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KEY CEZANNISM IMAGES IN THE NEW YORK PRACTICE OF ABRAM MANEVICH 1921-1927

Purpose of research. The paper analyzes the main artworks of the New York period A. Manevich, which absorbed the principles of Cezanne oeuvre. **The research method** is based on the application of art-study, biographical and comparative approaches. Application of the interdisciplinary methodology allowed us to reveal existing analogies between the specifics of the painting techniques of A. Manevich 1921-1927 and the formal approaches of P. Cezanne, which dated back to 1880-1890s. **The scientific novelty** is that the presence of Cezanneism in A. Manevich's practice is considered for the first time in the art history of Ukraine. **Conclusions** Departure of A. Manevich from his previous impressionistic experience, which intensified after the 1921 emigration to the United States, is an evolutionary-logical process. The development of A. Manevich's creative personality is coherent with the processes of worldview revaluations that took place in the fine art of European modernism during the 1880-1910s. The name of A. Manevich is inextricably linked with the reformist transformations of the Ukrainian Art, which, by overcoming the stereotypes of local provincialism, led the Ukrainian school to a broad international arena.

Key words: tendency, Cezannism, style, image, metaphor.

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Ключові образи сезаннізму в нью-йоркській практиці Абрама Маневича 1921-1927-х років

Мета – проаналізувати магістральні твори нью-йоркського періоду А. Маневича, в яких абсорбувалися засади сезаннізму. **Методологія** дослідження ґрунтується на застосуванні мистецтвознавчого, біографічного та компаративного підходів. Застосування міждисциплінарної методології дозволило виявити наявні аналогії між специфікою живописних прийомів А. Маневича 1921-1927-х і формальними підходами П. Сезанна, започаткованими у 1880-1890-х роках. **Наукова новизна** полягає в тому, що вперше в мистецтвознавстві України порушується проблема сезаннізму в практиці А. Маневича. **Висновки.** Відхід А. Маневича від його попереднього імпресіоністичного досвіду, що активізувався після еміграції 1921-го року до США, є процесом еволюційно-закономірним. Розвиток творчої індивідуальності А. Маневича суголосний з процесами світоглядних переоцінок, що відбувалися в образотворчому мистецтві європейського модерну упродовж 1880-1910-х років. Ім'я А. Маневича нерозривно пов'язане з реформаторськими перетвореннями українського мистецтва, котрі, долаючи стереотипи місцевого провінціалізму, вивели українську школу на широку міжнародну арену.

Ключові слова: тенденція, сезаннізм, стиль, образ, метафора.

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Ключевые образы сезаннизма в нью-йоркской практике Абрама Маневича 1921-1927-х годов

Цель – проанализировать магистральные произведения нью-йоркского периода А. Маневича, в которых абсорбировались основы сезаннизма. **Методология** исследования основана на применении искусствоведческого, биографического и сравнительного подходов. Применение междисциплинарной методологии позволило выявить имеющиеся аналогии между спецификой живописных приемов А. Маневича 1921-1927-х и формальными подходами П. Сезанна, созданными в 1880-1890-х годах. **Научная новизна** заключается в том, что впервые в искусствоведении Украины поднимается проблема сезаннизма в практике А. Маневича. **Выводы.** Отказ А. Маневича от предыдущего импрессионистического опыта, активизировавшийся после эмиграции 1921 года в США, является процессом эволюционно-закономерным. Развитие творческой индивидуальности А. Маневича созвучно с процессами мировоззренческих переоценок, которые происходили в изобразительном искусстве европейского модерна в период 1880-1910-х годов. Имя А. Маневича неразрывно связано с реформаторскими преобразованиями украинского искусства, которые, преодолевая стереотипы местного провинциализма, вывели украинскую школу на широкую международную арену.

Ключевые слова: тенденция, сезаннизм, стиль, образ, метафора.

General problem setting and its relation to relevant scientific or practical tasks. To analyze the key images of the Cezannian tradition in the artwork of A. Manevich 1921-1927 in order to confirm the historical and cultural connection of the Ukrainian art traditions and the European reform of the modern era. The paper is prepared in accordance with the research plan of the History and Theory of Art Department of the Lviv National Academy of Arts.

