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BÈSTIV

Helena Garza

Technical Details

Title: **Bèstia**

Genre: **Documentary**

Director: **Helena Garza**

Writers: **Helena Garza, Ariadna Essomba**

Executive producer: **David Fontseca Romanos**

Produced by: **La Kaseta Ideas Factory**

Country: **Spain**

Language: **Spanish and catalan**

Year: **2026**

Duration: **72 minutes**

Format: **4k 16:9**

LOGLINE

In a remote rural village in Catalonia, three hunters confront loss, loneliness, and the relentless passage of time, finding refuge in nature and in one another's company.

SINOPSIS

A day like any other in Sant Quirze de Besora. The same routines, the same conversations, repeated endlessly.

Bèstia follows Palomero, Bernat, and Nen, three hunters navigating the clash between rural masculinity and a new urban world with a modern mindset.

Through their stories, the film explores the contradictions of the hunter archetype, intertwining raw instinct and human sensitivity.

Without judgment or dramatization, this is the gaze of a young vegan seeking the primal essence of humanity and its persistence today.

Artistic Sheet

There are 3 characters on the documentary:

- PALOMERO
- NEN
- BERNI





PALOMERO

Palomero is a great-grandfather of Andalusian origin who has lived a life marked by struggle and adversity. Upon arriving in Catalonia, he faced migration precarity along with a prison sentence for a crime he did not commit. At the same time, he managed to support his large family.

Half of his children have struggled with addiction; several have also been incarcerated. His eldest son died of an overdose, another managed to overcome his addiction, yet his second son has not been able to escape that world. Faced with his son's situation, Palomero took on the responsibility of raising his granddaughter, Tati, along with other children, bringing up a total of eight kids. Today, Tati is 22 years old and the mother of Neyla, his great-granddaughter. Despite the hardships life has thrown at him, he has always worked hard to keep his and his family's lives afloat. Now retired, he spends his days between beers, card games, and his great passion: hunting. Among the three, he is the roughest—he is the one in charge of butchering and has no filter when expressing politically incorrect opinions.

Conflict

At 70 years old, Palomero faces life with a mix of resignation and determination. He indulges in small daily pleasures but is also firm in his desire not to live a dependent old age. For him, losing autonomy is the greatest threat, and he has stated that when the time comes that he can no longer hunt or is forced to use a wheelchair, he would rather end his life than become a burden to his family. This thought coexists with his need for affection and the moments of tenderness he still finds, such as spending time with his great-granddaughter Neyla or enjoying the company of his hunting dogs.

His story reflects the contrast between his harsh outlook on death and his connection to life in its simplest and most human expressions.





NEN

Raised by a hunter adoptive father, Nen has been hunting since he was five years old. His love for nature has led him to live in a farmhouse in the countryside and work as a forester, dedicating himself to caring for the forest. His nickname is no coincidence: he is a big child, always seeking affection and with a contagious smile.

Although all three protagonists share alcoholism, Nen suffers the consequences the most. His excessive drinking has made people in town see him as someone who has lost his sanity. Even so, he maintains a passion: darts. Throughout the documentary, we follow the progression of his games, both with his team and alone at home.

Despite his cheerful nature and his ability to make others laugh, his gestures and words reveal a deep sadness and great disillusionment with the world. He feels strong resentment toward city people, whom he sees as invaders who pollute the forest and look at him with a moral superiority that irritates him.

Even his own hunting companions sometimes exclude him, making him feel not only misunderstood but also unwanted. Though he tries to hide it with jokes and laughter, he does not always succeed. For Nen, the world is a hostile place where, no matter how much he tries to fit in, he will always feel more at home with his non-human companions.





BERNI

A 36-year-old man trapped in a routine oscillating between work and addiction. Although he began studying History in his youth, substance use led him to abandon his studies and take a job in a factory, where he has worked ever since. Despite this, his passion for military history has not faded, and he continues to study it on his own. He also enjoys writing, and after every hunting day, he writes a chronicle to share with his companions over vermouth.

His greatest escape is traveling to Eastern Europe, where, for a few days, he feels the freedom that eludes him in his daily life. However, these trips are always short, as he never dares to be away for more than a weekend. The death of his mother marked a turning point in his life; he was the one who found her after she fell from a third floor, a tragedy that not only deepened his isolation but also worsened his addiction and disconnection from the people in his town.

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Berni is caught in a cycle of work and addiction that he cannot break free from. He dreams of starting a new life in another country but feels it is too late and reproaches himself for not trying when he was younger. His insecure mind tells him that everything will go wrong, while his environment reinforces his substance use and stagnation.

During filming, we eagerly followed his plans for a trip to Venezuela, which represented a chance for change. However, due to Maduro's new policies, he had to cancel it, further deepening his sense of stagnation.



TEASER

BÈSTIA TEASER ENGLISH SUBTITLES

BÈSTIA TEASER SPANISH SUBTITLES

Director's Statement

Originally, this documentary was meant to explore the opposite perspective, following a vegan community. However, a sudden change of plans led me to hunters instead. Before starting, I believed hunters deserved to die. Yet, from the very first day I met them, curiosity and an unexpected tenderness took over me.

