

VISUAL ARTS: EXPLORING THE RELEVANCE OF DIGITAL ART USING GRAPHICS, SCULPTURE AND ARCHITECTURE IN MODERN ART EDUCATION

AKHOGBA, Albert Ehi Ph.D.

akhogbaalbertehi@aauekpoma.edu.ng
+2348035708720

&

IGHALO, Matthew Osime Ph.D.

ighalomatthew@aauekpoma.edu.ng
+2348056459982

Department of Fine and Applied Arts,
Faculty of Environmental Studies,
Ambrose Alli University, Ekpoma,
Edo State, Nigeria

&

ISIWELE, A. Joseph Ph.D.

Isiwelejoseph@aauekpoma.edu.ng
+2348035822499

Department of Architecture,
Faculty of Environmental Studies,
Ambrose Alli University, Ekpoma,
Edo State, Nigeria

&

OSAWARU, Ilekhuogie Rex Ph.D.

ighalomatthew@aauekpoma.edu.ng
+2348038635966

Department of Fine and Applied Arts,
Faculty of Environmental Studies,
Ambrose Alli University, Ekpoma,
Edo State, Nigeria

Abstract

Digital art in the domain of visual arts as a communication vehicle of impacting modern art education in the global world has become one of the most relevant components of modern art education due to its contribution to visual communication, creativity, technological advancement, and digital landscape innovation in teaching and learning. In contemporary society, where communication is largely based on visual arts, digital art served as an ingenious elucidation platform through which actions, ideas, emotions, and information are visually expressed effectively. This paper explores the relevance of digital art using graphics, sculpture and architecture in modern art education by examining its conceptual foundations, historical development, educational relevance, technological influence, challenges, and prospects. This paper adopts historical analytic methods combined with qualitative approach. The primary and secondary sources of information were not left out. The paper reveals that the use of digital art enhances creativity, visual literacy, communication skills, and technological competence amongst educators in graphics, sculpture and architecture in modern art education. It further establishes that the integration of digital art into art education has transformed traditional teaching and learning processes, thereby preparing learners for the demands of the modern creative industry. The paper concludes that effective inclusion of digital art education requires adequate facilities, curriculum development, teacher training, and institutional support.

Keywords: Visual Arts, Digital Art, Graphics, Sculpture, Architecture, Communication, Modern Art Education.

Introduction

Visual arts encompass creative disciplines that produce primarily artworks that can be appreciated through sight. This broad category covers fine arts (painting, sculpture and architecture) while applied arts (graphics, ceramics, metal design and textiles). Art education has continually evolved in response to social, cultural, and technological changes. In recent times, digital art landscape in visual arts has emerged as a cardinal area within art education because of its relevance to foster communication, design, media production, and digital culture (Zhihui, Baoqiang, Huihui, & Lin Cai, 2025). The modern world relies heavily on visual communication through digital advertisements, digital platforms, websites, motion graphics, illustrations, branding, animations, sculpture,

architecture, and multimedia presentations. As a result, digital art education has become increasingly relevant in preparing educators in graphics, sculpture and architecture to participate meaningfully in contemporary society. The new technology can also enable people to obtain images that cannot be obtained with the naked eye through zooming, slow-motion and other methods. Lindsay Waters said that Benjamin's research path is similar to Aristotle, the pioneer of classical art theory, because he "explains art from the most basic point like a mechanic" from a technical point of view, but is different from the proposal of Aristotle's classical parody Path, Benjamin explained the change in the way of modern mass art acceptance caused by mechanical reproduction technology on the basis of optimistic discussion of the disappearance of artwork "spirit" caused by mechanical reproduction technology (Hooper, 2017).

