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КАПІТАЛІСТИЧНЕ ЗА ФОРМОЮ, НАЦІОНАЛЬНЕ ЗА ЗМІСТОМ: ПОП-АРТ В УКРАЇНСЬКОМУ РАДЯНСЬКОМУ ЕСТРАДНОМУ ПЛАКАТІ

Косів В. М. Капіталістичне за формою, національне за змістом: поп-арт в українському радянському естрадному плакаті. Стаття розглядає особливості використання стилістики поп-арту в українському радянському естрадному плакаті 1970–1980-х рр. З'ясовано, що основні прийоми, техніки, мотиви запозичені з відомих західних творів образотворчого мистецтва, а також обкладинок періодичних видань і музичних альбомів. Поєднання цих відверто нерадянських графічних прийомів із фотографіями українських артистів у фольклоризованих сценічних костюмах, українськими назвами ансамблів є повною протилежністю до формули соцреалізму. У той час як більшість радянських плакатів були «національні за формою, соціалістичні за змістом», наведена група творів представляє «капіталістичну форму для національного змісту». Простежено, що в українській діаспорі США, де глядачі мали щоденний досвід споживання комерційної реклами, стилістика поп-арту не знаходила розуміння і не використовувалася для комунікації національного змісту. Натомість радянські глядачі, котрі не мали такого досвіду, сприймали цю стилістику як новий цікавий графічний вираз.

Ключові слова: радянська Україна, естрадний плакат, поп-арт, національна ідентичність.

Косив В. М. Капиталистическое по форме, национальное по содержанию: поп-арт в украинском советском эстрадном плакате. Статья рассматривает особенности использования стилистики поп-арта в украинском советском эстрадном плакате 1970–1980-х гг. Выяснено, что основные приемы, техники, мотивы заимствованы из известных западных произведений изобразительного искусства, а также обложек изданий и музыкальных альбомов. Сочетание этих откровенно несоветских графических приемов с фотографией украинского артиста в фольклоризованном сце-

нических костюмах, украинскими названиями ансамблей является полной противоположностью формулы соцреализма. В то время как большинство советских плакатов были «национальными по форме, социалистическими по содержанию», приведенная группа произведений представляет собой «капиталистическую форму для национального содержания». Прослежено, что в украинской диаспоре США, где у зрителей был ежедневный опыт потребления коммерческой рекламы, стилистика поп-арта не находила понимания и не использовалась для коммуникации национального содержания. Советские же зрители, которые не имели такого опыта, воспринимали эту стилистику как новое интересное графическое выражение.

Ключевые слова: советская Украина, эстрадный плакат, поп-арт, национальная идентичность.

Kosiv V. Capitalist Form, National Content: Pop Art in Soviet Ukrainian Popular Music Posters.

Background. “National in form, socialist in content” – this well-known formula of socialist realism was applied in all Soviet arts, including posters. Till the end of the 1980s, the majority of works (not only in Ukraine but also in other Soviet republics) communicated messages, generated by the communist party, using some local “atmosphere” – national costume, ornament, landscape. In this context, Ukrainian Pop Art posters are the total opposites. First, within the framework of the Soviet state institutions, it was difficult to imagine legal circulation of such anti-Soviet graphics. Second, the names of the ensembles emphasize national origins – “Kobza”, “Smerichka”, “Vodohray”, but, they have no national elements in the poster design. On the contrary, Ukrainian content is illustrated in the spirit of global mass culture, which gives it unexpected connotations.

Objectives. The objective of the article is to trace the motifs and techniques of Pop Art as well as the combination of the “capitalist” form and national content on the Soviet Ukrainian popular music posters.

Results. Pop Art stylistics of the Ukrainian posters imitate well-known American and British artworks. These are collages of various images, text-and-illustration dynamic juxtapositions, as well as particular motifs such as radial beams, “flashes” borrowed from comic books, colored halos, radical perspectives, and bulk metallic logos. Pentagram shapes indicate the coincidence of the American and Soviet symbols (which in the Ukrainian case could be justified for censors), but in such stylistics, it looked quite ambiguous. Color vibrations are used along with the popularity of Optical Art. Type design and lettering were important elements of the Pop Art posters. In many cases, music bands or artists names dominate the composition. Often, they appear as three-dimensional blocks in perspective, mimicking street signs and reflecting the environment of a modern city. Logotypes for many bands follow the covers of Western music albums, which in turn resemble metallic car logos.

The imitation of pop art by the Ukrainian designers was not limited to a few motifs and images, a particular technique was also important. One of the most popular techniques was a collage. In the traditions of Dada, as well as Neo-Dada, cut out images are combined to create a unique composition. In order to achieve smooth textures, authors do not use brushes and paints but ap-

ply colored paper (often self-made). Photo negatives or solarization were used quite often. A slight shift of plates in the multi-color print process created color "contours", "shadows", and "halos", while printing from only one or two plates (out of four) resulted in unexpected color combinations. Enlarged and visible print raster imitated the works of Roy Lichtenstein. A very popular technique of Ukrainian posters of the 1970s was airbrush. It allowed for even color fills and smooth gradients. Airbrush technique gives a feeling of hyperreality, even when abstract forms or unreal objects are painted. Posters in this technique imitate photorealism that has developed from Pop Art in the 1970s. The combination of national content with the stylistic of American origin in Soviet works motivated to look at the graphic design of the Ukrainian diaspora in the United States. After all, Ukrainian-American artists and designers were both consumers of American mass culture and visitors of famous Pop Art exhibitions. However, in the Ukrainian Diaspora, Pop Art was not perceived as a visual language that could represent a nation. Ukrainian artists could experiment with Pop Art and exhibit in galleries, but the Ukrainian community would not allow it in its publications. Quite the opposite happened in Soviet Ukraine. Despite the Western "bourgeois" character of Pop Art, this stylistic could "pass" the censorship and was circulated in large-format posters. It is obvious that neither editors of publishing houses nor Soviet audience had contacts with the sources of Ukrainian Pop. Therefore Ukrainian posters, despite their similarity to Western works, are conceptually different and should be considered within modernist following and not the postmodern mimicry.

Conclusions. The authors of the Soviet Ukrainian posters borrowed the techniques and particular motifs from famous Pop Art artists. Some of these borrowings were based on secondary sources – commercial advertising in periodicals and covers of music albums. Unlike the works of Warhol, Lichtenstein, and Rosenquist, in the posters of Kyiv artists, there was no exaggeration and irony, popular graphic techniques performed advertising function again. In the representation of Ukrainian popular music groups, this western graphic provided unexpected connotations, and, in combination with the verbal part, modified, or even changed its meaning. In Soviet Ukraine, non-Soviet stylistics opposed dominant ideology. It showed that national identity can have a modern visual expression that goes beyond the established set of symbols.

Keywords: Soviet Ukraine, popular music posters, Pop Art, national identity.

Постановка проблеми. «

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Історіографія проблеми.

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Виклад основного матеріалу дослідження.

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Подальші дослідження.

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