

ETONISM,

Philosophy of tolerant reason

By

Patrician Batsíkama

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Resume:

António Tomas Ana «ETONA» is Angolan artist since 1975-1980. After military services in Kuito Kuanavale (in his country) where he saws and meditated several kinds of injustice, discrimination, tribalism, etc. he dreamed to fight against these. Since 1991 he paints and sculpts artworks which messages call the attention of peoples about their social harmony. Then, he currently exhibits not only his art works but, essentially, his philosophy. He saves from harm the minority in opposition to the majority; his defends the fragile against to the strong; he protect the stupid alongside to the intelligent,... using the third element of equilibrium. This is the philosophy of tolerant reason that we intend to explain. That is what we are going to discuss.

I. Reason and Etonism

I.1. Reason: definition and its essence

I.1.a) Introduction

Emmanuel Kant who consecrated an abundant study on that he called pure reason allows understanding that the reason would be the capacity to ratiocinate establishing logical relationships. Here is the semantic value of the reason that establishes the justice on a side, and on other the tolerance. There is the reason that we will try lowly to lecture.

I.1.b) what means the True!?

For best understanding the sense of the reason that we intended to present, makes to intervene the truth first. In the History of the ideas, the Reason (or better *etona* in Kikôngo, *etonuibo* in Umbundu, *esango* or *etonya* in Nyaneka and *ezungu* or *etote*, *kidimbu* in Kimbundu²) must be studied in its essence considering the notion of the truth.

In agreement with the lexicographers, the truth is 1) conformity between the thought or its expression and the object; 2) quality of what is true; 3) exactness, rigidity, precision; 4) good-faith; honesty; etc.

The Greek philosophies were as a very important starting point in the fact of annihilating the dogmas that it hid the truth. For the theologians of the Medium Age, the truth was a revelation to the Man and Incarnation. With Cartesianism the empiricism of the scholastic is denied; the idea of the "Supernatural Light" becomes "Natural Light". René Descartes defines the truth as "what the spirit discovers when it returns to itself and refuse the messages originating from other foreign bodies". That's why the Cartesian precept, evidently very popular, teaches that any thing is not received as truth that we didn't meet it as such. Therefore, only the truth's criteria is the intellectual evidence that makes us the obvious and distinct ideas. The truth is its own norm and the false have false as criteria. Descartes declares that the Light, all pure and without needing of helps neither of the Religion nor of the Philosophy, determines the opinions that it owes a Man. So Descartes considers the mistake (contrary of the truth) as "privation of the knowledge" and a "privation is not anything".

In agreement with John Locke, the truth "consists to unite or to separate those signs [that are the ideas or the words] according to the things that represent, it agrees or don't enter them; the falsehood agrees to do the opposite". In his time, Leibniz established an important distinction between the «necessary truths» and the «truths of facts». We found the first ones in the Mathematics... Such truths don't depend in any case of the will of God... As the fact truth implicates infinity of causes and events, the reason of all series being out and above them. Only the infinite greatness of God³ is capable to understand them.

¹ Bluche Fr. *Dictionnaire du Grand Siècle*, Fayard, Paris, 1990, pp. 1577-8

² Kimbundu, Cókwe, Kikôngo, Umbundu and Nyaneka are the several languages of Angola Republic.

³ ³ Philosophically God is a «fantastic image of Supernatural person all powerful and creator director of the World», in *Dicionário filosófico* in direction of MM. Rosental and P.F. Iudin, 3rd Edition, Editorial Estampa, 1972.

In agreement with Pascal, a great Christian wise person, the truth is not that define the sciences, but what the Christianity reveals us. The human truths are contradictory. Truth in Pyrenées, mistake out of this country.

We use *truth* flows in the Latin semantics *veritas*, that means "honesty with itself", and in agreement with what we can summarize about what we already saw previously, the truth would be exactly the adaptation between the reality and the man who's thinking it like that. Consequently, **all truth is essentially subjective.**

I.1.c) Reason

We will explore its Latin semantics from where the word flows: *rătio*

Make calculations: *rationem ducere*;

Method: *rationes suscipe* (to adopt a method); procedure: *honestis rationibus* (for honest roads); Regime: *civitatum rationes* (political regimes);

REASON, reflection: *homo rationis particeps est* (Man divides with him the reason); *it rations facere* (to act with the reason); domain, field, spherical, picture: *alicujus rei rationem attingere* (to play - to concern - the domain of some house), *in dissimili ratione* (in another spherical or in an order of different thing), *in eam rationem loqui* (to speak in that order of ideas, in that sense).

In the Latin ideas that inherit some European languages, the reason is the relationship (method) that exists among the truths (calculation). In the same sense it designates the exercise that implicates the up said relationship. In relationship with the Angolan languages, that reason Latin seems very brief. In kikôngo, the reason can be said *etona*, whose variant Umbundu *etonuilo*, or *esangu*, or still *etonya* in Nyaneka and Kyaka. Then, we prefer *etona* for two reasons: 1) being the nickname of the artist, the term is framed perfectly with his *teknikós* - practice that we called etonism when theorizing, literally, the doctrine of the reason that generates justice and tolerance. Substantially, the reason as Latin as much as Angolan it is objective; 2) for reasons of morpho- semantics concordance, etonism seems to have more logic.

I.2. Etonism

I.2.a). Etymology

Etymologically, the term etonism flows of the nickname of "Etona" that means flag, marks, evidence, reason in Kikôngo. That term has a variant in Umbundu: *etonolo* or *etonuilo*, it means, allegations, reasons, indulgence (tolerance). With those senses, the Nyaneka form is *etonya*. Those significances constitute the essence of the **etonism: 1) reasons, 2) allegations, 3) indulgence, 4) evidence that generates 5) the justice and the tolerance.**

I.2.b) Logical Settings.

In our publication of **«Etonism, aesthetics of rupture»⁴**, we explained the logical framing of António Tomas Ana Etona's practice concisely in consonance to semiotics pictorial and sculptural. In his **sculpture** they are evidenced three treatments morphologically in the surface of the matter, namely **1) flat treatment; 2) rude treatment and finally 3) accidental treatment.** Each one is some code:

#1. The flat treatment indicates well-knowledge; a man of superior class; race or tribe or religion of majority; thought well-organized and structured;

#2. The rude treatment reveals an acquired knowledge without academism, self-taughtism; middle man's class; a little rigorous speech in the scientific perimeters but with certain admissibility; race, tribe, medium religion;

⁴ Published in Portuguese by Pangeia Editoras (Lisbon, 2006), and in French by Pyramids Papyrus Presses (Paris, 2006).

#3. The accidental part of the sculptures indicates some knowledge's lack (pure empiricism); inferior class; race, tribe, religion of minority.

In his **painting**, it happens the same thing. The three color intensities (hot, cold and neutral) all of them constitute the same foregoing codes in the sculpture:

- 1) The hot intensity indicates dominance, prosperity, energy, intense desires that usually correspond to the gender referred in the #1 precedent of the sculpture;
- 2) The neutral intensity marks the balance and it inspires it recomfort nurtured from two opposed poles (hot and cold). As we can verify, it corresponds to the gender #2 precedent of the sculpture;
- 3) The cold intensity is naturally contrary of #1 and its code corresponds to the #3.

In the painting, Etona also uses **two shades** in apposition with a monochromatic illustration, the one that does return to three unbalance poles.

It is starting from this practice that the etonism is based not only just as an artistic philosophy but above all, as the criteria of the **own philosophy (of the reason)**. Epistemologically the Latin-Angolan reason is at the same time tri-facial being patrimony of all. Basically, the knowable elements of the etonism (doctrine of the reason) are **sculptural tri-treatments and/or tri-shades pictorial**. However the essence of its trivalent logic crosses the artistic stamp, expanding just as stipulates the law of transmutation of the noticed/thinking object, from the conception to the interpretation in an **aesthetic space and a philosophical time**. What indicates that the embodiment of healthy philosophy in the art would be extremely linked the person that thinks and the society that serves as support. The *space* and the *time* being here two extremities conditioning its decodification, that is why the first is aesthetic and the second philosophical. In his *Logical Tractatus*, Ludwig Wittgenstein says the agreement or no-agreement of its sense with the reality, constitutes its truth or falsehood", knowing that "what the image represents is its sense."⁵

In the Kantian's sense **space and time** we served as the epistemology's **essence of the "reason"** putting in parallel with the philosophical semantics of the term-root Angolan '*etona*'. Everything has its beginning, that's why I drew the logical square of the etonism serving the works of Etona (Sculptor and painter) as logical support. In fact, in his *Sixth Meditation*, René Descartes facilitates us better to understand when it distinguishes the «pure intellection and the conception of the imagination». It means, *to do conception in the spirit and imagining linked in the body*. Considering the "agreement" that stipulated Ludwig Wittgenstein, we noticed however that in a concise logical-philosophical reading, the *etonism* is delimited in Etona's tasks; however its philosophical value crosses out the "sculpture/paintings semiotics". Therefore, it would be inappropriate to say that the etonism is a patrimony or something properly to the Artist Etona. In other way, Etona belongs to or is one of several adepts of this philosophy tendency (current). If the **"art is, before everything, a philosophy"**, as told us one of the best philosophers of Art, GFW **Hegel**, *etonism* could be a philosophy whose main logic is exposed primarily in the "philosophy/Arte" of Etona.

Concisely etonism is the **sylogism of the reason cubic, triangular or pyramidal**. It sits on the permissible coherence of **three subjective truths**. Generically exists: **1)** my truth, **2)** your truth, **3)** his truth. Being like this, etonism seems paradigmatic enthymemes.

I.2.c) **Essence of Etonism**

Man is born selfish by nature, and therefore he cannot live isolated out of the society that produces him. Then, all society is composed by a lot of people (different men). So, the society would be in this case the convergence of several selfishness, and when some selfishness doesn't convergent, it

⁵ Wittgenstein L, *Tratado Lógico-filosófico – investigações filosóficas*, 3ª Edição, Fundação Calouste Gulbenkian, Lisboa, 2002, p.38

will be considered marginal and driven in the re-education (prison, for example). For that reason, the **etonism bases on "reasons, allegations that generate the justice"**, just as etymologically they specify the Angolan languages. [allegations = Behauptungen]

I.2.c-1) Reason, Reasons

Just as we defined soon in the beginning, the reason is the capacity to ratiocinate establishing logical relationships. It is so normal each of us *ratiocinating*. However, only who were well trained so much can establish logical relationships.

