

Sommige informatie is alleen beschikbaar in het Engels

STEFANIAA BODNIA

Stefaniia Bodnia is a Ukrainian-born artist and designer currently based in The Hague. Her work operates at the intersection of art, design, being informed by her engagement with historical, anthropological and material research and personal experiences. It is manifested as visual poetry and essayism, and realised through publications, installations, and printmaking. She uses materiality as a tool for narration—the core voice in her artworks. Her exploration focuses on the power dynamics between the West and East, alongside projects that carry a sense of urgency and political relevance, emphasised by connections and origins informed by her background. Amongst her commissioners and collaborators are Kyiv Biennial, Pochen Biennial and Between Bridges gallery and foundation initiated by Wolfgang Tillmans. She has worked for Spassky Fischer in Paris and Metahaven in Amsterdam.

SAMENWERKINGSVERBAND

Alexandra Hunts, Céline Hurka, Aliona Ciobanu

SOCIAL MEDIA

www.instagram.com/stefabodnia/

MAAKT DEEL UIT VAN KUNSTENAARSINITIATIEF / COLLECTIEF / BROEDPLAATS

Uzvar Collective

OPLEIDINGEN

- 2020 - Grafisch Ontwerpen Den Haag, Koninklijke
2024 Academie van Beeldende Kunsten Diploma
behaald
- 2018 - Graphic Design National Academy of Visual
2020 Arts and Architecture, Kyiv, Ukraine

TENTOONSTELLINGEN

- 2026 We Carried Soil with Us TROEF Leiden ,
Nederland
[Groep](#)
- 2026 A Bird That Cannot Land KW Institute
for Contemporary Art Berlin , Duitsland
In a context of growing conflicts and
shifting political realities, A Bird That
Cannot Land centers on the notion of a
“Middle-East-Europe” and its histories

PROJECTEN

- 2025 Echoes on porous ground Kyiv Biennial
Collaboration with Jack Dove. Like the
layers of sediment peeled back during
precious metal and mineral mining, war
operations leave behind a perforated
landscape, resulting in a porous structure
with voids and encapsulated spaces within
the layers of the land. The audio visual work
draws parallels between personal trauma
and geotrauma, where the layers of

of coloniality and imperialism. By expanding the scope of the Kyiv Biennial and linking post-Soviet Europe with the Baltics, Central and Southwest Asia, and the Mediterranean, the exhibition and its live and discursive programs aim to open space for listening to interconnected pasts and presents, and for rethinking how geographies, histories, and realities are told and perceived. www.kw-berlin.de/en/exhibitions/6th-kyiv-biennial-a-bird-that-cannot-land
Groep

2025 Messages from Another Borderless Zone European Capital of Culture 2025, Xcenter Nova Gorica , Slovenië www.go2025.eu/en/whats-up/events/messages-from-another-borderless-zone
Groep

2025 Dummy Award Penumbra Foundation New York, Verenigde Staten
Groep

2025 Dummy Award Rencontres Arles Arles, Frankrijk
Groep

2025 TDC 71st Annual Competition Exhibition Fordham University New York, Verenigde Staten
Groep

2025 Vertical Horizon Kyiv Biennial, Lentos Museum Linz, Oostenrijk Landscape is not just a physical environment, but a powerful visual language that can express, sustain and reproduce territorial and national identity. It is an important part of how a state and its citizens perceive themselves and how they present themselves to the world. "Since the Neolithic beginning, Power has been raising itself into verticality. From high positions a dominant perspective can be constructed, since from there a large view over the low place is possible." Looking at the landscape as a visual form of organizing power, captured in painting, photography, and other media, we observe a gradual and ever-deepening human penetration into it. Vertical Horizon exhibition is based on the

geological formations intersect with vectors of power, embodying the violence of extractive practices and war. The imagery combines satellite views of the mining area in eastern Ukraine, where military operations take place above and below ground; engravings of mineral porosity, and performative drawings of landscape. These layers reveal the vertical continuum connecting the subterranean and the digital realms, linking mines to the cloud. The project gives a voice to materials, including minerals, land, non-human entities and human labour. All of these are seen as resources for the operations of power. Synthesized sounds and processed samples are constructed to move and distort the metal, placing reconstructions of unspoken memory into the steel while metal plates and sculptural elements are transformed into resonant instruments, allowing matter to speak.

