

A Free Course on the History of Western Art

Dr Laurence Shafe www.shafe.uk

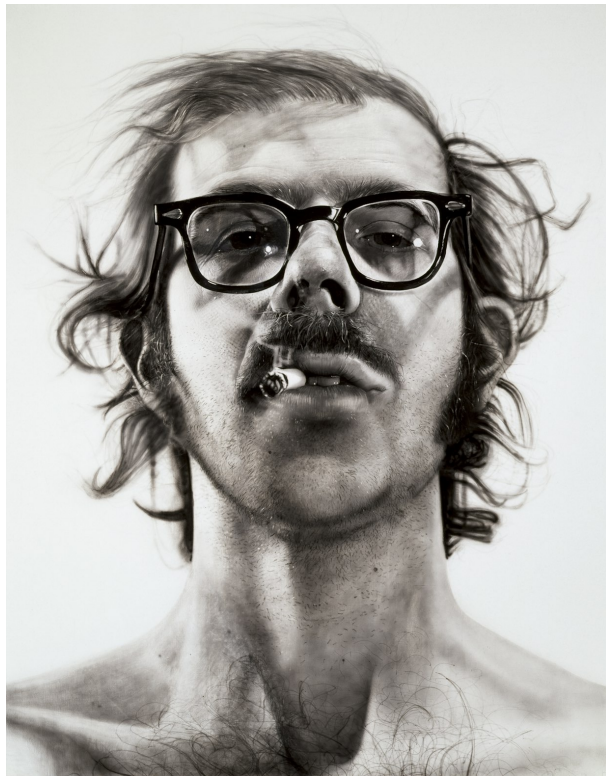


- Welcome. As an amusing change this is a clone of my face and voice by Heygen. This is one of over 200 talks on the history of Western Art, starting with cave art through to art produced in the last few years.

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60-15 PHOTOREALISM AND HYPERREALISM

DR. LAURENCE SHAFE

WWW.SHAFE.UK



Chuck Close
Big Self-Portrait
1967-68

- This is the real me and this talk is from Section 60 on recent art movements. and is about Photorealism and Hyperrealism, its history and some key artists.

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Chuck Close (1940-2021)

Big Self-Portrait

1967-68

Acrylic on canvas

273.1 x 212.1 cm

Walker Art Center,
Minneapolis

Chuck Close (1940-2021), *Big Self-Portrait*, 1967-68, Acrylic on canvas, 273.1 x 212.1 cm, Walker Art Center, Minneapolis

- This monumental nine-foot-high painting launched Chuck Close's career and the Photorealist movement itself. The work depicts Close's head magnified to fifty times life-size, rendered with such meticulous precision that viewers initially mistook it for an actual photograph. Close took several photographs of himself, selected one image, made two 11×14-inch enlargements, then used a grid technique to transfer the image to canvas over four months of painstaking work.
- When **Big Self-Portrait** debuted in 1968, critics were stunned. **Louis Meisel**, the movement's unofficial chronicler, declared that Close had achieved the impossible: a painting more detailed than a photograph. The **New York Times** called it revolutionary but questioned whether such technical virtuosity constituted real art. Many dismissed it as mere copying, but Close countered that he was exploring how identity itself is constructed through images.

- Close created this work during a period of intense personal exploration. Having rejected Abstract Expressionism after graduate school, he sought to make paintings that would challenge viewers' assumptions about representation. He suffered from **prosopagnosia**, an inability to recognize faces, which paradoxically drove him to paint portraits with obsessive detail. The massive scale forced viewers to confront the grain of the photograph, the pores of skin, the stubble of beard.
- **Little-known fact:** The cigarette dangling from Close's mouth in the painting was a deliberate choice to appear tough and confrontational. Close later admitted he rarely smoked but wanted to project defiance against the art establishment that dismissed photographic reference as cheating.

Pronunciation Guide

- Prosopagnosia: pros-oh-pag-NO-zee-ah

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Richard Estes (b. 1932)

Telephone Booths

1967

Acrylic on masonite

122 x 175.9 cm

Thyssen-Bornemisza Museum, Madrid

Richard Estes (b. 1932), *Telephone Booths*, 1967, Acrylic on masonite, 122 x 175.9 cm, Thyssen-Bornemisza Museum, Madrid

- **Telephone Booths** is widely considered the first mature Photorealist painting and remains one of Estes's most iconic works. The painting depicts a row of New York City telephone booths with such dazzling reflective surfaces that the viewer sees multiple layers of reality: the street scene, reflections in glass, and reflections of reflections. Unlike his contemporaries, Estes didn't use a grid system or projector—he painted freehand from photographs with extraordinary technical mastery.
- Critics initially struggled to comprehend the work. **Harold Rosenberg** wrote in 1972 that Estes had created photographs without a camera, questioning whether this represented artistic progress or regression. But **Linda Nochlin** championed the work, arguing that Estes transformed mundane urban debris into monuments of modern life. The painting appeared in **documenta 5** in 1972, bringing international recognition to Photorealism.

