

***Blessings of the masses series***

Pier Giorgio De Pinto

## **Blessings of the masses (2013/2018)**

De Pinto combines different physical and virtual media to tell a story through hybridized expanded cinema and transmedia storytelling works.

The sounds, the objects, the paintings, the coded movies, the interactive installations create spaces that become devices for developing a poetical and conceptual dimension through sensorial perception, reflections and awareness.

De Pinto's works take the form of an analysis balanced between encoding and decoding, pragmatism and vision, rationality and emotion. He develops his themes from an historical and analytical perspective. Starting from the idea of territory made of humankind connections; "the skins" as intended by Vilém Flusser to other inspirational authors like Stuart Hall, Erwin Panofsky, Lev Manovich, Gene Youngblood, Michael Joyce, Henry Jenkins.

### **Blessings of the masses.**

The project explores the relationship between processing theories of time, aesthetics and narrative in the framework of transmedia storytelling as a *Gesamtkunstwerk*, a total work of art.

The main project by De Pinto is the series entitled *Blessings of the masses*.

*Blessings of the masses* takes its title from "THX 1138" a 1971 science fiction film directed by George Lucas in his directorial debut. The film is based on a screenplay by Lucas and Walter Murch. It stars Robert Duvall, Maggie McOmie and Donald Pleasence and depicts a dystopian future in which the populace is controlled through android police officers and mandatory use of drugs that suppress emotion, including sexual desire.

"THX 1138" was the first feature-length film directed by Lucas, he developed from his 1967 student film *Electronic Labyrinth: "THX 1138 4EB"*, which he made in 1967 while attending the University of Southern California. This short film was itself based on one and a quarter page treatment taking inspiration from an idea by Matthew Robbins. Although George Lucas was not as interested in writing as he was in directing, Lucas spent 12 hours each day writing the screenplay. "I'm going to finish this, as painful as it is, and I'm going to ignore these phone calls of lure of riches and get through this: And somehow I did it". The feature film was produced in a joint venture between Warner Brothers and Francis Ford Coppola's new production company, *American Zoetrope*. A novelization by Ben Bova was published in 1971.

### **The project is developed through:**

1. A series of drawings made by watercolour, gouache, water-soluble colour pencils and permanent pencils (Luminance 6901 by Caran d'Ache) on tracing paper, each work 33x45 cm.

De Pinto is working on some frames of the movie creating drawings look like storyboards of the movie itself.

Here some links about the watercolour drawings.

<http://www.depinto.it/portfolio/watercolours-storyboards-blessings-of-the-masses/>

2. An interactive installation processing, encoding and decoding the entire film. The presentation of the film reworked, in order to be presented to the audience in the original language (American English) but in each moment, where the film will be shown, it is possible, in real time, to change the overlay subtitles in the language of the one's desire.

3. A series of infographics/maps created for this purpose and starting from the subtitles in different languages.

4. The construction of the *Unichapel*. A confessional with the Christ depicted by Hans Memling. The same artwork/lightbox used by the character in the movie (Robert Duvall as THX 1138) and made available to the visitors of the installation. Hans Memling's *Christ Giving His Blessing* (1478) is used as the visual representation of the state-sanctioned deity *OMM 0910*.

Pier Giorgio De Pinto

<http://www.depinto.it/>

*The watercolours and storyboards* series has conceived as part of the project *Blessings of the masses* which is a very long work in progress of expanded cinema/transmedia storytelling (2013/2018).

The inspiration is the George Lucas *THX1138*'s legendary movie. The movie depicts a dystopian future in which the populace is controlled through android police officers and mandatory use of drugs that suppress emotion, including sexual desire.

As follows the complete series of 100 watercolour paintings.

Technique: Watercolour, gouache, water-soluble colour pencils and permanent pencils Luminance 6901 by Caran d'Ache on tracing paper, each work 33×45 cm.



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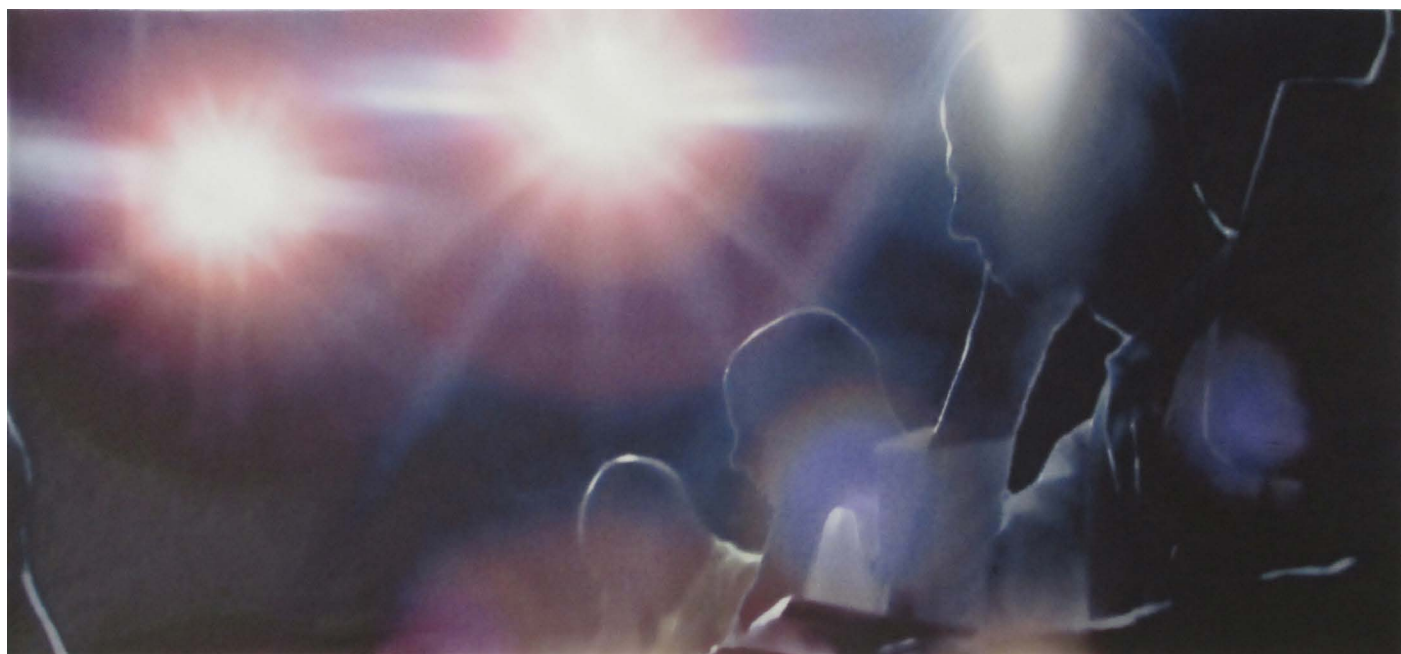


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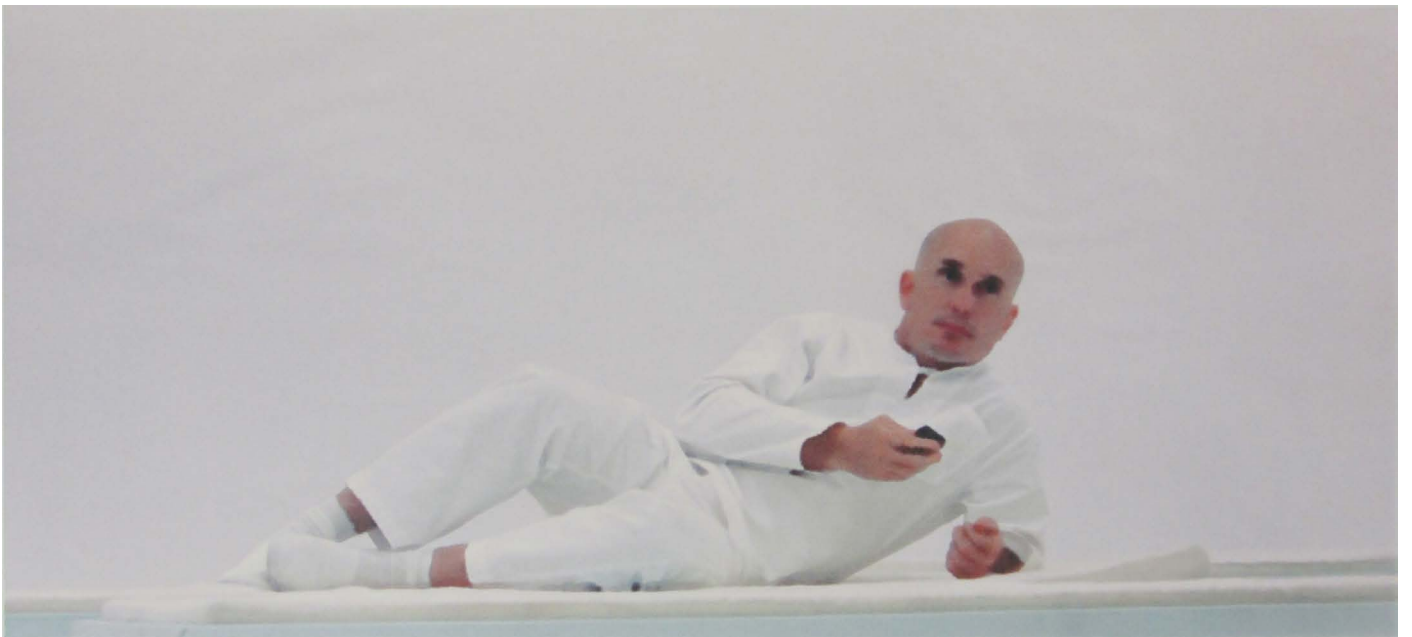
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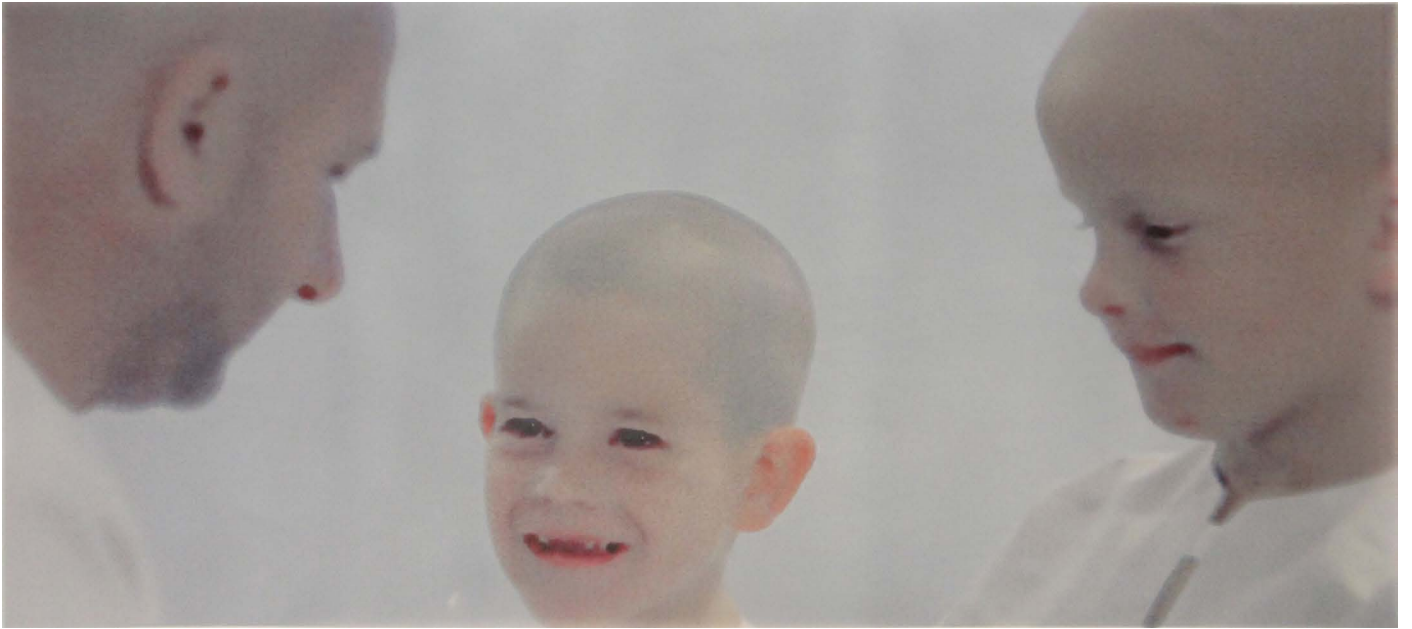


