

Hyperrealism as an Artistic Style in Graphic Design

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ABSTRACT

The current research addresses the topic of hyperrealism as an artistic style based on the influence and interaction of various artistic styles. It is grounded in the reality of life and the economic, cultural, and political changes that occur therein. It is an art form that keeps pace with these changes and relies on the use of realistic images as a reference in creating its desired visual presentation, especially in graphic design. This is what was addressed in the context of the current research after raising the following question : (What is the concept of hyperrealism, and does its integration with artistic methods lead to achieving a successful artistic style in graphic design?), while the aim of the research was represented in (defining the concept of hyperrealism as an artistic style in graphic design). The research dealt with the meaning of hyperrealism, and its concept according to Baudrillard, as well as its reflection on the artistic styles and hyperrealistic images in graphic design. The research community was represented by three design groups. They are (commercial advertisements, movie posters, book covers) for the year 2024. It was analyzed according to the descriptive approach to reach the required results and discuss them. The most prominent of these results are: (The models reflected the conscious dealing with hyperrealism through the employed visual units, based on a creative process that relied on reality and understanding its aspects and comprehending it in a better way. It is dealing with its pictorial details and representing them accurately in designs whose construction is based on coherence, harmony and cohesion between its visual units), and among the most important conclusions of the research (hyper-realism is based on transforming images into different visual worlds. It is characterized by formal perfection by introducing more precise and clear details (visually and intellectually). That would otherwise remain invisible or incomprehensible.

Keywords: Hyperrealism, style, art, graphic design.

1- Introduction:

Hyperrealism, as it has been classified, is a type of art or artistic style based on the use of realistic photographs as a reference source for creating new images, but with higher resolution and greater detail. It can be said that hyperrealism is an evolution of photographic realism through the optimal use of artistic methods that touch upon the reality of society. These artistic methods added visual effects that achieved design outcomes that reflected the lived reality by moving away from the traditional stereotype in the visual presentation of images . According to what was mentioned, the research problem can be defined by the following question : What is the concept of hyperrealism, and does its integration with artistic methods lead to achieving a successful artistic style in graphic design?

The aim of the research is to (define the concept of hyperrealism as an artistic style in graphic design). The research community is defined as three design groups (commercial advertisements * , movie posters ** , book covers ***), for the year 2024. To reach the research results, the descriptive approach was adopted in analyzing the research samples.

The topic of hyperrealism (as a philosophical concept) has been addressed in many research studies in all its aspects, including the artistic aspect. After reviewing these studies, the researcher found a previous study that is closest to the current research, under the title (Hyperrealism and its representations in the design of artificial intelligence posters) (Raghad Munther, 2024). The study addressed hyperrealism and its aesthetic dimensions in poster design, relying on the artificial intelligence method in implementing designs. This study aimed to (identify hyperrealism and its representations in the design of artificial intelligence posters) and addressed the following question in its problem (What are the representations of hyperrealism in the design of artificial intelligence posters?). The research community was determined by global advertising models for Walt Disney films for the period 2014-2019, and it came out with a set of results. The most prominent of which is (artificial intelligence was used by adopting the technology of morphing and distorting the image and creating imaginary human and animal characters, which ultimately led to the emergence of innovative and unfamiliar designs that are surprising due to their appearance with excessive realism).

2- The Meaning of Hyperrealism

Before delving into the meaning of the term hyperrealism, it is necessary to understand a number of the concepts underlying hyperrealism. We begin with the concept of reality, which refers to existence and thinking about existence. Thought “attempts to impose a region on reality, but without ignoring the givens of this

* - what are print ads ? 12 Examples For 2024 / <https://salespanel.io/blog/marketing/print-ads>.

