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The regional-historical component of art history education as an integral part of the professional training of future artists in traditional art crafts

Abstract. The article examines the role of the regional historical component of art history education in secondary vocational education in the field of traditional arts and crafts. The necessity of its inclusion as a mandatory component in the program of the educational practice "Studying monuments of architecture and art", which focuses on the monuments of the cultural heritage of the small Homeland and deepens the content of the course of art history, serves as the basis for the development of research skills of students, is substantiated. The author identifies the main phenomenological characteristics of the content of the regional component, including the study of monuments in the context of the cultural specifics of the region. The article highlights the importance of the regional component for the formation of national identity, the enrichment of general cultural competence and the development of professional horizons of students through the study and analysis of authentic art monuments of the region.

Keywords: traditional applied art, vocational education, art history, regional component, research activities, extracurricular education, educational travel.

The history of art is a mandatory component in the training of future artists in traditional art crafts, ensuring the interdependent unity of the formation of a general cultural outlook and the professional competence of future artists in traditional art crafts.

A study of the current state of art history education in secondary vocational education in the field of traditional art crafts revealed the absence of a regional component in the content of most curricula [6, p. 59].

The exclusion of regional art has particularly negative educational and personal consequences for the training of future artists in traditional art crafts. Knowledge of the artistic-stylistic, technical-technological and coloristic features of regional art, and above all, traditional art crafts that have developed in historical centers, is a defining factor in deeply understanding the uniqueness of the artistic heritage and cultural traditions of a specific region [5]. The inclusion of a regional component in the art history curriculum allows for the study and interpretation of artworks created in the region, the analysis of their cultural and historical significance and stimulates the development of analytical and research skills in future artists of traditional art crafts. It also facilitates an understanding of the interconnections between the artistic traditions of different regions and cultures.

The regional component is part of the developed three-component complex of the content of art history education in secondary vocational education in the field of traditional art crafts and is implemented in the format of extracurricular activities. The thesis on the necessity of the regional component as a mandatory part of the content of art history became fundamental in the development of the educational practice program "Study of Monuments of Architecture and Art," which is positioned as a propaedeutic to the basics of research activities for students [7].

The regional component is based on the study of cultural heritage monuments of the native region and is implemented in the format of the educational practice "Study of Art Monuments," which complements and deepens the content of art history education. The regional component allows for the study and interpretation of artworks created in the region, the analysis of their cultural and historical significance and fills content gaps related to the history of the emergence and current state of traditional art crafts in the region. It also introduces students to their artistic-stylistic and technical-technological features, which are not covered by the content of art history.

The goal of the regional component in the content of art history education is to create conditions for the development of research skills among students; to help them understand the interrelationships between the artistic traditions of different regions and cultures; to foster national identity; to enrich general cultural competence; to develop aesthetic and professional horizons; to accumulate experience in studying and analyzing authentic monuments of fine art, architecture and traditional applied art; and to improve skills in working in urban and museum spaces.

Let's explore the main phenomenological characteristics of the content of teaching the regional component of art history.

- The regional component emphasizes the study of cultural heritage monuments specific to a given territory. The structural geographic unit is typically a region, such as an oblast or krai. The monuments located within this territory become the primary objects of study.

- The content of this component is shaped by the cultural context of the region, which may include the presence or absence of cultural heritage monuments from different historical periods. This does not necessitate covering all stages of art development for each civilizational period.

It is quite evident that the "set" of monuments will vary across different regions depending on the region's history, geographical location, sociocultural situation, and other factors. Therefore, for each region—centers of historical origin of various traditional art crafts, where branches of the Russian University of traditional art crafts are located—the content will be shaped with consideration for this regional specificity. Each region has its own unique focus on the study of regional cultural heritage monuments.

The Institute of Traditional Applied Arts (Moscow) focuses on the study of unique, high-art monuments and cultural objects in Moscow and the Moscow region, as well as the investigation of local traditional art crafts. These include Artistic

Lacquerware (Fedoskino lacquer miniature painting, Zhostovo metal painting, Moscow letter); Artistic Ceramics (Gzhel ceramics, porcelain and faience production in Verbilki, Dulevo); Artistic Fabric Painting (Pavlovo Posad printed scarves); Wood Carving (Bogorodsk woodcarving, Abramtsevo-Kudrin woodcarving); Folk Toys (Sergiev Posad toys, Klin Christmas tree toys); Artistic Embroidery (Moscow embroidery). These crafts are studied through museum exhibitions and centers dedicated to the development of traditional culture;

The Sergiev Posad Institute of Toys (Moscow Region) focuses on the study of the Sergiev Posad Monastery as a cultural foundation for the formation of the region's artistic heritage and its cultural influence. The institute also investigates the traditions of the ancient crafts of the "Toy Capital";

