

Lyubov Muravyeva

Eroine Contemporanee / Contemporary Heroins

COLLANA DEGLI ARTISTI DELLA BIENNALE / BIENNALE ARTIST* SERIES

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Flora Rovigo

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COLLANA DEGLI ARTISTI DELLA BIENNALE / BIENNALE ARTIST' SERIES

Nel 2001 le Nazioni Unite hanno riconosciuto la Biennale di Firenze come partner ufficiale nel loro programma "Dialogo fra le Civiltà". Programma egregiamente svolto dalla Biennale che ha visto la partecipazione crescente di artisti provenienti da ogni parte del mondo. Diversi per tradizioni etniche, linguistiche e religiose, gli artisti hanno trovato attraverso l'arte, un linguaggio comune, che ha permesso di comunicare i loro valori culturali in perfetta assonanza al pensiero espresso da Kofi Annan:

"Io credo che il dialogo sia un'opportunità per le persone provenienti da diverse culture e tradizioni, di conoscersi meglio tra di loro, sia che vivano agli estremi opposti del mondo sia che vivano nella stessa strada. Gli Artisti hanno un ruolo speciale da svolgere nella lotta per la pace. Gli artisti parlano non solo alla gente ma anche per la gente. L'arte è un'arma contro l'ignoranza e l'odio ed è anche il rappresentante della coscienza umana. L'arte apre nuove porte per imparare e capire, per raggiungere la pace fra popolazioni e nazioni."

Questa preziosa Collana degli Artisti della Biennale, attraverso il nobile linguaggio dell'Arte, rappresenta un nuovo importante capitolo della storia dell'Arte Contemporanea.

In 2001 the United Nations recognized the Florence Biennial as an official partner in their program "Dialogue Between Civilizations" – a program well executed by the Biennial, which has seen an increasing number of participants from all parts of the world; with different ethnic, linguistic and religious traditions, that have found through art a common language with which to communicate their cultural values in perfect harmony with Kofi Annan's statement:

"I believe that dialogue is an opportunity for people of different cultures and traditions to get to know each other better, whether they live at opposite ends of the world or in the same street. Artists have a special role to play in the struggle for peace. Artists speak not only to people but for people. Art is a weapon against ignorance and hatred and a representative of human conscience. Art opens new doors for learning, understanding, and peace among people and nations."

Through art language, the Biennale Artist's series, represents a new important chapter on Contemporary Art History.



Lyubov Muravyeva - Eroine contemporanee

Gli artisti utilizzano la loro capacità creativa per donare maggiore consapevolezza e conoscenza della vita e sulle molteplici sfumature che essa può avere: chi fa arte rende così migliore l'esistenza altrui e la propria. Come un fanciullo che, incontaminato e senza pregiudizi, realizza le prime rappresentazioni del reale, cercando di interpretare le forme del mondo, allo stesso modo l'artista sperimenta, con diverse modalità espressive, nuove definizioni formali a prescindere dall'estetica e da qualsiasi convenzione realistica: l'intento di entrambi non è quello di riprodurre il vero ma di veicolare l'emozione sentita durante l'osservazione della realtà.

Lyubov Muravyeva, pittrice e scultrice, concentra la propria attenzione sul corpo femminile, senza però esaltarne direttamente la bellezza fisica – manca l'indugio sulla perfezione delle fattezze –, per trasmetterne emozioni ed i coinvolgenti sentimentali.

Nelle sue opere la donna viene proposta nelle sue molteplici sfaccettature, come fonte primigenia della vita, essere sensuale e fecondo, creatura divina che si fa madre o compagna, corpo sinuoso che è anche rifugio protettivo o sorgente nutritiva.

L'icona così scelta, e ritratta in diverse situazioni e significati, spinge lo spettatore a riflettere intensamente sull'esperienza della vita stessa: i soggetti della scultrice sono eletti ad essenza del vivere, l'attenzione da lei posta sulle differenti figure e funzioni femminili fanno riflettere sul miracolo della creazione e sulla forza insita nell'essere femminile.

Muravyeva sembra sottolineare quella continua rigenerazione e reazione di cui è capace la donna, infatti rinuncia spesso alla stasi figurativa o materica per non imprigionare la forza vitale delle sue protagoniste. Questo vigore risulta plateale nelle figure in movimento, nei floridi corpi e nelle arcaiche maternità, ma trasuda anche da quei fisici raffigurati come blocchi unici, dove la persona si rannicchia compatta,

chiusa nel proprio silenzio, intenta all'introspezione: questi ascetici personaggi sembrano pronti ad una metamorfosi, il momento di raccoglimento annuncia ad una prossima fase liberatoria. Il corpo raccolto in sé sembra non voler far sfuggire nessuna delle proprie energie che, dopo essere state raccolte, possono essere sprigionate per vincere nuove battaglie.

Le donne dell'artista russa sono trattate come eroine contemporanee, ormai consapevoli del proprio essere, sempre pronte ad aprirsi alla vita e all'amore, ma anche capaci di godere della solitudine; in loro si distingue un "coraggio fisico", quello che ognuna dimostra con il parto e la maternità, simboleggiato anche da alcuni volumi possenti, e un "coraggio morale" contro ogni incertezza ed intimidazione, proprio di quelle figure monumentali e fiere che compongono le installazioni urbane.

A seconda delle intenzioni espressive, di volta in volta Muravyeva esalta o restringe le potenzialità della materia scelta: la ceramica, ad esempio, materiale perfettamente plasmabile, può trasformarsi facilmente in leggere ed eterree presenze muliebri, ma può dar vita anche a masse forti, dai volumi ampi, voluttuosi e ripiegati su sé stessi, alleggeriti comunque dalle lievi cromie.

Sperimentando così le diverse virtù dei medium espressivi, l'artista può ondeggiare tra i differenti sentimenti che scaturiscono dalla ricerca di una propria identità e funzione.

Le forme morbide o avvolgenti servono a sottolineare un rapporto sentimentale, quello tra una madre e un figlio per esempio: in alcune opere che rappresentano la maternità, il fisico femminile si fonde con quello del bambino, l'abbraccio compatta le parti in un unico volume, ne scaturiscono composizioni totemiche e divine che esaltano l'ancestrale primato della donna: donare la vita ed essere madre.

La sensualità delle protagoniste è trattata con naturalezza, è spontanea e sempre riservata, di fondo c'è sempre una maliziosa innocenza che si trasforma in una forza rigenerante, in un modo di essere congenito e non in un atteggiamento studiato e innaturale.

Il coraggio ed il sentimento si amplificano in alcuni gesti e in precise rappresentazioni scultoree, mentre viene raggiunta una maggiore efficacia comunicativa quando l'artista si dedica alle installazioni pubbliche. Nelle grandi dimensioni, la figura mantiene una certa leggerezza e passionalità grazie all'esilità delle forme e per i delicati colori posti sul fondo bianco che ricopre il materiale fittile, ma, nonostante queste caratteristiche, la donna risulta come un punto da cui si propaga potenza: in "Save the world from nuclear winter" è presentata come forza salvifica e di sostegno, in "Together through the flame" affronta con risolutezza una pericolosa prova, mentre in "Spring" incarna tutta l'energia rigeneratrice della natura.

Nelle piccole sculture, come nei dipinti e nei disegni, l'artista si concentra su aspetti più intimi, meno corali e universali: il corpo muliebre è spesso impegnato in azioni liberatorie, con le braccia protesse al cielo o aperte, intento a danzare o a spiccare il volo, azione figurata o metaforica. Opere come "Exercise with ribbon", "In the wind" o "Butterfly" esemplificano sia quella libertà che la donna del terzo millennio è riuscita a conquistare nell'attuale società sia quella capacità, tutta femminile, di rinascere dalle ceneri e di tornare a vivere.

Queste moderne semidee non si sbigottiscono di fronte ai pericoli, affrontano con serenità i rischi, non si abbattano per le sofferenze fisiche o morali ma, soprattutto, affrontano a viso aperto i patimenti ed il pericolo. Consideriamole innate predisposizioni femminili, ma soprattutto nuove consapevolezze di contemporanee eroine.

Flora Rovigo, Storico e critica d'arte



Lyubov Muravyeva - Contemporary Heroins

Artists use their creative ability to give a greater awareness and understanding of life and the many nuances that it has: artists improve other's people life and their own. As a pure child without prejudices, an artist creates his/her first representations of reality, trying to interpret the world forms, in the same way, the artist experiments with different means of expression, new aesthetic and formal definitions regardless of any realistic convention: the aim of both is not to reproduce the reality but to convey the emotion felt during the observation of reality.

Lyubov Muravyeva, painter and sculptor, focuses on the female body, though without directly enhancing the physical beauty – it lacks the delay on the perfection of features - to convey emotions and romantic entanglements.

In her artwork, the woman figure is proposed, in its many facets, as a primal source of life, as a sensual and a fertile being, as a divine creature that becomes mother and companion, a sinuous body that is also a protective shelter or a nutrient source.

