

УДК 671.121

KOLOSNICHENKO M. V., KROTOVA T. F., REMENEVA T. V.,  
 PRYKHODKO-KONONENKO I. A., CHETVERIK A. R.  
 Kyiv National University of Technologies and Design

DOI:10.30857/2617-  
 0272.2021.4.1.

## SALVADOR DALI'S ARTISTIC EXPERIMENTS IN THE ART OF JEWELRY AND THEIR IMPACT ON CONTEMPORARY DESIGN

**The purpose:** to analyze the specifics of Dali's creative search for figurative solutions in jewelry; to present a project of jewelry based on the works of S. Dali.

**Methodology.** Historical-typological, analytical, comparative, iconographic methods were applied; during the analysis of Dali's jewelry works, the methods of formal and figurative-stylistic analysis were applied.

**Results.** The specifics of S. Dali's heritage in jewelry art and its influence on the works of modern masters are analyzed. The specifics of the transformation of a picturesque image into a jewelry work of S. Dali are considered, their material and symbolic features are given. The modern jewelry created on the motives of S. Dali's creativity is considered. The jewelry project "Perfect Speed of Dali" is presented.

**Scientific novelty.** The connection between S. Dali's works of art and jewelry is revealed and analyzed, the sequence of the artist's creative search is investigated. The peculiarities of the influence of S. Dali's jewelry projects on the production of modern jewelry are established. Modern jewelry works based on the works of S. Dali have been put into scientific circulation.

**Practical significance.** The materials of this study can be reflected in lecture courses in the disciplines of "Art and Material Culture", "History of Jewelry", and can be a practical basis for the jewelry production.

**Keywords:** jewelry design; motives of S. Dali's work; transformation of visual system.

**Introduction. Analysis of previous researches.** S. Dali's creative heritage has always attracted art historians, artists, and designers for its ambiguity and diversity. It included painting, theater, cinema, jewelry, advertising, poetry and memoirs, and more. Some consider his work a new word in art, others point to artificiality, immorality, the destruction of the foundations of traditional art. During his life, the artist, who was born in Spain and lived in France and the United States, changed his beliefs and hobbies many times, but followed his main principle – to stand out from the crowd. Today there is a significant amount of scientific work on the author's creative activity, but his jewelry heritage is insufficiently studied and understood.

A number of scholars have devoted their work to the study of the work of S. Dali, as well as to the study of surrealism from the standpoint of theory and history of art, including A. Smolin, A. Rozhin, K. Rojas, E. Swinghurst, M. Etherington-Smith, J. Gibson and etc. Thus, A. Smolin in his dissertation "Surrealism as the quintessence of the real and

the surreal", exploring the work of S. Dali from the standpoint of considering him as a genius, who is the personification of this study, considers the works of the artist and various monographs on his work. According to the author, surrealism became the only direction in the art of the XX century, which avoided the division into abstract and concrete. "From realism the surrealists absorbed the ability to think in recognizable images – objects, from the avant-garde – complete ruthlessness to the real and manipulating them in their interests" [10, p. 13].

Analyzing the life of S. Dali, A. Smolin considers the following positions: complexes of Dali, Dali and morality, Gala – "Perpetuum mobile" Dali, Dali and the Surrealists, Dali and the strong of the world, Dali and genius, versatile Dali, Dalimania, Dali and painting, Dali and science, Dali and religion, Dali and surrealism. The author notes that the numerous complexes of S. Dali became the life force that fueled his work as well as shocking antics throughout his career. The author came to the conclusion that veiledly splashing all his fears

and deviations on the canvases, S. Dali healed himself partially, at least to the extent that throughout life to balance between common sense and paranoia [10, p. 17]. Among the various projects carried out by S. Dali, the researcher names experiments in the field of art, advertising, cinema and photography, literary works, the development of costumes and scenery for various ballet productions, however, jewelry is not mentioned in this list.

The famous French art critic and writer Michel Nuridsani in his work "Salvador Dali" [6] considers and comprehends the work of S. Dali as a bridge between the art of the XIX and XXI centuries. The book is based on a wide range of sources, reports important details from the life of S. Dali himself, his friends and enemies.

The author S. Zakharov in 2020 published a book entitled "Immersion in the Theater-Museum of Dali. Excursion book, or Practical guide to survival" [2]. This book was written by a professional guide who conducted more than 500 tours of the Salvador Dali Theater-Museum in Figueres, Spain, which was created as a surreal object. The author submitted his biography and described many of S. Dali's works for the first time.

An important publication was a book written by S. Dali himself "Diary of a Genius" [1]. The author's memoirs were first published in 1964 in Paris. The diary contains entries from 1952 to 1963 and reveals the artist's vision of himself.

Interior ideas were considered by R. Mikhailov and A. Kravchenko. They note that having become famous as an artist, graphic artist, critic, writer, publisher, director, S. Dali is no less interesting as a designer. He had a number of unusual ideas about household items and applied arts. In particular, his ideas related to the interior and furniture have been successful, and the furniture itself is considered prestigious nowadays. [5, p. 446–447].

In the context of the study, it was necessary to refer to the works that reveal the specifics of jewelry. The authors N. Ostapenko, V. Musienko, M. Rubanka, A. Avramenko,

V. Vlasenko in their work "The use of special color properties in the design and engineering of products" [23] analyzed the influence of properties (long-wave, medium-wave and short-wave) color range on human perception, its psycho-emotional perception and consideration of these features in the design of jewelry. They identified specific features of the influence of color and a certain color scheme to form the appropriate psycho-emotional mood of a person, which must be taken into account when designing jewelry.

