

Gaze Principle

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Abstract

People looking at Mona Lisa believe that she looks at them from every direction they will look at her. However in a numerical survey I have conducted, that has never been done before, 500 people were asked to look at her from right, front and left sides. The results negate the well-known myth that Mona Lisa looks at the observer from all directions viewed where only 65%

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People looking at Mona Lisa believe that she looks at them from every direction they will look at her. However in a numerical survey I have conducted, that has never been done before, 500 people were asked to look at her from right, front and left sides. The results negate the well-known myth that Mona Lisa looks at the observer from all directions viewed where only 65% confirm that she was looking at them from all directions. Likewise, 93% confirmed that Mona Lisa was looking at them while viewing at her from right, 72% when viewing at her from front and 78% when viewing at her from left. The illustration demonstrates what they observe as seen from each direction. A thorough analysis of the subject brought me to extend and formulate a principle that I named "Mona Lisa's gaze principle" which fits each element in a picture -portrait, wall in a construction, details in a landscape and the like. This principle guides also people how to look at pictures. According to this principle: "If you look at any detail in a picture and this detail turns to you from certain direction, it will turn to you from each direction you view it: from right, from front, from left, from above and from below. However, if from your looking direction the element does not turn to you, it will never turn to you." Hence, I suggest to an observer of every picture the following: move parallel to the picture from right to left and the opposite, and to your surprise you will start to feel that the elements that turned to you from a certain direction will start to "move" in your brain to every direction from which you view them. The artwork of the Holland's artist Meindert Hobbema indeed testifies that the lane and the woods avenue turn to the observer from each direction. However, the Gate of Mercy in the painting of the artist Nofer Keydar never turns to the observer. Twenty-five people who were asked to observe 16 details in the 12 paintings from three directions in which also that at the bottom confirmed the principle in 90% of the details and the directions of observation. And finally it should be noted that we don't talk here on a scientific principle that exists in all cases, but in a generalization that depends on the perception process that is different from one to the other.



Figure 1: