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## DIMENSIONS OF ARTISTIC EDUCATION

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**Abstract:**

*This paper explores the main cultural dimensions of art education, understanding art as a means of intellectual, emotional and spiritual formation. Through an interdisciplinary analysis – historical, aesthetic, social and axiological, we show that art education goes beyond the simple transmission of technical skills, becoming a process of shaping cultural awareness and personal identity. In an era dominated by technology and globalization, art education proves to be a space of resistance through beauty, of intercultural dialogue and of the integral formation of the human being. Art, since the first forms of human expression, has been the means through which man communicated with the sacred, with nature and with himself. From the cave paintings of Lascaux to contemporary symphonies, the artistic act has been a universal language of human experience. The 16 dimensions of artistic education (cognitive, emotional, creative, social, cultural, spiritual, historical, anthropological, aesthetic, axiological, social-civic, intercultural, formative, psychological, civic and contemporary) converge towards a single goal: the formation of a complete, sensitive, responsible and creative human being.*

**Keywords:**

*artistic education, culture, aesthetics, identity, values, interculturality, spiritual formation.*

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## INTRODUCTION

Artistic education, regardless of its form – musical, plastic, theatrical or literary – represents a bridge between education and culture. Art cannot be learned outside its cultural context, because each artistic expression reflects a worldview, a collective experience and a symbolic tradition. The cultural dimension of artistic education lies in its capacity to transform aesthetic knowledge into a form of existential wisdom, in which the act of creation becomes an act of knowledge and transcendence of one's own limits.



Art education does not only form artists, but sensitive people, capable of understanding beauty and living in harmony with themselves and the world. As John Dewey stated, \*"art is not a luxury, but a condition of a life lived with meaning" (Dewey, 1934).

Arts education is not just about drawing, music, or dance – it is a multidimensional process that develops the brain, emotions, identity, relationships, culture, and spirit.

Art education presents 16 fundamental dimensions that converge towards forming a complete human being.

No. Crt.	Size	What is developing?	Practical example
1	cognition	Thinking, memory	Perspective drawing
2	Emotional	Empathy, self-control	Therapeutic painting
3	Creative	Innovation, courage	Musical improvisation
4	sociable	Collaboration	Group theater
5	growing	Identity	Traditional dance
6	witty	Meaning, peace	Meditation through art
7	historical	Collective memory	Copying a Renaissance fresco
8	anthropology	Human symbolic structures	Creating an African ritual mask
9	Aesthetics	Refined taste, harmony	Golden ratio analysis
10	Axiological	Moral values through art	Ecological installation from waste
11	sociable	Collective responsibility	Anti-bullying forum theater
12	Intercultural	Dialogue between cultures	Workshop Romania – Japan (haiku+calligraphy)
13	FORMATIVE	Discipline, autonomy	3-month project with reflection
14	psychology	Self-knowledge, healing	Anti-depression visual diary
15	Civic	Aesthetic citizenship	Social inclusion exhibition
16	contemporaneous	Digital relevance	Dance on Tik Tok

## THE HISTORICAL AND ANTHROPOLOGICAL DIMENSION

Without the historical dimension, art education risks becoming superficial and ephemeral. The student does not just learn how to paint, but why that style emerged, what values it defended, what traumas or collective aspirations it expressed. Kandinsky said that "Every work of art is the daughter of its time and the mother of our feelings."

Art, since the earliest forms of human expression, has been the means by which man has communicated with the sacred, with nature, and with himself. From the cave paintings of Lascaux to contemporary symphonies, the artistic act has been a universal language of human experience.



In Antiquity, artistic education was an integral part of the formation of the citizen: the Greeks considered music and dance as means of balancing the soul. In the Renaissance, art became the instrument of asserting freedom and rediscovering the individual.

From an anthropological perspective, art is the expression of an ontological need to give meaning to existence. Art education preserves this dimension, allowing each individual to connect to a universal symbolic code, but also to their specific cultural identity (Eliade, 1994). Art is not just aesthetic – it is anthropological par excellence. It structures the human experience: birth, initiation, death, community, the sacred. Art education thus becomes a space of symbolic re-initiation.

