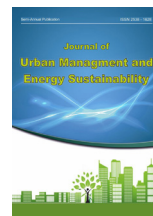


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The Concept of death in existentialism and its reflection in Picasso's artworks

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ABSTRACT

Existentialism, a 20th-century philosophical movement, emphasizes the importance of individual existence, freedom of choice, and responsibility in the face of death and the futility of life. This research focuses on Picasso's works and how the existentialist view of death has significantly influenced his artistic style, subjects and techniques. By carefully analyzing Picasso's key works, each of his works contains different symbols to represent death. This article explores the relationship between the existential anxiety caused by the awareness of death and its artistic expression and how Picasso used visual elements such as cold colors, broken forms and distorted faces to convey existentialist concepts such as emptiness, loneliness and facing death. will be reviewed. By using the theories of existentialist philosophers in modern art context such as Jean-Paul Sartre, Albert Camus and Martin Heidegger, and matching them with art analysis, this research not only helps to gain a deeper understanding of Picasso's works, but also shows how art can be a powerful tool to express and explore complex philosophical concepts. Specifically, this article focuses on Heidegger's concept of "moving towards death or being" and how it manifests in Picasso's works. In addition, the influence of personal events in Picasso's life, such as the death of his close friend Carlos Casaxmas and his experiences during the world wars, on his view of death and its reflection in his works are examined. This research has been compiled in a library method and has been analytically and descriptively concluded.

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INTRODUCTION

Death, as one of the most fundamental realities of human existence, has always been a central issue in philosophy and art. Among the philosophical schools, existentialism has specially dealt with the concept of death and its effect on human life. This philosophical movement, which reached its peak in the 20th century, emphasizes the importance of individual existence, freedom of choice, and responsibility in the face of emptiness and death. Pablo Picasso (1881-1973), as one of the most influential artists of the 20th century, has dealt with the concept of death in a deep and multidimensional way in his works. Although Picasso did not directly associate himself with the existentialism movement, many of his works reflect key concepts of this philosophy, particularly in relation to death. In this paper, Nekarman intends to deeply examine the connection between the view of death in the philosophy of existentialism and its reflection in Picasso's works.

The latter's 1905 retrospective at the Salon d'Automne might have been one of the triggering factors (Daix, 2007). His spontaneous reaction to it coincided with a more instinctive response to classical art—Greek as well as Roman, high style as well as archaic. Pablo set about studying this art first hand in the Louvre, as we know from Ardengo Soffici, the Italian futurist artist and critic who lived in the French capital from 1900 until 1907. Soffici frequently found him in the galleries of antiquities. He later recalled: "Picasso always returned to the ground-floor rooms, where he would pace around and around like a hound in search of game between the rooms of Egyptian and Phoenician antiquities—among the sphinxes, basalt idols and papyri, and the sarcophagi painted in vivid colors" (Soffici 1942). He was not the only young man feeling a renewed enthusiasm for the art of the past. A classical revival was sweeping through France, indeed much of southern Europe (Richardson 1991). (Fluegel 1980; Roe 2015), he discovered an exhibition of Iberian sculptures at the Louvre dating largely to the fourth century BCE that had been excavated a few years earlier at Osuna and Cerro de los

Santos which revealed to him a primitive art indigenous to his own country. (Osuna is located less than fifty miles from his birthplace). Picasso sought in Iberian sculpture the necessary support needed for disregarding academic constraints and challenging all aesthetic limitations. Those statues reflected the art of the peninsula before the "civilizing" impact of Greece and Rome. He wanted—with the help of this "primitive" vision to cleanse art of what he called tricks—the stale and paralyzing conventions which were merely a sham compared to the profound truths of painting. He was convinced that art, at its origins, had been capable of a powerful expressive force that centuries of classic domination had only served to weaken (Daix, 1993). He shared with other avant-garde painters the belief that Western traditions were spent and needed to be revitalized by tapping into something more primal, more authentic (Unger 2018).

