HECTOR DIAZ

The Mona Lisa Project
Grand Opening

Oct. 7 - Nov. 21, 2021
Zapopan, Jalisco, Mexico

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The Mona Lisa Project Grand Opening

The Gallery wanted to involve all artists in the first exhibition, the question was "How?"
Leonardo da Vinci is admired by all creators, so, as a tribute, those represented until 2021 created 2 interpretations of the Mona Lisa.

Artists, countries and cultures converge in this initiative that seeks to dazzle global audiences through original and unique interpretations.

7 artists participated creating 2 pieces each, being a total of 14 works.

The Gallery is honored and proud to present this amazing Collection and Show, offering admirers, art lovers and collectors, these Mona Lisas of the 21st century.

Héctor Díaz

Jessica Feldman United States

Born March 25, 1972 - Ohio

Education Veterinary and Zootechnician

Style Figurative Op Art

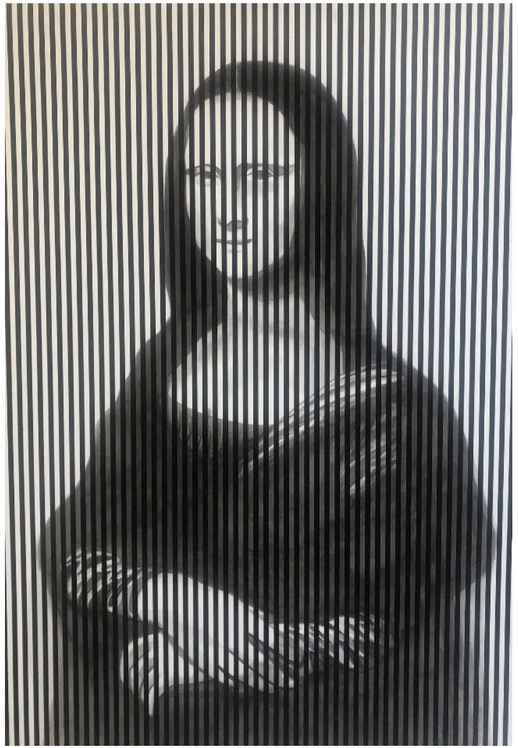
Medium Oil, Acrylic, Pastel, Wood, Photography

Years active + 20

Studio Mexico City

“I am a lover of life, family and fun, very aware of my environment and my position as a woman at this time".

Miss Yang, 2020
Acrylic on Canvas - PVC Sheet
154 x 106 cm



Mrs. Yin, 2020
Acrylic on Canvas - PVC Sheet
154 x 106 cm

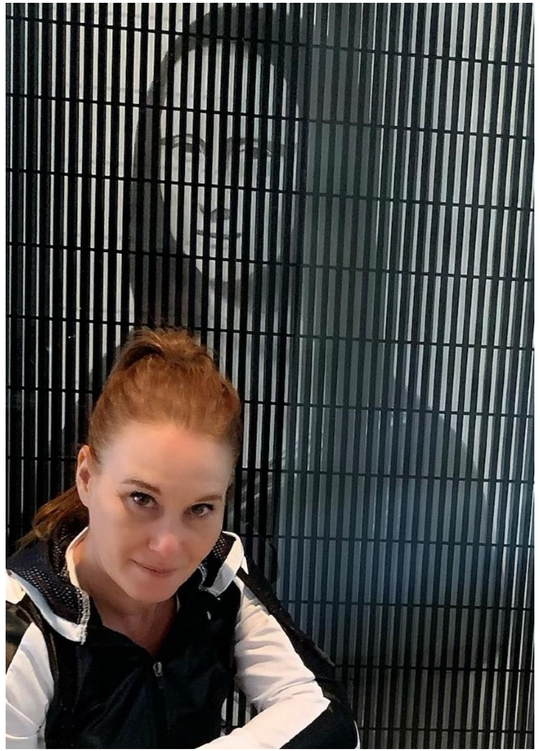
Yin Yang is a philosophical and religious principle that explains the existence of two opposite but complementary forces that are essential in the universe. According to this idea, each being, thought or object has a complement on which it depends for its existence, and which in turn exists within itself. From this it follows that nothing exists in a pure state or in absolute stillness, but in a continuous transformation. Any idea can be seen as its opposite if it is looked at from another point of view.

