

Slipchyshyn Lidia. Methodological principles of art work of future specialists in the context of professional activity // British Journal of Science, Education and Culture, 2014. No.1. (5) (January-June). Volume V. "London University Press". London, 2014. – P.218–222.

Slipchyshyn Lidiia; L'viv scientific and practical center
Institute of Vocational Education
National Academy of Pedagogical Sciences of Ukraine,
senior researcher, Ph. D. (the Pedagogical Sciences)
E-mail: lida.slipchyshyn@gmail.com

METHODOLOGICAL PRINCIPLES OF ART WORK OF FUTURE SPECIALISTS IN THE CONTEXT OF PROFESSIONAL ACTIVITY

Abstract: The article highlights the peculiarities of artistic activity and proves methodological principles, on which art education of future professionals should be based who have an artistic component in their profession.

Keywords: professional training, innovative process, artistic activity, specialist.

A variety of creative process is an art work, which is based on aesthetic activity inherent in every person to various degree. Manufacturer declares certain values due to the products of aesthetic activity. If these values remain relevant for a long time and even epochs, it is a testament to their universal nature. Research of methodological principles of artistic activity is associated not only with the establishment of these universal values, but also the definition of their peculiarities that significantly influence the organization of professionals' training and learning, for whom art work is one of the components of their activity.

Problems of art work, its peculiarities and differences from other types of art, peculiarities of art specialists training for art industry have been the subject of research of many scientists. In their works they examined theoretical principles set out, in particular, in such aspects as: the methodological principles of artistic activity (I. Zyazyun, L. Levchuk, D. Novikov, O. Novikov, A. Stolyetov), psychological basis of art work (B. Ananyev, L. Vyhotsky, V. Petrushyn,

V. Romenets), pedagogics of professional art education (V. Orlov, O. Otych, L. Orshanskyy, O. Rudnytska), artistic profile specialists training in vocational schools (V. Kovalchuk, V. Radkevych), organization of artistic and technical creativity (V. Prusak, V. Tymenko, O. Shvets).

The aim of the article is to determine the peculiarities of artistic activity and to prove the methodological principles of art work of future professionals who have an artistic component in their profession.

Despite a large number of fundamental works in artistic activity methodology, today the principles of artistic activity have not been fully systematized. O. Novikov and D. Novikov suggested a universal approach to their separation, which, they believe, can be attached to all kinds of art activities. The essence of this approach is based on the assumption that the fundamental principles of scientific activities that have been developed historically (determinism, correspondence and supplement) can be used to formulate the principles of artistic activity, taking into account their peculiarities. When creating an artistic image the subject of art work is free to choose, but he is more exposed to external influences than the scientist who must rely on works and researches of his predecessors. The logic of the principles selection of art work is the following: reality - creator - artistic image. Creator represents the environment in the light of his own vision, that is to say he creates a new reality that is actually devised. In this context, the authors singled out the following specific principles of artistic activity: the unity of reflection and expression; unity of reflection and transformation [4, 386-387]. In reflection through personal and subjective treatment of the object from a spiritual point of view creator evaluates the received information, taking into account his own needs and interests. That is why, due to individual and personal principles the results of art work are self-estimated.

When imposing transformative activities in art work, various kinds of art and design activities appear, the results of which may have both utilitarian and technical and artistically-aesthetic aspects. In some cases, these aspects are equal. Art promotes spiritual transformation of a person and society through emotional,

sensual intonation to the results of artistic and design activities [4, p. 386-387]. Therefore, in specialists training who have an artistic component in their profession activity, in their scientific and educational process sufficient time should be devoted and various forms of training should be applied to become acquainted with the artistic information and its emotional understanding.

Another problem that has not only scientific and professional but also educational significance is imitation. Cultural progress of a person is determined by his self-expression that is to say the maximum deviation from any norms. For specialists engaged in high art, such deviation is very important, because for some of them creative search of their style becomes a matter of professional honour and ethics, and may last as long as their professional activity. Yu.Yuhymyk notes that polariness of such concepts as creativity and imitation can be justified only in the final stages of their creation, when the potential consequences can be serious. In order to determine these consequences concrete concepts are used, for example, feeble imitation in art, plagiarism in science, totalitarianism and conformity in social life. In her opinion, the art work and imitation should be considered as different stages of a single line of person's cultural self-expression, characterized by interconditionality and interdependence. As for imitation, we must stress that without it you can not realize your own creative potential, reach the heights of excellence without knowledge of work peculiarities of recognized artists. Imitation in its positive sense, is not a mechanical transformation, but it even admits and predicts greater or smaller range of changes to the mind of an executive. The study of cultural and historical specificity of artistic practice has revealed the importance of human mimetic principle as fundamental in the classical and non-classical art. This principle is open to all sorts of changes and additions, caused by the peculiarities of a particular world outlook of this or that cultural and artistic period. These peculiarities have roots in the source of art as an integral process. Due to mimetic principle as a universal aesthetic essence culturally conditioned logic of art development is provided where alternation of art phases takes place. Artistic imitation has always time and place for creativity and is focused, in particular, on

