

СВЕДЕНИЯ ОБ АВТОРАХ

Anna КЛИМ-КЛИМАСHEVСКАЯ – доктор хабилитированный, профессор, действительный член Международной Ассоциации профессоров славянских стран, профессор кафедры дидактики; заведующая кафедры дидактики Естественно-гуманитарного университета, Гуманитарный факультет (г. Седльце, Польша).

Научные интересы: проблемы дошкольного образования; проблемы инклюзивного образования; работа учителя с учащимися различной степени подготовленности к успешной учебной деятельности.

Stanislava K. HAZARUK – доктор нехабилитированный, член Польского Комитета Всемирной Организации Дошкольного воспитания (ОМЕР), преподаватель Государственной высшей школы им. Папы Иоанна Павла II (г. Бяла-Подляска, Польша).

Научные интересы: дошкольная педагогика и педагогика раннего школьного возраста; проблемы инклюзивного образования.

INFORMATION ABOUT THE AUTHORS

Anna KLIM-KLIMASHEVSKAYA – Doctor Habilitated, Professor, actual member of International Association of professors of Slavik countries, professor of the Department of Didactics; head of the Department of Didactics of the Natural and Humanitarian University, Faculty of Humanities (Siedlce, Poland).

Circle of scientific interests: problems of preschool education; problems of inclusive education; the work of the teacher with students of different degrees of preparedness for successful learning activities.

Stanislava K. NAZARUK – Doctor Unhabilitized, a member of the Polish Committee of the World Organization of Preschool Education (Omer), a teacher of the State Higher School. Pope John Paul II, Faculty of Health Sciences and Social Sciences (Biala Podlaska, Poland).

Circle of scientific interests: preschool pedagogy and pedagogy of early school age; problems of inclusive education.

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Hanna KRAUZE-SIKORSKA – Professor of Adam Mickiewicz University in Poznan, Faculty of Educational Studies, Poznań, Poland
e-mail: h.krauze@interia.pl
Joanna SIKORSKA – Senior lecturer, M.A., Adam Mickiewicz University in Poznan, Faculty of Educational Studies, Poznań, Poland
e-mail: joannas07@amu.edu.pl

ICT IN THE PROCESS OF ARTISTIC CREATION OF PERSONS WITH MOTOR DISABILITIES

Formulation and justification of the relevance of the problem. Disability of the locomotor system is one of the most frequently occurring conditions that significantly determine human development. It is often diagnosed as early as in prenatal or perinatal period, or in early childhood; however, even if it occurs at a later age, it can still have a grave impact on the functioning of the person affected.

Analysis of recent studies and publications. Stanisław Kowalik is of the opinion that disability acquired later in life may even result in much more serious adaptation problems, especially in the early phase of adjusting to life with disability. A motor disability may not only limit one’s activity in the physical dimension but may also involve limitations in the psychological, social and spiritual sphere as a consequence of losing motor skills without being able to creatively adapt to the circumstances, changes and crises co-occurring with disability. However,

research shows that despite numerous limitations resulting from disability many people take up or continue their artistic activity in various fields of art, as that activity allows them to express emotions, experiences and feelings, offers the sense of autonomy, freedom and independence. Art is always created within oneself, in the sphere where those who are marginalized in everyday life and find it more difficult to meet various demands imposed by postmodern culture are able to achieve results that place them among artists. The objective value of their creative work may vary; some of it may even hardly be qualified as ‘art’ as defined by theoretical approaches in the context emphasizing its elitism. Still, creative work of disabled artists, just like that of fully-abled ones, always transmits meanings and values that – by connecting specific elements, fields of phenomena and intentions – may invite the audience to look for ‘designated things’ [7, p. 9], to which the artist may assign meanings as he or she deems fit.

The main material of the study. A person with motor disability as *homo creator*. In his reflections on the changes taking place in the post-modern world, Zygmunt Bauman pointed to the 'redundancy syndrome' so characteristic for modern reality and relating to people who cannot catch up with the change and «fall out of the speeding vehicle» or have never even succeeded in getting in [3, p. 29]. In the context of Bauman's words, one cannot fail but notice the specific situation in which creative people with motor disabilities find themselves. Perceiving the world differently, feeling it with their able senses, seeing what is sometimes imperceptible for others, at the same time they accept the existence of reality that constitutes a specific «zone», delimited by their disability, but do not deny this reality its beauty, unconventionality and the existence of still undiscovered areas. Expressing this personal world in the process of artistic creation becomes a challenge of sorts, as the peculiar feature of the reality in which the artist functions is its uniqueness. On the other hand, such a situation may lead the artist to believe that his or her life - concentrated on the authentic creative process that can free the creating individual of routine and generate worlds governed by their own logic and shape - confines the artist within the horizons delimited by individual isolation. At times, it may even bring the sense of alienation caused by the belief that contemporary world is not always ready for the reception of creative output of persons with disability or that, not being able to understand that output, it simply rejects it.