The Yin and Yang are used to represent or refer to duality. The Yin, represented in black, is associated with the feminine, darkness, passivity, calm, absorption and the earth. The Yang, represented in white, is linked to the masculine, light, heat, energy, noise, movement and the sky.

Mona Lisa is considered a very controversial, enigmatic piece, but also balanced. In her we find many dualities regarding her sex, it is not known if she is a woman or a man, if she is noble or courtesan, wife or lover, smiling or serene ... despite these mysteries we admire her balance and equilibrium in her proportions, making it an even more special piece. Her face fits perfectly into a golden rectangle, the parts of her face are made up of rectangles or golden proportions.

With these pieces I show, again, two sides of the Mona Lisa, one negative and one positive, always in motion, always in balance. I present to you Miss Yang and Mr. Yin.

Jessica Feldman



Daniela Vargas Winiker Costa Rica

Born June 20, 1975 - San José

Education Business Administration

Style Expressionism, Impressionism

Medium Oil, Acrylic, Mixed media

Years active + 10

Studio San José

"Art and I are inseparable, it is my life, it gives me great satisfaction, peace and joy. The themes I develop are accompanied by a universal, positive and inspirational message".

Transforming the Mona Lisa, 2020
Mixed Media on Canvas
154 x 106 cm

Reborn, 2020
Mixed Media on Canvas
154 x 106 cm

Any moment is suitable to transcend, no matter the age. Transcending is what makes us unique and unrepeatable, its aroma depends on us, we can make our essence sweet or bitter, fresh or suffocating.

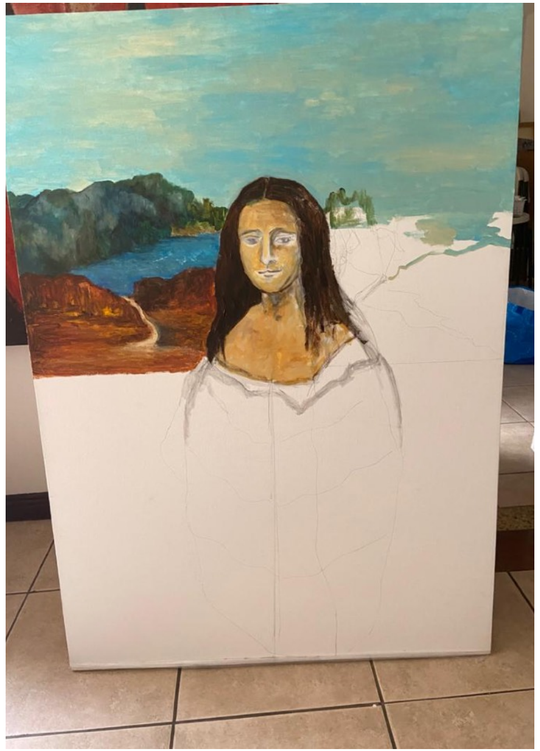
You can leave your mark in various ways, through art, literature, expression, even inspiring.

