

NOMADIC MODELS OF POSTMODERN AESTHETICS: SOTERIOLOGICAL CHOICE OF THE TEACHER

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ABSTRACT

Aim. The aim of the article is to define the concept of aesthetic competence of the nomad teacher of postmodern era based on a comparative analysis of two aesthetic models (metis paraesthetics and soteriological aesthetics).

Methods. The subject of study is anthropotemporal methodology of acquiring aesthetic competence as an act of spiritual transformation (approaches, paradigm, priorities, criteria of effectiveness). The analysis of the stages of nomad's dianoic choice in the process of understanding beauty as a boon was carried out using the method of epistemological design, according to which emotions function cognitively in aesthetic experience. The technology of spiritual self-coaching was chosen to activate all the structural components of aesthetic competence – the intention to correct aesthetic apperception and the competencies of emotional-reflective, value-semantic, aesthetic and worldview revaluation.

Results. The implementation of the chosen technology opened up the possibility of reorientation for the nomad teacher: from the drive of the performer-trickster to a humble and grateful anticipation of the beauty as transcendent – to overcoming the power of inertia of previous dependence, responses to the calls of a pure (still “adventurous”) mind. A cluster analysis of the results of the completed tasks was carried out for the regression description of the efficiency of the technology.

Conclusion. The soteriological concept of the aesthetic competence of the nomad teacher focuses attention on the essential coexistence of the teacher with students throughout the entire process of his self-determination. The practical experience of its implementation can make a positive contribution to reforming postmodern aesthetic education.

Keywords: mestizo paraesthetics, beauty as a good, metanoia, nomadism as a pilgrimage, aesthetic competence

INTRODUCTION

The conceptual, virus-infected matrix of postmodernism feeds on the rhizome. Gilles Deleuze, Félix Guattari (Deleuze & Guattari, 2009) and their associates note this fact as an asset. However, other philosophers and sociologists, in particular, Daniel Bell (Gilbert, 2013), Zygmunt Bauman (Herrero, 2015), Peter Kozłowski (Kozłowski, 2012) and Emmanuel Mounier (Lazaro & Sganzerla, 2019) consider such a situation a new dead end and warn of its devastating consequences for a person. They see potential prospects for getting out of the conceptual orgy of the rhizome in religion as a generator of ethical values. Alain Reno and John Gray take a more moderate position in warning of Arachne's “subjectless strategy”. The first scientist seeks to prove the possibility of “non-chaotic rationality” of individualist (Renaut, 2014), while the second researcher considers the principle of “limited pluralism” to be a value regulator (Gray, 2007).

Psychologists are being increasingly confused by the problem of rhizomorphic anthropodicy.

Apologists of the rhizomatic methodology (Mayrhofer et al., 2021; Pinker, 2019; Tricarico, 2016) consider it a factor of better awareness of the subject's psychological adaptation to the new “*zeitgeist*”. It provides:

- restraining hasty illusory synthesis in the perception and reproduction of contexts and prerequisites of a complex world;
- development of sensitivity to life and cultural diversity;
- understanding the benefits of being able to exist without any guarantees.

Critics of the psychological concept of the anthropological trajectory (Andrews et al., 2017; Baumeister, 2019; Hertler et al., 2017; Kruger, 2002; Tarescavage, 2020) indicate the reasons for the disintegration of the individual as the centre for cognition in the situation of diversified “being-in-oneself”:

