



MACPO MUSEUM OF
CONTEMPORARY AND POSTMODERN ART
DEPARTMENT OF CONSERVATION - RESTORATION ART

DEDICATION

*To all my children and my friends who have always
been with me for 40 years of curatorial experience.*

A DAY WITHOUT LAUGHTER IS A DAY LOST

PABLO PICASSO



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DIAGNOSTIC

TECHNICAL AND TECHNOLOGICAL RESEARCH STUDY OF THE ARTWORK

MUJER DESNUDA POSANDO (NUDE WOMAN POSING) - PABLO PICASSO
June 8th, 2022



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MUSEUM OF CONTEMPORARY AND POSTMODERN ART
KM 5 VIA a - PIEDECUESTA, SANTANDER - COLOMBIA

LORIS MAZZON, PH.D. - ITALIAN - DIRECTOR OF RESEARCH AND DEVELOPMENT AND PAPER PROCESSING, ARCHIVES, RESTORATION AND CONSERVATION OF PAPER AND WORKS OF ART PADUA - ITALY

RAFAEL DÍAZ CHACÓN- MAGISTER IN RESEARCH USTA; CRITIC AND CURATOR - TRAINING WITH KEVIN POWER FORMER DIRECTOR REINA SOFIA MUSEUM, UNIVERSITY OF ANTIOQUIA PH.D IN ARTS UNIVERSITY OF LOGOS MIAMI (USA)



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*"I do the impossible, because
anyone can do the possible".*

Pablo Picasso



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"Everything that can be imagined is real".

Pablo Picasso



INTRODUCTION

The objective of the investigation is to show the interested person the reality of the origin of the work and the painter who built it (Pablo Picasso).

The work is investigated by the Macpo Museum and the educational institution EAFYS (School of Arts, Administration, Finance and Health) the work "the nude woman posing". It presents a series of particularities that can only be attributed to the Master Picasso.





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In the course of the reading and the photographs applied to the research processes all the studies are shown; I hope you enjoy it.

RAFAEL DIAZ CHACÓN, Ph.D.

Master in Research

University of Santo Tomas

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*"I was not born learned, but I have
learned since I was born"*

Pablo Picasso



PREFACE

Studying Picasso, the most important artist of the XX Century, produced a series of concepts that had not been captured before.

He presented a new style such as cubism along with other great artists of the time. In the work of Velasquez's *Meninas*, he presents all the researched work and as a particularity he adds two new figures that are not in the original work, such as a landscape and some doves without altering the composition.

The important characteristic of Pablo Picasso was always his discipline and dominant capacity in the expression of the look and in the manifestation of his work.



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*"The main enemy of creativity is good
taste"*

Pablo Picasso



It is very marked the biography and the history of the great character of the XX Century and within the support of the present process. The process was developed so it contributes to the research methodology of technical and technological resources.

Center of pinacological research EAFYS and Macpo Museum
During and preceding

RAFAEL DIAZ CHACÓN, Ph.D.

Master in Research

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"I don't paint what I see, I paint what I think".

Pablo Picasso



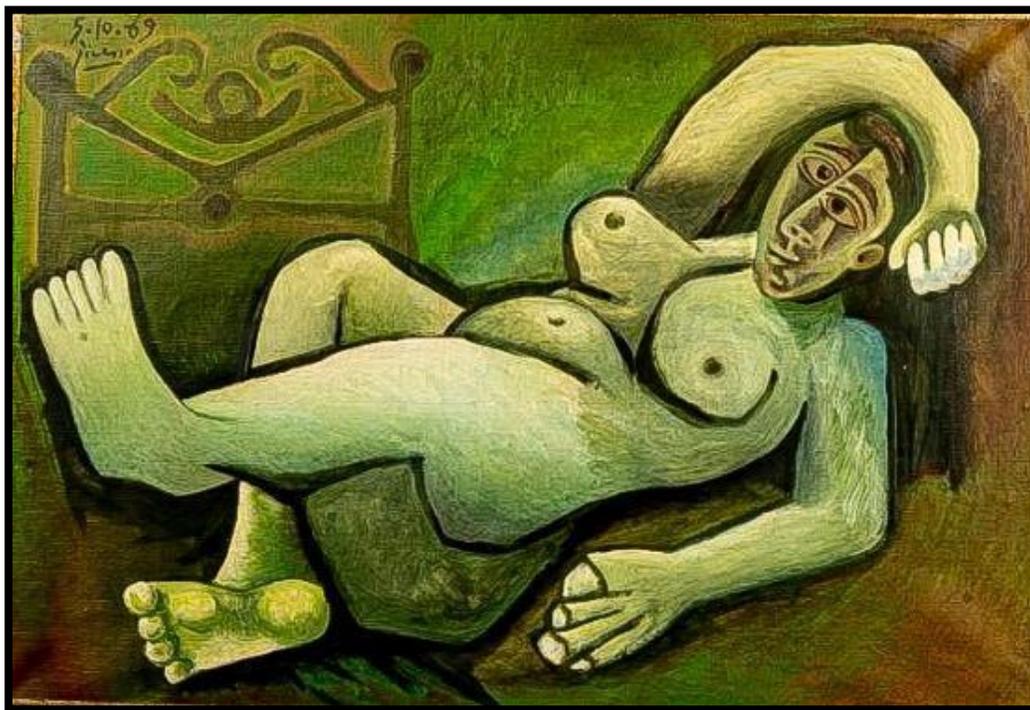
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WORKS RECEPTION PROTOCOL

DEDUCTIVE ANALYSIS I



TECHNICAL DATA SHEET FOR THE WORKS RECEPTION



AUTHOR: Awarded to Pablo Ruiz Picasso

WORKS: Nude woman

TECHNIQUE: Oil painting

SIZE: 41x61 cm

SUPPORT: Relined on linen; – presents period frame

MARKED - CUT - RELINED



"A painter is a man who paints what he sells. An artist, on the other hand, is a man who sells what he paints".

Pablo Picasso



DESCRIPTIVE ANALYSIS

It corresponds to a nude woman posing on a traditional bed of the time, (in tubes) which shows her joy and enjoys what she is doing; posing on her head with her right arm with all the tranquility looking at the artist. She presents a voluminous abdomen, with an appearance of having had 1 to 3 children due to the extension of the belly. It is apparent that she is an older woman, giving that pose that the artist may have asked of the model.

The right side is very striking since the hand has 5 fingers and the right foot has 4 toes. And the left leg has 5 fingers and the left hand has 4 fingers, without losing the natural expression of the artist, that is to say its continuity of form, its continuity of expression and there is no alteration in the confection of the work; there is simply a manifestation of difference between the right side and the left side



*"The quality of a painter depends on
the amount of past he carries with
him".*

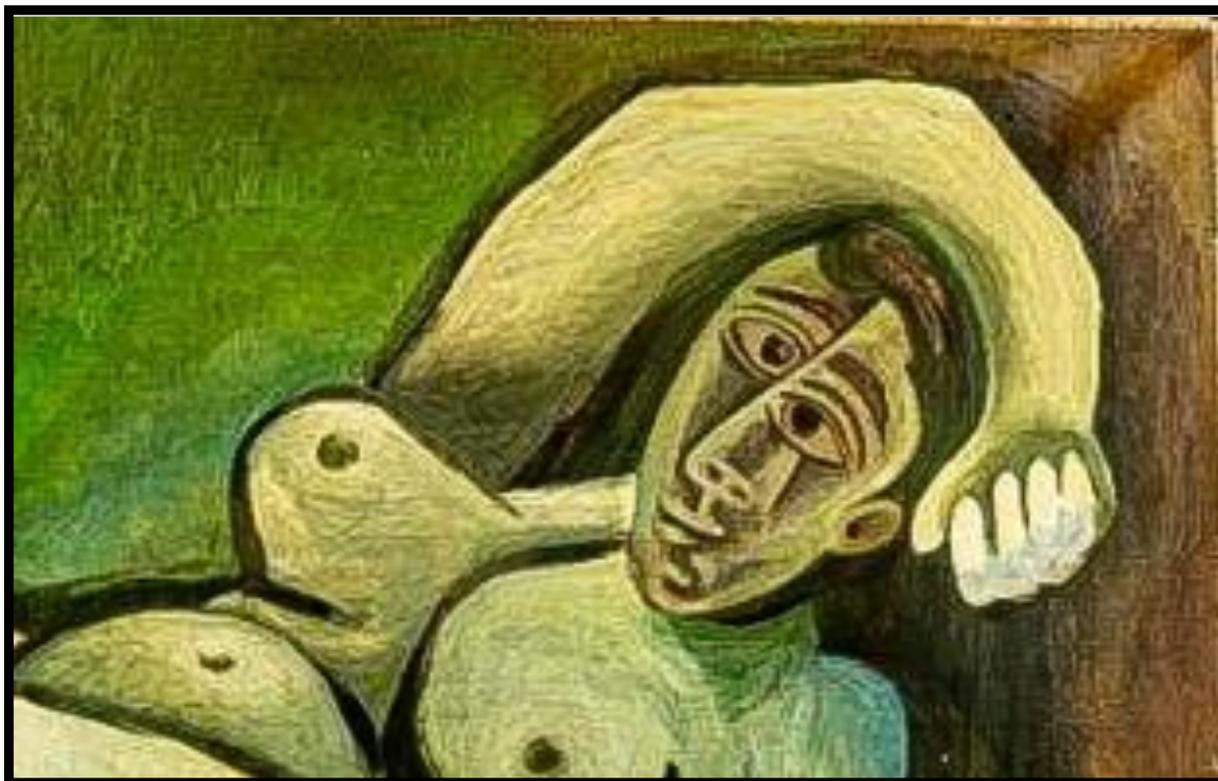
Pablo Picasso



The back of the bed is a tubular model; perhaps of the period. It seems to have a volume at the level of the crotch that would allow her to rest her left leg. Her buttocks are proportional as far as can be seen, for the artist it is very well the shape of the external face of the buttock.



PHOTO BY QUADRANTS



Photograph 1

Presents 5 fingers.



PHOTO BY QUADRANTS



Photograph 2

Presents 5 fingers.



PHOTO BY QUADRANTS



Photograph 3

It is important to note the calluses on this foot.



PHOTO BY QUADRANTS



Photograph 4

On the left hand a fifth finger (the little finger) appears very sinuously. It really highlights 4 fingers.



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"Inspiration exists, but it has to find you working".

Pablo Picasso

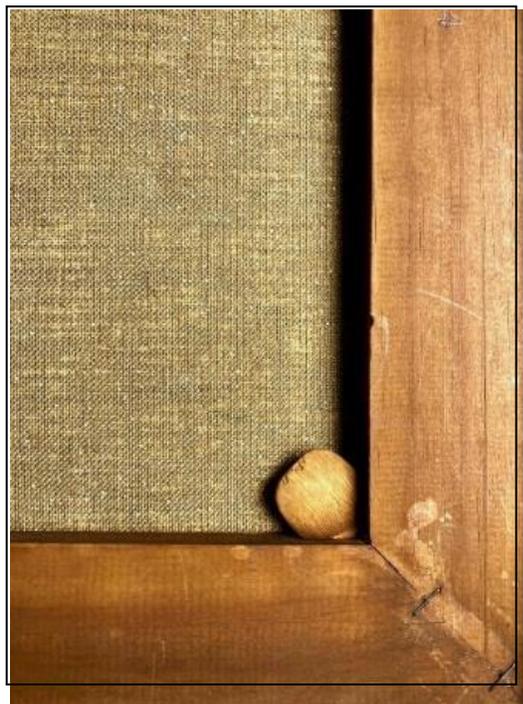


POSTERIOR RECEPTION OF THE WORK

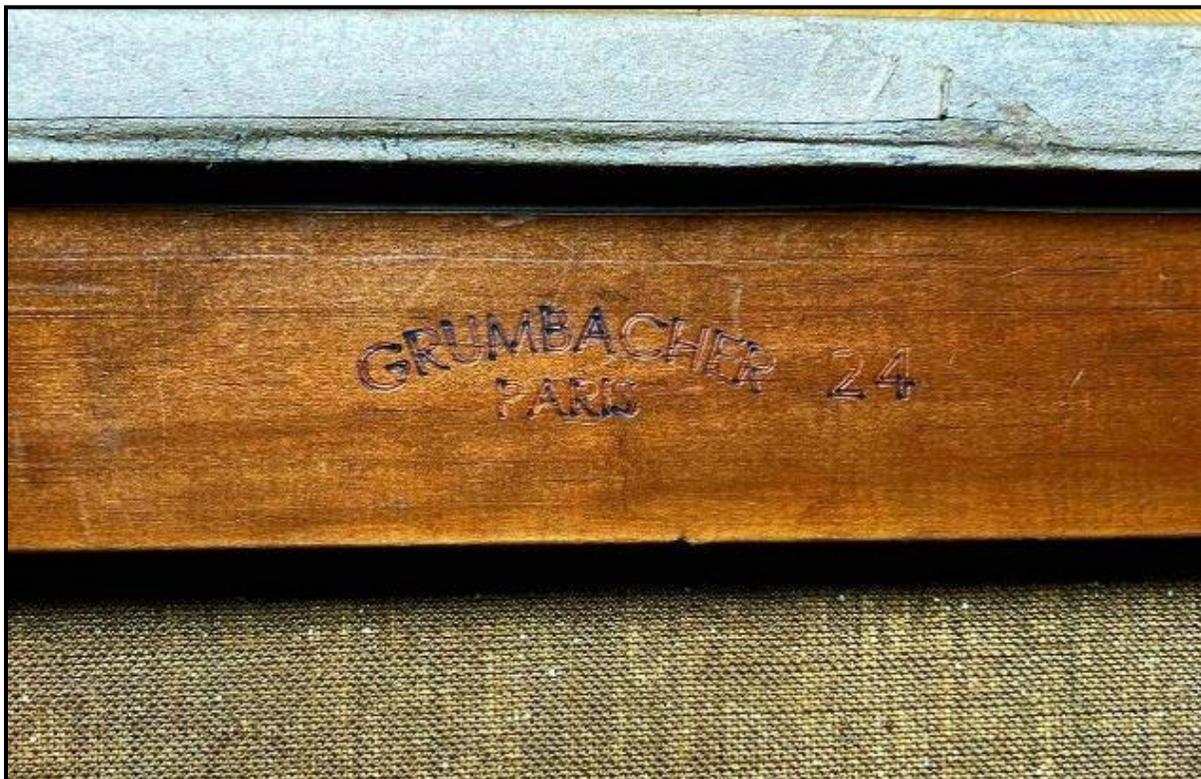


Front - Rear Photographs of Picasso's nude Work

It presents a clean and homogeneous integral state frame in which each corner is observed a stake of securing the frame. It does not present moth; with a good state of conservation. The aspect of the back face of the canvas to the macro appreciation, is of continuity and in good condition on the upper face.



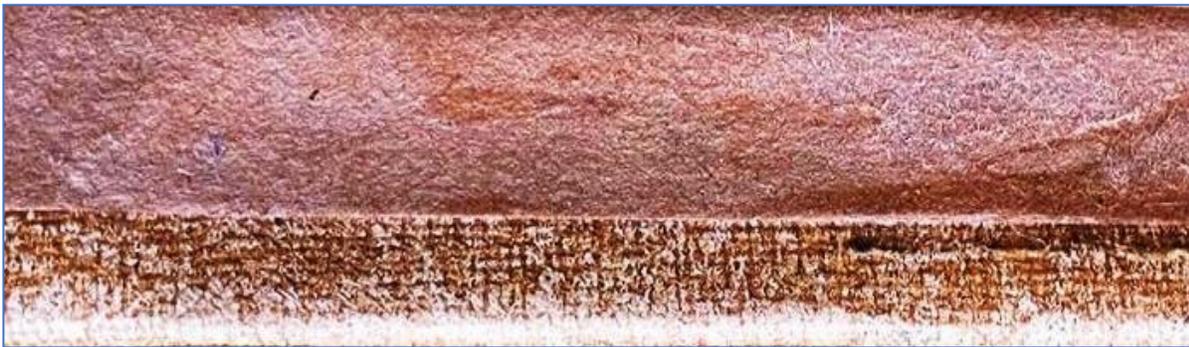
Photographs of angled edges at the back of the photograph of the four ends showing at the top the anchoring and securing of the work to the frame.



Photographic presentation of the brand engraved under relief with the name "GRUMBACHER PARIS 24".
The origin of the frame is of the brand desired by the artist and meets the canons of a serious artistic work.



LATERAL RECEPTION OF THE WORK



The first photograph shows the continuity of the work and the second one shows a lifting of the upper canvas and a part of the reiterated that corresponds to the lower part.



