

**IHOR BILOUSHCHENKO**



***“Exploring the boundaries of  
communication and human  
connection”***



My practice explores the limits of language, perception, and communication. I investigate how meaning is created, lost, or reshaped through translation, misinterpretation, and shifting cultural contexts. Working across sculpture, painting, and mixed media, I materialize the tension between clarity and ambiguity—where symbols and language oscillate between comprehension and obscurity.

Materials serve as metaphors for fragility, resilience, and the instability of meaning. Video, sound, and performance expand these inquiries, creating immersive experiences that challenge conventional ways of understanding.

Rooted in psycholinguistics, personal history, and socio-political realities, my work examines gaps in both linguistic and emotional comprehension. I explore how memory, displacement, and evolving narratives shape human connection, transforming complex ideas into tangible, multi-layered works that invite open-ended interpretation.

While engaging with global concerns, my work remains deeply human—addressing themes of injustice, identity, and the impermanence of knowledge. By embracing uncertainty and contradiction, I invite audiences to navigate the shifting terrain of meaning, where language dissolves, reforms, and ultimately reveals our shared vulnerabilities.

# Explain it with Fingers Объясни на пальцах

This project explores the limits of perception and the inevitable gaps in human communication.

Russian expression “to explain on fingers” cannot be literally translated. In English it means “to explain in simple terms”. This project reveals a paradox — where even the simplest explanations can become unreadable.

Finger-like porcelain forms are arranged in rows like letters, resembling a text that cannot be read—a language of gestures resisting interpretation. Fragile yet fundamental to communication, these fingers become cryptic symbols, like ancient manuscripts defying translation.

A video complements the installation, documenting an attempt to explain these symbols. Yet, the closer we get to understanding, the more elusive they become.



