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**CULTURAL CONTEXT AS THE BASIS OF ART AND PEDAGOGICAL DIALOGUE**

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**Abstract**

In article a thesis was proposed that Art and pedagogical dialogue is the co-creation by “Ego” of many faces, the meeting of subjects with diverse style of thinking and cultural horizons of surrounding art and educational reality that extends considerably the borders of the individual cultural essence view and enables to comprehend them more deeply. Such kind of comprehension can be efficient if based on culturological approach that transmits cultural context. The implementation of this approach will enable to regard art education and development as the process of dialogical environment creation for the search and understanding the cultural senses via cognition of artistic image invariance.

**Keywords**

Dialogue – Art and pedagogical dialogue – Art image invariance – Art education and upbringing

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## Introduction

Nowadays, the spiritual decline and moral decay of society has reached the global coverage. Modern intellectual situation is beginning to determine the place of art component in the world ontology structure to a large extent in a new way. Thus the issue of search for the ways to overcome moral crisis of society has become topical. It motivates to reflect deeply on the origin and essence of culture and reconsider the world experience of art teaching and upbringing. It is a matter of education that is turned to ideal regeneration of art and esthetic development of cultural individual, who is perceptive and responsive to diversity of the world. It is possible to accomplish by means of orientating to principle of dialogue that takes rather the form of its “remelting” into inner, leading to the new condition of personality reflexive consciousness, than the form of cultural experience transmission.

Ontological education is a dialogical process of sense circulating in the world of culture that leads to the changes in the world as well as to the changes in personality<sup>1</sup>. Joint dialogue of “comprehension-explanation” of the meanings is the accumulating process: whatever has the personal sense for the one becomes meaningful for the other. The true dialogue is able to enrich the process of art teaching and developing with a specific semantic attitude and fill it with cultural and constructive constituent of creation.

However, the dynamics of this process is characterized by contradictions that are registered by social and pedagogical consciousness:

- between spiritual and mental, axiological and semantic basis of culture and fragmentary presented contents of certain art cycles in education;
- between value significance of the true art and mass culture phenomena;
- between tempology (dynamics, pace of development) of culture in modern society and individual’s ability to acquire its value meanings.

## Purpose, Methods and Scientific novelty of the article

The aim of the research is to determine the culturological basis for the existence of an efficient art and pedagogical dialogue in the process of art education and development. In the course of this problem study, theoretical methods of analysis, synthesis and classification of study of art and scientific literature were applied.

Scientific novelty of this research is that the cultural context is considered as the culturological basis of an efficient art and pedagogical dialogue. It was determined that cultural context is a factor that reflects subjects and phenomena of culture and art reality due to definition of their invariant art and image-bearing meanings.

## Discussion and Results

Historical and theoretical concepts of culture, such as, theoretical views about the peculiarities and levels of the art culture of society and personality are covered in the studies

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<sup>1</sup> I. Yu. Kameneva, “Psihologo-pedagogicheskie osobennosti dialogovoy situatsii v obrazovatelnom protsesse”, Russian psychological journal Vol: 12 num 3 (2015): 40. Available at: <https://www.elibrary.ru/item.asp?id=24312929&SID=E5PDQ8qJwW SgO9bHB1b>.

of such scientists as: A. Arnoldov<sup>2</sup>, V. Humboldt<sup>3</sup>, M. Kagan<sup>4</sup>, A. Kukarkin<sup>5</sup>, A. Schweizer<sup>6</sup> and others.

In pedagogical science, there are a number of studies that research the universal concepts and tools of the culturological approach in the sphere of education (I. Ziaziun<sup>7</sup>, O. Rudnytska<sup>8</sup>, O. Semenog<sup>9</sup>, etc.). Problems of culturological realization of the art and social phenomena of society were examined in the works of the famous philosopher-semiologist J. Lotman<sup>10</sup>.

