



Distant Planet  
Oil on canvas, 66x54cm. 2020





Présence.  
Oil on canvas, 67 x 52 cm, 2013



Le Repos  
Oil on canvas, 90 x 70 cm, 2013





Portrait de PA et Cloé  
Oil on canvas, 40x30cm. 2018



Ambidextre (selfportrait)  
Oil on canvas, 40x30cm. 2018



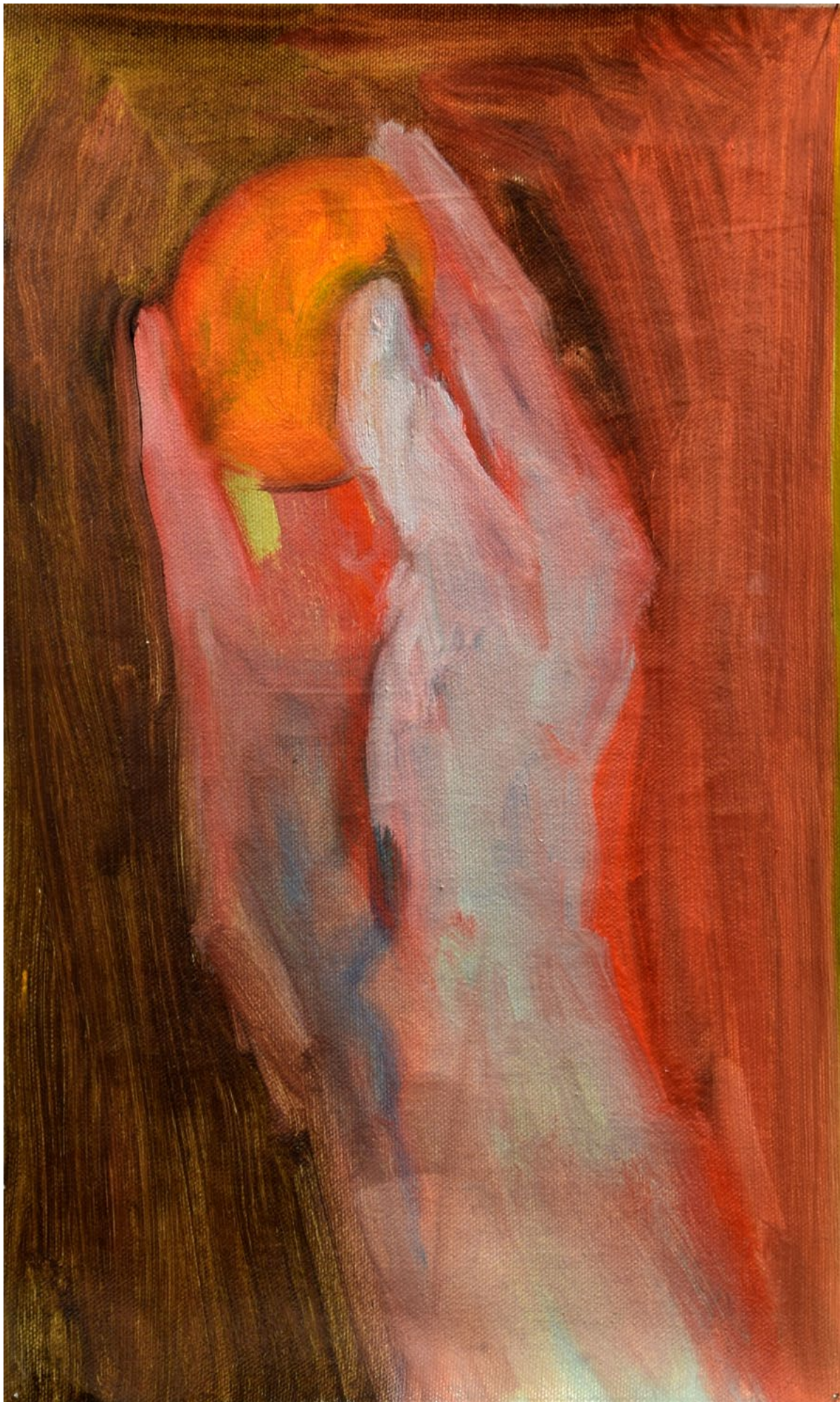


The Sweetest Pain  
Part of a series of 19 paintings  
Oil on free canvas, 41x60cm (each). 2018



