

ADDIS ABABA UNIVERSITY
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CONTRIBUTION OF FINE ART FOR AFRICAN SOLIDARITY: -
COMPARATIVE RESEARCH OF
ETHIOPIA AND GHANA

By Frew Kebede

November, 2020

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ETHIOPIA AND GHANA**

By

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A Thesis Submitted To Center For African And Oriental Studies, Addis Ababa University, In Partial Fulfilment of The Requirement For The Degree of Master of Art In African Studies, Intellectual History And Cultural Studies.

November, 2020

Addis Ababa, Ethiopia

DECLARATION

I, undersigned graduate student, declare that this thesis is my original work and has not been presented for a degree in any other university and that all sources of material used for the thesis have been duly acknowledged.

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Examiners Approval

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Abstract

Officially Africa gained political independence, however colonial practices were perpetuated indirectly. This study aims at observing how art, specifically fine art, contributed towards promoting African solidarity by comparing Ethiopia and Ghana. Its general objective is to understand the impact of Ethiopian and Ghanaian fine art fused with politics on the movement for African solidarity. It also aims at identifying the similarities and differences concerning the efforts made by the Fine Arts communities in both countries for the restoration of African Solidarity and working towards African Integration in the 21st century. For this purpose, it employed a qualitative method of comparative analysis. Accordingly, in depth interview, observation, and reference to Archives are widely employed. The theoretical lens of Afrofuturism 2.0 that fosters artistic practices of navigating the past, present, and future simultaneously have been used. Melding Afrofuturism with a post-positivist worldview and deconstructive approach to communicate various reality into a communal and topical reality to deconstruct the biasedly created unsolidified existing reality. Generally, the ensuing results showed that, similarities tend to be greater than differences. There is a huge potential in both countries to contribute to African unity, solidarity, and future restoration of identity. African Art needs to restore the 1960's practices of reconstructing African solidarity. Authoritarian regimes of post-independent Africa and the role of foreign illegal interference since the late 60's in the African cultural, economic and political landscape created an unstable Africa, which by extension negatively affected the role of Art in both countries. The ongoing situation also indicates that Africa might learn from the experience of Japan & China, in protecting their heritage from Western influence. It finally concludes that continent wide Intelligence and political agencies might recognize and encourage the role that they have in consolidating a common front with art to counteract the on-going impact of post-colonial trajectories.

Key Words: African Solidarity, Fine Art, Politics, Ghana, Ethiopia

ABBREVIATION

AA	-Addis Ababa
AAU	-Addis Ababa University
AFDB	-The African Development Bank
AU	-African Union
CIA	-Central Intelligence Agency
ECA	-Economic Commission for Africa
EPRDF	-Ethiopian People Revolutionary Democratic Front
FDRE	-Federal Democratic Republic of Ethiopia
KNUST	-Kwame Nkrumah University of Science and Technology
MI6	-The official British organization that is responsible for discovering foreign military and political secrets/section six
NEPAD	-New economic Partnership for Africa's Development
NPCA	-Planning and Coordinating Agency
OAU	-Organization of African Unity
UK:	-United Kingdom
UNECA	-United Nations Economic Commission for Africa
USA	-United States of America
WWI	-World War one
WWII	-World War Two

LOCAL NAMES

<i>ARBEGNA</i>	-Patriot
<i>Dergue</i>	- Military Committee, ruling Ethiopia from 1974 to 1991
<i>GABI</i>	-An Ethiopian traditional close / pashminas
<i>KABBA</i>	-Cloak
<i>KUTA</i>	-An Ethiopian traditional close /gown
<i>SEMINA WERQ</i>	-Wax and Gold, traditional Ethiopian allegorical system

CHAPTER ONE

1. INTRODUCTION TO THE STUDY

1.1. Background

V.Y. Mudembes in 'The Invention of Africa': echoing Bigos' (Bigos, 1974:32/60) stated the exceptional hypothesis that: if Japan escaped from the trap of underdevelopment, it was because it was the only non-Western nation to have avoided colonialism (V.Y.Mudembe 1988:3). However the end of the cold war in 1991 saw the decline of socialism, and also the spread/expansion of worldwide globalization, in Africa resulting in the obligation to accept the consequences of globalization without the political alternatives which acted as a counter balance in South East Asia. Most African nations struggled with the aftermath of colonialism instead of creating and/or defending their own political systems as occurred on other continents, coping with competition for power between different ethnics groups, artificially created borders and related issues (Azille Alta Coetzee 2017:70). Books such as: "African Feminism as a decolonizing force, reflected the views of by other African intellectuals, namely NgugiwaThiong'o (1986), KwasiWiredu (2004), Claude Ake (2000) and Ndlovu-Gatsheni (2013), In brief they argued that even though Africa officially gained political independence from former colonial masters, the legacy of post-colonial rule was signified by the term ' post-colonialism' which underscored the implications of hidden hegemony.

From the beginning of the struggle for African independence between African leaders and their colonial masters, two groups emerged promoting distinct ideologies, known as the Casablanca and Monrovia groups. However, in 1963 Haile Selassie of I Emperor of Ethiopia (1930 - 1974), came up with a solution and finally established the OAU Charter in Addis Ababa Ethiopia. C. Costantinos describes the genesis of the movement for African unity, and how both the Monrovia and Casablanca Groups were invited to Ethiopia to become members of their African blocks. Ethiopia chose to bring the two together which eventually culminated in the founding of the OAU. (C. Costantinos, 1992: p-I) However, after a few years later both Emperor Haile Selassie and Kwame Nkrumah were coup, consequently Africa became unsolidified, besides that prompted by western ideologies and the post 1991 emergence of worldwide globalization, Africa was unable to protect her

inhabitants from the onslaught of unfamiliar western influence. Okechuku stated that as a consequence the Colonialist agenda turned Africa into a dependent and unproductive continent.

This encourages us to ask about the position of twentieth century African thinkers on this issue? (Onyenuru Okechukwu, 2014:I) “Mudimbe on the nature of knowledge of African culture: a review of the self and the other”. Therefore, as an African intellectual the researcher would like to document the impact of colonial trajectories on African identity, unity and solidarity Equally V.Y Mudembes` in his book: ‘The Invention of Africa’ as cited above (Bmwenyi, 1981a) explains how the colonial enterprise diffused new alien attitudes combating African traditions on the cultural and religious levels, through schools, churches, press, and audio-visual media (V.Y. Mudembe 1988:4). This research intends to investigate and assess the impact of colonial trajectories on the continent, and to relate to the issue of contributing towards making Africa a more independent and united continent.

Regarding Mudimbe’s question; during the struggle for independence, the collaboration of politicians and artists were effective in defeating the former physical manifestation of European colonialism in Africa. However, since independence, it is difficult to find tangible evidence of African artists’ involvement in African politics. Sadly for the entire African future, the decision making was monopolized by African politicians, while in reality colonial trajectories increased in Africa. When we compare Africa since independence with South East Asian economic, political and cultural sovereignty on the world-stage, we see that in reality Africa became more dependent and unproductive. Thus, instead of continuing existing dysfunctional policies, it might be better to gain inspiration from the practical experience of South East Asia, and invite greater participation of African artists in African politics based on the principles of the framework of Afrofuturism.

A final report of the organization of African Unity of the United Nations Educational, Scientific and Cultural Organizations’ involving experts on cultural industries explained that; culture will lead to putting together what politics has divided, speeding up and consolidating the process of restructuring the economic field, therefore contributing to a stable material and economic basis in which cultural practice can function properly. (1992. Paris: UNESCO, p13, No.4.) (AU. January 2006:3, Para 2.) Report of “*Plan of Action on Cultural and Creative Industries in Africa.*”

1.2. Statement of the Problem

The ideological differences between the two primary African groups i.e. Casablanca and Monrovia began since the inception of the struggle for the establishment of the OAU or the current AU, with ensuing causes and effects. Secondly, even though they eventually established the OAU together, it seems that alternative ideologies continued in suppressed forms till now. Thirdly, the appearance of globalization post 1991 has complicated matters. Despite ongoing formal and informal meetings, seminars, debates, research projects etc. among the African political elites, issues have become increasingly unmanageable and out of control. Meanwhile, the involvement of African artists in the African political landscape tends to be ignored by politicians. Furthermore, African politicians in comparison with their South East Asian counterparts, have proved much less able to protect the continent culturally, politically or economically.

1.3. Research Objective

1.3.1. General Objective

The general objective of this research is to understand the contribution of Ethiopian and Ghanaian fine art collaboratively with politics on ongoing issues, and most specifically their impact on the movement for African solidarity and integration in the 21st century.

1.3.2. Specific Objectives

- To identify the differences and similarities of the fine art scene in both countries, and their contribution towards African integration and solidarity.
- To assess the factors causing similarities or differences in the fine arts scene in Ethiopia and Ghana respectively.
- To examine how Art is contributing towards the restoration of African Solidarity in the 21st Century.

1.4. Research Questions:

The research going to answer the following research questions:

1. To what extent do the two countries display similarities and/or differences in their fine art scene in contributing to the integration of African solidarity?
2. What were the factors which caused these similarities or differences to arise?

3. Will African Art have the potential to contribute towards the restoration of African Solidarity in the 21'st Century?

1.5. Main Hypothesis

Since the establishment of the OAU/AU (1963), after the coup of so many new independent African countries including Kwame Nkrumah and revolution in Ethiopia up to now, African politicians have tended to ignore the art scene of their surroundings (with some exceptions), due to the inability to consolidate stable sovereign states, and the consequent ongoing influence of colonial trajectories. Thus I hypothesize that African Art might have more potential for restoring African Identity, Unity and Solidarity in the 21'st Century along with politics. Africa needs the positive input of different professions uniting, and developing their creative energies, to facilitate the emergence of African super powers, which will leave their more passive neighbours behind.

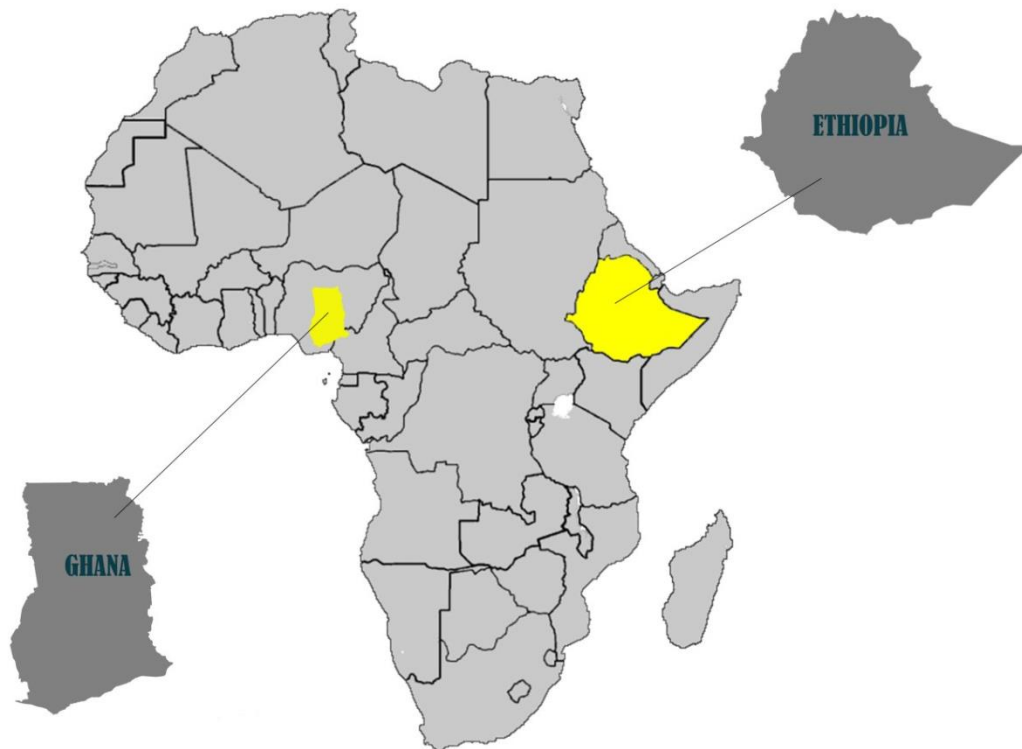
1.6. Significance of the Research

Under the influence of globalisation western international hegemony dominate and subjugate developing countries ideologically and materially/economically. Defenders struggle to come up with alternatives, casting doubt on current categorization of Africa. Africa is forced into a passive rather than proactive role, yet East and West Africa i.e. Ethiopia and Ghana (Ashanti) have ancient civilisations and contributed to the establishment of the OAU/AU.

The existing reality on the entire African continent is dictated by Western ideology and economics. This research initiative is significant because it focuses on alternative discourses combating western influence and promoting indigenous cultural values, ideologies and philosophies on national and continental levels. Demonstrating the effectiveness of this approach with regard to Ethiopian and Ghanaian art, would facilitate doing this in other spheres as well. The domination of globalisation and its side effects are inevitably negative, but spur us on to detect the actual problems and come up with solutions, as occurred in South East Asia, where the indigenous people successfully protected their own cultures. It can also be used as spring board for others to do similar research.

1.7. Scope and Limitation of the Research

The research initiative is interdisciplinary, but is principally limited to aesthetics i.e. visual/fine art (painting and sculpture) in Ethiopia and Ghana. Geographically the study is limited to Ethiopia and Ghana, facilitating dealing with the data in a professional. Furthermore aesthetic dimensions serve to delineate the study, which deals with issues not easily measurable objectively and varying from one culture to another.



The scope of the study, involves concepts explained by Ziman (Ziman, 1978:94-95) and Carole Gray and Julian Malins in “Visualizing Research” (Gray/Malins 2004:94-95).

In the beginning was the word’ historically, research (thesis submission itself) has been dominated by the written word. Although visuals are widely accepted in a supportive role in the thesis, visual could be open to wide interpretation and ambiguity, and text is considered to be more precise than visuals. Inevitably when an idea is translated from one medium to another it loses some of its meaning and power. However, according to Feyerabend (Feyerabend, 1908:164) and others: “Without chaos, no knowledge - Without a frequent dismissal of reason, no progress.”

Certain circumstances limited the research:

- Even if I contacted more than ten Ghanaian informants, but in reality out of the expected ten informants only three Ghanaian interviewees were available.

1.8. Rationale of the Study

Ethiopia and Ghana were chosen as case studies for this study, due to the unique characteristics listed below:

Two East and West African nations namely uncolonised Ethiopia and first independent Ghana constitute the sample sites for this research project. Despite some logistical difficulties, certain characteristics which connect the two nations:

- Both nations were associated with ancient civilisations Solomonic and Ashanti.
- Both Emperor Haile Selassie (Ethiopia) and Kwame Nkrumah (Ghana) distinguished themselves by their selfless sacrifice for the establishment of the OAU/AU.
- Ethiopia constitutes the exceptional example in Africa of an anti-colonial and uncolonized nation, while Ghana also the first independent nation in Africa.
- Addis Ababa University and Kwame Nkrumah Science and Technology University institutions were both established at almost the same time, by Emperor Haile Selassie and Kwame Nkrumah.
- Both nations are officially used Anglophone writing, making archives more accessible for document analysis.
- The two countries are geographically located in opposite parts of Africa along an East-West axis, which adds extra interest to the comparative research element.

1.9. Organization of the Study

The thesis comprises five chapters, beginning with an introduction including the theoretical framework. The second chapter is composed of a literature review of related issues from different sources, the third chapter discusses the area and research methods. The fourth chapter deals with results and findings with reference to both primary and secondary data. The fifth chapter contains the conclusion and recommendations for the future.

Table 1 paper organization

Parts		Topic	Contents in brief	Method of inquiry	Chapters
1		General introduction	What and how? Introducing the research and its Theoretical framework	From	1
2		Literature reviews	What was the pattern and why? Understanding context and Background	Literature, document reviews, in-depth Interviews	2
3		Implementation	What is emerging and why? Description and analysis of possible evidences	Case oriented: On site observation (statues), in-depth interviews, document reviews,	3
4		Discussion and conclusion	What should be done and how?	synthesis and recommendations	4,5

THESIS REPORT STRUCTURE**Table 2 thesis report structure**

1	Introduction	Technical information from ; - literature
2	Methodology	Methods, Material
3	Result	Data presentation 1. Tabulation 2. Indexation 3. Visuals
4	Discussion and conclusion	Thematic analysis ; -interpretation; -conclusion; -generalize; - recommendation and/or preposition
Topic		Contribution of fine arts to pan-African solidarity; - The case of post 1991 Ethiopian and Ghanaian arts

Methodology	Investigatory research Does the collaboration of fine arts and politics contribute to pan-African solidarity
Case oriented	1. To what extent Ethiopian & Ghanaian fine arts contribute to pan-African solidarity 2. How significant could the Ethiopian and Ghanaian case
Literature & interview review	Relevant themes 1. Solidary 2. Integration

CHAPTER TWO

2. RELATED LITERATURE REVIEW

Introduction

This chapter presents a literature review, focusing on post-1991 art and its contribution in the light of African intellectual history, and stressing themes such as globalization and its forerunners, colonialism, neo-colonialism, and internationalization. The literature review is thematic progressing in a logical way from one idea to other interconnected ideas.

2.1. Conceptualizing Aesthetics

We tend to think of aesthetic objects as common-sense dormant substances; painting, sculpture, and photography, the production itself is thought of as a procedure. This amplifies in time-based aesthetics artifacts, such as music, film, video, and theater, prioritizing when they include mechanical obsession or replica, whether analog or computerized, as inactive substances (Carvalhais 2010:211).

Traditional eighteenth century aesthetics, has carried the deep assumptions that the essence of art is the apprehension of beauty, and perception of pleasure. However, later visual art is radically different and challenges these assumptions, "Beautiful" is as wrongheaded a word as possible for this art, and pleasure is not what it delivers or promises. Such questions have partitioned aesthetics from the philosophy of art, and driven our contemporary practices, which acknowledge that aesthetics is the proper word to portray the philosophy of art). This reflects the philosophical inheritance of the Kant-Copernican riot. However, if the thinking on art moves to questions of appreciation and apprehension, it derives answers from the works themselves, leading to a more supernatural and ontological kind of reasoning, connected more with the aesthetics of Plato and Aristotle. The recent recovery of the philosophy of art, and de-aestheticizing of aesthetics shows most clearly in recent attempts to define art (Cohen 2020:607-608).

2.1.1. The Development Of Art In Different Countries

Art is the reflection of people and their cultural environment, unifying those in conflict and creating awareness, social change programs through art create mutual understanding between various cultures, nations, and people. Consequently, we should be hesitant about

distinguishing between high and low Art. Despite certain types of Art being produced for specific audiences, they deserve to be widely appreciated, for example specialized Technical Art should be valued for its capacity to connect. Stressing issues of high and low art makes us lose sight of artistic possibilities.

Art and creativity is one of the most significant elements of nation formation, among elements such as engineering, medicine and technology, the arts have their own special value. Through the arts, a specific nation develops its own identity and history. 'Creativity enables us to see ourselves or put ourselves simultaneously,' Arts include numerous branches which aid in producing a nation, including: media, art, design etc. Then we should also make the moment to learn arts because it plays a big part in producing the nation (Redden, 2009:4-6).

