

Ukolova Yu.I., candidate of pedagogical sciences, deputy director for scientific and methodical work of the Mstyora institute of lacquer miniature painting named after F.A. Modorov – a branch of Russian university of traditional art crafts, 601408, Vladimir region, Vyaznikovsky district, Mstyora settlement, Sovetskaya str., 84, e-mail: zayceva_j.i@mail.ru

Mstyora ecclesiastical-historical painting in undergraduate students' professional training

Abstract. The article examines mstyora ecclesiastical-historical painting as an important component of Russia's cultural heritage and its role in the specialized preparation of undergraduate students studying mstyora lacquer miniature painting and iconography. The peculiarities of mstyora monumental painting are analyzed, along with their influence on the formation of professional competencies among students. The integration of traditional techniques of monumental painting into the modern system of higher education in the field of mstyora lacquer miniature painting is also discussed.

Keywords: mstyora ecclesiastical-historical painting, higher education, mstyora lacquer miniature painting, iconography, monumental painting, artwork design, performance skills.

Ecclesiastical-historical painting as an art type has deep roots in Orthodox tradition and serves as an essential means of conveying spiritual and moral values of the people. In educational context, these traditions act as instruments enabling students to become acquainted with the country's cultural heritage. The paper discusses particular features of mstyora ecclesiastical-historical painting and its significance in subject-specific training of undergraduate students.

Mstyora ecclesiastical-historical painting, which emerged in the 18th–19th centuries in the village of Mstyora, Vladimir region, represents a unique phenomenon in Russian art. Icons, frescoes, and paintings created by artists of the “mstyora school” were distinguished by expressive forms and profound symbolic subtexts [1, p. 169]. This direction of painting not only reflects the cultural and religious traditions of Russia but also serves as an important object of study for students learning Mstyora lacquer miniature painting.

Mstyora ecclesiastical-historical painting is a branch of monumental enamel painting that integrates key characteristics and distinctive features of Mstyora iconography with technological methods of Mstyora lacquer miniature painting. [6, p. 15] (Fig. 1⁶³). This type of art became one of the key elements influencing the formation of the main characteristics of mstyora lacquer miniature painting.

⁶³ Fig. 1. Russian lacquer miniature / compiled by L.L. Pirogova. – Kaliningrad: Yantarny skaz, 2003. – p. 152.

Due to socio-economic changes, originally sacred objects underwent transformations in terms of technique and technology, leading to an expansion of typology and dominance of symbolic, aesthetic and utilitarian components. D.N. Semenovskiy notes in his essay "Mstyora" that leading artists of the Mstyora traditional art crafts industry in the 20th century engaged in creating experimental artworks, which took the form of large papier-mâché plates decorated with ornamental painting [8, p. 19].

For mstyora ecclesiastical-historical painting, characteristic traits include wholeness, monumentality and multifigured compositions, restrained and harmonious coloring, richness of ornaments, symbolic imagery, dynamic figures, as well as large-scale forms and plastic saturation within the compositional scheme [9, p. 15].

Preserving traditional iconographic writing techniques, the artworks of mstyora ecclesiastical-historical painting are enriched with epic and fairy-tale motifs, organically incorporating religious elements into the pictorial space. This kind of art has great educational potential, representing not merely a collection of artistic forms, but rather a system contributing to the spiritual enlightenment of young people.

Studying mstyora ecclesiastical-historical painting plays a crucial role in shaping the professional identity of future artists specializing in traditional arts and crafts. This process takes place at the only regional institution dedicated to this specialization – the Mstyora institute of lacquer miniature painting named after F.A. Modorov – a branch of Russian university of traditional art crafts.

Studying mstyora ecclesiastical-historical painting enables students not only to acquire professional artistic skills but also to become custodians of the traditions of the "Mstyora school" of painting. Through project work and creative activities, they gain insight into the values underlying traditional Russian culture, analyze the technique, compositional structure, color palette and artistic features of mstyora ecclesiastical-historical painting and create their own unique artworks (Fig. 2⁶⁴).



