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Abraham Manievich's Exhibitions and Artistic Work in the American Press (1922–1942):

Materials from the Archive of the National Art Museum of Ukraine

Виставкова діяльність і творчість Абрама Маневича в американській пресі 1922–1942 років

з архіву Національного художнього музею України

Abstract. The aim of this study is to analyze the exhibition activity of Abraham Manievich during his American period from 1922 to 1942. The research focuses on the artist's solo exhibitions in various cities across the United States and Canada, which facilitated his integration into the American art scene. It examines the evolution of Manievich's creative approach, marked by a fusion of modernist principles formed in Ukraine and Europe with new experiences acquired in America, as reflected in reviews of his exhibitions and works published in the American English-language press of the 1920s–1940s. The study highlights the individualistic nature of Manievich's artistic legacy and his commitment to an artistic philosophy centered on capturing the essence of nature through color. The article also underscores the artist's role in fostering cultural connections between Ukraine and the United States.

Keywords: Abraham Manievich, Ukrainian modernism, modernism, American modernism, émigré artists, Ukrainian artists in the United States, National Art Museum of Ukraine.

Problem Statement. In recent years, there has been increasing interest in Ukrainian modernist art, an important part of which is the work of Abraham Manievich. One of the most commonly cited challenges in researching Manievich's role in the history of Ukrainian art is the incomplete exploration of his artistic legacy, despite his significant contributions to the development of art on two continents—Europe and America. Moreover, while his exhibitions in the United States gained substantial critical attention, a comprehensive analysis of the transformation of his art during these two decades remains limited.

Relevance of the Topic. This study explores, for the first time, the timeline of Abraham Manievich's solo exhibitions in the USA and Canada and reviews of these exhibitions in the press, based on the artist's archive in the National Art Museum of Ukraine. The characterization of Manievich's art from the perspective of American critics is important for a deeper understanding of the transformation of his artistic style and its contributions to modernist art traditions. His work provides valuable insights

into the challenges and opportunities faced by émigré artists in the early 20th century. His unique style, blending elements of different artistic movements, offers a window into the evolution of modernist art during a period of global upheaval. Studying his work also sheds light on the broader socio-political context of his time, particularly the struggles of artists fleeing war and persecution. Furthermore, this research significantly contributes to the recognition of Manievich's work within the broader canon of modernist art.

Aim of the Article. This article examines the artistic achievements and cultural significance of Abraham Manievich during his American period, spanning from 1922 to 1942. The research analyzes the themes and styles present in his exhibitions and the critical discourse surrounding his work. By investigating Manievich's integration into the American art scene and his reflections on identity, the study explores the various influences of his Ukrainian and European art education, his Jewish heritage, and his émigré experiences. Additionally, this research highlights how Manievich's art resonated with and challenged contemporary audiences,

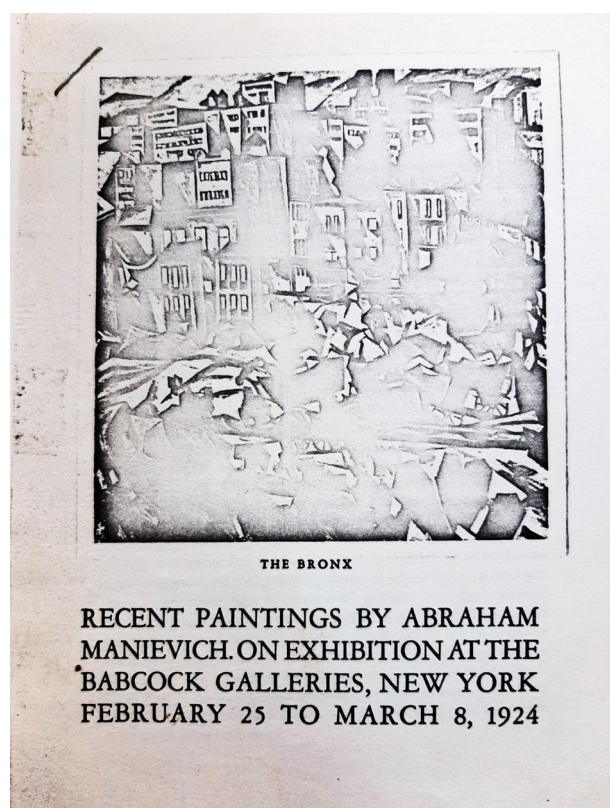


Fig 1. Cover of the exhibition catalogue of A. Manievich at the Babcock Gallery. National Art Museum of Ukraine, Kyiv, Ukraine.

emphasizing his contributions to modernism and his legacy as a transcontinental artist.

