

The Dilemmas of Art and Artistic Education

Summary: The article concerns the artistic education of society. The first part shows the Polish theory of aesthetic education. The next part presents aesthetics as science and its basic categories. The importance of aesthetic experiences in a man's life has been stressed. The analysis of conceptualism and institutional theory has been provided as an example of changes forcing aestheticians to verify their notions. In order to understand the contemporary art one needs the ability to perceive and interpret the artwork. In order to increase the level of the society's aesthetic culture the sensitivity both to long-lasting values and to an artistic innovation should be developed. The article describes the elements of a man's aesthetic culture (the aesthetic sensitivity, experience, the knowledge concerning art history and theory). The ability to introduce the art connected experiences to a person's life has been stressed.

Key-words: Society's aesthetic culture, aesthetic experience, institutional theory

Os dilemas da Arte e da Educação Artística

Resumo: O artigo refere-se à arte/educação e sociedade. A primeira parte mostra a teoria polonesa de educação estética. A próxima parte apresenta a estética, e suas características básicas, como ciência. A importância da estética na vida do homem é enfatizada. Através do conceitualismo e da teoria institucional é fornecido um exemplo de mudanças que leva os esteticistas a verificar suas teorias. Para entender arte contemporânea é necessário, por vezes, perceber e interpretar os objetos. A fim de se aumentar a cultura estética da sociedade deve-se desenvolver a sensibilidade, tanto para valores tradicionais quanto para inovações artísticas.

O artigo descreve os elementos da cultura estética do homem (a sensibilidade estética, a experiência, o conhecimento sobre a história da arte e teoria) bem como a capacidade de ampliar as experiências ligadas à própria vida.

Palavras- chave: cultura estética da sociedade , a experiência estética , teoria institucional

Introduction

The thought that art helps in man's education is as old as art itself. However, in the past the range of communing with art was determined by the character of the contemporary works. The recognition of the work of art as a valuable and beautiful one resulted from the close knowledge of art responding to current experiences of an individual.

Nowadays, the art market, apart from known and respected works, offers rather controversial phenomena, which the society is not well prepared to perceive. Simultaneously, the consumerism promoted by the media, causes the pauperization of tastes. That is why, the sensitivity and aesthetic culture of the society should be developed and together with it – the cognitive, altruistic and creative attitudes.

1. The theory of aesthetic education in Poland

The theory of aesthetic education, constantly enriched with new thoughts and experiences, has become an important educational offer in Europe and in Poland. The term “aesthetic education” appeared for the first time in the title of Friedrich Schiller's discourse “On the Aesthetic Education of Man in a series of Letters”. According to this author, two opposing forces rule the man's behaviour: sensual desire (nature) and reason (spirit), namely the form drive. The form desire grows from the man's supernatural existence. The reason and will allow to control the nature desire. One of life desires is the acting desire, serving to mark any aesthetic properties of phenomena, also this which can be called beauty (Świeca, 2012,p.35).

Herbert Read formulated the conviction that art can be the basis of a man's education. His idea presented in “Education through art” in 1943 was a voice defending a man endangered by alienation in the consumption civilization. Read's concept assumes two aims. The first concerns shaping the individuality of a child – it was to be achieved through sensual perception. The second one – the integration of an individual with the community – was to be achieved by means of shaping personal expression. Read's concept was creatively and has constantly been developed in Poland by BogdanSuchodolski and Irena Wojnar. The theory of aesthetic education is an interdisciplinary concept belonging to the sciences of education, but it is at the same time connected with other disciplines dealing with a human being and society, such as philosophy, aesthetics, sociology or psychology. The basic reference of aesthetic education is expressed in the acceptance

¹ *Texto em inglês fornecido pelo autor*

of philosophical aspects of pedagogy inspired by philosophy of man as a creative and open creature, constantly pursuing their opportunities thanks to the interaction with the world. The Polish theory of aesthetic education as the answer to the need of educational renewal, referred to the ideas shaped in the 19th and 20th centuries in Europe and the United States of America.

