

# Interpretive Discourse of Creative Vision Nuances in Alex Idoko and Kareem Olamilekan's Hyperrealism Arts

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**Abstract:** The study is an interpretive discourse of creative vision nuances in Kareem Olamilekan and Alex Idoko's select hyperrealism arts. It presents a theoretical assessment and fresh articulation of key cognitive or information-processing approaches detailing the mechanisms underlying an interpretive reading of art. In addition, it illuminates the metaphors of anxiety, aesthetics, creativity, and ingenuity in the select works. It utilizes an interpretive assessment approach to provide a plausible way of explaining the anxiety aura and creative vision similarities in the works. Our finding is that perspectives and comments about a given work of art by different individuals represent their flow/stream of consciousness towards the art, and these responses and comments, reflect abiding inclinations, experiences, and worldviews.

**Keywords:** aesthetics, arts, emotive, hyperrealism, narrative, pyrography, utility

*If art is to be true to its medium, it must contain meaning;  
and the greater the meaning, the greater the art*  
John Attinasi (1965, 3)

## INTRODUCTION

The focus of this study is to extend the interpretive discourse of creative vision nuances in select hyperrealist arts by Kareem Olamilekan and Alex Idoko, as objects that similarly portray remarkable photo-alike replications skills, but relay differently their subsumed emotive messages. While looking at the similarities and

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dissimilarities in the areas of features, medium, narrative depth, propensity, and trajectories, we shall explain what we mean by creative vision in this study's context, and its evidence in the select hyperrealist works. Like other studies before it, the need to deepen the understanding of creative vision in arts propels this study, because there remains "the question of how and to what extent judges<sup>1</sup> can detect creativity in art" (Pelowski et al. 2017, 95). Previous studies<sup>2</sup> variously acknowledge that the judging or interpretation of art is not an exclusive preserve of the experts. This is because the so-called laypersons can make plausible interpretations and appreciation of creative arts, hence, what matters when interpreting art is for those interpreting to agree on the "factors and heuristics" (Ibid., 95). While we agree that it is particularly difficult to study art empirically as observed by scholars such as Helmut Leder (2014), and Gesche Westphal-Fitch et al. (2013), we are of the view that creative vision in art can be identified and analyzed plausibly through a clear application of 'art interpretive assessment approach'. This approach proposes that what a group of people interpreting art needs is a specified interpretation scheme, which states unambiguously the specific aspects of the art designated for consideration. These specific aspects could be compositional propriety, novelty, emotional allure, communicative value, aesthetic sensitivity, and expressivity. We stipulate that the work of the scholars who embark on an art interpretive assessment approach is to gather the variants and similar streams of consciousness of the judges in a bid to produce plausible analytical assessments. To apply this approach in a systemic interpretation of creative arts such as painting, drawing, music, playwriting, drama, and film directing, the focus should be on several manifestations. The manifestations are the presentation of outstanding composition, which combines compositional propriety with remarkable artistry that exudes phenomenal utility and aesthetics in comparison with other works of the same genre or classification, and a palpable propensity to remain relevant, captivating, and enthralling long after its creation. In judging the level of creative vision in various genres of arts, it is important to

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<sup>1</sup>Judges in this context represent individuals who have sound knowledge of art significations, production processes, utilities, attributions, aesthetics and other pertinent information that provides dependable and plausible interpretation.

<sup>2</sup>Getzels and Csikszentmihalyi (1976), Amabile (1982), Hekkert and van Wieringe (1986), Rostan et al. (2002), Kozbelt (2004), Chan and Chan (2007), Kaufman and Baer (2012), Pelowski et al. (2017).

