

# KAJE

APR 4–MAY 17, 2026

RTRU\*

\*Raudive Technoculture Research Unit



**Ka Baird  
Scott Benzel  
Valdis Celms  
Cal Fish**

**Jason Isolini  
Voldemārs Matvejs  
Karlīna Mežecka  
Adriana Ramič**

**Konstantīns Raudive  
Ieva Rubeze**

**KAJE.WORLD  
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# KAJE



Ka Baird  
*Mobile Microphone: Interference Studies*  
2024  
Dimensions variable

***Mobile Microphone: Interference Studies* (2024) by Ka Baird unfolds as a continuous loop of seven video segments recorded in November 2024, assembling a shifting field of sonic disturbances through contact microphones, feedback systems, and environmental capture. Rather than stabilizing sound into clear form, the work lingers in fluctuation, foregrounding disruption, leakage, and unstable transmission as sites of inquiry. This mode of attentive listening echoes the experimental procedures of Raudive, whose pursuit of electronic voice phenomena similarly treated recording as a means of approaching the imperceptible. Situated within RTRU, the piece operates both as record and instrument, tracing attempts to hold onto fleeting, immaterial presences that resist visual confirmation yet register as persistent sonic impressions.**

Ka Baird is a performer, musician, sound artist, and composer based in New York City. Using extended voice and microphone techniques, along with electronics, feedback, field recordings, and traditional instrumentation, they explore the outer dimensions of sound through performance. Baird's performances seek new hybrids of expression that expand notions of hearing, feeling, and being present. They have collaborated with many other artists, both in structured compositions

and through their dedicated practice of improvisation. They have been an artist-in-residence at We Jazz Festival (Helsinki, FI), Sonoscopia (Porto, PT), Inkonst (Malmo, SE), Experimental Sound Studio (Chicago, IL), and Pioneer Works (Brooklyn, NY). They have been a recipient of the Foundation of Contemporary Art's Emergency Grant, a Jerome Foundation Artist-In-Residence at Roulette Intermedium, and the Jerome Hill Artist Fellowship.

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Scott Benzel  
*Outer Gateways*  
2026  
2-channel sound  
1:50:00 (on loop)

## TRACKLIST

<i>Outer Gateways</i> <i>I. Logaeth</i> ELpH, Zwölf Eliane Radigue, Kyema Konstant ns Raudive, <i>from Radio Stimme Microphone Stimme</i> Okkulte Stimmen Mediale Musik (Recordings Of Unseen Intelligences 1905-2007) -1520 -13 <i>Trance-Reden Und "Direkte Stimme": Trance Speech And "Direct Voice"</i> ELpH, Philm 1 vox, Philm Okkulte Stimmen Mediale Musik, <i>Rita Goold As "Russell", Rec. Leicester, England, 18th November 1983</i> The Body, <i>Coils of Kaa</i> Okkulte Stimmen Mediale Musik, <i>Jack Sutton Contacts Dead Airmen</i> Konstant ns Raudive, <i>from Breakthrough 7"</i> Ian Wellman, <i>Mercury Vapor Lights</i> Bernard Parmegiani, <i>Riposte</i> Okkulte Stimmen Mediale Musik,	<i>The Enfield Poltergeist: Voices From Possessed Children</i> Desmond Leslie, <i>Saturn-Chronos, The Death of Satan</i> The Conet Project, <i>Gong Station Chimes, Drone B, Odd Clacking</i> Okkulte Stimmen, <i>Mediale Musik, Einspielung Nummer 29 Recorded by Friedrich Jürgenson, Paranormale Stimme Durchs Telefon: Du Verbrecherin Gehörst Verscharrt!, Rec. Germany, 1999</i> The Gateway Project, <i>4Hz Theta Waves, Adeki</i> The Conet Project, <i>Magnetic Fields, Deep Nuclear</i> Ian Wellman, <i>5G Antenna</i> Fletina, <i>Network of Pipes</i> White Sun, <i>Gong for Wealth</i> Lawrence Pike, <i>Orpheus in the Underworld</i> David Tudor, <i>Gordon Mummua, Rainforest 1</i>	Aleister Crowley, <i>The Call of the First Aether, The Call of the Second Aether, Enochian Versions, Rec. ca. 1920</i> John Spieth, <i>Spectral</i> Ian Wellman, <i>Time Depleting on a Bird Scooter</i> <i>II. Vrihl</i> Field Recording, <i>Bees</i> Karlheinz Stockhausen, <i>Interstellar</i> Desmond Leslie, <i>Esoteric Tone Poem, Flies</i> Lee Reynaldo, DJ Spooky, <i>Lee's Raudive Mix</i> Eleh, <i>Death is Eternal Bliss</i> Barbara Mcbeath, <i>Brendan Cook, MITD EVPs</i> Gyorgi Ligeti, <i>Lux Aeterna</i> Wilburn Burchette, <i>Psychic Meditation Music</i> Arsène Souffriau, <i>Bubbles</i> Walter Wegmüller, <i>from Tarot Raudive diodes</i> Okkulte Stimmung Mediale Musik, <i>Theodor Spoeri, Ekstatisch Pathetische Kunstsprache</i>	<i>Bei Chronischem Paranoid, Rhythmisch Gegliedert, Mit Strophisch Geordneten, Vokalreichen Lautkombinationen: Ecstatically Emotive Artificial Language In A Chronic Paranoid</i> Alessandro Cortini, <i>Paragioia</i> <i>Oscilloscope drawing of Raymond Rousset's Cosmic Star</i> <i>Spirits of LaGrange whisper EVPs</i> Konstant ns Raudive, <i>from Radio Stimme Microphone Stimme Raudive diodes (clicking, distortion)</i> <i>III. Daäth</i> The Gateway Tapes, <i>from Wave 3, side 1</i> Raymond Cass, <i>Uppsala Sun Countess</i> Leif Elggren, <i>Somnambulism</i> <i>ABBA Soaking in His Presence Vol 9</i> <i>SCSM whisper EVPs</i>
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***Outer Gateways* (2026) by Scott Benzel is a 2-channel sound work unfolding as a continuous 1:50:00 loop, weaving together archival recordings, experimental music, EVP phenomena, and esoteric sonic artifacts into a liminal auditory environment. Drawing on sources that span early spirit communication experiments to late 20th-century electronic composition, the piece constructs a threshold space where signal and noise, presence and absence, and human and non-human voices blur.**