The theory of aesthetic education concerns the thought of art and the thought of a man, it is the source of sense and content of education and especially self-education of a human being, thanks to the abundance of values contained in various works or artistic creations, stimulating aesthetic feelings, as well as thanks to various types of individual, free and creative activity of people who are not artists (Wojnar, 2000, p.148). This theory contains two elements: “education for art” and “education through art”. The education to art is a set of offers providing a man with their own way to meet art, showing them the aesthetic satisfaction resulting from this meeting, opening for the variety of values. It starts from a careful perception, interest and anxiety, and finishes with finding many ways of “being a man”. The education through art is expressed in two basic tendencies defined as obtaining self-knowledge and self-realisation; they refer to the integral perception of a man, the interdependence of their personal dispositions, linking intellectual, emotional, cognitive and moral aspects (Wojnar, 2000, p.157). Self-knowledge is the man’s ability of conscious learning about themselves by means of the analysis of information coming from various experiences. Self-realisation means the process of releasing and exploiting own development potential. The realisation of this potential is nothing more than self-development, creative updating of potential abilities of a subject. Self-development contains also all internal instincts of an individual directed to updating their potential psychological strengths, whereas self-realisation forms this part of self-development which is directed towards creating and experiencing the values (Górniewicz, Rubacha, 1993, p.10). On the ground of traditional art aesthetics assumes the stability of values. It relates to the belief of their independent and objective character. The crucial artistic values are of mimetic, formal and expressive character. Both the process of creation (an artist) and verification (a recipient) are partially objective and subjective. It is connected with the unparalleled so far pluralism of things – which has led to axiological equalization of more or less crucial values. Aesthetic education is a whole-life process during which an active individual experiences various qualities of life.

2. The perception of art as a subject of Aesthetics

The works of art are the subjects of aesthetics. This science has been treated in various ways in its whole history: it was the science of beauty, art, experience, creativity, work of art and its evaluation. As a science, aesthetics has not isolated itself so clearly from philosophy as, for instance, logic or ethics. It has had its name since 1750 after the work of Alexander Baumgarten

“Aesthetica” was published. The science can make art its subject, looking here for the most general structures, those which are most current. That is why, aesthetics can be known as the philosophy of art or philosophy of beauty. The philosophy comprises ontology, epistemology and axiology. Ontology examines the work of art as entity, investigating its essence and structure. Epistemology attempts to define the rules of the work of art perception processes. Axiology examines the nature of aesthetic values, their relations in the triangle of an artist – a work of art – a recipient. The aesthetic theories become useful when they reach the recipients, the people who look at the pieces of art and who are fascinated by the beauty of nature. Defining aesthetics as the science of beauty has the longest tradition. Many philosophers have deliberated the idea of beauty, its essence and roots. Between the opposing perspectives, where one treats beauty as an idea, and the second one accepts only the fact of attraction as a subjective reaction of an individual, there is a view that beauty realizes itself in the work of art. In the contemporary aesthetics it is a value equivalent to any other (such as tragedy, charm, sublimity, and alike). The aesthetic values were mainly sought in the work of art, and if beyond it, it was always in specific objects and not in general entities nor in the world of ideas (Gołaszewska, 1986, p.11).

Aesthetics may enrich the pedagogical processes of individual’s personal culture development by showing them the opulence and variety of the world of art.

The changes taking place in the history of society influence the way of perceiving the works of art and their effect on people. A specific work of art is a result of the artistic process and is an impulse for the recipient’s experiences. In the relation ‘recipient – work of art’ taking the aesthetic attitude by the recipient is crucial. According to Maria Gołaszewska, this attitude is on one hand conditioned by the conviction that the aesthetic values may satisfy certain needs; whereas on the other hand, it is conditioned by the properties defining the recipient from the biological – psychological view (the ability of sensual perception, various abilities of various senses). In other words, the presence of the work of art creates the potential for the influence, still only the presence of involved hearing, seeing and understanding makes the aesthetic experience possible. This aesthetic experience is an element of an aesthetic situation which links the recipient with the aesthetic situation in a direct way (Gołaszewska, 1986, p.296). Its individual character creates favourable conditions for the development of any experiencing individual.

The starting point of an aesthetic experience is more or less a strong emotional sensation. Within the aesthetic experience, next to the emotional reaction, there is the individual’s alienation from the surroundings and concentration on artistically crucial qualities which lead to discovering the aesthetic value. It contains this what is precious and beautiful, what is liked. The values comprised in the artwork appear during the experience. They may be the subject of the recipient’s contemplation.

The receptive-contemplative attitude consists in “submitting” oneself to the artwork, constituting an aesthetic object faithful to the artwork, properly capturing its values. There

are differences between the active attitude of the recipient meaning the integration in the artistic structure of the artwork, its co-creation, or a critic attitude in which one approaches the artwork with a defined scale of values, according to which the evaluation is made. (Strózewski, 2007, p.266).

