



José Ramón Soroiz

Nagore Aranburu

MASPALOMAS

een film van
ALTOR ARREGI & JOSE MARI GOENAGA



cinéart

PERSMAP



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Meer informatie: [cineart.nl/films/maspalomas](https://www.cineart.nl/films/maspalomas)

Download persmaterialen: [cineart.nl/pers/maspalomas](https://www.cineart.nl/pers/maspalomas)

Distributie

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Synopsis

MASPALOMAS is een hartverwarmende film van regisseurs Jose Mari Goenaga en Aitor Arregi over ouder worden en trouw aan jezelf blijven. Wat doe je als je onverwacht terug moet keren naar het leven dat je jaren geleden ontvluchtte?

Vicente, een oudere homoseksuele man, moet van Maspalomas op Gran Canaria terugkeren naar San Sebastián. Hij heeft zorg nodig en zijn dochter weet niet wat ze met hem aan moet. Noodgedwongen wisselt hij de nachtclub in voor een verzorgingshuis. Het contrast met de zonovergoten vrijheid en openheid van Maspalomas kan nauwelijks groter zijn. Eenmaal in het verzorgingshuis besluit hij daarom terug de kast in te gaan. Maar is dat wel nodig?

MASPALOMAS groeide uit tot een sensatie in Spanje. Acteur José Ramón Soroiz werd tweemaal bekroond als Beste Acteur: na de wereldpremière op het Filmfestival van San Sebastián, en bij de Goya's, de Spaanse Oscars.





Directors: Jose Mari Goenaga & Aitor Arregi

TO GO BACK TO THE CLOSET?

The idea of writing the screenplay for **Maspalomas** was born when Jose Mari read a press article stating that it was quite common for gay people who had lived their sexual orientation with relative normality to choose to “go back into the closet” in the twilight of their lives, coinciding with their admission to a nursing home. This fact is especially disheartening if we are talking about a generation that had to deal with a much more complicated situation before “coming out.” As a person who struggled greatly to come out, it’s not surprising that this fact powerfully caught his attention: how can a person give up what they fought so hard to achieve?

Perhaps, deep down, what happens is that what we thought we had conquered was not truly conquered, or at least not 100%. Surely, in most cases, something always remains in the closet. For a large majority of gay people, it continues to be a constant effort, not just to “assert,” but simply to “make known” their sexual orientation. In every new job, in every new context, with every new person you meet, it’s hard to have to “explain yourself,” and sometimes you opt for the comfort of saying, “I don’t have to explain.” An argument that, despite being true, in many cases hides nothing more than fear. The fear of not being accepted.

We started this project thinking we would talk about a man who “goes back into the closet” when entering a nursing home, but in reality, it’s not that you go back into the closet, it’s that you never fully come out. Because depending on the new context you face, it may take more or less effort to come out again. And it can even happen that you decide not to come out at all. And this is precisely the story we were interested in telling.

ERASED IDENTITY

But it can also happen that you decide not to make your sexual orientation public, not out of fear, but out of lack of motivation. What happens when sex stops being a part of your life? Is it necessary for me to express my sexual preferences when many consider me closer to being an asexual being?

It seems that after a certain age, in the eyes of many, sex ceases to exist. Nothing could be further from the truth. Many studies show that sexual activity exists in a high percentage of older people. And yet we act as if this didn’t exist.

If we set aside the “dirty old man” archetype, we take for granted that the elderly are asexual beings, just as many assume from the outset that a person is heterosexual. It will be up to you whether or not to explain to the world that you are an elderly person with sexual impulses, just as it will be up to you to explain that you are a homosexual person. We live in a society that initially marks you with a standard identity, and most will assume that identity. And if we talk about a residence for older people, this homogenizing character becomes even more evident. In recent years, some residences have taken steps towards a residential model that takes into account the resident’s life project, as many workers had already been demanding. But there is still a long way to go, and the coronavirus crisis has only highlighted what certain sectors had been denouncing for a long time: a lack of attention to the elderly as people with their own will, who are treated more like children who need to be taught what is best for them.

