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## CHAPTER «HISTORY OF ART»

### «WE'RE GOING TO THE SUN» SARAH SHTERN (SONIA DELAUNAY)

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**Abstract.** *The purpose* of the article – an analysis of the features of the Art Deco style (simultanism). Consider the manifestation of art deco in various fields of art. Show the uniqueness of the art deco style – the aesthetics of good taste. It is noted that the basis of art-deco is the combination of classical art, modernism and ethnic motifs. Usually in architecture, interior, artistic works of oracle art in art-deco style, oriental motifs and elements of ancient art, which are organically combined with art objects of the twentieth century, are clearly traced. The features of the artistic style of G. Klimt, who was the leader of the Vienna avant-garde of the turn of the nineteenth and early XIX centuries, were highlighted. It is noted that a number of paintings by the artist have a decorative, symbolic aspect. His best paintings are portraits, with their flat, transparent and golden surfaces, mosaic colors and shapes, with embroidered lines, talented women portraits, as well as mythological and allegorical compositions. His style was distinguished by rectilinear ornamentation, which retained its geometrical rigidity even in the most complex combinations. In this regard, “secession style” is sometimes called the “style of the square”. The importance of creativity of Sara Stern (Sonia Delaunay) in art-deco style (simultanism) is emphasized. The artist has shown himself as a designer. Its close ideas of futurism, orphism, simultuism. Simultanism manifested itself when one drawing, or an element placed next to another, influenced both at the same time – the effect of the interpenetration of objects one into the other arose, the effect of the movement was achieved by means of the game of color and

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light. Sonya Delaunay, Robert Delaunay, are considered to be founders of the «simultaunism» – the concept of displaying art with colorful circular forms, its ideas are actualized in various spheres of contemporary art. *The methodological basis* of the study is the cultural analysis of the aesthetics of art deco (simultaneultism). *Scientific novelty* – is determined by the fact that ideas of simultanism for domestic and European culture are actualized, connected with the phenomenon of showiness, brightness, emotionality of art. National art criticism has not yet sufficiently revealed the achievements of Sonia Delaunay, the use of various materials, the presence of uncommon forms and intricate patterns and elements. *Conclusion*. Simultanism is a concept reflected in the art of coloristic circular shapes and bright colors of Ukraine. Art Deco (Simultanism) is used in various fields of modern art: interior, fashion, design.

### 1. Introduction

XX century opened new possibilities for combining unconnected by the concentration of consciousness in the inner world of man, immersion in artistic reality, thereby choosing the point of view on the universe with the help of human consciousness. This feature of the type of artistic vision of the XX century allowed S. Stern to create new spiritual meanings and attitudes.

Neoclassicism – the direction of the end of the 19th century, inspired by the art of antiquity. Hence the stately and ideal forms. Symmetry is understood as ideality.

By this way, the artist's attitude to the surrounding reality is determined by the specifics of the dominant type of artistic vision of the modern era. Ideas of the modernist influenced the content of artistic works, their figuratively thematic structure; have identified a new range of expressiveness that the artist can use to translate content; different art areas of the early twentieth century. cubism, expressionism, surrealism – in art, fantasy literature with detailed descriptions of the «alternative» world, the development of cinema and animation, television genesis led to satisfying essential needs of the human spirit associated with breakthrough beyond the real world to the other, virtual.

The methodological basis of the research forms the principles of scientificity, systematicity and objectivity. The general scientific methods (of analysis, synthesis, comparative, systematization, generalization) have been used while writing the paper.

At the martial arts of those who are international and those of N. Aleksandrov, Art-style (2015), T. Bystorva, “A Thing. The form. Style: Introduction to Design Philosophy ”(2001), N. Kovesnikova “Design: History and Theory” (224), A. Lavrentiev “History of Design” (2005), S. Mikhailova, A. Mikhailova “History of Design” (2004), V. Medvedev “ Style and Fashion in Design” (2005), S. Sternou «Art Deco. Flights of artistic fantasy ”(1997) are especially popular in European design.

## 2. Style Art Deco

Art Deco style began at the turn of the 19th and 20th centuries. Its blossoming style reached in the 30-ies of 20th century, and its name is the abbreviation of the international exhibition of arts and crafts. Previously, it was also called «zigzag modern», «jazz modern» or «streamlined modern», was associated with good taste and etiquette of art hinting on the forms of interior details. It was widespread in countries like France, the United States, was based on the achievements of Art Nouveau, Cubism and Bauhaus, and it faded between two world wars.

