



PORTFOLIO

Anastasia Klimova
2019-present

Painting/Visual Artist

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Bio

Anastasia Klimova is a Russian-born visual artist whose practice bridges cinematic composition and expressive oil painting. Her creative journey began through early collaborations with Russian artists, where her deep fascination with visual storytelling and emotional form first emerged.

In 2019, her professional growth took shape in Cagliari, Italy, with the *BluArt Association*, marking the start of her international artistic path. Later, in London, during her studies at the **University of the Arts London (Film Practice, Production Design)**, she developed a refined sense of atmosphere and spatial narrative that continues to influence her work.

Since 2024, Anastasia has been based in Thailand, where she established her personal studio focused on painting, mentoring, and cross-cultural collaboration.

Anastasia’s work explores **emotional realism and the tension between stillness and transformation**, reflecting her background in film and her fascination with atmosphere, memory, and inner perception. Her paintings are held in private collections in Italy, Russia, Thailand, and the United Kingdom.



Artist Statement

My artistic journey began in childhood — long before I ever called myself an artist. I felt an instinctive need to translate what I saw into form: to hold light, motion, and air within the frame of paper or canvas. Painting became not simply a practice, but a way of being — a dialogue between what is seen and what is felt.

There were pauses and rebirths along the way, each transforming my vision. Art, to me, is a process of continuous dissolution and return — of losing form to find essence again. As Robert Henri once wrote, *“Artists must be men of wit, consciously or unconsciously philosophers; read, study and think a great deal of life.”* This thought has followed me like a quiet current, shaping how I see and paint.

I am drawn to works that breathe — where colour holds memory and light carries emotion. Colour, light, and form are the foundations of recreation: the attempt to grasp what cannot be held, to give shape to presence itself. My work is a study of that elusive moment — when seeing becomes remembering, and painting becomes the act of becoming.



CV

EDUCATION

- 2016–2020 MGIMO University, Moscow, Russia
 BA Politics and Management
- 2020–2021 Camberwell College of Arts, University of the Arts London, UK
 Foundation Diploma in Art & Design
- 2021 Art Academy London, UK
 Short Evening Course in Drawing
- 2021–2024 University of the Arts London, UK
 BA Film Practice (Production Design)

SOLO SHOWS

- 2026 Ongoing Presentation of Works in Curated Private Venue, London, UK
- 2025 Private Solo Exhibition, Hua Hin, Thailand
- 2024 Private Solo Exhibition, Hua Hin, Thailand
- 2022 Garum Restaurant, Private Solo Exhibition, London, UK

GROUP SHOWS & COLLABORATIONS

- 2026 Group Exhibitions, London, UK
- 2025 International Group Exhibitions, Baku, Azerbaijan; Glasgow, Scotland
- 2024 Creative Workshops and Studio Collaborations, Hua Hin / Bangkok, Thailand
- 2023 Independent Studio Practice and Collaborative Art Projects, Thailand / UK
- 2022 Storyboard and Character Illustration for Cut-Out and Stop-Motion Projects, London, UK

Anastasia Klimova (2019–2025)

2019 marked the beginning of my dedicated practice in oil painting in Cagliari, Sardinia. Under the mentorship of artist Anna Lisa, I developed a mindful approach to painting that continues to shape my work today.

Italian Hills, Sardinia (2019)

Medium: Oil on canvas

This work marks the beginning of my path in oil painting. Created during my stay in Cagliari, Sardinia, *Italian Hills* was born from quiet observation of the landscape and the rediscovery of painting as a meditative act. Guided by artist Anna Lisa, I learned to see painting not as reproduction but as resonance — a dialogue between light, air, and emotion. The warm tones and layered texture reflect both the physical landscape and the inner state of awakening that shaped my relationship with art.



Morning Routine (2022)

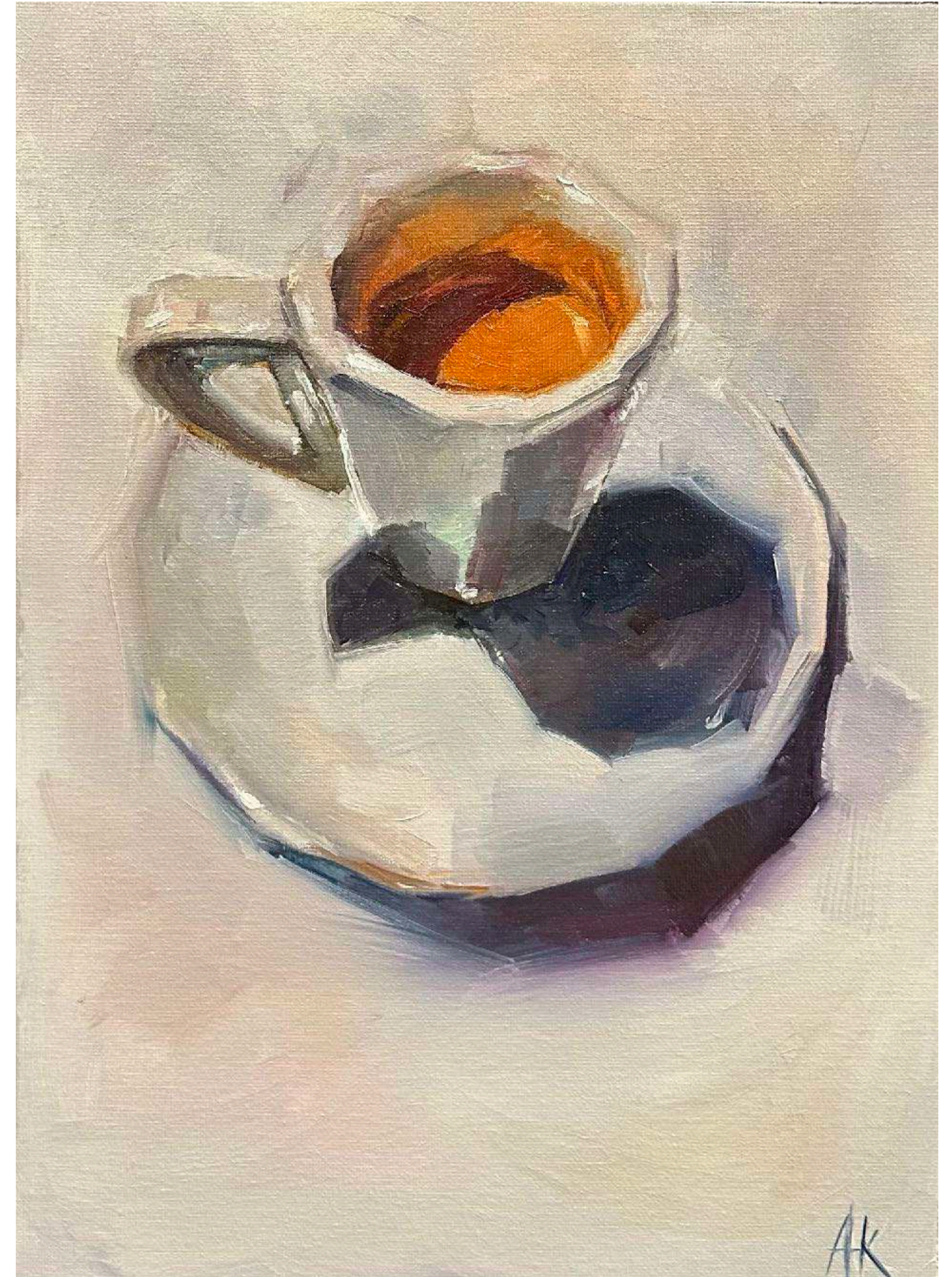
Medium: Oil on canvas

Part of an ongoing series exploring the poetry of daily life, *Morning Routine* captures the fleeting warmth of an ordinary cup of coffee.

