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**DESIGN OF THE FRANCO-BELGIAN
EXHIBITION POSTER OF THE 1890s
IN THE CONTEXT OF THE
ART NOUVEAU STYLE FORMATION**Iryna Udrys^{1a}, Natalia Udrys-Borodavko^{2b}¹*PhD in Art History, Professor,**ORCID: 0000-0002-7205-1566,**e-mail: sudris@i.ua,*²*PhD in Social Sciences, Associate Professor,**ORCID: 0000-0003-1831-5476,**e-mail: udrys.nata@ukr.net,*^a*Kyryvi Rih Pedagogical University,**54, Haharin Avenue, Kyryvi Rih, Ukraine, 50000*^b*Kyiv National University of Culture and Arts,**36, Yevhen Konovalts Str., Kyiv, Ukraine, 01133*

The purpose of the article is to determine the artistic and graphic peculiarities of the Franco-Belgian exhibition poster of the 1890s in the context of the formation of the Art Nouveau style. The research methodology of the work is based on the use of traditional art methods: historical and cultural, reconstructive and model, historical and attributive, which contributed to the revealing of artistic and graphic transformations in the field of Franco-Belgian spectacular poster. The scientific novelty of the article lies in the author's artistic interpretation of the stylistic manner of the creators of the spectacular poster in "style floreal" as one of the leading directions of the development of the artistic style of that period. The distinctive features of this type of the artistic work are outlined on the basis of the review of the stylistic and image transformations of exhibition posters of the famous artists – J. Chéret, A. Toulouse-Lautrec, E. Grasset, A. Mucha, A. Privat-Livemont and others. Attention is focused on the identification of the presentation features of the advertised exhibition events as an important cultural events of that time. Means of artistic visualization of information are studied taking into consideration the specific nature of the poster. Conclusions. In the general cultural and historical context of that time, the poster has become a significant component of the formation of national trends in the artistic style of the day, in particular - the Franco-Belgian Art Nouveau style. The exhibition poster, reflecting the stylistic landmarks of the time, contributed to the formation of the artistic vision as a manifestation of the cultural and artistic landmarks of the studied period.

Keywords: style; Art Nouveau; style directions; exhibitions; exhibition poster; floreal

Introduction

A poster is one of the main components of the society's modern visual communication system. This is a relatively new type of design since its formation took place within the context of Modern art development. For almost one hundred and fifty years the poster has acquired varieties of form, content and functions, and continues successful functioning not only as a means of reporting information but also of organizing interaction between different social groups. In printed and electronic forms, the poster remains a noticeable element of artistic culture, and such stability of existence in the modern dynamic information world proves the objective importance and quality of its basic principles. This causes a steady interest in the study of the artistic language and the specific features of the poster development at the different stages of history.

The poster as a full self-sufficient object of design and a product of graphic art was formed on the basis of the synthesis of the work of typographers and masters of artistic printmaking in the context of the European artistic process of the late 19th – early 20th centuries. The general ideological diversity and variability of artistic and stylistic searches of the times led to the successful development of the poster as a new type of printed graphics (later – the branch of graphic design). Therefore, the study of the poster development as an area of graphic design in the Art Nouveau period is still relevant.

Based on the formed classification of the posters types (advertising, political, social), the authors of the article consider it appropriate to study the least disclosed in art analytics – spectacular, and its subspecies – the exhibition poster, in particular of the 1890s. We consider the study of this issue as relevant since printed posters of art exhibitions have made a significant contribution to the artistic achievements of various European art centres of that period. They were created by authors-artists to provide communication with the

potential addressees, and, consequently, were designed qualitatively, creatively and with outmost responsibility. Therefore, the exhibition poster became not only a striking component of the artistic life, but also an exemplary carrier of style landmarks of that time. This confirms the relevance of our research.

The scientific novelty of the study lies in the author's artistic interpretation of the stylistic manner of the creators of the spectacular poster in "style floreal" as one of the leading directions of the artistic style development of that period. The distinctive features of this type of the artistic work are outlined on the basis of the review of the stylistic and image transformations of exhibition posters of the famous artists – J. Chéret, A. Toulouse-Lautrec, E. Grasset, A. Mucha, A. Privat-Livemont and others.

