



Новые педагогические технологии в преподавании живописи в профильных университетах в России и странах Западной и Восточной Европы

Т. В. ПОРТНОВА

АННОТАЦИЯ

Введение. Традиционное преподавание живописи показывает не достаточное применение инновационных методик преподавания, развивающих креативное мышление в подготовке современных творческих кадров.

Исследование, проведенное на примере вузов России и стран Западной и Восточной Европы обусловлено необходимостью выявления новых педагогических технологий в преподавании живописи в профильных университетах в связи с новыми интеграционными и информационными процессами современной системы обучения, направленной в мировое образовательное пространство.

Целью исследования является анализ зарубежного и российского опыта в сфере педагогики высшей школы в рамках преподавания живописи с помощью новых методов.

Материалы и методы. Исследование проведено на базе ряда художественных вузов России с применением метода экспертных оценок. Материалами исследования послужили ответы трех групп экспертов: преподавателей российских, западноевропейских и восточноевропейских университетов. Исследование проводилось посредством заполнения анкеты респондентами и глубинного интервью. В анкете использовались закрытые альтернативные вопросы. В опросе приняли участие 75 человек, составив репрезентативную выборку исследования. Данные обрабатывались и визуализировались с помощью метода составления гистограмм с группировкой.

Результаты исследования. Для российской практики преподавания наиболее частыми являются педагогические технологии на основе 3D-моделирования, в котором наивысший результат получил Московский государственный академический художественный институт им. В.И. Сурикова (8,9 балла). В группе западноевропейских университетов – Академия Гранд Шомьер (Франция) с результатом 8,3 балла. Среди восточноевропейских вузов – университет Яна Эвангелиса Пуркине (Чехия), показавший результат 9,2 балла.

Заключение. Определены основные педагогические технологии преподавания живописи в вузах, выявлена тенденция к гибридизации педагогических технологий с искусственным интеллектом в Западной и Восточной Европе, в то время как для российской практики характерно в основном 3D-моделирование. Применение исследованного зарубежного опыта, несомненно, позволит расширить педагогическую практику российских вузов и обогатить учебный опыт студентов профильных университетов.

КЛЮЧЕВЫЕ СЛОВА

преподавание живописи, новые педагогические технологии, вузы стран Западной Европы, вузы стран Восточной Европы

Для цитирования: Портнова Т. В. Новые педагогические технологии в преподавании живописи в профильных университетах в России и странах Западной и Восточной Европы // Перспективы науки и образования. 2025. № 3. С. 87–99. <https://doi.org/10.32744/pse.2025.3.6>

Поступила: 12.12.2024 | Одобрена: 25.02.2025 | Опубликована: 30.06.2025



Лицензия «С указанием авторства — С сохранением условий». Позволяет перерабатывать, исправлять и развивать произведения при условии указания авторства и лицензирования производных работ на аналогичных условиях.



New pedagogical technologies in teaching painting at specialized universities in Russia and western and Eastern Europe

T. V. PORTNOVA

ABSTRACT

Introduction. Traditional teaching of painting shows insufficient application of innovative teaching methods that develop creative thinking in the training of modern creative personnel. The research, carried out on the example of universities in Russia and Western and Eastern Europe, is conditioned by the need to identify new pedagogical technologies in the teaching of painting in profile universities in connection with the new integration and information processes of the modern system of education, aimed at the world educational space.

The aim of the study is to analyse foreign and Russian experience in the field of higher school pedagogy in the framework of teaching painting with the help of new methods.

Materials and methods. The study was conducted on the basis of a number of art universities in Russia using the method of expert evaluations. The research materials were the answers of three groups of experts: teachers of Russian, West European and East European universities. The research was conducted by means of questionnaire completion by the respondents and in-depth interview. Closed-ended alternative questions were used in the questionnaire. Seventy-five people participated in the survey, making a representative sample of the study. The data were processed and visualised using the histogram method with grouping.

Results of the study. For the Russian teaching practice, the most frequent pedagogical technologies based on 3D-modelling, in which the highest score of 8.9 was obtained by the Moscow State Academic Art Institute named after V.I. Surikov. V.I. Surikov. In the group of Western European universities, the Académie de la Grande Chaumière (France) with a result of 8.3. Among Eastern European universities – Jan Evangelis Purkinje University (Czech Republic) with a score of 9.2.

Conclusion. The main pedagogical technologies of teaching painting in higher education institutions have been identified, the tendency towards hybridisation of pedagogical technologies with artificial intelligence in Western and Eastern Europe has been revealed, while Russian practice is characterised mainly by 3D-modelling. The application of the studied foreign experience will undoubtedly make it possible to expand the pedagogical practice of Russian universities and enrich the learning experience of students of profile universities.

KEYWORDS

painting, pedagogical technologies, educational process, teaching methods, design, modeling, gamification, distance learning, full-time learning

For Citation: Portnova T. V. New pedagogical technologies in teaching painting at specialized universities in Russia and western and Eastern Europe. *Perspektivy nauki i obrazovaniya = Perspectives of Science and Education*, (3), 87–99. <https://doi.org/10.32744/pse.2025.3.6>

Received: 12 December 2024 | Approved: 25 February 2025 | Published: 30 June 2025



This is an open access article distributed under a Creative Commons Attribution-ShareAlike International License (CC-BY-SA 4.0) that allows others to share the work with an acknowledgement of the work's authorship and initial publication in this journal

INTRODUCTION

In the field of contemporary higher arts education, international organizations such as the UN and UNESCO are at the forefront of international cooperation, closely coordinating with other UN agencies and being a privileged partner of the Group of 20 (G20). UNESCO shares knowledge, data and experience to strengthen global cooperation in the field of higher arts education in support of the concept of sustainable development and artistic and aesthetic culture, communication and information, providing support to all Member States to respond to contemporary global challenges in the field of higher education.

Education is a lifelong right for every human being. Education is a fundamental human right and a global public good that can transform the lives of individuals, communities and the planet for generations. UNESCO's Education Sector provides global and regional leadership to ensure that all children, youth and adults have access to quality education throughout their lives, with a focus on two priorities: Africa and gender equality. Since its founding in 1945, following the Second World War, UNESCO's education program has evolved to meet new global challenges, including the existential threat of global warming, conflicts, protracted crises and the accelerating digital revolution [1].

The relevance of the research topic lies in the fact that painting, as one of the most popular and widespread types of visual arts, reflects the trends of the time, is a mouthpiece for socio-economic, political and spiritual transformations taking place in modern societies. In Russia, in Western and Eastern Europe, quite noticeable shifts in public consciousness have recently taken place, which could not but be reflected in modern painting. Both in its genres and in the methodological principles of its teaching at specialized universities. In the current scientific discourse, new technical means in the field of teaching painting have great potential, especially within the framework of specialized art higher education. Teaching painting using a variety of pedagogical technologies is a specific subject area that tends to be overlooked in educational/methodological technology journals that aim to cover other subject areas (e. g., philology, mathematics, natural sciences, and social sciences), which implies a gap in the field of pedagogical technologies in the field of painting. Narrowly focused empirical research does not solve the problem of fundamental research of pedagogical methods and technologies of teaching painting in specialized universities.

