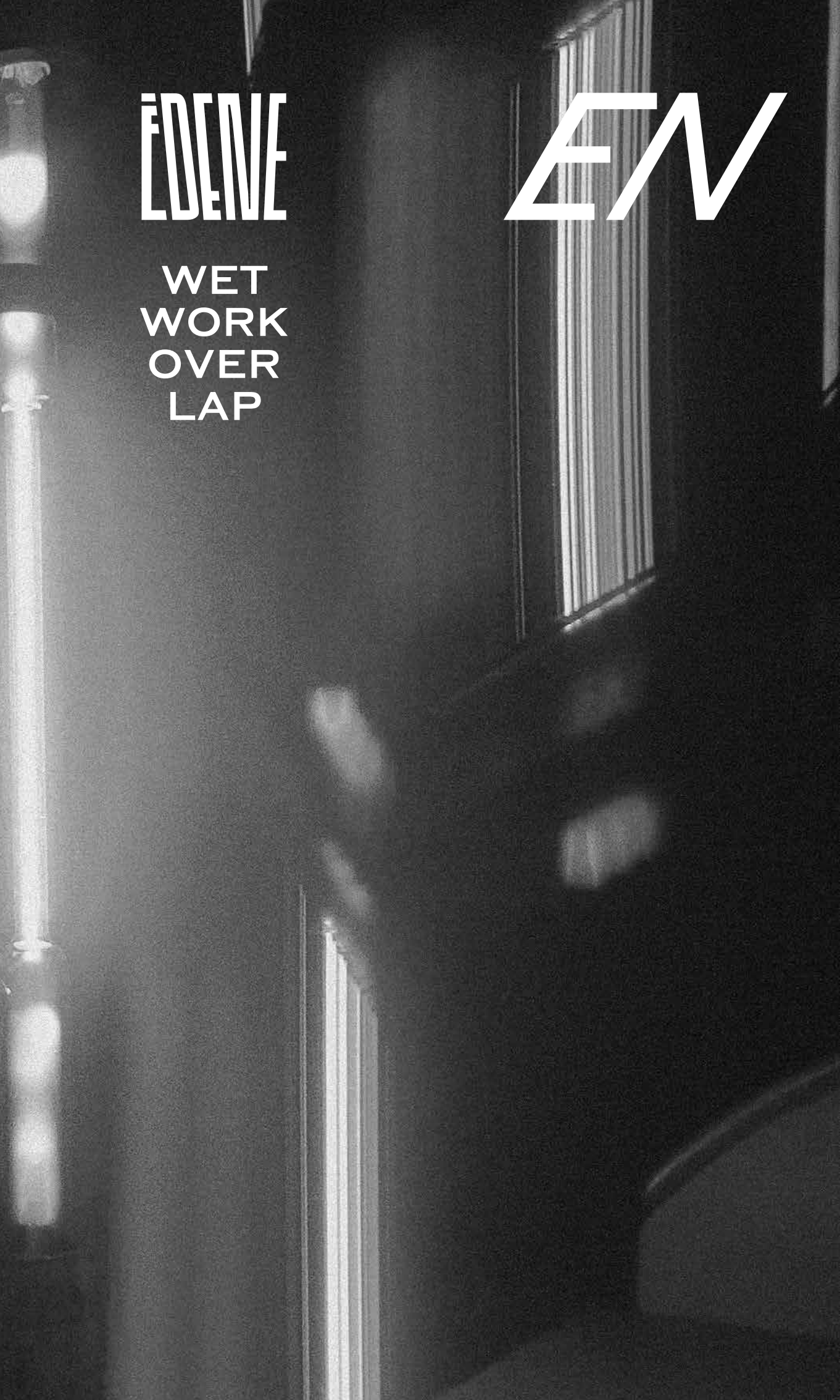
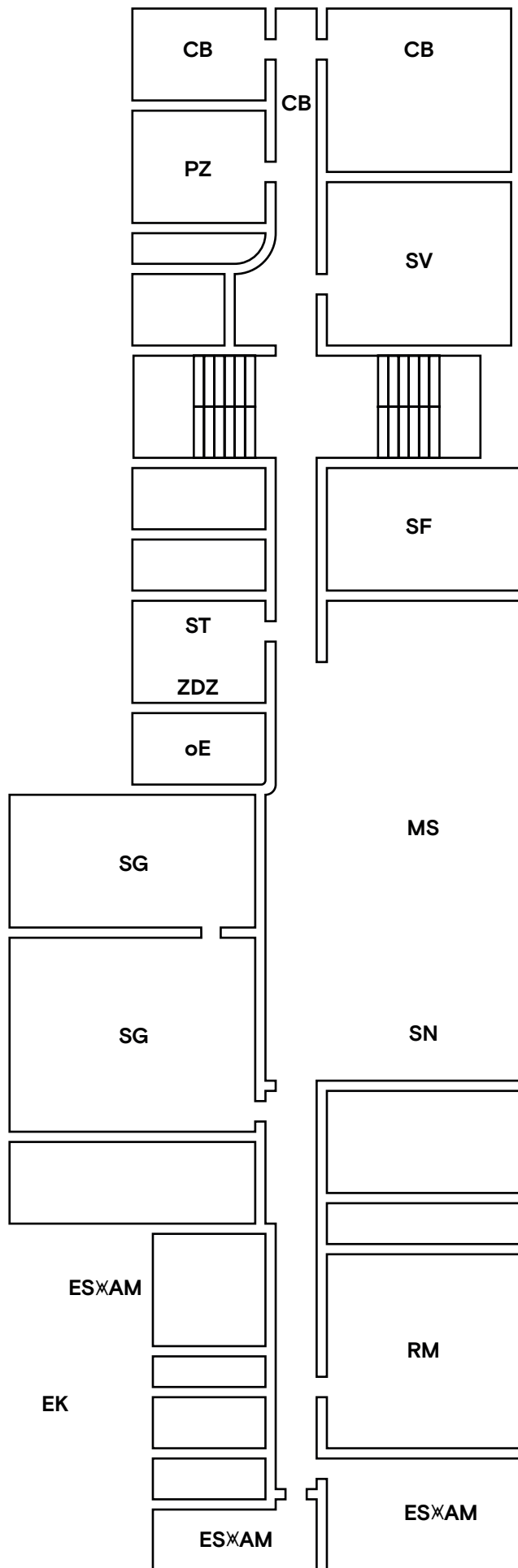