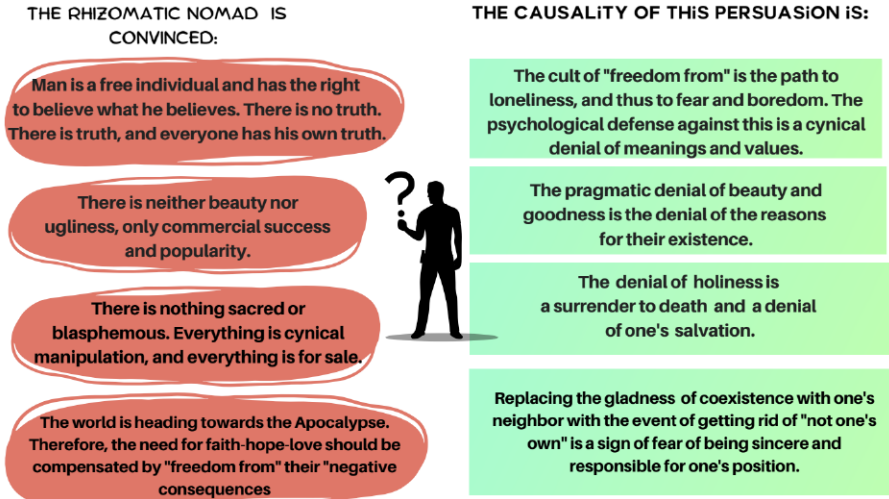
- teleological orientation towards an autonomous conventional sign that no longer means anything;
- a cynical position of total pathological parody of meaning, which devastates the soul;
- the cult of ethical nihilism, liminality and freedom from human morality, which provokes aesthetic mutations of marginals – schizoid autists.

However, this criticism did not help to stop the development of postmodernism into another social format – the so-called New Middle Ages.

It is about the Christian concept of postmodernism. Its essence expresses the “discovery” of the idea of the jester as a saint, however, based on post-Freudianism. Even, the following ideas are proclaimed: “post-secular mysticism without the supernatural”; “religion without God”; “anti-theology which wants to get to the truth” through “the ravages of noise to make room for the sacred” though “stunned silence waiting for the angels to sound their trumpets”; through “fleeing from the deity to be at the Meeting Point in time”; through a “celebration of the daily Apocalypse” (Vider, 2022; p.10). Such postmodern messianism and eschatology even inspire representatives of modern continental philosophy of religion (Agamben, 2013; Caputo, 2015) to radically rethink classical Christian doctrines.

The invitation to adapt to the metaphysical “darkness without man” (Baudrillard, 2008; p.68) naturally causes a reverse reaction: the intention to escape from the hell of total simulations and go on a journey to the longingly remembered “true light”. Thus, the rhizome becomes a symbol of postmodern nomadism – the attempts of a nomadic intellectual to “create a Home in any place” (Braidotti, 2017; p.24), but the individual’s stay in the rhizomorphic shadow zone tempts him to silent existential surrender. Remembering the horror the person experienced, he saves himself through aesthetic therapy: consoling himself with the thought of the ugly as another mixture of judgment and affect, feeling the pulsation of the sign. Gradually, in the aesthetic rebellion against fear, the creative “I” begins to crystallize, and a feeling of “satisfaction” comes. A visualized dianoia of the result of this process is presented in Figure 1.

Figure 1.
Visualized dianoia of rhizomatic "logic"



Source. Own research.

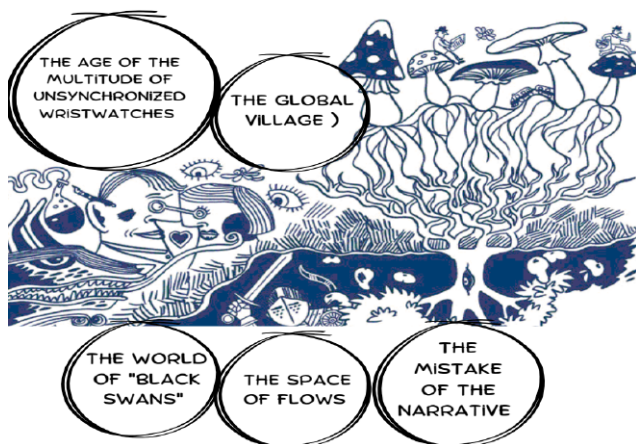
NOMADIC MODEL OF METIS PARAESTHETICS

Therefore, the nomadism genetically embedded in a person in the zone of metatext affected by the simulacrum of reality is doomed to short-term encounters with the "beauty" of schizoflow and pop analysis of interactive artifacts. Such a creative adventure of flirting with the Mystery is the result of sham enlightenment through inquisitiveness, and in the sphere of the sensual it determines the attitude towards the maximum metis paraaesthetics. The symbol of this *hebephrenic syndrome* is sought to be understood conceptually with the help of the concepts of digimodernism (Kirby, 2009), transmodernism, performatism (Eshelman, 2000), altermodernism (Samuels, 2010), hypermodernism, etc. Characteristic metaphors of its temporal and modal mutation are presented in Figure 2.