The chosen icon, portrayed in different situations and meanings, leads the viewer to reflect deeply on the experience of life itself: the chosen subjects of the sculptor are the essence of life; the attention she gives to the different female shapes and functions makes us reflect on the miracle of creation and the inherent strength of the female.

Muravyeva seems to highlight the continuous regeneration and reaction that women are capable of: in fact she often gives up the figurative and material stasis that could imprison the life force of her protagonists. This strength is shown as clamorous in the figures in motion, in the flourishing bodies and in the archaic motherhood, but it also exudes from those figures depicted as single blocks, where the person crouches solidly, closed into her own silence, absorbed in introspection: these ascetic characters seem ready for metamorphosis: the silent moment announces the next release phase.

The gathered body itself seems not to want to miss any of its energy, after being collected, that may be released in order to win new battles.

The women by the Russian artist are conveyed as contemporary heroines aware of their existence, always ready to be open to life and love, but also capable to enjoy solitude; there is a "physical courage" that stands in them, each one of them shows it through childbirth and motherhood, symbolized by some powerful volumes, and a "moral courage" against any uncertainty and intimidation, characteristic of those monumental figures and beasts that are part of the urban installations.

Depending on her expressive intentions, from time to time Muravyeva enhances or restricts the potential of the chosen subject: pottery, for instance, a perfectly moldable material, may easily become a light and an ethereal feminine presence, but it can also create strong large voluminous masses, voluptuous and turned upon themselves, lightened however by slight shades.

Experiencing the different mediums of expression, the artist may sway among the different feelings that arise from the research of her own identity and function.

The soft or shrouded shapes serve to underline an emotional relationship, like the one between mother and child for instance: in some artworks where motherhood is represented, the woman's figure merges with the child's body, the embrace compacts the parts into one volume, from which emerge totemic and divine compositions that enhance the ancestral primacy of the woman: giving life and being a mother.

The sensuality of the protagonists is treated as natural, spontaneous and always confidential, deep inside there is always a mischievous innocence that turns into a regenerative power, in a way to be congenital and not in a studied, unnatural attitude.

Courage and feelings are amplified in certain gestures and specific sculptural representations, while a better communication is achieved when the artist dedicates to public installations. In large scale, the figure retains a certain passion and lightness thank to its thinness and to the delicate colors placed on the white clay that covers the material, but despite these features, she appears as a point from which power propagates : In "Save the world from nuclear winter" is presented as saving power and support, in "Together through the flame" she faces a dangerous test, while in "Spring" she embodies all the regenerating energy of nature.

In her small sculptures, as in her paintings and drawings, the artist focuses on the most intimate, less choral and universal aspects: the female body is often engaged in liberating actions, arms protected or open to the sky, intent to dance or stand out flight in a figurative or metaphorical action. Artworks such as "Exercise with ribbon" and "In the wind" or "Butterfly" exemplify both that freedom that women in the third millennium have achieved in current society and the female ability, to be reborn from the ashes and return to live.

These modern semi goddesses aren't surprised in front of danger, they calmly face risks, they do not smash down for the physical or psychological suffering but, above all, they openly face sufferings and danger. Let's consider them natural female predispositions, but specially the new awareness of contemporary heroines.

Flora Rovigo, Art Historian and Art Critice

SELECTED EXHIBITIONS

2009 · Biennale Internazionale Dell’Arte Contemporanea of Florence, 7th edition, December 5-13, Florence, Italy
2006 · Galeria Tonantzin, San Juan Bautista, CA
2006 · Human Figure Exhibition, Long Beach Arts, Long Beach, CA
2006 · The Body: Human Figure as Subject, Vallejo Community Arts Foundation, Vallejo, CA
2004 · New Works in Sculpture, Small group show, 3rd Floor Gallery on Washington street, St. Louis, Missouri, USA
2003 Biennale Internazionale Dell’Arte Contemporanea, December 6-14, Florence, Italy.
2001-2002 · New Work by Luba (Lyubov Muravyeva), personal exhibition, Millstone Fine Arts Gallery, St. Louis, MO, U.S.A.
2000 · Lyubov Muravyeva: Sculpture (wood, ceramic, and bronze). Millstone Fine Arts Gallery, St. Louis, MO, U.S.A.
1997 · Connections and Bridges. Ukraine and Ukraine - Connected American Artists - Killian Gallery, Sharon Arts Center, NH, U.S.A.
1997 · “Realist Approach”– Agora Gallery, Soho , New York
1996 · “Dedication”, personal exhibition, St. Louis, Missouri, USA
1995 · “ From A Distance”, personal exhibition, St. Louis, Missouri, USA
1990 · Contemporary Ukrainian Art, Smyehamn, Sweden
1990 · Il Ukrainian National Exhibition of Sculpture, Kiev, Ukraine
1990 · Ceramics in architectural environment in Kiev, Michailovskaya Trapesnaya, Kiev, Ukraine
1983 · Artists to people, USSR National Art Exhibition, Moscow
1983 · Sport in USSR, National Art Exhibition, Moscow
1981 · USSR National Art Exhibition, Moscow
1976 · Ukrainian National Exhibition of Art, Kiev
1975 · Ukrainian National Exhibition of Decorative Art, Kiev
1973 · Sport at the Art of the Young, USSR National Exhibition, Moscow
1969 · Annual Spring Exhibition of sculpture, Kiev, Ukraine
1967 · USSR National Exhibition of Young Artists, Moscow
1967 · Annual Spring Exhibition of Moscow Artists, Moscow
1967 · Russian National Exhibition of Young Artists, Moscow
1967 · 7th Exhibition of Young Moscow Artists, Moscow

PUBLIC WORKS, SITE SPECIFIC WORKS

1957 · Ukrainian National Art Exhibition, Kiev
1999 · “Soul of Stone”, granite, 5'H, Andres Institute of Art, Brookline, New Hampshire, USA
1993 · "Apple Trees in Blossom", bronze, 7'H, Public Cultural Center, Kiev, Ukraine.
1990 · "Kupala's Night", ceramic, enamel, 19'H, Vinogradar Living Area, Kiev, Ukraine.
1988 · "Song", ceramic, enamel, 8'H, Vinogradar Living Area, Kiev, Ukraine.
1988 · "Hey, the Swans Flying", ceramic, enamel, 19'H, Vinogradar Living Area, Kiev, Ukraine.
1987 · "Save the World from Nuclear Winter", ceramics with enamel, 18'H, Vinogradar Living Area, Kiev, Ukraine.
1986 · "Tatyana Tass", bronze, 7'H, Kuntsevo Cemetery, Moscow, Russia.
1984 · "Earth Melody", ceramics, enamel, 15'H, outside Children Music School, Kiev, Ukraine.
1983 · Plastic Compositions, ceramic, enamel, 10 units from 5'H x 12'W x 1'D to 2'H x 2'W x 1'D, Halls of the "Gold Field" Sanatorium, Moldavia.
1982 · "Spring", ceramic with enamel, 18'H, Vinogradar Living Area, Kiev, Ukraine.
1980 · "Summer Day", ceramic, enamel 17'H, Vinogradar Living Area, Kiev, Ukraine.
1978 · "Together Fighting Fire" or "Human and Nature," copper sheets and fired enamel, 21'H, outside Public Center, Kiev, Ukraine.
1976 · "Ocean", ceramic, enamel, 15'H, outside kindergarten #130, Vinogradar Living Area, Kiev, Ukraine.
1974 · "Tale", ceramic, enamel, 5'H outside Kindergarten #129 ,Vinogradar Living Area, Kiev, Ukraine.
1974 · "Pinocchio," ceramic, enamel, composition on the wall, kindergarten #129, Kiev, Ukraine. 1974 "Thumbelina," ceramics, enamel composition on the wall, kindergarten#129, Kiev, Ukraine.
1972 · "Fat Frumos," ceramic, enamel, composition on the wall, relief, Moldavia.
1972 · "Lyana Rosolyana", ceramics, enamel, 8'H, outside Cultural Center, Raskoitsy, Moldavia.
1970 · "Birds", ceramics, enamel, 5'H, outside Public Center, Kiev, Ukraine.
1966 · "Youth", wood, 4'H, city museum, Pereyaslav Chmelnitski, Ukraine.

AWARDS

2005 · Diploma of Excellence (Honorable Award), On-line Global Art Competition Art Now - 2005, "Mirage of a Gone City", stoneware, enamels, glazes
1984 · First Prize at the concurs "The best Art Work for man made environment in USSR, 1984:"Spring", ceramic, enamel, 18'H, 12'W, 5'D, outside Public Center, Kiev, Ukraine, 1982
1979 · First Prize at the concurs "The best Art Work for aesthetic environment in Kiev, 1979": "Tale" - ceramic, enamel, 5'H, 1974

1979 · The best Art Work for environment in city Kiev : Pinocchio"- ceramic, enamel, composition on the wall, 1974.
1979 · The best Art Work for aesthetic environment in city Kiev : "Duymovotchka" - ceramic, enamel, composition on the wall, 1974.
1979 · The best Art Work for aesthetic environment in city Kiev : "Ocean" - ceramics, enamel, 15'H, composition with pool, outside kindergarten #130, Living Area, Kiev, Ukraine 1976.

