



Agate Tūna is a multidisciplinary artist from Riga, Latvia, specialising in the field of analogue and experimental photography. Her techniques include film soups, chemigrams, and photograms along with experiments in sound art. With her camera, Tūna plays the role as an investigator between reality and fiction, uncovering intriguing strangeness and compelling evidence, stimulating discussions about the blurred boundary between these two domains. Tūna delves deep into the influential role of imagery in shaping our beliefs by examining the complex, evolving interplay between technology and spirituality.

Tūna's educational background includes a BA degree in Arts from the Painting department at the Art Academy of Latvia, earned in 2020. In 2022, a two-year programme in *Developing Photographic Language* at ISSP School and more recently, in 2023, she graduated from an interdisciplinary MA programme POST at the Art Academy of Latvia.

AGATE TŪNA

b. 1996. Lives and works in Riga, Latvia

EDUCATION

2024 Erasmus graduate + practice. Experimental photo festival. Barcelona, ESP

2021 - 2023 Art Academy of Latvia, Faculty of Visual Arts, interdisciplinary practise – POST (art in context), Master's studies, Riga, LV

2020 – 2022 ISSP School, Developing Photo Language, Riga, LV

2019 (Autumn semester) Erasmus + studies Faculdade de Belas-Artes de Lisboa, PT

2016 – 2020 Art Academy of Latvia, Faculty of Visual Arts, Department of Painting, Bachelor's studies, Riga, LV

SOLO EXHIBITIONS

2022 *The Order of Invisible Things*. Gallery DOM, Riga, LV

2019 *Girl with the Canary Bird*. Grand Poet Hotel, Riga, LV

GROUP EXHIBITIONS

2024 *The Elevator Chats 2.0*. Robert Capa Contemporary Photography Center, Budapest, HU
Curated by Emese MUCSI

2024 *New Address: EDEN*. Kim? Contemporary Art Centre, Hanzas 22, Riga, LV
Festival curators: Zane Onckule, Evita Goze, Žanete Liekīte

2024 *Dear figure, whom did you hang out with last night?* Rothko museum, Daugavpils, LV
Curated by Inga Šteimane

2024 *Contemporary Histories of Photography I / Who has come here?*
Riga Photography Biennial, ISSP gallery, Riga, LV
Curated by Liāna Ivete Žilde

2024 *Metahorror*. Both Gallery, London. UK
In collaboration with PlasticAfterLife (Kristians Aglonietis & Patrīcija Māra Vilsone)

2023 *Chasing the Devil to the Moon: Art Under Lunar Occupation Today*
Curated by Corina L. Apostol. Tallinn Art Hall, Tallinn, EST

2023 *Breaststroke, Backstroke and Butterfly*. Skolas street 18, Riga, LV

2023 *Language of Flowers*. Riga Photography Biennial, Gallery of the Artist's Union of Latvia, Riga, LV
Curated by Inga Brūvere

2023 *Metonym*. Dom gallery. Riga, LV
Curated by Artis Ostups

2023 *Metahorror meets Metahumour*, Lethaby Gallery, London. UK
In collaboration with PlasticAfterLife (Kristians Aglonietis & Patrīcija Māra Vilsone)
Curated by Marc Halson and Kristaps Ancāns

2023 *EiTiet*. Gallery 5 MALŪNAI. Vilnius, LT

2022 *Flora Fantastic: Eco-Critical Contemporary Botanical Art*,
In collaboration with Anna Malicka and Kristaps Ancāns
Curated by Corina Apostol and Tashima Thomas. Apexart gallery. New York, USA

2022 *Under the Skin*, ISSP graduate 2022.exhibition. Riga, LV
Curated by Iveta Gabaliņa.

