

Rybina L.I., director of the scientific library of the Russian university of traditional art crafts, 191186, Saint Petersburg, Griboyedov canal embankment, 2, lit. A; e-mail: Libakademij@yandex.ru

Review of scholarly publications by the Russian university of traditional art crafts

Abstract. The article provides an overview of the content and structure of monographs by professors from the Russian university of traditional art crafts, published in 2025: “Regional and historical features of decorative painting “Moscow letter” as the basis for the content of training in craftsmanship in higher education”, “Higher education: historical prerequisites and current state of teaching Nizhny Tagil decorative painting”; “Traditional art crafts: an experience of comprehension from the perspectives of philosophy, history and pedagogy”.

Keywords: Russian university of traditional art crafts, Nizhny Tagil decorative painting, pedagogical model, Moscow letter, decorative painting, professional education, traditional art crafts, folk art, Russian art, cultural code.

The object of research in the three monographs reviewed is traditional art crafts. The monograph by doctor of philosophical sciences S.V. Lebedev, “Traditional art crafts: an experience of comprehension from the perspectives of philosophy, history and pedagogy”, is a revised edition of the book “Philosophy of folk art” published in 2019. Two other editions were prepared by teachers of specialized disciplines: A.A. Solopova: “Regional and historical features of decorative painting ‘Moscow letter’” as a basis for teaching mastery in higher education” and M.S. Kalmykova: “Higher education: historical background and current state of teaching Nizhny Tagil decorative painting”. Based on their research, the authors have updated the content of educational programs and teaching methodologies, developing textbooks for specialized disciplines. This work has created a foundation for improving the quality of education at the Russian university of traditional art crafts and defined the vector for specialized training in various types of decorative painting. The presented publications are addressed to scientific and pedagogical staff, postgraduate students and artists of traditional art crafts.

In the monograph “Regional and historical features of decorative painting ‘Moscow letter’” as a basis for teaching mastery in higher education” [3] (Fig. 1⁹³), A.A. Solopova examines the content of teaching decorative painting “Moscow letter” within the system of higher education and analyzes the essence of this art form. The author notes that the content of teaching mastery in decorative painting

⁹³ Fig. 1. Solopova A.A. Regional and historical features of decorative painting ‘Moscow letter’ : monograph. In two parts. P. 1 / A. A. Solopova ; Desktop publisher Yu. E. Lapina ; Russian university of traditional art crafts. – St. Petersburg : RUTAC, 2025. – 76 p. : ill. – Text : immediate.

“Moscow letter” has not previously been the subject of comprehensive scientific research.



Fig. 1. Monograph by A.A. Solopova
“Regional and historical features of decorative painting ‘Moscow letter’”

form in order to develop professional skills. According to the author, for the implementation of the educational content related to “Moscow letter” decorative painting at the higher education level, the following conditions must be met: creation of the necessary material and technical base; Provision with educational and methodological publications.

In the conclusion of the study, the author notes that important factors for both theoretical and practical training in decorative painting include: the study of regional and historical features that define the essence of this type of traditional art craft as well as the participation of students in professional art competitions during their period of study.

M.S. Kalmykova analyzes the history and current state of professional education in the field of Nizhny Tagil decorative painting, emphasizing the importance of preserving and studying its historical development.

Her monograph titled “Higher education: historical background and current state of teaching Nizhny Tagil decorative painting” [1] (Fig. 2⁹⁴), consists of an introduction, four chapters and a conclusion.

Based on an analysis of the content of specialized disciplines and the practical teaching methods for artists of Nizhny Tagil decorative painting, the author

The publication consists of an introduction, four chapters and a conclusion.

The first part of the publication describes the history and development of the decorative painting style known as “Moscow letter”, as well as the system of professional education in this field. Based on an analysis of historical and archival documents, the author concludes that there is insufficient scientific justification for the content of training in this type of decorative painting and that the educational and methodological complex is fragmented.

