

Nazar

Bilyk



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Nazar Bilyk was born in Ukraine in 1979. In 1999 he finished Institute of Decorative and Applied Art and Design named after M. Boychuk. Kiev. In 2005, he graduated from the Sculpture Department of the National Academy of Fine Arts and Architecture. In 2010 Nazar won a contest for young Ukrainian artists MUHi. Later in 2013 he was awarded a President grant, project "Counterforms". Nazar also works as a lecturer in National Academy of Art and Architecture, Kiev.

Intelligent mix of tradition and innovation is a peculiar Bilyk's feature. In his works, he addresses to a human, exploring relations with society and environment. Nazar often uses a converse space technique trying to get closer to the origins of substance and shape.



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2016 "Kunst-und Film Biennale Worpswede", "Transformation. Evidence", Germany.
"Recipe for Utopia", modern art research institute, Kiev, Ukraine.
"ART 16, London" with Zenko Gallery.

2015 "Ukraine. Transformation der Moderne", Österreichisches Museum für Volkskunde, Wien.
"Dnepr Transformation", Artsvit Gallery, Dnipropetrovsk.
"Museum Collection. Ukrainian contemporary art 1985-2015 from Private collections", Mystetskyi Arsenal, Kiev, Ukraine.
"Art Copenhagen", with Dymchuk Gallery.
"Recreation", BIRUCHIY Contemporary Art Project Irshansk, Ukraine.
"Vilnius Art Fair", with Bottega Gallery.
"The at of seeing", Shcherbenko Art Centre, Kiev, Ukraine.

2014 "Premonition: Ukrainian Art Now", Saatchi Gallery, London.
"Ukrainian Landscape Beyong dispair", Mystetskyi Arsenal, Kiev, Ukraine.

2014 "Auditions", HudPromo Art Gallery, Odessa, Ukraine.
"Vilnius Art Fair" with Bottega Gallery.
Solo exhibition "Vessels", Bottega Gallery, Kiev, Ukraine.
"Spase of Freedom", Yermilov centre, Kharkov, Ukraine.

2013 "Contemporary Ukrainian Artist", Saatchi Gallery, London.
"Sculpture of Sculpture", Yermilov centre, Kharkov, Ukraine.
"ART KYIV Contemporary", Mystetskyi Arsenal, Kiev, Ukraine.
"Industrial Eden", Modern art research institute, Kiev, Ukraine.
"BIRUCHIY", contemporary art project, Ukraine.
"Great and Grand", Mystetskyi Arsenal, Kiev, Ukraine.
"Ukraine today", Czech Republic with Shcherbenko Art center, Prague.

"Terrain Orientation", National art museum of Ukraine, Kiev.
Grant of the President of Ukraine in field of fine arts "project Counterforms".

2012 "Artist Draw A4, Ballpoint Pen", Karas Gallery, Kiev, Ukraine.
Solo exhibition "Counterform", Bottega Gallery, Kiev, Ukraine.
"Miami International Art Fair", with Black Square Gallery, Miami, USA.
Urban culture festival "I LOVE KIEV", Kiev, Ukraine.

2011 "Artist Draw. A4, Ballpoint Pen", Karas Gallery, Kiev, Ukraine.
"Triennial of Sculpture", Kiev, Ukraine.
"Art Chicago", with Black Square Gallery, Chicago, USA.
"Out: Neurodiversity", Museum of modern art of Ukraine, Kiev.
"The Grand Sculptural Salon", Kiev, Ukraine.
"SCOPE" with Black Square Gallery, New York USA.
"Art Palm Beach" with Black Square Gallery, West Palm Beach, USA.
"Miami International Art Fair" with Black Square Gallery, USA.
Solo exhibition "Spaces", at Black Square Gallery, Miami, USA.

2010 "Dream Catcher Contemporary Festival", Miami, USA.
"Budapest Art Fair", Art Hall, Budapest, Hungary.
"Pre-sale exhibition", Contemporary art centre M 17, Kiev, Ukraine.
Solo exhibition "The borders of the space", Bottega Gallery, Kiev, Ukraine.
"MUHI", Modern art research institute, Kiev, Ukraine
"Begin your collection", Bottega Gallery, Kiev, Ukraine.
"The Grand Sculptural Salon", Ukrainian House, Kiev, Ukraine.

"Counterforms" is Nazar Bilyk's big project, consisting of works of different scale and character, but united by a single idea, which clearly reflects the essence of sculptor's creativity. Bilyk is concerned about the principle of interaction between internal and external, tangible and intangible, the mechanism of emergence of the shape and space construction. The sculptor often uses language of a reversed volume, a counterform, which is essentially a void giving birth to a form.