** - Theme - 2024 Oscars /<https://www.movieposters.com/collections/theme-2024-oscars> ?

*** - 100 of the Best Book Covers of 2024 / <https://www.creativereview.co.uk/the-best-book-cover-designs-of-the-year-2024>

reality” (www.onefd.edu.dz). This can only be achieved by returning ideas to social and psychological motives, and looking at ideas in terms of the social and psychological conditions that led to their production. The nature of thinking is “referential and not an illusion. It is not a mental image that has no counterpart in external existence. It is not a mental image that does not correspond to reality” (Hani Yahya, 1998, p. 187). From a technical point of view, realism refers to those methods of artistic presentation that are supposed to work through a kind of similarity or imitation* between the artwork and the subject it depicts (Andrew Ungar, 2009, 562). The specificity of realism can be defined as “descending to the natural and social reality and starting from it, that is, the connection with the human being in his environmental surroundings and his interaction and struggle with the natural and social surroundings.” (Abdul Razzaq Al-Asfar, 1999, 138), and about new realism, (Gilbert Sorrentino)** says that it (has a validity similar to that of skilled commercial painting, and new realism arose because the students of abstract painting masters did not have the opportunity to develop certain ideas due to the constant pressure on them from the market) (Erdem Selvin, 2016), Photographic realism is an artistic style that relies on photography. It appeared in the late 1960s in America, and is called Suprematism, New Realism, or (sharp focus on reality) (Fayez Yaqoub, 2008, 5). All of these concepts established Hyperrealism based on the principles of photographic realism. The American painter Dennis Peterson, whose world-leading works are considered a branch of photographic realism, first used the term “Hyperrealism” to apply to the new movement and its dissident artistic group (<https://en.wikipedia.org>). Figure (1) is one of the works of the artist Dennis Peterson.

* - similarity: A term closely associated with the work of Jean Baudrillard. It denotes, roughly, a resemblance. When the term entered the English language, it was used to denote a representation of a higher kind, such as a divine statue. Then, around the end of the nineteenth century, its meaning deteriorated significantly to become a synonym for an inferior image lacking the quality of the original. Source/

** - Gilbert Sorrentino (April 27, 1929 – May 18, 2006) was an American novelist, short story writer, poet, literary critic, professor, and editor. Source: https://en.wikipedia.org/wiki/Gilbert_Sorrentino



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Neon Lights - Denis Peterson Figure (1) / <https://www.wikiart.org/en/denis-peterson>

Hyperrealism is a manifestation of the integration of photography into the art world and the success of photorealistic painting in the late 1960s and early 1970s . It is also called hyperrealism or hyperrealism . Painters often used still photographs to create paintings that looked like photographs (<https://en.wikipedia.org>). Although photography is often mixed with reality to establish hyperrealism. It is considered an artistic trend that goes beyond photographic realism, which basically aims to copy reality in the form of images that may be accurate in their details. Hyperrealism (an artistic genre that mimics high-resolution photographs, so accurately that the line between reality and representation disappears. This hyperrealism arose from photorealism, and it develops this concept by presenting an emotional and narrative depiction of reality) (<https://encyclopedia.design>). Therefore, based on the data of the real world, which is conveyed in a way that helps In providing a visual work that stimulates understanding through the visual effects it contains that stimulate the recipient as a motive or driver for his thoughts and internal feelings.

3- The concept of hyperrealism in Baudrillard

Jean Baudrillard's * project is positioned within the postmodern discourse to constitute a moment and a major turning point in the history of philosophy, and

* - Jean Baudrillard (1929-2007) was a French philosopher, born on June 20, 1929, in France. He studied German at the Sorbonne in Paris and worked as a translator and critic, then continued his studies in philosophy and sociology. In 1966, he completed his doctoral dissertation, entitled "The Order of Things." Among his most important works are: 1. The Order of Things 2 . Artificiality and the Artificial. Source : A group of Arab academics, supervised by Ali Mahmoud Al-Muhammadi, Contemporary Western Philosophy. The Making of the Western Mind: From the Centrality of Modernity to Double Encryption, 1st ed., Ikhtilaf Publications, Algeria, 2013, p. 1293.