The refined elegant luxury in every smooth detail still serves as an inspiration for artists, designers and architects. The term art-deco – got its name from the International Exhibition of Decorative Arts and Industry (Exposition Internationale des ARTs, DECOratifs et Industriels Moderne), which was held in Paris in 1925 [10].

In the United States and Europe, Art Deco is associated with eclectic enthusiasm – mixing and quoting previous styles, an interest in the art of ancient civilizations (Egypt, Japan, China), which directly influenced at art deco [6].

The uniqueness of the Art Deco in its synthetic style, it is a style that manifests itself in every detail. The Art Deco period is characterized by the emergence of new technologies in building (reinforced concrete structures) and architecture (the construction of the architecture of the building on the principle from inside to out) and significant influence of applied art on other areas of life. The interior, which is decorated in the style of art deco, includes both elegant classics and ethnic expression. The main features are brightness and luxury. Interiors, as a rule, consist of freedom elements, not having the finished composition. This style is characterized by broken lines, some graphic, clear forms, the use of ceramics, glass, bright carpets with pronounced geometric drawings.

Characteristic features of the Art Deco style were strict regularity, ethnic motifs, geometric patterns, inlay, and luxury, chic, expensive materials (bones of exotic animals, rare woods, leather, bronze, silver, and aluminum).

Art Deco style is very diverse in its understanding. Here there are a variety of shapes and colors, but the only thing that unites all this – refinement and uniqueness. At present, art style in clothes is determined by straight silhouettes and all sorts of sophisticated decorations. In addition, it is worth knowing that this style cannot exist without the brilliance and contrast of colors. The most natural shades of this style are rich brown, gold and beige.

The Art Deco is elegant and lush decorative. European artists and designers were able to work with different materials and techniques: painting combined with mosaics, instruction with thread. Such combinations created unique objects, furniture, sculptures, and paintings. Artists used the unique vegetable ornament art deco on objects: panels on the wall, curtains and furniture. They are traced in carved handle pens, in bronze lamps and statues, openwork screen.

Art Deco artists worked not only on paintings, but also on graphic design. The forerunner of art-deco is the work of Aubrey Berdsey, a British artist illustrator who used flower ornaments in graphics and painting. The art deco was promoted by the practice of the Czech artist A. Mukha, who worked on posters, advertising, interior design and decorations.

### 3. Artist G. Klimt

The artist G. Klimt in his own painting *Kiss* attracts not so much the plot, but with complex rhythm, lines and composition characteristic of art-deco.

Secession (german. Sezession, from the latin. Secessio – withdrawal, separation), the name of the associations of artists in Munich, Vienna, Berlin, rejected the academic doctrines, acted as forerunners of the modern style. The Vienna Secession appeared in 1897 and united the artists of the Austrian modernist style “the secession style” (Sezessionsstil) – around the magazine «Ver Sacrum» (1898).

The Secession was led by painter Gustav Klimt. Main features of this style for painting were mosaic multicolor ornamental design; for graphics, the geometric clarity of the pattern and decorativeness; for architecture, the rhythmic order of divisions, laconic decor, rationality of compositional and constructive decisions. The masters of this style (Joseph Maria Olbrich, Otto

Wagner, Joseph Hofmann, Karl Moser and other artists) were distinguished by their rectilinear ornamentation, which retained its geometrical rigidity even in the most complex combinations. Because of this, “secession style” is sometimes called the “style of the square”.

In 1884, G. Klimt began much work on paintings for the ceiling of the assembly hall of the main building of the University of Vienna. After 6 years, in 1900, he presented the world with allegorical “faculty” canvases: “Philosophy”, “Medicine” and “Jurisprudence”. The audience, in response, criticized the artist for «pornographic themes» – the work did not appear at the university, after all the troubles in a private collection. In 1945, the paintings were killed in a fire in the palace Immerhof.

The painting “Naked Truth” became a challenge for the society of the end of the XIX century. The nude red-haired woman depicted in full growth holds a mirror of truth in her hands, offering the viewers, according to the artist’s idea, to look inside themselves. Above the mirror is a quote by the German poet Friedrich Schiller: “If you cannot do your deeds and your art to please everyone, please few. To please many is evil «.