At the same time, at the present stage, very little applied research is carried out in the field of development of new technologies in the field of painting education. At the same time, a large number of works are devoted to the problem of defining the concepts of "pedagogical technology", "teaching methods", etc. In particular, pedagogical technology is usually understood as "a set of those ideas that are a scientific basis, that is, laid in the foundation of a specific pedagogical technology" [2, p. 113]. The content of pedagogical technology depends on the goal that the teacher himself sets for himself and the students.

Thus, in contrast to the general principles of teaching painting, we can talk about a certain autonomy of the teacher in the course of the implementation of pedagogical technology, which, on the one hand, gives the educational process originality and uniqueness, and on the other hand, sets the research community the task of systematizing the accumulated individual experience to improve the process of teaching painting in specialized universities. Moreover, such experience should be systematized and generalized into level not only of universities, but also of countries, which makes it possible to identify country differences in the application of pedagogical technologies for teaching painting to students of a specialized university. Thus, a broader analytical work that goes beyond the main subject areas that receive the most attention will significantly expand the scope of teaching painting in specialized universities. Separately, it should be noted the integration of digital technologies and artificial intelligence into the process of teaching painting students at leading universities in Western and Eastern Europe, the experience of which will undoubtedly enrich the Russian practice of teaching painting.

The relevance of the topic substantiated above determines the object of research: pedagogical technologies for teaching painting.

Subject of research: new pedagogical technologies in the process of teaching painting to students of specialized universities in Russia and European countries.

The purpose of the research is to analyze foreign and Russian experience in the field of higher school pedagogy in the framework of teaching painting using new methods.

The objectives of the study include:

- clarification of the concept of "pedagogical technology" in relation to the teaching of painting;
- identification of the main trends in the study of pedagogical technologies for teaching painting in the countries of Eastern and Western Europe;
- analysis of the practice of teaching painting in leading Russian universities.

The scientific novelty of the study is due to the fact that the analysis provides a wide coverage of pedagogical technologies of painting and their hybrid use with the use of digital technologies.

The theoretical significance of the study lies in the scientific generalization of the Russian and foreign experience of pedagogical technologies for teaching painting to students in specialized universities. The practical significance of the study lies in the fact that the results and conclusions obtained can be used to improve the process of teaching painting in specialized Russian universities.

SOURCES OVERVIEW

The historiography of the topic is quite extensive and includes the works of both Russian and foreign authors. In particular, the general theoretical and applied problems of profile education of future artists are considered in the works of S.A. At the same time, the issues of academic teaching of fine arts (drawing, painting, easel composition) are analyzed in the study of V.S. Sharov on the basis of a culturological approach, taking into account the pedagogical experience of certain foreign countries. The author believes that in modern education it is necessary to hybridize technologies, which requires the teacher to actively use such technologies. As gamification, modeling and design in conjunction with digital technologies and artificial intelligence. Aspects of the use of new technologies in teaching painting in a distance learning format are considered in the work by N.S. Stepanova-Tretyakova [4]. N.V. Rozova [5] agrees with her conclusions, in her work she clarifies the possibilities of the electronic learning environment "Moodle" in the implementation of project activities in the context of distance learning.

Continuing this scientific discourse, in his research by P.E. Khripunov considers the possibilities of distance teaching of academic drawing in modern Russian universities. In the empirical work by such authors as Y.V. Belova, D.Y., Ermilova, N.B. Lyakhova [6], the results of the practical application of modern technologies in the organization of the distance educational process of teaching the disciplines of the art cycle are presented. The history of teaching painting from a methodological point of view is considered in the works by N.N. Rostovtsev [12] and Y.V. Novikova [10].

In the works of Chinese teachers, for example, in the study by Yu H, the pedagogical conditions of interaction between teacher and student in the conditions of distance learning of fine arts are tested on the example of academic painting. The work by Y. Cheng presents the methodology of teaching color science in art universities. In the study, W. Mei proposed pedagogical conditions and pedagogical technologies for the implementation of an integrative approach to the training of students of the artistic and pedagogical profile [11]. In the paper by N. Yafei, a method of diversification of teaching modern oil painting for university students is proposed [13].

A cultural approach to teaching and teaching oil painting in universities is represented in the works by authors such as H. Zhang [14] and E. Shu [15]. The role of psychological aspects in the teaching of oil painting is highlighted in the studies by N. Yifei [16] and W. Yu [17]. G. Xing's work examines the specifics of the methodology of teaching contemporary art to teachers-artists in Russian and Chinese universities [17].

At the same time, despite the extensive historiography, there is still a lack of empirical works of a comparative nature in modern scientific discourse.

The study by J. Stallabrass [20] and the work by A. Tarasov [21] revealed that modeling an object of painting is one of the leading pedagogical technologies in preliminary and introductory classes with first-year students.

The practical significance of the pedagogical technology of design using augmented reality in Western European universities is confirmed in the works by such authors as D.J. Treffinger et al. [22] and R. Hayhoe [23].

The high effectiveness of this pedagogical technology is also confirmed in the work by C. Hu et al. [25]. Features and interrelations of the processes of art and pedagogical education in Russia and abroad are considered by F. Dou, T.E. Zhebyleva [26].

In his work, O.G. Mumolina [27] discusses the improvement of teaching methods of the subject «Easel painting technique and technology of painting materials» at the Faculty of Fine Arts and Folk Crafts from the standpoint of applying advanced foreign experience. Pedagogical technologies based on digital educational means are discussed in the works by P.D. Chistov et al. [28]. At the same time, Y.M. Kuks and T.A. Lukyanova generally agree with the theses by these authors [29].

The content and methods of teaching painting on the basis of the traditions of the Russian art school are considered in the research by P.E. Serov [30].

Software training in painting using augmented reality technologies is presented in L. Hanchena et al. [47], J. Feng [48], A. Abedi [49], etc.

These authors explain the art of painting as one of the necessary aesthetic characteristics of modern human life. In their works, T. Vei, J. Lin, Sh. Sun, et al. believe that it is necessary to introduce more and more new methods in university teaching in order to increase the interest and involvement of students [50; 51]. At the same time, the search for new horizons in pedagogical practice within the framework of pedagogical technologies for teaching painting is presented in the works by N. Yafei [31] and G. Ma [32]. These authors believe that the digitalization of pedagogical practices also requires the development of new methods of teaching painting in modern universities.

In their research, S. Fujun, L. Zhenliang and others argue that in order to achieve the most significant increase in motivation for learning among students at an art university, it is necessary to use immersive simulators and virtual and augmented reality technologies.

