

# 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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Potential competing interests: No potential competing interests to declare.

Probably a part of a wider research in photorealism and its use in different cultures, this paper describes a few characteristics of the genre, taking as a starting point the works of a Ghanaian artist, Samuel Out, known for his photos of political leaders having impacted the recent history of South Africa. Not aiming to engage in a synthesis or analysis of the genre, this study is still valuable for enouncing concisely the traits of photorealist portraiture: connecting visual technology with "fine" arts, in the spirit of hypermodernity; alluding to state-of-the-art, high-resolution lenses used in photo-portraiture, etc.

A deeper contextualization would have served the purpose to describe African photorealism as a genre in its own right, but even without it, the paper remains relevant due to the case studies presented (a series of graphite pencils on paper, grouped under the collection The African Story), as well as to its intention to stimulate reflection on the ethical issues of representation in African Studies.

The authors "read" the portraits with the tools used for "classic" arts, with no intention to widen the scope towards the area of intermediality or to take other theoretical challenges. Therefore, the paper stays in the comfort zone of subjective perception, written with warmth and deep understanding, as the authors identify themselves with the works of the artist (Samuel Out) and with The African Story.