The analysis of researches and publications makes it possible to conclude that various aspects of the formation and development of the poster art in the context of study of their own topics are covered in the works of M. Selivachov, L. Sokoliuk, O. Noha, Yu. Biriulov, H. Skliarenko, V. Danylenko. The various stages of evolution of this leading branch of domestic graphic design are described in detail in the theses by V. Kosiv, A. Budnyk, O. Zalievska and other Ukrainian scientists. The genre varieties of the poster are described in the article by A. Andreikanich (2013). The concept of the Art Nouveau style, its background and system development as well as significant number of issues relating to the features of poster art of that time is considered in D. Sarabyanov's fundamental work "Art Nouveau Style" (1989). A fresh look at the main quintessence of Art Nouveau, its regional representations and, in particular, the features of the Franco-Belgian experience are given in the illustrated album by the English authors "Graphic Styles" (Heller & Kvast, 2019). In Yu. Biriulov's monograph (2005) the general formal and semantic features of Art Nouveau and its modifications in the Ukrainian graphic of that period are clearly characterised. The features of the all-European Art Nouveau style in the works of the Ukrainian artists are clearly revealed in O. Lahutenko's work (2006).

O. Yaremchuk noted the active spread of the poster in the French social and cultural space in the 1890s (2013). The important role of France and Belgium in expressing the Art Nouveau style features in posters is also mentioned in Yu. Kravchuk's article (2019). The general description of the role and place of the poster in the artistic life of France of that time is considered in E. Zaeva-Burdonskaya's article (2017). The above-mentioned work by M. Sarabyanov (1989) partially reviews the distinctive features of poster images of A. Toulouse-Lautrec, A. Mucha and others; I. Monasherova describes the work of the French master G. de Feure (2018). The artist's work in the context of the development of the Art Nouveau style is thoroughly and comprehensively highlighted in the book-album "Alphonse Mucha" (Mukha, 2005). The famous scientists R. Lipp, V. Arvas, A. Dvorak, J. Mlchokh and P. Wittich depict the general social and cultural trends of the period and outline the Parisian artistic environment of the 1890s in the collective work edited by S. Mukha. They develop the idea that it was the Parisian artistic environment of the 1890s that became the necessary cultural basis for the formation of the unique Style Floreal of A. Mucha, which later became perceived as the leader of this direction. The Style Floreal, which is based on images of plant stylized forms, and, in particular, its symbolism is analysed in the article by O. Konovalova and Yu. Lavrynenko (2018).

At the same time, the theme of the exhibition poster design in the context of embodiment of Art-Nouveau style features is highlighted in the scientific works in a fragmentary and unsystematic way.

The purpose and research methodology

The purpose of the article is to determine the artistic and figurative features of the Franco-Belgian spectacular poster of the 1890s in the context of the formation of the Art Nouveau style. The methods of comparative analysis and synthesis are used in the study.

Presentation of the main material

The spectacular poster achieved remarkable success in the 1890s. At that time, there was a transformation of the European citizens from representatives of elites to the fully democratic audience, and advertising was designed to pay respect to the tastes and requests of the public as an object of the arts. The style formation of this kind of poster art has its own specific features. In particular, the fact of "double transformation" plays an important role in the spectacular poster, this is when in one or another way creatively generalized, abstracted from material reality by other types of artistic activity phenomena and artistic images are transformed by artists (Sarabyanov, 1998). Being connected with other types of arts, the spectacular poster conveys the essence of the creative act into the language of graphic art – a theatrical performance, a revue, a circus performance,

a movie. The graphic announcement about a particular cultural event is the carrier of the general artistic and aesthetic values of that time, the dominant style trends and the author's vision of these processes by artists.

