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To mention that *A Man Aside* speaks about the loneliness of oldness is like saying that Chi-Chi-Chi Le-Le-le Martín Vargas from Chile speaks about the decline of boxing. The relation is relevant, since the authors of this documentary, Bettina Perut and Iván Osnovikoff, are also the authors of the previous one (together with photographer David Bravo); but most of all, because both films seem to enunciate different things from those that emerge from their images.

The *Man Aside* is Ricardo Liaño, a Spanish immigrant and ex box promoter, once a sponger and talker, now octogenarian and poor, who is wandering around with the obsession of still being a winner. The whole documentary is built over Liaño's endurance towards reality: towards the scriptwriter (Samir Nazal), towards his friend (Luis Mondaca), towards his distant family, towards his final defeat.

That is why it is actually a portray of death, not of loneliness, but of the progressive darkening of the mind that twinkles and puts out, a portray of the devastated body that sinks in the darkness, like the shivering last shots suggest. There are images in this film previously unseen in the Chilean filmmaking, not because of their novelty, but for their savagery, a vocation, also present in the previous one, which makes Perut's and Osnovikoff's project one of the most interesting in the current documentary making.

Ascanio Cavallo.