Installation view (fragment), porcelain



Installation view, 80x20cm, porcelain on wall



Explanational videos, screenshots, screens

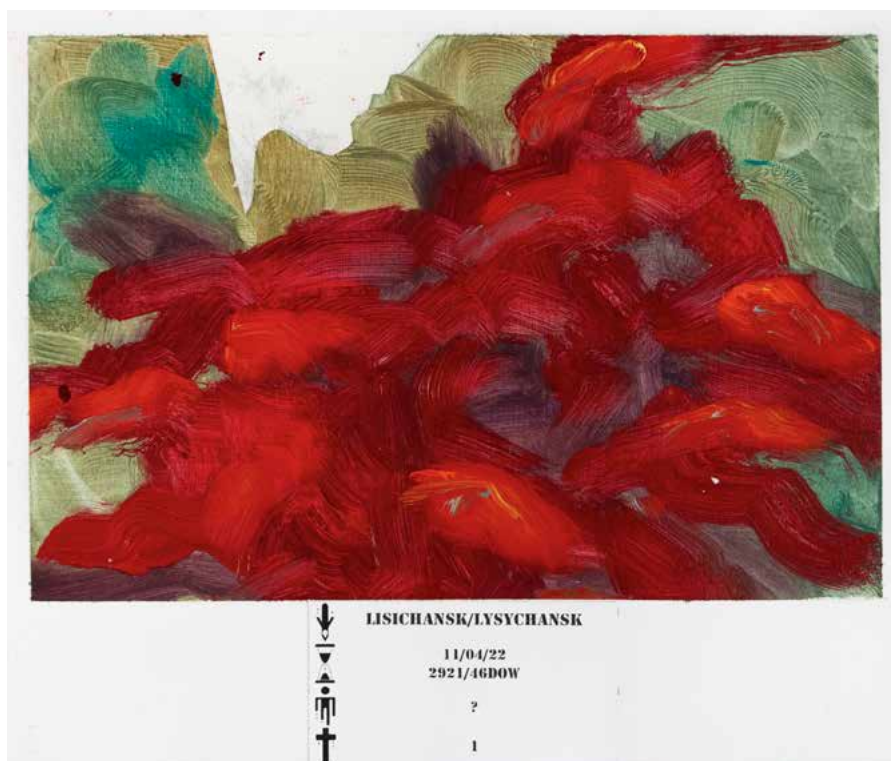


Installation view, 80x20cm, porcelain on wall

# Regarding the pain of others

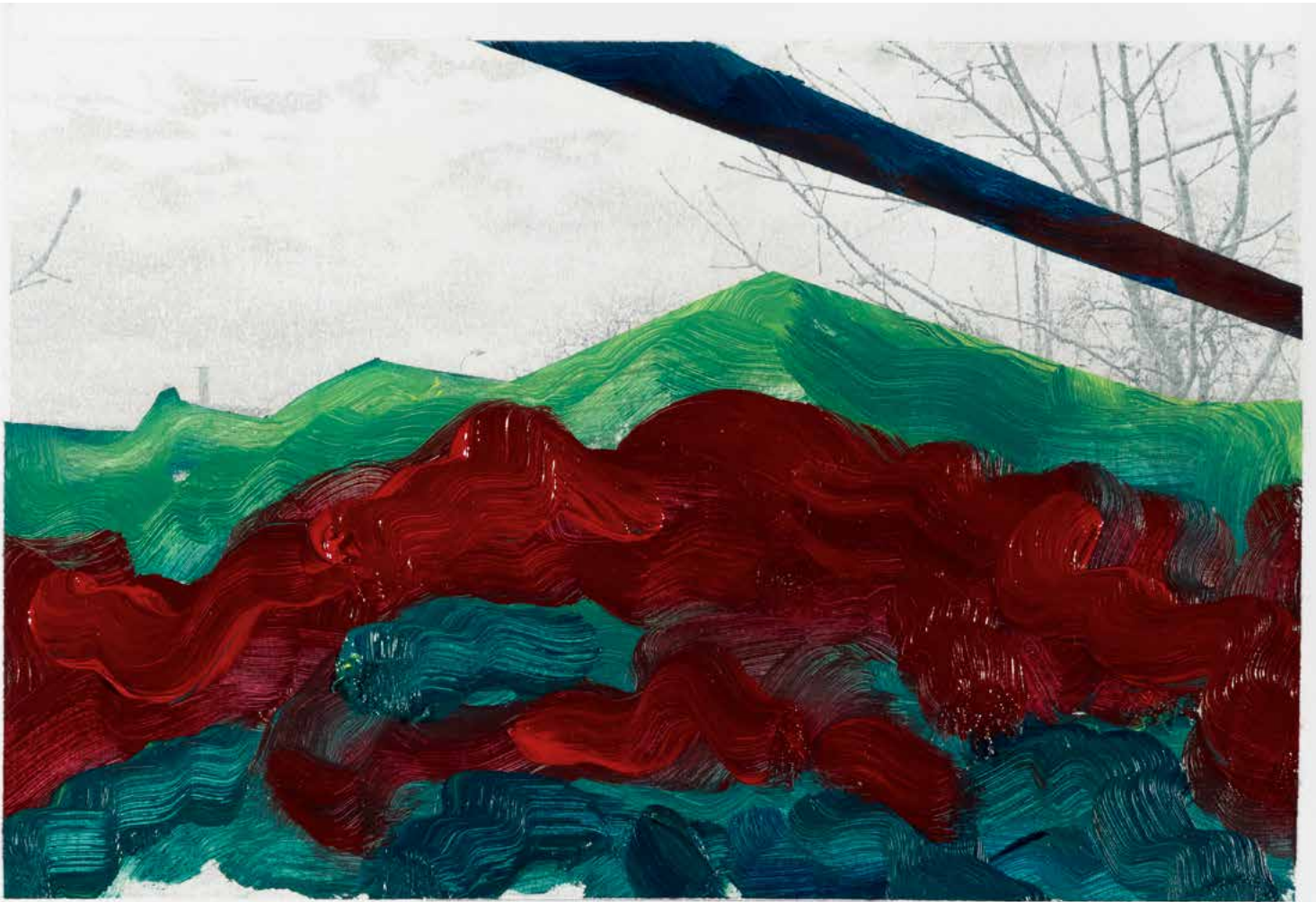
In this project, inspired by Susan Sontag's exploration of war photography, I use oil paint to transform and visually process events from the Ukrainian war after 2022. Utilizing historical colors such as Prussian blue and Carmine red, the paintings capture the conflict's essence. Adding yellow intends to give some hope.

Analytical overpainting abstracts the event and offers insight into how non-involved individuals perceive war situations. Unpainted areas signify untouched by war parts, while infographics mark event locations, creating an archive of traumatic experiences.



