

la kasetta
IDEAS FACTORY

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 Kasetta 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.



SYNOPSIS

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 whose life has been shaped by struggle and adversity. After arriving in Catalonia, he faced the harshness of migration and an early confrontation with the justice system, all while managing to hold together a large family under precarious conditions.

Several of his children have had to navigate the margins of society, confronting destructive environments that ultimately led to the death of his firstborn son. These experiences forced Palomero to step in once again, taking responsibility for raising his granddaughter, Tati, along with other children, bringing up a total of eight. Today, Tati is 22 years old and the mother of Neyla, Palomero's great-granddaughter.

Despite everything life has placed in his way, he has always worked relentlessly to keep himself and his family afloat. Now retired, he spends his days between beers, card games, and his greatest passion: hunting. Among the three men, he is the roughest — the one who butchers the animals and speaks without filters, often voicing opinions that clash with contemporary sensibilities.



conflict

At 70 years old, Palomero approaches life with a mixture of resignation and determination. He allows himself small daily pleasures, yet he holds a firm conviction about the limits of old age. For him, autonomy is non-negotiable, and the idea of dependency looms as his greatest fear.

This certainty coexists with a deep need for affection, revealed in quiet moments of tenderness—spending time with his great-granddaughter Neyla or sharing companionship with his hunting dogs.



NEN



Raised by an adoptive father who was a hunter, Nen has been hunting since the age of five. His bond with nature led him to settle in a remote farmhouse and work as a forester, dedicating his life to caring for the forest. His nickname is no coincidence: Nen is a big child, driven by an endless need for affection and a smile that comes easily and spreads to those around him.



Like the other two protagonists, drinking is present in his daily life and quietly shapes the way he moves through the world. In the village, he is often perceived as someone who lives slightly out of sync with others, a figure both familiar and distant. Yet there is one place where he feels fully present: darts. Throughout the documentary, we follow the rhythm of his matches—with his team and alone at home—a space where routine, focus and recognition offer him a sense of belonging.

conflict

Despite his playful nature and his ability to make others laugh, Nen carries a deep disillusionment with the world. He harbors a strong resentment toward city dwellers, whom he sees as intruders in the forest, moving through it with carelessness and a moral superiority that unsettles him. Within his own environment, he often senses a gap between himself and others, an unspoken distance that reinforces his feeling of being out of place.

Humor and laughter are his shield, though they do not always hold. In darts, however, Nen finds something different: attention, companionship, and a space where he feels valued. For him, the world remains a difficult terrain to navigate, and it is with animals, routines, and his non-human companions that he ultimately feels most at home.



BERNI

Berni is a 36-year-old man caught in a repetitive routine between factory work and an inner life that feels increasingly out of place. In his youth, he began studying History; although he was unable to finish his degree, the fascination never disappeared. Although his path led him elsewhere, he continues to study military history on his own, holding onto knowledge as a private refuge.

He also writes. After each hunting day, he puts his experiences into words, crafting small chronicles that he later shares with his companions over vermouth. Writing becomes a way of ordering reality, of giving form to moments that otherwise slip by unnoticed.

His greatest escape is traveling to Eastern Europe. There, for brief periods, he experiences a sense of freedom that seems unreachable in his daily life. These trips are always short-lived; he never allows himself to be away for more than a weekend, as if an invisible boundary kept pulling him back.

