

were not perceived before, on the other hand, increases ability to choose a direction for search of new experience and possibility to operate it.

A genuinely educative experience, then, one in which instruction is conveyed and ability increased.

So what is the aim of education?

J. Dewey writes: «The aim of education is to enable individuals to continue their education - or that the object and reward of learning is continued capacity for growth. Now this idea cannot be applied to all the members of a society except where intercourse of man with man is mutual, and except where there is adequate provision for the reconstruction of social habits and institutions by means of wide stimulation arising from equitably distributed interests. And this means a democratic society».

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THE ROLE OF SOCIAL INSTITUTES IN MODERN ART

The most important problem of modern art is the problem of definition of its subject. There are a lot of discussions, about D. Hirst, O. Kulik, I. Kabakov, P. Manzoni, J. Koonce, M. Duchamp, A. Warhol and others artists, whose non-classic masterpieces are so popular. The author of ready-made subject was M. Duchamp, who exposed «Fountain» in 1917. It was simply man's toilet and now there are a lot of subjects, which art's value is so discussed.

But this interpretation of modern art subject can be applied because they have philosophical base. Modern American philosophers A. Danto and J. Dickie supposed a new theory of art and new method of art's definition: «It is the theory which takes an object up into the world of art, and keeps it from collapsing into the real object which it is (in a sense of is other than that of artistic identification)» [1, c. 224].

Dickie's first attempt to construct an institutional (social-contextual-relational) definition of art «A work of art in the classificatory sense is:

- an original artifact;
- (a set of the aspects of which has had conferred upon it;
- the status of candidate for appreciation;
- by some person or persons acting on behalf of a certain social institution (the artworld)» [2, c. 464].

In this definition «artifact» – means that human intentionality is present, including the case choosing a found object or «readymade». Conferring of status by an artworld agent or context (analogy to conferring of knighthood, legal indictment). And «candidate for appreciation» – also means a candidate for consideration as an

artwork; object may not be appreciated at all, but is offered up as such by the art-world.

In famous article «The Artworld» A. Danto says that artworld is the system of institutes, and status artifact of art is defines into this system the artworld: «The art institution consists of established practice (i.e., a goal-directed pattern of behaviour) within which there are a number of roles – the artist role, the public role, the critic role, the curator role, etc. The artworld consists of the totality of such roles which the roles of artist and public at its core» [1, c. 97].

Another modern French philosopher Pierre Bourdieu in «The Production of Belief» supposed his own view of the ArtWorld. The artworld also provides the structure of «symbolic capital» (Bourdieu's notion): value, prestige, and other intangible factors that are fungible values – exchangeable for money. Social class values determine what gets in and what stays out, who's inside and who's outside of the art world. Social class education, «ownership» of art environments, shared social-class expectations. A great role for the Bourdieu plays prestige of art.

In Becker's theory: The existence of art worlds, as well as the way their existence affects both the production and consumption of art work, suggests a sociological approach to the arts. And the artist thus works in the center of a network of cooperating people, all of whose work is essential to the final outcome. The artist's involvement with and dependence on cooperative links thus constrains the kind of art he can produce." Conventions regulate the relations between artists and audience, specifying the rights and obligations of both. Conventions make possible the easy and efficient coordination of activity among artists and support personnel. By Becker «Art world» typically have intimate and extensive relations with the worlds from which they try to distinguish themselves. They share sources of supply with those other worlds, recruit personnel from them, adopt ideas that originate in them, and compete with them for audiences and financial support.

Because in modern «Artworld» everything may be artifact, so everybody may be an artist even animals. G. Dickie gives an example with ape's paints in Chicago's museum of modern art. It is like postmodernism conception of «author's death», which told us that personal of artist not important and his artifact not his own. That is why now a great role in art belong curators, art-dealers, critics. The art world is structured as an interdependent network of social-economic actors who cooperate-often contentiously or unknowing - to enact and perpetuate the art world, while at the same time negotiating kinds and levels of cooperation in a mutually understood careerist and competitive context.

There are:

- art schools, colleges, and professional art teachers;
- artists;
- art historians and academic art theorists;
- art critics, art writers;
- art periodical publishers, magazine editors and professional production staff;
- book publishing industry for art books, monographs, museum exhibitions;
- professional associations for artists, educators, and dealers;
- art dealers and galleries;
- curators, museum directors, other museum professionals;
- public and private art collection managers.

So Institutional theory of art investigated by A. Danto and J. Dickie give as a clear definition and make different kinds of modern art like performans, ready-made, installation etc. are possible. Agreeing Institutional theory of art the value of master-picies ore the personal of author not so important. Because everything depends from institutional context, called the artworld.

Библиографический список

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THE NEED FOR PSYCHOLOGICAL SUPPORT TRAINING ACTIVITIES

Modern education system is designed so that finishing school, the student is to choose the next stage of their education without having a holistic view of professional activity. The choice of professional education (technical school, college, university, etc.) is based in most cases, either the knowledge of the student about the profession, or on perceptions of friends and want to learn together, or on the choice of their parents, whose views are also not always be an integral. Only a small percentage of students have a clear idea of what profession he chooses. In most cases the choice is still carried out students' parents.

The education system is built in the Russian Federation on the basis of the transition from one level of knowledge to another. Without knowledge of the base material the student can not obtain the necessary knowledge to the next stage of education,