It exists always more than types of Man, and the **etonism stipulates [abmachen, festlegen] three of them**. Namely: **the Expert, the Autodidactic and the Empiric**. Who among the three can have reason in some debate? Obviously the Expert will prevail, later the Autodidactic and finally the Empiric. Therefore who among the three will have reason? Or will three reasons exist?

The **empiricism** is, *in front of* the well-knowledge, the given starting point. And we know, the experience (empiricism) is the genesis of the science. Therefore, the Expert needs inevitably the empiricism for really have a well-knowledge, being the self-taught the epistemological point among the two. In that idea order, the semantics *etona* stipulates reasons in plural that implicates the inevitable co-participation of three.

Example: it is of general knowledge that the War in Angola is practically ended. The Angolan will have used the intelligence originating from of their Ancestral ones with contemporariness. In spite of "crossing" the parricide war on behalf of the Government, it was not excluded the other political poles. On the contrary, its plan agrees in the inter-independence or co-participation of winner (in that case the Govern), the defeated (UNITA militarist) and the observers (other political parties). So, there is no winner in the strict sense of the term. Actually, that form of proceeding - odd in Africa, we have to recognize that - it belonged to the Angolan before the famous discovery by Portuguese: from the kingdom Kôngo to the of Umbundu, from the Atlantic until the boundaries of Kwângu⁶, that is called *etona*, *etonolo*, *etônya*, etc. The reason which generates justice and tolerance, or specifically said *etônya*, allegations in plural.

I.2.c-2) Allegations

Talking about the Right, nowadays, the allegation is oral "exhibition or written in that the lawyer bases his representative's right and refutes the reasons adduced by the contrary part, removing there the current juridical consequences".

We used allegations – *etônya* – just as formerly it was done. In Nyaneka for instance, it was the speech done by the similar lawyer of asking excuses to the winner with objective of maintaining a continuous reciprocity. In the Umbundu *etonolo* it's also considered as "excuse presented in aim to justify a validity of his defeat". Let's explain better. Among Umbundu, Cômwe, Kôngo in a lawsuit, the winner and defeated do mutually *etona*, *etonuila*, *etônya*, excuses. It means, to conserve the community union. In same a way, the defeated consents having less reason, in spite of the winner alleges to be known as the person who was mainly right. That is why, in Angolan languages, those terms are understood in plural. In it contemporary History, Angola will already have given political example of that.

The great philosopher Jesus advises to **"love the enemies"**. **Allegations** would be, comparing with this kind of advice, **other form of fraternal love** that should prevail among the people. Because it generates the tolerance: **a reason tolerating** – let us say like this – **a pseudo-reason**.

⁶ The Central African River crosses Angola and Democratic Republic of Kôngo.

Concisely we will say that it is treated here a philosophy of the reason founded in the subjective truths following by mutual allegations with unique aim as the continuous cohabitation and peaceful society: the winner reason tolerates the defeated pseudo-reason.

I.2.c-3) Indulgence and tolerance

Among the Angolan (Umbundu, Kimbundu, Còkwe, Kòngo) when somebody commits some crime, he should obligatorily be sent at an isolated ranch for his re-education. When returning, and before being re-introduced in the society, his lawyer should make the *etona*, *etonolo*, *etõnya* – that is indulgence: request of pardon of the committed and repaired sin. In those terms the Elders of Village should also accept the re-educated, in lawyers and observers' testimony. That is, they should tolerate his return. And semantically, the word *etona* counts this value.

Until then, we can say that the **etonism is the inclusion "without shock"** of three reasons originating from of sources mainly distinct whose coalition is essentially based in their mutual allegations, and successively, in the indulgence [Nachsicht, Schwäche, Genuss] so that the strongest reason tolerates the pseudo-reason.

I.3. Dialectic

Let us begin for a simple curiosity: The Christianity teaches that at the end of the World, Jesus will come to save all those believed in him as saviour⁷. Who didn't believe will go for Hell. Islão in way same speech of the last day that the Messiah will come to save all that were submissive Allah, who doesn't go will be punished; Buddhism has a similarity credo: Matraya will come to save all those that will have their names enrolled in the Book of Life, the others will be punished. Well then, here is our curiosity: **which one of these religious philosophies does have reason?**

In agreement with the form of arguing in the etonism, we have first of all to seek among these truths the common denominator. All those great religions stipulate a Messiah to come and establish a «peace country» usually called Paradise. Consequently they **use different names and procedures, because they are different peoples**. We know that the many troubles are caused by the Holy War between Christian and Muslim. In relationship with these, we find enormous discrepancy with Buddhism. Let's ask: Will the last day be a Paradise or the Third or the Great Last World war?

Each one has his truth. As the **truth is subjective**, he can understand it only in his positions and reality conditions. Now, none of these religions gets position of other one – obviously it can do it unavoidably. It would be to deny its own essence, and it means its own death or absurd delimitation of observation dimensions. "Truth in Pyrenées, mistake out of it", Pascal said. The Christian truth is and it continues true inside of the delimitations of the Christianity; the truth Islam can only be radical truth inside of the Muslim logic; like this ahead. The one that wants say that *etonianly* none of those credos possesses the reason radical while isolated, because it is holder of a truth that the other doesn't get properly to see and vice-versa. If in a paper I write 9, for who is my front, he will understand 6. Obviously both of us are right because possessors of particles (truths) of the same. Therefore, if I write 8 it'll continue the same for my front. But, once he moves the position for diagonal left or right, the sign will take the infinite sense (Mathematics). With this, we can only say, among those religions, we find epideictic groupings based by the filiations originating from the fellow creatures interpretation forms. So, Monotheism: Christianity, Islam; or Syncretism: Tokoism⁸, Voodoo, Kimbanguism⁹; or Polytheism: old Egypt, antique Greece, ancient Maya, etc.

We will continue with examples qualifiedly lectured in the other chapters. But before that, we will analyze another example: the case of the Five Cuban arrested in American Penitence.

⁷ Holy Bible: John:3, 16.

⁸ Some Central African are believers of the prophet Simão Toko.

⁹ Others ones are believers of Simão Kimbangu.

It is true that each Nation is sovereign, governed consonant a series of specific Laws. Because each society is different from the other, that's why it exists thousands of Constitutions obviously as much as Nations or sovereign Republics. Therefore, it is task for the Human to think in the agreement of those Nations. Because when the planet will be devastated by a mortal scourge and expanding among the people, from some society to other or from some continent to other, nobody will not survive in the face of the earth.

Example: Five Cuban are arrested by the American Laws because they have attacked the American Security. In fact, the selfishness is natural for the man, but it is necessary to civilize it. Each one possesses his truth; each State has its Legislations. The Nature has their Laws, the Cosmoses also. Therefore, in the two precedent cases one makes part of another road an obligatory permissiveness for existence of both: *etonian* reasons. It means that each State should use that permissiveness to other relatively their varied occurrences. Let us imagine Angola against Congo, Botswana against Zimbabwe, Somalia against Egypt, France against Germany, Scandinavia against Russia, Iran against Iraq, etc. what would be the Health of the Planet?!

The etonism suggests putting in evidence **the indivisibility of three "opposite realities"**. The Life cannot be separated to anybody because it is gift of the Providence, and for this simple's reason and in the philosophy of the reason that generates the justice and tolerance, we would advise to solve the situation of the Five Cubans and of the all Humanity, admitting the pyramidal reason: *American truth, Cuban truth* and the free *Observer's truth*. "Truth of Cuba, mistake in the United States" Pascal would say. In fact, the truth is conditioned by the caducity given that is managed by the time/space having as catalytic element, the always fallible Man. What today is modern will become traditional tomorrow and in a briefer future anachronism and extemporaneous because the norms that Man establishes are fallible as well as him. What is right for Cubans becomes uncertain in the Americans. And which would the Free Observer's opinion be? **Etonism suggests that we must consider the three "opposite realities" in including and acceptable reading for competitors with tolerance as definition of this relationship.**

Etonism, philosophy of the reason which generates justice and tolerance, comes to put in emphasis 1) the arrested Cuban terrorists' truths, 2) the truths of the American Federal States that condemn them, 3) and finally the free truths that don't belong to none of the two. Which will the convergence of those singular truths be?

All truths, as well as those, are **governed by the selfishness** (of each one). All summarize in search of the *well-being, well live, well govern, maintaining the balance, to be the best*, etc. However, those truths in their diversity can only converge in man's *well-being*. It is curious to see that the marginal Cubans are protected by the own philosophy of the American Laws that condemn them, as better as for their Government (Cuban). And the ethics rationalizing is imposed as element of supports for human conscience (American, Cuban or of the free observer). Nobody willingly have accepted to die, nor for the more suicide Kamikaze who will wait for a prize in the Other-Life. We want to say the life is gift inalienable and ipso facto cannot be unvalued by its possessor: Man. The contemporaries' thought currents converge in fact of all of them – independently of the methods judged rudimentary, sophisticated, cruel or peaceful, etc. – they try to avoid that the human conscience degrades from the misfortune to the chaos. The common reason is to keep save as relic and sacred the life. In another way, **freedom, right of the life first of all!**

However, from behind of that political tension **etonism try to save the juridical devoutness**. The man should conscientiously **save his life in an active and passive participation of Rights**. The Natural Right preceded the Modern Right based (on beginnings) in the Law and in the specialized administration of the justice. It is established deliberately by rational agreements and constitutes machine that regulates the social relationships with juridical means. Excelling the Freedom, the cohesion of those three subjective truths is about a favourable possibility of the peacefulness for all. **When we oppressed the Freedom of our neighbour, we put our own Freedom in danger, and when we cultivate it better, we guarantee the longevity of our own Life.** And when we already are

ourselves in complex situations, let the conscience guide us! Cuban choked American, and then, let the philosophy of tolerant reason (etonism) helps them to resolve this situation in its wholeness. This is the etonian *dialectica* exemplified in two examples: religious and political.

