

CULTUROLOGICAL ASPECTS OF TEACHING “THE HISTORY OF FINE ARTS”

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Abstract: Today's culture presents new important challenges for the education system. The transformation of cultural norms and standards and the movement of social consciousness towards tolerance require the formation of a new ideal of "cultural human". The value of professional knowledge implies a strong connection with the moral upbringing of future professionals and their orientation towards general cultural values. For its part, actual educational paradigm focuses on the principle of complexity and interdisciplinarity, integration of different scientific methods. This is appropriate for the studying and teaching the art disciplines. Of

course, art has always been considered in close connection with the cultural and historical context, because art cannot exist outside it. Today, however, the search for new perspectives in interdisciplinary research is relevant in the field of culture and the arts, as in humanities and social sciences in general. This is also due to the transformation of the concept of art in today's world, which requires the search for new vectors of analysis, addition and expansion of traditional tools of art's analysis.

The objectives of this study are to analyze the educational and work programs and textbooks of the History of Fine Arts (the History of Arts) of the last five years; to determine what scientific culturological methods are most commonly used in the development of today's educational and methodical literature (textbooks, manuals, educational programs) of "The History of Fine Arts ("The History of Arts"); to identify what other methods should be appropriate to include in the toolkit of studying and teaching the art history; to present the interaction between the teacher and students as a "cultural dialogue"; to reveal the role of cultural approach in the spiritual and aesthetic education of future artists.

The researchers' interest in the cultural aspects of the pedagogical process in today's Ukrainian studies is increasing. O. Malanchuk-Rybak, I. Pyatnitska-Pozdnyakova, O. Shevnyuk, N. Kovaleva, Yu. Solovyova and others consider the cultural aspects of studying art history and teaching art disciplines. The cultural approach to analyzing the evolution of the world's art systems is demonstrated by the textbooks of the last decade, including "The History of the Arts" by O. Shevnyuk (2015), "The History of Arts" by K. Tregubov (2015), "Ukrainian Art in the Historical Dimension" (Yu. Solovyova, O. Mkrtychyan, 2017), etc. As well as the research has determined the culturological orientation of educational and work programs in last five years: "The History of Arts" (Trofimchuk-Kirilova T., 2017), "The History of Fine Arts" (O. Kirichenko, 2019), "The History of Fine Arts and Architecture" (Panasyuk V. 2015), "The History of Fine Arts" (Panyok TV, 2016), etc. The article deals with the cultural aspects of the study and teaching of the art on the basis of these educational and methodological publications. For this purpose the following methods are used in the article: descriptive method, method of system analysis, axiological approach and socio-cultural analysis.

The analysis of these textbooks and work programs made it possible to formulate the subject, purpose and main objectives of the course "The History of Fine Arts". The aim of the course is to form students' systematic knowledge of the development of fine arts from archaic times to the present. In this context the culturological orientation of teaching "The History of Fine Arts" makes it possible to solve the following educational problems: forming a complex of knowledge about the essence of art, its functions in culture and society; moral and aesthetic education and involvement in cultural values; revealing the general patterns of evolution of the world art systems; forming an artistic picture of the world through mastering the system of artistic knowledge; understanding of the historical and cultural conditionality of aesthetic canons in art; mastering the basic principles and forms of communicative experience of art as a means of transmitting socially meaningful cultural meanings; development of critical perception and interpretation of works of art, ability to navigate in artistic styles and movements; involvement of artistic and creative artifacts in the fulfillment of various socio-cultural tasks. Thus, future artists not only learn to solve immediate professional tasks, but also accumulate the ideological and artistic experience of the past, acquire the ability to interpret it and make certain predictions, in particular in the today's art market.

Domestic researchers believe that the synthesis of methods of art studies and cultural studies is relevant in teaching the course "The History of Fine Arts". It was found out that systematic analysis, diachronic and synchronic methods, socio-cultural approach, biographical method allow revealing the content of the course most completely. Semiotic analysis and gender approach can also open up the new perspectives of the studying and teaching of art history in today's humanitarian discourse.