**Statement of the problem.** In this study, the objectives were: to analyze the state of disclosure of the problem in the scientific literature; to study the experience of S. Dali as a jewelry artist; to analyze samples of jewelry of modern designers, based on the works of S. Dali; to present the development of a collection of jewelry – a set (pendant, earrings, brooch, ring) based on the painting by S. Dali. "The maximum speed of Raphael's Madonna".

**Results of the research.** One of the most recognizable visual images created by S. Dali is the so-called "space elephant". This image was first used by the artist in the painting "A dream caused by a bee flying around a grenade a second before waking up" (1944). It is necessary to remember the circumstances of its creation. Pope Alexander VII in 1667 ordered the installation of a monument to the elephant with an Egyptian obelisk on the back in the Piazza Minerva in Rome, created by Italian architect Giovanni Lorenzo Bernini [3].

This sculptural composition became the primary source for S. Dali in the creation of several works related to the image of an elephant. Thus, in the painting "The Temptation of St. Anthony" (1946) [19] the artist interpreted this image, adding long thin legs with accentuated joints, which became an expression of the fragility of dreams (Fig. 1). They resemble the legs of a cricket, which the artist feared since childhood. It is also worth revealing the identity of St. Anthony. St. Anthony is one of the pillars of Christianity, a hermit who left the worldly vanity and went to the desert, where he was tested daily by sinful

temptations. It is the elephants in this work S. Further embody human sins. "It is enough to stumble only once, that is, to succumb to sin, as thin legs will break and a huge mass, which will fall from a gigantic height, will bury you under itself," – says S. Zakharov associative impressions from the perception of the work [2]. The artist himself described this image as follows: "Bernini's elephant carries the obelisk and attributes of the pope in the background", thus alluding to Freud's dream of the Pope's funeral, inspired by the sound of bells [2]. After the creation of the painting "The Temptation of St. Anthony", the images of elephants S. Dali became more famous.

In 1956, the artist made a sketch (Fig. 2) [16] to create a jewelry statuette "Space Elephant" [18]. It should be noted that Dali's manner of depicting is picturesque, reflecting the smallest details, the exact proportions and shapes, color scheme. Five years later, in 1961, the idea was embodied in co-authorship with the Argentine jeweler K. Alemani: the image of an elephant is made in the form of a jewelry statuette (Fig. 3) 68 cm high, the width of the product – 35 cm [18]. The figure of an elephant is made of yellow gold (18 carats), the sides of the body are decorated with three emeralds of teardrop shape (approximately 10 to 18 mm), nine rubies of the same shape (approximately 4 to 8 mm) and two diamonds). The obelisk, located on the back, is made of aquamarine – a dense crystalline material, aligned and polished (approximately 18 x 6.5 x 4.5 cm). A gold watch with an "omega with reference" mechanism is built into the body of the obelisk. The entire statuette is placed on a stand made of large coarse aquamarine, measuring approximately 12 x 33 x 17 cm [18].

Creativity of S. Dali in jewelry and fine arts is interesting to modern designers. In particular, regarding the images of elephants – you can see them in the authorial readings of such modern jewelers as T. Shestopalov and other jewelry companies.

Earrings (Fig. 4) are made by T. Shestopalova based on paintings by S. Dali, 925 sterling silver with gilding, in the casting

technique. The so-called obelisk, which is placed on the back of an elephant, is simulated with the help of "biva" pearls with a diameter of 18 mm; the length of the earrings is 10 cm. "Biva" pearls are pearls of oblong or oval shape with uneven edges, which are native to the freshwater lake Biva in Japan. Jewelers appreciate it for the relief of forms, uneven shine of mother-of-pearl due to the refraction of the world in different ways on concave and convex areas. The pendant (Fig. 5) is made by "Applefog" from 925 sterling silver with blackening. The product is simplified – it has no obelisk, but retains the character of "thin legs", which indicate the fragility of dreams. The elephant figurine, which became the shape of a brooch (Fig. 6), created by "TH!NG Jewelry", is closest to its artistic prototype. Another striking example is the work with the image of the clock. S. Dali himself called the painting "Permanence of Memory" (1931) – Fig. 7. On the sketch of the jewelry brooch (Fig. 8) the artist depicted a clock, which in a deformed form is located on a tree branch. The idea is embodied in jewelry (Fig. 9) using a watch mechanism Jaeger LeCoultre 426.

Influenced by modern fashion trends, designers are looking for inspiration in the elements of surrealism art, Fig. 10–12 show products created according to the prototype of S. Dali's image of the clock.

Thus, as we see, Dali's fine art works as well as jewelry, all based on the transformation of the image system, served as a creative source for the implementation of many contemporary jewelry. And analysis of the experience of S. Dali in the field of jewelry gives us an opportunity to observe the method of transferring the pictorial element into the subject form of jewelry; at the same time great importance is attached to the choice of materials that allow to reproduce the visual, picturesque nature of the images. There is considerable interest to surrealism in jewelry. The next step will be to highlight the stages of development of the headset "Ideal Speed of Dali" (pendant, earrings, brooch, ring) based on the painting by the artist.