PUBLICATIONS

2009 · Catalogue of Biennale Internazionale Dell’Arte Contemporanea of Florence, 7th edition, December 5-13, Florence, Italy, , page 431.
2007 · American Art Collector, Volume 3, Book2 – CENTRAL STATES, page107, Forever, Stoneware, 12”*12”*12”
2003 · Catalogue of Biennale Internazionale Dell’Arte Contemporanea, 4th edition, December 6- 14, Florence, Italy, page 613.
1997 · Zoltan Hegyes, Four Shows At Agora Gallery Feature an International R Roster, Artspeak, New York, June/July 1997
1996 · Robert W. Duffy, “Ukrainian Perspective”, St. Louis, Post- Dispatch, Oct. 1996
1995 · Robert W. Duffy , “European Flavor , Diversity Produces A Compelling Program”, St. Louis Post-Dispatch, St. Louis, Oct.,1995.
1987 · Pavel Poznak, "View in the Future", book "Kiev: View through centuries", Kiev, 1987.
1987 · Book Architecture of the Soviet Ukraine, Moscow, 1987.
1986 · M.Yablonskaya, "On monumental sculpture art: Theory and experience," Soviet Sculpture, v10, Moscow, 1986.
1985 · Space for relaxation - Round table of the magazine, Decorative Art of the USSR, Moscow, v9, 1985.
1984 · Rabushkin, "Attempt to analyze: Creative research and tendency1970- 1980", Architecture of the USSR, v5, 1984.
1982 · Book Architecture USSR, Moscow, v6, 1982.
1981 · "With caring about human", Film magazine, Center science Film, Moscow, v12, 1981.
1980 · N. Andrushtenko, "Secret of synthesis: Architecture, problems, perspectives," newspaper Culture and life, Kiev, 08/13/80.
1980 · E.A.Bilskiy, Booklet "Art plastics at children's playgrounds," Kiev,1980.
1979 · M.Kelesso, "Human and Nature", magazine Building and Architecture, v9, 1979, Kiev.
1979 · N.Andrushtenco, "Artist and environment", Decorative Art of the USSR, v10, 1979, Moscow.
1978 · Stella Basasyantc, "Ukraine monumental artists: from number to quality", magazine Decorative Art of the USSR, v5, 1978, Moscow.
1978 · "Art in kindergartens of Vinogradar", Building and Architecture v5, Kiev.
1970 · Uryi Varvaretskiy, "About exhibition of sculpture in Kiev", newspaper Culture and Life v69, September 1970.

EDUCATION

Moscow Art and Design School (former Stroganovskoe), 1961-1967, the master degree in Fine Arts. Major in monumental decorative art. Qualification: artist / monumental decorative art /, sculptor.

USSR Artist Union membership since 1983.

MAIN POINT OF ART

It is important to give the viewers a possibility of recreating their own world within the renovated environment. This way the music of Nature can be felt.

PERSONAL INFORMATION

Born in Charchov, Ukraine, USSR. Married, have two daughters. Since 1993 have been living in the USA. USA citizen.

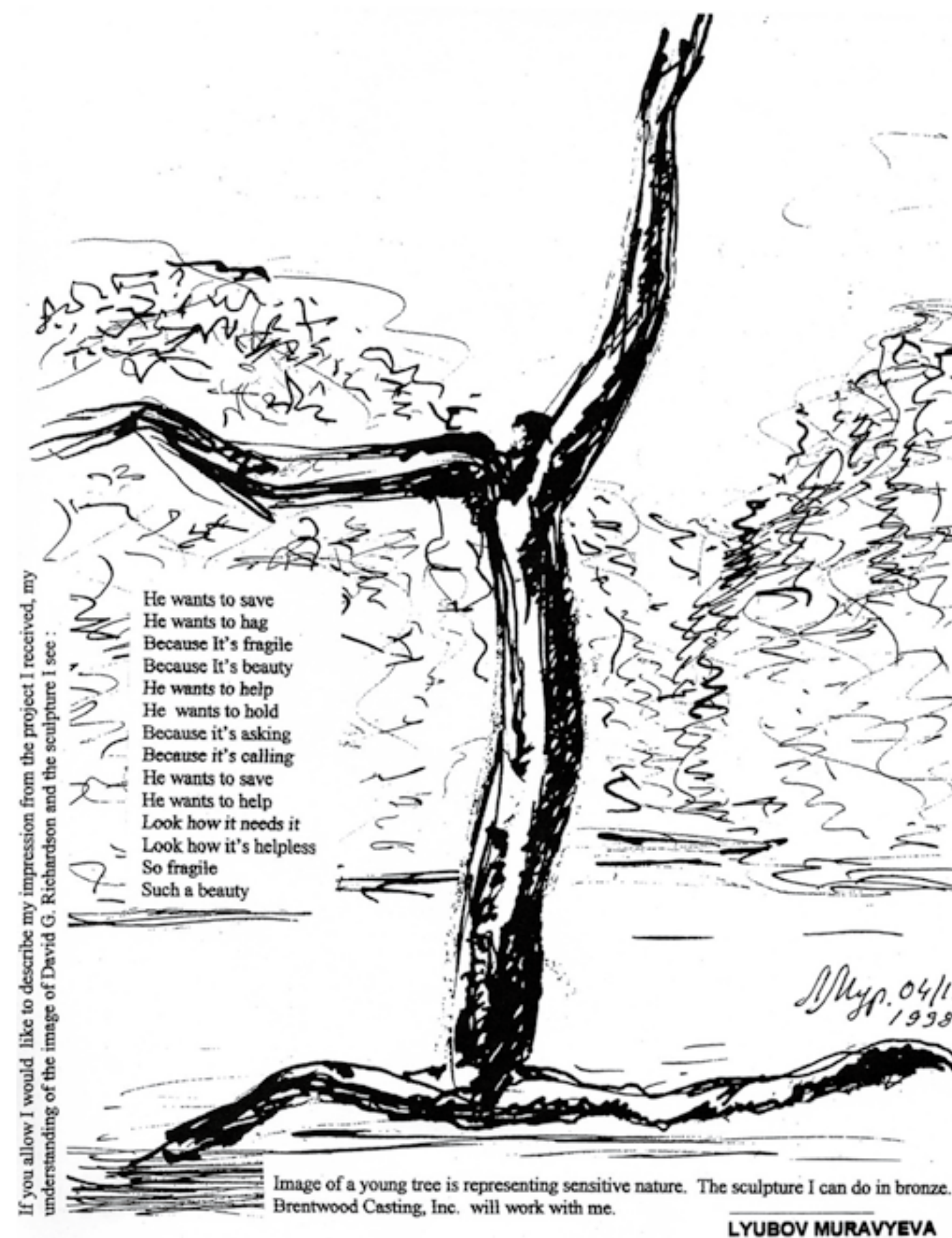
> **So Fragile**
 Proposal to project, ink on paper, 2001



Mask, fragment
 porcelain,
 20 x 15 x 12,5 cm, 1995



Bird
 Bereznyaky Area, Kiev,
 Ukraine, stoneware,
 1.7 x 2.0 x 0.8 m, 1970



EUROPEAN FLAVOR, DIVERSITY PRODUCES COMPELLING PROGRAM LYUBOV MURAVYEVA BRINGS POIGNANT PRESENTATION FROM NATIVE UKRAINE.

St. Louis Post-Dispatch; 10/12/1995; Robert W. Duffy GET OUT Arts Critic Carol Ferring Shepley

St. Louis Post-Dispatch

10-12-1995

"From a Distance," Paintings, Sculptures and Drawings by Lyubov Muravyeva"

Where: St. Louis Design Center, Seventh Floor, 917 Locust Street

When: Through Nov. 18

Hours: Mon-Fri,8-5; Sat 10-4

"From a Distance" is the poignant name for a show of the drawings, paintings and sculptures of Lyubov Muravyeva. Many works in this remarkable exhibition do look back, to Ukraine, where Muravyeva lived and came to her maturity as an artist. She received and executed a number of large public commissions in Kiev. Her work is decidedly European in character and antecedent. When you walk through this commendable assembly - another by the young curator-artist Liam Otten - you find a number of influences propelling this artist forward: the palette of the Fauves and the Die Bruecke artists; shapes and telling lines that seem to be continuations of something begun by Matisse; in figure drawings, the sensuous forward thrust of the pelvis that recalls Gaston Lachaise; painted abstractions that suggest water - and landscapes by Ferdinand Hodler; exuberant, bulging, twisting forms that remind you of Jacques Lipchitz.

This sounds like a galloping nightmare of derivation. That's not the case, however, for Muravyeva has distilled all these an other 19th- and 20th-century influences into an art that is distinctive and original and often quite compelling.

Besides the art historical influences, the work has an organic quality in which abstract shapes seem to grow and to change before your eyes into recognizable forms. What appears at first to be a tree becomes a crucifixion; what might be a lily becomes a hand reaching out from the picture plane into the viewer's space.

Many of the works were brought by the artist from the former Soviet Union, and along with the art are illustrations from publications showing her large outdoor ceramic sculptures in place.

