

Artículo de investigación

The artistic worldview in the context of sociocultural realia

Художественная картина мира в контексте социокультурных реалий

La cosmovisión artística en el contexto de la realidad sociocultural

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Written by:

Raisa Pavlovna Musat¹⁵²

https://elibrary.ru/author_profile.asp?id=738935

Valery Valerievich Mineev¹⁵³

https://elibrary.ru/author_profile.asp?id=383976

Olga Fedorovna Neskryabina¹⁵⁴

https://elibrary.ru/author_profile.asp?id=685244

Galina Vasilievna Panasenko¹⁵⁵

https://elibrary.ru/author_profile.asp?id=403618

Sergey Vladimirovich Maksimov¹⁵⁶

https://elibrary.ru/author_profile.asp?id=661426

Dmitry Vladimirovich Rakhinsky¹⁵⁷

ORCID ID: 0000-0003-4971-7523

https://elibrary.ru/author_profile.asp?id=419427

Abstract

The article looks at specific features of the development and transformation of the artistic worldview in the context of changes taking place in art and sociocultural environment. The article focuses on the following issues: the interconnection between the core and periphery as the stable and variable spheres of art, the principles of relations between the subjective and objective, the general and individual, the rational and irrational. These contradictions are actively reflected in modern art and changing its expressive means. Therefore, in the general structure of the artistic worldview, the authors highlight the potential level (the flexible sphere of art) and conceptual level as the level where the integrity of the whole system is centered.

Keywords: Artistic worldview, sociocultural environment, sociocultural factors, concept, culture, scientific and technological progress.

Аннотация

Статья посвящена специфике формирования и трансформации художественной картины мира в контексте изменений искусства и социокультурных условий. Делается акцент на связи ядра и периферии как стабильной и изменчивой областей в искусстве, на принципах отношений между субъективным и объективным, универсальным и индивидуальным, рациональным и иррациональным. Активно данные противоречия отражаются на современном искусстве, меняя его художественный язык. Соответственно, мы выделяем в общей структуре художественной картины мира потенциальный уровень (подвижная сфера искусства) и концептуальный уровень как уровень, где кристаллизуется целостность ее системы.

Ключевые слова: художественная картина мира, социокультурное пространство, социокультурные факторы, концепт, культура, научно-технический прогресс.

¹⁵² Siberian Federal University, Svobodny Avenue, 79/10, Krasnoyarsk, 660041, Krasnoyarsk, Russia

¹⁵³ Krasnoyarsk State Pedagogical University named after V.P. Astafiev, Ada Levedeva Street, 89, 660049, Krasnoyarsk, Russia

¹⁵⁴ Siberian Federal University, Svobodny Avenue, 79/10, Krasnoyarsk, 660041, Krasnoyarsk, Russia

¹⁵⁵ Siberian Federal University, Svobodny Avenue, 79/10, Krasnoyarsk, 660041, Krasnoyarsk, Russia

¹⁵⁶ Siberian Federal University, Svobodny Avenue, 79/10, Krasnoyarsk, 660041, Krasnoyarsk, Russia

¹⁵⁷ Krasnoyarsk State Agrarian University, Mira Avenue, 90, 660049, Krasnoyarsk, Russia

Resumen

El artículo analiza características específicas del desarrollo y la transformación de la cosmovisión artística en el contexto de los cambios que tienen lugar en el entorno artístico y sociocultural. El artículo se centra en los siguientes temas: la interconexión entre el núcleo y la periferia como las esferas estables y variables del arte, los principios de las relaciones entre lo subjetivo y objetivo, lo general y lo individual, lo racional y lo irracional. Estas contradicciones se reflejan activamente en el arte moderno y cambian sus medios expresivos. Por lo tanto, en la estructura general de la cosmovisión artística, los autores destacan el nivel potencial (la esfera flexible del arte) y el nivel conceptual como el nivel donde se centra la integridad de todo el sistema.

