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GRAPHIC FEATURES OF THE ADVERTISING POSTERS OF UKRAINIAN FOLK AND POP MUSIC OF THE SECOND HALF OF THE XX CENTURY

The purpose of this work is to identify the characteristics of the visual language of posters of Ukrainian folk and pop music, the search for relevant graphic solutions for further use in modern design.

Methodology. The research method is to observe and compare design objects. The study was based on posters of musical events and folk and pop music groups of Ukraine, developed in different stylistic, figurative and design variants and genres. The chronological boundaries of the study are determined by the period of poster art of Soviet Ukraine in the second half of the XX century and the post-Soviet period of the XX century (1960 – 1999).

Results. Features of the development of the visual component of music and song posters of the second half of the XX century was divided into several genre trends in the specified time frame. The analysis of the composition, colors, plot, decorative elements and fonts of posters of folk and pop music of Soviet and post-Soviet Ukraine, in order to identify relevant and outdated graphic solutions.

Scientific novelty. The analysis of stylistic features of music and song Ukrainian-Soviet posters according to certain features, elements of visual symbols and graphic components is carried out in the work. Relevant and outdated image-design solutions in the design of posters of the second half of the XX century are revealed.

Practical significance. The proposed research and the results presented in the articles can be used in scientific works used with further study of the design elements of Ukrainian posters; in the educational process for the study of case studies.

Keywords: Ukrainian pop music poster; visual language; image-design solutions; stylistics; helvetica; typography; graphic design; Soviet poster.

Introduction. The second half of the XX century was marked by complex processes in all spheres of public life. The poster of this period accurately reflects this diversity, pointing to the trends and directions of artistic life. The works of design influenced the development of society and mass culture, creating new value systems and cultivating a sense of belonging to a particular community. Posters of folk and pop music have become closer to people in everyday life. They were like a free art exhibition, they were viewed, read, interested, used as a source of information. Ukrainian music poster was inclined to follow Western trends in design and decoration. Therefore, "non-Soviet" stylistic notes, especially combined with traditional national elements, conveyed to the

viewer a much deeper message than was written in the text of the sheet.

Analysis of previous researches. The most thorough and comprehensive source of information about the peculiarities of musical posters of the times of Soviet Ukraine can be considered the works of V. Kosiv. The study of the art critic analyzes the use of surrealism in Soviet poster art, substantiates the "connotation of" modernity "of Ukrainian culture with the traditions of folk motifs" [1]. The subject of the poster of the XX century was studied by I. Svirid (the author's research covered the achievements of masters of poster art in various genres of poster – political, advertising, film and theater posters), G. Demosfenova (the author analyzed the works of mainly Russian Soviet poster artists especially of the creative group "Kukryniksy"),

M. Kowell, W. Bonnell. However, the greatest attention in their works is devoted to socialist realism and political propaganda. Among the Ukrainian researchers it is worth noting the works of L. Vladych (in his research he presented invaluable critical and biographical essays on the life and work of Ukrainian graphic artists, in particular in the field of poster art) and B. Butnyk-Siversky. (features of modern graphics and its usage of traditional decorative art deserve special attention). Of the latest publications, the works of T. Halkevych and O. Donets deserve special attention, who worked out and arranged the catalogs of the poster Vernadsky NLU. The result, in particular, were publications devoted to the works of 1965–1985 and 1950–1964 [2, 3]. Instead, there are no works that would, based on specific materials, cover current and outdated design solutions in posters of folk and pop music of Ukraine in the second half of the XX century, for the use of certain decorative elements by contemporary artists.

Statement of the problem.

Accordingly, the purpose of this work can be formulated as determining the stylistic and figurative-visual features of music and song posters of Ukraine of the second half of XX century by visual features and graphic presentation, identifying in their graphic solutions relevant or outdated decorative elements, fonts, compositions.

