

The New York Times

Best Movies of 2019

These titles prove that while the streaming arguments rage and the medium may be a mess, the art form is as healthy as ever.



Clockwise from top left, scenes from “Once Upon a Time ... in Hollywood,” “Parasite” and “The Irishman.” Clockwise from top left: Sony Pictures; Neon; Netflix, via Associated Press

By A.O. Scott and Manohla Dargis

Dec. 4, 2019

A.O. SCOTT

Films Worth Arguing About

As the movie year winds down, I would like to express my gratitude to Martin Scorsese. Not only for making “The Irishman,” his best movie in a long time and one of the best of 2019 (see below), but also for reminding the world of the value of cinema.

The art form is in one of its periodic identity crises. A big chunk of our collective attention — we don’t yet know how big, or with what consequences — is migrating to streaming platforms whose offerings include a lot of the stand-alone single-episode narratives that we used to see mainly in theaters. (Yes, I know: We saw a lot of sequels, too.) Movie theaters, meanwhile, are dominated by franchise, I.P.-driven spectacles like the entities in Disney’s Marvel Cinematic Universe, which Scorsese singled out, in an interview in *Empire* magazine and then in a New York Times Op-Ed, as “not cinema.”

The dust-up that followed his remarks was predictable. Members of the aggrieved superhero-loving community — some of whom draw Disney paychecks — tut-tutted Scorsese for being old, out of touch, overrated and, most of all, elitist. Accusing Scorsese (and his defenders) of elitism was exemplary pseudo-populism, a defense of corporate hegemony disguised as a celebration of mass taste. To question the apparent preferences of millions of consumers is to risk being labeled a snob.

In the imaginations of their sore-winner, alpha dog-underdog opponents, the snobs are simultaneously too dangerous to ignore and too enfeebled to take seriously. The response is basically, *Shut up! Shut up! Shut up! Nobody’s listening to you anyway!* And the anti-elitist argument is at bottom a matter of numbers, of quantity trumping quality. That “Avengers: Endgame” and “Joker” broke records at the global box office surely means something, even if the movies themselves don’t.

But to paraphrase Justin Timberlake’s character in “The Social Network”: a billion dollars isn’t cool. You know what’s cool? Movies that offer something more than the sullen pseudo-politics of “Joker” or the elaborate pro-status-quo theatrics of “Avengers.” Movies that, rather than fetishizing self-pity or sentimentalizing domination, illuminate the cruelty, the comedy and the grace of the human condition. Movies that treat you as something other than a passive spectator or an obedient, presold “fan.” Movies that are actually worth arguing about, and thinking about.

Which is more or less what Scorsese meant by “cinema.” The word might make even some of his sympathizers a little uncomfortable. Because it also exists in other languages, including French, using it might make you sound like you’re putting on airs. (I myself prefer the Italian pronunciation.) But far from signifying snootiness, the cosmopolitanism of the term is a sign of

the essentially democratic nature of the art form itself, which is able to leap over barriers of language, custom and ideology like few others.

Cinema also migrates across platforms, which is another reason to embrace the old/new name. In the digital age, “film” is a technological misnomer, attached to the glories of a specific, no-longer-dominant (though not entirely obsolete) way of making and projecting pictures. “Movies” are, mostly, what we see in theaters (or cinemas, just to confuse the issue further), while “moving pictures” pop up on nearly every surface, distracting us from our distraction.

“Cinema” is more capacious and also more specific, because it refers to an aesthetic rather than a technological category. The medium, right now, is a mess. But the art form is in a state of rude, contentious health. Looking back on my favorites released in the United States since January, I’m struck by how many bristle with an argumentative energy that seems to match the times, even if a lot of the filmmakers cast their glances back toward earlier modern moments.

Bong Joon Ho’s “Parasite” and Noah Baumbach’s “Marriage Story” unfold in a restless present tense, but so does Greta Gerwig’s “Little Women,” even though it takes place more than 100 years ago. “The Irishman” and “Once Upon a Time ... in Hollywood” feel like elegies to an older cinematic ethic, while “Atlantics” and “The Edge of Democracy” press into an uncertain future, the terms of which are prophesied by the blood and rhetoric of Mike Leigh’s mighty “Peterloo.” The top two entries on my list do all of that and more, digging so deep into the particular lives of their characters — a Macedonian beekeeper and a film student in London — that they seem to transcend time altogether.

There’s more. There’s always more! As long as we trust our eyes and know where to look.

..

And ... [“American Factory,”](#) [“Ash Is Purest White”](#) [“Birds of Passage,”](#) [“Booksmart,”](#) [“The Chambermaid,”](#) [“An Elephant Standing Still,”](#) [“Ford v Ferrari,”](#) [“I Do Not Care if We Go Down in History as Barbarians,”](#) [“Gloria Bell,”](#) [“Her Smell,”](#) [“High-Flying Bird,”](#) [“The Nightingale,”](#) [“Pain and Glory,”](#) [“Richard Jewell,”](#) [“Transit,”](#) [“Us.”](#)

‘The Chambermaid’: Why Mexico’s Oscar Submission Is Much More Than This Year’s ‘Roma’

Lila Avilés' emotional debut may sound similar to last year's Oscar winner on paper, but this year's contender has its own unique appeal.



Carlos Aguilar

Dec 4, 2019 8:00 am

🐦 @@Carlos_Film



“The Chambermaid,” Mexico’s Oscar submission, grossed \$82,000 domestically in its 13-week run.

Kino Lorber

Eight years ago, self-taught Mexican filmmaker Lila Avilés came across a photography book by visual artist Sophie Calle titled “Hotel.” It featured images of the garbage and objects guests left behind at a hotel in Venice, Italy. From these traces of absence, Avilés realized she could construct a profile of the person who once stayed there.

As Avilés considered the people who enter these private spaces, collect the remnants of their lives, and fix them up for the next occupant, these ingredients became the basis for a stage play

— and that, in turn, gave way to the screenplay for her first feature, “[The Chambermaid](#),” which she co-wrote with Juan Carlos Marquéz.

The captivating film is now [Mexico](#)’s Oscar contender in the newly renamed Best International Feature Film category, after premiering at the 2018 Toronto International Film Festival followed by an extensive, globe-trekking festival run. Picked up by Kino Lorber, “The Chambermaid” opened in U.S. theaters over the summer and earned a 100% score on Rotten Tomatoes.

“The Chambermaid” centers around Eve (Gabriela Cartol), who labors away at an opulent hotel in the Mexican capital. She has a son she doesn’t see as often as she’d like, works towards an education in between shifts, and harbors dreams that extend far beyond her professional routine. There’s a profound sense of dignity that marks her every move and interaction, but it’s the layers within her that inject the drama with an emotional weight: Far more than a passive observer, she is a woman with agency determined to make the most of her surroundings.

Popular on IndieWire

Looking back on that progress during a recent phone interview from Mexico City, Avilés said she was surprised at how the story came together in piecemeal. “That’s the beauty of the creative process,” she said, speaking in Spanish. “How something so basic can serve as inspiration to then begin digging to find your own vision.”

Avilés appeared in commercials as a child, studied dramatic arts and became a mother at a young age. All of these experiences fed her insight into a character filled with ambition while coping with her limited resources. “Cinema is a mirror to observe others and then observe oneself again,” she said. “What we want is to see ourselves in others, and this movie is a door to my life and to say a little about who I am. Not that I am exactly like the character, but my worldview is there.”

In exploring the chambermaids’ scrupulous labor, Avilés said she found fascinating parallels to her upbringing with a mother who was addicted to cleanliness. “Even to make a bed there’s a certain rigor,” the filmmaker said. Cartol’s performance injects “The Chambermaid” with a welcome blend of joy, sensuality, and even flashes of anger. Avilés had at first envisioned Eve as a much older woman before seeing the potential of Cartol’s petite frame.

The actress said that her small build often dictated the jobs that come her way, but has learned to make the most of those opportunities; with “The Chambermaid,” she was given the chance to expand her reach. “Many times in fiction, you come across characters that are not real,” Cartol said. “They are missing a certain humanity. But Eve, for me, had that.”

Avilés said her naturalistic filmmaking was inspired in part by John Cassavetes, a reference point she aimed to emulate when she received a film education at Mexico City’s Cineteca

Nacional. It was there that her film professors included a range of international auteurs, the likes of Aki Kaurismäki, Lucrecia Martel, and Roy Andersson.

For Avilés, “there’s something about Mexico and in the DNA of Mexicans that makes cinema speak to us.” That’s how she rationalizes the inevitable comparisons between her movie and Alfonso Cuarón’s Oscar-winning “[Roma](#),” which represented the country at the Academy Awards last year and won.

“They are two very different movies, but they share an essential theme, which is to look at a reality that’s quintessentially Latin American and very Mexican,” she said, referencing the unseen women at the forefront of both pictures, both from lower working-class backgrounds. However, distinctions between “The Chambermaid” and “Roma” run deep, as much in form as in tone, so for the Avilés the only aspect that truly unites them is their home country. Nevertheless, Cartol added, “I do believe ‘Roma’ benefited us, because ‘Roma’ was exposed before our movie doors were opened for us. In that sense we have to thank Mr. Cuarón.”

The director said she hoped her movie, made on a shoestring relative to the resources allocated to “Roma” from Netflix and Participant Media, was appreciated for more than the resourcefulness of its production. “Classifying films as small or large is like saying a bee isn’t as important as an elephant or a rhinoceros,” she said. “What’s important is what the film is and not its size or its genre.”

Cartol, whose varied life experiences include attending high school in England and working as a hostess at a hotel in her native Acapulco, was drawn her character’s efforts to attain a dazzling garment, a token of success in the form of a red dress she tracks down. It moved the talented actress to consider what her own greatest ambition might be. “It turned out that my red dress was actually ‘The Chambermaid,’ the greatest role of my career so far,” she said. “I keep on asking myself, ‘What’s my next red dress?’”

2019 Critics Poll: The Best Films and Performances According to Over 300 Critics From Around the World

With 304 critics participating from dozens of countries, this year's survey was the largest to date.

Eric Kohn

Dec 16, 2019 11:01 am

🐦 @erickohn



It's been a busy year for the movies, with many of them vying for prominent positions in year-end lists, but one cinematic highlight has continued to dominate the season: "[Parasite](#)," Bong Joon Ho's sophisticated riff on class warfare and family strife, topped IndieWire's annual critics survey for best film, director, screenplay, and foreign film.

The fourteenth edition of the survey was its largest, with 304 critics and journalists from around the world voting in a range of categories.

