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Intellectual property and current Dentistry

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While restructuring this journal, one of the points discussed was how the covers of each edition would be if we used photos of teeth, models, drawings, etc. Between those and other ideas, we decided that we would use photos that, at some point, brought an emotion or reflection. Maybe that has not worked every time, but has always been our intention.

The beautiful photographs that illustrate the covers of this journal and the Snapshot column always bring me to reflection. The images captured by Mike Bueno, Paulo Altafin, Cristiano Xavier and Carlos Alexandre Câmara, among

other great artists, have a mixture of art, patience, knowledge and timing to find the exact moment of capture through the lens – as, for example, in the flight of a bird. I have always enjoyed photography. In a completely filmed world, the old photograph brings romanticism and philosophical depth, which delights me. More than once, I read that with the evolution of camcorders, photography as we know it would end, once with images in high-resolution and color quality, we would only have to pause the film to have a perfect photograph. I remember the black and white photos of Sebastião Salgado,

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the magic in the shape of images of Henri Cartier-Bresson, Alfred Eisenstaedt's world-famous click, in which a nurse and a sailor kiss in Times Square to celebrate the end of World War II, among many others. This last photograph, which is mystical and mythical, has a kind of "fingerprint" of the author: it is unique; it is different from a movie. Even artistic photos of models in the fashion world, with all that production and make-up, have their magic.

I have followed professional photography for years, and today, with the digital boom, when an image can be dissected in impressive details, the photos, besides being striking, are very rich in color and quality. However, they still have the "fingerprint" of the artist. The capture and perception of the click moment remain the soul of the photograph. Nevertheless, with so much access to data, I imagine how difficult it is to protect the "click moment", the "reason for being that moment", the perception of the artist, in short, the "intellectual property" behind every image we see today. A song or choreography may be easier to register as a creation: there is a sequence of musical notes and movements that facilitate understanding, even by a non-professional. The old photograph does not; the capture is the "truth" of the moment! Moreover, I make an analogy of photography, in terms of intellectual property, with education. We can cite, as an example, a class, a lecture or a course.

Many teachers and educators in certain situations take months to develop an idea and often days to create a presentation and display it to an audience in a logical and didactic sequence. I know teachers who assemble their slides in the same way as a book page and can show the most with a few lines, few traces and lots of knowledge. Sometimes this new lesson was first taught at an event far from a small town in the countryside of Brazil and it was magical, pulsating, innovative, as well as the photograph of the sailor kissing the nurse. However, someone secretly captures it in a smartphone, goes to a WhatsApp group, and a colleague, who is an aspiring lecturer, uses the same sequence with new photos, but tries to copy the essence, posts it on social networks and... becomes a hit!

Perhaps the class is as spectacular as the original, but it will not be as the image immortalized in a photograph, because it will always lack the soul of the class, the soul of the lecture - the soul of the author.

At a time in which we can write about everything on social networks and on the internet, the mere intellectual mention of the origin of the idea makes the author, even of a class, remembered as the "perfect photo" photographer.

Until next issue.

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