



WALKIE TALKIE FILMS PRESENTS

A XIANA DO TEIXEIRO PRODUCTION
DIRECTED BY EMILIO FONSECA MARTÍN

SALVA XE SALVA XE

WILD, WILD

All of us creatures come together
in this dance of being alive



AXENCIA GALEGA
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XUNTA
DE GALICIA



TELEVISIÓN DE GALICIA



Can you smell that?



**27TH MALAGA FESTIVAL
SILVER BIZNAGA AWARD FOR BEST DOCUMENTARY**

“For reconsidering the category of Wild from our climatic apocalypse, reinventing a hybrid sensibility where eye and ear become half animal half human half technical, to invite us to re-educate our capacity for wonder, tenderness and inter-species awareness.”

SALVAXE, SALVAXE (WILD, WILD)

DOCUMENTARY, EXPERIMENTAL, ESSAY

SPAIN, 2024

86 MINUTES

DCP 2K, 5.1

DIRECTION Emilio Fonseca Martín

WRITTEN BY Emilio Fonseca Martín, Xiana do Teixeiro

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DIRECTOR OF PRODUCTION Sabela Mendoza Fernández

PRODUCTION DELEGATE Jaime Muguruza

HEAD OF PRODUCTION Uxía Buciños e Nóvoa

DIRECTOR OF PHOTOGRAPHY Emilio Fonseca Martín

ART DIRECTION Laura Ginés Bataller

ANIMATION Laura Ginés Bataller, Pepon Meneses Gutierrez

FX SUPERVISION Laura R. Iturralde

ORIGINAL MUSIC Ángel Faraldo

SOUND DESIGN Xoán-Xil López

SOUND MIXING David Machado - La panificadora Estudios

EDITING Emilio Fonseca

COLOR GRADING Pablo Cayuela Miguel - Laboratorio Numax

WITH THE SUPPORT OF ICAA, AGADIC, CRTVG

WINNER OF A CINEMA PENDENT PRIZE - WIP FESTIVAL L'ALTERNATIVA 2022

PARTICIPATED IN BASE LAB FESTIVAL INTERSECCIÓN 2022

SILVER BIZNAGA FOR BEST DOCUMENTARY FESTIVAL DE MÁLAGA 2024

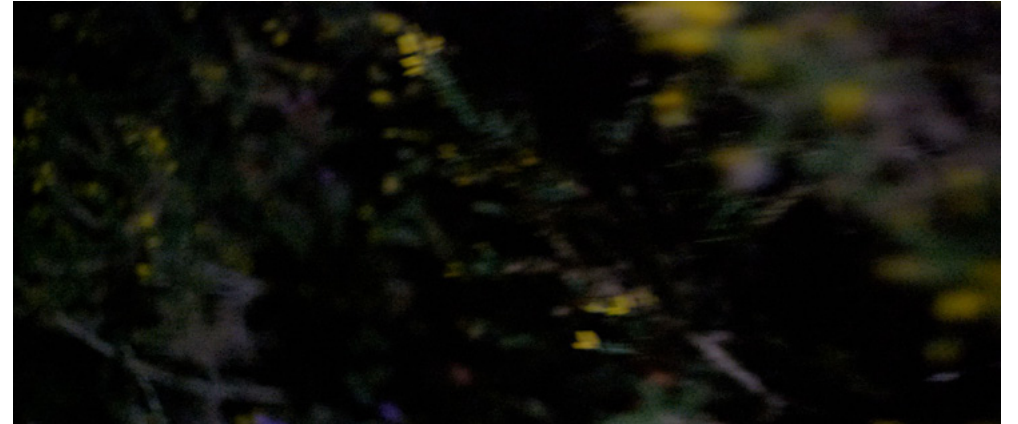
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SHORT SYNOPSIS

'Can you smell that?' The camera goes deep into the forests of Galicia and the north of Portugal among whispers. We need to sharpen our senses to weave the signs left by wildlife. WILD, WILD tracks images and absences of Iberian wolves. The film navigates a relational history, laden with folk mythology, submission and extermination, and confronts an audiovisual history made of images-simulacrum of the natural wild. This film essay is a nature antidocumentary: it features wolves that look back at the camera, terrified, and humans that can howl. All of us creatures leave traces in this careful dance of tracked trackers.

