

FROM THE CASPIAN SEA TO ALBORAN SEA; AN OVERVIEW OF THE PERSONALITY SIMILARITIES BETWEEN BAHMAN MOHASSES AND PABLO PICASSO

Parnaz Goodarzarparvari



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Sumario: 1.Introduction. 2. Research background. 3. Acquired affinities. 4. Joint personality and psychological characteristics. 5. Discussion on the effect of personality similarities on artistic career outcomes. 6. Conclusion. Notes. Reference.

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Abstract

Bahman Mohasses is one of the artists who emphasize his unique personal art, style and look in creating his works, both in the field of painting and sculpture. He transcends the superficial and dramatic manifestations of modern schools and at the same time the outward manifestations of the Iranian visual tradition, and finds remarkable success in inventing his personal identity. Critics, friends and followers consider his work to be influenced by the most famous Spanish artist of the twentieth century, Pablo Picasso. Beyond technique and style, the influence of Picasso's personality on him and the spiritual similarities between the two are sometimes astonishing. What sets Mohasses apart from many Iranian artists, in addition to his unique technique among Iranian painters, was his dark and bitter look in his works. Although many of Mohasses' early works are technically close to those of European painters of the 1920s and 1930s, their main origins are in Picasso's Cubist style. Perhaps for this reason, many Iranian painters and art critics consider Bahman Mohasses to be the most complete Iranian painter by European standards and even know him as the Iranian Picasso.

Keywords: *Pablo Picasso, Bahman Mohasses, Psychology, Influence, Artist personality*

1. INTRODUCTION

Throughout history, it has been widely mentioned that an artist not only has works similar to those of other artists, but may also have moral and personal similarities to that artist. Modern art is full of patterns and imitations. Undoubtedly, the evolution of art schools is itself the product of the imitation of the creators and ideators of these schools from their predecessors. Modern Iranian art has always been associated with the name of Bahman Mohasses. An artist who, both during his time in the homeland and during the immigration era, created unique works that have been a glorious representative of modern Iranian art for many centuries. Mohasses is an artist whose work is evident in the influence of modern Western art, although the rejection of individual creativity in his works is undeniable. To know Bahman Mohasses and, of course, the works he has created, the first thing to keep in mind is that he has a very serious influence from Picasso's character, and this is well evident in all of his works. Whether when he wants to choose his subjects or in the behaviors he does with form and content. On the other hand, many documents show that Picasso is the most noticeable artistic figure for Mohasses, and he himself occasionally expresses this fascination. Regarding Mohasses, it is narrated that he even held a cigarette in his portrait pose with a daze of Picasso's behavior, stating that no photograph of Picasso was seen unless Pablo was holding a cigarette in it. (Dabiri, 2010).