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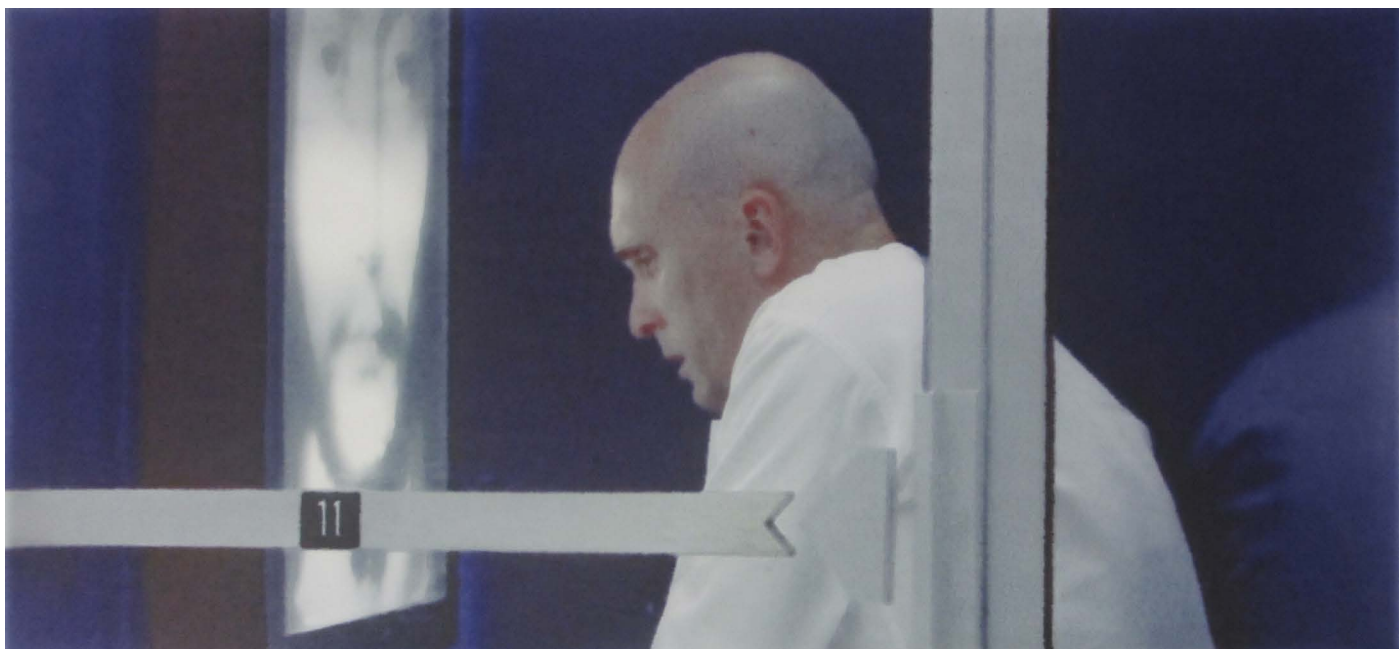


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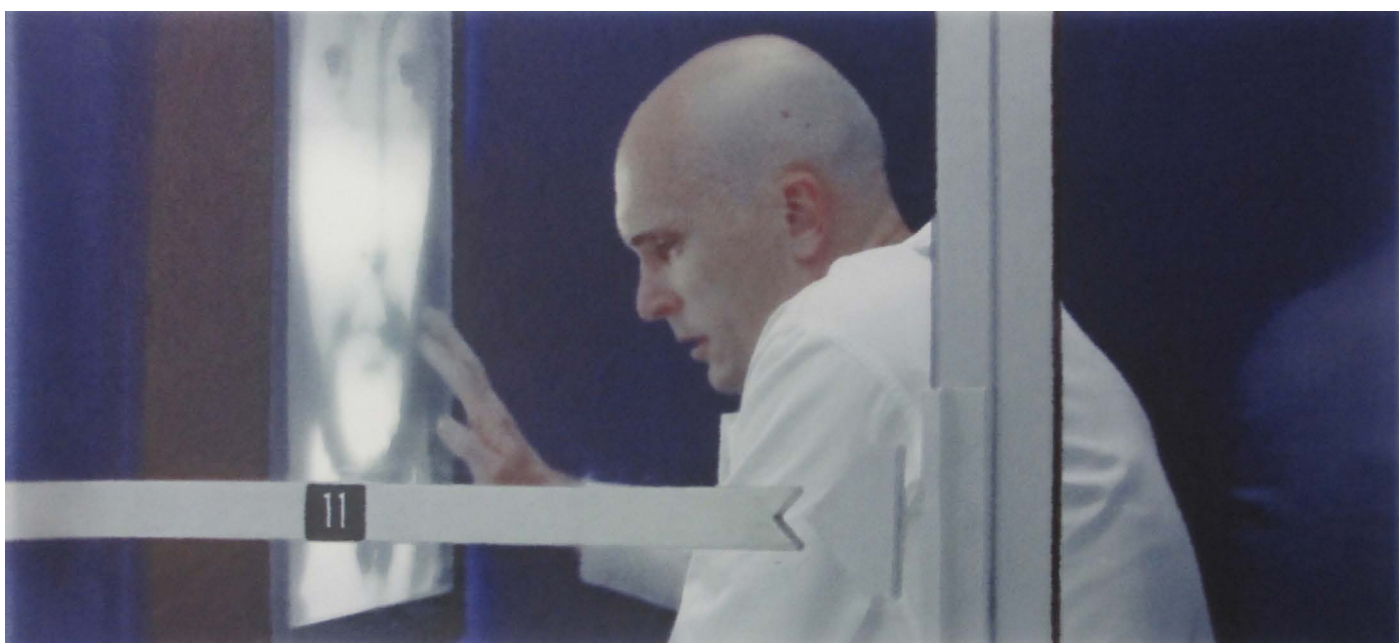


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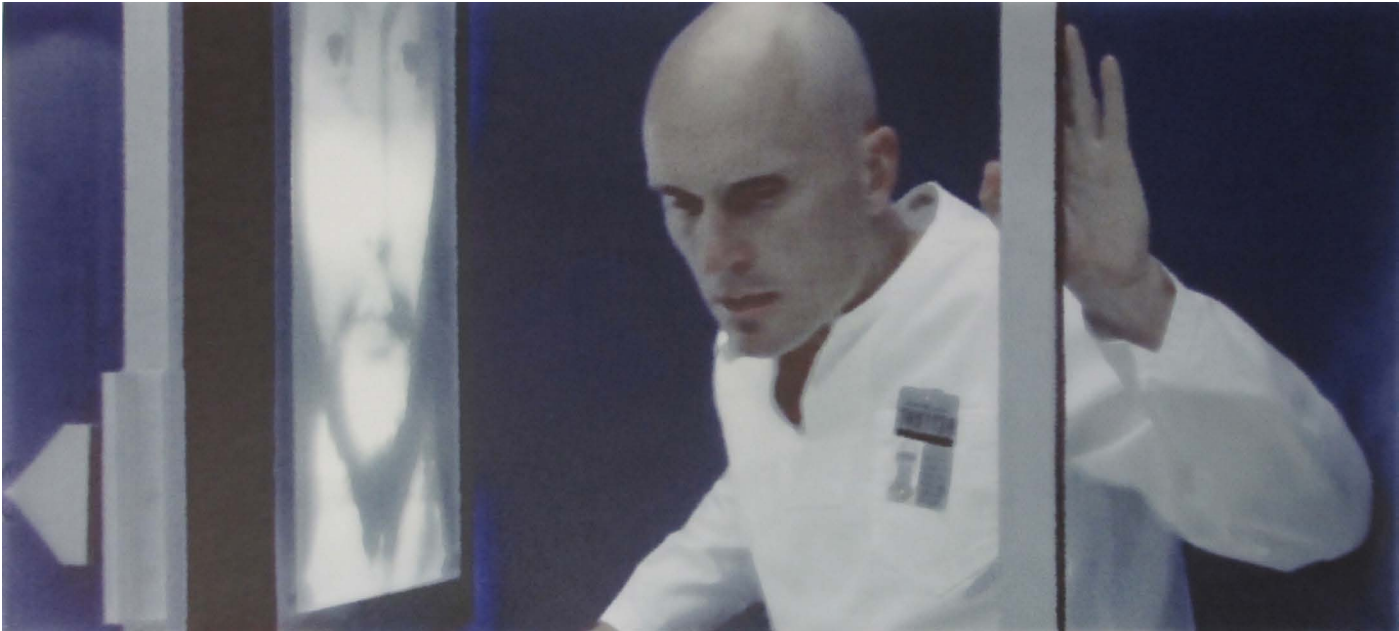
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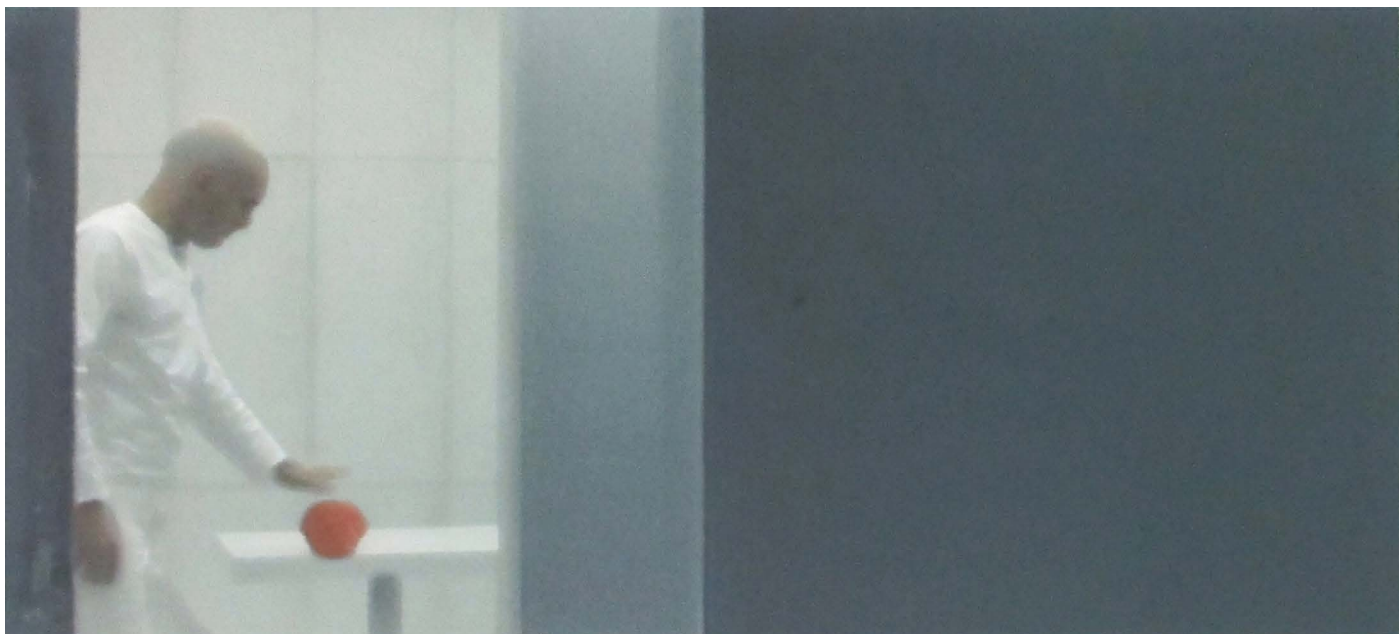