2020 *Resonance*, curated by Inese Baranovska. Cesis Concert hall, Cesis, LV

AWARDS / NOMINATIONS

2024 *Purvītis Prize 2025* / Nominee

2024 *Futures Talent*. Futures Photography platform, nominated by ISSP gallery, Riga, LV

2023 1st prize *BDO Young Artists Award*. Experimental Art Space PILOT, Riga, LV

AGATE PORTFOLIO
TUNA



2024 CONTEMPORARY HISTORIES 1 / WHO HAS COME HERE?

GROUP EXHIBITION

ISSP GALLERY

PART OF RIGA PHOTO BIENNALE, RIGA, LV

17. MAY - 27. JULY 2024

“Often, persons who attributed supernatural abilities to themselves - mediums - took part in spiritualist séances. They even achieved the apparition of spirits in the form of beautiful women, could photograph them, talk to them, even hug them... Scientific examination of this phenomenon has always proved that the most shameless fraud of superstitious people took place.”*

Agate Tūna follows the threads of spiritualism and illusionism photography in Latvia, continuing to challenge the boundaries of conventional photography and the relationship with reality. Already in the middle of the 19th century, the then new medium of photography became a natural ally not only for memento mori practices, but also in the mode of summoning spirits. Mysterious props and tricks - such as the materialization of spirits in the form of ectoplasm and table dancing - were used to reveal evidence of the unseen world. There are rumors that Voldemārs Priede and Mārtiņš Buclers, photographers from the time of the Latvian Free State, documented seances with the famous clairvoyant and photographer Eiženas Finks, however, the images themselves have not been found so far. Maybe no one was looking for them? Looking at photographs only from the point of view of art history effectively excludes the field of other uses - from science and journalism to the occult. The history of images in many areas is so far unwritten and unexplored, while the evidence settles in the collections of local memory institutions.

In the works made in analog technique, Tūna's own body becomes a tool of personal and artistic exploration - she is a photographer, model and medium of images, and takes control of the process in her own hands. Unconscious “mistakes” and technical techniques stimulate the imagination and magical thinking, testing the limits of Tūna's own and the viewer's belief. Now, visual information wanders as digital files on the Internet, where they often lose their connection to their original past, undergo deformations, and take on yet another kind of aura.

*”Spirit Summoners” from the newspaper Padomju Ceļš (Ogre), No. 44 (08.04.1961)

