

GRAPHIC FEATURES AND COMMUNICATION ASPECTS OF ART AND CULTURAL EVENTS PRESENTATION POSTERS

Nataliia Chuprina¹

Tetiana Krotova²

Tetiana Struminska³

DOI: <https://doi.org/10.30525/978-9934-26-274-6-6>

The purpose of this work is to identify the characteristic features of the visual language of presentation posters used for art and cultural events, find relevant graphic solutions for further use in modern design. The paper analyses the stylistic peculiarities of music and song posters according to certain features, elements of visual symbols and graphic components. We have revealed the current and outdated visual and project solutions in posters design of the second half of the 20th century. An analysis of the composition, colour scheme, plot, decorative elements and fonts of presentation posters used for art and cultural events was performed to identify the current and outdated graphic solutions.

Keywords: Visual and design solutions, style, poster art, graphic design, poster.

Introduction.

Poster art has a rich history and has undergone a long formation in public life from advertising products to a full-fledged art branch and has broad prospects for development, embodying modern trends in the development of cultural and art environment and introducing innovative means and printing technologies of designers in the industry of graphic design and advertising.

¹ Doctor of Arts, Professor,
Professor of the Department of Art and Fashion Design,
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0001-7017-6456

² Doctor of Arts, Professor,
Professor of the Department of Art and Fashion Design,
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0001-6367-0317

³ PhD, Associate Professor,
Associate Professor of the Department of Ergonomics and Design
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0003-0449-4768

In modern art, the poster has become an integral part of the present, covering many aspects of life, using the language of images, metaphors and symbols. As we know, poster art is the oldest informational means used to attract attention and performs the function of a psychological, informative and commercial tool, depending on the goals. First of all, posters are an advertising or reference information and communication unit that informs and encourages people to visit a cultural event. It follows that the poster is an element used to promote culture to the masses and a convenient advertising medium for both long-term image campaigns and short presentation actions [1].

The graphic works that the study of advertising graphics of the second half of the 20th century is based on should be called posters, instead modern models of the 21st century have all the signs of showbills. Art events have great social and cultural significance in the life of modern society. They satisfy consumers' needs for cultural recreation and are an important part of modern people's leisure time.

Posters are an integral element used to advertise and present such events, professionally conveying information and persuasive messages about the event. Usually, the poster has an image accompanied by text, or takes the form of an all-font version. In the presentation of cultural and art events, its main function is to encourage action, direct participation and dissemination of visual and project means of events. Images on posters can be hand-made or photo collages.

During its short history, the poster constantly developed and changed to take its "true form". As we know, the sources of poster art emerged in the second half of the 19th century in Western Europe. At first, the posters were typefaces and played the role of propaganda announcements. Later on, as a result of various ornaments and figurative images being added to them to attract attention, the concept of a font poster with images and illustrations emerged. Consequently, the poster took its current form and has not changed much until now. It was usually the only opportunity to get information about upcoming social and cultural or art events. Over time, this function was taken up by mainly modern mass media, such as television, radio, and the Internet. However, all this did not displace poster art from the cultural space of society, but only increased its significance. The poster can now be not only physical, but also fully digitised and is used only in Internet resources.

Today, people are getting interested in posters again. Such interest is associated with an increase in low quality advertising banners in the social space, aimed only at making people buy as many things as possible and not even think about whether they need them. It means that today's advertising banner mainly promotes uncontrolled consumption. Interest in Soviet posters is to some extent caused by "bringing beauty into everyday life", which is a trend again. Posters of the past become bibliographic rarities, antique graphics and collectibles. They are searched for, collected, included in databases, thereby showing concern for the preservation of cultural values.

The works of V. Kosiv [2] can be considered the most thorough and comprehensive source of information about the peculiarities of graphic posters used in times of Soviet Ukraine. In numerous studies, the art critic analyses the use of surrealism in Soviet poster art, and substantiates the "connotation" of the Ukrainian culture "modernity" with the traditions of folk motifs.

The themes of the 21st century posters were studied by I. Svyryda (the author's research highlighted the achievements of poster art masters in various poster genres – political, advertising, film and theatre related posters) [3], H. Demosfenova (the author analysed the works of mainly Russian Soviet poster artists, paid special attention to the achievements of the Kukryniksy's creative team) [4]. However, the greatest attention in their works is devoted to socialist realism and political propaganda.

Among the Ukrainian researchers, it is worth mentioning the works by L. Vladych [6] (in his studies he presented invaluable critical and biographical reviews of the life and work of Ukrainian graphic artists, in particular those involved in the area of poster art) and B. Butnyk-Siverskyi [7] (his works related to the features of modern graphics involving traditional decorative art deserve special attention). Among the works of recent years, those by T. Halkevych and O. Donets, who worked over and adjusted the posters catalogues of the Vernadskyi National Library of Ukraine, are especially noteworthy. It resulted in the publications devoted to the works of 1965–1985 and 1950–1964 [8; 9].