The artwork undergoes interpretations understood as discovering the sense and values of the work. It requires the total understanding of the artwork and in case of critics – its description and analysis. According to W. Dilthey's theory, understanding is comprehended as the antithesis of explanation, specific for natural sciences. It is an intuitive process of noticing the sense of the artwork, consisting in the ability of putting oneself in the artist's role. Interpretation, available to any person, is the result of this process. Thanks to it, the artistic values can be discovered.

N.K. Denzin introduced the term "interpretation hermeneutics" which covers the dynamics of the process based on three pillars: perception – interpretation – definition. Interpretation in case of some analysis may lead to defining new forms, phenomena in art. Also the way of presenting the content of artwork requires definition. Unlimited expansiveness of the artistic actions, overthrowing the canons and formal disciplines, and most of all, the absence of prescriptive aesthetic regulations, make it difficult for the recipient to recognize the aesthetic as well as out- of-aesthetic values. Thus, the significance of understanding, thanks to which a person gathers knowledge and is able to shape aesthetic self-knowledge, should be stressed. The values and valuation are inseparably linked with the aesthetic experience. It is the basis and the most important criterion of aesthetic valuation.

The main form of assimilating the artistic values by a recipient is the approval expressed by the experience which is a complete expression of the recipient's identification with the work of art. The work of art is by no means a closed structure but a creation given to the recipient as a material for a dialogue. The work of art has a character of a dialogue offer requiring the participating subject, who decides not only about the character of experiences, but also about a certain structure of the transfer. The personal presence of the recipient in co-creation of the artist's vision gives art a particular intensity.

The aesthetic experiences connected with the reception of various fields of art are identical with other experiences of a man. Thanks to the relations with artwork our experience resource is enriched, there is an inner development and the recipient's availability of notional recognition of artwork is increased. The aesthetic experience refers to the individual's activity, without which the artwork understanding is not possible. During the time when beauty was the dominating aesthetic category, the aesthetic experience was not so complicated as nowadays. The previous century resulted in crucial changes in the theory of art and the prestige of artwork. The artistic groups reevaluated the artistic process and the function of artwork. Realism gave way to abstraction, this one, in turn, led to the appearance of conceptual art which has become the underpinnings of its today's route. Thanks to social involvement and the willingness to bring the art to an open polemics with the recipients, artists leave the galleries in order to confront and

create their works for wide and anonymous audience. They may, thus, reach with their content to much bigger groups, many a time to people who are unlikely to enter the artistic institutions. This type of interaction is of crucial importance, not only because of the possibility of making the cities more beautiful by the artistic productions. It gives hope that the awareness will change thanks to the topic or problem the artist is able to show to everybody. It is important that these artworks are seen by the audience.

When contemplation accompanies the artwork examination, the recipient happily absorbs its beauty. However, there are artworks in which an ambiguous differentiation of aesthetic categories is difficult. It is hard to name them. Fifty or sixty years ago the artworks generally had an illustrative and showing character. The trends resulting from the 20th century neo-vanguard have brought a radical change.

Some of the artists have given up canvas for artistic transformations of real objects. Everything could have been a material: sand, broken glass, leather, broken objects, and alike. In artistic compositions of assemblage or installations all possible colorful and lumpy objects are combined in a complex entirety. In the world endangered by the vision of a man dominated by things, artists attempt to symbolically subdue them. The creators are provided with new tools of expression and the recipients with new ways of participating in culture. The art in museums has become “dead” as it is distant from our everyday life.

3. Conceptualism and institutional theory

New trends have been appearing, in which the artist has become more important than the artwork. In conceptualism the concept of artwork was to force the recipient to reflection. The term “*conceptualism*” appeared in the 60-ties. The terminology dictionary of fine arts defines it as

the type of actions limited to transferring the mental concepts by means of verbal statement, graph, technical drawing, photography, and alike. These are often texts concerning the art itself, the colloquialisms paraphrasing statements exchanged among people, notes with various content, the suggestions of representations concerning the field of philosophy, and alike.