110122, 14x16cm, oil on paper





**BELOZERKA**

**16/11/23  
3505/630DOW**

**5**

**1**

161123, 14x16cm, oil on paper



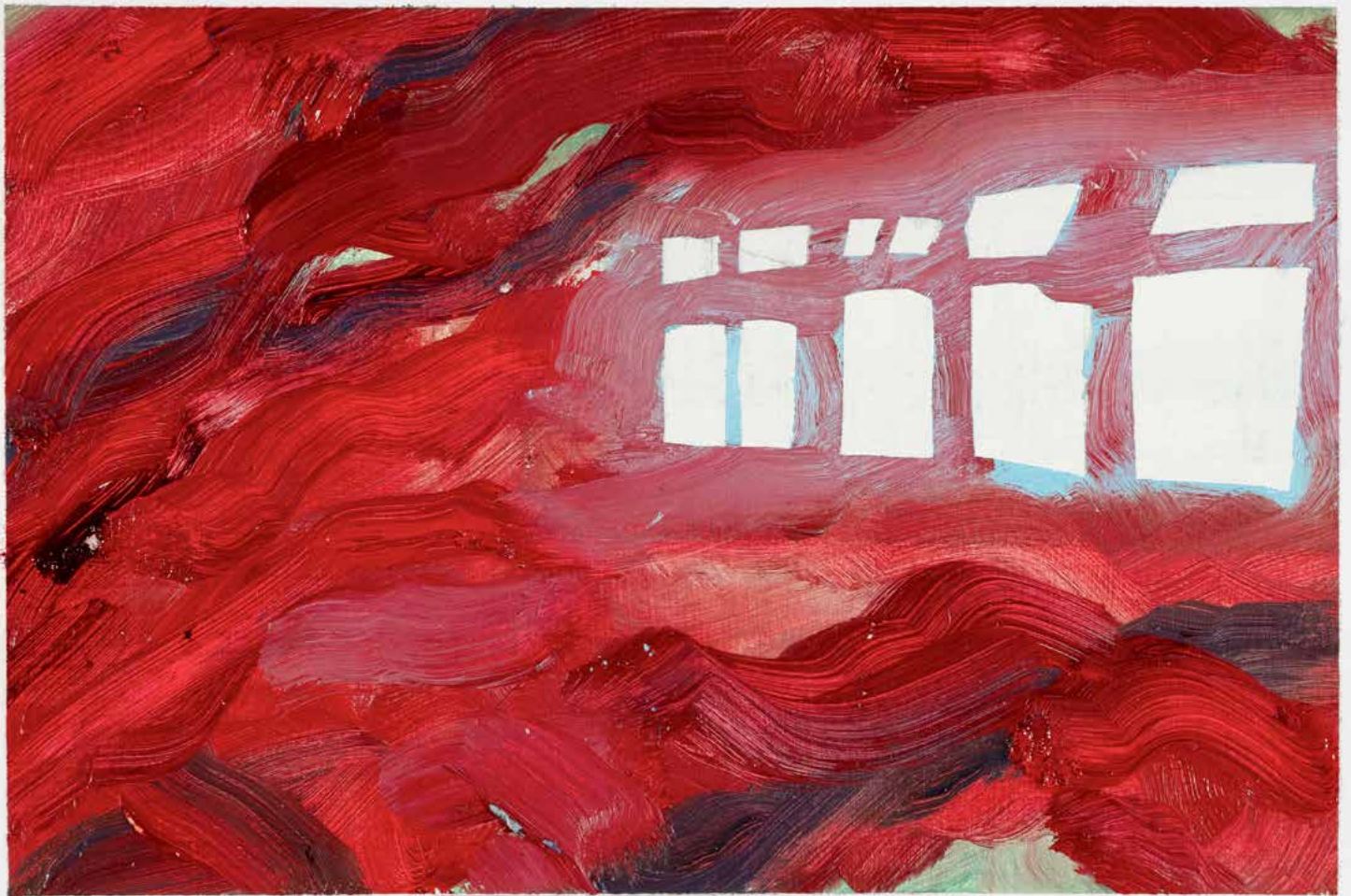
**OREHOV/OREHIV**

23/06/22  
2994/119DOW

?

?

230622, 14x16cm, oil on paper



**PRIVOLJE/PRYVILLA**

30/04/22  
29.40/65DOW

?