In the opinion of I. Ziaziun, the culturological approach to the modernization of education has a global goal – the formation of a person of culture who is able to implement his individual abilities and his intellectual and moral capabilities with maximum efficiency, and who is characterized by a need for self-realization, whereas the person of culture is the embodiment of samples of the cultural principle in a person: freedom, humanity, creativity, spirituality, adaptability. Accordingly, in the process of art and pedagogical dialogue, an individual should be formed as a person of culture – a spiritual personality, oriented to a system of universal human values and acquisition of world and national culture, which is capable of existing in a dialogue of cultures environment. The philosophical concepts of dialogue in the context of culture are presented in the studies of M. Bakhtin<sup>11</sup>, K. Jaspers<sup>12</sup> and others. The conceptual propositions of the study of art about the communicative nature of art are disclosed in the scientific works of Yu. Borev<sup>13</sup>, V. Medushevsky<sup>14</sup> and others.

There is a significant part of studies in which art is considered as a specific form of art cultural dialogue (V. Zinchenko<sup>15</sup>, A. Zis<sup>16</sup> and others).

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<sup>2</sup> A. I. Arnoldov, Introduction to cultural studies (Moscow: Science, 1993).

<sup>3</sup> W. Humboldt, Language and philosophy of culture (Moscow: Progress, 1985). Available at: <http://bookshare.net/index.php?id1=4&category=philosophy&author=gumboldt-v&book=1985>.

<sup>4</sup> M. S. Kagan, The philosophy of culture (St. Petersburg: TC Petropolis LLP, 1996). Available at: [http://www.vir.nw.ru/wp-content/uploads/2018/09/Kagan-M.S.-Filosofiya-kultury\\_filosofiya.pdf](http://www.vir.nw.ru/wp-content/uploads/2018/09/Kagan-M.S.-Filosofiya-kultury_filosofiya.pdf).

<sup>5</sup> A. V. Kukarkin, Bourgeois mass culture: Theories. Ideas. Varieties (Moscow: Political Publishing House, 1978). Available at: [http://www.beatles.ru/beatlespress/books/1978\\_kukarkin1.pdf](http://www.beatles.ru/beatlespress/books/1978_kukarkin1.pdf).

<sup>6</sup> A. Schweizer, Culture and Ethics (Moscow: Progress, 1973). Available at: <http://lib.ru/CULTURE/SHWEJCER/kultura.txt>.

<sup>7</sup> I. A. Ziaziun, "The integration function of the cultural paradigm", Professional and artistic education of Ukraine Vol: 5 (2008): 5.

<sup>8</sup> Oh. P. Rudnytska, Music and culture of personality: problems of modern pedagogical education: nav. posib (Kyiv: IZMN, 1998).

<sup>9</sup> O. Semenog, "Profession of a teacher in social and pedagogical and professional and personality dimensions", Education for adults: theory, experience, perspectives Vol: 2 (2004): 231.

<sup>10</sup> Yu. M. Lotman, About art (St. Petersburg: ART-SPB, 2000).

<sup>11</sup> M. Bakhtin, Aesthetics of verbal creativity (Moscow: Art, 1986). Available at: <https://runivers.ru/bookreader/book142216/#page/3/mode/1up>.

<sup>12</sup> C. Jaspers, The meaning and purpose of history (Moscow: Publishing house of political literature, 1991). Available at: [https://imwerden.de/pdf/jaspers\\_smysl\\_i\\_naznachenie\\_istorii\\_1991.pdf](https://imwerden.de/pdf/jaspers_smysl_i_naznachenie_istorii_1991.pdf).

<sup>13</sup> Yu. B. Borev, Aesthetics (Moscow: High School, 2002). Available at: [https://www.logic-books.info/sites/default/files/borev\\_yu.b.\\_estetika.\\_uchebnik.pdf](https://www.logic-books.info/sites/default/files/borev_yu.b._estetika._uchebnik.pdf).

