

# SOFIIA YESAKOVA

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

‡ **Frontviews member / curatorial board**

## EDUCATION

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

## SOLO-| DUO EXHIBITIONS

>upc 2025: “Black wall”, Umbrella, Nørre Nebel, DNK  
>upc 2025: “Caesura”, spazio DISPLAY, Parma, IT  
>upc 2024: “Ugly scenes, nuances”, Super Bien, Berlin, DE  
2024 — “Recollecting the emptiness”, Prima Kunst e. V., Kiel, DE  
2024 — “People in Paradise will enjoy the spectacle of hell's torment”, Antwerp art box, Antwerp, BEL  
2022 — “RAUSCHEN”, Kunstraum R52L, Berlin, DE  
2022 — “Cargo - 200. HAUNT Table #6”, frontviews at HAUNT gallery, Berlin, DE  
2022 — “Heteronomy of freedom. Window Project/Fenster project”, Prenzlauer studio, Berlin, DE  
2022 — “Cargo - 200. Experimental projections on the surfaces”, Leibnizstraße 57, Berlin, DE

## SELECTED GROUP EXHIBITIONS

>upc 11.04.2025: “There is Hope”, frontviews at HAUNT gallery, Berlin, DE  
>upc 20.04.2025: “Moin, Jean Gabin”, Area 35 Art Gallery, Milan, IT  
2024 — “Fatmah”, Contemporary Cluster, Rome, IT  
2024 — “After the dust settles”, TSA GVL, Atlanta, USA  
2024 — “Analysis of Anger”, Zentrale für Kunst, Werkschauhalle Spinnerei, Leipzig, DE  
2024 — “I only work with lost and found”, Kreuzberg Pavillon/Bethanien, Berlin, DE  
2024 — “Spanning Delta – A Bridge to Transformation”, PAKD gallery, Berlin, DE  
2024 — “Fight or flight”, Adlerhalle, Berlin, DE  
2024 — “The inner Insularity of Utopianism”, Untergeschoss der Pandora gallery, Berlin, DE  
2024 — “A promise of tomorrow”, frontviews at HAUNT, Berlin, DE  
2024 — “Traces of Timelessness”, Künstlerhaus Sootböern, Hamburg, DE  
2024 — “Memories we have forgotten”, The Address Gallery, Brescia, IT  
2023 — “Round Trip Fluidum, 2”, Fabbrica del Vapore, Milan, IT  
2023 — “When the firebird flies”, Kunstverein Meissen e. V., Meissen, DE  
2023 — “Polifonija”, ZIRKA Space, München, DE  
2023 — “Visual Dominance”, AS/EM space, Leipzig, DE  
2023 — “Homoöstase”, FRAPPANT gallery, Hamburg, DE  
2023 — “MoNo”, HB55 Kunstfabrik, Berlin, DE  
2023 — “et cetera pp”, Palais Lichtenstein, Chemnitz, DE  
2023 — “The future is not ours to see”, Upstairs - Gallery, Oldenburg, DE  
2023 — “Pandoras new casa”, Untergeschoss der Pandora gallery, Berlin, DE  
2023 — “Time is running out”, NOTAGALLERY, Berlin, DE  
2023 — “The soft and the hard”, Showroom at Potsdamer Str. 93, Berlin, DE  
2023 — “Förderpreis Junge Kunst”, Rathaus Galerie Reinickendorf, Berlin, DE  
2023 — “Quicky - why not?”, gallery Mazzoli, Berlin, DE  
2023 — “Roaminale #2. Screen.” Roam e. V. project space, Berlin, DE  
2023 — “Living solidarity day”, MOOS space, Berlin, DE  
2022 — “Art Biesenthal”, Wehrmuehle, Biesenthal, DE

## RESIDENCES / SCHOLARSHIPS

2024 — Scholarship holder residential fellowship Kebbel Villa, International Künstlerhaus, Schwandorf, DE  
2024 — Scholarship holder Goldrausch Künstlerinnenprojekt, postgraduate professional course, Berlin, DE  
2023 — ZIRKA Space residency, München, DE  
2023 — Residential fellowship Begehungen, Palais Lichtenstein, Chemnitz, DE  
2023 — Förderpreis Junge Kunst, award for Fine Arts, Kunstverein Bagatelle, DE  
2021 — Residential fellowship and development course Soshenko 33, Kyiv, UA  
2018 — Scholarship holder residential fellowship Veliky Perviz, Poltav's'Ka Oblast, UA

## CURATION

>upc 11.04.2025: “There is Hope”, frontviews at HAUNT gallery, Berlin, DE  
2024 — “The inner insularity of utopianism”, Untergeschoss der Pandora gallery, Berlin, DE  
2020 — “Review (of) the academy”. Self-organized student exhibition in National Academy of Fine Arts and Architecture (with Daria Maiier), Kyiv, UA

## ABOUT

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 in the curatorial board.

Central to 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 (the direction that prefers the mind to the senses in cognition, turns away from sensory reality). Now a main material for the artist is gesso, wood and a lot of layers of gelatine. To create works, she uses different techniques such as woodcarving, icon painting, multi-layered approach, blueprint-like drawings and also installation designed specifically for certain spaces with an attitude of respect for architecture.

“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. In my artistic practice I work a lot with spatial interventions in order to create certain emotions and sensations in the spectator, not only from the work but also from the architectural experience. For me the sensations of reality and illusion, the boundary between the emotional and the rational, the tension between softness and hardness are important to me”.

The contradictory feelings of the elegance of the refined forms of the wooden planks with their oppressive contextual part is an important part of understanding my work. The element of absence is the result of deliberately rejecting the figurative images and pieces we understand. Many of the works with drawings are also resembling frescoes in a temple, part of the wall of which seems to have been removed from and moved into the gallery space. There is another connection to the religious theme. An important contextual support is the iconology I use to communicate with the viewer, as well as the multi-layered complexity of our history and symbolism.