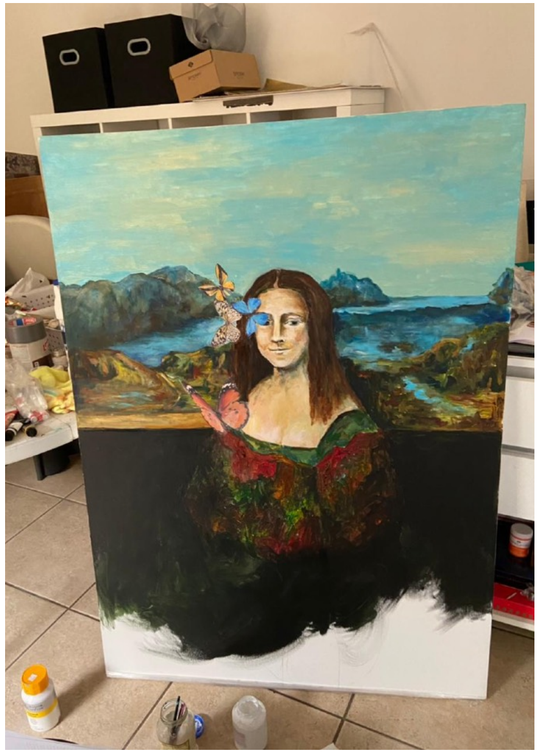
In order to transcend it is necessary to go further, to exceed our limits, the more difficult, the greater the triumph.

In art it is possible to transcend because emotions spread, in this way the world discovers empathy. So it does not matter if it is a sculpture or painting, literature, music, dance, any artistic manifestation ... you have the possibility of transmitting an experience and generating a positive effect on the world.

When we transcend, what we do is extend the effects of our life to others. This effect or light represents the end of the journey, it is to go back to the beginning, to start again, now from another starting point, the reborn.

Daniela Vargas Winiker





Marta de los Pájaros Spain

Born August 24, 1984 - Barcelona

Education Bachelor of Humanities

Style High end Collage

Medium Paper

Years active + 10

Studio Barcelona

"I am attracted to the concept of depth in all senses. In fact, I believe that one should seek through deepness in order to find the real essence of things".

A´llombra della luce: il sentiero fecondo della spirale, 2020
Collage on Wood - Framed with glass
77 x 53 cm

Acqua di chiocciola: l'equilibrio della sopravvivenza, 2020
Collage on Wood - Framed with glass
77 x 53 cm

The proposal *La Gioconda en debido atti* was born from the desire to escape any fall into the topics of figurative reinterpretation to which the most revered work in the entire history of art has usually been exposed. Therefore, it finds discursive shelter in the conceptual conjunction between technique, poetics, myth and mystery that surrounds both the work and the life of *La Gioconda*, materialized through a rhetoric of the invisible that allows to give visibility to aspects inherent to the essence of both the painting and the character itself.

Although both works begin from the spiral as a formal nucleus, each one of them sneaks into the permeability of the original surface and explores it from a different and complementary conceptual field. This duality has allowed me to investigate the technical profile of the work and the author at the same level as the ins and outs and theories that have emerged around the most intimate privacy of *Lisa del Giocondo*.

A'llombra della luce: il sentiero fertile della spirale
Is the poetic translation of a technical immersion in the work of *Da Vinci*, making present the golden grid in which the spiral from which the Mona Lisa smile starts is present, from which the harmony of the composition is defined. This is projected from one of the quintessential spirals that we find in nature: the nautilus shell. From this, flows a fertile network of flora that spreads as if it were the original composition, generating a metaphor between the golden spiral-shell and the composition-flora to which they give a fertile life.

Acqua di Chiocciole: L'equilibrio della sopravvivenza
It is inspired by the literature that emerged around the character's most personal and intimate sphere. In particular, it recovers one of the theories that came to light in the book *Mona Lisa The people and the painting* (2017) by *Martin Kemp* (emeritus professor of Art History at the University of Oxford, one of the best specialists in the work *Leonardo Da Vinci*) and *Giuseppe Pallanti* (economist and researcher on the history of the *Giocondo* and *da Vinci* families). Both confirm that the last years of *La Gioconda* were spent in the Florentine convent of *Santa Úrsula*, where she passed the age of 63. In it, they found documented in the registry of the religious receipts one in the name of *Lisa del Giocondo*, linked to the purchase of snail water (*Acqua di Chiocciole*), a very popular remedy at the time to treat syphilis, a disease that at that time time was hitting Europe hard. Hence, they suggest in their research that she suffered from this pathology, reinforcing at the same time, other theories in which it is argued that the cautious smile of the *Mona Lisa* could be given to avoid showing a blackened teeth due to a mercury against said disease.
Thus, the work resorts again to the snail as a symbol of life or salvation, which in this case fights a battle with illness or death, represented through a composition from which hostility emanates through color, from the angular and threatening forms, which move away from the fruitful act of the previous work, bringing it closer to the darkest corners of our intimacy.

