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Zásady pro vypracování:

Závěrečná bakalářská práce se bude věnovat uměleckým směrům fotorealismus a hyperrealismus převážně v americkém výtvarném umění a sochařství (příp. gobelínech). V úvodu práce student nejprve s použitím relevantní sekundární literatury zvolené směry charakterizuje, nastíní historii a představitele. Jádrem práce pak bude analýza děl zvolených autorů (např. Chuck Close, Duane Hanson, Denis Peterson). Student se zaměří jednak na jejich specifický výtvarný přístup, jednak na náměty (portréty, městské prostředí, společenský a politický komentář). Ve svých analýzách bude student odkazovat na konkrétní díla (ať už malířská či sochařská) a svá tvrzení bude opírat o kritické zdroje. Může se rovněž vyslovit k odborné i laické recepci tohoto směru. Závěrem analýzy přehledně shrme a vysloví obecnější závěr o technikách a námětech amerického fotorealismu a hyperrealismu.

Seznam doporučené literatury:

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Martin Leška v. r.

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Annotation

This bachelor thesis inspects the art movements of Photorealism and Hyperrealism that took place in the late 1960s and early 1970s. It puts the styles into historical context with other art movements depicting reality and provides critiques of hyperreality by the philosopher Jean Baudrillard. Furthermore, the work examines the properties, techniques, and ideas of Photorealism and focuses on the authors such as Richard Estes, Chuck Close, Ralph Goings, and Duane Hanson. The thesis expresses possible interpretations of the artworks created by the mentioned authors and provides contrasts or comparisons to art created by authors in different styles. It also provides evidence of Photorealism turning into Hyperrealism by showing Czechoslovak Socialist Republic authors such as Theodor Pištěk and Zdeněk Beran in the 1980s.

Keywords

Photorealism, Hyperrealism, Pop Art, Richard Estes, Chuck Close, Duane Hanson, Ralph Goings, Theodor Pištěk, Zdeněk Beran, Art

Název

Fotorealismus a Hyperrealismus v americkém umění

Anotace

Tato bakalářská práce zkoumá umělecké směry Fotorealismus a Hyperrealismus, které se odehrávaly na přelomu 60. a 70. let 20. století. Oba styly zasazuje do kontextu s ostatními historickými hnutími zobrazující realitu a poskytuje kritiku hyperreality od filozofa Jeana Baudrillarda. Dále práce zkoumá vlastnosti, techniky a myšlenky Fotorealismu a zaměřuje se na autory jako Richard Estes, Chuck Close, Ralph Goings a Duane Hanson. Práce vyjadřuje možné interpretace děl zmíněných autorů a zároveň poskytuje kontrasty či srovnání s jinými uměleckými díly od autorů odlišných stylů. Dokládá také přeměnu Fotorealismu v Hyperrealismus tím, že ukazuje autory ČSSR jako Theodor Pištěk a Zdeněk Beran v 80. letech.

Klíčová Slova

Fotorealismus, Hyperrealismus, Pop Art, Richard Estes, Chuck Close, Duane Hanson, Ralph Goings, Theodor Pištěk, Zdeněk Beran, umění

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Introduction

Realism can be seen in all forms throughout the history of cultural art. From ancient Rome's perfect figurative sculptures to the Renaissance and its analytical approach to painting the human body to American Photorealism that employs the mechanical transfer of photographs onto a canvas. Throughout history, Realism was both accepted and rejected, depending solely on the time period of the dominant art movement. Therefore, it can be noted that Realism has come in different waves to the present day. As of the first half of the twentieth century, the realistic tendency appeared as the least interesting and appealing for the artists because of the disillusionment coming from the Great War, World War II, and series of worldwide crises. The artists gravitated into the unreal world of abstraction, devoting their time to express their emotions through unaltered series of lines and splashes of various color pallets. However, with the second half of the century, the society gradually consolidated and started to develop into a society of consumerists with a materialistic world view. Therefore, it was inevitable that some of the artists would express their personal opinion, negative or positive, and adapt to the developing society, which resulted in Pop Art. This style was seen as a return to Realism because of its themes that incorporated popular icons and advertisements of that time, processed into a painting of colorful and simplistic style. With the rise of Pop Art, Photorealism and consequent Hyperrealism were born with it. Therefore, these styles can be seen as a variation of Pop Art. However, Photorealism was a movement that was never seen or done before, as it was a total comeback to the factual Realism. Photorealism is a genre of art that emerged in America during the late 1960s and early 1970s. This movement is characterized by its highly realistic depictions of everyday objects, often with an emphasis on surface texture and elaborate details. Seeing and observing these details was made possible by the great technological advances of the 20th century in photography. Therefore, some of the resulting works of photorealists might be mistaken for photographs because of their photographic qualities. This movement continued to thrive in America and around the world, with artists such as Chuck Close, Richard Estes, Ralph Goings, and Duane Hanson becoming well-known names that dominated the scene of fine arts in the 1970s.

This thesis explores the movement of Photorealism and Hyperrealism, considering several factors that contributed to the movements and from which they developed. Firstly, the thesis tackles the term mimesis and the representation, explaining it and looking at the origin of the word; then the thesis focuses on the different kinds of media through which the representation can take form and considers approaches to evaluating and interpreting the

mentioned forms. Furthermore, it sets the reader into the nineteenth century, where Realism was present as the contemporary popular movement. The chapter deals with the different kinds of media that were employing Realism, namely literature and paintings. It shows their similarities and differences between them. Furthermore, the vital term of Trompe l'oeil is mentioned, as one of the oldest predecessors of Photorealism, and its deceiving depictions of reality in detail. Getting to the main content of the work, the Photorealism is introduced by its proximally closest predecessors, Abstract Expressionism and Pop Art. Then, the term Photorealism is separated and differentiated from Hyperrealism, attempting to find and to explain the differences. Next, the thesis shows and defines how Photorealism got into the consciousness of a broader audience and how it became popular. Subsequently, the idea of Photorealism is presented, which answers the question of why the authors were inclined and created in this style. In addition, the idea points out how Photorealism differed from other styles and what made it special. The thesis provides an explanation of what Photorealism stands for in terms of techniques and what themes it employed in the United States. The thesis then moves back to the historical usage of photography. This chapter of the thesis describes briefly how the projection of reality was created, provides an example in Vermeer's work, and shows a critique of modern projection of reality and hyperreality by Jean Baudrillard.

The research contained in the thesis will analyze some of the works of the selected artists, namely Richard Estes, Chuck Close, Ralph Goings, and Duane Hanson, examining their personal techniques, inspirations, and stylistic choices. Throughout the analysis, there will be personal interpretations of chosen artworks, attempting to answer possible representations and reflections of the social, cultural, and political contexts of its time. Most of the artworks are contrasted by works of other artists representing different styles, in order to find and to confirm the concepts that Photorealism represents. Towards the end, the thesis provides a brief example, showing the development of Photorealism. Specifically, it focuses on the Czechoslovak Socialist Republic in the 1980s and shows the gradual change of Photorealism into Hyperrealism in the state. The authors such as Theodor Pištěk and Zdeněk Beran are going to be mentioned in order to support the revealed information specifying the fields that Hyperrealism explored, experimented with, and developed into.

1 Mimesis in Historical Context

Mimesis is a term that has been used in a variety of ways throughout history. It is generally understood as "imitation" or "representation." It is often used in the context of visual art, literature, and other forms of creative expression to refer to the process of creating an imitation or representation of something else. The origin of the word comes from the Greek word *mīmēsis*. In ancient Greece, Plato defined mimesis as a human attempt to imitate an original object or action through different kinds of media. These media are most commonly in artistic forms of visual art that either depicts something (i.e., painting or sculpture) or describes something (literature, drama)¹. However, it is not solely connected to art; mimesis can also be used in a technical practice, such as medicine, which Plato approved. The outcome of performing the mimesis can share similar or the same features with the original source, as Paul Woodruff points out: mimesis can lead to “an attribute, an appearance, a type of action, or an effect.”²

The concept of mimesis and imitation was a rather controversial field in ancient Greece. The renowned philosophers Plato and Aristotle discussed the importance of mimesis, and both presented different opinions. According to Plato, the human soul is divided into three parts: rational, spiritual, and appetitive.³ The reason stays above all, it makes the person function and execute their actions. The spiritual part of the soul represents one’s morality, courage, virtues, and willingness to obey reason. Lastly, the appetitive part is the one connected purely with pleasure and nothing else.⁴ Thus, Plato connected the mimesis and artists to the lowest part of the human soul, the appetite, as they and their art could corrupt one’s soul just by presenting it to them. He criticized the old masters for their attempts to satisfy unimportant desires instead of looking for ways of enriching the intellect of people or improving their spiritual aspect.⁵ Aristotle, on the other hand, did not share the negative point of view of Plato regarding mimesis. He celebrated it because he thought it was natural for people to imitate the world around them. His idea was that the art and its representations could bring an educational and moral function to society and that it would provide the means

¹ Kendall L. Walton “Representation and Make-believe,” in *Mimesis as Make-Believe: On the Foundations of the Representational Arts*. (Cambridge, MA: Harvard Univ. Press, 2004), 11–20.

² Paul Woodruff, “Mimesis,” *A Companion to Ancient Aesthetics* 8, no.1 (January 2015): 327–340

³ John M. Cooper, “Plato’s Theory of Human Motivation.” *History of Philosophy Quarterly* 1, no. 1 (1984): 3–21.

⁴ Tiffany Harrington, “The Significance of a Bipartite/ Tripartite Division of the Psyche.” *The Equilibrium* 2, no. 1 (2018): 13–16.

⁵ J. A. Philip “Mimesis in the Sophistês of Plato.” *Transactions and Proceedings of the American Philological Association* 92, no. 1 (1961): 458.

for people to learn about themselves and the world. With the progression of time, the mimesis of represented people and objects slowly shifted from pure reality to fictional characters that the authors created in their head. Aristotle had also defined that the characters and objects created by the writer, or a painter could be described or depicted better than they are, worse than they are or the same as they are.⁶ That being done, each medium of representation could employ more impactful stories of characters that seemed real, but were, in fact, made up. Aristotle described the stories (especially tragic) in his writings as bearers of catharsis. He believed that by experiencing fear, pity, and emotional engagement, the audience could be helped to process and cope with difficult or traumatic experiences in their own lives.⁷ Each of the media employing mimesis is better at conveying different information than other media. For drama and poetry, the mimesis can show and describe a character, their emotions, and internal processes. The mimesis in music might represent an emotion that is conveyed more easily through its tones than other information. According to Plato's definition of mimesis, it could also be noted that it is applicable to reality itself, since people can imitate other people, learning from them and inheriting their traditions and culture.⁸ For the painting and sculpture, the main effect that is achieved through the author's creation is the easily accessible information that the painting or sculpture offers in its representation. The mimesis in visual art can capture and represent a moment of the reality or a reality-like point of view of the author.⁹

1.1 Art through Mimesis

It is possible to say that mimesis is a device that enables people to perceive and understand art from different perspectives. This thesis looks at art through the mimetic lens and will focus on certain fields to deepen the reader's understanding and appreciation of the works.