Analysis of recent research and publications. The analysis was performed on the basis of materials of the A. Manevich Documentary-Archival Fund No. 28 [8-11] of the National Art Museum of Ukraine (DAF NAMU), which was established by the daughter of artist Lyusya Manevich-Chester in 1972 and today comprises one hundred and nine storage items. The author used monographs devoted to the life and work of A. Manevich [6], including the own research papers of the author, which became the theoretical basis of the study [12-13]. Artistic chronicles of that time [2; 4; 16] and catalog publications [5; 18] proved to be useful. The source study allowed broadening the notion of A. Manevich's creative contribution to the reform of the modern Ukrainian painting tradition.

The purpose of the research paper is to perform an art review of the mainstream artwork of the New York period of A. Manevich, which absorbed the principles of Cezannism.

Presentation of the main material. Abram Manevich belongs to a series of brilliant artists, who had been established in the history of Ukrainian arts as pioneers of the national modernity. Having graduated from the Kyiv Art School, the painter continued his higher art education at the Munich Academy of Arts in 1905-1906 [8]. The creative practice of A. Manevich absorbed the leading trends of the Parisian Art Nouveau and the Munich Jugendstil. The consistent adaptation of the European experience had appeared in three trends: the Impressionism (1906-1914), the Post-Impressionism (1912-1919) and the tendency of Cezannism (1921-1927), which is considered in this publication.

As it is known, on the death of the outstanding French postimpressionist Paul Cezanne (1839–1906) his master's heritage became the subject of a close professional investigation both in France [3] and behind its borders [16-19]. Inconceivable to the wide public perfunctory vision of Cezanne, that during his life provoked quite a few complaints, became an object-matter for artists of that time who began to introduce it into their own praxis. At the end of the first decade of the 20th century followers of Cezanne's art originated a tendency which was named "cezannism" ad honorem of its founder [17]. The active phase of the cezannism developed in the first quarter of the century. The followers of cezannism did not perpetuated the nature, but explored its inner essence in order to create a generalized image-effect, that could reproduce the condition of the phenomenon, but not a real episode of the milieu. Doing this they put forth some theoretical recommendations of Paul Cezanne concerning the object's real form reinterpretation using the simplest geometrical figures: a sphere, a cylinder, a cone [15, 266]. The foundations of cezannism came into life by means of the sketch, colour and contrasts. In this the color turned into the ground-breaking instrument of the form making: it was a tool for conveying conditional visualizations about space, perspective, and symbolical content. Most expressive absorption of the Cezanne's ideas found in the works of Russian painters – members of the team called "The Knave of diamonds" (P. Konchalovsky, I. Mashkov, A. Kuprin, D. Rozhdestvensky, A. Lentulov, R. Falk). Irrational ideas of Cezanne on the "pure", non-commercial art elevated his views up to the scale of the époque's philosophical ideas. The rule of the planar simulation with help of chromatic tints influenced the praxis of 1904–1908 years of H. Matisse, A. Marquet, G. Rouault, who were the founders of the "Fauvism". The analytical-functional analysis of the physical environment was further developed in the pursuit of G. Braque and P. Picasso, who established "Cubism" in 1907. P. Cezanne's views and their theoretical substantiation, exposed by the postimpressionist in his letters [5], led to the irreversible reforming of the European fine art techniques. The ideas of formalism commenced by P. Cezanne were developed by K. Malevich in his "Suprematism" and influenced the constitutive ideas of the new generation's designers as well.

After A. Manevich immigrated to the United States in 1921, his painting style was completely renewed. The illusions of youth associated with the lyrical sensation of the Ukrainian nature had irrevocably diluted in the atmosphere of America's industrial rhythms. The creative inspiration, depicted in the homeland in the emotional impressionistic elements, gave way to a weighed rational and constructive style. In his mature work A. Manevich obediently followed a simple theme, where he eventually found his creative balance. However, the study of archival materials gave grounds for believing that the primary interest in the trend of Cezannism dated back to 1916, the period of personal exhibitions in Petrograd [10] and Moscow [11]. social revolution

The creative affirmation of A. Manevich intensified on the eve of the social revolution and took place in the prominent cultural and industrial capitals of the Russian Empire. According to the scientists, the atmosphere of those proletarian megacities was most sensitive to the revolutionary ideas of Cezannism were most effectively adapted, in which contemporaries felt the potential power of the democratic mass art [2; 4; 14; 16]. The Moscow sketches by A. Manevich 1916: *The Roofs of Moscow*, *The Factory Quarter of Moscow* and *Moscow* laid down the foundation for future transformations towards a dynamic-structural style. When reproducing all elements of the composition: houses, roofs, sky, and trees, the artist applied the same distribution of light and shade, spreading on a plane with a two-dimensional chromatic pattern. Images created the impression of formal objectivity, reproducing the schematic construction of masses. Saturated color shades are arranged in delimited areas, the colors become tense and full of expression.

