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## **Traditional applied art in modern context: integration of artistic fabric painting and decorative painting**

**Abstract.** The article discusses the role of integrating various types of traditional art crafts, which is necessary not only for the preservation but also for the development of Russia's artistic heritage in an era of constant changes occurring in modern society. The material presented is the result of an analysis of semester and graduation qualification works of students from the department of clothing design and artistic finishing (profile: artistic fabric painting) at the Russian university of traditional art crafts and the department of professional disciplines at the institute of traditional applied arts. The goals of integrating traditional applied arts are outlined, with particular emphasis on the integration of artistic fabric painting and decorative painting.

**Keywords:** traditional applied art, integration, fabric painting, decorative painting.

In the era of rapid change, when innovations penetrate almost every aspect of life, it is particularly important to preserve and develop various types of traditional applied art. In the 21st century, its role has changed, and it is important to understand that the development of this art is not simply a revival of interest and return to the level of craftsmanship seen in the pre-industrial era, but rather the result of qualitative fundamental transformations in production and consumption processes, as well as shifts in people's consciousness in modern economic conditions.

Manual labor today is no longer a collection of simple operations, as it was many years ago. It is important to distinguish primitive craftsmanship from traditional art crafts, which combine creative thought, practical skills and, recently, high technology. Contemporary artists of traditional art crafts operate at the intersection of art and science, combining techniques, materials and knowledge from different fields. Today's socio-economic development offers artists opportunities, tools and methods of realizing creative ideas that were unavailable to previous generations. The process of creating works of traditional applied art is primarily intellectual work, requiring extensive general knowledge and profound understanding across multiple domains.

Fabric painting art constitutes a vast area of traditional applied art, with scarves, shawls, palantins and other single textile items representing one of its most

widespread categories. This art possesses wide-ranging possibilities not only to reflect but also transform the human environment, infusing it with harmony [3, p. 7]. Alongside glassware, porcelain, furniture and other household items contributing to the culture of daily life, textiles participate in transforming the tangible environment surrounding individuals according to the laws of beauty [4, p. 3].

The current state of the textile market is characterized by a wide variety of fabrics, both printed and manually painted. Therefore, more labor-intensive and expensive hand-painted fabrics should possess undeniable competitive advantages. The fastest and most flexible way to enhance textile quality is to improve the creative side of fabric decoration, as uniform color schemes, outdated, simplistic designs and ineffective compositional structures do not attract potential buyers. Promoting hand-painted fabric depends on the talent and professional preparedness of fabric designers, their understanding of the processes shaping artistic styles and trends in textile design [2, p. 6].

Conversely, fabric painting stands out due to the absence of a firmly established tradition, leading to stylistic diversity and variations in the artistic quality of created items. Furthermore, fabric painting distinguishes itself through a multiplicity of methods and techniques, broad variability in the utilization of materials, technologies and artistic solutions. Unlike other forms of traditional applied art, fabric painting places greater emphasis on overcoming stereotypes in learners' thinking and fostering their creative individuality, enabling them to discover inspiration in surrounding objects and reinterpret and transform visual imagery from various art forms into elements of the designed product's pattern.

It is therefore critical to integrate fabric painting with other types of traditional art crafts.

Integration may involve:

- combining elements of different traditional art crafts in a single work;
- uniting techniques, materials, motifs and artistic methods characteristic of various art crafts, resulting in the creation of new projects and works.

Therefore, the integration of several types of traditional art crafts is viewed not merely as copying or transferring elements from one art craft to another, but as synthesizing something new, where the legacy of different art crafts mutually enriches and complements each other.

The following types of integration between artistic fabric painting and other traditional art industries are identified:

1. Functional integration – combining several types of traditional art crafts to create new functional objects (Figs. 1, 2<sup>48</sup>). This type of integration includes the creation of furniture (screens, etc.), wardrobe items and accessories (umbrellas, fans, etc.), or interior objects (lamps, panels, etc.) decorated with fabric painting. Only through the integration of fabric painting with artistic woodcarving is it possible to create textile interior objects that carry not only aesthetic but also utilitarian functions.

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<sup>48</sup> Figs. 1-12. Photo by the author of the article.

2. Motif integration of different types of traditional applied art – transferring motifs and patterns characteristic of one traditional art craft to another, e.g., applying motifs from Vologda lace (Fig. 3), Khokhloma painting (Figs. 4, 5) and Kubachi silver (Fig. 6) in artistic fabric painting for decorating clothes and accessories. Transferring a motif implies technological adaptation to fabric painting techniques, selecting the most suitable painting method (“cold batik”, “hot batik” or freehand fabric painting), choosing appropriate artistic and technological materials (outlines, markers and pens for fabric) and stylizing the selected motif elements to match the visual characteristics of the chosen fabric painting technique (graphic clarity of “cold batik”, painterliness of “hot batik”).



