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Robert Phillips project 1

Robert Phill-caso

Reference Painting

I started this project by taking a few minutes to try and figure out how Picasso came up with this composition. Without knowing what the image he was working from looked like figuring out where his color selection came from was impossible. I was able to make several assumptions though. The tan base color was either a reference to the skin tone of the subject, or a component of the surroundings. So what I did was to work from both assumptions. The background of my picture is the gray of the walls in my house where I took the reference photos I worked from, and the square behind my portrait serves to frame me in the image, and also to serve as my skin tone.

The lines composing the person in this portrait I feel more confident in my analysis. It has always seemed to me that Picasso was working on a sort of hybrid composite view similar to that of the Egyptians. Taking several views of the subject, he would select the most prominent or distinctive and superimpose all of those aspects together to make an image that is recognizable because of the familiar shapes of the human face, but unfamiliar because they are not a cohesive whole. The ears, face outline, picture left eye, and shoulders all came from a front perspective. The eyebrows, nose, hair, and neck came from a 3/4s shot, and the picture right eye and lips came from a profile shot. When I put them together, I got an effect very similar to that of Picasso.

The last aspect of this portrait is the ability to resize it. This was a digital portrait meaning that monitor sizes and window sizes will vary depending on whom opens it. Because of that, I used the scale command with the size based on variables assigned to the windowWidth and windowHeight values so that as the window is resized, the portrait resizes too.