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Implementation of elements of traditional art in the creation of a contemporary fashion collection

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Abstract. The relevance of the study was driven by the growing interest in combining traditional Ukrainian art with modern fashion, which contributes to the preservation of cultural heritage and the development of creative industries. The purpose of this study was to explore the creative potential of the synthesis of Ukrainian art and fashion, to investigate the artistic and compositional features of the major works of the Ukrainian artist Paraska Plytka-Horytsvit for the purposes of designing a modern collection of women's clothing. The study employed the following methods: literary and analytical approach, historical and biographical methods for researching information sources; for the analysis of artistic features – visual-analytical method, system-structural, image-stylistic analysis. The study characterised the methods of adapting Ukrainian artistic heritage in the collections of international and Ukrainian design brands and covered their motivation. A series of international and Ukrainian brands (Maison Margiela, Rodebjer, Dior, Anna K, Vozianov, Serebrova, Syndicate, Bevza and Etnodim) were analysed, which confirmed the fact that the integration of traditional art into fashion has significant potential for innovation and identity development in contemporary design. The study revealed a close connection between art and fashion, highlighting the role of Ukrainian traditional art as a source of inspiration in contemporary fashion design. The study rethought the creative output of P. Plytka-Horytsvit in the search for methods of adapting the figurative properties of P. Plytka-Horytsvit's works to the artistic and figurative structure of modern costume. The significance of the cooperation of creative industries, namely the development and adaptation of artistic solutions of naive art in the development of modern clothing collections, was highlighted. The practical value of this study lies in the adaptation of the artistic heritage of Paraska Plytka-Horytsvit into modern clothing design, which will contribute to the development of fashion, creative industries, and the preservation of cultural identity

Keywords: fashion; naive art; culture; vytynanka; minimalism

INTRODUCTION

The relevance of this study was conditioned by the rising trend for the return of traditional art and the interpretation of its elements into the modern fashion industry. Decolonial fashion played a key role as it required to resist Western standards in favour of the regeneration of authentic aesthetic practices. Thus, it was the answer to the problem of cultural globalisation, which contributed to the standardisation of style, reduced the manifestation of cultural diversity and use of cultural heritage. According to M.A. Jansen (2020), decolonial fashion aimed not only to criticise colonial fashion in the fashion industry but instead demonstrated a better approach to the fashion industry system. Thus, fashion was established as a multifaceted phenomenon, in

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contrast to its globalised definition where it appeared as a standard that worked according to Western canons. In the context of the decolonisation of fashion, elements of the traditional culture of diverse ethnicities would no longer be perceived as exotic "details" in Western fashion, but as an equal way to express culture. This approach also allowed designers from all over the world to express their cultural origins.

L. Decker *et al*. (2019) stated that the African native technique of ornamentation of the textile batik combined craft, art, and design, and was influential for the world's cultural textile heritage. The researchers described how it changed its form due to the consequences of trans-cultural processes. The researchers also suggested methodological implementations to improve the communication between the cultures. Thus, the application of the batik textile technique in the modern fashion industry was a prominent part of the decolonisation process. A. Diab (2025) described the influence of the traditional Mexican art and its creative enrichment of fashion collections. Mexican art was characterised by its variety of natural motifs, colours, and particularly its cultural diversity. It transformed under the external factors, while preserving at its core ancient traditions, thus inspiring modern fashion design. A. Pandey (2022) described how the traditional hand-crafted technique of Indian blue printing was used in modern times. The origin of the technique dates to ancient times in India, and presently it is used to create shirts for young people in a new ethnic interpretation. Based on this, ethical cooperation with local artisans was also a significant issue, as described by J.L. Foltyn (2024) in their study on Peruvian textile craftsmen. P. Krpan & L. Popinjač (2025) examined the relationship between sustainable fashion and artisanal practices. The study illustrated how slow, hand-crafted processes such as weaving, embroidery, natural dyeing, and repair contribute to resource conservation and the protection of cultural heritage. A. MacKrell (2005) analysed an analogous intersection of art and fashion, exploring how, historically, artistic movements and fashion trends mutually influenced each other – from Renaissance paintings to modern catwalks – thus reinforcing the aesthetic dialogue between fine art and clothing design.