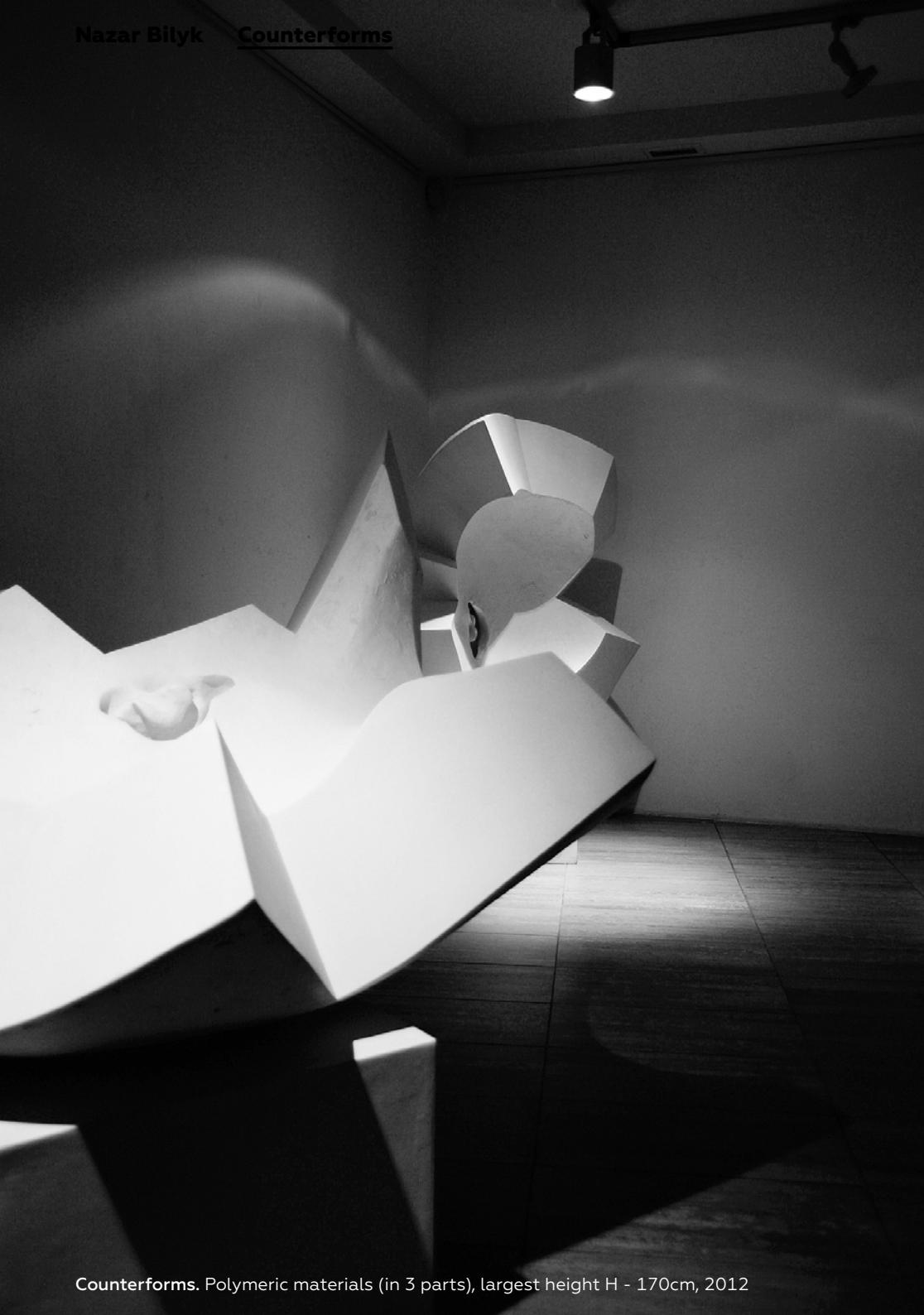
"Counterform" is a "shadow synthesis" of a form, which creates respectively a "shadow" analytical series, a hidden world of root causes." (Nazar Bilyk)

In the language of sculpture the artist tells the story about how the original idea is getting exposed, how meaning is gradually taking shape, manifesting itself in the physical space, as it seeks to approach the root causes of the substance birth. Viewing this project, one can independently, using one's own consciousness, complete the process of creation. Thus Bilyk not only examines aspects of form, but also the mechanisms of human perception. Visualizing the very structure of the image, its "reverse side", the artist adds new dimensions to spectator's view, extending the range of values and enriching the associations.

Skillfully combining tradition and innovation, classical and experimental approach, the artist is looking for the definition of the very concept of "modern sculpture". Bilyk's works are diverse and polysemantic from both substantive and technological point of view. He explores the boundaries of visible by means of sculpture, analyzes properties of the form and its interaction with space, experiments with different materials. Among the materials Nazar is working with are bronze, steel, glass, various polymers. Analyzing space, form, light, Bilyk studies also their interaction with the consciousness of the viewer, which, along with other means, becomes a plastic material for a sculptor.