**Structured in three movements, *Logaeth*, *Vrihl*, and *Daäth*, the composition layers fragments from artists such as Eliane Radigue, Karlheinz Stockhausen, and György Ligeti alongside recordings attributed to Konstantīns Raudive and materials from Okkulte Stimmen Mediale Musik and The Conet Project. These elements are interwoven with contemporary sound works and field recordings, producing a dense sonic topology shaped by interference, resonance, and transmission.**

**The work's title evokes both metaphysical portals and technological thresholds, positioning listening as an act of tuning into unstable frequencies—between worlds, histories, and states of perception.**

# KAJE

Scott Benzel

*Breakthrough/ELpH, 2025, ElpH, pHILM, 10" EP, Eskaton, 1994; Konstantin Raudive*  
2025

*Breakthrough, 7", Vista, 1971; ELpH, Zwölf, Minimax CD, Raster-Noton, 1999*  
Dimensions variable

**In this layered assemblage, Scott Benzel threads together fragments of experimental sound culture and archival media into a kind of reflective chamber where recordings, technologies, and voices seem to echo across time. By juxtaposing disparate releases and figures associated with sonic exploration and spectral communication, the work evokes a ritual of listening that feels less like playback and more like invocation—an encounter with traces that hover between presence and absence. Surfaces—vinyl, digital formats, and memory itself—become conduits through which buried signals and half-perceived transmissions emerge, suggesting that acts of recording and reassembly can function as contemporary portals, inviting the audience to peer into a mediated depth where the past flickers, unsettled but not entirely gone.**

Scott Benzel is an interdisciplinary artist living and working in Los Angeles. His work has been shown or performed at the J. Paul Getty Museum, Los Angeles, the Los Angeles County Museum of Art, the Museum Of Contemporary Art Los Angeles, the MAK Center for Art and Architecture, Los Angeles, The Palm Springs Art Museum, the Contemporary Art Museum St. Louis, the Mt. Wilson Observatory, Pasadena, CA, and REDCAT, Los Angeles, and was featured in *Made in LA 2012* at the Hammer Museum, Los Angeles. Solo exhibitions include *The*

*Horse*, Dublin, *Bel Ami*, Los Angeles, *Maccarone*, New York, *Various Small Fires*, Los Angeles, *Shanaynay*, Paris, *Public Fiction*, Los Angeles, *Human Resources*, Los Angeles, and *Mandrake*, Los Angeles. Benzel has curated exhibitions at the MAK Center for Art and Architecture (Schindler House and Mackey House), Los Angeles, Los Angeles. Contemporary Archive, and Welcome Inn, Eagle Rock, CA, as part of *Pacific Standard Time* organized by The Getty Museum, among others. Scott Benzel is a member of the faculty at California Institute of the Arts.

