



## Application to the practice of hyperrealistic drawing in higher education institutions

Aplicación a la práctica para realizar un dibujo hiperrealista en instituciones de educación superior

**Fiorella Susana Martínez Benalcázar**

Estudiante, Instituto Superior Tecnológico Espíritu Santo con condición de universitario, Guayaquil, Ecuador [fiorelita1996@gmail.com](mailto:fiorelita1996@gmail.com), <https://orcid.org/0000-0003-0273-123X>

### ABSTRACT

This article is presented from the need to know about the hyperrealist movement made in colored pencils in the city of Guayaquil, beyond the classic as oil, graphite and sculpture. In addition, using colored pencils as a physical material of easy access and low cost for the intermediate adult public, interested in art, disseminates the practical use of this technique, through the proposed physical guide, showing the work process from its beginning to the final realization.

### RESUMEN

Este artículo se presenta desde la necesidad de conocer sobre el movimiento hiperrealista realizado en lápices de colores en la ciudad de Guayaquil, más allá de lo clásico como el óleo, grafito y escultura. Además, utilizar los lápices de colores como material físico de fácil acceso y bajo costo para el público adulto intermedio, interesado en el arte, difunde el uso práctico de esta técnica, a través de la guía física propuesta, mostrando el proceso de trabajo desde su inicio hasta la realización final.

**Keywords / Palabras clave**

hyperralism, pencils, techniques

hiperralismo, lapices, técnicas

**Introduction**

From the beginnings of hyperrealism as a movement in the late 1960s to the present day, new techniques and new artists have evolved. Using photography as a reference in this art leads to a visual leap in which the detail is shown imperceptibly to the human eye and presents us with a new reality that expresses the artist's own version.

144

Ecuadorian art of the 19th and 20th centuries has opted for permanence with respect to previous periods, from Independence to the present. Society gradually began to manifest the presence of new themes and the emergence of new trends, which today, after more than 60 years, hyperrealism has become an influential movement that remains active in the world.

In Ecuador hyperrealism is mainly present on oil painting showing artistic languages of the present and contemporary art with some criticism to consumerism, being very few artists like Fernando Davalos born in Quito in 1967 who decide to venture into the world of hyperrealist painting, addressing issues such as the canons of beauty, body aesthetics products, fashion accessories, perfumery, etc..

In the last decades of the twentieth century, Guayaquil experienced a cultural and artistic stagnation that lasted until the late nineties, when it began a profound change of urban transformations that would provide a much more favorable environment for the development of the arts and especially for the Visual Arts. (Lorenzo, 2016)

In Ecuador, in the city of Guayaquil, there is no accessible physical drawing guide that shows the procedure step by step and explains the different techniques of hyperrealist art and that in turn is accessible to the adult society of Guayaquil, those adults who, due to their intermediate adulthood, learn better through physical means.

For this reason, the present thesis project aims to create a guide that contributes to the teaching of the hyperrealist movement developed in

colored pencils through a strategy that shows the drawing in stages for a better learning of the adult user interested in art, which would promote and facilitate access in a physical way to information about this subject.

The elements that have led the author to choose this topic, were born as a need to diagram a practical guide to make a hyperrealistic drawing using the technique of colored pencils aimed at people interested in the city of Guayaquil, evidenced in the pages of the internet and in the repositories of universities that there is little access to books, brochures or practical guides with step by step information on the basics to get started in this art.

The guide was designed based on the answers of an interview with the painter Baruc Alberto Mero Sarmiento and the Graphic Designer Danny Vera who practice this art. It is also developed in a creative way, providing, according to their experience, tips on how to make a hyperrealistic drawing easier and the basic knowledge needed using the colored pencil technique.

All these elements lead to the fulfillment of the general objective, which is to create a guide that contributes to the teaching of the hyperrealist movement developed in colored pencils, and especially to the objective of the proposal, which is to design and diagram the practical guide to make a hyperrealist drawing.