G. Klimt was an innovator and the brightest representative of Art Nouveau, also known as Art Nouveau, a movement that developed simultaneously in parallel with the modern, which is more associated in the public mind, quite rightly, with decorative and applied art. At the turn of the century, G. Klimt became the recognized leader of Viennese artists who sought new expressive means and rejected academism. He and his like-minded people organized a movement called “secession”, which was a Viennese variety of art nouveau.



**Figure 1. G. Klimt The Kiss (1908)**

«The Kiss» is a well-known picture of the famous Austrian painter G. Klimt, written in the style of modernism, the author used, fashionable at that time, gilding [11].

The picture depicts a couple of lovers – a man and a woman (Figure 1). They stand on their knees, hugging themselves, on the edge of the rock, as if hiding from all over the world, out of time, outside the space, are not subject to the laws

of this world. The painting is filled with sensual energy of tenderness and unusual eroticism. The picture is dominated by a rich golden yellow color. The color of the sun.

There are many different geometric shapes that were carefully painted in ornaments. Men's clothing is covered with large rectangular dark motifs of black, gray, brown. The dress of his beloved is more feminine, dominated by round light motifs and wavy lines, as well as bright red flowers, gathered in bouquets. The glade on the edge of the rock is covered with succulent green grass and numerous colorful colors – yellow, red, orange, blue. Other colors of the painting, naturally, are in harmony with a couple of lovers. Gold is the background of the rain like the rain falling from the sky. The painting is symbolic and transmits love with the means of bright colors, smoothness of lines.

For 27 years, the main muse of the artist remained fashion designer Emilia Flege – he invented ornaments for her dresses, and she, despite Klimt's relations with other women, was with him until the last days (Figure 2).

And in the 20th and at the beginning of the 21th century above the artists tends to social expectation to carry out an exhaustive artistic interpretation of being. But art can only respond to such a request with a metonymic means, because a rapidly changing, non-sustained world of standard representations and clichés does not provide the opportunity for instant conceptualization in contemporary visual art [1, p. 15].

By this way, in Art Deco style, the leading factor in art is the artistic motive – one of the manifestations of creative activity of the artist, an internal impulse that prompts the creation of masterpieces of art. Artistic motive launches the process of self-organization of meanings in the minds of the artist, defining their orientation. It depends on the type of vision, but the peculiarity of the artistic motive is the tendency to search for unfulfilled. The characteristic epoch of the modern type of vision gives the artist a range of meanings, ways of understanding



**Figure 2. G. Klimt Bildnis der Adele Bloch-Bauer I (1907)**

them, an arsenal of means of expression. Artistic motifs in the direction of art deco, orienting it to the search for unfulfilled, communicates between the content forming the type of vision, the more free, thereby expanding the artistic space, stimulating the process of artistic development.

Art Deco has become a decisive factor in the development of international fashion, communication, travel, work and leisure. He influenced the entertainment industry, architecture and contemporary culture – from cinemas, residential buildings, skyscrapers and industrial projects to decorating interior interiors, precious jewelry, smoking and drinking accessories, kitchen utensils, lighting devices, posters, book and magazine illustrations, fabrics, paintings and sculptures. An exclusively popular and widespread style, Art Deco has repeatedly proved its invincible charm, since even in our day it remains the most effective means of reproducing the elegance, luxury and enthusiasm of the past. Art deco formed the very way of life of people in interwar years, their manner of dressing and talking, traveling, work and rest. In his power were the entertainment industry and the field of art – his spirit was felt in cinemas, profitable homes, skyscraper [7, p. 8].

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#### **4. Modern Art**

From the cultural point of view, the structure of artistic culture is represented by the following subsystems: artistic creativity, reflection of artistic creativity, presented by criticism, the press, scientific art studies;

restoration and preservation of the artistic heritage; art organizations (creative unions, associations, galleries, etc.); technical aesthetics and design.

Artistic vision – a way of artistic interpretation of the dominant picture of the world, such as culture, mentality.

The artistic mentality is the projection of a common cultural mentality in the field of art, which includes sound ideas about art, value orientations, pigeon artistic settings, and the benefits that determine the stereotypes of consciousness.

Artistic consciousness – a system of actual artistic meanings of the era, resonantly interacts with the spiritual meaning of life as an individual, and society as a whole.

