



Yuliia Mykhaliuk  
Ukrainian oil painter  
member of ZPAP

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My name is Yuliia Mykhaliuk (ukr. Михалюк Юлія). I'm an Ukrainian oil painter, an interior designer and a photo model, lived and created in Poland from 2015.

I was born on January 5, 1994 in Rivne (Ukraine). I have been painted since childhood. I graduated from "Rivne State Children's Art School" (Rivne, Ukraine). Master of Fine Arts from Kyiv State Academy of Decorative Art And Design Named M. Boychuk (Kyiv, Ukraine) and Academy of Film, Art and Design (Lodz, Poland).

Member of the Association of Polish Artists and Designers (pol. Związek Polskich Artystów Plastyków).

#### Statement

Basically, I create in oil on canvas. I move to a compromise between classic and modern. The human body is the constant theme of my paintings wrapped in an emotional component. My works reflect the individual's adaptation on the society and the problems associated with it. They express the necessity of creating a special attitude to your personality and body for being a person in harmony with yourself and your own values, not only in following social canons. Often drawn from my own biography. Shaping the canon of the modern act, aesthetic admissibility and relaxing the prescribed moral interpretation of the beauty of the human body.

#### Artistic activity

I actively participate in fairs, group and individual exhibitions, social projects, cooperate with galleries, foundations and other public art institutions, as a painter, an art workshop leader and a translator.

##### Individual exhibitions:

- *Self-line*, gallery Metamorfozy, Warsaw, 2022,
- *Close-up*, Dom kultury Miś, Warsaw, 2022,
- *UA*, gallery Project Art, Domoteka, Warsaw, 2023,
- *Bajka o Motance*, Dom Kultury Miś, Warsaw, 2023

##### Awards:

- 1st and 2nd places in competition Golden Time Talent (edition 42), painting category, 2022,
- 1st place in competition Golden Time Talent (Grand Final Art 3), painting category, 2023,
- nominations in Luxembourg Art Prize 2021, 2022, 2023.

##### Promotion of Ukrainian culture:

- *Żywa lalka*, integration workshops for adults and children on making thread motankas in cooperation with Muzeum Archeologiczne i Etnograficzne w Łodzi (Łódź), gallery Metamorfozy (Warsaw); foundation Działanie (Łódź); Towarzystwo Przyjaciół Dzieci (Łódź),
- *Bajka o Motance*, performance, Dom Kultury Miś, Warsaw, 2023- project combining graphics, literature and music,
- *Close-up, UA* - exhibitions combining painting and poetry.

##### Group exhibitions:

- *Targowisko sztuki / Koneser vol. III*, Praga Koneser Center, Warsaw, 2022,
- *Powrót bogini*, gallery Elektra, Warsaw, 2022,
- *Przegląd twórczości malarzy OW ZPAP*, DAP Gallery, Dom Artysty Plastyka, Warsaw, 2022,
- *Reset your hard drive*, gallery Amnezia, Łódź, 2022,
- *Discovering diversity*, gallery GOYPA, Riviera Palace, Monaco, 2022,
- *Forms of Chaos*, Book Art Museum, Łódź, 2022,
- *Kiermasz świąteczny OW ZPAP*, DAP Gallery, Dom Artysty Plastyka, Warsaw, 2022,
- *Targowisko sztuki / Koneser vol. IX*, Praga Koneser Center, Warsaw, 2023,
- *Raj na Połomiu. Wystawa poplenerowa*, Manufaktura sztuki, Bielsko-Biala, 2023,
- *Salon DAP 2023. Doroczna wystawa Sekcji Malarstwa OW ZPAP*, DAP Gallery, Dom Artysty Plastyka, Warsaw, 2023,
- *Synergia. Wystawa poplenerowa*, Sopocki Dom Aukcyjny, Sopot, 2023,
- *Synergia. Wystawa poplenerowa*, Gallery Simple, Bydgoszcz, 2023-2024,
- *Karnawał. Doroczna wystawa Sekcji Malarstwa OW ZPAP*, DAP Gallery, Dom Artysty Plastyka, Warsaw, 2024

# SELF-PORTAIT

2016, Poland,  
42x29,7 cm, oil on paper,  
From the series named  
„Awakening of the female”.



