FACTA UNIVERSITATIS
Series: **Visual Arts and Music** Vol. 10, Nº 2, 2024, pp. 95–106
https://doi.org/10.22190/FUVAM240917007D

Original scientific paper

ANALYSIS OF FEMALE PORTRAITS FROM DIFFERENT PAINTING STYLES BY PABLO PICASSO IN LIGHT OF COGNITIVE THEORY OF AESTHETIC DECISION-MAKING

UDC 7.041.5-055.2 + 7.01:111.852 P. Pikaso

Milica Đorđević*

University of Niš, Faculty of Philosophy, Niš, Serbia

ORCID iD: Milica Đorđević N/A

Abstract. *The issue of this study was to examine whether aesthetic evaluations of female portraits from various painting periods in Pablo Picasso's oeuvre differ in terms of dimensions: harmony (H), ornamentation (R), and distance (D). Additionally, this study investigates the trends of aesthetic evaluations over time and whether they correspond to the assumptions of the cognitive theory of aesthetic decision-making. The study involved 55 emerging adults (M = 23.9, SD = 2.46). The stimulus material consisted of 16 female portraits belonging to Picasso's blue period, rose period, analytic cubism, and synthetic cubism. We used scales to measure H, R and D dimensions of aesthetic decision-making (Pejić 2006, 2007*; *Pejić & Milićević 2007). One-way ANOVA results indicated statistically significant differences in the expression of H dimension (F (3,876) = 79.28, p = .000, η^2 = .230), R dimension (F (3,876) = 22.49, p = .000, η^2 = .079), and D dimension (F (3,876) = 6.38, p = .000, η^2 = .026) depending on Picasso's artistic period. Likewise, trends in aesthetic evaluations of female portraits from different periods of Picasso's oeuvre over time were examined. The results showed a statistically significant trend that resembled the trend expected, depending on the aesthetic dimension in question.*

Key words: *H dimension, R dimension, D dimension, female portraits, Pablo Picasso*

1. INTRODUCTION

The first understandings of aesthetic experience and aesthetic judgments date back to the period of ancient Greece and were studied by philosophers, psychologists, aestheticians, and others. They all sought to understand the structure of aesthetic experience, leading to the emergence of many theories from these studies (Milićević 2019). One of the more prominent ones is Ognjenović's cognitive theory of aesthetic decision-making, which has been tested

Received September 17, 2024 / November 18, 2024
Corresponding author: Milica Đorđević
University of Niš, Faculty of Philosophy, Department of Psychology, Ćirila i Metodija 2, 18105 Niš, Serbia
E-mail: m.djordjevic-19617@filfak.ni.ac.rs
* PhD Student

in numerous studies and has consistently shown partial success in explaining the phenomenon of aesthetic experience. The problem addressed in this research is whether aesthetic judgments of female portraits from different periods in Pablo Picasso's artistic production differ in terms of the H dimension, R dimension, and D dimension. Additionally, this study examines the trends in aesthetic judgments over time and whether they align with the assumptions of Ognjenović's theory.

Working on his theory of aesthetic decision-making, Ognjenović conducted a series of experiments. In one experiment, psychology students were exposed to visual stimuli in pairs, with exposure times of 500 ms, 1000 ms, and 1500 ms. The visual stimuli included works by lesser-known artists, parts of paintings by famous artists, as well as drawn objects from various periods and epochs. Each visual stimulus was processed in three ways, according to the principle of harmony (H), the principle of ornamentation (R), and the principle of semantic distance (D) (Ognjenović 1997). The H level of processing implied simplifying the drawing, emphasizing good form, striving for quality, or emphasizing symmetry. The main principle of this processing mode is achieving harmony or balance. The R level of processing the stimulus involved enriching the image with details and ornaments, with the main principle being embellishment and redundancy, i.e., repeating information. The D level of processing represented the original image, drawing, or detail of the artwork. In this way, 30 images were processed, resulting in a total of 90 stimuli. The task for the participants was to press the left or right button to indicate which stimulus in the pair they preferred. When the exposure time was 500 milliseconds, the H mode was dominant, when it was 1000 milliseconds, the R mode was dominant, and at 1500 milliseconds, the D mode was dominant. The results were surprising and demonstrated clearly that aesthetic preference depends on exposure time and that there are three different levels of cognitive processing involved in making aesthetic judgments (Ognjenović 1997).

