

= Amelia Bence =

Amelia Bence (née María Amelia Batvinik ; 13 November 1914 ? 8 February 2016) was an Argentine film actress and one of the divas of the Golden Age of Argentine Cinema (1940 ? 60) .

Born to Belarusian Jewish immigrants , Bence began her career at a young age , studying with Alfonsina Storni at the Lavardén Children 's Theater and with Mecha Quintana at the Conservatorio Nacional de Música y Declamación (National Conservatory of Music and Speech) . She made her film debut in 1933 , in only the second sound film of Argentina , *Dancing* , by Luis Moglia Barth . Bence 's acting in *La guerra gaucha* (1942) , one of the most important films in the history of Argentine cinema , gave her recognition and earned her leading role offers . She starred in films such as *Los ojos más lindos del mundo* (1943) , *Todo un hombre* , *Camino del infierno* (1946) , *A sangre fría* (1947) , *La otra y yo* (1949) and *Danza del fuego* (1949) , garnering the Best Actress award from the Argentine Academy of Cinematography Arts and Sciences for *Todo un hombre* , *A sangre fría* and *Danza del fuego* . Bence also won the Silver Condor Award for Best Actress for *Lauracha* (1946) , and her work was acknowledged with awards in Spain , Cuba , and the US throughout the 1940s and 1950s .

Bence married Spanish actor Alberto Closas in 1950 , and after their divorce was in a relationship with Osvaldo Cattone in the 1960s . Between 1952 and 1954 , Bence was contracted by Reforma Films to film two movies in Mexico and earned high praise for her starring role in *Alfonsina* (1957) , which was selected as the Argentine entry for the Berlin International Film Festival and won her an award from the Argentina Film Academy . She developed an extensive theater career in the 1960s , starring in works like " *La dama del trébol* " , " *Así es la vida* " , " *Maribel y la extraña familia* " and " *El proceso de Mary Duggan* " . From 1973 to 1976 , she completed a long tour of Latin America and featured in " *La valija* " (" *The Suitcase* ") at the Gramercy Arts Theater in New York City , which earned her an Association of Latin Entertainment Critics (ACE) Award for Best Foreign Actress . Bence 's characterizations in " *Doña Rosita , la soltera* " (1975) and " *La loba* " (1982) in the United States and Peru were very successful . During the last stage of her career , she acted in several television productions , including series such as *Romina* , *Bianca* and *Las 24 horas* . In 1989 , she received the Silver Condor for Lifetime Achievement Award , and later won awards in the same category at the Podesta Awards in 1992 and by the National Endowment for the Arts in 1997 . Between 1996 and 2010 , she appeared in several theaters with her show " *Alfonsina* " , which combined music and poetry . After a career spanning eight decades in entertainment , she retired in 2010 .

= = Biography = =

= = = Early life = = =

María Amelia Batvinik was born on 13 November 1914 in Buenos Aires , the youngest of seven children to Belarusian Jewish immigrants , Jaime Batvinik from Minsk , and Ana Zaguer from Pinsk . From an early age , she was drawn to acting and began performing alongside other neighborhood children in the courtyards of their homes . That was how she met Paulina Singerman , a neighbor , who suggested to Bence 's mother that the child be enrolled in the Lavardén Children 's Theater , operating in the Teatro Colón . At the age of five , she officially debuted , encouraged by the sisters Paulina and Berta Singerman , in poet Alfonsina Storni 's work , " *Juanita* " . Bence recalled that the performance was not without mishap , as she accidentally swallowed a postage stamp she was to place on an envelope ; she was distraught , but Storni praised the way she handled the situation . She completed her primary school studies at the Escuela General Roca , while simultaneously studying piano with her sister Esther at the Fontova Conservatory . From the age of ten , she worked as an elevator operator at Gath & Chaves . In her free time , she worked in an acting group led by Pedro Aleandro , the brother of Ben Molar , where she participated in the play *Las campanas* by Julio Sánchez Gardel .