Researchers also point to the changing of educational model of teacher-student interaction. It is now presented as a “cultural dialogue” with two equal participants in the educational process. This poses a problem for the teacher to maintain authority.

The culturological dimensions of teaching “The History of Fine Arts” allows to distinguish patterns and features of the evolution of artistic systems from archaic times to the present not only on the artistic, but also on the historical and cultural material. This pedagogical strategy is relevant for teaching such courses as: “Contemporary Art”, “The Art History”, “The History of Architecture”, as well as for contributing to the aesthetic and moral education of future artists. The problems discussed in the article require further analysis, improvement of the use of cultural tools to study artistic processes. Studying foreign experience in the formation and teaching of art disciplines could be the way to expand the research horizons.

Key words: culturological approach, History of Fine Arts, culture, methodology, moral and aesthetic education.

КУЛЬТУРОЛОГІЧНІ АСПЕКТИ ВИКЛАДАННЯ ДИСЦИПЛІНИ «ІСТОРІЯ ОБРАЗОТВОРЧОГО МИСТЕЦТВА»

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Анотація: Стаття розглядає культурологічні аспекти викладання навчальної дисципліни «Історія образотворчого мистецтва». Культурологічна спрямованість курсу дозволяє на історико-культурному матеріалі виділити закономірності та особливості еволюції мистецтва від архаїчних часів до сьогодення. Здійснено аналіз вітчизняних навчальних посібників та навчальних і робочих програм з історії образотворчого мистецтва (історії мистецтв) останніх років. Провідним завданням статті є акцентування ролі дисциплін у вивченні та викладанні історії мистецтва. Представлено сукупність теоретико-методологічних прийомів та методів культурологічних досліджень, які уможливають найбільш повне розкриття предмету, мети та завдань курсу «Історія образотворчого мистецтва». Запропоновано розширення методологічного інструментарію викладання історії мистецтва, зокрема за рахунок семіотичного та гендерного підходів. Дослідження торкається питань духовного та естетичного виховання майбутніх фахівців, а також проблематики культурного діалогу викладача і студента.

Ключові слова: культурологічний підхід, історія образотворчого мистецтва, культура, методологія, духовне та естетичне виховання.

**КУЛЬТУРОЛОГИЧЕСКИЕ АСПЕКТЫ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ
«ИСТОРИЯ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА»**

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Аннотация: Статья рассматривает культурологический подход как методологическое основание преподавания учебной дисциплины «История изобразительного искусства». Культурологическая направленность курса позволяет на историко-культурном материале выделить закономерности и особенности эволюции искусства от архаических времен до современности. Осуществлен анализ отечественных учебных пособий и учебных и рабочих программ по истории изобразительного искусства (истории искусств) за последние пять лет. Одной из задач статьи является акцентирование дисциплин как одной из определяющих составляющих культурологического подхода. Представлена совокупность теоретико-методологических приемов и методов культурологии, которые являются целесообразными в процессе преподавания курса «История изобразительного искусства». Предложено расширение методологического инструментария преподавания истории искусства, в том числе за счет семиотического и гендерного подходов. Рассмотрены вопросы духовного и эстетического воспитания будущих специалистов, а также проблематика культурного диалога преподавателя и студента.

Ключевые слова: культурологический подход, история изобразительного искусства, культура, методология, духовное и эстетическое воспитание.

Formulation of the problem. Today's cultural situation, globalization and integration processes in the world community set new important tasks for the educational system. The transformation of cultural stereotypes, norms and values, the movement of public consciousness towards tolerance and political correctness require the formation of a new ideal of the "cultural human". In particular, the value of professional knowledge implies a strong connection with the moral education of future professionals, their involvement into the cultural values. From its side, the educational paradigm of the 21st century focuses on the principle of complexity and interdisciplinarity, the integration of scientific methods, which is relevant for the study and teaching of art disciplines. Of course, art has always been considered in close connection with the cultural and historical context, because it cannot exist "in a vacuum". Today, however, the search for new perspectives in interdisciplinary research is being actualized in the field of culture and the arts, as in science in general. This is due, in particular, to the transformation of the concept of "art" in the modern world, which requires the search for new vectors of analysis, supplementation and expansion of tools that are traditional for art analysis. At the same time, it is reasonable to emphasize the involvement in the study of the world's artistic systems of scientific methods, which are least used by developers of modern educational and working programs and textbooks of the History of Fine Arts.