Furthermore, the results of this study demonstrated that aesthetic decision-making in humans is organized across three qualitatively distinct levels, a finding confirmed in numerous subsequent studies (Ognjenović 1980, 1985, 1991; Ognjenović & Morača 1994, as cited in Ognjenović 1997). Modern cognitive psychology posits that the duration of stimulus exposure determines the depth of cognitive information processing. Based on Ognjenović's research, a model of aesthetic decision-making was developed (see Figure 1), illustrating three sub-processes with distinct operational characteristics, each situated at different depths within the cognitive system. Each sub-process is characterized by unique and specific features, and from each one, final aesthetic judgments can be made. The H sub-process leads to aesthetic judgment A1, the R sub-process leads to aesthetic judgment A2, and the D sub-process results in aesthetic judgment A3, accounting for the expression of different tastes (Ognjenović 1997).

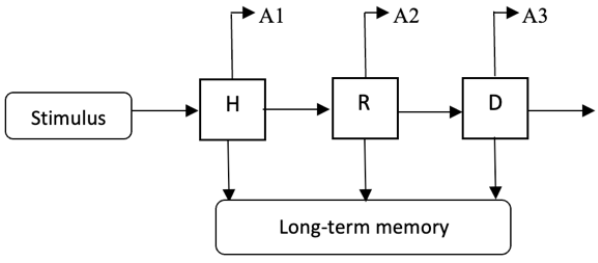

Fig. 1 Model of aesthetic decision-making (Ognjenović 1997)

Ognjenović hypothesized that his model leads to broader theoretical aspects, namely, that the three modes of decision-making can also be applied as three principles of aestheticization throughout the history of art. This means that these modes appear in a consistent order throughout the development of an artistic style. First, an artistic style appears as a simple, newly organized form consisting of basic elements. This is followed by a phase of decoration, ornamentation, and redundancy. Finally, there is an opening of a new space, shifting from the simple and adorned to something deeper, though all elements remain the same (Ognjenović, 1997). Subsequent research confirmed this assumption by Ognjenović, but deviations were noted in certain artistic styles (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević & Jovanović 2013; Jovanović, Milićević & Pejić 2013).

Pablo Picasso's artistic career can be divided chronologically into several periods, each marked by specific influences, dominant themes, and a gradual move towards cubism. Picasso's blue period (1901 – 1904) is characterized by monochromatic paintings with shades of blue and blue-green. Dominant themes in his works during this period include beggars, prostitutes, and solitary figures he depicted on the streets of Barcelona, as well as the theme of motherhood, inspired by his visits to a women's prison in Paris (McCully 2021). Additionally, Picasso's paintings from this period often evoke feelings of sadness, melancholy, and despair, reflecting the mood he was in, which was influenced by the suicide of his close friend Carles Casagemas.

In Picasso's rose period (1904 – 1906), pink and orange hues dominated, along with Fernande Olivier, whom Picasso referred to as his muse, and numerous circus performers, acrobats, and harlequins[2] typical of the French scene. His paintings from this period have a much more positive tone, reflecting an intoxicating and optimistic mood.

During the analytical cubism period (1909 – 1912), Picasso used monochromatic and neutral colors, primarily brown, and objects fragmented into parts that he analyzed based on shape, resulting in a fractured effect on space and objects. Picasso's paintings from this period were impersonal, monochromatic, ascetic, and devoid of emotional expression.

In synthetic cubism (1912 – 1914), objects were no longer broken down, but one characteristic part of an object is combined with a certain part of another object to form a new whole (Milićević 2005). This compression of form inevitably led to abstraction, but to maintain a connection with reality, cubists employed new techniques such as typography and collage. During this period of Picasso's work, geometric composition became prominent in his paintings, with themes dominated by musicians, still life, and portraits. Throughout his career, Picasso remained faithful to cubism, refining and enriching it with new themes and integrating it with emerging artistic movements such as Surrealism (Požgaj 2020).

Ognjenović was one of the first to attempt and succeed in answering the question if regularities in stylistic changes can be empirically tracked and discovered. His work on this issue was dedicated and thorough; starting from a simple question, he managed to develop his theory, which is still used today as the basis for many research studies (Milićević & Jovanović 2015). For example, Milićević attempted to find regularities in the creation of Picasso's Guernica sketches by tracking changes in aesthetic dimensions such as harmony (H), ornamentation (R), and distance (D), arriving at findings that correspond to the three-level theory of aesthetic decision-making (Milićević 2005).

[2] Harlequin is a comedic character typically dressed in colorful attire and became a personal symbol for Picasso.

