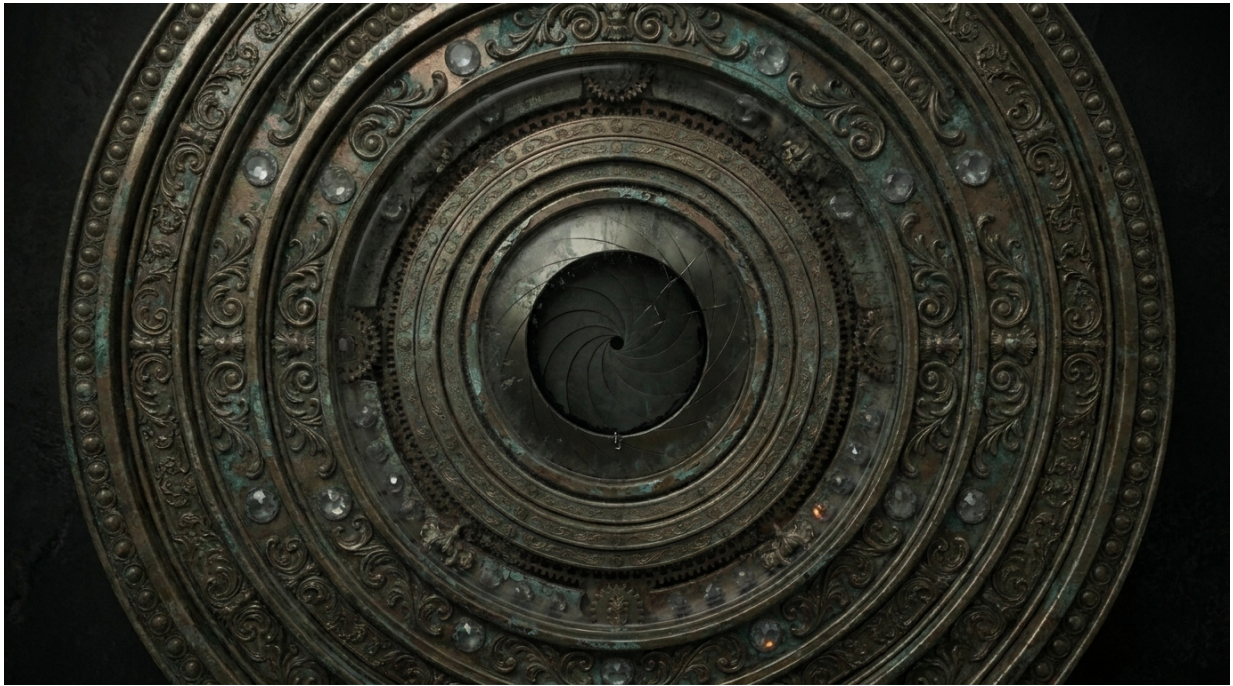


ENZO GENTILE

AI CINEMATIC SHORTS · 2025-2026

A Cinema of Absence

Notes on Method & Trilogy



The Final Code, EP.06 - Series III (2026). Synthetic Baroque, vertical cinema 9:16.

```
document: curatorial_statement;  
format: 18 films × 60 seconds;  
status: complete;
```