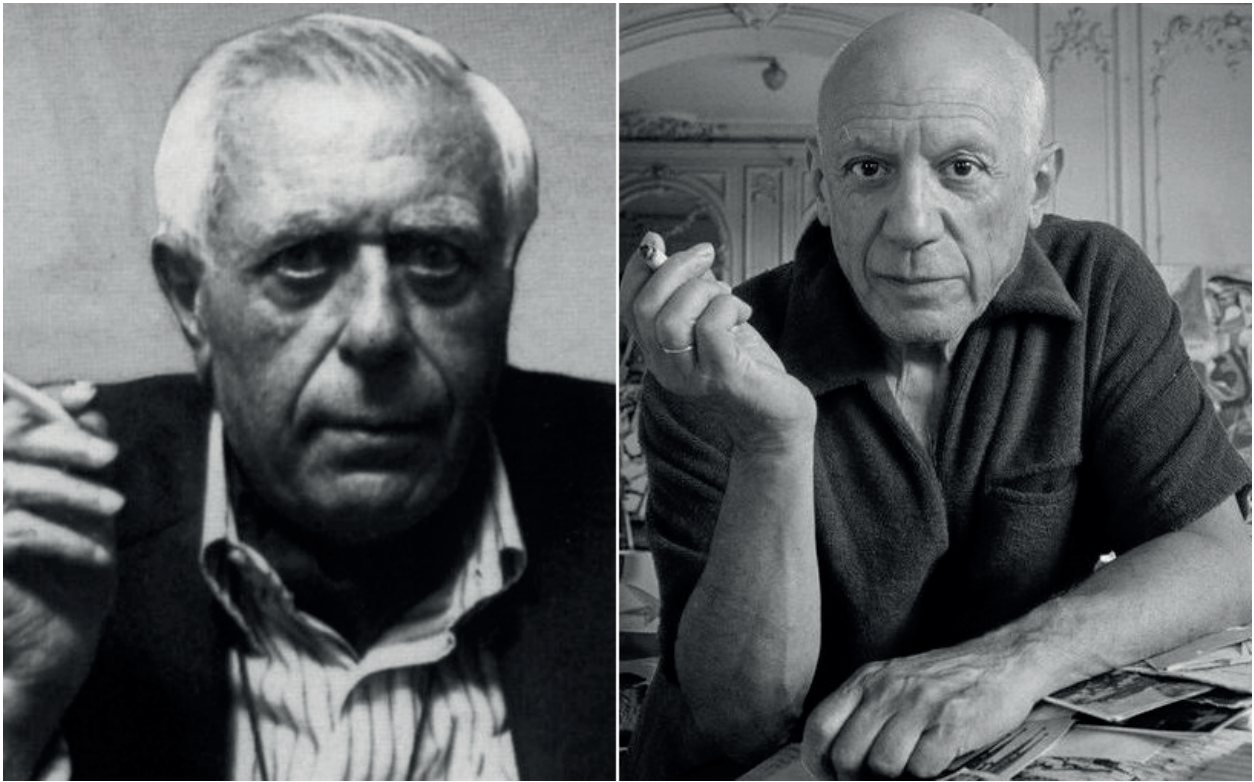


Figure 1- Portrait of Bahman Mohasses (2004, Left) and Pablo Picasso (1960s, Right)

The psychologic and personal influence of Pablo on Bahman is to some extent, which also affects the whole structure and infrastructure of his works. Mohasses is fascinated by Picasso's film and follows him abundantly. Their unique resemblance amazes any researcher in the field of art, whether this film is Picasso or Mohasses himself. For Mohasses, Picasso is an artisan (Khalatabari, 2017); That is, someone who is predominant on his work. In his view, a shoe should not only be beautiful but also functional. He knows a statue or a painting in the same way. This view extends to literature as well, and he believes that a writer should also have a wide range of vocabulary and various synonyms in his literature, and instead of constantly using the simplest word that comes to his mind, he should skeletonize his writing. Acknowledging the possibility that the author should have a style based on the simplest words, he considers this minimal style to be necessary to build and develop. He calls this notion Artisan and criticizes literature that lacks artistic elegance and complexity. "If an artist paints with a red pencil without the use of other colors, the viewer should feel that this red (albeit pure) is the red chosen by the painter, and he calls this artisan," says Mohasses in an artistic interpretation (Interview with Mohasses, 1373).

According to Mohasses, the florist who has the skill to tie a beautiful bouquet is an artisan. The buyer wants only one bouquet, but this beautiful closure means that the florist knows his job. Mohasses, who spent a long period of his life outside of Iran, was an artist with a style that was both strongly Iranian and European. Mohasses's bitter look in his works of art and in his ideology is rooted in his views, thoughts and personality. In Mohasses's works, the most obvious sign of his cultural modernity can be seen. According to Giuseppe Salvaggi, a prominent Italian critic, "everything that has been said about him as a creator can be repeated and a new manifestation of his character can be achieved every time." It cannot be decided that Mohasses should first be called a sculptor or a painter or a translator or a director. All are equally product descriptions. He was a specific example of an Iranian intellectual (Salvaggi, 1389: 24).

Based on his personality traits, Mohasses creates amorphous, lonely creatures whose aesthetics remind the viewer of Pablo Picasso. He should be considered under the influence of Picasso's genius, vision and works. Looking at the artist's work in relation to the violence in his work, he states that

Picasso tells Guterres and Stein: The creator has to create ugliness; to create is struggle, and it brings ugliness. Those who will come later can make better and more pleasant, because they do not have to fight; They know what they are doing and what they want because everything has already been created. Picasso, therefore, is violent and destructive in his work and has nothing to do with immediate happiness. Bahman is a dramatic artist and his intense mastery of work connects the viewer to reality with such power that it is unique (Dadkhah, 1343). All of these statements emphasize Picasso's influence, together with personality and psychological similarities. This article tries to review the literature of art research in the field of evaluating the impact of artists' personalities on followers or later generations, to present aspects of personality similarity between Bahman Mohasses and Pablo Picasso in the form of a codified system. This research has been done in a descriptive-analytical method by collecting library information and the data presented is based on archived documents of two artists.

2. RESEARCH BACKGROUND

Much research has been done on the role and place of Pablo Picasso in modern world art. Pablo Picasso is one of the creators of modern Western culture in the first part of the twentieth century. Picasso has influenced a large number of artists directly or indirectly. The influence of Pablo Picasso on the work of Francis Bacon is undeniable and historically well documented. Bacon has often said in interviews that seeing a Picasso exhibition at a gallery in Paris in 1927 motivated him to become a painter. The Crucified Christ is the first famous painting of Bacon that contains a significant link to Picasso's paintings. Bacon, eager for Picasso's work, could not separate himself from the influence of the great painter and create a truly independent work. This is the frustration that may have led to his temporary decision to retire from painting between 1937 and 1943. In the post-1944 period, Picasso's great influence on Bacon's work seems to be waning. However, reference to Picasso continued throughout Bacon's career (Jones, 1998).

A research has been conducted to evaluate the influence of Picasso on the followers of the Western school and Latvian artists, in particular Visuāldis

Zeidic, Rodolfo Pinis and Alexandres Dembo. Picasso is distinguished by its exceptional style. It was clear to him that starting any new work as a complete individual would involve experiencing graphic forms, colors, textures, and lines. Similarly, in the works of all three mentioned artists, there are experiences with graphic forms, textures and understandable emotions. For all these outstanding artists, Picasso's creative work was not a tool for imitation, but a launching pad for the experience they were fascinated by. (Apele, 2017)

On the other hand, using the neo-classical period and using the concepts of monster and minotaur, Picasso's personality and artistic tendencies and the influence of ancient Greek art on him have been discussed, while the relationship between classical and modern thought has been studied (Rui, 2008).

