

# The Cordillera of Dreams

(La Cordillera de los Sueños)

A film by  
Patricio Guzmán



85 mins Chile/France/ In Spanish with English subtitles /2019/Cert 15  
Cannes Film Festival World Premiere 2019 – Special Screenings  
Cannes Film Festival 2019 Golden Eye Winner – Documentary Prize  
(ex aequo with *For Sama*)

**Release**  
**October 7th 2022**

**FOR ALL PRESS ENQUIRIES PLEASE CONTACT:**

Sue Porter/Lizzie Frith – Porter Frith Ltd

Tel. 07940 584066/07825 603705 [porterfrith@hotmail.com](mailto:porterfrith@hotmail.com)

**FOR ALL OTHER ENQUIRIES PLEASE CONTACT**

Robert Beeson – [robert@newwavefilms.co.uk](mailto:robert@newwavefilms.co.uk)

Dena Blakeman – [dena@newwavefilms.co.uk](mailto:dena@newwavefilms.co.uk)



[info@newwavefilms.co.uk](mailto:info@newwavefilms.co.uk)

## SYNOPSIS:

*"In Chile, when the sun rises, it had to climb hills, walls and peaks before reaching the last stone of the Cordillera. In my country, the Cordillera is everywhere. But for the Chilean citizens, it is an unknown territory. After going North for Nostalgia for the Light and South for The Pearl Button, I now feel ready to shoot this immense spine to explore its mysteries, powerful revelations of Chile's past and present history."*

Patricio Guzmán

Patricio Guzmán has lived outside of Chile for 46 years but constantly returns to chronicle the country's contemporary history following the coup d'état and relentless dictatorship years. The coup established a new economic model, an institutional structure from which the country has taken years to recover. Guzmán journeys through the Cordillera, which he believes witnessed events that were hidden from Chile's citizens. His narration accompanies aerial shots of the snowy panorama. But his Andes are not just an impassive mountain range: the route along its peaks also serves as a reconstruction of Chile's history and an attempt at finding lost memory.

The film's second half pays tribute to cameraman, Pablo Salas, who remained in Chile after the Pinochet coup to film protests and oppression. Salas' archive – which Guzmán describes as a fragile and extraordinary treasure – represents the necessity for documentation and memory. These have been Guzmán's guiding principles ever since he made *The Battle of Chile* some four decades ago.

Further information and downloads [here](#)

Photo set can be downloaded here [here](#)





## CREW

Screenplay and direction	Patricio GUZMÁN
Production	Renate SACHSE – Atacama Productions (France)
Co-producers	Olivier PERE, Rémi BURAH, Fabrice PUCHAULT – ARTE France Cinéma Eric LAGESSE – Sampek Productions Alexandra GALVIS – Market Chile
Photography	Samuel LAHU
Additional photography	Pablo SALAS
Editing	Emmanuelle JOLY
Sound	Alvaro SILVA WUTH, Aymeric DUPAS, Claire CAHU
Music	Miranda & Tobar
Line producer	Benjamin LANLARD
With the support of	Centre National du Cinéma et de l'Image Animée Région Île-de-France Consejo Nacional de las Culturas, las Artes y el Patrimonio Trigon-film CINE +

85 mins Chile / France / 2019 / 1.85 / 5.1

## PATRICIO GUZMÁN



Patricio Guzmán was born in 1941 in Santiago de Chile. He studied at the Official School of Film Art in Madrid. He has dedicated his career to documentary filmmaking. His films have been screened in many festivals and have gained international recognition.

From 1972 to 1979, he directed *The Battle of Chile*, a five-hour-long trilogy on Salvador Allende's government and its downfall. This film laid the foundation for his work as a director. The North American periodical CINEASTE described it as "one of the ten best political films in the world".

After Pinochet's coup, Guzmán was arrested and spent two weeks in the National Stadium, where he was subjected to mock executions several times. In 1973 he left Chile and moved to Cuba, then to Spain and France, although he remains deeply attached to his country and its history.

He chairs the Santiago International Documentary Film Festival (FIDOCs), which he founded in 1997. *The Cordillera of Dreams*, to be shown in the official selection at the 2019 Cannes Film Festival, is the last part of a trilogy also composed of [Nostalgia for the Light](#) (Cannes 2010) and [The Pearl Button](#) (Berlin 2015). Both films were also released by New Wave.