2025 The true home is the place where you invite ghosts for breakfast Stichting Page Not Found Den Haag, Nederland In haar Open Letter reflecteert Stefaniia op momenten waarop de tijd wegglipt, breekt en ruimte maakt voor het verschijnen van geesten. Gesitueerd in Times grijpt het werk terug op een metafoor uit Nothing bad has ever happened van Victoria Amelina—de Oekraïense schrijfster en onderzoeker die omkwam bij een Russische raketaanval in Kramatorsk, in de regio die de kunstenaar haar thuis noemt. In Amelina's boek belichamen geesten niet-verwerkt trauma en de hardnekkige aanwezigheid van het verleden. Via deze verwijzing raakt Stefaniia's gedicht aan de desoriënterende tijdelijkheid van conflict, waar taal hapert en geschiedenis het heden achtervolgt.

2024 The Portrait, in collaboration with Alexandra Hunts Amsterdam, Nederland Project explores the multifaceted history and evolving significance of neon gas. Highlighting neon's journey from its natural abundance in the universe to its pivotal role in scientific advancements and geopolitical shifts, the work juxtaposes its past and present uses. Initially invisible, neon gas glows red when electrified, a phenomenon that found commercial appeal in advertising signs in the West. Central to the piece are ten illuminated electrons, representing

notion of land and landscape as a poetic and political agency, alongside its technological perception and exploitation, and the influence of warfare on the land and its visual and artistic representations. Highlighting the shift from the geopolitics of the surface to the political geology of the vertical, it will trace the evolution of landscape as the visual basis of territorial or nation-state identity, through the marking of borders and possessions, to the technologically armed extractivist observation of the earth's depths by both national and transnational agents of power. The landscape ceases to be solely a surface phenomenon, acquiring a vertical dimension where power and control extend from outer space to deep subterranean horizons still residing on the constitutive procedure of observation. After the Second World War the landscape was observed through the enhanced optics of jet fighters and satellites, night vision devices, human-operated drones, homing and heat-targeted armor, neural network modes of visual perception, and other advanced machinery. The newly developed technology was aimed at increasing the effectiveness of penetrating the natural landscape while pursuing extractivist goals and launching military operations, reflecting an increasingly alienated relationship to the Earth, marked by logic of violence and exploitation. How can we think planetary in the shadow of war? How to confront the ontological power of the vertical? How to preserve a human dimension of the landscape? Vertical Horizon seeks critical reflections on these themes, inviting explorations of the planetary dimensions of war, migration geographies, military technologies, black earth poetics and new chthonic mythology. Through the fieldwork, artistic reflection and cross-discip

www.lentos.at/en/exhibitions/kyiv-biennale-2025
Groep

2024 Ex Oriente Ignis Pochen Biennale Chemnitz, Duitsland The project "Light

neon's atomic structure, set against a backdrop steel structure of a found window grille from the turbulent 90's in Ukraine and serves as a metaphor for the era's industrial and political upheaval. The Soviet Union's Cold War investments in neon gas for space-bound laser weapons left a legacy that extends into today's high-tech industries and shaped Ukrainian landscape. The 2022 Russian invasion of Ukraine, which disrupted nearly half of the global neon supply by shutting down major production plants in Odessa and Mariupol, underscores the fragility of these interconnected systems. The work tries to encapsulate the shift of neon's purpose—from a tool of military ambition to a cornerstone of semiconductor manufacturing—while inviting viewers to ponder the ethical complexities of technological progress and its enduring impact on our world. Through these contrasts, the project prompts reflection on the lasting impacts of Soviet industrialization, ecological damage, and the complex ethical considerations entwined with scientific progress and political change.

2024 The Light is not Dark Enough The Hague, Nederland The multi-faceted research project provides insight into the poignant landscape of war-affected south-eastern Ukraine and sets out to theorise the complicity of resources as participants that influence and register instances of (geo-political) conflict. Exploring the role of material as the conductor of all matter, Stefania's research designates specific resources extracted in Donbas, such as neon gas, ores, coal, as protagonists in each chapter by showing how their presence determines the causation of events. It explores the multifaceted history and evolving significance of materiality in the connection with power structures. It prompts reflection on the impacts of dual colonisation of the region, Soviet industrialization, scientific progress, ecological damage, and political change.