In this research, focusing on different artistic periods of Picasso, including the blue period (1904-1901), the pink period (1904-1906), cubism (1921-1907) and his later works, we analyzed how the existentialist concepts related to We discuss death in the works of this artist. One of the key concepts explored in this article is Martin Heidegger's idea of "moving towards death or being". This concept, which emphasizes the awareness of the temporal limitation of life and its effect on how we live, can be seen in many of Picasso's works, especially in paintings such as "Guernica" (1937) and "The Weeping Woman" (1937). Also, Jean-Paul Sartre's ideas about freedom and responsibility in the face of death, and Albert Camus's view about absurdity and rebellion against it, will be used in the analysis of Picasso's works. For example, how Picasso in works such as "Three Dancers" (1925) and "The Bull" (1945-1946) depicted concepts such as the tension between life and death, and the struggle with emptiness. Finally, this article aims to It not only contributes to a deeper understanding of Picasso's work, but also shows how art can serve as a powerful tool for expressing and exploring complex philosophical concepts.

(Smith, 2023) This research can provide a new perspective on the relationship between the philosophy of existentialism and modern art and be used as a model for interdisciplinary studies in the fields of philosophy, art and psychology. Investigating the impact of existentialist views on death and emptiness on Pablo Picasso's style, themes and artistic techniques, focusing on analyzing symbols and visual elements in his works and comparing them with the ideas of existentialist philosophers, in order to explain how art is used as a tool to express concepts. Philosophical complex. Using comparative and interpretive analysis methods, this research seeks to answer questions such as: How are the existentialist concepts related to death reflected in Picasso's works? Did Picasso's view of death change during his different artistic periods? What is the relationship between Picasso's artistic techniques (such as the use of color, form and composition) and the expression of existentialist concepts related to death? How can we gain a deeper understanding of existentialist concepts related to death through Picasso's works?

In the 20th century, the existentialism movement, emphasizing fundamental issues such as freedom, responsibility, death and emptiness, formed many philosophical and artistic topics. One of the artists whose works are significantly aligned with these philosophical concepts is Pablo Picasso. While many studies have analyzed Picasso's artistic style and periods, the influence of existentialism, especially its attitude towards death and emptiness, on his art has not been sufficiently explored. This research seeks to answer the question of how existential anxiety and awareness of death, which are considered key concepts of existentialism philosophy, have been reflected in Picasso's artworks, especially in his blue period and other important artistic periods, and how these concepts are reflected in colors, forms and the symbols of his works have been manifested. Also, what was the impact of personal events in Picasso's life and historical experiences such as world wars on his existentialist view and its expression in art?

Research Background

In the studies of art and philosophy in Persian language, several studies have addressed the influence of philosophical concepts on contemporary art, but the detailed investigation of the influence of existentialism on Picasso's works has received less attention. Most research has focused on modern art movements and its relationship with philosophy. In the book *Reflection on Modern Art* (2008) written by Morteza Nouri, the relationship between philosophy and art is discussed, but there is no specific focus on existentialism and Picasso. Also, in the article "Looking at the Effects of Existentialism Philosophy in Contemporary Iranian Art" (2010), the author has generally investigated the effects of this philosophy on modern art, but its comparison with Picasso's art has been neglected in these studies. In international studies, the influence of existentialism on artistic and philosophical works has been widely investigated. Especially in the book *Existentialism and Modern Art a Philosophical Inquiry* written by William Barrett (1980), the relationship between the philosophy of existentialism and art has been discussed and the influence of this philosophy on artists such as Picasso has also been considered. Barthes analyzes how artists face death, emptiness and existential alienation from the point of view of existentialism. He shows that artists like Picasso, using innovative techniques, reflect the sense of emptiness and spiritual crisis highlighted in the philosophy of existentialism. This crisis, especially after the world wars and the collapse of traditional values, is visible in the works of art of that period. Artists like Picasso have been looking for new ways to show human experience and face existential issues. Also, in the book *Picasso: Success and Failure* (1965), John Berger has made an in-depth study of Picasso's life and art, and has especially pointed out his various artistic periods, including the blue period, and important events in his life. that influenced his works. In this book, the influence of the concepts of death and emptiness on Picasso's style can be clearly seen, but specific links with the