**Fig. 1.** S. Dali. The temptation of St. Anthony, 1946. Oil on canvas, 90 × 119,5 cm. Royal Museum of Fine Arts, Brussels, Belgium [19]



**Fig. 2.** S. Dali. Etude for a jewelry figurine «Space elephant». 1956. Cardboard, ink, gouache. 76,50 × 50,90 cm. Museum of S. Dali, Figueres, Spain [16]



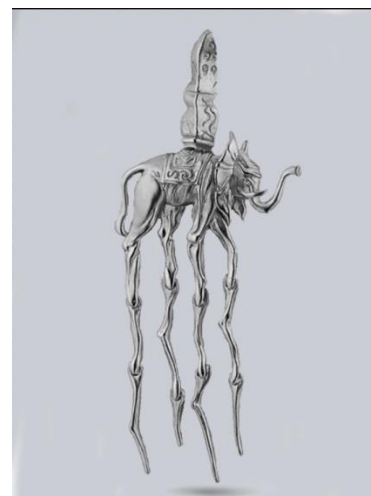
**Fig. 3.** S. Dali. Jewelry figurine "Space elephant". 1961. Yellow gold, emeralds, rubies, diamonds, aquamarine, watches with the mechanism "omega with reference". 68,00 × 35,50 × 21,00 cm. Museum of S. Dali, Figueres, Spain [18]



**Fig. 4.** T. Shestopalova. Earrings "Elephants of Dali" based on paintings of S. Dali, 2016. 925 sterling silver with gilding, casting (elephants – 5x2 cm); biva pearls (diameter 18 mm); length of earrings – 10 cm [13]



**Fig. 5.** Applefog. Pendant "Elephant of Dali", 2020. 925 sterling silver with blackening, height 5.1 cm; weight 8.3 g. [8]



**Fig. 6.** THING Jewelry. Brooch "Surreal elephant", 2020. Silver 925 with rhodium plating, height 7 cm; weight 16.82 g. [9]

Let us describe the original source. In 1954, S. Dali painted the painting "Maximum speed of Raphael's Madonna" [21]. The creation of this work dates back to a time when the artist was at the height of the so-called "nuclear mysticism" period, when he was obsessed with the idea of combining Spanish religious mysticism and the achievements of

modern science, especially nuclear and quantum physics and genetics. Also, the artist's thoughts at that time occupied the values of Renaissance art in Italy and the "Golden Age" in Spain. Returning to the Renaissance canons of painting, S. Dali declared himself a "savior of modern art" and the only worthy successor to the tradition of the great masters of the past.

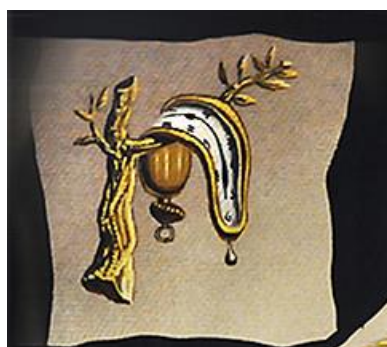
[4]. Hence his frequent reference to the works of L. da Vinci, Michelangelo Buonarroti, D. Velazquez, F. de Surbaran and, of course, Raphael Santi, whom S. Dali considered perhaps the greatest of all – except, perhaps, D. Velazquez and J. Vermeer. It was from Raphael Santi that the artist borrowed the image of Madonna.

In his book *The Unspeakable Confessions* (Bruguera, 1975), the artist said that the explosion of an atomic bomb over Hiroshima

caused a seismic shock in his imagination, and since then the main object of his attention has been the atom. Already in 1947, the painting "Atomic Fission" appeared, and in 1949 – "Madonna of Port Ligat" (Fig. 13), where the "atomic" theme is added to the religious. The first picture in which the image consists of ideal spheres (atomic nuclei) that go into perspective – "Galatea of Spheres" (1952), presented in Fig. 14 [14], located in the Theater-Museum of Salvador Dali in Figueres.



**Fig. 7.** S. Dali. "Permanence of Memory", 1931. Oil on canvas, 24.1 × 33 cm. Museum of Contemporary Art, New York, USA [22]



**Fig. 8.** S. Dali. Sketch for the jewelry brooch "Permanence of Memory", 1949. Cardboard, gouache, 28 × 35.7 cm. Museum of S. Dali, Figueres, Spain [17]



**Fig. 9.** S. Dali. "Permanence of Memory" brooch, 1949. 18 carat yellow gold; diamonds of diamond cutting 8/8 from 1,0 to 2,5 mm in the diameter; small pieces of black enamel. Clock with Jaeger LeCoultre 426 mechanism. Museum of S. Dali, Figueres, Spain [15]



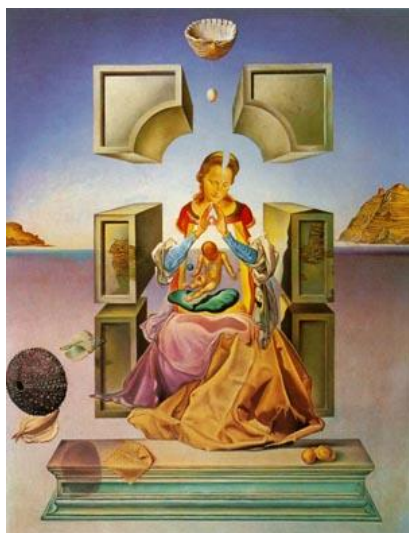
**Fig. 10.** T. Shestopalova. "Permanence of memory" earrings based on S. Dali painting, 2018. Brass with gilding, Swarovski; length of earrings – 7 cm [12]



