

PORTFOLIO

AGATE TUNA

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Agate Tūna is a multidisciplinary artist from Riga, Latvia, working across photography, photographic installations, experimental video and sound art.

Her practice explores the relationship between spirituality and technology from a woman's perspective. Taking a research-driven, web-like approach, she traces connections between her family's spiritualist heritage, hauntology, quartz crystals, and techno-specters while examining how historical narratives, personal experiences, and technological advancements shape our perception of the unseen.

Photography, as a "haunted medium," plays a central role in her work, preserving traces of the past while shaping imagined futures. Through analogue and experimental techniques such as chemigrams, she investigates the materiality of the photographic image. From self-portraits to staged compositions, her process is deeply hands-on, involving set construction, object-making, and direct engagement with physical materials.



VOLTENTITY

GALLERY ASNI, RIGA, LV

30.04. - 01.06.2025

The exhibition title merges words “voltage” and “entity,” reflecting quartz’s dual role: a spiritual amplifier and a technological powerhouse. Spirits were once viewed as ethereal beings linked to places or emotions, manifesting through strange phenomena. Today, the concept of ghosts has evolved from restless souls into energy-based entities that resonate with the language of technology - electromagnetic waves, data streams, electronic voice phenomena (EVP), artificial intelligence algorithms and other contemporary media. The quartz crystal becomes a symbolic bridge to such a transformation. From meditation to micro-chips, quartz continues to shape how we connect, whether through cosmic energy or Wi-Fi signals. During World War II, women worked in quartz factories, cutting and tuning crystals for communication devices, shaping tools that would carry voices across battlefields. Today, these same stones, polished for healing or placed on altars, embody a strange duality: sacred and scientific, personal and political.

For Agate Tūna, process is essential, a curious dialogue with materiality and observations of its changes - perhaps this is why she has chosen analogue photography as her main means of expression. Using mirrors, glass, copper wire and scanning, Agate subjects her primary material (raw film) to various multimedia manipulations and interprets the photographic image into plexiglass objects and chemigrams. In addition, spatial extensions of photography enter the gallery as an autonomous affirmation. Furniture, wallpaper, electricity and corporeal symbols captured in pictures of the body are analogous entities that reflect and challenge the digital. At the same time, it is a play with the home as a conceptual place of domesticity and creation, an allegorical electromagnetic field that affects the human (artist’s) body, mind and spirit in everyday life. In this sense, Tūna challenges the female aspects of technology and affirms her belonging to the field of spiritual feminist methodology - the replacement of rational and materialistic patriarchal beliefs with emotional and intuitive knowledge. Spiritual feminism focuses on intuition, energy, nature, mysticism and alternative knowledge systems (dreams, rituals, spiritual practices) as sources of collective transformation, and Agate Tūna’s “Voltentity” ideally embodies its essence, declaring the bodily, cosmic and magical as the central perspective. The grammar developed within the exhibition thus unintentionally and cyclically suggests the crystalline and technological concepts used (entity, technology, mother-plate, memory, nest, etc.) as entities in the female gender.

Text by artist Agate Tūna & curator Auguste Petre

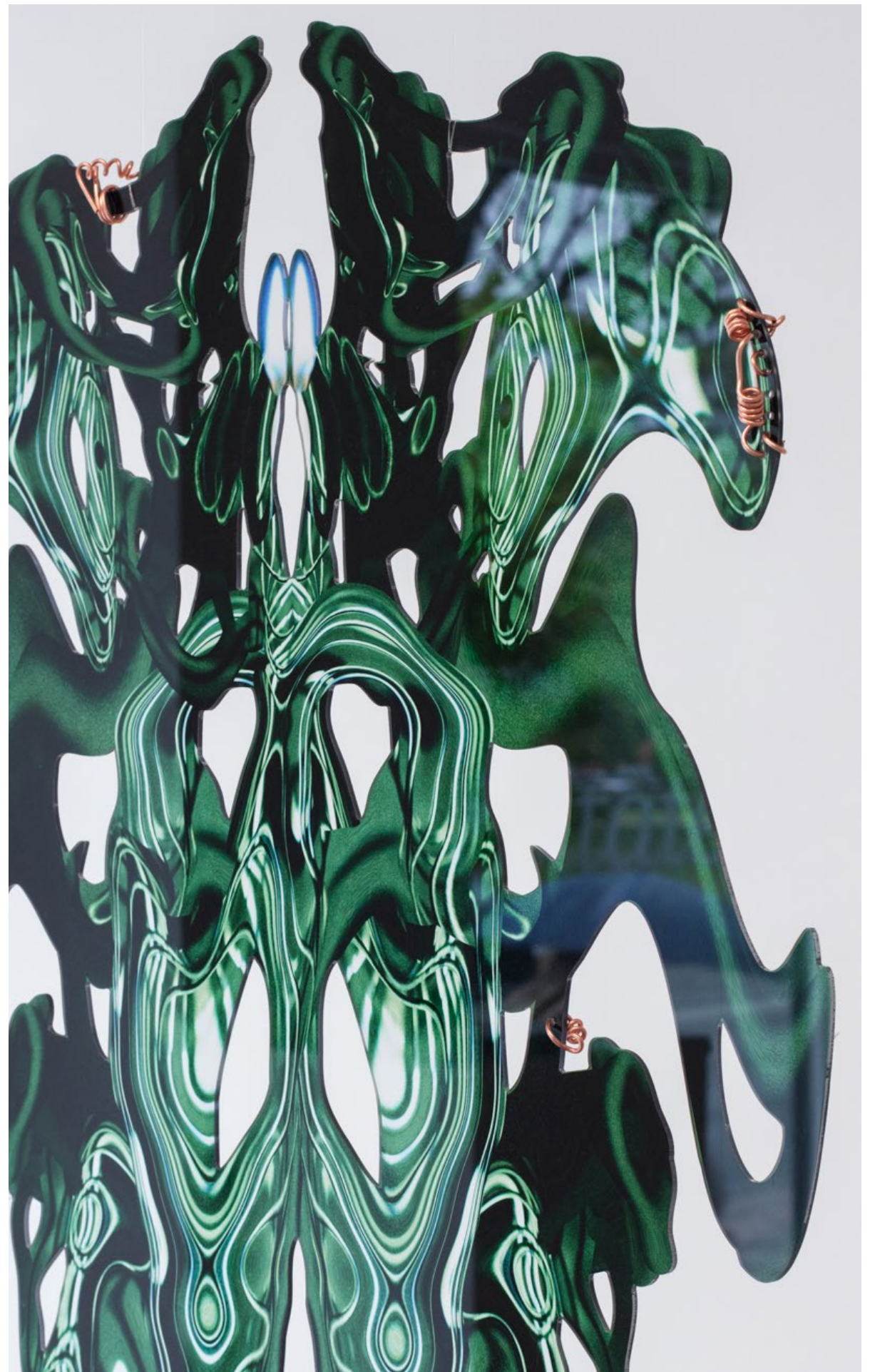
From series: *Voltentity*
Analogue photography, 100 x 72 cm
ASNI gallery, Riga, LV (2025)