philosophy of existentialism are not provided. In her essay "Picasso and Existentialism: The Expression of Death in Modern Art" (2012), Maria Jacob specifically examines the influence of existentialist concepts on Picasso's work. Drawing on the theories of Sartre and Camus, he shows how Picasso's art reflects existential anxiety and philosophical emptiness. John Recher in *Picasso: Life and Art* (1994) and Elizabeth Kwanen in *Picasso and the Blue Period* (2005) examine the influence of Picasso's personal experiences, including the death of Carlos Casaxmas, on his work. These studies have mainly focused on the investigation of Picasso's blue period and its connection with the feelings of sadness and death, but they have not specifically focused on adapting these concepts to the philosophy of existentialism. In an article by Maria Bruno called "Existential Anxiety in Modern Art" (2010), the role of anxiety and emptiness in the works of modern artists is mentioned. Bruno has specifically addressed Picasso's use of visual elements such as cold colors and broken forms to express existential concepts, but the direct connection to the philosophy of existentialism has been less noted. In general, international researches have provided richer perspectives on the influence of existentialism philosophy on Picasso's art, while the need for more researches in this field is felt in Persian works. However, researches that deeply analyze the influence of existentialism philosophy, especially Heidegger's theory of "being towards death" on Picasso's artworks, are very limited and need more attention. Therefore, this research seeks to fill this gap by focusing on the relationship between Picasso's philosophical concepts and artistic techniques.

MATERIALS AND METHODS

Methodology

The research method of the current research is analytical and is explained based on the interpretive paradigm and qualitatively. The method of collecting information is in the form of a library and using documentary sources, books, articles and internet sources, which creates a

specific classification in the type of theoretical foundations. In the first stage, by categorizing the main concept of the research in Picasso's works, the main information is collected and then the findings are analyzed and interpreted with the method of content analysis and hermeneutics. Finally, the conclusion of the research will be the impact of conceptual existentialism on Picasso's paintings and its impact on modern art. In this theoretical research, an attempt has been made to first collect data through documents and then to examine the views and the way they were formed in the social context of existentialist philosophers through historical, descriptive, and analytical methods. Since existentialists are among the most prominent philosophers in the philosophy of death, a comprehensive analysis of their views and their way of thinking is necessary in the first place. Then, we will examine the concepts of art and reality in the views of existentialists and analyze modern paintings with an emphasis on Picasso's works to reach new boundaries in this field.

Examining death in Picasso's works

Throughout his prolific artistic career, Picasso, one of the greatest artists of the 20th century, addressed the subject of death in a unique and often poignant way. Death for Picasso was not only the end of life, but also the beginning of a transformation in his artistic form. The death of his closest friend, Carlos Casagmas, had a profound effect on Picasso, prompting him to create works in deep blues and greens. These works express sadness, loneliness and emptiness of existence (Chichak, 2021). Over time, Picasso broke the traditional rules of painting and created the Cubist style. In this style, forms are analyzed geometrically and death is depicted as an abstract and multifaceted concept. In Picasso's surreal works, death is depicted symbolically and often using dreamy and imaginative images. (Jones, 2022) Many paintings of this period, such as "The Old Guitarist", express the sadness and despair caused by death. In paintings such as *The Maidens of Avignon*, he deals with death and decay using broken geometric forms. In

Guernica, this famous work is Picasso's reaction to the bombing of Guernica by Nazi Germany and is a symbol of death, suffering and destruction. Picasso also dealt with the subject of death in his sculptures. For example, the "crying woman" sculpture represents sadness and loss. He believed that facing death makes the artist realize the depth of his existence and show more creativity. Death for Picasso was a turning point in changing his artistic style and made him look at the world of art from a different perspective. Death gave Picasso an opportunity to express his deep feelings such as sadness, loneliness and fear of death in artistic form. Death in Picasso's works has not only been a recurring theme, but also a source of inspiration and creativity. (Kierkegaard, 2020) (Duranti, 2014) With a unique and bold approach, he investigated the various dimensions of this phenomenon and created works that will remain forever in the history of art. (Jones, 2022)

The evolution of the concept of death in Picasso's works

You can see the evolution of the concept of death in Picasso's works during the different years of his life. This evolution is clearly related to changes in his style, themes and personal experiences. Here are some important courses:

1. Blue Period (1904-1901): In this period, Picasso was strongly influenced by death and grief. His works often depicted sad and lonely characters that symbolized loss and despair. This period clearly shows his deep feelings towards death and social problems.