In addition to researchers being interested in discovering regularities in the genesis process of artworks as a whole, attempts have been made to explain the genesis of specific details of artworks. Milićević (2001) conducted research examining the genesis of the details of the bull's head in Picasso's Guernica and obtained results that were in line with Ognjenović's theory of aesthetic decision-making. Subsequently, studies were conducted examining the genesis of the horse's head details, yielding identical results (Milićević, Pejić & Škorc 2010). However, studies examining the genesis of details of the woman's head yielded results that were less consistent with Ognjenović's theory (Milićević, Pejić & Milenović 2012). The reason mentioned for this is the lower level of abstraction compared to the bull's and horse's heads, as well as the fact that four figures in the final Guernica emerged from these sketches of the woman's head.

Irena Ristić conducted research examining the expression of the H, R, and D modes of aesthetic processing using examples from the creation of theatrical performances. She conducted two studies examining the expression of the H, R, and D dimensions in the process of creating a stage event and in the process of creating an acting role at three theatrical levels: amateur, academic, and professional (Ristić 2007, 2013 & 2015). The findings of these studies partially support the cognitive theory of aesthetic decision-making at three levels.

Ognjenović hypothesized that his cognitive theory of aesthetic decision-making with three levels leads to broader theoretical aspects, namely, that the three decision modes could be applied as three principles of aestheticization throughout the history of art. This means that they appear in the same order during the development of artistic style. First, an artistic style emerges as a simple, newly organized form consisting of simple elements, then it enters a phase of ornamentation, embellishment, and redundancy, and finally, it opens up new space by shifting from the simple and ornate to something deeper, but all the elements remain the same (Ognjenović 1997). Research has been conducted that has confirmed this Ognjenović's assumption, but there have also been deviations in certain artistic styles (Želeskov et al. 2003; Milenović et al. 2002; Radonjić 2001, 2002 & 2004; Pejić 2004; Milićević & Jovanović 2013 & 2015; Jovanović et al. 2013).

The main aim of this research is to examine whether aesthetic evaluations of female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism differ in terms of the dimensions of harmony (H), ornament (R), and semantic distance (D). Additionally, this study investigates trends in aesthetic evaluations over time and whether they align with the assumptions of Ognjenović's theory of aesthetic decision-making at three levels. It is hypothesized that there will be statistically significant differences in the expression of H, R, and D dimensions across different periods in Picasso's work. It is also hypothesized that the H dimension will decrease linearly over time, the R dimension will increase over time up to a certain point and then decrease, following a trend that can be described by a quadratic function, and the D dimension will increase linearly over time. One of the main reasons for conducting this study is that, to the author's knowledge, there are few studies that have explored the patterns of stylistic changes within individual artistic careers. Previous studies have mainly focused on discovering stylistic changes during the creation of individual artworks (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević and Jovanović 2013; Jovanović, Milićević and Pejić 2013).

2. THE METHOD

2.1. Sample

The research sample is convenient and consists of 55 participants who belong to the emerging adult group. The participants in this sample were predominantly female, totaling 41 (74.5%), while there were 14 males (25.5%). The average age of individuals in the sample is 23.9 years (SD = 2.46), with an age variable range from 20 to 29 years.

2.2. Stimuli

The stimulus material consists of 16 female portraits which belong to different periods of Pablo Picasso's artistic production: 1909 – *Head of a Woman* (The Art Institute Of Chicago), 1910 - *Girl with a Mandolin* (Museum of Modern Art, New York), 1911 – *Afternoon tea* (Philadelphia Museum of Art) and 1912 – Woman sitting in an armchair (Private collection).

The images are divided into four categories based on the period of Picasso's work, namely the blue period, the rose period, analytical cubism, and synthetic cubism. Each of these categories contains 4 images, presented in chronological order.

2.3. Instruments

Scales of harmony (H), ornamentation (R), and distance (D) (Pejić 2006, 2007; Pejić & Milićević 2007). Pejić constructed scales to operationalize the dimensions of Ognjenović's theory of aesthetic decision-making. Specifically, these are the dimensions of harmony (H), ornamentation (R), and distance (D). These are semantic differential scales, consisting of a list of opposite adjectives or attributes, among which participants express their degree of agreement by selecting a value from -3 to +3. The harmony (H) scale consists of opposite adjectives such as symmetric-asymmetric, imprecise-precise, and chaotic-ordered, while the ornamentation (R) scale comprises opposite adjectives like unadorned-ornate, modest-lavish, and global-detailed. The last scale is distance (D), consisting of opposite adjectives such as artistically worthless-artistically valuable, unimpressive-impressive, and shallow-deep. In the present sample, the reliability of internal consistency was found to be satisfactory and achieved the following values: H dimension – $\alpha = .776$; $\omega = .778$, R dimension – $\alpha = .808$; $\omega = .812$, and D dimension – $\alpha = .863$; $\omega = .863$.