S. Fujun, and L. Zhenliang [33] investigate the application of optical image processing technologies based on computer vision in image modeling in oil painting teaching. Q. An [36] considers the implementation of intelligent drawing systems in art education as a way to develop students' self-efficacy and engagement in learning. Zh. Qi [35] emphasizes drawing skills in the system of professional training of designers of various profiles, and J. Zhou [34] emphasizes the use of complex materials in the course of creating works in oil painting.

MATERIALS AND METHODS

The study was conducted on the basis of art universities of Russia using the method of expert assessments. The materials of the study were the answers of three groups of experts: teachers of Russian, Western European and Eastern European universities.

Closed-ended alternative questions were used in the questionnaire. 75 people took part in the survey, making up a representative sample of the study. The data was processed and visualized using the grouped histogram method.

Further, a survey of experts from leading universities was conducted on the question of what pedagogical technologies are used in modern higher art education. Experts evaluated the following pedagogical technologies by the frequency of their application in the process of teaching painting (Table 2).

Table 1

Distribution of respondents by groups

University	Number of respondents
Russia	
St. Petersburg Academy of Arts named after I.E. Repin	10
Moscow State Academic Art Institute named after V.I. Surikov at the Russian Academy of Arts	8
St. Petersburg State Academy of Art and Industry named after A.L. Stieglitz	7
Eastern Europe	
Academy of Arts in Warsaw (Poland)	6
Jan Evangelist Purkyně University in Ústí nad Labem (Czech Republic)	6
Hungarian University of Fine Arts MKE (Hungary)	13
Western Europe	
State Academy of Fine Arts in Stuttgart (Germany)	8
Académie Grande Chaumière (France)	10
Institut Nationale Supérieur des Arts Performers (Belgium)	7

Table 2

Analysis criteria and their evaluation

Criterion	Rating scale
3D Modeling	1-3 low level 4-6 intermediate level 7-10 high level
Augmented reality design	
Gamification with a neural network	

Then, in the Neural Designer program, the frequency of each of the pedagogical technologies of the method was identified in relation to the pedagogical practice of each country. The specifics of each method were evaluated on a 10-point scale: 1-3 level of low frequencies; 4-6 – medium frequency level, 7-10 – high frequency level of pedagogical technologies. This analysis was carried out in order to identify the most frequently used technologies in the framework of generalization and systematization of Russian and foreign experience in teaching painting. The empirical study was conducted from March 1 to March 25, 2024 and included three stages (Table 3).

Table 3

Stages of empirical research

Stages of empirical research	Examination schedule
Material collection	1-15.03.2024
Sample	16-18.03.2024
Analysis of the results obtained	19-25.03.2024

RESEARCH RESULTS

The study involved teachers from leading art universities in Russia, Eastern Europe (Poland, the Czech Republic and Hungary), as well as from specialized universities in Western Europe (Germany, France and Belgium). Each of the three groups evaluated the use of new pedagogical technologies within its region, that is, Russians evaluated the practice of Russian universities, representatives of Eastern European countries evaluated the practice of Eastern European universities, and experts from Western Europe evaluated the implementation of pedagogical technologies within Western European universities.

According to the results of the survey in the first group of respondents from three Russian specialized art universities, the following results were obtained: for Russian teaching practice, pedagogical technologies based on 3D modeling are the most common, which allows you to set specific tasks for students and pre-visualize the necessary result (Figure 1).

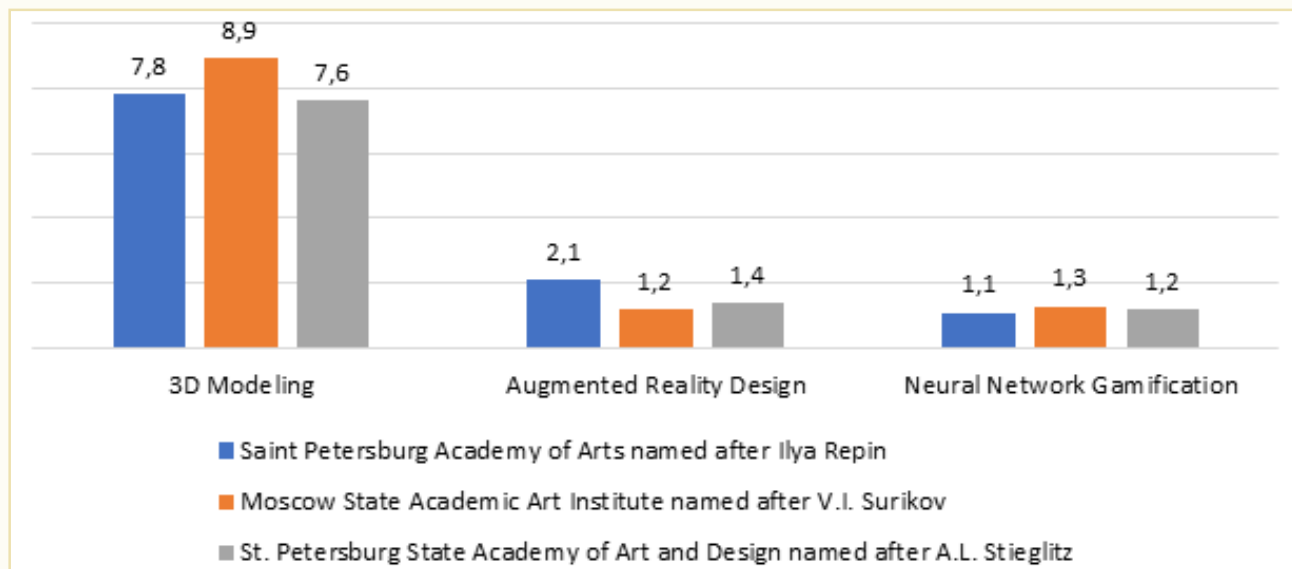


Figure 1 Opinion of experts of the first group (Russia) on the frequency of the use of pedagogical technologies

As far as can be judged from the above data, the main pedagogical technology in these universities is modeling, which allows you to expand students' ideas about the depicted object. Such modeling is used, for example, during the training of oil painting at the St. Petersburg Academy of Arts named after I.E. Repin. At the Moscow State Academic Art Institute named after V.I. Surikov at the Russian Academy of Arts, 3D modeling is used to teach drawing from nature, when the model can be replaced by a 3D model or hologram. The St. Petersburg Stieglitz State Academy of Art and Industry also uses modeling to teach academic types of painting (pastel, oil painting, watercolor).

Slightly different results were obtained in the second group of respondents, consisting of experts from Western European universities (Figure 2).