Western thought in particular. His philosophical departures are formed as a new reading of reality, in a manner different from what ontological and cognitive studies have attempted to create categories around it regarding the artificial, the illusory, or the fake (or ghostly) image (Ashraf Ali, 2013, p. 1293). Baudrillard defined hyperrealism as “an exact replication of reality, preferably through another means of reproduction, such as photography” (Ryszard W. Wolny, 2017, p. 77). Baudrillard’s discourse on the contemporary situation constitutes a description of the situation that has produced a media and digital hegemony with hyperrealistic dimensions, a totalitarian and propagandistic authority, and a formal consumerism that he called (Hyperrealism). It is a case of the saturation of sight with images, an excess of everything, and that reality today is entirely conditioned by the multiplying false images, or the effects of reality (Ashraf Ali, 2013, pp. 1294-1295). Here , Baudrillard aims to show that no adequate analysis of the systems of representation can simply refer to the “ real (referent) ” world , as if this were easy in reality . It is therefore necessary to include in any discussion the emergence of the concept of the real world itself , and “nature,” in its proper context . (Mike Gane, 2003, p. 95). Baudrillard’s philosophy, with regard to the contemporary image (associated with Hyperianism), is that it is a false image. For him, in its absolute meaning, it only indicates an illusion that has created for itself the official representation of the truth. According to Baudrillard, the image has gone through stages that can be summarized as follows: (Daniel Chandler, 2008, p. 148)

- 1 - It is a reflection of reality.
- 2 - It conceals and distorts reality.
- 3 - It conceals the absence of reality.
- 4 - It is not connected to any reality at all: it is its own false image. For him, it represents material and social reality, the fundamental reality of postmodernism, alluding to the absence of reality and claiming that it (i.e., the image) means only one thing.

According to Baudrillard, false images (depending on the signifier and the signified) take three forms: (Daniel Chandler, 2008, p. 149)

- 1- Falsification (imitation): When there is a direct connection between the signifiers and their signifieds, as in the poster for the film (Oppenheimer), which revolves around the inventor of the nuclear bomb. The poster’s design was based on photographs. One of them occupied the entire design space, representing a literal and hyper-realistic imitation and transfer of the shape of the atomic bomb (a direct confirmation of the film’s theme), overlaid with an image of a man who realistically imitates the real personality of the bomb’s inventor, confirmed by the character’s outward appearance and clothing, which correspond to the fashions of the time period accompanying the invention of the atomic bomb (Figure 2).
- 2- Production (illusion): When there is an indirect connection between the signifier and the signified, we see this represented in a commercial advertisement promoting a

food product called (Chupa Chups) *. The image used in the advertisement design gave the recipient an illusion (with hidden and indirect connotations) that its product is sugar-free. The image here (the signifier) is of a sugary food product (a piece of candy). As for (the connotation), it is giving the recipient the illusion that this product is sugar-free. This connotation was confirmed by the presence of a swarm of ants moving away from the piece of candy, and ants are known to gather on anything sugary (Figure 3).

3- Simulation (forgery): When the signs only represent other signs and are not connected to any specific external reality, this is represented in a promotional advertisement for (Ogilvy)** in which the use of images that exist in reality is shown, and design treatments were carried out on them using computer programs by combining two images that imitate what exists in reality (the image of a fish + the image of a plastic box). After combining them into a single image, they came out with a different formal form and have no connection to reality in any way (Figure 4).

* - Chupa Chups : It is a Spanish brand of lollipops and other sweets sold in more than 150 countries. The brand was founded in 1958 by Enrique Bernat . The brand logo was designed in 1969 by the surrealist artist Salvador Dalí . Source : https://ar.wikipedia.org/wiki/Chupa_Chups

** - Ogilvy : A British advertising , marketing , and public relations agency headquartered in New York City . Founded in 1850 by Edmund Mather as a London-based advertising agency , the company became known as Mather & Ogilvy in 1964 after merging with the New York agency founded by David Ogilvy. Founded by David Ogilvy in 1948, the agency is part of the global agency network WPP. It offers services in five areas: development and innovation; advertising, brands, and content; public relations and influence; experience; and health. It also operates a strategy division called Ogilvy Consulting. Source: <https://ar.wikipedia.org/wiki/Ogilvy>



Figure (2) <https://www.movieposters.com/collections/theme-2024-oscars>



Figure (3) <https://salespanel.io/blog/marketing/print-ads> Figure(4)

The researcher believes that the image (according to Baudrillard's diagnosis) is an existing thing that is worked on, chosen and dealt with according to specific intellectual standards that are compatible with the idea of the work. At the level of its connection to the recipient, it is not only perceived and received, but it is read by means of the connection between it and the image stock that the recipient possesses due to the influence of variables (social, political, cultural, economic) and intellectual and technological developments.