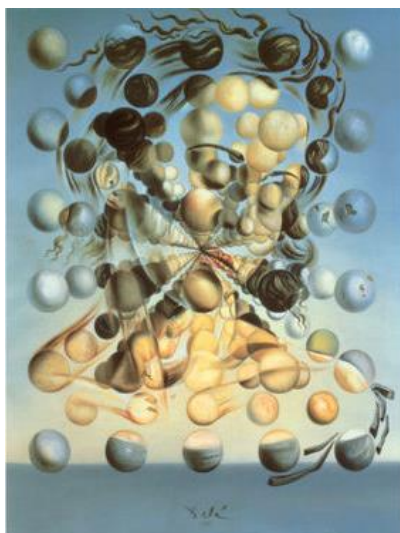
**Fig. 11.** Applefog. Pendant "Salvador Dali's Clock", 2020. 925 sterling silver with rhodium plating and gilding, imitation stone; size 2.7 × 5.6 cm, weight 13 g [11]



**Fig. 12.** TH!NG Jewelry. Ring "Consistency of memory", 2020. 925 silver with rhodium and blackening, gold; black diamond; weight 6.61 g. [7]



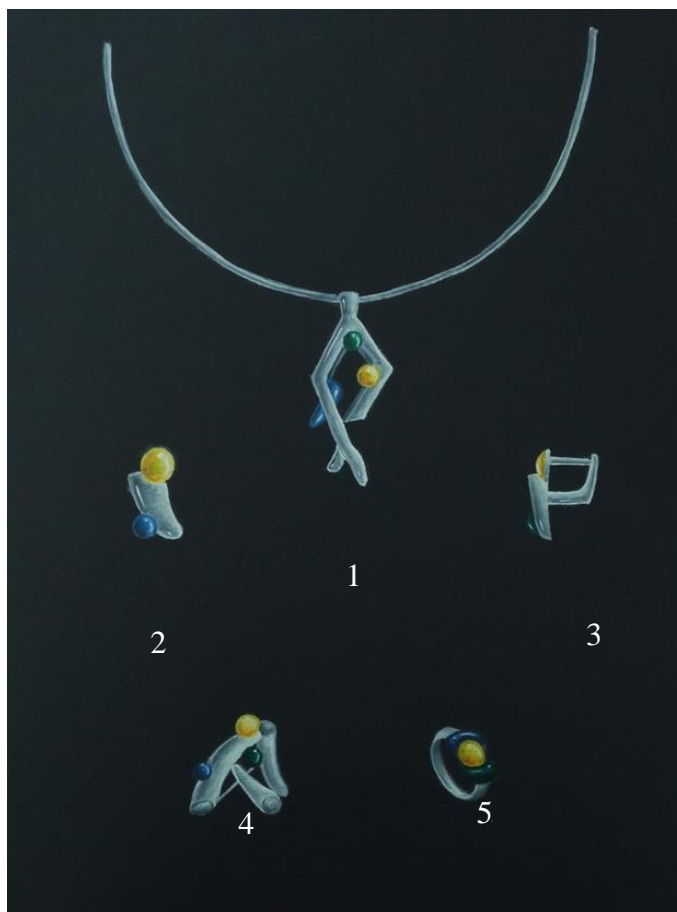
**Fig. 13.** S. Dali. Madonna of Port Ligata (first version), 1949. Oil on canvas, 48.9 × 37.5 cm. Marchetti University, Milwaukee, New York [20]



**Fig. 14.** S. Dali. Galatea spheres, 1952. Oil on canvas, 65 × 54 cm. Museum of S. Dali, Figueres, Spain [14]



**Fig. 15.** S. Dali. Maximum speed of Raphael's Madonna, 1954. Oil on canvas, 81 × 66 cm. Queen Sofia Center for the Arts, Madrid, Spain [21]



**Fig. 16.** Jewelry set design "Ideal Speed of Dali": 1 – pendant, 2, 3 – earrings, 4 – brooch, 5 – ring

Probably only an artist with such imagination as S. Dalí could use such a technique in creation of painting. While during

the creation of the painting "Galatea of Spheres" the artist was just experimenting with the theme of the atom, he approached

"Maximum Speed of Raphael's Madonna " with experience (Fig. 15). In those two years that separated one picture from another, the baggage of Dali's ideas was further enriched.

We see that in the image of Madonna he uses not only spheres but also rhino horns. Since the early 1950s, the rhino horn has been one of S. Dalí's favorite motifs, but not only because the rhino horn is a phallic symbol that the artist often referred to. Also, according to the artist, it is nothing more than a "perfect double logarithmic spiral" [4], the most perfect creation that often occurs in nature and is associated with growth. By "double spiral" S. Dalí meant the structure of the DNA molecule – this is another subject of his interest in those years. The DNA molecule was first discovered in 1930, but public interest in it grew until 1953. This happened after scientists Francis Crick and James Watson published the results of their research, which contained a detailed description of the double spiral structure of the DNA molecule [4]. Dali closely monitored the development of science, and important developments in scientific fields did not leave him indifferent. Information about the structure of the DNA molecule further strengthened his belief that the rhino horn is the most perfect form ever created by nature.

