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**Regional Features in the Art Glassmaking of Czechoslovakia, Poland, the Baltic Countries in the 1920-1930s, and their Role in Soviet Art Glass in the Second Half of the 20th Century**

The PhD thesis is devoted to the development of artistic glassmaking in Czechoslovakia, Poland and the Baltic countries in 1920-1940 and their role in Soviet art glass in the second half of the 20th century. The purpose of this research is to consider the reasons and conditions for the formation of stylistic features in the glassmaking of the given region between the two wars, as well as to identify and outline their role in Soviet glass industry. The topic seems relevant in connection with the fact that the history of glassmaking in these countries is covered in specialized literature either in the context of European art deco style or in the context of Soviet glassmaking in the second half of the 20th century, after the Second World War. A large number of studies are devoted to the problem of the development and formation of the Soviet school of artistic glassmaking. However, the topic of the interaction of Soviet art glassmaking with the traditions of Eastern Bloc countries and republics has not been studied well. But, many achievements, both in terms of art and technology in the second half of the twentieth century were actively used by Soviet industry. This influenced the nature of serial and mass production of the USSR factories, reflected in the author's art glass.

This research use the following methods: historical, cultural, formal art analysis, descriptive, and empirical. In the process of working on the thesis we use specialized literature about glassmaking of mentioned countries, periodicals both in technology and in art history and archival materials of enterprises. As a result of the work, historical materials and archival information related to the activities of the largest enterprises will be introduced into scientific context, a description of the regional stylistic features of art glass will be given, and relationships and interactions between the established traditions will be analyzed. And we can trace the development of artistic and stylistic trends in the context of the development of European glass making, as well as consider the relationship of these trends with the Soviet glass industry.