However, there are no works that, based on specific materials, would highlight current or outdated design solutions in posters dedicated to the presentation of art and cultural events of Ukraine in the second half of the 20th century. There are also no studies analysing the artistic features of modern Ukrainian posters used for art and cultural events, highlighting their development, issues and status during the period of Ukraine's independence.

Setting objectives.

The purpose of this work is to determine the stylistic, graphic and visual features of the presentation posters used for art and cultural events of the second half of the 20th century in terms of visual features and graphic presentation, identifying current or outdated decorative elements, fonts, compositions in their graphic solutions.

Research results and their discussion.

Despite the fact that the showbill emerged in Europe and its homeland is considered to be France, the poster form developed in other regions as well, in countries with ancient traditions of graphic culture (China, Japan, etc.). The modern European poster in its traditional form retains its function of communication, coexists with advertising and graphics in a virtual environment, is influenced by the mass media, and serves as an expression of the spirit of the times and age [10].

The first visual standard for posters was formulated in France in the 19th century with the emergence of “New Art” (Art Nouveau), and was brought to a modern understanding of the poster art essence by the Bauhaus school representatives, who laid a solid foundation for the development of posters. New trends in late 19th century and early 20th century art had their influence on the establishment of the poster form. The poster became more harmonious, easier to understand, and full of information.

Now visual perception is important in design, which makes it possible to convey visualised information. Nowadays, the poster is a source of social and cultural communication. The leading forms of showbills that should be considered in the understanding of visual communication are: Interaction through various advertising media in space or physical environment and electronic interaction in the virtual environment through the Internet. In search of the effectiveness of the posters influence on human consciousness, designers study and use the subtle psychology of information perception, which allows fixing the attention of observers and set them thinking. There are two fundamentally different types of information in posters – graphic and visual (image), textual. They can be attributed to one of the most basic forms of mass information transmission.

When creating a poster, designers create a message and work on conveying information for its perception. Posters should not only be bright, have a

perfect spatial composition, but also express some spirituality, prompt certain reflections. The viewer does not stop seeing posters or showbills, which use outdated, familiar methods of attracting attention. Poster art is designed to influence people's emotions, but it is quickly forgotten. Posters and showbills that intellectually visualise the content have a greater influence [11].

Posters are usually a graphic advertising medium printed on thick paper. Unlike multi-faceted posters, showbills usually announce current or future events – theatre performances, music concerts, other cultural events. A modern art showbill can contain various illustrations, font combinations and other creative elements. Showbills are pasted on the streets of cities and towns and have numerous advantages. Firstly, they have a convenient format, and secondly, they effectively and functionally inform about the event. Showbills can also be placed in completely different parts of cities, regardless of the location.

According to their characteristics, a showbill is a poster, which is a type of a printed ad or a bright visual publication that has a large format. In the broadest sense, it is a bright image with a short text made for campaigning, presentation, advertising or educational purposes. So, the purpose of showbills is to advertise or present various social and cultural, art and other public events of different scales. Therefore, the most important task of showbills is to attract attention, it is a way to arouse curiosity, intrigue and encourage people to get aesthetic pleasure. Each showbill is individual and unique in its own way, reflecting reality through the prism of our reality perception. Showbills that go beyond our world-view and reality, immerse us into the world of fantasies and dreams.

Given that showbills are placed in a street environment, they should attract the target audience within seconds. It is common knowledge that passers-by do not have time to focus on ads for a long time, especially those who drive. That's why three seconds are enough for the showbill to catch attention of potential visitors to art or cultural events. Such events are attended by completely different people, who can be divided into segments according to various criteria, starting from age and ending with their area of activity. They have one thing in common: They all want to have a good time and enjoy art or cultural activities. Consequently, showbills should be striking, attract, draw attention to convey information about upcoming social and cultural or art and exhibition events. It is worth noting that showbills

are not only about advertising or presentation, but also individuality and improvisation. Each work is usually not similar to the previous one and has its own specific features. Showbills should not be too heavy, otherwise viewers won't be interested in them. That's why high-quality showbills have free space in their composition and only important information about the upcoming event [14].

The specific features of expressive means typical of showbills are also determined by their communicative function. Designers create the so-called communication between the event and the viewer. Even at the stage of creative concept, it is necessary to take into account the point of "fixing the gaze" in visual perception of important elements of the message, to choose the optimal place to achieve the maximum effect. The definition of the area of increased attention depends on the proportions of the bill, its format, which the designer must take into consideration when creating the poster composition. The viewer's gaze is usually caught by a dynamic and asymmetrical composition. Showbills work in streets, public spaces, places of rest, etc. The designer's knowledge and practical use of psychological methods of attracting attention largely determine the success of his or her creative work. There is a number of psychological means of attracting attention, which are widely used by artists. Unfailing response is provided by large bright coloured areas and a strongly colourful contrast (chromatic and achromatic) with an abrupt transition. The method of meaningful contrast is often used – a combination of items endowed with any opposite qualities. Contrasting parts of images not only attract, but also hold the attention of viewers, comparing individual details.