Results and Discussion. In 1921, Manievich and his family fled Ukraine due to famine and war, beginning a new chapter in the New World in 1922. The United States period, spanning 20 years, represents the longest phase of his career. During this time, his artworks reflected creative experiments in response to his new cultural environment. Following his wishes, Manievich's paintings were ultimately submitted to the National Art Museum of Ukraine (NAMU). His daughters—Liusia Manievich and Helen Manievich—Chester—fulfilled their father's last will by donating a substantial collection of his canvases and archival documents to the museum in 1975 (Act of acceptance № 5). Today, NAMU houses the largest museum collection of Manievich's paintings.

The preserved Manievich archive contains rich documentation of the artist's life and work, including press clippings and exhibition catalogs featuring his participation. The archive is organized into three chronological albums: the first covering his early career in Ukraine and Europe (1905–1919), the second documenting his American period (1922–1942), and the third containing postmortem materials (1942–1975). This article focuses specifically on Manievich's solo exhibitions in America and their contemporary press coverage, drawing from materials in the second album. These archival materials were

first presented at the conference *National Ukrainian Museum: Times, People, Fates* at the National Art Museum of Ukraine (October 8–9, 2024).

Manievich's debut solo exhibition in the United States was held at the Philadelphia Art Alliance at the University of the Arts from April 4 to April 18, 1923. The exhibition showcased 37 works spanning various periods of the artist's career, including new pieces from his early American period. While the event received limited media attention, renowned art critic Dorothy Grefly highlighted the emergence of this new artistic voice, noting: "The artist is striving to express life through color. His landscapes are more successful as 'color etudes' than his interpretation of cities" (Grefly, 1923).

Building on this initial reception, Manievich mounted a larger exhibition at the Peabody Art Institute in Baltimore from December 16, 1923 to January 2, 1924 featuring 60 works. The exhibition garnered significant coverage in major local publications, including *The Sun Baltimore*, *The Baltimore News*, *The Evening Sun*, *The Sunday Sun*, and *The Peabody Time*. Critics emphasized the psychological depth of Manievich's works and his ability to reveal the hidden essence of urban landscapes beyond their superficial appearance: «Only the external things of New York have been portrayed; not the great struggling colossal brain that reared the towering buildings; not the sense of excitement that thrills one at the rush hour in the city» (*The Sun Baltimore*, 1923). They noted his distinctive individual style, which defied easy categorization within established movements. The artist's work challenged the local conservative audience, but this provocation was viewed constructively. As one critic observed in *The Evening Sun*: «These are the things we need. They have a tendency, if given thoughtful consideration, of opening our minds, which all art should do» (*The Evening Sun*, 1923).

From February 25 to March 8, 1924, forty-eight paintings by Manievich were exhibited at New York's oldest gallery, the Babcock Galleries, established in 1852 (see Fig. 1). Christian Brinton, a prominent critic and collector of contemporary works, wrote the introductory essay for the exhibition catalog, describing Manievich's art as "anti-academic" and "anti-naturalistic." Brinton observed that "he expresses himself in landscape interpretations which, colored by his particular mood, are sensitive and lyrical, or boldly constructive in conception and design" (Babcock Galleries, 1924). The exhibition received extensive coverage in numerous publications, including *The Jewish Tribune and Hebrew Standard*, *The Brooklyn Daily Eagle*, *The Art News*, *The New York Herald*, *The Morning Telegraph*, *New York American*, *New York Sunday*, *New York Tribune*, *The New York Times*, *The World*, and *New York Evening Post*. One of the key issues emerging from these findings is that the primary point of interest in Manievich's art was not solely his artistic achievements but also his tragic life experience as a Jewish émigré who fled war-torn Ukraine. While critics acknowledged his status as a refugee artist, they

primarily recognized him as a representative of the Expressionist school and a master of lyrical landscapes. His urban landscapes, which became a central focus of his artistic work in the United States, drew particular critical attention.

The following year, from January 7 to January 31, 1925, Manievich exhibited forty-seven paintings at the Boston Art Club, with support from the Copley Society. Articles about the exhibition were published in *The Boston Globe*, *Boston Evening Transcript*, *The Christian Science Monitor*, *The Sunday Herald*, *The Sun Pittsburgh*, and *America First—Boston Sunday Advertiser*. Boston critics emphasized the evolution and refinement of his style, particularly regarding his participation in group exhibitions of émigré artists, such as the 1923 showing at the Brooklyn Museum, which had significantly enhanced his reputation. Dorothy Adlow described Manievich as both modern and traditional due to his intensive use of color, symbolism, and simplification of forms on the one hand, and his sense of order, arrangement, and subordination on the other (Adlow, 1925). A distinctive characterization appeared in *The Sun Pittsburgh*, which described Manievich as a “rational futurist painter” who “picturizes slums” (*The Sun Pittsburgh*, 1925).