Through expressive brushwork and subtle light, it turns a simple morning ritual into an intimate reflection on presence, rhythm, and comfort.

This piece belongs to a broader investigation of food and drink as emotional landscapes — small moments of stillness that define human connection.

(Private collection Moscow, Russia)



Porto Bottle and Pomegranate (2023)

Medium: Oil on canvas • Dimensions: 40 × 30 cm



A still life of ritual and vitality. The dark bottle and the cracked fruit coexist in luminous balance — one heavy with memory, the other alive with energy.

This painting celebrates nourishment as an act of presence, and food and drink as extensions of spirit and desire.

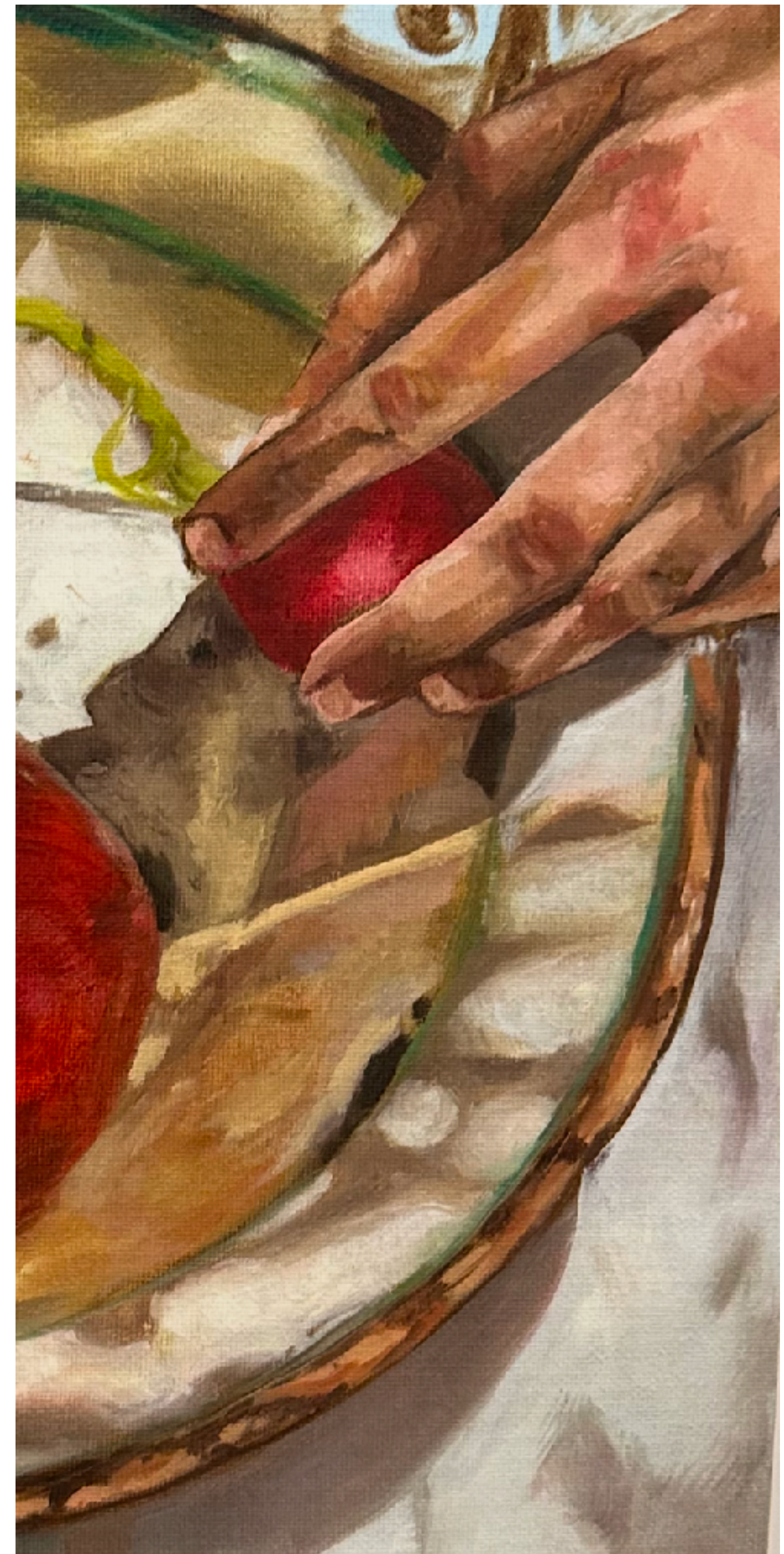


Italian Tomatoes (2024)

Medium: Oil on canvas

Hands holding a bowl of tomatoes evoke a simple ritual of care. The gesture is ordinary yet sacred — a reminder of our daily relationship with nourishment, warmth, and the tactile poetry of living.

Private Collection, Thailand





Empty Conversations (2025)

Medium: Oil on canvas

Bottles and glass in silence — remnants of voices and rituals past.

The composition reflects the echo of human presence through objects, and the quiet that follows communication.



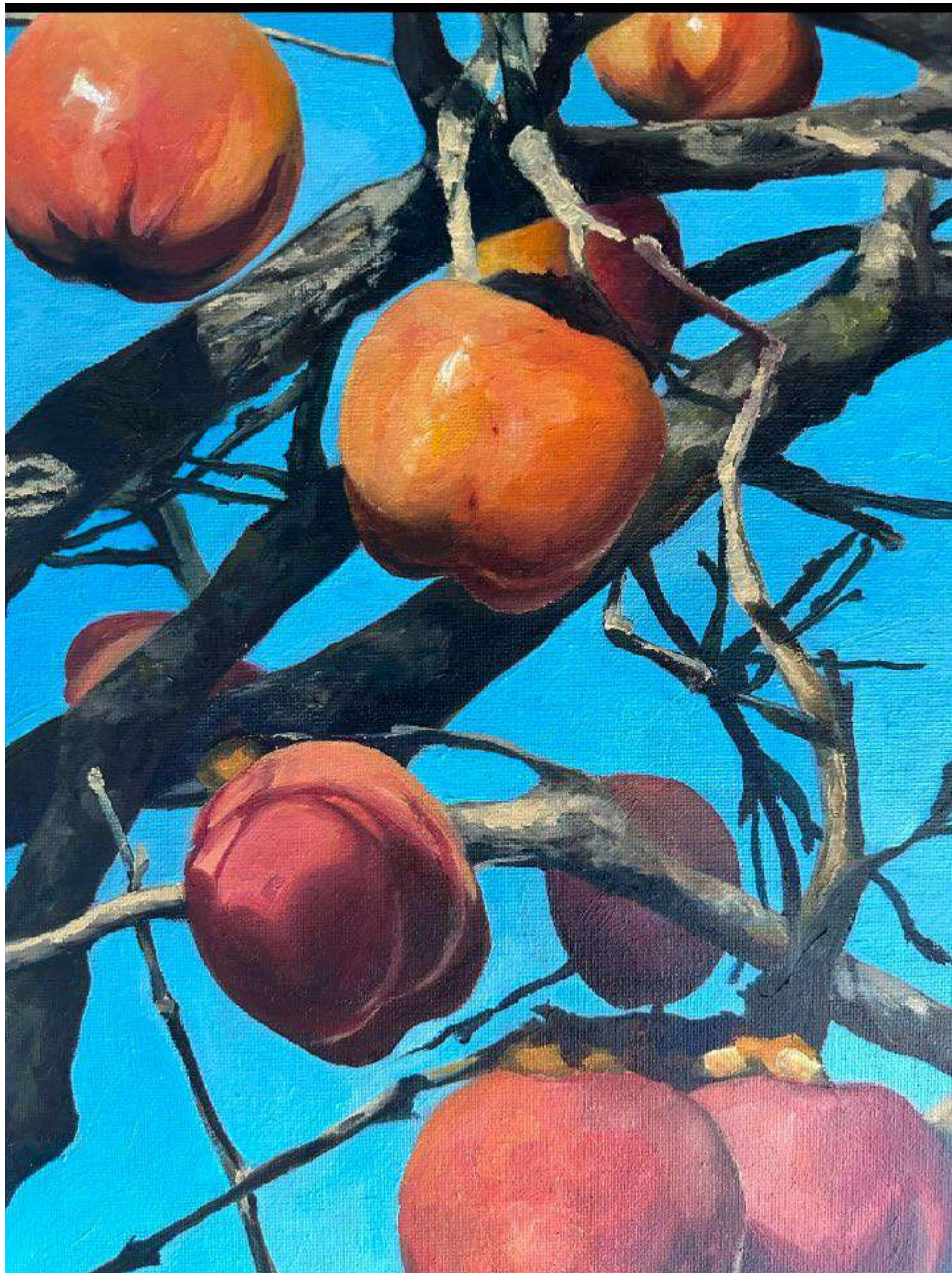
Lemons and Morning Light (2024)

