WHAT SHOULD GRAPHIC ARTISTS DISPLAY IN ART EXHIBITIONS IN NIGERIA?

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Abstract

A quick glance at various art exhibition halls in Nigeria reveal lots of sculptural pieces, paintings, textiles and drawings dominating the scene, with a very few prints, cartoons, videos and photographs, hanging here and there in exhibition venues. While a few practicing graphic artists display photographs and digitally manipulated images in exhibition halls, many have little or no clue of what to display in art exhibition halls, unlike painters and Sculptors who are always ready to display finished work in any media. Again, graphic artists mainly produce functional and industrial art and as a result, do not deem them fit to be exhibited. Thus this study shall highlight what visual communication design is, areas of specialization, and academic curriculum for the subject matter, thereby establishing what a practicing visual communication artists should display in both solo and group art exhibitions in Nigeria. The research method was literature review and discussions using samples of commissioned and personal works of some graphic artists as examples. The inference drawn from this research handed a vivid picture of what and how graphic artists should prepare for exhibition, market their creative prowess and help reposition their quest for identity among the Nigerian artists.

Keywords: Visual communication, Art exhibition, Graphic designs, Design, Graphic Artist

Introduction

Also known as graphic artist, brand identity developer, visual communication designer, communication designer, graphic artists are visual communicators, who create visual concepts by hand or by using computer software. They communicate ideas to inspire, inform, or captivate consumers through both physical and virtual art forms that include images, words, or illustrations. "Graphic design imposes an order and structure to the content in order to facilitate and ease the communication process, while optimising the likelihood that the message will be received and understood by the target audience," (noted Gavin & Harris, 2009, p. 10). Whether the designer is

employed or is his own boss, their end goal is to meet up with their client's demand. By using a variety of media at their disposal, they communicate a particular idea or identity to be used in advertising and promotions and other utilitarian purposes such as entertainment and education.

Graphic artists combine art and technology to communicate ideas of which they may use a variety of design elements to achieve artistic or decorative effects. They develop the overall layout and production design for advertisements, brochures, magazines, and corporate reports. Graphic designers work with both text and images. They often select the type, font, size, colour, and line length of headlines, headings, and text. Graphic designers also decide how images and text will go together on a page or screen, including how much space each will have.

Art exhibition is traditionally the space in which art objects are displayed for a particular audience, for the reason of appreciation and purchase of works of art in view. Art exhibition had endured through time since 18th century and is usually organized by visual artists to display their styles, philosophies and technique for the public. It is usually arranged by group of artists, two or one artist as the case may be. When one artist displays his work, it is called solo art exhibition, while two artists display is regarded as either duo or two-man exhibition. Such expositions may present photographs, drawings, video, sound, installation, performance, interactive art, new media art or sculptures therein. It is an avenue for artists to popularize themselves and their styles, and above all, market their works. "Art exhibition, by its nature, holds a mirror up to society, reflecting its interests and concerns while at the same time challenging its ideologies and preconceptions" (Cline, 2012 p 3). Before French revolution in 1789, artists of various movements and school of thoughts had used art exhibitions as a medium of spreading their ideologies.

Today, a view of Art displays in Nigerian cities, paintings, drawings, sculpture, photography, installations, craft and textiles dominate the scene, thus leaving very little or no graphic art pieces. Graphic Artists who work in industries seem not to be interested in Art shows Artists are relegated to the background in terms of visibility of their works in Nigeria.

In view of this, this research focuses on investigating the problems of graphic artists, why they scarcely exhibit, unlike their counterparts in textiles, ceramics, sculpture, painting, and what graphic artists should display in art exhibitions in Nigeria in quest of identity among their peers. The finding is expected to redirect graphic artists in Nigeria as to what to exhibit, how to prepare their works, and how to seek popularity through art displays.

Purpose of the Study
This study aims to ascertain what graphic Artists should display in Art shows, in view of their poor participation as observed in various past and present art exhibitions in Nigeria.