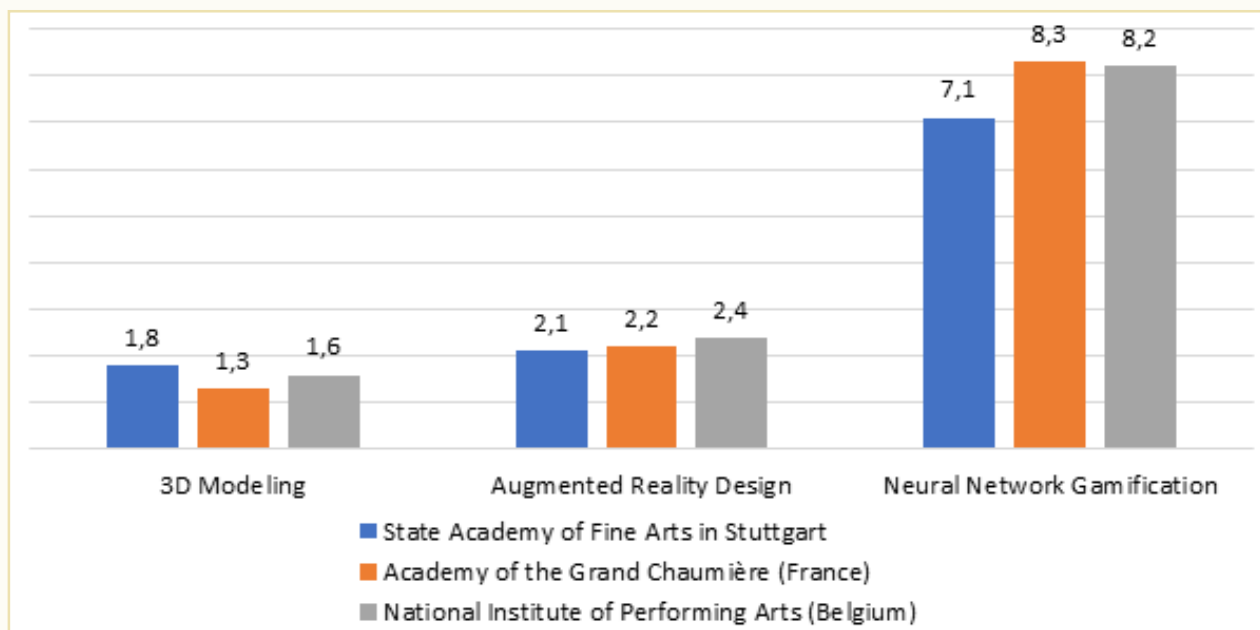


Figure 2 Opinion of experts of the second group (Western Europe) on the frequency of the use of pedagogical technologies

As a result of the study, in the second group of respondents, it was revealed that gamification technology is mainly used to teach art students in Western Europe, which is based on the interaction of students with a neural network that generates images. Competitive practice with the use of a poly-artistic approach makes it possible to use this technology to increase motivation for learning in the first year, as, for example, it is practiced by the State Academy of Fine Arts in Stuttgart (Germany), as well as to increase the level of knowledge of the students themselves when they teach the neural network the technique of oil painting (Académie Grande Chaumière (France) students who require an individual approach within the framework of distance and inclusive education.

Slightly different results were obtained in the third group of respondents, consisting of experts from Eastern European universities (Figure 3).

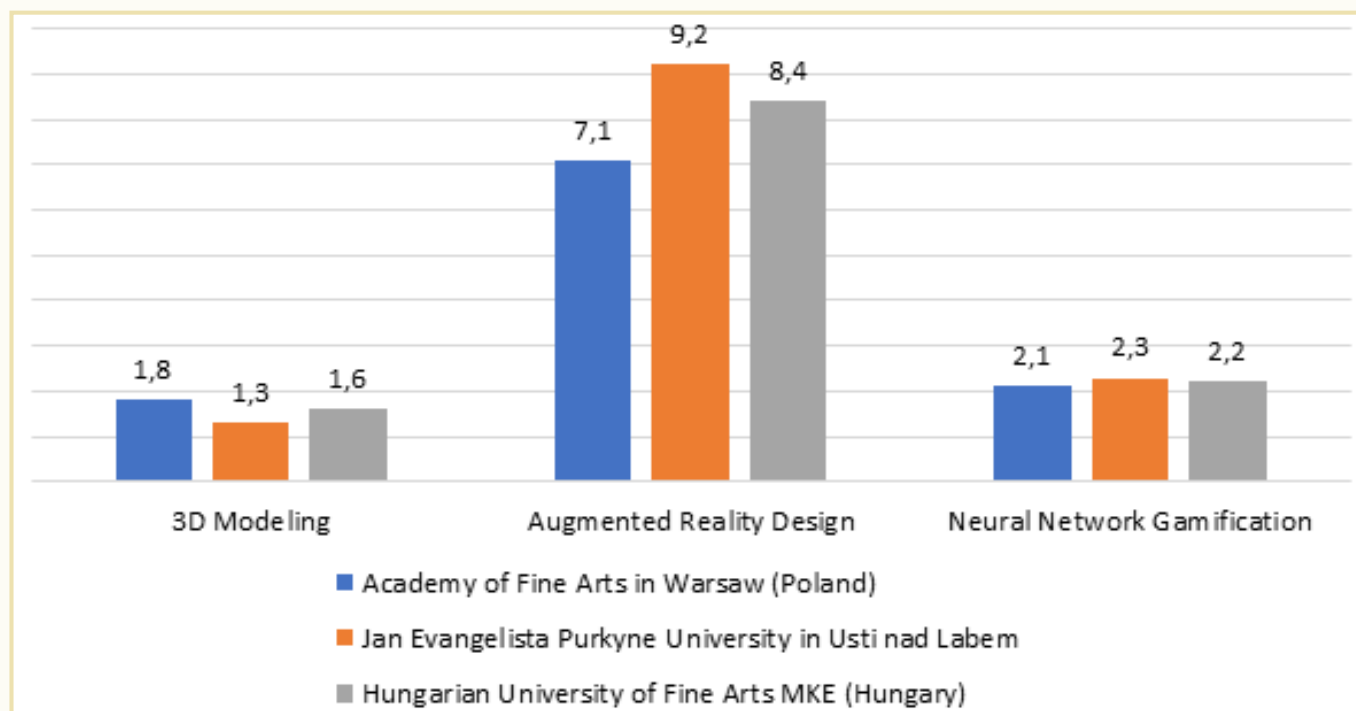


Figure 3 Opinion of experts of the third group (Eastern Europe) on the frequency of the use of pedagogical technologies

The data obtained as a result of expert assessments in the second group of respondents show that the most popular pedagogical technology in specialized art universities in Eastern Europe is design based on augmented reality, which makes it possible to set the most clearly formulated educational tasks for students in the process of teaching painting. This technology is used in such leading specialized universities as the State Academy of Fine Arts in Stuttgart (Germany), the Académie Grande Chaumière (France) and the National Institute of Performing Arts (Belgium).

