

PORTFOLIO

ΑΓΑΤΕ ΤΥΝΑ

AGATETUNA.COM

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AGATE TŪNA

Based 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

- 2026 *Familiar*. Gallery 427. Riga, LV
- 2025 *Voltentity*. Gallery ASNI. Riga, LV
Curated by Auguste Petre.
- 2022 *The Order of Invisible Things*. Gallery DOM, Riga, LV

SELECTED GROUP EXHIBITIONS

- 2026 (upcoming) *Shadow Creatures*. Fotomuseum Winterthur, CH
- 2026 *Sisterhood in Practice*. Online exhibition. Der Greif. DE
- 2025 *Under the Sun*. TUR (Riga) x 1646 (The Hague) art space. Riga, LV
- 2025 *Gen Z: Shaping a New Gaze*. Museum Photo Elysée, Lausanne, CH
- 2025 Experimental photo festival. Barcelona, ESP
- 2025 *Neurons Desperately Seek Each Other*.
Riga Photography Biennial, Gallery Smilga, Riga, LV
Curated by Laima Daberte
- 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
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
- 2023 *Chasing the Devil to the Moon: Art Under Lunar Occupation Today*. Tallinn Art Hall, Tallinn, EST
Curated by Corina L. Apostol
- 2023 *Language of Flowers*. Riga Photography Biennial, Gallery of the Artist's Union of Latvia. Riga, LV
Curated by Inga Brūvere
- 2023 *EiTiET*. Gallery 5 MALŪNAI. Vilnius, LT
- 2023 *Metonym*. Dom gallery. Riga, LV
- 2022 *Flora Fantastic: Eco-Critical Contemporary Botanical Art*, Apexart gallery. New York, USA Curated by Corina Apostol and Tashima Thomas

AWARDS / NOMINATIONS

- 2026 Nominee of the *Annual Art Award of Latvia* in the category Artist of the Year, LV
- 2025 *Plat(t)form*. One of the 42 selected international photographers. Portfolio viewing. Fotomuseum Winterthur, CH
- 2025 *VKKF One-Year Creative Work Development Bursary*, LV
- 2024 *Purvītis Prize 2025 / Nominee*
- 2024 *Futures Talent*. Futures Photography platform,
nominated by ISSP gallery (LV). Zagreb, HR
- 2024 1st prize *BDO Young Artists Award*. Experimental Art Space PILOT, Riga, LV

RESIDENCIES

- 2026 (upcoming) *ISCP* (International Studio & Curatorial Program), New York, USA
- 2025 *Cité Internationale des Arts*. Paris, FR

ART FAIRS

- 2025 *Artissima*. Solo booth. Gallery ASNI. Turin, IT
- 2025 *Riga Contemporary art fair*. Duo booth. Gallery ISSP. Riga, LV
- 2024 *FotoTallinn*. Duo booth. Gallery ISSP. Tallinn, EST



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.

FAMILIAR

GALLERY 427, RIGA, LV

05. JANUARY - 21. FEBRUARY / 2026

“What crawls through night and day... Save me, Virgin Mary...”

A half remembered chant spoken over a stomach ache. A whisper that is both prayer and spell.

Familiar begins with the women in my family. I work closely with my sister, and we come from a family where women were healers and keepers of plant knowledge and spoken incantations. Folk healing, protective words, and small rituals circulated informally between mothers, daughters, sisters, and neighbours, responding to illness, uncertainty, and misfortune within the household. Yet this knowledge was often met with suspicion. The project explores the tension between care and fear. Care could quickly be reframed as a threat: the healer could become the witch, and practices of protection dismissed as superstition or irrational belief. Through photographic performance, my sister and I embody figures from domestic myths and superstitions, imitating household spirits associated with protection, misfortune, and the unseen.

Working with analogue film negatives, this project focuses on the material life of the photographic surface. As the film is handled, processed, and stored, it gathers scratches, stains, and marks that resemble bruises, scars, and burns. These traces give the negative a bodily quality, as though it were a surface capable of remembering touch. The negative is no longer only a technical stage in photographic production but a vulnerable object that bears the marks of its own history. Familiar reflects on how images, like the knowledge they record, move through acts of handling, archiving, and preservation, carrying fragile histories of care.





From series: *Familiar*
Analogue photography, collage



T1



T8

T9

From series: *Familiar*
Analogue photography, film negative



From series: *Familiar*
Analogue photography, film negative



From series: *Familiar*
Detail. 427 gallery, Riga, LV (2026)



From series: *Familiar*
Analogue photography, film negative



From series: *Familiar*
Installation view. 427 gallery, Riga, LV (2026)

Photo by ©Līva Priedīte



From series: Familiar
Installation view. 427 gallery, Riga, LV (2026) Analogue photo,
inkjet print on archival paper mounted on dibond, aluminium frame. 24 x 17 cm
Photos by ©Līva Priedīte



From series: *Familiar*
Installation view. 427 gallery, Riga, LV (2026)
26 x 108 cm, UV print on monolithic glass.

Photo by ©Līva Priedīte



From series: *Familiar*
Installation view. 427 gallery, Riga, LV (2026)
Analogue photo, inkjet print on archival paper mounted on dibond, aluminium frame.
From left: 60 x 190 cm; 60 x 190 cm; 100 x 73cm

Photo by ©Līva Priedīte



From series: *Familiar*
Detail. 427 gallery, Riga, LV (2026)



From series: *Familiar*
Installation view. 427 gallery, Riga, LV (2026)
189 x 222 cm, UV print on monolithic glass.

Photos by ©Līva Priedīte



From series: *Familiar*
Detail. 427 gallery, Riga, LV (2026)

Photo by ©Līva Priedīte



UNDERTHE SUN

TUR (Riga) x 1646 (The Hague) ARTSPACE, RIGA, LV

29 OCTOBER – 30 NOVEMBER / 2025

Co-curated by Clara Pallí Monguilod, Johan Gustavsson, Edd Schouten

Participating artists: Agate Tūna, Agnieszka Polska, Eric Giraudet de Boudemange, Līga Spunde