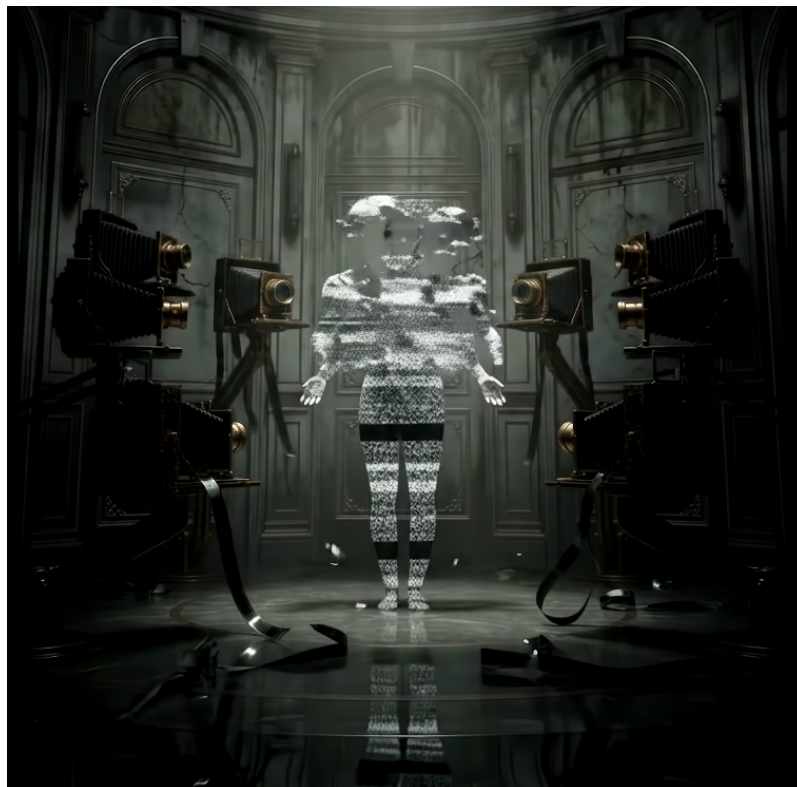
I. THE DIGITAL MINUTE

Every film in this body of work lasts exactly sixty seconds. The constraint is not a limitation: it is a reclamation. The “digital minute” - the fastest consumption format of social media - is repurposed from a tool of distraction into a concentrated dose of critical thought. These films do not comfort, do not entertain, do not resolve. They interrupt.

There is no dialogue, no narration. What remains is image, sound design, and a single recurring device: system logs that surface on screen like diagnostic outputs from a machine observing human behaviour. The logs are not captions. They are the voice of the system itself - cold, administrative, indifferent. They do not explain the image; they frame it as data.

The camera never moves. Every shot is locked-off, frontal, symmetrical: a surveillance stillness that refuses to look away, and - in the final episode - confesses that it has been looking away all along.

“Sixty seconds that do not end, but interrupt.”



```
Log_Entry:006;  
Status:memory allocation reserved for the elite;  
name field:redacted by authority;  
no footage available;
```

System logs, The Final Code - Series III, EP.06 (2026).

II. FROM SPECIES TO SYSTEM

Three series, eighteen films, one investigation: who has the right to exist, to survive, to be remembered? The arc moves from the other species, to the planet, to the human condition itself - and the answer, across eighteen silent minutes, is always the same: it depends on where you were born.

SERIES I - VOICE FOR THE VOICELESS · 2025 · 16:9 · 6 EPISODES

A surreal, metaphorical indictment of animal exploitation and unchecked vanity. The horizontal frame invokes the painterly tradition of the wildlife image - before subverting it from within.

EP.01 The Last Gaze · EP.02 The Red Salon · EP.03 The Neurotic Mirror ·
EP.04 Silent Suffering · EP.05 The Synthetic Bloom · EP.06 Circus Nightmare

SERIES II - THE ANTHROPOCENE CHRONICLES · 2025 · 9:16 · 6 EPISODES

The human figure disappears. The lens turns to ecological collapse and the hubris of techno-solutionism: flooded ruins, failing infrastructure, the thermodynamic violence of a dying planet. The logs become diagnostic - temperatures, uptimes, margins.

“We traded the breath of the planet for the hum of the machine.”

EP.01 Still Life 2.0 · EP.02 Simulation: +2°C · EP.03 Neo Utopia ·
EP.04 Acceptable Margin · EP.05 Server Uptime: 0% · EP.06 Last_System_Backup

SERIES III - THE BIRTHRIGHT LOTTERY · 2026 · 9:16 · 6 EPISODES

The camera returns to the human condition: the silent, arbitrary asymmetries of birth. Water, air, knowledge, labour, memory - each rendered as an allocated resource. The visual language reaches its final form: the Synthetic Baroque.