I.3.a) Enthymeme Elements

The basic enthymematic elements are usually: 1) racism; 2) tribalism; 3) discrimination:

I.3.a-1) Racism

Being Man the nucleus of the vital convalescence, the basic enthymematic elements are intimately linked to the value and state of the things. It is natural that somebody likes himself and simultaneously his family. In a zoo, for instance, we found the "species/razza" proudly grouped among them. Because the racism flows from the term "race" that, in its time, comes from the Italian *razza* that specifically means *group of similar beings*, or, "species."

In a general way, the racism is an ideology which is supposed that a hierarchy exists among the human races: Yellows, White, Blacks, etc.; and one would be superior in contrast to other. That is on a side. In other, the term "race" used to the human beings increases in a quite imperative way of the intellectual, social, religious, and politics application of Man. In this sense the "racism" exists in any part of the World. So, today people with ethics avoid pronouncing it. But that's increased above all between White and Black. This last one being descends from Cham, Canaan was cursed by Noah whose writings ordain: "... Let Canaan damned! You will be for his Brothers/Siblings the last of the slaves..." . In fact, we can understand it with Peter W. Botha (one of the last leader's of South Africa) in one of his scoundrel speech¹⁰. The explicit «Black Code»¹¹ explains more broadly.

What is the reading of the *etonism* about the racism? **Artistically, *etonism* is the fight against racism.**

Will the Black be the Man which suffered the racism more than other «razza»? Mystification of Africa, Colonization, Slave Trade, etc. may evidence. We say between parentheses that if we should accept the theory of Cheikh Anta Diop on old Egypt as country of the Blacks, the Jews will have all right of accusing them (the Blacks) as horrible Slavists! However, we will lecture here without those accusations.

All began with Africa. In our knowledge, the term "Africa" doesn't belong to any African language. Having hazy origin, it designated the actual Tunisia (Carthage), inhabited place by the barbarians and it meant "without cold" due to the climate. The Arabs designated by IFRIKIA the same country, and in the anthropological literature, the toponym meant "country of the monsters". Nowadays, we can read the songs (poems) written by the illuminated Romans of the Antiquity such like Horace, Virgilio: "Africa Portentosa". The father of the History, Herodotus, Hellenic citizen, used the same sense of "country of the monsters" utilizing the Greek term *Aethiops* - Ethiopia - that is "country of the people's burned face". Mystified, Africa was confused with the time and in dissembling way as "Hell" focused by Great Religions.

In the Greek literature the term synonymous is *libys*, designated Libya and surroundings, and it means "country of the hot winds". They were considered as barbaric people relatively to their habitat - Africa, "without cold". In the sequence of the Christianity, the citizens of this "country" were considered "dangerous", "evil spirits", "demons" because – as the Christian tradition relating – "Satan only comes to murder, to drop and to destroy"; and consequently the Africans were treated with these insolent names. Myths were born with these terms: 1) the Africans (barbarians) eat the human body, that is cannibals; 2) they are demons because ferocious as animals, and only enabled to destroy, to kill (the best gladiators' majority was African = *Africanus*); 3) they have other

¹⁰ Text published by *The Sunday Time*, 18th August 1985

¹¹ Sala-Molins L., *Le Code Noir*, P.U.F., Paris, 3rd Edition de 2005

physiognomies different to the "similarity of God". The Catholic and Protestant Churches inherited these credos in such a way they introduced the Angel in White and Satan in Black (or color of the African), in spite of the Bible that they use calls Satan "Lucifer", Angel of Light.

Africa continues to mean «Westerner and distant country», «Mythical Place" or "Country of dangerous adventures". Here is the reason that why "Black" designates, as we can read in the «Dictionnaire Larousse du Siècle XX, Edition of 1955, *type of monkey*. «Macaque!» was called the French ex-Colonized. The Great Sócrates understood for *niger*, as Plato¹² writes, thief, spoliator. He wrote that not in the «slave trader» sense but, in according with the etymology of the term.

The black was not considered equal Man in balance to the White. In Black they were painted all of the cruelties, as well as we can glimpse in some expressions. In Portuguese for example, *black market*, *black magic*, *black notebook*, etc. All them are hostile, unlike the *white market*, *white magic*, etc., then authorized. *Denigrir* in Portuguese comes from the *niger*, *negro* or *black* and means *to despise*, *to evil-thank*. In French, we have "noircir" which means the same thing. "Blackness" in English can mean misfortune or to boycott - "to black". Anthropology in service of Colonization invented terms like that *indigenus* and *aborigines*¹³ after the *physical anthropology* proved that Africans/Negros (Afro) was 100% Men and soon, comparable to the Westerner (European or White) or other Human Beings of the World. These similar terms was used for distinguishing the "civilized" of the "primitive", other terms invented with simple objective of to create and to perpetuate an excavation separating these two races.

In spite of the Independence, they exist – there is no doubt – neo-colonialist sequels that continues to lose *self-esteem* and *solemnity-trust* in the African Man as well as for his statement as a capable Man. Exemplifying, the case of the "Installation" seems to be an evident proof. The origin of the "installation" is African in spite of the first classic *Installationists* was Western (Euro-American). When it was an African habit, Euro-American nomenclature called it *sorceries*, *evilness*, *witchsmellerness*, *without-aesthetic's-value*, etc. Therefore, the current artistic modality nowadays is the "installation" in its new form mattered in the Occident. It is not the first time. The *Cubism* left of an inspiration on the artistic reasons of the Africans! Before Diego Dog's discovery, the institution «Embassy» was badly known. It seems it was an African model, therefore they are the others ones that better develop this tradition. Will it be truth that African/Negro doesn't believe in what belong to him and simultaneously is he condemned to consume what comes from Overseas?

It seems to us that the fact of Colonization didn't simply limit in the economy, politics or culture. It is notable to see the ex-Colonized expect the science euro-centrally, which is, transmitting their thoughts in according to the delimitations subjectively established by the ex-Colons. That is on a side. On other, ex-Colonized do the great efforts of des-Europeanization, but they fail in two aspects: 1) limited for the terminologies already established or inventing timidly other with bitterness that sowed the act colonialism; 2) they make sciences ideologized with tendency of reproving the colonialist opinion. It is right that the colonialism should be combated by who feel as victim, but it make no sense forcing the colonialist to giving up. How will he survive even finds this way normal? Etonism teaches that the confrontation of ideas should prevail for really shin the development in one and other side. And in this sense, the ex-Colonized must make more efforts.

After the slavery, Africa was submitted in the Colonization. After the Independence, the continent was devastated by the atrocities and parricide wars operated by Overseas *remote control*. It seems that all time, the imagination or opinion of the African didn't prevail. And if we tried to know the reason, we will understand He lacked regular attendance in this combat while his opponent always maintained an uninterrupted and very programmed and systematized quarrel. Therefore He was headlong considered like '*Inferior*', and in consequence the theories of the *race's superiority* prevailed.

¹² Platão, *A República*, Fundação Calouste Gulbenkian, 9ª edição, Lisboa, p.33.

¹³ Indigenus and aborigines wants unworthy Men to say, wild Man, etc.

It is since, the racism among "White and Black" differs but seems model of other racisms between "White and Yellow", or enter "Yellow and Black", "Western Amerindian" and successively. But those racisms continue ideologies fomented by "simulacra", with auxiliary of the circumstances and never truly in the base of the science.

The fight against the "racism" that proposes etonism does not pretend a concession in an ideology which systemization is easily useable and can condemn the own accuser. It would also be aberration to consider it as '*affaire noire*', and to try to solve it partially. The fact that some country of Europe 'colonized' – or civilize in some understandings – Africa, America, Asia takes seems like that the 'European Razza' would be superior to them all. Fortunately, it is **no longer justified in technology, politics, science, etc. where all of us participate.** The essence of Globalization confirms that.

As we can understand, the notion of superior race is a 'false problem'. The superiority is relative and never radical or static. Its instrumentalization and systematization weaken face to the human dynamics and continual variability of the time. It involves hate and odium with a very insecure interpretation. Nor in the individual, those addictions hold his psychic's health. And in a social vision it leads to the abyss without curves. It is natural that somebody feel 'better' than his neighbour, but it very wrong when he is nurtured of conviction that can evidence or materializing this superiority in all domains. Everybody is superior in one, two or *n* domains. That is why among several peoples exists inter-independence inevitable and so natural. Just as Benjamin mentioned **Benjamin, the conscious destruction of Man can be by *aesthetic reasons*.** Such as the racism, this is a useless luxury that makes Man to believe in some capacities and knowledge. But theses are truthfully the sum of the efforts of all "razzas". And, chronologically in each time, one of the "razzas" assumes the leadership, in according to his possibility and applicability in the «market of needs». If we should admit the "superiority", it is never racial. It could be continental or by one country. Also, it is relative and never radical.

Unhappily, the racism, just as says one of the Etonism's defenders in Paris, Mawete Makisosila, became a *culture*, the *whole of values transmitted by the ascendancies to the descendants* without consent of these last ones. We believed it results however: 1) the self-esteem's lack, the passive auto-destruction for race supposedly inferior; 2) the super-esteem, the excessive freedom for race supposedly superior; 3) the spontaneous and (later) systematic separation among two "razzas"; 4) the indecision on a side and hypocrisy of other; 5) and finally the instrumentalization or the forge of the incidental ideologies and without real substances (imitations). **In fact, anthropology, ethnology was wrought as sciences in a height that the Colonial Administration thought to "enlighten" those ideologies of superiorism.** And as the science doesn't answer to any ideological care – albeit many scientists try confusing in their analyses – the same sciences rioted against those established ideologies.

Racism is a social delirium which unilateral tendency difficult the "sociological logic" that sustains any society in the Planet. Any ideology based on the exclusion fails later. And, in opposite, every "inclusion" tendency or of union promising albeit it is able to eventually fail in some cases. It seems that in the Era that we are living the exclusion becomes some transgression. We use shoe from Italy, pants of England, shirt of France, with clock of Switzerland, with hat of Texas, driving vehicle from Japan, with cell phone of Korea... and our uses and habits nowadays constitute «*Association of the values of the whole Planet...*» Therefore, the racism that foments the exclusion becomes soon a necromancy that still satisfies some people or relatively, *organized groups* because of nostalgic reasons that actually are neither victims nor actors. This literally means that the own actor of the racism is the '*second to victim*'.