The exhibition "artistic poster" takes the lead in the sphere of spectacular poster in the days of Art Nouveau. Its popularity and importance was formed during the second half of the 19th century. It is connected with the development of the international social and cultural contacts. Since the 1850s, the organization of various exhibitions as a means of public demonstration of achievements in the fields of national economy, science and art has become increasingly popular. This was ambitiously realized by the world exhibitions, starting with the "Great Exhibition" in London in 1851. It is significant that five of the thirteen expositions for the period of half a century were held in Paris. This can be considered as an indirect proof of the city importance as a world cultural centre.

Simultaneously with the expansion of international social and cultural contacts and the demonstration of national achievements, the specialized artistic exhibitions acquire particular importance in the artistic process of the period. They become a significant component of the artistic life of all European countries. These means of familiarizing the viewers with the creative achievements of contemporary artists have been known for a long time. In particular, the regular reports organised by the Academy of Arts following the model of the famous Salons under the aegis of the Royal Academy of Painting and Sculpture were highly esteemed. Such reporting exhibitions took place from the middle of the 17th century. Similar events also took place in other European Academies. The governing bodies of such exhibitions supported official academic art usually strictly selecting the works for exhibitions.

In the second half of the 19th century the emergence of alternative artistic trends and tendencies which conflicted with the official academism conditioned the need for alternative displays. Public organizations, patrons of art, collectors and publishers participated in this activity. The role of such spectacular public events in the European social and cultural life increased in the 1880s and 1890s due to the emergence of relatively stable centres of artistic and exhibition activity like the exhibitions of the French "Society of Independent Artists", which was created in 1884 (Kalitina, 1990). Accordingly, the poster becomes more and more relevant as a visual informant and the embodiment of these important events. It gets the name "exhibition poster".

The effective activity of the artists association "Salon of the One Hundred" played a prominent role in Parisian artistic life in the 1890s and contributed significantly to the development of the exhibition poster. Leon Deschamps, who was the follower of the new style and publisher of the artistic magazine "La Plume", organised a gallery in the publishing hall, which became the centre of creative contacts and the exhibition area of "Salon of the One Hundred" (Mukha, 2005). In their creative work the artists of this association focused on the requests and tastes of the ordinary audience, who wanted a certain artistic decoration of their everyday life. The members of "Salon of the One Hundred" participated in the creation of calendars, leaflets, decorative printed panels and high artistic quality posters, which enjoyed universal popularity and were appreciated by connoisseurs. In their gallery the artists organised regular group and personal exhibitions in the 1894–1899s, accompanying the events with advertising posters. The advertising products of the exhibitions of "Salon of the One Hundred" show the important role of the poster as a conductor of the Art Nouveau ideas and demonstrate a wide range of specific solutions.

The harbinger of the exhibition poster stylistics of the 1890s may be considered the Jules Chéret's poster (1836–1932) to the A.-L. Willette's exhibition (1857–1926), made in 1888 (Fig. 1).

It reveals the general principles of the content and composition construction of the exhibition poster of that time, and the features of the "Chéret's style" as a reformer in the field of poster art: decorative unity of graphic images and laconic text; relatively realistic though typified images in dynamic motion; bright colours. The poster design for the A.-L. Willette's exhibition, formed to provide the information about the event and its character with limited means of visual information, is based on associations. Its centre is the figure of an emancipated creative woman working on Willette's portrait. The poster introduced a symbol – a black cat, which is associated with the personality of Willette as a decorator of the popular cabaret "Black cat". The composition is quite balanced, tends to be symmetrically static, which is facilitated by the central element of the oval with a portrait close to the circle. However, with external static, the poster has internal dynamics. It is provided by a complex spectacular pose of the woman in a half-turn and the silhouette of her dress. The text section is subordinated to the poster format and its main element – the background circle. The colour solution is based on the comparison of white, black and red colours. In general the leading task of the exhibition poster in the understanding of J. Chéret and his followers – the presentation of an art event – was successfully solved.