The Anderson Galleries in Chicago hosted Manievich's next exhibition, featuring thirty-eight works, from November 14 to 28, 1925. The exhibition received coverage in *Art World Magazine*, *Chicago American* (see Fig. 2), *Chicago Herald*, *Examiner*, and *The Chicago Evening Post*. Chicago critics highlighted the tragic undertones in his work while praising his masterful use of color, drawing parallels to Manet and Van Gogh. In a notable interview with Bernard Cohen for *The Chicago Evening Post*, Manievich expressed profound nostalgia for his homeland: «Ah, you wish to know me, you want to understand? Look—I am not here—I am there in my pictures—in my ghetto—in my Solomienko—in my Ukraina—yes, even in my Camden, N.J. This, my body, is the ghost. There is my flesh, my spirit, my soul» (Cohen, 1926). When questioned about his identity as a Jewish artist, Manievich responded simply, “No, not particularly. What I see and like, I paint” (Cohen, 1926). Ernest Heitkamp, in his article for the *Chicago Herald and Examiner*, noted that Manievich's artistic approach encompassed four distinct styles: realism, symbolism, decorative composition, and lyrical expression (Heitkamp, 1925).

The Gordon Gallery in Detroit hosted Manievich's exhibition from February 4 to 13, 1926, presenting a modest collection of twenty-four works, as mentioned in *Detroit*, *Detroit Free Press*, and *The Detroit News*. A Detroit critic observed that Manievich's highly individualistic landscapes demonstrated the successful realization of modernist tendencies while remaining engaged with the visual world as perceived by the average person (R. H., 1926). His artistic independence was evident in a conversation with Philip Adler in *The Detroit News*, where he declared: “What for a school? (...) Modernism, Impressionism, Futurism—what does all this mean? Nothing, mere words” (Adler, 1926).

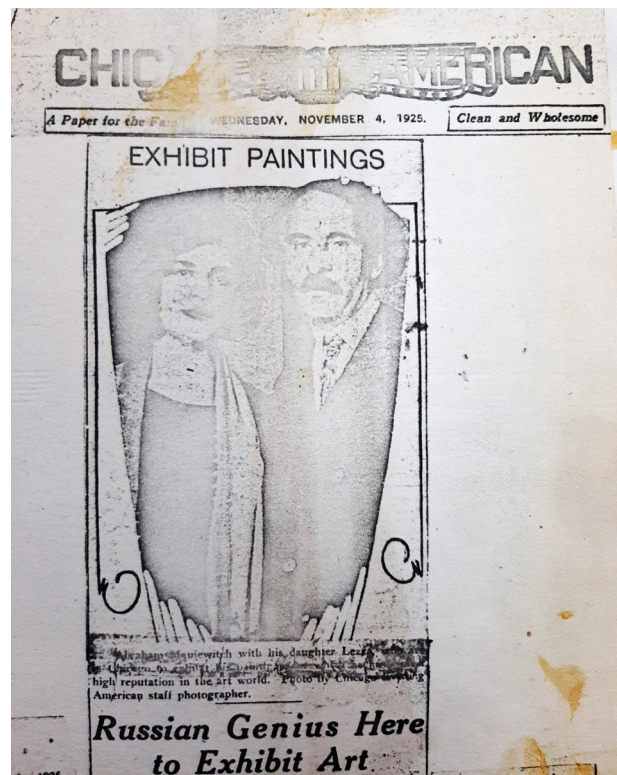


Fig 2. Newspaper clipping from The Chicago American on the exhibition of A. Manievich at the Peabody, Chicago. National Art Museum of Ukraine, Kyiv, Ukraine.