<sup>14</sup> V. Medushevsky, "Musical thinking and the logo of life", in Musical Thinking: Essence. Categories. Aspects of Research (Kiev: Musical Ukraine, 1989).

<sup>15</sup> V. P. Zinchenko, "Thought and words: The L. S. Vygotsky and G. G. Shpet's approaches", Psychological science and education Vol: 1 (2004): 7.

<sup>16</sup> A. Ya. Zis, "Interpretation of a work as a cultural phenomenon", in Theories, schools, concepts: art reception and hermeneutics (Moscow: Science, 1985).

Scientists made a conclusion that in the dialogue there is a meeting with the meanings of culture and objective reality that were experienced by some people and are able to enrich others with spiritual light. This spiritual connection goes through the personal perception of the world and the world-sensation of everyone. According to researchers, to understand the essence of the dialogue means to identify its motive forces that make a person constantly argue with themselves, enter into communication with close and distant interlocutors, and thus change themselves, society, the foundations of human relations, culture. V. Zinchenko is convinced that as the person actively, functioningly or contemplatively penetrates into the internal form of a word, music, drawing, symbol of the other person, as well as the works of art, nature, including his/her own, he/she expands the inner space of his/her soul. Without such work, a person appears to be hollow.

Scientists have concluded that in the formation of the modern “man of culture” in a dialogue with the surrounding reality, the development of his free, creative thinking is fundamental. In this direction, the cultural context is indispensable. The theoretical justification for the use of the cultural context was proposed by N. Beketova<sup>17</sup>. The scientist understands it as self-realization of a person under the conditions of the deployment of subjectivity into the absolute mythological model of the “Man of Culture”.

Culture is a real and potential dialogue of contradictory meanings, where a third meaning is acquired. Culture is the logic of sense formation based on an alternative in which new connections, new metaphors, a new path are found<sup>18</sup>. V. Bibler<sup>19</sup> defines the internal dialogue as “microdialogue”, and the external as “macrodialogue”. The relationship between them enables to project (transfer) personal meanings, to introduce personal acquisitions into a cultural context. Personal growth is an internal dialogue of the meanings of yesterday’s achievements of the personality, containing potentially stereotypical elements, with the growing semantic discoveries of today.

Monologue and dialogue are two poles of a single development process, where personal meaning circulates from monosemanticity to polysemanticism, from individuality to universality. Moreover, the higher the temporal and spatial “density” of a person’s presence in culture, the more successfully the person’s dialogue with nature, people, the world as a whole is carried out. The expansion of the personality’s dialogic nature involves the development of the ability to position oneself in other temporal and spatial coordinates, the ability to absorb an infinite universe. “I am self-determined in all my relationships with people, with my attitude towards all people – towards humanity as the complex and unity of people”, wrote S. Rubinstein. “And only in the unity of humanity is the subject determined and carried out ethically”<sup>20</sup>. Awareness of oneself in relation to the world is an important condition for the development of the “Ego-position” in relation to oneself, to the world, to others, a constantly differentiating, complicated phenomenon of “human discovery” in its subjective development. Deepening and developing a person’s ability to dialogue, accumulating cultural meanings is the formation of a person’s essence.

<sup>17</sup> N. Beketova, On the method of a contextual approach to a musical phenomenon (Rostov-n / Don: RSK, 1992).

<sup>18</sup> E. Makarova; E. Makarova and T. Korsakova, “The Role of Globalization and Integration in Interdisciplinary Research”, Culture and Education Development: Journal of history Culture and Art Research Vol: 8 num 1 (2019):111. DOI: <http://dx.doi.org/10.7596/taksad.v8i1.1957>.

<sup>19</sup> W. Bibler, “The culture. Dialogue of cultures (determination experience)”, Questions of philosophy Vol. 6 (1989): 37. Available at: <http://www.culturedialogue.org/drupal/ru/node/257>.