2. The Pink Period (1904-1910): In this period, although the themes of death and sadness are still present, Picasso moves towards brighter colors and happier themes. But there are still signs of death and loss in his works.

3. The period of Cubism (1907-1920): In this period, he analyzes the form and structure. Although death is less directly visible in his works, deep human emotions and themes are still present in the background of his works.

In this style, he depicts death as an indirect but still present phenomenon. The complexity

of the forms and angular lines is a kind of reflection of the meaningless world after death. Death here is presented less concretely and more conceptually and abstractly.

4. The period of war and after it (1930-1945): In this period, due to the world wars and their effects on society, death becomes a more serious and bitter issue. His works like "Gurka" are heavily influenced by violence and death caused by war.

5. The final periods (1973-1945): In this period, the topic of death is approached in different ways. His works go towards abstraction and symbolism, and death is explored more as a human and philosophical reality.

The development of the concept of death in Picasso's works clearly shows the changes in his personal, social and political life, and this issue forms an integral part of his art. (Richardson, 2007)

Differences in the representation of the concept of death in Picasso's early and later works

There are significant differences in the way the concept of death is represented in the early works and the later periods of Picasso's life. These differences are due to changes in his style, personal experiences, and social and political backgrounds.

1. Style and technique

In his early works, Picasso used dark and shadowy colors and depicted sad and lonely characters. The feeling of sadness and loss was clearly visible in the faces and movements of the characters. In later periods (Cubism and Surrealism) he analyzed form and structure. Death may appear abstract and indirect, conveying deeper and more complex emotions.

2. Topics and content

In the early works, death was mostly portrayed as a bitter and sad reality. The characters were often in a state of despair and sadness. But in his later works, death is examined as a philosophical and social issue. For example, in works related to war, death appears as a social and political criticism.

3. Emotions and reactions

Picasso's intense and personal feelings towards death and loss are evident in his early works. These emotions are directly reflected in the faces and movements of the characters. And in later periods, feelings may be conveyed indirectly and symbolically. Picasso explores the philosophical and social dimensions of death and expresses emotions in abstract and symbolic forms.

4. Social and political contexts

Picasso's early works were mostly influenced by his personal and social experiences, such as poverty and grief caused by the death of his loved ones. But in his later works, due to world wars and social crises, death appears as a serious and critical issue in Picasso's works. (Greenberg, 1401, 116)

DISCUSSION AND FINDINGS

An analysis of some of Picasso's works influenced by the interpretation of death in Aggregationalism

Throughout his artistic career, Picasso wrestled with the concept of death in various ways. This confrontation has appeared in his works in various forms: sometimes in a symbolic form, sometimes in an explicit form, and sometimes in the form of deep reflections on the nature of life and human mortality. Analyzing Picasso's works from this point of view, not only gives us a deeper understanding of his art, but also shows how an artist can express deep philosophical concepts in the form of images. In this analysis, we examine some of Picasso's most prominent works and show how they depict the concept of death from a perspective consistent with existentialism. And how Picasso expresses concepts such as mortality, existential anxiety, and the search for meaning in the shadow of the awareness of death through color, form, and subject matter. This analysis not only helps us better understand the depth and complexity of Picasso's works, but also shows how art can serve as a powerful tool for exploring the deepest philosophical questions about human

existence. Also, this review allows us to deepen our understanding of the relationship between art and philosophy and see how these two fields can enrich each other and help express the human experience. In the following, we will carefully analyze some of Picasso's outstanding works, how these works reflect the interpretation of death in existentialism, and how this philosophical view influenced Picasso's creativity and artistic expression.