The new stylistic manner of A. Manevich had some intersection with the creative program of *the Knave of Diamonds* group, which in the same 1916 year had the final performance: “[...] For artists of *the Knave of Diamonds*, Cezanne served as a pole star. [...]. In their formal endeavors, members of *the Knave of Diamonds* did not imitate abstract findings of Cezannism, which was the final point for Cubists, Futurists, and Suprematists.” [...] By allowing certain deformations of nature, they did not break the connection with the real world. They considered nature as the basis for their creativity [...] [5, 7-8]. Benchmarks, set by *the Knave of Diamonds* were close to those of A. Manevich at that time, who had never broken with the nature, but only interpreted it in his own way: the nature inspired the Ukrainian landscape painter as a phenomenon that did not require extra arguments. In January 1916, when A. Manevich became into a melting-pot of artistic impurity, he did not reject the previously identified creative coordinates.

The updated painting and structural plastics were embodied in the landscapes *The Town* (1917) and *The Province* (1919), both from the NAMU collections. In these urban panoramas, A. Manevich managed to render on the state of pre-revolutionary dramatic fate: as if the artist anticipated the inevitable social collapse that would permanently change his future. The impression of nervous obsession equally appears in all Moscow themes: both those created in the industrial areas and those that were written in the countryside. Having fallen into the dynamic infrastructure of factories, plants, and urban transport after a cozy provincial life in Ukraine, A. Manevich appreciated the aggressiveness of the urban environment. Thus, the social and cultural stress had given an extra impetus for the introduction of more constructive principles of shaping, which accumulated in Cezannism.

According to scientists, the geographic location of a landscape puts an extra stress on the national identity [1, 6]. Landscapes, created by A. Manevich in different parts of the world during 1906-1936, are a convincing proof of this hypothesis. For example, the specific agrarian atmosphere of the Ukrainian environment of the XX-XIX centuries created a comfortable state of mind that allowed the artist to come closer to the primitive beauty. The sky seemed higher, and the stream was darker against the undeveloped woodland of the Kyiv region. Not coincidentally the painter managed to reproduce an exceptional feeling of admiration for the nature of his native land in the paintings *The Symphony of Spring* (1912), *The Landscape of Kurenivka* (1914), *The Spring in Kurenivka* (1914), which, by virtue of the created impression, is close to euphony.

Quite different emotions are provoked by the picturesque images created by A. Manevich in the urban atmosphere of Moscow, St. Petersburg, New York, and Pittsburgh, where, turning into rhythmic contrasting dissonances, the colors create the scene of the industrial rainforest. Moving from a quiet provincial lifestyle to a dynamic industrial environment had affected the work of A. Manevich through a constructive reinterpretation of the overall pictorial architectonics. In 1921, as a result of emigration to the United States, he renewed the trend, which had originated in his homeland. The desire of A. Manevich to find the optimal balance between colors, light and shape affected the pictorial language. In the 1910s, on the eve of mastering the palette tools, the main instrument of the pictorial alphabet was a textured stroke, by which A. Manevich silhouetted the canvas [12, 237-240]. In the mature age of the 1920-1930s, that specific tool, reminiscent of Van Gogh' style, was replaced by a structural chromatic plane modeling of Cezanne.

The pictorial modulation of shapes allowed A. Manevich to focus on the structural features of nature and to create impressions of volume and spatial depth solely through colors, as P. Cezanne practiced in the 1890s [19, 16]. Given the widespread interest to the density, the problem of the air representation took a back seat, and eventually disappeared. Attention to the volume and space ratio had created the prerequisites for a synthesized revision of the landscape components, which began to be actualized in the dimension of timeless metaphorical universals of the Post-Impressionism. Among the creative quest of the New York period of 1921-1927, which clearly revealed the imitation of Cezannism, it is worthwhile to distinguish three milestones: *The Rural Landscape in Spring* (1921) from a private collection, *The Houses in Bronx. New York* (1926-1927) and *The Fall. Park* (1925-1927(?)), - both pieces from the NAMU holdings. Perception of these images allows us to consistently trace the logic of stylistic transformations towards formalism.