From series: *Voltentity*
Installation view. ASNI gallery, Riga, LV (2025)
Photo by Kristīne Madjare



From series: *Voltentity*. Analogue photo, inkjet print on archival paper mounted on dibond, aluminium frame. 100 x 67 cm



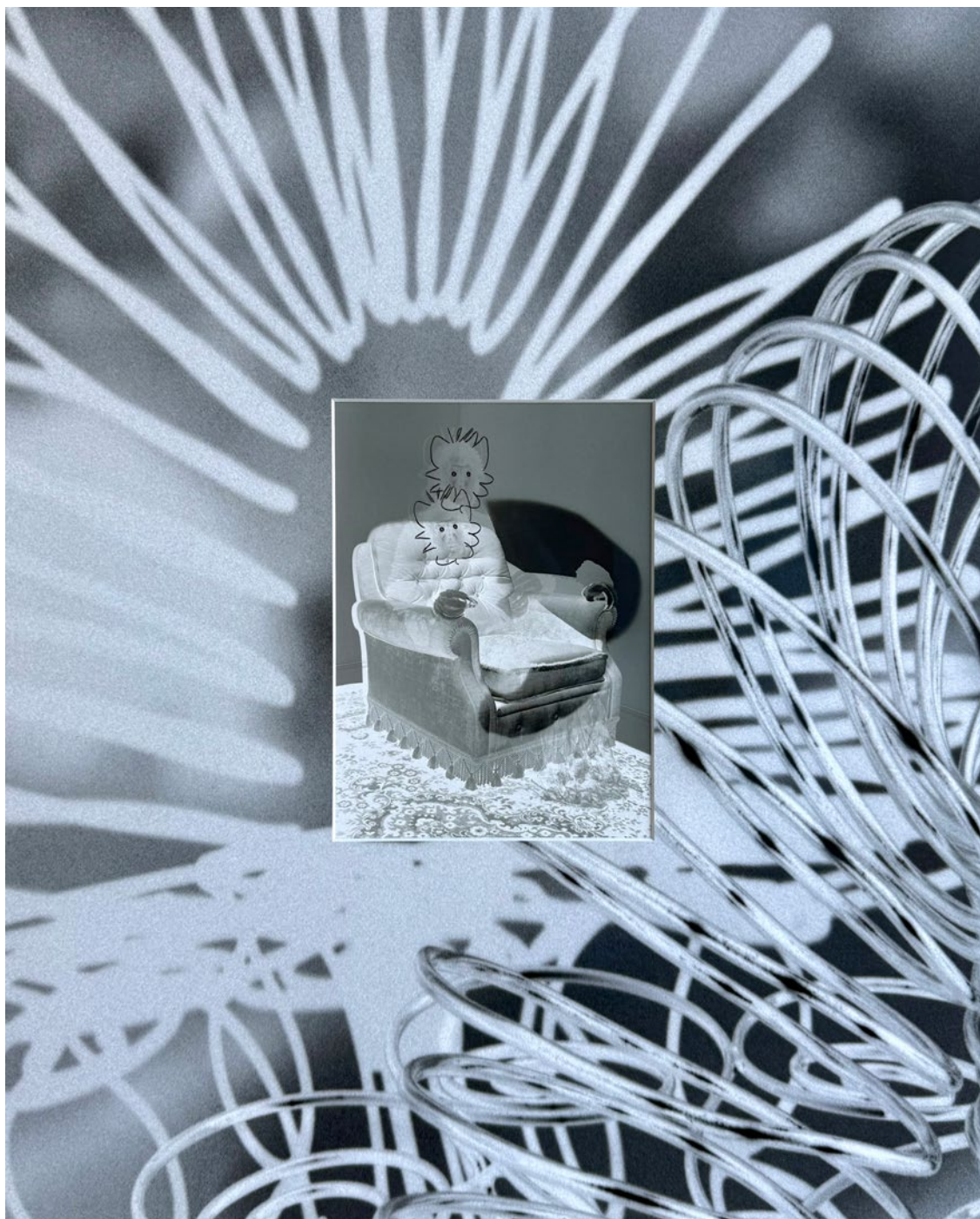
From series: *Voltentity*. Photoprint on plexiglass, copper wires, 72 x 52,5 cm. ASNI gallery, Riga, LV (2025)