The defined attributes of mimesis are representations and media. The most important point of interest is the representation; the viewer can focus on whether the representation is concrete or abstract, in other words, if it reflects the reality truthfully and to what degree the truthfulness reaches, or if the representation distorts the reality through the abstraction and reveals the points of view that convey authors' ideas and opinions about the meaning of reality. Furthermore, one can analyze the representation in terms of the portrayed object or

⁶ Paul Woodruff, "Aristotle on mimesis," *Essays on Aristotle's Poetics*, no. 1 (1992): 78.

⁷ Leon Golden, "Mimesis and Katharsis" *Classical Philology* 64, no. 3 (1969). 145–153.

⁸ Woodruff, „Aristotle on mimesis,“ 74–78.

⁹ Ernst H. Gombrich, *Příběh Umění* (Praha: Argo, 1997), 23–25.

idea – one can look at the representation thinking about the questions such as: If the depicted subject is a representation of a human figure, a real object, and a real place, or if the idea is more abstract and the artwork represents some form of hidden meaning that the viewers are supposed to interpret themselves. Another defined contribution of mimesis is the medium through which the authors convey the message of reality or their perception of it. There are several types of media: sculpture, painting, writing, but also dance or everyday actions are to a certain degree work of mimesis. On top of that, there are techniques for each medium that further classify the resulting work.¹⁰

Although not conventionally categorized as mimesis, there are several aspects that are inherently associated with artworks, such as contexts and themes. An alternative approach to examining art involves analyzing the circumstances in which it was created. An essential consideration when examining the context is the environment from which the art originates, specifically whether the artwork reflects the cultural, political, and social values of the time. The themes within an artwork relate to the concepts and ideas that the work explores. An analysis of the themes can help determine whether the artwork is addressing significant issues or questions about society, the human condition, or the natural world. In addition, it is crucial to examine the messages or perspectives conveyed by the artwork to understand its significance.¹¹

¹⁰ Walton, *Mimesis as Make-Believe* 51–66.

¹¹ Gombrich, *Příběh Umění*, 15–27.

2 Realism in different media

The human wanted to represent the reality from the earliest of times. Be it the prehistoric period, ancient Greece, or the Renaissance, there were always signs of representation of reality. However, it is important to note that some of the art functioned only as an imitation without any deeper meaning, and some of the art functioned as a representation with a meaning behind it, resulting in Realism.¹² The meaningless representation developed into Trompe l'oeil (literally translated as "eye deceiver"), it was a very popular style that was well-known in ancient Greece. According to legends, it was represented by Zeuxis, who was able to recreate the reality so convincingly that it even confused animals.¹³ There is an ancient story that talks about Zeuxis and Parrhasius, two ancient Greek artists. The two engaged in a painting contest to determine who was the greatest artist. Zeuxis painted a bunch of grapes so realistically that birds flew down to eat them, only to discover that they were merely an illusion. He believed that he had created a unique masterpiece. Boastingly, he ordered Parrhasius to pull of the curtain to see what he painted. However, the curtain itself was a painting. It was so lifelike that Zeuxis mistook it for a real object. When Parrhasius revealed the truth to Zeuxis, he admitted his defeat, acknowledging that, while he was able to deceive the birds, Parrhasius had deceived an artist. This tale is often referred to as "A Tale of Curtains and Birds."¹⁴

On the other hand, Realism is a tendency that was emphasized mainly in the mid-19th century. It was aimed at representing the reality in a truthful and objective way. Realism in painting was characterized by a focus on the everyday life of ordinary people, often in rural or sometimes in urban settings. Realist paintings often depicted scenes of working-class people engaged in their daily routines and sought to capture the nuances of human expression and emotion. Artists of the Realism used techniques that appropriately captured light and shadow creating depth and the touch of reality in their paintings. Some of the European well-known realist painters are Gustave Courbet, Jean-Francois Millet,¹⁵ and from America the Realism was represented by Edward Hopper or the scene painter Grant Wood.¹⁶

The need to capture reality did not only appear in the medium of painting; it was also a product of the literature. The realistic literary movement sought to depict life as it truly was,

¹² Kenneth G. Hay, *Fascinace Skutečností: Hyperrealismus V České Malbě = Fascination with Reality: Hyperrealism in Czech Painting* (Olomouc: Muzeum umění Olomouc, 2017), 44–45.

¹³ Hay, *Fascinace Skutečností*, 45–49.

¹⁴ "A Tale of Curtains and Birds," Zeuxis-Parrhasius, published January 22, 2022, <https://zeuxis-parrhasius.com/pages/a-tale-of-curtains-and-birds>.

¹⁵ Gombrich, *Příběh Umění*, 499–535.

¹⁶ Hay, *Fascinace Skutečností*, 53.

without any romanticizing or idealizing. In the literature, realists believed that the world should be depicted exactly as it was, with all its flaws, hardships, and struggles. These themes were described in short stories, essays, and memoirs.¹⁷ Differentiating itself from the painting, literature turned into Naturalism that disguised itself with a a grim and dark reality with more scientific approach of human existence. Naturalist writers focused on the harsh realities of life, such as poverty, violence, and disease, and portrayed characters as being subject to the forces of heredity and the environment.¹⁸

¹⁷ Donald Pizer, *Realism and Naturalism in Nineteenth-Century American Literature* (Carbondale, Illinois: Southern Illinois University Press, 1966), 3–11.

¹⁸ Pizer, *Realism and Naturalism in Nineteenth-Century American Literature*, 11–16.

3 Photorealism and Hyperrealism

Great historical events change the perception and the behavior of people. There is no denying that after the end of World War II people were left in disillusionment; they were upset and began to question the whole world. The artists with worldwide recognition stopped believing in the mimetic representation of reality plausibly because of the fact that the world was destroyed and shaken after conflicts that were pointlessly created by people. One of the first postwar art movements emerged in the 1940s. It came from the New York School and was later labeled Abstract Expressionism. Abstract Expressionism was a way to capture and represent the spontaneous bursts of emotions of the author, as a response to the aftermath of and trauma caused by the war.¹⁹ Therefore, the mimesis used in the work might be considered as a pure emotion that the painting radiates. Abstract Expressionism works as an umbrella term of numerous styles, but the most important one was the action painting represented by Jackson Pollock, who experimented with uncontrolled brushstrokes and a wide range of colors, resulting in a culmination of chaos that was minimally influenced by a human. This technique corresponded to a certain degree to the Dada movement, as it lacked any logical reason.²⁰

The style was gradually losing its popularity because the society became more consolidated and settled for the second half of the 20th century. Abstract Expressionism was being opposed by Pop Art that gained its major popularity in the late 1950s.²¹ The movement was turning its attention to the real world, gaining inspiration from the visual smog that was ever-present as a part of popular culture in the cities. It rejected the established conventions of Abstract Expressionism as the young artists felt bound by the abstraction, and they wanted to depict the real world around them. Artists of Pop Art sought to move away from the subjective expressions of the New York School. They started to paint everyday objects such as product packaging, comic books, advertising, and stars of the Hollywood movies in a style that was appealing to the mainstream mass of people.²² With the success of representing the reality, Pop Art laid the foundations and prerequisites for the development of a new style, consequently resulting in Photorealism. Therefore, it was not long after the rise of Pop Art that Photorealism became a very famous and prominent style, as well.

¹⁹ "New York School," Tate, Published April 19, 2017, <https://www.tate.org.uk/art/art-terms/n/new-york-school>.

²⁰ Gombrich, *Průběh Umění*, 599–618.

²¹ "Pop Art," Tate, Published April 10, 2017, <https://www.tate.org.uk/art/art-terms/p/pop-art>.

²² Alena Odehnalová, *Vybrané kapitoly z dějin kultury XX. Století* (Brno: Akademické nakladatelství CERM, 2001), 124–126.

Photorealism is a style of art that emerged in the late 1960s and early 1970s that is characterized by highly realistic depictions of subjects. However, Photorealism as such is a loose name, as it might be referred to as Superrealism, Hyperrealism, Radical Realism, Post-Modernist Illusionism, Sharp-Focus Realism, etc. throughout other publications. The reason why the name is in the undecided state is that no manifesto was ever written on the style.²³ According to the letter correspondence from Edith Jeřábková; she attempts to tell the style of Photorealism and Hyperrealism apart. However, she shows considerable confusion regarding these terms at the same time. Although she claims that the styles are not the same, she fails to provide clear evidence. She mentions that photorealistic artwork is purely a work that attempts to imitate and copy a photograph. On the other hand, she claims that Hyperrealism is also trying to imitate objective reality but through all kinds of input, but mainly the photography.²⁴ Kenneth G. Hay attempts to explain the emergence of the confusion between the terms by claiming: “Although the term ‘Hypérrealisme’ was first coined by Belgian art dealer Isy Brachot for a major exhibition at his gallery in Brussels in 1973, the work shown included American photorealists such as Ralph Goings, Chuck Close, and Don Eddy [...]” and follows: “More accurately, Hyperrealism refers to a second wave of artists influenced by the Photorealists Charles Bell, Denis Peterson, Gottfried Helnwein, Alyssa Monks, Vesna Bursich, Ron Mueck and many more. They tend more to focus on details and are able to achieve greater meticulousness resultant from high resolution digital imagery.”²⁵ Therefore, it can be assumed that the confusion regarding the styles representing reality, especially Photorealism and Hyperrealism, was caused by the fact that they are still relatively new concepts. Probably, because of the vagueness and the thin line created between these two styles, people treat these terms as synonyms, which is not entirely correct.

According to Louis K. Meisel, he defined five categories that had to be met in order for a person to be considered as a photorealist:

1. The Photo-Realist uses the camera and photograph to gather information.
2. The Photo-Realist uses a mechanical or semi-mechanical means to transfer the information to the canvas.
3. The Photo-Realist must have the technical ability to make the finished work appear photographic.
4. The artist must have exhibited work as a Photo-Realist by 1972 to be considered one of the central Photo-Realists.

²³ Christine Lindey, *Superrealist Painting and Sculpture* (New York: W. Morrow, 1980), 7.

