

PORTFOLIO

ΑΓΑΤΕ ΤΥΝΑ

AGATETUNA.COM

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Agate Tūna is a multidisciplinary artist from Riga, Latvia, working across photography, photographic installations, experimental video and sound art. Through chemigrams and altered photographs, Tūna plays the role of an investigator between reality and fiction while exploring themes of paranormal perceptions, technology and the supernatural.

A key technique Tūna uses is chemigram photography. This hands-on experimentation led to her MA graduation exhibition “Techno-Spectre” (2023), featuring scanned chemigrams printed on aluminum dibond as sculptural installations. Recently, she expanded this work into video, using scanned chemigram images to create video artwork that delves into the idea of silicon as a “shapeshifter,” portraying the metamorphic qualities of photographic images and the reallion of natural and technological elements.

In her current work, Tūna explores the dual role of crystals, particularly quartz, in both spiritual and technological contexts. Through investigations into crystallization, electromagnetic fields and spirit communication technologies.

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

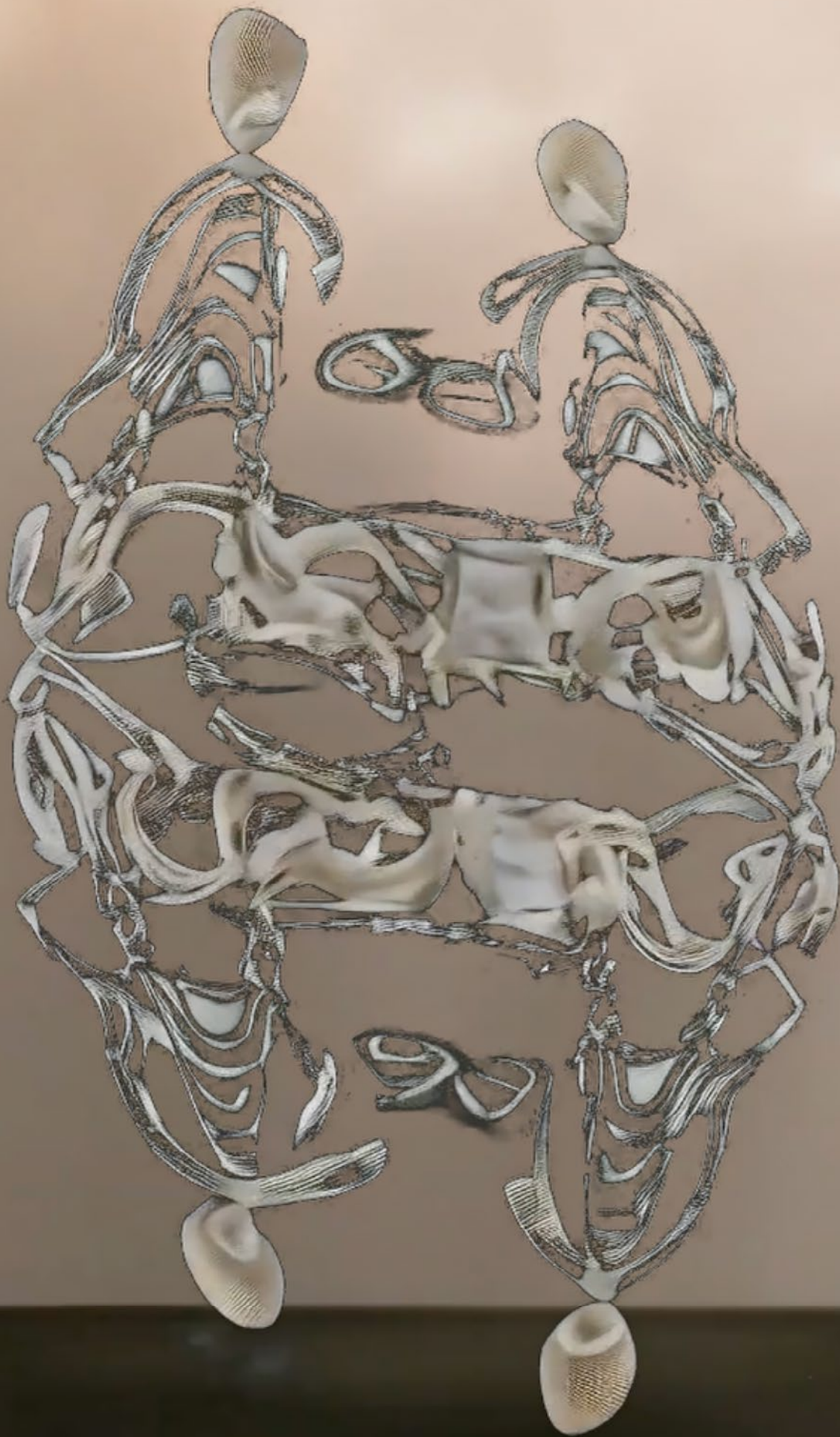
2024 *Beyond Our Bodies Our Beings Extend*, Gallery Pilot, Riga, LV
Curated by Nastia Svarevska
2024 *The Elevator Chats 2.0*. Capa Contemporary Photography Center, Budapest, HU
Curated by Emese Musci
2024 *New Address: EDEN*. Kim? Contemporary Art Centre, Hanzas 22, Riga, LV
Festival curators: Zane Onckule, Evita Goze, Žanete Liekīte
2024 *Dear figure, whom did you hang out with last night?* Rothko museum, Daugavpils, LV
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
2019 *Academia*. Art museum Arsenāls, Old Riga, LV
2019 *No one asked for this*. Boļševička, Riga, LV
2019 *ArtVilnius'19*. Litexpo, Vilnius, LT

