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Research Article

Unearthing the Cultural Values of Personalities in Photorealism Portraiture: The Iconography of the Works of the Ghanaian Fine Artist, Samuel Otu

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The roots of portraiture are most likely to be traced to, if not prehistoric times, at least to ancient Egyptian civilization. Over time, various forms, styles, and significances of this genre emerged progressively in line with the various artistic traditions in history. In these contemporary times, portraiture strives immensely on the advancement of technology, thereby giving rise to photorealism not only in the West but also among African/Ghanaian fine artists. Erwin Panofsky's three-step approach to iconographic analysis was used to examine five meticulously pencil-rendered portraits by the Ghanaian photorealist Samuel Otu in the light of contemporary portraiture. The paper utilized a series of one-on-one interviews with the artist amidst studio observation to obtain primary data alongside relevant secondary sources of data. It was revealed that beyond the subjectivity or likeness of the subjects portrayed, the artist used these masterpieces to draw the attention of the viewer to the contemporary challenges of African society.

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Introduction

Portraiture is the reproduction or recording of an individual's appearance and personality in media such as photographs, paintings, prints, sculptures, and digital media. Portrait-making is an old form of art that traces its roots to, if not prehistoric times, the ancient civilization of Egypt. Though portraiture serves a multiplicity of functions, it was primarily made in ancient times to exalt the noble, the powerful, and to commemorate the dead (Pound, 2022). Through the ages, portraiture has been created in a variety of styles and media (Wango 2020). Freeland (2007) remarked that more styles emerged as more people were portrayed, and the form changed. From ancient Egypt, Greece, and Rome, Byzantium through the Renaissance to the modernism and post-modernism periods, portraiture was executed in conformity with the prevailing styles of each artistic period. The turn of the twentieth century, however, saw an expansion in the production of portraiture owing to the increasing interest in abstract and nonfigurative art renditions exemplified in several avant-gardes such as Fauvism, Cubism, Expressionism, etc., with notable artists like Henri Matisse, Pablo Picasso, and Max Beckmann, respectively. While there was a dip in portraiture in Europe and America by the mid-twentieth century, there came a revival by the 1960s and 1970s, which culminated in the American art movement, Photorealism/Hyper-realism, evolved from Pop Art (Ihringová 2022). Unlike the traditionally realistic portraiture of the modern and post-modern eras that required several sittings of the subject (sitter), photorealism uses the camera and photographs as references. It is not only a change in style and form of portraiture but also a change beyond its traditional representational purpose to include emotional, social, political, and cultural elements (Lansroth 2015 as cited by Wango 2020). This latest approach to portrait-making, which strives on photographs and digital technology, enshrined portraiture as an integral part of contemporary art practice not only in the West but also in Africa. Several young contemporary African fine artists are absorbed in photorealism, sometimes referred to as hyper-realism, including Ghanaian Samuel Otu. In 2014, Samuel Otu started a portrait drawing series called *The African Story* in which he identified some eminent African personalities whose lives, in his own words, "have imparted their generation and the unborn generation in their countries, Africa, and the world as a whole." Quoting an African proverb to support his quest, Samuel says, "until the lion learns how to write, every story will glorify the hunter." He added that the story of Africa has always been told by the West and it has been twisted to suit their interest, but here he is to use his artworks as an African to highlight the contribution Africa has made and continues to make in making the world a better place.

Photorealism as an Art Movement

Photorealism was an art movement that came into existence around the 1960s and 1970s in America. It is a genre of art that involves the reproduction of images as precisely as possible from photographs (Lansroth, 2015). Though the reproduced image(s) could be executed in painting, drawing, collage, sculpture, or other mixed media, the emphasis, however, is on the accuracy or exactness of the representation of 'reality' (Gustlin & Gustlin 2022). Photorealism artists relied purely on the use of cameras and photographs as a primary impulse for the subsequent reproduction of the image(s) in paint or other media (Ihringová 2022). Photorealism differs from the traditional realism of the pre-modernist era in that it uses a camera to record a visual occurrence before reproducing it on a support (Bent 2013). With the camera, information is gathered, and the captured moment is then transferred onto the canvas by the photorealist artist in a way that gives a photographic appearance to the finished

