***Mariia Shepelova,***
*Candidate of Psychological Sciences,*
*Senior Researcher, Psychology of Creativity Department*
*H.S. Kostiuk Institute of Psychology of the National Academy of Educational Sciences of Ukraine,*
*2, Pankivska Str., Kyiv, Ukraine*
*ORCID ID: https://orcid.org/0000-0002-3293-4997*

# THE TYPES OF PERSONALITY AND PREFERENCES OF COGNITIVE STRATEGIES IN ARTISTIC CREATION OF YOUTH

*The current study investigated preferences for cognitive strategies in artistic creation in students with different types of personality, defined by the relation between aesthetic sensibility and depression. The purpose of the research is to reveal the differences between different personality types of students in their preference for cognitive strategies in artistic creation. Methods: The typology, developed by F.M. Podshyvailov, L.I. Podshyvailova, M.V. Shepelova (2020), was used for defining the students' personality types. There are 4 types of students by the relation of aesthetic sensibility and depression: I type "Avatarity"; II type "Individity"; III type "Vitality"; IV type "Personality". A questionnaire "Artistic orientation of paintings perception" was used for the assessment of preference for cognitive strategies in the artistic activity of students. We hypothesized that the differences in students' preference for cognitive strategies are due to their personality type. The results revealed that there are significant differences between the III-type and I, II, IV-types of students in the value of Analogization, namely, the III-type has the lowest mean value of this indicator among all types; II-type – is the highest. There are also significant differences between the III-type and I, II-types of students in the value of Demonstration, namely the III-type has the lowest mean value of this indicator among all types; II-type – is the highest. Students with different types of personality seem to have different preferences for cognitive strategies in artistic activity, namely Analogization and Demonstration of the artist's personality in a work of art. Thus, the differences in Combination and Reconstruction are not statistically significant. The results claim the necessity of artistic perception development, especially including cognitive strategies as a property that directs a personality to achieve harmony with the environment in the process of interaction.*

***Key words:*** *types of personality, aesthetic sensibility, depression, cognitive strategy, artistic creation, youth.*

**Introduction and the current state of the research problem.** In the artistic approaches used by an artist to enhance the impression of the work, the principles of similarity, combining, and opposites are applied for a more expressive transfer of the idea underlying it. These principles are the basis of creative activity and creative thinking through the mental strategies of analogizing, combining, and reconstructing (Моляко, 2008).

Strategy is defined as a general program of action, the main direction of search and development, which subordinates all other actions. The following five main strategies of creative activity are defined (Моляко, 2008): 1) analogization strategy; 2) combination strategy; 3) reconstructive strategy; 4) universal strategy; 5) the strategy of spontaneous, "random" substitutions. Although these strategies are developed based on design activities, they extend to other types of creativity, in particular artistic. This approach is implemented in our research through the description of the manifestations of the artist's use of cognitive strategies (analogization, combination, and reconstruction) in a work of fine art.

Based on the analysis of dictionaries and works on the psychology of creativity, the main functions of the strategy are defined (Шепельова, 2018):

– determines the subject's readiness for creative activity;

– organizes information coming to the individual;

– allows evaluation of the timeliness of certain actions;

– sets the direction for a certain creative activity implementation;

– highlights certain information from the general information flow;

– sets the direction of interpretation of information;

– determines the orientation to the future (assessment of the situation from the position of a long-term perspective, rather than immediate benefit; forecasting the development of the situation in the future, the possible consequences of the decision);

– builds a hierarchy of goals;

– determines the search vector and the direction of solving problems.

The content, the essence of the strategy, is its perceptive-mental character. In the most generalized form, the cognitive strategy is defined as a property that directs a personality to achieve harmony with the environment in the process of their interaction (Подшивайлова, 2017).

Cognitive strategy integrally determines the ability of the personality to creative activity, directs it to the success of making and implementing decisions in the process of solving problems, sets the main direction of interpretation, and understanding of relevant information, is further implemented in certain activities, orients the person to the future. The cognitive strategy contributes to the constructive solving of contradictions between the subject's knowledge and experience and the new requirements of the current situation, which is its creative nature. Cogni-

tive strategy as a personality trait determines its individual-psychological characteristics (Подшивайлова, 2017).