The artistic design of showbills has always performed the functions of attracting the audience to one or another art event: The brighter and more interesting the showbill is, the more visitors will attend the event. Before creating a showbill for an art event, the designer needs to study various aspects: From compositional and colour related regularities to psychological features of human perception. Correctly built visual images help to adequately perceive a text message, and a competent design decision based on means of expressiveness and psychological techniques is the key to the success of an art showbill, and therefore the entire event [15].

Showbills are traditionally understood as an announcement, presentation, information about an event. For a modern person, a showbill evokes associations

precisely with an art or social and cultural event, with a change of characters and scenery. And it is important to make sure its visual image is unambiguous, leading to that cultural space with its unique traditions and atmosphere.

By their techniques, showbills are divided into: Printed ones that are spread in great numbers directly through the technologies of offset or lithographic machines; stencil or silkscreen ones that are hand-made with cardboard stencils or a matrix grid made of silk or nylon materials; quickly made showbills available in only one copy or in a limited number. The content means of showbills include the main methods of subordinating the content and form of visual texts, which participate in the development of their compositional elements concept. First of all, the most important thing in graphic art in general, and in poster art in particular, is a compositional decision.

It follows that the composition in showbills decides everything: The choice of artistic and graphic language, perspective, the montage principle, the possibility to use a symbolic image, rhythm, the interaction of colour spots, the choice of a single expedient font. Composition is both a tool of construction and an expression of harmonious integrity of a graphic art piece. Colour has the most active emotional and psychological influence on people.

It is a known fact that prolonged exposure to, for example, red or orange colour leads to a disorder of the human nervous system, which can cause a serious illness, while shades of green and medium blue colour reduce excitement and fatigue. Despite its importance in the area of influence psychology, colour in showbill design is always secondary. Robert Bringhurst stated the following in his famous book titled “The Elements of Typographic Style”: “Letters are microscopic works of art as well as useful symbols. They mean what they are as well as what they say.” When designing a poster, artists may use photographs, graphic and pictorial images, typographical elements, but they almost always use fonts to emphasize or strengthen the visual effect. Almost every showbill always contains text, which aims to specify the content of the visual system or craft an image with the help of any type font.

Showbills with the font dominant can also be divided into posters, where the font is the main element of the compositional solution, but retains its communicative properties, and posters, where the font is the main element of the composition, creating formal images.

We can point out the following functions of font components: Integrating the viewer into the poster space (helps draw attention to the poster or any other printed products); revealing the main meaning of the visual effect; combining all the elements of composition into a single whole. It is important to note that these features apply not only to fonts used in posters of any genre, but also to fonts used in other graphic design products, such as a corporate identity, book, magazine, booklet or brochure. The font is the final or main element that finalizes the design product and attracts the attention of consumers.

Today, there are many type fonts of different styles and configurations. Each of the font forms has its own history of origin and development. The font contains “the mighty power of visual language” that is understandable to all consumers of information, and which influences people and their subconscious mind. When creating another art image, every designer must consider all the subtleties of working with fonts. It is necessary to remember that the font is “a graphic means of language” and “one of the art forms”.

National models in posters of Ukrainian pop and folk music and songs.

Graphic art of Ukraine in the second half of the 20th century is not characterised by stylistic unity, which allows talking about a certain national model. Due to ideological restrictions and the underdevelopment of the advertising industry, it is extremely difficult to talk about graphic design, namely the poster art of Ukraine during the Soviet era, as an object of research. However, in the 90s of the 21st century, due to the collapse of the USSR and the expansion of technological capabilities, Ukraine witnessed the development of independent graphic design. These years are characterised by the immediate formation of the national visual identity, which coexisted with a “national revival”. We should also note that it is after the mentioned period that the globalisation and unification of forms, as well as the use of traditional art techniques “in a new way” took place.

The scientist V. Danylenko noted that the 50s of the 20th century were the decisive years for the formation of the national model of the Ukrainian poster. In connection with the appeal to folk traditions, fixed views on aesthetics and the essence of art in general began to change in the mentioned period. As we know, Ukrainian poster art is an integral part of the graphic design global order, however its visual and semiotic features, the way symbols and images are used, allow us to draw conclusions about the unique code of the Ukrainian national colour scheme. V. Danylenko

is convinced that “our poster can be distinguished by a specific national colour scheme, heightened emotionality, specific semantic and content aspects.” Based on his reasoning, he characterises the modern Ukrainian poster, mentioning two main components, which are connected precisely with the crucial 50s of the 20th century: 1. Traditional motifs or use of the national symbols of Ukraine; 2. The poster’s ability to innovate and develop against the background of the world globalisation [16].

