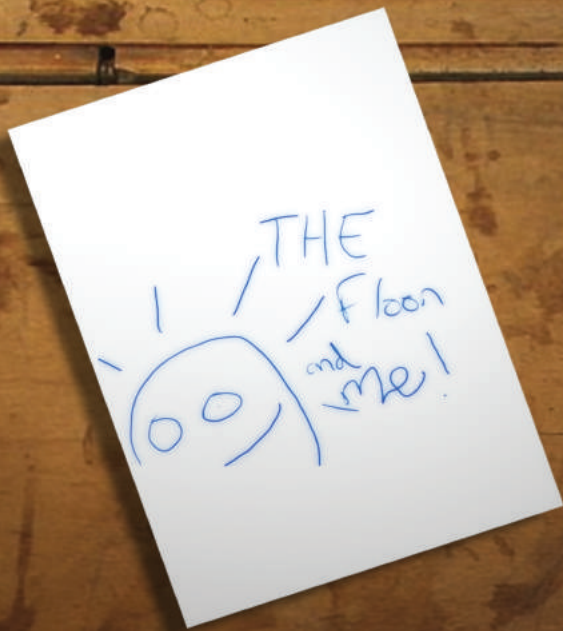


MASCOTA

FILM BY NICO GARCINI & MISAEL JOSÉ OQUENDO





SYNOPSIS/PROJECT DESCRIPTION

The story of MASCOTA follows a lost pilgrim (PEREGRINA) who finds themselves furloughed in a town full of live action role players. In need of a square meal, the Pilgrim meets and follows a vagrant LARPer, RATBOY, who is fervently obsessed with an entity called the Floon. The townsfolk are not only all participating in a town wide LARP campaign, but they all appear to be compulsively partaking in a town lottery. The pilgrim comes to find that each individual's lottery ticket is what allows them to participate in the town's activities. Without a ticket, one is ostracized from all establishments and events, and like Ratboy, becomes a Mascota, and townsfolk then consider them to be a subaltern citizen. Mascotas present as half human/half animal figures, as they have chosen a path whereby they no longer see the difference between their in-game role-play and their out-of-game persona. These mascotas all live together in a 'monster camp,' a harmonious socialist community just outside of town. Here they worship the ways of the Floon, a deity whose name has its origin in a LARP term that signifies the feeling of exaltation one gets from participating in a campaign. Our protagonist, after becoming familiar with this shunned community, begins to notice certain inherent disparities between these two societies. Noticing a sense of superiority among the townsfolk, the Pilgrim becomes increasingly worried that the ticket holders and the ticketless will inevitably be brought to conflict.

MASCOTA is an animated experimental fantasy film created through the use of keyframing, image plating and motion capture A.I. software. MASCOTA's story and aesthetic draws from a myriad of sources: Live Action Role Playing, an interactive role-playing game wherein the participants portray characters through physical action and fashion. This heavily inspired the premise of the film wherein every character in the film aside from the protagonist is a 'LARPer' engaged in a fantasy campaign. Through the use of animation, the film is free to explore and engage anachronistically with any setting, mythology, fashion and style. The dialogue of the feature merges LARPing terminology and antiquated speech as a diachronic experiment in form. Concerning the etymology of MASCOTA, look to the 19th century French, mascotte, meaning a pet or lucky charm, a concept by which the feature's auteurs gather certain thematic symbols. The film's satirical and abstracted reenactment of the christ myth is told through the haze of unrequited love and its heavily tragic consequences.



PROJECT PHILOSOPHY

In this piece, the protagonist Peregrina primarily fills the role of a voyeur-on-scene, engaging with the world only through the perspective of an outsider. Our pilgrim, found between the capitalistic lottery-driven town and the idealistic socialist monster camp, struggles to interact meaningfully with either community. As a newcomer with an inveterate impulse to travel, Pergrina assumes a sort of fugue state. This is a dissociative state wherein one suffers an inability to recall the past and certain aspects of their personality and engages in erratic drifting, usually as a result of some sort of traumatic event. Consequently, having been thrust into this fantasy obsessed town, she wanders through the landscape of the film, virtually powerless to enact any type of change, regardless of her own personal views. This reflects the general feeling of a person living precariously, both physically and psychologically—within the modern cityscape. Through this impassive lens of the observer, certain inequalities are exposed and analysed: such as how the biases inherent within the terminology used by the LARPer throughout enforces certain authoritarian structures of the dominant society; and how these structures impose an inequality on those who are left without tickets (this fantasy world's documentation of identity), effectively dehumanizing them. This emphasizes the plight of those in modern society, who, without the proper papers to legitimize their citizenship, are alienated and pushed further into the gulf of economic and civic disparity, and are thus left to construct their own makeshift communities as a means of mutual support. In MASCOTA we see how the town's violent reaction on the Mascota camp serves as a figuration of how the hegemonic power of the dominant class will always look to enviously expropriate these alternative social efforts.



would you weary one believe you are in the land of the tickets?

The pilgrim encounters Ratboy.



Hold on to your lottery ticket tightly, for those who lose them are banished.



Peregrina enters the town tavern,
Pottage, Paps & Possibilities.



if only i could be one of those Gluttos...
yes, Reddo...

The Gluttos, a band of mischievous Mascotas gobbling up anything in their sight.



Pilgrim & Ratboy convene at the monster camp.



i thought for certain such a fine place as this would afford me more luxury

The Jester and Bard at the Tavern.



CREATED BY

NICO GARCINI is a Cuban writer, filmmaker, musician and visual artist currently based in Tucson, AZ. He graduated with a BFA in film from Bard College in Annandale-on-Hudson, NY, where he studied under Peter Hutton.

MISAEEL JOSÉ OQUENDO is a Puerto Rican video artist, curator and writer based in Los Angeles. He recently graduated from the Aesthetics & Politics (2020, MA) program at the California Institute of the Arts. He also studied film and visual critical studies at the School of the Art Institute of Chicago where he graduated with a BFA in 2016. His videos have been exhibited at the Gene Siskel Film Center in Chicago and most recently at the LA Contemporary Archive in Los Angeles.

FEATURING

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MISAELOQUENDO

EDITING & ANIMATION

MISAELOQUENDO

TITLE CARD

MAK HEPLER-GONZALEZ

SCORE

NICO GARCINI