From series: *Voltentity*. From left: Photoprint on plexiglass, clockwork, copper wires, 64 x 48 cm;
Double photoprint on plexiglass, copper wires, 32 x 25 cm. ASNI gallery, Riga, LV (2025)



From series: *Voltentity*
Installation view. ASNI gallery, Riga, LV (2025)
Photo by Kristine Madjare



From series: *Voltentity*. AAnalogue photo, inkjet print on archival paper,
archival foam board, aluminium frame. 60 x 48 cm
ASNI gallery, Riga, LV (2025)



From series: *Voltentity*. Analogue photo, inkjet print on archival paper,
archival foam board, original chemigram, aluminium frame. 60 x 48 cm
ASNI gallery, Riga, LV (2025)



CONTEMPORARY HISTORIES 1 / WHO HAS COME HERE?

EXHIBITED: ISSP GALLERY, RIGA PHOTO BIENNALE, RIGA, LV

2024

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.

Rumors claim that Latvian Free State photographers Voldemārs Priede and Mārtiņš Buclers captured séances with clairvoyant and photographer Eižens Finks, though no images have been found - perhaps because no one looked. Viewing photography solely through art history overlooks its other roles, from science to the occult. Much of this visual history remains unwritten, buried in local archives.

Working with analog techniques, 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. Embracing technical “mistakes” and chance, she invites magical thinking and tests the boundaries of belief. While researching archives of Latvian spiritualists, much of the material appears in digital form, often with unclear origins or locations. 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.

Text by artist Agate Tūna & curator Liāna Ivete Žilde

From series: *Who has come here?*
Inkjet print on archival paper,
mounted on dibond, aluminium frame. 16 x 24cm.
ISSP gallery, Riga, LV (2024)



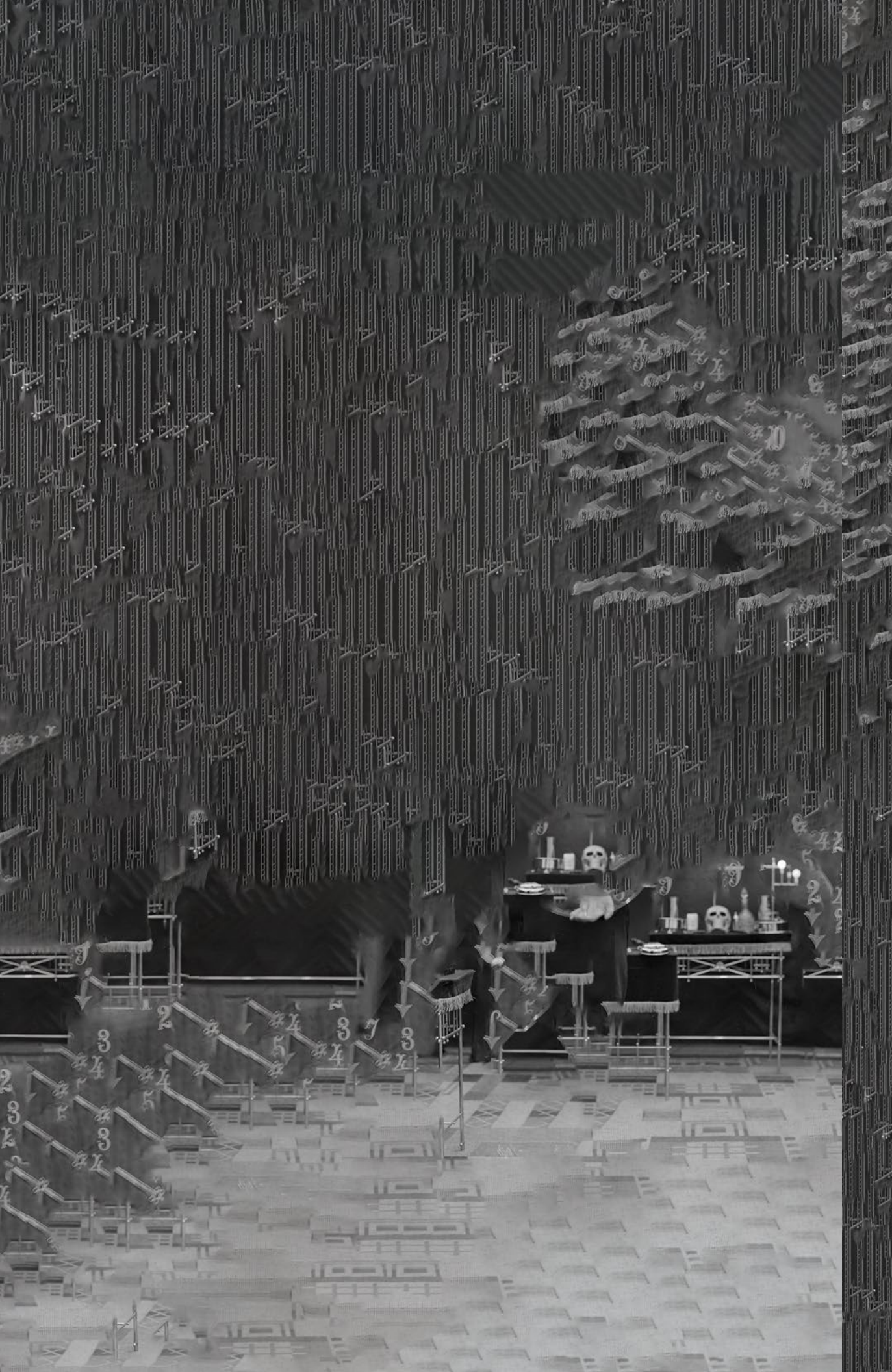
Exhibition: *Who has come here?*
Installation view. 350cm x 600 cm.
ISSP gallery, Riga, LV (2024)
Photo by Sasha Komarova