This thesis project will become a valuable contribution of cultural and artistic relevance that will be easy to access and learn for adult citizens of Guayaquil and other cities of Ecuador interested in the hyperrealist artistic movement developed in colored pencils.

Hyperrealist art is an artistic movement that derives from the postmodern philosophy of hyperreality, originated in the late 1960s in the USA and deals with the inability of the human brain to distinguish between photograph-like reality and fiction. Initially, the criticism was not favorable, but it found its center in the V documenta exhibition in Kassel, Germany, in 1972.

For hyperrealists "photography is a second-hand reality (...), something already falsified. Conversely, the exercise of perception is put into play, as well as what the work presents us with, a synthetic reality that is the product of an operative and conceptual work. (DUROZOI, 2007)

The post-pop era has given rise to various strands of aesthetic neo-figurations. What is referred to as "New realism, hyperrealism, radical realists, photorealists, ultra-realists, precisionists, superrealists. It was the surprise reserved for the 1969 - 1970 season".

In 2012, Simón Marchán Fiz in his epilogue on the "Postmodern" sensibility *Del arte objetual al arte de concepto (1960-1974)* has presented another argument about superrealism or hyperrealism:

However, in any case, it is not a matter of taking advantage of mechanical reproduction in artistic production itself, as in mec-art, but simply of taking photography as a pictorial model. Flack points out in this regard: "I use photography because it is a great help for drawing [...] Photography freezes a certain moment of what is happening in the changing world of reality and allows me to study it without discomfort."

146

In spite of the differences, some common syntactic notes can be noted: accuracy and sobriety of the representation, recourse to pictorial procedures with a deceptive fidelity for the eye - extreme cases, M. Morley or Ch. Close-, cultivation of detail -especially R.Estes.

The intensity of the representation makes the reproduced reality of the photograph give rise to an objectual reality of the painting, and the painting asserts itself as a visual fact as presence, as was already the case in the works of minimalism. The monumental dimensions and the factual presence of the objects represented evoke the Pop influence and, through it, that of the "minimalist" monumentalism of the first years of the decade.

It also employs the banal themes of pop, it is noticed in the first subtendency of photographic painting: consumer world and urban views as Estes, Richter, Staempfli, human groups and social acts as Kanovitz, Vaza, domestic subjects -Morley-, automobiles and motorcycles -Blackwell, Parrish-. They accept banality as something natural, not as something historical, but as a natural part of culture and environment, especially American. (Fiz, 2012)

According to the (SENPLADES, 2014 - 2017) in Ecuador it was possible to identify that one of the central problems that exists is the absence and limited resources to promote the creation of artistic content, in addition to the lack of incentives in the creative processes in children, youth and adults, i.e. there is little appreciation of the arts at the national level.

One of the artists who has been characterized by his paintings from hyperrealism as a pictorial genre is Santiago Guillermo, a 36-year-old self-taught plastic artist from Cuenca with a physical disability. He seeks to copy from the observed reality, or from a representation of it, with such precision and overflowing handling of technique to the point of confusing his creations with photographs. He began to paint at the age of 5 years old with his feet scribbling, until he discovered that he could handle the brush better with his mouth. (Barreiro, opciones, 2019)

147 Hyperrealism, he explains, consists of reaching the perfection of the painted elements. "To the point that the work is confused with a photograph," he states. "My technique requires many hours of work. It takes me eight hours a day. I finish a work, depending on the format and complexity, in three months," says the artist. Watercolor was his first tool in painting, then he specialized in acrylic on oil. In addition to gastronomy he says he likes to paint things he finds in Ecuador's nature such as landscapes, still lifes and fruits. "I am in love with realistic figures because they allow me to work perfection," he says. He has done about 200 paintings in the hyperrealism technique. It takes him eight hours a day for three months to do a work. (C.A. THE UNIVERSE, 2017).

Another artist is Gonzalo Tayo Silva, also known as Gotasi, an ambateño painter born on February 14, 1970, who is dedicated to figurative art and also makes realism and hyperrealism. Since he was a child he was gifted in drawing. Without having any knowledge of oil painting, he was able to achieve a hyperrealist painting thanks to his mother who gave him a stretcher, oil paints and brushes.