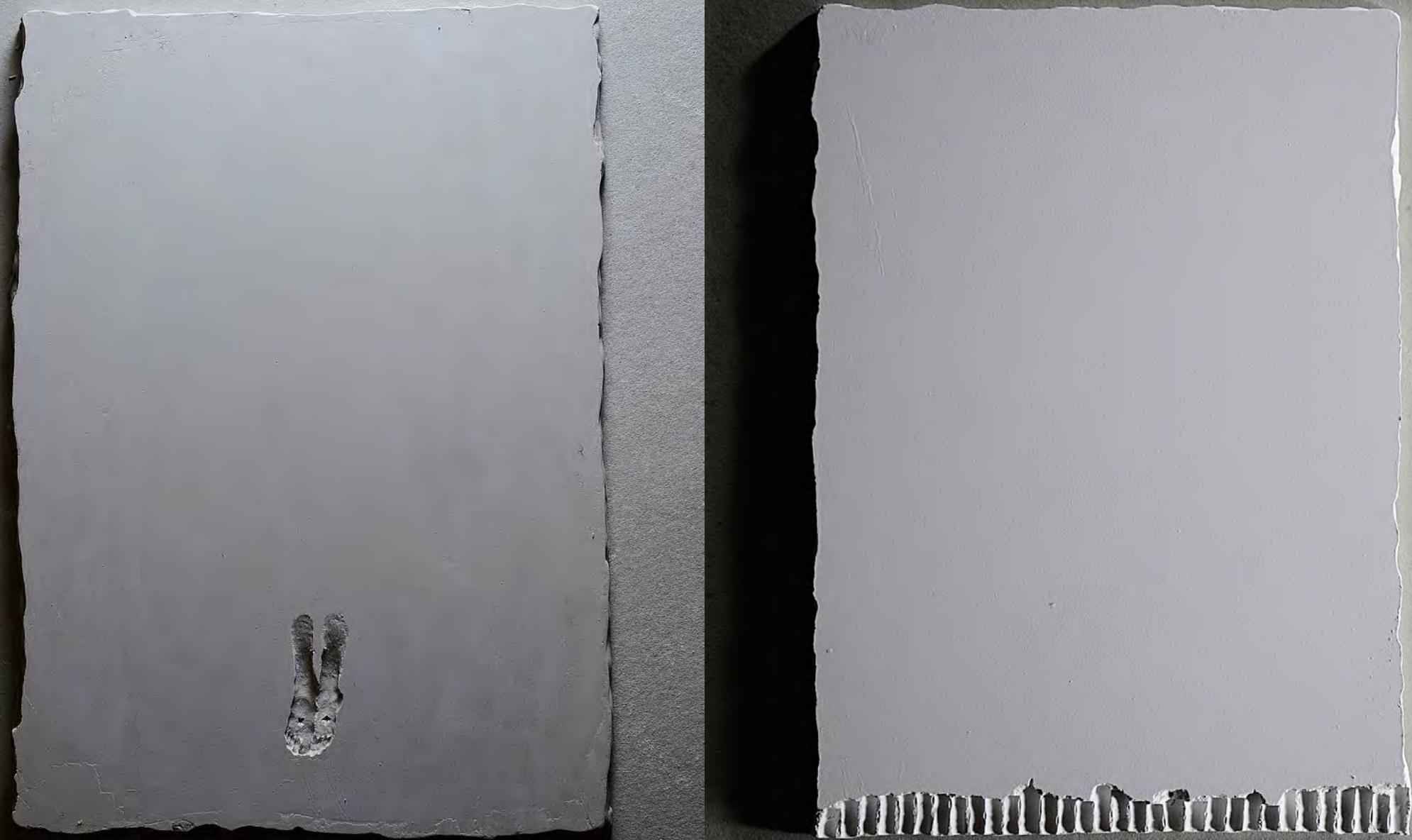


Counterforms. Polymeric materials (in 3 parts), largest height H - 170cm, 2012

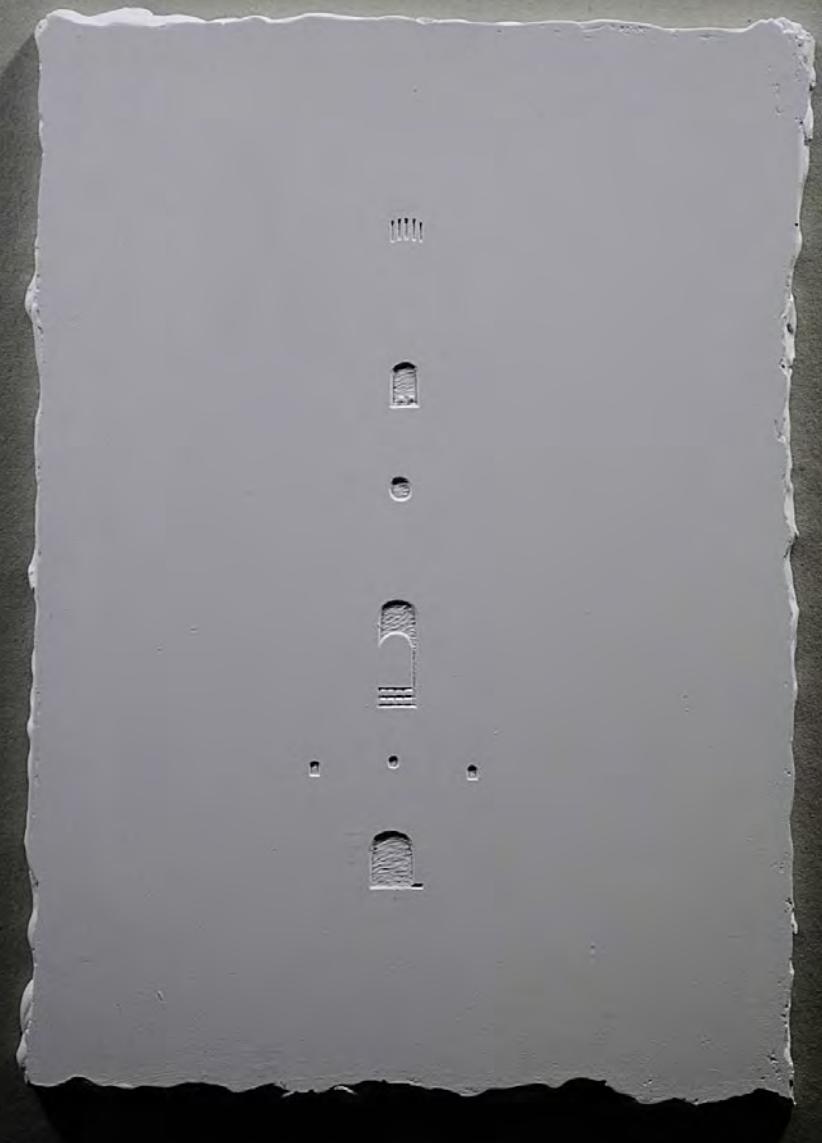
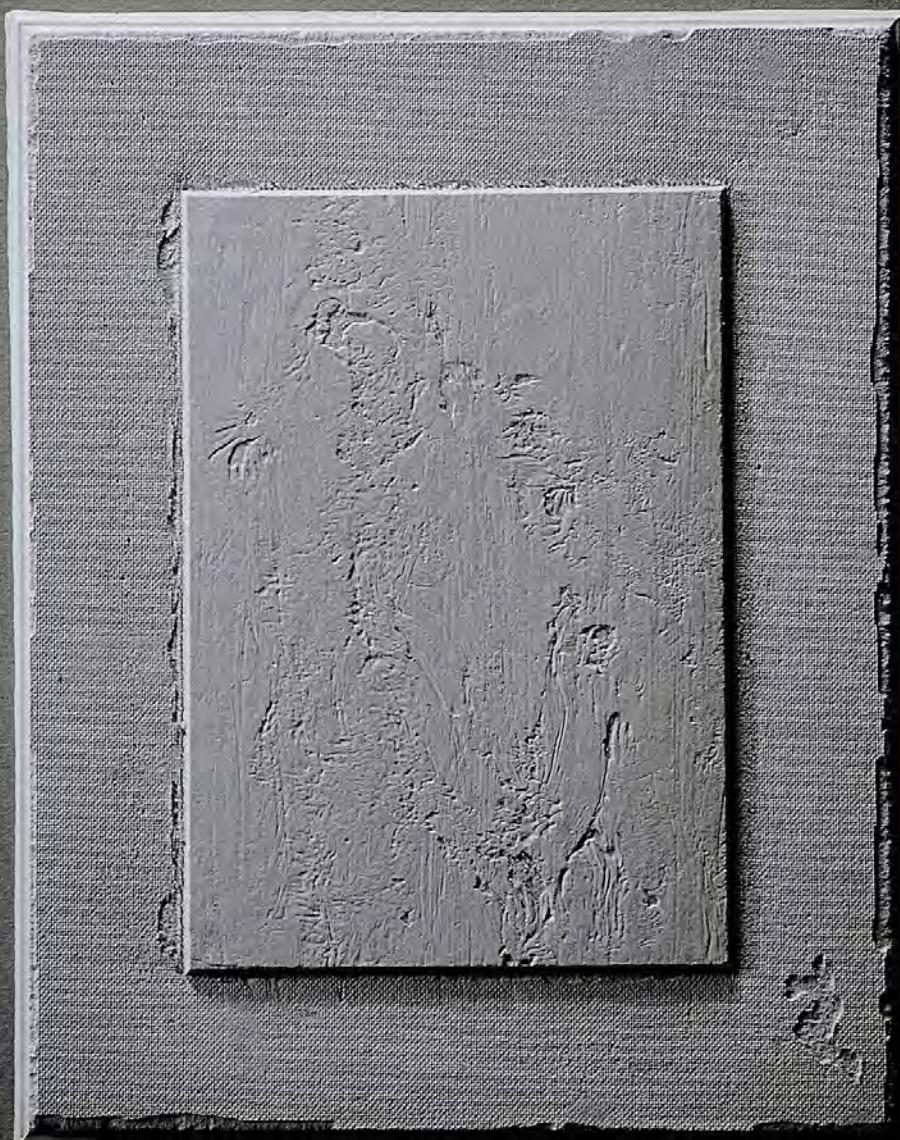