The transition from the changing impressionistic algorithms to understanding of the inseparable interconnectedness of the Universe, which appeared in the works of Post-Impressionists, was evident in A. Manevich's sketch *The Rural Landscape in Spring* (1921). It depicts a tree with a twisted trunk against the forest background. A similar motif was repeatedly reproduced by P. Cezanne in the 1880-1890s. New painting tasks, which A. Manevich posed in the aforementioned sketch, surpassed the illusory impressionistic contemplation. The color began to be used not for reproduction of breathtaking light effects, but as a tool for rendering an object's shape constructively. A. Manevich significantly increased the emotional burden of the color, reaching the state of expressive decorative generalization.

A. Manevich closely monitors the dynamics of oblong cylindrical shapes of a twisted trunk, creating the impression of a brisk mobile nature. A. Manevich depicts a tree fragment not as a thematic dominant, but as a simple composition element. A similar conceptual vision was typical for the mature P. Cezanne of the 1890s: “He was much less interested in a scene than the chromatic orchestra of colors, and therefore he was the happiest in cases when a scene was negligible”, concludes L. Venturi [3, 69]. The neglect of the central image allowed the French Post-Impressionist to create a generalized impression of the natural state, in contrast to the impressionistic snapshot that captured the temporary episode of reality.

Although the signs of a new style were just emerging in the aforementioned landscape of A. Manevich, painting and plastic design already used the formal tools, which emphasized the general equilibrium and state of timeless balance of all composition elements. New, not naturalistic, but synthesized perception of reality enveloped all scene elements with the picturesque structuring: trunks, leaves, stones, soil, helping to clarify planes and volumes. Merging colors and shapes reveal the dynamics of life inside things, not temporary styling changes. This shift in A. Manevich's creative view was noted by O. Zhbankova [6, 6-7].

Reflections of Cezanne influenced the silvery shades of A. Manevich's sketch, the palette of which is dominated by ultramarine, cobalt green, ochre and the black bone. From the correspondence of E. Bernard and P. Cezanne it is known that in 1880-1890s, P. Cezanne used the same colorants [15, 222-224]. A. Manevich easily applies a color mass with a variety of stratifications, which is no longer linked to the impressionistic stroke-modeling. In the above-mentioned sketch, A. Manevich managed to find the optimal balance between chromatic and tonal contrasts, due to which the plane motive is perceived as a completed artistic image.

As the next step towards mastering Cezannism, one can mention the urban landscape of *The Houses in the Bronx. New York* (1926-1927). Here the new painting-plastic system appeared convincingly in a complex compositional structure. When modeling houses and roofs, A. Manevich used the uniform formal-schematic distribution of light and shade: green and dark blue on the stone walls of houses and yellow and alizarin crimson on the roofs. This tool allowed the artist to construct a holistic architectural unity, which acquired the particular material weight in relation to the contrast with the immaterial horizon. A. Manevich captures the typical for Cezanne simplification and geometrization of forms, which supported the overall picturesque monumentality.

In the landscape of *The Houses in the Bronx. New York* has transformed the reproduction of the linear-spatial perspective. Roofs of buildings are depicted from different standpoints, which allowed creating an imaginary spatial depth on the plane. Similar approaches were used by P. Cezanne in the work of the 1890-1900s [19, 14]. Finally, the reflections of Cezanne influenced the landscape of A. Manevich in terms of the metaphorical reconsideration of an object. The street with multistory stone houses is interpreted as a monolithic organism - an urbanized mountain formed by unified chromatic structures. Similar reflections are provoked by the well-known image of Mount Victoria by P. Cezanne, for example, in the aforementioned sketch *The House in Provence*. Here P. Cezanne models the mountain coloristic from the darkest to the lightest side. The same picturesque effect is created in A. Manevich's painting *The Houses in the Bronx. New York*.

The final piece of art summarizing the experience of Cezannism is the decorative monumental panel picture *The Fall. Park* 1925-1927 (?), which can be credited to masterpieces of a mature A. Manevich. The stylized painting-plastic manner gives an idea that the scene was reconstructed from memory. This is implied by the schematic simplification and conventionality of the drawing, the further selection of chromatic colors, filled with symbolic hints. Details of the composition are so generalized that the fictional landscape cannot be defined by a specific location [12, 257]. Only the name suggests that the picture depicts the park. Based on comparison of the Parisian art critic S. Valerie, the landscape impression by A. Manevich can be called the most expressive artistic parabola [9; 12, 254].