DATA LEARNS TO NAVIGATE

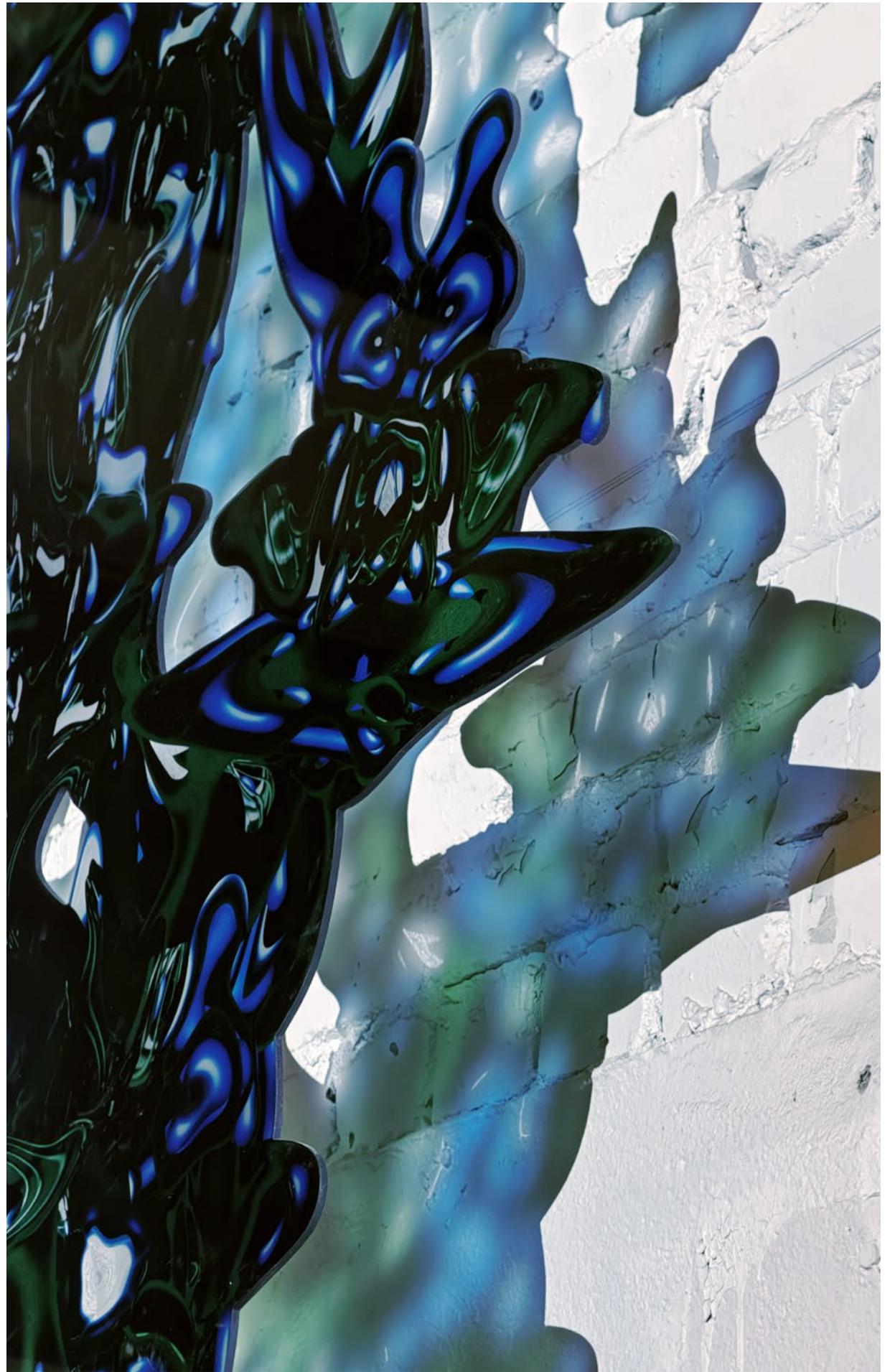
This project starts from a single image that is deconstructed until it generates multiple new forms. Just as a photograph is made up of millions of pixels, this process reveals how one picture can contain countless other images within itself. The resulting fragments are transformed into plexiglass objects, where the image becomes material and takes shape as sculptural forms.

These objects can be understood as digital “bugs” or creative parasites. Instead of errors to be corrected, they are by-products of the image that develop their own structures and identities. In this way, the work explores how digital information does not remain fixed but constantly produces new possibilities.

When image quality breaks down through low resolution, noise or distortion, it changes how we see the picture. Blurred or incomplete information creates shapes that are hard to recognise and can lead to new interpretations. This can also be the way we respond to technological images of the sky or space. A low-quality image might show a form that could be a drone, a satellite or a UFO. We are not sure if it is something we already know or something completely new. In this context, space itself can be seen as a kind of external hard drive. Satellites, drones and cloud servers constantly store, transmit and compress information. At that point, the original picture is no longer the main focus. What matters is how we read it and what it becomes. The plexiglass objects work in the same way. They separate from the source image and turn into independent forms that are not just representations but new entities on their own.



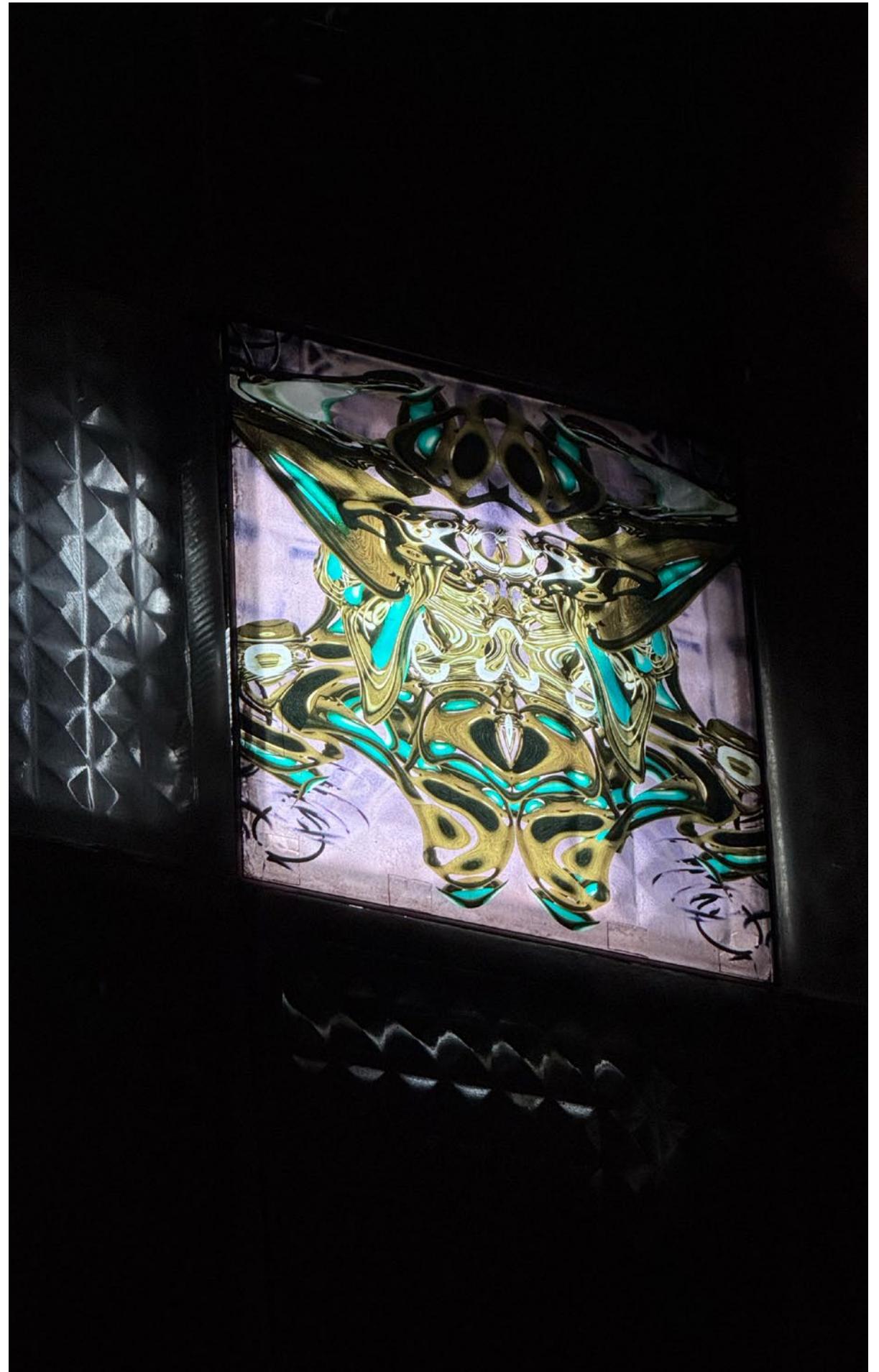
Data Learns to Navigate, installation view
From left: 290 x 200cm; 200 x 200cm. UV print on monolithic glass.
TUR art space, Riga, LV (2025)