Medium: Oil on canvas • **Dimensions:** 80 × 100 cm •

Series: *Morning Rituals*

Painted as part of the *Morning Rituals* series, *Lemons and Morning Light* captures the quiet poetry of a breakfast table — lemons, coffee, and bread bathed in soft sunlight. The work explores stillness within daily life: the warmth of routine, the intimacy of small gestures, and the beauty found in simplicity.

Through loose, expressive brushwork, the painting transforms an ordinary scene into a meditation on comfort and presence — a moment suspended between silence and awakening.

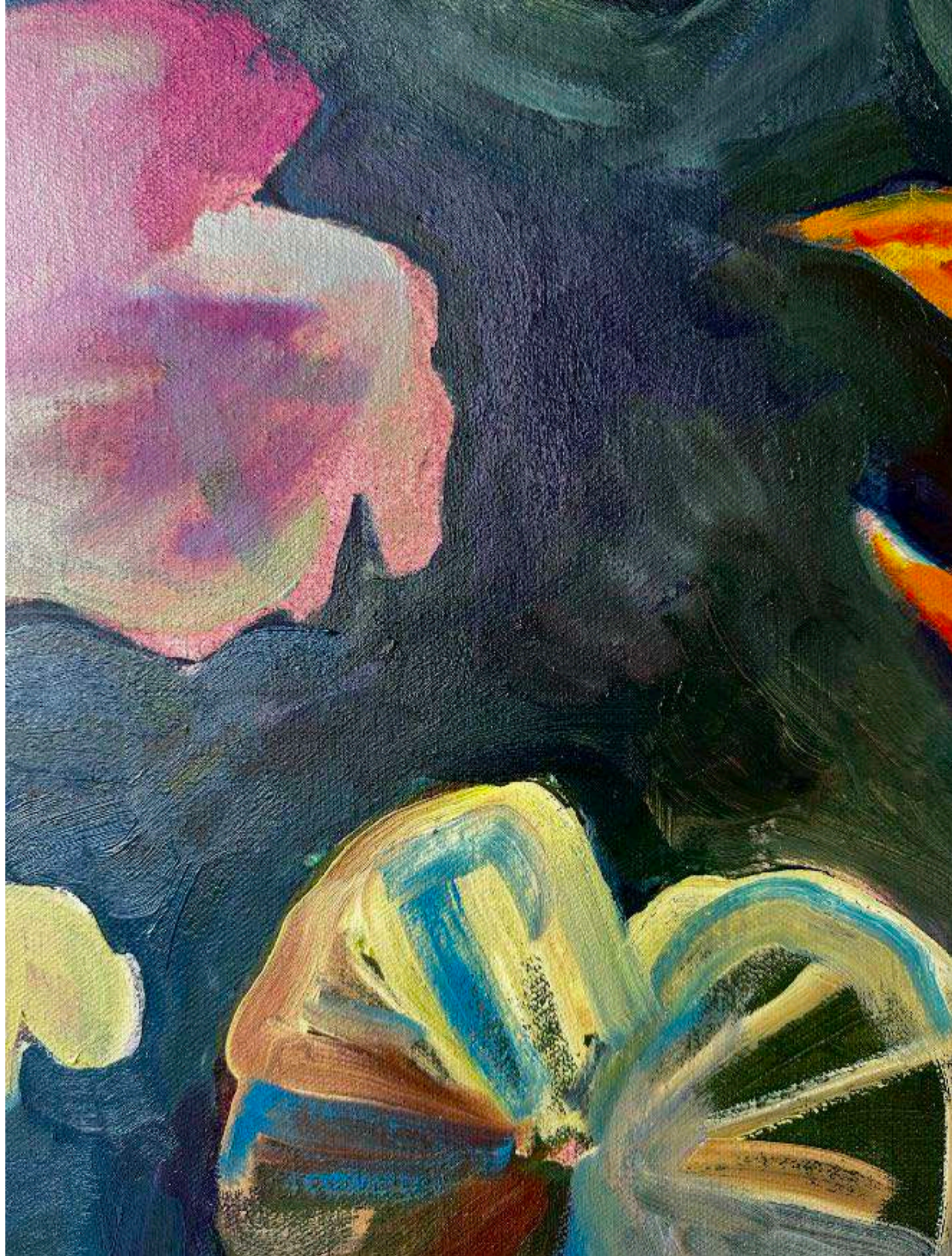


Korean Persimmons (2024)

Medium: Oil on canvas • Dimensions: 30 × 58 cm

Painted en plein air during late autumn in Korea, Korean Persimmons captures a brief and delicate moment before winter.

The fruit clings to bare branches, suspended in bright air — a symbol of endurance and quiet joy that persists even in the cold.



Water Lilies (2024)

Medium: Oil on canvas • **Dimensions:** 30 × 30 cm

A small study painted in Thailand — a quiet homage to its diverse and vibrant nature. *Water Lilies* was created as a sketch for a larger work, capturing a fleeting impression rather than a scene.

It reflects the calmness of tropical water and the gratitude I feel toward nature here — a simple, meditative gesture of observation and presence.



Japanese Blossom (2024)

Medium: Oil on canvas • **Dimensions:** 40 × 40 cm

Japanese Blossom is a quiet reflection on renewal and transience — a meditation on the fleeting beauty of spring.

Soft pink petals unfold against a pale background, evoking the tenderness and impermanence found in nature and memory.

