



## STATEMENT

Sofiia Yesakova (b. 1998) lives and works in Berlin. She is a current participant in the Berlin postgraduate Program Goldrausch Künstlerinnen. Sofiia is also a member of Frontviews at HAUNT, Berlin and member of the curatorial board.

Central in her artistic practice is the research into the increasing role of information in regulating human behaviour, total control, as well as the rapid adaptation to any situation and the reduction of everything to statistics. A search for truth in a stream of interference. Sofiia has chosen lifeless language as an alternative form of artistic narrative - a diagram or an engineering-like schematic drawing. Bureaucratically consistent, dry and lifeless. She uses language of minimalism, but also focuses on expressing thoughts and emotions, reflecting, and conveying the atmosphere, that is, what minimalism has tried to deny and possibly suppress. For Sofiia, the balance between emotionality and rationality is important.

Now a main material for the artist is gesso, wood and a lot of layers of gelatine. Sofiia also creates installations, interacting with the space and using different materials.

"In recent years, I have been inspired by the idea of ciphering and creating a certain structure of visual storytelling. I was inspired to do this by the engineering drawings of my partner, who is a civil engineer by profession. These drawings are also a certain cipher that few can read. "

# CV

Born in Kyiv, UA (1998)  
Lives and works in Berlin, DE

Instagram: @sofiia.yesakova  
e-mail: yesakovasofii@gmail.com

**Website:** [sofiiayesakova.com](http://sofiiayesakova.com)

[Frontviews](#) member/curatorial board

## Education

2016 - 2021 Master of Fine Arts. National Academy of Fine Arts and Architecture, Kyiv, Ukraine (NAFAA). Studied on department of monumental painting named after Professor Mykola Storozhenko

## Selected group exhibitions

2024 frontviews at HAUNT, "A promise of tomorrow", Berlin, Germany  
2024 Künstlerhaus Sootböern, "Spuren der Zeitlosigkeit", Hamburg, Germany  
2024 The Address Gallery, "Memories we have forgotten", Brescia, Italy  
2023 "Quicky - why not?", Galerie Mazzoli, Berlin, Germany  
2023 "Roaminale #2. Screen." Roam Space, Berlin, Germany  
2023 "Living solidarity day", MOOS space, Berlin, Germany  
2023 "When the firebird flies", Kunstverein Meissen, Meissen, Germany  
2023 "The future is not ours to see", Upstairs - Gallery, Oldenburg, Germany  
2023 "Pandoras new casa", Untergeschoss der Pandora, Berlin, Germany  
2023 "Round Trip Fluidum, Fabbrica del Vapore, Milano, Italy  
2023 "et cetera pp", Palais Lichtenstein, Chemnitz, Germany  
2023 "Visual Dominance", AS/EM space, Leipzig, Germany  
2023 "Time is running out", NOTAGALLERY, Berlin, Germany  
2023 "The soft and the hard", Showroom at Potsdamer Str. 93, Berlin, Germany  
2023 "Förderpreis Junge Kunst", Rathaus Galerie Reinickendorf, Berlin, Germany  
2023 "Polifonia", ZIRKA Space, München, Germany  
2023 "MoNo", HB55 Kunstfabrik, Berlin, Germany  
2023 "Homoöstase", FRAPPANT gallery, Hamburg, Germany  
2022 "Tranzit zone. Exit gate № 2022", MITEC, Kyiv, Ukraine  
2022 "Divina commedia", Modern Art Research Institute, Kyiv, Ukraine  
2022 "Lviv Biennale", Lviv, Kyiv (UA), Košice (SK), Pilsen (CZ), Chicago, NYC (USA), Tel Aviv (IL), Antwerp (BE)  
2022 "Art Biesenthal", Wehrmuehle, Biesenthal, Germany  
2022 "Du weißt, dass du ein Mensch bist. Points of Resistance V", Zionskirche, Berlin, Germany  
2022 "Pandora's Winter Selection", Untergeschoss der Pandora Art Gallery, Berlin, Germany  
2021 "Ivory black". Self-organized exhibition in National Academy of Fine Arts and Architecture, Kyiv, Ukraine  
2021 "OUT AND ABOUT", The fourth art fest of Contemporary Women's Art, Modern Art Research Institute, Kyiv, Ukraine  
2021 "REVIEW (of) THE ACADEMY". Self-organized student exhibition in National Academy of Fine Arts and Architecture, Kyiv, Ukraine

## Solo- / duo exhibitions

2022 "RAUSCHEN", Kunstraum R52L, Berlin, Germany  
2022 "Cargo - 200. HAUNT Table #6", Galerie HAUNT, Berlin, Germany  
2022 "Window Project/Fenster project", Prenzlauer studio, Berlin, Germany  
2022 "Cargo - 200. Experimental projections on the surfaces", Leibnizstraße 57, Berlin, Germany  
2023 "Cycle of history", Palais Lichtenstein, Lichtenstein/Sachsen

## Residences / Award

2024 Goldrausch Künstlerinnen, Berlin, German  
2023 Begehungen, Palais Lichtenstein, Chemnitz, Germany  
2023 Förderpreis Junge Kunst, Kunstverein Bagatelle  
2021 Soshenko 33 art residence, Kyiv, Ukraine  
2018 Veliky Pereviz art residence, Poltavs'Ka Oblast', Ukraine





## CARGO - 200. EXPERIMENTAL PROJECTIONS ON THE SURFACES

CARGO 200 is a term from military jargon. It refers to the transport of those killed in war back home. For the transport, the body of the deceased is placed in a special container, usually made of zinc.

In my project, I use the method of "object-ification" of my subjective war experiences by intuitively re-enacting the death of fellow citizens and soldiers through an experimental "an-ordering" on surfaces. This process captures the event rationally and insensitively, which is known to be a consequence of habituation to war. In war, the imaginary has no connection with reality. The traumatic nature of the reality of war is beyond our imagination.

Overcome by this reality, we nevertheless cannot comprehend the fear of the possibility of our own death, which is unimaginable to us. When we think about our own death, we can be horrified, but when we talk about the death of thousands, the impossibility of mathematically multiplying the horror prevents us from trying to comprehend it.

The world of war is made up of its own signs, most of which have hardly changed over the millennia. It is a series of archaic symbols that stand for centre/periphery, order/chaos, vertical/horizontal, good/evil, life/death, victory/defeat, friend/foe.

This series of works explores the problem of war perception, which is that our own consciousness can never share the level of consciousness of dying soldiers and vice versa. In the course of war, after a certain time, we see war only as a familiar field with its signs and "special effects". We no longer see people. What kind of people sat there in the trenches and were shot at by artillery - we don't know. What they did for a living beforehand and whether they had families and children - we don't know that either. Nor do we know what life the sudden war pulled them out of. And how they perceived it, how they experienced it and what they felt and how they dealt with thoughts about their possible death - we don't know. We don't know anything and we can't imagine.

How did these men accept the role of "cannon fodder" - this whole cruel ordeal?

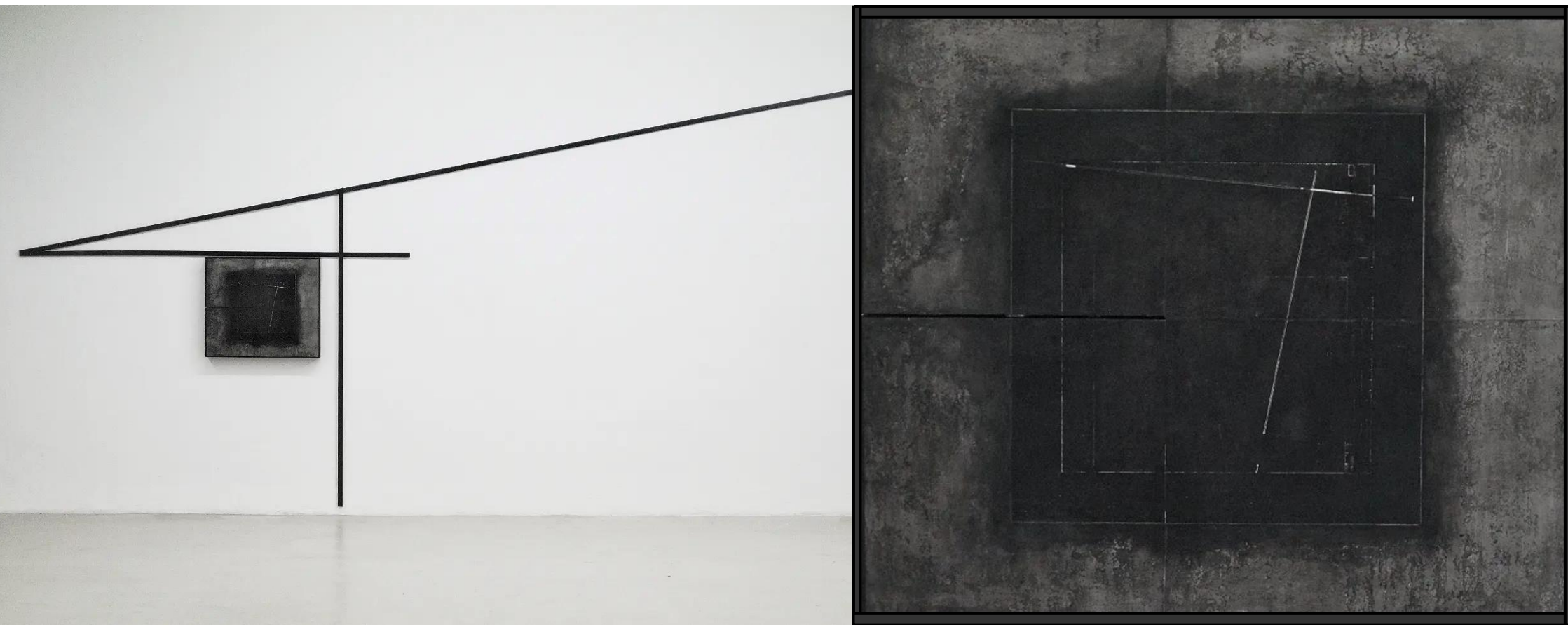
Human rationalism works like this: Unconsciously, we try to abstract from a traumatic reality. As a result, unfortunately, we ignore the catastrophe itself. Reality is absent. We hardly notice it because we simply cannot imagine the reality of war, death. It is a paradox.

We generally dislike seeing violence as it exists in reality. The only worthy response to the challenge of terrorism would be to radically change the rationale of our thinking. However, the clearer it becomes to us what is actually happening, the more we refuse to be aware of it.

Humanity is unconsciously writing the story of its own end. Destruction of the world is possible today as never before. That is why we need to wake up from our sleep.

The search for our own comfort always leads to the worst.





Exhibition "Traces of Timelessness"

Künstlerhaus Sootbörn, Hamburg, Germany

Cargo-200. Experimental projections on the surfaces 5.7.

Acrylic, gesso and wood board, wood, wooden planks

Dimension variable

2024



Exhibition "Traces of Timelessness"

Künstlerhaus Sootbörn, Hamburg, Germany

Cargo-200. Experimental projections on the surfaces. 6. 2.

150 x 25 x 6 cm

hardboard, gesso, gelatin, acrylic, fineliner

2024





## PEOPLE IN PARADISE WILL ENJOY THE SPECTACLE OF HELL'S TORMENT

The site-specific installation is built on contradictions. Sensual experience of being and indifferent calculation. According to statistics, 90% of the data existing now in the information space were produced in the last 2 years.

Every day new symptoms of information overload are discovered. Truth in the stream of noise becomes barely visible, it becomes more and more difficult to analyse "true" or "false" ideas. Disorderly consumption of news leads to information blindness. The main task of the thinking individual is to escape from the affective impact and manipulation of new media on consciousness.

A transparent curtain fastened with screws shows the accessibility of information, a sense of freedom of choice at a first glance, but also the impossibility of accessing the truth and verifying its veracity. Control of information flow, creation of only biased materials for media space, all this is a tool for gradual change of citizens' personality and is also a mechanism for controlling the general opinion. We live in an age of illusion of information availability. Security is also an illusion.

In the installation, the artist uses a completely emotionless graphic element/chart, which is an example of our perception of statistical, emotionless data. If you look closely, you will notice the inscription Cargo-200, as well as coffins in the upper perspective, which is a senseless, dry counting of dead soldiers. Mass casualties have become mundane, and people in turn see everything as statistics and counting. It is also a reference to the architectural plans of concentration camps, neat and precise, looking at which it is impossible to believe in the cruelty taking place in the recent past, as well as in the reality of those events. The human past, and such artefacts, are sources of information about what we can do to other people. Our fears are not always the same as what is truly horrifying.