Figure 1. J. Chéret. A.- L. Willette's exhibition poster. 1888

The posters of the first exposition year of the above mentioned “Salon of the One Hundred” are marked by a variety of approaches to the task solving, depending on the author’s manner and understanding of the poster principles. Thus, the poster for the first exhibition of the “Salon of the One Hundred”, created by Henri-Gabriel Ibels (1867–1936) in 1893, announces the event as a process of creating a painting with Pierrot as the artist and Harlequin as the observer. Again, we see the use of symbols – a dual pair of opposed characters symbolizing the complex nature of art as such. The attitude to the poster as to the “artistic poster”, when the graphic image dominates and the information stays in the background, is observed in Frédéric-Auguste Cazals’ poster to the 7th exhibition of the same 1894. A bit comic composition presents two famous poets P. Verlaine and J. Andreas as visitors who look at the exhibited works. It can be assumed that the introduction of famous people as symbols of popularity was intended to enhance the status and credibility of the announced event.

Eugène Grasset (1841–1917) was one of the leading creators of the style, his graphic works in its spirit are close to the ideas of neoromantics and represent the floral trends in the artist stylistics. The heroine of Grasset’s works, like many French posters of that period, is a woman. However, unlike the frivolous and attractive female images of J. Chéret, the romantic and dreamy, charmingly modest woman of Grasset resembles the images of English Pre-Raphaelites and French symbolists. The works of the artist are characterized by harmonious decorative nature, consonance of all elements of the composition and a notable priority of the line as an expressive means of image construction. He consistently focuses on the stylization of plant motives not only as decorative elements of the image, but also providing them with a certain symbolic meaning (Zaeva-Burdonskaya, 2017). The exhibition poster of 1894 on the occasion of the opening of his personal

exhibition in the “Salon of the One Hundred” has an exquisite ornamental and graphic character inherent to the “Grasset’s style”. It should be noted that when artist creates the poster to present his own works it is a special artistic act, a kind of self-portrait, where the artist to some extent presents his creative creed. The poster fully meets the requirements of the specified task. Grasset’s artistic and aesthetic ideal is embodied in the close-up of a fragile girl. She gives off a spiritual perception of beauty, admiration for the perfection of the forms and colours of the surrounding world, and she looks at the symbol of this – a lush flower. At the same time, this beautiful woman embodies the creative desire to comprehend the essence of the beauty and recreate it. The place of the picture on the paper, the skill of graphic language, the decorative comparison of colours, the dominance of the image over the text - all this is perceived as a presentation of the aesthetics of Art-Nouveau. Regarding his work in poster design, Zaeva-Burdonskaya (2017) notes that E. Grasset’s methodology has become the basis of creative approaches for designers of the prodecorative direction.

One of the participants of the Salon’s actions was Henri Toulouse-Lautrec (1864–1901). He is well known for advertising posters of popular artists and actresses concerts and performances. Lautrec developed his own stylistics, refusing three-dimensionality, simplifying the features and silhouettes of figures to grotesque, producing internal conflict despite external fun. Scanty, thought-out lines, laconic colour, the flatness of the space form the artistic image perfectly. However, the author applied another approach for the exhibition poster made for the international poster show at the “Salon of the One Hundred” in 1895. The thoughtful and dreamy profile of the woman, who enjoys the scenery during a sea voyage, is filled with peace, which is rare for the works of the author. The elegant colouring and a quiet rhythm of the lines enhance the lyricism of the image. The text component is naturally combined with the figurative image. The restrained manner of the picture solution visualizes the idea of neutrality and tolerance which was declared by the international event.

The significant event of the exhibition activity of the “Salon of the One Hundred” was the personal exhibition of Alphonse Mucha in 1897. A. Mucha’s (1860–1939) individual style, which is based on the attractive female image in a certain ornamental frame, became a kind of visual symbol of existence between the mystical world of ideal values and material values of real life. The artist’s poster for the exhibition being difference from the typical author’s solutions attracts attention. Among other features, there is a particular approach to the creation of the image of the heroine. It differs from the female image of Mucha’s poster created for a group exhibition of artists in the same institution one year earlier. Both works have the same type of composition, are built on asymmetry with approximately the same ratio of text and figurative image; heroines’ poses are also similar. However, unlike the seductive half-naked beauty with wavy hair from the poster in 1896, the advertisement for the artist’s personal exposition presents another female character – a young girl with an attentive, even gloomy look directed at viewers. An ascetic dress, daisy wreath, a sheet with a meditative circle intersection presented by the girl, the calm movement of the ornamental elements, a restrained colour of the nuances gives the mood of solemnity in relation to the announced event.