In the Ukrainian context, L.I. Cymbala (2020) asserted that the use of elements of national traditional heritage by designers in their works was a crucial element of cultural identity. Specifically, for two reasons: as a response to the growing interest in local production and in the context of cultural globalisation. Fashion is not only an aesthetic phenomenon, but also a cultural practice that preserves traditions, adapting them to the modern context. This point was emphasised by V. Cherevach (2023). The convergence of tradition and innovation was also observed in the study by G.M. Mifetu & B.C. Trippeer (2025), who investigated the application of 3D printing technologies in fashion design inspired by traditional African hair aesthetics. The study demonstrated how modern digital tools, combined with sustainable materials and cultural heritage, can generate new forms of wearable art. The purpose of the present study was to analyse the adaptation of cultural heritage to expressive cultural elements in modern fashion design and to define the key areas of the integration of ethnic elements into fashion collections.

MATERIALS AND METHODS

The literary-analytical approach was applied in the analysis of scientific studies on the interaction of traditional art and modern fashion design; the historical-biographical research method was employed to analyse the creativity of artists and designers who influenced the development of the modern fashion industry. The analyse the artistic-compositional and stylistic features of traditional and modern clothing, the study applied the visual-analytical method. The systemic-structural method was used to study the connections between the decorative elements of traditional art, its techniques and forms, while the figurative-stylistic analysis helped to determine the stylistic features and symbolism that designers integrate when creating their fashion collections.

The study reviewed the following sources: scientific and art history literature on the interaction of traditional art and modern fashion design and the adaptation of its elements in the collections of modern designer brands; information that was presented on online resources of Ukrainian fashion publications for the analysis of collections of brands inspired by Ukrainian art: Margiela, Rodebjer, Dior, Anna K, Vozianov, Serebrova, Etnodim, Syndicate, Bevza. The studies of Ukrainian researchers and electronic articles were used for a comprehensive analysis of Paraska Plytka-Horytsvit's works and for familiarisation with a large part of biographical facts, as well as to understand the significance of Plytka-Horytsvit's figure in Ukrainian culture. The sketches of the collection were painted by hand, and the visualisations were made using the graphic editor Adobe Photoshop. The basis was the silhouettes of the catwalks of the 1990s.

RESULTS AND DISCUSSION

According to R. Holyk (2017), culture is the memory of society. One of the most famous and widely used types of relationships in modern culture is the mutual influence of fashion and traditional art forms. The reason for this phenomenon lies in the combination of the steadfastness of the aesthetics of art trends and the variability of fashion, in the search for harmonious proportions in the aesthetics of the image created by the artist and its commercial relevance and attractiveness for the consumer of certain cultural standards and fashion products. Admittedly, there is a series of world-famous brands that can profit without going exclusively into commerce (Rubinstein & Steele, 1994). That is why

modern design brands constantly involve individual artistic images or complex solutions to give their projects artistic expressiveness and internal meaningfulness. H. Papeta (2020) focused on the works of designer Lyudmila Semykina and the ways in which she integrated ethnic motifs into her clothing collections. The designer combined traditional elements inherent in Ukrainian culture in synthesis with modern forms and materials. The result was innovative design solutions. This approach correlated with the approach of the present study, the purpose of which was to develop a clothing collection that would integrate cultural heritage and meet the needs of the modern consumer.

O.D. Rykhlitska & O.I. Kosyk (2021) stated that the use of folk art ornamental motifs in modern designer collections allows creating not only an aesthetic image, but also forming symbolically significant images, thereby creating stories that evoke emotions and form valuable images. This also corresponded to the approach of the present study. When designers adapt traditional ornaments into modern silhouettes, they create a harmonious connection between the past and the present. O. Lavreniuk (2022) and Z. Denysiyuk (2023) analysed how modern accessory brands integrate motifs of fine and applied arts into their designs. The researchers were convinced that motifs of traditional art integrated into the design of modern accessories contributed to the preservation of cultural heritage, emphasised national identity, and attracted art connoisseurs. The ideas highlighted by I. Syvash (2024) regarding the adaptation in the field of graphic design could be easily applied in clothing design. In both areas, the use of elements of national culture contributes to the preservation of traditions and the strengthening of national identity. The collection developed by the authors of the present study, for instance, uses vytynanka ornaments in combination with modern clothing silhouettes.