MY GOALS AND INSPIRATIONS IN THE REALM OF PUBLIC ART.

I always wanted to construct, in a real life environment an expressive, emotionally charged image directed at someone who passes by; the image that would stay with the person, continuing to sound within. I was always touched by the power of the impact of the musical form - but what a pity, for me the impact stopped with the music. On the other hand the visual image, if successful, had a chance to last much longer. This is how the search begun. The search for an image which effect, imprint would be as profound as an imprint of a musical piece. I begun to gather available to me graphic, visual recourses – shape, line, color, volume, started to research mutual relations of all these means among themselves and with the surrounding environment. I aspired to receive synthesis of means of influence – perception (recognition). The purpose was to introduce emotional sounding, a little bit of lyrics in an inhabitancy – to humanize the industrial city environment. The genre, the media, and the style I tried to create I would name Synthesis.

I’ve named Synthesis, the genre, the media, and the style I tried to create.

Here are the examples of how I approached this task in my previous installations.

- **“The Spring”**: in this composition forms freely reach upwards resembling the treetops of a forest. The eye follows the effortlessly moving shapes brining the joyful feeling of growth, springing up, Spring. The material is a high temperature ceramic (stoneware, enamels).
- **“The Summer Day”**. Here, the sense of a soft summer day is created by the color spots and how they relate to each other. This was done with the intent to invoke a peaceful, gracious state of mind (media - stoneware, enamels)
- **“Together Through the Flame”**. The young girl and a horse (human and nature) are running together towards the fire. This fire represents the grave danger that awaits our world if people don’t start paying attention to their habitat. Moving clouds are bringing en effect that the light composition is moving, helping the viewer to believe that the obstacle (this flame threatening to engulf the Earth) can be overcome. The material – copper sheet with enamel.
- **“Soul of the Stone”** - the Petrifying Soul, the Hardened Soul. The spectator sees a granite figure as a cloud among clouds on a background of the faraway hills; as soul above the world - empathizing with the Earth, the People of the Earth. The material – granite.

MY EDUCATION

I graduated from the Moscow Art and Design school (former Stroganovskoe) in 1967, major in sculpture, art within architecture, receiving Master's Degree in Fine Art.

My first work was a project for contemporary development – in the Kiev area Bereznyaky district. There were decorative birds in the architecture environment scale. But our soviet authorities couldn't swallow the contemporary language of art. The neighborhood people were asked to dig a big trench and hide the birds under the ground. "They are making the archeological cultural layer of our times" – my teacher, outstanding Ukrainian sculptor Nikolai Pavlovich Rapai, said on this occasion.

In 1973 I built my first playground for the **Vinogradar area in Kiev**, Ukraine. I was asked to do something for children. The memory of first spring came to me: the snow is melting, the sky and sun are looking down in to small ponds – I put this palette on the play ground.

The next kinder garden playground, **"The Ocean"** was created in 1974. The

Ocean Fauna was staged in the sunrise.

MY ART LANGUAGE

Despite the fact that my works are widespread into different techniques and genders (art fields) I always had actually one main desire (goal) - to express the human emotion.

So, a subject of inspiration - Human Feelings.

Main topic - Human Feelings.

My art language - Space and Time.

- If it is a sculpture -more tightened, more compressed form - more time confined in, prolonged sound of the form, longer retains in attention of a spectator. So, the porcelain **"Bird"** (see shelf size sculpture section) is my signatures work in sculpture same as composition **"Forever"** (stoneware, enamels) and composition **"Spring motive"** (hard wood).

- If it is a painting as **"Reminiscences"** - we see a different time recoiled by the main actor of the play in different spaces, places, exactly were He sees it and so we are.

- **"People in Flame"** (after the Anna Frank Diary): the frame is a window open to the sky, in the view appears a vision of people in flame. It is similar to well known story from middle century. In one place people had seen in the sky an image of a battle that was completely in the different faraway place. But there is an image of the twenty century Holocaust:

- A woman is trying to save at least child's sight from horror around,
- Two in love - they see just the beauty of each other and they are in flame,
- The falling in horror old man,
- The crashed upside down young women.

The story ones known could not and should not be forgotten. I

feel that this is my duty to make it seeing by everybody.

I see the solution in having pictured a look through darkness of time, and having Them, The Victims, arise from nonexistence in that horrible terrible fire. The Flame from the history horror events is going into our sky, mind, and soul, - Ever Reminder.

- If it is a project, a proposition, – it works with all its been: **"So Fragile.."** , bronze, 34 cm * 23 cm * 12 cm :

He wants to save
He wants to hug
Because it's fragile
Because it's beauty
He wants to help
He wants to hold
Because it's asking
Because it's calling
He wants to save
He wants to help
Look how it needs it
Look how it's helpless
So fragile
Such a beauty

- If it is so called Abstraction – in my case it would be a line full of developing feelings, as in **"South light night"** (ink, pastels).

- **"Mirage of the gone city"** (stoneware, enamels). A mirage of an old city, which, lived in past, was filled with people and now is gone. It will be nice to make a shape, a structure, a form, a place to what the passed over souls could return, where they could meet, be seen, recognized and memorized.

Where the Shades
Of the past
Could have
A rest
Could make
A touch
Where the Shades
Of the past
Going through space
Existing in time
Could come and lie
And look and meet
Could be recognized
Could be seen
And memorized

The composition, improvised for the space, becomes a tuning fork and may add some feeling through the time of its existence. The Ever changeable light (sun – clouds) add 4th-dimension – changes the expression – feeling in the time.

MY VISION OF THE WORLD, THE UNIVERSE AND THE HUMAN NATURE.

In my perception, the Universe is constantly flowing energy, Energy radiating from one world and forming new worlds. Human emotions, the energy of all human essence, transport the human spirit from one world to another. The Nature of the Human Being is the same as the Nature of the Universe. The difference lies in different amounts of energy - one amount would be a planet, another would be a human.

Human emotions, once created, never disappear but coexist in the surrounding, space, similar to quantum of the sunlight. They coexist in the World – mirroring into, reflecting on and, finally, meeting all the other energies of our world at cross roads of the Universe, - they merge to begin a new future World. They are adding a quality of Humanity to the Universe. The nobler, the purer the emotions, the better the future Worlds will be.

This is an essence of my composition **“Spirit”**.

The Human spirit will prevail - there is no force capable of obliterating the best in the human being.



Sketch-1, china ink on paper, 40 x28 cm, 1976



Sketch-2, china ink on paper, 40 x28 cm, 1976



Sketch-3, china ink on paper, 40 x28 cm, 1977

Public Installations



Sketch-4, Sepia on paper, 40 x28 cm, 1978



"Glory" Proposal to project, mixed media on paper, 2004





Fairy Tale
outside kindergarten, Vinogradar Area, Kiev, Ukraine, stoneware, 1.5 m H, 1974



> Thumbelina
kindergarten, Vinogradar Area, Kiev, Ukraine, stoneware, 3.5x2.0x0.6 m, 1974



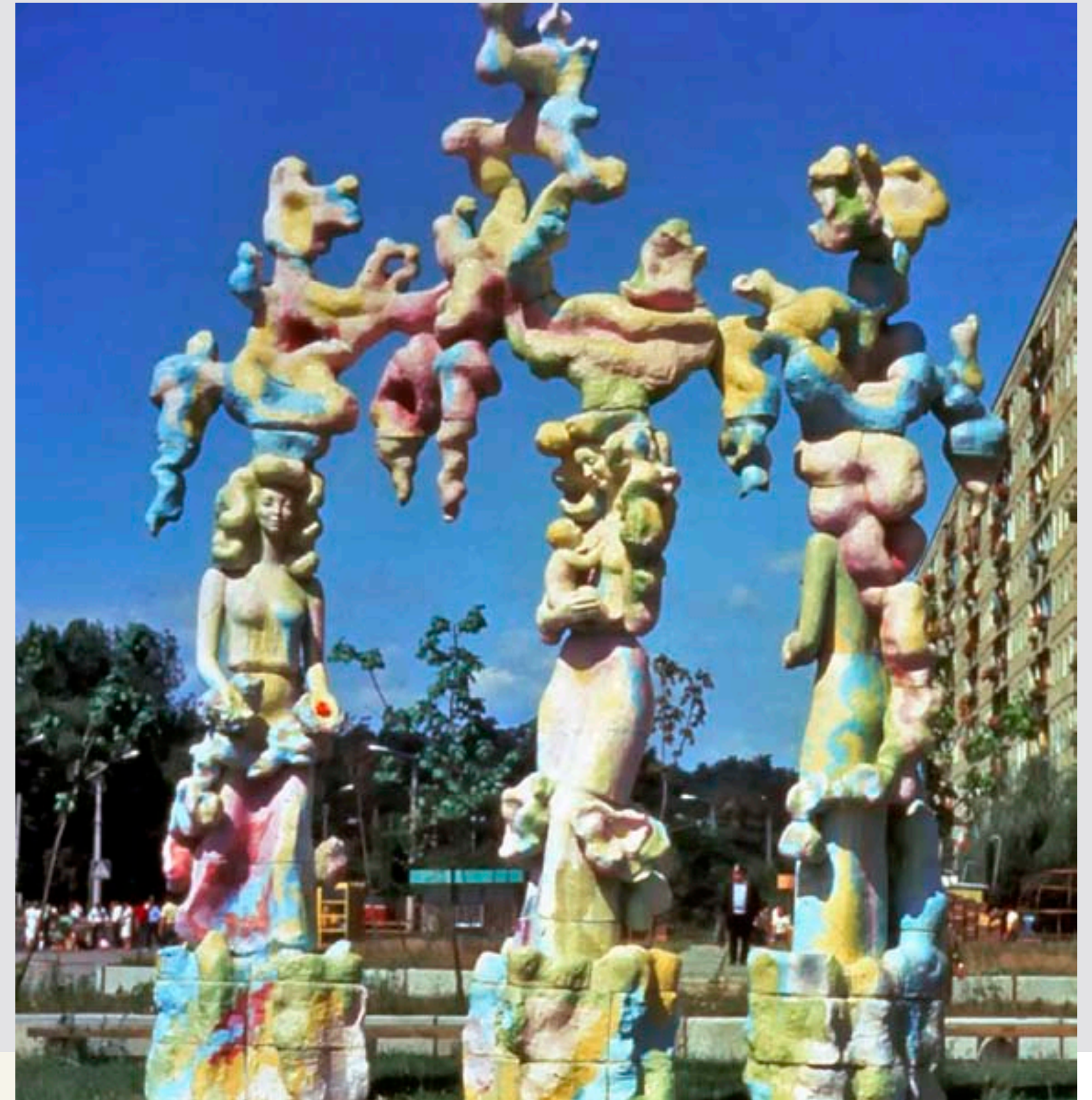
Ocean
outside kindergarten, Vinogradar area, Kiev, Ukraine, stoneware, 4.5 m H, 1976

