Artistic Portfolio

Sofiia Gadomska

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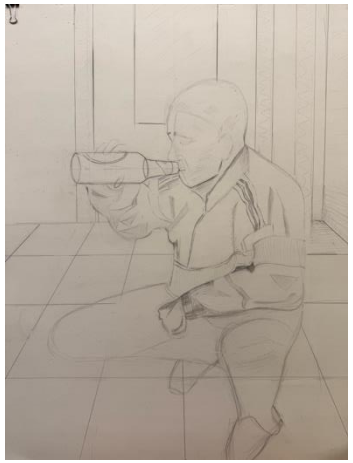
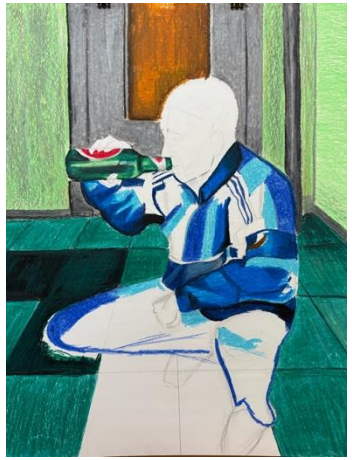
hopnyk

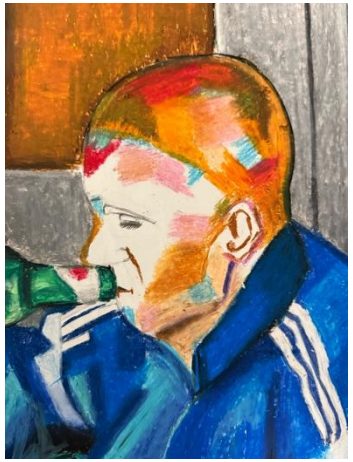
Ukrainian aesthetics of the 1990s: dirty green walls and raw surfaces.

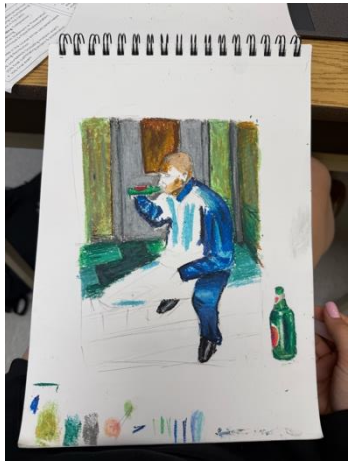
01

Medium: Oil pastels
Size: 55 × 71 cm
Project type: School project
Date: September 2025







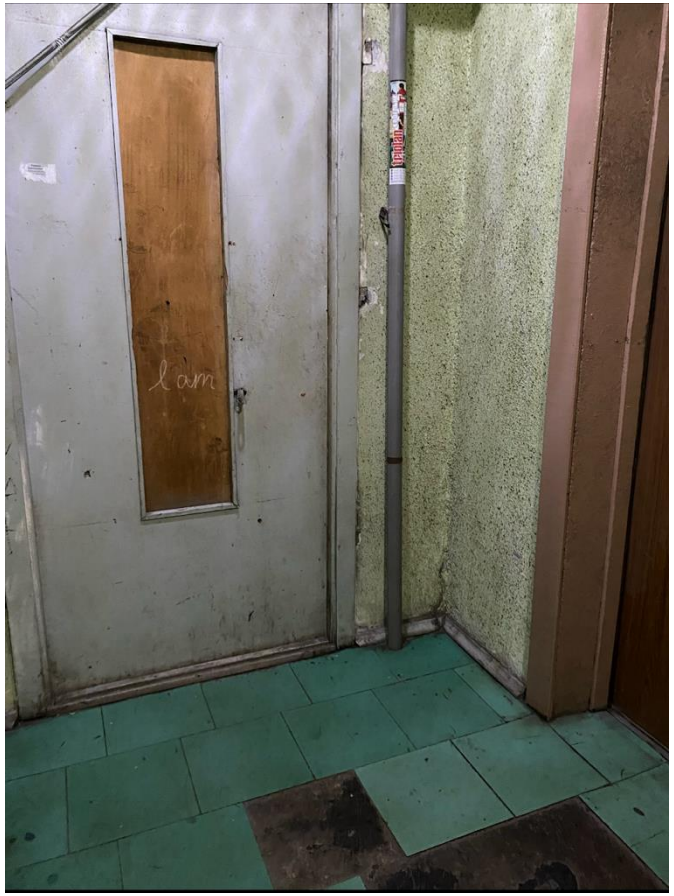


The unconventional beauty of aggressive post-Soviet adolescents, dressed in Adidas tracksuits, drinking beer in the colorful yet depressive neighborhoods of Kyiv in the early 2010s. A representation of Ukraine seen through the lens of childhood.

This work was created under the inspiration of Danny Howes's painting "On the Stairwell," which I saw in London and …

…the way bullies looked like in Kyiv and …

…the view of my grandparent's floor, where I grew up.