EDENVE

WET
WORK
OVER
LAP

EN



EDEN

Participants

- CAMMISA BUERHAUS^{CB}
ZENTA DZIVIDZINSKA^{ZDZ}
SYLVIE FLEURY^{SF}
SOPHIA GIOVANNITTI^{SG}
EVIJA KRIŠTOPANE^{EK}
REBA MAYBURY^{RM}
SAGG NAPOLI^{SN}
MINDY SEU^{MS}
ELZA SĪLE ✕ ALIJA MILKA^{ESxAM}
SOPHIE THUNST
SABĪNE VERNERE^{SV}
PAULA ZVANE^{PZ}
OTHER EDENMENTS^{oE}

Curator

ZANE ONCKULE

EDEN

OPENING:

MAY 29, 6-10 PM

as part of Riga Art Week (RAW)

OPENING EVENING
PERFORMANCES:

Paula Zvane, Cammisa Buerhaus, *Liudmila*

MAY 30 4 PM:

performative-lecture *Confession Prototype 1*

by Sophia Giovannitti

JULY 3 7:30 PM:

performative-lecture *The Sexual History of Internet*

by Mindy Seu as part of Riga Contemporary 2026

EDEN: Wet Work Over Lap stages desire as labor and sex as one of its most regulated, exhausted, and persistently unfinished forms. The title, *EDEN: Wet Work Over Lap*, draws on the double meaning of “wet work,” referring both to covert operations and to forms of labor that leave a trace. It is these practices and artworks which expand sexual, emotional, and domestic work into modes of maintenance that accumulate, rather than resolve, into meaning. “Over Lap” signals repetition and spill, where actions do not conclude but instead extend across time, overlapping, leaking, and returning.

Throughout *EDEN: Wet Work Over Lap*, the notion of sexualized labor-work functions as both obligation and survival tactic, operating simultaneously as an aesthetic and a strategy for artistic emancipation. Exhibition participants—figures of intimate, creative labor—*working girls*, attention operators, and mediators of intimacy, render desire procedural, scheduled, rehearsed, and reproducible. Their body (of work) is maintained, trained, corrected, and optimized, its value measured in stamina—the capacity to sustain a pose, a mood, and a charge.

The exhibition behaves like both a body and a system: disciplined yet responsive, humid and self-aware, and constantly alert to its own exposure. Here, sex operates less as a discrete event than as an atmosphere—a low pressure zone shaping posture, attention, and endurance over extended durations. Desire becomes a climate to inhabit rather than a moment to complete. It detaches from fixed endings, dispersing into works, surfaces, and treatments of space, in waiting, in looking, in the subtle negotiations of proximity and access, where pleasure accumulates precisely by refusing closure.

With new and existing art works, installations, and performances spanning from analogue processes to “digital wetwares”, *EDEN: Wet Work Over Lap* sustains the infrastructure of desire through exhibition areas associatively shifting between functional sites: bedroom-after hour zone into auditorium, bathroom-wet room into confessional, gym into club into darkroom – all towards a central hall (“*aktu zāle*”), carrying the double meaning of “*akts*”, act and nude, finally climaxing in an exhibitionary attempt to center the concept of exposure as both a performance and condition at once.

In the background of societal-environmental collapse and the widespread resurgence of hatred, prejudice, and bigotry—especially where freedom of erotic and artistic expression is concerned—*EDEN: Wet Work Over Lap* treats, firstly, censorship—the *other oldest profession*—not as a prohibition but as an intentional gesture, and, secondly, sin as an age old myth born out of the garden of Eden, less as an origin story than as a management problem.

Reframing perspectives from culturally and societally imposed models of embodied authority and inherited hierarchies that privilege certain modes of looking and consumption, the exhibition is an *act* itself that acknowledges, centers, and supports women as protagonists and house masters in an attempt to set their own rhythm, manage their own environment, and closely guarding and practice exposure on their own terms.

Control over rhythm, gaze, and terms remains provisional, requiring constant realignment. Power circulates as much through measured concession as it does through overt assertion, and those who appear to accommodate often structure the encounter from within, exposing uneven distributions of attention, entitlement, and reward. Refusal becomes a technique, and strategic abstinence suspends completion and holds energy in reserve. In this way, authority and ownership are relational and a practice of attentiveness, pressure, duration, and resistance, while desire remains ambivalent, seductive, and self-actualized, binding pleasure to labor-work in ways that never fully dry.

18+

Please note that the exhibition contains erotic and sexual themes. The exhibition is not recommended for visitors under 18, and minors may enter only with an adult.

CAMMISA BUERHAUS

SEQUENCE: PREPARING FOR A ROLE

2026, nine silver gelatin prints, 20x15cm (unframed)

A series of nine medium-format nude self-portraits featuring the artist and her cat.

To prepare for a role is to assume that the performance will go according to plan. The essence of a script changes depending on the actor. If you get the role, the director might have some ideas, too. Editors. Sometimes the audience is the editor. Sometimes, the audience is late. No matter – this form is accepted as obscuring the true story, offering, as trade, unsolved mysteries.

To prepare for a role is to know that you, as an actor, are uniquely free to say that lying is okay, because lies mean we have an inner world.

The truth of a photograph, too, though more recently accepted as unreliable, is likewise a surface appearance that conceals another scene, one not immediately visible. The sequence here has been labeled as the artist playing with her cat. Mother and child. Self and other. It is a performance of intimacy. It is an actor preparing for a role. This is a famous role in a long running show, and she rehearses, reciting from collective memory the unwritten script. When she realizes she knows the part too well, she begins to insert pauses. She tries to forget. She revises the script. She cuts lines without permission. The script is unwritten. She stops reciting her lines entirely.

The silent performer, leaving language behind, is now enacting a ritual. She repeats her actions without explanation. Her motivations are now hidden, powered by her secret inner life. You forget she is an actor, and you step into the space she has made for the other, for you, for a moment in time. You are now free to explain your understanding.

Time exists here on a horizontal axis of nine medium format black and white photographs, the frame of the negative visible and numbered. It is a promise of a complete, unedited roll of film, complete with scratches and dust.

To prepare for a role is to know that your identity will be warped by perspective, like photographs are warped by perspective. To prepare for a role is to let someone else take the picture, to accept different memories of the same event, and to know that memories can change.

PREPARING FOR A ROLE

2026, silver gelatin prints, mylar, marker, 90x60cm (unframed)

This collage combines the contact sheet for ‘Sequence: Preparing for a Role’ and hand drawn instructions for performance.

Documenting the medium (in this case, artist’s body) in an environment that most affects the medium, to understand the medium. To understand what surfaces are the strongest. This is a score that allows free reenactment and interpretation.