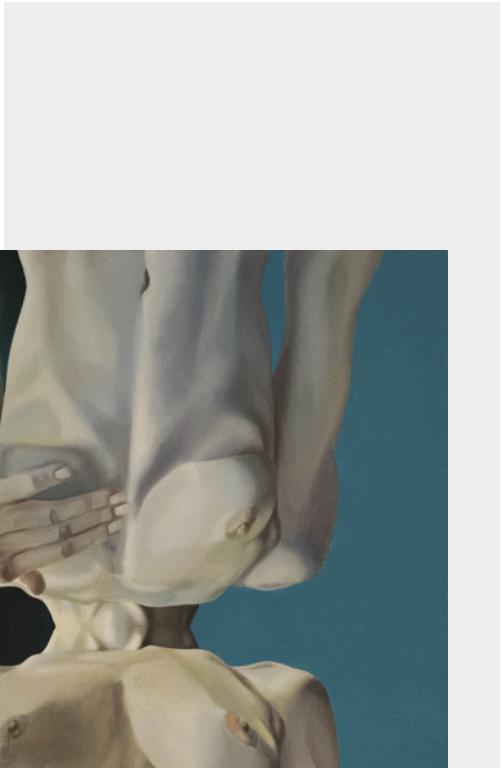
This painting is an emotional biography, flexible for an imagination. I don't divide my emotions into positive or negative, nor myself into good or bad. On the emotional level, I see two worlds: warm and cold, so emotions are also warm and cold, like the colors in a painting palette. The painting is created by combining various colors, and a human is created by combining emotions corresponding to these colors.

Two parts of one face connected by hair. In the tangled hair, a butterfly is born, flying to the flower, which symbolizes self-development and self-acceptance inside us.

It was the subconscious beginning of the creation of painting series named "The Awakening of the Female" and taking up the topic of the meaning of woman and how she is perceived in society. I start this path with self-accepting.

# SECRET

2017, Poland,  
70x100 cm, oil on canvas,  
sides are painted according to the painting's content,  
From the series named „Awakening of the female”



The main idea is based on hidden emotions and on the woman's behavior influenced by others.

I present four female torsos in different colors and with hands in different visibility, which, fading out and changing their warmth, symbolize the "secret" of a woman and how she opens up in the sexual and spiritual sides. It depends on how she is perceived.

The painting contains two extremes connected with help of a red thread: a central element symbolizes embarrassment and oppression, a "warm" torso presents an open-minded woman.

# DROWNED MAIDEN

2017- 2020, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's content,  
From the series named „Awakening of the female”.



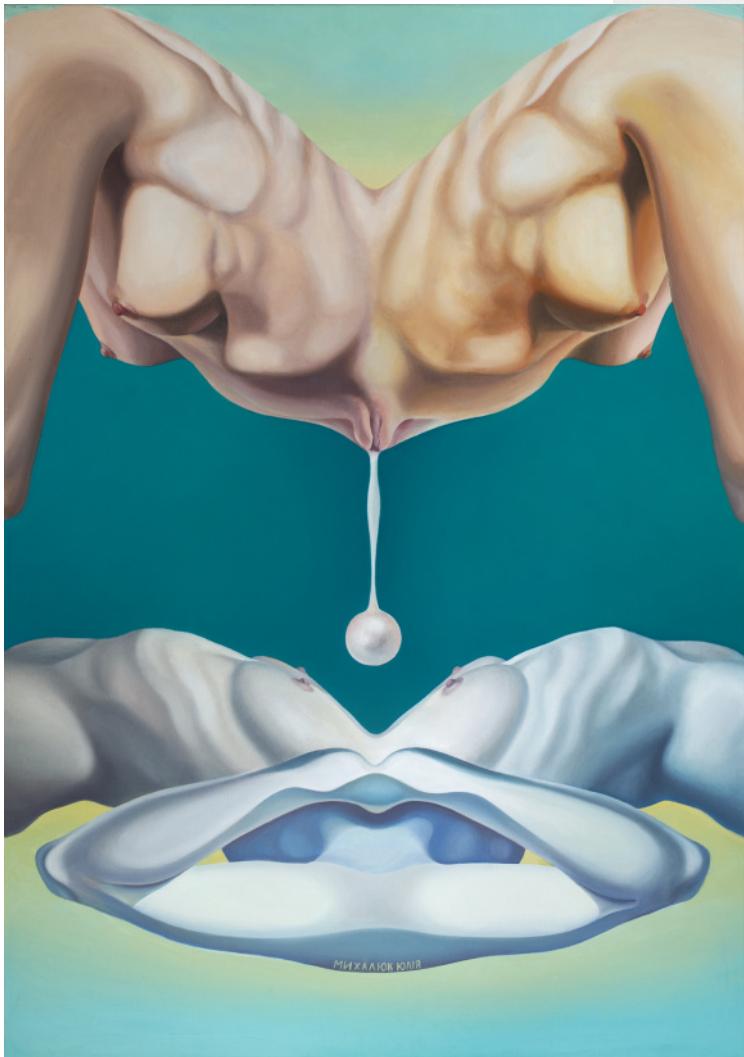
This is the most personal painting in the series “AWAKENING OF THE FEMALE”.