The Bogorodsky Institute of Wood Carving (Moscow Region) focuses on the study of architectural and artistic monuments in the village of Bogorodskoye and neighboring districts. This includes: Wooden Architecture (Techniques and styles of wood carving characteristic of the region), Sacred Architecture, Decorative and Applied Arts;

The Fedoskino Institute of Lacquer Miniature Painting (Moscow Region) focuses on the study of: sacred wooden tent-roof architecture (the Church of St. Nicholas the Wonderworker) and characteristics of 19th Century Wooden Architecture, history and contemporary trends of Fedoskino Lacquer Miniature Painting as exhibited in the Moscow Regional Museum of Folk Art Crafts and the museum-exhibition space "Lukutin Traditions";

The Kholuy Institute of Lacquer Miniature Painting named after N.N. Kharlamov (Ivanovo Region) focuses on the study of Architectural Features of Temple Complexes and 16th-Century Icons, Identifying the specific traits of Kholuy icons at the State Museum of Kholuy Art, Studying the artistic and technological characteristics of lacquer miniature painting at the Kholuy Art Factory of Lacquer Miniatures;

The Mstyora Institute of Lacquer Miniature Painting named after F.A. Modorov (Vladimir Region) focuses on the study of: Investigating the stylistic elements of classicism in architecture like the Female Convent of Saint John the Merciful and the Holy Epiphany Monastery; Analyzing the planning structure and architecture of large historic villages, specifically focusing on the development along Lenin Street, Leningradskaya and Sovetskaya Streets, Pervaya Naberezhnaya and Bazarny Lane; Examining both historical and modern painting traditions of Mstyora artists, including their work displayed at the art museum;

The Ryazan Institute of Traditional Applied Arts (Ryazan): studying the features of medieval and classical architecture of the historical ensemble of the Ryazan Kremlin, the Old Russian appearance of the Church of the Transfiguration of the Savior on Yar, exploring the artistic image through means of artistic expression using the example of the monument to the poet Sergei Yesenin, analyzing works of foreign and domestic art at the exhibition of the I.P. Pozhalostin Art Museum;

Siberian Institute of Traditional Applied Arts (Omsk): researching cultural monuments of the Omsk's Irtysh River area from ancient times to the 20th century,

diversity of architectural styles (classicism, baroque, modern, wooden architecture), studying works of domestic and foreign art in the collection of the M.A. Vrubel Art Museum, the Omsk Fortress as a monument of defensive structures of the 18th century, studying traditional arts and crafts (artistic processing of leather products, Ural-Siberian painting), characteristic of the cultural heritage of the Omsk region [7].

- A fundamentally important feature of the regional component is that during their academic research practice, students not only learn the basics of scientific research but also apply these skills while studying authentic cultural monuments [3]. They work with various types of architectural structures directly within urban spaces and engage with works of fine art and traditional crafts in art museums, local history museums and enterprise museums (such as the Toy Museum at the Bogorodskoye Carving Factory in Bogorodskoye village, the Zhostovo Decorative Painting Factory in Zhostovo village and the Pedagogical Toy Art Museum named after N.D. Bartram in Sergiev Posad). This approach allows them to develop practical research skills in real-world settings rather than relying solely on laboratory conditions, reproductions, internet images or copies.

- The practice carried out in the format of research activities in the urban and museum spaces of Omsk City covers a wide range of topics united by the common idea of the importance of studying the region's cultural heritage. The content of the educational practice "Study of Art Monuments" has been developed based on the cultural heritage of the Omsk's Irtysh River area and includes twelve themes [7]. Let us explore some of them.

- "Monuments of Ancient Art in the Territory of the Omsk's Irtysh River area", which involves the study of ancient archaeological sites from the Stone, Bronze, Early Iron Ages and Middle Ages;

- "Ethnic Diversity of Traditional Siberian Crafts": the study of traditional items made from leather and fur; bone carving; artistic embroidery, Ural-Siberian painting; identification of distinctive artistic characteristics of artifacts associated with national religious and cultural traditions of ancient ethnic groups in this region; artistic techniques for processing leather and fur; characteristic features of house painting used in the style of works decorated with Ural-Siberian painting;

- "Siberian City of Peter": familiarization with the history of the region from the second half of the 16th to the end of the 18th centuries through the study of museum complexes of historical-anthropological reconstructions at the Omsk Historical and Local History Museum, examination of everyday objects;

- "Omsk Fortress — an Architectural Monument of the 18th Century": studying the natural landscape of the Omsk Fortress, its main architectural structures and their purposes. Identification of characteristic architectural features, comparative analysis with fortifications in Western Europe: similarities and differences, elements of classicism and baroque — a comparative analysis. The Resurrection Military Cathedral — the spiritual center of the fortress complex;

