

THE ESSENCE, STRUCTURE, AND DEVELOPMENTAL CHARACTERISTICS OF ARTISTIC TASTE AND AESTHETIC THINKING IN STUDENTS

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Abstract. *This article provides a comprehensive scientific and theoretical analysis of the problem of developing artistic taste and aesthetic thinking among students in higher education, closely connected with the process of visual art perception. The study reveals the psychological, didactic, and semiotic mechanisms of art perception based on the integration of aesthetic, cognitive, moral, cultural, and pedagogical factors.*

The processes of visual perception, compositional thinking, color sensitivity, artistic analysis, interpretation, and emotional-intellectual responses are examined within a systemic methodological framework. The results of the study are of both theoretical and practical significance for improving contemporary methodologies in art education.

Keywords: *visual arts, aesthetic thinking, artistic taste, visual perception, composition, color theory, pedagogical approach, artistic culture, creativity, aesthetic consciousness.*

Annotatsiya. *Mazkur maqolada oliy ta'lim muassasalari talabalarida tasviriy san'atni idrok etish jarayoni bilan uzviy bog'liq bo'lgan badiiy did va estetik tafakkurni rivojlantirish muammosi ilmiy-nazariy jihatdan kompleks tahlil qilinadi. Tadqiqotda san'atni idrok etishning psixologik, didaktik va semiotik mexanizmlari estetik, kognitiv, axloqiy, madaniy hamda pedagogik omillarning integratsiyasi asosida yoritilgan.*

Tasviriy idrok, kompozitsion tafakkur, rang sezgirligi, badiiy tahlil, interpretatsiya hamda hissiy-intellektual munosabatlar jarayonlari tizimli metodologik yondashuv doirasida o'rganilgan. Tadqiqot natijalari san'at ta'limining zamonaviy metodikalarini takomillashtirish uchun nazariy va amaliy ahamiyatga ega.

Kalit so'zlar: *tasviriy san'at, estetik tafakkur, badiiy did, vizual idrok, kompozitsiya, rang nazariyasi, pedagogik yondashuv, badiiy madaniyat, ijodkorlik, estetik ong.*

Аннотация. *В данной статье представлен комплексный научно-теоретический анализ проблемы формирования художественного вкуса и эстетического мышления у студентов высших учебных заведений, тесно связанной с процессом восприятия произведений изобразительного искусства. В исследовании раскрываются психологические, дидактические и семиотические механизмы художественного восприятия на основе интеграции эстетических, когнитивных, нравственных, культурных и педагогических факторов.*

Процессы визуального восприятия, композиционного мышления, цветовосприятия, художественного анализа, интерпретации, а также эмоционально-интеллектуального отклика рассматриваются в рамках системного методологического подхода. Результаты исследования имеют как теоретическое, так и практическое значение для совершенствования современных методик художественного образования.

Ключевые слова: *изобразительное искусство, эстетическое мышление, художественный вкус, визуальное восприятие, композиция, теория цвета, педагогический подход, художественная культура, творчество, эстетическое сознание.*

Introduction. One of the essential requirements of contemporary visual arts education is the formation of an individual possessing artistic and aesthetic competence, who is well acquainted with the concepts of beauty, harmony, and visual coherence. Fine arts are intrinsically connected with creative works produced by human beings.

Creative works represent a necessary condition of human development and existence, as they construct representations of reality and influence artistic and aesthetic judgment. They also serve as reflections of historical time, cultural layers, and collective mentality.

A work of art generates visual imagery, emotional experiences, and systems of aesthetic evaluation within human consciousness. Therefore, artistic taste and aesthetic thinking should not be understood merely as the ability to comprehend art, but as a multidimensional phenomenon involving creation, analysis, and reinterpretation.

This research is also aligned with the implementation of the Presidential Decree of the Republic of Uzbekistan No. PQ-4688 dated April 21, 2020, “On measures to further enhance the effectiveness of the fine and applied arts sector” [1], as well as other relevant regulatory frameworks.

Artistic taste is a complex psychological phenomenon that expresses an individual’s conscious, emotional, and evaluative attitude toward artistic and aesthetic phenomena. It encompasses the ability to perceive beauty, distinguish it, analyze it, and evaluate it according to aesthetic norms.