Both pieces weave a dialogue between the mathematical precision of the folded paper technique (with models devised by Tomoko Fuse and Toshiyuko Meguro, made on Japanese paper) with the imagination and discursive poetics that the collage technique allows. The dialectical balance represented by the confluence of these two techniques is also present in the very nature of the original work, in which technical perfection and eternal mystery coexist in a perpetual way.

Marta de los Pájaros

Sasha Neschastnova Russia

Born May 3, 1993 - Voronezh

Education Architecture

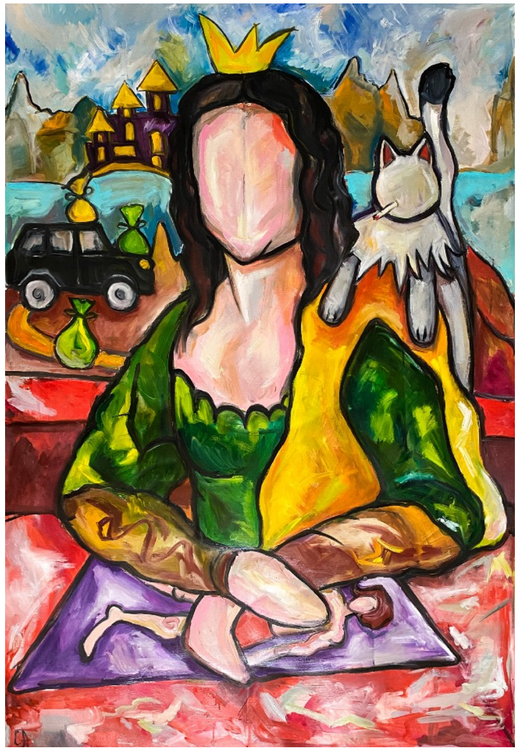
Style Expressionism, Neo Fauvism

Medium Oil, Ink

Years active + 5

Studio Moscow

"What moves me is the problems of modern society. I am inspired by relationships between people, those things people usually do not pay attention".



Mona Lisa waiting for the Prince, 2020
Oil and Ink on Canvas
154 x 106 cm

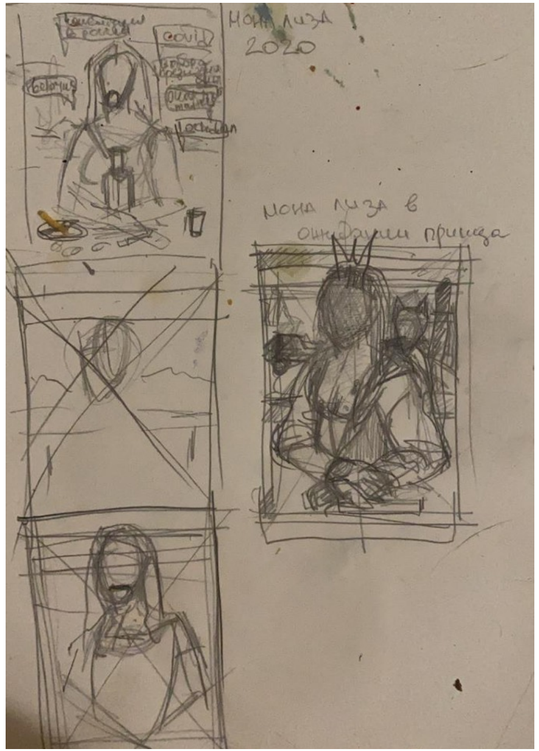
Mona Lisa in 2020, 2020
Oil and Ink on Canvas
154 x 106 cm

