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**ARTISTIC MEANS OF EXPRESSION  
IN THE CLOTHING COLLECTIONS  
OF UKRAINIAN DESIGNERS  
IN 2009–2019**Olha Shandrenko<sup>1a</sup>, Kateryna Kyselova<sup>2a</sup>,  
Olena Radchuk<sup>3a</sup><sup>1</sup>*PhD in Art Studies, Associate Professor,  
ORCID: 0000-0001-5284-7252,  
e-mail: shan.olga77@gmail.com,*<sup>2</sup>*PhD in Engineering, Associate Professor,  
ORCID: 0000-0002-1580-287X,  
e-mail: kyselova\_k@ukr.net*<sup>3</sup>*Master,  
ORCID: 0000-0001-8292-5442,  
e-mail: helenamay55@gmail.com,*<sup>a</sup>*Kyiv National University of Culture and Arts,  
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine*

The purpose of the article is to identify and analyse the most characteristic artistic means of expression in the creative works of Ukrainian fashion designers in 2009–2019. Research methodology. The authors of the article apply general scientific research methods of analysis, synthesis, and generalization of artistic means of expression in clothing design. Scientific novelty. The article demonstrates the main silhouettes, the main colour scheme, types of fabrics, types of decoration and trimming, types of accessories inherent in the creative works of Ukrainian fashion designers during 2009–2019. Conclusions. The article provides an analysis of the creative work of the leading Ukrainian fashion designers. Their creative work over the last decade, which embodies the personal style of their work, has been reviewed. The analysis of clothing models has been performed according to the following parameters: silhouette shape, colour scheme, types of fabrics, types of decoration and trimming, accessories. The artistic means of expression used by Ukrainian designers over the past ten years have been systematized. The article reveals common and distinctive features that are inherent in the work of domestic fashion designers.

Visual analysis of collections by silhouette shape, colour scheme, fabric, decoration, trimming, and accessories revealed that the shape of a silhouette in the form of a rectangle became the most used silhouette by Ukrainian fashion designers during 2009–2019; three colours, namely beige, white and black were the most preferable in a colour scheme. Knitted fabrics, leather, and silk light fabrics were the most popular in the manufacture of clothing. The author's prints and embroidery were the most used decoration, while pleats and tucks prevailed in the design principles of decoration.

*Keywords:* design; fashion design; Ukrainian designers; designer; creativity; artistic means; fashion

**Introduction**

The work of Ukrainian fashion designers has become one of the most promising areas of presentation of Ukraine in the cultural world space. Ukrainian designers manage to attract fashion lovers with new images, arouse admiration and considerable interest in their activity, and in design in Ukraine, in particular. The main ideas and concepts that exist in clothing design, as a rule, are in line with design issues and are related to general trends in sociocultural life. These general design trends are reflected in the designer's collections of clothes. The work of Ukrainian fashion designers gains popularity in Ukraine and the world market of the fashion industry. A significant number of scientific studies on design confirm the relevance and importance of the research topic.

*Recent research and publications analysis.* Ukrainian fashion in its various aspects was considered by such researchers as Z. Tkanko, O. Tkanko, O. Lahoda, A. Varyvonchyk, M. Kostelna, O. Kostianetska, M. Martyshchuk, and others. Olha Tkanko (2009) in her dissertation "The Art of costume in Ukraine of the late 20<sup>th</sup> – early 21<sup>st</sup> century: trends, schools, national specificity" considers the connection between national costume and the work of Ukrainian fashion designers. The paper highlights the influence of political events, youth subcultures, and stagnation of light industry, the emergence of show business, and its impact on the development of fashion at the beginning of the 21<sup>st</sup> century. A. Varyvonchyk (2012) emphasizes that modern Ukrainian designers

more and more use national traditions of clothing design. The active use of national motifs in the collections of Ukrainian designers was studied by M. Martyshchuk (2014), who noted that the use of embroidery elements in the works of modern Ukrainian designers occurs from the standpoint of active reinterpretation of the authentic original samples. The formation of the national fashion industry in a post-industrial society, the emergence of the first brands, and features of the national design were studied by Zenoviia Tkanko (2013). The author notes that during the formation of fashion in Ukraine, designers were focused on the VIP market, mainly targeting the wealthy population, and also tried to enter the international market by demonstrating their collections at fashion shows in other countries. The analysis of literary sources indicates the relevance of the study of fashion in Ukraine, however, a detailed analysis of the work of Ukrainian clothing designers and the identification of image-creating tools have not been carried out.