Despite the opposition of her family to acting , Bence convinced her mother to let her continue studying . Because there was no vacancy in the National Conservatory of Performing Arts , she decided to learn classical dance with Mecha Quintana at the National Conservatory of Music and Speech , where she briefly attended classes . Quintana assigned her a part in a ballet at the Opera Theatre of Musical Comedy " Wunder Bar " (1933) , starring Armando and Enrique Discépolo . On one occasion , she filled @-@ in for the star when the performer had an illness during the performance run .

= = = Film and theater debuts = = =

Bence 's first film role was as an extra in a scene with Pedro Quartucci in Argentina 's second sound film , Dancing (1933) , under the direction of Luis José Moglia Barth , who bestowed the stage name " Amelia Bence " on her . The film was a failure and did not have the same success as the first sound film ; Tango ! . The production had poor sound quality , audiences did not receive it well , and Bence was reluctant to include it in her filmography . She went back to the theater and began working under the direction of Enrique Susini in his company at the Odéon Theater , performing in such works as " Tu boca , Superficies " , " Los malos tiempos " and " Baile en el Savoy " , which were musical comedies and vaudeville shows . In " Baile en el Savoy " , Bence replaced the star , Amanda Varela , who became ill and shared the stage with Florencio Parravicini . The play was one of her first successes , having over 100 performances . When its run ended at the Odéon , it was transferred to the Cine Monumental and re @-@ released for several more weeks . She and Parravicini also starred in " Ocho en línea " at the Corrientes Theater , but the reviews were scathing . El Mundo reported that " the show seemed unrehearsed " but praised Bence saying , " Newcomer ... , managing with grace and efficiency " . In " Conde de Chantenay " , which had a short run due to Parravicini 's health , Bence was rated by the press as " demure , competent and pleasant " and in " De mí no se ríe nadie " , which was directed by León Zárate , she appeared in 200 performances .

In 1937 , Bence took a more serious role in Luis Saslavsky 's drama La fuga , in which she supported Tita Merello and Santiago Arrieta . The performance earned Bence a contract with Olegario Ferrando at Pampa Film and three other film roles . After a long theatrical season with Luis Arata and inconsequential participation in El forastero , she filmed La vuelta al nido with José Gola . Bence defined the film as " one of the best of our cinema ... A simple and profound story ... very intimate , full of sensitive details ... it was not understood by critics or the public at the time " .

In 1938 , Leopoldo Torres Ríos gave Bence her first starring role in film in Adiós Buenos Aires , where she played a showgirl " Luisita " living a bohemian life . In November 1938 , she attracted the attention of the public and press when she starred in the play Mujeres at the Smart Theatre , (currently Multiteatro) located on Avenida Corrientes . The play was written by American writer and actress Clare Boothe Luce and also starred Mecha Ortiz . In one of the scenes , Bence appeared bathing in a tub full of foam . She said : " I wore nylon mesh , it was very modest but , as was logical , it did not go unnoticed . I had a very big impact as a result of that scene ... so much so that , the Teatro Maipo ... made a parody of it " . The work was described as " original , fresh , and modern " , reaching 250 performances . It was revived at the Teatro Fénix de Flores .

= = = Recognition and " The Gaucho War " = = =

In the wake of her successful theatrical season , Bence filmed El matrero (1939) in Tucumán Province , in which she played " Pontezuela " , a girl who falls in love with the character of Agustín Irusta , is accused of a crime and is rejected by her father . She won praise for her performance , and was hired to an exclusive three @-@ year contract by Miguel Machinandiarena , who had just formed San Miguel Studios , which would soon become the largest studio in Argentina . Bence was hired to star opposite Tito Lusiardo in Antonio Momplet 's Novios para las muchachas (1941) , a comedy adapted from the play " Las de Caín " . That same year she starred in Carlos F. Borcosque 's La casa de los cuervos , based on a novel by Hugo Wast , which won her the Premios Sur for Best Actress from the Academy of Motion Picture Arts and Sciences of Argentina .