# KAJE



Valdis Celms  
*In the Space Behind the World I*  
1969  
Object study (copy of a photo film negative)  
15cm × 21cm (without frame)

**Valdis Celms' *In the Space Behind the World I* (1969) explores the intersection of kinetic form, light, and color to create a visual rhythm that resonates beyond the immediate perception of the work. Rooted in constructivist aesthetics yet reaching toward a "total art" that encompasses life itself, Celms' process begins with tangible forms that gain dynamic life through movement and interaction. Archival documentation from the series' inception reveals the careful orchestration of order and harmony in these early experiments. Echoes of the unseen and the ephemeral, reminiscent of the explorations of voices beyond the audible, subtly inform the atmosphere of the work, inviting reflection on the hidden currents underlying perception.**

Valdis Celms (b. 1943, Vildoga) is a pioneering figure in Latvian kinetic art, a movement based on form, motion, and the organization of space. Alongside his interest in kinetics and the environment, he studies sacred geometry in Latvian culture and has written a comprehensive study entitled *Latvian Ornaments and Signs* (2007). Selected exhibitions include: *Transatlantic Alternative*, Contemporary Art Centre Garage, Moscow, Russia (2018); *Visionary Structures. From Johansons to Johansons*,

National Library of Latvia, Riga, Latvia (2015) and *Bozar*, Brussels, Belgium (2015); *Touch. Unique Design, Kinetic Objects, Photo-Montage, Poster*, Museum of Decorative Arts and design, Riga, Latvia (2013); *Sign, Space, Myth*, Open-Air Ethnographic Museum, Riga, Latvia (1990); *Nature, Environment, Man*, St. Peter's Church Exhibition Hall, Riga, Latvia (1984); *Form. Color. Dynamics*, Saint Peter's Church, Riga, Latvia (1978); 4th Design Show, Riga, Latvia (1974); *SVĒTKI*, Biržas ēka, Riga, Latvia (1972).

# KAJE



Cal Fish  
*Spirit Accumulation Aid*  
2026  
Sound commission

***Spirit Accumulation Aid* is a variable sound sculpture composed of two suspended found metal buckets with mounted transducers and a wall-mounted parametric speaker. Sourced from wooded sites in the Hudson Valley, north of New York City, the buckets evoke the region’s residual material traces—informal deposits of domestic and agricultural debris embedded within the forest floor. Partially submerged in moss and leaf cover, such objects mark a dispersed, vernacular archaeology of the local landscape.**

**The work activates these vessels through a system of transducers and magnetic coils that induce and amplify internal resonances within the metal. This setup is combined with a Raudive-inspired diode circuit, an FM radio receiver and low-power FM transmitter, and a sequence of audio materials, including field recordings, interviews, musical fragments, flute passages, and effects processed through a dream pop-oriented pedal chain. These elements are assembled into two parallel ninety-minute recordings, played simultaneously through each bucket as a duet.**

**Connected via found wire to the metal substructure of the building, the buckets operate as conductive bodies and provisional antennas, capable of receiving and modulating additional electromagnetic interference within the space. Visitors are invited to touch the surfaces, encountering the work through vibration and using their own bodies as extensions of the signal path. A directional parametric speaker emits a narrow beam of sound, carrying a sustained tonal composition (including a Pre-York River “gem tone for oil”) alongside a secondary diode circuit, which can be used as a localized sonic interface. The work is dedicated to Raffi Kelly Ohanian, Pat Chin, Violet Winkler, and others.**

Cal Fish is a cross-disciplinary artist from Sea Cliff, New York, currently based in Bed-Stuy, Brooklyn. Their work is multi-modal and immersive, often employing interactive sonic tools, experimental pop music, and sewn soft and social sculpture. Cal has performed and shared work across North America and parts of Europe at venues including BAM, Chaos Computer, The Shed, and The Philadelphia Museum of Art. Since 2015, Cal has developed projects focused on making ecologies, histories, and empathy

audible through open collaboration, performance, and public installation.

Their work may incorporate electromagnetic fields, sounding utilitarian objects, FM hijacking, oral histories, resonant frequencies, story quilts, archive building, and conductive thread. Cal assembles upcycled materials and interactive sound tools to create environments for critical play and technological-ecological discovery.