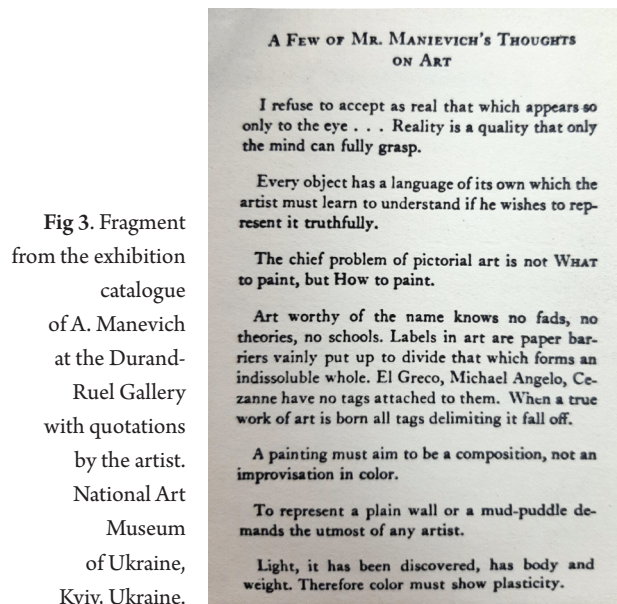


Fig 3. Fragment from the exhibition catalogue of A. Manievich at the Durand-Ruel Gallery with quotations by the artist. National Art Museum of Ukraine, Kyiv, Ukraine.

From January 29 to February 12, 1927, Manievich exhibited thirty-two works at the Paul Durand-Ruel Gallery's New York branch, established in 1887. The exhibition received extensive coverage across major publications, including *The New York Sun*, *The World*, *The Christian Science Monitor*, *New York Herald Tribune*, *The Art World*, *New York American*, *The New York Times*, *New York Evening Post*, and *The Jewish Tribune*. The exhibition catalog included the artist's reflections on art (Durand-Ruel Galleries, 1927; see Fig. 3).

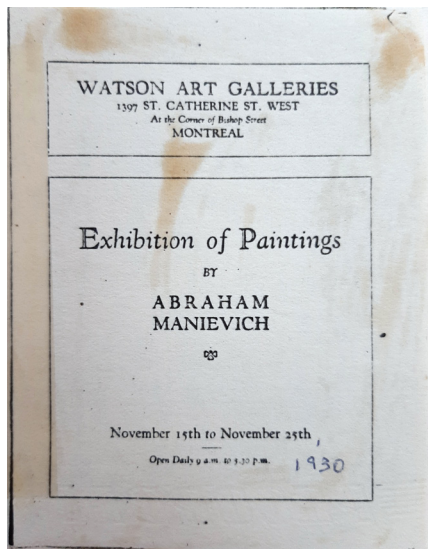


Fig 4. Cover of the exhibition catalogue of A. Manievich at the Watson Art Gallery in Montreal. National Art Museum of Ukraine, Kyiv, Ukraine.

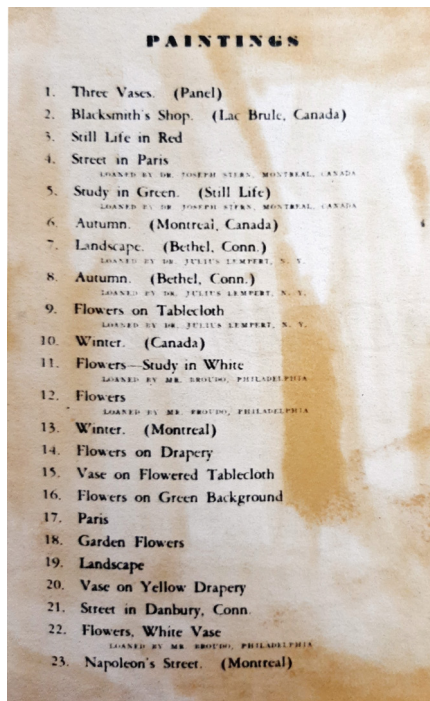


Fig 5. Fragment from the exhibition catalogue of A. Manievich at the Balzac Galleries in New York with a list of exhibited works. National Art Museum of Ukraine, Kyiv, Ukraine.

- “I refuse to accept as real that which appears so only to the eye ... Reality is a quality that only the mind can fully grasp.”
- “Every object has a language of its own which the artist must learn to understand if he wishes to represent it truthfully.”
- “The chief problem of pictorial art is not What to paint, but How to paint.”
- “Art worthy of the name knows no fads, no theories, no schools. Labels in art are paper barriers vainly put up to divide that which forms an indissoluble whole. El Greco, Michael Angelo, Cézanne have no tags attached to them. When true work of art is born all tags delimiting it fall off.”
- “A painting must aim to be a composition, not an improvisation in color.”

- “To represent a plain wall or a mud-puddle demands the utmost of any artist.”
- “Light, it has been discovered, has body and weight. Therefore color must show plasticity.”