Counterforms. Polymeric materials (in 3 parts), largest height H - 170cm, 2012

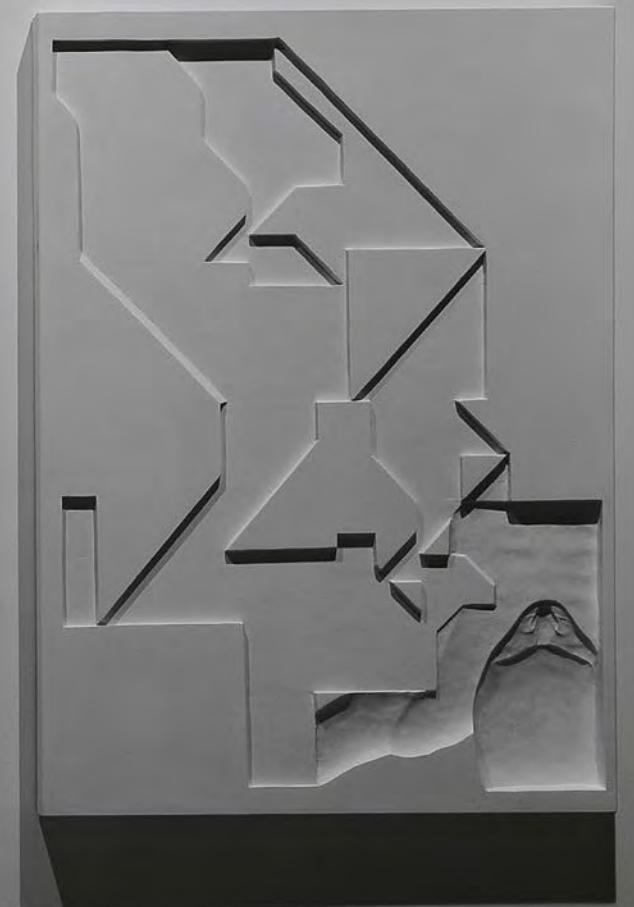




Series of reliefs "Counterform". Polymeric materials, 40 x 30cm, 2012



Series of reliefs "Counterform". Polymeric materials, 40 x 30cm, 2012

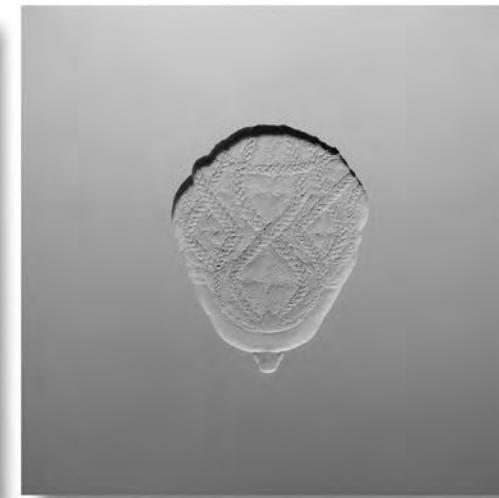
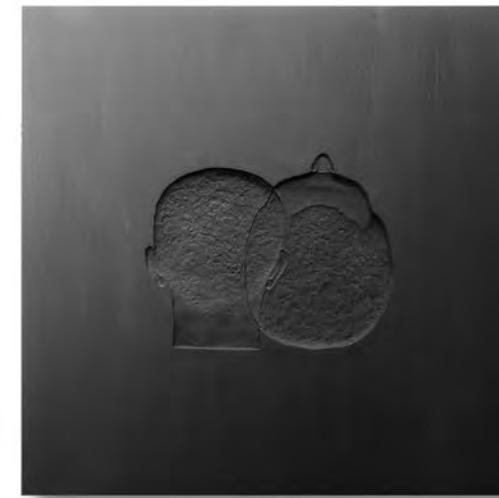
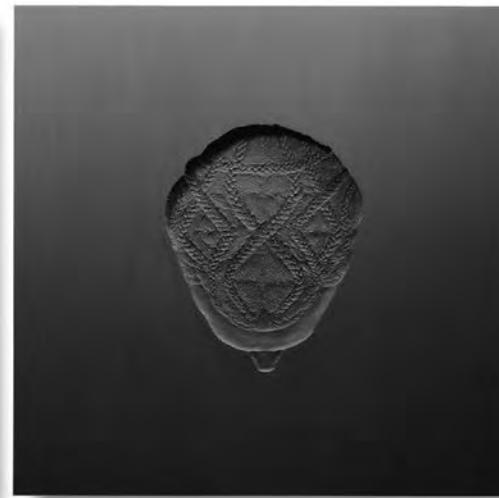
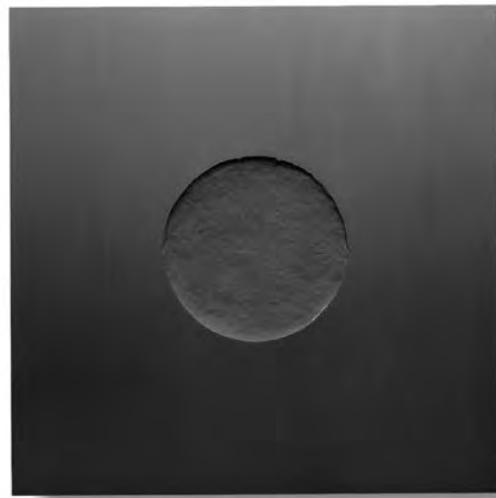


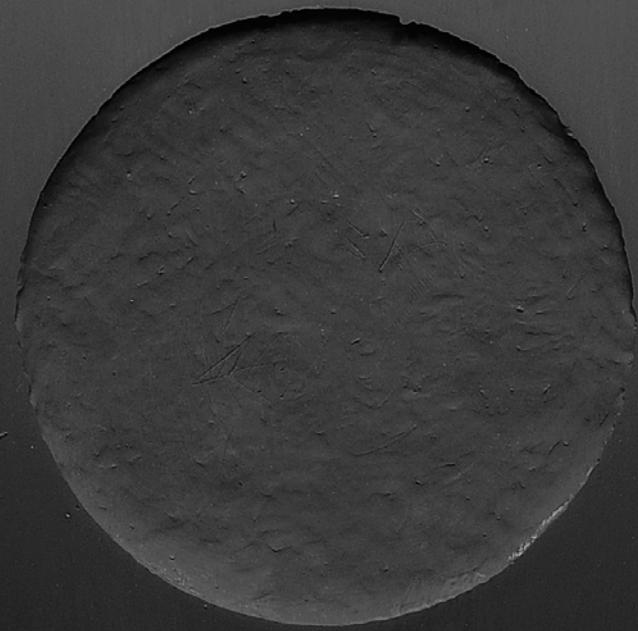


Cube. Fiberglass, polymeric materials, H - 350cm. Mystetskyi Arsenal, Kiev, Ukraine 2012



The Space around. H-100cm. Polymeric materials.