In early 1942 , Bence filmed *El tercer beso* , directed by Luis César Amadori and co @-@ starring Pedro López Lagar and Silvia Legrand . Though Bence was concerned about playing the mother of Legrand , who was only 13 years younger than she was , the film was a success and she won her the Silver Condor Award for Best Actress from the Argentine Film Critics Association for the performance . The recognition led to her appearance frequently on the covers of magazines , and to an offer to appear in what would become one of the most important films in the history of Argentine cinema , *La guerra gaucha* . The film starred Bence and Sebastián Chiola , Ángel Magaña , Enrique Muño , and Francisco Petrone and is set at the turn of the nineteenth century in northern Argentina . It was shot on location in Salta Province and was based on the novel of the same name by writer Leopoldo Lugones . Scriptwriters Hómero Manzi and Ulises Petit de Murat , wove the disparate stories of the characters into an overview of the gauchos ' revolt against Spanish rule . The film , unlike Hollywood Westerns , neither portrayed colonization as progress , nor focused the action on the indigenous people , instead focusing on the patriotic pride of the gauchos . The film won seven awards and Bence won an award as best actress of the year from the City of Buenos Aires . It also earned her an offer from Paramount Pictures to come to the US and work in Hollywood , but she declined the offer .

= = = A successful film star = = =

After the success of *La guerra gaucha* , Bence received only starring roles . In 1943 , she agreed to work with Pedro López Lagar on *Son cartas de amor* , a romantic story set at the time of the Spanish Civil War , in which she received an award for Best Actress from the Cuban Federation of Film and Theater Editors . In 1982 she donated the medal to a program raising funds to help the soldiers of the Falklands War . Later in 1943 , she starred in *Los ojos más lindos del mundo* , (*The Most Beautiful Eyes in the World*) . The title was a reference to the purplish green hue of Bence 's eyes and the title became associated with her , to the point that when she toured Chile in 1955 and 1964 , the press headlines read , " The most beautiful eyes in the world came here " . Her next film , *Todo un hombre* (1943) , was directed by Frenchman Pierre Chenal . In the final scene , Bence was replaced by a double because of the impossibility of postponing a trip to Brazil . She won the award for Best Actress from the Academy of Motion Picture Arts and Sciences for the film . The cover of the magazine *Antena* for December 1943 announced the upcoming release of Julio Saraceni 's *Nuestra Natacha* , based on a play by Alejandro Casona . The film was released in September 1944 , shortly after the presentation of her film *24 horas de la vida de una mujer* , in which she played the role of " Cecilia " , receiving good reviews in *La Nación* and *Antena* .

In 1946 , Bence starred with Mecha Ortiz in *Camino del infierno* , a melodramatic , psychological thriller involving a love triangle . Despite their performances , the film was poorly received by the critics . San Miguel Studios next put all three of its stars , Mecha Ortiz , María Duval and Bence in one film , *Las tres ratas* (1946) , under the direction of Carlos Schlieper , which fared much better with the public and critics . In the summer of 1944 , Bence met the actor Alberto Closas in Chile while filming *María Rosa* , who would become her husband . Both *María Rosa* and the other film made in Chile , *Lauracha* (1946) ended up being delayed for release due to a dispute between Pampa Film , Lumiton and San Miguel Studios . The legal dispute between the director Ernesto Arancibia and the film companies took nearly two years to resolve . Despite the delay in release , the Association of Film Critics awarded Bence the Silver Condor Award for Best Actress , for a role which Hal Erickson in *The New York Times* describes as a " fiercely independent young woman " , comparing the film to a " Joan Crawfordesque drama " . Her next film , *El pecado de Julia* , featured Alberto Closas , with whom she had begun a relationship , and received mixed reviews .

