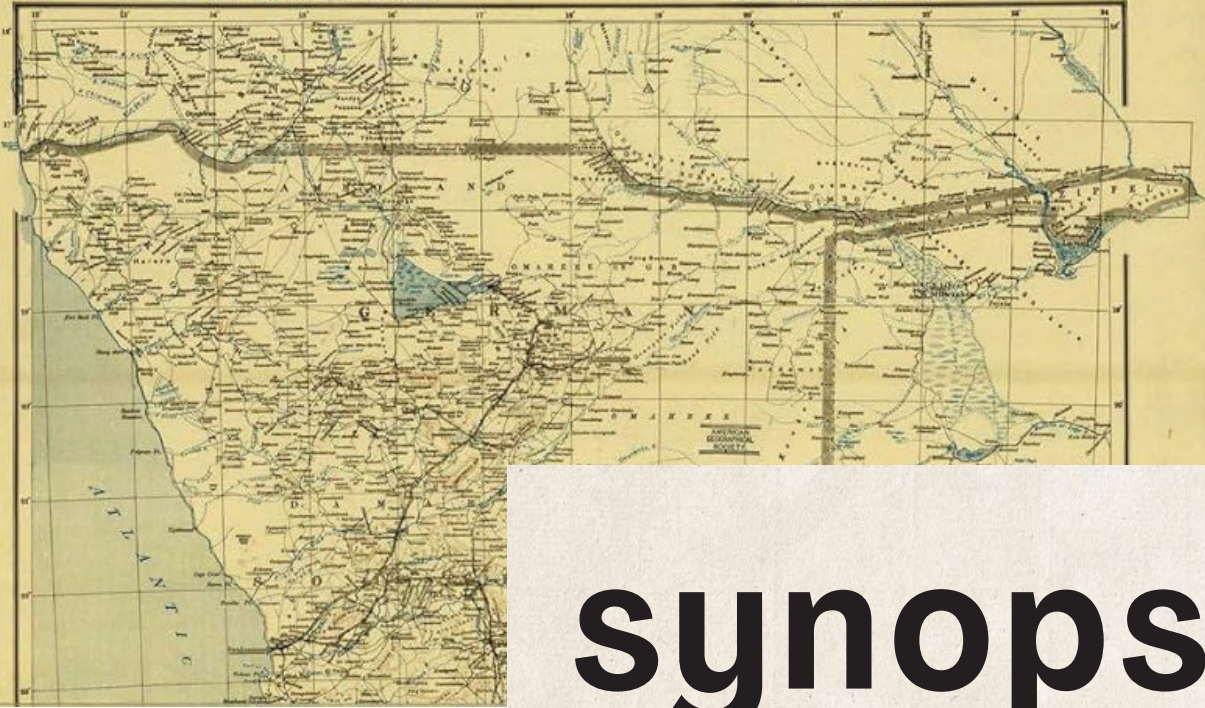


pepe

A film by nelson carlo
de los santos arias

 74 Internationale
Filmfestspiele
Berlin
Competition

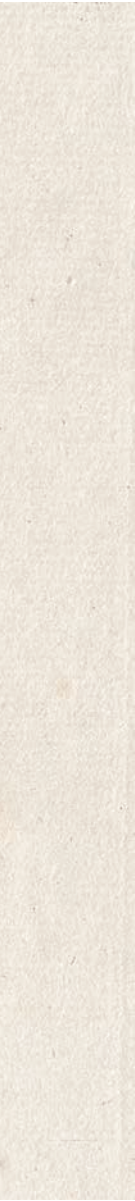




synopsis

A voice that claims to be from a hippopotamus. A voice that does not understand the structural perception of time. A voice that from a trance, goes across the languages of a historical event. “Is that my sound that comes out of my mouth?” Or specifically, what is a mouth?” The only thing he knows for sure is that he is dead. The first and last hippopotamus killed in the Americas.

Between encounters and misunderstandings, epiphanies and sadness, we arrive to a world full of stories replete of more stories; images and sounds that narrate, in a serious, playful, authentic and false way, the overwhelming orality of these towns that, like Pepe, were made up of beings who died without ever knowing where they really were.



crew

Director, Writer & Editor: Nelson Carlo de los Santos Arias

Cinematography: Camilo Soratti, Roman Lechapelier & Nelson Carlo de los Santos Arias