There were consequences of the transformation of an aesthetic object into an empty shell of hyperrealism, cynical language play, and quotation (as methods of imitating multi-style and multi-genre artistic creativity); parodic pluralism of high and mass culture; theatricalization of carnality and hedonism; seriality and virtual reliability.

Figure 2.

Metaphors of temporal and odal mutation of paraesthetics.



Source. Own research.

The criteria of emotional spontaneity and value eclecticism determined the methodology of the new aesthetics. It consists of:

- theories of French poststructuralism and post-Freudian deconstruction (Bloom, 2014; Derrida, 2011; Gorman, 2015; Lentricchia, 2012; Todorov, 2009);
- psychoanalytic theory of the unconscious (Lacan, 2013);
- theory of simulacra (Baudrillard, 2008; Deleuze & Krauss, 1983; Jameson, 2009; Klossowski, 2009);
- theory of hebephrenia and rhizome (Deleuze & Guattari, 2009; Genosko, 2020);
- the concept of physicality (Nancy, 2011);
- concepts of ironism, in particular pragmatics (Rorty, 1998) and semiotics (Eco, 2004; Hutcheon, 1992).

Their ideas reflect the principles of postmodern aesthetics:

- deconstruction – an eclectic mix of corporeality from aesthetic perspectives – desire (Deleuze & Guattari, 2009), libidinous pulsations (Lacan, 2005; Lyotard, 2018), temptations (Lobo, 2013), disgust (Harrington, 2009);
- intertextuality – a language game-vision of the world as a boundless text of the polyphony of cultures (Lyotard, 2018);
- simulability – mental manipulation of the “symbolic chasm” of pseudo-reality with an individual meaning (Baudrillard, 2000 for a specific person – with his history and interpretation of the freedom of the intellect (Barthes, 2013);
- schizoanalysis – a post-structuralist research contextualist-marginal

method, which totally rejects society and lives according to the laws of “desiring production”;

- metaphors, metonymies – intellectualization of the new figurativeness of the ugly as paradoxical and comic;
- radical mapping of the endless schizoflow of the aesthetic rhizome;
- game hermeneutics of random coding of cynical metalanguage fantas.

Acquiring such a nomadic experience of “wandering without a map” (Baudrillard, 2000, p. 65) presupposes postmodern aesthetic competence.

In postmodern pedagogical science, it is defined as the ability and aspiration of creative individuality (nomad) to actively implement the current aesthetic ideal – singular emotional thinking (Karam, 2019; Potapchuk, 2019). This is a creative, multifaceted, but situational, discrete, potentially sociopathic sense of non-standardity and paradox. The task of such thinking is not just to react emotionally to rhizomorphic zones and arbitrarily textualize reactions, but to help survive in non-standard situations of an unstable and complex world (Revenko, 2014; Rozhnova, 2019; Shadurska, 2019). An exception in this gallery is the positions of researchers who declare the phenomenon under consideration as a factor in building a spiritual-aesthetic trajectory of a person’s own creativity and even spiritual development (Hermerén, 1993; Movchan, 2015). – however, without trying to get out of the chaotic game of postmodernism.

THE METHODOLOGY OF ACQUIRING AESTHETIC COMPETENCE AS A SOTERIOLOGICAL ACT

It is about a new ontology of *critical dispassion* (Deleuze & Guattari, 2009; Foucault, 2006), which led to the creation of the *concept of person illusionism* (Hammer & Hammer, 2015). Its essence is the idea of an (manipulatively provoked in the psyche) aesthetic “radicant” experience of “the truth of a happy existence without Eternity” and even a reproduction of its barely perceptible design (Bourriaud, 2009).

The doom of such an industrial temptation in the name of returning to the fullness of an incomparably greater Truth reveals the performative act of pilgrimage as revealing the path to metana. This shame consists in drawing the nomad’s attention to his distortion of God’s gift – his *beautiful soul*, which will represent him in Eternity.