Literature Review
Overview of Graphic Art, Design and Communication

It is no doubt that graphic art, design and communication could be traced back to time immemorial. Thanks to Archaeological discoveries that unveiled findings that spanned throughout centuries. Archaeological discoveries such as markings and inscriptions on various surfaces have proven greatly that ancient humans thrived in communication and record keeping. A good example is in the ancient Sumer where inscriptions are drawn on clay tablets. According to Meggs and Purvis (2012, p. 8), an abundance of clay in Sumer made it the logical material for record keeping, and a reed stylus sharpened to a point was used to draw the fine, curved lines of the early pictographs. The clay mud tablet was held in the left hand, and pictographs were scratched in the surface with the wooden stylus. We infer from the submission that both record keeping and communication arose out of necessity. Findings through centuries afterwards revealed certain inventions such as mechanized printing devices that aided visual communication. Among such are the Chinese moveable type, Johannes Gutenberg's fifteenth century version, by Louis Daguerre in 1839, late 19th century invention of Personal computer, deskjet, laserjet and the more recent digital printers. Tracing the history of visual communication cannot be exhausted as it is not the focus of this study

Graphic design is a special branch of applied arts (or industrial design) that deals with many facets of the society. It entails the use of perfect creative technicality, both in traditional and digital methods (Amano, 2006, p. 1). Amano's argument reveals that graphics has vast areas of specializations, spanning from two dimensional art forms like logo, layout, branding, illustration, photography, to motion designs such as cinematography, animation and motion graphics.

Although Design schools had existed to make design education a legitimate academic activity, there is still a quest for a distinct function-based identity by the graphic artists because graphic design is merged with Fine Arts areas in many Nigerian Tertiary institutions. Speaking about graphics, FitzGerald (2010, p. 127) agrees that:

> The field continues the process of establishing its own distinct
> identity. A major aspect in this effort, especially at the academic
> level, is crafting a model to describe design activity and evaluate
> its products. Students, practitioners, and audiences have some
> basic questions. What circumstances bring a design artifact into
> being? How should we critique it, once it's made?

FitzGerald's question posits that design schools have not completely established their identities. Across art schools in Nigerian tertiary institution, graphics is usually housed under 'Applied arts' or 'industrial design', of which Ceramics, Textile design and fashion are all independent parts of the unit. Design literacy and awareness are taught in design schools, to keep certain standard and ethics afloat. True design literacy requires a practical and theoretical understanding of how design is made and how it functions as a marketplace tool as well as a cultural signpost, which takes years of learning and experience to acquire (Heller, 2004, p. 14). Heller's view is that graphic designers are those who transform these knowledge bagged over the years of schooling into practice, more especially applying the formal elements and principles

of design. In some cases, designers apply texts to convey a message but not the conventional manner used by writers. To designers, the arrangement of letters is as important as their meanings.

Functions of Graphic Art and Design

Fundamentally, Industrial design carries utilitarian functions. In fact, life itself is synonymous with graphics, design and industry. Graphic art products and services span through all aspects of human endeavor, and all sectors of a countries economy, including education, health, government, entertainment and virtually in every gross material phenomenon. Graphic art and design aids shaping the modern society through meaning making, signal sending and cognition. Fundamentally, graphic designs communicate through visual metaphors of images, texts and other elements.

Andersen (2019), writing on functionality of graphic art and design, avers that graphic design interfaces with every aspect of human lives from artefacts that appeal for our attention to visual platforms on which we base daily interactions. From the above, we agree that there is no aspect of human endeavor that is not interlaced with communication. The human milieu which is made up of political, economic, social and technological external factors also influence the way we make, consume and perceive visual communication design (Visual Paradigm, 2020).