Analysis of recent researches and publications. The domestic humanitarian discourse of the last decade has detected an increase in research interest to the cultural aspects of the study of art history, and the teaching of the disciplines of the art cycle. The role and place of cultural approach in pedagogical activity in general and in the education of future specialists in the field of art are considered by L. Yakina, L. Zabara, N. Kiseleva, G. Lebedeva,

V. Chichkan, M. Kohanyk, V. Koveshnikova and many others. The researchers O. Olijnyk, J. Pyatnitska-Pozdnyakova, O. Shevnyuk, N. Kovaleva, Yu. Solovyova, etc. focus on the cultural dimensions of studying of the art history. The culturological approach to analyzing the evolution of the world's art systems is demonstrated by the textbooks of the last decade, including "The History of Arts" by O. Shevnyuk (2015), "The History of Arts", edited by G. Drach and T. Paniotova (2014) " The History of Arts" by K. Tregubov (2015), "The Ukrainian art in historical dimension" by Yu. Solovyova and O. Mkrtychyan (2017), as well as educational and working programs "The History of Art" (Kormakova T., 2015), "The History of Art" (Trofimchuk-Kirillova T., 2017) , "The History of Fine Arts and Architecture" (Romanenkova Yu., 2015), "The History of Fine Arts" (Kirichenko O., 2019) , "The History of Fine Arts and Architecture" (Panasyuk V., 2015), "The History of Fine Arts" (Panyok T., 2016).

The purpose and the tasks of the article. Thus, the purpose of this article is to analyze the culturological aspects of the teaching discipline "The History of Fine Art", in particular on the basis of the presented educational and working programs and textbooks. To achieve this purpose it's necessary to perform the following tasks:

- to analyze the educational and working programs and textbooks of the History of Fine Arts (the History of Arts) of the last five years;
- to determine what scientific methods of the toolkit of cultural studies are most commonly used in the development of modern educational programs and textbooks on the History of Fine Arts (the History of Arts);
- to identify what other methods would be appropriate to include in the toolkit of studying and teaching of the History of Fine Arts;
- to present the interaction between the teacher and students as a "cultural dialogue";
- to identify the role of cultural approach in the moral and aesthetic education of future painters.

The main material presentation. Of course, art has always been considered by researchers through the prism of culture, and culturological methods have been used in the analysis of the world art systems. It is necessary to note that in modern humanitarian discourse the concept of "culture" is characterized by polysemanticity, depending on the research approach, within which this category operates. The glossary of culture studies gives the following definition: "a set of procedures and artificial objects created by people as a supplement to the natural, adopted forms of human behavior and activities, the acquired knowledge, images of self-recognition, and symbolic notation of the world, the habitat processed by people" [1, p. 96]. This definition is quite generalized and can be used in the study of art history. Here art and artistic creativity as cultural phenomena plays "a social role as a factor of material and spiritual organization of vital functions of the society" [10]. The authors of teaching materials actively attract to the studying of art history analysis spheres of human life and activity of every culture and historical epoch through the lens of system-cultural concepts such as culture, socio-cultural context, cultural patterns, norms and values, cultural symbols, behaviors and social stereotypes, aesthetic canons and body standards, types of social activity and ways of communication. So all these categories find their representation in art: in the specific forms or rejection of all forms, in the choice of artists certain genres, in the artistic reflection of the human body, in the reflection of socio-cultural processes and implicit attitudes of society, in the semantics of color and use of certain symbols and so on.