Therefore, analyses of creativity and related phenomena should not concentrate solely on psychological reflection referring to introspectionistic trends or psychoanalysis, as this approach to creativity only links it to particular classes of internal processes (e.g. personality-related). Meanwhile, the creative process requires an interactive approach, which - while recognizing that creativity is indeed a manifestation of a psychological process - points not only to its endogenic (subjective) factors but also to exogenic (external, objective) ones. Aiming to understand the creative process, one has to notice the relational quality of human nature, discussed by such representatives of creativism as Miquel de Unamuno [1983] and Jose Ortega y Gasset [1980, 1982], who emphasized: (1) man's non-separateness from his environment, (2) interactive nature of human existence (Ortega y Gasset uses the word «relational» here), (3) human creative dispositions and autonomy from the environment, (4) possibility to control one's activities, (5) genetic, social, and historical determinants of human existence.

Artistic activity of the disabled, in which thoughts, feelings and actions get integrated,

becomes the kind of experience that by using diverse materials and means strives to reach a single goal, priceless from the perspective of the inner formation of an individual. Struggling with the artwork that is being created and with own physical limitations, a motor-disabled artist performs a transgression, opens up to the world and to himself. Reaching beyond «the existing boundaries», the artist may change not only himself but also the mentality of others and enrich the cultural heritage of humankind.

Thanks to the process of creation, the disabled artist discovers, intensifies and substantiates reality entering the area of most basic needs of every human being - the need for emotions, experiences and for encountering something new. By creating, artists open themselves to many new social phenomena, because the language of art is not the language of conformism or stagnation; it has the power to give a specific shape even to the vaguest feelings.

The difficulty with defining the position of artists with disabilities seems to lie in the question whether, being described as *homo creator*, they can be simply treated as artists per se, or whether it is necessary to accentuate their «different status» resulting, e.g. from their physical limitations.

Artistic activity - from creation in a chosen field to the synthesis of the arts. For many years, notions such as creation of beauty, reproduction of reality, giving things their form, intentional evocation of feelings, offering aesthetic experience, creating forms that symbolize emotional states have stirred discussions and called for explications. Nowadays, they are less and less suited to changes that are taking place in the 21st century art, characterized by lack of stability in its norms, means and creative techniques. Fluctuation and evolution affects both certain rules of artwork creation, the artistic material itself, artistic genres, as well as ideas and aesthetic postulates. New disciplines, such as conceptual art, happening, performance, Net Art or Digital Art, are constantly being created and developed and influence art as such, reflecting our complex, multidimensional reality. Two tendencies are visible here: the first one is an attempt to assimilate different disciplines, styles, conventions of artistic creation into a single synthetic whole; the second one is striving to preserve the autonomy and separateness of particular fields of art. Although both tendencies in their everlasting dialogue are a highly positive phenomenon, and the necessity to maintain certain sovereignty/independency of each field of art is obvious, one can notice that tendencies to integrate and approximate various arts are definitely spreading. That change, which also encourages mutual permeation of various arts, was

noticed many years ago by Guillaume Apollinaire, who stated that modern art, similarly to life, combined «sounds, gestures, colours, cries, tumults, music, dancing, acrobatics, poetry, painting, choruses, actions and multiple sets» [1].

The interaction between specific artistic activities is of course a complex issue, yet currently it seems unavoidable, as modern assumptions and morphology, for instance within the field of visual arts (dissonance of colours and form, open structures, permeating plans), relying on an open attitude of the artist, questioned the priority of sensory experience (sight, touch) pushing reflection about the world to the front. The boundaries between genres are getting more and more blurred, almost every artistic discipline attempts to break all its natural barriers (inevitably resulting from, e.g. the nature of the raw material) and, as Rudolf Arnheim [2] underlined, this «intended impurity» in the creative process means not only breakdown of even the most firmly established artistic conventions but also the creation of interdisciplinary forms of expression.

New elements based on notions and categories from the science and philosophy of the twentieth and twenty-first centuries are being introduced to visual compositions, which may be made of any objects combined into a single artistic work and creating dynamic, three-dimensional and equivocal wholes.

Thus, in modern artistic culture radically different aesthetic systems keep functioning side by side. There is space there both for artistic creations expressed through purely formal musings and non-figurative compositions and for factual recording of our reality. Open forms co-occur with the tendency to create coherent, rigorously made structures. Mieczysław Wallis [1972] stresses that although modern artistic culture is «omniprofanation», «anti-aestheticism», «anticallism» (antibeauty – reversal from calm aesthetic values), aleatoricism (e.g. tachisme, dripping), programme art (multireceptive) or happening and the elusive conceptual art, yet it still contains a valuable aspect – it activates the viewer by creating artistic structures full of ambiguity, assuming and allowing many possible interpretations at the moment the artwork is perceived [8, pp. 23–57; 158–186].