An important approach to the analysis of culture, in particular, of women and men in art, we encounter in F. Nietzsche in his work «The Birth of Tragedy in the Spirit of Music.» In her philosopher connects the development of art with the existence and influence of the Apolon and Dionysian principles. Names and characteristics originated from the names and properties of the Greek gods of Apollo and Dionysus, in which F. Nietzsche sees «living and figurative representatives of two worlds of art». The world of Dionysus is a spontaneous, uncontrollable, chaotic world of emotions, which is expressed through the element of sounds. The Dionysian principle in philosophy is connected with the uncontrolled primary reactions of people to the manifestation of reality, and, therefore, is the primary form of culture. In Dionysian art, Nyan is tragic symbolism, and naturalness [5, p. 117].

According to O. Spengler, «...the female beginning is closer to the cosmic. It is deeply connected with the Earth and is directly included in the great circle of Nature». Human world view is also mobile in the sense of feeling and understanding [9].

The ideas of Julia Christeva are important expressed in the essay «The Time of Women», in which a woman is understood not as a female, but a special female origin, mystical in its variability, deprived of any ideologies. Naturally, with such an abstract, theoretical, and mystical understanding of the nature of the female principle, the real opposite is deconstruct [4].

Women's art is associated with art deco features, the ideas of this style can be seen in various types of decorative and applied arts in Europe and the United States. As in architecture and design, and in sculpture, painting, design of clothes and furniture, as well as watches, jewelry. Art-deco



combines the quaint forms of art nouveau and the severity of neoclassicism. The modern era, characterized by its technocracy, erases all personal in the person. But art is connected with the subjective perception of reality, with the artistic reality of the author, with exility and elegance, skill, this is evidenced by the creative path of Sarah Stern (Sonia Delaunay).

### **5. Artist Sonia Delaunay (Delaunay-Terk) (Sarah Stern)**

Sonia Delaunay (Delaunay-Terk) (the real name of Sarah Yelivayn Stern) is an artist, a designer representing the art-deco direction (futurism, orphism, symultaism). In 1975 she was awarded the highest award of France – the Order of the Honor Legion [3].

In 1911, Sonya sewed a blanket of patchwork in the style of «patchwork» for the sons. This gave impetus to the sewing of cloth dresses with fabric collage for Hollywood stars. In 1925, the magazine Vogue comes out with its sketch on the cover and it was a real recognition. The fashion houses Yves Saint Laurent and Missoni admitted that Ukrainian was their inspiration. She has gained recognition as a designer. In Europe, the emancipation movement is emerging; women do not want to wear narrow skirts, tatters beads and feathers. Ukrainian offers a minimalist coat, dresses straight cut with a geometric print. She became a trendsetter of high taste in fashion. In the fashion and models proposed by Sonia Delaunay (Sarah Stern) traceable elegant classics and ethnic expression. The main features of her style are brightness and luxury besides, the masterpieces consist of individual elements. For this style is characterized by broken lines, graphicity, clarity of forms, expressions with the help of geometric drawings [6].

The semantic field of artistic culture differs heterogeneity due to the fact that some meanings are actualized, entering into resonance interactions with new meanings emerging in the process of development of society, and some are in a potential state. The rate of habitation and assimilation of meanings, which determine the cultural boundaries of the era, are very uneven in the social consciousness. The official art includes the development of meaning in the society, respectively, unofficial – meanings that have not yet been adapted to them. Their opposition creates a tension that stimulates the development of art [2].

The level of official and unofficial states of artistic culture is complemented by a confrontation between elite and mass art. Elite art demands from the person intellectual and emotional efforts for understanding and assimilating

the meanings laid down in him, which involves co-creation with the author. The work of mass art is not oriented to the intense spiritual work of the reader, spectator, and listener. It is mainly focused on recreation, entertainment, and the interesting perception of information on the perception of elite art, that the viewer, the user, or the listener combines with the process of co-creation.

Such experience Sarah Stern has a pronounced individuality that manifests itself through means of artistic art and design to convey feelings and emotions, that is, viewers, feel the emotional states of joy, enthusiasm, the author conveys the emotions of love for his son, for the husband. She turns to the beautiful in her masterpieces, uses the canons of aesthetics, but combines with the bright world.

The meanings of her masterpieces are multifaceted, they are a creative experimental art-space content of her works, attracts her clarity. S. Shtern elitism shows spiritual intentions, mass – simplifies them to the scheme, circulates. Artificer turns to archetypal images of art. The archetype is a prototype, a primordial example. In artistic culture, it is a concept that helps explain the mechanisms of the emergence and functioning of universal images in art.