I presented the water, in which I drowned with my and someone else's hand. In the painted face, in a manneristic way, I left, expect the similar anatomical features, my personal story and feelings to rest from them and look at myself from the other side. I began to seek the reasons for my vision of the world and looking for myself in my own eyes. The second main element has a form of a top creating a water vortex- chaos in my inside world.

Three years later, I rotated the painting into 180 degrees. Now the face, which was drowned in the water, began to rise on the hands. The spinning top has also found the new meaning: it presents the form of a fishhook as a symbol of despair, which turns into a specific crying for help, and into a desire of this help and new changes. I wish it for everyone who has been or will ever be in a similar situation.

# PEARL

2017- 2020, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's content,  
From the series named „Awakening of the female”.



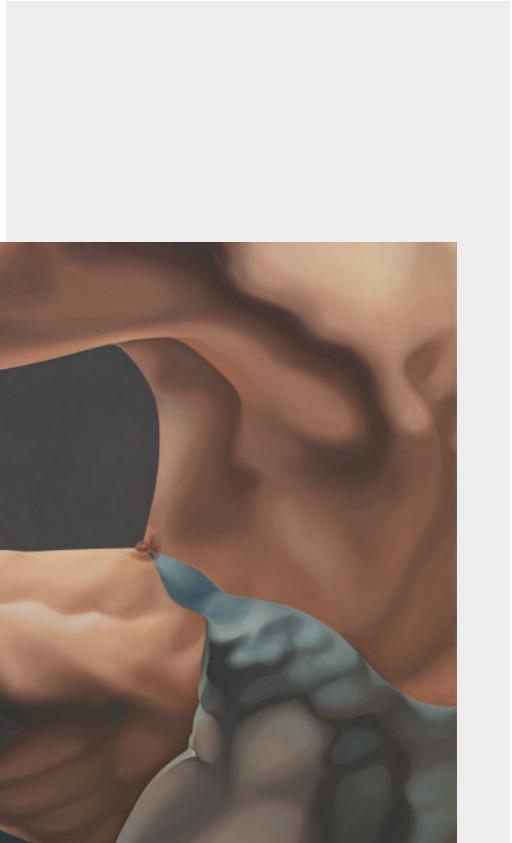
I present here four symmetrically connected female torsos, in warm colors at the top and in cold colors at the bottom.

I balance between a woman's sexuality and her function as a human being, and showing her emotional nature. In the painting, a drop dripping from "warm" bodies turns into a pearl, presenting the awakening of female, open to various interpretations for the viewer.

This picture is a high level connected with the needing to be heard and understood, also with courage and inner strength.

# FIGHT

2020, Poland,  
70x100 cm, oil on canvas,  
sides are painted according to the painting's content,  
From the series named „Awakening of the female”..



Connection of two parts of one person symbolizes an inside fight. The torso curved forward understands a problem on a level of connecting different letters to a word "problem". It's not enough, because it does what it is addicted to do. Consequently, the straightened torso delves into the existing problem, realizes it and tries to convince himself to change its attitude towards himself and others.