Data Learns to Navigate, detail. From left: 290 x 200cm; 200 x 200cm
UV print on monolithic glass. TUR art space, Riga, LV (2025)



From series: *Data Learns to Navigate*, *Mother board*, installation view
24 x 17 cm, UV print on monolithic glass, archival paper, aluminium frame.



From series: *Data Learns to Navigate*, installation view
25 x 25 cm, UV print on monolithic glass. TUR art space, Riga, LV (2025)



From series: *Data Learns to Navigate*, installation view
120 x 100 cm, UV print on monolithic glass. TUR art space, Riga, LV (2025)



From series: *Data Learns to Navigate*, installation view
120 x 100 cm, UV print on monolithic glass. TUR art space, Riga, LV (2025)



VOLTENTITY

GALLERY ASNI, RIGA, LV

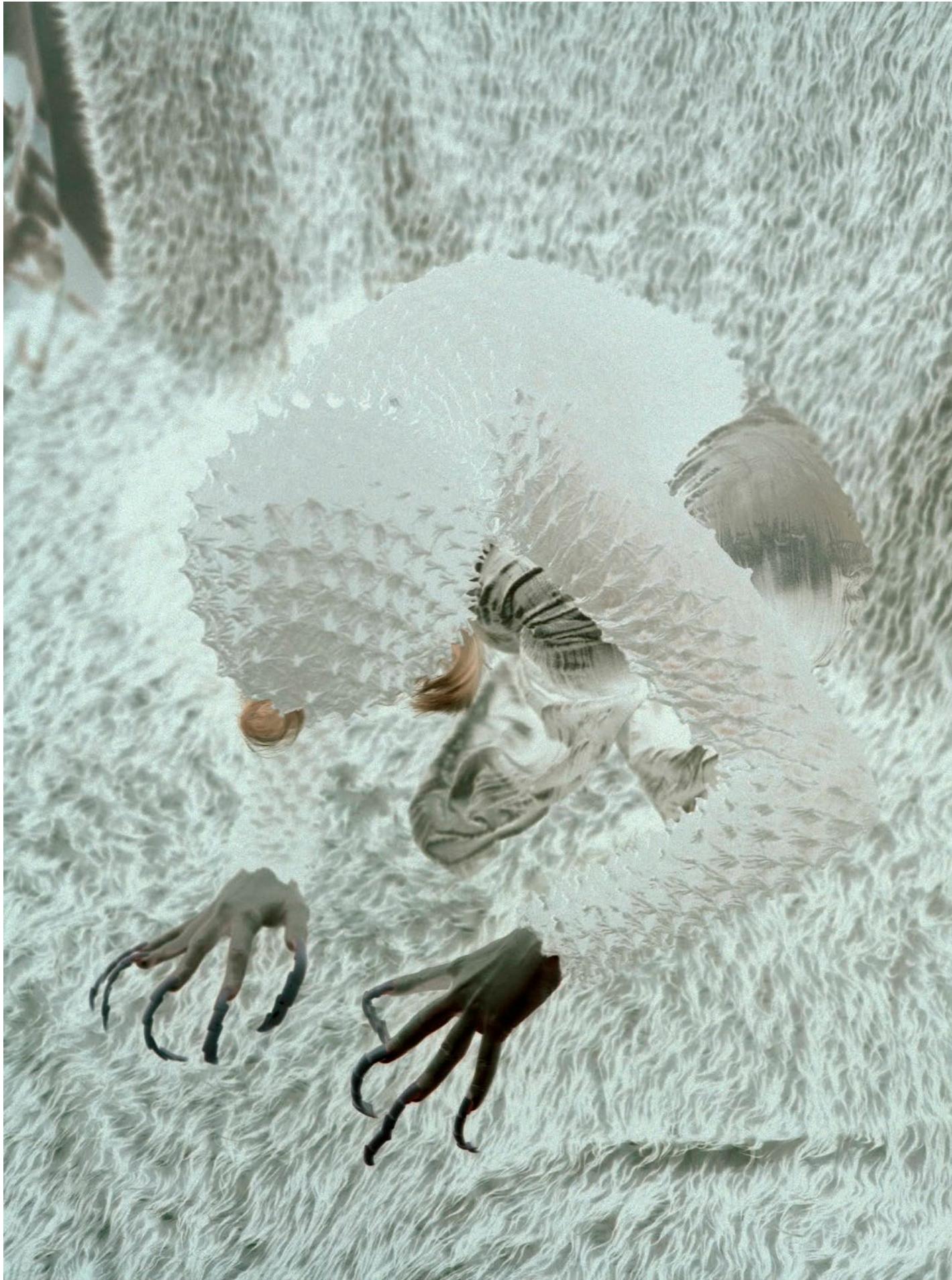
30 APRIL – 1 JUNE / 2025

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 microchips, 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.