From series: *Who has come here?* Inkjet print on archival paper, mounted on dibond, aluminium frame. 16cm x 24cm. ISSP gallery, Riga, LV (2024)



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



From series: *Who has come here?* From left: UV photographic print on 200.g paper, 350cm x 600 cm
Inkjet print on archival paper, mounted on dibond, aluminium frame. 80cm x 55cm. ISSP gallery, Riga, LV (2024)



Exhibition: *Who has come here?* Installation view. 350cm x 600 cm.
ISSP gallery, Riga, LV (2024)
Photo by Sasha Komarova



NEW ADDRESS: EDEN / NON-PLACE PERSPECTIVES

GROUP EXHIBITION

KIM? CONTEMPORARY ART CENTRE

HANZAS 22, RIGA, LV

08.06. - 4.08.2024

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.

Festival curators: Evita Goze, Žanete Liekīte, Zane Onckule

From series: *Non-place perspectives*
UV print on fabric (velvet). 140 x 200 cm.
Kim? Contemporary Art centre, Riga, LV (2024)



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



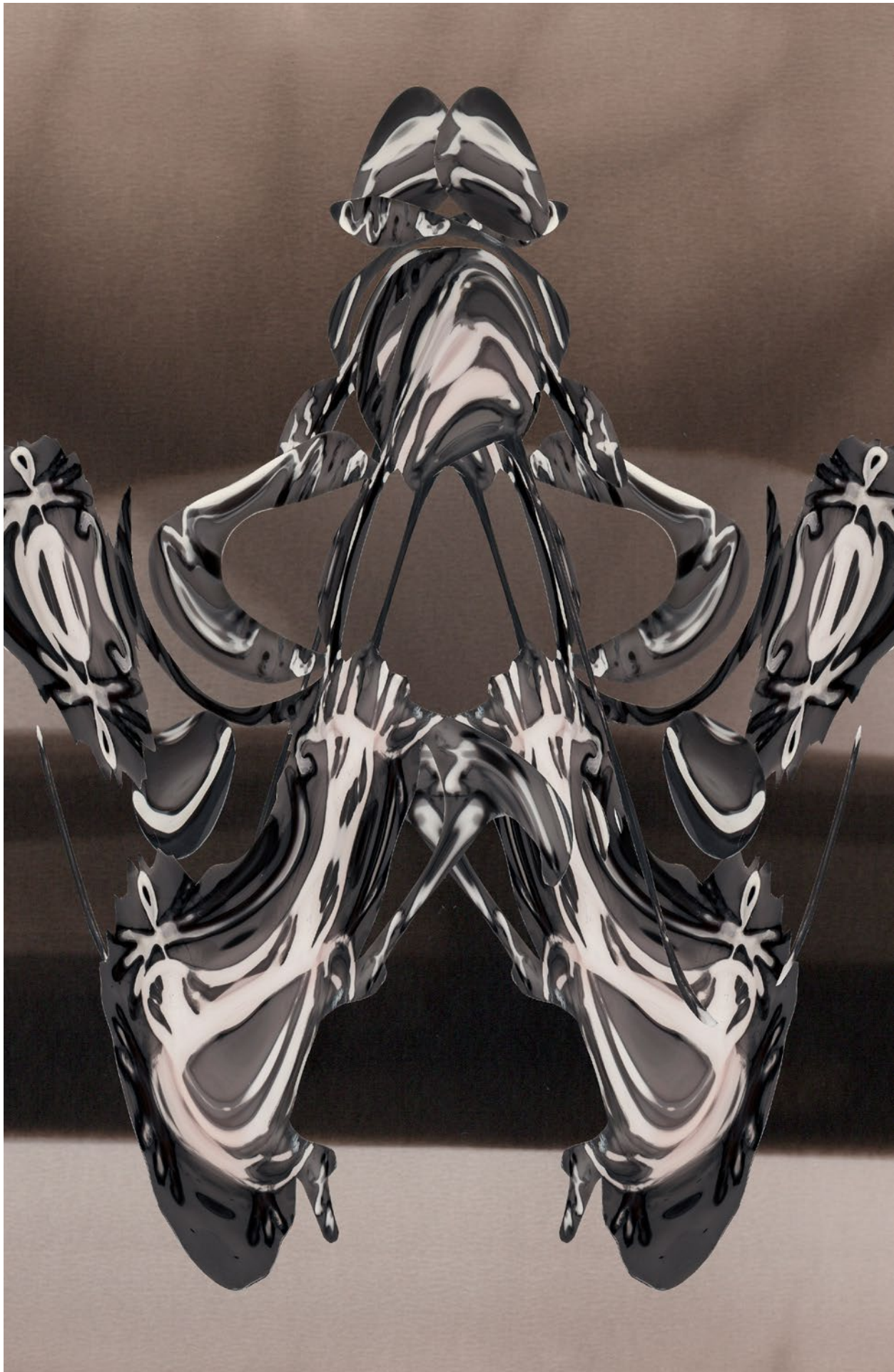
From series: *Non-place perspectives*
UV print on 200.g paper and velvet fabric.
Installation view, 250 x 550 cm.
Kim? Contemporary Art centre, Riga, LV (2024)
Photo by Ansis Starks



Soft Corners in Velvet Shadows
 Continuation from series: *Non-place perspectives*
 Inkjet print on archival paper, mounted on dibond, wooden frame
 with velvet photoprint, 32cm x 38cm (2024).



