

Entitled SideA/SideB, Mykola Mudryk's exhibition explores the relationship between the painting's frame and the different dimensions music can take on; both as universe and as meditation.

As a music enthusiast familiar with a spectrum of genres including 60s era-jazz and fusion, 70s experimental, as well as disco funk, the artist cultivates fetishistic tendencies with regard to the vinyl record as object. The materiality of sound is sometimes allowed to become a motif in and of itself, popping up here and there, in some of the paintings. The artist brings together these two distinct areas of interest in SideA/SideB, comparing and contrasting in a negotiation session which recalls interconnections and coexistences; be they conceptual or sensate, spatial or sensual.

Spontaneity and spirituality combine in the art of Mykola Mudryk, running side by side like two parallel roads. However, the two sometimes overlap when layers of touches are superposed on top of one another. At other times they may coincide with the appearance of an image or a daydream.

By working with and through colours, the paintings of Mykola Mudryk become a site where playfulness finds itself being teased towards abstraction. Containing fractal icons and incomplete diary entries, the oeuvre develops by honing in on details in a stylised manner using an aesthetic of the fragment and of the denuded body. Suggestive and carnal, through the chromatic variations which are used, the works of this artist alternate between abstract and geometrical motifs, sexuality and desire, prismatic fantasies and ambiguous eroticism.

SideA/SideB situates itself at the starting point of a new chapter of investigation for the artist, who seeks to combine sound installation with visual elements, image and ambiance. Somewhere between listening booth and visual synesthesia, the paintings' inner vibrations play off of the loops and musical layers emanating from the speaker: both are facets Mykola Mudryk invites the spectator to wander around and about in.

Frédéric Emprou, octobre 2020