



ІНФОРМАЦІЙНИЙ ФРОНТ ГРАФІЧНИХ ДИЗАЙНЕРІВ КНУКІМ

Information front of KNUC&A graphic designers

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КРЕАТИВНИЙ СПРОТИВ РОСІЙСЬКІЙ АГРЕСІЇ ЯК СОЦІАЛЬНО- ВІДПОВІДАЛЬНА ІНІЦІАТИВНІСТЬ ГРАФІЧНИХ ДИЗАЙНЕРІВ УКРАЇНИ (НА ПРИКЛАДІ ДІЯЛЬНОСТІ КАФЕДРИ ГРАФІЧНОГО ДИЗАЙНУ КНУКІМ)

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CREATIVE RESISTANCE TO RUSSIAN AGGRESSION AS A SOCIALLY RESPONSIBLE INITIATIVE OF GRAPHIC DESIGNERS OF UKRAINE (ON THE EXAMPLE OF THE ACTIVITIES OF THE DEPARTMENT OF GRAPHIC DESIGN OF KNUC&A)

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Анотація

Мета статті полягає у висвітленні результатів піврічної діяльності кафедри графічного дизайну КНУКІМ в інформаційній боротьбі проти російської агресії. Досвід креативного спротиву як творчої місії студентів і педагогів кафедри в період з 24 лютого по 24 серпня 2022 року аналізується з позицій введеного авторкою статті поняття «соціально-відповідальної ініціативності» графічного дизайнера. Також за мету поставлено упорядкування педагогічної діяльності з підготовки соціально-відповідальних фахівців графічного дизайну. **Методи дослідження.** Застосовано емпіричний метод, метод аналізу та синтезу. Аналізу підлягали малочисленні наукові і публіцистичні матеріали про соціальну відповідальність графічного дизайнера. Крім цього,

Abstract

The purpose of the article is to highlight the results of the half-year activity of the Department of Graphic Design of KNUC&A in the informational struggle against Russian aggression. The experience of creative resistance as a creative mission of students and teachers of the department in the period from February 24 to August 24, 2022, is analyzed from the standpoint of the concept of the "socially responsible initiative" of a graphic designer introduced by the author of the article. The purpose is also to compile pedagogical activities for the training of socially responsible graphic design professionals. **Research methods.** The empirical method, method of analysis, and synthesis were used. Numerous scholarly and journalistic materials on the social responsibility of the graphic designer were ana-

методологічною базою роботи над статтею став огляд та систематизація емпіричного матеріалу щодо результатів проведеної діяльності. **Наукова новизна.** На базі розгляду понять «соціально відповідальність» зі сфери менеджменту та «ініціативність» зі сфери педагогіки в контексті діяльності сучасного графічного дизайнера вводиться нове поняття «соціально-відповідальна ініціативність». Вона трактується як одна з визначальних ознак професійності. Авторкою показано, що вектори реалізації соціально-відповідальної ініціативності безпосередньо залежать від стану соціуму, де практикує дизайнер. На прикладі діяльності кафедри графічного дизайну КНУКіМ висвітлено прояв цієї професійної характеристики в умовах повномасштабної російської агресії в Україні. Висвітлення колективної творчої діяльності викладачів та студентів показано в контексті педагогічного експерименту, який пройшов самоорганізаційну стадію та організаційний етап.

Висновки. Сучасні візуальні комунікації – це галузь постійної взаємодії між різними соціальними групами суспільства, яку забезпечують графічні дизайнери своїми проектами. Кафедра графічного дизайну КНУКіМ вкотре проявила свою креативність і прогресивність у процесі підготовки фахівців-дизайнерів. Колектив у складі викладачів і студентів зробив і продовжує робити свій потужний внесок в діяльність інформаційного фронту України в умовах активної фази війни росії в Україні: розроблено понад 200 виставкових плакатів, взято участь у Міжнародних проектах, організовано і проведено близько 30 виставок в Україні та закордоном. На рівні з професійними дизайн-спільнотами ми організуємо знакові експозиції, у яких створені роботи не лише презентують гостру реакцію на сьогоднішнє, але й моделюють своїми вербальними і невербальними кодами майбутнє.