Like the Palaeolithic within his successive Pleistocene Epoch environment (Jaiswal, 2016), the discipline of graphics design, is today significantly influenced and reshaped by the demands of external factors too. Hence in this context, we may infer that the curriculum guiding the body of graphic design training, should point artist towards developing visual communication solutions that address external demands whether they be political (government rallies & campaigns, civil liberty, liberalism or nationalism), economical (industrial, e-commerce, retailing, marketing and finance), social (media, aesthetic, entertainment, education, lifestyle; fashion, cultural, religion, ethics, morals and traditional) or Technological (Digital media, service design, web innovations, print technology, AI-needs, space technology, Art in medicine, transportation, the internets, and so on.

Genres of Graphic Art and Design for Practice and Teaching

Graphic design is a career specialty which can be developed through practice, studies and research altogether. Some regard Graphics as "everyday art". Reason being that it is an aspect of industrial design which requires certain materials to mass-produce the model produced by the visualiser or the artist. The modern society cannot sojourn without dissemination of adequate information. In general terms, products and services apply information to direct consumers, and text, images and other visual elements come to play. Gavin & Harris (2009), describe graphic design as:

> [A] creative visual arts discipline encompasses many areas. It may include art direction, typography, page layout, information technology and other creative aspects. This variety means that there is a fragmented landscape for design practice within which designers may specialise and focus. (p.12)

We note from the above submission that art direction, typography, page layout, information technology and others are the subcategories of graphic design. Thus, Visual communication is like an Octopus with eight tentacles, in the sense that it has various sub-genres, ranging from advertising, cinematography, photography, illustration, animation, printmaking, print design to motion design. Visual communication design or graphic arts as it were, ought to be a School, or Faculty with departments such as advertising, cinematography, photography, print and publishing design, illustration and narrative art, Cartooning, 2D and 3D animation and motion art and Printmaking, and not merged with other units of fine arts and industrial design, which ought to be separate departments with various areas of specialization.

Accordingly, to understanding the questions posed by this paper accurately, it will suffice to unbundle the fields of graphic design (communication, media and branding) using some graphic designs' career pathways as graphic design sub-categories. They include: brand identity and logo design, packaging design, web and mobile design, layout and print design, (the art institute, 2017), others are, multimedia design (motion effects and animation design) illustration for graphic design, photography and graphic design education.

i. Brand Identity and Logo Design

This branch of graphic design, according to the art institute (2017), conceptualizes, suggests and creates fresh pictorial identities for new products, organizations, services and existing brands using fonts, colours, abstract symbols and shapes. It creates designs and logo that will be used to represent the organization across different platforms and design outputs (web, outdoors ads, brand identity, stationaries, advertising media etc.). According to (Adir, Adir, and Pascu, 2014), this creative process is not just the design of symbols to describe an enterprise as often inferred by many, but it is a research into the identity component which encompasses the values, visions and attitudes of a firm. According to University Arts London's (2020) "this sub-discipline in graphics design is meant to graduate experienced creative thinkers and communicators who aside acquiring practical skills, are informed by design theory too".

ii. Packaging design

A good knowledge of modelling is required for this sub category of design. It involves the use of interdisciplinary design skill sets and physical materials or 3d modelling software to create containers for new and existing products in order to keep them safe and present them attractive to buyers (The art institute, 2017, p. 3). Packaging is equally a vogue expression used today to connote presenting something in an advantageous way (packaging- Oxford languages online dictionary, 2020). The art institute (2017) and Wiszumirska and Bieganska (2018) equally noted that a good designed packaging aside being the protective carton of products catches the attention of customers from a distance, drawing them closer to the information inscribed on the package. Such actions promote sales. According to Wiszumirska and Bieganska (2018), "packaging design promotes product positioning, brand values, market segmentation, target audience, competitors' products and guides the entire branding journey".

