

ART CRITIQUE

A. Yu. Barash

DESIGN FEATURES OF RUSSIAN CHILDREN'S COURT DRESSES OF THE XX CENTURY ON THE EXAMPLE OF MODELS FROM «TSARSKOE SELO» MUSEUM'S COLLECTION

The article presents for the first time a study of children's court dresses of Grand Duchesses Olga, Tatiana, Maria and Anastasia Romanov based on the materials of the closed fund of women's costume of the State Museum of Fine Arts "Tsarskoe Selo". Cut and character of the decoration of the children's court dresses is fundamentally different from the adult models. Unlike the ladies' one, the children's court dresses is still unexplored and not covered in domestic and foreign research. The purpose of the article is to study the design features of the Russian children's court dress. The article is especially relevant not only for art historians and costume historians, but also for practical research in the field of costume, since the article presents the measurements of models and the study of structural elements.

Keywords: Russian Court dress, children's court dress, fashion of the Russian Empire, children's fashion, history of the costume

P.E. Bikker, M.M. Kuznetsova

SPORTS STYLE IN THE DOMESTIC BALLET SUIT AT THE TURN OF 1920–30 YEARS

The article presents an analysis of sportswear on the style of domestic ballet costume at the turn of the 1920s and 30s; the prerequisites for the formation of the phenomenon and versions of refraction of the sports style in the domestic ballet suit are revealed. As a result of the analysis, the degree of stylization of sportswear in the shaping and artistic solution of domestic ballet costumes has been revealed.

Keywords: Soviet ballet, stage costume, ballet costume, sportswear, dramatic ballet, costume style

Yurong Wang

FROM THE HISTORY OF THE PENETRATION OF WESTERN EUROPEAN RELIGIOUS PAINT IN CHINA

The author considers the penetration of Western European religious painting into China during the reign of the Ming dynasty and the further transformation of its religious role. The purpose of the article is to study the "withering away" and transformation of the religious function of Western European religious painting after its penetration into China into artistic painting and the subsequent mutual influence of the artistic technique of Western European painting on the technique of traditional Chinese painting gohua.. The research was carried out on a wide range of original historical sources, including the memoirs of artists and the Imperial Court. The novelty of the work lies in the detailed study of the unique historical material and the broad development of a hypothesis about the impact of religious painting on the traditional methods of Chinese painting gohua on the early period of its penetration into China. As a result, the transformation of the religious meaning of Western European religious painting in China during the Ming and Qing era was demonstrated as well as its further mutual influence on traditional Chinese painting of gohua.

Keywords: Western European religious painting, Chinese painting, Chinese painting of the Ming and Qing, transformation of painting religious role

G. N. Gabriel

THE THEME OF THE BALLET IN THE JEWELRY ART OF THE XX–XXI CENTURIES

The author analyzes the questions of the embodiment in the jewelry art the ballet and dance items, images and persons of the most important ballets. The important place in the article takes the influence of the Russian Ballets and the Ballets Russes by Diaghilev on the most important contemporary jewelry firms. The researching period - the XX-XXI centuries, beginning from the first jewelry collection on the ballet item made by Van Cleef & Arpels firm to the jewelry art produced by the Russian jewelry firms. The jewelry art of not the very famous or forgotten European and American brands and artists, who work on this theme, also analyses in the article.

Keywords: jewelry art, ballet, jewelry adornment, jewelry firms, decorative art

K. E. Guseva. M. V. Tseytlina

THE FORMATION OF THE DEFINITION OF "CAPRICCIO" AND ITS CONNOTATIONS IN THE ART OF THE XV–XIX CENTURIES

The article is devoted to the study of the formation and development of the definition of "capriccio", its methodological aspects that influenced the formation of various subgenres. The article attempts to trace the various transformations of the connotation of the concept of "capriccio" from a word to a term, genre and instrument in the context of the influence of historical and cultural contexts, styles and trends in the art of the XV-XIX centuries. The purpose of the study is to try to formulate the meaning of capriccio as an artistic form that serves to embody certain ideas in the context of a designated historical period.

Keywords: theory, term, definition, architecture, capriccio, architectural fantasy

S. V. Ivanova

THE ROLE OF THE "ZUBOVSKY INSTITUTE" (RUSSIAN INSTITUTE OF ART HISTORY) IN THE PRESERVATION OF ANCIENT PAINTINGS

The article deals with the history of research and preservation of ancient frescoes in the USSR after the revolution, Researchers of the Zubovsky Institute organize expeditions to the Russian North in the first

months after the revolution, to research and copy ancient Russian painting. Thanks to these copies, it became possible to recreate the frescoes of the Church of the Assumption in Novgorod and to study the frescoes of the church of Savior on Nereditsa after the Great Patriotic War.

