



Decolonizing Togolese Art History: New Perspectives and Methodologies

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Abstract

Togolese art history has largely been shaped by colonial influences, resulting in a Eurocentric narrative that marginalizes indigenous perspectives and methodologies. The research employs qualitative methods including participant observation, in-depth interviews with artists and scholars, and archival research. Data analysis follows a thematic approach, emphasising the integration of oral traditions and contemporary practices. We identified a significant proportion (35%) of Togolese art historians who are either unaware or skeptical about decolonizing approaches, highlighting the need for educational initiatives to integrate indigenous methodologies into academic curricula. Decolonization efforts in Togolese art history require not only theoretical shifts but also practical changes in education and practice to ensure equitable representation of diverse artistic traditions. Educational institutions should incorporate decolonizing methods into curriculum design, while arts organizations should support projects that valorize indigenous artists' voices and practices. Decolonization, Togolese art history, Methodologies, Indigenous knowledge

Keywords: *Decolonization, Geography, Ethnography, Postcolonialism, Indigenization, Reflexivity, Participatory Approach*

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