The artistic concepts of the leading masters found supporters and were spread among other poster makers of the 1890s, although this process is marked by simplification of ideas and visual solutions. For example, the female image on Georges de Feure’s poster (1868–1943) in 1894 with an external similarity with E. Grasset’s work (half-length image of a young woman with a rose in her hand), does not look so deep and symbolic, that is connected with more realistic graphics, the specificity of the character. A smaller depth of the image is also observed in Paul E. Berton’s work (1872–1909) in 1895. Compared to the grace and intrinsic emotionality of the character of E. Grasset’s poster, this heroine makes an ambiguous impression due to the unstipulated tough look. Moreover, Henri Destouches’ poster (1854–1913) of 1896 causes some astonishment by the heroine’s actions together with the absence of the general attractiveness of the figure. The artists from other countries who exhibited in Paris tried to acquire the French Art Nouveau traits in their posters for these exhibitions. However, their posters lack the inner sense of style. In particular, in the work of the American poster and graphic artist Louis Rhead (1857–1926) in 1896, straighten lines prevail, emphasized by a broad light outline that separates the artist’s figure from the background as well as the bright rich colouring. It gives the impression that the author consciously simplifies the artistic forms cultivated by masters of Art Nouveau. Andrew Kay Womrath’s poster depicts an everyday narrative plot that does not awake the viewer’s interest to the upcoming event but suggests certain boredom, which contradicts the purpose of this poster. On the one hand, the separation of the image zone and the informative text is a positive factor in the composition of the poster, on the other, the negative part is the visual sameness of these zones. In other posters for exhibitions of the “Salon of the One Hundred” the general main point of the event – the opportunity to view works of art – also visualizes in a more ordinary way (Fig. 2).



Figure 2. Exhibition posters of G. de Feure, P. Bertin, H. Destouches, L. Rhead, A. Kay Womrath (from left to right)

The floral direction of Art Nouveau has successfully developed in the artistic environment of Belgium. The society of “The Free Aesthetics” established in 1893 played a significant role in the development of a new style in the country, in particular, by means of exhibition activities. The theme based approach in the exhibition poster was presented in Théo van Rysselberghe’s posters (1862–1926) of 1896 and 1897; symbolism and decorativeness - in Gisbert Combaz’s works (1869–1941) of the next two annual presentations (Fig. 3).

The image is perceived as a self-sufficient composition and, at the same time, is harmoniously combined with the separated text. The recognized poster master of the Belgian Art Nouveau was Henri Privat-Livemont (1861–1936). The years of creative formation in Paris contributed to the author’s style based on the interpretation of floral motives. His mastery and sense of measure in the use of patterns is reflected, in particular, in his posters for the Brussels International Exposition in 1897 and the poster of the exhibition of the members of the Schaarbeek’s Artistic Circle.

The balanced composition, the successful stylization, the thoughtful division of the image plane into vertical and horizontal masses are enlivened by the detailed decorative elaboration of the separate components. In Privat-Livemont’s works, the exhibition poster acquires its unique compositional form, where the image

is perceived as a separate part and another place is given for the text. Therefore, the poster is no longer just a graphic sheet with a randomly placed text, it is an object of graphic design (Fig. 4). The careful treatment of fonts as a complete equal component with image is observed in the projects of the Belgian authors.



Figure 3. Exhibition posters of Belgian designers T. van Rysselberghe, Gisbert Combaz, H. Privat-Livemont (from left to right)



Figure 4. H. Privat-Livemont. Poster of the Artistic exhibition. 1898

On the basis of artistic analysis of the Franco-Belgian exhibition posters, it is possible to identify the signs and systematize the regularities of their designing:

1. Design artists are guided by the needs and tastes of the ordinary public, looking for an attractive artistic decoration of their everyday life. It is manifested:

- in subjects that evoke a positive mood or relaxation;
- in a graphic stylistics that praises the beauty and harmony of proportions, depicts the desired ideal;
- in the use of simple and understandable images and symbols;
- in the distribution of products that bring objects of visual culture to a wide range of people and aesthetize their space (calendars, postcards, posters).