AWARDS / NOMINATIONS

2024 *Purotītis Prize 2025 / Nominee*
2024 *Futures Talent*. Futures Photography platform, nominated by ISSP gallery, Riga, LV
2024 1st prize *BDO Young Artists Award*. Experimental Art Space PILOT, Riga, LV



**2024 BEYOND OUR BODIES OUR BEINGS EXTEND/
GRAINS OF SAND AND SCREENS**

GROUP EXHIBITION

PILOT GALLERY, RIGA, LV

NOVEMBER 2. - JANUARY 12. 2024

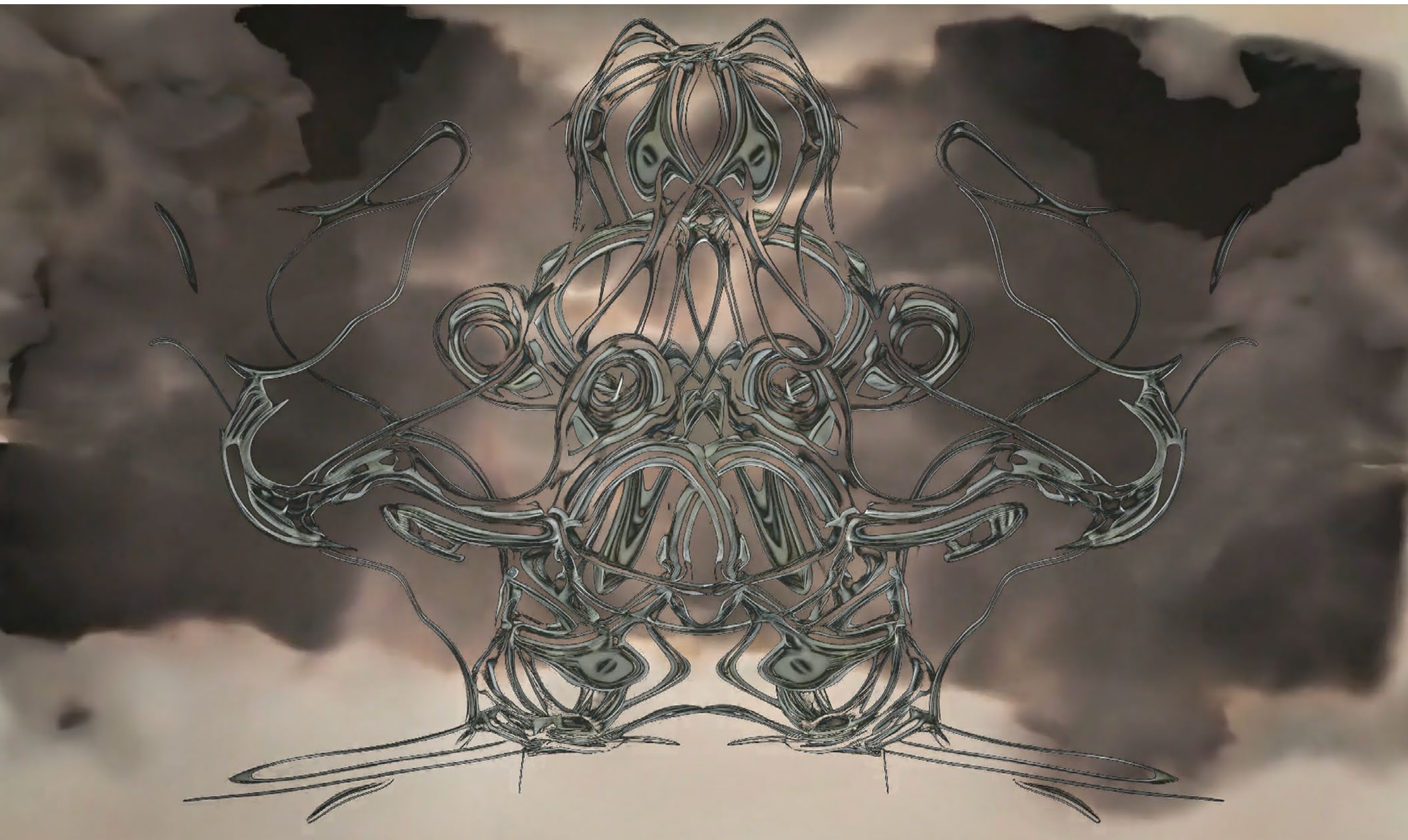
The exhibition features nine artists exploring relationships between the body, earth, and the living world in their video works. The visual stories created by the artists encourage viewers to consider the body as a flowing and evolving part of an ecosystem, constantly interacting with its environment.

“Grains of Sand and Screens” examines the points of contact between the ancient and the digital, tracing the path from natural elements like sand, silicon’s raw material, to the screens that dominate our digital landscape. This exhibition invites viewers to reflect on material transformations, from earth to glass, from crystal to technology. Through chemigrams, video installations, and sculptural elements, the works reveal a dialogue between geological time and digital immediacy, offering insight into the intimate connection between the natural and synthetic worlds.

Participating Artists: Ella Jolande, Sofija Lundari, MARIA, Nataša Viosna Mūdija, Hanna Morgana, Džūna O’Nila, Luiss Rizo Naudi, Sabīne Šnē un Agate Tūna.

Curator: Nastja Svarevska.