<sup>20</sup> L. S. Rubinstein, “On the philosophical system of V. Cohen”, in Historical and Philosophical Yearbook (Moscow: Science, 1994).

A person encloses the whole world, which is assumed to him/her through the content of the text of culture (sensual, perceptual, figurative, emotional, verbal, etc.). Each text of culture is historical and dialogical. This is a conversion chain of meanings and changes in meanings.

Contact with the meaning and determination of its meaning for oneself leads to the expansion of the inner spiritual space of the individual, affects their desires, motives, values, consciousness. The dialogic point of consciousness can be defined as a joint field of activity (the world of co-knowledge) of the unique “Ego”, as the discretion of meaning (co-thought), the combined thought of many.

The opposition “dialogue – monologue” opens up the possibility of seeking a measure of individual freedom, providing the opportunity for effective answers to questions raised by life. This measure of freedom is determined by the measure of thinking as a dialogue, the measure of the logic of thought motion in culture. On the one hand, dialogue is the logic of the movements of thought in culture, taken in its most generalized form, on the other hand, it is a movement concretized for a personal culture, that is, the dialectic of the “general”, “special”, “individual”.

The substantive core of education, which puts dialogue at the center, is synthesis as a cultural principle, manifested in the active interaction of all its sides, including all forms of art. Since the picture of the world and the meaning of life are comprehended by art in an art form, it can be the subject of comparative analysis, firstly, in the main categories of culture (space, time, personality, etc.) and, secondly, in the main categories of form for the arts. In the content of education, it seems necessary to detect the conceptual and spontaneous spiritual influences of various types of art and the connection of these influences with the shaping of each of them, the designation of the genre-style integrity of the art culture or its specific trends.

The ideal of present-day pedagogy is “a man of culture” (V. Bibler)<sup>21</sup>, who conjoins different cultures in his mind, is oriented towards the “Alius”, is predisposed to dialogue with him, is able to reproduce other ways of thinking in his mind, to create the image of the world and his own image in this world.

In relation to culture, art is a kind of “mirror”, it reflects all those processes that mutually enrich the cultures of different countries and peoples. Art, in the words of L. Bochkarev<sup>22</sup>, is a genuine “code” of global human culture. The scientist notes that no field of activity can provide such a direct and accessible path to the sense of any culture and the heart of every person, as art. Dialogue is the only way of a person’s existence in art and art in a person. The essence of the art dialogue is that the personal “Ego” correlates with a wide range of universal values. Monosemanticity is replaced by polysemantism, the monologue gives way to dialogue, involvement, empathy, the world as such, in the search for answers to questions raised by life. This is an exchange of the values of the spirit and the consolidation of humanistic ideals.

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<sup>21</sup> W. Bibler, “The culture. Dialogue of cultures (determination experience)”, Questions of philosophy Vol: 6 (1989): 33. Available at: <http://www.culturedialogue.org/drupal/ru/node/257>.

<sup>22</sup> L. L. Bochkarev, Psychology of musical activity (Moscow: Publishing House “Classics–XXII”, 2006). Available at: [http://www.al24.ru/wp-content/uploads/2013/09/604\\_1.pdf](http://www.al24.ru/wp-content/uploads/2013/09/604_1.pdf).

The connection between the “Ego” and the “Alius” is ontological, existential, regardless of whether the “Alius” is a direct participator in joint actions or is it the conceivable “Alius” that acts as a teacher of life in images of art. Expressing the fullness of mental states, personality experiences, art is the only form of human activity, where life is revealed in the integrity of the spirit.

The spiritual in art acts as an artistic and aesthetic reality in the harmonious integrity of the dialogue between the objective and subjective world. Masterpieces of art are not only a display of the essential in the object, but also of the essential in the subject, this is the need to see the development of oneself in an inextricable connection with the outside world, to go beyond contemplation in order to grasp the essential that unites a person and the world of culture.