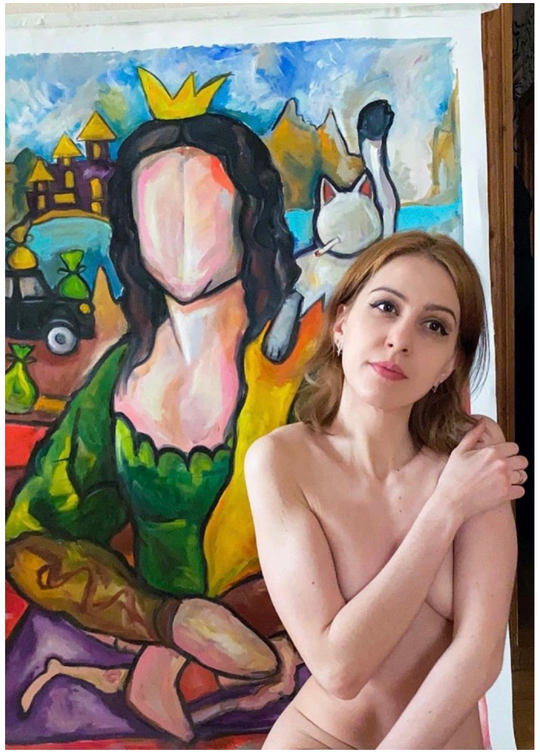
Modern Monas Lisas, as they would be in our time, here and now. Based on the problems of actual society in relationships and everyday life, I present them with a share of sarcasm, but with the depth of the topic. The image of Mona Lisa is cult, in my interpretations I tried to show the reflection of our modern society.

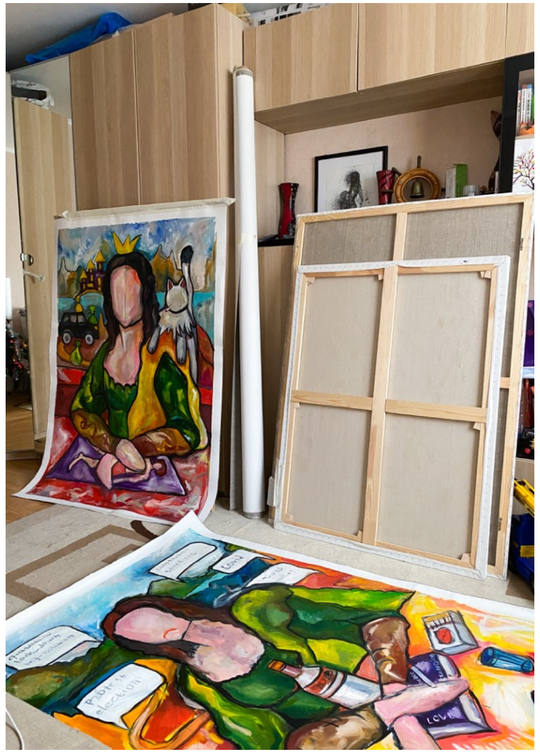
Mona Lisa waiting for the Prince
A modern and glamorous woman who sits and waits for a rich and handsome Prince, surrounded by his devoted cat. Perhaps, according to her requests and requirements, she will have to wait forever.

Mona Lisa in 2020
What the Mona Lisa would look like if she were in 2020? This year was really very strange and not easy for everyone. The world encountered a pandemic, protests, rallies, elections, constitutional changes, and much more. By just reading the news you got mad and drank vodka.