note that differing criteria may apply. For instance, in film and drama analyses, using an interpretive assessment approach, the director's creative vision is identifiable in his evident ingenious deployment of functional sublime sophistication and artistry in interpreting the film or drama script(s). The focus will be on his techniques and approaches in the characterization, acting, filming/staging, costuming, make-up, editing, and application of music and sounds, to elevate greatly the aesthetics, utility, and novelty. In addition, the achievement of excellent structural coherence is a clear display of creative vision attained by exhibiting a well-articulated overall aesthetic and didactic consistency, coupled with excellent propriety and creative judgment in plot arrangement, characterization, structuring of actions, manipulation of tempo, blocking, selection of mood intensity and dialogue sequencing and variation. Several relevant studies such as the works of Attinasi (1965), Sternberg & Lubart (1999), and Dutton (2009) have provided useful insights, which foreground our conceptualization of the interpretive assessment approach. Contributing to the appreciation of creative vision in creative arts, John Attinasi (1965, 3) observes that in literature "the first object is to apprehend the artistic vision of the author" where "the distinction between meaning and beauty shows itself to be only a mental one". He notes that "one may submit personal opinion concerning the validity and value of the artist's vision" because "appreciation of works of art tends to propel a differing mix of streams of consciousness" (Ibid., 4). The reason behind a differing mix of streams of consciousness, and why individuals see arts differently and not exactly revolve around the rationality of aesthetic judgment (Pleydell-Pearce 1970; Slote 1971; Searle 1995; Samovar et al. 2000). These scholars variously point at subsisting non-exactness of people's cultures, ideologies, political inclinations, worldviews, education, global exposure, personal experiences, psychological state, and religious beliefs as some of the factors that influence people's view and judgment of arts. People's judgments of creative works such as film, painting, sculpture, drawing, music, prose, drama, poetry, and dance are most likely to produce varying degrees of concordance but will not be the same.

## CREATIVE VISION

Creative vision is a complex human propensity to produce things that manifest resourcefulness. It emanates from nature (genetically acquired innate mechanisms) and nurture (individually acquired

knowledge). It distinguishes people's outputs, works, views, plans, analyses, and suppositions. It represents a cognitive power manifestation, which transcends all aspects of human endeavours (Weiss 1993; Drazin et al. 1999; Kilroy 1999; Martins & Terblanche 2003; Houran & Ference 2006; Nayak 2008). Even though there are debates as regards the sources of creative vision enabling propensities in humans (Sternberg & Lubart 1999), the studies by Gridley 2006, Pelowski et al. 2017, and Onuora et al. 2021, explain that every individual essentially has a latent ability to exhibit some form of creative vision. Among creative visionaries, some conceive ingenious ideas only; some utilize the ingenious ideas remarkably, and a third group, conceive and utilize their ingenious ideas in different endeavours to achieve outstanding results. According to Brain Tracy (2003, 155), "every person who accomplishes anything worthwhile in life begins with a big dream or a vision of what is possible for him or her", this means that a great achievement has a lot to do with articulate envisioning. Elucidating, Tracy observes that when you desire to retool and propel your mindset, to attain novel achievements, you need to believe that the process of "changing your thinking, requires that you expand your ideas and imagination about the person you could be, the things you could do, and the things that you could have" (Ibid., 154-155). Expanding one's ideas and imaginative propensity undoubtedly will take some effort, involving dedicated and progressive accumulation of vital knowledge, and the meticulous deployment of the relevant parts of the accumulated knowledge when the need arises, with a high level of dexterity.

'Vision' in the above contexts represents both literal and metaphorical attributions, however, Tracy's suppositions fall within the metaphorical domain – building ideas in the mind, otherwise the beginning of an attempt at creativity. The word 'vision' etymologically is a derivation from *Visio*, a Latin word with its root in the verb (*vidēre*), meaning to see, which as well connotes 'being awake', 'understanding', and 'conceiving' (Leonhard 1995, 13). Its metaphorical connotation, 'to see', yields varying interpretations in religious, psychological, and artistic contexts. In religious contexts, it subsumes the mystical phenomena of dreams, prophecy, mediums, revelations, and apparitions, as forms of non-physical visions accessible only with spiritual eyes. In psychology and artistic contexts, it is about cognitive imagination or image creation in the mind or seeing with the mind's eye (Waitley 1993, 90). Similarly, Craig R.

Hickman and Michael A. Silva (1984, 151) observe that vision represents “a mental look at the unknown for a definition of the future which is formed through a combination of existing truths, hopes, dreams, threats, and opportunities”.

In various aspects of life, the successful generation of good or great ideas, and a remarkable deployment of such ideas, potentials, and resources to create or bring something exceptional to existence are evidences of creative vision (Guilford 1950; Amabile 1997; Runco & Sakamoto 1999; Aniago et al. 2020; Onuora et al. 2021). The position here is that the degree, rate, or quality of creative vision of any kind, depends on its impact(s) or the widely acknowledged projected impact(s) on specifics. Scholars describe creativity as a product of a complex mechanism of multiple cognitive skills, enriched through natural endowments, which strengthens over time accordingly with the proportionate density, elasticity, and profundity of acquired knowledge (Akat et al. 1994; Amabile 1997). The supposition here by way of syllogism is that no one can effectively offer what he or she does not have, and what people have or possess is accumulated either by self or inherited through complex genetic endowment mechanisms.