iii. Web page and Mobile Application design

This is one of the most technologically reshaped aspects of graphic design in modern practice; knowledge of web and mobile design allows visual design communicators to work alongside developers in creating expected Graphic User Interfaces (GUI) - *visual artefacts* that aid animated App navigations and compliment multimedia visual appeal and usability (The art institute, 2017, para. 4; Eriksson and Löfholm, 2011). More so, with the renown of mobile devices that could be used for multimedia internet browsing, more and more website are now forced to adapt their sites to these devices hence creating more demand for mobile-based multimedia graphics design and useable user animated experience and interfaces that require contemporary graphic design skill sets (Eriksson and Löfholm, 2011). Furthermore, this subcategory as an emerging field of visual communication design workflow combines graphic design skills with technology (***digital graphic design*** which includes interactive graphics design, Graphical User Interface (GUI) design and experience designer) (Dziobczenski et al, 2018). According to The art institute (2017), graphic students hoping to go into this area of study would need basic knowledge of programming languages like CSS, inVision, jQuery, Adobe experience Design, Origami Studio, Sketch, Axure and webflow to mention a few.

iv. Layout and print design

Layout and print design has a history with traditional graphics design practice. Journeying from the 15th century when the printing press was invented in Europe by Johannes Gutenberg, to the Art and Craft movement of Williams Morris in the second half of 19 century, the post modernism work of Wolfgang Weingart and the subjective bias and individual style of the designers that came it, the art of layout and print design has continued to seeks a balance between text and graphics images for magazines, brochures, calendars, print works, books, newspapers and other form of 2Dimensional prints media (Graphic Communications Open Textbook Collective, 2015) and (The art institute, 2017, p. 4). Coupled, the advent of technology, desktop publishing and hypertext in the 1980's -1990's, has made it a continued evolving discipline (Dziobczenski et al, 2018).

Today, there are several technologically powered software packages that make the work of a layout and print design practitioner effective and creatively accurate; in addition to succeed in this career, a good knowledge of printing technology and the theory of graphic design will be beneficial.

v. Animation, Motion Graphics and Multimedia Design

Closely related to web and mobile design, is animation and multimedia design, a creative discipline which is has pushed contemporary graphics design into its peak of professionalism. This area of study deals with making motionless objects to have movement, using certain applicable theories such as the illusion of motion. Laybourne (1998, p. 12) opines that movement within animation is something that simultaneously exists on many levels and speaks in many ways, and conveys story, character and Theme. According Pavithra, Aathilingam and Prakash Murukanantha (2018), multimedia design is the integrating of multiple forms of media to communicate an idea; it involves the use of text, graphics, audio, videos, games, and

other interactive platforms to build rich digital contents. Animation on the other hand, can simply be defined as moving graphics; it is the dynamic movement and illusion of life given to design artefacts via a combination of technology and design craftsmanship or skill set. This has enabled this discipline of digital design to become integrated into health care, education, entertainment, gaming, training, mobile computing, advertisement and fashion to mention a few (Pavithra et al, 2018);

vi. Creative Photography

Photography courses are meant to encourage the students to widen their understanding and approaches in Photography practices. It is important to understand the behaviour of light, arrangement of subjects, style and context. According to Adewunmi and Onuorah (2006, p. 1), Photography involves a creative process as it is in any other art field. It is a tool for creative expressions involving experiments and tricks. It may be used to evoke emotions, inform educate and sometimes entertain. In line with this assertion we agree that the study of photography is also multi-disciplinary, ranging from basic photography, which involves the use of camera to record nature, human expressions, scenes and other interesting happenings in the milieu. Another aspect is the creative photography, which Adewunmi and Onuora (2006, p. 99) aver that it entails use of photography as a means of artistic expression. Today, designers edit and manipulate their photographs on digital interphases such as Adobe Photoshop Cs series, as against traditional darkroom procedures such as photogram, photomontage, multiple exposures, panorama, and others. Today, all these effects are easily attainable on Photoshop application.

vii. Cartooning, Illustration and Narrative Arts

It is obvious therefore that the conjectures on design by organizations and other external factors has a role to play in sharpening design syllabus, (Dziobczenski et al, (2018), and ultimately artefacts exhibited by students of graphic design. If this is true, design schools and educators must continue to create curriculums that provide solutions to the many complex demands posed on visual communication design in this millennium.