Results of the research. The art of the poster of the 1960s has a rigid framework. The Soviet government allowed the use of only one "correct" style – socialist realism. Due to this, the authors could not show individual style. Most of the work of this time is an endless repetition of proven schemes and motives. The main elements of the Ukrainian poster of socialist realism are an embroidered shirt, a wheat field and spikelets, the red and blue colors of the flag, and the image of a man as a representative of the working people. In such works there is an emphasized theatricality, smiles, pathos, the effects of sunlight, headwind. The image of the main

character, which looks monumental, as if from the lower angle, resembling a monument, was obligatory (Fig. 1). It should be noted that in this decade the most posters of folk music and song, opera films, individual pop singers were created. They all had a common handwriting and thin, long fonts, colors, which consisted of shades of yellow, orange, red and blue. It should be noted that handwritten fonts on the works of that period were created under the influence of advertising graphics of Europe and the United States in the early twentieth century. Also, each poster depicts a man in allegorical figures and embroidered shirts for identification (thus emphasizing that the main characters are Ukrainians. In works dedicated to folk songs and music, artists were allowed to use a wide and sharp font, similar to Narbut's) (Fig. 2) We consider it appropriate to dwell in detail on compositional forms that are significantly outdated for use in modern graphic design, but it is worth noting that now handwritten and avant-garde fine fonts are perfectly combined and executed with new artistic solutions to give a retro hue. Currently designers use such fonts, updating their forms with the help of computer programs and adapting them to current trends (Fig. 3).

In the 1970s, the exploitation of socialist realism continued in posters and posters dedicated to works of folk music, but with more expressive and bold colors, including black. One of the leading stylistic devices of the 1970s can be considered to be those created with the help of easel graphics. Due to the graphics the experiences of the Ukrainian people in the songs are visually reflected. The main color of easel posters, of course, is black. There are simplified graphically stylized figures of people, a maximum of three basic colors, Ukrainian, accidental, similar to Narbut, fonts (Fig. 4). Our contemporary artists create similar illustrative posters with the help of computer programs, which proves the relevance of easel graphics in the poster to this day. Thus, image-design solutions and possibilities of easel graphics in

modern graphic design are developed and updated (Fig. 5). This allows us to conclude that the described imagery in poster art is transformed and adapted to modern trends in design.

The vast majority of graphic artists who have worked or are working in the field of poster art (according to research by art critics and music historians) claim that even in the 1970s, the "iron curtain" that shielded them from the Western world was not so monolithic. There were still channels of communication through which the Soviet Union learned about Western culture, the achievements of European and American design schools [1]. In particular, graphic designers widely used the means of optical art, the main elements of which were the rhythm of parallel lines, radial repetitions, contours, visual illusions. Ukrainian poster artists successfully combined op-art decisions not only on posters of vocal-instrumental ensembles or individual performers, but also in posters of folk music and song (Fig. 6, 7). For the first time, the main character was not a man, but a musical instrument, treble clef or other object or symbol. Bright, active, pure shades of green, red, blue, brilliant graphic solutions looked flashy and "Western-style", which was condemned by the Soviet authorities. Based on the above, we found that the design of op-art was so bold that it is obvious and still looks relevant (Pic. 8). Here are some additional comments on fonts. Most of them are largely outdated, look heavy and awkward (Fig. 7), or are illegible, as on the poster of graphic artist T. Lyashchuk (Fig. 6).

Along with optical art in the 1970s, there was no less interesting style – pop art. This style of Ukrainian music posters follows well-known examples of American and British works. First of all, it's collages, matching illustrations with text, stylized "flashes", halo outlines, highlights of three-dimensional logos, gradients that gave the font a metallic effect. The color scheme is rich in shades and bold combinations. Most often, such elements

were found in pop posters (Fig. 9), while the posters of folk choirs used the previously described op-art. Variety performers such as Sofia Rotaru, VIA Svityaz, VIA Kobza immediately picked up the trend of using and adapting pop art (Fig. 10). At present, pop art with its plots and specific solutions looks funny, quite outdated and is forever in the past. It becomes clear that only the combination of photo collage and text remains in time. This allows us to conclude that photography is one of the most popular elements of modern music poster design, regardless of the genre of music. And it was pop art that gave impetus to its mass use.