### **Purpose of the article**

A preliminary analysis shows that in the Ukrainian scientific literature there is no comprehensive study of the work of Ukrainian clothing designers in 2009–2019. Therefore, the purpose of the article is to consider and classify the most characteristic artistic means of expression inherent in the creative works of Ukrainian clothing designers.

### **Main research material**

The article examines the works of twelve of the most popular Ukrainian designers from 2009 to 2019 while studying the creative component in clothing design. The authors of the article give the analysis of the works by: Andre Tan, Olena Dats, Viktoriia Hres, Viktor Anisimov, the duo of Tetiana Zemskova and Alona Vorozhbyt, Liliia Litkovska, Liliia Pustovit, Oksana Karavanska, Oleksandr Kanevskiy, Oleksii Zalevskiy, Roksolana Bohutska, NotaBene&Karavay. 850 photos of clothing models have been analysed to identify the most characteristic features of the designers' creative work. The vast majority of images of the clothes collection were taken from the official website of Ukrainian Fashion Week (<http://fashionweek.ua/>), and the official websites of designers.

As noted by O. Shandrenko (2014), to understand the creative manner of a designer, it is necessary to consider “a style in clothing that determines the communicative, articulatory and interpretive activity of a designer aimed at developing his personality. This, in turn, suggests that style-creation in fashion is not only something that formalizes the status of a designer but also is a creative design process” (p. 81). This vision allows us to consider the creative activity of a designer as an external manifestation, which is carried out with the help of artistic means in clothing design. The designer's collection is viewed as an external manifestation of creativity, which is carried out through the parameters of artistic form and means of expression: silhouette, shape, plastic, colour scheme, fabrics, decoration, and trimming, accessories.

Thus, Viktor Anisimov creates mainly clothing collections for men, although they also contain female and sometimes even children's items of clothes. Anisimov creates collections mainly in a sporty style with the predominant use of black and knitted fabrics, the accent of the composition is often on the ironic prints and accessories (<http://viktoranisimov.com/>).

Roksolana Bohutska is a well-known representative of the Ukrainian fashion school. She skilfully combines ethnic motifs and modernity in her works. The designer prefers embroidery with silk threads and beads, inlaid with stones and painted fabrics. At the same time, she uses the latest fabrics and technologies. Leather “lace” made by laser cutting, accessories carved from thick leather are permanent elements of Bohutska's style. Hutsul motifs can be traced in all her images. Embroidery plays an important role in Bohutska's collections (<https://roksolanabogutska.com/uk/>).

The works of Viktoriia Hres have an expressive individual style. The designer uses various floral motifs, small and large patterns, and complements her collections with original and unusual accessories (<https://victoriagres.com/>).

The V & Z brand (the duo of Tetiana Zemskova and Alona Vorozhbyt) is characterized by the use of classic and romantic styles in clothing, which is complemented by soft fabrics and perfect cut. The works of this creative duo are characterised by the laconic design, each image has its particular feature. They all are very different, but despite that, are united by a common idea. The clothes are elegant yet practical. Design solutions of the duo of Tetiana Zemskova and Alona Vorozhbyt are often based on contrast, a play of colour or shape (<https://vorozhbytzemskova.com/ru/>).

The most expressive features of the clothing collections of Iryna Karavai (Notabene&Karavay) are the delicate stylistic solutions, high-quality performance, the use of advanced technologies, and the uniqueness of hand-crafted decor. Particular attention is paid to the purity of form, colours, and details. I. Karavai often refers to the elements of Ukrainian folk clothing in her models. First of all, it is the texture of fabrics, a variety of details. But she does it very delicately, so that ethnic motifs are only a subtle hint. They have an avant-garde look rather than a traditional one (<https://karavay.ua>).

