dispàrte, EQUECO and Cinédokké
present

THE CHILEAN

directed by Sergio Castro-San Martín

Italy, Chile, Switzerland | 100 min | Italian, Spanish | Drama, Period
Colour | 4K DCI SCOPE | 5.1 | 2.39:1

LOGLINE

1976. Chilean miner Aldo Marín flees Chile's regime for Turin, where he meets Luciana, a doctor who performs illegal abortions, but his attempt to rebuild his life is threatened by a talent that is also his curse: building bombs.

SYNOPSIS

1976. In the midst of the Chilean miners' protests against the Pinochet dictatorship, Aldo Marín, a young socialist and expert in explosives, is forced into exile. Leaving behind his wife and newborn son, scraping to survive in a Turin torn apart by the tensions of the Years of Lead.

Everything changes when he meets Luciana, a doctor linked to anarchist environments who practices clandestine abortions. The woman offers him the chance to reunite with his family, but in exchange, Aldo will have to dust off a talent that is also his greatest curse: that of making bombs.

CAST

Camilo Arancibia – Aldo
Sara Serraiocco – Luciana
Gaetano Bruno – Russo
Andrew Bargsted – Chapa
and with the participation of Lorenzo Richelmy – Enrico

CREW

director – Sergio Castro-San Martín
story and screenplay – Simona Nobile and Sergio-Castro San Martín
cinematography – Simon Guy Fässler
production design – Marco Ascanio Viarigi
costume design – Silvia Nebiolo
makeup and hair – Marina Aebi
editing – Valeria Hernández, Caterina Mona
original music – Zeno Gabaglio
delegate producers – Daniele Segre, Daniele De Cicco
first assistant director – Giovanni Arcangeli
line producer – Danilo Goglio
location sound – Xavier Lavorel
sound design – Mirko Guerra
post-production supervisor – Fabrizio Nastasi
colorist - Yves Roy Vallaster

PRODUCERS

Alessandro Amato & Luigi Chimienti
Pablo Calisto & Tomás Alzamora,
Michela Pini

COMPANIES

a dispàrte, EQUECO and Cinédokké production
in association with Redibis Film

INTERNATIONAL SALES

Fandango Sales

a DISPÀRTE, EQUECO, CINÉDOKKÉ production, in association with REDIBIS FILM in co-production with RSI RADIOTELEVISIONE SVIZZERA / SRG SSR with the support of MiC – MINISTERO DELLA CULTURA DGCA, PR FESR PIEMONTE 2021-2027 BANDO "PIEMONTE FILM TV FUND", FILM COMMISSION TORINO PIEMONTE, CREATIVE EUROPE MEDIA, FONDO DE FOMENTO AUDIOVISUAL – MINCAP, CORFO, PROGRAMA IBERMEDIA, FEDERAL OFFICE OF CULTURE (FOC), REPUBBLICA E CANTONE TICINO / FONDO CANTONALE PER LA CINEMATOGRAFIA, TICINO FILM COMMISSION, international sales FANDANGO SALES
with CAMILO ARANCIBIA, SARA SERRAIOCCO, ANDREW BARGSTED, GAETANO BRUNO and with the participation of LORENZO RICHELMY direction of photography SIMON GUY FÄSSLER (S.C.S.) set design MARCO ASCANIO VIARIGI costume SILVIA NEBIOLO editing VALERIA HERNÁNDEZ, CATERINA MONA original music ZENO GABAGLIO line producer DANILO GOGLIO delegate producers DANIELE SEGRE, DANIELE DE CICCO first assistant director GIOVANNI ARCANGELI script supervisor RODRIGO HIDALGO casting LUANA VELLISCIG, ROBERTO MATUS, MLADENKA RADIC direct sound XAVIER LAVOREL sound design MIRKO GUERRA mixing RICCARDO STUDER makeup and hairstyle MARINA AEBI post-production supervisor FABRIZIO NASTASI colorist YVES ROY VALLASTER produced by ALESSANDRO AMATO, LUIGI CHIMIENTI, PABLO CALISTO, TOMÁS ALZAMORA, MICHELA PINI subject and screenplay SIMONA NOBILE, SERGIO CASTRO-SAN MARTÍN (A.D.G.) directed by SERGIO CASTRO-SAN MARTÍN (A.D.G.)

with the support of
MiC - Ministero della Cultura DGCA, PR FESR Piemonte 2021-2027 Bando "Piemonte Film TV Fund", Film Commission Torino Piemonte, Creative Europe MEDIA, Fondo de Fomento Audiovisual - MINCAP, CORFO, Programa Ibermedia, Federal Office of Culture (FOC) - Repubblica e Cantone Ticino / Fondo cantonale per la cinematografia - Ticino Film Commission

in co-production with RSI RADIOTELEVISIONE SVIZZERA / SRG SSR

under the patronage of the Città di Torino.

development and post-production selections:
EAVE PUENTES workshop 2019; Ventana Sur 2019; EAVE PUENTES Italia 2021; MIA Co-Production Market 2023; MIA C EU SOON 2025.

