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Zaitseva Veronika,
Candidate of Art History,
Associate Professor of the Department of Fine Arts,
Institute of Arts,
Kyiv University named after Boris Grinchenko
<https://orcid.org/0000-0003-1160-1760>
nika.zaytseva@gmail.com

UKRAINIAN BOOK ART: WAYS OF FORMATION AND DEVELOPMENT

The purpose of the article is to study the development of the directions of Ukrainian book art, the formation of new creative features in the European cultural space. **The research methodology** consists in the application of general scientific methods (analysis and synthesis, induction and deduction) and methods of art history (comparative, typological, descriptive). **The scientific novelty** lies in the study of book art, which has always been important in Ukrainian art. **Conclusions.** Today, we have a large amount of fine works in the genre of book illustrations. These works reflected both the history of the Ukrainian literature, history of the national graphic art, as well as the history of cultural progress of Ukraine in general. Thus, book art is an extremely fruitful object of study, an intersection point, where the complicated process of interaction of socio-political, spiritual, cultural and artistic and aesthetic factors is underway. Thus, Ukrainian book graphics in different periods reflected all European trends – modernism, symbolism, neo-primitive art, futurism, cubism, expressionism, constructivism, realism, surrealism, Art Deco, neoclassicism. The originality of the artistic language emerged through the use of traditional motifs and vanguard image creation tools.

Keywords: research, culture, illustration, book, art, national traditions.

Зайцева Вероніка Іванівна, кандидат мистецтвознавства, доцент кафедри образотворчого мистецтва Інституту мистецтв Київського університету імені Бориса Грінченка

Українське мистецтво книги: шляхи формування і розвитку

Метою статті є дослідження розвитку напрямів українського мистецтва книги, формування нових творчих рис у європейському культурному просторі. **Методологія дослідження** полягає у застосуванні загальнонаукових методів (аналіз і синтез, індукція та дедукція) та методів мистецтвознавства (порівняльний, типологічний, описовий). **Наукова новизна** полягає у вивченні мистецтва книги, яке завжди було важливим в українському мистецтві. **Висновки.** Сьогодні ми маємо велику кількість прекрасних робіт у жанрі книжкової ілюстрації. Ці твори відображають як історію української літератури, історію вітчизняної графіки, так і історію культурного прогресу України загалом. Отже, мистецтва оформлення книги є надзвичайно плідним об'єктом дослідження, точкою перетину, де відбувається складний процес взаємодії суспільно-політичних, духовних, культурно-мистецьких та естетичних чинників. Так, українська книжкова графіка в різні періоди відображала всі загальноєвропейські течії – модернізм, символізм, неопримітивізм, футуризм, кубізм, експресіонізм, конструктивізм, реалізм, сюрреалізм, ар-деко, неокласицизм. Своєрідність художньої мови виникла завдяки використанню традиційних мотивів та авангардних засобів створення образів.

Ключові слова: дослідження, культура, ілюстрація, книга, мистецтво, національні традиції.

The history of the book art has proved that illustrations have been considered important for centuries, as vivid pictures were the only effective way of opening text information to semi-literate readers. The illustrations, done in a peculiar artistic interpretation, not only accompanied the text of literary works but also complemented it to a large extent, revealing the basic plot outline.

The first third of the twentieth century revives a book as a complex artistic phenomenon

– the phenomenon of synthesis symbolizing a new attitude. The creative experience has been accumulated over the years. The book illustration involved more and more talented artists whose creative achievements determined the face of the Ukrainian book design at various stages of its evolution. Until recently, by the established tradition, the history of the Ukrainian art has been divided into the Soviet and pre-October periods. In our opinion, this periodization has the right to

continued existence, even in view of general trends in thematic works of art, as well as artistic tasks in the field of figurative and stylistic quest dictated by time to artists. This concept has combined the heritage of rather different artists whose work not only matches the designated period but differs by a fundamentally new outlook, a new style, and the development of new aesthetic and expressive means of implementing the chosen artistic theme. Considering the overall development process of the Ukrainian book, we conclude that, at various stages of its history, book artists always faced more or less the same, common technical and artistic challenges which were resolved over the centuries at an ever-growing artistic and aesthetic level.

Research analysis. In-depth research of Ukrainian art critics-researchers analyzes how artistic tastes and styles have changed in the process of registration of literary works, revealed different schools, directions, features of the creative method and style of famous artists. This is stated in the works of such well-known scientists as: O. Avramenko, Y. Belichko, V. Bokan, B. Valuenko, M. Gordiychuk, M. Kryvolapov, O. Lagutenko, O. Lamonova, D. Malakov, L. Polevoy, O. Fedoruk, A. Shpakov and others.

