





**UNIVERSITY OF JOS FINE AND APPLIED ARTS JOURNAL (UJFAAJ)**

Department of Fine and Applied Arts  
Faculty of Environmental Sciences  
University of Jos  
Jos – Plateau State.

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University of Jos Fine and Applied Arts Journal (UJFAAJ) is a peer-reviewed Journal. The journal helps to spread visual arts research findings and reports from the studio, theoretical and empirical works in the field in order to advance the knowledge base of practice led and practice based studies. The Journal is peer-reviewed and published twice in a year and welcomes contributions from academics, art connoisseurs, critics, and art Entrepreneurs.

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## **FOREWORD**

Dear Readers

The boundaries of knowledge are more explored when we read to rob minds with other academics who profess thoughts and research in writing.

As the Editor-in-chief, I present to you contributions by scholars, researchers, and artists in this peer-reviewed publication.

The UJFAAJ since it came has fostered critical discourse and projected diverse perspectives within the realm of Fine and Applied Arts. The journal is committed to promoting intellectual growth, stimulating creativity, and encouraging interdisciplinary approaches that push the boundaries of artistic exploration.

This issue offers a wide range of topics covering different aspects of contemporary art practices and culture in Art history, Painting, Sculpture, Graphics, Ceramics, and Textiles.

Every article in this journal on various topics has gone through a rigorous peer review process to ensure the standard of academic excellence. On this note, I wish to appreciate the editorial board, reviewers, and all those who contributed their time and expertise in ensuring the quality of this publication.

I want to encourage our esteemed readers to read the articles in this edition and I hope it will widen the scope of your understanding of the subject highlighted.

Finally, I want to especially thank all contributors to this scholarly journal, be assured that your contributions will go beyond the shores of our locality. I invite researchers, artists, and scholars to consider submitting their work to UJFAAJ for the next edition.

Yours sincerely,

**John Oyedemi Joshua PhD**

Editor-in-Chief

University of Jos Fine and Applied Arts Journal (UJFAAJ)

# EDITORIAL REVIEW: UNIVERSITY OF JOS FINE AND APPLIED ARTS JOURNAL (UJFAAJ) VOLUME 4(1) JUNE 2024

## BRIDGING TRADITIONS AND INNOVATIONS: CELEBRATING CULTURAL HERITAGE AND CONTEMPORARY ART PRACTICES

Welcome to the June 2024 edition of the University of Jos Fine and Applied Arts Journal (UJFAAJ), a publication that continues to showcase ground-breaking research and creative explorations within the field of fine and applied arts. This volume brings together a diverse collection of scholarly articles and artistic inquiries, reflecting the richness and complexity of Nigerian art and its intersections with culture, history, and contemporary practices.

**Delineating the Jos Burnt Market in Colours** Ephraim Dankyes offers a poignant exploration of the Jos Burnt Market's history and its emotional landscape through the lens of colour. His work underscores the resilience and rebirth of this significant cultural and commercial hub, demonstrating how colour can encapsulate and communicate complex narratives of loss and recovery.

**A Synthesis of Gbagyi Female Forms and Their Symbols in Sculpture** Doris Dauda's study delves into the cultural and symbolic significance of Gbagyi female forms, presenting an innovative synthesis in sculptural representation. By exploring various postures and stylizations, Dauda bridges traditional material culture with abstract art, contributing to the discourse on sculpture's role in documenting and celebrating cultural heritage.

**Synaesthesia Art: Interpreting Fela Anikulapo Kuti's Afrobeat Music as a Visual Commentary in Painting** Salako Adebayo Leonel and Nadama Mustapha Garba present a compelling analysis of synaesthesia in art, interpreting Fela Kuti's Afrobeat music through painting. Their exploration of cross-modal correspondences enriches our understanding of how auditory experiences can translate into visual forms, pushing the boundaries of contemporary art practices.

**The Rationale for Using Fluid Rendition in Studying Watermelon Painting** Aondover Gabriel Gyegwe and Ibrahim Umoru delve into the fluid characteristics of watermelon in painting. Their qualitative study critiques arbitrary studio terminologies, advocating for a reasoned approach to categorization. This paper highlights the importance of fluidity in capturing the essence of contemporary human experiences.

**Exchange of Tribal Attires Among Nigerians: A Tool for Ethnic Cohesion and Economic Development** Olive Adaobi Iweka proposes a novel approach to fostering ethnic cohesion and economic development in Nigeria through the exchange of tribal attires. Her study outlines how integrating this practice into a national program could promote unity and stimulate growth in the indigenous textile and fashion industries.

**Traditional African Batik Design: An Analysis of Techniques, Symbolism, and Contemporary Application** Lateef Adedayo Lasisi provides an insightful analysis of African batik designs, examining their techniques, symbolism, and modern applications. This paper underscores batik's enduring relevance and its potential to bridge traditional and contemporary artistic practices.

**Animation-Based Learning Instructions (ABLI) in Early Childhood Education in Higher Institutions of Learning in North-Central Nigeria** John Zaitu assesses the readiness and challenges of implementing animation-based learning in early childhood education programs. His study highlights the significant potential of ABLI to enhance teaching and learning, despite existing infrastructural and knowledge-based challenges.

