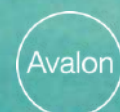


THE GOOD DAUGHTER



A film by
Júlia de Paz Solvas

ASTRA
PICTURES



krater



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RESIDENCIAS
ACADEMIA DE CINE

THE GOOD DAUGHTER

2025 | 103' | SPAIN | SPANISH AND CATALAN | COLOUR - 4K | DOLBY-E

DIRECTION JÚLIA DE PAZ SOLVAS

SCRIPT NÚRIA DUNJÓ LÓPEZ
JÚLIA DE PAZ SOLVAS

PRODUCTION COMPANIES ASTRA
AVALON
KRATER FILMS

WITH THE PARTICIPATION OF RTVE
3CAT
MOVISTAR +
INTERNATIONAL SALES BETA CINEMA

FUNDED BY INSTITUTO DE LA CINEMATOGRAFÍA Y DE LAS ARTES VISUALES
INSTITUT CATALÀ DE LES EMPRESES CULTURALS
GENERALITAT DE CATALUNYA

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DEVELOPED AT BERLINALE TALENTS - SCRIPT STATION
LES ARCS - COPRODUCTION VILLAGE

SYNOPSIS

After her parents' separation, Carmela and her mother move into her grandmother's home. As Carmela struggles to adjust to her new reality, she longs to spend more time at her father's place, a visual artist she both admires and idolizes. His presence looms over the three generations of women, pushing them to confront and decide the future they each deserve.



DIRECTOR'S NOTE

The Good Daughter is born from that moment when we choose to stop looking the other way. What happens to the sons and daughters of women who are victims and survivors of gender-based violence? Why are their voices still not heard with the strength and recognition they deserve? This film seeks to shed light on that silent, deep form of violence—one that hurts but often goes unseen, that feels almost impossible to name, and even harder to confront with the support and understanding it calls for. What do we mean when we talk about violence? Who decides what counts and what doesn't? And what about everything that falls outside those official definitions—how can we acknowledge it without turning away?

The story is told through the eyes of Carmela, a teenager beginning to awaken emotionally while navigating the complexity of her family life. By her side, we follow an intimate journey of growth, where friendship becomes a refuge, a first kiss marks a turning point, and the past—with its scars, contradictions, and bonds—demands to be seen anew.

Carmela embodies the experience of many young women growing up amid silence, divided loyalties, and half-truths. To walk with her is also to walk together as a society: to recognize, to name, and to stop ignoring what is so often left unsaid.



JÚLIA DE PAZ, DIRECTOR AND WRITER

Júlia de Paz (Barcelona, 1995) graduated in film directing from ESCAC. Her graduation short film, *Ama*, led to her first feature of the same name (2021), distributed by FILMAX and awarded at the Málaga Film Festival. The film screened at festivals including San Sebastián, SEMINCI, and Amsterdam, and received nominations at the 2022 Goya and Feroz Awards. In 2021, *Variety* named her one of the ten Spanish talents to watch and *Screen International* listed her among the Spain Stars of Tomorrow in 2023. In 2024, she directed *La buena hija*, developed at the Academy of Cinematographic Arts and Sciences Residency, based on her short film that had won awards at festivals such as Clermont-Ferrand, Málaga, Alcine, and the Gaudí Awards, with distribution by Marvin & Wayne. She co-directed the series *Las largas sombras* (Disney+, 2024) with Clara Roquet and is co-creator of *Querer*, directed by Alauda Ruiz de Azúa for Movistar+.





