**Lisandro Alonso**

**La Libretad, 2001**

The movie closely tracks the daily routine of Mishael, a woodchopper living in the distant Pampas region of Argentina. The movie plays out as a kind of poetic meditation pondering Michael’s Sisyphian work, starting from the moment he chooses a tree, until it is chopped down from the root, including the break in work for eating, sleeping or performing other bodily functions, and culminating in the selling of the trees and bargaining over their price. Lisandro Alonso’s debut film was screened at the Cannes Film Festival in 2001 and won the prestigious visitors' prize. In La Libretad (2001), Alonso establishes his unique cinematic language, which challenges and blurs the boundaries between narrative and documentaries.

***2004 Los Muertos***

Vargas, a 50-something man, leaves prison in Corrientes, Argentina. Once he is freed, he is determined to find his daughter, now a woman, who lives in a remote area surrounded by swamps. To get there, he has to travel great distances in a small boat on the rivers, and wander deep into the wild jungle. Vargas is a quiet man, with a restraint that characterizes those who live close to nature and its laws. There is a deep mystery surrounding him and the reason for his imprisonment for many years.

***2006 Fantasma***

**Fantasma** offers a refreshing interpretation of the strict theatricality of premieres in the cinema itself. Vargas, the protagonist of Alonso's previous film, Los Muertos (2004), stars in this film as himself, this time wandering through halls and cinemas in Buenos Aires, waiting for the premiere of the film he appears in. Inanimate encounters with different characters moving in space like ghosts fill the film’s space, which takes place in a dimension detached from any fixed framework of time and place.

***2008 Liverpool***

Farrell, an ascetic sailor who has lived on cargo ships for twenty years, asks the ship's captain to go ashore to visit his mother. Like Ulysses, Farrell returns to his homeland after many years at sea, yearning for home and family. A film of few words and deep human gestures, balancing its existential parable with dark, gloomy humour. **Liverpool** offers a poetic variation, dazzling snow-white, to the Western genre. With meditation on the dangers, and perhaps also with the vague pleasures, of a single man drifting without direction and without grasping the ground.

***2014 Jauja*** Trailer – https://www.youtube.com/watch?v=QpsyW1Dq37Q

A remote military outpost in Patagonia, 1882, the "Desert Conquest" war - a heroic term for the genocidal campaign against the region’s native population. Captain Gunnar Dinsen (played by Viggo Mortensen) came from Denmark with his 15-year-old daughter Ingeborg to supervise engineering work with the Argentine army. Being the only woman in the region, Ingeborg causes a commotion among the men. She falls in love with a young soldier, and one night they secretly elope together. When Captain Densen wakes up and realizes what happened while he was sleeping, he decides to risk entering enemy territory to find the young couple. **Jauja** is the story of a man's desperate search for his daughter. A lonely journey that leads us to a place beyond time, a place where the past has disappeared and the future has no meaning. The film took part in the official competition at the Cannes Film Festival in 2014 and won the Visitors' Prize.

**Lisandro Alonso**

Argentinean painter Jesandro Alonso (1975), the son of a cattle farmer who was not prepared to continue in the family business, graduated from Del Cine University in Buenos Aires. He was 25 when he made his first film, **La Libertad**, "Outside Buenos Aires but inside Argentina."

**La Libertad**

Freedom (2001), which participated in the official competition of the Cannes Film Festival in 2001 and won the Critics Award, marked Alonso as one of the most outstanding and intriguing artists in contemporary Latin American cinema. Alonso's films include: Los Muertos (2004), Liverpool (2008) and the theatrical Fantasma (2006) revived the promise of the Argentinian nuevo cine of the 1990s by turning the focus from the urban mainstream culture dictated by many of the movement's leading directors, and re-established the importance of meticulous minimalist cinema which subordinates the traditions of both documentary and narrative films.

Alonso's films offer poetic variations of human existential loneliness, represented by the presence and mystery of his protagonists - amateur actors, and anchored in an almost parable-like dimension. The wild, exposed and sensual vistas captured by Alonso’s 35mm camera, presented the determined and hard faces of the film’s heroes in stark contrast. The main character in all of Alonso's films, wrapped in an enigmatic quintessence that characterizes solitary wanderers chasing specific but vague targets, wandering and crossing distant areas - the endless pampas of La Libertad, the tangled jungle of Los Muertos, the archipelago of frozen fire in **Liverpool** and the desert vistas of Patagonia in 1882 in Alonso's fifth and final film – **Jauja**.

**Jauja** is a psychological Western, a periodic international coproduction. The film participated in the 2014 Cannes Film Festival official competition and received the prestigious visitors' prize. For the first time, this film stars professional actors, the most prominent being the hypnotist Viggo Mortensen, who plays the part of the film’s Danish hero, Captain Densen. (Mortensen is also responsible for the soundtrack of the film and is one of its producers.) **Jauja** deals with the loneliness of man and the motive for the continuation of human existence, but unlike Alonso’s four previous films which are characterized by long, gazing and silent shots, this film is full of speech and text with an existentialist Gothic character, and is characterized by the basic tactic of cinematic expression combining heat and cold and wind and stars, which give Alonso's film the mysterious clarity of a daydream.