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**The course of the methodology of analyzing the works of traditional applied art in the professional education of future art historians:
the essence, content, meaning**

Abstract. The article is devoted to the analysis of the problem of professional training of future art historians in the field of traditional artistic crafts at the Higher school of folk arts (academy). The purpose and objectives of the discipline «Methods of analyzing works of traditional artistic crafts» are revealed; the existing difficulties in selecting the content of the course topics are revealed and the specifics of the «interpretation» of the material in the context of the specifics of traditional artistic crafts are described; the methodology of organizing practical classes and independent work of students is revealed.

Keywords: methodology of analyzing the works of traditional artistic crafts, Higher school of folk arts (academy), scientific research, traditional artistic crafts, traditional applied art, methods of art criticism analysis.

Traditional artistic crafts are a layer of national artistic culture that not only defines the “cultural code” of the country, but is also a significant resource for the formation of patriotism, civic consciousness, and pride in one’s Fatherland [7, p. 93].

As an independent area of art history that requires its own research methods and tools, traditional artistic crafts began to be positioned quite late – in the 1920s. This was due to the activities of the first state museums and the Research Institute of Art Industry, the fruitful work of V.S. Voronov, A.I. Nekrasov, A.V. Bakushinsky, and others. Subsequently, the Leningrad school of folk art researchers was formed (the State Russian Museum in St. Petersburg), the All-Russian Museum of Decorative, Applied, and Folk Art in Moscow and regional museums became a major center. Theoretical approaches to the study of traditional artistic crafts in the logic of their historical formation and development, the analysis of the artistic originality of their works from the standpoint of art history analysis methods were developed, the degree of correlation between the traditions of a specific center and the author's manifestation in the development of art was determined [4]. In other words, over a hundred-year period, the idea of traditional artistic crafts evolved from

their understanding only as a material manifestation of peasant life to self-valuable artistic products.

The establishment of traditional artistic crafts as a significant component of artistic culture was facilitated not only by scientific research, but also by educational activities. In the 20th century, the crafts were professionalized (vocational schools and colleges were opened in regional centers), which became the foundation for the subsequent emergence and development of the higher education system in this area. The need for the latter as a key condition for the promotion of traditional artistic crafts and their compliance with the challenges of the time was substantiated by V.F. Maksimovich within the framework of the theory of continuous professional education, and is described in detail in the research of scientists from her scientific and pedagogical school at the Higher School of Folk Arts (Academy) and its branches [1]. The dominant focus of education at the Academy is the training of artists; but an equally important area is the training of art historians (50.03.04 Theory and History of Arts, Bachelor's degree). The specificity of their training at the Higher School of Folk Arts, unlike other universities implementing the specified direction, is the priority of systematic development of the layer of theory and history of traditional artistic crafts as an important component of domestic and world art, determining its national identity. "Immersion" in the world of traditional artistic crafts is provided by the content of the curriculum, including the corresponding specialized disciplines - "Theory and History of Traditional Artistic Crafts", "Methodology for Analysis of Works of Traditional Applied Art", "Fundamentals of Performing Skills" (in accordance with specific types of traditional artistic crafts).

Let us reveal the features of the content and teaching of the discipline "Methodology of Analysis of Works of Traditional Applied Art". This course, like "Theory and History of Traditional Applied Arts", is fundamental and is studied throughout all years of training of art historians (4 years full-time, 5 years - correspondence). Thus, if "Theory and History of Traditional Applied Arts" introduces the history of the origin and existence of centers of traditional art crafts, key stylistic features of their works, biographies of artists, then the discipline "Methodology of Analysis of Works of Traditional Applied Art" provides students - future art historians - with the formation of practical experience in analyzing specific works of traditional artistic crafts using various methods of art analysis and understanding the essence and specificity of each type of traditional applied art. Thanks to this, parity of theory and practice is maintained, which allows for integrity and consistency in the development of this layer of culture.

Let us analyze the subject plan of the discipline, the content of fundamental topics and their role in the formation of professional competencies of future art historians [6, pp. 8-9].

The first topic is introductory and is aimed at familiarizing students with the course, its program, content and forms of work, the goal (to develop skills in art criticism analysis of artistic and stylistic features of works of traditional artistic crafts, understanding their essence and aesthetic originality) and key tasks.