Picasso's influence on American print artists is the focus of a study that found that the famous Spanish artist inspired the works published by contemporary American artists. The main concern of these Picasso artists has always been that their lithographic and print works should not be considered as copies of Picasso art. Therefore, each has tried to present their unique technique (Willaims, 1996).

Cognitive studies of Picasso and related research around the field of psychology clearly confirm the traces of the psychological evolution in the form and content of his works. Almost all of Picasso's works during the difficult periods of his life show the pain and suffering that afflicts his psyche (Ettinge, 1996).

Studies of Picasso's personality and the reason for his inclination to invent Cubism show that an investigation of the relationship between photography and painting in the late nineteenth century revealed that the two media had more in common than what art historians say, including form and perspective, depth and spatial relationships. Psychological studies in the form of research on Picasso's influence on a particular art to design a new style of art confirm that photography can be considered a good reason for his progress in the movement now known as Cubism, marked a new development (Statton, 2012).

3. ACQUIRED AFFINITIES

3.1. Geography of birthplace

Picasso (1883-1973) was born in Malaga in October 1881 and spent his childhood in this Mediterranean port known as the city of scorching sun of the emerald shadows. It was as if he had been born to do art since he was a child. Corresponding to him, Bahman Mohasses (1931-2010) was born in the hot and humid Rasht in northern Iran, a city with a rich culture on the southern shore of the Caspian Sea, with people interested in literature and art.

3.2. Similarities in the name

Although Picasso's full name consists of 23 words and seems very long, the foundation of his name is adapted from the names of several mythical saints and his relatives. In the structure of the name "Picasso", part of his mother and part of his father name have been taken. On the other hand, the wealthy family of Mohasses called it Bahman, which means a huge mass of snow that has flowed, destroying whatever is in its path. In Persian mythology, Bahman is the name of an angel mentioned in ancient beliefs. He was like an angel with blue eyes at birth; although in adulthood he did not paint anything but demons. His family were all Lahijan landlords and famous for their rice and silk trade. One of Bahman's ancestors, who lived in the Safavid era, was disgraced in the Safavid court, and therefore his family was called Mohasses, from the root of Hasseh*, meaning share, interest and forgiveness (Khalatbari, 1396: 15).

3.3 Cultural-artistic approaches of the family

Picasso's father was a professor of design at the State Vocational School of Arts and an art teacher at the San Telmo School in Malaga. His mother, Maria Picasso, was also of Andalusian descent with an Arab background. Studies show that his parents were both talented and well-rounded. In his interpretation of the artist's originality, it is quoted that when he was young, when he was not yet able to speak properly, he uttered the word (*lápiz*). This word in Spanish means brush (pencil). The father, with an art-related personality and career, taught his son art from the age of seven, and when he was

13 he forced his father to give up painting because he had snatched the ball from his father (Penrose, 1981). Mohasses was born in a family with culturally significant approaches and has grown up alongside this culture and has always been a pioneer of his contemporaries due to his intelligence and deep understanding that he has had with him since he was a child. The artistic taste in this family should not be sought only in Bahman and his cousin Ardeshir. Studies show that many of them had good calligraphy and ability to write, and some also had poetic talents. His birth in a progressive city like Rasht, which is famous for its culture and literature, and benefiting from the families mentioned, provided the ground for his growth. The power of seeing and reading is a very prominent feature in Mohasses. He reads a lot from adolescence and looks at phenomena well (Mojabi, 2000).

3.4. Entering the world of art

Pablo painted his first oil painting at the age of nine, and most importantly, it showed a picture of a bullfighting scene. (Figure 2) From then on, his parents' encouragement led him to painting. At first he paid attention to painting and less to study; He looked at everything carefully and drew it.

Picasso's first major painting at the age of 15 was an academic work; That is, the painting depicts the first Lord's Supper depicting his mother, father, and younger sister kneeling before a priest.

Bahman was nine years old when on the way to school, behind a shop window; he stared at the hands of a man who drew his brush like a cane on a canvas. He is Habib Mohammadi (Gilani painter who studied art at the Moscow Academy of Arts); Bahman's first motivator for painting and it is surprising that many know the master with his student Bahman Mohasses. Bahman started working in workshops and exhibitions of Habib Mohammadi at the age of 14. Benefiting from a powerful economic family with a high status, being born in a city that was one of the two important gateways to modernity in Iran, enjoying the best quality of upbringing and education during adolescence and the opportunity to learn art with Master Habib Mohammadi can be called his happiness for entrance red the field of art (Mojabi, 1379).