At the same time, the image of *The Fall. Park* created by A. Manevich, for the first and last time goes beyond P. Cezanne's experience since it already contains the traces of Cezannism in the form of the Cubist seeds. Creative mythology seeks to find a universal language of magical symbolic hints, through which one can visually render the ambiguity of being. A. Manevich focuses on the development of a holistic scenic style through the subordination of monumental forms and decorative rhythms. The nature of pictorial modeling acquires synthetic features, while the author focuses on the search for a universal symbolic counterpart that embodies the suggestive poly-symbolism. The picture *The Fall. Park* is painted through light-tonal modulation of chromatic zones: from dark to light. Such a tool was used by P. Cezanne at the end of his impressionistic stage. Similar methods are observed by scientists in the practice of the *Knave of Diamonds* group: "At the same time, they set the goal to deliberately simplify the form, thus achieving the color density, and clarity of lines - all catching the eye in masterpieces of Cezanne" [7, 62].

Colors of A. Manevich acquire a symbolic-constructive character and modify the space according to the rule of puzzles. At the same time, his palette is dominated by pure local colors. An image created by A. Manevich shows the algorithms of decorative simplification. Ukrainian scholars emphasize this affiliation with decorative art in A. Manevich's work of the 1920s [6, 6-7]. L. Venturi notices similar changes in the mature period of P. Cezanne in the 1890s: "Decorative trends are obvious here, but that decorative effect, inherent in any distribution of picturesque elements on the picture plane, in fact, does not distort perception of depth, but to the contrary, makes it even more convincing" [3, 74].

One can feel that in the process of creating an artistic metaphor, the subjective associations of A. Manevich begin to dominate the reality and become the driving force behind the creative process. The scene clearly reveals the idealist orientation of A. Manevich's philosophy. As the scientists note, irrational ideas marked the creative views of Post-Impressionists, in particular P. Cezanne [19, 16]. The Parisian critic Gabriel Marais was first to notice the orientation of A. Manevich to idealization [18, 4]. The desire of A. Manevich to convey the hidden intangibles of phenomena in the symbolic language of the colors caused generalization and stylization of natural forms.

Therefore, the new tasks of the artist affected his painting plastic. In *The Fall. Park*, painted in New York, the natural scene gains a universal timeless metaphor, which was presumably originated in the artist's memory as a result of nostalgic memories of his native land. The irrational idealistic worldview of the artist became a productive foundation on which the symbolic language of colors and formal synthetic methods of painting had developed. A. Manevich not only idealized natural motives, he appreciated nature as a living spiritualized substance. Pantheistic attitude to the environment penetrated into the practice of European modernist artists against the background of a widespread fashion for Japaneseism, based on the ideas of Shintoism [13, 60-61].

Conclusions. Careful consideration of the picturesque reorganization techniques of A. Manevich 1921-1927 showed that the Ukrainian colorist introduced a number of approaches typical for mature creativity of P. Cezanne in the 1890s, namely: a) formal simulation of chromatic planes; b) the conditional idea of perspective, space and depth, which was conditionally depicted through the alternation of chromatic colors; c) plane-decorative distribution of the composition elements; d) generalization of natural images to the symbolic metaphor level. The introduction of the formal approaches of Cezannism for A. Manevich was the driving force that optimized his own autochthonous potency. For example, the newly created image of the industrial mountain by A. Manevich in the landscape *The Houses in the Bronx. New York* (1926-1927) demonstrates the self-evident cultural and temporal distance, the Ukrainian landscape painter walked away from the French prototype of the late XIX century. A. Manevich creatively redefined and absorbed the foundations of Cezannism, which was an integral part of the French Art-Nouveau, on the way of mastering the natural synthesis. Affirming the approaches of formal painting in his own work, A. Manevich bought the Ukrainian tradition on the level of the world art of the XX century.

Perspectives of further research in this direction. For founders of the Ukrainian modern art, among which A. Manevich plays a prominent role, the painting was not only a professional vocation but a fateful public mission, which revealed their brilliant civil potential and the sense of national passion. The introspective vision of modernism was integrated into the Ukrainian artistic practice of the first quarter of the XX century through the creative achievements of outstanding colorists - the founders of the national school of colorism: O. Murashko, F. Krychevsky, M. Burachek, O. Novakivsky, and A. Erdeli, whose artistic legacy will be considered in subsequent publications.

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