Soft Corners in Velvet Shadows
 Continuation from series: *Non-place perspectives*
 Inkjet print on archival paper, mounted on dibond, wooden frame
 with velvet photoprint, 32cm x 38cm (2024).



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

GROUP EXHIBITION

PILOT GALLERY, RIGA, LV

02.11. - 12.01. 2024/2025

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.

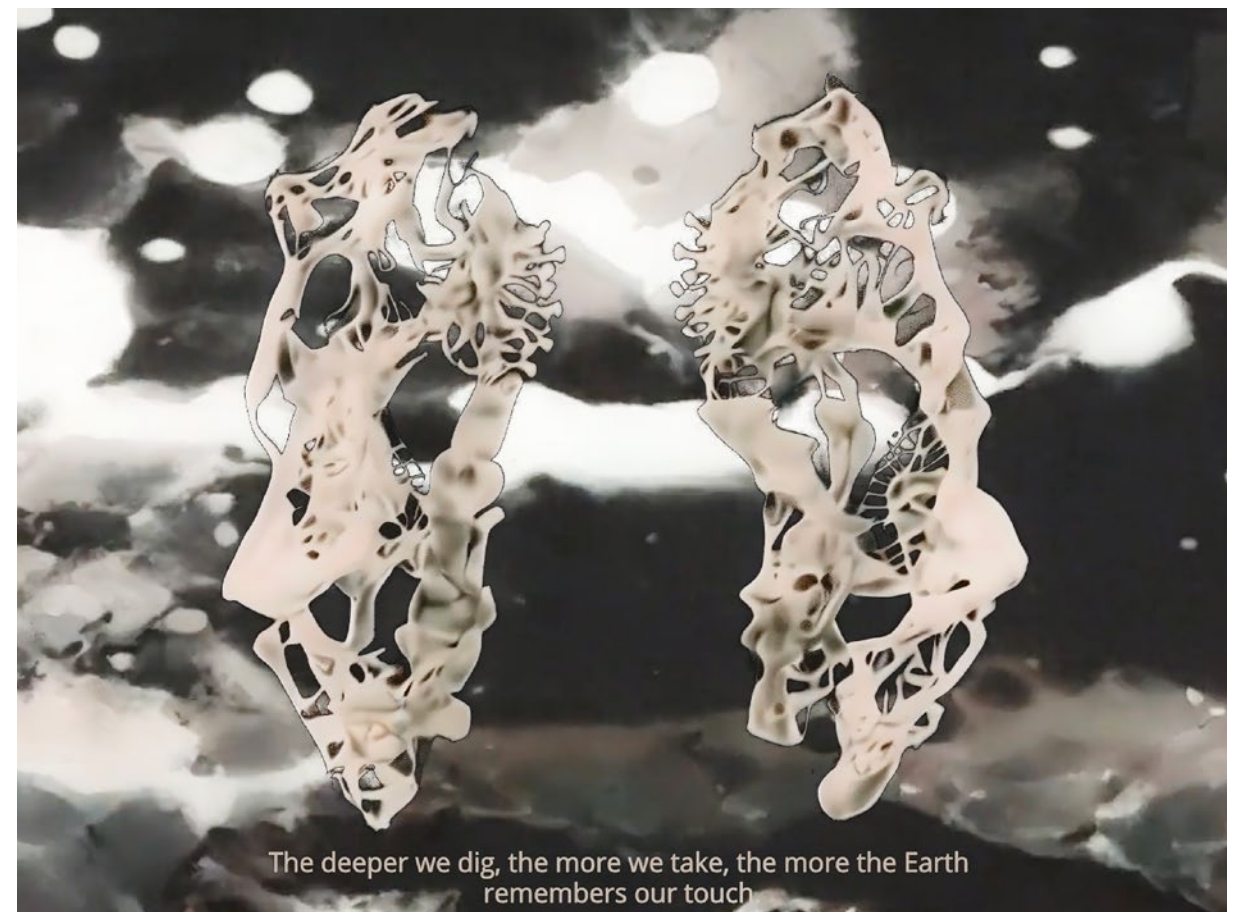
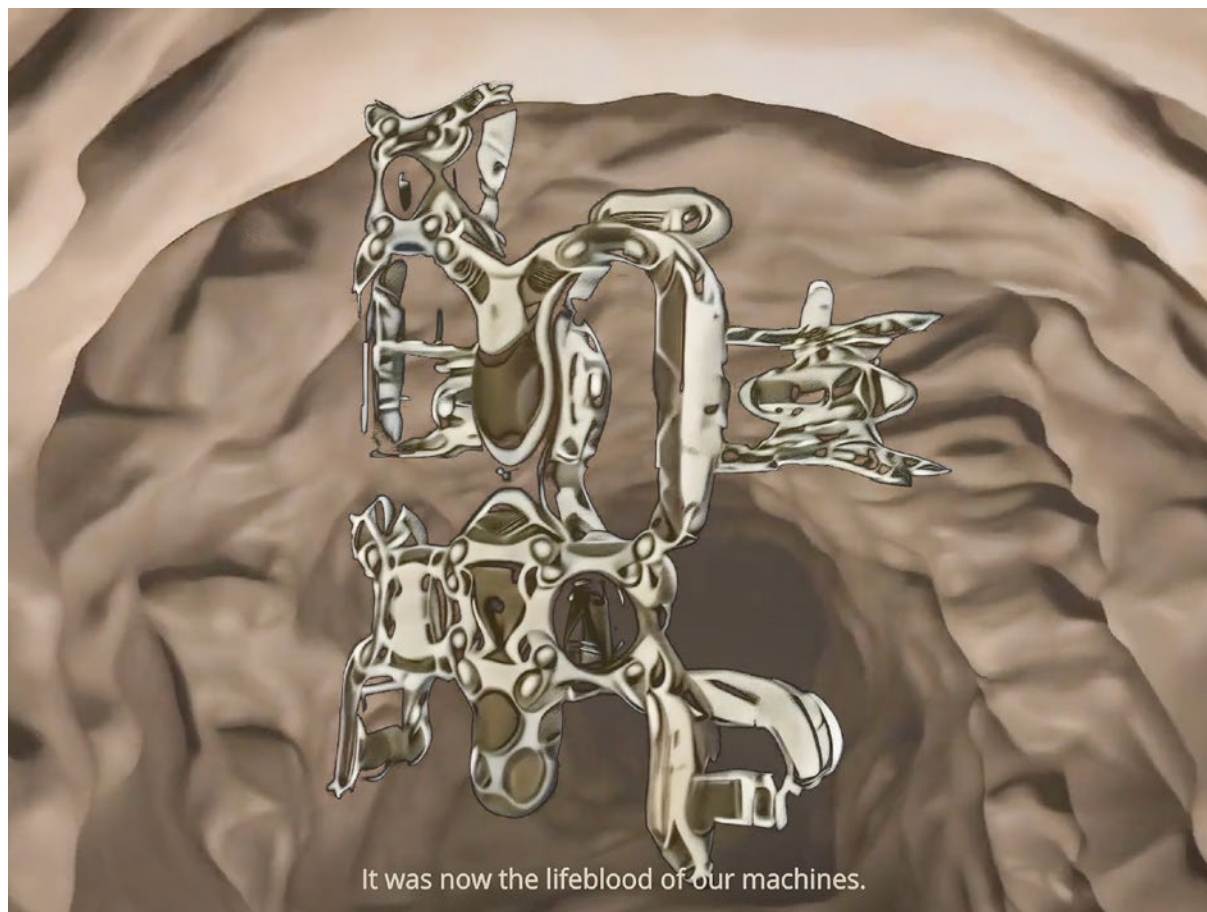
