

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 to be published bi-annually. **MAIDJAD** was founded early 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 will 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 in 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.

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 there references using the APA style.

FOREWORD

The courage and determination of the editorial committee of the Maiduguri Journal of Arts and Design must be acknowledged. Building of the journal to become an internationally recognized, academically notable refereed journal must now become the collective responsibility of all artists in the department. The journal circumstantially finds itself at a point of convergence. It must join the mainstream of voices crying out for the total emancipation of artistic view points of the creative everywhere. There are apologies for artists who choose to and convincingly broadcast their ideas in locally published journals. This is the reason why department members must themselves become the foremost patrons of their own publication. They must fight to legitimize the Journal of Arts and Design. Writing must become their new passion. Research must be taken more seriously. The intensity with which members produce outstanding art must somehow correspond to an increase in writing founded on research and testing. Nothing else will support the journal better. As an emerging centre of excellence for art, it has to seize this opportunity the journal now affords to dispel the notion that artists are fundamentally non-academics who cannot wield a pen with the same power that they wield a brush or adze. Dialogue between intellectuals and divergent intellectual pursuits cannot be abandoned. Finding the confluence between disciplines is mandatory. Creative thinking and expression may be the best ticket therefore members must write. They must write to get in touch with their own minds, souls and increase in knowledge. Our Renaissance is witnessing the integration of art, science and the humanities. Why should the learner not be given the flexibility to switch between different ways of knowing? In training the mind to think and create, ability to measure and predict phenomena and the ability to develop from nothingness, aesthetically pleasing, even utilitarian forms are the same or equal. The debate will go on for much longer, but the bigger question is: How will ideas be captured in writing and practice to transform the future to our advantage? There should be a struggle for intellectuals to keep an open mind for beauty, value, truth, charity, connectedness and intellectual knowledge. Senior art members must not only write to restore sight, but willingly encourage all to purchase copies of the journal to support intellectual growth. How else will the world know where we would go and what we would be?

I strongly disagree with scholars who think scientific research is not possible in art. There is what is called practice led research and/or practice based research. Such research often falls within the general area of action research and is applicable to art, agriculture, biology, botany, architecture, medicine, building and any subject which is practice based. The main focus of the research is to advance knowledge about practice or to advance knowledge within practice. If creative artifact is the basis of contribution to knowledge, the research is practice based. If the research leads primarily to new understandings about practice, it is practice led. Practice based research is undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of originality and contribution to knowledge may be demonstrated through creative outcomes which include artefacts such as images, music, designs, models, digital media, performances and exhibitions. A practice based research PhD is distinguished from a conventional PhD because creative outcomes from the research process may be included in the submission for examination and the claim for contribution to the field. It must include a substantial contextualization of the creative work.

Practice based research deals with locating a problem in a practice that can lead to research which can be presented textually. Constant exploration in the studio or laboratory can eventually produce new knowledge and understanding. It may be based on tacit knowledge which emerges from personal motivation of learning, but which can be shared with others. Tacit knowledge is different from scientific knowledge that is testable and validated by science process. Tacit knowledge is difficult to transfer to another person by means of writing it down or verbalizing it. The ability to speak a language, play musical instrument or design and use of complex equipment requires knowledge that is not always known explicitly and is difficult or impossible to transfer to other users. It is unwritten, unspoken and hidden knowledge based on emotions, experiences, insights, intuitions and observations. We think of knowledge as something which can be recorded in words, visualized and taught. However, this is not always the case. Tacit knowledge is a class of knowledge that is difficult to communicate or write it down or visualize or transfer from one person to another.

They include:

- i) How to speak a language
- ii) Innovation
- iii) Leadership
- iv) Aesthetic senses
- v) Sales
- vi) Body language
- vii) Intuition (ability to understand things without using logic)
- viii) Humor

Tacit knowledge is knowledge that you do not get from being taught, or from books, etc. but you get from personal experience.

Scholars should embark on meaningful researches with a view to re-examining and reconstructing art and culture from their own perspectives. If the future of this discipline is to be ensured, the development of proper, relevant literature for teaching is imperative. People will benefit tremendously from reading literature by indigenous scholars on the arts and culture. The Journal of Art and Design is conceived along this direction. This volume, a compilation of papers from distinguished scholars from all over the country is wide in scope and rich in contents. The papers presented offer useful illuminating insights into wide areas such as sculpture, painting, textiles, ceramics, art appreciation, art pedagogy and performing arts. The areas covered involve methodology, aesthetics, experimentation, exploration, philosophical concepts, history and psychological issues. In view of the inter-relatedness of the discipline, there is need to adopt an interdisciplinary approach. The journal therefore contains articles on fine arts, industrial design and performing arts. By looking at the areas side by side readers will understand the common elements/terms which cut across them all like creativity; self-expression; organization or arrangement of forms, shapes, objects, ideas; training of the senses; association or examination of relationship between forms, objects and ideas; improvisation; rhythm; harmony; contrast; balance; pattern; composition; imagination; communication; observation; skill and practice of what is learnt.

Prof A.A. Mbahi

Professor of Art Education and Editor-in-Chief

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