UNTITLED WARP 1

2026, UV print, glass spheres, acrylic, aluminum dibond, 90x64 cm (unframed)

The object and its shadow are the same size when a light source is far enough away.

AFTER DISCIPLINE

2023, SD Video, Sound, 49 min., Germany/Portugal/USA

Set in a haunted house, After Discipline veers between tragedy and comedy, following the psychoanalytic method. A family drama told by one person, the unnamed protagonist shares a longing to be known by telling a number of increasingly strange stories, both personal and second hand. Rather than a narrative arc, this film uses a collagistic editing technique and a series of black screens of erasure to explore possibilities of what it is to be a self.

Fourteen hours of footage were cut down to a forty five minute exploration of gender expression, the American justice system, consensual kink and narcissistic mothers.

This project began as a response to Discipline Masters, (1988) a four hour long confessional video made by artist Julia Scher, in which she tells stories from her childhood and her mother’s influence on her sexuality, as well as the carceral-like atmosphere of her family home.

BIO

Cammisa Buerhaus is a visual artist, performer, and writer. Buerhaus writes and directs confessional-performative psychodramas, rendered in her signature hallucinatory prose. Her work consistently blurs the boundaries between lived experience and staged reality. Buerhaus has had exhibitions at OSMOS in NYC, Super Mala in Lisbon, CHB in Berlin, and YAH[matter]HYLE in Athens. She has held residencies at Akademie Schloss Solitude, AIR351, Ludlow 38, and Pioneer Works. Her work has been reviewed in Artforum, Texte Zur Kunst, and The Wire. In 2014, she collaborated with Japanese saxophonist Tamio Shiraishi under the group name Daikyo Furoshiki. That same year, she joined Richard Maxwell's ensemble, The New York City Players, starring in his play *The Evening*, which toured the United States through 2016. She has performed in films and theater works by Martine Syms, Jordan Strafer, Stephan Dilleuth, and Erika Landström. She has also presented her own musical and theatrical works at MoMA PS1, Issue Project Room, Satsop Nuclear Power Plant, and CHB-2, among others. She is the subject of an upcoming documentary directed by Rachel Ashton, scheduled for release in 2027.

ZENTA DZIVIDZINSKA

UNTITLED

(Self-Portrait, made in collaboration with Gunārs Binde), 1964–65, photogram, photo paper, 141x91 cm, courtesy of Alise Tīfentāle

In 1964 Zenta Dzividzinska (1944–2011), a 20-year-old student at the Riga Secondary School of Applied Arts, took an extracurricular photography class taught by Gunārs Binde (b. 1933), one of the most active and visible champions of fine art photography in Latvia. Binde soon became her mentor and friend. This photogram fits into a larger pattern of Dzividzinska's experimental work.

Dzividzinska was one of the few women photographers active in fine art photography in Riga in the 1960s. She was also one of the rare Latvian photographers of her generation who was also a professional artist. While most of her peers had no formal training in the arts, Dzividzinska identified as an *artist* rather than a photographer.

During the 1960s, she worked across genres, styles and techniques, ranging from documentary approach to abstraction and photomontage, from spontaneous self-portraits to elaborately staged setups with her female friends as models who sometimes posed nude. However, this photogram is particularly remarkable as her only known photographic work from the 1960s where she depicted *herself* in the nude. According to her account about the making of this photogram, it was the result of a collaboration with Gunārs Binde. The location was likely Binde's darkroom, and the process involved steps like preparing a large sheet of photo-sensitive paper, Dzividzinska arranging her nude body on top of that paper, Binde switching the light on long enough to expose the paper, and then developing and fixing the exposed paper.

The photogram was exhibited for the first time almost fifty years after its making, in 2010, when curator Vilnis Vējš included it in the exhibition *And Others... Movements, Explorations, and Artists in Latvia 1960–1984* (“*Un citi virzieni, meklējumi, mākslinieki Latvijā 1960–1984*”) at Riga Art Space.

Alise Tifentāle

BIO

Zenta Dzividzinska was a Latvian artist, photographer and graphic designer, whose early work in the 1960s introduced an unconventional, female-centred perspective to the predominantly male field of photography. Her early photographic practice included staged photography, photo-montage, and expressive black-and-white series, exploring a woman’s experience through themes and aesthetics that often opposed the then-dominant representations of femininity. From 1967 to 1993, Dzividzinska worked as a graphic designer at the state company Māksla (“Art”). Alongside her professional design career, she developed a long-term documentary series titled *House Near the River*, capturing everyday life at her rural family home. Despite critical recognition, her autobiographical and experimental approach remains relatively underexamined within the broader history of Latvian photography. Today, Dzividzinska’s photographic archive is preserved at the National Library of Latvia, while selected prints are in the collections of the Latvian National Museum of Art and the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union at the Zimmerli Art Museum at Rutgers University in the United States.

SYLVIE FLEURY

ÉGOÏSTE PLATINUM

1995/2026, wall painting in neon-red and silver, dimensions variable

Courtesy: Sylvie Fleury/Sprueth Magers-Berlin

In *Égoïste Platinum*, a wall painting with words shimmering in a luxurious surface effect, Sylvie Fleury appropriates the lettering of Chanel's eponymous fragrance, explicitly labelled "*Pour Homme*," making it one of the first logos she incorporated into her practice. Luxury items frequently recur in Fleury's work, where they derive distinction from their high price; their designation as art further amplifies their value.

The advertising campaign for the fragrance, launched in 1990 with Jean-Paul Goude's short film *Le Carlton*, achieved wide visibility throughout the decade through a striking strategy that staged egoism as a positive masculine trait, framing its "seductive power" as the catalyst of female desire. Fleury's choice of motif is thus deliberate: multiple hegemonic meanings crystallise around the name "*Égoïste*," exposing the ideological charge embedded in its reception. At the same time, this dynamic is inseparable from the allure of glamour itself – its promise of swift, superficial pleasure that operates on an almost instantaneous register, producing not only fascination but also lingering consumer desire.

Originally intended to circumscribe and elevate the wearer through the titular designation, the logo, once removed from its commercial context, becomes unstable and ambivalent, oscillating between insult and affirmation, and between a claim to selfhood and a confession of self-obsession. Rooted in Fleury's ongoing inquiry into the construction of identity, and processes of self-definition, this gesture acquires a further site-specific inflection in the Latvian linguistic context, where *egoïste* is unambiguously feminine, effectively excluding masculine "egoists" from its semantic field.