Participants: Agate Tūna and Kristīne Krauze-Slucka

Curator: Liāna Ivete Žilde

Photographic documentation by Sasha Komarova

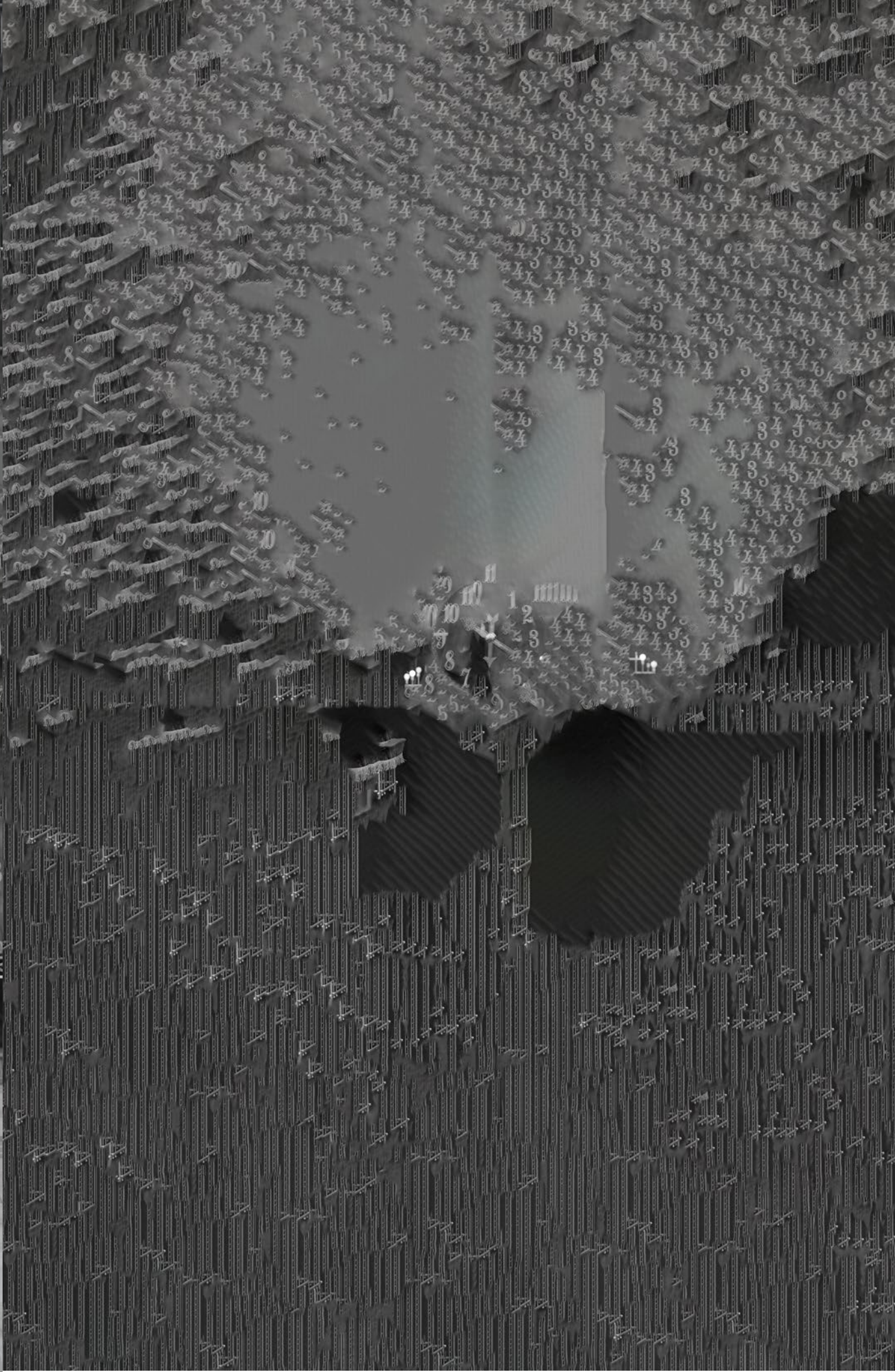


Who has come here?
UV print on 200.g paper and, 350cm x 600 cm
Inkjet print on archival paper,
mounted on dibond, aluminium frame, 80cm x 55cm
Installation view,
ISSP gallery, Riga, LV (2024)

Who has come here?
Inkjet print on archival paper,
mounted on dibond, aluminium frame
80cm x 55cm
ISSP gallery, Riga, LV (2024)









Who has come here?
Inkjet print on archival paper,
mounted on dibond, aluminium frame
Installation view,
80cm x 55cm
ISSP gallery, Riga, LV (2024)

Who has come here?
Inkjet print on archival paper,
mounted on dibond, aluminium frame
80cm x 55cm
ISSP gallery, Riga, LV (2024)





Who has come here?
UV print on 200.g paper and adhesive film,
350cm x 600 cm
Inkjet print on archival paper,
mounted on dibond, aluminium frame, 80cm x 55cm
Installation view,
ISSP gallery, Riga, LV (2024)



Who has come here?
UV print on 200.g paper and, 350cm x 600 cm
Inkjet print on archival paper,
mounted on dibond, aluminium frame, 80cm x 55cm
Installation view,
ISSP gallery, Riga, LV (2024)



2024

NEW ADDRESS: EDEN / NON-PLACE PERSPECTIVES

GROUP EXHIBITION

KIM? CONTEMPORARY ART CENTRE

HANZAS 22, RIGA, LV

08. JUNE - 28. JULY 2024.

Non-places, a concept coined by anthropologist Marc Augé, refers to transient, anonymous spaces where identity and connection fade. In photography, it embodies the gaps within images - the spaces between objects, the lurking shadows, the spirits. This concept of non-place serves as a metaphorical tool for delving into the hidden dimensions within images. Analogue technology, with its limitations like film grain and imperfections in development, offers authenticity, reminding us of the physicality of the medium and the fleeting nature of captured moments. Yet, despite these imperfections, analogue photography thrives on revelation, capturing moments in their raw essence. By contrast, digital technology presents new avenues for manipulation, enabling seamless editing, and blurring the lines between reality and illusion. Spirit photography, with its ethereal forms and mysterious shadows, not only captured the imagination of Victorian-era audiences but also challenged the very fabric of reality. These images, often dismissed as hoaxes or trickery, nonetheless offered a glimpse into a world beyond our own, where the boundaries dissolved between the material and the immaterial, the known and the unknown. Just as non-places refer to transient, anonymous spaces where identity and connection fade, spirit photography captures moments where the veil between worlds is lifted, revealing glimpses of the unseen.