painting. According to Liu (2020), the main feature of photorealism is to use modern photographic techniques to make objective and realistic depictions of photographic results. The primary aim of photorealism is to reproduce images from photographs so that the human eye could not distinguish between the original and the resultant drawing or painting (Bent 2013; Mouka 2017). First named in 1969 by Louis K. Meisel, a New York art dealer, the photorealism art movement emerged in the United States and declared a clear preference for realism against idealism and abstract expressionism (Gustlin & Gustlin 2022). Some of the proponents of this photo-based art movement during the period include Chuck Close, Ralph Goings, Richard Estes, Robert Bechtle, Duane Hanson, Audrey Flack, Charles Bell, and Don Eddy (Taggart, 2021). The subject matter of the works of the early photorealists centered on ordinary everyday life themes. It ranged from industrial objects such as automobiles and motorcycles, simple urban life, to the representation of human faces (Ihringová 2022). Akin to all other art movements in the world, photorealism (sometimes referred to as hyperrealism or super-realism) gained the needed recognition in the global art space, particularly in the latter half of the 1960s when the use of cameras and photographs had received complete acceptance in everyday life (Odom 1981). With the prowess of digital technology today, photorealism as an art genre has become an integral part of the contemporary art world.

In Africa, the use of cameras and photographs as references for image representation has a long history. This art genre remains an important part of contemporary African art as several young and upcoming fine artists continue to engage cameras, photographs, and other digital media for creating visual reality. Some contemporary African photorealists, particularly in painting and drawing (using charcoal, granite pencil, and ballpoint pen), with international reputations include, but are not limited to, Kelvin Okafor, of Nigerian descent based in London, Ebuka Emmanuel from Nigeria, Solomon Ikechukwu from Nigeria, Richard Amankwah from Ghana, Enam Bosokah from Ghana, Thembalami Ndlovu from Zimbabwe, and Eddy Ochieng from Kenya. The subject matter of most of these contemporary African photorealists centers largely on portraits, figure drawing (men, women, and children), and animals. Beyond the traditional representation or communication purposes, the subject matter of the contemporary African photorealists expresses the ordinary everyday socio-cultural, emotional, and political life, as well as women empowerment in contemporary African society (Wango 2020).

Kelvin Okafor renders photorealistic images of both ordinary and world leaders, as well as celebrities. Some of such portraiture include, but are not limited to, Nelson Mandela, Mother Theresa, Princess Diana, Tinie Tempah, and Amy Winehouse (Jones, 2013). These images of global or continental personalities draw, inspire, and propel the viewer to higher accomplishments in life. Inspired by his dad's love, Ebuka Emmanuel rendered in ballpoint pen on paper, *Father's Love* (2021). In this photorealism artwork, a young contemporary African father is seen joyously holding his newly born baby. In a similar manner, Richard Amankwah rendered in charcoal and granite on paper, *A Mother's Love* (2018). These photorealistic artworks are simply representations but an expression of the deep-seated love of parents for their children.

In advocacy for environmental protection and prevention of child labour, Richard Amankwah also uses his photorealist piece – *Galamsey Kid* (2021) to bring into remembrance the numerous children involved in illegal mining operations (galamsey) in his country, Ghana. Richard again uses his photorealism artwork – *The Obstacles Around* (2021) to project to the world the challenges or difficulties that bedevil the success of the youth of the African continent. These challenges include political instabilities, economic hardships, corruption, weaker educational systems, and societal pressures, among others. The portraits of *Mariam Ewurama Addy*, who was a Ghanaian biochemist, and *Rose Dieng Kuntz*, a Senegalese computer scientist executed by Enam Bosokah, won him a collaboration with the Wikimedia Foundation aimed at

expanding the visual representation of Black, Indigenous, and people of colour (BIPOC) in Wikimedia projects and advancing knowledge equity (ArtAfrica.org November 7, 2022). With both images executed in ballpoint pen, Enam re-echoes the need for women's empowerment in a patriarchal African society.