The direct preview of the trend’s appearance was Henry Flynt’s article “*Concept Art*” published in 1963. In 1967 another article touching the problem of notional art was published, written by Sol LeWitt – “*Paragraphs of Conceptual Art*”. It popularized the term conceptual art and it related it to the work in which the subject was treated only as a medium for an idea. In 1969 Joseph Kosuth published an article “*Art. After Philosophy*” which was a manifest of this art. The conceptual actions took on various forms. The recipients were deprived of myths and standards to which they were accustomed in art galleries, they were made to change their views and forced to intellectual efforts. Some of the theoreticians formulated a thesis that discovering the most important features of an artwork was possible through diversity and changeability of art itself. The

notion 'work of art' is thus undefined and should be acknowledged as an open notion. This made George Dickie work out the institutional theory of art which was to be a proof that aesthetics, with an appropriate approach to the problem, did not have to resign from defining even the most complex phenomena, did not have to capitulate even at the newest forms of anti-art. The ideas of institutional theories of art may be formulated in the simplest and easiest way in the following way – art is all what is believed to be art in the world; the artwork then, is what the world of art believes it to be such. The institutional theory of art claims that the characteristics of art should not be looked for in the functional or object features of the artwork but in the properties of contexts in which it appears. The closest context is its own artistic practice so the “world” of art. In the same way the world of business, politics or science is a specific social institution (in the broad meaning of the word). Dickie believes that the artwork is such a creation of a man which has been given an artistic status by a special institution – mainly the “world of art”.

The notion of institution is very broad and covers also the artistic practice, so it can be assumed that the world of art is a social institution. However, it is less institutionalized than other social institutions, such as for instance the “world of law”. The world of art comprises both specialized artistic institutions such as museums, galleries, concert halls, theatres, cinemas, as well as people connected with the art, such as artists, collectors, critics, historians and theoreticians of art. The heart of the personnel of this world is formed by the artists who create artworks, presenters, actors, music performers, directors of galleries who present the works to the audience who may evaluate them.

“The artwork in classification sense is an artifact which was given a status of a candidate for evaluation by certain people acting on behalf of certain social institutions (the world of art)”.

A model granting of status on behalf of an institution may be found beyond the world of art. These are granting the status of a spouse by a state or church or granting the degree by a faculty council. Granting the status to a piece of art is done analogically, thus without a formal ceremony. It is enough to include a work in a museum or gallery exhibition even by one person acting on behalf of the “world of art” and “treating the artifact as a candidate to evaluation”. The definition talks about running for evaluation purposely. The author meant here the fact that a work of art does not have to be properly evaluated by anybody not losing its status at the same time.

This attempt is at least brave, stimulating a discussion and worth attention. Only one cannot be treated as successful. First of all, in the institutional theory of art, any person of the world of art may grant to any object the status of an artwork; it is enough that anybody, perceiving themselves as a member of this world, deems any object appropriate to be a candidate for evaluation, whereas this person does not have to be an artist themselves, it may be even the manager of a gallery, a critic or even the recipient of art. We may wonder if in such a system artists are needed at all, if creation may be in many cases limited only to granting the status. It may be understood in such a way that

the author wanted to respect the creators and guarantee them unlimited freedom in their search. However, it ended up in a situation in which the importance of creation and the status of an artist were degraded. It can be assumed that this way the other members of the world of art have the same rights and may generally do without artists.

Secondly, let us imagine a situation when, for instance, a manager of modern art gallery, grants the status of artwork to an object putting it in the exhibition, and some of the audience and critics deprive this object of its status. Or a diverse situation, when a manager gets rid of some pictures from his/her exhibitions, for instance of some cubists or impressionists, because he/ she believes they do not deserve to be called pieces of art, despite the fact that some of the audience or critics believe them to be such. The lack of unanimity concerning the objects of art may make the possibility of displaying them more difficult. The institutional theory rather accurately describes the contemporary artistic practice but ignoring the axiological aspects of art it cannot be full and adequate towards the whole contemporary art.

The 60-ties and 70-ties of the previous century questioned the aesthetic nature of art. Inapplicability of contemporary notions and theoretical constructions to catch the essence of the contemporary art was criticized. The affiliation of aesthetic values and aesthetic experience only with the relation to the work of art was questioned. At the same time, the possibility of their presence in the world of nature, human relations and design was indicated. The creators of neo-vanguard questioned the aesthetic concept of art not only in theory and in their programme declarations but, more importantly, in their artistic practice. It is equally important that their proposals and artistic provocations (often against themselves) were recognized as art by the world of art, official artistic institutions, as well as by experts (critics, historians and art theoreticians) (Dziemidok, 2002,p.159).