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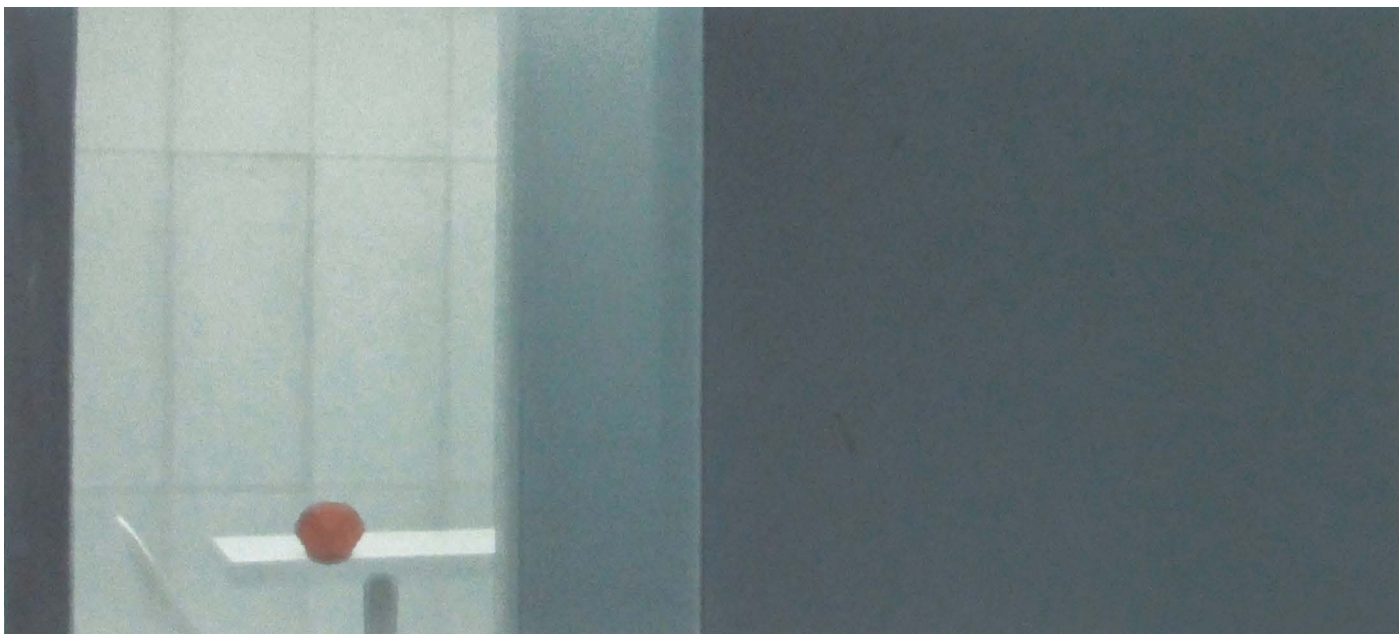


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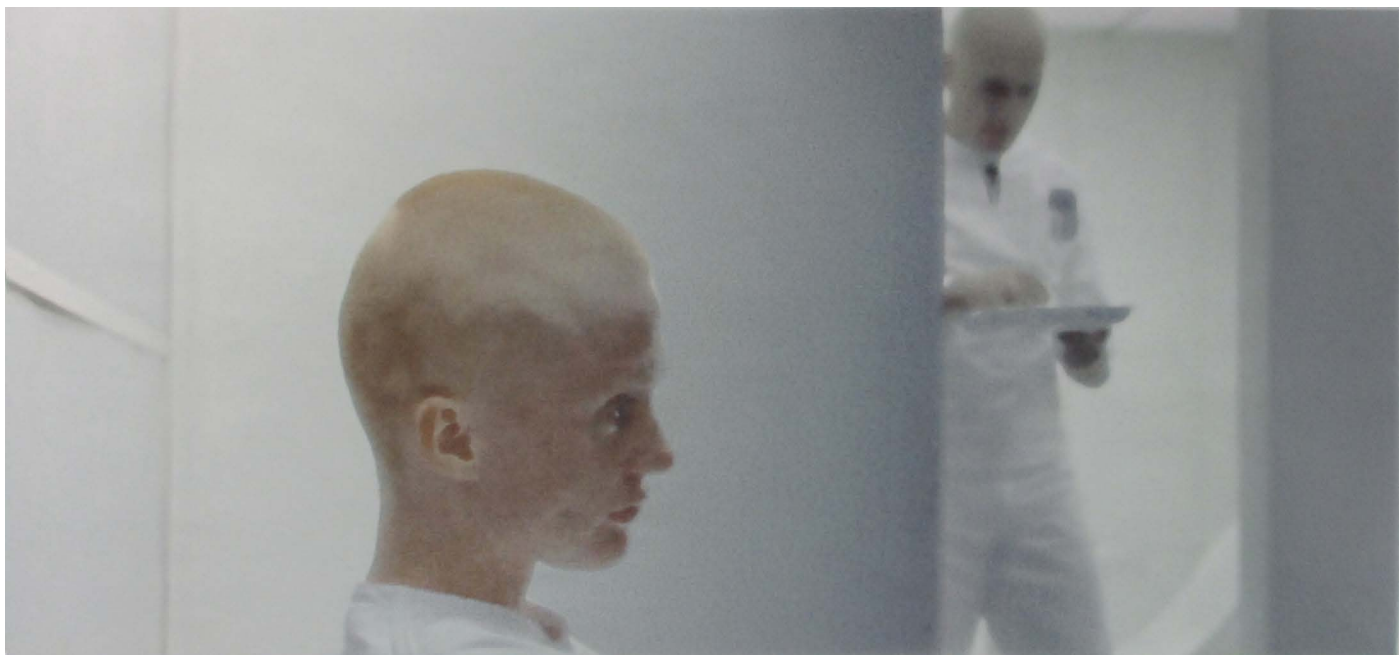
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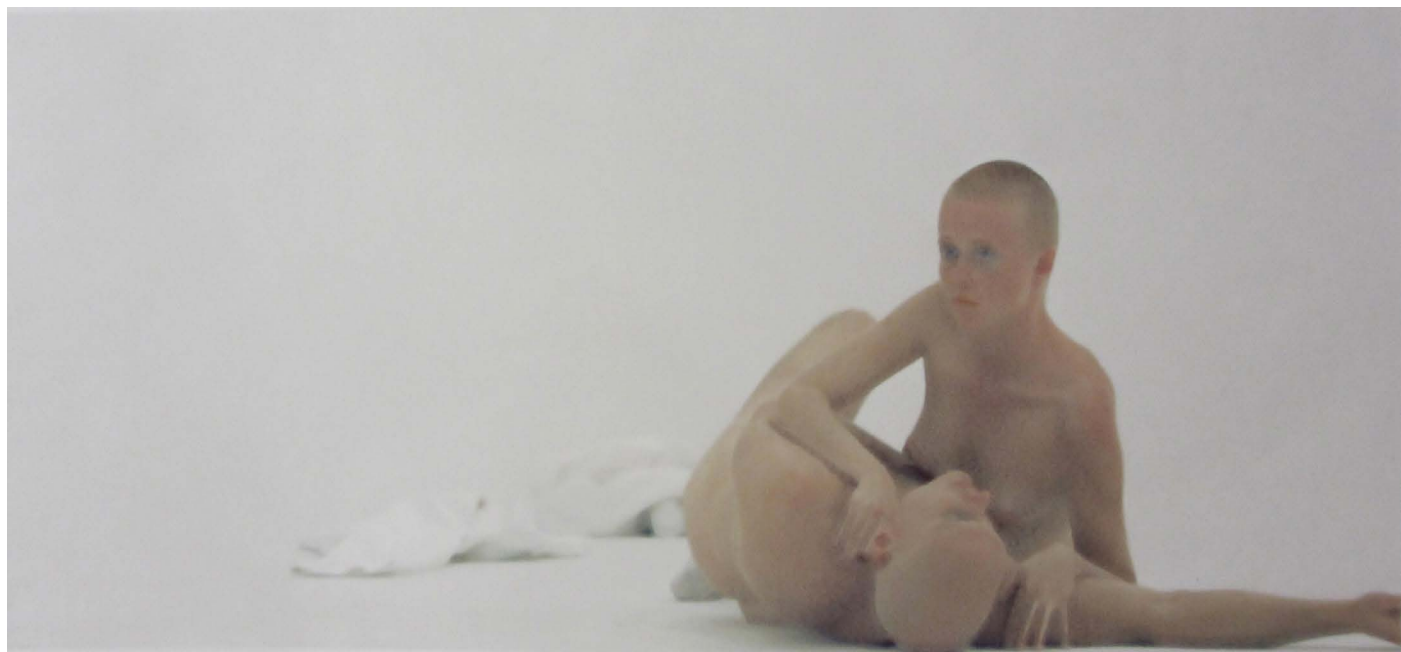
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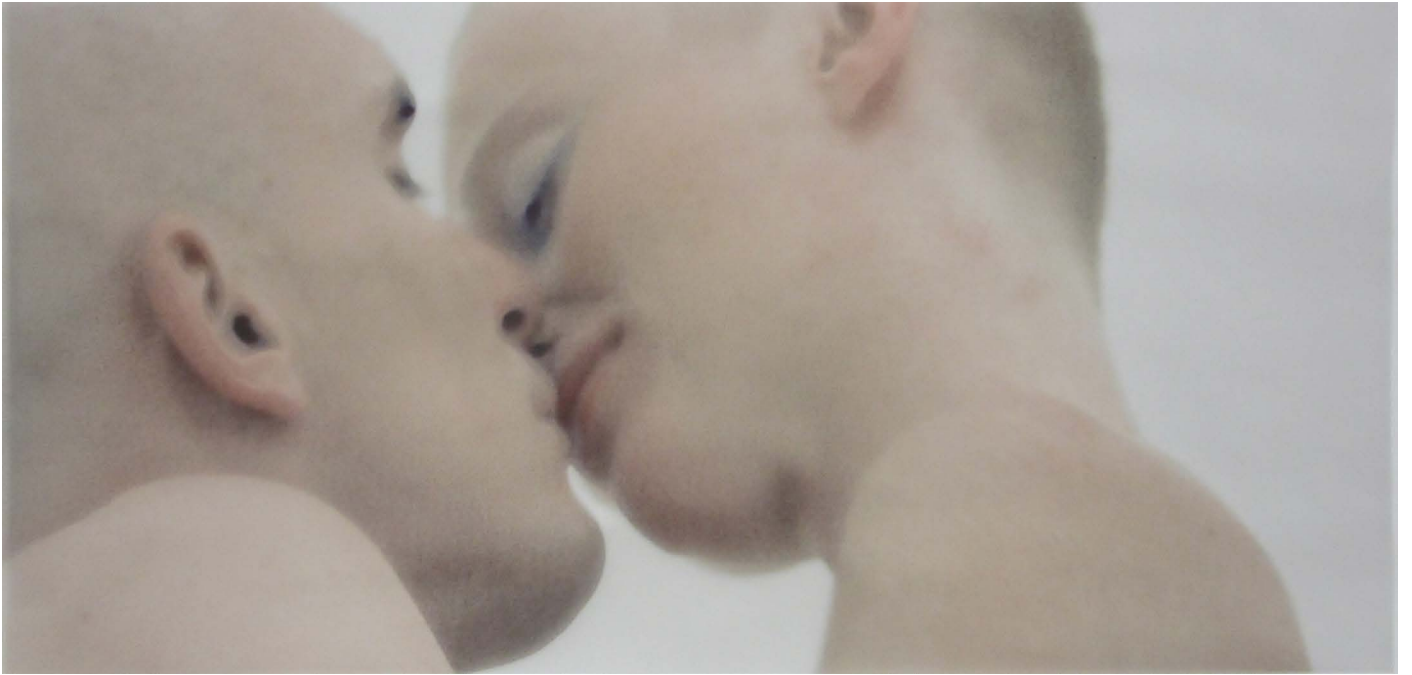