Y. Lehenkyi & Y. Arefieva (2022) and P.V. Garkin (2024) examined how Ukrainian fashion brands incorporated ethnic elements into their corporate identity. Such integration helped to emphasise national identity and to attract consumers who value cultural heritage. This approach was valuable as it focused on the use of ethnic motifs in the overall brand concept. Foreign designers have actively turned to the adaptation of Ukrainian cultural heritage into costume design. The colour and diversity of national culture inspire world and Ukrainian designers to turn to the origins and reproduce them in their works. The clothing collection, in the development of which the Parisian designer B.S. Boré emphasised the connection between the promising collection of suits of the Fashion House Maison Martin Margiela and the works of the Ukrainian avant-garde artist K. Malevich (Margiela <3 Malevich…, 2014) deserved some attention. The designer of the Maison Margiela fashion house embodied the paintings of K. Malevich in real objects of use (Fig. 1). With this example, B.S. Boré demonstrated how great the influence of Ukrainian art can be on the world fashion industry.

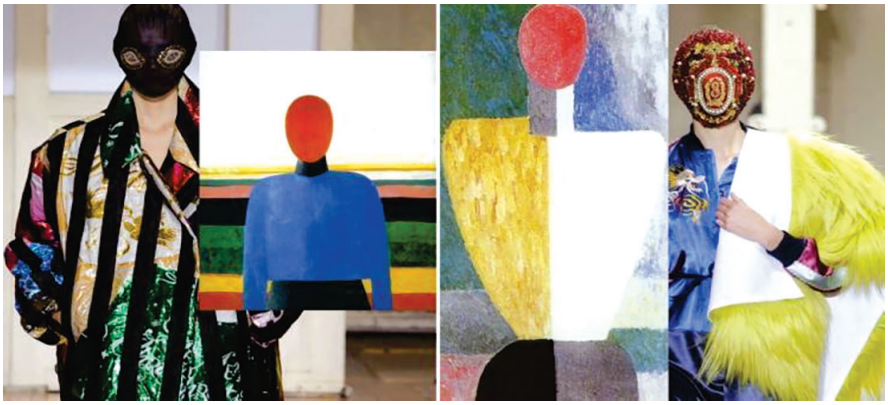

Figure 1. Maison Margiela, Paris Fashion Week, Spring 2014,
and Kazimir Malevich's paintings "Female Torso" (1933), "Torso" (1928-1929)
Source: Black Circle (1923) by Kazimir Malevich (n.d.), Female Torso (c. 1933) by Kazimir Malevich (n.d.), Margiela <3 Malevich… (2014)

Confirmation of such trends was also the fact that the spring-summer 2021 collection dedicated to Ukrainian folklore was the result of the trip to Ukraine by the designer of the Swedish brand "Rodebjer" (Radzikhovska, 2020). The motifs of Ukrainian folk art seen in the villages and the creative heritage of the Hutsul artist P. Plytka-Horytsvit were transformed into stylised prints on dresses and sportswear (Fig. 2).

A year earlier, to collaborate on its autumn-winter 2020 show as part of Copenhagen Fashion Week, the Rodebjer brand involved contemporary Ukrainian artist M. Reva, known for creating visually playful and surreal artworks and large-scale installations (Fig. 3), and Ukrainian stylist N. Shapoval, the founder of the Nadiia project of the same name (Rodebjer + Masha Reva collaboration, 2020).

