

AESTHETIC AND ARTISTIC VALUES AS SENSORY SPIRITUAL COMPONENT OF PERSONALITY

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Abstract: The relevance of research work is due to the need to clarify and detail the term “individual’s artistic values” and considered the need for changes in education, in particular, art. The purpose of research work is determine the semantic meaning of “individual’s artistic values” in terms of internal qualities, personality formations. Objective: analyze and synthesize the terms “aesthetic value”, “artistic value”, “aesthetic and artistic value of the work”, compare them and consider the commonalities between the main provisions of the problem. Research methods: analysis and synthesis of philosophical, art, pedagogical sources; generalization of results. The artistic value of the work is formed “at the intersection” of subjective-creative, information-reproductive, socio-psychological, emotional-sensory, semiotic, educational, motivational-activity aspects of art. The intersections between them are intertwined and interconnected. These aspects can not exist independently of each other, they complement each other, occupying a dominant position, depending on individual’s experience, condition, needs, intelligence. Aesthetic and artistic values of personality are system-complex formations that are connected, on the one hand, with the internal sensory-spiritual component of personality (needs, attitudes, assessments), and on the other, subjectively perceived meaning of weight and significance of the work of art, which has a strong influence on the consciousness of the recipient, regardless of temporal and cultural boundaries.

Keywords: Education, art education, school of art, aesthetic education, aesthetic values, artistic values of art work, personalities’ artistic values.

1 Introduction

Values, as regulators of human behavior, play an important role in the cultural development of society. The formation of aesthetic values occurs in the process of societies’ historical development. This determines their diversity. The value relations’ quality is influenced not only by subjects and objects, but also by the conditions and circumstances under which this relationship is formed. The significance of the subject is formed when creating a relationship with a person. Therefore, within culture is the formation of special ways of consolidating and transmitting values from generation to generation, represented by traditions or customs, special public institutions: education, cultural institutions, etc. In other words, values serve certain needs of society and have public benefit.

The urgency of the problem arises in the context of several controversies: first, how is the educational usefulness of art combined with the utilitarian usefulness of art works? Secondly, is utility as a value, in relation to art, special in the formation of value orientations of the individual? And next, can the artistic values of the individual be considered as a special specific and individual multifaceted formation, or is this term appropriate only to determine the value of art work?

The purpose of the study is to determine the semantic meaning of “individual’s artistic values” in terms of internal qualities, personality formations. We consider it appropriate to define the task: analysis and synthesis of the term “aesthetic value”, “artistic value”, “aesthetic and artistic value of the work”, their comparison, consideration of the main provisions, aspects of the problem.

2 Methods

Research methods determine the analysis and synthesis of scientific thesaurus on research issues, generalization of these results; definition of the term “artistic values as the formation of personality”. The research methodology is the work of A. Shaftesbury, F. Hutcheson, D. Hume (philosophical theory of beauty and the ability to taste); A. Baumgarten, I. Kant

(theory of aesthetic values of personality and sensory / sensory nature of aesthetics); V. Asmus, Y. Borev, B. Nemensky, L. Stolovich (social content of aesthetic values). Among modern scholars, it is appropriate to single out L. Mikhailov, O. Otych (aesthetic values of the development of creative individuality of the individual and the formation of personalities’ aesthetic orientations).

3 Literature review

The answer to this question: “Can artistic values be considered as a special specific and multifaceted formation of the individual, or is this term appropriate only to determine the value of art work?” depends on the understanding of the categories of “aesthetic” and “aesthetic value”, as well as the categories of “art” and “artistic value”. Let us dwell in more detail on these categories.

The term “aesthetic” (derived from the Greek word “aesthetics”, meaning sensory perception) acquired philosophical significance in the eighteenth century thanks to A. Shaftesbury (1711), F. Hutcheson (1725) and D. Hume (1757). They developed theories of the sense of beauty and the ability to taste – the properties that allow you to judge the beauty or ugliness, at least at the time.

Baumgarten A. (1750), introducing the term “aesthetics”, emphasized the sensory rather than intellectual nature of such judgments. Then the idea grew into I. Kant’s concept of aesthetic judgments (1790), which were considered conceptual and based solely on pleasure or displeasure. I. Kant identifies a subcategory of aesthetic judgments (namely, the judgments of the beautiful), which he describes as selfless, that is, regardless of interest in the existence or practical value of the object. This Kantian concept of selfless judgment, rooted in hedonistic experience, is the basis of many modern theories of human aesthetic values.

Gradually, new ideas and views led to the expansion of the category of aesthetics and its components. Aesthetic values were considered not only as formal features of art works (means of expression: color, line, composition, rhythm, proportion, measure, symmetry / asymmetry, etc.), but also that they depend on other properties or may interact with various other aspects (contextual, cognitive, moral). In particular, they can be pragmatic, based on relationships that are related to pragmatic (material, utilitarian) human needs. In this case, they can be determined by the usefulness of the thing. Values can also be outside the pragmatic categories, to reveal the spiritual, non-utilitarian value of the world. In this case, their specificity can be explained by such a concept as meaning. For example, scientists (V. Asmus, Y. Borev, L. Stolovich, etc.) argue that aesthetic values have a social meaning and are closely related to the process of accumulation of sensory-emotional and value-oriented human experience.