With Bèstia, I want the audience to experience the same questioning I went through as I delved into their lives.

The film challenges the dominant discourse on what it means to be "a good person," inviting viewers to confront their biases and embrace human complexity. In a world where the gap between modern urban thought and rural traditions is widening, Bèstia serves as a bridge between these two worlds.

Beyond moral superiority, the documentary invites reflection on society's complicity in the meat industry and its double standards when it comes to hunting.

Bèstia does not justify or condemn; instead, it presents a layered portrait of a politically incorrect archetype, pushing the audience to look beyond black-and-white narratives.

BÈSTIA is a documentary that challenges conventions and invites us to question the rigid dichotomies imposed by contemporary society. In a world where dominant discourses shape a homogeneous morality, this film seeks reconciliation between seemingly irreconcilable perspectives: hunters and animal rights advocates, urban and rural worlds, primal instinct and sensitivity.

What makes BÈSTIA unique is its perspective. The director, a young woman with an opposing view on hunting, immerses herself in a community of hunters. Instead of judging, she listens. As the documentary unfolds, an unexpected transformation occurs: empathy overcomes ideological barriers. This journey of mutual understanding makes BÈSTIA a crucial work for today's world.

Although hunting serves as its backdrop, the film delves deeper, exploring universal dilemmas of rural masculinity: loneliness, the passage of time, alcoholism, loss, and death. At a time when traditional masculinity is under scrutiny, BÈSTIA neither condemns nor glorifies it but portrays it in all its complexity.

Most people rarely question the limits of hegemonic discourse. We navigate bubbles of uniform thought, avoiding challenges to predominant ideas out of fear of rejection. BÈSTIA disrupts this inertia, confronting viewers with an uncomfortable yet profoundly human reality. The authenticity of its characters creates a sense of freedom—the freedom to be oneself, to express one's thoughts without fear of external judgment. This raw honesty encourages audiences to reflect on whether they are truly as free as they believe.

Project Memory

The film's tone is deeply atmospheric and evocative. The director's integration into the protagonists' lives gives the narrative an intimate quality, allowing distance to dissolve into trust and friendship. The storytelling alternates between observational and participatory approaches, with subtle interventions emerging organically.

Visually, BÈSTIA oscillates between the raw and the poetic: visceral scenes, where primal human instincts surface, intertwine with dreamlike images of nature. This contrast reinforces the film's core idea: opposites are not mutually exclusive but complementary.

BÈSTIA will not leave anyone indifferent. Its themes, approach, and perspective make it a thought-provoking documentary, one that will ignite debate. In a landscape where documentary films often align with existing narratives, BÈSTIA dares to ask questions rather than provide easy answers. It challenges audiences to confront their own contradictions.



Helena Garza

DIRECTOR

Helena Garza is a multidisciplinary creative who works as a content creator, photographer, and muralist. *Bèstia* is her debut feature film in the cinematic field, marking a significant step in her nonfiction career.

She was born to a Spanish mother and a Mexican father, a heritage that deeply influences her artistic vision. Her curiosity and commitment to exploring parallel realities have led her to develop five photo reportages before the age of 23. She began at 16 with a reportage in Barcelona's Raval neighborhood and continued with projects like *Más allá de la carpa*, which documented the lives of circus artists beyond the stage, and *Bajo tierra*, where she followed the daily life of metro graffiti artists in Barcelona. In 2023, she created *Scampia, la trappola dell'Immagine* in Naples, an exploration of the current remnants of the Camorra. Her work has been exhibited in Catalonia and Italy.

In addition to her career as a documentary photographer, she has worked as a photojournalist for *Diari de Barcelona*, covering events such as the October 1st demonstrations in 2021.

All her work is framed within the world of nonfiction, where she seeks to capture the complexity of the realities she portrays, complementing her visual work with anthropological research. Until now, her work had been primarily linked to photography, and despite having created short films or reportages before, *Bèstia* has given her the opportunity to bring her documentary vision to cinema, exploring new narrative forms without losing the essence of her manifesto.

David Fontseca



PRODUCER

David Fontseca Romanos (Barcelona, 1974) is an award-winning filmmaker, director, and producer, widely recognized for his work in social and cultural documentary with a clear international focus.

Over more than two decades, he has combined narrative commitment, artistic sensitivity, and rigorous management, establishing himself as a key figure in contemporary European documentary cinema.

Fontseca began his career as a reporter in 1998, documenting migration routes toward Europe. Since then, he has developed an extensive body of work that includes more than twenty documentaries.

In 2015, he founded La Kaseta Ideas Factory, a production company dedicated to socially driven storytelling, where he leads projects that integrate creativity and strong production management, with particular emphasis on international co-productions.

His films have been selected at major festivals worldwide, and has been recognized with numerous awards, and multiple international festival distinctions.

Fontseca is an active member of the Federación de Productores Audiovisuales, the Sindicato de Periodistas de Cataluña, Reporteros Sin Fronteras, and the International Federation of Journalists.

He represents an essential voice in contemporary European documentary filmmaking. His vision champions cinema that amplifies silenced voices, connects with diverse audiences, and generates real impact, with the aim of strengthening international co-productions and promoting sustainable, culturally meaningful models within independent documentary film.

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