The book "Art and Community Development" by Allan Kay explains the role the arts have in regenerating communities (Phillips, 1997). Within the USA there has been a move to counter the image of the arts as associated with political bureaucracy, and rather to empower decision-makers and societies in accepting that the arts play a major role within more wide-ranging society (Kay 2000:414). Beyond the U.S.A. in Europe the Irish government's Department of Arts and Culture policy of *Gaeltacht* (1995) promoted policies strengthening underprivileged and destitute regions, and encouraging recovery by utilizing the arts. In an assessment of Arts Mindfulness Intercession (CAFÉ, 1996) it was found that members of art ventures experienced 'a dramatic shift in attitude and appetite for arts education and training', while arts ventures influenced individual-manifestation, interaction, sensing greater positive functioning and toughness, self-confidence, pleasure, peer group recognition and wage improvement (Kay 2000:415-416). The third of Allan's arguments focussing on the UK (which neighbours Ireland) concerns exceptional effort in Glasgow to concentrate on the financial significance of the arts. The research investigated state agenda determining that investment in the arts promoted the recovery of specific areas, opening up training, building up employment, encouraging arts-related spending power, developing the demands of commerce and clients, and inspiring establishment of arts amenities for marketable and non-arts uses. (Alan Kay 2000:416). According to France's Stauner Sonders the Cold War could be defined as a "battle for men's minds" the CIA had stockpiled a vast arsenal of cultural weapons: journals, books, conferences, seminars, art exhibitions, concerts, and awards, (Eshete, 2011:15).

2.1.2. Artistic Movements Through Politics

Reynaldo Anderson highlights in the book: “Afrofuturism and the Black Speculative Art Movement’ that the most important African intellectual movements in general are obligated to past developments like BAM, Negritude, The Harlem Renaissance, and other mainland and diasporic African theoretical movements, (Reynaldo Anderson. 2016: 234)

2.1.3. Harlem Renaissance

The term Harlem Renaissance designates the cutting edge movement for Afro-American social improvement in New York City around the 1920s. The Harlem Renaissance is considered to have constituted a major modifying force of the African-American experience. It sprang out of movements like the: "Unused Negro Advancement" (1925) and the "blooming of Negro composing", as James Weldon Johnson called it, with different groups in cooperation until suddenly in 1929, the stock-market crashed and the Great Depression began. (World history instruction resource: 2017) Title of the article "European Renaissance Vs Harlem Renaissance"

2.1.4. The Negritude Movement

A. A. O., Egbulonu in: “The Influence of Negritude Movement on Modern African Literature and Writers” (Egbulonu 2014:149) describes how the Negritude movement was affected by the Harlem Renaissance, an academic and aesthetic blooming that was created among a bunch of indistinct masterminds and skilled workers on the outskirts of New York City, during the 1920s. The group hurled off the concealment and indirection debilitating black expression, the Harlem Renaissance is related to authors like Langston Hughes, but it was lesser-known figures such as Claude McKay who caught the attention of Senghor. The Jamaican-born author and poet was one of the Harlem group's most recognizable directors, who acknowledged that writers had to deal with imperative political subjects, and he institutionalized racism. Moreover, as Edward states: ‘Senghor’s existentialist explanation of negritude was confronted by African scholars and philosophers such as Marcien Towa, Stanilas Adotevi and Paulin Hountondji’, (Ba, A. A. O., Egbulonu, F., & Ed, B. A. 2014:155).

This was the time of the CIA movement of cultural manipulation and infiltration in Africa. The CIA supported cultural nationalisms and notions of “negritude” as an arm against the Marxist internationalism of Frantz Fanon, as well as European colonialism and cultural

domination. It was believed that: “The tide of desalinization rolling over the continent could open the way for a new American empire to break the old imperial monopoly of the European order that controlled Africa” (Eshete, 2011:5).

2.1.5. Black Arts Movement

The Black Arts Development (or BAM) was an African American-led progressive art movement, vibrant during the mid-1960s and 1970s. Through activism and art, BAM promoted modern social organizations, passing on a message of Black pride. Legendarily referred to as the "aesthetic and magical expression of Black sovereignty," BAM applied political considerations to art and poetry, standing up to standard Western impacts and finding other ways to appeal to Black awareness. The poet and playwright Amiri Baraka is well known as the founder of BAM. In 1965, he set up the Black Arts Repertory Theatre School (BART/S) in Harlem, Baraka's example motivated people elsewhere in the USA to form similar organizations.

2.1.6. African Art

African art history research indicated that the earliest sub-Saharan African sculpture found came from Nigeria and was dated around 500 BC. (Essel/Opoku-Mensah, 2016: p,I). Martin Bernal a neutral and multidisciplinary western scholar’s avant-garde book: ‘Black Athena’ chronicles the order of civilization, and another scholar Ocheni, S. & Nwankwo work entitled “Analysis of colonialism and its impact in Africa”, (Nwankwo 2012:51) gives great insight into colonial educational instruction. Africans had great skills in different areas, they were good sculptors, carvers, cloth weavers, miners, metal forgers, etc. fulfilling the mechanical needs of various African social orders. The introduction of European educational modules of instruction caused Africans to desert African based pearls of wisdom, aptitudes, and instruction and to become inclined to one which in a general sense emphasized analyses and composition. This constituted the prologue for the establishment of destitute mechanical basis for African states which solely sustained their underdevelopment. The above-mentioned vanguard scholarly book: Black Athena, explains how the source of worldwide civilization is Nile based, However, the lack of archaeological excavations inhibits knowledge of the antiquity of African art and an untold wealth of pieces have disintegrated in time. Compounding this, efforts were not made to conserve valuable objects once their function was performed (Ugiomoh 2005:1).

What is African art? In Africa, art is a way of life. An expression of the African World perspective, art penetrated each component of existence in such diverse assortments of

areas as choreography, music, verse, weaving, ceramics, sculpture, and painting. The main subject matter of African artwork is survival and it used to be the African way of trying to control fate, (House/Gilbert, 1985:1-2).

Boiling with misjudgments, the Euro-Christian missionaries labeled African art with negatively despising descriptions like primitive, pagan, fetishistic, child-like, superstitious and unscientific, just to say a couple of , and still “relied on the creative expertise of an equivalent African artists to promulgate its own Christian concepts in Africa” (Fosu, 1993, p. 4). However, the above mentioned western scholars generalize an African art suffering from lack of lived practical experience in Africa, and biased mentality which hinder their ability to come up with anything except for their own hasty generalizations. The above mentioned book goes on to state: “African art wasn’t for fun, either, it concerned birth, life, and life after death, sexual fertility, and fertility of the soil. The main topic of African art is survival, and it was the African way of attempting to control fate,” (House/Gilbert, 1985:1-2).

There is a stress on the main topic of African art being ‘survival’, but it is not clear from which country the samples were taken, and how appropriate it is to generalize entire Africa on this basis. Authors echo wide-ranging opinions that African art focuses on natural and supernatural phenomena and interaction with African spiritual life. However, this seems to reflect the arts of Europe or Asia rather than fitting within the African realm. Another citation states: “in pre-colonial Africa there was no visual art at all except for decorative work on useful objects,” Why do we call it art at all? The answer lays in the African concept of what makes an item useful and, of course, our western concept of what makes art. (Fagg 2003:384) This text reminds us of the limitations of such scholars’ explanations categorizing in a way which dictates to their readers depending on their perspective. This prompts us to ask why the western concept should be the only concept of what makes art?

There are many discussions about the nature of African art in the academic literature: such as the book entitled “African influences in Modern Art” Any discourse of African art begs this question. What is African art? In, the West, Art has enjoyed the privileged position both as an objective and as the source of an important explanation; in Africa art was the abstraction of the practical arts or the way to decorate surfaces on art, craft, or architecture. E.g. on the walls of South African Ndebele homesteads. Art has a safe place in settled societies, but sub-Saharan Africa’s past is one of extended imaginations and complicated settlement patterns important objects. (Murrel, 2008) Many art historians on first

encountering African civilizations, use their personal beliefs and determined that Africa had little or no art “rather it owned merchantable physical society objects studied an anthropological artifacts, and “idols” or “fetishes.”

To conclude the origins of African art lays long before recorded history, Together Ancient Egyptian culture was essentially African, often depicting themes from nature in a distinct stylized way, it had enormous influence in the art of the continent. The related civilization of Nubia/Kush in present-day North Sudan and upper (South) Egypt was even more sub-Saharan African in nature, and interacted with and even ruled Egypt at certain periods. The Nubians created outstanding art works such as monumental sculpture and architectural complexes, not seen anywhere else in sub-Saharan Africa. In West Africa, one of the oldest known cultures producing art work was the Nok culture, which flourished from approximately 500 BC in present-day Nigeria, producing clay figures with stretched bodies and geometrically precise shapes (Osuanyi Q. Essel, & Ebenezer K. Acquah. (2016).

2.1.7. The Connection Between Ideological/ Political Ideas and The Arts

There is a definite relationship between aesthetic and political issues, especially in response to contemporaneous occasions and conclusions, Art reflects political ideologies or political outcomes or in reverse it might oppose the political ideologies too, and also in both ways artists are considered as committed members of the political arena. Political thought affects the arts, both in terms of fashion, theme, topic and in terms of moments of heightened change in past. Art can be seen as a means of direct political activity, stimulating cultural change, sometimes in a quiet way. This is a very wide issue, involving numerous aspects such as: "What is art?" "What is purposeful publicity?" And “what is the political?” and potential traps. It is important to keep up the Socratic approach, and demonstrate the connection between political history and data.

Lemke correctly argues that the First World owes much of its symbolic cultural capital to sources found throughout the Third World (Lemke, 1998:144). Black art was used as a weapon to assault post romanticism aesthetics. However, in general nonwhites were only significant as objects of representation, or misrepresentation. Yet among the French avant-garde, African art was a valorized and favored source of motivation. Pablo Picasso's experience with African sculptures demonstrates the driving point that social others can

have on the change of ism's. Influences were mutual, not only was black art instrumental in forming white modernism; white culture was also instrumental in shaping black expression.

Moreover, Lemke analyzes the two artists neutrally from the perspective of visual and musical disciplines; there are important analogies between Picasso's primitivist appropriation and Whiteman's fusion. Both cases involve a "the present-day" rising out of a blend of European and Black conventions. Like Picasso, Whiteman realized the potential of black cultural expression, appropriated it, and modified it to achieve a formal breakthrough. In both cases, "Negro art" had a fermenting effect on other white artists and musicians. The process of primitivist acculturation and diffusion is, for both artists, based on three steps: discovery, appropriation, and modification. (Sieglinde Lemke, 1998:69).

2.1.8. The Contribution Of African Art To Modernism

Ugiomoh points out clearly that African art history has played a significant role in shaping the history of the world. The roots of African art history lie beyond the boundaries of documented history, protected by the anonymity time. Before cave painting, shell globules molded for body decorations were recuperated from a cave inside the furthest reach of the southern peninsula of South Africa dating back 75.000 years (Ugiomoh, 2005:1). Other scholars such as Sieglinde Lemke in his introduction to "Primitivist Modernism" (subtitled Was Modernism Passing?) mentioned Cecelia Tichis` argument that rationality, speed, and efficiency were key to American modernism, but that intercultural exchanges shaped the formation of modernist aesthetics in four fields: fine arts, music, performance art, and nonfiction (Lemke 1998:5). He asserts that any critical account of modernism that ignores the impact of black culture fails to grasp the complexity of modernity, continuing that: "Black" and "white" impacts have been interconnected within the argumentative arrangement of aesthetic and cultural persona they think of as American (Lemke 1998:9), which is a complex identity neither completely black nor essentially white.

The situation is complicated: modernist aesthetics and the assembly line were often conflated in the popular imagination, during the twenties uncountable types of American culture spread to Western Europe, Germans were most captivated by Henry Ford's mass production and jazz music. Germans were so energetic in watching American films and tuning in to American jazz that in the early thirties the National Communists felt obliged

to boycott jazz and by 1935 the Nazis fearing it declared it degenerate and forbade that it be broadcast by radio.

Critics and historians of modernism held that the movement developed along several aesthetic lines or trends, one of them being that the primitivist modernist aesthetic was composed of artworks in which proper and social differences were interconnected. This introspection centred on the storm of African/Afro-American artists, maybe influenced by other cultures such as that of Japan, and appearing not in terms of subject matter but rather in combinations of forms. The drift in modernization formally combining social contrasts, could be considered harbinger of a progressively harmonized multiculturalism within the arts. Art history experts (especially researchers of cubism), might concur with this prototypical configuration accounting for the seminal part played by black expression, however it is not commonly acknowledged in other art forms. Sieglinde Lemke's book argues that the First World owes much of its symbolic cultural capital to sources found throughout the Third World: 'Then young artists discovered in black art a symbolic weapon to attack post romanticism aesthetics' Premodern art, such as Jugendstil or art nouveau, was strongly influenced by the European classicist tradition but foreign influences such as Japanese prints played a big role .Lemke argues that if non-whites played a role in premodern works of art, they were only significant as objects of representation, or misrepresentation (Lemkes1998:149).

In 1906 artists in Paris introduced each other to African sculptures which the French avant-garde, used as a valorized and preferred source of inspiration, as best illustrated by the example of Pablo Pablo Picasso resulting in "Primitivist Modernism" (Lemke 1998:69). Lemke stated that there are important analogies between Picasso's primitivist appropriation and Whiteman's fusion, in both cases, "the modern" emerged out of a synthesis of European and black traditions, "Negro art" having a fermenting effect and promoting achieving a formal breakthrough. Picasso utilized African art styles to 'primitize' his art, the crossing point of darkness and the female constituting a repeated subject within the talk of primitivism. Whiteman more than Picasso stressed the black origins of his art, saying as early as in 1926: 'Jazz came in chains to America about three hundred years ago,' (Lemke 1998). The history of the African's captivity and deprivation motivated him, he confesses, to give jazz the "respect" it deserved. Paul Whiteman's strategy of 'musical uplift' elevated jazz to the realm of high art, attracting artistic attention abroad. Whiteman suborned the

black nearness in jazz to a bigger mission, the creation of an American music. Before Whiteman toured Europe to export symphonic jazz, he published an article in *Vanity Fair* entitled 'The Progress of Jazz: Problems Which Confront the American Composer in His Search for a Musical Medium.'

2.1.9. Colonization And Culture In Africa

Prior to colonization, Africans had their own identities and civilizations and were not affected by the influence of modern times. After colonization, African children learned European history and writing so as to be able to contend with modern times, while their own historic heritage was neglected. Nowadays: Africans want to continue the search for freedom initiated by independence in the 1950's and 1960's, prompting renewed interest in heritage and indigenous traditions. Ocheni, S. & Nwankwo, B. in "Analysis of Colonialism and its Impact in Africa" argue that before colonial educational instruction Africans were skilled in their own technologies, fulfilling their own society's needs. European educational modules caused Africans to desert indigenous wisdom, establishing a destitute mechanical base of production which sustained underdevelopment, (Ocheni/Nwankwo, 2012:51). Iron replaced stone as the main material for tools and weapons, during the last few centuries BC. Perhaps introduced from abroad or an indigenous development, it spread throughout Africa (Gilbert: 219-220).

2.1.10. The Post-Colonial Discourse As Expressed In African Artistic Concepts

The Martinique-born intellectual Frantz Fanon was one of the driving forces of the anti-colonial movement of the twentieth century, translating systematic government abuse into postcolonial aesthetics. He was influenced by his mentor Aimé Césaire one of the leaders of the Negritude movement. In books such as: 'The Wretched of the Earth' (1961) Fanon analyzed the effects of colonialism and decolonization and the role of class, race, national culture and violence in the struggle for national liberation, initiating a momentum later carried forward by writers such as Edward Said, Stuart Hall and Homi Bhabha.

On the other side; Yinka Shonibare links colonialism, postcolonialism and race to contemporary themes within the context of globalization, working in an assortment of mediums he tackles issues of identity construction and the complicated interrelationship

between Europe and Africa. Combining writing and other activities he questions what constitutes our collective modern personality and the meaning of national and social definitions, depicting himself as a 'post-colonial' hybrid. In 2002 he was commissioned to make his most well-known work: 'Gallantry and Criminal at the show Documenta X. (Jolliffe-Byrne, 2018:20).

The ideology of postcolonialism is reflected in the works of contemporary African artists such as: El Anatsui use of materials reflects a desire to connect with the content of Africa as a whole, while at the same time showing an interest in reuse and transformation. His sculptures are often wall-based and appear to constitute different shapes each time they are shown. This particular piece (Illustration 3.) is composed of thousands of folded liquor bottle caps that are most commonly associated with the areas he is from and lives in (Ghana and Nigeria). The sculptures he makes are meticulously fabricated and can be gigantic, intentionally flexible and disassociated from conventional fixed sculptures. The work reflects issues concerning the history of colonialism, the environment and African and European aesthetics, (Jolliffe-byrne, 2018:19).

2.1.11. African Identity And The Place Of Art

Africans are customarily family-oriented, the amplified family being the basic societal unit, regard for elders, cohesion, solidarity, and solidarity are highly regarded values, despite the impact of international migration, (Josias Tembo, 2016:133). Identity refers to how people understand each other, the world they live in and personalized human organizations. Mudebembe pointed out that African identity is often misconceptualized as self-understanding (Josias Tembo, 2016:133), and there is disappointment that African reflections have not been coordinated into articulating a philosophic-theological framework comparable to that of German and Jewish logical thought.

On the other hand, way back in 1958 Nigeria's Ben Enwonwu was blamed for being "an artist who cannot make up his mind whether to be an African or a European," he responded that as an artist he had the right to switch from one fashion to another, as an artist might switch from one medium such as stone to another such as bronze (Beier, 1960). Such issues result in the emergence of numerous challenging questions: What kind of artist is the present-day African? Does bona fide African character allude to the individual or the

craftsman? Would true character demonstrate the frame of an art piece, its substance, topic, or rationale? What if a Western artist, delivered works in an African fashion? How do we deal with matters relating to identity and "authenticity" identity? (Freeborn, 2005) The essential area to the specific theme of 'Critical Arts' on mainland Africa deals with the voice of African identity, the implausibility of articulating African personality, the condition of talking of African identity and putting African identity together from distinctive components. The way forward points to plans which transcend restrictive or conflicting ideas of African personality, taking up affirmation as a persistent course of action, as in the play by Wole Soyinka: 'Passing and the Queen's Horseman' (1975) (Murrell/Denise, 2013).

2.1.12. The Intellectual Development Of The Art In East African Countries

The Churches of Lalibela are among the preeminent structures of human civilization, delicately carved on their interior and exterior out of the living rock, a feat of craftsmanship which reached its peak during the Zagwe period. There are two principal types of rock-hewn churches, those cut into cliff faces and connected on one side, and free standing structures surrounded by a trench. Construction probably began by sinking ditches and then gradual chiselling, they are now often connected by complexes of tunnels/trenches with cavities housing the mummified remains of monks and pilgrims (Vivian Avau, December 26, 2012:9). Entitled 'Sacred sites of Ethiopia and Arc of the Covenant'

Ancient traditions are now being translated into contemporary momentums of creativity. In East African nations creative i.e. Arts and Culture-based studies are introduced at the tertiary level with several colleges offering market-driven courses, but Arts Management courses are missing. There are calls to introduce arts and culture-based studies at primary and secondary levels to increase the pool of students potentially furthering their artistic careers and there have been several policy initiatives at the East African Community and individual government levels, Kenya is at the stage of drafting policies and legislation while Tanzania is in the process of reviewing their constitution and gathering of stakeholder views from the sector (Hivos, 2016:10).