Other winners included "Marriage Story" star [Adam Driver](#) for best actor, Lupita Nyong'o for best actress, "The Irishman" mobster Joe Pesci for best supporting actor, and "Marriage Story" lawyer Laura Dern for supporting actress. Roger Deakins scored best cinematography for his

acrobatic long-takes in “1917,” Mati Diop’s immigration crisis ghost story “Atlantics” won best first feature, and moon-landing odyssey “Apollo 11” topped best documentary.

The “Parasite” victory marks the latest notch in one of the year’s biggest success stories. After Bong became the first Korean director to win the Palme d’Or at the Cannes Film Festival in May, the movie broke box office records in its home country, eventually hitting U.S. theaters to become one of the surprise breakout commercial hits of the specialty market. As IndieWire’s survey came to a close this weekend, “Parasite” cracked \$20.3 million at the domestic box office, putting it within spitting distance of the top 10 foreign-language earners of all time. Meanwhile, Bong has garnered a Golden Globe nomination and several major critics group wins, including those in New York and Los Angeles.

Popular on IndieWire

Nevertheless, “Parasite” was hardly the only movie to rank highly on IndieWire’s poll. Critics were asked to submit a top 10 list for the best film portion of the poll, and several other awards season favorites wound up in the upper echelon. “The Irishman” came in second place, followed by “Marriage Story” and “Portrait of a Lady on Fire,” all of which landed similarly high marks in the best director category, alongside the Safdie brothers for “Uncut Gems.” Top directorial debuts included “Booksmart” and “The Last Black Man in San Francisco,” while documentary favorites included “American Factory” and “Honeyland.”

In adherence to the requirements for the survey, all of these titles opened theatrically in 2019. However, critics traveling the festival circuit were exposed to a much wider array of options, some of which may not come to theaters until next year. To acknowledge that aspect of the marketplace, our survey also invited critics to vote on the best upcoming 2020 releases they’ve already seen. Votes were too diffuse for much consensus, but several festival favorites received multiple votes, including Kelly Reichardt’s 19th century Oregon buddy movie “First Cow,” the Brazilian Weird Western “Bacurau,” Pedro Costa’s Lisbon docudrama “Vitalena Verala,” and the Riz Ahmed musical drama “Sound of Metal,” which Amazon Studios acquired out of TIFF this fall.

The prompt to name the best movies of the decade yielded a similar lack of cohesion, with few movies garnering more than a handful of votes, attesting to the sheer range of opinions about the cinema of the last 10 years. Nevertheless, Barry Jenkins’ “Moonlight” received the most mentions after topping IndieWire’s own best of the decade list this past summer, and it was followed by “The Master,” “Boyhood,” and “Mad Max: Fury Road,” Notably, all four movies won IndieWire’s critics poll in the year they were released.

As usual, the movies that received the most votes in every category only tell part of the story of the year’s cinematic highlights. We invite readers to peruse the following lists to explore the range of celebrated movies released this year, and seek out the ones they have yet to experience.

Winners in each category are listed below, with a complete list of participants on the next page. Rankings were determined from percentages based on how highly critics ranked films and performances on their individual lists.

...

BEST ACTRESS

1. Lupita Nyong'o, "Us"
2. Scarlet Johansson, "Marriage Story"
3. Elisabeth Moss, "Her Smell"
4. Rene Zellweger, "Judy"
5. Awkwafina, "The Farewell"
6. Florence Pugh, "Midsommar"
7. Mary Kay Place, "Diane"
8. Zhao Tao, "Ash Is Purest White"
9. Saoirse Ronan, "Little Women"
10. Adèle Haenel, "Portrait of a Lady on Fire"
11. Alfre Woodard, "Clemency"
12. Honor Swinton Byrne, "The Souvenir"
13. Noemi Merlant, "Portrait of a Lady on Fire"
14. Charlize Theron, "Bombshell"
15. Aisling Franciosi, "The Nightingale"
16. Jessie Buckley, "Wild Rose"
17. Cynthia Erivo, "Harriet"
18. Julianne Moore, "Gloria Bell"
19. Ana de Armas, "Knives Out"
20. Mama Sane, "Atlantics"
21. Beanie Feldstein, "Booksmart"
22. Gabriela Cartol, "The Chambermaid"
23. Cate Blanchett, "Where'd you Go Bernadette?"
24. Meryl Streep, "The Laundromat"

BEST FIRST FEATURE

1. "Atlantics"
2. "Booksmart"
3. "The Last Black Man in San Francisco"
4. "An Elephant Sitting Still"
5. "Les Misérables"
6. "I Lost My Body"
7. "The Mustang"
8. "The Chambermaid"

9. "Burning Cane"
10. "End of the Century"

BEST FOREIGN FILM

1. "Parasite"
2. "Pain and Glory"
3. "Portrait of a Lady on Fire"
4. "Atlantics"
5. "Transit"
6. "Monos"
7. "Long Day's Journey Into Night"
8. "An Elephant Sitting Still"
9. "Synonyms"
10. "Les Misérables"
11. "Ash Is Purest White"
12. "Honeyland"
13. "The Farewell"
14. "I Lost My Body"
15. "The Chambermaid"
16. "Asako I & II"
17. "La Flor"
18. "The Image Book"
19. "Birds of Passage"
20. "Beanpole"
21. "Aniara"
22. "3 Faces"
23. "Climax"
24. "Sunset"
25. "Shadow"

Results for this survey were organized and tabulated by Christian Blauvelt and Liz Bloomfield. Participating critics were selected by IndieWire staff. Head to the next page for the full list of participants.

FOREIGN FILMS IN FOCUS

Oscars: 3 International Features Spotlight Young Women's Tales of Terrors



11:06 AM 12/5/2019 by John Hecht , Jordan Mintzer, and Mathew Scott

A fashion student, headless ghost and hotel maid struggle through war, love and wealth inequity in Algeria's 'Papicha,' Thailand's 'Inhuman Kiss' and Mexico's 'The Chambermaid,' respectively.

VIEW *THR*'S
COMPLETE
COVERAGE

Oscars 2020

'The Chambermaid'

Mexico



Courtesy of Kino Lorber

It took just three weeks to film her feature debut, *The Chambermaid*, but before the shoot even began, writer-director Lila Aviles had spent years interviewing Mexican maids and researching what happens behind the closed doors of a luxury hotel.

The film, which has drawn comparisons to Alfonso Cuarón's *Roma* for its humanistic look at the lives of young working-class women in Mexico City, centers on Eve, a struggling single mom working as a maid in a glossy high-rise hotel. The job allows her to peer into the lifestyles of wealthy hotel guests but also makes her feel as though her dreams of a better life are unattainable.

Aviles, 37, describes the research and filmmaking process for the drama — which is being released in the U.S. through Kino Lorber — as being similar to the training of an Olympic athlete.

"You train for a very long time [to prepare] for those brief moments," she says. "I talked with many chambermaids, studying their day-to-day activities. By understanding their humanity, I was able to discover my own point of view as an artist."



Latin American Films in Oscar Race Espouse Progressive Causes

By [ANNA MARIE DE LA FUENTE](#) 



Sex in all its permutations dominates this year's crop of Latin American submissions, whether it be intersex issues in Venezuela's "[Being Impossible](#)," Bolivia's homophobia in "[Tu Me Manques](#)," or a transgender person's plight in Panama's "Everybody Changes."

"[Retablo](#)," set in a mountaintop hamlet in Peru, is Alvaro Delgado-Aparicio's nuanced portrait of a young indigenous teen as he struggles with a revelation about his devoted father, exacerbated by the ultra-conservative, religious community they live in.

The Dominican Republic's Jose Maria Cabral, representing his county for the third time with "The Projectionist," also dwells on unsettling revelations about parents in the context of a road movie.

Colombian Alejandro Landes' "Monos" is a breed apart although one of its child soldiers is androgynous in this haunting tropical mash-up of "Apocalypse Now" and "Lord of the Flies."

Out of the 15 entries this year, four are by women, most of them delving into women's struggle for dignity and emancipation, particularly in the chauvinistic, patriarchal society of Latin America.

Popular on Variety

Mexican actress Lila Aviles' directorial debut "[The Chambermaid](#)," a Kino Lorber release, draws comparisons with Alfonso Cuarón's 2019 Oscar-winning "Roma" as it also focuses on a servant.

In Ecuadorian Gabriela Calvache's "[La Mala Noche](#)," ("The Longest Night"), a heroin-addicted prostitute exposes a sex-slave ring, and a coda reminds audiences of the 21 million sex slaves in the world.

Costa Rican Antonella Sudasassi's directorial debut "The Awakening of the Ants" turns on a young seamstress who quietly rebels against her husband's, and on a macro level, society's expectations of her.

"Being Impossible" by Venezuela's Patricia Ortega explores the dilemma of an intersex character who resents the fact that her mother chose the gender when she was a baby.

Karim Ainouz represents Brazil for the first time with his Cannes Un Certain Regard winner, "[Invisible Life](#)." While "Life" dwells on the misogynistic society of 1950s Brazil, the film is also a reflection on how little men have changed since, how machismo and misogyny continue to inform life in Brazil to this day.

Toxic masculinity and homophobia are pervading themes in Peru's "Retablo" and "[Tu Me Manques](#)" by Rodrigo Bellott. "Retablo" goes beyond the father-son relationship and coming-of-age themes to explore the clash between alternative and traditional ways of life.

Panama's Arturo Montenegro hopes that his film "Everybody Changes," which centers on a family man who opts for a sex-change operation, will help the LGBTQ cause in his country, where it was given blanket media coverage and sparked much debate.

The films from Uruguay, Chile, Colombia, Argentina, Honduras and Cuba touch on their respective countries' tumultuous pasts, of which many issues still reverberate in the present. In Chilean drama "Spider," director Andres Wood reflects on a still-pervasive nationalist sentiment personified by his main character, an anti-Marxist.

Federico Veiroj's "The Money Changer" (Uruguay) and Sebastian Borensztein's "Heroic Losers" (Argentina), the latter, starring Ricardo Darin ("Wild Tales"), addresses the financial meltdowns that their respective countries have experienced. Honduras' entry "[Blood, Passion and Coffee](#)"

by Carlos Membreño, based on real events, centers on a coffee producing family who struggle to keep their farm afloat when the value of coffee plummets worldwide.

Cuba's "[The Translator](#)" tells a little-known story about a Russian-language teacher in Havana, played by Rodrigo Santoro, who was enlisted to interpret for the victims of the Chernobyl nuclear power plant disaster, thousands of whom were brought to Cuba for its outstanding medical services. Directed by the real translator's sons Rodrigo and Sebastián Barriuso, the drama is told against the backdrop of the time the Soviet Union broke up and Cuba lost its financial aid.