BIO

Sylvie Fleury is a contemporary artist whose installations and mixed-media works explore our emotional and aesthetic ties to consumer culture. Since the 1990s, she has drawn on fashion, beauty, pop culture, motorsports and sci-fi to examine desire, while challenging the male-dominated traditions of modernist art. Fleury has presented numerous solo exhibitions internationally, including at Mrac Occitanie, Sérignan (2025); Kunsthal Rotterdam (2024); the Kunstmuseum Winterthur (2023); Pinacoteca Agnelli in Turin, Aranya Art Center and Bechtler Stiftung, Uster (all 2022); Kunstraum Dornbirn, Austria (2019); Istituto Svizzero, Rome (2019); Villa Stuck, Munich (2016). In 2018 she was awarded Switzerland's Prix Meret Oppenheim and in 2015 received the Société des Arts de Genève Prize. Selected group exhibitions have been held at venues including the Migros Museum für Gegenwartskunst, Zurich (2022/2013); Jeu de Paume, Paris (2020); Grand Palais, Paris (2019); Kunsthaus Zurich (2018); Museum für angewandte Kunst, Frankfurt (2017); Museum Haus Konstruktiv, Zurich (2016); Belvedere, Vienna (2012); Städtische Galerie im Lenbachhaus, Munich (2010); Chelsea Art Museum, New York (2007); PS1, New York (2006); Collection Lambert, Avignon (2003); and Museum Ludwig, Cologne (2000).

SOPHIA GIOVANNITTI

4 SELF PORTRAITS FROM 2021

2021, 32 x 56,5 cm

CONTRACT: CHOREOGRAPHY 1

&

DEPOSIT

2022, score, exhibition copy / polaroid, unique, 51,5x48 cm

In March of 2022, Giovannitti staged the work “Incall: Study 2; Contract” at DUPLEX, a commercial gallery in New York which no longer exists. The gallery was closed to the public save for those who paid a non-refundable deposit of \$1,000 to enter and begin Choreography 1, a protocol designed to explicitly surface the desires of the participant and the material needs of the artist.

The artist’s private sphere is the space wherein subsequent market-value is not only initially produced, but repeatedly dipped back into to reify, increase, and uphold said market value, once established; Giovannitti sought to make access to it—rather than free, or paid in a form of cultural capital or sweat equity—costly. She embarked on a fool’s errand: making transparent and concrete the opaque systems of eroticized exchange facilitating value extraction from artists by those in positions of material and cultural power. She sought to intervene in the crosshairs of sex, power, and labor through the lens of indulgence, rather than prohibition, asking her participants what they wanted from her, and what they were willing to give up in return.

OBJECT STUDIES

&

EXALTED 1–3

2021, a dhesive prints

Among the first works Giovannitti ever showed, as part of a residency–exhibition at Recess (Brooklyn) in 2021, these images amount to the artist objectifying herself in scenes of post-commerce, pursuit-of-commerce, and romantic love. *4 Self Portraits from 2021* show the artist in a hotel room in Manhattan having just worked. The following year the hotel permanently closed. *Object Studies* overlays an escort advertising image of the artist with her reflecting on Lauren Berlant’s definition of the phrase “object of desire.” *Exalted 1–3* show the artist with her boyfriend at an hourly motel in Kew Gardens, one of the last remaining in New York. On medium format film, she sought to emulate Koons’ photo of Cicciolina, *Exaltation*, which she describes as such in her book, *Working Girl* (Verso, 2023): “She looks like a princess, and also a little bit like she’s dead.”

SCORPION, FROG

2023, 34 min. (excerpt)

Scorpion, Frog (2023) was a lecture–performance on debt, fables, violence against women and girls, labor’s right to Sabotage, cyberspace, extortion and dissociation, mercy, and the way sex work functions as a mode of access to the collector class. *Scorpion, Frog* (2023) was a prototype. Giovannitti performed the piece sixteen times out of her studio on East Broadway—Sophia Zero Inc.—over a span of four weeks, for an audience of 10 people per night. This video shows 30 cut up minutes of an eighty-minute performance.

DOES IT HAVE A SINCERE RELATIONSHIP TO GOD?

2024, 31 min. (excerpt)

Does it have a sincere relationship to God? (2024) was a lecture–performance presented twice-weekly at Blade Study for 5 weeks, within Giovannitti’s installation “You know I got it So come and get it”. Through the course of the lecture, she attempts to “explain” her installation, alongside her loss of faith in language under Empire, which assimilates every communication in its path. She posits incoherence as the only form of unassimilable communication—if you believe that the production of language is the production of value—drawing on Pope.L’s “Hole Theory,” Constantina Zavitsanos’s and Park McArthur’s “we are one another’s means without ends,” Antonio Negri’s work and life, Toby Keith’s work and life, the mafia as “this thing of ours.” Performed at night within a brightly lit storefront covered by one-way mirror film; after dark, the street became the viewing room, and the gallery became the interrogation room.

BIO

Sophia Giovannitti is an artist and author. She is interested in creating scenarios that antagonize and disturb rote modes of value extraction from artists and workers, privileging states of confusion, manipulation, and potential. She has exhibited and performed widely, most recently at MIT List (Cambridge), 99 Canal (New York), Amant (Brooklyn), and Blade Study (New York). Her first book, *Working Girl*, was published by Verso in May 2023. She is presently at work on her second book, *Terms of Service*, forthcoming from Astra House in 2027.

EVIJA KRIŠTOPANE

ROSARIUM SUBSIDIUM

2026, (after *The Fountain of Lost Time*, an outdoor fountain installation by Miķelis Mūrnieks, 2025), locally bred Rosa varieties, soil mix, aluminum, cotton, dimensions variable

A rose is an image of impossibility, a requirement for labour so intense that it seems magical when experienced in tactile life. Chemically, it is a vessel for the volatile compounds of citronellol, nerol, geraniol, and phenylethyl alcohol. It's semiotically dependent on interpretation – a representation of the class divide, religious messaging, gendered aesthetics, or, in this case, a quiet victory for feminist support structures. *Rosarium subsidium* is made up of five ladies: Līga, Kate, Marga, Guna and Skaidra. Roses were named by Latvia's best-known rose breeder Dzidra Rieksta after her friends, colleagues and muses. You'd think it was otherworldly beauty that she saw in her friends just like in her roses that made her regard them as the same, but instead it was resilience – in Latvia it's the rose breeds named after women that are the strongest and most likely to survive the cold winters, spring winds and unexpected circumstances.

Floral narratives that promise healing, luck or love depending on the plant at hand are an essential but secondary element of every story of the fictional fountain of life that this garden is built on. *Rosarium subsidium* is by contrast purely non-fictional – it's built from the light threads of womanly bonds, past and present. Should the bonds last, the roses will blossom. That is the legend that goes with these roses.



