



a series by the creator
of *Cinco Lobitos*
Alauda Ruiz de Azúa

original 
QUERER*

*to love.
*to lie. *to judge.
*to lose.



*to love.

A judgment of a life in 4 episodes

*to lose.

*to lie.

una serie de Alauda Ruiz de Azúa

*to judge.

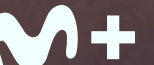
original 

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After 30 years of marriage and two children, Miren leaves her home and accuses her husband of repeated rape. This serious accusation forces her children to choose between believing their mother or supporting their father, who insists on his innocence. A family journey that runs parallel to the trial, with the same goal: to find out the truth.

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director's statement

The conversation about consent is extremely topical. We are rethinking issues that were inconceivable just six or seven years ago. It is in this context that the idea of creating a story about a **case of borderline sexual abuse in the legal and family spheres** was born: a woman claims that her husband has been raping her for years, although he never hit her, and she never said “no”.

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We wanted to delve deeper into the concept of consent, beyond “yes means yes”. We wanted to discuss “the impossibility of exercising one’s will” as the next territory to explore when judging this kind of situation.

I have always felt that telling stories that are fictional but based on the real experiences of many people is a very sensitive matter. You have a special responsibility, a desire to do it rigorously, without morbidity and with the intention of sparking a constructive and real debate. That’s why, from the beginning, I chose a hyper-realistic approach, both in the writing and in the creation of the visual identity.

I wrote the series together with Júlia de Paz and Eduard Solà, and we spent months researching, meeting with psychologists, lawyers, victims’ associations, reading complaints and attending trials. I like to find the patterns that are repeated in real stories. I believe that these patterns often hide the structural, the systemic and even the universal. This series has been written with great rigour, inspired by several real cases. Everything that happens or is said in the series has happened one or more times in reality. The case is fictional, constructed, but it could perfectly well be real.

When it came to directing, I felt that the series had to be set in a place that I knew well, a place where I could feel the shock of reality in every shot. For this reason, I suggested shooting the series in **Bilbao**. I wanted to portray a family in the world of the northern provinces. I also chose an upper-middle-class environment. On the one hand, I had **an almost anthropological intention** to explore these environments and to portray this way of living, of meeting and of relating to each other. On the other hand, it was also an aesthetic choice. The grey, leaden atmosphere of the North struck me as visually interesting for a society that contains its emotions, rarely expresses its problems and sees restraint as a symbol of strength.

A place where autumn is everlasting, and where the stone and wood architecture weighs heavily. This formal

approach also allowed me to find a visual code and refine the language of the work. I used the colours of the sky and the estuary of Bilbao: greys, dark blues, dirty greens... I also chose a panoramic format to emphasise the atmospheres and the relationships between the characters. After all, this is a story about a family, and there are always several characters clashing or interacting in every scene.

Another important formal decision was to **treat the audience as judges**. I wanted to build the tension of the story on the viewer's journey. **There are no flashbacks**, no absolute certainties. Viewers will have to draw their own conclusions, as in a trial, but also reflect on how we draw them when such a story hits us in our daily lives, in our neighbourhood or at the office. This choice led me to

give the audience a privileged vantage point through the camera: the intimacy of the characters' homes (What is the story these characters tell each other in private when no one is watching?) and the courtroom (What would you decide if you were sitting in the judge's seat?). I also decided to be **strict about the points of view**: the audience only has access to four perspectives. The victim's, the alleged abuser's and her children's. As spectators, we will have to judge from what we see, hear and feel, just like in a real-life courtroom. In this sense, Farhadi's cinema, the series *The Staircase* and the film *Tár* are some of the influences that have been on my mind for a long time.