Digital art in modern art education refers to the study and application of visual elements and principles of design such as line, forms, textures, colours, typography, symbols, illustrations, and digital imaging and dominance, contrast, balance, proportion, repetition and variety respectively for communication and aesthetics purposes (Akhogba, 2018). Unlike traditional art practices that focused primarily on drawing and painting. Digital art landscape combines creativity with technology to produce visual solutions to communication problems. It enables students to express ideas clearly while developing technical and visual competence. According to Chongyang, Gulmira, Jie, Bingjie, and Nurbubu (2025), the integration of digital art graphics into art education has transformed the teaching and learning processes. Educational institutions now incorporate computer-aided design, computer graphics, digital illustration, animations, and graphic design into their curricula to meet the milieu changing demands of the creative economy. Digital art education, therefore, serves not only as a means of visual expression but also as a tool for innovation, entrepreneurship, and professional development (Akhogba, 2026).

Art Conceptualized

There are diverse and conflicting philosophies of what 'art' is; even the professional could be made to look perplexed. The necessity to know the meaning of art, how it affects children and how it influences society cannot be over emphasized. Art has been defined by many scholars in the areas of art, philosophy, anthropology, history and art critics in different perspectives; each usually based his or her definition on personal encounter and various ways in which art manifests itself or acts on the percipient. Thus, to some people art is nothing more than a drawing, a painting or craft or the ability to perform any of the three activities. The level of this ability notwithstanding to some, art is the special skill applied to anything be it cooking, sewing or gardening while others say that art is any object of sight that is capable of making someone happy, whether natural or man-made (Akhogba, 2018).

In the words of Banjoko (2000), art originated from a Latin word *arti* which means to do well. Art activities could be traced back to the early man, who wrote and drew on cave walls, rock surface, wood and hides. Although most of these materials are aged, weathered and perished, Banjoko (2000) in the same vein, further settled art as a subject that studies human being and his beautiful environment together with his culture, how he communicates within the culture, and the degree of his appreciation for the works of art and preservation of his culture. According to Gombrich (2005), art may be characterized in terms of mimesis (its representation of reality), expression, communication of emotion, or other qualities. During the Romantic period, art came to be seen as a special faculty of the human mind to be classified with religion and science.

Sulaiman (2005) defined art as the power, energy or ability of doing anything not taught by nature instinct. It is both a process and a product. The process involves the manipulation of a material to produce a result which becomes the product. This product is also visible and can often be touched and felt (Wangboje, 1985). Wangboje in Akhogba (2018) further buttressed that art is the visual representation of human thoughts and feelings. Egonwa (2011) posited that art is the stimulation of an experience in forms and images with materials that can be seen. Uzoagba (1982), in a broad sense defined art as a human conception made manifest by the skillful use of a medium. Based on these definitions above, one can see vividly that art signifies not only the power of doing things but also the doing itself and even things done, for example, the Benin art, Igbo-Ukwu art, Ife art and Nok art.

Caleb (2009) concludes that art is a process, which involves the use of materials to produce a visual object or a product. In the artistic sense art covers the following: painting, sculpture, graphics, drawing, ceramics, textiles, architecture, technical drawing, furniture, metal work. Enamhe and Echeta in Akhogba (2018) see art as a visual language whose statement records man's response to a multiplicity of environmental stimuli. Such stimuli can be social, political, cultural or even religious in closed or open societies. From art education perspective, art means the application of the methods and techniques of teaching and learning art. The essence of philosophy of art education is research function, teaching function, speculative function, prescriptive function, and analytic function, building intellectual capacity of art educators, developmental and moral function of the child. Art

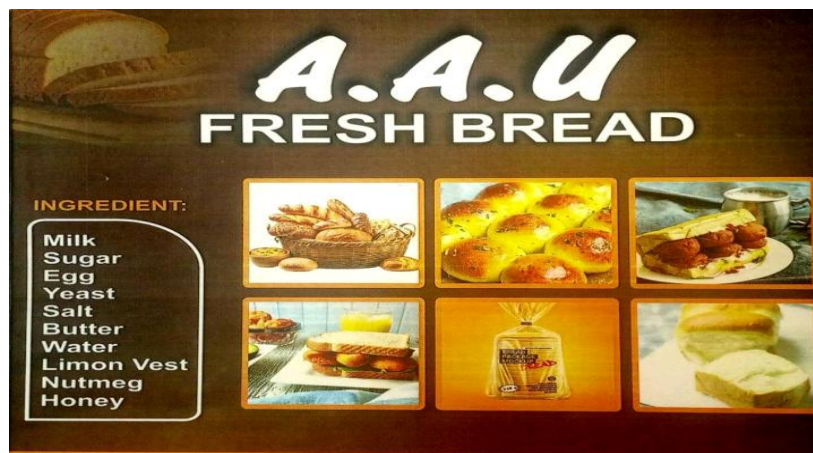
education deals with the study of art both formal and informal as well as various methods of teaching and learning art, the socio-economic and political relevance of art in the society (Emokpae, 2001).