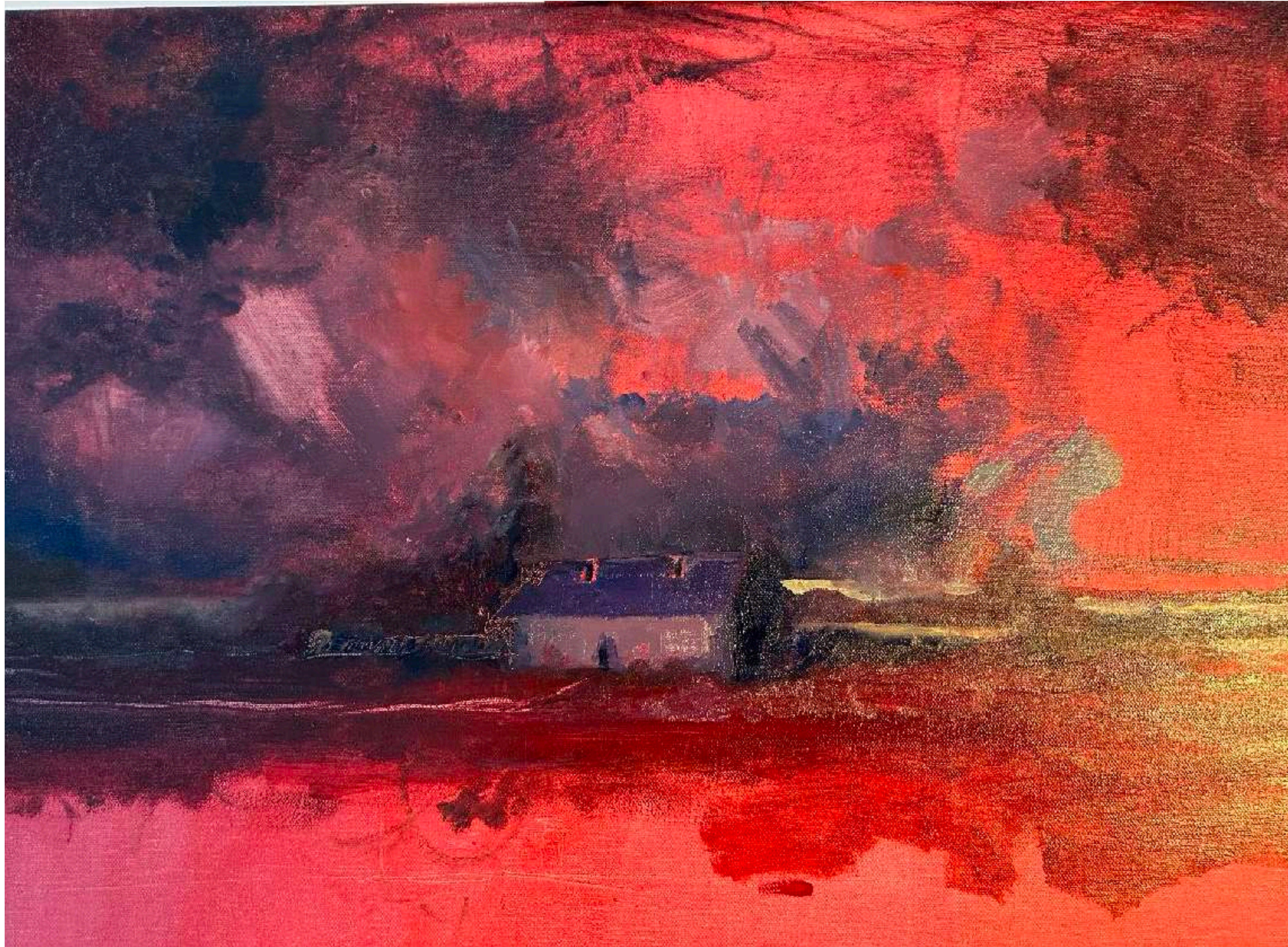
Painted with delicate, layered brushwork, the piece carries the spirit of Japanese restraint and calm — a moment of silence captured before the bloom fades.



Red Ginger Flowers (2024)

Medium: Oil on canvas • Dimensions: 80 × 100 cm

Painted in Thailand, Red Ginger Flowers captures the intensity of tropical bloom — a moment where color becomes emotion. The flowers stand radiant and alive, their crimson tones vibrating against the calm of a neutral background. This painting was created from life, yet it carries something beyond botanical study — a quiet contemplation of vitality and transience.



“Home” (2025)

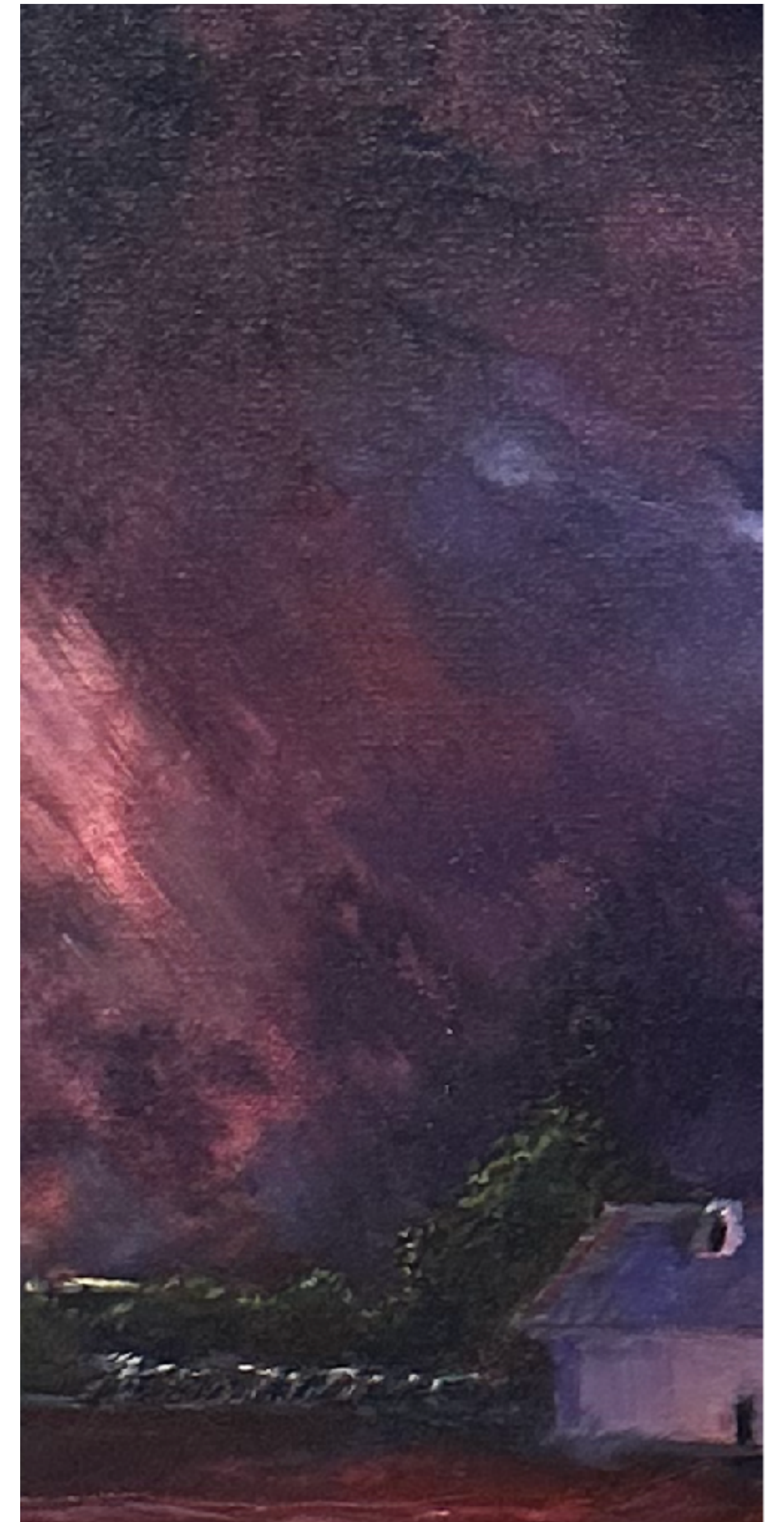
Medium: Oil on canvas • Dimensions: 80 × 100 cm