CAST

CARMELA	KIARA ARANCIBIA PINTO
MARTA	JANET NOVÁS
PEPA	PETRA MARTINEZ
FATHER	JULIÁN VILLAGRAN
SÍLVIA	SANDRA PUJOL TORGUET
LOLA	MARTA MILLÀ
MIRE	ALEA MONTESINOS FORTÚN
SANDRA	CLÀUDIA ÁVILA
EDGAR	OSCAR RUBIO
ALBERT	MARCEL SANCHEZ
PAU	MARTÍ RIBOT
IRENE	IONA BURRIEL



CREW

DIRECTOR	JÚLIA DE PAZ
SCRIPT	NÚRIA DUNJÓ JÚLIA DE PAZ
PRODUCERS	SERGIO GROBAS STEFAN SCHMITZ
EXECUTIVE PRODUCER	EMILIA FORT
CO-PRODUCERS	MAARTEN D'HOLLANDER TIM MARTEENS
DIRECTOR OF PHOTOGRAPHY	SANDRA ROCA
MUSIC	NATASHA PIRARD
EDITOR	ORIO L MILÁN
PRODUCTION MANAGER	ALBERTO ÁLVAREZ
ART DIRECTOR	VÍCTOR SANTACANA
CASTING DIRECTOR	IRENE ROQUÉ
SOUND RECORDIST	VITAL TIBORGHS
SOUND DESIGNER	ENRIQUE G. BERMEJO
SOUND MIXES	ALINE GAVROY
COSTUME DESIGNER	SUEVIA SAMPELAYO
MAKE UP AND HAIR DESIGNERS	KAROL TORNARIA JESÚS MARTOS
ASSISTANT DIRECTOR	VICKY MULLOR CABALLÉ
PRODUCTION CHIEF	CRIS LAFRONT



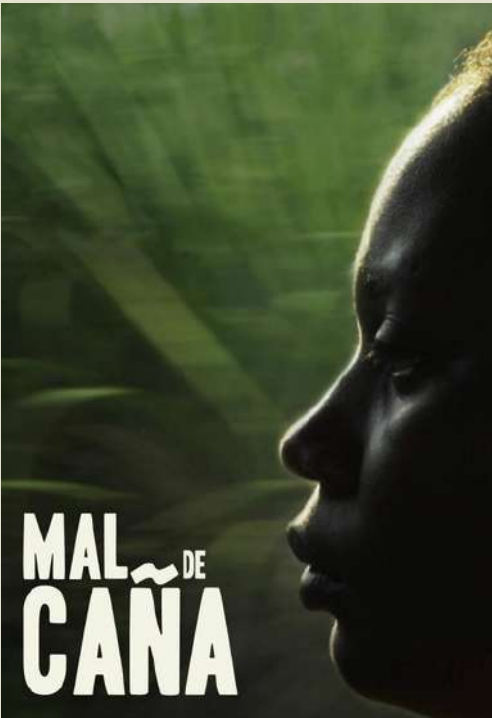
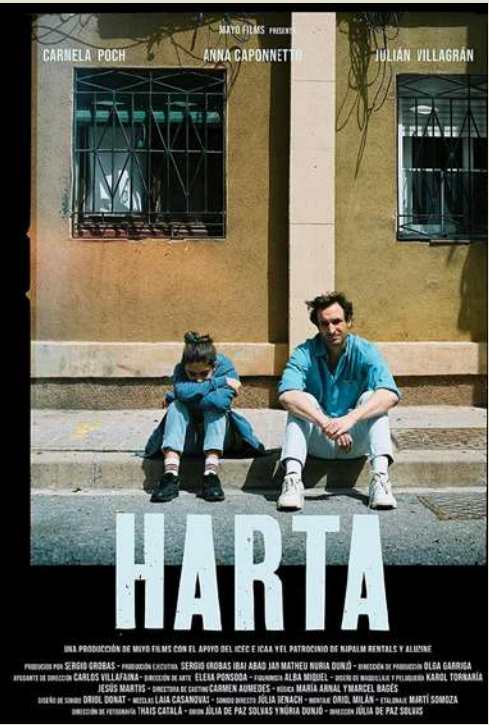
A woman with dark hair is holding a round, yellow-framed mirror. The mirror reflects a man with a beard and mustache, looking directly at the camera. The background is a blurred outdoor setting with green grass and a wooden structure.

PRODUCTION COMPANIES



Astra is an independent film production label based in Barcelona. Originally founded in 2017 under the name Mayo Films, it entered a new phase in 2024 with a rebrand that reflects its consolidation as an auteur-driven company with an international outlook.

