



Reminiscences, 40x28, Oil on canvas

Lyubov Muravyeva

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.

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

The sensuality of the protagonists is treated as natural, spontaneous and always confidential, deep inside there is always a mischievous innocence that turns 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
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≡ *Alone At Night*, 22x28, Oil on canvas



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 suffering and danger. Let’s consider them natural female predispositions, but specially the new awareness of contemporary heroines.

My Art Philosophy

Having my works widespread into different techniques and genres, I always had actually one main desire (goal) - to express the human emotions. Human emotions, once born, never disappear. They are adding a quality of Humanity to the Universe. This is an essence of my composition – “Spirit”

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

My public works for the Kiev “Vinogradar” area (in collaboration with architect E. A. Bilskiy) are aimed on the Synthesis of fine arts and the real architectural space. It seems that combining different means of fine arts is possible to create an impression as music does. It was done for those who are going through, living in this environment. The purpose was to add emotional sounding, a little bit of lyrics in an inhabitancy – to humanize the industrial city locality.



Spring, ceramic with enamel, 18'H, Vinogradar Living Area, Kiev, Ukraine



Summer Day, Ceramic, enamel 17'H, Vinogradar Living Area, Kiev, Ukraine.



Soul of the Stone, Granite, 155 x 250 x 60 cm, Andres Institute of Art, Brookline, NH



Together through the Flame, Copper sheets and fired enamel, 21'H, outside Public Center, Kiev, Ukraine.



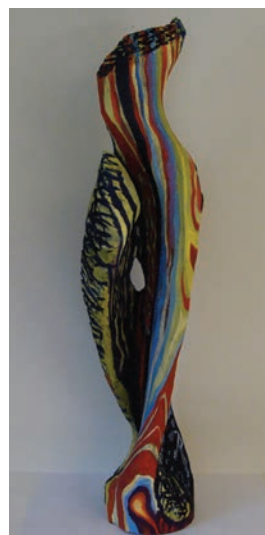
Bird, porcelain, 3" x 5" x 3"



Forever, stoneware, 12"x12"x12"



Spring Motive, Ironwood, 72"x24"x12"



Spirit, 47x12x12inch, Wood, oil paint

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

"The Spring": in this composition forms freely reaching upwards resembling the treetops of a forest. The eye follows the effortlessly moving shapes brining the joyful feeling of growth, springing up; Spring (media – 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 symbolizes the grave danger that awaits our world if people don't start paying attention to their habitat. Moving clouds are bringing an effect of the flying composition, helping the viewer to believe that the obstacle (this flame threatening to engulf the Earth) can be overcome. (media – copper sheet with enamel)

"Soul of the Stone"– the Petrifying Soul, the Hardened Soul. The viewer 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.

My credo in the sculpture – more time confined in by more tightened, more compressed form - prolonging sound of the form, longer retains in attention of a spectator.

The porcelain **"Bird"** (see Small Sculpture section at my website) is my signature work in sculpture. The same are the composition **"Forever"** (stoneware, enamels) and composition **"Spring Motive"** (iron wood) – see on my web site in section Sculpture.

One of my signature painting is **"Reminiscences"** – we see a different time recollected by the main actor of the play in different spaces, places, and exactly were He sees it and so we are.

The Abstractions: in my case it would be a line full of developing feelings, as in **"South Night"** (ink, pastels).

Lyubov Muravyeva
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Pain, 22x28, Oil on canvas



Space of Souls, 30x40 inch, Oil on canvas



Humans, 9x12 inch, Pastel on paper



Troubled dream of the Earth, 17x13.5, pastel on paper



Woman Figure 1, 22x18, mixed media on paper



After the Rain, 17x13, ink and pastel on paper

SOLO EXHIBITIONS

- “New Work by Luba (Lyubov Muravyeva)”, Millstone Fine Arts Gallery, 2002, St. Louis, MO
- “Lyubov Muravyeva: Sculpture (wood, ceramic, and bronze)”. Millstone Fine Arts Gallery, 2000, St. Louis, MO
- “Dedication”, Martin Schweig Gallery, 1996, St. Louis, Missouri, USA
- “From A Distance”, Saint Louis Design Center, 1995, St. Louis, Missouri, USA

SELECTED GROUP EXHIBITIONS

- International Biennale Artists Show, Gallery Gora, June 14th – July 2nd, 2011, Montreal, Canada
- U.S. Arts Biennial, Broadway Gallery NYC, September 16-30, 2010. New York, NY
- Biennale Internazionale Dell'Arte Contemporanea of Florence, 7th edition, December 5-13, 2009, Florence, Italy
- “Human Figure Exhibition”, Long Beach Arts, 2006, Long Beach, CA
- “Connections and Bridges. Ukraine and Ukraine - Connected American Artists” Killian Gallery, Sharon Arts Center, 1997, NH, U.S.A.
- “Realist Approach”, 1997, Agora Gallery, Soho, New

CATALOGUES & ARTICLES

- “Lyubov Muravyeva - Contemporary Heroins” by Flora Rovigo, Art Historian and Art Critic, in Lyubov Muravyeva: Eroine Contemporanee / Contemporary Heroins, Biennale Artists Series Florence, Italy, 2010.
- “European Flavor, Diversity Produces A Compelling Program”, by Robert W. Duffy, St. Louis Post-Dispatch, St. Louis, Oct., 1995
- “On monumental sculpture art: Theory and experience,” by M. Yablonskaya, magazine Soviet Sculpture, v10, Moscow, 1986
- “Space for relaxation” magazine Decorative Art of the USSR, Moscow, v9, 1985