#### HYPERREALISM ART

Hyperrealism is a classification of art style, that denotes an evolution from photorealism, whereby works within genres such as painting, drawing, and sculpture, remarkably resemble high-resolution photographs. It is also an art movement and style, which developed in the early 1970s in the United States and Europe, with prominent forerunners such as Carole Feuerman, Duane Hanson, John De Andrea, Richard Estes, Denis Peterson, Gerhard Richter, Domenico Gnoli, Konrad Klapheck, Audrey Flack and Chuck Close, who mostly worked from photographic stills (Bredenkamp 2006; Thompson 2007; Phillips 2018). It is widely acknowledged that a Belgian art dealer Isy Brachot in an attempt to categorize a collection of works listed in a major exhibition catalog in his Brussels gallery in 1973, coined the French word *Hyperréalisme* (hyperrealism in English) (Thompson 2007). Just as hyperrealists, photorealist artists strive to maintain a consistent overall replication of the reference pieces. However, hyperrealists' works tend to reflect deep and dense definitive renderings and the artists strive to magnify the tiny features and details on the surfaces of the reference pieces. More so, hyperrealist artists tend to deliberately add more narrative and emotive features in their

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renderings, which in some instances, enhance the ambiance of electronic high definition imagery. The result is a much more complex and enhanced focus on the subjects depicted, presenting them as alluring and emotive representations (Nochlin 1973; Mayo 1996; Chase 2002). Usually, the objects and scenes in hyperrealism paintings and sculptures are meticulously detailed, to create the illusion of a reality not so elaborate in the reference source(s), whereby the textures, surfaces, shadows, lights, hues, and contours will alluringly amplify life-like appearance, thereby making it distinctively imposing and deliberately magnified (Meisel 1980). The focal variables that codify the essence of creative vision in hyperrealism arts are the astonishing painstaking rendering of the texture, the replication of the surface features, and tiny details of the reference source(s) to imbue the fascinating aura of a high-definition image. In the end, this effort creates the illusion of spot detail microscopic eye-view capture as well as embedding of imaginative emotive and narrative metaphors. Hyperrealism art takes patience and time to complete. Sometimes, it takes up to three months or more to accomplish.

In Nigeria, hyperrealism is a nascent art genre driven by young artists, such as Stanley Arinze Egbengwu (born 1993), and widely acclaimed for his pencil drawings, charcoal, and graphite on paper. Ken Nwadiogu (born 1994), calls his art 'contemporary realism' (a deliberate placing of hyperrealism painting(s) behind papers, which allows ripped portion(s) on the paper to create a desired silhouette of a form). Kingsley Ayogu (born 1994), Oresegun Olumide (born 1981), and Silas Onoja (born 1995), are oil paint-on-canvas specialists. Oscar Ukonu (born 1993) and Larry Tamara are ball-pen-on-paper experts. Ayo Filade (born 1990), works with pastel and charcoal, whereas Raji Bamidele is a multi-media hyperrealist artist. Babajide Olatunji (born 1989), experimented with graphite or coal on paper, before settling for charcoal and pastels, Waris Olamilekan creates remarkably with pencil on paper, Alex Idoko is an outstanding pyrographic-hyperrealist, and Joy Chiamawu (born 1995), the most prominent female, uses graphite and charcoal pencils on paper.

#### EMBEDDED NARRATIVES AND IMPROVISATION IN ALEXANDER IDOKO'S ART

Alexander Peter Idoko popularly known as Alex Peter is an internationally recognized multi-media self-taught Nigerian artist born in 1992. He has displayed his art at major international art exhibitions

such as the Moniker Art Fair in New York, the Common Thread Exhibition in London, and the Omenka Gallery at Ikoyi, Lagos, Nigeria. His superlative artistic creative vision began to manifest as a secondary school student in Lagos with his experimentations with pen, charcoal, pastel, and pencil before he adopted a unique application of razorblade, sandpaper, and burner, as his adapted tools in his creation of pyrographic art on wood (which means writing with fire).