But perhaps it is Landes, whose "Monos," deliberately set in a nameless Latin American country and whose child soldiers — wearing uniforms inspired by different armies or rebel groups worldwide — have little care or understanding of the ideology driving their superiors, is the most universal of them all. "By not placing my film in any particular time or place, I sought to reveal the humanity in each character," he notes.

Los Angeles Times

MOVIES

Buzzmeter: Early expert predictions in the original-screenplay and animated-feature Oscar races



DEC. 19, 2019 | 6:15 AM

The Oscar nominations are less than a month away, and the experts on our Buzzmeter panel are here to share the awards-season buzz with you. The Envelope convenes these veteran film journalists to take the temperature of the Oscar race throughout the season.



At this stage, our panelists mix what they've seen, what they've heard, what they guess, and what they'd like to get into the conversation to rank how buzzworthy contenders are. Very soon, they'll be posting their predictions for the Oscar nominations, and soon after that, for the winners. They update their picks frequently. Here are the current contenders with the highest vote totals from the entire panel, followed by each expert's personal picks.

You can vote for your own slate using the poll accompanying that week's featured category. Check out all the readers' results in the polls below. And yes, you can still vote.

This week: Voting is open for our final two sets of contenders: original screenplay and animated-feature. Next week: Our panelists make their nomination predictions.

Want the experts' advice for your Oscar pools? Think you can do better? Read on!

International feature

One of the buzziest films of the season - in any language - is South Korean master Bong Joon-ho's hairpin-turning, darkly comic thriller, "Parasite." One of the buzziest films of the

season - in any language - is South Korean master Bong Joon-ho's hairpin-turning, darkly comic thriller, "Parasite."



"Parasite" (South Korea)

"Pain and Glory" (Spain)

"Les Misérables" (France)

"Honeyland" (North Macedonia)

"The Chambermaid" (Mexico)

"Beanpole" (Russia)

"Tel Aviv on Fire" (Luxembourg)

"Monos" (Colombia)

"Out Stealing Horses" (Norway)

Justin Chang

Los Angeles Times

“Parasite” (South Korea)

“Pain & Glory” (Spain)

“Les Misérables” (France)

“Beanpole” (Russia)

“Honeyland” (North Macedonia)

“The fact that France had to choose ‘Les Misérables’ over ‘Portrait of a Lady on Fire,’ or ‘Proxima,’ tells you what’s wrong with the academy’s outmoded one-film-per-country rule.”

Kenneth Turan

Los Angeles Times

“Pain & Glory” (Spain) - tie

“Tel Aviv on Fire” (Luxembourg) - tie

“Parasite” (South Korea)

“Les Misérables” (France)

“Honeyland” (North Macedonia)

“Another battle of the P’s, with ‘Parasite’ and ‘Pain and Glory.’”

Glenn Whipp

Los Angeles Times/The Envelope

“Parasite” (South Korea)

“Pain & Glory” (Spain)

“Monos” (Colombia)

“Les Misérables” (France)

“The Chambermaid” (Mexico)

“‘Parasite’ will win this. ‘Parasite’ should win everything.”

Dave Karger

IMDb & TCM

“Parasite” (South Korea)

“Pain & Glory” (Spain)

“Beanpole” (Russia)

“Les Misérables” (France)

“The Chambermaid” (Mexico)

“‘Parasite’ is the critical favorite, but don’t ignore the emotional pull of Almodóvar’s ‘Pain and Glory,’ which may well also boast a best actor nod.”

Tom O’Neil

Gold Derby

“Parasite” (South Korea)

“Pain & Glory” (Spain)

“Les Misérables” (France)

“The Chambermaid” (Mexico)

“Honeyland” (North Macedonia)

Claudia Puig

KPCC’s FilmWeek

“Parasite” (South Korea)

“Pain & Glory” (Spain)

“The Chambermaid” (Mexico)

“Beanpole” (Russia)

“Les Misérables” (France)

“The top two contenders are ‘Parasite’ and ‘Pain and Glory,’ which are different in almost every aspect. Will the academy go for melancholy or maverick?”



From sex to LGBTQ issues, Latin American films in Oscar race espouse progressive causes

Many of the 15 Oscar entries delve into women's struggle for emancipation in a chauvinistic, patriarchal society.



— Gabriela Cartol in "La Camarista" (The Chambermaid). Courtesy Ventana Sur

Dec. 6, 2019, 6:30 PM UTC

By Variety

Sex in all its permutations dominates this year's crop of Latin American submissions, whether it be intersex issues in Venezuela's "Being Impossible," Bolivia's homophobia in "Tu Me Manques," or a transgender's person's plight in Panama's "Everybody Changes."

"Retablo," set in a mountaintop hamlet in Peru, is Alvaro Delgado-Aparicio's nuanced portrait of a young indigenous teen as he struggles with a revelation about his devoted father, exacerbated by the ultra-conservative, religious community they live in.

The Dominican Republic's Jose Maria Cabral, representing his country for the third time with "The Projectionist," also dwells on unsettling revelations about parents in the context of a road movie.

Colombian Alejandro Landes' "Monos" is a breed apart although one of its child soldiers is androgynous in this haunting tropical mash-up of "Apocalypse Now" and "Lord of the Flies."

Out of the 15 entries this year, four are by women, most of them delving into women's struggle for dignity and emancipation, particularly in the chauvinistic, patriarchal society of Latin America.

Mexican actress Lila Aviles' directorial debut "The Chambermaid," a Kino Lorber release, draws comparisons with Alfonso Cuarón's 2019 Oscar-winning "Roma" as it also focuses on a servant.

In Ecuadorian Gabriela Calvache's "La Mala Noche," ("The Longest Night"), a heroin-addicted prostitute exposes a sex-slave ring, and a coda reminds audiences of the 21 million sex slaves in the world.

Costa Rican Antonella Sudasassi's directorial debut "The Awakening of the Ants" turns on a young seamstress who quietly rebels against her husband's, and on a macro level, society's expectations of her.

"Being Impossible" by Venezuela's Patricia Ortega explores the dilemma of an intersex character who resents the fact that her mother chose the gender when she was a baby.

Karim Ainouz represents Brazil for the first time with his Cannes Un Certain Regard winner, "Invisible Life." While "Life" dwells on the misogynistic society of 1950s Brazil, the film is also a reflection on how little men have changed since, how machismo and misogyny continue to inform life in Brazil to this day.

Toxic masculinity and homophobia are pervading themes in Peru's "Retablo" and "Tu Me Manques" by Rodrigo Bellott. "Retablo" goes beyond the father-son relationship and coming-of-age themes to explore the clash between alternative and traditional ways of life.

Panama's Arturo Montenegro hopes that his film "Everybody Changes," which centers on a family man who opts for a sex-change operation, will help the LGBTQ cause in his country, where it was given blanket media coverage and sparked much debate.

The films from Uruguay, Chile, Colombia, Argentina, Honduras and Cuba touch on their respective countries' tumultuous pasts, of which many issues still reverberate in the present. In Chilean drama "Spider," director Andres Wood reflects on a still-pervasive nationalist sentiment personified by his main character, an anti-Marxist.

Federico Veiroj's "The Money Changer" (Uruguay) and Sebastian Borensztein's "Heroic Losers" (Argentina), the latter, starring Ricardo Darin ("Wild Tales"), addresses the financial meltdowns that their respective countries have experienced. Honduras' entry "Blood, Passion and Coffee" by Carlos Membreno, based on real events, centers on a coffee producing family who struggle to keep their farm afloat when the value of coffee plummets worldwide.

Cuba's "The Translator" tells a little-known story about a Russian-language teacher in Havana, played by Rodrigo Santoro, who was enlisted to interpret for the victims of the Chernobyl nuclear power plant disaster, thousands of whom were brought to Cuba for its outstanding medical services. Directed by the real translator's sons Rodrigo and Sebastian Barriuso, the drama is told against the backdrop of the time the Soviet Union broke up and Cuba lost its financial aid.

But perhaps it is Landes, whose "Monos," deliberately set in a nameless Latin American country and whose child soldiers — wearing uniforms inspired by different armies or rebel groups worldwide — have little care or understanding of the ideology driving their superiors, is the most universal of them all. "By not placing my film in any particular time or place, I sought to reveal the humanity in each character," he notes.

Film: The Chambermaid, dir. Lila Avilés, 2019

By **Katya Kazbek** | November 18th, 2019 | Country: **Mexico**

Mexico's nominee for the 2020 Oscars about a young indigenous woman working as a maid at a fancy hotel: a clever, quiet and immersive look at the othering of labor as experienced in the millennial era



FROM **MEXICO**

WHAT IT'S ABOUT: Eve is a young employee of an expensive hotel in Mexico City. She works hard to provide for her little son, whom she doesn't always get to see, returning home much later than his bedtime, saves her lunch money, and takes night school classes. Eve's goal is to get transferred to a newly refurbished, more prestigious floor because that's supposed to be the next step in the career ladder. Lost in the insular world of the hotel, she has a window cleaner flirt with her, befriends an older prankster Minitoy, and moonlights as a baby sitter for a guest, Romina. As Eve waits for change to come, the

monotony of her labor slowly eats away at her consciousness.

WHO MADE IT: Lila Avilés, the director and writer, started as an actor. She has played in various film and TV projects, including the Mexican version of "Drunk History." "The Chambermaid" is her directorial feature debut, and she co-wrote it with another beginner Juan Márquez. The actors in the film are all relatively unknown but provide some striking performances. Gabriela Cartol, in the role of Eve, is brooding, haunting, with eyes that stage their own drama: genius casting. Meanwhile Teresa Sánchez, who plays Minitoy, and Agustina Quinci, who plays Romina, are both very captivating. I have since seen Sánchez in "My Skin, Luminous," and she has a fantastic screen presence that mixes bubbly familiarity with a malicious mystery: I hope she gets to be in more films.