Text by artist Agate Tūna & curator Auguste Petre

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



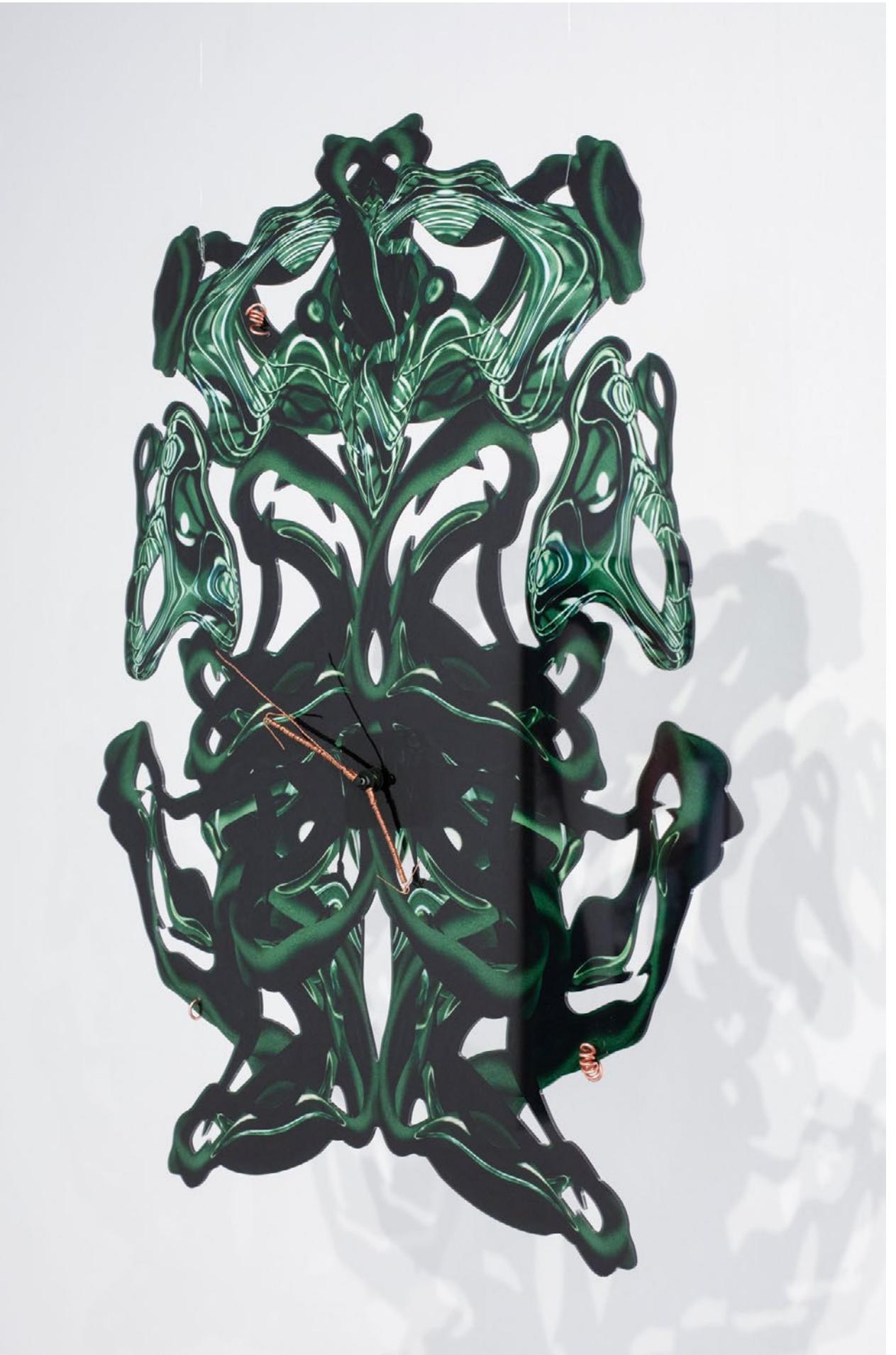
From series: *Voltentity*
Analogue photography
ASNI gallery, Riga, LV (2025)



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*. Installation view
Photoprint on plexiglass, clockwork, copper wires, 64 x 48 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*. From left: Analogue photography, 280 x 204cm;
Analogue photography, inkjet print on archival paper,
archival foam board, original chemigram, aluminium frame. 60 x 48 cm
ASNI gallery, Riga, LV (2025)



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



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



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

Photos: ©Kristīne Madjare



CONTEMPORARY HYSTORIES 1 / WHO HAS COME HERE?

ISSP GALLERY, RIGA PHOTO BIENNALE, RIGA, LV

17 MAY – 27 JUNE / 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?*
Analogue photography. Inkjet print on archival paper,
mounted on dibond, aluminium frame. 16 x 24cm.
ISSP gallery, Riga, LV (2024)



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



From series: *Who has come here?* Analogue photography. 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
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: © Sasha Komarova



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

Photo: © Sasha Komarova



NEW ADDRESS: EDEN / NON-PLACE PERSPECTIVES

KIM? CONTEMPORARY ART CENTRE

HANZAS 22, RIGA, LV

GROUP EXHIBITION

8 JUNE – 4 AUGUST / 2024

Both my childhood home and my grandmother's house have been sold, and I now revisit them only in dreams. I keep uncovering new pathways that lead me back - rooms that shift, merge, or slip away. The memory of these places slowly dissolves, leaving behind traces of colour, texture, and light. Through this work, I attempt to piece these places together again and understand the ways memory alters what has been lost.

Non-place perspectives is a photographic series in which I examine the relationship between memory, space, and identity. The project originated from my grandmother's experience with dementia and the way her recollections of home and loved ones gradually shifted and vanished. The work visualizes this ongoing movement between remembering and forgetting, where once-familiar rooms become unstable and fluid.

Each figure in these series is a self-portrait. I position myself within these reconstructed interiors, blending into them as a house spirit, wallpaper, shadow, or corner. I begin with analog photographs and for some transform them digitally, removing small fragments or corners and reshaping them into new patterns and forms of wallpapers. Repetition runs throughout the work, with recurring shapes and fragments appearing again and again, like memories looping and subtly evolving over time.

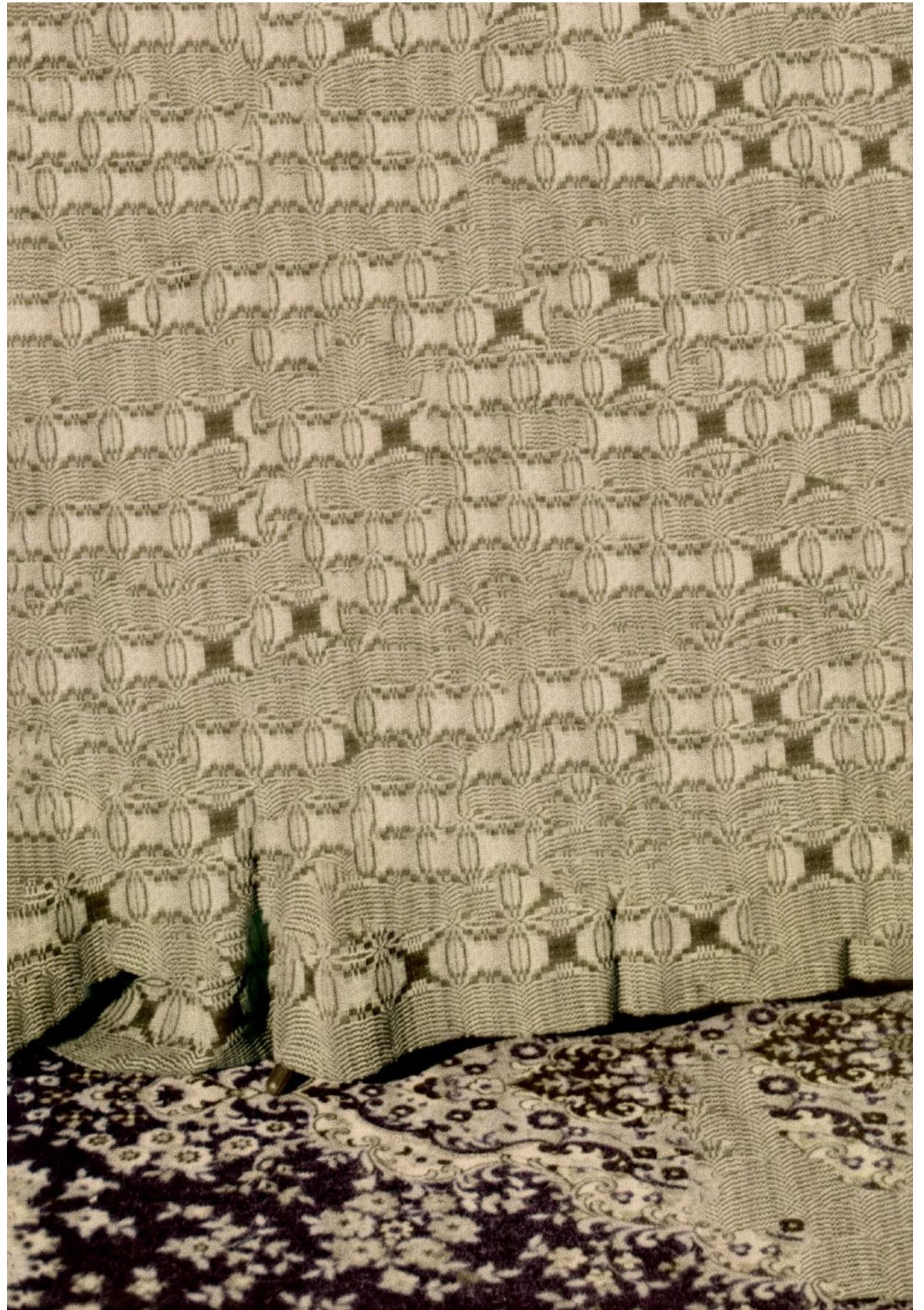
From series: *Non-place perspectives*
UV print on fabric (velvet). 140 x 200 cm.
Kim? Contemporary Art centre, Riga, LV (2024)