Thembalami Ndlovu, in his *Beauty In scars* (2022), executed in charcoal on paper, represented a Southern African woman in the left side view. The tribal mark on the face of this woman portrays the African pride in its culture, no matter how others frown at it. Similarly, Ndlovu rendered *Traditional African* (2019), a young African woman fully adorned in African costume. Eddy Ochieng used his hyper-realistic painting titled *Timeless* (2019) to portray how a community's culture is enduring in providing a true and authentic identity to its people, culminating in a life of fulfillment. Ochieng depicted an elderly Kenyan Maasai man, well detailed with a pierced and stretched ear lobe, which resonates with the culture of the people (Wango, 2020). All these are but a testimony to how expansive the role of portraiture has become. This paper sought to examine the subject matter of five of Samuel Otu's photorealism portraiture as part of a project he termed *The African Story Series* to see whether they are mere representations of the personalities made possible by his skill, or whether they convey certain social, political, or cultural nuances of contemporary Africa. For the purposes of clarity, discussions on each portrait are preceded by a quote from the artist.

Methodology

The primary data for this paper were obtained from a series of one-on-one interviews with the artist amidst regular studio visits to observe his works. The interviews were

voice-recorded to collect the necessary data from the artist. The paper also utilized relevant secondary sources of data such as journal articles and other scholarly materials with the aim of examining the place of portraiture in contemporary African art-making. Since photorealistic portraiture is recognized as an art, it is appropriate to analyze it within the lexis of art. Curnow (2021) remarked that objects (artworks) anywhere in the world require a specific way of looking at and describing them through the use of a discipline-based vocabulary. Such a framework could include, but is not limited to, a formalistic analysis, contextual analysis, or Erwin Panofsky's three-step approach to iconographic analysis. The formal analysis is the result of closely looking at a work of art and its elements such as line, shape, color, texture, mass, and composition (Barnet, 2002). Contextual analysis refers to the cultural context within which an artwork is presented (Wango 2020). Erwin Panofsky's three-step approach to the iconographic analysis of any given artwork involves the pre-iconographical description, the iconographical analysis, and the iconological interpretation of the artwork (Panofsky 1972). This need for a framework to analyze an artwork is a necessary ingredient for providing a significant interpretation of the artwork to the art history fraternity. This paper discusses the selected portraits using Erwin Panofsky's three-step approach to iconographic analysis.

Results and Discussion

From the series of interviews and studio engagements with the artist, the responses were translated and presented as follows, including verbatim responses. Samuel Otu (Figure 1) hails from Asokore, a town in the Ashanti Region of Ghana.



Figure 1. Samuel Otu working in his home studio, Asokore, Ashanti Region of Ghana
 Source: Photographed by the lead researcher, 2023

He had all his education in Kumasi, the capital of the Ashanti Region. His nationality as a Ghanaian, and for that matter African, affects his work as he is drawn to depicting subjects from Ghana or of African origin. Granite pencils and charcoal are the favourite media for him. Samuel draws inspiration from his love to see people's faces and also by the things people do to impact their lives positively and other people's

lives, their communities, and the world at large. *It is interesting to find that a story could be told without words by the look on a person's face. The message could be loud yet without sound (artist).* The analysis of the works on the theme - *The African Story series* includes; *Kofi Annan, Nelson Mandela, Nana Addo Dankwa Akufo-Addo, Defiance and Lowania Anku.*



Figure 2. *The African Story series (Kofi Annan), Samuel Otu, 2014, 16.5" x 23" inches, Graphite Pencils on paper.*

Dr Kofi Annan, a former UN Secretary-General who, in my opinion, is the greatest personality Ghana has produced after our first President Dr Kwame Nkrumah The role that Dr Kofi Annan played at the United Nations brought peace to the world, justice, equality, hope, and relief to many who were living in poverty, amongst others (Artist).