Course Curriculum sub-categories of Graphic Art and Design

Considering Graphic Art and Design as a school, as against a Unit housed in department of Industrial Design, the following are course of study with different special areas. Design schools for instance, may expose students to the following design courseware breaking them down into different levels of learning to enable design students learn and exhibit effectively while in design schools and function successfully as Brand Identity and Logo Design practitioner upon graduation. They include:

> Design theory (Visual Elements and Design principles), Brand theory and value, Traditional draughtsmanship and illustration, Digital illustration, 2D poster ads, 3D logo designs and animations, Colour psychology, Logo design and logo typology, Communication psychology, Computer Aided Design (CAD), Logo presentation. Above all, there should be introduction to use of various application software.

Curriculum for packaging Design: Design educators may include in their curriculum the following concepts with the objectives of fostering competency in the practice and art of contemporary packaging in design schools and in the creative work space. The suggested courseware below is influenced by the works of (Wiszumirska and Bieganska, 2018) on packaging design and evaluation:

> Design theory (Visual Elements and Design principles), Theory of Packaging, Product design and Management, Rhythm of contemporary packaging and Critical thinking, Design forms and packaging approaches, Digital product illustration, Digital product modelling and 3D printing, Market approaches to product design and presentation

Web and Mobile design: Design educators may draw ideas from (Dziobczenski et al, 2018) and (Grimaldi and Martin-Zubieta, 2019) research works which discussed impact of technology on designers training, "what skill set organizations expect for graphic design position and how these skill sets fits into existing digital product of service design outcomes for exhibition and traditional graphic design positions. We suggest the following courses:

a. Design theory (Visual Elements and Design principles),
b. Introduction to Digital graphics, Service design in visual communication design,
c. Web and Mobile Interface graphics design.
d. Web and Mobile graphic design skill sets,
e. Animation and Multimedia graphic design,
f. Basic programing languages for interactive graphics design and
g. Exhibition space for Web and Mobile graphic design

Book Layout and print design Curriculum: Book Layout design has its roots in the following courses such as Theory of graphics design (Visual Elements and Design principles), Theory of print design. Desktop publishing, Principles of Layout Design, Divergent layout styles, Typology, Prepress design and layout, Introduction to printing and publishing and Digital introduction to Layout tools such as Adobe InDesign, Adobe illustrator, MSWord, CorelDraw, etc.

Animation, Motion Design and Multimedia: Multimedia designers and Animators are often schooled through the different interdisciplinary departments of graphic design especially the more technological driven sub- categories, According to UAL (2020),"Animation, interactive, film and sound"), the several multimedia pathways suggest the following courses requirements; History of multimedia and animation, Design thinking, 2D sequential design, 3D Modelling, 3D texturing, 3D Animation rendering, editing and Compositing, Visual effects editing. More so, it is important to introduce the students to software such as Light wave 3D, 3D studio Max, Houdini, Maya, Modo, and adobe suites for rendering, editing and compositing.

Art Exhibition and its Importance to Artists

An exhibition is an open or closed space where works of Art are displayed for appreciation, view and sales. Spaces such as Art galleries, Museums, Hotels, Art Halls, private open spaces or even in a field, are examples of venues for art displays.

Generally, artists anticipate for art show for hopes of selling their art and attaining popularity. Describing the functions of exhibition, Cline (2012, p. 3) has this to say:

> Exhibitions act as the catalyst of art and ideas to the public; they represent a way of displaying and contextualizing art that makes it relevant and accessible to contemporary audiences. The art exhibition, by its nature, holds a mirror up to society, reflecting its interests and concerns while at the same time challenging its ideologies and preconceptions. Keeping art relevant to society and to a diverse audience at any given point in history is one of the main goals of the art exhibition and one of the reasons it is so important to the history of art.