Figure 2. "Rodebjer" spring-summer 2021 collection inspired by Ukrainian folklore
Source: E. Grothén (2020)

Figure 3. "Rodebjer" autumn-winter 2020 collection in the collaboration with the artist Masha Reva
Source: I. Hårstad & M. Magnus (2020)

The inspiration for the promising collection of the French brand "Dior Haute Couture" in the autumn-winter 2022-2023 collection included the works of Ukrainian artist O. Trofymenko. Designers of the brand became interested in Trofymenko's works in the spring of 2021 during the exhibition of modern Ukrainian artists in Rome. The artist's works in mixed media are a combination of painting and embroidery. The artist noted that she used embroidery in her paintings as "a pixel that you could touch to feel the work" (Petter, 2022). Maria Grazia Curie, designer of the Dior brand, drew attention to Trofymenko's small work and offered her cooperation in preparing the show of the future collection (Petter, 2022). Massive, embroidered panels by Olesya Trofimenko decorated the walls of the Rodin Museum in Paris, where the "Dior" show was held. The overarching theme of the show was the concept of the Tree of Life (Fig. 4).

Figure 4. "Dior Haute Couture" in collaboration with the artist O. Trofymenko
Source: O. Petter (2022)

Ukrainian designers also refer to cultural heritage assets and directly to the works of Ukrainian artists of the past and present, and do so in a very diverse way. For example, the "Anna K" brand presented a wide range of Ukrainian art to the European audience with its capsule collection in 2016 as part of the Mercedes-Benz Fashion Week in Madrid (Ukrainian designer Anna K..., 2016). The theme of the collection dedicated to the works of the national Ukrainian artist M. Prymachenko, whose paintings impressed the designer of the brand with their honesty and sincerity. The capsule collection featured individual motifs of M. Prymachenko's paintings and used a unique technique of Ukrainian embroidery (Fig. 5).

Figure 5. "Anna K" collection dedicated to Maria Prymachenko, Mercedes-Benz Fashion Week in Madrid, 2016
Source: Ukrainian designer Anna K... (2016)

The approach of Fedir Vozianov, the designer of the Vozianov brand, to fashion was more constructive and was considered a component of artistic practices. Therefore, Vozianov dedicated his collection to Ukrainian Suprematism and the artist K. Malevich, who had inspired the designer for many years. In contrast to the expressive collection of the French fashion house "Maison Margiela", dedicated to K. Malevich, the "Vozianov" collection was restrained in colour and contained complex designs. The motifs of the circle, square, and cross by K. Malevich are very consistent with modern fashion. The works include two principles that are extremely rare in art. The first is non-referential: what the artist painted does not reflect anything, it is not a fixation of nature, something, or someone around, it is a fixation of the art itself. Analogous processes are currently taking place in fashion – fashion has become more non-referential, it does not reflect the situation around it, but concentrates on its own reality and constantly reproduces itself. Second principle is that K. Malevich used symbols as a basic element. Analogously, fashion operates with signs and symbols. In his collection, F. Vozianov proved that modern fashion has great innovative potential (Vozianov, n.d.). Many technological techniques that were not visible from the catwalk, e.g., fasteners and zippers, are used as a dimensional fixator. The designer deliberately placed fashion in the situation of art, even though there was much debate about whether they can even be compared (Fig. 6).

Figure 6. "Vozianov" spring-summer 2016 collection dedicated to Suprematism and Malevich
Source: Vozianov (n.d.)

The next example of the adaptation of art artifacts in clothing design was the activity of the Ukrainian brand "Serebrova", which presented the autumn-winter 2020-2021 collection "Secret of Genius", created in collaboration with the Ukrainian artist I. Marchuk (Presentation of the Serebrova collection..., 2020). Designer A. Serebrova was inspired to create the collection by paintings created in the author's technique "Plontanism": the artist applied paint to the canvas in such a way that thin lines intertwined at different angles and created the effect of volume. To create the models of the collection, the designer used silk, cotton with a waterproof coating, lace, as well as artificial fur with a 3D effect (Fig. 7).

Figure 7. "Serebrova" in cooperation with I. Marchuk, autumn-winter 2020-2021
Source: Presentation of the Serebrova collection... (2020)

