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**Traditional art crafts in modern cultural space: experience of the
V International forum of students, postgraduates, young scientists
"Culture of Russia in the XXI century: past in present, present in future"**

Abstract. The article analyzes the proceedings of the V International forum of students, postgraduates and young scholars titled "Culture of Russia in the XXI century: past in present, present in future", held on May 22–24, 2025, at the Fedoskino institute of lacquer miniature painting. The forum served as a platform for interdisciplinary dialogue about the role of traditional art crafts in contemporary sociocultural space. Key aspects discussed included the synthesis of heritage and innovation in traditional applied arts through exhibition projects, workshops and discussions. Special attention was given to issues of succession, educational initiatives and international cooperation in this field.

Keywords: forum, traditional art crafts, cultural heritage, art education, international collaboration, Fedoskino lacquer miniature, Zhostovo painting

The V International forum of students, postgraduates and young scientists titled "Culture of Russia in the XXI century: past in present, present in future", marking two notable anniversaries—the 200th anniversary of Zhostovo painting and the 230th anniversary of Fedoskino lacquer miniatures—became the largest discussion platform for young enthusiasts of various types of traditional applied arts. The event took place at the Fedoskino institute of lacquer miniature painting, which is a branch of the Russian university of traditional art crafts, emphasizing the connection of the event with traditional art.

The geographical scope of the V International forum is extensive, with interest in the issues under consideration resonating strongly among a large number of university students and faculty members. A total of 42 educational institutions from seven countries across four continents participated in the event. Russian representation included leading capital universities (the Russian university of traditional art crafts and its branches located in historical centers of handicrafts: Fedoskino, Bogorodskoe, Mstyora, Kholuy etc., Russian economic university named after G.V. Plekhanov, Moscow state institute of culture, Pedagogy institute of St. Petersburg state university, as well as universities from Siberia and Crimea.

The international community brought together institutes from Africa (Guinea, Mali, Burkina Faso), UNESCO chair in China, Rossotrudnichestvo representation in France, the Russian house of science and culture in Paris and universities from Mongolia, highlighting global interest in Russia's legacy of traditional art crafts.

Welcoming addresses were delivered by: Olga Petrovna Rybnikova, rector of the Russian university of traditional art crafts, candidate of pedagogical sciences; Mikhail Alekseyevich Saltanov, director of the Fedoskino institute of lacquer miniature painting, candidate of pedagogical sciences; Viktor Mikhailovich Soshin, chairman of the commission on culture and tourism of Mytishchi city council; professor Oumar Kamara, director of the Higher school of arts and multimedia, Republic of Mali; doctor Benoit B.S. ILLI, president of the National association of private educational institutions of Burkina Faso "UNEPEL" (Fig. 1⁴).

Elena Andreyevna Vtorygina, deputy of the State Duma of the Federal Assembly of the Russian Federation, vice-chairman of the Committee on family protection, fatherhood, motherhood and childhood issues, emphasized in her speech that the energy, creativity and scientific research of forum participants contribute to enriching our country's cultural heritage, which forms the basis of national history, civic identity and patriotism. She expressed confidence that the scientific and creative potential of forum participants will help foster respect for Russia and its great culture⁵.



Fig. 10. Plenary session of the V International forum of students, postgraduates and young scientists titled "Culture of Russia in the XXI century: past in present, present in future", May 22, 2025, Fedoskino institute of lacquer miniature painting (left to right: I.A. Ozolin, A.A. Klimachev, V.M. Soshin, M.A. Saltanov, S.A. Tikhomirov).

Svetlana Viktorovna Zhylina, acting head of the Rossotrudnichestvo office in France and the Russian house of science and culture in Paris, congratulated the forum participants on behalf of the staff of the Russian house of science and culture. She particularly highlighted the contribution of the Russian university of traditional art crafts in showcasing the diversity of artistic heritage from Russian regions to

⁴ Figures 1–12. Photos from the archive of the Fedoskino institute of lacquer miniature painting – a branch of the Russian university of traditional art crafts.