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*What is art? If I knew, I would be
careful not to reveal it".*

Pablo Picasso



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CURATORIAL STUDY ANALYSIS

CURATORIAL PHOTOGRAPHY I

**DIRECT INCIDENCE OF SPOTLIGHT AND SPOTLIGHT
PERPENDICULAR TO THE WORK**



Transillumination photograph frontal coincidence of the specific analysis site.000

The presentation photographed with the technique of focus and frontal direction; with perpendicular incidence of the focus to the object: The environment studied by the transillumination under the incidence of direct light to the object to be studied and with focus direction perpendicular to the work is appreciated; a presentation of a figure or abstract and complex face in its continuous integrity

DIRECT INCIDENCE OF SPOTLIGHT AND SPOTLIGHT PERPENDICULAR TO THE WORK



Photographic upper portion of the observed form: under the incidence of light rays on the atmosphere chosen for research study. An abstract and complex manifestation of a graphism of presentation of an abstract face is observed.

Upper part of the photograph, showing a complex face profile corresponding to the interpretation of translucent emanating from the study.



Lower photograph with the same system of light application and focus incidence: it shows the abstract continuity of the graphic design.

Photograph lower portion, showing an abstract expression of continuity and complementation of the previous photograph, maintaining continuity and observing a partially amorphous abstraction of the observation.



"The academic teaching of beauty is a superciliousness. Art does not consist in the application of a canon of beauty but in what the instinct and the brain are capable of conceiving beyond that canon".

Pablo Picasso



CONCLUSIONS OF THE ANALYSIS OF THE CURATORIAL STUDY

- The work is attributable to the painter and sculptor Pablo Picasso.
- There is continuity of line and expression.
- The face of the woman and the man are observed.
- It characterizes Picasso in the face observing the woman.
- There are details that characterize the work.

DIRECT INCIDENCE OF SPOTLIGHT AND SPOTLIGHT PERPENDICULAR TO THE WORK INCLINED



Photograph taken with direct light incidence and focus perpendicular to the work.

Diagnostic and presumptive observation, there are two entrances that separate the manifestation in two parts giving more luminosity to two volumes, it presents figurative abstractions in each volume. The second volume presents a highlighted line of black color. In volume 2 on the right side, there is a dark line partially arched and below it an aspect of an eye looking in front of the previously described eye.

- It corresponds to the face impregnated in the work.

DIRECT INCIDENCE OF SPOTLIGHT AND SPOTLIGHT PERPENDICULAR TO THE WORK INCLINED



**Photograph taken with direct light incidence and
focus perpendicular to the work.**

The totality of the graphics corresponds to the manifestation of the face of the nude woman posing.

The middle dividing line shows on the right side the face that corresponds to a feminine face and on the left side the masculine face with a strong and dominant look.



DIRECT INCIDENCE OF SPOTLIGHT AND SPOTLIGHT PERPENDICULAR TO THE WORK INCLINED



Photographic observation shows a division of two volumes.

Diagnostic photography to the interpretation of the image expressed by the incidence of light directly on the work incidence of focus perpendicular to the canvas.



The presumptive diagnostic interpretation shows a circumscribed delimitation, which corresponds to the two facial features of the nude woman posing.



INCIDENCE OF LIGHT FROM WITH PROJECTION DEPERPENDICULAR TO THE FACE



**Photographic shot of the back of the building site at
face level**

The photograph taken from the back of the work allows us to observe the volume of the ear, the male volume and the female volume.



30 DEGREE RIGHT - LEFT ANGLED FOCUS PROJECTION LIGHT INCIDENCE



The interpretation of the angled photograph shows three volumes where the weave of the warp is very well determined and allows the transfer of light and the graphic expression of all the shapes observed in the photograph.

Photography with direct light incidence perpendicular to the work and photographic focus angled at 30 degrees for photographic analysis.

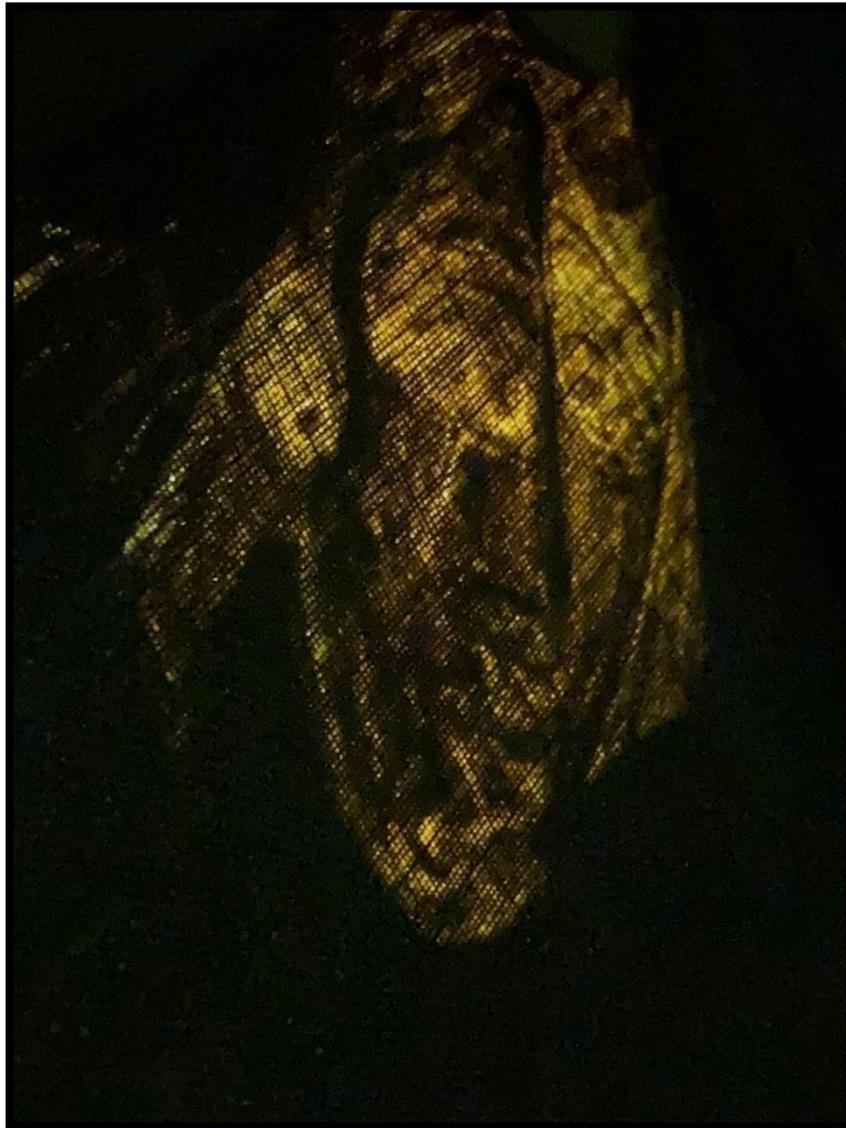


The observed photograph shows the circumscribed conformation of the lower joint expression; showing an upward ovoid curvature that demonstrates a determination and completion of the expressed figure.

Photographic bottom portion photographic focus matching at 30 degrees right to left.



**LIGHT INCIDENCE WITH 30 DEGREES LEFT - RIGHT
ANGLED SPOTLIGHT PROJECTION**



**Photography with light projection perpendicular to the work
and photographic focus angled at 30 degrees**

It presents 3 separate volumes that converge at the bottom and the extreme left volume presents a volumetric manifestation, lateral and downward characterizing, highlighting that component that in the previous non-angled photos were not observed. It is of vital importance to highlight the weaving of threads in the upper portion of the figure.



LIGHT INCIDENCE WITH ANGULAR FOCUS PROJECTION 30 DEGREES LEFT - RIGHT



It shows a defined form of three volumes characterizing the left volume with a laterally descending extension

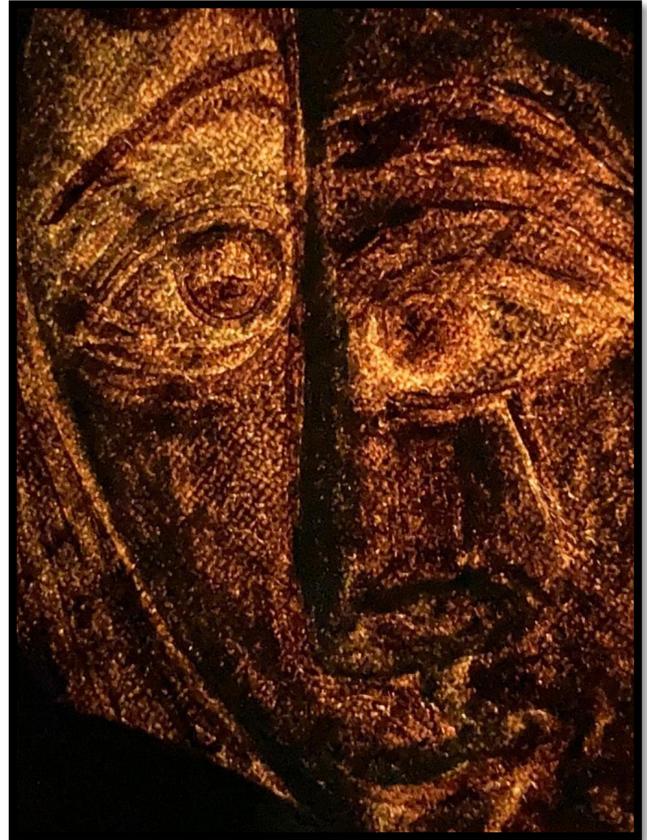
Photography angled at 30 degrees :

There are deepening between each one of the volumes giving individuality to each other and limiting the bottom of each separation giving the appearance of an indentation that characterizes the upper middle part. The termination of the lower volume is oval in shape from bottom to top.

30 degree angled bottom photograph



PHOTOGRAPHIC APPRECIATION AT DIFFERENT TIMES



Transillumination photography from two different angles to analyze the persistence and presentation of the figures.

The two photographs show clearly and persistently the anatomical compositions of the structures presented in both photographs where all the literary inscriptions made in the course of the analysis inform the homogeneity of the components of the work performed.



"«Painting like the renaissance painters took me a few years; painting like children took me a lifetime".

Pablo Picasso



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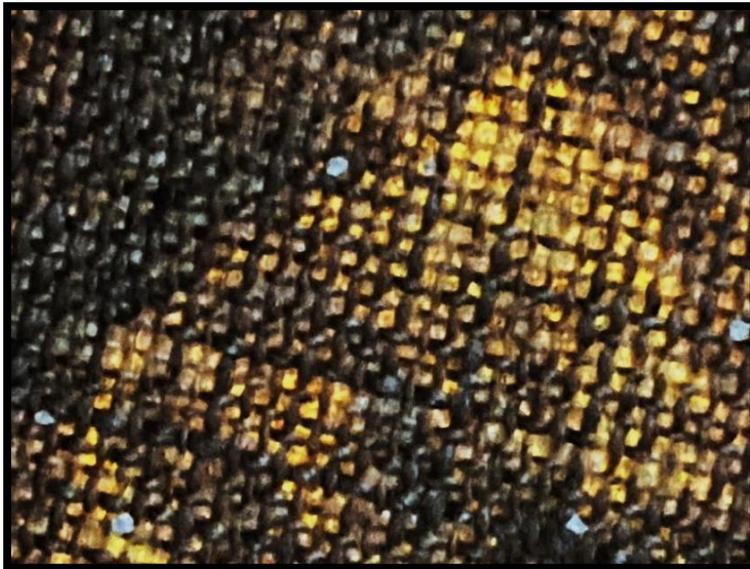
CURATORIAL STUDY ANALYSIS

MACROPHOTOGRAPHY I



**OF THE SUPPORT THREADS
BY TRANSILLUMINATION
WITH MACROSCOPIC
APPROACH OF THE
TRANSLUCIDES WITH BEAMS
PERPENDICULAR TO THE
WORK AND THE
EMANATION OF LIGHT THAT
ALLOWS US TO ANALYZE THE
CONTINUITY, THE CONTOUR
AND THE PRE-EXISTING
RUPTURES OF THE CANVAS**

Homogeneous rectilinear warp with neutral light showing the presentation of the fabric



**ANALYSIS OF THE WEAVING OF
THE SUPPORT THREADS BY
TRANSILLUMINATION WITH
MACROSCOPIC APPROACH OF
THE TRANSLUCENT WITH BEAMS
PERPENDICULAR TO THE WORK
AND THE EMANATION OF
YELLOW SPECTRUM LIGHT THAT
ALLOWS US TO ANALYZE THE
CONTINUITY, THE CONTOUR
AND THE PRE-EXISTING BREAKS**

It presents homogeneous warp with integrity where the sample is taken.



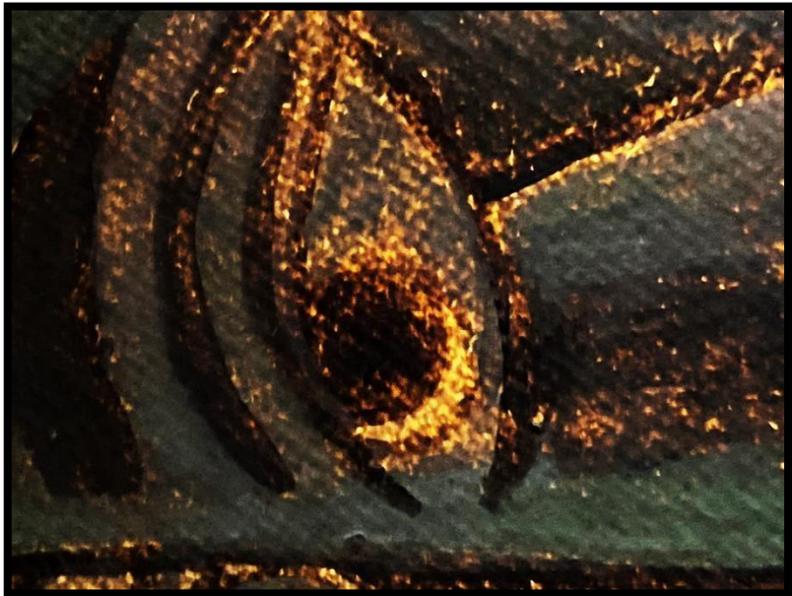
SOME AREAS OF FABRIC BREAKAGE AND SERIOUS DAMAGE TO THE CONTINUITY OF THE WARP AND SOLVED WITH FILLINGS THAT MAINTAIN THE INTEGRITY OF THE WORK



Photograph taken in an area of ruptured warp integrity.

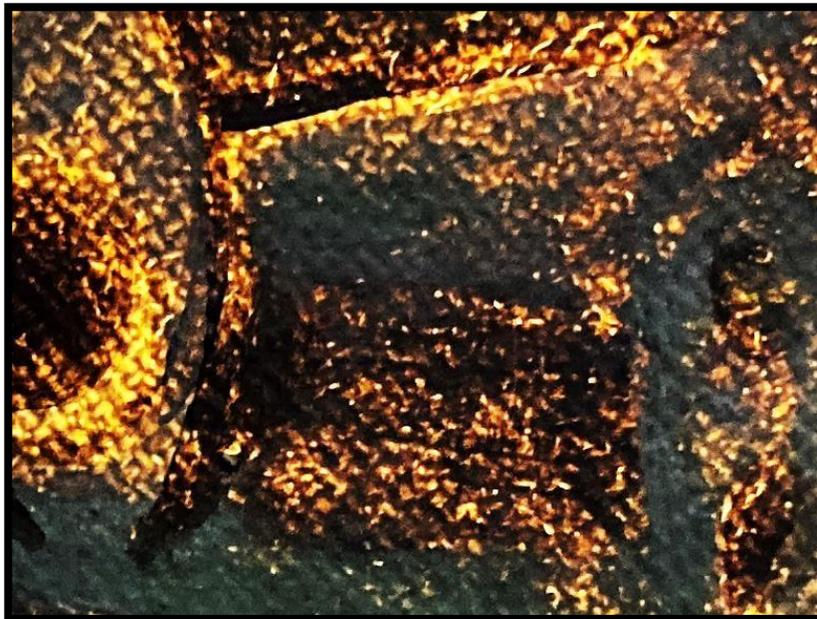
Exploration in areas where the fabric suffered rupture and the loose threads and the loss of continuity of the weaving can be observed. Several areas were found of some impact suffered that could have been caused in a historical moment altering the weaving of the strips.

PHOTOGRAPHIC SAMPLES OF ASPECTS PRESENTED IN DIFFERENT STUDY AREAS AND LESIONS CAUSED TO THE LATTICE.



Photography in different parts of the work.

Photographs taken in different places in which it is possible to observe some anatomical structures essentially corresponding to an eye being determined by defined lines that make up the whole of the work, some blue and black pigments highlight the artist's manifestations.



Photography in different parts of the work.

These last photographs allow us to clearly determine the content and the work from its external manifestation to its microscopic manifestation on the canvas. The handling, the line and the stains emanated in the depth of the canvas (threads) as a constituent part of the line, the stroke and the pigments handled by the artist Pablo Picasso.



Photography in different parts of the work.

Photographs in different or nearby areas where you can appreciate the contour line and the shape down to the depth of the threads while maintaining the characteristics of the line, shape and stroke of the master Picasso.