WHY DO WE CARE: It's crucial to see the different types of labor reflected on film, but the spotlight usually favors more visible workers of the service industry. [We recently wrote about a film querying the lives of night cleaners](#), the semi-opaque backbone of our society. Much like them, the hotel maids, who maintain a liminal existence in the dusky corridors and the grey underbellies of hotels, luxurious and not, inhabit a world of identity and class complexities. "The Chambermaid" explores this world through Eve's eyes, which allows the viewer to become one with her perspective. And this leads to one of the best and most compelling studies of "othering of labor" that I had seen on film. Eve's repetitive, tedious work, and the lack of rewards it brings, are portrayed with a firm commitment, and the disassociation brought about by the drudgery translates to the viewer's experience of the film. There is nothing dedicatedly surreal about the film, and yet its narrative starts to feel uncanny, creating an immersion of a menial labor existence. And when experienced, this immersion, while dizzying, becomes a stronger statement on the blue-collar plight than any indignant speech.

WHY YOU NEED TO WATCH: For generations of millennials, "getting ahead" is merely an obscure fiction, which has nothing to do with their own grind, and their situation is even less likely to improve than that of the previous age groups. "The Chambermaid" is a striking, subtle study of this 21st-century melancholy. Co-written and directed by a woman, and with an indigenous actor in the lead role, it makes a Ken Loach kind of narrative into a quiet, searing drama of timeless power. Overwhelmed by the laundry, Gabriele Cartol's Eve is a vanquished Laocoon in the film's poster, but unlike the famous Trojan, she seems reluctant to get up. Because besides the glass ceiling that prevents her—poor, indigena, uneducated—from "making it," there are also invisible systems of power preserved by the gatekeepers—hotel managers and older employees, who all retain their positions with the grip of a member of the political establishment. Some floors are more valuable than others, your career's growth is dictated by each choice you make, and to stay afloat, you need to participate in the corrupt system of exchanging favors and bargaining labor. These rigid, unaccommodating politics are hard enough to navigate on their own, and make Eve further alienated from reality and her goals. With only the hope that a fancy dress forgotten by a guest will be given to her after not being claimed for a set period and the affection that the enamored window cleaner shows her, Eve finds it hard to stay afloat. And this is precisely where the staying power of Avilés's film lies: as ambivalent, as powerless as she is after a day's work, Eve is a fitting, slightly mischievous but profoundly tired face of a whole generation's woes.

[The Chambermaid \(La Camarista\)](#), 2019

Director: Lila Avilés

Movie Nation

Movie Review: Mexico's shot at the Oscar belongs to "The Chambermaid"

Posted on [November 9, 2019](#)



Thoreau famously decried the fact that most “men lead lives of quiet desperation.”

But the author of *Walden* never spent time in a modern hotel. You want to talk about “quiet desperation?” Invite a woman who cleans hotel rooms into the conversation.

“**The Chambermaid**,” Mexico’s choice to compete for a Best Foreign Language Oscar, is an intimate character study. Just follow EVELIA through her routine, track her interactions with wealthy guests, fellow staff and her boss.

Don’t have her talk about her thin hopes for the future, her despair at her lot. Just show it.

Eve (**Gabriela Cartol**) might be the perfect *camarista*. Hair in a bun under a hairnet, a plain Jane housekeeper of 24, she takes the daily impositions and dismissals of her work with poker-faced equanimity.

Guests look right through her, even when they've utterly wrecked their room and she has stumbled across their half-blitzed body under a pile of bedclothes on the floor.

Director Lila Avilés, also the film's co-writer, puts us on Eve's wavelength straight away, a "Buenos dias, camarista" knock on the door, sizing up the disaster area of the room she's here to clean, plowing into it even as she has trouble deciding where to start.

No time to think this through. Just tidy up, pick up, dust, wipe or scrub everything your hands can reach as you dash from bedroom to bathroom.

There's a toothbrush she uses to scrub phone receivers, a dust rag she wields like a bullwhip, flicking it at lampshades, a trick she's picked up to perfectly flatten the linens she's put on the freshly-made bed.

An item a guest has left behind demands a radio call, reporting it in. To "lost and found" it will go. And hey, Eli (head of housekeeping), about that beautiful "red dress" she found earlier? Anybody claimed it yet?

Eve has a floor, 21. Her dream is a promotion — to the more swank (suites, not rooms), less work and better tips of the 42nd floor.

Eve has a little boy at home, whom she calls in to check on when she can get a few spare seconds on a staff phone.

And she has a suitor, a window-washer who tries to get her attention through the windows of rooms she cleans, drawing a heart on a soapy window. Eve closes the drapes, not giving him the time of day.

Her boy's father? We can only wonder.

The mad rush through the day is interrupted, almost constantly it seems, by the custodian of the locker room — who wants to sell her something. A Jewish guest needs her to operate the elevator for him on the sabbath. A colleague needs her to help clean a room or two so she can be on time, or sends her into a guest's room where a spoiled, bored rich mom talks her ear off, tipping her to watch her newborn baby while mom can take a quick shower.

The lady's prattling reveals the gulf between their worlds. She's on about flying to Buenos Aires with her husband, the boredom of staying in high-end hotel beds all day with an infant.

“That’s no life!” she complains (in Spanish, with English subtitles).



Walk a kilometer in Evelia’s shoes, sister.

Eve’s stoicism is tested by a GED class she joins for employees. How will this stick-to-herself introvert fit in?

A fellow camarista, Minitoy (**Teresa Sánchez**) is a little too friendly, she and we think, a bit too eager to befriend her. Of course she wants something, we figure.

The incidents that break this routine are few, yet fraught in their own way. Each emphasizes the world and the life that has shrink-wrapped Eve, made her smaller, lowered her horizons to that next patch of floor to be vacuumed, that next toilet to scrub.

Will she ever rebel, or has she found a way to cope that makes this life a trifle less desperate?

As with most subtitled movies, “The Chambermaid” won’t be to every taste. The little moments of melodrama don’t wholly animate a fairly static character study.

I still found it engrossing, and in a country where most hotels have chambermaids that look just like Evelia, occasionally moving and often troubling.



MPAA Rating: unrated, nudity, sexual situations

Cast: Gabriela Cartol, Agustina Quinci, Teresa Sánchez

Credits: Directed by Lila Avilés, script by Lila Avilés, Juan Márquez. A Kino Lorber release.

Running time: 1:42



BEST OF

The best films of 2019 that we didn't review



The A.V. Club

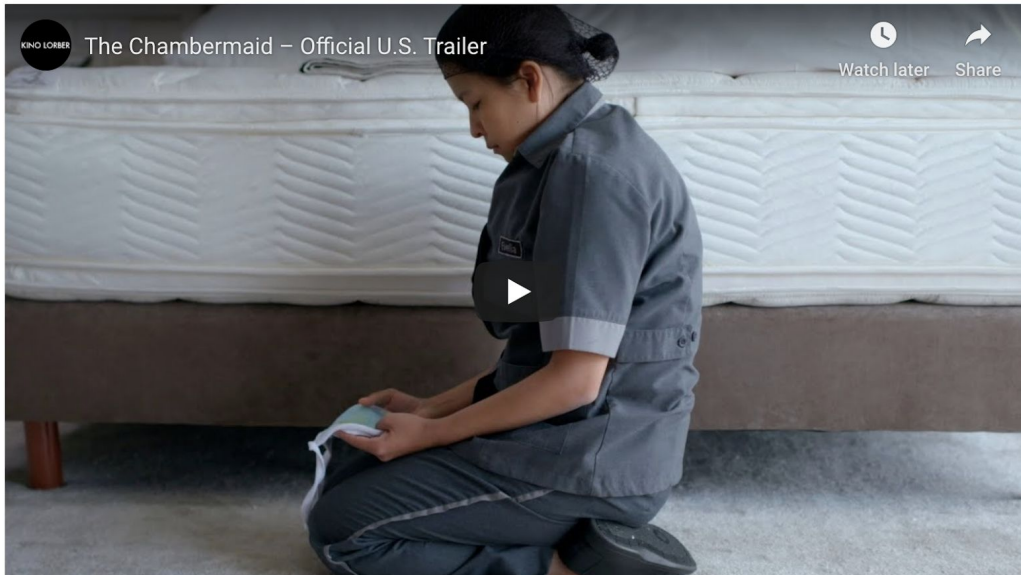
12/03/19 6:00AM • Filed to: BEST OF ✓

By the end of 2019, *The A.V. Club* will have reviewed over 350 movies released this year. That's a lot of movies—nearly one for every day on the calendar, in fact. But it's nowhere near the total number that actually hit theaters or popped up on streaming platforms over the last 11 months. It certainly doesn't account for the whole library of titles Netflix has fed into its content abyss (and recommendation algorithm) since January. This year, like any other, we ignored some cinema—including some really *good* cinema, slipping through the cracks in our review schedule, creating blind spots in our coverage. And so, an annual tradition: To atone for our oversights, we've looked back over the year in movies and identified the very best ones we neglected, creating an unranked shadow rundown of 2019's finest. Did you also miss some of these unsung-by-us triumphs? Never fear: We've supplied info, where available, on how you can play catch-up with them—to gain a fuller vision of the year in movies than the one our critics on the beat offered week by week in 2019.

...

The Chambermaid

Digital platforms, Starz, and DVD



Although it follows a twentysomething housekeeping attendant working at a luxury hotel in Mexico City, Lila Avilés' supremely assured feature debut is far from a dull tract. There's a refreshing dose of absurdist humor in the way its title character, Eve (Gabriela Cartol), interacts with the various co-workers and guests around her. Avilés, a veteran of Mexican theater, takes a natural leap into cinema, using precise, shallow-focus compositions to make the hotel's spaces feel genuinely alien and unfamiliar. The result is a film that maintains a measured remove from its subject, while remaining true to its underlying political commitment. [Lawrence Garcia]

And the 2019 Braddies go to ... Peter Bradshaw's film picks of the year



Ahead of the launch on Tuesday of the Guardian's films of the year countdown, our critic selects his personal choice of the movies, directors and performances of 2019

● **The Braddies are listed in alphabetical order, rather than ranked in terms of merit**

Once again, the awards season comes to its climax with my “Braddies” for the calendar year, a selection of my personal awards that exists entirely independently of Guardian Film’s best-of-the-year countdown.

As ever, there are 10 “nominees” in 10 categories: film, director, actor, actress, supporting Actor, supporting Actress, documentary, cinematography, screenplay, directorial debut. There is also

the single-entry nomination in the special category: quirkiest future cult classic most likely to be overlooked by the boomer MSM establishment. The nominees are listed in alphabetical order and readers are invited to vote below the line for their preferred winner – and complain about omissions.

...