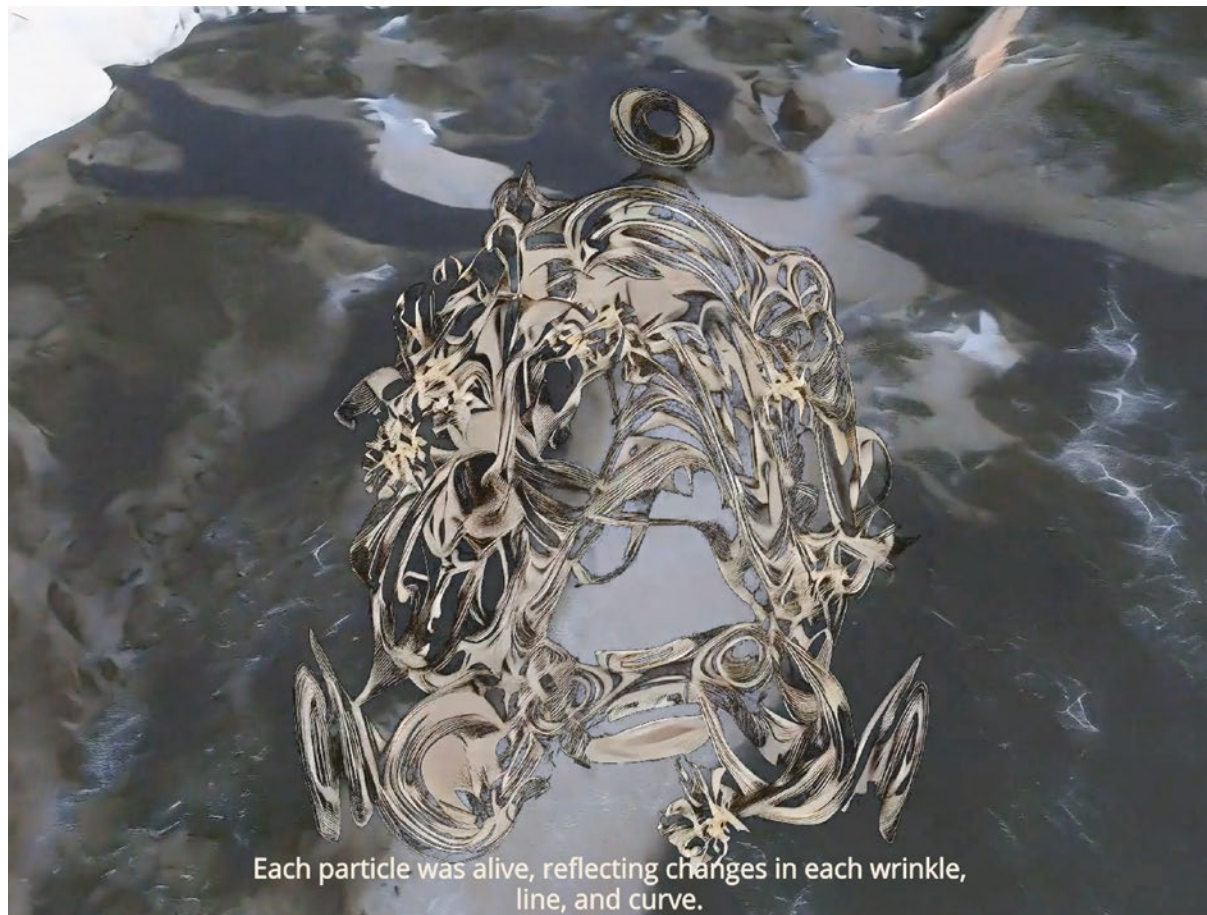
“Grains of Sand and Screens” examines the points of contact between the ancient and the digital, tracing the path from natural elements like sand, silicon’s raw material, to the screens that dominate our digital landscape. This exhibition invites viewers to reflect on material transformations, from earth 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 Mūdiņa, Hanna Morgana, Džūna O’Nīla, Luiss Rizo Naudi, Sabīne Šnē un Agate Tūna.