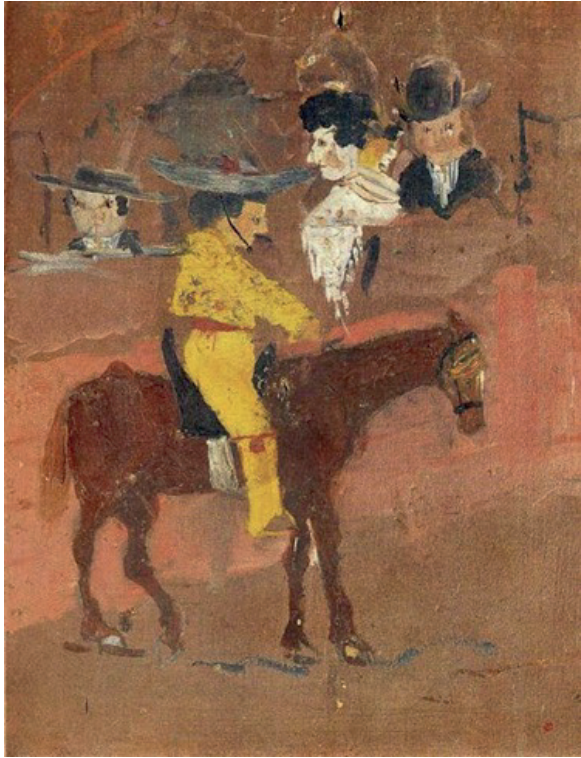


Figure 2- A man on horseback at a bullring (Pablo Picasso, Le petit Picador Jaune, Oil Paint on Wood, 1889)

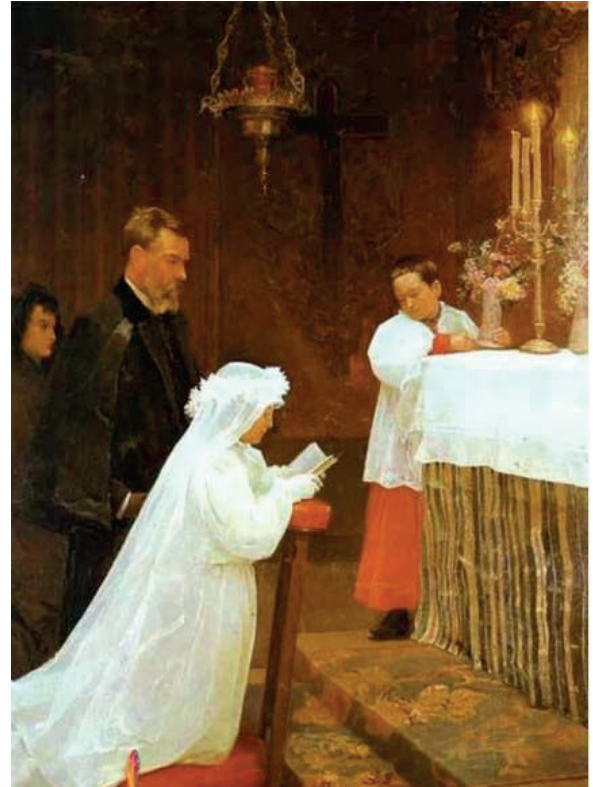


Figure 3- The first Lord's Supper (Pablo Picasso, First Communion, Oil on Canvas, 1896)

4. JOINT PERSONALITY AND PSYCHOLOGICAL CHARACTERISTICS

4.1. Sad, depressed and of tragic descent

The suicide of one of Picasso's comrades had a profound effect on the young Pablo, and as a result of this grief, he began to create works known as the Blue Age (1901-1904). During this period, Picasso became depressed after the suicide of his friend and mostly painted the faces of acrobats, prison guards, beggars and the disabled. During the day he researched his masterpieces in the Louvre and spent the evening with other artists in pubs. During this artistic period, he used mostly dark colors in his paintings. This period of his life is called the "Picasso Blue Age" and the effects of this period are a manifestation of inner pain. Accordingly, Picasso is a tragic artist. Bahman confirms the tragic aspect of Picasso's character: "There is a tragedy in the blood of a Spaniard; you do not see a Spanish painter whose work is not tragic. No one can be found more tragic than Picasso" (Mohasses, 2000).

Another of Picasso's most famous works of the period is two self-portraits of different shades of blue. He returns to this sad look and a year before his death, he presents a portrait of himself in which he expresses in a very subtle way his good qualities by showing his face, which has become more of a mask of sadness. Bahman's art begins and ends with tragedy. He considers tragedy to be the source of inspiration for his paintings and sculptures. Undoubtedly, it can be admitted that in none of his works, there is a little hope. It takes a lot of reflection to realize that this tragic seriousness stems from his bitter character, or from his Aristotelian conception of art. Observing his work echoes Nicolas Pappas' interpretation of Aristotelian views: "Seriousness means action that is properly manifested in tragedy. Action must have a moral content. This does not mean having a moral message." (Bryce Gott, 2005: 18).

4.2. Solitary and secluded

Picasso lived through the eighties to nineties without the energy and constant effort of his youth and

was more solitary. His only two children, Claude and Paloma, and his former painter friend François Gilo were the only ones his second wife, Jacqueline Rock, allowed him to visit. Picasso's isolation increased after prostate surgery in 1965, and he expressed his isolation by devoting all his energy to work. Pablo became bolder only in painting, and from 1968 to 1971 a massive flood of his work (consisting of hundreds of paintings and engravings of copper plates) was exposed to the public. The effects of seclusion were ignored by many critics; His final works have sometimes been referred to as "the works of an angry old man in the death chamber" (Lancaster, 2010).