Vessel 1. Bronze, H-110, 2013





Vessel 2. Bronze, H-112, 2013



In his works Nazar Bilyk explores borders of the visible space by the potential of sculpture. Our perception of space has significantly changed for the last two hundred years. From the ontologically determined category 'space' transformed into relative and ambiguous notion, which always needs to be reconsidered.

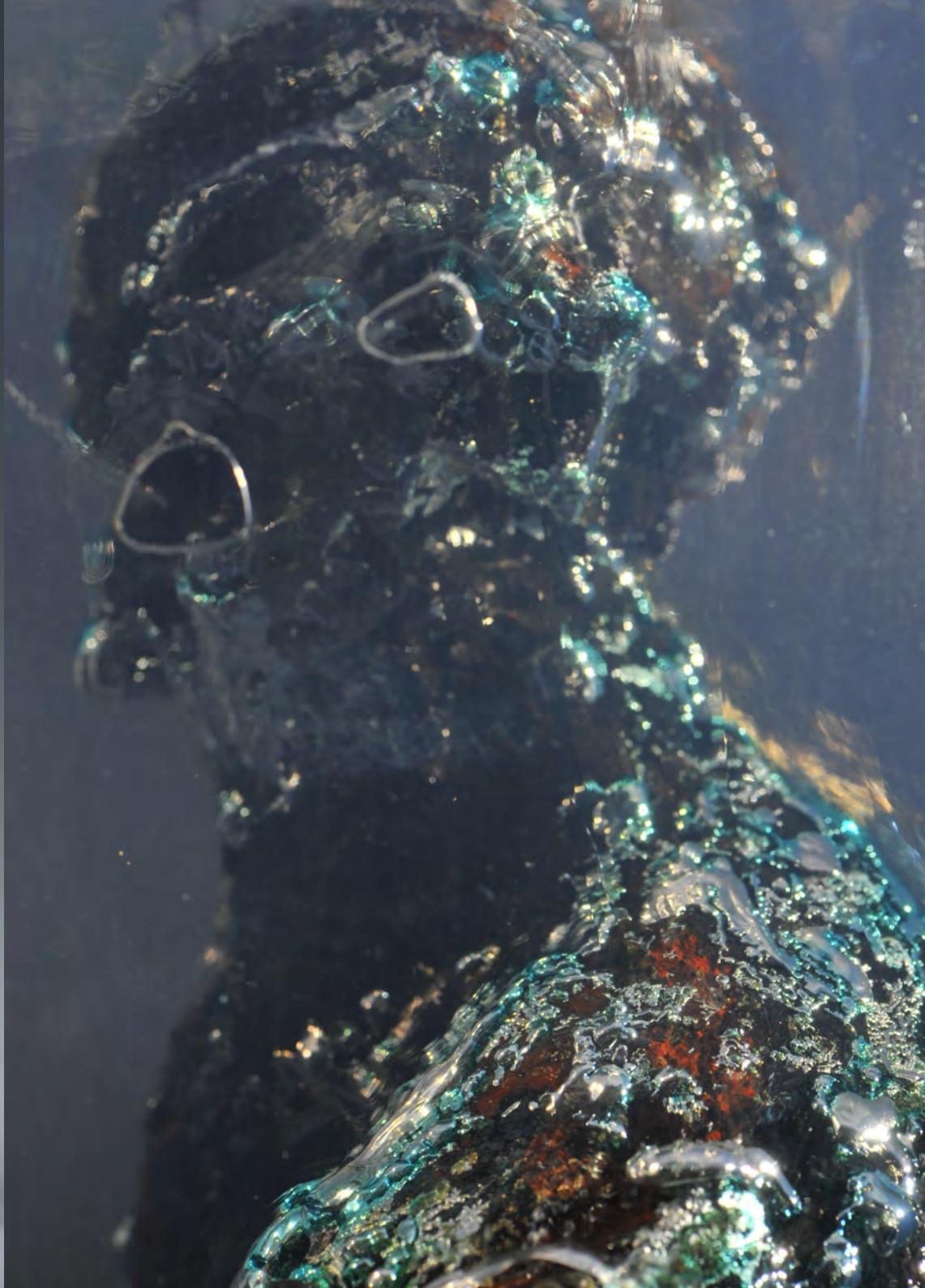
Traditionally, a sculpture works with timeless space. In practice of contemporary sculpture, it is said about timeless space, time disruption.

How is it possible to explore nowadays perception of space using methods of traditional round sculpture? How can the outer/inner space be separated? Is it possible to find and fix its borders?

Nazar Bilyk explores borders of visible, which always vanish and remain undefined. This project reveals an eternal act of reflection, when one question becomes a departure point for the other one.



Borders. Polymeric materials, H-80cm, 2010



The very name of the work, "Rain", is fairly general and conditional. A male figure with a drop on its face, raised to the sky...

Formally all is quite simple and clear. But the metaphor used here, its very content, reveals my personal reflections about human. First of all, the work is dedicated to his inner dialogue, which he has with himself, it is a kind of questioning, a search for meaning, revealing the internal unresolved issues that arise throughout the life of each of us. In seeking an answer to them he raises his face to the sky.

A drop of water is a symbol of dialogue, which connects a man with his Creator and with all the diversity of life. The form of the human figure is dictated by the simplest interpretation: it has a loose and porous structure, similar to the drought-parched ground when it greedily absorbs water. Besides, here I play with scale, making a drop fantastically large, thus prompting and reminding the person that as a part of nature, they are no more significant than an insect.

In addition to the above, this is my understanding of the gravity of human interaction with environment in their indissoluble coexistence.



