

National and globalization features in sculptural, pictorial and font compositions of modern street art in Ukraine

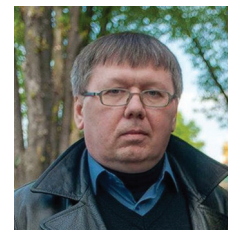
Analysis of street art of Ukraine revealed the classification features of objects, including pictorial and font compositions, determined by the volume, size of the occupied area (proportionality), the presence of artistic education of performers, the purpose of creating compositions. Classification of Ukrainian street art objects can be made on two different signs: according to formality of object execution and object volume. It is proposed to classify three-dimensional objects made by officially recognized sculptors depending on the purpose of object creating. The main characteristic of the past three-dimensional street art of Ukraine is excessive politicization. The modern look of the sculpture was created with the help of appropriate expressive means of postmodernism, points to the characteristic features of Ukrainians: irony and cardiocentrism. The most vivid national features are expressed in the sculpture on Ukrainian mythological subjects.

Illustrative and font compositions made by street artists have five main subject lines connected with globalization processes.

National features in their fine arts are manifested as much as possible during the period of activation of national consciousness. Professional artists most often use national or globalisation features in their murals according to social order. National and international features in font compositions of modern street art in Ukraine are defined. The protonation form of font compositions takes over the "globalization" aspect in Ukrainian street art. National features are reflected in curvise, international - in Gothic compositions.



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1. INTRODUCTION

National and globalization factors in this article are considered in the aspect in which they are studied in relation to design by Ansley J. (Ansley, 1993). The rector of the Kharkiv Academy of Design and Arts Danilenko noted that the archetypal components of the Ukrainian mentality include the following: emotionality; cardocentrism, loneliness; lyricism, the ideal of inner and outer harmony; household aestheticism, individualism; pluralistic ethics; attraction to freedom; the desire for equality, biased attitude to power structures (Dany`lenko, 2005). Based on these components, an artistic image is created not only of the designed street art objects but also of a holistic perception of the urban street space.

This direction in the aspect of perception is displayed quite complete in (Kuznetsova, 2006). In the most cited works on a national design in Ukraine (Dany`lenko, 2005) and (Kosiv, 2019) have no information about street art. Existing review publications dedicated to Ukrainian street art have an album character (Bios & Ayokid, 2019 ; Leros & Moiseienko, 2018), it does not analyze the typology. Therefore, this research is relevant.

Since graffiti swept the big cities in the 1970s, during the last fifty years some analysis of existing street art was made. The basis for the writing of this article were publications in the following directions: 1) description of street art in certain cities of Ukraine, for example, Cherkasy, Lviv, etc. (Gavry`lyuk, 2018; Romanenko, Vy`skvarka & Galy`cz`ka, 2013), 2) personified murals with an emphasis on the metropolitan cities of Kyiv and Kharkov (Kolisny` & Ponomar`ova, 2019)[1], 3) overview literature on graphic styles, in which street art is considered as a phenomenon characteristic of the present (Armstrong, 2019; Heller & Chwast, 2011) , 4) mass Internet - excursions on murals in a popular presentation with a brief description of objects (Lazurina, 2018) [2][3].

National and globalization features of street art fonts of Ukraine have not been considered before. Similarly, the national features of Street Art of Ukraine have not been considered before in

the context of the relationship between two factors: the image and the font composition.

The aim is to identify the main features of modern street art in Ukraine with an emphasis on font compositions and the specificity of displaying national and globalization features.

2. THE CURRENT STATE OF THREE-DIMENSIONAL STREET ART IN UKRAINE.

Objects of street art of Ukraine can be classified on two grounds. The first classification feature is determined by the executor of the object. The official performer of a street art object in Ukraine, as a rule, has the appropriate art education. An official performer invited from abroad usually has a well-known name in the field of street art.

An unofficial performer (or group of performers) can be amateur artists or graffiti enthusiasts. The second classification feature is determined by the volume of street art objects. Two sets of objects are considered here: planar and three-dimensional. Let's analyze the three-dimensional objects in connection with the goals facing the author of the three-dimensional object.