The research abilities of aesthetics adequate for traditional art do not always consent to new art trends. The updating of aesthetic research tools is a crucial matter. Aesthetics has a role of increasing the general level of aesthetic culture within the society, developing the sensitivity both to long-lasting values and to brave artistic innovations (Wojnar, 2007,p.872).

Aesthetics was not prepared to accept art directed against legitimate and traditionally sanctified works of art. This has caused the need to analyze the language of aesthetics, verify its basic notions which should be adequate to tradition and the present.

4. Aesthetic culture and its elements

In order to understand the contemporary art one needs the ability to perceive and interpret the classic, traditional art.

A man is shaped under the influence of the surrounding world recognition, including the reception of artworks. Art is a means of education, because it shapes the man's attitudes and the means of training, because it enriches the knowledge and cognition mechanisms. The scope of exploiting art in education, training and self-education of a man can be defined by the man's aesthetic culture.

Aesthetic culture is the type and level of participation of an individual or a group in the system of values within a defined community (Gołaszewska, 1989,p.10). According to Maria Gołaszewska, the components of aesthetic culture are as follows: aesthetic sensitivity, the store of knowledge of art theory and history, experience (the contact with artwork) and the ability to incorporate the experiences connected with art into the man's life. The aesthetic sensitivity determines the degree of sensations connected with beauty perception. It belongs to inborn makings. The ability to see or hear decides about the perception of the artwork. The aesthetic sensitivity comprises three factors: sensory sensitivity, sensitivity to artistic structures and sensitivity to values. The sensory sensitivity means the ability to perceive the impressions experienced by various senses – sight, hearing, touch, smell, and alike (Gołaszewska, 1989,p.23). The sensitivity to artistic structures means for instance seeing colours in their beauty, greatness, expressiveness. The ability to differentiate the aesthetically crucial wholes, appearing in art and nature is of great importance, as they provide us with organised picture of the world in which the structured objects of aesthetic values have a special place in the scope of our attention. When we discuss the sensitivity to values, we can differentiate a fundamental “susceptibility to feel the beauty” and more specialized sensitivity to the “workshop” or “formal” side of artwork (Gołaszewska, 1989,p.26). Knowledge is another factor of aesthetic culture. This is the knowledge of art history and theory. It allows to be knowledgeable about the conventions and artistic genres or programmes of various artists.

The knowledge of work structure of given genres allows for self-reliant evaluation of the content and form of the artwork. The knowledge of the artist and the creation process allows for the observation whether the realization of own style is connected with shaping the artistic personality of the artist. An equally important factor of a man's aesthetic culture is experience through the contact with an original artwork. In case of visual arts, the best reproduction is not able to convey the work of art of full quality. According to Richard Shusterman, four crucial factors of aesthetic experience can be enumerated. These are:

1. The evaluating dimension – it is a valuable and pleasant experience;
2. The phenomenological dimension – it is directly sensual and emotionally absorbing;
3. The semantic dimension – it is not simply a sensual sensation or emotional sensation because it has a meaning;

4. The demarcation – definition dimension – it allows to select and separate art by defining its main aim (Dziemidok, 2007,p.29).

In case of music – a record is not able to convey the atmosphere of a concert. In case of a theatre, the video recording will not replace the real presence. The recipient's experience sometimes encourages amateur artistic creations. The perception of works supports searching for information about the author, their biography, style of creation, and alike. Thus, the range of the recipient's knowledge concerning the theory and history of art and its types increases. This is the next element of a man's aesthetic culture – the knowledge. Thanks to contacts with art the inner development takes place. The contact with an artwork means an individual's activity without which there is no understanding nor interpretation. The ability to incorporate the art-connected experiences into the whole life appears. A man finds a place for art defined by his/her authentic needs. The participation in culture is always highly individualized which is connected with psychological and personality character of this participation. Each and every contact of an individual with verbal or non-verbal, long or short-lasting elements of symbolic culture (a written text, a picture, a sculpture, etc.) remains only a probable event as long as it does not lead to perception (identification and perception), reflection, experience; does not lead to evaluation or action.

Together with the increase of experience and knowledge art is becoming a value in a specific recipient. Thanks to it, he/she learns the truths about themselves and about the world. They experience various emotional states, they cry, laugh, they live through it all.