Figure 1 is 'Twist of Fate 1' produced in 2016. Medium: razorblade, sandpaper, charcoal on wood, size 24 x 25 inches 8mm thick.  
Source: <https://www.alexpeterart.com/pyrography-works>

Idoko's hyperrealist arts do not only appear as high-resolution photographs, they embody immense metaphorical pathos subsuming a dense web of social realities projecting mystical aura. In Figure 1 'Twist of Fate 1', Idoko depicts a young Nubian man's bust in a remarkable high-resolution portraiture, displaying tiny details on his face and neck with an aesthetic touch of exaggeration. Idoko creates a surreal depiction by adding the facial skin-ripping attempt. This image subsumes multiple levels of narratives from the literal to the figurative praxis. The hair texture, facial hue, and features situate the person as a young Nubian man on the literal plain. The facial features such as the up-moved clenched lips in combination with the intensely focused narrowed eyes are signs of deep concentration and high mood intensity. Figuratively, this demeanour, which relates to an unnerving impervious countenance, may be an exteriority of emotive realities

such as anger and bitterness. A definitive emotive message in the representation is the man's apparent aggressive use of his fingers in ripping out his facial skin's outer layer, thereby exposing a fair-hued inner layer. The semiotics of the fingers that are pulling out the foreskin aggressively propels the image's narrative symbolism to a dense and deep metaphorical sphere with a web of connotations. First what the image presents is not physiologically tenable because the foreskin is not merely a cloth fastened to the inner skin with a loosehold adhesive, which can be cleanly ripped out at will. Hence, the action of the fingers is not literal but a metaphorical web that propels multiple suppositions. A supposition regarding the aggressive ripping of the facial foreskin is hard to phantom literally, because no living person rips out his face and remains alive. Thus, we can point at the ripping of the facial foreskin as pursuance of image re-birth, which is to do away with the decadent subsisting personality. This may denote metaphors of spiritual transition, the discarding of a subsisting spiritual self for a new one, therefore Idoko metaphorically presents a riddle denoting a vigorous attempt at subconscious re-birth. This supposition suggests an aggressive attempt at doing away with subsisting 'unwanted reality' such as negative behaviour, worldview, and inclination, in a bid to transition to a new and desirable reality. However, it is difficult to know exactly the designation of the 'unwanted reality' the young man attempts to rip out or discard. This is just one way of meaning-making which is not absolute. This work embodies the efficacy to propel the beholders to seek a plausible interpretation consistently and continually and the interpretations continue to remain varied. This work's creative vision is evident in its propensity to instigate continually engaging, enchanting and taught-provoking ideas from the beholders.

Similarly, in Figure 2, tagged 'Dissension', Idoko robustly renders a girl's picture with a phenomenal hyperrealist precision, enmeshing scintillating literal and metaphoric narratives. The girl in this frame wears an indigenous African braid, which has keys fastened at the tips in a synchronized pattern cycling her forehead as decorative ornaments. This unusual adornment with keys is loaded with poignant metaphorical messages. Her slightly narrowed watery eyes, which focus intensely at her eye level, conjure polygonal and metaphoric suppositions, such as melancholy, anxiety, deep thought, need for help, despondency, trance, under a spell, disillusionment, psychic connection, and fear.



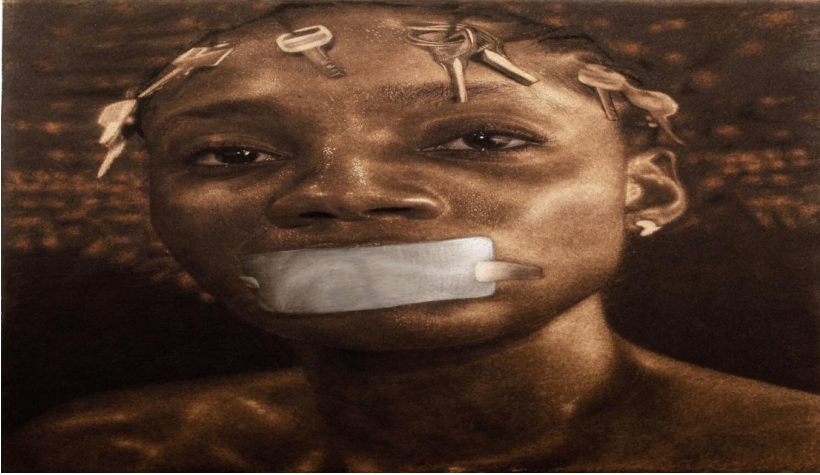


Figure 2 is 'Dissension' 2019. Medium: razorblade, sandpaper, charcoal on wood, size: 35 x 43 inches, 12mm thick.