Strategies of creative activity describe a certain way of organizing, combining components, elements, and functions to create a new object (Моляко, 2008). They perform a connecting function, which is a necessary component of the artist's creativity. In a work of art, the artist organizes the connections between the elements of the image in such a way that they form a single whole. The considered strategies provide the artist with the possibility of such a successful combination, which in turn makes the picture more attractive for perception by the viewer.

*Analogization* involves the use of previously known structures or their parts when creating a new device (Моляко, 2008). Thus, *analogization* is the ability to combine different things based on the similarity of essential features and relationships, transferring features from one to another to clarify the less understood through the more understandable (Шепельова, 2018).

The vivid manifestation of analogies in the work of art is its conventionality. Quite often, the artist needs to depict what is very difficult or even impossible to reflect on the canvas of the painting. Then there are various substitutes, which, when perceiving a picture, allow the viewer to draw an inverse analogy. Therefore, the ability of the artist to find significant similarities and differences underlies artistic creativity as the creation of a conditional model of the reflected reality.

A formal indicator of analogization in painting is the realism (dynamics, volume, etc.) of the image. A content indicator is an opportunity to reveal an abstract concept or idea in a sensual image.

*The combination* is the connective use of various mechanisms and their functions (Моляко, 2008). The *combination* is the choice of the optimal ratio, order of location, and principles of organization of parts of the whole by enumeration and exclusion of inappropriate options (Шепельова, 2018).

In painting, the combination is manifested in the composition of the picture as a harmonious organization of figurative material in space, the integrity of the composition, and semantic unity.

Artists paint pictures not only from nature with full compliance with what they saw. They also collect material for their works from many sketches, combining them then into a holistic artistic image. In this case, the combination is used as the dominant cognitive strategy when the work is composed by the artist of different parts, combined into a single whole to express the author's creative intention in the picture.

*Reconstruction* is associated with restructuring (Моляко, 2008). *Reconstruction* is the ability to find the optimal solution by restructuring the components and changing the principles of the organization of the existing to improve it (Шепельова, 2018).

In a work of art, reconstruction is manifested in giving realism to the unreal, in an unusual semantic combination of objects, which leads to the emergence of new meanings, in revealing an unusual in the object's depiction. These techniques, giving expressiveness to the language of painting, are necessary to create a picture of a special impression on the viewer.

*The universal* strategy includes a relatively similar application of the previous three strategies. The peculiarity of the strategy *of spontaneous, "random" substitutions* is the impossibility of detecting in the actions of the subject any dominant tendency, establishing logical connections (Моляко, 2008).

We consider artistic activity in a broad sense: both as independent aesthetic creativity in the fields of art and literature (that is, the process of creativity itself) and as a process of perceiving the products of aesthetic creativity.

Artistic activity, even more so than design, requires consideration of how other people perceive the outcomes of this activity. While the artist's ability to express their personality through the aesthetic qualities of the work is of great significance, we have added the demonstration of the artist's personality in a work of art as a distinct cognitive strategy to the approaches of creative activity defined by V.O. Moliako. The features of this demonstration are:

– the artist's sensitivity to the unique perceptual nuances of others;

– consider the psychological characteristics of the target audience for which a specific work is intended by the artist;

– the artist's focus on expressing his ideological positions by means, achievable for perception by the audience;

– establishing direct and inverse relationships between the artist and the audience;

– giving the artist great importance to the aesthetic qualities of the work.

We also identified manifestations of the artist's use of cognitive strategies of analogization, combination, and reconstruction in a work of art (Shepelova, 2018).

Manifestations of *analogization* are:

– the ability of the artist to realistically depict objects and phenomena, to convey dynamics and volume on the plane of the picture;

– identifying pertinent themes for expressing specific content that engages the audience, and selecting artistic methods and techniques that enable the viewer to perceive the significance of the work;

– selection by the artist of the necessary pictorial means to express the mood on the canvas;

– ensuring the colours correspond to the depicted reality.