The first type of three-dimensional objects of street art in Ukraine is determined by the propaganda of the existing system at the moment.

There are few large-scale street art objects left from the times of the Russian Empire. These are busts of prominent cultural figures of the time, sculptures on the facades and roofs of houses. This subspecies of three-dimensional objects of street art may have the prospects of conceptual research: the specifics of artistic images and means of expression depending on the location of the region of the country.

The next subspecies can be considered the heritage of the sculptural past of the USSR in Ukraine, which remained in sufficient numbers. It is characterized by features of monumentality, had at the time of creation a certain ideological content, which was reflected in a large-scale majestic plastic form. The sculptural compositions associated with the name of the leader of the Lenin Communist Party have been destroyed



Fig. 1 - Shchors monument.

in recent 15 years. At present, there is a struggle for the preservation of other monumental sculptures, on the one hand having aesthetic and historical value, on the other promoting the ideology of the USSR. As an example of the object of heated discussions we can cite the equestrian monument to the commander of the Civil War of 1917-1922 Nikolai Shchors, sculptors V. Borodai, N. Sukhodolov, M. Lysenko; 1954 (Fig. 1).

To this day, there are almost no sculptures that reflect certain needs of the ideology of the USSR at the moment. For example, these are relatively primitive plaster sculptures of athletes, pioneers, etc. Both of these subspecies did not involve the active use of national elements. The national factor was used mainly in the context of glorifying the friendship of different peoples that were part of the Russian Empire and, later, the USSR. For example, a monument from the times of the Russian Empire and a multi-figure sculptural composition in



Fig. 2 -Donetsk forged sculpture.

honor of the Pereyaslav Soviet of Soviet times are dedicated to this, where the key figure is the commander of the Zaporozhian Army B. Khmelnytsky. The next subspecies of sculpture, which promotes the current system, is modern sculpture, in which the main message is the globalization factor. This is the direction that is based on relevant topics for the country. For example, this is a sculpture of the famous coach of the football team "Dynamo" V. Lobanovsky (Sculptor V. Filatov, 2003).

The next type of three-dimensional objects of street art of Ukraine can be attributed to works in which universal values are promoted. Often such objects are connected with regional or national specifics of professional skill.

For example, since 2001, more than 160 forged metal sculptures made for international festivals of blacksmithing have been created in Donetsk (Fig. 2). The topics chosen by the blacksmiths were most



Fig. 3 - Monument to the Cossack Mamay

often related to the traditions, interests, folklore, flora and fauna of the regions.

Objects that reflect universal values can be divided into two main subspecies. The first subspecies is a sculpture of people who are interesting or loved in this locality. The second subspecies is sculpture, which is associated with the mythology of the Ukrainian people as a whole or the mythology of a particular region. An example of the use of a mythological image is the sculptural images of the Cossack Mamay - a popular image of a Cossack - a knight, depicted next to a horse, with a saber and a national musical instrument - the bandura. For example, such a Mamay sits next to the horse on the main square of the capital, sculptors Nikolay and Valentin Znoba, 2003 (Fig. 3).

In Cherkasy, Mukachevo, Uzhgorod and other cities, sculptural images of people associated with a particular city appeared. It is not only famous

artists (Utesov in Odesa, Pugovkin in Kharkiv) but also the famous urban characters of the past (plumber, lantern, etc.). The promotion of universal values presupposes interest in cultural figures and objects of the country's cultural heritage. For example, 87 monuments to the poet and public figure Ivan Franko were erected at different times in Ukraine (round sculpture and busts). There are possibilities for the development of an in-depth classification of this subspecies.

The third type of three-dimensional objects of street art is determined by the specifics of the reflection of the modern era of postmodernism. In the squares of Ukrainian cities, in addition to traditional statues that serve to promote a certain ideology, there are often comic sculptures. In Berdyansk it is the Toad, reflecting envy as a vice, in Lviv - the Monument to the Smile. The general idea of such a modern three-dimensional street art of Ukraine in the context of postmodernism is reflected in the landscape alley in Kyiv (Fig. 4).