2024 Coal Mine, Land Mine, and Body of Mine The Hague, Nederland This book explores the history of mining and industrialisation in the Donetsk and Luhansk regions of Ukraine. It draws on a rich collection of

	<p>is not Dark Enough” is part of “Ex Oriente Ignis” (translated from Latin: “The Fire Comes From the East”) exhibition curated by Serge Klymko at the Pochen Biennale 2024. In the shadow of the Russian aggression war against Ukraine and at a moment of “epochal change,” an artistic center for ruptures, fragility, relics worth protecting and possible future scenarios emerges in the Eastern German experiential space. The exhibitions will take place from 26 September 2024 in over 2000 m² in several halls on the Wirkbau site. The media art exhibition, curated by Serge Klymko (Kyiv), featuring 20 international positions, and the participatory youth exhibition, curated by Amt für Wunschentwicklung (Halle/Saale), make Chemnitz a hub for existential artistic and societal debates. The comprehensive accompanying and educational programme focuses on current discourses of Central and Eastern European present and future. It engages local communities and partners to promote accessibility to the thematic complexity. www.pochen.eu/Groep</p>		<p>images and documents sourced from Belgian and Ukrainian archives, including paintings, drawings, and grassroots photography. Among the featured works are Nikolay Kasatkin’s 1880s paintings of Donbas coal mining, which vividly portray the industrial transformation and the hidden, subterranean world where mining takes place, beyond the reach of human vision. Kasatkin paints the picture black, withholding the vision of the industrial workforce and political decisions. In this publication, the invisible voices of those reduced to mere material are brought to light, using my body as a narrative tool. Through a combination of poetry and charcoal drawings, the body is portrayed as more than just a resource, with the narrative unfolding as a piece of charcoal gradually exhausted across the pages.</p>
2024	<p>WIP at Paradise Pre-grad show of Graphic Design students of KABK Den Haag, Nederland Presentation of research for the publication “Coal Mine, Land Mine, and Body of Mine”, including a series of drawings, text, poems, publication and projection. Groep</p>	2023	<p>Prison Diaries The Hague, Nederland www.stimuleringsfonds.nl/toekenningen/prison-diaries Prison Diaries, is a series of two publications and several events aimed at raising awareness about human rights violations facing asylum-seekers at Europe’s borders through personal stories. It narrates the unjust imprisonment of Homayoun Sabetara in Greece, highlighting the connection between personal tragedy and global politics. For the Prison Diaries project, Stefaniia Bodnia collaborates with designer Céline Hurka, activist and illustrator Adrian Pourviseh, musician Mahtab Sabetara, journalist Julie Bourdin and curator Federica Notari.</p>
2024	<p>Vechirka Vechirka at Snack Amsterdam, fundraising event Amsterdam, Nederland Russian aggression puts in danger the lives of Ukrainian people, animals, land and cultural heritage. With open hearts and raised fists our firm goal is to help those affected by the war — those who stayed and those who found refuge in other countries. Our vision is independent and thriving democracy and freedom in Ukraine. Our practice — direct support responding to specific needs. We are a group of Ukrainians and internationals volunteering and collecting money to provide</p>	2022	<p>Sea Summer The Hague, Nederland celinehurka.com/seasummer/ Seasummer is a variable handwriting font with a single axis. The typeface was collaboratively crafted by Céline Hurka and Stefaniia Bodnia. The project originally drew inspiration from the handwriting of illustrator Adrian Pourviseh, found in his diaries. In 2021, Adrian spent several weeks in the Mediterranean, participating in the rescue of refugees with Sea-Watch E.V.. While at sea, he processed these traumatic experiences at Europe’s deadliest borders through his writing, later transforming them into a graphic novel. The novel, titled “Das Schimmern der See,” was published in 2023 by Avant Verlag and designed by Moritz Schottmüller and Calvin Kudufia. The project received high acclaim</p>

humanitarian aid, sponsor water deliveries to occupied zones of Ukraine, support animal shelters, buy basic supplies e.g. helmets or tactical clothing for our friends and relatives who selflessly defend Ukraine on the frontline. Vechirka (in Ukrainian: an evening party) is a fundraising event during which you can enjoy and buy art made by our friends, sway to the music, and appreciate snacks — all proceeds will be distributed for help for those suffering due to war. Inside the snack machine is a collection of postcards by Stefaniia Bodnia, which reflect stories told by the artist's mother, whom escaped the Russian occupation and bombardment of Mariupol, her home town. Lenticular postcards were chosen to capture the liminality faced by people displaced by war, who fluctuate between personal and collective, trauma and hope.

