

Hyperrealism

magazine



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Lara Restelli
Hiroshi Hayakawa

Michael Ward

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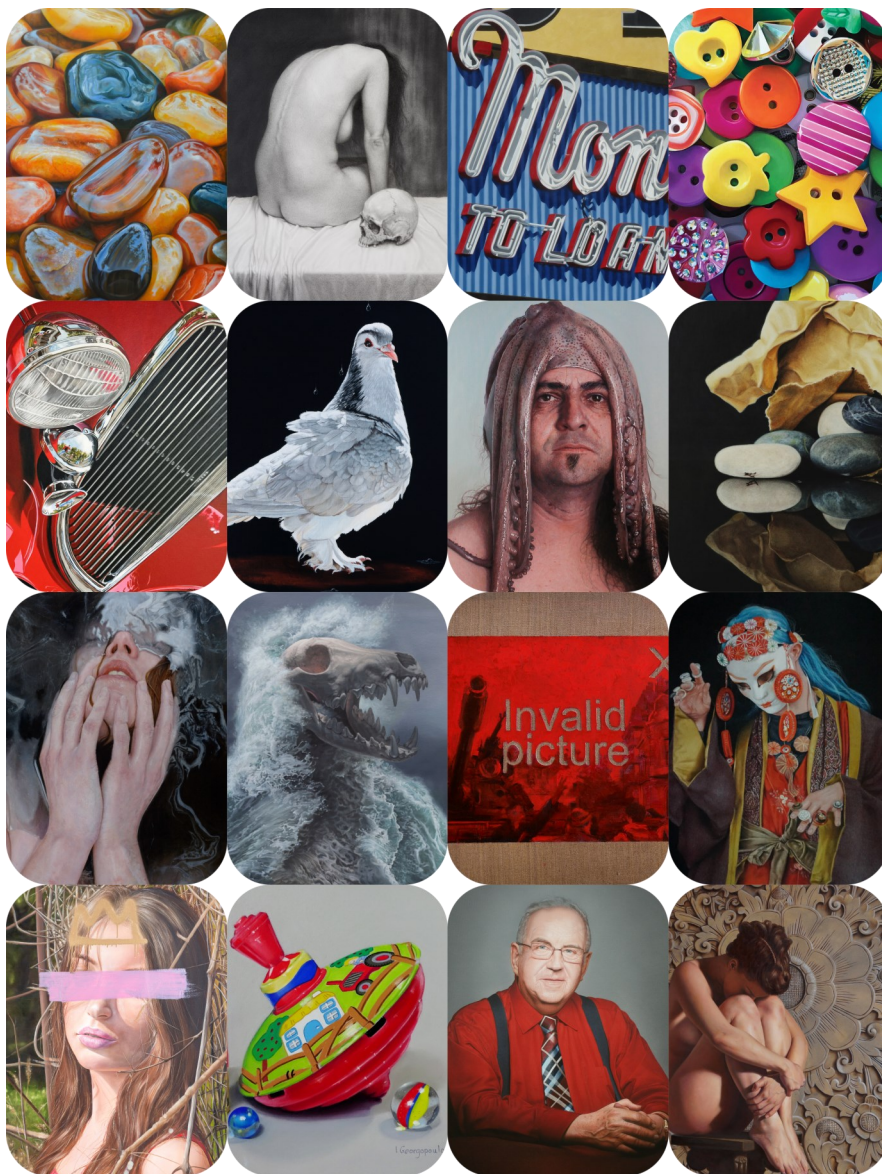
Andrei Tudoran

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Cover: "High Hopes" by Joel Rea, oil on canvas, 75 x 100 cm.

Back cover: "The General's Daughter", sculpture by Carole Feuerman, featured in the exhibition
"¿LEBENSECHT? Hyperrealistische Skulpturen", Germany.

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Laurence Saunois
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When Art Meets Nature



The world of **animals** has always attracted people for an ancestral bond that, despite continuous technological progress, brings us inexorably back to our primordial nature and binds us to the natural world. In art, we have been trying for centuries to capture the beauty of wild nature, trying to reproduce animals in painting by capturing their true essence. Since the Renaissance, skilled painters have put their technical skills at the service of the world of animals. We find valid examples in the art of the Renaissance master **Albrecht Dürer**: many of Dürer's most popular artworks captured birds and animals across a variety of different mediums. At his time, the difficulty of painting animals was already in being able to find and see them in their natural habitat and in quickly capturing their characteristics, for this reason many works were made by artists for educational purposes, to illustrate creatures difficult to observe live.

Today artists have at their disposal advanced means of observation and very high definition photographs thanks to which it is possible to create very faithful and accurate reproductions. The hyperrealistic paintings by **Laurence Saunois** leave you speechless for the technical skill with which they are made. She is able to capture fleeting moments of nature in which the portrayed subject is in its habitat captured in ordinary but precious moments. She has a very special spot of observation: her garden, that gives her a lot of inspirational moments in which she can observe the area's fauna not as an intruder but as a part of their own habitat. Saunois's works are not just an elaborate and realistic reproduction, she uses her technique to highlight the beauty of the portrayed subject, often giving emotional messages. Many times she represents her animals standing out on a black background, isolating them from any context, enhancing their shapes and colours, managing to give maximum significance to the depicted subject. Among the most fascinating works of the French artist there is a series of paintings dedicated to **doves**: the candid white plumage is exasperated by the light that gives life to pink and blue and yellow reflections, the poses indicate a symbolism whose meaning is often suggested in the title of the works, often inherent to feelings of peace and love. The beauty of the animal is undoubtedly at the center of Laurence Saunois' painting.



*"Young Hare" by Albrecht Dürer
Watercolor and bodycolor on cream wash, 10 x 9 in*



"Les Maîtres Du Temps"
Oil on canvas, 70 x 120 cm

"In Love, I Trust"
Oil on canvas, 130 x 230 cm



"La Brute"
Oil on canvas, 40 x 40 cm



"What I want to convey through my works is above all pleasure and emotions. Make the small interior voices of the spectators react. If the viewer stops for a moment to look at one of my paintings and it provokes an emotion, then my work as a painter has achieved its goal. I seek above all to transmit a feeling of calm and serenity."

- Laurence Saunois

Top: "
Le Bon"
Oil on canvas,
40 x 40 cm

Bottom:
"*Peace and
Love*"
Oil on panel,
100 x 160 cm