KEY CONCEPTS

Anthropocene - Iberian wolf - Southern Europe
Nature antidocumentary - New nature images
Science - Non-human life - Domestic/Wild
Hybridisation - Post-nature - Rewilding
Extermination - Symbiosis - Interdependence

A wide-angle landscape photograph showing a grassy hillside under a pale sky. Two large white wind turbines are prominent on the horizon. In the foreground, a herd of horses is grazing. The text "being a wild creature here" is centered in the middle of the image.

being a wild creature here


LONG SYNOPSIS

'Can you smell that?' The camera goes deep into the forests of Galicia and the north of Portugal among whispers. We need to sharpen our senses to weave the signs left by wildlife. These images move away from the representation of virginal purity associated with the natural landscapes of the northwest of the Iberian Peninsula. The images reveal an awareness of the intense modelling of these landscapes by human action. Being a wild creature here means being a besieged wild creature. **WILD, WILD** tracks images and absences of Iberian wolves, encountering scientists and various creatures. The film navigates a relational story laden with folk mythology, submission and extermination, and confronts an audiovisual story made of images-simulacrum of the natural wild.

In a time of collapse and environmental catastrophe, this film essay questions the boundaries between the domestic and the indomitable, between the pure and the hybrid. The perceptive crisis generated by these dualities is diluted in the recognition of the fluidity of ecosystems: all the matter we are belongs, and will belong, to other creatures. **WILD, WILD seeks to resemanticise images of nature and challenge the relationship between humans and non-humans. An exercise in film that approaches the wild without supplanting it**, wishing to discover its existence and without the need to represent it, revealing both images of absence and encounters with wolves. A film that does not shy away from the implications of taking records of the wild, lives in contradiction and tunes the cinematic, ethical and political image-producing tool to reinhabit the world.

WILD, WILD is a nature antidocumentary: it features wolves that look back at the camera, terrified, and humans that can howl. All creatures leave traces in this careful dance of tracked trackers.



A blue-tinted photograph of a herd of horses in a field. In the background, a barn is visible. The text "feralizing our gaze, rewilding of our lives" is centered in the image.

feralizing our gaze,
rewilding of our lives



DIRECTOR'S NOTES

By Emilio Fonseca

'With WILD, WILD I wanted to make a film to share the thrill that cohabitation with other life forms brings me. We live together in the planet. **We are together in this.** I also wanted to challenge the way in which we understand and treat wildlife. I started the project as a documentary about wolves in the Iberian north-west, interviewing people who had had contact with wolves —farmers, researchers. I soon realised I did not want to produce just another story about damages to livestock, farmers protection measures and the so-called “management” of wolves —really meaning how many we want killed. I was not looking to make the “typical nature documentary” either, spectacularising the drama of wildlife in an idyllic environment with no traces of anything human. We live in a world in environmental collapse, on the brink of a climate catastrophe and in the middle of a mass extinction of species, the fastest ever on the planet and the only one to have one single species as the main responsible for it. **I do not think it is interesting to discuss whether wolves, a fundamental species in our ecosystems, need to be preserved. In my opinion, it is urgent to take care of that wolf population and the ecosystems they inhabit,** and also help to dismantle policies and discourses that are contrary to non-human lives and scientific evidence.

'To approach wolves, I was fortunate to be in the company of research scientists and also a small dog we found on a shooting day after she had been run over. She has become our family-pack ever since.

'During the writing and development of the film, we shaped our story as **cinema-tracking: a process with which scientific work begins (and which we share with many animals), through which we have to interpret the environment and search for traces and meanings in what is around us.** We wanted to promote joyful, sensual and immersive learning among our audiences, **awakening the senses of our animal selves** to engage, little by little, in a more theoretical reflexion. We wanted to show how scientific field data are obtained and incorporate ideas from ecological posthumanistic thought, challenging hegemonic ways of looking at, thinking about and acting against the environment and non-human lives. All that while trying to make the very most of the capacities of audiovisual language to take us beyond the word, encouraging a feralization of our gaze, a rewilding of our lives.