The next element of the installation is a funeral ribbon on which is written "language issue" in Ukrainian and Russian, which is also a reference to a rather discursive topic in Ukraine. For some it is important, but in my opinion such divisions in society only separate and distract from the main thing. Also the pressure on people's freedom of choice is a dangerous tendency and spoils the healthy internal climate of society and creates a space of fears. There are many such examples in different societies. Appealing to emotions rather than thinking is a standard technique aimed at blocking people's ability to analyse rationally, as well as their ability to think critically about what is going on. The so-called collective unconscious leads to exaggeration of potential harms and escalation of conflicts.





Exhibition "A Promise of Tomorrow "

Frontviews at HAUNT, Berlin, Germany

People in Paradise will enjoy the spectacle of hell's torment.

2024

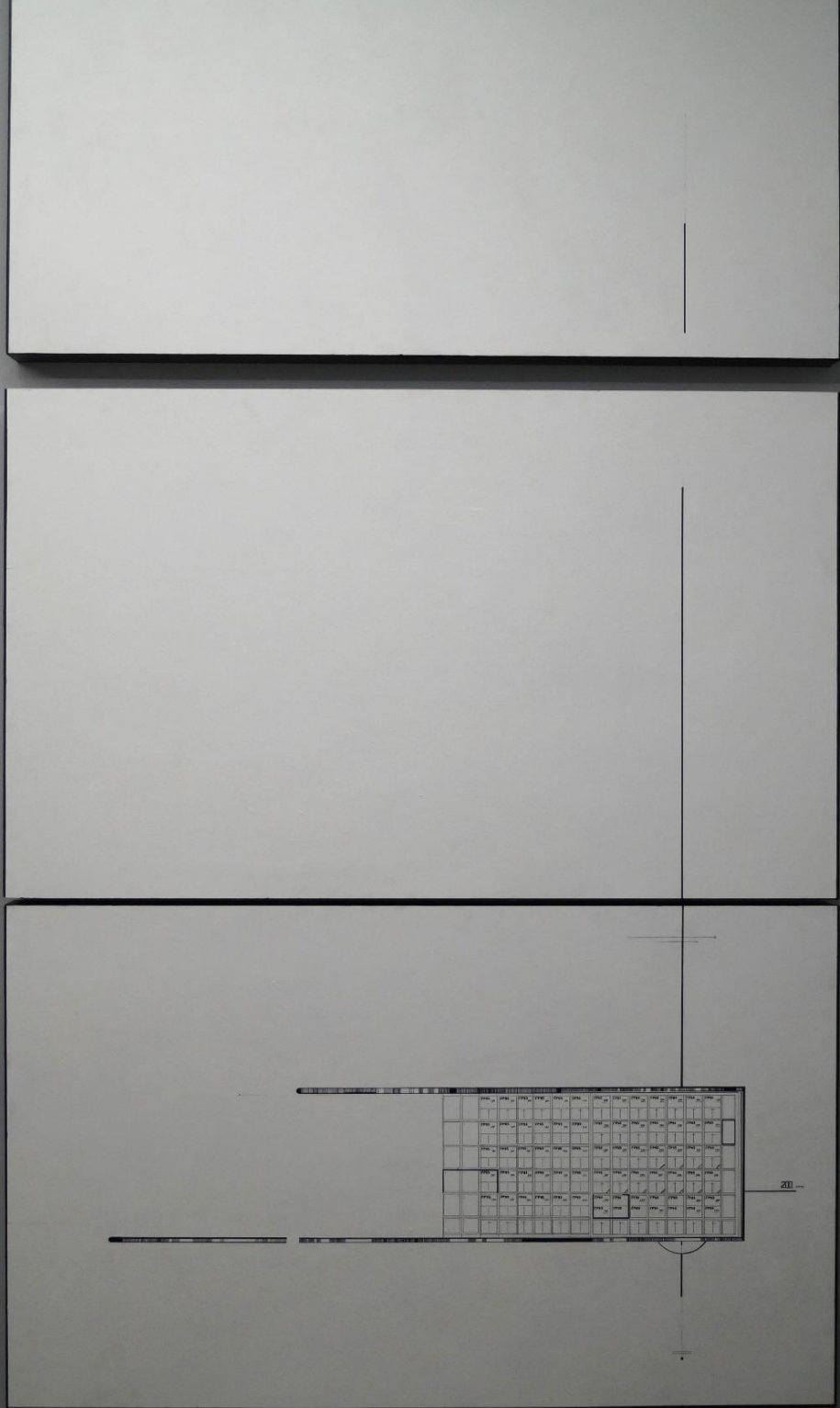






МОВНЕ ПИТАННЯ.

ЯЗЫКОВОЙ ВОПРОС.



Exhibition "A Promise of Tomorrow "

Frontviews at HAUNT, Berlin, Germany

People in Paradise will enjoy the spectacle of hell's torment.

Cargo-200. Experimental projections on the surfaces. 5. 5.

135 x 82 x 6 cm ( x3 )  
hardboard, gesso, gelatin, acrylic, fineliner  
2023





Exhibition "A Promise of Tomorrow "

Frontviews at HAUNT, Berlin, Germany

People in Paradise will enjoy the spectacle of hell's torment.

Cargo-200. Experimental projections on the surfaces. 1.5.

40 x 10 x 6 cm  
hardboard, gesso, gelatin, acrylic, fineliner  
2024



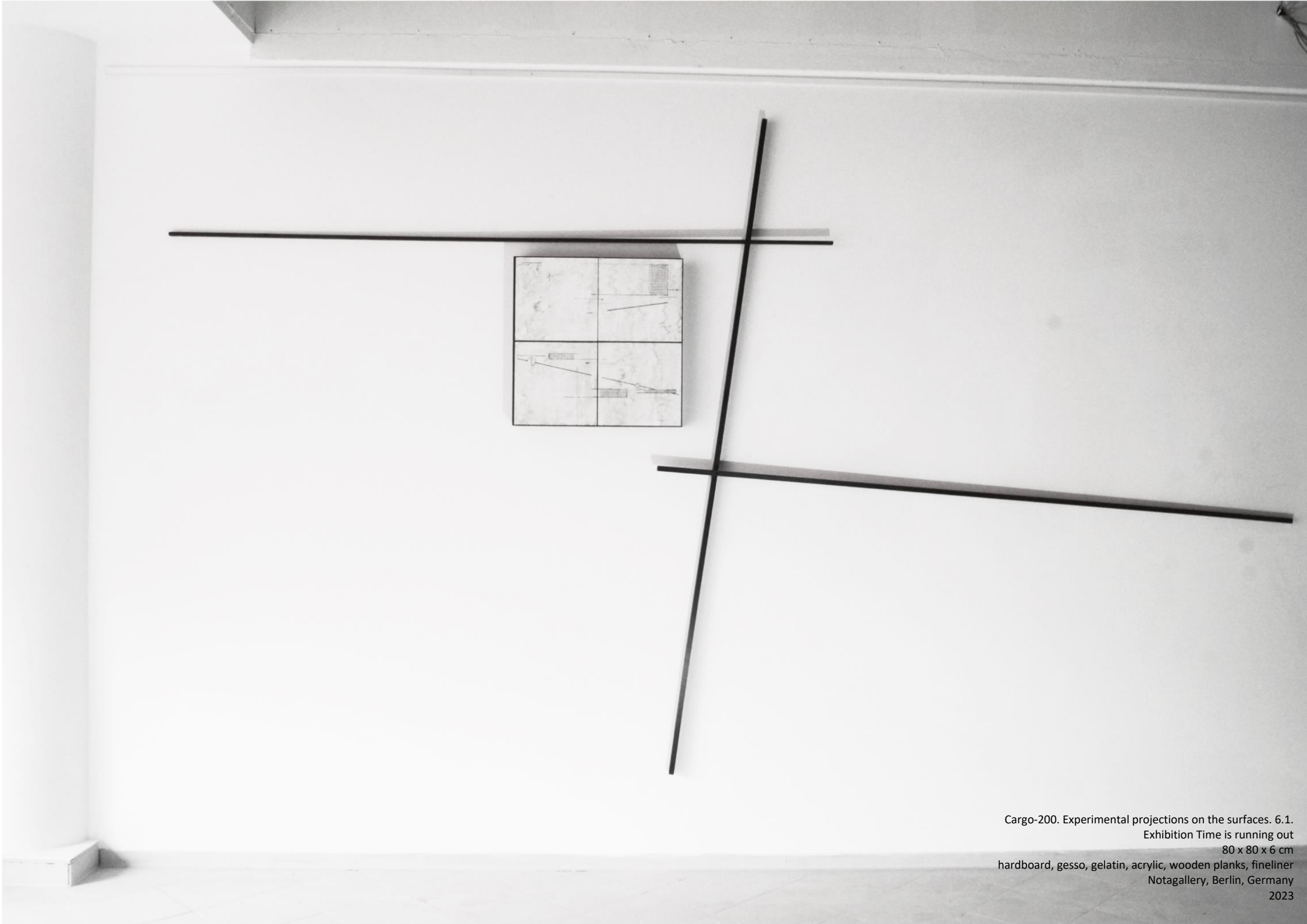
Exhibition Cargo-200.  
Leibnitzstrasse 58, Berlin, Germany  
Cargo-200. Experimental projections on the surfaces. 3.1.  
100 x 280 x 6 cm  
hardboard, gesso, gelatin, acrylic, construction film  
2022







Cargo-200. Experimental projections on the surfaces. 4.1.  
Exhibition Round Trip Fluidum 2  
Fabbrica del Vapore, Milano / Italy  
200 x 200 x 6 cm  
hardboard, gesso, gelatin, acrylic, wooden planks, fineliner  
2023



Cargo-200. Experimental projections on the surfaces. 6.1.  
Exhibition Time is running out  
80 x 80 x 6 cm  
hardboard, gesso, gelatin, acrylic, wooden planks, fineliner  
Notagallery, Berlin, Germany  
2023





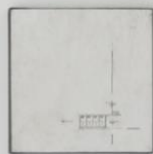
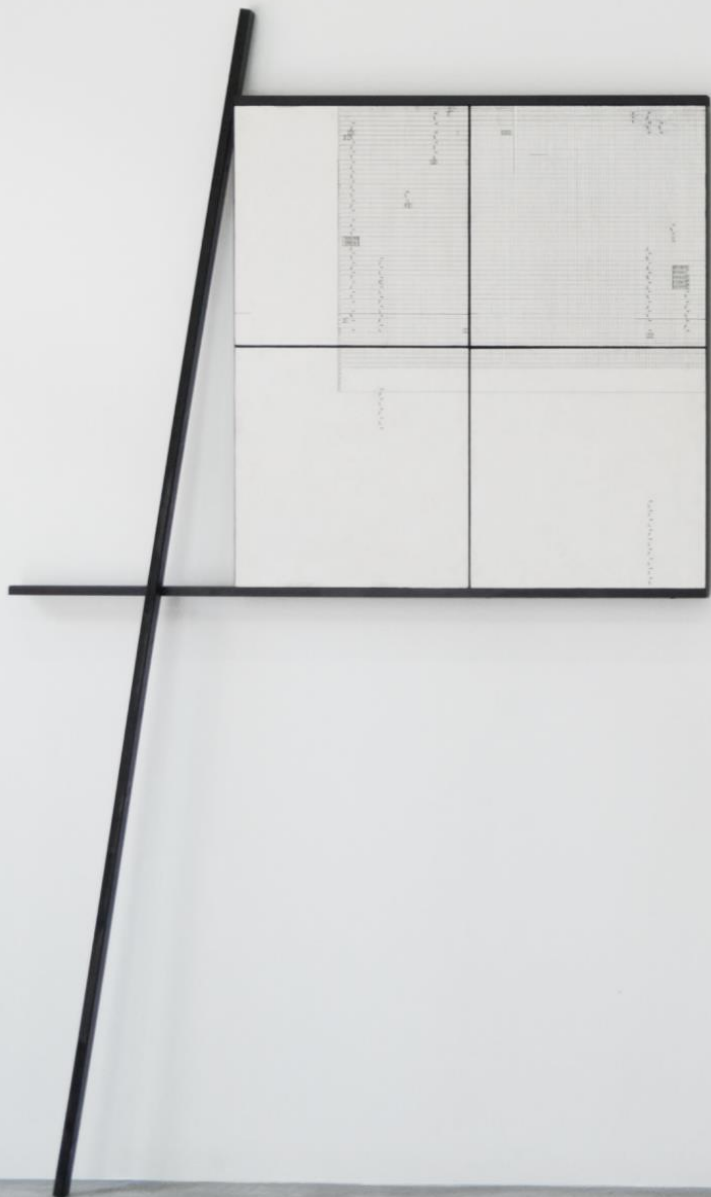