²⁴ Edith Jeřábková, *Hyperrealismus* (Hradec Králové: Galerie moderního umění v Hradci Králové, 2002), 3.

²⁵ Hay, *Fascinace Skutečností*, 61.

5. The artist must have devoted at least five years to the development and exhibition of Photo-Realist work.²⁶

On the other hand, Kenneth G. Hay comments on Hyperrealism and defines it by stating: “Hyperrealism is the product of digital photography, the preceding style of Photorealism and the hyperinflation of neo-liberal economics. However, Hyperrealism differs in approach from the more literal trend of photorealist painting and sculpture. Although hyperrealist painters and sculptors also use photographic images as source material, their work, unlike Photorealism, is more narrative and emotive.”²⁷

The authors of Photorealism were still relatively unknown to the broad audience until the year 1972 when an exhibition named Documenta 5 took place. Documenta is a contemporary art exhibition that takes place every five years in Kassel, Germany. It was first established in 1955, and since then it has become one of the most important and prestigious exhibitions in the world of contemporary art. The exhibition typically features works by artists from around the globe, and it is often used as a platform for new and emerging artists to display their work. Documenta has been known to set trends in the art world, and it is often seen as a kind of reflection of the state of contemporary art. The exhibition also includes educational programs and public events and attracts a large international audience of art enthusiasts, collectors, curators, and scholars.²⁸ It was an unconventional decision regarding Documenta 5 that was made by Harald Szeemann to lead the exhibition in a style of pursuing Realism. He let go of the freedom of expressing ideas and emotions through abstraction and preferred to focus on the latest trends that existed in the world. The exhibition employed over 200 artists from around the world, introducing the authors such as Richard Estes, Chuck Close, Duane Hanson, and Ralph Goings to exhibit their finest works for people to admire. The exhibition showed much more styles than Photorealism, i.e., Minimalism, Conceptual Art, Performance Art, Pop Art etc.²⁹ However, it was inevitable for the photorealists to come into the consciousness of the worldwide society, as they were put amongst the stylistic giants in terms of art movements.

It is possible to say that Photorealism inherited from and was based on the standpoint of Pop Art. The artists shifted towards this style as a response to the Abstract Expressionism

²⁶ Louis K. Meisel, *Photorealism* (New York: Abradale Press, 1989), 12.

²⁷ Hay, *Fascinace Skutečnosti*, 57

²⁸ “The Bumpy Road to a Group-Led Documenta,” *The New York Times*, last updated June 26, 2022, <https://www.nytimes.com/2022/06/10/arts/design/documenta-ruangrupa.html>.

²⁹ “Documenta 5,” *Documenta*, published August 28, 2015, https://www.documenta.de/en/retrospective/documenta_5.

that had dominated American art in the post-World War II era, as some of the artists were beginning to fail in understanding the abstract and imaginative world or it seemed insufficient for them. Therefore, instead of accepting the style and adapting it, the authors decided to look for their subjects in the real world that was around them. The result can be seen in the new figuration and themes. One factor that contributed to the rise of Photorealism was the increasing availability and accessibility of photography. As photography became more prevalent, artists began to incorporate its techniques and aesthetics into their own work, experimenting with the idea of capturing reality in a highly detailed and realistic manner. Photorealism provided a way for artists to depict the world around them in a realistic, unvarnished way and to make a statement about the world they lived in.³⁰ Photorealism gradually developed from Pop Art; therefore, it is possible to observe some similarities between these two styles, such as the urban themes. However, both styles did not try surviving the other; instead, they co-existed and represented reality in their own approach. According to Louis K. Meisel, a writer and a proponent of Photorealism, there are significant dissimilarities that make Photorealism stand out from Pop Art and other styles. He claims that artists of Pop Art were depicting popular icons such as popular brands or Hollywood stars, rather than celebrating mundane objects as photorealists.³¹ Also, referring to the magazine *Art & Antiques* shared on the Meisel Gallery website, there is an argument that suggests that Photorealism cannot be classified as a continuing style of Trompe l'oeil, as the paintings are not done in the same scale of the subject they are representing.³²

Regarding the themes of the paintings of Photorealism, they were not necessarily carriers of a message. The authors distanced themselves from the painting in such a way that their influence on the painting was only the technique they chose and the subject they decided to represent. The themes of the style were trying to create a sense of nostalgia for the present.³³ Therefore, it is possible to say that Photorealism as such is attempting to appear civil and communicate to the laic viewers. For example, the paintings from authors such as Richard Estes or Ralph Goings are depicting the scenes from capturing an everyday life of middle-class people to showing the beauties of the city facades and architecture. Some of the themes also differed in the depicted subjects, such as Chuck Close and Duane Hanson. They

³⁰ Linda Chase, Salvador Dali, *Hyperrealism* (London: Academy Editions, 1975), 7–11

³¹ Meisel, *Photorealism*, 10.

³² “Photorealism: More Than Eye Candy,” Picture This, Meisलगallery, Published May 2010, https://www.meisलगallery.com/wp-content/uploads/2020/02/p_aaMay-min.pdf.

³³ Lisa Lyons, Robert Storr, *Chuck Close* (New York: Rizzoli, 1987), 16.

were more likely to capture a figure or a portrait of a person in meticulous detail that functioned almost as a form of documentation.

The photorealists aimed to create lifelike representations of their subjects. They often used techniques such as airbrushing and other forms of photomechanical reproduction to achieve their desired effect. Some of the photomechanical forms could be considered as the grid system or projection of an image onto the canvas. One of the defining features of photorealistic paintings is their precise line work and attention to detail. While working with the photographs as reference, the authors of Photorealism carefully studied the details of their subjects to create highly accurate representations. Another important aspect of photorealistic paintings is their lifelike representations of color and texture. The photorealists aimed to create paintings that were so realistic that they were virtually indistinguishable from the photographs, and they took great care to recreate the subtle variations in color and texture.³⁴

3.1 Role of Photography in Art

The usage of photography or a projection of the world was not an entirely unexplored field in the history of art. It is possible to trace the earliest projections to the 5th century BC into ancient China, where the contemporary philosophers explained the mechanics and functions of camera obscura. In short, it projects an inverted image through a pinhole on a screen inside a darkened room onto a flat surface.³⁵ It had various uses in astrology, and it was a helpful tool for travelers and artists. It is presumed that some of the artists did, in fact, use this technology to help themselves in terms of creating complicated objects. An unbelievably detailed comparative study done by Daniel A. Fink provides us with the evidence of Vermeer's employment of camera obscura to paint his works. Fink discovered phenomena that only occur while using the pinhole camera in most of Vermeer's works.³⁶ Some of the evidence that Fink found is concerned with the following: "(1) principal planes of focus; (2) Precise diminution of circles of confusion; (3) Halation of highlights (4) Precise treatment of reflections; (5) Closeness of the point of view to the window wall..."³⁷

With the invention of cameras that were able to produce clearer and printable photographs, the art world shook. However, the critique was not as radical as one would possibly think. Photography was invented in France during the mid-19th century; the time that

³⁴ Lindey, *Superrealist Painting and Sculpture*, 8.

³⁵ John H. Hammond, *The Camera Obscura: A Chronicle* (Bristol: Adam Hilger, 1981), 1.

³⁶ Daniel A. Fink, "Vermeer's Use of the Camera Obscura — a Comparative Study," *The Art Bulletin* 53, no. 4 (1971): 493–505.

³⁷ Daniel A. Fink, "Vermeer's Use of the Camera Obscura," 494.

was slowly leaving the metaphysical ideologies and rather celebrated the scientific advancements. With photography came the impersonal representation of reality. This excited the realists because they gained an access to a way of perfectly capturing the nature and its environment with all its properties.³⁸ Over a century later, in the time of Photorealism and its mechanical and perfect representations of the real world, a significant critique appeared. It came from Jean Baudrillard, a French philosopher and sociologist who wrote on the concept of hyperreality in the *Simulacra and Simulations*. He examined the role of images in shaping our perceptions of reality. He argued that images are not simply representations of reality, but instead they actively shape and construct our understanding of the world around us. He describes the concept of the "divine irreference," where images become so powerful that they take on a life of their own, independent of any original referent in reality. Baudrillard also suggests that this process has been accelerated in contemporary society, where the proliferation of images and media has led to a loss of connection to any stable reality.³⁹ In this sense, images and representations can become hyperreal, creating a new reality that is separate from the world they are supposed to represent. Baudrillard suggests that this phenomenon has led to a crisis of representation, as the real world could no longer be represented accurately. In hyperreality, the imaginary has taken over and reality has become a reflection of the image. The result is a world in which the imaginary has become more real than the reality itself, and the distinction between the two has become increasingly blurred. As an example, he uses Disneyland and its representation of castles; the castles are designed to look medieval, but it is a simulacrum because it copies something that never existed before, an idealized version of medieval castle that has no connection to the real world.⁴⁰ Therefore the visitors of the theme park are not experiencing anything real or authentic. They are experiencing a simulation of a simulation.

Baudrillard also commented on Trompe l'oeil and Hyperrealism in art. He mentions that in Trompe l'oeil, one creates a kind of illusion of a three-dimensional reality on a two-dimensional surface. He argues that Trompe l'oeil creates a simulation of reality that is even more real than the reality itself, because it is free from the constraints of the real world⁴¹ – it might look real, but it is not, as in the ancient story of Zeuxis and Parrhasius. He also makes

³⁸ Karel Čiřař, *Co je to fotografie?* (Praha: Herrmann, 2004), 28–29.

³⁹ Jean Baudrillard, *Jean Baudrillard: Selected Writings*. (Stanford, CA: Stanford UP, 1988), The Divine Irreference of Images, https://web.stanford.edu/class/history34q/readings/Baudrillard/Baudrillard_Simulacra.html

⁴⁰ Baudrillard, *Jean Baudrillard: Selected Writings*, Hyperreal and Imaginary

⁴¹ Baudrillard, *Jean Baudrillard: Selected Writings*, Strategy of the Real

comments about Hyperrealism that can be found in *La réalité dépasse l'hyperréalisme*. Baudrillard argues that this hyperreal condition is a result of the postmodern condition, in which reality is constructed and mediated through images, simulations, and signs. Therefore, Hyperrealism, which seeks to depict reality with extreme detail and accuracy, is ultimately a futile endeavor because it cannot capture the essence of reality. Instead, Baudrillard suggests that reality is always already mediated and constructed, and that Hyperrealism is simply one more layer of simulation that obscures reality even further.⁴²

3.2 American Authors of Photorealism and Hyperrealism

3.2.1 Richard Estes

One of the most notable artists associated with Photorealism is Richard Estes, who is considered to be one of the founding fathers of the style. Estes's paintings are characterized by their precise line work and attention to detail, and he is known for his highly realistic depictions of depopulated urban landscapes and their reflections. When painting his scenes, he often gained inspiration from the city of New York.

