

22.06 - 30.07

# RĪGA

*Confidential*

*A compact art fair*

**ENG**

Participating institutions:

427 (Rīga),  
Alma (Rīga),  
Artbeat (Tbilisi),  
Editorial (Vilnius),  
The Green Gallery (Milwaukee),  
Kim? (Rīga),  
LambdaLambdaLambda (Prishtina),  
Misako & Rosen (Tokyo),  
Temnikova & Kasela (Tallinn)

*Rīga Confidential* brings together international, experimental and established galleries as well as non-profit art institutions from the Baltics, Japan, the US, Kosovo and Georgia to introduce the Latvian art audience to new names from exciting regions and to activate Rīga's contemporary art market.

*Rīga Confidential* is to serve as a meeting point for art institutions, artists and the public, informing and democratizing art sales activities and promoting forms of support for art institutions and artists.

Artists:

Tamar Botchorishvili, Fergus Feehily,  
Kristians Fukss, Richard Galling,  
Vedran Kopljar, Katy Cowan,  
Ieva Kraule-Kūna,  
*Liudmila*  
(Miša Skalskis, Milda Januševičiūte),  
Ieva Putniņa, Līva Rutmane,  
Anastasia Sosunova,  
Līga Spunde, Sigrid Viir,  
Elīna Vītola, Dardan Zhegrova

Atbalstītāji / Supported by:



**ABSOLUT.**

**KOKMUIŽA**

leva Kraule-Kūna

*Man's Swinging Moods*, 2021

Used leather jackets, cardboard, glue,  
70×49 cm

leva Putniņa

*Bumbiermuižas pļavas*, 2022

Oil on canvas,  
67×71 cm.

Līva Rutmane

*pieci-pieci varianti, nav desmit*, 2023

Textile, synthapon, plastics,  
146×94 cm.

Elīna Vītola

*Meltdown*, 2023

Ar aromātu piesūcināta enkaustika  
14,8×21 cm.

*Melt-up*, 2023

Scented encaustic,  
14,8×21 cm.

leva Kraule-Kūna (1987) produces sculptural objects using ceramics, stone, metal, etc., accompanying them with short stories, where absurd adventures of fictive characters alternate with cockeyed interpretations of historical facts. In her works, Kraule-Kūna references fetishism, history, artisanship and aesthetics of the Soviet era. Kraule-Kūna has received an MA in Fine Arts from Sandberg Instituut in Amsterdam. Recent solo exhibitions: *Where My Cards Lay*, Kim? (2021), *Artist Crisis Center II – Tact Gear together* with Elīna Vītola PAKT, Amsterdam (2020), *Hot Babas*, Latvian National Museum of Art exhibition hall Arsenāls Radošā Darbnīca, Riga (2019). Group exhibitions: Paris Internationale (2015, Paris), XII Baltic Triennial (2015, CAC, Vilnius), *Le fragole del Baltico* (2015, CareOf, Milan), *Lily's Pool* (2015, Art In General, New York). Kraule co-founded Gallery 427, co-curated its program from 2014 to 2016, and co-headed LOW gallery from 2020 to 2022.

leva Putniņa's (1991) range of interests is wide – painting, animation, cinema, and performance. Visually, her works are often reminiscent of older art traditions, but the paradoxical plot twists allow them to be located in a completely modern world. leva likes to create props to such a degree of reality that you only have to touch them to realise that they are not edible or usable (but maybe they are?). leva is a teacher at the Janis Rosenthal Art School. She has exhibited at LOW gallery, MABOCA festival, Ag Gallery, Riga Circus Elephant Hall and elsewhere.

Līva Rutmane (1984) graduated from the Department of Graphic Arts, Art Academy of Latvia. She works with large-format drawings and small-format plastic objects. Recent exhibitions. *PRR*, Kim?, Riga (2020); *Black Market*, Kim?, Riga (2019); "Kūciņa Līvai", LOW gallery, Riga (2017), works in the artists' group Klīga. The author also self-publishes zines, most recently "Darbiņš" (2018), published as part of the Riga Zine Festival.

Elīna Vītola (1986) graduated from the Painting department of the Art Academy of Latvia. Artists' works vary from paintings to complex communal installations involving several other artists. One of the vital interests of Vītola as a painter is the cross-points between the picturesque and everyday trivialities. The works she often expands to long-term series analyse the complexities of seeing and how the art world operates and communicates. She has worked as an artist and curator in organisations such as the Monumental Cafe and LOW Gallery in Riga. Participated in exhibitions at the Latvian National Museum of Art, Kim? Contemporary Art Centre in Riga, Tallinn Art Hall, Kogo Gallery in Tartu and P/////AKT in Amsterdam. Collections: Latvian National Museum of Art and the European Patent Office Collection. Vītola is represented by Kogo Gallery (Tartu).