Fig. 1. M.A. Shuvarikova. Screen “Forest tale”, 2006.  
Supervisor: E.B. Grigorovskaya



Fig. 2. E. Chigarina. Screen and curtains “Moscow noon”, 2015.  
Supervisor: Yu.S. Saltanova



a)



6)

Fig. 3. N. Alekseyeva. Scarf “Lace”: a) Scarf made using black marker;  
b) Fragment of scarf made using red marker. Supervisor: N.N. Nemerenko

3. Artistic-stylistic integration entails merging stylistic techniques, color choices and compositional features from different traditional art crafts.

- creating works with artistic fabric painting employing techniques from Zhostovo decorative painting, porcelain painting, mosaics, etc.;
- adapting color palettes characteristic of metal decorative painting and others to fabric painting (Figs. 7, 8).



Fig. 4. S. Fedyayeva. 2009.  
Supervisor: N.N. Nemerenko



Fig. 5. D. Vinogradova. Graduation qualification work on the theme: "Gold of times", 2012.  
Supervisor: N.N. Nemerenko



Fig. 6. O. Ukhnalyova. Training work.  
Scarf project. 2010.  
Supervisor: N.N. Nemerenko

allows referencing other forms of traditional applied art, as many of their technological techniques can be adapted to fabric painting methods. For instance, the half-shadow stroke technique used in Semikarakorskaya ceramic painting can be

This type of integration serves as an inexhaustible source of inspiration for fabric artists because each kind of traditional applied art carries the artistic experience accumulated over many generations, refined in masterpieces that embody time-tested examples of compositional schemes and harmonious color combinations in traditional applied artworks.

4. Technological integration – combining various decorative techniques. This type of integration involves experiments with new techniques that merge fabric painting, woodworking, metalwork and ceramics.

The wealth of material available for designing compositions with fabric painting

allows referencing other forms of traditional applied art, as many of their technological techniques can be adapted to fabric painting methods. For instance, the half-shadow stroke technique used in Semikarakorskaya ceramic painting can be

utilized in creating works in the “free painting” technique on thickened fabric. Figure 9 shows the final sketch of a souvenir scarf.



Fig. 7, 8. A. Zabolotskykh. Shawls from the collection “Warm feelings”, 2024.  
Supervisor: A.V. Krokhaleva



Fig. 9. O.P. Kunakhovets. Art-graphics project for souvenir scarf painting, 2025

5. Conceptual integration – creation of objects where artistic fabric painting and other types of traditional applied art play equal roles in producing large-scale objects. This type of integration involves designing collections of items unified by a common theme, style and execution technique, regardless of the material used. Here, integration serves to convey certain ideas and meanings addressing contemporary social, environmental and cultural issues.

Goals of integrating traditional art crafts:

- revitalization and popularization of traditional art crafts by attracting attention to traditional techniques and materials. Collaboration among artists from different fields enables the

preservation and development of various forms of traditional applied art, uniting efforts to create new masterpieces. Integration can breathe new life into declining forms of traditional art, providing them with fresh applications.

- creation of innovative artistic solutions and enrichment of artistic language, allowing artists to experiment and develop new styles and directions in traditional applied art. This leads to visual enrichment of fabric-painted works, resulting in more complex, intriguing and visually vibrant creations. Blending different painting styles opens new possibilities for experimentation with color and composition.

- expansion of application scope, product range and enhanced competitiveness of traditional art crafts creations that combine unique features of multiple art crafts. Integration makes it possible to utilize fabric-painted and decorative-painted works

in new areas such as interior design, contemporary fashion, art objects and installations.

- preservation and development of cultural heritage, relevance of traditions. Integration combines traditional techniques and motifs with modern trends, making traditional applied artworks more appealing and attractive to new generations.

- enhancing competitiveness and attracting new audiences. Unique creations blending different types of art crafts appeal to both enthusiasts of traditional art and lovers of contemporary design.

- unifying regions and peoples. Integration promotes cultural exchange between various regions and ethnic groups, bringing together unique traditions into a coherent whole.

Integrating traditional art crafts is a complex and multifaceted process that requires artists to have a deep understanding of traditions, a creative mindset and the ability to find harmonious connections between different techniques and styles while carefully preserving the traditions of each art form. Familiarity with other art forms inspires fabric artists to create original patterns on fabrics, where newly observed ornamentation, filtered through individual artistic perception, takes on an original appearance alongside traditional execution forms [1, p. 7].

The integration of artistic fabric painting and decorative painting represents a promising direction for the development of traditional applied art. It preserves and enriches cultural heritage, expands creative possibilities for artists and creates sought-after and competitive products that reflect contemporary aesthetic and social trends. This holds considerable significance due to the capability of textile products to not only reflect but also transform the human environment according to the laws of beauty, as traditional applied art inherently satisfies aesthetic needs, exerting immense emotional and educational influence on human intellect and emotions [5, p. 7].

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