Estes graduated from the Art Institute of Chicago in 1956, and from the moment he finished his studies he became a freelancer, picking employments that were connected to painting, so he could polish his style even after leaving the art institute.⁴³ Gradually, he improved his painting technique to a point where he was able to exhibit his own style representing Photorealism. He painted mainly with oil on canvas. The technique, however, did not employ any mechanical projection of the photograph onto the canvas; instead of that, Estes observed the photograph carefully and through series of sketches he managed to paint the reality.⁴⁴

It is said that looking at Estes's paintings is more rewarding the longer the viewer looks at them,⁴⁵ and for a good reason. The clear proof of this statement is the painting of *Telephone Booths*,⁴⁶ which Estes painted in 1968. At first sight, there are telephone booths set in a city area. However, after closer inspection, each of the four booths is occupied by people. It inflicts a feeling of distance between the people themselves and the viewer of the painting, as well. The secrecy and inherent unfamiliarity between the people in a city are shown by the

⁴² Jean Baudrillard, *La réalité dépasse l'hyperréalisme*, trans. Ondřej Parus 1st ed, 139-148, https://web.archive.org/web/20080212071204/http://aluze.cz/2007_01/09_Studie_-_Baudrillard.php.

⁴³ "An Evening with Richard Estes – Smithsonian American Art Museum," Youtube, published November 26, 2014, <https://www.youtube.com/watch?v=zULrV4B0Bxo>, 00:50:30.

⁴⁴ Youtube, "An Evening with Richard Estes – Smithsonian American Art Museum," 00:08:50.

⁴⁵ Youtube, "An Evening with Richard Estes – Smithsonian American Art Museum," 00:10:00.

⁴⁶ Available at: <https://www.museothyssen.org/en/collection/artists/estes-richard/telephone-booths>.

fact that each caller is separated with a steel sheet from others, not even knowing who might be standing behind it, only to gain a sense of privacy. Furthermore, all the doors of the booths are completely closed shut, sealing and separating people away from, not only each other, but from the outside world, allowing them to address their own individual and perhaps pressing issues. Interestingly, the audience of the painting cannot see the faces of the callers at all, the only fact that we are able to distinguish is their standing figure, so it is impossible for us to see their expressions, their emotions reacting to the message they are receiving through the phone. These facts only underline the sense of individualism, a value that is considered to be one of the main pillars of American society to the present day. This idea became firmly consolidated after World War II, not long before this painting was done. However, the people are not the main theme of the painting; they are only conveyers of the message that each booth is occupied. Not only are the booths occupied, but they also unveil another story that is happening behind the viewer in the reflection, as well. It reflects buildings, cars, and the very common city rush of New York. John Updike calls this artwork as a display of “slice of life”.⁴⁷ It gives the viewer the opportunity to peek into a quiet moment into otherwise noisy metropolis.

Another exemplary work is *The Candy Store*⁴⁸ that he painted in 1969. In this painting, there is a visible thematic influence of Pop Art, as it displays advertisements and popular brands as the easily observable everyday reality of American society. Pop Art is the close predecessor of the Photorealism as it laid the foundations and prerequisites for the new depiction of reality. The young artists of the early 1950s did not want to be bound by Abstract Expressionism; they wanted to express themselves and provoke the society by showing the reality altered by the visual smog. They did so while absorbing the mass culture of that time, which consisted of advertisements, comic strips, neon lights, etc., and projecting them as their work of art.⁴⁹ For clarification, the painting of *Candy Store* can be put into comparison to Warhol’s *Campbell’s Soup Cans*⁵⁰ – the series of lines and columns of Campbell’s soup emits a sense of being in a shop looking for food, a brand, to buy and consume. Nonetheless, Warhol’s artwork can denote blandness and limitation in terms of choice, a criticism of mass production. On the other hand, Estes’s conception of the store does not come across as a critique. His painting seems indifferent in terms of what is happening in the shop. It is not

⁴⁷ John Updike, *Just Looking Essays on Art* (Boston: Museum of Fine Arts Boston, 2001) 21–22.

⁴⁸ Available at: <https://whitney.org/collection/works/662>.

⁴⁹ Odehnalová, *Vybrané kapitoly z dějin kultury XX. století*, 124–126.

⁵⁰ Available at: <https://www.moma.org/collection/works/79809>.

criticizing the overly used ads or the wide variety of brands. The main theme of his painting is a store window with all its products neatly organized to catch the eye of any passerby. The distinctive neon and Pepsi signs on the sides of the glass frame and the never-ending sales advertisements represented a new and contemporary form of reality for the American urban population and what they observed in their everyday life. Even though the Pop Art characteristics are present, the process and technique in which the painting was done is very realistic and detailed. Estes added his own touch to the painting by analyzing and adding the reflection of the window. Not only is one able to investigate the store, but also, they can focus on the reflection and see the life that is happening behind them. Although the interpretation of this painting might be a criticism of the ads and the visual smog, the final depiction seems rather meditative, silent, and observable, a moment we would not be able to achieve in a noisy city. The feeling it evokes and the style are the factors that make the painting Photoreal.

Estes's city scenes can also be contrasted with authors of other styles who were depicting urban areas, as well. For example, George Bellows, a painter from the Ashcan School period and his *Cliff Dwellers*⁵¹. Ashcan School was a group of painters who painted at the turning of late 19th century and were one of the first groups of people to ever depict an American urban area and celebrated it with its beauty and flaws. It was a rather closed group of acquaintances without a written manifesto and without impactful public recognition at that time.⁵² The authors depicted New York, same as Estes, but through their own eyes, so they depicted the city in a decently exaggerated and partial truth. The United States at that time was going through a great industrialization and people were moving from rural areas into the cities to make money. However, the shift in population created a problem of overcrowding cities, a tremendous number of immigrants, and a sudden rise of poverty because too many people were unable to find work. Ashcan School painters were interested in these newly arisen problems and created them as their main topics.⁵³ The painting of *Cliff Dwellers* is a suitable example that captures the Ashcan style. It is a painting with impressionistic brushstrokes that captures the life of the poor in the slums. The city is depicted as noisy, rushed, and full of movement. No matter where the audience looks, a new story unveils, be it a mother scolding a child or a woman hanging clothes to dry, the small mundane actions are creating a similar slice of life as in Estes's *Telephone Booths*. However, the difference is in the message that people hold – in Estes's painting, people are only used as an emotionless

⁵¹ Available at: <https://collections.lacma.org/node/228840>.

⁵² Rebecca Zurier, Robert W. Snyder, Virginia M. Mecklenburg, *Metropolitan Lives: The Ashcan Artists and Their New York* (Washington, D.C.: National Museum of American Art, 1995), 13–14.

⁵³ Zurier et al., *Metropolitan Lives*, 85–87.

medium to let the viewer know that they cannot enter, as all the booths are occupied. The Bellows's conception, on the other hand, shows people as the main theme, they all do something else, they have different emotions; they laugh, care, fear, and cry. The dwellers depict the life itself with all its virtues and vices, and the viewer is embraced as a part of the crowd.

3.2.2 Chuck Close

A very notable photorealist is Chuck Close, who is known for his large-scale portraits. He started his career with a sense of opportunity to show the world that portrait paintings are not outdated. Nobody wanted to paint them because they were seen as unoriginal and boring to a general audience.⁵⁴ However, Close's approach to portraits was innovative in a way, as he painted portraits on a scale that had never been used before. In addition, some of his motives and themes were aimed to evoke outrageous emotion in people. Close's portraits are often created using a grid system, and they are known for his incredible attention to detail and highly realistic depictions of the human face.⁵⁵ Grid system is a tool that an artist can use to divide a canvas to (most commonly) thirds or a golden ratio. Close used the grid to divide the source photograph and the canvas as well, into symmetrical squares with the same size. By closely observing each square on the source, he could meticulously transfer the image onto a canvas with incredible precision.⁵⁶ As Close justified him using grids in his paintings during an interview: "When you use a grid, you can make big, complicated things out of a lot of little pieces."⁵⁷

Close studied and graduated in 1963 from Yale University in School of Art and Architecture.⁵⁸ He was graduating at a time when Abstract Expressionism was slowly becoming insufficient for some authors. These artists were gradually searching for and developing new styles. Abstract Expressionism was slowly losing its popularity due to the gradual consolidation and prosperity of society after World War II. Close's paintings are the direct opposite of New York School paintings, as he rejected everything they set and taught at art schools. The earliest of Close's paintings did not have any color pallet; he was using only

⁵⁴ "Transcript for Chuck Close and Christopher Finch on Close's Career," To the Best of Our Knowledge, Published February 23, 2012, <http://archive.tlbook.org/book/transcript/transcript-chuck-close-and-christopher-finch-closes-career>.

⁵⁵ To The Best of Our Knowledge, "Transcript for Chuck Close and Christopher Finch on Close's Career."

⁵⁶ "From 2007: Painter Chuck Close, up close," Youtube, Published August 20, 2021, <https://www.youtube.com/watch?v=tXsuo4NWOUY>.

⁵⁷ Chuck Close, Joan Sommers, Amanda Freymann, Ascha Drake, *Chuck Close: Face Book* (New York: Abrams Books for Young Readers, 2012), 31.

⁵⁸ Close, et al., *Chuck Close: Face Book*, 48–49.

an airbrush and a black acrylic color to finish his artwork. For example, his painting of *Bob*⁵⁹ shows the precise, photorealistic, tendency that Close had. Contrary to any of the Pollock's action paintings, the audience can spot significant differences. Firstly, the theme turned from an unaltered culmination of lines into an impeccable depiction of a human face. Secondly, regarding the color pallet, Pollock used colors to express and to invoke certain human emotions on a fundamental level; the painting does not have to be observed for a long time in order to feel the emotion radiating from the Pollock's artwork, apart from Close, who forced the audience to contemplate the contents of the painting, to dissect the feeling they get from his artwork and to create their own scenario of the depicted person's behavior and their temperament.

Although Close was using photographs as any other photorealist would, the main reason he started using them was because of medical reasons. Close was using the photographs as the main source in his professional life not because he admired Photorealism, he even objected to being associated with the style, but because the photographs helped him to recognize faces. Chuck Close suffered from prosopagnosia, or in other words, face-blindness. Painting faces from photographs helped him memorize each individual person from a two-dimensional space.⁶⁰ The question then arises whether Close would be so interested in human faces if he could tell them apart. In his case, the photographs and subsequent portraits become a kind of mediation between him and the outside "faceless" world.