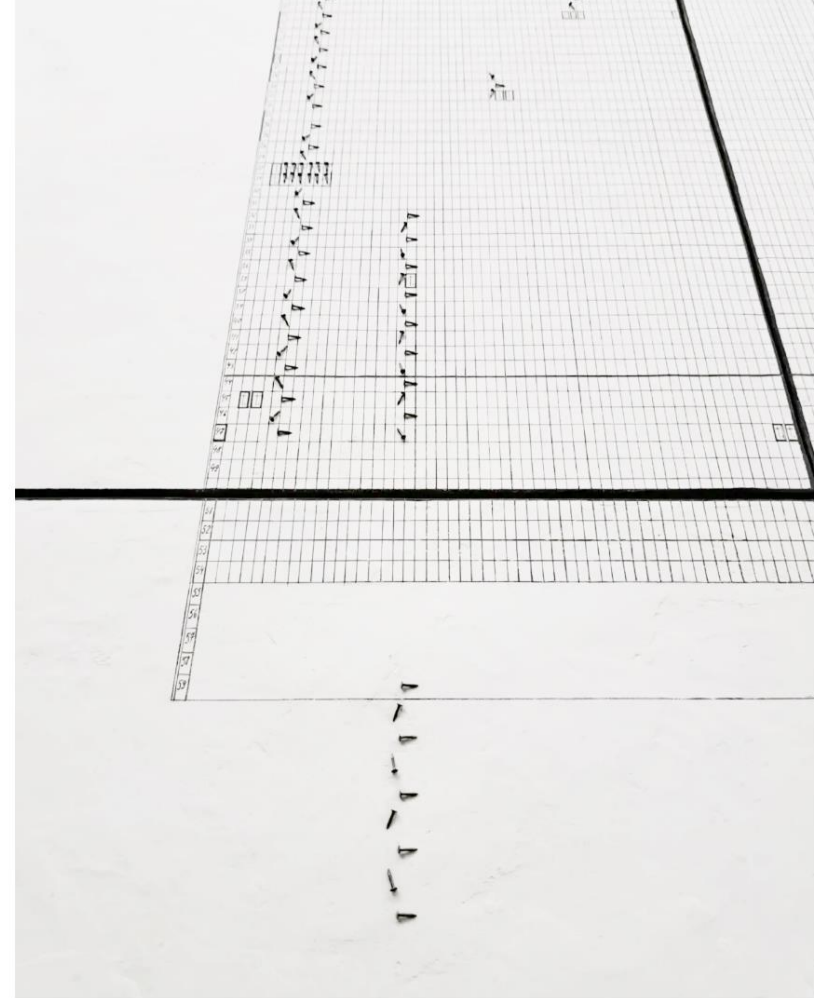
Pandora Kreuzberg, Berlin, Germany  
Cargo-200. Experimental projections on the surfaces. 3.3.  
200 x 100 x 6 cm  
hardboard, gesso, gelatin, acrylic, fineliner  
2023



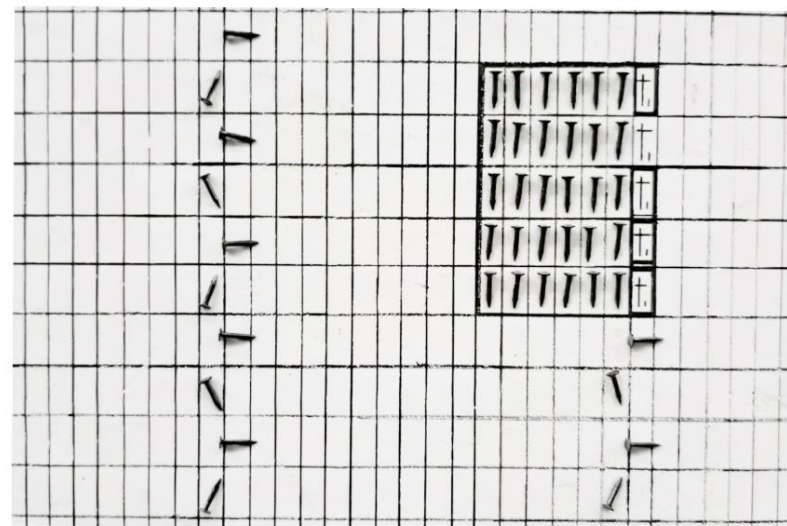




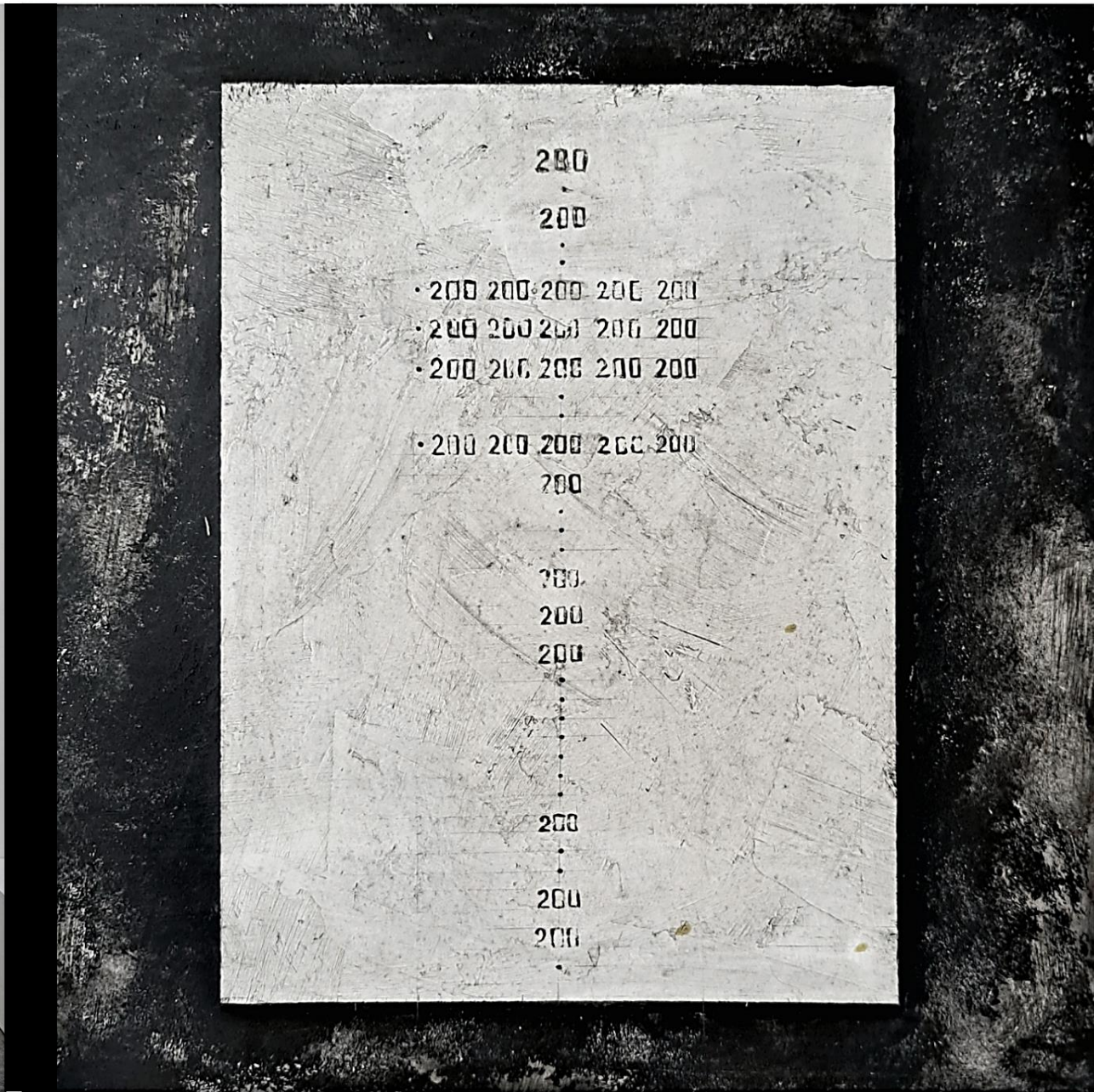
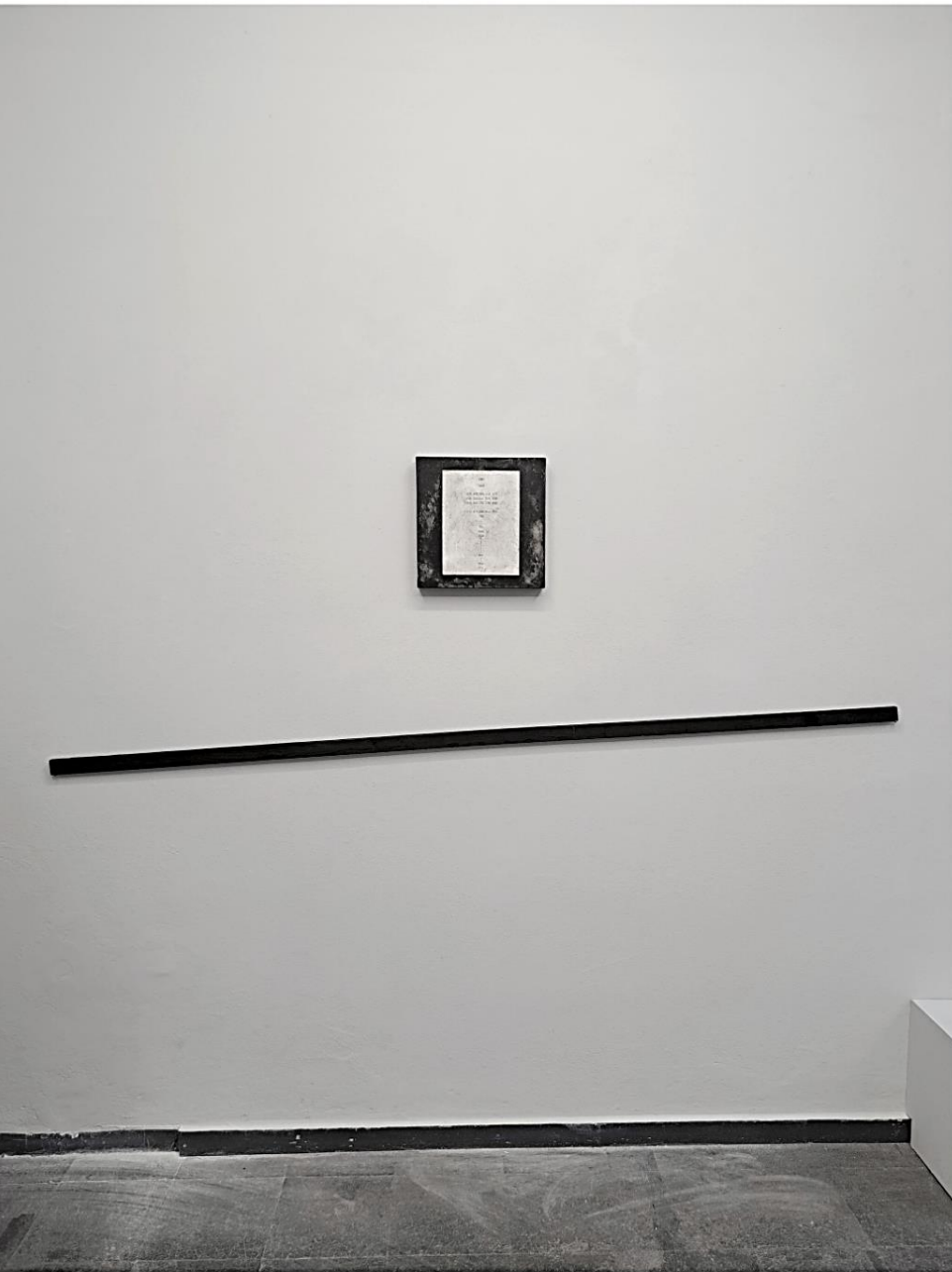
Cargo-200. Experimental projections on the surfaces. 3.2., 1.1., 1.2., 1.3.  
200 x 100 x 3 cm, 30 x 30 cm ( x3 )  
Exhibition Visual Dominance  
AS / EM Gallery, Leipzig, Germany  
2023



