

NIKA DUNDUA

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Nika Dundua is a visual artist, filmmaker, and scenographer based in The Hague. Her recent work explores dominant narratives, the methods and media used in their construction, and the distortions they create in both actual and virtual spaces. Often employing an auto-ethnographic approach, she focuses on concepts of heritage, collective and personal memory, and the interplay between material and digital forms in the production of knowledge. With a background in scenography, she has recently graduated from the Master's Interior Architecture program at the Royal Academy of Art in The Hague. She now works across various media, particularly in time-based installations, participatory practices, and filmmaking. Her method could be described as one of spatial storytelling, where the space itself becomes an active participant—a dynamic entity where the visible and the invisible (mental) dimensions constantly interact and reinforce one another.

WEBSITES

Personal website/portfolio

nikadundua.com/

SOCIAL MEDIA

www.instagram.com/n_dundua/?next=%2F

MEMBER OF ARTISTS' INITIATIVE/COLLECTIVE/INCUBATOR

(no name yet) artistic duo/collective with Athina Botonaki

EDUCATION

- 2022 - MA Interior Architecture (INSIDE) Den Haag, Koninklijke Academie van Beeldende Kunsten diploma
- 2021 - New Media In Contemporary Art
- 2022 Moscow School Of Contemporary Art
- 2015 - BA Scenography Russian Academy of Theatre Arts diploma
- 2020

EXHIBITIONS

- 2024 Dutch Design Week Klokgebouw Cultuurhallen Eindhoven, Netherlands Showcase of the project Invisible Narratives, 3d printed sculptures+video+publication ddw.nl/nl/programma/12452/kabk-graduates-of-2024 Group
- 2024 KABK Graduation Film Screening Nest in Laak the Hague, Netherlands Screening of 4-channel video sequence for the project Invisible Narratives (2024) www.nestruimte.nl/exhibitions/kabk-graduation-film-screening Group
- 2024 Graduation Show KABK the Hague, Netherlands Showcase of the project Invisible Narratives, 3d printed sculptures+video+publication graduation.kabk.nl/2024/nika-dundua

Group

- 2019 Russian Young Artists Pavilion Prague Quadrennial of Scenography and Theater Space Prague, Czech Republic Russian Pavilion, XIV International Prague Quadrennial of Scenography and Theater Space, Theater Box Project, Artist/Curator, Prague pq.cz/publications/catalogue-2019/
Group

PROJECTS

- 2024 Invisible Narratives The Hague, Netherlands nikadundua.com/ I was born into a family that could be called typically post-Soviet. My mother, hailing from Kyiv, Ukraine, and my father, a Georgian from Tbilisi, met in Moscow shortly before the collapse of the Soviet Union. It was there that I was born. Looking back, I see that war was constantly in the background during my coming of age, as Russia was engaged in several military conflicts while I was growing up, including against the two countries which my parents come from. However, those wars were hardly ever visible in my day-to-day experience. I also knew that my grandmother, Zoya, had lived through the German occupation of Ukraine during World War II, but we rarely spoke about it. I believe that my perception of the war my grandmother witnessed (and war in general) was mediated by a certain version of history, which permeated my urban, educational and cultural environment. It was neatly packaged into a homogenous image—a narrative of heroes and victories with interference and noise, like in an old Soviet film, which would always remain somewhere far in the past. It wasn't until many years later that I realized this narrative had very little to do with the realities of both that distant war and the more recent ones. This project, to some extent, turns me into an archaeologist exploring the layers and twists of my family's history. I delve into my grandmother's childhood memories and into my own, to reflect on production of

INTERNATIONAL EXCHANGES/RESIDENCIES

- 2018 Munich Kammerspiele Showcase Kammerspiele #3, Germany A curated showcase of selected productions at Munich Kammerspiele+laboratory www.muenchner-kammerspiele.de/de/

knowledge, history, and trauma. By gathering fragments of untold stories and forgotten memories, I attempt to juxtapose this personal narrative with the one which is propagated in today's Russia. I work at the intersection of film and 3D scanning to explore the construction of narratives and the distortions they create, both physical and digital. Through embodiment of memory, I strive to navigate the complex landscape of wars I have never witnessed, questioning the very language in which their history is being—or could be—told.

2023 Nytky: Ukrainian Embroidery in New Contexts Thick Present Various locations in the Netherlands, Netherlands nytky.eu/eng?fbclid=PAZXh0bgNhZW0CMTEAAabrCqdnewxFdFeAlhOIBAj7qz1lrS9503WKW7strpG4-l6ZqQLI_t-Phw_aem_nz5zZ-mOGTZ091WwJugseA NYTKY is a community project centered around traditional Ukrainian embroidery, its current journeys and new meanings. It brings together heritage education, art therapy and community building.