One of the first prominent works was a painting called *Big Nude*⁶¹ as it represented the first beginnings of his professional career. The dimensions of the canvas were 10 by 22 feet, which converts into 3,05 meters in height and 6,71 meters in width. He created a detailed depiction of a naked woman with all the details and imperfections of the human body clearly visible. According to Lisa Lyons and Robert Storr, it was Close's first attempt to create an impact on the art world that would be comparable to Abstract Expressionism. However, he discovered that the viewers were distracted by certain parts of the painting and were not reading and analyzing the subject correctly.⁶² The painting itself is transgressive, blunt, showing the reality as it really is, and is very daring. It was not very common for artists to depict a figure or an act with this almost brutal precision. The nude is not as seemingly perfect

⁵⁹ Available at: <http://chuckclose.com/work019.html>.

⁶⁰ Close, et al., *Chuck Close: Face Book*, 28.

⁶¹ Available at: http://chuckclose.com/work002_003.html.

⁶² Lisa Lyons, Robert Storr, *Chuck Close* (New York: Rizzoli, 1987), 15.

as, for example, *The Nude Maja*⁶³ by Francisco Goya. This act by Goya depicts a woman posing in an unnatural and uncomfortable position that only works as a device to look good in the painting. The body of the model has no imperfection whatsoever and looks strangely symmetrical. Moving back to Close's *Big Nude*, the audience can observe and evaluate the reality of an unevenly tanned body of the model, which is laying in a more natural position. Whatever the interpretation of the painting, Close's use of Photorealism can be seen not only as a challenge of traditional beauty standards that were established in society over the centuries but also as an attempt to overcome these prejudices about imperfect human body by accepting it. Nonetheless, Close was presumably dissatisfied with the result, as he started to use the large format for people's portraits rather than doing acts again.

When Close was taking the photographs of the woman model for the *Big Nude* painting, he took the opportunity to photograph himself as well. He created a sequence of photographs from which he picked one source and recreated it onto a canvas calling it *Big Self-portrait*⁶⁴ that was almost 3 meters in height and around 2 meters in width. Thus, by this work he started the sequence of his auto-portraits. With these portraits, he could study how his face was changing over time, and it opened new opportunities to try different methods of painting rather than trying them on somebody else.⁶⁵ Throughout the years, Close created more than dozens of self-portraits, some of which were highly abstract and fragmented. However, his style and usage of the grid were still apparent as the fragments corresponded to squares of his usual grids that he used. It is possible to compare Close's experimentation in his auto-portraits to Picasso's self-portraits. They both started painting while trying to be as objective as possible, showing their brilliant technique and flawlessness. Nevertheless, as time progressed and they aged, they were not able to further polish their perfect style, resulting in the interest in abstraction and experimentation with depicting reality. Picasso gravitated towards the cubistic style that was the popular and leading movement at his contemporary time and location. Chuck Close was no different because he developed his new styles and techniques that were fun to do and interesting to look at, while capturing the reality distorted through various fragments.

Chuck Close was mainly interested in people; the mimesis behind his painting was pure reality itself, no message, and seemingly no complicated idea. There is only a human face or, less commonly, a figure, both captured in their natural state, being in a still moment,

⁶³ Available at: <https://www.museodelprado.es/en/the-collection/art-work/the-naked-maja/65953b93-323e-48fe-98cb-9d4b15852b18>.

⁶⁴ Available at: <https://walkerart.org/collections/artworks/big-self-portrait>.

⁶⁵ Close, et al., *Chuck Close: Face Book*, 12.

which is analyzed and transferred on a large canvas. Close wanted to paint his subjects without them expressing any emotion. Although the emotion can give away the meaning of the painting, he wanted to keep those emotions sealed away from the audience and let them decide how they want to perceive his portraits.⁶⁶ The best example that can be provided to show Close's emphasis on a face that does not show any emotion is the painting of *Fanny*,⁶⁷ which he finished in 1985. On the outside, we can see an old woman with wavy hair who had lived an admirable portion of her life. The audience cannot tell who the woman is or what she has been through. They might receive an impression of her being a kind grandmother or a mean lady. No matter what the viewer associates the lady with, they are not entirely capable of knowing who the lady really is without knowing her background. The artwork of *Fanny* depicts Close's grandmother-in-law, who survived the Holocaust, as the only member of her family. The immeasurable pain she had to go through and the hard journey she had to endure surely took its mark on her face. Although living through the monstrosities of the war, her expressionless face may also hide happiness, long gone, greatly hidden, held dear to her heart.

All of the Close's portraits are based on the same formula that is repeated over and over again. It provides the audience with a unique opportunity to peek and observe the human face on a large scale. When being observant, one can spot every imperfection, pimple, or mark that is present on the painted human face, proving that humans are not and will never be perfect. Thus, the paintings can easily create an unpleasant feeling when observed, be it the realization of flaws in beauty of oneself or the everlasting gaze of the paintings looking straight back at the observers. On the other hand, Close's paintings are especially rewarding by showing the audience the individuality and originality of each person's face that can hide a great story.

3.2.3 Ralph Goings

Another author who shared similar themes with Richard Estes was Ralph Goings, who was also a painter of Photorealism with an indistinguishable technique of depiction of reality. In his interview, he shared his personal background. He claimed that during the late 1940s and 1950s he started painting representational art, even though the avant-garde movement of Abstract Expressionism was still present. His fascination with the depiction of reality peaked in 1963 when he decided to paint one of the magazines that he was fond of as close to reality

⁶⁶ Close, et al., *Chuck Close: Face Book*, 34.

⁶⁷ Available at: <https://artadmiration.wordpress.com/2017/11/29/fanny-fingerpainting/>.

as possible. This experience motivated him to search for other images that he could depict with similar precision. Goings developed a technique for producing such artworks in which he would capture photographs of the objects he intended to paint and then project these images directly onto his canvas or paper using slides.⁶⁸ The difference from Estes comes from the early 1970s; Goings began to focus more on painting diner culture and still lifes. During this time, Goings realized that light was the main influence in his work and could have a significant impact on the entire composition. Although Goings is known and recognized for creating intricate surfaces and reflections in his still lifes, in another interview led by Louis Zona, Goings clarifies: “It’s not just the surfaces. I’m fond of the objects, the places and the people I paint. They are the ordinary inhabitants of my world and they’re loaded with visual excitement for me.”⁶⁹

The *Afternoon Break - The Waitresses*⁷⁰ is an authentic painting of a diner. The audience can spot two ladies one of whom is having a cigarette during her pause in an amazing photorealistic portrayal technique – the subtle reflection of ceramic tiles and the steel furniture, the perfectly casted shadows, or the precision of lines of all of the subjects give the artwork photographic qualities, while being only painted on a canvas. When it comes to the idea behind the work, the distance and separation of the author from the theme of the painting is very noticeable. At first, it truly looks like a photograph from someone’s personal album. The closeness of the two ladies signifies that they are probably friends, or at least they are familiar enough to have and sustain a conversation in their brief pause. It seems that it is almost inappropriate to observe them. Nobody else is in the diner, no guests, and no ordinary people. The question then arises why the whole audience is invited and present watching the waitresses, having a private conversation with theirs back turned to them. The painting places the audience in this uncomfortable, almost awkward situation of not being noticed for the moment by the women in uniforms. However, one subtle movement made by the viewer can distract them from their spare time, ending their pause or making them scold the viewers to wait a while longer for them to open again. With this kind of depiction of people, one could think of Edward Hopper and his city scene paintings. His paintings captured a number of people in a city area, or in a building, same as Goings’s paintings. However, the depiction of Hopper’s people was cold, isolated, almost as they were reminiscing about the past, creating a

⁶⁸ “Oral history interview with Ralph Goings, 2009,” Archives of American Art, Recorded September 10–11, 2009. <https://www.aaa.si.edu/collections/interviews/oral-history-interview-ralph-goings-15715>.

⁶⁹ “Ralph Goings: An Interview with Louis Zona, 2004,” Ralphgoings, Recorded 2004, http://ralphgoings.com/?page_id=416.

⁷⁰ Available at: <https://peeped.files.wordpress.com/2009/12/u26ntitle63226d-2.jpg>.

sense of nostalgia. His figures are portrayed as solitary figures, detached from the reality. Hopper's use of light and shadow, as well as his focus on everyday objects and architecture, creates a sense of melancholy and contemplation, resulting in an evocation of sadness and quiet longing for the connection and meaning in the contemporary world. Hopper followed the realistic tendency of the Ashcan School, especially Robert Henri, however, the lack of message behind his works prevented him from appearing in important exhibitions.⁷¹ The sense of melancholy in his works comes during the turbulent times of the first half of 20th century. Looking at the *Nighthawks*⁷², which Hopper painted in 1942, we can see an awesome contrast between the same themes, but from a realist who peaked in his paintings during the war and a painter who matured and painted after the war. The painting of *Nighthawks* represents exactly what was said about Hopper. There is a sense of loneliness in the painting, as it is late at night, and nobody is on the street. The only source of light that shines onto the otherwise dark city pavement comes from the bar. The expression is neutral, contemplative, almost sad. Although the man and the woman in the painting are sitting next to each other, there is a psychological distance, as they are not aware of one another. The viewers are even more separated from the people inside, because they see the whole scene behind the glass window, it evokes a sense as they are not wanted. When comparing the waitresses in Goings's painting, they show a bond between each other. They seem to be friends, but no friendliness comes from the Hopper's painting, there is only work and no other feelings. Even the name of the painting "Nighthawks" gives the feeling of danger, as hawks are excellent predators.

As written before, Goings was very fascinated by the still life paintings, which can be seen from *Two Shakers Close-Up*⁷³ painted in 1991. This detailed study of two mundane objects as shakers with a napkin holder in a background might seem as a silly subject to depict. On the other hand, even if they are mundane objects, their surface is one of the hardest to represent on a canvas – the distortion of salt and pepper inside glass shakers, the play with the lights and shadows around the whole painting, or the reflection of these shakers on a polished metallic holder. Turning the attention to the subjects that are depicted, one cannot help but to remember the story of *Recitatif* by Toni Morrison, as she compared two little girls of different races using a comparison of salt and pepper. The entire story was written in 1983 and represents the prejudices, biases, and racial problems that were still present at that time.

⁷¹ Lloyd Goodrich, *Edward Hopper* (New York: Whitney Museum of Art, 1964), 5–8.

⁷² Available at: <https://www.artic.edu/artworks/111628/nighthawks>.

