



Decolonizing Algerian Art History: New Methodologies and Perspectives

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Abstract

Algerian art history has traditionally been influenced by Western academic frameworks, leading to a Eurocentric perspective that marginalizes indigenous artistic expressions and intellectual contributions. The study employs a critical theoretical framework, incorporating insights from postcolonial studies and indigenous knowledge systems. It utilizes archival research and interviews with contemporary Algerian artists to provide a more nuanced understanding of artistic production within Algeria's historical context. A key theme emerging from the analysis is the underrepresentation of female artists in official art histories, which has been systematically omitted or minimised in traditional discourses. This deficit reflects broader societal biases and erases important contributions. The decolonization process highlights the need for inclusive methodologies that recognise and celebrate diverse artistic expressions across Algeria's regions and cultural backgrounds. Policy makers should support initiatives that promote diversity and inclusivity in art education, museum curricula, and public art projects to ensure a more equitable representation of Algerian artists' contributions to global visual arts discourse.

Keywords: *Decolonization, Postcolonial Theory, Critical Race Studies, Indigenous Knowledge Systems, Ethnohistory, Archival Research, Cultural Materialism*

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