

The Effect Of Multiple Surface Layers In The Visual Arts To Show The Artistic Values Of Teaching Design In Art Education

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Abstract

The layered surfaces and the void in an artwork help link the shapes to their environment. This makes the artwork seem less heavy, giving it incredible lightness and balance in overall composition. This can provide a sensation of the shapes moving from time to time, which, in turn, can change how we comprehend their tridimensional features. The research aimed to propose new approaches to artistic artwork. By combining collage techniques and materials such as (Chanson cardboard, cardboard scraps with a set of decorative tapes in acrylic colours, decorative tapes from video films, music tapes, and natural and artificial leather - wallpaper). This draws the eye from one part to another and thus helps in a complete, coherent visual journey for the viewer. Research also found that layers could be included by physically bonding them to the surface of the previous layer with metal or wooden sticks used as sufficient support to render this structure together. This separation produces the effect of an artwork attached to or at some defining distance from the design area in a 3-D image.

Keywords: space layers, 3D artwork, Illusion of suspension

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I. Introduction

The space in different vision artwork differs from the actual space. It can manifest in tall slits, small to large openings or apertures. The fact that the shapes of the space were altered in numerous ways was due to the use by the artist of multiple techniques and methods that changed accordingly to the shape of the resulting space. In physical form, this diversity in the space only becomes aware of what the artist manifests as a two- or three-dimensional. This intrusion of space into the two-dimensional artwork changes the neutrality of this open surface to an adequate surface through a physical connection with its existing spatiality. Space can also be made if a few layers are stacked on top of one another. Moreover, every time the surface becomes circular, it will produce a new spatial activity, which could prove that these two surfaces have something to do with the movement in the space of artwork a significant part of it and strengthen its forces or balance.

Theoretical framework

The data source supplied to the students was picked from the scores of their cultural education- some are taken as an open-book chance to get learners ready for form studying culture program or as were drawn out of school material. In this way, they gathered some pre-information for the work task and visual literacy practice. All works relate to important historical characters at the local or international level (in art, science, social, humanitarian and so on) to which the student was inspired in their work. All artworks are 60/80 cm.

II. Methodology

1. With the new technique of multilayer artwork in the field of visual culture and the artistic field, how can we connect the most noticeable and vital factors between the artistic field and the resulting ability of conceptual integration, together with curricular normativity, with the artistic and educational process?
2. The intentional work of the educators by their instructions of artwork with educational content, characteristics of teaching such as the support of creative approaches, associativity, imagination, and reflection.
3. Searching for intersections between the student's experience with his creativity and the content of the artwork curricula.

4. In graphic design, layers are the levels at which an element or image is added. They can be considered different levels, giving it a multi-dimensional and attractive appearance.

Objectives

1. Explain the perspectives of visual and performing art.
2. Know about our regional art and inculcate awareness
3. Love for our local-specific arts and regional art forms.
4. Relate to art activities to impart regular curriculum teaching.
5. Understand how art encourages self-directed learning and sharpens a student's creative skills. It escalates and innovates the vision.
6. Analyse the importance of arts in enhancing traits in personality, such as self-esteem, self-discipline, better concentration, etc.

Research question especially in graphic design,

1. Are layers at different levels that could construct an artwork?
2. Using different types of elements that could construct logical artwork
3. Using different elements could be modified independently without affecting the other elements
4. Could added images construct an artwork?

The possibility of using layers:

1. Organize your work and divide it into logical groups. This will make work more efficient and make it easier to modify each element independently without affecting the other elements.
2. Modify each element individually without affecting the other elements. For example, you can change the colour or size of a shape without affecting the text on another layer.
3. Precise control over every design element, helping you achieve high accuracy in your work.
4. Apply special effects to each layer individually, adding variety and beauty.
5. Sharing work with others where each person can work on a specific layer without affecting the work of others.

Definitions

1.What IS Visual Art?

Pamel et al. (2016). [1] reported that Images are designed anywhere to command our attention everywhere we look, including pictures of desire, power, and religious images. Images are intended to convey or indicate to recall memories and to manipulate our appetites. Nevertheless, are they art? Some images do not have an individual word for art. In those cultures, objects are designed regularly or frequently to be useful or practical rather than attractive in purpose.

They often include the intent to delight, portray a particular social or professional, or commemorate a sufficiently tremendous or essential event or ceremony in their design. Thus, while the objects are not considered art, they have artistic functions.