He stands out in the world of the arts for his paintings in which he highlights the richness of the characters of the indigenous peoples. The connection between the colorful clothing, nature with the human being and the Andean world.

The Ambateño artist's work also highlights the happiness of the inhabitants of the páramo and the countryside who, despite having little, have everything. "I try to reflect the tenderness, the affection of the people and their way of life in the countryside. The customs, the looks, the expression, the desire to continue. Their clothing and the soul of the person through figurativism." (Moreta, 2018).

## Materials and Methods

The type of research selected for the project is descriptive, because it has described, defined and classified aspects related to graphic design, the art of hyperrealism with its major exponents and the step-by-step diagramming of a guide to the hyperrealist art movement.

According to (Roberto Hernández Sampieri, p. 534). "Mixed methods represent a set of systematic, empirical and critical research processes and involve the collection and analysis of quantitative and qualitative data, as well as their integration and joint discussion, in order to make inferences from all the information collected and achieve a better understanding of the phenomenon under study."

The research project has a mixed approach, i.e. qualitative and quantitative. Interview technique has been selected in the qualitative method, the same that will provide more information about the current situation of hyperrealism in Ecuador, in addition to what are the best techniques to make a hyperrealist drawing. The collection of data analyzed through interviews and virtual surveys conducted with people interested in art and painters. The results will be put into practice in the realization of the guide.

These are the means or resources used to collect information. For this research project, it will be developed through the collection, analysis and interpretation of the results of the interview and survey techniques. The experience of the painters and teachers is presented, which provides information about the research problem.

According to official figures from the (INEC, 2020) the canton of Guayaquil has 2,723,665 inhabitants. The object of study will be the Rocafuerte parish, which has 6,100 inhabitants as of the census. (INEC, 2012).

According to the online platform of (Raosoft, 2021) with an acceptable margin of error of 8%, a confidence level of 92%; a population size of 6,100 inhabitants, being the number corresponding to the Rocafuerte parish and a response distribution of 50%. Analyzing according to the above parameters and the population sample, a sample size of 118 people was extracted, who will respond to the survey.

## Results

According to the analysis and interpretation of the results of the interviews of the professionals in this art, the following is determined:

In traditional art courses, the hyperrealist movement is taught as something cultural and in general. That is to say, the development and diffusion of this movement depends on society. The time and money factors make that many of the painters do not dedicate themselves to this because it is not profitable, as a consequence, it harms the growth and interest of this movement.

The techniques and knowledge necessary to make a hyperrealistic drawing are gradient, basic anatomy, micro-stains, smoothing, observing the tones and details of the reference image.

The implementation of a practical guide of the hyperrealistic movement in colored pencils would contribute to learning in adults, since they are people who are not very attached to technology and in turn, in family life they can help by instilling in children an interest in this subject.

149

Taking into account that the most important thing, according to these professionals, is interest, time, daily practice and patience, it is not easy, but not impossible to develop skills in this artistic movement. According to those surveyed, more than half of the percentage has obtained some basic knowledge of drawing. This is a plus for the development of this movement, since it is important to have some experience. 63% of those surveyed stated that they do not know about hyperrealist art because it is a subject that is not commercial due to economic aspects and the time that is invested. Analyzing the total of the respondents presents that the percentage of frequency with which they draw sporadically is 52%, followed by 30% who do it once a month, that is, taking as art from the simplest techniques. Overall, 76% of the respondents consider that all three aspects are relevant at the time of acquiring an art guide, but the most important one is the economic issue. Eighty-six percent of respondents agree that economic limitations can be an impediment to learning. In Ecuador, good quality art materials or certain courses for this hyperrealist movement are not accessible.

The present question presented that 97% of the respondents agree that the creation of a step-by-step artistic guide of the hyperrealistic movement in colored pencils contributes to the learning of it in adults interested in art, versus 3% who indicate that they do not agree that it serves as motivation to practice or perform this hyperrealistic movement with the colored pencil technique and that it can be instilled in others, however, 6% do not agree.