The analysis of textbooks and educational programs on the History of Art allowed us to formulate the subject, purpose and main objectives of the course "The History of Fine Arts". The subject of the study of this discipline is "the main stages of the evolution of world and national art" [10, p. 3], and the purpose is to form students' systemic knowledge about the development of fine arts from archaic times to the present time [10, p. 3]. The main educational tasks of teaching the History of Fine Arts are the following:

- the formation a complex of students' knowledge about the essence of art, its functions in culture and society;
- understanding of terminology and the ability to operate it, learning a certain minimum of cultural terms (culture, socio-cultural context, cultural paradigm, cultural norms, tradition, artifact, etc.), which are necessary for the historical and cultural context of artistic phenomena understanding;
- moral and aesthetic education of future professionals and their involvement in the cultural values;
- the formation of the artistic picture of the world through the system of artistic knowledge mastering" [12];
- the revealing of the general patterns of evolution of the world art systems;
- understanding of the historical and cultural conditionality of aesthetic canons in art;
- mastering of the basic principles and forms of communicative experience of art as an instrument of broadcasting socially meaningful cultural meanings [12];
- the development of critical perception and interpretation of artworks, the ability to navigate in artistic styles and art movements, as well as in the contradictory world of contemporary art;
- the involvement of artistic artifacts to the current social and cultural problems fulfillment;
- understanding the transformation of the essence of art in the modern world.

O. Kirichenko proposes to add to this list the communicative competencies that students should possess. This, for example, "the readiness to popularize the achievements of national and world cultural heritage" in terms of "national self-consciousness and ethno-cultural self-identification" [2] and "with the usefulness of using his own creative activity as an instrument of active artistic and aesthetic impact on the audience, to attract viewers to the creative process and communication, to discuss the problems of artistic direction, to adhere to the modern principles of tolerance, dialogue and cooperation in their activities" [2]. That is about the enculturation of future specialists and the continuity of learning from further realization in the social world in general and in the professional sphere in particular.

The research of the textbooks and educational programs in the History of Art demonstrates that the culturological orientation of the content organizing of the course "The History of Fine Arts" involves the identification, consideration and interpretation of meaningful meanings embodied "in the results of human activity, which are formed in the real historical space and time and represent the real socio-cultural experience of the existence of the human community [12]. After all, any art transmits priority meanings for culture. An approach to the study of art cannot be limited only with art-science tools, but requires interdisciplinarity and understanding by the students of the historical and cultural context of the art evolution. This thesis is demonstrated by the authors of educational and methodological materials (O. Shevnyuk, G. Drach, K. Tregubov, K. Hodge, etc). This is especially true in today's cultural situation, where the boundaries between art and "non-art" appear rather blurred and tend to disappear.

It should be noted that the characteristic feature of the cultural approach in modern humanities is the intention to refuse value judgment of cultural phenomena, as well as in the study of artistic systems and styles. This means the absence of the concepts of "right" or "wrong" art. Eventually art is primarily a reflection of certain mental, semantic and social attitudes of a particular historical and cultural period, society or subculture. This issue is particularly acute in the context of the study of art in actual cultural situation (Contemporary art or Actual art). Certain artistic phenomena, such as, the avant-gard trends of the first half of the twentieth century, can be perceived by the students of the training course as a profanation of art, a threat to the classical tradition, a certain "step back", while the emergence of a number of such trends indicates a change in the outlook paradigm in culture and related socio-cultural transformations.

Domestic art researchers emphasize that the core category of the history of world culture in general and artistic creativity in particular is human. It is the person, who creates the meaning,

giving them artistic expression. "The eternal problems of birth, life, death, love, hatred, freedom, choice, betrayal, faithfulness are pervasive for each of the artistic traditions" [12]. And each cultural and historical epoch solves these problems in its own way, carries out their artistic interpretation, broadcasts actual socio-cultural experience through art.