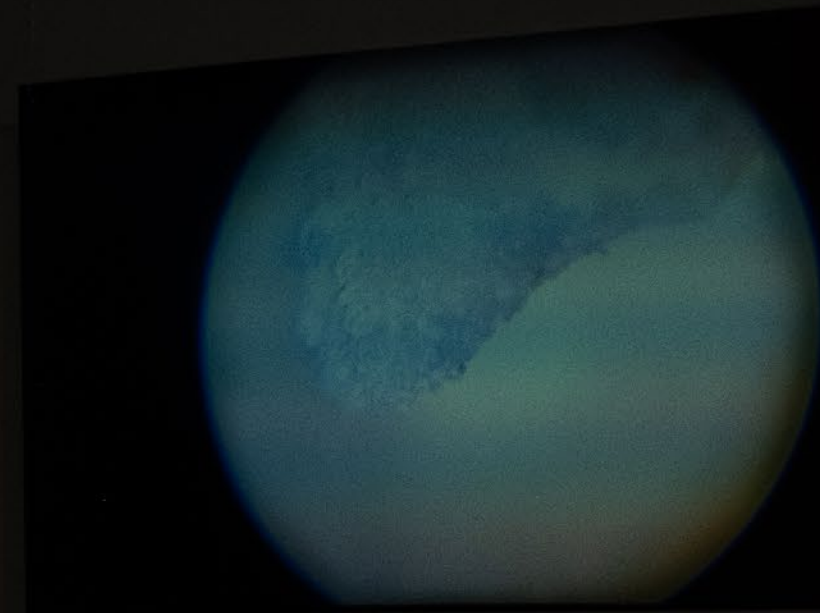
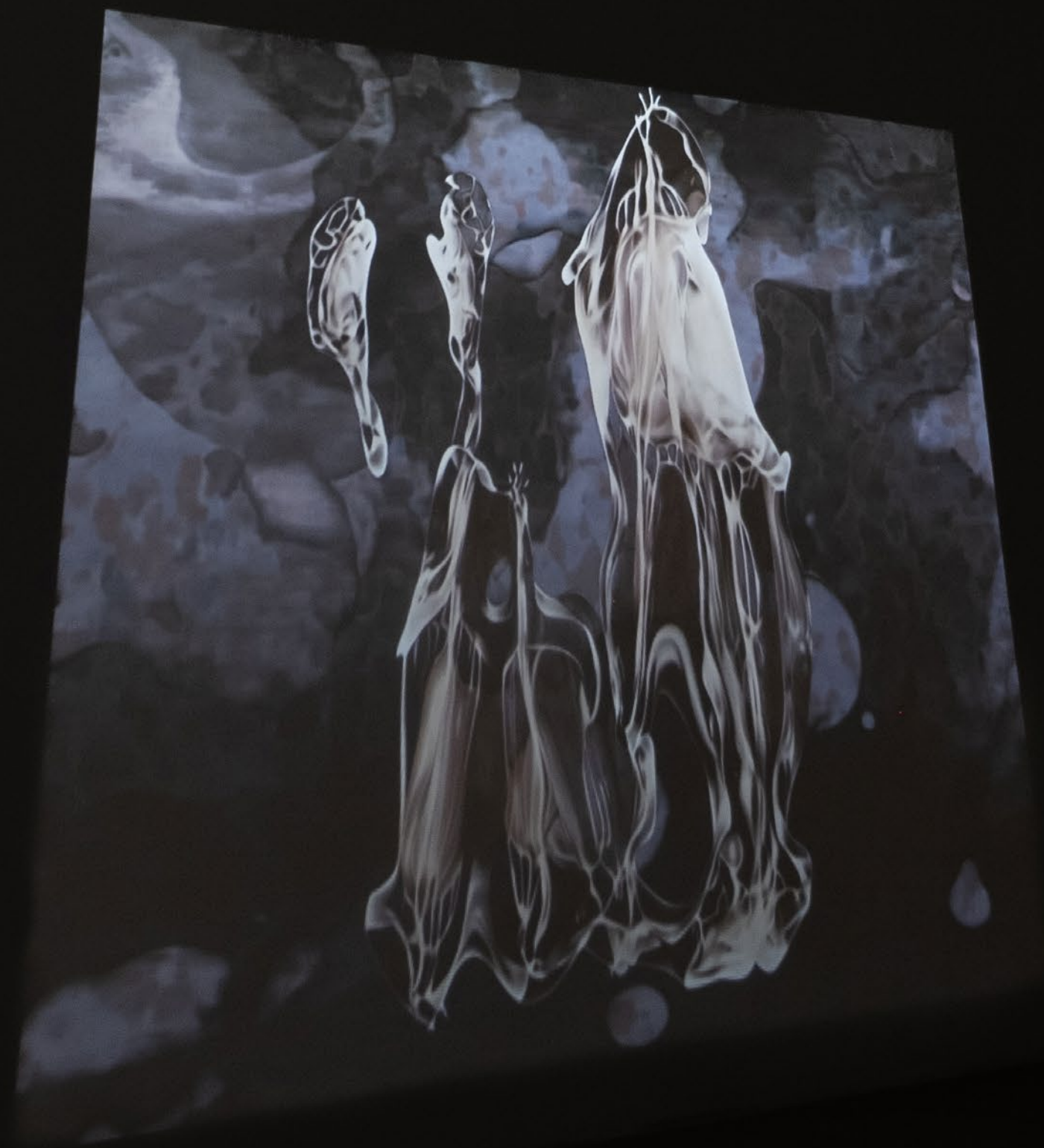
Curator: Nastja Svarevska.