THE SOUND DESIGN

By Xoán-Xil López, sound artist and researcher

‘The sound treatment of WILD, WILD is **an approach to the audible universe of the environment in which Iberian wolves live** in Galicia and the north of Portugal, representing that sensitive landscape from different listening perspectives. All the material we used comes **exclusively from field recordings** made for the project in different locations this species moves through.


‘We started with two technical strategies to make the recordings: **in situ captures and absence recordings**. The former use a double stereo, a satellite dish and ORTF, which allows us to have both details and ambient recordings in synch. For absence recordings (or “sound trapping”) we used programmable devices to monitor animals (or AudioMoth devices) and small recorders with external batteries. Also, we used microphones that allow us to capture frequencies beyond the human spectrum (ultra and infrasound) which were later processed to transport them to our audible range. These sporadic transformations are intended to displace the traditional idea of representing an anthropocentric sound landscape, towards a place of interpretation and speculation about other ways of listening.

‘In a more aesthetic sense, I am especially interested in the array of textures offered by the different sound recording systems—noise, distortion and error. Evidencing their presence challenges the sound treatment of traditional nature documentaries that try to convey, also through the ear, a pristine image of “natural” environments.

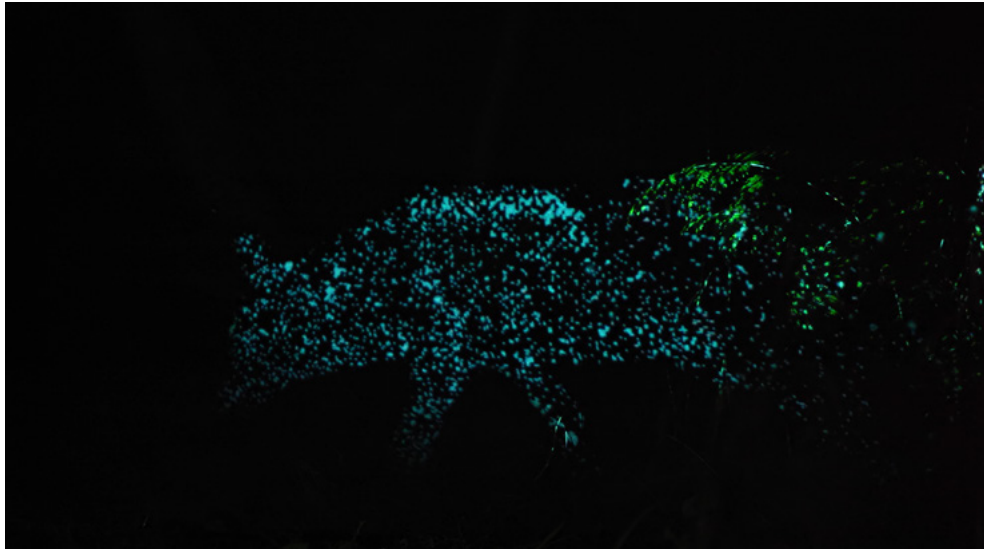
‘At the same time, we are facing a paradox: the act of recording is a disruptive intrusion of surveillance and control that can simultaneously become a tool to help us understand other species and establish a new relational framework.

‘Lastly, the sound editing is intended to enhance the experience of the wait in biological observation processes and express how this implies a situation of immersion in which time expands and senses become sharper’.