In this sense, the nursing home in this film becomes a kind of metaphor for the system. A system that homogenizes everyone's identity because it's easier to move in generalities, especially if they make our lives more comfortable. The system (the nursing home) will tell you to wear sweatpants or cotton shirts because it takes for granted that at this point you have no interest in looking good, or it's more convenient to think that way to facilitate laundry work. Therefore, returning to Vicente's story, the question that arises is: how to assert your sexual orientation in a place where perhaps you first need to assert your identity, just like that, plainly?

UNIQUE POINT OF VIEW PORTRAIT

In conclusion, this is a film that aims to reflect on psychological (and physical) confinements, on erased identities, on how difficult it is to assert yourself in some environments when you don't know where to start, and on how easy it can be to lose what has already been conquered. And all this through the portrait of a character.

For this, we have opted for a unique point of view; we have set out to accompany our protagonist, Vicente, at all times, and it will be through him that we will unfold all the themes that interest us. We have tried to seek a subjectivity to try to make the viewer understand the structural violence that certain contexts can exert on our protagonist.

But beyond generating this empathy, we are also interested in this subjectivity to see how the rest of the characters surrounding Vicente are presented to us as hermetic, each within their own figurative closet. Thus, for example, we will only get a glimpse of the life of a daughter who is as closed off as Vicente will be to others.



IMPORTANCE OF CONTEXT

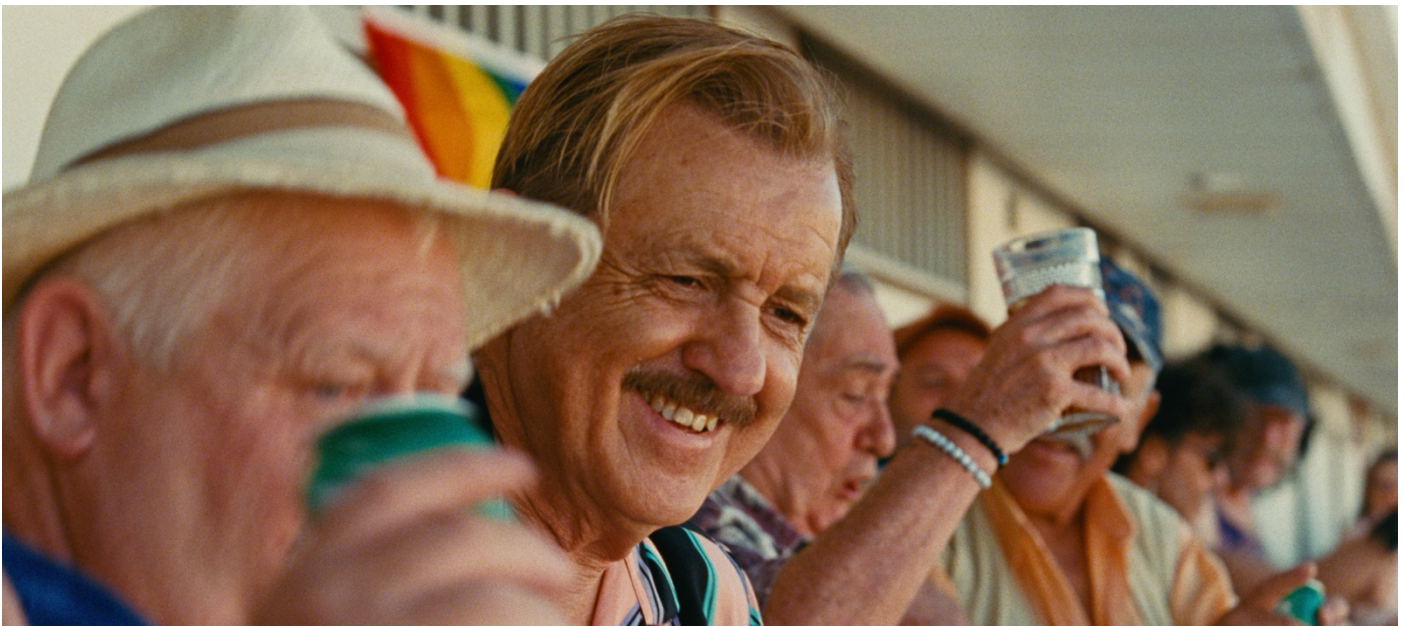
In the portrait of Vicente, it was vitally important to accurately depict the two main environments in which we will see him develop: Maspalomas and the nursing home. Two very different contexts that will, each in its own way, condition the fate of our character. The contrast generated between both environments was an essential element to tell this story. From the first, it was important to capture, almost with anthropological interest, the atmosphere of freedom that a character like Vicente can breathe. From the second, we were interested in focusing on the procedural and alienating aspects of a nursing home and how this can affect our protagonist but trying not to fall into sensationalism or clichés. It is not a “bad nursing home”; its workers try to do their job as best they can. The problem, surely, is not in them, nor even in the nursing home itself, but in a system that is above everything and everyone, and of which we are all victims and responsible.