Best cinematography

Mark Jenkin for **Bait**

Ryan Eddleston for **The Fight**

Mike Gioulakis for **Us**

Julie Kirkwood for **Destroyer**

Robert Richardson for **Once Upon a Time in Hollywood**

Laurie Rose for **Pet Sematary**

Carlos Rossini for **The Chambermaid**

Robbie Ryan for **The Favourite, Sorry We Missed You and Marriage Story**

Laurence Sher for **Joker**

Jasper Wolf for **Monos**

Best directorial debut

Simon Amstell for **Benjamin**

Lila Avilés for **The Chambermaid**

Richard Billingham for **Ray & Liz**

Chiwetel Ejiofor for **The Boy Who Harnessed the Wind**

Isabella Eklöf for **Holiday**

Jessica Hynes for **The Fight**

Reinaldo Marcus Green for **Monsters and Men**

Camille Vidal-Naquet for **Sauvage**

Dolly Wells for **Good Posture**

Harry Wootliff for **Only You**

The 25 best and 25 worst movies of the year, according to critics

Kim Renfro | Nov 16, 2019, 12:15 AM



- Rotten Tomatoes provided Insider with [critic score data for movies](#) reviewed in 2019.
- "Chained for Life," "One Cut of the Dead," and "The Chambermaid (La Camarista)" were among the highest-rated movies, earning scores of 100%.
- With a 4% score, "[Mary](#)" was deemed the worst movie of the year so far.
- [Visit Insider's homepage for more stories.](#)

Using critic score data ranked by Rotten Tomatoes, Insider rounded up this year's best and worst films. Only three movies have received a perfect score of 100% positive reviews, while a thriller movie called "Mary" is (so far) the worst film of 2019 with just a 4% score.

Keep reading to see the top 25 and bottom 25 movies of 2019 so far, according to critics.

"The Chambermaid (La Camarista)" — 100%



Gabriela Cartol stars in "La Camarista." Kino Lorber

Synopsis: "Eve, a young chambermaid at a luxurious Mexico City hotel, confronts the monotony of long workdays with quiet examinations of forgotten belongings and budding friendships that nourish her newfound and determined dream for a better life." [Rotten Tomatoes critics' score: 100%](#)

Critics' consensus: "The Chambermaid (La Camarista)" uses one woman's experiences to take audiences inside a life — and a culture — that's as bracingly unique as it is hauntingly relatable.

INSIDER

The 50 best movies of the year, according to critics

Libby Torres Dec 3, 2019, 5:08 PM



Numerous films that premiered this year were adored by critics and audiences alike, like Korean thriller/family drama "Parasite" and murder mystery "Knives Out," starring Chris Evans and Daniel Craig.

While there were plenty of blockbusters and superhero films to keep fans happy, 2019 saw plenty of nuanced, niche dramas and thrillers make waves with reviewers, too.

We used [Rotten Tomatoes](#) data to find the films of 2019 that critics have loved the most. Keep reading for the top 50 movies that were beloved by reviewers in 2019.

...

2. A young maid in a luxurious Mexico City hotel is the focus of "The Chambermaid."



Gabriela Cartol stars in "The Chambermaid." Kino Lorber

Rotten Tomatoes critic score: 100% (certified fresh)

Synopsis: "A look at the working environment of a chambermaid in one of Mexico City's most luxurious hotels."



MOVIE PICK: *LA CAMARISTA* KICKS OFF HOLA MEXICO FILM FESTIVAL

 NATHANIEL BELL • NOVEMBER 22, 2019

The Montalbán Theatre in Hollywood will host the first annual film series, Hola Mexico, beginning with the Latin American Nomination Screenings (LANS). It's the first event to unite all Latin American films that are under Oscar consideration. Kicking off the series is ***La Camarista*** (*The Chambermaid*), an intimate drama directed by Lila Avilés about the humdrum existence of a housekeeper in a Mexico City hotel. The series intends to bring awareness to films produced in Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Dominican Republic, Ecuador, Guatemala, Honduras, Mexico, Panama, Uruguay and Venezuela.

The Montalbán, 1516 Vine St., Hollywood; Fri., Nov. 22, 7:30 p.m.; \$13. (323) 461-6999; themontalban.com. For more information on the festival visit: holamexicoff.com/2019-latin-america-screenings/.

Are these the BEST films of 2019? Only nine movies received a perfect score from critics on Rotten Tomatoes - including documentaries about fungi and Aids patients (so, is your favourite on the list?)

- Film fanatics have proven to be divided over the best films of the year so far
- Nine films have scored 100 per cent on US movie review site, Rotten Tomatoes
- Documentaries feature heavily throughout the critically acclaimed selection

By [LATOYA GAYLE FOR MAILONLINE](#)

PUBLISHED: 11:41 EST, 27 November 2019 | **UPDATED:** 13:49 EST, 27 November 2019

The biggest box office hits of 2019 include blockbusters such as Captain Marvel and John Wick 3, but according to critics the best films of this year are a little more obscure.

Insider has revealed the nine movies that have received a perfect score from critics on Rotten Tomatoes this year so far.

Launched in **California** in 1988, the site collates reviews from professional critics to calculate a score on the 'Tomatometer', while viewers can also leave their ratings, which make up the 'audience score'.

This year, only nine films scored 100 per cent on the Tomatometer, and they seem to reflect a rather 'woke' taste among critics, with a documentary about the first Aids ward and a drama about a Mexican chambermaid dreaming of a better life.

Read on to find out which nine films received a 100 per cent rating, and if any of your favourites feature.

...

THE CHAMBERMAID (LA CAMARISTA)

A drama focused on the life of Eve (Gabriela Cartol) who works at a luxurious hotel in Mexico City and dreams of a better life, *The Chambermaid* ranked in \$164,531 (£127,701) worldwide.

Eve is hoping for a promotion to working on the 42nd floor where the executive suites are, which would give her more pay and perks, and also gets up early every morning to attend adult education classes.

Released in the UK in July following success at other cinemas in Europe, the film scored just 63 per cent among general audience.

Director Lila Aviles, worked as an actress before writing the critically-acclaimed movie, which has won nine awards globally.

Critics' consensus: 'The Chambermaid uses one woman's experiences to take audiences inside a life -- and a culture -- that's as bracingly unique as it is hauntingly relatable.'



These Spanish-Language Films Were Some Of The Best Movies Of 2019 And Need To Be On Your Watch List

BY CÉSAR ALBARRÁN TORRES | DECEMBER 10, 2019 AT 2:36 PM



Spanish-speaking cinema is perhaps in one of its best moments ever. After the huge success of the Mexican film *Roma* in the Academy Awards, the film industry's spotlight has been placed on Spanish-speaking filmmaking coming from Spain and Latin America. Distributors and producers scramble to find the next big thing that can disrupt the status quo. We have selected a handful of movies that show that the region is one of the most interesting today when it comes to film productions.

Latin America is still coming to terms with the colonial past that still shapes everyday interactions, and also with military dictatorships whose right-wing politics are now resurfacing much to the disdain of activists and large segments of the population. Spain has also experienced recent turbulent years that have made Spanish citizens look at the mirror and question who they are.

But there is a common denominator in these films: Spanish language, perhaps one of the most expressive in the world. Some of these films were released in their home countries in the second half of 2018, but only travelled the festival circuit or were released in 2019 in other markets such as the United States and Europe.

...

La camarista (The Chambermaid)

Country: Mexico

Director: Lila Avilés

Cast: Gabriela Cartol, Agustina Quinci, Teresa Sánchez




After Alfonso Cuarón revealed how complex the lives of domestic workers, generally indigenous women, is in Mexico, Lila Avilés offers us an intimate look into the soul of a chambermaid who works in a high end hotel. Practically invisible to the people for whom she makes beds and cleans rooms, her existence is an intricate dance of entering and exiting spaces of luxury and the labyrinth-like entrails of the hotel. Unmissable. Lila Avilés will surely become a strong voice in the Mexican and international film industries.

the **FILM EXPERIENCE**

Awards, Actresses and Cinematic Musings

Best International Feature: Norway, Taiwan & Mexico's contenders

 Thursday, December 5, 2019 at 1:11PM

by Cláudio Alves



In a few days, we'll know the ten finalists for the Best International Feature Oscar. Until then, I shall continue exploring some of the 91 submissions. This batch includes last year's champion, Mexico, a prize-winning literary adaptation from Norway and a queer tragicomedy from Taiwan that's currently on Netflix. They're a varied bunch and represent the offerings of countries that have previously achieved great success with the Academy.

...



THE CHAMBERMAID (Mexico)

Hotels are like labyrinths of class separation, little theatres of luxurious slumber where the stagehand's movements are carefully obscured. Secret corridors and hidden spaces help keep the illusion going and everything is timed so that the guests see very little of the labor behind their comfort. Like many great films about the illusions of stagecraft, Lila Avilés points her camera at the backstage of such performances. Though, unlike many other filmmakers, this director resists the temptation of forcing drama into the setting, preferring to merely observe and document the repetitive rhythms of a chambermaid's daily work. Despite such an approach, there's formal precision to Avilés' work and a taste for the cold geometry of human architecture, giving structure to cyclical gestures and endlessly revisited settings. There's much to admire in *The Chambermaid*, but an unresolved conclusion robs the exercise of much of its shine while a lived-in performance from Gabriela Cartol anchors the whole thing with palpable humanity. Still, by the end of it, I couldn't help but question what the film had to say about its subject that other cinematic works haven't already said. **B**

Regarding these three contenders, Norway's submission seems to be the one closer to Oscar's usual preferences. I wouldn't be the least surprised if it appears in the shortlist and the eventual selection of five nominees. *The Chambermaid* also has some Oscar potential, unlike *Dear Ex*, which I think we can count out of the race.

THE IRISH TIMES



The best 50 films of 2019: Odd, rich, startlingly varied. And brilliant

Donald Clarke, Tara Brady • Dec 8, 2019 • 9 min read • 1



Oh look, it's that person again.

"I haven't been to the cinema for years as there's never anything good on."

"Really? Did you not enjoy Marriage Story or If Beale Street Could Talk or Midsommar?"

"I didn't see them. I never got to the cinema because there's never anything good on."

Those people.

The debate that defined the year in film kicked off when Martin Scorsese asserted that Marvel's superhero films weren't really cinema. The director of *The Irishman* never fully backed away from that statement, but, in an opinion piece for the New York Times, he later intimated that his real beef was the shrinking range of alternatives in mainstream cinemas.

There's some truth in that. Readers who do not live within range of a specialist movie house may have struggled to see some of the titles below on the big screen. (I am going to take a punt and assert that this is the first occasion The Irish Times's films of the year have featured two successive Colombian submissions for the best foreign film Oscar in the top 10.) But nobody who has paid proper attention can reasonably claim that there were not — for those who look in the right places — a startling variety of brilliant films in cinemas this year. The oddness and richness of our top 50 speaks noisily of the medium's resilience.