Concept of Digital Art

Digital art is referred to artistic works or practices that utilize digital technology such as computers, algorithms, and software as an essential part of the creative or presentational process. It replaces traditional materials like paint and canvas with pixels, light and code, revolutionizing how art is made, distributed and collected. Architecture is inclusive. Digital art is any artistic or architectural work created using technology, ranging from 2D and 3D computer graphics to Artificial Intelligence (AI) and Visual Reality (VR) experiences. Digital art is a broad medium that uses computer technology to create visual works such as digital paintings, 3D sculptures, animation and algorithmic or AI – assisted art (Akhogba, 2026).

For visual purpose, the word visual art as regards to this paper will cover graphics, sculpture and architecture. This is because of the relationship in the paper.

Figure 1: Graphics



Akhogba, Albert Ehi, *AAU, Special Bread*, 2026, CorelDraw, Free Size, Photo by the Artist

Brief Description/Interpretation

Ambrose Alli University, Ekpoma, Edo State, Nigeria, is one of the first State University in Nigeria, if not the first precisely. According to Ambrose Alli University (AAU), Ekpoma Instagram Gourmet (2019), AAU Special Bread is a highly popular, freshly baked loaf sold by a well-known bakery and takeout spot on campus. This Special Bread currently costs about 1,700 naira and is widely favored by students and staff for its soft texture and rich taste blended milk, sugar, egg, yeast, salt, butter, water, Limon Vest, Nutmeg and honey. “AAU, Special Bread” is visually and graphically represented in the visual image above.

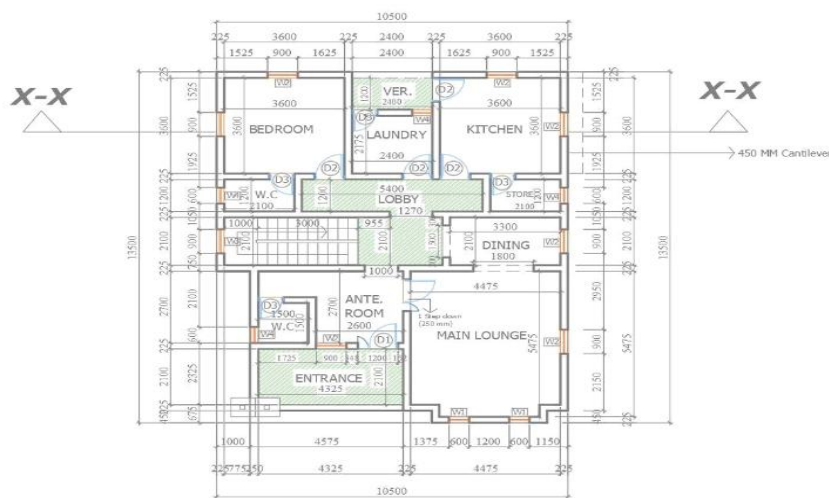
The idea of AAU Special Bread was bathed in the era of Prof. A. I. Onimhawo as the Vice Chancellor of Ambrose Alli University, Ekpoma, Edo State, Nigeria in view of addressing the challenges of underfunding of the institution by former Governor, His Excellency Godwin Obaseki. At this high demanding moment, the then Vice Chancellor must brainstorm on the way forward by key into AAU Special Bread as internal generated revenue (IGR). In doing this great venture, one of the resourceful lecturers, Dr. Akhogba Albert Ehi in the Department of Fine and Applied Arts was commissioned to design a wrapper for the so called “AAU Special Bread” for optimal, luxuriant, precision and accuracy in design.