Since then, the artist was fascinated by the real "rhino mania", which was reflected in painting, in particular in the painting "Madonna". The work combines great classical traditions through the theme of religion with the discoveries and experiences of contemporary art, as well as the interpretation of theoretical principles of physics and visual possibilities of art. Madonna's face splits into spheres, geometrically separated shapes and shapes resembling rhino horns. The artist shows logarithmic spiral shapes based on the pattern of Divine proportion. The dynamic motion of the elements is joined by the discontinuity of matter, linking this work with the process of atomic decay [21].

Let us describe the headset products designed according to the images of the painting "Maximum speed of Raphael's

Madonna". Thus, plastic elements – atoms and "rhino horns" – are taken as the main pictorial motifs and formative components. The basis for the pendant is an uneven diamond-shaped shape on which these basic elements are attached. The basis of the earrings is a shape resembling a rhino horn; earrings are decorated with two "atoms" of yellow and blue. The brooch consists of three fastened horns, which are presented in Dali's paintings as part of Madonna's face. Also, from this fragment of the picture we transfer the image of Madonna's eyes. The convex shape of the eyes is supposed to be transmitted by casting and blackening. Added three "atoms" of yellow, green and blue. The central element of the ring is a "atom" of yellow color, wrapped in the shape of horns, one element is green, and the other is blue.

Materials to be used: 925 silver, citrine, faceted in the form of a round cabochon 5 pcs., Diameter 6.5 mm, 10 mm (2 pcs.), 7 mm, 8 mm; emerald cut into the shape of a round cabochon (3 pcs., diameter 5 mm, 6 mm, 7 mm) and a cabochon in the shape of a rhinoceros horn (12 × 6 mm). It is also planned to use blue sapphire with a round cabochon facet (2 pcs., Diameter 7 mm, 5 mm). To create a horn-shaped cabochon on the longest diamond-shaped pendant element, which looks like one element, two parts are used, which illusory intersect with the shape of the pendant.

**Conclusions.** The state of problem disclosure in the scientific literature was analyzed. Authors such as A. Smolin, A. Rozhin, K. Rojas, E. Swinglhurst, M. Etherington-Smith, and J. Gibson covered the work of S. Dalí in their works. It was revealed that S. Dalí's jewelry heritage had not been adequately covered. S. Dalí's experience as a jewelry artist was studied: "Space Elephant", "Permanence of Memory"; analyzed the work of contemporary artists who turned to the work of Dali as a source of inspiration: T. Shestopalova – earrings "Permanence of Memory" and "Elephants Dali", Applefog – pendants "Elephant Dali" and "Salvador Dali Watch", TH! NG Jewelry – brooch "Surreal elephant" and ring "Permanence of memory". The development of

a set of jewelry (pendant, earrings, brooch, ring) based on the painting by S. Dali "Maximum speed of Raphael's Madonna " was presented.

Thus, artistic experiments of S. Dali in the art of jewelry based on the principle of transferring the image to the shape were analyzed. The transformation of the image

system in the works of the master was influenced by the events that took place around, personal preferences and experiences, the specifics of processing and perception of information. The artist's creative work contains not only external aesthetics, but also symbolic and figurative content, making it a valuable source for modern design.