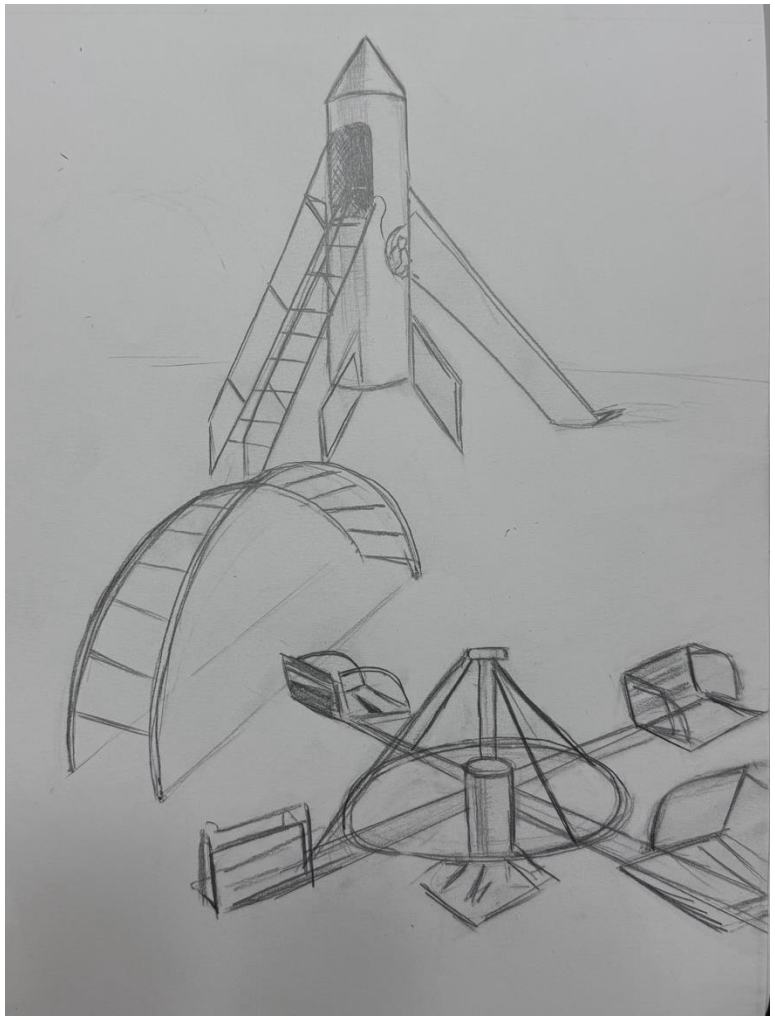


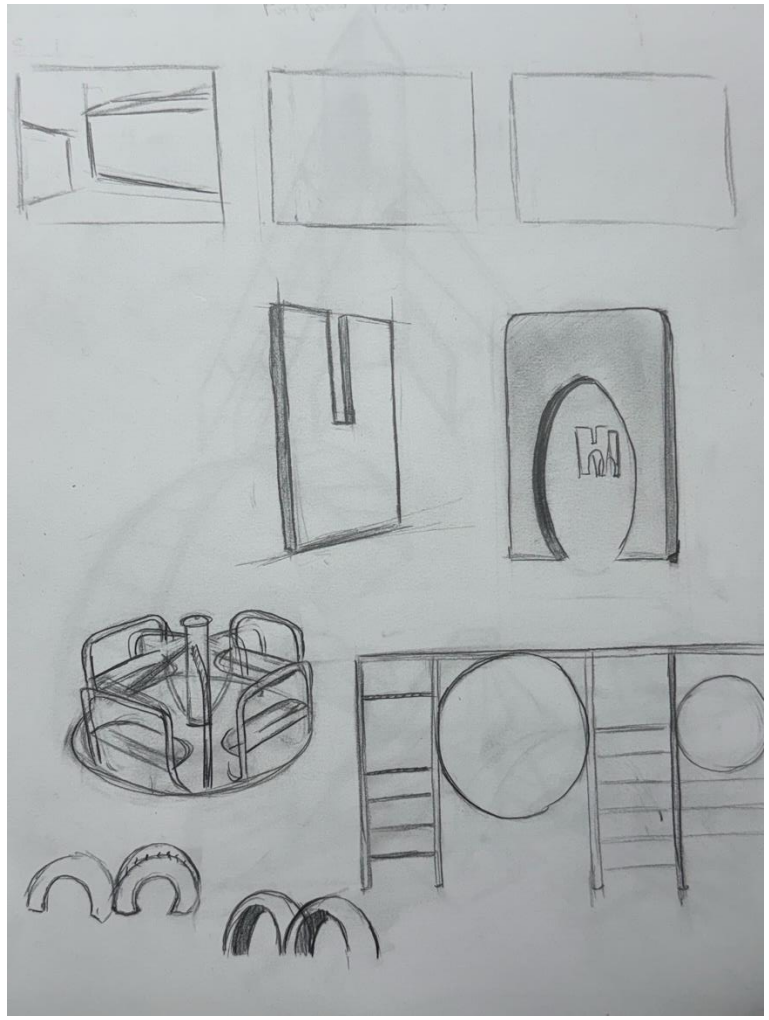
structures of habit

This work depicts an Eastern European apartment block alongside traditional outdoor carpet-beating structures. It reflects an attention to subtle cultural and architectural details that shape everyday life in the region. Ordinary, often overlooked structures are presented as quiet markers of memory, routine, and place.

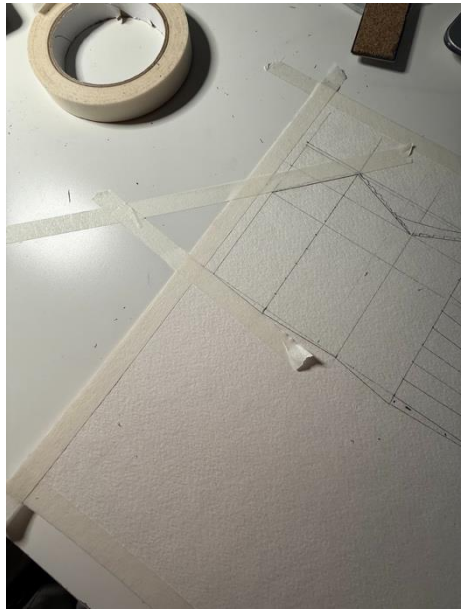
02

Medium: Watercolour, watercolour pencils, Gouache
Size: 30,5 × 22 cm
Project type: School project
Date: January 2026





One of the main challenges was showing the texture, so I had to do more studies and practice. Perspective was also difficult, so I watched YouTube videos to understand it better. I had some problems with smudging, and I solved this by waiting for the layers to dry.



Repetition was another challenge because I needed to keep similar parts consistent. The shape of the tires was not easy to draw correctly. I also worked hard to keep the composition balanced, even though it was asymmetrical. The tiny details were difficult because they needed a lot of time and careful attention.

This is simply an explanation of what these structures are for.

shelter within

I wanted to convey a sense of war through a strong emotional response. The red-toned paper evokes intensity and pressure, while the pose expresses sadness, isolation, and withdrawal. Through body language and composition, I aimed to present an emotional state that is both quiet and powerful.

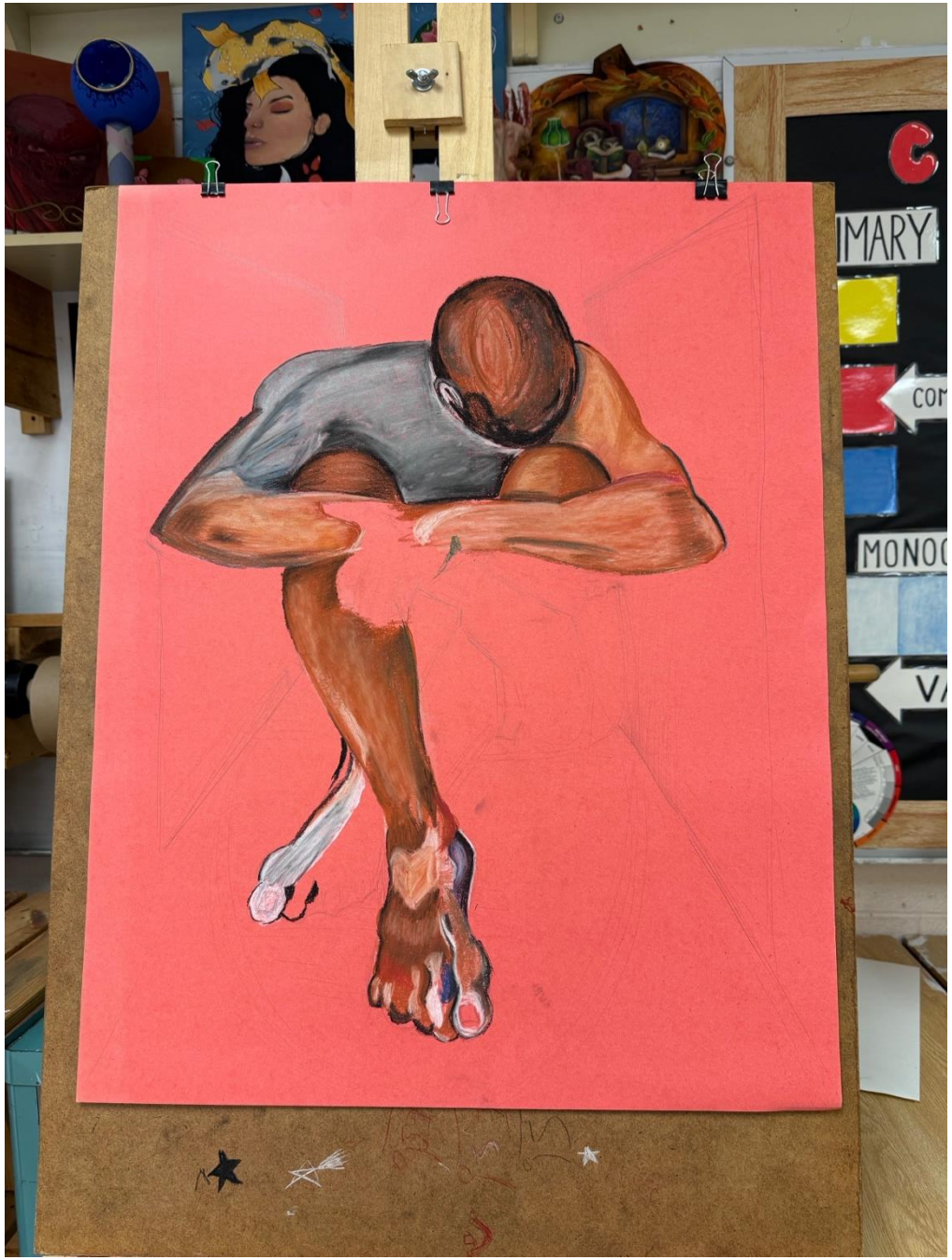
03

Medium: Oil pastels
Size: 55 × 71 cm
Project type: School project
Date: June 2025

I wanted to explore the human body by creating a figure that is proportionate and anatomically credible, while using color to enrich the composition.