In this graphical artwork, two dimensional (2D) was used. This allows the designers to create two dimensional designs and reproduced without losing quality. Two dimensional (2D) CAD involves creating flat drawings that have only length and width. It is similar to traditional manual drafting but done digitally through CorelDraw.

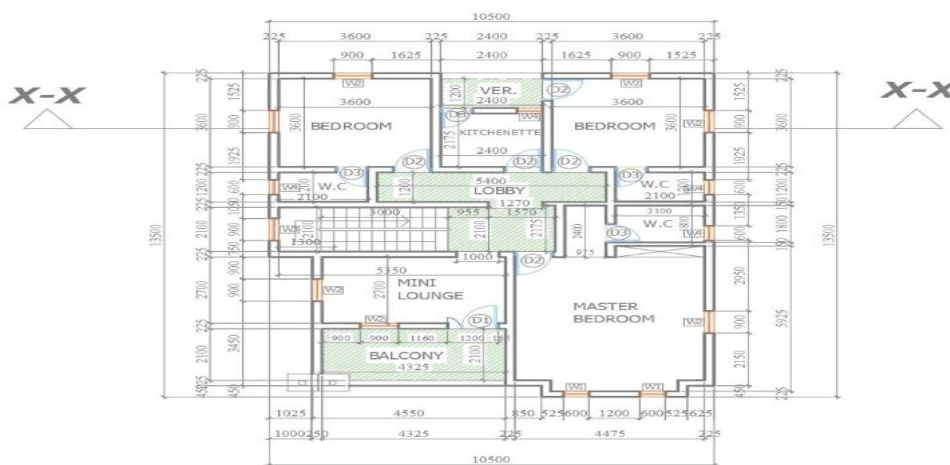
Figure 2: Architecture



Isiwele, Joseph Ahamiabaloyai, *4 Bedroom Maisosnette*, 2025, Autodesk Revit software, Photo by the Artist



Ground Floor Plan



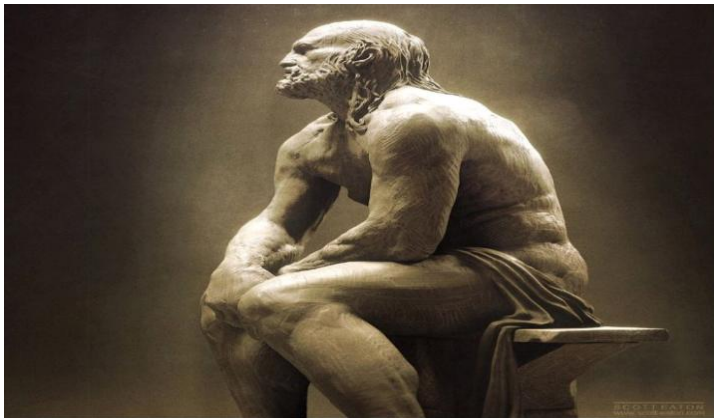
First Floor Plan

Brief Description/Interpretation

The above beautiful and colourful edifice design in visual art form is figuratively, a representation of a master plan through computer-aided design (Autodesk Revit software) tailored to fit into a small piece of land for our client who resides at the reserved part of Benin City. This design has the following spaces on the ground floor. A well-defined entrance of 4.33 M by 2.1 metres, followed by a spacious ante room (a design functional space to help aid circulation and privacy), which houses a visitor's toilet. Still on the ground floor, there's the main lounge, dining, kitchen which has a store and spacious verandah of 1.2 metres by 2.4 metres. The ground floor also has a laundry which has a direct linking door to the back verandah. A standard staircase of 2.1 m (width) by 4.5 m length was strategically designed in the centre of the building for effective transitions and vertical circulation between the ground and first floor.

The upper floor level houses a private family lounge (with a balcony attached to it), three (3) bedrooms all en-suite for, and a functional kitchenette of 2.18 metres by 2.4 metres to reduce the stress of walking down to the main kitchen always. Worthy of note is the fact that the design was strategically designed bearing in mind modular coordination, by applying a semi-grid system, thereby achieving balance, effective utilization of limited plot size, as well as saving construction cost, without compromising design standard.