Journey of the soul  
Oil on canvas, 150x110cm. 2019





Super belle  
Oil on free canvas, 36x22cm. 2019

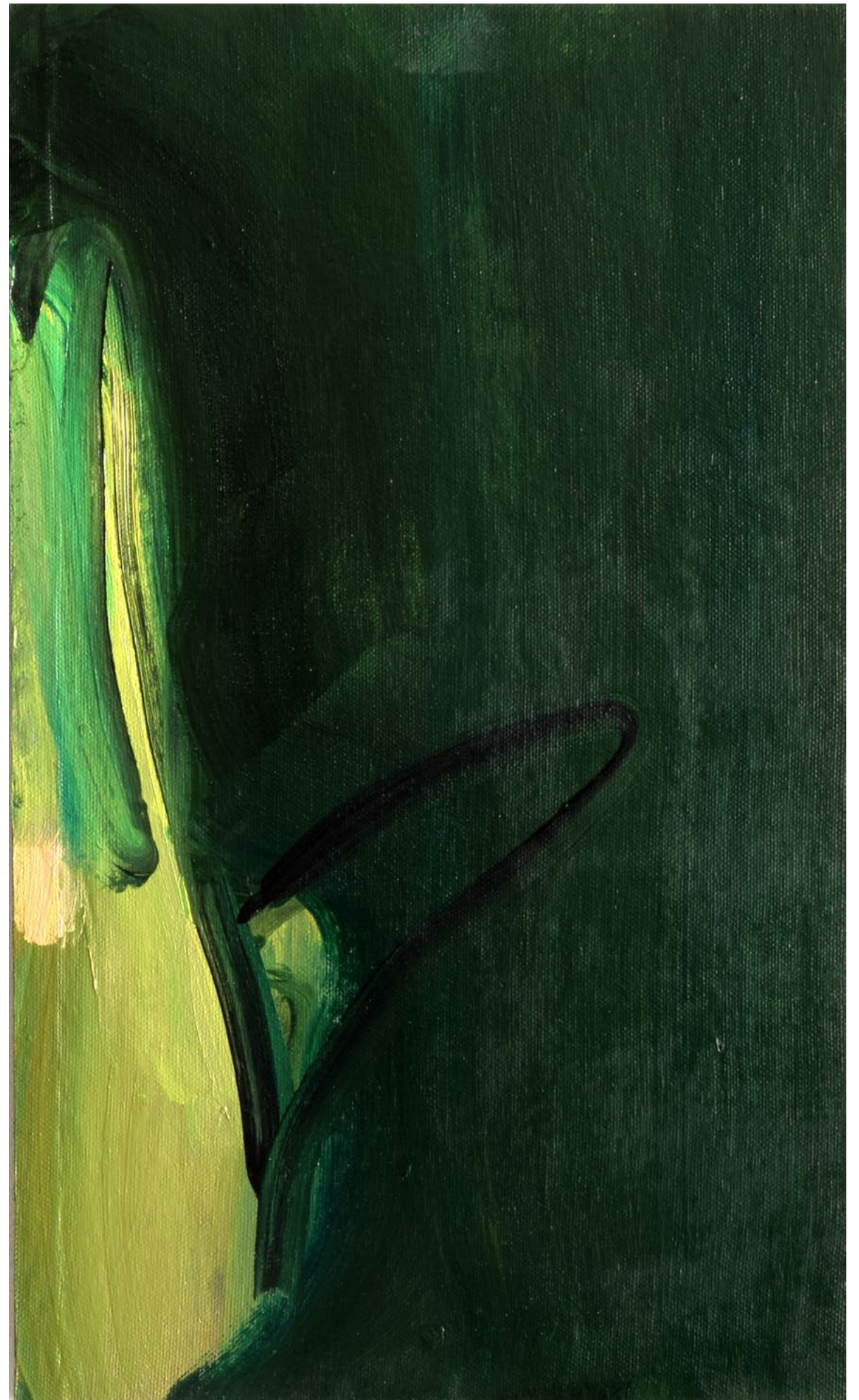


Banane  
Oil on free canvas, 36x21cm. 2019





Moon Rappin'  
Oil on free canvas, wood, 40x30cm. 2019



Mr. Finger 2  
Oil on canvas glued on medium, 36x22cm. 2019