2.4. The Procedure

The research was conducted online. Participants were tasked with completing a questionnaire created using the Google Forms application, where they evaluated images displayed without time limit according to specific attributes. The participation in the research was anonymous and voluntary, and participants were informed of all relevant information necessary for their participation and the completion of the questionnaire.

3. THE RESULTS

Table 1 shows that the range of responses from participants on the scales mentioned ranges from 1 to 7, which is consistent with the theoretical range. The distribution of measures on the variables H dimension, R dimension, and D dimension does not deviate from normal (the range of skewness and kurtosis values is +/-1).

Table 1 Descriptive-statistical data representation of aesthetic experience dimensions

	M	Med	SD	Min	Max	Sk	Ku
H dimension	4.27	4.33	1.58	1	7	-.146	-.600
R dimension	4.14	4.33	1.46	1	7	-.061	-.548
D dimension	4.45	4.67	1.54	1	7	-.280	-.404

Note: Sk – skewness, asymmetry coefficient; Ku – kurtosis, elongation coefficient;

3.1. Differences between periods

To examine whether there were differences in the expression of aesthetic experience dimensions of female portraits in different periods of Pablo Picasso's artistic production (blue period, rose period, analytical cubism, and synthetic cubism), a one-way ANOVA was used.

Based on the results (Table 2), it can be concluded that there is a statistically significant difference in the expression of the H dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 79.28$, $p = .000$, $\eta^2 = .230$. There is a statistically significant difference in the expression of the R dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 22.49$, $p = .000$, $\eta^2 = .079$. There is a statistically significant difference in the expression of the D dimension of female portraits in the blue period, rose period, analytical cubism, and synthetic cubism $F(3,876) = 6.38$, $p = .000$, $\eta^2 = .026$.

Table 2 Display of differences in the expression of aesthetic experience dimensions of female portraits in periods of Pablo Picasso's artistic production (one-way ANOVA)

	F	df1	df2	*p*	η^2
H dimension	79.28	3	876	.000	.230
R dimension	22.49	3	876	.000	.079
D dimension	6.38	3	876	.000	.026

Note: df1 and df2 - degrees of freedom, *p* - statistical significance, η^2 - eta squared measure of effect size.

Since ANOVA only tells us about the existence of differences but does not specify between which periods of artistic production there are differences in the expression of aesthetic experience dimensions, the post hoc Tukey test was used to specify the differences in more detail.

Table 3 shows that there is a statistically significant difference in the prominence of the H dimension in favor of the blue period compared to the rose period ($p < .001$), in favor of the blue period compared to analytical cubism ($p < .001$), and in favor of the blue period compared to synthetic cubism ($p < .001$). There is a statistically significant difference in the prominence of the H dimension in favor of the rose period compared to synthetic cubism ($p < .001$). There is a statistically significant difference in the prominence of the H dimension in favor of analytical cubism compared to synthetic cubism ($p < .001$).

Table 4 shows that there is a statistically significant difference in the prominence of the R dimension in favor of the rose period compared to the blue period ($p < .001$), in favor of analytical cubism compared to the blue period ($p < .001$), and in favor of synthetic cubism compared to the blue period ($p < .001$). There is a statistically significant difference in the prominence of the R dimension in favor of analytical cubism compared to the rose period ($p < .01$) and in favor of synthetic cubism compared to the rose Period ($p < .05$).

Table 3 Display of the Tukey test results for H dimension values of female portraits in different periods of Pablo Picasso's artistic production

	Blue period	Rose period	Analytical cubism	Synhetic cubism
Blue period (mean difference)	—	.609***	.848***	2.01***
Rose period (mean difference)		—	.239	1.40***
Analytical cubism (mean difference)			—	1.17***
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

Table 4 Display of the Tukey test results for the values of the R dimension of female portraits in different periods of Pablo Picasso's work

	Blue period	Rose period	Analytical cubism	Synhetic cubism
Blue period (mean difference)	—	-.489***	-.974***	-.906***
Rose period (mean difference)		—	-.485**	-.417*
Analytical cubism (mean difference)			—	.068
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

Table 5 shows that there is a statistically significant difference in the expression of the D dimension in favor of analytical cubism compared to the rose period ($p < .05$) and in favor of analytical cubism compared to synthetic cubism ($p < .001$).

