

ΕΡΓΑΣΙΑ ΑΓΓΛΙΚΩΝ

ΚΕΦΆΛΑΙΟ 3 RENAISSANCE

ΓΕΝΙΚΌ ΛΥΚΕΙΟ ΛΟΥΤΡΏΝ ΑΙΔΗΨΟΥ
Β'1

***MONA
LISA***

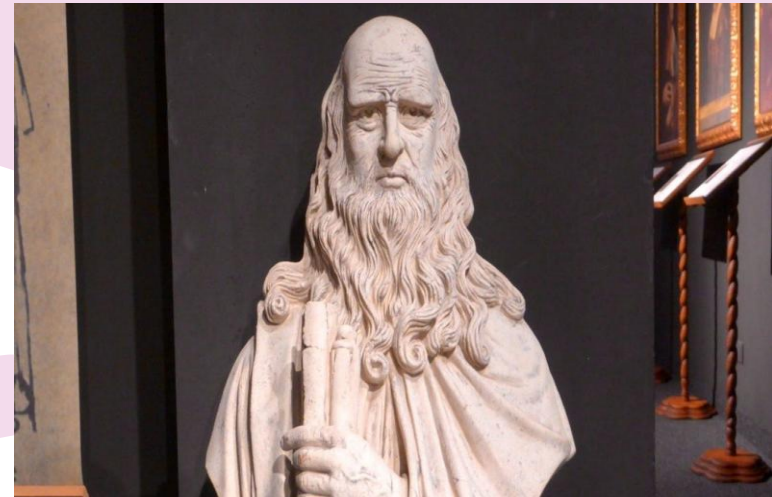
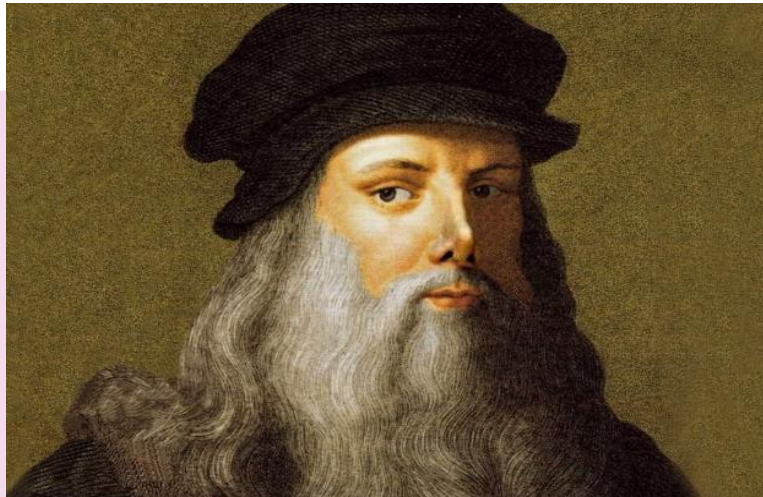
LEONARDO DA VINCI

Νικολέττα Καραμουσλή-Αναστασία Μαρούλα



Leonardo da Vinci

Leonardo di ser Piero da Vinci (15 April 1452 – 2 May 1519) was an Italian polymath of the High Renaissance who was active as a painter, draughtsman, engineer, scientist, theorist, sculptor and architect. While his fame initially rested on his achievements as a painter, he also became known for his notebooks, in which he made drawings and notes on a variety of subjects, including anatomy, astronomy, botany, cartography, painting, and paleontology. Leonardo's genius epitomized the Renaissance humanist ideal, and his collective works compose a contribution to later generations of artists matched only by that of his younger contemporary, Michelangelo.



Leonardo is among the greatest painters in the history of art and is often credited as the founder of the High Renaissance. Despite having many lost works and less than 25 attributed major works including numerous unfinished works. He created some of the most influential paintings in Western art. His magnum opus, the Mona Lisa, is his best-known work and often regarded as the world's most famous painting.



The Mona Lisa is a half-length portrait painting by Italian artist Leonardo da Vinci. Considered an archetypal masterpiece of the Italian Renaissance, it has been described as "the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world". The painting's novel qualities include the subject's enigmatic expression, the monumentality of the composition, the subtle modelling of forms, and the atmospheric illusionism.