La Mort d'Arlequin (Death of Harlequin)

In the painting in question, Picasso has depicted a sad and sad atmosphere by using soft colors and elongated faces. The main theme of this work is the death of a clown and the reaction of those around him. The clown in this painting is a symbol of the common man and his death brings to mind the death of every human being. The clasped hands of the clown are also a symbol of prayer and religious faith and refer to peace and acceptance of death. Cold and dark colors and the surrounding empty space emphasize the sadness and silence of the scene. This painting is close to the philosophy of existentialism and especially the thoughts of Søren Kierkegaard. Concepts such as death, anxiety, freedom and faith can be seen in this work. (Buchheim, 2021) Using these concepts, Picasso deals with the value and importance of human existence and his encounter with death. Despite the simplicity of the subject, this painting answers deep questions about life, death and the meaning of human existence. Using the language of art, Picasso helps the audience to travel within themselves and think about existential issues. Overall, this painting is an impressive work of art that deals with complex and philosophical issues using simple and symbolic language. (Pic. 1)

Minotaur with Dead Mare in front of a Cave

Using powerful symbols, Picasso explores some of the key concepts of existentialism philosophy. The dead horse in this painting is a clear symbol of death. Death, as an inevitable fact, confronts man with the sense of emptiness and

meaninglessness of life. This confrontation is the core of many existentialist thoughts. Minotaur, as a half-human and half-animal creature, is a symbol of the dark and unknown aspects of human existence. He is the embodiment of existential anxiety that leaves man in the face of his freedom and responsibilities. The cave in this painting is a symbol of the unconscious or the hidden aspects of human existence. Existentialists were interested in exploring the depth of the human psyche and his encounter with these unknown aspects. Painting in general depicts the conflict and constant tension between life and death. Here, death is not only seen as the end, but also as a part of human existence and a path to a deeper understanding of life. With its duality, the minotaur represents man's attempt to understand and define his identity in a world full of contradictions and meaninglessness. The painting "The Minotaur and the Dead Horse", using the language of art, answers the fundamental questions that the existentialists addressed. This painting depicts death, freedom, emptiness and the search for identity as intertwined and related concepts and invites the audience to think deeply about the nature of human existence. (Mansour, 2016) (Pic. 2)

Dead woman painting

This Picasso work, with its cold colors and sad atmosphere, penetrates deep into the soul and thoughts of the artist. This work is not just a painting, but an invitation to think about some of the most profound philosophical questions that the existentialists have addressed. One of the most important themes of this painting is death. By depicting the death of a woman, Picasso forces the audience to face the bitter and inevitable reality of death. This encounter leads a person to think deeply about the meaning of life and the emptiness of existence. The dead woman in this painting is alone in a dark and sad atmosphere. This image is a symbol of the absolute loneliness of man in the face of death. No one can fully share this experience with another person. Existentialists believe that humans are free to live their lives and are responsible for their choices. This painting makes the audience think about how to use freedom and responsibility in life. By depicting death, Picasso questions the meaning of life. Is death the end of everything or is there another meaning behind it? This question has been one of the main concerns of existentialists. (Greenberg, 2020) (Pic. 3)



Picture 1(Right): La Mort d'Arlequin, 1906, gouache and ink. Dimensions 68.5 x 90 cm, Paul Melon's personal museum
Picture 2(Left): Minotaur with Dead Mare in front of a Cave painting, 1936, gravure style using etching technique. Dimensions 49.5 x 69.5 cm, Musée National Picasso-Paris, Paris

