

Sofia Sofiez
Visual Artist
Berlin

BIO



Sofia Sofiez (Santiago, 1990) is a Chilean visual artist based in Berlin. Trained as an architect, her practice is informed by systems thinking and spatial logic, which she translates into serial approaches to image-making.

She has exhibited in Berlin and Chile, including Pandora Art Gallery and Kunsthalle Hilsbach, and internationally in Tokyo. She has participated in fairs such as Berlin Affordable Art Market and OZDF Osaka Zine DIY Fest. In 2025, her collective project RIOS was awarded the Chilean National Fund for Artistic Creation (Fondart).

STATEMENT

Sofiez works primarily with painting to engage with contemporary visual culture through images drawn from memes, mass media and internet circulation. Her practice approaches these references as a shared language shaped by humor, repetition and collective recognition.

Working from a position of displacement, her work reflects on identity and cultural translation, examining how meaning shifts across contexts. Humor operates as both a communicative tool and a strategy to access culturally specific forms of understanding.

By translating digital imagery into small-scale paintings, she investigates how images acquire value, circulate and persist under conditions of constant mobility. Through serial production, her work constructs an evolving archive of contemporary folklore, where recurring archetypes continue to echo historical narratives within a digital environment.

serie **NEW ERA**

2025

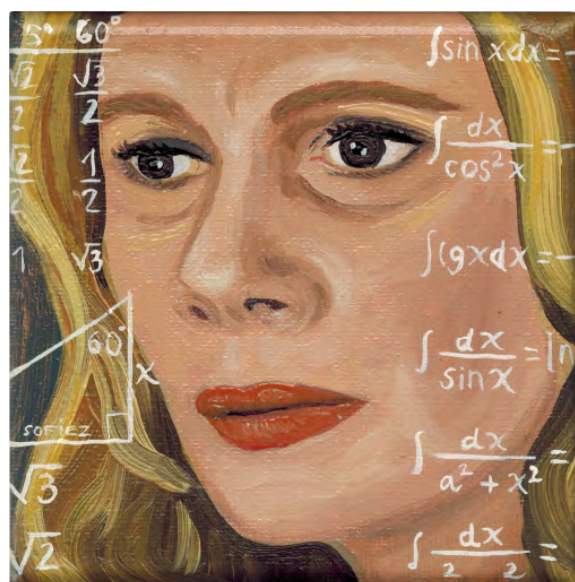
In New Era, Sofiez paints images at the moment they become public memory. The works depict televised incidents, viral news, religious scenes, political gestures, celebrity appearances, and accidental spectacles- situations originally unrelated to art but transformed through mass attention. These are not simply memes, but events that acquire symbolic value through repetition, commentary, and collective observation.

The series focuses on how contemporary culture produces characters involuntarily: a protest, a restoration, a press encounter, a television broadcast, or a scandal becomes a shared visual reference. Detached from their original context, these images persist less for what happened than for how they were seen. Painting slows down these fleeting moments and treats them as historical images, suggesting that today public perception, rather than importance, determines what endures.



Necesito...

oil on canvas
10 x 10 cm



Woman Calculating

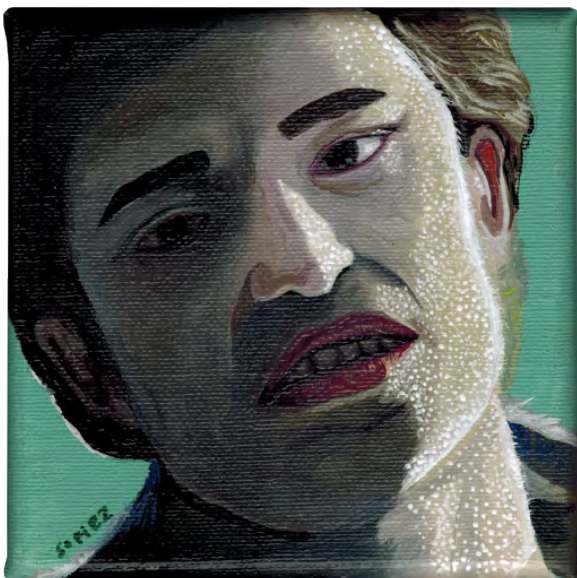
oil on canvas
10 x 10 cm
private collection