In the second part, the author formulated a definition of the content for teaching the craft of decorative painting “Moscow letter”, utilizing the four-level model of educational content developed by I.Yu. Lerner and M.N. Skatkin. The author emphasized the necessity for students to deeply immerse themselves in the aesthetic, technical and technological aspects of this art

⁹⁴ Fig. 2. Kalmykova M. S. Higher education: historical background and current state of teaching Nizhny Tagil decorative painting : monograph. In two parts. P. 1 / M.S. Kalmykova ; scientific editor N. G. Kuznetsov ; Desktop publisher Yu. E. Lapina ; Russian university of traditional art crafts. – St. Petersburg : RUTAC, 2025. – 76 p. : ill. – Text : immediate.

concludes that there is a lack of interconnection between the specialized disciplines, as well as a mismatch between the educational and methodological support and the training process in this field.

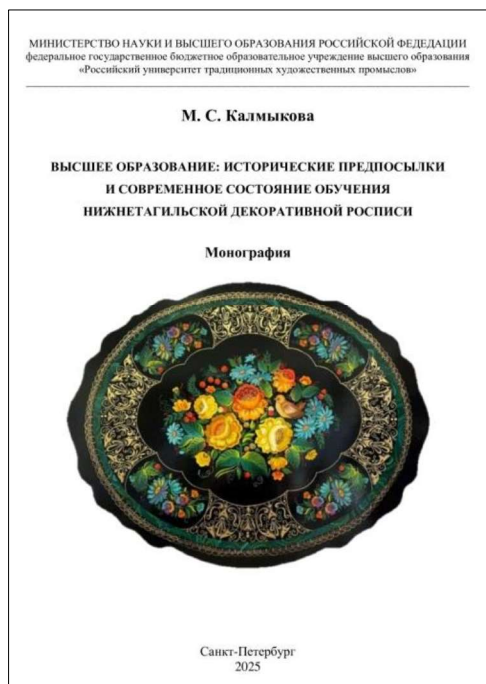


Fig. 2. Monograph by M.S. Kalmykova “Higher education: historical background and current state of teaching Nizhny Tagil decorative painting”

comprehension from the perspectives of philosophy, history and pedagogy” [2] (Fig. 3⁹⁵), the object of S.V. Lebedev’s research is these art forms in all their diversity, from their origins to their contemporary state.

In the preface to the publication, the author notes: “If the phenomenon of Russian traditional art crafts exists, then it must be scientifically studied and philosophically comprehended”, thereby emphasizing the relevance of the research.

The first part of the monograph consists of five chapters: “Is philosophical comprehension of traditional art crafts possible?”, “Key concepts of the philosophy of folk art”, “Western European philosophy on folk art”, “Russian Slavophiles on

In her research, the author, based on an analysis of the definitions of the concepts “mastery”, “design”, “technology” and “materials science” as presented by various scholars, interprets them in the context of Nizhny Tagil decorative painting. Utilizing an interdisciplinary approach, she develops a pedagogical model for the interconnection of the content of specialized disciplines: “Mastery of Nizhny Tagil decorative painting”, “Design of products with Nizhny Tagil decorative painting”, “Technology and materials science of Nizhny Tagil decorative painting”. The author emphasizes that mastery implies not only proficiency in performing techniques but also the ability for creative interpretation in the process of creating artistic works.

In the monograph “Traditional art crafts: an experience of

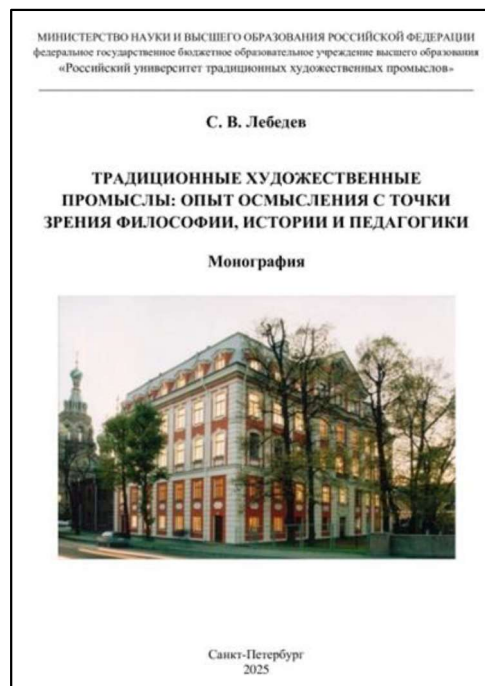


Fig. 3. Monograph by S.V. Lebedev “Traditional art crafts: an experience of comprehension from the perspectives of philosophy, history and pedagogy”