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"It takes time to become young"

Pablo Picasso



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LIGHTING AND TRANSILLUMINATION

GAMAGRAPHIC LABORATORY I

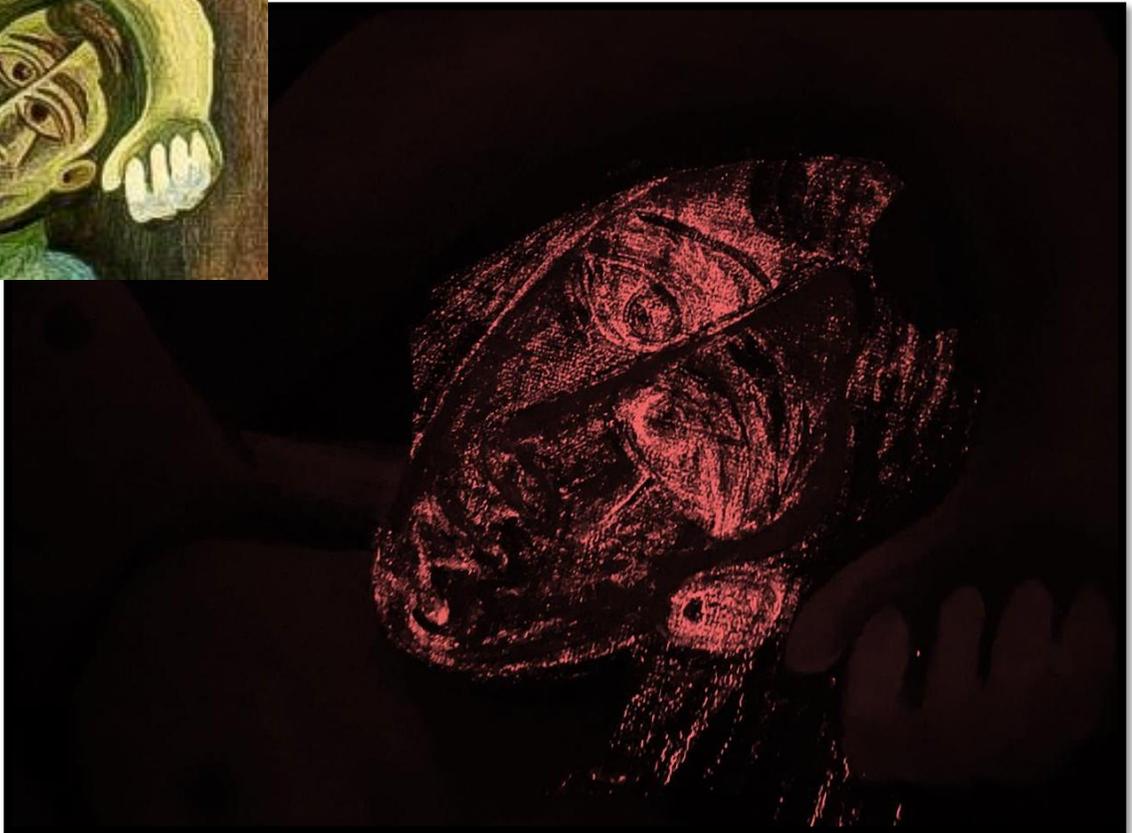


The present photographs have been submitted to comparative studies and superposition to find the reference of the investigated area. The preliminary photograph of the translucent is submitted to interposition of the work corresponding to its facial part, finding as a result inside the interior of the work and showing the line and the stroke corresponding to the external expression of the work to determine that the macroscopic internal part keeps a direct direction between the deep stroke and the external manifestation of the line and the form of the work. We allow ourselves to assure that the prevailing pictorial manifestations of the artist are expressed as a priming unit within the microscopic tissues that allow the outcropping of the facial determination of the work.

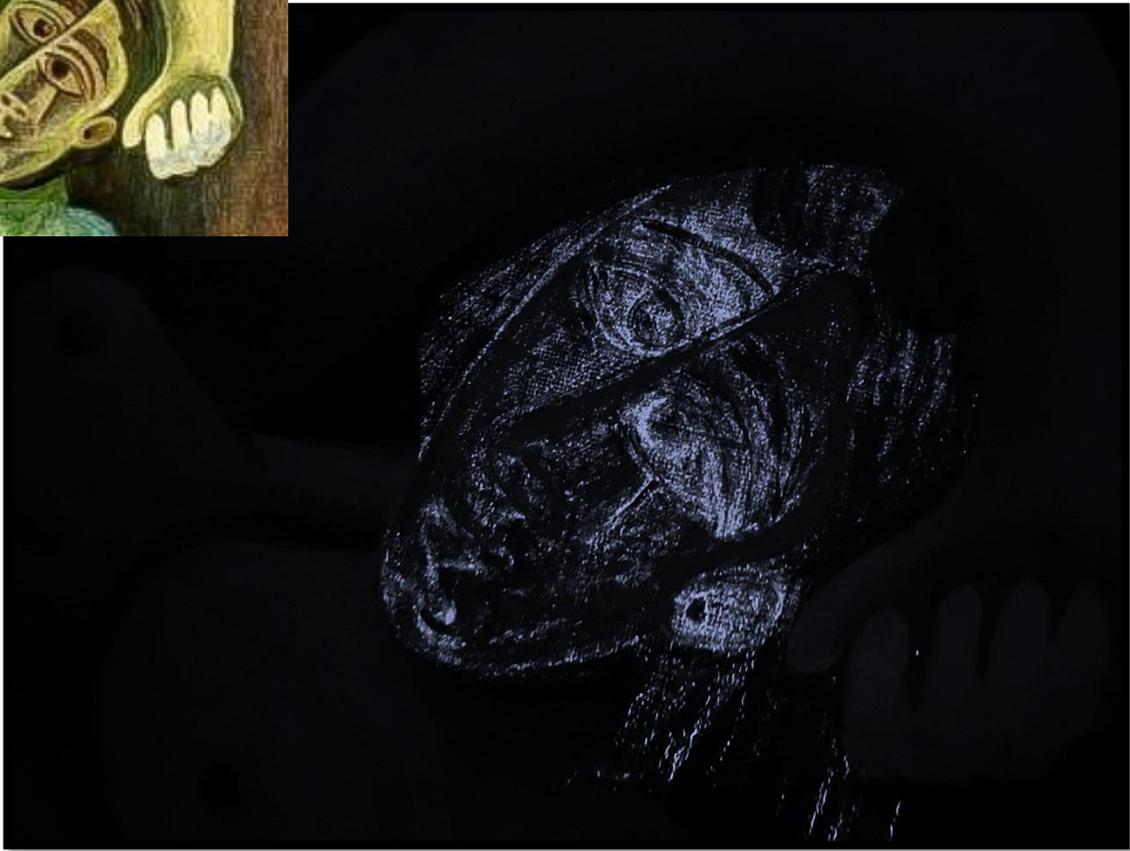


Presentation of 2 photographs, one lateral to facilitate comparative processes and the other; of transillumination superimposed on the external expression of Picasso's Nude

From the interpretative observation it can be deduced that the photogram of the traslucides aesthetically and harmoniously matches with the handling and the line of the artist's stroke impregnating the strength, the capacity of expression and the fundamental elements that make the work.



TRANSLUMINATION RED LIGHT or INFARED LIGHT



BLUE LIGHT TRANSILLUMINATION



TRANSILLUMINATION GREEN LIGHT



"I do not evolve, I am. In art, there is neither past nor future. The art that is not in the present will never be"

Pablo Picasso

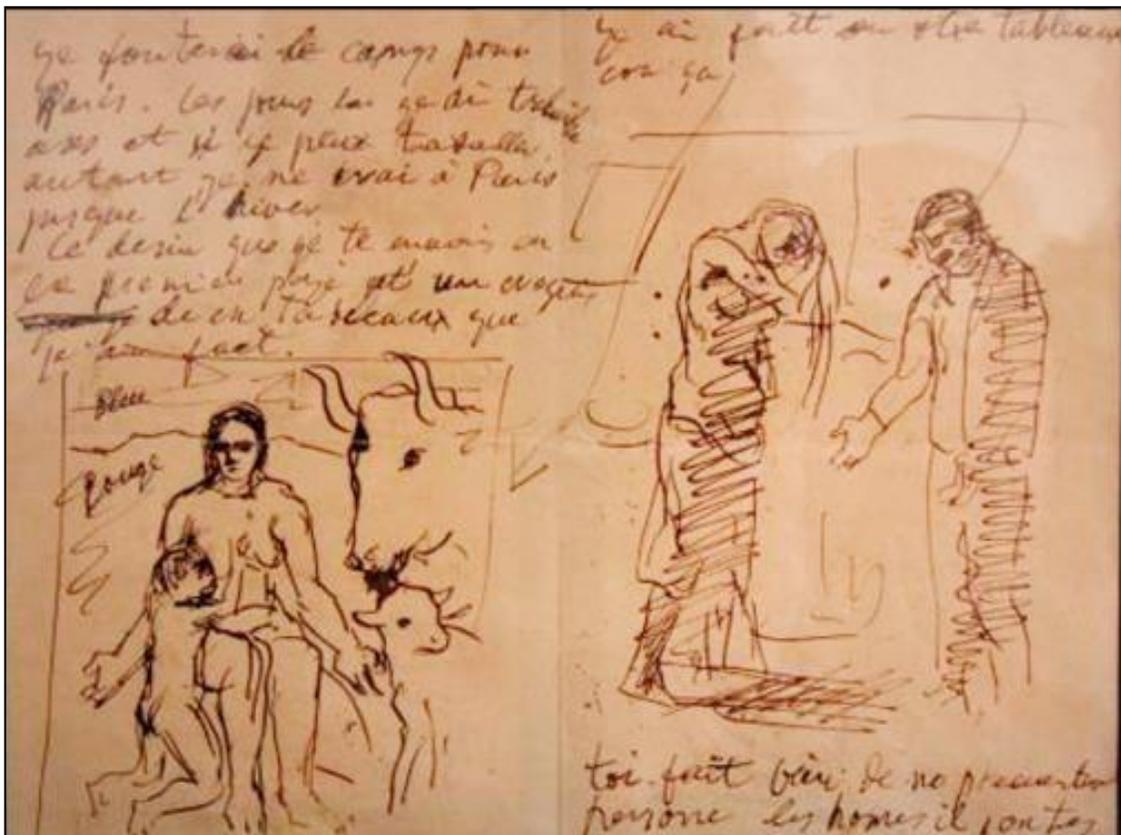


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GRAPHOLOGY

GRAPHOLOGICAL STUDY OF PERSONALITY I

A Letter from Picasso addressed in 1903 to the French poet Max Jacob.

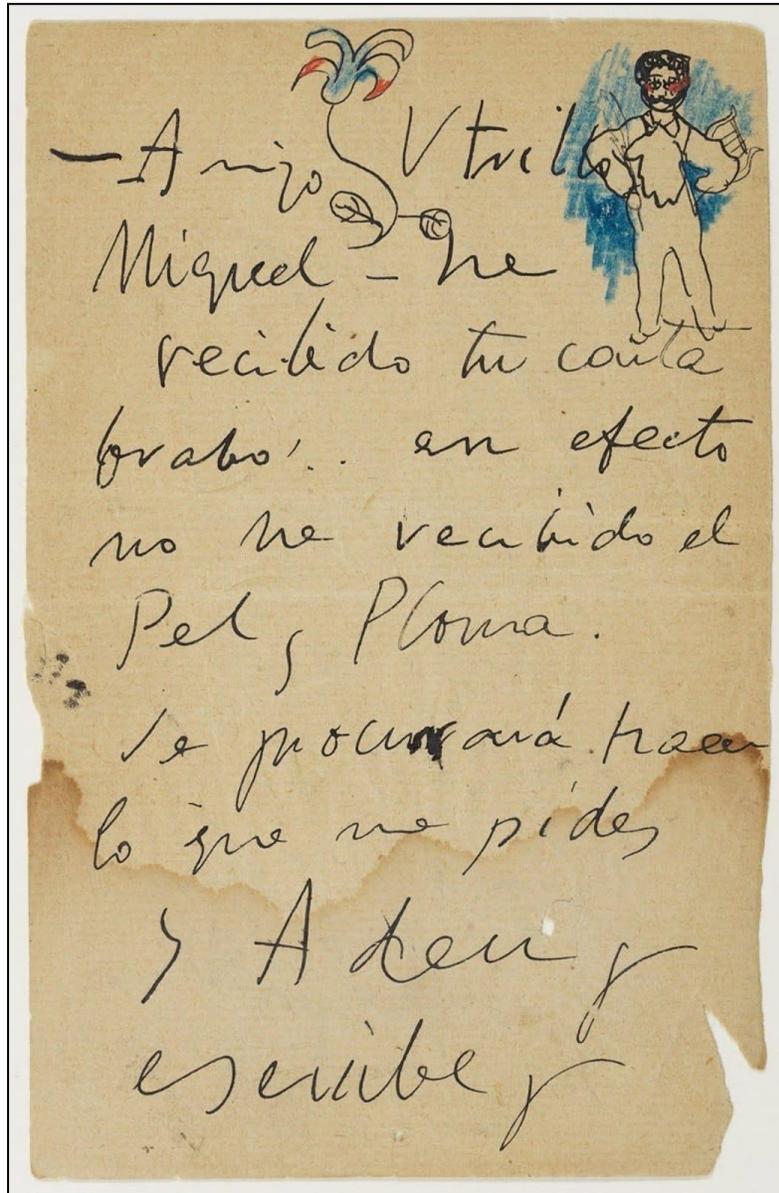


<https://www.elmundo.es/cultura/2014/09/14/541568ef22601d9e2c8b4570.html>

The presentation of the following photograph shows both the drawing and the writing; declaring the quality of the drawing, continuous fast expression of free stroke.



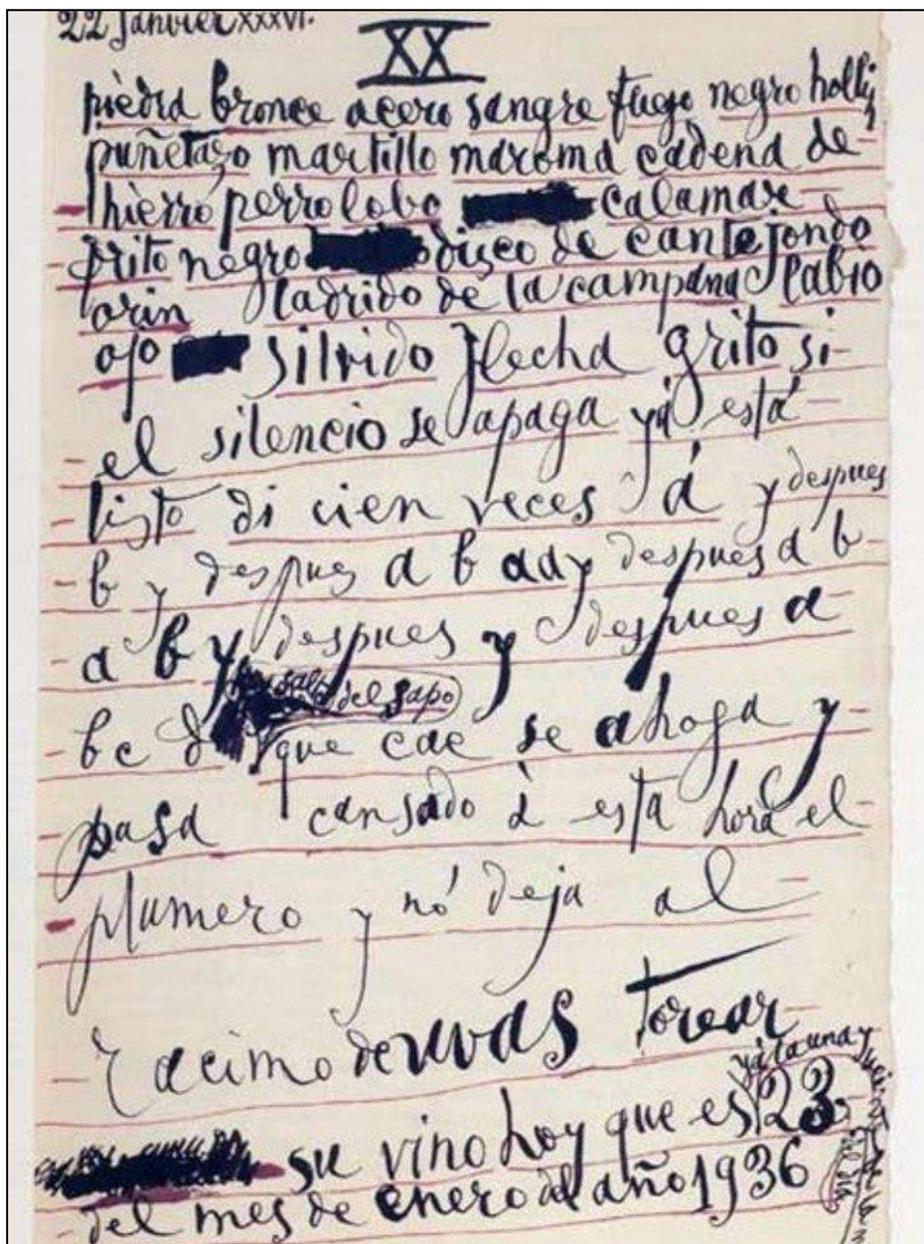
Letter of the artist Pablo Picasso to his friend Miquel Utrillo
Acquired by right



Correct proportion between the parts of the writing.