Looking is (self)transforming: WILD, WILD is the
opposite of a 'nature documentary'



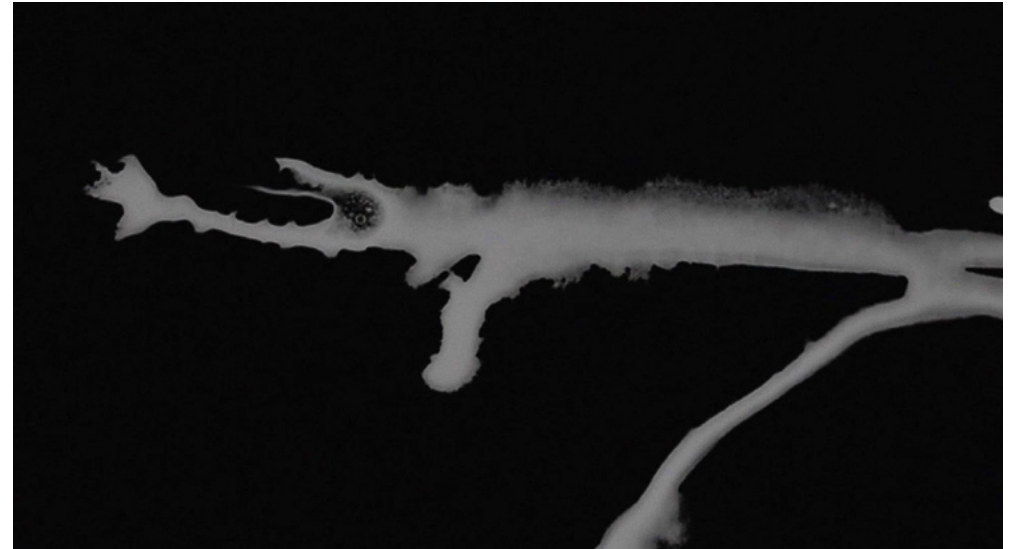
THE SOUNDTRACK

By Ángel Faraldo, musician and researcher

'The soundtrack was conceived as one that was representative of "the other"'. This otherness encompasses several things: all that cannot be seen, that cannot be perceived through the senses, all the natural things that are in the subsoil... And perhaps it also represents the ether, the atmosphere, the ionosphere, from which we observe the Earth. In contrast with the sound design, the soundtrack was entirely generated in a digital composition environment, a programming environment. A number of specific algorithms and plug-ins were developed for sound generation.

'The structural principle from which I worked is Winfried Otto Schumann's resonances. This scientist formulated in the 50s the idea of the existence of an electromagnetic spectrum that was characteristic of the Earth, related to the ionosphere and the planet's interior. He discovered that there is an electromagnetic field with a specific spectrum (7.8 Hz), which is planet Earth's vibrational characteristic. I thought it would be interesting to take this vibration as a starting point to generate the soundtrack synthetically. I worked with the harmonic series of the Earth's electromagnetic field to make what we will never hear sound.

Also, in parascience, many people want to relate this frequency to alpha waves, to these elevated states of consciousness, of vibrational connexion and neural connexion with the world. I found this idea interesting to represent "the other" and our unconscious connexion with "the other" -that connexion that leads us to be one with nature'.



THE ANIMATIONS

By Laura Ginès and Pepon Menezes, artists and researchers

'The creative process was, in this case, very different from other audiovisual projects, since we had the opportunity to dissociate ourselves from the narrative load of the sequences we were working on. **We were able to play and find visual solutions through a ludic approach.** As the communication of ideas and direct content was not to be done through animation, we proposed suggestive, evocative animations.

'And that ludic, experimental thing was present from the beginning of the collaboration, when we were invited to join the film's team in a team workshop in the mountains. This helped us know each other, live together for a few days and get into Emi's head, the story and the tone in which he wanted to explain the story. It was there that we understood that one of the particularities of the team behind Walkie Talkie Films is the fact that the stories they tell, the way in which they tell them and their means production are highly coherent'.

“Making this film required that we rethink what it means to shoot in a natural territory, in a living ecosystem; what we want cinema to be.”

PRODUCER’S NOTES

By Xiana do Teixeira, filmmaker, researcher and producer

About the production and the impact

‘The **production** of this film was **sustainable, vegan and ecofeminist**. These processes are at least as important as the final result of the work.

‘Cinema has a very practical part, with material implications. **Every film has an impact on the territory where it is shot**. This impact is almost always negative: **to film a landscape, cinema has tended to devastate it**. WILD, WILD has sought another type of images—precarious, inadequate, sometimes laden with absence, sometimes haunted. But they are beautiful at the same time—findings that will allow the audience to behold that which is almost impossible to perceive. **With as small a team as possible, minimising CO2 emissions** and our own presence in besieged territories, often choosing recording devices that do not need our human bodies to actually record, we collected a set of samples that perhaps illustrates, more realistically than any “nature image”, what wildlife in Southern Europe in the Anthropocene (Capitalocene) is.