427 was opened in 2014 to frequently show contemporary art, uncover signs, cast nets, and exchange confabulations.



ALMA

Alma (Rīga)  
Kristians Fukss

*The Moon, 2022*

Video, sound, 3' 25" (Edition 1/5).

*Marcel's grandma, 2022*

Oil on canvas, 40x30 cm.

*Mišels, 2019*

Oil on canvas, 50 x 40 cm.

*Untitled, 2019*

Oil on canvas, 30x30 cm.

*Marcel can't sleep without his mother's kiss, 2019*

Oil on canvas, 30x30 cm.

*Proust and Albertine, 2021*

Oil on canvas, 24x18 cm.

*Untitled, 2022*

Oil on canvas, 25x20 cm.

*Untitled, 2020*

Acrylic, oil on canvas, 40x30 cm.

*Mišels, 2021*

Acrylic on canvas, 45x40 cm.

*Untitled, 2019*

Oil on canvas 50x40 cm.

*Untitled, 2019*

Acrylic, oil on canvas 60x50 cm.

*Reading, 2020*

Acrylic, oil on canvas, 25x25 cm.

A young romantic's sensitive and curious view of the world, like the Beatles' songs from the 1960s. The installation consists of 13 paintings, a video work with the moon, and three wooden blocks for sitting. The etudes in the paintings are inspired by the novels of French writer Marcel Proust, with Fukss creating a visual series of events weaving in the imagery of the pop culture icon Mickey Mouse.

Kristians Fukss (1999) creates installations in video, animation, painting and sculpture, creating a new kind of romanticism in Latvian contemporary art. Education: École Supérieure Des Beaux Arts D'angers and Art Academy of Latvia. Exhibitions: *Room No.5.*, Alma Gallery (2022), *Room No.4. Dedication to Marcel Proust*, Gallery Alma in Padure Manor (2021), *Volken*, Ojārs Vācietis' Museum (2021). Collections: VV Foundation.

Gallery Alma was founded in 2005 by Latvian gallerist Astrīda Riņķe to promote Latvian contemporary art, distinct in the context of world art, being Nordic in its discretion but strong in its identity, to advance it as a national value in international circulation.



ARTBEAT

gallery

Artbeat (Tbilisi)

Tamar Botchorishvili

*The Equation of Life, 2022*

Collage, Mixed Media, 169×120 cm.

*Untitled, 2022*

Collage, Mixed media, 169×120 cm.

*Untitled, 2020*

Polymer Clay, Second-hand toy,  
Acrylic and Plaster on wood,  
17×5×10 cm.

*Untitled, 2016*

Polymer Clay, Acrylic and painting on  
Wood, 16×11×4 cm.

*Untitled, 2016*

Polymer Clay, Second Hand Toy  
and Acrylic on Wood,  
11×4×10 cm.

The exhibited pieces manifest as turbulent embodiments of our contemporary societal body, crafted using synthetic clay and upcycled toy fragments. The artist captures the interplay of gender, sexuality, politics, power dynamics, dominance, and subordination, all contributing to the perpetual flux within our bodily structures and social fabric. The mixed media work on paper comprises two distinct compositions with a central female figure reflecting the artist's exploration of personal introspection and the nature of embarking on an unknown journey moving away from the familiar comforts of home.

Tamar Bochorishvili (1980) works in graphics and objects in different materials and techniques to tell the story of past experiences, drama and unexpected future. She creates playful aesthetics, simultaneously expressing topics like family and society, body and sexuality, death and subconscious transforming dramatic contexts into cheerful playing forms. Education: Tbilisi State Academy of Art and Academy of Fine Arts of Leipzig. Recent exhibitions: *Meat-eater is Crying*, Artbeat, Tbilisi (2022); *Precious Stone*, Artbeat, Tbilisi (2020); *Surviving Bodies*, The State Silk Museum, Tbilisi (2019); *Swim To Nowhere, Obscura*, Stamba, Tbilisi (2019).