Manuscript of a poem by Picasso, January 1936

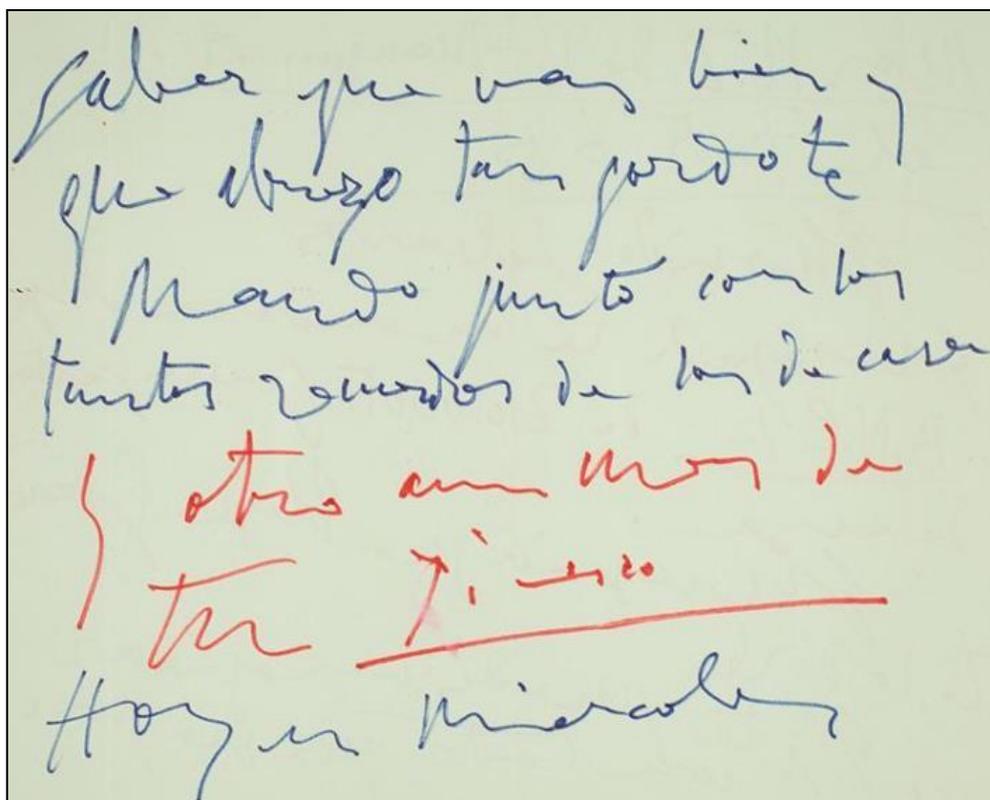


https://elpais.com/diario/2008/11/29/cultura/1227913201_740215.html

It is observed a writing that impregnates a lot of ink showing erasures and reiterative corrections. It presents waves of changing writing, possibly due to the artist's state of mind and insecurity.



Letter from Pablo Picasso to Jaime Sabartés. Cannes, Donation 1968

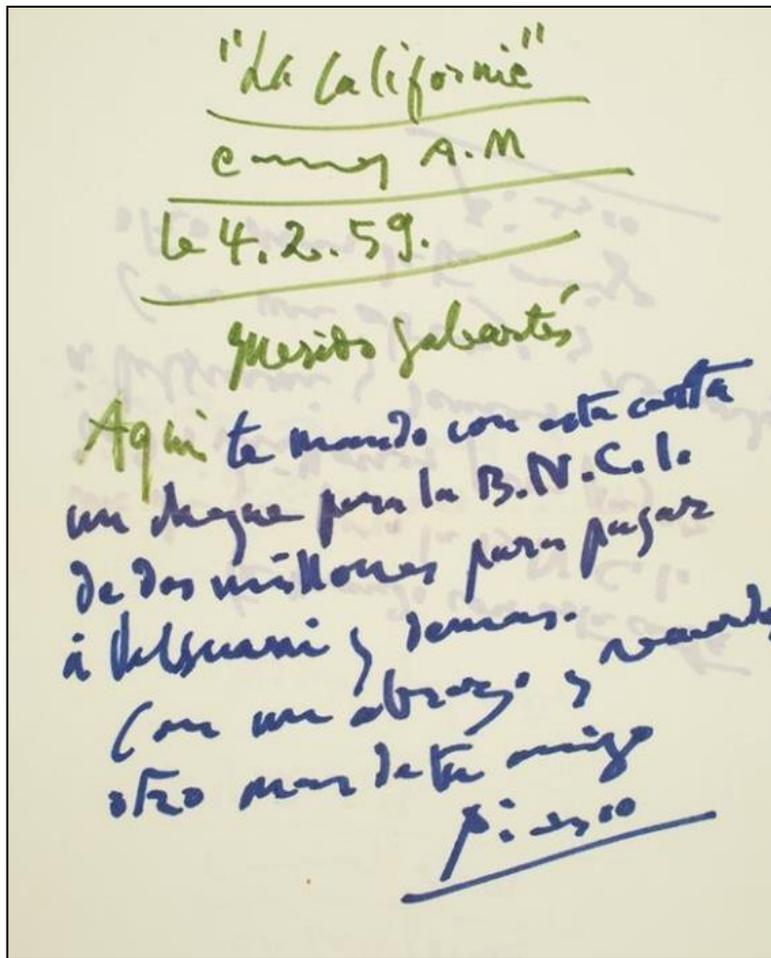


Fons Jaime Sabartés. Donation, 1968. Photo: Archive Museu Picasso, Barcelona

Good stroke between parts, signature and handwriting.
Handwritten ink, blue and red markers.



Letter from Pablo Picasso

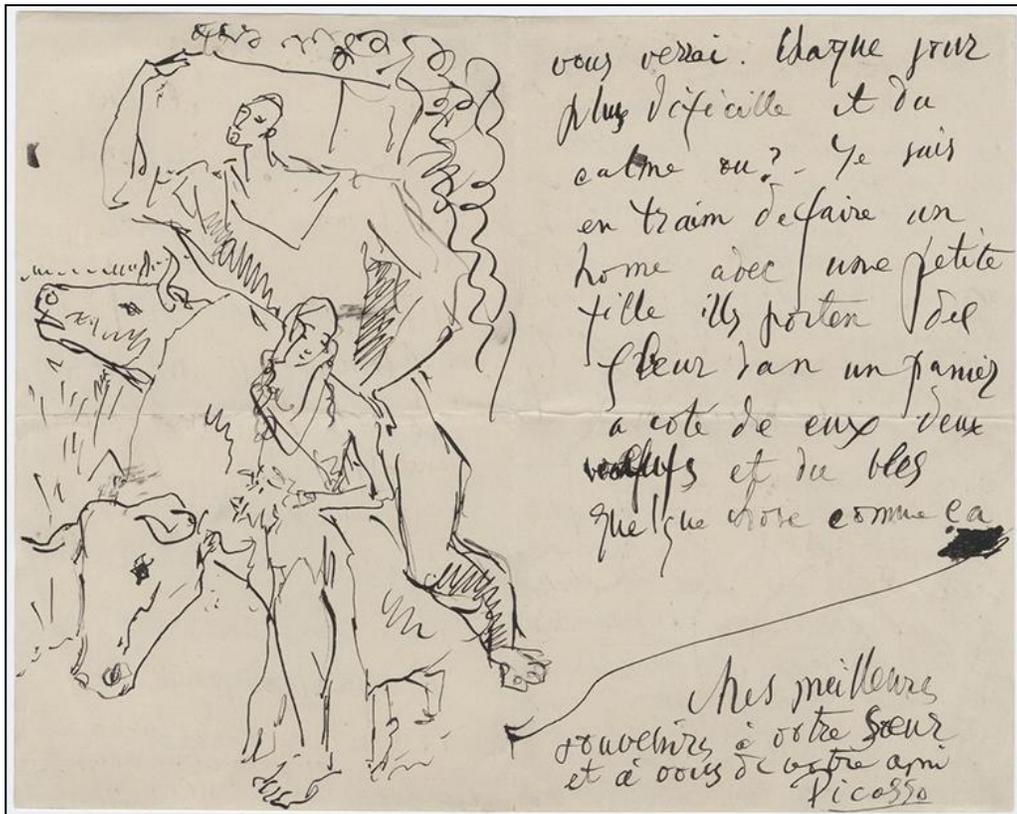


Picasso Museum, Barcelona. Fons Jaume Sabartés. Donation, 1968. Photo: Archivo Museu Picasso, Barcelona

Manifestation of continuity and letters linked to each other in a fast writing presenting a signature of Picasso ascending in relation to a horizontal one presented in the text, which denotes precision in writing, characteristic of people with great grandeur and superiority it is important to note the date with which this writing is issued 4 month- 2 - 1959 The signature demonstrates a high level of aspiration.



Letter from Pablo Picasso





Letter from Picasso to Gertrude Stein, 18, August 1919.





"When they say I'm too old to do something, I try to do it right away".

Pablo Picasso



PRESENTATION OF THE GRAPHOLOGICAL ANALYSIS OF THE WRITINGS PRESENTED IN THE INVESTIGATION

GRAPHOLOGICAL DIAGNOSIS OF PERSONALITY I

Capacity for Synthesis.

Creative altruistic spirit with open mindedness.

Sense of greatness and mental ability and synthesis.

Man of expressive variability.

Strong personality and firm thinking.

Uses logic to grasp his environment.

High aspirations.

Dynamism and agility in the stroke.

Clarity of ideas.

Correct stroke, speed and execution.

Breaks proportionality between letters.

Logic of habitual way to grasp their environment.

Demonstrates changing emotional states.



*"The paint is stronger than me,
she always gets me to do what
she wants".*

Pablo Picasso



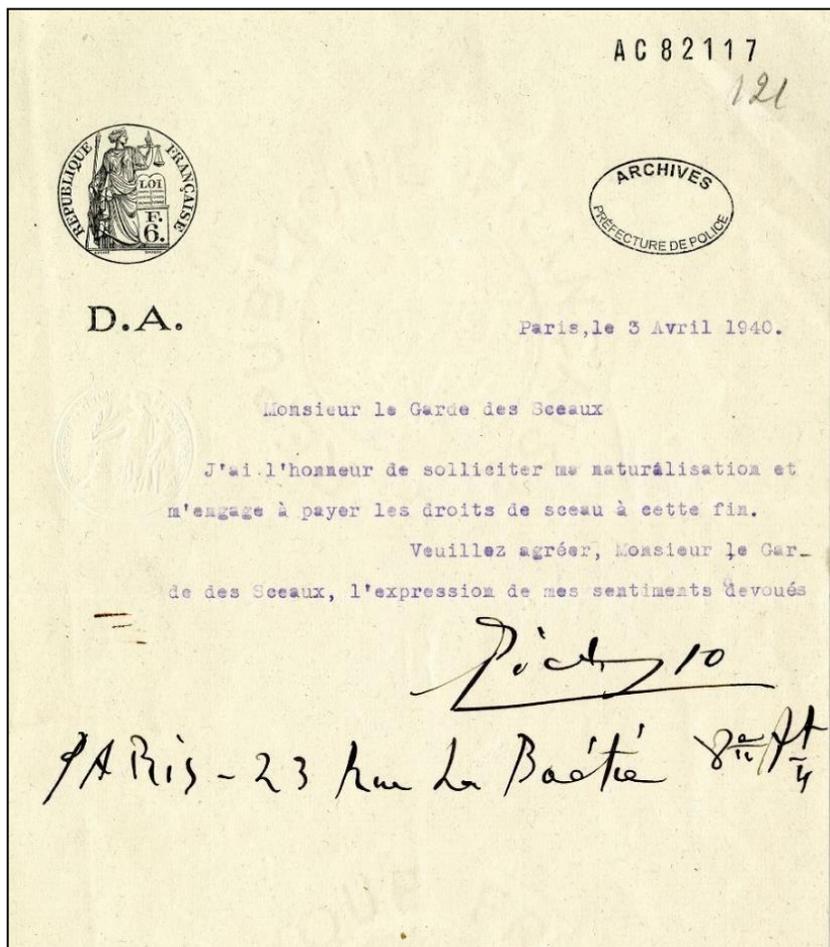
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GRAPHOLOGY

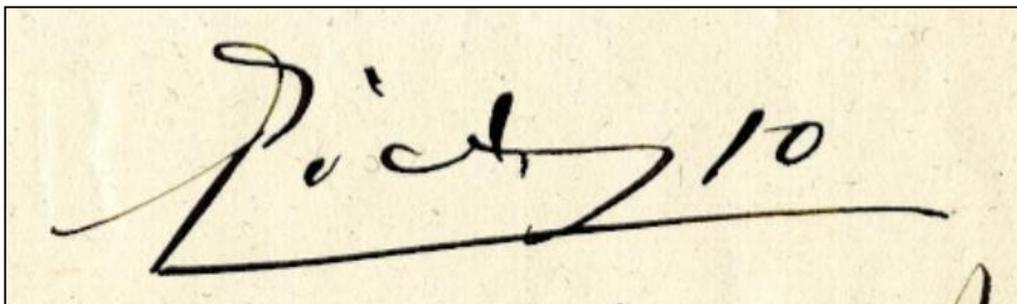
GRAPHOLOGICAL STUDY OF STROKE AND LINE I



Letter

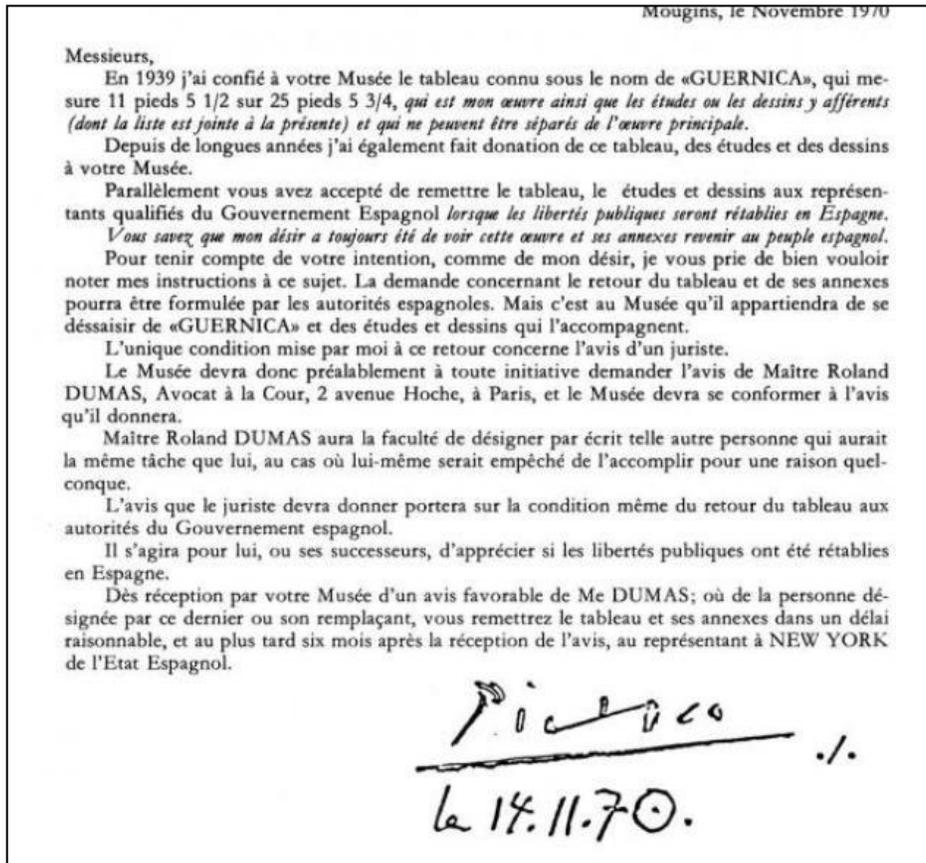


Source: <https://elpais.com/cultura/2021-11-05/picasso-de-inmigrante-vigilado-a-gloria-de-francia.html>





Pablo Picasso's request for nationalization rejected by France



Source: <https://elpais.com/cultura/2021-11-05/picasso-de-inmigrante-vigilado-a-gloria-de-francia.html>

Picasso
_____. /.
le 14.11.70.