Palabras clave: Cosmovisión artística, ambiente sociocultural, factores socioculturales, concepto, cultura, progreso científico y tecnológico.

Introduction

The relevance of thorough studies of the artistic worldview relies on objective trends in the evolution of the modern worldview and development of a whole set of closely related ontological, gnoseological, culturological and many other issues, the solution of which, in its turn, requires rethinking of the role of the artistic worldview in the spiritual universe.

The question about the specific features of the connection between the artistic worldview and existing facts of life reflects the interaction between art and the real world, changes in the sociocultural environment mediated by the artistic sphere. In its turn, the art sphere is defined as a textual (potential) level in the development of the artistic worldview where the content coming into art from the outside world is arranged. The artistic worldview, which is based on art, depends on the conditions and specific features of the transformations taking place in this sphere and follows the principles of its regulatory system.

In any culture, there is a prevailing artistic style — a kind of aesthetic standard that determines the norms and criteria for artistic imaginative content and form. In spite of rotation typical of stylistic forms, a certain norm is preserved inside the mental culture — the core of art that consists of unchanging traditional principles of aesthetic beauty and the sublime. Along with the core of art, there is also periphery — a sphere capable of swift changes and transformations. Contradictions between the core and its periphery represent an eternal issue and manifestation of the very nature of art. In the context of this opposition, relations between the subjective and objective, the general and individual, the rational and irrational form and develop in real-life conditions. The character of art evolves depending on whether the core or the

periphery with its actively changing trends is dominant: the type of art complying with general cultural norms or that where the creative pursuit of artists prevails. In modern culture, art is subject to dynamic changes that are accompanied by 1) changes of artistic devices, 2) professional abilities of artists, 3) priorities and appraisals provided by the audience. Therefore, any integral image should embrace the whole historical and informational path without differentiation of its temporal constructs into the past, present and future (Kudashov et al., 2017).

In the context of current sociocultural processes, a necessity has arisen to develop new approaches to studying art phenomena. At the same time, there is a need to complement the existing worldview with elements of extrascientific knowledge. It will allow overcoming the narrowness typical of approaches with one-sided rationalistic, scientific, utilitarian and instrumentalist vision of the world, person and society. The essential modern trends, such as globalization, informatization, pluralism, tolerance and ecologization of ideology, put forward the task of integration of the existing visions of the world and universalization of knowledge. In the light of these tasks, the artistic worldview has a high potential for integration of spiritual and sociocultural processes; thus, its cognitive and cultural relevance is increasingly growing. At different hierarchical levels these concepts will perform the function of coordinated interacting components, making up an integral structure and contents of the worldview (Musat, 2013). Therefore, the main characteristic of modern scientist's outlook as a specialist in a certain field is ethical and legal orientation: civil and individual for the consequences of the activities, understanding of the importance of introducing bioethical principles in scientific and cognitive activities, in

the process of forming scientific assumptions and hypotheses, as well as planning the research.

The scientific novelty of the suggested approach consists in the usage of the systemic synergetic paradigm that contributes to studies of the artistic worldview as an all-pervading structure, incarnation of the worldview and, at the same time a means of integration of the spiritual universum. In its turn, the worldview can systematize and constitute dominant aspects and produce new content in the living space of a person. Consequently, an appeal to the qualities and structure of the worldview allows to examine it as a methodological toolkit that helps to define the status of the artistic worldview more exactly in the future.

Methods

The methodological basis of this research is represented by the ideas and principles of the systemic and synergetic approaches that encourage exploration of the implications of the new learning model focusing on natural integration relying on the idea of diversity of social unity. General scientific methods have also been used in the article: analysis, synthesis, moving from the abstract to the specific, analysis of psychological and pedagogical literature devoted to the subject of the research. A combination of these methods allows reconstructing the logic of the influence exercised by social values on the nature of transformations in the sphere of art and the specific features of artistic and figurative expressive means (Musat, 2015a). It should be noted that the methodology of research into the artistic worldview has to correspond with approaches that have already been established in the humanitarian field with incorporation of two coordinate systems: rational and irrational (Musat, 2015b).