# KAJE



Jason Isolini  
*Exit Keychain*  
2025  
Molded Pulp, PLA  
12.5"w × 13.75"h × 1.625"d

***Exit Keychain* stages perception as an unstable transmission field in which meaning remains provisional, flickering rather than resolving into fixed form. Molded pulp packaging—typically engineered for protection, circulation, and eventual disappearance—is here refunctioned as a precarious architectural support. Its compressed surface retains the index of logistical movement: pressure, handling, and discard register as a low-grade noise that conditions what can be seen and read.**

**Emblazoned across this substrate, the enlarged “Paradise” motif and accompanying palm iconography evoke a mass-cultural promise of escape, but one that arrives distorted—less image than degraded signal, as if relayed through interference. The work foregrounds the slippage between legibility and breakdown, where recognition persists alongside its own destabilization.**

**Embedded within these structures, AI-derived PLA forms appear as residual artifacts of computational processes—outputs that exceed or outlast their functional contexts. Across the series, molded pulp operates as a speculative support system for such technological remainders, staging a provisional afterlife in which objects and images drift between materialization and dissolution.**

Jason Isolini is a New York-based multidisciplinary artist working across installation, sculpture, performance, video, and internet art. His practice moves through media and exhibition contexts without settling in any one of them, finding points of entry in imaging technologies, extraction economies, and the infrastructures that quietly shape how we see and navigate the world. His work has previously been exhibited at Picture Theory, PWA, Anonymous Gallery, Mery Gates, and Annka Kultys Gallery U.K. among others. Performances and screenings include Microscope Gallery, Transfer Gallery, Vector Festival, Cosmic Rays Film Festival,

Ammerman Center for Art and Technology, and Humboldt University, Berlin. Jason’s work has been featured in publications including *Millenium Film Journal*, *Artforum*, *Wide Walls*, *Vice*, *Pin-Up*, *Art Space*, and *Forbes*. His writing has appeared in publications such as *Outland*, *Zora Zine*, *Dear Dave* and *Moving Image Artist Journal U.K.* Jason is a 2023 NYFA fellow in Digital and Electronic Media, and received a BFA from the School of Visual Arts (SVA) and an MFA from the School of the Art Institute of Chicago (SAIC).

# KAJE



Voldemārs Matvejs (Vladimir Markov)  
1913/2026

Reproduction from *A Collection of Photographs of Art of Northern Asia*, 1913. Latvian National Library, Rare Books and Manuscripts Collection, code: RIL-1/2.

In the early 20th century, the peoples of Northern Siberia maintained complex cosmologies structured across three interrelated domains: a celestial realm of benevolent spirits, an underground domain of malevolent forces, and a middle world inhabited by humans alongside a multiplicity of nature spirits. Among the Nanai, as in many northern cultures, this cosmological order was made materially legible through the production of anthropomorphic and zoomorphic figures. Assistant spirits, or *syvens*, functioned as mediators, enabling shamans to sustain contact with the unseen and assisting in practices of healing, divination, and protection; some figures were understood to house the spirits of disease themselves.

Within this system, the *ayami*—powerful guardian spirits of the middle world—occupied a particularly charged position, commanding both fear and ritual attention. Their sculptural forms were governed by specific conventions: carved from deciduous woods such as larch, poplar, black birch, or willow, and marked by flattened bodies, stylized features, and an emphasis on the face. The eyes, in particular, were treated as operative sites of animation, believed to speak on behalf of the spirit, while the mouth was rendered with equal precision. Without eyes, a figure remained inert; with them, it became active.

In *RTRU*, one such spirit figure is abstracted and reintroduced as a recurring visual motif—a vinyl wall element that operates as a symbolic anchor or “mascot” for the exhibition. Detached from its original ritual function and translated into graphic form, the figure circulates across the exhibition as a stabilizing yet enigmatic presence, framing the surrounding works while retaining an ambivalent status between icon, signal, and emissary. Its repetition does not resolve its meaning but instead amplifies its role as a mediator between registers: ethnographic artifact, aesthetic form, and curatorial device.

# KAJE

The expressive surfaces, stylized heads, and penetrating gazes of such figures historically captivated Voldemārs Matvejs, whose study and photographic documentation of North Asian ritual art sought to bridge ethnography and modernist aesthetics. Here, that encounter is extended, as the figure's visual logic is reactivated within a contemporary exhibition context.