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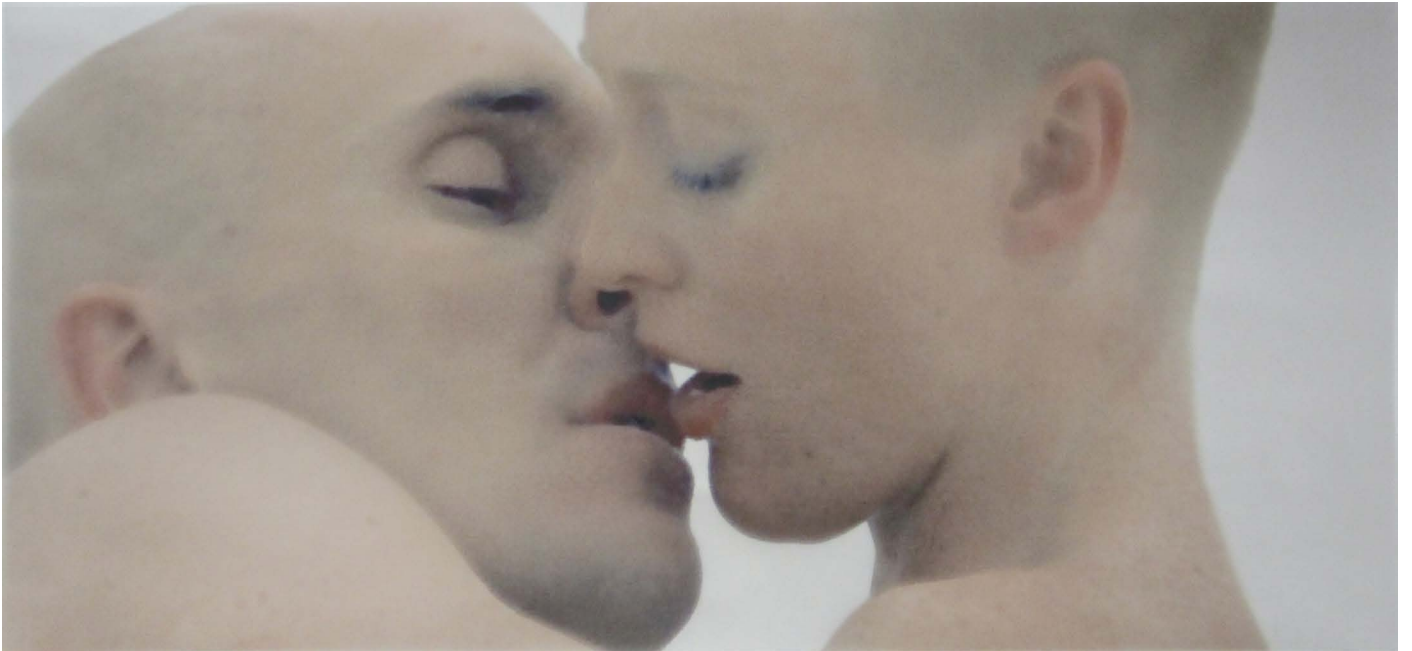




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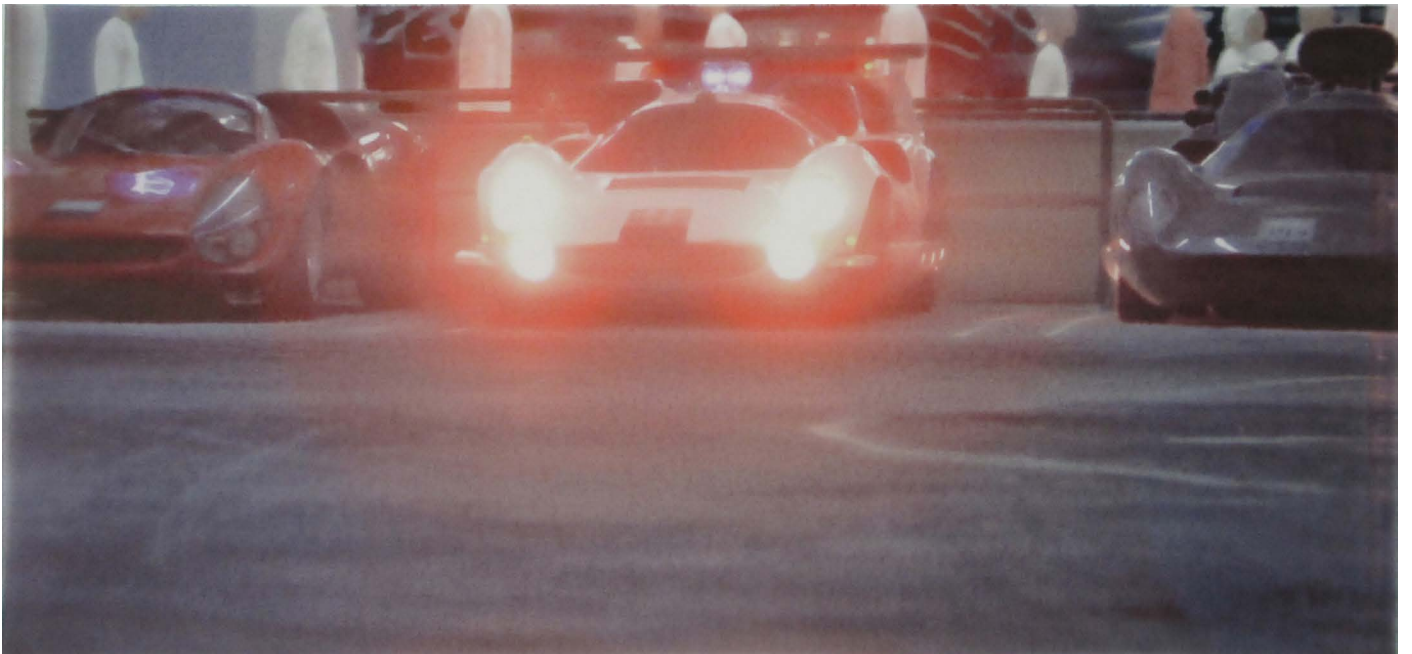