In 1947 , Bence won the Writers Association award for Best Actress and the inaugural prize for the Hispanoamericano de Cinematografía in Madrid for her role as a wealthy but weak and vulnerable lady , mistreated by an evil nephew in Daniel Tinayre 's murder drama , *A sangre fría* . For her role in Momplet ' s *La otra y yo* (1949) , which co @-@ starred Enrique Álvarez Diosdado and Fernando Lamas , she dyed her hair blond to play two different characters ? the film star " Dora Nelson " and the clothing designer " Matilde García " . It amused and surprised the public , as there

is a scene where the two characters talk to each other in the same frame . La Opinión praised her acting and the magazine El Hogar reported that she " soared beyond the script and the director " . Bence again starred opposite Diosdado in Danza del fuego , in which played Elena Valdez , a successful concert pianist who died on her wedding night after falling out the window of her home , tortured and believing herself guilty of a crime . Her performance earned her the award for Best Actress in 1949 from both Writers Association and the Academy of Motion Picture Arts and Sciences of Argentina .

After marrying Closas in 1950 , they formed a theater company and dedicated themselves more frequently to theater performance . The premiere of " La estrella cayó en el mar " , though marred by politics , was a success and continued playing to sold @-@ out houses . After the first presentation , a reporter from the magazine El Hogar gave rave reviews on the play and marriage of Bence to Closas . The reporter was contacted by first lady Eva Peron , who also demanded that the editor print a retraction and a public denial of what had been written . Bence stated in her autobiography , that from that moment she was " black listed " by the regime , although she was apolitical . In July , after the play reached 150 performances at the Odéon Theatre , the cast began a tour that started in the Coliseo Podestá of La Plata , where they played to sold @-@ out houses for ten days . As they continued with the tour , Bence and Closas worked on the play " Mi marido y su complejo " , which they opened for the first time in Rosario and then took it to Buenos Aires , Rio Cuarto , Mendoza , San Juan and Córdoba . The tour was cut short by the production of Mi mujer está loca (1952) , an adaptation of the play " Florence est folle " . The screenplay was written by Carlos Schlieper and Ariel Cortazzo and starred both Bence and Closas .

= = = Mid @-@ century = = =

Contracted to work for Reforma Films in Mexico , Bence 's first Mexican film was Siete Mujeres (1953) . She recalled that the filming was completely different than anything she had worked on before , as there was no possibility of retakes or selective editing to provide the best footage for the film . Siete mujeres , like Las tres Elenas (1954) , was never released in Argentina . After ten months , Bence returned to Argentina and ended her marriage to Closas . She attended the first Mar del Plata International Film Festival in 1954 , and then went with Mario Soffici and his production team to La Rioja , Spain to film El hombre que debía una muerte with Carlos Cores .

The play " Pesadilla " premiered in 1955 and involved a tour of Uruguay , Cordoba , Mendoza , Buenos Aires and Rosario , where they remained playing to a full house for two weeks . In the play , Bence played the character " Mary " and her performance received high praise in La Capital . Encouraged by Cecilio Madanes , she also opened " La dama del trébol " , a play that had been successful in Paris . However , soon after its premiere , the Revolución Libertadora or the 1955 coup d 'état that overthrew Juan Domingo Perón , occurred . Bence 's new partner , José María Fernández Unsáin , had served as Eva Perón 's secretary and as Chairman of the Committee on Culture , director of the Teatro Nacional Cervantes , and director general of the Ministry of Culture , under the Perón regime . Fernández 's past led to threats at the theaters and demonstrations outside Bence 's hotel , which in turn led to cancellations by the Theater of the Chilean Society of Authors for " Pesadilla " , " La dama del trébol " , " Eran tres " ... and " la noche " . They also suspended the series " Mis protagonistas " which Bence was performing on Radio Minería with Luis Prendes . In 1956 , she filmed Dos basuras under director Kurt Land , based on the play " Pesadilla " , in which she portrayed a prostitute . It was not released until 1958 during the government of Arturo Frondizi .

In 1957 , she opened the play Testigo para la horca at the Ateneo Theater and began filming her favorite film : Alfonsina (1957) by Kurt Land , based on the life of poetess Alfonsina Storni . Despite makeup tests , Bence decided to recreate it bare @-@ faced , without any alterations , depending only on her acting abilities . She won the award for Best Actress from the Argentina Film Academy and the film was chosen as the Argentine entry for the 1957 Berlin International Film Festival . Foreign press reviews praised her " interpretative restraint " and compared Bence to Austrian actress Paula Wessely . In the same year she had her first appearance on television playing in

Teatro del sábado on Canal 7 , in an episode which recreated Testigo para la horca based on the play by Agatha Christie . In 1957 , Bence became one of the pioneers of the café cantante after the basement of the Santa Fe Galleries was remodeled to turn it into a theater . The presentation of the play " Asamblea de mujeres " , based on a piece by Aristophanes , generated a variety of controversial criticism .