An accompanying essay
by the author complementing
the flower installation

BIO

Evija Krištopane is a designer and theorist-in-the-making. She firmly believes in design as a supportive practice and explores artistic mediums that inherently embody supplementary functions. She mainly works with text and flowers as her materials of choice but often blurs mediums to create visual communication, community-building and research projects. In 2025 she gained her MA from the Dutch Art Institute with a thesis on linguistic bias in contemporary design practices. Synstitute is a floral and theoretical research project by Krištopane. Organised between Paris and Riga it spans work with flowers as a scenographic medium and theory that explores the politics behind these plants.

SAGG NAPOLI

*HOW CAN I TELL YOU IT'S URGENT
IF I DON'T SHOW YOU HOW...*

2025/2026, printed vinyl, 48x522 cm

SORRY NO SHORTCUTS

2025/2026, printed vinyl, 10x173 cm

Drawing from the economies of sport, training culture, and performance, SAGG Napoli positions the body not as a site of liberation but as an interface shaped by protocols of productivity, recovery and optimisation. If love appears in the work, it is not romanticised but operationalised – a binding force that sustains routine even as it erodes the subject who performs it.

Two vinyl works – *Sorry No Shortcuts* and *How can I tell you it's urgent if I don't show you how...* – extend SAGG Napoli's ongoing engagement with the athletic body as a site where discipline folds into exposure. Initially developed as a site-specific installation in collaboration with Nike (2025), in which the architecture of a running track was reconfigured into a spatial diagram of friction, the vinyl translates this logic into language, turning movement into text. The phrases function like drills, circling effort, doubt and persistence, hovering between instruction and confession.

At EDEN, presented in the central hall (*“aktu zāle”*) – a space marked by the assemblies and performances at the school that used to be on this site– the work engages the double meaning of *akts* (which means both “act” and “nude”), framing exposure as both a performed gesture and a prevailing condition. The visitor encounters a doubled structure of visibility, where to be exposed is at once to act and to be acted upon.

SPONSORED CALENDAR (APRIL)

2024, framed C-print, 106x56 cm

SPONSORED CALENDAR (FEBRUARY)

2024, lerāmēta krāsu izdrukā, 106x56 cm

In *Sponsored Calendar*, SAGG Napoli extends the use of the self as both subject and medium, staging a sequence of images in which her body performs across the urban and symbolic landscape of Naples. Presented through the familiar yet subverted format of a calendar, the work displaces commercial expectation: rather than promoting a product, it “sponsors” shifting states of being, where eroticised poses coexist with gestures of labour, discipline and introspection. This strategy aligns with the artist’s broader practice, which mobilises photography, performance and social media as a “physical archive” of lived experience.

The recurring figure of the artist – at once model, worker, athlete and protagonist – embodies a continuous negotiation between self-branding and self-determination, foregrounding the tension between visibility and agency. The emphasis on discipline and transformation echoes her declared commitment to cultivating a “strong mind and a strong body,” where physical training and mental resilience become both method and content.

By framing these images as “sponsored,” SAGG Napoli introduces an ironic commentary on systems of value, exposing how identity, desire and place are increasingly mediated through economies of attention and consumption. Within her articulation of “South Aesthetics,” the series engages with the visual codes and contradictions of southern Italian culture, proposing the self as a mutable site where personal narrative, urban context, and globalised visual culture intersect.

BIO

SAGG Napoli is the acronym for Sofia Ginevra Gianni Napoli. SAGG is a multidisciplinary artist working across performance, video, sculpture, installation, fashion design, and sound curation. She graduated from Camberwell College of Arts, London (2014), and is also a professional archer competing at the national level. Her notable exhibitions include the solo and group presentations: *BETTY BEE & SAGG NAPOLI* at zaza’, Milan (2024); *Desiderio 23* at zaza’, Naples (2023); *Pisces Don’t Drown* at Galerie Champ Lacombe, Biarritz (2022); *SAGG SCOPA FAT* at Lezioni d’Italiano at Fiorucci Art Trust (2020); *Only Monument I Wanna Feel* at zaza’, Naples (2020); *Vendi Napoli e poi muori* at Galleria Fonti, Naples (2019); and *Pride and Prejudice: New Practices of Dignity* at the Museum of Modern Art Warsaw (2018). Championing her concept of #SouthAesthetics, the artist devotes her practice to examining gender politics, economic structures, and representations of class and ethnicity in both high and popular culture. For SAGG, the body remains central – her own body, but also the human body as a whole, understood as a social and political entity, a site of identity, agency and potential. Awards and recognitions include: Finalist, AFFAsin Visual Arts, Arts Foundation (2020), Flat, Time House Research Award (2014), grant for artist residency at Pitch, Unilever (2015).

REBA MAYBURY

FRANCIS BACON

2025, junior art advisor, 28 y/o German, London, 24 colours, acrylic paint on printed canvas, 40x40 cm

MINUTE

2025, web developer, giantess fetishist, 42 y/o Italian, Tuscany, 36 colours, acrylic on printed canvas, 40x30 cm

YET TO BE NAMED 4

2025, recently graduated English graduate teacher/socialist and in chastity, 22 y/o, North-East England, 24 colours, acrylic on printed canvas, 40x50 cm

WHITE ALBUM

2025 (unfinished), business student, 25 y/o Danish, Copenhagen, 36 colours, acrylic on printed canvas, 50x50 cm

AMANDA

2025, retired civil servant and cross-dresser, British, 60s, Blackpool, 36 colours, acrylic on printed canvas, 60x40 cm

AMANDA

2025, retired civil servant and cross-dresser, British, 60s, Blackpool, 48 colours, acrylic on printed canvas, 50x50 cm

MASTERPIECE

2025, online content creator and boot fetishist, 61 y/o British, London, 24 colours, acrylic on canvas, 50x40 cm

NUMBER

2025, IT service manager, 42 y/o British, the Midlands, 24 colours, acrylic on printed canvas, 50x40 cm

Reba Maybury's artistic practice harnesses her role as a dominatrix with the alias Mistress Rebecca: most of her artworks are instruction pieces carried out by her submissive men under her orders. At EDEN, Maybury shows a 2025 painting series based on paint-by-numbers kits. The series reproduces a suite of pastels on paper by the French impressionist painter Edgar Degas depicting working-class women – widely thought to be sex workers – washing. Shown in “ungainly positions,” the frame-filling female nudes are carrying out the unseen labour of intimacy or sex work: keeping the body clean. In this series, Degas's framing is inherently voyeuristic, watching the women from behind or with their faces turned away, as depersonalised, consumable bodies that do not look back. While Degas's heralded series seems to hide its inherent male dominance in subtle light and soft colours, the crude grittiness of the submissives' reproductions reveals a brutal reality to the motifs.