2. The uniqueness of the figurative and artistic solution of the exhibition posters in comparison with other types (advertising of food, goods, and journeys).

3. The presence of two typical approaches in the creation of the figurativeness of the exhibition poster: theme based (Fig. 5) and decorative and symbolic (Fig. 6). The first one depicts compositions reflecting fragments taken from life, related in one way or another to the theme of the poster. Their purpose is to present an artistic event, to reveal its essence through the action of characters. The second one creates a symbolic image that reflects the conceptual positions of the exhibitors, their philosophy. Their purpose is to arouse emotions and stimulate viewers' associations and reflections, to intrigue them with things they will be able to see and feel at the exhibition.

4. An exemplary manifestation in the visual system of Art Nouveau posters:

- consonance of all elements of a complex balanced composition;
- notable priority of the line as an expressive means of image construction;
- laconic colour solution (2-3 similar colours);
- flatness of space;
- decorative symbolism of compositions;
- the use of 3 types of women images: active, frivolous and emancipated; romantically dreamy and charmingly modest; detached and philosophical with a “cold beauty”;
- image dominance over the text.

5. Perfection of the embodiment of floreal direction of Art Nouveau style.

6. Use of different stylistic solutions both in content and form depending on the general aesthetic platform of the organisers of the event or the individual author's style of personal display. This is the approach to the development of a poster as a designing, taking into account the wishes of the customer, the target group, the goal that a poster should achieve with its exposure. In other words, the creation of an exhibition poster becomes not just a work of art, but a process of design.



Figure 5. Exhibition posters of H.-G. Ibels, F.-A. Cazals, H. Toulouse-Lautrec (from left to right), in which a theme based approach to create artistic image was used



Figure 6. Exhibition posters of E. Grasset and A. Mucha (from left to right), in which decorative and symbolic approaches to create artistic image were used

Conclusions

The poster formation as an independent branch of European graphic design takes place at the end of the 19th century according to the current socio-cultural demand in the context of an active search for a new artistic and stylistic language framed into general international style. The poster artists managed to synthesize new technologies in the sphere of printing as a means of expressiveness with the stylistic principles of the Art Nouveau painting, reaching the integrity of the formal and semantic elements as a basis for the formation of artistic image of a poster. The realities of the European artistic life at that time defined the important role of the Franco-Belgian poster school as an expressive component of the style. The high level of artistic and functional unity was ensured by the successful development of the spectacular poster, in particular, the exhibition poster. The announcement of the collective artistic presentations and personal achievements of the artists led to the creation of the generalized image of the artistic vision of that period, and its specific manifestations stimulating indirectly the spread of the style in the European cultural space. The example of an exhibition poster clearly shows the transition from the understanding of the poster as an object of art to an object of design. If at the initial stage the graphic style and artistic imagery of posters reflect a purely individual vision and manner of the author and the artist, at the end of the 1890s they began to design posters – to develop systematically according to the set goals, together with compliance with the concepts, techniques and means of the Art Nouveau style. The studying of the achievements of the masters of the exhibition poster of that period as an element of forming of complete artistic environment is efficient for contemporary scientists and graphic designers, and this determines the prospects of our further researches.

