

PHENOMENOLOGY OF ARTISTIC-REFLECTIVE COMPETENCE IN THE THESAURUS OF ART PEDAGOGY

In art education, «artistic-reflexive competence» emerges as an inner compass of the future artist, enabling one to perceive oneself within the artwork and the artwork within oneself. Its formation is akin to adjusting a “mirror” through which the student comprehends both the world and the self. This phenomenon requires a holistic composition in which reflection, competence, and artistic training are harmoniously integrated.

The essence of the concept of «artistic reflection» was first defined by H. Padalka: “It is the awareness of one’s own mental states and processes in comparison with the experiences reproduced in the artistic image, reflections on one’s life, immersion in one’s feelings in connection with the content of the artwork, in juxtaposition of the objective content of artistic images with the results of self-analysis of one’s inner life” (*Padalka, 2008, p. 159*). Reflection here appears as a form of existential comprehension that activates self-analysis, empathy, and cognitive correlation, opening prospects for the development of creative self-awareness and emotional competence.

In contemporary art education, reflection functions as a tool for shaping the student’s creative subjectivity. According to N. Rudenko-Kraievska, it is “a profound comprehension of meanings formed in the process of artistic interaction, creative search, and interpretation” (*Rudenko-Kraievska, 2024, p. 110*). Thus, reflection serves as a methodological foundation for generating new ideas.

Consequently, artistic reflection is a cognitive-analytical process encompassing the reconstruction of actions, problem analysis, critical evaluation, and modeling of new approaches in art. Its essence lies in the emotional and meaning-making comprehension of experience and in correlating artistic images with the inner world of the subject. It embraces both the creation and the perception of the artwork, thereby confirming its cross-disciplinary and inter-artistic nature. By contrast, «art reflection» has a narrower association with the visual arts, manifesting primarily through composition, color, texture, and symbolism.

In modern art studies, «art reflection» encompasses both cognitive and emotional-existential dimensions of perceiving and creating art, requiring the integration of philosophical, psychological, pedagogical, and aesthetic approaches.

As O. Artiukhin notes: “In a broad sense, artistic reflection is the developed ability of the artist to perceive and master other meanings in artistic texts through oneself, with the aim of enriching the senses of one’s own creation and attaining a deeper understanding of the author’s intentions.” It presupposes empathetic immersion into other artistic worlds and their reinterpretation, as well as the structuring of sensory experience through the language of art. The overarching task of reflection is “the elimination of widespread erroneous scientific and social stereotypes, the actualization of meanings in the consciousness of recipients of one’s generation” (*Artiukhin, 2025, pp. 58–59*), which underscores the sociocultural responsibility of the artist.

Thus, artistic reflection is an intellectual activity that shapes the artist as interpreter, analyst, and communicator. It integrates several types of competence: Interpretative competence – the ability to comprehend both one's own and others' works through cultural codes and authorial intentions; Aesthetic-analytical competence – the structuring of sensory and existential experiences into artistic form; Worldview-critical competence – the capacity to influence social consciousness, overcome stereotypes, and exercise ethical responsibility.

According to H. Padalka, “artistic reflection is a personal form of evaluating the results of artistic activity of composers, poets, artists, etc., realized through an imagined dialogue of the student (his or her self-concept) with the artistic feelings of the author of the work” (*Padalka, 2008, p. 159*). It ensures individual interpretation, the formation of a life position, and the cultivation of refined artistic taste, enabling the distinction between genuine art and simulacra.

K. Malchiodi emphasizes: “Visual art is a powerful tool for self-knowledge and reflection. The creation of visual images allows one to express inner experiences and emotions, thereby fostering awareness of one's psychological states” (*Malchiodi, 2013*). The author highlights the therapeutic potential of art, which functions as introspection, emotional regulation, and self-reflection, contributing to the professional maturity of the artist.

In his monograph, F. Orlov states: “Artistic reflection is a way of comprehending the world through discovering the meaning and essence of artistic works by directing consciousness toward one's own experiences...” (*Orlov, 2003, p. 128*). This definition emphasizes the internal source of reflection, which unites emotions, memory, social contacts, and the interpretation of art. It provides the artist with interpretative autonomy, the ability for inner dialogue, and culturally motivated comprehension.

O. Tkachuk writes: “It has been established that in the process of creating works of visual art, a subsystem emerges in the form of the artistic subject... In this context, the reflection of the artistic ‘Self’... represents the dominant factor of self-regulation in art” (*Tkachuk, 2012, p. 314*). This position defines artistic reflection as the central mechanism of internal regulation of the creative act, harmonizing experiences, motivation, aesthetic criteria, and expressive means. It serves as the source of individual style, authenticity, and the integrity of the artwork.