the representation of an aesthetic aspect of the depicted object, rather than exact reproduction of reality. In search of this aspect the artist is trying to convey spiritual value of expressed image that suggests the presence of such dialectically opposite phenomena as beautiful and ugly, comic and tragic, uplifting and depressed and so on. The lack of harmony between them and inappropriate exaggeration of one of the characteristics cause the reduction of artistic value of imitative result even to minimum [5].

The current stage of art work development has a number of peculiarities, which O. Bespala paid her attention to in her work. The first peculiarity is the consumer's (viewer's) effect on object creation inside the social and cultural system. This effect is associated with a variety of interpretations of the labour product. The second peculiarity is the personalization of aims, as creator strives for the development of his own individual aesthetic trajectory, but in order to succeed he must master his own specific method for creating timeless results. The third peculiarity lies in the thing that the processes of art work technologization, changes of the internal structure of the art space and its borders have led to a fundamental inability to establish "artistic" criteria of the labour product quality. The fourth peculiarity is that along with the individualization of the artistic process a new structure of the artistic community is being developed, a characteristic feature of which is corporatism. The emergence of such unions is dictated by time when specialists combine their efforts for a common goal [1]. These peculiarities reflect the interconnection and interdependence of art work, social environment and society, so they must be taken into account while organizing the future specialists training that will ensure their effective adaptation to the professional environment.

In our opinion, the main peculiarities of art work are: 1. Presence of specific skills in the subjects of artistic activity, such as: a high level of creative thinking, empathy, imagination, fantasy; capability of daily observations for the material accumulation that promotes the growth of spiritual force to the level of inspiration. 2. Integrity of art work, which is manifested in the fact that on the basis of the main types of activity (cognitive, transformational, value-orientational, communicative

and aesthetic), a new type of creative work appears – art work, the main peculiarities of which are integrity and indivisibility into separate components which expresses a new trait of quality, called "artistic" (emergetiveness). 3. Individualisation of art products that describes a personal type of reflection which integrates creator's own emotions, object's clarity and concreteness, author's personal preferences or sympathies. 4. Freedom of aim choice, thematics, technologies, means of creative activity, which can be limited by unforeseen life circumstances, ecological consciousness, spirituality of labour subject, and level of demands. 5. Dependence on understanding and perception of art products by those whom they are addressed to that produced in small series often lead to the reduction of their artistic level.

Creativity is a category which links into the whole person's being and world outlook. Depending on the tendencies prevailing in the culture of a particular time, the man of the street and of market place is in a permanent state: from extreme individualism in social life to the absorption of person as an individual in society. Any of these extremes lead to the negative, which is found in the oppression of creative essence of a human, as a result of which the person loses his ability to respond to the inner call of his nature. In everyday and professional life it is important to find the spiritual soil on which creativity will flourish and do one's best to hold it. In this context, a great importance has the organization of creative, spiritually-oriented environment in educational establishment.

Today, scientists are considering two approaches of dealing with the role of art in human life: western and eastern. According to the western tradition the following essential attributes are singled out: a will to work, indeterminacy of initial creative impulse; unseparated unity of finite and infinite, ideal and material, potential and actual, conscious and unconscious; specific subject-object relations, the basis of which is vagueness, the coincidence of subject and object in creative process; involvement in the existential, ontological foundations; uniqueness, originality of results, going beyond the tradition, the process of reproduction; special significance of creative process for the individual due to the dynamic

nature of both of them; the interrelation of art and world outlook. The creative process is considered to be a process directed from nothingness into being, the result of which is a birth of something principally new or expanding of something already existing. Due to the creativity, the multiplying of forms of all existing things takes place that can be metaphorically viewed as an emerging being for the replacement of the being that passed away (collapsed). In this process it is important not to get admired with the destruction, because each object or phenomenon embodies some certain sense. Separation from routine life and exit into the transcendence is possible when a person will reinterpret his own life, mobilize vitally important aspirations (especially self-assertion), when the desire to create will win the opposite - to destroy.