*The combination* is manifested in:

– successful selection of elements for the realization of the idea;

– harmonious organization of image elements in space to achieve the integrity of the composition, and semantic unity;

– in the use of colour combinations, which, when perceived, create spatial effects;

– in the combination of spatial placement of image elements with colour gamut to create the appropriate mood for the viewer.

Manifestations of *reconstruction* include:

– unusual semantic combination of objects, when the unusual manifests itself in the usual scene;

– synthesis of opposites, when an unreal scene looks real;

– achieving harmony of contrasts;

– use of seemingly incompatible colour tones in harmonious ratios.

Manifestations of *demonstration of the artist's personality* when creating a picture are:

– ensuring that the picture creates a certain impression on the viewer, the visual appeal of the picture;

– the capacity of the image to evoke surprise, engagement, and interest in the viewer;

– revealing an abstract concept through an artistic image;

– creating a representation of viewer involvement effect, which refers to the picture's capacity to evoke specific memories in the viewer.

Contemporary research in personality psychology predominantly focuses on identifying personality attributes, exploring their interrelations, constructing theoretical models based on these findings, and assessing the impact of specific traits on various aspects of human life, behavior, and activity (Подшивайлов, 2020). Numerous studies have investigated how personality characteristics shape different life domains, including academic performance (Cosentino & Castro Solano, 2019), engagement with art (Afhami et al., 2018), personality traits of musicians (Gjermunds et al., 2020), artistic orientations in visual perception (Shepelova, 2019), and health-related behaviors (Joyner et al., 2018), among others.

A prominent and widely utilized framework in contemporary psychological research is the Five-Factor Model, commonly known as the "Big Five." This model classifies personality traits into five overarching dimensions: neuroticism, extraversion, openness to experience, agreableness, and conscientiousness. These traits are identified based on their associations with secondary personality attributes, allowing for a comprehensive understanding of individual differences in behavior, cognition, and emotion (Kajonius & Johnson, 2019).

In addition to the Big Five, alternative models provide further insight into personality structure. One such framework is the "High Five" model, which focuses on five fundamental positive personality characteristics: erudition, peace, cheerfulness, honesty, and tenacity. Designed to highlight constructive psychological traits, this model demonstrates notable correlations with the Big Five dimensions. Specifically, erudition corresponds to openness, peace aligns with emotional stability, cheerfulness is linked to extraversion, honesty relates to agreeableness, and tenacity parallels conscientiousness (Cosentino & Castro Solano, 2019).

**Hypothesis.** Based on the reviewed theoretical perspectives, this study hypothesizes that students with different personality types exhibit distinct preferences for cognitive strategies in artistic activities. By analyzing these differences, the research seeks to contribute to a deeper understanding of how personality traits shape cognitive approaches to creativity.

**Aim and tasks.** The present study **aims** to examine the differences in cognitive strategy preferences among students with varying personality types in the context of artistic activity.

**Tasks:**

1. Selecting an appropriate personality typology that enables a systematic analysis of how personality traits influence cognitive strategy preferences in creative endeavors.

2. Defining types of personality and cognitive strategy preferences among students.

3. Revealing the differences in cognitive strategy preferences among students with varying personality types

**Research methods.** The research sample contains 195 university students (women n = 173, men n = 22) of different years of study and educational programs ("Choreography" n = 32; "Fine arts" n = 20; "Preschool education" n = 23; "Primary education" n = 57; "Psychology" n = 37; "Engineering" n = 13; others n = 13) with a mean age of 19,93 years (SD = 4,36).

For this research, we have adopted a personality typology based on F.M. Podshyvailov's assertion (Подшивайлов, 2019, p. 267) regarding the ambivalent relationship between the concepts of "individual" and "human." In this framework, the term "individual" is perceived as a state that necessitates an influx of external resources. The external manifestation of an individual is termed "individity," while the internal aspect is described as "polycentrism." Conversely, "human" is viewed as a state in which only internal resources are utilized. The external indicator of a human is "personality," while the internal dimension is referred to as "individuality." The terms "personality" (as a social and external marker of a human) and "individity" (as a social and external marker of an individual) are examined through their ambivalent interrelation (Подшивайлов, 2020).