Aesthetic thinking, in turn, is not limited to the perception of artistic objects; it also includes: analysis; interpretation; reconstruction; generation of new aesthetic meanings.

From this perspective, aesthetic thinking is interpreted as a complex cognitive system integrating reflective, creative, and analytical functions.

Literature review. Artistic perception is the central psychological mechanism of art reception, formed through the integration of sensation, imagination, emotion, and cognition.

S. Kambarova interprets artistic perception as a creative capacity that introduces individuals into the cultural world and enables the creation of new artistic universes based on individual worldview. According to her, artistic perception is primarily a complex cognitive process triggered by the impact of a work of art [2].

E. Krupnik identifies three levels of artistic perception [3]:

1. Non-integrated perception – focusing on meaning rather than form
2. Aesthetic perception – focusing on form without semantic depth
3. High-level artistic perception – integration of worldview, emotion, and consciousness

From a psychological perspective, artistic perception operates through the following mechanisms:

Firstly, the **sensory-perceptual mechanism** functions. At this stage, the individual directly perceives external visual elements of the artwork—color, shape, line, rhythm, and composition. This process remains at a perceptual level, with no analytical structuring yet formed.

Secondly, the **emotional resonance mechanism** becomes active. The artwork affects the individual's emotional state and evokes aesthetic experiences. At this stage, feelings such as pleasure, admiration, empathy, or rejection emerge.

Thirdly, the **cognitive-analytical mechanism** is activated. The individual begins to analyze the content, idea, compositional structure, and expressive means of the artwork. This process plays a crucial role in the development of aesthetic thinking.

Fourthly, the **interpretative mechanism** is formed. At this stage, the viewer reconstructs the meaning of the artwork based on personal experience, worldview, and cultural context.

Finally, the **axiological evaluation mechanism** determines the aesthetic value of the artwork. This stage is decisive in the formation of artistic taste.

Thus, artistic perception emerges as a complex psychological system forming aesthetic consciousness.

Research methodology. This study employed a qualitative research approach based on the analysis of pedagogical, psychological, aesthetic, and art education literature. The research was grounded in systemic, competency-based, and personality-oriented approaches. The main methods included theoretical analysis, comparative analysis, content analysis, and system-structural analysis. These methods were used to examine the psychological, cognitive, and aesthetic factors influencing the development of artistic taste and aesthetic thinking among students. The findings were interpreted within the context of contemporary visual arts education to identify effective pedagogical conditions for fostering students' aesthetic consciousness and creative abilities.

Analysis and Results. Moral and aesthetic development. Artistic taste and aesthetic thinking are closely interrelated with moral consciousness. During aesthetic perception, an individual's value system is formed and their spiritual position is strengthened.

According to Loginova, moral development includes value orientations, motivational structures, socio-psychological attitudes, higher needs, and empathy [4].

Socrates advanced the idea of the unity of knowledge and morality, arguing that true virtue is formed through knowledge.

It should be emphasized that moral virtues are not innate; they are formed through education and upbringing. Al-Ghazali interprets moral education as a process of purification of the soul. In his work *Ihya Ulum al-Din*, he states: "Morality is the salvation from the diseases of the heart and the source of spiritual beauty. Knowledge without morality becomes a tool of evil" [5].

Aesthetics penetrates deeply into human consciousness, shaping motivational and value systems through the aspiration for beauty. This process not only enhances artistic perception but also activates other educational systems. Al-Farabi describes the relationship between aesthetic experience and spiritual elevation as follows:

“Through the perception of beauty, man attains spiritual elevation; every beauty is closely connected with moral correctness and knowledge” [6].

Artistic interest and related components

Artistic interest serves as the primary motivational foundation in the development of artistic taste and aesthetic thinking. It is regarded as an internal psychological force that encourages continuous engagement with art, understanding of it, and involvement in aesthetic activity.

The motivational system is based on cognitive needs, aesthetic needs, and creative self-expression needs. When these needs are integrated, stable artistic interest emerges.

The development of artistic interest is determined by: richness of the aesthetic environment; visual and creative orientation of education; individual experience; emotional sensitivity; cultural value system.

