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FEMALE HAIRSTYLE IN THE CONTEXT OF THE ANCIENT PHILOSOPHY OF BEAUTY

The purpose of the article is to determine the features of the development of women's hairstyles in the context of the specificity of the beauty philosophy of the era of Antiquity. **The methodology** consists of the principles of objectivity, historicism, multifactorial character, systemic nature, complexity and pluralism; and to achieve the goal, the following methods were used: problem-chronological, concrete historical, statistical, descriptive, logical-analytical. **Scientific novelty.** An art history analysis of works of art was carried out in order to determine the specifics of the stylistics of female hairstyles in Greece and Rome (5th century BC – I 5th century AD); the influence of visual images of ancient Greek goddesses created by ancient masters on the formation of the ideal of female beauty and the popularization of new styles of female hairstyles, according to the ancient philosophy of beauty. **Conclusions.** Based on the study of female hairstyles of the era of Antiquity, it is proved that their style features are one of the aspects of the modification of human beauty, according to philosophical views and aesthetic ideals. Combining utilitarian, aesthetic and symbolic functions, the female hairstyles of the goddesses of the Olympic pantheon reflect the material, spiritual and social position of society, meet the artistic and aesthetic views characteristic of the Antiquity, the beauty ideals of which, despite transformations and modifications in the process of evolution, retained specific characteristics, corresponding to the established mentality of ancient Greek culture.

Key words: female hairstyles, Antiquities, goddesses, Olympic pantheon, mythological scenes, visual arts.

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Жіноча зачіска в контексті античної філософії краси

Мета роботи – визначити особливості розвитку жіночої зачіски у контексті специфіки філософії краси доби Античності. **Методологію** дослідження складають принципи об'єктивності, історизму, багатофакторності, системності, комплексності та плюралізму; а для досягнення мети використано методи: проблемно-хронологічний, конкретно-історичний, статистичний, описовий, логіко-аналітичний. **Наукова новизна.** Здійснено мистецтвознавчий аналіз творів образотворчого мистецтва з метою визначення специфіки стилістики жіночої зачіски в Греції та Римі (V ст. до н.е. – I ст. н.е.); визначено вплив візуальних образів давньогрецьких богинь, створених античними митцями, на формування ідеалу жіночої краси та популяризацію нових стилів жіночих зачісок, відповідно до античної філософії краси. **Висновки.** На основі дослідження жіночих зачісок доби Античності, доведено, що їх стильові особливості є одним із аспектів модифікації людської краси, відповідно до філософських поглядів та естетичних ідеалів. Поєднавши утилітарну, естетичну та знакову функції, жіночі зачіски богинь Олімпійського пантеону відображають матеріальний, духовний та соціальний стан суспільства, відповідають художнім та естетичним уявленням, характерним для доби Античності, ідеали краси якої, не дивлячись на трансформації та модифікування в процесі еволюції, зберегли специфічні характеристики, що відповідають сформованій ментальності давньогрецької культури.

Ключові слова: жіночі зачіски, Античність, богині, Олімпійський пантеон, міфологічні сюжети, образотворче мистецтво.

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Женская прическа в контексте античной философии красоты

Цель работы – определить особенности развития женской прически в контексте специфики философии красоты эпохи Античности. **Методологию** исследования составляют принципы объективности, историзма, многофакторности, системности, комплексности и плюрализма; а для достижения цели использованы методы: проблемно-хронологический, конкретно-исторический, статистический, описательный, логико-аналитический. **Научная новизна.** Осуществлен искусствоведческий анализ произведений изобразительного искусства с целью определения специфики стилістики женской прически в Греции и Риме (V в. до н.э. – I в. н.э.); определено влияние визуальных образов древнегреческих богинь, созданных античными мастерами, на формирование идеала женской красоты и популяризацию новых стилей женских причесок, согласно античной философии красоты. **Выводы.** На основе исследования женских причесок эпохи Античности, доказано, что их стилевые особенности являются одним из аспектов модификации человеческой красоты, согласно философским взглядам и эстетическим идеалам. Объединив утилитарную, эстетическую и знаковую функции, женские прически богинь Олимпийского пантеона отражают материальное, духовное и социальное положение общества, отвечают художественным и эстетическим представлениям, характерным для эпохи Античности, идеалы красоты которой, несмотря на трансформации и модификации в процессе эволюции, сохранили специфические характеристики, соответствующие сложившейся ментальности древнегреческой культуры.