**The Impact of Global Turbulence on Visual Arts** Emmanuel Jebechi Ofili and Ijeoma Felicia Urien explore the profound effects of the COVID-19 pandemic on visual arts. Their study reveals how artists adapted to global challenges, utilizing digital platforms to maintain art sales and exhibitions, thus demonstrating resilience and innovation in times of crisis.

**Exploring the Nigerian Creative Industries as Catalysts for Sustainable Development: Challenges and the Way Forward** Habib Mustapha, Ishaya Shunom Leo, and Semlek Mercy Andrew analyze the Nigerian creative industries' role in sustainable development. Their paper highlights both the significant contributions and the challenges faced by these industries, offering solutions to harness their full potential for national growth.

**Enhancing Art Production Through Modern Technology: Implications for the Nigerian Economy** Adeyemo Hakeem Bolaji and Etim Ekpenyong Mfon address the critical issue of inadequate skill acquisition due to the lack of modern technology in art education. Their comparative study advocates for better resources and policies to improve graduate quality and reduce youth unemployment.

**An Analysis of Exploratory Paintings with the Dagi Motif** Ibrahim Umoru and Aondover Gyegwe focus on the Dagi motif, a symbol of personal and cultural expression in Northern Nigeria. Their qualitative analysis of selected paintings explores the motif's artistic potential, setting the stage for future transformative work in painting.

**Aesthetic Coding Keyboard Chronicles: An Artistic Odyssey from Jos Plateau to the Global Stage** Jacob Enemona Onoja narrates his artistic journey of transforming discarded laptop keyboards into abstract art. His work exemplifies innovation and cultural connectivity, aiming to bridge divides and forge global connections through his unique artistic vision.

**The Intersection of Art and Digital Technology in Nigerian Art Practice** Jeremiah Unimke and Bojor Enamhe explore how digital technology has transformed Nigerian art practice. They highlight the shift from traditional techniques to digital methods, driven by advancements in artificial intelligence that offer enhanced speed, precision, and reproducibility. The paper emphasizes the creative potential of digital tools in preserving and promoting Nigerian cultural heritage and traditional aesthetics. By examining the works of contemporary Nigerian artists, the authors demonstrate how digital technology fosters innovation and cultural exchange. Through

literature reviews and interviews, the article contributes to the scholarly discourse on the role of technology in advancing art and culture in Nigeria.

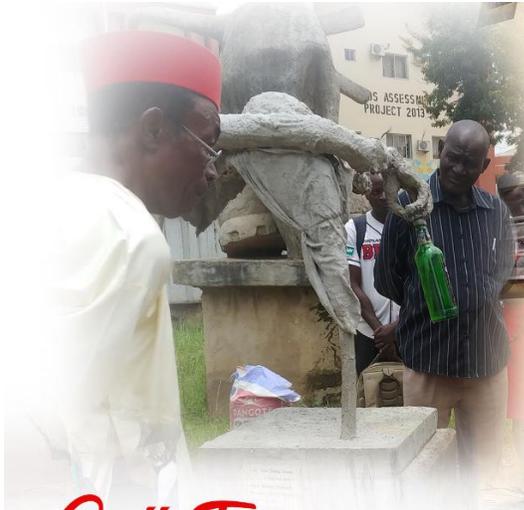
**Light And Lighting Aesthetics in Selected Contemporary Nigerian Paintings.** Akinwale Onipede & Timothy Olusola Ogunfuwa explores light and lighting aesthetics in selected contemporary Nigerian paintings, comparing their use of light with global masters like da Vinci and Van Gogh. It categorizes light into five types—Separation, Symbolicon, Reflection, Illumination, and Crystallization—highlighting its aesthetic and symbolic roles. This typological framework aims to deepen art analysis and expand research methodologies across cultures and civilizations.

This volume of UJFAAJ celebrates the dynamic interplay between tradition and modernity, individual creativity and cultural heritage, and local perspectives with global relevance. Each contribution reflects the journal's commitment to fostering scholarly excellence and artistic innovation. We invite you to explore these thought-provoking studies and artworks, which offer valuable insights and inspiration for the field of fine and applied arts.

**Dr. Jacob Enemona Onoja**

Editor

University of Jos Fine and Applied Arts Journal (UJFAAJ)



## Call For PAPERS

**VOL. 4  
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# UJFAAJ

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### AUTHORS' GUIDELINES

The paper should have the following structure

1. Title of the paper in block capital
2. Authors and affiliations (SURNAME IN BLOCK CAPITAL AND OTHER NAMES as initials e.g. KINGS Z. A.)
3. Abstract (150-250 words)
4. Keywords
5. Introduction - including motivation, aims (and for long paper, overview and references to related work (in separate action)
6. Main body - explanation of methods, data used, instrumentation
7. Results and Discussion
8. Conclusions
9. References in APA 6th edition
10. Paper should not exceed 15 pages for each presentation.

### TEXT FONT OF THE ENTIRE DOCUMENT

The entire document should be in Times New Roman.  
Font size 12 with double line spacing

### FIGURES, PLATES AND TABLES

Figure should appear throughout the text as close to their mention as possible and it should be in Arabic numerals, while plates should be in Roman numerals. figures and plates shouldn't infringe upon the page borders. tables must be centered according to the length of the caption. large table can be in one column in order to see them more clearly and avoid placing them in the middle of the columns. (Figure 1, Plate 1 and Table 1, should be used accordingly and appropriately where necessary).

### SUBMISSION OF THE PAPER

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