Presenting main material. Ukrainian graphic artists captured the rich heritage of the past centuries. It should be noted that the art of book design of the first third of the twentieth century is marked with the constant interaction of international and national, general and traditional vision.

Art research in the Ukrainian book design of the first third of the 20th century. The works of the Ukrainian book design of the first third of the twentieth century widely «traveled» in Ukraine at the time and fell abroad. They were not created in the situation of "iron curtain". Ukrainian artists worked in Paris, Munich, Leipzig, Prague, Warsaw, Krakow, Moscow, St. Petersburg. The language of Ukrainian graphic art was influenced by traditions and new trends of West European, Russian and Polish art, as well as national artistic sources. Being intertwined in the work of each artist, they are hard to be clearly distinguished. [5]

In the early twentieth century, a new interest arises among book masters as to, both, individual features of each book as a whole, and fonts and ornaments on the covers and in the text. The book artists increased demands towards the creation of their own "handwriting" in fonts, tending to the national identity.

Definitely, any progress in this direction could be achieved only through analytical analysis

of the classical heritage. The real-life-giving source for the Ukrainian artists was the wealth of technical and artistic achievements of national old publications, as well as the high publishing culture of the countries of Western Europe.

Illustrations by famous Ukrainian book designers P. Martynovych, J. Yizhakevich, G. Narbut, V. Kasian, M. Deregus, A. Dovhal, S. Adamovich, A. Danchenko, D. Yakutovych, and many other artists of the twentieth century were marked with a variety of art styles and an organic interplay with literary texts.

The foundation of the Ukrainian Academy of Arts became the most important event in the artistic life of Ukraine in the 1910s, the greatest achievement of the cultural policy of the new government of the Ukrainian People's Republic. Invited to join the teaching staff structure of the first National Academy of Arts were famous masters, with an inherent common desire to combine old traditions of Ukrainian art with new discoveries of European artistic movements. In visual arts, the founders of the new school went through the art nouveau style, with its attraction to the synthesis of arts.

The Graphic Art Workshop of the Ukrainian Academy of Arts was led by George Narbut, a recognized professional in book design. The attractiveness of creative works of Narbut, the accuracy of his plastic solutions, exquisite taste, and knowledge of artistic styles contributed to the recognition of the artist as the idol of graphic artists for many years, who launched the most extensive and influential trend in Ukrainian graphic art of the 1920s, dubbed «Narbut Trend». [2, 105]

George Narbut was inspired by a dream to revive the high status of art, which it had in antiquity. An example of deep immersion in the human life and traditions was folk art which was characterized by certain canons and conventions, passion for bright colors and immediacy attitude, avoidance of external descriptiveness.

The artist set himself a complex task of finding a popular style that would enable to combine the capacious content and universal qualities. The plastic language of G. Narbut in his Kyiv period gradually changes, compared to the previous one – that of St. Petersburg. The artist turns to samples of old Ukrainian book printing, which is already evident in the design of the cover to the first issue of the magazine "Our past", 1918. Narbut could easily implement figurative motifs in symbolic compositions.

For twenty years, the workshop has brought up a whole galaxy of book artists. From year to year, the skills of its graduates kept growing, the

genres of the books illustrated by its diploma holders expanded, the most sophisticated graphic techniques were mastered, and the book culture and imagery of the graphic form improved. During this period, art education developed according to the requirements of publishing practices and artistic life in the country, learning everything new and progressive. [12, 152]

Today, there is a need for a new interpretation of the history of the Ukrainian graphic art of the twentieth century within the lines of the all-European artistic process. The Ukrainian graphic art of the twentieth century has always been the focus of the art history, for both scientific researchers and art critics. Being intelligent, technically verified, to some extent free of political bias, it remained for the stormy century a zone of artistic freedom.

Through the teaching of the history of art of the twentieth century was always under close censorship. Any research of the «formalistic tendencies», along with national features, was not encouraged, and many names of artists of the first third of the twentieth century were entirely struck off history. [5, 102]

Cultural prerequisites for flowering of the graphic art. In the early twentieth century, graphic art underwent a real renaissance. Artists set a large number of tasks for this form of art: both purely artistic, philosophical, and social and socio-political. Magazine and book design, drawings for newspaper editions, posters – these forms of graphic creativity gained priority in the development of art in its osculation with the surrounding fluid life.