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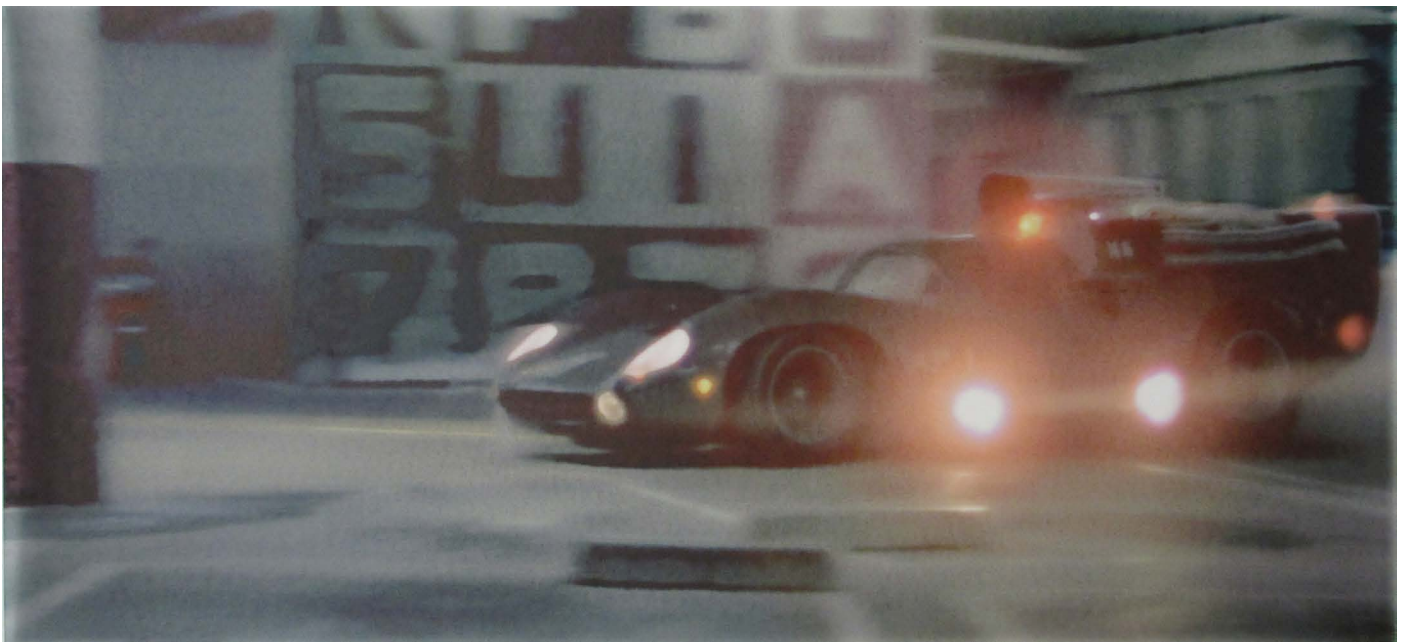
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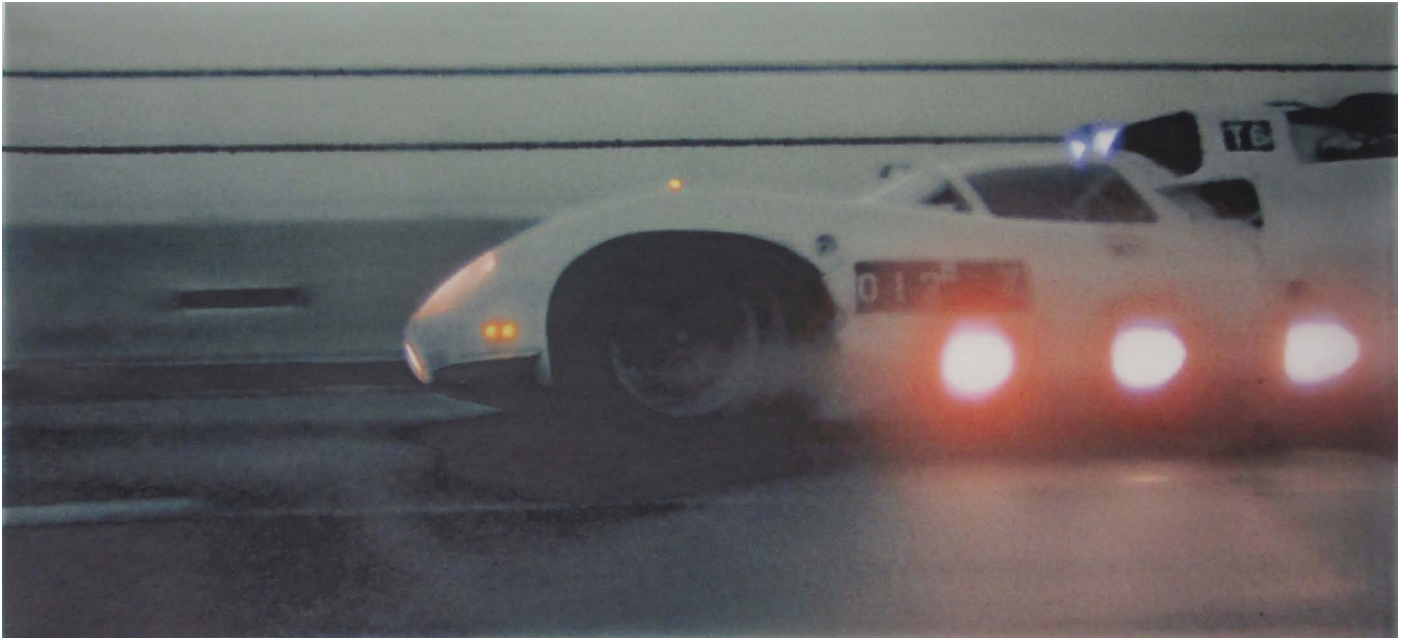
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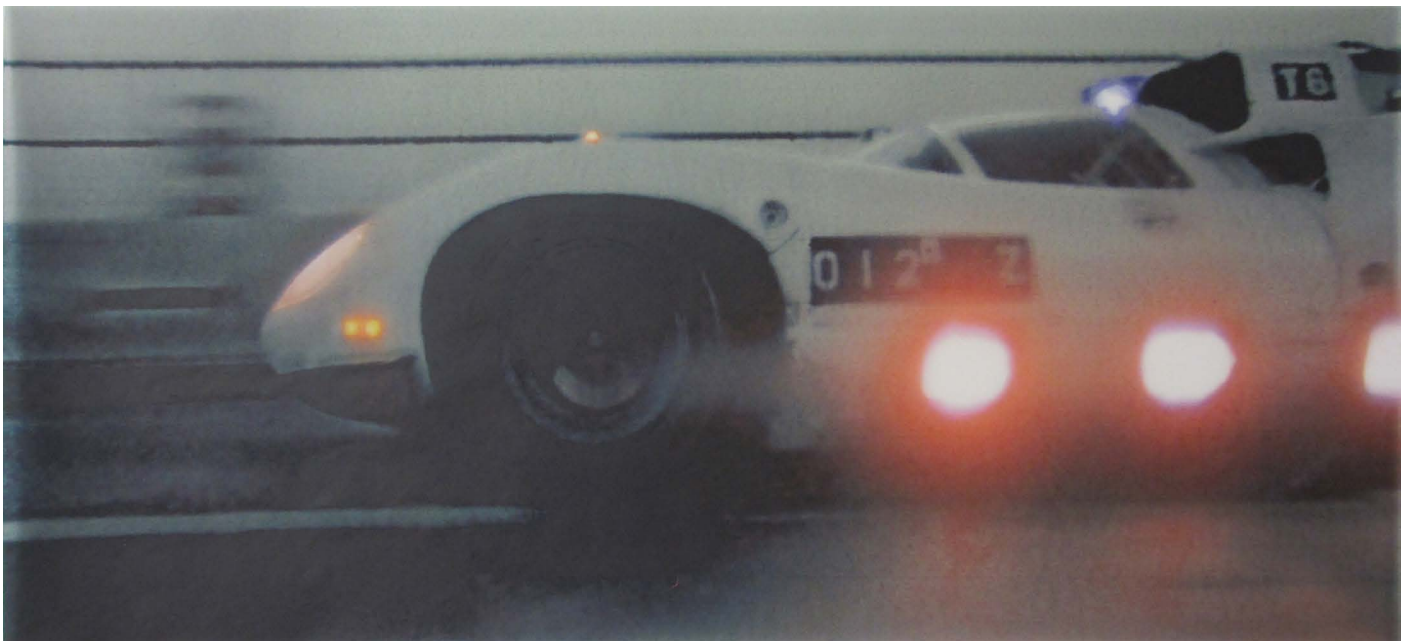
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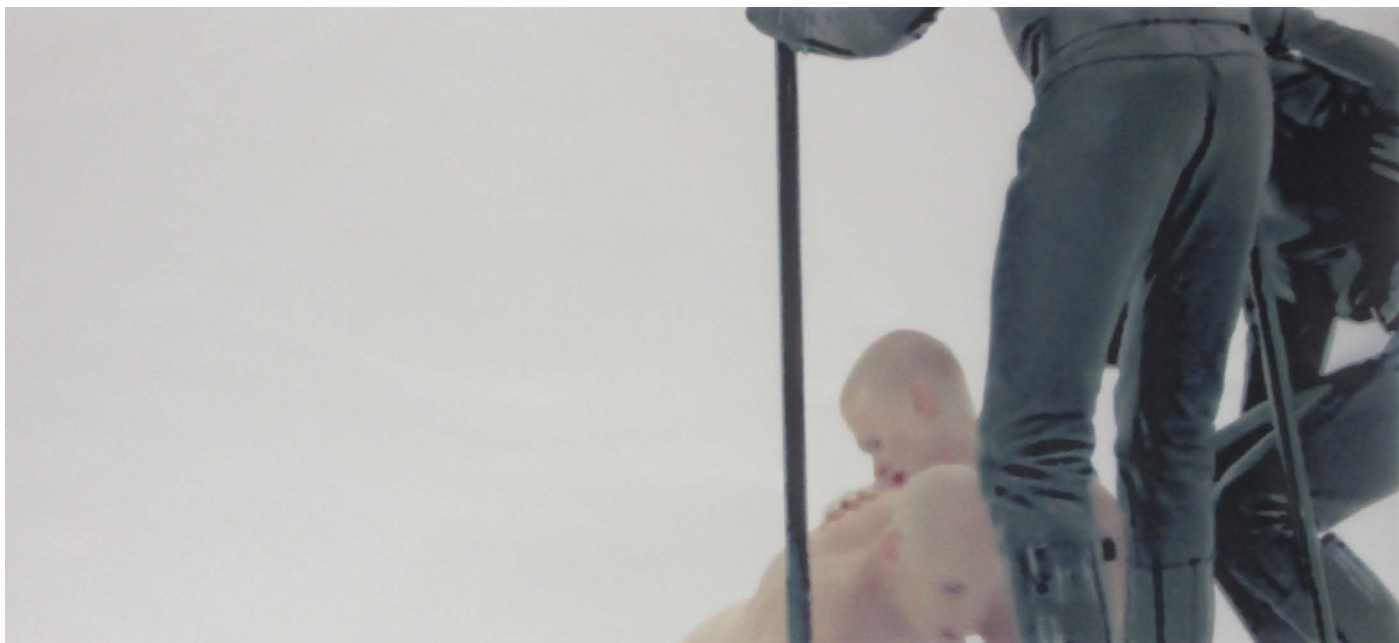
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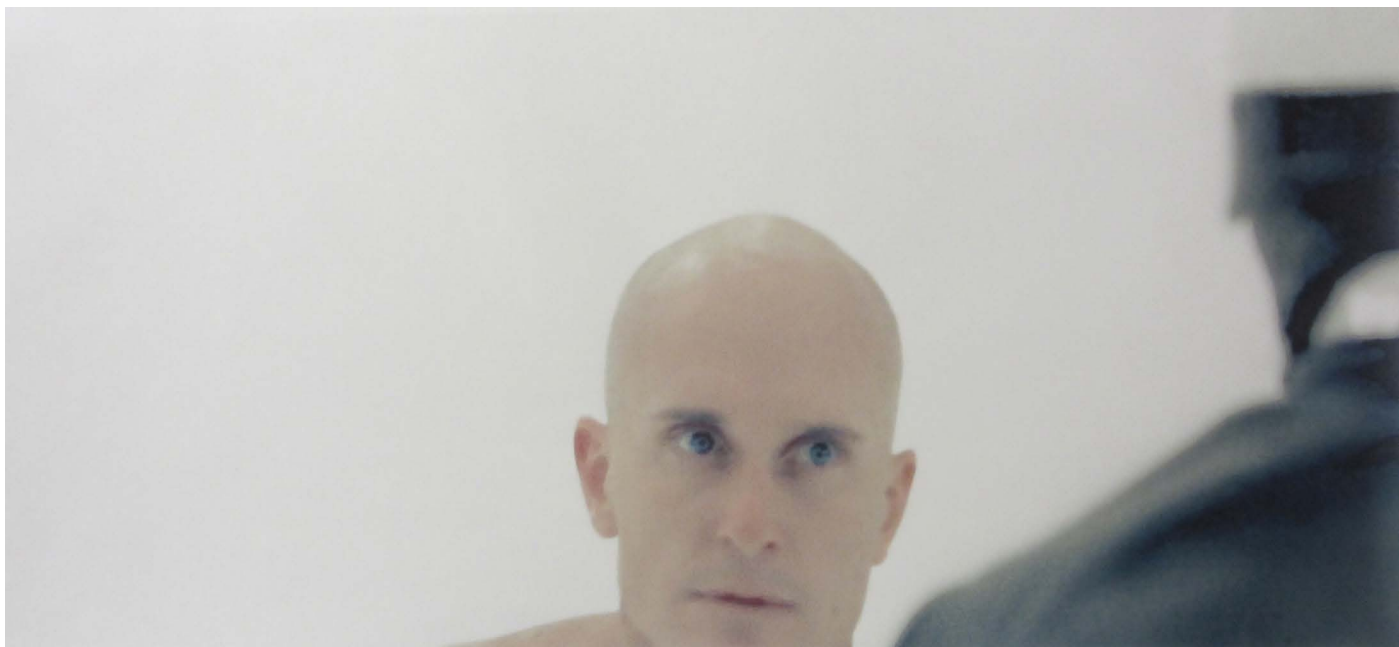
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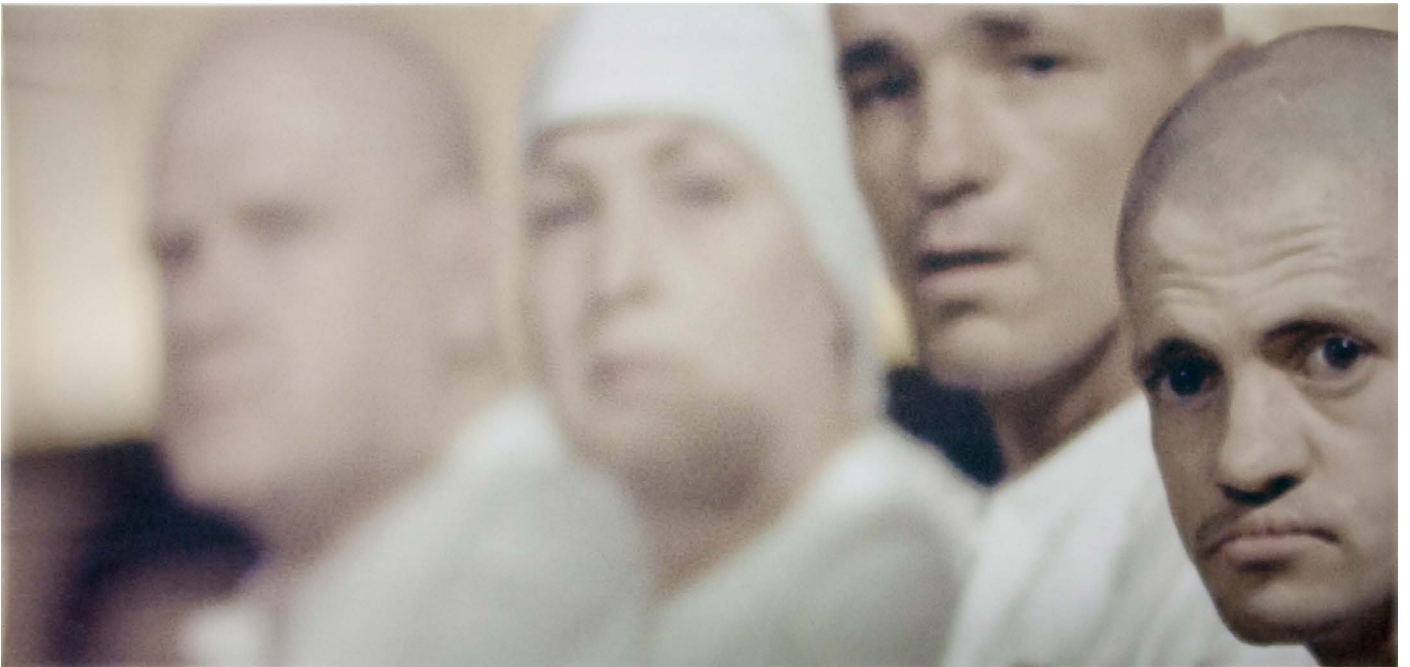
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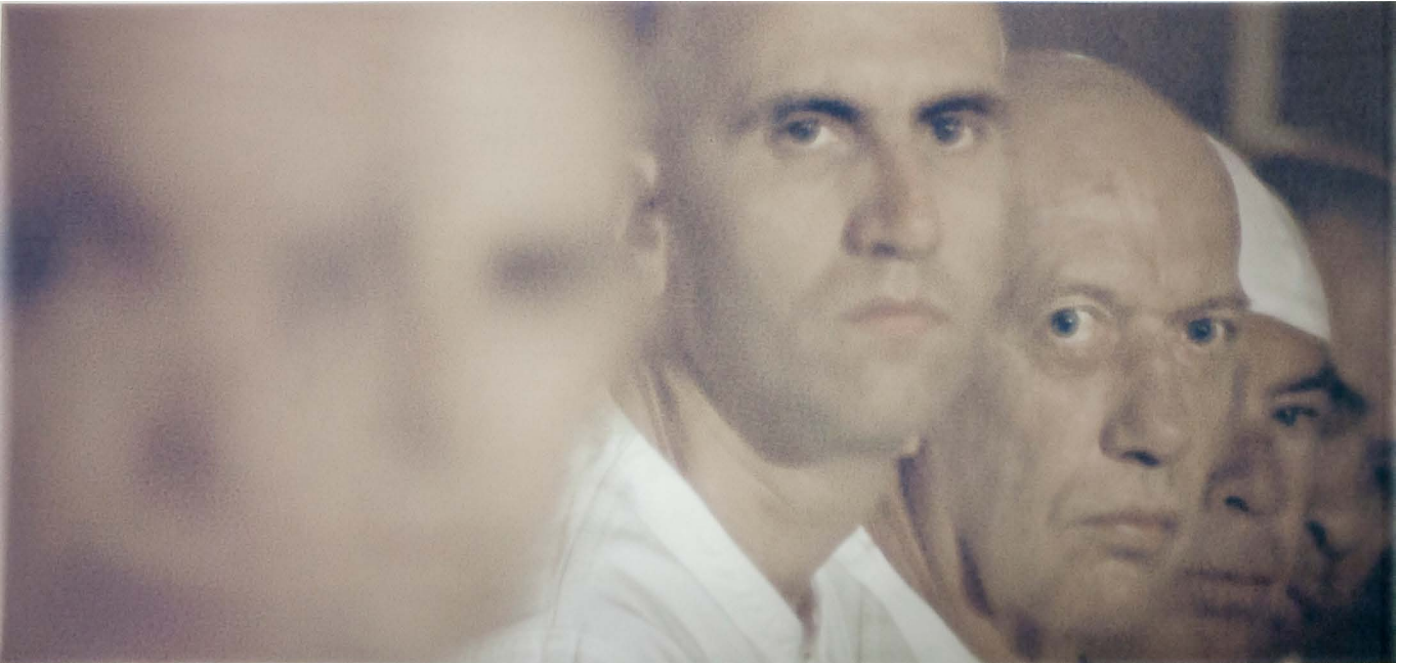
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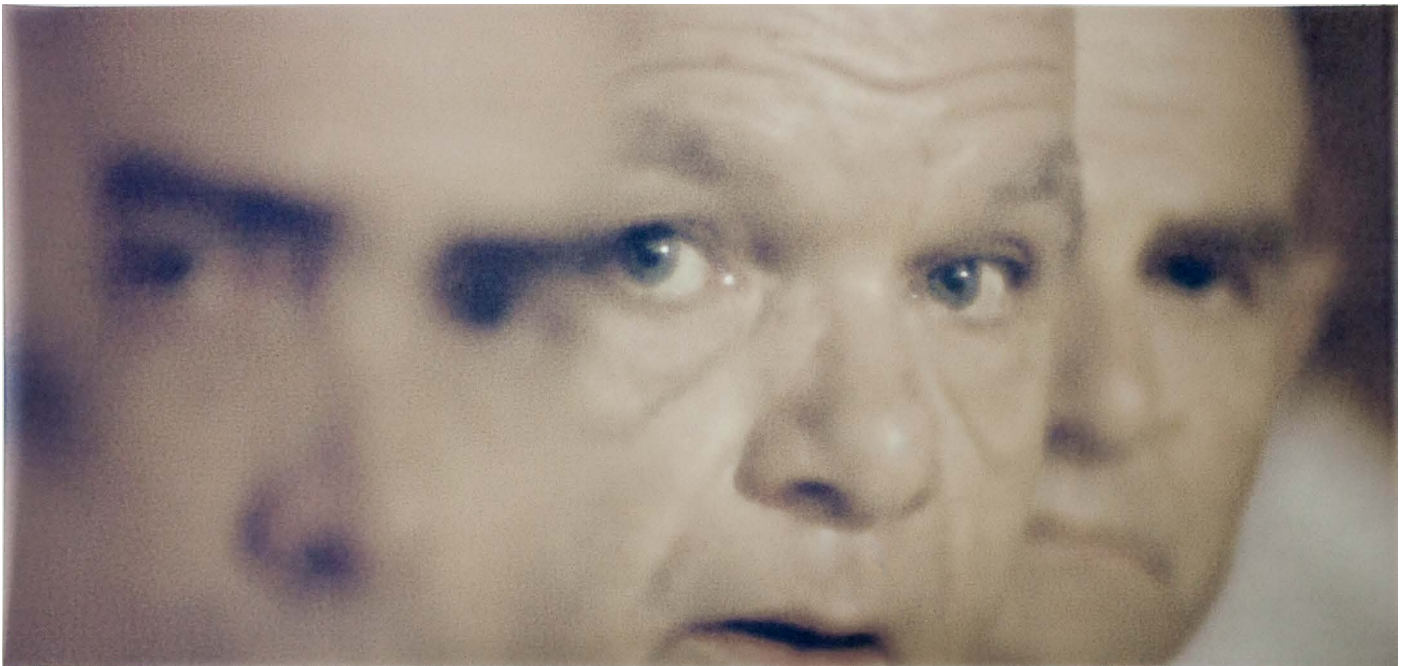


