

PORTFOLIO

HANNA NIKOLIUK

2026



Hanna Nikoliuk (b. 2001, Vinnytsia, Ukraine) is a Ukrainian artist living and working in Wrocław, Poland, where she has been based for the past eight years.

From 2011 to 2015, she attended the Vinnytsia Children's Art School. She continued developing her artistic practice through individual classes with an artist, followed by independent practice and ongoing personal artistic exploration.

For the past four years, she has been working professionally as an artist, consistently developing her practice and searching for her own artistic language.

EDUCATION

2011–2015
Vinnytsia Children's Art School
Vinnytsia, Ukraine

Further Artistic Development
Individual art classes and independent practice.

EXHIBITIONS

2025
Selection
Wrocław, Poland

In my painting, I am interested in the image as a space for emotion, atmosphere, and individual interpretation.

I am interested not in the literal reproduction of reality, but in its reinterpretation. I use the human figure, organic forms, objects, and space as starting points, transforming them through colour, scale, form, texture, and light.

An important element of my practice is the relationship between opposites — fragility and strength, silence and tension, softness and hardness, what is visible and what remains hidden. I am particularly interested in human presence and states such as calm, solitude, intimacy, inner strength, and sensitivity.

I treat material as part of meaning. Texture, layers, cracks, and traces of the process are as important to me as form and colour. I do not want to conceal the physicality of painting — I want it to be felt.

I do not impose a single interpretation. I want the painting to leave space for the viewer's personal experience.

I aim to create paintings that do not simply depict, but create a state — paintings that invite the viewer to stop, feel, and remain with them a little longer.

PROJECT “THE MAGIC OF CALLA LILIES”

03

I searched for a visual language for a long time that would allow me to combine a realistic representation of the human figure with something more personal — emotion, atmosphere, and materiality that go beyond figuration itself. I wanted to create a world in which technique is not an end in itself, but a tool for expressing what remains unseen.

The calla lily appeared in this process almost as a discovery.

I saw it and felt that this particular flower could become the beginning of a longer journey. It is simple, elegant, and delicate, yet carries an extraordinary strength. For me, it became not merely a motif, but a symbol — a sign of transformation, presence, and inner strength.

At the centre of my paintings are people. Most often women, but also men and couples. They are not specific portraits. They do not tell a single story.

I am interested in the moment when a person no longer needs to prove anything.

A moment of silence. Of stillness. Of being alone with oneself.

My figures do not look at the viewer, ask for attention, or attempt to dominate the space. Their strength comes precisely from the fact that they have nothing to prove. They are simply present. This presence is more important to me than narrative.

Large formats allow me to build this presence in an almost physical way. I want the body, fabric, stone, architecture, and flower to occupy the space in front of the viewer and create a place that can be entered emotionally.

PROJECT “THE MAGIC OF CALLA LILIES”

04

I create a world built on contrasts: soft flesh and hard stone, delicate flowers and heavy vessels, cool greys and warm gold, fragility and strength.

Gold is one of the most important elements of this visual language.

I do not use it merely as decoration or as a symbol of luxury. I am interested in its relationship with cracks, abrasion, and traces. Gold appears where the surface has been disturbed. It resembles light that does not disappear after an experience, but becomes visible precisely because of it.

For this reason, a crack is not a sign of destruction for me. It is a trace of transformation — something that does not need to be hidden in order to become beautiful.

In my paintings, I do not seek literal answers. I want to leave the viewer space for their own experience and their own story.

Perhaps someone will see calm in them. Someone else, strength. Someone may see longing, intimacy, or rebirth.

For me, the most important moment is when a painting stops being something we simply look at and becomes a place in which we briefly exist.

I do not want my paintings to shout.

