

VIDEO PRODUCTION - CASE STUDY

The artwork is the footage

I do not shoot. I move what I already made.

Three short-form ads built entirely from my own paintings and illustrations — a cause film, a product campaign, and a band promo.

SCOPE

Concept · animation · edit · sound · cutdowns

RULE

The first frame is the poster

BUILT FOR

The scroll — vertical, silent, looping

Loli Mari Montalvo

Video production · lolimari.com



WOMEN DISPLACED - FRAME 04

The Artwork Is the Footage

OVERVIEW

Nine short films, all of them mine: a cause film on displacement, product campaigns for wall art, apparel and framed prints, a promo for Viva Nativa, and four process reels that put the camera straight on the paper. Every frame in all nine is a painting or an illustration I made by hand — there is no footage, no stock and no camera anywhere in this case study.

CHALLENGE

Short-form video is where an audience actually is, and it is the one format most artists never make — because shooting is expensive, slow, and produces something that doesn't look like their work. I wanted video that was unmistakably mine, that cost nothing to originate, and that could be made as fast as I paint.

STRATEGIC THINKING

I stopped thinking of video as something you shoot and started treating it as something you move. The artwork is the footage. Every film begins from paintings I already have, which means frame one is not an establishing shot — it is a finished picture. In a feed, where the film is competing with a thumb, that is the whole advantage: the work stops the scroll before the motion has even started.

The idea

THE IDEA

I don't shoot. I move what I already made.

Every frame in these films is a painting or an illustration I made by hand. Nothing is stock, nothing is licensed, and nothing had to be filmed. That single decision is what makes short-form video affordable, unmistakable, and fast — and it changes how the films get built.

01 The first frame is the poster

In a feed the film competes with a thumb. There is no build-up and no establishing shot — frame one is a finished painting, so it stops the scroll before the motion even starts.



02 It has to work with the sound off

Most people never hear it. The image and the type carry the whole argument; sound is a reward for staying, never a requirement for understanding.



03 It has to loop

A film that ends where it began gets watched twice. The last frame is cut to hand back to the first.



WOMEN DISPLACED

Women Displaced

WOMEN DISPLACED - SHORT AD

A painting that had to move

A short film on displacement, built from a body of collage paintings — women at windows, birds leaving, the fire escape as a border. The camera never cuts to a face; it drifts, the way memory does.



FRAME 01



FRAME 02



FRAME 03



FRAME 04



FRAME 05

FORMAT

16:9 · 0:24 · silent-first

CUT

Slow drift, no hard cuts — the images carry it

THE POINT

Not a story about displacement. A feeling of it.

Wall art — social ads

WALL ART — SOCIAL ADS

Close the gap between “nice image” and “on my wall”

The hardest step in selling art online is imagination: a buyer cannot picture it in their own room. So the ad does the picturing for them — it opens on the painting, then hangs it, then walks it into a living room, a bedroom, a hallway. The whole film is one continuous answer to “what would this look like at home?”



THE ARTWORK

The painting, full-bleed. Frame one is the hook.



FRAMED

It becomes an object — a print with an edge and a shadow.



IN THE ROOM

Above a sofa. Scale, light, a life around it.



ANOTHER ROOM

Bedroom. It is not a one-off — it fits.



AND ANOTHER

Hallway. By now the buyer has stopped imagining.

THE MECHANIC

Sell the wall, not the file.

The same painting is a print, a backdrop and a textile elsewhere in my work — here it is a room. One artwork, many rooms, one film.

VIVA NATIVA — EL GALLO

Viva Nativa — El Gallo

VIVA NATIVA - SHORT PROMO

El Gallo

A promo for Puerto Rico's number-one rock band, built around the rooster — the bird that announces the morning whether or not you asked it to. A fitting mascot for a band that has never been quiet.



FRAME 01



FRAME 02



FRAME 03



FRAME 04



FRAME 05

9:16 · silent-first · cut to loop. The logo lands once, late, and never blocks the bird.

THE RANGE

The range

THE RANGE

One library, every product it becomes

The same paintings keep going back to work. A film sells them as apparel, as framed prints, and as a deck — and one film goes the other way entirely, running the finished piece backwards to the pencil sketch it came from.



Apparel — Afrolatin Rockstar

The artwork on a body. It ends on the brand and the shop, never on the painting.



Framed prints — Quixotes

The same move as the wall-art ad: hang it, light it, let the buyer stop imagining.



Process — Afrolatin Tarot

Run it in reverse: finished plate, then paint, then the pencil line underneath.

WHY THE PROCESS DOES EARN ITS PLACE

The sketch is the proof.

Anyone can post a finished picture. Showing the pencil underneath is what tells a buyer a human made it — which, in a feed full of images with no author, is the whole argument. It is the only film here that sells nothing and does the most work.

THE HAND

The hand

THE HAND

The camera on the paper, in real time

Graphite going down on paper. Oil going onto canvas. No time-lapse tricks beyond speed — the mark is the mark, and the mistakes stay in. These are the least designed films I make and they are the ones people watch to the end.



| Bangkok Market

Graphite on paper. A market drawn line by line until the paper is full.



| Cherry Ants

Graphite again, with a single red intrusion — the only colour in the frame.



| Slaveship Regret

Oil on canvas. It starts as a painting, and it ends on a wall, framed.

WHY THESE MATTER MOST

The product films ask for a sale. These ask for nothing — and they are the reason the sale is believed. In a feed where nobody knows who made the image, the hand is the only credential that cannot be faked.

BUILT FOR THE SCROLL

Built for the scroll

BUILT FOR THE SCROLL

One film, three shapes

Every piece is cut once and framed three ways. The composition is protected so nothing important ever sits where a caption, a username or a thumb is about to land.



9:16 - REELS, TIKTOK



1:1 - FEED



16:9 - YOUTUBE, BITE

THE CHECKLIST

- Frame one reads as a poster
- Legible with the sound off
- Type clear of the caption zone
- Ends where it began — it loops
- Under 30 seconds, always

None of this is a style. It is what a feed physically does to a film.

OUTCOMES & REFLECTION

The outcome

FINAL SOLUTION

One cut, framed three ways — 9:16 for reels, 1:1 for feed, 16:9 for site and YouTube — with the composition protected so nothing important ever sits where a caption, a username or a thumb is about to land. Under thirty seconds, always.

RESULTS

Video became something I can originate in a day rather than commission in a month, and it looks like nothing else in the feed because it is made of paintings nobody else has. The same artwork is already a print, a backdrop and a textile elsewhere in my work — video is simply one more room it can walk into.

LESSONS LEARNED

None of the constraints here are style — they are what a feed physically does to a film. Silence, a thumb, and a scroll are the real brief. Design for those and the work gets seen; ignore them and it doesn't matter how good the footage was.

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