Figure 3: Sculpture



Scott Eaton, *Hephaestus Sculpture*, 2026, <https://www.scott-eaton.com>

Brief Description/Interpretation

The above figure 3 in this paper represents digital sculpture. Digital sculpture over the years has evolved through various stages or processes. These developmental stages are centered mainly on materials and techniques/styles, and have greatly influenced the way sculpture is perceived globally. Digital sculpture, however, is a unique aspect of a progressive and modern fabric of development in the sector and therefore represents an era in which technology dictate the course of modern art. It involves the deployment of computer software, instead of the traditional materials like clay and stone to create three-dimensional (3D) designs. These specialized tools are used by artists to shape, carve, smooth and refine virtual objects with high precision thereby allowing complex designs to be created, edited and produced effectively.

According to Wikipedia (2026), it is "the process of using software to manipulate a virtual object as if it were made of real-life clay". The source further stated that "artists use digital brushes to push, pull, pinch and smooth the material to create intricate 3D models, which are then used in video games, movies and 3D printing". Some of the popular software mostly used in the process are ZBrush, Blender and SculpGL. Together, they offer a wide variety of digital impetus which enables the artist render a highly detailed organic sculpture and they are very effective for sculptors to be or beginners. This digital process involves conceptualization, blocking out, refining as well as rendering and exporting.

Concept of Digital Art/Graphics in Modern Art Education

Graphics refers to visual representations created for the purpose of communication, information dissemination, and aesthetic expression. In art education, graphics involves the process of organizing visual elements to communicate specific ideas or messages effectively. It encompasses traditional graphic processes such as drawing, printmaking, and illustration, as well as modern digital practices including computer graphics, animation, and multimedia design (Zhao & Cai, 2023). Modern art education recognizes graphics as both an artistic and

communicative discipline. Graphics combines visual creativity with functional design principles to produce images that are meaningful and visually engaging. Elgammal (2017) explains that through graphics education, students learn how to manipulate colours, typography, layout, texture, shape, and composition to achieve artistic goals and communicative objectives.

The emergence of digital technology has expanded the meaning and application of graphics in art education. Students now engage with software applications and digital tools that allow them to create sophisticated visual designs (Mackensi, 2025). This technological integration has made graphics education more robust, dynamic, interactive, and professionally relevant.

Historical Development of Graphics in Art Education

The history of graphics in art education can be traced to early forms of human communication, such as cave paintings, symbols, pictographs, and manuscripts. These early graphic representations were used to document events, communicate ideas, and preserve cultural knowledge. Over time, developments in printing technology, illustration, and visual design contributed to the growth of graphics as a specialized artistic field. The industrial revolution significantly influenced graphic communication through the development of posters, hand bills, advertisements, packaging, and mass printing. During this period, graphic design became very relevant medium for public communication and commercial activities.

Art institutions gradually incorporated graphic arts into educational programmes to train artists and designers in visual communication techniques. Elgammal (2017) observes that the introduction of computers in the twentieth century revolutionized graphics and art education. Computer graphics transformed traditional design processes by introducing digital tools for image creation, editing, and reproduction. Educational institutions began to teach digital graphics, animation, and multimedia design alongside traditional artistic practices. Today, graphics education has become inseparable from technological innovation, as digital platforms continue to shape visual culture and artistic production.

Relevance of Graphics in Modern Art Education

One of the major relevance of graphics in modern art education is it's the ability to facilitate effective visual communication. Graphics enable artists and designers to communicate messages quickly and clearly through visual elements. In contemporary society, visual communication dominates advertising, branding, journalism, education, entertainment, and social media. Students of art education learn how to create visual messages that attract attention and convey information effectively (Zhihui, Baoqiang, Huihui, & Lin Cai, 2025). Through poster design, illustrations, info graphics, and digital media, graphics help learners understand the relationship between visual aesthetics and communication. This knowledge prepares students to function effectively in a visually oriented world.