snacksamsterdam.nl/editions/8/Groep

by various news channels such as Arte TV and SWR and was supported generously by Stimuleringsfonds Creative Industries. Seasummer was specifically developed for this graphic novel, aiming to capture the emotional journey of its writer from tranquility to intensity. The final typeface will incorporate Ukrainian Cyrillic, developed by Stefaniia Bodnia. Additionally, it will feature 5 alternates per letter, an extensive character set, ligatures, and symbols.

2024 Punctuations Graduation Show 2024 at the Royal Academy of Art The Hague The Hague , Nederland For the Graduation show 2024 at KABK Stefaniia Bodnia presents the project "Coal Mine, Land Mine, Body of Mine". "I remember the black snow covering my yard every year at night in Mariupol. A brittle crust of black patina that I always longed to break by making the first white footprints. The obscure black particles have no taste or smell, they tint the surface of the snow-covered landscape while remaining invisible. It settles into the human and non-human bodies, leaving an intangible presence expressed in its instantly unseen gradual transformation. The black snow is a metaphor for industrial emissions from metallurgical and chemical production and mining in the Donetsk and Luhansk regions of Ukraine, where flames currently descend from the sky onto the soil. The multi faceted project provides insight into the post-industrial landscape of war-affected eastern Ukraine and illuminates the voices of the materials extracted from this region: coal, salt, gas, neon, and the human body. The story unfolds in

several chapters, each dedicated to narration about a particular material. It traces the chain of extraction, starting with coal mining in the region, followed by black metallurgy, and with the production of neon as a by-product of the iron and steel industry."

graduation.kabk.nl/2024/stefaniia-bodnia
Groep

2023 Love is in the Air Group exhibition 'Love is in the Air' Den Haag, Nederland The group exhibition Love is in the Air organized by KABK's Design Research students fills exhibition space as Laak with sounds, moving images, and installations, all to manifest love in all its forms. Within the exhibition, the participants explored the theme 'Love & the Erotic'. Drawing from thoughts of Audre Lorde, adrienne maree brown, and bell hooks, they've asked: What if we celebrate the erotic in all aspects of our lives? What if we were to begin our activities with a love ethic? What if the erotic, pleasure, and love become the primary incentives for our design practices; for our political actions, how we interact with and care for our environment, and how we build our commune? To fill the cracks of our alienated and individualized lives, Love is in the Air welcomes you to a lush and plentiful ecosystem of love stories. This earthly paradise created with passionate and devoted labor becomes a lovescape open for observation, contribution, and interpretation. It invites you to explore the erotic as a source of power and to recognize our need for an abundance of love: deep, soft, drippin', hot, wild, practiced, collectivized, cultured, radical, and fearless love.

Groep

2023 Podarunok Charity event 'Podarunok', in support of Ukraine with film screening at De School in Amsterdam Amsterdam, Nederland Charity event organised by Collect4Ukraine and movie screening of the film 'Recipes of Displacement' made with Uzvar collective sharing the lived experiences of those who have fled the Russian

invasion of Ukraine in February 2022.

[Groep](#)