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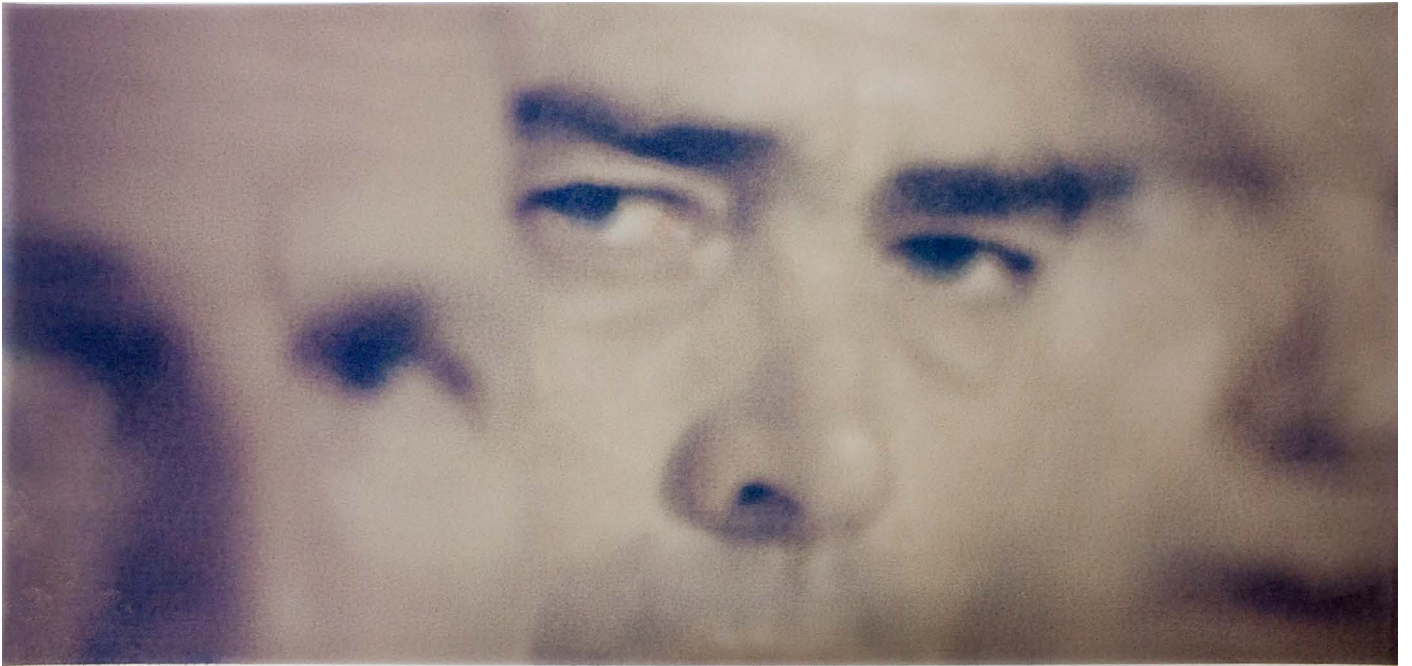