Summarily, Cline is of the opinion that exhibition is a window for artists to showcase their style to the public, to keep their relevance afloat. Similarly, speaking on the primary importance of Art Exhibitions, Tranter (2020) responds that tracing the chronicle of Art Exhibition, she also articulates that a technique is no good until admirers can actually see and understand it. Imagine being inside a room and talking to the empty space within. Regardless of anything one says or means, it would be of no use until one brings forth the message before others. Similarly, an art exhibition helps bring that hidden essence and emotion before the people that admire and understand it. Art displays and shows started from Greco-Roman era. Cline (2012, p. 4) adds that:

> Ancient Greek and Roman artists exhibited their works before they were to be installed in public buildings, though the work was seen as offerings to deities rather than autonomous works of art. This remained true through the middle Ages when most artistic production was for the church. Then in the sixteenth century, artists began to attach their name to their work, creating work that reflected their individual aesthetics as artists.
> Display of Art spanned through the ages where master artists displayed their style of work and Philosophy to the audience. Art Movements and groups employed exhibitions to popularize their style.

Art exhibition has various categories. Notable among them are solo exhibition, duo and group exhibition. While Solo exhibition entails one man show, duo exhibition involves two men showcasing their creativity. Group exhibition implies many artists displaying their works together, which includes the works of long gone artists, provided they share the same theme. Other exhibitions can be categorized as Itinerant Exhibition, Temporary Exhibition, Online Exhibition, Anthological Exhibition, Retrospective Exhibition (Art Rights, 2020). Today, with the advent of the worldwide web, art works are now displayed in websites for easy reach. Nowadays, many museums integrate the online presentation of digitalized art images within their website, offering Internet users the opportunity to visit and search through online virtual art galleries. The online art galleries are also an essential feature of the websites of many individual artists who 'exist' and present their work mostly, or exclusively, online (Świerczyńska-Kaczor. 2015 p 225). Thanks to digital and new media we are witnessing new display models placed in the online dimension.

Galleries, museums and collections are increasingly fascinated by this new form of fruition of art, which takes place through tours and virtual experiences, such as the Online Viewing Room. In addition, online exposure is a format often applied to reach a new audience of users, ensuring an experience on multiple levels (Art Rights, 2020).

Aside the economic aspect of art exhibition, the show stands as an avenue for the artist to meet and motivate people because his works are expected to speak volumes or address certain concerns of the society. Tranter (2020) has this to say:

> Most visitors at art exhibitions are there to learn something new. This could be an amazing chance for an artist to motivate people in favor of his/her cause. Say, the theme of the exhibition is the sufferings of a rape victim represented through artwork. This will motivate people to speak up more against such horrendous instances. They will be able to relate to the pain associated with the theme. Regardless of the theme, art exhibitions help motivate people through pictorial representations of pain, happiness, sorrow, glee, jealousy, etc. The message almost always is a positive one and helps establish a fruitful norm in society via artistic methodologies.

Artists are known to make socio-political comments through their art and they are expected to display collections of work that bear the same theme for a show.

Examples of What Graphic Artists should display in Art Exhibitions
In view of clarity made on the various areas of specialization in the graphic field, each specialist is bound to display contents of his portfolios, with a view to showcase his creativity prowess and to attract more client. For instance, the Ad visualizer can choose to display posters of certain themes in either a group or solo art exhibition. He or she can also choose to display samples of functional posters he designed for clients over time and invite target audience to the venue. An Artist who works in a printing and Publishing firm can have a permission to display samples of book and corporate catalogue covers he designed and managed the production by himself and should invite schools and other publishers. They are the category that may require such services. Such move can attract more clients to himself or to the company where he works.