2022 "Those Amongst Us" at Plant Fiction Studio Dutch Design Week Eindhoven , Nederland Those Among Us features a series of shorts, performances and installations, cultivating a space for collaborative knowledge production about the lived experiences of people who have fled the Russian invasion of Ukraine. Fleeing their homes, they share their lived experiences The escalation of the Russian war in Ukraine marked by the full-scale invasion of February 2022 caused an influx of persons seeking safety in the Netherlands. Amongst them, Ukrainians and people of different nationalities who have studied, worked, and lived their everyday lives in Ukraine. Sharing their lived experience of escaping the horrors of war created peculiar and heterogeneous 'refugee communities'. These communities, differing in language, religion, ethnicity - often enrich each other and open up a discussion around what constitutes the Ukrainian cultural identity. Circulating the orbit of these discussions are local volunteers from Eindhoven, Amsterdam and the Hague, who have come together in a showcase of solidarity and mutual support. Those Among Us is a curated experience that feature stories of individuals from these communities, of life here and of far away. These stories are told in a series of mediums and feature points of interaction where the public can experience elements of Ukrainian culture. Crucially, the stories highlight resilience and innovation that stem from ground up, revealing how volunteer goodwill have plugged systemic gaps in the refugee policy. Those Among Us is co-organised by volunteers with people who have fled the war in Ukraine The project adopts methods of interviews and online ethnography, as well as drawing on volunteer experiences, some of whom are Ukrainians themselves. It is an attempt at creating space for collaborative knowledge production about the lived experiences of people who have fled the Russian invasion.

Crucially, the project follows and continues from a series of events that raise public awareness around the war in Ukraine and its reverberations felt in the Netherlands. The project also features a food performance and an amount of proceeds will go to a designated charity of choice. This edition of Those Amongst Us at DDW22 is co-organised by Uzvar Collective (NL/UKR) - a group of KABK students, and Collect4Ukraine (NL/UKR) - based in Amsterdam, and Plant Fictions. ddw.nl/en/programme/8045/those-among-us
Groep

2021 Drawing Appreciation Day Drawing Appreciation Day Den Haag, Nederland Kunstenaarsinitiatief Hgtomi Rosa is te gast bij ...ism project space voor een tentoonstelling waarin de tekening centraal staat. Het project komt voort uit de belangstelling voor tekenen als praktijk en de waardering voor mensen die tekeningen in hun leven gebruiken. Hgtomi Rosa heeft 30 kunstenaars uitgenodigd om één tekening te tonen. De tekeningen kunnen verschillen in grootte, functie, leeftijd en succes. Het kunnen schetsen zijn, uitleg, kaarten met routes erop, instructies, tekeningen uit de kindertijd, spontane of substantiële visuele gedachten. Of een afgewerkt kunstwerk. De kunstenaars reageren op elkaars tekeningen middels commentaren, geschreven gedachten en interpretaties. Op deze manier wordt de tekening als uiting van de gedachte in woord en beeld met elkaar verbonden. En op eigenwijze getoond binnen de fysieke ruimte voor nieuwe gedachten die ...ism pleegt te bieden. Uw komst wordt gewaardeerd als volwaardige bijdrage aan Drawing Appreciation Day.
Groep

2021 Unmuted: Can you see my screen? KABK Graphic Design in Het HEM: UNMUTED Amsterdam UNMUTED shows the work of the graphic designers from the Royal Academy of Art, The Hague (KABK). The Bachelor Graphic Design and the Master Non Linear Narrative departments of the

KABK consist of inquisitive designers who are aware of our current times. They are familiar with both traditional and new media. These designers want to play a meaningful role in society and in the ever-expanding field of activity of the creative sector. In the HEM, they will show their groundbreaking, most current and urgent work as a reflection on today's dizzying world. Art education in 2020-2021 At the beginning of March 2020, all art academies faced the trials and tribulations of online teaching and digital final exams. UNMUTED responds to the desire of creators to show their work to the world. The creators now step out of the digital habitat, show their work and talk about it in a radio show in Het HEM. UNMUTED offers space to all members of the international and diverse community. Organisation UNMUTED is an initiative of the department of Bachelor Graphic Design of the Koninklijke Academie voor Beeldende Kunsten (KABK) Participants: Abel van As, Agnar Freyr Stefánsson, Alexandra Superson, Alice Vink, Aliona Ciobanu, Amber de Ronde, Amber Meekel, Balázs Milánik, Camila Chebez, Camilla Kövecses, Charlotte van Alfen, Dans Jirgensons, Dawun Chung, Emir Karyo + Jan Wojda, Hilal Mutluel, Hyeonjeong, Jack Oomes, Jacky, Jannie Guo, Jenny Konrad, Julia Olijkan, Katerina Pravdova, Kelly Martijn, Lara Dautun + Basia Strzeżek + Samuel Salminen, Loïs van Spijk, Louis Braddock Clarke + Roosje Klap + Zuzanna Zgierska, Lucas M Franco, Lulu van Dijck, Luna van Schadewijk, María Rivero Gonzalez Martin Lorenz + Lupi Asensio + Julien Arts, Matas Buckus, Niam Madlani, Niels Otterman, Petra Ereos, Renata Sidorenko, Ro Antia, Rob van den Nieuwenhuizen, Robin Wielink, Rocío Amapola, Simonida Savic, Sofia Nikolaeva, Sonya Umanskaia, Stefaniia Bodnia, Trang Quynh Le, Waleed Al-Ward, Yara Fransen, Yeeun Kim