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To mark 15 years since its founding, Kim? Contemporary Art Centre announces an annual contemporary art festival in Riga. Since starting its public activities in 2009, Kim? has retained the status of a key platform in the region's art scene, consistently providing rigorous contributions to contemporary art programming. As it celebrates its anniversary and ponders its future directions, Kim? is expanding its physical and programmatic ambition by presenting its soon-to-be new premises – a historic building awaiting renovation and the adjacent inner courtyard at Hanzas iela 22, marking an exciting step not only for the institution but for Latvia's art scene and the Baltic art scene in general.

Participants: Jānis Dzirnīeks (LV), Santa France (LV), Kaspars Groševs (LV), Sky Hopinka (USA), Laura Kaminskaitė (LT), Sanya Kantarovsky (USA), Nikita Kadan (UA), Viktors Timofejevs (USA/LV), Tīrkultūra group (Rolands Pēterkops, Emīls Jansons, habibah aki-la jamila, Reinis Semēvics, Michael Holland, LV), Agate Tūna (LV), Evita Vasiļjeva (LV/FR), Jonas Wendelin (DE) and Evita Manji (GR), Young Boy Dancing Group (YBDG).

Festival curators: Evita Goze, Žanete Liekīte, Zane Onckule



Non-Place Perspectives
UV print on 200.g paper adhesive film and velvet,
Inkjet print on archival paper,
mounted on dibond, aluminium frame
250 x 550 cm
Installation view
Kim? Contemporary Art centre, Riga, LV (2024)



Non-Place Perspectives
UV print on 200.g paper, 120 x 170 cm
Kim? Contemporary Art centre, Riga, LV (2024)



From series: Non-place perspectives
Inkjet print on archival paper, mounted on dibond,
wooden frame with velvet photoprint, 32cm x 38cm
Continuation of the series following the exhibition



From series: Non-place perspectives
Inkjet print on archival paper, mounted on dibond,
wooden frame with velvet photoprint, 32cm x 38cm
Continuation of the series following the exhibition
2024



Non-Place Perspectives
UV print on fabric (velvet), 140 x 200 cm
Kim? Contemporary Art centre, Riga, LV (2024)





Non-Place Perspectives
UV print on 200.g paper and velvet,
250 x 550 cm
Installation view
Kim? Contemporary Art centre, Riga,
LV (2024)



Non-Place Perspectives
UV print on fabric (velvet), 140 x 235 cm
Kim? Contemporary Art centre, Riga, LV (2024)



2023

TECHNO-SPECTRE

GROUP EXHIBITIONS

BREASTSTROKE, BACKSTROKE, BUTTERLY, RIGA, LV

01. JULY - 29. JULY 2023

CHASING THE DEVIL TO THE MOON

TALLINN ART HALL, TALLINN, EST

09. JUNE - 27. AUGUST 2023

Agate Tūna's artwork, *Techno-Spectre*, challenges the familiar landscape of photography, immersing viewers in a fascinating cosmos where historical interpretations of capturing the unseen intertwine with the connection between photography, spirituality, and technology.

The artwork, *Techno-Spectre*, metaphorically refers to the digital footprints that people leave in the virtual environment. They can be trivial, like saved website data, or more visible, like social media posts, which can continue to "haunt" our online personas long after they're created. From archived emails to online interactions and comments, our collective digital existence spreads across the vast electrical spectrum of the web. This network, performing countless data updates and save functions every day, is home to a vast "ghost" dwelling. The ghost, a recurring motif in the author's artistic activity, embodies the continuous practice of capturing and depicting the elusive in photography. Meanwhile, the experimental photography technique used, chemigrams, resembles a carefully performed magic trick, capturing a photo without a camera. Like a magic trick, the power of photography lies not only in the final image but also in the process of its creation, which is as complex and multifaceted as the images it produces.

Central to the artwork is the use of chemigrams, created on photosensitive paper with a photo fixer and developer. Merging photography with drawing, she manipulates photosensitive paper both chemically and physically, scratching, folding, painting, and making marks to introduce another dimension of expression. Later, the images are printed on aluminium (dibond), giving the material a new layer of materiality. By bending the surface of the aluminium (dibond), the image, initially constrained within a two-dimensional frame, begins to capture a three-dimensional world. The resulting artwork captures the ebb and flow between the artist's control and the unpredictable reactions of the chemicals, culminating in a captivating interplay between precision and chaos.