Every delving into yourself is associated with the emotions showed at the painting in disturbing hues of blue. This stressful tiring moment is very important, moreover necessary for every human during every choice, because it becomes a part of building our-selves and controlling our sensitivity.

# HIDDEN

2020, Poland,  
120x100 cm, oil on canvas,  
sides are painted according to the painting's content.



The painting named "Hidden" is my creative impulse responding to Krystian Kornel's medium-length narrative film with the same title, on which I worked as a scenographer. It shows the emotional state of the main characters, the inside fight of their desires to be together with the necessity of correct relationships. In addition, the painting doesn't have the special signs to the concrete story, and is open to different interpretations, what a viewer can find in it, rely on own experiences.

The composition consists of two bodies of a woman in the foreground and a man in the background. Even though this painting shows half-naked bodies and they are close, there is no sexual implication here.

I painted fragments of figures reproducing my own body. Finally, I located them in a way, when a structure of their hands remind the shape of a hurricane, tornado. It's about the emotional state of characters and their weather inside.

The painting is two-layered, because I changed the concept during the working process. The first layer of the seated man with his arms in the foreground is little visible in strong light behind (are visible when enlightened from). Combining with the final layer give the intention to a new perception of the painting.



Hidden. Fragment. Layer visible in strong lighting.

# HOURGLASS. ACT OF BIRTH.

2020, Poland,  
120x80 cm, oil on canvas,  
sides are painted according to the painting's  
content.



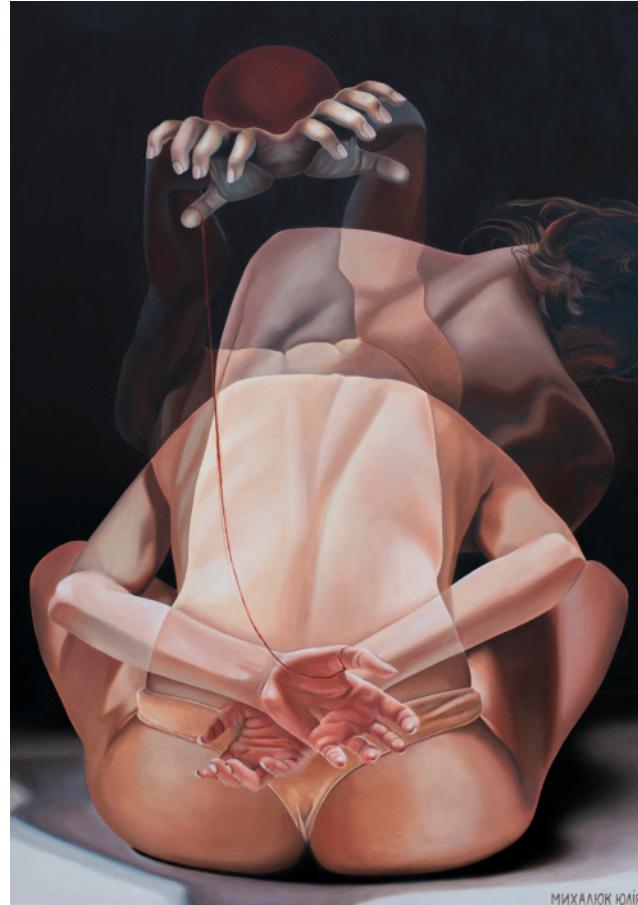
It is a break from my story and habits/wonts, smoothing surfaces and the words controlling brush. I don't talk about it as "At first there is narrative, then a painting". It was made from bones and muscles, turned itself as a butterfly into what it wanted, and I left it that way. The "unfinished" hands saved its form for finishing itself. They and the outline of the body have given the effect of infinity: infinity of growing up and creating ourselves. It is the life of every human, technically the same and consequently different.

Lets come back to what we see here. And we see the hands slowly pouring the sand into the big bottom cup of the hourglass, known to all as one of the first timepieces invented by humans. It created a pretty pattern resembling a butterfly's wing. A little blood and thoughts, and here we have a human, who came out from the wave of sand. The woman was painted at the end, except of the sign. Before the body was a million of attempts of "giving" my hourglass the life, and nothing satisfied me. These attempts ended in very banal and, at the same time, very logical way- with us.

# COMPROMISE I

2021, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's  
content.