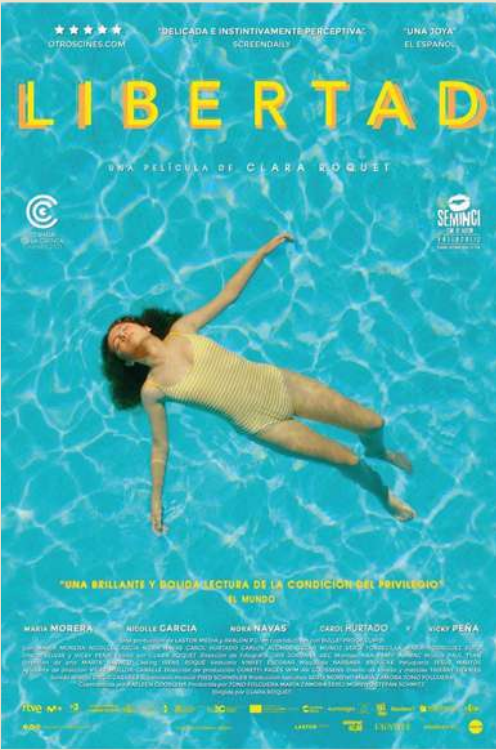
Astra focuses on developing and producing films and series with a contemporary vision, championing emerging talent and co-productions as a creative driving force. It has supported projects such as Harta by Júlia de Paz, Escanyapobres by Ibai Abad, and The good daughter, all recognized at international festivals for their distinctive visual identity and commitment to relevant themes. The company actively applies sustainability, inclusion, and on-set wellbeing standards; a clear example is The good daughter, which achieved one of the highest scores in Europe for the Green Film Certificate.





Avalon is a Spanish production company dedicated to arthouse cinema. With 22 features and a strong record of European and LATAM co-productions, its films have premiered at Cannes, San Sebastián and Berlinale, earning critical acclaim and major awards.

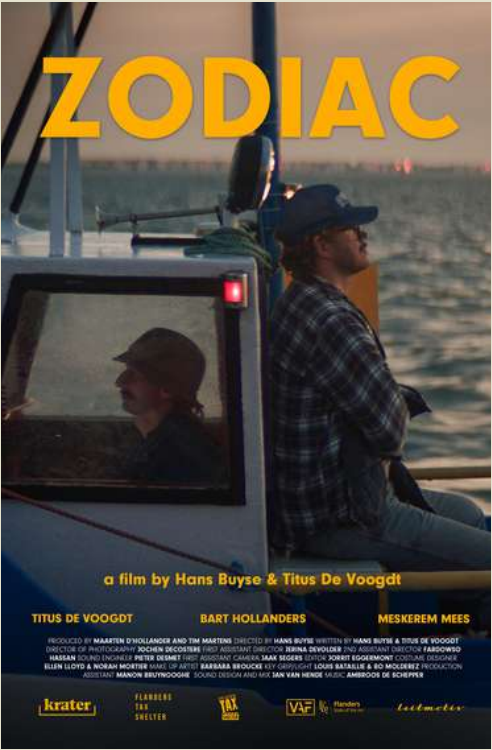
Its recent titles include **Alcarràs** (Carla Simón), Berlinale Golden Bear winner; **Libertad** (Clara Roquet), premiered at Cannes’ Critics’ Week; **Matria** (Álvaro Gago) at Berlinale Panorama; **Creatura** (Elena Martín), awarded Best European Film at Cannes Directors’ Fortnight; and **The Red Virgin** (Paula Ortiz), premiered at San Sebastián. Committed to championing unique voices, Avalon continues to strengthen its relationship with Spanish talents by producing films for the international market.





Krater, founded during the dawn of COVID-19 times 2020, is a content-driven audiovisual production company, based in Ghent (Belgium). Krater creates quality fiction films, series and documentary projects with an international potential. The company was established by Maarten D’ Hollander and Tim Martens, who both have extensive experience as producers.