FESTIVAL SELECTIONS (partial)
Locarno Film Festival – Piazza Grande (world premiere)

DICHIARAZIONE DEL REGISTA

A period film set in our present day. Reconstructing an era does not simply mean designing its atmosphere, its palette, or its city; it also requires understanding the society that inhabits it and the personalities that embody it.

In this sense, exile leads us to one of the most pressing sociological issues of our time: immigration, an omnipresent element in The Chilean.

Aldo Marín Piñones is a young man who constantly feels out of place. His first line in the film — "We have to defend our tradition" — becomes an unfinished longing that runs through the entirety of his story. Aldo dreams of defending something, though we do not know how or in what way until the very end, when he makes the most important decision of his life — even more decisive than emigrating to northern Italy during the height of the Years of Lead.

"I don't plant bombs, I only build them" This simple line, almost prophetic, defines him. Aldo sees himself as an active observer of what unfolds in his life and around him. His karma is accumulation: of anger, of the pain of exile, of betrayal. He is alone. And in that mirrored rage — reflected as well in his companion on the other side of the world, Luciana — he chooses to break his promise. He is no longer merely the leftist militant wanted by Pinochet's police who manufactures bombs; he ultimately plants one and, in an extreme sense, becomes the bomb himself.

Aldo Marín Piñones is a ticking time bomb. The Chilean is one as well: each scene moves silently toward an inevitable explosion, like a spark traveling along a fuse until it detonates. Everything is on the verge of erupting — Aldo's relationship with Luciana, with Chapa, his connection to his wife and son in Chile, and even his uneasy bond with the city of Turin. We know something will explode; we just do not know how.

An atmosphere of orphanhood permeates the minds and worlds of the characters. Aldo is not the only orphan in this story. Luciana is one too: marked by a past wound, she has chosen to help abused women obtain abortions. So is her brother Enrico, leader of an anarchist group desperately trying to expand its ranks in order to oppose the prevailing socio-economic regime during the Years of Lead in Italy. They embody a combative left, faithful to revolutionary utopias that ultimately found themselves orphaned — without parties, without leaders.

The epilogue is clear: the characters wander alone through the streets, like ghosts unable to organize themselves, defeated and forced to reinvent their lives. The Chilean speaks about the intimacy of what it means to be a revolutionary — how such a decision seeps into personal, familial, and emotional life. Context becomes secondary; Chile and Italy overlap and mirror one another.

The film's language is dual. Chileans speak Italian; Italians speak Spanish. Police and militant alike must learn the other's language — a basic rule of guerrilla warfare: know your enemy as you know yourself. Aldo is fascinated by this hybrid tongue. He says "lavoro" instead of "trabajo", speaks of the yellow buildings in Turin as a symbol of political neutrality — echoing Italy's Christian Democracy during the Years of Lead — and recalls that in Chile "lead" is not a color but a metal, piombo, the color of death, as Luciana says. In a seemingly casual conversation, after Aldo receives his first payment for building a bomb, much of the film's meaning is concealed: the explosive clash between two cultures, two languages, two realities that come together like two magnetic poles — one negative, one positive — destined to detonate and forever change the lives of these characters.

The Chilean is a circular story. Ten years pass — a decade in the life of a child, Aldo Marín Morales. Ten years of growing up in orphanhood, the result of an unjust, corrupt, and murderous dictatorship. It is no coincidence that the film begins and ends with the figure of a child. In times of genocides and authoritarian wars proclaimed by corrupt leaders, the image of a child gains undeniable symbolic force.

The film's subplot is motherhood — understood as a dimension that also encompasses fatherhood. To mother is the mechanism that drives the narrative: leaving the motherland to inhabit another; indoctrinating an idea; recruiting a soldier by offering protection and work. In this sense, Luciana is a pivotal character. A doctor on the surface and a clandestine "helper" in abortion cases, she possesses a mysterious, almost satellite-like presence that nonetheless proves decisive. In the end, crossed by guilt and vengeance, she is the one who closes the circle that Aldo Marín Piñones could not close himself.