## FILMOGRAPHY

<b>2019</b>	The Cordillera of Dreams
<b>2015</b>	The Pearl Button
<b>2010</b>	Nostalgia for the Light
<b>2005</b>	Mon Jules Verne
<b>2004</b>	Salvador Allende
<b>2001</b>	The Pinochet Case
<b>1997</b>	Chile, the Obstinate Memory
<b>1995</b>	The Barriers of Solitude
<b>1992</b>	The Southern Cross
<b>1987</b>	En Nombre de Dios
<b>1983</b>	La Rosa de los Vientos
<b>1972-79</b>	The Battle of Chile I-II-III

## DIRECTOR'S STATEMENT

In February 2015, my documentary *The Pearl Button* was screened at the Berlin Film Festival and won the Silver Bear. A few months later, I showed the film in Chile as part of the FIDOCES (the documentary festival that I created twenty-two years ago in Santiago). I was really astonished by the way it was received there.

I had prepared a long list of arguments to defend the film. I was used to my documentaries sparking off controversy because they deal with Pinochet's coup. The truth is, the general public does not want to hear about the missing, about the people who were killed or tortured because of the dictatorship, or about political prisoners. But this time, I did not need to justify the intention of the film. The audience was more interested and open than ever. *The Pearl Button* ran for a really long time in Santiago movie theatres and was seen by thousands of people.

Shortly after that, the Chilean Ministry of Education even acquired copies of my other films to show them in universities, high schools and middle schools. My country, which I thought was "memoryless", was starting to look into its past. It was getting out of its amnesia, dusting off the texts about its own history. I also realised that the new generation was much more interested in the fate of prisoners, victims of firing squads or exile.

Does it mean that repression, which has lasted for decades, has now become a trending topic? This is still new to me, and it has changed my relationship with my native land, which I have been exploring in my work for more than forty years. Actually, it has even transformed my perspective on *The Cordillera of Dreams* – the final part of a trilogy that I started ten years ago, with *Nostalgia for the Light* and *The Pearl Button*.

It helped the very meaning of the film to take shape. Of course, the film still deals with the clash between men, cosmos and nature. But this gigantic mountain range, which is at the heart of the project, has for me become a metaphor of the immutable, of what we have left, what still lives within us, when we think that all is lost. Diving into the Cordillera makes me dive into my memories. As I look at its steep summits, or plunge into its deep valleys, I begin an introspective trip that might partly reveal the secrets of my Chilean soul.

## **FRANCISCO GAZITÚA**

*Sculptor*



He lives in his workshop at the foot of the Andes, at the heart of the mountains, where he works with stone and metal.

## **VICENTE GAJARDO**

*Sculptor*



In his family's quarry, he extracts stone and carves it to create a piece of art. The mountain rock is his raw material.

## **PABLO SALAS**

*Director*



Always with a camera in tow, he has been relentlessly filming since the 1980s. His films capture the acts of violence of the Pinochet regime and the jolts of contemporary Chile.

## **JORGE BARADIT**

*Writer*



A successful writer of fiction and history books, he notably wrote a series of books that offer a reflection on the recent history of Chile.

## CHILE – DATES

- 1969** Salvador Allende runs for president with a radical programme.
- 1970** Allende is elected with 36% of the votes. He nationalises mines extracting copper, nitrate and other raw materials from the desert. In Stockholm, Pablo Neruda receives the Nobel Prize.
- 1972** As a consequence of the revolutionary government, Chilean society is divided. Part of it approves of Allende's reforms, while the other rejects them. The country is in turmoil over the threat of civil war. Nixon and Kissinger use all their power to make the Chilean economy collapse.
- 1973** Allende's coalition wins 43.4% of the votes at the legislative elections. The right wing and the army reply with a coup. Allende dies at the presidential palace. With the support of the United States, Pinochet rises to power for the next 18 years.
- 1980** The regime instates a new political constitution dedicated to economic neoliberalism. Massive protests against Pinochet begin. First human cost of the dictatorship: 3,000 people killed or missing, 35,000 people tortured, 800 secret prisons, 3,500 civil servants in charge of repression, 1 million exiles.
- 1986** Pinochet survives an assassination attempt by a left-wing armed group. Halley's comet travels across the Chilean sky.
- 1988** Pinochet's attempts at a plebiscite to legitimise his government ends with his significant defeat. He has to step down two years later. He remains Commander in chief of the army and proclaims himself "senator-for-life".
- 1990** Christian Democrat, Patricio Aylwin, is elected first President of the Political Transition.
- 1998** Pinochet is arrested by international justice in London. He is charged with crimes of genocide, terrorism and torture.
- 1999** Pinochet goes back to Santiago de Chile after being held for 500 days in the UK. Socialist Michèle Bachelet becomes the first female President of Chile.
- 2006** In the United States, Pinochet's 25 bank accounts are discovered, with 28 million dollars stolen from the Chilean public treasury. Pinochet dies in Santiago without ever facing trial.