‘**Making this film required that we rethink what it means to shoot in a natural territory, in a living ecosystem; what we want cinema to be**, what we definitely want to distance ourselves from, what possibilities images open up, to what extent they have an impact on the way a society looks at and relates to itself’.



“New images can inspire new relationships between humans and non-humans.”

New images

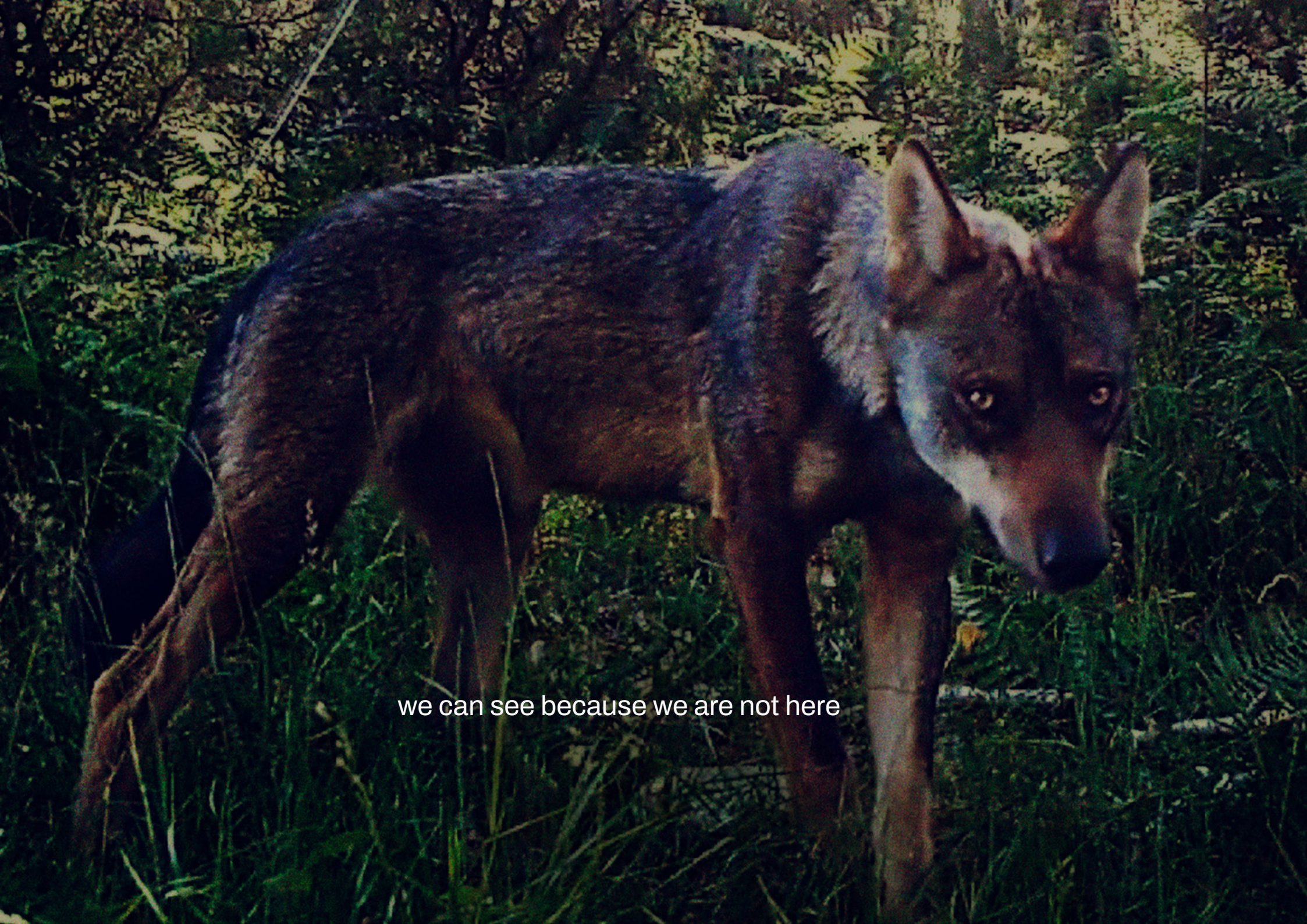
‘We wanted to question traditional “nature images” — portraits that extirpate humanity from what we see, as if those images were not recorded by anyone, as if observation and film gear did not have a deep impact on what is portrayed, as if territories existed independently of extractivism.