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Photographic documentation of my artwork by Liga Spunde, Hedi Jaansoo and myself (Agate Tūna).



Agate Tüna
Techno-Spectre
Chemigram photography
UV print on aluminium (dibond), 250 x 350 cm
Tallinn Art Hall City Gallery, 2023



Agate Tüna
Techno-Spectre
Chemigram photography
UV print on aluminium (dibond), 250 x 350 cm
Tallinn Art Hall City Gallery, 2023









Chemigram UV prints on aluminium (dibond)
Installation view, 250 x 300 cm
Gallery PILOT, Riga, LV (2023)



Chemigram UV prints on aluminium (dibond)
Installation view, 250 x 300 cm
Gallery PILOT, Riga, LV (2023)



GROUP EXHIBITION

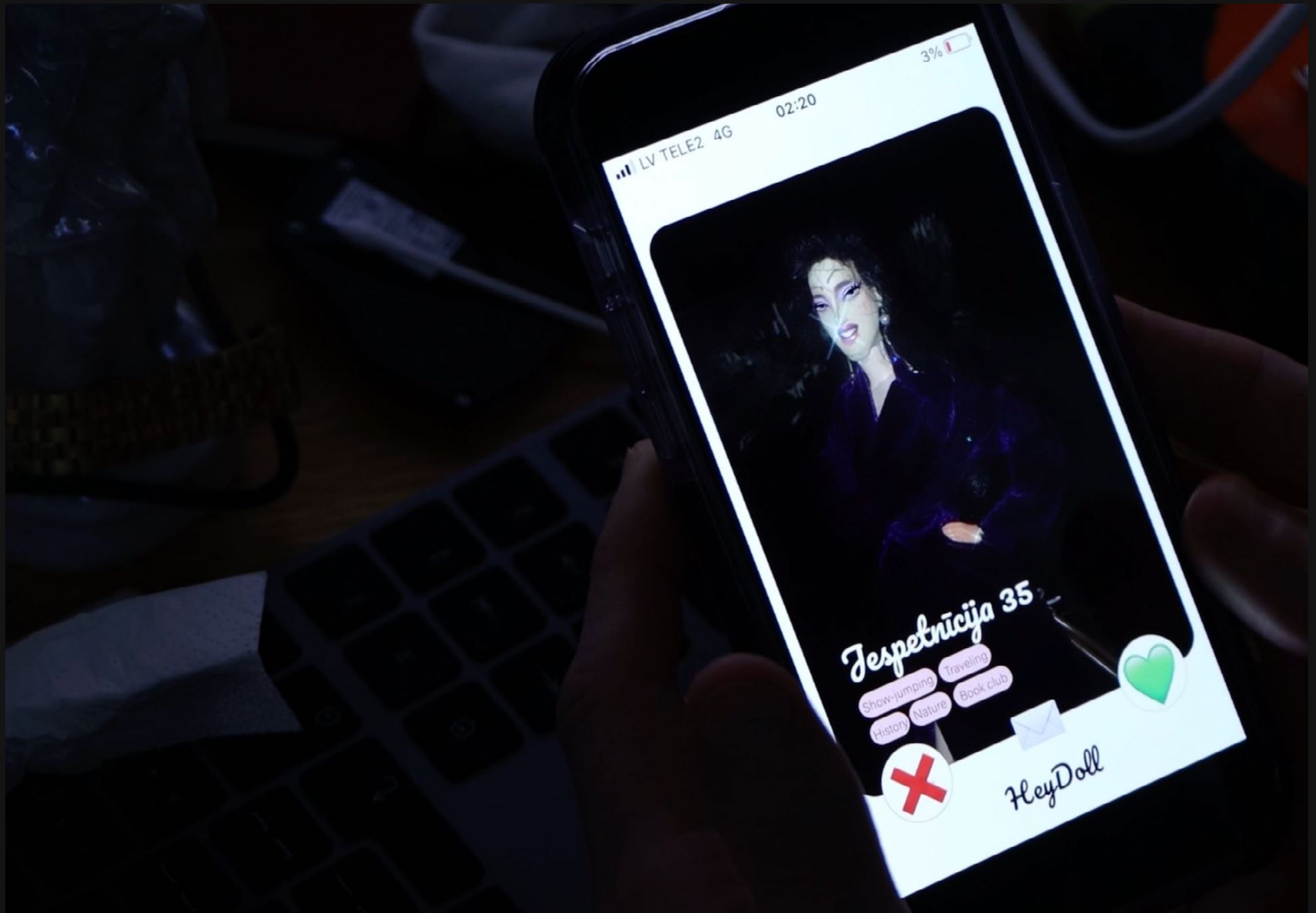
DEAR FIGURE, WHOM DID YOU HANG OUT WITH LAST NIGHT? ROTHKO MUSEUM, DAUGAVPILS, LV
31. MAY - 25. AUGUST