## Conclusions

Being hyperrealism a contemporary artistic movement, it is worth mentioning that in the city of Guayaquil it needs a greater diffusion. Some artists who are dedicated to this movement, have an extra job that sustains them and others on the other hand, have a trajectory of previous recognition that allows them to realize and live from their works, which shows that there is a path traced, but must continue to promote art in our country and especially in the families of Guayaquil.

The definition of the basic concepts and techniques for the development of a hyperrealistic drawing is described in such a way that the intermediate adult interested in this art will find the necessary information as a basis to get started in it. It also details the operation of the most relevant brands of colored pencils, being the Faber Castell brand of school type, the one chosen for the proposal due to its low cost and easy access.

The diagramming of the guide for a hyperrealist drawing has been a sum of knowledge, of personal experiences, of contributions of art and design professionals; which, being diagrammed step by step, intends to be a means of artistic communication, a material of diffusion and learning that favors the Guayaquil community in intermediate adult age, interested in this artistic movement and in the promotion of this current of art.

Considering that 86% of the respondents indicate that the economic aspect is a limitation for the learning of hyperrealistic movement in colored pencils, the creation of a physical guide with a value of \$48.98 proposed in the present project, is a benefit for such learning if we compare that a course on this current in the market has a value of \$210.

The purpose of the layout of the practical guide for a hyperrealistic drawing designed step by step is intended to be a means of artistic communication to encourage adults interested in this art and to promote its flow.

In response to the approach and formulation of the problem throughout the conclusions, and considering that 97% of the respondents answered that the diagramming of a practical guide to make a hyperrealistic drawing in colored pencils is necessary as a contribution to the learning of middle-aged adults interested in this

art, the importance and the artistic contribution that the proposal of this thesis project delivers to the Guayaquil society is evidenced.

## References

- Diviner (2021). *ADIVINARIO divinatory arts* . Retrieved from [https://www.adivinario.com/cabala\\_30\\_escritura.php](https://www.adivinario.com/cabala_30_escritura.php)
- AMAZON. (2021). *amazon*. Retrieved from <https://www.amazon.com/-/es/Faber-Castell-L%C3%A1pices-colores-paquete-60/dp/B01FDKQG2W>
- Arizabalo, J. (May 19, 2020). *Habbility*. Retrieved from <https://habbility.com/el-hiperrealismo-en-la-pintura-tecnicas-y-caracteristicas/#caracteristicas-del-hiperrealismo-en-la-pintura>
- Art, C. (2020). *Christian Art*. Retrieved from <https://www.christian.art/daily-gospel-reading/123>
- Artsy. (2021). *Artsy*. Retrieved from <https://www.artsy.net/artwork/ralph-goings-amsterdam-diner>
- Barreiro, M. (05 23, 2019). *MAGAZINE option 5*. Retrieved from <https://opcions.ec/portal/2019/05/23/gritos-inaudibles-de-santiago-guillermo-el-artista-ecuadoriano-que-pinta-con-la-boca/>
- Bayo, E. (May 17, 2019). *LAIMPRENTA*. Retrieved from <https://www.laimprentacg.com/quien-invento-la-imprensa/>
- Beltrán Robles, J. J. (2015). *Aplicación Del Diseño Gráfico en Procedimientos Serigráficos Contemporáneos (final report of bachelor's thesis)*. University of El Salvador, San Salvador. Retrieved from <http://ri.ues.edu.sv/id/eprint/17077/1/14103363.pdf>
- Borz, Y. (n.d.). *Pexels*. Retrieved from <https://www.pexels.com/es-es/foto/hombre-gente-mujer-arte-10013072/>
- C.A. EL UNIVERSO. (April 11, 2017). *Cuenca's gastronomy is muse of hyperrealist painter. El Universo*, p. Cultura .
- ClickPrinting (2021). *ClickPrinting (Blog article)*. Retrieved 2021, from <https://www.clickprinting.es/blog/tipos-de-impresion-que-existen-en-la-actualidad>
- DUROZOI, G. (2007). *Diccionario Akal de Arte del Siglo XX*. Madrid: AKAL.
- ECUADOR, G. -H. (05 of 2015). *GOTASI - HYPERREALISM IN ECUADOR*. Retrieved from <http://gotasi.blogspot.com/2015/05/biografia.html>
- Faber Castell (2021). *Faber Castell*. Retrieved from <https://www.faber->