In terms of K. Jung, an archetype-unconscious means of transferring from generation to generation the most human experience. Just as a person has innate programs that determine his behavioral reactions, and the archetype, in terms of K. Jung, is a cognitive model that regulates the human psyche. It contains the experience of those situations in which a man manifested his human origin (the experience of giving meaning to things, natural phenomena, human relationships, etc.). The most common are archetypal images of the world tree, the world's egg, the world snake, the sun, the sky, the archetypes of man, mother, chaos, shadows, virgins, etc. As an example, let's consider the archetype of the sun, it is not only the heavenly light, it is the source of the warmth of life and the eye of God.

I love bright colors, «Sonia Delaunay wrote in a memoir with the symbolic title «We're Going to the Sun». «These are the colors of my childhood, the colors of Ukraine.» Next, the style of simultaneism in the pictorial language of concentric «solar circles» was created, this style expressed the dynamics of the movement, The subtlety of color consonants, for example, was the work of Sonia Delaunay «Sun» (Coccinelle) in 2004, which was posted on a postal stamp issued jointly by French Post (La Post)

and Royal Mail (Royal Mail) in honor of the centenary of the Entente Agreement. Experiments with the color of art in Sonia and Robert Delone were called «simultaneism» (from *simultanée* (fr) – simultaneous).

Simultaneism was manifested when one drawing, or an element placed next to the other, influenced both at the same time – the effect of the interpenetration of objects was one in the other, the effect of the movement through the game of color and light. The first great work of Sonia in this style was the painting «Ball Bullie» (1912-1913). It was Robert Delaunay who confirmed his main importance in the dynamics of the movement. Color is a self-made, it replaces all artistic elements – drawing, volume, perspective, light and even the plot.

The problems of aesthetic searches by Delone were highlighted by the poet Guilla Apolliner, a friend of her family on the pages of the newspapers *Temps* (1912), *Soirees de Paris* (1912), in the German magazine *Der Sturm* (1912).

Robert and Sonya Terk-Delone seized the work with color rhythm. After the revolution in 1917, creates patterns of clothing and shoes, drawings for playing cards, silhouettes of cars, Sonya theatrical costumes, and else – woven carpets, illustrates books, deals with ceramics and stained-glass windows. In Spain, Sonia meets S.P. Diaghilev, participates in his anthracite (costumes for the ballet «Cleopatra» to the music of AS Arensky, 1918).

In 1920, Sonia Delaunay created costumes for the opera «Aida» for the Theater of Liceo in Barcelona, where she used, as in costumes for «Cleopatra», non-objective decor. With generic roots from Ukraine, Sonia Delaunay and Robert Delone confirmed their central importance in the dynamics of the movement. *Kolir* is a self-made, it replaces all artistic elements – drawing, volume, perspective, light and even the plot [13; 14].

She contacted the Ukrainian artists of the Paris world, Lya Ryush, in particular, with Burliuk, Mikhail Boychuk. He collaborated with S. Diaghilev, Hans Arn, Osip Zadkin and other talents of that time.

After returning to France in 1920, Sonya designs drawings for fabrics for Lyon factories. In 1924, she opened with Simon Hayem the «Simultaent Bustier» (which became part of the International Exhibition of Decorative Arts in Paris in 1925) [6]. which featured models of business, evening and sports dresses of avant-garde type fabrics – with large colored patterns designed for that they will fit into similar decorative rhythms of fashionable interiors (Figure 3, 4, 5, 6).



**Figure 3. Sonia Delaunay  
Market at Minho (1915)**



**Figure 4. Sonia Delaunay  
Simultaneous Colors**



**Figure 5. Sonia Delaunay Swimsuits**

In search of a unique design, Delone-Terk designed, along with clothes, other products, including cars. In many respects, due to this style of «Art Deco», which combined the modernist and avantgarde, became a decisive factor in the interwar fashion. In the artist's albums published in Paris («Fabrics and carpets of Sonia Delaunay, 1928; Compositions: Colors and Ideas», 1930), one can trace the combination, the combination of elements of different eras and cultures, which gives him, on the one hand, grace, on the other hand elusive negligence.

Smooth lines, cuts and cutouts, sharp corners, long dresses and skirts to the floor – these are the main forms and models of clothing of this style. But not only at the expense of lines and cuts, no doubt, one can guess the Art Deco style in clothes, but also the presence of voluminous decorations, which are



**Figure 6. Sonia Delaunay Three Women dressed simultaneously**

perfectly combined with elegant and at the same time simple outfits.