Table 5 Results of the Tukey test for the values of the D dimension of female portraits in different periods of Pablo Picasso's work

	Blue period	Rose period	Analytical cubism	Synhetic cubism
Blue period (mean difference)	—	-.156	-.250	-.368
Rose period (mean difference)		—	-.406*	-.212
Analytical cubism (mean difference)			—	.618***
Synthetic cubism (mean difference)				—

Note: * $p < .05$, ** $p < .01$, *** $p < .001$

3.2. Trend of H, R and D dimensions

Figure 2 shows that a statistically significant trend was obtained in the aesthetic assessments of the H dimension, indicating that assessments of harmony decrease linearly over time. The order, or date of creation of the paintings, proved to be a relatively good predictor of the values of the H dimension assessments for 16 female portraits from the blue period, rose period, analytical cubism, and synthetic cubism in Pablo Picasso's work: $R^2 = .742$, $F\ (3,876) = 79.3$, $p < .001$. With the corresponding linear equation, it is possible to explain 74.2% of the variance.

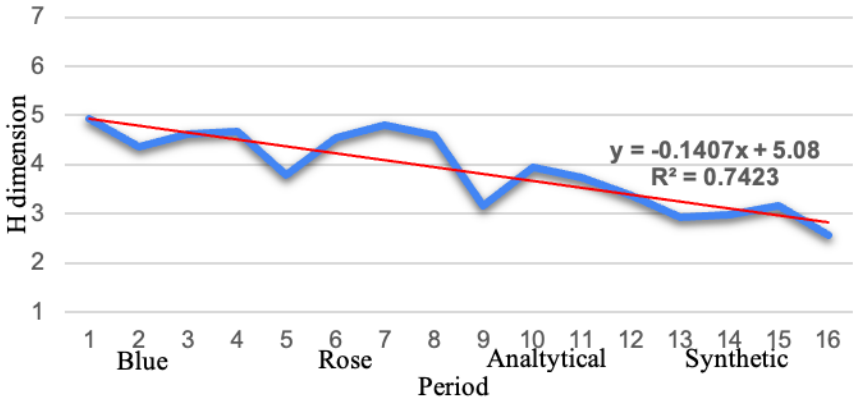

Fig. 2 Trend of the H dimension of female portraits from different periods of Pablo Picasso's work

Figure 3 shows that a statistically significant trend was obtained for the aesthetic assessments of the R dimension, which is somewhat weaker in intensity. The aesthetic assessments of the R dimension over time show deviations from the trend that can be described by a quadratic function parabola. The sequence, i.e., the date of the creation of the paintings, did not fully prove to be a good predictor of the assessment values of the R

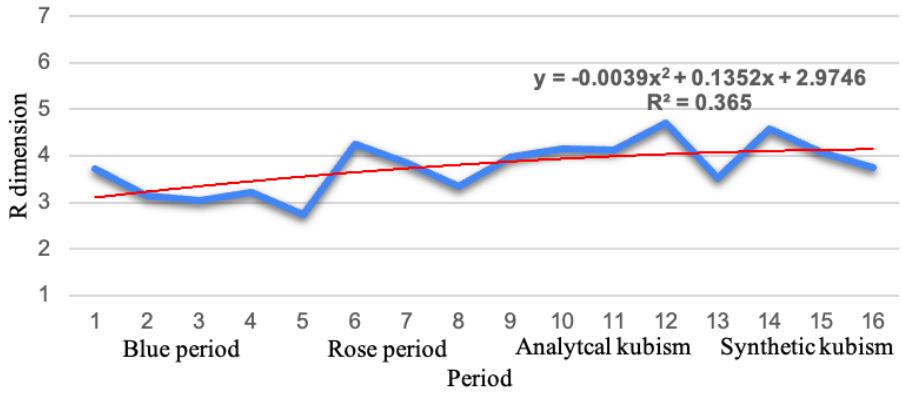

Fig. 3 Illustration of the R dimension of female portraits from different periods of Pablo Picasso's work.

dimension of 16 female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism: $R^2 = .365$, F (3,876) = 22.5, $p < .001$. A corresponding linear equation can explain 36.5% of the variance.

Figure 4 shows that a statistically significant trend was obtained for the aesthetic assessments of the D dimension, which is of rather weak intensity. The aesthetic assessments of the D dimension over time show deviations from the trend that can be described by a function that increases linearly over time. The sequence, i.e., the date of creation of the paintings, did not prove to be a good predictor of the assessment values of the D dimension of 16 female portraits from Picasso's blue period, rose period, analytical cubism, and synthetic cubism: $R^2 = .0175$, F (3,876) = 6.38, $p < .001$. A corresponding linear equation can explain 1.75% of the variance.