⁷³ Available at: <https://arthur.io/img/art/jpg/000173449ad3d12e5/ralph-goings/two-shakers-close-up/large/ralph-goings--two-shakers-close-up.webp>.

Therefore, it might be plausible that the undertone of Goings shakers might signify the problems regarding racism as well. The saltshaker appears to be the larger and more dominant subject of the artwork, taking most of the space on the canvas. On the other hand, the pepper is smaller and consequently attracts less attention and can be overshadowed by salt. Although Goings did a lot more of still lifes that include salt and pepper on different tables, the theme of salt being bigger than pepper is not a reoccurring theme, and therefore it is only a theory of what the *Two Shakers Close-Up* really represents.

3.2.4 Duane Hanson

Duane Hason is connected to Photorealism in many publications, for example, Kenneth G. Hay puts Hanson in the group of photorealists and explains the features of the style along with Hanson's artworks.⁷⁴ Although Duane Hanson excelled at realistic sculptures at the contemporary time, he cannot be tied with Photorealism as such, because he was not a painter. Furthermore, it must be noted that because of the political contexts and the messages he attempted to convey in his artworks, he is closer to Hyperrealism rather than Photorealism. Hanson was always interested in the realistic form of art. However, he was studying and graduating at a time when Abstract Expressionism was dominant, as all of the other authors of Photorealism, and the notion of Realism was a taboo subject. He graduated in 1946 from Macalester College, and from then onward he tried to integrate into the group of contemporary artists and develop his style that would be suitable for his time. It was not until the rise of Pop Art in the 1960s, when Hanson got the idea to do realistic sculptures, and due to certain circumstances in his private life, Hanson began to master the work of his own.⁷⁵ Hanson was mainly using clay for sculpture, but during his years as a teacher, he accumulated more technical knowledge regarding the creation of sculptures – he inherited a technique using polyester in the sculptures from his associate George Grygo. As he ventured back to America, he was eager to experiment with this technique, resulting in his popular sculptures.⁷⁶

Hanson gained major inspiration from the Pop Art artist George Segal. Segal did not sculpt people as such, but he cast their parts of bodies into unitized statues. Hanson took this idea and moved it onto another level, as he began to paint the casts with oil colors, which gave them a lifelike look, inserted hairs into them, and clothed them as real people.⁷⁷ The subjects and ideas of his artwork were not represented by slim models nor people of higher

⁷⁴ Hay, *Fascinace Skutečnosti*, 55–57.

⁷⁵ Marco Livingstone, Duane Hanson, *Duane Hanson* (Montreal: Montreal Museum of Fine Arts, 1994), 11–22.

⁷⁶ “Oral history interview with Duane Hanson,” Smithsonian Online Virtual Archives, Recorded August 23–24, 1989, <https://sova.si.edu/record/AAA.hanson89?s=30&n=10&t=C&q=Athletes&i=33>.

⁷⁷ Kirk Varnedoe, Duane Hanson, *Duane Hanson* (New York: Abrams, 1985), 36–42.

status, but rather ordinary working-class people. The sculptures were following, to a certain degree, the photorealistic tradition, i.e., the statues were created by mechanical means (casting). However, Hanson displayed his casts as tasteless, unoriginal, and uniform people who were in certain situations or doing certain actions. The idea behind the sculptures was to evoke a thought-provoking reflection of a human nature in contemporary American society.⁷⁸ Therefore, his works meet with the definition of Hyperrealism provided by Kenneth G. Hay (see Chapter 4) and, therefore, he is more suitable to be connected to Hyperrealism rather than Photorealism.

One of his first major works is called *Woman Eating*.⁷⁹ The sculpture was done in 1971 and used a real woman whose body parts were cast into a subsequent sculpture with resin and fiberglass. To give her lifelike appearance, Hanson finished the work by painting the sculpture with oil paint and clothing it. It can be noted that the sight is almost as transgressive as Closes' nude acts. The woman herself does not represent a symbol of beauty – the sculpture is done in an unflattering conception – the woman has a sickly-looking tone to her skin, all her imperfections are depicted, and subjectively one could say that her corpulent body might be inappropriate for a sculpture. This sculpture can be interpreted as criticism of consumerist society, which is following Pop Art and its concept rather than neutral conception of Photorealism. This argument can be supported by looking at the content of the woman's table and its surroundings – it is possible to find bottles of popular brands, or her shopping bag filled with other brands. Thus, one can observe and argue that the food in this artwork plays an important role. With the consolidation of society after World War II, appeared the wave of prosperity from which people gained access to new products, as they became more available. Looking at the works of the Pop Art artist Claes Oldenburg and his giant sculptures of food, it is evident that some people celebrated the variety of food and the ability and the possibility of a choice. A human in the past was accustomed to being hungry or even starving, as the food was scarce, the human in the second half of the 20th century did not have to worry about this kind of problem. The rapidly expanding food business became, along with other businesses, an ordinary part of people's lives.⁸⁰ Thus, consumerism started its existence and became the consciousness of almost every person in the world. The consumerism refers to the economic and social phenomenon characterized by a strong focus on the consumption of

⁷⁸ Christine Giles, Katherine P. Hough, Elizabeth Hayt, *Duane Hanson: Virtual Reality* (Palm Springs, CA: Palm Springs Desert Museum, 2001), 19–20.

⁷⁹ Available at: https://www.si.edu/object/woman-eating%3Aasaam_2005.22A-Z.

⁸⁰ Uma Kukathas, *Consumerism* (Detroit: Greenhaven Press, 2008), 18–29.

goods and services. It is often driven by advertising and marketing techniques that create and, to some extent, exploit consumer demand. The society in 1960s was heavily influenced by consumerism, making it one of their main qualities – they placed a high value on the acquisition and consumption of material goods. It was a society where personal identity and social status were often closely linked to one's ability to consume and display material possessions. In such a society, the consumer culture is dominant, and individuals are encouraged to define themselves through their purchasing power and the brands and products they use.⁸¹ Looking at the Oldenburg's sculpture of the *Giant BLT (Bacon, Lettuce and Tomato Sandwich)*⁸², the first thing that catches the viewer's attention is the sheer size of the object. At first, it makes the hungry even hungrier, as the sandwich looks nice and tasty. However, it may be a disguised catastrophe, as the materials that are used as the basis of the sandwich are wood and vinyl. The question arises as to whether the author used the material only for its hard and stable properties or if it has a more figurative meaning since the sandwich is inedible and harmful to one's health. Another idea might be that a person, believing in consumerist values, who would eat it would turn out the same as the Hanson's *Woman Eating*.

The thought-provoking undertone prevailed in Hanson's work throughout his active professional years. For example, the work *Chinese Student*⁸³ that was done in 1989-90. The cast depicts a young person of Asian ethnicity with a blank stare on their face, loosely holding a protest sign. Although a laic could say that the sculpture has nothing more to offer us than a sad and uncomfortable feeling of itself, the reality behind this work is of a great political issue. The conflict in the expression of the student can be tied with the outcome of an event from the same year the sculpture was created, Tiananmen Square incident⁸⁴ – a protest of students calling for a reform of the local government and liberate the country from communist regime. The students were met with a radical outcome that resulted in several dead and hundreds of wounded. The sculpture is then ultimately capturing a still moment of disbelief, grief, and a sense of loss in the most believable way possible. The whole sculpture is sat on a red blanket, which might be a symbol of blood of their peers, or the communist regime that is still present in China to this day.

⁸¹ Kukathas, *Consumerism*, 18–29.

⁸² Available at: <https://whitney.org/collection/works/17199>.

⁸³ Available at: <https://www.vdwny.com/exhibitions/duane-hansons-chinese-student-1989>.

⁸⁴ Giles, et al., *Duane Hanson: Virtual Reality*, 27.

The work *Tourists II*⁸⁵ shows a couple, as tourists who have all the stereotypical attitudes (stereotypical clothing, cameras, multiple backpacks and handbags) the sight impersonates, exaggerates, and to a certain degree ridicules the tourists as such. Hanson managed to incorporate them into the audience, so at first glance people might think they are alive. It is mainly achieved because they are not displayed on a pedestal and the couple is simply standing on the floor amongst the viewers. Even though they are wearing very colorful clothing and seem out of place, they still try to blend in. The work might refer to the raising popularity of tourism. In modern and post-modern society, the tourism developed into a profitable phenomenon for the companies and the states around the world, as well as, a pleasurable experience of a group or an individual.⁸⁶ Taking into consideration that *Tourists II* is displayed in a museum or on an exhibition most of the times, which attracts a number of tourists, it can provide a self-reflection for a foreigner and give them an insight of their possible appearance to others.

Contrasting the Hanson's works with Segal's, a sculptor that Hanson took inspiration from, one can spot immediate differences as well as similarities between them. The most obvious one is that Segal had a coarse tone to his castings. Furthermore, it is evident that he casted the people with their clothes on that became a non-removable part of the statue. Segal's artwork of *Walk, Don't Walk*⁸⁷ can provide the viewer with the general idea of his works. The white unified color of the statues of people in common places creates a feeling of uneasiness. Although the sculptures look human-like, they rather radiate an idea that these people are trapped inside the layer of plaster. One could not help but to recall the ancient tragedy of Pompeii while observing these sculptures. The themes of Segal's sculptures agree with those of Hanson's. They both depicted unoriginal everyday people that a person can pass-by without noticing.

3.3 Czech Hyperrealism

The state that is nowadays known as the Czech Republic was under the influence of communist regime in the most part of the 20th century, resulting in massive censorship in art including painting and sculptures. During the relaxation of the communist regime and censorship in the 1960s, the Pollock's tendency was replaced by Warhol's and the

⁸⁵ Available at: <https://uploads8.wikiart.org/00314/images/duane-hanson/tourists-ii-1988-1.jpg!Large.jpg>.

⁸⁶ John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: Sage, 1998), 1–3; 135–136.

