

Title: CINEMATIC REWILDING AND WRITING MACHINES: A METALOGUE ON DISRUPTED CONTINUITIES

L.F.D.P. (Lucia D'Errico and Francesco Pizzocchero)

Abstract

L.F.D.P. propose a performative research presentation that enacts its own mechanism of inquiry. The project originates from an experimental short film in which five Disney movies—each staging nature as a mirror of human desire—undergo a process of “cinematic rewilding.” The aim is to investigate how artistic research can destabilize anthropocentric frameworks through which “nature” has been constructed.

The movies' frames are re-scanned through a Canon Pixma MG3650, stretched, fractured, and decomposed into machinic rhythms that **reclaim slowness, care, and attention in artistic practice**. The soundtrack resonates with this gesture: two AI-generated voices—one condensing a century of right-wing rhetoric on nature, the other drawn from left-wing environmental discourse—enter a dialogue that gradually collapses their opposition, revealing an underlying ideological continuity. Interwoven with rhythmic samples and Rimbaud's poem *The Sleeper in the Valley*, whispered at the edge of audibility, the work corrodes the surface of rhetoric and opens an affective temporality of decay and fragile resonance.

The proposed live presentation combines performativity and discourse proposing a *metalogue* between artistic and scientific modes of knowing, where glitch, breathing, and pause become posthuman tools for **learning and unlearning in and through the arts**.

Link to the short film:

https://drive.google.com/file/d/1hjAipcKGzVeznLxNbakOKlaD17tXbWtk/view?usp=share_link

Keywords: posthuman cinema, desynchronization, nonhuman temporality, metalogue.

Disciplinary field: Artistic Research / Experimental Cinema / Posthuman Theory

Format of presentation: Film screening and performative talk (20/30 min)

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Mini-CVs:

Lucia D'Errico is an artist-researcher in the field of music with a special focus on experimental performance practices and interest in transmediality, the visual arts, post-structural philosophy, semiotics and epistemology. She works as a performer, composer, sound artist, video performer, and graphic designer. Other areas of research include the critique of representation, the role of the human in relation to the non-human, the paradoxical relationship between writing and what escapes writing, the suspension of teleological temporalities, the status of the question in artistic research, and the investigation of machinic ontologies. She is professor for artistic research at the GMPU Klagenfurt.

Francesco Pizzocchero is a multidisciplinary artist and PhD candidate at the Mozarteum University Salzburg. His research investigates how power operates through aesthetic, regulatory, and perceptual infrastructures within what he terms *aesthetic capitalism*. Drawing on new materialism, posthuman

theory, and his background in law, he explores how subtle algorithmic and normative apparatuses shapes perception, temporality, and embodiment. Through practice-based cartographies and performative mappings, his work exposes the entanglement of law, aesthetics, and governance, tracing how power is enacted and materialised across human and more-than-human assemblages.