2.1.13. Approaching Ethiopian Identity Via Its Artistic History

The foundation of Ethiopian Nationalist philosophy is associated with the battle of Adwa, the danger of outside attack constituting the energizing cry fuelling indigenous ideologies.

Ethiopian freedom in the face of European colonial predominance created a reference point of trust for Black countries, peoples and groups around the world. This spoke of a transitional moment in which the country realized its teleological purpose. Later after the communist revolution, in 1977 an African artist's Association show unfolded in the Addis Ababa City Hall with a testament of loyalty and solidarity to the '*Ethiopia Tikdem*' (Ethiopia Forward) motto of the Derg (provisional ruling council), out of patriotic sentiments and promises for a better future, even such well-known figures as Maitre artists Afewerk Tekle and Gebre Kristos Desta submitted works. With a few exemptions, most specialists were influenced by the spirit of this dubious period of collective transformation, and its special version of collective authenticity which won the day during the late 1970s and 1980s, only the exceptionally few clung to their former practices (Medhin 2008).

2.1.14. Ethiopian History Vis-À-Vis It's Art: Painting And Sculpture

Africa is the place where the earliest humans (i.e. Homo Sapiens) developed and lived for approximately 3 three million years. It combines narratives of brilliant civilizations such as those of the ancient Egyptians and Nubians, with other narratives arousing outrage such as the trans-Atlantic slave trade and colonial oppression. African societies have often been depicted as pariahs or inactive and behind the times. However, African "tradition" has continually been in a state of flux, adjusting to changing conditions such as the drying up of the Sahara (around 2000 BCE) once fertile land (Falola, T., & Fleming, T. n.d:2), entitled "world civilizations and history of human development: African Civilizations: from the Pre-colonial to the Modern Day". From Neolithic times the Horn of Africa was populated by peoples speaking Afroasiatic languages, who had their own political structures, often developing local monarchies. Monarchs claiming descent from the Queen of Sheba and King Solomon (Solomonic Line) as described in the 'Kebra Negast' ruled Ethiopia till the Communist revolution of 1974, and often sponsored the buildings of castles and churches, and commissioned art works to beautify them. In general they managed to preserve national independence and sovereignty whilst the rest of Africa languished under the colonial yoke. (Budge, E. A. W. 2014:7) "A History of Ethiopia".

2.1.15. The Role Of Art In Ethiopia

One of the few professional art critics and historians in Ethiopia is Elisabeth Woldegiorgis a pan-Africanist scholar who recently published the only comprehensive book about

modern/Contemporary Ethiopian Art. In her book: “Ethiopian Modernism: A Subaltern Perspective” she transcends textual academic knowledge, relying on her lived experience of fine art in both Ethiopia and the United States of America. She promotes Skunder Boghossian as the preeminent representative of Ethiopian and/or African modern Art, explaining how Boghossian persistently reflected on the relationship of national consciousness to art. For him, the blending of art and its social setting was indistinguishable, he lived in Paris during the 1950s and 1960s at a time when dissident pioneers of anti-colonial activities started careers as poets and artists, exemplifying the struggle for African freedom (Waldegiorgis, 2010:167).

Another Ethiopian artist and/or singer (Tilahun Gesesse) song narrating the Ethiopian drought (written by Sahle Degago member of the *Kibur Zebegna*) catapulted him to fame. He later went on to entertain troops during the Ethio-Somalian and Ethio-Eritrean wars, with his patriotic songs (Tefferu 2020:11). In recent years two Ethiopian avant-garde artists: singer Tedy Afro (Tewodros Kassahun), and Hachalu Hundessa are/were contemporary examples for the role of Art/music versus politics in Ethiopia. Their lyrics constituted a kind of social philosophy, not dealing with conventional clichés – but like Skunder Boghossian they were confronting the former EPRDF/TPLF regime through their audio and visual artistic medium. Hachalu Hundessa was sadly recently assassinated.

2.1.16. The Intellectual Development Of The Art In West African Countries

S. A. Fọlárànmí, in his book: “The Challenges and the Development of Style in Nigerian Art” describes early European instructors teaching within the real-life fashion of expressionism, passing on essential skills to scholastic artists, and promoting breeding grounds for social and studio experimentation (Egonwa, 1995 or 2017) Such schools nurtured subsequent pioneers of patriotism and social change, acting as catalysts of complex advancement. (Fọlárànmí, 2018:91). However, the question remains to be asked whether there was really no patriotism, social philosophy, fashion, fine art and so on before the Europeans arrival in Africa?

There is evidence that curricular reforms promoting better teaching methods came from western countries. The Ghanaian fine art school’s historical progression started with its origins in the School of Arts and Crafts at Achimote College in Accra in 1915, transferring in 1952 from Achimote College to Kumasi as an arm of the Teacher Training Department of the Kumasi College of Technology, which in turn became the Kwame Nkrumah University of Science and Technology In 1962. Curricular changes helped the school to keep pace

with changes in Britain, and Ghana's capital, Accra saw an explosion in modern craftsmanship. The craftsmanship world past the country's borders has ended up increasingly mindful of the energizing advancements, rooted in both Accra and Kumasi, domestic to the Kwame Nkrumah College of Science and Innovation (KNUST), figuring important personalities such as Ablade Glover, El Anatsui, Atta Kwami, Godfried Donkor, Dorothy Arnenuke, and Ibrahim Mahama (Nagy/Jordan 2018:1).

2.1.17. Ghanaian Identity: With An Emphasis On Art

Dr. Kwame Nkrumah launched a three pronged national musico-cultural Policy, and a three-pronged national arts policy in addition to the development of the mass media from 1957 onwards, to enhance Ghanaian and pan-African identity. Like many first generation African leaders (Sekou Toure of Guinea, President Keita of Mali and Julius Nyere of Tanzania) he fostered traditional and folkloric music and dance promoting country-wide festivals and establishing the Arts Council, the Kumasi Cultural Centre, the Ghana Dance Ensemble and the teaching of traditional African music in schools and universities departments. With regard to Western style art and music, Nkrumah set up a national symphony orchestra to play the patriotic anthems and chorals (by Ephraim, Phillip Gbeho and J. H. K. Nketia), promoting creation of a Ghanaian genre equivalent to the romantic nationalist music of 19th and early 20th century Europe, based on indigenous folklore. Popular music and drama such as 'highlife dance music' and the 'concert party' highlife opera were recognized for their ideological value. Highlife music is a trans-ethnic creation of the Akan, Ga and Ewe people of Ghana and so was a particularly useful medium for projecting national sentiments. It was also a Pan- African, as some of its roots and extensions lie in the popular music of Liberia, Sierra Leone and Nigeria. Popular music and entertainment played a major role in the independence struggle and was bolstered by the state after independence, due to its role in Ghanaian national development. (Collins, J. 2005:36).

2.1.18. Ghanaian History: Art In Focus

The arts in Ghana survived numerous decades of revolution after the colonial period, to develop into one of the potent forces promoting financial development of the nation. The

pick-ups from globalization and cultural broadening have been gigantic in terms of instruction and exceptional scientific inventions. Despite Even though traditional arts have been enormously influenced by Western concepts, technological innovations and commercialization, the arts in Ghana still have a privileged position and ability to compete in worldwide markets, despite competition from . China and other developed nations. Globalization has caused a great stir in the arts worldwide, yet this has not prevented a developing country like Ghana leaving its mark, and re-strategizing its production lines from two distinctly unique angles – a symbiosis of African and Western arts – well-positioned in the global village for commercial success – in other words, enjoying the benefits of globalization, while using innovation to preserve the original arts in Ghana for posterity. The arts continue to serve their traditional functions as sources of inspiration, promoting intellectual, emotional, moral, and spiritual values as well as shelter, clothing, entertainment, beautification, and boosting the tourist industry. Indeed, the acceptance and recognition of the globalization process and cultural diversity is an indispensable asset for the achievement and sustainable development in the arts today, particularly through the use of the media, computers, Information, and Communication Technology (ICT), the internet, and global trading, (Annku/Adu-Agyem 2012:86- 91).

2.1.19. The Role Of Art In Ghana

Kwame Nkrumah worked for the integration of African politics with art, his cultural policies promoted Ghanaian popular entertainment as expressions of patriotic sentiment (Collins 2005:22-23), echoing the policies of other African leaders. He saw art as a means to support the pan-African agenda. Recent Ghanaian cultural phenomena have reverberated with these themes, popularizing elements of popular culture which have gained world-wide fame. One example is the tradition of making fantasy coffins in all kinds of extraordinary shapes, reflecting aspects of the life story of the deceased, for example if he was a fisherman a giant fish, or other animal motives etc. Recently, this has been supplemented by videos of extraordinary funeral celebrations with dramatic funeral dances, which champion the exuberance of African culture in the face of more staid western conventions. Ghana had a turbulent history, the name is associated with an ancient empire, later it was a Dutch colony, and through the Dutch connection with their colonies in the Far East i.e. Indonesia- the Dutch East Indies art forms such as Batik were introduced, which later flourished and became expressions of indigenous identity. Even later under

British rule, national identity was not compromised, and artistic expressions of indigenous culture, such as the production of Kente cloth continued to express national sentiments. Colonialism, and in the post-colonial period CIA and other foreign influences never succeeded in undermining the dynamism of indigenous culture as expressed in the arts through a multitude of forms.

This chapter seeks to bring together various elements of research thematically, including primary data and material from other sources relating to Post-colonialism, African Philosophy, Ethiopian art in the 20th century, African subject matter in Ethiopian art, and Ghanaian art in the post-colonial or post-independence era, Pan- Africanism etc. I aspire to use an interdisciplinary approach, relating Art to social activism, philosophy and history.

2.2.THEORETICAL FRAMEWORK

INTRODUCTION

This research touches interdisciplinary areas; African fine Art, culture, African identity, Unity and Solidarity and Cultural Policies. The major hypothesis permeating the thesis is Afro-futurism, positioning the dissertation within on-going African discourses. Furthermore, speculation about centre-periphery theories help to deconstruct hegemonic western globalization ideologies. The theory contends against Western views disparaging and destroying African idioms and social orders. It reinforces the contention that requires African fine arts to take centre-stage within African instructional frameworks, in order to maximize their capacities for improvement based on the indigenous context and reality of the African future.

2.2.1. Afro-Futurism 2.0

Out of the five types of frameworks mentioned, special attention is given to the “the Afro-futurist approach to aesthetics” within the movement known as ‘Afro-futurism, due to the way in which it resonates with my ideas and its emphasis on fine art’s contribution to African unity, solidarity and restoring identity. Furthermore, it corresponds with the chronological period of my major interest. “Afrofuturism fosters the artistic practice of navigating the past, present, and future simultaneously” (Charles E. Jones 2016: 27).

The term Afrofuturism was coined by Mark Dery in 1994 in an article entitled “Black to the Future”, and further developed in the late 1990s through discussions driven by Alondra Nelson. Later articles such as Reynaldo Anderson and Charles E. Jones’ “The Rise of Astro-Blackness” (Anderson/Jones, 2016:127) promoted Afro-futurism as an appropriate expression of contemporary thought for the field of Africana Studies. Subsequently Afrofuturism developed into a cultural aesthetic, philosophy that explores the interconnection of African Diaspora cultures fusing through technology.

2.2.2. Definition of Afrofuturism

Firstly, Afrocentricity is a theory of social change, emphasizing agency and action (Charles E. Jones 2016:128), it examines the meta-theory of the Afrocentric idea, the structure and power of the rhetorical condition in relation to societal norms, analytically focussing on the “frame of mind, scope of context, structure of code, and delivery of message” (Asante 1980:pp. 47-48). Moreover, “Africology is the trans-generational and transcontinental study of the African phenomenon.” Finally, Africanity is focused on the “customs, traditions, and traits of the people of Africa and their diaspora” (Asante 1998, 19).⁵ Therefore, in relation to the aforementioned framework, twenty-first century Afrofuturism constitutes an Africological system metaphysics, aesthetics, and social thought, used to analyse and interpret Africanity and Africanist art, literature, music, science, technology, and society from a perspective which is informed by the trans-generational study of the past, present, and future of African peoples.

Charles E. Jones outlines the essential difference between futurism and Afrofuturism; the former started as an avant-garde movement between Western scholars and artists, after WWII further developing with the thoughts and work of Isaac Asimov, Claude Shannon, Philip K. Dick, Bertrand de Jouvenel, The Rand Enterprise and others - driving to existing circumstance where “The superiors hire futurists and draw control from the forecasts they endorse” (Eshun 2007, 289). The latter Afrofuturism, had its contemporary early development within the North American Black Arts movement of the 1960s and 1970s among different scholarly figures, modern jazz artists, R&B and ground-breaking hip hop entertainers, (Charles E. Jones 2016: ix).

2.2.3. The Afrofuturism World View

Formerly, Afro-futurism was considered a philosophy of aesthetics articulating and analyzing art, literature, and music, in addition to constituting a means of critiquing the effect of scientific machinery on African American life. Afro-futurism developed and extended during the twentieth century to include metaphysics, ethics, computerized hermeneutics, geopolitics, and numerous other perspectives of the humanities and sciences, eventually coming to include Afrocentric metatheory, Africology, and most recently Africentricity-risen as described in: Reynaldo Anderson and Charles E. Jones' "The Rise of Astro-Blackness" (Anderson/Jones 2016:127- 128).

Afrofuturism according to Reynaldo Anderson and Charles E. Jones (Anderson/Jones 2016:x). Afrofuturism 2.0 is the early twenty-first century technogenesis of Black identity reflecting counter histories, hacking and or appropriating the influence of network software, database logic, cultural analytics, deep remixability, neurosciences, ¹enhancement and augmentation, gender fluidity, posthuman possibility, the speculative sphere, with transdisciplinary applications and has grown into an important Diasporic techno-cultural "Pan-African" movement (Samatar 2015). Moreover, within this Pan-African Afrofuturist movement there are regional differences such as, and not limited to, Caribbean Futurism, African Futurism and Black futurism.

2.2.4. Characteristics of Afrofuturism 2.0

Currently Afrofuturism 2.0 is divided into five parts;

1. Metaphysics
2. Aesthetics
3. Theoretical and Applied Science
4. Social sciences
5. Programmatic spaces

¹ A fifth dimension of Afrofuturism is in the programmatic arena such as exhibitions, community organizations, online forums, and specialized salons or labs; the community work of Philadelphia Afrofuturist Affair founder Rasheedah Phillips along with the recently organized Afrofutures_UK (2015) salon organized at Mad Labs in Manchester, England, the Afrofuture festival (2015) organized by WORM in Rotterdam, Netherlands, and the Afrofuturist series (2015) organized by The Goethe Institute in Accra, Ghana, Johannesburg, South Africa and Nairobi, Kenya are especially noteworthy in this area. (Charles E. Jones 2016:x).

2.2.4.1. Metaphysics

The Afrofuturist dimension of metaphysics includes and engages ontology or the meaning of existence, or the truth-functional aspects of knowledge, cosmogony or origin of the universe, an example of this are naturalistic Afro-Diaspora traditions, Rational Panpsychism (or Animism) and indigenous African spiritual practices such as Okuyi or Dogon cosmology in West Africa and/or Ifa in Nigeria to name a few. Metaphysical orientated scholars include W. E. B. Du Bois, John Mbiti, Kamau Brathwaite, Kwasi Wiredu, Yvonne P. Chireau, Dwight Hopkins, and Albert Raboteau.

2.2.4.2. Aesthetics

The Afrofuturist approach to aesthetics incorporates anthropomorphic art, music, literature, and performance. This includes entertainers or experts like Sylvia Wynter, Sanford Biggers, Sun Ra, Henry Dumas, John Akomfrah, Afrika Bambatta, Juan Atkins, Derrick May, Kevin Saunderson, Jimi Hendrix, Janelle Monae and others.

2.2.4.3. Theoretical and Applied Science

Afrofuturism also encompasses the fields of hypothetical and applied science; and connected zones such as computer science, architecture, engineering, medicine, and agriculture“; the architecture of Kiluanji Kia Henda, the work of ethno-astronomer Jarita Holbrook or physicist James Gates and his work with West African Adinkra Symbols, and Ron Eglash and his work in ethno-mathematics and African fractals as educator are included in this range.

2.2.4.4. Social Sciences

Afrofuturism within the social sciences includes the following disciplines: Social science disciplines for instance; sociology, anthropology, psychology, political science, history. They are expressed by researchers such as Kwame Nkrumah, Molefe Asante, James Stewart, Dorothy Roberts, C.T. Keto, Marimba Ani, Anna Everett, Alex Weheliye, Kali Tal and others

2.2.4.5. Programmatic Spaces

Afrofuturism is practiced through field programmes such as introductions, community organizations, online get-togethers, and specialized salons or labs; the community work of

Philadelphia Afrofuturist Issue originator Rasheedah Phillips, the recently organized Afrofutures UK (2015) salons organized at Wild eyed Labs in Manchester, Britain, the Afrofuture celebration (2015) organized by WORM in Rotterdam, Netherlands, and the Afrofuturist course of action (2015) organized by the Goethe Institute in Accra, Ghana, Johannesburg, South Africa and Nairobi, Kenya. These activities constitute the basic means to propagate Afrofuturist ideas (according to Anderson/Jones 2016: p, xi).

2.2.5. The Applicability of Afrofuturism to The Research

Since the chosen theoretical framework focuses on African aesthetics it resonates with the concern to explore African and specifically Ethiopian and Ghanaian Art, and is helpful in addressing research questions. The current twenty-first century Afrofuturism, was formulated at the ‘Alien Bodies’ symposium at Emory University in 2013, with reference to transforming the Dialogue about Afrocentric Research Methodologies taking place at many different levels. (Jones 2016: p, ix). The chosen framework of “Afrofuturism is useful for this research because of its relationships with Aesthetics, the arts, and their fusion with social science and African studies. As Reynaldo Anderson and Charles E. Jones briefly portrays, Afrofuturism recognizes the pertinence of contemporary expressions of Afrofuturism to the field of Africana studies. (Reynaldo Anderson and Charles E. Jones: 2016: p,vii).

2.3. Philosophical Paradigm

As Christine Wetherholt Cugliari stated (Lather, 2002:a) on his/her doctoral dissertation entitled “A post-positivist qualitative study of philanthropic donors to Appalachian Ohio” Under the umbrella-term of post-positivist qualitative research one finds the paradigms of constructivist, critical theory, and de-constructivist. (Christine Wetherholt Cugliari. 2005:44-45). For this particular research, I found myself situated in the de-constructivist paradigm.

