, Presenta, Deliris Films, Bastera, Kinoproduzioni, Fox in the snow**

• **HI-RES IMAGES** •



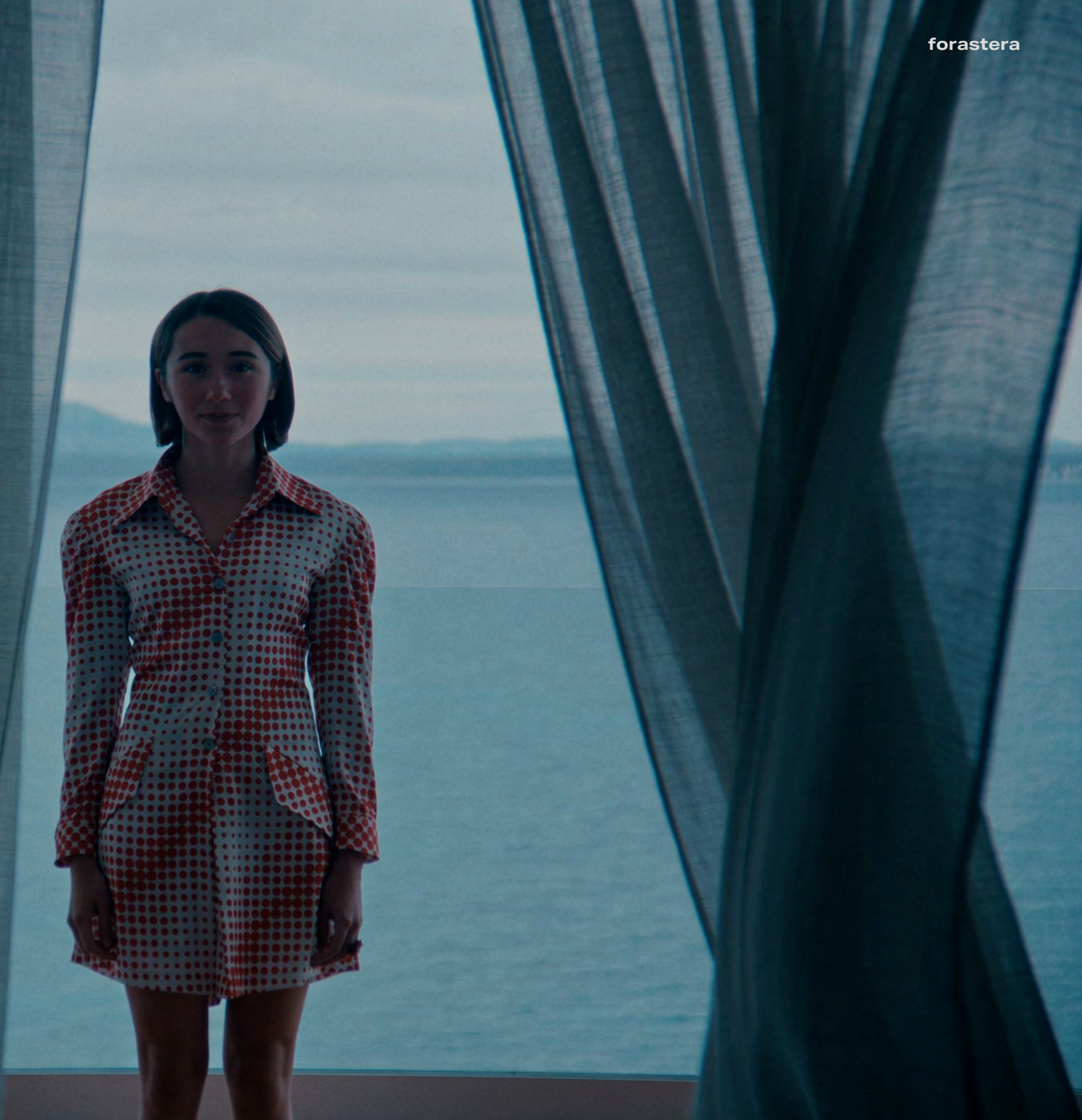


## Logline

**Cata will see her summer vacation disrupted by the absurd and sudden death of her grandmother, which only she witnesses. Her grief shifts when she casually turns to play pretend, transforming into the deceased. What begins with a game of dress-up will blur the lines of reality and family roles.**