4- Hyperrealism's Impact on Artistic Methods

A large portion of modern art is a direct response to hyperrealism, due to its mutual influences with many art schools, their stylistic choices, and the executive methods

that led to a visual re-creation of photographic production, as well as the way in which its final products are presented to the viewer.

One of the most prominent of these artistic methods is collage, which is an artistic method inspired by the transition from local production to mass production, commodification, and the emergence of consumer culture, and a product of contemporary industrial reality and the experience of collective copying (Wojciech Drag, 2019, p15). Which represents a form of realism, its ability to convey the essence of modern reality, paradoxically, exceeds the ability of realistic art on the surface, and since the contemporary experience of fragmentation resists realistic representation. It must be expressed through other means (Wojciech Drag, 2019, p. 24). Collage art has emerged as a response to the fragmentation and disintegration witnessed by modern society. Artists sought to create visual compositions that reflected the multiple perspectives and simultaneous experiences of the modern world. Collage, by assembling materials, fragments, and found objects, became an effective means of capturing this fragmented reality, by incorporating everyday materials, such as newspaper clippings, photographs, and fabrics, into their artworks. Which enabled artists to interact directly with the contemporary cultural and political environment (Victor Onibere, 2024, p2). We notice this in the design of the cover of the book (The WAR Novel), which appears from the title and design that its content revolves around war, as the designer followed the collage art style in creating visual formations that are a combination of assembling (cut-out) pictorial parts. It was carefully chosen to fit the intellectual content of the book, and to reflect the reality that befalls people in wars. It was emphasized by the cut-out part of the soldier's face with his looks that convey, with extreme realism, a state of disintegration, fragmentation, and brokenness (Figure 5).

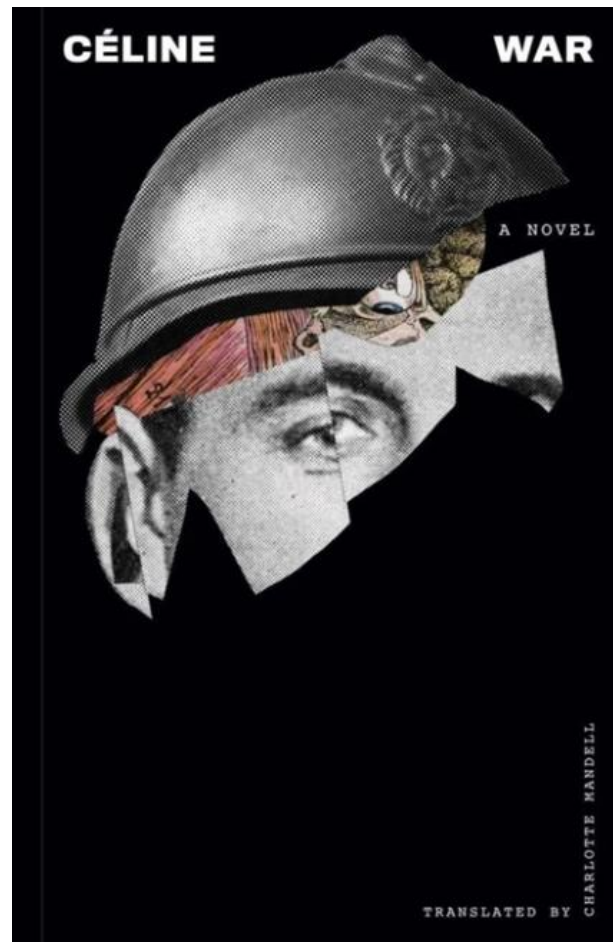


Figure (5) <https://www.printmag.com/book-covers/100-of-the-best-book-covers-of-2024>