In visual arts, space is primarily depth as opposed to surface. It is the area around, above, below, between, and within the things we see and the distance between the things we see and us. It also encompasses the area inside, outside, and around a work of art. Space can be positive or negative. Positive space is the area occupied by objects and shapes. Negative space is the rest [key 2].

2.Art Education

Raqee (2010)[3] emphasised that Art education is a structured and intentional form of learning that aims to develop an individual's understanding, appreciation, and proficiency in various artistic disciplines. It encompasses a wide range of visual and performing arts, including but not limited to drawing, painting, sculpture, music, dance, theatre, and digital media. The primary goal of art education is to cultivate creativity, critical thinking, and aesthetic sensibility, fostering an individual's ability to express themselves artistically and engage with the cultural and visual aspects of the world.

Sobanova et al. (2020)[4] reported that Art and culture are part of a long-established custom, practice, or belief, considered the parent discipline of art education, which is now extended to the complete field of visual culture. A very functional term describing art education's parent discipline is the artistic specialisation's connotation. This is the term used by French art sociologist Bourdieu (2010) [5], who devotes the term to answering the critical question, » What is art? «

3.Technical Skills: Art education often involves acquiring technical skills for specific artistic mediums, techniques, and tools. This may include learning to use various materials, mastering different artistic methods, and understanding composition and design principles.

4.Creative Expression: Art education encourages individuals to explore and express their thoughts, emotions, and ideas through artistic means. It provides a platform for personal expression and allows individuals to communicate complex concepts in a visual or auditory form.

5.Cultural Awareness: Art education helps individuals develop an appreciation for different cultures, histories, and perspectives through exposure to diverse artistic traditions. It contributes to a broader understanding of the role of art in shaping societies and reflecting human experiences.

6.Critical Thinking: Art education fosters critical thinking skills by encouraging individuals to analyse and interpret visual and auditory stimuli. This includes evaluating artistic works, understanding the context in which they were created, and forming informed opinions about artistic expression.

7.Interdisciplinary Connections: Art education often integrates with other academic disciplines, promoting multidisciplinary learning. Connections between art and subjects like science, mathematics, literature, and history are explored to provide a more comprehensive educational experience.

8.Problem Solving: Engaging in artistic projects requires individuals to think creatively and solve problems. Art education cultivates the ability to approach challenges with innovative and imaginative solutions, fostering a mindset that transcends traditional problem solving

III. Literature review

Westraadt (2017)[6] reported that many first-year students entering higher education have yet to do art since primary school. The students must make or manufacture a practical artwork (portfolio) from components or raw materials, where they apply the art elements for their compulsory art educational process. This task seems demanding for some students to deal with in anticipation because they need more belief in their creative ability. Another part of their art education course requires them to achieve some knowledge of art from their primary and secondary school. There is also a component on didactics, which many students need because it is essential and crucial to consider necessary.

One of the aims of higher education is to facilitate students' autonomy, leading to Lifelong learning. Formative and summative assessments that lead that should be divergent and encourage student self-regulation (Yorke, 2003, p. 480)[7].

Lecturers should regard the role of assessment tasks as conducive to student development, allowing them to come to ethical conclusions and act accordingly (Yorke, 2003, p. 491)[7].

Formative and summative assessment affects assessors. Not only can the Development of student capability can be gauged, but after reflection, if required, adjustments to future teaching can be made [7].

Shillito et al. (2008). [8] stated that many of the aims and practices of art education aims and benefits are also depicted mainly relating to art education's aims and benefits.

The purposes of art education are also emphasised in Dawson's (2007)[9] study, "It satisfies the student because it develops the whole student, gradually constructing many kinds of literacy while evolving intuition, reasoning, imagination, and aptitude into unique forms of expression and communication. This process demands not merely an energetic mind but a trained one. Art education also assists students by instituting them into a combination of ways of perceiving and judging.

Hamama, M. (2014)[10] reported that the problem of teaching art needs to be more resources or materials. Nevertheless, several underdeveloped countries require more basic materials to teach and provide art in their educational foundations and need to use natural art resources in their local environment. Art, therefore, is not practiced in these areas, particularly in poor areas where the cost of materials is a massive issue. Some examples would be:

- Utilising natural sources to dye fabrics.
- Using leaves as stencils and to make crafts.
- Making paper with vegetable skin, as done in the *Green School* in Bali, Indonesia.
- Collecting stones to construct little stone characters

Balija (2023)[11] has used Layers, which are the different levels where an element or image is added. We can create complex compositions by adding and arranging different elements or images on top of each other. This allows for more flexibility and control in the design process, resulting in more dynamic and stunning graphics.