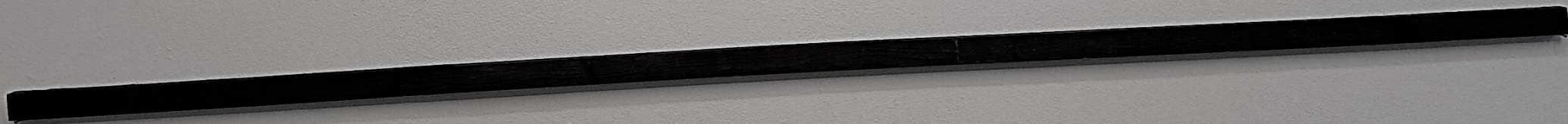
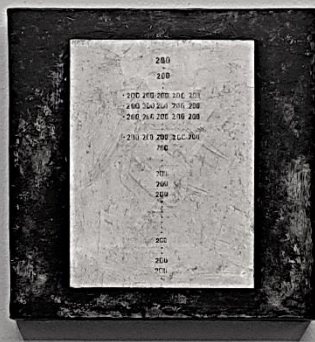
Cargo-200. Experimental projections on the surfaces. 3.2.  
100 x 100 x 3 cm  
hardboard, gesso, gelatin, acrylic, wooden plank, nails  
2022











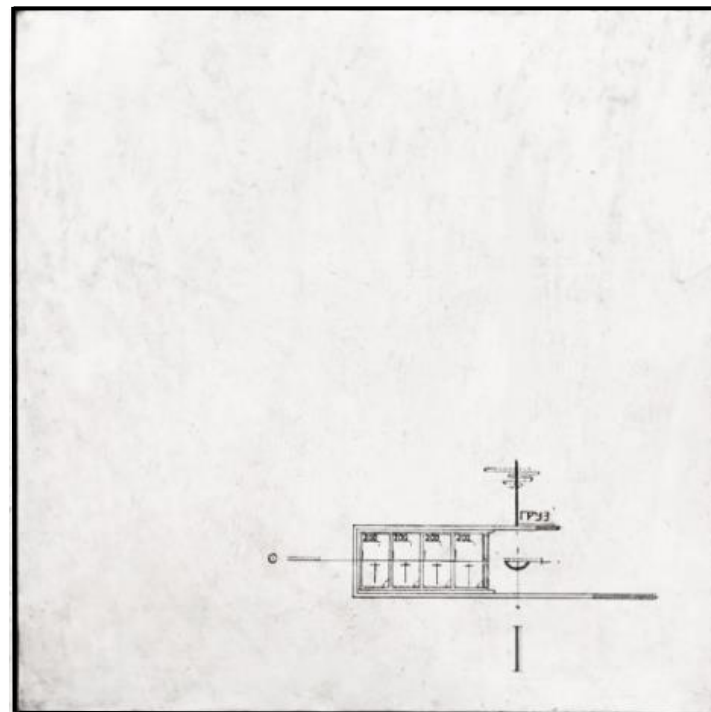
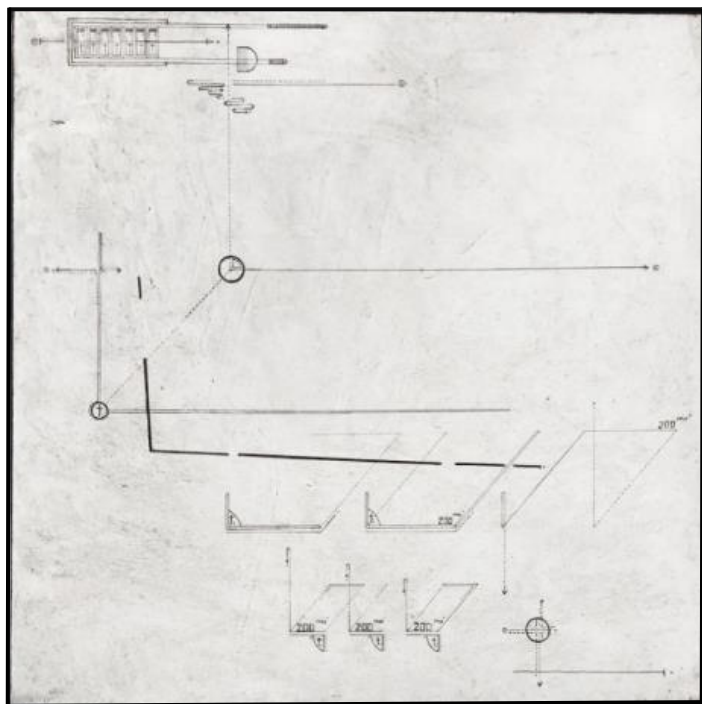
Cargo-200. Experimental projections on the surfaces.

1.3.

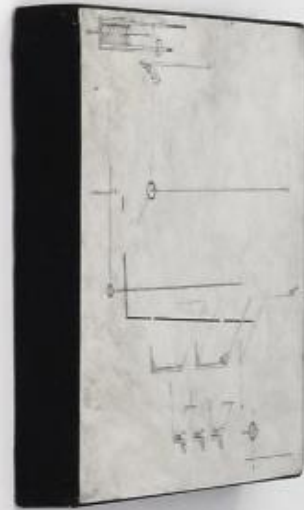
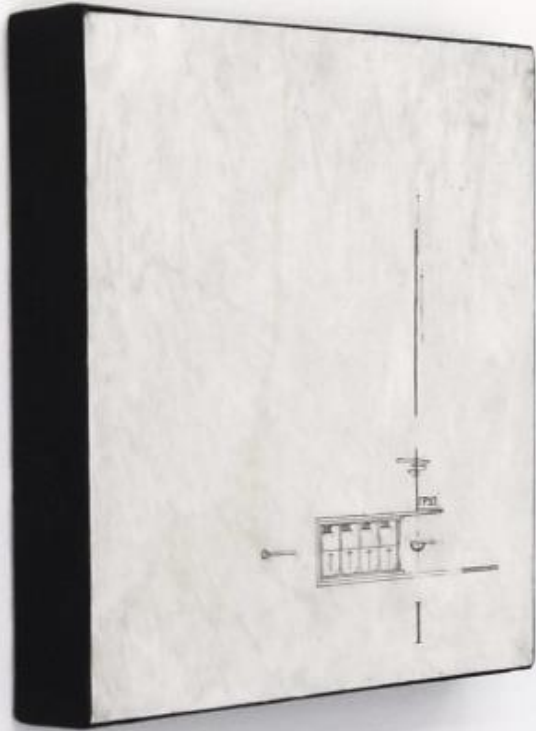
30 x 30 x 3 cm

Panel, gesso, gelatin, acrylic, wooden plank

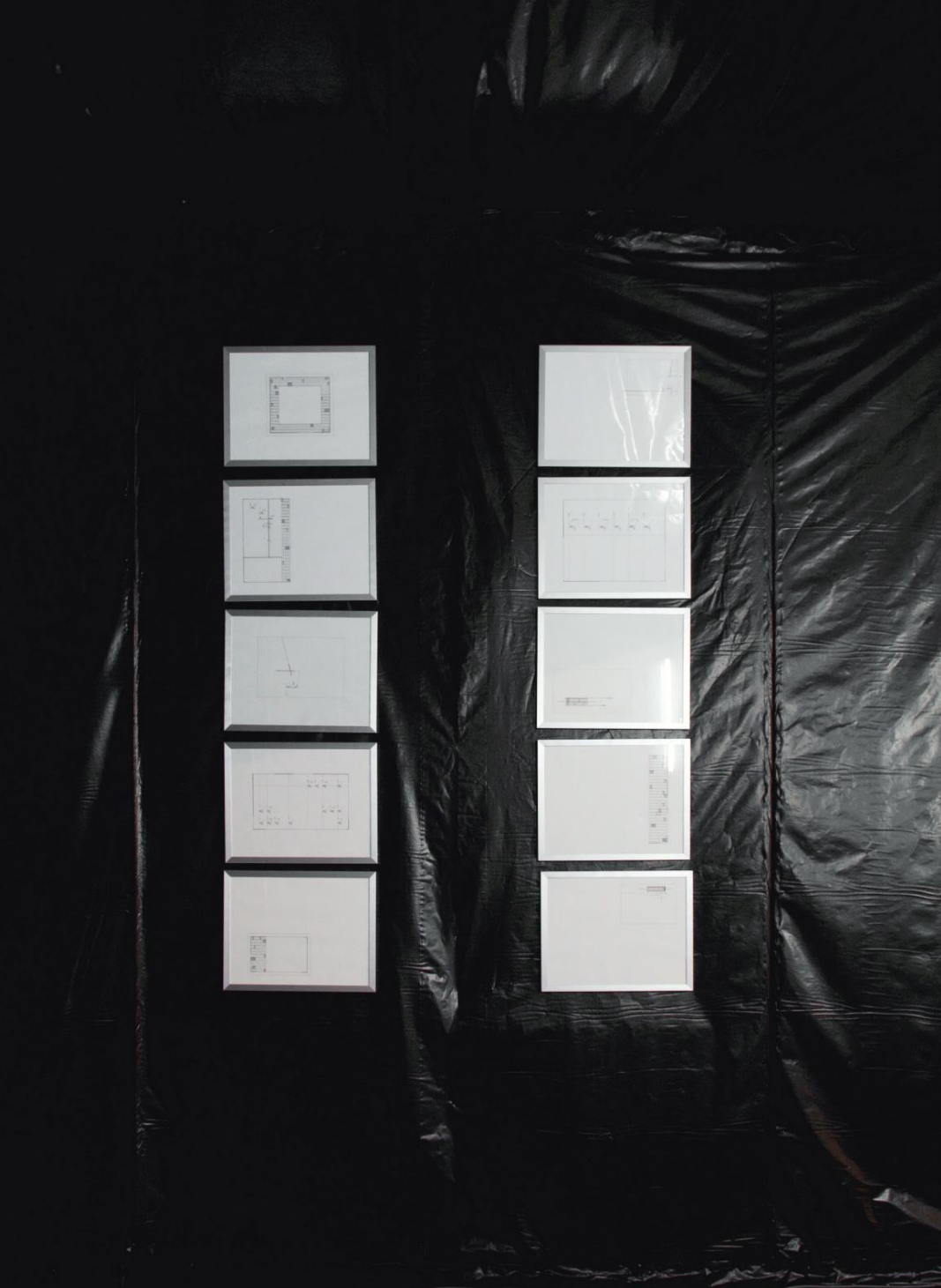
2022



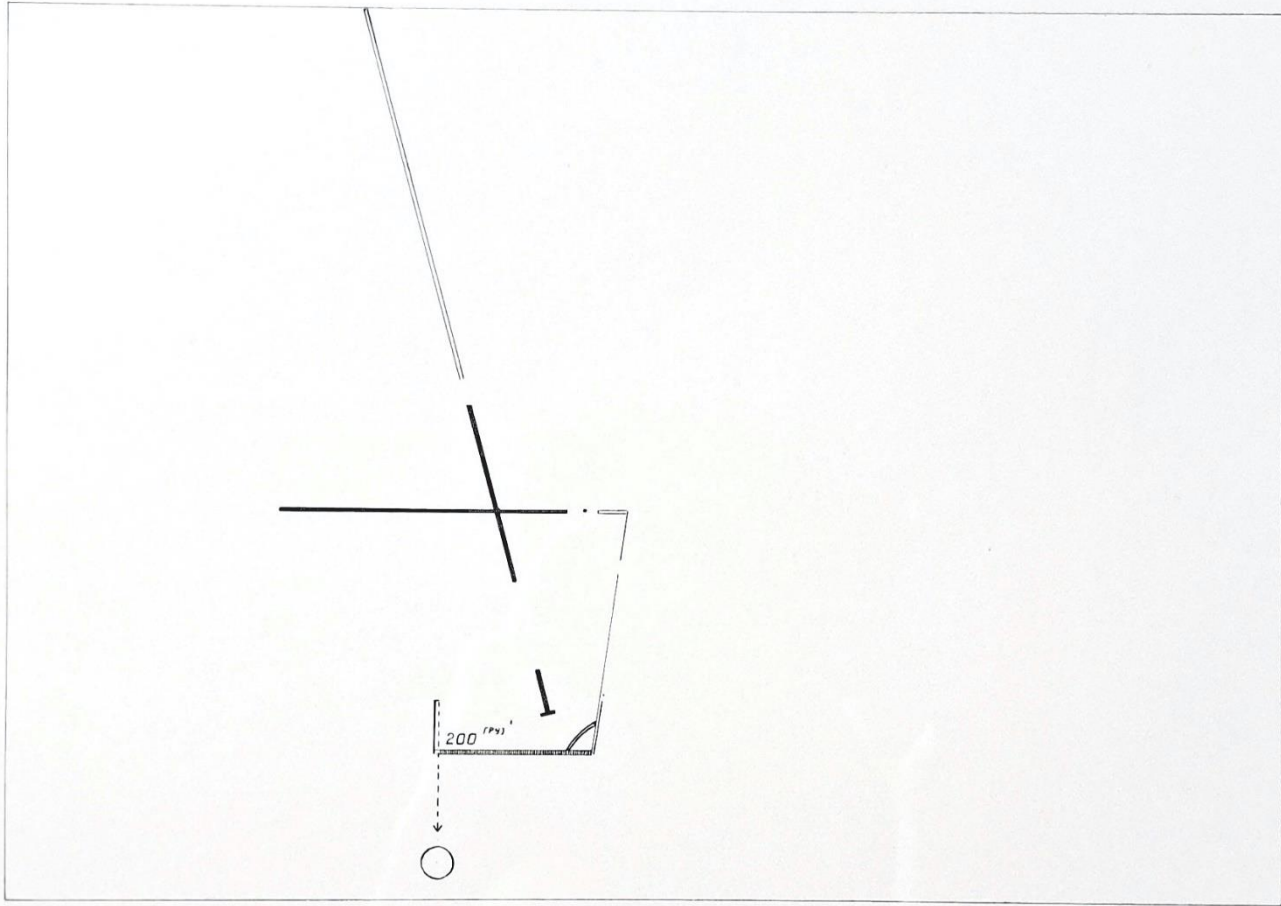
Cargo-200. Experimental projections on the surfaces. 1.1. ,1.2.  
30 x 30 x 3 cm  
Panel, gesso, gelatin, acrylic, fineliner  
2022

