

Serafim Dim

b. 1991, Tashkent, Uzbekistan

"It seems to me that, in this region, it is simply impossible to draw clear boundaries between cultural traditions. Everything is so deeply interconnected, so thoroughly interwoven, that this, to me, is where its particular beauty lies."

Serafim Dim is a contemporary multidisciplinary artist whose practice engages with mythological systems, traditional practices, and the visual languages of Central Asia. He approaches the cultural landscape of Uzbekistan as a space marked by centuries of coexistence and interaction between civilizations, religious traditions, and structures of representation. Formed by the history of the Silk Road and successive political and cultural transformations, this environment constitutes the foundation of his artistic perception. Within this context, Dim is interested in the mechanisms through which they reflect and transform one another: the way motifs gradually migrate across traditions and symbols persist across time, assuming new forms while preserving an underlying continuity. For the artist, the region's cultural landscape functions as an interconnected continuum in which clear boundaries between traditions are virtually impossible to define. It is precisely this historical layering that serves as a primary source of his inspiration.

At the core of Dim's practice is an exploration of how legends, ritual objects, and artistic traditions continue to exist, transform, and acquire new meanings over time. He draws on folk narratives, pre-Christian and early Christian vocabularies of imagery, and the local craft traditions of Central Asia, approaching them as living forms of collective memory. For Dim, myth remains an open structure, capable of continuous development and reinterpretation.

Each project begins with an inner impulse, a moment when a particular image, object, or cultural phenomenon unexpectedly captures the artist's attention. Such moments often arise by chance: during journeys through different regions, visits to local markets, or encounters with works of vernacular art.

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This initial spark becomes the point of departure for an extended process of research. Dim works with archival materials, academic publications, historical sources, and field observations; he meets with craftspeople, studies local techniques, oral histories, and specialized knowledge, much of which continues to exist only within individual workshops, family lineages, or local communities. As the artist describes it, information often seems to find him rather than the other way around: sometimes a subject emerges immediately, while at other times it returns years later, until an inner conviction arises that it must be pursued further. The materials he gathers are never reproduced literally. Instead, they become the basis for original narratives in which collected knowledge is interwoven with personal interpretation and artistic reflection.

For Dim, traditional craftsmanship functions as a means of transmitting not only technical knowledge but also spiritual experience, and what he describes as a form of energetic continuity. His works frequently engage with practices that are gradually disappearing under the pressures of globalization and industrial production. The artist is interested in the systems that sustain them: the relationship between master and apprentice, intergenerational transmission, the symbolic dimensions of making, the understanding of artistic practice as a spiritual experience, and the enduring presence of handmade objects within communal life. Ritual objects that have remained in continuous use for centuries with little change in form hold particular significance for the artist. Their value lies in the cultural meanings accumulated over time, allowing them to function simultaneously as material objects and carriers of collective memory within contemporary society.

For Dim, research is inseparable from direct engagement with material. The choice of medium emerges together with the internal logic of the project, and the particular cultural layer it investigates. He is especially drawn to materials deeply embedded in the history of the region. Among them is ikat – one of Central Asia's most significant textile and cultural forms, uniting centuries-old weaving traditions with complex systems of symbolic meaning; clay and ceramics, which the artist regards as among the oldest mediators between human beings, nature, and traditions of making; and text itself, approached as an autonomous material equal in importance to the image.

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His practice encompasses textiles, digital printing, ceramics, sculptural objects, and performance, while many of his projects are developed in collaboration with contemporary artists and craft practitioners.

Text, calligraphy, and typography also occupy an important place in Dim's work. For the artist, letters and words function as autonomous visual forms and integral elements within the conceptual structure of each work. He incorporates poetry, historical texts, oral narratives, and other cultural codes through calligraphic interpretation, embedding them within his compositions. These textual elements may appear within the image itself or on separate components of the work, such as woven belts accompanying traditional Uzbek "chapan" robes, where calligraphy offers an additional mode of reading the work. For the artist, text unfolds and expands the image.

Dim's artistic method is grounded in intuitive perception and in the energy that, in his view, ancient cultural traditions continue to preserve. He is particularly drawn to the earliest forms of symbolism – systems of imagery rooted in ethnic traditions, archaic mythologies, and collective cultural experience. It is within these traditions that he identifies what he describes as a "primordial energy": the force from which culture and its earliest systems of meaning emerge. Each of his projects begins with an inner response, with the recognition that a particular image carries a distinct energy demanding further exploration. At the same time, Dim understands artistic practice as the ability to imagine freely, to think beyond established structures, and to allow forms that have not yet fully taken shape to exist. His works ultimately unfold as multilayered visual narratives in which materiality, and figurative frameworks merge with artistic vision to form a unified conceptual space.

EDUCATION

2016	Republican Specialized School of Art named after P.Benkov, Tashkent, Uzbekistan
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EXHIBITIONS

2026	"CTRL+ART" / Gallery of Fine Arts of the National Bank of Uzbekistan, Tashkent, Uzbekistan
2025	"AJDAHO" / Regeneration Art Gallery, Tashkent, Uzbekistan
2025	"Svist Khushtakov" / Cultura, Tashkent, Uzbekistan
2025	"Regeneration Art Space" / Tashkent City Mall, Tashkent, Uzbekistan
2024	"Regeneration" / Artists' Festival, Tashkent, Uzbekistan
2024	"Mystery of Turan" / Bonum Factum Gallery, Tashkent, Uzbekistan
2024	Art Week Uzbekistan, CAEx Exhibition Centre, Tashkent, Uzbekistan
2024	"Be Love" / Bonum Factum Gallery, Tashkent, Uzbekistan
2024	"Courage and Empathy" / Bonum Factum Gallery, Tashkent, Uzbekistan
2023	"Sarikor" / Bonum Factum, supported by the Embassy of Switzerland in Uzbekistan, Tashkent House of Photography, Tashkent, Uzbekistan
2023	"Hamsa" / Bonum Factum Gallery, Tashkent, Uzbekistan

Museums and Collections

Housed within private collections.