In design software, layers are like overlapping levels or containers where the user can add different elements, such as images, text, and shapes, to each layer individually.



Image (1)



image (2)

In the image (1), materials are the butterfly Basic die, pinpoint contour plate, splendor bevel layered plates, kind hearts stamp (sentiment only), and memory box fairy crystals.

The first step in image (1) is to create interest in a white background, and the best way to do this is by adding texture and layers with die cuts. The die cut the Splendor Bevel Layered Plates, all on white cardstock, and adhered the layers together. These dies are made to be smaller than an A2-sized card, which is perfect for layering. Next, the die cut the Pinpoint Contour Plate onto a piece of 5.5×4.25 white cardstock, adding even more interest and texture to the background. The Splendor Bevel Layers adhered over the Pinpoint Contour Plate and then adhered both onto a white 5.5×4.25 white card base.

The initial step from image (1) is how to arouse interest on a blank page, and for that purpose, it can add some texture and layers of die-cuts. The Splendor Bevel Layered Plates were die cut in white cardstock from which the layers were stacked. The dies are designed to fit inside an A2 size card, making them great for layering. The Pinpoint Contour Plate was die cut next from a 5.5×4.25 scrap of white cardstock to give additional interest and texture in the background. The Splendor Bevel Layers adhered over the Pinpoint Contour Plate, and then I adhered both onto a 5.5×4.25 white card base.

Natasha (2022)[12] began the artwork by die-cutting all the layers from the Holly Wreath layering die set. Die cut the layer (the first layer the ground) from the glitter card product - Gold from Festive Glitter Paper pad. Moreover, die cut layers 2 (the second layer of the Wreath) and 3 (the third layer) with Lush Green papers pad collection. Then, coloured by using two different colours of green from the paper pad. Add some oxide inks to layers 2 and 3. Next, all the layers were glued together and the wreath was splattered with metallic gold watercolor and white acrylic paint, and with a paper sand, the dark leaves flicked with some contrasting colours onto them. Then, by prepared the background using wood grain paper and added some oxide inks onto the panel. When the artwork was finished, a colouring brush was used over the edges of the panels, and then some coloured ink was used to darken the edges, as previously mentioned. Then, some leaves are die-cut using the Adornment Dove dies. The leaves are coloured with oxide inks and then embellished and embossed by applying powder to the wet ink on the leaves. Cut the red-coloured berries with a Berry die from this festive Glitter Pad to die-cut the images. A little embossing ink with some white glitter powder on top of each berry to make it look like snow, and the powder was set using a heat set tool. Finally, the headdress and other strips were pasted on foam tape. It also glued some berries and leaves with liquid glue. Then, in the bottom right corner, a button was placed.image(2)



Image (3)

IV. Types Of Space As An Artistic Factor

The space is defined as:

Illusionistic Space (Deceptive Space), Two-dimensional space, is an apparent space with no physical existence because it occupies an area of a surface with only two dimensions (length and width) and no depth. The feeling of spatial depth in two-dimensional plastic arts, such as photography and design, cannot be realistic because only two dimensions characterise the artwork. Using artistic techniques (such as perspective or shading) creates the illusion of reality, especially in a work of art.

In art, all this necessitated a turn away from *illusionism* and a return to the basic building blocks, the foundational honesty of abstraction: line, colour, materials, and structure.(Merriam 2024)[13]—



Image (4)



Image (5)

Image (4) shows the trompe-l'œil dome at Sant' Ignazio [14], painted by Andrea Pozzo in 1685, creating the Illusionistic Space of an actual architectural space on a slightly concave surface.

Image (5) shows the ceiling formed into sections by illusionistic ribs with scrollwork capped with real stone corbels. In the spaces between the vaults, illusionistic relief carvings depict the lives of Arion, Orpheus, and Hercules, set in painted gold mosaic to evoke the feeling of antiquity. The ceiling's classical references present Gonzaga as a military and learned force comparable to the Roman Empire [15&16]. However, its hand more often than not, through art and visual design for photos and such, creating some kind of "depth" of space between the viewer and what they see is difficult to portray in 2D. In that artwork, when we see distant or close shape, even though the surface is two-dimensional, with visual tricks and illusions in our mind, we create sense of space depth and third dimension.