This is the graphic art that exists on the brink of individually unique and replicable mass art that gained a new impetus due to the advance in the field of printing production. The graphic art reflected the problems faced by artists at the turn of the century and perceived by them as a clash of opposites - elite and mass, hand-made and replicated, material and spiritual, novel and traditional. [4]

In the late nineteenth century, some common trends were tangible in the culture of various countries across Europe, and those trends emanated, ideologically, from two main reasons – the crisis of positivism and the desire to open up new dimensions in attitude to the surrounding world and the life process in general. Nowadays, there are grounds for the formation of a common field of culture.

The correlation of «international» and «national» in the art was one of the topical issues raised by Art Nouveau masters. Advocates of the new style manifested versatility of its formative

tools, though the desire to restore some national traditions was no less important for artists and architects. Forms interspersed with color fragments and space between them according to the specific aesthetic or spiritual task. [1, 25]

The flourishing of graphic art in Ukraine at the turn of the nineteenth and twentieth centuries was facilitated by the fact that several important components synchronized in the development of the artistic situation: the rise of national cultural movement, strengthening of the ideas of the «new» art, denying the usual mimesis and proliferation of symbolism and Art Nouveau.

The «compression» of the transition period led to both rapid development of graphic art and a complication of the adaptation process of new tendencies, as well as the parallel existence of a large number of different events and trends.

The activation of artistic life was largely caused by the new economic development stimulating urban culture. The number of large cities in Ukraine increased. It was the time of the creation of new museums, exhibition salons, creative associations, which, in turn, triggered the emergence of new art periodicals. The artists felt their involvement in the single artistic process that embraced the then Europe.

The training process and creative trips immersed young Ukrainian artists in the artistic life of Paris, Vienna, Munich, Krakow, Moscow, St. Petersburg. Cooperation with Polish and Russian art turned to be a particularly important factor in the development of Ukrainian culture at the turn of the nineteenth and twentieth centuries.

The «Association of Friends of Ukrainian literature, science and a piece» existed from 1904 to 1914. A major exhibition, launched as the First Nationwide Exhibition (1905), was the most important event in its artistic policy. The exhibition presented the works of masters of the Western and Eastern Ukraine, a new generation of artists, including Ivan Trush, M. Sosenko, M. Zhuk, M. Burachek, and M. Boychuk.

In 1905, the first Ukrainian-language art magazine «The Artistic Herald», founded by Ivan Trush, was launched in Lviv. A great mission of improving the artistic situation in Ukraine was fulfilled by newspapers «Iris» (1899-1900), «Buduchnistj» (1899), «Moloda Ukrayina» (1900-1903), «Liberum Voto» (1904-1905), and «Nasz Kraj» (1906-1910).

The magazines provided an opportunity to use the tools of the printing production to implement and disseminate artistic ideas, they put technology at the service of art; thanks to the decoration of the magazines, the individual,

unique graphic art produced a huge circulation. [5]

The books and posters at the time were designed in the Art Nouveau style by K. Sikhulskyy, S. Dembitsky, E. Okun, E. Liliyen, etc. The national or «Hutsul» version of the Art Nouveau was developed by I. Severin. The Hutsul themes were turned to by K. Sikhulskyy and V. Yarotskiy. The love for decorative ornamentation is inherent in the creative works of H. Koltunyak. Referred to by researchers as «Lviv Maurice» is M. Olszewski, who became the founder of the association «Zespul».

Art Nouveau gave many examples of theatrical presentation and enhanced accentuation of oriental themes and motifs. Quite often, artists created their imaginary East. In Lviv secession, Oriental themes found their vivid expression in the illustrations I. Kosynin and in the paintings and graphic works of K. Stefanovich, who relied on the traditions of Indian, Persian, and Armenian arts, and used the iconographic designs of the Ukrainian iconography. [5]

The ancient traditions of Ukrainian and Byzantine art were turned to by M. Sosenko and J. Pankevych, and later by M. Boychuk. The New Byzantism got a foothold as one of the areas of secession. The attraction to medieval ideas, characteristic of the aesthetics of the turn of the century, was tied to both the ideas of national revival and the ideas of Symbolism and Art Nouveau.

The trend of neoprimitivism in the Ukrainian graphic art. The existence of independent graphic schools in Kyiv, Kharkiv, Odesa, Lviv and their interaction, contributed to the creation of the unified field Ukrainian graphic art. Despite political and ideological boundaries, common trends and directions manifested themselves in this unified field. The multi-layer cultural space absorbed various trends, traditions and innovations, developing a unique image of such a phenomenon as the graphic art of Ukraine of the 1920s to early 1930s.