⁵ Program of the V International forum of students, postgraduates and young scientists titled "Culture of Russia in the XXI century: past in present, present in future". — Text: electronic // Official website of the Fedoskino institute of lacquer miniature painting. — URL: https://fedoskino-vshni.ru/images/novosti/programm_forum_2025.pdf (retrieved on May 30, 2025).

Parisians and city visitors, underscoring the significance of traditional crafts as a vital part of Russian culture.

The Secretariat of the Beijing Film academy UNESCO Chair on cinematic arts and cultural diversity (People's Republic of China) expressed gratitude to V.F. Maksimovich, president of the Russian university of traditional art crafts, in a welcoming letter for her efforts in fostering scientific and creative international inter-university relations and wished success to the forum.

At the plenary session, reports were presented by the following speakers:

Sergei Aleksandrovich Tikhomirov, candidate of culturology, associate professor, vice-rector for research at the Russian university of traditional art crafts — "From academy to university: new horizons of international activity of traditional art crafts"; Andrey Alekseyevich Klimachev, director of Zhostovo LLC enterprise — "Zhostovo tray as a mirror of the era: 200 years of history in the context of socio-cultural transformations"; Ilya Andreyevich Ozolin, director of Fedoskino JSC enterprise — "230 years of Fedoskino lacquer miniature: dialogue between traditions and contemporary art practices".

Following the presentations, a lively discussion ensued focusing on strategic development vectors for traditional art crafts. Topics covered included the integration of innovative approaches while preserving the authenticity of manufacturing techniques, expanding product ranges to meet modern demands, enhancing distribution channels (including digital platforms and niche markets), and leveraging the tourism appeal of these production sites.

Special emphasis was placed on addressing the critical issue of attracting youth to production facilities. Participants stressed the need to enhance the prestige of professions in traditional applied arts, evaluated the effectiveness of existing educational programs and explored mechanisms for adapting and motivating young professionals in enterprises, including social guarantees, opportunities for creative expression and career advancement.

A separate significant segment within the discussion was the presentation by Sergei Aleksandrovich Tikhomirov, who outlined prospects for international collaboration: academic exchange programs, joint exhibition projects and participation in global cultural initiatives undertaken by the Russian university of traditional art crafts.

Protopriest Alexey (Kuz'menko), rector of the Nikolsky church in the village of Fedoskino, concluded the plenary session of the forum by expressing best wishes to the participants for success in preserving and developing traditional applied arts, emphasizing the importance of careful attitude towards the nation's culture and traditions.

The central event of the second day of the forum was an open lecture-dialogue by V.F. Maksimovich, president of the Russian university of traditional art crafts, academician of the Russian academy of education, doctor of pedagogical sciences and professor, focused on current issues concerning "Traditional art crafts of Russia and education: current status and challenges" (Fig. 2).



Fig. 11. Maksimovich V.F. Lecture-dialogue "Traditional art crafts of Russia and education: current status and challenges"

During the substantive dialogue, V.F. Maksimovich conducted a thorough analysis of systemic challenges facing professional education in the field of traditional applied arts. The main focus was on the following key aspects:

- analysis of the current state of educational programs in the field of traditional art crafts: their alignment with industry needs;
- motivation and professional identity, ways to increase the attractiveness of careers in traditional art among young people, formation of informed choices and sustainable professional trajectories.

The format of the lecture-dialogue allowed not only presenting the author's perspective but also engaging the audience—representatives of educational institutions, masters, enterprise leaders and students—in active discussion of the proposed ideas. Participants had the opportunity to ask questions, share their experiences gained in their respective regions and educational establishments, making the discussion more meaningful.

V.F. Maksimovich's presentation, grounded in years of scientific and managerial experience, made a significant contribution to understanding the strategic paths for the development of education as a key factor in preserving and sustainably advancing Russia's traditional art crafts.

A landmark event within the international agenda of the forum was the report by Dr. Faya Pascal Iffono, general director of the Higher institute of arts named after Mory Kanté (Republic of Guinea).

In his address, Dr. Iffono introduced the Higher institute of arts named after Mory Kanté as a leading center for artistic education in West Africa, emphasizing its mission to preserve Guinean national cultural heritage and train highly qualified creative personnel.