- castell.es/products/L%C3%A1pizClassicColourestuchecart%C3%B3n6opiezas/111260
- FACTIS S.A. (2021). *milan*. Retrieved from <https://www.milan.es/es/caja-24-lapices-de-colores-hexagonales-madera-certificada-fsc>
- Fiz, S. M. (2012). *Del arte objetual al arte de concepto (1960-1974)* (11th ed.). Madrid: Akal, S.A. Retrieved on 12/10/2021.
- García, Á. G. (November 28, 2019). *Digital Magazine*. Retrieved 09/29/2021, from <https://revistadigital.inesem.es/disenoy-artes-graficas/litografia/>
- González, S. (September 13, 2021). *EADE*. Retrieved from <https://www.eade.es/blog/185-la-importancia-del-dibujo-en-el-disen>
- Google Forms (October 12, 2021). *Survey - Degree Project*. Retrieved from [https://docs.google.com/forms/d/e/1FAIpQLSd6FrjXhZCJZgwafPBduvB\\_doFor2283EZh-NNWY4vlr2MMvQ/viewform](https://docs.google.com/forms/d/e/1FAIpQLSd6FrjXhZCJZgwafPBduvB_doFor2283EZh-NNWY4vlr2MMvQ/viewform)
- Haslam, A. (2007). Book creation, design, and production . In A. Haslam, *Creacion, diseño y producción de libros* (p. 27). Barcelona: BLUME.
- Heller, E. (2008). Psychology of color. In E. Heller, *How colors act on feelings and reason* . Barcelona: Gustavo Gili, SL.
- hoyesarte.com. (12/16/2014). *hoyesarte.com*. Retrieved from <https://www.hoyesarte.com/evento/otono-hiperrealista-en-bilbao/>
- Imaginario, A. (n.d.). *cool culture* . Retrieved from <https://www.culturagenial.com/es/hiperrealismo/>
- Indelible (July 22, 2020). *Printing Systems: Offset, digital printing and screen printing (Blog Article)*. Retrieved 09/29/2021, from <https://imborrable.com/blog/sistemas-de-impresion/>.
- Imborrable (May 11, 2021). *Imborrable (Web Article)*. Retrieved on 09/29/2021, from <https://imborrable.com/blog/tipografias-que-son/>
- INEC. (2012). *Asi es Guayaquil cifra a cifra*. Retrieved from [https://www.ecuadorencifras.gob.ec/documentos/web-inec/Inforgrafias-INEC/2012/asi\\_esGuayaquil\\_cifra\\_a\\_cifra.pdf](https://www.ecuadorencifras.gob.ec/documentos/web-inec/Inforgrafias-INEC/2012/asi_esGuayaquil_cifra_a_cifra.pdf)
- INEC. (2020). *Population Projections*. Retrieved from <https://www.ecuadorencifras.gob.ec/proyecciones-poblacionales/>
- Jesus, J. (January 23, 2016). *Pexels* . Retrieved from <https://www.pexels.com/es-es/foto/silueta-de-pasto-o-cesped-debajo-blanco-cielo-925743/>