The Positive and Negative Space

(Kapundahigh (2024)[17] indicated that the positive space is the subject of a picture or elements that interest you, such as a person's face or other scenery in a portrait, still, life objects in a painting, or trees in a landscape painting. Negative space is the opposite of positive space (where your subject exists in the frame) surrounding your work.

In typeface design, for instance, a relationship between shape and space plays out in visual precedence. If half of a butterfly is drawn in black on white paper, we should consider that this line around this positive shape (black part) is not a form or space as shown in image (6).

The composition is further supported by positive and negative space, as shown in image (7) resulting in a sense of balance and rhythm. Balance, therefore, is a fundamental design principle that refers to how well all elements harmonies.



Image (6)



Image (7)

The flattened space

The physical interpretation of this sort of flattened space, the artist uses some spatial indications that maintain the relative flatness of the artwork's surface. In images (8&9), the shapes appear flat among themselves and the surrounding space. When the flat shapes meet or touch above the level of the artwork, the space between them compresses and seems to flatten. On the other hand, when there is no shadow, the shapes appear flat. Moreover, the dimensional value of the colour illustrates a role in perceiving the flat space. When the colour values converge regarding the degree of lighting, the impression of flattening the space appears. Whenever the colours are close to the colour circle, they pretend to give a sense of flatness to the picture's surface.



Image (8)



Image (9)

Window Opened to the Street, The Women of Algiers by Pablo Picasso 1920

In Image (8) Pablo Picasso draw the artwork nominated as the window opened to the street Pentheure' was created in 1920 in the Cubism style (picaso)[18].

In Image (9).(1955) , Pablo Picasso draw the artwork nominated The Women of Algiers . Here, Picasso has deflected the women's bodies in the foreground into unimaginable contortions, simultaneously presenting the viewer with both front and back views (picaso)[19]. Picasso's enthusiasm for Henri Matisse, who specialised in depicting women in such unusual clothing, is also evident in the emphasis on the odalisque.

The decorative space

The idea of a third dimension of space comes into play when we talk about the ability to gauge distances between elements on top of it. This concept is just based on the premise that an image stays 2D. Seeing the proper

volume and spatiality, all seems guessed at, given our understanding. Figures (11&12) "Demonstrate the spacing for viewing on the plan face of the artefact so that you can see the process ramifications. The only change is at the surface, in light and shadow or a different colour gradient to simulate depth and third dimension.

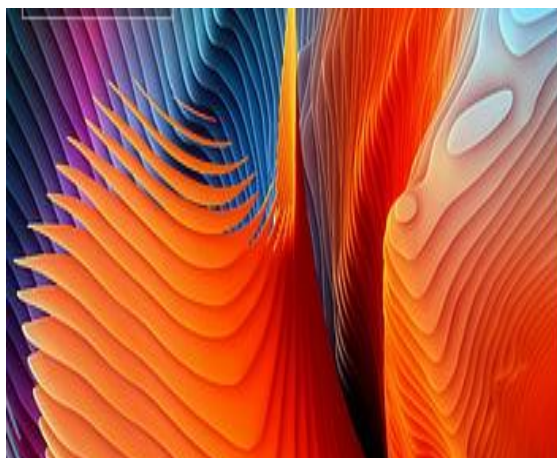


Image (10)

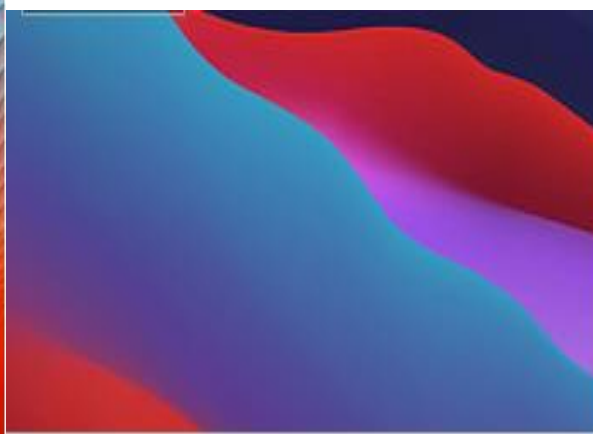


Image (11)

The infinite space of artwork

Infinite or extended space requires "denying the surface of the image, except as a starting point for the space." On the other hand, the feeling of space depth is similar to looking through an open window overlooking a scene that seems to extend to infinity (Image 12).

