

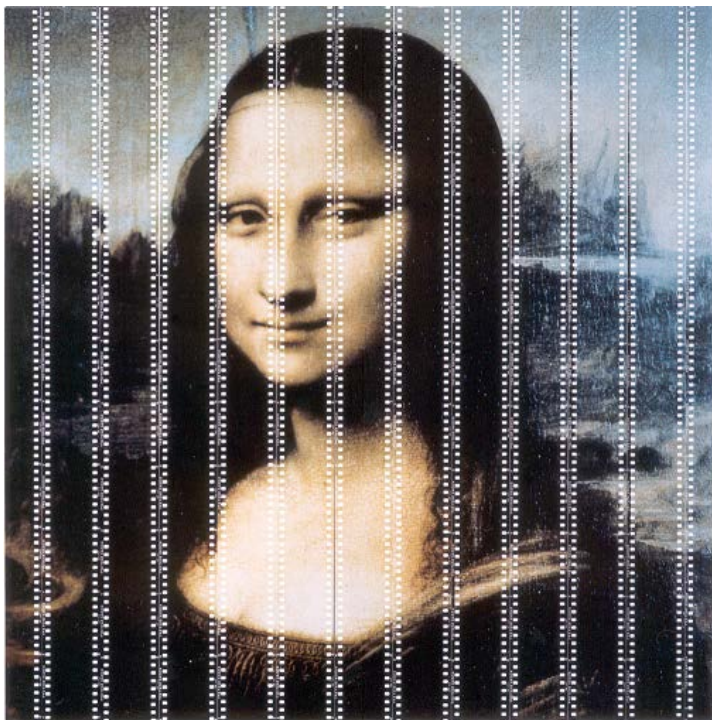
GIOCONDA / FILM

by Antoni Pinent

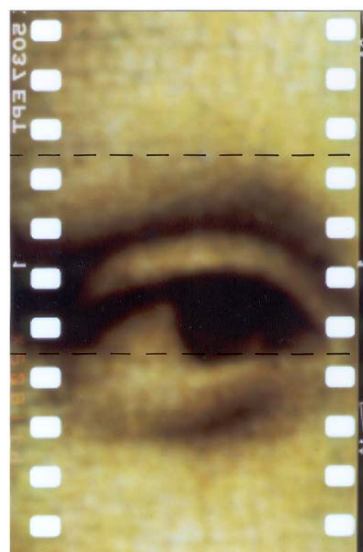
The painting in the cinematographic fourth dimension

Brief notes:

Theoretical experiment that uses the technique of picto-cinematography, where “the search for the temporal objective duration of painting”, stands out; this comes to us via its real measurements on a 35mm film. This technique allows us to get “a new vision of a pictorial work”, within a temporal duration defined by cinematographic means. In this experiment, the same image of the painting remains in emulsion on the optical soundtrack, thus generating a sound.



Fragment of the painting, emulsioned onto 35mm film.



Two frames a half, enlarged.

Cast: **Monna Lisa**. Image & Sound: **Leonardo da Vinci**.

Director of Photography: **Xavier Gofñi**.

Idea & ejecución: **Antoni Pinent**

Production: **Dr. Nessuno / Contradiction Frame**

Ages of production: **1999**

Country of production: **Spain**

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Technical characteristics:

1 Reel / Cinematographic format: 35 mm. / Ratio: 1:1'37

Sound SR / Color / 1 minute / 24 meters.



«Is the **GIOCONDA / FILM**, in which he joins the long list of artists who have been drawn to the works of Leonardo da Vinci as a testing ground for their work, either to set off in new directions or to break with a tradition that they consider outdated. In this case, the painting was chosen because of its status as a cultural icon with its ever-present in people's minds, thus removing the need to show it at the beginning of the film. The technical procedure employed was as follows: the image of the painting was projected, in its original dimensions, onto 35mm film, so that the whole area, including the zone near the perforations for the soundtrack, was covered. The soundtrack is the result of the image projected onto it, a detail that is reflected in the witty credits in the naming of Leonardo as the author of both image and sound and the inclusion of Mona Lisa as the principal protagonist. The result, as one can imagine, is the breakdown of the painted surface into small parcels which are amplified by projection onto the screen. The 14 strips of film, which last for little more than a second each, display the picture from left to right and from the top downwards, in a projection that lasts for barely 20 seconds. The film enables us to perceive the texture of the canvas and the beauty of the colours in the painting through the care which was taken in matching the photography with the original. This film, in its entirety or in part, has also been installed in a lightbox as a work of art beyond its projection in the cinema. Some publications have referred to this work as the first example of a new technique, that of pictorial cinematography, a technique that situates the viewing of a painting within the time frame of the cinema. In this context, and to avoid possible confusion, we ought to mention that the Austrian artist Peter Tscherkassky created *Motion Picture. La Sortie des Ouvrières de l'Usine Lumière à Lyon* (1984, 3'23", 16mm) fifteen years previously, using what might possibly be the same technique. However, each work is the result of different intentions, and neither of them should lose their merit in the comparison.»

- "Synthetic and Partial Panorama of Cinema Experiment in Spain. Intermittencies from the 1960s to the "latest generation", chapter of the catalogue of the exhibition **The Discreet Charm of Technology. Arts in Spain**, Claudia Giannetti (ed.). Curators Claudia Gianetti, Peter Weibel and Antonio Franco Domínguez. MEIAC (Badajoz, España. 12.06.2008); ZKM (Zentrum für Kunst und Medientechnologie) Karlsruhe, Alemania. 27.09.2008 – 15.02.2009), spanish-english 2008-2009; extract. pag. 174.

«This structural work deals with the quest for the "objective" time and interval sound of the painting imposed by the cinematic elements, thus preserving the woman in the painting from possibly ageing by the passing of time, but not the beholders from her obsessive look. The original size of the painting (72 x 53 cm.) is worked with, being imprinted onto 35mm film. The strips of celluloid execute the work up to down and left to right, projected 24 fps and with optical sound. Joining together music and painting is something that would have pleased Leonardo as musician, even though the sound issued from the work is not that of his own lyre. And the new technique, "pictocinematography" he would have never used it, aware as he was of a genius which made him the precursor of cinema, since pleasant contemplation of the painting

created for mankind is avoided. Keen on games and riddles, he would have defended the playful side, challenging the critics' judgement, which should be quick and accurate... Concentrate so as not to lose that smile. Yet nearer than what it seems... Is not Leonardo hiding more than what he is revealing?» (Ana Isabel Aréjula, Madrid 2002)