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*. 200.g paper. 140 x 120 cm. Generated image from a strip
of analogue negative. Kim? Contemporary Art centre, Riga, LV (2024)



From series: *Non-place perspectives*
Analogue Photography
Kim? Contemporary Art centre, Riga, LV (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).



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: © Ansis Starks



**BEYOND OUR BODIES OUR BEINGS EXTEND/
GRAINS OF SAND AND SCREENS
PILOT GALLERY, RIGA, LV**

GROUP EXHIBITION

2 NOVEMBER 2024 – 12 JANUARY / 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.

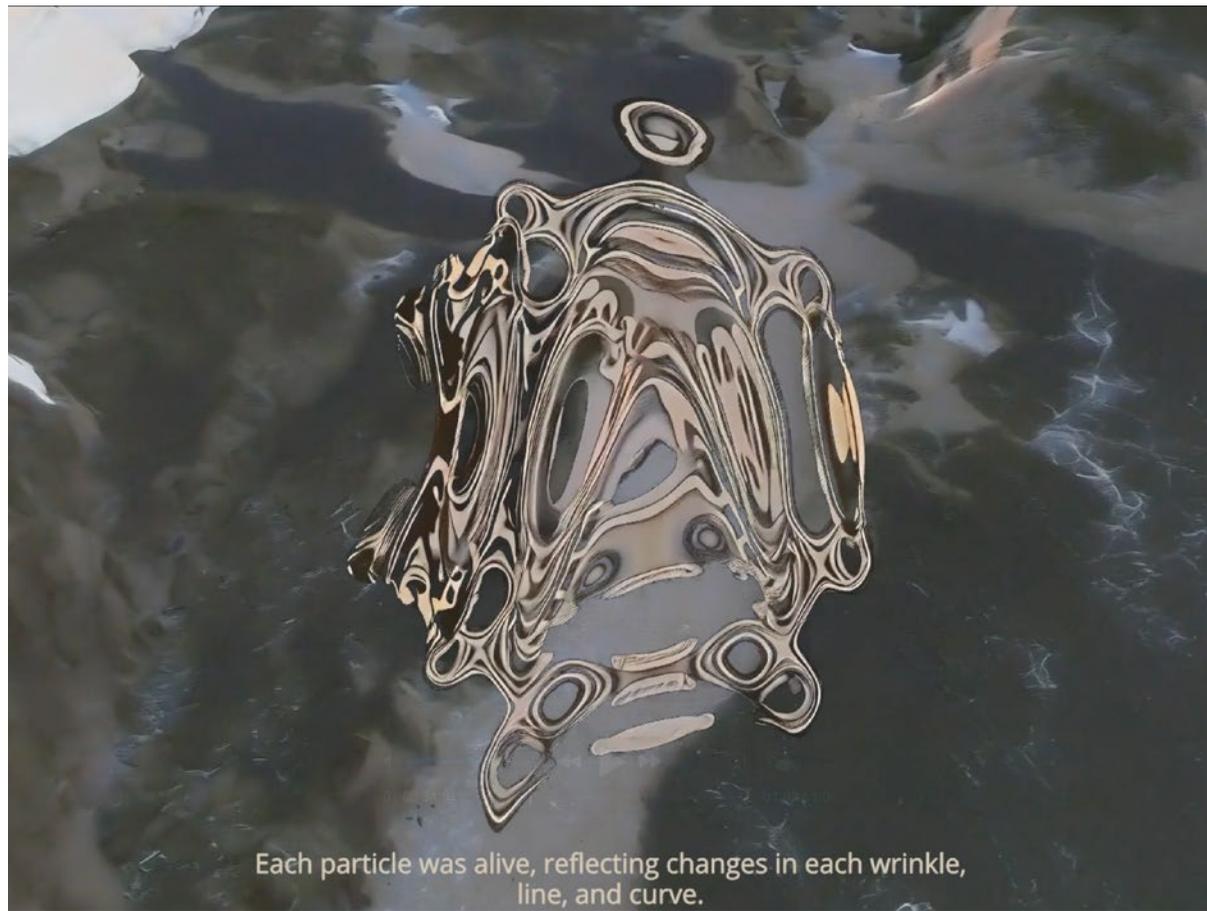
“Grains of Sand and Screens” examines the points of contact between the ancient and the digital, tracing the path from natural elements like sand, silicon’s raw material, to the screens that dominate our digital landscape. This exhibition invites viewers to reflect on material transformations, from earth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