?

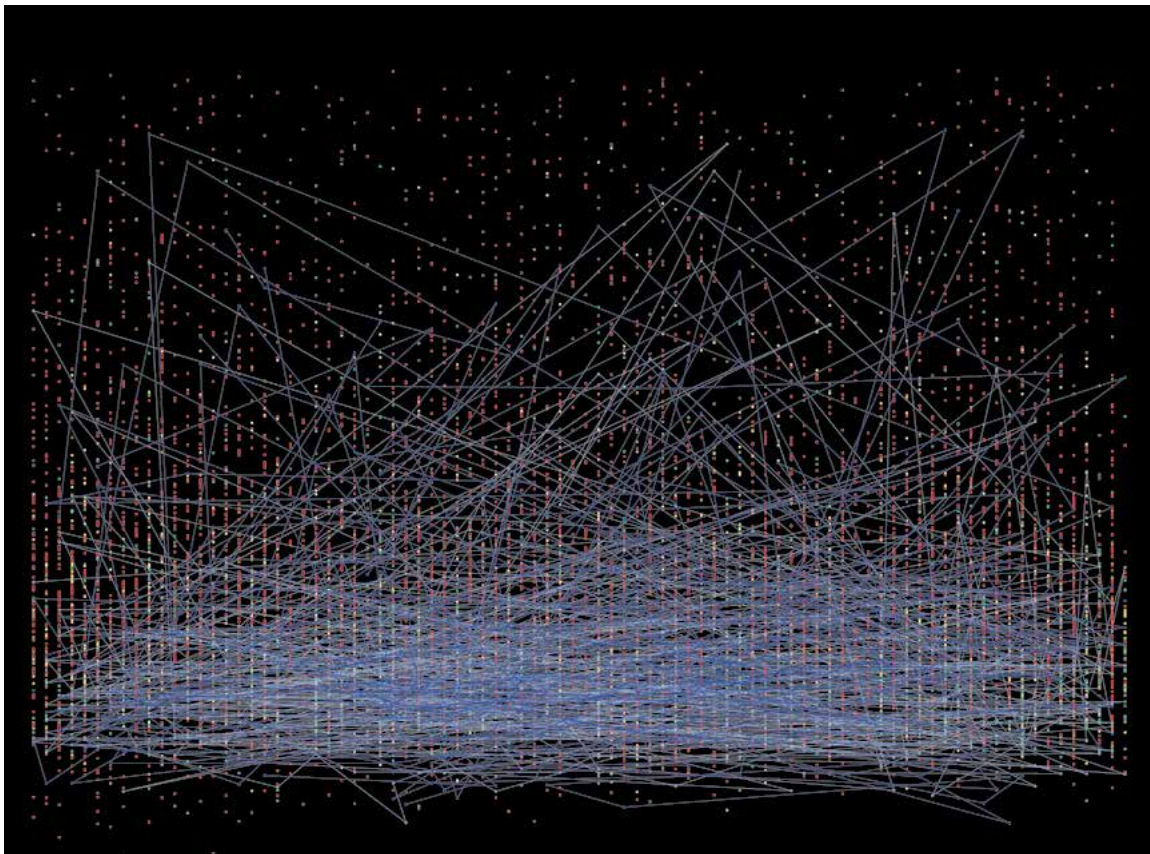
300422, 14x16cm, oil on paper

# The Art of Science

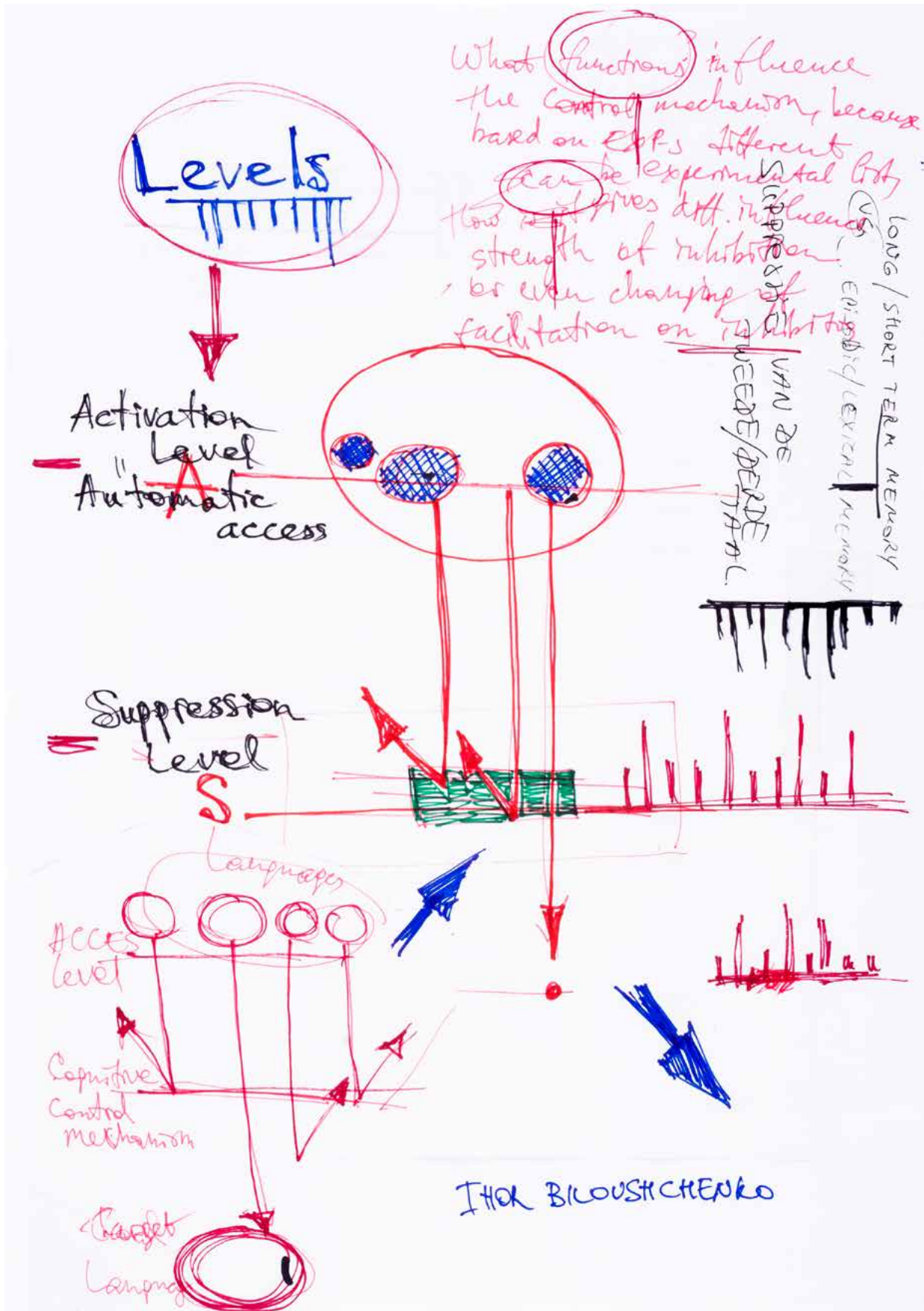
This project bridges linguistic research and art, inspired by doctoral studies on lexical processing in Dutch-English-French trilinguals. It examines interlingual words—terms that exist across languages yet shift in meaning, creating not connection but misinterpretation.

Each piece in the series becomes a metaphor for the intricate, often non-linear journey from raw data to structured conclusions.