According to L.A. Gordon, interest manifests in three forms: activity, result, and their integration [7]. Integrated interest ensures a deep, stable, and creative relationship with art.

Consequently, artistic interest becomes the primary motivational mechanism guiding individuals toward aesthetic activity.

Artistic abilities and creativity

Artistic abilities represent a system of psychological and perceptual qualities that ensure successful engagement in visual artistic activity. They are not limited to technical skills but are closely related to creative thinking, imagination, and aesthetic sensitivity.

Artistic abilities consist of the following components:

1. Perceptual component — visual accuracy, ability to distinguish form and color
2. Cognitive component — compositional thinking, analysis, and generalization
3. Emotional component — aesthetic sensitivity and emotional response
4. Creative component — ability to generate new artistic images
5. Motor component — technical execution skills

V.S. Kuzin classifies artistic abilities into leading and auxiliary types [8]. Leading abilities are associated with creative imagination and visual memory, while auxiliary abilities relate to technical execution and analytical processing.

Creativity represents the highest integrative form of these abilities, expressed through: originality; flexibility; fluency of thought; problem-solving ability [9].

Thus, artistic abilities and creativity develop in a dialectical unity.

Structure of artistic taste. Artistic taste is a central component of aesthetic consciousness, reflecting an individual's evaluative and selective attitude toward art. Its structure is multi-layered and systemic [10].

Artistic taste consists of the following components:

1. Aesthetic-perceptual component - holistic visual perception; compositional structure analysis; understanding color and form harmony; aesthetic evaluation mechanisms.

2. Cognitive-analytical component - analysis of artistic content; identification of artistic ideas; interpretation and generalization.

3. Moral-aesthetic component - value system; empathy; spiritual orientation; formation of aesthetic ideals.

4. Creative-communicative component - creative thinking; artistic expression; aesthetic communication.

These components function in an integrated system forming a unified structure of artistic taste. The theoretical and empirical analysis demonstrates that the formation of artistic taste and aesthetic thinking among students is not a single-stage process but a complex, multi-level, dynamic, and interrelated psychological-pedagogical phenomenon.

The process is based on the integration of visual perception, emotional sensitivity, cognitive analysis, and aesthetic evaluation.

The following tendencies were identified:

Firstly, dominance of the visual-perceptual level is observed. Students quickly perceive external expressive elements such as color, shape, composition, and rhythm, but struggle to fully comprehend deeper semantic layers.

Secondly, emotional perception is active but unstable. Emotional responses are often not supported by analytical understanding and tend to fade quickly.

Thirdly, the cognitive-analytical component is insufficiently developed. Students face difficulties in analyzing artistic ideas, compositional structures, and conceptual foundations.

Fourthly, the axiological level is characterized by subjectivity, where personal emotional experience dominates over scientific-aesthetic criteria.

At the same time, positive trends were identified:

increased interest in authentic artworks

improved sensitivity to visual culture

gradual development of compositional analysis

emerging tendency toward creative interpretation

These findings confirm the decisive role of educational environment and pedagogical methodology.

The analysis of results indicates that the formation of artistic taste and aesthetic thinking remains a complex pedagogical problem insufficiently integrated into modern higher education.

Firstly, there is an imbalance between visual perception and analytical thinking.

Secondly, formalistic teaching approaches dominate, limiting deep interpretation of artistic meaning.

Thirdly, creative interpretative mechanisms remain underdeveloped.

Fourthly, aesthetic evaluation criteria are not sufficiently systematized.

Therefore, it is necessary to strengthen:
integrative approaches (art + psychology + pedagogy)
reflective analytical methods
visual-analytical training systems
creative interpretation technologies

Conclusion. Artistic taste and aesthetic thinking represent a complex integrative system combining perception, cognition, emotion, and creative activity.

Their development proceeds through sequential stages: sensory, emotional, cognitive, and axiological.

Educational content, methods, and pedagogical environment play a decisive role in this process. Ultimately, the development of artistic taste is a comprehensive pedagogical process aimed at forming an aesthetically mature, creatively thinking, and culturally developed individual.

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