

Review of: "Unearthing the Cultural Values of Personalities in Photorealism Portraiture: The Iconography of the Works of the Ghanaian Fine Artist, Samuel Otu"

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In the text, the problem and objective of the analysis presented, within the framework of iconographic research, are clear, although the analysis process has limited scope. The article has a precise background of the artistic environment of the photo-realistic portrait. The methodological process is briefly presented and deals with a case study built with elements from primary and secondary sources. The analysis of the portraits is very succinct, although there are currently much more complex and precise alternatives, such as those provided by semiotics.

The text expresses the cultural importance of the portrait made by hand from a pre-existing photograph. But the resulting image would express not only the way of being of the sitter, but also the reading that the photographer makes of it, to which is added an interpretive layer of whoever turns the image into a work with graphite or other inscription materials. The problem with the article is that this superimposition of layers of meaning is not clearly exposed and is an important issue in an analysis that seeks to make explicit how iconography enables a reading that implies identity holdings of a culture. Thus, after the analysis, several questions remain that the article should answer. Were the photographs taken by the same artist who then does the handwork on each portrait? How does the difference between the vision of the photographer and the visual artist who reworks the work of the former affect the result? If the cartoonist is not the photographer, would we be facing a plastic rewriting of a pre-existing and disclosed portrait, with intellectual property rights over the original image?