



The picture frames are as an object of cultural heritage and a detail of art interior

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ABSTRACT

The history of the art frame is described in detail in the works of European and American researchers. A big interest in frames arose a quarter of a century ago. There was an exhibition of American frames of the 18th-19th c. in Chicago in 1983. In the early 1990s in the Metropolitan Museum of Art in New York and in the Bagatel Palace in Paris were the exhibitions dedicated to Italian and French carved gilded frames.

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Summary

The history of the art frame is described in detail in the works of European and American researchers. A big interest in frames arose a quarter of a century ago. There was an exhibition of American frames of the 18th-19th c. in Chicago in 1983. In the early 1990s in the Metropolitan Museum of Art in New York and in the Bagatel Palace in Paris were the exhibitions dedicated to Italian and French carved gilded frames.

The Russian masters have begun to study the art frames recently but it is obvious that the process of development of this type of decorative art should be considered in the context of the history of development in decorative art of European styles and the appearance of the Russian art frame. The concept of a picture or art frame is often confused with a baguette, while a baguette implies only profiles-material from which the frame can be made.

The technology of production of modern baguette became perfection, inherited the richest history of designing art frames, performed by masters of several specialties: joiners, carvers, gilders and cabinetmakers. We see samples of such frames at the exhibitions, in museums, at the private collections and at the antique stores. The choice of the art frame determines several important components in the perception of paintings by the viewer.

One-frame, combined with a single style of painting creates a completed art image. The emergence of the frame was associated with the gradual transition from fresco to easel painting and the formation of the picture as an independent work.

Retro motives in the interior today are at the peak of popularity. I would like to note that the study of the history of art frames carries away no less than any other type of art and reveals to researchers the names of unknown talented masters and also allows you to take a different look at the activities of famous painters, architects and furniture makers who are involved in the design of art frames.

Working in various interiors I could decorate the frames turning to the styles of past centuries. If you frame the portraits of customers, you can recall portraits of noble families in oval gilded frames with decorative corrugated bents, laurel wreaths or garlands.

Oval and round frames made it possible to make the best use of your favorite classicistic ornaments. For example, a laurel wreath was suitable for the relief profile. On ancient rubbed frames, you can often see blackened, oxidized silver translucent through gilding. Often the middle part of the frame was covered with

ochre or potal. Potal (fake sinuous gold, an alloy of copper and zinc) was used when gilding the ends of frames hidden from the viewer. The demand for frames in the second half of the 18th century caused the need to make more budgetary samples. In Italian art history of the 1960s, this direction was called "poor art".

"The poor" frames were covered with varnish which was prepared from sandarak diluted in alcohol. Images of characters, animals, flowers and fruits created the illusion of painting. The technique of color contrast was applied in neorocal frames but was not widely used.

Working with customers, I sometimes turn to the era of Art Nouveau. In the late XIX - early XX centuries the Louis XVI style started again. The design of the frames of that time combines forms of neoclassicism and ornaments of the developing new Art Nouveau style.

Art Nouveau used new manufacturing technologies, imitating old surface processing techniques and imitating various materials. Unfortunately, today the preservation of the frames is not given. They are overshadowed, erasing the remains of old gilding, refreshed with bronze, giving an exposition appearance.

Thanks to the richest heritage of art frames made in different centuries, today it is possible to use rare and interesting nuances. You can work with the customer in various interiors.

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