If hyperrealism is about drawing attention to its artificiality even while presenting a near-perfect image of reality, surrealism presents us with images made of realistically depicted visual blocks, which together seem to correspond to a different (and even higher) form of reality, Both “realities” touch a sensitive chord in our souls and spirits, far from being contradictory to each other (Jeffrey Garrett, 2018, p12). It can be understood that this reality, and what is meant here, is (the reality that we see or the reality of our dreams and thoughts, which are either surreal or hyperrealistic. It can be an amplified reality - as in hyperrealism - or a reality that is taken as a starting point for our imagination (Jeffrey Garrett, 2018, p15). Surrealism breaks with the traditional realistic style of photography, by placing objects or scenes in everyday life in different backgrounds or contexts, which produces effects that are disturbing or unknown at the same time. It uses many elements such as dreams, illusions and the subconscious to express deep inner feelings and thoughts, challenging traditional logic and rationality. It combines different types of visual elements to create images, and artists seek to transcend the limitations of rational thinking when creating. In addition, Surrealism often combines dreams and reality to achieve scenes that are both

strange and familiar, breaking the boundaries between reality and dreams, revealing the mystery and strangeness inherent in everyday life (Yi Tang, 2024, p181), as in the design of the poster for the movie (Poor Things), whose construction is characterized by formal formations that derive from The idea of this design is from the style of surrealism, and similar to the works of the pioneer of surrealism (Salvador Dali), who mixes reality and imagination in an exaggerated way, achieving strange visual elements. The design here showed the image of the girl with excessive realism in showing the features of her face and showing the finest details of her skin, and a strange visual mixture of an imaginary formal form. Figures and statues settled in the fold of the girl's collar, which was transformed in an excessively realistic way into a flowing waterfall carrying within it that imaginary (surreal) appearance. The poster design reflected the story of the film, which is based on imagination and exaggeration in its idea, Figure 5.

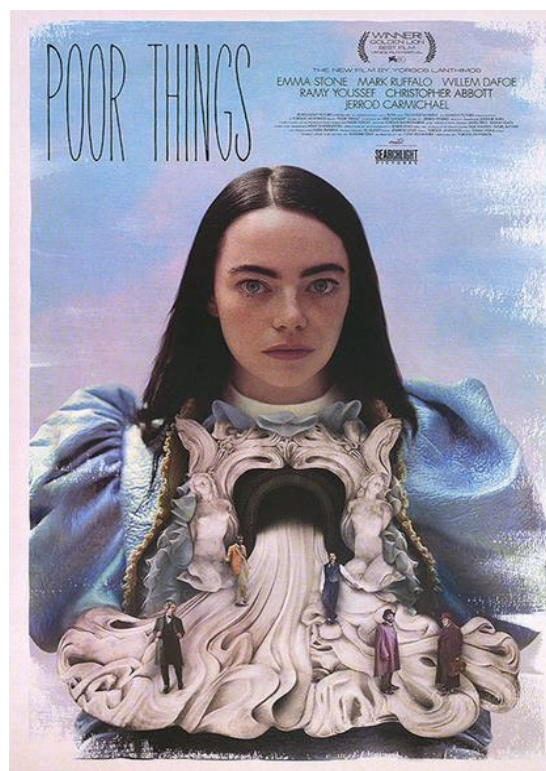


Figure (6) <https://www.movieposters.com/collections/theme-2024>

Pop art is a popular artistic style, also called "new realism," that originated in the United Kingdom in the mid-1950s as an artistic expression. In it, exaggerated images with a strong visual impact that resemble real life express a kind of economic realism. The main form of this artistic style is Graphic design is a graphic element that plays a pivotal role in product packaging and promotion (Huajun Zhang, 2020, p5). Graphic design is characterized by exaggeration in its forms and images taken from commercial art , such as cartoons , illustrations, posters, etc . It expands the