Link to the video artwork: <https://vimeo.com/1025204068?share=copy>

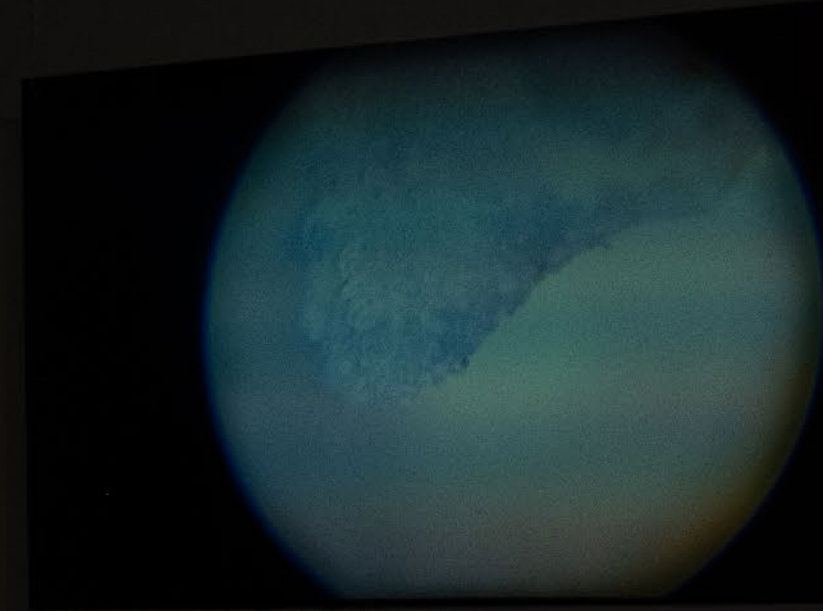
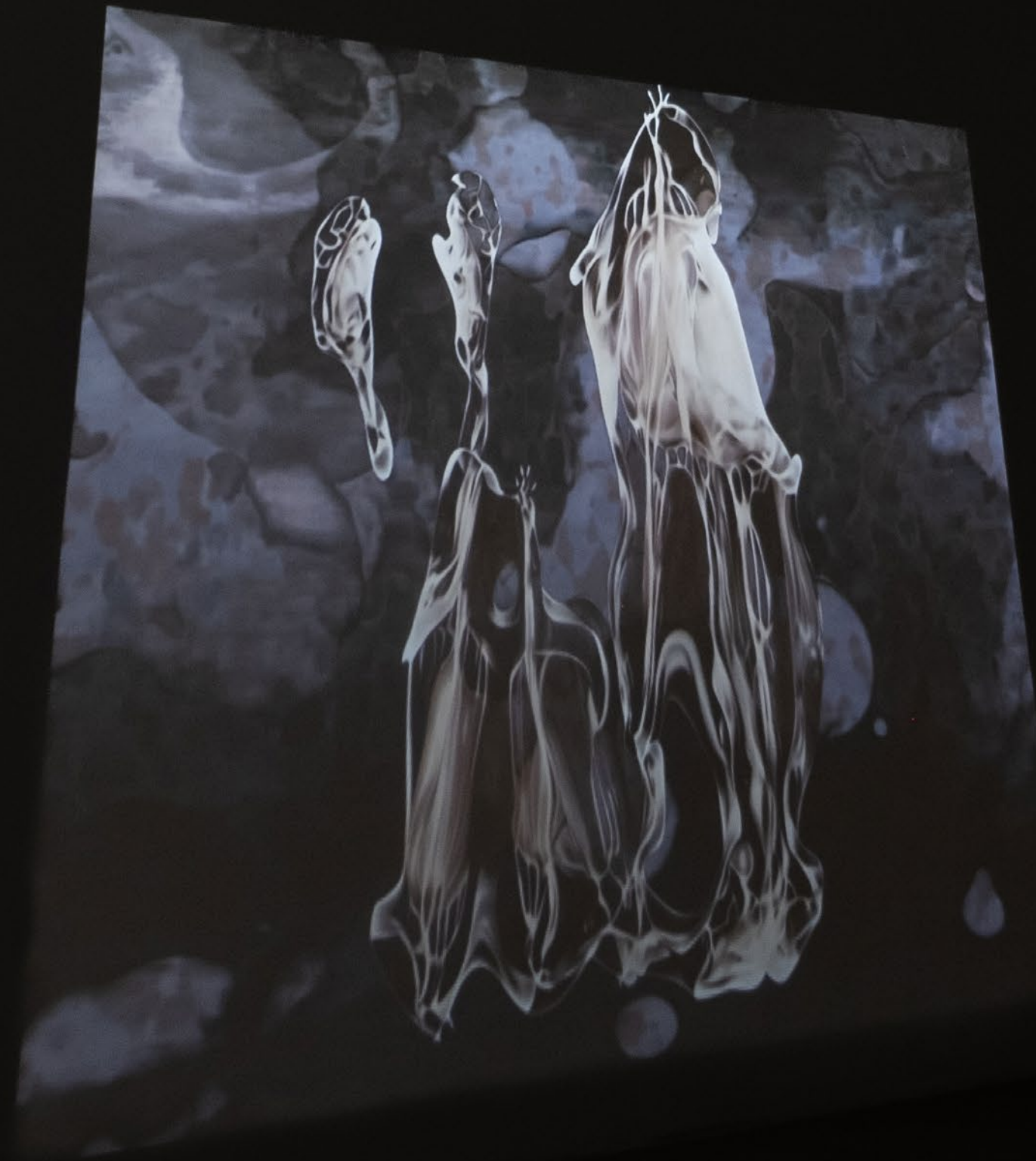