- Estes created this work during his transition from commercial illustration to fine art. Having worked in advertising through the 1960s, he understood visual culture's power. New York's gleaming surfaces—chrome, glass, steel—fascinated him. The telephone booths represented communication, connection, but also isolation: transparent barriers between people and the world.
- **Sensational detail:** Estes took over 200 photographs of these telephone booths from different angles, then synthesised multiple viewpoints into one impossible perspective. The painting shows what no single photograph could capture—a composite reality more real than reality itself.

Pronunciation Guide

- Masonite: MAY-son-ite

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Audrey Flack (1931-2024)
Marilyn (Vanitas)
 1977
 Oil over acrylic on canvas
 244 x 244 cm
 University of Arizona
 Museum of Art

Audrey Flack (1931-2024), Marilyn (Vanitas), 1977, Oil over acrylic on canvas, 244 x 244 cm, University of Arizona Museum of Art

- This monumental work revolutionised Photorealism by introducing emotional narrative and feminist commentary. Flack combined 17th-century Dutch vanitas symbolism—hourglass, candle, fruit, flowers—with modern objects: lipstick, perfume, photographs. At the centre, a young **Marilyn Monroe** before Hollywood corrupted her, surrounded by symbols of beauty's transience. The painting references Monroe's death in 1962 at age 36, and **James Dean's** reflection appears ghostlike in the candlestick.
- **Robert Morgan** wrote in **The Brooklyn Rail** that Flack had transformed indulgence into deeply moving symbols of desire and emancipation. The work challenged her male contemporaries' emotional detachment. Whilst **Chuck Close** and **Richard Estes** painted cool, neutral subjects, Flack confronted mortality, femininity, vanity. Her use of the airbrush created glossy, hyper-saturated surfaces that both celebrated and critiqued consumer

culture.

- Flack created this during a prolific period between 1976-78 when she completed her vanitas series. As the only prominent female Photorealist, she faced discrimination—galleries questioned whether technical precision was compatible with feminine sensibility. Her mother had recently died, intensifying her meditation on mortality. She worked from photographs by neighbour **Jeanne Hamilton**, projecting images onto canvas then airbrushing with painstaking care.
- **Remarkable fact: MoMA** acquired Flack's **Leonardo's Lady** in 1974, making her the first Photorealist in their permanent collection—before Close, before Estes. Yet art history consistently marginalised her contributions until recent feminist reappraisal.

Pronunciation Guide

- Vanitas: VAN-ih-tahss

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Ralph Goings (1928-2016)

Airstream

1970

Oil on canvas

152.4 x 182.9 cm

Private Collection

Ralph Goings (1928-2016), Airstream, 1970, Oil on canvas, 152.4 x 182.9 cm, Private Collection

- **Airstream** epitomises Goings's celebration of working-class American culture. The sleek aluminium trailer gleams in California sunlight, parked on gravel—a monument to postwar prosperity and freedom. Goings painted Airstream trailers repeatedly, fascinated by their chrome surfaces and what they represented: escapism, mobility, the open road. Unlike Pop Art's ironic distance, Goings approached his subjects with genuine affection and respect.
- **Edward Lucie Smith** observed that Goings depicted aspects of America familiar to most Americans but rarely celebrated in art. Critics initially dismissed his work as kitsch, but Goings insisted his paintings explored light, form, colour—the assignment of the realist painter. **Linda Chase** noted that his truck and trailer paintings elevated ordinary objects to monumental status through sheer technical mastery.

- Goings created this during his most productive California period. Born in Corning, California during the Depression, he understood working-class aspirations. After completing his MFA in 1965, he rejected abstract painting entirely, declaring he wanted to go as far to the opposite as possible. He took single photographs—unlike Estes's multiple viewpoints—then projected and traced them, a method his art school teachers condemned as cheating.
- **Aha moment:** Goings moved to New York State in 1974, shifting from sun-drenched California exteriors to gleaming diner interiors. His ketchup bottles and napkin holders became as iconic as his trucks—everyday objects rendered with jewel-like precision.