Rain, bronze, glass, H-180cm. 2010

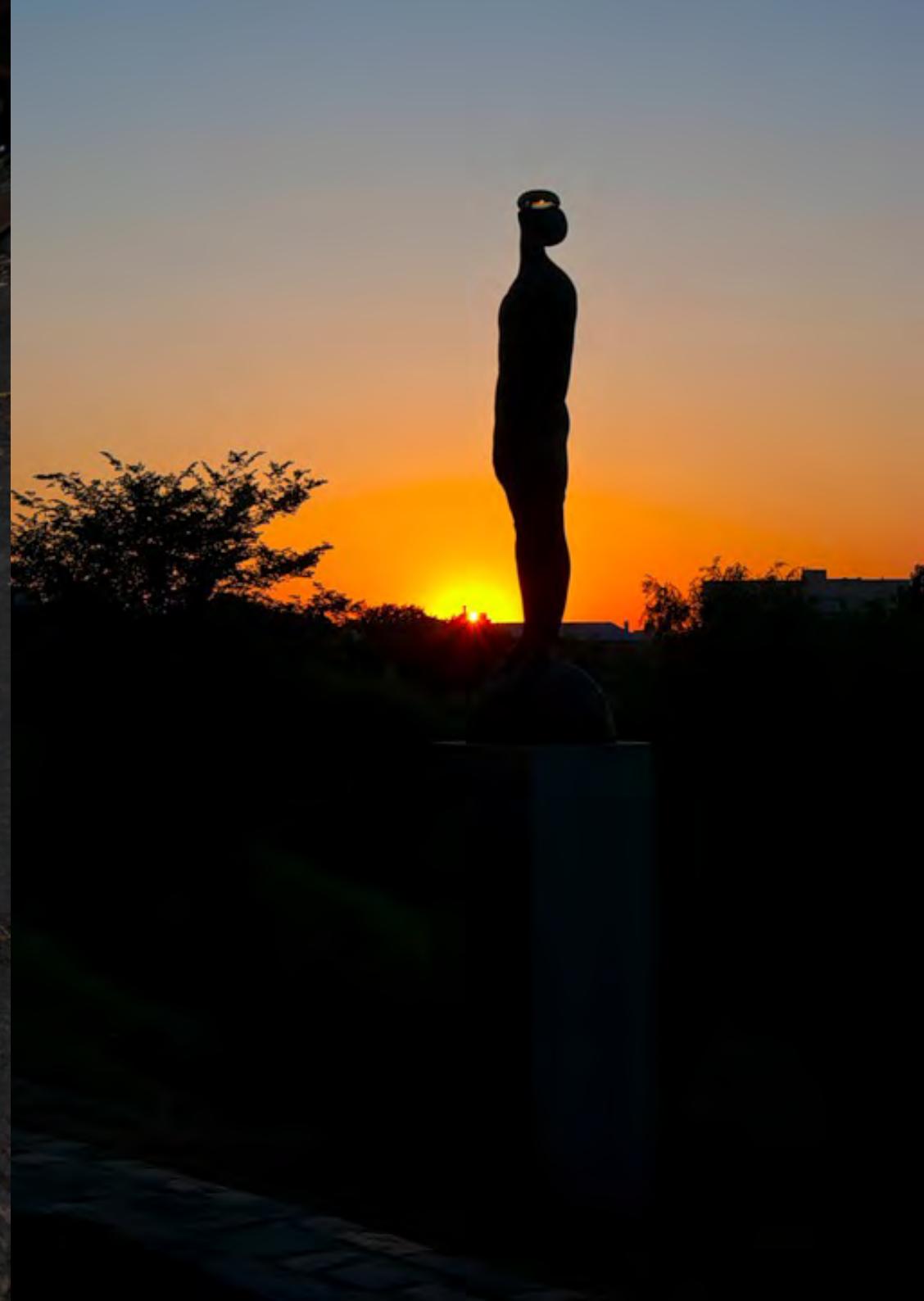


Rain. bronze, glass, H -180cm, 2010





Rain. bronze, glass, H -180cm, 2010

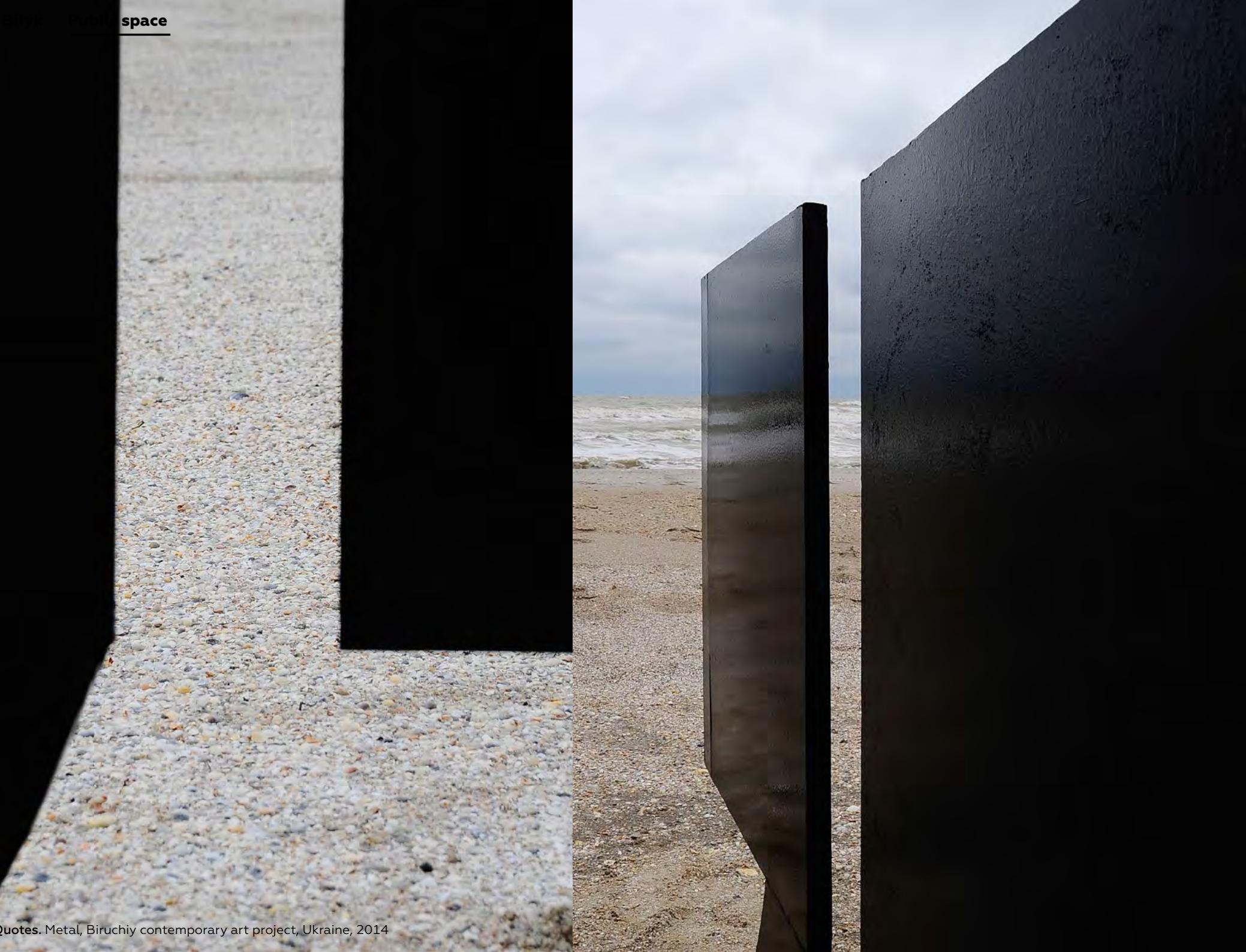




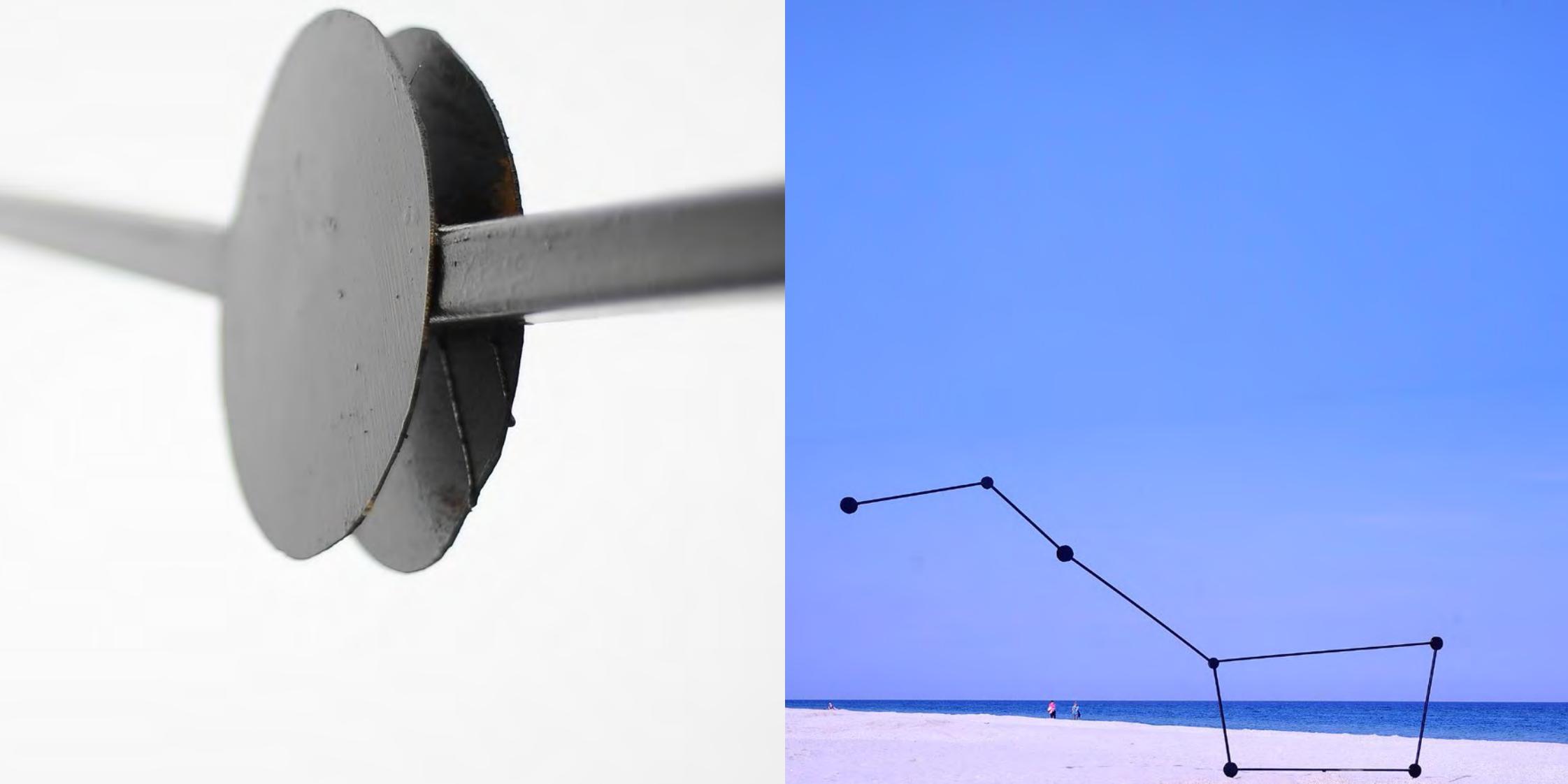
Nazar Bilyk [Public space](#)

The sculptor also working with a public space transforming it into the “outside gallery” accessible to all. Analyzing of space, form and light Nazar Bilyk keeps harmony between visible and the imaginary, nature and human being. Bilyk’s works often involve landscapes and integrate nature into art.





Quotes. Metal, Biruchiy contemporary art project, Ukraine, 2014



Big Dipper. Metal, Biruchiy contemporary art project, Ukraine, 2013



Pointer. H - 160cm, granite, 2015



Chances. Concrete piles, paint. Biruchiy contemporary art project, Ukraine, 2015



Counterforms. Fiberglass (in 3 parts), largest hight -170cm, Portugal, 2012

Nazar Bilyk's "The Space Around" continues the general line of the sculptor's art. It is dedicated to the interaction between human and surrounding space, the study of specifics of the form creation and its perception by our mind. On one hand, this work is anthropocentric, it focuses on person's image, but on the other, the human outline dissolves in an ideal shape of a sphere, and along with it, in the environment. Using the counterform, which precedes the appearance of form in sculpture, the artist pays attention to the inner world and sees the external world through it, looks into the process of creation itself, slightly pushing the veil of secrecy, but leaving room for speculation.