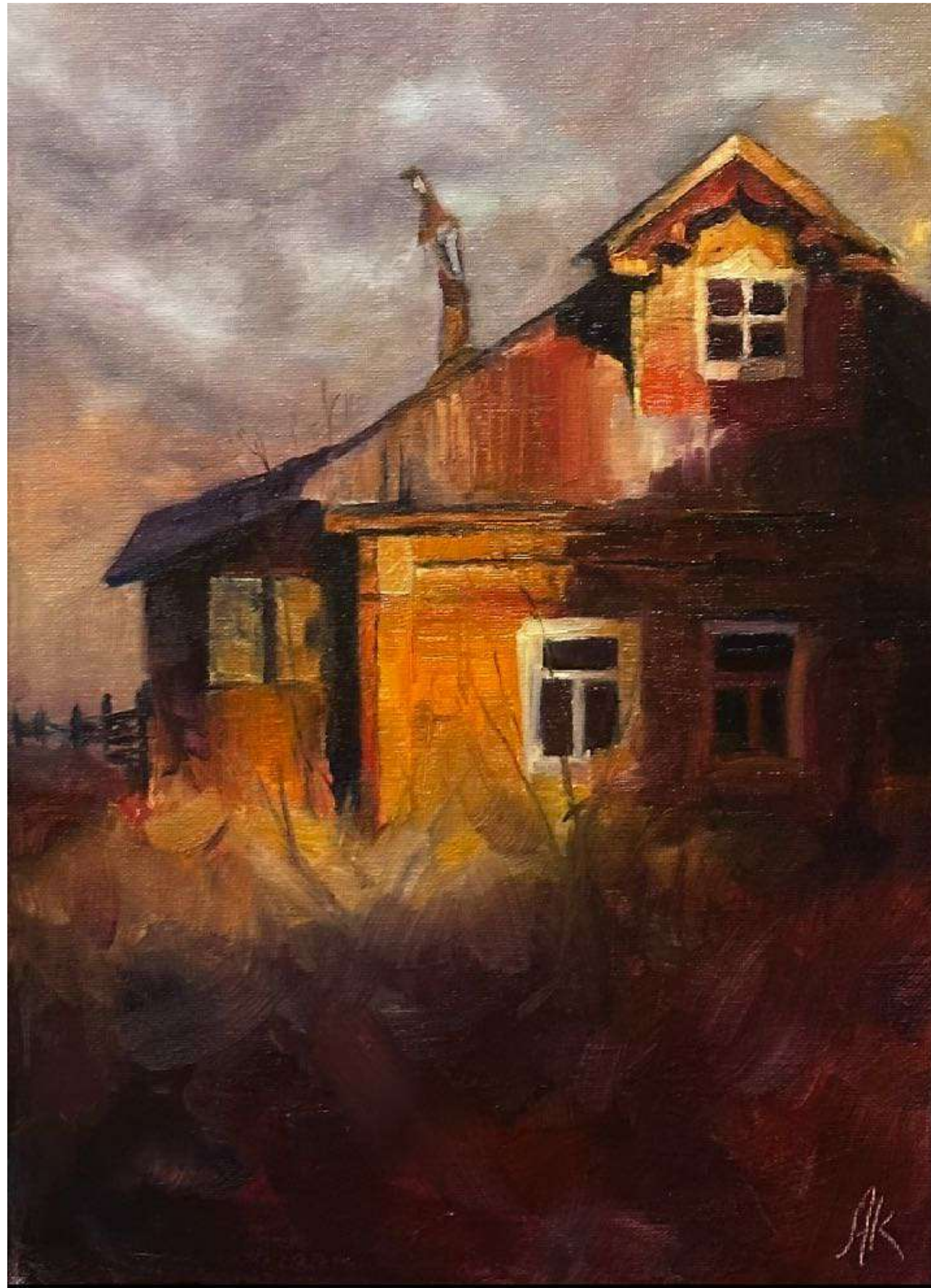
Painted in 2025, *Nostalgia* was born from a time of deep emotional reflection — a period marked by change, loss, and transformation. The painting unfolded naturally, without a clear plan or palette, as feelings took form through color and gesture.

The stormy sky, the heavy crimson field, and the faint light at the horizon mirror a state of longing — the ache of distance, the pull of memories that live somewhere between pain and beauty. Though inspired by the tonal depth of Barry Hilton’s landscapes, the work speaks entirely in my own language of emotional abstraction.

Looking back, I once thought the painting unfinished — as if I had stopped midway through a confession. Yet over time, I came to understand that its incompleteness is part of its truth. The emotion it carries feels whole, even if the scene remains unresolved.

Home stands as both a memory and a release — a landscape of the soul painted at the edge of storm and light.





The Village House (2023)

Medium: Oil on canvas • **Dimensions:** 40 × 50 cm

Created during a workshop in Moscow, this painting depicts a small countryside house from the Moscow region.

Though made as a study, it holds a quiet emotional depth — the sense of returning to something familiar and pure.

The work evokes nostalgia for rural simplicity, the warmth of wooden walls, and the gentle memory of a home that still lives in the heart, even if far away.

Portraiture and the Human Figure

Exploring the human figure is an essential part of my artistic practice. Through faces and bodies, I study emotion, presence, and the subtle balance between strength and vulnerability.

Painting the nude — including my self-portrait — is a way to observe and understand human nature in its most honest form. It is not about exposure, but about truth and sensitivity.