A sensitive recipient finds their own experiences during the contact with the work of art. A man is its object, fulfills its content. A man's maturity is developed and deepened as he/she becomes able to participate in more complex and more difficult, higher forms of community created by art. Art, thus, has a person-creating function.

Thanks to art, a man is able to reach a higher level of self-knowledge, which is a significant factor in the process of shaping his/her personality and introducing to it the values found in art (Gołaszewska, 1989,p.43). To make the process of changes described above take place in a person, the authentic aesthetic needs must be formed, together with the abilities of selection and judgment. Increasing the level of aesthetic culture within a society depends not only on the availability of art on the "stock" of values, but also on forming the needs and likes deciding about experiencing art. A non- educated recipient is prone to identify his/her own judgments and preferences with what is good or bad, valuable or trivial. The basic aesthetic culture is expressed in the ability to differentiate this which somebody personally likes and this which is worth a positive evaluation (it is understandable that somebody does not like Chopin's music, but there is no opinion that Chopin's music is bad). Another important element of aesthetic culture is the ability of differentiating the values of the artwork from the values of a presented object or content; the increase of the ability to treat the artworks separately from their function of presenting popular reality (Wojnar,

1976,p.324). The social presence of art is possible thanks to schools, institutions propagating culture and mass media. They all have the duty to care about the development of people's aesthetic culture.

5. Art in the artist's and the recipient's lives

An artistic activity, having an individual character, implies the involvement of talent, imagination and other personality features due to the need of certain values which the artist (also an amateur) can offer.

Art covers activities which are not limited to repetition and copying, and as a result a new work is created. Apart from being new, the work must be valuable to be called an artwork. According to Nęcki, the work should have cognitive values (connected with seeking the truth and spreading its range), aesthetic values (connected with seeking and creating beauty) or pragmatic values (connected with improving everyday life conditions). Abilities form the basis of man's artistic activities.

“Abilities are genetic. However, realized abilities depend on the environmental conditions of the individual's adolescence and functioning. The favourable conditions of the realization of genetically decoded abilities depend on surrounding physical conditions and the emotional, school, professional and social environment”.

One can differentiate general and special abilities (for instance to sing or draw). Special abilities may have an imitative character (a proper performance of somebody else's work), or creative (creating, composing own work).

Using the term “art” we think about a piece of art, the creation and the process of creation. Motivation is a crucial component of the creative process structure. It can be divided into autonomic and instrumental. The autonomic motivation is spontaneous and results from the interest in a situation or event. The instrumental motivation makes the cognitive activity possible by providing a strong enforcement. Another important component of the creative process structure is perception, understood as a process of perceiving people, things and objects. The artists perceive the reality in a more organised way, giving it a subjective character at the same time. The unquestioned role of memory in the artistic process is limited to two dimensions: organization of knowledge in the memory and forming the content of knowledge. Another element of the artistic process is thinking understood as the process of searching for optimal solutions of problems. Creative thinking is characterized by using analogies, overcoming stereotypes and making use of metaphors. Imagination can be defined as the ability of the brain to create and use images, mainly selected types of cognitive representation.

The artistic process in case of art leads to creating new works. Generativity is an important criterion of artworks. It is a special ideological energy of the artworks which is an endless stimulator of ideas in next eras. This energy is usually present in formal elements, sometimes also in

the content or axiological layers. Generative works are timeless, they do not lose their formal nor semantic values. Sophocles' "Antigone" or Shakespeare's "Hamlet" are such pieces of art. Looking at art from the artistic process and artist's personality perspective leads to an observation that it is not only an activity oriented towards the work creation in the materialistic or mental spheres, but also an individual's activity directed towards changing him/herself (Świeca, 2012,p.72).

No matter what the discipline, a man dealing with art and realizing his/her ideas by means of art, becomes somebody more than just a craftsman skillfully using their tools. It is so due to the fact that they put great emotional effort to the artwork, again no matter what the size, material or type of art. His/ her realization carries a content which is to be conveyed to the audience and shared with them. It can be also the desire to direct somebody's attention to a specific problem and making them realize its consequences. Art is a mirror reflecting people's emotions, and for an artist the inspiration is formed by present reality, times in which he/she creates. It is a specific polemics with the audience through his/her subjective choice. He/she takes up a topic and materializes it in the form of a specific artwork. Thanks to that, both the artist and the audience are enriched. The aesthetic education, covering both shaping the sensitivity and inspiring the artistic activities, links the synthesis of cultural and emotional behaviours. The possibilities of aesthetic education are to be found in the integral process of personality stimulation in the spheres of feelings, intellect and imagination, moral sensitivity, cognitive dispositions, or artistic attitudes (Wojnar, 1976,p.335). We force ourselves to reflection, deepen our self-consciousness, develop empathy and creativity through showing beauty, moral values and through purifying actions of some artworks. Through an overwhelming feeling of beauty, the recipient experiences unbelievable worlds and cognitive objects.