Sasha Neschastnova







Francisco Correa Colombia

Born May 30, 1951 - Pueblorrico

Education Architecture

Style Figurative abstract, Cubism, Constructivism

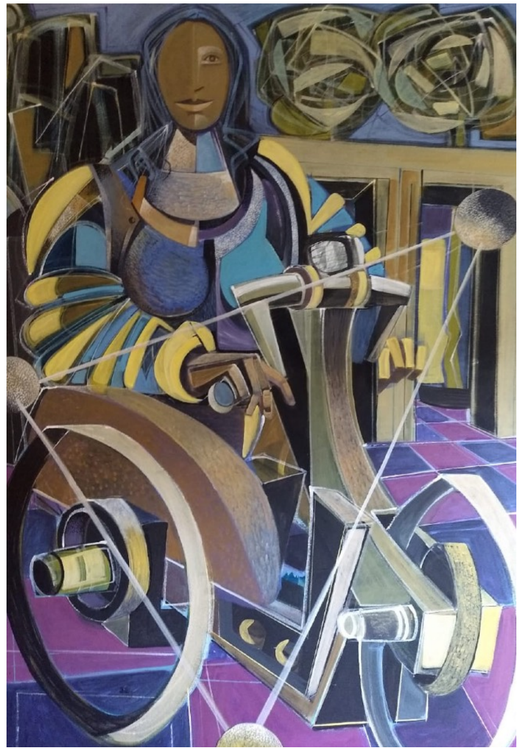
Medium Oil, Acrylic

Years active + 50

Studio La Ceja

"Art gives meaning to my humanity, art is me, my memory, my memories, my yearnings, my divinity, in it I find my meaning".

Paradigm, 2020
Oil and Acrylic on Canvas
154 x 106 cm



Automaton, 2020
Oil and Acrylic on Canvas
154 x 106 cm

I like the project for its ability to bring together artists from such different latitudes and share our vision of an iconic character in Western culture.

I don't like to describe my jobs. This one in particular could be said to be automatic in nature in every sense of the word. Collect elements inscribed in my memory that are embodied there.

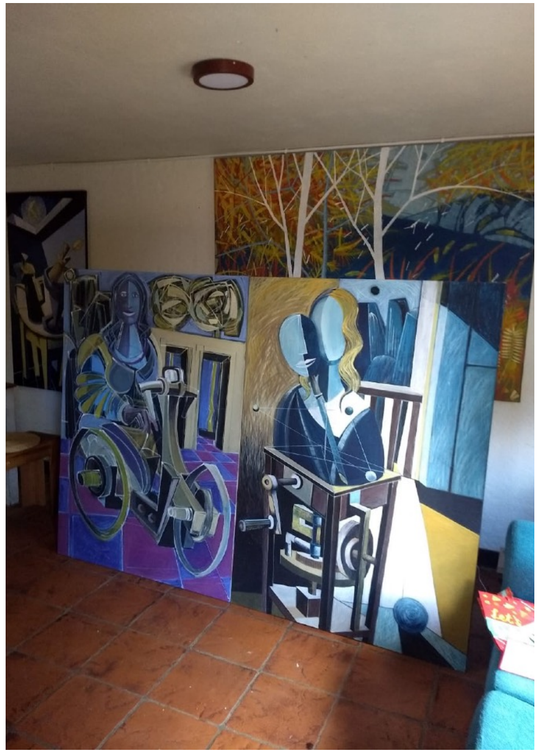
I have a particular predilection for automatons, I know that Leonardo was a great creator of them for the amusement of his patrons. In my childhood I was surrounded by mechanisms due to the work that was done on my father's farm. Since I was a child I built mechanisms that, although they had no practical use, did evoke machines of real utility. Machines fascinate me, the pieces that compose them are works of art for me.

I think that doing things automatically brings out the most marked impressions that one keeps in his memory.

Project notes

- Contact with other Artists.
- Fascination with automata.
- Leonardo's drawings impress me since I was a child.
- Too much guesswork about the identity of the Mona Lisa.
- Automatic painting not prepared in advance.
- Difficulty talking about the nature of work.

Francisco Correa



Alexis Caballero Mexico

Born November 28, 1981 - Oaxaca

Education Psychology

Style Figurative expressionism

Medium Oil, Acrylic, Mixed media

Years active + 10

Studio Oaxaca

“Always without thinking of pleasing the outside, but seeking to meet the deepest needs within me. Very selfish but I am convinced that in order to give outwardly you must first give inwardly with all honesty and frankness. That is the measure for being able to give and share”.