Here the features of the postmodern era coincide with the characteristic features that modern researchers endow Ukrainians with. This is irony and cardiocentrism.

Let us return to the first classification feature. Unofficial volume work of street art is represented by one-time actions (fig. 5).

Fig. 4 - Kyiv landscape alley.





Fig. 5 - An example of short-lived street art in Kyiv

Since the volume requires certain financial costs, the results of the work of informal amateur artists are almost absent. Unofficial street art objects are short-lived, so their classification is difficult. It is now necessary to note the desire to minimize the use of stencils (Fig. 6) and increase the use of installations in Ukrainian graffiti. Artistic images of three-dimensional modern street art compositions of the second and third types are kindly ironic, which corresponds to the Ukrainian mentality.

3. PLANE STREET ART IN UKRAINE

The official set of planar street art in Ukraine is represented by social advertising and artistic creativity (Fig. 7). They are located on the walls of five-storey houses of old buildings. Advertising as a less striking artistic phenomenon is not considered in this article

If in Europe the official and "street" set of objects of street art exist for a relatively long time (for example, in Dresden), in Ukraine it began to develop actively 7 years ago. After the events on Independence Square in 2014, the creation of murals and graffiti intensified as a surge in people's self-identification. This explains the importance of this visual art form, easily accessible to everyone. The relatively slow-growing art of murals has developed rapidly. Foreign artists - well-known specialists in street art - began to create murals in Ukraine not only on universal themes. They tried to show their perception of the events taking place in Ukraine. Artists chose topics related to the famous political and cultural figures of Ukraine (writer Lesya Ukrainka, historian Mikhail Grushevsky, etc.). In their presentation, a portrait of the Ukrainian "Beregini" mixed with the image of a Caucasian woman. Traditional Ukrainian flowers, such as mallow, looked like Latin American orchids. That is, national Ukrainian traits were interpreted by these authors from their national point of view. If

Fig. 6 - An example of stencils.



Fig. 7 - St. George's Mural, O. Bordusov and V. Mangos.

many foreign artists did not understand the details, the socio-political message of the struggle for good was great and clear to all.

The most commonly used motifs of murals and graffiti of the time were images of embroidered Ukrainian shirts and the colors of the Ukrainian flag. Blue and yellow were used not only as a background, but also as details of images (for example, the wings of giant swallows in a mural). It should be noted that the excessive fascination with these two colors in the design of the environment has led to the fact that, in principle, this passion began to be abandoned. It is necessary to note the cyclical priority of the perception of national and globalization features in street art over time.

In 2014, some of the murals were created jointly by two authors: Ukrainian and foreign. For example, the authors of one of the famous murals depicting a young Ukrainian girl, which appeared in Kyiv in

2014 as part of the festival "French Spring", were Ukrainian Alexei Kislov and Seth Land from France. The creation of murals in Ukraine was especially intensified when in 2017 three of the Ukrainian street artworks were assigned to the world's best murals of the year (according to the site "I support street art"). Among them were two works in Kyiv. On the morale of the Spanish artist Krauser, who lives and works in Italy, depicts a bear with human hands. The work of the Argentine artist Franco Fasoli, known under the pseudonym JAZ, shows two blue lions (wall of the Kyiv gymnasium n° 267). The work of Polish artist Marius Varas in Kharkiv depicts a giant head occupied with the problems of the modern metropolis. These works were made by foreign artists, but served as a motive for the

creation of murals by Ukrainian artists. The Mural Social Club festival in 2017 reflected a new social project for Kyiv, Back to School, featuring artists from Argentina, Israel, Italy, Portugal, Russia, France, Chile, South Africa, and Ukraine. Ukrainian artist Vitaly Pacera on the wall of the school n° 140 in Kyiv depicted the characters of cartoon films made by director Vladimir Dakhno about the humorous adventures of Ukrainian Cossacks. The theme of famous cartoon characters in murals and graffiti is a commonly used theme. Artists choose their favorite cartoons from the relatively distant past, but understandable to all. The creation of graffiti in Ukraine began later than in other industrialized countries of the