These include:

- to reveal the specifics of the main types of art criticism analysis in relation to various types of traditional applied art;
- to develop skills in art criticism analysis and visual communication;
- to develop the ability to carry out artistic examination of the features of works of specific types of traditional artistic crafts in Russia;
- to teach how to identify artistic and stylistic features of regional and historical types of traditional artistic crafts;
- to promote the development of experience in understanding modern trends in the development and understanding of the problems of traditional artistic crafts in Russia, to suggest ways to overcome the identified contradictions;
- to develop an ethical, moral and value-based attitude towards traditional artistic crafts in Russia as an integral component of the country's national artistic culture;
- motivate for their own scientific research activities in the field of theory of traditional artistic crafts [6, p. 4].

It is the relevance of solving these problems that structures the content of the course topics and the logic of organizing practical assignments and independent work of students. In addition to organizational issues, within the framework of the first topic of the discipline, the basic concepts in the field of traditional applied art (variants for classifying types of traditional artistic crafts, their regional and historical features) are clarified.

The second topic – “Methods of art history analysis: essence and specificity” – is devoted to understanding the levels of viewer perception of works of art [5, pp. 130-132] and identifying the logic of the historical emergence and development of the main methods of art history analysis (expert, formal-stylistic, iconographic, iconological, semiotic), their essence and main tools.

The third topic, “Style in Art,” clarifies the concepts of “style” and “artistic direction” in art and introduces variants of interpreting artistic motifs of “big” styles of classical art in works of traditional artistic crafts. The latter seems all the more important since, beginning in the 18th century, the development of folk and secular decorative and applied art occurred in parallel, and in the uniqueness of the decor of objects of peasant life one can often see an interpretation of artistic features and motifs of “high” art.

One of the difficulties in creating the course content, and in particular the second and third topics, is the fact that the methods and methodology of art history analysis have been developed in relation to the material of "classical" art. While traditional artistic crafts have their own artistic systems (a range of images, forms of objects, means of artistic expression, etc.), which determines the need to "refract" the existing theory taking into account the comprehension of the very essence and specificity of specific types of traditional applied art. The following topics of the course are devoted to the formation of experience in using the main methods of art history analysis in relation to understanding the aesthetics of works of traditional artistic crafts (**Topics 4-12**, the names of which are formulated uniformly - **"Specifics of art history analysis of works of artistic embroidery / artistic lace-making / artistic bone carving, etc.)** [6].

They are built on a specific matrix and closely correlate with the content of the topics studied within the framework of the discipline "Theory and History of Traditional Artistic Crafts". The following act as "filters" structuring the content of each topic: the materials used; the uniqueness of techniques and technologies; the main means of artistic expression; the range of main themes and plots; regional and historical variants. In other words, if the discipline "Theory and History of Traditional Artistic Crafts" emphasizes **history** (the logic of the formation and development of a specific center of traditional art is revealed, the contribution of leading artists to its development is understood, stylistic features are named, etc.), then in "Methodology for analyzing works of traditional applied art" attention is focused on **aesthetics** (and, specifically, the analysis of those aspects that influence and dictate the artistic image of each specific thing). In contrast to the first, introductory topics (1-3), designed for the priority of lecture classes, the subsequent ones (4-12) are oriented towards a different format of work - the dominant focus is the completion of practical tasks (individual and in a group), independent work of students. Three main groups of tasks can be identified, performed on each topic.

Firstly, improving the experience of "observation", visual communication, "attribution" of works - work with a large volume of visual material, various illustrations, the images of which, using existing knowledge, must be correlated with one or another regional-historical type of traditional arts and crafts and dated. Illustrative material is selected in such a way as, on the one hand, to demonstrate typical examples of monuments of traditional artistic crafts, which are quite easy to correlate, and on the other - to show unique, extraordinary products, opinions on which may differ.

It is significant that this work is carried out in a group: each participant substantiates his position; often there is a clash of opposing opinions, but in the process of discussion, paying attention to details, nuances, students come to the only correct option. These tasks are designed to form in students an image of one or another type of traditional arts and crafts, to consolidate its typical features in their consciousness. In fact, the implementation of this work is aimed at developing the tools of methods of expert and formal-stylistic analysis of works.