In the 1980s, the international style, better known to Western countries as "Swedish", became popular, characterized by geometric shapes, modular grid, limited color, conciseness, serif fonts, and typography. The rejection of decor, illustration and stylization was a liberation from Ukrainian folk ornaments and pre-war graphic traditions. The royal range on each poster, as mentioned above, was limited and ranged from two to three pure shades (Fig. 11). Posters and posters of pop and folk songs had common decorative elements, and were generally almost identical, regardless of genre. It is worth noting that helvetica in the so-called international style is one of the main elements of graphics, while Soviet poster artists allowed themselves to replace it with serif fonts, as well as accidental. Rejecting from the musical posters of international style obsolete Soviet fonts, which were found in almost all posters, regardless of genre, replacing them with helvetica, we can conclude that the rest of the visual part looks extremely relevant, widely used in graphic design today. Minimalist graphic techniques are more timely than ever, not only in poster art, but also in identity in general. Thus, based on the above, we can assume that this style remains, as if out of time, still existing in its original form, as seen in the graphic poster of musician and graphic designer M. Joyce (Fig. 12).



Fig. 1. Poster "Dance of the Ukrainian people", G. Kislyakova, 1965



Fig. 2. Poster "Works for bandura", 1962



Fig. 3. Poster for the concert of VIA "Proletarian Tango", V. Chorny, 2016



Fig. 4. Poster of easel graphics "Oh, why are you, oak", V. Igumentsev, 1970

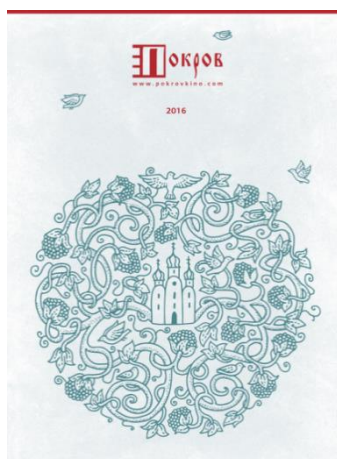


Fig. 5. Information poster of the cultural and educational event "Protection Festival", N. Dzyvulska, 2018



Fig. 6. Poster for the concert "You are my song", T. Lyashchuk, 1977



Fig. 7. Poster of the concert of the vocal quartet "Yavir", 1975



Fig. 8. Information poster of the cultural event "Doppler-Effekt", K. Miller, 2019



Fig. 9. Poster in the technique of photo collage of pop singer S. Rotaru, Y. Aksonov, 1979

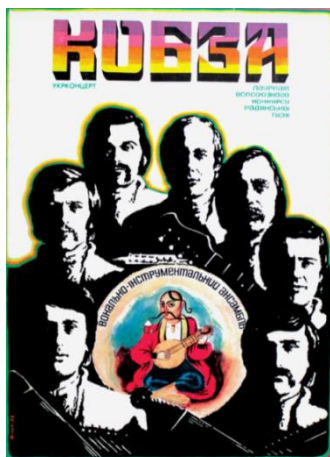


Fig. 10. Poster for the concert of VIA "Kobza", V. Viter, 1979



Fig. 11. Poster of the concert "String Orchestra of the Music Institute. M. Lysenko », I. Sochynska, 1980

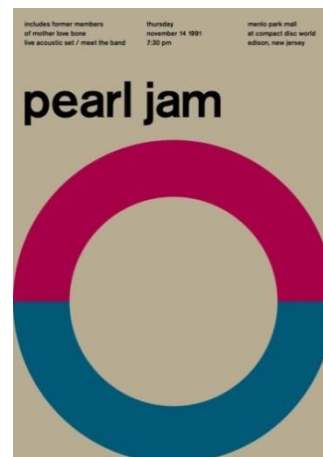


Fig. 12. Poster for the concert of the musical group "Pearl Jam", M. Joyce, 2017



Fig. 13. Poster-photo collage based on the work of pop singer T. Petrynenko, A. Harutyunyan, 1987



Fig. 14. Poster-photo collage based on the works of the folk ensemble "Rainbow", Yu. Aksekov, Yu. Balashov, 1981



Fig. 15. Poster of the creative project "Orion Aesthetic", P. Ramdin, 2019

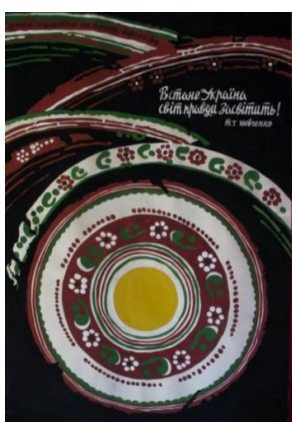


Fig. 16. Graphic poster-illustration "Ukraine will rise", A. Abramova, 1993



Fig. 17. Poster-photo collage of the concert tour of the pop group "Aqua Vita", 1996