BOTH GALLERY, LONDON, UK
19. APRIL - 28. APRIL 2024.

LETHABY GALLERY, LONDON, UK
26. JANUARY

This series of events explored overlaps between experimental art practice and specific modes of formal play within the conventions of horror fiction. From the narrative tradition of the “tale within a tale” to the “found-footage” movie, the potential for metafictional reading is constantly emerging in the history of the fantastic as a genre. Arguably the appearance of supernatural entities or events within otherwise realist narratives is in and of itself subversive of dominant representational codes. Meanwhile, the DIY ethos of low-budget horror undermines the flawless simulations of commercial spectacle, while the mutant forms of experimental cinema burrow further beneath the surface, between and behind the scenes of the image.

Participating artists: Kristaps Ancāns, Marta Viktorija Agruma, Kintija Avena, Natasha Brown, Madara Gruntmane, Marc Hulson, Medb Mcpherson & Donna Poingdestre, Dzēlde Mierkalne, Anna Malicka, Marine One, Agate Tūna & PlasticAfterlife (Kristians Aglonietis & Patrīcija Māra Vilsonē)



Shortmovie: Hey Doll (frame), 9minutes
Agate Tūna x PlasticAfterlife
Lethaby gallery, 2023



Shortmovie: Hey Doll (frame), 9minutes
Agate Tūna x PlasticAfterlife
Lethaby gallery, 2023



Shortmovie: Hey Doll (frame), 9minutes
Agate Tūna x PlasticAfterlife
Lethaby gallery, 2023



2024

THE LANGUAGE OF FLOWERS / THE POND HOUSE

GROUP EXHIBITION

GALLERY OF ARTISTS' UNION OF LATVIA,
PART OF RIGA PHOTO BIENNALE, RIGA, LV

25. MAY - 02. JULY 2024

The flies were passing through one ear and toads caught them through the other. As it seemed then, the wind is still in charge here.

Through the analog photo series called *The Pond House* Agate Tūna documents stories retold by her mother, aunts and grandmothers that allow to sense the bond between women of the family through seven generations. *The Pond house* is located at the meadows of Latvia's countryside, Latgale. Today the house sits still as if stopped in time. At the crossroads between duty and freedom, Soviet power, religion and esotericism, fantasy and everyday hard work, here reality merges with abstract landscapes of memories. It is filled with objects and stories yet as the camera used to be an expensive purchase, there is little to no documentation of this place. While searching for the historical evidence of the generational stories, the Pond House reveals insights of its own, as well as connections between forgotten truths about the image of women and war crimes at that time, unfortunately resembling the similarities of painful events today.

Participating artists: Hedi Jaansoo (EE), Ieva Maslinskaitė (LT), Agate Tūna (LV), Daniel Vincent Hansen (NO)

Curator: Inga Brūvere (LV) un Marie Sjøvold (NO)