Additionally, aesthetic sensibility is regarded as the fundamental characteristic of personality, while depression serves as the primary attribute of individity (Подшивайлов, 2020).

The typology categorizes students based on the relationship between personality and individity attributes, resulting in four distinct personality types:

Type I ("+ +" – Avatarity (A)) – This category consists of students exhibiting both high aesthetic sensibility and high levels of depression. The term "Avatarity" is inspired by the widely used notion of "avatar" in digital spaces, where static or animated images represent users in blogs, chats, and online forums (Oxford Dictionary, 2010). In this context, "Avatarity" signifies the fusion of innate characteristics (i.e., personality traits) with externally imposed elements shaped under intense environmental pressures (i.e., individity attributes). In such cases, these imposed

traits – initially contrary to natural tendencies – gain dominance by actively consuming and depleting human resources.

Type II ("– +" – Individity (I)) – This group comprises students with low aesthetic sensibility and high levels of depression. "Individity" is conceptualized as the social and external representation of an individual. An individual, within this framework, exists in a state of continual reliance on external resources. Since individuals, as members of Homo sapiens, are not born with the innate ability to generate their own life-sustaining resources, they must adapt by utilizing external resources acquired from their surroundings.

Type III ("– –" – Vitality (V)) – This type includes students with both low aesthetic sensibility and low levels of depression. The term "Vitality" is derived from the Latin word vitalis, meaning "life," "tenacity," or "belonging to life phenomena." Within this typology, "Vitality" represents individuals who, despite losing key personality resources, instinctively strive to preserve their essential life functions. Their survival-oriented approach is characterized by a reduction in the core psychological attributes associated with both personality and individity.

Type IV ("+ –" – Personality (P)) – This group consists of students exhibiting high aesthetic sensibility and low levels of depression, aligning with the conventional understanding of "Personality" (Podshyvailov et al., 2020).

This chosen typology aligns with the objectives of our study as it is founded on the following key principles:

The perception of a painting is conceptualized as an interactive process between the viewer and the artwork. This process encompasses the formal visual aspects of the piece, the interpretation of its semantic meaning, evaluative judgments, and the aesthetic pleasure derived from engaging with the artwork.

The accuracy of painting perception is determined by two primary factors: (1) the intrinsic characteristics of the artwork itself and (2) the psychological traits of the individual viewing it. Therefore, to comprehensively study artistic perception and its psychological dimensions, it is necessary to consider both the attributes of the painting and the individual differences among viewers.

Since a painting functions as a work of art, its adequate perception entails an appreciation of the artistic qualities that define it. Furthermore, the process of perceiving an artwork involves active cognitive transformations, wherein the viewer aligns their personal understanding of the depicted reality with the artistic representation in the painting. This cognitive engagement fosters creativity, enabling the viewer to discover new and previously unrecognized aspects of the artwork. As a result, painting perception is understood as an interplay between the evaluation of artistic elements and the viewer's individual creative engagement with the work.

To evaluate students' preferences for cognitive strategies in artistic activities, we employed the "Artistic Orientation of Perception of Works of Painting" questionnaire. This instrument enables the identification of predominant cognitive strategies in painting perception, including analogization, combination, reconstruction, and the manifestation of the artist's personality within the artwork. By assessing these aspects, we determined the cognitive strategies that participants were most inclined to use (Шепельова, 2018).

The questionnaire was administered to students as part of their educational curriculum, where participation was entirely voluntary and structured as an independent assignment. The data collection was facilitated through Google Forms, ensuring accessibility and ease of response submission. Upon completion, the collected data were systematically transferred from Google Forms into Microsoft Excel and later processed using SPSS Statistics 27 for comprehensive analysis.

Following the study, all participants received individualized feedback, including a detailed interpretation of their results, allowing them to gain insights into their cognitive approaches to artistic perception.