Mohasses had few friends during his lifetime, and in certain cases he corresponded with writers such as Nima Yoshij and Jalal al-Ahmad. Even the people with whom Mohasses was associated were isolated artists. He was from a social class that was not in tune with the artists of that period and had an aristocratic character that had no affinity with the middle class. In many cases, the reactions that showed were the result of the class differences (Aghdashloo, 1387: 126). In addition to her aristocratic character, Mohasses had other reasons, such as her sexual identity; A reason that was not easily accepted even in the Iranian intellectual space. The result was a legacy behind modern artists whose world had creations that were born too late, but did not retreat and were not ashamed of their homelessness. Bahman Mohasses was a prolific immigrant artist who rarely chose anyone to interact with and preferred to be isolated in artistic circles, especially of the Iranian type; This feature is clearly evident in his works and especially in his sculptures. Accordingly, in the imagination of contemporary painters, he has dual faces, which on the one hand is summarized in his inner creativity and on the other hand, he looks at his avoidance of the vicious circle of social relations of that period. For this reason, he should be considered one of the pioneers of modern and contemporary Iranian painting. Bahman has spoken his word and gone his own way in the fragmented and scattered atmosphere of his artistic period, and thus his works cannot be formulated in the same space with other Iranian painters. In the shadow of this monotony and isolation, there are always escapes to the individual and artistic personality of Mohasses, which, when tied to his works, presents an incomplete and opaque image of him (Mojabi, 2004).

4.3. *Authoritarian and selfish*

Picasso has been described as a very selfish person since his childhood and may be described in many sources as a stubborn person. In contrast to the teaching mechanism, he proudly recalls the school-age, who, instead of paying attention to the lesson, became enchanted by staring at the clock and the slow movement of the hands. In line with this rivalry and in competition with his father, from an early age, he started designs that were remarkable in terms of drawing lines and the extraordinary power of vision and imagination. By standing up for the freedom of art and maintaining his firm independence, he sought revenge on painters throughout the ages for the innumerable abuses they had endured. He is called a brave explorer with a passion for experimentation and, finally, an artist whose inner dynamic force motivated him. In a wide range of artists, Picasso's work has been regarded as a portion of morality, which acts as a powerful and wonderful stimulant in existence and even attracts the attention of the ignorant (Wilson, 2004). Mohasses was also a special and authoritarian person. That is, he believed in the knowledge he had. He changed over time and went from optimism and hope to absolute pessimism. Khalil Maleki, Nima Yoshij, Sohrab Sepehri, and Houshang Irani, all of whom were part of the opposition during the imperial period, were his colleagues in this attitude, and Mohasses sat and stood with them. But in the end, Bahman left everyone and finally reached a very bitter and fascist look (Goodarzi, 2001).

4.4. *Pessimistic*

The critical situation in Europe, the internal tensions in Spain, and the German occupation of France had a profound effect on the subject matter and content of Picasso's art. Pessimism in the darkest and smokiest days of World War II affected Picasso, who was also negative in the pre-war era. His works, especially at that time, show the experience of defeat, the domination of the enemy and the terrible emergence of evil. Emotions that are by no means subjective and metaphysical, but can be seen in the back alleys of Paris and under the boots of Nazi soldiers, Picasso created amazing works with this blackness (Gasman, 1982).

Mohasses was sometimes pessimistic, sometimes based on realism and sometimes on self-aggrandizement. According to him, he looked at the people from above, and after returning to Iran, he had more problems with the people themselves than with the government. Mohasses, like the literature of his generation (such as Nima Yoshij and Sadeh Hedayat), did not seem to be able to be molded into a particular system and somehow suffered from anonymity. A similar pessimism can be seen in the apparent despair of Hedayat and the dark conditions he experienced in Paris. What gives neither glory nor hope, this despair can be clearly seen in him through the destruction of his own works (Zand, 2018).

4.5. Sharp razor of behavior and artistic bad temper

At a young age, Picasso finds himself trapped between the ugly and beautiful radiance of demons and angels. As mentioned, his first works show the daily misery in the society, the wars and conflicts of those days, and the cows injured by bullfighting. In his works, by depicting animals, he attributes to them the characteristics of human behavior, especially violence and cruelty. In the painting “Cat and Bird”, a cat with ugly and clumsy paws is depicted while tearing its victim; But the cat’s face against the blue and calm sky evokes humanity and cat temperamental.

The painting “Bullfighting” by Picasso also shows the image of a horse torn and injured by a cow in a bullring with a touch of elegance and compassion. They have been smashed on the canvas and there are many sharp shadows that have exploded on the canvas and show no sign of his early works, perhaps due to his mental imbalance, which has always been accompanied by a unique bitterness, together with transparent, bitter, gloomy, straightforward, fearless, honest and professional features (Mashhadizadeh, 2013).