Ключові слова:

російсько-українська війна, російська агресія, інформаційний фронт, креативний супротив, візуальні комунікації, графічний дизайнер, соціально відповідальність, соціально-відповідальна ініціативність, виставка, постер.

lysed. In addition, the methodological basis for the article was the review and systematisation of empirical material regarding the results of the activities carried out. **Scientific novelty.** Based on consideration of the “social responsibility” concepts from the management sphere and “initiative” from the pedagogy sphere in the context of a modern graphic designer activity, a new notion of “socially responsible initiative” is introduced. It is interpreted as one of the signifiers of professionalism. The author shows that the vectors of realization of the socially responsible initiative directly depend on the state of the society where the designer practices. On the example of the activities of the Graphic Design Department of KNUKiM, the manifestation of this professional characteristic in the conditions of full-scale Russian aggression in Ukraine is reflected. Coverage of collective creative activity of teachers and students is shown in the context of a pedagogical experiment that passed the self-organization stage and the organizational stage.

Conclusions. Modern visual communication

is an area of constant interaction between different social groups of society, which graphic designers provide with their projects. The Department of Graphic Design of KNUKiM once again showed its creativity and progressiveness in the process of training design professionals. The team, made up of teachers and students, has made and continues to make a powerful contribution to the information front in Ukraine during the active phase of Russia's war in Ukraine: more than 200 exhibition posters have been designed, and participation in international projects has been accepted, around 30 exhibitions have been organised and held in Ukraine and abroad. At the level of professional design communities, we organise landmark exhibitions in which the created works not only present a sharp reaction to the present but also model the future with their verbal and non-verbal codes.

Keywords:

Russian-Ukrainian war, Russian aggression, information front, creative resistance, visual communications, graphic designer, social responsibility, socially responsible initiative, exhibition, poster.

Introduction **1**

In the introduction to this publication, we would like to recall the discussion that is taking place in international professional circles regarding the functions of graphic design. Since the 1970s, in the heyday of the so-called consumer society and many project industries related to the promotion of goods and services (advertising, identity, packaging), graphic designers began to publicly declare that their function is not to serve the consumer process. In particular, this was reflected in the statements of the most famous international community Icoграда, which dates back to 1963 and remains an authoritative professional association of many graphic designers. They manifested their mission much more broadly – to carry important humanitarian messages to society, visualize and voice problems, change the philosophy of human existence in a progressive direction and thereby improve society.

Russia's full-scale war against Ukraine as a total global social cataclysm reveals the deep purpose of visual communications as such. Ukrainian graphic designers and illustrators from the first week of the war proved to be powerful fighters of the information front. Every day, posters and illustrations, which are instant reactions to the events of the war, appear on social networks and on created resources with free use access. Ukrainian artists did not ignore any crucial news, neither tragic nor victorious. The important fact is organization of numerous exhibitions of illustrations abroad (a lot of work carried out by the Pictoric community) and the participation of posters in festivals against Russian aggression in Ukraine. The purpose of this activity is to actualize the problem of the russian-Ukrainian war and a constant reminder of its threats to the entire world community.

The creative team of the Department of Graphic Design of the Kyiv National University of Culture and Arts (KNUC&A) also shows its potential in creative resistance to russian aggression. For six months of the active phase of the war, quite a lot has been done both creatively and pedagogically. The aim of this publication is to cover our achievements and their scientific substantiation.

The aim of the article

Highlighting the results of the six-month activity of the Department of Graphic Design of KNUC&A on the information struggle against russian aggression in the context of the implementation of the creative mission and pedagogical activities for the training of future graphic design specialists.

The methodology and analysis of sources **2**

The theoretical basis of this article was the publications on the social responsibility of the graphic designer. We focused our attention not on the broad concept of "social responsibility", which in the 21st century has firmly entered the theory of conceptualization of social activity and business practice, but on the specifics of graphic design. A very limited number of publications, mainly by foreign

authors, are devoted to this narrow issue. We used the methods of analysis, synthesis and comparison to process them. We also conceptualized the experience of the Department of Graphic Design with some research in the field of pedagogy of art education.

The main source base of this publication was the poster developments of students and teachers of the Department of Graphic Design of KNUC&A, as well as the scale of coverage of the public space for the presentation of the created projects. To organize this information, methods of observation, monitoring, forecasting are used.