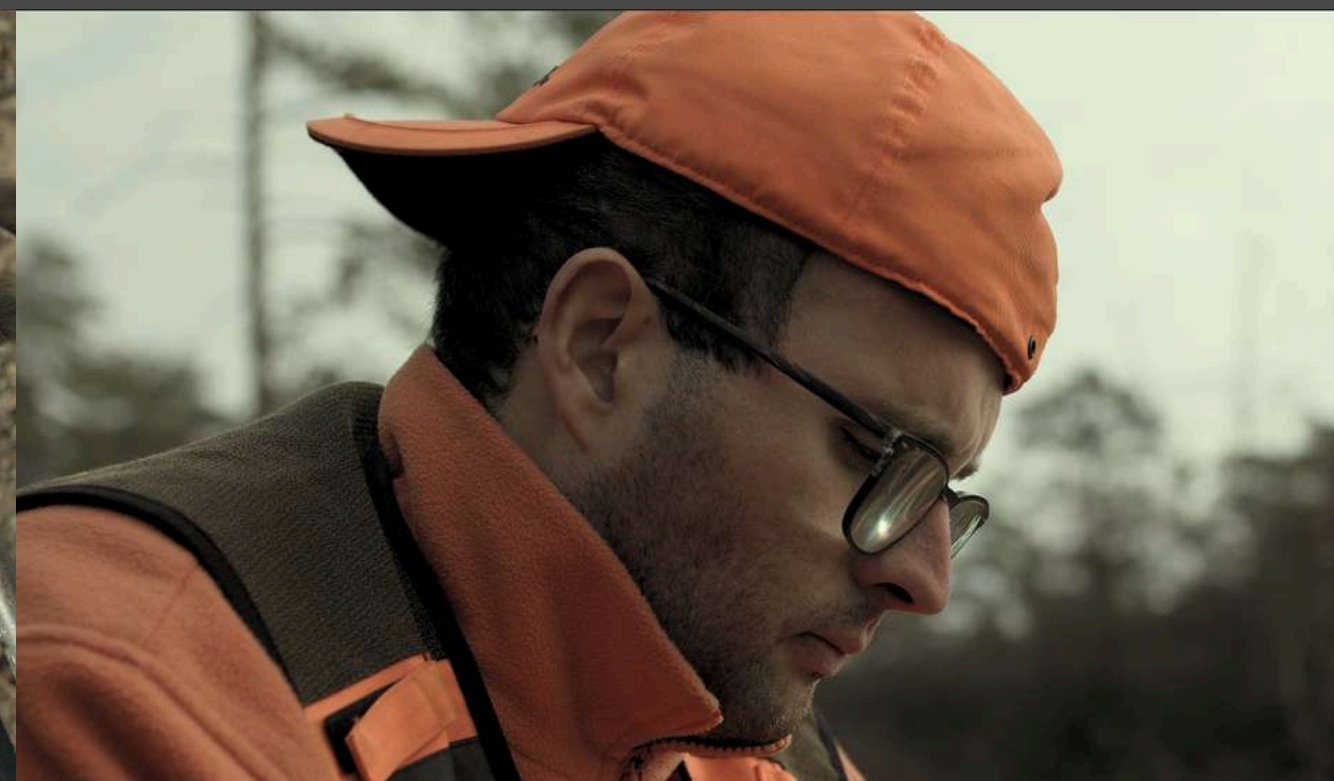


conflict

The death of his mother marked a decisive fracture. He was the one who found her after a fatal fall from a third floor, an event that intensified his withdrawal and deepened his distance from the people and rhythms of his town. Since then, his world has gradually narrowed.

Berni dreams of starting over somewhere else, in a country that feels more aligned with who he believes he could have been. Yet this desire coexists with a persistent feeling that the moment has already passed. His days unfold within a system of work, habits and expectations that he experiences as foreign, reinforcing a sense of stagnation he struggles to articulate.

His story speaks of missed departures, of a life suspended between the weight of routine and the quiet hope—never fully abandoned—that something could still change.



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.

PROJECT MEMORY

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

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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.

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David Fontseca



PRODUCER

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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.

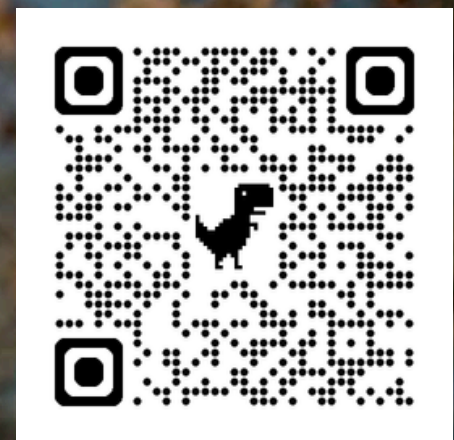
In 2015, he founded La Kasetta Ideas Factory, a production company dedicated to socially driven storytelling, where he leads projects that integrate creativity and strong production management, with particular emphasis on international co-productions.

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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Official Trailer

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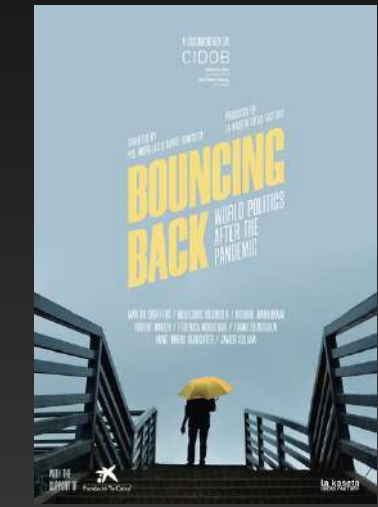
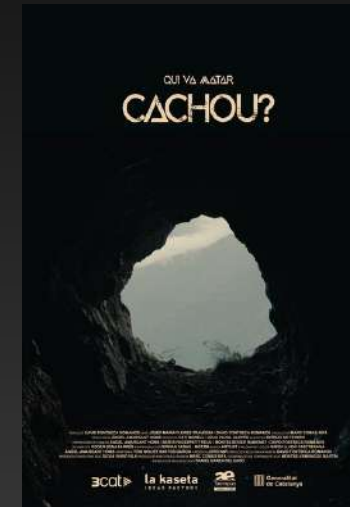
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