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Ralph Goings (1928-2016),
**Still Life with
 Sugars,**
 1981,
 Serigraph,
 48.3 x 50.8 cm (image),
 Private Collection

Ralph Goings (1928-2016), *Two Waitresses*, 1982, Oil on canvas, 106.7 x 152.4 cm, Private Collection

- This tabletop still life epitomises Goings's mature diner aesthetic. Sugar packets, condiment holders, and napkin dispensers crowd the frame—mundane objects elevated to monumental status through jewel-like precision. Goings felt connection to how each diner employee composed condiments differently, finding beauty in these small, personal choices. The sharp focus on objects contrasts with slightly blurred background details, creating spatial depth whilst celebrating working-class American culture.
- Gerald Silk wrote that Goings's diner still lifes explored how employees arranged their workspace uniquely at each location. Critics initially dismissed such subject matter as kitsch, but Goings insisted his paintings explored light, form, colour—the assignment of the realist painter. Linda Chase noted that his condiment paintings elevated ordinary objects through sheer technical mastery.

- Goings created this after relocating to New York State in 1974, shifting from California's sun-drenched truck exteriors to gleaming diner interiors. He initially painted these still lifes in watercolour before moving to oils and prints. The close-up viewpoint feels intimate—as if we're sitting at the counter ourselves, surveying our own cup of coffee. These works proved photorealism wasn't a dead end but an ongoing exploration.
- Startling fact: Goings experimented with extreme close-ups of ketchup bottles and salt shakers, focusing on abstraction and light rather than recognisable objects—proving his interest transcended mere imitation.

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Duane Hanson (1925-1996)

Artist with Ladder

1972

Polyester, fibreglass, oil
paint, mixed media

Life-size

Private Collection

Duane Hanson (1925-1996), *Artist with Ladder*, 1972, Polyester, fibreglass, oil paint, mixed media, Life-size, Private Collection

- **Artist with Ladder** represents Hanson's groundbreaking sculptural Photorealism, or **Verism**. The life-size figure—complete with actual clothing, paint-splattered overalls, real ladder, genuine brushes—blurs the boundary between art and reality. Gallery visitors often mistook Hanson's sculptures for real people, speaking to them before realising their error. This uncanny verisimilitude raised profound questions about perception, representation, art's purpose.
- **Linda Nochlin** argued that Hanson's sculptures democratised portraiture, depicting ordinary Americans—janitors, tourists, construction workers—typically excluded from high art. Unlike classical sculpture's idealisation, Hanson captured every wrinkle, every imperfection. The work sold for \$375,000 at auction, testament to collectors' appreciation for technical virtuosity and conceptual depth.

- Hanson created this during his mature period when he'd perfected his technique: making moulds directly from models' bodies, then casting in polyester and fibreglass. He'd abandoned his earlier, more political work about violence and social injustice for quieter observations of working-class America. The artist depicted here could be Hanson himself—a meta-commentary on artistic labour, the craftsman's dignity.
- **Mind-blowing detail:** Hanson inserted real human hair, strand by strand, into the sculptures. He aged clothing artificially, added authentic sweat stains, wore shoes to scuff them properly. The sculptures weren't just realistic—they were forensically accurate reproductions of specific individuals frozen in time.

