

1976

Chile/Argentina (2022) 95 minutes

Director: Manuela Martelli

Cast: Aline Küppenheim (Carmen)
Nicolás Sepúlveda (Elías)
Hugo Medina (Padre Sánchez)



Screening 19th February 2025 at Swindon Arts Centre

Synopsis

It is 1976 and Chile is subject to the brutal regime of Augusto Pinochet. Carmen has moved to the family beach house to supervise its renovation. She is approached by her priest, Fr. Sanchez, who asks her to secretly nurse a wounded young man. She agrees and steps into a new and perilous world.

Reviews



What Martelli and her co-conspirators have created with the radicalisation of Carmen in *1976* – and what, incidentally, eludes so many contemporary horror films – is the palpable sense of dread. The filmmakers have studied and utilised the methods of what is arguably the golden age of paranoid political thrillers: the Seventies (see: *Marathon Man*, *Klute*, *The Conversation*). *1976* fits right in with that particular brand of uneasy cinema, and not just because it shares the time period (that doesn't hurt, though). The eerie tracking shots and surveilling POV camerawork by Soledad Rodríguez and Mariá Portugal's creepily dissonant soundscapes induce a sustained tension that makes Carmen's every move a potentially fatal one, whether it's lying to a hospital nurse to get antibiotics, or realising, possibly too late, that a rendezvous point has been compromised. Because all it takes is one mis-step to bring it all down. *1976* never makes one.

Josh Kupecki, Austin Chronicle

Privilege provides little sanctuary from the realities of daily life in *1976*. Manuela Martelli's impressive debut feature offers a fresh perspective on the nightmares of Pinochet's Chile as it follows a middle-aged woman's dangerous flirtation with political engagement. The blend of character study, Hitchcockian intrigue and an excellent central performance from Aline Kuppenheim makes for a tensely involving tale with strong arthouse potential...

Martelli offers a subtle, unobtrusive evocation of Chile in the 1970s. Radio broadcasts, newspaper headlines and black-and-white television images speak of a country in turmoil. The film's colour-palette is one of reassurance; muted browns and warm reds feature in solid old sofas and dark wooden panels. Kuppenheim's 'Jackie O' elegance and striking wardrobe make a statement of character. Wearing a camel coat, a terracotta blouse, chunky jewellery or expensive shoes, she appears a woman of substance, confident of her place in the world. The success of the film lies in chipping away at that image to reveal the more complex, larger unseen individual beneath.

Allan Hunter, Screen Daily

Film Facts

- *1976* is set during the military dictatorship of Augusto Pinochet. Over 40,000 people were executed, detained and disappeared, or tortured by his regime.
- *1976* is Chilean actress Manuela Martelli's directorial film debut.
- Maria Portugal (the composer of the music) is the director's wife.
- In North America, *1976* is known as *Chile '76*.

swindonfilm.org.uk