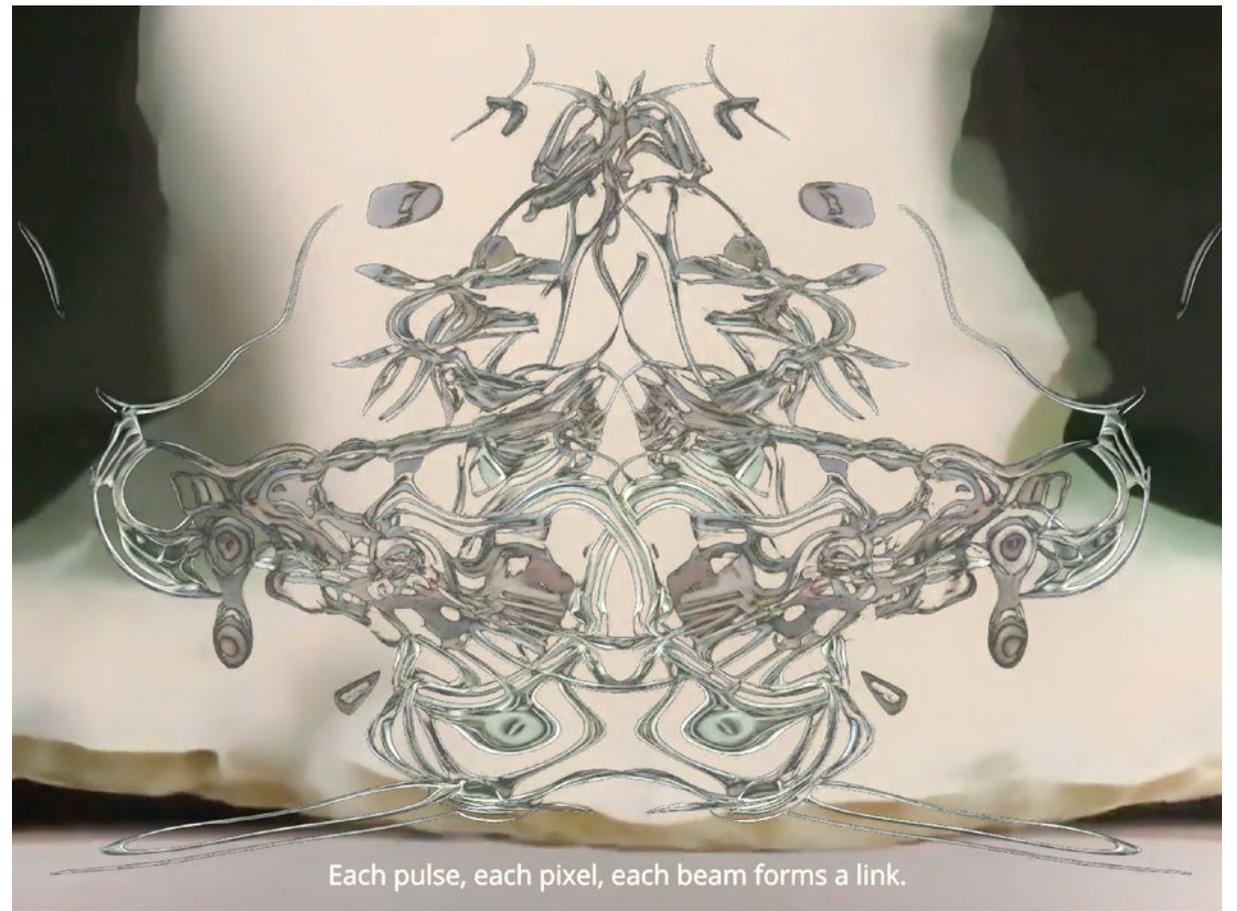
Curator: Nastja Svarevska.

Video artwork link: <https://vimeo.com/1025204068?share=copy>

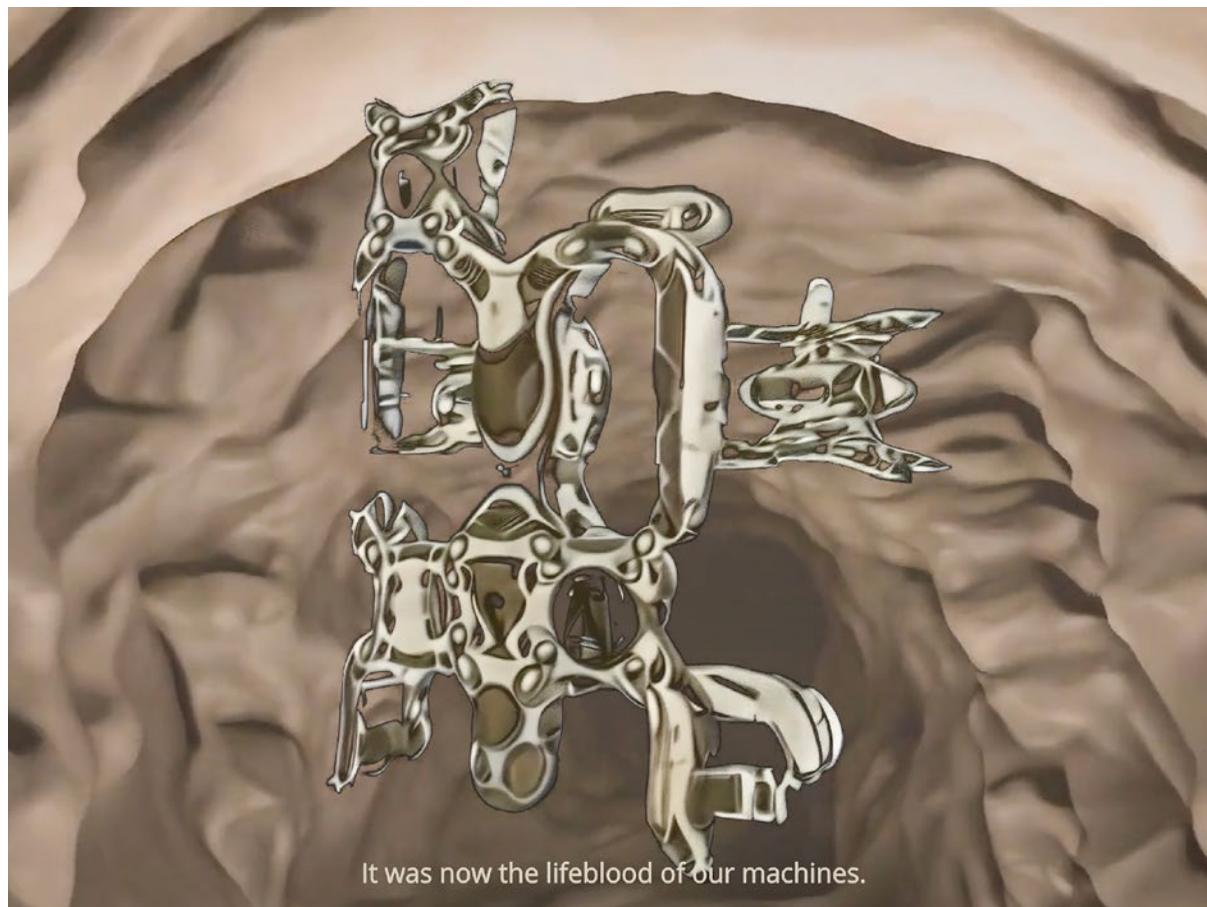
Still from a video artwork:
Grains of Sand and Screens
Video length: 2.53 minutes
Gallery Pilot, Riga, LV (2024)



Each particle was alive, reflecting changes in each wrinkle, line, and curve.