Fig. 18. Poster-photo collage of the concert tour of the pop group "Van Gogh", 1997

The most creative genre of music posters of the 80s of the XX century – surrealism – deserves special attention. It is characterized by a combination of conservative and modernist, national and global, familiar and unexpected. 3D effects, crimson-blue shades, unusual perspective, metallic gradients, hints of futurism. All this can be seen on the examples of Ukrainian pop ensembles and individual performers ("Dream", "Kobza", "Stozhary", Taras Petrynenko), as evidenced by posters based on their creative activities (Fig. 13). Note that surreal compositions are found even in combination with embroideries and wreaths in the posters of folk choirs, which looks quite unexpected (Fig. 14).

Instead, we found that surrealist pop posters did not have handwritten fonts, as did folk ensembles. Thus, based on considerations, it should be noted that the handwritten typeface was like an identification and a conservative response to the posters of folk music and song. For comparison, on pop posters there are only chopped helvetic fonts and accidental futuristic fonts with 3D effects, as evidenced by the images (Fig. 13–15). In commercial advertising, posters and identities, surrealism is still used in its original form. From all the above-described stylistic and figurative-design solutions of graphic posters, it becomes clear that dynamic sur is the most fashionable and relevant today, not only in art, but also in music. It should be noted that due to the rapid development of computer technology, surrealism in modern graphic design is becoming even more creative and unpredictable, as we are convinced by the works of Prabhakar Ramdin (Fig. 15).

Beginning in the 1990s, Ukrainian graphic artists began to master computer technology. Raster images, vector graphics and various electronic fonts (torn, pixel and helvetica) are becoming widespread. Postmodern aesthetics prompted designers to widely introduce distorted fonts and a number of collage solutions that resembled pop art from afar, but

in, so to speak, the latest wrapper. Due to the sharp growth of pop music content, the popularity of ensembles and performers of folk art has decreased significantly. The largest number of printed graphics is associated with mass culture (music groups "Skryabin", "Aqua Vita", "Van Gogh") (Fig. 17). Studying their style, we should note that the use of photographs in posters is becoming widespread. The 90s of the XX century are rich in visual effects of computer 3D graphics, bright contrasting colors, wild composition of fonts, bold and somewhat whimsical background solutions with radial gradients (Fig. 18). Instead, Ukrainian folk music and song poster artists used new techniques with caution. They relied on conservative, time-tested artistic images and graphic means with rich decoration of ethnic elements of decor, for example, embroidery or Petrykivka painting, as indicated by the works of graphic artist A. Abramova (Fig. 16). Today, the decorative techniques of the 1990s look a bit amateurish and extravagant. From this it becomes clear that such decisions are not relevant and are significantly outdated. The era of digitalization has developed so much in modern graphic design that the artistic aesthetics of the music posters of the 1990s evoke only a strong sense of the design era in which they were appropriate. This leads to the conclusion that the poster art of the 1990s is a powerful reflection of the experimental times of formation and acceptance of modern globalization, as it was seen then. Such techniques of graphic design can be on time only in the fleeting fashion for extravagance, which, as you know, does not stay in trend for a long time.

Conclusions. The Ukrainian music and song poster of the second half of the 20th century was allowed to be designed only within a strictly defined framework, the only right solution, the so-called right style, which at that time was socialist realism. On the other hand, global, in particular, European and American trends in graphic poster design have influenced domestic poster artists. Most of the

results of this influence can be traced on the posters of pop artists, whose image and design solutions have prompted Ukrainian graphic designers to adapt to the requirements inherent in the foreign target audience. Ukrainian graphic designers approached European image and design solutions with caution in the development of posters of folk music and songs, adhering to the already familiar standards of socialist realism, slowly adopting new stylistic designs. The paper determines that a large number of decorative elements, artistic details and approaches that were characteristic of the

period of socialist realism, fully comply with the basics of collective aesthetics, are relevant and popular today. However, most fonts of the second half of the XX century look old-fashioned and need redesign. Some of them will be useful to provide a retro image in the design of certain graphic posters and billboards. Speaking about promising areas for further study of Ukrainian poster art of the XX century, the following should be singled out: analysis of authentic Soviet fonts, ethnographic traces, the influence of foreign design schools on Ukrainian Soviet posters.