From: The Pond House
2021-2023

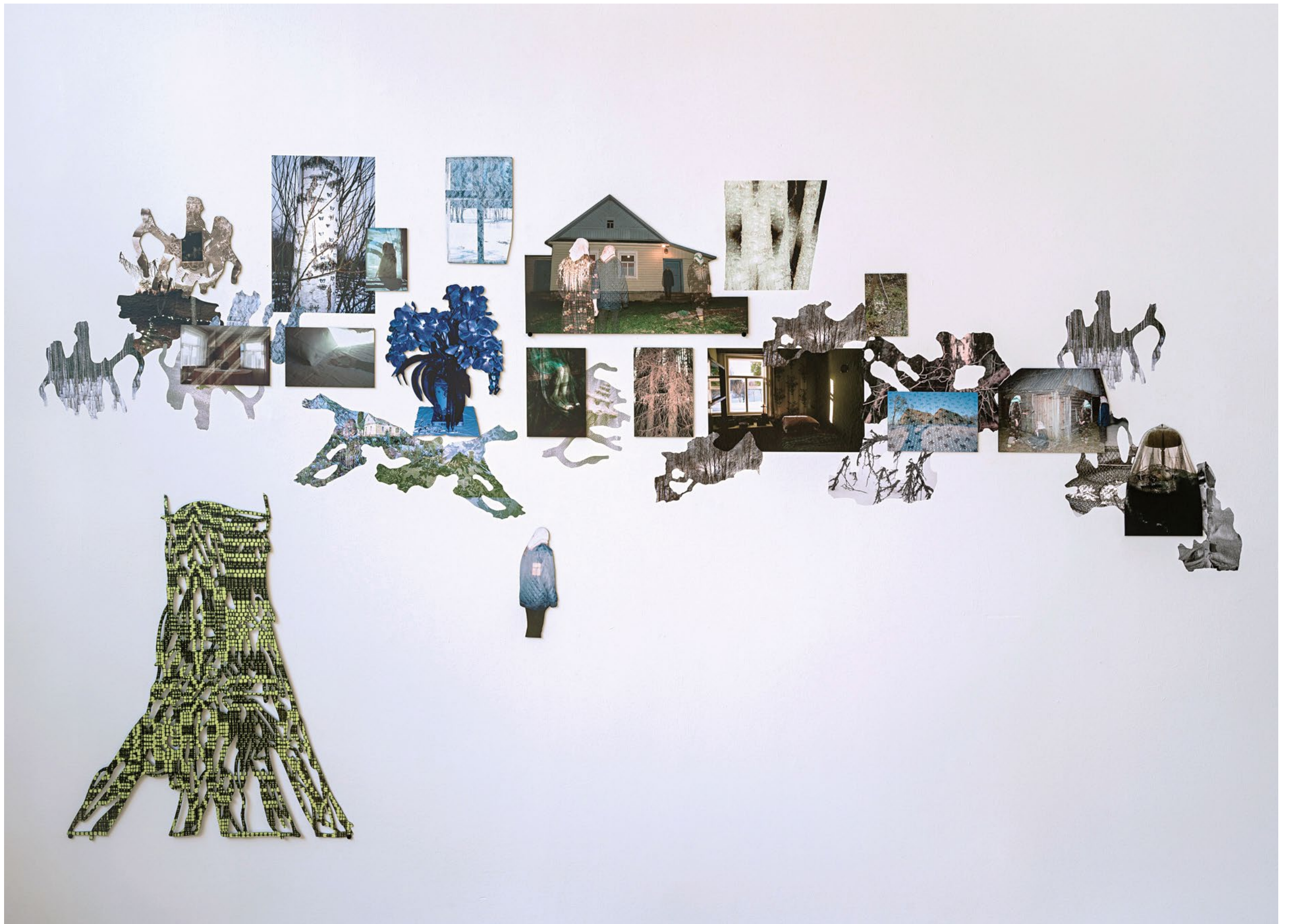


From: The Pond House
2021-2023





From: The Pond House
2021-2023



From: The Pond House
UV photo print on aluminium dibond and plotter sticker
Installation view, collage, 200 x 320 cm, 2023



From: The Pond House
UV photo print on aluminium dibond and plotter sticker
Installation view, collage, 200 x 320 cm, 2023



From: Flora Fantastic:
Eco-Critical Contemporary Botanical Art
Installation view, photography print on 4 x mattresses,
4x video work 11:29/11:50/8:14/4:29 min
2022