Neoprimitivism may be recognized as the most persistent and common trend in the Ukrainian graphic art of the day. This was facilitated by many factors, notably, the impact of the global democratization processes that took place in the culture at the turn of the nineteenth and twentieth centuries. After several revolutions in the Russian Empire, they not only became legitimate, but were imposed on the society.

For the art of the early twentieth century, the opening of the cultures of the primitive society, reevaluation of the gains of medieval

Europe and the East, archaeological findings in Egypt, Mesopotamia and India, gave a powerful impulse to the search for a new artistic language. On the way to this, the ideas of M. Boychuk, who was recognized in Ukrainian art as the discoverer of the neoprimitivism trend, met the needs accentuated by artists and writers of symbolism. The desire to open the viable sources of art, which would involve all those seeking to know the truth in the existing world, was passionate and urgent. For M. Boychuk, M. Sosenko, Y. Pankevych and their followers the icon became an example of this work of art. [4]

Boychuk paved the way from the Art Nouveau to the Avant-Garde. He opened the aesthetic value of popular prints, urban primitive. Boychuk, as a professional artist who was educated at several academic art institutions, reevaluated the artistic heritage of ancient cultures, the latest discoveries of Avant-Garde artists and merged them with the tradition of the Ukrainian iconography, with the popular image and urban primitive.

The next step in the development of the neo-primitive in Ukrainian graphic art was its fruitful processing and creative development by S. Nalepynska-Boychuk, I. Padalka and their disciples and followers. Neoprimitivism developed its own ways of modernizing the traditional forms and processing «non-classical» methods of ancient cultures, in order to use them in transmitting the modern sense.

The Neoprimitivism trend of the 1920-s was rather broad, it was filled with art phenomena in various plastic forms. Those were watercolors of M. Sinyakova, bright and narrative as a folk fairy tale, restrained-lyricism drawings by M. Boychuk, intricate-nature ink drawings by I. Mozalevskyy, «cheap-popular» linocuts by I. Padalka and M. Fradkin, woodblock carvings by A. Kulchytska. The signs of neoprimitivism are found in the works of V. Krichevsky, H. Narbut, S. Nalepynska-Boychuk, T. Boychuk, O. Pavlenko, V. Sedliar, M. Kotlyarevska, M. Yunak, S. Colos, O. Ruban, Y. Sagaydachnyi, M. Zhuk, P. Kovzhun, M. Butovych, I. Ivanov, O. Dovhal and even V. Kasian. [4]

The growing influence of old prints marked the early work of O. Sakhnovska. The language of primitive was enhanced by the use of rhythm and plastic language tools of expressionism. However, Sakhnovska created multi-figure genre compositions in a narrative realistic manner.

Cubo-Futurism, Constructivism, Art Deco. Unlike the polystylism of the Narbutov trend, a pure stylistic line in the Ukrainian graphic art was adhered to by Cubo-Futurism. Cubo-Futurism, as

a trend in the Ukrainian art, opened by O. Bogomazov and O. Exter, was echoed in the 1920s in the works of V. Yermlyova, M. Epstein, V. Meller, A. Petrytsky, B. Kosarev, and A. Hvostenko- Khvostova. This stylistic trend was vivid expressly not only in the easel, book, and magazine graphic arts but also in sketches of theatrical costumes and scenery, which were created as valuable-by-themselves works and were often exhibited at art exhibitions and published in magazines and monographs.

In the 1920s, V. Krychevskyy continued his work in the field of book design. In his works of this period, you will notice the signs of various artistic trends: neotraditionalism, neoprimitivism, expressionism, constructivism, synthetic realistic art, and Art Deco style.

Krichevsky, along with Yermlyov, was the founder of constructivism in the Ukrainian graphic art. Constructivism became one of the main directions of the Ukrainian avant-garde. Constructivism combined the graphic art in the book and the arts of geometric abstraction and font. In addition, it affected the formal decisions as to the internal organization of the text set, appropriate use of image-bearing possibilities of printing items.