By merging analysis with artistic exploration, The Art of Science reveals the creativity within scientific inquiry, challenging viewers to see research as an evolving act of interpretation rather than a rigid process.



D° 65658D, digital print 29.7 x 21.0 cm



A° B8958D, pen and watercolors on paper 29.7 x 21.0 cm

series of experiments

homographs

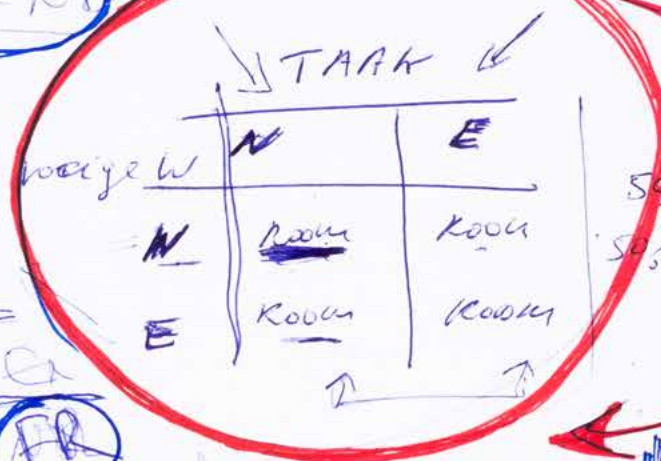
go - wafje

EN - ND

N - Room - - -  
E

FR

EN-NDL  
hom



EN  
FR  
EN  
non-words

Cognitive Control

Cognitive control?