The masterpieces present the key to world view and axiological issues, ask fundamental questions concerning the human's condition. A sensitive recipient in relation with such works finds his/her own actions and feelings. A man's maturity is developed and deepened as he/she becomes able to participate in more and more complex and more difficult forms of community created by art. A man creates artworks. These are both national works or universal ones, assimilated from foreign cultures. In order to perceive them, one needs concentration and contemplation (Świeca, 2012,p.40). According to Szuman,

aesthetic education works successfully when it finds a favourable ground, a fertile one, so for students who are interested, not indifferent, active, not passive, being able to desire the art's benefits, willing to be recruited for it and able to love it. The attitude of the young towards art as a value from which one takes advantage as they grow up, becomes an attitude of someone who is tempted and pleased by the perspective of wider and deeper cognition and perception of art (Szuman, 1975,p.141).

Szuman presented a profile of a teacher-educator who actively participates in the relation of the artwork and its recipient, decodes the message and makes the audience's perception easier. The teacher acting on the field of art, introducing there the young audience must be aware what the society want to retain from the past and which new values they attempt to create. He or she

cannot leave the fact of the young being brought up in the computer aesthetics and ready to take part in “cyber culture” unnoticed. The young people are more willing to take part in performances using new media than in traditional forms. Shaping the critical approach to enslaving media and understanding the visual language code are necessary for the perception of new culture contents. Media start to control the enslaved individuals, take over their time and freedom of choice and meanwhile in order to survive in the free market, there is a need of reflection over each and every life decision.

The aesthetic education has a chance of awakening the axiological needs and inner will of expression. An individual is responsible for their own life despite the social bonds, personal and individual experiences and features. A man able to defeat the outside stereotypes, not giving up to routine, may be able to realize his/her own aims and dreams and take up the attempts of his/her own artistic work.

The expression of an active individual influences others, provokes to harmonize, to a dialogue, discussion. The expression becomes also a tool of education and training. The orientation towards certain content creates intellectual and notional inspiration among the young, for whom art is an inseparable part of life. The artwork perception is based on emotions, on emotional contact, which broadens the knowledge and leads to remembering. The open character of modern art requires an intellectual and emotional effort, criticism and reflection. That is why, education towards the perception of art is necessary, together with shaping the criticism towards relative values appearing in this art. Frequent contacts with art inspire to personal attempts of artistic work, develop the feeling of personal identity. The individual aesthetic experience supports development, touches various spheres of personality. The feeling of beauty or any other aesthetic category comprises the inner wealth of a man, it brings joy and moves, leads to emotional sublimation. The admiration of beauty or purifying experience of characters’ tragedy leave a trace in the recipient’s psyche.

The art - deprived of direct clues of moral behavior, presenting troubled characters, situations ending up in death or failure - brings reflections. A tragic character is a conflict figure forcing to think, inspiring to experience. In such circumstances, perceiving the world gains the character of revelation during which a man feels it deeper, more spiritually and irrationally (Świeca, 2012,p.41).

The emotional nature of a man needs the way of understanding and communication with the world. The works of art contain the truth about the attempts, fights and flights of a man. Art is a mirror of a man in certain social and historical conditions. The recipients may find themselves in the piece of art, may find there his/her problems, needs, experiences. Thanks to this, they reach the higher level of self-knowledge. Introducing art to everyday life means nothing more than finding for it a proper place and significance, assimilation with private and professional life.

Conclusions

Thanks to the development of society's aesthetic culture the internalization of values of the works of art and important humanistic values has become possible. These values allow a man to see themselves as a part of community, see the needs of others, fighting against injustice. Art shapes the moral aspects of our personality and awakes the conscience. The development of aesthetic culture is necessary especially in order to understand the modern, provocative art, which draws our attention to the dangers for society coming from the surrounding reality.

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