Dr. Iffono detailed the priority educational areas of the Institute, outlining specific vectors for potential collaboration with the Russian university of traditional

art crafts: organization of student and teacher internships; holding joint exhibitions to present the artistic traditions of both countries mutually.

The culmination of this dialogue was the solemn ceremony of signing a Cooperation agreement between the Higher institute of arts named after Mory Kanté and the Russian university of traditional art crafts (Fig. 3). This agreement formalized the parties' intentions to develop partnership in educational, scientific and cultural spheres; laid the groundwork for implementing concrete joint initiatives; and became a practical embodiment of the strategy of the Russian university of traditional art crafts to expand international cooperation, being the first agreement of this kind with an institution from West Africa signed during the forum.



Fig. 3. Signing of the Cooperation agreement between the Higher institute of arts named after Mory Kanté and the Russian university of traditional art crafts.
V.F. Maksimovich and Dr. Faya Pascal Iffono

Doctor Faya Pascal Iffono's visit program in Russia was intensive and deeply focused on exploring the unique experience of the Russian education system in the field of traditional arts and crafts. His trip, carried out within the framework of strengthening partnerships with the Russian university of traditional art crafts, included a series of practice-oriented visits to centers of traditional applied art in the Moscow region.

At the Fedoskino institute of lacquer miniature painting, Dr. Iffono familiarized himself with the structure and methodologies of training in one of the oldest Russian lacquer miniature crafts. He visited specialized workshops where he observed the entire process of teaching students all stages of creating a piece, from preparing papier-mâché and priming to oil painting and varnishing.

Particular attention was paid to generational continuity: the guest interacted with teachers, many of whom are hereditary artists, and students mastering the intricacies of Fedoskino lacquer miniature painting. Visiting the museum-exhibition space "Lukutin's traditions" of the Fedoskino institute enabled Dr. Iffono to trace the evolution of the craft from the earliest works of P.I. Korobov's factory to modern creations produced by students (Fig. 4).



Fig. 4. Tour of the museum-exhibition space "Lukutin's traditions" at the Fedoskino institute of lacquer miniature painting

A visit to the production facility of Zhostovo factory offered the guest a unique opportunity to witness the ongoing manufacture of globally renowned Zhostovo trays. Dr. Iffono observed the work of masters in the workshops, from metal base forging and priming to delicate multi-layered floral bouquet painting on trays (Fig. 5).

At the Bogorodskoye institute of woodcarving art, the guest delved into the world of famous Bogorodskoye toys. He visited classrooms and workshops where students master virtuoso techniques of linden wood processing using a knife called "shchuchka" and chisels (Fig. 6).



Fig. 5. Employee of Zhostovo factory gave a masterclass on Zhostovo painting technique for Dr. Faya Pascal Iffono



Fig. 12. Tour of the Bogorodskoye institute of woodcarving art

A display of student works—ranging from traditional "Kuznetsovs" (blacksmiths) and bears to modern sculptural compositions—showcased to Dr. Iffono how contemporary students combine adherence to the craft's canon with

creative exploration.

The final highlight of the visit was attending the unique art and pedagogical toy museum named after N.D. Bartram, which preserves the history of Russian toy-making as a phenomenon of traditional art and pedagogy.

Dr. Iffono gained invaluable experience by observing how traditional art crafts are integrated into the modern professional education system and how operational productions function.

These specific aspects of preserving and developing traditional applied arts—education and production—were the key themes of the discussion panels that formed the core meaning of the forum. They ensured a multilevel dialogue among scholars, educators, masters, business leaders, students and international experts. Each platform, with its clear specialization, contributed uniquely to the overall picture of comprehending the past, present and future of Russia's traditional arts and crafts. Clearly identified problem areas include: shortage of young talent, lack of legal protection, improvement of continuous vocational education systems, adaptation to modern market conditions and motivation of young people to learn and preserve traditional arts.

The discussion platform "Unique traditional arts and crafts – unique system of continuous professional education", moderated by N.G. Kuznetsov and M.O. Lomakin, focused on the continuity of professional training and innovations in methodology: digital tools, curriculum updates and practice-oriented approaches (Fig. 7).