Oksana Karavanska is called a truly Ukrainian designer. Each of her models is imbued with national motifs. Oksana Karavanska is very sensitive to the energy of Ukrainian culture, but her collections are not a reconstruction of a historical costume, they are modern interpretations of ethnic heritage. The uniqueness of O. Karavanska's models is formed through the use of knitting, embroidery, bead weaving, and hand-quilted fabric. They harmoniously fit into modern ensembles, giving them value in the era of mass production (<http://oksanakaravanska.ua/>).

Liliia Litkovska's brand is characterized by bright colours, complex cut, multi-layered clothing, and non-standard designs. The designer says that for her work, she needs the constant "feeling of freedom and nature". L. Litkovska reveals her ideas through cutting and using unusual fabrics and textures — sculptural leather petals, embroidery with silk brushes and laser-perforated leather, fabric as if covered with scales. The Litkovska brand creates its own personal current trend, which has a characteristic complex cut, a combination of unexpected textures, and a subtle quality performance (<https://litkovskaya.com/>).

In the design works of Oleksandr Kanevskyi, there is a bright, interesting everyday life with a slight degree of brutality and a huge degree of convenience. He skilfully combines a complex cut and the lightness of the silhouette, adding the most incredible ideas. The designer does not forget that clothes should be comfortable (<https://www.instagram.com/sashakanevski/>).

Oleksii Zalevskyi is known for his love of experiments, which can be traced in every collection. The designer is rightly called the "king of the avant-garde" of Ukrainian fashion. O. Zalevskyi adheres to modern trends, uses practical new fabrics and technologies (<http://www.zalevskiy.com/>).

Olena Dats, who was inspired by the Lviv Gothic architecture, have Gothic motifs and forms in her collections. Olena experiments with fabrics, using high-quality silk, cotton, and wool in her collections. The colour scheme of most images is based on black and beige colours. The designer's style is described as "complex simplicity". Olena uses different sewing techniques, unusual shapes. There is a great number of transformer dresses in her collections. Considerable attention is paid to the embroidered and knitted items, the use of hand-made fabrics with weaving and exclusive prints (<http://olena-dats.com/>).

Liliia Pustovit is one of the designers who create the image of Ukrainian fashion at the level of world catwalks. The designer pays considerable attention to the use of national themes in her works. Lilia Pustovit's source of inspiration is often folk and ethnic culture. L. Pustovit's style can be easily identified. She always works in the context of her favourite minimalism, adheres to the clarity of lines and harmony of proportions. Excellent quality and tasteful accessories emphasize the designer's leadership in Ukrainian fashion (<https://pustovit.com/>).

Designer Andre Tan is quite consistent in his stylistic preferences. But he updates his basic solutions every season by making a certain bright, trending accent. He focuses on details and accessories, such as sunglasses, straps, watches, or ties. The main line of his work is the transformation of generally recognized designs, the cut that emphasizes the shape of the female body (<https://andretan.ua/>).

The table given below is used to systematize the artistic means of expression in the creative work of twelve Ukrainian fashion designers (Table 1). This helped to identify the creative features that are inherent in the work of domestic fashion designers. The following artistic means of expression have been chosen for the analysis: silhouette shape, colour scheme, types of fabrics, types of decoration and trimming, accessories, and additions.

Having studied the design solutions of clothing models, the article reveals that, in particular, the work of Ukrainian designers is dominated by rectangular suit silhouettes or a synthesis of rectangular and trapezoidal silhouettes. However, the analysis has shown that Oksana Karavanska paid special attention to the oval silhouette at the beginning of her career. The rectangular silhouette was the most popular with designers Viktor Anisimov, the duo of Tetiana Zemskova and Alona Vorozhbyt, Liliia Litkovska, Oleksandr Kanevskyi, Liliia Pustovit, and Andre Tan, thus, we could say that this silhouette dominates in their works because it is represented in all collections. The combination of two silhouettes, namely a trapezium and a rectangle, could be seen in the collections of Olena Dats, Oleksii Zalevskyi, NotaBene&Karavay, Victoriia Hres, and Roksolana Bohutska. It could also be noted that besides of using the synthesis of trapezium and rectangle, Victoriia Hres and NotaBene&Karavay often apply only a rectangle silhouette in their collections.