Therefore, *the purpose* of the proposed article is to substantiate the *concept of the aesthetic competence of the nomad teacher as readiness to perform the act of spiritual transformation*.

It is guided by the idea of eschatological orientation to *the implementation of the oath* (Kozlowski, 2012), which is based on *the principles*:

- metanoia;
- spirituality and unity of the aesthetic space;

- freedom to choose an individual trajectory in a social environment;
- contemplation as spiritual improvement;
- improvisation as a way of unexpected and transformative organization of the learning process;
- variability as a consistent modification of the idea when modeling aesthetic meanings;
- paradoxicality as a conflict between the theoretical justification and the ontological being of the aesthetic modeling of the subject entity (Kra-chyna et. al., 2022).

In acquiring this potential aesthetic experience by a nomadic teacher, it is important to pay attention to the practices of the past, as advised by Edmund Husserl (Husserl, 2017) and Martin Heidegger (Gorner, 2007).

Let us recall that the theory of *beauty as transcendent* was substantiated by the Franciscans Jean de La Rochelle, Oleksandr Gelomsky (Gábor, 2014). Arguing that beauty (*pulchrum*) and good (*bonum*) are identical on an objective level, they referred to the blessed Augustine, who observed: "Virtue (*honestum*) belongs to the sphere of comprehensible beauty, therefore the true, the good, and the beautiful are mutually conditioned" (Eco, 2002, p. 90). Moreover, beauty is light, and Absolute Light is beautiful and Love itself in all its fullness. According to this theory, beauty as a good is a permanent metaphysical property of all things. Their reverent experience with the mind directed to the heart is carried out thanks to the antinomic combination in aesthetic freedom and necessity – without the conceptual mediation of formal rational ethics. Later, this was confirmed by the spiritual practice of Ukrainian ascetics – Ivan Vyshenskyi (ca. 1550 – after 1620) and Teofan Prokopovich (1681-1736). The first scientist self-denyingly sought to organize human perception of the beauty and joy of life – with the ideals of the Holy Scriptures. The second researcher considered the problem of the beauty of a specific person through the criterion of meaningfulness of his existence, i.e. harmony of spirit, soul and body. This gives grounds for asserting that aesthetic competence can be *a factor in realizing the harmony of creation with the Creator*.

The modern interpretation of the problem of the identity of beautiful as good has an exclusively subjective character and even borders on an oxymoron. A review of the gallery of the latest posthumanist concepts (*disability studies, animal studies, postcolonial philosophy, actor-network theory, intersectional feminism*) is convincing in this regard.

The above determines the expediency of *the anthropotemporal methodology* of the nomad teacher's acquisition of aesthetic competence as a factor in the realization of his soteriological mission (Bryant & Knight, 2019). Its structural components are presented in Table 1:

Table 1

The structure of the anthropotemporal methodology of acquiring aesthetic competence as an act of spiritual transformation

<i>Structural components</i>	<i>Characteristics of structural components</i>
Approach	Soteriological (due to the obedience of the righteousness of God)
Paradigm	Explicit aesthetics, in particular the apophatic feeling of being on the border of the world and man
Priorities, guidelines	An open gestalt of questioning beauty as a spiritual and ontological factor
Criteria	<ul style="list-style-type: none"> - mythopoetic stabilization of the system of beauty as a good; - restoration of the idea of the transcendence of beauty, organically connected with the kinetics of acceptance of love (sensitivity of grace); - crystallization of aesthetic forecasting of the future
Procedure of choice	An act of humble self-determination of a teacher as God's likeness in a rhizomorphic environment

Source. Own research.

EPISTEMOLOGICAL DESIGN OF THE NOMADIC CHOICE OF A MODERN TEACHER

At the first, motivational stage, the effectiveness of the process of acquiring aesthetic competence by a modern teacher depends on the cultivation of the *intention* to correct aesthetic apperception as a conscious, reflexive aesthetic perception of the informational and energetic content of experiences. We argue this, considering the concept of *aesthetic cognitivism* (Alvarez Puerta, 2014; Gaut, 2007; Gibson, 2008; Graham, 2005; Kieran, 2011; Lehrer, 2012; Nanay, 2014), according to which "in aesthetic experience, emotions function cognitively, and perception, understanding and feeling interact to create a sketch of cognition" (Gaut, 2007, p. 249).