The paradigm was selected to interrelate with: - research questions and objectives

- Each informant, has their own reality
- Each literature review and /or archival has its own reality
- The researcher observation; has his own reality

In general the paradigm helped the research to asses or investigate the multiple realities from both triangulations to come up with content and thematic ways and to come up with deconstruct the constructed biased factual reality than to generalise the finding as a singular

reality. The aim is to openly critique the status quo, focus on the conflicts and constraints in contemporary society, and seek to bring about cultural, political and social change that would eliminate the causes of alienation and domination. (Reeves and Hedberg, 2003, p33).

Table 3 philosophical paradigm post positivism, refers to different levels of reality

Orientation	Qualitative
Assumption about the world	Multiple realities
Research purpose	Understanding a social situation from participants' perspectives
Research methods and processes	<ul style="list-style-type: none"> - Flexible, changing strategies; - Design emerges as data are collected; - A hypothesis is not needed to begin research; - Inductive in nature.
Researcher's role	The researcher participates and becomes immersed in the research /social setting.
Generalizability	Detailed context-based generalizations

(Bear in mind that the researcher intentionally refused some of post positivism principles, as a consequence he deliberately has come up to use two hypotheses).

CHAPTER THREE

3. IMPLEMENTATION OF THE DATA COLLECTION PROCEDURE/RESEARCH PROJECT

Overview

This chapter provides information concerning how the research project was conducted, the strategies utilized to accumulate data, facilitating the description of the role of post 1991 Art (painting and sculpture) in the two countries, and comparing their contributions in the light of African intellectual history. The approach is descriptive, using methodologies such as observation, in depth interviews and analysis of archival documentation. There is a tendency towards qualitative data collection methods, including purposive sampling and other types of data gathering.

3.1. Research Design

The nature of fine art research tends towards descriptive study, entailing use of qualitative research methods, different types of comparison, contrast, and correlation, seeking to establish cause-effect relationships. Generally, qualitative research is more appropriate for art research, than quantifiable methods: “a qualitative design was chosen because qualitative research is concerned with experiences, and understanding these experiences is more basic than attempting to discover a quantifiable result” (Merriam et al, 2003)

Key research issues and main methods of data collection

Data collection method

The mix of data collecting instruments include: interview, observation and documents.

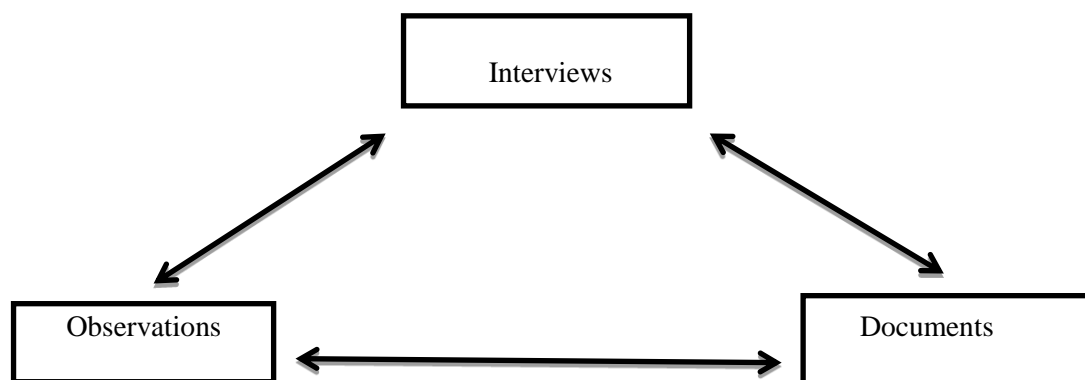


Chart 1 Triangulation

3.2. Data Sources

To avoid singular biased views, the data sources focus on triangular views. Primary information consisting of interviews and personal observation is complemented by secondary sources, including documentation, transcripts of interviews, life histories, narratives, survey data, etc.

The use of results from one set of data to confirm those from another type of data is also known as triangulation thus, to validate research findings. (Brannen, 2004, p. 314).

3.3. Data Collection Techniques

There is a focus on a triangulation of views; obtaining access to the data through personal observation, semi-structured and open ended interviews, also from secondary sources, documents and/or audio visual materials. Group discussions with fine artists concerning the basic components of post 1991 fine arts activity in Addis Ababa Ethiopia, defines a general framework for the study according to a constructivist approach.

Interview: - Due to aspects of the current situation it was problematic to engage in focus group interviews, and preferable to rely on semi-structured and open ended, face to face interviews, concerning both countries. Amharic and English were used when appropriate, however use of Ghanaian languages was unfortunately not an option. Face to face interviews were recorded digitally. Informants are not categorized according to any intellectual or expertise hierarchy, interview questions were carefully prepared and planned to deliver quality data, reducing personal bias, while clarify the core concepts of the research.

Main types and number of interviewees: Prominent Ethiopian and Ghanaian artists were chosen as candidates for major case studies, according to specific criteria:

Table 4 data collection techniques

Type of Interview	Type of Interviewees	Addis Ababa Ethiopia	Accra/Kumasi Ghana
		No. of Interviewee	No. of Interviewee
	AAU/KNUST Intellectuals	4	4
	Fine artists	3	3
	Ministry of culture Government officials/ Federal level politicians	1	1
	Curator /private	1	1
	Conservator	1	1
	AAU/KNUST Intellectuals	4	4
	Fine artists	3	3
	Ministry of culture Government officials/ Federal level politician	1	1
	Curator /private	1	1
	conservator	1	1

Table 5 informant profile

No.	Pseudonym	Profession	Nationality	Academic status
1.		Painter /professor	Ethiopia	Professor
2.		Painter/freelance	Ethiopia	MFA
3.		Sculptor/professor/freelance	Ethiopia	professor
4.		Art critic	Ethiopia	PHD
5.		Curator	Ethiopia	Unknown
6.		Art historian	Ethiopia	PHD
7.		Anthropologist	Ethiopia	PHD
8.		Sociologist/aesthetician	Ethiopia	MSC
9.		Fine art conservator	Ethiopia	BFA
10.		Politician	Ethiopia	MSC
11.		Painter /professor	Ghana	professor

12.		Painter/freelance	Ghana	MFA
13.		Sculptor/professor/freelance	Ghana	professor
14.		Art critic	Ghana	PHD
15.		Curator	Ghana	Unknown
16.		Art historian	Ghana	PHD
17.		Anthropologist	Ghana	PHD
18.		Sociologist/aesthetician	Ghana	MSC
19.		Fine art conservator	Ghana	MSC
20.		Politician	Ghana	MSC

Open ended interview: the interview technique involves facilitating a comfortable zone for the interviewee, persuading the interviewee to express their individual philosophical or lived experience and general ideas, beyond the questions raised and thus to access useful data.

Semi-Structured interview: This interview technique was used to provide a manageable interview format, obliging the interviewee to focus on the raised issues saving time. This technique was used principally for freelance studio artists, facilitating simple cognitive processes.

Purpose of the observation: - Cognizant of the fact that “what people say is not always what they do, I sought to observe the participants in their natural or structured environment in addition to the body of art works.

Observations from the Body of art works (Artefacts): - personal observations were recorded relating to bodies of art works while visiting city squares, museums, galleries, fine art studios and institutions in Ethiopia and Ghana. There was an emphasis on observational analysis rather than being preoccupied with a text based ones.

Observation from Body languages (Feeling): -Beside the body of art work, ten professionals were chosen from each country; six freelance studio artists, two art critics, two curators, two art historians, two anthropologists, two sociologists and or aesthetician, two fine art conservators and two government politicians as observable interviewees.

Table 6 preparation for Observation

No.	Population(s) to be observed	Accessibility of venues	Possible sites		
			Addis Ababa	Accra/Kumasi	Total No. Of Interviewee
1	Freelance studio artists	Fine art Studio	3	3	6
2	Art critics	AAU /KNUST	1	1	2
3	Curators	Gallery/private	1	1	2
4	Art historians	AAU /KNUST	1	1	2
5	Anthropologists	AAU/KNUST	1	1	2
6	Fine art conservators	Museum	1	1	2
7	Sociologists/aesthetician	AAU/KNUST	1	1	2
8	Politician/Gov. officials	Gov. office	1	1	2
				Total	20

Library and Archival Research: Written Documents: The researcher followed the method of descriptive analysis for archival documents analysing personal documents relating to the key issues under analysis.

Visual documents: - sketchbooks, paintings, statues, video recordings obtained from artists were considered as main tools for analysis.

2. Visualization - Visual expertise was used to externalize and communicate concepts, interpretations, evaluations, etc. to gain feedback and generate new ideas: (Gray/Malins 2004:107).

Literature review: -the researcher attempted to review as much relevant literature as possible, from different university libraries etc.

Table 7 study area of population

No.	Ethiopian Institutions	Ghanaian Institutions
1	AAU ASFAD	KNUST
2	Addis fine Arts	Nubuke Foundation
3	Gebrekiros Desta Centre	The National Museum, Accra (1957)
4	National Museum of Ethiopia	ANO
5	IES Museum	Nanoff Gallery
6	Alpha Villa Gallery	Kuenyehia
7	Lemma Guya Art Center	The Ark Gallery
8	Asni art Gallery	Gallery 1957

9	Guramayle Art Center	Art Without Borders Gallery
10	Makush Art Gallery	Tiga African Art Consultancy
11	Zoma art centre	The Loom
12	AU	Artists' Alliance Gallery
13	Addis Ababa museum	The Creative Reach

Process of Data Collection: The data was mainly collected through fieldwork, divided into two phases: 1. from 15/05/2020 to 20/05/2020 first data collection implementation
2. from 21/05/2020 to 30/05/2020 the second round of collection

Sources of data: four broad groups: 1. Governmental Universities 2. Museums 3. Galleries
4. Fine art studios, .Individuals

Primary Source of Data: The primary data for this study is collected through observational analysis, interviews and making use of the expertise of previously mentioned institutions related to fine art collection activities.

Secondary Source of Data: Secondary data collection made use of different forms of archival material: published theses, books, magazines, catalogues, directives, internet articles, manuals and policy declarations, acknowledging that (90%) percentage of African artworks are located outside Africa, and thus relatively inaccessible.

Governmental higher institutions: Intellectuals from governmental universities and other institutions, both local and from abroad were approached including the African Union.

Issues of trustworthiness: Johansson argues that, triangulation was for the most part related to: “prepare for utilizing numerous perceptions to clarify meaning, confirming the duplicability of perception or interpretation” (Johansson: 2005).

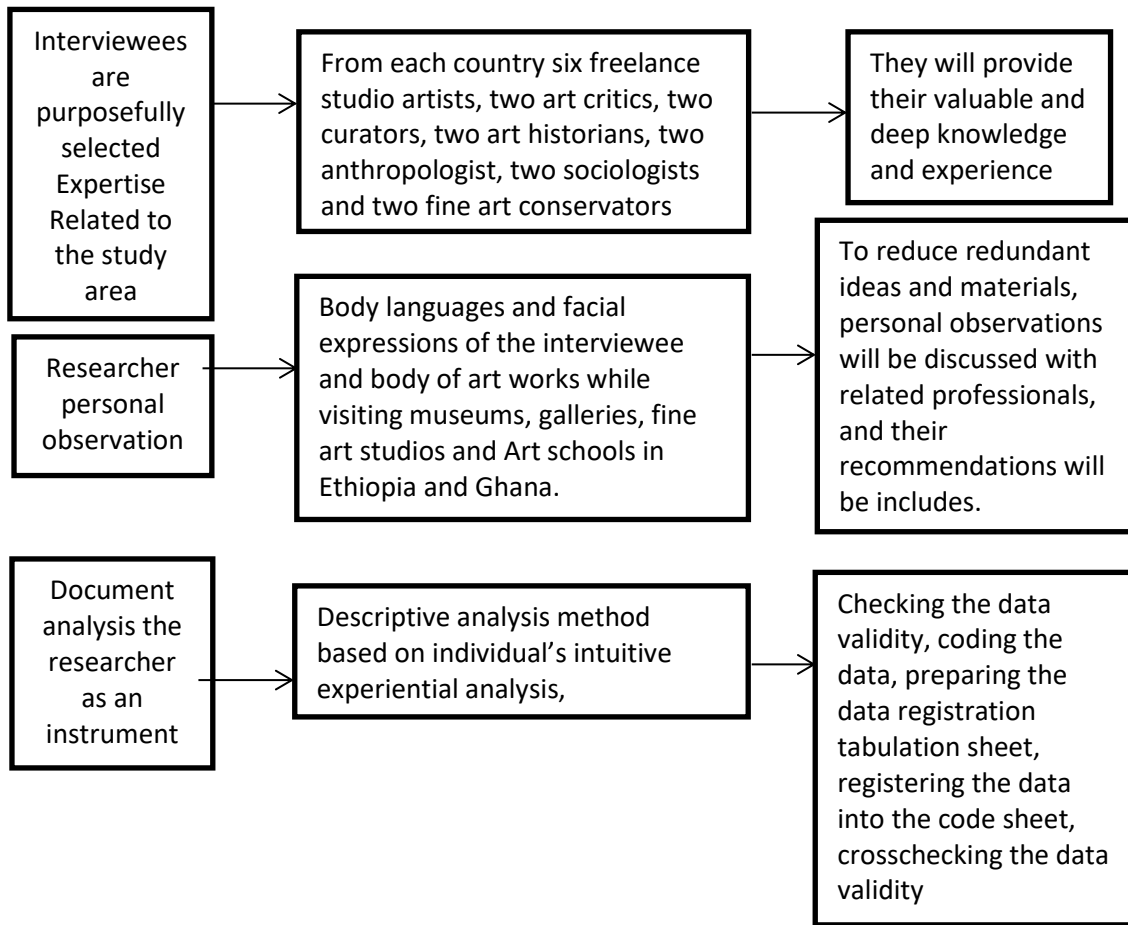


Chart 2 Data Analysis method

Sampling techniques/ Purposive sampling: Under the rubric of qualitative research, the chosen appropriate sampling technique was purposive sampling. i.e. purposefully selecting experts, who have a vast experience in the sector, for in-depth interviews.

Pre-test or pilot study: As a pilot study, informal interviews were conducted with freelance fine artist about the fundamental components of the post 1991 fine expressions activity in Addis Ababa Ethiopia.

Comparable semi-structured and open ended group interviews: informal interviews were conducted with freelance fine artist about the fundamental components of the post 1991 fine expressions activity in Addis Ababa Ethiopia,

Data Analysis plan: Data analysis was based on research on the differences and similarities between painting and sculptures of the Ethiopian and Ghanaian fine arts, and their relevance for African intellectual history.

Data Analysis and Interpretation: data analysis involved sorting out the bulk of data, “In qualitative work there is no clear boundary between data collection and analysis” (Stake, 1998). The technique of ‘Investigator triangulation’, used multiple rather than single observations of the same object.

Different types of categorization of artists and their art work involve the following characteristics:

- Synthesis into an overall theme
- Categorization and interpretation of data in terms of common themes
- Identification of significant similarities and difference
- Integration of meanings into typical categories of experience

Comparative analysis criteria’s

- Identification and analysis of formal qualities
- Analysis and understanding of function and purpose
- Analysis and evaluation of cultural significance
- Making connections to own Art-making practice

Table 8 data analysis and interpretation

No.	Four agencies to critically analysing an art work	
1	Artists	Who is the artist? What do they do or did? How did they make their artwork? Why did they create their artwork?
2	Artwork	The artwork is the artist product ex. A painting, drawing, sculpture, Architectural building, performance art, installation etc.
3	Audiences	viewer of the artwork Ex. Critiques, gallery visitors, lecturer, students, etc. Every audience has their own opinion and interpretations of an artwork. These can be change with time as people change their view or change in who the audiences are: new values and interpretations to the artwork. Ex. The Eiffel tower in Paris
4	World	Everything that happens within the time period that the artist lives in.

		Ex. Political movement, social classes, war, scientific breakthrough, Music bands, personal life etc. There is always a link from the world to an artist artworks
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Formal theories: - representation of reality describing, explaining and predicting phenomena of interest:

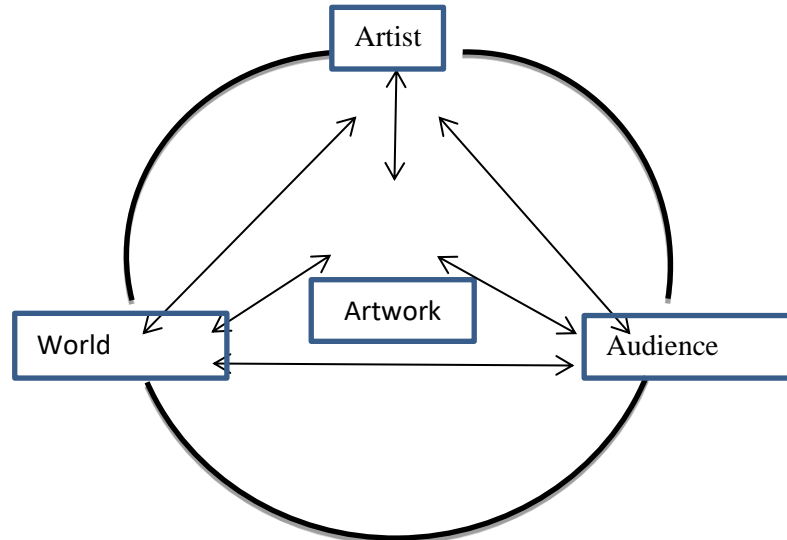


Chart 3 triangulation of data

Evaluation and interpretation: Four criteria: 1. Authenticity 2.Credibility 3.Representativeness 4. Meaning

Authenticity:-Credibility: -refers to the question of whether the document is free from error or distortion.

Representativeness: constituting representative samples of documents as they originally existed. Meaning two levels; 1. The surface or literal meaning 2. The deeper meaning language varies between different groups, cultures and periods. Wax and Gold (ሰጾና ወርቅ)

CHAPTER FOUR

4. DISCUSSION AND ANALYSIS

GENERAL INTRODUCTION

This chapter presents the research findings in relation to the stated research objectives: i.e. evaluating the two countries' similarities and differences with regard to fine art traditions relating to art and politics. During the struggle for independence fine art contributed to critical thinking, identity building, creating solidarity, and restoring African identity. The research finds congruent correspondence between politics and art, art influences social orders and protects claims to artistic identity. The researcher seeks to test the hypothesis that when Art is fused with politics there is more opportunity for Africa to unite and for Pan-Africanism and African solidarity to flourish. .

The focus of the research is a comparative study of Ethiopian and Ghanaian fine art, assessing fine art's contribution to the restoration of African identity, unity, and solidarity. In the setting of Post-Colonialism, the researcher situates the fine art tradition's contribution to creating a relationship between art and politics for the sake of promoting African solidarity.

4.1. DEMOGRAPHICS OF THE INTERVIEWEES

Categories of Interviewees

The researcher purposefully used the same approach and questions for informants from both countries, who represented different generations and genders: Table 4.1 the categories of informants interviewed according to the expertise gender, age, academic and professional status.

These individuals are involved during the fieldwork interviews and their opinions were extracted and explained accordingly. 83.6 megabyte live audio interviews recorded from seven Ethiopian experts and self-recorded messages received from one Jamaican expert through WhatsApp social media, consequently out of both audio interviews 43 pages interview reflections transcribed. Moreover from another two Ethiopian informants, two text-based reflections were received through telegram electronics-based social media. On the other side from three Ghanaian experts, three text reflections received from WhatsApp electronics based social media.