The researcher K. Kondratieva analyses the semiotic features of poster design as a way of contacting the viewer, using cultural codes and systems in time and space. K. Kondratieva gives great importance to the harmony of emotional component and uniqueness of graphic objects in the national and cultural approach of poster art of Ukraine. Based on this, emotionality affects the human mind, as it is characteristic of any cultural and ethnic code. It follows that the cultural code consists of ideas formed historically, contains clear realities of the social life of people, thus producing a rich psychological, emotional and value-based impression on the human consciousness [17].

The study of the modern Ukrainian posters reveals the fact that Ukrainian national and ethnic symbols are widely used in the graphic design of posters for cultural purposes, whereas in posters and showbills used for art-related purposes everything comes down to unified forms of international style. Consequently, the use of folk elements in graphic design visualises a stereotypical image and behaviour of Ukrainians, which significantly narrows the target audience of cultural events and makes them look “bogus” and inferior in combination with low-quality design.

National models in showbills and posters are implemented primarily through such national elements as symbols, emblems and colours. First of all, nowadays the Ukrainian graphic design widely uses images of the flag, trident, embroidery, cultural structures such as monuments, landmarks and buildings that characterise a particular city or region and are recognisable to Ukrainians. And that is why they perceive it as an element of patriotism. In one of his works, the researcher A. Korol uses the concept of “ethnic poster” as an integral part of the country’s image. Based on this, he points out that the features of the modern so-called “ethnic poster” of Ukraine are national clothes, traditions and customs, folklore and artifacts of authentic culture [18].

Since the 90s of the 20th century, namely with the beginning of the development of computer programs, there has been a decrease in the number

of classical handwritten fonts and an increase in the use of electronic developments by designers. They used “chopped”, “pixelated”, “wavy” and other surreal font elements.

In the 21st century, the idea of composition also changed: Requirements for balance, integrity and unity of elements were levelled. The space in posters begins to gain more importance, becoming as if transparent. Due to the oversaturation of the market with visual information, the poster genre begins to lose its own positions [5].

Since the 2000s, there has been a decline in graphic design experiments. Artists mastered software, and computers became available for citizens. As a result, in 2002, the artistic elements in posters became more restrained, the colour scheme became monolithic, while the font groups got calmer. On the other hand, the 3D effect is still relevant: The decorative elements of the embroidered ornament and the font have highlights and shadows.

To conclude, the 2000s posters design is distinguished by the simplicity of its form and a minimum of creative solutions, as well as the beginning of the brand image era. Talking about the relevance of the elements used in the analysed posters, it is worth focusing on the model that advertises the concert tour of the pop artist S. Giga. The combination of parts of the composition with varying degrees of overlapping, competent work with colours and the use of a high-quality typeface have a positive effect on the perception of this poster by modern people. Of course, in some ways, it is also morally outdated, like the other posters mentioned before. However, the designer’s quality work is always seen, it is not affected by time or any other circumstances. As for the rest, the 2000s design looks out of date and cheap. It is, first of all, due to the lack of experience in the development of posters and the “worn-out” style, similar to low-cost advertising. A bit later, in 2004, S. Giga, musician, ordered high-quality poster products from designers, performing on a concert tour, (Figure 40). Analysing it, we can conclude that it is not top-heavy with decorative components, the colour scheme is elegant, and the fonts are concise. The main emphasis is placed on the artist, the secondary emphasis is on the stage. Here and there you can see the images of women with a light overlay, geometric lines, the shine of spotlights. It is noteworthy that this period is marked by mass computerisation, “software” updating and active creation of design studios. This active development has led to a recognisable style in showbills that still exists nowadays.

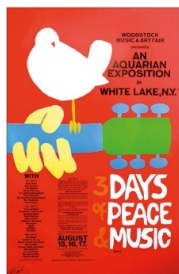


Figure 1 – Poster for the 3 Days of Peace & Music – Woodstock music festival, by Arnold Skolnik, 1969



Figure 2 – Poster for La Bohème – Opernhaus Zürich by Josef Müller-Brockmann, 1967



Figure 3 – Poster for Schmid, Hiltl – Rossini, de Falla, Brahms, by Josef Müller-Brockmann, 1967