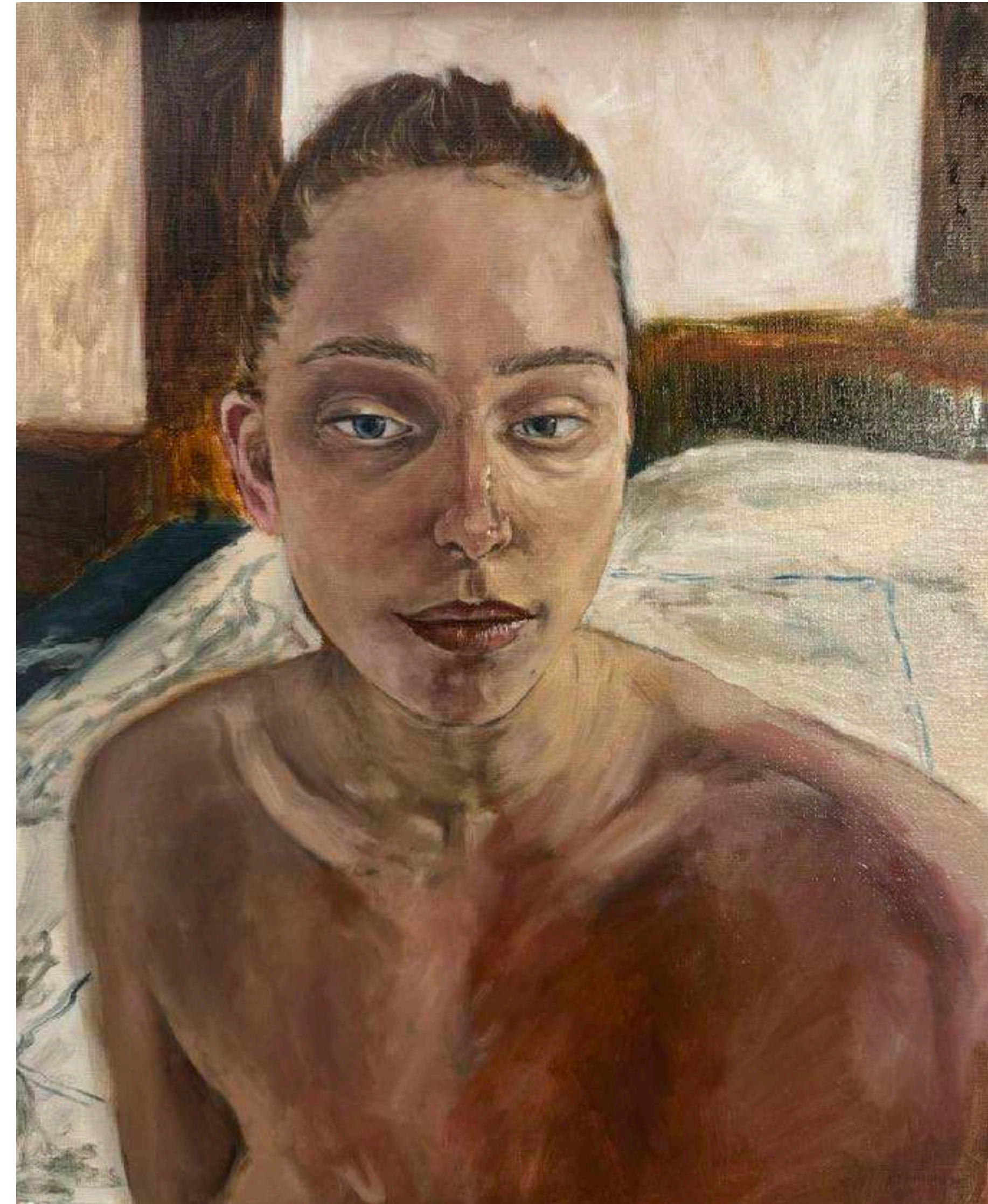
My portraits have been exhibited internationally, including a work currently shown in a London restaurant. Each figure painting reflects a quiet dialogue between intimacy and universality — a search for what connects us beneath the surface.

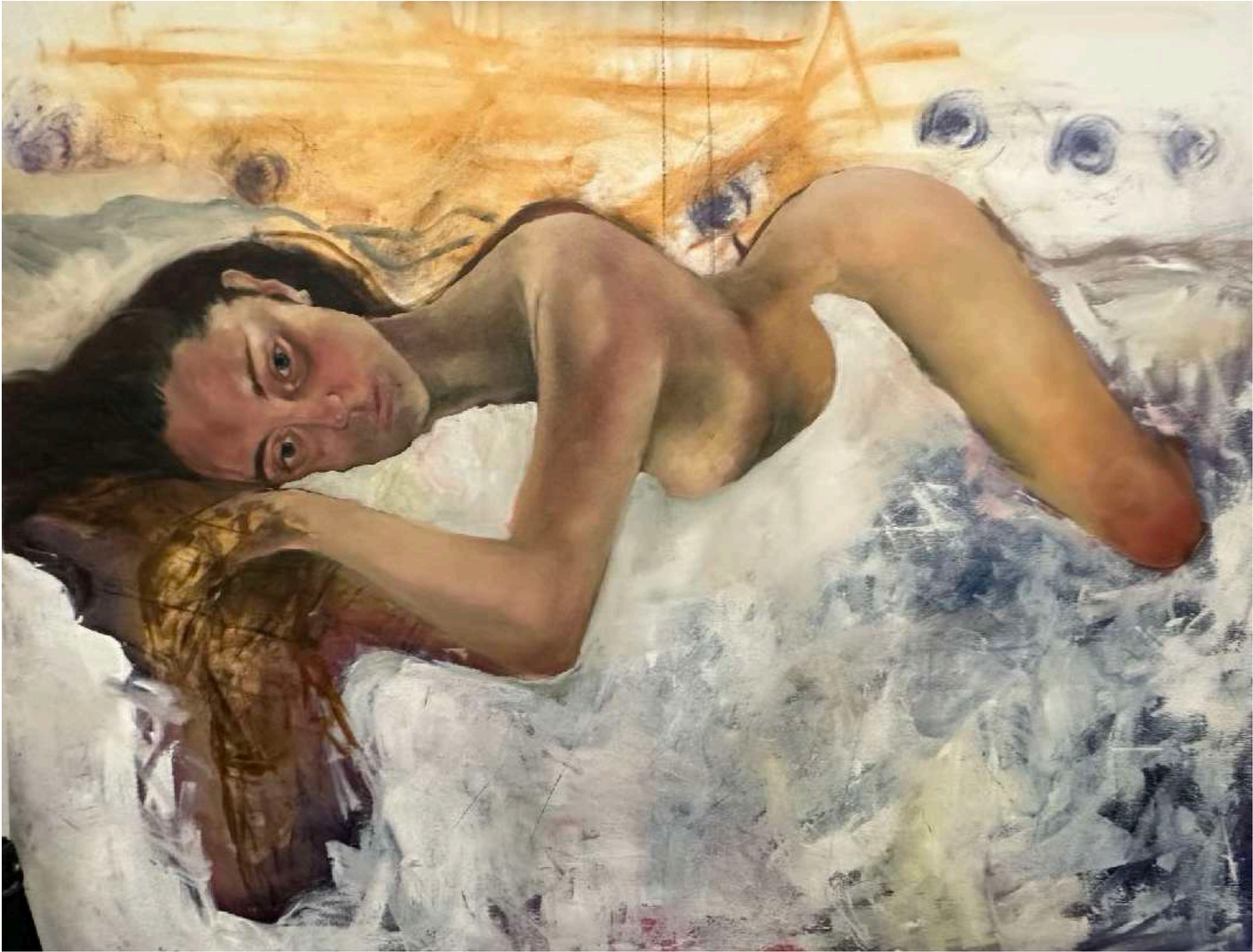
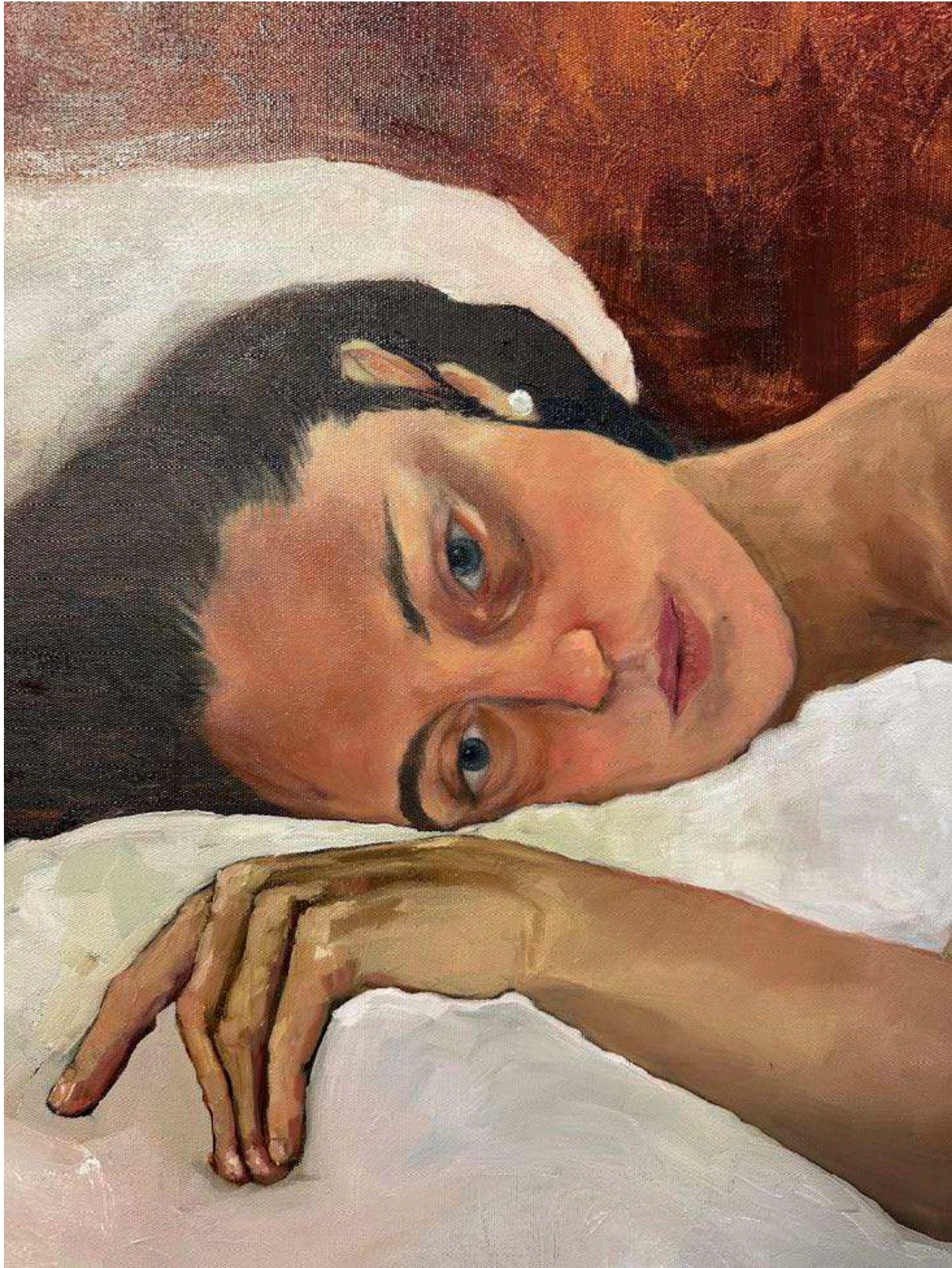
The series concludes with *Shades of Duality*, a symbolic reflection on identity and contrast — a meeting of light and darkness, the rational and the instinctive.