2023 (Moerwijk) Model Museum The Hague, Netherlands nikadundua.com/3/ This project attempts to playfully question the role of the Museum, by presenting a part of heritage which would be most probably excluded from the official historical narrative of The Hague: stories of Moerwijk and its people. Moerwijk is a neighbourhood in The Hague, part of the Escamp district. Mainly built after the Second World War, it was developed for residential use from low to middle income families. Today, a big part of the neighbourhood is consisted by social-housing appartments, which means that, in many cases, its residents stay for a short/temporary amount of time. Now, speaking of a post-war neighbourhood, that hosts many temporary habitants today, how can one embrace -or even create anew- a sense of belonging? What role could a museum play, towards the appropriation of space and memory from short-term residents? Can the representation of local (hi)stories become a conversation

starter for today's Moerwijk community? Focusing on the collection, curation, and exhibition of all the little fragments of memory, that have been revealed to us through research in old newspapers, photo archives, and interviews, we conceive a local pop-up museum, decentralised from the historic centre's official spaces of knowledge. We create nine models; nine imaginary rooms, in scale 1:20, each one connected to a specific location, telling a story from the past. Altogether -either as parts of one entity or spread in the urban fabric- shape a space of shared memory. (with Athina Botonaki)

2022 It's a Very Beautiful Place, but I Can't Stay Here Any Longer... The Hague, Netherlands nikadundua.com/2/ This project delves into the themes of migration, political borders, and the loss of identity and safety, framed through the lens of spatial poetry. Rather than presenting a conventional design solution, it begins with a question: How can we, as designers confront tragedies that cannot be resolved by design? By embracing absurdity and irony, I created a manual and physical formula that guide participants in constructing their own WIND PORTAL — a symbolic device that connects participants in two or more locations divided by borders that cannot be physically crossed. Wind, as a metaphor, represents a force capable of transcending physical barriers, political divisions, and cultural conflicts, suggesting a way to reconnect spaces and people fragmented by distance and discord.

2020 Rockets Take Off and Crash and Scroll in the Air Vs. Meyerhold Theatre-Cultural Center Moscow, Russian Federation nikadundua.com/6/ Scenography for a play at Vs. Meyerhold Theatre-Cultural Center. My task was to create a space for a post-dramatic play about depression and nuclear war. The play consisted of 36 fragments, reassembled differently each time by artificial intelligence. I designed an interactive space and

algorithm, dividing the stage into 36 sections, highlighting only specific fragments. I also created instructions for the performers on how to interact within the space. As a result, the space dictated the conditions and possibilities for movement and physical expression, shaping the performers' emotions.

2019 Theaterbox Prague Quadriennial Prague, Czech Republic nikadundua.com/4/ In 2017-2019, I co-created a series of projects exploring the boundaries of theater and its possible future. All of these projects were released under the name of an imagined (simulated) theatrical corporation UNITED PLAYGROUNDS, which was supposedly dedicated to the global theatricalization of everyday life, including integrating theater into urban environment. In reality, this entity was an attempt to create a platform for young theater practitioners in Russia — to reflect on the social role of theater and the state of contemporary theatrical institutions in the country. Theater as an institution seemed to us elitist and hierarchical, and we were searching for alternative ways of dialogue and opportunities to change this. One of these projects, The Theaterbox, was a network of environmental installations placed around the city, resembling phone booths—essentially small, individual theaters. Audiences could step inside at any time to watch a live performance. Each Theaterbox was equipped with a screen and an online streaming system that broadcast performances in real-time, interfacing with the city's CCTV cameras. Performances could take place anywhere in the world, or even in multiple locations simultaneously, and be streamed to one or more Theaterbox. The only requirement was that the action occur in real time. The prototype for this project was presented as the Russian Pavilion at the 2019 Prague Quadrennial.

PUBLICATIONS

- 2024 Inside Magazine 2024 Catalog INSIDE department KABK the Hague, Netherlands
inside.kabk.nl/2024/graduation/NikaDundua.html
- 2024 KABK Graduation Catalogue Catalog KABK Den Haag the Hague, Netherlands
graduation.kabk.nl/2024/nika-dundua
- 2023 Inside Magazine 2023 Catalog INSIDE department KABK the Hague, Netherlands inside.kabk.nl/2023/

SECONDARY ART-RELATED ACTIVITIES

- 2024 - Alumni Assistant, Royal Academy of Arts, The Hague On-going
2025



Invisible Narratives, 2024
3D Scanned Artifacts + Multi-Channel Video + Publication



Invisible Narratives, 2024
3D Scanned Artifacts + Multi-Channel Video + Publication



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3D Scanned Artifacts + Multi-Channel Video +
Publication, 2:2m



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3D Scanned Artifacts + Multi-Channel Video +
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(Moerwijk) Model Museum, 2023
Scale Models + Video + Publication



(Moerwijk) Model Museum, 2023
Scale Models + Video + Publication



(Moerwijk) Model Museum, 2023
Scale Models + Video + Publication