Results of the research

3

The main basis of the activity of a modern graphic designer is the focus "on" and "in" society. According to the manifesto of "communicative design" (this is a new, expanded interpretation of graphic design by members of the already mentioned international community Icograda), the designer has such a professional feature as "taking into account the consequences of his actions on humanity (both individuals and communities) and the environment" (Bennett & Vulpinari 2011, p. 27). According to the legendary French graphic designer Pierre Bernard, the social responsibility of a graphic designer is based on the desire to participate in creating a better world. "It seems simple to proclaim such a principle, but given the contradictions of real life, the principle does not easily lead to practical rules of conduct" (Pierre Bernard, 1997).

Daniel Scott notes that considering the forcedness of a designer to work mostly within the corporate policy of the client (be it a company or an entrepreneur), the sphere of social activity is the information space where the author can express himself freely and thereby show his position and social responsibility. "This is where designing for social change or designing with the interests of your community plays a major role as it is here where we can get behind relevant social issues or ideals or beliefs that we strongly stand by, something that represents who we are as a person, and where we get to create something that our society can benefit from" (Scott, 2012, p. 27). The researcher bases this opinion on similar views of his colleagues, in particular Paul Nini, who notes that the ultimate responsibility of a graphic designer is that he is responsible for his audience. P. Nini believes that "the single most important contribution of designers to society would be to make sure that the communications they create are really useful for those for whom they are intended" (Scott, 2012, p. 9). These views are also shared by Perkins, who argues that designers should align their personal beliefs and professional activities and believes that designers with their designing have the ability to put their systems of core values and beliefs into action, and thus model the behaviors they want to see in the world (Scott, 2012, p. 9).

Daniel Scott in his essay also cites the important opinion of his colleague that the formation of social responsibility of a graphic

designer lies not only with them themselves, but also with the teachers who provide the educational process. Graphic design teachers need to update their curricula and orient their attention to forming students' personal opinions, rather than teaching them to ignore their beliefs and be passive economic servants. The author quotes researcher Katherine McCoy: "She encourages graphic design teachers to give designers their voice so that they can participate and make a more complete contribution to the world around them" (Scott, 2012, p. 9).

The Ukrainian educational model of training the future designer, in particular, the graphic designer, also contains such a component as social responsibility. It is present in the concepts of T. Malaya, V. Tomashevsky. Specifically, in pedagogy, social responsibility is a component of the formation of such a professional characteristic as "initiative". O. Troshkin presents the initiative of students as a complex of positive semantic attitude, knowledge base and practical preparedness for vigorous activity. In the system of modern professional training, students are understood as a subject of initiative development. This process has the following vectors (Troshkin, 2001, p. 176):

- consciousness of social responsibility, which is based on socially significant goals and motives for the development of initiative;
- constant desire to increase, develop their own spiritual potential and realize it in accordance with social needs;
- independence as the most important principle of the realization of creative potential.

Our author's definition of social responsibility is formulated as "an integral characteristic of the individual that determines his behavior and activity on the principle of coordinating his own goals and the goals of the environment (society) and the constant weighing of the consequences of the actions involved" (Udris, 2019, p. 257). And it is not the first year that we have been emphasizing that the process of forming a future specialist in a university is the period when the foundations of his socially responsible professional activity are laid.

Based on the experience of personal activity as a graphic designer and as a teacher in the field of design education, we consider it expedient to combine the concepts of "social responsibility" and "initiative" into the integral concept of "socially responsible initiative" of a graphic designer. Its essence is primarily to, having identified the problems / needs of a particular society and the vectors of its improvement, to make their own efforts to implement various project initiatives for the purpose of facilitating publicity to stop or support certain processes. Socially responsible initiative provides an opportunity for the designer to feel the freedom of his own will, a proper sense of satisfaction from work without restrictions and a sense of help to fellow citizens.

"Any assessment of the social dimension of graphic design must always be carried out in a specific situation.... We all live in society, but not in one," said the already mentioned Pierre Bernard (1997). The specific social reality of Ukraine since February 24, 2022, – a full-scale aggression by Russia with the aim of seizing the territories of our country, terror and genocide of the Ukrainian people. In the conditions of the particular social reality, the social dimension of the activities of the Department of Graphic Design of KNUC&A is realized from the beginning of this date. From the first days of the active phase of the war, students and teachers joined all-Ukrainian information response groups – they collaborated with copywriters, art directors, marketers and SMMs in motivating Ukrainians to fight and propagandizing against Russian aggression. However, already in the second week in private discussions there was a desire to combine the individual experience of internal resistance into a coherent system. On March 3 (03.08.22), an online group "Creative Resistance to KNUC&A/KUC" was created, which was joined by teachers of the department, students of all undergraduate courses, masters and a number of graduates – those activists who found themselves in the struggle on the information front, had a psychological instruction to create socially responsible creativity and elementary had access to the Internet.