According to O. Matviienko, “artistic reflection presupposes the comprehension of meanings and values of artistically perceived reality... The result of artistic reflection is the artistic picture of the world...” (*Matviienko, 2012, p. 41*). The author emphasizes that it combines emotional experience with analytical comprehension, forming an artistic worldview as an invariant model capable of integrating universal, scientific, national, and religious conceptions. This highlights the artist's worldview competence and capacity for meaning-making.

As O. Tarasenko asserts, “artistic reflection is the emotional comprehension of artistic images through imagination and abstract knowledge...” (*Tarasenko, 2016, p. 256*). Here, reflection is shown to include intuitive, imaginative, and personal components that shape a unique vision of the artwork. Its sources are knowledge, emotional sensitivity, imagination, and experience, which provide interpretative flexibility and depth of artistic perception.

Thus, artistic reflection is a complex process of comprehending images and meanings that integrates emotions, imagination, knowledge, and the artist's personal experience. It is realized through the self-directedness of consciousness, combining interpretative, aesthetic-analytical, worldview-critical, and psychological functions, thereby ensuring authenticity and the social significance of creative self-expression.

In the publication by M. Pichkur and co-authors, artistic reflection is defined as a profound comprehension of artistic experience that integrates intuition, figurative thinking, sensory perception, and heuristic intentions of consciousness. It is presented as a key mechanism of image-making, ensuring self-knowledge of the artist, the formation of authorial style, and meaning-making through the artistic image (*Pichkur, Muzyka, Semenova, Holubenko, 2025, p. 152*). The scholars distinguish four phenomenological types of reflection: intuitive, cognitive, existential, and sociocultural. This approach enables the transition from abstract conceptualization to concrete operationalization of the notion, while linking phenomenological values with pedagogical dimensions.

In the competence-based dimension, artistic reflection is understood as the artist's ability to comprehend material, spiritual, and virtual reality, as well as the very process of its figurative representation. It is realized through the integration of emotional and rational components, the individualization of vision, and the transformation of experience. The theoretical construct of «artistic-reflexive competence» encompasses three components:

- Creative technique (cognitive reflection): indicators include the formulation of compositional intent, the choice of technical-expressive means, and the analysis of symbolism; evaluation criteria involve the structural coherence of composition, logical consistency of technical solutions, and the justification of symbolic elements;
- Verbalization of experience (intuitive and existential reflection): indicators include the ability to capture emotional impulses, verbalize them in written or oral form, and transform them into artistic images; evaluation criteria involve the accuracy and depth of emotional description, the correlation of experiences with artistic outcomes, and the semantic richness of the image;
- Position/ethics (sociocultural reflection): indicators include the ability to identify the cultural context of the work, articulate a personal artistic stance, and justify ethical and social aspects of creativity; evaluation criteria involve awareness of cultural memory, integration of social and ethical orientations into the artistic product, and clarity of the artist's position.

Thus, artistic reflection is the artist's ability to comprehend material, spiritual, and virtual reality and the process of its figurative reproduction. It entails the combination of emotional and rational dimensions, awareness of expressive means, individualization of vision, and transformation of experience.

The scholarly explication of the concept of «artistic-reflexive competence» is carried out through the integration of students' training in the visual arts with the self-analysis of their creative experience. Its axiological dimension depends on: the implementation of the methodology of the competence-based approach, which unites artistic learning with reflection on program outcomes; the phenomenological comprehension of personal creative acts; the practical application of reflection mechanisms in both pedagogically guided and self-directed processes of professional competence formation and artistic mastery.

Thus, artistic-reflexive competence is an integral professional ability of the future specialist in visual arts to analytically comprehend his or her own creative activity and its outcomes. It combines cognitive, emotional-aesthetic, interpretative, and self-regulatory components, ensuring self-evaluation, interpretation of artistic images through personal experience and cultural codes, and shaping the artist's creative subjectivity as interpreter, analyst, and socially responsible communicator.

The phenomenology of artistic-reflexive competence constitutes a key construct in the pedagogy of visual arts. It integrates cognitive, emotional, and meaning-making processes, fostering the artist's creative subjectivity, capacity for self-knowledge, interpretation, and critical comprehension of artistic images. The analysis of scholarly sources demonstrates that the concept possesses a conceptual foundation but has not yet acquired a stable terminological status. Its introduction into academic discourse will contribute to the systematization of the categorical apparatus of art education and broaden opportunities for studying the processes of forming creative individuality.

Further research should focus on developing a typology of artistic reflection according to types of visual activity, purposes of creativity, levels of awareness, and formats of implementation within the educational process. This will provide the basis for refining the structure of artistic-reflexive competence.