Participants of the discussion platform "Russia's lacquer miniature painting: history, images, interpretation of traditions" conducted an in-depth analysis of lacquer miniature painting—from the history of establishing lacquer centers (Fedoskino, Mstyora, Palekh, Kholuy) to modern interpretations of traditions and challenges in preserving the canons of lacquer art in a changing world. Moderators of the discussion platform were Yu.I. Krivozubova and Yu.I. Ukolova (Fig. 8).

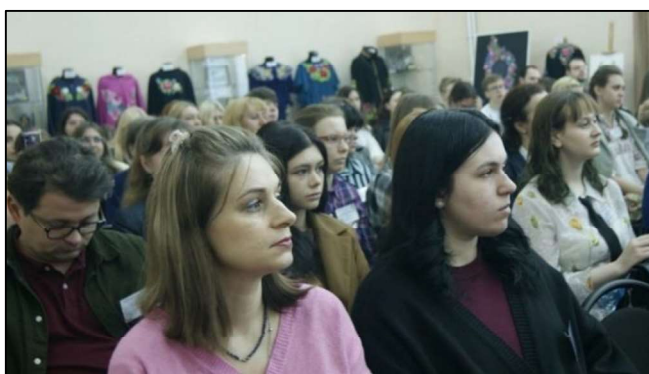


Fig. 13. Operation of the discussion platform "Unique traditional arts and crafts – unique system of continuous professional education"



Fig. 14. Section work "Russia's lacquer miniature painting: history, images, interpretation of traditions"

The cultural-philosophical context of traditional applied arts was examined at the discussion platform "Unique arts and crafts: cultural code, heritage, style". Under the guidance of moderators E.V. Lakarova and S.Yu. Kamneva, participants

discussed the role of crafts as bearers of cultural codes in shaping national identity and adapting traditional aesthetic principles to modern design and market demands.

The scientific potential of young researchers entering the fascinating world of scientific inquiry was fully demonstrated at the discussion platform "Scientific debuts: results of scientific research in the field of traditional arts and crafts by middle-level vocational education students," chaired by moderators Yu.E. Lapina and N.Yu. Dunayeva.

V.M. Naumov and M.O. Lomakin, moderators of the discussion platform "Unique arts and crafts: cultural code, heritage, style", discussed with participants current problems and prospects for the development of traditional arts and crafts, identifying the demand among young people for increased prestige of the artist profession and new formats for promoting crafts.

The moderators—recognized experts in the field of traditional applied arts—ensured depth and substance in discussing the issues raised during the discussions. The operation of the forum's discussion platforms was characterized by the following features:

- investigation of the full spectrum of issues—from the essence of different types of traditional applied arts (technique, style, cultural code) to the practice of implementing a continuous professional education system;
- inclusion of all interested parties in the dialogue—from students to prominent scientists and company executives;
- orientation toward finding solutions through the creation of methodologies, resources and interaction models between young artists and companies;
- flexible combination of new technologies and approaches with careful treatment of cultural heritage;
- building mutual understanding between different generations and professional communities.

This intense dialogue led to the formation of a substantial scientific-methodological basis for the conservation and sustainable development of traditional art crafts. The forum proved that such discussions are necessary instruments for defining strategic pathways for preserving and developing Russia's traditional arts and crafts.

Scientific discussions were organically complemented by the cultural program of the forum. The variety of exhibitions at the Fedoskino institute vividly demonstrated the highest level of professional skill among both students and educators. Exhibitions such as "Traditional arts and crafts – soul of Russia" (student works), "Lukutin's traditions" (miniatures of the 19th century) and "Flower symphony" (Zhostovo trays) not only delighted aesthetically and technically, but also served as tangible embodiments of the topics discussed in sections.