Source <https://www.alexpetart.com/pyrography-works>

The girl's demeanour depicts her as emotionally withdrawn, subconsciously and symbolically distant. The ornamental keys are very significant because of the culture-related actual and typical attributions. The frame exudes a sense of interpretive ambiguity, which effectively heightens the search for plausible meaning-making. Metaphorically, keys are a means of gaining access and unlocking channels of possibilities. The deeper metaphor revolves around knowing what access each of the keys provides or unlocks. This brings us to the significance, meaning, and attributions of the girl's sealed-off mouth with a masking tape. One way of interpreting this image is that the keys denote access to ideas and information. However, the entity that has the knowledge, information, and ideas cannot share it or put it to use because the mouth through which she can share or ventilate the things the key symbolizes is encumbered. The girl has an earring, which is a cast map of Africa. The earring can be read as a suggestion that the girl is a representation of Africa and based on this supposition, the entire image suggests that Africa continues to harbour potentialities but cannot utilize them. The sealed mouth thus means that Africa is encumbered in utilizing its potential and that is the reason behind the melancholic, anxious, and disturbed outward physical sign of wellbeing. Therefore, the benefit(s) of the keys will remain inaccessible until the girl (Africa) regains her freedom to utilize effectively the potentialities.

Another metaphor attributable to the keys' symbolism is subsumed in the following question: 'how many people will remain with valuable pieces of information and unable to disclose because they are barred from sharing? Another supposition regarding this image is its interpretation as a symbol of girl/woman subjugation in parts of Africa, where socio-cultural systems deny them the opportunity to be part of their communities policy and decision-making processes. Therefore, keys as symbols of access to thresholds and freedom are available but many are under deprivation. The aesthetics and creative vision in this art revolve around the density and depth of its creative ambiguity, which effectively propels multiple plausible denotations, attributions, and interpretations.

In Figure 3, 'Footprints in the Sand' Idoko presents a hyperrealist image of a renowned global personality, Mr. Nelson Mandela (a former president of the Republic of South Africa). In this frame, Mandela is in a pensive and reflective countenance. There are about seventeen mini-frames resembling leaves of paper with some of them bearing iconic symbols, denoting universally acknowledged actual realities, representing major incidents in Mandela's life. The frames are in a receding pattern, suggesting a sequence of incidents, from the period of peaceful protest matches against the colonial apartheid regime in South Africa, his twenty-seven years of incarceration, his release, to his election as the first post-apartheid President of the Republic of South Africa.

Three frames variously show multiple hands clasping each other, hands in firm handshake, and held-up clenched fists. These three frames denote solidarity among the oppressed Black South Africans against the colonial apartheid regime. The next set of frames has images of hands in chains, and arms gripping prison cell bars. These frames symbolize the consequences of rebellions, withdrawal of freedom, and incarceration of Mandela and other protesters. In this pile, a frame has a hand with a pen that writes on a piece of paper. This frame denotes Mandela's attempts at erudition, documentation, and intellectualism during his period of incarceration. The third set of frames have raised clenched fists, a pair of hands raised with broken chains still attached to the arms, a pair of hands making applause, and two hands in a firm handshake. These frames variously denote solidarity from within the Republic of South Africa and beyond for Mandela, an end to bondage, an end to the withdrawal of freedom for Mandela, and Mandela's attempts to unify the people of the Republic

of South Africa. A frame in the third set symbolizes the time Mandela began to encourage reconciliation after his release from twenty-seven years of imprisonment, as he became South Africa's first black president. There is another frame showing one hand with two fingers pointing upwards whilst the rest of the fingers are folded firmly. This image is a victory sign. It indicates progression, solidarity, and recognition of intent for a peaceful atmosphere and reconciliation. A frame with a hand attempting to fix a ring on a finger extended by another hand signifies Mandela's marriage after his release from prison. This frame provides a flashback to the incidences in his marriage life, from the time he began his prison time to the period of his release. The frame is significant because Mandela had to remarry at the end of his prison term because his subsisting marriage collapsed.