Fig. 1. Molodkin Vladimir Nikolaevich,
Molodkin Denis Vladimirovich,
Molodkin Danil Vladimirovich,
Molodkin Nikolay Vladimirovich.
Fragment of six-part composition
panel "Holy Russia". 2011.
Wood, gesso, tempera, gold.
Private collection

⁶⁴ Fig. 2-4. Photos from the museum fund of the Mstyora institute of lacquer miniature painting named after F.A. Modorov – a branch of Russian university of traditional art crafts.



Fig. 2. Ukolov M. Panel "Feast day of St. Nicholas the Wonderworker's nativity in Mstyora". Fragment of triptych "Patronal orthodox holidays". 2017. Graduation qualifying work

An important aspect of teaching students the mstyora ecclesiastical-historical painting is the work of employees at the Mstyora institute in developing educational programs that introduce techniques and technologies of mstyora ecclesiastical-historical painting and its significance within the context of national culture. The educational process includes educational initiatives aimed at visiting thematic exhibitions, organizing demonstration master classes and seminars dedicated to studying religious art [5, p. 120]. The study of mstyora ecclesiastical-historical painting becomes a crucial tool for shaping the spiritual and moral component of students' personalities. Familiarization with the secrets of mastery in mstyora ecclesiastical-historical painting forms the foundation for future preservation and transmission of cultural heritage, ensuring continuity and sustainability among new generations [4, p. 135].

In the learning process, the student creates artistic and creative works within project-based and performance activities on topics provided by curricula of specialized disciplines, such as "Development of a monumental composition design based on Orthodox holidays", "Designing a variable-type artwork composition", or "Material execution of an original creative project on themes related to Orthodox holidays". Themes of academic assignments are structured according to the principle of "from simple to complex" and have interdisciplinary connections between the project idea and direct implementation of the actual creative work in material form.

An interdisciplinary approach in teaching mstyora ecclesiastical-historical painting becomes an essential element of the educational process, providing deeper perception of both artistic and cultural aspects [10, p. 112]. Teaching mstyora ecclesiastical-historical painting in conjunction with other subjects (art history, theory and history of traditional art crafts) can create a more comprehensive understanding of the place and importance of this type of art. Integration of various educational directions forms a holistic understanding of mstyora ecclesiastical-historical painting as a cultural phenomenon among students [7, p. 75]. An interdisciplinary approach encompasses both traditional teaching methods and innovative ones. Application of project-based methods, where students collaborate in groups working on specific themes and creating monumental pieces, serves as an excellent example of such an approach.

Teachers apply this approach within the framework of students' practical activity when copying works by founders of mstyora lacquer miniature painting: panel "Rusalka" by A.F. Kotyagin (Fig. 3), "Troika" by P.I. Sosin and "Bogatyrskaya zastava" by V.P. Fokeyev (Fig. 4). These works are executed in their original size, with widths ranging from 80 cm to 160 cm [9, p. 183].



Fig. 3. Molchanova E.A., copy of panel "Rusalka" by A.F. Kotyagin, 2025.
Supervisor: V.Yu. Borisova



Fig. 4. Danilova Yu.N., copy of panel "Bogatyrskaya zastava" by V.P. Fokeyev, 2025.
Supervisor: V.Yu. Borisova

Modern challenges faced by society affirm the significance of mstyora ecclesiastical-historical painting as a means of forming spiritual and moral guidelines [2, p. 35]. Within this system, Mstyora's "lacquer art" plays a significant role not only as part of the history of traditional art crafts but also as a way of transmitting cultural and ethical values contributing to the moral education of young people.