In general, the data obtained in the course of the empirical study made it possible to conclude that among the new pedagogical technologies for teaching painting in Russian specialized universities, the method of visualizing an object by integrating 3D models into the educational process is used, that is, modeling technology is used. In the countries of Western Europe (on the example of Germany and France), augmented reality technologies have been introduced into the process of teaching painting. They allows the teacher to more clearly convey the meaning of the educational task to students, that is, the design technology is used. In Eastern Europe, according to experts, the practice of using neural networks for competitive drawing in the educational process dominates, when students master painting techniques together with a neural network, teaching it through a visual editor. This technology borders on the gamification of the educational process and can be used both in full-time and remote classrooms.

DISCUSSION OF THE RESULTS

The study allows us to conclude that modern teaching of painting in specialized universities in Russia and a number of European countries is based on the hybridization of teaching technologies with digital tools, including those based on artificial intelligence. The G. Xing's work confirms our thesis that the specificity of the methodology for teaching contemporary art to artists in Russian universities lies in the extensive use of the pedagogical technology of 3D modeling to work with painting objects [18].

The results we obtained in the course of our empirical study are confirmed in the works by such authors as A. Silagadze and others.

We agree with the theses by these authors that pedagogical technology of modeling is considered from the standpoint of its development within the framework of teaching drawing, graphics and oil painting [19].

As for painting teaching field, we can also agree with theses by L. Zhao, H. Wang and others about that a modern artist teaching methods play an important role in the development of creative thinking and the ability to create fundamentally new painting techniques in a wide variety of fields [37; 38].

In the works by such authors as X. Mo, K. Devarajoo and others the parameters and pedagogical conditions for introducing new technologies into painting teaching are considered. These authors also argue that to obtain a high-quality specialist in the field of painting, modern digital means and teaching methods are required [42; 43]. The authors are grouped together because they have a common opinion that in order to achieve the most significant increase in motivation for learning among students of an art university, it is necessary to use immersive simulators and virtual and augmented reality technologies. We agree with these authors that foreign experience in the use of digital technologies will significantly expand the boundaries of modern pedagogical practice of specialized universities.

CONCLUSION

As a result of the study, the main pedagogical technologies of teaching painting at the university were determined, the trend towards hybridization of pedagogical technologies with artificial intelligence in Western and Eastern Europe was revealed, while Russian practice is mainly characterized by 3B modeling. For Russian pedagogical practice, it is necessary to introduce digital technologies in teaching painting, including those based on neural networks, as well as virtual and augmented reality technologies.

It can also be concluded that the adaptive application of the studied foreign experience will undoubtedly expand the pedagogical practice of Russian universities and enrich the educational experience of students of specialized universities.

ЛИТЕРАТУРА

1. Тихомиров С.А. Профессиональное образование в сфере традиционного прикладного искусства: доминанты развития (от средневековья до последней трети XIX века) // Традиционное прикладное искусство и образование. 2019. № 3 (29). С. 24-58.
2. Цырульник А.Н., Денисенко, В.И. Интеграционные методические основы художественного академического обучения студентов рисунку и живописи портрета на пленэре // Мир науки. Педагогика и психология. 2021. № 6. С. 112-124.
3. Шаров, В.С. Академическое обучение изобразительному искусству: рисунок, живопись, станковая композиция, пленэр. М.: «Эксмо», 2018. 644 с.
4. Степанова-Третьякова Н.С. Значение дистанционного обучения в дизайне и академическом рисунке // Вестник ГГУ. 2017. № 2. С. 184-189.
5. Розова Н. В. Возможности электронной среды обучения Moodle при реализации проектной деятельности в условиях дистанционного обучения по специальности дизайн // Инновационные процессы

- в современном образовании: практики, технологии, решения: сборник трудов по материалам международной научно-практической конференции. М.: «Информо», 2021. С. 290-294.
6. Хрипунов П.Э. Возможности дистанционного преподавания академического рисунка в профессиональной подготовке дизайнеров // Современные тенденции изобразительного, декоративного прикладного искусств и дизайна. 2018. № 2. С. 89-95.
 7. Белова Ю.В., Ермилова Д.Ю., Ляхова Н.Б., Немчинова Е.Е., Попов С.А. Применение современных технологий в организации дистанционного образовательного процесса обучения дисциплинам художественного цикла: промежуточные итоги и перспективы // Сервис. 2022. № 2. С. 36-48.
 8. Юй Х. Педагогические условия взаимодействия преподавателя и студента в условиях дистанционного обучения изобразительному искусству (академическая живопись) // Интеграция научных школ Дальнего Востока в образование региона: Сборник статей по итогам Всероссийской научно-практической конференции. Хабаровск, Тихоокеанский государственный университет, 2021. С. 272-277.
 9. Юань Чэн. Методика преподавания цветоведения в художественных вузах // Известия РГПУ им. А. И. Герцена. 2018. № 55. С. 110-128.
 10. Новикова Я.В. Особенности преподавания живописи в архитектурно-дизайнерских вузах в рамках пропедевтического подхода // Вестник ТГПУ. 2011. № 4. С. 129-136.
 11. Ван Мэй. Интегративный подход в живописной подготовке студентов художественно-педагогического профиля // Наука и школа. 2017. № 1. С. 38-52. DOI: 10.1080/00393541.2010.11518822
 12. Ростовцев Н.Н. История методов обучения рисованию. Зарубежная школа рисунка. М.: «Просвещение», 1981. 218 с.
 13. Ню Яфэй. Диверсификация преподавания современной масляной живописи для китайских студентов в вузах // Современное педагогическое образование. 2023. № 8. С. 46-58.
 14. Zhang Hongwei. The practical significance of traditional culture and local elements in teaching oil painting // Research in art teaching, 2016, no. 1, pp. 142-144.
 15. Shu E. Discussion on the diversified teaching mode of oil painting in colleges and universities // Contemporary Teaching and Research Series, 2018, no. 4, pp. 127-128. DOI: 10.1353/jae.2004.0031
 16. Ню Яфэй. Роль психологии в преподавании масляной живописи // Современное педагогическое образование. 2023. № 10. С. 56-79.
 17. Ван Юй. Формирование системы художественного образования Китая с интеграцией традиционной культуры // Вестник науки и образования. 2021. № 13-1. С. 8-12.
 18. Го Син. Специфика методики обучения современному искусству педагогов-художников в российских и китайских вузах // Педагогика и просвещение. 2023. № 2. С. 76-89.
 19. Silagadze A., Tvalchrelidze A., Zubiashvili T., Atanelishvili T. Aspects of China's economic development. Ecoforum, 2016, no. 5 (1), pp. 299-307.
 20. Stallabrass J. Contemporary art: a very short introduction. Oxford University Press, 2020. 168 p.
 21. Tarasov A. Modern problems of improving the quality of teacher training in China. News Volgograd State Pedagogical University, 2019, no. 9 (142), pp. 84-88.
 22. Treffinger D.J., Schoonover P.F., Selby E.C. Educating for creativity & innovation: a comprehensive guide for research-based practice. New York: Routledge, 2021, 306 p. DOI: 10.1038/s41598-024-65103-3
 23. Zhao Z., Liu Z., Gao L., Pan D., Song J. Comparison of art education between China and foreign countries: Taking educational ideas as an example. In: 4th International Conference on Culture, Education and Economic Development of Modern Society, 2020, pp. 965-968. Göthlund A., Illeris H., Thrane K.W. EDGE: 20 essays on contemporary art education. Copenhagen: Multivers Academic, 2015, pp. 220-232.
 24. Hayhoe R. Contemporary Chinese education. New York: Routledge, 2019. 295 p. DOI: 10.32461/2226-2180.44.2023.293909
 25. Hu C., Wotipka C.M., Wen W. International students in Chinese higher education: Choices, expectations, and experiences by region of origin. In: Global perspectives and local challenges surrounding international student mobility. Hershey, PA: IGI Global, 2016, 26 p.
 26. Доу Ф., Жебылева Т.Е. Особенности и взаимосвязи процессов художественно-педагогического образования в России и Китае // Региональная культура как компонент содержания современного художественного образования: материалы третьей Всероссийской научно-практической конференции с международным участием. Липецк: Липецкий государственный педагогический университет имени П.П. Семенова-Тян-Шанского. 2018. С. 107-114. DOI: 10.62257/2687-1661-2024-2-6-12
 27. Мумолина О.Г. Совершенствование методов преподавания предмета «техника станковой живописи и технология живописных материалов» на факультете изобразительного искусства и народных ремесел // Московский педагогический журнал. 2020. №3. С. 19-38.
 28. Чистов П.Д., Кузьменко Е.Л., Павельева И.Н. Построение образовательной среды художественной мастерской // Наука и школа: Науки об образовании. 2016. № 4. С. 74-79.
 29. Кукс Ю.М., Лукьянова Т.А. Некоторые технологические особенности темперной живописи // Перспективы Науки и Образования. 2015. № 6 (18). С. 91-107. DOI: 10.52256/2710-3986.1-100.2024.19
 30. Серов П.Е. Содержание и методика обучения живописи на основе традиций отечественной художественной школы // МНКО. 2019. № 1 (74). С. 303-306.
 31. Ню Яфэй. Поиск новых горизонтов в педагогической практике между традицией и инновацией (методы обучения студентов масляной живописи) // Наука и школа. 2021. № 6. С. 100-107. DOI: 10.31494/2412-9208-2021-1-3-53-59
 32. Ma G. Use of Computer Technology in Teaching Modern Chinese Oil Painting. Art History Journal, 2023, no.

