

## FILM AT REDCAT PRESENTS

**Mon Nov 23 | 8:00 PM |**

**ONLINE**

Jack H. Skirball Series

\$10 [members \$8]

To get tickets, visit: [Fauna](#)

## NICOLÁS PEREDA

### *Fauna*

Program curated by Eduardo Thomas

Coming to REDCAT after premiering at the Toronto, San Sebastián and New York Film Festivals as well as at The Viennale, *Fauna* (2020, 71 min.) recasts the signature actors of award-winning director Nicolás Pereda's past films onto a narrative maze of opaque dialogues and in-between lines. At an unnamed mining town in contemporary Mexico, a humdrum family gathering unravels a complex exposé of social role-play. Built on a keen sense of the theatrical and the methodical camera work of long takes and succinct movements, *Fauna* is a haunted portrait that comments on both individual and collective dynamics at the edge of the macabre and the tragicomic. Pereda's work has been the object of thirty-five retrospectives worldwide, and has been presented at major international film festivals, including Berlin, Cannes, Locarno, Rotterdam and Venice. Currently, Pereda is an assistant professor of Film & Media at the Department of Film & Media, UC Berkeley.

**In person via Zoom: curator Eduardo Thomas; director Nicolás Pereda**

"A rising star of contemporary Mexican cinema, Nicolás Pereda (b. 1982) is a central figure in a diverse group of Ibero-American directors whose innovative approaches to narrative filmmaking over the last ten years have together defined one of the most exciting trends in world cinema. Pereda's films are resolutely Mexican and almost exclusively deal with stories drawn directly from the everyday lives and worlds of their working-class characters." — Harvard Film Archive

"A distinctive voice from fertile Mexican soil!" — *Senses of Cinema*

“Very much of his moment, Pereda combines aspects of some of the most notable trends in contemporary world cinema, including elements of deadpan minimalism, slacker cinema, the documentary/fiction hybrid, and long-take formalism.”

— *Anthology Film Archives*

“The range of his characters — cheats, pranksters, layabouts, and honest hardworking types — makes it clear that Pereda really wants to investigate the margins he can’t stop filming.” — *The Village Voice*

## **The Program**

Luisa and Gabino visit their parents in a mining town in the north of Mexico. Their father’s only interest in them is sparked by Luisa’s actor boyfriend when he acts out the role of a narco kingpin. To cope with family tensions, Gabino imagines a parallel reality of detectives and organized crime. The latest feature from Mexican-Canadian auteur Nicolás Pereda, *Fauna* is a sly, comedic take on how violence in Mexico has infiltrated popular imagination.

“Following a decade working at the intersection of fiction and documentary, Pereda has, in recent years, mostly forgone the aesthetics of nonfiction in favor of a unique form of narrative cinema in which real-world issues and anxieties are couched in forms at once grave and fantastical... *Fauna* charts a sidelong course around one of Mexico’s more pressing sociopolitical concerns—the impact of narco culture on Mexican society and its troubling representation in the media—by situating its characters within a subtly expanding dramaturgical framework in which notions of performance and identity are made to blur and reanimate as the narrative shifts between the quaint and the cryptic.” – Jordan Cronk, *Cinema Scope*

See the full article here:

<https://cinema-scope.com/cinema-scope-magazine/reconstructing-violence-nicolas-pereda-on-fauna/>

## **The Filmmaker**

**Nicolás Pereda’s** work explores the everyday through fractured and elliptical narratives using fiction and documentary tools. He often collaborates with the theater collective *Lagartijas tiradas al sol* and actress Teresita Sánchez. He has been the subject of more than 30 retrospectives worldwide in venues such as Anthology Film Archive, Pacific Film Archive, Jeonju International Film Festival and TIFF Cinematheque. He has also presented his films in most major international film festivals including Cannes, Berlin, Venice, Locarno, and Toronto, as well as in galleries and museums like the Reina Sofía in Madrid, the National Museum of

Modern Art in Paris, the Guggenheim and MoMA in New York. In 2010 he was awarded the Premio Orizzonti at the Venice Film Festival.

#### Filmography:

- *Fauna* - 2020
- *Mi piel, luminosa / My Skin, Luminous* - 2019
- *Historias de dos que soñaron / Tales of Two Who Dreamt* - 2016  
(Co-directed with Andrea Bussmann).
- *Minotauro / Minotaur* - 2015
- *Los ausentes* - 2014
- *El palacio / The Palace* - 2013
- *Matar extraños / Killing Strangers* - 2013  
(Co-directed w/ Jacob Schulsinger).
- *Los mejores temas / Greatest Hits* - 2012
- *Verano de Goliat / Summer of Goliath* - 2010
- *Todo, en fin, el silencio lo ocupaba / All Things Were Now Overtaken by Silence* - 2010
- *Perpetuum Mobile* - 2009
- *Entrevista con la tierra / Interview with the Earth* - 2009
- *Juntos* - 2009
- *¿Dónde están sus historias? / Where Are Their Stories?* - 2007

#### **The Curator**

**Eduardo Thomas** is a research-based visual artist and film curator. He is most interested in the many ways that our reality can be constructed / explained / experienced through the use of audiovisual media. He is a founding member of SOMA (Mexico) and has collaborated as film curator in establishing exhibition and discursive platforms such as *Ambulante Film Festival* (Mexico) and the *Berlin Documentary Forum* (Germany). In 2013 he was awarded a research grant by *The Japan Foundation* to inquire into the relationship between the Shinto-Buddhist concept of "ma" and experimental film practices in Japan. In recent years he has been involved in exhibition projects for International House Philadelphia and Cinema 23. He is currently pursuing a PhD in Art History, Theory and Criticism with an Art Practice Concentration at the Department of Visual Arts, UC San Diego.

*Funded in part by the Ostrovsky Family Fund, with special support provided by the Academy of Motion Picture Arts and Sciences.*