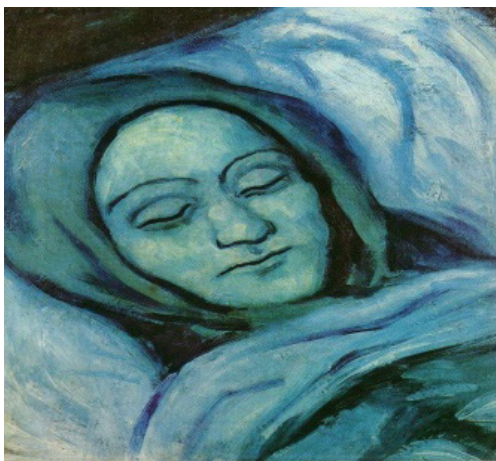
Open cow painting

This painting is more than a simple picture of an event, they are deeply connected to the philosophy of existentialism. These works depict the constant struggle between life and death, strength and weakness, and the opposite states of human existence. In existentialist philosophy, life is seen as a constant struggle for survival. In Picasso's paintings, the bull and the bullfighter both participate in this fight. This struggle is a symbol of man's struggle to survive in a world where death is always a near and inevitable threat. The fight between the bull and the bullfighter directly refers to the issue of death. This encounter forces a person to think about the meaning of life and its impermanence. This idea is consistent with the concept of "being towards death" in Heidegger's philosophy, which invites man to accept death as an inseparable part of life. The bullfighter in this painting is a symbol of freedom and responsibility. His every move is a decision that may lead to his life or death. This shows that humans are free to make their own choices and must accept responsibility for them. (Kotkin, 2003) The bullfighter fights the bull alone. This loneliness is a symbol of human isolation in the face of life's greatest challenges. Even in the final moments of life, each person faces death alone. Picasso's paintings depict the

contrast between death and beauty. On the one hand, the blood and violence in the bullring is a symbol of death, on the other hand, the beautiful and delicate movements of the bullfighter show the beauty and glory of life. (Pic. 4)

Painting dove of peace and sun

Picasso's dove of peace painting, beyond a simple image, connects to the depth of existentialist philosophy. With its powerful symbols, this work explores deep concepts such as life, death, hope and freedom. The dove flying over the ruins is a symbol of survival in difficult and difficult conditions. This image represents the human effort to find meaning and hope in the midst of life's problems and adversities. The ruins under the feet of the pigeon are a symbol of death, impermanence and the perishability of everything in the world. This shows that when faced with death and mortality, man must seek meaning and purpose in his life. The sun shining on the dove is a symbol of hope and the possibility of restoration. Even in the midst of the worst of circumstances, there is always hope for the future. The flight of the pigeon is a symbol of freedom and freedom from restrictions. This image shows the human ability to choose his own path and create a better future. Using powerful symbols and the language of art, Picasso's painting Dove of Peace addresses fun-



Picture 3(Left): Dead Woman painting, 1902, oil paint. Dimensions 44 x 34 cm, Picasso Museum, Barcelona

Picture 4(Right): Painting of a wild cow, 1950, ink or watercolor technique, dimensions 28.5 x 22.5. Picasso Museum - Barcelona

damental questions about life, death, hope, and freedom. This work invites the audience to think deeply about the nature of human existence and his place in the world. (Pic. 5)

Painting science and compassion

Picasso's Science and Compassion painting goes beyond a simple picture of a hospital scene, and connects to the depth of existentialist philosophy. Using strong symbols and colors, this work explores deep concepts such as life, death, hope, and loneliness. The main theme of the painting is illness and death. The dark atmosphere and cold colors emphasize the feeling of despair and fear of death. This image prompts the audience to think about the impermanence of life and facing death. In this painting, the doctor is a symbol of science and the nun is a symbol of faith. These two opposing forces, together, show the human effort to understand and control death. A sick woman is lonely and isolated. This image is a symbol of human loneliness in the face of death. However, the presence of the nun is a symbol of hope and trying to find meaning in life. Existentialists believe that death is an inseparable part of human life, and confronting it forces a person to think about the meaning of existence. In this painting, Picasso depicts this idea and shows that in the face of death, man seeks to find meaning and hope. (Pic. 6)

Bullfight

This painting is "Bullfight" linked to the depth of existentialist philosophy by using special symbols and techniques. By depicting the struggle between animals and using dark colors and harsh lines, this work explores deep concepts such as life, death, and existential anxiety. The cow and horse in this painting are symbols of the struggle for survival. A raging bull is a symbol of the force of destruction and death, while a horse is a symbol of weakness and sacrifice. This struggle represents the constant battle between life and death, which is discussed in existentialist philosophy. The stopped clock in the background represents the stoppage of time and the meaninglessness of space at this critical moment. This symbol refers to the existentialist idea about the emptiness of existence and the uncertainty of the future. The dark atmosphere and dark colors create a sense of anxiety and fear of death in the viewer. This feeling is consistent with the existentialist philosophy that emphasizes the importance of facing death and existential anxiety. Expressionist style and the use of rough lines and dark colors show Picasso's individual expression and inner feelings. This style is close to existentialism, which emphasizes the importance of individual lived experience. The bridge in the background symbolizes the passage from