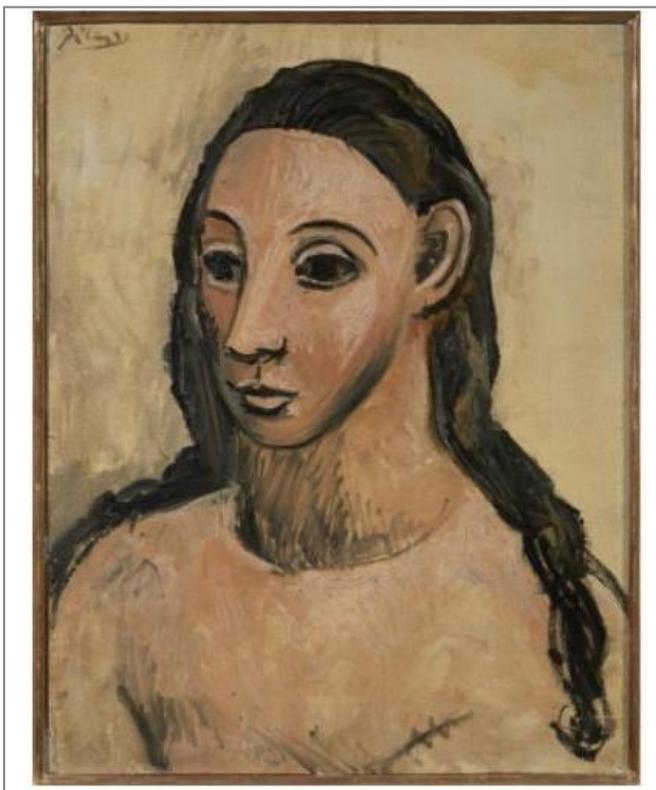
Letter to MoMA New York, Mougins, November 14, 1971

Je confirme à nouveau que «GUERNICA» et les études qui l'accompagnent ont été confiés par moi en dépôt, depuis 1939 au Musée d'Art Moderne de New York et qu'ils sont destinés au gouvernement de la République Espagnole.

PABLO PICASSO
MOUGINS LE

14.4.71

Source: <https://elpais.com/cultura/2021-11-05/picasso-de-inmigrante-vigilado-a-gloria-de-francia.html>



**Buste de jeune
femme (Busto de
mujer joven)**

Pablo Picasso (Pablo
Ruiz Picasso)
Málaga, España, 1881 -
Mougins, Francia, 1973

Fecha: 1906 (otoño)

Técnica: Óleo sobre lienzo

Dimensiones: 54 x 42 cm

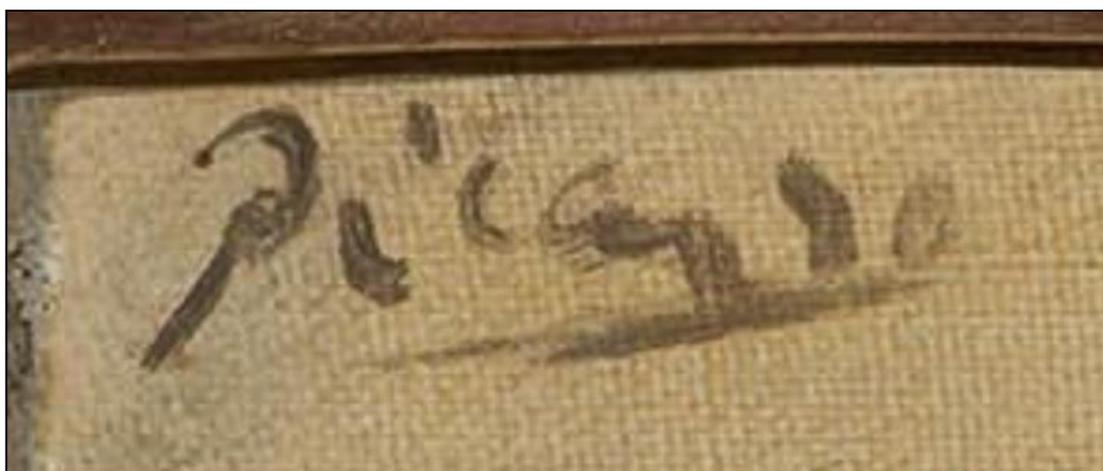
Categoría: Pintura

Año de ingreso: 2022

Nº de registro: DE02357

Expuesto en: Sala 204.01 - El
cubismo, primer lenguaje
internacional. Colección Telefónica

Source: <https://www.museoreinasofia.es/coleccion/obra/buste-jeune-femme-busto-mujer-joven>





**Minotaure blessé, VI
(Minotauro herido, VI)**

Pablo Picasso (Pablo Ruiz Picasso)
Málaga, España, 1881 - Mougins,
Francia, 1973

Serie: Suite Vollard 88 (Serie Vollard 88)

Fecha: 1933

Técnica: Aguafuerte sobre papel verjurado

Dimensiones: Imagen: 19,2 x 26,7 cm / Soporte: 34 x
44,5 cm

Categoría: Arte gráfico

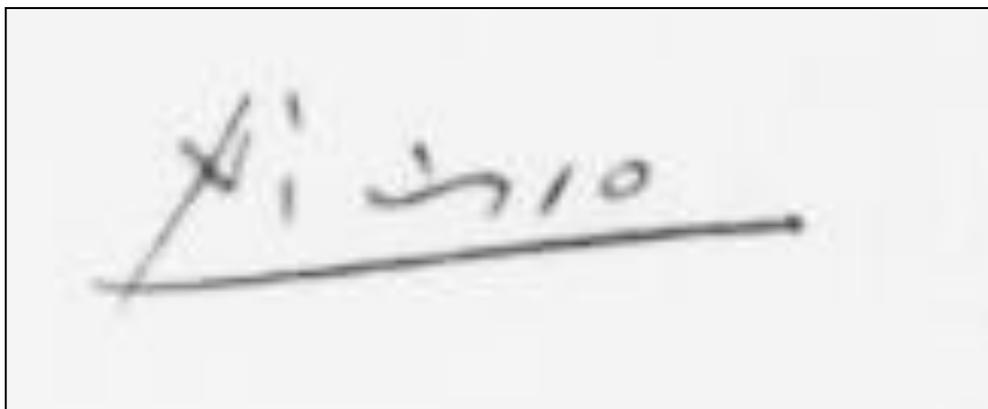
Año de ingreso: 1988

Observaciones: Año de ingreso: 1988 (procedente de
la ordenación de fondos del Museo Español de Arte
Contemporáneo, MEAC)

Nº de registro: AS06546

Expuesto en: Sala 205.11 - La noche española.
Flamenco, vanguardia y cultura popular

<https://www.museoreinasofia.es/coleccion/obra/minotaure-lesse-vi-minotauro-herido-vi>





**Deux figures et colombe (Dos
figuras y paloma)**

Pablo Picasso (Pablo Ruiz Picasso)
Málaga, España, 1881 - Mougins,
Francia, 1973

Fecha: 1956 (6 de octubre)

Técnica: Lápiz de color y lápices de cera sobre papel

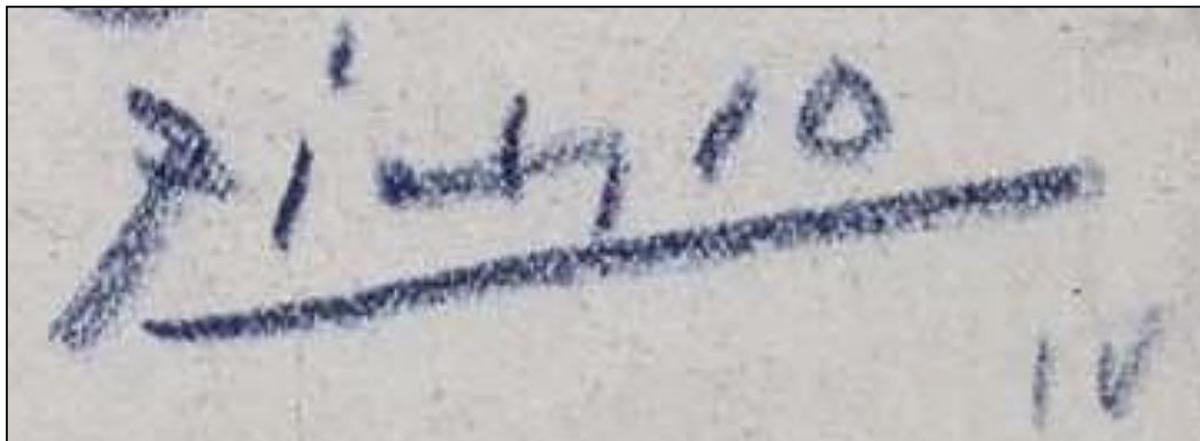
Dimensiones: 26,5 x 20,8 cm

Categoría: Obra sobre papel, Dibujo

Año de ingreso: 1994

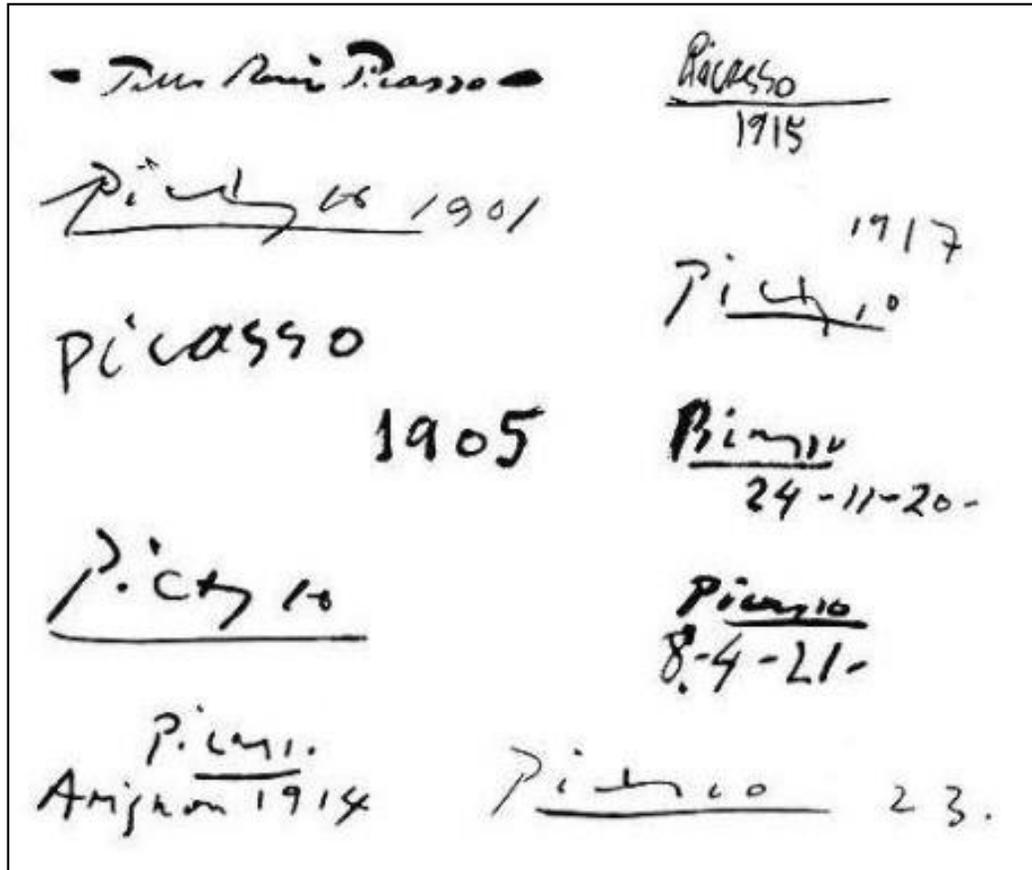
Nº de registro: DE00370

Source:<https://www.museoreinasofia.es/coleccion/obra/deux-figures-et-colombe-dos-figuras-paloma>



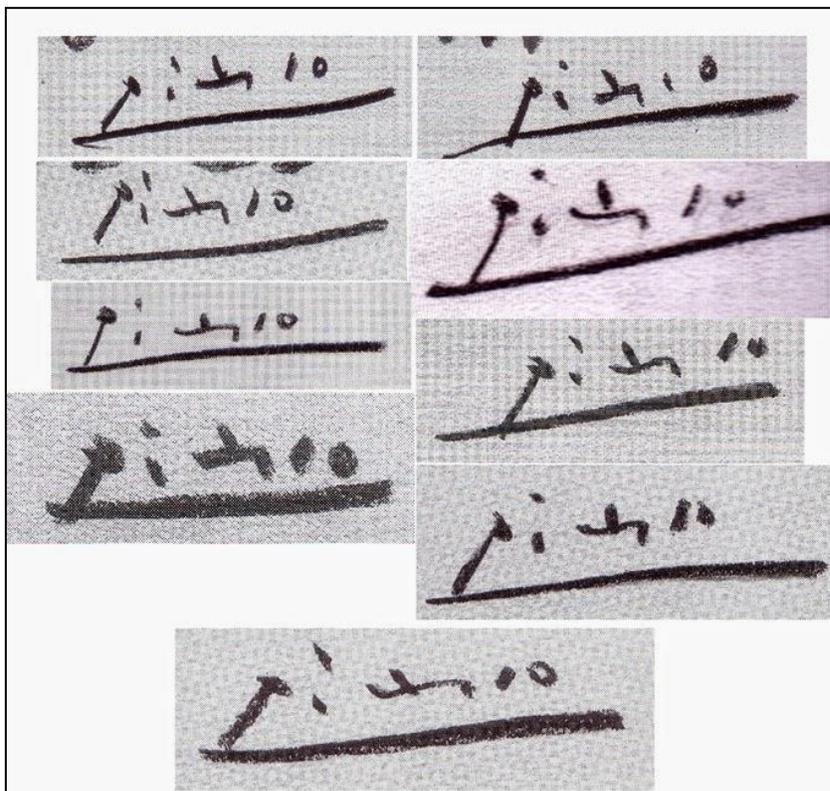


CHRONOLOGICAL SIGNATURES OF GENERAL DIAGNOSIS A





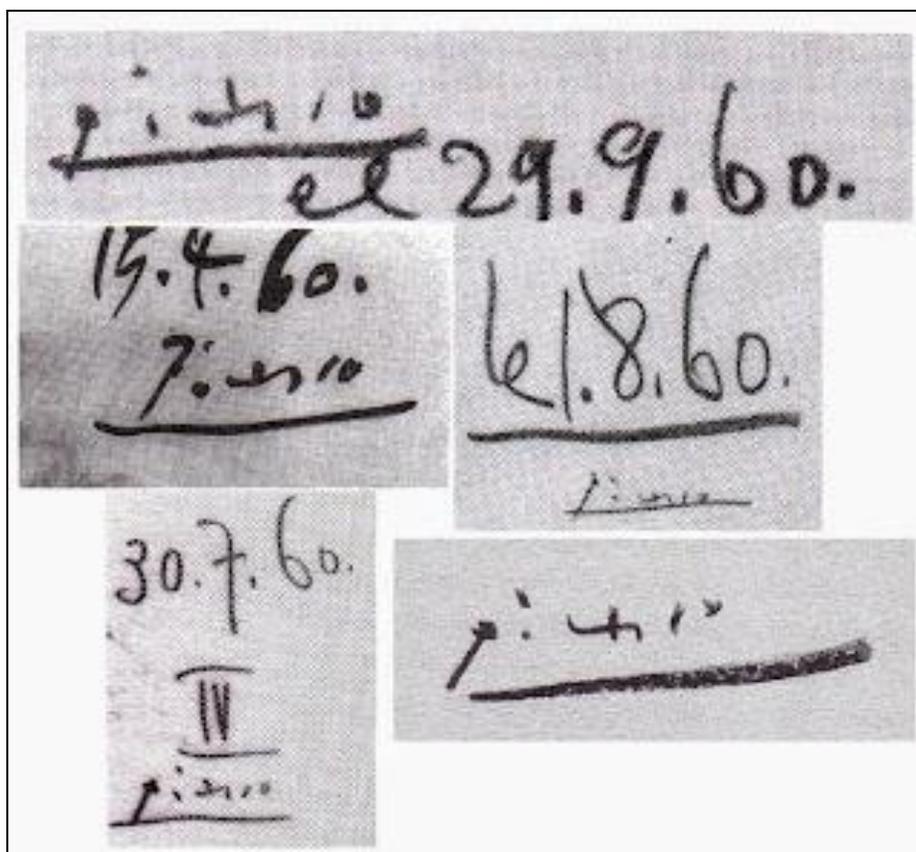
CHRONOLOGICAL SIGNATURES OF GENERAL DIAGNOSIS B



The work of photography of Picasso's signatures from 1900 to 1973 is important to recognize at a good view, of a good observer, the line of stroke to which accompanies the signature that has an inclination from bottom to top demonstrating the intellectual capacities and the aspirations of the artist. The signature denotes security, demonstrates altruism, persistence and desire for progression and future projection; throughout the course of life. Picasso was always convinced that constancy, perseverance, interpretative activity and contributions to his works would make him a great artist.



CHRONOLOGICAL SIGNATURES OF GENERAL DIAGNOSIS C



The photograph shows the behavior of expression of line and signature of the 70's and 60's through the presentation that can be observed taking into account the shape of the letter; in the date and the form of relationship in the signature, which allows us to inform us that there is a homogeneity between the one and the other giving fundamental characteristics for a statement of a correct relationship between each of them.