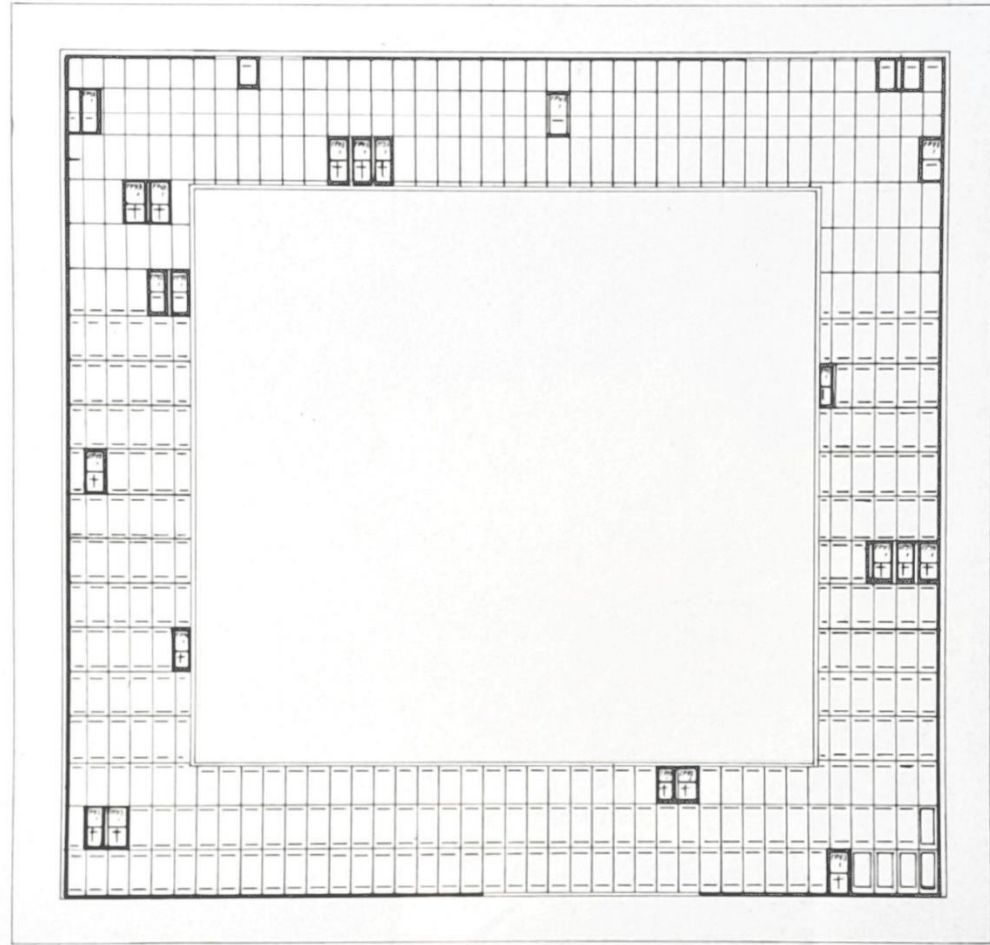


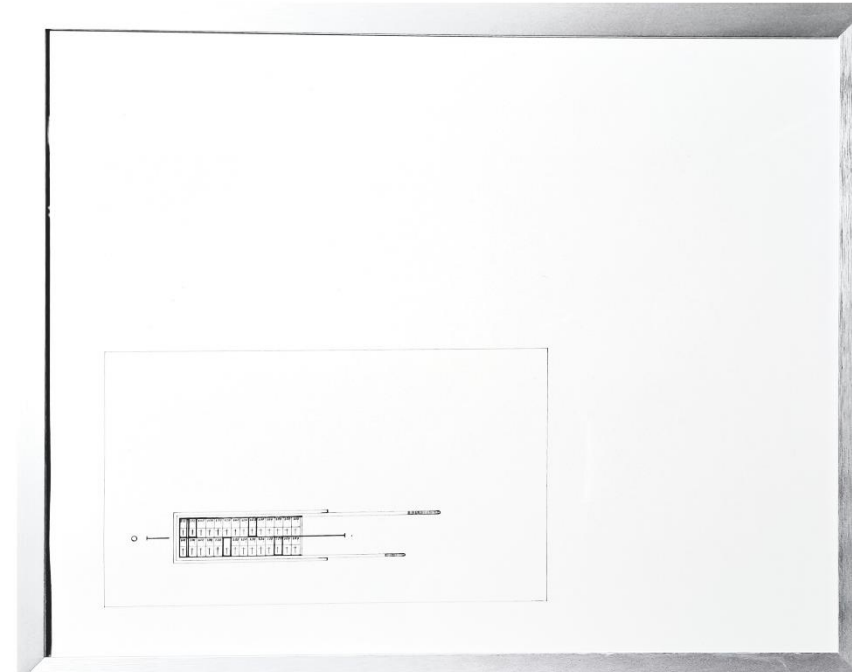
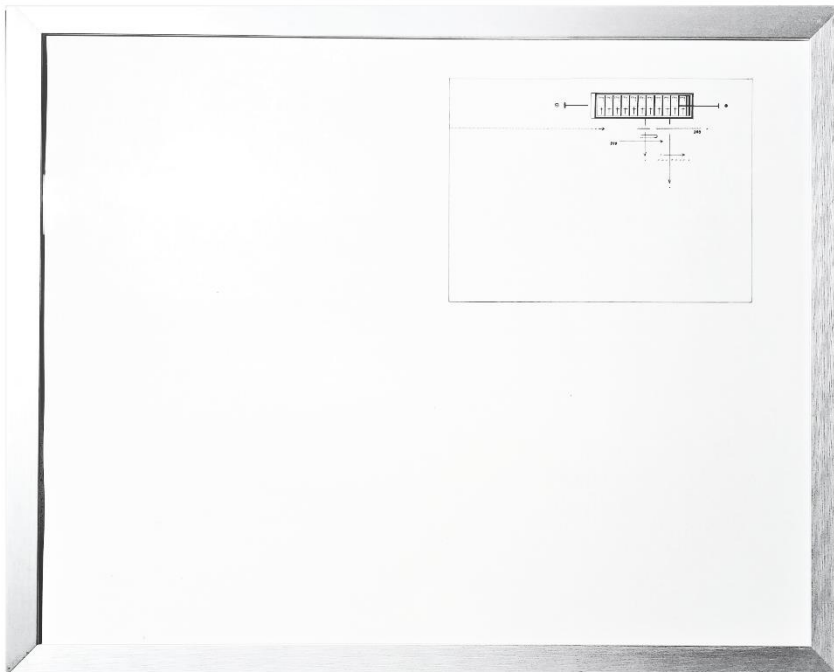
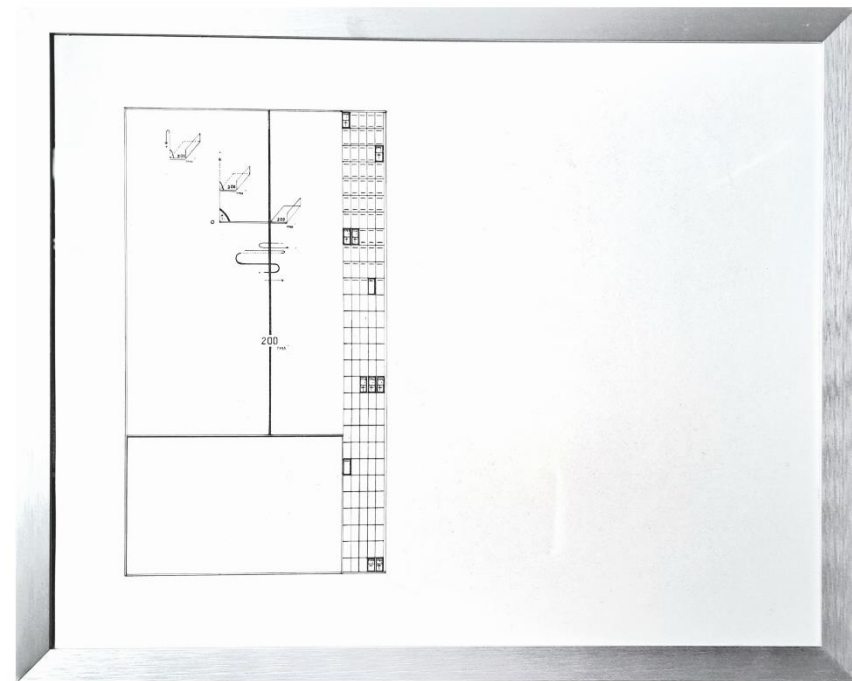
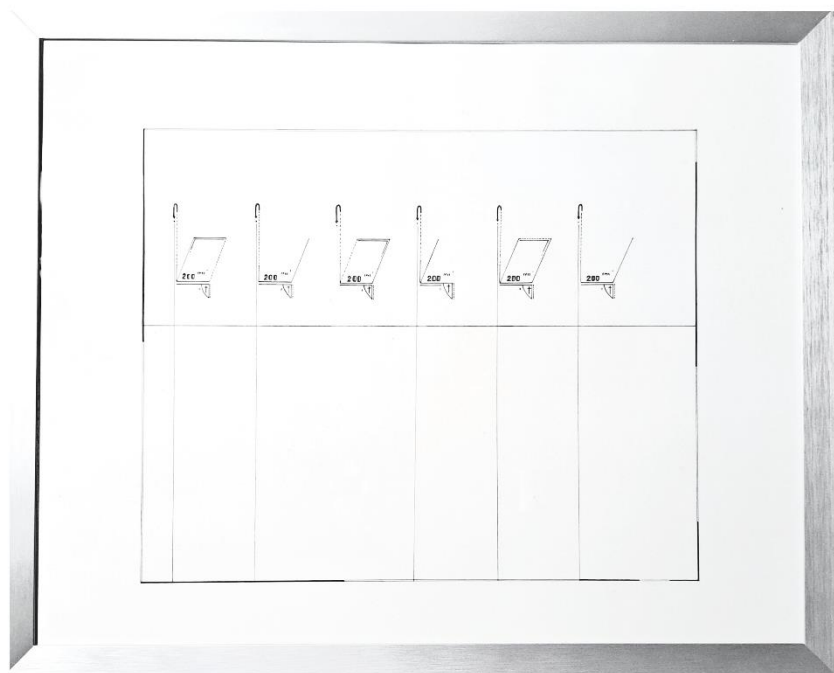




Cargo-200. Experimental projections on the surfaces.  
2.1. – 2.10  
60 x 40 cm  
papier, pencils, fineliners  
2022