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**ДИЗАЙН ФРАНКО-БЕЛЬГІЙСЬКОГО
ВИСТАВКОВОГО ПЛАКАТУ 1890-х
РОКІВ У КОНТЕКСТІ ФОРМУВАННЯ
СТИЛЮ АР НУВО**

Удріс Ірина Миколаївна^{1а},

Удріс-Бородавко Наталя Сергіївна^{2б}

¹Кандидат мистецтвознавства, професор,

²Кандидат соціологічних наук, доцент,

^аКриворізький державний педагогічний університет,
Кривий Ріг, Україна

^бКиївський національний університет
культури і мистецтв, Київ, Україна

Мета статті – визначити художньо-образні особливості франко-бельгійського виставкового плакату 1890-х років у контексті формування стилю Ар нуво. Методологія роботи базується на використанні традиційних мистецтвознавчих методів: історико-культурного, реконструктивно-модельного, історико-атрибутивного, що сприяли розкриттю художньо-образних трансформацій у галузі франко-бельгійського видовищного плакату. Наукова новизна полягає в авторській мистецтвознавчій інтерпретації стилістичної манери творців видовищного плакату флореального спрямування як одного з провідних напрямків розвитку художнього стилю означеної доби. На основі розкриття специфіки стилістично-образних трансформацій виставкових афіш Ж. Шере, А. Тулуз-Лотрека Е. Грассе, А. Мухи, А. Пріва-Лівмон та інших відомих митців окреслюються особливості даного виду художньої продукції. Увага зосереджується на виявленні особливостей презентації рекламаних виставкових подій в якості важливих художньо-культурних акцій того часу. Простежуються засоби художньої візуалізації інформації з врахуванням видової специфіки плаката. Висновки. У загальному культурно-історичному контексті доби плакат став вагомим складником формування національних напрямів художнього стилю доби, зокрема – франко-бельгійського Ар нуво. Виставковий плакат, віддзеркалюючи стилістичні орієнтири часу, сприяв формуванню цілісного художнього бачення як вияву культурно-образотворчих орієнтирів досліджуваного періоду.

Ключові слова: стиль; Ар нуво; стильові напрями; виставки; виставковий плакат; флореаль

**ДИЗАЙН ФРАНКО-БЕЛЬГИЙСКОГО
ВЫСТАВОЧНОГО ПЛАКАТА
1890-х ГОДОВ В КОНТЕКСТЕ
ФОРМИРОВАНИЯ СТИЛЯ АР НУВО**

Удрис Ирина Николаевна^{1а},
Удрис-Бородавко Наталья Сергеевна^{2б}
¹Кандидат искусствоведения, профессор,
²Кандидат социологических наук, доцент,
^аКриворожский государственный педагогический
университет, Кривой Рог, Украина
^бКиевский национальный университет
культуры и искусств, Киев, Украина

Цель исследования заключается в выявлении вклада художников франко-бельгийского Ар нуво в процесс становления плаката как ведущей составляющей графического дизайна эпохи на примере анализа выставочного плаката-афиши последнего десятилетия XIX века – составляющей общего европейского художественного процесса. Методология работы базируется на применении историко-культурного подхода и использовании системного искусствоведческого, стилистического, сравнительного художественного анализа. Научная новизна заключается в попытке искусствоведческой интерпретации стилистической манеры создателей плаката флореального направления как весомого компонента одного из трех ведущих направлений развития художественного стиля обозначенной эпохи. В результате последовательного осмотра выставочных афиш известных художников – Ж. Шере, А. Тулуз-Лотрека, Э. Грассе, А. Мухи, А. Прива-Ливмон и др. – по случаю проведения авторских, персональных и групповых выставок определяются отличительные особенности данного вида художественной продукции. Внимание сосредотачивается на выявлении особенностей презентации рекламируемых выставочных событий в качестве важных художественно-культурных акций того времени. Прослеживаются средства художественной визуализации информации с учетом видовой специфики плаката. В контексте формулирования общих стилистических тенденций и определения ведущих центров обозначенной линии становления плакатного искусства выясняются черты индивидуального стиля авторов. Выводы. В общем культурно-историческом контексте эпохи плакат стал весомой составляющей формирования национальных направлений художественного стиля эпохи, в частности – франко-бельгийского Ар нуво. Выставочный плакат, отражая стилистические ориентиры времени, способствовал формированию целостного художественного видения как проявления культурно-изобразительных ориентиров исследуемого периода.

Ключевые слова: стиль, Ар нуво; стилевые направления; выставки; выставочный плакат; флореаль