Etonism being a proposal of preservation of the human dignity, doesn't intend to turn off the History. In any part of the world the **History serves as lesson avoiding repeating mistakes** committed in the past. However, it allows that any race is solemnity-exalted, be solemnity-eulogized and that it struggles for his own well-being. And face to other races the tolerance will prevail as the relationship that sustains the continuity of all, in the same mode when one led the other ones, the tolerance will always serve as a decisive definition of the relationship. *To lead* can be learned and the

vicissitudes eventually can allow an *anti-ruler* to lead. That is unexpected in any earth of the Planet. In this case, if we can choose for rigorous rules capable to exterminate the pejorative sense of race with racism, we will never annihilate the idiosyncrasy which naturally permits every person likes himself, unavoidably his family or patriotically his country. *De gustibus e coloris num disputandum*: we should neither discuss about the taste nor the colors. It means that if the "racism" becomes nowadays "taste" of a lot of us, its resolution seems more complicated. But if we truly intended to combat the racism, we should accept such race like that, but in their wholeness. We don't exalt this infatuation (racism), but we believe that if each one can **make conscience of the tolerant justice accepting other "races" unless conditions**, not only the racism won't really have necessity of existing but also the use of word "race" will start to be shameful and naturally will grow up many possibilities of its extinction in the conscience and in the human being's language. Establishing Laws in each society may seem a *good way* of resolution (?) of this impasse.

I.3.a-2) Tribalism

The term means «tribal organization characterized by a series of social and economical actuations, nuns, etc» But since some time ago, specifically on the eve of the independence in Africa as in other ranches, it plans colonial machine acknowledged internal failures. There are four centuries, the Colonial Presence lowered by intensities once "oppressed Colonized" rioted (fruit of the union, organization among them). Even in that time the tribalism was something positive for oppressed-colonized and negative for the ex-Colons. Late and specifically in the after-independence, ex-Colonized were alerted about the tribalism as something like addiction. The history had changed with their realities.

Will the tribalism be some addiction?

"Divite ut regnes", definition of every **colonialist action, created false tribalism**. In beginning, the **tribalism** was just as an organization (tribal) **for best management of the interests of all oppressed against some oppressors**. In name of its destruction, the colonialist act injects an intellectual virus: tribalism would be the fomentation of the instability in a Republic, unity of different tribes. Now, it was the colonialist act that obviously created "pseudo-tribes" and anarchically distributed in Republics, results of the colonization. Automatically the neo-colonialism nursed by "*divite ut regnes*" fomented a tribalism truly perverse and permitting the detriment of a people. Soon, people will systematically dismember and originate confusion and instability.

Therefore the tribalism had already a new face: sign of separatism, synonym of the discrimination or other version of the racism, etc. It became an ambiguity that however destabilize the political health of the African Republics in the sense that while the tribalism or better "organization of tribes" can seem the first resolution of ex-Colonized, their Constitutions reprove such act. The badge elements are: 1) the language; 2) the no-renouncement to the uses and habits, and 3) endogenous reconsideration of the Settler's civilization instead of a blind imitation or assimilation. Who proceed in this sense is tribalism's activist.

The action was not simply injecting the virus, but also to create the medicine's drug. The salvation would be in **forgetting the languages of the ex-Colonized to hug faithful and respectfully the ex-Colon languages**. The only reason would be that the languages of the ex-Colonized would be poor in vocabulary, rebellious the science and it lacked the properties of a normal language. As Raphaël Batsikama wrote: «French, Italian, Portuguese, German was considerate as inappropriate "patois" face to the Latin. That why Koppernick civilized as Copernicus, and the German Guttenberg prints the Bible in Latin for great publicity of his invention, etc. But still today, even in Rome the Latin went "abolished". Today French is exalted as the gods' language; English not only have *grande population*, but it is a language satisfactorily explicit; Spanish not enchants less than made Virgilio's language.

Those languages exist because his people thought about them and they created conditions. No language is really poor or totally enough. It is a people's communicative code, so that the words, expressions are resulted by the existence in each society. Therefore, every language *lends* terms, expressions, words, etc. of other languages. **Every alive language is rich and poor at the same time dependently to their speakers.** It means the tribalism can be justified in the language: there is a 'false problem'. Speaking in Kimbundu, Cókwe, Umbundu is not tribalism act, nor stopping those languages will be manner to avoid against some tribalism, supposedly cause of the instability. This would be a mere amusement. Because etonism evidences the inclusion, systemization, nomenclature, scientification, technologization, etc. of the same ones without damage.

Uses and habits. Uniforming the habits can be a good project for the future, but with omission of those languages, we buried ipso facto the maps of our treasures bury our common History before the Colonization. Such rupture was already revoked sufficiently by the apostles of the **pos-blackness (negritude) and after, the science (anthropology, ethnology) reproves it.** Therefore, the tribalism basing on this aspect continues to be a '*pseudo-problem.*'

The unsighted acceptance or assimilation – nobody has doubt nowadays – is some thesis that nobody believes in its absolutism. Today, all of us is informed and it isn't save to evangelize this.

As we are able seeing, the tribalism seems a *false problem* that the ex-Colon forged and later inculcated to the ex-Colonized to try fun in an intellectual luxury which the result would be to his own detriment. However, it will be able to the ex-Colon to try-out their projects once in the reality, the tribalism already became a separatism line. Genocides in Rwanda are really fact! If, for some reason, the neo-colonialism makes profits and advantages for the ex-Colon, the ex-Colonized cannot simply reprimands. It's no certainly worth. It is necessary that he also struggles; above all **that tribalism is today active separatism in many countries and not only Africa.** We already lived in wars of the ideas!

L.3.a-3) Discrimination

The word comes from the Latin *discriminen* (*discrimina* dare: to form the separation) and it means 1) demarcation line or separation point; it is an action of treating the people in unequal way in relation to other; 2) in the figurative sense, it means difference, faculty of distinction. Among the old ones Roman, the discrimination started to be 1) lack of justice; 2) unilateral justice in the old Greece: 1) it was the reasonable form of identifying the citizens whose criteria was "well-speaking" or Rhetoric; 2) usual method to delimit different people, classes, etc. However, we will insist on Latin sense that is unequal "separation among the different levels of the society", just as it is nowadays. Because talking about discrimination it is supposed to infringe the Justice, in the sense that the "social separation" contradicts the notion of the "equal partition" (founded in justice).

But what is the Justice?

Usually defined as "moral virtue", the justice consists in the "actuation according to the established norms"; in the equal attribution among the representatives. The norms vary in according to the individuals, and in this a way it exists *endless* justice but, also, a great shock among them in their difference and variety. Justice in one vision, Injustice in other one. Let begin by trying to answer this question: will the injustice be another face of the justice? Therefore in the beginning of the Republic, Plato approaches the theme. The lack of a due response in the Book I of his work, show-out that the norms vary, that's why Angola justice may be injustice in other one, that is in a simply dimension. In the other, their divergent concepts always converge according to the evolution of the norms and normative conceptualization that in each time, each society interprets. They are the men that establish the conductive lines for Justice, and seen that the man is fallible, the Justice also is.

The sociological relationship in a society and the individual's intrinsic (psychological) normality doesn't permit the existence of categorical justice among people. It improves beside the injustice; both of them get confused the times when for example, establishing *new element* of Justice, the time

need evidence of the injustice reviewed. It is evident that being a system that links the individuals in a space and time determined and resolves, the Justice doesn't lose his essence: to regularize the social man's circumstantial, economic differences, etc. Therefore, she cannot lose of view that what is exactly today turn-if-á eventually almost-fair or even unjust in a close future. However there is always improvement. Also the man is limited in his time/space and in the dimensions defined intuitively for the same (time/space). Now, the *dynamis* theory teach us that everything change. From *Australopithecus* to *Homo Sapiens* and from *Homo Sapiens* to *Homo Technicus* or *Homo Electronicus* the Man changed and developed. Therefore, what would the Justice be for each period of the humanization? Or better, what would the Justice be for first *Homo Sapiens* in relation to us and successively our Justice for the coming generations? Is everything relative (?), and because of our nature (creators of our norms), we ipso facto are the creators of our Justice, always fallible.

Etonism proposes however a vision relatively essential regarding the Injustice, Corruption and Justice given that are intimately linked one of the other, so in elapsing of the time the vicissitudes changed them: the Injustice yesterday, Justice today or what seems corruption today became – in a eventual future "fair form" of proceeding. *En sus*, that that some consider as justice is had as injustice for the other ones to the same time/space. In this case, the Justice should tolerate an Injustice/Corruption, but essentially in aim of to correct them: improvement. It would be good form "tolerating", because Man kind ignores if the Injustice of today will be Justice tomorrow: these notions inter-change.

Returning to the Greek example of the citizenship, the fact that the Rhetoric's Men possess the right of the citizenship facilitated the *good function* of the democracy. Today also, the democracy cans well-work with the well-educated people. If the discrimination seems like unilateral separatism, the Greek procedure could be considered as such (discrimination). And if Man born not intelligent necessary, in a same way, anywhere it would be Utopia to abolish the separatism (discrimination), without leaving of the roots (from the fecundation to the birth), because until a certain point the separatism became *pleasure*. Nobody is permit to censure the enjoyment of some one. *Man born free!*

Therefore *Etonism* propose the regularization of separatism on the *elements* that indirectly or directly sustain it. If the Justice in itself is moral virtue, its instrumentalization is not exclusively made like that. The lack of the answer about the Justice in the work of Plato shows it broadly. To solve the problem of separatism doesn't seem human. Until Christian God, the better of goods, loved Jacob and odium Esau. The "preference" is naturally human and generates the "choice" and foments "separatism". Therefore, in its logical settlements, etonism suggests the correlation of the elements that evidence any discrimination, based essentially in the tolerance, managing Human kinds.