Significantly, this exhibition marked the first presentation of works created exclusively in the United States. Émigré publications drew comparisons to his 1913 exhibition at the Durand-Ruel Gallery in Paris, while American critics noted his artistic evolution since his initial U.S. exhibitions and the 1923 Brooklyn Museum group show. Critics observed substantial development in his work: “His style has become much modified since he first showed here, and now his impressions mount higher for their very simplification of mood” (Flint, 1927). Another observer noted that, while the work remained extravagant and emotional, it demonstrated greater coherence and restraint compared to the artist’s earlier pieces, with some of its exaggerations toned down to reflect a calmer perspective on reality (Watson, 1927). However, critics from both perspectives acknowledged the thematic consistency in Manievich’s American works, particularly his focus on somber houses and sub-urban streets.

The Baltimore Museum of Art hosted Manievich’s solo exhibition beginning January 1, 1928, receiving coverage in *The Sun Baltimore*, *Baltimore American*, and *The Baltimore News*. A. D. Emmart, writing for *The Sun Baltimore*, emphasized Manievich’s distinctive approach compared to American artists: “He is different from anything you will see produced at the Maryland Institute or find on the walls of the Walters collection [...] He is modern in one sense, but he is quite understandable. [...] The ways he uses a brush are often most instructive and revealing, for the boldness and sweep of his execution are things that seem quite natural and easy to him” (Emmart, 1928).

Manievich’s artistic journey extended to Canada with an exhibition of twenty-nine works at the Watson Art Galleries in Montreal from November 15 to 25, 1930 (see Fig. 4). This presentation, his first in Canada, followed his travels there to paint local landscapes. The Canadian press, including *The Canadian Jewish Chronicle*, *The Gazette* (Montreal), and *The Montreal Daily Star*, noted his distinctive portrayal of both “Jewish” and “non-Jewish” Montreal, praising his ability to avoid triviality and emphasizing that “the picture as a whole is infinitely more important than any one of its component elements” (Morgan-Powell, 1930).

The Montreal exhibition was also notable for introducing Manievich’s still-life works to the public. Manievich’s exhibition at the Balzac Galleries in New York (January 6–21, 1932) presented twenty-three works, including Connecticut landscapes, Canadian winter scenes, and still lifes (see Fig. 5). This exhibition was announced in *The New York Times*, *The Art News*, *New York Herald Tribune*, and *New York Evening Post*. Edward Alden Jewell of *The New York Times* characterized Manievich’s art as an “art for strong nerves. He spares neither paint nor color, and if the resultant

fortissimo makes one shrink in spirit toward the quieter harmonies of a Corot or Fantin-Latour, it has at least the important quality of vigor" (Jewell, 1932).

In February 1933, Manievich returned to Boston for a solo exhibition at Grace Horn Gallery (February 7–25, 1932). The exhibition, which garnered extensive coverage in *Boston Post*, *The Boston Globe*, *Boston Evening Transcript*, *The Christian Science Monitor*, *The Boston Herald*, and *Boston Sunday Post*, was particularly anticipated given his successful 1925 showing. This presentation introduced Boston audiences to his still lifes and recent American–Canadian landscapes, demonstrating his artistic evolution. Critics emphasized his mastery of color and offered fresh perspectives on his style: "His painting, typically Slavish in its riotous surge of line and luxuriant color, has undeniable fascination in many of the canvases displayed" (Cochrane, 1932). They also highlighted the enduring influence of his cultural heritage, emphasizing that, no matter where he went—whether New York, Peekskill, Montreal, or Danbury—he carried memories of the ghetto with him (Philpot, 1932). Dorothy Adlow of *The Christian Science Monitor* noted a dual evolution, pointing out that "the viewer's perspective had become more expansive while the artist's technique had simultaneously grown more refined and sensitive" (Adlow, 1933).

The Academy of Allied Arts in New York hosted a retrospective exhibition (May 7–21, 1933) celebrating Manievich's 25th anniversary as an artist. The exhibition, organized with support from the émigré artistic community, featured 50 works dating from 1912 onward (see Fig. 6). Mentions of the exhibition appeared in *The New York Sun*, *New York Herald*, *The American Federation of Arts*, and *Jewish Daily Bulletin*. *The New York Sun* noted his conscious engagement with modernism: «He has had his eyes about him and, in forming his own style, has been keenly alive to the significance of more than one modern movement, as his canvases reveal" (McBride, 1933).

The Jerome Stavola Gallery in Hartford exhibited 44 of Manievich's works from January 15 to 31, 1935, including American and Canadian landscapes and still lifes. The exhibition received coverage in *The Hartford Times*, *The Jewish Ledger*, and *The Hartford Daily Times*. Local critics noted the apparent diversity of his style, suggesting that "at first glance, it might appear to be the work of several men" (Murray, 1935). The press also conveyed Manievich's philosophical perspectives on art and American culture, reporting his belief that true art must be free and serves as the best social influence by reflecting life's beauty and humanity's pursuit of freedom. He also expressed admiration for American architecture, describing it as possessing a unique beauty that symbolizes the country's dynamic power, though it requires understanding to be fully appreciated (*The Hartford Times*, 1935).