Figure 3. 'Footprints in the Sand' 2017. Medium: razorblade, sandpaper on wood, size: 30 x 35 inches, 8mm thick.

Source: <https://www.alexpeterart.com/pyrography-works>

Figure 3 subsumes what Sarah L. Lincoln views as a communal as well as individual trauma propelled by a political era filled with socio-cultural, political, and economic subjugation known as apartheid (Lincoln 2008). Figure 3 represents the period of agony, human abuse, restiveness, and attempts at reconciliation. In many ways, this art is a poignant reminder "to the enforcers and beneficiaries of the system, those who enjoy its material advantages even today, and to the millions who continue to suffer its consequences, the 50-year history of apartheid means something quite different" (Lincoln 2008, 27). The ability to effectively employ improvisation (also known as *improv* or

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*impro*), a consistent and useful aspect of creative arts like in theatrical and musical arts, where artists such as dancers and actors usually employ creativity in enhancing the aesthetics and narrative ambiance of their arts, require high creative vision. Idoko's three works indicate a deep and interesting application of improvisation as a means of embedding intense narratives of subconscious rejuvenation, melancholy, inhibitions, untold hardship, self-conflicts, and spiritual redemption. Idoko's creative inclusions in the three works imbue novelty as well as elevate the narrative aura.

### TO WHAT EXTENT ARE OLAMILEKAN'S ARTS PRODUCTS OF CREATIVE VISION?

Kareem Waris Olamilekan was born in 2006 in Lagos where he attended Oke Odo Junior College for his primary school education and Ayowole Academy of Arts for his art training. He started drawing cartoons and comics with outstanding compositional propriety and precision at the age of six and became a professional artist at the age of 8. At the age of 11, on July 3<sup>rd</sup> 2018, Olamilekan's fame as an artist/child prodigy, received global acclaim after he completed a hyperrealist life-drawing<sup>3</sup> of President Emmanuel Macron (Figure 4). This drawing, a commissioned performance was completed within two hours on the spot, from a reference photograph in full view of onlookers at The New Afrika Shrine,<sup>4</sup> in honour of President Macron who was on a two-day visit to Nigeria (Omotayo 2019; Kiunguyu 2019). In response to the drawing, President Macron expressed his profound admiration and delight at Olamilekan's astonishing talent in a tweet featuring a short video showing him drawing his portrait, which no doubt enormously projected Olamilekan internationally (Akande 2018; Pate 2020).

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<sup>3</sup>As the guests awaited President Macron's arrival, Olamilekan in full view, began to draw a hyperrealist portrait of Macron, with Macron's picture, which was presented to him by the event's host, Banky W., a popular Nigerian musician.

<sup>4</sup>The New Afrika Shrine located in Ikeja, Lagos, Nigeria, an open air entertainment centre is the replacement of the old Afrika Shrine created in 1970 by Fela Kuti until it was burnt down in 1977, currently co-managed by Femi Kuti (Fela Kuti's eldest son) and Yeni Anikulapo-Kuti is the venue for 'Felabration' an annual music festival. The New Afrika Shrine is viewed as a tourist spot with rich photo galleries of Fela and scheduled music performances by Femi Kuti and Seun Kuti.



Figure 4. Emmanuel Macron (French President) behind Waris Olamilekan, the child artist. Beside them is Mr. Akinwunmi Ambode (former Lagos State Governor). On the right end is Nigerian Musician 'Banky-W' holding the hyperrealism drawing of Macron rendered within two hours on the spot at The New Afrika Shrine Ikeja, Lagos on July 3<sup>rd</sup> 2018 by Olamilekan.

Source: [https://www.instagram.com/waspa\\_art](https://www.instagram.com/waspa_art)

A year later, Olamilekan won Taiwan's Chou Ta-Kuan Cultural and Educational Foundation's 22<sup>nd</sup> Fervent Global Love of Lives Award 2019<sup>5</sup>. According to the organizers of the award, Olamilekan defeated 2,723 other international artists to win the prize (Amenna 2019).