Artbeat is a pioneering contemporary art gallery in Tbilisi, Georgia, representing mid-career and emerging Georgian artists. In 2014, it started as a moving gallery in a shipping container for site-specific exhibitions in peripheral locations where museums and galleries don't function. Since October 2017, the gallery has been located in Tbilisi with a significant presence on the international art scene, collaborating with major institutions. Artbeat participates in art fairs such as NADA Miami, Untitled Miami, Art Dubai, Artissima, and Art Cologne.

Anastasia Sosunova  
*Coders*, 2022  
Film, sound, 16'30"  
(Edition of 3 + 2 AP).

Liudmila  
*Car Hood I-V*, 2023  
Plaster, textile, linen,  
41x58x6 cm.

*Untitled*, 2023  
Plaster, textile, linen,  
dimensions variable.

Attachments are immune to severance. Unless one uses a little magic, a little something irrational. In the selected works of a younger generation Lithuanian artists - Anastasia Sosunova and a duo *Liudmila* - attachments to objects, substances or social status become tools to discover broader patterns of social behaviour in changing political and economic landscape. Anastasia Sosunova's video work *Coders* explores a placebo-based stress therapy, an addiction treatment method created by Soviet therapist Aleksandr Dovzhenko in 1984. Highly scientifically questionable, the coding practice is still present as an underground healing method in Post-Soviet countries to this day. The artist weaves codes of the past, of the present networked society and the demand for rituals and irrational practices in the advanced technological future.

In the new series of sculptures, *Karmagedon*, the artistic duo Liudmila takes an anxious look into the relationship between desire and reality, the enchantments of consumerism and mass culture, and deceptive promises. The somewhat bittersweet objects, referencing reproduced car parts, intertwines dystopian motifs, self-doubt and anxiety with escapism and windiness.

*Liudmila* is a collective interdisciplinary art project of two young-generation artists, Miša Skalskis and Milda Januševičiūtė. Their work focuses on emotional well-being, intimacy, alienation, and loneliness. Liudmila has presented works in the competition-exhibition JCDecaux Prize: Not at Anyone's Request at the Contemporary Art Centre (LT), at the WET Collective digital platform (NL) and the 68th Oberhausen Film Festival (DE). Their performances have been presented at the Cell Project Space in London (2023), Kiasma Contemporary Art Museum in Helsinki (2022), the 14th Baltic Triennial in Vilnius (2021), and the Rupert centre for art, residencies and education in Vilnius (2020).

Anastasia Sosunova (1993) is a Lithuanian artist who graduated from the Vilnius Academy of Arts in Graphic Arts and Sculpture. Notable exhibitions: Cell Project, London (2022); Eastcontemporary, Milan (2023); SixtyEight Art Institute, Copenhagen (2022); Britta Rettberg, Munich; Screens Series programme, New Museum, New York; Swallow, Vilnius (2021); Kogo, Tartu (2019) and Editorial, Vilnius (2018). She has exhibited work at the National Gallery of Art, Vilnius and Kunsthalle Osnabrück (2022), Prospectif Cinéma programme at Centre Pompidou, Paris; FUTURA Contemporary Art Centre, Prague; Baltic Triennial 14, Vilnius (2021). Sosunova won the JCDecaux Emerging Artist Award in 2018.

Editorial was established in 2016 in Vilnius old town by Vitalija Jasaitė & Neringa Černiauskaitė. Aimed at filling the vacuum of an independent – not institutional, not fully commercial, not academic – space, Editorial quickly became ground for artistic experimentation and a springboard for young and emerging artists to enter the international art scene. Editorial is an informal platform for learning, experimentation and exchanges.



## The Green Gallery

*The Green Gallery* (Milwaukee)  
Katy Cowan, Richard Galling

### Katy Cowan

*clouds like bodies like breaths*, 2023  
Oil and enamel paint, graphite on paper, 70×52 cm.

### Richard Galling

*for the love, squirrel, gridded star, star, flowers, landscape*, 2023  
Oil and alkyd on canvas, 50.8×63.5 cm.

*self-heal forever, fish, gridded star, snowflakes, flora*, 2023  
Oil and alkyd on canvas, 63.5×50.8 cm.

*PLUR forever, fish, hearts, landscape*, 2023  
Oil and alkyd on canvas, 50.8×63.5 cm.

Katy Cowan's hand-painted metal wall reliefs, drawings and paintings move easily between mediums, connecting to the physicality inherent in painting, drawing and sculpture. "I am completely interested in breaking down barriers of categorisation," Cowan states. Her transitions rely on a more extensive way of thinking that emphasises alteration, repetition, and a conceptual emphasis on material choice. The artist embraces an open attitude towards studio practice: "I love incorporating accidents into my work and learning to react to them, to build off them." Recent works consider Berlin, the city where Cowan has lived since 2022.