DIPTYCH  
COMPROMISE



# COMPROMISE II

2022, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's  
content.

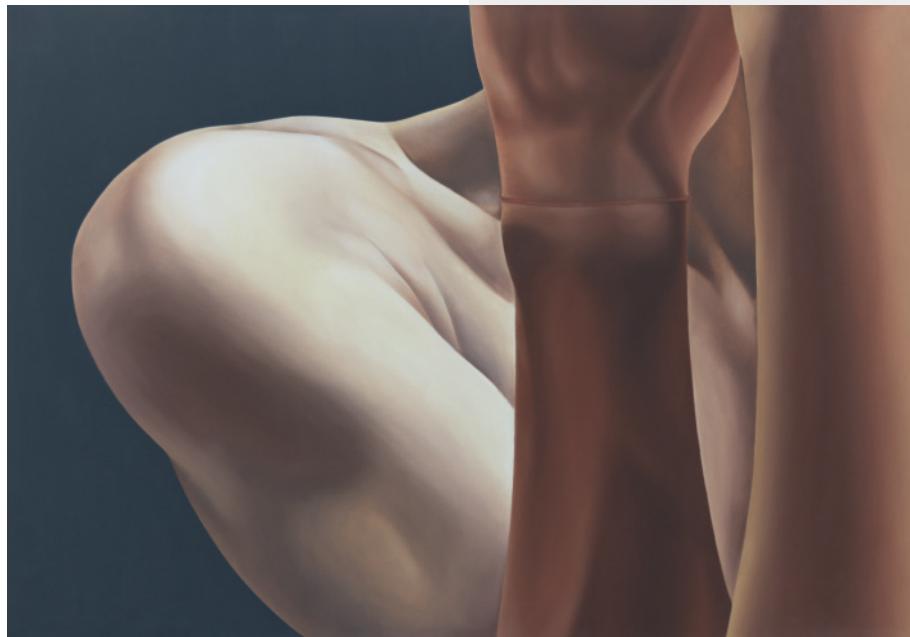


The diptych "Compromise" tells the story of one person and its three versions, showing "coming out of yourself". This need to change is a consequence of the world's strong influence on our comfort. The hardest thing for a human is to balance the level of comfort for everyone and, above all, for yourself and your plans, which is what the weave of fingers at the top and gathering the whole of yourself into a rather stiff ball of soft threads tells us. Finding a compromise means untying your inner knot and focusing on your own needs.

Red thread is a symbol of compromise, something that combines extremes, which leads us to the search for the necessary compromise in life.

# TWINS I

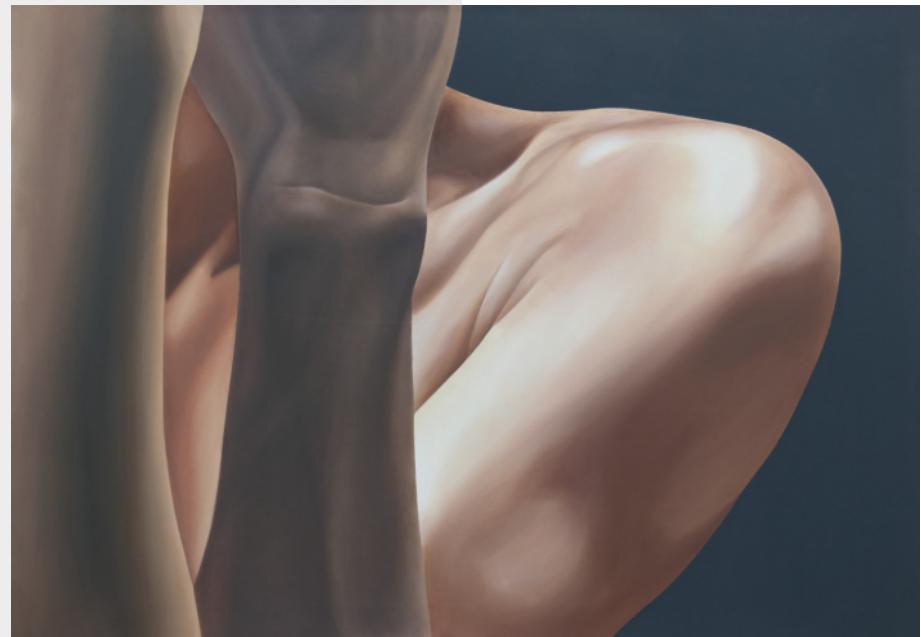
2022, Poland,  
70x100 cm, oil on canvas,  
sides are painted according to the  
painting's content,  
From the series named  
„Awakening of the female”.



