

European Flavor, Diversity Produces A Compelling Program

Lyubov Muravyeva brings poignant presentation from native Ukraine

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

By Robert W. Duffy
GET OUT Arts Critic

"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 Brücke 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 and 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.



Lyubov Muravyeva, "From A Distance," 1995, oil on canvas.

Watercolor Exhibition

Where: St. Louis Artists' Guild,
227 East Lockwood, Webster
Groves

When: through Oct. 17
Hours: Sat., noon to 4;
Sun., 1 to 5

By Carol Ferring Shepley
Special to GET OUT

A juried watercolor exhibition is the final show to be mounted in the Webster Groves home of the St. Louis Artists' Guild, an organization that has provided classes, workshops and shows that have nurtured many in their creative growth. At the end of the month, the Guild will move to larger quarters in Oak Knoll Park, where the Guild is refurbishing one of the

houses in the park, formerly home to the Science Museum.

Watercolor allows many beautiful effects. It can be painted on thick in a line

or over an opaque area. Or it can be mixed with more water and washed on so that it seems translucent. Working quickly, it can allow for puddling, a mix of wash and opaque. If you like to see still lifes and nature scenes, you will enjoy this show, which exposes all techniques allowed by this fascinating medium.

For skill of linear rendering, Karen Mills' "Pears on a Scarf" is exquisite. The pears almost seem to detach from the brilliant swirls of the silk patterns. For washes, consider Chris Mengzelli's quick sketch of a cat. The paper is washed with pale colors and a cat is rendered with a few lines over the washes.

One of the most touching



Kent Addison, "Still Life #2019," watercolor.