

ALEC KOMAROFF

2026

*I work with materials whose specific qualities are difficult to convey in photographs. That's why this portfolio includes links to videos and additional materials, offering a better sense of how my works come to life. Please follow the provided links for a more immersive experience

ARTIST STATEMENT

I approach the canvas the way I would a page.
I gather crumbs of human speech — spoken, whispered, mumbled, shouted, articulate and senseless — and weave from them something never seen before: a breathing, centaurine body. For me, painting is a universal form of writing — a way of making visual metaphors, at once intelligible and enigmatic.

The abundance of materials gives me freedom of action: my story can flow in any direction, through any aesthetic mode.

I work through three devices:
chance,
palimpsest and
eclecticism.

Yet my imagery obeys Occam's razor. If what I mean can be carried more precisely by a simpler means, I take it, inventing nothing unnecessary and refusing to become a hostage to my own principles.

The metaphor I make cannot be finished until it meets the viewer's gaze. And even after that meeting, the story I set out to tell goes on. For once it has been set in motion, an image cannot stop. It is endlessly contemplated, interpreted and reimagined.



photo by Haben Ghebregziabher

WOUNDED

Wounded is drawn to the injured bodies that Western painting has never stopped returning to — Lucretia and Holofernes, Caesar and Prometheus, Saint Bartholomew, and at the near end of the arc Andy Warhol, with the scars Avedon photographed after the shooting. What holds them together across so many centuries is not a story but a single recurring charge: the pathos of the wound, and the fragility it lays bare.

The series refuses to depict the wound. To restage an injury is to repeat it, and the wounded body has always been offered up to be looked at; what these paintings seek is the vulnerability without the spectacle. So the wound leaves the figure and enters the surface itself. The canvas is cut, split, broken open, and what would have been a body becomes a skin — a threshold, a place that has been touched.

What survives is not the scene but its afterimage: the charge that outlasts the story it came from. Stripped of its narrative, a wound does not fall silent; it goes on aching as pure form. That residue — fragile, nameless, still insisting — is the subject of the work.





Holofernes, 2025
from the series Wounded
oil, acrylic, spray, silicone, epoxy resin,
porcelain on canvas
50 × 60 cm (19.7 × 23.6 in)



Lucrecia, 2025
from the series Wounded
oil, spray, silicone, epoxy resin,
porcelain on canvas
50 × 60 cm (19.7 × 23.6 in)



Caesar, 2025
acrylic, oil, epoxy resin,
porcelain on canvas
30 × 40 cm (11.8 × 15.7 in)



Photo by Haben Ghebregziabher

Exhibition view
Zollamt Gallery , Offenbach, DE, 2025

CHIMERAS

https://youtube.com/playlist/chimeras*

Chimeras takes its name from the mythological monster and treats it as a model for a society that never quite becomes one. Each painting is itself a chimera: colours that clash, marks made in incompatible ways, materials that were never meant to share a surface, all pressed into a single field.

Nothing here resolves into a whole. The parts coexist without being reconciled — now and then they lock into a strange harmony, more often they grate, and that friction is the point. What the works propose is not a melting pot, and not a unity still to be achieved, but a body of elements that do not belong together and cannot be pulled apart either.

The chimera was always an impossible creature — a name for something that should not be able to live, and does.



Colourful Object n.60, 2024
from the series Chimeras
acrylic, oil, spray, silicone, epoxy resin,
porcelain on canvas
50 × 60 cm (19.7 × 23.6 in)

*copy and paste the full link below if needed: <https://youtube.com/playlist?list=PLpYAgzugDsakR6487Lly-aOJYf41QEsjN&si=iN9HyEVniqkOBy8K>



Colourful Object n.70, 2024
from the series Chimeras
acrylic, oil, spray, silicone, epoxy resin,
porcelain on canvas
50 x 60 cm (19.7 x 23.6 in)



Colourful Object n.66 & n.69, 2024
from the series Chimeras
acrylic, oil, spray, silicone, epoxy resin,
porcelain on canvas
50 × 60 cm (19.7 × 23.6 in)



Photo by Sofya Demskaya

FLICKERING

https://youtube.com/playlist/flickering*

Flickering begins with a simple fact about seeing: an image is not simply there. It arrives. What a surface shows depends on how long, how closely and from what angle it is looked at, and much of it stays hidden until the viewer moves, or waits.

The paintings are built to behave this way. Their surfaces shift with the light; a colour surfaces and is gone, a form appears only obliquely, and what was clear a moment ago will not stay. The image lives on a threshold — the instant between appearing and disappearing, between a flash of recognition and not yet understanding.

Here perception itself is the subject: not the seen, but the effort of seeing. The series asks for the one thing images rarely get now — sustained attention — and returns a picture that is never finished, because it is remade by every viewer willing to keep looking.