# DIPTYCH TWINS

# TWINS II

2022, Poland,  
70x100 cm, oil on canvas,  
sides are painted according to the  
painting's content,  
From the series named  
„Awakening of the female”.



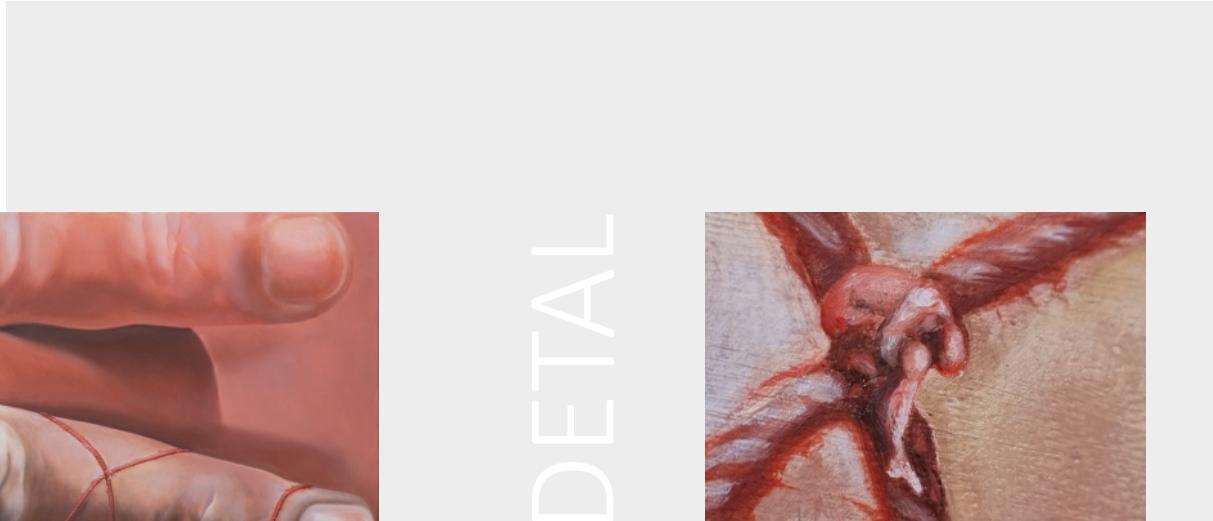
Both canvases of the diptych present the position of the human's body with the arms in front of breast. We don't see the hands and don't know, what position the human wants to take: as a conqueror or conquered. Will there be fists ready for struggle or palms covering the face from the other eyes? Consequently, we have two canvases to live with them their roles and, in conclusion, to make a correct choice for ourselves.

The symmetry of this diptych is broken by an effect not obvious at first glance, based on the painting principles of the light and shadows: the right body warms up in warm, unnatural rays of light, hiding from the terrifying cold darkness, while the left body left the hiding place and was flooded with pleasant daylight. The right part shows loneliness and embarrassment, the left - courage and inner strength.

Both twins have one common thing: they call to minimalism and calm the wild desire to complicate all life.

# LINK

2021, Poland,  
81,5x116 cm, oil on canvas,  
sides are painted according to the painting's content.