PRONUNCIATION GUIDE

- Verism: VEER-izm

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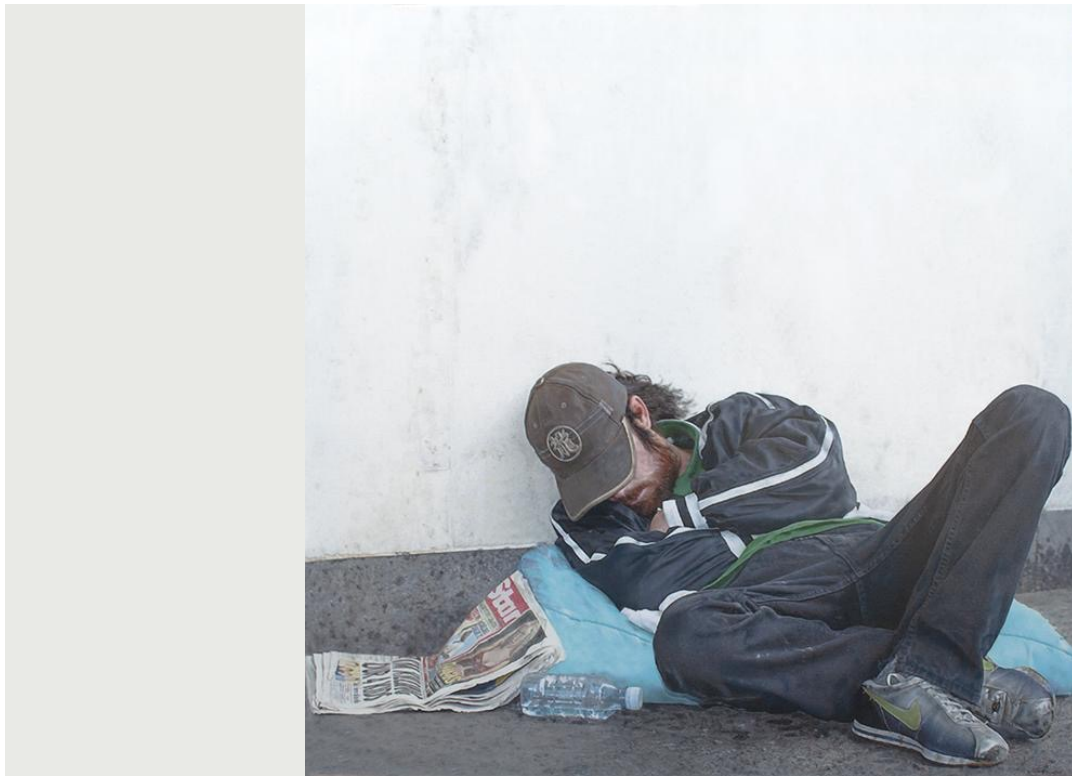
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Denis Peterson (b. 1944)

Dust to Dust

1988

Airbrushed acrylic on
canvas

182.9 x 121.9 cm

Artist's Collection

Denis Peterson (b. 1944), *Dust to Dust*, 1988, Airbrushed acrylic on canvas, 182.9 x 121.9 cm, Artist's Collection

- **Dust to Dust** marked the birth of Hyperrealism as a distinct movement. Peterson depicted a homeless man with such meticulous precision that viewers confronted uncomfortable social realities they'd normally ignore. Unlike Photorealism's emotional detachment, Peterson embedded fierce social commentary. Art historians designated this painting as the pivotal work that initiated Hyperrealism worldwide, distinguishing it from traditional Photorealism through narrative, political consciousness, emotional depth.
- **Graham Thompson** wrote that Peterson leveraged advancements in high-resolution photography to mix the objective with the artificial and subjective. **Robert Morgan** observed that Peterson imbued something of himself into the work—his images succeeded where contemporaries did not. The painting asserted that a man of negligible social status deserved his portrait painted

like any titled individual, his humanity recognised.

- Peterson created this during the late 1980s when homelessness exploded in American cities. Having emerged as a first-generation Photorealist in New York, he felt traditional Photorealism's neutrality was inadequate. He began using hyperrealism as a phenomenological vehicle for social change, depicting diasporas, genocides, refugees. His work centred on the indefatigable human spirit rather than political crucibles.
- **Revelatory fact:** Peterson studied under his grandfather, a master painter and protégé of **Claude Monet**. He earned his MFA from Pratt Institute whilst restoring 16th and 17th-century Flemish paintings for museums. This dual training—contemporary technique and Old Master craftsmanship—enabled him to create timeless symbolic meaning rather than mere photographic appearance.

Pronunciation Guide

- Phenomenological: feh-NOM-eh-noh-LOJ-ih-kal

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Denis Peterson (b. 1944)

Red Square

2005

Acrylic and urethane on canvas

152.4 x 243.8 cm

Artist's Collection

Denis Peterson (b. 1944), *Red Square*, 2005, Acrylic and urethane on canvas, 152.4 x 243.8 cm, Artist's Collection

- **Red Square** exemplifies Peterson's mature Hyperrealist urbanism. Massive commercial billboards loom over crowds of people scurrying below, unaware of the indoctrinating social messages overhead. The painting confronts consumerism's overwhelming presence, advertising's manipulation, modern life's alienation. Peterson rendered every detail with magnificent precision—reflections, textures, compressed space—creating visual commentary on contemporary culture's commodification.
- **Pierre Bergé & Associés** noted that through Peterson's work, it's not only the hierarchy of arts he intends to upset but real social paradigms. **Ari Siletz** described this as performance art: Peterson compels viewers through his dedication, his astonishing realism emphasising rather than concealing his labour. We can flip past a Newsweek photograph, but we can't easily turn from such extraordinary compassion.