The fight against the discrimination was philosophically discussed by Illuminists that willingly defined the Universal Rights of Man independently of his color shade, degree of knowing, level of richness, familial prestige, etc. Several people lectured on the tolerance that time, Voltaire for instance, had the sense of *supporting a weight* with constancy. Actually with ours Era of democracy, the tolerance became the fact of leaving the other ones to express freely. So, it is not this tolerance that etonism proposes. Nor simply indulgence the flaws, mistakes, etc. "Errarum humanum est..." Latin proverb says, but *to persist in the mistake is diabolical*. The logical relationship that intends is not to "correct" the mistake only, but also to make it as element of it counterbalances for an faithful improvement to all member of the society. It means supporting with constancy what is his contrary with aid of the convergent elements among the people: that creates the progress naturally.

The speech about the discrimination of ideas, kinds, etc. bases on the fact of: 1) the pleasure is the element which cause any separatism/discrimination; 2) it is a useless effort to standardize the pleasures given that each person is born differently with his particularities; 3) it seems a disinterested utopia rendering tranquility in terrestrial life. The religions promise the Paradise that will probably exists after the death! All organization supposes the departure soon some separation, and paradoxically the peacefulness will only exist when the organization among the men is literally respected in its systemization. Choosing genders separation; Classifying means separation. Mankind

broke always it down. Or the well-life must be defined by classifying, choosing, etc. Will it in this case be normal some discrimination?

If three men: my nephew, neighbour and another citizen come to me and ask for the job offer, I'll be owed to process in their capacities. If all of them have the same qualities, obviously that my preference will point-out somebody who is trustworthy. Literally I shall choose my nephew first and successively my neighbour and lastly my compatriot. But if one among them shows superior efficiency than the other ones, He will naturally occupy the vacant offer. Taking a risk in the nephew because of *my family* – this is a real discrimination – the choice won't be favourable nor for my Enterprise, nor so a little for the mistakenly chosen (nephew). There is the discrimination harms.

Everybody is allowed to have is own opinion. The crazy man also is. To classify each judgement in its due place and to take advantage them functionally creates the etonian tolerance. Therefore classifying structurally, it would be the "*discrimination*" that etonism revokes because, in our realities, it insinuates a systematized separation which distances the classes: just as the racism proclaims the eternal superiority of a race face to the other ones. Therefore, the functional separation of the capacities allows the weakest to win experiences and the strong familiarize more than in a relationship of continuous Justice (and tolerance).

The existence of different classes is inevitable given that the birth determines it in fact that some ones born psychologically stable or mediocre, and the other unwell or greeted; the existence of "different social stumps" is irrevocable seen that the *aspiration* and *own-will* are not unilateral or the same among the peoples in their life projections; the existence of different peoples is conditional for the inevitable social balance as well as its crucial administration. So we remark that the delimitation/separation/discrimination seems as base. That takes to say that the discrimination is natural functionally and we should cultivate it with tolerance. When we try structuring it, soon we promote some separatism, the exclusion and not favourite the good-acquaintances because some structural delimitation supposes that each one maintain his status and hide from others. In this case the *dynamis* isn't taken in count. Let exemplify: it would be lamentable mistake to say in 1960 that football is not Oriental affair or the martial Arts are exclusively Oriental forever. Today Oriental Men exist in the professional and richness Clubs of Europe. Or yet, we have Karate Man in Africa, America and elsewhere. «The dictatorship... is essentially African, and, the democracy is not for the Africans» François Mitterand " *Today* not justify it and *Tomorrow* will reproof that categorically.

II. Viewpoints about Etonism

II.1. Angola

The Historian of Art Adriano Mixinge was openly the first person who disagreed with the concept. First of all, it would be a sin to criticize a project before its solemn presentation. In an angle of appreciation (Historic), He can have few of reason, given that the History is ineluctably defined by and with the "long duration". Even so, it doesn't make sense to deny a baby of two days human being's right, given that normal human speaks, for example. The baby of two days also speech, but his language is different from the adults! That is the angle that this Historian didn't take in consideration, I guess.

The monitors of the Medium School¹⁴, also showed unworthy given that etonism were not justified properly nor localized inside of the parameters of an artistic current. We already explained that here that each science has its language, so that philosophically etonism is an "artistic current". If the History studies the past, it would make any sense to analyze philosophical thesis in the historical bases. In another way we would make an incompatible reading and headlong formulated.

Maybe for lack of information, the etonism was rejected strictly for Angolan «Artists» of the modality or influenced. After publishing the «etonism, rupture aesthetics», I introduced that during III^o Symposium of National Culture in September 2006. The one that more seemed un-scientific, the up-said Symposium had for objective: «to preserve the Angolan Cultural patrimony». Etonism, just as any theorization of the other one Angolan, is an excellent way of preserving the patrimony. Teaching Da Vinci, Monet, etc. seems to cultivate the Angolan, but teaching Gongga, Viteix already theorized, it is «to preserve the culture». Even so it was rejected by singular people - for sign holders of the power of the decision in that Ministry - so that the Newspaper of Angola of the rising day it published "Etonismo doesn't reinforce the politics of the National Culture". The History will judge!

It was not enough to facilitate the understanding, and for this reason we made one more lecture at the Universidade Agostinho Neto/Faculty of Letters and Social Sciences. We remarked that during this trajectory the discussions about etonism was apathetic, and fortunately the Direction of Public Television of Angola granted us a space of two hours of similar debate of explaining the doubts that were rolled up.

The incomprehension would have been originated because of the absence of Higher Education in the Aesthetics, in the Fine Arts as much as in the theory Sciences of the Art, un-operation and connection lack among Associations of Art, School of Art with Ministry of the Culture (Museums of Contemporary Art). The support elements for systemization and scientification still lose their organization and congregation. But with an eventual Faculty of Philosophy, History of Arts, Higher Education in Fine Arts, it can facilitate the understanding. Let us wait for that.

II.2. U.S.A.: Dr. Phillis Knerl Miller¹⁵

Entretanto, além fronteira, a apresentação do etonsimo é recebido de diferentes formas. Nos estados Unidos de América por exemplo, a Professora Emeritus felicita a bemvinda e escreve: *The Artist Etona on Exhibit at the Altharetta Yeargin Museum*¹⁶:

¹⁴ Of Art: ENAP: Escola Nacional das Artes Plásticas.

¹⁵ Emeritus Professor in The University of Texas.

¹⁶ Preferimos manter a versão original.

«The work of Antonio Tomas Ana, better known as Etona, was featured in an exhibit held November 4 - 12 at the Altharetta Yeargin Art Museum in Houston, Texas in celebration of the 30th anniversary of Angola's independence. The artist who was present at the opening is well known within his native Angola and has made a name for himself in the international world of art as well. His work has been exhibited in varied venues including the Park of the National Museum and Gallery in England, and the Museum of Africa in Cuba. He has been honoured by having his work selected for the Best of African Painters Collection and was awarded The International Prize of Fine Arts by the Aznar Association in Spain in 2005.

The work on display at the Altharetta Yeargin Art Museum was made up of the two major media in which he chooses to work, sculpture and painting. His sculpture is primarily in wood with a few smaller pieces in stone while his choice of painting media is acrylic.

His paintings are of moderate size and show a consistency in style, color and composition from one canvas to another. The majority of canvases feature a thinly painted background made up of areas of flat color divided by narrow lines that allow the white of the canvas to show through. Using an asymmetrical composition a group of human figures may be painted into one of the lower corners of the painting. These will often be monochromatic and, in contrast to the flat background, are carefully modeled to show the depth and shape of the figures although facial features are often omitted. The subjects of these paintings are people from his country in traditional garb engaged in every day tasks such as transporting baskets of produce on their heads or a mother with her children. But these scenes of everyday life are small in relation to the background and are always placed in one corner or another as though they are not really the actual subject of the painting.

In viewing these paintings one feels an emptiness as though the artist has deliberately under painted the richness of his country through choosing to use flat unmodeled and undetailed backgrounds. To add to this impression of emptiness, content is moved to one corner or side with little color or definition provided. In speaking with the artist and reading his statements about his art, we know the pain and sadness he feels about the exploitation of his country and his people. These deep feelings of grief seem well illustrated in the choice of subject matter and composition of his paintings.

Etona's sculpture, on the surface, presents a different story. In its elegance and beauty it seems a celebration and homage to the long and rich heritage of African sculpture. Most are made of hard woods and are worked to show a high polish and glow. On some of the pieces he has left areas of roughness created by nature or insects or accident and in the same piece may be a beautifully sculpted head with detailed hair and features.

He seems a virtuoso with wood. The pieces may twist and writhe in much the same way as branches grow on trees but at the same time they take on human forms that fit with the movement. Some pieces are completely naturalistic in detail while others are left deliberately unfinished or without detail as though the artist wishes the viewer to stop and ponder on the reason for this inconsistency. Some very interesting ones even reflect themes of African art of the past but these have been brought into the twentieth century with new subject matter and detailing. But, as in his paintings, the sculpture too expresses Etona's concern for his people and his country. Perhaps none more so than the two small stone figures that seemed to represent strong figures trying to emerge into their own identity much as the country of Angola is trying to do as it gets past its years of being exploited by the strong world powers and becomes a nation with its own identity..

II.3. Portugal:

II.3.1. António Morreira¹⁷

¹⁷ Alderman of Amadora.

The exhibition 'Marks and Evidences', which the Municipal Gallery Arthr Bual presents in the extent of the Independence Day of Angola, it reflects the originality of the paintings and sculptures of Etona.

The oil on screen presents vigorous compositions and the raw material of their sculptures trunks of trees are linked to the earth, beginning and end of the circle of the life.

The African identity lives in the works of Etona, for who the art is occupation, where the artist transforms and he creates his schedules that are sources of information for the coming generations.

This Angolan plastic artist's legacy reveals the keen eye with that He analyzes the society, evaluating the positive and the negative, with the daring of who constantly surprises.

II.3.1.Rodrigues Vaz¹⁸

Fundamentando-se essencialmente nos valores ancestrais africanos, e identificand-se, ao mesmo tempo com as tradições populares que são matrizes culturais dos povos do Norte de Angola, a escultura de Etona começa por se basear, por isso, na escolha dos materiais, especialmente os troncos de árvores velhas, que têm a ver com essa ligação à terra, origem e fim de todo o ciclo de vida.