hethem.nl/en/Het-Hem/Calendar/2021/06/KABK-Graphic-Design-In-Het-HEM-UNMUTED?modal_parent_path=Het-Hem%2FCalendar

Groep

INTERNATIONALE UITWISSELINGEN / ARTIST-IN- RESIDENCIES

- 2025 ATypi Copenhagen , Denemarken
Presentation 'Seasummer: A Variable
Font Telling the Story of European
Border Politics', presented w/ Céline
Hurka
- 2025 Atelierhaus Salzamt. Linz (Austria).
Artist in Residence Linz, Oostenrijk
[blog.salzamt-linz.at/2025/10/27/1-
how-do-you-work-please-select-2-3-
characteristic-works-with-picture-and-
description/](https://blog.salzamt-linz.at/2025/10/27/1-how-do-you-work-please-select-2-3-characteristic-works-with-picture-and-description/)

OPDRACHTEN

- 2025 Beloved Waters Gemeente Den Haag en
Stroom The Hague, Nederland Graphic
Design [www.stroom.nl/stroom-
algemeen/activiteiten/beloved-waters](https://www.stroom.nl/stroom-gemeen/activiteiten/beloved-waters)
Uitgevoerd
- 2025 I Hit You With A Flower stedelijk museum
schiedam Schiedam, Nederland Graphic
Design Uitgevoerd
- 2024 Poster project: A Time in Pieces Between
Bridges Berlin, Duitsland When a historical
moment falls apart – into something
unforeseen, something disparate,
something intricate – we witness a
divergence in the flow of time. The present
starts to flicker, exposing and bursting the
seams of reality. The gravity of the moment
takes over entirely. Time becomes a fossil,
an enduring and persistent 'now'. The
poster project for "A Time in Pieces"
encapsulates its concept through the
deliberate glitch of a riso printer, with the
ink impressions of a misprint on paper
scanned and composed into a visual
narrative across 12 A1 posters. Framed by
three arrows breaking away from their
circular path, the design symbolises
disruption. The use of Times font further
enhances the poster's timeless quality.
Uitgevoerd
- 2024 Visual narrative, art direction for Kyiv
Perennial Visual Culture Research Center
Berlin, Duitsland A cohesive graphic
narrative and visual communication were
developed for the Kyiv Perennial project,
encompassing four exhibitions and a public
program. Conceived by the Visual Culture
Research Center (VCRC), the institutional
organizer of the Kyiv Biennial, together with
nGbK, Between Bridges, and Prater Galerie
in Berlin in 2024, Kyiv Perennial follows-up
to the pan-European edition of the 2023
Kyiv Biennial with dispersed exhibitions and
public programs in a number of Ukrainian
and EU cities. Kyiv Perennial's strategy is
based on approaches that merge artistic
production, critical knowledge, and social
engagement in a state of emergency, and is
defined by the struggles that Ukrainian

society is engaged in while fighting against Russia's fascist invasion and a neo-colonial war of extermination and extraction.