There wasn't much argument over our movie of the year. Alejandro Landes's *Monos*, a breakout at Sundance, kicked up memories of *Apocalypse Now* and *Lord of the Flies* with its tale of young warriors isolated on a remote (yes, Colombian) mountainside. With television in the apparent ascendant, Landes's film — scored brilliantly by young legend Mica Levi — confirms that cinematic values remain worth defending. It could start a movement.

Not everybody got on board with Ari Aster's *Midsommar*, folk horror of the most extreme hue, when it emerged (a few weeks late) in early July. But if gifs and memes are any measure of resonance then — recall all those social media riffs on Florence Pugh's flowery triumph — the freaky, sexy feature has really set in. And, yes, it was supposed to be funny in places.

Second place for Noah Baumbach's magnificent *Marriage Story*, following Scarlett Johansson and Adam Driver as they split bitterly, speaks to that director finding the perfect balance between his comic and dramatic instincts. It also reminds us of Netflix's apparently unstoppable advance on cinema. Three films from the streamer make it into our list and, unlike in previous years, no Jesuitical sophistry was required to justify their place in a chart of best cinema releases. *Marriage Story*, *The Two Popes* and *The Irishman* all played for several weeks in Irish movie houses before emerging on the streaming service. Netflix do not report figures. So we can't tell for certain if this blitz of awards releases is making any money for the giant, but anecdotal evidence suggests *The Irishman* has packed out Irish screens. It will need to go some to make a dent on its rumoured \$160 million budget.

The Jesuits were called in to offer justification for our inclusion of Alex Ross Perry's *Her Smell* in the top five. What can we say? We saw it in a cinema. It was possible for Irish people to pay money and do the same. Nonetheless, *Her Smell* has, infuriatingly, been largely a streaming pleasure here. Don't miss it. Elisabeth Moss is transcendent as an awkward pop star in a film that makes extraordinary use of call-and-response dialogue. The streaming revolution now gets such films in places they would hitherto have struggled to reach.

What else? Well, *Avengers: Endgame* became the highest-grossing film of all time, but neither it nor any other non-cinema (© M Scorsese) made it into our list. Todd Phillips's *Joker* was deliberately finessed into controversy, but, though we enjoyed the ride, it didn't make the cut either.

There was so much else that qualified as the right kind of strange: Yorgos Lanthimos's deservedly award-winning *The Favourite*, Joe Talbot's meditative *The Last Black Man in San Francisco*, Claire Denis's bonkers *High Life*, László Nemes's novelistic *Sunset*. Pedro Almodóvar delivered a late masterpiece in *Pain & Glory*. Nadine Labaki gave us a humanist masterpiece in *Capernaum*.

Go to the cinema. There are good things on. Don't listen to that person.

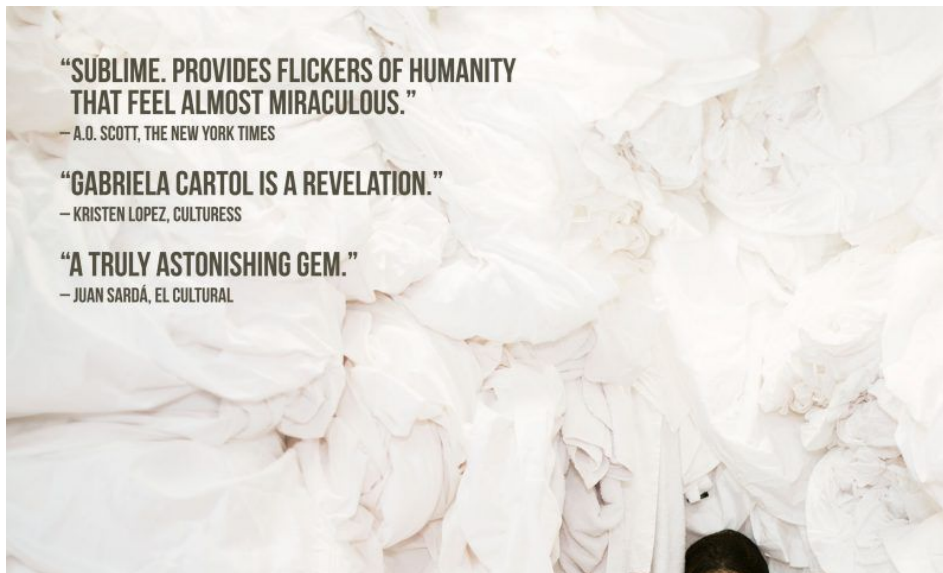
———— THE TOP 50 ————

27. The Chambermaid Hypnotic, moving study of the trials endured by a chambermaid in an upmarket Mexico City hotel. Extraordinarily subtle storytelling.



The Chambermaid (La camarista): uncovering a luxury hotel's dirty secrets

OKC Film • Drama / Romance / Comedy • Great Movies • November 21, 2019



The viewer first sees 24-year-old *chambermaid* Eve (Gabriela Cartol) as she opens the blinds to survey the mess of a hotel room strewn with clothes, bedding and other items that are never specifically identified.

Even when she stumbles on a man's body on the floor, unsure initially as to whether he is dead or asleep, she is unfazed. It's a fitting introduction to the film's enterprising protagonist: professional, polite and largely unflappable.



Cartol's Eve gives little away as she diligently undertakes her daily tasks, going from the spacious 'upstairs' hotel rooms with their spectacular skyline views of the city to the 'downstairs' laundry room and maintenance spaces, which are presented in colder colours, with little or no natural light, and framed in a tighter fashion.

The film frequently features characters around Eve shifting in out of focus as they go about their work or take a break in the cramped staff areas. Lucrecia Martel's regular sound designer Guido Berenblum creates a sonic poetry to accompany the visuals: the mundane rattling of the lift, the noise of the air conditioning, the plates in the canteen and the soft bed linen being shift into place.

For most of the running time, Eve remains within the confines of the hotel (it is never named, but the film was shot in Mexico City's luxurious InterContinental Presidente hotel).

Trap in a never-ending present of grindingly repetitive tasks, she may clock off at close of day, but the next scene always sees her back at work. Only at the film's end does she leave the hotel, in what might be read as a liberating moment. Is she leaving never to return? Or will she be back in the morning? It is to director Lila Avilés's credit that the ending is left so open.

The *Chambermaid* has a keenly sociopolitical edge. The staff work long hours for what looks to be little pay. The persistent Tita, who covers for her sister in handling the staff uniforms, and the smiley Miriam both try to sell Eve items – plastic containers and children's toys respectively – in the hope of making extra money on the side.

The hotel's ecosystem functions on bargain labour: the *chambermaids* all negotiate cover for each other when they need time off or have to leave early. It's a system that Eve doesn't quite understand, but the consequences of having been exploited by her colleagues as well as her bosses are made all too clear to her by the film's end. This is a movie about the have-nots in Mexican society: vulnerable and all too easily open to abuse.

For the most part, Eve remains invisible to the hotel guests – who shoo her away or ignore her as she goes about her chores.

There are exceptions – a needy Argentine mother struggling with a small baby, who dangles the possibility of a job in Buenos Aires; a Jewish man who requests her help in pressing the lift's buttons on the Sabbath; and the odd guest who says hello along one of the hotel's endless corridors.

Eve's four-year-old son similarly remains an invisible presence, evidence only through her affectionate but fleeting phone conversations with him. Through these, as well as off-the-cuff comments to work colleagues, the precarity of her home situation – far from the hotel in an abode with no running hot water – becomes evident.

The shy Eve begins to acquire greater agency as the film progresses.

Catching the eye of one of the hotel's window cleaners, she returns his gaze, inviting him up to a room. Where she performs a striptease before masturbating on the bed. It's a sequence that ruptures the pseudo-documentary tone of the film but it fits perfectly into the narrative arc of

Eve's journey. In which she moves from the shy newcomer in her union-sponsored evening course to the confident, conscientious student at the top of the group.

Eve's assiduousness is apparent in the way she flattens bed sheets and places pillows with meticulous precision. She takes a pride in her work that isn't shared by her more opportunistic colleagues. Eve may also be seeking to get ahead – she hopes to be promoted to work on the 42nd floor. Which would give her enough money to pay her son's childminder.

Cartol is hugely impressive as the enterprising and unassuming Eve, with her keen smile and calm demeanour.

Her emotionless features give little away and she remains an enigma to the film's end. When she finally gets her hands on a red dress that she had handed in as lost property. She finds out via the staff noticeboard that Miriam has been handed the coveted 42nd-floor job. As she beats the dress on to the floor in the laundry room, her anger pours out. She then composes herself and goes back to see the housekeeper and calmly make her case for the 42nd-floor position.

In her directorial debut, actor and stage director Avilés expertly negotiates these contrasting moments. That with precision and understatement. Like Alfonso Cuarón's *Roma* (2018), her film gives cinematic form to the emotional life of an indigenous Mexican woman who is exploited by those who employ her. The *Chambermaid's* wry humour and its ability to capture the cadences and implications. That of overheard conversations and incidental details mark out Avilés as a director to watch.

INFO:

Rating: NR

Genre: Art House & International, Drama

Directed By: Lila Avilés

Stars: Gabriela Cartol, Agustina Quinci, Teresa Sánchez

Written By: Juan Carlos Marquéz , Lila Avilés

In Theaters: Jun 26, 2019 Limited

Runtime: 102 minutes

Studio: Kino Lorber

CRITIC REVIEWS FOR THE CHAMBERMAID (LA CAMARISTA)

"

Claudia Puig

This is a very quiet and understated observational drama. It's not just quiet, but patient... It's also very compassionate.

Charlotte O'Sullivan

This wry, delicately austere debut from Mexican theatre director Lila Avilés goes one step further. To quote a famous TV sitcom line: "I don't speak maid." With Avilés's help, we're taught a new language.

Peter Bradshaw

An eerily atmospheric, poignant, disquieting movie about 21st-century luxury and the invisible servant class required to maintain it.

Robert Abele

"The Chambermaid" is empathy cinema but hardly miserablist in its shape.