Bence 's meeting in Europe with director José María Forqué led to her being cast in De espaldas a la puerta (1959) , a crime drama which premiered at the Coliseum in Madrid , shortly before Bence returned to Buenos Aires . She won the Quixote prize for Best Foreign Actress for the role . Returning to Argentina , Bence was persuaded by Cecilio Madanes to perform in " Así es la vida " with the company of Luis Arata and Eva Franco . The newspaper La Prensa gave her good reviews and that led to its being brought by Canal 7 to television on the insistence of Mariano Perla . Simultaneously with her performance for Madanes , she opened the play Maribel y la extraña familia in the Odeón Theater , whose success led to performances in other cities such as Mar del Plata . The box office grossed 2 million pesos in the third month and 400 @, @ 000 in the fourth .

= = = Working abroad = = =

In 1962 , Bence joined an entourage including César Tiempo , Máximo Berrondo , and Enrique Serrano and appeared at the International Film Festival of India , where she met Prime Minister Jawaharlal Nehru at an official reception for foreign artists . Back in Argentina , she accepted an offer to star in the Uruguayan television production of Maribel y la extraña familia and on Canal 9 in Buenos Aires , a production of Nuestra Natacha . Under the direction of Daniel Tinayre , she participated in the low @-@ budget film La cigarra no es un bicho , intended to revive the national film industry . The film featured performances by Homero Cárpena , Bárbara Mujica and Luis Sandrini and others . In the first week , viewings exceeded 3 @, @ 000 spectators per day and the film spent seven weeks at the Cine Opera and eleven at the Trocadero Theater . In the film , Bence played a prostitute and La Nación reported that she and Luis Sandrini 's performances shone . Shortly after , both were honored as the best Argentine artists of the year by Chilean journalists .

From October to December 1963 , she made a tour of Tucumán , Bahía Blanca , Córdoba , Mendoza , Rosario and Montevideo . By June 1964 , she had started a theatrical season in Chile with " Los millones de Orofino " , to critical acclaim . Directed by Enrique Carreras , Luis Saslavsky and Fernando Ayala , she starred with Tita Merello and Ángel Magaña in La industria del matrimonio , a film shot in episodes , where she played a wealthy spinster . Bence next received an offer to star in " El proceso de Mary Duggan " under the direction of Tinayre ; however , she rejected the offer and was replaced by Malvina Pastorino . In the second season Pastorino quit the production and Bence finished the run . The actor Francisco Petrone , a member of the cast , died of cancer during the season . In 1968 , as part of the cast of Comedy of the Province of Buenos Aires , she debuted in La Plata and simultaneously , in Mar del Plata in the George Bernard Shaw classic , " Cándida " , directed by Milagros de la Vega .

At the end of 1968 , Bence decided to undertake a six @-@ month tour for the following year through Santiago , Bogotá , Cali , Medellín and Manizales . From Colombia , she went to Venezuela and debuted at the Municipal Theater of Caracas with four works : " Cándida " , " Un inocente adulterio " , " Un dios durmió en casa " and " Los amantes " . Then she went on tour through the Dominican Republic , Puerto Rico and Miami , where she earned good reviews . When she returned from this long tour , she took a hiatus for several months and then agreed to do " Flor de cactus " with Juan Carlos Thorry at the Comedy Theater in Rosario . After its opening run , the project continued on tour through the countryside , in Paraná , Cordoba , Santa Fe and Tucumán .