2023.kyivbiennial.org/eng/program/kyiv-perennial Uitgevoerd

2024 Pochen Biennale Pochen Biennale
Chemnitz, Duitsland Visual concept for the 4th edition of Pochen Biennale developed in collaboration with Aliona Ciobanu. The visual identity reflects on the curatorial concept of the 'Fire Coming from the East'. It's burning – whether the fire warms or destroys you depends on the distance. "Today, it is the fire which comes after the cold Enlightenment and after the smoke of a proletarian dream – fire makes a picture sharper and feelings more vivid, marking presence on one's skin. It leads to far more immediate consequences than its romantic predecessors. It moves quickly. The distance is the key – will it warm or burn you up? Not yet visible over the Carpathians, it comes to United Europe in a form of gaslight – the burning fossils are dead, though they tend to return as bombs and specters. In the 21st century, fire, probably more than ever, has become an imminent tool of politics – from burning tires in the Maidan to the self-immolation of Aaron Bushnell, burning the Koran in an Arnhem square and setting American flags ablaze in Tehran. Fire provides direct access to political action hidden in the technocratic nature of the modern world. A world that has dedicated so many efforts to domesticating and calculating the effects of fire. Until, one fine day, it was surrendered to flames. As we step into the darkness of a bright screen within the Pochen Biennale, we will gaze into the reflections of the world cast by the upcoming blaze – and welcome artistic research into the current pyropolitics of Europe, the blast of multiple Easts, phosphorescent geographies, gaslit economies, the necropoesis of war and the burning out of the Yalta-Potsdam system. "
www.pb2024.eu Uitgevoerd

2023 Visual narrative, art direction for Kyiv Biennial '23 Kyiv Biennial Kyiv, Vienna, Oekraïne As part of the visual communication for Kyiv Biennial '23, a series of posters was developed in collaboration with Aliona Ciobanu for exhibitions held in Kyiv, Ivano-Frankivsk,

Uzhhorod, Warsaw, Lublin, Antwerp, and Vienna. Metal wires and knots serve as symbols of transformation and resistance amidst the chaos of an ongoing war. As they morph into various shapes, merge and take on different configurations for each exhibition held in different European cities, they parallel the evolving nature of the Biennale itself. Kyiv Biennial's visual communication weaves together disparate impressions, creating a seamless tapestry of shared artistic manifestation, strength and resilience expressed in the metal knots.
2023.kyivbiennial.org/eng Uitgevoerd

PUBLICATIES

- 2026 KABK Fine Arts Yearbook Catalogus Royal Academy of Art The Hague Fine Arts Department of the Royal Academy of Arts The Hague, Nederland What does it mean to make art at this moment in time, with horrific armed conflicts both far and near, and right-wing winds carrying racism, genderphobia, climate change denial, and devastating cuts in research and education? How can we respond to our time, our place, and to each other through art?
- 2025 One Horsepower is More than the Power of One Horse: Letters to the Scientist Boek Self-published, Amsterdam Alexandra Hunts Amsterdam, Nederland Letters by Alexandra Hunts. Design by Stefaniia Bodnia
- 2025 Society of the Frontline: A Guidebook of Kyiv Perennial Boek nGbK Vasyly Cherepanyn Berlin, Duitsland ngbk.de/en/shop/publikationen/11-gesellschaft-der-front In Ukraine, Russia's invasion has spurred a profound new wave of investigative, research-driven, and documentary practices. Stemming from the visual and discursive programs of the 2024 Kyiv Biennial in Berlin, a new publication brings together a selection of these approaches. In texts that grapple with survival environments, the destruction of architectural heritage,

PRIJZEN EN STIPENDIA

- 2025 INTL Creative Award, Graphic design, Editorial & Print International Creative Award Glasgow, Verenigd Koninkrijk
- 2025 NewOne Awards design live China
- 2025 DummyAward '25 ThePhotoBook Museum Cologne, Duitsland "Coal Mine, Land Mine, The Body of Mine" is shortlisted for the Dummy Award '25
- 2025 TDC '71 Type Directors Club Verenigde Staten "SeaSummer" typeface collaboratively designed with Celine Hurka received TDC award. Established in 1953, the TDC competition is the longest running, most prestigious, global typography and type design competition.
- 2021 Holland Scholarship Holland Scholarship The Hague, Nederland

and the mass psychopolitical devastation suffered by Ukrainian society, the publication sheds light on the brutal realities of a neocolonial war of extermination and exploitation. It amplifies urgent calls for decolonization, bears witness to war zone atrocities, and highlights acts of refuge and solidarity. Contributions from researchers, artists, journalists, and activists—from Ukraine and beyond—ask a vital question: how can artistic creation, critical inquiry, and social engagement converge to forge a radically different future?