Alauda Ruiz de Azúa



character descriptions

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Nagore Aranburu



/ Miren Torres

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Nagore Aranburu

Miren is 53 years old when our story begins. She has been married to Iñigo Gorosmendi for 32 years. They have two sons who no longer live with them: Aitor (30) and Jon (24). They are a traditional, well-off family living in the centre of Bilbao. They met when she was 18 and married when she was 21. He was eight years older than her and from a very different social background. Miren came from a working-class neighbourhood on the outskirts of Bilbao and had worked hard to get into university. The beginning of their relationship was very “romantic” and passionate. But once

they got married, Miren’s life focused on raising their children. **Our story begins in the present day, with Miren in a police station.** She has decided not only to file for divorce but also to report the violence she suffered throughout her marriage, including repeated rape.

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/ Miren Torres

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Pedro Casablanc



/ Iñigo Gorosmendi

a series by Alauda Ruiz de Azúa

QUERER*

original **m+**

Pedro Casablanc

Born into a well-off family, Iñigo (61) grew up on the affluent right bank of the city. He spent his youth among yacht clubs, men's societies and seaside villas. He studied business administration and soon found a job in a large pharmaceutical company, where he heads an important

commercial department. He is considered a professional and charming man. He can have a strong, explosive temper, but this is part of his charm and adds to his aura of a confident and self-assured person. He says he loves Miren more than anything else in the world. Iñigo believes

he has done nothing wrong because, **if he has crossed any boundaries, it has always been out of love or a desire to protect her.**

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/ Iñigo Gorosmendi

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Miguel Bernardeau



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/Aitor Gorosmendi

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original **m+**

Miguel Bernardeau

Aitor is the eldest son. In his early thirties, he is married to Izaskun and works as a lawyer specialising in digital law in a well-established law firm in Greater Bilbao. They have a 3-year-old son. Aitor has always been **the ideal eldest son, looking up to his father since childhood.**

From an early age, Aitor picked up on his father's narrative of how his mother shattered the family peace with her ups and downs, her crying and her absurd fears. He feels an irrational resentment towards his mother for questioning his father's integrity. Aitor is afraid to ask himself who his father is: accepting that his father is an abuser makes him a witness and an accomplice.

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/Aitor Gorosmendi

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Iván Pellicer



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/ Jon Gorosmendi

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Iván Pellicer

At 24 years of age, Jon is the youngest son. A graduate in translation and interpreting, he has always been **more affectionate, more sensitive and more rebellious** than his older brother. He shares a flat in the old quarter of Bilbao and leads a bohemian life. He identifies as bisexual but chooses to hide it at home. He believes that his father would not accept him, and he has never dared to confront him.

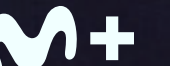
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When his mother reports her husband, Jon is confronted with the fact that he wants to help his mother, but he can't stop loving his father or needing his approval. He feels he is being pulled in two directions and is on the verge of falling apart.

/ Jon Gorosmendi

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technical information

Produced by **Movistar Plus+** in collaboration with **Feelgood Media** and **Kowalski Films**

Created by: Alauda Ruiz de Azúa, Eduard Sola, Júlia de Paz
Executive producers: Susana Herreras and Fran Araújo (Movistar Plus+),
Juan Moreno (Feelgood Media)
Koldo Zuazua (Kowalski Films)
Director: Alauda Ruiz de Azúa
Screenplay: Alauda Ruiz de Azúa, Eduard Sola, Júlia de Paz
Cinematography: Sergi Gallardo
Art Direction: Zaloa Ziluaga
Production director: Itziar García Zubiri
Costume Design: Marta Murillo
Hair and Makeup: Ainhoa Eskisabel
Sound: Andrea Saenz Pereiro
Editing: Andrés Gil
Episodes: 4 X 50'

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downloadable content

posters

<https://comunicacion.movistarplus.es/imagen/querer-carteles/>

making-of photos

<https://comunicacion.movistarplus.es/imagen/querer-fotos-making-of/>

stills

<https://comunicacion.movistarplus.es/imagen/querer-stills/>

trailer

<https://comunicacion.movistarplus.es/video/querer-trailer/>

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