2. Method: The study involved a case study approach with thirteen knowledgeable volunteer participants, content and thematic analysis of data.

Table 9 Demographic characteristics of participants involved in the study

Participant	Gender	Professional Experience	Specialization	Institutions
DL,	M		Cultural expert	MCT
MA	F		Curator	ZOMA
MZ,	M		AAU ASFAD/Ass. Instructor	AAU ASFAD
WM,	M		ENT	ENT
GT	M		ENM	ENM
BM,	M		Sculptor	AAU ASFAD
DM,	F		Curator	AU
GF,	M		Ethno Anthropologist/ Art historian / Instructor	AAU ASFAD
AA	M		Historian / Instructor	AAU ASFAD
TK	M		Sculptor	ETREP
NT	M		Sculptor	KNUST
A	M		Painter	KNUST
OS	M		Historian/ Instructor	KNUST
BM,	M		Sculptor / Instructor	AAU ASFAD

As indicated above the study planned to interview twenty experts but, only thirteen experts made themselves available, from both Ethiopia and Ghana. The researcher found more consensus than variety of opinions on key issues.

PART I

4.2. FINDINGS: In this section, the data was analysed using content analysis and interpreted:

Views on the two countries show similarities or differences in their fine art traditions, and contribution to African solidarity.

4.2.1. Ethiopian fine art contribution for the pan-African solidarity

Table 10 Ethiopian fine art contribution for the pan-African solidarity

Participants' Opinions	Participants
Ethiopian artists couldn't use their nation's potential/ the primary intention of our diplomatic relations is mainly focus a political and economic only / Art belongs for the sake of art	DL, MA MZ, TK
Ethiopia promoted very well	WM, GT
Ethiopian art contributed formerly not now	BM,DM, GF,AA,TK

Participants had both negative and positive attitudes towards the contribution of Ethiopian fine arts to pan-African solidarity, two informants (DL), had negative opinion on the basis of lack of strong professional association and experience sharing among creative people (MA) adding that cultural relations didn't improve due to the nation's colonial history and political instability. Two informants (MZ, TK) stressed that Art should not serve as a political tool but should rather be art for the sake of art. Two other informants (WM, GT) said that Ethiopia promoted well until now, finally the remaining five informants (BM, DM, GF, AA, TK) gave a mixed response; during the reign of emperor Haile Selassie II the ECA Stained glass Triptych served as the best example, while in contrast during the Dergue period the Ethiopian art scene served socialist propaganda, but post 1991, the focus shifted to national identity.

Argument Interview Question One

DL and MA informants contradicted with their own reflections, while BM, DM, GF, AA, TK showed unique "Yes/No" arguments, coming up with supportive and opposing ideas. Hence Ethiopian narratives are considered as an African narrative and contemporary context potential themes, could be analysed through political economy dynamism. African

nations, rather than creating integration through the economies in Africa, are sceptical about the reality of the world economy in (Chirisa/Springer, 2014:2) and concerning the contribution of artists.

Respondents indicated that the two Ethiopian governments in the pre-1991 period gave attention to promoting African unity, solidarity, and restoration of identity, however post-1991 this was intentionally suppressed by the EPRDF. We see both suppression of African unity and artists attention turning towards their own traditions. The previously mentioned arguments could be seen as valid; while the visually observable Ethiopian bronze public statues could be considered as a form of contextual evidence:

Visually observable Evidences

The art scene in Ethiopia before 1973



Figure 1 monument-Metasebiya-square built in 1948 during the emperor Haile Selassie I period Sidist Kilo Addis Ababa/ picture taken by the researcher.²

² The intention behind this monument is generally expressed both the anti-colonialist movement and its savage Italian revenge consequences, beside that it shows the accomplishment of Ethiopian diplomatic and military struggles and achievement against the Italians thus it could be considered as an inspiration for Africans nations & also for the rest black people who lived all over the world.



Figure 2 Menelik-II-monument- built during Emperor Hailesilassie Period/ source by researcher

The wax and gold meaning of figure 2 monument is showed that the first pan-Africanism ideology inborn from emperor Tewodros with a sophisticated plans and transferred to emperor Menilik and he applied it by defeated the western and finally goes to Emperor Haile Selassie again applied for the establishment of OAU.

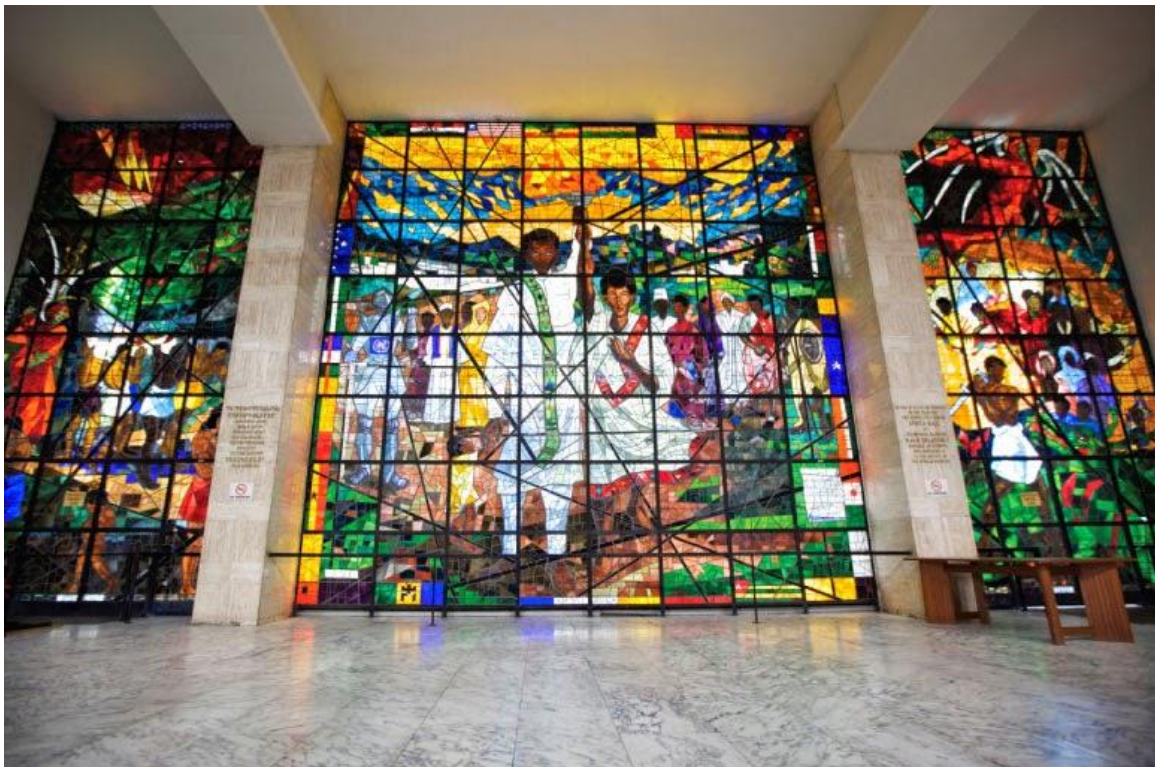


Figure3 Pre-colonial Africa, Africa post-colonial state and Africa in the ECA at Addis Ababa Ethiopia 1961 / source Alamy

The above figure 3 stain glass art works shows Africa at different stages of history: pre-colonial, colonial, and the post- colonial state. These artworks stress the urgency of alliance and unity, and that the aims of the Organization of African Unity should be strengthened.



Figure 5 and Figure 5 Clasped hands suggest unity, and the dress code reflects identity, we can associate the clothing of African leaders with a sense of solidarity. (ECA stain glass) /source Alamy

The art scene in Ethiopia after 1974



Figure 6 Statue-at-the-Tiglachin-monument-also-known-as-the-Dergue-monument Tikur Anbessa A.A. Ethiopia / picture taken by the researcher



Figure 7 wall-relief-at-the-Tiglachin-monument-also-known-as-the-dergue monument Tikur Anbessa / picture taken by the researcher

The figure 6 & 7 Tigrachin monument reflected that the art scene served to propagate socialism locally.



Figure 8 Lenin-statue-Addis-Ababa Ethiopia in 1991 the down fall of Dergue regime and/or socialism in Ethiopia/Picture AA source; Mengistu_book-cover2_inside

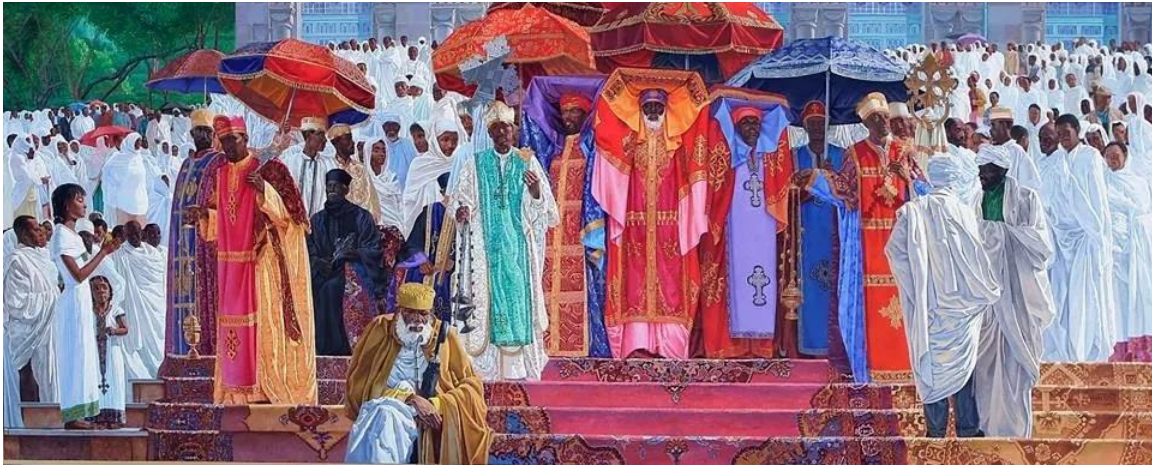
³The art scene in Ethiopia post 1991



Figure 9 Sevastopol cannon monument built post 1991 Tewodros Square Addis Ababa Ethiopia.

It is clear that, Kasa's overcome by the well-trained and prepared Egyptian troops at the Fight of Dabarki in 1848 had made him think putting the nation "on a break even with balance with European powers." As a ruler, Tewodros took sort of military, authoritative and socio-economic change measures. At Gafat, almost 35 cannons were produced of which the greatest one was known as "Sevastopol." (Gelgelo, S., Debu, D., Hineu, D., et al. 2020, 125).

³ The wax and gold meaning of this monument is showed that the first pan-Africanism ideology inborn from emperor Tewodros with a sophisticated plans and transferred to emperor Menilik and he applied it by defeated the western and finally goes to Emperor Haile Selassie again applied for the establishment of OAU. As a critics TPLF/EPRDF followed ethnic federalism by pretended as a nationalist political party but in contrast TPLF/EPRDF government intentionally commissioned it, because of seeking to gain the public acceptance. As an evidence rather than to come up with emperor Tewodros monument the political administration preferred the cannon.



4

Figure 10 ንገሥት (Nigs) painted by Artist Mezgebu Tesema Nigs, 2010 Addis Ababa Ethiopia.

(Picture source from website mentioned in bibliography)

4.2.2. Ethiopian fine art during divergent colonial trajectories

Table 11 Ethiopian fine art during divergent colonial trajectories

Participants' Opinions	Participants
There is a diplomatic Policy error in Ethiopia	MA
It was practiced formerly not now	DL, GF, BM, AA
We have several potential which can be applicable for the future of Africa, pedagogical etc. If we have initiate exchange between Ethiopia and Ghana	TK, GT, DM
Eritrean people assuming themselves as a civilized people	WM
There is no existing Colonial trajectory	MZ

Separate participants had both positive and negative attitudes towards Ethiopian fine art during divergent colonial trajectories, saying that Ethiopian artists formerly painted mainly religious themes, and glorification of monarchs and patriots, while others searched for African identity. Recently the introduction of modern art caused Ethiopian artists to be

⁴ Figure 10 represented the Ethiopian fine art scene of post 1991 dramatically transformed on local Ethiopian identity than socialism.

associated with Europe and America. However, despite historical distortion of psychological makeup, there is still a potential to work for the future of Africa.

Argument interview question two

Informants described neo-colonialism as determinant if these three criteria were present: 1. Economic influence or financial dependence 2. Political interference 3. Military presence. According to Crozier (1964), cited by Tibebu, G. (2012: P-4). Conversely, researchers crosschecked the cultural policy strategies of Ethiopia with regard to strengthening people-to-people relations, promotional forums, and projecting African identity, also mentioning the role of diplomats (culture attaches) in promoting cultural issues. Cultural Policy of the Federal Democratic Republic of Ethiopia (2016:P18-19) Ministry of Culture and Tourism. Hence for that reason the expert might have a biased evidence or the policy might face lack of practical applicability by cultural attaches in the Ethiopian embassies.

4.2.3. Ethiopian fine art contribution for the African solidarity

Table 12 Ethiopian fine art contribution for the African solidarity

Participants' Opinions	Participants
Formerly we Ethiopians were fluorescent in Africa in many ways to teach sovereignty, against the European or white's supremacy	Nine informants
Ethiopian fine art didn't contributed	MZ

Views on the contributions of art and culture to ideological and political issues in the two countries similarly or differently, and factors caused random or systematic phenomena.

Argument interview question three

In comparison with the rest of African countries Ethiopian churches were anti-denominational, rejecting the ethos of imported denominations from Europe and the USA. Yet, despite often retaining denominational trappings they were more open to common causes such as involvement in and promotion of Pan-Africanism. Thus, 'Ethiopia became a symbol of African redemption, political and religious ideology that continued to inspire through generations', (Duncan, 2015:215).

From 1870 – 1890 the percentage of African territory controlled by Europeans rose from 20-90% during the infamous ‘Scramble for Africa’, only Ethiopia and Liberia, remained independent. Whereas Liberia had been colonized by Afro-Americans, other reasons explained Ethiopia’s resistance (Hart, 2016:2).

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ሕንገሪ ስታንሌይ የሚባለው እንግሊዛዊ፣ ስለ ኢትዮጵያና ስለ ዓድዋ ድል አንድ የኢጣልያ መጽሐት አዘጋጅ ለጠየቀው መልስ ሲሰጥ፣ “...ኢጣልያኖች የደረሰባቸው ውድቀት አላዛኝ ነው። በመላው የእንግሊዝ አገር መገረምን አትርፏል። ከሰላን በእንዴት ያለ ወታደራዊ ጥበብ የያዘው ባራቴራሪ አሁን የደረሰበት በትር በራሳችን እንደ ደረሰብን ቆጥረንዋል...” የሚል ቃል ይገኝበታል። ከዚህ አያ ይዞ “ሥልጣን ግለጽ ኢጣልያንና በአበሻ አገር ያሉትን የወታደራዊ ሁኔታ አተኩር ይመለከታል። ያገሪቱ ከብር ስለተነካ ኢጣልያ በምት ወስደው እርምጃ ከብሯ ወይም መዘበራረቁ ሊታይ ይችላል... የባ ራቴራሪ ድል መሆን በያላገዘንም፣ መጨረሻው አይደለም... ተስፋ እንደ ምናደርገው በብልሃቱ አሻሽሎ መሸነፍን ለምኒልክ መልሶ ሲሰ ጠው ይችላል...”³ ብሏል።

ከሁሉ የበለጠ የኢጣልያ ተሸናፊነትና የኢትዮጵያ አሸናፊነት በመላው ዓለም፣ በገዥዎችና በተገዥዎች ዘንድ የሚያስከትለውን የፖለቲካና የገዛዝ ውዝግብ በትክክል የተመለከተ የሉንዶን ታይምስ ጋዜጣን የሚመራው ጸሐፊ ነው። እርሱም እንደዚህ ሲል አትጽል።

“...የኢጣልያኖች በምኒልክ መሸነፍ በታሪክ ሲታወስ የሚ ፍር ነው። ይኸው ድል አድራጊነት አስከፊ አረመኔ እየተባለ በአው ሮፖች ይናገሩ የነበረውን የአፍሪካ መንፈስ የሚተባብስ ነው።”

ካለ በኋላ ከዚህ አያይዞ የኢትዮጵያን ጥንታዊ ሥልጣኔ እውስተ ፤

...ኢጣልያኖች ከሌሎቹ አውሮፓውያን ዝግገነትም አያያዝም አንቧቸው አይደለም። ወደ አፍሪካ ቅኝ አገር ለማግኘት ፈታቸውን ባዞሩበት ሰዓት በተላል ሲያዝና ሲገዛ የሚችለው ዘፍል ቀደም ብሎ በሰ ተያዘ ወደ አልተያዘው (ወደ አስቸጋሪው) ተመለከቱ። ኢጣልያኖች ገጥሙን የአባሙት መሰላቸው ሲታሰሱ እርሱ ገን፣ (ምኒልክ) በመጣ ሪያ እየተዘጋጀ የአጸፋውን ኃይል አላያቸው። የርሱም ድል ግድረገ የመላ አፍሪካ ድል ነው። ይኸው ዓይነቱ አስተያየት ወደፊት እያየለ ግልጽ ሆኖ የሚታይ ነው። በነዚህ አገሮች (አፍሪካውያን) ዘንድ ወራው በነፋስ ከንፍ በረሃውን ሁሉ አጻርጦ በፍጥነት የሚርጥ ስለሆነ፣ ከጫፍ እስከ ጫፍ አሁንም ታውቋል። ወደፊትም አፍሪካ አውሮፓን ግሸነፋ ስለታወቀ፣ ቁጥሩ ይሽን ያህል ተብሎ ሊገመት ለማይችለው የአፍሪካ ሕዝብ የሕይወት ንቃትና የመከላከል ስሜት ያላደራል። በሰዚህ ጉዳይ አደገኛ ስለሆነ በኢጣልያኖች መሸነፍ ተደላኞች መሆን ምቹ አይደለም። ይኸ መሸነፍ የሁላችንና የሌሎ ችም ጭምር መሸነፍ ነው። የሥልጣኔ መሸነፍም አይደለም። የቅኝ አገር ገዥ የሆነችውና የነገይቱም አውሮፓ መሸነፍ ነው...”¹

Tekle-Tsadik Mekuria (09)W3. 1991, pp450, 451).pdf.

Adwa: Of the numerous Biblical references to Ethiopia, the most famous is: Psalm 68: 31 “Ethiopia shall soon stretch forth her hands unto God”, which came to personify Black African aspirations for liberation and prophetic destiny – especially after the Italian victory at Adwa (1896). Ethiopian Emperors came to represent both religious and political power

significant for a then colonized Africa and for all the oppressed black in the world. (Bonacci, 2019:149). St George one of the most famous martyrs of the early Church from Lydda in the Holy Land, and patron saint of many countries, was believed to have appeared at the battle of Adowa, and consequently became associated with the victory in the popular imagination. St George slaying the dragon came to symbolize African independence and Ethiopia defeating invading forces, like Imam Ahmed Gragh and the subsequent Portuguese attempt to impose Catholicism, then the battle of Adowa, and the defeat of Mussolini's invading forces under Haile Selassie.