In mid @-@ 1972 , she was invited by the Spanish Repertory Theater Company in New York to participate in a theater season at the Gramercy Arts Theater with " La valija " (The Suitcase) . Upon its release , The New York Post wrote : " Play with a hopeless character goes to the heart " . Bence performed on tour at Rosary College Theater at the University of Connecticut , Boston , Chicago and at the headquarters of the Organization of American States in Washington , DC , where her audience was 1 @, @ 200 spectators . When she performed through Florida and in Miami

, Howard Thompson of The New York Times , titled his article , " Spanish Impact on Off Broadway " and continued , " Amelia Bence , an artist of strong mercurial quality and wonderfully expressive eyes , illuminates the scene and work ... She makes the role come alive , with eyes that tell the story of a tender woman , slightly naive and carefree . For her work , she won the Association of Latin Entertainment Critics (ACE) award for Best Foreign Actress during a dinner held at the Commodore Hotel in New York . Back in Argentina , she did " La valija " with Justo José Rojas and Aldo Cura in Santiago del Estero , Salta , Jujuy and Córdoba , touring for four months . In 1973 , she made her first color film , Adiós , Alejandra , after nearly four decades of making movies . Upon returning to the United States in September 1975 , she opened " Doña Rosita , la soltera " by Federico Garcia Lorca and personally met four @-@ time Oscar @-@ winning actress , Katharine Hepburn . At the request of the director , she took the show to Miami in September 1976 and stayed until early 1977 , when she went to Peru to open " La esposa constante " at the Marsano Theater .

In the early 1980s , Bence participated frequently on television , part of the main casts of Dulce fugitiva , Romina , Bianca and Las 24 horas . " La loba " , which she performed in 1982 in Peru was one of her most famous theatrical successes and also aired on Peruvian television , under the same name coordinated by her former partner Osvaldo Cattone . In 1985 , she starred in a Peruvian soap opera entitled La casa de enfrente , which increased her popularity and the audiences of " La loba " .

= = = Later career = = =

Bence 's career began to decline around 1986 , and she stopped receiving work proposals . The Argentina Actors Association said at the time that 86 % of their members were unemployed ; however , she was hired for one of the two lead roles in the 1987 production of " Solo 80 " . The play , by Colin Higgins was presented at the Blanca Podestá Theater on Corrientes Avenue , with Bence playing the character of Harold 's mother . The play received good reviews , but failed to attract an audience , and ended in February 1988 . Bence spent almost two years out of work and in 1989 traveled to Cuba to attend the International Festival of New Latin American Cinema , where she met Fidel Castro at a reception . Later that year , she was honored with the Silver Condor Award for Lifetime Achievement at the same ceremony where Sabina Olmos was honored . In 1992 , she also won the Pablo Podestá Prize for Lifetime achievement , along with Niní Marshall and Margarita Padín .

In 1990 , Bence was reunited with Closas to act in " Cartas de amor " . She then embarked on the longest road tour of her life and spent the next 21 months (until November , 1992) touring " Esta noche hablamos de amor " in Buenos Aires , Rosario , Córdoba , Mendoza and Mar del Plata . In 1993 , she worked in television on a telenovela Esos que dicen amarse , which starred Carolina Papaleo and Raúl Taibo . She had a supporting role in the series Con alma de tango (1995) alongside Luisa Kuliok and Gerardo Romano , which had an international run throughout Latin America and in some European countries such as Italy , Israel and Turkey .

In 1998 , Bence and Libertad Lamarque received a Golden Ángel " Cholo " Peco award from the Society of Distributors of Newspapers and Magazines . She was part of the cast of the Teatro de la Ribera in 1998 , playing in " Hoy ensayo Hoy " , which brought together veteran actors Elena Lucena and María Aurelia Bisutti . After participating in " Sin condena " and " Alta comedia " in the mid @-@ 1990s , she was hired in 1999 to do a play at the XIV International Festival of Hispanic Theater , but due to technical problems it was canceled . She persuaded Osvaldo Cattone to direct the play " Venecia " , in which she starred in 2002 in Lima . In 2003 , Bence ventured into children 's theater with the work " Amor invisible " with Gustavo Monje . The play combined magic , dance , music and theater , recreating a fairyland . She returned to television in 2004 joining Pablo Granados and Pachu Peña in the comic series No hay dos sin tres , for which she was nominated in 2005 for the category of " Special Participation in Fiction " for the Martín Fierro Awards .