The portrait – Kofi Annan – is a depiction of the first in the series on the theme, *The African Story*, started in 2014. Rendered in a three-quarter view in political attire, the politically posed Nobel Peace Prize winner is depicted with a well-detailed face through tonal gradation and textured effects that harmonize the gray hair with the neatly shaved gray beard and mustache. With a very engaging but unimposing gaze, the eyes are the center of attraction in the portrait. The gaze of the subject suggests that of a self-composed, dignified, and calm expression without any tense

emotions, either on the subject or the viewer. This conservative noble demeanor of the Ghanaian diplomat portrayed is one that is in tandem with his personality and the role he played as the UN secretary-general in bringing peace, hope, and relief to many in the world, as alluded to by the artist. The portrait goes beyond the representation of a subject whose life forms part of the historical narratives of nations to reflect his inner moral attitudes.

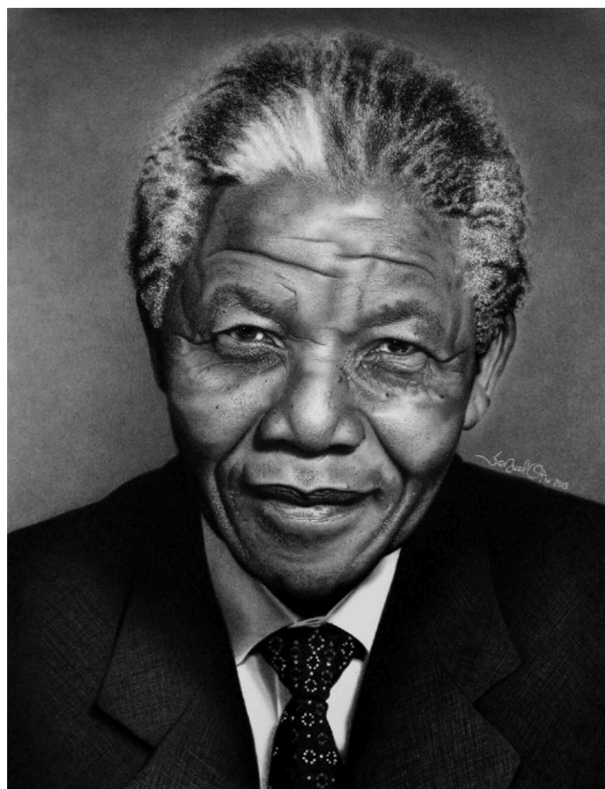


Figure 3. *The African Story series (Nelson Mandela), Samuel Otu, 2015, 16.5" x 23" inches, Graphite Pencils on paper.*
Nelson Mandela, former President of South Africa....He was released from prison and became the President and ruled for only one term, then stepped aside, paving the way for others to rule. One most prolific character of his that shook the world was his ability to forgive. He is an example worthy of emulation (Artist).

The Nelson Mandela portrait is a self-explanatory depiction of the former South African president in a front view with a very high degree of facial detail and precision. His attire does not leave the 'viewer' with any doubt that the personality depicted belongs to the political elite society of Africa. The textured treatment of the subject's dense hair in a chiaroscuro effect is suggestive of grayness. The highly visible wrinkles on his face undeniably allude to his advancement in age. The demeanor of the subject can best be described as one of calmness with deep-seated determination and a high sense of accomplishment. This is revealed by the silent and gentle smile on the face with a focused gaze. His demeanor further depicts a complete absence of pain and bitterness, thereby portraying a visual testimony of former President Mandela's statement of 'forgiveness' he made after his release from prison; "As I walked out the door toward the gate that would lead to my freedom, I knew if I didn't leave my bitterness and hatred behind, I'd still be in prison." The use of the portrait by the artist to epitomize the inner virtue of 'forgiveness' of the former president is in line with the later part of an assertion made by Freeland (2007), that as more people were depicted over time, more styles were developed, and the form of portraiture progressed from emphasizing outward details to paying more attention to expressing the interior emotions and moral attitudes of sitters. Like Samuel, Enam Bosokah, a Ghanaian photorealist, made a very similar rendition of the same former president of South Africa in 2018, characteristically epitomizing the assertion by Freeland. In Enam's portrait of the former president, the gesture of interior emotions herein being "forgiveness", 'gratitude' and 'calmness' are well emphasized through the holding of the palms together, coupled with a broad smile on the face.