Enhancement of Creativity and Imagination

Graphics encourages creativity by allowing students to experiment with ideas, forms, colours, symbols, and layouts. The process of creating graphic designs requires imagination, originality, and problem-solving abilities. Students are challenged to develop innovative visual solutions that meet specific artistic or communicative objectives. Hong, et al., (2024) assert that modern graphics education also promotes conceptual thinking, where learners move beyond imitation to develop unique creative expressions. Digital tools further enhance experimentation by providing endless possibilities for image manipulation, colour variation, and visual effects. Consequently, graphics education nurtures creative confidence and artistic independence among students.

Architecture as a Vehicle of Art Education in Esanland

Birds live a great deal of their lives in nests. Similarly, domestic animals such as horse, cattle and sheep etc. as known for inhabiting in enclosures called pens. On a higher level, humans dwell largely in houses. Ogbobemebenedict in Akhogba (2018) defined a house as a building made for people to live in. Hornby (2010) defined architecture as the art and study of designing buildings. According to Ahianba (2013), architecture has been the function reflecting the level of consciousness, limitations, potentialities, need and aims of the people. This is also applicable to Nigeria and specifically Esan. Ahianba in Akhogba (2018) further tied Esan architecture to the culture of the people, as both are inter-dependent for each to blossom. Akhogba (2018) did not relent but further opined that geographical factors such as vegetation, topography and availability of water were paramount in location of settlement. He moves further and said that by virtue of the historical and cultural linkages of Esan to Benin Empire, its architecture exhibits the same features and characteristics.

Buildings in Esanland were of thatched roof and mud walls. Floors were left not screened and some furniture like beds and benches were covered in mud. About four builders were required for traditional building construction.

At the later part of the 19th century the use of cement and corrugated iron roofing sheets became common and pronounced. In Esanland, one parameter that has often been neglected in architectural design of building is the living pattern and cultural setting of the people (Ahianba, 2013). Esan traditional buildings are in rectangular and square shaped with a courtyard and no fencing. Traditional use of courtyard in Esan as an ethnic group in Nigeria before the colonial era was extensive. It was used mainly in residential buildings and palace, in the various villages and towns. The traditional psychological and anthropological concept of courtyard is that it characterizes the social status, wealth, integrity and family size. This is an indication of the fact that it is of symbolic relevance to the Esan people (Ahianba, 2013). The above fact is not deferent from what is obtainable in Ibo. Basden (1966) lends a hand here by saying the walls of the building are of puddle clay and the roof is constructed of bamboo or split palm stems thatched with grass or palm leaf mats. Presently, one can still find a handful of these mud/thatched houses in some nooks and crannies of some Esan villages in Edo state, Nigeria. The same is applicable to the Yoruba of the west and the Hausa of the north, etc. Anyone visiting the town of late will certainly lend credence to the very fact, as there are a handful of modern structures vividly situated on several parts of the thirty-five Kingdoms in Esanland. While some are still undergoing construction, others have been successfully completed. No doubt, these new buildings that come in all sizes and shapes have contributed immensely in giving Esan town a facelift.

Development of Visual Literacy

Visual literacy refers to the ability to interpret, analyze, evaluate, and create visual images effectively. In the modern digital era, individuals constantly interact with visual information through television, websites, social media, advertisements, and digital interfaces. Graphics education helps students develop the capacity to understand and critically interpret visual messages. Through the study of graphics, students become aware of how images influence perception, emotion, and communication. They learn to analyze the meaning, symbolism, and cultural implications of visual representations. This understanding enhances critical thinking and enables learners to become informed consumers and producers of visual culture.

Technological Advancement in Art Education

The integration of technology into graphics education has transformed modern art teaching and learning. Computer graphics software such as Adobe Photoshop, Illustrator, CorelDraw, Canvas, and animation applications have expanded artistic possibilities and improved creative efficiency. Technology enables students to create high-quality digital illustrations, motion graphics, animations, and multimedia presentations (Hong, et al., 2024). It also allows educators to adopt interactive teaching methods that enhance student engagement and practical learning experiences. Digital graphics education prepares students for careers in contemporary creative industries where technological competence is essential.