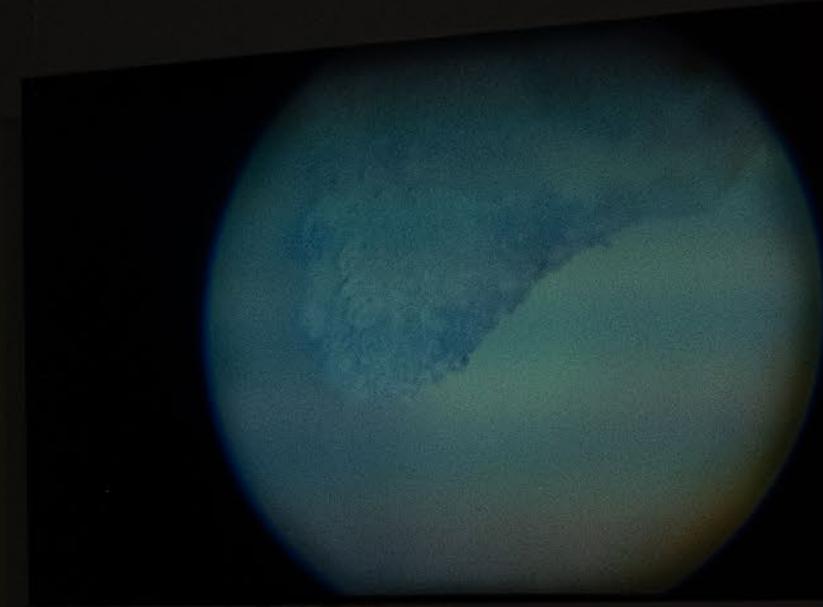
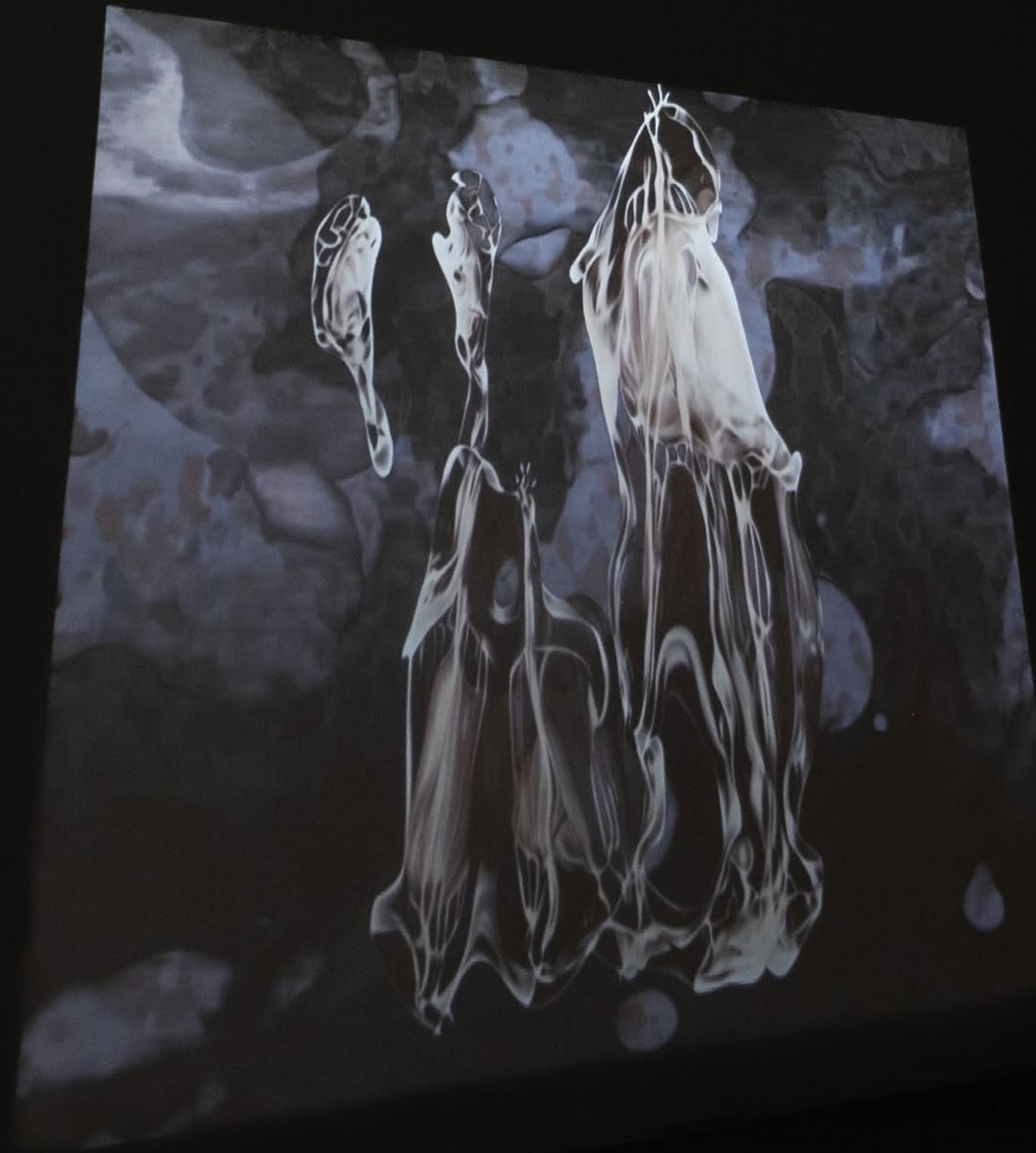
Each pulse, each pixel, each beam forms a link.



It was now the lifeblood of our machines.



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



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



TECHNO-SPECTRE

GROUP EXHIBITION

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.

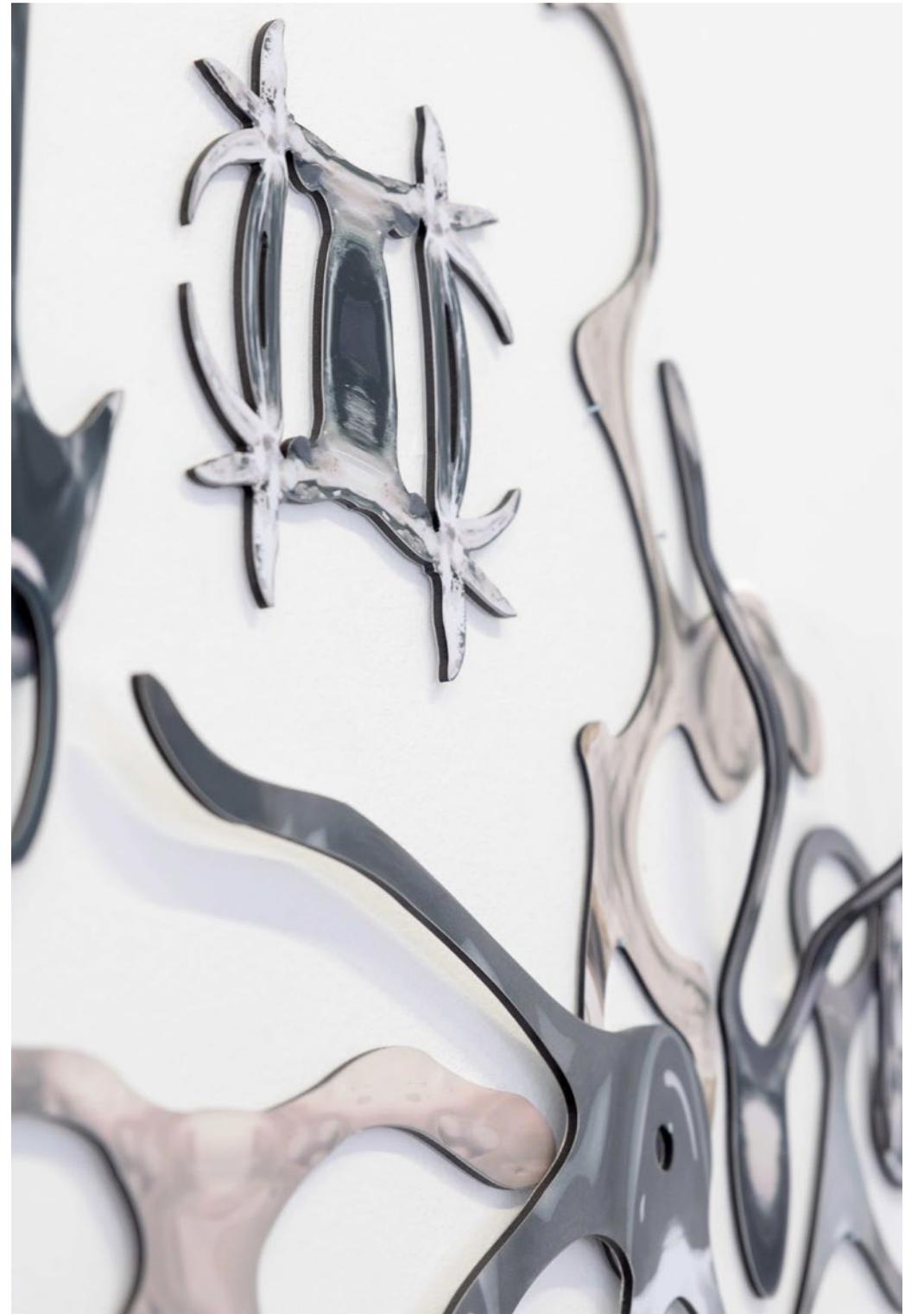
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Photographic documentation of my artwork by Līga Spunde, Hedi Jaansoo and myself (Agate Tūna).