Self-Portrait (2024)

Medium: Oil on canvas • **Dimensions:** 60 × 80 cm

Painted during a time of introspection, this work captures a direct and unguarded gaze. The artist turns the act of self-portraiture into observation — of body, light, and emotional presence. It speaks of vulnerability, solitude, and acceptance — a still moment where realism meets reflection.





Process of creating



The Recline (2024)

Medium: Oil on canvas • **Dimensions:** 100 × 120 cm

Created for an international figurative exhibition, *The Recline* explores the human form through calm tension. The body rests yet remains alive with thought and quiet resistance.

The warm tones and layered whites form a rhythm of intimacy — a meditation on rest, desire, and the inner landscape of the self.



Portrait of a Friend (2022)

Medium: Oil on canvas • **Location:** Private collection, London

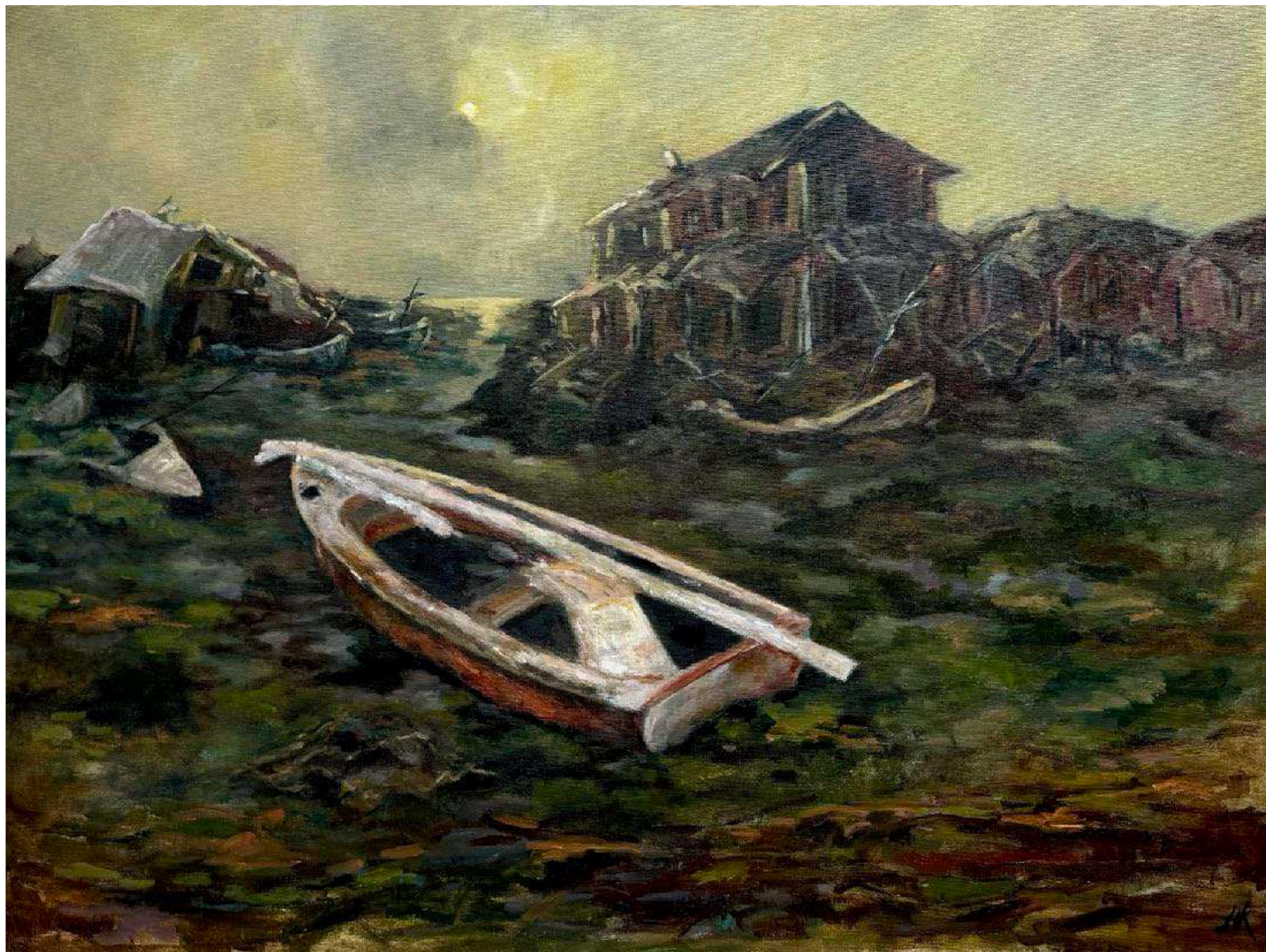
An intimate yet playful portrait, painted in London. Bold colour contrasts and stylised shapes reveal a lighter, more spontaneous side of observation. Rather than capturing exact likeness, the work explores rhythm, warmth, and the joyful presence of the moment — a celebration of character and colour.