O. Shevnyuk, the author of the textbook "The History of Arts" (2015), insists that the study of art disciplines by students should be multicultural in nature, which is fully in line with contemporary cultural trends caused by globalization processes. However, national culture as a space and complex of students' self-identification mechanisms should be dominant in artistic education. Thus, one of the aims of the cultural approach is to create and support a balance between the two positions (multicultural and national) by creating the conditions for dialogue between cultures. As "only the dialogue of different artistic models of the world enables a deep understanding of the peculiarities of the national artistic tradition" [12]. Thus, Ukrainian art should be seen in the context of the evolution of the European art system. While analyzing this question, O. Malanchuk-Rybak emphasizes the importance of typologically European character of the history and present of Ukrainian culture and art [4, p. 65].

So, within the cultural educational paradigm, future artists not only learn to solve immediate professional tasks, but also accumulate a worldview, artistic experience of the past, acquire the ability to interpret it and make certain predictions, in particular in the contemporary art market.

A number of domestic researchers, such as Yu. Solovyova, O. Mkrtichyan, O. Malanchuk-Rybak, record the formation of new "methodological approaches to the study of seemingly already known processes, actions, phenomena, individuals" [4, p. 66]. New angles are being searched. "The cultural space of the modern era with its inherent pluralism of the existence of various forms, genres and styles of art requires new approaches to teaching the art and cultural disciplines" [7, p. 4]. Developing the program of the discipline "The History of Fine Arts", Professor T. Panyok, along with the subject, purpose and objectives of the course, notes out the point "interdisciplinary links" (in particular with cultural studies).

Art criticism in its western variation finds the ways of integration and interdisciplinary interaction with such humanities as philosophy, history, sociology, psychology, semiotics, social and cultural anthropology. The domestic analogue of the last two is culturology (cultural studies) – "art criticism without names" [4, p. 66]. In the same way, the authors of the educational and methodological literature emphasize the interdisciplinary links between the history of fine arts and the history of Ukrainian culture, religious studies, museum studies, the study of regional cultural heritage and so on.

Culturology, like most of the humanities, studies a person in the culture and functioning of the human society. However, this science, like any others, cannot cover all the aspects and nuances of the polysemic concept "culture". Therefore, it limits the scope of its own interests "by a complex of value-meaning, regulatory and sign-communicative means and mechanisms that provide the collective character of people's life forms, which can be called "culture in a narrow sense", and in the functional perspective viewed as a system of social norms of human life practice" [11, p. 128]. A number of researchers, in particular Ya. Fleyer, distinguish two large divisions, which consists of cultural studies as humanities. The first is fundamental cultural studies, which investigate the cultural processes that emerge and function on the basis of the general laws of life of society. One such process is the evolution of art. The second subdivision includes applied culturology, which studies the methods of purposeful forecasting and management of socio-cultural processes, in particular artistic, in the state of social and cultural policy [11].

Interdisciplinarity as a characteristic of a cultural approach to teaching of "The History of Fine Art" implies the involvement to the teacher's theoretical and methodological toolkit methods, which typically operate cultural studies. The analysis of the textbooks and educational

programs in the History of Fine Arts (the History of Arts) allowed to determine what methods are most commonly used by domestic researchers and educators in the development of relevant art courses. Among the general scientific methods are the method of comparative and system analysis, descriptive method, diachronic and synchronous methods. Thus, within the framework of a systematic approach in the cultural science, culture emerges as a complex system of interrelated elements, one of which the art is. "Culturology is able to create methods and schemes by which cultural processes are analyzed, to outline the range of issues that collectively determine the subject itself, indicating the path of interdisciplinary integration and interaction of its components" [8, p. 102]. System analysis make possible considering art, its place in culture and society through interaction, interdependence, sometimes even interpenetration with other spheres of culture, in particular religion, science, technology, and in modern culture – with fashion, various social actions and projects, entertainment, etc.

Diachronic method allows presenting to students the logic of sequential unfolding and the dynamics of the world art history. As well as with the help of the synchronous method it is possible to carry out a comparative analysis of several artistic systems, revealing common grounds for their existence and specific characteristics, and also their cultural and historical conditionality. For example, it could be an exploration of the art of different Western European regions within the same era (the art system of the Italian and Northern Renaissance). The socio-cultural approach, axiological and biographical methods have turned to be the most popular among the specific methods of the humanities, which are components of the theoretical and methodological tools of cultural studies.