The system, as you know, is an entity that has emergent properties. It is not a simple sum of the components and its properties are not identical to the properties of the constituents in themselves. Its essential characteristic is manifested in the presence of a clearly formulated goal and in the peculiarities of the interaction between all components. In the case of the creative resistance group, the goal was determined a priori as resistance to Russian aggression by means of design and the interaction between the members (all participants) had an equal democratic character based on the principle of socially responsible initiative of the members. The online group became an active, creative and fruitful community, because the self-organizing mechanism of its emergence and membership in it solely on the terms of its own desire and initiative, ensured absolute efficiency. Every day, the participants presented their graphic ideas for discussion, which was joined by both teachers and students on an equal footing. All created and approved posters were loaded onto one disk to which everyone had access. Contact took place on a daily basis. Such communication, in addition to aspects of the manifestation of social activity and professional growth (because students continued to study indirectly when making corrections), also played a compensatory-calming function, since the presence of markers of stability (the presence of the educational institution in the daily life of the student and teacher) during a social cataclysm is very important.

This form of professional communication, based on self-organization, lasted a month – as long as the forced break in studying

lasted. The result of the first stage is a group of 225 participants and about 120 of worked-out and approved posters, as well as other products – animation, stickers, doodles, illustrations.

An important achievement of the first stage of the activity of this community is the initiation of the publication of the created works, that is, the search for ways to disseminate them in society to realize the main goal of the graphic designer's work – the implementation of visual communications with the public so as to influence the social situation. The first set of posters was distributed among those who primarily need moral support and visual words of gratitude. About 10 sets of 18 posters were handed over to various points of Territorial Defense Forces of Kyiv city and units of the Armed Forces of Ukraine outside Kyiv (Fig. 1). Almost at the same time, the works were sent to participate in the exhibition on this theme in the museum of the city of Khmelnytsky. In parallel, students sent their works to international festivals in support of Ukraine – Fama in Madrid, the European competition Plaster-13 (International festival of Graphic Design) in Torun. Their works are at the top of the sites of these events.

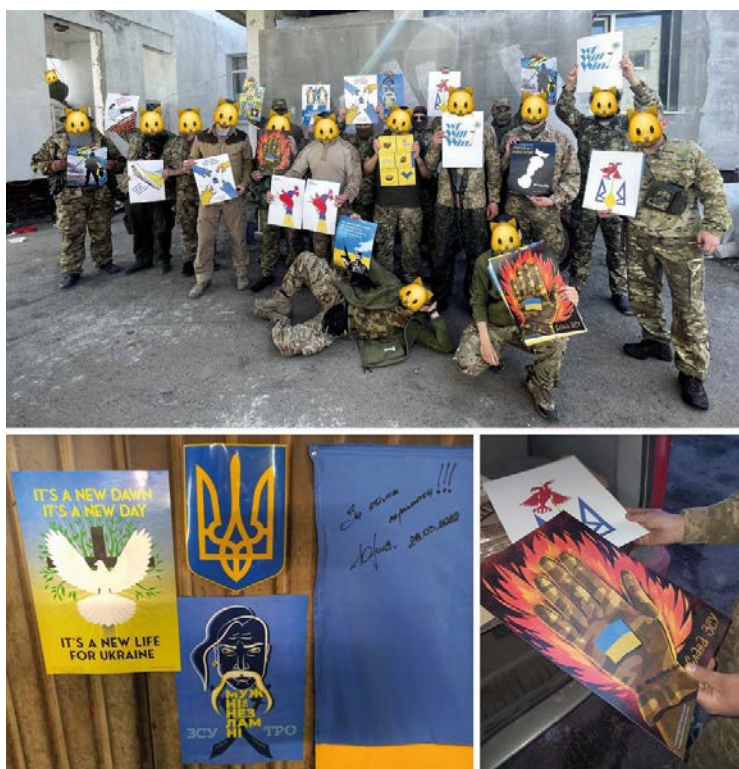


Fig. 1. Posters in places of deployment of the Armed Forces. March, 2022.