Picture 5(Left): Science and Compassion painting, 1897, oil paint. Dimensions 197 x 249 cm, Picasso Museum, Barcelona



Picture 6(Right): Peace dove and sun painting, 1962, colored pencil and chalk. Dimensions 76 x 59 cm.

life to death. However, the haunting atmosphere of the painting presents this passage as a fearful and uncertain experience. (Pic. 7)

Guernica Painting

The Guernica painting by Picasso is a powerful and influential work of art that depicts the horror and suffering caused by the bombing of the city of Guernica during the Spanish Civil War, using the techniques of Cubism and Expressionism. Unlike classical art, which focuses on objective reality, Guernica focuses more on the artist's inner world and subjective experiences. This approach is consistent with existentialism's emphasis on individuality and lived experience. By using unconventional composition and discrete components, Picasso presents reality as fragmented and incoherent, which is consistent with the existentialist view of reality as something complex and multifaceted. (Farhangi, 2015) Traditional artistic rules show individual freedom and freedom from restrictions, which is in line with existentialism's emphasis on freedom and individual choice are the anxious and terrified faces in the painting show the existential anxiety of humans against death. This issue is related to the thoughts of existentialist philosophers such as Kierkegaard and Heidegger, who emphasize the importance of death in human life. Despite all the pain and suffering depicted, the painting shows the effort to live authentically and give meaning to life. This issue is also consistent with existentialist ideas. (Pic. 8)

Skull, Sea Urchins and Lamp on a Table painting

This painting is a geometric and abstract composition with volume, mainly using brown and black colors. Its two main elements are a skull and an extinguished oil lamp. The skull is a symbol of death, the instability of life and facing the reality of death. Besides that, the off light also symbolizes the lack of light, silence, darkness and human effort to find the meaning of life in the midst of darkness. But dark and light colors: it shows the contradictions of life, the struggle between hope and despair, life and death. Ultimately, his cubist style shows the complexity and fragmentation of human experiences. (Buchheim, 2021) In the analysis of this painting, it can be said that the lamp is a symbol of man's effort to gain awareness and light his way, which is consistent with existentialism's emphasis on self-awareness. The contrast of colors and geometric shapes represent the contradictory and complex experiences of life, which are discussed in existentialism. The Cubist style, which shows things as broken and isolated, aligns with the existentialist view of life as a collection of fragmented and contradictory moments. (Pic. 10)

Painting of Bullfight, the death of the torero

The Death of a Bullfighter is one of Picasso's most influential works, which depicts a violent and exciting scene using strong colors and dramatic forms. In the center of the painting is a dying horse that has been mauled by a cow and its intestines spilled out. The raging bull has



Picture 7(Left): The painting of Bullfight, 1934, oil and paint. Dimensions 54 x 73 cm, Thyssen-Bornemisza National Museum, Madrid

Picture 8(Right): Guernica painting, 1937, paint and oil. Dimensions 349 x 776 cm, Rein Sofia Museum, Madrid

also kept the bullfight on its horns. This scene symbolizes the human struggle against powerful and uncontrollable forces. The sharp colors and high contrast of this painting express the internal and external conflicts of human life. The red cape, which is seen as a symbol of blood and violence in the image, is strongly visible. The general atmosphere of the painting is full of tension and anxiety and makes the viewer think. (Richardson, 2007) In this painting, Picasso used the Cubism style, which made the parts of the image appear broken and separate. This style shows the complexity and fragmentation of human experiences well. Emphasizing the contradictory and complex experiences of life, this painting is consistent with the point of view of existentialism. Existentialism also believes that human life is full of conflict and struggle, and man should give meaning to his life by being aware of this fact. (Pic. 11)