world, in the mid-80s of the twentieth century in connection with the beginning of the disintegration of the totalitarian system of the USSR. The plot lines of Ukrainian non-professional artists are connected with: 1) images in the style of Dadaism (Fig. 8); 2) transformed images of famous objects of design, art, history (for example, Vitruvian man and geometrized compositions of ornaments and fonts, etc., - (Fig. 9); 3) transformed images from cartoons related to technocracy and dynamics (Fig. 10). 4) football fan images (Fig. 11), 5) political and social statements (Fig. 6). The sequence of numbers is indicated as the statistics increase. The decoration of moving objects (trains, trams) is carried out in two directions: advertising of goods

Fig. 8 - Plot: an image in the style of Dadaism.



Fig. 9 - Plot: "Vitruvian man" as a transformed image of a famous object.

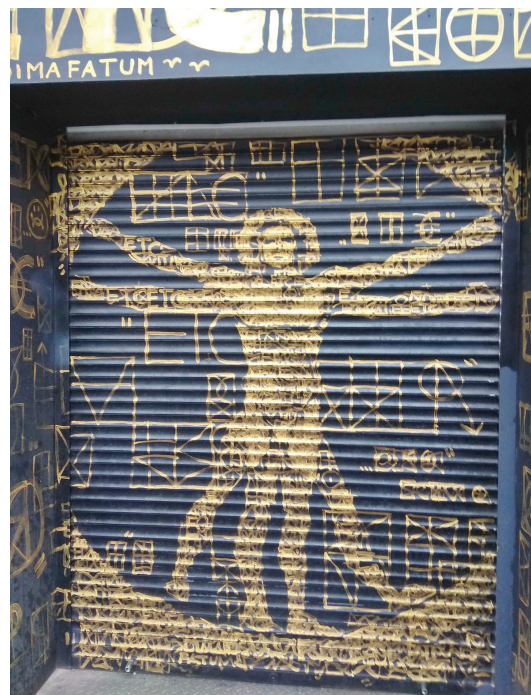


Fig. 10 - An image from a cartoon connected with technocracy and dynamics





Fig. 11 - Mural of football fans of Dynamo Kyiv football club, 2010. An example of a football fanatic image

and composition with images. Compositions with images include images on high-speed trams of Kyiv, which carry images of great Ukrainians against an ornamental background. Graffiti on a train dedicated to the great Ukrainian writer Gogol (2019) embodied the idea of self-identification of a person and therefore had a more globalization character. Official compositions are national in nature. Allowed graffiti on moving objects, despite their national orientation, are more globalizing in nature.

4. NATIONAL AND GLOBALIZATION IN STREET ART OF UKRAINE

The events on Independence Square in 2014 became a catalyst for the national Ukrainian self-consciousness in the graffiti of Kyiv at the level perceived by the city dweller (Fig. 6). It should be noted that graffiti is typical of megacities. It less affects the small towns of Ukraine. Graffiti is significantly less in those regions where the priority is the rural population, whose culture is supported by the church. Ukrainian industrial cities suffer from graffiti, as they do all over the world. The city authorities are constantly fighting against graffiti and their authors. The district administration does not always thoughtfully issues permits for the creation of murals to foreign authors. What would look good in the old neighborhoods, not spoiled by professional street art, caused a nega-

tive reaction from the residents of the old streets. For example, residents of Desyatynna Street protested against the creation of a modern Latin American mural, demanding to replace it with a mural about the oldest Desyatynna Church in Kiev. Street art is a favorite reception for designing "dreary" walls near orphanages, schools and hospitals. While some citizens of Ukraine with a developed artistic taste are annoyed by the appearance of graffiti, professional designers like Mayson Hanna are trying to solve this problem. So Mayson decorates the walls and fences of schools for free

with a help of students. Therefore, her opinion on the national and international factor in the visual compositions of modern street art in Ukraine is interesting. Her idea is to change the surrounding space with the help of the public.