taal wordt geactiveerd met de kleur

NEE  
NEE

JA  
JA

F  
N

e e e

de kleur  
de kleur

Exp 1

Exp 2

Exp 3



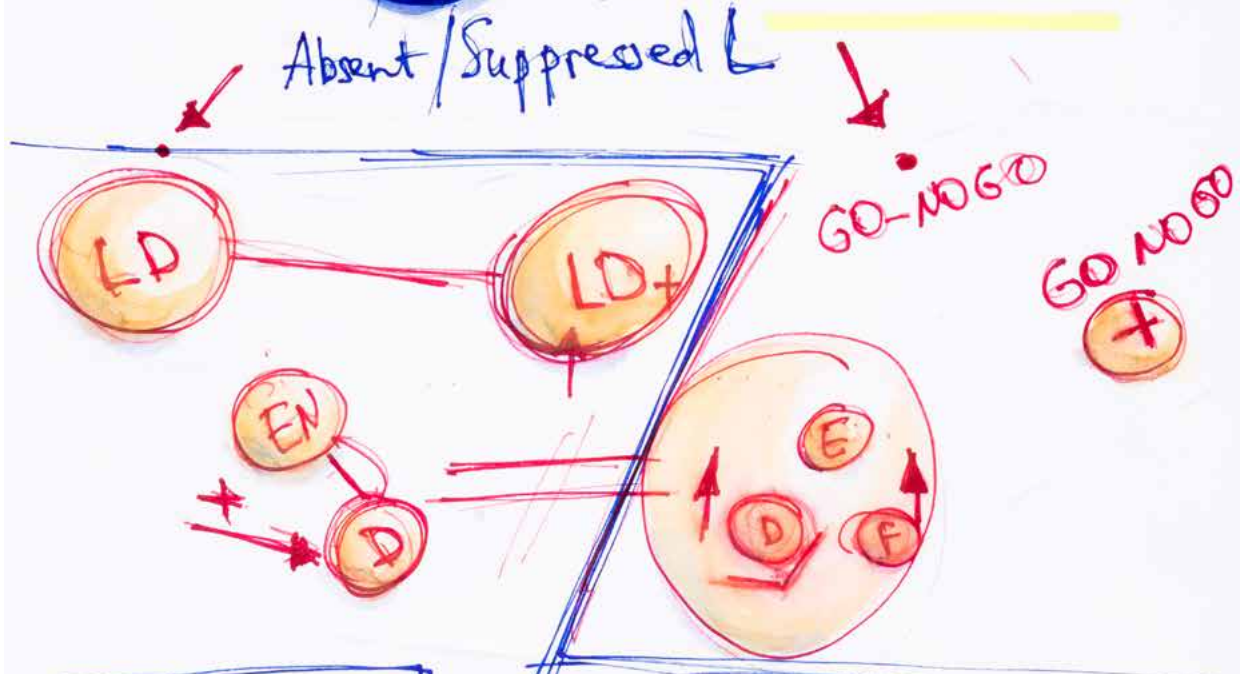
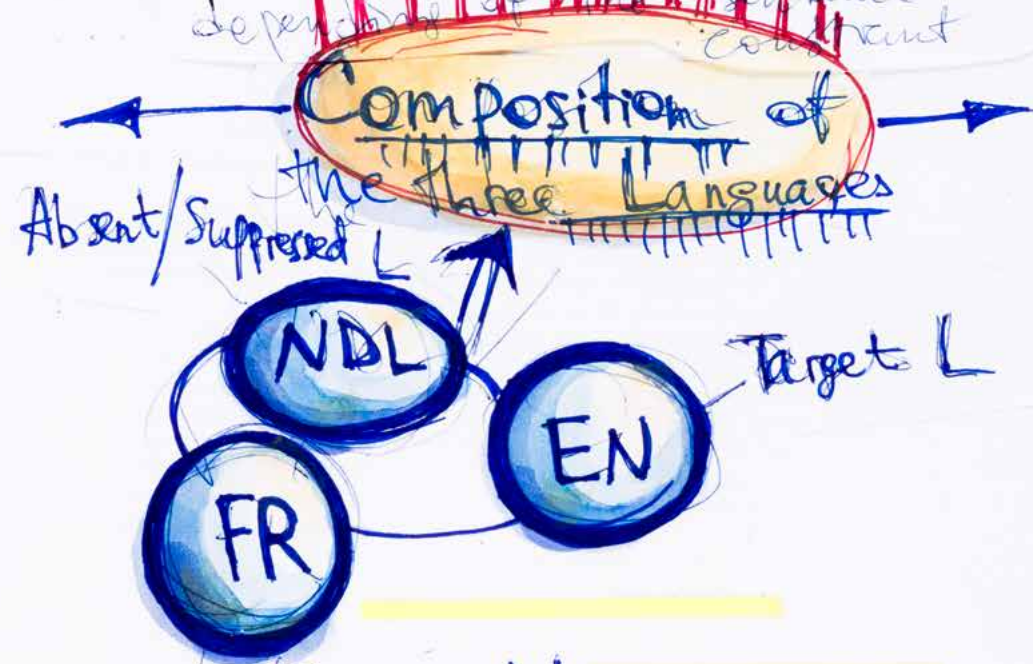
ZALF - N