Keywords: art history, Old Russian frescoes, Zubov Institute, L. I. Durnovo, T. I. Tolmachevskaya, Church of the Savior on Nereditsa, Church of the Assumption on Volotovo Field, heritage preservation, old Russian painting

N. Z. Kidakoeva

THE TRADITIONAL COSTUME OF THE ADYGHES IN THE FINE ARTS: A HISTORICAL AND CONTEMPORARY PERSPECTIVE

The traditional adyghes' costume is described in different literature sources. Although it is the fine arts that allows to demonstrate the way it was worn and to identify the shaping properties of the costume. The matter of the perception of the traditional adyghes' costume in the world of the fine arts if the different period of time is dealt with in the article. The possibilities of the traditional costume's demonstration through the different types of the fine arts - photography, easel and journal graphic, painting - are analyzed in the research. The aim of the article is to show the potential of the artwork to the representation of the Circassian vision of the world and especially the traditional costume.

Keywords: the fine arts, traditional costume, military courtesy, stylization, contemporary artists

Luo Honghui, R.A. Timofeeva

ON THE TRADITIONAL FOUNDATIONS OF CHINESE PAINTING: PRELIMINARY REMARKS

The article analyzes the influence of the principles of Confucianism, the Taoist school and Buddhism on the formation of the traditions of Chinese art. The main directions of studying the connections between the provisions of traditional philosophy, the categories of nature, "Qiyun" and "Yi Ching" and Chinese painting are considered. The conclusion is drawn about their influence on the principles of depiction.

Keywords: traditional art, Chinese painting, Chinese philosophy, art theory, Chinese aesthetics

E. M. Safronova

CERAMICS AS A MEANS OF EXPRESSIVENESS OF THE ART NOUVEAU STYLE

The author considers architectural ceramics as the main means of expressiveness of the Art Nouveau style. The article describes the prerequisites for the revival of majolica and the reasons for its frequent use in solving the facades of religious and public buildings. On the example of the architectural monuments of Moscow and St. Petersburg, the author analyzes both the artistic and stylistic features of the ceramic decor created by the masters of Abramtsevo and the ceramic production «Geldwein-Vaulin», in particular, the ceramic artist Peter Vaulin. Special attention is paid to the technical and technological aspect of production and various ways of including majolica panels in the overall architectural composition.

Keywords: art Nouveau, architecture, ceramics, majolica, means of expressiveness

E. V. Sergeeva

RELATIONSHIP OF STYLE AND TECHNIQUE OF BACKGROUND ORNAMENTATION ICONS OF THE MIDDLE XIX —BEGINNING XX CENTURIES

For the first time, the author analyzes the technique and techniques for decorating the background on Russian icons of the mid-19th - early 20th centuries in the context of the development of the "Byzantine style" as a return to national origins. A comparative analysis of the execution of ornament in various schools of icon painting is carried out. The stages of the formation of the technique of carving and chasing on levkas in the Italian art of the XIV century, Novgorod Rus of the XV-XVI centuries, the Ukrainian and Belarusian baroque of the XVII-XVIII centuries, the Vetka Old Believer and Russian late icons are studied. Participation in the creation of the icon-painting image of a professional chaser is confirmed. The sources of the ornament of the background of the icon of the Synodal period as a fusion of the European and Russian interpretations of the "Byzantine style" in the workshop of S. M. Peshekhonov in St. Petersburg. The activity of the workshop and I. M. Malysheva in the Trinity-Sergius Lavra and her connection with the Ukrainian icon of the Baroque era. The dating of the beginning of the widespread use of the gilded background ornamentation technique in the 1860s is substantiated.

Keywords: icon, ornamental background, Byzantine Style, chasing, patterning, F. Solntsev, S. Peshekhonov, I. Malyshev

LITERATURE SCIENCES

M. A. Aleksandrova

CLASSICAL ROSE IN THE RECEPTION OF RUSSIAN POETS OF THE XX CENTURY

The author shows how the late assimilation of the image of the rose by the Russian culture determined its further destiny. In introducing the question of the sources of the image of rose in Russian poetry of the 20th century, we pay special attention to the perception of Pushkin's epoch at the turn of the century, in post-revolutionary Russia, in a situation of expulsion, in the period of Soviet nostalgia for the "golden age". It is shown how the classical motives of "faded rose" and "rose in the snow" are transformed. Cases of polemical interpretation of the classical image, which account for the high status of the rose, are considered.