- The Survey (1993). In J. I. Manuel García Ferrando, *El análisis de la realidad social Métodos y técnicas de comunicacion* (pp. 141-70). Madrid: Alianza Editorial S.A. . Retrieved on 10/1/2021, from <https://core.ac.uk/download/pdf/82245762.pdf>
- Lexis (December 30, 2016). *Constitution of the Republic of Ecuador*. Retrieved from Registro Oficial Suplemento 913: [https://www.presidencia.gob.ec/wp-content/uploads/2017/08/a2\\_LEY\\_ORGANICA\\_DE\\_CULTURA\\_julio\\_2017.pdf](https://www.presidencia.gob.ec/wp-content/uploads/2017/08/a2_LEY_ORGANICA_DE_CULTURA_julio_2017.pdf)
- Lorenzo, M. S. (2016). *THE SCENE OF CONTEMPORARY VISUAL ARTS IN THE CITY OF GUAYAQUIL DURING THE PRESENT CENTURY*. Cuenca.
- Marcos, L. (09/24/2018). *muyinteresante* . Retrieved from <https://www.muyinteresante.es/ciencia/fotos/pinturas-cuevas-altamira/2>
- Ministry of Culture of Ecuador (01 July 2012). *Culture and Heritage*. Retrieved from <https://www.culturaypatrimonio.gob.ec/wp-content/uploads/downloads/2012/07/1-Normas-Constitucionales-Ministerio-de-Cultura.pdf>
- Moreta, M. (July 24, 2018). *El Comercio*. Retrieved from <https://www.elcomercio.com/actualidad/cultura/obra-artista-gotasi-vida-puebloandino.html>
- Ortiz, M. (n.d.). *Cool Culture*. Retrieved from <https://www.culturagenial.com/es/realismo/>
- Paola Chacon, M. P. (October 2, 2015). *Types of Art* . Retrieved from <https://tiposdearte.com/arte-realista-que-es/>
- Raosoft (October 07, 2021). *Sample size calculator*. Retrieved from <http://www.raosoft.com/samplesize.html>
- Reyes, E. G. (2012). *Historia Del Diseño*. Mexico: RED TERCER MILENIO S.C.
- Roberto Hernández Sampieri, C. F. (n.d.). In C. F. Roberto Hernández Sampieri, *Research Methodology* (6 ed.). Mexico: INTERAMERICANA EDITORES, S.A. DE C.V. Retrieved on 10/01/2021, from <http://observatorio.epacartagena.gov.co/wp-content/uploads/2017/08/metodologia-de-la-investigacion-sexta-edicion.compressed.pdf>
- Sanchez, C. (02/08/2019). *APA STANDARDS*. Retrieved from <https://normas-apa.org/wp-content/uploads/Guia-Normas-APA-7ma-edicion.pdf>
- Santos, M. C. (January 21, 2015). *HA!* Retrieved from <https://historia-arte.com/movimientos/realismo>
- SENPLADES (2014 - 2017). *Ministry of Culture and Heritage of Ecuador*. Retrieved from

- <https://contenidos.culturaypatrimonio.gob.ec/wp-content/uploads/SENPLADES-Ecuador-Territorio-de-las-Artes.pdf>
- Spinta (2019). *ADHINFLEX S.A.* Retrieved from <https://adhinflex.com/nuestras-tecnologias/flexografia/>
- The Museum of Modern Art (2021). *MoMA*. Retrieved from <https://www.moma.org/collection/works/80047>
- THYSEEN - BORNEMISZA NATIONAL MUSEUM (2021). *THYSEEN - BORNEMISZA NATIONAL MUSEUM*. Retrieved from <https://www.museothyssen.org/coleccion/artistas/estes-richard/cabinas-telefonicas>
- tiendamia. (n.d.). *tiendamia*. Retrieved from <https://tiendamia.com/producto?amz=B07D71YCWM>
- Vera, D. (2020). *SoyDanny*. Retrieved from <https://soydanny.com/producto/de-cero-al-hiperrealismo/>
- Webmaster, T. (Mar 10, 2016). *THE EDUCATION DISTRICT* . Retrieved from <https://www.theeducationdistrict.com/es/blog-es/item/68-visita-la-exposicion-de-don-eddy>
- Why, R. (2020). *Reason Why* . Retrieved from <https://www.reasonwhy.es/diccionario/storyboard>