It was the expressive surfaces, the stylized heads, and the penetrating gazes of these sculptures that captivated Voldemārs Matvejs, inspiring his study and photographic documentation of North Asian ritual art, bridging ethnography and modernist aesthetics.

Voldemārs Matvejs (b. 1877, d. 1914) was a Latvian painter, theorist and researcher. He made a unique contribution to research into cultures outside Europe at the beginning of the 20th century. He was searching for inspiration for the development of modern art and in the process the art of "all time and nations" became an object of his in-depth interest and research. Matvejs was one of the first people to appreciate the art of Oceania, Africa and North Asia from an aesthetic rather than an ethnographic point of view. In 1914 he published the book *Iskusstvo Ostrova Paskhi* (The Art of Easter Island) in Russian in St. Petersburg under

the pseudonym Vladimir Markov, and in 1919 the book *Iskusstvo Negrov* was published posthumously in Petrograd. Images are a very important part of both books. In connection with a study of North Asian sculpture in the autumn of 1913, Matvejs photographed ritual sculptures of the Amur people in St. Petersburg at the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) at the Russian Academy of Sciences. For various reasons, the planned book was never published, and it is not currently known where the manuscript is. Only a small part of the photographs remains.

# KAJE



Karļina Mežecka  
*Untitled*  
2025  
Ceramics, glass  
9.06 × 5.91 × 5.91 in.

Emerging from an experimental series initiated in 2022, Karļina Mežecka's work continues her investigation into the tensions between ceramics and blown glass, developed during her studies at the Royal College of Art. By combining the density of clay with the translucency of glass, she produces fluid, bodily forms that resist stable identification, hovering between the organic and the alien.

These ambiguous shapes suggest fragments of flesh or internal matter without resolving into recognizable anatomy, remaining suspended in a transitional state between material presence and estrangement. This oscillation is embedded in the work's material logic, where opacity, viscosity, and surface operate as carriers of meaning. Mežecka's practice resonates with the interpretive instability of Konstantin Raudive's recordings, which blur distinctions between signal and projection, human and other. Here, matter itself becomes a medium of translation, suggesting that what appears foreign may lie just beyond the limits of perception.

Karļina Mežecka (1995) is Latvian artist currently living and working in London, United Kingdom. She obtained a Bachelor's degree from the Ceramics Department of the Art Academy of Latvia (2020) and a Master's degree from the Ceramics & Glass Department of the Royal College of Art (2022). Recent exhibitions: *Dry Cleaning*, Max Radford Gallery in collaboration with Clink Street Ceramics, London, UK (2025); *Art Vilnius*, Asni, LT (2024); *Last Tale*, Galerija Meno Niša, Vilnius, LT (2024); *Inbound Carousel*, Galleria Objets, London, UK (2024); *Osen Confidential*, Tokyo, JP (2024); *Gradient Descent*, Gossamer Fog, London, UK (2024); *Archive*

*of Fragility*, Kim? Contemporary Art Centre, Riga, LV (2024); *Martinsons Award*, Daugavpils Mark Rothko Art Centre, LV (2023); *Decentering*, *Dispersing in One Place*, Padure Manor, LV (2023); *Synchronicities*, Vagonu Street, Riga, LV (2022); *My Empty Shell*, Candid Gallery, London, UK (2022); *Melting Pot*, London, UK (2022); *Security Patterns*, LOW Gallery, Riga, LV (2022); *Surrender*, PILOT Gallery, Riga, LV (2021); *Miracles of Democracy*, Sculpture Quadrennial, Riga, LV (2020). Mežecka is a recipient of the Kim? Residency Award 2025 and completed her residency at ISCP, New York, in 2025.

# KAJE



Adriana Ramić  
*Enumerate Candidates*  
2024–26  
Pickled vegetables in glass jars  
Dimensions variable

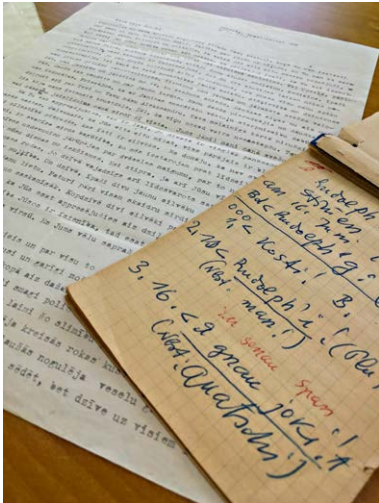
***Enumerate Candidates* (2024–26) by Adriana Ramić consists of jars of pickled vegetables, within which select specimens have been intricately carved into animal forms, suspended like amniotic experiments. At once culinary and quasi-biological, the works stage a suspended state between preservation and transformation, where organic matter is held in a condition that is neither fully alive nor fully inert.**