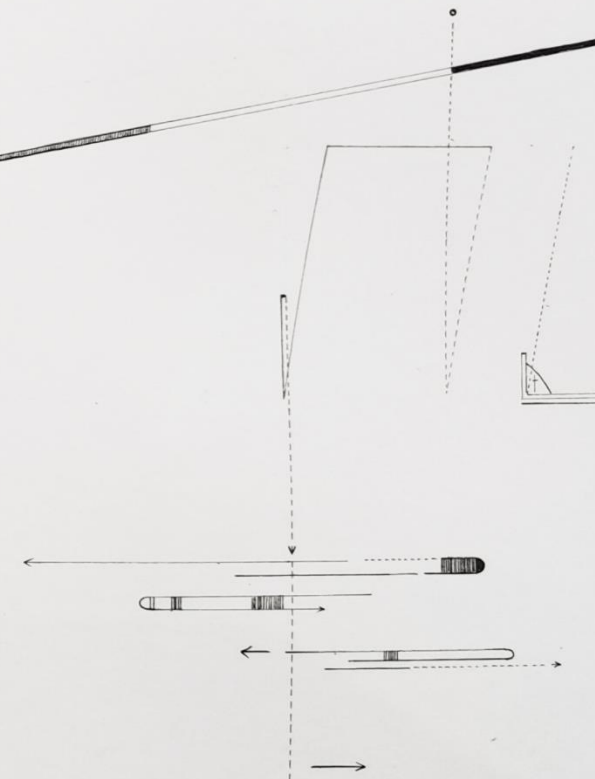
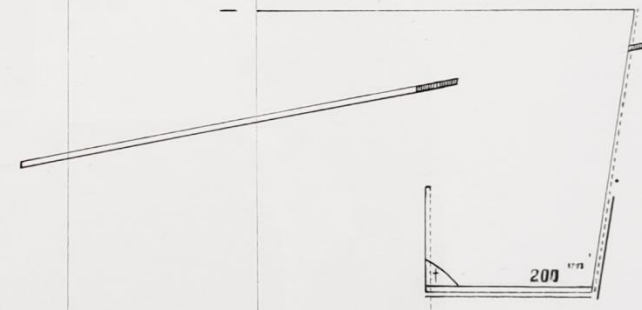
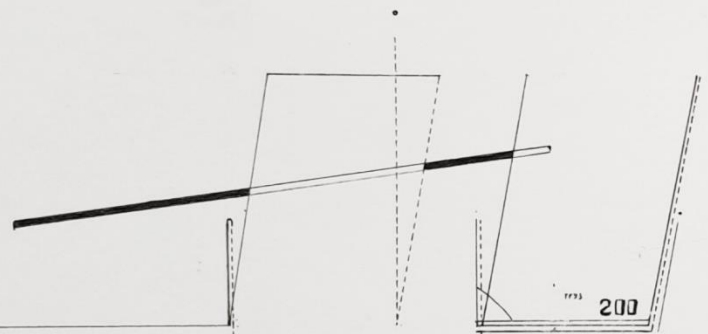
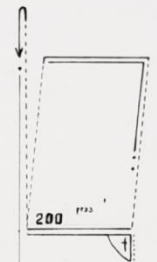
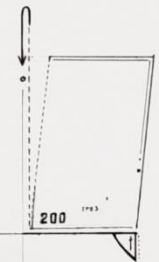
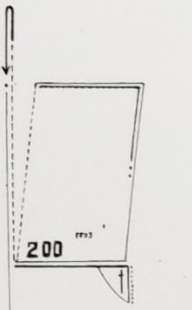


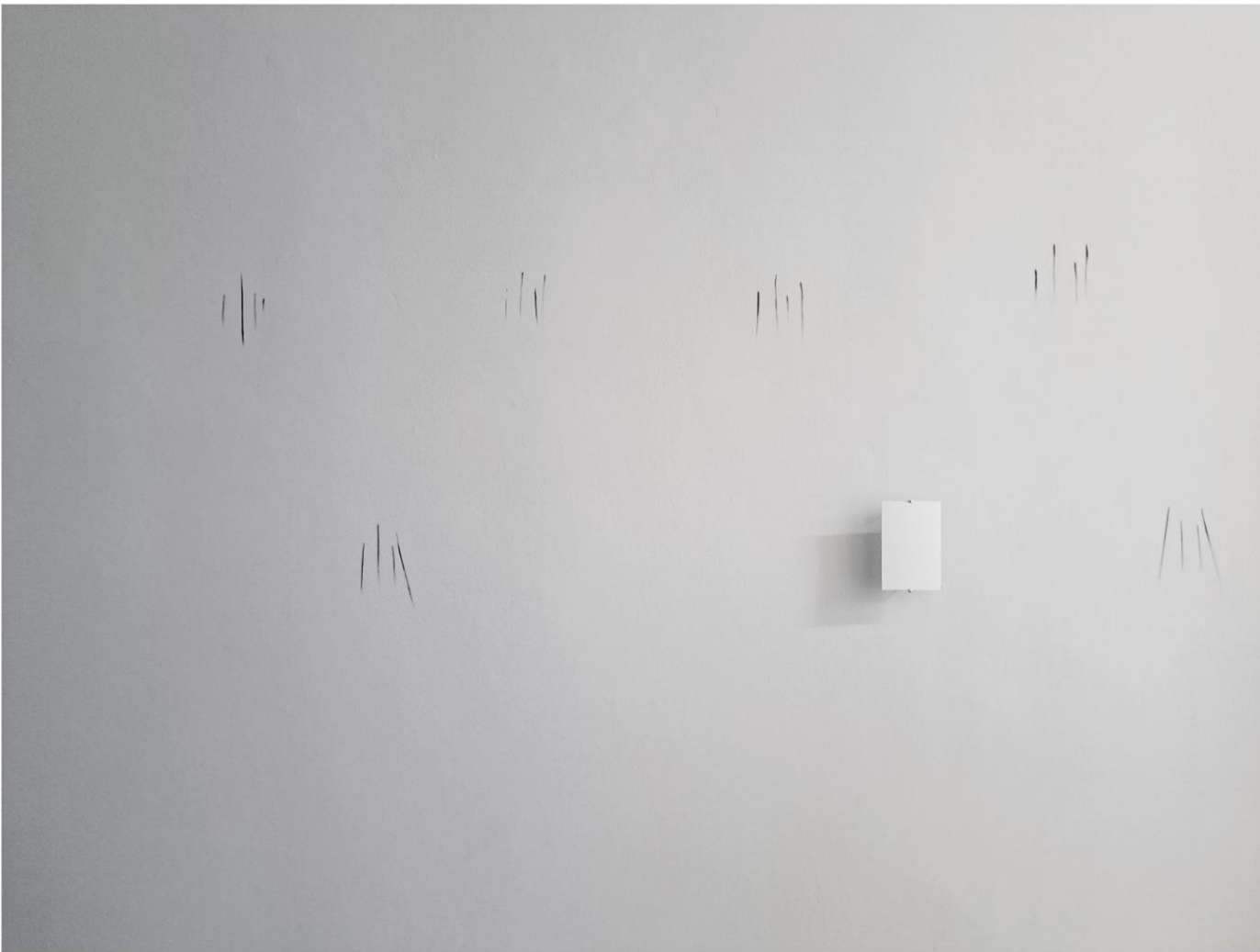






Cargo-200. Experimental projections on the surfaces.  
Exhibition Homoostase  
FRAPPANT gallery, Hamburg, Germany  
2023





Exhibition Cargo-200  
Frontviews at HAUNT, Berlin, Germany  
Cargo-200. Experimental projections on the surfaces.  
Site-specific installation  
Zinc plate, acrylic  
2022



CARGO – 200

Video design by Sofiia Yesakova  
Sound design by WM

The latent function of audio accompaniment in the project is the construction of an existential and emotional space, the creation of a sense of encirclement (surroundings) and, consequently, the involvement of the listening subject in some imaginary life conditions and situations. Long-delayed reverbs can emphasize or evoke feelings of loneliness and emptiness, evoking large empty spaces that are "filled with other people" in everyday urban life. The tactility of anxiety, located in the center of the sound, increases as you listen





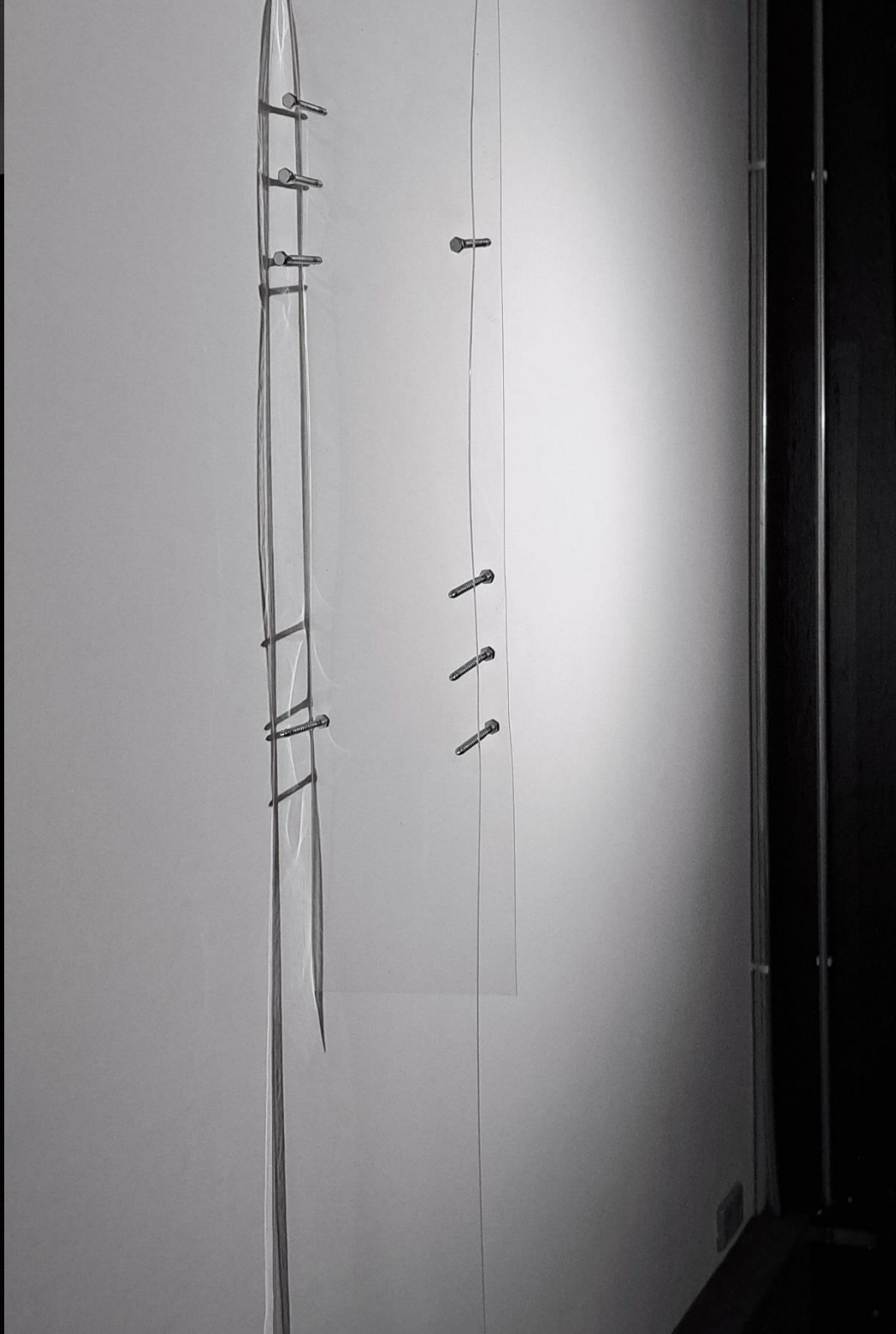
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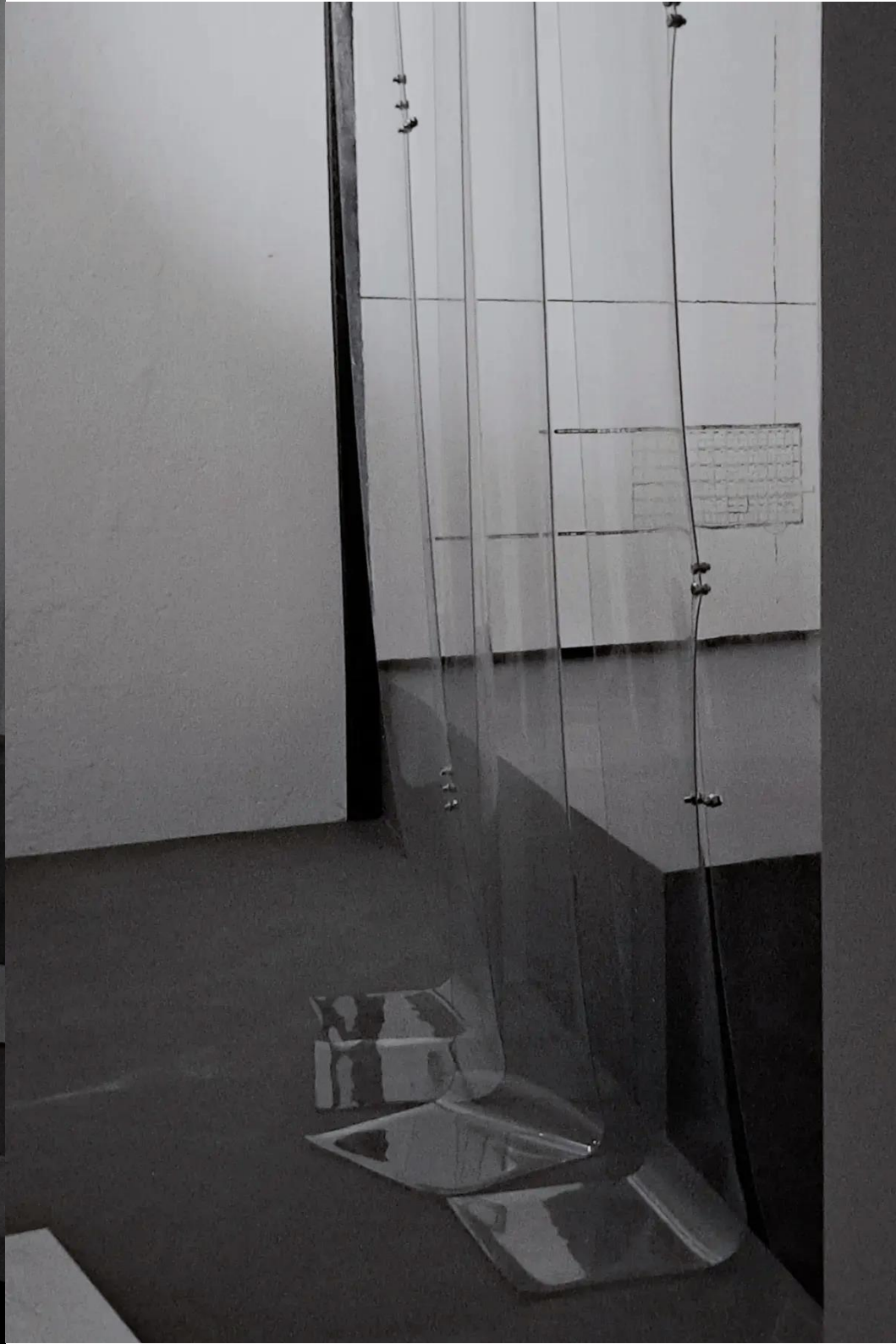
A transparent curtain fastened with screws shows the accessibility of information, a sense of freedom of choice at a first glance, but also the impossibility of accessing the truth and verifying its veracity. Control of information flow, creation of only biased materials for media space, all this is a tool for gradual change of citizens' personality and is also a mechanism for controlling the general opinion. We live in an age of illusion of information availability. Security is also an illusion.