Validity and accuracy of the results of this research are provided by exploration of a broad range of social phenomena, usage of a wide scope of philosophical and scientific sources and application of appropriate research methods.

The obtained results can be used as a basis for further research into the artistic worldview, identification of the connection between internal and external factors in the development of artistic processes, research into literary texts and original paintings. In particular, the results of this research help to identify essential connections between phenomena related to artistic and aesthetic perception of reality and specific features of systemic interactions between the

artistic worldview and worldview as such. Second, the findings allow outlining the ways for further research on the influence of the subject-object relations, aesthetic ideas and value concepts on the development of specific models of artistic worldview and mechanisms of their transformation in the postmodern era. Third, the acquired results are significant for understanding of a whole range of related philosophical issues, including the structure and evolution of the worldview, structure of mindset, dialog between cultures, interaction between a person and society.

Results

On the whole, the epoch that started in the 19th century and continues up to now is characterized by diversity and swift changeover of art stylistics. These revolutionary transformations unprecedented in the history of artistic processes led to the establishment of creative associations and individual artistic pursuits. The transformations involved searching for a new artistic language. Various artistic styles also embodied development of new mindsets.

In the rapidly changing world full of wars, disasters, scientific and technological progress, people were looking for a standpoint in different spheres, including creative work. In light of dynamic time, art has become a clear and vivid reflection of ongoing events. Artistic styles, from impressionism in the 19th century to surrealism in the 20th century, were developed mainly by professionals. In the middle of the 20th century, a new paradigm in the evolution of artistic culture appeared — postmodernism. The contradictory nature of postmodernist manifestations revealed the people's need for building an integral vision of the interconnections between phenomena and objects through a consistent worldview (Ivanov, 2012). Various types of worldviews were developed and explored against this background and, nowadays, an idea is evolving that an artistic worldview can be formed as a construct that encourages systematization of artistic phenomena and processes.

In the context of the systemic synergetic approach, the concept “artistic worldview”, which emerged in the course of sociocultural and artistic transformations of the 20th century, appears an open conceptual multicomponent system capable of self-development and modification. The dual nature of the artistic worldview results from its origins based on integration of philosophical and mindset

cognition, on the one hand, and artistic and aesthetic perception, on the other hand, combination of the worldview and art, the rational and irrational grounds. Therefore, in relation to the systemic worldview, the approach to the artistic worldview has been established as to a megaformation and methodological tool that can constitute conceptual and artistic dominants in the contents of art, focusing on identification of specific features of mindsets and the artistic worldview developed in a certain cultural environment.

It appears that the principle of indivisibility of formal and conceptual aspects in the construct of the artistic worldview, as well as taking into account its sociocultural and subjective nature, are essential. In its turn, the systemic synergetic methodology allows to bridge the gap between the empirical descriptive and conceptual theoretical approaches to artistic aesthetic activities, as well as between the casual processual, functional and formal aspects, take into consideration the achievements of both traditional and modern approaches and, which is especially important, the fact of transformation of the artistic cognition of the world as such in terms of nonlinear development. Understanding the integrity of formation of the artistic worldview is based on its ability to represent comprehensive artistic development within one culture or creative work of one author as a result of its self-organization following the principle of unity in diversity. From the perspective of this approach, the principle of interdisciplinarity and multilevel integration allows identifying interdependence between the structure, content, functioning and changes in the artistic worldview in the context of inconsistent phenomena.

