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## Formation and development of aesthetic experience of art students in the educational space of universities

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### Abstract

The article aims to identify effective means and ways of forming and developing the aesthetic experience of art students. The author examines the central concept of the work – “aesthetic experience” and reveals the potential for the formation of aesthetic experience for the successful implementation of professional activities of students at the postgraduate stage. The article reflects the means of developing the aesthetic experience of art students through the resources of the space of a modern university. The author notes that developed aesthetic experience is a necessary element in the formation of the personality of a future specialist in the field of artistic and aesthetic activity, since it assumes that the student has a readiness for emotional and at the same time intellectual perception of objects of reality for the purpose of their artistic embodiment in the creative process. In this work, the author summarizes those ways and means of the educational organization space that are capable of exerting a qualitative influence on the level of formation of the aesthetic experience of art students.

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### Keywords

Aesthetic experience, art education, higher education, university educational space, art students.

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## Introduction

The modern university is a special educational space, which is called upon to have a comprehensive impact on the personality of a future specialist. The comprehensive nature of the impact of the educational space determines the development of a whole range of professional and supra-professional competencies in students, recorded in state regulatory documents. In this regard, it becomes relevant to identify the potential of the educational environment of an art university in the practice of forming the aesthetic experience of art students, for whom the aesthetic perception of objects of reality and understanding of beauty are one of the obligatory components of both internal personal culture and professional self-awareness, an element that allows them to effectively carry out their professional duties at the postgraduate stage.

### **The concept of “aesthetic experience” and its influence on the formation of a future specialist artist**

The aesthetic field is a unique combination of components from various branches of scientific knowledge (philosophy, psychology, cultural studies, etc.). It is symptomatic that the basic characteristics of the aesthetic, the understanding of the beautiful, are determined by philosophy. From a philosophical point of view, aesthetic experience is nothing more than the perception and awareness of the beauty. Moreover, this phenomenon is recognized by researchers as difficult to study, since the perception of beauty is determined by the spiritual experiences of the individual recipient. Consequently, the concept of aesthetic experience cannot be unified, since, according to the accurate observation of P. A. Gordeev, it turns out to be determined by the “sensitivity of the soul itself to being” [Gordeev, 2017, 119].

Being as such is considered in the work of L. M. Gavrulina as a level that is located hierarchically above everyday life. And it is the aesthetic experience as an intellectual and emotional reaction of the recipient to the diversity of “expressive forms of the surrounding world” that allows a person to escape from everyday life, becoming involved in higher spiritual values [Gavrulina, 2018, 256]. And the very process of the action of the aesthetic experience of the subject of perception (and this term is often considered precisely as a process) is characterized by researchers as a “translation” of things “from everyday life to aesthetic reality” [Popov, 2022, 831].

Despite its deep philosophical essence, the term “aesthetic experience” is actively developed by researchers in the field of pedagogy and psychology, in particular, in those aspects when it comes to training specialists in creative and aesthetic fields. Undoubtedly, in modern scientific literature on the issue, attempts have been made more than once to define the concept in question. For example, I. N. Soldatova reveals the essence of the term “aesthetic experience” by referring to the psychological essence of man, calling the process and result of perception of beauty a “personal neoplasm”, which is determined by the student’s desire to develop his aesthetic taste, immerse himself in the world of spiritual values, experience the beauty and feel a special need for this, distinguish between the beautiful and the ugly, and also be in a state of continuous search for the meaning of the beautiful, including through creative activity [Soldatova, 2019, 182].

In psychological and pedagogical thought, the concept of “aesthetic experience” is closely associated with the development of an individual’s aesthetic culture, which is embodied both in the system of aesthetic knowledge and in practical (in particular, creative) activity. Aesthetic experience, according to the fruitful, as we think, opinion of O. I. Savitskaya, is an organic connection between the

perception of beauty, aesthetic feeling and aesthetic ideas, embodied in the creative process [Savitskaya, 2013, 55].

Consequently, aesthetic experience can be formed and developed only under those conditions when the student receives the greatest freedom in establishing contacts with the surrounding world (people, nature) and expresses his emotional and intellectual perception of the phenomena and objects of reality through creative activity, which turns out to be the leading one in the activities of artists. At the stage of formation of professional self-identification, socialization and entry into the field of the chosen specialty, it is the university that must ensure high-quality and comprehensive development of the student, including through the use of the resources of the university educational space.

### **The educational space of the university as an effective tool for the formation and development of the aesthetic experience of art students**

Modern scientific literature uses the concept of “educational space” quite widely, which determines a large number of definitions of this term formulated by researchers. As the most fruitful, we will define the interpretation of the educational space given by Yu. A. Podlubny, who, based on a study of the historiography of the term, concludes that the educational space is a set of “conditions and factors that are somehow interconnected and influence a person’s education” [Podlubny, 2023, 55]. The personal focus of education determines the need to form and develop students’ aesthetic experience as a component of the professional activity of a future artist.