- "Traditional Folk Arts of Russia": studying the collection of traditional applied art objects in the collection of the M.A. Vrubel Art Museum: samples of gold and silver lace from the 17th century, printed fabrics from the 17th–19th centuries and gold embroidery from the 18th–19th centuries, collections of ceramics and weaving (including multi-harnessed, braided, woven-in and linen interlacing techniques), embroidered pieces, carved and painted wooden items (spinning wheels, parts of looms, utensils) created by the Russian population of the Omsk's Irtysh River area from the late 19th to the first third of the 20th century, paintings from Khokhloma and Polkhov-Maydan, lacquer miniature paintings from Palekh and Mstyora, Kaslin artistic casting, Rostov finift and artistic bone carving, Zhostovo and Nizhny Tagil decorative painting. Identification of the characteristic artistic features of artifacts connected to the cultural traditions of Russia: aesthetic, regional-historical, technical, and technological aspects;

- "Art and Social Projects in the Omsk's Irtysh River area ": examining the influence of art on social processes and projects aimed at the cultural development of the region.

- The opportunity to directly study genuine cultural heritage monuments provides immense possibilities for innovative forms of organizing student activities focused on creating original cultural texts. Independent research without intermediary figures such as tour guides or lecturers (whose services can be utilized if needed) ensures a dialogic interaction with cultural objects: reflection on facts and contemplation of personal research experiences, during which diverse opinions are formed, articulated and expressed [2].

The activity-based nature of research relies not on the authority of established opinions ("borrowed texts"), but on experimentation and investigation of various material world objects, aiming to create one's own "texts," generate hypotheses, versions, theories and substantiate them [3].

Expanding the methodological arsenal of the educational process with extramural methods of understanding the surrounding world can create an educational environment where individuals have the opportunity to break free from the conventional role of a "consumer" of ready-made truths and fulfill their cognitive needs by utilizing and synthesizing subjective experience. Extramural education best addresses the goals of fostering creative thinking, breaking free from constraints that hinder creativity and developing skills for unconventional approaches to any problem [1].

To illustrate, the most pedagogically effective forms of organizing student activities include educational journeys [4], independent research of authentic art monuments, creation and implementation of social and creative projects and discussions. The foundation of engagement with monuments of regional cultural significance lies in a research-oriented approach and knowledge of visual communication principles, which entails moving beyond mere observation toward interpretation and the creation of one's own cultural narratives [2]. To achieve this, group and individual routes for educational journeys within urban and museum environments have been designed, structured according to an algorithm of questions.

An educational journey is a special method of exploration conducted in urban or museum spaces that serve as repositories of human cultural heritage. At the beginning of the journey, a specific problem is formulated, which is then analyzed and reflected upon through the students' independent research activities. A route sheet serves as a roadmap for the educational journey—a detailed plan of investigation that outlines the sequence of actions and key stages, as well as identifying specific locations or exhibits to be studied. The outcome of this work may take the form of an essay, presentation, exhibition, project or participation in a discussion.

Let's analyze the content and organization of student activities using the example of the itinerary for the educational journey titled "What do the Ancient Monuments of the Omsk's Irtysh River area tell us?" [7, p. 36].

Theme of the Journey: Monuments of Ancient Culture in the Omsk's Irtysh River area.

Question/Problem: What factors and circumstances influenced the formation of craft traditions in the Omsk's Irtysh River area? How and why did ancient masters combine utilitarian and symbolic purposes in their artifacts?

The Omsk Historical and Local Lore Museum is a true treasure trove of knowledge about the place where we live. Visiting it offers an opportunity to broaden horizons, learn about the history of Omsk City and see exhibits that can narrate its remarkable story.

Before setting off on your journey, you need to identify the halls where the Archaeological Collection of the museum is located. For this purpose, utilize the reference information available on the ground floor: museum plans displayed on stands and computer programs. Plot the optimal route for your movement.

You have found the part of the museum exhibit that will help you answer the question posed by the journey.

1. Examine the exhibit and locate the artifacts presented in the display cases dedicated to the Stone Age. Try to attribute the objects discovered during excavations—record their names and the materials they are made from. What do these artifacts reveal about the occupations of the early settlers of the Omsk's Irtysh River area?

2. Among the artifacts you've examined, are there any that, in your opinion, could have been used for individual or collective hunting? Record their names. Think about what animals of the forest, forest-steppe and steppe regions might have been hunted by the ancient people who inhabited the area. Find representations of these animals in the museum's exhibit dedicated to the natural zones of the Omsk region (located on the 2nd floor) and record their names;

3. Reflect on what else, besides food, killed animals might have provided to ancient peoples. Speculate on how hunting might have influenced the development of certain crafts. Locate 6-8 artifacts made from bone. Observe them and hypothesize what they might have been used for. Sketch examples of ornamentation and carvings on these artifacts. Why do you think ancient craftsmen adorned utilitarian objects?

