

20. The god of the present system is success, and what happens in artistic creation is essentially a factor of social mobility. Producers are competing. So are consumers. The opposite, of course, is a society aiming, not at individual success, but at service, solidarity and self-realization.

21. In the third part of his speech, Professor Galtung placed heavy responsibility on artists. He regards them as the antennae of a civilization, sensitive to signals from the future. As cosmology changes, artists are the first to realize it. In fact, it is their task to see change and to act as precursors in art, because one aspect of art is that of a microcosm projecting new cosmologies. « **The task of an artist is to be ahead of his time, to be a source of fundamental disquiet and anguish.** » The moment he feels that he cannot be true to his task, he should rather join a ministry, become a bureaucrat or a cultural official. Imitating strange values, impressions and linguistic structures just to be accepted, is not right. Conforming to something that is not authentic, be it part of one's own cultural identity, is heading in a wrong direction, too. Professor Galtung finished his speech by telling all the artists present that he did understand the dilemma of the Western artist. They feel disquiet, search for something new, join colonies of artists for reassurance — and attend international meetings! Still, Professor Galtung urged every artist to be honest and true to the national identity and cultural roots from which he or she has sprung and never forget his role as a precursor.

KEY ADDRESSES : (2)

22. The second speaker of the first day of the Congress — welcomed, and introduced to the audience by the Chairman — was Professor **Joseph Ki-Zerbo** from Upper-Volta, a historian and author of a History of Black Africa, editor of Volume I of Unesco's **General History of Africa**, a former member of the Executive Board of Unesco, and director of the **Centre of Studies for African Development**.

23. After thanking his hosts for the invitation to attend the Xth Congress of IAA and for the chance of meeting artists from so many different countries, Professor Ki-Zerbo first stressed the responsibility of artists in to-day's world, where nature is being ravaged by man, where advanced technology with automation and mechanization changes old patterns, where industries replace handicraft. In order to fight these threats, artists must maintain contact with nature. Their goal must be co-operation with nature. Artists are creators of artifacts whose materials are important. Artists are imaginative, they use symbols and arrange values in systems. Their art can unite people, give them light and guidance. People can identify themselves with works of art. Words, on the other hand, can be used to divide or unite nations, oppress or exalt people.

24. Artists need new contacts, new environments, a new exchange of ideas. If there is an economic crisis, artists are its first victims. Pollution, financial insecurity, bureaucracy as well as nationalistic movements disquiet to-day's artists. They are vulnerable because they are not « producers ». Professor Ki-Zerbo reminded his audience that time and again history had produced artists who had failed in their task as artists, deviating from their goals. Artists of this kind had become faithful followers of rulers, bureaucrats and military heroes, idolizing, worshipping and glorifying them with temples, palaces and monuments.

25. Like Professor Galtung, Professor Ki-Zerbo stressed the importance of cultural identity and national roots in art. Roots are particularly deep in Africa. Interference with this identity, and cutting off the roots, will have a crushing effect. According to the speaker, both African art and the African artist are deeply influenced by values from the Western world. Cultural exchanges are of great importance, but they should not become unbalanced. The direction of these exchanges is still all too often from North to South. If the direction is reversed, i.e. from South to North, it tends to be simply the export of African works of art and museum pieces to Europe or America. Copper and skin, just to mention an example, are original materials of African art, but they are not valued in the North. New imported materials afflict authentic African art. The artist is confused, not knowing to whom he is addressing his art. This is bound to affect a nation's art. Many of the values that are still dominant were created in the colonial period, when religion walked hand-in-hand with imperialism, both of which are still reflected in architecture and other art forms. Words like « primitive », « retarded », « simplistic » are often associated with original African art.

26. The present state of African art gives cause for concern. African art lacks self-confidence. Few countries have genuine African art schools. Eighty per cent of « national art » is done out-

side Africa and the aid received comes from international banks. A few political thinkers know what is going on and are genuinely worried. Most are unmoved. A certain sentimental attachment to art can be felt. Art should be available in museums, it is said.

27. What then is an artist's role in the search of a new world order? To be able to contribute to this quest, an artist needs dignity and freedom. He also needs confidence and self-esteem. He must be able to earn his living with his work. « **Rich artists are not always the best** ». He must become conscious of his role as mediator and guide, a ladder, if you like, to a higher spiritual plateau. He must advance the autonomous movement in art. He must not look down on the peasant who holds the strings of art in his hands. He must — like all people — be reconciled with himself, accept his national identity and roots. He must fight against materialistic values. « **Money is good but man is better because he comes when he is called** ». He must plead for peace if need be. He must deal with the miseries of war, if that is necessary. He must remember that uniqueness is good but unity is better, more important. He must not let the powers of automation, mechanization, bureaucracy and materialism subdue him. As a creator of art, he must bear in mind that people have the right to art and that art is a wonderful bridge between past and present.