Table 1.

**Systematization of the dominant artistic means of expression  
in the creative work of Ukrainian fashion designers**

| Designer /<br>brand name                   | Silhouette shape<br>of the ensemble    | Colour scheme   | Fabric  | Decoration<br>and trimming   | Accessories<br>and additions  |
|--|--|---|---|--|---|
| 1  | 2                                      | 3   | 4   | 5  | 6   |
| Viktor<br>Anisimov                         | Rectangle                              | Emphasis on black,<br>grey, white,<br>yellow  | Leather,<br>knitted fabric  | Contrasting prints,<br>pleats, tucks,<br>appliqué                    | Headgears, unusual<br>decoration: teddy bears,<br>bouquets of flowers,<br>watering cans |
| Roksolana<br>Bohutska                      | Trapezium +<br>rectangle               | Black, purple,<br>various shades<br>of red  | Leather, fur,<br>silk fabrics                                     | Bright prints,<br>embroidery   | Bags of various styles,<br>decorated headgears,<br>leather gloves                       |
| Victoriia<br>Hres                          | Trapezium +<br>rectangle,<br>rectangle | Beige, white,<br>black  | Silk fabrics  | Lace and velvet<br>insets  | Bags, massive belts,<br>headgears of unusual<br>shape                                   |
| Tetiana<br>Zemskova and<br>Alona Vorozhbyt | Rectangle                              | Different shades<br>of beige, grey,<br>black, contrasting<br>colours are used<br>in accents | Leather,<br>silk fabrics  | Striped print,<br>decorative glitter<br>fasteners                    | Bags made of unusual<br>materials, contrasting<br>gloves                                |
| NotaBene&<br>Karavay                       | Trapezium +<br>rectangle,<br>rectangle | Black, white,<br>beige  | Silk fabrics,<br>mixed suit and<br>coat fabrics,<br>linen fabrics | Embroidery,<br>pleats,<br>tucks                                      | Contrasting bags, neck-<br>laces, scarves   |
| Oksana<br>Karavanska                       | Oval,<br>trapezium                     | White, grey, beige,<br>yellow-green   | Linen, silk<br>and mixed<br>fabrics                               | Embroidery,<br>pleats,<br>appliqué                                   | Bags of unusual style,<br>necklaces   |
| Liliia<br>Litkovska                        | Rectangle                              | Black, white,<br>red, beige   | Mixed suit fabrics,<br>knitted fabric                             | Contrasting insets,<br>appliqué, pleats                              | Bags and headgears of<br>unusual style  |
| Oleksandr<br>Kanevskyi                     | Rectangle                              | Black, white,<br>grey, blue,<br>beige   | Knitting fabric,<br>denim and<br>raincoat fabrics                 | Insets as<br>elements of<br>exoskeletons,<br>bright prints<br>pleats | Unusual style head-<br>gears, backpacks   |
| Oleksii<br>Zalevskyi                       | Trapezium +<br>rectangle               | Red, blue, grey   | Leather, silk<br>fabrics, knitted<br>fabric                       | Striped print,<br>appliqué,<br>pleats                                | Extraordinary<br>accessories  |
| Olena Dats                                 | Trapezium +<br>rectangle               | Beige, white  | Silk fabrics  | Gathers,<br>embroidery   | Delicate headgears  |
| Liliia Pustovit                            | Rectangle                              | Beige, grey,<br>dark blue   | Mixed suit fabrics,<br>silk fabrics                               | Embroidery,<br>appliqué,<br>prints                                   | Necklaces, inexpressive<br>headgears, belts of<br>contrasting colours                   |
| Andre Tan                                  | Rectangle                              | Black, beige,<br>orange, grey   | Leather, mixed<br>suit fabrics                                    | Gathers, pleats,<br>tucks  | Bags of different<br>styles, headgears  |

