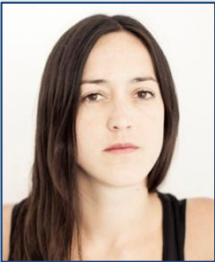


**Category :** Drama  
**Length :** 85'  
**Language :** Spanish  
**Shooting format :** HD  
**Shooting location :** Chile  
**Shooting dates :** April 2017  
**Expected date of completion :** September 2017  
**Stage of production :** Development stage

**Budget :** 460 000 €  
**Financing in place :** 24 000 €  
**Financing supports :** CORFO Chilean National Film Funding for Development 2014, Chilean National Film Funding for Script Development FFA 2015  
**Workshops and platforms attended :** 3 Puertos Cine  
**Current situation :** Seeking for European coproducer, international sales agent



**Dominga SOTOMAYOR – PRODUCER (CINESTACIÓN) Manuela MARTELLI – DIRECTOR**



She studied Film&TV at Universidad Católica de Chile, and a Masters in Directing at ESCAC in Barcelona. She developed her first feature *Thursday till Sunday* at the Cannes Cinéfondation. The film won the Tiger Award in Rotterdam and was screened in more than a hundred festivals. In 2013 she co-directed *The Island* (CPH:LAB), that also won the Tiger. In 2015 she premiered her second feature *Mar* at Berlinale, and *Here in Lisbon*, a collective film produced by IndieLisboa. She is currently developing *1976* by Manuela Martelli among other projects though the production company CINESTACIÓN.



Manuela started acting at age 17. From then on, she has participated in more than fifteen national and international productions. In 2010, after pursuing degrees both in Theater and Art, she won a Fulbright Scholarship to pursue an MFA in Filmmaking in USA. She directed the short film *Apnea* and co-directed *Land Tides* with Amirah Tajdin for Cannes Film Festival program The Chile Factory. The short film premiered at the Director's Fortnight 2015 and had its North American premiere at NYFF 2015. Manuela also co-wrote the film *Mar*, directed by Dominga Sotomayor, which premiered at Berlinale's Forum in 2015 and is currently developing her first feature film *1976*, produced by CINESTACIÓN.

**SYNOPSIS**

Chile, 1976. It's the last vacation night. Carmen, 49 years old, wakes up at dawn. While the rest of the family is asleep, a strange outburst drives her to jump over the balcony. She lands over some bushes and survives without major injuries. After returning to Santiago, the house feels empty. Carmen faces her loneliness and a customary marriage. Trying to compensate, she performs several domestic duties and social service, but nothing seems to make sense, not even her different love encounters. The rigid structures of her time restrain her from attempting to start a different life. Carmen makes up her mind, and builds a family tomb in short time. Once the task is over, she will plan her own death.

**DIRECTOR'S STATEMENT (extracts)**

«My maternal grandmother committed suicide in 1976. She was 49 years old; I was yet to be born for several years. The date coincides with the toughest years of the dictatorship; however, there is no direct link between both events. When I asked my mother about her mother's death, her answer was automatic: 'she was depressed'. [...]

More than an attempt to understand the causes of the suicide, *1976* focuses on the observation of a character and its environment. That character is inspired in the story of my grandmother, but it also gathers the accounts of women who have been left in the margins; lives dedicated to the upbringing of children and to the domestic, issues that were apparently irrelevant to the media or history books. [...]

My intention is not to make a film about the political context of Chile in the 70s, or build a narrative about the victimization of women at the time. I am interested in the play of introducing myself inside a house in 1976 and observing in the dynamics of domestic life certain naturalized conducts. [...]

I belong to a generation of the transition, which was born during the dictatorship and was witness to the return of democracy. We were always labeled as apolitical, as those who did not care about anything and who did not belong anywhere. My feeling, however, is that we have carried not only our own fears but those of our parents. In this context of fear it was best to remain silent, to avoid looking or questioning anything, to disappear. For me, making this film means to recover that voice and that gaze, to observe the past and come back to the present as a way of being present. »

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