Alongside the paintings, the room introduces a layer of suggestive surveillance, staging a loop in which viewers are themselves observed as they watch already-watched women at their ablutions – figures sexualised even in the banality of washing. Four CCTV cameras mounted in the corners heighten this tension; yet, unconnected to any recording or playback system, they operate less as instruments of control than as props or warnings, evoking the presence of oversight without enacting it.

By outsourcing the menial labour of production, Maybury's practice plays out dynamics of domination and subjugation, inverting the roles of observing and observed, even aggressor and victim, layered into both our gendered, private lives and our public, cultural institutions. If the dominatrix as a sex worker is typically seen as a “dehumanised” fantasy – not unlike how the artist is often understood as society's entertaining underdog – here it is the submissives, and indeed also the visitors, that are put to work and watched, subverting and perverting the stereotypical image of who serves who.

BIO

Reba Maybury is a visual artist, writer and political dominatrix. Her work explores the tension between her perceived strength as an object of fantasy, and she attempts to turn this power into something tangible by instrumentalising sexual energy from consenting submissive men to produce much of her art for her. By instructing her submissives to anonymously produce her work and take no ownership of it, it furthers the complicated imbalances of labour under sex work, gender, fantasy and entitlement and attempts to empower her further than the men's desires, leaving her with more than just a payment from them. She graduated from Central Saint Martin in London (2013) and has exhibited at venues including LC Queisser, Tbilisi (2025); Company Gallery, New York (2024); Centre d'Art Contemporain, Geneva (2022); Museum of Contemporary Art, Rome (2021); HFKD, Holstebro (2021); Kunsthall Charlottenborg, Copenhagen (2020); LUMA Westbau, Zurich (2019); the Institute of Contemporary Arts, London (2019); and the Museum of Modern Art, Warsaw (2019). Her first novella is named *Dining with Humpty Dumpty* (2017), and more recently she published *Faster Than an Erection* (2021 & 2024); *From Paris With Love* (2024); and *Pervert or Detective?* with Lucy McKenzie (2025).

MINDY SEU

Curated by Alex Sloane, with support from Russell Etchen, Amelia Charter, Michele Huizar, Calvin Anderson, Alitzah Oros, Jack Williams, and Selch. Wonmi's WAREHOUSE Programs is organized by Alex Sloane, Associate Curator, and is produced by Amelia Charter, Producer of Performance and Programs with Michele Huizar, Performance Coordinator, The Museum of Contemporary Art Los Angeles. Videography by Caleb Davis, Video editing by Gabriel Noguez.

SAVE THE DATE:

A SEXUAL HISTORY OF THE INTERNET, a lecture performance Riga premier on July 3, 7:30pm as part of Riga Contemporary 2026

A SEXUAL HISTORY OF THE INTERNET

2025, video excerpt from a lecture performance with the West Coast premier at MOCA Los Angeles (November 2025), 2:40 min.

A SEXUAL HISTORY OF THE INTERNET by Mindy Seu is a project in two parts: a participatory lecture performance and an artist book. In both, Seu examines the relationships between techno-development and sexuality, innovation and autonomy, lust and extraction.

A SEXUAL HISTORY OF THE INTERNET gathers anecdotes, artworks, and historical artifacts that reveal the pervasive and perverted origins of our digital tools. It is a polyvocal performance, whose citations are read aloud by the audience—performance as re-citation. Alongside the performance is a financial experiment of redistribution. When you buy this book, profit will be redistributed to those cited within—a new model of attribution.

BIO

Mindy Seu is an artist and technologist. Her practice of technology-driven performance and publication focuses on online culture and internet history. A SEXUAL HISTORY OF THE INTERNET (2025) follows her first book CYBERFEMINISM INDEX (2023), a pseudo-encyclopedia that gathers three decades of online activism and net art, which was commissioned by Rhizome, premiered at the New Museum, and awarded a Graham Foundation Grant. Mindy is currently teaching as an Associate Professor at University of California, Los Angeles in the Department of Design Media Arts.

ELZA
SĪLE
X
ALY
MILK

ANIMAL RESTAURANTS

2026, three-part site-specific installation, reflective metal units, paint, collagen, graphite, text, bamboo shoots, plaster bandage, beeswax, A1 (Acrylic One), starch, glaze, dimensions variable

A few years ago, a critic at a prominent art magazine described Elza Sīle's works as paintings-cum-objects on aluminium plates, at once paintings and forms like riot control shields. That duality still applies, with regard to both floor-bound paintings and shields; a more visceral, vulgar reading also remains valid.

The new site-specific installation at EDEN consists of folded, reflective metal units, handmade and shipped from Switzerland, distributed site-specifically throughout the space. They are displayed variously as furniture, protective shields, and signifying elements. On their surfaces, organic matter is preserved and transformed into painterly material, forming part of a *Menu*, an organised list of elements titled *Units*.

Picture this: a cook, nothing like the brown suit in The Cook, the Thief, His Wife & Her Lover. A real bad boy. He likes it juicy, intense.

Animal Restaurants are open to all. The Special and the Selected Units suggest directions: smooth aluminium mini-tables produce drone-like perspectives with organic tactility; a spiky mini-menu offers textual guidance. A red shrine on a red wall – devouring, magnetic, sharp, seductive yet lethal; collagen-rich, piercing bamboo shoots, with a trace of daemoniac energy. The green wall: glazed and delicate to the touch, fluids cascading from ceiling to floor, lilies, stalactites. Nearby, the YBDG Candle Chair stands baptised. The yellow wall holds a yolk between opaque white vaults, a simple gesture balancing clarity and confusion, finished with Aly Milk's caviar.

Endurance here is framed as long-term performance, pairing an innocent mind with steady intake of protein and hormones. A milkshake now and then helps. Coconut oil. You're not a swallower; you're a strategist. In the wild, the fiercest fights are not for territory, but for substance. Indulge.

Being cornered is a familiar condition. Depression doesn't help; escape does. The Detention Room becomes a Vertical Growth World Centre; the three-coloured space dissolves.

Eden, once the most beautiful garden, demanded sacrifice – Eve's nails left behind. A humid staircase leads upwards toward the Resurrected Fountain. Mirror-steel units form mechanised angel wings; Eve's lost fingertips remain as poles.

Last squeeze, then a third round. The space tightens: small, narrow, cell-like, dense, moist, and almost torturous.