The mental formation of *intention* is considered by us as a manifestation of the spiritual aspect of the will (in contrast to its bodily aspect – ego desire and mental-moral).

The variables of this intention are:

- the semantic construct of experiencing the essential authenticity (aesthetic episteme) of beauty as good, beauty as love;
- target setting for frustration tolerance in a post-aesthetic design situation;
- personal value of aesthetic self-improvement.

Indicators of the upbringing of the intention to correct aesthetic apperception are its characteristics – firmness, purity and dependence by love.

During the next, *modus stage* of the modern teacher's acquisition of aesthetic competence, his intention of epistemological self-correction is

transformed into the semantic value of *emotional-reflexive* and value-semantic competences (as powers).

The first competence provides:

- understanding of introspective and exterospective types of experiencing the aesthetic episteme of phenomena of different emotional modalities;
- construction-recall of implicit theories of emotions;
- understanding of semasiology of forms of expression of emotional experience (for example, classification of affects, emotional states and emotional processes of the energetic presence of an artistic image, the “body” of an artistic sign (-icon, -index, -symbol);
- mastering the methods of verbal and non-verbal expression and interpretation of emotional content in the course of epistemic modeling of artistic and meaningful complexes (retro-, pro-, transpective reflection of the trajectory of their appearance and transformation);
- mastering tools for managing emotions and feelings.

We define the second, *value-semantic* competence as a set of knowledge and skills necessary for the verification of the aesthetic modeling of beauty as a good (to identify and prevent ways of ignoring or destroying it in the situation of creativity as an arbitrary gesture). It involves a value understanding of:

- epistemic typology of sign-symbolic structures of beauty as the radiance of Truth and their simulacra in national and world cultures;
- aesthetic practices of meaningful expression of the transcendent essence of beauty: a) figurative-object (aesthetic text — an art project initiated by the “producer-consumer” for manipulating pseudo-meanings and their simulacra); b) symbolic-semantic (aesthetic text — author’s intellectual-affective construction of the mindset of the entity in the space of the artistic form); c) symbolic and schematic (the aesthetic text is a spiritual revelation, a humble imitation of the sacred canon, and its translator is an observer of the essence in the space of its existence);
- typologies of aesthetic texts and transtextual relationships (intertexts, paratexts, metatexts, hypertexts, architexts) according to signs of soteriological functioning (methods of semantic codification, semiotic principles of organization and criteria of integrity of design of essential meaning);
- strategies and psychological mechanisms of metaphorical perception and mythological understanding of beauty as a good;
- the spiritual causality of the denial of emotional content in the ironic definition of types and genres of art (a painting is something that hangs on the wall; a sculpture is something that can be walked around; architecture is something that can be entered; music is a distracting noise) and ignoring the problem of aesthetic evaluation in the rhizome of art practices (a situation when the artifact itself, fluxis appears as an arbitrary gesture of evaluation).

We consider such psychological qualities of a nomad teacher as *imagination and creativity* to be indicators of this competence.

The *first* integral characteristic includes its capacity for apprehension (capturing a complete image, meaning), retention (retention in memory), providential recognition (recognition-prediction, “guessing” an unseen image, meaning), internalized reference (hint, reference) of beauty as a transcendent phenomenon. The essential content of *the creativity* of a modern teacher is revealed in the divergent (Gilford), lateral (De Bono) and metaphorical (McCormack) models of aesthetic thinking. They activate informing the peripheral fields of the subconscious about the oscillation of aesthetically antinomic post-cultural stereotypes of the beautiful according to the principle of coherence (simultaneous presence in visible and invisible realities). However, as practice shows, value-semantic competence does not, unfortunately, guarantee the elimination of the paradox of “readiness, but inability” of the postmodernist teacher to aesthetically comprehend the transcendent essence of beauty. He sees the purpose of his aesthetic activity only in understanding *ways* of substantiating the advantages of the meonal-semantic, metaphysical experience of self-presence in the “other”, without anticipation and “living” the “encounter” with this entity. That is, the aesthetic idea of “Light as the primary basis of beauty” (Eco, 2002, p.108) is revealed to him only as *he has earned it*.