Untitled, 2023
from the series Flickering
acrylic, resin on wood
18 × 24 cm (7.1 × 9.4 in)





Untitled, 2023
 from the series Flickering
 acrylic, resin on wood
 18 × 24 cm (7.1 × 9.4 in)



Exhibition view
MUZE'UM Light & Landscape, Roeselary, BE, 2025

OUTLINE

Outline begins in a detail of Matisse's *The Red Studio*, where the furniture appears not as added lines but as reserve lines — the earlier, paler layer showing through where the red was withheld. The drawing is made of absence: a contour is simply the place the paint never reached.

The series lifts those contours out of Matisse and enlarges them until a small, incidental line becomes the whole painting. Red holds the surface; the form arrives from beneath, defined by what is left uncovered. At that scale a line stops describing an object and becomes one — a shape with its own weight, no longer the edge of anything.

What interests the work is this reversal: the outline, usually the most secondary mark in a picture, made primary; form built from restraint rather than addition, from where the brush chose not to go.



Exhibition view
Belle Godshuis, Ypres, BE, 2024



Untitled (Red n.6), 2024
from the series Outline
oil on canvas
40 × 50 cm (15.7 × 19.7 in)



Exhibition view
HfG Offenbach, DE, 2024



Exhibition view
Belle Godshuis, Ypres, BE, 2024

FLUX

Flux is where painting is allowed to lose control. The works are large, made in the moment. Oil is pushed and dragged, spray cuts across wet paint, one mark half-buries the last, and much is left to chance. Nothing is planned to its end. Each canvas is caught in the middle of its own becoming, a step before it might have settled into an image.

This is the series' Dionysian side: order surrendered to chance, the single form dissolved into movement, and something ecstatic in that release. What holds a painting together is not composition but energy, and the wager that chaos, let run, arrives at its own beauty.

Flux does not depict transformation. It stays inside it.

Dionysian Object n.1, 2024
from the series Flux
oil and spray on canvas
120 × 160 cm (47.2 × 63 in)





Dionysian Object n.2, 2024
from the series Flux
oil and spray on canvas
120 × 160 cm (47.2 × 63 in)





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Alec Komaroff is a Berlin-based artist working across abstract painting and mixed media. He combines oil, acrylic and spray with cast and moulded materials such as porcelain, silicone and epoxy resin, so that flat fields of colour take on physical relief. His work treats abstraction as a language of perception, drawn as much from art history as from the act of looking, where an image completes itself only in the viewer's attention.

EDUCATION

2025 University of Art and Design Offenbach (Hochschule für Gestaltung), Germany

AWARDS

2026 Rundgangpreis für Kunsttheorie der Schleicher-Stiftung (Art Theory Award), HfG Offenbach
2020 German Photobook Prize 20|21, Bronze
2018 Takeda. ART/HELP. Breakthrough, Third Prize

SOLO EXHIBITIONS

2025
Flickering: The Elusive Light, MUZE'UM L, Roeselare, BE

2024
whistling&whispering, basis e.V., Frankfurt, DE

SELECTED GROUP EXHIBITIONS

2025
First Entry, Kunsthalle Offenbach, Offenbach, DE
Cyprus Art Week 2025, Pissouri, CY
Graduation Show, Zollamt Galerie, Offenbach, DE

2023
Abstract City, Diamant Museum of Urban Culture, Offenbach, DE

2022
24th HfG-Rundgang, Saturn, Offenbach, DE
German Photobook Prize 20|21 Touring Exhibition, Musashino Art University, Tokyo, JP

2021
Frankfurter Kunst Vertrieb, Frankfurter Kunstverein & Magma Maria, Frankfurt, DE
Frankfurter Buchmesse, Frankfurt am Main, DE
Miniatures, Museum Schloss Fasanerie, Eichenzell, DE
Hong Kong Book Fair, Hong Kong, HK

GRANTS & FELLOWSHIPS

2021 HfG-Zollamt Atelierstipendium (Studio Fellowship), Germany
2020 Production Grant, Kulturamt Frankfurt am Main, Germany

TWO-PERSON EXHIBITIONS

2024
Incredibly close & infinitely far away, Belle Godshuis, Ypres, BE (with Mariia Gorbunova)

2020
Protect me from what I desire, basis e.V., Frankfurt, DE (with Faina Yunusova)

2020
#HIJACKED: Museums (Instagram-based artistic intervention), HfG Offenbach, DE

2019
Private View, Zwo Gallery, Vienna, AT
DORF-eigen-ART, Oelshausen, DE
22nd HfG-Rundgang, HfG Offenbach, DE
Toys'R'Us, HfG Offenbach, DE

2018
Breakthrough, The Ekaterina Cultural Foundation, Moscow, RU
Flow, 6th Moscow International Biennale for Young Art (Parallel Programme), Maxim Boxer Gallery, RU
Acht (8), Zwo Gallery, Vienna, AT