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Exhibition "ET CETERA"  
Palais Lichtenstein, Lichtenstein, Sachsen, Germany  
People in Paradise will enjoy the spectacle of hell's torment.  
Dimension variable  
2023







Cargo-200. Experimental projections on the surfaces. 5. 5.

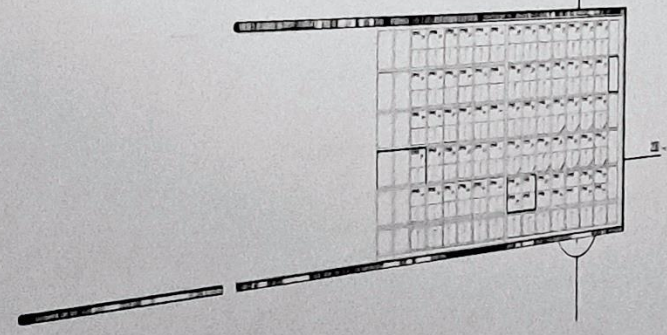
Fragment

135 x 82 x 6 cm ( x3 )

hardboard, gesso, gelatin, acrylic, fineliner

2023







## **BLIND SPOT**

Can human be understood in his irrational fear? Can his essence be grasped in a moment of utter despair? We can speak of fear as something concrete and tangible. Horror, on the other hand, has no object. It is linguistically inexpressible, refers to something that cannot be formulated with the means of language. "Total nothingness, a silent scream".

For us, the world of war is a reality "abandoned by God". The Christian concept of "dark night" refers to the state of the "soul". It is in a state of "total alienation" from the love of God and is left to man's own resources, where man himself becomes hell.

In these works, the artist uses the method of desacralisation to show the all-consuming horror and torpor that cannot be grasped by ordinary thinking. Psychophysical degradation is the essence of war, and violence, blood and death are the accompanying special effects.



Exhibition "A Promise of Tomorrow "

Frontviews at HAUNT, Berlin, Germany

Blind Spot

40 x 40 x 4 cm ( x8 )

hardboard, gesso, gelatin, acrylic, fineliner

2024







Exhibition "ET CETERA"

Palais Lichtenstein, Lichtenstein, Sachsen, Germany

Blind Spot

40 x 40 x 4 cm (x5)

2023

## WAR LANDSCAPE IN THE OPTIC OF ICONS

In this series, I return to my background in icon painting and combine military technology such as the screen view of a military drone with classical Christian religious symbols that were often used in medieval and Renaissance religious themes. The cross stands not only for the death of the crucified, but also for the resurrection and victory over death. This double meaning is known as the "paradox of the cross" and only occurs in the symbolism of the cross in Christian thought. My intention was to take up this iconographic idea again - to depict death together with the resurrection and the sacrifice.

When I looked at the works of the Renaissance, I always noticed a completely calm landscape in the background, despite the often quite dynamic scenes with the human bodies depicted. I chose the same motif and transferred it to the absolutely tense landscape of the front lines. The calm is only diluted by the strict lines that seem to cut the surface of the work and evoke a feeling of uncertainty and inner disquiet. An important motif in my works is also the depiction of the crosshairs and the view from a slightly different perspective.

It is an interpretation of the classic theme of crucifixion depictions, but without human figures. We see the target of the drone and also the explosion, which for me is a symbol of sacrifice in a modern context and new technologies, in a religious context it can also be a symbol of redemption. The world of war is also a kind of religion, with its own attitudes, rules and the suggestion of a "sacred duty".

The world of war also has its own ideology. War can be a sacred mission, and militarism is propagated in a ritual context. War is usually a highly formalised practice. Like ritual itself, warfare is carried out through strictly prescribed movements, gestures, clothing and forms of speech. The soldiers are identical and structured according to a specific norm. Formations of organised violence with their columns and ranks. So I see a structural correlation to religious practices here.



Exhibition "Memories we have forgotten "

The Address, Brescia, Italy

War Landscape in the optic of icons 3.8.

Acrylic, gesso and wood board, wood

20 x 15 x 5 cm

2024





Exhibition "Memories we have forgotten"

The Address, Brescia, Italy

War Landscape in the optic of icons.8.0.

Acrylic, gesso and wood board, wood

140 x 104 x 7,5 cm

2024





Exhibition "Memories we have forgotten "

The Address, Brescia, Italy

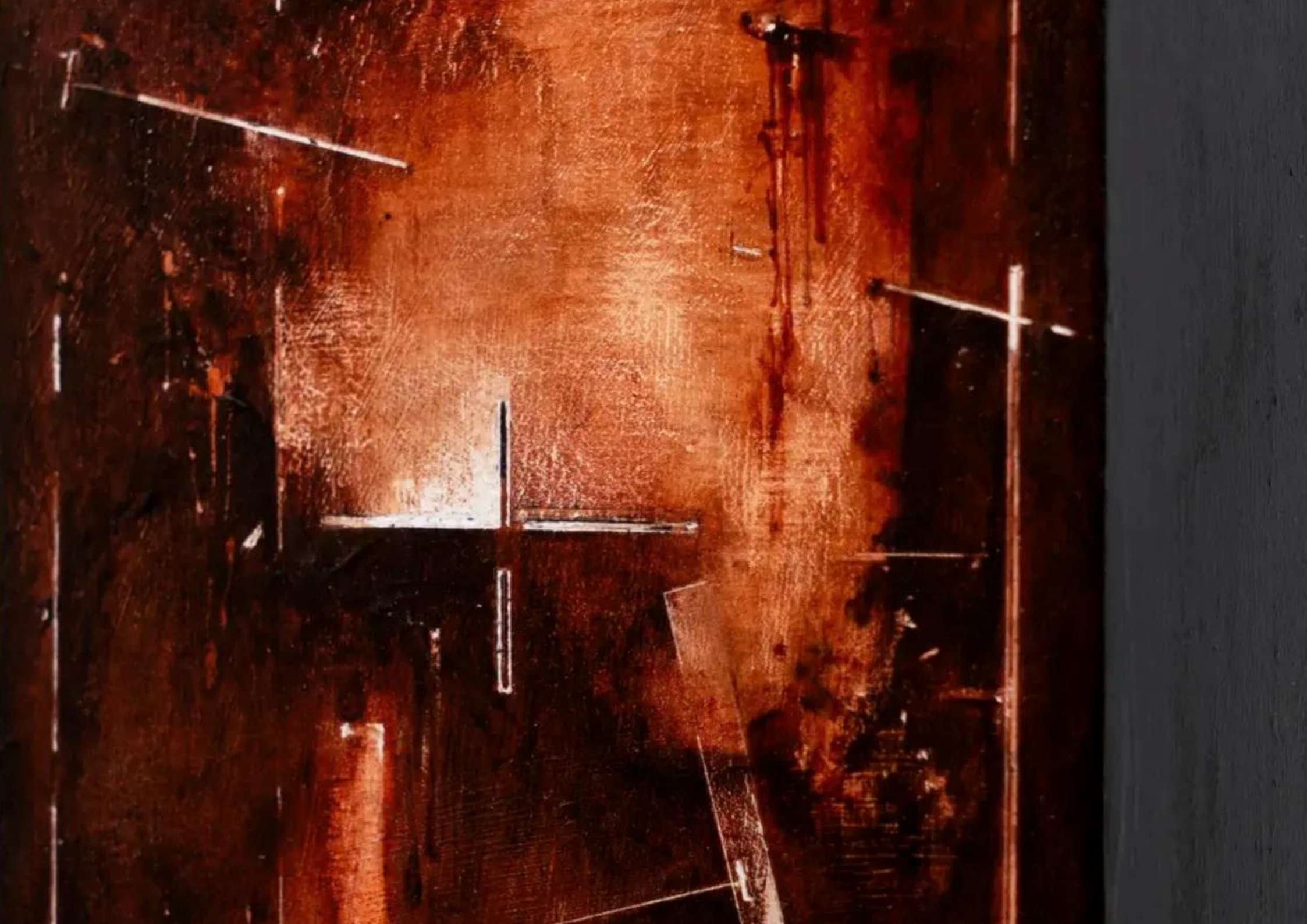
War Landscape in the optic of icons 3.9., 3.10.

Acrylic, gesso and wood board, wood

20 x 15 x 5 cm

2024







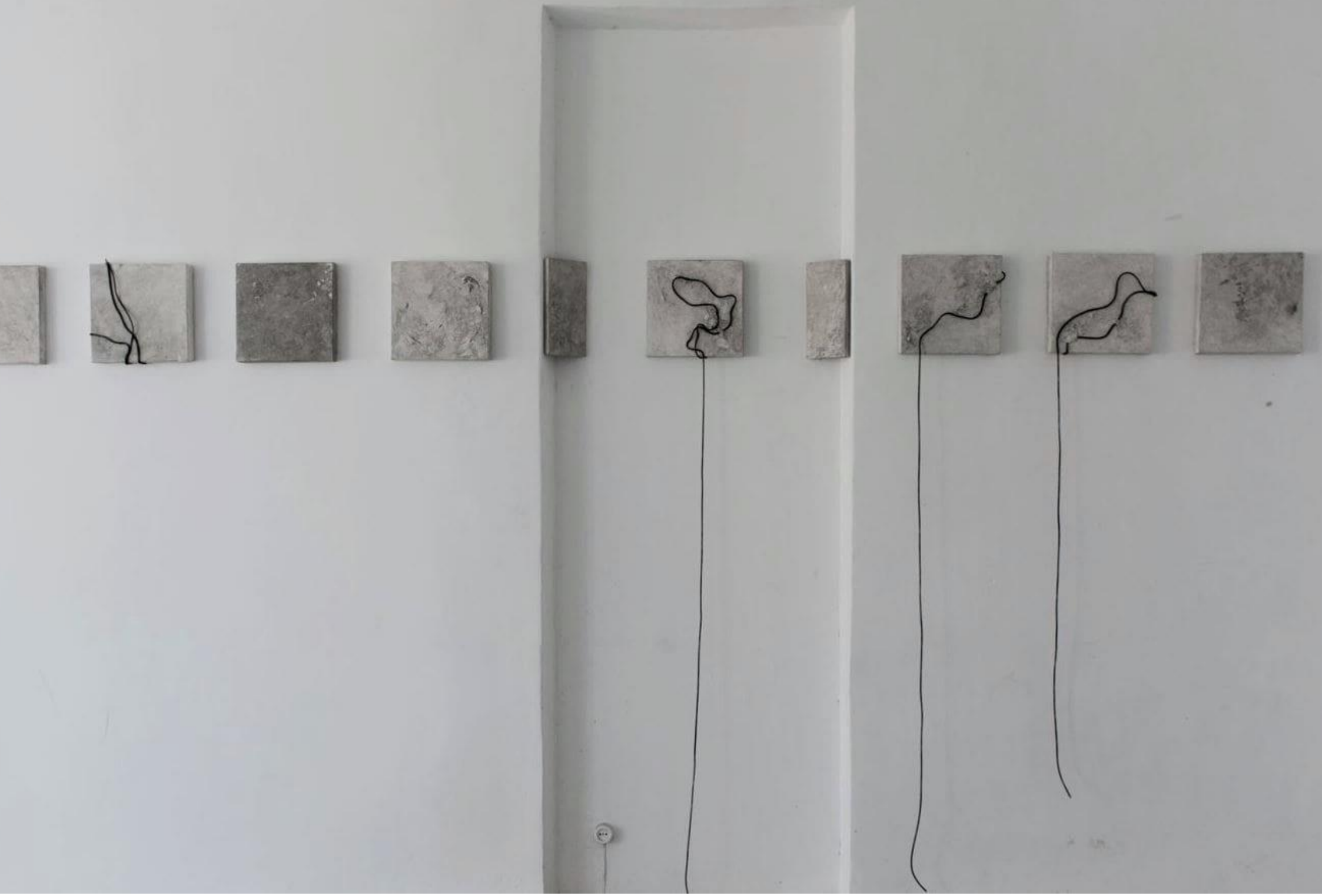


War landscape in the optic of icons 1.1, 1.2.  
200 x 100 cm ( x2 )  
hardboard, gesso, gelatin, acrylic, fineliner  
Exhibition When the firebird flies  
Kunstverein Meissen, Meissen, Germany  
2023