Ключевые слова: женские прически, Античность, богини, Олимпийский пантеон, мифологические сюжеты, изобразительное искусство.

The art of the era of Antiquity is a form of the collective memory of various real and mythical events, an invaluable source for studying the little-known aspects of cultural traditions, religion, folklore, spiritual and everyday life of the society of Ancient Greece and Rome. Comprehension of the stability of the high spiritual ideals of Antiquity and understanding of the mechanism of their reproduction is positioned not only as a sign of respect for the past but also as an appeal to modernity, with the goal of preserving the ideals of beauty that are traditional for the European mentality.

In our opinion, the study of the goddess of the Olympic pantheon hairstyles based on the analysis of works of art of the Antiquity era will not only reveal changes in the fashion of the designated period, but also comprehend the main aspects of self-identification of individuals and ancient society as a whole, because hairstyles were positioned as a form of self-assessment in the context leading cultural and political views.

The purpose of the work is to determine the influence of female hairstyle on the formation of the artistic image of the goddesses of the Olympic Pantheon in ancient art and its interpretation as a marker of social identification.

At the present stage in the scientific dimension, many fundamental works and studies are presented, devoted to the study of various aspects of the creation of the ancient female hairstyle and the peculiarities of its transformations and evolution. For example, M. Mannsperger "Artistic hairstyle. Fashion for the hairstyles of Roman empresses from Libya to Sabina" [9], N. Heesa "Hairstyles in the art of Greek and Roman Antiquity" [7], M. Gkikaki "Female hairstyles on coins and sculptures of the Classic and Hellenistic periods" [5] and "Women hairstyle on Greek coins" [6], E. Vlachohanni "Hairstyles in the Greco-Roman world and their semiotic meanings" [4] and others.

However, the specificity of the hairstyles of the goddesses of the Olympic Pantheon and their reflection in ancient art, the relationship between fashion for women's hairstyles and the formation of an artistic image is a topic that is not well studied and requires further study.

Mythological images and plots were the basis of the work of most ancient artists. Over the centuries, their understanding, perception, and understanding changed but remained a manifestation of the ancient world view – until the 4th century BC. The most popular artistic images were the majestic and powerful gods and goddesses, and then there was a significant change in the divine image – the ideal features softened, purely human qualities were emphasized.

Ancient artists sought to recreate on earth the heavenly images of their gods – sculptures, bas-reliefs, reliefs, painted vases and other works of art, which depicted various mythological scenes, were extremely popular not only in Greece and Rome but also in the colonies. The sculptors reflected the ideal image of divine feminine beauty, viewing the human body, in accordance with the prevailing philosophy, like a mirror that reflects the unity and perfection of the world.

It was in ancient Greece that the main types of modern female hairstyles emerged, which, experiencing certain changes, in accordance with objective and subjective reasons, evolved over many centuries.

It is worth noting that the visual images of the ancient Greek goddesses, created by ancient artists personified not only a sample of female beauty but also acted as vivid identifiers of personal characteristics. Thus, for example, the supreme goddess Hera, sister, and wife of Zeus, the patroness of marriage, who was distinguished by cruelty and jealousy, were traditionally depicted with hair firmly fastened in a knot and decorated with a diadem, as well as curls that fell on her shoulders around her face; One of the most revered goddesses of the Olympic pantheon – the goddess of fertility and farming, Demeter – was depicted as a young girl, whose hair is decorated with a wreath of ears, or a mature woman with a diadem on a casual haircut (an expression of sorrow and grief over Persephone, which Hades kidnapped) [7, R . 299]. Athena Pallada – the goddess of wisdom, military strategy and tactics, knowledge, crafts and arts, a virgin warrior, was depicted in a helmet, from which thin curled curls hung; Artemis – the goddess of the hunt – with hair picked up on the back of his head in a bun, slightly disheveled, as if from active movement; Aphrodite's hairstyle (partly similar to Artemis's hairstyle) reflected the seductive charm of the goddess of love and beauty – long curled hair with strong curls held together at the back of the head.