## Synopsis

**On a summer vacation at her grandparents' house in Mallorca, teenage Cata spends her days playing tricks on her little sister Eva, annoying her grandmother, conspiring with her grandfather, and flirting with boys. This lazy holiday routine comes to a halt one night when she discovers her Grandma's dead body. The girls' mom arrives to help, but the role of caretaker she assumes is unwelcome. Time stops in this house that, strangely, already felt stuck in time. Unable to process her grief, Cata turns to her grandmother's belongings. Suddenly, objects and clothes she'd never seen now mean something to her, giving her purpose. She begins playing dress-up with her grandfather, who is unable and unwilling to move on from this shocking loss. Cata takes on a new role at home, or rather, this new role takes over Cata.**







**DIRECTOR & WRITER LUCÍA  
ALEÑAR IGLESIAS IN  
CONVERSATION WITH ALEX  
VICENTE**

**What led you to tell this story? Is there anything autobiographical about *Forastera*?**

The story comes from a feeling that has stayed with me for a long time: that unsettling sensation when someone mistakes you for another person —especially if that person is dead. I was interested in exploring how that perception—that “seeing the other in oneself”—can affect someone, particularly in the context of grief and adolescence. It’s not an autobiographical story, but it does come from a shared emotion. *Forastera* is also an exploration of the search for identity at an age when everything is still being defined, through Cata, a teenager who finds in her deceased grandmother a role model, an energy that begins to inhabit her. Through her, I wanted to talk about play, imagination, and how these tools can help us cope with loss, connect with others, and transform ourselves.

**What was the process like going from short to feature film?**

It was a great challenge. We were able to establish a universe in the short, but I knew the feature had to go further. I wanted to delve deeper into Cata’s story, empower her more and broaden the focus to include the rest of her family. The grandfather, for example, takes on a much more aware and emotionally engaged role. I also introduced Cata’s mother, whose presence creates a disruption but



ultimately allows for a reconnection with her daughter. Visually, the short had a nostalgic, Mediterranean feel that we've preserved, though now the world of Forastera becomes almost a bubble—a more stylized Mallorca, perhaps, the Mallorca of a forastera. The long takes feel like idyllic postcards, but they also carry that slightly artificial quality that postcards often have. I wanted Cata's journey—this game of pretending—to be reflected in the world she inhabits.

**The figure of the ghost appears in the film, but stripped of the classic codes of the genre. What were you aiming for with this presence?**

I was interested in the idea of the ghost as an emotional creation, not as a figure meant to frighten. Just as we project absent loved ones onto objects or places, here Cata and her grandfather construct that presence. If you want to see her, you do. The film doesn't emphasize her existence through music or genre conventions, but rather integrates her into the character's emotional reality.

It's more of a poetic tool than a narrative one—something that allows us to talk about grief, the longing for connection, and Cata's transformation. Visually, we drew inspiration from elements like Lladró figurines, which are so common in Mallorcan grandmothers' homes, to create an atmosphere that feels both familiar and uncanny, with a carefully crafted color palette.

**Why did you choose to have Catalan and Spanish coexist in the film?**

Because it felt natural. I've spent every summer since I was a kid in Mallorca hearing both languages at home. I also

think there is a great deal of code-switching when it comes to languages in general—whether it's due to our fluency or who we are speaking to, we're not exactly the same person when we speak different languages. That variation felt interesting when developing Cata's character: she starts off speaking Spanish, but gradually begins to shift into Catalan, which is also part of the process of shedding her former identity. In that sense, language becomes another tool for transformation.

**What works or filmmakers inspired you during the writing, filming, and editing process?**

One of my main references was *Three Women* by Robert Altman— a film that fascinates me for how it deals with identity and its ambiguous atmosphere. *Cría Cuervos*, of course, was another key influence, as well as *A Ghost Story* by David Lowery, which presents that ghost figure in such a minimalist and emotional way.

In visual terms, we looked at David Lynch and *Twin Peaks*, especially for his ability to blend the everyday with the unsettling, the natural with the strange. I'm drawn to that kind of cinema that doesn't spoon-feed everything to the viewer—films that leave space for the audience to enter the story through their own experience.