The new suite of paintings continues to address themes of Richard Galling's recent work. Thinking through the performative nature of representation in our moment, Galling borrows text that may be seen in advertising/marketing, and it pairs with other visual and art historical cues.

Katy Cowan (1982) is an American artist based in Berlin. Recent solo exhibitions include Miles McEnery Gallery, New York; Philip Martin Gallery, Los Angeles; Lynden Sculpture Garden, Milwaukee; and The Green Gallery, Milwaukee. Her work may be found in the collections of the Art, Design & Architecture Museum, University of California, Santa Barbara; Lynden Sculpture Garden, Milwaukee; Milwaukee Art Museum, Milwaukee; Minneapolis Institute of Art, Minneapolis; U.S. Embassy, Maputo, Mozambique; North Dakota Museum of Art, University of North Dakota; and the Northwestern Mutual Insurance Collection, Milwaukee.

Richard Galling (1885) is an artist, music producer, and DJ. Galling received his BFA from Art Center College of Design (Los Angeles) and his MFA from Yale University (New Haven). He was a 2011 recipient of the Mary L. Nohl Fellowship. Galling has exhibited at The Suburban, Andrew Rafacz Gallery, Peregrine Program, Ebersmoore and LVL3 (Chicago); The Green Gallery, INOVA, and CENTER (Milwaukee); The Poor Farm (Manawa), 47 Canal and Greenpoint Terminal Gallery (New York); Duve (Berlin); the UC Irvine Room Gallery, The John Riepenhoff Experience at Pepin Moore (Los Angeles). As a music producer and collaborator, he has released records on The Sound of White Columns (New York) and Jolly Jams Records (Berlin).

The Green Gallery is a commercial, conceptual art gallery in Milwaukee, WI. In 2003, artist John Riepenhoff established the gallery in the attic of his apartment in Milwaukee's River West district. The name Green Gallery was a homage to Richard Bellamy's Chelsea Gallery in the 1960s and an ironic reference to the attic's sky-blue colour. The intention was to explore the gap between expectations and experience, generating an environment that invited questions and dialogue. Such dialogue motivated Riepenhoff, who wished to represent emerging artists. Two years later, the gallery moved to a larger industrial space in Riverwest.



Kim?

Kim? (Riga)  
Līga Spunde

*The Optimist. Episodes About Not Knowing How It Will Be, 2022*

*The Pessimist. Episodes About Not Knowing How It Will Be, 2022*

*The Analyst. Episodes About Not Knowing How It Will Be, 2022*

*The Esoteric. Episodes About Not Knowing How It Will Be, 2022*

*The Artist. Episodes About Not Knowing How It Will Be, 2022*

All: Archival pigment print mounted on aluminium composite, painted oak frame (UV 70% glass),  
43x76 cm. (1/5+2AP, "The Analyst" - 2/5+2AP)

*The still Life With a Computer Mouse, 2022,*  
3D CNC milled relief mdf, organic glass,  
130x100 cm.

Līga Spunde's project is a poetic digital artwork exhibited online. It is currently on view as a visual archive of reflection, but during its active lifetime - February 2022 - the content of the work was occasionally changed, making it unpredictable for visitors and highlighting the lack of stability created by different circumstances, directly affecting the artists' work. The work is divided into five episodes, each representing a character. Among these are: an adventurous optimist, a tired pessimist, a data analyst, an esotericist and an artist. Each character will take over the ASEFCC online platform, offering musings and visions of the future. Spunde has designed the characters as cliché, symbolising a collective state of mind in times of uncertainty, where we tend to lean on archetypes, often adopting stereotypical thoughts and feelings. Texts are created in collaboration with director Klāvs Mellis. The project is part of the ASEFCC platform curated by Maija Rudovska. Work has been nominated for Purvītis Prize 2022/2023.

Līga Spunde (1990) creates multimedia installations where personal narratives are closely intertwined with carefully constructed fictions. 2016 she graduated with an MA in the Visual Communication Department of the Art Academy of Latvia. Spunde's work was nominated for the national Latvian Purvītis Prize in 2020 and 2022. Recent exhibitions: *A PANIC ATTACK ON A SUNNY DAY*, Tuesday to Friday Gallery (2023); *Decolonial Ecologies*, Riga Art Space (2022); *My Bitter Sweet Frankenstein Body*, Titanik gallery, Turku (2022); *The Real Show*, CAC Brétigny, Paris (2022); *Cybervikings of Mars*, Gallery 427, Riga (2021); *The Bambi Project*, Kogo gallery, Tartu (2021). Spunde's works can be found in the collections of the Latvian National Museum of Art, VV Foundation, Signet Bank, ZUZĀNS collection and SEB Bank, as well as in private collections in various European countries.