In the midst of this climate, it almost seems like a joke of destiny that, suddenly and without warning, a mysterious virus breaks out, forcing us all into confinement, as if all of a sudden, we all returned to our own particular closet, a closet where fear reigns and where social networks suddenly become our window to the world. A window that gives us a false illusion of freedom. As happens with those dating apps that Vicente will use to communicate with the world. But aren't these windows precisely what can make us comfortable in those closets? Aren't they confining us more and more to the back of the closet? We have stopped going out to bars to flirt. We are increasingly less present in the real world and more present in the virtual world. Will we become less and less visible, less palpable, and end up becoming a mere flow of data that navigates the networks under the promise of anonymity? All these questions do not concern only the homosexual community, but society as a whole.



RELATIONSHIP WITH OUR OTHER FILMS

In certain aspects, **Maspalomas** can be seen as a return to the universe of our first films (**Loreak (Flowers)**, and especially **For 80 days**), a more intimate terrain, with contemporary stories, in Basque... However, on the other hand, **Maspalomas** has much in common with **The Endless Trench**. That was a chronicle of a sad reality that took place during the Spanish post-war period, but it also functioned as a metaphor for psychological confinement, for a fear of going out, of taking the step. And in this sense, **Maspalomas** could be a real case of what **The Endless Trench** could symbolize: the story of a man who locks himself in and doesn't dare to come out.



JOSE RAMON SOROIZ IS VICENTE

Vicente, at 76, finds himself in a new situation. Finally unbound, he can freely experience everything he never dared to. He is in Maspalomas with nothing and no one. Perhaps it's time to live the adolescence he was always denied.

Vicente knew from a young age that something in him was different from other boys, but for a long time, he didn't dare to name what was happening to him. At that time, homosexuality was a kind of illness suffered by "strange" people.

When he met Miren, his future wife, she was the one who had to seduce him. They ended up sleeping together and, unexpectedly for Vicente, everything went well. Vicente saw in her a kind of savior. He wanted her to guide him towards the kind of life he desired to have.

Theirs was a peaceful relationship, though somewhat distant in emotional-sexual terms. There was a kind of elephant in the room that no one dared to name. The arrival of a baby, Nerea, was a relief. The endless silences in the couple gave way to conversations where the child was the center; Vicente and Miren's common project had materialized into a little person who needed to be cared for.

However, as the years passed, Vicente's desires to relate to other men grew stronger. And that's how he began to frequent, usually full of curiosity and remorse, that cruising spot.

One day Vicente met Esteban. It was love at first sight, from the precise moment that man approached him with a kind smile. He could never have imagined that such beautiful feelings could flourish in a place he found so sordid. He had never felt this for anyone in the world. An unrestrained passion that led him to start an extramarital affair.