Greetings  
Oil on canvas, 93x65cm. 2019

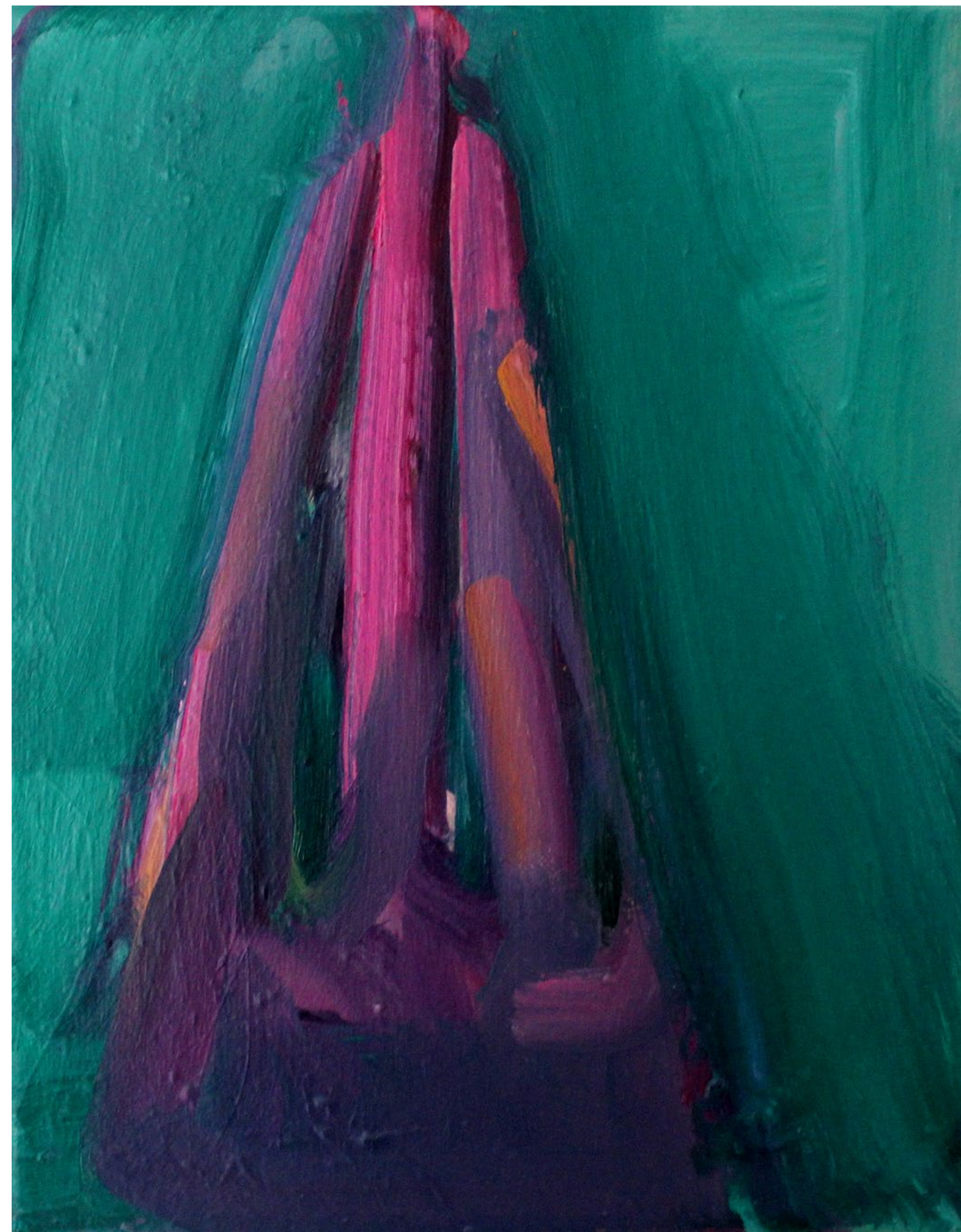


Two  
Oil on canvas, 65x54cm. 2020





The jewel in the lotus  
Oil on canvas, 81x65cm. 2019



Untitled  
Oil on canvas, 24x19cm. 2017





Coco  
Oil on canvas, 40x30cm. 2019





Intimacy  
Oil on canvas, 50x40cm. 2019