Screeners Squad: The Chambermaid (La Camarista)

by Justin Zarian / November 20, 2019



Podcast: [Play in new window](#) | [Download](#)

Subscribe: [Apple Podcasts](#) | [Android](#) | [RSS](#)



Podcast (theatrical-movie-review-podcast): [Play in new window](#) | [Download](#)

Subscribe: [Android](#) | [RSS](#)

THE CHAMBERMAID (LA CAMARISTA) MOVIE REVIEW

The trend of Mexican films chronicling the lives of maids we've seen with Roma and Las Ninas Bein continues with The Chambermaid. Submitted as Mexico's entry for the Best International Feature Oscar, the film follows a woman named Eve (Gabriela Cartol) as she works as a maid for one of Mexico's most prestigious hotels. With a child at home she has to care for and a promotion within the hotel she desperately wants, we follow her as she handles the variety of guests she must put up with as well as the highs and lows of being in this line of work. Justin

and Marco have been on a roll lately with reviewing international Oscar candidates, but they have yet to see serious contenders outside of the obvious ones like Parasite. Could this be a sleeper hit with Academy voters? Find out in this review.

DIRECTED BY: Lila Aviles

STARRING: Gabriela Cartol, Agustina Quinci, Teresa Sanchez, Ramon Eduardo Sanabria Villalejo, Jose Manuel Ramirez Gloria, Marisa Villaruel, Elizabeth Sotelo

You can subscribe to the Highly Suspect Reviews and Screener Squad series of podcasts on iTunes, Spotify, and more, or use our RSS feed on whatever podcast service you use: <https://oneofus.net/feed/theatrical-movie-review-podcast/> and please leave us a review!

Please think about becoming a paid subscriber to Oneofus.net, support our huge network of shows, and get access to tons of bonus shows and videos in our forums! We cannot keep this site going without support from our listeners. For added information about being a subscriber, the benefits, and the forums, please go [here](#).



THE 100% CLUB: AN ODE TO MOVIES WITH A PERFECT TOMATOMETER SCORE

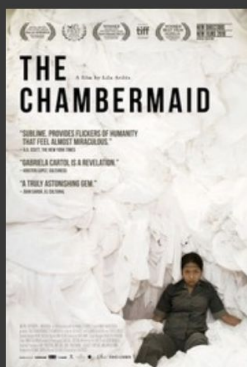
Welcome to the 100% Club, where every movie isn't necessarily perfect, but their Tomatometers are. A place where all the critic reviews are Fresh, as far as the eye can see, without a Rotten mark to disrupt all the 1s and their attendant 0s in the percentage scores.

It's a tough road for a movie to get a 100% with critics, fraught with peril. What if a small plot hole is big enough to irk a persnickety reviewer? What if the cinematographer didn't show up that one day for a crucial scene? What if there was a bum performance from one of the background extras?

There's the old industry adage that no one sets out to make out a bad movie. On the flip side, you're almost jinxing it if you think the one you're working on is going to be the one that makes every last cynical, benevolent critic crack a smirk and think, "Yeah, that was freaking awesome." But the movies here have done just that, ranging from masterpieces of the silent era up until the new classics of today that tap into the pulse of the zeitgeist. Because it's "relatively" easy to get a 100% score after that first handful of reviews (five is the minimum count for a movie to get its Tomatometer), every film listed here has at least 40 reviews, for the added bonus that everything is also Certified Fresh.

If you're a discerning watcher with only time for some of the best movies of all time, you're come to the right place. It's time to pack that queue with the legends of cinema with our guide to every Certified Fresh movie with a 100% Tomatometer score!

...



THE CHAMBERMAID (LA CAMARISTA) (2019)

🍅 100%

Critics Consensus: The Chambermaid uses one woman's experiences to take audiences inside a life -- and a culture -- that's as bracingly unique as it is hauntingly relatable.

Synopsis: Eve, a young chambermaid at a luxurious Mexico City hotel, confronts the monotony of long workdays with quiet examinations of... [More]

Starring: Teresa Sánchez, Gabriela Cartol

Directed By: Lila Avilés

Los Angeles Times

ENTRETENIMIENTO

Esta es la brillante directora de la apuesta mexicana al Oscar que se proyecta esta noche en L.A.



By SERGIO BURSTEIN | WRITER NOV. 22, 2019 | 3:50 PM

Aunque “La camarista” es su primer largometraje como realizadora cinematográfica, Lila Avilés tenía ya una amplia experiencia en los medios de comunicación antes de emprender este proyecto, porque trabajó como actriz y directora de teatro durante muchos años.

“Comencé de pequeña haciendo comerciales, pero hice mi carrera en el teatro, actuando y dirigiendo, aunque lo que más quería era hacer cine, porque siempre he sido muy cinéfila”, nos dijo la nativa de Ciudad de México. “Finalmente, tomé la decisión y decidí dar el paso, y me di cuenta de que esto es lo que quiero seguir haciendo”.

“La camarista”, que se proyecta esta noche a las 7.30 p.m. como película de apertura del ciclo Latin American Nomination Screenings (LANS), que se llevará a cabo hasta el 27 de noviembre en el Teatro Montalbán de Hollywood, surgió de un libro escrito por una empleada de hotel en

Venecia que tomaba fotos de los objetos olvidados por los huéspedes; pero Avilés adoptó solo vagamente esa idea para construir un relato sobre una trabajadora de un hotel lujoso de la capital azteca que es madre soltera y se enfrenta a la soledad propia de su oficio.

Evelia, la protagonista de la cinta que se ha convertido en la apuesta de México para la categoría de Mejor Película en Lengua Extranjera en el Oscar, es interpretada por Gabriela Cartosi, “una actriz espléndida y un ser humano increíble” (en palabras de Avilés) que ya tenía cierta experiencia cinematográfica pero que se enfrentó a la necesidad de ponerse en la piel de un personaje que ocupa permanentemente la pantalla y que actúa normalmente de manera muy tranquila y reservada, pero que es en realidad un volcán dormido.

“Me interesaba obtener un tratamiento muy realista, pero el teatro me ha enseñado a ser meticulosa con los actores, a estar muy cerca de ellos y a respetarlos mucho”, retomó nuestra entrevistada, quien asistirá a la proyección de esta noche al lado de Cartosi. “En persona, Gaby es muy graciosa y muy abierta, y yo le pedía todo lo contrario, pero sabía que había algo dentro de ella que podía darme eso”.

“La camarista” incluye varios comentarios sociales, como el modo en que estos trabajadores se enfrentan al desprecio de muchos de los huéspedes y a las dificultades que tienen para alcanzar un salario decente. Todo esto llega de la mano de un relato apacible que se inscribe en los lineamientos del cine de arte.



“Hay muchas formas de filmar una película en un hotel; yo podría haberle echado pólvora y lumbré, pero ese era un camino que no me interesaba; lo que me interesaba era seguir y entender al personaje, ponerme en sus zapatos de manera mucho más sutil”, dijo Avilés. “Pero

también era importante que esto tuviera momentos divertidos, que el espectador se mantuviera atento”.

Es inevitable comparar a “La camarista” con “Roma”, la celebrada cinta de Alfonso Cuarón que tenía al frente a una empleada doméstica pero que manejaba el asunto de manera mucho más amable (y que fue creada por un hombre).

“Me parece súper importante que se hable de estos temas en el cine mexicano, porque tenemos que empezar a cambiar la mirada para ver no solo a los mismos personajes que hemos visto durante mucho tiempo, porque esta clase labores se están dando en todos lugares del mundo debido a los procesos de migración”, precisó Avilés.

Ella misma forma parte de una interesante generación de mujeres directoras que le están ofreciendo una sensibilidad distinta al séptimo arte. “E incluso por ese lado, hay muchas opciones, porque necesitamos la mirada femenina rabiosa, la mirada femenina contenida, la mirada femenina salvaje, la mirada femenina sutil; tiene que llegar desde distintos puntos”, precisó. “Pero no que hay que rechazar a los hombres que hacen películas con protagonistas femeninas ni a las mujeres que quieren hacer lo opuesto, porque todas las perspectivas son valiosas.”

Los Angeles Times

ENTRETENIMIENTO

Las cintas latinoamericanas que buscan nominaciones al Oscar se verán este fin de semana en L.A.



By REDACCIÓN NOV. 19, 2019 | 7:40 PM

El Festival de Cine Hola México y el Teatro Montalbán inaugurarán la primera serie anual Latinoamerican Nomination Screenings (LANS), del 22 al 27 de noviembre en el Teatro Montalbán de Hollywood, California.

Estas películas son aquellas que pueden recibir votaciones por parte de los miembros de la Academia del Cine y que han sido presentadas por sus respectivos países para ser consideradas en la próxima ceremonia de los premios Óscar.

De ese modo, se proyectarán las siguientes cintas provenientes de Argentina, Brasil, Chile, Colombia, Cuba República Dominicana, Ecuador, Guatemala, Honduras, México, Panamá, Uruguay y Venezuela. La cita es en el Montalbán (1615 Vine St., Hollywood, CA 90028) y los

boletos se pueden conseguir en <https://www.holamexicoff.com> y <https://www.themontalban.com/>.

La camarista (México / 22 de noviembre, 7:30 p.m.)



La directora debutante Lila Avilés nos permite echarle un vistazo íntimo a la vida de una camarera de un elegante hotel de la Ciudad de México. A pesar de su intensa labor, Eve (Gabriela Cartol), la heroína de la película, está empeñada en seguir sus ambiciones para tener una vida mejor. Aún así, y pese al peligro que enfrenta diariamente, decide inscribirse en un programa educativo para adultos con el fin de establecer fuertes enlaces con otras mujeres de clase obrera y de círculos más afluentes.

ADELANTE

REVIEWS MUSIC/FILMS

By: Alberto Orozco



LAST CHRISTMAS (SOUNDTRACK)

LEGACY RECORDINGS

Inspired by the music of George Michael and Wham! The soundtrack features "This Is How (We Want You To Get High)" a brand new George Michael song, classic Wham! songs including "Last Christmas," "Everything She Wants" and George Michael's best loved tracks from his solo years. Highlights include the much-loved hits, "Faith," "Fastlove," "Freedom '90," and "Too Funky".



RANDY RAINBOY HEY GURL, IT'S CHRISTMAS!

BROADWAY RECORDS

On his debut Christmas album, comedian, singer, and viral star Randy Rainbow puts his signature twist on holiday classics and premieres a brand-new Christmas song (the title track). Backed by a swinging band and exciting new musical arrangements by Jesse Kissel, Randy is joined by special guests Alan Cumming, Kathy Griffin, Norm Lewis, Lorna Luft.



LEWIS CAPALDI DIVINELY UNINSPIRED TO A HELLISH EXTENT

UNIVERSAL MUSIC

After topping the U.K. Official Singles chart for a nearly unprecedented seven weeks, Lewis Capaldi's "Someone You Loved" is No. 1 on the Billboard Hot 100 chart in its 24th consecutive week on the tally and the first No. 1 single from a debut U.K. artist since February 2016. The 23-year-old Scottish singer-songwriter recently performed at the most popular US TV shows.