concept of art , enriches the forms and means of artistic expression, and blurs the distinction between elegant art and popular art . Breaking the boundaries between art and life (Bohan Wang , 2020, p1-2). This revolutionary artistic movement highlights reality by reflecting the lifestyle of the consumer society created by popular culture in the post-modern period. This artistic style reflects the reproduction of anything, such as mass-produced materials, magazines, and celebrities. , which are considered necessities of capitalist existence (Erdem Selvin, 2016), Pop artists often created unusual and illogical combinations of “found” or “ready-made” objects and images of popular, political, or social phenomena, and these objects or images were often displayed in collage artworks, Arranged in an artistic process called “appropriation,” which is the act of copying, borrowing, or modifying images or objects from popular culture (www.riseart.com), Pop is a fusion of high art and low art, as an artistic painting displayed on everyday objects. Pop art did not attempt to solve any crippling artistic problem, nor did it provide a platform for advocating for change. Rather, it opened horizons of artistic adventure by breaking the boundaries between fine arts and graphics, and commercial and decorative art (Erdem Selvin, 2016). We see this clearly in the poster for the movie (Poor Things) (Figure 7), which is similar in its design structure to the pop art style of the artist (Andy Warhol) * in his famous painting of the artist (Marilyn Monroe) (Figure 8). The focus is on the face (the girl's face in the movie poster is shown with excessive realism), and the method of employing some color values that take the form of smudges and specific color areas on the facial features is similar in its method of display to the method adopted by the artist Warhol in the painting of the artist Monroe, which is based on the silkscreen printing method.

* - Andy Warhol: - 1928 - 1987) An American artist. He is considered one of the most famous American artists of the second half of the 20th century. He was a screen-printing artist associated with the Pop Art movement in the United States. Among his famous works are a picture of a can of tomato soup (Campbell's) and paintings of actress Marilyn Monroe. Source / <https://ar.wikipedia.org/wiki/>

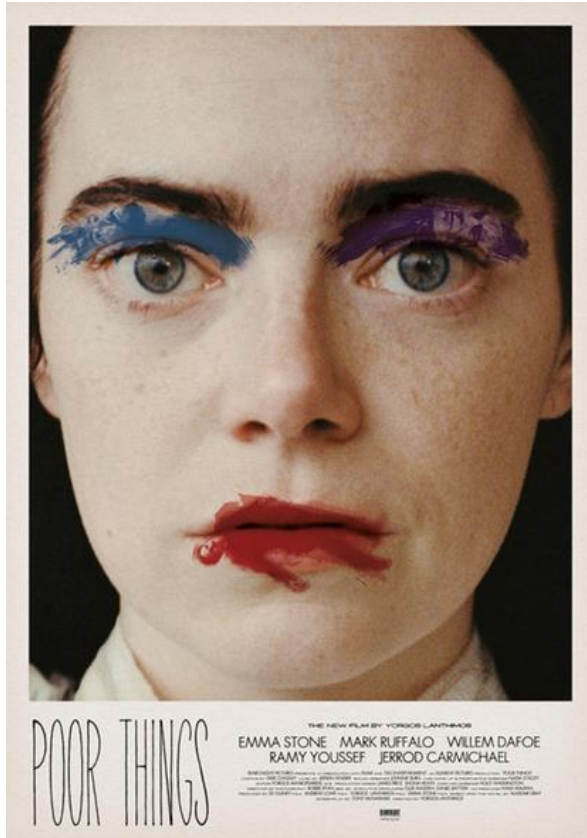


Figure (6) <https://www.movieposters.com/collections/theme-2024>



Figure (7) <https://andipaeditions.com/the-5-most-famous-andy-warhol-artworks>

5- Hyperrealistic images in graphic design

Most designers today rely on the technique or art of Hyperrealism as a fundamental basis for representing design ideas, presenting a realistic image through a photographic, but unrealistic, visualization. The image is a convincing visual image of reality that depends on the photographic image, which is abbreviated in nature and which attempts to present reality through a copy of the photographed physical forms (Fayez Yaqoub, 2008, p. 3), as in the cover of the book (KNIFE), whose design was represented by a photographic image that expresses, in an abbreviated style, the shape of a knife. The designer resorted to an excessively realistic transfer of the action and work of the knife without explicitly employing its physical visual form, and was content to link (the letter I in the word KNIFE) to that realistic act of its work, leaving the recipient to imagine the image of the physical knife (Figure 8). The designer tries to focus on some of the fine details of a particular subject when the connotations are hidden and show them in parts of the image that are actually present but cannot be seen clearly.