- 6, pp. 48-59. DOI: 10.24158/spp.2023.11.27
33. Fujun C., Zhenliang L. Application of image optical processing technology based on computer vision in image simulation of oil painting teaching. *Optical and Quantum Electronics*, 2024, no. 5, pp. 123-144.
34. Zhou J. The Application of Comprehensive Materials in the Course of Oil Painting Creation in Universities. *Education Reform and Development*, 2023, no. 6, pp. 69-74. DOI: 10.26689/erd.v6i3.6598
35. Zhuo Qi. Painting skills in the system of professional training of designers of various profiles in modern Chinese universities. *Pédagogie et education*, 2023, pp. 27-43. DOI:10.7256/2454-0676.2023.3.43727
36. An Q. Implementation of intelligent painting systems in art education as a way of developing student self-efficacy and involvement: Post Lingnan Painting Spirit. *Education and Information Technologies*, 2023, no. 6, pp. 61-82. DOI:10.1007/s10639-024-12461-0
37. Lingyu Zh. Research on the Integration of Digital Media and Oil Painting Teaching in Colleges and Universities in the Era of Artificial Intelligence. *Applied Mathematics and Nonlinear Sciences*, 2023, no 9(1), pp. 45-69. DOI:10.2478/amns.2023.2.01574
38. Wang H., Rong, J. Exploration of oil painting teaching in colleges and universities under the background of multi art culture development. *Revista de la Facultad de Ingeniería*, 2020, no. 32(16), pp. 446-452.
39. Wang Ch. Application Value and Applied Research of Diversified Teaching Based on Big Data Analysis in Oil Painting Teaching in Chinese Universities. *Journal of Physics Conference Series*, 2020, no. 2, pp. 82-96. DOI: 10.3233/JIFS-235975
40. Dong Q. The Classification of Painting Art Styles in Art Teaching Based on Machine Learning from the Perspective of Affective Semantic Analysis. *Archives des sciences / éditées par la Société de physique et d'histoire naturelle de Genève*, 2024, no. 74, pp. 103-108. DOI: 10.62227/as/74s115
41. Gao Y. Ways to Cultivate Students' Innovative Thinking in the Teaching of Oil Painting in Colleges. *Journal of Contemporary Educational Research*, 2023, no. 5, pp. 47-52. DOI:10.26689/jcer.v5i10.2636
42. Mo X. A Preliminary Study on the Intervention of Western Oil Painting Creation Imagery in College Art Teaching. *Learning & Education*, 2023, no. 9, pp. 103-128. DOI:10.18282/l-e.v9i4.1671
43. Devarajoo K. The Development of Conservation and Restoration of Oil Painting. *Learning & Education*, 2023, no. 4, pp. 87-104. DOI:10.6918/IJOSSER.202110_4(10).0016
44. Dai Y. Representational painting method of Chinese academy oil painting teaching based on virtual environment technology. *Boletín Tecnico/Technical Bulletin*, 2023, no. 55, pp. 531-537.
45. Wang L. Discussion on the Teaching Strategy of Oil Painting in Colleges under the Background of Multiple Art Culture Development. *Lifelong Education*, 2020, no. 9(6), pp. 136-158. DOI: 10.18282/le.v9i6.1323
46. Yamanashi E. Western-style painting four stages of acceptance. *Since Meiji*, 2020, pp.19-33. DOI: 10.1515/9780824861025-003
47. Hanchena L., Sulaiman R., Rahim R. Appreciation of Imagery Oil Painting in Contemporary Chinese Art through Cultural Context. *International Journal of Religion*, 2023, no. 5, pp. 66-96. DOI: 10.61707/66bqrc83
48. Feng J. The Spirit of Freehand Brushwork in Chinese Oil Painting. *Pacific International Journal*, 2023, no. 6(1), pp. 56-60. DOI:10.55014/pij.v6i1.306
49. Abedi A., Samadi L., Noroozi A. Painting Faculty Members' Research Productivity in Tehran's Public & Islamic Azad Universities with an Evaluative point of view to its Evaluation indicators. *Lifelong Education*, 2024, no. 10, pp. 305-326.
50. Vei T. Embodiment of Typical Images of Chinese Traditional Opera in Oil Painting. *Observatory of Culture*, 2023, no. 20(6), pp. 634-641. DOI: 10.25281/2072-3156-2023-20-6-634-641
51. Lin J., Sun Sh. Analyzing the "writing" in abstract expression oil painting. *Region. Educational Research and Reviews*, 2023, no. 6, pp. 157-186. DOI:10.32629/rerr.v6i3.1836
52. Wang Zh. Analysis on the Techniques of Xu Beihong's Landscape Oil Painting. *Frontiers in Sustainable Development*, 2023, no. 4, pp. 38-43 DOI: 10.54691/j3v2zr81
53. Xiaowei Li. The Research and Application of Xinjiang Folk Oil Painting. *Educational Research and Reviews*, 2024, no. 6(2), pp. 241-249.