EP.01 The Privilege Variable · EP.02 The Water Currency · EP.03 The Oxygen Quota ·
EP.04 The Data Inheritance · EP.05 The Labor Loop · EP.06 The Final Code



Three frames, three series: the arena, the ruin, the androgynous figure.

III. SYNTHETIC BAROQUE & THE PERFECT OVERLAY

The aesthetic of the project is what I call *Synthetic Baroque*: photorealistic generative rendering pushed toward clinical horror, where decay is rendered with the same hyper-detail as luxury, and the sacred and the profane occupy the same frame. Opulence is never beautiful; ruin is never picturesque. Both are administrative states.

Each film is built on two keyframes: one of privilege, one of collapse - identical in geometry, perspective and composition, radically opposed in colour, texture and atmosphere. The video model interpolates between them over eight seconds per scene: a metamorphosis in-place, with no cuts, no camera movement, no violent deformation. Seven scenes, one minute.

Sound follows the same discipline: dark ambient drones, low-pass-filtered industrial and organic textures, sonic glitches. In series III (ep.06), a textural choir tuned to exactly 60 BPM establishes an eight-second phrase clock - the soundtrack becomes structure, synchronised to the edit itself.

Ethics are formal: no graphic death, no gore. Endings are described as passive slowing, deep sleep, radiant transition. The horror is never in the body; it is in the paperwork above it.

```
Keyframe_1: privilege;  
keyframe_2: ruin;  
overlay: perfect; camera:locked;  
scenes: about 7 × 8s;  
voices: zero;
```



IV. NOTES ON ABSENCE

These films are built on what is missing. Missing voices: the system speaks alone, in logs. Missing movement: the camera stands still while the world decays in front of it. Missing bodies: in the final series, people appear as hands, as silhouettes of static, as sleepers whose faces we never see - because the archive does not record faces, it records allocations.

Series I asked what we do to other species. Series II asked what we do to the planet. Series III asks what geography does to us: the lottery of birth determines access to water, air, knowledge, labour - and finally to memory itself. In *The Final Code*, the archive vault reveals its rule: some deaths are captured in light and stored forever; others happen off-camera, and the system logs a polite absence.

The last image of the trilogy is a closed aperture: an eye, an eyelid, a camera obscura reduced to a pinhole. Inside that pinhole, for a single frame, a faint light pulses - a standby LED. The eye is closed; something is still recording. The final log denies it. The contradiction is left in the hands of the viewer, because it is the viewer who holds the next camera.

“The camera never lies. It only looks away.”

“The loop never closes. It only changes hands.”



V. TECHNICAL SHEET

total runtime: about 18 minutes (18 films × 60 seconds);
formats: 16:9 (Series I) · 9:16 vertical (Series II-III);
frame rate: 24 fps ; masters: 4K / 1080p;
image: ComfyUI - Nanobanana 2/Pro · text-to-image, img-to-img;
video: ComfyUI - Google Flow · (Perfect Overlay) (start + end frame);
audio: Pixabay - Flow Music · drones & textural choir · clinical sound design;
edit & grade: DaVinci Resolve Studio;
upscale: AI/Super Scale;

VI. COLOPHON

Concept, direction & AI strategy: Enzo Gentile

Creative Technologist, electronic engineer, and new media artist. He merges rigorous methodologies with contemporary artistic research across a longstanding academic and managerial career: extensive teaching experience at the Brera and Verona Academies of Fine Arts, leading pioneering courses in new technologies, creative AI, interactive installations, virtual scenography, and video mapping, following earlier managerial roles within multinational corporations.

All films produced, edited and distributed independently, 2025–2026.

Full archive, manifesto and episode index: <https://www.enzogentile.it/ai-shorts>

© 2026 Enzo Gentile. All rights reserved;
end_of_document;