> Together Fighting Fire
outside Public Center, Kiev, Ukraine,
copper sheets and enamels, 6.5 m H, 1978





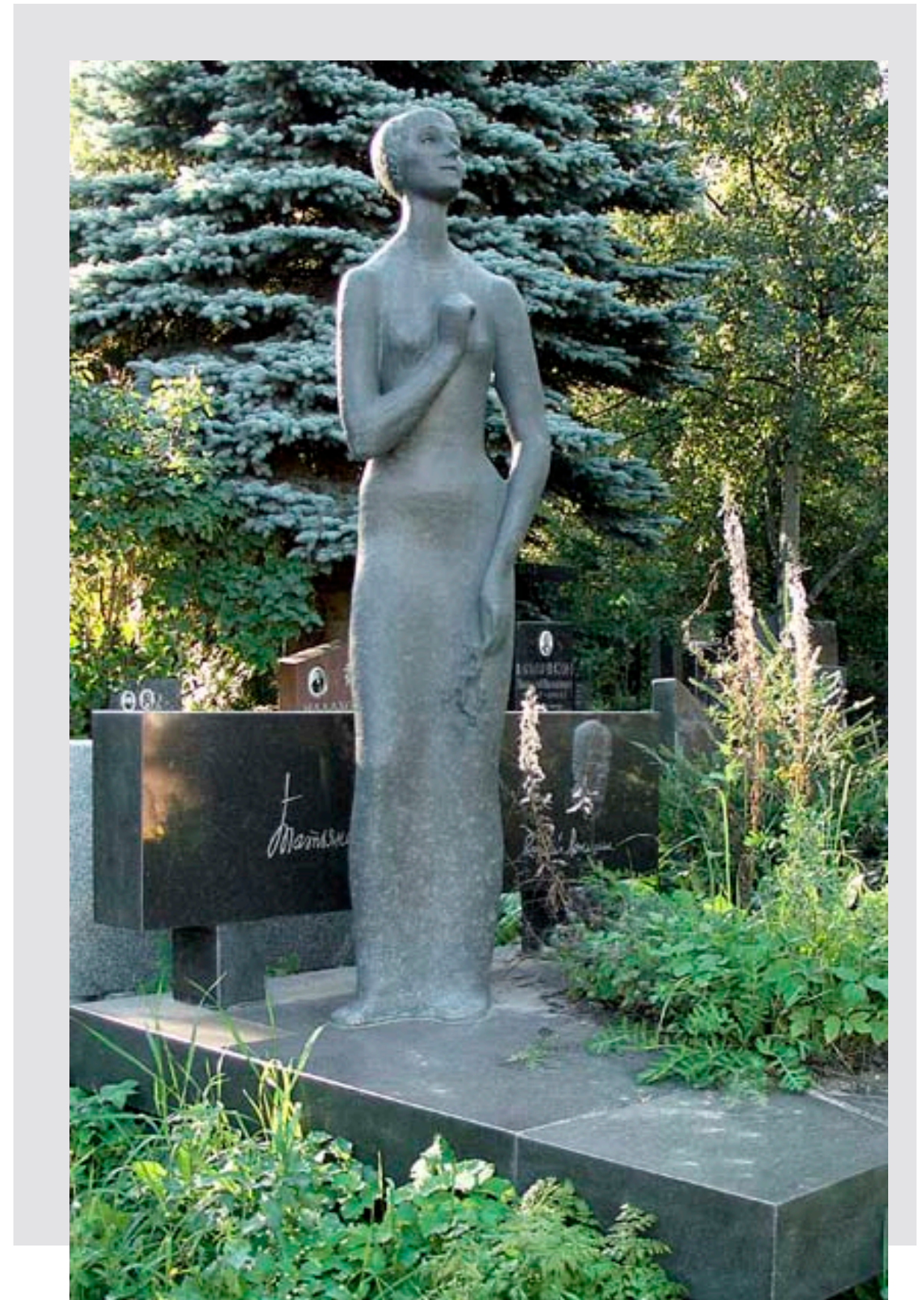
Summer Day
Vinogradar Living Area, Kiev, Ukraine, stoneware, 5.25 m H, 1980



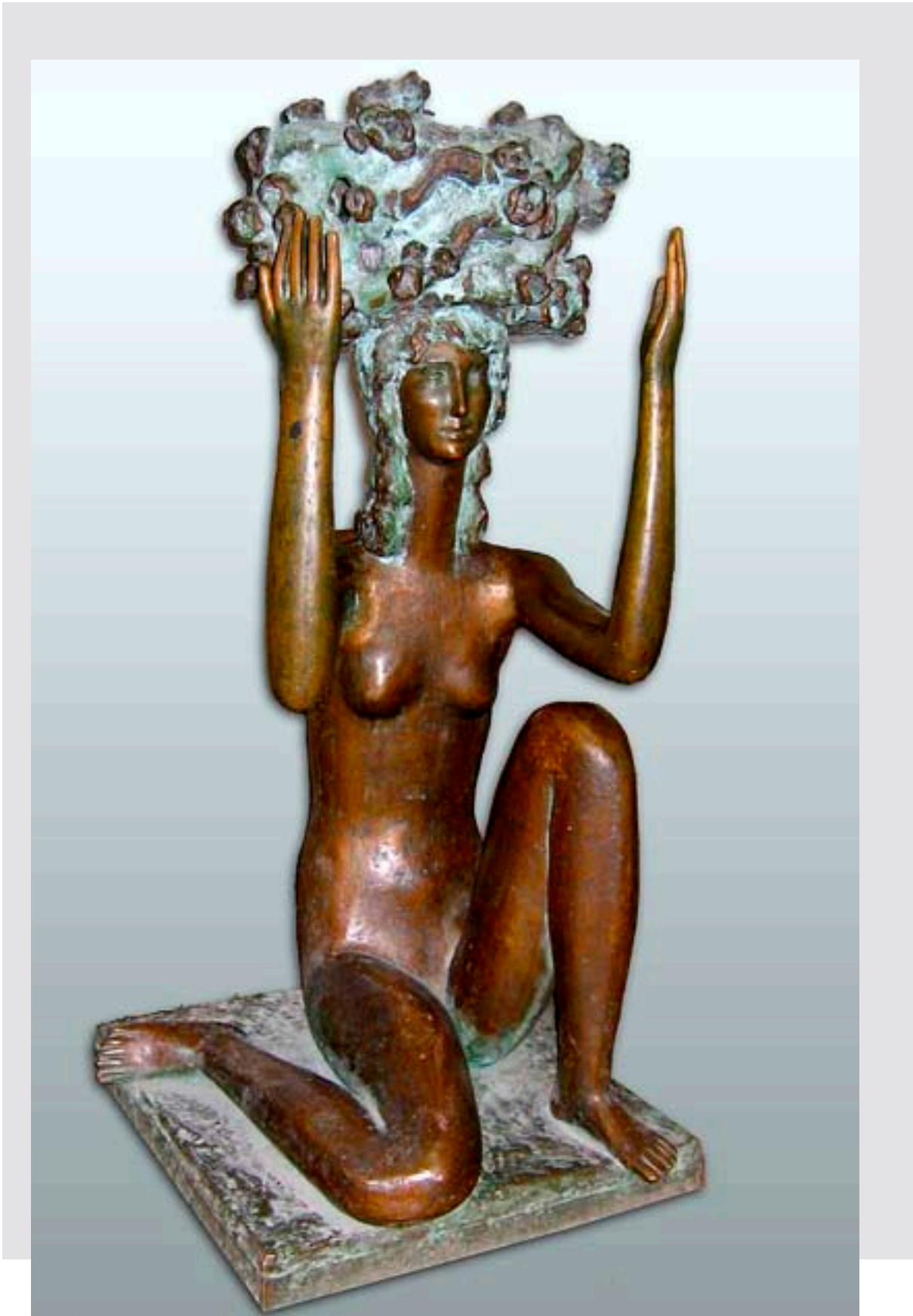
Spring >
outside Public Center, Kiev, Ukraine,
stoneware, 6.0 m H, 1982



