

**CONTEMPORARY ISSUES IN  
THE VISUAL ARTS  
IN NIGERIA**

# CONTEMPORARY ISSUES IN THE VISUAL ARTS IN NIGERIA

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## **Dedication**

This work is dedicated to the Eternal Glory of God, the Lord of all the Worlds, and to all who search for answers in the theory and practice field of visual communication design.

## Acknowledgements

A long period of concentrated thinking, writing and re-writing, usually characterized by a work of this nature that has to do with, issues in visual art and design in general, such a period of intense intellectual activity, could scarcely be possible without the enjoyment of good health, We want to say and publicly testify that God graciously granted us good health and blessing in his respect during the process of writing this book. To him, therefore, are the GLORY, HONOUR and POWER, forever, Amen.

There are many sources for the content of this book. Most of the ideas and approaches presented here have been assimilated over years of involvement in the course. Several individuals deserve special notice, however, because of the fundamental contributions they made to the content of this book. Among them are:

Late Professor of Art History, Ola Oloidi, Department of Fine and Applied Arts, University of Nigeria, Nsukka

Egbeke Aja, Professor of Philosophy, University of Nigeria, Nsukka.

Onwuka Njoku, Professor of History, University of Nigeria, Nsukka

Obasi Igwe, Professor of Political Science, University of Nigeria, Nsukka.

Finally, this supply of knowledge will be incomplete if we fell to express the unalloyed and unflinching prayer, understanding and support we have always received from Mrs Olanma Ogbu Uka, a Social Psychologist. Her encouragement and insights were instrumental in the development of this book, especially her reviewing and editing roles. On several occasions, she had read through the manuscript and made useful comments and suggestions. She is indeed an embodiment of a virtuous woman, many thanks to her for being wise and thoughtful.

All the persons acknowledged herein have no amount of share whatever in the incidental shortfalls that may be associated with this text. We are liable for the opinion expressed in this book, errors, acts of omission and or commission, blame or praises that may be attributed to it.

## **Preface**

This book aims to involve students personally, with practical and theoretical experience in visual art and design, simultaneously to give them a solid understanding of the concepts of visual art and design, it is a reflection of the needs, expectations and aspirations of staff and students of art and design in tertiary institutions about the need for strategies that might be effective in teaching and learning visual art and design ideas and concepts. It is viewed that it will be a vital aid to students preparing for a career in visual art and design (at both the undergraduate and postgraduate levels).

The book has fourteen chapters; with an introduction to contemporary issues in art and design. Chapter One discusses, appreciating and valuing diversity in teaching visual arts: goals and methods. Chapter two deals with art history and criticism: a new perspective, it also traces the history of art and design. Chapter three discusses art therapy: as a psychological approach to healing. Chapter four compares artistic and scientific research: its goals and methods. Chapter Five deals with the sociology of arts: art history. Chapter six sheds light on the role of Industrial design practice in Nigerian development seven studies Uli motifs: and looked into their aesthetics on architectural wall design in Nigeria. The Making of Meaning in Nsibidi visual method of Communication in Nigeria: Innovation and Development, is chapter eight. Chapter, nine deals with the integration of graphic design curriculum and standard in Nigeria Universities While ten identified sources and prevention of visual pollution in the Nigerian environment; Chapter eleven discuss fundamental issues in graphics design concepts: creativity and indigenous innovation in Nigeria. Twelve deals with imbining creativity and innovation, Chapter thirteen is on climate change and environmental sustainability: a visual communication design approach. And finally, fourteen is on child creativity and entrepreneurship development: a case of skill acquisition.

A textbook of this nature is not enough to accommodate full details of the specific areas. Attempt however was made to give necessary details as may be valuable for the proper grasp of the subject matters dealt with. The authors have tried to explain some technical terms where possible. It remains to emphasise that any shortcomings or errors of facts and interpretation are the exclusive responsibility of the authors.

**Dr G.O. Uka**

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