Figure 11 The historic St. George religious Ethiopian orthodox painting involved with Emperor Menelik II troops to enhance the Ethiopian warriors during the Ethio- Italian secular war and/or the battle of Adwa.

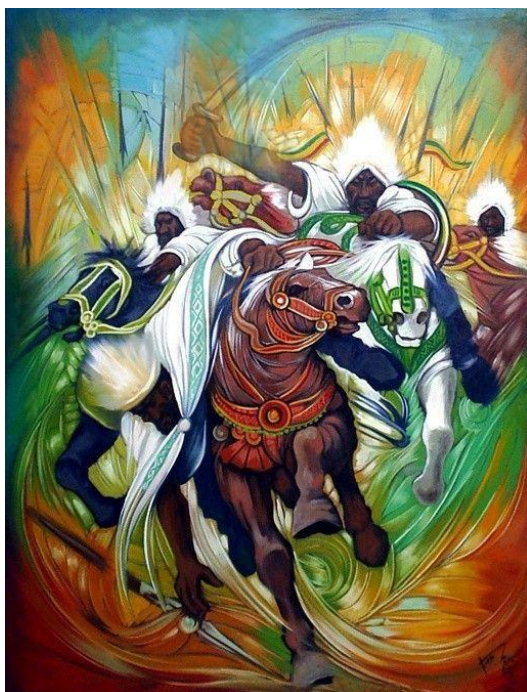


Figure 12 post 1991 painting by artist Tesfaye Nigusse expressed Ethiopian patriotism.

4.2.4. Factors of random or systematic and Similarities or differences in the fine art scene in both countries

Table 13 Factors of random or systematic and Similarities or differences in the fine art scene

Participants' Opinions	Participants
There is Random and systematic similarity; the reason is unknown	TK
There is Similarity; - A) random B) random and systematically;	GT,MZ, WM
There are random and systematic Similarities and difference;	GF, DM, AA, BM
There is a systematic difference;-	DL, TK
No suggestion	MA

Participants pointed out that the random factors as well as systematic similarities and differences in the fine art scene of both countries; mentioning that fine art materials were often made in foreign factories and the preponderance of tourist oriented art works. Ghanaians are searching for the meaning of their contemporary situation and a meaningful environment in the same way that Ethiopian artists like Bekele Mekonnen are doing. Besides art both countries share origins in ancient Kingdoms and Pan African ideology. Differences may be due to geographic reasons. Ghana has non-script art and Ethiopia has script art, moreover Ghana was colonized, giving them a conscious mind set, which enabled them to promote their art more successfully than Ethiopia. Ghanaian Art seems to enjoy more official support and therefore to feature more prominently on the international stage.

Argument Interview Question Four

Availability of western art materials plays a role in artistic development, and cultural change is associated with different sources such as random factors like climatic conditions and ethnicity, and specific factors such as government policies, administration and society.

4.2.5. Explanation of systematic causes in the fine art scene in Ethiopia

Table 14 Explanation of systematic causes in the fine art scene in Ethiopia

Participants' Opinions	Participants
It is not systematic;	GT, TK, MZ, BM
It is systematic;	DM, WM, DL, AA, DF
No suggestion because it's out of her limit	MA

Informants differed in their explanation of reasons for the variety in the Arts Scene, some claiming that Africa didn't have enough time to establish systematically her own systems, while others stressed the impact of colonial education systems and the reaction against them. Rulers such as Haile Selassie had specific policies, while individual artists such as Aferwerk Tekle fused modern art with traditional cultural elements, whereas political manifestations of African Unity were ignored, certain common elements prevailed.

Argument interview question Five

Informants multidimensional arguments can be separated into three parts: 1. Political legacy differences (the concept of a United States of Africa is intentionally ignored) 2. Both countries' fine art subjects are similar but the techniques are different 3. There was a fusion of Modern art with cultural elements in Ethiopia but not in Ghana. The pan-African vision of Nkrumah was compelling and realistic, today's Africa is being torn apart by divisive and anti-unity forces from within and outside of the continent. Perhaps United States of Africa would have defended the people against neo-colonialism and thus the threat of fragmentation or balkanisation and prevented Africa from being a pawn for conflict politics (Lawson 2004, 122). However, other argued that the continent is just too large and diverse to be united, with too many languages and ethnicities, European powers would not allow it, and blacks and Arabs would never live together in peace. Nakrumah did not accept the idea of gradual unity, although he did support cultural policies which might have promoted this.

4.2.6. The current status of the Ethiopian political and aesthetic landscape

Table 15 The Current status of the Ethiopian political and aesthetic landscape

Participants' Opinions		Participants
Negative	There is no collaboration between the art and politics in Ethiopia	Eight informants
Neutral	No suggestion because it's out of h/her limit	MA, MZ

Concerning the current status in Ethiopia, despite not seeing much link between art and politics, it was thought that current democratic initiatives to liberalize art and expressions of ideas might help the sector to be more global, creative, and cover African identity and integration. Lack of appropriate supportive policies and strategies, western influence and globalization create a situation in which the younger generation are ignorant of their own identity.

Argument interview question Six

Experts argued that in general there was no collaboration between those responsible for art and politics in Ethiopia, and that responsible experts should come up with contextual solutions rather than passing on entire responsibility to authoritarian Ethiopian government officials.

4.2.7. Other manifestations of the arts could effectively support the aforementioned goals

Table 16 Other manifestations of the arts could effectively support the aforementioned goals

Participants' Opinions	Participants
All disciplines can contribute	TK, WM, Dr.GF
Both but Literature might contribute / Both but Music might contribute	BM, Dr.DM

Music, theatre, literature, and fashion might contribute better	DL
Fine Art might contribute/ Cinema have huge potential but Fine art dominates and music in some way	MZ, AA
Architecture might contribute better	GT

Most respondents thought that African solidarity could be easily restored with the right policies in different fields.

Argument interview Question Seven

The researcher argued that artists' multi-disciplinary professionalism should give more attention to efficient collaboration to achieve the aforementioned goals within a short period. On-going trajectories indicate the appropriate medium for contextual struggles and how to transcend borders and barriers, but tangible historical evidence might be undermined by current technology. Architecture has a particular role to play, especially in a place like Addis Ababa which is the [potential capital of Africa.

4.2.8. The contribution of African art for the restoration of African Identity Unity solidarity in the 21'st Century

Table 17 The contribution of African art for the restoration of African Identity Unity solidarity in the 21'st Century

Participants' Opinions	Participants
By means of; pedagogy, identity, global fine art market, a systematic cultural exchanges, training and residency	Nine informants
Challenging the question	MZ

Neo colonialism still prevails on the continent, Ghanaians are active but Ethiopians have not woken up yet. However, informants pointed out that African solidarity might be realized if there was a focus on cultural, systematic open door policies in the 21st century, including pedagogical revision, economically emphasizing involvement in the global fine art market, training, identity awareness, exchanges, residency, etc. between the two countries and also all over the continent could be potentially very beneficial, though they would not be achieved within a short period.

Argument interview Question eight

Officially the Ethiopian cultural policy should be financed by income derived from the following sources: A) government budgetary allocation B) loans and donations C) a trust fund to be established in the future D) the public and other sources" (the cultural policy of the Federal Democratic Republic of Ethiopia. 2016:25). Meanwhile, loans and donations appear to be directly connected with the colonial trajectory. The global art market was valued 67 Billion USD dollars in 2018, the second-highest year ever, the United States, United Kingdom, and China are the three largest art markets in the world, constituting the biggest drivers of the art market sales at public auctions. Africa and other countries share approximately 6% of the global art market. The curator Mifta Zeleqe challenged the premises of the research questions, while others commented that they were unable to find documentation of the cultural policy of the Federal Democratic Republic of Ethiopia.

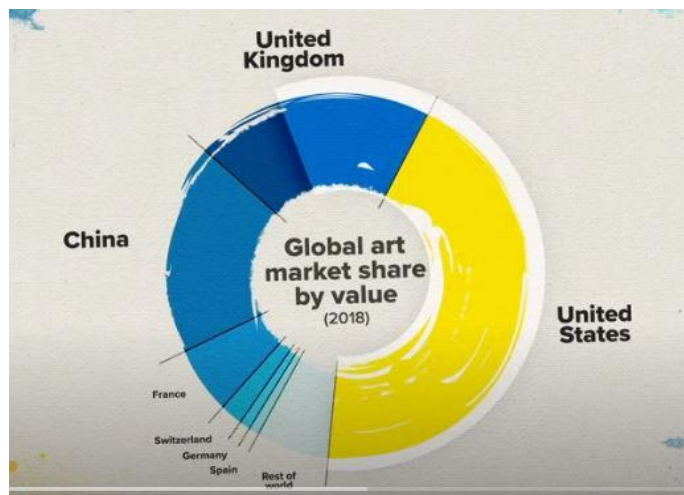


Chart 4 Global art market share by value (2018)

Generally, researcher learned that the fine art practice in Ethiopia is categorized in three periods: Firstly the collaboration of art and politics for African solidarity in Ethiopia was practiced only during the 1960s culminating in the establishment of OAU, Secondly, during the Derg period, the art scene was directed towards promoting socialism. Thirdly, in the post-1991 era, the entire art scene officially departed from the politics, became individually practiced and focused on identity issues and targeted tourist-orientation. Meanwhile the AU, Ghanaian Embassy, and Ethiopian Ministry of Culture had no clear strategy or program of cooperation.

PART II

4.3. Findings

In this section, the data was analysed using content analysis and interpreted.

Table 1. Views on the two countries show similarities or differences in their fine art traditions, and contribute to African solidarity.

4.3.1. Ghanaian fine art contribution for the pan-African solidarity

Table 18 Ghanaian fine art contribution for the pan-African solidarity

Participants' Opinions	Participants
Ghanaian fine artists focus on art for the sake of art	NT
It was practiced in 19 60s, currently Ghanaian Adinkra symbols exercised	A
African artists bridges the gap between community and its future aspirations	OS

Participants have positive attitude towards the contribution of Ghanaian fine art for pan-African solidarity, on this matter NT said the priority of Ghanaian fine artists focus on art for the sake of art the rest are considered secondarily, and A said 1. Ghanaian fine art promoted African unity, solidarity and restoration of identity in late 19 60s, 2. Current Ghanaian art reflects how neoliberal economy affects citizens, 3. There are occasional depictions of Afrocentric images Ghanaian Adinkra symbols, and OS said 1. Even though nowadays financial comfort is prioritized so that community values considered secondarily 2. The African artist bridges the gap between the community and its future aspirations.

Argument interview question one

In research question three Against NT argument discussed briefly, and for informant A as Collins, J stated clearly, Nkrumah's three-pronged national musico-cultural Policy In addition to the development of the mass media from 1957 Dr. Kwame Nkrumah also initiated a three-pronged national arts policy to enhance a Ghanaian and pan-African identity. (Collins, J. 2005:22-23) Regarding to the secondary A recent time interrelated argument, he provides a valid reflection so, the below mentioned author Appiah, G., & Nartey, M. figure and text description could be the best example Adinkra symbols. even if

A's third reflection is mainly related with Cultural Cloth and the practice of it currently reduced, his argument is also valid too, so as Josephine Aboagyewaa and al et al, stated from (Kquofi, Amate, and Tabi-Agyei, 2013), Generally, the choice of cultural symbols as designs for textiles has diminished in use in recent times Josephine Aboagyewaa, N. & A. K. K. (2018, P: OS shows that its more or less common in Africa on the context of colonial trajectories, or it might be as the researcher quoted Annku's Pointed out on question number five, but regarding to OS community values argument; such as unity, solidarity and identify according to the young Ghanaian artist Serge-attukwei-clottey and many more art works are directly related with his argument is valid. On the contrary his second reflection might be familiar with a few Ghanaian artists' art practices, but corresponding to the entire African artists rather, he might be inappropriately generalized his argument. In general OS reflection; excluding to his generalization on African artist, the researcher preferred to argue the Ghanaian artists predominantly bridges the gap between the community and its future aspirations. As an evidence for both valid argument, besides the senior El Anatsui, Ato Delaques, Paa Joe, the young Ghanaian artists Ibrahim Mahama, Latifah Idriss, Bright Ackwerh, Bernard Akoi-Jackson, Ama 'Poetra' Diaka, Kwame Akoto-Bamfo etc, and the below mentioned Serge-Attukwei-Clottey who have a capacity to be represent of the contemporary Ghanaian young artists.

I want to create something out of nothing and that is how my work leads into working with found objects because for me the available materials that I can exploit and it has a very serious political statement. Plastic pieces come from the gallons, back in Ghana, we call it 'Kufuor gallons' because it references to the former president. After all, during his time there was water scarcity so the gallons were named after him as 'Kufuor gallon'. So it's come from the cooking oil containers. It's something that is very, symbolic back in Ghana, the object. And for me the question is that these are imported objects from the West because oil is a basic need, we need oil but then we use the gallons to store water because Ghana is facing water scarcity and this gallon is used to survive every single day. And for me, I am interested in how do I navigate the same object back to the West through different forms and values. After all, the gallons come from different parts of the country and it is very symbolic but once I bring them together through the artistic process it changes form and value and it changes people's perception about dealing with plastic. On the other side, this work of art is almost got an ecosystem of ideas which you know range from plastic waste to gender roles in Ghanaian society to colonial trade routes between

continents. Serge Attukwei Clottey (2019). The researcher encrypted the text from the artist video speech on Current Affairs Brighton Festival.



Figure 14 Serge Attukwei Clottey and GoLokal perform *My Mother's Wardrobe* at Gallery 1957, Accra, Ghana. Photograph: Nii Odzenma/ 6 March 2016, Courtesy the artist and Gallery 1957



Figure 13 Serge Attukwei Clottey walks through Accra in his mother's clothes. Photograph: Nii Odzenma/Courtesy the artist and Gallery 1957

Genesis of Ghana's Sculptural Adinkralization; The authors recommended that it is hoped that readers will teach the philosophical and moral lessons inherent in the Adinkra symbols to contemporary Akan youths and encourage the usage of the Adinkra symbols during a more meaningful way among contemporary artists, designers, craftsmen, teachers, and everyone who appreciate the normal symbols. Appiah, G., & Nartey, M. (2016, P: 25 and 33). On the contrary, Nowadays, Adinkra isn't exclusively worn by the Asante people, and is worn at a spread of social gatherings and special occasions, like weddings, festivals, and naming ceremonies. The symbols are wont to decorate accessories aside from cloth by artists, carpenters, and designers. Throughout Ghana et al. Adinkra are often seen on fabrics, walls, pottery, and even corporate logos.

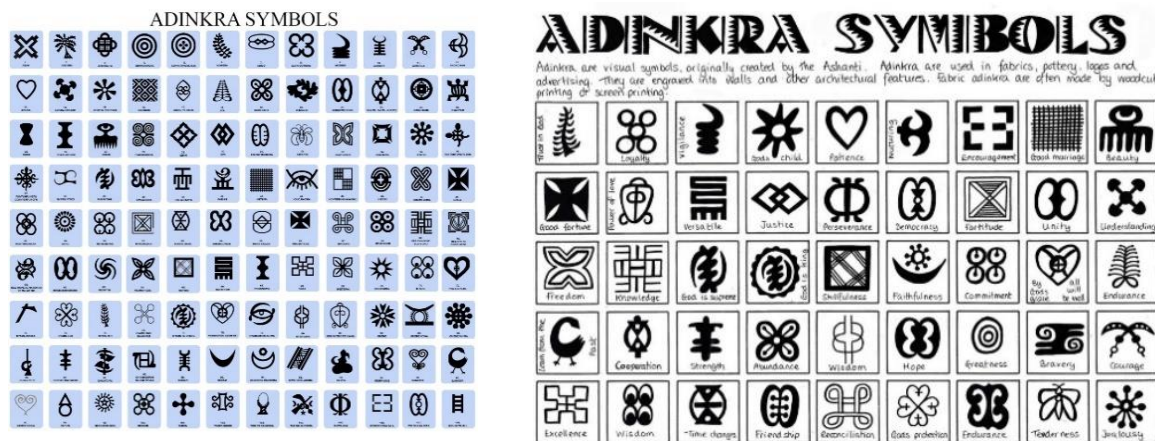


Figure 15 Adinkra symbols

<https://www.documentsanddesigns.com/resources/symbols-meanings-religion-ethnic-culture/adinkra-symbols/>

Besides the aforementioned evidences even if the Ghanaian informants didn't mentioned him, the researcher found that one of Ghanaian pioneer senior artist named El Anatsui who represent the entire African continent historically form and content wise, starting from colonial period until now through his art works.

El Anatsui is an artist who is turned in to seventy has a worldwide notoriety for making complex works of art from simple found objects. El climb noticeable was moderate in a study but he assembled regarded in 2002 in Venice biennial that was the year he presented his modern works with recycled metal objects from bottles and the caps and the holding rings from fluid bottles. few particular highlights of Els works are the shinning colors the theoretical plan he was early drawn to the plausibility of reflection since it liberated him from telling a story that existed some time recently the work of art, El trusted that all of his works of art are opened to numerous elucidations so he features a fine relationship with titles but on the reverse he does like to allow individuals clues of one conceivable elucidation. Els work is exceptionally critical since he is included exceedingly unused approach to making art from found objects, related to the triangular exchange. I do not know what they are, they do not have a category that accessible to us, they are certainly not collaged, not fundamentally design, not essentially sculpture but they are all of those things wrapped up into one, his utilize of the fabric is exceptionally critical, each piece that he utilized has the regiment features a life of its possess, the glasses are so colorful, that they are appealing and we are suffocated to them, it as it were optionally do we realize

what they are? Where these shining colors are coming from? What mulling over what they are? We come up with numerous reasons for their worldwide centrality, in a winded liquor counter African nations, what is the nature of all of this? What happens to all of the bottle caps, that aren't portion of Els works of recycled? What does alcohol cruel in a bigger setting, and where is the alcohol come from? What does it relate to worldwide exchange? All of these thoughts start to come out ended up cascading out of from the work of art as we mulling over longer.



Figure 16 El Anatsui at the domain of Chaumont sur Loire France 2015 E. Sander

4.3.2. Ghanaian fine art during divergent colonial trajectories

Table 19 Ghanaian fine art during divergent colonial trajectories

Participants' Opinions	Participants
Ghanaian fine artists focus on art for the sake of art	NT
The early postcolonial era it was practiced, but now it's not	A
Colonial trajectory challenges gave us advantages rather than the disadvantages	OS

Some respondents stressed how: "The early postcolonial era and its philosophy of Pan Africanism influenced the creation of art to galvanize national identity and the

development of African personality. Works of art in this period reflected this philosophy. This is no longer at the forefront in the contemporary art scene today. The Colonial trajectory continues to challenge rather than divide artistic presentations, stimulating artists to pour out their inner being.” Some Ghanaian artists` remain focused on art for the sake of art.

Argument Interview question two

Various discourses emphasize elements like art for the sake of art and daily life scenes, there is also discussion about race as the basis of solidarity, which presupposes the idea of a common belonging that does not correspond with reality, since people from Africa often have much less in common culturally than we generally assume. Appiah’s conclusions elucidate important aspects historically shaping the continent, while Lindstrom, stated that visually observable Ghanaian bronze public park statues through their form and content could be considered as alternative contextual evidence (Lindstrom, 2014:13)

Visually observable Evidences



Figure 17 Detail of Kwame Nkrumah Memorial Park from the main entryway opposite the Supreme Court, Accra. 2014.



