

Cannes 2022

Chilean Films and Manuela Martelli at Cannes

Chilean cinema dates back 125 years. It began shortly after the invention of cinematography, with the presentation of filmmaker Luis Oddó Osorio's documentary "Una cueca en Cavancha" in the Iquique Philharmonic Hall on May 20, 1897, one of the first tapes of Chile recorded and displayed in that country. *With time, Chilean cinema became more adept at selling true stories in the most effective way imaginable.*



Una cueca en Cavancha



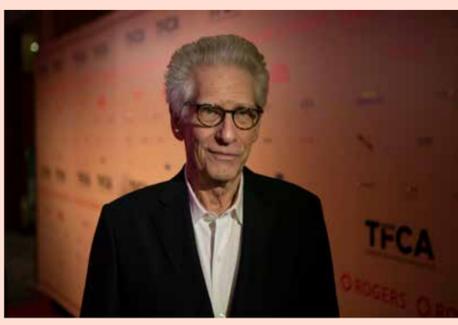
Iquique Philharmonic Hall

This is Chilean cinema's outstanding arrival in Cannes 2022:

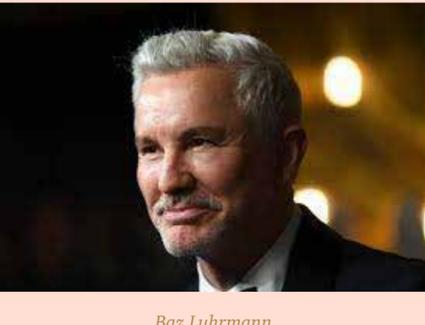
Patricio Guzmán's post-explosion documentary *In the 75th edition of the French festival, Chile and Manuela Martelli's breakthrough feature top the national exhibition, which is bolstered by a short film about a trans woman a co-production with a Ukrainian director. New tapes from the Dardenne brothers, David Cronenberg, Park Chan-wook, and Baz Luhrmann's Elvis kicked off the conference.*



Dardenne brothers



David Cronenberg



Baz Luhrmann

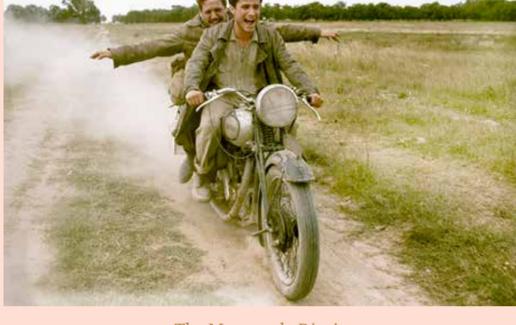


Park Chan-wook

At the Cannes Film Festival, he had his second acting experience. While *Oldboy* and *Motorcycle Diaries* were being presented in the Official Competition, the Directors' Fortnight held the first screenings of *Machuca*, Andrés Wood's unforgettable film in which Manuela Martelli captivated critics and the public by portraying Silvana, Pedro Machuca's neighbor, with liveliness.



Old Boy



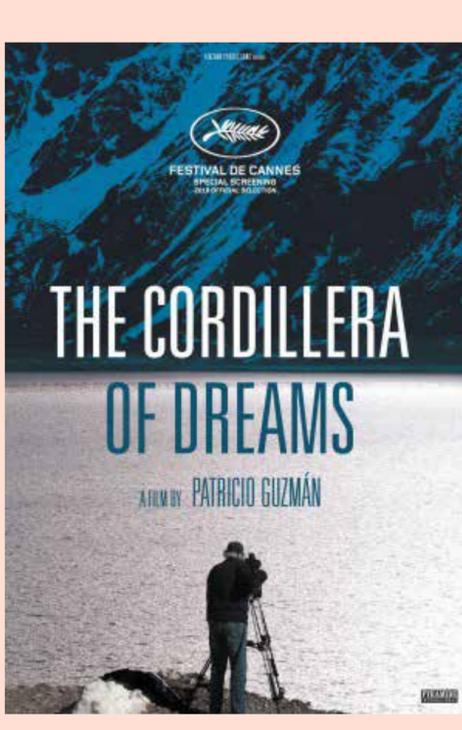
The Motorcycle Diaries



Machuca

The Chilean actress returns to the French Riviera 18 years after that landmark. And he returns to the Fortnight, one of the cinematographic encounter's great parallel portions. Her return to Cannes, though, has additional implications. *overtones: Martelli makes her directorial debut with the release of 1976, a film inspired by her maternal grandmother and looking at the period of the military regime from an unexpected perspective.*

Patricio Guzmán also inks a return to the French race. The Chilean documentary filmmaker based in Paris, who won the Golden Eye at the festival in 2019 for *The Cordillera of Dreams*, presents "My Imaginary Country", a film in which he examines the events that have occurred since 2019, beginning with the outbreak and ending with the Constitutional Convention. *The presence of Guzmán and Martelli in Cannes 2022 represents the vanguard of local cinema.*



"I adore that contrast: the world-renowned documentary expert", Constanza Arena, executive director of CinemaChile, the public-private agency in charge of the marketing and transmission of the country's audiovisual, adds, "With years of experience, a remarkably extended filmography, and Manuela, who gives her first step in the feature picture."



For the next film in Chile: Many films aren't ready yet. Several are now being assembled. Earlier this year, a few were screened at festivals. The New Catalog of Chilean Cinema 2022, a survey of the industry presented annually within the context of Cannes, includes 115 fiction, documentary, and animation feature films as well as short films. These films capture the spirit of Chilean cinema, which is renewed with each edition: talent, creativity, and compelling storylines. *A portion of this films are Brujeria (Dir. Christopher Murray, Fiction), 1976 (Dir. Manuela Martelli, Fiction), La Última Hora (Dir. Paulo Paulista, Fiction), Mi País Imaginario (Dir. Patricio Guzmán, Documentary), El Vaso Rojo (Dir. Daniel Aspíllaga, Documentary)*