Based on the mentioned above, it appears that Ukrainian designers in their collections prefer the rectangular silhouette shape of the ensemble. The analysis of the colour scheme has demonstrated that black is the main colour in the collections of Viktor Anisimov, Roksolana Bohutska, the duo of Tetiana Zemskova and Alona Vorozhbyt, and Andre Tan. In the collections, black is successfully combined with bright colours, which are used as an accent. The use of black, beige and white as dominant colours has been found in the works of Victoriia Hres, NotaBene&Karavay, Liliia Litkovska, Oleksandr Kanevskyi, Oksana Karavanska and Liliia Pustovit. However, Liliia Pustovit, Oleksii Zalevskyi, and Oleksandr Kanevskyi add bright blue as an accent to black. The colour scheme analysis of Olena Dats' collections shows that only beige and white are used as the dominant colours.

As for different shades of black, white, and beige, they can be found in the collections of all designers. These colours are regarded as the basic ones, which can be combined with each other, as well as with the other colours, both pastel and saturated. So, it could be concluded that when creating their collections, designers

place great emphasis on the versatility of the colour scheme, so that the items they make are more desirable for a wide range of people, and also that people can use them for different occasions.

The analysis of the use of textile fabrics revealed the designers' favourite fabrics in clothing collections of the given period. In particular, Viktor Anisimov, Roksolana Bohutska, the duo of Tetiana Zemskova and Alona Vorozhbyt, Oleksii Zalevskyi, and Andre Tan made a significant number of models from leather, as well as combined with companion fabrics, suit, and silk fabrics. Leather was mainly used to make raincoats, trousers, and less often dresses. Roksolana Bohutska combined leather with natural fur in her collections. Olena Dats used silk fabrics of different densities as the main material. Silk fabrics are also found in the collections of Liliia Pustovit, Andre Tan, Oleksii Zalevskyi, Oksana Karavanska, NotaBene&Karavay, the duo of Tetiana Zemskova and Alona Vorozhbyt, Victoriia Hres and Roksolana Bohutska. The assortment of items made of silk consists mainly of dresses, sometimes blouses, and less often skirts. Oleksandr Kanevskyi, Liliia Litkovska, and Viktor Anisimov did not use shiny silk fabrics at all, they preferred knitted fabric as the main material. Liliia Litkovska combined knitwear with suit fabric, Oleksandr Kanevskyi with denim, and Viktor Anisimov with leather. Designers make a wide range of clothing from knitted fabric. Namely, jumpers, trousers, sweat-shirts, cardigans, dresses, etc. So, it could be concluded that designers are divided into two groups as to their choice of fabric: silk fabrics are the dominant materials in the collections of some designers, while others use knitted fabric.

The analysis of clothing models has identified certain types of decoration and trimming, which are most often found in the collections of designers. Roksolana Bohutska, the duo of Tetiana Zemskova and Alona Vorozhbyt, Oleksandr Kanevskyi, Oleksii Zalevskyi, and Liliia Pustovit used a lot of bright prints in their collections. In most cases, the print is dominant and is located on the entire surface of the item. Viktor Anisimov also uses prints, but in his case it is a minimalistic print that is created in the contrast to the colour of the item. Anisimov also uses pleats, tucks, and appliqué as a decoration, with which the designer creates unusual textures of items. This decoration technique is applied a lot by Notabene&Karavay, Oksana Karavanska, Liliia Litkovska, Oleksandr Kanevskyi, Oleksii Zalevskyi, and Andre Tan. Andre Tan and Olena Dats employ "gathers" to add volume to certain areas of the item. Olena Dats, Liliia Pustovit, Oksana Karavanska, NotaBene&Karavay, and Roksolana Bohutska use embroidery, mainly with Ukrainian motifs, or plant compositions, as a decoration. Victoriia Hres, Liliia Litkovska, Oleksandr Kanevskyi apply decorative insets as a trimming. Victoriia Hres uses lace and velvet insets, Liliia Litkovska prefers insets made of the main fabric but in a contrasting colour, and Oleksandr Kanevskyi uses insets in a futuristic style, namely in the form of elements of exoskeletons, motorcycle uniforms, etc. In addition to Viktor Anisimov, appliqué is actively used by Oksana Karavanska, Liliia Litkovska, Oleksii Zalevskyi and Liliia Pustovit. So, with a restrained colour scheme of the collection, designers add decoration and trimming. This decor can be barely noticeable and minimalistic, or the entire item can be pompous and bright. Also, domestic designers pay great attention to embroidery, the main motifs of which are Ukrainian embroidery and floral motifs.