Sergio Castro-San Martín

BIOGRAPHIES & COMPANY PROFILE

SERGIO CASTRO-SAN MARTÍN – DIRECTOR AND SCREENWRITER

Sergio Castro-San Martín (El Salvador, Chile, 1979) is a screenwriter, director, and photographer. He has worked in fiction, television, and documentary. His thesis project, *Paseo*, won the Jury Prize for Best Chilean Film at Sanfic (Santiago International Film Festival, 2009). In 2011, he directed the documentary *El Frío Misterio*, best film in Inedit festival. In 2015, he wrote and directed *La Mujer de Barro*, which premiered at the 65th Berlinale and was selected for several festivals like Toulouse, San Sebastián, Jerusalem, and London. Then he directed the documentary *El Negro*, about the life of most important Chilean fugitive Palma Salamanca, a co-production between Chile and France, which won Best Film at the Doc MX Festival. He is the creator and co-director of the successful Amazon Prime series, *La Jauría*. In 2026, he wrote and directed the Chilean-Spanish-Argentine co-production *Mil Pedazos* (official selection at the 29th Málaga Film Festival and the San Sebastián Co-production Forum) and *Il Cileno*, a co-production between Italy, Switzerland, and Chile, distributed internationally by Fandango.

He is also a member of the Chilean Film Academy and the Chilean Screenwriters and Directors Association (ADG).

SIMONA NOBILE – SCREENWRITER

Screenwriter, director and creative producer, active at an international level.

She wrote the story and screenplay for the feature film *Il Cileno* (with director S. Castro Martín), a co-production between dispàrte, EQUECO and Cinédokké, premiering at Locarno Film Festival 2026. Her most recent screenwriting credits include: *The Moon is a Father of Mine* (directed by G. Ovashvili), Official Competition at the Tallinn Black Nights Film Festival 2025; and *The Lion at My Back* (directed by T. Mishiali), Official Competition at the Karlovy Vary International Film Festival 2026. She has also written the screenplays for *Italy First* (directed by L. Vendruscolo, produced by Dugong Films) and *Tina* (directed by S. Catania, produced by Indyca).

She is co-director and co-writer of the animated short *Château La Belle* (Sultana Films), selected among the five finalists for the Nastri d'Argento 2026. In television, she is creator and screenwriter of the series *Cinque Minuti Prima* (RaiPlay) and *Greater Adria* (Drugi Plan). Production supervisor of the HBO documentary *Agnelli*; script editor of the series *La Fuggitiva* (RAI 1) and the film *Romeo & Juliet* (C. Carlei/J. Fellowes; Echo Lake/Swarovski Ent.).

She combines screenwriting — with a particular focus on genre cinema and strong social themes — with development consulting and international teaching. She has served on the selection committee for the Italian Ministry of Culture's Selective Contributions fund, which supports national film financing, and has extensive experience in the selection process for European development and co-production funds.

DISPÀRTE

dispàrte is a Rome-based production company founded by Alessandro Amato and Luigi Chimienti.
We develop projects with an international appeal and imagined for a wide audience, through a careful editorial process within international workshops and co-production markets. Our movies have been selected in prestigious festivals such as Cannes, Venice, Locarno, Tribeca and Karlovy Vary.
In 2025 we released *Cuerpo Celeste* by Nayra Ilic García, a co-production with Planta, Horamágica, Oro Films (all Chilean) which had its world premiere in competition at the Tribeca Film Festival followed by the Guadalajara IFF, in both occasions winning the Jury Special Mention.
Always in 2025 we released *Terra Vil* by Luis Campos, in co-production with Matiné, Bro Cinema, Um Segundo Filmes, Agente a Norte, Anticyclone (all Portuguese), which premiered in competition at Mostra Internacional de Cinema São Paulo IFF and later at JustFilm Tallinn Black Nights IFF.
In 2024 we presented *Los Domingos Mueren Más Personas* by Iair Said, a co-production with Campo Cine (Argentina), at ACID - Cannes Film Festival and Windless by Pavel G. Vesnakov, a co-production with Red Carpet Films (Bulgaria), at Karlovy-Vary IFF Proxima section.
Among our recent feature films is *Il Cileno*, directed by Sergio Castro San Martín and co-produced with EQUECO (Chile) and Cinédokké (Switzerland), which will have its world premiere at the Locarno IFF - Piazza Grande in 2026; *Margini*, premiered at the Venice International Critics' Week (Audience Award); and *Maternal*, premiered at the Locarno IFF - Main Competition (winning four awards and, in total, more than thirty international awards).
We are currently in post-production with the feature film *Hello Cruel World*, the second film by director Niccolò Falsetti, produced alongside Mompracem (Italy) and Fandango (Italy).
Our slate of in-development projects currently includes features in co-production with France, Germany, Switzerland, Austria, Albania, Slovenia, Greece and Bulgaria.
dispàrte is a member of AGICI - Producers Guild of Italy, European Producers Club and European Film Academy.