The horizon of spiritual activity, which completes the process of acquiring aesthetic competence by a teacher of the postmodern era, reveals the prospects of *the third* and last – *anagogical stage*. Its goal is the acquisition by the pedagogue of the postmodern era of *the competencies of aesthetic and worldview reevaluation*.

The *first* competence is the result of activation of mental virtues and the formation of the ability to experience the aesthetic effect of the Light of Perfect Joy. However, we are not talking about the similarity of the highest level – like *coexistence*, but only about the levels of *dialogue, analogy and just sympathy* (Foucault, 2001). The reason for this is the replacement of the real, ontological presence in the sacred by the experience of the imaginary image. Indicators of this competence are the ability to super-situational adaptive orientation and synesthesia as systemic properties of the aesthetic individual.

The second competence involves the teacher’s humble understanding of his “creative weakness” and, thanks to the gift of heavenly virtues (faith, hope and love), the disclosure of the efforts laid by the Creator (entelechy) in order to approach the event of the long-awaited meeting as a spiritual coexistence. That is why, we consider *the intuition of conscience and the will to hierophany* as the results of metana to be indicators of the competence of worldview reevaluation. Anagogical (spiritualizing, spiritually developing) “gazing” of a person into the autarky of the aestheticized Light (isolated and dependent both on the higher abstraction and the material element) opens to him the possibility of spiritual “healing” for the energetic stay in grace – *as the pure in the pure*. It is this genetically remembered grace of

Paradise that turns out to be a beautiful moment of *spiritual ecstasy* for a person, experienced because of the act of spiritual transformation. Phenomenology of the objective authenticity of this process thanks to the psychological mechanisms of personal and contextual reframing puts an end to the teacher's previous wanderings in rhizomatic aesthetic practice.

Table 2

The matrix of aesthetic competence of the teacher as an act of his spiritual transformation

<i>Stages</i>	<i>Components</i>	<i>Variables</i>	<i>Indicators</i>
<i>Motivational</i>	The intention to adjust aesthetic apperception	<ul style="list-style-type: none"> – the semantic construct of experiencing the aesthetic episteme of beauty as grace; – target setting for frustration tolerance in the situation of post-aesthetic design; – personal value of aesthetic self-improvement. 	firmness, purity, dependence on love
	Emotional and reflexive competence	<ul style="list-style-type: none"> – understanding of introspective and exterospective types of experiencing the aesthetic episteme of phenomena of different emotional modalities; – construction-recall of implicit theories of emotions; – understanding of semasiology of forms of expression of emotional experience; – mastering the methods of verbal and non-verbal expression and interpretation of emotional content in the course of epistemic modeling of artistic and semantic complexes; – mastering tools for managing emotions and feelings. – value understanding. 	imagination (ability to apprehension, retention, providential recognition, internalized reference to beauty as a transcendent phenomenon)
	Valuable and meaningful competence	<ul style="list-style-type: none"> – epistemic typology of sign-symbolic structures of beauty as the radiance of Truth and their simulacra; – aesthetic practices of meaningful expression of the transcendent essence of beauty; – typologies of aesthetic texts and transtextual relationships according to the signs of soteriological functioning; – strategies and psychological mechanisms of metaphorical perception and mythological understanding of beauty as good; – mental causality of denial of emotional content in the ironic definition of types and genres of art and ignoring the problem of aesthetic evaluation in the rhizome of art practices. 	creativity (divergent, lateral and metaphorical models of essential aesthetic thinking)

Stages	Components	Variables	Indicators
Anagogical	Aesthetic revaluation competence	<ul style="list-style-type: none"> – activation of mental virtues; – the ability to aesthetically experience the affect of the likeness of the Light of Perfect Joy. 	<ul style="list-style-type: none"> – supra-situational adaptation orientation; – synesthesia (as a property of the aesthetic subject).
	Worldview revaluation competence	<ul style="list-style-type: none"> – intuition of conscience; – will to hierophany. 	<ul style="list-style-type: none"> – conscientious faith; – energetic stay in grace - as "the pure in the pure".

Source. Own research.