The next Manievich exhibition was held at the Rudur Gallery in Springfield, Massachusetts (March 13–31,

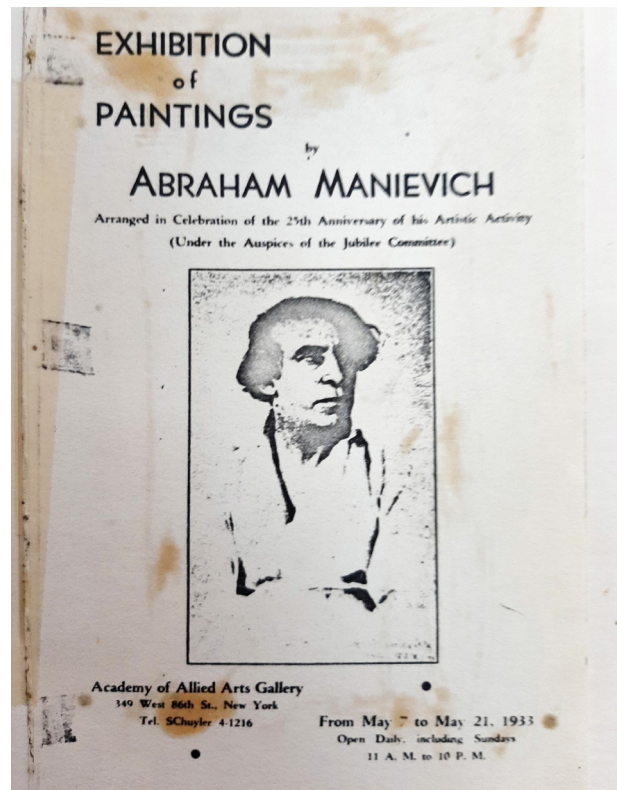


Fig 6. Cover of the exhibition catalogue of A. Manievich at the Academy of Allied Arts in New York. National Art Museum of Ukraine, Kyiv, Ukraine.

1935), featuring 43 works, as mentioned in *Sunday Union and Republican*, *The Springfield Union*, and *Springfield Republican*. The extension of the exhibition beyond its planned closing date reflected substantial public interest. *The Springfield Union* emphasized Manievich's subjective approach: «He responds to a wide variety of personal subjective moods through the subjects he happens to pick" (Rogers, 1935). Critics noted a distinction in his work, finding his landscapes more compelling than his still lifes, as his primary interest appeared to lie in creating color harmony rather than depicting the flowers themselves.

Manievich's next exhibition took place at the Carl Fischer Gallery in New York (January 29–February 15, 1936), where he presented 38 paintings. The event was extensively covered in publications such as *Sonntagsblatt Staats Zeitung und Herold*, *The Art Digest*, *The Art News*, *The New York Sun*, *New York Herald Tribune*, *New York Post*, *The New York Times*, *New York American*, and *New York World–Telegram*. The opening attracted such large crowds that the artwork was barely visible. A notable attendee was physicist Albert Einstein, who subsequently developed a friendship with Manievich. *The Art Digest* offered particular praise: «By combining translucent color and vigor in painting, Manievich lifts these drab main street scenes to a high artistic level» (*The Art Digest*, 1936) (see Fig. 7). Thomas Simonton, writing for *New York American*, observed that Manievich had successfully captured the essence and spirit of the smaller

towns in the New York area and the East through his artwork (Simonton, 1936).

Later that year, from December 5 to 30, 1936, Manievich exhibited 34 paintings at a gallery in Wilkes-Barre, Pennsylvania. Articles in *Wilkes-Barre Record* and *Times-Leader* noted that the artist had spent part of the summer in the city, creating works he believed captured its essential character. When asked about his favorite painting, he replied that he had none, as his favorite work was always the next one (*Times-Leader*, December 5, 1936). The press also emphasized his mastery of color, noting that Manievich perceived everything through the lens of color—whether it was a dominant tone defining the entire composition or a multitude of hues filling his artistic vision—with color always conveying a meaningful message to him (*Times-Leader*, December 1, 1936).