Values are different depending on the phenomena inherent in them and are formed in different ways. Thus, the aesthetic values of natural phenomena and some phenomena of social life appear regardless of the conscious intentions of people. However, aesthetic values can be the result of conscious human activity, when it’s consciously seeks to create a beautiful, aesthetically valuable. This is an artistic activity in the process of which a product is created that corresponds to the objective laws of aesthetic and artistic value and is the aesthetic value of art. M. Bakhtin in this regard noted that the aesthetic is fully realized only in art and therefore art should focus on aesthetics.

B. Nemensky notes that the individual has reached a high level of aesthetic development when “the common good and truth are transformed into deeply personal, free, selfless aesthetic pleasure, and general harm, guilt – in the same personal insurmountable disgust” [Nemensky, 1987: 20]. Therefore, true

artistic and aesthetic values evoke honest, conscious, “smart” emotions that affect the development of the individual’s intellectual sphere and the individual in general.

According to L. Mikhailova, “aesthetic values are inherent in works of art that have stood the test of time and become the property of world, national cultures and culture of the native land” (Mikhailova, 2018: 9).

The author believes that “aesthetic values contain two layers: the first is the sensory reality, the qualities that form the external form of the object. The second layer of aesthetic value, in particular artistic phenomena, is the result of the refraction of these properties through the prism of human experience, regardless of whether it is the experience of society as a whole, one of social classes (strata) or individual. Spiritual (aesthetic) values are not prone to moral aging to the same extent as material values. Their consumption is not a passive act, on the contrary, in the process of their assimilation a person is spiritually enriched, improves his inner world. The higher place of aesthetic values in the hierarchy of personal values, the stronger their influence on the human’s spiritual world. Aesthetic values, perceived and accepted by man as dominant, perform an orienting function in a particular activity on the manifestations of beauty, and thus bring the activities of the individual to a qualitatively new level” (Mikhailova, 2018: 14).

Aesthetic values of the individual, as if imperceptibly correcting the negative effects of socio-cultural environment, reveal the deep, essential links between natural, cultural and social phenomena and processes, affect the world formation as a whole system, and “most importantly – leads to personal awareness of care to everything that harmonizes and preserves its unity and integrity” (Mikhailova, 2018: 24).

Thus, aesthetic values are those things, objects, phenomena and states (for example, works of art or the natural environment) that can cause a person a positive or negative reaction in their aesthetic evaluation. The artistic and aesthetic values of a art work (and much of which will be extended to the environment) are related to the experience it provides when perceived accordingly. If this process provides satisfaction in the perception of human beauty, features, sensuality, grandeur, harmony, proportion, unity, etc., it is a positive aesthetic value of culture. If it causes negative emotions, then the property of the work of art will be negative, in terms of aesthetics.

In art, the social environment, aesthetic values manifest themselves in different ways, but the aesthetic evaluation of phenomena, processes, objects, relationships is always correlated with the criteria associated with the ideas of beauty and harmony. Aesthetic values are represented in the results of artistic creativity, namely in art. Due to its specific nature, art allows to perceive, feel and internally establish the intersections between different phenomena of the world. It is through acquaintance with art works of aesthetic value that the world’s integrity, beauty and harmony is revealed. The destructive force is false, artificial values that are now worldwide.

It is necessary to consider “the peculiarities of the aesthetics in art manifestation, and hence the specifics of the art works’ impact on the individual’s spiritual world, when the degree of aesthetic values influence on other types of orientations increases, contributing to their effectiveness”, said L. Mikhailov.

When researching the issues of aesthetic and artistic values, it will be appropriate to pay attention to aesthetic value orientations. The definition of L. Mikhailova’s term is considered appropriate, namely, “aesthetic value orientations are due to social influences and internal needs personal systemic formation of fixed attitudes to the perception, evaluation and choice of aesthetic values, focusing on their creation in their own and social activities” (Mikhailova, 2018). Aesthetic attitude in this link creates a basis for practical aesthetic activities, forms a certain aesthetic and figurative assessment of objects, phenomena, arouses interest in it.

4 Case study

Art is in the system of aesthetic values. There is a line between the concepts of “aesthetic” and “artistic” value. It is believed that the first category covers everything that satisfies a person’s need to enjoy the beautiful, the second – only the results of artistic creativity, i.e. the actual work of art. But both are phenomena of one nature that satisfy spiritual personalities.

A work of art is a carrier of artistic value. But among what can be formally attributed to the field of “art”, there are works that have no artistic value. Such works are products of mass art, imitation and surrogate art. Such products have no aesthetic value. It should be borne in mind that the word “work of art” can mean something that simply refers to art, regardless of its artistic value.