Figure 4. *Nana Addo Dankwa Akufo-Addo, Samuel Otu, 2020, 22" x 30" inches, Graphite Pencils on paper.*
I drew a portrait of the president as a gift of my appreciation to him and his government for nominating me in 2019 to represent the nation at the Ghana Heritage Week exhibition in the United Arab Emirates. The job of the president involves deep thinking and reasoning beyond the ordinary in running the affairs of the nation (Artist).

This depiction is a continuation of the theme explored by the artist. Executed in almost a complete three-quarter view and wearing spectacles, the politically dressed seated subject rests on the arm of an office chair to the right with the right hand supporting the chin. With a very high degree of precision, which is a fundamental

quality of photorealism, the artist rendered the image of the current president of Ghana in graphite on paper. Using dark tones and lightening effects, the artist successfully created the feeling of hairlessness of the president and the effects of clearly opened eyes behind a transparently-glassed spectacle. As alluded to by the artist, the president's posture and gaze are ones that reflect deeper thoughts, obviously bordering on how to surmount the teething difficulties of a developing country like Ghana, particularly in the wake of the global health crisis – COVID-19. Ghana, upon recording her first case of the COVID-19 virus on 12th March 2020, has suffered the negative impact of the coronavirus pandemic on the socio-economic situation of the citizenry, leading to job losses and overwhelming healthcare systems (Aduhene & Osei-Assibey 2020). This certainly would set any president thinking deeper. Alphen (2011) asserted that the artistic portrait does a bit more than just

referring to somebody and differs from the photographic portrait as the artist uses his or her artistic expressive skills to consolidate the self of the subject portrayed. Similarly, more than just a photographic portrait presented to the president as a gift, the artist used his photorealist prowess to depict the personality of the president in the circumstances, full of solution-finding thoughts that could befall any sitting president at the time of a global pandemic that claimed millions of lives and imposed serious economic hardships on nations, particularly third-world countries. The portrait presented to the president perhaps is the artist's way of reminding the president to stay focused and be tactical about the execution of plans for the country in the face of all the economic difficulties amidst the vilifications from the citizenry and political opponents.