I chose a complex pose that is both visually engaging and technically demanding.

Particular attention was given to details such as the shift of muscles and the interaction of light with form, in order to give the figure a sense of life.

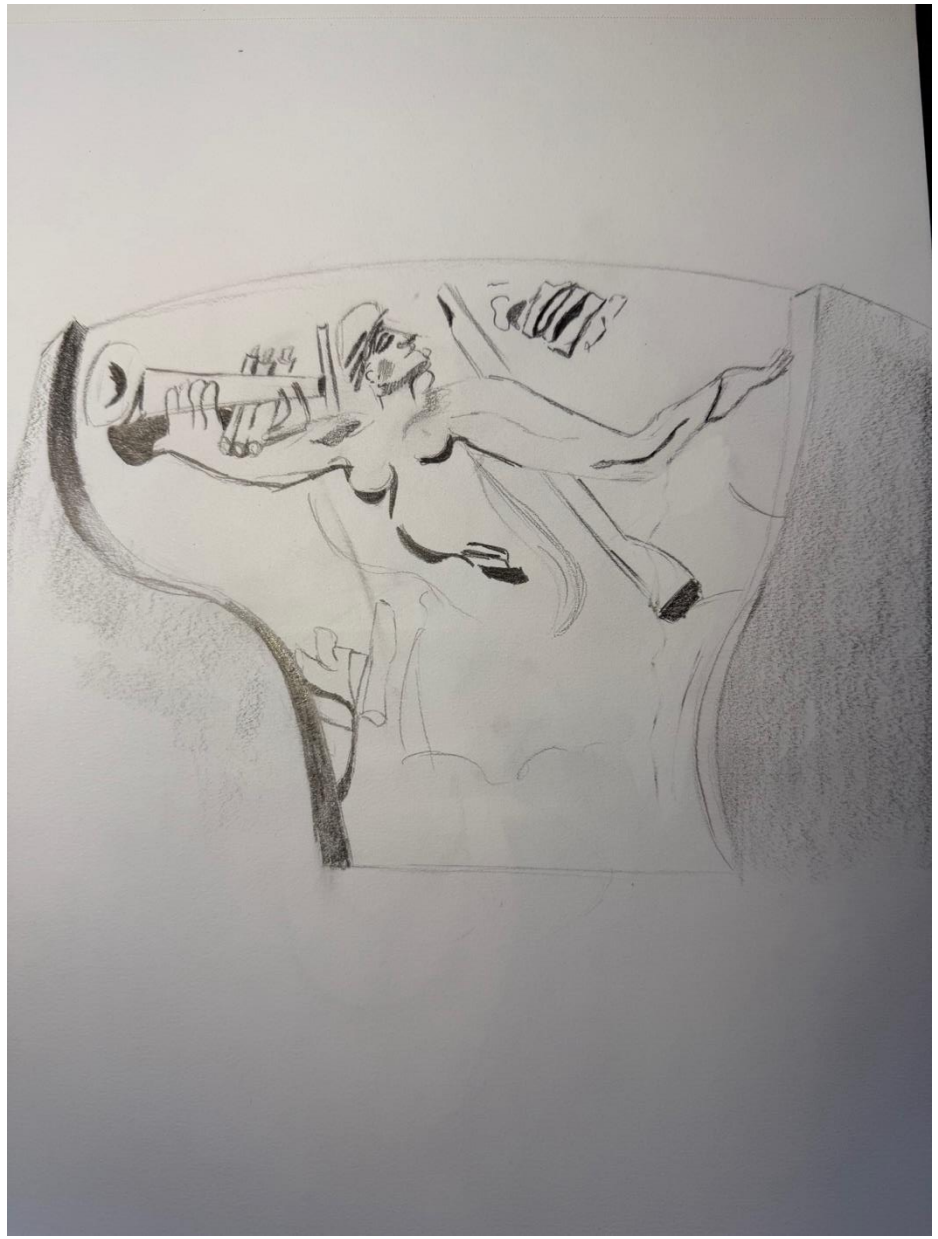


censored under concrete

Homage to the “Wall of Memory” — the sculpted bas-reliefs buried under concrete by Soviet authorities immediately after the work was completed. A reflection on how Soviet censorship and control destroyed art.

04

Medium: Fine liner and India ink
Size: 23 × 31 cm
Project type: School project
Date: October 2025



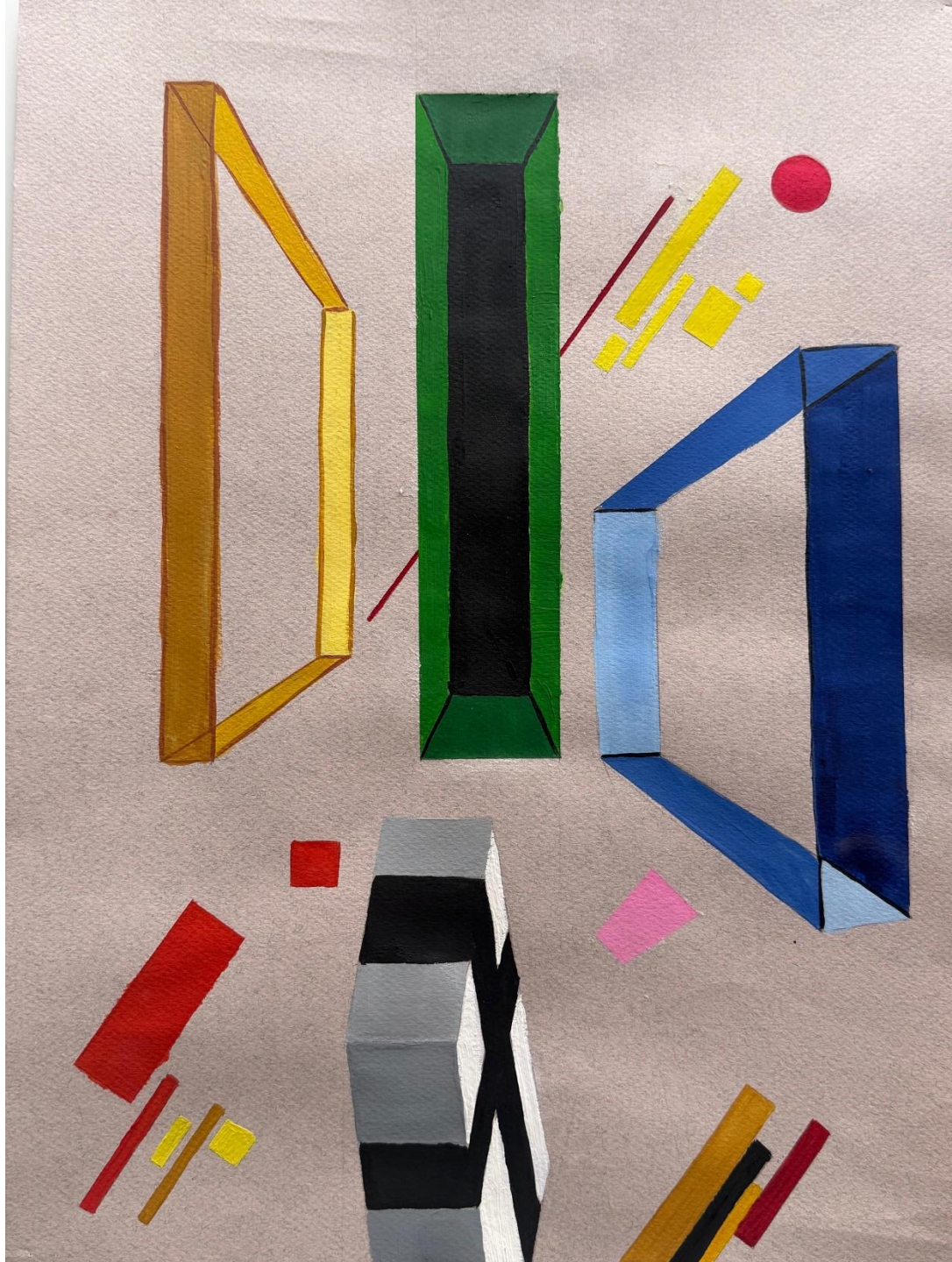
This work aims to express Ukrainian identity through architectural realism and symbolic meaning, while showing how the Soviet Union destroyed art. It addresses themes of loss and censorship and places particular emphasis on texture through tonal work.