The same task seems to be fulfilled by most artworks from the domain referred to as Digital Art or Net Art, even if they are not always interactive designs (as wished for by some media theoreticians and creators themselves), i.e. designs involving active participation of the recipient, oriented towards multilevelness or abstract spatiality of the net.

Such devices are used for instance by Megan Fry, a painter who creates her work with the use of ArtRage computer graphics software. Despite her considerable motor disability resulting from

cerebral palsy, she paints in a very expressive manner by eyeball movements only, helped by the Tobii Assistive Technology Inc. (ATI) equipped with an eye tracker. Recently enriched with the award-winning Tobii Gaze Selection application, Tobii Windows Control ensures more natural, efficient and precise method of computer interaction superior to any other currently used computer controlling devices. Tobii Gaze Selection allows the artist to create using her computer. Not only is she able to create graphic works with this technology, but she also stays in touch with her audience through Facebook and Skype, as the Tobii eye tracker installed in all assistive devices (Tobii C12, C15 and Tobii PCEye) uses invisible infrared light to illuminate the eyes. Two extra high quality sensors register light reflections from the retina (red eye effect) and cornea (glint). Next, the device uses the two points to build a 3D model of the user's eyes in order to determine two things: the user's gaze point (i.e. what the user is looking at) and the point in space where the user's eyes are situated in relation to the computer (track box).

This information, paired with Tobii Windows Control, allows the computer to determine with 1 cm accuracy the point at which the user's gaze is fixed. The computer is able to track the user's gaze and give feedback information about the gaze point. This enables the eye tracker to control the computer in the manner similar to that in which a computer mouse makes it possible for us to control it with our hand.

In their pursuit of more and more ambitious artistic challenges, disabled artists use the adaptive technology that enables full realization of their creativity. Tools such as Wii Remote or the VR HTC Vive headset make it possible to create digital graphics and paintings.

Artists with motor disability also use Sip-and-Puff systems, a kind of interface making it possible for them to control a computer, mobile device or any other application with their mouth. Just like with a joystick, the artist can move the controller in any direction and click on various navigating devices with the help of sip or puff.

Conclusions and prospects for future research directions. When we analyse biographies of artists with motor disabilities, we see that they come from various backgrounds; sometimes we find among them social outcasts, loners, depression sufferers, visionaries, also those who due to their interests or intellectual abilities have failed to find their place in life that we label as 'normal'. Artists increasingly use ICT technologies to find themselves in a unique creative space; therefore, a question worth asking is not only to what degree this art is a discovery of some previously unexplored possibility of sending and receiving artistic messages but also to what degree it helps one express new meanings and

develop new opportunities for imagination, feelings, or intellect. To what degree does an artistic message using new technologies allow its disabled author to discover and fulfil the needs that would otherwise be hard to realize?

Whatever our answers to those questions may be, it is worth remembering that both the external reality and the artist's individuality are in equal parts the essence of creative authenticity and the source of its value. Availing themselves of new technologies, both in the process of creating art with multimedia tools and for displaying 'traditionally' created artworks on artistic portals, disabled artists should therefore first of all make sure that the art they create is a truthful reflection of their personalities. For art is both a universal dialogue between artists and their audiences and a specific message formed on the basis of intentions, interests, reflections, thoughts or desire to communicate to the environment the things that are vital from the point of view of an artist's individual needs.

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INFORMATION ABOUT THE AUTHORS

Hanna KRAUZE-SIKORSKA – Professor of Adam Mickiewicz University in Poznań, Faculty of Educational Studies, Poznań, Poland.

Joanna SIKORSKA – Senior lecturer, M.A., Adam Mickiewicz University in Poznań, Faculty of Educational Studies, Poznań, Poland.

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Kinga KUSZAK –

Professor of Adam Mickiewicz University,
Faculty of Educational Studies, Poznań, Poland
e-mail: kingak@amu.edu.pl

SOCIETY'S CULTURAL EXPERIENCES INSCRIBED IN LANGUAGE

Formulation and justification of the relevance of the problem. Social sciences recognize the concept of culture as all that is taught to individuals and social groups in the process of enculturation (acculturation). The process of cultural transmission, also called growing into a culture occurs within three «systems» identified by Antonina Kłoskowska. The first one, identified by the author as the «primary» one, concerns small communities and is distinguished by psychical and physical proximity between members of the group, as well as similarity of their fates and life experiences. The second one, called institutional, is also based on direct contact, at the same time allowing for

formal contacts between people who play specific roles in their interactions with one another, e.g. the roles of teacher-student and spectator-actor. The function of the one who sends a cultural message is formal and determines the sender's social role. The function of the recipient is not permanent, because one can be a student, spectator, etc., only for a limited period of time. The third cultural system is based on indirect means of communication between the sender and the recipient, and refers to content transmitted through the mass media. The culture of a contemporary developed society includes elements of all three systems, which are linked to and dependent on each other.