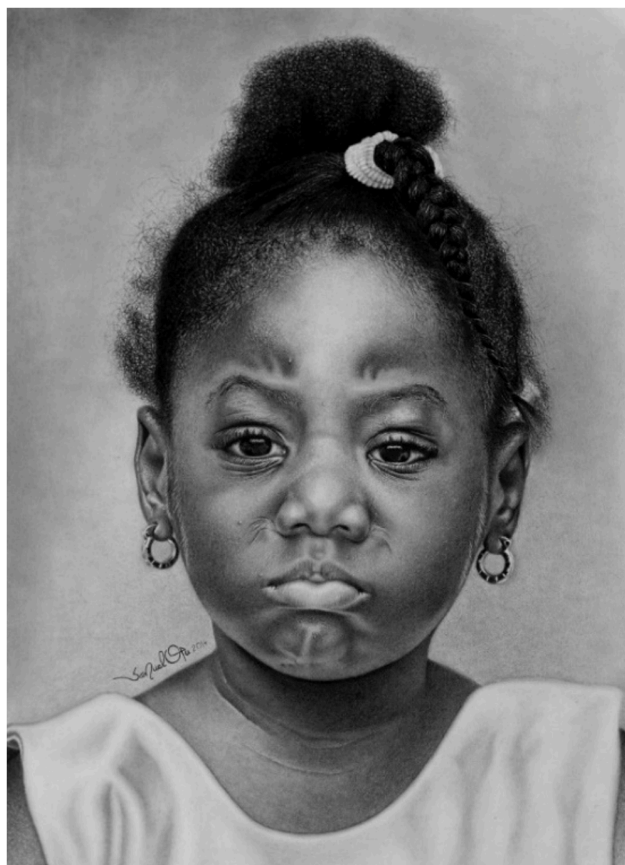


Figure 5. *Defiance*, Samuel Otu, 2014, 16.5" x 23" inches, Graphite Pencils on Paper. The portrait is to empower the African child. It speaks about the African child, especially the girl-child, and the youth in general to defy all odds in rising to take their rightful place in the family, community, economy, and the global stage. It takes resilience and a fighting spirit to achieve that (Artist).

The portrait depicts a little girl, probably of age three. Though the portrait is of an unidentified sitter, it is an integral part of the series telling the African story by the artist. The graphite pencil work on paper, rendered in a front view, shows black, tenderly dense hair partly styled in a singular braided roll held with a white ribbon and bent downwards towards the left. The subject is dressed in a sleeveless white dress, a pair of earrings, and wears a deeply frowned face. The artist focused on the facial features by meticulously depicting every minute detail of the natural tender skin of the small girl through the use of tonal gradation. This meticulous facial detailing, from the eyebrows, the eyes, the nose, lips, to the chin, resulted in the precisely depicted frowned gaze exerted on the viewer. The frowned gaze portrays a feeling of deep anger, revealed through the somewhat squinted eyes and enhanced by the appearance of a pair of caved-in areas on the forehead above the eyebrows, the scrambles surrounding the nose, and the uneasy, tightly lipped mouth. As remarked

by Wango (2020), though hyperrealism, and for that matter photorealism, can be very engaging, not all portraits reveal the intended meaning by the artist to the viewer; as such, the viewer at times will have to derive his or her own interpretation. Unlike the photorealist piece – *Galamsey Kid* (2021) by Richard Amankwah, which clearly depicts the struggles of the African child, this well-composed and vibrant-looking girl child (*Defiance*) does not necessarily suggest to the viewer the predicaments, the resilience, and the fighting spirit of the African girl child as purported by the artist. The general adornment of the girl child in a full and neatly depicted dress, a new pair of earrings, a stylish hairdo, coupled with the perceived healthy condition of the child, rather alludes to the representation of a wealthier girl child, contrary to the notation of resilience and the fighting spirit. However, it suffices to say that the artist's choice of a child is probably to emphasize the fact that the struggle of the African begins at birth.

