

Samir Rakhmanov

ARTIST STATEMENT

My practice is built around the search for harmony through abstraction within figuration. I believe that any subject can become art when it achieves formal balance on the surface.

I approach the canvas not as an illustration of a subject, but as a field of relationships. The visible world becomes material to be shaped, compressed, and reorganized until it holds together as a self-sufficient image. For me, figuration and abstraction are not opposing languages, but overlapping conditions within painting.

Oil painting remains central to my practice. Its slowness allows for sustained attention, revision, layering, and the gradual construction of complexity. I value oil painting's capacity to hold different approaches within a single work, from thin, transparent passages to dense, tactile surfaces. It allows me to think through a painting over time, adjusting structure, atmosphere, and balance as the image develops.

Alongside oil, I use oil pastel as a more immediate and instinctive medium. It allows for quicker, more direct engagement with form and image, and gives me space for a more spontaneous, expressive study of structure and rhythm.

Each work begins differently. Some emerge from loose arrangements of color and mass, others from a more deliberate drawing. In either case, the task remains the same: to construct an image that feels inevitable rather than merely descriptive.

In my multi-figure paintings, I am less interested in describing a specific, but rather creating a sense of suspended time. I want the image to feel remembered rather than narrated: familiar, intimate, and yet not fully graspable. I am drawn to the space where an image can resemble a memory or a dream - something lived and recognized, yet open and unresolved.

At the center of my current practice is the relationship between the human figure and its surroundings. I seek a painterly language that remains recognizable yet open, resolved yet slightly unstable.