

**Maiduguri Journal of Arts and Design
(MAIDJAD)**

**Department of Visual and Performing Arts,
Faculty of Arts,
University of Maiduguri
Borno State, Nigeria.**

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MAIDJAD

Maiduguri Journal of Arts and Design is a refereed journal published bi-annually. **MAIDJAD** was founded early in 2016 in order to provide a suitable academic platform for the discussion of contemporary theories, research and practice-based activities that are broadly related to the arts and design. Our esteemed referees review each article submitted, to evaluate the quality of research and relevance to the development of academia and for accessibility of such a paper to the local and international audience.

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MANUSCRIPT FORMAT

Submissions should be typed double spaced, fully justified, in Times New Romans with Font size 12 on A4 paper as a Microsoft document.

ABSTRACT AND KEY WORDS

All submitted papers should include an abstract of not more than 200 words and are to be accompanied with five key words to be placed immediately after the abstract section.

AUTHOR (S) IDENTIFICATION

Each submission should be accompanied by a separate sheet indicating the title of the paper as well as the following information about the author (s): i. full name; ii. Institutional affiliation; iii. **Active** email address; iv. **Active** Phone number; v. current status e.g. Professor, Dr, Senior Lecturer etc.

SUBMISSION

All contributions are to be submitted as e-mail attachments to maidjad2016@gmail.com. The journal secretary will write to all contributors within three days to acknowledge receipt of submissions. Articles will be given to professional assessors in the appropriate areas. Thereafter, will be sent back to contributors for corrections.

REFERENCE STYLE

MIADJAD has since its Maiden Edition adopted the documentation style of the American Psychological Association (APA) and therefore, expects all contributors to rigorously format their references using the APA style.

FOREWORD

Only a few years ago, there were rarely any intellectual outlets in Africa for the publication of discourses on contemporary African art. By 1992, when The Eye Society published its maiden edition of *The Eye Journal of Contemporary Art*, and when the publish-or-perish syndrome was heating up the polity of the Universities, the only other outlets were magazines and journals in related fields. Barely 26 years later however, the proliferation of art journals in Nigeria has been staggering. A few art departments annually publish up to four journals each! Is this a mark of progress? It depends on what the parameters for judgment are. If it was to create more Professors and Chief Lecturers in our tertiary institutions, then they have enabled this. On the other hand, if it was to help raise our level of art appreciation and criticism, then we need to look at the diversity of the contributors to the journals and the quality of their contents to ascertain this. Such is the low rating of our journals even by the same institutions, which they are meant to serve, that the term, *offshore publications* has sneaked into the vocabulary of promotion guidelines across the country. Depending on one's location, a publication in Nigeria could be offshore, but why are other intellectuals outside Nigeria not scampering to publish in our journals? In this present MAIDJAD volume, for instance, all the published papers are indigenous.

Any criticism on MAIDJAD's indigenous content may be too harsh considering its fledging infancy, but not entirely misplaced if viewed against the advice of the erudite Professor Mbahi, who in his brilliant foreword to the maiden issue, stressed the importance of quality participation, which ensures visibility and which in turn ensures interest by all intellectuals, offshore or onshore. There is therefore, still more work to be done by the editors.

In this edition there are exciting papers capable of igniting sustainable debate. I refer, for example, to the inference made by one of the contributors that the Art History programme was first introduced in the country in the University of Nigeria, Nsukka, which graduated the first set in 1979. It should be interesting to note that in the same year, 1979, David Hunter Heathcote graduated from the Department of Fine Art, Ahmadu Bello University, Zaria with a PhD in Art History having successfully defended his thesis, *The Embroidery of the Hausa*. Another curious claim was made by some other contributor to the effect that Gani Odutokun's "practical intellectual artworks began to die" when he began to publish papers. Strange as this may seem, the author can argue his case since the evaluation of "practical intellectual artworks", may not have clear-cut criteria. Otherwise, the death of Gani in 1995 caused one of the most successful galleries, if not the most successful gallery in the country at that time to close down permanently for want of works to sell.

Readers will certainly find other academically challenging claims in these published papers to which they should react either in subsequent editions or at conferences and seminars.