⁹⁵ Fig. 3. Lebedev S.V. Traditional art crafts: an experience of comprehension from the perspectives of philosophy, history and pedagogy : monograph. In two parts. P. 1 / S. V. Lebedev ; Desktop publisher Yu. E. Lapina ; Russian university of traditional art crafts. – St. Petersburg : RUTAC, 2025. – 96 p. : ill. – Text : immediate.

the peculiarities of Russian civilization”, “Factors in the development of Russian traditional art crafts”. In these chapters, the author examines and substantiates the main tenets of philosophy, history and pedagogy through the lens of traditional art crafts. He notes that the Slavophiles were the first to study and comprehend them from a philosophical point of view. The author also emphasizes that traditional art crafts largely determine the ethnic identity of a people.

In the second part of the monograph, the author characterizes the problems of education in the field of professional training for future artists. Based on the conducted research, the author concludes in the final section that the study and preservation of the unique artistic experience in creating works are only possible at the level of higher education. The author also notes that the preservation and development of traditional art crafts are important tasks that require a comprehensive approach.

Traditional art crafts are the foundation of Russia’s cultural code, which ensures the continuity in transmitting artistic experience and the preservation of this unique art form in a globalized world.

References

1. Kalmy`kova M. S. Vy`sshee obrazovanie: istoricheskie predposy`lki i sovremennoe sostoyanie obucheniya nizhnetagil`skoj dekorativnoj rospisi: monografiya. V 2-x chastyax. Ch. 1 / M. S. Kalmy`kova ; nauchny`j redaktor N. G. Kuzneczov ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 76 s. : il. – Tekst : neposredstvenny`j.

2. Kalmy`kova M. S. Vy`sshee obrazovanie: istoricheskie predposy`lki i sovremennoe sostoyanie obucheniya nizhnetagil`skoj dekorativnoj rospisi: monografiya. V 2-x chastyax. Ch. 2 / M. S. Kalmy`kova ; nauchny`j redaktor N. G. Kuzneczov ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 84 s. : il. – Tekst : neposredstvenny`j.

3. Lebedev S. V. Tradicionny`e xudozhestvenny`e promy`sly`: opy`t osmy`sleniya s točki zreniya filosofii i pedagogiki : monografiya. V 2 chastyax. Ch. 1 / S. V. Lebedev ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 96 s. – Tekst : neposredstvenny`j.

4. Lebedev S. V. Tradicionny`e xudozhestvenny`e promy`sly`: opy`t osmy`sleniya s točki zreniya filosofii i pedagogiki : monografiya. V 2 chastyax. Ch. 2 / S. V. Lebedev ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 72 s. – Tekst : neposredstvenny`j.

5. Solopova A. A. Regional`no-istoricheskie osobennosti dekorativnoj rospisi «moskovskoe pis`mo»: kak osnova soderzhaniya obucheniya masterstvu v vy`sshem obrazovanii : monografiya. V 2-x chastyax. Ch. 1 / A. A. Solopova ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x

promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 76 s. : il. – Tekst : neposredstvenny`j.

6. Solopova A. A. Regional`no-istoricheskie osobennosti dekorativnoj rospisi «moskovskoe pis`mo»: kak osnova soderzhaniya obucheniya masterstvu v vy`sshem obrazovanii. V 2-x chastyax. Ch. 2 / A. A. Solopova ; texnicheskij redaktor Yu. E. Lapina ; Rossijskij universitet tradicionny`x xudozhestvenny`x promy`slov. – Sankt-Peterburg : RUTXP, 2025. – 80 s. : il. – Tekst : neposredstvenny`j.