**Lucía Aleñar Iglesias**  
(Director & Scriptwriter)

Born and raised in Madrid, Spain, Lucía Aleñar Iglesias is a writer/director based in Los Angeles. She holds a BFA in Film from NYU and an MFA in Screenwriting from Columbia University. Lucía's short film *Forastera* (19 min., 2020) screened at numerous major international festivals, including Cannes Critics' Week, Curtas Vila do Conde, Les Arcs, Oberhausen, and was nominated for a Gaudí Award. Lucía developed her feature debut *FORASTERA* (2025) with the Critics' Week Next Step programme. She took part in La Résidence through Cannes Cinéfondation and received the ArteKino award during MIA Market. Lucía has worked in the casting department for the Safdie Brothers' *GOOD TIME* and line-produced for Academy Award-winning *Peggy Stern*.



## CAST BIOS

### **Zoe Stein (Cata)**

Zoe Stein is an actress born in Barcelona, Spain, in 2000 and trained at the London-based City Academy. At age 18, she moved to Berlin to work in theatre. Her performance in Lucía Aleñar's 2020 short film *Forastera* (which debuted at the Cannes' Critics' Week) allowed her to land a starring role in Carlos Vermut's *MANTICORE* (2022), earning a nomination for the Goya Award for Best New Actress. Stein has also appeared in television series *Merlí: Sapere Aude*, *Blowing Kisses*, and *La caza. Tramuntana*, as well as *The Invisible Girl*. In 2025, she appeared in Stella Markert's *THANKS FOR NOTHING*, and in Lucía Aleñar's feature-length debut *FORASTERA*.

### **Lluís Homar (Tomeu)**

Lluís Homar, born in Barcelona, Spain, in 1957, is a renowned Spanish actor and director celebrated for his versatility in film, television, and theater. He began his career on stage, co-founding Barcelona's influential *Teatre Lliure*, where he also served as artistic director and did memorable plays such as "Hamlet" or "Cyrano." On screen, he has worked with acclaimed directors such as Pedro Almodóvar (*BROKEN EMBRACES*, 2009, and *BAD EDUCATION*, 2004) and Alejandro Amenábar (*JULIA'S EYES*, 2010).

### **Núria Prims (Pepa)**

Núria Prims, born in Barcelona, Spain, in 1972, is an actress who has built a distinguished career with more than fifty roles across film and television. She has collaborated with renowned directors including Montxo Armendáriz, Marc Recha, and Fernando Colomo. In 2017, she starred in Agustí Villaronga's *UNCERTAIN GLORY*, a performance that garnered widespread critical acclaim and multiple awards.

### **Nonni Ardal (Max)**

Nonni Ardal is a young Swedish actor and singer, known for his roles in the Swedish series "Gaslight" (SVT, 2023) and "Evil" (TV4, 2023).

### **Martina García (Eva)**

Martina García is a young up-and-coming Spanish actress based in Mallorca. *FORASTERA* is her film debut.





## SELECT CREW BIOS

### **Agnès Piqué Corbera (Director of Photography)**

Agnès Piqué Corbera is a cinematographer working in both narrative and documentary film. She has shot numerous short films selected at international festivals, including Los Desheredados (winner of the 2017 Cannes Critics' Week Prize), as well as fiction features (ESMORZA AMB MI, EL SITIO DE OTTO) and documentaries (MENTRE SIGUIS TU, CANTO CÓSMICO: NIÑO DE ELCHE). In 2022, she reunited with Laura Ferrés for the fiction feature THE PERMANENT PICTURE, produced by Fasten Films and Le Bureau, which competed at Locarno and won the Golden Spike at Seminci.

### **Paola Freddi (Editor)**

Paola Freddi is an Italian film editor with over 25 years of experience and more than 80 films to her credit. A graduate of the Milan School of Cinema, she has collaborated with directors including Krzysztof Zanussi, Paolo Genovese, Luca Miniero, Claudio Noce, and Salvatore Mereu. Her recent work includes MONICA (Andrea Pallaoro, Venice Competition 2022), PRINCESS (Roberto De Paolis, Venice Orizzonti winner 2022), ASSANDIRA (Salvatore Mereu, Venice Out of Competition 2020), and REINAS (Klaudia Reynicke, Sundance 2024, Switzerland's Oscar submission).