Figure 4 – Showbill for Bob Dylan by Milton Glaser, 1967



Figure 5 – Thanksgiving music festival poster by Milton Glaser, 1965

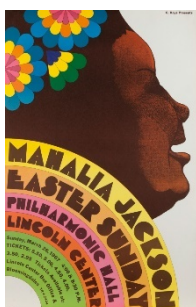


Figure 6 – Poster for Mahalia Jackson's concert by Milton Glaser, 1969

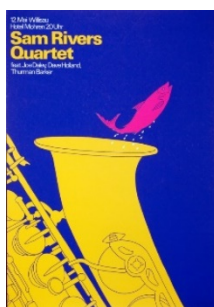


Figure 7 – Poster for Sam Rivers' concert by Bruno Monguzzi, 1979

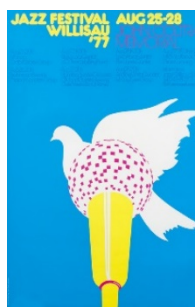


Figure 8 – Jazz festival poster by Niklaus Troxler, 1977

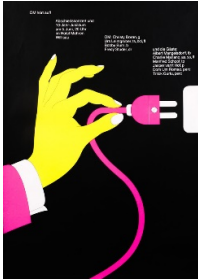


Figure 9 –
Poster for
Om Hort Auf –
Willisau by
Niklaus Troxler,
1982



Figure 10 –
Jazz festival
poster by Ralph
Schraivogel,
1986



Figure 11 –
Music festival
poster by
Catherine Zask,
1987

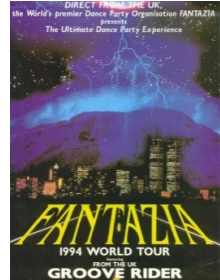


Figure 12 –
Fantazia musical
festival concert,
author unknown,
1994



Figure 13 –
Poster for the
musician Bobeobi,
by CYAN studio,
1996



Figure 14 –
Britney Spears'
concert poster,
author unknown,
2000

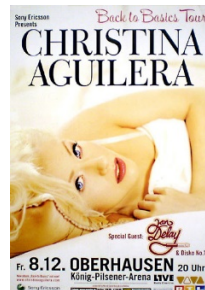


Figure 15 –
Christina
Aguilera's concert
poster, author
unknown, 2007



Figure 16 –
Poster for the
Serenaden 2000
festival by Tissi,
2014

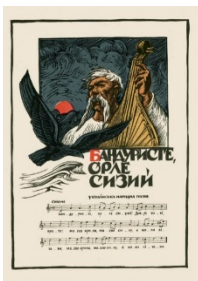


Figure 17 –
The Banduryste,
Orle Syzyi song
poster, by Kutkin,
1963



Figure 18 –
Poster for the
Oi Na Ukraini
Zasvityly Zori
song, by
M. Levytskyi, 1963



Figure 19 –
Dance of the
Ukrainian
People poster,
by Kysliakova,
1965



Figure 20 –
Poster for the
P. Virsky Dance
Ensemble of the
Ukrainian SSR
author unknown,
1969



Figure 21 –
Ukrainian
Banduryst Band,
author unknown,
1970



Figure 22 –
Poster for Kobza
Vocal and
Instrumental
Ensemble,
by V. Viter,
1978



Figure 23 –
Showbill for
Proletarskoe
Tango Vocal and
Instrumental
Ensemble Concert,
by V. Chornyi,
2016

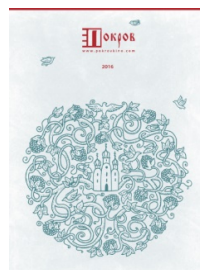


Figure 24 –
Showbill for the
Festival Pokrov
music event,
by N. Dzyvulska,
2018



Figure 25 – Showbill for the Ty Moia Pisnia concert, by T. Liashchuk, 1977

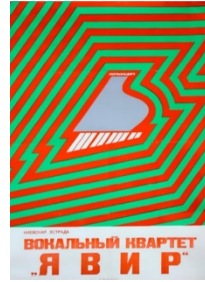


Figure 26 – Concert poster for Yavir Vocal Quartet, author unknown, 1975



Figure 27 – Information poster of the Doppler-Effekt cultural event, by K. Miller, 2019



Figure 28 – Poster for the pop singer S. Rotaru, by Y. Aksionov, 1979

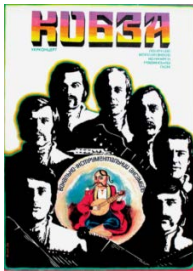


Figure 29 – Showbill for Kobza Vocal and Instrumental Ensemble concert V. Viter, 1979



Figure 30 – Poster for the concert of the String Orchestra of the M. Lysenko Music Institute by I. Sochyńska, 1980

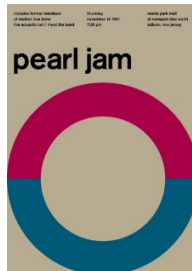


Figure 31 – Poster for the concert of the Pearl Jam Music Band, by M. Joyce, 2017



Figure 32 – Poster for the pop artist T. Petrynenko, by A. Arutiunian, 1987



Figure 33 –
Poster for Veselka
Folk Music
Ensemble,
by Y. Aksenov,
Y. Balashov,
1981



Figure 34 –
Poster for the
Orion Aesthetic
music project,
by P. Ramdin,
2019



Figure 35 –
Showbill and
photo collage for
the concert tour
of Akva Vita Pop
Music Band, by
A. Greizh's A-Plus
studio, Y. Labunets,
1997



Figure 36 –
Vstane Ukraine
graphic poster
and illustration,
by A. Abramova,
1993



Figure 37 –
Showbill for
Yurko Yurchenko's
concert,
author unknown,
1998

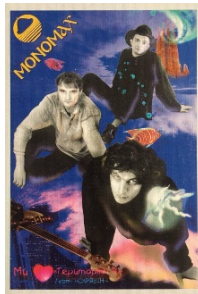


Figure 38 –
Poster for
Skryabin Music
Band,
by A. Greizh's
A-Plus Studio,
O. Tkachova,
1998