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ГРАФІЧНІ ОСОБЛИВОСТІ РЕКЛАМНИХ ПЛАКАТІВ УКРАЇНСЬКОЇ НАРОДНОЇ ТА ЕСТРАДНОЇ МУЗИКИ ДРУГОЇ ПОЛОВИНИ ХХ СТОЛІТТЯ

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Метою даної роботи є виявлення характерних особливостей візуальної мови плакатів української народної та естрадної музики, пошук актуальних графічних рішень для подальшого використання в сучасному дизайні.

Методологія. Методом дослідження є спостереження та порівняння об'єктів дизайну. Основою дослідження стали плакати музичних подій і колективів народної та естрадної музики України, розроблені в різних стилевих, образно-проектних варіантах. Хронологічні межі дослідження зумовлюються періодом плакатного мистецтва радянської України другої половини ХХ ст. і пострадянським періодом ХХ ст. (1960 – 1999рр.).

Результати. Особливості розвитку візуальної складової рекламних музичних плакатів другої половини ХХ століття було поділено на кілька різних тенденцій в означені часові рамки. Проведено аналіз композиції, колористики, сюжету, декоративних елементів і шрифтів плакатів народної та естрадної музики радянської і пострадянської України з метою виявлення актуальних та застарілих графічних рішень.

Наукова новизна. Здійснено аналіз стилістичних особливостей рекламних плакатів фольклорного і естрадного

ГРАФИЧЕСКИЕ ОСОБЕННОСТИ РЕКЛАМНЫХ ПЛАКАТОВ УКРАИНСКОЙ НАРОДНОЙ И ЭСТРАДНОЙ МУЗЫКИ ВТОРОЙ ПОЛОВИНЫ ХХ ВЕКА

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Целью данной работы является выявление характерных особенностей визуального языка плакатов украинской народной и эстрадной музыки, поиск актуальных графических решений для использования в современном дизайне.

Методология Методом исследования является наблюдение и сравнение объектов дизайна. Основой исследования стали плакаты музыкальных событий и коллективов народной и эстрадной музыки Украины, разработанные в разных стилевых, образно-проектных вариантах. Хронологические рамки исследования предопределяются периодом плакатного искусства советской Украины второй половины ХХ в. и постсоветским периодом ХХ в. (1960 – 1999гг.).

Результаты. Особенности развития визуальной составляющей рекламных музыкальных плакатов второй половины ХХ века были разделены на несколько разных тенденций в указанные временные рамки. Проведен анализ композиции, колористики, сюжета, декоративных элементов и шрифтов плакатов народной и эстрадной музыки советской и постсоветской Украины с целью выявления актуальных и устаревших графических решений.

Научная новизна. Выполнен анализ стилистических особенностей рекламных плакатов фольклорного и эстрадного

напрямі в Україні радянських часів за певними ознаками, елементами візуальних символів та графічними складовими. Виявлено актуальні й застарілі образно-проектні рішення у дизайні плакатів другої половини ХХ століття.

Практична значущість. Запропоноване дослідження та висновки, викладені в статті, можуть бути використані в наукових роботах, пов'язаних з подальшим вивченням елементів дизайну плакатів України; в навчальному процесі щодо вивчення тематики дослідження.

Ключові слова: український естрадний плакат; візуальна мова; образно-проектні рішення; стилістика; гелветика; типографічність; графічний дизайн; радянський плакат.

направлений в Україні советского времени по определенным признакам, элементам визуальных символов и графическим составляющим. Выявлены актуальные и устаревшие образно-проектные решения по дизайну плакатов второй половины ХХ века.

Практическая значимость. Представленные исследования и выводы, изложенные в статье, могут быть использованы в научных работах, связанных с дальнейшим изучением элементов дизайна плакатов Украины; в учебном процессе по изучению тематики исследования.

Ключевые слова: украинский эстрадный плакат; визуальный язык; образно-проектные решения; стилістика; гелветика; типографичность; графический дизайн; советский плакат.

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