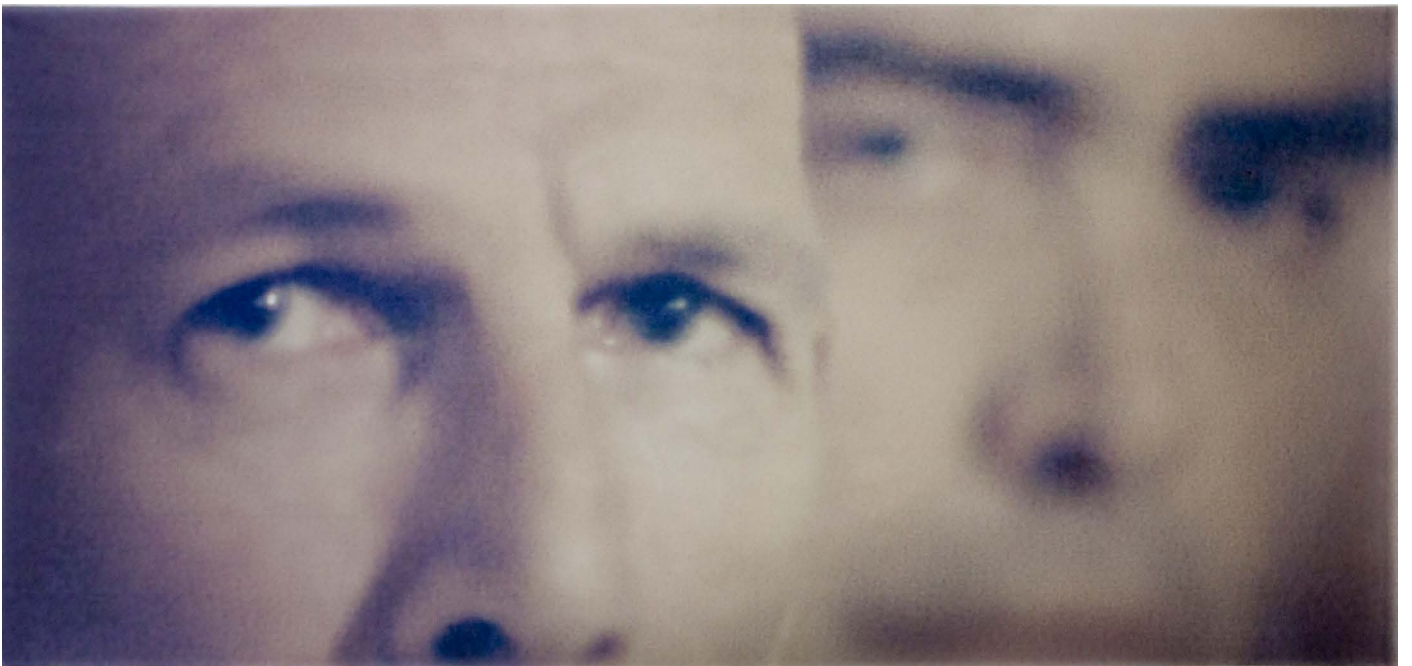
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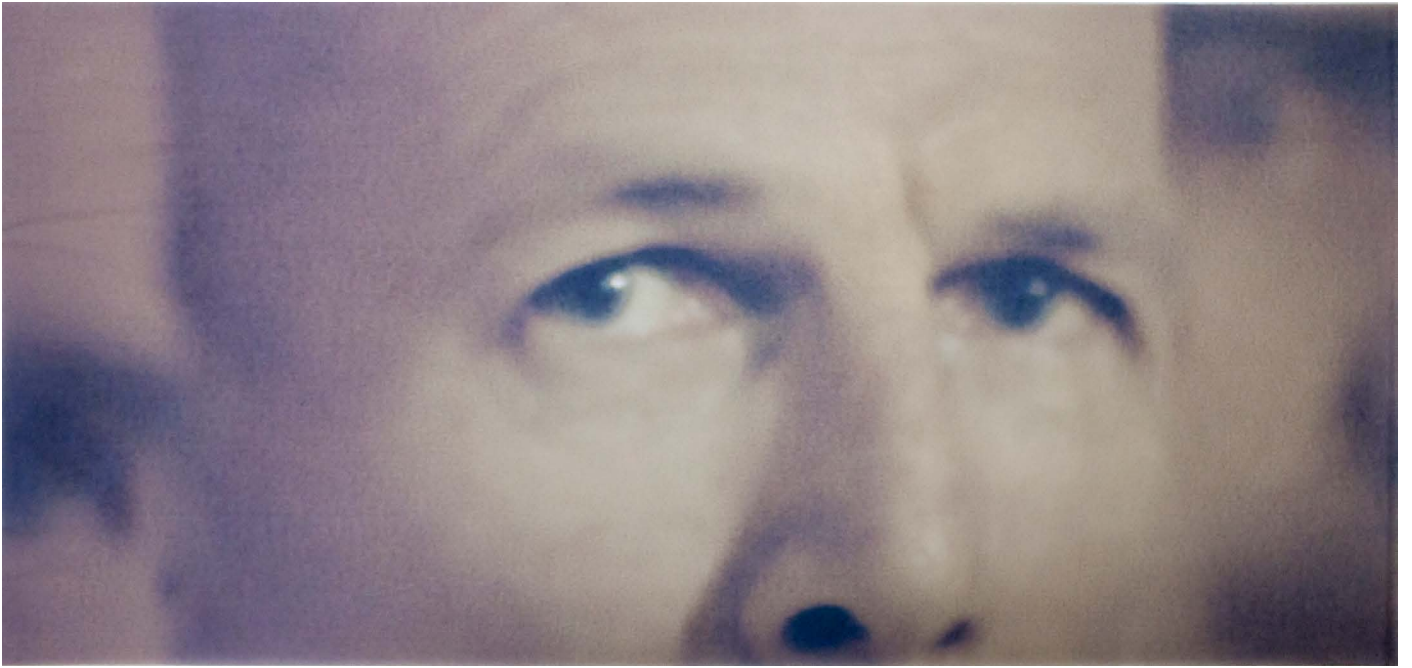