Figure 39 –
Poster for the
singer Olia
Yunakova,
Terytoriia A,
by A. Greizh's
A-Plus Studio,
O. Tkachova, 1997

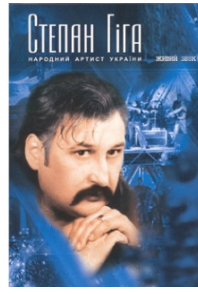


Figure 40 –
Poster for Stepan
Giga's concert,
author unknown,
2004



Figure 41 – Poster for the singer Iryna Bilyk, author unknown, 2008



Figure 42 – Poster for the singer Iryna Bilyk, author unknown, 2009

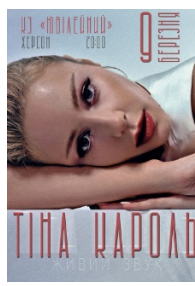


Figure 43 – Tina Karol's concert showbill, author unknown, 2019

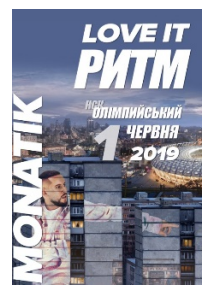


Figure 44 – Poster for Monatik's concert, author unknown, 2019

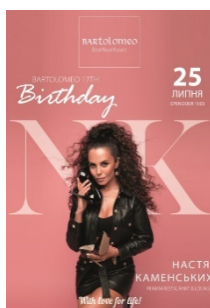


Figure 45 – Showbill for the concert of the artist NK, author unknown, 2020



Figure 46 – Showbill for the concert of the singer Luna, author unknown, 2021



Figure 47 – Fozzy concert poster, author unknown, 2021



Figure 48 –
Poster for Virsky Dance Ensemble concert, author unknown, 2019



Figure 49 –
Poster for the concert and performance of Divina Folk Band, author unknown, 2018



Figure 50 –
Poster for the Rozkoliada Na Poshti festival, by Na Poshti cluster



Figure 51 –
Project aimed at designing a number of posters “Listen to Ukrainian Music!” with Vinyl-art satellite exhibition, competitive works of students, 2020

However, it does not mean that the quality of posters decreased over the next years. Their quality depended on the skills of designers. The dilettante attitude to posters production was only gaining momentum in this period. First of all, due to the fact that customers (mainly in the show business industry) preferred their image as a brand, not the artistic value, It means that from the beginning of the 21st century, the main element of most concert or theatre showbills has been the image of a particular celebrity. It resulted in the emergence of the whole industry of low-quality posters. A good example is the 2008 tour poster of the pop singer I. Bilyk: Excessive details that make no visual sense seem like a building pasted over with advertising signs; illegible font and exaggerated retouching on the photo displaying the main character (Picture 41). Adding a great number of various logos, stickers and inscriptions to posters distracts the viewer from the presentational, primary function of the advertising showbill – quick and clear delivery of information. The product like this is not interesting to look at, it is heavy and obviously does not fulfil its function.

A distinctive feature of music posters of the 2000s is the active use of logos of concert sponsors. A similar trend is observed in examples of the USA and Europe foreign experience. This is due to the active world globalisation in all areas. In 2009, designers developed a higher quality poster for I. Bilyk (Figure 42). Positive aspects of this poster are: Readable fonts, accurate presentation of information, image as a brand. That is, in terms of advertising, it was designed correctly and functionally. However, the negative aspects prevent it from being truly successful: The colour scheme and the style itself have no artistic value. Such techniques were used on all advertising products of that time – from flyers to banners.

Freeing the poster from its artistic value, the designer turns it into an ordinary advertising product, the market of which is oversaturated with similar elements (Figure 43, Figure 44). Among other interesting examples, it is appropriate to review the poster products made for the pop singer Luna, the singer Monatik and the TNMK music band. In the first case, the play of colours and graphic elements gives a sense of the club intimacy, magnetism and mystery (Figure 45). Well-chosen fonts do not cause any dissonance, quite the opposite, they make the entire structure look harmonious. In the case of Monatik's poster, the classic "image as a brand method" is almost absent, which shifts the main attention to another object (Figure 46).

In this case, it is a font composition and an emphasis on the venue of the concert (Olimpiyskyi NSC). The performer remains on the poster, but in an unusual role for the genre – as a mural on a residential building. In the third case of the TNMK band Meta More Fozzey poster, the image as a brand method is completely absent (Figure 47). Instead, you can see an illustration of the city made by an artist, and a photo of the main character – a picture of a boy processed with a graphic editor, which creates the effect of a painting. The date and venue of the event are minimalistically marked on the poster, without any unnecessary elements that can make the piece look heavy. For the time being, we can say that this poster has the greatest artistic value among those listed above.