When Nerea turned 18, Vicente gathered his wife and daughter and finally told them he had fallen in love with another man. Miren reacted furiously. More than disappointment, she felt rage. She didn't understand why Vicente had decided to blow up the fragile balance they had achieved by making his escapades public. Vicente felt guilty and decided to keep his distance because he believed he wasn't worthy of being loved. He preferred to break all ties rather than feel the rejection of others. By then, Vicente was 50 years old. Esteban was the same age. They went to live in Maspalomas. Another 25 years passed until Vicente decided to end the relationship.

Unfortunately, just as he is enjoying his new single life in Maspalomas, Vicente suffers a stroke, and after weeks unconscious, he wakes up in a very different place and circumstances: he is in Donostia, 25 years after leaving there. His daughter feels obligated to care for him, so she brought him to Donostia. With the sequelae of the stroke, he understands that he must enter a nursing home; in Maspalomas, no one can take care of him, nor can he demand that his daughter take him into her home.

But the worst part is that, stripped of everything, he will discover that he doesn't even have himself. Because what he thought he had overcome, he hadn't. The fears are still there, and Vicente realizes that perhaps Maspalomas is not the place where he had overcome them, but the place where he had hidden from them. Now he will have to embark on the path to self-acceptance.

LULLABY (2022)

PATRIA (2020)

LOREAK (FLOWERS) (2014)

NAGORE ARANBURU IS NEREA

Nerea lived a peaceful life until she turned 18. At that age, just starting university, her father gathered her and her mother to tell them he was leaving because he had fallen in love with a man. Her mother was very affected by this, and Nerea clearly sided with her, sharing her suffering.

She was angry with her father, not so much for discovering he was homosexual, but for having hurt her mother so much. Furthermore, Nerea moved in a fairly conservative environment, and she never told anyone what had happened with her father. In a way, she was ashamed.

However, Nerea is a woman who thrives in the face of adversity, and perhaps for that reason, when she receives the news that her father has suffered an accident and is in a coma in a Las Palmas hospital, she decides to take a plane and go there, despite having had no relationship with him for 25 years. Due to a sense of filial duty, Nerea decides to make the necessary arrangements to put him in a nursing home. She doesn't want to take him into her home. The absence of a relationship between them would make cohabitation very strange.

At first, she doesn't want to know anything about her father's sentimental/sexual life, but things take a turn when she discovers that her father hasn't told anyone at the nursing home that he is homosexual. Nerea doesn't understand how her father suddenly decides to give up what he decided to abandon everything for. And she will discover that, despite everything, her father continues to live with internalized homophobia, a homophobia that has, to a certain extent, been transmitted to her, since, just as her father is in the closet as gay, she is in the closet as the daughter of a gay man.

QUERER (2024)

CRISTOBAL BALENCIAGA (2024)

IRATI (2022)

LOREAK (FLOWERS) (2014)



KANDIDO URANGA IS XANTI

Xanti is Vicente's roommate in the nursing home where Vicente is admitted. At first impression, Xanti is presented to us as the archetype of the heterosexual man in the twilight of his life: virile, robust, rough, but also sociable. Handsome, attractive, an involuntary seducer... In short, what every man of his generation would have aspired to be.

In a way, he is the antithesis of Vicente and functions as a contrast to him. Not only because of his sexual orientation, but also because of his personality. While Vicente is shy, Xanti is outgoing; while Vicente lives in conflict with himself, Xanti has never had problems of this style: everything has come easily to him, and he has not had to face any internal conflict worth mentioning. He has grown up and lived, without knowing it, in privilege. He can be rough, but that roughness is counteracted by a great sense of humor and a certain irony, and sometimes he surprises with profoundly affectionate gestures towards his companions. He doesn't prejudge people excessively and wants everyone to feel good.

Although at first it may seem like they don't fit, over time their relationship evolves to an unexpected place. Vicente and Xanti create a very pleasant emotional and cohabitation nucleus. In their small universe within the four walls of their room, they complement each other well and form a kind of harmonious "marriage."