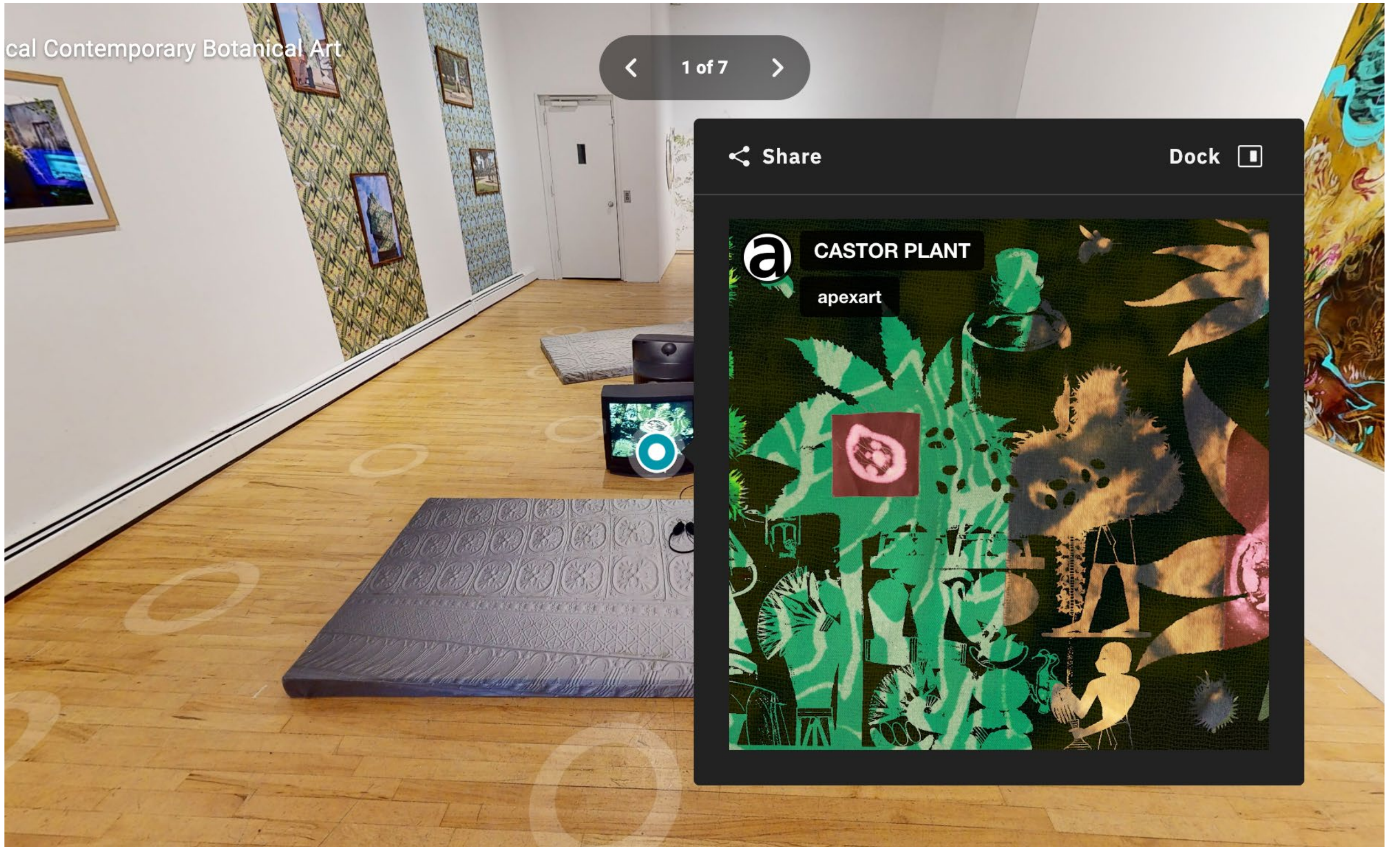
From: Flora Fantastic:
Eco-Critical Contemporary Botanical Art
Installation view, photography print on 4 x mattresses,
4x video work 11:29/11:50/8:14/4:29 min
2022



From: Flora Fantastic:
Eco-Critical Contemporary Botanical Art
Installation view, photography print on 4 x mattresses,
4x video work 11:29/11:50/8:14/4:29 min
2022

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From: Flora Fantastic:
Eco-Critical Contemporary Botanical Art
Installation view, photography print on 4 x mattresses,
4x video work 11:29/11:50/8:14/4:29 min
2022

Website for online 3D view: <https://apexart.org/apostol-thomas.php>