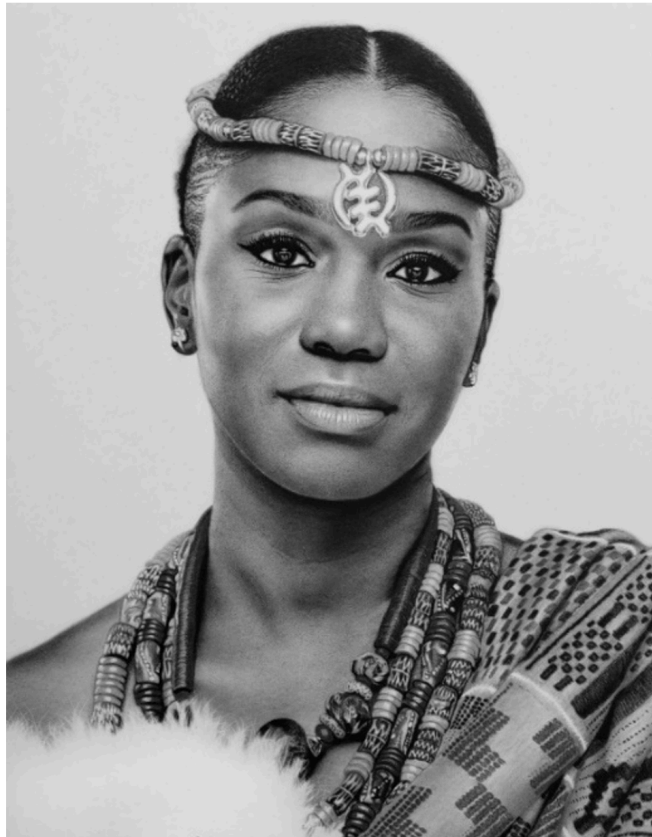


Figure 6. LowaniaAnku, Samuel Otu, 2019, 12" x 16.5" inches, Graphite Pencils on Paper.
The portrait of Lowania Anku (2019) talks about understanding and embracing cultural diversity. Lowania is an American citizen who is originally from Guyana. She came to Ghana to marry her Ghanaian boyfriend, and on the day of their marriage, she dressed in full Ghanaian traditional regalia from the Akan ethnic group (Artist).

Succulent and very actively looking in a well-composed front view, the South American citizen originally from Guyana is fully adorned in the Akan (Ghana) traditional regalia as a bride of a traditional African customary marriage. The meticulously treated black hair of the subject is crowned with a beaded necklace, and the pendant of the necklace (an *adinkra* symbol of the Akans, *Gye Nyame* meaning 'except God') lies on her forehead in between the eyebrows. A set of four other necklaces is worn around the neck, partly covered with the bride's white round-shaped feathered hand fan. The body of the figure is skillfully wrapped with *Kente* (a popular Ghanaian hand-woven cloth) in a toga-like style, leaving the right shoulder and hand uncovered. The detailed execution of the subject's face through tonal effects to reveal the succulent and fleshy forms is easily noticed by the viewer. This is evident in the velvet-textured hair, eyebrows, and eyelashes, coupled with the dainty nose and mouth. The rendition of the eyes in sharp contrast of light and dark tones further brightens and illuminates the face, thereby casting a very gracious and noble gaze on the viewer.

While her Ghanaian traditionally adorned outfit attests to a bride-personality of a traditional African marriage ceremony, at the same time it reflects cultural assimilation, her solemnly noble and gracious gaze reflects her undying passion to make a significant impact on African societies in the areas of domestic violence and physical abuse, with a special focus on vulnerable women and children. This argument of the social-service heartedness of the subject portrayed by the artist through her gaze is in tandem with the point made by Pereira (2015), who noted that 'besides the information that a portrait transmits to its viewers regarding the appearance of the subject ... a portrait contains a context, identity questions, social issues.' Similar in function to that of the *Traditional African* (2019) by Thembalami Ndlovu, in which a young African woman is fully adorned in African costume, this portrait (*Lowania Anku*) is used as a means to showcase significant aspects of Ghanaian culture to the outside world and the readiness to accept people into the Ghanaian cultural space. This was emphasized through the wearing of the *Kente* cloth, the beads, and the *Adinkra* symbol - *Gye Nyame* as posited by the artist.

Conclusion

The photorealism images of Samuel Out are very engaging as he tactfully uses the various postures and gazes of his sitters to reveal their true personalities. The gazes of the subjects encompassed underlying dimensions of emotions such as calmness, humility, nobility, determination, and anger that communicate significantly to the 'viewer'. The portraits did not only typify the subjectivity or likeness of the subjects portrayed, which has traditionally been a critical part of portraiture and enhances the connection between the 'viewed' and the 'viewer', but have also been used as artistic expressions by the artist to tell the African story. The portraits of *Dr. Kofi Annan*, South African former president *Nelson Mandela*, and Ghanaian president *Nana Addo Dankwa Akufo-Addo* are depictions of illustrious African leaders whose leadership styles did not only benefit and win the admiration of Africans but also the globe. The *Defiance* and *Lowania Anku* portraits comment on the cultural aspects of African society and the struggles faced by the youth, women, and children on the continent. The meticulous detailing of the faces of his subjects, as referenced from photographs, coupled with the overreaching range of issues the artworks addressed, places the portraits in the light of contemporary photorealism portraiture.

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