A vivid example of interaction and PR was the modern collaboration between the artist, designer, and illustrator M. Reva and the Syndicate Original brand (Viruk, 2019). Working on joint collections with "Syndicate", M. Reva turned clothes into a painting canvas, developed and played with various graphic elements and colour forms that reproduce the silhouette of the human body. At the time, this was already the fifth joint capsule collection, which included raincoats, dresses, shirts, and sweatshirts with prints applied to the fabric using silk screen printing (Fig. 8). The brand of embroidered clothes "Etnodim", to encourage its consumers to care about and to study the diversity of Ukrainian culture, approached its collections in an original way, particularly by creating a shirt named after the "Slovo" building, specially built in the 1920s for artists in Kharkiv. The brand dedicated the shirt to the residents of the building – writers and artists, known now in the context of the "Executed Renaissance". The shirt did not have a gender definition, the cut was deliberately chosen to be unisex (Fig. 9). In the article by M. Khemiy (2021), the brand's designer A. Fesenko commented that for her, "Slovo" was an example of the government's ruthless attitude towards cultural figures and brutal interference in their work. She also noted that the main task of the design was to accurately reveal the topic and convey it to customers so that everyone would know about this story and not remain indifferent to such complex topics.

Figure 8. Collection of the Ukrainian clothing brand "Syndicate" together with the artist M. Reva, 2019
Source: O. Viruk (2019)

Figure 9. Etnodim, beige linen shirt "Slovo"
Source: M. Khemiy (2021)

Designer S. Bevza and her eponymous brand "Bevza" subtly weaved national motifs into their characteristic minimalist design. In 2021, "Bevza" in collaboration with the ceramics brand "Nadiia" presented a collection of clothes and jewellery as part of New York Fashion Week. The leitmotif of the spring-summer 2021 collection was the heritage of Trypillia culture. The Trypillian civilisation placed women at the centre of its existence, it sacralised women, worshiped statues of the female figure, the embodiment of maternal instincts and female energy (The Trypillia Culture…, 2020). Among the historical moments there are also ears of wheat, which the brand used in earlier collections. Complementing the brand's laconic clothing were ceramic jewellery, figurines, and household items, which were brought to life by the hands of the artist of the "Nadiia" brand as a result of careful research into the material heritage of Trypillian culture, namely the Kukuten district. The works combined the ancient symbolism inherent in this culture and the rough texture, thus reinterpreting the meaning of objects in the everyday life. A primitive talisman figurine of a pregnant woman, visually similar to an authentic Trypillian artifact, became the key object of the collection.

Thus, at the present stage of the development of Ukrainian fashion design one can observe a rethinking and adaptation of the artistic and figurative possibilities of traditional art forms in the development of a modern clothing collection for the sake of preservation and development of the national culture, namely, the inclusion of the creative work of the outstanding figure P. Plytka-Horytsvit, the discovery of new facets of reading the visual images of her work and their use in the images of the models of the clothing collection. Despite the agreement in cultural and expert societies on the exclusivity and significance of the heritage of the national artist P. Plytka-Horytsvit, at least for her community, and more globally for the Ukrainian cultural environment, her works had not become the subject of museum research to the present day. The artistic legacy of P. Parasky-Horytsvit stands out as an ethnographic source that recorded and detailed local rituals, life, clothing, house interiors, and everyday objects. Even though the name of P. Plytka-Horytsvit is little-known, her artistic heritage demonstrates a bright representation of the Ukrainian naive art alongside such world-famous artists as K. Bilokur and M. Prymachenko (Buchatska *et al*., 2019).

There were several exhibitions of her photo works. Subsequently, director M. Rudenko made a film-narrative about the found photo legacy of the artist "Portrait against the background of mountains" (Gorban, 2019). In October 2019, a large-scale exhibition of works by P.A. Plytka-Horytsvit opened in the Art Arsenal, which contributed to informing new interested people (Why you should visit the exhibition of artist Paraska Plytka-Horytsvit, 2019). Paper cut-outs became a part of Ukrainian folk art only from the 19th century. Since the material became available, this unpretentious way of decorating quickly gained popularity. Decoration in the form of vytynanka has long been a part of the life of townspeople and peasants. It could be found on the windows of houses, walls, and on the masonry stove. Sometimes wall paintings were replaced with cut-outs (Fig. 10). Vytynankas of different localities have distinctive features inherent in a certain region (Shadryna, 2019).

