

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

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

**ISSN: 2636-445X  
Volume 3**

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**May, 2018  
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**Printed by: Eledion L. Prints 07031392893  
Tel No: 07038898915/08020654445  
Cover Design: L. James**

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

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Faculty of Arts,  
University of Maiduguri,  
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Borno State, Nigeria.  
Email:maidjad2016@gmail.com**

**ISSN: 2636-445X**

**Volume 3**

**May, 2018**

**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](mailto: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 fledgling 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

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