**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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Funding: No specific funding was received for this work.

Potential competing interests: No potential competing interests to declare.

**Abstract**

The roots of portraiture are most likely to be traced to if not prehistoric times, at least ancient Egyptian civilization. Over time, various forms, styles and significance 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. The 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 the African society.

**Introduction**

Portraiture is the reproduction or recording of an individual’s appearance and personality in media such as photograph, painting, print, sculpture, 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 more styles emerged as more people were portrayed, and the form changed. From ancient Egypt, Greece and Rome, Byzantium through Renaissance to the modernism and post-modernism times, 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 rendition 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 Out started a portrait drawing series called The African Story in which he identified some prominent 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 print or other media (Ihringová 2022). Photorealism differs from 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 photorealist centered on ordinary everyday
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 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 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 to providing a significant interpretation of the artwork to the art history fraternity. This paper discusses the selected portraits using the Erwin Panofsky’s three-step approach to iconographic analysis.

Methodology

The primary data for this paper was 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 photorealism portraiture is recognized as an art, it is appropriate to analyze it within the lexicon 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 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 to providing a significant interpretation of the artwork to the art history fraternity. This paper discusses the selected portraits using the 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.
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 his 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 face and also by the things people do to impact their lives positively and other people’s lives, to their communities and to 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 include; Kofi Annan, Nelson Mandela, Nana Addo Dankwa Akuro-Addo, Defiance and Lowania Anku.
The portrait – Kofi Annan is a depiction of the first of the series on the theme, The African Story, started in 2014. Rendered in the 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 unintimidating gaze, the eyes are the center of attraction of the portrait. The gaze of the subject suggests that of a self-composed, dignified and calm expression without any tensed 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 the prison and became the President and ruled for only one term then stepped aside paving 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 details 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 the 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 photorealistic 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 been ‘forgiveness’, ‘gratitude’ and ‘calmness’ are well emphasized through the holding of the palms together coupled with a broad smile on the face.
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.

This depiction is a continuation of the theme explored by the artist. Executed in almost a complete three-quarter view and wearing a spectacle, 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 granite 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 is one that reflects 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 COVID-19 virus on 12th March 2020, has suffered the negative impact of the corona virus pandemic on the socio-economic situation of the citizenry leading to job losses, and overwhelming healthcare systems (Aduhene & Osei-Assibey 2020). This certainly will 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 time of a global pandemic that claimed millions of lives and imposed serious economic hardships on nations, particularly the 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.
The portrait depicts a little girl probably of age three. Though the portrait is an unidentified sitter, it is integral part of the series of telling the African story by the artist. The graphite pencil work on paper rendered in a front view shows a black tenderly dense hair partly styled in a singular braided role held with a white ribbon and bent downwards towards the left. The subject is dressed in a sleeveless white dress, a pair of ear rings, wears a deep 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 a deep anger revealed through the somewhat squinted eyes and enhanced by the appearance of a pair of caved-in 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 portraiture 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, new pair of ear rings, a stylish hair 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 chose of a child is probably to emphasize that fact that the struggle of the African begins at birth.

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 are worn around the neck, partly covered with the bride’s white round-shaped feathered hand fan. The body of the figure is skilfully 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 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 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 the 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 photorealistic 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. Koti Annan, South African former president Nelson Mandela and Ghanaian president Nana Addo Dankwa Akoto-Addo are depictions of illustrious African leaders whose leadership styles did not only benefit and won the admiration of Africans but also the globe. The Defiance and Lowania Anku portraits comment on the cultural aspects of the 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 the overreaching range of issues the artworks addressed places the portraits in the light of contemporary photorealism portraiture.

References