## ALTAR IN A MODERN CONTEXT: PART 1

In the first part of the project there are 20 interconnected works of square shape and size, forming a frieze-like structure. Works above eye level to emphasize the impossibility of influencing the processes of globalization. The strict architecture of geometric shapes, structure and the rejection of unnecessary elements arose from the desire to control and systematize uncontrollable life processes. The deprivation of the body and, therefore, bloodlessness is an algebraized state of abstract drawing, in which visuality is separated from the rest of the physical meaning, following the example of the modernist desire for absolute autonomy.





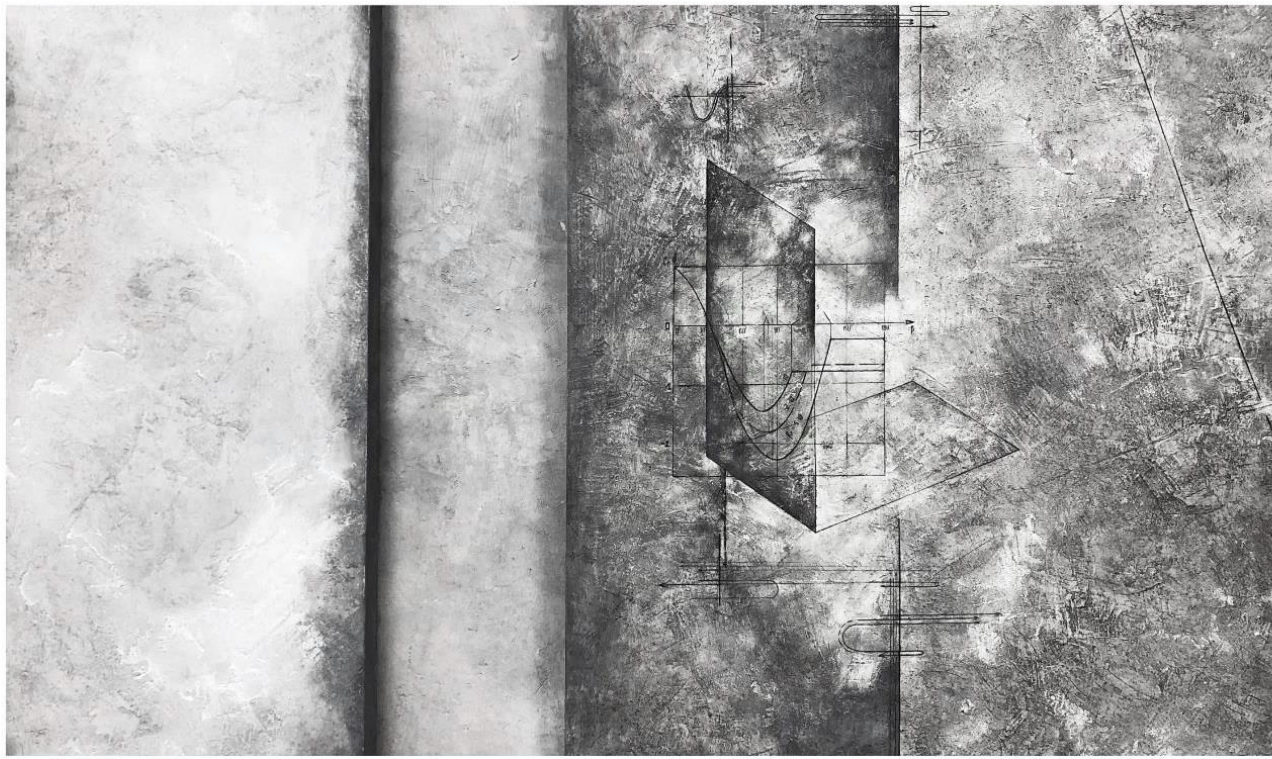


## ALTAR IN A MODERN CONTEXT: PART 2.

In this work I use a minimalist way of presentation, which refers to the minimalists of the 20th century, and especially to the Rothko Chapel. While studying at the workshop of monumental art and temple culture, I decided to turn to Western tradition and rethink the space of the Catholic Church as a Western European analogue of the Orthodox iconostasis and give it a new role in a modern context.

The main idea of this part of the project is to analyze the role of fear and pain through introspection. Fear as a pointless phenomenon hangs in the air and makes you look for reasons. He shatters the familiar structure of life, looks for folds and breaks in it in order to awaken a conflict with life itself. Given the role of the iconostasis and altar in the modern context, I decided to elevate the metaphysical image of pain and place it in the place originally intended for religious images. As far as I understand, the image of pain and fear is an unwillingness to be content with an imaginary peace of mind." work addiction" as the only way out in the modern world. Acting constantly, submitting to the fruits of our labor, we ourselves become an appendage to them (objects) and involuntarily avoid meeting ourselves, as there is a feeling of emptiness. Pain in this case saves, relieving this feeling. So it becomes chronic.

This is an iconostasis of inanimate, industrial color, the texture of which resembles a tombstone or an old concrete wall, in which the main role is played by compositionally built examples of engineering calculations, inside which there are pulsating forms (a formal image of pain and fear).

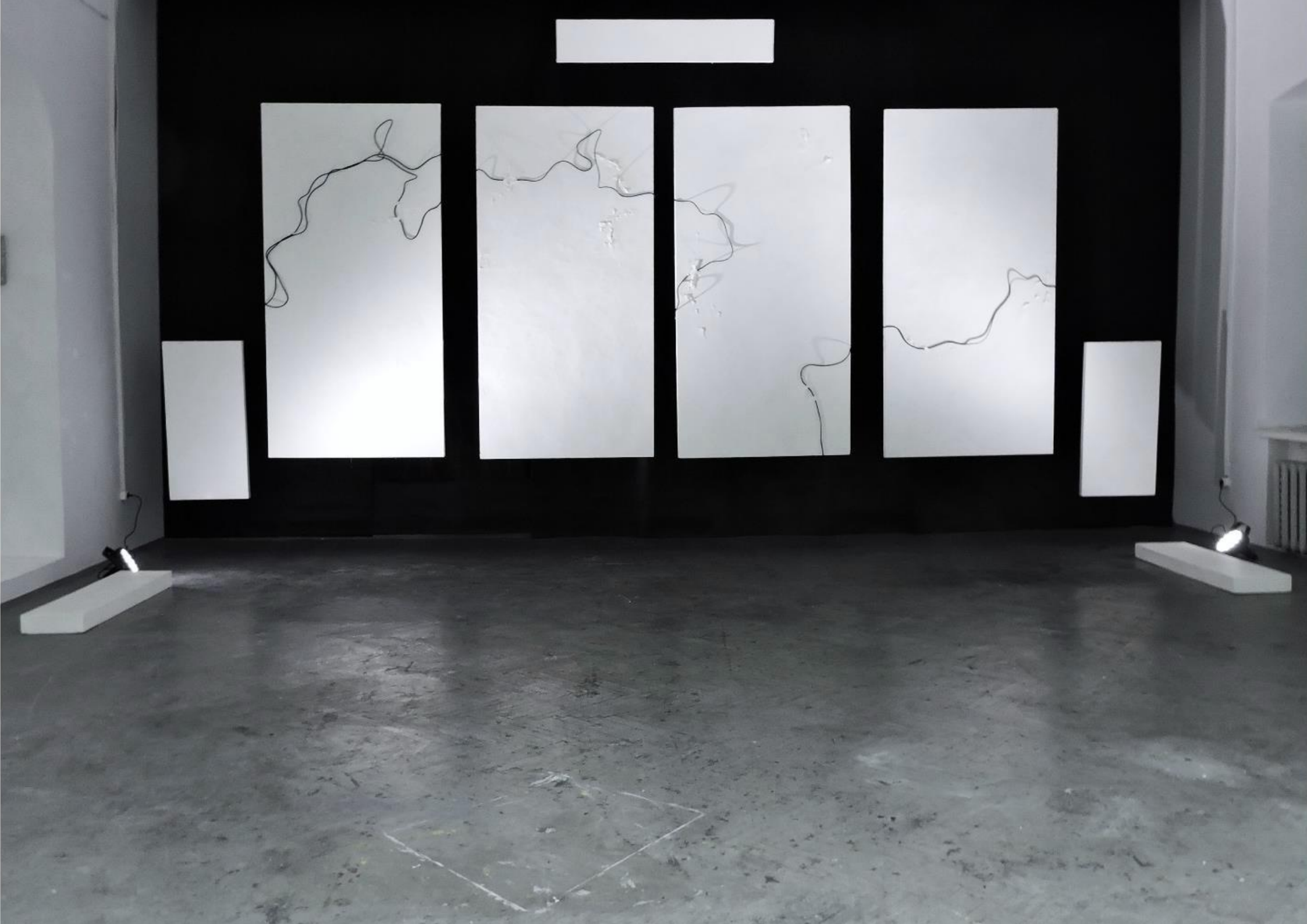


### ALTAR IN A MODERN CONTEXT: PART 3

On the central wall is the third part of the project, namely my interpretation of the altar, the structure of which also resembles an Orthodox iconostasis, but without drawings and ornaments. Only its size and shape evoke similar feelings of purity and grandeur in the viewer, but in the modern sense, due to the sterility of which even lifeless pipes resemble anthropomorphic objects. In my opinion, this is due to the unconscious fear of emptiness and, therefore, human mortality. In the second and third parts of this project, black tubes create a formal image of vessels or arteries, giving the ascetic inanimate matter a sense of corporality and internal pulsation. They are metaphorical and may resemble a cord or cable, which is also a symbol of a certain connection and distribution of information. This is an algorithm that is built on a non-verbal, visual level.

The main goal of this installation is to convey sensual impulses, a sense of the continuity and unpredictability of many globalization processes, to give the viewer a unique perception of the author's encrypted algorithm. It is impossible to understand the nature of reality, but you can feel it. Our brain itself can create movement by looking at a static installation and imagining the unthinkable. The main goal is also to create an illusory space in which the viewer is located. In conclusion, the purpose of this work was to convey the processes that excite me in the language of minimalism with their strict formal rules that correspond to my personality and character. In fact, I focus on expressing my thoughts, emotions, reflecting and conveying feelings, that is, what minimalism tried to deny and, perhaps, suppress.





## RELATIVITY

In this work, the image of baroque fold is combined with forms of constructivism. The main feature of the baroque directed in infinity fold, which also means curves in the soul (by Gilles Deleuze). The task was to represent the understanding and feeling of the world from different points of view. The work also refers to the complex images of Rogier van der Weyden's draperies and El Lysytsky's drafts.





## THE FLOW

Sofia's work, which seems to be a cartographic model of the terrain, refers to the largest environmental disaster in Europe after Chernobyl, which occurred in 2000 near the Romanian city of Baia Mare. At that time, the water of the Danube were poisoned by large amount of cyanide, the source of which caused improper storage of gold mining waste. This catastrophe destroyed almost all living things and for a long time made the water of rivers unfit for life. The colour of water became red-rusty because of high heavy metals concentration. At work, Sophia's rivers turn into medical tubes of the same color, as if filled with blood. The artist emphasizes almost bodily suffering of nature, the polish of all living creatures, the demolition of the continuous flow of production.