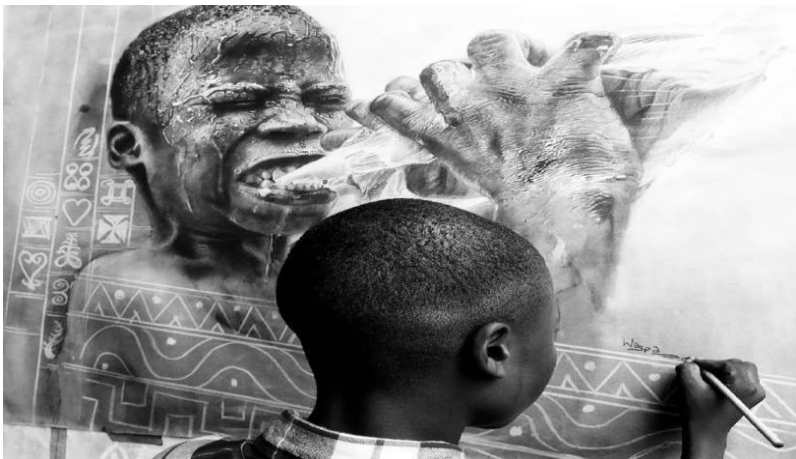


Figure 5. Olamilekan's hyperrealist drawing of a boy drinking water from a sachet.

Source [https://www.instagram.com/waspa\\_art/](https://www.instagram.com/waspa_art/)

<sup>5</sup>Taiwanese Ambassador in Nigeria, Mr. Vincent Yang broke the news to the public that Olamilekan has won the 22nd Fervent Global Love of Lives, organized by the government of Taiwan to recognize an international artist as part of the celebration. (Amenna 2019).

Looking at the drawings of Olamilekan, our purpose is to clearly explain how the works project and define the shades of his creative vision and how his works differ from Idoko's. For this purpose, we are adopting an interpretive assessment approach and the variables we have selected as the basis of our analysis are compositional propriety, novelty, emotional allure, communicative value, aesthetic sensitivity, expressivity, and the quality of artistry. Looking at the communicative value and expressivity, we can categorize Olamilekan's selected drawings as literal and simple in their narrative ambiance. The drawings speak to the viewers and it is not difficult to decode the messages. We also categorize the message as not metaphorical. In reading the narrative message in the drawings, we see in Figure 5 a representation of a boy squeezing a water sachet pack vigorously with both hands as he attempts to drink the water in it. The boy is sweating profusely. This may be because he has been under the scorching sun for a while, or because he has undergone a physically demanding activity. As can be seen from the boy's body hue and hair texture, he is likely of black African descent. His facial gestures and expression suggest exuberance. The drawing shows compositional propriety, communicative value, aesthetic sensitivity, and expressivity, which define the quality of artistry.



Figure 6. Olamilekan's hyperrealist drawing of a boy feeding with a spoon.  
Source [https://www.instagram.com/waspa\\_art/](https://www.instagram.com/waspa_art/)

In Figure 7 Olamilekan, presents a literal and simple narrative drawing of a boy scooping a spoonful of food into his widely spread mouth. There is evidence of heavy perspiration on the boy's forehead, which

suggests the intensity of physical exertion or exposure to a hot and humid environment, typical of sub-Saharan climatic conditions. The boy's manner of eating suggests a carefree and indifferent disposition, which is part of the emotive ambiance. This drawing thus exhibits compositional propriety, communicative value, emotional allure, aesthetic sensitivity, and expressivity, which define the quality of artistry.



Figure 7. Olamilekan's hyperrealist drawing of a boy feeding with a spoon.  
Source [https://www.instagram.com/waspa\\_art/](https://www.instagram.com/waspa_art/)



Figure 8, a girl on the back of a man giggling by Olamilekan.  
Source [https://www.instagram.com/waspa\\_art/](https://www.instagram.com/waspa_art/)

Figure 8 presents a giggling girl on a man's back. This is a literal and simple narrative drawing. The features of the girl and the man suggest that they are apparently of black African descent. The girl playfully covers the eyes of the man with her palms, as both appear to be in a happy mood because they are laughing. The individuals we showed in this drawing similarly suggest that the man supposedly may be the girl's father, uncle, or elder brother based on the appreciable

familiarity in their mannerisms. Again, the individuals similarly suggest that the above drawing unambiguously projects an atmosphere of abiding familiarity, fondness, and relationship between the girl and the man. In addition, this drawing projects an emotive dimension that projects an ecstatic aura, mostly the familial kind. This drawing also exhibits compositional propriety, communicative value, aesthetic sensitivity, emotional allure, and expressivity, which define the quality of creativity.