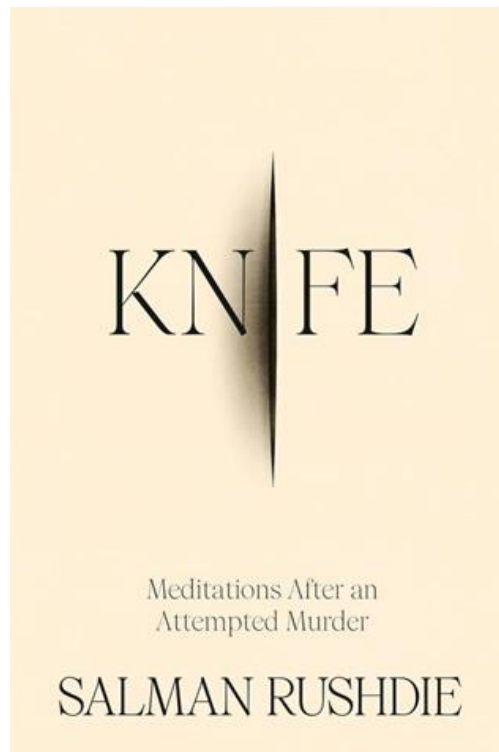
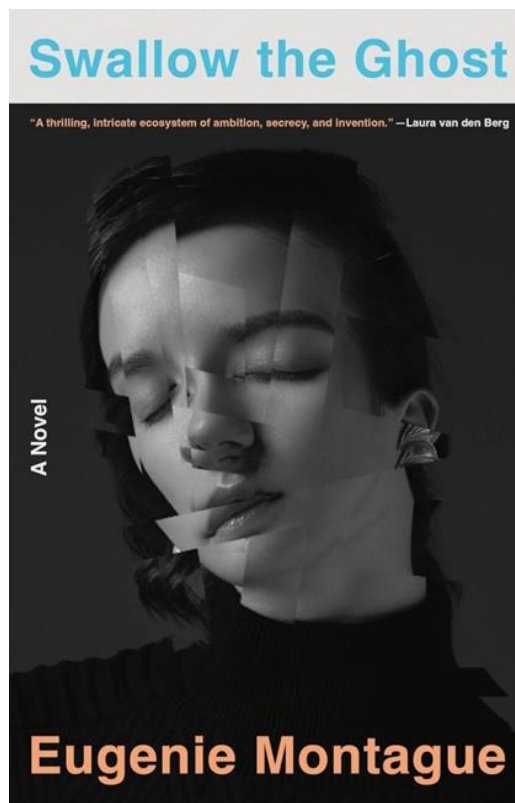


Figure (8) www.printmag.com/book-covers/100-of-the-best-book-covers-of-2024

The designer presents reality through artistic treatments of the image in a way that is characterised by exaggerated representation, and focusing on technical treatments in deleting and adding to the image details, and in lighting, shadow effects and colour values. The images in (Hyperrealism) It looks hyper-realistic, in which the photograph is used as a reference source from which a more specific and detailed design of the required idea can be created (with the finest details) through visual