The Space Around (work in progress) 450cm, fibreglass and paint, 2017



The Space Around (work in progress) 450cm, fibreglass and paint, 2017





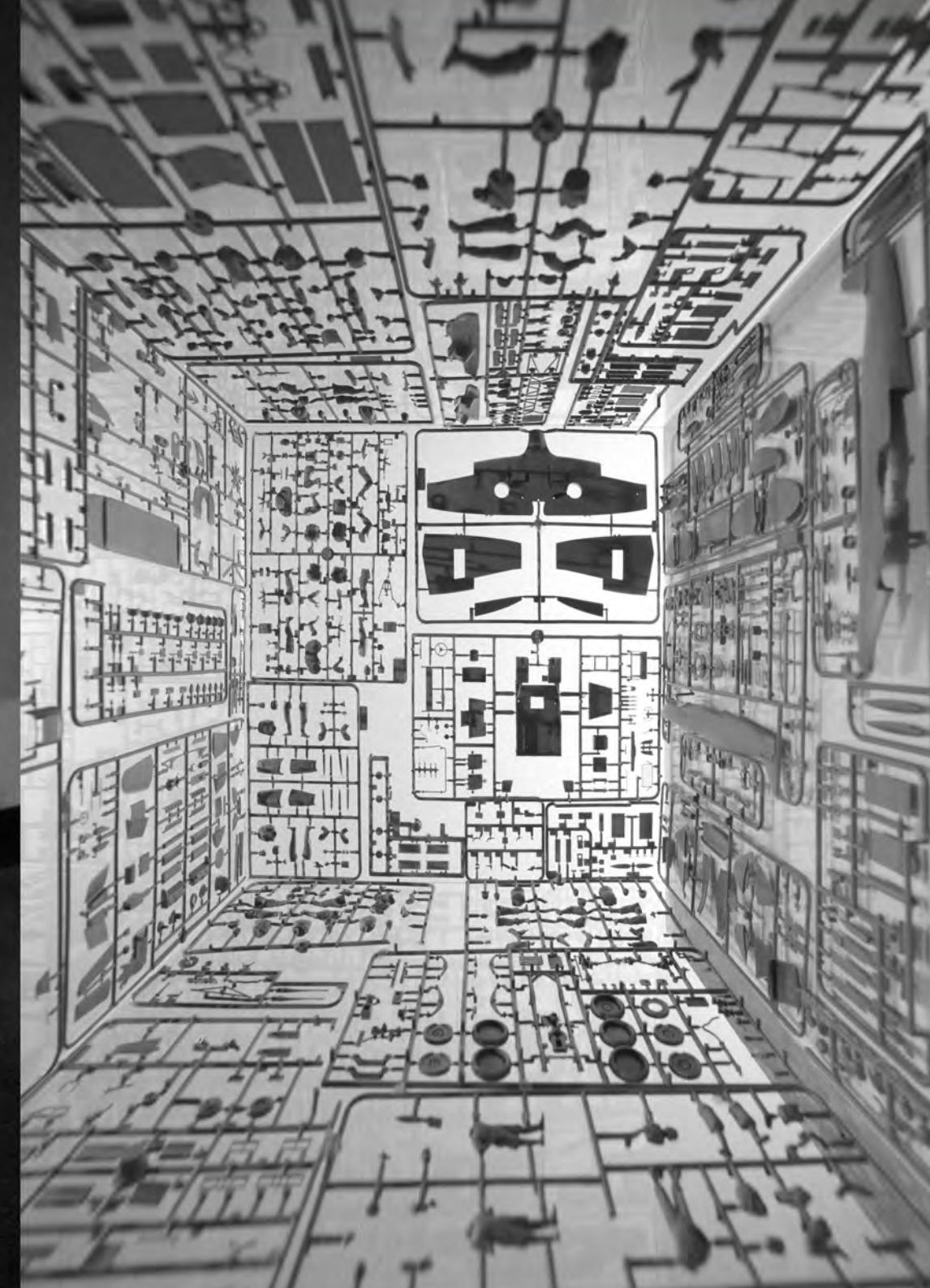
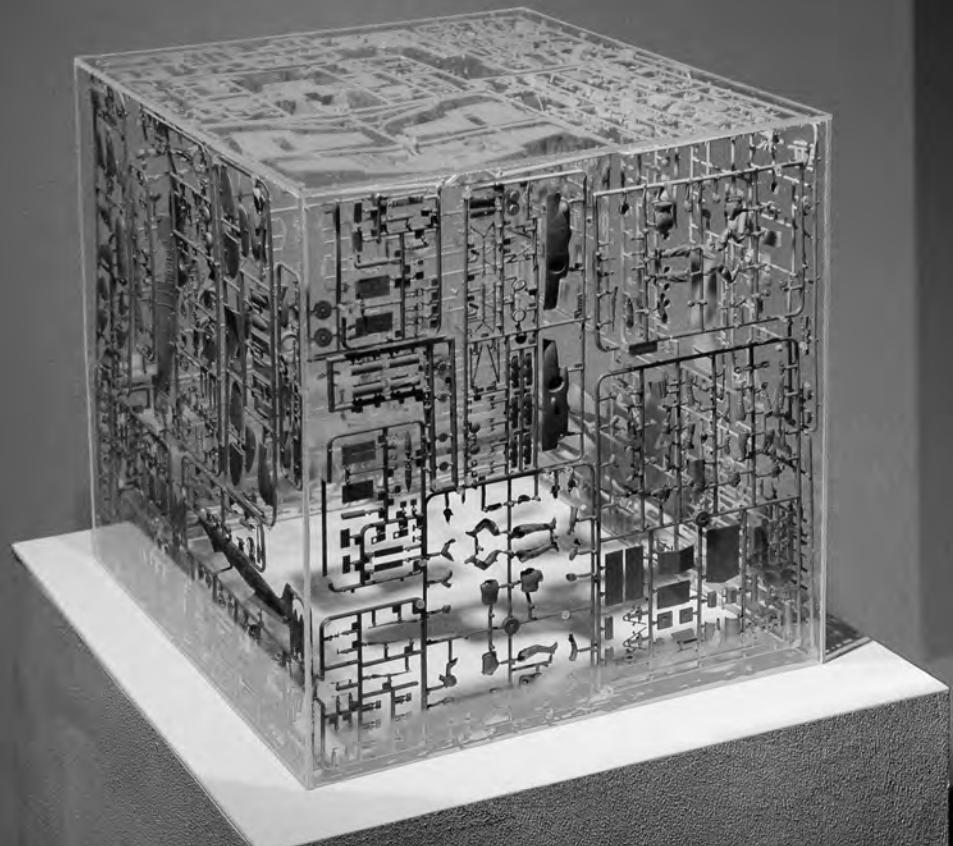


Saine. Wood, metal, Biruchiy contemporary art project, Ukraine, 2013

"Memory Constructor" monument represents a scaled-up copy of a children's construction set for assembling kit models of military machinery and human figures. Anyone willing can use the set to put together their own army for use in games, for defense or attack.

The project is a means to capture, preserve and carry information about the distinct historical path that we are going through at this particular moment. Through this project, Bilyk touches on a number of pressing subjects. The accumulation of social memory is among them.

Amassing social memory through personal one, we satisfy our essential need of self-identity and the national idea. The project conveys the potential to avoid ideological coloring of the monuments that are memorials to the tragic events experienced by every Ukrainian. It presents a way to fit within the universal ideas of preserving peace, which is essential for human advancement.



Memory Constructor. Polymeric materials, glass, 40x40cm, 2016



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