Figure 18 Alabama_NatlMem_Nkyinkim



Figure 19 African-diaspora-black-art



Figure 20 Detail of Nkrumah's bronze statue mounted on a pedestal at the Kwame Nkrumah Memorial Park, Accra. 2014.

(The entire Ghanaian picture source taken from the website mentioned in bibliography).

4.3.3. Ghanaian fine art contribution for the African solidarity

Table 20 Ghanaian fine art contribution for the African solidarity

Participants' Opinions	Participants
Politically Ghana manage to play a significant role but in fine art it was minimal/ Formerly Nkrumah government contributed nationally and continentally	NT A
Colonial trajectory challenges, serves the artist pours out our inner being	OS

Views on the contributions of art and culture to ideological and political issues in the two countries similarly or differently, and factors caused random or systematic phenomena.

Argument interview question three

As Okhonmina point out, Kwame Nkrumah the first black president of Ghana supported the development of a United States of Africa, i.e. African nations coming together into a single government which could make African interests and the African voice heard on the world stage (Okhonmina, 2009) Nyerere, Muammar Gaddafi of Libya and others articulated various views on this, (Chirisa/Springer 2014:2), while Kwame Nkrumah's worked for the integration of African politics through art, (Collins, J. 2005:22-23).



Figure 21 Post 1991 large-scale installation use old jute sacks, which were previously used to transport cocoa beans and charcoal, stitching them together and draping them over architectural units. By Ibrahim Mahama's 'Out of Bounds' at the 56th Venice Biennial

4.3.4. Factors of random or systematic and Similarities or differences in the fine art scene in both countries

Table 21 Factors of random or systematic and Similarities or differences in the fine art scene in both countries

Participants' Opinions	Participants
Both countries environmentally tap from the same source-environment	OS
Ethiopians focus spiritual vs Ghanaian everyday activity, materially both are the same	NT
Apart from the works of Skanda Boghossian, I have no clues about the Ethiopian	A

Participants point out factors of similarity or difference between (random or systematic) the fine art scene in both countries; environmentally they tap from the same sources, but Ethiopians focus on spirituality while Ghanaians stress everyday activities, apart from the works of Skindur Boghossian the Ethiopian art scene was little known abroad.

Argument interview question four

Despite different views, Ghanaian scholars such as M. F. Annku and J. Adu-Agyem stated, That contemporary youth are being progressively acclimatized to foreign culture and

identity, dressing in inappropriate ways and preferring foreign fabrics and ‘designer wear’ rather than good quality local alternatives, while Chinese commercial interests expand discouraging local artists, artisans and academics (Annku, 2012:89). According to M. F. Annku and J. Adu-Agyem such circumstances pertain in much of Africa.

4.3.5. Explanation of systematic causes in the fine art scene in Ghana

Table 22 Explanation of systematic causes in the fine art scene in Ghana

Participants’ Opinions	Participants
It is not systematic	NT
Generations of interaction in Africa within subconsciously	OS
Have no clues	A

Participants discuss the role of systematic causes in the fine art scene in Ghana; whether it is systematic or not, and how it reflects the wider African context.

My argument interview question five

There are doubts concerning concrete evidence for opposing reflections, and their correspondence with other arguments.

4.3.6. The Current Status of the Ghanaian Political and Aesthetic Landscape

Table 23 The Current Status of the Ghanaian Political and Aesthetic Landscape

Participants’ Opinions	Participants
Art is not a priority of government	A
Ghanaian politics and Ghanaian aesthetics have quite little in common	NT
The advantage of colonial trajectory challenges for Ghana	OS

Respondents gave varying reflections, stating that: “Art is not a priority of government”, and there is: “minimal commonality between Ghanaian politics and art.” Another respondent “observed the advantage of colonial trajectory challenges not dividing artistic presentations, but rather prompting artists to pour out their inner being”.

Argument interview question six

A explained briefly than NT vague argument consequently, the researcher strongly argue with A and some other Ethiopian expert similar arguments and also from several related literatures, after the struggle of colonialism in Africa and the appearance of socialism and/or communism, the collaboration of art and politics is radically wiped out from the continent particularly after post 1991. Corresponding to OS his argument is discussed briefly in interview question four. Accordingly both Ethiopian and Ghanaian experts in general, who are responsible experts on the sector, even if they sceptically forwarded the issue to both countries authoritarian political elites. In reverse the below Lindstroms` quotation might shows that the responsibility concerns artists too.

In (June, 2014) Design 233 has provided interview question for Ato Delaquis, which was; *how do you see Art in Ghana now?* Then Ato Delaquis Replies that, *Art has been fairly vibrant in Ghana since the late 1970's. But in recent years, young artists who have just started, are overpricing their works and attracting ugly comments from the struggling public. Tragically, KNUST is no longer feeding the art scene with passionate budding young artists. They graduate with a BFA and fight to get white-collar jobs in the banks and Insurance Houses. The internationally recognized terminal degree in art, the MFA is completely neutralized in the bid for empty accolades. The institution that trained El Anatsui is now wallowing in fruitless theoretical ambiguities to the detriment of the nation's development.* 'The Cultural Encyclopaedia by Ano Website by the Useful Arts'. (June, 2014).

4.3.7. Other manifestations of the arts could effectively support the aforementioned goals

**Table 24 Other manifestations of the arts could effectively support the
aforementioned goals**

Participants' Opinions	Participants
Music dominantly and Literature somehow	NT
Music, fashion, poetry and literature, academia and the media,	A
The Solution is in the subconscious mind	OS

Respondents thought that African solidarity could easily be restored through music, fashion, poetry and literature, academia and the media, and through the engagement of the subconscious mind.

Argument interview question Seven

Thierry de Duve in his text *The Glocal and the Singuniversal*: describes different approaches concerning the impact of art in global contexts, oscillating between optimistic, and pessimistic approaches. The optimistic demonstrates successful integration of the local, into the global embracing redistribution of cultural power amongst different regions. The pessimists suggest that biennales imply a new form of cultural hegemony, of local by the global, conducted by the Western world, (Lindstrom, 2014: 11). Views on African unity vary from actual political fusion, to taking practical steps promoting economic, political, scientific and cultural cooperation, urging Africans to know themselves before embarking on the more complicated and harder arrangement of political union (Balewa, 1964:159, Wapmuk S. 2009:650/651).

4.3.8. The Contribution of African Art for the Restoration of African Identity Unity and Solidarity in the 21’st Century

Table 25 The Contribution of African Art for the Restoration of African Identity Unity and Solidarity in the 21’st Century

Participants’ Opinions	Participants
Art is the means by which nations announce themselves to the world, nations that do not promote their arts undermine their own progress and development	A
This can only be done by deliberate policy / Seminars workshops and exhibitions	NT OS

Respondents supported the idea that African solidarity can be promoted through deliberate policies, seminars workshops and exhibitions. Since, Art is the means by which nations announces themselves to the world, nations that do not promote their arts undermine their own progress and development, across the continent much more positive active could be conducted.

PART III

4.4. The fine art practice in both countries is categorized in three periods

4.4.1. The fine art practice in Ethiopia



Figure 23 From Adwa war until the establishment of OAU the art scene collaborate with politics and confronted old colonialists, until 1974 revolution.



Figure 24 From 1974 revolution up to post 1991 the entire Art scene forced to promote socialism locally.



Figure 25 From post 1991 Up-to-date because of TPLF and/or EPRDF ethnic federalism policy and also globalization the entire Art scene converted on local and individual issues.

4.4.2. The fine art practice in Ghana

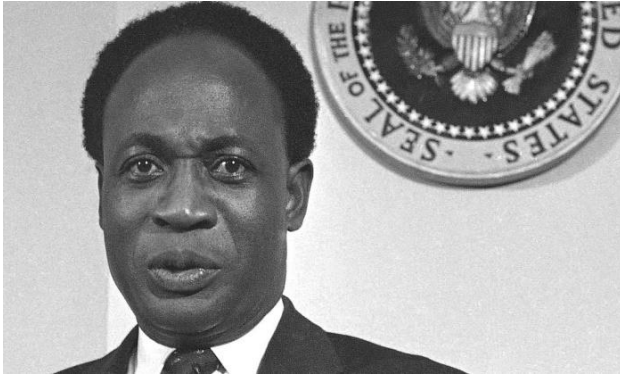


Figure 26 From struggle for independence until gaining the first independence in 1957 and establishment of OAU and also continued until 1968 coup.



Figure 27 From 1968 Kwame Nkrumah coup until 1993 there was several coup so that it was a total separation period of art and politics.



Figure 28 From 1993- Up-to-date because of a new president named Jerry Rowling new political transformation the majority of Ghanaian Artists became on the international stage.

4.4.3. The Recent fine art practice in Ethiopia and Ghana



Figure 29 Wosene Worke Kosrof, America The New Alphabet, 2017. Acrylic on canvas, 200 x 355 cm. Courtesy of the artist & Addis Fine Art.



Figure 30 Crazinis T artist x in Red performance at blax TARLINES Kumasi 2016
image courtesy the artist photo by Nii Okanta Ankrah

As shown above, even if both countries artists practiced their art works individually using different mediums, without governmental collaboration and/or commissions, their art works form, beauty and content wisely reflects a shared commonality of African identity, unity and solidarity.

4.5. GENERAL COMPARISON

Similarities: Until the 1974 revolution in Ethiopia and the 1968 coup in Ghana, the two countries leaders Emperor Haile Selassie and Kwame Nkrumah used art and politics collaboratively to support the independence movement in the rest of what was still colonized Africa, they even commissioned artists to work for the establishment and strengthening of the OAU.

Differences; from 1974 up to post-1991 the entire art scene in Ethiopia served to propagate socialism, conversely in Ghana from 1968-1993 the art scene became totally separated from politics.

From post- 1991 till the up-to-date period, the art scene in Ethiopia was focused on local issues, whereas in 1993 till up-to-date Ghana the reverse was true, after several military coups, the country witnessed the arrival of a new civilian Ghanaian president: Jerry Rowling whose involvement in Ghanaian politics since 7 January 1993 resulted in the emergence of multi-party democracy, this brought new ideologies and created new opportunities for Ghanaian artists. As a consequence of the multi-party democratic ideology of the Ghanaian President Jerry Rowling, the majority of young Ghanaian artists became engaged in the worldwide stage, however even if they achieved high rank they did not contribute much to African solidarity. In general in Ethiopia fine arts and politics are interlinked, whether by means of spiritual or secular institutions, but in Ghana the connection between art and politics is promoted by individual politicians rather than institutions.

In comparison with the Ethiopian experts the Ghanaian experts were few, however they gave a variety of answers, differing in tone and approach. The first thing the researcher learnt from the study is that Ethiopian and Ghanaian higher institutions and individual fine art experts do not know much about each other, but do have profound Western contacts. The researcher also aware the current Ghanaian art searching to reflect meaningful from their surrounding environment, the reason behind is colonial trajectories gave the Ghanaians a diversity of artistic presentations, issues like African solidarity are related to subconsciously rather than through logical thinking.

4.5.1. Comparison according to each question asked.

In general the researcher found that both countries shared commonalities more than differences: In relation to the interviews concerning the first question the researcher found three similarities, concerning the second question two similarities and two differences, concerning the third question one similarity and one difference. This gives a total of 6 similarities and 3 differences, (which can be broken up into smaller units) thus the similarities between Ethiopia and Ghana are pronounced, merit greater scrutiny since the differences are also differences are salient. Hypothesis: In general the Similarities between the two countries are = **18** and the difference between the two is = **8**, and both Total number is = **26**. Thus the total number of differences between the two countries is less than the similarities in general.

In detail we could say that, similarities are greater than differences, differences were in tone and approach but approach are more important than tone, the majority of reflections were substantive but a few were vague. The comparison between the two countries sheds light on major issues, such as African leadership, solidarity and the pan-African movement. The research facilitated seeing the wider picture, some of the research results were anticipated others a surprise.

After the struggle for independence, the two countries departed from the collaborative of political struggle for Africa, but didn't differentiate their ideology in political perspectives. However, both countries' still have huge potential to contribute to serving the aspirations of African unity, solidarity, and future restoration of identity. Despite initial similarities, the trajectories of Ethiopian and Ghanaian fine artists diverged because in Ethiopia after the ascendancy of the Dergue, Art became a tool for socialist propaganda and indoctrination. Subsequently, Ethiopian fine art had tended to engage with regional and national issues rather than African solidarity. As indicated on the hypothesis; we can favourably comparing Ethiopian and Ghanaian artists contribution during the independence period, and speculate about the future significance of fusing art and politics to promote African solidarity. However, it might be advisory also to look at other instruments.



Figure 31 The statue of Emperor Haile Selassie at AU



Figure 32 The Statue of Kwame Nkrumah at AU

Ethiopia and Ghana are similar because they both are on adventure to find African solidarity. On the reverse both are different because Ethiopia fine art is currently focusing on local issues, while Ghana fine art is on the international stage.

4.5.2. A comparative analysis of the cultural policies of Ethiopia and Ghana

Besides the above analysis, the researcher intentionally picked selected pieces of cultural policies from both countries: The cultural policies of Ethiopia and Ghana though, published in different countries and at different times, in tabular written forms have similar and different contents.

4.5.3. Similarities and Differences between Ethiopia and Ghana Cultural Policies

Table 26 Similarities and Differences between Ethiopia and Ghana Cultural Policies

CULTURAL POLICY OF ETHIOPIA	CULTURAL POLICY OF GHANA
<p style="text-align: center;">VISION</p> <p>To see the successful realization of our renaissance through the building of a middle-income country wherein our reputable cultures, enriched by values of equality and self-reliance as well as the arts and sciences, play their legitimate role as the pillars of the nation’s peace, independence, democratization and sustainable development.</p>	<p style="text-align: center;">VISION</p> <p>It is dedicated to the realization of the Vision of the people of Ghana to respect, preserve, harness and use their cultural heritage and resources to develop a united, vibrant and prosperous national community with a distinctive African identity and personality and a collective confidence and pride of place among the comity of Nations.</p>
<p style="text-align: center;">SPECIFIC OBJECTIVES</p>	<p style="text-align: center;">3.2 SPECIFIC OBJECTIVES</p>
<p>1.4.6 To facilitate national, continental and international cultural cooperation and exchanges based on equality and mutual benefit;</p> <ul style="list-style-type: none"> ➤ It doesn’t mention harmonization of African cultures. ➤ No provision has been made concerning the harmonization of African cultures. 	<p>15. To promote the harmonization of African cultures in fulfilment of Ghana’s objectives of promoting Pan-Africanism.</p>

<p>2.7 POPULAR PARTICIPATION AND PUBLIC BENEFITS</p>	<p>5.5 ESTABLISHMENT OF LINKAGES WITH VARIOUS SECTORS OF NATIONAL DEVELOPMENT.</p>
<p>The development of cultural resources receives the widest endorsement when it is undertaken by the owners themselves. To enable nations, nationalities and peoples to develop their cultures and ensure that they benefit from this, the following strategies have been adopted.</p> <p>Strategies</p> <p>2.7.1 Nations, nationalities and peoples shall be encouraged and supported to set up organizations that enable them to identify the forms of their cultures, and to preserve, manage, develop, maintain and benefit from these.</p> <p>2.7.2 Institutional frameworks shall be established to promote and strengthen popular participation in and public benefits from cultural activities.</p> <p>2.7.3 Entrepreneurs and organizations that establish and expand various not-for-profit cultural institutions shall be encouraged.</p> <p>2.7.4 Support and incentives shall be given to those who take the initiative to legally collect artistic products, handicrafts, incunabula and archives, or entrust the same to the government, or engage in other useful cultural activities.</p> <p>2.7.5 A system shall established to enable the nationalities, and nations and people to become beneficiaries when their</p>	<p>5.5.3 In the effort to promote Ghanaian culture internationally and foster a healthy people-to-people relationship between Ghana and other countries, Ghana shall seek and develop cultural contacts with friendly countries and external institutions through the African Union, ECOWAS, the Diaspora, the Commonwealth, the United Nations and its agencies, such as UNESCO, UNICEF, as well as any Independent Cultural Organization by means of;</p> <p>a. Cultural Workshops and Conferences;</p> <p>b. Exhibition and Festivals;</p> <p>c. Exchanges of Cultural administrators, artists/artistes and collaborative cultural projects, programmes, research and publications.</p> <p>d. Any other means likely to promote mutual understanding, growth and development.</p>

<p>specific cultural heritages are put to use through various ways.</p> <p>2.7.6 Citizens shall be encouraged to establish clubs, professional associations and mass organizations in various cultural fields through which they can make their voluntary contributions.</p>	
2.6 CULTURE AND EDUCATION	7.0 CURRICULUM FOR SCHOOLS AND COLLEGES
<p>No provision has been made concerning the Ethiopian Education Service Collaboration between the ministry of culture and tourism and the Ministry of Education in the cultural policy, to ensure that the content of Ethiopian education shall be made more relevant to the realities of Ethiopian and African society.</p> <p>2.6.5 Based on promoting unity in diversity, measures aimed at organizing and supporting cultural arts clubs within and outside the regular educational shall be undertaken.</p>	7.0.1 The NCC shall collaborate with the Ghana Education Service and the Ministry of Education to ensure that the content of education shall be made more relevant to the realities of Ghanaian and African society.
7.4 NETWORKING	7.4 NETWORKING
<p>No provision has been made concerning the Ethiopian Education Service networking between Ethiopian Libraries and Archives and their counterparts in other African countries and in African Diaspora communities.</p>	The National Commission on Culture shall promote networking between Ghanaian Libraries and Archives and their counterparts in other African countries and in African Diaspora communities.
2.3 Cultural Resources and Indigenous Knowledge	9.6. FESTIVALS AND SPECIAL EVENTS

2.3.4 National holidays, cultural festivals, special Annual Days, traditional costumes, utility goods, and food displays shall be promoted in various ways and made to serve social and economic development purposes.	9.6.1 The state shall recognise festivals as significant events in the life of a community for the transmission of culture. It shall also recognise them, as significant events in the cultural life of the nation as a whole.
Architectural Design	8.4 THEATRE INFRASTRUCTURE
No provision has been made concerning the design of theatres should be based on African indigenous architecture as well as African concepts and traditions of performance.	8.4.2 The design of theatres should be based on African indigenous architecture as well as African concepts and traditions of performance.

As shown above, there are similarities and differences between the two countries' cultural policy, pertaining to the research objectives and the hypothesis. The Ethiopian policy focuses more on local economic progressive related issues, while the Ghanaians focus on local and continental cultural, unity, so the Ghanaian policy appears to be more mature. Secondly, relating to specific cultural objectives the Ethiopian policy does not mention the harmonization of African cultures. Or No provision has been made concerning the harmonization of African cultures, whereas the Ghanaian policy is the opposite.