Mona, 2020
Acrylic on Canvas
154 x 106 cm

Lisa, 2020
Acrylic on Canvas
154 x 106 cm

The Mona Lisa Project represented a great opportunity in which my emotions and thoughts were shaken as I reinterpreted an emblematic work in the history of art by one of the artists I most respect, everything happened with the greatest respect, my admiration is great for Leonardo da Vinci.

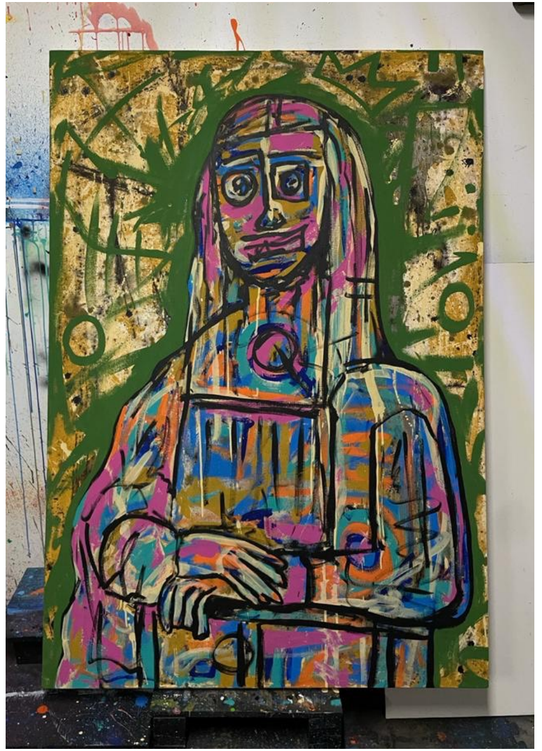
Mona

A laughing contemporary madness that contemplates the occurrence of these human gestures that build and destroy us day by day.
Somewhat ironic as dull in a thought of "I knew it".

Lisa

With the soul of the eternal. She is the queen. Her presence has disrupted times and generations. Continues her essence beating while she stops to look at us and tell us, as if in a whisper, "do not die."

Alexis Caballero



Christian Allison Nigeria

Born January 25, 1991 - Lagos

Education Mechanical Engineering

Style Hyperrealism

Medium Chalk, Charcoal, Pastel

Years active + 5

Studio Lagos

“I am inspired by the events that happen around me, in my community, in my country and in the world. I am an introvert who found a voice through art".

Olorì, 2020
Charcoal and Pastel on Canvas
154 x 106 cm

Mona Lisa T'Eko, 2020
Charcoal and Pastel on Canvas
154 x 106 cm

Olorì

Olorì l'áàfin Ọba
ìbàdí àrán elé'yín funfun bíi ègbòn òwú
adúmáadán Àdùfẹ́, onikànga àjípọn
Ọ̀kín l'ọba láwùjo awọn ẹyẹ
Àdùkẹ́ mi rẹ̀wà l'áàrín obìrin.

The Queen in the Palace of the King
The one with a waist for silk, teeth as white as cotton
Black and shiny beloved
the one with a well to be fetched early in the morning
The peacock is the king of all birds
my Aduke is very beautiful in the midst of women.

Adetola Bademosi

Mona Lisa T'Èkó

You remain a conundrum
You remain a wonder
From a story of the past
To a present that unfolds
Indeed questions reside
Even in the brightest of minds
Of your pose and poise
Of your form and shape
Will your code be broken?
Does the answer dwell in the background?
Of sky blue and green earth
Maybe we'll never know
Maybe the answer lies in the future
But until then
From Florence to Lagos
Ekó òní bájè.

Chukwudi Isaac

This catalogue was produced by Héctor Díaz Gallery for the exhibition *The Mona Lisa Project*.

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