Sound: Nahuel Palenque

Sound Design: Nahuel Palenque & Nelson Carlo de los Santos Arias

Music: Nelson Carlo de los Santos Arias

VFX: Erwin Jimenes

Animation: Manuel Barenboim

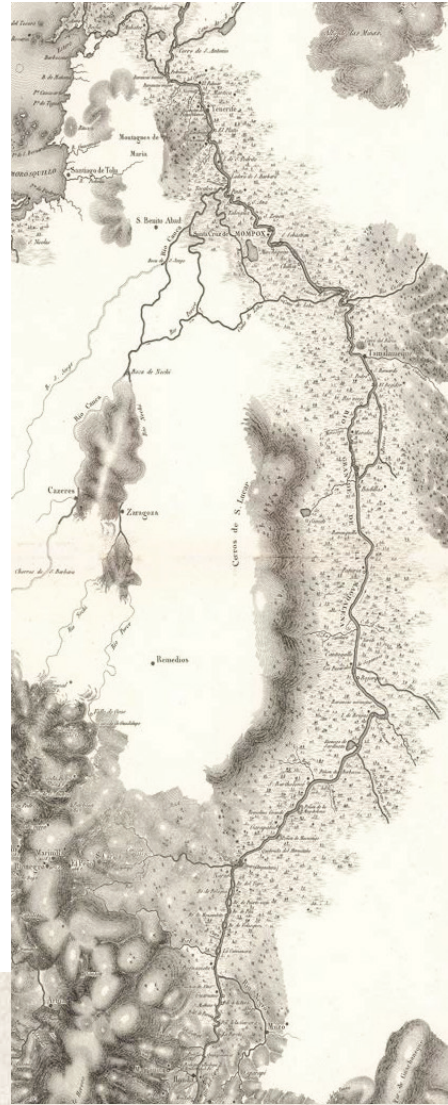
Producers: Pablo Lozano, Tanya Valette & Nelson Carlo de los Santos Arias

Monte y Culebra, Santo Domingo

Co-Producers: Andrea Queralt, Christoph Friedel & Claudia Steffen, Joel Haikali & Sophie Haikali

4a4 Productions, France; Pandora Films, Germany; Joe's Vision, Namibia

cast



Jhon Narvaez (**Pepe**)
Sor Maria Rios (**Betania**)
Fareed Matjila (**Pepe**)
Harmony Ahalwa (**Pepe**)
Jorge Puntillon Garcia (**Candelario**)
Shifafure Faustinus (**Pepe**)
Steven Alexander (**Cocorico**)
Nicolas Marin Caly (**Angel**)



The Dominican director studied film in Buenos Aires and Edinburgh and has an MFA from the California Institute of the Arts. His first short film SHESAID HEWALKS HESAID SHEWALKS won a BAFTA Scotland in 2009 while his documentary PARECES UNA CARRETA ... was part of the major Latin America art exhibition at the Guggenheim Museum in New York.

His graduation film SANTA TERESA & OTRAS HISTORIAS won the Prix Georges De Beauregard at FidMarseille; COCOTE won the Signs of Life Award at Locarno. He developed PEPE while participating in the DAAD artists-in-Berlin programme.

bio

filmography

2009 SheSaid HeWalks HeSaid SheWalks; animation

2010 Should We Go Home?; short film

2011 La última golosina; short film

2013 Pareces una carreta de esas que no la paran ni los bueyes (You Look Like a Carriage that Not Even the Oxen Can Stop); documentary

2015 Santa Teresa & Otras Historias (Santa Teresa & Other Stories)

2017 Cocote

2024 Pepe



director's

notes

Every so often in my work, I feel the need to return to some issues that have become recurrent. The production of imagination, The Fantastic genre and the universe of children. For me, the act of imagining becomes pure individual enjoyment. The child's world is full of things that only he can see and many times he gets angry as he understands that the other will never see them.

The fantastic gives us the possibility of creating impossible worlds, turning imagination into that bridge towards the much needed utopia - the one that creates worlds that don't exist yet - and alters the fact that cultures are created based on telling each other stories of their own past repeatedly. The danger of this, and it is precisely what the utopia removes, is that this reaffirmation is perverted, usually by the work of hegemonic elites, degenerating into a misleading, mystifying discourse used to make their interests prevail. The utopia discourse, a continuous critic of power, allows this call to "elsewhere", to a "still non-existent" society.

Pepe is that world that comes from my own and a collective imagination. The premise of this story of a being that leaves in search of something that doesn't exist and dies in a place without ever knowing where he was, becomes a stamp throughout our stories. A first colonizer that arrives by mistake, countless living beings (humans, animals, plants) that are banished, to be brought to unknown lands.

In this exercise of imagination production, I meet again with that revealing orality. That, which often carries the signs of our utopia, the only one that allows us to think about new political futures. That, which is inseparable from a continuous horizon of liberation that goes back to the past from its deepest entrails.

Dominican Republic, Namibia, Germany & France
2024
122 min.



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PRODUCTIONS



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