### Література

1. Дали С. Дневник одного гения. Пер. Л. Цывьян. М.: Азбука, 2014. 288 с. URL: <https://books.google.com.ua/books/about/%D0%94%D0%BD%D0%B5%D0%B2%D0%BD%D0%B8%D0%BA%D0%BE%D0%B4%D0%BD%D0>
2. Захаров С. Погружение в Театр-музей Дали. Книга-экскурсия, или Практическое пособие по выживанию. М.: ЛитРес, 2020. 620 с. URL: <https://books.google.com.ua/books?id=DWpJdWAAQBAJ&pg=PT559&lpg=PT559&dq=%D0%A1%D1%82%D0%BE%D0%B8%D1%82+%D1%82>
3. Космический слон. Ювелирные работы Сальвадора Дали. 2020. URL: <https://www.barcelona-exkurs.org/space-elephant-dali/> (Дата звернення: 18.02.2021).
4. Максимальная скорость Мадонны Рафаэля – Сальвадор Дали. 2020. URL: <https://www.barcelona-exkurs.org/maximus-speed-madonna-rafael/> (Дата звернення: 18.02.2021).
5. Михайлова Р. Д., Кравченко А. Г. Інтер'єрні ідеї Сальвадора Далі. Наукові розробки молоді на сучасному етапі: тези доповідей XVII Всеукраїнської наукової конференції молодих вчених та студентів (26–27 квітня 2018 р., Київ). Київ: КНУТД, 2018. Т. 1. С. 446–447. URL: <https://er.knutd.edu.ua/handle/123456789/11657>
6. Нюридсани М. Сальвадор Дали. Пер. И. Сосфенова. М.: Молодая гвардия, 2008. 544 с. URL: <https://coollib.com/b/169380-mishel-nyuridsani-salvador-dali>
7. Постоянство памяти. TH!NG JEWELRY. URL: <https://www.wildberries.ru/catalog/10489768/detail.aspx?targetUrl=WR> (Дата звернення: 05.04.2021).
8. Слон Дали. Applefog. URL: [https://applefog.ru/product/podveska-slон-dali-serebro/](https://applefog.ru/product/podveska-slون-dali-serebro/) (Дата звернення: 20.03.2021).
9. Слон Сальвадора Дали. TH!NG JEWELRY. URL: <https://www.wildberries.ru/catalog/10489769/detail.aspx> (Дата звернення: 20.03.2021)
10. Смолин А. А. Сюрреализм как квинтэссенция реального и сверхреального: автореф. дис. ... канд. филол. наук: 17.00.09. Барнаул, 2005. 24 с.
11. Часы Сальвадора Дали. Applefog. URL: <https://applefog.ru/product/podveska-chasy-salvadora-dali/> (Дата звернення: 10.03.2021).
12. Шестопалова Т. Постоянство памяти, 2018. URL: <https://www.facebook.com/2037581943144587/posts/2276832199219559/> (Дата звернення: 10.03.2021).
13. Шестопалова Т. Слоны Дали, 2016. URL: <https://www.facebook.com/Tashabiju/posts/1210194302397881/> (Дата звернення: 21.03.2021).
14. Dalí i Domènech, Salvador. Galatea of the Spheres, 1952. URL: <https://www.salvador-dali.org/en/artwork/the-collection/131/galatea-of-the-spheres> (Дата звернення: 14.05.2021).
15. Dalí i Domènech, Salvador. The Persistence of Memory, 1949. URL: <https://www.salvador-dali.org/en/artwork/the-collection/50/the-persistence-of-memory> (Дата звернення: 14.05.2021).
16. Dalí i Domènech, Salvador. Study for the jewel "The Space Elephant", 1956. URL: <https://www.salvador-dali.org/en/artwork/acquisitions/380/study-for-the-jewel-the-space-elephant> (Дата звернення: 22.03.2021).
17. Dalí i Domènech, Salvador. Study for the jewels: "The Persistence of Memory", 1949. URL: <https://www.salvador-dali.org/en/artwork/acquisitions/375/study-for-the-jewels-the-persistence-of-memory-magnifying-glass-and-television-bracelet> (Дата звернення: 14.05.2021).
18. Dalí i Domènech, Salvador. The Space Elephant, 1961. URL: <https://www.salvador-dali.org/en/artwork/the-collection/43/the-space-elephant> (Дата звернення: 22.03.2021).
19. Dalí S. La tentation de saint Antoine, 1946. URL: <https://www.fine-arts-museum.be/fr/la-collection/salvador-dali-la-tentation-de-saint-antoine?letter=d&artist=dali-salvador-1> (Дата звернення: 18.05.2021).
20. Dalí S. MADONNA OF PORT LLIGAT, 1949. URL: <https://www.marquette.edu/sacred-spaces/>



[madonna-of-port-lligat.php](#) (Дата звернення: 18.05.2021).

21. Dalí S. Maximum Speed of Raphael's Madonna (Máxima velocidad de la Madonna de Rafael), 1954. URL: <https://www.museoreinasofia.es/coleccion/obra/maxima-velocidad-madonna-rafael> (Дата звернення: 18.05.2021).

22. Dalí S. The Persistence of Memory, 1931. URL: <https://www.moma.org/collection/works/79018> (Дата звернення: 12.06.2021).

23. Ostapenko N. V., Musienko V. O., Rubanka M. M., Avramenko A. O., Vlasenko V. I. Використання особливих властивостей кольору при дизайн-проектванні виробів. *Art and design*. 2020. №4 (12). С. 41–50. DOI:10.30857/2617-0272.2020.4.2.

### References

1. Dali, S. (2014). Dnevnik odnogo geniya [Diary of a genius]. Transl. by L. Tsyvian. Moscow: Azbuka, 288 p. URL: [https://books.google.com.ua/books/about/%D0%94%D0%BD%D0%B5%D0%B2%D0%BD%D0%B8%D0%BA\\_%D0%BE%D0%B4%D0%BD%D0%\\_](https://books.google.com.ua/books/about/%D0%94%D0%BD%D0%B5%D0%B2%D0%BD%D0%B8%D0%BA_%D0%BE%D0%B4%D0%BD%D0%_) [in Russian].

2. Zakharov, S. (2020). Pogruzhenie v Teatr-muzei Dalí. Kniga-ekskursiya, ili Prakticheskoe posobie po vyizhivaniyu [Immersion in the Dalí Theatre-Museum. Excursion book, or Practical guide to survival]. Moscow: LitRes, 620 p. URL: <https://books.google.com.ua/books?id=DWPjDwAAQBAJ&pg=PT559&lpg=PT559&dq=%D0%A1%D1%82%D0%BE%D0%B8%D1%82+%D1%82> [in Russian].

3. Kosmicheskij slon. Yuvelirnyie raboty Salvadora Dalí [Space elephant. Jewelry by Salvador Dalí]. (2020). URL: <https://www.barcelona-excurs.org/space-elephant-dali/> (Last accessed: 18.02.2021) [in Russian].

4. Maksimalnaya skorost Madonnyi Rafaelya – Salvador Dalí. [Maximum speed of Raphael's Madonna – Salvador Dalí] (2020). URL: <https://www.barcelona-excurs.org/maximus-speed-madonna-rafael/> (Last accessed: 18.02.2021) [in Russian].

5. Mikhailova, R. D., Kravchenko, A. G. (2018). Inter'ierni idei Salvadora Dalí [Interior ideas of Salvador Dalí]. *Proceedings from the Scientific developments of youth at the present stage: XVII Vseukrainska naukova konferentsiia molodykh vchenykh ta studentiv (26–27 April 2018, Kyiv)*. Kyiv: KNUTD. 1, 446–447. URL: <https://er.knutd.edu.ua/handle/123456789/11657> [in Ukrainian].