**< Save the World
from Nuclear Winter**
Vinogradar Living Area,
Kiev, Ukraine, stoneware,
6.2 m H, 1986



Tatyana Tess
Kuntsevo Cemetery,
Moscow, Russia, bronze,
2.15 m H, 1986



**Apple Trees
in Blossom**
Hall of the Public Cultural
Center, Kiev, Ukraine,
bronze, 2.15 m H, 1993



Soul of Stone
Andres Institute of Art, Brookline, New Hampshire, U.S.A. granite, 1.5 m H, 1999

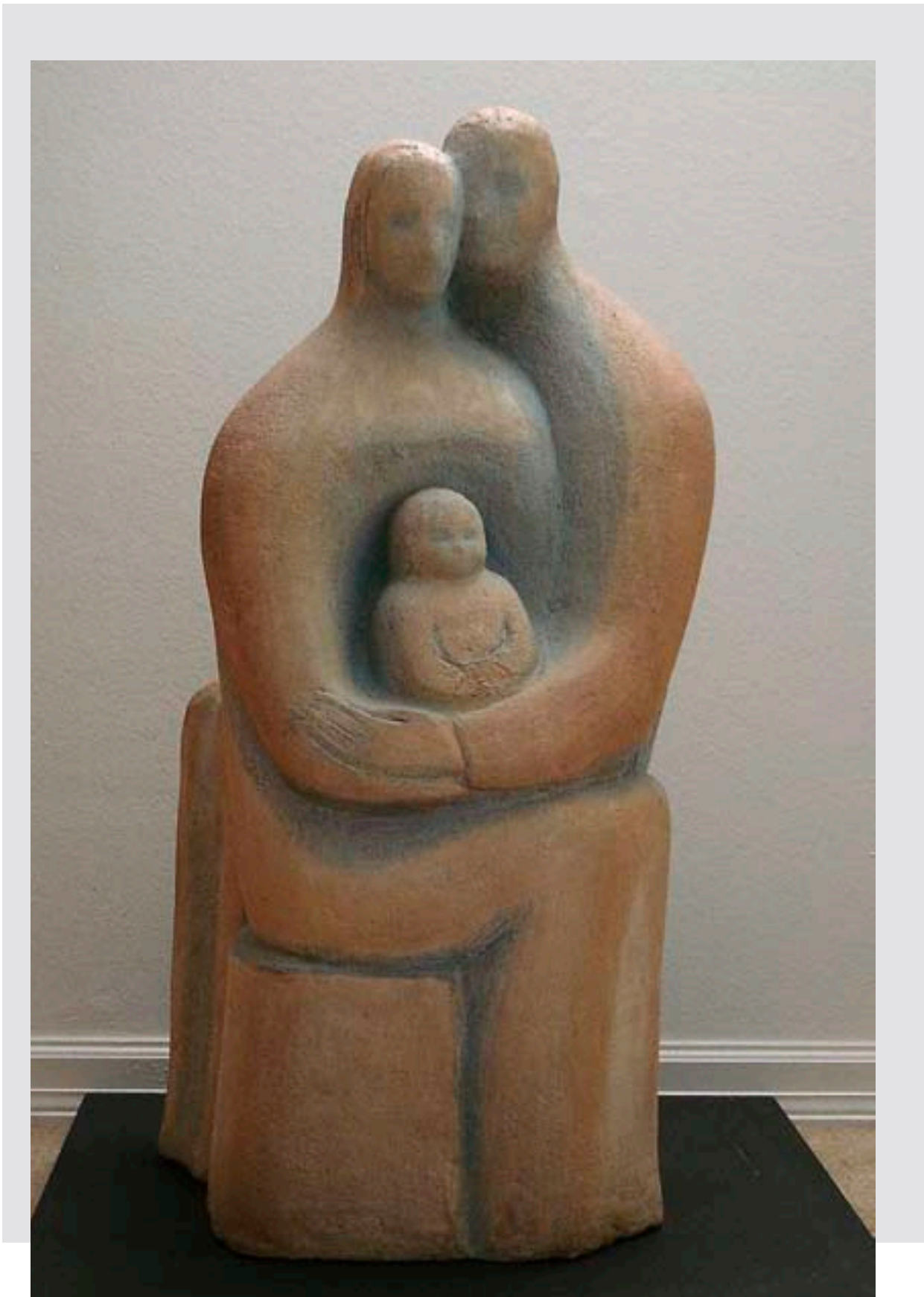
Sculptures

Lyubov Muravyeva



**Mirage of the
Gone City**
St. Louis, U/S.A.,
stoneware, glazes,
1.75 m H, 2001





Family
ceramics, 90 cm H,
1975



**Self-portrait with
first daughter**
hard wood,
125 cm H, 1970



In Blue
stoneware, 48x64x25 cm, 1976



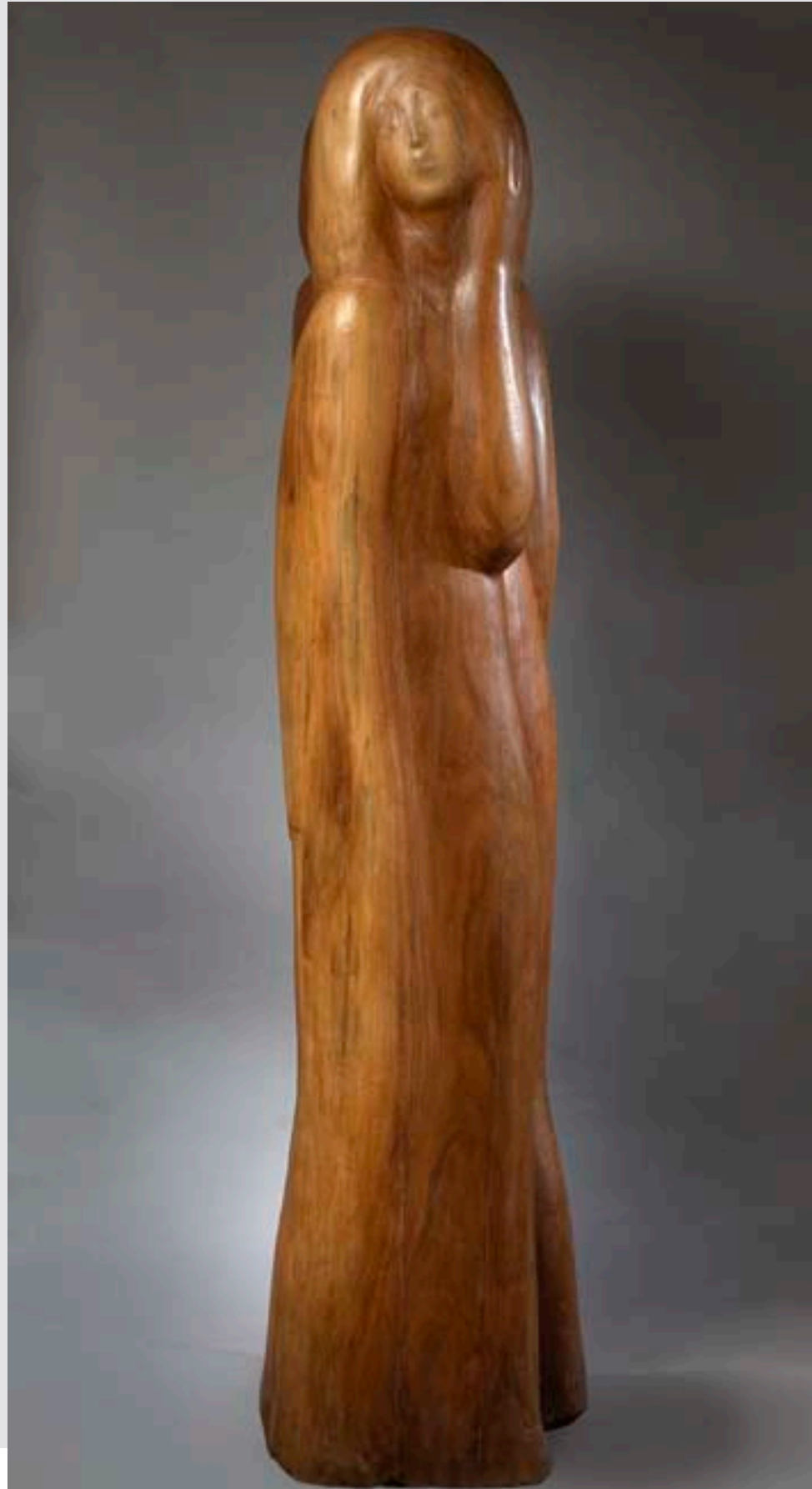
Spring Motive, iron wood, 147x 60 x 30 cm, 1979