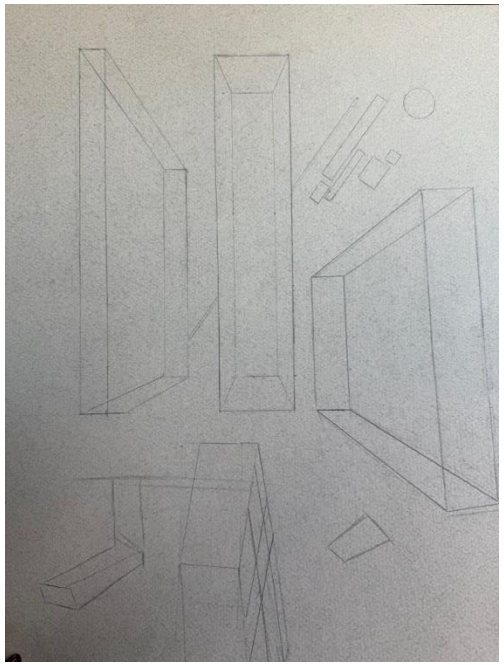
reclaimed geometry

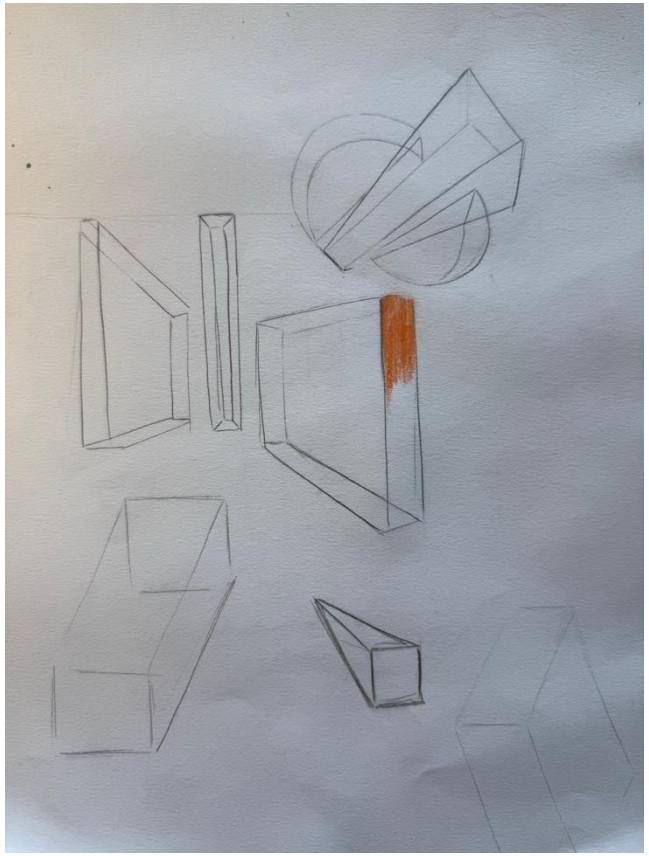
Inspired by Kazymyr Malevich, a Ukrainian artist often mistakenly identified as Russian, I explored geometric forms, color relationships, composition, and perspective.

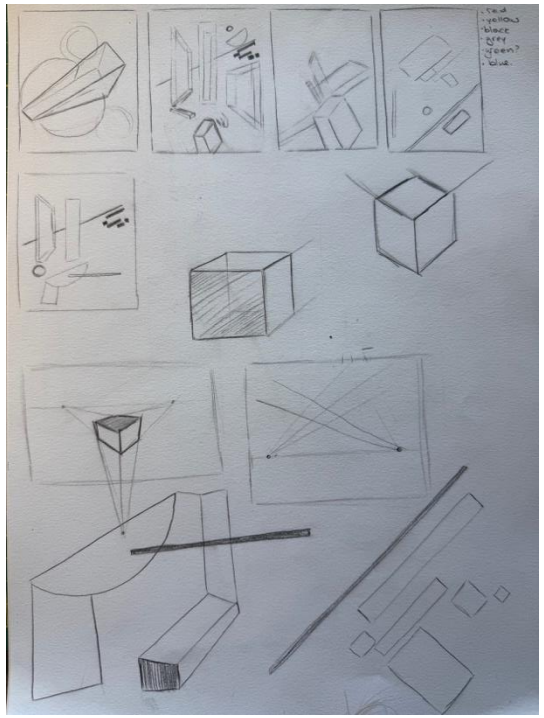
05

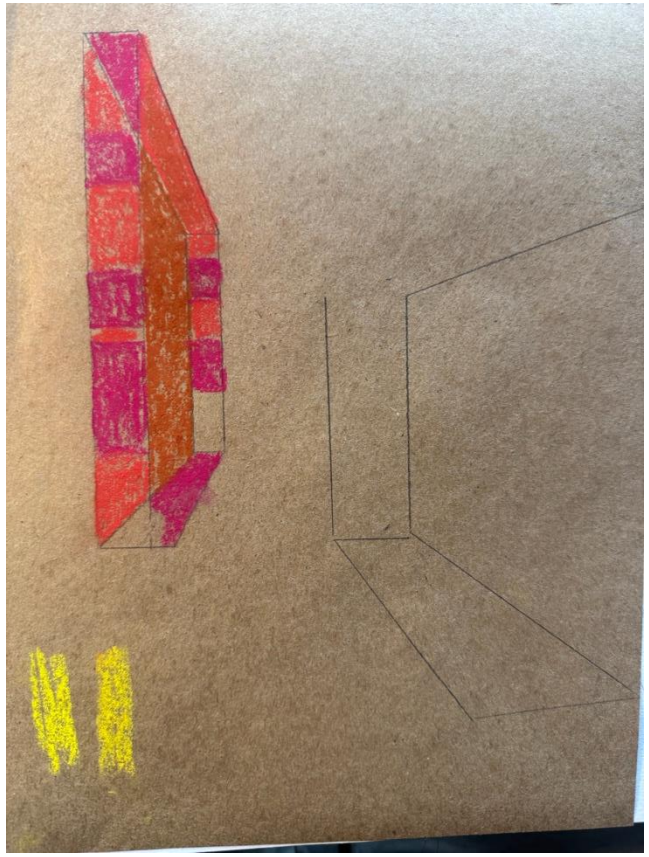
Medium: Gouache
Size: 40 × 30 cm
Project type: School project
Date: November 2025