- Peterson painted this during the mid-2000s when digital advertising exploded. Times Square, Piccadilly Circus—urban spaces became saturated with commercial imagery. His cityscapes depicted people dwarfed by billboards, their individuality threatened by mass culture. The fundamental component in Peterson's work isn't necessarily the subject but humanity's proximity to it.
- **Shocking insight:** Peterson doesn't use traditional photographic projection like earlier Photorealists. He manipulates digital photographs, altering depth of field, colour, composition deliberately to emphasise socio-political messages. His paintings aren't strict interpretations of photographs—they're constructed realities that comment on constructed realities we inhabit daily.

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Alyssa Monks (b. 1977)

Skin

2006

Oil on linen

106.7 x 142.2 cm

Private Collection

Alyssa Monks (b. 1977), *Skin*, 2006, Oil on linen, 106.7 x 142.2 cm, Private Collection

- **Skin** showcases Monks's signature technique: figures obscured by water, steam, glass—filters that distort the body in shallow painted spaces whilst allowing large areas of abstract design. A woman's face and form emerge through condensation on glass, creating islands of colour with activated surfaces. Monks described this as a contemporary take on traditional bathing women, her subjects pushing against the window, aware of and commanding the proverbial male gaze.
- **Betsy Eby**, a close friend who posed for Monks, observed that her paintings confront the disquieting space of vulnerability. There's a solitude of struggle, betraying lost innocence or evolution that comes from anguish. The seduction comes from behind a veil so at one with the figure it's become second skin, a protective barrier warning viewers: come close, but not too close.

- Monks created this during her early career when she'd perfected her hyperrealist technique. Having studied at the New York Academy of Art, she became obsessed with creating maximum realism. Thick paint strokes in delicate colour relationships were pushed and pulled to imitate glass, steam, water, flesh from a distance. She wanted to be as realistic as possible—this was where she felt isolated and in total control.
- **Transformative detail:** After her mother's death in 2012, Monks's work radically changed. The controlled, glass-like surfaces began to splinter. She realised her previous paintings were an illusion of control, but life doesn't work that way. She moved from bathrooms to woods, from precision to expressive abstraction—proving hyperrealism's emotional evolution.

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Alyssa Monks (b. 1977)

It's All Under Control

2021

Oil on linen

157.5 x 228.6 cm

Private Collection

Alyssa Monks (b. 1977), *It's All Under Control*, 2021, Oil on linen, 157.5 x 228.6 cm, Private Collection

- This monumental work represents Monks's mature fusion of hyperrealism and abstraction. The figure merges with chaotic, untamed nature—paint drips, brushstrokes become wild, precise control dissolves into emotional expression. The title's irony is palpable: nothing is under control. Monks explained that as she reached her mid-40s, she realised the idea of a self is just an idea, that egoic being doesn't matter, that collective consciousness is more meaningful.
- **John Seed** wrote in **Hyperallergic** that Monks captures the energy and anxiety of being in paint. Seven people cried at the exhibition opening—testimony to her ability to expressively render human vulnerability. **Donald Kuspit** observed that Monks searches for beauty through brokenness, the crack where light gets in.
- Monks created this during the pandemic when isolation intensified

everyone's existential questioning. Her numerous self-portraits throughout her career offered her self to viewers whilst generating dissolution that moves toward collective consciousness. By abstracting and obscuring figures, she invites broader interpretations—viewers can more easily identify with her, working against objectification tendencies.

- **Profound revelation:** Monks now focuses less on technical mastery and more on emotional truth. She said she chased realism until it began to unravel and deconstruct itself. She explores where representational painting and abstraction meet—if both can coexist in the same moment. This journey proves hyperrealism isn't a dead end but an ongoing evolution.

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Robert Bechtle (1932-2020)

'61 Pontiac

1968-69

Oil on canvas

152.4 x 214.6 cm

Whitney Museum of
American Art, New York

Robert Bechtle (1932-2020), '61 Pontiac, 1968-69, Oil on canvas, 152.4 x 214.6 cm, Whitney Museum of American Art, New York

- Bechtle's **'61 Pontiac** epitomises early California Photorealism—a sun-drenched suburban street, immaculate car, manicured lawn. The composition appears casual, snapshot-like, yet every detail is meticulously calculated. Bechtle studied alongside **Ralph Goings** at California College of Arts and depicted middle-class America without irony or critique—just clear-eyed observation of postwar prosperity's visual culture.
- Critics debated whether such paintings celebrated or critiqued consumerism. Bechtle insisted he simply painted what he saw. **Michael Auping** noted that Bechtle's retrospective revealed how American car culture defined identity, status, aspiration. The gleaming automobile wasn't just transport—it was achievement, freedom, the American Dream made tangible.
- Bechtle created this shortly after abandoning abstract painting.