Kim? is an art centre devoted to ideas, gestures, textures and interventions that shifts from a well-trained chameleon face to a *cadavre exquis*, from a polygon, a laboratory, a lighthouse - to a hybrid organism. Founded in 2009, Kim? has actively contributed to the art discourse in Latvia and on a global scale with extensive exhibition programming and international collaborations, discussions, publications, talks and performances.



Dardan Zhegrova

*Your enthusiasm to tell a story  
(black)*, 2022

Mixed media and sound,  
appr. 200×100 cm:  
Dimensions variable.

Vedran Kopljar

*ISP (raha)*, 2022

Oil on wood, oil on canvas,  
24×12×3 cm.

Vedran Kopljar's ISPs conceptualise the visualisation between the inner body, metaphorical and poetic interior spaces. They offer a window into the phantasms of the (un-)real interior, into both present and absent spaces representing a radical otherness, wavering between exclusion and participation. The works oscillate between object and painting in their materiality, with the canvas surrounded by organic wooden frames. The frame is the portal, the canvas - the 'other space'. The colours and shapes send out a myriad of overlapping and coexisting signals, triggering uncanny, surreal or affective imaginings of one's inner physicality.

Dardan Zhegrova's works are object- and performance-oriented, based on the author's written poems as the conceptual beginning of a new work. No pronouns like *her* and *his* are used - the narrative unfolds between the *I* and the *You*, stirring up the structure of time, perplexing future, present and past. By addressing their queer identity, Zhegrova's work oscillates between female and male attributes and deliberately rejects and transcends a normative understanding of gender.

Vedran Kopljar (1991) is a Croatian artist based in Antwerp. In painting and performance practice, Kopljar is driven by his interest in language, communication and perception. He explores the boundaries of conventions within the art world and overturns ingrained thought patterns, challenging the viewer to take new positions. He has participated in various solo and group exhibitions in Josip Račić Gallery, National Museum of Modern Art (Zagreb); BOEKS, (Ghent); CASSTL (Antwerp); S.M.A.K. (Ghent), M HKA, (Antwerp), Roger Raveelmuseum (Veurne), CONVENT (Ghent), De Brakke Grond (Amsterdam), Kunsthal Extra City (Antwerp), LLS 387 (Antwerp).

Dardan Zhegrova (1991) is based in Prishtina. Recent exhibitions include Meredith Gallery, New York (2022), FRAGILE, Berlin (2022), Basement, Tirana (2019). In 2023, he will have a solo exhibition at Kosovo National Gallery, Prishtina. Recent group-exhibition include Rotor, Graz (2023); Manifesta 14, Prishtina (2022); LambdaLambdaLambda, Prishtina (2022); Hessel Museum, New York (2022); MOMus - Experimental Center for the Arts, Thessaloniki (2022); Art Encounters Biennial, Timisoara (2021); SVIT Gallery, Prague (2020); aqb Project Space, Budapest (2020); Galerie Inlassable, Paris (2020).

LambdaLambdaLambda is the first international gallery for contemporary art in Prishtina, Kosovo, founded by Isabella Ritter and Katharina Schend in early 2015. It aims to provide artists and the audience with an intimate and informal environment conducive to experimentation, discussion and learning, especially by bringing together international and local artists.





## MISAKO & ROSEN

Misako & Rosen (Tokija)  
Fergus Feehily

*No Time*, 2023  
Oil on wood, string, pin,  
48.4x21.8x0.4 cm.

*Changing*, 2012/2023  
Digital projection.

Oil, carpet tacks, acrylic, gesso, gouache, twigs, the occasional spray paint, pencil, dabs of watercolour, found photographs, found frames, bandages, a paper bag or two, screws, aluminium foil, sweet wrappers, scrap wood. The marginal meets in Fergus Feehily's paintings that stand at the periphery of contemporary painterly conventions – whose "subtle activity," as Martin Herbert observes, "is on its way somewhere else, drifting out of view." Feehily's works are known as unassuming in scale, content, and fabrication but reveal a quiet yet enormous power with time and close examination. While aware of his Post-Minimalist heritage, Feehily is too in touch with the moment of making to be consciously indebted to his predecessors. Feehily's push and pull between permanence and impermanence, the deliberate and the accidental, finished and unfinished, create an unidentifiable but exhilarating anxiety that the artist uses to engage the viewer.