4. Locate items made from leather and fur, crafted by ancient artisans across different epochs, within the exhibit. Examine them and speculate on their utilitarian function. Determine whether there are distinctions in manufacturing technology and stylistic design among these items. Can you observe any patterns in the use of artistic techniques when decorating clothing? Footwear? Equipment? Bags? Horse harnesses? Sketch examples of the most interesting and appealing ornaments and appliqués;

5. Identify ancient ceramic items within the exhibit. Examine the vessels: note their shape, ornamentation and details. What types of ornamentation did ancient potters employ? Attempt to determine how the vessel's shape and intended use relate to the type of ornamentation. Sketch the motifs that appear most frequently;

6. Carefully examine the sketches of ornamental designs on items made from bone, fur, leather, and ceramics. Compare them. Are similar ornamental patterns repeated across different handicrafts? Provide concrete examples. How would you explain this similarity?

7. The "gem" of the Archaeological Collection—the cult cast artifacts of the Kulay culture. Examine these artifacts. List the most intriguing artistic images molded into these items. In your opinion, why were these particular images chosen by ancient artists? What symbolic meaning do they hold?

Having explored the Archaeological Collection of the museum, which is linked to the emergence and evolution of ancient crafts, you now face a creative assignment as a culmination of your learning. Recall the ornaments employed by ancient artists to adorn their creations. Consider how contemporary the aesthetics of these ancient motifs seem to you. Design a project for your own artifact, incorporating elements of these ornaments. Remember that each pattern carries both decorative value and symbolic meaning. Strive to create a design that fully reveals both qualities of the ornament.

Let's highlight several advantages of this form of work:

- Working with authentic cultural artifacts enables students to acquire knowledge about specific objects and rarities of the region that embody the uniqueness of this particular place;
- The study of ancient artifacts helps us understand, how the geographical location of a region and material processing technologies influence the development of traditional applied arts in that area [3];
- Studying the patterns in the use of artistic techniques for decorating clothing, footwear, ammunition, bags and horse harnesses helps students comprehend cultural traditions and the symbolism of decorative elements while acquiring practical skills in traditional leathercraft techniques;
- Analyzing ancient ceramic items allows one to compare the work of local and classical masters, examine ornamental styles used by ancient potters, determine how the shape and purpose of vessels are linked to their ornamentation,

and establish the interplay between symbolic and utilitarian meanings of these objects;

- Comparing ornamental designs on bone, fur, leather and ceramic products reveals recurring motifs across various artisan crafts;
- Examining cult cast artifacts from the Kulay culture refines our understanding of the means through which an artistic image is realized and its symbolic significance;
- The creative project offers an opportunity to apply various means of artistic expression—such as composition, form, rhythm, proportions, texture and color—in the process of creating works of art.

Pilot testing of such a format for academic practice has demonstrated that incorporating regional components into art history education addresses three critical objectives.

1. Laying the groundwork for students' research activities.

The study of regional components serves as a crucial stage in mastering the fundamentals of research activity, offering students the opportunity to apply accumulated theoretical knowledge and practical investigative skills in the direct examination of genuine cultural monuments within the region. This experience proves essential for conducting independent research in future professional endeavors.

Let's identify the most significant primary research skills:

- Developing visual communication skills necessary for researching works of artistic culture, including traditional handicrafts;
- Identifying, analyzing and evaluating the characteristics of artworks from different genres and forms of art, as well as the methods employed to create an artistic image (coloristic, structural, technological and compositional aspects);
- Studying authentic cultural artifacts in their natural settings, identifying features that cannot be discerned when working with copies or reproductions;
- Engaging with scholarly literature during educational travel assignments;
- Recognizing the relationship between historical characteristics of a region and their impact on its artistic culture, particularly on traditional handicrafts.

All the skills utilized in analyzing various types of artwork are fully applicable when studying monuments of traditional folk crafts.

2. Familiarization with the Cultural Heritage of one's Homeland.

Integrating a regional component into art history education encourages an in-depth exploration of a specific region's cultural heritage, which is vital for developing a comprehensive understanding of both global and national art histories. Students gain the opportunity to explore unique artistic traditions and monuments of their native land.

3. Fostering Patriotism.

Familiarity with the cultural heritage of one's homeland contributes to instilling pride in Russia's cultural legacy among future artists specializing in traditional crafts. It fosters respect for national traditions and history. As students

come to appreciate the value and uniqueness of their region's cultural contributions, they become more motivated to preserve and advance traditional artistic practices.

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