Floating  
Oil on canvas, 92x60cm. 2019



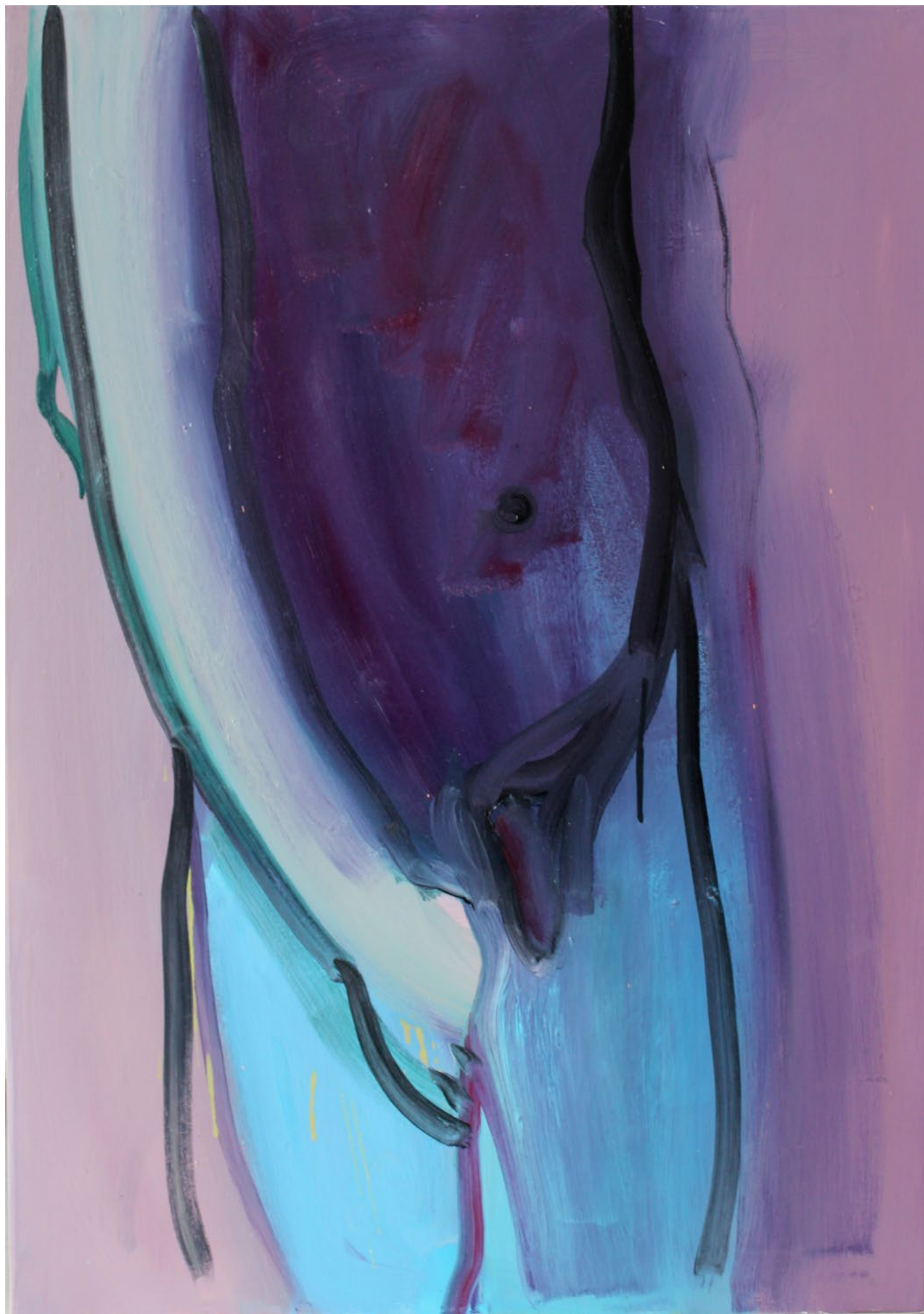


Pedro  
Oil on canvas, 50x40cm. 2019



Fusion  
Oil on canvas, 116x73cm. 2019



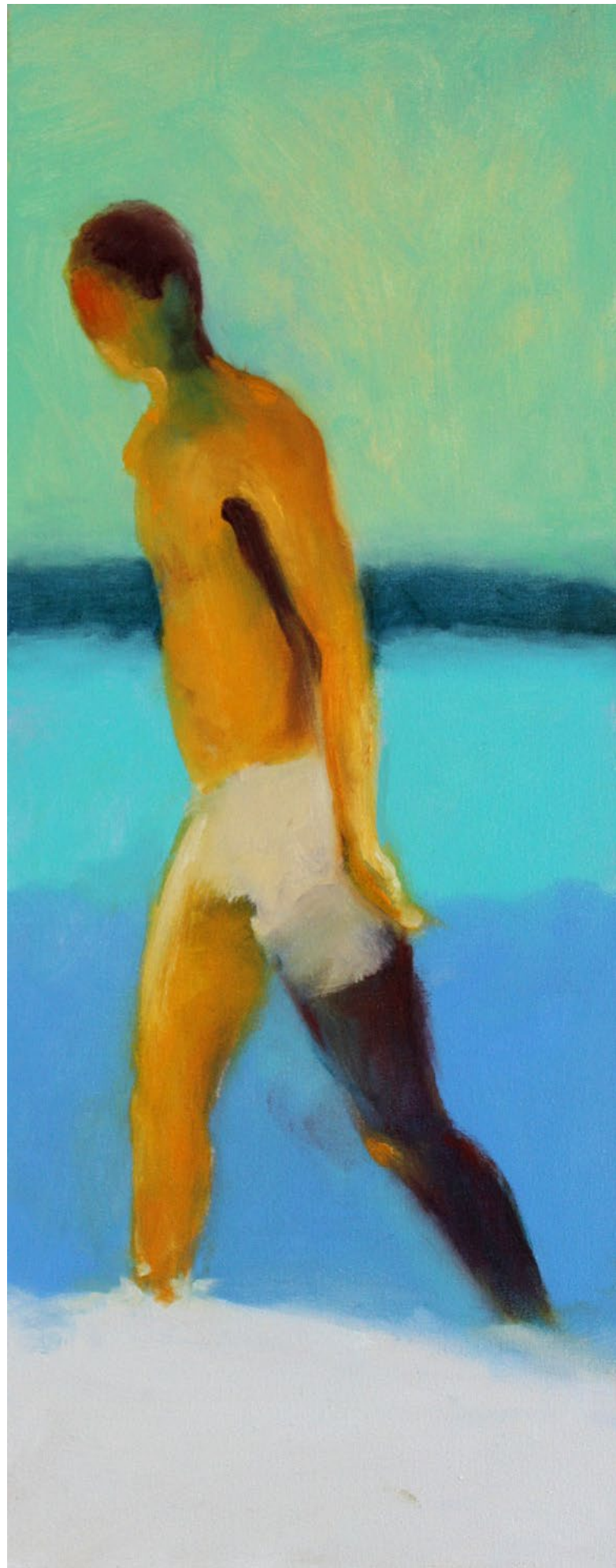


The phantom 3  
Oil on canvas, 92x66cm. 2019

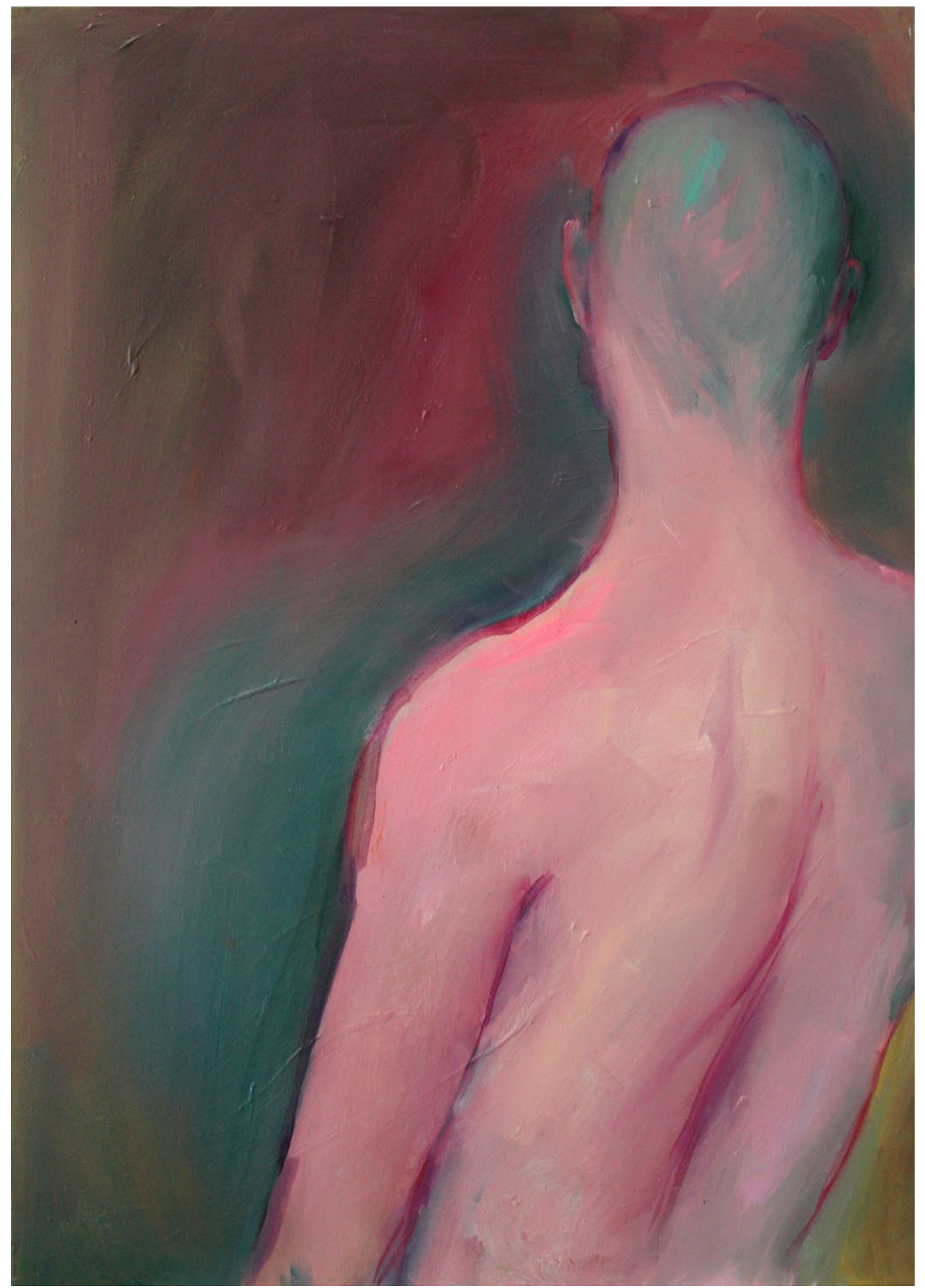


The phantom 2  
Oil on canvas, 73x54cm. 2019





Walking man  
Oil on canvas, 50 x 20 cm, 2015



The phantom  
Oil on canvas, 92x65cm. 2019





Exhibition vue of Master degree, june 2019

Exhibition vue of Master degree, june 2019





Exhibition vue of Master degree, june 2019

Open Studio, Ateliers Bonus, Ile de Nantes, february 2020





Untitled  
Oil on canvas, 40x30cm. 2019

It is the repetition of movements, until its perfect command, that gives to Mykola Mudryk's painting this feeling of freedom. From the reproduction of Byzantine icons, the painter keeps the assertion of a sacred and vibrating presence.