Displayed in three exhibition spaces in 2023.



Agate Tüna
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),
Tallinn Art Hall City Gallery, 2023





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



THE POND HOUSE (2021-2025)

GROUP EXHIBITION

PHOTO ELYSÉE

GEN Z / SHAPING A NEW GAZE

Curators: Nathalie Herschdorfer, Hannah Pröbsting, Julie Daye

19 SEPTEMBER 2025 – 1 FEBRUARY / 2026

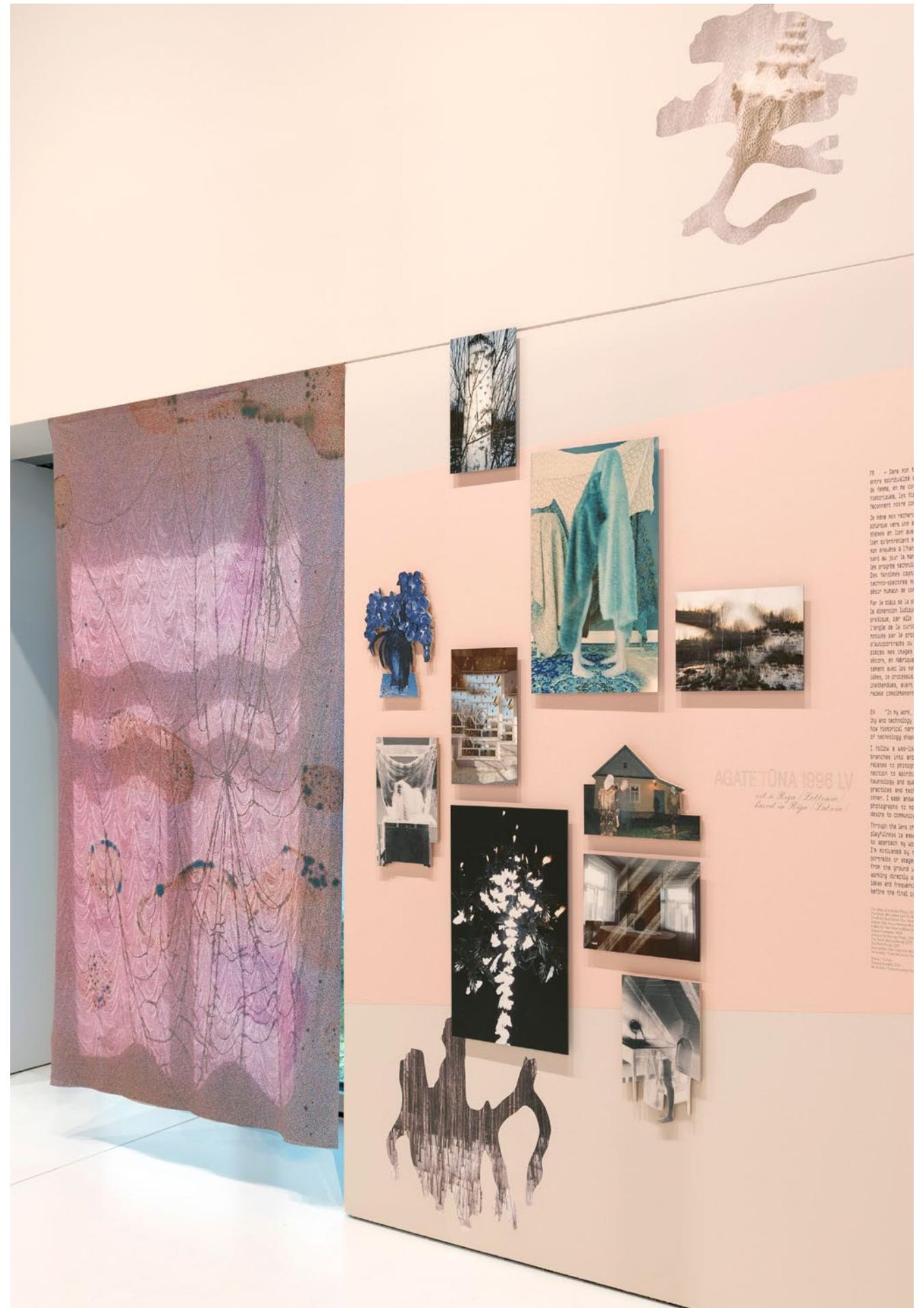
The flies were passing through one ear and toads caught them through the other. As it seemed then, the wind is still in charge here.

The Pond House is an ongoing exploration of memory, identity, and family history. Through analog photography, Tūna documents stories passed down by her mother, aunts, and grandmothers, tracing the connections between seven generations of women in her family. From tales of ancestor healers and witches to connections with religion, Soviet power, and everyday hardship, the house stands as a silent witness in the Latvian countryside of Latgale, abandoned yet still rich with left memorabilia. In the absence of photographic records from those who lived there, Agate and her sister return to the house, wearing their grandmother's left clothing, attempting to reconstruct the past and uncover the layered connections between memory, myth, and trauma.

From the series: *The Pond House*
Analogue photography, UV print on wood panel (2025)



From the series: *The Pond House*
 Installation view (detail): Photoprint mounted on aluminium dibond, wood, photo wallpaper.



From the series: *The Pond House*, Installation view
 Gen Z: Shaping a New Gaze. Photo Elysee, CH (2025)



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)



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)