The painting is probably of the Italian noblewoman Lisa Gherardini, the wife of Francesco del Giocondo. It is painted in oil on a white Lombardy poplar panel. Leonardo never gave the painting to the Giocondo family, and later it is believed he left it in his will to his favored apprentice Salaì. It had been believed to have been painted between 1503 and 1506. However, Leonardo may have continued working on it as late as 1517. It was acquired by King Francis I of France and is now the property of the French Republic. It has been on permanent display at the Louvre in Paris since 1797.

The Mona Lisa is one of the most valuable paintings in the world. It holds the Guinness World Record for the highest known painting insurance valuation in history at US\$100 million in 1962 (equivalent to \$870 million in 2021).



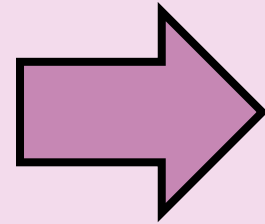
Description

The Mona Lisa bears a strong resemblance to many Renaissance depictions of the Virgin Mary, who was at that time seen as an ideal for womanhood. The woman sits markedly upright in a "pozzetto" armchair with her arms folded, a sign of her reserved posture. Her gaze is fixed on the observer. The woman appears alive to an unusual extent, which Leonardo achieved by his method of not drawing outlines. The soft blending creates an ambiguous mood "mainly in two features: the corners of the mouth, and the corners of the eyes".



Detail of Lisa's hands, her right hand resting on her left. Leonardo chose this gesture rather than a wedding ring to depict Lisa as a virtuous woman and faithful wife.

The painting was one of the first portraits to depict the sitter in front of an imaginary landscape, and Leonardo was one of the first painters to use aerial perspective. The enigmatic woman is portrayed seated in what appears to be an open loggia with dark pillar bases on either side. Behind her, a vast landscape recedes to icy mountains. Winding paths and a distant bridge give only the slightest indications of human presence. Leonardo has chosen to place the horizon line not at the neck, as he did with Ginevra de' Benci, but on a level with the eyes, thus linking the figure with the landscape and emphasizing the mysterious nature of the painting.



**Detail of the background
(right side)**

Mona Lisa has no clearly visible eyebrows or eyelashes, although Vasari describes the eyebrows in detail. In 2007, French engineer Pascal Cotte announced that his ultra-high resolution scans of the painting provide evidence that Mona Lisa was originally painted with eyelashes and eyebrows, but that these had gradually disappeared over time, perhaps as a result of overcleaning. Cotte discovered the painting had been reworked several times, with changes made to the size of the Mona Lisa's face and the direction of her gaze. He also found that in one layer the subject was depicted wearing numerous hairpins and a headdress adorned with pearls which was later scrubbed out and overpainted.