Maarten has worked as an independent producer on international productions since 2015, Tim has been working for more than 10 years as a producer and head of production for production and distribution company Lumière. They now joined forces in Krater to create new and thrilling content.



CREW BIOGRAPHIES

NÚRIA DUNJÓ, SCREENWRITER

She graduated in screenwriting from ESCAC in 2018, taking part in several notable short films such as *Ama*, *No Me Despertéis*, and *Te busco en todos*. After internships at Filmax, she collaborated on *Marleni*, *no Marlen*, and *Miserable yo*. She furthered her training at Columbia University and through ESCAC's Debut Feature Master's program, where she developed *Jone, a veces*.

She made her feature film debut with *Ama* (Málaga Film Festival, Goya-nominated). In 2022, she released *Harta*, winner of the Gaudí Awards and prizes at Málaga, which serves as the foundation for her upcoming feature of the same name, selected for the Academy Residency and Berlinale Talents. She currently combines teaching at ESCAC with projects including the series *Las Camioneras* and a feature film with Atresmedia.

SANDRA ROCA, DIRECTOR OF PHOTOGRAPHY

Sandra Roca studied a degree in cinematography at the Film and Audiovisual School of Catalonia, ESCAC, specializing in cinematography, with additional studies in photography. While still in school, she began working as a camera assistant on different projects, while also taking on cinematography assignments of her own.

In 2018, she shot the collective feature "La filla d'algú" (ESCAC Films), winner of the Movistar+ Award and the Silver Biznaga for Best Actress (Aina Clotet) at the Málaga Film Festival, and also nominated for Best Actress at the Gaudí Awards.

In 2019, she was the director of photography for Júlia de Paz's debut feature, "Ama", which earned her the cover of the prestigious magazine "CamerImage", where she was interviewed about her work on the film.

In recent years, she has worked on the features "Jusqu'ici, tout va" (Francesc Cuellas) and "La amiga de mi amiga" (Zaida Carmona), the latter winning the Creative Drive Award at the D'A Film Festival in 2022.

In 2021, Sandra Roca began collaborating with the production company White Moose to develop projects for the "social innovation program of Fundación LaCaixa," filming numerous documentary pieces in which the perspective is guided by the people involved in these projects, giving voice and respect to their testimony and their environment.

NATASHA PIRARD, MUSIC

Natasha Pirard is a Ghent-based musicologist and composer. After studying Art Sciences for four years, she graduated in 2022 with a major in Musicology at the University of Ghent to immediately dive into the musical realm at the DEEWEE studio.

With Steve Reich's phase shifting as one of her main reasons to start her studies, it only felt natural that she soon started to experiment with tapes and recorders of her own.

As a composer, she explores the thin line of tonal and atonal frictions and the sonic ability to create an interesting dialogue of continuous and interrupted tape loops. Combining analog synthesizers with her voice and, occasionally, guitar, she yearns for ways to transpose them to magnetic tapes and manipulate them in such a way that tape becomes a musician on its own.

During her live performances, she is surrounded with tape loops while standing in the middle, adding different layers and changing the tapes for each track.

A year after her first encounter in the DEEWEE-studio, she released her first album called "Dream Cycles", a box of four cassettes with on each side a 15 minutes long composition, resulting in 120 minutes of music. What followed was a stream of support acts for Dijf Sanders, Charlotte Adigéry & Bolis Pupul, joining Soulwax on their tour for six shows and performing during Ocean of Sound, the first 4D Sound festival in Belgium.

Besides her musical career, Pirard also uses her background in music as a moderator during concert series or festivals with artists such as Suzanne Ciani, Felicia Atkinson and Jules Reidy.