2025 If we learn from the past Poster Royal Academy of Art The Hague Stefaniia Bodnia, Aliona Ciobanu The Hague, Nederland If we learn from the past' suggests attuning ourselves to history as a knowledge of time. Aluminium conceals time, voices and histories. It's one of the most widely used materials in infrastructure, but also in military and ammo. We took melting as the main methodology to reshape the narrative and bring material to the new action. Stefaniia developed lettering based on the properties of the material, using ligatures to connect all the letters formed by the process. We used aluminium scrap power cables for the production of the casting piece. In Ukraine, where there is only three hours of electricity per day, these cables play a crucial role in establishing connections.

2024 Coal Mine, Land Mine, Body of Mine Boek Self-published, Den Haag Stefaniia Bodnia Den Haag, Nederland This book explores the history of mining and industrialisation in the Donetsk and Luhansk regions of Ukraine. It draws on a rich collection of images and documents sourced from Belgian and Ukrainian archives, including paintings, drawings, and grassroots photography. Among the featured works are Nikolay Kasatkin's 1880s paintings of Donbas coal mining, which vividly portray the industrial transformation and the hidden, subterranean world where mining takes place, beyond the reach of human vision. Kasatkin paints the

picture black, withholding the vision of the industrial workforce and political decisions. In this publication, the invisible voices of those reduced to mere material are brought to light, using my body as a narrative tool. Through a combination of poetry and charcoal drawings, the body is portrayed as more than just a resource, with the narrative unfolding as a piece of charcoal gradually exhausted across the pages.

2023 Revival of Behind the State Capitol or Cincinnati Pike Boek Self-published, Den Haag Stefaniia Bodnia The Hague, Nederland John Wieners's Behind the State Capitol or Cincinnati Pike is one of the lost texts of North American queer poetry. This publication is an attempt to reconnect with the original by reading, touching, responding and finding new meaning between the lines. This book is a kind of experience, a score made up of another way of reading a poem inside of the original one, erasing some words, and constructing new interpretations. The process of combining resonates with the story of the original typesetting: in the initial book version, typeset on a Compugraphic machine, the text literally vanished in the hot and humid summer weather. Behind the State Capitol was retyped in 1975 on an IBM machine, creating a series of chance linebreaks. The random and jumpy quality provided interesting textures in the text and broke the boundary between 'intentional' and 'unintentional' mistakes. 'Mistakes in grammar, punctuation and spelling: (surrendered, for surrendered) are intentional, or absolute as this is what the poem demanded. That is true to the experience of the poem' – Wieners wrote to publisher Robert Wilson. This revived publication is based on an examination of the medium of the poem, rhythm, white space, acoustic and haptic characteristics of the words on the paper reproduced in two interpretations: Wieners' and the editor's. The reading of the poems recalls a palimpsest. Each spread stages a sort of gentle interplay

between Wieners' and the editor's voice; between the fading image-poem form and an emerging so-called experienced one. The paired images hidden in the French folding feel rough, layering the original and the interpretation. Light and heavier, grayish types of paper alternate in different rhythms and voices of the content. The repetitive comparison of authentic and experienced poetry directs the dynamics of linear narration of two voices throughout the book. The translation of Behind the State Capitol is an experience of reading and connecting turned into a collaboration in which the lines, words, sounds and spaces act together.



ECHOES ON POROUS GROUND, 2025
Steel plates, ash and charcoal ink silkscreen print, engraving; Aluminium cast bolts; Sound, resonators.



The true home is the place where you invite ghosts for breakfast, 2025
Vinyl film



'Echoes on porous ground' as part of exhibition 'Vertical Horizons', 2025

Steel plates, ash and charcoal ink silkscreen print, engraving; Aluminium cast bolts; Sound, resonators.



'Echoes on porous ground' as part of exhibition 'Vertical Horizons', 2025

Steel plates, ash and charcoal ink silkscreen print, engraving; Aluminium cast bolts; Sound, resonators.



'If we learn from the past' w/Aliona ciobanu, 2025
aluminium casting



ECHOES ON POROUS GROUND, 2025
Steel plates, ash and charcoal ink silkscreen print,
engraving; Aluminium cast bolts; Sound, resonators.



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ECHOES ON POROUS GROUND, 2025
engraving; Aluminium cast bolts; Sound, resonators. ,
25x50x0,5 cm



ECHOES ON POROUS GROUND, 2025

Steel plates, ash and charcoal ink silkscreen print,
engraving; Aluminium cast bolts; Sound, resonators. ,
50x70x0,5 cm