Like **Goings**, he faced fierce criticism from teachers who condemned photographic reference as cheating. He persisted, understanding that photography was modernism's acceptance, not its betrayal. He worked from slides taken with his own camera, projecting images onto canvas, then painting with patient precision.

- **Unexpected fact:** Bechtle often depicted his own family, car, neighbourhood. The paintings weren't generic—they documented his specific life in suburban California. This personal investment contradicted assumptions about photorealist detachment. His work was simultaneously universal and intimate, archetypal and autobiographical.

Pronunciation Guide

- Bechtle: BECK-tull

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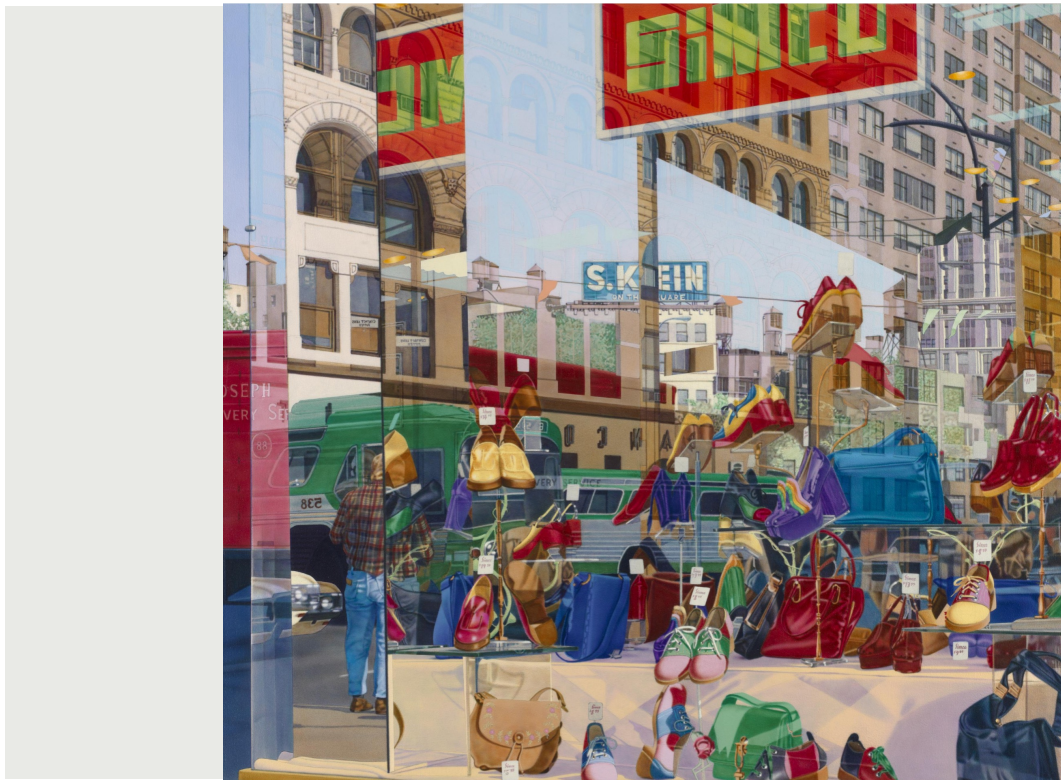
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Don Eddy (b. 1944)
New Shoes for H
 1973-74
 Acrylic on canvas
 111.8 x 127 cm
 Cleveland Museum of Art

- Don Eddy (b. 1944), *New Shoes for H*, 1973-74, Acrylic on canvas, 111.8 x 127 cm, Cleveland Museum of Art
- Eddy's shop window paintings achieved astonishing complexity through layered reflections. **New Shoes for H** shows a shoe store display where glass surfaces create multiple realities: shoes inside, street scene reflected, viewer implied. The painting explores perception itself—what we see versus what exists—through virtuosic technical mastery.
 - **Louis Meisel** championed Eddy as one of photorealism's founding members, noting his exceptional ability to render transparent and reflective surfaces. Critics marvelled at his patience: each painting required months of labour, building up thin acrylic layers to achieve luminous depth. **documenta 5** in 1972 included his work, establishing photorealism's international credibility.
 - Eddy painted this during photorealism's peak moment. Having studied at the University of Hawaii and living in New York, he

embraced urban subject matter—car chrome, storefront glass, commercial products. He photographed extensively, then selected images that offered maximum reflective complexity. His paintings weren't about shoes—they were about light, transparency, the eye's limits.