Infinite space, however, as defined by Duane et al. (2003)[20], is a concept that refers to "the illusion of the space that gives the values of infinity present in the natural environment" (Image13). The shapes bounce in the infinite space, confirming that this space is continuous and present because it is part of everything as it leaves inside, around and through the shapes as linked to what is internal and external. This phenomenon confirms the deepening of the perception of the third dimension in the artwork to increase the interaction of the shape with the surrounding atmosphere.

Kenneth B. (2017)[21], defined the different infinity shapes don by Yamazaki's name "Cumos" comes from the combination of cube and cosmos, representing his attempt to combine the "mystery of the finite and the infinite" by placing the "universe in a box" as show in in image (14). Seen through a single corner opening, the seemingly infinite array of images arises from the painted mirror walls. Each of these objects provides excellent handheld versions of the mirrored rooms, and, much as Zawitz (2010) [22] said, handheld "Tangles" allow the individual to manipulate infinity in one hand; they allow the viewer to immerse himself in the infinite.



Image (12)



Image (13)

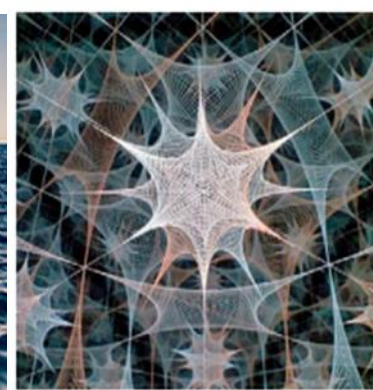


Image (14)

Image (14) M. Yamazaki, interior view of a "Cumos Cube" plastic box with mirror, 1985.

The perception of space

The perception of space is how humans and other organisms take notice, organise themselves, and read the position of their person relative to objects. It gives you information like depth and distance that are needed for

movement around the world. However, they also broke the monocular rules, giving the eye something to sweat over— two light-responsive vanishing points in a single painting (Britannica)[23].

In visual arts, space is primarily depth as opposed to surface. It is the area around, above, below, between, and within the things we see and the distance between the things we see and us. It also encompasses the area inside, outside, and around a work of art—image (15).

Nevertheless, the Renaissance artists invented an orderly and well-proportioned version of reality, a three-dimensional space to serve an illusion, a political discourse, or a clearly defined theological purpose.

They manipulated linear and “anomalous” perspectives to frame and narrate their stories. They manipulated linear and “anomalous” perspectives to frame and narrate their stories. (Bianca,2021)[24] As shown in image (16).

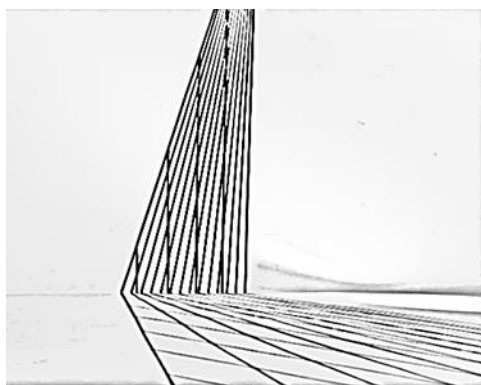


Image (15)



Image (16)

**The school of Athen by Rafael
(Courtesy of Pexels.com)**

The nature and the concept of space (emptiness) in the visual arts: -

Christopher (2006) [25] reported that the opinions of scholars and thinkers have differed since ancient times between supporters and detractors of the existence of space. The visual arts have placed the research problem into space as a matter of interest. In contrast, its interest has diminished, and it is no longer very interested in emphasising solidity as an essential characteristic of constructing artistic works. The concept of space is used in various visual fields, and its meaning is acquired according to the field in which it is used. In contemporary artistic works, trends have emerged to form space during planning for the creative work, which is used to show integration, balance, repetition, proportion, and movement.

The importance of space in artwork

Thus, space is one of the essential elements that affect the construction of forms, as it affects the ways of organising other elements and their relationships. In this sense, it is considered "a primary means for the arts for creation, simulation, and determining spatial dimensions. All arts are related to space as an independent property.

