

"It seems as if suddenly the painter had thrown a mirror over it and would have locked it up there forever".
E. Gombrich

Few works in art history exert such enigmatic enchantment and such fascination as "the Gioconda" of Leonardo Da Vinci. Leonardo was famous for his capacity to observe *the portrayed soul*, capacity that for Luz Elvira Torres acquires a sense of fascination by supposing, following the investigations of Lillian Schwarz, that Leonardo, when painting the *Monalisa* not only painted the soul of this enigmatic woman, but, in a act of self recognition painted *his own soul*.

The raised theory is fascinating and not only it is based on analysis of optical and digital technology, in Schwarz's investigations she finds the one that could be the masterful key of the enigma: the interlace of basketwork of wicker that it adorns in Monalisa's ample décolleté in Italian is called Vinco, reason why the true title of the Gioconda could well be called *the Madonna of Vinco*, in which case we could be speaking of the image of the own Leonardo reflected in the image of the portrayed woman, and her evasive smile, that is lost to us when we determined our attention to her, the triumph of the pictorial representation, that is to say, the union between permanent and transitory, visible and hidden, emotion and reason.

Just as Vinci, Luz Elvira sets her project ***The secret of Leonardo*** on the titanic, yet comforting, task of representing *one's soul in the soul of the other*.

Hence Luz Elvira starts off from the image of the other (member of her family, friends, her couple) and superposes her own by establishing a junction of signs that in the work of art are based on a process of intertextuality where the qualities of the other are based on the qualities of the self, weaving motley and complex speeches that are only comprehensible from the synchronous reading of the visual appearances, face to face of the work, and the deep structures, in their reverse.

This way visible and hidden are intertwined, they fuse and finally they are integrated by a sign, a mark imposed by the artist, one or several letters that represent a name, a quality, a reflection ...what in the Hebrew culture is called *one of the 72 names of God*.

"Pictures of the understood" can be comprehended as an exercise of deep and inner reflection, an act of reconciliation and balance, an experience of encounter of the Heaven and the Earth within the being of the artist, a brave attitude to face once more the faculty of reflection and internalization that through many centuries' art experienced and that, in a world dominated by the appearances, seemed to have perished.

César Gordillo