Furthermore, online learning platforms and digital resources have increased access to graphics education beyond traditional classroom environments. Students can now participate in virtual studios, online tutorials, and collaborative digital projects, thereby broadening their artistic exposure and technical knowledge.

Contribution to Career Development and Entrepreneurship

Graphics education contributes significantly to career development and entrepreneurship in modern society by equipping students with creative, technical, and professional skills required in the contemporary labour market. As digital communication and visual media continue to expand globally, the demand for skilled graphic professionals has increased across various industries. This has made graphics one of the most relevant and commercially valuable areas of modern art education. Students trained in graphics acquire competencies in visual communication, digital illustration, branding, typography, animation, and multimedia production. These skills prepare them for employment opportunities in advertising agencies, publishing firms, printing presses, television and film industries, web development companies, fashion organizations, and entertainment industries (Bansal, Nawal, Chamola, & Herencsar, 2024).

The rapid growth of social media and digital marketing has further increased the need for graphic designers and content creators who can produce visually engaging materials for businesses and organizations. Graphics education also promotes entrepreneurship by encouraging students to establish independent creative enterprises. According to Hong et al. (2024), many graduates become freelance designers, illustrators, digital artists, or owners of design studios where they provide services such as logo creation, branding, printing, packaging design, motion graphics, and social media content development. Through these entrepreneurial activities, individuals generate income, create employment opportunities, and contribute to economic growth.

Furthermore, graphics education supports self-reliance and skill acquisition among youths. In many developing societies where unemployment remains a challenge, graphics provides practical vocational skills that enable individuals to earn a living independently. Students can apply their knowledge in both physical and digital

marketplaces, thereby expanding their economic opportunities beyond traditional employment structures. The integration of technology into graphics education has also widened career possibilities in areas such as animation, game design, user interface design, digital advertising, and multimedia communication (Gu, Wang, & Gu, 2023). As a result, graphics education not only develops artistic talent but also prepares students to adapt to the evolving demands of the global creative economy.

Promotion of Cultural Identity and Preservation

Graphics also play an important role in preserving and promoting cultural identity. Graphic artists often incorporate indigenous symbols, motifs, colours, and visual traditions into their designs. Through this process, graphics become a medium for documenting cultural heritage and communicating cultural values (Elgammal, 2017). In art education, students are encouraged to explore local artistic traditions and adapt them into contemporary graphic designs. This integration of traditional and modern aesthetics promotes cultural continuity while encouraging innovation.

Graphics, therefore, contribute to the preservation of indigenous knowledge and artistic heritage in an increasingly globalized world. Graphics play an important role in promoting cultural identity and preserving indigenous heritage in modern art education. Through graphics, traditional symbols, motifs, patterns, colours, and cultural designs are incorporated into contemporary visual communication, helping to preserve cultural values and artistic traditions. Students are encouraged to explore and adapt local artistic elements into modern graphic designs, thereby strengthening their understanding and appreciation of cultural heritage.

Graphics also serve as a medium for documenting and preserving historical narratives, customs, and indigenous knowledge. Traditional artistic practices that were once transmitted orally can now be preserved through digital illustrations, animations, posters, and multimedia productions. This helps ensure that cultural traditions remain relevant and accessible to future generations. In addition, graphics education promotes cultural pride and national identity by encouraging learners to combine traditional aesthetics with modern design techniques. In Nigeria, for example, indigenous motifs such as Yoruba patterns, Igbo uli designs, and Hausa decorative symbols are often integrated into graphic artworks and visual communication materials (Abodunrin, 2019).

Digital technology has further enhanced cultural preservation by enabling artists and educators to share cultural content globally through websites, social media, and digital archives. Despite challenges such as globalization and the growing influence of foreign visual styles, graphics remains a valuable tool for preserving and promoting cultural identity in contemporary art education (Bansal, Nawal, Chamola, & Herencsar, 2024).