Рис. 1. Постери в місцях дислокації ТРО та частин ЗСУ. Березень, 2022.

Further, from April 1, creative resistance moved to a new organizational level. The resumption of classes in full according to the schedule not only did not stop the activities, but also contributed to the structuring of thematic areas and the inclusion of all students and teachers of the department in the process. Within each discipline of the professional and practical cycle, the thematic content of the tasks consisted in the visualization of creative resistance.

For example, within the disciplines "Lettering" and "Typography" (3rd and 4th courses), the thematic vector "Hot expressions of war" was implemented, dedicated to the visualization of phrases that arose and arise during the development of the military situation. Every day is a new event or occasion that brings to society the verbal equivalent of tragedy, triumph, experiences, joy, compassion, faith. These phrases instantly spread thanks to social networks, acquire recognition and unambiguous interpretation in relation to real events. In a wide range of expressions of war there are constant (for example, "Everything will be Ukraine!"), semantic meanings of which remain relevant every day, and those that lose their sharpness with a new event.

The curators of this thematic direction are Associate Professor Natalia Udris-Borodavko and assistant of the department Victoriia Prystavka. The implementation of design developments was carried out by students using lettering and typography. Solutions using calligram techniques, word image, as well as collages turned out to be original. In the works of this direction there are those in which font compositions play the main role. In others, the lettering components complement the plot and collage image, fit into combinations of photographic elements with corresponding randomness. The best works took part in the International Student Competition of Fonts and Calligraphy Pangram and received recognition from foreign designers in the form of winning places (diplomas of I – III degree) and personal diplomas of jury members. Some of the projects were included in the exhibition, which will be described below. Also, the development of this thematic direction became proposals for prints on clothes and shoppers (Fig. 2-4).

Another original thematic project within the framework of social advertising "Water in War" was created as part of the discipline "Advertising Imagery" (4th year), the purpose of which is to discuss the problems of water consumption, which worsened during the active phase of Russia's war on Ukraine. The curators of this thematic direction are Associate Professor Natalia Udris-Borodavko and assistant of the department Dmytro Kozhevnikov. Students were offered thematic areas that were based on real events: a humanitarian catastrophe in cities suffering from lack of water; death of a person (child) from dehydration; "1 drop is more expensive than a diamond"; the courage of the State Emergency Service of Ukraine restoring damaged water utilities; purification of water from open sources (what to do to drink this water); saving water in places of accumu



Fig. 2. Yulia Bublienko. A series of lettering collages "Hot Sayings of War". 2022.

Рис. 2. Юлія Бублієнко. Серія лєтерингових колажів «Гарячі вислови війни». 2022.



Fig. 3. Maria Soliar. A series of posters "Get out of our land!". 2022. 3rd place in the "Pangram" International student competition of fonts and calligraphy.

Рис. 3. Марія Соляр. Серія постерів «Геть з нашої землі!». 2022. III місце у Міжнародному студентському конкурсі шрифтів і каліграфії «Pangram».

lation of evacuated people (in small towns, the water resources of which are not designed for a large number of people). Stylistically, the performance was not limited to anything, and as markers, the use of all creative techniques on which advertising communication is based (both in the commercial and social spheres) is proposed – metaphor, imitation, hyperbole (scaling), change of orientation in space, combinatorics and others. As a result, emotionally expressive and sensitive posters were created that make the viewer pay attention to the change in values during the war: what is taken for granted in everyday life, in a social cataclysm acquires vital value (Fig. 5, 6).



Fig. 4.1. Natalia Udris-Borodavko. Poster "Wartime Typography". 2022.

Рис. 4.1. Наталя Удріс-Бородавко. Плакат «Типографія воєнного часу». 2022.

Fig. 4.2. Oleksandra Poshablya. Poster "War". 2022. 1st place in the "Pangram" International student competition of fonts and calligraphy.

Рис. 4.2. Олександра Пошабля. Плакат «Війна». 2022. 1 місце у Міжнародному студентському конкурсі шрифтів і каліграфії «Pangram».

Fig. 4.3. Anastasia Antonenko. Poster "Victory". 2022. 1st place in the "Pangram" International student competition of fonts and calligraphy.