In the context of this study, we consider it appropriate to consider in more detail the morphological features of female antique hairstyles.

Hair in the era of antiquity play an important role in everyday life – this is evidenced by differences in hairstyles. For example, M. Gkikekey claims that the short hair of ancient women was positioned as a symbol of asexuality, so usually, slaves, Spartans, or women who were in mourning had a habit [5, 180].

But natural, long flowing hair is evidence of sexually free persons, usually prostitutes, dancers and maenads (the Amazons and women of Thrace also preferred loose hair, displaying national identity). In young girls, usually long, flowing hair was tied with a ribbon, or the ribbon was woven into a thick braid that fell into the back.

Female hairstyles, in which hair was removed from the forehead and fixed in the form of a kind of roller, were popular in the era of Antiquity despite their social and age identity, but still, their various forms and styles were used to differentiate girls of marriageable age. Morphologically, these hairstyles had common characteristics: the density and length of hair, emphasis on the forehead and braided beams.

Antique women copied hairstyles of goddesses, which are usually depicted with curls and blond hair. Complicated hairstyles differed in a variety of zigzag and spiral curls [4, 305]. Archaeological finds indicate the use of not only hairbrushes, scissors, hairpins, and hair dressings, but also wreaths in the shape of leaves made of silver and gold, hair curlers from ivory and other attributes.

By the middle of 5th century BC the most popular female hairstyle for the image of goddesses, as well as mortals, remained a “roller” – long hair is parted on a flat part and placed in wavy or corrugated curls, curled around a neck in a small knot, or remain loose, falling on shoulders.

The statue of Corey Evtidiki (circa 480 BC) stands out for a skilfully made hairstyle with wavy hair and reflects the typical female hairstyle – the hair is gathered back, opening the forehead in a straight part, fixed on the neck, falling wavy strands on the back and shoulders. It is worth noting that Cora (Κόρη – girl, virgin) is the cult name of Persephone, the ancient Greek goddess of fertility and the kingdom of the dead, the daughter of Demeter and Zeus, the wife of Hades.

The hairstyle of the goddess of the world Eirena, daughter of Zeus and Themis, is depicted by the father of Praxiteles, the ancient Greek sculptor Kefisododot senior (Eirena's copper statue with Plutos in her arms, approximately 370 BC) demonstrates the phenomenon of inventing a new hairstyle for the young

goddess. Note that the long hair collected on the back of his head was used to depict both goddesses and mortal women, but unmarried.

A hairstyle that resembles a modern "ponytail" in various moderation appears at the end of the 4th century BC. and is used not only to depict young goddesses, for example, the Nymph, the goddess of victory Nike, as well as the goddess of hunting and the nature of Artemis but also little girls and unmarried women. The hairstyle in the form of a low knot or bundle is known as the typical hairstyle of the goddess Aphrodite, evidenced by the statues of Aphrodite of Knidos (Praxitel, probably 350 BC) and Venus de Milo (130–100 BC) [5 R. 187].

Changes hairstyles of ancient goddesses indicate the transformation of modern fashion artists. For example, from the middle of the 5th century BC the nymph of Arethusa, the patroness of the Greek colony of Syracuse, hairstyle (the nymph was chased by the river god Alpheus, when Artemis opened a passage over the sea, through which Arethusa, as a source, came to the surface of Ortigia island, near Syracuse): high above the forehead, twisted around the tape and attached to the back of the head. The decadrachm (a large silver coin, the largest ancient Greek denomination weighing about 43 g) by the famous engraver Evaynet (probably 405–390 BC) shows that the image of the nymph is radically updated: short hair from the forehead and temples is raised above the ears in lush hairstyle, and thick strands of hair on the back of the head are wrapped with ribbon [6].

