

Photorealism

[Art & Culture](#), [Artists](#)



Photorealism as expressed in 'Art of the sixties' Photorealism also referred to as Hyperrealism or Surrealism, consists the apparent intrigue that some painters have with photographs thereby by using them to record figures and settings that are representative of the photographs. Through photorealism, the use of sketches as the primary means of gathering information has been replaced with photography, with the photograph being the subject of the painting. Through this process, photorealism complicates the notion of realism by mixing together the real and the unreal, making their canvas painting of the image look exactly as if they were made from actual observation.

The author takes note of how Eddy, got fascinated by the double layer of information offered by the features of windowpanes, that of being reflective and at the same time transparent. While it was apparent that any ordinary painter would eliminate the reflective property of the window as being insignificant or worse still confusing in the resulting painting, the author points that Eddy found the apparent confusion as the major intriguing factor, thus worth maintaining in the painting. The resulting artwork also exposes the ability of photography to capture dizzying amount of information that can later on be analyzed for magnificent effects that in the words of the author, some sort of hallucinatory super realism.

The author also explores another parallel development to photorealism typical of the works of Duane Hanson, a type of realism based on sculptors.

Hanson's photorealism substituted casting from a live model, thereby molding artworks directly on the body of an individual, as opposed to the

substitution of photography for traditional sketching, characterized by modeling in clay, plaster or wax.