The winter of 1937 (December 10–24) marked a significant exhibition in Manievich's artistic trajectory, staged at the Fine Arts Gallery within Montreal's T. Eaton Company Limited. The exhibition, which opened in December, comprised a substantial collection of 42 works and received coverage in *The Gazette* (Montreal) and *La*

Presse. Contemporary critical reception emphasized both the exhibition's relationship to Manievich's previous Montreal presentations and the artist's distinctive stylistic approach. *The Montreal Gazette's* 1937 review highlighted Manievich's bold technical execution, observing that his methodological approach demonstrated notable confidence, characterized by decisive formal delineation and generous application of paint (*The Montreal Gazette*, 1937). This critical assessment suggests that Manievich's work during this period exhibited a mature artistic vision, manifesting in both compositional structure and material technique.

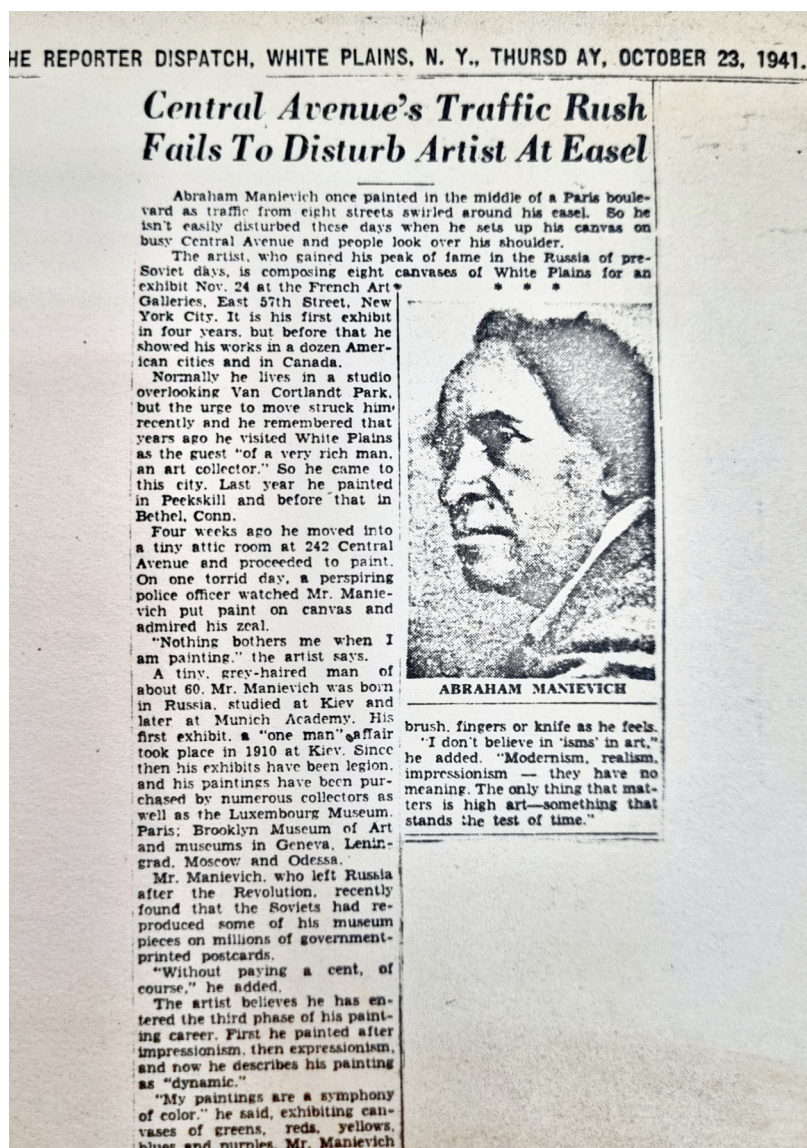
The Everhart Museum in Scranton presented 40 of Manievich's works from January 14 to February 10, 1937, as noted in *The Scranton Tribune*, *The Scranton Times*, and *The Scrantonian*. *The Scrantonian* declared it one of the museum's most significant exhibitions, praising Manievich as an exceptional modernist who: "is concerned with his own feelings about flowers, streets, landscapes. He never paints the straight line, soulless exteriors of things" (*The Scrantonian*, 1937).

Manievich's Toronto exhibition at the J. Merritt Maloney Gallery (opened January 15, 1938) showcased 42 works.



Fig 7. Cover of the exhibition catalogue of A. Manevich at the Academy of Allied Arts in New York. National Art Museum of Ukraine, Kyiv, Ukraine.

Fig 8. Article in *The Reporter Dispatch* on the exhibition of A. Manievich at the Gallery of French Art in New York. National Art Museum of Ukraine, Kyiv, Ukraine.