The administration provided materials. A list of topics, including national ones, was identified. Students chose the globalization theme of sports. Under Mayson's direction, the students created a mural (Fig. 12).

The object is less significant in artistic terms, but important in social.

Fig. 12 - Mural on a school fence on a sports theme according to the concept of Mayson



The experience of the city of Bakhchisarai is interesting, where schoolchildren under the guidance of teachers began to paint a long fence along the main street in the late nineties. As adults, they voluntarily continued to upgrade "their" sections of the fence. There were no more than 25% of images on national themes. Schoolchildren were more interested in globalization.

Individual images can be a separate topic of study for the use of national symbols. As Kosiv (Kosiv, 2019) defined, from 1945 to 1991, the most frequently used artistic images in Ukrainian graphics in both the Ukrainian SSR and the Ukrainian diaspora were the ear of corn, mountain ash, and sunflower. The use of ears of corn and mountain ash as national symbols can claim two neighboring countries with Ukraine, and sunflower is loved by many peoples of the world. That is, the selection of symbols in the artistic images of Ukraine is not fully understood.

No less interesting is the display of the plot line of folklore. Modern Ukrainian muralists combine several legends simultaneously to create juicy images. Such is the mural depicting St. George slaying a serpent; a six-handed Cossack who fights snakes, etc. That is, the authors give a personal interpretation of fairy tales and legends, departing from traditional plots and modifying the images of heroes.

There are a number of murals that are expressive in terms of graphics, but inexpressive in terms of the idea of artistic images. Most often it is a modern image of a Ukrainian woman in the concept of a fifty years ago poster.

If there was a surge of images related to the national factor in 2014, recently there has been a shift towards globalization, reflecting the spiritual state of society, the desire to integrate into European processes.

4. FONT COMPOSITIONS IN STREET ART OF UKRAINE

Font compositions in the Ukrainian street space can be roughly divided into three categories: vernacular lettering - amateur lettering, sometimes obscene content, on walls and fences; font compositions of youth subcultures expressing their prin-

ciples and aspirations; font compositions are made by professional font designers and calligraphers. Font compositions in Ukrainian street art can be viewed in accordance with the method of reproduction: written and hand-drawn. The written compositions imitate calligraphy, first of all, gothic and cursive, as well as various author's handwriting. Hand-drawn is always eclecticism or imitation. Amateur captions arise spontaneously and do not linger for long. Given their provocative, and often not censorious, content, they are eliminated by utility workers. In the way of creation amateur inscriptions of a special variety do not differ - they are written with handy materials letters (markers, brushes) devoid of any stylization.

Literature from youth subcultures, the most active of which are football fans, is represented by eclectic compositions, drawn in various ways (cans, brushes, rollers). These compositions are more durable because their authors are concerned with their preservation - they place the compositions either in inaccessible places or on freestanding, technical buildings (Fig. 11, 15).

The third category is font compositions created by professional calligraphers and font designers. Here is a fundamental difference with previous reuters. If the former are enthusiasts who buy materials and paints at their own expense, the latter are custom projects. One of the leaders of the Legasi group, Boris Bios, emphasized that in

Fig. 13 - Wall paintings in Lutsk within the framework of the 2019 international festival.





Fig. 14 - modern interpretation of the combination of cursive with knit in the font composition of the Kyiv mural.

2014-2018, the absolute decline of amateur graffiti was observed in Ukraine, which was due to the high cost of materials (Bios & Ayokid, 2019). Professional font designers paint, mostly at sponsorships, or within font festivals.

For example, wall-painting in Lutsk within the framework of the International "Space Letters 2019" font festival became a powerful phenomenon of font street art (Fig. 13).

Oleksiy Chekal, Natalia Komyakhova, Kirill Tkachov, and other font designers performed calligraphic compositions based on Ukrainian cursive writing, which corresponds to the national direction.