Tours to factories and museums located in the centers of traditional crafts were especially significant. During the visit to Fedoskino JSC enterprise, participants could observe the creation of Fedoskino lacquer miniatures, which added visual clarity to I.A. Ozolin's presentation on the 230-year-old craft and discussions on tradition preservation. The tour to the Folk crafts museum "Usad'ba Lukutinykh", featuring authentic works by the founders of the craft from the 19th century, created

a live dialogue with the "Lukutin's traditions" exhibit at the Fedoskino institute and discussions on the historical context of the development of the Fedoskino craft. Observing the birth of a tray at Zhostovo factory became a practical continuation of A.A. Klimachev's report on the 200th anniversary of the Zhostovo tray and masterclasses on Zhostovo painting. The closing meeting at the temple of Nicholas the Wonderworker added a spiritual dimension to understanding the cultural roots of traditional art. Thus, the cultural program became an integral part of the forum, providing a unique synthesis of scientific reflection, visual appreciation of masterpieces and direct acquaintance with living tradition in places of its origin and development.

The variety of masterclasses encompassed key Russian crafts: from Zhostovo painting—creating a commemorative Zhostovo tray (Fig. 9)—to Fedoskino lacquer miniature—mastering decorative techniques for adorning items like "scanning" and "silhouette"—to Rostov enamel—"Traditional Rostov flowers," Bogorodskoye wood carving—making a bear figurine, Mstyora embroidery—"Vladimir Verkhoshov" (upper seam) and Kholuy white stitching. Masterclasses helped participants transition from theory to practice and provided each individual with the opportunity to personally touch upon the secrets of craftsmanship in various forms of traditional applied arts.

The interregional graphic sketch competition⁶, held as part of the forum's cultural program, emphasized the unity of academic traditions and practice in training artists specializing in traditional art crafts (Fig. 10). Organized by the department of drawing and painting of the Russian university of traditional art crafts and the Fedoskino institute of lacquer miniature painting, the competition united students from university branches (Mstyora, Kholuy, Sergiyev Posad, Moscow, etc.) to sketch figures dressed in Russian national costumes. This format not only develops skills in quick generalization of form, accurate proportions and conveying the character of the model but also materialized the forum's scientific discourse on generational continuity and preservation of cultural codes.

The jury of the competition (M.A. Saltanov, N.G. Kuznetsov, M.O. Lomakin, et al.) assessed the works based on criteria such as composition, anatomical accuracy and expressiveness. The final exhibition of winning works naturally extended the forum's expositions, such as "Unrandom strokes" (academic drawing) and "Traditional art crafts – soul of Russia". The winners of the competition were as follows: In the category "Graphic sketches of a model figure in Russian national costume" – A.A. Vinogradova, third-year student of the Fedoskino institute of lacquer miniature painting; in the category "Sketch drawings of a model figure in Russian national costume" – O.E. Zhinzhirova, third-year student of the Institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts.

⁶ The interregional graphic sketch competition. — Text: electronic // Official website of the Fedoskino institute of lacquer miniature painting.— URL: https://fedoskino-vshni.ru/images/novosti/polojenie_konkyrs_nabroskov_2025.pdf (retrieved on May 30, 2025).



Fig. 9. Masterclass on creating a commemorative Zhostovo tray

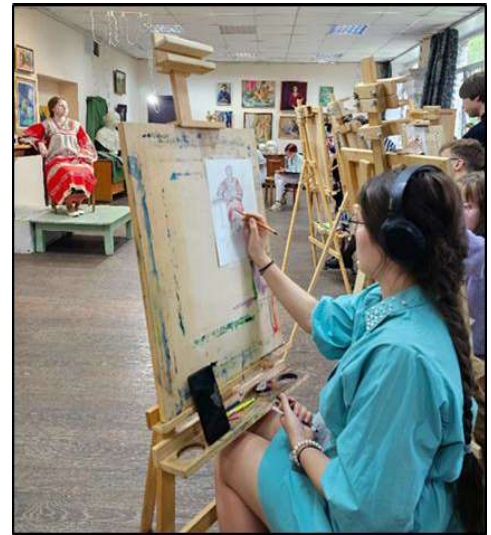


Fig. 10. Interregional graphic sketch competition

The forum demonstrated the significance of traditional art crafts as part of Russia's cultural code and their potential for educational development and international dialogue. Participants emphasized the necessity of preserving the authenticity of techniques, adapting them to modern conditions and attracting young people. The event marked an important step in strengthening interdisciplinary and international links, as well as in formulating strategies for sustainable development of professional education in traditional applied arts.