Art educates anthropologically because it recreates fundamental structures of human existence: Ritual (theater, dance)

Myth (literature, narrative painting)

The body as language (dance, sculpture)

Sacred object (icon, mask, musical instrument)

In the digital age, when identity risks becoming fragmented, historical and anthropological art education becomes an act of cultural resistance and re-anchoring in the human.

## THE AESTHETIC AND AXIOLOGICAL DIMENSION

Aesthetic education is not just about recognizing beauty, but about constructing, feeling, and living it as a transformative experience. It is the dimension that cultivates refined aesthetic taste, the ability to discern harmony, proportion, rhythm, and expression.

Art educates the sense of value, discernment and the ability to appreciate not only the formal beauty, but also the spiritual depth of the world. Artistic education contributes to the formation of a coherent axiological horizon, in which beauty becomes a criterion for relating to existence.

Through aesthetic exercise, pupils and students are invited to seek meaning, harmony, measure and authenticity – fundamental values of humanity. As the philosopher R. Scruton points out, \*"art cultivates not only sensitivity, but also morality, because it teaches us to see the world as something worthy of love"\*(Scruton, 2011).

Thus, artistic education is not just a form of instruction, but a process of initiation into the universal values of the spirit.

Aesthetics is not an elitist luxury but rather a fundamental human need. Kant said that aesthetic judgment is disinterested, but in education it becomes ethically interested: the student learns to appreciate beauty not just for pleasure, but to structure his inner world.

Art is never value-neutral. Every work carries within it a system of values – explicit or implicit. Art education thus becomes a laboratory of moral choices, where the student learns to discern between beauty and kitsch, between authenticity and manipulation.

In a world dominated by consumer aesthetics (advertising, social media), axiological education through art becomes an act of resistance. The student does not just create – he chooses what is worth creating. In this context, Paul Klee's words remain relevant today: "Art does not reproduce what we see. It makes us see."



## SOCIAL AND INTERCULTURAL DIMENSION

The social and intercultural dimensions are not just "complementary" – they represent the mechanism by which art becomes a bond of community and a bridge between civilizations. Art is not born in a vacuum – it is born in and for the community. Social art education transforms the creative act from an individual expression into an act of dialogue and cohesion. Joseph Beuys said that "Art is the highest way of being together."

In a globalized world, art becomes a common language between cultures, and art education – a meeting place between identities. Through intercultural art projects, young people learn cooperation, empathy and respect for otherness.

Arts education fosters social cohesion and combats tendencies towards cultural isolation, offering students the opportunity to express their uniqueness without opposing it to diversity.

As H. Gardner points out, "artistic intelligence is one of the forms through which people communicate their emotions and values in a universally intelligible way" (Gardner, 1983). In this sense, artistic education is a form of cultural dialogue and spiritual solidarity. Artistic interculturality does not mean "fusion" - it means authentic dialogue. The student learns that beauty has no borders, but has roots.

Thus, this dimension is very well expressed by the words of Octavio Paz who stated that "Art is the homeland where all languages are understood."

The social and intercultural dimension transforms art education from a solitary act into an act of global aesthetic citizenship. Through social, the student learns that art is a relationship – with the other, with space, with the community. Through intercultural, one learns that art is a bridge – between traditions, between voices, between worlds.

In an era of polarization and digital isolation, social and intercultural artistic education becomes a vaccine against indifference and ethnocentrism.

## THE FORMATIVE AND PSYCHOLOGICAL DIMENSION

These two dimensions represent the pedagogical and therapeutic core of art education: how art forms the integral man and how it heals or balances the psyche. They are not "supplementary", but fundamental – without them, the other dimensions remain abstract. Formative art education is not limited to "knowing how to make art" – it builds the man. It is a process of shaping character, will, discipline and autonomy. Art is not just expression – it is an exercise of will. The student learns that beauty requires work, not just inspiration. Thomas Edison said that "Genius is 1% inspiration, 99% perspiration."