Naglaa. et al. (2023)[26] stated that space is an essential element of the elements that enter into the construction of the design and an influential image of the images of energy it contains, affecting the effectiveness of the other formative elements.

Al-Basyoun (1969)[27]stated that emptiness is the space occupied by the artwork, whether flat (or three-dimensional, to allow the artist to translate his expression on it and conclude that emptiness was the focus of many philosophical concepts and plastic solutions throughout the ages. Sometimes, its formulation came to reflect the idea of emptiness according to a specific vision, and sometimes, the solutions of emptiness resulted from following a particular method or a specific organisational style to formulate the elements.

Riad(1973)[28] states that emptiness in plastic art has a temporal connotation. Its increase in front of the face symbolises the future and people, as the front space represents the future and the backspace symbolises the past.

Experimental work

First, Art Education is a primary foothold to learning, a journey of finding the meaning of teaching for aesthetic experience. Art expresses ideas constructed by human imagination, skill and invention. There is a saying, “Music is what feelings sound like”. Similarly, this applies to other art forms. Movement manifests emotion; voice modulation gives way to the inner self; drawing reveals the inner layers of the mind, and Sculpture mirrors the inner.

Experimentation with Different Materials of Visual Arts

Materials are ingredients or tools a creator requires to create a work of art. Students should be encouraged to develop a sense of proportion, depth, light, shade, and tactile feeling by using different art materials like pencils, colours, brushes, and adhesives as a means of expression. They can use various sizes of paper better. Each material possesses its unique characteristics and qualities. Materials are available around us, like leaves, twigs, dried flowers, cloth pieces, bits of paper, etc.

Paper Cutting and Folding

Paper cutting is the art of forming Paper in designs. Paper cutting is an ancient form of folk art. Different cultures have adapted this art in various styles all over the world. Paper cutting has special significance at festivals and on holidays. Paper cuttings are also used for patterns, especially for embroidery and lacquer work. There are two methods of paper cutting – using scissors and a knife. Several pieces of paper are fastened together to shape a certain motif. The motif is then cut with sharp, pointed scissors. The advantage of knife cuttings is that considerably more paper cuttings can be made in one operation than with scissor cuttings. Two-dimensional and three-dimensional cutouts are standard, which creates an illusion of depth, proportion, etc.

The Idea of making the artwork design

- 1- The basic background area is a two-dimensional serves as the background surface.
- 2- Create a design with one of the parts of the basic design in the form of a complementary design pasted on thick cardboard to provide an additional layer surface on the first surface
- 3- More than one layer (with a specific shape) can be added according to the design ideas without being pasted directly onto the surface of the layer; instead, they can be fixed by raising them with metal or wooden sticks or any other material. This mechanism will create a space between the two surfaces so as to appear as if they are hanging over one of the areas.

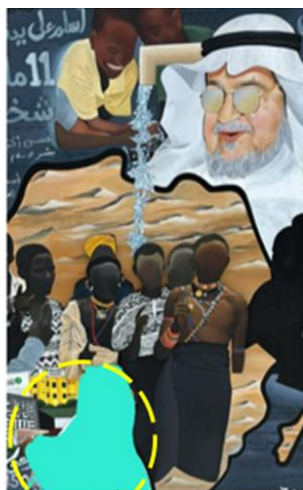
Experimental 1

Description of the Artwork

In images (17), after drawing the background with the specific characters, leaving the yellow area as a layer to add the second layers, as shown in the pink circle .



Image (17)



Image(18)



Image(19)

The second layer of the prominent thickness will be pasted, instead of the yellow area, as the African children are at a level closer to the people on the first layer. Then leaving, the turquoise space to be added as a third layer, as indicated in the yellow circle in Image (18). The complete artwork with the third layer with a particular character is shown in the yellow circle in the image (19).

Experimental 2

The artwork was inspired by the elements of the African environment, including colours, constructions, decorations, and symbols. It also included drawing the character of Nelson Mandela in an abstract style with an appropriate size that takes over the work. In Image (20), the artwork deals with the character of the African leader

Nelson Mandela (July 18, 1918 - December 5, 2013), an anti-apartheid revolutionary politician in South Africa who served as President of South Africa from 1994 to 1999.