Studying the posters of cultural and art events, it is worth paying particular attention to the genre of folk music and songs. For instance, the main character of most of the presentation concert posters of Veryovka Choir or Virsky Dance Ensemble (Figure is the ensemble itself or its choreographic performances. The Veryovka Choir has its signature colour – red, which can be seen in all possible variants. Folk music posters mostly look like an ordinary advertising flyer with excessive graphic elements (mainly ethnic ones), use of ordinary photos and lack of creativity.

Sometimes there are isolated cases of artistic posters used for some chamber music performances. These include activities taking place in I. Honchar Museum (Figure 49). The museum positions itself as a “national folk culture centre”, which hosts folk music concerts. The institution uses the services of designers, who mainly create posters with artistic illustrations, adding “handwritten” fonts. Nowadays, this element is popular among modern European authors.

The authors (a student of D.O. Malyshev Kyiv National University of Technologies and a supervising prof. N.V. Chuprina) developed a number of posters with elements of socialist realism combined with modern solutions in design (Figure 52 – Figure 54). The font groups used in posters were developed by the author manually based on the researched accidental handwritten fonts typical of the USSR. The colour scheme, monumentality, composition and use of folk art elements are taken from the Soviet model. Consequently, the author applies the postmodernism principle in the work: Citing and mentioning already known genres of art. The identity style of the National Philharmonic of Ukraine developed by the author combines laconic shades, a trendy logo, modern fonts and design presentation. The identity of the chosen concert venue is best combined with posters of musical events, especially folk music. The analysed



Figure 52 –
Author's poster
for the Oi Harna
Ya Harna folk song



Figure 53 –
Author's poster
for the Chy Ne Toi
To Omelko folk song



Figure 54 –
Author's poster for the
Yak Ya Yshov Vid Svoei
Myloi folk song

experience of organising events in the chosen philharmonic showed that it is best combined with the author's project. The main goal of the work was to create a number of posters that will, first of all, create artistic value. The use of headlines including excerpts from folk songs, rather than direct advertising of the National Philharmonic of Ukraine (its ad is presented as an image of the logo in the lower right corner), makes the posters unique in terms of artistic approach.

Conclusions.

Today, in graphic design, the methods of communication developed during the evolution of most processes are getting significantly complicated due to the emergence of new printing technologies and the increasing technologisation of artistic techniques. Along with the complication of the visual language and the introduction of computer technologies, methods of processing fonts and visual information, there are wide opportunities for innovative search that can provide a high communicative effect. Graphic design was and remains the most effective form of social communication. Posters as a mass form of fine art are primarily aimed at interaction with viewers.

Despite increasing computerisation, poster of the 21st century fill a serious niche in the structure of presentation material and (fortunately) are still considered

one of the most effective forms of advertising. Current features of posters used for art and cultural events of Ukraine are characterised by a creative surge, skills of designers and close globalisation with the whole world. If we compare the stated time frames with world posters of the 21st century, we can conclude that image and presentational, as well as commercial and advertising showbills are constantly simplified, deprived of art components and become high-quality mass market advertising products. The endless exploitation of the image as a brand method gives rise to many identical posters, each distinguished only by the face of a celebrity they represent or promote.

The spread of presentational creative author content contrasts with “mass market” advertising posters. This development is due to the emergence of computer technologies, which are essential for every young or experienced designer, and the opportunity to show one’s creation in open Internet resources. The poster, as a piece of art, did not disappear anywhere, mostly going “underground”; It is popular with young creative artists who aim to stand out not only among their colleagues, but also already well-known celebrities. Accordingly, they give special preference to a stylish, illustrative, artistic poster solution to present their own creativity. Examples of such poster art can be seen on street fences, walls of buildings, in Internet social networks in the appropriate format.

References:

1. Andrejkanich A. I. (2013) Plakat: joho vydy ta zhanry [Poster: its types and genres]. *Ukrains’ka kul’tura: mynule, suchasne, shliakhy rozvytku. Ukrainian culture: past, present, ways of development*, vol. 19(1), p. 123. Available at: http://nbuv.gov.ua/UJRN/Uk_msshr_2013_19%281%29_28 (in Ukrainian)
2. Kosiv V. (2019) *Ukrains’ka identychnist’ u hrafichnomu dyzajni 1945-1989 rokiv: monohrafiia* [Ukrainian identity in graphic design 1945-1989: monograph]. Lviv: Rodovid, 480 p. (in Ukrainian)
3. Svirida I. I. (1979) *Sovetskiy plakat* [Soviet poster]. Moscow: Znanie, 48 p. (in Russian)
4. Demosfenova G., Nurok A., Shantyko N. (1962) *Sovetskiy politicheskii plakat* [Soviet political poster]. F. Kaloshin (Ed.) Moscow: Iskusstvo, 444 p. (in Russian)
5. Hladun O. D. (2018) *Ukrains’kyj plakat: etapy rozvytku vizual’no-plastychnoi movy* [Ukrainian poster: stages of visual and plastic language development]. *Suchasne mystetstvo. – Modern art*, vol. 14, pp. 119–120. (in Ukrainian)
6. Vladych L. V. (1981) *Ukrains’kyj politychnyj plakat* [Ukrainian political poster]. Kyiv: Polityvydav Ukrainy, 120 p. (in Ukrainian)
7. Butnyk-Sivers’kyj B. S. (1965) *Ukrains’ke radians’ke narodne mystetstvo* [Ukrainian soviet folk art]. Kyiv: Nauk. dumka. (in Ukrainian)