6. Nuridsani, M. (2008). Salvador Dalí. Transl. by I. Sosfenova. Moscow: Molodaya gvardiya, 544 p. [in Russian]. URL: <https://coollib.com/b/169380-mishel-nyuridsani-salvador-dali>.

7. Postoyanstvo pamyati [Permanence of memory]. THING JEWELRY. URL: <https://www.wildberries.ru/catalog/10489768/detail.aspx?targetUrl=WR> (Last accessed: 05.04.2021) [in Russian].

8. Slon Dalí [Elephant by Dalí]. Applefog. URL: <https://applefog.ru/product/podveska-slona-dali-srebro/> (Last accessed: 20.03.2021) [in Russian].

9. Slon Salvadora Dalí [Elephant of Salvador Dalí]. THING JEWELRY. URL: <https://www.wildberries.ru/catalog/10489769/detail.aspx> (Last accessed: 20.03.2021) [in Russian].

10. Smolin, A. A. (2005). Syurrealizm kak kvintessentsiya realnogo i sverhrealnogo [Surrealism as the quintessence of the real and the superreal]. *Extended abstract of candidate's thesis*. Barnaul: 17.00.09. 24 p. [in Russian].

11. Chasy Salvadora Dalí [Salvador Dalí's watch]. Applefog. URL: <https://applefog.ru/product/podveska-chasy-salvadora-dali/> (Last accessed: 10.03.2021) [in Russian].

12. Shestopalova, T. (2018). Postoyanstvo pamyati [The permanence of memory]. URL: <https://www.facebook.com/2037581943144587/posts/2276832199219559/> (Last accessed: 10.03.2021) [in Russian].

13. Shestopalova, T. (2016). Slony Dalí [Dalí's elephants]. URL: <https://www.facebook.com/Tashabiju/posts/1210194302397881/> (Last accessed: 21.03.2021) [in Russian].

14. Dalí i Domènech, Salvador. Galatea of the Spheres, 1952. URL: <https://www.salvador-dali.org/en/artwork/the-collection/131/galatea-of-the-spheres> (Last accessed: 14.05.2021).

15. Dalí i Domènech, Salvador. The Persistence of Memory, 1949. URL: <https://www.salvador-dali.org/en/artwork/the-collection/50/the-persistence-of-memory> (Last accessed: 14.05.2021).

16. Dalí i Domènech, Salvador. Study for the jewel "The Space Elephant", 1956. URL: <https://www.salvador-dali.org/en/artwork/acquisitions/380/study-for-the-jewel-the-space-elephant> (Last accessed: 22.03.2021).

17. Dalí i Domènech, Salvador. Study for the jewels: "The Persistence of Memory", 1949. URL: <https://www.salvador-dali.org/en/artwork/acquisitions/375/study-for-the-jewels-the-persistence-of-memory-magnifying-glass-and-television-bracelet> (Last accessed: 14.05.2021).

18. Dalí i Domènech, Salvador. The Space Elephant, 1961. URL: <https://www.salvador-dali.org/en/artwork/the-collection/43/the-space-elephant> (Last accessed: 22.03.2021).

19. Dalí S. La tentation de saint Antoine, 1946. URL: <https://www.fine-arts-museum.be/fr/la-collection/salvador-dali-la-tentation-de-saint-antoine?letter=d&artist=dali-salvador-1#> (Last accessed: 18.05.2021) [in French].

20. Dalí S. Madonna of Port Lligat, 1949. URL: <https://www.marquette.edu/sacred-spaces/madonna-of-port-lligat.php> (Last accessed: 18.05.2021).

21. Dalí S. Maximum Speed of Raphael's Madonna (Máxima velocidad de la Madonna de Rafael), 1954. URL: <https://www.museoreinasofia.es/>

<coleccion/obra/maxima-velocidad-madonna-rafael> (Last accessed: 18.05.2021) [in Spanish].

22. Dalí S. The Persistence of Memory, 1931. URL: <https://www.moma.org/collection/works/79018> (Last accessed: 12.06.2021).

23. Ostapenko, N. V., Musienko, V. O., Rubanka, M. M., Avramenko, A. O., Vlasenko, V. I. (2020). Vykorystannia osoblyvykh vlastyvoستي koloru pry dyzain-proektuvanni vyrobiv [The use of special properties of color in product design]. *Art and design*. 4(12). 41–50 [DOI:10.30857/2617-0272.2020.4.2](https://doi.org/10.30857/2617-0272.2020.4.2) [in Ukrainian].

### ХУДОЖНІ ЕКСПЕРИМЕНТИ САЛЬВАДОРА ДАЛІ В ЮВЕЛІРНОМУ МИСТЕЦТВІ ТА ЇХ ВПЛИВ НА СУЧАСНИЙ ДИЗАЙН

КОЛОСНИЧЕНКО М. В., КРОТОВА Т. Ф.,  
РЕМЕНЕВА Т. В., ПРИХОДЬКО-  
КОНОНЕНКО І. О., ЧЕТВЕРИК А. Р.

Київський національний університет  
технологій та дизайну

**Мета:** проаналізувати специфіку творчого пошуку С. Далі щодо образних рішень у ювелірних виробках; представити проект ювелірних прикрас за мотивами творчості С. Далі.