In 1931, she became one of the organizers of the cabin «Abstraction – Crea-tion», and in 1939 – Salon «New Reality» in Paris. In almost all of the exhibitions of the abstract art of post-war Europe, Delone exhibits his work and work of his husband.

In 1963, Sonia Delaunay present 117 her own works and works to her husband to France. A year later, a presentation of this huge gift takes place in the Louvre (Sonya became the first female artist, whose retrospective exhibition in the Louvre took place during his lifetime) [12]. In 1975, she was awarded the highest award of France – the Order of the Honor Legion.

Even in the year 93, Sonia was a democratic, accessible companion, mentor for young people. She became the Knight of Arts and Literature.

Sonya Delauné died at age 94 in Paris. Unfortunately, the work of Sonia Delaunay is not left in Ukraine. However, she remembered the land that gave her life and the ability to see all the colors of the world. «I love bright colors,» Sonia Delaunay wrote in a book of memoirs with the symbolic title «We're going to the Sun.» – These are the colors of my childhood, the colors of Ukraine.

«Sonia Delaunay, along with her husband, Parisian Robert Delaunay, are considered to be founders of the «Simultaneism» – the concept of displaying art with colorful circular forms, and its ideas are being actualized today in various areas of contemporary art [8].

## 6. Conclusions

The art of the early 20th century focused on functionality and expediency. The new style is called constructivism and is characterized by simplicity and ge-ometric shapes, in some ways repeating the architectural style of Art deco.

Art Deco – an elegant, luxurious style, filled with geometric shapes, curved facades, mirrors, smooth lines, chrome designs and glass, all this is inherent in him. The style itself began to develop as a modernist response, the opposite of Art Nouveau, a style that is characterized by complex and regular geometric shapes, female images.

Art Deco is also different angular, geometric shapes, and its classical representatives in the architecture of the 1930s are the buildings of the Chrysler Building (Chrysler Building) and the Empire State Building. The famous artists Erte, Adolph Muron (Cassander) and Tamara de Lempicka helped to determine the very direction of this style.

The term «Art Deco» first appeared at the «International Exhibition of Modern Decorative and Industrial Arts», which was held in Paris, France, in 1925, but it was not used until the 1960s, and this explains the appearance of such other names. as modern (Style Moderne) or Style 1925 (1925 Style).

The main influence on this style was made by the atmosphere in which Europe was located before World War II; it became a kind of reaction to the rapid pace of social and industrial progress of the early 20th century. The center of art-deco turned out to be Paris, mainly due to the artistic creativity of Emile-Jacques Ruhlmann, Jac-Emile Ruhlmann, Jean-Jacques Rateau, Eileen Gray, Edgar Brandt, Jean Dunant (Jean Dunand), Rene Lalique (René Lalique), Maurice Marino (Maurice Marinot) and Cartier (Cartier).

Art Deco uses such unique materials as:

- aluminum;
- mosaic;
- varnish;
- stainless steel;
- shagreen;
- zebra skin.

Art Deco design elements include:

- zigzag and step forms;
- bends and smooth lines;
- chevron images;
- motifs of the sun's rays.

Sonia Delaunay explained her creativity so that if she had no impression of Ukrainian culture, bright Ukrainian weddings, she would never have been able to create such images. It is important for Ukraine and Ukrainians, because we have a powerful national ground, and as Delaunay

itself recognized the roots of their creativity. Poles and French have been emphasized on her Ukrainians, and only Ukrainians are not sufficiently aware of her achievements yet.

In artistic culture, the principle of symmetry allows us to express the meaning of the archetype. On this principle, the work of Sara Stern (Sonia Delaunay) is based on the semantic field of world art culture, which is enormous and extremely rich, because it includes all the diversity of meanings born as now living peoples, and those that have remained in the past. But temporary barriers do not exist for her, because, despite the continuous renewal of the semantic field, the basis of it remains unchanged – it is the universal human essence of being. Therefore, the language of artistic images is universal and comprehensible to all people living in different regions of the planet.

Sonia Delaunay art deco brought the decorative and designer practical meaning. The distinctive features of her style can be considered using of various materials, the presence of circle forms and bizarre patterns and elements. Therefore, the style of art deco in interior, fashion, design is not so much a composition as the sum of individual components harmoniously combined with each other.

Across the world, art deco has become a better example of style and good taste, while synthesis is synonymous with the spectacle, brightness, and emotionality of art. It is difficult to imagine at least one direction in the art of design, which would not be influenced by art deco – architecture, interiors, jewelry, painting, sculpture.

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