Engels Context

Игорь БИЛОУШЧЕНКО

Task dependance & List composition  
 on Cognates & homographs  
 all etc. in context there is  
 possibility to suppress languages  
 dependence of the sentence  
 constraint

NEE  
 NEE



• (normal) text  
 classical

+ attentional suppression  
 conscious

Игорь БИЛОУШЧЕНКО

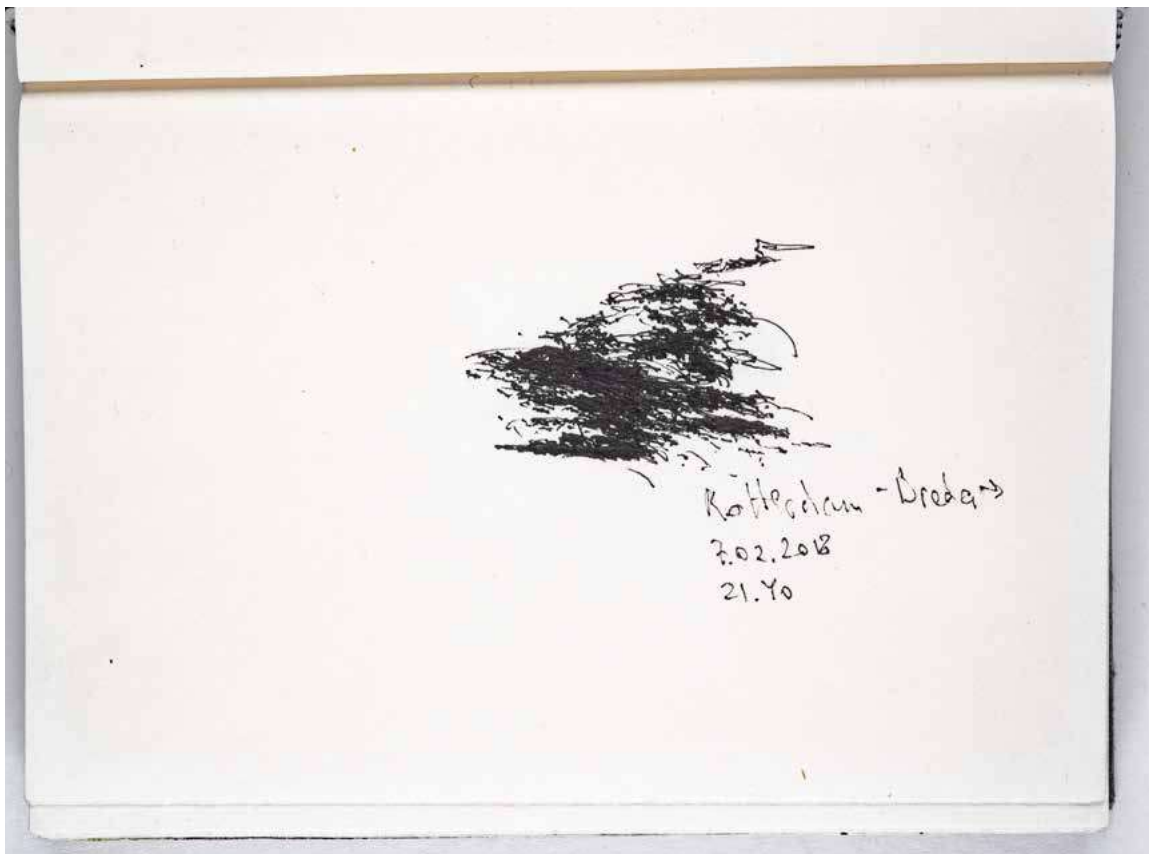
A° 616B7A, pen and watercolors on paper 29.7 x 21.0 cm