Works of art that can be called the cornerstones, or the essence of their epoch, constitute the foundation of the artistic worldview. Such works of art can themselves represent an artistic worldview, since they reflect philosophical ideas, sociocultural processes, scientific and religious worldviews and specific features of human typology against the background of complex entwinement of ideas and processes. They show a broad cross-section of life in different social classes and contain a typology of personalities. On the whole, one gets a complex artistically interpreted vision of the corresponding epoch. An artist takes on the mission of philosophical interpretation of reality, social and political events, using both real facts and fiction. An artist expresses their attitude to what is happening in the society by means of artistic language. However, social problems are presented in the

light of actual relations between the artist and society and their vision of urgent problems.

Retrospective analysis of information about the development of sociocultural spaces shows that over time the processes of interpretation of what is happening in the world are accelerating and so the forms of communication between people and cultures are also changing.

In the history of art, just as in its modern dimension, there have been diverse pieces of art in terms of the degree of sociocultural generalization, approaches, universals and artistic constants that represent the spiritual world of a certain society. Some of them belong to the category of epic, encyclopedic works of art, since they portray the spirit of corresponding age and specific features of social life in a large-scale and detailed way. At the same time, there are pieces of sketchy spontaneous nature that reflect a different way in the development of art. To a significant degree, these works represent the viewpoint of the author, which can be dissociated from social paradigms. Such disengagement can express protest and confrontation with society; the subjective protest aspect is activated. However, this category of works is a part of the integral content of the artistic worldview, which also influences the character of its development. Therefore, the value of the analysis of events represented in a processual way consists in the adequacy of such analysis. It should be noted that the adequacy can be evaluated only by a subject who is not involved in the event, thus gaining an opportunity for "analyzing the analysis" (Ivanov, 2012).

The artistic worldview is relatively independent, which is why it is capable of self-development and self-organization and influences other systems and subsystems of collective consciousness. Its development depends, on the one hand, on sociocultural processes, and, on the other hand, on the influence of the individual emotional judgments of the author, which can be manifested in the artistic worldview to varying degrees. In the space of a worldview the pluralism of world models is preserved; as a result, its reflection in the artistic worldview retains multiplicity. This connection can be comprehended from the perspective of dialectics between the internal and the external (internal and external factors), the author's individual vision and sociocultural aspects, stability and dynamics, form and content by means of dialectic synergetic methodology. The artistic worldview, which includes two types of elements, or categories, philosophical and

mindset, on the one hand, and artistic and aesthetic, on the other hand, acquires an ability to specify rational, sensual and emotional content, convey social and individual meanings, and create new forms. At the same time, the conditions are set up for variability and self-organization of the artistic worldview as an integral formation.

At the potential level, the content of the artistic worldview is formed directly in works of art and resides in a segmentary and uncertain state. The conceptual level is developed on the basis of the constitutive function and presents the artistic worldview as integrity.

Consistency of the artistic worldview relies on the key principle: a syncretic connection between the two types of categories, the foundation of which is the worldview system: the function of coordination of the world concept is performed with the help of universal categories and conceptual images (Pignocchi, 2014). The logical and conceptual aspects of the artistic worldview are built vectorially. The system of artistic and aesthetic categories represents an artistic code with stabilizing and destabilizing qualities leaning towards traditional forms of art, as well as its abstract avant-garde manifestations. All principles of systemic interactions are combined in an artistic conceptual image. As a result, one gets a rational artistic generalization as a kind of symbolic representation of the corresponding worldview in a certain cultural and authorial context. Therefore, the artistic worldview is viewed as a methodological tool that can identify and reflect principles of the world outlook in the art of a particular society.

Similarly to worldview, the artistic worldview performs two functions: it systematizes and constitutes the mindset foundation initially represented in the social worldview and then reflected in art. The functions of accumulation and integration are implemented in the course of interaction between worldview and art. The content of the artistic worldview is connected with the limits of temporal mobility of sociocultural spaces. It develops in the context of interconnection between the social environment and the living space, which are close but not identical spheres that constitute a hierarchy in the culture of the society and, at the same time, the differentia and diffusio principles in the views of culture bearers.