REFERENCES

1. Tikhomirov S.A. Professional Education in the Sphere of Traditional Applied Art: Dominants of Development (from the Middle Ages to the Last Third of the XIX Century). *Traditional Applied Art and Education*, 2019, no. 3 (29), pp. 24-58 (In Russ., Abstract in Eng.)
2. Tsyrlunik A.N., Denisenko V.I. Integration methodological foundations of artistic academic training of students of drawing and painting of portrait in the open air. *Pedagogy and Psychology*, 2021, no. 6, pp. 112-124. (In Russ., Abstract in Eng.)
3. Sharov V.S. Academic Teaching of Fine Art: Drawing, Painting, Easel Composition, Plein Air. Moscow, Eksmo Publ., 2018, 644 p. (In Russ.)
4. Stepanova-Tretyakova N.S. The Significance of Distance Learning in Design and Academic Drawing. *Pedagogy and Psychology*, 2017, no. 2, pp. 184-189. (In Russ.)
5. Rozova N. V. Possibilities of the electronic environment of Moodle learning in the implementation of project activities in the conditions of distance learning in the specialty of design. *Innovative processes in modern education: practices, technologies, solutions: collection of works based on the materials of the international scientific and practical conference*. Moscow, Informio Publ., 2021, pp. 290-294. (In Russ.)

6. Khripunov P.E. Possibilities of distance teaching of academic drawing in the professional training of designers. *Modern trends in fine, decorative and applied arts and design*, 2018, no. 2, pp. 89-95. (In Russ.)
7. Belova Yu.V., Ermilova D.Yu., Lyakhova N.B., Nemchinova E.E., Popov S.A. Application of modern technologies in the organization of distance educational process of teaching disciplines of the art cycle: intermediate results and prospects. *Service*, 2022, no. 2, pp. 36-48. (In Russ., Abstract in Eng.)
8. Yu Kh. Pedagogical Conditions for the Interaction of a Teacher and a Student in the Conditions of Distance Learning of Fine Arts (Academic Painting). *Integration of Scientific Schools of the Far East into the Education of the Region: Collection of Articles on the Results of the All-Russian Scientific and Practical Conference*. Khabarovsk, Pacific National University, 2021, pp. 272-277. (In Russ., Abstract in Eng.)
9. Cheng Yu. Methods of teaching color science in art universities, 2018, no. 55, pp. 110-128.
10. Novikova Y.V. Features of teaching painting in architectural and design universities within the framework of the propaedeutic approach. *Bulletin of TSPU*, 2011, no. 4, pp. 129-136. (In Russ., Abstract in Eng.)
11. Mei W. Integrative Approach in the Pictorial Training of Students of the Art and Pedagogical Profile. *Science and School*, 2017, no. 1, pp. 38-52. DOI: 10.1080/00393541.2010.11518822 (In Russ., Abstract in Eng.)
12. Rostovtsev N.N. History of methods of teaching drawing. Foreign School of Drawing. Moscow, Prosveshchenie Publ., 1981, 218 p. (In Russ.)
13. Yafei N. Diversification of teaching modern oil painting for Chinese students in universities. *Modern pedagogical education*, 2023, no. 8, pp. 46-58.
14. Hongwei Zh. The practical significance of traditional culture and local elements in teaching oil painting. *Research in art teaching*, 2016, no. 1, pp. 142-144. (In Russ., Abstract in Eng.)
15. Shu E. Discussion on the diversified teaching mode of oil painting in colleges and universities. *Contemporary Teaching and Research Series*, 2018, no. 4, pp. 127-128. DOI: 10.1353/jae.2004.0031
16. Yafei N. The role of psychology in teaching oil painting. *Bulletin of Science and Education*, 2023, no. 10, pp. 56-79.
17. Yu W. Formation of the system of art education in China with the integration of traditional culture. *Bulletin of Science and Education*, 2021, no. 13-1, pp. 8-12. (In Russ., Abstract in Eng.)
18. Xing G. Specifics of the Methodology of Teaching Contemporary Art to Teachers and Artists in Russian and Chinese Universities. *Pedagogy and education*, 2023, no. 2, pp. 76-89. (In Russ., Abstract in Eng.)
19. Silagadze A., Tvalchrelidze A., Zubiashvili T., Atanelishvili T. Aspects of China's economic development. *Ecoforum*, 2016, no. 5 (1), pp. 299-307.
20. Stallabrass J. Contemporary art: a very short introduction. Oxford University Press, 2020. 168 p.
21. Tarasov A. Modern problems of improving the quality of teacher training in China. *News Volgograd State Pedagog Univ*, 2019, no. 9 (142), pp. 84-88.
22. Treffinger D.J., Schoonover P.F., Selby E.C. Educating for creativity & innovation: a comprehensive guide for research-based practice. New York, Routledge Publ., 2021, 306 p. DOI: 10.1038/s41598-024-65103-3
23. Zhao Z., Liu Z., Gao L., Pan D., Song J. Comparison of art education between China and foreign countries: Taking educational ideas as an example. In: *4th International Conference on Culture, Education and Economic Development of Modern Society*, 2020, pp. 965-968.
24. Hayhoe R. Contemporary Chinese education. New York, Routledge, 2019. 295 p. DOI: 10.32461/2226-2180.44.2023.293909
25. Hu C., Wotipka C.M., Wen W. International students in Chinese higher education: Choices, expectations, and experiences by region of origin. In: *Global perspectives and local challenges surrounding international student mobility*. Hershey, PA, IGI Global Publ., 2016, 26 p.
26. Dou F., Zhebyleva T.E. Features and Relationships of the Processes of Art and Pedagogical Education in Russia and China. *Regional Culture as a Component of the Content of Modern Art Education: Materials of the Third All-Russian Scientific and Practical Conference with International Participation*. Lipetsk, Lipetsk State Pedagogical University named after P.P. Semenov-Tyan-Shansky, 2018, pp. 107-114. DOI: 10.62257/2687-1661-2024-2-6-12 (In Russ., Abstract in Eng.)
27. Mumolina O.G. Improvement of Methods of Teaching the Subject "Easel Painting Technique and Technology of Painting Materials" at the Faculty of Fine Arts and Folk Crafts. *Moscow Pedagogical Journal*, 2020, no. 3, pp. 19-38. (In Russ., Abstract in Eng.)
28. Chistov P.D., Kuzmenko E.L., Pavelyeva I.N. Construction of the educational environment of the art workshop. *Science and School*, 2016, no. 4. pp. 74-79. (In Russ., Abstract in Eng.)
29. Kuks Yu.M., Lukyanova T.A. Some technological features of tempera painting. *Perspectives of Science and Education*, 2015, no. 6 (18), pp. 91-107. DOI: 10.52256/2710-3986.1-100.2024.19
30. Serov P.E. Content and methods of teaching painting on the basis of the traditions of the Russian art school. *MNKO*, 2019, no. 1 (74), pp. 303-306. (In Russ., Abstract in Eng.)
31. Yafei M. Search for New Horizons in Pedagogical Practice between Tradition and Innovation (Methods of Teaching Oil Painting to Students). *Science and School*, 2021, no. 6, pp. 100-107. DOI: 10.31494/2412-9208-2021-1-3-53-59. (In Russ., Abstract in Eng.)
32. Ma G. Use of Computer Technology in Teaching Modern Chinese Oil Painting. *Art History Journal*, 2023, no. 6, pp. 48-59. DOI: 10.24158/spp.2023.11.27
33. Fujun C., Zhenliang L. Application of image optical processing technology based on computer vision in image simulation of oil painting teaching. *Optical and Quantum Electronics*, 2024, no. 5, pp. 123-144.
34. Zhou J. The Application of Comprehensive Materials in the Course of Oil Painting Creation in Universities. *Education Reform and Development*, 2023, no. 6, pp. 69-74. DOI: 10.26689/erd.v6i3.6598