For statistical analysis, in addition to employing descriptive statistics, we utilized variance analysis and the Mann-Whitney U test to examine potential differences among the four identified personality types concerning their preference for specific cognitive strategies in artistic activities.

Results. Table 1 presents the mean values and results of dispersion analysis regarding the preference for cognitive strategies in artistic activities across the four personality types of students. The findings from the dispersion analysis indicate statistically significant differences in the way these personality types engage with various cognitive strategies while perceiving and interpreting works of art.

The findings suggest a distinct pattern in the mean values of cognitive strategy preferences in artistic activities among the four personality types. A-type students ("Avatarity") exhibit consistently high values across all four cognitive strategies. I-type students ("Individity") demonstrate the highest scores overall, particularly in Analogization (6.0) and Demonstration (6.0), except for Combination. V-type students ("Vitality") show notably lower scores in all four indicators, with the lowest values in Analogization (4.8), Combination (5.2), and Demonstration (4.9). In contrast, P-type students ("Personality") have the highest preference for Combination (5.7) but show the lowest score in Reconstruction (5.1).

Table 2 presents the results of the Mann-Whitney U test, which was applied to conduct pairwise comparisons between personality types based on their cognitive strategy preferences.

The findings indicate statistically significant differences in Analogization scores between V-type students and those belonging to A, I, and P types. Specifically, V-type students exhibit the lowest mean value (4.8), whereas I-type students demonstrate the highest. Similarly, significant differences are observed in Demonstration scores between V-type and A, I types, with V-type students again showing the lowest mean value (4.9), while I-type students display the highest.

Table 1

**Mean values and dispersion analysis results for cognitive strategy preferences in artistic activities among the four personality types of students**

|  | Analogization M | Combination M | Reconstruction M | Demonstration M |
|---|---|---|---|---|
| A type | 5.8 | 5.7 | 5.9 | 5.9 |
| I type | 6.0 | 5.4 | 5.8 | 6.0 |
| V type | 4.8 | 5.2 | 5.2 | 4.9 |
| P type | 5.4 | 5.6 | 5.1 | 5.3 |
| F | 4.47 | 0.12 | 1.20 | 4.01 |
| *p* | 0 .01 | 0.95 | 0.31 | *0.01* |

Table 2

**Differences in cognitive strategy preferences among four personality types of students: Mann-Whitney U test results**

| | Indicators | A /I type | A/V type | A/P type | I/V type | I/ P type | V/P type |
|---|---|---|---|---|---|---|---|
| | | U | U | U | U | U | U |
| | Preferred cognitive strategies | | | | | | |
| 1. | Analogization | 1019.50 | 1984.50* | 1732.00 | 1128.00** | 965.00 | 1520.50* | |
| 2. | Combination | 1077.50 | 1683.00 | 1517.00 | 893.00 | 834.00 | 1354.00 | |
| 3. | Reconstruction | 1133.00 | 1756.50 | 1818.50 | 991.50 | 1004.00 | 1189.50 | |
| 4. | Demonstration of the artist's personality in a work of art | 1008.00 | 1889.50* | 1819.50 | 1098.00* | 1041.00 | 1328.00 | |

Note. *p < .05, **p < .01.

**Discussion.** The main scientific contribution of the current study is that students with different personality types seem to have different preferences for cognitive strategies in artistic activity, namely, Analogization and Demonstration of the artist's personality in a work of art. In other words, students with different personality types perceive artistic works differently. The students of type "Avatarity" demonstrate mostly similar mean values of all four indicators (analogization, combination, reconstruction, and demonstration of the artist's personality in a work of art). Having a high level of aesthetic sensibility, a high level of depression, and, as a result, a tendency to waste their personality resource (Подшивайлов, 2020), in painting perception may demonstrate the inclination to high estimation of the artistry of perceived works, but such estimation may lack of objective basis.