narration and showing emotions, deleting and extracting some specific details to maintain the design idea (Linda Chase, 2002, p14-15). Hyperrealism stems from the use of photographs as reference sources to produce high-resolution images and hyperrealistic works, transforming them into a new artwork that is described as a new “reality” that does not exist in the original reference image or even in the real world (Kamau Wango, 2020, p195). Images here generate meanings that are sought to be engraved in the recipient’s memory and break his horizon of expectation. Their relationships may be “formal through the cognitive impressions they leave, semantic through their realistic reference, narrative, rhetorical, or communicative in their capacity as a discourse and feature” (Abdul Qader Fahim, 2010, p. 56). so the image here is a tangible material thing that is chosen, worked on and dealt with according to a specific method that is received and perceived by the recipient according to what he possesses of an image stock that he acquired from the imaged objects surrounding him as a result of the political and cultural changes and the intellectual and technological developments that have taken place. There is (a secret story behind every image, but it must be deduced) (Oleg Maltsev, 2021, p193). Here, hyperrealistic images are somehow linked to reality, but they must never be confused with reality, and they are not able to completely replace the reality from which they were taken. These images often imitate reality in visual ways. But the process of documenting it objectively is sometimes exaggerated (Rune Pettersson, 2024, p186), as in the design of the cover of the book (swallow the ghost), whose design structure focuses on a photograph with gray color values, simulating a realistic image of a girl, but in an excessive and exaggerated way to document the subject and content of the book, Figure (9).



Figure(9) printmag.com/book-covers/100-of-the-best-book-covers-of-2024

It is what consumes the event, meaning that it dominates realistic thought through its visual formal reflection and the unprecedented effect it gives. Its existence comes first and it becomes that reality, instead of reality being before it and reality becoming another version of it. The images we see become hyperreality, because they are disguised as reality and try to present it through their hyperrealistic material versions.

6- Results and Discussion:

- 1- The models reflected a conscious engagement with hyperrealism through the employed visual units, based on a creative process grounded in reality, a better understanding and comprehension of its aspects, and a careful handling of its pictorial details, accurately representing them in designs whose construction is based on coherence, harmony, and cohesion between their visual units.
- 2- The models, with their hyperrealistic design composition, sought to provide precise clarification when employing photographs, and to improve the details present in the reference photograph in design, to achieve a new work containing more precise and complex details than those present in the reference photograph.
- 3- The models achieved hyper-realistic artistic design images by combining different visual elements. Some of which are available in reality due to the influence of emotional, economic, social, political and cultural societal variables, and others are based on imagination, which achieved a visual illusion of a completely new and

different reality that did not appear in the original images. This objective combination becomes particularly important in achieving hyperrealism.

4- The models achieved an important employment of artistic methods based on the artistic integration of photographic images to create hyperrealism , and build visual narratives, by forming new photographic compositions that maintain their high levels of accuracy through the technology used . These new, distinctive details in the hyperrealism image are more precise and distinct than what was thought possible to identify in the original image.

5- The models reflected the focus on the hyperbolic employment of images in visual compositions based on cutting, deletion and assembly according to the collage method, and based on life reality to achieve visual creativity, through a deep look and understanding of that reality to reach the desired goal to be achieved.

6- The models based on the surrealist art style reflected hyper-realistic images that combined reality and imagination, with the aim of breaking the traditional stereotype of reality and dismantling it, and evoking the mysterious and hidden worlds of the mind in the subconscious, to reconstruct it excessively and interpret it anew.

7- The models achieved hyper-realistic visual formations in the pop art style, based in their design construction on interaction with images of the real environment, obtaining images from that reality. Then working to change their visual characteristics and organize them in a way that is consistent with achieving the design idea.

7- Conclusions:

1- Hyperrealism transforms images into different visual worlds, characterized by formal perfection by introducing more precise and clear details (visually and intellectually) .It would otherwise remain invisible or inaccessible.

2- Hyperrealism encourages the recipient to activate mental processes toward recalling the stored images in memory, derived from reality, to perceive and understand the contents of the newly created images.

3- The basis of hyperrealism is based on transcending the real world, and eliminating or reducing traditional visual formations, to create new artistic forms, based on specific visual effects, which have a profound impact on the development of modern art.

4- Hyperrealism is an artistic style based on integration and great harmony with artistic styles that are directly related to the actual reality of society, and influence its various trends (economic, political, cultural, etc.).

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