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*"Art is dangerous, art is not chaste;
ignorant innocents are not made for
art. Art that is chaste is not art".*

Pablo Picasso



GRAPHOLOGICAL DIAGNOSIS OF STROKE AND LINE I

In a trajectory of more than 40 years of experience I have been able to observe that there is a great variability in the firm with an important and interesting regulation that is all the steps of a firm, that is to say: the frequency, the incidence and the constant. The constant is an element that must appear in every firm and there is variability in the firm.

It can be affirmed that there are certain variabilities in the signature as well as in the stroke, that allows us to analyze that the signatures have a hidden element which must be deciphered in the step by step study of the constant in the signature.

In spite of the variability of the number of signatures that exist of the artist, we can analyze that there are some constants that allow us to predetermine the signature and the stroke of the artist.

In the next chapter we will be looking at the millimeter measurements of each of the constants that will be present in the signature.

he preponderant factors of the signature is to show persistence and reasonableness. The haughty spirit that the artist presents through the signature is his security and the simplicity of the spontaneity of the progression, the rhythm and the lightness.

Intellectual activity, the ability of quick discernment and creativity allowed the artist the process of certain and confident growth.



FINAL DIAGNOSIS

- The work is relined.
- The state of conservation of the work is good.
- The pigments reach the depth of the threads.
- The sum of all the studies give the guarantee of being an original work.



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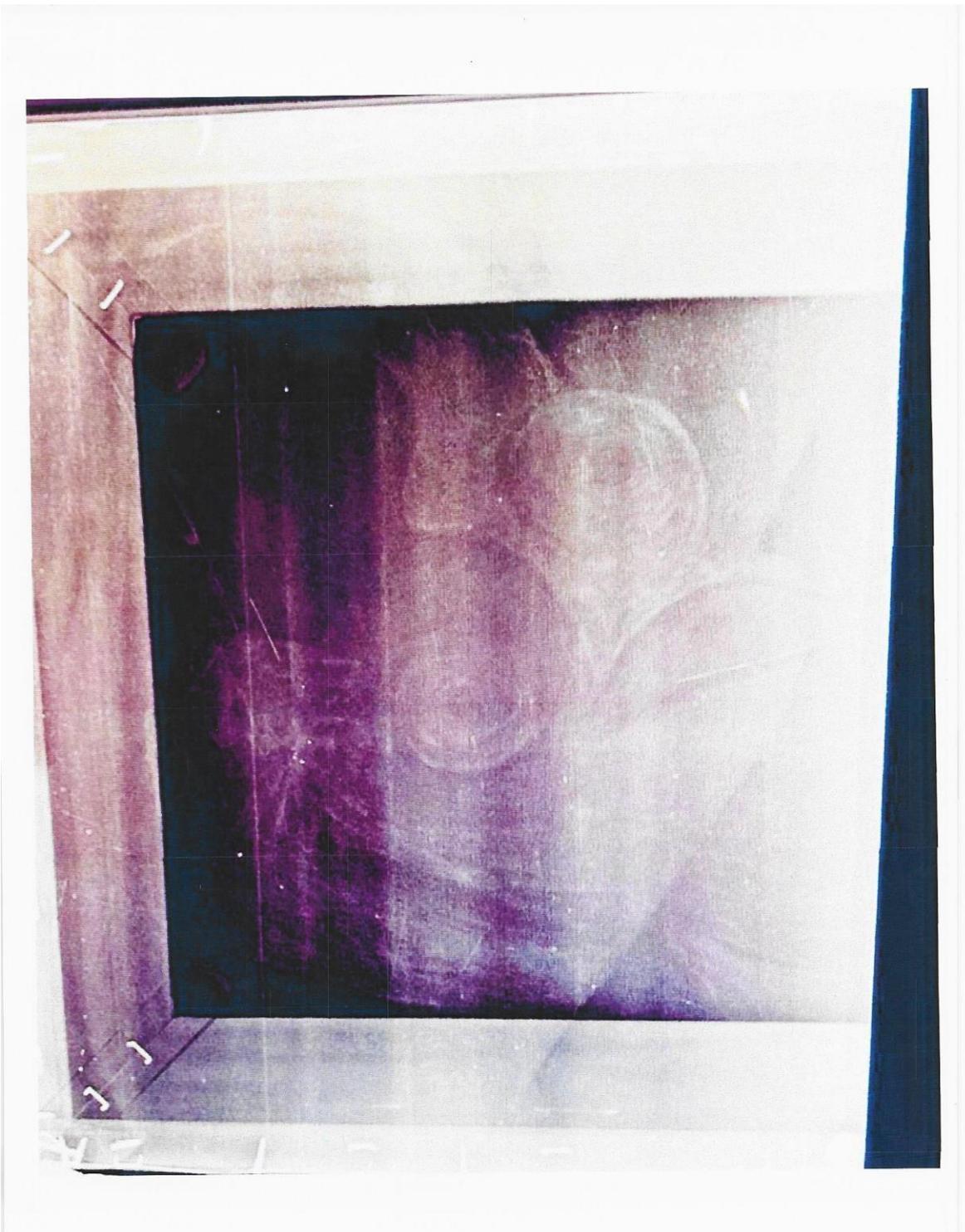
*"Unfortunately, I use things as my
passion dictates"*

Pablo Picasso

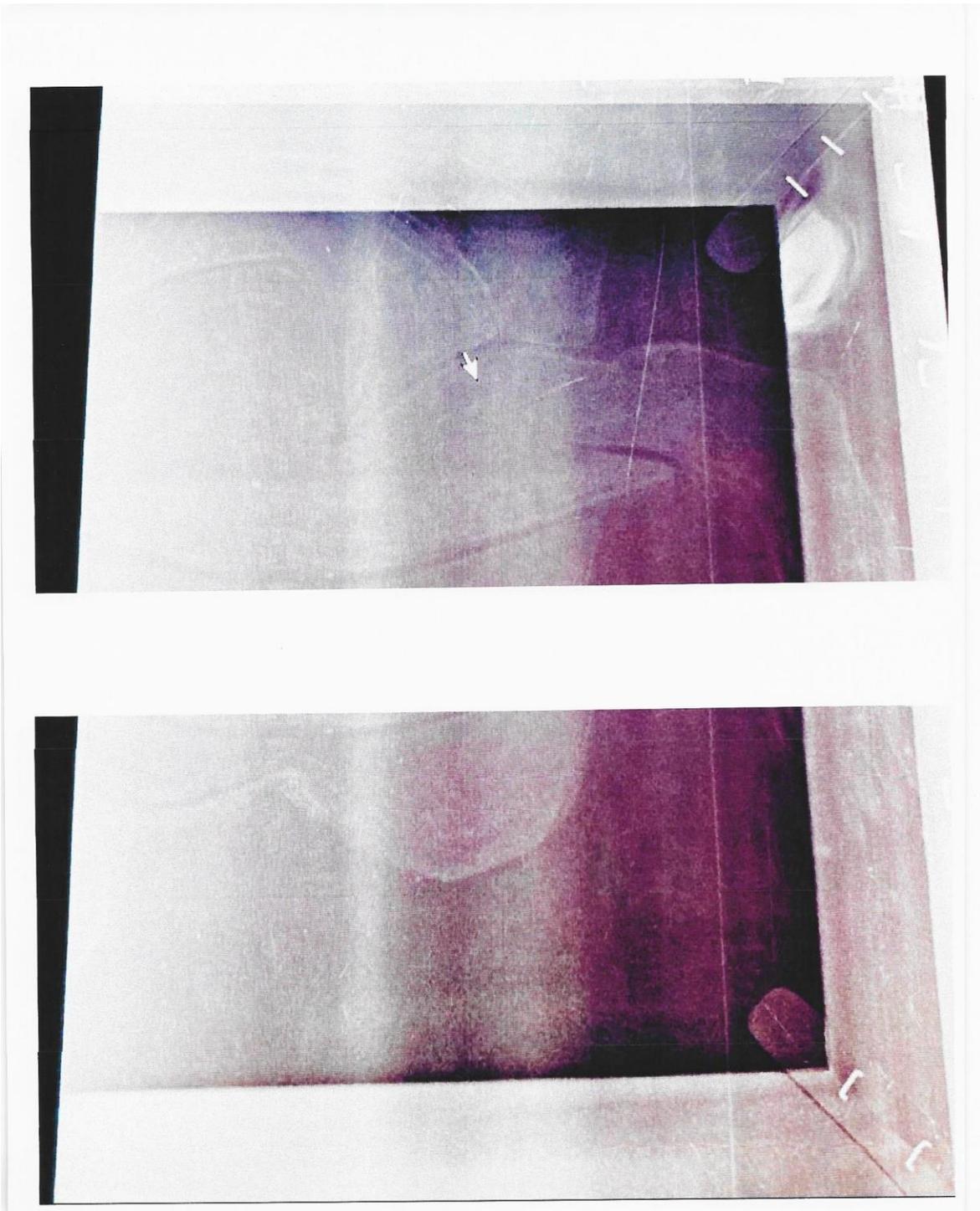


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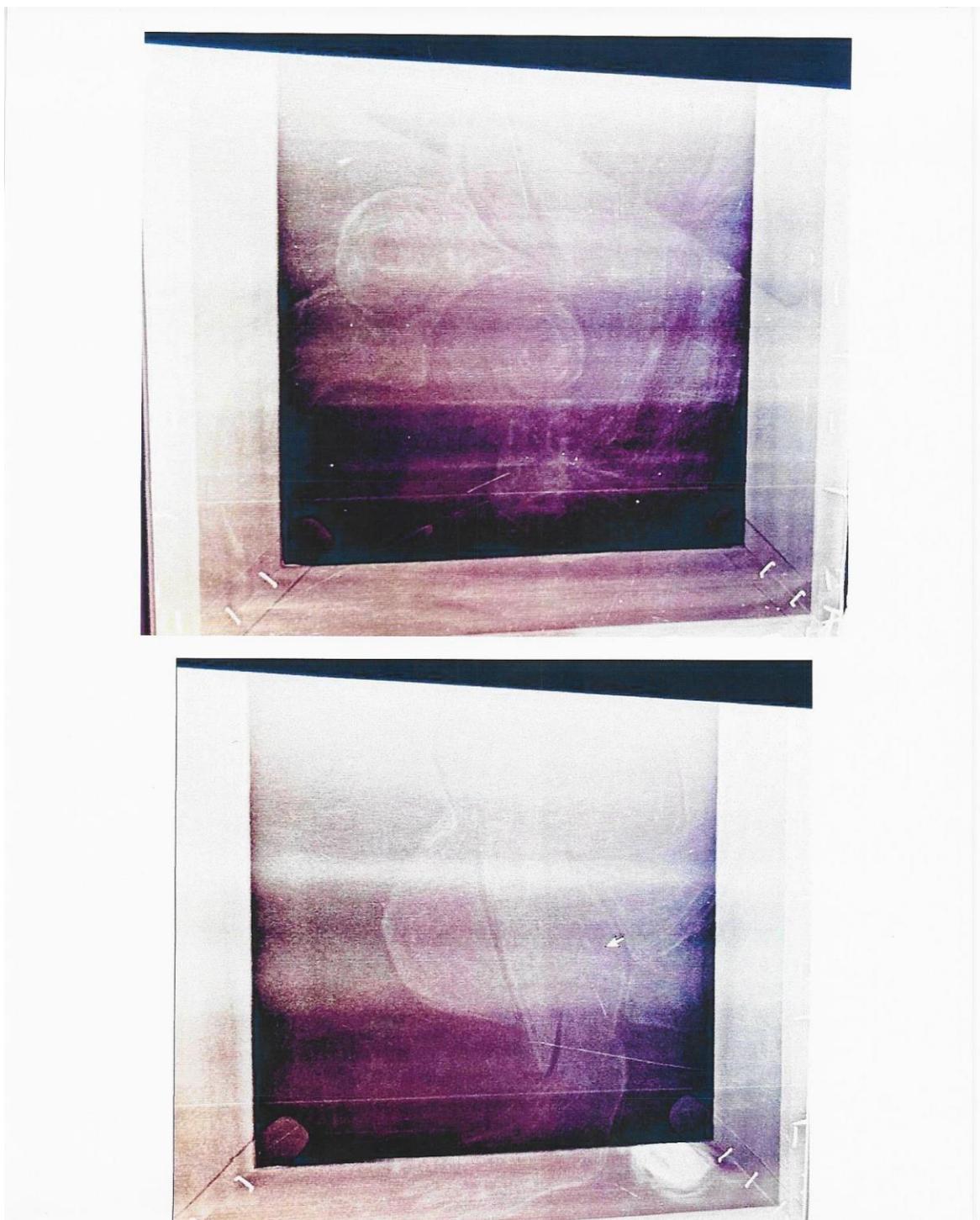
RADIOGRAPHIC EVALUATION