Scribal writing in font culture has become the ex-

pression of the Ukrainian national font (Mitchenko, 2018), just as Gothic is today perceived as a German national font (Kapr, 1993), and the humanist minuscule - Italian (Bogdesko, 2006).

By origin, cursive writing is a medieval stationery letter that originated on the territory of Ukraine in the 16th and 18th centuries, which is actively used by contemporary Ukrainian calligraphers, saturating historical patterns with author's stylizations.

The compositions of the Lopukhin sisters (Fig. 14) are interesting in this regard, combining the cursive with another historical letter - the knit.

This letter, unlike clerical cursive, is a book. The embroidery, which sometimes went into orna-

mentation, was followed by headings in ancient Ukrainian manuscripts (Mitchenko, 2018).

Another of the bright works of the Lopukhin sisters is the painting of a wall in the street of Sichovykh striltsiv street (Fig. 15).

Interestingly, another wall painting on the same street, which was made with Gothic font, caused resistance from locals who perceived the font composition bordering on the ornament as shamanic inscriptions and collectively protested against the end of the painting. In the end, the unfinished track was liquidated and not even its photo was preserved. But according to the authors, these were forms of letters of the classical fracture, without any additional symbols that could appear to the inhabitants of the surrounding houses, shamanic, or any negative. That is, the very form of Gothic was perceived as something alien. Whereas the ornamental fonts of knit or cursive were perceived as something close and natural. It is important to note that this perception is at the level of font forms, without any consideration of the meaning of inscriptions that no one has read. It is the national form of font compositions, which in this case becomes the content, prevails in modern Ukrainian street art over "globalization".

CONCLUSIONS.

The analysis of street art of Ukraine revealed the classification features of objects, including visual and font compositions, defined by the volume, size of the occupied area (proportionality), the presence of artistic education of performers, the purpose of creating compositions.

Classification of street art objects of Ukraine is carried out on two different signs: in accordance with the official execution of the object and the volume of the object. Classification of volumetric objects made by officially recognized sculptors is made depending on the purpose of the object creation. The main characteristic of the past volumetric street of the art of Ukraine is excessive politicization. The modern type of sculpture is created with the help of appropri-

ate expressive means of post-modernism, indicates the characteristic features of Ukrainians: irony and cardiocentrism. The most vivid national features are expressed in sculpture on Ukrainian mythological subjects.

Illustrative and font compositions made by street artists have five main subject lines connected with globalization processes: 1) images in dadaism style, 2) transformed images of famous objects of design, art, 3) transformed images of cartoon characters, 4) football and fanatic scenery, 5) politics and social expressions.

National features in their fine arts are manifested as much as possible during the period of activation of national consciousness. Professional artists use national or globalisation features in their murals most often according to social order.

The most numerous group is the group of font compositions. The analysis of works of Ukrainian unique fonts was carried out. National and international features in font compositions of modern street art in Ukraine have been defined. Font compositions in Ukrainian street art can be subdivided by the methods of creation: writing and painting. Written compositions can be found in calligraphy: Gothic and cursive, original handwriting. Painted is the eclecticism or imitation.



Fig. 15 - Painting the wall with font compositions based on cursive.

NOTE

[1] Tri ukrainskih murala priznany luchshimi v mire/ BZH. (2018). Retrieved March 14, 2020, from <https://bzh.life/gorod/best-street-art-2017> (In Russian).

[2] Olimpijs'kyj urok v SZSh # 99 m. Ky'yeva (2018) Cerednya zagal'noosvitnya shkola I-III stupeniv #99 mista Ky'yeva. 7 veresnya 2018 r. Retrieved March 14, 2020, from http://sch99.at.ua/news/olimpijskij_urok_v_szsh_99_m_kieva/2018-09-07-531 (in Ukrainian).

[3] Ekskursiya «Muraly i ulichnaya skulptura Kiev» (2019) / LADYA-TOUR. Retrieved March 14, 2020, from <https://ladya-tour.com/services/ekskursiya-muraly-kieva> (In Russian).

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