⁸⁷ Available at: <https://whitney.org/collection/works/1796>.

provocative themes of Pop Art rather than Photorealism and Hyperrealism. In words of Martina Vítková “Post-modernism was ‘weird’, too local. Local conditions were not perceived as interesting; we dreamed of an open, global world. Hyperrealism was considered to be unnecessarily arduous and craft extremism; it contradicted the modernist principles of art as an ongoing process.”⁸⁸ The nation was already introduced to the Realism that was later reduced into the form of Socialist Realism.⁸⁹ As a result, it is plausible that the people who opposed the regime did not find Hyperrealism appealing. Maybe they feared that if they would adapt to Hyperrealism that it could be later turned into Socialist Hyperrealism. Therefore, there was only a few of the authors of the style. Nonetheless, the style of Hyperrealism occurred and flourished after the Velvet Revolution in 1989, an event that led to the fall of the communist regime in the country. According to Martina Vítková a small group of the Czech artists including Theodor Pištěk and Zdeněk Beran was already familiar with the concept of Hyperrealism in the 1980s. They were the leading figures of the style in Czechoslovakia even before 1989, but as the moment passed, new authors appeared and started to adapt to the style.⁹⁰ The themes of Czech hyperrealistic art are immediately differentiated from those of the United States. That is because of two possible factors – as of the Velvet Revolution happened in 1989 the Hyperrealism in America had slightly developed with the second wave of artists, who were already influenced by Photorealism.⁹¹ Therefore, as the Czech artists adopted this movement after the 1989, they also started creating artworks of different themes and values than in the 1960s. The second factor might be that the factual reality was gradually becoming boring and insufficient, and the contemporary artists wanted to make the art special again, as they did not feel the need to portray objective photo-real paintings.

Moving to the artist Theodor Pistek, an Oscar-holding artist for the costumes for the movie *Amadeus*, who was also one of the earliest leading figures of hyperrealistic style in the Czech Republic⁹², he can be shown as an example of the turning point of photorealistic Czech art developing into more surrealistic Hyperrealism. The painting of *Zátiší Tonca / Tonca Still Life*⁹³ (1981) is clear evidence of Photorealism at its finest form. The painting focuses on the details of the ceramic structures and the subtle glints of light coming from the objects. The

⁸⁸ Kenneth G. Hay, *Fascinace Skutečností: Hyperrealismus V České Malbě = Fascination with Reality: Hyperrealism in Czech Painting* (Olomouc: Muzeum umění Olomouc, 2017), 157.

⁸⁹ Vítková, *Fascinace Skutečností*, 157.

⁹⁰ Vítková, *Fascinace Skutečností*, 153-157.

⁹¹ Vítková, *Fascinace Skutečností*, 158.

⁹² Barbora Kundračíková, *Fascinace Skutečností: Hyperrealismus V České Malbě = Fascination with Reality: Hyperrealism in Czech Painting* (Olomouc: Muzeum umění Olomouc, 2017), 274.

⁹³ Available at: [https://cs.wikipedia.org/wiki/Soubor:Theodor_Pištěk,_Zátiší_Tonca_\(1981\)_GMU_Hradec_Králové.jpg](https://cs.wikipedia.org/wiki/Soubor:Theodor_Pištěk,_Zátiší_Tonca_(1981)_GMU_Hradec_Králové.jpg).

viewer can also spot the metal faucet reflecting slightly more than just light. It functions as a mirror of a distorted image that the audience cannot comprehend. The object that is placed on the left side of the sink confuses viewers, making them look and observe it closely. It is not clear what the object really is; judging from the texture, it looks like a crumpled plastic or a matte paper, wrapped with what appears to be a metal string. Nonetheless, the feeling it evokes is not safe, dangerous even, the curiosity of the viewers might make them to approach it and touch it, to unwrap the mystery of the object. However, it would be hard for one to find the truth hidden behind the object as the metal wire is guarding this mess of an object. The question arises, what it represents. One of the answers might be the most obvious one – the political regime, the crumpled and twisted politics protected from the outer world, but at the same time the object is kept exposed to the world, making everyone aware of its existence and that it is alright that it exists in the present situation. Maybe the object also represents one's contemporary opinion in the regime, it being little, meaningless, guarded not to be let out. Even though some of the sides are reaching beyond the wire, it still holds the object together, and it is the reason the crumple did not unfold. No matter the interpretation, the object is a well-guarded message that is solely dependable on the values one will assign to it.

The turning point in Pištěk's paintings comes two years later with the painting of *Ecce Homo*.⁹⁴ The composition is done in the sense of Surrealism; there is no logical connection with the objects, and the composition itself does not make sense. The painting provides a dream-like view which is a feature and a standpoint of Surrealism. The painting also contains some of the elements of hyperreality, therefore, it is possible to say that the painting is surreal as well as hyperreal. Starting with the depiction of the man, who stands as a dominant subject in the painting, the audience might be able to notice the very detailed shadows casted on every crease and crumple of his clothes. The object that appears in the background does not reflect the rays of sunlight back at the viewer but rather it absorbs it into the matte metallic texture. The motive that denotes the hyperreality are the cuts that are not done manually by a knife but are carefully painted and added onto the canvas, deceiving the eye of the viewer with the result. As for the representation, the translation of the name helps to decode the painting. "Ecce Homo" means "Behold the man" in Latin and in the past, it referred to the depiction of Jesus Christ at the moment of his trial. Judging by the clothes, not only can the viewer assume that the man was a racer, but also that he is most certainly on the verge of his life as the dominant color is white. The scenery of emptiness only with an object that

⁹⁴ Available at: https://cs.wikipedia.org/wiki/Soubor:Theodor_Pištěk,_Ecce_Homo,_1983.jpg.

resembles an engine assures the viewer that a terrible accident probably happened, and the man is repenting for everything he had done wrong in his life. The connection to Jesus Christ appears in the painting, as the man has clear cuts in the palms of his hands. It looks like he was crucified himself for the sins of others, creating the sense that he did not cause the accident and shows his innocence in the moment of his presumed death. The cuts therefore signify that the place between life and death is slowly cutting into nothingness of pure black that is behind the reality of the painting.

The slowly changing hyperrealistic tendency was also turning into the Naturalism, which was evident in the Zdeněk Beran's paintings and collages. His aim was to show the toxicity of the contemporary society that in his opinion was destroying everything that is nice and pure. He represented this feeling by painting dug out and exhumed objects, which he patiently and elaborately painted on the canvas, and supported it with the installation regarding the painting.⁹⁵ Thus, the themes of Naturalism came into the painting, though a century later, as well. The themes of Naturalism can be seen in Beran's artwork *Hra s hlávkami / Playing with Cabbages*⁹⁶ that was a composition made in an atelier in Prague and the whole composition consisted of both three-dimensional objects and a painting. In the photographs accessed via Beran's website, the audience can spot several dirty cabbages lying on the ground. Some of the cabbages are cleaner than others, but as the audience gets closer to the wall of the composition, the cabbages are more damaged, even destroyed, covered by a liquid that is indefinable for the time being. Catching the attention of the audience, there is a painting of a cabbage that appears to be clean but rather old as the leaves are turning brown. Perhaps the most curious of the objects is the emergency stretcher lying on the ground beside one of the cabbages. The stretcher gives the artwork a new point of view and confirms a suspicion that some of the viewers might have already anticipated. Taking into consideration the translation of the word "hlávka", the native speakers will understand that the word cannot be fully translated to English. In Czech language "hlávka" has a close resemblance to the word "hlava" which is translated as a "head". Therefore, the cabbages might represent the heads and the bodies of people oppressed and massacred by the Communist political regime. The paint on the wall would, therefore, represent the blood of the victims who died because of the Soviet cruelty and the painting of the only neat cabbage would represent the leaders of the regime, who moved the threads in the nation and who were watching the atrocities done by the armed forces.

⁹⁵ Vítková, *Fascinace Skutečností*, 158–159.

⁹⁶ Available at: <https://www.zdenekberan.cz/hra-s-objekty-a-strukturami-1987-1998/>.

Conclusion

The analysis of the authors, Richard Estes, Chuck Close, Duane Hanson, and Ralph Goings, confirmed the theoretical assumptions drawn in the introduction. Considering Meisel's definition of photorealists, the American painters Richard Estes, Ralph Goings, and Chuck Close met the criteria that Meisel set. On the other hand, the thesis distinguished that the art of Duane Hanson is incompatible with the definition of Photorealism and proved that his works differed from mentioned authors of the style because of the conveyed messages. His sculptures did not have the cold and apparently meaningless undertone of Photorealism, but the opposite. The thesis found out that Hanson expressed his opinions frequently and most of the ideas he attempted to get across were connected to political or social issues. The thesis confirmed that the artworks of Photorealism and Hyperrealism are not the pure continuation of Trompe l'oeil, as they did not lack meaning or were done in a much larger scale so that they were not confused with an illusion.

With the analysis of each individual author of Photorealism, it was apparent that they were following the early 20th century emotional tendency of the authors of Abstract Expressionism. In other words, photorealists and their works were more complicated than they would originally seem. Photorealist authors differentiated themselves from Abstract Expressionists by hiding their emotions under the color tones of their paintings and sculptures. It was unusual for photorealists to share openly their emotions as action painters, or expressing negative opinions aimed towards the consumerist society as Pop Artists. photorealists even refrained from showing their personal attitudes regarding their depicted situation most of the times. Because of that, they gave the audience a lot of room for thought. After looking at numerous paintings, it is possible to say that the authors used their ability to depict the reality the same way a photography would. However, because they devoted their time to create such detailed and overly analyzed works, it can be assumed that they wanted to pay a tribute to the depicted subjects, to celebrate them, and immortalize them in a perfect depiction of reality. The thesis explored that most of the time, in their paintings, they celebrated people, places, or objects dear to their hearts. However, that does not mean that everyone acted in this uniform prototypical style. For example, this statement does not apply to the hyperrealistic tendency of Duane Hanson, who drew from Pop Art and humorously pointed out the stereotypes of different groups of people, be it an American or a tourist.

Starting with the works of Richard Estes, he appreciated and depicted the city of New York. The study found out that Estes differentiated himself from the rest of the authors of

Photorealism and their works, by the way he used the photograph in his paintings. Estes did not use any mechanical instrument to transfer the photograph onto the canvas; he rather studied a photograph, sketched it multiple times until he was satisfied and created an absolute match with the original. The thesis found that because his paintings are commonly depopulated, there is no sense of danger, no commotion, and no city rush; it is a clear capture of a moment. The thesis further provides the contrast between Richard Estes and George Bellows by comparing their paintings. On the other hand, Bellows was visibly celebrating the city life and usually included a human story to unveil in his paintings. Estes was fond of the city scenery and celebrated its architectural beauty in meticulous style. The evidence of his photorealistic mastery is provided by his interest in the reflections visible on the objects he depicted. Therefore, Estes's artwork can be compared to Ralph Goings's, especially to his paintings of quiet moments of a diner, with only a few people present, or to his diner table still lifes. Goings's paintings, as well as Estes's, can be considered as a celebration of ordinary things. Estes celebrated buildings and the achievements of architecture and Goings was celebrating the smaller things provided by life in urban area, mainly depicting things that were connected to the setting of diner, food and beverages. The thesis pointed out that Goings mechanically transferred the photographs by projecting them onto the canvas, which enabled him to paint his subjects as detailed as possible. In his paintings, he focused on details of lights, shadows, and reflections casted by the metallic holders and glass shakers. Goings was contrasted by the paintings of Edward Hopper, who had also painted the scene of diner; however, it was in a sense of sadness and disillusionment that was typical for Hopper's style.