The findings suggest that students classified as "Individity" – characterized by low aesthetic sensibility, high depression levels, and an absence of personal resource generation, relying instead on external sources (Подшивайлов, 2020) – exhibited the highest scores across all cognitive strategy indicators, except Combination. This pattern suggests that such students actively seek external perceptual stimulation in artistic works, demonstrating a preference for vivid, intense manifestations of artists' cognitive strategies.

In contrast, students of the "Vitality" type demonstrated consistently lower mean values across all four indicators, particularly in Analogization and Demonstration of the artist's personality in paintings. Given their low aesthetic sensibility and depression levels, their psychological state suggests a depletion of personal resources, to the extent that even the ability to draw upon external resources is diminished. This condition leaves only basic vital functions intact, leading to an increased need for rest and reduced engagement in complex cognitive activities (Подшивайлов, 2020). As a result, these students may exhibit lower appreciation for artistic expression and reduced interest in visual art altogether.

Students classified as "Personality", with high aesthetic sensibility and low depression levels, demonstrated moderate and balanced values across all indicators. Their responses, while higher than those of "Vitality" students, remained lower than those of "Avatarity" and "Individity" students, suggesting a more harmonious, deliberate approach to artistic perception.

The statistically significant differences observed in Analogization and Demonstration of the artist's personality among students of different personality types align with previous research (Шепельова, 2018), in which factor analysis identified these indicators as system-forming elements of artistic perception.

When juxtaposed with existing literature, the present findings align with studies exploring the correlation between personality traits and various artistic engagement factors. For instance, Viljoen (2021) investigated the relationship between personality traits and learning in visual arts, demonstrating an inverse correlation between agreeableness and art learning while positively associating conscientiousness with artistic learning outcomes. Notably, within our typology, conscientiousness corresponds to the "Personality" type (Подшивайлов, 2020), supporting the hypothesis that students in this category – who demonstrate more balanced and deliberate artistic evaluations – may be better suited for structured artistic education.

Research by Furnham (1997) examined the link between personality traits and artistic preferences, particularly concerning surrealism. The study found no strong association between ambiguity tolerance and surreal art preference, but sensation-seeking was positively linked to surrealism and negatively linked to representational art. Experience seeking and Boredom Susceptibility emerged as the most significant predictors of variation in artistic preferences. These findings are consistent with our observations of "Individity" students, who demonstrate heightened engagement with vivid, stimulating artistic expressions – a characteristic that surrealism might fulfil.

Further support for this perspective comes from Rawlings (2000), who identified Sensation Seeking and Openness to Experience as key determinants of aesthetic judgment. Sensation Seeking, particularly its Experience Seeking subscale, was associated with a preference for abstract and expressive artistic forms, reinforcing previous research emphasizing the role of personality dimensions in shaping artistic preferences. The present study's findings resonate with this literature, particularly regarding the correlation between aesthetic sensibility and openness to artistic cognitive strategies.

However, the role of Sensation Seeking remains somewhat ambiguous. While previous research suggests a connection between sensation-seeking tendencies and a preference for surrealist art, our findings indicate that Experience Seeking and Boredom Susceptibility may drive a heightened demand for more dynamic and expressive artistic strategies. This discrepancy warrants further investigation into the relationship between sensation-seeking tendencies and artistic preferences.

Other studies provide additional insights into the psychological underpinnings of artistic perception. For instance, Palmiero (2023) examined the effect of negative mood states on visual artistic creativity, confirming that sadness can enhance artistic creativity. This finding corroborates our results, where students exhibiting higher depression levels demonstrated heightened artistic engagement.

Similarly, research on the relationship between artistic creativity and resilience found that art students exhibited significantly lower resilience levels than their non-artistic counterparts (Wanrong, 2022), while other studies have highlighted the role of artistic creativity in mitigating depressive symptoms through brain plasticity and art therapy (Zhe, 2022). Saarinen (2015) further emphasized how art perception fosters subjective experiences of interconnectedness and emotional transcendence, reinforcing the necessity of developing aesthetic perception as a means of achieving psychological harmony (Подшивайлова, 2017).