Works cut out of paper accompanied P. Plytka in everyday life and creativity throughout her life. The author herself once talked about her passion for cutting, as she made vytynanka very simply. Firstly, she took the ordinary covers from school notebooks, scissors, then she cut them (Kachkan, 2008). P. Plytka-Horytsvit mostly made carpet patterns of vytynanka executed in the author's interpretation of local traditions, according to which, Easter eggs and towels of the western regions were characterised by blurring and small ornamentation. The basis of the structure of the vytynanka was the variety of symmetry. The mirror structure was the most common: cutting paper folded in half, where the motifs were reflected. Most often, the slits were made in the form of abstract elongated waves and arcs. The artist freely placed the motifs on the background of the product, while leaving enough of the plane untouched, which created harmony with the smooth lines

of the cut-out ornament. A distinctive feature of P. Plytka-Horytsvit's cut-outs, according to the observations of the director of the Ivan Franko Literary Museum H. Lutsyuk, were rectangular shapes, while the craftswoman cut out the square shapes characteristic of this region less often (Kosytska, n.d.). Notably, there were no plot motifs in the cut-out patterns, instead only abstract harmonious ornaments and sometimes symbols, such as a "cross", "coat of arms", or "bird". The artist chose a wide variety of colours for her works – green, blue, red, pink, and most often left the background white or black. The choice often depended on the availability of paper material. P. Plytka-Horytsvit collected used packaging from photo paper, school notebooks, and sometimes completely random materials, such as ice cream wrappers (Buchatska *et al.,* 2019).

Figure 10. The interior of a traditional dwelling, decorated with cut-outs
Notes: The end of the 19th – the beginning of the 20th century with Tymanivka, Vinnytsia region
Source: Z. Kosytska (2019)

The artistic work of the Hutsul artist was the basis for the development of the project image of modern fashion clothes, which harmoniously combined the internal cultural heritage of the centuries-old national culture and functional external manifestations and current trends in clothing design, inherent in the world's globalised fashion industry. Since the functionality of a modern suit was marked by the absence of decorativeness, it was characterised by restraint, while designing a collection of clothes involves strict compositions and geometric lines. Silhouette forms were simple, structured, in outerwear (coat) a trapezoidal silhouette prevailed, in the rest of clothing forms – fitted and X-shaped, which carefully emphasised the female figure, without diverting attention from the individuality of a person. When developing the clothing collection, a restrained, almost monochrome colour scheme typical of minimalism was chosen – it was black, grey, white, and beige, with the addition of the traditional colours of the Hutsul region – dark red or wine with shades of dirty pink (Fig. 11).

Figure 11. Colour range of the collection
Source: developed by the authors of this study

The main emphasis of the developed clothing collection was filling strict functional forms with restrained, but more plastic linear decor in the form of cut-outs of the Ukrainian artist P. Plytka-Horytsvit and decorative seams. Another addition to the image were decorations and accessories, modified from those traditionally inherent in the Hutsul region (Fig. 12).

Figure 12. Key decorative elements and accessories of the collection
Source: developed by the authors of this study

The collection was designed for active life in megapolises and smaller cities. The range of the collection was characterised as elegant and restrained due to strict cut, balanced silhouette shape, and fullness, which served for more than one season. The colour range was limited and associatively perceptible – there were different shades of a monochrome palette with bright accents in the form of dark red or wine with shades of dirty pink; the nature of the lines was mainly geometric (Fig. 13). For the development of models and complete sets, compositional principles were borrowed from catwalk style of the 1990s, classic silhouettes were chosen, inherent in the style of minimalism with accents on reliefs that emphasised the female body (Melnyk, 2013). In these models, only the interpretation of the artist's creative work was used, as was done by designers and design brands that dedicated their works to artists or collaborated with them.

Figure 13. Front sketches of the collection
Source: developed by the authors of this study

In addition, the study presented a reference to the characteristic clothing style of P. Plytka-Horytsvit since the component was an integral part of the formation of a creative personality and its aesthetic preferences. The decoration of the functional cut became Plytka-Horytsvit's vytynanka, in the form of textile decoration. Vytynanka was applied with a certain degree of interpretation: assembly from separate parts of new ornamental motifs or complete citation. First of all, it promotes conscious consumption and a sense of choice for the person who would wear these clothes and, just as importantly, brings traditional art to the masses.