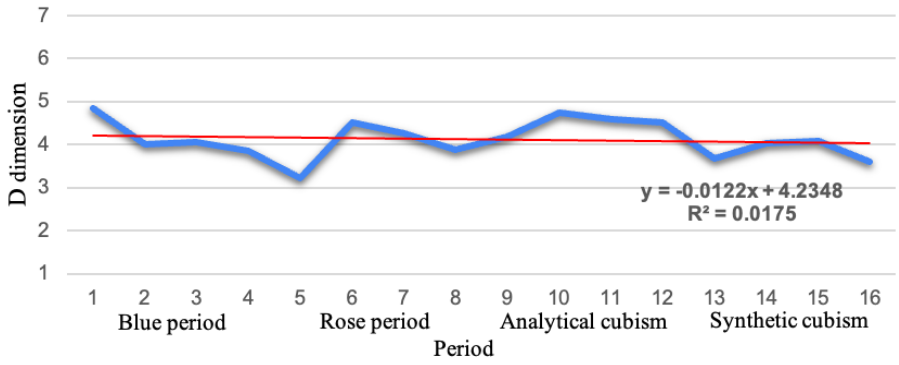

Fig. 4 Illustration of the D dimension of female portraits from different periods of Pablo Picasso's work

4. Discussion

This study examined the differences in the expression of aesthetic dimensions depending on the period of Pablo Picasso's artistic production. Additionally, it investigated the trends in aesthetic assessments over time and whether they correspond to the assumptions of Ognjenović's theory of aesthetic decision-making with three levels. The main hypothesis of this research is partially confirmed because differences in the expression of aesthetic dimensions exist within some periods of Picasso's work, while they do not exist within others. Therefore, the results obtained are not entirely consistent with Ognjenović's theory, which suggests that all periods of Picasso's work should differ in the expression of the H, R, and D dimensions.

The hypothesis stating that there are statistically significant differences in the expression of the H dimension depending on Picasso's periods is partially confirmed. The results show that the blue period, rose period, analytical cubism, and synthetic cubism differ in the expression of the H dimension, and these differences are mostly consistent with Ognjenović's theory. The only exception is the lack of significant difference in the expression of the H dimension between the rose period and analytical cubism. According to the mentioned theory, as artistic styles develop, aesthetic assessments of harmony, or the dimension of harmony, linearly decrease. This finding is consistent with the results of other studies

examining the H dimension (Jovanović, Milićević & Pejić 2013; Milićević & Jovanović 2015). On the other hand, there are studies in which, with the development of artistic style, aesthetic assessments of the H dimension do not linearly decrease but take some other form (Milićević et al. 2010; Milićević et al. 2012) or are high in all periods (Ristić 2007, 2013 and 2015).

The next hypothesis, which states that there are statistically significant differences in the expression of the R dimension depending on Picasso's periods, is not confirmed. Differences in the expression of the R dimension occur within some periods, while they do not occur or are of weak intensity within others. Also, the obtained results of the expression of the R dimension do not follow the expected trend according to Ognjenović's theory. That is, there is no increase in aesthetic assessments of the R dimension, moving from the blue period to synthetic cubism, which then begins to decrease after reaching a certain maximum. In some of the conducted studies, expected differences in the expression of the R dimension were not obtained (Ristić 2007, 2013 and 2015; Milićević & Jovanović 2015). In the study dealing with the genesis of the horse's head in Picasso's “Guernica”, deviation from expected values was also obtained in the assessment of the R dimension, i.e., there is an increase in aesthetic assessment on the R dimension from initial to final sketches (Milićević et al. 2010). Similarly, in the study of the genesis of the woman's head in Picasso's "Guernica," there is a deviation from expected values in the assessment of the R dimension (Milićević et al. 2012).

Then, there is the hypothesis of the existence of statistically significant differences in the expression of the D dimension depending on Picasso's periods, which is also not confirmed. Differences in the expression of the D dimension occur within some periods, while they do not occur within others. Additionally, the results obtained of the expression of the D dimension do not follow the expected trend according to Ognjenović's theory, i.e., aesthetic assessments of the D dimension do not linearly increase with the development of artistic style. This finding is in line with the results of some studies (Milićević et al. 2010; Milićević et al. 2012), while it is not in line with the results of some other studies that confirm Ognjenović's theory of linear growth in aesthetic assessments of the D dimension (Ristić 2007 and 2013).