Keywords: Pushkin, "golden age", "Russian rose", blok, Nabokov, Khodasevich, Akhmatova, Kushner, Samoylov, Akhmadulina, Mezhirov, nostalgia, context

T.V. Nuzhnaya

METAMODERNIST TRENDS IN THE NOVELS OF ALI SMITH'S "AUTUMN" AND SVETLANA EREMEEVA'S "PARADOX OF TWINS"

The article analyzes the most current trends in modern literature - neo-romanticism, return of affect, relativity - on the example of the novels of the famous British writer A. Smith "Autumn" and the St. Petersburg writer S. Eremeeva "The Paradox of the Twins". Using the historical-comparative method of studying the text, the author of the article reveals the following similarities between the ideas and themes of the two authors: digitalization of the modern world and man, globalization, the topic of migration, ekphrasis, the plot of gender uncertainty, and fabulous subtext. It is concluded that metamodernism, opposing postmodernism, is increasingly capturing the minds of writers around the world.

Keywords: Ali Smith, Svetlana Eremeeva, metamodernism, postmodernism, new sincerity, neo-romanticism, modern literature

A. Vladimirova

THE VERBALITY OF BALLET: POLIZHANR AS A METHOD OF EXPRESSION

Поводом для статьи-эссе искусствоведа и критика стал опыт участия в качестве составителя и редактора в подготовке неординарного издания - книги-«симфонии» Владимира Абросимова, ведущего солиста ГАБТ конца 1960-1980 годов, балетмейстера и педагога, посвященной балету. В самостоятельных разделах книги представлены лекции для студентов-балетмейстеров, разбор партитуры балета, ряд литературных эссе, литературные портреты, либретто, а также поэтические посвящения. Искусствовед делится с читателем своими размышлениями над особенностями словесной репрезентации балетного искусства.

Keywords: Vladimir Abrosimov, art history, ballet art, polygenre

I.B. Gladkova, V.A. Lyakhova

ELECTRONIC LIBRARIES AND THEIR OPPORTUNITIES IN THE AGE OF ELECTRONIC COMMUNICATIONS

The authors discuss the issue of the formation and functioning of an electronic library on the example of the activities of the Omsk A. S. Pushkin State Regional Research Library. The approaches to the formation and placement of information resources, including regional studies, on the website of the electronic library, are investigated. The basic conditions of interaction with users through this site for the implementation of successful communication are revealed.

Keywords: the electronic library, website, LOCAL history, and other information resources, information and communication technologies, LIBRARY users

S.A. Stepanova, P.A. Tataurova

USING DIGITAL STORYTELLING TO PROMOTE LIBRARY RESOURCES

The relevance of the topic is due to the general trend in the development of electronic media that is the improvement of the ergonomics of perception of all methods of presenting information, including a text. The novelty of the work is the study of the phenomenon of digital storytelling in library and information activities. The article discusses the use of longread as a form of digital storytelling on online communication platforms of libraries. The format of the library longread is analyzed: the combination of auditory, visual and graphic forms of the library content presentation, and stimulating the influence of media content on reading. The goals that can be achieved in the library environment by creating longreads are identified. The conclusion is made that the understanding of the specifics of the library longread in the professional environment is only being formed, but this is a promising field for the development of communication based on trust, both with real readers and with potential ones. The article uses the experience of the Omsk A. S. Pushkin State Regional Research Library, the Anna Akhmatova SMART Library (ZAO Moscow), the Central Library System of the Central Administrative District of Moscow, the State Library of Ugra, the State Scientific Library of Kuzbass named after V. D. Fedorov, and Sverdlovsk V. G. Belinsky Universal Scientific Library.

Keywords: media communication, library, digital storytelling, longread, multimodal information products, content curation

HISTORICAL SCIENCES

M.A. Bychkov

THE IRISH REPUBLICAN ARMY IN THE POLITICAL HISTORY OF IRELAND IN THE FIRST HALF OF THE 20TH CENTURY

The article analyzes the main stages of the development of the Irish Republican Army (IRA) and its role in the political history of Ireland in the first half of the XX century. Having emerged as the army of the self-proclaimed Republic of Ireland, the IRA became an independent political and ideological subject of the Irish history of the period under review. During the Irish Civil War of 1922-1923, it became the fighting force of the opponents of the Treaty of 1921. In the 30s, the IRA proposed to Irish society a model of social development focused on revolutionary transformation in the "Soviet" manner. However, the radicalism of ideology and practice, the inconsistency with the objective interests of Irish society, determined the political fiasco of the IRA.