- **Extraordinary revelation:** Eddy eventually abandoned photorealism for abstract geometric painting, arguing that pure realism constrained his creative vision. This trajectory—from hyperrealism to abstraction—parallels **Alyssa Monks's** evolution, suggesting photorealism serves as rigorous technical training before artistic liberation.

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Franz Gertsch (b. 1930),

Johanna I,

1983-84,

Acrylic on unprimed cotton,

330 x 340 cm,

Museum Franz

Gertsch, Burgdorf

Franz Gertsch (b. 1930), *Johanna I*, 1983-84, Acrylic on unprimed cotton, 330 x 340 cm, Museum Franz Gertsch, Burgdorf

- This monumental portrait—over three metres square—depicts Johanna, teenage daughter of a German industrialist, commissioned then painted again from Gertsch's own initiative. The enormous close-up presents her face with Renaissance-inspired clarity: Dürer's clear-eyed quality, Leonardo's smile, Botticelli's disposition. Yet Johanna is thoroughly contemporary—airbrushed smoothness, moistly reflective eyes, absolutely unlined face. She's Botticelli's Venus looking up, downright pugnacious though impossible to say why.
- By the 1980s, Gertsch's lens had narrowed considerably. The surrounding party of 1970s works disappeared, leaving only huge close-ups as fields of detail and consumption. Unlike American photorealists' focus on consumer culture, Gertsch depicted people with contemplative quietness. Flash Art noted that whilst Gerhard Richter and European contemporaries abandoned photorealism for abstraction, Gertsch ploughed the photorealist furrow with singular

commitment to skill.

- Gertsch created this during his mature period when he'd perfected his technique: projecting slides onto enormous canvases, working section by section over months. He painted on unprimed cotton, allowing pigment to seep into fabric, creating soft, atmospheric effects impossible on primed canvas. The resulting smoothness recalls post-production photographic techniques used in fashion advertising.
- Remarkable fact: Gertsch has his own museum—Museum Franz Gertsch in Burgdorf, Switzerland—dedicated entirely to his work, acknowledging photorealism's artistic legitimacy alongside other major 20th-century movements.

PRONUNCIATION GUIDE

Burgdorf: BURG-dorf

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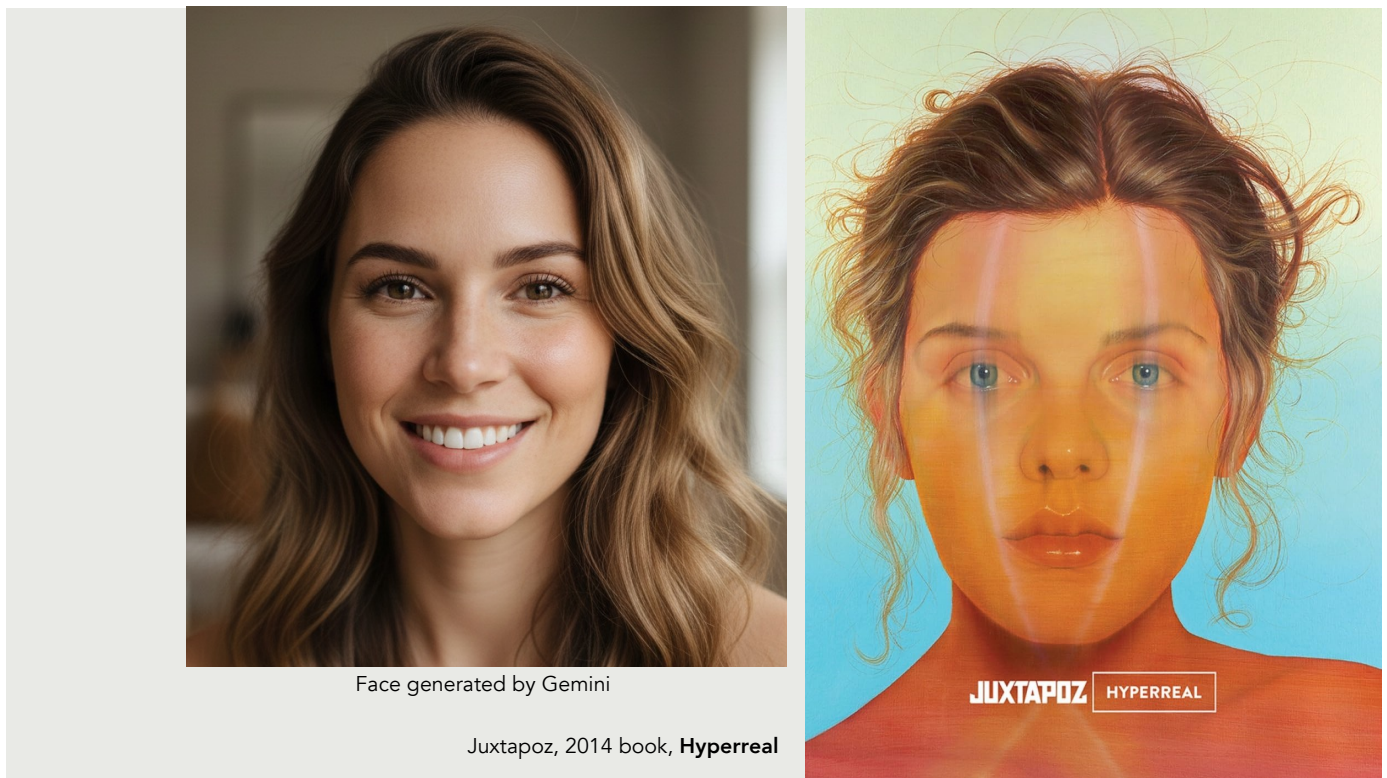
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Bill Fink (b.1954), ***Image of a Man Made Entirely Out of His Own Hair***