It is worth noting that Arethusa's hair (hair is picked up on the back of the head, wavy strands are combed back, many small curls over the ears and temples) were popularized in northern Greece, Thessaly, and Peloponnese from about 400 BC.

The hairstyles of Artemis, Apollo's sister, the ancient goddess of hunting, the patroness of the animal and plant world, the image of which personifies the female innocence – typical of young unmarried girls. Since the second half of IV century BC, the goddess was depicted with a hairstyle "slices of melon", which was characterized by the practically geometric distribution of hair according to an elaborate scheme, in accordance with the ancient ideals of beauty [7, 299]. The bulk of the hair is divided into twisted strands, curved from the forehead to the back of the head (like a piece of melon), tied in a knot. Perhaps the first image of Artemis with such a hairstyle is considered to be the obverse of a coin made in the city of ancient Thrace Ortagoria (Ὀρθαγορά) located on the coast of the Aegean Sea [8, 880].

It is worth noting that this hairstyle, a variant of which was hair styled with "lobes" from the face and gathered with ribbons at the back of the head, becomes the main hairstyle in Greece in the last third of the 4th century BC, prevailing in the image of the young goddesses – Artemis, Nymph, Grace, Persephone or Queen of Ptolemies. According to M. Gkikekey, in the 3th BC this hairstyle "functions as a communicator of ideological and propaganda messages" [5, 188].

From the middle of the 4th century BC popular in depicting Muse, Nymph, Hygiene, Artemis, Aphrodite in the image of a nymph and young girls of marriageable age becomes a knot: long wavy hair is divided into a straight parting, wrapped with a ribbon and tied in a knot, and two long strands are "tied" in a bow.

No less popular female hairstyle "Lampadion" or "Hairstyle torch" appears in Syracuse in the 5th century BC. Spread in the ancient world, in various modifications, it acquires in the 4th BC dominating in the images of young goddesses – Artemis, Niki, nymphs and teenage girls. For example, on silver staters (an antique coin that was in circulation in Greece and Lydia. – Auth.) Of that period, Artemis was depicted with a hairstyle that combined the traditional "bang" hairstyle and the pronounced features of the "lampadion" – the front strands of hair are wound on ribbon, in the form of a small roller, which adorned a crown of petals; other strands are combed on the crown and fastened in a bundle, which resembled the tongues of flame; individual curls waves fall on the neck [6].

In the period of classical antiquity, the Roman women turned their hairstyles into a high-quality visual product, a peculiar fetish – thin golden hair nets, decorated with precious stones (rubies and pearls), coloring (ashes, henna or colored wax), lightning, curling or straightening hair – quickly became habitual a phenomenon. The Romans had special tongs, the so-called "calalistrum" (the ancient Greek name, in our opinion, confirms its widespread use in ancient Greece. – Auth.) And "strenneisen" – a metal tube that warmed and curled hair [7, 299].

It should be noted that for the inhabitants of many Greek colonies, works of art were a source of knowledge about the peculiarities of the life of the population of large cities: paintings on vases and statuettes depicting gods influenced fashion. M. Rostovtsev claims that residents of the Northern Black Sea Coast copied antique fashion – on holidays they decorated hairstyles with a diadem and wore a golden stilegid. Evidence of this is the image of the queens Dynamia, Pytophorids and Hypepirae, "combed like

noble Romans” [1, p. four]; Tanagra figurines of the end of the 4th–3rd centuries BC, found in Panticapaeum and Theodosia, depicting young women with long, wavy hair, gathered in lush hairstyles [2, 66].