The exhibition was mentioned in *The Globe and Mail*, *Saturday Night*, and *Daily Clarion*. Graham McInnes, writing for *Saturday Night*, captured the artist's distinctive interpretation of American scenes and his impact on expressionism: "He brings to the American scene—the small town, the Pennsylvania coalfields, the city park—the hot, barbaric reds and greens and the swirling brushstrokes of his own expressionism. Expressionism, I suppose one would call it, for he uses non-naturalistic colors to express a personal mood" (McInnes, 1938). Avrom, writing for *Daily Clarion*, noted that Manievich's work goes beyond the use of colors, as he incorporates mood into his paintings. He cited *After the Rain* as an example, where the artist effectively conveys the atmosphere of rain-moistened air (Avrom, 1938).

Manievich's final lifetime exhibition, held at the Gallery of French Art in New York (November 24–December 13, 1941), featured 18 works and generated unprecedented press coverage in *The Reporter Dispatch*, *The New York Sun*, *Section 2 of the Brooklyn Eagle*, *Journal American*, *New York World-Telegram*, *The New York Times*, *New York Herald*

Tribune, *Pictures on Exhibit*, *The Art Digest*, *CUE*, and *Art News*. The exhibition's success led to a week-long extension. While critics positioned him within the Paris School and Impressionism, Manievich himself resisted categorization: "Modernism, realism, impressionism—they have no meaning. The only thing that matters is high art—something that stands the test of time" (*The Reporter Dispatch*, 1941) (see Fig. 8). He described his works as a "symphony of color", created with brushes, fingers, or knives. Melville Upton, writing for *The New York Sun*, made an interesting observation about the emotional response to colors, particularly red, in Manievich's works. He suggested that the predominantly blood-red tones in some of his paintings reflect an awareness of contemporary global conditions (Upton, 1941). Kruse placed an emphasis on the technical aspects of Manievich's work, noting that: "His principal implement of expression seems to be his palette knife and his thumb" (Kruse, 1941).

Conclusions. The findings of this study demonstrate that Abraham Manievich's American-period art exemplifies his remarkable adaptability and resilience as an artist

navigating the complexities of cultural migration. His works, characterized by vibrant color and emotional depth, reflect his ability to merge personal narratives with universal themes through artistic means.

A key observation is that the critical reception of his U.S. exhibitions underscored both his originality and his capacity to challenge artistic conventions. During his first two years of exhibition activity in the United States, American critics consistently framed his art through the lens of his biographical narrative. Publications frequently referenced his forced emigration, the Revolutionary events of 1917–1921, and the broader challenges faced by Jews during that period. Critics identified these tragic elements as particularly evident in his early American works.

Another significant finding is that Manievich was frequently categorized as a modernist, with critics identifying elements of Impressionism, Expressionism, Cubism, and Futurism in his work. However, while his landscapes

and urban scenes were often interpreted through the lens of his identity as a Jewish émigré, Manievich himself resisted rigid artistic classifications, advocating instead for the universality of art.

Moreover, his stylistic evolution, blending modernist techniques with symbolic undertones, reveals a profound engagement with both his environment and heritage. His works thus served as a bridge between Old World traditions and New World innovations, demonstrating how he synthesized European artistic influences with the evolving modernist tendencies of the American art scene.

Ultimately, Manievich's artistic journey offers a poignant testament to the power of art in transcending borders and addressing the human condition. His ability to adapt, experiment, and express deeply personal yet universally resonant themes underscores the enduring significance of his contributions to modern art.

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Уразбаєва А.

Виставкова діяльність і творчість Абрама Маневича в американській пресі 1922–1942 років з архіву Національного художнього музею України

Анотація. Метою цього дослідження було проаналізувати виставкову діяльність Абрама Маневича в американський період його творчості з 1922 по 1942 рік. Дослідження зосереджене на індивідуальних виставках художника в різних містах США та Канади, шляхом яких відбувалась його інтеграція в американське мистецтво. Автор розглядає трансформацію творчого підходу А. Маневича, який поєднував здобуті в Україні та Європі модерністські принципи з новим досвідом в Америці, що відображається у відгуках на його виставки та роботи в англомовній американській пресі 1920–1940-х років. У дослідженні підкреслюється індивідуалістичний характер художньої спадщини Абрама Маневича та його відданість своїм принципам, які зосереджувалися на передачі сутності натури через колір. Стаття наголошує на ролі художника у сприянні культурним зв'язкам між Україною та США.

Ключові слова: Абрам Маневич, український модернізм, модернізм, американський модернізм, художники в еміграції, українські художники в США, Національний художній музей України.

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