There is also an anarchist spirit in Mohasses’s works; This mental trait is so descriptive that he surprised everyone, even in words, and suddenly attacked the audience with a few words that knocked the roof over his head. Some analysts believe that Mohasses never looked down from a position. Even if he mentions in his words that I look from above, this angle of view does not mean arrogance. There is no doubt



Figure 4- The cat is eating the bird (Pablo Picasso, Cat Catching a Bird, Oil on Canvas, 1939)



Figure 5- Bullfight (Pablo Picasso, Course de Taureaux, Oil on Canvas, 1934)

that Bahman was far superior to his peers. He was not short of accepting, accepting or coping. Enough of his sharp behavior, that even in the presence of the Queen, he did not stop smoking and can be said to have a unique behavior (2016 Baghestani,).

4.6. Serious, stubborn and incompatible

Picasso had a very quirky personality and he showed this trait in his works. Sometimes he was thoughtful and even sad and sometimes he was very funny. Seriously enough, he was never satisfied with his work and never gave up trying and learning. Bahman is also a very serious artist and has important words that he says in all seriousness. An inconsistent and

grumpy artist who is not sociable and familiar. With that deep ideology, thoughts, genius, and extraordinary talent, Mohasses was not, in a way, formalistic or frivolous. Although the Iranian society did not benefit from his constant presence, but his absence is certainly very tangible. Mohasses is an incompatible artist; Not with time, not with the ruling power and public opinion, which has nothing to do with any of them. He is not even compatible with the tradition and religion and common life, with his contemporaries and colleagues, and finally, even with himself. Because of these norm-breaking inconsistencies in private and public life, he has been able to present his most difficult interpretation of man as a physical thing, independent of attention to spiritual invisibility, in an artistic and creative way. It is also inconsistent in the analysis of traditional beliefs, and in spite of the cultural belief of ancient civilization, which accepts the humiliation of the body for the sake of the exaltation of the soul, it reveals the fact that human rights of love, freedom, security and annihilation are within the body. By knowing more and more loneliness, one can be a true citizen of this world-city. Most importantly, he was one of the few artists who never strained against bad conditions and did not take souvenir photos with any dictatorship. In practice, his identity prevented him from compromising on freedom, and he therefore preferred isolation to dealing with this foundation and that institution. His behavior absolutely shows a modernist who has embraced the bitterness and grudge of his individuality at the cost of isolation (Mojabi, 2010).

4.7. *Leading and avant-garde*

Picasso has experimented with various art courses, styles, and techniques, and has been a pioneer in each. Perhaps the most significant reason for Picasso to distinguish himself from the artists of his day was his diligence in inventing innovative visual languages. His experiences in a wide range of fields, including painting, pottery and ceramics, sculpture and even printing, are among his records. Liberating himself from the conventional rules of painting at the time, he invented a new style of painting in the early years of the twentieth century, later called Cubism. On the other hand, Bahman Mohasses' avant-garde paintings can be considered as one of the most prestigious works of modern Iranian painting. He was one of the first Iranian artists to

learn painting in the Western style and to combine it with an Eastern look. He is a talented artist who introduced Iranian painting to non-Iranian audiences using Western techniques. One of the most important features of Mohasses is the expression of his works as well as the change of form and shape in nature (Aghdashloo, 1985). Being a pioneer puts him in the position of one of the most influential artists in Iran. His skill was to understand the language of art of the East and the West, to depict it well using European techniques. A feature found in fewer Iranian artists. Maturity and originality are common in all his works from the beginning to the end of his career and even in his unfinished and unreleased works (Bombardier, 2016).

Unlike many of his contemporaries, he never returned to the artistic traditions of the past, and in a way he can be called the only Iranian artist who appears as a global and transnational artist. He is a leading and passionate artist who looked at the world around him from a different angle, apart from the superficial concerns of sentimentalism and intellectual praise. He is an avant-garde artist who was so progressive that no one could continue his path. Although his works are analyzed under the influence of Picasso, critics acknowledge that Mohasses' art undoubtedly reflects the spirit of an Iranian painter. Mohasses is an infinite admirer of Picasso and has been influenced by him to convey the great concept of artist and creative individuality.

4.8. *Multidimensional personality (painter, sculptor, designer, translator)*

Picasso, with his great reputation for painting, has experimented with other fields such as jewelry design, theater, and even poetry and playwriting. However, it also deals with sculpture, which has been less discussed. Picasso can be considered the most important, exciting, complicated and at the same time the most contradictory artist of the bloody twentieth century. No famous artist has experienced the diversity of Picasso's work. From oil painting to design, from sculpture to graphics and even ceramics, he has a range of activities, including tools such as pastels, crayons, lithographs, woodcarving, plaster sculptures, iron or wire structures, for painting and sculpture. His works, as well as photographs and designs of clothes and curtains sewn for the stage and ballet, and finally poetry and playwriting, can

also be seen in Pablo's work file. It is as if Picasso is an encyclopedia of artistic style. His audacity in using techniques that no one dared to use until then, is also worth mentioning (Greenberg, 1977: 64)