Рис. 4.3. Анастасія Антоненко. Плакат «Перемога». 2022. 1 місце у Міжнародному студентському конкурсі шрифтів і каліграфії «Pangram».



Fig. 5. Valery Rybchenko. Poster series "Water = Life". 2022.

Рис. 5. Валерія Рибченко. Серія постерів «Вода = Життя». 2022.



Fig. 6. Yulia Trubachova, Anastasia Antonenko, Natalia Yatsenko. Posters for the "Water in War" project. 2022.

Рис. 6. Юлія Трубачова, Анастасія Антоненко, Наталія Яценко. Постери для проекту «Water in War». 2022.

Another original project was formed on the discipline of "Project Design" (3rd year) attention was focused on revealing the topic "Woman at War". During the implementation of this thematic direction, students with curator Hanna Holubnycha studied methods of creating a visual image of a woman in various guises: from heroic images of a military woman, a volunteer woman, a female medic defending our land on a par with men to a woman victim of violence and abuse of the enemy.

The main achievement of the new stage of creative resistance was the multi-vector presentations of the created works in the public space. At the same time with the educational and creative activities of students, the teachers of the department began active organizational work on the arrangement of exhibitions in Ukraine and abroad. The main goals of visual communication with a wide range of people are the activation of public resonance in the struggle for the victory of Ukraine, support for the freedom-loving spirit of Ukrainians, visualization of human emotions that will resonate in the exhibited poster works. Part of the expositions included the sale of posters and the transfer of financial assistance to the Armed Forces of Ukraine and Ukrainian aid funds.

While maintaining the general goal, exhibition projects have a slightly different content color. They are formed by the method of selection from the total number of created projects that correspond to the substantive and emotional overtones. For example, the exhibition projects "There was a war for breakfast" and "Creative resistance", organized by Andriy Budnyk, honored artist of Ukraine, PhD

of Art history, associate professor of the department, head of the poster section of the National Union of Artists of Ukraine, contains many posters stating the tragedy and propaganda against the Rashist invaders. In contrast, the expositions "On the wave of creative resistance", organized by the author of this article, are more aimed at maintaining the morale of our citizens and defenders, motivating and inspiring all Ukrainians to be resilient and confident in Ukraine's victory. The exhibition "Solidarity in resistance", which is planned to be held in the Polish city of Kielce by curator Oksana Chueva, PhD of Art history, member of the Board of the KTA of the Union of Designers of Ukraine, is dedicated to the cooperation of Ukraine with Poland and the gratitude of Ukrainians to the Polish people.

To date, the Department of Graphic Design has organized about 20 expositions in Ukraine (Kyiv, Uzhhorod, Odesa, Khmelnytsky) and abroad – in Poland (Krakow), Bulgaria (Bansko, Sofia), the United States of America (Los Angeles), Australia (traveling exhibition), Netherlands (Hague). The full list of events will be presented in the appendix to this publication. It is worth noting such an important aspect of the active exhibition movement as the organizational participation of students and graduates of the department. Several 3rd year students became co-curators of the expositions "There was a war for breakfast", during which they gained experience in design management. Graduates who are in different cities of Ukraine and abroad and maintain communication with teachers have also repeatedly acted as co-curators of expositions in the cities of exhibitions.

The project "Creative resistance KNUC&A" does not stop. After the exhibition project, dedicated to six months since the beginning of the full-scale Russian invasion of Ukraine, the socially responsible initiative of the graphic design department will move to a new organizational stage.

**Scientific
novelty and
practical
significance
of the
research**

4 Based on the consideration of the concepts of "social responsibility" from the field of management and "initiative" from the field of pedagogy in the context of the activities of a modern graphic designer, a new concept of "socially responsible initiative" is introduced. It is defined as one of the determining signs of professionalism. The author shows that the vectors of implementation of socially responsible initiative directly depend on the state of society where the designer practices. On the example of the activities of the Department of Graphic Design of KNUC&A, the manifestation of this professional characteristic in the conditions of full-scale Russian aggression in Ukraine is highlighted. Coverage of the collective creative activity of teachers and students is shown in the context of a pedagogical experiment that has passed the self-organizing stage and organizational stage.



Fig. 7. May 23 – May 30, 2022. Poster exhibition "On the wave of creative resistance". 26 posters. The central square of the city. Ukraine, Uzhgorod.