References

1. Borisova V. Yu. Proektirovanie rostovy`x ikon v stile «minejny`x ikon-svyatcev» mstyorskix masterov rubezha XI–XX vekov / V. Yu. Borisova. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2023. – № 2 (45). – S. 168-179. – DOI 10.24412/2619-1504-2023-2-168-179. – URL: https://dpio.ru/stat/2023_2/2023-02-21.pdf (data obrashheniya: 16.04.2025).
2. Vanyushkina L. M. Vy`sshaya shkola narodny`x iskusstv (akademiya) – innovacionny`j centr razvitiya vy`sshego obrazovaniya v tradicionny`x xudozhestvenny`x promy`slax, formirovaniya patriotizma i grazhdanskogo samosoznaniya sredstvami tradicionny`x xudozhestvenny`x promy`slov Rossii / L. M. Vanyushkina, V. F. Maksimovich, S. A. Tixomirov, O. V. Fedotova. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2023. – № 1 (44). – S. 24-52. – DOI 10.24412/2619-1504-2023-1-24-52. – URL: https://dpio.ru/stat/2023_1/2023-01-06.pdf (data obrashheniya: 16.04.2025).
3. Kosty`cheva I. V. Samostoyatel`naya rabota kak faktor tvorcheskogo razvitiya budushhix xudozhnikov cerkovno-istoricheskoy zhivopisi / I. V. Kosty`cheva. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2023. – № 1 (44). – S. 206-218. – DOI 10.24412/2619-1504-2023-1-206-218. – URL: https://dpio.ru/stat/2023_1/2023-01-20.pdf (data obrashheniya: 16.04.2025).
4. Kuznecov N. G. Znachenie texniki maslyanoj zhivopisi v professional`noj podgotovke budushhix xudozhnikov cerkovno-istoricheskoy zhivopisi / N. G. Kuznecov. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2022. – № 3 (42). – S. 135-142. – DOI 10.24412/2619-1504-2022-3-135-142. – URL: https://dpio.ru/stat/2022_3/2022-03-15.pdf (data obrashheniya: 16.04.2025).
5. Kuznecov N. G. Opredelenie znacheniya opy`ta organizacii proizvodstvennoj praktiki u budushhix xudozhnikov cerkovno-istoricheskoy zhivopisi/ N. G. Kuznecov. – Tekst : neposredstvenny`j // Mir nauki, kul`tury`, obrazovaniya. – Gorno-Altajsk, 2018. – № 1 (68). – S. 119-121.
6. Kuznecov N. G. Vozniknovenie i razvitie professional`nogo obrazovaniya v oblasti cerkovnoj zhivopisi Rossii v XI– nachale XX v. / N. G. Kuznecov. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2019. – № 2 (28). – S. 13-18. – DOI 10.24411/2619-1504-2019-00020. – URL: https://dpio.ru/stat/2019_2/2019-02-02.pdf (data obrashheniya: 16.04.2025).

7. Lomakin M. O. Risunok v podgotovke specialistov cerkovno-istoricheskoy zhivopisi / M. O. Lomakin. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2018 – № 3 (25). – S. 72-76. – URL: https://dpio.ru/stat/2018_3/2018-03-13-Lomakin-Risunok-v-podgotovke-spec.pdf (data obrashheniya: 16.04.2025).

8. Semenovskij D. N. Mstyora : ocherki / D. N. Semenovskij ; pereplet, zastavki i konczovki vy`polneny` xudozhnikami Mstery`. – Moskva ; Ivanovo : Gosudarstvennoe izdatel`stvo Ivanovskoj oblasti, 1937. – 174 s. – Tekst : neposredstvenny`j.

9. Ukolova Yu. I. Soderzhanie vy`sshego obrazovaniya v oblasti mstyorskoj lakovoj miniatyurnoj zhivopisi : special`nost` 5.8.7 «Metodologiya i texnologiya professional`nogo obrazovaniya» : dissertaciya na soiskaniya uchenoj stepeni kandidata pedagogicheskix nauk / Ukolova Yuliya Igorevna ; Vy`sshaya shkola narodny`x iskusstv. – Sankt-Peterburg, 2024. – 236 s. – Tekst : neposredstvenny`j.

10. Shapovalova I. A. Mezhdisciplinarny`j podxod k organizacii processa obucheniya budushhix xudozhnikov tradicionny`x xudozhestvenny`x promy`slov / I. A. Shapovalova. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2023. – № 2 (45). – S. 106-125. – DOI 10.24412/2619-1504-2023-2-106-125. – URL: https://dpio.ru/stat/2023_2/2023-02-15.pdf (data obrashheniya: 16.04.2025).