In Eastern traditions prevails the concept of transmigration, which means a dialectical process: the development of the unitary into the multiplicity and the multiplicity into the unitary. Human life is seen as an art, in which a new experience is considered to be a new reality in the structure of undifferentiated whole. A person should take care of the rise of his creativity no matter what it is observed in - in life or in his own creations. In most eastern concepts creativity is considered to be a human self-improvement, the result of which are positive changes in person's mind, his spiritual growth.

The basis of the rise of society development effectiveness should be the opportunities that are inside the system called "man-society-nature". The main criterion for checking the conformity of rational schemes of a person with his vitally important objectives is spirituality. Activity simplification due to the rationalization is aimed at the release of time not only for carrying out any planned work, but for self-improvement. To avoid the negative effects of innovation, you must always remember that the creative center of an individual has spiritual nature. The actual thematics of the last decade is the interrelationship of creativity, personality and spirituality which are linked through human world perception.

The peculiarity of the Ukrainian cultural tradition is that it was formed at the intersection of different cultural worlds and under different conditions, which

greatly affected the character and style not only of philosophical thought, but also on the basis of creative artistic activity. As the V. Horsky notes, so bright "polyphony of cultural interactions between East and West is perhaps the most expressive feature of Ukrainian culture"[2, p.28]. Cultural "matrix" of the West is directed to the rapid changes in the material world and social relations between people, in which dominate man-caused mentality, awareness of personal responsibility for the consequences of one's own ideas and actions. East cultural "matrix" is oriented towards the social heritage that provides the reproduction of the traditional type of development, devotion to a particular aesthetic system, beliefs and so on. Integrator of all types of life of ethnocommunities becomes national image of the world that closely intertwines mental and aesthetic world perception. In V. Lychkovah opinion, universalistic nature of ethnic culture consists in "being the horizon of the human in the world, developing and establishing generic values of social life in material, communicative or emotional states" [3, p.10]. Ukrainian art work contains mystery, world admiration, poetic sensitivity, mindedness to higher sacred values. In this art work aesthetic idea is objectified through various archetypes (initial images of art), including garden, wonder garden, bird, night, sky, temple, flowers, tree and so on. That's why each artistic and, in particular, folklore product contains spiritual, metaphysical content, which indicates the immortality of the aesthetic space (aesthetic sphere) of Ukraine

Based on the above, we can draw the following conclusions: 1. Present market requires the labour subjects to represent their own creativity, which today is considered to be the main source of company's success. Herein lies the danger of making creative process technical, that contradicts its very nature. Creativity can not be a mass production because it can not be completely converted into algorithm. However, it is necessary to approach creativity with the help of current technologies, addressed to the human being basics of the individual. These technologies are based on the integration of Western and Eastern understanding of human creativity. 2. Creative human behavior in life is realized due to person's knowledge of creation technology. If the first achievements may be casual,

technologies creativity learning gives positive results. During training, creativity and imitation should be considered as different stages of a single line of person's cultural self-expression. The development of creative potential can not occur without knowledge of the peculiarities of recognized artists' works, but imitation may predict greater or lesser range of changes and reflect one's own interpretation.

3. A significant effect on art work has a leading aesthetic idea, which prevails in the national cultural space. In the basis of this leading aesthetic idea, which has become the integrator of ethno- national aesthetic and artistic culture in Ukraine, lie such cultural images as House, Field, Temple, Sky and Earth.

4. Art work has specific peculiarities that make it different from other activities. But this very kind of creativity is the most exposed to the effects of social environment and society and is considered to be an effective means of adaptation to a professional environment.

5. Topicality of students' and pupils' training to future creative professional activity, in particular, to its artistic and aesthetic component, puts on the agenda the need for their involvement in art work in educational establishment taking into account the principle of succession. In order the results of art work become self-estimated, it is necessary to form students' and pupils' personal and subjective treatment of labour object with spiritual and ethical positions in scientific and educational process.

List of references:

1. Беспалая О.П. Художественное творчество как социальное явление: история и современное состояние: Автореф. дис. канд. филос. наук: 09.00.11 "Социальная философия". Архангельск, 2005. – 17 с.
2. Горський В. Філософія в українській культурі (методологія та історія). Київ, 2001. – С.28.
3. Личкова В.А. Філософія етнокультури. Теоретико-методологічні та естетичні аспекти історії української культури. Київ, 2011. – С.10.
4. Новиков А.М., Новиков Д.А. Методология. Москва, 2007. – 668 с.
5. Юхимик Ю.В. До питання співвідношення творчості та наслідування. Актуальні проблеми історії, теорії та практики художньої

культури. Київ, 2010. Випуск 24. [http://esteticamente.ru/portal/-
Soc_Gum/Api/2010_24/25.pdf](http://esteticamente.ru/portal/-Soc_Gum/Api/2010_24/25.pdf)