8. Hal'kevych T., Donets' O. (2014) Ukrains'kyj drukovanyj plakat 1950–1964 rokiv [Ukrainian printed poster of 1950–1964]: from National Library of Ukraine named after V.I. Vernadsky. Vol. 1. H. M. Yukhymets (Ed.) Kyiv, 424 p. (in Ukrainian)

9. Hal'kevych T., Donets' O. (2016) Ukrains'kyj drukovanyj plakat 1965–1985 rokiv [Ukrainian printed poster of 1950–1964]: from National Library of Ukraine named after V. I. Vernadsky. H. M. Yukhymets (Ed.) Kyiv, 924 p. (in Ukrainian)

10. Zalevs'ka O. Yu. (2019) Proektno-khudozhni zasoby ukrains'koho plakata doby postmodernizmu [Design and artistic means of Ukrainian postmodern era poster]: Extended abstract of candidate's thesis. Kharkiv. (in Ukrainian)

11. Myroshnychenko M. E., Dubrivna A. P. (2020) Osoblyvosti pobudovy vizual'noi komunikatsii u dyzajni plakatu [Features of building visual communication in poster design]. *Tekhnolohii ta dyzajn – Technologies and design*, no. 4. Available at: http://nbuv.gov.ua/UJRN/td_2020_4_8 (in Ukrainian)

12. Chuprina N. V., Malysh D. O., Golovchanska Ye. O., Gerasymenko O. D., Mykhajluk O. Yu. (2021) Graphic Features of the Advertising Posters of Ukrainian Folk and Pop Music of the Second Half of the XX century. *Art and design*, no. 3(15), pp. 105–113.

13. Chuprina N., Malysh D. (2021) Vizual'ni osoblyvosti sotsrealizmu u plakati ukrains'koi narodnoi muzyky i pisni druhoi polovyny XX st. [Visual features of socialist realism in the poster of Ukrainian folk music and songs of the second half of the 20th century.] Proceedings from Aktual'ni problemy suchasnoho dyzajnu: zbirnyk materialiv III Mizhnarodnoi naukovo-praktychnoi konferentsii – Actual problems of modern design: 3rd International Scientific and Practical Conference. Vol. 2. Kyiv: KNUITD, pp. 98–101. (in Ukrainian)

14. Odintsova V. G., Shafray A. V. (2020) Afishi dlya muzykal'nogo festivalya [Posters for music festivals]. *Pischevyie Innovatsii i Biotekhnologii. – Food innovations and technology*. Proceedings from VIII Mezhdunarodnaya nauchnaya konferentsiia studentov, aspirantov i molodyih uchenyih pod obsch. red. A. Yu. Prosekova. Kemerovo, vol. 2, p. 131. (in Russian)

15. Isakova M. A. (2011) Rol dizayna v teatralnoy afishe [The role of design in the theatre poster]. *Etyudyi kulturyi – Culture etudes*. Proceedings from nauchno-prakticheskaya konferentsiia molodyih uchenyih, aspirantov i studentov. Tomsk state university, Institute of Culture, pp. 70–74. (in Russian)

16. Danylenko V. Ya. (2005) Dyzejn Ukrainy u svitovomu konteksti khudozhn'oproiektnoi kul'tury: monohrafiia [Design of Ukraine in the world context of artistic project culture: monograph]. Kharkiv: Koloryt, 244 p. (in Ukrainian)

17. Zalevs'ka O. Yu. (2019) Ukrains'kyj plakat: etnichni ta narodno-kul'turni motyvy [Ukrainian poster: ethnic and folk-cultural motifs]. *Etnodyzejn u konteksti ukrains'koho natsional'noho vidrozhennia ta ievropejs'koi intehtratsii*. Ethnodesign in the context of Ukrainian national revival and European integration. Vol. 2. M. I. Stepanenko, Ye. A. Antonovych, V. P. Tytarenko (Ed.). Poltava, pp. 338–340. (in Ukrainian)

18. Korol' A. M. (2013) Metodyka transformatsii etnichnykh zobrazhuval'nykh motyviv u hrachnomu dyzajni [Methodology of ethnic pictorial motifs transformation in graphic design]. Poltava. Edition by PNPu named after V. H. Korolenko, Available at: <http://dspace.udpu.org.ua:8080/jspui/handle/6789/1720> (in Ukrainian)