Teaching and Learning Graphics in Modern Art Education

The teaching of graphics in modern art education combines theoretical knowledge with practical studio experience. Educators employ various instructional methods to develop students' technical, creative, and communicative abilities (Zhao & Cai, 2023). Demonstration remains one of the most effective methods for teaching graphics because students learn by observing practical processes and techniques. Teachers demonstrate drawing methods, software applications, colour manipulation, and design procedures while students practice independently.

Project-based learning is also widely used in graphics education. Students engage in practical projects such as logo design, poster production, branding, digital illustration, and packaging design. These activities encourage active participation and problem-solving. Collaborative learning has become increasingly important in modern graphics education. Students work collectively on design tasks, exchange ideas, and critique one another's work. This approach develops communication skills, teamwork, and creative interaction. Digital learning environments further enhance graphics education through multimedia presentations, online tutorials, and virtual design platforms. These technologies make graphics instruction more interactive, accessible, and adaptable to contemporary educational needs.

Challenges Facing Graphics in Modern Art Education

Despite its superb relevance, graphics education faces several challenges, particularly in developing countries like Nigeria, Ghana etc. One major challenge is the lack of adequate technological facilities such as computers, graphic tablets, software applications, internet access, and multimedia studios (Hong et al., 2024). Many educational institutions still operate with limited resources; thereby restricting effective graphics instruction. Another challenge is the shortage of qualified teachers with expertise in digital graphics and modern design technologies. Some educators were trained primarily in traditional art methods and may lack competence in contemporary digital practices.

Poor funding also affects the development of graphics education. Graphic software, digital equipment, and technological infrastructure are often expensive to acquire and maintain. This financial limitation hinders effective teaching and learning. Mackensi (2025) explains that, in addition, unstable electricity supply and limited internet connectivity negatively affect digital graphics education in many regions. Students may also encounter difficulties accessing modern design tools outside the classroom. Resistance to technological change remains another issue. Some institutions continue to prioritize conventional art practices while neglecting to integrate digital graphics into the curriculum. This limits students' exposure to modern creative opportunities and technological advancement.

Prospects of Graphics in Modern Art Education

Emerging technologies such as artificial intelligence, virtual reality, augmented reality, and motion graphics are expanding the scope of graphics education. Artificial intelligence tools now assist designers in generating visual concepts, editing images, and automating creative processes. Virtual and augmented reality technologies are also creating immersive artistic experiences that redefine visual communication and artistic interaction (Bansal, Nawal, Chamola, & Herencsar, 2024).

The growing influence of digital media industries suggests that graphics education will continue to gain importance in schools, universities, and creative institutions. Educational systems are increasingly recognizing the need to integrate digital literacy and graphic communication into contemporary curricula. Future graphics education is expected to emphasize interdisciplinary learning, where students combine artistic creativity with technological innovation, communication studies, and entrepreneurship. This development will further strengthen the role of graphics as a major component of modern art education.

Conclusion

Conclusively, graphics in visual arts has become an essential aspect of modern art education because of its contribution to creativity, communication, technological advancement, and cultural expression. Through graphics education, students develop visual literacy, creative thinking, technical competence, and professional skills necessary for participation in contemporary society. The integration of digital technology into graphics education has transformed traditional artistic practices and expanded opportunities for innovation and career development. Graphics not only enhance artistic expression but also support communication, entrepreneurship, and cultural preservation. Although graphics education faces challenges such as inadequate facilities, limited funding, and insufficient technological infrastructure, its future remains promising due to the growing demand for visual communication and digital creativity. Educational institutions, governments, and stakeholders must therefore invest in technological resources, teacher training, and curriculum development to ensure effective graphics education in the modern era.

Recommendations

Educational institutions should provide modern technological facilities and graphic design software to support effective teaching and learning in graphics education. Art educators should receive regular professional training in digital graphics and emerging technologies to improve instructional quality. Governments and educational policy makers should integrate graphics and digital literacy fully into art education curricula at all levels of education. Schools should also encourage practical studio experiences, project-based learning, creative experimentation in graphics education and the teaching and learning of visual arts as a subject should be encouraged in the morning lesson in schools. Adequate funding should be allocated to establish multimedia studios, computer laboratories, and internet facilities necessary for modern graphics instruction.

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