B/O

Elza Sile is an artist who combines mental imagery with analytic divisions and builds up an interwoven vocabulary of psycho-spatial typologies in flux. Recent solo exhibitions include: *Baby Love*, PHILIPPZOLLINGER (Zurich, 2025); *Bunny's Banya / Fear & Trembling*, Riga Contemporary Art Space, and the Latvian National Museum of Art (2024 and 2025); *Mystery Bloodshed (Ever Is Over All)*, Embajada (Puerto Rico, 2023); *Bi-Dža, Ge-Ilk, Mir-Nul, Kim?* Contemporary Art Centre (Riga, 2022); *Hunter's Fallacy*, unanimous consent (Zurich, 2020). She has participated in numerous two-person and group shows, such as at Diez (Amsterdam, 2023); Jenny's (New York, 2022); Centre d'art Pasquart (Biel, 2022); Haus Konstruktiv (Zurich, 2022); Misako & Rosen (Tokyo, 2022); Kim? Contemporary Art Centre (Riga, 2020); Kunsthalle Zurich (2020); Hamlet (Zurich, 2020). In 2020, Sile was a recipient of the Werkschau Prize Zurich and, in 2021, of the City of Zurich art stipend. In 2022, Sile completed a residency at ISCP, New York and in 2023 a residency 721 in San Juan. Elza Sile was a finalist for the Purvītis Award 2025.

Aly Milk is a soft-focus discipline art girl wrapped around low-grade chaos, excellent taste and a deeply questionable sleep schedule. She communicates in beeswax poetic, incense smoke, texture archives and major life crises disguised as aesthetics. She moves between roles as observer, collector, introvert poll dancer and large beast. She knows exactly what she's doing and she lies. She's currently rehearsing being a layered human, though the role does not impress her. Nominated for The Annual Art Award of Latvia in the category 'Artist of the Year' in 2026.

SOPHIE THUN

UNTITLED

2021, silver gelatine print on baryta paper, 31.5x41.5 cm, private collection

Fragments of bodies and an unwavering gaze into the camera define Sophie Thun's photographic language. Her work foregrounds both the spaces of its production and the material conditions of photography, while presenting her own naked body in fragmented, layered and multiplied forms that resist any sense of a unified subject.

Thun's practice oscillates between visibility and invisibility, attending to marked and unmarked bodies, as well as the conditions of image-making. Desire functions here not as a representational theme but as a material and transversal force that mobilises bodies, produces work, and exposes the entanglement of political and libidinal economies in precarious, gendered labour. Like many young artists, Thun also earns her living working as an assistant to successful, mostly male colleagues, a condition that subtly informs her attention to artistic hierarchies and economies of visibility. Working without a permanent studio, she uses hotel rooms as temporary sites of production, staging her body within anonymous interiors shaped by projection, fantasy, and constrained working conditions. Her use of analogue "wet photography" underscores the materially intensive darkroom process, where image-making unfolds through chemical baths and manual interventions, while the darkroom itself – associated with opacity, intimacy and embodied proximity – resonates with queer sex cultures. In this sense, her practice has been described through the notion of "sexual work," in which the self is continuously performed across both artistic and professional contexts.

An important dimension of Thun's work is her engagement with the archive of Zenta Dzividzinska, whose photographic legacy remained largely unseen during her lifetime. Through this material, Thun develops an interpretative practice in which she reprints, re-exposes and reactivates negatives from the archive, foregrounding overlooked histories of women's photographic production. In the work shown at EDEN, she uses an enlarged 1967 negative by Dzividzinska featuring model Velta Stipiņa, and intervenes directly in the darkroom by placing her hands onto the photosensitive paper, so that traces of her fingers and palms appear as light imprints along the margins and surface of the image. These bodily markings function not as illustration but as indexical residues of the printing process itself, folding her presence into that of a previous author. First shown in 2021 at Kim?, this gesture articulates how photographic histories are constituted as much through material touch, labour and reprinting as through visibility and archival survival.

BIO

Sophie Thun works primarily with techniques of analogue photography – its spaces and processes, as well as conditions of production and exhibition. As of 2026, Sophie Thun is professor of the Photography Class at the University of Applied Arts Vienna. Recent solo and two-person exhibitions include: *Secret Performance*, Muzeum Sztuki w Łodzi; *Wet Rooms*, Musée cantonal des Beaux-Arts de Lausanne (2025); *Zwischen Licht und Wand*, Museum der Moderne Salzburg; *What do you do in bed?*, Gdańska Galeria Miejska, Gdańsk; *Merge Layers*, SOPHIE TAPPEINER, Vienna (2022). Selected group shows include: *The Museum of (Non) Restitution*, Salzburg Museum (2025); Briefing Room, Brussels; Albertina Museum, Vienna (2024); Mendes Wood DM, Paris (2023). Thun was awarded a working grant by DZ Bank for 2019/2020 and an outstanding artist award by the Federal Ministry of Arts and Culture of the Republic of Austria. Her work is included in the permanent collections of Kunsthaus Bregenz (Bregenz), Landesmuseum Oberösterreich (Linz), Lentos (Linz), Museum der Moderne (Salzburg), SMART Museum (Chicago), the DZ Bank Art Collection (Frankfurt), the Kontakt Collection (Vienna), the Victoria and Albert Museum (London) and the Verbund Collection (Vienna).

SABINE VERNERE

LILITH

2026, metal structure, paper, egg tempera, beeswax, dimensions variable

Sabine Vernere's *Lilith*, created for EDEN, unfolds as an abstract, materially driven installation in which technique and image are inseparable. It centres on wax-impregnated paper whose semi-translucent surface absorbs and releases pigment, producing drips, stains and fluid traces that evoke wetness and corporeal immediacy. This permeable field is counterbalanced by a rigid metal framework that both contains and structures the image.

Lilith is organised along two intersecting axes: a horizontal register near the ceiling and a descending vertical axis. Together, they articulate a movement from containment toward transformation. The upper zone, aligned with Eden, evokes a controlled and coded environment shaped by patriarchal authority. Here, fragmented bodily signs, phallic forms and serpent motifs construct a visual language of hierarchy, tension and censorship. Within this system, Lilith herself – mythically seen as Adam's first wife, created from the same dust – appears as the sole female presence. Her refusal to submit to Adam's dominance, most explicitly her refusal to lie beneath him during sex, becomes the rupture that precipitates her departure from Eden and establishes the work's central gesture of autonomy.