The dialogism of art education and upbringing can be represented as the interaction of a combination of cultures: “become well-established culture” (world musical or art culture, wider social experience); student’s culture (personality thesaurus); teacher’s culture; culture of the teaching process itself (didactic culture), co-authorship of the teacher and students, their readiness for mutual assistance, their attitude to the interlocutor.

The content of art education is created at the intersection of these cultures in the learning process during the dialogue with new knowledge, feeling, teacher, and oneself. Dialogue in art education is born at the intersection of multiple angles, intonations, where there is a search for deep meaning, agreement, layering of meaning on meaning, strengthening by merging (but not identification), supplementing comprehension, going beyond the limits of “understandable”.

Art and pedagogical dialogue broadens the horizon of the individual through co-being, co-experiencing with the Other (“Alius”), with surrounding reality, in acquisition of meaning. The emotional form of meaning is a product of the transformative life of a dynamically developing personality. Communication with art helps the formation of the image of the “ideal Ego”, which is formed on the basis of the “real Ego”, but also includes the imaginary “Ego” of others that are significant for the individual. This is the “aggregative Ego”, which is assembled from many co-existential situations that actualize the dialogical voice within the “Ego” – the voice of the universal human mind.

Art and pedagogical dialogue is a special emotional personal penetration into art; it is a style of co-creation of a teacher and students, an art fusion of emotions and feelings, knowledge and meanings that are being born “here and now”. In the process of this dialogue, the personality’s skills become apparent that are able instantly and subtly to respond to changes in the art and pedagogical situations, to appear in a new image, the ability to “live on with” aesthetic ideas, generalized ethical meanings encoded in the works of the authors.

In art education, dialogue acts not only as a reflection, but also as a focus on the “Alius”, on the surrounding art and pedagogical reality. This implies reflexivity, a search for the meaning of different cultures through comparison, finding common and different, sets possible polyphony in the amplitude of world outlook, offers wide cooperation and co-authorship in the cultural and historical process. Only in this case, the development of axiological attitudes, self-awareness can occur through the enrichment by universal and national-specific value cultural meanings, and in particular through the prism of context.

P. Lindsay and D. Norman<sup>23</sup> believe that the present acquires meaning only in the context of the past and the future. The cultural context is not characterized from the position of heterogeneity. It is always hierarchical and built into a certain general semantic cultural vertical from determining the significance of a specific cultural meaning of a particular era or trend, and to the highest universal human cultural meanings.

The cultural context allows us to consider culture as the result of the manifestation of the principles of meaning formation. The sense-forming characteristic is the main one for all types of personality activity (social, educational), as a general strategic vector of cultural development in the process of art and pedagogical dialogue. The individual develops in the semantic space and, accordingly, all entities are the products of the sense-dependence. "Belonging to a single space of meanings unites the ordinary life of an individual personality and cultural and historical practice, intellectual reflection and the unconscious memory of a social collective, as well as a great many other manifestations of activity in a continuous continuum of culture"<sup>24</sup>.

The cultural context is a factor that reflects objects and phenomena of cultural and art reality in the process of art and pedagogical dialogue due to the definition of an invariant art and figurative meaning.

The concept of invariant is used in the study of art and the humanities. By invariance (from the Latin. *invariants* – unchanging) in the most general sense of the word is understood the preservation of the essential properties of an object during its transformations. When changing non-essential properties, the object remains identical to itself.

The invariant is a theoretical abstraction. It is formed by a combination of a number of essential properties-features of the work. It is impossible to "isolate" and "create" it in its pure form. The principle of identity is revealed in art as a purely concrete principle. For example, we can talk about a stable set of essential features (invariance) as the basis of the identity of a specific "product" of culture (musical work, paintings, sculptures, architecture, etc.), but not a "cultural product" in general. For example, if you perform a lullaby or funeral march at a too fast pace, this will lead to the destruction of the art meaning of these musical works, since the slow pace is one of the essential characteristics for these genres.