35. Zhuo Qi. Painting skills in the system of professional training of designers of various profiles in modern Chinese universities. *Pédagogie et education*, 2023, pp. 27-43. DOI:10.7256/2454-0676.2023.3.43727
36. An Q. Implementation of intelligent painting systems in art education as a way of developing student self-efficacy and involvement: Post Lingnan Painting Spirit. *Education and Information Technologies*, 2023, no. 6, pp. 61-82. DOI: 10.1007/s10639-024-12461-0
37. Lingyu Zh. Research on the Integration of Digital Media and Oil Painting Teaching in Colleges and Universities in the Era of Artificial Intelligence. *Applied Mathematics and Nonlinear Sciences*, 2023, no 9(1), pp. 45-69. DOI:10.2478/amns.2023.2.01574
38. Wang H., Rong, J. Exploration of oil painting teaching in colleges and universities under the background of multi art culture development. *Revista de la Facultad de Ingeniería*, 2020, no. 32(16), pp. 446-452.
39. Wang Ch. Application Value and Applied Research of Diversified Teaching Based on Big Data Analysis in Oil Painting Teaching in Chinese Universities. *Journal of Physics Conference Series*, 2020, no. 2, pp. 82-96. DOI: 10.3233/JIFS-235975
40. Dong Q. The Classification of Painting Art Styles in Art Teaching Based on Machine Learning from the Perspective of Affective Semantic Analysis. *Archives des sciences / éditées par la Société de physique et d'histoire naturelle de Genève*, 2024, no. 74, pp. 103-108. DOI: 10.62227/as/74s115
41. Gao Y. Ways to Cultivate Students' Innovative Thinking in the Teaching of Oil Painting in Colleges. *Journal of Contemporary Educational Research*, 2023, no. 5, pp. 47-52. DOI: 10.26689/jcer.v5i10.2636
42. Mo X. A Preliminary Study on the Intervention of Western Oil Painting Creation Imagery in College Art Teaching. *Learning & Education*, 2023, no. 9, pp. 103-128. DOI: 10.18282/l-e.v9i4.1671
43. Devarajoo K. The Development of Conservation and Restoration of Oil Painting. *Learning & Education*, 2023, no. 4, pp. 87-104. DOI: 10.6918/IJOSSER.202110_4(10).0016
44. Dai Y. Representational painting method of Chinese academy oil painting teaching based on virtual environment technology. *Boletín Técnico/Technical Bulletin*, 2023, no. 55, pp. 531-537.
45. Wang L. Discussion on the Teaching Strategy of Oil Painting in Colleges under the Background of Multiple Art Culture Development. *Lifelong Education*, 2020, no. 9(6), pp. 136-158. DOI: 10.18282/le.v9i6.1323
46. Yamanashi E. Western-style painting four stages of acceptance. *Since Meiji*, 2020, pp. 19-33. DOI: 10.1515/9780824861025-003
47. Hanchena L., Sulaiman R., Rahim R. Appreciation of Imagery Oil Painting in Contemporary Chinese Art through Cultural Context. *International Journal of Religion*, 2023, no. 5, pp. 66-96. DOI: 10.61707/66bqrc83
48. Feng J. The Spirit of Freehand Brushwork in Chinese Oil Painting. *Pacific International Journal*, 2023, no. 6(1), pp. 56-60. DOI:10.55014/pij.v6i1.306
49. Abedi A., Samadi L., Noroozi A. Painting Faculty Members' Research Productivity in Tehran's Public & Islamic Azad Universities with an Evaluative point of view to its Evaluation indicators. *Lifelong Education*, 2024, no. 10, pp. 305-326.
50. Vei T. Embodiment of Typical Images of Chinese Traditional Opera in Oil Painting. *Observatory of Culture*, 2023, no. 20(6), pp. 634-641. DOI: 10.25281/2072-3156-2023-20-6-634-641
51. Lin J., Sun Sh. Analyzing the "writing" in abstract expression oil painting. Region. *Educational Research and Reviews*, 2023, no. 6, pp. 157-186. DOI: 10.32629/rerr.v6i3.1836
52. Wang Zh. Analysis on the Techniques of Xu Beihong's Landscape Oil Painting. *Frontiers in Sustainable Development*, 2023, no. 4, pp. 38-43 DOI: 10.54691/j3v2zr81
53. Xiaowei Li. The Research and Application of Xinjiang Folk Oil Painting. *Educational Research and Reviews*, 2024, no. 6(2), pp. 241-249.

Автор**Портнова Татьяна Васильевна**

(Россия, Москва)

Доктор искусствоведения, профессор Института искусств
кафедры «Искусствоведения»Российский государственный университет им. А.Н.
Косыгина

E-mail: infotatiana-p@mail.ru

ORCID ID: 0000-0002-4221-3923

Scopus Author ID: 57188854894

Author**Tatiana V. Portnova**

(Russia, Moscow)

Doctor of Art History, Professor at the Institute of Arts,
Department of "Art History"

The Kosygin State University of Russia

E-mail: infotatiana-p@mail.ru

ORCID ID: 0000-0002-4221-3923

Author ID in Scopus: 57188854894

Вклад автора**Портнова Т. В.:** концептуализация, методология,
проведение исследования, создание рукописи и её
редактирование**Author contribution****Tatiana V. Portnova:** Conceptualization, Methodology,
Investigation, Writing - Review & Editing

© Портнова Т. В., 2025

Автор заявляет об отсутствии конфликта интересов

© Tatiana V. Portnova, 2025

The author declared no conflicts of interest