From Exhibition:
"Beyond our Bodies our Beings Extend"
Still from a video artwork:
"Grains of Sand and Screens"
Video length: 2.53 minutes
Gallery Pilot, Riga, LV. 2024



The deeper we dig, the more we take, the more the Earth
remembers our touch

From Exhibition:
"Beyond our Bodies our Beings Extend"
Still from a video artwork:
"Grains of Sand and Screens"
Video length: 2.53 minutes
Gallery Pilot, Riga, LV. 2024



From Exhibition "Beyond our Bodies our Beings Extend"
Video artwork (from left side): "Grains of Sand and Screens"
Video length: 2.53 minutes
Gallery Pilot, Riga, LV. 2024



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 adhesive film.
Installation view. 350cm x 600 cm.
ISSP gallery, Riga, LV (2024)

Inkjet print on archival paper,
mounted on dibond, aluminium frame. 80cm x 55cm.
ISSP gallery, Riga, LV (2024)

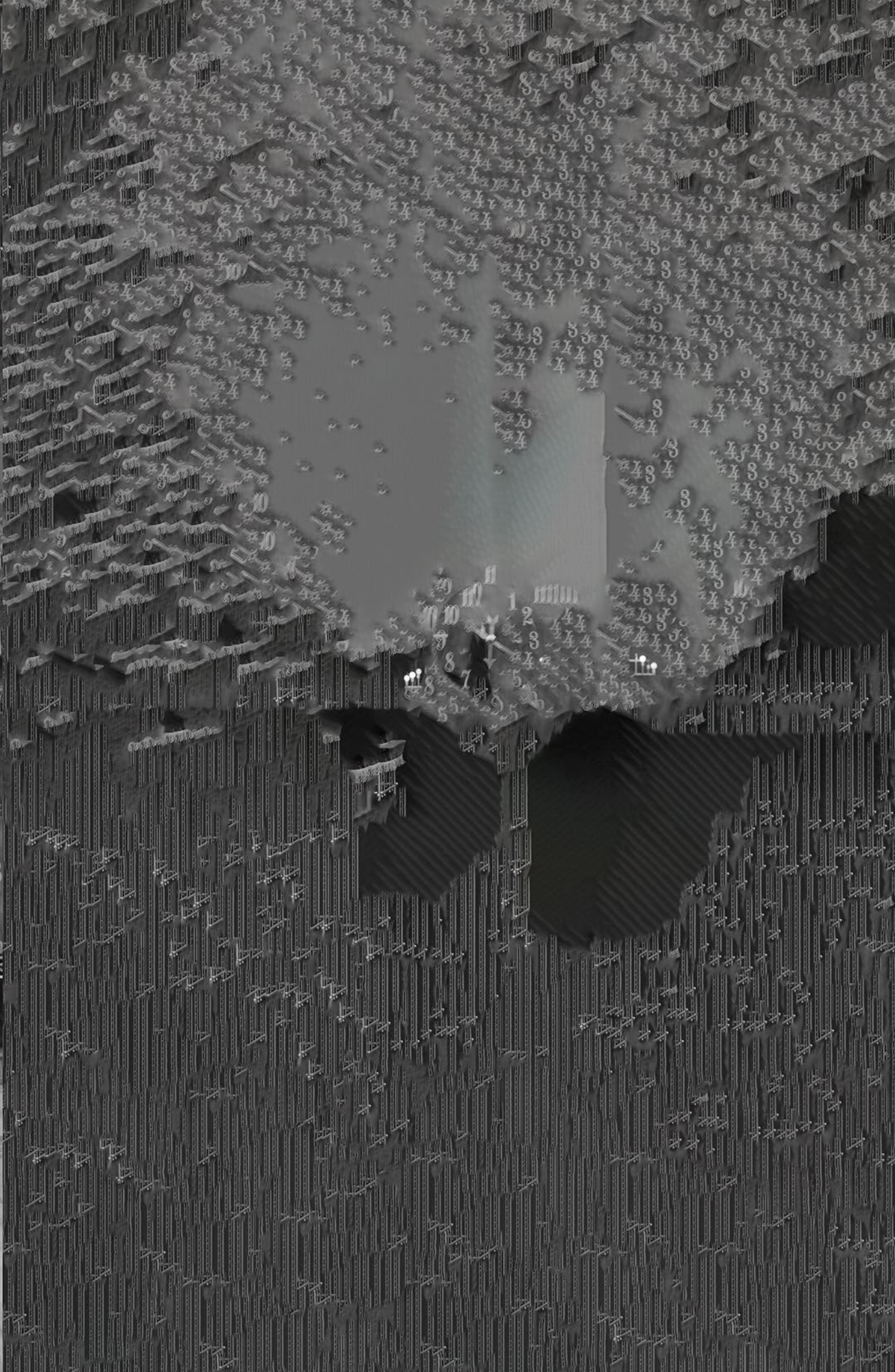