The sociocultural approach understands art as a component of a particular socio-cultural context. There is no doubt that art cannot exist separately from culture and society. It is always a response to certain social and worldview processes and challenges of socio-cultural reality (in the form of reflection, support for traditional worldviews and aesthetic attitudes, protest and struggle, escapism, etc.). The relevance of this approach becomes especially acute for a number of artistic trends that appear on the background of art history from the beginning of the twentieth century to this day.

The axiological approach considers art as a system of aesthetic and spiritual values and, accordingly, provides orientation towards the moral and aesthetic education of students, their involvement in the world artistic heritage. So "it is necessary to trace the correspondence between traditional humanistic values and the new value priorities of people, who emerge as a response to the demand of time and which should not destroy traditional spirituality as a basis" [5, p. 171]. The biographical method in the broad sense allows to identify certain patterns in the art of a particular age by generalizing materials about the lives of famous artists. In a narrower sense, it is an exploration of the work of an individual artist (a sculptor, an architect, etc.) in a close connection with his biography. The authors of the textbook "Ukrainian Art in the Historical Dimension" by Yu.Solovyov and O. Mkrtychyan emphasize the importance of "studying the life and creative path of an artist, the most important works from his heritage" [9, p. 4] in the context of Ukrainian history and culture.

Also, when considering particular topics and creativity of particular artists, the elements of the psychological (L. Vygotsky) or psychoanalytic (Z. Freud, C.G. Jung) approach to the study and interpretation of art could be used. Such methods are usually little involved in the development of modern educational and methodical literature. However, in this case, it is important to keep a balance in order not to create a sense of confusion and information overload for students. This approach is more relevant to the analysis of art of the twentieth century (Modern art and Contemporary art), which is characterized by a complication of the mental attitudes of culture.

The semiotic analysis is another method which, in our opinion, will help the teacher to highlight certain important aspects of the semantic filling of artistic artifacts. Semiotics regards

art as a system of signs and communicative structures, a cultural text that can be "read" if possessed of certain codes. In art criticism iconology (A. Warburg, E. Panofsky) is a certain analogue of "visual semiotics". It's a research area in the history of art, which studies the symbolic aspects of works of art (in particular, deciphering their figurative and symbolic content). However, semiotics is more focused on the communicative aspects of art in general, and its research field is wider. This article identified "mastering the basic principles and forms of communicative experience of art as a means of broadcasting socially meaningful cultural meanings" [12] as one of the objectives of the course "The History of Fine Arts". In our opinion, the semiotic approach exactly can enable the most effective solution to this problem.

One of the branches of the semiotics is pragmatics, which studies the relations of signs with their addressees, the influence of context on the generation and transformation of meanings. The pragmatic aspect of art becomes an important component of its study. Art has always had its addressee – the public, society, otherwise art simply cannot exist. When constructing a course of the History of Fine Arts, the elements of the semiotic method will be appropriate: in the study of the Middle Ages art, which is characterized by a high degree of symbolism; in considering of the theme "Dutch still life of the seventeenth century" (where all the objects depicted by the artist have their symbolic meaning); in the consideration of individual modernist trends (symbolism, expressionism, surrealism, etc.); for the detection of citations and allusions in art, etc. One of the practical lessons for the students can be devoted to the skills of semiotic analysis mastering (in its simplest variation).

Elements of semiotic analysis are situationally used by today's art historians in developing courses in the History of Fine Arts. For its part, the gender approach turns out to be the least involved and less researched.

The gender approach to the art studying (G. Pollock, A. Usmanova, O. Shparaga, O. Chappelik) examine artistic representations of sociocultural models of a man and a woman in particular historical and cultural systems. Every art reflects the idea of what a man and a woman should be, their social purpose, social roles and activities, the peculiarities of women's and men's behavioral and communication models, body canons and ideals of beauty. An important characteristic is the uneven representation of men and women in the status of creators (artists, sculptors, architects, etc.), which is usually the case that students often pay attention to. The reasons for such asymmetry, of course, should be sought in culture and its mental constructions. At the same time, the problem of the female creator needs more coverage than is usually offered by modern domestic teaching textbooks and course programs.