Furthermore, the Ethiopian policy claims to promote “popular participation and public benefits.” However, it seems more theoretical than practical, but rather narrow since it focuses on local participation rather than continent-wide. The Ghanaians assert that they: ‘establish linkages with various sectors of national development, promoting cultural contacts with friendly countries and external institutions through the African Union, ECOWAS etc.’ However, this is not visible in the African context, because the Ghanaians fine artists focus on exhibiting in Western countries rather than on Othe African continent. Thus the hypothesis, in this regard fails to work in either case.

Regarding the “culture and education” nexus, no provision seems to have been made for collaboration between the Ethiopian Education system and the Ministry of Culture and Tourism. Whereas the Ghanaian cultural policy displays a strong symbiosis between the ministries of Education and Culture, thus Ghanaian policy agree with the hypothesis in this

regard. Whereas the Ethiopian Education Service has no provision for networking between Ethiopian Libraries and Archives their counterparts in other African countries and in the African Diaspora, the Ghanaian cultural policy displays a strong concern for such networking. Although with regard to “festivals and special events” the provision has been made very well in both countries.

Concerning “culture and identity on African Architectural Design” Ethiopia has not made provision public buildings like theatres and government centres for designs based on African indigenous architecture as well as African concepts and traditions of performance, Whereas the Ghana cultural policy displays a strong concern for such issues. Generally speaking, the researcher found that it was easier to identify local stakeholders for cultural issues in the Ghanaian context than in the Ethiopian context. Thus, the cultural policy of Ghana is more multidimensional than the cultural policy of Ethiopia.

Conflict of Interests

The author discerned a conflict of interests among political administration and higher institutions academicians.

CHAPTER FIVE

5. CONCLUSIONS

One can divide the Arts of Ethiopian and Ghanaian into three periods: Firstly from the anti-colonial struggle to the establishment of OAU by Emperor Haile Selassie and Kwame Nkrumah. Secondly, the aftermath of the regime changes in 1991 and 1993, respectively for Ethiopia and Ghana. The divergent colonial trajectories made the politics of both countries unstable, inevitably linking the art scene with politics.

From the perspective of contemporary fine art; Ghanaian artists have become part of the worldwide arts scene using different mediums and fusing themes of Ghanaian art with current historical, economic and social issues. Meanwhile, the opposite is true concerning Ethiopian artists, with a few exceptions they keep to two-dimensional painting on canvas and experiment little with other media. Contemporary Ghanaian individual artists, appear to be confronting colonial trajectories, but rely on the on the old colonial masters to endorse their fame and display their artworks and seem zero to contribute much for African solidarity in general.

With regard to proving the projected hypothesis, the first hypothesis concerning the collaboration between African art and politics during the struggle for independence seemed reasonably correct. However, there seems to be a need for contextualization from other media, and the situation is less clear concerning later periods. The research makes efforts to show how the two countries despite their varying political backgrounds (Ethiopia was non-colonized and Ghana was the first African colony to gain independence) both fully participated in the Pan-African movement and the establishment of the OAU/AU. This was also manifested itself in literature and the public monuments erected in squares and national parks.

The researcher had to cope with various limitations especially with regard to the Covid - 19 pandemic, this impacted particularly on contacts with Ghanaian experts, further lack of funding and the bureaucracy at the Ghanaian Embassy constituted problems.

The introductory chapter mentioned African politicians are the ones who decide on major issues, and there is a conflict of interests between academic institutions and Political administration. In the post-independence context, authoritarian politicians rejected artistic influence on the political scene. However, instead of blaming the political administration

– African artists and intellectuals should take the initiative in serving their nation and continent through their own mediums and acting as social philosophers. There is an element of engagement in post-colonial trajectories which is still missing. The researcher learnt three things: a) the role of foreign intelligence agencies in destabilizing Africa b) the important role of the subconscious mind in achieving goals, c). The challenge of the colonial trajectory does not divide our artistic expression, but rather causes artists to pour out their inner being. It seems in the present global context that Africans have more profound interaction with the West and China than with each other, both individually and institutionally. Political institutions such as intelligence agencies, could play a more positive role in encouraging Art and politics to contribute to counteracting the on-going impact of post-colonial trajectories.

According to the first hypothesis: African art needs to restore the 1960s practices of contributing towards African solidarity, yet on the contrary the opposite has happened from the revolution in Ethiopia & the coup in Ghana till the up-to-date period: illegal external interference in the African cultural, economic and political landscape has created an unstable Africa, in which there is a lack of artistic involvement in African politics. Furthermore, sources such as: “THE C.I.A. IN AFRICA” (June, M. 2011). By Professor Aleme Eshete, indicate the involvement of international intelligence agencies in coups in different African countries, although it is very difficult to assess their true roles. The current reality indicates that the collaboration of art and politics alone is not enough to protect the continent from under development and dependency. This means that the Afrofuturism targets for the present and future of the first hypothesis, fail to work in either case.

According to the second hypothesis: a tangible African solidarity requires the collaboration of art and politics, there seems to be a need for contextualization from other media – consequently Intelligence Agencies could encourage Art and Politics to contribute to counteracting the on-going impact of post-colonial trajectories. Concerning these issues the researcher cross checked with the AU’s Agenda 2063, but he found that there was a huge gap on these issues, consequently the second hypothesis and the theoretical framework of Afrofuturism and Agenda 2063, might advocate for the establishment of a central African Intelligence agency. The details of both hypotheses are briefly discussed below.

5.1. How African Authoritarianism hinders the Contribution of the Arts in Africa

A.B.C. Adam Thornthorn et.al. (2020) stated that, The European colonization of Africa was concerned above all with financial profit, whether it came from Guinean gold, rubber from the Congo or diamonds from South Africa, the goal was to extract valuable natural resources for Western industries. The Berlin Conference was held to prevent costly conflicts between colonial powers intent on exploiting Africa for the maximum material benefit. No account was taken of the interests of the indigenous people, who found themselves divided between different colonial spheres of influence. For example the Yoruba nation whose current population numbers forty four million, found themselves divided between English Nigeria, French West Africa, German Togo land and English Gold coast. Directly to the North the Hausa nation with a current population of seventy five million, were divided between English Nigeria, French West Africa, what eventually became Niger. The illogical national boundaries exacerbated by European policies of divide and rule, lead to unnecessary conflicts, civil war and eventually situations tantamount to genocide. The haphazard nature of African borders encourages us to consider making them redundant through the promotion of a 'United States of Africa', i.e. a united continent.

In summary, there are a few major alignments which divide Africa into different blocks: the clear North/South division between Muslims and Christians, the major linguistic groups, and significant racial/ethnic conglomerations. The experience of our neighbour country Somalia, showed that having one major religious group, language and race/ethnicity is not necessarily a recipe for peace and stability! After independence, African leaders made the collective decision to keep the arbitrary borders as they had been drawn up by Europeans to preserve the peace. In effect, the fear of opening a Pandora's Box of irreconcilable demands and aspirations caused African countries to agree to respect former colonial boundaries, even if they are completely illogical. However, art should be able to work to transcend these boundaries, and restore the African unity of which we have been robbed by the colonial legacy.

The global peace index for 2019, shows several African nations climbing in the ranks and rated as among the most peaceful in the world, with thirty six i.e 2/3 of them ranking more peaceful than the United States, and as the recent African population boom slows down

and economic investment gradually increases the continent faces its brightest years ahead of it. However, the secret activities of foreign intelligence organizations, threaten to undermine the positive future prospects. It seems that sometimes foreign interests converge with those of African authoritarian leaders to frustrate the positive development of the continent. Commentators such as Teshome Abera highlight these issues:

The figure of Africa currently is the land where dictatorial regime, corruption, and conflict rule. The scope of struggle is widening which require the unity of black people to struggle with ourselves in our own continent with our dictators. Internationally still with racism, terrorism and various sabotage on African people. Hence, the principles of Ethiopianism are relevant in today's Africa in general and Ethiopia in particular to restore peace, national pride, and development. Article · (Abera, 2017:314)

5.2. Foreign Inspired Coups

The West has a sad history of getting rid of perceived enemies in developing countries, from Patrice Lumumba (Congo, now DRC); 1963, to Saddam Hussein (Iraq); 30 December 2006. It is said that: The West protects their leaders even in death and hails them while being ruthless to others` leaders or even imaginary enemies. These are lessons for Africa in general, (New African Journal P.J. Mazengwa, 2007:17). The CIA, the French Government and other groups have been accused of illegal interference in African political Affairs. New players such as China, have significant financial interests in Africa, and do not interfere directly, but are active behind the scenes (especially financial manipulation). Consequently, the researcher would like to convey to the general public the results of his research findings, which stress the importance of the restoration of genuine sovereignty in Africa as occurred during the Japanese restoration of the Meiji period (1868-1912), we (Africans) can learn much from the experience of South East Asia! Before looking at African restoration in detail, it is beneficial to look at the Agenda 2063 framework document designed by the African Union in 2015 for the 48 years Africa's bright future.

5.3. Agenda 2063

On the occasion of the Golden Jubilee of the OAU, Africa's political leadership acknowledged past achievements and challenges and rededicated itself to the Pan African

vision of an integrated, prosperous and peaceful Africa dynamic force in the global arena.” Agenda 2063, a plan for Africa’s structural transformation, was agreed upon by the African Union Golden Jubilee of May 2013.

The Eight Priorities of the 50th Anniversary Solemn Declaration

- African Identity and Renaissance.
- Continue the struggle against colonialism and the right to self-determination.
- The Integration Agenda.
- Agenda for Social and Economic Development.
- Peace and Security Agenda.
- Democratic Governance.
- Determining Africa’s Destiny.
- Africa’s Place in the World (African Union Commission, 2015:6)

These aspirations seem to agree with the previously mentioned before 50 years ago vision of Kwame Nkrumah as described in his vision: "A United States of Africa" (Asante 2012, 17). However, there seems to be gaps in the agenda with regard to achieving genuine African solidarity, especially concerning the negative impact of external influences. Moreover, the entire agenda seems to express optimistic aspirations rather than a concrete proposal which can be genuinely accomplished. The agenda of Afrofuturism might provide another framework which would be more attainable from an objective point of view.

Concerning recommendations on the basis of the research: Africans should have a greater voice in the running of the Global art market. In accordance with the original hypothesis, there should be more emphasis on African solidarity and the future collaboration between art and politics. Meanwhile, African countries should improve their intelligence capabilities, and abilities to protect African sovereignty. The AU and ECA should give more attention to establishing a cultural wing and organs of political administration should ensure that they are not monopolized by political elites, but rather they should be controlled by African peoples themselves.

5.4. Propositions

Based on the major findings and objectives of the study, the following specific propositions are forwarded:

1. To promote and guarantee African solidarity once and for all through fine arts, instead of the former dysfunctional memorandum of understanding, it's better to prioritize to establish the multidimensional pan-African school of fine arts in both countries.
2. Consequently prioritizing as a key factor breaking the hegemony of foreign blocks on the global fine art market.
3. To promote and guarantee African solidarity once and for all, institutions should consider efforts to establish a concrete system, which will not be dictated by any individuals.
4. Guaranteeing African solidarity requires establishing a higher level of awareness concerning external intelligence activities which undermine African sovereignty.
5. This also requires more tangible inter-linkage between intelligence agencies and African mass media in order to propagate accurate information generation.
6. African nations together should consider revising their existing policies in view of current post-colonial trajectories.
7. The educational policy of Ethiopia should be revised in such a way as to be seen to integrate collaboratively with the cultural policies of Ethiopia and other African Countries.
8. African countries in general should consider accepting the multidimensionality of the African cultural policy, rather than to apply their own local cultural policies individually.
9. Government authorities tend to monopolize the entire sector, thus there is a need to empower other sectors to facilitate more privileges for wider groups.
10. Both countries tend to follow foreign/Western schools of thought which are not necessarily up-to-date. Higher Institutions should consider reviewing their policies through the lens of existing African cultures; educational policies could be tuned towards afro-futurism which addresses the context of the African past-present-future

11. Both countries advised to organize cultural exchange, scholarship, residency, and workshops etc.
12. According to the experience of the researcher, the memorandum of understanding between AAU and KNUST higher institutions are dysfunctional, special attention should be devoted to bridging this gap and finding a solution.
13. Efforts should be made to establish an African central digital library, possibly by the AU or ECA.
14. There is need for greater cultural exchange between Ethiopia and Ghana
15. Residency and exchange opportunities should be organized between Ethiopia and Ghana, involving fine art governmental or nongovernmental institutions.
16. Applicable cultural exchanges are needed between African countries
17. Residency exchanges should be organized between African countries involving both governmental or nongovernmental institutions
18. The AU and ECA should make efforts to establish cultural wings to create people to people initiatives promoting African solidarity, rather than relying on ministers and president yearly or occasional meetings.

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APPENDIX 1

No	Research question and Interview Question	
1.	To what extent do the two countries show similarities or differences in their fine art traditions, did these contribute to African solidarity?	
	1	<ul style="list-style-type: none"> • To what extent was the contribution of Ethiopia fine art for African solidarity? • To what extent was the contribution of Ghana fine art for African solidarity?
	2	If so, how can this be seen in the context of the divergent colonial trajectories?
	3	<ul style="list-style-type: none"> • If not, how did Ethiopia manage to play a significant role in the quest for African unity? • If not, how did Ghana manage to play a significant role in the quest for African unity?
2.	In what ways were the contributions of art and culture to ideological and political issues in the two countries similar or different? What factors caused this, were they random or systematic phenomena?	
	4	What causes Ethiopian and Ghanaian works of art to be similar or different? Is it random factors or something systematic?
	5	If systematic, how can it be explained?
	6	<ul style="list-style-type: none"> • If neither, then what is the current status of the Ethiopian political and aesthetic landscape? • If neither, then what is the current status of the Ghanaian political and aesthetic landscape?
	7	What other manifestations of the arts (music, drama, literature etc...) could effectively support the aforementioned goals?
3.	How could we describe the contribution of African Art to the restoration of African	

	Solidarity in the 21'st Century?	
	8	As a universal language, how can African Art contribute towards the African Solidarity in the 21'st Century?

APPENDIX 2

INFORMANTS NAMES AND SHORT NAMES (ABBREVIATIONS)

No	NAME OF INFORMANTS	Abbreviations
1.	Ass.Pro. Abebaw Ayalew	Ass.Pro.AA
2.	Ass.Pro.Bekele Mekonin	Ass.Pro.BM
3.	Desta Lorenzo	DL
4.	Dr. Desta Maghoo	Dr.DM
5.	Dr. Geremew Feyissa	Dr.GF
6.	Getiye Tefera	GT
7.	Meskerem Assegid	MA
8.	Mifta Zeleke	MZ
9.	Tesfahun Kibru	TK
10.	Wesenyelah Membreku	WM
11.	Amarkine	A
12.	Nii Tmill	NT
13.	Oko Style	OS

ANNEXS

ANNEX A

Similarities and differences of Ethiopia and Ghana Interview reply

No	Ethiopia	Ghana
1	Similar	Similar
	Similar	Similar
	Similar	Similar
2	Similar	Similar
	Similar	Similar
		Difference
	Difference	Difference
3	Similar	Similar
	Difference	Difference
4	Similar	Similar
	Difference	Difference
	Similar	Similar
	Difference	
	Similar	Similar
5	Similar	Similar
	Similar	Similar
	Difference	Difference
6	Similar	Similar
	Difference	Difference
		Difference
7	Similar	Similar
	Similar	Similar
	Difference	Difference
8	Similar	Similar
	Similar	Similar
	Difference	

ANNEX B

Uniqueness between Ethiopia and Ghana

Interview Question of Ethiopia	Interview Question of Ghana
Interview question one	
To what extent was the contribution of Ethiopia fine art for African solidarity?	To what extent the contribution of Ghana fine art for African solidarity?
4. One expert has challenging the research question.	Rather than one expert has provide his justification but, No interviewee challenging the question
2. If so, how can this be seen in the context of the divergent colonial trajectories?	
No interviewee observed the Colonial trajectory as an advantageous opportunity	One interviewee observed the Colonial trajectory as an advantageous opportunity
3. If not, how did Ethiopia manage to play a significant role in the quest for African solidarity?	3. If not, how did Ghana manage to play a significant role in the quest for African solidarity?
No interviewee observed the Colonial trajectory as an advantageous opportunity	One interviewee observed the Colonial trajectory as an advantageous opportunity
4. What other manifestations of the arts (music, drama, literature etc...) could effectively support the aforementioned goals?	
5. One interviewee observed Architecture might contribute better.	3. one interviewee observed subconscious mind as a Solution
5. What causes Ethiopian and Ghanaian works of art to be similar or different? Is it random factors or something systematic?	
3. One interviewee observed Ethiopia focused on 2D and Ghana focused on 3D art works. Λ	1. one interviewee observed Content wise Ethiopians focus spiritual whereas Ghanaians focused on everyday activity

Interview Question of Ethiopia	Interview Question of Ghana
4. One interviewee has No suggestion because it's out of her limit. ሐ	
6. If systematic, how can it be explained?	
No interviewee observed it from different perspective	3. One interviewee observed generations of interaction in Africa within subconsciously.
7. If neither, then what is the current status of the Ethiopian political and aesthetic landscape?	7. If neither, then what is the current status of the Ghanaian political and aesthetic landscape?
No interviewee observed it from different perspective	3. One interviewee observed Colonial trajectory challenges serve artist pours out our inner being.
8. As a universal language, how can African Art contribute towards the restoration of African Solidarity in the 21'st Century?	
No interviewee observed it from different perspective	3. One interviewee observed Colonial trajectory challenges serve artist pours out our inner being.

ANNEX C

Differences between Ethiopia and Ghana

Interview Question of Ethiopia	Interview Question of Ghana
Interview question one	
To what extent was the contribution of Ethiopia fine art for African solidarity?	To what extent the contribution of Ghana fine art for African solidarity?
One expert challenging the question	No interviewee challenge the question
2. If so, how can this be seen in the context of the divergent colonial trajectories?	
The experts mentioned the cultural policy error and the Ethiopians fault is a western pedagogy that Ethiopians are following	One The expert mentioned Colonial trajectory challenges not divides our artistic presentations, rather it serve artist pours out our inner being.
3. If not, how did Ethiopia manage to play a significant role in the quest for African solidarity?	3. If not, how did Ghana manage to play a significant role in the quest for African solidarity?
One expert completely opposed differently from the rest experts and explains Ethiopian fine arts have not played a significant role in promoting for unifying African countries.	No one is opposing
4. What other manifestations of the arts (music, drama, literature etc...) could effectively support the aforementioned goals?	
Some experts mentioned that All disciplines might to contribute	One expert mentioned that subconscious mind is a solution
5. What causes Ethiopian and Ghanaian works of art to be similar or different? Is it random factors or something systematic?	

Interview Question of Ethiopia	Interview Question of Ghana
Some experts mentioned that systematically difference is reflected	No one mentioned the systematically difference
6. If systematic, how can it be explained?	
As a solution the expertise observed to face the impact of colonialism pedagogically	No one has come up with a solution
7. If neither, then what is the current status of the Ethiopian political and aesthetic landscape?	7. If neither, then what is the current status of the Ghanaian political and aesthetic landscape?
One experts has No suggestion	No one has come up with no suggestion
8. As a universal language, how can African Art contribute towards the restoration of African Solidarity in the 21'st Century?	
One expert challenging the question	None the expert challenging the question