Inkjet print on metallic archival paper,
mounted on dibond, aluminium frame. 16cm x 24cm.
ISSP gallery, Riga, LV (2024)

Inkjet print on archival paper,
mounted on dibond, aluminium frame. 80cm x 55cm.
ISSP gallery, Riga, LV (2024)





Who has come here?
UV photographic print on 200.g paper, 350cm x 600 cm
ISSP gallery, Riga, LV (2024)

Inkjet print on archival paper,
mounted on dibond, aluminium frame. 16cm x 24cm.
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.
Installation view. 350cm x 600 cm.
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



From series: Non-place perspectives
Inkjet print on archival paper, mounted on dibond,
wooden frame. 50cm x 75cm.
Kim? Contemporary Art centre, Riga, LV (2024)



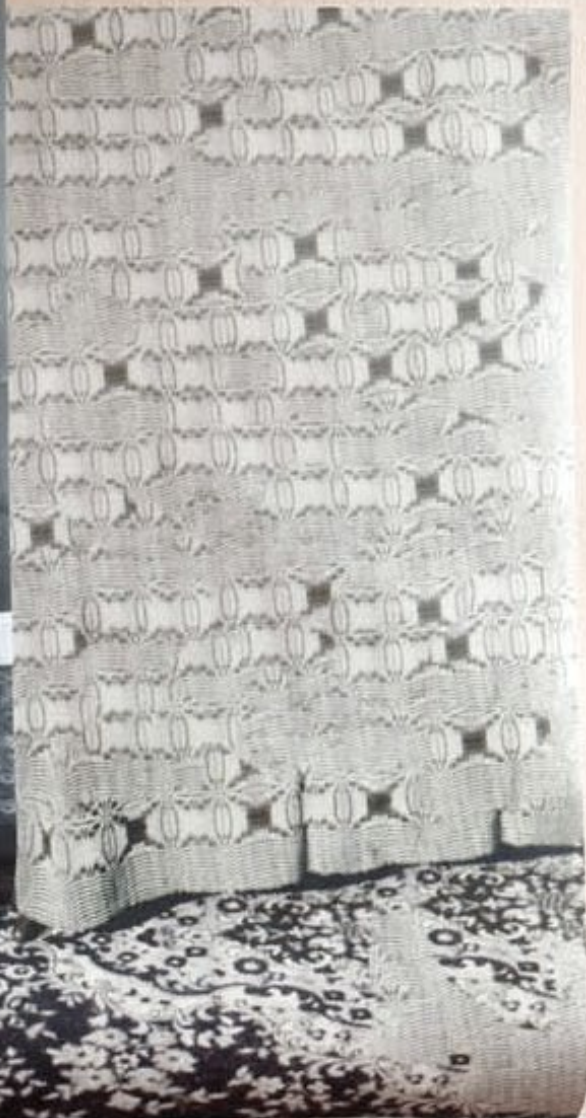
From series: Non-place perspectives
Inkjet print on archival paper, mounted on dibond,
wooden frame with velvet photoprint. 32cm x 38cm. 2024