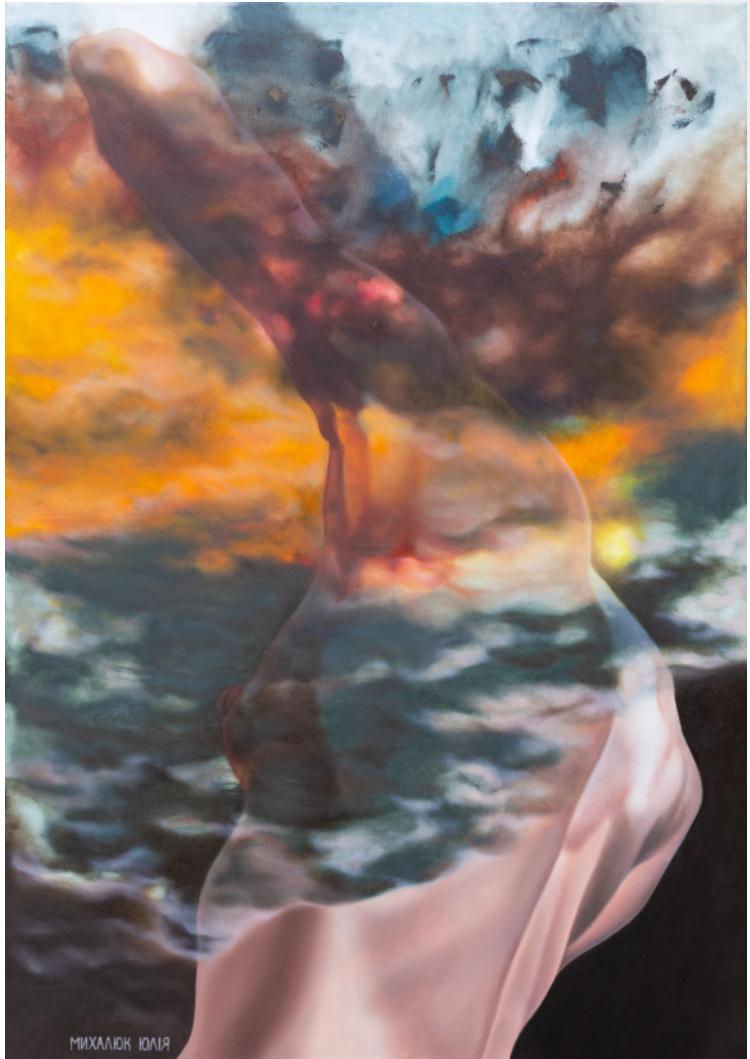


# DETAIL

In the painting we see the little man's fingers intertwined with red threads, connecting somewhere outside the painting. It is a path from visible to hidden, from cold to warm, from small to large.

# PALETTE I

2022, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's content.



The painting referring to our emotions, experiences, desires and actions that make up us as humanity: we become self-confident, thinking, knowing our rights and obligations, realizing our goals and dreams, ready to live.

# VOCAL

2022, Poland,  
140x100 cm, oil on canvas,  
sides are painted according to the painting's content,  
From the series named „Awakening of the female”.



The painting is the finale of the "Awakening of Female" series and a pointer before the bend in my own life path.

By the war of 2022, the painting was integrated into the poem, but not it has lost its independent character and is open to various interpretations.

На межі (UA)

Ревуть вилиці грані небес,  
У тіні кривляються очі.  
Посвистують в хорі колес  
Ворога пулі пророчі.

Колеса дороги лоскочуть,  
А ти разом з ними смієшся.  
Бітумні крихти шепочуть:  
„Вернешся чи не вернешся...”

Вчора чи в мріях в'юнких  
Стояв ти у нас на порозі.  
Хутко ковтнув тихий вдих  
І кинув його у дорозі...

Author: Yuliia Mykhaliuk, 2022

Na skraju (PL)

Rwą kości granie niebios,  
W cieniu krzywią się oczy.  
Świszcze w chórze kół los,  
Goni kule prorocze.