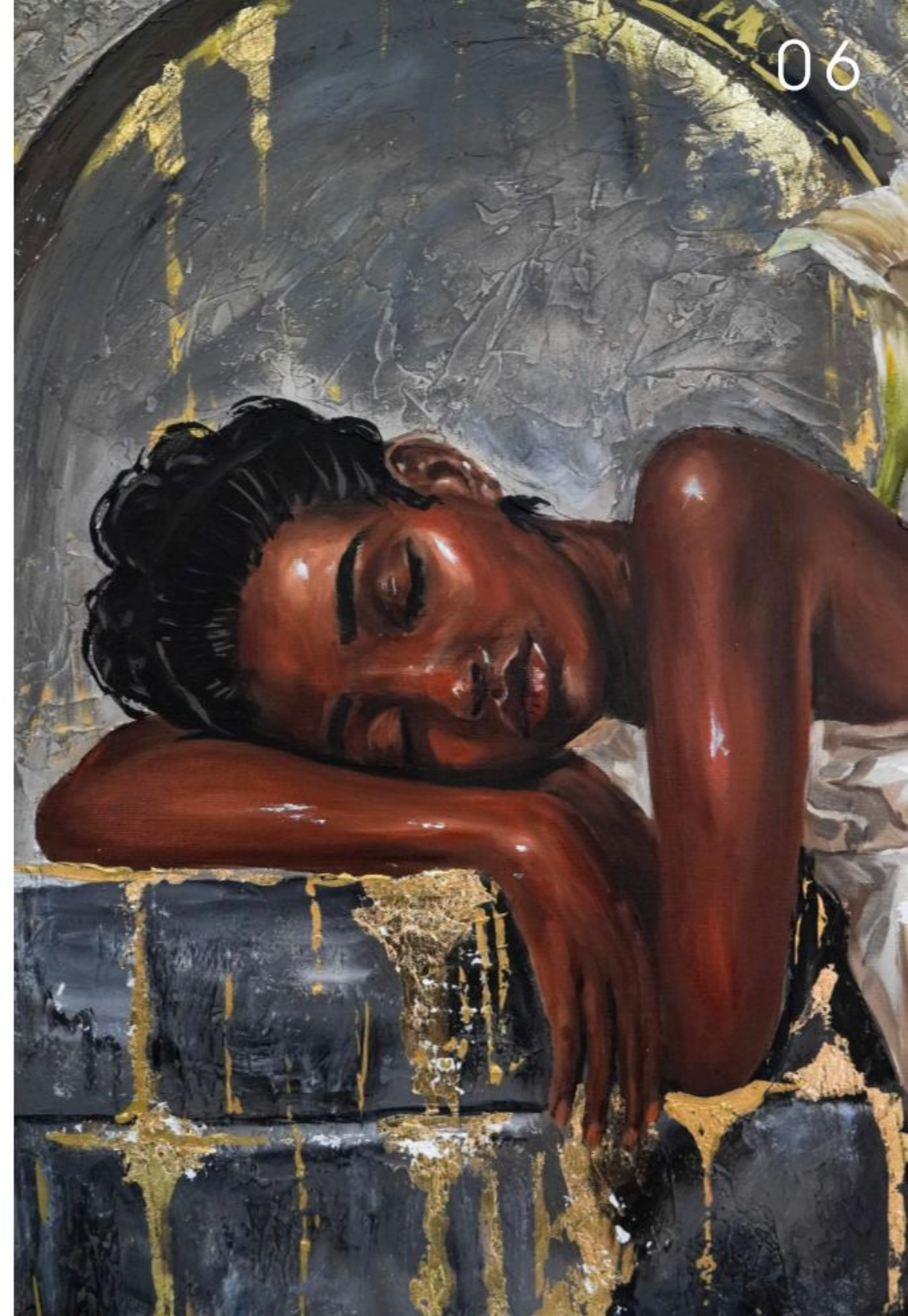
I want them to hold a silence that remains long after the viewer has stepped away from the canvas.