Shades of Duality (2025)

Medium: Oil on canvas • **Dimensions:** 80 × 100 cm

Shades of Duality reflects the coexistence of opposites within the human spirit. Through the contrast of light and shadow, calm and chaos, it explores the tension between inner strength and vulnerability. The painting invites contemplation on identity — not as something fixed, but as a fluid dialogue between emotion and reason.



Silent Shore (2025)

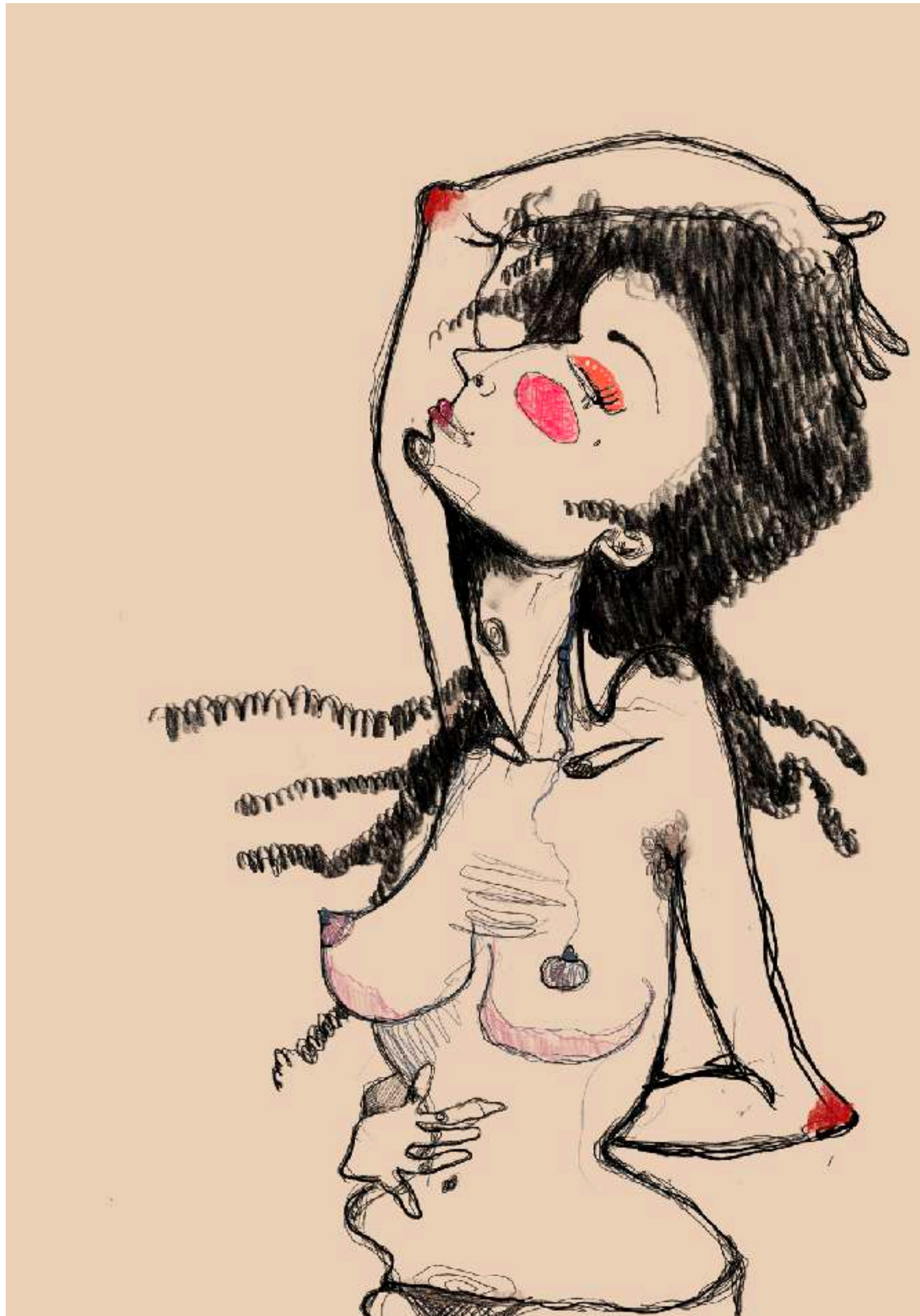
Medium: Oil on canvas • **Dimensions:** 60 × 80 cm •

Exhibited: *Baku Art Weekend*, Azerbaijan, 2025

Silent Shore depicts an abandoned coastal village where boats lie stranded and wooden houses lean into silence.

The painting reflects on ecological transformation and the fragility of human presence in nature — a meditation on retreat, memory, and time.

The receding water and fading structures become symbols of loss and resilience, echoing both environmental change and the stillness that follows it. Exhibited at the *Baku Art Weekend* in 2025, the work stands as a quiet reminder of what remains when the world falls silent.



Unbothered (2026)

Medium: Digital drawing • **Dimensions:** 42 × 29.7 cm

This work reflects a state of self-acceptance and independence from external expectations. The figure exists fully within herself, without the need to adjust, explain, or seek approval.

There is a sense of raw presence in the drawing — unpolished, instinctive, and direct. The lines remain loose and expressive, allowing the image to hold a certain freedom rather than control.

For me, this piece is about being where you want to be and accepting yourself as you are, without compromise. It carries a quiet defiance — not aggressive, but firm — a sense of not being disturbed by outside voices.



Trace of Being (2026)

Medium: Oil on canvas • **Dimensions:** 120 × 100 cm

Trace of Being reflects human presence as something that exists beyond fixed form. Through dissolving silhouettes and layered surfaces, the work evokes existence as a continuous unfolding rather than a defined state. The figures appear suspended between emergence and disappearance, suggesting the fragile continuity of being across time. What remains is not the individual form itself, but the trace of existence — a quiet imprint shaped through living, perceiving, and coexisting.



She is the Moment (2026)

Oil on canvas • 120 × 100 cm

This painting is about enjoying oneself and embracing the present moment. It reflects a quiet sense of self-connection and the ability to pause, feel, and simply exist.

I wanted to express this feeling of being present through the image of a woman — not as a narrative, but as a state. The figure is immersed in her own moment, where the act of holding a glass of wine becomes part of a larger sense of ease and inner presence.

The work was created for an exhibition in London dedicated to the female form and experience. It can be seen as a quiet ode to self-love — to the ability to be with oneself and to appreciate life as it unfolds.

The painting is currently held in a private collection.