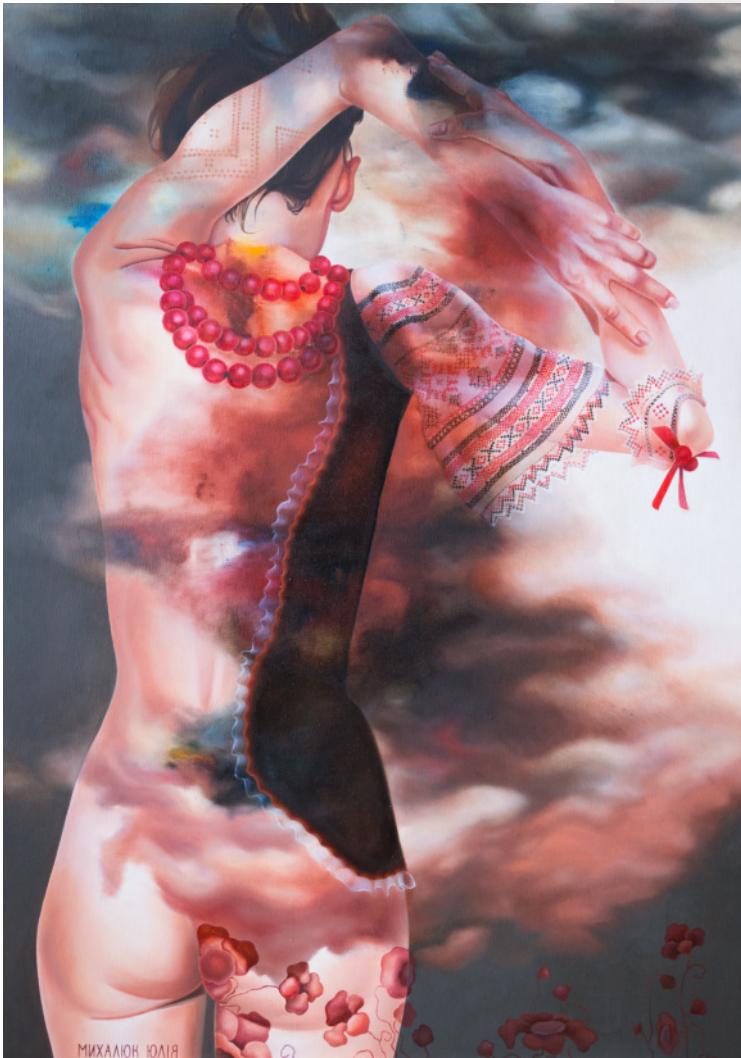
Koła drogę laskoczą,  
A Ty razem z nimi się śmiejesz.  
Okruchy bitumów szepczą:  
„Wróćisz czy się uniesiesz...”

Wczoraj czy w snów winoroślach  
Stałę na naszym Ty progu.  
Niemo przelknąłeś swój pośpiech;  
Rzuciłeś gdzieś go na rogu...

Translator: Yuliia Mykhaliuk, 2022

# POPPIES

2022, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's content.



The painting symbolizing Ukraine fighting for its land, life and culture.

Маки (UA)

Тож не мрійте, воріженьки,  
Захопити землі жменьки,  
- Та ж п'янить, а оп'янілі  
Від бажання землі тії  
На ній, п'янії, впадуть  
Й маками нам проростуть.

Author:  
Yuliia Mykhaliuk, 2022

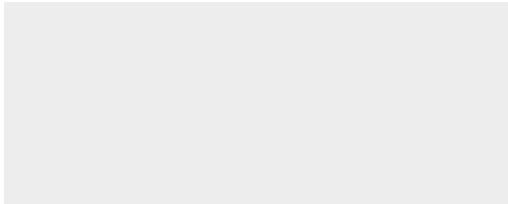
Maki (PL)

Więc nie śnijcie, zagubieni,  
By zawiadnąć garścią ziemi,  
- Ta upaja, upojeni  
Pożądaniem cudzej ziemi  
Padną na niej, obłgani  
I wyrosną nam makami.

Translator:  
Yuliia Mykhaliuk, 2023

## PALETTE IV

2022, Poland,  
100x70 cm, oil on canvas,  
sides are painted according to the painting's content.



When the clouds become low and the walls of buildings become tight, you reach people to draw attention to things that are important to you, so that these things become important to others too. For someone, the painting will become a way out of their internal isolation, and someone will release energy from its dynamic colors for their own actions...

*Przedświt (PL)*

*Chmury spłakane się obniżyły,  
Ściany budynków się rozłożyły  
Głębią kraterów, wdechami lepkimi...  
Dni zachorzały, i my razem z nimi.*

*Ludzie, uleczmy morza i susze,  
Nie jest to czas na chore dusze,  
Nie czas, by dzielić się zboczem błękitu,  
Jak nie wznieśiemy własnego sufitu.  
Błysniemy wiązeczką jasną w porze świtu.*

*Author / translator: Yuliia Mykhaliuk, 2023*