# Mapping the movements

This project captures movement through travel—where the jolts of the road and turbulence in the air create discomfort, yet propel us forward.

These ink drawings reflect the artist's practice of observing and transcribing natural choreography. The delicate, fragmented lines echo the rhythms of communication and perception, documenting motion that is both structured and unpredictable.

Forming an organic calligraphy shaped by environmental forces, these compositions reduce complex motion to essential lines. They invite us to see movement not as a fixed path, but as a fleeting trace—always shifting, always incomplete.



Rotterdam-Breda, 7.02.2018/21.40, 10x15cm, ink drawing on paper





Brussels 7.11.2017/18.21, 10x15cm, ink drawing on paper



Nijmegen-Oss 9.02.2018, 10x15cm, ink drawing on paper



Nürnberg 7.11.2017/17.30, 10x15cm, ink drawing on paper





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## PERSONAL EXHIBITIONS

- 2020 When the sun goes up and down, Antwerp, Belgium
- 2017 The art of science, Antwerp, Belgium
- 2015 Have a drink with the artist, Antwerp, Belgium
- 2014 Lights&OBJECTS, Antwerp, Belgium
- 2013 Plastract, Antwerp, Belgium

## GROUP EXHIBITIONS (recent)

- 2024 Happy Hospitality, SECONDRoom, Antwerp, Belgium
- 2024 Apotheosis @Mensch, Antwerp, Belgium
- 2022 Transformation, Antwerp, Belgium
- 2021 Abstract geometry, Antwerp, Belgium

## WRITING AND ART BOOKS

- 2022 Art Blog [www.ihorbiloushchenko.com/blog](http://www.ihorbiloushchenko.com/blog)
- 2017 Biloushchenko, I., PhD Research How trilinguals process cognates and interlingual homographs: the effects of activation, decision, and cognitive control.
- 2017 Biloushchenko, I., Art of science, Antwerp
- 2014 Biloushchenko, I., lights&OBJECTS, Antwerp
- 2013 Biloushchenko, I., Plastract ART, Antwerp

## WORK EXPERIENCE

- teaching Art history, Art exploration, Applied art exploration
- 2024 - current Antwerp Art Academy, Belgium
- 2022 - current Art Historian Institute Antwerp, Belgium
- creative drawing workshops,
- 2022 - current Museum of fine arts Antwerp, Belgium

## EDUCATION

- 2017 PhD in Psycholinguistics at Antwerp University, Belgium
- 2011 Master of Arts in Psycholinguistics, Antwerp University, Belgium
- 2009 Kyiv National Academy of Culture and Arts at Kherson, Ukraine
- 2006 Master of Arts in Languages and Culture education, Kherson State University, Ukraine
- 2005 Kyiv National University of Culture and Arts at Kherson, Ukraine
- 1992-1998 Kherson Tavryja Lyceum of Art, Classical Art and Art history

## REFERENCES

- Paul Bouissac [paul.bouissac@gmail.com](mailto:paul.bouissac@gmail.com)
- Ton Dijkstra [ton.dijkstra@donders.ru.nl](mailto:ton.dijkstra@donders.ru.nl)
- Etienne Van Deyck [etiennevandeyck@telenet.be](mailto:etiennevandeyck@telenet.be)
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