DOUBLE FREEDOM

a film by Lisandro Alonso



QUINZAINE
DIRECTORS' FORTNIGHT
CANNES 2026

LUXBOX



ORIGINAL TITLE: **LA LIBERTAD DOBLE**

INTERNATIONAL TITLE: **DOUBLE FREEDOM**

DIRECTOR: **Lisandro Alonso**

COUNTRIES: **Chile, Argentina, Luxembourg, Germany, UK**

PRODUCTION YEAR: **2026**

DURATION: **100 min.**

LANGUAGES: **Spanish**

TECHNICAL INFORMATIONS: **Ratio 1.66, 4K | Sound 5.1 | 24 FPS**

CAST

MISAEL SAAVEDRA
CATALINA SAAVEDRA
ADRIÁN FONDARI
ALCIDES FINK
LAURA LÓPEZ MOYANO
ALBERTO VILLARROEL
HUGO FABIÁN SANCHEZ
IVÁN CARRA
ARIEL ALI QUIROZ
SORDO



SYNOPSIS

Misael works alone with his axe, cutting down trees in the woods. An unexpected responsibility upends his life, and the logic of his days fades away in a nature where human reason holds no meaning.

CREW

DIRECTOR & SCREENWRITER **Lisandro Alonso**

DOP **Cobi Migliora**

ART DIRECTOR **Pascual Mena**

EDITORS **Catalina Marín in collaboration with Martín Mainoli & Manuel Ferrari**

COSTUME DESIGNER **Natalia Rodriguez**

SOUND **Catriel Vildosola, Santiago Fumagalli**

MUSIC **Peter Rosenthal**

PRODUCTION COMPANIES **Planta, Deptford Film, 4L**

PRODUCERS **Fernando Bascuñán, Augusto Matte, Lisandro Alonso**

COPRODUCTION **Les films fauves, The Match Factory, Cimarrón, Pulpa Film, Carte Blanche**

COPRODUCERS **Gilles Chanial, Michael Weber, Viola Fügen, Hernán Musaluppi, Santiago López, Diego Robino, Denise Ping Lee, Roberto Minervini, Ilse Hughan, Kyle Stroud**

EXECUTIVE PRODUCERS **Paloma Torras, Fernando Fuentes, Lilia Senna**

SUPPORTED BY **Fondo de Fomento Audiovisual de Chile, Film Fund Luxembourg Cineworld, Berlinale Word Cinema Fund, Jeonju International Film Festival**

WORLD SALES **Luxbox Films**

A CONVERSATION WITH
Lisandro Alonso

Why did now feel like the right time to revisit Misael with La Libertad Doble? When did the idea to return to him first occur to you?

After finishing and presenting Eureka in 2023, I felt I needed to make and put my body into films that would fill me with vitality and let me enjoy the process of making, producing, and presenting them. It was then, in conversation with Ilse Hughan, my lifelong producing partner, that I considered going back to live again what it had been like to make my first film in 2001. Making it possible came thanks to the partnership with Augusto Matte and Fernando Bascuñán. I met Augusto in Rio de Janeiro and we spoke about the possibility of making this film without having to take paths that would delay its production. The result was a great experience once again, but also confirmation that you can make worthy films without falling into clichés.

What experiences did you bring with you from La Libertad and your following films into La Libertad Doble?

The experiences have been many, more than I could ask for — from travelling through different countries and filming in different languages, to meeting international actors and crew from whom I've learned an enormous amount and whom I consider friends outside of the cinematic activity. There have been many of them, some well known internationally, others known only to a few people — all equally of a beautiful humanity.

You describe both yourself and Misael as 'no longer being twenty' — how has the passage of time changed your perspective and shaped the new film?

Here we are, closer to 50 now, but we've always stayed in touch one way or another. Misael has collaborated on several of my films, even when he hasn't been the lead. I've always considered him part of my team in some way, and that's how our relationship has stayed alive over the years. Now that we're no longer 20, we have to take other considerations into account: our loved ones, the world we have to live in, the results of certain choices, our own and other people's — in short, living has its consequences and we have to deal with them.

How did the collaborative process with Misael differ from La Libertad?