### **Anna von Hausswolff (Composer)**

Anna von Hausswolff is a critically acclaimed singer-songwriter, musician and composer from Sweden, known for her emotionally resonant voice and sound, and for her mastery of the pipe organ. Since her breakthrough with the debut album "Singing from the Grave" in 2010, she has released several internationally acclaimed albums. Her songs have been featured in films such as PERSONAL SHOPPER (Olivier Assayas, 2016), THE SUBSTANCE (Coralie Fargeat, 2024) and SOUND OF FALLING (Mascha Schilinski, 2025).

Together with her long-time collaborator Filip Leyman, she has composed the music for the documentary THE MOST BEAUTIFUL BOY IN THE WORLD (Sundance 2021), nominated to a Swedish Guldbagge for Best Original Score, and to Alice Winocour's REVOIR PARIS (Cannes, TIFF 2022). FORASTERA's original score has been composed and produced by von Hausswolff and Leyman.



## PRODUCTION COMPANIES

### LASTOR MEDIA (Spain)

Lastor Media is a Barcelona-based film production company founded in 2008. Their mission is to serve as a catalyst for high-quality fiction and non-fiction projects that offer artistic or distinctive added value and resonate with audiences. Lastor is committed to delivering contemporary perspectives, relevant themes, character-driven narratives, and nuanced portrayals that challenge stereotypes, always with a unique vision and ambition, both nationally and internationally. Among their most recent projects are POLVO SERÁN (TIFF 2024), CREATURA (Cannes Directors Fortnight 2023) and SURO (SSIFF 2022).

### VILAÜT FILMS (Spain)

Vilaüt Films is a Barcelona-based production company focused on auteur-driven fiction and documentary features. Committed to discovering new voices, the company has supported filmmakers such as Lucía Aleñar Iglesias (FORASTERA, Toronto International Film Festival 2025), Elena Martín Gimeno (CREATURA, Cannes Directors’ Fortnight 2023), Carla Simón (ALCARRÀS, Golden Bear – Berlinale 2022), and Amalia Ulman (EL PLANETA, Sundance 2021).

### LA PERIFÈRICA DE PRODUCCIONS (Spain)

La Perifèrica Produccions is an independent production company founded in Palma (Mallorca) in 1997. They produce documentaries, fiction and television projects with a distinctive focus on culture and artistic storytelling. Select films include FORASTERA (Lucía Aleñar, 2025), premiering at the Toronto International Film Festival; LASCHICASDELAESTACIÓN (Juana Macías, 2024), which premiered at the San Sebastián International Film Festival; QUEST (Antonina Obrador, 2023) that premiered at the Atlántida Film Festival; EL VENTRE DEL MAR (Agustí Villaronga, 2021), selected to the International Film Festival Rotterdam, winner of the Critics’ Prize at the Moscow International Film Festival, and six Biznagas at the Málaga International Film Festival, including Best Film; PAN DE LIMÓN CON SEMILLAS DE AMAPOLA (Benito Zambrano, 2021); ARDARA (Ramon Fransoy and Xavier Puig, 2019); FORMENTERA LADY (Pau Durà, 2018); LA VIDA LLIURE (Marc Recha, 2017), which premiered internationally at Tallinn Black Nights Film Festival (POFF) and won the Best Screenplay Award at Gijón International Film Festival; ISLA BONITA (Fernando Colomo, 2015); and YO (Rafa Cortés, 2007), selected to the International Film Festival Rotterdam and the winner of FIPRESCI Award, Revelation Film of the Year at Cannes Critics’ Week.