Secondly, for a more complete immersion in the essence of the work, understanding the logic of the embodiment of the artistic image, students perform an art history analysis of a highly artistic work of traditional art. To perform it, a set of art history analysis methods is used - techniques of formal-stylistic, iconographic, iconological, in some cases - semiotic analysis, i.e. the whole complex of knowledge, skills and abilities. In the context of this work, not only the stylistic originality of a given object is revealed, but also the problems of the relationship between tradition and individuality (the author's principle), tradition and time, tradition and region in a specific work are understood.

This is an individual assignment; however, it is also subsequently discussed, which makes it possible to focus on the strengths of the participants' works and work out those points that were revealed to a lesser extent. If in the classroom there is work with one monument, common for art history analysis, then the extracurricular work of students includes performing an art history analysis of two or three

monuments of the same type of traditional artistic crafts, but from different historical periods or belonging to different authors.

Thirdly, for each of the topics studied, students are invited to refer to original studies by classics of art history (I. Ya. Boguslavskaya, V. M. Vishnevskaya, V. S. Voronov, M. A. Nekrasova, T. M. Razina, etc.) and contemporaries (scientific articles by teachers of the Higher School of Folk Arts), demonstrating the experience of art history analysis of the stylistic features of traditional artistic crafts, describing the logic of scientific research and attribution of certain works. As a rule, the classes involve work with selected fragments of research, the mastery of which is structured by questions that students are invited to reflect on. Based on the text and their own scientific research experience, students then take part in the discussion of the formulated problems.

The thirteenth, final topic of the course sums up its study: within the framework of its content, students are invited to comprehend the specifics of modern methods of art history analysis - it is important to note here that it is rather the types themselves that have changed, but the features of interpretation. Art history analysis has become more dynamic, "lively", often involving the resources of comparative analysis, i.e. corresponding to the originality of modern works of traditional artistic crafts - bright, interesting, extraordinary.

Particular attention in the context of the listed topics, and, in particular, the thirteenth, is given to work with original works of traditional artistic crafts, completed by students of the Higher School of Folk Arts (Academy) - course projects and final qualifying works of different years. Being unique highly artistic works, they, on the one hand, demonstrate the preservation of regional-historical artistic-technological traditions of art, on the other hand, they actualize them in the context of fashion, tastes, challenges of the 21st century, proving the demand for traditional applied art in our days. Interaction with the works is ensured both by means of a rich exposition presented in the exhibition hall and recreation areas of the Academy, and by materials of illustrative publications - scientific catalogues, work on which constitutes a significant part of the publication activity of the university [2].

Classroom lessons are accompanied by assignments for independent work: some forms (academic reading of research, art history analysis of works of various historical periods and artists) intersect with practical tasks; others are independent. The latter include assignments focused on comparative art history analysis of "classical" works of traditional art crafts (exhibits of museum collections, typical objects of the past or, conversely, made by established, famous artists of these centers) and modern ones, which are of interest from the point of view of interpreting traditions in the context of the aesthetics of the 21st century. Thus, future art critics are faced with the problem of understanding the potential artistic value and significance of the presented product, the need to argue their own opinion and find an answer to the question – "Is this work really a harmonious example of the development of traditional art crafts or, on the contrary, does it represent kitsch?" Of course, it is quite difficult to give an unambiguous answer; only time and collective experience of mastering and developing traditions can show the fairness of the

artistic assessment. Nevertheless, such tasks make us think about the ambiguity and inequality of contemporary artistic phenomena – genuine examples of traditional applied art and their ersatz; they actualize questions about the “life” of tradition, its relationship with innovations, originality in the development of artistic crafts, etc. – questions that are undoubtedly significant for traditional applied art [3].

Mastering the content of the discipline "Methodology of Analysis of Works of Traditional Applied Art" is aimed at forming the initial experience of scientific research activities, academic reading skills in the process of working with specialized literature, developing "visual acuity", visual communication, the ability to create one's own "cultural texts", to understand and interpret the artistic concept of a particular work - professional qualities that are important for a future art critic as a specialist who ensures dialogic interaction between the viewer and the work. The mission of an art critic in the field of traditional artistic crafts is all the more responsible since he also acts as a popularizer of this area of national culture, defending its significance, enduring aesthetic and artistic value in the eyes of the public.

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