



Deutscher Filmpreis, Berlin, 2022

Galina Sokolovska

Costume Designer

Berlin · Member of the European Film Academy

Costume is not decoration.

It is part of storytelling.

Member of the European Film Academy

20+ years of experience

Feature films and series

Work across Eastern and Western Europe

Complex builds and technical costumes

International film crews and co-productions

Based in Berlin

Available for international projects

Philosophy

I approach costume design through archetypes, character psychology and cultural symbolism.

I am interested in the invisible forces that shape a character: desires, fears, contradictions, memories and transformation. Archetypes help me explore these deeper layers and translate them into a visual language.

For me, costume is a second skin. It carries meaning beyond appearance, revealing aspects of a character that may remain unspoken.

My background in garment design and technology is fundamental to my creative practice. I have extensive hands-on experience in costume construction, textile manipulation, ageing and distressing, sculptural forms and complex technical builds.

This combination of conceptual thinking and craftsmanship allows me to move freely between symbolic ideas and their practical realization, always considering the actor's body, movement and the demands of the camera.

Working across Eastern and Western Europe has shaped my understanding of costume as a language of identity, history and cultural memory.

I believe the strongest costume design emerges when imagination, meaning and craftsmanship become inseparable.

Selected Filmography

The Betrayers · Feature Film · Costume Designer · Italy / Canada / Ukraine · 2025 · World Premiere, TIFF 2026 (Centrepiece)

Chişinău, My Love · Feature Film · Costume Designer · Moldova · 2026

Guardians of Christmas · Feature Film · Costume Designer · Ukraine · 2025

Tata · Feature Film · Costume Designer · Poland / Ukraine · 2022

Little Dancer · Feature Film · Costume Designer · Ukraine · 2012

Festival recognition for *Tata*

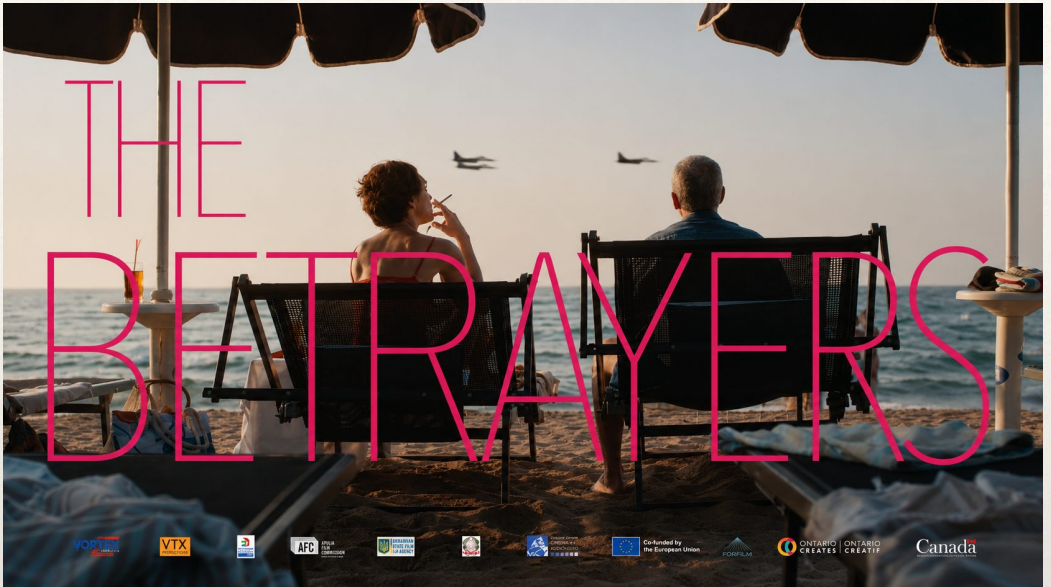
Ecumenical Jury Award, Warsaw International Film Festival (2022)

Best Debut Film, Polish Film Festival in America (2023)

Jantar for Best Screenplay, Koszalin Debut Film Festival (2023)

The Betrayers

Drama



Italy / Canada / Ukraine

Feature Film 2025

dir. David Bezmozgis

Costume Designer

World Premiere, Toronto International Film Festival 2026, Centrepiece

The Betrayers

Tankilevich: The Wardrobe of a Life Lived

Character development



Unable to return to Russian-occupied Crimea, I researched the everyday clothing of its residents through social media, looking at real people across different towns, ages and professions. What struck me was how little had changed visually since my last visit.

I built Tankilevich's wardrobe entirely from second-hand clothes sourced in Germany. Each piece was chosen to suggest a different period of his life, creating the impression of a wardrobe accumulated over decades rather than assembled for a film.

The Betrayers

Leora: Red and Its Absence

Character development



Leora is a political consultant of Ukrainian origin, torn between her career, her love for a prominent Israeli politician and her homeland.

In her wardrobe I balanced strength, femininity and passion. Red recurs throughout, in everyday clothes, swimwear and dresses, following her romance and its emotional intensity.

When Leora decides to return to Ukraine, red disappears entirely. At the border she wears simple, light clothes: her femininity remains, but the visual language changes, quietly, without words.