‘We have repeatedly found the opposite: we are always heard, smelled, seen by other animals, who will flee from this thing that stinks of humanity, that smells of violence. How can we talk about ecosystems in the Anthropocene without including this relationship with the human? To us, **old “nature images” are counterproductive**. We believe that **new images can inspire new relationships between humans and non-humans**. Another way of looking is necessary for another form of relationship, hopefully fairer and more beneficial to all’.

Towards post-nature

‘In WILD, WILD we point out that **the environment is not any sort of paradisiacal scenery, nor is it an aesthetic spectacle**: there is desire, there is pain, there is intimacy, care work, relationships and also, in an especially violent manner, chasing, harassment and extermination by humans. In the film, we explore the Galician and Portuguese landscape, radically impoverished as a result of human action. The forests, even in the mountains, are now always mixed —technology and macrostructures contribute to the assault unscrupulously. **But it is also important to acknowledge and defend the lives of Anthropocene’s refugees**. Even if extremely precarious, the wild animals and plants that survive here, among them a few Iberian wolf packs, retain all their value, which cannot be played down.

‘All of us creatures live mixed with each other (that togetherness makes our existence possible) and life flows and mutates all the time. If we are to survive our society **should get rid of the burden of thinking in terms of purity of races**, cleanliness, order —**we should get rid of the idea of “plague”**, which is an ideological concept, not a biological one’.



we can see because we are not here

WE DECLARE THAT

THIS FILM HAS WITHDRAWN FROM

- filming captive animals,
- portraying graphic violence,
- approaching the Galician and Portuguese ecosystem as if it were a paradisiac postcard,
- talking about nature and territory excluding the human element, and
- engaging in massive, disproportionate shooting, crushing the territory we are trying to discover and want to regenerate.

INSTEAD, WE PROPOSE AN IMAGE OF NATURE THAT IS

- impoverished, and still of immense value;
- subjected to violence, but not violent or dramatic to the viewer;
- intimate, related to bodies and relationships involving love, pain, search, desire;
- relational: an image on which we project our society's relationship with the living territory we co-occupy with other societies;
- inspiring: an image to discover, dream about and inspire new ways of engaging with the living beings we cohabit with.





With the collaboration and scientific advice of

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Pablo Sierra Abraín
and
Diana Castro (CIBIO-BIOPOLIS, University of Porto)
Alberto Gil “Toupa”
Chisco Lema (Corcubión)
Martíño Nercellas Méndez





EMILIO FONSECA MARTÍN
Director

The filmmaker explores the relationships between humans and non-humans through the pursuit of interspecies justice, the similarities, and encounters between communities of different species that cohabit the planet. Emilio Fonseca is a screenwriter, director, illustrator, animator, and educator in the field of visual arts, who co-founded **Walkie Talkie Films** in 2008, working with documentary and experimental languages. He is the author of essays on the Anthropocene, simulacrum and deliriums, titled **“We Are Plague”** and **“I Am Wall”** (for the series **“I Am Camera”** of CCCB). He is also the author of the book **“Images: A Public Domain”** (Various Authors, CCCB, 2020), as well as director of the TV works **“Burning the Wildlands”** and **“Tallers Sonors.”** He has participated in the art and international cooperation project **“Chaco Ra’anga”** (AECID), creating **“Invisible Green”** (AECID, 2016) a documentary comic on eco-social conflicts.

WILD, WILD is his first feature film.

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TRAILER

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