Enquanto que são afinal a melhor solução para representar a diluição do casal, em abraços de amor e paixão que se fundem de modo a ficar salientado o elemento feminino, como princípio do Mundo, que é também uma homenagem à mulher, mas sobretudo à mãe, como fundadora e criadora de vida, os troncos envelhecidos que Etona utiliza têm também a ver com motivos ecológicos, com vista a um maior equilíbrio do ambiente que cada vez mais é uma preocupação dos Africanos.

Por outro lado, nada melhor também do que esses mesmos troncos para mostrar e denunciar as mutilações que têm vitimizado os povos africanos devido a toda uma série de factores exógenos e de muitos poderes, aparecem igualmente denunciados na forma como trata os vários cânones em que se inspira: o cipaio moderno, o velho pescador, a mulher pensadora, e, especialmente a mulher no trabalho, com a força que só a mulher africana é capaz de ter, e na luta dos sexos, onde homem se impeгна de tal modo na mulher que chega a desaparecer.

Fazendo, entretanto, algumas incursões na pintura, Etona acaba também aqui por nos surpreender com uma utilização da cor digna dos melhores encómios e uma linha de composição tão segura como vigorosa.

Por alguma razão umas das suas últimas exposições se intitulava »Contradição». Segundo Patrício Batsika, que sobre ele escreveu uma tese, «Etonismo, estética de Ruptura» da qual a Pangeia Editores, de Lisboa, acaba de publicar um extracto, que virou panfleto, intitular assim a exposição, foi a forma que o artista Etona encontrou para «vociferar ao mundo científico que realmente a tal arte cientificamente definida e produzida pelos eminentes Vinci, Picasso, Rodin, Donatello, Moore, etc. é possível em África, ou melhor em Angola particularmente. As suas telas, as suas esculturas, enquadram-se nos critérios científicos que permitiram críticos baptizar cubismo a corrente que Picasso desenvolveu, ou impressionismo o que Manet inventou, ou o dadaísmo... (pelo que) E porque não falar de etonismo?»

Ao contrário do que se pode parecer à primeira vista, a pergunta tem alguma razão de ser. Etona apresenta realmente uma pintura tão original como peculiar, amntendo, no entanto, a identidade africana, ao mesmo tempo que enquadra na modernidade artística actual, dentro das grandes

¹⁸ This text can be found in «Marcas e Evidências» the last Solo Exhibition of Etona in Amadora Municipal Gallery, Portugal. I prefer maintaining it in Portuguese because of the originality of idea.

correntes pictóricas. Aguardemos, entretanto, pela sua evolução e por mais trabalho, já que é sempre do exercício contínuo e aturado que qualquer correte se virá a impor.

Como o diz Patrício Batsíkama, «etimologicamente, *etonismo* deriva do antropónimo *Etona*, que significa *marca, bandeira, evidência* em Kikôngo, língua nacional do artista.»

Pelos vistos, os pais do ETONA tiveram a percepção, ainda o seu fruto dava os primeiros vagidos, de que ele ia ser *marca, bandeira, evidência*, demonstrando uma presciência que só a sabedoria africana antiga sabe ler e interpretar e, nitidamente fizeram tudo para que a sua vergôntea vingasse neste presente tão difícil mas cheio de oportunidades.

Ousadia e atrevimento, sim não tenhamos medo das palavras mas, como diziam os antigos romanos, «A sorte protege os audazes».

Felizmente que o ETONA, arrostando com muito incompreensão, embora também com algum reconhecimento por parte de alguns responsáveis nacionais, habitou-se a não olhar para trás, no que foi secundado pelo seu parceiro Patrício Batsíkama, na aventura da criação artística; o primeiro elaborando paulatina e perseverantemente a sua obra, este analisando e teorizando sobre o resultado dela, completando-se assim da melhor maneira rumo ao futuro.

Porqu, para Etona, a arte é ofício. Como escultor de nascimento, as esculturas e pinturas estas como representações da duas dimensões dos volumes – converteram-se na forma de contar os seus pensamentos. E é por isso que as suas esculturas são feitas com vista a dar prazer ao tacto e as suas pinturas se apresentem crescentemente esquemáticas, próprias de quem já muito esqueceu, que é a base da cultura. Mas sempre perseguindo a busca do essencial, na essência do volume e da linha, através da sinuosidade das superfícies à maneira da escultura orgânica e estilizações algo modiglianescas nas figuras desenhadas. daí, portanto, que estas seam reduzidas, na maior parte das vezes, a um esquema, a uma mera insinuação que elimina o supérfluo e elege a essência, quase a alma no sentido espiritual, fazendo com que apareçam como suaves perfis que definem significados de profunda inspiração.

II.4. France:

II.4.1. Mawete Makisosila

II.4.1. a) la création artistique comme acte de renaissance¹⁹

Ou l'étonisme comme invention d'un Angolais nouveau.

Les arts occupent une place primordiale dans la formation de l'identité individuelle et collective des sociétés. Ils interrogent la société et prescrivent les adaptations les plus compatibles face aux défis présents. Comme des tries sur un rocher, ils fixent pour la postérité les différentes étapes traversées par un peuple. Les modalités de transformation, les thématiques suscitées et la justification des supports utilisés sont compatibles aux conditions de l'environnement dans lequel ils naissent. Les arts décrivent l'état d'une société dans le temps et l'espace. Ainsi, lorsque les arts regressent, un peuple cesse d'être heureux, cesse de se célébrer et de célébrer la vie. Un peuple regresse avec déclin de ses arts, il entre dans un état de mort vivant lorsqu'il n'a plus d'artistes capables de *sécouer sa conscience léthargique* como le disait Cheikh Anta Diop.

Le premier acte de la renaissance angolaise n'est par hasard la manifestation, à travers la formalisation de l'*étonisme*, de la vitalité de sa création artistique renouvelée, et donc de la volonté de l'Angola de connaître, en tant que peuple, une nouvelle aventure civilisationnelle. La renaissance d'un courant artistique démontre de la hauteur de cette prise de conscience. L'Angola entre réellement dans une nouvelle phase de son évolution. Il faut, pour cela, que le peuple s'approprie cette vision du monde, qui mérite le soutien inconditionnel de la puissance publique.

¹⁹ We reproduce the original version because of fidelity of idea.

Les enjeux de l'*étonisme* sont pour cela considérables. Un arbre se nourrit à partir de ses racines, un peuple à partir de ses artistes. Ils ont pour mission de produire en pensées, en services et en biens, ce qui est fondamentalement bon pour leur peuple.

Serge Latouche ne dit-il pas, à juste titre, que l'«*homme se nourrit des symboles (des valeurs), et l'animal se nourrit de la nourriture*»? Les symboles représentent la nourriture par excellence de l'homme, ils le fortifient et l'édifient. Les artistes sont producteurs de symboles. L'*étonisme* est une valeur. Comme les précise Batsíkama dans sa définition de ce courant artistique,

«philosophiquement, l'étonisme est une codification moyennant la peinture et la sculpture pour lutter contre le tribalisme, séparatisme, régionalisme, chauvinisme et discrimination d'idées, de genre, de race, de religion, etc.»

Cette définition démontre que l'*étonisme* n'est autre démarche qu'une invention de l'homme. Cette invention est résolument globale. Il nous semble important de compléter la liste si longue de valeurs qui caractérisent le concept polysémique d'*etona*, par preuve, réalisation, accomplissement, manifestation. Ce qui correspond justement à ce que les arts doivent apporter à l'Angola : contribuer à l'accomplissement et à la manifestation permanente de l'harmonie entre les différentes composantes de la nation angolaise.

Nous soutenons de notre part que la diffusion internationale de cette philosophie, qui contribuera à l'émergence d'une culture de la paix, et qui mettra l'Angola sous les projecteurs des intellectuels et penseurs du monde entier.

L'artiste est un être complexe, polyvalent et multifonctionnel. Batsíkama systématise trois de ses principales qualités ou stats sociaux. L'artiste est, pour lui,

- 1) philosophe, c'est bien cette approche et cette mission que poursuit l'*étonisme* tel qu'il nous est décrit par Batsíkama.
- 2) élite et
- 3) intellectuel.

De la fonction de l'art :

Depuis la plus haute Antiquité, l'art africain est *utilitaire et unitaire*. C'est bien cette approche et cette mission que poursuit l'*étonisme* tel qu'il nous est décrit par Batsíkama.

L' *étonisme* est un art engagé, un engagement. En cela que la notion de preuve, prouver, mise en évidence, est au centre de ce concept.

Utilitaire, *l'étonisme n'est pas un art spéculatif et contemplatif. C'est pas un loisirs aimerions-nous dire, c'est une prise de conscience et de responsabilité. L'étonisme doit transformer le peuple, en faire collectivement un homme nouveau.*

Unitaire, *parce qu'il importe que l'art apporte l'unité. En effet, un peuple n'est peuple quand il vit dans la paix et dans l'harmonie. Il ne connaît de progrès que lorsqu'il sait utiliser les compétences de chacun de ses membres.*

L'homme n'est pas lui-même une masse compacte et informe. Il prend sa forme dans sa propre diversité biologique et sociale. Il prend son essence dans son unité avec lui-même, et avec les autres. Il prend forme dans sa propre différence et dans la différence avec les autres, dans la différence des autres.

L'Artiste est un témoin qui parle la langue de signes

Tout artiste, quelque soit l'art qu'il pratique, est un témoin privilégié de l'histoire de son peuple. Et, en particulier, celle de son temps. Son témoignage est essentiellement solidaire. Il est pour cela appelé à ne pas se tromper de cause. Car son témoignage est capital et dépasse sa propre personne et souvent son propre temps. L'artiste pense et agit pour la postérité. Il témoigne en langue de signes afin que chacun le comprenne avec ses propres sens, ses sens hérités dans sa personnalité collective. L'environnement habituel donne à chacun de ses composants des caractéristiques qui lui permet de de s'auto-évaluer, de s'auto-déterminer, de s'auto-identifier à l'oeuvre qu'il contemple. Batsíkama parle de personnalité, transmise par l'artiste à travers son oeuvre. Un artiste est donc une

oeuvre se réalisant, s'auto-réalisant et s'autoproduisant. Il donne son opinion sur la vision que les hommes ont des problèmes de son temps.