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

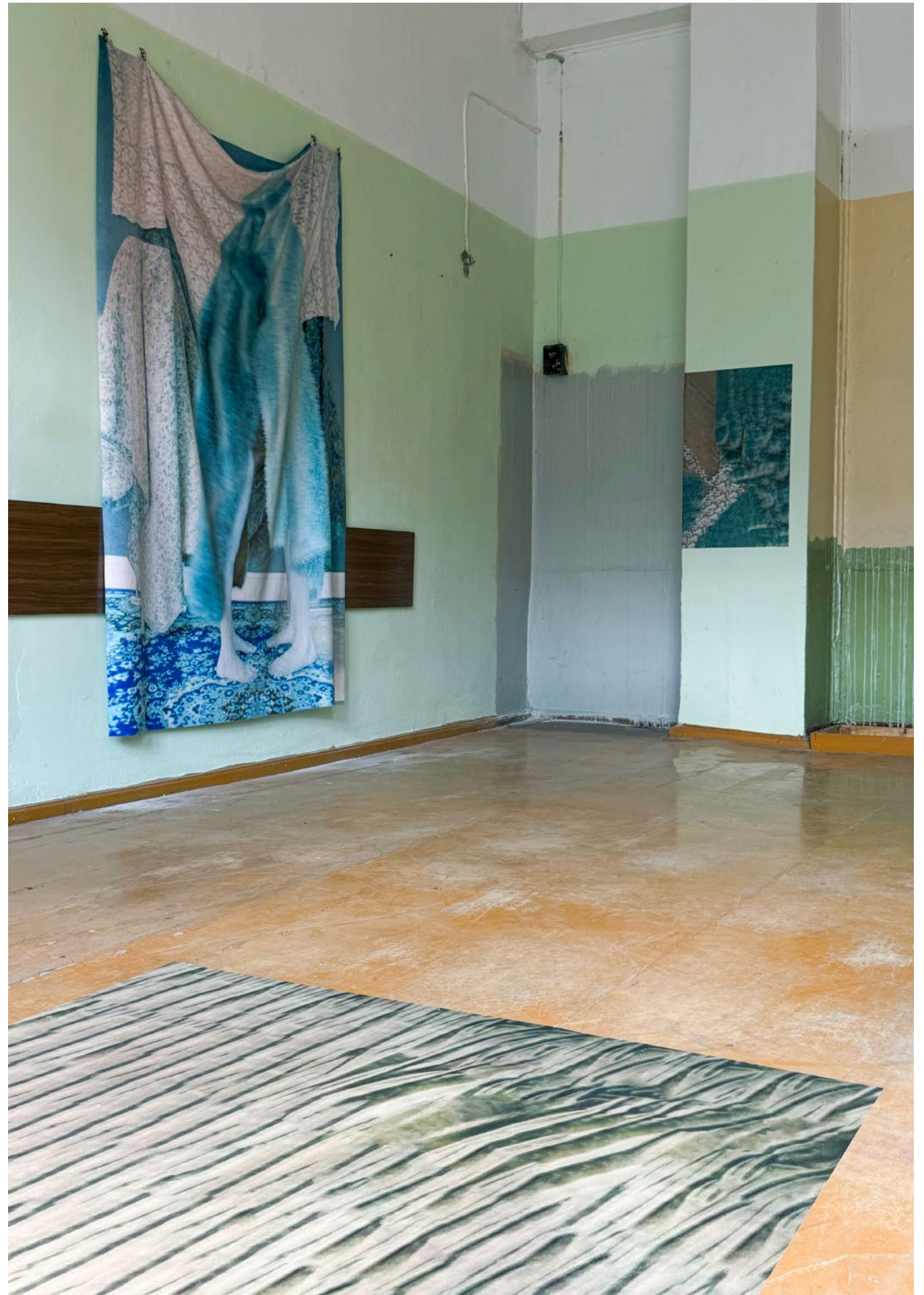


UV print on fabric (velvet). 140 x 235 cm.
Kim? Contemporary Art centre, Riga, LV (2024)



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

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





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 Tūna
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)

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



2023

THE ORDER OF INVISIBLE THINGS

SOLO EXHIBITION

GALLERY DOM

15. SEPTEMBER - 30. SEPTEMBER

Agate Tūna continues the research of family relations (initiated in the series of previous works *The Pond House*), which is closely related to the supernatural. The artist's grand-grandparents were healers and fortune tellers, while her great-grandfather's brother was a black magician and his wife - a witch. *The Order of Invisible Things* is an attempt to uncover the presence of the intangible, by drawing parallels between the events from the family's past with phenomena related to paranormal photography and the history of spiritualism in the West. Spiritist sessions became especially popular in the Victorian era and continued to spread widely during both World Wars. Communication with departed loved ones served as the healing of the pain and a sense of comfort for those who mourned. Meanwhile in the Soviet Union these and similar practices had to remain hidden. Tūna uses analog photography as a medium - a mediator between the two worlds. Through experiments in twilight hours and bluish moonlight, the photo series establishes connections with magical possession, corporeal presence and illuminated phenomena.



From: The Order of Invisible Things
Archival digital print
Paper: Hahnemüle Photo Rag Baryta
44 x 29 cm
Galery DOM, 2022



From: The Order of Invisible Things, archival digital print
Paper: Hahnemüle Photo Rag Baryta. 44 x 29 cm.
Gallery DOM, 2022



Installation view
From: The Order of Invisible Things
Print on a viscose fabric. 211 x 140 cm x 2.
Gallery DOM, 2022

From: The Order of Invisible Things, archival digital print
Paper: Hahnemüle Photo Rag Baryta. 44 x 29 cm.
Galery DOM, 2022