In Vernere's artistic reading, this break is spatially and conceptually articulated in the shift from horizontal to vertical. A ladder-like structure that takes up an entire room concentrates Lilith's assertion of equality, grounded in shared origins and enacted as an act of will, suggesting ascent, tension and flight. In this lower zone, bodily autonomy emerges through expansive forms and motifs of sexuality, including vulvar imagery, organic textures, and thorn-like elements interwoven with demonic references. Light passing through waxed surfaces reveals layered figures and reversed images, while shifting illumination

and the viewers' shadows activate the installation, merging bodily presence in space with the depicted forms.

Through material process, spatial construction, and mythic reference, Vernere reconfigures Lilith as a figure of autonomous sexuality and resistance. Her departure from Eden becomes not an act of exile but an assertion of agency, in which the body generates and insists upon its own order.

BIO

Sabīne Vernere is an artist whose expressive ink, egg tempera works, and installations explore female sexuality, power, and corporeality in a post-Soviet context, emphasizing the tension between vulnerability, desire, control, and autonomy. Her recent solo exhibitions include *FEMME FORTE* at gallery KOGO, Tartu, Estonia (2026); *BESTIARIES* at the Lithuanian Artists' Union Gallery, Vilnius, Lithuania (2025); *FEMALE MONSTERS* at ASNI Gallery, Riga, Latvia (2025); *Dealing Temptations. Sirēnas* at MABOCA Gallery, Visuma Center 2, Madona, Latvia (2024); *ANGLES MORTS* at the Artists' Union of Latvia Gallery, Riga, Latvia (2023). Recent group exhibitions include *To Collapse or to Collaborate* at the New Garden Gallery, Paris, France (2024); *In the Name of Desire* at the Latvian National Museum of Art, Riga, Latvia (2024); *Don't Cry! Feminist Perspectives in Latvian Art: 1965–2023* at the Latvian National Museum of Art, Riga, Latvia (2023); and *Triquetra* at Kogo Gallery, Tartu, Estonia (2023). Vernere's works are part of the collections of the Latvian National Museum of Art, VV Foundation, the Zuzāns Collection, Signet Bank and SEB, as well as private collections in Europe.

PAULA ZVANE

SHELTER

2026, aluminium, epoxy resin, linen fibre, leather-like materials, kombucha SCOBY,
dimensions variable

At the core of Paula Zvane's installation hovers a large, slowly weeping kombucha structure that offers shelter while quietly unsettling the very notion of protection. This "skin cloud" operates as a spatial body whose internal aluminium framework draws from the Gothic star vaults of St. John's Church, introducing a vertical orientation and a subtle evocation of the celestial, while remaining materially grounded in a tactile, corporeal register. Within Zvane's conceptual framework, eroticism is understood not as passive depiction of desire, but as intrusion into intimate territory, encompassing the physical body as well as the space of thought.

The installation unfolds as an externalised body, as if the artist's own skin had expanded into the surrounding space. Organic surfaces evoke membranes and hair, generating an environment that feels both protective and exposed. Entry is mediated by suspended barriers of wet hair in doorways, permeable thresholds that both invite and restrict, shaping a charged atmosphere of negotiated access. The central sculpture suggests refuge, yet its fragility complicates any sense of security, while surrounding sculptural elements appear dislodged, suspended between descent and materialisation.

This relationship between body and environment became pronounced during the opening performance, in which Zvane's body engaged directly with the installation. Moving slowly across the floor, her body came into contact with the sculptural forms, activating them through touch. In doing so, she re-entered a space that appeared to be constituted from her own corporeal matter, collapsing distinctions between subject and environment, as the performance unfolded as a ritualised process in which intimacy, sexuality, and spatial perception became intertwined.

BIO

Paula Zvane is an artist working across sculpture, installation and painting. Her practice explores hybrid, surreal environments where bodies, species and materials intersect. Using diverse materials, she creates works that blur the line between organic and inorganic, imagining alternative ecosystems revealing empathy and connection across human and non-human realms. Solo exhibitions: "NEREDZAMS", LOOK! Gallery. Selected group projects: *Patchouli scented mud bath*, Gallery DOM, Riga; *Vélés* Galerie 21, Hamburg; *Gut anecdotes*, Filet gallery space, London; *Body mould*, Guts Gallery; *On Gaia's Skin*, Shoreditch Modern, London; *Dear figure, whom did you hang out with last night?*, Mark Rothko Museum (Latvia), *NOW*, Gerald Moore Gallery, London. Paula Zvane was a finalist for the Purvītis Award 2025. Currently, she is a resident at the HIAP – Helsinki International Artist Programme international artist programme.

OTHER EDENMENTS

FORBIDDEN KNOWLEDGE (SADBIKERBOI)

Folded dollar bill, framed, 61.5 x 44.5 cm, private collection

A folded dollar bill, creased into a compact origami-like structure, recalls club economies where currency doubled as a discreet container – an improvised bindle for cocaine and other powders circulating through bars, car parks, and backroom exchanges, particularly in contexts where small plastic packages had not yet fully standardised informal distribution. The fold resists decoration and functions instead as a micro-architecture of concealment in which money becomes vessel, surface becomes threshold, and the engraved likeness silently witnesses exchange. Framed under glass, the object is removed from circulation and held in forensic suspension. What once functioned as a portable container for coke remains legible in its geometry. Contemporary atmospheres of caution around handled currency – where touch becomes uncertain and surfaces carry invisible afterlives – recast the object as unstable residue: a form that outlives its function, retaining the memory of contact and exchange.

BE RIGHT BACK (TO SHED A PINK)

Ex-camgirl's letter, postcard, playlist

Work period: Riga, Jan–Apr 2021, private archive



WORK WORK WORK

Marc By Marc Jacobs Suffragette lace up crop top Fall/Winter 2015–2016 runway,
private collection

Fashion and politics are uncomfortable bedfellows. That is, until the relationship is inescapable. Luella Bartley and Katie Hillier made a new collection for Marc by Marc Jacobs that started with a blast of T. Rex's "Children of the Revolution." Models walked in elongated silhouettes branded "Suffragette," "Solidarity," and "Unite." That militant mood was amplified in army khaki and details like bellows pockets on skirts and studs on boots. Girl power with balls. Even when the clothes went femme, they were all about the oak leaf patterns of William Morris, who was as much a social activist as he was a visual arbiter of the late 19th century. Or else they had a mini-crini shape that suggested the fashion radicalism of Vivienne Westwood in the early '80s.

Tim Blanks, February 17, 2015, Vogue.com

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Linda Šterna, Poļina Gasparoviča, Anna Annemarija Samsone



Kultūras ministrija



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MĀKSLAS MESE

RAW



Kim?

30.05.-12.07.

HANZAS IELA 22

III - V: 14.00-19.00

VI - VII: 12.00-17.00

18+