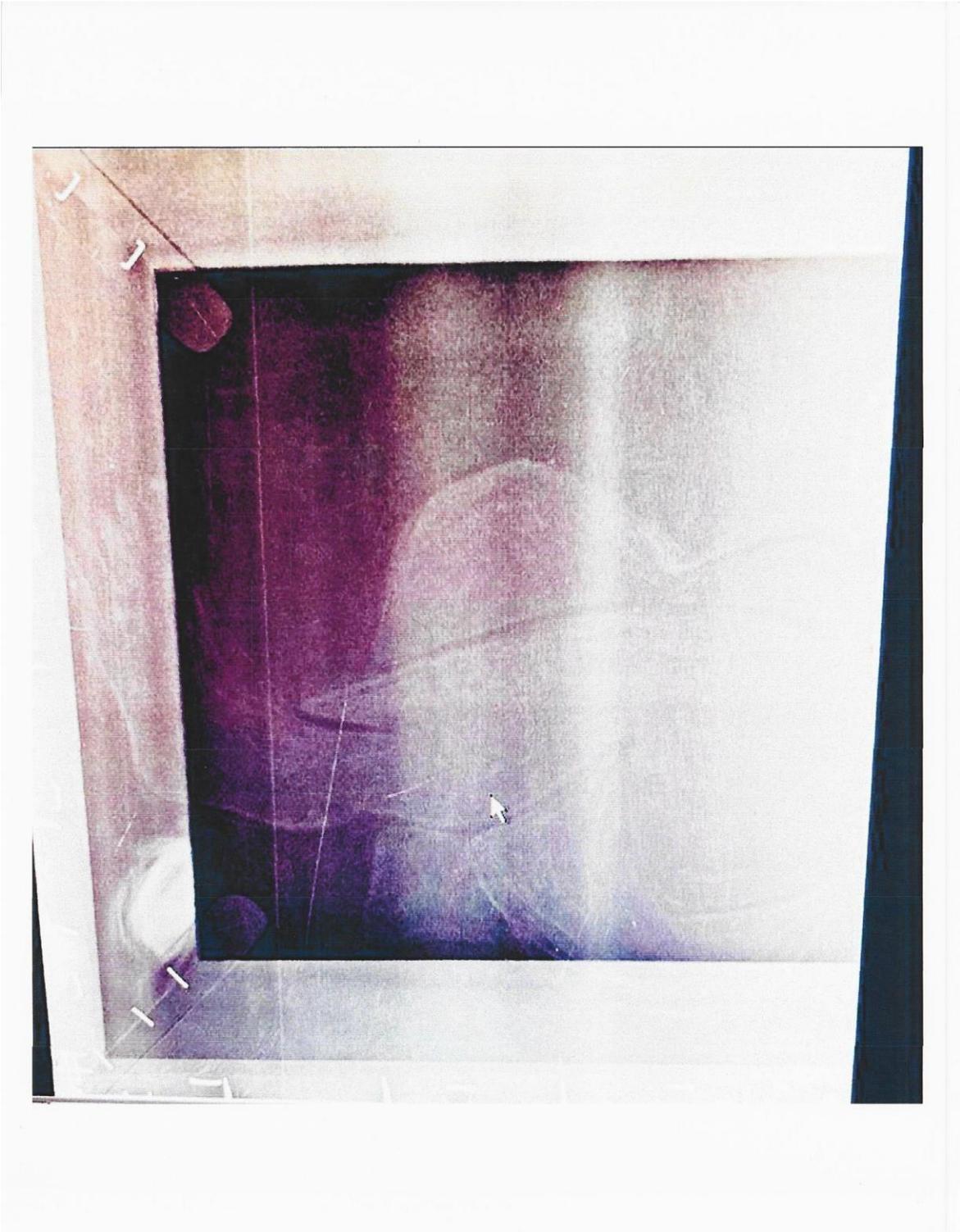
Complete Rx



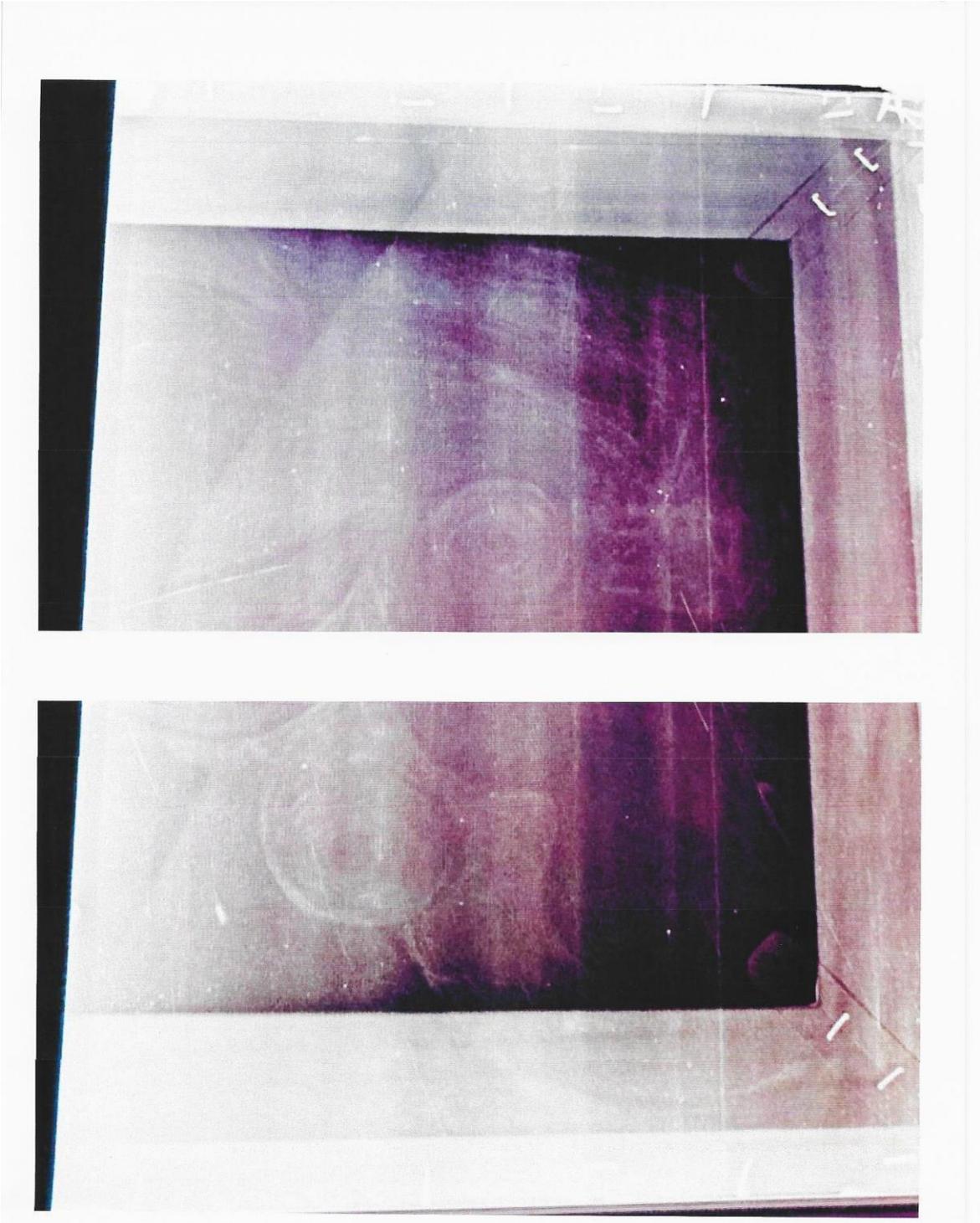
Fragmented Rx



Rx to observe line continuity



Angled Rx



Line continuity Rx



Back side of the work



The radiographs show on the fabric of its support the relining:

It shows some figures that seem to conform a single as corresponding to a skull, possibly made in grisaille.

The figure corresponds to the appearance of the Master Pablo Picasso only the skull is observed or an inspiration of the Master as seeing the canvas.



On this canvas is the external work corresponding to Nude woman posing.

Several radiographs of different kinds will be taken showing the appearance of a cranial figure.

The radiographic shots appear to be repeated at different angles and fragmented to better interpret the radiographic line constants.



The source for interpretation was the radiographs taken.

Diagnostic conclusion

The radiographs show a cranial manifestation a little tilted by the possible RX-taking. Possibility to perform in Grilleya with good lead content; can assume as if apparently looking at the fabric, the appearance of the "face" is very well configured.



Final diagnosis

A very well made cranial type figure is observed, with some "abstract" elements, the figure is very well determined



Radiographic observation

- The X-ray presents a study of the whole work from back to front, observing some abstract figures that compose the painting of the posterior relining.

- The X-ray reveals the contents of the re-drawn work, there is an appearance of a skull, canvas: painted in Grisalle where possibly; it is Picasso observing the canvas.



- The mastery of the painter is a work of masterful style and the technical study shows us a psychological analysis of the artist; we see how he has approached resolving his work. Showing the painter's capabilities and his intentionality.

- The brushstroke is fast and loose; all with movement and dexterity; he is very sure in the stroke and the line.



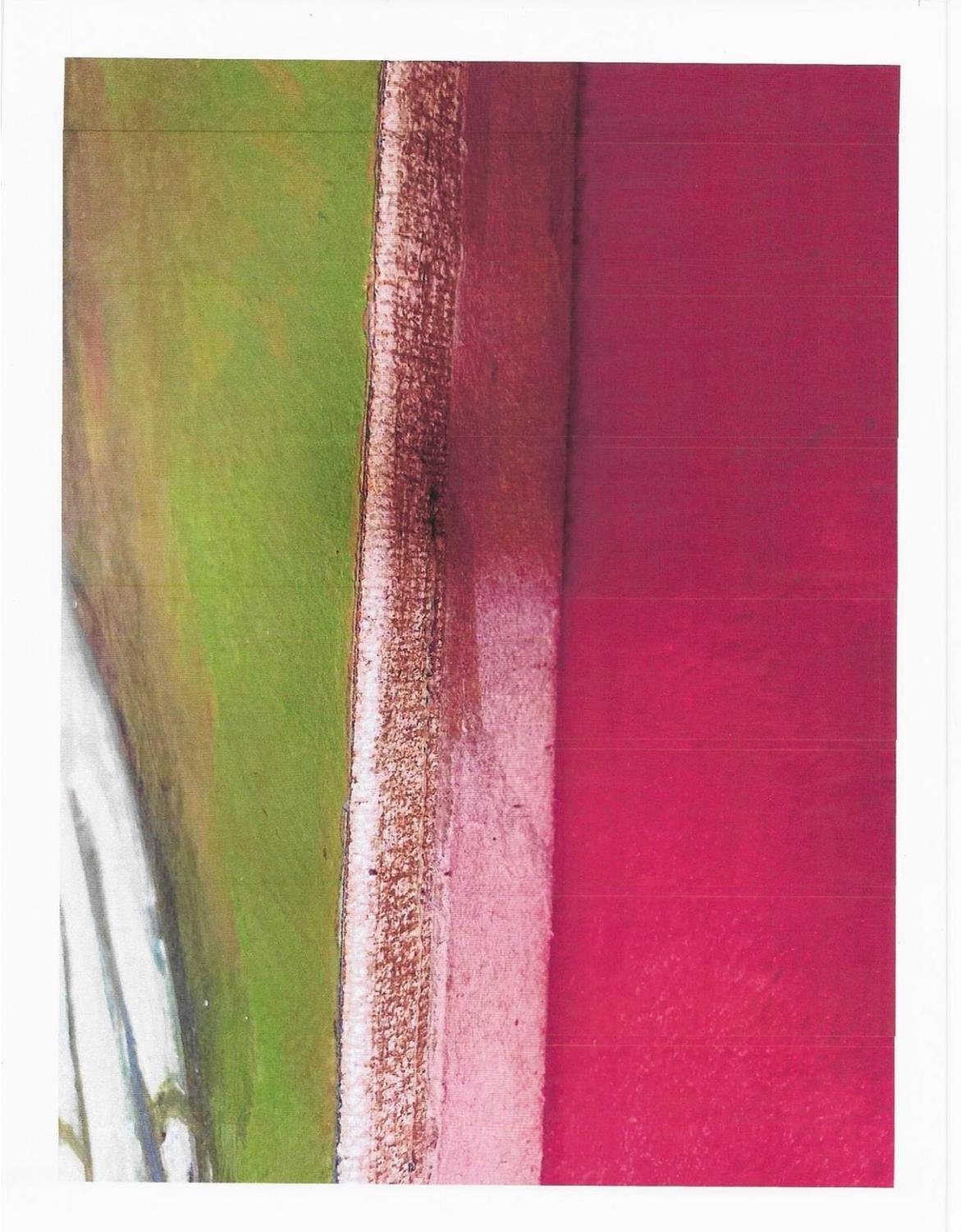
It is important to note that the later retentellings present a

The figure described in the previous part does not allude to the painting in the rear view (work "Nude woman posing").



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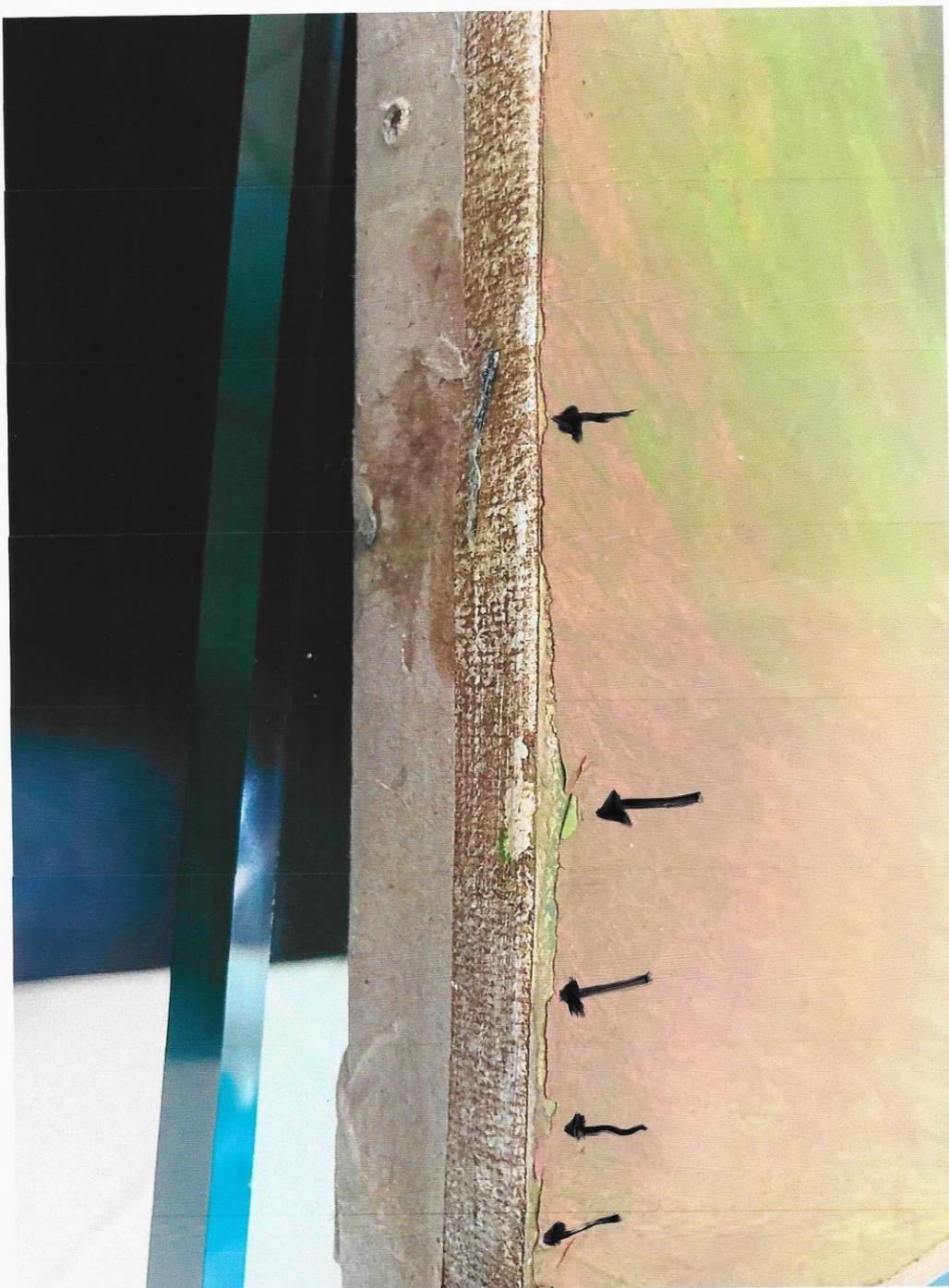
FABRIC ANALYSIS