When complementing their collections, designers mainly use classic accessories, such as bags, hats, and jewellery. Viktor Anisimov uses decorated hats, unusual necklets, such as teddy bear beads or giant balloons, and there are also bouquets of flowers, watering cans, suitcases, or bouquets of sticks in his collections. Headgears are present in almost all collections. Roksolana Bohutska, Victoriia Hres, and Liliia Pustovit use hats of various shapes and styles, these can be fur hats, turbans, decorated fedora or beanie hats. Oleksandr Kanevskyi, Liliia Litkovska, and Oleksii Zalevskyi prefer futuristic headgears. In addition to hats, there are bags of different styles and fabrics in the collections, so Roksolana Bohutska, Victoriia Hres, NotaBene&Karavay, Oleksandr Kanevskyi, and Andre Tan prefer bags and backpacks made of classic fabrics and familiar shapes, and Liliia Litkovska, Oksana Karavanska, and the duo of Tetiana Zemskova and Alona Vorozhbyt like to experiment with the shape, fabric and size of these accessories. In some cases, Roksolana Bohutska adds leather gloves, which match the ensemble, and the duo of Tetiana Zemskova and Alona Vorozhbyt prefers contrasting gloves. NotaBene & Karavay uses a lot of scarves as the dominant accessory, and Oksana Karavanska — massive necklaces. The main emphasis of the accessories in the collections of Oleksii Zalevskyi is on *épatage* and unusual form, dumbbells, books, DVDs, ropes, etc. are used as accessories. All accessories are hyperbolized and in some ensembles become the center of the composition.

### Conclusions

A study of the work of Ukrainian fashion designers shows that in the majority of collections there is a general trend of using the artistic means. The analysis of collections by silhouette shape, colour scheme, fabrics,

decoration, trimming, and accessories revealed that a rectangle is the favourite silhouette form of Ukrainian fashion designers, and when choosing colours, designers prefer three of them, namely beige, white and black. Knitted fabrics, leather, and silk light fabrics were the most popular in the manufacture of clothing. The author's prints and embroidery were the most used decoration, while pleats and tucks prevailed in the design principles of decoration. Designers use a lot of accessories to emphasize the main idea and image of the collection, the authors of the article also note the frequent use of various hats and bags of different styles. All these indicators largely depend not only on global fashion trends, but to a greater extent on the characteristics of the market, where design activities are carried out, the main consumer, and the political and cultural situation in the country.

Further research in this direction will allow us to better understand the artistic preferences of the target audience and more accurately plan the production of light industry products.

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### ХУДОЖНІ ЗАСОБИ ВИРАЗНОСТІ В КОЛЕКЦІЯХ ОДЯГУ УКРАЇНСЬКИХ ДИЗАЙНЕРІВ 2009–2019 РОКІВ

Шандренко Ольга Миколаївна<sup>1а</sup>,  
Кисельова Катерина Олександрівна<sup>2а</sup>,  
Радчук Олена Володимирівна<sup>3а</sup>  
<sup>1</sup>Кандидат мистецтвознавства, доцент,  
<sup>2</sup>Кандидат технічних наук, доцент,  
<sup>3</sup>Магістр,  
<sup>а</sup>Київський національний університет  
культури і мистецтва,  
Київ, Україна