Chişinău, My Love

Crime Drama / Romance



Moldova
Feature Film 2026
dir. Mihai Țărnă
Costume Designer

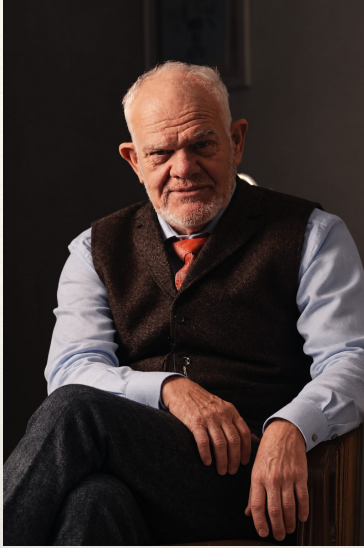


International cast including Mark Hadlow, Ólafur Darri Ólafsson, Jacky Ido, Jan Nedbal, Reka Szász and Ivan Franek.

Chişinău, My Love

Siegfried: A Kingdom of His Own

Character development



Siegfried lives slightly out of time. In public, he appears as a restrained German gentleman, dressed in classic tailoring that reflects his attachment to the past.

At home, that same romantic sensibility becomes more intimate and theatrical: his red velvet dressing gown turns him into the king of his own small kingdom.

Chişinău, My Love

Raluca: Living Outside of Time

Character development



Raluca is a young pianist whose world is shaped by classical music rather than contemporary fashion.

I wanted her wardrobe to feel beautiful but slightly out of time. Feminine silhouettes, below-the-knee skirts and rich autumnal colours create the impression of clothes collected over the years: expensive pieces that look as though they came from second-hand shops.

Her clothes reflect a woman who lives by her own sense of beauty, untouched by passing trends.



Guardians of Christmas

Fantasy

Ukraine

Feature Film 2025

dir. Aleksandr Kirienko

Costume Designer



Guardians of Christmas

Frost: Mystic Origin and Contemporary Presence

Character development



Mystic origin



After losing his powers

I imagined Frost as an ancient winter spirit rooted in Ukrainian Christmas traditions and the shamanic archetype. Bones and feathers connect him to nature, while flowing ribbons evoke an ancient Christmas ritual honouring the harvest and ancestors.

When Frost loses his powers, centuries of history collide in his new wardrobe. A Soviet-era tracksuit meets a lavish Mongolian-inspired brocade robe and a fur hat stolen from a museum, referencing Batu Khan and the 13th-century Mongol conquest of Kyivan Rus'. The ice-crystal amulet remains from his former costume.

He loses his magic, but continues to wear his history.

Guardians of Christmas

Mrs. Liuba: Costume as Continuity

Character development



Mrs. Liuba works in a history museum and connects to the world through objects, textures, and time.

At work, her costume is functional and protective: layered fabrics, muted tones, a shawl.

Outside, the same language becomes more structured: a fur-collared coat, gloves, restrained accessories.

Vintage jewelry references Scythian gold as cultural memory, not decoration.

Tata

Drama

Poland / Ukraine
Feature Film 2022
dir. Anna Maliszewska
Costume Designer



Technical Costume Design

Engineering Form, Body, and Light



I design complex volumes by integrating structural systems directly into the costume, ensuring stability, movement and on-camera clarity.

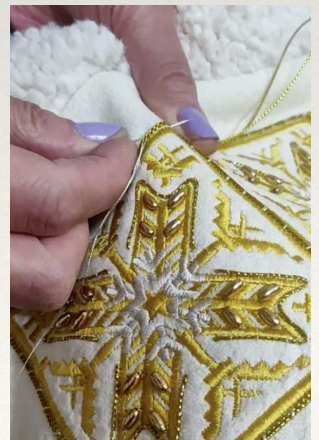
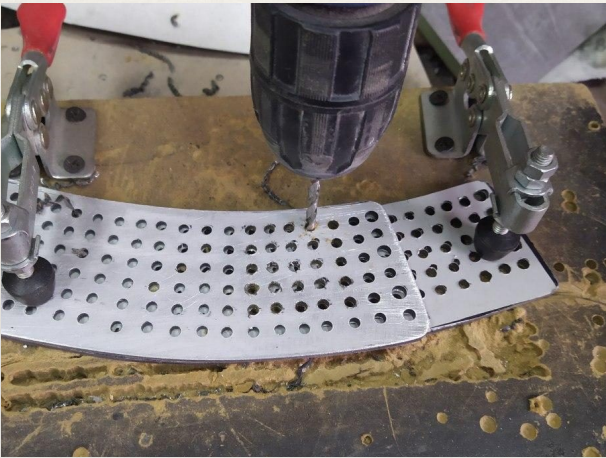
Using wire, Rigilene and support frameworks, each costume is balanced around the body to preserve the silhouette in motion.

I also integrate LED elements and technical materials, collaborating closely with the production designer, electricians and the cinematographer to ensure safety and visual clarity under lighting conditions.

Selected technical builds, including commercial productions.

Costume Making

From Sketch to Screen



Galina Sokolovska

Costume Designer

Berlin

Member of the European Film Academy



Email: sokolovskagalina@gmail.com

Phone: +49 151 51626700

Website: sokolovskagalina.com

IMDb · Crew United

Costume design that supports story, not distracts from it.