Art education develops emotional intelligence, the capacity for introspection, and creativity. The artistic process involves not only technique, but also experience, reflection, and inner resonance.

From a psychological perspective, art becomes a form of catharsis – a means of releasing and transforming inner tensions. Students who practice the arts gain greater self-awareness and increased emotional resilience.

Art is a mirror and healing for the psyche. Psychological art education uses creation as a tool for self-knowledge, emotional regulation, and resolution of internal conflicts.

In this sense, the cultural dimension of artistic education also includes a therapeutic function, helping the individual to integrate their experiences and build a harmonious identity (Jung, 1964).



Art is not just for “artists” – it is universal therapy. Jung said that the unconscious speaks in images. Psychological art education gives voice to this language. CG Jung said that “Until you make your unconscious conscious, it will direct your life and you will call it destiny.”

The formative and psychological dimensions are the backbone of artistic education. Through the formative dimension, art builds character – it transforms the student from a performer into a responsible creator. Through the psychological dimension, art becomes living therapy – it gives form to pain, meaning to anxiety, and voice to the unconscious.

Together, they demonstrate that art not only beautifies the world, but also heals and structures it from within.

## CIVIC AND CONTEMPORARY DIMENSION

These two dimensions close the circle: they connect arts education with the immediate present and with public responsibility. They transform the student from a simple “creator” into an actor of social and cultural change in the 21st century. In the digital age, arts education is constantly redefining itself, adapting to new forms of visual and sound creation. At the same time, it remains an act of cultural resistance, a plea for authenticity in a world dominated by simulacra.

Artistic education no longer has only an aesthetic purpose, but also a civic one: it forms culturally responsible citizens, capable of understanding the role of art in maintaining human dignity and in protecting spiritual heritage. In this sense, art becomes not only an expression of freedom, but also its guarantee (Nussbaum, 2010).

Art is not apolitical. Civic art education uses creation as a tool for criticism, solidarity, and social reconstruction. The student becomes an aesthetic citizen.

Contemporary art education does not ignore reality: AI, social media, ecology, fluid identities. It prepares the student to create in and with the present, not just about it.

Contemporary art is not “fashion” – it is cultural survival. The student learns to be relevant now, not just “forever.” To paraphrase Nam June Paik, “The art of the future will be ephemeral or not at all.”

The civic and contemporary dimension anchors artistic education in the pulsating reality of the 21st century. Through civic, art becomes the voice of active citizenship – criticism, solidarity, intervention. Through contemporary, art becomes the language of the present – digital, hybrid, ephemeral. Together, they demonstrate that art education is not a refuge from the world – it is a way to change it.

## CONCLUSIONS

Art education is a form of living culture, which integrates the aesthetic, social, moral and spiritual dimensions of existence. Through art taught and experienced, man becomes aware of his belonging to a common world, in which beauty and meaning coexist.

The cultural dimensions of artistic education transcend the boundaries of the discipline and extend to the entire human formation: they shape thought, emotion, and spirit.

Thus, art education is not just a way of learning art, but an art of learning – a continuous process of becoming through culture, sensitivity, and knowledge.

Artistic education is a multidimensional system of integral human formation, not just a set of techniques. The 16 identified dimensions (cognitive, emotional, creative, social, cultural, spiritual,



historical, anthropological, aesthetic, axiological, social-civic, intercultural, formative, psychological, civic and contemporary) converge towards a single goal: the formation of a complete, sensitive, responsible and creative human being.

No dimension works in isolation.

- The cognitive feeds the aesthetic;
- The emotional supports the psychological;
- The social and intercultural intertwine with the civic and contemporary;
- The historical and anthropological provide the roots,
- the formative and psychological form the inner structure.

In the era of technology and globalization, art education becomes a space of resistance through beauty.

- Resist digital ephemera through historical and anthropological memory;
- Resist isolation through the social and civic dimension;
- Resists aesthetic manipulation through axiological and aesthetic.

Aesthetic citizenship is the final synthesis of all dimensions: thus "The student does not just create art - he creates a world."



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