Since P. Plytka-Horytsvit was the creative source of the collection, textile decoration in the form of separate ornamental motifs and, in some places, completely borrowed artist's cutouts became an addition to the functional forms of clothing. On the other hand, the peculiarities of the texture can be seen only in the fabric from which the clothes were sewn, then this principle was used in the decorative decoration of the collection's models and, similarly to the "Bevza" brand, the main motifs of P. Plytka-Horytsvit's patterns are interpreted in various materials – accessories, prints, textile decoration. The original theme was characterised by combinations of textures of various materials. In addition, in the development of the collection, varieties of woollen fabric were used. Complements to the images created in the clothing collection were jewellery and accessories interpreted from those traditionally inherent in the Hutsul region. These were printed handkerchiefs tucked into rings, ceramic crosses, and ribbon necklaces.

CONCLUSIONS

As a result of the conducted study, a close relationship between art and fashion was revealed, as well as methods of adaptation of Ukrainian traditional art in the development of fashion brands were determined. The artistic and figurative properties of Paraska Plytka-Horytsvit's work were analysed and the prerequisites for creating a collection of modern clothes based on the synthesis of cutouts and strict silhouettes of a minimalist style were outlined. Therefore, the significance of interpreting traditional art in modern fashion cannot be overestimated, as it provides an opportunity to create unique collections. The value of traditional art in modern fashion also cannot be overstated, as it provides the opportunity to create unique collections that combine cultural and aesthetic values of the past with innovative technologies and minimalist trends of the present day. This was determined based on analysis of collections of international and Ukrainian fashion brands such as Maison Margiela Rodebjer, Dior, Anna K, Vozianov, Serebrova, Syndicate, Bevza. Fashion designers of these brands collaborated directly with artists, or were inspired by their works when developing collections, but the designer of the brand Etnodim created its own ornament based on significant facts for Ukrainian culture. The study of traditional art and its adaptation to modern trends can become a source of fresh ideas and innovations in the field of fashion. There was the possibility to create methodological foundations for using cultural heritage motifs in modern clothing design.

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CONFLICT OF INTEREST

The authors of this study declare no conflict of interest.

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Впровадження елементів традиційного мистецтва у створення колекції сучасного одягу

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Анотація. Актуальність дослідження зумовлена зростаючим інтересом до поєднання традиційного українського мистецтва з сучасною модою, що сприяє збереженню культурної спадщини та розвитку креативних індустрій. Мета – дослідити творчі можливості синтезу українського мистецтва та моди, вивчити художньо-композиційні особливості основних творів української художниці Параски Плитки-Горицвіт для створення сучасної колекції жіночого одягу. У дослідженні використано такі методи: літературно-аналітичний підхід, історико-біографічний методи дослідження джерел інформації; для аналізу художніх особливостей – візуально-аналітичний метод, системно-структурний, образно-стилістичний аналіз. В дослідженні охарактеризовано засоби адаптації української художньої спадщини у колекціях міжнародних та українських дизайнерських брендів, а також розкрито їхню мотивацію. Було проаналізовано ряд міжнародних та українських брендів (Maison Margiela, Rodebjer, Dior, Anna K, Vozianov, Serebrova, Syndicate, Bevza та Etnodim), що підтвердило той факт, що інтеграція традиційного мистецтва в моду має значний потенціал для інновацій та формування ідентичності в сучасному дизайні. Дослідження виявило тісний зв'язок між мистецтвом і модою, підкресливши роль українського традиційного мистецтва як джерела натхнення в сучасному дизайні одягу. Переосмислено творчий доробок П. Плитки-Горицвіт, у пошуку прийомів адаптації образотворчих властивостей творів П. Плитки-Горицвіт до художньо-образної структури сучасного костюма. Висвітлено важливість співпраці креативних індустрій, а саме розвитку та адаптації художніх рішень традиційного мистецтва у розробці сучасних колекцій одягу. Практична цінність дослідження полягає в адаптації мистецької спадщини Параски Плитки-Горицвіт у сучасний дизайн одягу, що сприятиме розвитку моди, креативних індустрій та збереженню культурної ідентичності

Ключові слова: мода; наївне мистецтво; культура; витинанка; мінімалізм