However, we note that the art of the Hellenistic period (323 BC – 30 BC) is characterized by a combination of visual representations of the Greek gods with images of gods of other cultures. This contributed to the affirmation of the Olympic deities in the aristocratic environment of the colonies, as evidenced by archaeological finds, for example, the rhytons of Nys – unique works of art from the Parthian state. Ritual cups of ivory, decorated with bas-relief compositions from the life of the gods of Greek Olympus, which, although they have strongly pronounced scenes from Greek mythology, still reproduce the characteristics of Parthian culture: Aphrodite's Bactrian helmet; high hairstyles with “Parthian roller” above the forehead; a headdress with wings on the head of the goddess Hera (instead of the traditional Greek diadem), etc. [3, 218].

Straight or curled, collected by roller, bundled or loose female hair was a characteristic sign of the personal qualities of individuals, a specific figurative expression of morality and belief, evidence of belonging to a certain age, social and class categories of the population of ancient cities. Women's hairstyles are positioned as an inexhaustible source of inspiration in all types of art.

Scientific novelty is to identify the relationship between the fashion of women's hairstyles and the formation of the artistic image of the goddesses of the Olympic pantheon in ancient art; the mutual influence of the popularization of traditional antique female hairstyles on the territory of ancient Greece, Rome and their colonies and visual representations of mythological goddesses; determining the criteria for interpreting women's hairstyles as markers of social identification. Conclusions. Based on the study of female hairstyles of the era of Antiquity, it is proved that their style features are one of the aspects of the modification of human beauty, according to philosophical views and aesthetic ideals. Combining utilitarian, aesthetic and symbolic functions, the female hairstyles of the goddesses of the Olympic pantheon reflect the material, spiritual and social position of society, meet the artistic and aesthetic views characteristic of the Antiquity, the beauty ideals of which, despite transformations and modifications in the process of evolution, retained specific characteristics, corresponding to the established mentality of ancient Greek culture.

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КОМУНІКАТИВНІ КОНЦЕПЦІЇ ТА ТЕХНОЛОГІЧНІ ІННОВАЦІЇ У ДИЗАЙНІ СУЧАСНОГО ПЛАКАТУ

Метою роботи є вияв актуальних тенденцій розвитку сучасного плакату; розкриття комунікативних концепцій та технологічних інновацій у дизайні плакату кінця ХХ – поч. ХХІ ст. **Методологія** дослідження передбачає застосування загальнонаукових (теоретичних і емпіричних) та спеціальних методів дослідження. Застосовано, зокрема, методи абстрагування та екстраполяції, метод візуального спостереження, метод системно-порівняльного та формального аналізу, метод індукції для систематизації візуального матеріалу. **Наукова новизна** роботи полягає у розширенні розуміння суті сучасного плакату у контексті технологічного прогресу. **Висновки.** Доведено, що під впливом розвитку технологій (комп'ютерних зокрема), з'являються нові засоби художньої виразності в плакаті, що дозволяють ефективно здійснювати графічну комунікацію у сучасних умовах. Актуалізується багатоманіття творчих експериментів та авторських методів, що впливають на формування плакату, у тому числі в електронному середовищі.

Ключові слова: плакат, засоби виразності, комунікація, технологічні інновації.

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Коммуникативные концепции и технологические инновации в дизайне современного плаката

Целью работы является выявление актуальных тенденций развития современного плаката; раскрытие коммуникативных концепций и технологических инноваций в дизайне плаката конца ХХ - нач. ХХІ века. **Методология** исследования предполагает применение общенаучных (теоретических и эмпирических), а также, специальных методов исследования. Применены, в частности, методы абстрагирования и экстраполяции, метод визуального наблюдения, методы системно-сравнительного и формального анализа, метод индукции для систематизации визуального материала. **Научная новизна** работы заключается в расширении понимания сущности современного плаката в контексте технологического прогресса. **Выводы.** Доказано, что под влиянием развития технологий (компьютерных в частности), появляются новые средства художественной выразительности в плакате, позволяющие эффективно осуществлять графическую коммуникацию в современных условиях. Актуализируется многообразие творческих экспериментов и авторских методов, влияющих на формирование плаката, в том числе в электронной среде.