Artistic evaluation is an act of awareness value. At the same time, if the artistic value that arises in the process of social artistic practice is objective in nature, then artistic evaluation is subjective. Behind the latter are the interests and artistic needs of a particular cultural and historical subject, it is formed by value requirements that form a historically mobile and complex hierarchical system. In addition, artistic evaluation always carries an emotional, sensual nuance – as if a reflection of the experienced experience, which is then translated into the intellectual level. And this is also a factor in its subjectivity. This, however, does not prevent artistic evaluation to be an effective mechanism in the objective development of culture.

It is important to note that the aesthetic value of satisfaction or dissatisfaction that deserves attention is best seen as directed at this object, not simply caused by it. Thus, the property of aesthetic value is not based on beauty, because many works of art are not beautiful.

Artistic activity arises from the need to separate, concentrate and objectify the aesthetic relationship from other relationships and activities. The specificity of art is that it concentrates the aesthetic principles that are in each of the other activities, forming a significant aesthetic ingot. The aesthetic also exists outside of art, but in art it is clearly concentrated. Therefore, artistic value is a specific kind of aesthetic value and is the beauty of art work.

Based on it, aesthetic values will be the coordinates of the main aspects of art and its artistic value.

1. *Subjective-creative* aspect: the artist creates an artistic image, taking into account the relevance of important internal and social issues through personal sensory, practical experience, transforming and modifying this image in his work with the help of expressive means.
2. *Information-reproductive* aspect: the artistic image reflects the “primary” reality, the knowledge of objective reality (nature, society, human) in its relationship with the individual and society in each particular historical epoch.
3. *Socio-psychological* aspect: personality – society. The polarity and unity of the two aspects is as follows: the embodiment of the unique artist’s spiritual world, which expresses the subjective reality of both the characters depicted by the artist and the artist himself as a unique person. On the other hand, the social aspect corresponds to the fact that the work of art expresses social attitudes, interests, needs, problems, ideas and ideals depicted by the artist and to which he has a personal relationship.
4. The combination of the previous aspects forms the *evaluative-sensory* aspect. Assessment is the spiritual relationship of subjective reality to the objective, the reflection of the reality phenomena, refracted through the spiritual world, the interests and needs of the individual. The artist not only receives information about the phenomena of reality, but also emotionally and rationally evaluates them.
5. The intersection of subjective-creative and socio-psychological indicates the *semiotic aspect / sign*. On the

one hand, artistic materializes, objectifies the reflection of the world in the minds of the artist and its spiritual world, and on the other – forms a specific “language” of art, without which it is impossible to implement the communicative function. The reflection of the artistic image is embodied in a certain system of artistic means that play the role of a signs’ kind that create the “art language”.

6. *The educational* aspect of the artist’s activities carried out through its work. The educational art potential is realized due to the fact that it reflects reality in terms of social needs and interests, from the certain social norms and ideals standpoint.
7. The combination and intersection of all these aspects forms a *motivational-activity* aspect. These are activities in the field of imagination, casual activity in an imaginary situation, psychological preparation for “serious” activities, development of human cognitive abilities and abilities of mental regulation of activity, “playing” different behaviors and actions, their analysis without pursuing external goals.

Thus, art can’t be reduced to one aspect. However, all aspects of a certain systemic unity, unique to each species, genre of art and even each work, participate in the formation of artistic value, acting as “parameters” of its criterion. A work of art combines different characteristics, being a cognitive reflection of reality and its evaluation, material construction and a special kind of sign system, expression of the individual spiritual world of the individual and social phenomenon, game and means of educational influence. And all these characteristics are systematically interconnected, and inseparable in its integrity of the work, which has due to this artistic value.

The artistic value of the work is formed “at the intersection” of all the above aspects of art. The intersections between them are not rigid structures, but like vessels that are intertwined and connected with each other. These aspects can not exist independently of each other, they complement each other, occupying a dominant position, depending on the experience, condition, needs, intelligence of the individual.

5 Discussion

What is the artistic value of a art work and what are its complex criteria? We see the following: the truthfulness and honesty of the artist; skill, novelty and professionalism; individuality and originality of creative decisions; the inner living, as if naked, wealth of the expressed spiritual world of the artist; the depth of social problems and the importance of social ideals, taking into account time boundaries and cultural features; art and expressiveness, content; pleasure and aesthetic-value attitude, aesthetic effectiveness of the work.

6 Conclusion

Thus, art is a field in which a product / phenomenon / object is created that can have aesthetic and artistic value. A art work that has artistic value is the core of this field and is the bearer of the inner meaning, which affects the formation of personal artistic and aesthetic values. It is plausible and appropriate to say that artistic values are system-complex formations of personality, which are connected, on the one hand, with the internal sensory-spiritual component of personality (needs, attitudes, assessments), and on the other, subjectively perceived meaning the importance and significance of a work of art that has a strong influence on the consciousness of the recipient’s personality, regardless of temporal and cultural boundaries.

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