Un artiste est celui qui transforme ses inquiétudes et espoirs personnels, en inquiétudes et espoirs communautaires. Dans l'exercice de sa mission, former et transformer sa société, il se sent être à la fois l'émanation de la communauté et la communauté en qu'entité, il est le peuple lui-même, quand il se manifeste.

L'artiste est celui qui fait un vœux qui va changer le destin de son peuple.

Dès sa création, une oeuvre s'institue comme un monument résistant à son temps, et au temps qui passe. Reçue, une oeuvre suscite dans la conscience de son peuple de nombreux espaces fonctionnels. La référence est un de ces principaux espaces fonctionnels. Le retour à l'oeuvre est un trait dominant des coutumes d'un peuple. Le patrimoine culturel est l'ensemble de ces oeuvres ayant dépassé le temps de la génération du créateur.

Naissant au moment où politiquement, le peuple angolais connaît une ère de paix, l'*étonisme*, aura ainsi, certainement, une influence politique et culturelle considérable.

L'artiste est un veilleur et un prophète

Comme un horloge, un thermostat ou une alarme, l'artiste, réagit au bon moment, en signalant un événement nouveau, souvent inattendu. L'artiste, en *veilleur et prophète*, semble penser et agir comme s'il est déjà au courant du bien ou du mal qui surviendra. Car l'artiste est le seul être capable de doper ou d'ébranler profondément l'état d'âme et la conscience de son peuple. C'est cela qui lui est interdit de «jouer» de son rôle. De même que nul ne doit l'empêcher de jouer son rôle. Le peuple a besoin de son intervention, de son génie et de sa réaction pour vivre. Il veut tout savoir de lui et par lui enfin vivre à plein régime.

Comme l'avait en son temps indiqué Aimé Césaire, cité en introduction²⁰ de la présente préface, il s'agit en tant que prophète, dirigeant de l'humanité, il a l'avenir de son peuple dans ses mains. Voilà pourquoi il doit être connu et reconnu par son peuple. Il doit être écouté. Sa réussite est donc conditionnelle comme pour tous les autres métiers.

L'artiste est un veilleur parce qu'il prévient, alerte, anticipe, il est là afin que tout se passe pour le mieux. Il est là afin que rien d'anormal n'arrive à son peuple. Il est là, à temps, pour éveiller sa conscience. Il l'illumine.

En kikôngo, conscience se dit *ntemo*, lumière. Est donc conscient, celui qui a connu l'illumination. Celui qui est éclairé. L'artiste est un *ntemoni*, éclaireur. Il est celui qui va au devant des faits. Il est prophète parce qu'il annonce souvent ce qui arrivera, ce qui adviendra, ce qu'il importe de faire ou ne pas faire. Ce qui démontre que la mission de l'artiste est immense. Il est celui qui fait le beau et le bien avec passion.

La civilisation bantu définit l'homme comme un *mntu*,

Un pensant par excellence; un être social

²⁰ In his *Discours sur le colonialisme*, published by the Présence Africaine, Paris, 1954, Aimé Césaire wrote : «Le poète est une sorte de prophète à qui il appartient de diriger l'humanité». In his time Cheikh Anta Diop, said in his speech : «C'est donc une double exigence sociale et intellectuelle que notre art devra être soumis, pour être valable à nos yeux. Ainsi l'artiste africain qui écrira pour le seul plaisir de chanter la beauté des nuages, qui fera des descriptions pour pure délectation et pour faire montre de sa virtuosité, ou qui sculptera des formes pour elles-mêmes, vit en dehors des nécessités de son époque. Il en est de même de l'artiste qui tournerait les yeux vers le passé et ce faisant, il oublierait que la tradition bien comprise ne doit pas nous emprisonner dans une routine, mais doit nous servir de tremplin pour élever notre monde au niveau de l'époque moderne. Par contre, l'artiste qui posera le problème social dans son art, sans ambiguïté, d'une façon propre à secouer la conscience léthargique; l'artiste qui posera au coeur du réel, pour aider son peuple à découvrir celui-ci; l'artiste qui saura exécuter des oeuvres nobles dans le but d'inspirer un idéal de grandeur à son peuple, qu'il soit poète, musicien, sculpteur ou architecte, est l'homme qui répond, dans la mesure de ses dons, aux nécessités de son époque et aux problèmes qui posent au sein de son peuple» in Cheikh Anta Diop, *Nations nègres et culture*, Présence Africaine, Paris, 1954, p.525-526.

*dont la dimension biologique n'est qu'un simple
Support, une carapace.*

De ce point de vue, l'homme est un être essentiellement beau et bon, voué et se vouant au bonheur. L'art est une manière naturelle d'assumer son *kimuntu*, son anthropologie, son humanité, sa civilisation, etc... de s'adonner à la production par le beau et le bon, de son bonheur et du bonheur d'autrui.

L'ART, Pensée et Destin de l'homme

L'art construit l'homme. On ne peut pas séparer la production artistique de la production de l'homme. L'homme se développe à travers ses rapports avec l'art, dans sa capacité de le produire, de le transmettre, d'assumer les objectifs prescrits dans la longue évolution de son patrimoine culturel. **L'art sert à penser, se représenter le monde et soi-même. Dans la diversité de la création, on mesure pourquoi tous les problèmes de la vie sont explorés par l'art.**

Pratiquer l'art pour s'assumer est une dimension du patrimoine culturel africain : nos Ancêtres avaient une totale conscience de ce fait. Pour preuve, il est prescrit qu'*«on éduque l'enfant para la parole, le chant et la danse»*.

Le destin de l'homme est largement déterminé par sa manière de se penser, de se représenter l'univers et sa personne. Cela veut dire que l'art fait l'homme. La maîtrise de la parole, du chant et de la danse sont des faits artistiques. Il y a donc une multitude d'artistes de la parole, du chant, de la danse, etc... Quel que soit le domaine considéré, est artiste, celui qui pense et fait passionnément.

L'*étonisme* est en cela conforme à une pensée juste sur le destin de l'être angolais. Il fait de l'exercice du beau et du bien un art singulier.

La naissance d'un courant de pensée annonce toujours le début d'une nouvelle étape dans l'évolution des sociétés. La pratique artistique est essentiellement caractérisé par son avance chronologique par rapport à l'action. Autrement dit, l'action ne s'accomplit toujours pas au moment où la pensée, oeuvre achevée, vient de voir le jour. C'est l'empressement de la société à transformer la pensée en faits historiques qui fixe le calendrier de l'accomplissement ou non d'un destin.

Profil de l'artiste inventant

L'artiste d'un courant est celui qui est orienté par le doute, par une sorte d'insatisfaction permanente; celui qui vit dans un état second; qui n'est jamais lui-même, et qui vit, en conséquence, sous l'emprise d'une certaine transe créatrice, dans un rêve en perpétuelle réalisation. Il voyage dans le temps passé et avenir comme s'ils étaient les siens. Il les influence selon sa conscience culturelle et historique les uns les autres.

Des liens ultrasensoriels

Entre l'artiste et son receveur, son peuple

L'artiste parle anonymement à tous ceux qui sont à son écoute, qui le capte, celui qui entre passionnément en contact avec son oeuvre. Le receveur est aussi un relai. L'oeuvre ne demeure jamais la propriété de l'artiste parce qu'il lui est destinée.

C'est donc un rapport de nature organique, biologique, mentale et spirituelle qui lie l'artiste au receveur. Dans cette forme de spiritualité globale, à la fois sacrée et profane, leur dialogue est semblable à une double confession. Une confession où nul n'est Dieu, nul n'est Sauveur. C'est un dialogue franc, souvent désintéressé, au cours duquel, la redemption est collective, l'artiste se sauve toujours avec son peuple. Il ne peut se sauver, se sentir comme tel que son peuple devient réellement libre. Il est de ce fait une sorte de projets de son peuple.

L'artiste mobilise tous les sens de son récepteur : la vue, l'ouïe, l'odorat, son potentiel intellectuel, etc... Il a de sensibilités partagées avec son peuple. Est son peuple, celui qui tire profit de son oeuvre; la notion de peuple, telle qu'elle se présente à l'artiste dépasse le cadre étroit d'un territoire, elle englobe tous ceux qui, au delà, de territoire social e géographique, espère construire un monde semblable au tien.

L'artiste entretient, en effet, une relation sacrée, divine, avec son récepteur. Cette relation est Sacrée dans la mesure où elle implique une certaine confiance, un engagement réciproque de coexister pacifiquement et de s'assister mutuellement. C'est une relation de vie pas de mort. C'est presque une relation entre siamois : fait de partage de tout, en tout temps. L'artiste n'est donc jamais loin de nous. Il est en nous, il est nous-même dans l'autre.

Nous revenons ici utilement à la problématique du langage des signes dont nous avons parçé précédemment pour souligner que l'oeuvre se consomme individuellement ou collectivement. La capacité de déchiffrement d'une oeuvre par un individu ou par un groupe social donné, dans et à l'intérieur de son environnement dépasse tout entendement. C'est toujours un accord codé ente une personnalité

Qui se découvre, se révèle, s'identifie, s'autoreproduit dans le contact continu ou discontinu avec une oeuvre. On aime l'artiste par beauté de son oeuvre, par sa capacité de nous aider à nous découvrir et nous reconstruire. L'oeuvre se pénètre dans et par sa signification, par son sens, elle ne se pénètre que dans la révélation en nous-même de ce qui nous est à la fois secret et commun. L'oeuvre se savoure toujours au contact de l'expérience sociale. C'est ici qu'interviennent ses acquis, qui lui servent à se représenter et interpréter l'oeuvre, se replacer dans le contexte de son environnement.

BATSÏKAMA démontre dans cette importante contribution, qui fera date dans l'histoire culturelle de l'Angola et du Monde noir, qu'il est imprégné de l'esprit de la Vallée du Nil. Il a une lecture sacrée, divine, de l'artiste. Car Dieu est dans toutes ses infinie manifestations un artiste hors de pair. Il possède en lui la multitude de canons de beauté. Dieu et, comme l'artiste, ce qui est beau à sentir, ce qui est beau à penser. Et l'artiste est l'émanation, l'exemple vivant de Dieu, parce qu'il est *muntu*, pensant par excellence, un prométhée *se pensant, s'autoproduisant* dans toute son oeuvre. Ne dit-on pas que Dieu a créé l'homme à son image? L'homme n'est-il pas ainsi un Dieu en puissance?

