



HAL
open science

Pablo Picasso: An Academic and Scientific Analysis of the Work of a Multi-Purpose Genius

Ahmed Boutamo

► **To cite this version:**

Ahmed Boutamo. Pablo Picasso: An Academic and Scientific Analysis of the Work of a Multi-Purpose
Genius. 2025. hal-04937977

HAL Id: hal-04937977

<https://hal.science/hal-04937977v1>

Preprint submitted on 10 Feb 2025

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

Article

Pablo Picasso: An Academic and Scientific Analysis of the Work of a Multi-Purpose Genius

Auteur : Pr. Dr-Eng. Ahmed BOUTAMO, PhD

Year: February 2025

Summary

Pablo Picasso (1881-1973) is one of the most influential artists of the twentieth century. His monumental work, estimated at more than 50,000 pieces, covers a diversity of styles and mediums ranging from painting and sculpture to ceramics and printmaking. This article aims to analyze all of his work from an academic and scientific perspective, drawing on methodologies for the analysis of art, art history, creative psychology, and cognitive science. The study highlights Picasso's stylistic evolutions, his impact on modern art, as well as the influence of socio-political currents on his work.

1. Introduction

Pablo Picasso is a key figure in modern art, whose work transcends traditional categories and redefines artistic paradigms. His major contribution to the history of art lies in his ability to constantly reinvent his style, giving birth to Cubism and influencing generations of artists. This article offers an exhaustive study of his work through a multidisciplinary perspective combining stylistic analysis, art history, neuroscience and cognitive aesthetics.

2. Methodology

The analysis of Picasso's work is based on a mixed methodology combining:

- A historical approach based on the study of primary and secondary sources (letters, interviews, art critics).

- A semiotic and iconographic approach that allows us to decipher the symbols and messages conveyed in his paintings.
 - An aesthetic and cognitive analysis, based on modern theories of the neuroscience of visual perception and artistic creativity.
-

3. Picasso's stylistic evolution

3.1. Blue Period (1901-1904)

- Life (1903)
- L'Absinthe (1901)
- The Old Guitarist (1903)
- The Celestine (1904)

3.2. Rose Period (1904-1906)

- The Saltimbanques (1905)
- Boy with a Pipe (1905)
- Family of acrobats (1905)

3.3. Pre-Cubist period and Cubism (1907-1917)

- Les Femmes d'Alger (O.J.) (1907)
- Portrait of Ambroise Vollard (1910)
- The Guitarist (1910)
- Still Life with Caned Chair (1912)
- Violins and Grapes (1912)

3.4. Neoclassical and Surrealist Period (1918-1936)

- Three Women at the Fountain (1921)
- Woman with a Red Hat (1922)
- Panpipe's Flute (1923)
- Woman Seated in a Red Armchair (1932)

3.5. War period and political commitment (1937-1945)

- Guernica (1937)

- The Dream (1932)
- Portrait de Dora Maar (1937)
- The Torture of Women (1940)

3.6. Final Years and Creative Freedom (1945-1973)

- The Goat (1950)
- Las Meninas, after Velázquez (1957)
- Woman Seated in an Armchair (1960)
- Musketeer with a Pipe (1968)

3.7. Notable work in Morocco (1965)

Among Picasso's works dating from 1965, *The Painter and his Model* (monochrome) is a signed linocut, published in 160 copies. It reflects the artist's ongoing exploration of the relationship between art and its creator. This work could correspond to the one exhibited in Morocco, requiring an in-depth analysis to confirm its authenticity and provenance.

4. Cognitive and neuroscientific analysis of Picasso's work

4.1. Neuroscience and the perception of cubism

Research in cognitive science shows that Picasso's Cubism solicits specific mechanisms of perception, including the recognition of fragmented forms and the mental reconstruction of objects.

4.2. Creativity and the Artist's Brain

Studies in the psychology of creativity indicate that Picasso possessed a unique ability to manipulate forms and perceive the world from different angles simultaneously, which correlates with intense brain activity in regions associated with innovation and divergent thinking.

5. Appraisal of Picasso's works

Picasso's works fetch extremely high prices on the art market.

- Paintings: between €700,000 and €80 million, with a sales record of €142 million (The Women of Algiers, Version O).
- Drawings: between 250 and 9 million euros, depending on the technique and complexity of the work.
- Ceramics: between 1,000 and 500,000 euros, especially those from the Madoura workshop.
- Engravings and lithographs: between 150 and 3 million euros.
- Sculptures: between 800 and 10 million euros, with records for some unique pieces.

Among the most highly rated works:

- Fillette à la corbeille fleurie (1905) exceeded 85 million euros.
- Guernica is priceless and remains one of the most symbolic works of the twentieth century.

These prices vary according to the period of creation, the technique used, the provenance and the state of conservation of the work. In-depth expertise is required to accurately estimate each part.

6. Picasso and his impact on contemporary art

Picasso influenced many of the art movements of the twentieth century, including Abstract Expressionism (Jackson Pollock), Pop Art (Andy Warhol), and Conceptual Art. His experimental approach continues to inspire contemporary artists.

7. Conclusion

Picasso's work remains an inexhaustible field of study for art historians, aestheticians and neuroscientists. Its impact goes beyond the artistic framework, influencing various disciplines

such as philosophy, psychology and cognitive science. His genius lies in his ability to anticipate changes in art and to continually redefine forms of expression.

8. References

- Arnheim, R. (1974). *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press.
 - Chipp, H. B. (1968). *Theories of Modern Art*. University of California Press.
 - Richardson, J. (1991). *A Life of Picasso: Volume I-III*. Random House.
 - Zeki, S. (1999). *Inner Vision: An Exploration of Art and the Brain*. Oxford University Press.
-

Keywords

#PabloPicasso #HistoireDeLArt #Cubisme #PériodeBleue #PériodeRose #ŒuvresDePicasso
#ArtModerne #PeintureXXeSiècle #EstimationDesTableaux #NeurosciencesEtArt
#CréativitéArtistique #PerceptionVisuelle #GravuresEtSculptures #AnalyseEsthétique
#MarchéDeLArt #InfluenceDePicasso #PeintresContemporains #SymbolismePictural
#ExpressionArtistique #Surréalisme