5. CONCLUSION

One of the limitations of this study relates to the representativeness of the sample of stimuli and the sample of participants. A recommendation for obtaining more reliable results is to include a larger number of female portraits from different periods of Pablo Picasso's work, including those from less known periods. Furthermore, recommendations for future researchers also include incorporating other types of images besides female portraits, such as portraits of men, children, still life, multiple people in a picture, etc. Additionally, it's important to consider that periods in an artist's work overlap, intertwine, and diverge from one another, so a careful selection of images that truly represent a specific period of the artist's work is crucial.

The participants in this study mostly lacked artistic education, with only a small number of them being involved in art. Future research could aim to create a representative sample of participants that is balanced in terms of those with artistic education and those without it, or those involved in art and those who are not. Considering that artists have a different

perspective on art, including artistic population in the sample could yield results that might help resolve existing uncertainties and contradictions in current research. Additionally, female participants made up the majority of the sample. This could also serve as an incentive for future researchers to include a gender-balanced sample and come to conclusions regarding whether women and men have identical aesthetic experiences or if their art experiences are influenced by gender differences. The results of this study are in line with the findings of previous research (Želeskov et al. 2003; Milićević et al. 2002; Milenović et al. 2002; Radonjić 2001, 2002, 2004; Pejić 2004; Milićević and Jovanović 2013; Jovanović, Milićević and Pejić 2013). Considering that previous studies have not demonstrated the absolute correctness of Ognjenović's theory (1997) of aesthetic decision-making, we can conclude that they are partially successful in explaining the phenomenon of aesthetic experience. Moreover, it is necessary to conduct more detailed and thorough research, including qualitative studies, to investigate the issue of aesthetic perception.

REFERENCES

Jovanović, D., Milićević, N. & Pejić, B. "Modusi estetskog odlučivanja i estetski doživljaj ženskih portreta različitih slikarskih perioda", Članak prezentovan na XIX Naučnom skupu *Empirijska istraživanja u psihologiji*, Beograd, 22 – 24 mart, 2013.

McCully, M., Encyclopedia Britannica, "Pablo Picasso", Pristupljeno marta 24, 2024. https://www.britannica.com/biography/Pablo-Picasso

Milićević, N., (2001), "Pikasova Gernika – geneza detalja – bikove glave". *Knjiga rezimea – VII Naučni skup Empirijska istraživanja u psihologiji*, Beograd, pp. 26.

Milenović, M., Milićević, N., & Petković, B., (2002), "Karakteristike ličnosti procenjivača i estetske procene muzičkih kompozicija različitih muzičkih pravaca", *Knjiga rezimea – VIII Naučni skup Empirijska istraživanja u psihologiji*. Beograd, pp. 9.

Milićević, N., (2005), *Nastajanje Pikasove Gernike u svetlu kognitivnih aspekata estetskog odlučivanja*, Magistarska teza, Univerzitet u Beogradu, Filozofski fakultet.

Milićević, N., (2019), *Empirijska istraživanja estetskog doživljaja,* Univerzitet u Nišu, Filozofski fakultet, Niš.

Milićević, N., & Jovanović, D., (2015), "Empirical research on stylistic changes in art", In: *On creativity and art - contemporary psychological research*. Beograd, Filozofski fakultet pp. 107–128.

Milićević, N., & Jovanović, D., (2013), "Estetski doživljaj ženskih portreta različitih slikarskih perioda u svetlu evolucione teorije", *Knjiga rezimea – XIX Naučni skup Empirijska istraživanja u psihologiji*, Beograd, pp. 28–29.

Milićević, N., Pejić, B., & Škorc, B., "Picasso's Guernica - horse's head - genesis of detail", 21st Biennial Congress of IAEA- Aesthetics and Design, Dresden, August 25 – 28, 2010.

Milićević, N., Pejić, B., & Milenović, M., (2012), "Analysis of the detail of the woman's head in Picasso's Guernica", In: *International thematic collection Psychology and Art*. pp. 135–152.

Ognjenović, P., (1997), *Psychological theory of art*, Institute of Psychology, Belgrade.

Pejić, B., (2004), "Aesthetic evaluation of different forms of Greek ancient vases", *Book of summaries: X Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 17–18.