- 2010** Right-wing candidate, Sebastián Piñera, wins the presidential election. An 8.8 magnitude earthquake devastates the south of Chile. It is one of the five strongest earthquakes ever recorded in the history of mankind.
- 2014** Michèle Bachelet is elected President of Chile for the second time.
- 2018** Sebastián Piñera is elected President of Chile for the second time.



## INTERVIEW WITH THE DIRECTOR

By ELISABET CABEZA ([SCREENDAILY](#))

***Why did you choose to focus on the mountains to talk about Santiago?***

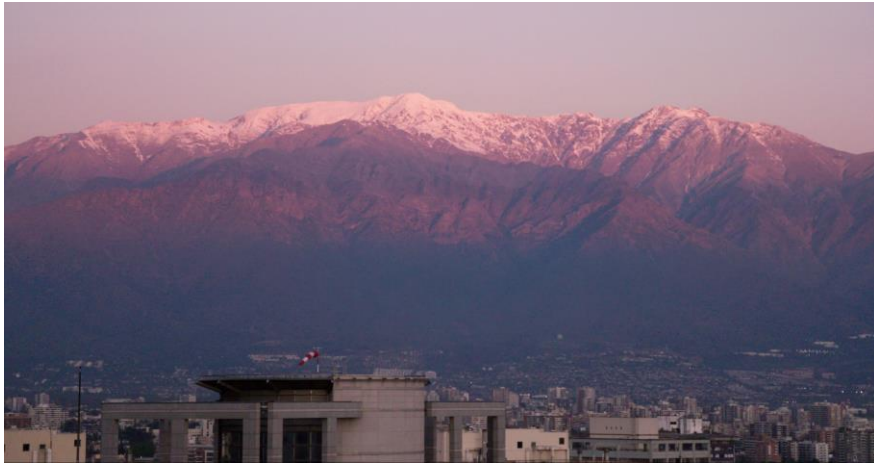
The mountain range is a huge wall that surrounds the city. If you live there, your life is shaped by the city and that mountain range with hills that are thousands of feet high. It's a good leitmotif to talk about what happens in Chile, because those rocks have witnessed everything. It would be great if we could talk to the mountains but since that is impossible, I film them and try to read what our lives look like from up there. There's nothing that defines Santiago better.

***Did you feel you needed the distance of the years gone by and your exile to get a better perspective on your country and your memories?***

Yes, indeed. Since the coup, I have spent more than half of my life out of Chile. I have lived in Madrid, France and Cuba, but the memory of your homeland, where you are born, is something nothing can erase. It's linked to a formative stage in your life, when you are building your personality. The heart of who I am is rooted in Chile and



that is what keeps me going as a filmmaker. I live in France, but I don't even speak French properly. I know the country, but I feel more like a tourist. I love Spain too but my love for Chile is different, more powerful, and at 77-years-old I don't think that is likely to change.



***Do you see *The Cordillera Of Dreams* as part of a trilogy with *Nostalgia For The Light* and *The Pearl Button*?***

I always wanted to make a film about Santiago, but I decided to start with the north of the country [*Nostalgia For The Light*] because it's visually very attractive and then I headed south [*The Pearl Button*, which won the Silver Bear for best screenplay at Berlin 2015]. After this film, I want to keep filming Chile in the same way because there are other territories yet to explore. The coast is one of them, an extremely long coastline facing the vastness of the Pacific Ocean.

***How has cinema helped you deal with the harshness of the Pinochet dictatorship and exile?***

Art and life go hand-in-hand. That has helped me carry on.

***How do you see the new generation of Chilean filmmakers?***

Documentary nowadays is more personal, freer. Everything can be a documentary, and there are more genres in documentary. When I started, they were all in black and white and quite dry in style. Younger generations of filmmakers are exploring the possibilities of the format and rightly so because the chances to experiment are vast. So are the topics. You can also see documentary being more and more present in all sections of film festivals.

A lot of Chilean filmmakers are talking about what happened in Chile, about the coup that shook and still shakes everything up from very personal and diverse points of view, both in documentary and fiction.