**Drawing on the visual and material language of Eastern European market culture, the work stages a taxonomy of preserved forms that speak through hidden structures, echoing Raudive’s disembodied voices that mimic human speech without a body. The carved vegetables, recognizable yet estranged, register as misaligned representations: figures that approximate animal life without fully resolving into it. The familiarity of pickled cucumbers invoke layered associations, including the CIA’s Cold War–era codename “the pickle factory,” introducing a secondary register of encryption, surveillance, and informational opacity.**

Adriana Ramić (b. 1989, Chicago) is an artist of Bosnian and Polish origins based between Europe and the US. Her work has been presented in solo and group exhibitions at institutions and exhibition spaces including Kunstverein für Mecklenburg und Vorpommern in Schwerin, Schwerin (2026); David Peter Francis, New York (2025); Kunstinstituut Melly, Rotterdam (2025); Autokomanda, Belgrade (2024); SculptureCenter, New

York (2024); KW Institute for Contemporary Art, Berlin (2024); Galeria Wschód, New York (2024); Kim? Contemporary Art Centre, Riga (2023); Inge, New York (2022); Den Frie Center of Contemporary Art, Copenhagen (2021); Hessel Museum of Art, Annandale-on-Hudson (2019); Museum of Contemporary Art Detroit (2018); Luma Westbau, Zurich (2015); Moderna Museet, Stockholm (2015); and Kunsthalle Wien, Vienna (2015).

# KAJE



Konstantins Raudive

ca 1965–74

Notebook.

Notes of observations of parapsychological phenomena by Konstantīns Raudive.

Soft blue cover, 14 pages, stapled, entries handwritten in both blue and red ink.

From the collection of Raudive Cultural Heritage Center

Acknowledgements: Anna Vojevodska

**This notebook documents Raudive’s ongoing observations and interpretations of parapsychological phenomena, including his experiments with Electronic Voice Phenomena (EVP). Composed as a working record rather than a finalized text, it registers a process of listening, transcription, and speculative interpretation as it unfolds. Within RTRU, the notebook functions as a primary point of departure: not only as archival material, but as an operational framework through which the exhibition’s curatorial methods take shape.**

# KAJE



Ieva Rubeze  
*Medicine*  
2000  
Video  
41' 35

The video presents a sequence of performances by Latvian magicians and healers—variously identified as “clairvoyants,” “problem consultants,” “corner doctors,” and “socionomists”—who operate less as subjects than as calibrated agents of affect. Positioned within a televisual frame, their gestures and speech are modulated toward the production of calm, circulating as low-intensity interventions that blur therapeutic practice with broadcast form.

A continuous layer of white noise, recalling the residual hum of late-night television, structures the acoustic field, functioning as both atmospheric condition and perceptual filter. Filmed during late winter evenings, the work draws on the persistence of spiritualist, occult, and hypnotic traditions, here translated into a mediated, quasi-domestic setting. The performers’ fluency in techniques for managing restlessness enables a smooth, continuous transmission in which intention and effect are difficult to disentangle.

Rather than representing these practices, the video operationalizes them: the viewer is repositioned as a site of reception, situated within a liminal zone between perception and influence. Psychic performance, broadcast aesthetics, and sensory modulation converge to produce a distributed field of attention, in which calm is not simply depicted but induced, and sensitivity emerges as a condition of attunement to mediated signals.

Ieva Rubeze (b. 1977, Latvia) is an artist working with poetic videos and installations and has created works full of imagination. Her first videos, *And Others...*, *Medicine* and *Abracadabra*, surprised viewers with their documentary, yet lyrical and slow stories that hinted at fairy tales that can be uncovered in life. Rubeze’s work is characterised by a clear conceptual core, revelation of thought paradoxes, wit and an extraordinary timeless radiance. She has represented Latvia as a part of the Famous Five artist

group in Sao Paulo (2002) and at the Venice Biennale (2005), and at many group shows abroad featuring Latvian artists, for example *Buket* (2008) in Moscow, *Time Will Show* (2008) in Flensburg and *Rīga Dimd!* (2010) in Rostock. In 2014 her artwork titled *Ghost* took part in the Rīga Smiles Again competition organised by the Boris and Ināra Teterev Foundation in the Art in Public Space category. It won the jury prize and was erected in the urban environment of Riga in 2015.