Raffaella
oil on canvas
10 x 10 cm
private collection



Sick Sad World
oil on canvas
10 x 10 cm



The skin of a killer
oil on canvas
10 x 10 cm



Rallito de Sol
oil on canvas
10 x 10 cm



Rex

oil on canvas
10 x 10 cm
private collection



Mujer Mapuche

oil on canvas
10 x 10 cm



Sister Hong

oil on canvas
10 x 10 cm



Fashion Club

oil on canvas
10 x 10 cm
private collection



Gatito

oil on canvas
10 x 10 cm
private collection



See what that taste like

oil on canvas
10 x 10 cm
private collection



Saturdaysimi

oil on canvas
10 x 10 cm



Cecilia Gimenez y Ecce Homo

oil on canvas
10 x 10 cm
private collection

Pop-Up Exhibition in Approx. Gallery

Tokyo, 2026



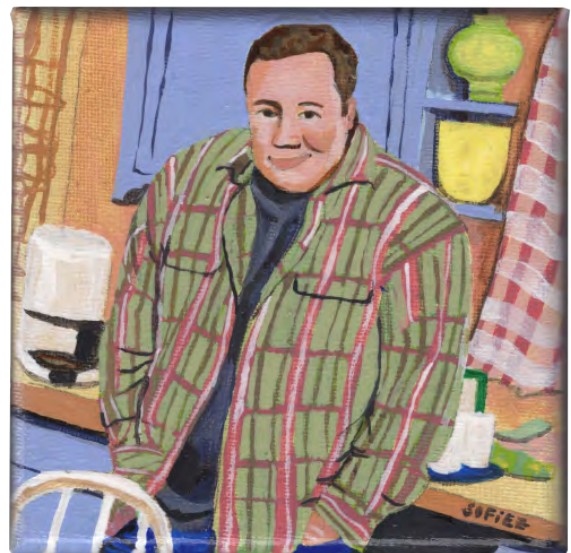
serie *MOCK*

2024

Composed of 49 small-scale paintings (5 × 5 and 10 × 10 cm, mostly acrylic on canvas), *Mock* functions as a miniature archive of collective memory. The works depict widely recognizable figures, viral moments, television characters, internet jokes, Latin American media icons, and political statements, all reduced to intimate, handheld formats. By compressing highly circulated images into tiny, materially labor-intensive objects, the series reverses the logic of mass reproduction: what is endlessly shared becomes singular, slow, and fragile. *Mock* treats memes as contemporary folklore - images that persist not for their importance but for their emotional imprint, embarrassment, humor, or shared recognition.

**Sinead SNL**

oil on canvas
10 x 10 cm
private collection

**The King of Queens**

acrylic on canvas
10 x 10 cm
private collection



David & Victoria

acrylic on canvas
10 x 10 cm



Raffaella

acrylic on canvas
10 x 10 cm
private collection



Britney Mental

acrylic on canvas
10 x 10 cm
private collection



I'll not be complicit on genocide

oil on canvas
10 x 10 cm



Yo nunca vi Televisión

acrylic on canvas

20 x 20 cm

2024

private collection

Expo Angebot in Subversiv e.V.
Berlin, 2024



serie *RANDOM*

2022-2023

In *Random*, image selection becomes a conscious method. Sofiez works directly from screenshots, viral clips, television stills, news images, and circulating online references, choosing them according to the logic of the scroll rather than narrative or historical importance. Politicians, celebrities, cartoons, film scenes, and fleeting internet jokes coexist without hierarchy, mirroring the structure of a social media feed.

The paintings preserve the awkward framing and incidental composition of their sources, translating compressed, fast images into slow material processes. By repainting what is briefly encountered and quickly forgotten, the works question how attention operates: why certain images linger, resonate, or return despite their apparent triviality. *Random* marks the point where painting stops documenting experience and begins to study image circulation itself

**Angela**

acrylic on paper
10 x 15 cm
private collection

**The Seventh Seal**

acrylic on canvas
15 x 15 cm

serie **PROLEGOMENOS**

2018-2021

Prolegómenos gathers early works produced during the artist's shift from architecture to painting. The images emerge from a hybrid visual environment: personal encounters, television, Chilean politics, early memes, celebrities, and fragments of popular media coexist without distinction. Rather than consciously working with "internet culture," Sofiez paints what already inhabits everyday perception — figures recognized not from direct experience but from mediated presence.

In these works, painting becomes a way of testing what deserves attention. The selection appears intuitive and unstable, oscillating between private memory and collective imagery. Prolegómenos therefore functions as a threshold: the moment in which the artist begins to understand that contemporary experience is inseparable from reproduced images, anticipating her later, more deliberate engagement with digital circulation.



Ecce Homo
acrylic on canvas
5 x 5 cm
2021
private collection



Bruja
acrylic on canvas
10 x 10 cm
2021
private collection

SELECTED WORKS



Los Rios, Las Sincronias

site-specific
2025, Berlin

CV

EDUCATION

Professional Degree in Architecture
Universidad de Chile, Santiago, Chile

SELECTED EXHIBITIONS

2026 — Pop-Up Exhibition in Approx. Gallery, Tokyo, 2026
2026 — Los Ríos / Las Sincronías, Teatro el Puente, Santiago, Chile
2025 — Los Ríos / Las Sincronías, Galería Cripta, Santiago, Chile
2024 — Post aus Mikronesien, Kunsthalle Hilsbach, Germany
2024 — ASBP, Pandora Art Gallery, Berlin, Germany
2024 — Expo Angebot, Subversiv e.V., Berlin, Germany
2022 — Transtopia: Chilean Conexión, Monopol, Berlin, Germany

ART FAIRS & MARKETS

2026 — OZDF Osaka Zine DIY Fest, Osaka Japan
2025 — BAAM Berlin Affordable Art Market #10
2025 — KM Studio Minimarket, Berlin
2023 — Berlin Punk Rock Market #08
2023 — BAAM Berlin Affordable Art Market #05
2022 — BAAM Berlin Affordable Art Market #02

GRANTS & AWARDS

2025 — Fondart Nacional de Creación Artística (Chile)
Awarded to the collective RIOS for the development of an artistic research and production project. (*Chilean National Public Arts Fund)

CONTACT

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