Рис. 7. 23 травня – 30 травня 2022. Виставка плакатів «На хвилі креативного спротиву». 26 плакатів. Центральна площа міста. Україна, Ужгород.

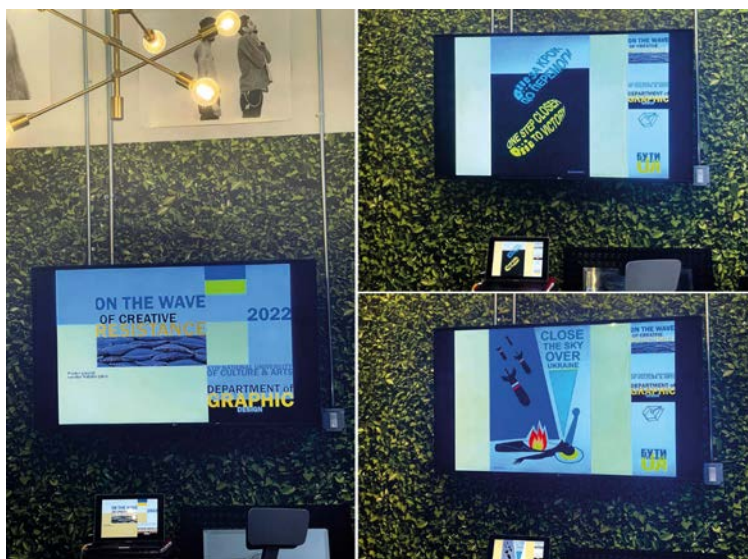


Fig. 8. May 21, 2022. Digital exhibition "On the wave of Creative Resistance" as part of an art event in support of Ukraine and fundraising (Stand with Ukraine LA fund). 40 posters. CommunityMade Art Center. Los Angeles, USA.

Рис. 8. 21 травня 2022. Діджитал-виставка «On the wave of Creative Resistance» в рамках арт-події на підтримку України та збору коштів (фонд Stand with Ukraine LA). 40 плакатів. Мистецький центр CommunityMade. Los Angeles, USA.



Fig. 9. Fragments of exhibitions in different locations. 2022.

Рис. 9. Фрагменти експозицій виставок в різних локаціях. 2022.



Fig. 10. Souvenir products (postcards, shopping bags, T-shirts) for donations to the Armed Forces of Ukraine.

Рис. 10. Сувенірна продукція (листівки, шопери, футболки) для донатів ЗСУ.

Conclusions **5**

Modern visual communications are a branch of constant interaction between different groups of society, which is maintained by graphic designers with their projects. The Department of Graphic Design of KNUC&A once again showed its creativity and progressiveness in the process of training specialists-designers. The team consisting of teachers and students has made and continues to make a powerful contribution to the activities of the information front of Ukraine in the conditions of the active phase of the Russian war on Ukraine. Along with professional design communities, we organize iconic exhibitions in which the created works not only present a sharp reaction to the present, but also model the future with their verbal and non-verbal codes.

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POSTER EXHIBITIONS OF KNUC&A STUDENTS AND TEACHERS FROM THE BEGINNING OF THE FULL-SCALE RUSSIAN INVASION OF UKRAINE.

March 14, 2022. Art hub of the Khmelnytskyi Regional Art Museum. 12 posters. Khmelnytskyi, Ukraine.

April 12 – 26, 2022. Poster project "There was war for breakfast." 29 posters in the showcases of the "Artist" KONSHU gallery. Kyiv, Ukraine.

May 6 – 21, 2022. Poster exhibition 'Twórczy Opór'. 52 posters. Art Gallery 'W Przyziemiu'. Krakow, Poland.

May 11, 2022. Poster project "There was war for breakfast-2". 37 posters in the Central District Library of the Podil District named after Ivan Franko. Kyiv, Ukraine.

May 21, 2022. Digital exhibition "On the wave of Creative Resistance" as part of an art event in support of Ukraine and fundraising (Stand with Ukraine LA fund). 40 posters. CommunityMade Art Center. Los Angeles, USA.

May 23 – May 30, 2022. Poster exhibition "On the wave of creative resistance". 26 posters. The central square of the city. Ukraine, Uzhgorod.

May 28 – June 10. Exhibition of posters "On the wave of creative resistance" and the project "Water in War". 34 posters. Creative space "Dialogues". Ukraine, Odesa.