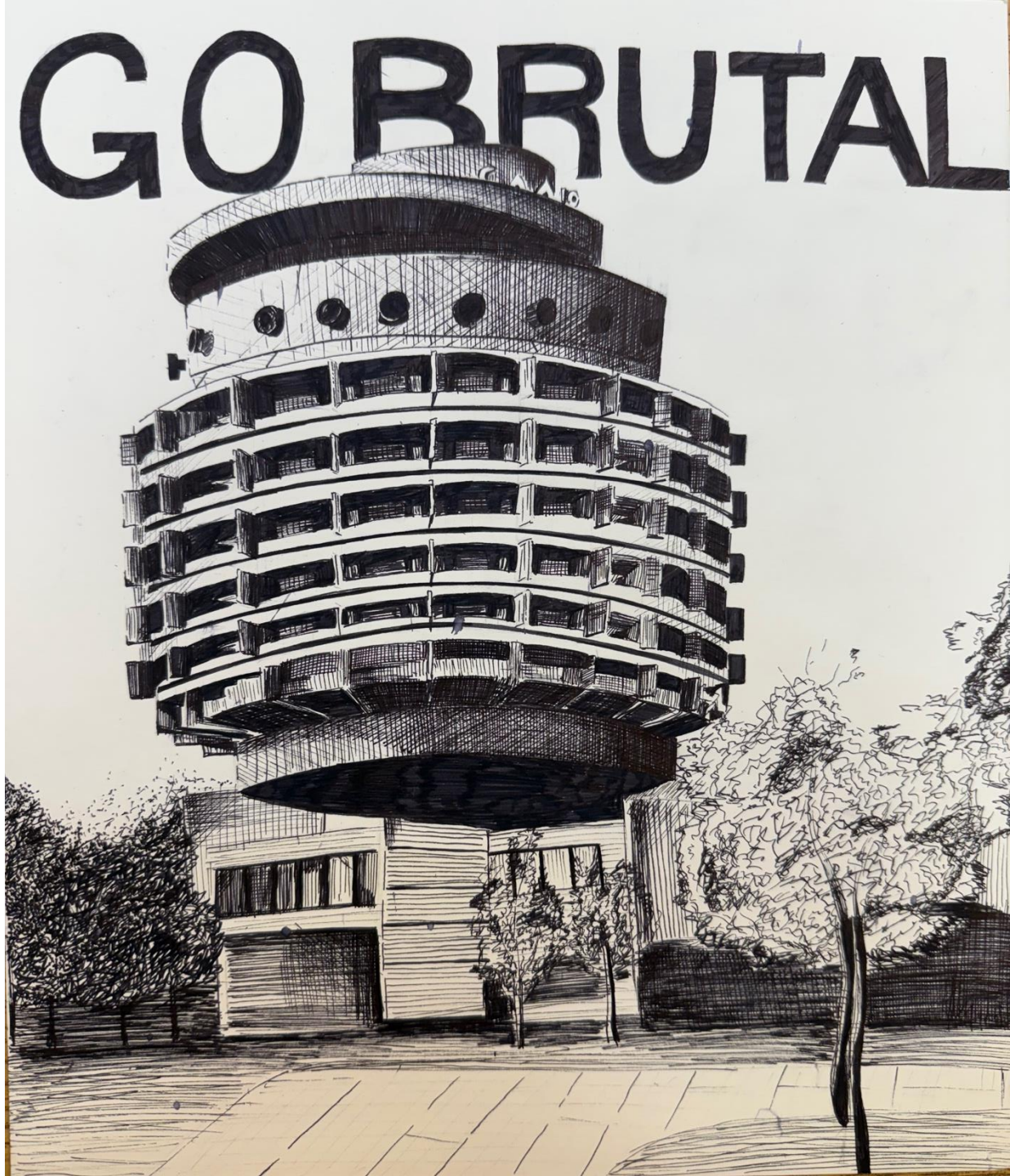
Working in this visual language felt like a way to reclaim history while exploring geometric forms, color relationships, and three-dimensional space. I used gouache for its matte, even finish and applied sharp contour techniques to achieve clear, graphic forms. The composition emphasizes balance, rhythm, and depth through contrasting viewpoints and the placement of color.

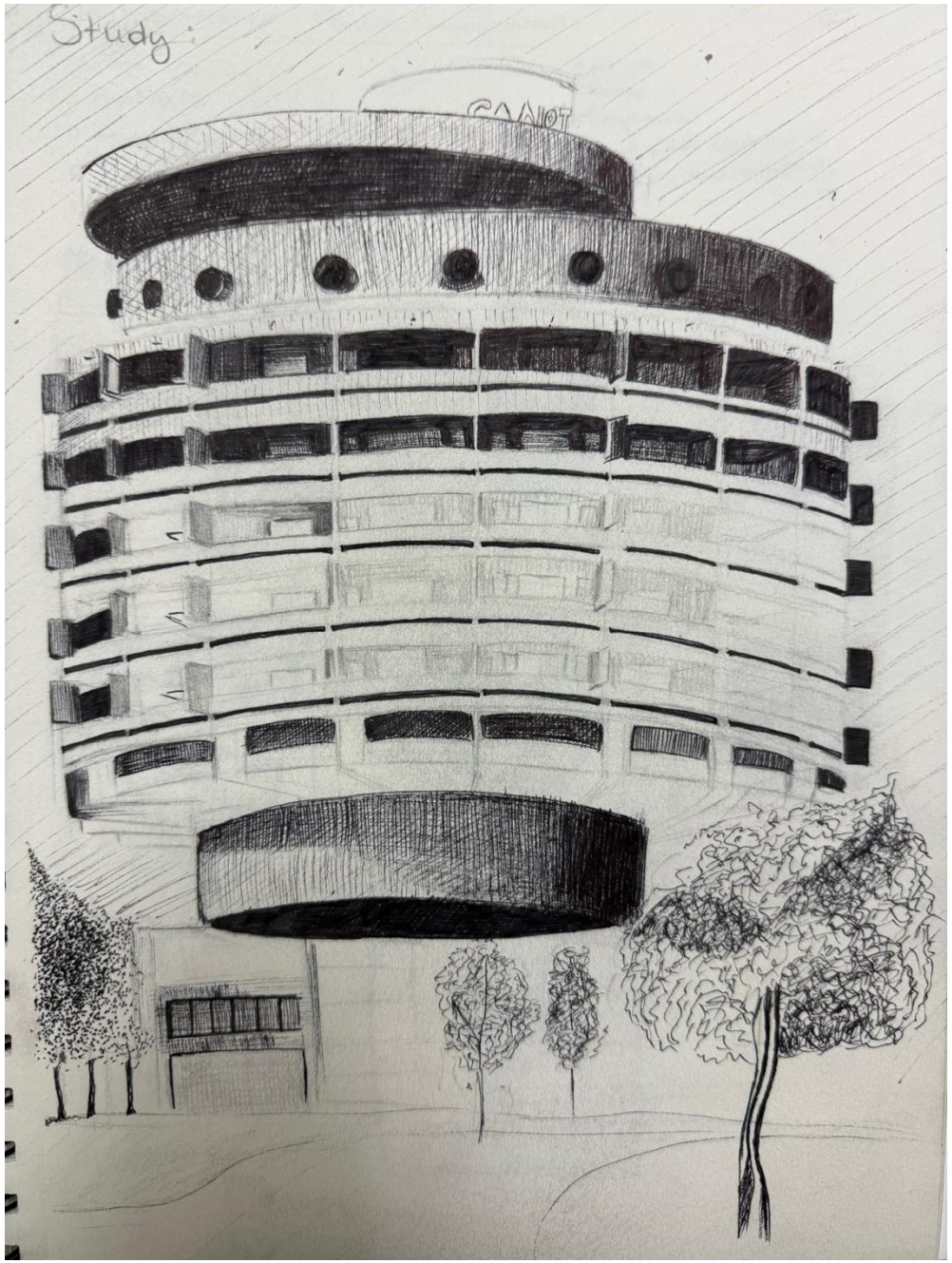
the concrete controversy

An uncompromising tribute to Brutalism in Kyiv, Ukraine, celebrating strength, controversy, and architectural courage.