The artistic worldview is an evolving system. The interdependence between sociocultural factors, the worldview and, consequently, the

artistic and mindset content in the artistic worldview influence the specific features of its evolution at different stages of its development. The group of sociocultural factors (as external factors) highly significant in this process include characteristics of social existence with its economic, scientific and technological basis, on the one hand, and social consciousness with its spiritual potential, on the other hand (Musat, 2015a).

New forms of historical and cultural reality are reflected in artistic processes. New content coming into art is adapted with the help of the following mechanisms: 1) interpretation by means of traditional artistic and figurative expressive means; 2) interpretation with the use of updated artistic forms. In fact, the creative process is controversial and associated with the contradiction between idealistic beliefs and more realistic views.

In its turn, development of the artistic worldview depends, on the one hand, on sociocultural processes and embodies values and the spiritual side of society and, on the other hand, it is subject to the influence of the individual emotional judgments of the author, which can be manifested in the artistic worldview to varying degrees. Meanwhile, the role of the author is predetermined by the subject-object factor, which has a significant impact on the development of the artistic worldview. The uniqueness of an artistic worldview is a result of the selectiveness of an artist's vision, their evaluations and attitude to the world. Artistic devices serve as tools for expressing the author's views and evaluations, as well as distinctiveness of the linguistic worldview that conveys specific features of corresponding mentality and, at the same time, some universal ideas. They are used to interpret the real world and reflect the subjective emotionally charged views, helping to outline the author's attitude to described events in a clear way.

In general, the form and functioning of an artistic worldview are predetermined by a triple structure: worldview — art — artistic worldview. Due to art, the content of a worldview is translated into a certain artistic form, while thanks to an artistic worldview, concepts of the worldview reflected in art are crystallized. Therefore, the dialectical connection between categories and concepts of an artistic worldview allows analyzing artistic interpretations of the worldview, uncovering mindset concepts and meanings and reconstructing the initial worldview.

The emergence of the concept of an artistic worldview in the scientific-philosophical school of thought changes the status of art in society, turning it into “an equal participant of the developing cultural self-identification, whose results cannot be substituted by reflection in the sphere of morals, philosophy, or science” (Krivtsun, 2005). This thesis about the significance of art can be considered an axiomatic statement since the times of I. Kant and G. Hegel (Speight, 2011). In particular, I. Kant, considering contradictions in the relations between society (from a rational perspective) and art (with his typical altruism), comes to the conclusion that in reality art and society are autonomous, since each of them is guided by its own laws (Kant, 2006).

Art is “creation through freedom”, where the artist is a genius with their own morals of free will (Komova & Shtark, 2015). Emphasizing creative uniqueness and distinctiveness, I. Kant mentions four characteristics of true creativity: 1) it does not obey external pressure, established customary laws and canons; 2) works of fine art are exemplary models themselves and “dictate rules to art”; 3) it is impossible to explain its logic rationally, just as it is impossible to teach someone how to become a genius; 4) a stroke of genius is typical only of artistic creativity (Kant, 2006).

In his book “Critique of Judgment”, I. Kant emphasizes that it is impossible to reduplicate a work produced by a genius or to learn how to become a genius, while scientific areas can be studied and their logic can be comprehended. Any activity conducted by a genius is based on an intense spiritual foundation — imagination, the results of which cannot be used in a utilitarian way. This contradiction is resolved by the genius themselves. Being a member of society, they do creative work when they have inspiration and desire. Kant uplifted genius to divine status as a person meant to spread the beautiful and ideal among people (Kant, 2006).

I. Kant’s theory about geniuses was partly confirmed and partly refuted by romanticists in the course of further development of art. The crisis of contradiction between society and art aggravated due to active scientific and technological progress. In the period of Romanticism, the creative genius openly declares their retirement from the real world and withdraws into grief and doubts about the destiny of art.