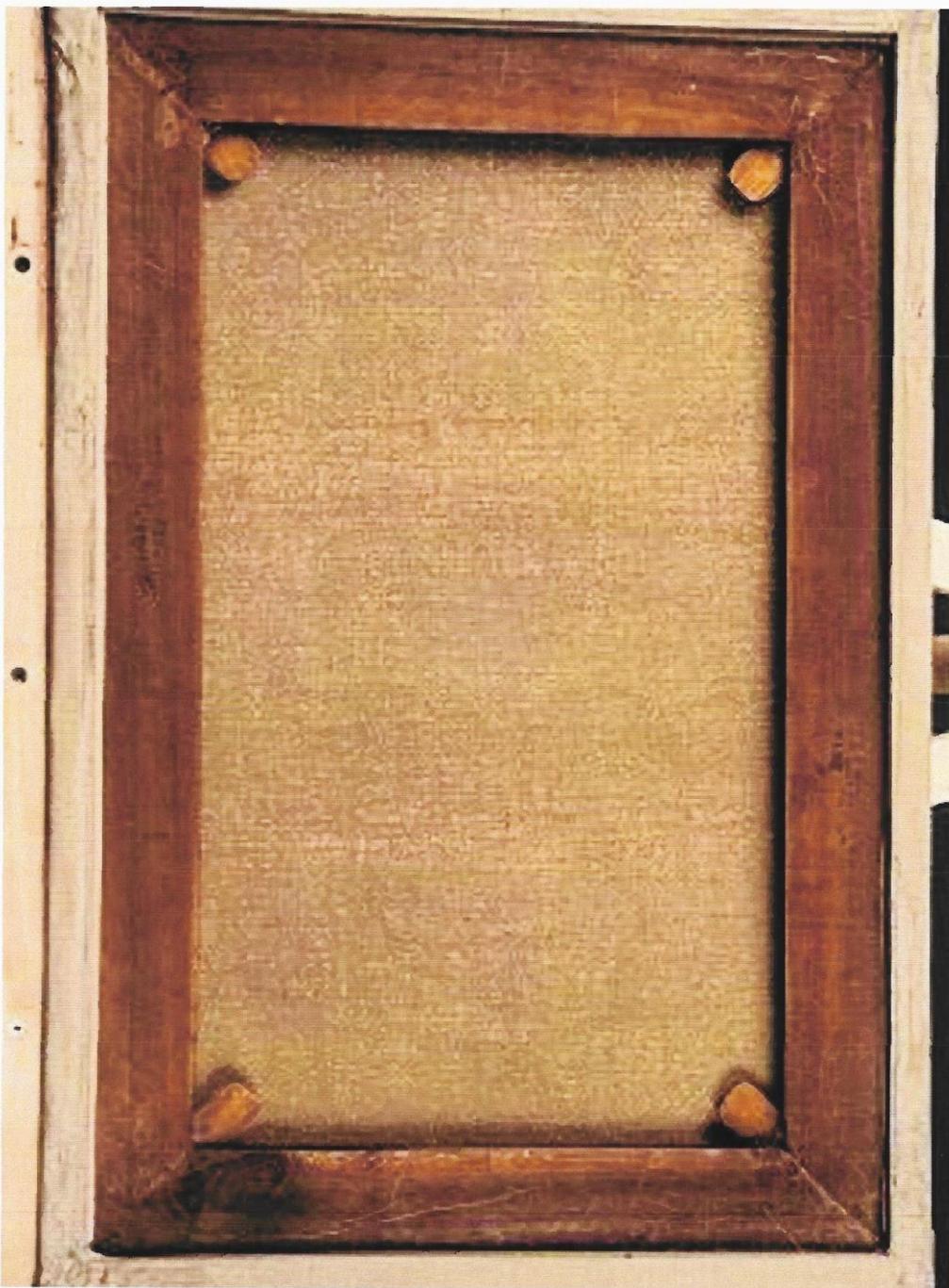
Fabric edges



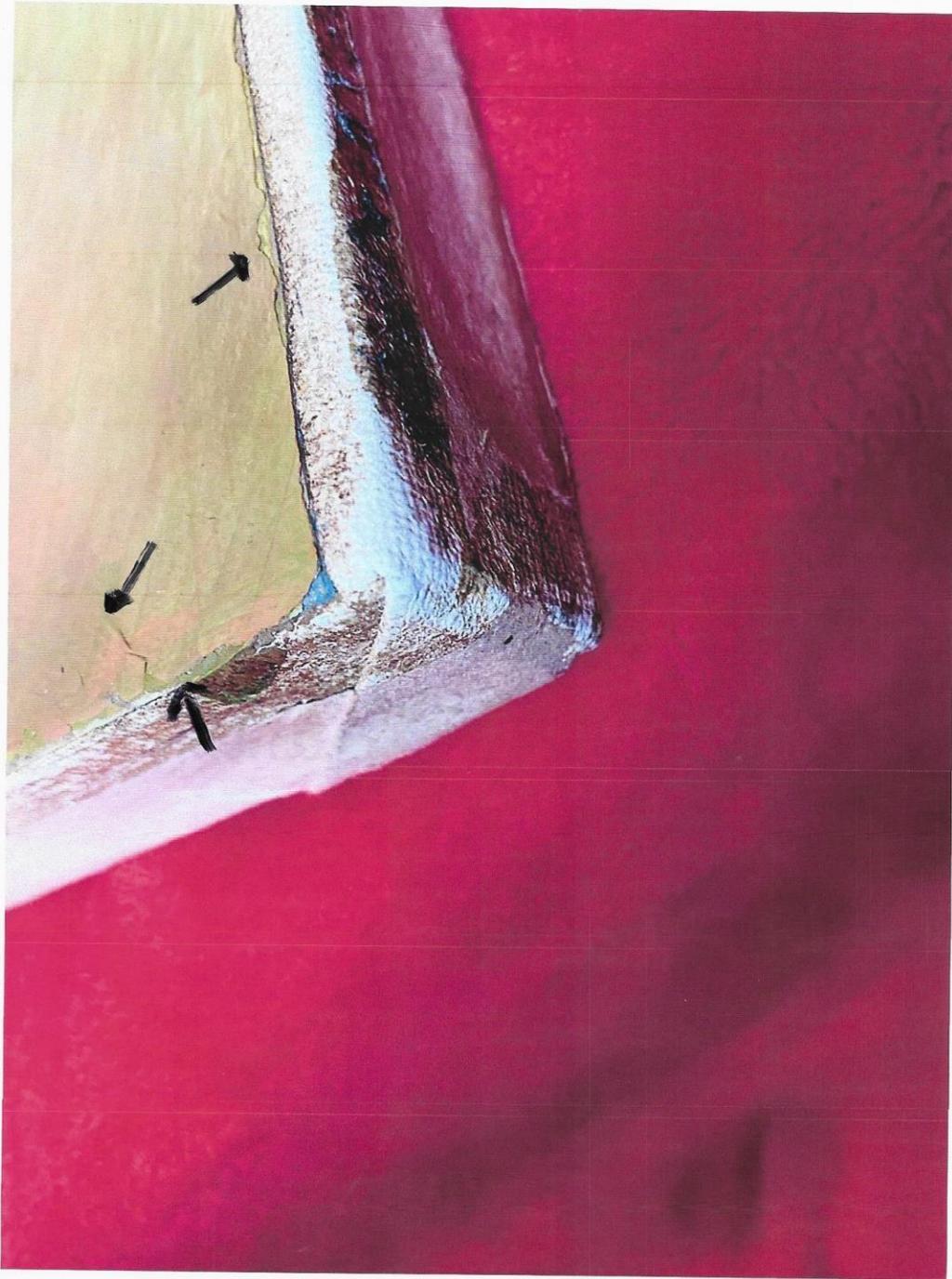
See internal fabric edges



Arrows on the edge of the relining are observed



Integrity of the work from behind



Indicating relining



Relining



Observe relining



There is a relining of the work:

A base canvas is observed that does not reach up to the stretcher prepared in an orange color repousse the canvas over the first canvas which is painted as "nude woman posing".

The characteristics of the painting have already been described in the previous examinations; good state of conservation.



- It seems that there are three canvases, since they surpass the quality of the canvas that is fixed to the stretcher.
- The presentation of the canvas is quite good homogeneous, there are some small interventions that do not alter the integrity of the work; it is also analyzed all the tie edges, being very well relined.



Preventive diagnosis.

Cloth: External

Good state of preservation

Work made with criterion or with total integrity of the work and with intentionality

Some small details of adaptation to the retouching, the exterior maintains the integrity of the characteristics attributable to Pablo



Picasso.

Final diagnosis

Work well relined with no alterations, only some parts of the relining arrangement, the work is full of characteristics that are very well adapted to the characteristics of the author.



COLOPHON

- It is important to review the step-by-step of the book in order to understand the final diagnosis.
- The technical aspects must be taken into account and the figures obtained must be understood.
- Once the work was looked at and observed, the face of "The Nude Woman Posing" was selected for analysis.
- The macroscopic and microscopic and light studies show the commitment of the pigment in the depth of the fiber.
- There are corresponding yarn particles from relining.
- The intellectual expressions manifested in the work characterize its psychological profile.
- The elements of the costant, the persistence and frequency of a signature is what determines the originality of the work.



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WEBSITE REPORT



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*"Painting is another way to keep a
diary"*

Pablo Picasso



WEBSITE REPORT

Picasso's lost masterpiece Naked Woman' is scheduled for U.S. tour 2022

Industry: [Art](#)

Connoisseurs of Picasso's artwork, Picasso Today brings an extraordinary work of art for art lovers once owned by the late kingpin Pablo Escobar.

Los Angeles, CA (PRUnderground) June 24, 2022

[Picasso Today](#) is a portal that connects art lovers and collectors with some of Picasso's extraordinary paintings. They make one masterpiece available for display and ownership at a time. They are bringing Nude Woman Posing, a 1969 Picasso painting formerly owned by the late kingpin Pablo Escobar, who was a devoted Picasso collector, to the U.S. The Picasso painting will be on an exhibition tour in the U.S. this year.



Nude Woman Posing is a masterpiece that connects two Pablos, polar opposites, through their mutual love of art and the fate of fame and money. Both Pablos were savvy businessmen. Picasso invested in the creation of the masterpieces and Escobar invested in the art. The painting will soon be up for auction. It will be interesting to see who gets to take it home, the world of the two Pablos.

Pablo Ruiz Picasso (1881-1973) one of the most famous artists in history was a Spanish painter, sculptor and poet. He is considered the co-founder of Cubism, co-inventor of collage, inventor of constructed sculpture and the world's most prolific painter. In a career spanning 78 years, he amassed 300 sculptures, 13,500 paintings, 34,000 illustrations and 100,000 engravings.

Most recently, a 1932 Pablo Picasso painting, 'Femme nue couchée,' sold for a whopping \$67.5 million at Sotheby's in New York on May 12, 2022. To watch the auction frenzy on video:

https://www.youtube.com.translate.google/watch?v=CvBIHDOoSxw&feature=youtu.be&x_tr_sl=auto&x_tr_tl=en&x_tr_hi=en&x_tr_pto=wapp



The painting *Nude Woman* has undergone extensive testing and analysis led by Museum Director Rafael Diaz Chacon, Ph.D. of the Museum of Contemporary and Postmodern Art (MACPO) in Bucaramanga, Colombia. The scientific tests performed on the painting are SEM (Scanning Electron Microscope) and X-Ray (stereoradiography and autoradiography).

To see a video of the analysis of the painting by the Museum Director: https://www.youtube-com.translate.goog/watch?v=h9ZLxfdlIMk&x_tr_sl=auto&x_tr_tl=es&x_tr_hl=en&x_tr_pto=wapp). And to see a video of a 3D analysis: https://www-youtube-com.translate.goog/watch?v=GCwaIVUHjhM&x_tr_sl=auto&x_tr_tl=es&x_tr_hl=en&x_tr_pto=wapp.

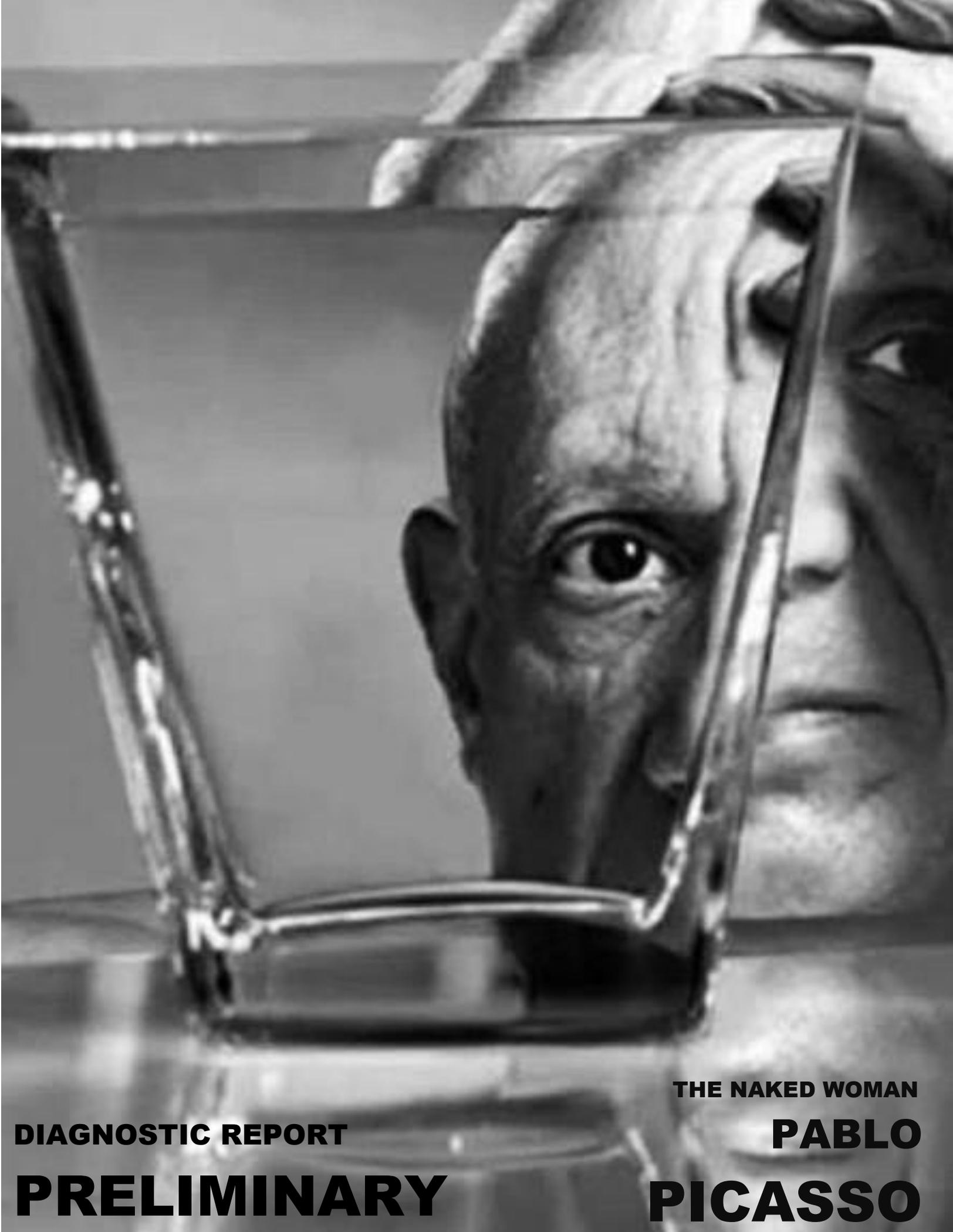
A certified analysis of the painting will be available for review by selected members of the art world and media upon request. For more information, visit www.PicassoToday.com



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"Love is life's greatest snack"

Pablo Picasso



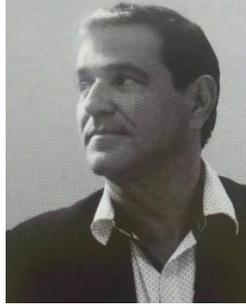
DIAGNOSTIC REPORT

PRELIMINARY

THE NAKED WOMAN

PABLO

PICASSO



Rafael Díaz Chacón, Ph.D.

Professional in Fine Arts.
Fine Arts in Camden Country College. Camden County –
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EAFYS. Fine Arts.
Bucaramanga (Col.)

Master in Research.
USTA. Bucaramanga (Col.)

Director School of Art,
Administration, Finance and Health.

President and General Director
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Postmodernist Art).

Creator of the Program of
Translumination as a means of diagnosis Museum MACPO.

International Analyst for the
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International Professor of
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Writer specialized in the
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Itinerant Professor of the
Logos University of Miami - Florida (USA)

Postgraduate Professor of
Fine Arts at Logos University of Miami.

Ph.D. in Fine Arts from Logos University of Miami

Books written by the author
postulates of Art Criticism.

Research and Evaluation
through the translumination of works of Art

Construction Architecture
for Artworks.

Reflections on
Postmodernity.

Integral Managerial Management in
the management of the Company and the Personnel.

Fundamentals of Integral
Management

Jaguar Magazine

Journal of the International
Society of Ph.D.

Psychologists and Psychiatrists in
the appreciation of Art.

Communication in the Image.

Museographic Illumination

Restoration of Artworks
on Paper

Restoration of
Bibliographic and Archival Documents.

Translumination and
Gammagraphy in Works of Art.

Evaluation and Appraisal in
Artworks
Business Crisisology



**MUJER DESNUDA (NUDE WOMAN)
PABLO PICASSO**

The work of Pablo Picasso is one of the works rigorously investigated with all the technical and technological processes to give the verdict of authenticity of the work.

Pablo Picasso is one of the most outstanding artists of the twentieth century, his dominant look and his discipline built the achievements of art.

One of the most outstanding works, most investigated was the Meninas of Velasquez, where he recreated the work as it is by interposing two manifestations, one of landscape and the other of doves that are not included in the work.

Rafael Diaz Chacón, Ph.D. managed to carry out all the international, technical and technological tests within the Macpo Museum of the Department of Pinacology, as you can see step by step all the processes giving the final conclusions as an authentic work of the master in mention.

RAFAEL DIAZ CHACÓN, Ph.D.
Master in Research
Ph.D. Logos University Miami La Florida



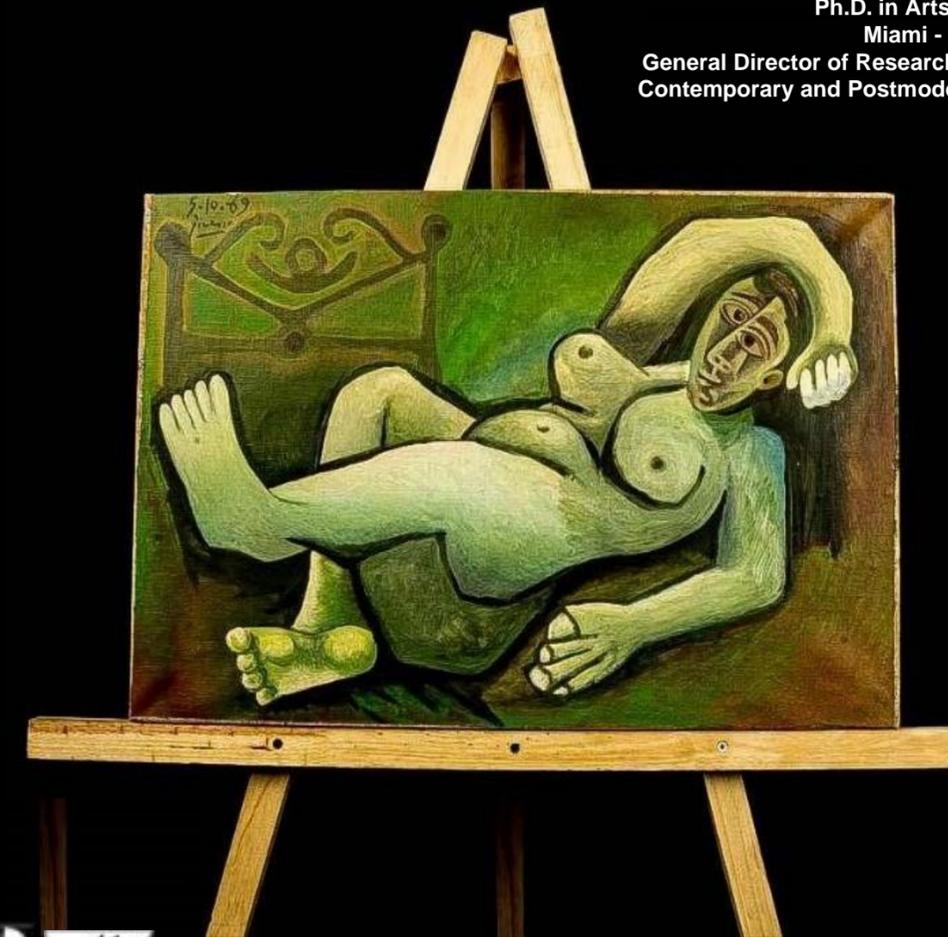
TECHNICAL AND TECHNOLOGICAL RESEARCH STUDY OF THE WORK MUJER DESNUDA (NUDE WOMAN) PABLO PICASSO

TECHNICAL AND TECHNOLOGICAL RESEARCH STUDY OF THE WORK

**MUJER DESNUDA (NUDE WOMAN)
PABLO PICASSO**

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General Director of Research at the Museum of Contemporary and Postmodernist Art - MACPO



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