Andersen (2019) alludes that the lid on graphic design works during exhibition need to be removed to allow for a deeper and broader perspective of the subject as a modern visual culture. She accepted that although today's visual culture tends to favour the fine arts, Graphic Arts as a field of study, needs to be valued equally and viewed from a different framework because of its significance to modern and contemporary art and lifestyle. Because of this Grimaldi & Martin-Zubieta (2019) hinted in their research how to design the immaterial to communicate to an exhibition audience; their submission centred on redesigning the exhibition spaces of graphic design artefacts to foster effective communication and meaningful interpretations.

Plate 1: Commissioned logo designs can be collected and displayed in an art show. Samples here were sourced from the portfolios of Chike Okpara and Chidiebere Onwuekwe.

Drafts of Logo and brand design, thumbnails sketches and illustration, finished logo and brand designs can be exhibited. Logo prints, CAD generated logo designs (2D and 3D design rendered-design brands) and Multimedia presentation of logo and brand designs can be exhibited, bearing the target audience in mind.
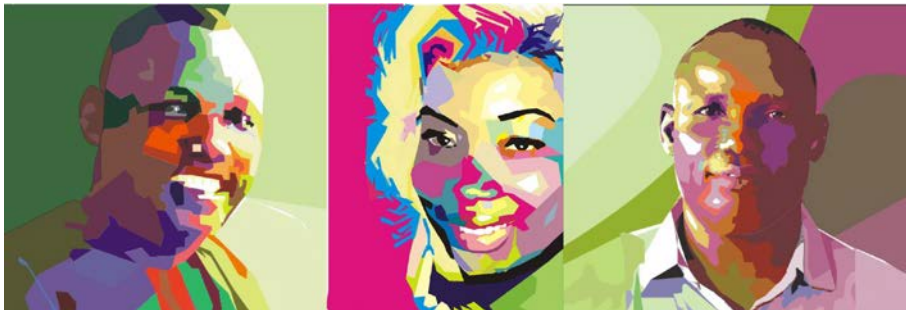

Plate 2: *Digital portraits*. This idea originated from the cubism style and philoshophy whervy geometric forms make up a bulk of art. The artist applied tracing and filter effects on corel and photoshop applications, respectively and modified some layers of colours independently. Sourced from the Portfolio of Chidimma Okoro

Again, for brand, package design and advertising related areas, roughs, thumbnails, sketches and illustration, Finished packaging designs, either as course work or commissioned projects in form of prototypes made from mold cast or application of 3D printing, CAD package designs (2D and 3D design rendered using design software applications) and Multimedia presentation of package designs should be displayed.

There should be a display of finished web and mobile interfaces on screen or presentation slides inside the hall for Animation, motion design and Multimedia. Also, concept art, sketches and thumbnails are to be printed, framed and displayed alongside the slides.

For book design and related area, both dummies and samples of finished books, thumbnails, sketches and illustration of layout and print design interfaces, Newspaper and magazine layout designs, are meant to be displayed on stands. Prototypes of text layout and print designs for organizations stationaries such as Booklets, diaries, Novels, Textbooks, journals and contemporary innovations in Layout and print designs, are to be displayed (See plate 1).
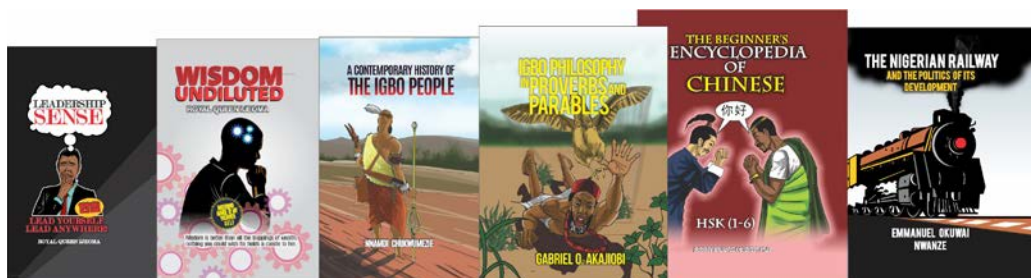

Plate 3: Sample of book covers (without the spine and back) well-arranged herein. Sourced from the Portfolio of Chidiebere Onwuekwe.