L'artiste et son oeuvre face au temps qui passe

Si l'artiste pensait au temps pendant sa vie de créateur, il n'aurait jamais rien fait, il se serait arrêté, il n'y aurait plus jamais d'artiste. Il est une sorte de maître du temps. Il faut que le beau s'instaure en marge du temps. Il crée à son rythme jusqu'à ce que le beau lui impose de s'arrêter-LÀ. Toute oeuvre demeure inachevée, parce qu'elle est le prolongement naturel, à l'intérieur d'un style donné, d'une oeuvre précédente ressentie comme achevée, mais ouvrant le sportes à une autre oeuvre, qui viendra, surviendra quand elle aura entièrement pénétré l'état d'âme, sa personnalité, dirait Batsíkama.

Ainsi, comme chacun peut le constater, le temps passe, il passe malgré lui, mais son passage permanent semble ne pas avoir d'entreprise sur l'artiste, qui fait comme si le temps, avec son lot d'usures sur l'homme n'existe pas. Il est toujours sûr que le monde deviendra celui qu'il pense, celui qu'il construit, celui qu'il espère tant voir s'instaurer; qu'il soit là ou alors, tant pis quand il ne sera plus là. L'essentiel, pour lui, est qu'un jour, le beau soit! Que l'harmonie soit, que l'amour soit! Que la justice soit! Que le chaos disparaisse à jamais! L'artite, pour nous, est un fou en action, parce qu'il ignore les certitudes toutes faites, il ignore même la Raison puisqu'il est lui-même à l'origine de ce qui deviendra la véritable Raison. N'allez pas chercher hors de l'homme ce qui est beau et ce qui est laid. L'homme n'a que besoin de beau, il n'aspire pas atteindre la laideur, elle lui fait peur; même quand il agit contre la nature, contre sa nature de *muntu*.

La quête de l'homme est l'instauration du beau, c'est-à-dire de l'harmonie entre/parmi ce qui a été, ce qui est et ce qui doit être. Voilà pourquoi l'artiste est alerte, il ne veut jamais douter de ce que tout ce qui lui arrive par l'inspiration, tout ce qui jaillit de ces états d'âme ne soit que sans signification. L'artiste, homme par excellence, est artiste parce qu'il est producteur des symboles, des valeurs, des projets, d'identités renouvelées et renouvelant. Quel que soit le temps. Il lutte contre le temps et ignore son entreprise : il est suspendu dans sa propre trajectoire et la visite et revisite sans cesse.

S'il arrive naturellement à l'homme de pleurer de joie, il se refuse également, à jamais, par sa nature spécifique d'être social à support biologique de pleurer de tristesse; et tout particulièrement de tristesse infligée, c'est parce que toute sorte de souffrance est offense dans la pensée *muntu*.

L'esthétique, par sa fonction (cf. Batsikama in situ), révèle à l'homme sa nature, la beauté de l'oeuvre est un bienfait pour l'homme, il est le chemin du bonheur, il est le bonheur par excellence. Tout art est un miroir pour l'artiste et sa société.

Comme nous l'avons précédemment suggéré, l'artiste est un témoin exceptionnel, il subit aussi bien qu'il jouit de son oeuvre, telle qu'elle l'a livrée au public. L'artiste ressent, en effet, pour l'ensemble de sa société. Est artiste, celui qui a tous ses sens. Evidemment, l'artiste n'est jamais un handicapé, car quelle que soit sa situation personnelle, il exprime de la manière la plus complexe et simple À la fois, tout ce qui appartient à sa société : totalité de son intime état passé, présent et espéré. C'est ce noble sentiment qui se dévole dans l'oeuvre d'Etona.

À titre de conclusion

Nous affirmons que *l'étonisme* est un concept vertueux, parce qu'ambitieux. En effet, qui douter du fait, que même quand la conscience culturelle et historique ne fait pas défaut à un peuple, son manque d'ambition peut nuire aux meilleurs de ses initiatives? Une ambition est vertueuse, du point de vue de l'artiste, lorsqu'elle attache l'homme à tout sacrifier pour ce qui est beau et ce qui est bon. Le beau, le bon, c'est tout simplement la sauvegarde de la vie par l'instauration de l'harmonie entre les membres de la société. C'est la nature du vrai *muntu*, une quête désintéressée de son bonheur dans l'accomplissement durable du bonheur de l'autre.

L'étonisme, qui est manifestation la conscience culturelle et historique s'avère être également l'expression d'une grande ambition : celle de la transformation profonde de l'homme angolais, victime de longue date de *stolen legacy* ou *heritage usurpé*, en un acteur de son propre destin, ouvert au monde et participant réellement à son évolution. C'est en cela qu'il constitue une véritable révolution culturelle. Etona lui-même est une excellente illustration de ce propos. Son nom de guerre fut *Revolution* (Revolução), il l'assume transformé par l'expérience étoniste comme Revolution pour la Paix des Esprits. C'est en cela que l'étoniste représente une véritable révolution culturelle. *L'étonisme* est une «rupture qui déborde le cadre étroit de l'esthétique, elle est une rupture globale avec un passé défaillant, précisément, une rupture épistémologique. Elle ouvre une nouvelle Ère au cours de laquelle, à l'instar du serpent, les hommes et les sociétés se débarrassent de leur vieille peau et commencent une nouvelle existence.

II.4.2. The Defenders of Etonism

Several institutions that assume the diffusion of the etonism are: **Pyramide Papyrus Presses, Laboratoire of la Anthropologie Renaissance Africaine (Lara), Groupe d'Etudes pour la Promotion des Langues Africaines (Gapela - Université Paris 8), Libraire Anibwe, Hexagone Magazine, Cultures Contemporaines, Avoir l'Afrique en Tête (Monthly vulgarization of culture and scientific), etc.**

Singular personalities that witnessed in the organized debates for Pyramide Papyrus Presse in the entrance of the Centre Cultural Pompidou showed interest of the philosophy, and more than thirty three assumed immediately to be diffusers/defenders of the same. Among them, Annick Collé

(illustrator), Alain Diasse Investigador and journalist), Benilla Lutete (Engineer), Celene Tougma Abeyossiwé, Daniel Segla (Director of publications), Esole Sasa (Director of publications), Françoise Deame Gaussé (president of Association), Freddy Mongo Wanekio (inventor), Gilbert Goma (Director of publications), Hélène Blay (the children's Protector), Jean Alla (president of Association), José Lunungu (jurist), Kassi Assemian (investigator, Editor and Bookseller), Kodjo Zidol (investigator, consultant), Tame Kontor Ntim (writer), Mawete makisosila (investigator, Editor), Paul Hoenting (journalist, essayist), Pierre Dison (investigator), Pierre Nillon (erudite, investigator and essayist), Robert Mboma (president of Gapela), Rosalie Horn, Robin Massaki (translator), Stéphanie Kipre (student), Sengele Bofambu, Thérèse Moumani (environmentalist), etc.

II.5. Namibia

The Artist who fights with Paintbrush on canvas²¹.

ETONA in Portuguese Kikôngo dialect means a birthmark, symbol or mark of evidence. As if to live up to his nickname, a 43-year-old²² Angolan artist has definitely left his mark not on the African continent, but the world at large.

Talented as a universal artist and sculptor, António Tomas Ana, better known as 'Etona' arrived in Namibia last Sunday to host his second exhibition of artworks at the Angolan Embassy in Windhoek, which starts tonight at 19:00. The exhibition will be hosted up until the 12th of the month.

Etona is no stranger to Namibia, since he has been here in 1996 for his first exhibition. Now he's back to display more colourful oil paintings on canvas, depicting realist and abstract lifestyles of the African culture and lifestyle.

Speaking Portuguese with a modest tone in his voice, Etona says art brings him peace and joy to promote African art to the rest of the world. *While some people fight with guns, I fight with the paintbrush on canvas to show the real picture of Africa*, says Etona with a smile.

Southern Africa is known for its rich cultural and traditional history and prominent artists like Etona have wasted no time in making this heritage known to the world. Etona therefore wants to see **SADC artist develop culture of art** and he is therefore here to familiarize himself through sharing ideas with local Namibian artist.

Ever since my painting career started in 1975, I have been a strong defender of black African art, because people need to realize the importance of art in the development of Africa. It helps communities to interpret their world and act in a meaningful fashion, he explains.

His flourishing paintwork has also earned him a reputation worldwide, having sold and exhibited his paintings in countries like Portugal, Cuba, Germany, Spain, Brazil, Japan, France, Uganda, Zimbabwe and South Africa, to mention but a few.

With the use of mostly earthly colours, Etona has moved away from the mundane way of painting symmetrically.

Each colour sets the mood and feelings found within a painting, he says pointing to the oil painting of an African woman pounding cassava or *mabangu*.

The reds, browns, yellows and purple colours symbolize African states, while the white line is a connecting thread between the different counties, he explains, putting the artwork back on the table. With so much philosophical symbolism in the paintings the **exhibition is therefore titled *From the Discolour form to the Colour informal***. Other images that will be shown at tonight's exhibition: a flower ceases to be

²¹ This is the Title of article in New ERA.

²² In 2004.

beautiful, a mango that stops from becoming a fruit, a woman expiring African mentality, Etona sees former South African President Nelson Mandela and current Angolan President José Eduardo dos Santos as his role models.

As a father of eight children, Etona was born on June 22nd, 1961 in Soyo, north of Angola. Even though a strong family man, he has spent most of his time traveling the World to showcase his artwork and to teach at the same time.

The Angolan artist and sculptor is also one of the candidates selected for the Artes Mundi Prize in Wales in 2006. He has also done a proposal to set up an African Art Center in Angola's Capital Luanda. The Angolan artist is also a representative of the African Museum and Las Americas House in Havana, Cuba.

As a global African artist, Etona's next exhibition after Namibia will be held in Brazil and the Soviet Union. "I will always remain a citizen of the world and a universal artist, but will never lose my African roots²³," he concludes on a positive note.

²³ It is impossible for any artist, independently to his Country.

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