Mohasses is also very artistic. He has a special reputation and position in various fields, especially painting and sculpture. In other valleys, such as theater directing and translation, he has created new and valuable works. This universal spirit in art can be traced back to Mohasses's time of study in Italy, which marked a turning point in his ideology on many issues. In Italy he studied self-improvement in literature, culture, painting, sculpture and theater. Reading, seeing and most importantly thinking to gain the capacity of thinking, caused Bahman to find his own artistic identity regardless of the showcase (Dabiri, 1387: 12). He is also a prolific translator and has translated books from Italian and French into Persian. Some of his most notable works in the field of translation are: *Your Villages* (Cesare Pausanias), *The Bold* (Jean Genet), *The Late Matthias Pascal and Henry IV* (The Three-Screen Play by Luigi Pirandello), *The Divided Vicente* (Italo Calvino) and *The Skin* (Cortzio Malaparte). A collection of works that make him a real intellectual. His sculptural works also marked the beginning of Iranian art. Like unique paintings with the same strange, sad and lost creatures, this time they appeared in the form of small and large sculptures. Among the birds that it was not clear what they were waiting for on the shore and somehow lost their place. The sculptures were made in very small to very large sizes and cast in bronze. Along with his constant love and affection for the visual arts, he was also deeply attached to literature. Pleasant books were translated by him and he also staged several plays before the Islamic Revolution. The contemporary Iranian multidimensional artist truly possessed an ideology and was never caught up in formalistic performances. An artist who is always so serious and so lonely that this loneliness can be recognized both in his works and in his whole life, which was mostly spent traveling (Nahidi, 2020).

4.9. *Genius, innovative and creative*

In recounting his childhood memories, Picasso recalls that his mother believed that if he became a soldier, he would become a general, and if he became a monk, he would definitely become a pope;

But he became a painter and Picasso (Powell, 2002). Pablo's amazing ingenuity and talent amazed his father so much that he left his pen, board and paint to his son and stopped painting. The image that introduced him to everyone was the face of a real genius. For all his genius and abilities, he hated compulsion and was often punished for disobedience at school. He says: This stubbornness is very deep in him; In such a way that he makes a small cell with pale walls and a place of confinement an opportunity for painting, and by taking a painting board, he considers it a place where he can stay forever and paint non-stop. "I never get tired of painting, it is meeting people and guests that makes me tired," Picasso said. (Buchheim, 2001: 185)

By creating his works, he took an important step in modern art and was unique in inventing and innovating painting styles and techniques. His talent as a painter and designer is very important. He was very good at using oil paints, watercolors, pastels, charcoal, pencils and inks, and by creating works in the school of Cubism, he used his unique talent in the best way, despite his limited scientific education (only one year at the Royal Madrid Academy). He made an artistic effort to change his intellectual direction. In all his prolific periods of work, he has created works that are completely different in terms of expression and technique. The elements that the artists of that time thought were buried long ago in the past are suddenly revived, and he combines these elements with other tools to create new and wonderful achievements.

Mohasses is a genius painter who can be called an Iranian Picasso. He attributes his ability to see to the influence of Picasso. Mohasses is an example of this statement: "No one becomes an artist, but artist is born" (Khalatbari, 2017). Mohasses is a teacher of reading and independence in seeing. With the help of reading, he saw other worlds as well. Independence in seeing makes him unique, although he never allowed exaggeration to be made about him. Bahman could have been a target, but he avoids it with full awareness.

4.10. *Busy and explorer*

Picasso was one of the most prolific artists in history with thousands of works, including paintings, sculptures and drawings, and sketches, even con-

firmed by the Guinness Book of World Records. 78 years of artistic activity led to the creation of works of painting and drawing, printing and engraving, book illustration and sculpture or ceramic work, which together is an amazing number. He remained a creative, active and prolific artist until the end of his life, when he was almost 90 years old. He had made the analysis of his face one of the constant affairs of his serious work. Evidence of this is the numerous portraits he has painted of his face. In these portraits, the lines of the faces gradually change and eventually embody death and nothingness. The “Man sitting in a hat”, most likely a painting of himself, contains brief themes from Picasso’s paintings.

Mohasses is also a prolific artist who created many works from his adolescence until his death. He sees the search as an opportunity to get out of painting that he does not know how to do, and refers to it as “jumping on a horn every time.” Mohasses sees everything he has done as a chain and believes that exploring is not achievable if it finds its way. He always preferred to go, instead of to reach (Arjmandi, 2013).

4.11. improviser

Picasso is inherently improvisational, creating works that amaze the audience by clinging to simple and sometimes irrelevant pieces and components, with astonishing tenacity and vitality. By observing these improvisations, every viewer is convinced that the artist exposes his immersed bewildered spirit. In this way, fragments pave the way for the development of new ideas, values and ways of looking at the world. Mohasses is also an improvisational artist who in his works only sought to quote his words and with that superfluous rebellion, he tried to show that he can never be defeated.

4.12. Immigrants

Picasso and Mohasses spent most of their lives as immigrants. As a young man, Picasso traveled from Malaga to La Coruña, Barcelona and Madrid, and then returned to Barcelona. He left Spain for the first time in 1900 and went to Paris, where he remained until 1904 and never returned to Spain. He remained in France even during World War

II, despite being banned from performing by the Nazis; He then moved to the south of France and remained there for the rest of his life (91 years old).