Illustration is all encompassing with almost inexhaustible subcategories. Here, print samples of digitally illustrated art in various scales and proportions are to be framed properly and displayed in stands, considering the target audience. Concept art painted in vector or bitmap style can actually be printed in large image format and framed for displays. In some circumstances, illustration can appear in narrative forms and can be displayed as books, booklets. Examples are graphic novel and comic books.

Plate 4: Narrative illustrations like cartoons and comic strips, with conceptual art can be well displayed in art shows. Sourced from the Portfolio of Izuchukwu Okoli

Today's graphic design exhibitors have a duty to keep abreast of development around these complexities alongside the demand and interdisciplinary connect of graphic design as a discipline in order to create design solutions accordingly.

Thomas (1993) notes that since the formation of the Graphic Design Education Association in 1983 and the symposium on History of Graphic Design which followed afterwards same year, design for commercial purposes (graphic design), has continued to be influenced by technology. This new wave, in the creative process converts design and raw graphic forms into interactive systems and creative solutions that are expressive, communicable and experiential via numerous media (Ihsan, 2018).

Littlejohn (2017, p. 33) also asserted that it is the role of design schools to prepare design students for a life in professional practice that meets these demands; firstly as creative visual designers, communicators and then producers of art forms. She buttressed that they should also be trained as graphic design-academic-researchers if the discipline must remain a relevant field of study. Elaborating on the foregoing avowal (Dziobczenski, Person and Merilainen, 2018), corroborated that what makes up the curriculum and skill sets of graphic designers while in training needs to be tailored towards lifelong prospects and linked with the interest of the larger society with whom they will serve. This is what (Ihsan, 2018) called the "utilitarian value" of graphic design. More so; because of emerging technologies, organizations now demand graphic designers to take up new roles within their organizations, consequently making it more challenging for design educators to cover the skill set necessary for designers to function optimally in practice and exhibit well during their training (Dziobczenski et al, 2018)

Photography and image manipulators, as it were is expected to display digitally manipulated photographs of various scales and dimensions. Of course, as a specialist, he is expected to have a range of varying works he produced over the years. While some artists choose to present photographs as they captured them, some opt for manipulated montage and compositions which they apply to make social commentary. An example is the composition of johnny montage shown below:

Plate 5: Samples of manipulated images with surrealistic and controversial underones can be displayed in large frames across exhibition halls. Sourced from the Portfolio of John Okoli (Johnny Montage)

Summary

In order to affirm what and how Graphic Designers should feature adequately in art shows, this research focused on discussing Graphic Art and Design in its entirety, the subgenres of Graphic Arts Education and areas of specialization within this field of study. Areas of specialization buttressed are such as package design, Branding, Layout Design and production, Photography, Illustration, Animation and motion design. Curriculum of graphic art and design was discussed. This work argued that

graphic artists should display their works according to their areas, irrespective of whether the work is functional or for the eyes only.

Conclusion
In view of the findings of this work, having known that graphic art or communication graphics encompasses a very wide range of specializations, graphic designers should focus on their various special areas of work, accumulate and fill their portfolios with samples and design models, which can be displayed in group, solo or duo art exhibition as it were, bearing certain target audience in mind, and also bearing in mind that works may not be sold on the spot but can be employed as an instrument of drawing clients to one's work station, studio or place of work.

Art exhibition is very important in the life of an artist because according to Cline (2012), one of the main goals of the exhibition today is to bring art to a place of relevance that is relatable to a wide audience. Graphic artists in turn need the wide audience to project their design talents, thereby attracting target audience to themselves. Such moves mean more income. Be it group or solo exhibitions, graphic artists are hereby strongly encouraged to dominate exhibition stands by focusing on display of samples or models of jobs they had completed over time within their special areas. Such samples are bound to attract the target audience to their stands.

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