In recent years , Bence has received many awards acknowledging her long career . In 2006 , she was honored by the Actors Social Work (OSA) and in 2007 , she received the inaugural Javolandia Award for lifetime achievement from the Javo Rocha Academy of Theater . She was given a

certificate of recognition during the María Guerrero Awards ceremony in 2007 and in 2008 she received the Trinidad Guevara Achievement Award with Jorge Rivera López . In late 2009 , a tribute in her honor was held by the Northern Region of the Argentine Society of Writers , in which the Mayor of San Isidro presented a poetry anthology and designated the hall with Bence 's name .

For 14 years , before a fall which caused a hip fracture , Bence put on her one @-@ man @-@ show , " Alfonsina " . In April 2010 she fell and underwent surgery . In June 2011 , Bence was declared Outstanding Personality of Argentine Culture under an initiative of Deputy Juan Pablo Arenaza . Soon after , with the help of Raul Etchelet , she published her memoirs , *La niña del umbral : Amelia Bence : memorias* (Corregidor 2011) . In 2012 , *El día que cambió la historia* , a documentary filmed in 2010 , was released . It was her first film in 40 years and was a film about the labor movement under the Perón regime .

= = Personal life = =

Her first partner was Roberto Fernández Beyró , with whom she had a relationship from 1941 to 1944 : The relationship ended when Fernandez Beyró asked her to give up her career . Two years later , during the filming of *Maria Rosa* (1946) , she met the Spanish actor Alberto Closas , whom she married in 1950 . They formed an artistic partnership as well as being a married couple and worked on films and plays together . In 1953 , Bence returned from working abroad to discover Closas was having an affair , and decided to end the marriage . Bence maintained a good relationship with Closas for the rest of his life ; they even worked together again and she mourned his death in 1994 .

In the mid @-@ 1950s she had a brief romance with the writer José María Fernández Unsáin , until his exile to Mexico in 1958 . From 1964 to 1970 , she remained in a relationship with Osvaldo Cattone , who was 19 years her junior . He directed her in " *Doña Rosita , la soltera* " and she worked with him in Peru on several occasions . Her last husband was " Charlie " Ortiz Basualdo , whom she lived with from 1980 to 1982 . Up until suffering a serious hip fracture she exercised regularly , performing yoga , and maintained a very active life combined with a healthy diet .

Bence died on 8 February 2016 in Buenos Aires at the age of 101 .

= = Legacy = =

Bence has left a film legacy stretching through eight decades . In 1973 , she was awarded the keys to the city of Miami during her season of " *La valija* " . In 1981 , the Pablo C. Ducrós Hicken Museum of the Cinema designated the Pathé Chamber to her in recognition of her stature as " a first figure of national cinema " . In 1995 , the Senate of the Nation of Argentina awarded a cultural diploma for her contributions to the culture of Argentina and two years later , the National Endowment for the Arts granted her a lifetime achievement award . She was also made an honorary member of the Academy of Motion Picture Arts and Sciences of Argentina in 2007 .

During her career , she was described as " the face of Argentine film " , and through the years , many hailed her as having " the most beautiful eyes in the world . " Bence liked to tell a story that Paul Newman once recounted that he wore sunglasses to hide his eyes so he would be known for his acting . She agreed that the work was the more important legacy . In November 2010 , the journalist Daniel Gómez Rinaldi published a book entitled *Amelia Bence : Los ojos más lindos del mundo* , a biography of the actress .

I think I caught my dream . I wanted to be an actress and I was . And this dream will never end ... I am of a generation of actresses and actors who made themselves in an adventure of cinema and theater , that dreamt and created poets , madmen and bohemians .

= = Autobiography = =

Bence , Amelia ; Etchelet , Raúl . *La niña del umbral : Amelia Bence : memorias* Buenos Aires , Argentina : Corregidor (2011) (in Spanish)

= = Filmography = =

= = = Films = = =

= = = Television = = =