SANAA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
80 x 120 CM





ENIOLA AND EFE

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS

100 x 130 CM





KALI

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS

120 x 160 CM





ZAINAB

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
120 x 160 CM



H. NIKOLIUK







ABIOLA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON COTTON CANVAS
70 x 100 CM



MORENIKE

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS

90 x 120 CM



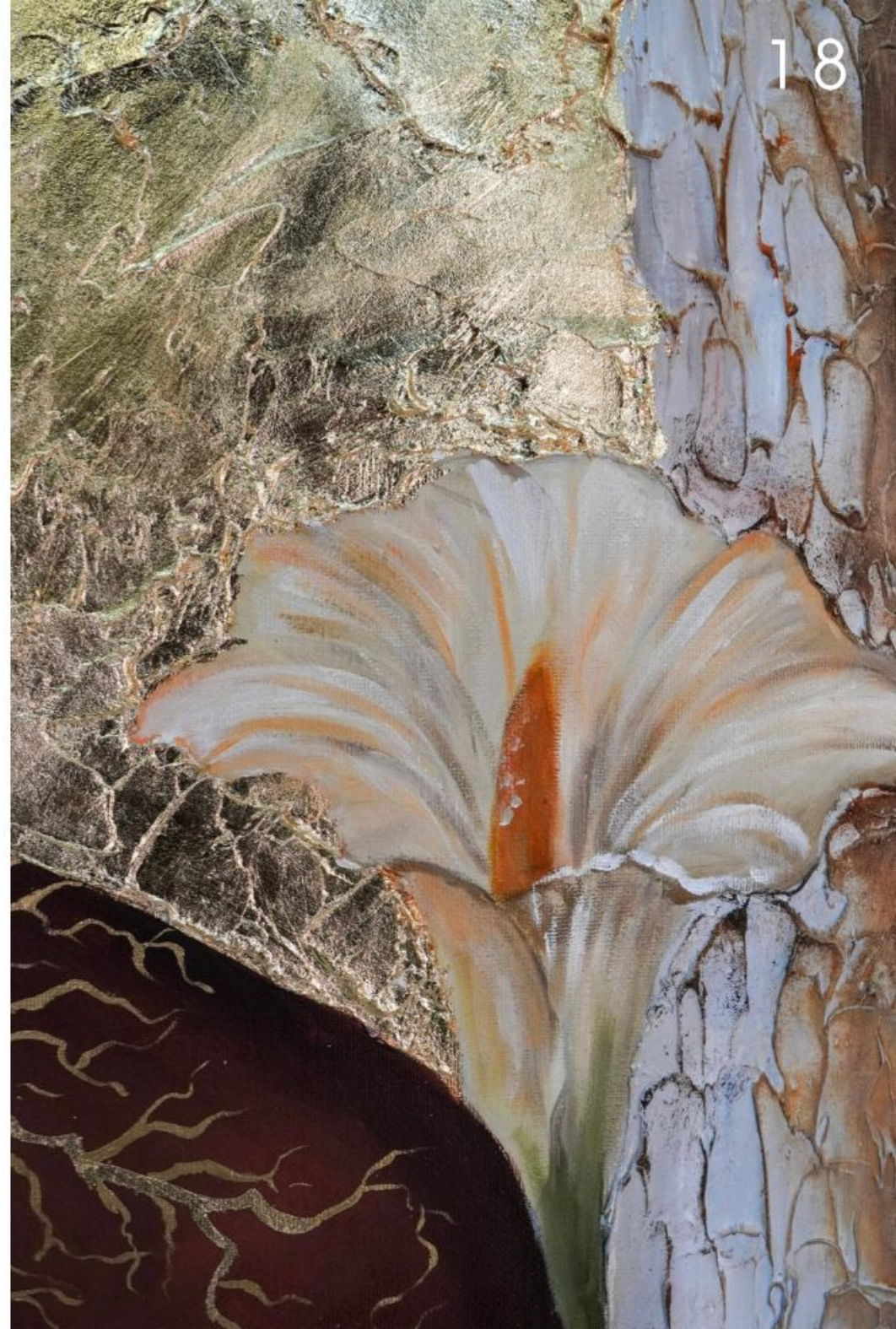


NANA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS

80 x 120 CM





ISSA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
70 x 100 CM





MEMO

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
70 x 100 CM



HANA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
90 x 120 CM





NNEKA

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
120 x 160 CM



NAILACH

2026

OIL PAINT, GOLD LEAF, TEXTURE PASTE
ON LINEN CANVAS
120 x 160 CM



C O N T A C T

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For inquiries regarding collaborations,
exhibitions, artwork purchases, or other
matters, please feel free to contact me.