Fergus Feehily (1968) is an Irish artist currently based in Berlin. He studied at the Dún Laoghaire Institute of Art, Design and Technology. In the late 1990s, he received the Monbusho Scholarship to attend the Tokyo National University of Fine Arts and Music. Through sometimes influenced by elements of the natural world, he does not like to define what particular paintings reference or refer to. Recent exhibitions include Chris Sharp Gallery, Los Angeles (2022); Galerie Khoshbakht, Cologne (2021); Park View / Paul Soto, Brussels (2020); Galerie Christian Lethert, Cologne (2019); Misako & Rosen, Tokyo (2018); INCA - Institute for Neo Connotative Action, Detroit (2017). Feehily's work is included in the collections of the Dallas Museum of Art and the Irish Museum of Modern Art, Dublin.

Misako & Rosen gallery, following the artist Dan van Golden's dictum that "Art is not a competition", aims to help design and develop a commercially viable alternative. In 2019, the Tokyo-based gallery represented 28 artists from Japan and abroad. It opened LA MAISON DE RENDEZ-VOUS, a co-working space in Brussels, in collaboration with colleagues LambdaLambdaLambda (Pristina), Lulu (Mexico City) and Park View / Paul Soto. One of the gallery's directors, Jeffrey Rosen, is a co-chair of the New Art Dealers Alliance (NADA) board in New York. Misako & Rosen is a board member of CADAN (Contemporary Art Dealers Association Nippon), the Tokyo-based Contemporary Art Dealers Association.



## Temnikova & Kasela

Temnikova & Kasela gallery (Tallinn)  
Sigrid Viir

### *Object no 2 Translated into a Photograph, 2022*

Pigment print, aluminium composite, wooden frame, 43x67 cm.

### *10\_Sigrid\_Viir\_08.05.2020, 2021*

Photo installation, pigment print on aluminium, 41x60x50 cm, showcase frame with holes, 5 legs, 110 cm, 60x50 cm.

### *Object no: 3, 2021*

Rubber boots, fringe, broom, wheels, plywood.

### *02\_Sigrid\_Viir\_22.04.2020, 2021*

Photo installation, pigment print on aluminium, mirror-plinth, showcase frame, 60x90 cm, mirror, 45x80 cm, sugar, 90x60cm.

Viir's practice is situated between photography, installation and performance. Works displayed were part of exhibitions realised with Cloe Jancis in 2020 and 2022. With the help of visual language, artists depicted everyday absurd situations and analysed social constructions. They interpreted each other's ideas and translated their photographs into new images and objects. The only rule was to use a visual process of translating where words are not involved. Viir's and Jancis' dialogue brings out humour and absurdity as possible defence mechanisms and ways of escaping from mental and physical confinement while simultaneously referring to personal issues in everyday life. Viir and Jancis extend the borders of a photographic frame and add one potential layer for interpreting the image seen in the photographs.

Sigrid Viir (1979) works and lives in Tallinn. Viir studied cultural theory at Estonian Humanitarian Institute, after which she acquired a BA (2009) and an MA (2017) in Photography at the Estonian Academy of Arts. Viir's recent exhibitions include *False Vacationer* KOENIG2 by\_robbygreif, Vienna; *In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Photography Collection*, LACMA, Los Angeles; *In front of the mirror, on a day full of enthusiasm, you put your mask on too heavily, it bites your skin*, with Cloe Jancis, Temnikova & Kasela, Tallinn (2021); *False Vacationer*, Contemporary Art Museum of Estonia, Tallinn (2019); *Waiting Room Improvisation*, V Artishok Biennale, Theatre N099, Tallinn (2016); *Awful Pretty Pipe Neck*, Draakon Gallery, Tallinn (2016); *Import Export*, with Jimmy Limit, Temnikova & Kasela, Tallinn (2016).

Temnikova & Kasela was founded in 2010 by Olga Temnikova, an artist and graphic designer with previous experience as a gallery director, and Indrek Kasela, a creative entrepreneur, philanthropist, cinema owner and film producer. The gallery provides local and international professional representation for established and emerging artists from the region, including Estonia, Latvia, and Finland. The gallery has been shown at Basel Art Fair, Independent, LISTE Art Fair, Paris Internationale, and Frieze.