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MODERN ASPECTS OF UKRAINIAN POSTER

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Trends in the development of the Ukrainian poster are analyzed. Characteristic features of the thematic direction of modern poster art in Ukraine are revealed. The efficiency of broadcasting sociopolitical content through poster graphics is emphasized. Modern approaches in the development of posters that form a positive communicative relationship with the consumer of information are highlighted.

Key words: *design, poster, culture, graphic, sociopolitical.*

INTRODUCTION

Poster art, which has a solid historical basis, is still an important platform for the realization of creative ideas of artists. In recent years, poster graphics are rising sociopolitical issues. Artists use various means of graphic representation. Attention is drawn to the importance of using both verbal and non-verbal visual information in political posters. In some cases, posters are a full-fledged source of information coverage and research on sociopolitical processes.

PURPOSE

To analyze the development of Ukrainian posters and identify current trends in poster graphics.

RESULTS AND DISCUSSION

The modern poster incorporates the best of the easel and book graphics, photography, and typography, and is an integral part of visual culture, a powerful means of communicating information and influencing people's minds. We see it on the streets of cities and villages, in schools and businesses, at the entrance to a cinema or concert hall, in shop windows, and on billboards along the streets and roads. It can be quite large (several meters) and very small – in the form of a label or postage stamp, which is often rightly called a micro-poster. The specificity of the artistic language of the poster is determined by the fact that it must be perceived from a great distance, to attract attention against other visual media, so it is usually performed on large sheets with a clear, visually legible font. The poster should be attributed to the combined texts - a complex textual formation in which verbal and nonverbal elements form a single visual, structural, semantic, and functional integrity, aimed at a comprehensive impact on the recipient.

The heyday of this type of graphic art in Ukraine dates back to the first third of the twentieth century. Today, poster graphics are gaining prominence, demonstrating innovative approaches both visually and in terms of content. Indeed, the graphically generalized forms that are characteristic of the design of the poster, as well as



possible to convey its conceptual component. Note that the artistic means and principles of construction of the composition of the poster have remained unchanged for a hundred years.

In recent years, the rise of the sociopolitical context has been observed in contemporary Ukrainian poster art. It should be noted that during the Orange Revolution (2004) there was no rise in the field of poster art, despite the political activity of society. Instead, during the Revolution of Dignity (2013-2014), there was a real explosion of poster art in independent Ukraine, and Kyiv then became the poster capital of the world. Unlike the events of 2004, the Revolution of Dignity was a manifestation of the absolute self-organization of Ukrainians. For example, the slogan on one of the most famous posters "I am a drop in the ocean that will change Ukraine" from the Strike Poster community defined the very nature of the protests: I am just a drop, but millions of people like me form an ocean. Everyone began to feel their significance and responsibility for the further course of events, and the spirit of patriotism rose. Over time, one poster ("I am a drop in the ocean") grew into a separate project, which became a Facebook community of artists. Later, another "Strike Poster" appeared, where anyone could find, download and print a poster for a rally or demonstration.

In the days of the Soviet Union, the creation of posters, especially sociopolitical, was completely monopolized by the state, its semantic and figurative content was regulated by state censorship. Today's artists can openly express their opinions in their works and have no restrictions controlled by government agencies. It is necessary to classify sociopolitical posters according to the following features: a) visual-graphic poster (the dominant element of the composition is the visual graphic form); b) combined poster (composition is based on the interaction of visual graphic form and fonts); c) font poster (poster composition is organized employing typography) (Fig. 1).



Fig. 1. Typology of Ukrainian sociopolitical posters: a) graphic and graphic poster (Anton Logov); b) combined poster (Yuri Nerosliik); c) font poster (Mykola Honcharov)

The figure of Mykola Honcharov should be singled out in the center of Ukrainian artists engaged in poster graphics. His work is characterized by conciseness in the construction of graphic images that give maximum expression to the idea of the work of art. Also, the famous Ukrainian poster artist uses decorative, graphic fonts and a limited palette of colors in his posters. All this contributes to the effective transmission of informative messages and strengthens communication with



the viewer. Sociopolitical issues concern Nikita Titov, the artist uses graphic design techniques similar to the methods of the previous poster artist (Fig. 2). At the center of the poster are Ukrainian symbols and a clear patriotic position on political events in Ukraine in recent years. The posters help to raise the national spirit of Ukrainians and condemn the actions of the occupying country.

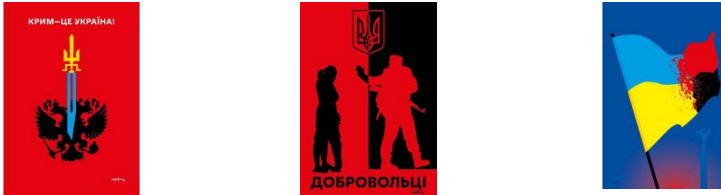


Fig. 2. Examples of sociopolitical posters in the works of Nikita Titov

CONCLUSIONS

Thus, in modern Ukraine, the sociopolitical poster has won a special place in the information space, due to the rise of political activity in society. Analysis of the works of famous poster artists revealed that the choice of theme is determined by current social events. To create a clear sociopolitical poster, it is necessary to take into account all the factors to form an image that will be as expressive as possible. Well-developed project methodology, combining ideological and figurative components and professional techniques, helps to create a relevant modern poster, which provides an opportunity to convey important information to society and form patriotic guidelines.

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ДУБРІВНА А., ЗАВГОРОДНЯ А., АЛОРДЕЙ С.-Д. Мл., БАСАНЕЦЬ О. СУЧАСНІ АСПЕКТИ ПЛАКАТНОЇ ГРАФІКИ В УКРАЇНІ

Проаналізовано тенденції розвитку українського плакату. Виявлені характерні особливості тематичного спрямування сучасного плакатного мистецтва України. Підкреслено ефективність трансляції соціально-політичного змісту засобами плакатної графіки. Висвітлено сучасні підходи в розробці плакату, що формують позитивний комунікативний зв'язок із споживачем інформації.

Ключові слова: дизайн, плакат, культура, графіка, суспільно-політичний.