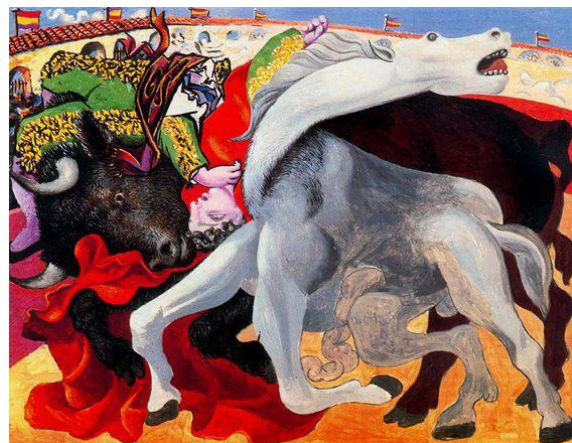
RESULT AND CONCLUSION

Although Picasso did not directly associate himself with this philosophical school, significant connections and similarities can be found between his works and existentialist concepts. Let's dig deeper into this connection: This philosophy emphasizes individual freedom and

responsibility. And Picasso showed unlimited freedom in his art, breaking the traditional rules of art and creating new styles such as cubism. This indicates the acceptance of individual responsibility in creating meaning and value in art. Also, this philosophy deals with the concept of the emptiness of the world and the need to create meaning by the individual. which in Picasso's works such as "Guernica" shows facing the senselessness of violence and war. By creating this work, Picasso somehow stood against this absurdity and gave it meaning. And of course, in the thoughts of existentialism, he emphasizes the importance of individual originality and not blindly following the society. Picasso, with his unique and innovative style in art, represents the effort to express his originality and not follow the common artistic norms. Also, in existentialism, the awareness of death is considered a factor for a meaningful life; that Picasso has depicted concepts such as death and mortality in works such as "Life" (1903) and some works of the blue period. In the thoughts of this philosophy, it emphasizes the importance of individual experience and facing suffering, and Picasso has depicted the depth of human experience and suffering in works such as "Crying Woman" (1937). In existentialism, they believe that abso-



Picture 10(Left): Skull, Sea Urchins and Lamp on a Table painting, 1946, oil paint. Dimensions 81 x 100 cm, National Picasso Museum, Paris



Picture 11(Right): Bullfight, the death of the torero, 1933, oil and paint. Dimensions 900 x 697 cm, National Picasso Museum, Paris

lute and universal values do not exist and that each person must create his own values, and this artist, by breaking the traditional rules of art and creating new styles, showed that artistic values are not absolute and can be redefined by the artist. Along with all these things, existentialists emphasize the importance of commitment and active involvement in life. By creating works like "Guernica", which was a reaction to political and social events, Picasso showed that the artist can and should be involved in society's issues. The analysis of Picasso's works, especially in different periods of his life, shows his deep concern for fundamental concepts such as life, death, and human existence. These concerns are significantly aligned with the philosophy of existentialism and are reflected in many of his works.

In the philosophy of existentialism, death is not only the end of life, but also its integral and defining part. Awareness of death arouses existential anxiety in man and prompts him to search for meaning and identity. This search leads man to free choices and responsibility. Influenced by the social and psychological upheavals of his time, especially World War I and the Spanish Civil War, Picasso became deeply interested in the concepts of death and destruction. He depicted these concerns in his works in a symbolic and exaggerated way. In many of his paintings, death appears as a powerful and inevitable force that casts a shadow over human life. Many of Picasso's works contain symbols of death. For example, in some portraits, the faces have sad and sorrowful expressions, which show the awareness of death and transience of life. Death, as a central theme, plays a key role in the works of Picasso and the philosophy of existentialism. Using visual language, Picasso has investigated the different aspects of death and its impact on human life. By showing suffering, pain and destruction, he reminds the audience that death is an inseparable part of life and that a person should give meaning to his life by being aware of this fact.

Picasso's painting style has changed throughout his artistic career, but the concern of death

has always been present in his works. Picasso used symbols and metaphors extensively to portray deep concepts. Historical events such as World War I and the Spanish Civil War had a significant impact on Picasso's view of life and death. Finally, it can be said that the works of Picasso and the philosophy of existentialism both seek answers to fundamental questions about human existence and the meaning of life. As a common element in these two areas, death acts as a stimulus for thought and meditation, helping us to gain a deeper understanding of ourselves and the world around us.

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