Today, the gender-based approach to art analysis is quite popular, in line with global cultural trends in the globalized world. But this is true rather for scientific publications than teaching and methodical ones. However, there are some exceptions, such as the working program "Gender, Art and Power" (Fisun K., Kharkiv, 2019). This course also has a cultural orientation. It is more theoretical than historical and concerns the political issues of culture through art.

Thus, a comprehensive approach, synthesis of the above-mentioned methods or their elements will help the teacher to achieve the goal of the course "The History of Fine Arts", to complete the tasks assigned to this course and to present the history of art to students from different theoretical, ideological, aesthetic, outlook and other perspectives.

It is also impossible to ignore the fact that a number of local researchers (I. Zyazyun T. Vinnyk S. Khatuntseva, V. Tusheva, V. Anischenko, A. Padalka V. Kraynyk, I. Kolmogorova, etc.) consider a culturological approach as a theoretical and methodological foundation and a system of the mechanisms of teacher's educational activity [3]. The search for new methodological grounds for the formation of the teacher's personal pedagogical culture is connected with the already mentioned changes in the education paradigm. In particular it's about humanization of the educational system, its orientation not only towards the preparation of future

specialists, but above all towards the formation of "cultural person" [6], ensuring a dialogue and interaction of two complex systems: identity and culture [6].

It should be noted that the model of interaction between a teacher and a student in the 21st century is also turning into a kind of "cultural dialogue". The new educational paradigm destroys or, more precisely, transforms the traditional opposition to the subject-object relations, where the teacher (lecturer) was always the first person involved and the student was the second person. The teacher turns into a guide who outlines the student possible ways of self-development, creates the necessary conditions for personal growth, helps to socialize (introduction to culture). Certainly the moral and aesthetic education of the young generation is one of the main tasks for every teacher of art disciplines. As well in this case, the urgent question is the need to preserve the teacher's authority.

The reform of the educational process led to the reorganization of the structure of the academic disciplines. Due to these changes the number of times allocated to students' self-dependent work significantly increased. In such a situation the lecturer must organize and supervise this process, to provide the required results. With regard to the History of Fine Arts course, the main advantage is the availability of information (for example, the availability of virtual analogues of world museums). However, information oversaturation is added to these availability. The amount of knowledge that a person can gain from the Internet is too large and rather difficult to process. In these case the teacher's main task is to help students navigate the situation of endless "information explosions" and to develop a critical perception of artistic processes and artworks.

Conclusions and prospects for further research.

The culturological aspects of teaching the course "The History of Fine Arts" are considered in this article on the basis of the educational and working programs and textbooks of the last five years. Culturological orientation of studying and teaching art history allows to distinguish patterns and peculiarities of the evolution of artistic systems from archaic times to the present, on a wide historical and cultural material. Such research approach contributes to the accumulation of future artists and architects of mental and artistic experience, the formation of forecasting skills in the contemporary art market. It is also relevant for teaching such courses as "Contemporary Fine Art", "The History of Art", "The History of Architecture", "The Interior History" and more.

The emphasis is placed on the interdisciplinary nature of the art studying and the methodological capabilities of the cultural approach that can be used in teaching the course "The History of Fine Arts". The article revealed that a socio-cultural approach, a systematic analysis, diachronic and synchronic methods, biographical methods are most often used to achieve the purpose and fulfill the objectives of the course. Semiotic analysis and gender approach that are quite popular today in humanitarian discourse could also highlight new perspectives of art history.

These issues require further analysis, the improvement of the culturological toolkit for use to the study of artistic processes. The new perspectives of interdisciplinary synthesis is necessary to find. The studying of foreign experience in the formation and teaching of disciplines of the art cycle, its analysis and comparison with national developments should be the way to expand research horizons

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