The thesis found that some of the authors were not only interested in the cold facades of city buildings and the heavy metal beams of bridges, but rather in the people and the urban society. Chuck Close is one of the finest photorealists there was, in terms of portraits. He was also one of the few who was not interested in the city and depicted close-up faces of people. At first, his style was transgressive, considering the Big Nude. Close tested the limit of social acceptance by depicting a naked woman on a tremendously large-scale canvas. However, his style gradually softened, as he became more interested in the people's faces. He treated the painting as a sort of documentation of an individual, showing their appearance, which at the same time gave freedom of decision for the viewers because they could contemplate in their heads about the painting and the depicted person. The thesis found that Chuck Close was not able to recognize faces in three-dimensional space, because of his medical condition, as other people would. It appeared that it was one of the main propellers that drove him to admire and to paint the faces of the people, especially his friends and family.

The last American author who was mentioned was Duane Hanson. Taking into account Meisel's criteria, he was closer to Hyperrealism than Photorealism in terms of themes and messages that were hidden behind his sculptures. However, Hanson exhibited and created his sculptures alongside with the photorealist painters; for example, he met with other photorealists (Close, Estes, Goings) on the Documenta 5 exhibition. He differed from the authors of Photorealism by expressing his personal opinions and attitudes regarding social and political problems through his hyperrealistic statues. Hanson's works were compared to the artworks of his inspirational figure George Segal. The thesis discovered that Hanson and Segal worked similarly in terms of creating the sculpture. Although both were creating casts of people, Hanson took it a step further differentiating from Segal by painting the casts with oil color and clothing them into everyday stereotypical clothes.

The development and the influence of the Photorealism was apparent in the upcoming years of 1980s and 1990s. The thesis put the Czechoslovak Socialistic Republic as the main example of a state influenced by the developed Photorealism that was on the turning point into Hyperrealism. Focusing on Theodor Pištěk's and Zdeněk Beran's artworks, the thesis documented how the photorealist paintings developed into the style gradually merging with the surreal world within its dream-like compositions. It further explored the naturalistic tendency that developed in the Czech painting. Theodor Pistek was mentioned, as he was considered as the only photorealist and hyperrealist in the 1980s. The thesis showed that his earlier works resembled the ideals of Photorealism. However, throughout the years Pištěk implemented surrealistic elements into his paintings and expressed more of his opinions in his works, therefore leaning more towards Hyperrealism. Zdeněk Beran would be considered as a pioneer of naturalistic Hyperrealism in his paintings, as he was looking for art in the decomposing and decaying objects and creatures.

Resumé

Tato bakalářská práce se zabývá Fotorealismem a Hyperrealismem ve Spojených státech amerických v 60. a 70. letech 20. století. V úvodu bakalářské práce je nastíněno, jak se v průběhu historie přistupovalo k vyobrazování reality, až do začátku 20. století. V této fázi, práce poukazuje na to, jak se Fotorealismus vyvíjel z předchozích směrů, jako jsou Abstraktní Expresionismus a Pop Art.

Ačkoliv je práce vázaná převážně na 20. století, vrací se až do starověkého Řecka k Platonovi a Aristotelovi a jejich pojetí mizeze. Tato práce nejprve vysvětlí pojem mizeze a spojí jej s literárním a výtvarným uměním a posléze uvede Platonův negativní pohled na danou problematiku a postaví jej do opozice Aristotelova názoru. Aristoteles uznával mizezi a kladně ji spojoval s uměním jako prvek, učící průměrné lidi o světě, uvěřitelnou a pochopitelnou formou. Tato práce dále definuje mizezi za pomoci různých otázek, na které by se měl člověk soustředit při pozorování jakéhokoliv uměleckého díla.

Práce se následně obrací k vyobrazování reality v historickém kontextu zachycující ranné obrazy, které důvěrně imitovaly realitu zvané Trompe l'oeil a uvádí příběh Zeuxia a Parrhasia. Obrazy Trompe l'oeil byly pouhou bezmyšlenkovou imitací, proto se bakalářská práce vydává do 19. století, ve kterém převládal směr Realismus. V tomto uměleckém směru pojednává téze převážně o běžně zobrazovaných tématech ve výtvarném umění, které jsou kontrastovány náměty realistických literárních děl. Jakožto zásadní odlišnost vyvstává směr Naturalismus, umělecký styl, který byl v 19. století spjatý pouze s literaturou.

Hlavní téma práce se zaměřuje na konec druhé světové války a jejími následky na výtvarné umění. Prvním směrem ústícím z této války byl Abstraktní Expresionismus. Výtvarný styl představoval odpověď umělců zdrcených pohromou války. Kvůli ztrátě důvěry se uchýlili k abstrakci a odsoudili vše, co bylo reálné. Jako ukázka je použit „action painting“, který využíval nekontrolovaných tahů štětcem. Výsledkem se pak stalo abstraktní dílo, které se dalo považovat za náhodnou reprezentaci autorových emocí. V průběhu času se však společnost ucelila a melancholický pohled na svět nahradil Pop Art. Tento směr vznikl v 50. letech a pokoušel se zdolat zastaralé myšlenky Abstraktního Expresionismu tím, že se vracel k zobrazování reality. Stylisticky se zaměřoval na pestré barvy osobité pro komiksy a jako téma si autoři Pop Artu vybírali každodenní předměty, celebrity nebo reklamní poutače. Přestože se stále nejednalo o totální zobrazení reality, je patrné že Pop Art je přímým předchůdcem Fotorealismu.

Společně s uvedením do Fotorealismu práce podrobně vysvětluje pojmy Fotorealismus a Hyperrealismus a následně se je snaží oddělit, neboť se stále jedná o neucelené termíny, jež se často chybně zaměňují. Jako ukázkou zmatku mezi těmito pojmy je využita korespondence Edith Jeřábkové, ve které se pokouší čtenářům pomoci rozlišit tato slova od sebe. Nicméně, její vysvětlení se dá považovat poněkud vágním, protože neposkytuje žádný konkrétní příklad. Je nutné podotknout, že tato téze je postavena převážně na definici Fotorealismu od Louise K. Meisla a pojednání o Hyperrealismu od Kenneth G. Haye, protože právě tyto definice jsou zohledňovány při analýzách jednotlivých autorů. Tato práce uvádí, že se Fotorealismus dostal do povědomí lidí díky výstavě Documenta 5. Na této výstavě vystupovali se svými díly autoři jakožto Chuck Close, Duane Hanson, Richard Estes nebo Ralph Goings.

Fotorealisté přejímali témata z předmětů každodenního života. Ačkoliv se jejich myšlenka při zobrazování těchto děl jevila až chladnou, jejich pojetí vzbuzovalo jakousi nostalgii po daných předmětech. Ke světu se vyjadřovali s osobním přijetím a zobrazovali jen to, co se jim líbilo a co měli za oblíbené. fotorealistická díla vyvstávají od ostatních stylů díky technice, která se zaměřovala a zdůrazňovala využití fotografie. Procesy, kterými fotorealisté získávali extrémně přesné zobrazení reality se nazývají fotomechanické procesy, ty zahrnují například mřížkovou techniku nebo projekci obrazu na plátno.

V následující kapitole se práce ohlíží na vývoj a vynález fotografie, který se těšil svému úspěchu v druhé polovině 18. století. Ačkoliv fotografie byla zprvu velmi oceňována o necelých 100 let později ve svých dílech vyjadřuje filozof Jean Baudrillard svůj negativní postoj k fotografii, reprodukci reality a Hyperrealismu.

Navazující kapitola pojednává o jednotlivých autorech Fotorealismu a Hyperrealismu. Jako první je uveden Richard Estes, který je považován za jednoho z prvních autorů, který maloval v tomto stylu. Estes se zaměřoval převážně na zobrazení New Yorku. Jeho díla reprezentovala vylidněná městská prostředí a jejich architekturu. Na jeho dílech je možné pozorovat propracovanost detailů povrchů a odlesků jednotlivých objektů. Jeho pojetí nevyjadřovalo hanlivý přístup, či melancholický podtext, naopak Estes slavil krásu New Yorku. Dalším autorem je Ralph Goings, který se v několika instancích shoduje s tématy Estese. Goings vzdává hold jídelnám a kavárnám, tím že je detailně zpracovává jako hlavní téma do svých děl. Na rozdíl od Estese se v jeho obrazech objevují celé postavy lidí, kteří se jeví, jako by byli vyfoceni – zachyceni v momentu.

Zobrazování důvěrné reality se nevztahovalo pouze na studené fasády měst. fotorealista Chuck Close se zaměřil na vysoce propracované portréty lidí. Tyto portréty

zpracovával na plátna nevídaných rozměrů, až to diváky mohlo zaskočit. Od svých modelů požadoval, aby nevyjadřovaly žádné viditelné emoce, protože chtěl, aby se lidé mohli pozastavit nad jeho obrazy a posoudit namalovaný obličej a udělat si o něm fiktivní předsudky, aniž by toho člověka znali. Posledním zmíněným autorem je Duane Hanson, který se odlišuje od dříve uvedených fotorealistů tím, že byl sochař. Své sochy dělal tak, že vytvořil odlitky lidí a ty následně spojil do celistvého díla. Tato práce poukazuje na to, že vyjadřoval své názory a pohledy týkající se sociálních a politických problémů ve světě, což z něj dělá spíše hyperrealistu nežli fotorealistu na základě teoretických předpokladů stanovených bakalářskou prací.

Poslední kapitolou je definován vývoj Fotorealismu v Hyperrealismus na českém území v 80. letech. Jakožto stát, který byl pod komunistickým režimem, se autoři Československé Socialistické republiky dostali k Hyperrealismu až po Sametové Revoluci, která se stala v roce 1989. Nicméně, i přes nastolený režim a jeho cenzuru, existovali autoři Fotorealismu a Hyperrealismu. Byli to Theodor Pištěk a Zdeněk Beran. Tato práce následně analyzuje a interpretuje díla těchto autorů a ukazuje vývoj Fotorealismu v Hyperrealismus. V případě Theodora Pištěka a jeho snové kompozice je patrné, že se jeho fotorealistická tendence mění v snový Hyperrealismus. Naopak z děl Zdeňka Berana je patrné, že tíhne k temnější stránce realismu, a to naturalistickému Hyperrealismu.

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