Pejić, B., "Construction of the HRD Scale", XII Scientific Conference: Empirical Research in Psychology, Faculty of Philosophy, University of Belgrade, February 2, 2006. Abstracts, pp. 19–20. Dostupno na: http://empirijskaistrazivanja.org/wp-content/uploads/2016/06/Knjiga-Rezimea-EIP-2006.pdf

Pejić, B., "The Aesthetic Experience Assessment Scale", XIII Scientific Conference: Empirical Research in Psychology, Faculty of Philosophy, University of Belgrade, February 10-11, 2007. Abstracts, pp. 23-24. Dostupno na: http://empirijskaistrazivanja.org/wp-content/uploads/2016/06/Knjiga-Rezimea-EIP-2007.pdf

Pejić, B., & Milićević, N., "Validation of the Aesthetic Experience Assessment Scale", XIII Scientific Conference *Empirical Research in Psychology*, Faculty of Philosophy, University of Belgrade, February 10–11, 2007. Abstracts, pp. 25–26. Dostupno na: http://empirijskaistrazivanja.org/wp-content/uploads/2016/06/Knjiga-Rezimea-EIP-2007.pdf

Požgaj, T., (2020), *Psihologija boja i simbola u umjetnosti*, završni rad, Sveučilište Sjever, Univerzitet u Varaždinu.

Radonjić, A., (2001), "Evaluation of stylistically different paintings by Picasso, Mondrian, and Kandinsky", *Book of summaries: VII Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 29.

Radonjić, A., (2002), "Subjective experience of paintings belonging to different painting styles of the 20th century", *Book of summaries: VIII Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 18.

Radonjić, A., (2004), "Subjective experience of artistic paintings: The influence of theme and painting style", *Book of summaries: X Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 12–13.

Ristić, I., (2007), "Examination of differences in the expression of modes of aesthetic processing during creative processes on three theatrical levels", *Book of summaries: X Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 22–23.

Ristić, I., (2013), "Development of an acting role in light of the cognitive model of aesthetic processing", *Book of summaries: II Collection Psychology and Art*, Kosovska Mitrovica, pp. 91.

Ristić, I., (2015), "Modes of aesthetic processing during the creation of roles of different stylistic-genre orientations", *In: On creativity and art - contemporary psychological researches*, pp. 107–128. University of Niš, Faculty of Philosophy. Dostupno na: https://dap.filfak.ni.ac.rs/_documents/archive/proceedings/dpp_thematic_proceedia_2013-3.pdf

Želeskov, J., Ranđelović, D., Stanković, J., & Milićević, N., (2003), "Aesthetic evaluations of reproductions of Impressionism and Expressionism depending on the personality of the evaluator", *Book of summaries: IX Scientific Conference: Empirical Research in Psychology*, Belgrade, pp. 22–23.

ANALIZA ŽENSKIH PORTERTA RAZLIČITIH SLIKARSKIH PRAVACA PABLA PIKASA U SVETLU KOGNITIVNE TEORIJE ESTETSKOG ODLUČIVANJA

Problem ovog istraživanja je ispitivanje da li se estetske procene ženskih portreta različitih slikarskih perioda u stvaralaštvu Pabla Pikasa razlikuju u pogledu dimenzija: sklada (H), ukrasa (R), distantnosti (D). Pored toga, ova studija ispitatuje kakvi su trendovi estetskih procena u vremenskoj perspektivi i da li odgovaraju pretpostavkama kognitivne teorije estetskog odlučivanja. Istraživanje je sprovedeno na prigodnom uzorku 55 osoba odraslog doba u nastajanju (M = 23.9, SD = 2.46). Stimulus materijal se sastoji od 16 ženskih portreta koji pripadaju plavom periodu, ružičastom periodu, analitičkom kubizmu i sintetičkom kubizmu stvaralaštva Pikasa. Korišćene su H, R i D skale estetskog odlučivanja (Pejić 2006, 2007; Pejić i Milićević 2007). Rezultati jednofaktorske ANOVE govore da postoje statistički značajne razlike u izraženosti H dimenzije (F (3,876) = 79.28, p = .000, η^2 = .230), R dimenzije (F (3,876) = 22.49, p = .000, η^2 = .079) i D dimenzije (F (3,876) = 6.38, p = .000, η^2 = .026) u zavisnosti od perioda stvaralaštva Pabla Pikasa. Takođe, ispitivani su trendovi estetskih procena ženskih portreta različitih perioda stvaralaštva Pabla Pikasa u funkciji vremena. Rezultati pokazuju da je dobijen statistički značajan trend koji je nalik očekivanom, u zavisnosti od estetske dimenzije o kojoj je reč.

Ključne reči: *H dimenzija, R dimenzija, D dimenzija, portreti žena, Pablo Pikaso*