GRYFFIN GRAVITY

DARKROOM/GEFFEN RECORDS

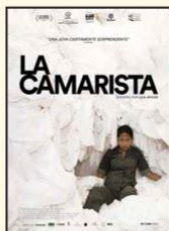
With Gravity, Gryffin delivers his most fully realized work to date, a sonically adventurous body of work that instantly transports the audience into a universe of his own making. The latest single is "Body Back," featuring Swedish singer/songwriter Maia Wright. Gravity also includes "OMG", "Hurt People," "Baggage," "All You Need to Know," "Remember".



JON LANGSTON NOW YOU KNOW

32 BRIDGE ENT./UMG NASHVILLE

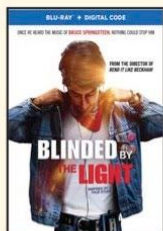
The EP features six original songs all written by Langston including the project's lead single, "Now You Know," currently playing at country radio. Luke Bryan invited Langston out on his 34-city Sunset Repeat Tour which wrapped at Ford Field in Detroit, Mich. Fans can catch Langston on the road on his own headlining The Bird Dog Tour.



LA CAMARISTA

CINEMA TROPICAL

Eve, es una joven camarista que trabaja en el hotel más lujoso de la Ciudad de México. Tandas largas y laboriosas ayudando a los huéspedes previenen que Eve la ponga atención a su propia hija. Una nueva amistad con su compañera de trabajo y un coqueteo incómodo y silencioso con un limpiador de ventanas inspiran la valentía que tanto necesita en su vida.



BLINDED BY THE LIGHT

WARNER BROS. HOME ENTERTAINMENT

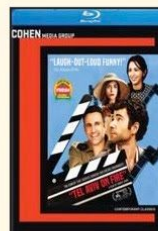
The film tells the story of Javed, a British teen of Pakistani descent growing up in the town of Luton, England, in 1987. Amidst the racial and economic turmoil of the times, he writes poetry as a means to escape the intolerance of his hometown and the inflexibility of his traditional father. Soon, he begins to find the courage to express himself in his own unique voice.



THE PEANUT BUTTER FALCON

LIONSGATE

Zak is a young man with Down syndrome who runs away from a residential nursing home to fulfill his dream of attending the pro wrestling school. On the road, Zak meets Tyler, a small-time outlaw who becomes Zak's unlikely coach and ally. Together, they set out on a wild, life-changing journey and try to convince Eleanor, a nursing-home employee to join them.



TEL AVIV ON FIRE

COHEN FILM COLLECTION

A boldly comedic approach to one of the most profoundly divisive issues of our time. A charming young Palestinian living in Jerusalem, works as an intern on a popular Palestinian soap opera, "Tel Aviv on Fire," which is produced in the West Bank city of Ramallah. Every day Salam must pass through an arduous Israeli checkpoint to reach the television studios.



GENÈSE

FILM MOVEMENT

Three teenagers encounter the turmoils of love and youth in Philippe Lesage's GENÈSE (GENESIS). While the charismatic Guillaume wrestles with his sexual identity at boarding school, his older half sister navigates an adult world filled with casual cruelty. Separately, Félix meets his first girlfriend while away at summer camp.

SEND YOUR MATERIAL FOR CONSIDERATION TO / ENVÍA TU MATERIAL PARA CONSIDERACIÓN A: ADELANTE REVIEWS, P.O. BOX 41-1059, LOS ANGELES, CA 90041



diciembre 02, 2019

Directora Lila Avilés habla sobre "La Camarista"



México tiene puesta sus esperanzas para ganar un Oscar en la categoría de largometraje internacional por segundo año consecutivo con "La Camarista". Verónica Villafañe, de la Voz de América, habló con la directora sobre la trayectoria de su película y lo que significa representar a su país.



CULTURA/ESPECTÁCULOS

octubre 23, 2019

Verónica Villafañe

Películas latinoamericanas aspiran al Oscar



Roma, representando a México, ganó el Oscar a la mejor película extranjera en el 2019, y *Una Mujer Fantástica*, de Chile, se llevó el gran premio el año anterior, demostrando la excelencia del cine latinoamericano ante el mundo en los últimos dos años consecutivos.

Pero para el 2020, la competencia es grande. 93 países han enviado películas con la esperanza de llevarse la codiciada estatuilla como mejor película extranjera, que ahora entran en la nueva categoría de largometraje internacional – un cambio de nombre realizado por la Academia este año.

La española *Dolor y Gloria* del director Pedro Almodovar es una de ellas, y una de las favoritas.

“Esa es crónica de una nominación anunciada”, afirma Anne Hoyt, crítica de cine.

Argentina, Bolivia, Brasil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Honduras, México, Panamá, Perú, República Dominicana, Uruguay y Venezuela son los 15 países latinoamericanos en la contienda.

“Los miembros de la Academia en esta categoría tratan de buscar películas que nos digan algo interesante, que refleje una problemática social, política, que hagan visible un problema de los países que están compitiendo”, explica Hoyt.

Como la película *Monos*, de Colombia, señala Hoyt, en la que un grupo de guerrilleros adolescentes en una zona remota deben vigilar a una rehén secuestrada - un retrato de jóvenes alienados y traumatizados por una guerra civil sin sentido. O *La Camarista*, de México, en la que una empleada de un hotel de lujo sueña con mejorar su vida.

Debido al gran volumen de candidatas, tras examinar las películas, los miembros de la Academia harán una pre-selección de 10 de las que consideran mejores, antes de anunciar las finalistas.

“Entre las latinoamericanas: La vida invisible, La Camarista o monos quedan entre las 10 prefinalistas”, opina Hoyt.

La lista corta de 10 semi-finalistas se anunciará el 16 de diciembre y la Academia oficialmente dará a conocer las cinco nominadas en la categoría de largometraje internacional el 13 de enero del 2020.

Películas de Latinoamérica para los Oscar 2020:

1. Argentina, La odisea de los giles (Heroic Losers), Sebastián Borensztein, director
2. Bolivia, Tu me manques (I Miss You) Rodrigo Bellott, director
3. Brasil, La Vida Invisible (Invisible Life), Karim Aïnouz, director
4. Chile, Araña (Spider) Andrés Wood, director
5. Colombia, “Monos” (Monkey), Alejandro Landes, director
6. Costa Rica, El despertar de las hormigas (The Awakening of the Ants), Antonella Sudasassi Furniss, director
7. Cuba, Un Traductor (“A Translator) Rodrigo Barriuso, Sebastián Barriuso, directors
8. República Dominicana, El proyccionista (The Projectionist)”, José María Cabral, director

9. Ecuador, La mala noche (“The Longest Night), Gabriela Calvache, director
10. Honduras, Café con Sabor a mi Tierra “(Blood, Passion, and Coffee)”, Carlos Membreño, director
11. México, La Camarista (“The Chambermaid”), Lila Avilés, directora
12. Panamá, Todos Cambiamos (“Everybody Changes”), Arturo Montenegro, director
13. Perú, “Retablo,” Alvaro Delgado Aparicio, director
14. Uruguay, Así habló el cambista (“The Moneychanger), Federico Veiroj, director
15. Venezuela, Yo, imposible (Being Impossible), Patricia Ortega, directora

La Camarista, la candidata mexicana al Premio Óscar, es la segunda película mejor reseñada del año

Por **Impacto Latino** - noviembre 19, 2019



La camarista, la auspiciosa y aclamada ópera prima de la directora, actriz y dramaturga mexicana Lila Avilés, ha sido seleccionada como la candidata mexicana en la categoría de mejor largometraje internacional en la 92ª edición de los Premios Óscar.

La película tuvo un exitoso estreno comercial en los Estados Unidos el verano pasado de la mano de la prestigiosa compañía de distribución Kino Lorber y con una calificación 100% certificada fresca por parte de Rotten Tomatoes, actualmente es la segunda película mejor reseñada del año.

La camarista ha sido seleccionada como película de apertura del ciclo de cine Latin American Nomination Screenings que se llevará a cabo del 22 al 27 de noviembre en el Teatro Montalbán en Los Ángeles, y contará con la presencia de la realizadora, quien fue nombrada por la revista Variety como una de las 10 personalidades latinas del 2019.



Ganadora del 'Premio Golden Gate' como mejor película en el Festival de Cine de San Francisco, el premio como mejor película en el Festival de Cine de Morelia, el Premio del Jurado en el Festival de Cine de Marrakech y seleccionada por numerosos festivales internacionales de cine como Toronto, San Sebastián, AFI Fest y New Directors / New Films, La camarista está ya disponible en VOD (Kino Now, iTunes, Amazon, Google Play, Vudu, y FandangoNOW) y DVD en los Estados Unidos.

Un delicado y cautivador retrato de clase social, la ópera prima de Avilés sigue la vida de Eve—papel interpretado por la maravillosa Gabriela Cartol (Sueño en otro idioma)—una joven camarista que trabaja en el hotel más lujoso de la Ciudad de México; una torre de vidrio exclusivamente habitada por ricos huéspedes cuyas vidas imagina a través de los objetos olvidados y a través de su ausencia.

Tandas largas y laboriosas ayudando a los huéspedes previenen que Eve le ponga atención a su propia hija, pero cree poder mejorar su situación cuando recibe una promoción para trabajar en las suites ejecutivas, con la condición de llevar un horario aún más agotador. Determinada a poder salir adelante, Eve también se inscribe en un programa de educación para adultos ofrecido por el hotel.

Una nueva amistad con su compañera de trabajo y un coqueteo incómodo y silencioso con un limpiador de ventanas inspiran la valentía que tanto necesita en su vida. Cuando las cosas no resultan como se esperaban, Eve transforma sus exploraciones solitarias y su nuevo coraje es la fuerza necesaria para enfrentar una vida fuera de la prisión de clase-alta en la cual ha estado atrapada, rompiendo reglas y descubriéndose a sí misma en el proceso.

Basada en la obra de teatro homónima escrita y dirigida por Avilés, la cual se inspiró en "El Hotel" (1980) de Sophie Calle—un proyecto artístico en el cual una artista francesa trabajó en un hotel en Venecia—La camarista se destaca entre una próspera generación de cineastas

mexicanas y latinoamericanas. Acompañada por una fotografía impecable, un ojo casi documental y una mirada humanista, la película posiciona a Avilés como una prometedora cineasta al cual seguirle la pista.