The work came in three levels, which the digits 1&2&3 indicating the process sequence on the artwork itself.

1. The first level(the ground digit 1) was on a surface of the Chanson paper, and
2. The second level was for the character of Nelson Mandela digit2. It was drawn on separate Chanson paper with cardboard scraps attached underneath it to form bases to raise the element on the ground surface level.
3. On the third level, a group of decorative strips digit 3 is shown horizontally above part of the main character (Mandela).

Experimental 3

Image (21), is an artwork inspired by Leonardo da Vinci. The Last Supper painting in a figurative style. The pioneers of modern art replaced the elements and a group of elements employed in their most famous works. The pink circles show the exchange of the characters.so the process as digits 1, 2, 3

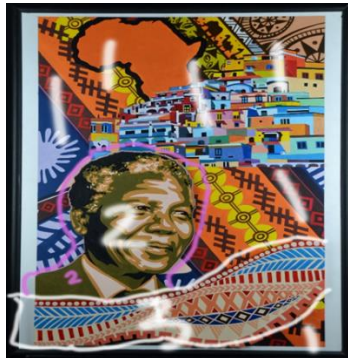


Image (20)



Image (21)

Experimental 4

An artwork concerning Elvis Presley (January 8, 1935 – August 16, 1977) was an American singer, songwriter, and actor. He is often referred to as the "King of Rock and Roll "as shown in image (22)

1. The work includes the first layer of the city where he held his most famous concerts (Las Vegas),
2. The second layer the most famous cars he owned (the white circle)
3. The third layer is the decorative tapes from videos, music tapes, musical keys, and records.

Experimental 5

An artwork that deals with the character of the scientist Saleh Muhammad Saleh Abdul Aziz Al-Ajari, six of Shawwal 1338 AH – 9th)-Rajab 1443 AH / June 23, 1920 - February 10, 2022, a Kuwaiti astronomer and mathematician. He has many publications that deal with astronomy topics, and among his achievements is the Al-Ajari calendar named after him as shown in image (23).



Image (22)



Image (23)

Some of the experimental artwork came in three levels, with digits 1&2&3 as shown in image (22&23&24&25) and some with 4 digits indicating the process sequence of the artwork itself as in image (26).



Image (24)

Image (25)

Image (26)

V. Discussion

It is clear from the new technique of layering the artwork that:

1. Layering will organise and separate the student's artwork into logical groups.
2. Layering will make the artwork more efficient and make it more manageable to modify each element.
3. The student could modify each element individually without influencing the other element, such as changing the colour or size of the artwork without affecting the text on another layer.
4. Precise control over every design element would allow the students to achieve high work accuracy.
5. Apply special effects to each layer individually by adding variety and beauty shapes.
6. Sharing artwork with other students where they could work on a specific layer without affecting other layers.
7. Use clear layer names to identify each layer quickly.
8. Organize the layers in a logical order to work more efficiently.
9. The adjustment layers are easy to apply to the student's design to prevent changing the original elements.
10. It eases the work and reinforces the connection between the primary shape and Bordering space.
11. Back up the student's artwork in case of restoring it if something goes wrong.

VI. Conclusion

1. In summary, the challenge of dismantling the barriers that prevent the inclusion of art in educational initiatives is a feat that must be overcome and taken control through an apparent strategy rescue.
2. Educators and administrators can address apprehensiveness, highlighting the benefits of an arts education and creating a supportive environment, setting these educational establishments toward a more extraordinary whole-student learning experience.
3. Art education enhances critical thinking, imagination and cross-disciplinary linkages.
4. Moving forward with cross-sector collaboration for education, preparing and educating our educators to engage the community in new ways is a significant contribution from the authorities to consider the artwork in the educational process.
5. By understanding the many benefits of art in education, we realise that advocating for the use of art is not just about promoting creative work; it is really about turning students into human beings and Rejecting violence with talent and imagination essential to their success in today's developed world.

VII. Recommendations

Examples of using layers:

1. Create a poster design.
2. Create a design for an animation.
3. Create a website design.

Challenges that a user may face when working with artwork layers:

1. Use clear layer names to identify each layer easily.
2. Arrange the layers in a logical order to work more efficiently.
3. The adjustment layers are to avoid changing their original elements.

4. Back up your work so you can restore it if something goes wrong.
5. Using layers can be complex for novice users.
6. Using too many layers slows down the performance of the design software.

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