THE BOARDING SCHOOL: LAS CUMBRES (2021-2023)
INTIMACY (2022)
ERREMENTARI (2017)

SELECTED FILMOGRAPHY MORIARTI E IRUSOIN

2024 - MARCO, THE INVENTED TRUTH (FEATURED FILM)
Aitor Arregi and Jon Garaño

2024 - CRISTOBAL BALENCIAGA (TV SERIES)
Aitor Arregi, Jon Garaño and Jose Mari Goenaga

2019 - THE ENDLESS TRENCH (FEATURED FILM)
Aitor Arregi and Jon Garaño

2017 - HANDIA (GIANT) (FEATURED FILM)
Aitor Arregi and Jon Garaño

2014 - LOREAK (FLOWERS) (FEATURED FILM)
Jon Garaño and Jose Mari Goenaga

2010 - FOR 80 DAYS (FEATURED FILM)
Jon Garaño and Jose Mari Goenaga

2007 - LUCIO (DOCUMENTARY FEATURE FILM)
Aitor Arregi and Jose Mari Goenaga



PRODUCTION COMPANY IRUSOIN

Irusoin is an independent Basque production company founded in 1982. Its productions have been awarded on numerous occasions and have had a great impact at international festivals.

Among its most notable films are *The Endless Trench* (15 Goya Award nominations, winner of the Silver Shell for best direction and screenplay at the San Sebastian Film Festival), **Handia (Giant)** (winner of 10 Goya® Awards and Special Jury Mention at the San Sebastian Film Festival), **Loreak (Flowers)** (2 Goyas and candidate to represent Spain at the Oscars®), **Marco, the invented truth** (winner of 2 Goya Awards 2025).

Among its latest releases are **Suro** by Mikel Gurrea (Best Basque screenplay at the San Sebastian Film Festival, Gaudí Award for best new director and nominated for a Goya in the same category), **Stormy Lola** directed by Agustí Villaronga, **In the Company of Women** directed by Silvia Munt and **Cristobal Balenciaga** original series for Disney+. In 2024 they premiered Andrea Jaurrieta's second feature film: **Nina** (Winner of the Critics' Award at the Málaga Film Festival), **Azken erromantikoak** -the film adaptation of the Euskadi Literature Prize *Los últimos románticos*- directed by David P. Sañudo (Selected in the New Directors section of the San Sebastian Film Festival); and **Marco, the invented truth** starring Eduard Fernández (Selected in the competitive Orizzonti section of the Venice Film Festival and San Sebastian International Film Festival).

They have just finished **Maspalomas**, the new film directed by Moriarti, which is part of the Official Section of the Donostia Film Festival, as well as **Gaua**, Paul Urkijo Alijo's new work selected in the Official Section of the Sitges Festival. In addition, they are currently shooting the latest film directed by Nanni Moretti **Sucederá esta noche**.



Cast

Vicente
Nerea
Xanti
Iñaki
Ramón

Jose Ramon Soroiz
Nagore Aranburu
Kandido Uranga
Kepa Errasti
Zorion Eguileor

Crew

Direction

Jose Mari Goenaga
Aitor Arregi

Screenplay

Jose Mari Goenaga

Producers

Ander Barinaga-Rementeria
Xabier Berzosa
Fernando Larrondo

Ander Sagardoy

Director Of Photography

Javi Agirre Erauso

Editing

Maialen Sarasua Oliden

Music

Aránzazu Calleja

Art Director

Mikel Serrano

Costume Design

Saioa Lara

Sound Mixer

Alazne Ameztoy

Sound Editing

Álex F. Capilla

Sound Mixing

Nacho Royo-Villanova

Makeup

Karmele Soler

Hairdressing

Sergio Pérez Berbel

Production Manager

Ander Sistiaga

First Assistant Director

Telmo Esnal

Casting Director

María Rodrigo

Visual Special Effects

Eneritz Zapiain

Physical Special Effects

David Heras

Production Companies

IRUSOIN
MORIARTI PRODUKZIOAK
MASPALOMAS PELIKULA AIE
BOWFINGER INTERNATIONAL PICTURES

SHOOTING FORMAT - 35 MM
LANGUAGE - BASQUE