From: The Order of Invisible Things
Print on a velvet fabric. 211 x 140 cm.
Galery DOM, 2022



2023 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

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.

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The exhibition features reflections by four young artists, or four different quests after the true essence of things, with the artists withdrawing into themselves and carefully questioning the language of their creative medium of choice, i.e., photography. The artists, representing Lithuania, Latvia, Estonia and Norway, not only share an introspective drive, characteristic of all young people, as well as a desire to understand their position in the global landscape at large, but are also similar in the way they pursue it. They address gnawing questions about their identity and place in the world with the method of a biologist poet. Their attitude suggests a desire to delve deep into things as well as a reverence for one's surroundings, i.e., nature and culture and, on an individual and collective level, the history of their family and society. Their point of view invites changing the inveterate notions, which have predominated across centuries, of a world order in which everything revolves around the desires and is subjected to the needs of the species homo sapiens. In lieu of a ruthlessly consumptive way of life they have opted to listen to and cooperate with their surroundings, and that's why they're learning to speak "the language of flowers".

Text by: Aiga Dzalbe

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 series: The Pond House
35mm analogue photography,
archival digital pigment print. 35 x 23.2 cm.
2021-2023



From the series: The Pond House
35mm analogue photography,
archival digital pigment print. 35 x 23.2 cm.
2021-2023



From the series: The Pond House
35mm analogue photography,
archival digital pigment print. 35 x 23.2 cm.
2021-2023



From the series: The Pond House
35mm analogue photography,
archival digital pigment print. 35 x 23.2 cm.
2021-2023



From the series: The Pond House
35mm analogue photography,
archival digital pigment print. 35 x 23.2 cm.
2021-2023