TECHNOLOGY OF AESTHETIC COEXISTENCE IN LOVE

Analysis of the step-by-step structure of the aesthetic competence of the nomad teacher as an act of spiritual transformation gives reason to claim that affective wonder at the greatness of God's Creation is the determining tool for its implementation as a guarantee of "confidence in the unseen and the fulfillment of the expected" (Alter, 2018; p. 20). The *technology of spiritual self-coaching* gives hope for the success of this process, as long-term experience of researching the problem shows. Among its *regularities*, we single out the antinomy:

- alternative and co-evolutionary ways of self-discovery of creative individuality;
- dissipativeness and diffusivity as factors of self-image coherence;
- innate and acquired cognitive activity of the subject in the process of realizing the religious function of aesthetics.

Let us attribute *the principle of attraction* (coexistence) to the factors of implementation of these laws of technology:

- as a person's "seeing" into the autarky of aestheticized Light;
- as interpersonal sympathy (teacher and pupils).

In the gallery of dozens of self-coaching techniques, we chose the OSCAR, CIGAR and ACHIEVE techniques based on *the criterion* of purposefulness to restore the beauty of the soul with the energies of love.

Of course, the teleological value of the proposed concept of the aesthetic competence of the nomad teacher is his readiness for the mission of a wise fellow traveller for the nomad pupil of different types of emotional temperament and aesthetic-psychological orientations. Traveling through

the zone of the infected matrix of simultaneous temporal representations, he can become a hostage of his own frustrating intolerance. To reveal his "loneliness" (the concept of the Ukrainian novelist and publicist Oleg Honcharenko, born in 1959), the teacher-companion (adviser) should possess such an *aura* that the traveller would want to find and feel in him a refuge for his wounded and sick soul. The construction of such an anthropological coexistence should begin with "jointly shared happiness, the paradise of being with the Creator" (Manske, 2018, p. 38).

Involvement in the coexistence environment of love – in the form of a flash mob, performance, art workshop, forum (online and offline) – can be *implicit or explicit, conscious or unconscious*. The important thing is that in both cases there is a call for a response (rather than a ready-made presentation of the solution to the problem). It does not matter what the pattern of this response will be – functional or defensive. It is worth helping the pupil to explore the possible horizons of self-direction and, through *questioning*, focus his attention on what seemed to him to be routine, unimportant or even absurd. After all, the desire and ability to give an authentic answer is an indicator of a person's responsibility and spiritual maturity.

The stages of the implementation of pilgrimage as a model of spiritual nomadism of a modern pupil are:

- *initial* – premonition of nomadism (moment of existential concentration, decision-making);
- *functional* – actually the very path of "self-assembly" of the "I" (however, so far without divorce from the ironic-skeptical self);
- *transcendental* – crossing the border of final non-return to the usual way of feeling oneself and the world, overcoming the force of inertia of previous dependence, responding to the calls of a pure (still "adventurous") mind.

CONCLUSIONS

The choice of pilgrimage as a model of nomadism in postmodern aesthetics involves the awakening of conscientious faith in the eternal structural hierarchy of the world to contemplate and question its blessed beauty. This opens an opportunity for the teacher to wisely accompany his nomad pupils during the performance as *masterful souls*. It is about reorienting the possible drive of the performer-trickster to the so-called "transition through oneself" – the humility of the proud will and liberation from the metastases of the hebephrenic syndrome to heal the soul from irony and skepticism. Next is the feeling of "a certain distance ahead" – the distance of the aesthetic subject's long ascent to the humble and grateful foreboding of the interdependence of the sign-symbolic form and the essential meaning of beauty as a good. Meeting him is a reward for those who are in the light of the energy of freedom for the sake of Love

Of course, this is ideal! However, let's recall the wise remark of the famous "prince of paradox" – the English writer, art critic, philosopher and Christian activist H. K. Chesterton (1874–1936), who wrote about "the uniqueness of those idealists who not only enjoy, but also embody the ideal" (Ahlquist, 2012; p. 58).

The proposed nomadic model focuses not on a short *event*-meeting, but on the essential *coexistence* of a teacher with a student throughout the entire process of self-determination. The practical experience of its implementation can make a positive contribution to reforming postmodern aesthetic education.

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