The interdependence between artistic reflection of the world and cultural and historical self-identification becomes a subject and methodological foundation of research into art. O.A. Krivtsun points out that the principle of historicism affects the artistic vision of the world (Krivtsun, 2005). It happens both inside and outside, at the level of the macrosystem and interaction between traditions of different epochs.

In his turn, M. Kagan describes science as “theoretical substantiation of cognitive activities” and aesthetics — as “theoretical substantiation of sensual activities” (Kagan, 1987). Therefore, an artistic worldview and art can be defined as a result of sensual cognition of a certain sociocultural period. The sensual aspect summarizes the features of an artistic process that has gained some kind of constructive integrity due to reflecting the spiritual, practical, scientific and theoretical activities. Through artistic vision, sensual cognition turns into cultural self-identification.

In the context of dynamic changes happening in the sphere of art, the question about the principles of the integral development of an artistic worldview arises. We can provide an answer to this question, which seems logical from our perspective. The potential level of development of an artistic worldview, connected with art and existing in literary texts, has such features as mobility and certain general amorphousness. Such state can be called pre-integral — pre-conceptual, requiring generalization and systematization at the level of building a unified worldview, i.e. structuring the mindset foundations contained in pieces of art. Only the process of structuring with the use of concepts can create integrity, which is why we consider the conceptual level of an artistic worldview to be the level of integrity. It is at this stage of development when an artistic worldview appears to be a systemically completed formation stating the fact and result of scientific research into the mindset foundations that are reflected in artistic processes of a certain epoch or its certain art movements; in addition, it determines the processes of personality development (Aisner & Trashkova, 2017), where a significant role is played by information technologies (Trashkova, 2015).

In order to identify the mechanisms of development and transformation of an artistic worldview, grading of its formative stages is used with the help of the method of finding the correlation between potential and conceptual

levels (Khrenov, 2004). The potential level is formed at the level of literary texts; it has the features of mobility and general amorphousness on the way to construction of a unified worldview and, thus, is defined as pre-integral, or pre-conceptual. The conceptual level is the level of integrity, the stage of development of an artistic worldview as a systemically completed formation stating the fact and result of scientific research into the mindset foundations that are reflected in artistic processes of a certain epoch or its certain art movements.

The systemic synergetic approach allows explaining the phenomenon of postmodernism and defining it as one of the main trends in the evolution of the artistic worldview in the 20th century (Mineev, 2008). In spite of historical changes of different scale, the eternal opposition in the sphere of theory and practice of artistic aesthetic activities remains relevant: on the one hand, it involves resorting to traditional forms of art and their development through introduction of new content and expressive artistic interpretations; on the other hand, aiming to break from tradition and transform the artistic language dramatically. The artistic worldview acquires a mosaic, rhizome, chaotic nature, but even in this case alignment of oppositely directed categories (traditional and synergetic) in the systemic structure allows creating certain integrity.

Paradigms of artistic processes and modes of artistic merit developing within a worldview of a certain sociocultural space, which includes a whole range of problems of modern society, serve as the context of an artistic worldview (Aisner et al, 2018). On the whole, historical mindset, artistic and aesthetic experience directly or indirectly forms today's mindset and each epoch as a stage of development is characterized by the transformation of knowledge into a certain system of world cognition. Consolidation of various types of knowledge in the sphere of art history and modern trends allows identifying opportunities for preservation of continuity in the development of an artistic worldview: it is necessary to highlight the organizational and transformational functions of art as a depository of spiritual experience and spiritual potential of culture; it is also important to take into account the informational component of the issue of personality development in the socio-philosophical context (Trashkova, 2018).

Conclusion

Against the background of sociocultural processes of recent decades, the necessity has clearly arisen to look for new approaches to studies of artistic phenomena. The essential modern trends, such as globalization, informatization, pluralism, tolerance and ecologization of ideology, put forward the task of integration of the existing visions of the world and universalization of knowledge. An artistic worldview based on the transformational function of aesthetic consciousness and art possesses exceptionally high integrative potential.

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