EQUECO

EQUECO is a Chilean production company and creative platform founded in Santiago in 2016. In its first decade, it has brought together young filmmakers with an author-driven voice, a connection to the territories they portray, and the ambition to create films that connect with broad audiences.
Its editorial line brings together deeply local stories, recognizable characters, and a contemporary sensibility combining humor, identity, emotion, and audience reach.
EQUECO has built a distinctive filmography, rooted in its context and able to circulate across festivals, markets, and distribution windows.
In ten years, the company has produced 6 features and 4 short films. Its projects have taken part in development, co-production, and work-in-progress platforms such as PUENTES - EAVE, Match Me! - Locarno Pro, Guadalajara Construye, and Copia Final - Ventana Sur, while also securing distribution across Latin America and platforms such as Sony Pictures Television and MUBI.
Its credits include *Las Cosas Simples* (The Simple Things, 2016), winner of the International Grand Prix at Clermont-Ferrand; *La Mentirita Blanca* (Little White Lie, 2017), premiered at the Miami Film Festival and distributed by Sony Pictures Television; and *Historia y Geografía* (2023), selected at BAFICI, Lima, and Chicago Latino Film Festival.
In 2025, EQUECO strengthened its connection with audiences with *Denominación de Origen*, directed by Tomás Alzamora, the most-watched Chilean film of the year. Premiering at FICValdivia, where it won the Special Jury and Audience Awards, the film continued its international run with Best Director at BAFICI and Best Screenplay at Lima Film Festival.
EQUECO is preparing the release of its first two international co-productions: *Il Cileno*, produced with dispàrte (Italy) and Cinédokké (Switzerland), and *Hijas Únicas*, co-produced with Argentina,

Mexico, and Germany. Alongside these projects, the company continues to expand its slate with new Chilean voices).

CINÉDOKKÉ

Founded in 2007 by Michela Pini and Amel Soudani, over the years Cinédokké has become a solid reference point for up-and-coming Swiss directors. So far, the company has produced more than 30 short films, documentaries, feature films and web series.

The company's most recent credits include Caterina Mona's *Semret* (Piazza Grande, Locarno 2022), *Until Branches Bend* by Sophie Jarvis (Discovery, TIFF 2022; Prix de Soleure Winner 2023) and *Something You Said Last Night* by Luis De Filippis (Changemaker Award / Discovery, TIFF 2022; Sebastiane Award / New Directors, San Sebastián 2022), as well as the co-production with Seeland Film *Unrest / Unrueh* by Cyril Schäublin (Best Director / Encounters, Berlinale 2022).

Michela Pini is the company's main producer. She has also produced for Amka Films the Berlinale 2020 success *Bad Tales / Favolacce* by Fabio & Damiano D'Innocenzo (Silver Bear for Best Screenplay), *The Inner Cage / Ariaferma* by Leonardo Di Costanzo (11 nominations for the David di Donatello 2022 including Best producer for Michela Pini, awarded Best Actor and Best original screenplay) and *Love Me Tender* by Swiss director Klaudia Reynicke (Filmmakers of the Present, Locarno 2019; Discovery, TIFF 2019), besides working as line producer and executive producer for many important international co-productions, including *Happy as Lazzaro / Lazzaro Felice* and *La Chimera* by Alice Rohrwacher. For Imagofilm she produced *Cronofobia* by Francesco Rizzi (Best Director and Best Script Max Ophüls Prize, Special Jury Prize at Tallinn Black Nights Film Festival PÖFF) and *Atlas* by Niccolò Castelli (Best International Feature Film at Coronado Island Film Festival and at Manchester Film Festival).

Production company
dispàrte
luigi@disparte.com
alessandro@disparte.com
Rome, Italy

Co-production company
EQUECO
hola@equeco.cl
Santiago, Chile

Co-production company
Cinédokké
info@cinedokke.ch
Savosa, Switzerland

International Sales
Fandango Sales
sales@fandango.it
Rome, Italy