The constructivist trend of the 1920s to the early 1930s brought to life a galaxy of artists: V. Meller, N. Henke-Meller, H. Tsapok, Geo Fisher, A. Petrytskyi, B. Sokolov. Some works, those of A. Strakhov, I. Padalka, I. Pleschynskiy, S. Hordynskiy, followed the aesthetics of constructivism. The artists, while following this trend, worked at the artistic design of a book, a magazine, a wall newspaper, industrial graphic art in its numerous forms and purposes. [4]

Expressionism and Surrealism. Expressionism, inherent in the works of a large group of artists, was an outstanding event in Ukrainian graphic art. Expressionism has affected the book and easel works by M. Butovych, M. Osinchuk, M. Fedyuk, Y. Muzika, O. Sorokhtey, L. Hets, O. Dovhal, A. Petrytskyi, V. Kasiyan, Z. Tolkachev, V. Ovchinnikov.

This trend in the Ukrainian graphic art was initiated by M. Sinyakova in 1916. Eminent expressionist works were done by Bukovina artists A. Kolnyk and L. Kopelman. Masters M. Fedyuk and M. Osinchuk, who worked mainly in Lviv, in their expressionistic works, relied on medieval art tradition, continuing the neo-byzantine line. The biblical theme was leading in the works of A. Sorokhtey. Working in the woodcut technique, the artist performed an image with lightning-like white strokes on a black background.

Many of the graphic works by Y. Muzika, created in the early 1930s, also belong to expressionism. Close to expressionism are easel graphic works by L. Hets and L. Levitskyi. [4]

There are examples of surrealism among a variety of stylistic trends in the Ukrainian graphic art of the 1930s. Compositions by Lviv masters O. Ghana and L. Lilleh and Kharkiv artists S. Ioffe and O. Shcheglov are also samples of surrealism.

In the Ukrainian art, including graphic art, the attraction to plastic experiments was combined with an appeal to traditions of such artistic phenomena as boychukizm, Narbut Trend, caused by the time of the national recovery. In the case of the 1930s, the synthesis took place on a different basis – realism. The figurative graphic compositions which, by their language, already met the realism standards though still held the formal achievements of the latest trends, at the time were the object of work of graduates of the Kyiv, Kharkiv, and Odesa Art Institutes, as well as famous artists: M. Kotlyarevska, H. Pustoviyt, B. Blank, M. Fradkin, J. Dayts, D. Shavykin, H. Bondarenko, O. Dovhal, B. Friedkin, L. Kaplan, S. Nalepynska-Boychuk, O. Sakhnovska, O. Ruban, V. Kasiyan, T. Moskaleva, Y. Fartukh, O. Shovkunenko, B. Kryukov, Y. Leus, H. Zolotov.

The graphic art of the first half of the twentieth century does not follow the ways strictly specified to it. Artists offer different answers to the orders of the customer state. But indicative is the difference between the neo-classical art and socialist realism when the interference of ideology qualitatively changes the attitude to the tradition of classical realism and its processing, and the art enters the sphere of attraction of other values. The environment changes, thus leading to qualitative changes in all processes of the art development.

Conclusions. Based on the above, the graphic art of the first third of the twentieth century is an integral, fundamentally new phenomenon in the history of the Ukrainian art, whose development is conditioned by the active national cultural movement. Artists were inspired by the belief in social, ethical, effective mission of art. The magazine and book design, posters, crafts, and easel graphic art flourished unprecedentedly thanks to the active dialogue with the surrounding fluid life.

The graphic art phenomenon exists in situations of wars and revolutions, national rebirth, and economic devastation, on the verge of chaos and order. The Ukrainian graphic art of the designated time shows a combination of All-

European artistic trends and national characteristics of the artistic process.

A particular interest to graphic art emerged in the early twentieth century under the influence of a new ideology, where an important role was played by the ideas of the Art Nouveau style. Masters who practiced the ideas of this style in the art, regarded the graphic art as an art branch that possessed immense capabilities of the plastic language, that would enable stepping up the progress towards greater conditionality of image-bearing solutions and realizing the desired synthesis of art and life.

The cooperation of Ukrainian art with that of Poland and Russia was an important factor in the development of graphic art in Ukraine in the early twentieth century. Some impulsive progress was observed through regular contacts, exhibitions, work of Polish and Russian artists in Ukrainian cities, through the personal creative influence of those artists who had taught Ukrainian artists.

Despite the difficulty, which that Ukrainian art faced in the first half of the last century, creative intellectuals understood the importance of the aesthetic aspect of the process of becoming a «new art». The aesthetic idea – anyway – present in almost all the work of practitioners Ukrainian art, and one of the challenges facing the young Ukrainian scientists is to further research, systematization, and introduction to the wide scientific use aesthetic heritage of outstanding practitioners Ukrainian graphic art of the first half of the last century.

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