06

Medium: Fine liner
Size: 30 × 26 cm
Project type: School project
Date: March 2025



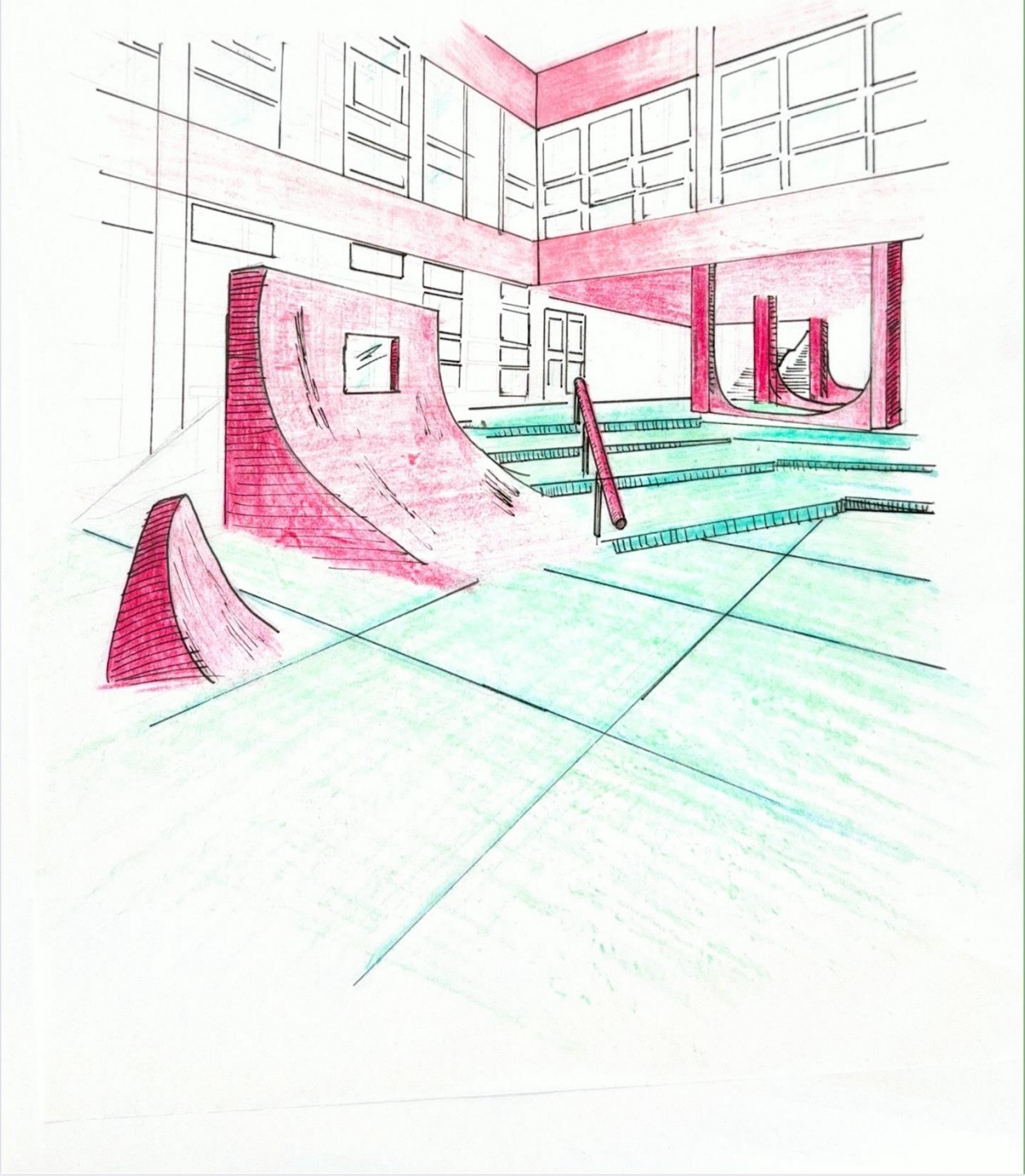


This work explores Brutalism in Kyiv as a powerful and controversial form of architecture. It emphasizes the strength of concrete, monumentality, and the building’s silent energy.

The objective is to guide the viewer’s eye toward the structure and to reveal depth and volume. The work advocates for an architecture that is bold, self-assured, and uncompromising.

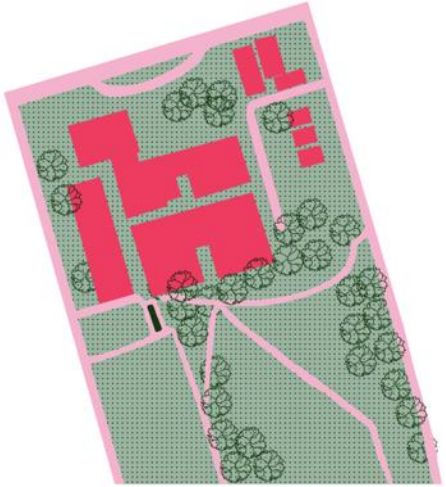
reinterpretation of Bickford Park

This project reimagines Bickford Park in Toronto as a space that fully acknowledges its role as a skate spot while strengthening its connection to the neighboring community centre. The goal is to transform an informal, improvised space into an inclusive public place, suitable for skating, social interaction, and everyday community life.



07

Medium: Colored pencils
Size: 40 × 30 cm
Project type: Design Discovery Program project, University of Toronto
Date: July 2025



This project examines how spontaneous uses transform urban space. It aims to highlight an existing skate practice by giving it a legitimate place within the park’s design. The objective is to create a functional, welcoming, and accessible space where movement, social interaction, and everyday life coexist. The intervention seeks to strengthen the open and collective character of public space.

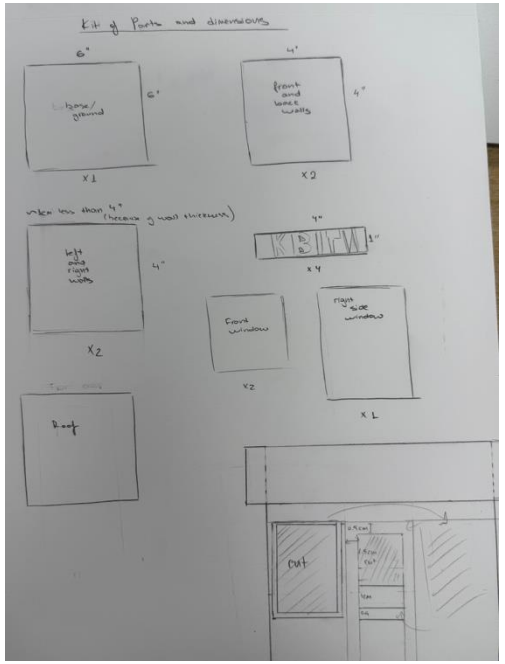
flower kiosk in Kyiv

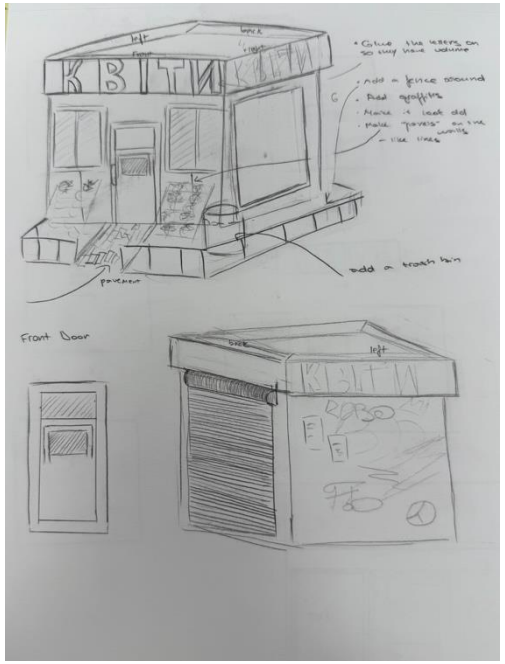
Exploring the unconditional beauty of small architectural forms in my neighborhood in Kyiv.