Through the experience of colours — honest and non-imitative (ones that can be found in Fauvism, in the Nabis of Gauguin, of Sérusier, of Kupka) — but also through the music (improvised, free) from which Mykola gets inspiration to give free rein to a gestural movement characterised by rhythms, timbers, tones, sounds, emotions felt, the painter has gone beyond the codified-figurative's strict rules. The result is a lyrical painting in which the religious gave way to grace.

This hand, these bodies seem to blossom, to vibrate, to elevate toward pleasure with an endless softness. Space carries these figures and go through them all at once. The coloured light irradiates everything around it, and gets our attention because it makes it possible. This light shrouds the body and space around it, and acts as a binder, as an intercessor. Physical, it enters through our eyes but does not light up the inside of our head. Spiritual, it uses our gaze to talk to our spirit, that recognises the light for it is beauty.

The feelings that we go through are sending us back to our physicality, here and now, with a surprising self-evidence, but however, the message has neither a place, nor a body.

For Mykola Mudryk, it is not about making obvious a truth. The elements from the painter's personal history are mixed with the myths, his carnal taste and his mischievous humour. But this experience of the obviousness appears to us as natural and as precise, and reminds us of the greatest, those painters that shaped our appreciation of a beauty with a spiritual nature, silent, musical, profound, shimmering, emotional, ecstatic, suspended.

Anaïs Rolez, May 2019



## Statement

Born in 1987, I am an artist-painter of Ukrainian origin currently living in France. My childhood and youth in Ukraine have been marked by reproductions of paintings that I tried to copy. My relationship to the act of copying and to the copy itself is still very important in my current work. Later on, I became strongly influenced by European paintings from the end of the 19th century, until the first half of the 20th century, especially by expressionism. During four years learning at the Academy of Fine Arts of Lviv (Ukraine), I learnt the basics of classic technique of icons that changed my way of working, thinking and perceiving the image.

I define my practice as a jazz improvisationist in painting. It comes to life going back-and-forth between a spontaneous and a preconceived image, according to rules that I have made. Therefore, the painting is made of erasures, recoverings and repents, more or less visible on the surface of the canvas. The whole process is ruled by an improvised research for a sensual pleasure that translates by a chromatic, sometimes “fauve”, treatment, moved by a supple and nonchalant line. It is a demonstration of my feelings toward colors.

First, with spontaneity, I listen to what my intuition and my thoughts guide me to do. Then, when the first sketch is laid on the canvas, I take the necessary distance to be able to define a working protocol, which is enlightened by what just happened on the canvas. Hence, a sequential procedure that I surround with constraints. After repeating this process layer after layer, the painting is free to drift apart from the initial preconception.

From the conflict that arises between the use of the right hand — the one of restrictions — and the left hand — the one of artistic freedom (as seen is the series “Sweetest Pain”) — I make visible, on a same colored surface, how the following phenomenon of contradiction comes to life in painting; depicting the inherent conflict in between visible and sensitive.

This whole project is capable of adapting to every experience that I am going through, and focuses on displaying the various natures of my perception.

## CV

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18 Av. des Sulkies, 44300, Nantes, France

Education :  
`2017 – 2019 / Master of Fine Arts School of Nantes. France

2016 – 2017 / Bachelor of Fine Arts School of Nantes. France  
DNAP - Congratulations from the jury

2011 - 2015 / Painter- Restorer. Academy of Fine Arts of Lviv. Ukraine

2006 – 2011 / Lawyer. National Economic University of Ternopil. Ukraine

Internships:  
August - September 2017 / Cultural mediation. Espace de l’Art Concret, Centre d’art contemporain, Mouans-Sartoux. France

October 2015 - February 2016 / Exhibition «Portrait(s)». Dulcie Gallery, Place Dulcie September, 44000 Nantes. France

May - September 2009 / Mimi Ferzt Gallery. 81 Greene St. #1, New York City. United States.

Residencies:  
May 2018 / International Projections, Campus South Korea (Seoul / Suncheon), under the supervision of Christiane Carlut and Stéphane Thidet

Native languages :  
Ukrainian and Russian

Other languages :  
French (fluent)  
English (fluent)