Keywords: Eamon de Valera, Irish Republican Army, Irish Free State, Fianna Fail

O. B. Vakhromeeva

BREAKTHROUGH IN WALLPAPER: PAVLUKHINSKY PRODUCTION OF PAPER AND OTHER WALLPAPERS IN PRE-REVOLUTIONARY RUSSIA

The author considers the production, trading activities and charity of several generations of members of the Pavlukhins family. Petersburg entrepreneurs Pavlukhins at the turn of the XIX - XX centuries successfully implemented a strategy that allowed them to make a breakthrough in the production of paper wallpaper, which generally corresponded to the processes of technological modernization of the industry in pre-revolutionary Russia. The Pavlukhins were rightfully considered one of the five largest owners of pre-revolutionary wallpaper factories in the empire. The founder of the family business was the merchant's son Dmitry Petrovich Pavlukhin (1838-1897), originally from Penza, in 1866 he married the St. Petersburg bourgeois woman Apollinaria Petrovna Lebedeva (1846-1921); the couple had four sons and five daughters; the large Pavlukhins family eventually became related to the St. Petersburg merchant families of the Vydrins, Vikulin, Khukhrins. The main sphere of business interests of the Pavlukhins' family was wallpaper production. By the end of his life, the founder-merchant owned three factories and three shops in St. Petersburg. Wallpaper production and trade intensified noticeably at the beginning of the 20th century, when the management of the family business was concentrated in their hands by his heirs. In 1917, the firm owned a dozen stores. In 1903, the first steam wallpaper factory in the capital was built on Vasilievsky Island, after 1917 it was nationalized; the wallpaper factory operated until the beginning of the 21st century; today its equipment is in the Museum of the History of St. Petersburg.

Keywords: *Pavlukhins, paper wallpaper, entrepreneurial dynasty, St. Petersburg, factory, charit*

S. V. Vivatenko, T.E. Sivolap

FROM THE HISTORY OF FRENCH POLITICAL MOVEMENTS: THE FIRST POPULIST PARTY IN FRANCE AND ITS LEADER PIERRE POUJADE

The article is devoted to Pierre Poujade and his movement, which took a special place in the history of the political struggle in France. The article analyzes the views of Pujada, who challenged the dominant power structures and was the creator of the first populist political organization. He tried to involve the population in the political decision-making process, which in part he managed to do. In general, the movement led by him hastened the death of the Fourth Republic.

Keywords: *populist party, political movements, Fourth Republic, crisis, fiscal control, popular resistance, power structures*

V.E. Gusev

“FROM THE IMAGE OF THE “ALIEN” TO THE IMAGE OF THE ENEMY”: ANTI-SEMITISM IN THE PROPAGANDA POSTERS OF THE VICHY REGIME IN FRANCE (1940–1944)

After France signed the Armistice with Hitlerite Germany on June 22, 1940 and the Vichy regime was established, one of the tools used for propaganda aimed at the French were posters creating an image of the French enemies - the communists and the Jews. The main goal of the antisemitic visual propaganda was to show Jews as outcasts who were to blame for all the troubles in France and stood behind the communists, Charles de Gaulle and the Englishmen. The propaganda also actively exploited the Frenchmen's dissatisfaction with their living conditions (soaring prices, black market, unemployment) claiming that the Jews were the reason. The posters used such devices as stereotypical and appalling image of a Jew, dehumanisation, demonstrating the Jews as murderers and hidden enemies preventing France from flourishing.

Keywords: *collaborationism, the French state, Petain, anti-semitism, propaganda, nazism*

R. V. Kostiuk

PUBLIC PROJECT IN THE IDEOLOGICAL AND POLITICAL ATTITUDES OF THE LEFT FORCES OF RUSSIA IN THE XXI CENTURY

This scientific article analyzes the ideological and political attitudes of various left forces of the Russian Federation of the XXI century. The author shows the specifics of the social project of the left forces, first of all paying attention to the program guidelines of the Communist Party of the Russian Federation (CPRF) as the most powerful leftist party in Russia. The article shows that the initiatives of the left-wing parties in Russia on domestic policy, social and economic development, and the social system are quite deeply different from the prevailing order. Priority development of the public form of ownership, the Soviet form of government, the revival of the USSR remain the principles defended by the communist parties, which continue to dominate the left spectrum of Russian politics. At the same time, today there is no single leftist public project.

Keywords: *Russia, party, politics, CPRF, leftists, socialism*