Thus, the messages appreciable from the three drawings are simple and literal narratives. This view is arrived at based on the ease of flow of the encoded messages and the feelings these works are capable of inducing in the observers. The three drawings exhibit some degree of emotive allure. However, the apparent emotive allure instances are the ones in the reference pieces, not Olamilekan's inclusion. Figures 4 and 7 instigate the feeling that the boys are rugged and raw, that they are by no means part of the elitist cycle or class, who will drink water with a glass cup. Thus, the drawings display the nuances of backgrounds of the boys as one who belongs to the 'regular masses'. The drawings exhibit the remarkable ability of the artist to replicate the reference photographs to a degree of photo-alike or photocopier quality. The creative vision in the drawings is captured in Olamilekan's phenomenal capacity and skill to render drawings that exhibit exceptional compositional balance, great precision, the propriety of rendering, exceptional replication of features, and tiny details producing photo-alike images as in Figures 4, 5, 7 and 8. Thus, it will be difficult to notice immediately the disproportionate differences between the reference photograph and the drawings. Therefore, in the three drawings, Olamilekan phenomenally succeeded in achieving remarkable photo-alike replication but did not infuse improvisation obviously because he did not go beyond what is in reference photograph to attempt to add features that will suggest an agenda projection, social criticism, or commentary, cataloging of history from a perspective, advocacy or ideological propagation as we witnessed in the works of Idoko.

## CONCLUSION

This study interpretively discussed the contexts of creative vision in creative arts and how creative arts have always co-existed with man in one form or another, from generation to generation throughout the world. We discussed trajectories of scholarly views variously



explaining people's attempts at plausible judging and interpretation of creative arts and we explained that attempts at plausible interpretation of art such as drawing and painting is a perpetual endeavour of man all over the world and throughout the ages. Hence, we adduced that each individual's level of understanding and interpretation of creative arts and its making processes, the skills required to produce art, and the ability to teach others how to create art is not even. It remains a marvel when some individuals exhibit prodigious ability and skill to create, interpret, and teach art, though, in these three trajectories, the makers of exceptional arts receive the most adulation and renown. We added that though the interpretative ability is essentially innate in all humans, humans do not possess the exact proportion of ability or propensity to interpret art effectively, plausibly, and convincingly. Our observation is that the ability to create great art is a product of nature and nurture, although we are inclined to say that the endowment from nature is the higher defining and determining factor. We espoused that an individual born with prodigious artistic talents can go ahead with little or no nurturing to produce great art, but an individual endowed with lesser natural artistic talent can manage to produce significant art with extensive nurturing, but can never be at par with a much more naturally endowed person if both receive the same nurturing. Therefore, our view is that what art scholarship is doing essentially is the addition of comprehensive shaping and compartmentalization of ways of enhancing art creation, interpretation, and teaching.

To illuminate ways of appreciating and judging creative vision in creative arts we introduced the interpretive assessment approach as a means of achieving a structured and coherent analysis. We elaborated on what creative vision means in the context of this study and discussed the contributions of other scholars toward the definition of creative vision from several perspectives. We analyzed the works of Alex Peter Idoko and Kareem Waris Olamilekan as a means of explaining how hyperrealism arts can be classified as either literal or metaphorical depictions in relation to the nature of embedded messages. Also, we explained the variables that define and situate creative arts as works of exceptional creative vision. We discussed improvisation as a variable that defines the quality of the artists' creative vision and how it is deployed similarly and differently in creative arts.

In our interpretation of the works of Idoko and Olamilekan, we noted that Olamilekan's drawings do not include overt improvisation,

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because there is no evidence of deliberate encoding of message(s) in the works beyond the realities of reference photographs. The four works of Olamilekan are essentially plain and devoid of riddles and ambiguity as regards defining the narrative in the composition just as the compositions of Idoko present possible multiple meanings. We observed that Idoko's works present complex and metaphorical narratives, while Olamilekan's works do not embody such. We observed that as a developing artist, the four drawings by Olamilekan are not built with a potential efficacious propensity to engage the subconscious of the viewers, however, the viewers will marvel at the human capacity exhibited to replicate images to appear photo-alike.

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