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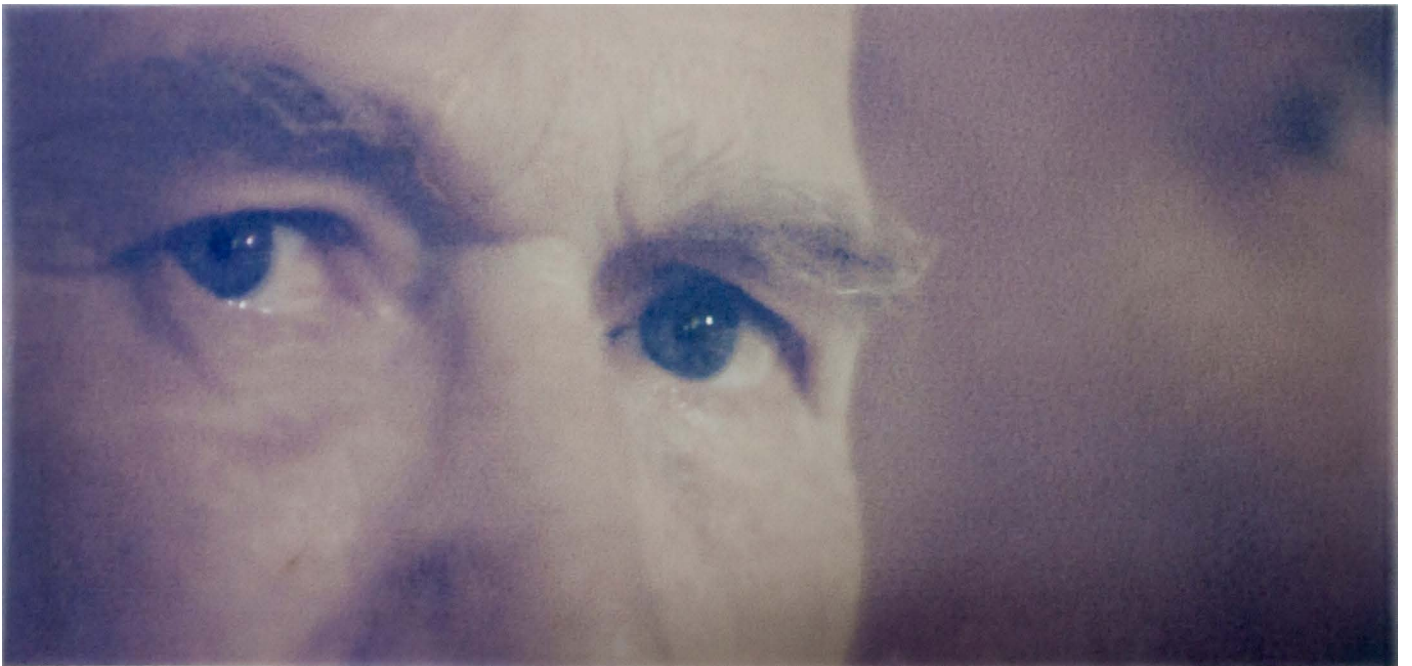


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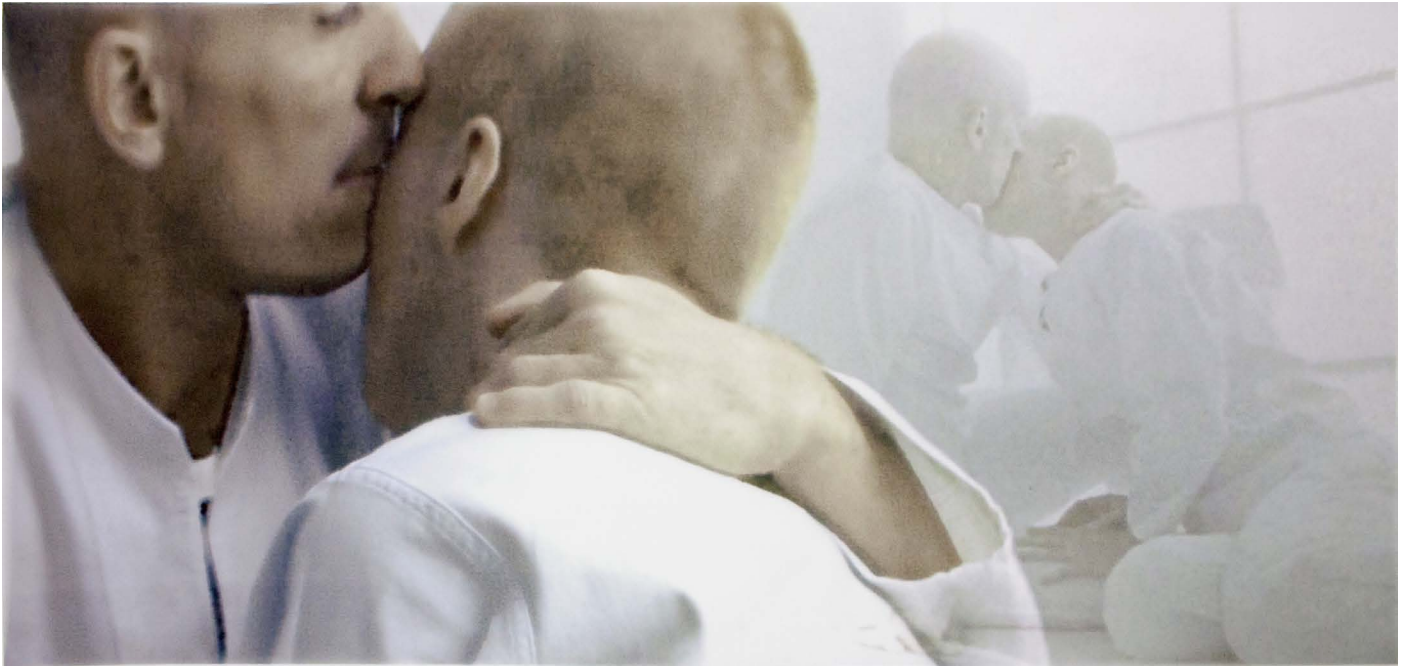




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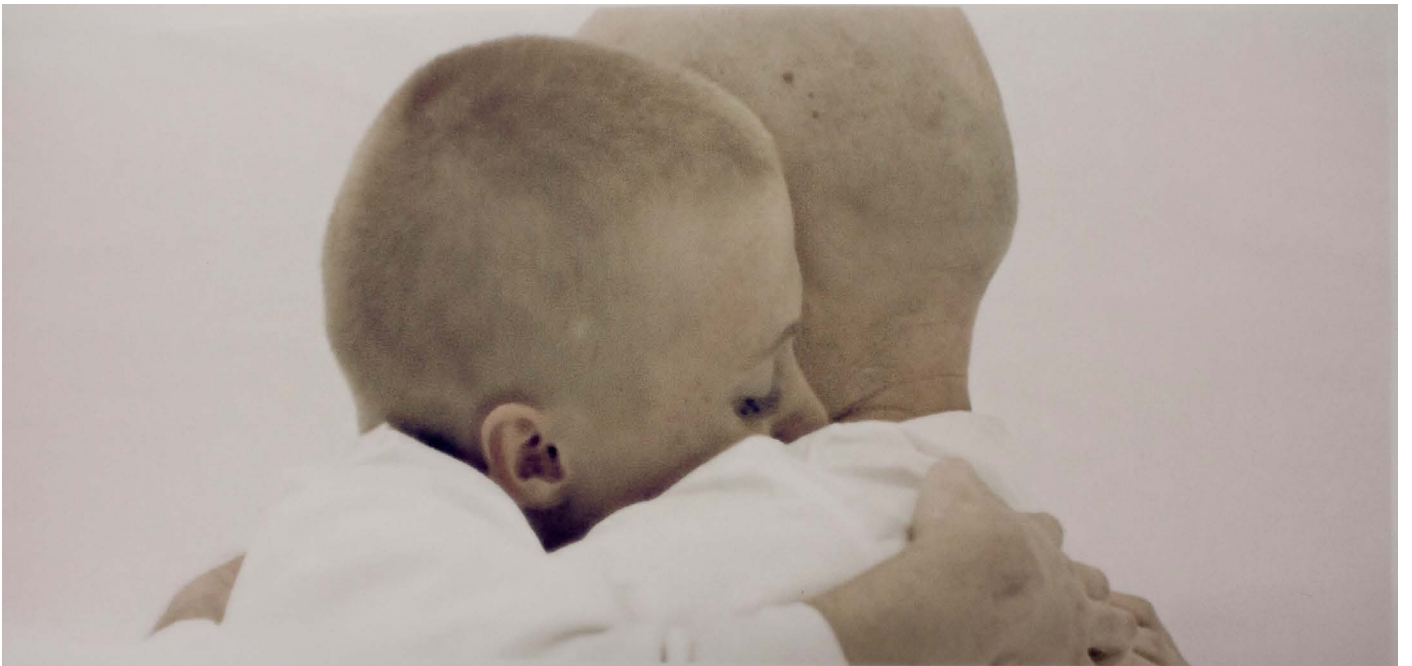


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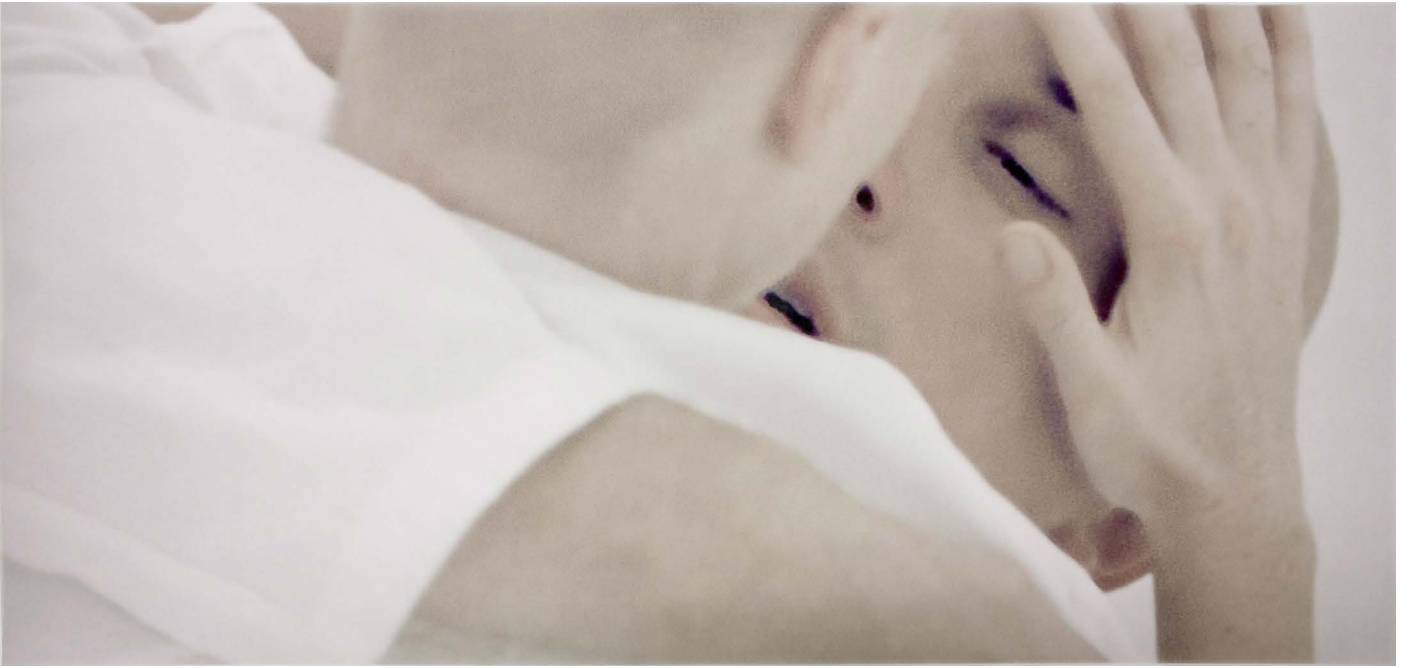




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