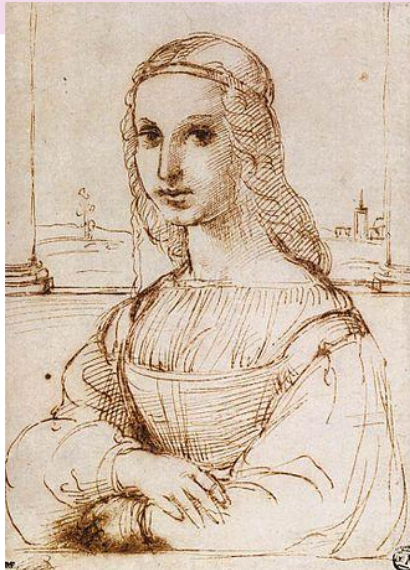
History

Creation and date

Of Leonardo da Vinci's works, the Mona Lisa is the only portrait whose authenticity has never been seriously questioned, and one of four works – the others being Saint Jerome in the Wilderness, Adoration of the Magi and The Last Supper – whose attribution has avoided controversy. He had begun working on a portrait of Lisa del Giocondo, the model of the Mona Lisa, by October 1503. It is believed by some that the Mona Lisa was begun in 1503 or 1504 in Florence. Although the Louvre states that it was "doubtless painted between 1503 and 1506", art historian Martin Kemp says that there are some difficulties in confirming the dates with certainty. Alessandro Vezzosi believes that the painting is characteristic of Leonardo's style in the final years of his life, post-1513. Other academics argue that, given the historical documentation, Leonardo would have painted the work from 1513. According to Vasari, "after he had lingered over it four years, [he] left it unfinished". In 1516, Leonardo was invited by King Francis I to work at the Clos Lucé near the Château d'Amboise; it is believed that he took the Mona Lisa with him and continued to work on it after he moved to France. Art historian Carmen C. Bambach has concluded that Leonardo probably continued refining the work until 1516 or 1517. Leonardo's right hand was paralytic circa 1517, which may indicate why he left the Mona Lisa unfinished.

Conservation

The Mona Lisa has survived for more than 500 years, and an international commission convened in 1952 noted that "the picture is in a remarkable state of preservation." It has never been fully restored, so the current condition is partly due to a variety of conservation treatments the painting has undergone. A detailed analysis in 1933 by Madame de Gironde revealed that earlier restorers had "acted with a great deal of restraint." Nevertheless, applications of varnish made to the painting had darkened even by the end of the 16th century, and an aggressive 1809 cleaning and revarnishing removed some of the uppermost portion of the paint layer, resulting in a washed-out appearance to the face of the figure. Despite the treatments, the Mona Lisa has been well cared for throughout its history, and although the panel's warping caused the curators "some worry", the 2004–05 conservation team was optimistic about the future of the work.



Display

Mona Lisa behind bulletproof glass at the Louvre Museum

On 6 April 2005—following a period of curatorial maintenance, recording, and analysis—the painting was moved to a new location within the museum's Salle des États. It is displayed in a purpose-built, climate-controlled enclosure behind bulletproof glass. Since 2005 the painting has been illuminated by an LED lamp, and in 2013 a new 20 watt LED lamp was installed, specially designed for this painting. The lamp has a Colour Rendering Index up to 98, and minimizes infrared and ultraviolet radiation which could otherwise degrade the painting. The renovation of the gallery where the painting now resides was financed by the Japanese broadcaster Nippon Television. As of 2019, about 10.2 million people view the painting at the Louvre each year.

On the 500th anniversary of the master's death, the Louvre held the largest ever single exhibit of Leonardo works, from 24 October 2019 to 24 February 2020. The Mona Lisa was not included because it is in such great demand among visitors to the museum; the painting remained on display in its gallery

Cleaning and touch-up

The first and most extensive recorded cleaning, revarnishing, and touch-up of the Mona Lisa was an 1809 wash and revarnishing undertaken by Jean-Marie Hooghstoel, who was responsible for restoration of paintings for the galleries of the Musée Napoléon. The work involved cleaning with spirits, touch-up of colour, and revarnishing the painting. In 1906, Louvre restorer Eugène Denizard performed watercolour retouches on areas of the paint layer disturbed by the crack in the panel. Denizard also retouched the edges of the picture with varnish, to mask areas that had been covered initially by an older frame. In 1913, when the painting was recovered after its theft, Denizard was again called upon to work on the Mona Lisa.

Denizard was directed to clean the picture without solvent, and to lightly touch up several scratches to the painting with watercolour. In 1952, the varnish layer over the background in the painting was evened out. After the second 1956 attack, restorer Jean-Gabriel Goulinat was directed to touch up the damage to Mona Lisa's left elbow with watercolour.

In 1977, a new insect infestation was discovered in the back of the panel as a result of crosspieces installed to keep the painting from warping. This was treated on the spot with carbon tetrachloride, and later with an ethylene oxide treatment. In 1985, the spot was again treated with carbon tetrachloride as a preventive measure.

Financial worth



Before the 1962–1963 tour, the painting was assessed for insurance at \$100 million (equivalent to \$670 million in 2020), making it, in practice, the most highly-valued painting in the world. The insurance was not purchased; instead, more was spent on security.



In 2014, a France 24 article suggested that the painting could be sold to help ease the national debt, although it was observed that the Mona Lisa and other such art works were prohibited from being sold due to French heritage law, which states that "Collections held in museums that belong to public bodies are considered public property and cannot be otherwise."





Πηγές: Βικιπαίδεια