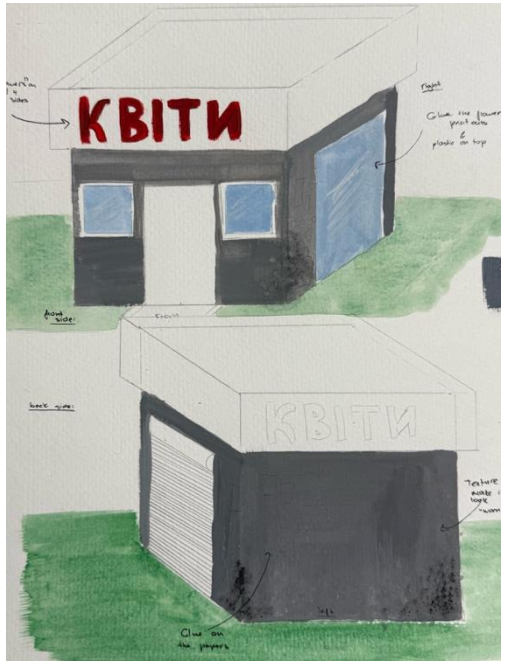
08

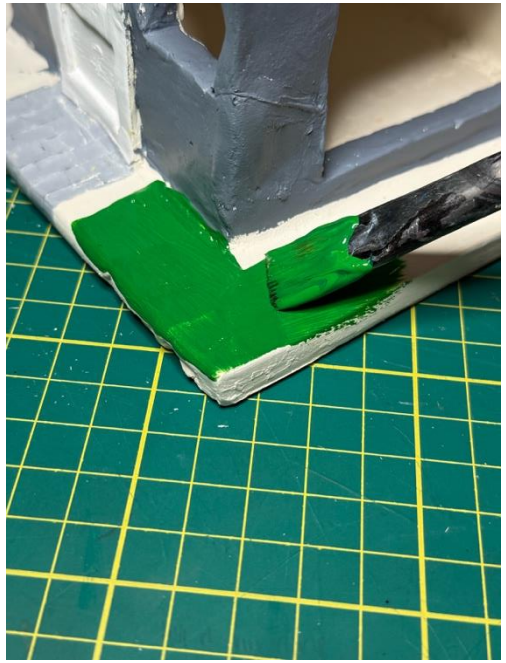
Medium: Clay and acrylic paint
Size: 17 × 17 × 19 cm
Project type: School project
Date: December 2025

For this project, I sculpted a miniature flower kiosk inspired by those commonly found in Kyiv—small structures deeply embedded in everyday urban life.







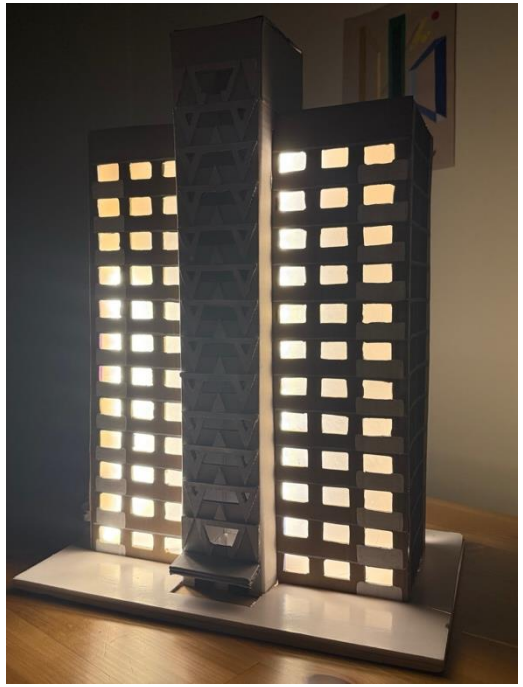


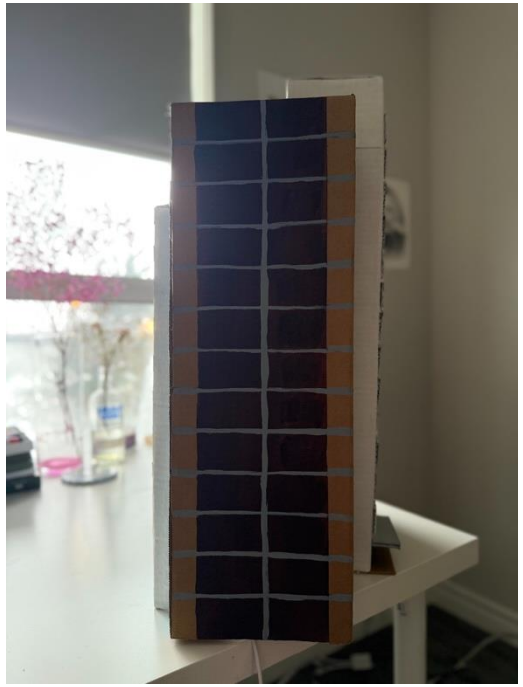
These kiosks hold strong personal meaning for me, representing memory, routine, and human interaction within the city. I aimed to give the kiosk a worn, character-rich appearance through graffiti, advertisements, and layered textures, suggesting a place shaped by time and use.

Through clay construction techniques and surface treatments, I focused on realism, materiality, and the quiet beauty of ordinary urban architecture.

what remains of home

Socialist-era residential architecture in Eastern Europe. My grandparents’ apartment block used as reference. Cardboard structure, internal light source.The title reflects a longing for home and childhood.