This study explored preferences for cognitive strategies in artistic activity among students with different personality types, offering a novel approach by utilizing a typological personality framework rather than solely examining individual personality traits. The sample encompassed university students across various disciplines, rather than restricting analysis to fine arts students.

Among the four cognitive strategies analyzed, Analogization and Demonstration of the artist's personality exhibited the most statistically significant differences across personality types. However, due to variations in the psychometric scales employed, direct comparisons with Big Five-based personality studies remain complex. Further research is needed to explore correlations between personality diagnostic test (PDT) scales and the Big Five dimensions, particularly Openness to Experience and its six sub-facets: Fantasy, Aesthetics, Feelings, Actions, Ideas, and Values. Future investigations could also examine: preferred artistic styles among different personality types; age and gender differences in artistic perception; comparisons between students of diverse academic disciplines and professional artists; the potential application of these findings in art education and therapy.

Overall, this study contributes to the growing body of research examining the intersection of personality psychology and artistic perception, offering a nuanced understanding of how cognitive strategies in artistic activity are shaped by individual differences in personality structure.

**Conclusions.** This study examined the preferences for cognitive strategies in artistic activity among students with distinct personality types, characterized by the interplay between aesthetic sensibility and depression. The findings suggest that students with varying personality types exhibit differential tendencies in their cognitive engagement with art, particularly in the domains of Analogization and Demonstration of the artist's personality in a work of art. In contrast, differences in Combination and Reconstruction did not reach statistical significance. These results underscore the importance of fostering artistic perception, emphasizing cognitive strategies as a crucial mechanism through which individuals achieve psychological balance and adapt to their environment through art engagement.

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***Марія Шепельова,***
*кандидат психологічних наук,*
*старший науковий співробітник, лабораторія психології творчості,*
*Інститут психології імені Г. С. Костюка Національної академії педагогічних наук України,*
*вул. Паньківська, 2, м. Київ, Україна,*
*ORCID ID: https://orcid.org/0000-0002-3293-4997*

## ТИПИ ОСОБИСТОСТІ ТА ДОМІНУЮЧІ КОГНІТИВНІ СТРАТЕГІЇ У ХУДОЖНІЙ ТВОРЧОСТІ МОЛОДІ

*У представленому дослідженні вивчалися домінуючі когнітивні стратегії у художній діяльності у студентів із різними типами особистості, що визначаються зв'язком між естетичною чутливістю та депресією. Для визначення типів особистості студентів ми використовували типологію, розроблену Подшивайловим Ф. М., Подшивайловою Л. І., Шепельовою М.В. (2020). Виокремлено 4 типи студентів за співвідношенням естетичної чутливості та депресії: І тип «Аватарність»; ІІ тип «Індивідуальність»; ІІІ тип «Вітальність»; ІV тип «Особистість». Для визначення домінуючих конгітивних стратегій студентів у художній творчості було застосовано опитувальник «Художня спрямованість сприйняття картин». Ми висунули гіпотезу, що відмінності в домінуванні когнітивних стратегій у студентів обумовлені їх типом особистості. Отримані результати показали, що існують достовірні відмінності між ІІІ типом та І, ІІ, ІV типами студентів у значенні аналогізування, а саме ІІІ тип має найменше середнє значення цього показника серед усіх типів; ІІ тип – найвищий. Існують також суттєві відмінності між ІІІ типом та І, ІІ типами студентів у значенні демонстрування, а саме ІІІ тип має найменше середнє значення цього показника серед усіх типів; ІІ тип – найвищий. У студентів із різними типами особистості домінують різні когнітивні стратегії у художній діяльності, а саме аналогізування та демонстрування особистості художника в художньому творі. Разом із тим відмінності у прояві комбінування та реконструювання не є статистично значущими. Отримані результати свідчать про необхідність розвитку художнього сприйняття, особливо когнітивних стратегій як властивості, що спрямовує особистість на досягнення гармонії з навколишнім середовищем у процесі взаємодії.*

***Ключові слова:*** *типи особистості, естетична чутливість, депресія, когнітивна стратегія, художня творчість, молодь.*