Not much, really. It took a little more convincing than the first film we worked on together in 2001. I think he thought I was joking, but once he understood the proposal was serious and I explained that we would be almost the same team, the same people, the same locations, and the same structure and energy with which we

made La Libertad, we immediately settled on a possible date to film in the province of La Pampa. Misael has Chilean nationality, and the fact that the majority producers are Chilean interested him a great deal. Then we met that wonderful actress and person who plays his sister in the film, Catalina Saavedra, who shares his last name — a meaningful coincidence that helped generate the beautiful bond that arose naturally between the two of them.

How did the memories of making La Libertad compare to making La Libertad Doble?

The memories of making La Libertad were the engine that brought us to La Libertad Doble. Without those strong and joyful memories, it would not have been possible to make this sequel. Even though 2001 was an especially bad year in Argentine history, I also felt I should add something of our own time, of what has happened to us and what has happened to Argentina over these 25 years. I think the story of La Libertad Doble doesn't only speak about one person and his personal history — if we work a little more as an audience, I think you can find several reflections or connections to what has happened and is still happening to many people in Argentina.

How has your understanding of 'freedom' evolved since making your first film?

I don't think it has evolved much. I keep asking myself with every film I make what the word "freedom" means. I don't find encouraging meanings in the use of that term over the last few decades. It's strange to say, but it has become a very complex word to define.

Can you discuss the editing process on a film like La Libertad Doble?

It was a very pleasant process, with no rush and no conditioning of any kind. We worked with Catalina Marín, and I was assisted by Martín Mainoli, the editor of La Libertad, and Manuel Ferrari, a longtime collaborator. We worked on the idea of covering not only what a day in Misael's life represents, but also of incorporating that drastic change into his entire existence, with the few tools he has at hand. The essence was to cover, in a simple way, the needs that this small and enormous story raised at the precise moment in which it unfolds.

Do you ascribe to the idea of "slow cinema" as a mode of filmmaking?

I don't have an idea of slow or fast cinema — I simply produce and direct the films that are within me and that coincide with my rhythm and sensibility, my way of observing and absorbing what's in front of me.

Where do you see La Libertad Doble in the context of Argentine cinema? How does this compare to La Libertad?

Argentine cinema has a very broad range of aesthetic possibilities, which is a good virtue for any cinematography. Unfortunately, in recent years that possibility has been dismantled by the current government. It's difficult to place La Libertad Doble within the context of an Argentine cinema that no longer produces cinema. Time and the Argentines will tell whether this has a chance of being reversed. In 2001 we didn't have many possibilities to produce films either — we young students learned how to make them and made them however we could. Fortunately we had very good international visibility where we could present our films. Today those exhibition platforms have also changed radically.


LA SOLUCIÓN



DIRECTOR'S BIOGRAPHY

Lisandro Alonso is a director and screenwriter, a key figure in the New Argentine Cinema. Since *La libertad* (2001), which premiered in the Un Certain Regard section at the Cannes Film Festival, his work has maintained a constant presence at the festival, where *Los muertos* (2004), *Fantasma* (2006) and *Liverpool* (2008) were also screened. In 2014, *Jauja*, starring Viggo Mortensen, won the FIPRESCI Prize in Un Certain Regard. His next feature film, *Eureka* (2023), premiered at the Cannes Film Festival – Cannes Premiere.

DIRECTOR'S FILMOGRAPHY

2001 - *LA LIBERTAD*
Feature film, 73 minutes.
Premiered at Cannes Film Festival 2001, Un Certain Regard.

2004 - *LOS MUERTOS*
Feature film, 78 minutes.
Premiered at Cannes Film Festival 2004, Un Certain Regard.

2006 - *FANTASMA*
Feature film, 63 minutes.
Premiered at Cannes Film Festival 2006, Directors' Fortnight.

2008 - *LIVERPOOL*
Feature film, 84 minutes.
Premiered at Cannes Film Festival 2008, Directors' Fortnight.

2014 - *JAUJA*
Feature film, 109 minutes.
Premiered at Cannes Film Festival 2014, Un Certain Regard.
Winner of the FIPRESCI Prize.

2023 - *EUREKA*
Feature film, 147 minutes.
Premiered at Cannes Film Festival 2023, Special Screening.

2026 - *LA LIBERTAD DOBLE*
Feature film, 100 minutes.
Selected at Directors' Fortnight 2026.

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