

Summary

The initial issue for the work is the widely elaborated, problematic understanding of "otherness." Chapter I discusses the most important concepts relating to the relationship between Us and Others, through which the reader will be introduced to a topic that, in the face of well-known historical facts, is a difficult and even aggravating issue from the perspective of a white European. Undoubtedly, it is worth noting how the aforementioned relationship has been shaped over the years, from the first overseas voyages, through the peculiar gifts of rulers of distant lands, the importation of exotic servants, cabinets of curiosities, to abductions, brutal massacres, and finally to the unsavory joke of history - the human zoo. Relationships at the intersection of the Old and New Worlds completely transformed the secure reality of the inhabitants of distant lands, reversing once and for all the world order they knew.

Another crucial topic covered within the problematic part of the work is the discussion of the issue of art understood as primitive. This is followed by an outline of the concept of African aesthetics and the meanings it played for Westerners, especially in the context of the work of avant-gardists. The most significant studies, theories and profiles of researchers who have influenced the shape and nature of the understanding of the African question over the years, from the moment when the first exotic objects found their places in the collections of ethnographic museums, through the admiration of Orientalism, the concept of *négritude*, to the moment when the art of Africa becomes a full-fledged area of interest in many fields of science.

When considering issues such as culture, tradition, human nature or, last but not least, identity, it is always necessary to keep in mind the historical context of a given part of the world, which determines certain attitudes specific to a given nation against the background of societies living in other geographical areas. As it is known, reality depends on a sequence of interrelated factors. Referring to the everyday life of the people of Tanzania, it is worth noting that the country may be considered less attractive for research by historians and political scientists due to the absence in the area, starting from the end of the First World War, of events commonly considered dramatic (such as wars, internal conflicts or extreme weather conditions or phenomena and others). However, this does not mean that life in this part of the world is easy and pleasant, like in a land flowing with milk and honey.

In Chapter III, the reader will be introduced to the news of Tanzanian art. This is also the point at which the cognitive part relating directly to the field research conducted in Tanzania begins. The profiles of such notable artists as Edward Saidi Tingatinga, artists of the Makonde

people, George Lilanga, Mandale Mwanyekwa, Hendrick Lilanga, Max Kamundi, Mohamed Raza, or finally the figure of the artist and theoretician, art historian, highly respected among art experts of this part of the world, Professor Elias Yengo, will be outlined. In this part of the work, the reader will be introduced to the methodology and the result of research.

Part of the work which includes both Chapters III and IV, is cross-sectional in nature. Its purpose is to show only a specific fragment of the work of Tanzanian artists. To compile an anthology of all the significant artists of the region would require much more time. The art of Tanzania is a fascinating and multifaceted subject, which could become the basis for numerous observations and later studies of a scientific nature.

The main purpose of the work is to show a wide spectrum of artists coming from Tanzania. Because their works are not given due attention in the international discourse on art, the present work aims to reduce this phenomenon.

An important part of the research is the analysis of specific works, based on methodologies from art history. However, the topic was carried out on the basis of field research and the resulting direct relations with artists, as well as the observation of their work.

A significant part of the work consists of biographies of artists who, in the subjective opinion of the author, emerged at this stage of the research as the most interesting contemporary Tanzanian artists. The works of the selected artists and the outline of their biographies were developed based on three thematic categories. The first is the reference to the popular Mama Africa theme, which is a glorification of beauty and courageous social attitudes of African women. This section includes biographies and stylistic outlines of artists such as Evarist Chikawe, Safina Kimbokota, Thobias Minzi and Binda. Another section of this chapter deals with the daily life of the Tanzanian people, including in the post-pandemic reality. It includes profiles and works by such artists as Lutengano Mwakisopile, Haji Chilonga, Kiwenge, Masoud Kibwana and Dullah Wise, among others. The last part of Chapter IV touches on issues that are generally considered taboo. Problems such as hunger, poverty and environmental pollution are being discussed. This section takes a closer look at the profiles of such artists as Hedwiga Tairo, Jennifer Msekwa, Barnaba Mnemba and Marco Oskar, among others. It should be noted that the bulk of Chapter IV was written in the form of an interview. This is a deliberate procedure, used to leave readers free to interpret the statements of Tanzanian artists.

The dissertation aimed at introducing the little-known phenomenon that is contemporary Tanzanian art. This work is a cross-sectional attempt to discuss this topic with a particular focus

on the symbolic boundary that distinguishes us from the Other, which today may already be considered obsolete. The wounds inflicted in the past have already been healed. Today it is known that there is no criterion by which the chosen people of mankind could have the right to claim a sense of superiority over others. Thankfully there are no more others in this original sense, there are only and until WE.

Zohie Potulapshe