Mohasses, however, migrated to the capital from the city of Rasht in the Caspian Sea region, and in 1954 he went to Italy and settled there. During the years before the Islamic Revolution, he frequently visited and returned to his home in Tehran; This was while many of his friends were unaware of him. He then moved to Italy, where he settled and died in Rome at the age of 79.

5. DISCUSSION ON THE EFFECT OF PERSONALITY SIMILARITIES ON ARTISTIC CAREER OUTCOMES

When we talk about the character of an artist, we mean the artist man at the moment of creation. At this moment, he is the representative of eternity in art. It is generally thought that in art, characters and personal attributes have a short life. They usually set the “rules of art” and consider obedience to them in the sense of the eternal value of the work of art. But a study of the history of art and its critique shows that it is precisely these “rules of art” that are the immortal laws that belong to a particular school. And this is never valid for all ages and places. These laws are elements of taste that, in the very light of the artist, create the temptation to be law-abiding. Therefore, it is necessary to change the relationship between the two terms. This is the character of - laws of art that engrave an eternal attribute on the elements of taste and on the interpretation of the laws of art. It is only the discovery of the intuition of an artist’s work that can show whether this character is really an artist or not? This intuition, as we know it, is very complex and full of the triumphant experiences of the soul. But if there is artistic intuition, no law alien to the artist’s personality can oppose the judgment of a work of art. Therefore, the personality of the artist must be considered as its own law. Some applications of this principle have become generally accepted. For instance, if we think that a person is an artist, we should no longer look for his advantages and disadvantages in his work. There is no flaw in the work of an artist like Mohasses, nor is figure of merit in the only style that is offered. Therefore, by combining the similarities of Mohasses’ personality with what we know

of Picasso, one can only acknowledge their artistic closeness. At the same time as comparing the personalities and analyzing the artistic approaches of these two artists with the aim of explaining the similarities, we should be very careful not to prefer one over the other, because if this attitude spreads in research, it means that the design of works of art in It is realized, made abstract and emptied of any artistic meaning and value.

The implicit references in the sufferings of mythology to the crisis of humanity in the contemporary era have become disaster for both artists. Many times the minds did not see the sign of believing for their irony and attributed it to their mythical mind. They have both been considered a modern-day illustrator of myths simply because they drew monster characters during their lifetime. If our interpretation of myth is an apocalyptic and, of course, supernatural narrative that refers to the eternal history of man, it can be considered a mythical creature monster; A practice generally followed in dealing with their art; Searching for the signs of myth in Picasso and Mohasses' works and discovering such meanings is in fact a reference to the psychological depth and mental reflections of an artist with the provision that he ignores his individuality in this affirmation and puts the credibility of his works in the depths of the myth. . Bahman Mohasses and Pablo Picasso lived on the slope of modernism but did not become a formalist.

The twentieth century was a century of destructive greats: Gandhi, Hitler, Stalin, Mussolini, Einstein, Stravinsky, Duchamp, Geneva and Picasso. Greatness is different from good and bad - and who has the right to decide between good and bad? - Each of them, with their own beliefs, wanted to remove caries from culture and society. They were saboteurs and wanted to build a better world by disrupting the existing order. Everyone failed because vulgarity prevailed. Except for a few, the rest went down in history, with the curse or mercy that came with them. (Mohasses, 2000) These lines are a note written by Mohasses in the lament of Pablo Picasso; An artist who was highly praised and greatly influenced by him; But at the same time, it can also be considered as a product biography. Time gives birth to heterogeneous children. In the meantime, some are at a distance from others. This difference, however, does not necessarily have to be weighed

against others. Picasso was well known and understood, both in his time and after, but the future will know better the place of Mohasses in the history of modern Iranian art. In spite of all the differences, we can boldly say about them: They were the child of their era; Twentieth century men, leave the narrations about the lioness

6. CONCLUSION

In Picasso's presence, this short Spaniard is hiding with those staring black eyes, not a painter but thousands of artists, each more innovative and dreamy than the other. He is known as the most prolific painter and one of the masters of human history. Creativity is a hallmark of Picasso. His artistic life is full of diversity and boundless creativity because he was always explicitly and unequivocally committed to whatever he believed to be true. An influential and inspiring figure who, since entering the art world, has invited the contemporary world to watch the height of its opposition. This manifests itself as going through the ups and downs of life, and ultimately inheriting his artistic ideals, from lavish works to modern styles. Mohasses, this blue-eyed and pursuing artist, has benefited greatly from all his research, and in the end he is a full-fledged artist in the sense that such examples are either non-existent or very, very few in Iran. Behind that pleasant face, the sweat of art can be clearly seen. Picasso's artistic and personal influence spread beyond Europe and became so universal that it even attracted Mohasses, who came from the "Orient". Studies and comparisons show the personality and psychological similarities of these two famous artists, which undoubtedly have overshadowed their art. Two tragic and secluded artists who have shown their pessimism in an authoritarian and sometimes harsh manner in their works. Pablo and Bahman are avant-garde artists who have stubbornly worked in various artistic dimensions and improvised their genius to the world. Two prominent figures in the modern art world, both of whom have emigrated. Children of the sea, both deep and turbulent, like the sea: Pablo Picasso of Alboran and Bahman Mohasses of the Caspian Sea.

NOTES

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