ORIOI MILÁN, EDITOR

Oriol Milán studied cinematography at the Film and Audiovisual School of Catalonia (ESCAC), specializing in editing. For his final projects, he edited the short films "Ama" (Júlia de Paz, 2018), "Tahrib" (Gerard Vidal, 2018), and "Silencio, por favor" (Carlos Villafaina, 2018), as well as the collective feature "La filla d'algú" (ESCAC Films), which went on to receive numerous awards, including the Movistar+ Award at the Málaga Film Festival, along with nominations at both the Gaudí Awards and the Goya Awards.

At the same time, he worked as an assistant editor on projects such as the Netflix series "Alma" (2018), "Vida perfecta" (2019), "El inocente" (2019), "Hierro" (2018), and the feature film "Las consecuencias" (Claudia Pinto, 2019).

In 2020, he took the lead as editor of Júlia de Paz's debut feature "Ama", followed by her short film "Harta", and later the series "Martita", directed by Irene Moray, which is set to premiere soon.

VICTOR SANTACANA, ART DIRECTOR

Victor has worked as part of the art department on internationally renowned films and series. Some of these include "Ferrari" directed by Michael Mann, "La librería" directed by Isabel Coixet, "Bird Box Barcelona" directed by David and Àlex Pastor, and "3 bodas de más" directed by Javier Ruiz Caldera. He has also contributed to television productions, joining the art teams of "The Crown", "Sé quién eres", "Citas Barcelona", and "La Templanza".

IRENE ROQUÉ, CASTING DIRECTOR

Irene Roqué has overseen the casting process for major projects such as “Biutiful” (Alejandro G. Iñárritu, 2010), “En la ciudad” (Cesc Gay, 2003), “Lo mejor de mí” (Roser Aguilar, 2007), “El fotógrafo de Mauthausen” (Mar Targarona, 2018), “La hija de un ladrón” (Belén Funes, 2019), the TV series “Vida perfecta” (Leticia Dolera, 2019–2021), “Chavalas” (Carol Rodríguez, 2021), “Libertad” (Clara Roquet, 2021), and the recently released “Vasil” (Avelina Prat, 2022), “La maternal” (Pilar Palomero, 2022), and “Los girasoles silvestres” (Jaime Rosales, 2022).

ENRIQUE G. BERMEJO, SOUND DESIGNER

Enrique G. Bermejo is known for his work in films and series like “The Bookshop”, “Un Amor”, “Foodie Love” directed by Isabel Coixet, “Los pequeños amores” directed by Celia Rico, “Mamífera” directed by Liliana Torres, among others films, short films and series as a sound designer.

He is part of the Kamikaze Estudi in Barcelona, a sound studio and sound services for films, documentaries, TV series and commercials.

SUEVIA SAMPELAYO, COSTUME DESIGNER

Graduated in design from Bau University in Barcelona in 2001, Suevia Sampelayo moved to London to further her studies, taking courses in handbag and hat design, as well as specialized courses in textile effects, visual design, and set dressing for film and TV at Central Saint Martins – University of the Arts.

In 2010, she made the leap into cinema, and since then has been responsible for costume design on productions such as “Otello”, “Todos los caminos de Dios”, “The Girl from the Song”, “13 Días de Octubre”, “7 razones para huir”, “Un corazón roto”, “Foodie Love”, “Ídolo”, “La Boda de Rosa”, and “Nieva en Benidorm”. This experience has allowed her to collaborate with renowned directors such as Isabel Coixet, Roger Güal, Icíar Bollaín, Ibai Abad, Santiago Segura, and Paco León, among others.

JESÚS MARTOS, HEAD OF MAKEUP

Jesús Martos has worked as head of the hair and makeup team on films such as “Vicky, Cristina, Barcelona” (Woody Allen, 2008), “Biutiful” (Alejandro G. Iñárritu, 2010), “Eva” (Kike Maíllo, 2012), “Blancanieves” (Pablo Berger, 2012), “Tierra firme” (Carles Marqués-Marcet, 2019), “El fotógrafo de Mauthausen” (Mar Targarona, 2018), “Historias para no contar” (Cesc Gay, 2022), “Libertad” (Clara Roquet, 2021), the short film “Harta” (Júlia de Paz, 2021), and the series “Maricón perdido” (Bob Pop, 2021).