**Методологія.** Застосовано історико-типологічний, аналітичний, порівняльний, іконографічний методи; під час аналізу ювелірних творів С. Далі застосовано методи формального та образно-стилістичного аналізу.

**Результати.** Проаналізовано специфіку творчості С. Далі в ювелірному мистецтві та його вплив на творчість сучасних майстрів. Розглянуто специфіку перетворення живописного образу на ювелірний твір С. Далі, наведено їх матеріальні і символічні особливості. Розглянуто сучасні ювелірні прикраси, створені за мотивами творчості С. Далі. Представлено проект ювелірних прикрас «Ідеальна швидкість Далі».

**Наукова новизна.** Виявлено та проаналізовано зв'язок художніх та ювелірних творів С. Далі, досліджено послідовність творчого пошуку

### ХУДОЖЕСТВЕННЫЕ ЕКСПЕРИМЕНТИ САЛЬВАДОРА ДАЛІ В ЮВЕЛІРНОМУ ИСКУССТВЕ И ИХ ВЛИЯНИЕ НА СОВРЕМЕННЫЙ ДИЗАЙН

КОЛОСНИЧЕНКО М. В., КРОТОВА Т. Ф.,  
РЕМЕНЕВА Т. В., ПРИХОДЬКО-КОНОНЕНКО І. А.,  
ЧЕТВЕРИК А. Р.

Киевский национальный университет  
технологий и дизайна

**Цель:** проанализировать специфику творческого поиска С. Дали относительно образных решений в ювелирных изделиях; представить проект ювелирных украшений по мотивам творчества С. Дали.

**Методология.** Использованы историко-типологический, аналитический, сравнительный, иконографический методы; при изучении ювелирных произведений С. Дали применены методы формального и образно-стилистического анализа.

**Результаты.** Проанализирована специфика творчества С. Дали в ювелирном искусстве и его влияние на творчество современных мастеров. На нескольких примерах рассмотрена специфика воплощения живописного образа в ювелирное произведение С. Дали, раскрыты особенности их материалов и символики. Рассмотрены современные ювелирные украшения, созданные по мотивам творчества С. Дали. Представлен проект ювелирных украшений «Идеальная скорость Дали».

**Научная новизна.** Впервые акцентировано внимание на ювелирном наследии С. Дали. Выведена и проанализирована связь художественных и ювелирных произведений

художника. Встановлено особливості впливу ювелірного доробку С. Далі на виготовлення сучасних прикрас. Введено в науковий обіг сучасні ювелірні роботи, створені за мотивами творчості С. Далі.

**Практична значущість.** Матеріали даного дослідження можуть знайти відображення у лекційних курсах з дисциплін «Художня і матеріальна культура», «Історія ювелірного мистецтва», а також можуть бути практичним підґрунтям для розробки ювелірних виробів.

**Ключові слова:** ювелірний дизайн; мотиви творчості С. Далі; трансформація образної системи.

художника. Установлены особенности влияния ювелирного наследия С. Дали на создание современных украшений. Введены в научный контекст современные ювелирные работы, созданные по мотивам творчества С. Дали.

**Практическая значимость.** Материалы данного исследования могут найти отображение в лекционных курсах по дисциплинам «Художественная и материальная культура», «История ювелирного искусства», а также могут быть практической основой для разработки ювелирных изделий.

**Ключевые слова:** ювелирный дизайн; мотивы творчества С. Дали; трансформация образной системы.

ІНФОРМАЦІЯ ПРО  
АВТОРІВ:

**Колосніченко Марина Вікторівна**, д-р техн. наук, професор, декан факультету дизайну, Київський національний університет технологій та дизайну, ORCID 0000-0003-0020-3214, Scopus 24076493500, **e-mail:** kolosnichenko.mv@knutd.edu.ua

**Кротова Тетяна Федорівна**, д-р мист., професор, професор кафедри художнього моделювання костюма, Київський національний університет технологій та дизайну, ORCID 0000-0001-6367-0317, Scopus 57221108035, **e-mail:** krotova\_t@ukr.net

**Ременєва Тетяна Валеріївна**, аспірантка, факультет дизайну, Київський національний університет технологій та дизайну, ORCID 0000-0003-0908-3511, **e-mail:** t.remenieva@gmail.com

**Приходько-Кононенко Ірина Олександрівна**, канд. техн. наук, доцент, доцент кафедри ергономіки і дизайну, Київський національний університет технологій та дизайну, ORCID 0000-0002-7687-9336, Scopus 57195267946, **e-mail:** irinpriorityld@gmail.com

**Четверик Анастасія Романівна**, магістр, кафедра ергономіки і дизайну, Київський національний університет технологій та дизайну, ORCID 0000-0003-4241-1636, **e-mail:** nastena.chetverik.02@gmail.com

**Цитування за ДСТУ:** Kolosnichenko M. V., Krotova T. F., Remeneva T. V., Prykhodko-Kononenko I. A., Chetverik A. R. Salvador Dali's Artistic Experiments in the Art of Jewelry and Their Impact on Contemporary Design. *Art and Design*. 2021. №4(16). С. 9–19.

**Citation APA:** Kolosnichenko, M. V., Krotova, T. F., Remeneva, T. V., Prykhodko-Kononenko, I. A., Chetverik, A. R. (2021) Salvador Dali's Artistic Experiments in the Art of Jewelry and Their Impact on Contemporary Design. *Art and Design*. 4(16). 9–19.

<https://doi.org/10.30857/2617-0272.2021.4.1>