Face generated by Gemini

- **Bill Fink** develops hyperrealist techniques using soil, pollen, human hair, even cremated remains—materials that assert mortality, physicality, the body's vulnerability. Contemporary hyperrealists increasingly incorporate narrative, political commentary, environmental concerns—distinguishing their work from AI's simple mimicry
- But Photorealism and hyperrealism and, in fact, all art faces its most profound challenge: artificial intelligence.
- (CLICK) AI image generators create **photorealistic images instantaneously**, rendering months of painterly labour potentially obsolete. Yet human artists respond by emphasising precisely what AI cannot replicate: intentionality, emotional depth, physical presence, conceptual rigour, handmade craftsmanship's aura.

- .(CLICK) These ideas are explored in **Juxtapoz's** 2014 book **Hyperreal** detailed current trends within the artistic genre.
- Artists are exploring hyperrealism's potential in the 21st century. Some embrace digital tools—3D scanning, photogrammetry, digital painting. Others return to traditional media precisely because handmade objects possess irreplaceable value in a digital age. The movement hasn't yet ended—it's evolving.

PRONUNCIATION GUIDE

- Photogrammetry: foh-toh-GRAM-eh-tree

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Kehinde Wiley (b. 1977),
President Barack Obama,
2018,
213.7 × 147 × 3.2 cm,
National Portrait Gallery,
Smithsonian Institution

Kehinde Wiley (b. 1977), President Barack Obama, 2018, 213.7 × 147 × 3.2 cm, National Portrait Gallery, Smithsonian Institution

- **Critical question:** If AI can generate perfect photorealism in seconds, what's painting's purpose? The answer: human connection, embodied knowledge, temporal investment, ethical engagement. A painting made over months carries different meaning than an image rendered instantaneously. The labour matters. The choice matters.
- Would this portrait by Kehinde Wiley have the same response if it had been generated in seconds by an AI system?
- Photorealism and hyperrealism transformed contemporary art by proving realist painting's relevance after abstract expressionism's dominance. Starting with **Chuck Close** and **Richard Estes** in the late 1960s, the movements evolved from neutral observation to social commentary, from American exceptionalism to global practice, from photographic imitation to conceptual sophistication.

- **Louis Meisel's** five-point definition established photorealism's criteria in 1970, yet artists continually exceeded those boundaries. **Denis Peterson** distinguished hyperrealism through narrative and political engagement. **Alyssa Monks** merged precision with abstraction. Contemporary artists now use photorealist techniques alongside digital tools, environmental activism, feminist theory, postcolonial critique—proving the movements' ongoing vitality.
- Major museums worldwide hold photorealist and hyperrealist works: **MoMA, Whitney, Tate Modern, Smithsonian, Guggenheim.** c official portrait, bringing the movement into political iconography's highest echelon. The movements influenced countless contemporary artists who value technical mastery, careful observation, engagement with photography's ubiquity.

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Kehinde Wiley,
***President
Barack Obama,***
2018,

60-15 PHOTOREALISM AND HYPERREALISM

DR. LAURENCE SHAFE

WWW.SHAFE.UK



- Photorealism and hyperrealism ask fundamental questions: What is reality? How do we perceive? Can artists compete with AI or use AI to take their art further? What matters in an image-saturated world? These questions remain urgent. As long as artists grapple with representation, observation, truth, beauty—photorealism and hyperrealism will continue to evolve.
- **Thank you for your time and attention.**



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