Мета дослідження — виявити та проаналізувати найбільш характерні художні засоби виразності у творчих роботах українських дизайнерів одягу впродовж 2009–2019 років. Методи. У роботі використані загальнонаукові методи дослідження: аналіз, синтез та узагальнення художніх засобів виразності в дизайні одягу. Наукова новизна. Виявлені основні силуетні форми, основна колірна гама, види матеріалів, види декорування та оздоблення, види аксесуарів, що були притаманні творчим роботам українських дизайнерів одягу впродовж 2009–2019 років. Висновки. Здійснено аналіз творчості провідних українських дизайнерів одягу. Проаналізовано їх творчий доробок за останнє десятиліття, який уособив персональну манеру їх творчості. Аналіз моделей одягу здійснено за такими параметрами: силуетна форма, колірна гамма, види матеріалів, види декорування та оздоблення, аксесуари. Систематизовано художні засоби виразності, які використовувались українськими дизайнерами упродовж останніх десяти років. Виявлено спільні та відмінні риси, які притаманні творчості вітчизняних дизайнерів одягу. Візуальний аналіз колекцій за

силуетною формою, колірною гаммою, матеріалами, декоруванням, оздобленням та аксесуарами виявив, що найбільш вживаним силуетом упродовж 2009–2019 років для українських дизайнерів одягу стала прямокутна форма; при виборі кольорової гами дизайнери віддавали перевагу трьом кольорам, а саме, бежевому, білому і чорному. До найбільш популярних матеріалів при виготовленні одягу можна віднести: трикотажні полотна, шкіру, шовкові легкі тканини. Серед найбільш поширених принципів декорування переважали авторські принти, вишивка, а серед конструктивних принципів декорування — складки та защіпи.

*Ключові слова:* дизайн; дизайн одягу; українські дизайнери; дизайнер; творчість; художні засоби; мода

**ХУДОЖЕСТВЕННЫЕ СРЕДСТВА  
ВЫРАЗИТЕЛЬНОСТИ В КОЛЛЕКЦИЯХ  
ОДЕЖДЫ УКРАИНСКИХ ДИЗАЙНЕРОВ  
2009–2019 ГОДОВ**

Шандренко Ольга Николаевна<sup>1а</sup>,  
Киселева Екатерина Александровна<sup>2а</sup>,  
Радчук Елена Владимировна<sup>3а</sup>

<sup>1</sup>Кандидат искусствоведения, доцент,

<sup>2</sup>Кандидат технических наук, доцент,

<sup>3</sup>Магистр,

<sup>а</sup>Киевский национальный университет

культуры и искусств,

Киев, Украина

Цель статьи — выявить и проанализировать наиболее характерные художественные средства выразительности в творческих работах украинских дизайнеров одежды в течении 2009–2019 годов. Методы. В работе использованы общенаучные методы исследования: анализ, синтез и обобщение художественных средств выразительности в дизайне одежды. Научная новизна. Выявлены основные силуэтные формы, основная цветовая гамма, виды материалов, виды декорирования и отделки, виды аксессуаров, присущи творческим работам украинских дизайнеров одежды на протяжении 2009–2019 годов. Выводы. Осуществлен анализ творчества ведущих украинских дизайнеров одежды. Проанализировано их творческое наследие за последнее десятилетие, которое определяется персональными манерами их творчества. Анализ моделей одежды осуществлен по таким параметрам: силуэтная форма, цветовая гамма, виды материалов, виды декорирования и отделки, аксессуары. Систематизированы художественные средства выразительности, которые использовались украинскими дизайнерами одежды в течение последних десяти лет. Определены общие и отличительные черты, которые присущи творчеству отечественных дизайнеров одежды. Визуальный анализ коллекций по силуэтной форме, цветовой гамме, материалах, декорированию и отделке и аксессуарами позволил обнаружить, что на протяжении 2009–2019 годов, наиболее часто использованным силуэтом для украинских дизайнеров одежды была прямоугольная форма; при выборе цветовой гаммы дизайнеры отдавали предпочтение трем цветам, а именно: бежевому, белому и черному. Наиболее популярными материалами при изготовлении одежды стали: трикотажные полотна, кожа, шелковые легкие ткани. Среди наиболее распространенных принципов декорирования преобладали авторские принты, вышивка, а среди конструктивных принципов декорирования — складки и защипы.

*Ключевые слова:* дизайн; дизайн одежды; украинские дизайнеры; творчество; художественные средства; мода