KAROL TORNARIA, HEAD OF MAKEUP

Karol Tornaria has worked as head of the makeup department on films such as “Una pistola en cada mano” (Cesc Gay, 2012), “Truman” (Cesc Gay, 2015), “El practicante” (Carles Torras, 2020), “Sentimental” (Cesc Gay, 2020), “Historias para no contar” (Cesc Gay, 2022), the short film “Harta” (Júlia de Paz, 2021), and the series “Maricón perdido” (Bob Pop, 2021).

CAST BIOGRAPHIES

JULIÁN VILLAGRÁN, FATHER

Julián is a Spanish film, television, and theatre actor with a long-standing career in the industry.

He portrayed the father in the short film “Harta” (2021), directed by Júlia de Paz, and, naturally, thanks to his talent and dedication to the project, he reprised the same role in the feature-length adaptation “La buena hija” (2024), also directed by Júlia de Paz.

He has worked with some of the most renowned Spanish and Latin American directors. Notable feature films include “Grupo 7” (Alberto Rodríguez), “Mamá o Papá” (Dani de la Orden), “Quién te cantará” (Carlos Vermut), “La Reina de España” (Fernando Trueba), “María (y los demás)” (Nely Reguera), “Murieron por encima de sus posibilidades” (Isaki Lacuesta), “Ultravioleta: Cinergía” (Paco Plaza), and “De tu ventana a la mía” (Paula Ortiz). His television credits include “Érase una vez... pero ya no” (Manolo Caro), “La Peste” (Alberto Rodríguez), “Brigada Costa del Sol” (Norberto López Amado), “Arde Madrid” (Paco León), and “El Ministerio del Tiempo” (Marc Vigil).

He has received several prestigious awards, including the Goya Award for Best Supporting Actor for “Grupo 7”, the Actors Union Award for Best Supporting Actor in Television for “Arde Madrid”, and the Austin Fantastic Film Festival Award for Best Actor in the Fantastic Features section for “Extraterrestre”.



JANET NOVÁS, MARTA

Janet trained in contemporary dance between Madrid, Brussels, and Berlin. In 2023, she starred in the film *O Corno*, directed by Jaione Camborda, which won the Golden Shell at the San Sebastián International Film Festival and earned her a Goya Award nomination for Best New Actress. The film was also selected at major festivals such as the Toronto International Film Festival, the Busan International Film Festival, and the BFI London Film Festival, among others. She also appeared as a supporting actress in *Los cantos de Ekai*, directed by Afra Rigamonti.

In 2024, she takes on the role of Marta in the feature film *La buena hija*, directed by Júlía de Paz.



PETRA MARTÍNEZ, PEPA

Petra has an extensive career in theatre, film and television. Some of the productions in which she has brought beloved characters to life are: “La mala educación” (Pedro Almodóvar), “Cerrar los ojos” (Víctor Erice), “Palmeras en la nieve” (Fernando González Molina), “Todas las mujeres” (Mariano Barroso), “Sólo mía” (Javier Balaguer), “La vida era eso” (David Martín de los Santos). She has also appeared in the series “La que se avecina”, “Machos Alfa”, “Sé quién eres”, “Apaches”, “Amar en tiempos revueltos”, “Hospital Central”, “Ana y los siete”, “Gran Reserva, el origen”.

She has received numerous awards, including: Best Leading Actress for “La vida era eso” at the 2022 Feroz Awards, the “Aquí TV” award for Best Actress 2023, the 2022 National Theatre Award, the Biznaga “Ciudad del paraíso” Award at the 2021 Málaga Film Festival. She was nominated for Best Actress at the 2021 Forqué Awards for “La vida era eso”, among many others.

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EVELYN HOLZENDORF

EVELYN.HOLZENDORF@BETACINEMA.COM

SPANISH PRESS

VIOLETA CUSSAC

VIOLETA@MADAVENUE.ES

EVA HERRERO

EVA@MADAVENUE.ES