As L. M. Gavrilina rightly notes, a person can form and develop aesthetic experience only in the conditions of living aesthetic situations, i.e. those events when the recipient (the subject of perception of beauty) is in direct contact “with the object of aesthetic experience” [Gavrilina, 2018, 257]. A professional artist in the creative process constantly interacts with objects of reality for the purpose of their artistic comprehension, creative processing and display. Consequently, the development of aesthetic experience at the university should be given more attention by teachers, and all available resources of the university educational space should be involved in this process.

Traditionally, among the components of the educational environment of a higher education organization, the material-subject, subject-social, motivational-value, technological and personal-psychological components are identified [Lodde, 2020], which, when implemented in the system, allow organizing the process of instilling in students value-based professional orientations, as well as situations of mastering professional experience (both in specially created conditions and unconsciously) [Ponomarev, 2014, 41].

Based on the definition cited above, the university, with all its components of the educational environment, is called upon to create conditions for students to experience an aesthetic situation. Consequently, by means of the material and subject environment, the university encourages students to more frequently turn to examples of fine art. This is facilitated, for example, by organizing exhibitions of works by both recognized masters (on a certain topic) and beginning artists (for example, the students themselves). When perceiving examples of fine art, students are given the opportunity to emotionally and intellectually perceive the works, which leads to discussion in the group.

The technological (or methodological) component of the university educational environment extends its sphere of influence to both the classroom and independent activities of students. In the arsenal of teachers acting as organizers and coordinators of the training of future artists, there is a mass of didactic and methodological tools that allow them to support students in revealing their emotional perception of beauty and instill a value-based attitude towards art [Deligavuryan, 2023, 29]. The

methodological and technological tools used by teachers in classes allow for the implementation of the tasks of higher art education in developing students' aesthetic experience. In particular, this concerns those technologies that are based on dialogic communication, for example, when solving case assignments, problem-based learning, implementing the technology of developing critical thinking, and project-research activities. In the process of communication when analyzing examples of fine art, students have the opportunity not so much to perceive as to comprehend what they saw, to comprehend the author's technique, which allowed him to convey the beauty. Academic drawing and drawing from life have great potential in this regard, since these forms of creative activity actualize the skills of analyzing the object of the image [Alekseeva, 2016, 153]. In addition, experiencing an aesthetic situation occurs during the period of plein air practice, since students are in direct contact with the natural and surrounding world.

The motivational-value and personal-psychological components of the educational space of the university especially clearly demonstrate their potential in the organization of extracurricular work with students. Here, events that involve live communication between representatives of the profession and students are effective. Currently (in place of traditional master classes), meetings in the pitching session format are gaining popularity, when participants have the opportunity to actively engage in the innovative activities of a specialist presenting the product of his own creative work. One of the leading missions of the university in developing students' aesthetic experience lies in expanding contacts for the implementation of professional communication and the exchange of professional knowledge.

## Conclusion

Thus, the educational space of a modern art university has a holistic influence on the formation and development of students' aesthetic experience through the tools of the university's material and subject environment, technological and methodological components, as well as through the students' classroom and extracurricular activities.

In connection with this situation, it seems possible to outline a range of recommendations that will have a positive impact on the effectiveness of the process of forming the aesthetic experience of future artists. Among them: expansion of the methodological and technological tools of teachers in the classroom and extracurricular activities of students-future artists due to interactive forms of organizing classes; development of contacts of the university with third-party organizations and specialists with the aim of holding events for the exchange of professional experience with a clear practical focus (master classes, pitching sessions, etc.); providing more opportunities for students to experience aesthetic situations in direct interaction with objects of real life (plein air).

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## **Формирование и развитие эстетического опыта студентов-художников в образовательном пространстве вузов**

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### **Аннотация**

Целью статьи является выявление эффективных средств и способов формирования и развития эстетического опыта студентов-художников. Автор рассматривает центральное понятие работы – «эстетический опыт» и раскрывает потенциал формирования эстетического опыта для успешной реализации профессиональной деятельности студентов на этапе аспирантуры. В статье отражены средства развития эстетического опыта студентов-художников через ресурсы пространства современного вуза. Автор отмечает, что сформированный эстетический опыт является необходимым элементом формирования личности будущего специалиста в области художественно-эстетической деятельности, поскольку предполагает готовность студента к эмоциональному и одновременно интеллектуальному восприятию объектов действительности с целью их художественного воплощения в творческом процессе. В данной работе автор обобщает те способы и средства организации образовательного пространства, которые способны качественно влиять на уровень сформированности эстетического опыта студентов-художников.

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**Ключевые слова**

Эстетический опыт, художественное образование, высшее образование, образовательное пространство вуза, студенты-художники.

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