The invariant of a work of art takes shape in socio-historical cultural being, in the consciousness of a community of people. On its basis, the correlated image-standard is formed, "working" at the level of individual perception. Likewise, a certain art "movement" of a "cultural product" takes place in public consciousness: its change, reconsideration, which occurs under the influence of cultural and historical shifts.

Studying the invariant essence of the art image, Y. Lotman<sup>25</sup> draws attention to the susceptibility to changes in the "eternal" sense of the image depending on the specific cultural context.

Cultural meanings encoded in ideal forms can be viewed from the perspective of the invariance of art images. They should be in demand by the person. Only in this case we can

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<sup>23</sup> P. Lindsay and D. Norman, Processing information in humans (Moscow: World, 1974).

<sup>24</sup> N. P. Kravtsova, Cultural context as a condition for the implementation of a personality-oriented approach in education (2012). Available at: [https://superinf.ru/view\\_helpstud.php?id=3371](https://superinf.ru/view_helpstud.php?id=3371).

<sup>25</sup> Yu. M. Lotman, About art (St. Petersburg: ART-SPB, 2000).

talk about the activation of the motivating forces of self-development, about the creativity of your “Ego”. This process will become effective in the context of art and pedagogical dialogue. The existing potential difference between student, teacher and culture is in the relationship. Relations between individuals and culture are mutually directional, active, dialogical. The bearers of culture as an ideal form are real people, language, the world of meanings of symbols, the world of art, etc., which exist in society. The personality takes possession of ideal forms as it develops and self-develops through building up its individuality, creating its own unique look. The wealth of cultural contexts, senses and meanings, invariant art images perceived by the individual, is a source of special dialogic nature of individual cultural development.

## Conclusion

Based on this theoretical research, it is determined that dialogue is a way of self-knowledge of a person. It is self-development that goes through the path of reflection in the Other (“Alius”). This is a connection with the surrounding reality, with the world of culture, with oneself.

The personality is an active subject of culture, thinking, creating, facing the future. Dialogue unites different “voices” and contexts of culture, brings personality thinking to the horizon of solving eternal problems of being, into a personal plan of choice and self-justification. A special kind of reality is associated with the concept of culture, which acts as one of the necessary conditions and grounds for self-development of the essential forces of a person. In various forms of culture lies the possibility of a personality going beyond his own limits, looking at himself from the outside, dialogue with himself and the world around him. Dialogue is a meeting of positions on the essential problems of culture, in the process of which the views, interests, motives, which to a certain degree determine the cultural development of a person, are clarified, enriched and transformed.

In the art and pedagogical dialogue, the teacher and students are representatives, interpreters, and creators of culture. The teacher has the self-consciousness of a “man of culture” and is not only its translator, but also an interpreter and discoverer of new cultural meanings together with students in the dialogue.

Art and pedagogical dialogue, affecting the moral and cultural problems of being, penetrates the self-identity of a person. This is a creative process of thinking, which opens up the possibility of freedom for a person, as he breaks away from reality and creates opportunities for a “potential difference” in the culture system between traditions, norms, values, texts. An internalized dialogue determines the internal structure of the personality, in the final sense it is based on an understanding of the world and is never completed. The acquisition of meanings is the main goal of the subject in culture, which is possible only in dialogue, as a form of social and cultural connection and communication. Dialogism is included in the context of the existence of culture and is determined by it. The cultural context as a culturological approach and a special type of scientific explanation enables to consider art education and upbringing as a process of creating a dialogue space for the search and understanding of cultural meanings. The person’s effective cognition of the essential content of culture and his existence in it is carried out thanks to immersion in the art and educational space in the process of art and pedagogical dialogue. Cultural meanings as invariant art images to the large extent determine the formation of the semantic sphere of the individual as a bearer of culture through reflection of the reality of the world of this culture.

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