> Entering the Silence
black walnut, 120 cm H, 1998



One Love More
hard wood,
90 cm H, 1995





Passing by
black walnut, 165 cm H, 1999



Heartache
stoneware, glazes, 45 cm H, 2001



Melancholy
stoneware, glazes, 30x30x17 cm, 2003

< Forever
stoneware, glazes, 31x30x30 cm, 2003



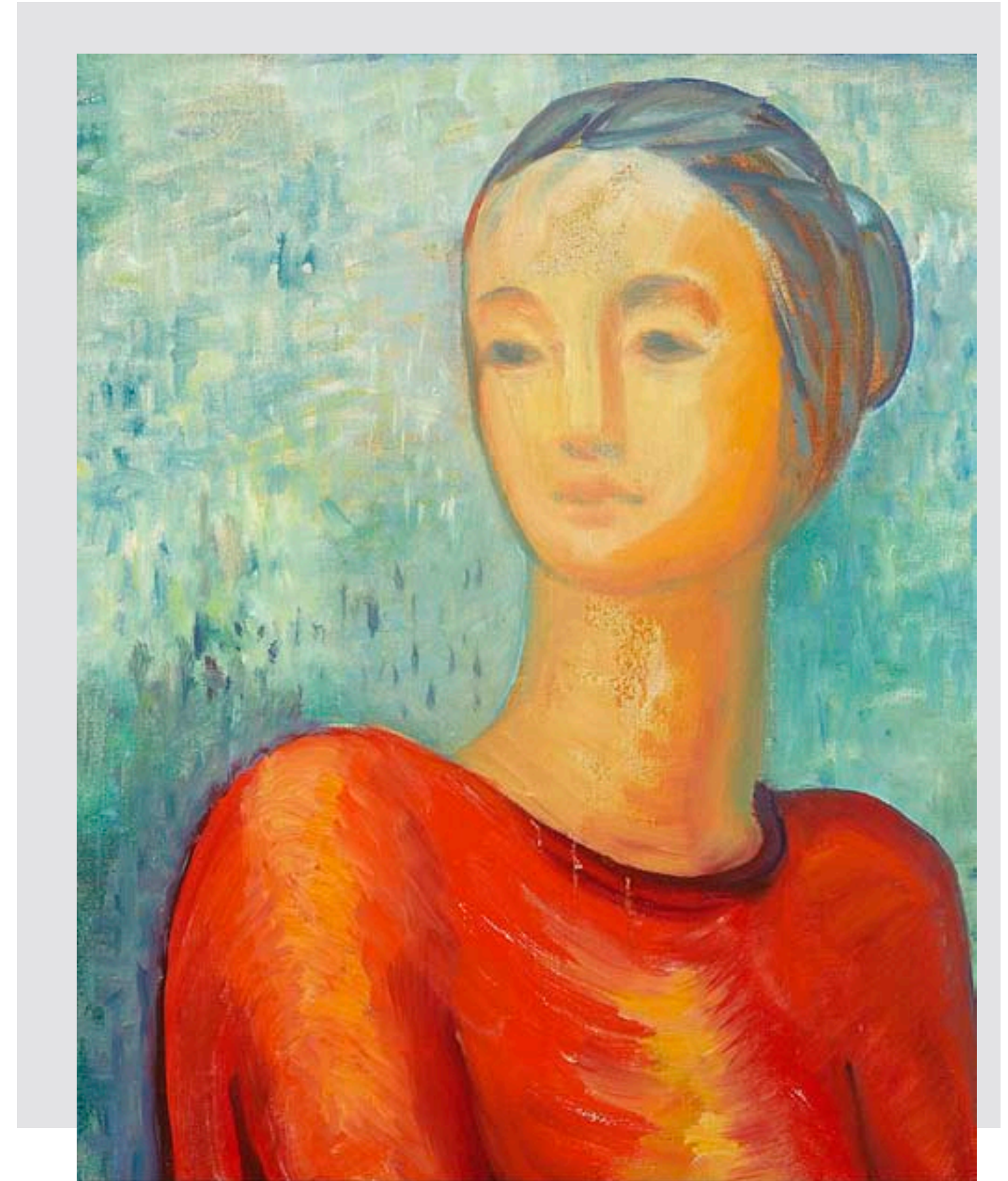
Trace of Torso
stoneware, glazes, 25x56x30 cm, 2007