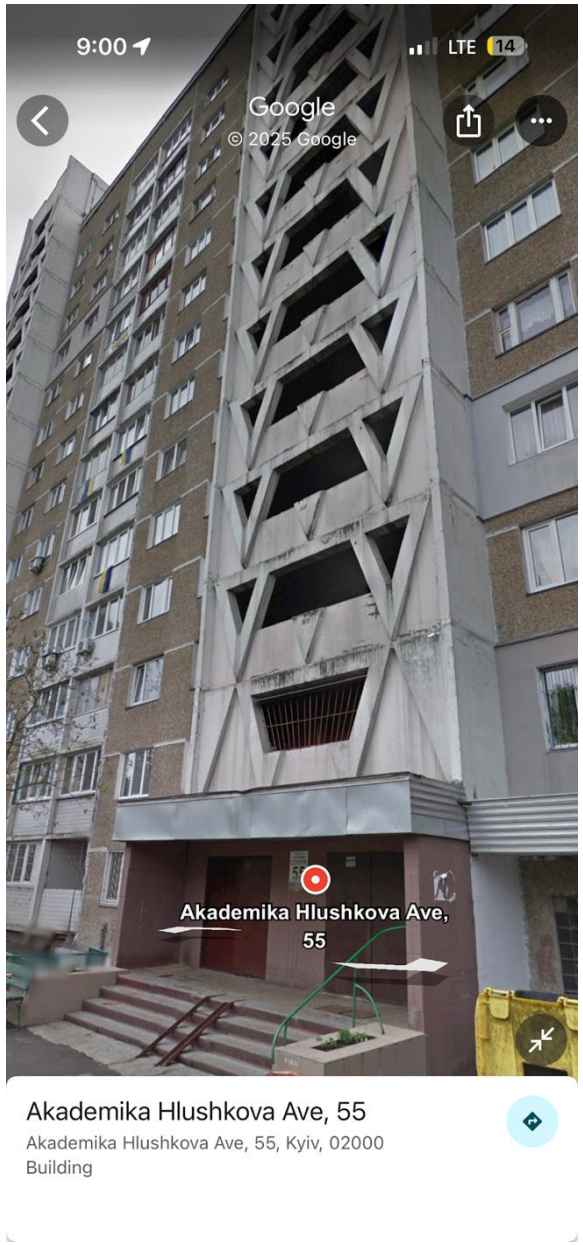




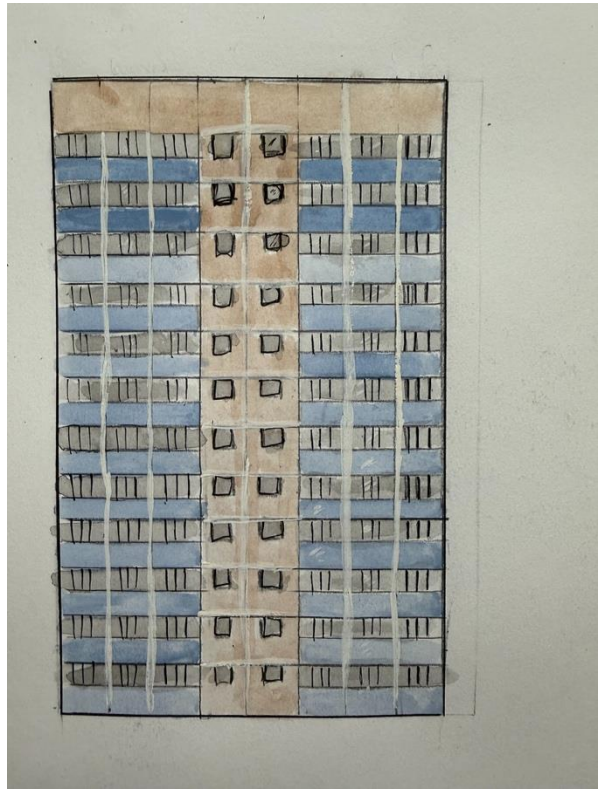
09

Medium: Cardboard, Acrylic Paint
Size: 52 × 15,5 × 35 cm
Project type: School project
Date: January 2026

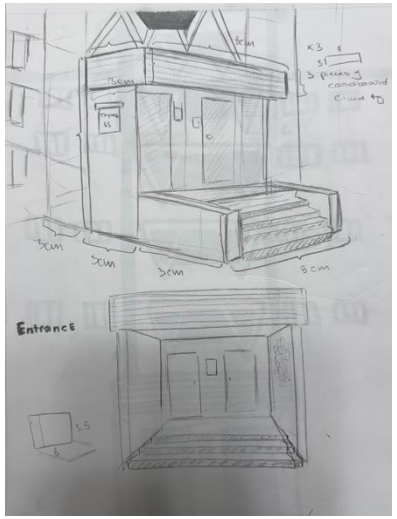
My artistic voice is rooted in architecture as a form of memory and emotional connection.

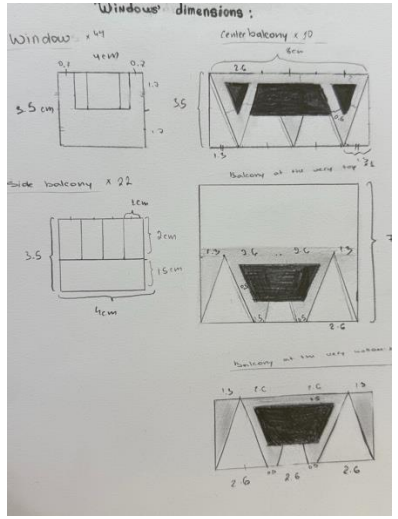


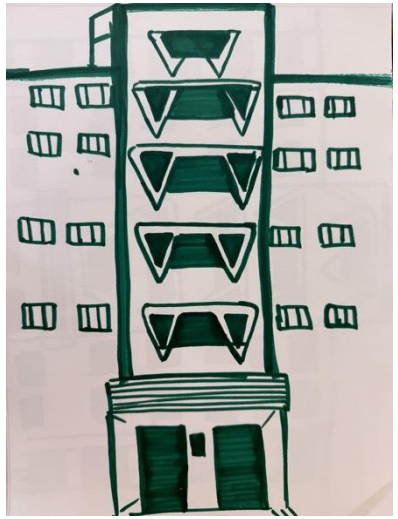
I am drawn to spaces that hold personal history, especially buildings that reflect larger cultural and social contexts, like the socialist-era residential architecture of Eastern Europe.

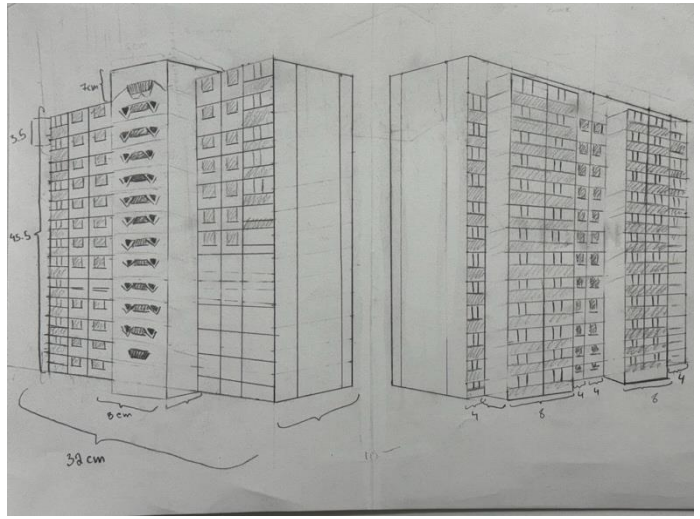


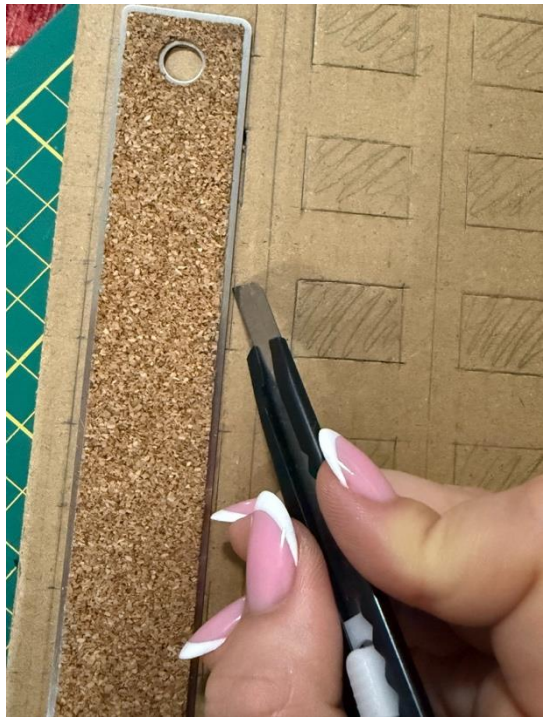
Through this project, I wanted to explore how a structure can become more than just a physical object — it can represent belonging, nostalgia, and the feeling of longing for a home that exists partly in the past.











My goal was to create a piece that balances precision and craftsmanship with intimacy and storytelling, using model making as a way to preserve something meaningful.

By transforming my grandparents’ house into a functional night light, I aimed to capture both the warmth of childhood memories and the quiet awareness that places change over time. Moving forward, I want my work to continue combining architectural forms with personal narrative, creating objects that feel both carefully constructed and emotionally alive.