### PRESENTA (Spain)

presenta means being present, introducing oneself, and offering a gift to the





audience: carefully crafted, daring projects with a distinct voice. Founded by producer Marta Cruañas Compés, presenta emerged from her experience collaborating closely with directors such as Elena Martín (CREATURA – Cannes Quinzaine des Cinéastes 2023; JULIA IST – Málaga Film Festival), Constance Tsang (BLUE SUN PALACE – Cannes Critics’ Week 2024; BEAU – DGA Student Jury Award), Lucía Aleñar (FORASTERA – Cannes Critics’ Week 2020), Irene Moray (PLÀNCTON – Locarno Pardi di Domani, 2025), and Alex Sardà (EL PRÍNCEP – Gaudí Award for Best Short Film, 2025). presenta was created to champion auteur cinema through close relationships with filmmakers and deep creative collaboration. The company’s first feature film is FORASTERA, directed by Lucía Aleñar, a full-length adaptation of her acclaimed short of the same name. The film will premiere in the Discovery section of TIFF 2025, and is a co-production with Lastor Media, Vilaüt Films, La Perifèrica Produccions, Deliris Films, Fox in the Snow, and Kino Produzioni.

Coproducers

FOX IN THE SNOW (Sweden)

Fox in the Snow is an independent Swedish production company founded by French-Swedish producer & director Olivier Guerpillon who runs it together with producer Marta Reguera. The company’s focus is on directors with a singular voice and projects with international potential, and its productions have been selected in major A-festivals. Amongst the latest projects are QUIET LIFE by Greek auteur Alexandros Avranas (Venice 2024), the Lebanese debut feature COSTA BRAVA LEBANON by Mounia Akl (Venice, TIFF 2021), and the collective documentary ISOLATION (Venice 2021), directed by Michael Winterbottom, Michele Placido, Julia von Heinz, Jaco van Dormaël, and Olivier Guerpillon.

KINO PRODUZIONI (Italy)

From its Rome headquarters, Kino is led by producer Giovanni Pompili, a member of ACE, EAVE, Berlinale Talents, Eurodoc, TFL Alumni, and Head of Studies of Green Film Lab. Since 2012, Kino has focused on developing emerging talents and co-producing with international partners. Its latest works have been featured at A-List festivals, including ALCARRÀS (2022) by Carla Simón, winner of the Berlinale Golden Bear, headlined by Jordi Pujol Dolcet and Anna Otin. Other recent films include FORASTERA (2025) by Lucía Aleñar Iglesias; POLVO SERÁN (2024) by Carlos Marques-Marcet, which premiered at TIFF—where it won the Platform Prize before earning Best Actress at the Rome Film Fest—featuring Angela Molina and Alfredo Castro; and MY SUMMER WITH IRÈNE (2024) by Carlo Sironi, an Italian-French drama that premiered at the Berlinale with Maria Camilla Brandenburg, Noée Abita, and Claudio Segaluscio. Other acclaimed titles include THE BEAUTIFUL SUMMER (2023) by Laura Luchetti, unveiled at Locarno with Yile Vianello and Deva Cassel; PUÁN (2023) by María Alché and Benjamin Naishtat, which competed in San Sebastián’s Official Competition with performances by Marcelo Subiotto and Leonardo Sbaraglia; and DELTA (2022) by Michele Vannucci, also a Locarno selection starring Alessandro Borghi and Luigi Lo Cascio.

CREDITS

Director & Scriptwriter  
Lucia Aleñar Iglesias

Producers  
Ariadna Dot, Tono Folguera, Cesc Mulet, Bàrbara Ferrer, Marta Cruañas Compés, Giovanni Pompili, Olivier Guerpillon, Marta Reguera

Executive Producers  
Marta Cruañas Compés, Ariadna Dot, Bàrbara Ferrer, Lara Costa Calzado, Montse Rodríguez

Cast  
Zoe Stein (as Cata), Lluís Homar (as Tomeu), Núria Prims (as Pepa), Nonni Ardal (as Max), Martina García (as Eva)

DOP  
Agnès Piqué Corbera

Editing  
Paola Freddi

Music  
Anna Von Hausswolff & Filip Leyman

Casting  
Irene Roqué

Production Design  
Gala Seguí

Costume Design  
Pau Aulí

Sound Design  
Ulrika Akander, Therese Gylfe, Tove Lidman

Sound Mixer  
Nora Haddad

Make-Up  
Andrea Trenado

Hairdresser  
Xavi Valverde

AD  
Daniel Torrejón

Line Producer  
Bàrbara Ferrer

Post Production Supervisor  
Giorgia Chiara Luna Sciabbica

Music Supervisor  
Anna Baqués

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