June 7 – 21, 2022. Exhibition of illustrations by students of KNUKIM "UKRYTTYA. Chronicle of wartime". Octotower, Kyiv.

June 10 – July 2022. Poster exhibition 'Twórczy Opór'. 52 posters. Library of the Faculty of Philology of the Jagiellonian University. Krakow, Poland.

June 22 – August 3, 2022. "Creative Resistance" poster exhibition. 14 posters. Gallery International Art Bansko. Bansko, Bulgaria.

June 23, 2022. Participation of 5 posters of students and teachers in the All-Ukrainian cultural and artistic project "Unconquered Ukraine". The Central House of the Artist of the NSHU. Kyiv, Ukraine.

August 12, 2022. Traveling exhibition of student posters in Australia "Ukrainian War Poster". 35 posters. Australian Traveling Exhibition. 62 Glebe point Rd, Glebe, NSW 2037. Australia.

August 23 – 31, 2022. Art project "Dimensions of Independence". Gallery of KONSHU "Artist". Kyiv, Ukraine.

August 24, 2022. "Creative Resistance" poster exhibition. 14 posters. Embassy of Ukraine in Bulgaria. Sofia, Bulgaria.

October 28 – 30, 2022. Exhibition of posters and flyers during the conference Europeana 2023. The Hague, Netherlands.

ВИСТАВКИ ПЛАКАТІВ СТУДЕНТІВ І ВИКЛАДАЧІВ КНУКІМ ВІД ПОЧАТКУ ПОВНОМАСШТАБНОГО ВТОРГНЕННЯ РОСІЇ В УКРАЇНУ.

14 березня 2022. Арт-хаб Хмельницького обласного художнього музею. 12 плакатів. Хмельницький, Україна.

12 – 26 квітня 2022. Плакатний проект «На сніданок була війна». 29 плакатів у вітринах галереї КОНСХУ «Митець». Київ, Україна.

6 – 21 травня 2022. Виставка плакатів 'Twórczy Opór'. 52 плаката. Галерея мистецтв 'W Przyziemiu'. Краків, Польща.

11 травня 2022. Плакатний проект «На сніданок була війна-2». 37 плакатів у Центральній районній бібліотеці Подільського району ім. Івана Франка. Київ, Україна.

21 травня 2022. Діджитал-виставка «On the wave of Creative Resistance» в рамках арт-події на підтримку України та збору коштів (фонд Stand with Ukraine LA). 40 плакатів. Мистецький центр CommunityMade. Los Angeles, USA.

23 травня – 30 травня 2022. Виставка плакатів «На хвилі креативного спротиву». 26 плакатів. Центральна площа міста. Україна, Ужгород.

28 травня – 10 червня 2022. Виставка плакатів «На хвилі креативного спротиву» та проекту «Water in War». 34 плакати. Творчий простір «Діалоги». Україна, Одеса.

7 – 21 червня 2022. Виставка ілюстрацій студентів КНУКІМ «УКРИТТЯ. Літопис воєнного часу». Octotower, Київ.

10 червня – липень 2022. Виставка плакатів 'Twórczy Opór'. 52 плаката. Бібліотека філологічного факультету Ягеллонського університету. Краків, Польща.

22 червня – 03 серпня 2022. Виставка плакатів «Творческа съпротивост». 14 плакатів. Галерея International Art Bansko. Бансько, Болгарія.

23 червня 2022. Участь 5-и плакатів студентів і викладачів у Всеукраїнському культурно-мистецькому проєкті «Нескорена Україна». Центральний будинок художника НСХУ. Київ, Україна.

12 серпня 2022. Пересувна виставка студентських плакатів у Австралії «Ukrainian War Poster». 35 плакатів. Australian Travelling Exhibition. 62 Glebe point Rd, Gleb, NSW 2037. Australia.

23 – 31 серпня 2022. Мистецький проєкт «Виміри незалежності». Галерея КОНСХУ «Митець». Київ, Україна.

24 серпня 2022. Виставка плакатів «Творческа съпротивост». 14 плакатів. Посольство України у Болгарії. Софія, Болгарія.

28 – 30 жовтня 2022. Виставка плакатів та листівок під час конференції Europeana 2023. KB Національна бібліотека. Гаага, Нідерланди.