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

Still from a video artwork:
Grains of Sand and Screens
Video lenght: 2.53 minutes
Gallery Pilot, Riga, LV (2024)



Stills from a video artwork: *Grains of Sand and Screens*
 Video lenght: 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 lenght: 2.53 minutes
Gallery Pilot, Riga, LV. 2024



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 Līga Spunde, Hedi Jaansoo and myself (Agate Tūna).

Displayed in three exhibition spaces in 2023.



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



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



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)



THE POND HOUSE

GROUP EXHIBITION

GALLERY OF ARTISTS' UNION OF LATVIA,
PART OF RIGA PHOTO BIENNALE, RIGA, LV
25.05- 02.07.2023

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 re-told 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 Latvian 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.

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

From the series: *The Pond House*
Analogue photography, UV print on aluminium dibond. (2021-2024)



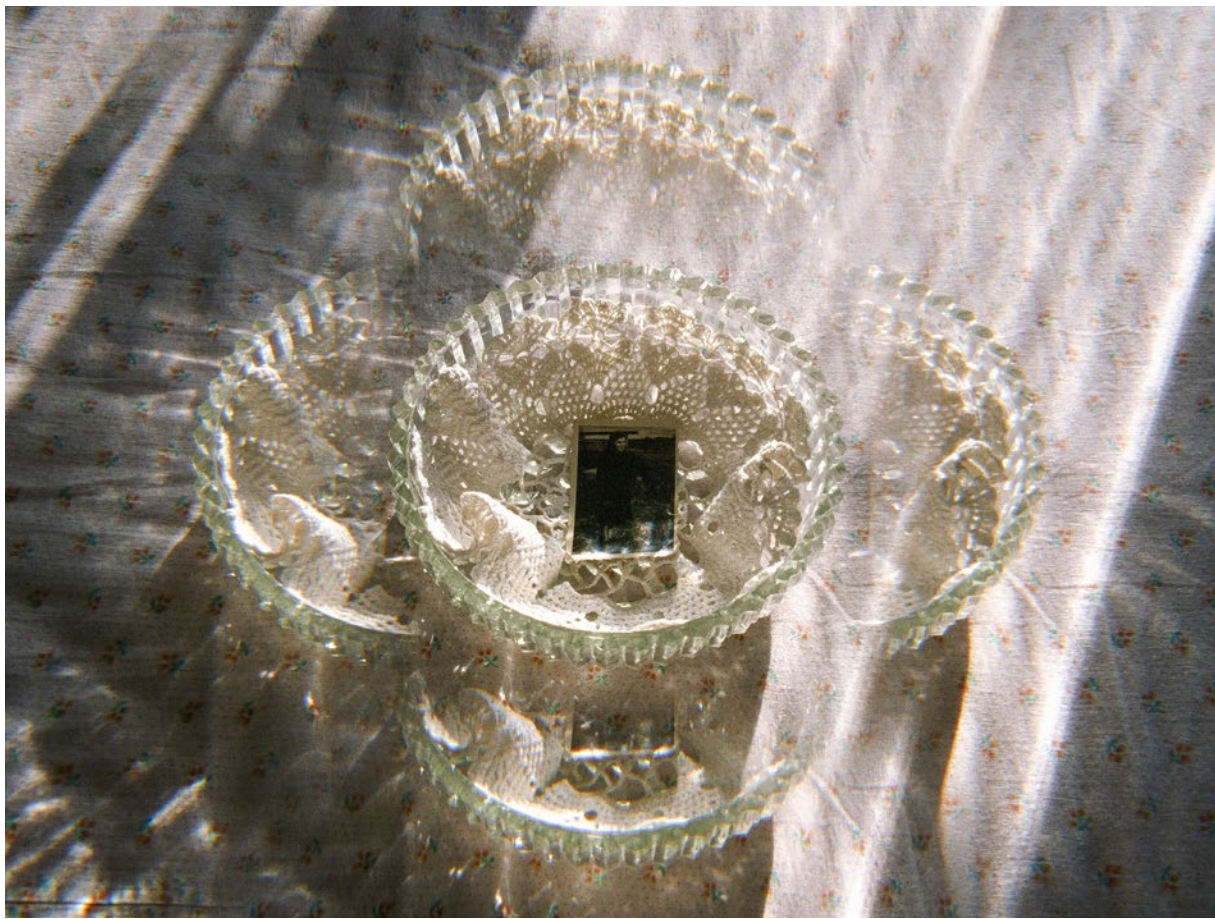
From the series: *The Pond House*
 Analogue photography, (2021-2024)



From the series: *The Pond House*
 Analogue photography, (2021-2024)



From the series: *The Pond House*
Analogue photography,
archival digital pigment print. 35 x 23.2 cm.
(2021-2024)



From the series: *The Pond House*
 Analogue photography, archival digital pigment print. 35 x 23.2 cm.
 (2021-2024)



From the series: *The Pond House*
Analogue photography, (2021-2024)



From the series: *The Pond House*
Analogue photography, (2021-2024)