Professor Jacob Jari
Zaria, 2018

AN APPRAISAL OF THE 2017 ART AND CRAFT EXHIBITION IN ABUJA, NIGERIA

Obadofin Samuel Bamidele/Emodi Anthony
Izuchukwu 150

A REVIEW OF TRENDS AND DEVELOPMENTS IN CERAMIC FUELS AND APPLICATION OF BIOGAS IN CERAMICS KILN FIRING IN NIGERIA

Ezra Abubakar/Y.O. Sadiq 155

EFFECTS OF SOCIAL MEDIA ON INDIGENOUS TEXTILES AND NIGERIAN FASHION INDUSTRY

Chika Chinyeogwa Chudi-Duru 163

THE PLACE OF CERAMIC MATERIAL IN TECHNOLOGICAL DEVELOPMENT

Tser Helen 178

AESTHETIC ANALYSIS OF AHMADU AGYO'S EPHEMERAL PAINTINGS

Okoli Ken O. /Dogara, Francis Taro ... 181

EXPLORATION OF SELECTED FROG PATTERNS IN PAINTING

Zumnan Sekuk 188

A REVIEW OF THE THERAPEUTIC EFFECTS OF MAKING AND APPRECIATING WORKS OF ART

Okah, Okah Ebriha/ Amokaha, Gabriel Salemkaan/
Akaegbu, Ijeoma Rhoda... .. 198

THE USE OF SHADOW AS TECHNIQUES AND INSPIRATION IN ART PRACTICE

Satsi Leni Eleanor/ Otu John 204

ASPECTS OF TIV CULTURE AND ITS RELEVANCE TO CONTEMPORARY THEATRE PRACTICE IN NIGERIA

Jacob Shimrumun Ioraa.. .. 214

FEMINIST ACTIVISM AND SOCIAL ORDER IN NIGERIAN DRAMA

Rowland C. Amaefula 220

ANALYSIS OF MODERN AND POSTMODERN ARTS AND CULTURE OF PEOPLE OF EDO-NORTH

Akprara Osakor Amos 227

THE NIGERIAN PUBLIC AND THE MUSEUM: AN ART HISTORICAL PERSPECTIVE

Saliu, A.R. / Anaso, Kenechi U... .. 232

SYMBOLIC SYNOPSIS OF MUA'ZU MOHAMMED SANI'S SELECTED PAINTINGS

Dingba, Suzan Anthony/ Samuila, Ezra Rabo...
... .. 236

SOCIO-POLITICAL RELEVANCE OF TRADITIONAL ARTS IN AFRICA: A SNIPPET REVIEW

Ladi Onyi Andrea Agada 241

PERFORMANCE, STYLE AND DIRECTORSHIP: REFLECTIONS ON TUNJI AZEEZ'S STAGING OF SOYINKA'S *DEATH AND THE KING'S HORSEMAN*

Olympus G. Ejue 247

VISUAL ARTISTS' EXCHANGE WITHOUT BORDERS: FURTHERING ACADEMIC INTERACTION VIA SOCIAL MEDIA

Kingsley O. Emeriewen /Olushola Timothy Ogunfuwa
... .. 256

TECHNOLOGY AND PAINTING IN THE SERVICE OF CULTURE

Aondover Gabriel Gyegwe 263

CULTURE AND IDEOLOGY IN NIGERIAN HOME VIDEO FILMS: THE QUESTION FOR IDENTITY

Nwazue, Uwaoma Chimezie.. .. 270

INTRODUCTION TO GENERAL DRAWING: PATHWAY TO GROOMING THE NEXT GENERATION OF VISUAL ARTISTS

Jacob Enemona Onoja 275

CREATIVITY AS AN IMPETUS IN THE DEVELOPMENT OF THE NIGERIAN CHILD

Samuel Gregory Effiong 283

ORGANIZATIONAL CULTURE AND THE PERFORMANCE OF SELECTED BUSINESS ORGANIZATIONS IN BENIN CITY

Igbeta Clifford/ Ofuokwu Faith O./ Musah Ishaq ...
... .. 290

**ANALYTICAL REVIEW OF AESTHETICS AS IT
RELATES TO ARTS, SCIENCE AND RELIGION**

Nadir A. Nasidi/Abdulsalam Samirah A. ...
.. **301**

**CHILDRENS' EDUCATIONAL TELEVISION
PROGRAMMES: A VIABLE FOUNDATION FOR
EFFECTIVE PRIMARY LEVEL EDUCATION IN
NIGERIA**

John Zaitu/ Peter Sale/ Bonaventure Goji Zirra.. ..
.. **308**

**A REVIEW OF MATERIAL AND NON-MATERIAL
CULTURAL ASPECTS OF EBIRA PEOPLE**

OF KOGI STATE, NIGERIA

Sadiq Adeiza Shehu/ Samaila Simon Shehu/ Sadiq
Lawan... **317**

**AN ANALYSIS OF RHYTHM AND YORUBA
CULTURAL ASPECTS IN THE
WORKS OF KUNLE FILANI**

Feyisara Sunday Omolola/ Stephen Fọlárànmí
... **326**

**TIN MINING ACTIVITIES ON THE JOS PLATEAU
AND POTTERY DEVELOPMENT:**

YESTERDAY; TODAY AND TOMORROW.
Gukas H. J ` ... **339**

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