Spirit >
wood, oil paint, 120x30x30 cm, 2009

Paintings

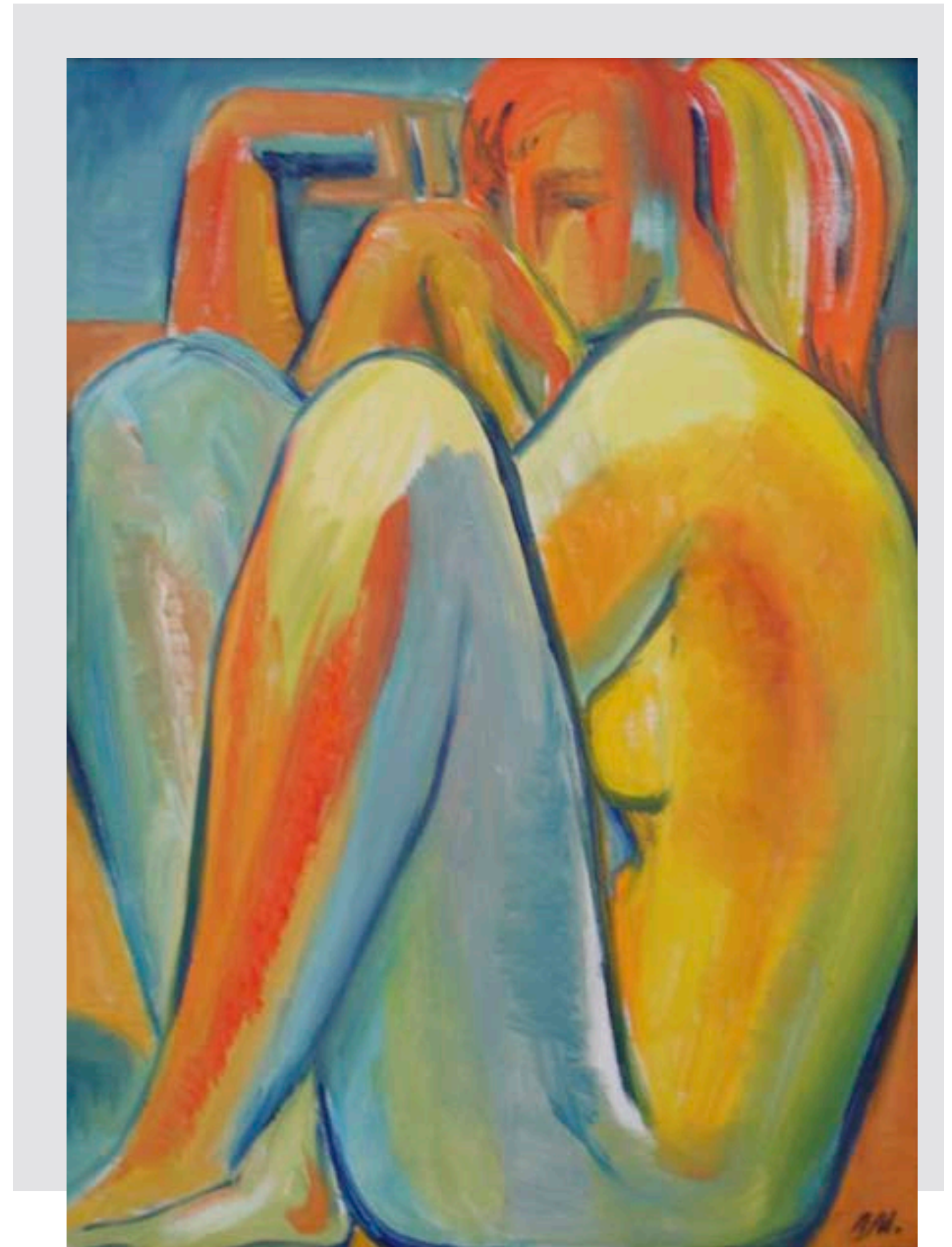
Lyubov Muravyeva



Woman in Red, Oil on canvas, 40x51 cm, 1992



< **Creative Man**, Oil on canvas, 40x51 cm, 1992



Mood, Oil on canvas, 51x66 cm, 1994



All Looks Alike
Oil on canvas, 51x66 cm, 1994



> **Pain**, Oil on canvas, 56x71 cm, 1995



< Dedication,
Oil on canvas,
46x61 cm, 1996

Along at Night
Oil on canvas,
56x71 cm, 1997



Sitting Man
Oil on canvas,
56x71 cm, 2000





< **Reminiscences**, Oil on canvas, 102x71 cm, 2000



People in Flame, Oil on canvas, 102x71 cm, 2001

Drawings

Lyubov Muravyeva



Farewell Party, Oil on canvas, 51x40 cm, 2003





After the rain
30x43 cm,
mixed media, 1975

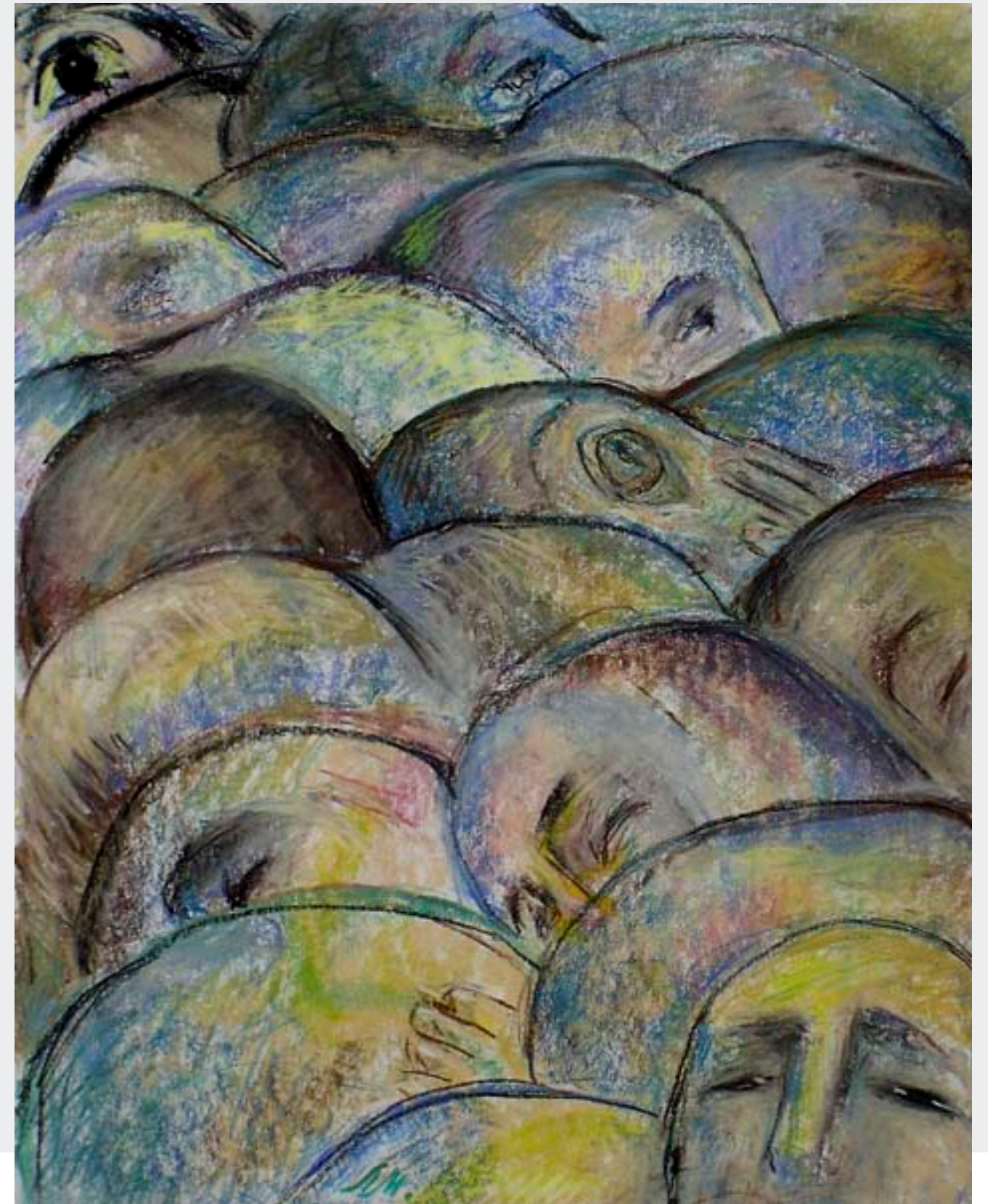


South Night
30x43 cm,
mixed media, 1989





Dance in Crowd
30x41 cm, pastel on paper, 2003



Troubled dream of the Earth, 43x36 cm, pastel on paper, 2004

Shelf size Sculpture

Lyubov Muravyeva



Bird
porcelain, 7.5 x 12.5 x 7.5cm, 1972



Exercise with ribbon
bronze, 15 x 43 x 50 cm , 1990





Mask
porcelain, 20 x 15 x 12,5 cm, 1995



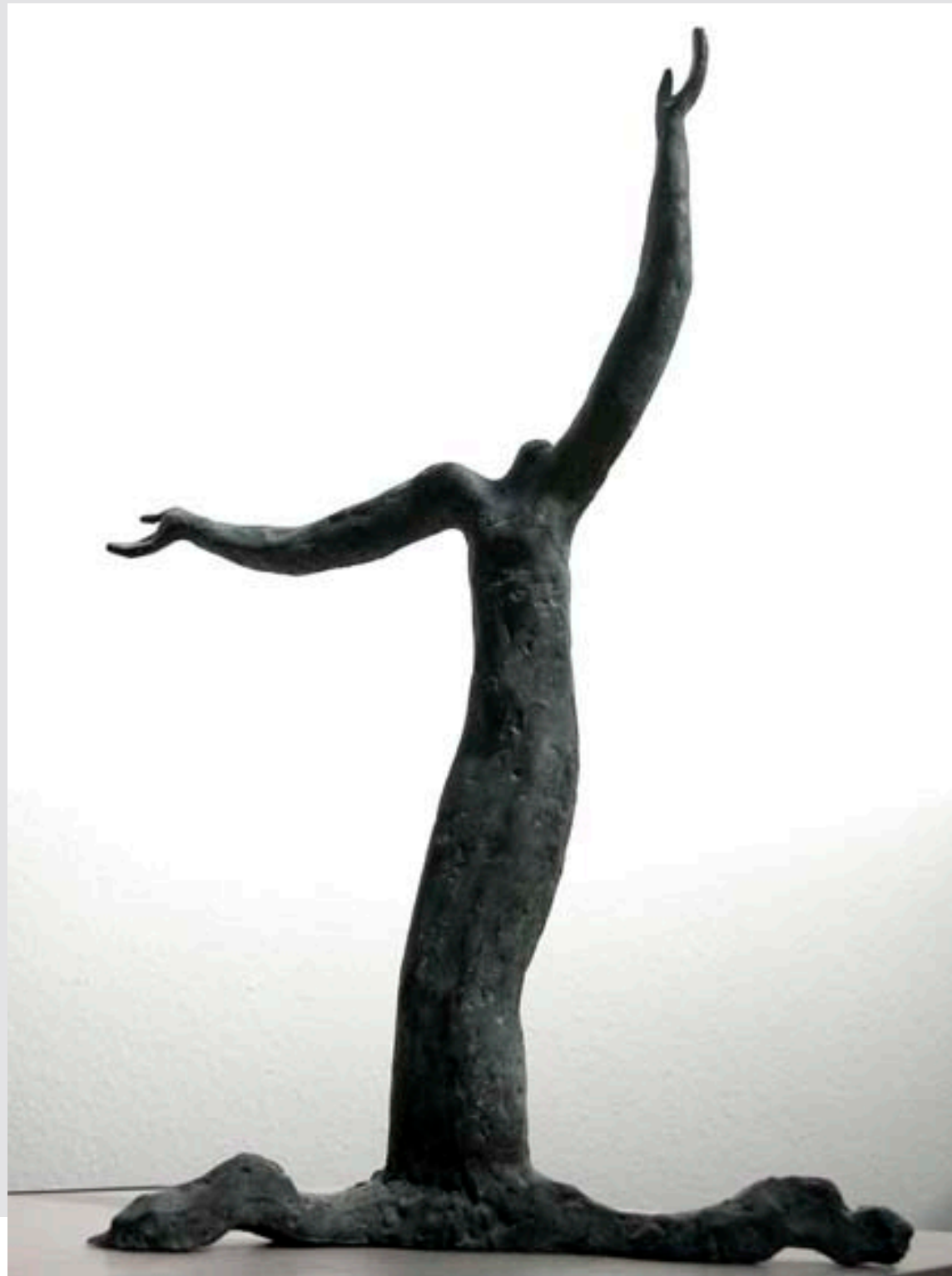
Melting Pot
porcelain,
10 x 25 x 7.5 cm, 1994



Reclining Figure
stoneware, 7.5 x 10 x 5 cm, 2001

Lyubov Muravyeva

Eroine Contemporanee / Contemporary Heroins



So Fragile, bronze, 33cm H, 2001



Woman figure (gold)
stoneware, 17.5 x 28 x 7.5 cm, 2001



Woman figure (violet)
stoneware, 17.5 x 20 x 7.5 cm, 2001



A R T A N D P I X E L

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