

**kogo**

Kogo Gallery at Around Video Art Fair 2022

Līga Spunde

*There's No Harm In Any Blessings  
and other projects*



Līga Spunde (b. 1990) is a visual artist based in Riga, Latvia. She presents her works as multimedia installations, intertwining personal stories with deliberate fiction. The interpretations and use of recognisable characters serve as an extension of her personal experiences, tapping into universal truths. The work's content determines the conception's physical form leading the artist to use various media and materials in her installations.

She completed her postgraduate studies in the Department of Visual Communication at the Art Academy of Latvia in 2016, her graduation project, ***The Hike***, was named one of the three best projects by graduates of European art academies.

Spunde has participated in various exhibitions and art projects in Latvia and internationally. The most recent have been ***The Real Show*** (2022, CAC Brétigny, Paris), ***My Bitter Sweet Frankenstein Body*** (2022, Titanik, Turku), ***Screen Age III: Still Life*** (2022, Riga Photography Biennial, RMT, Riga), ***Cybervikings of Mars*** (2021, 427 Gallery, Riga), ***The Bambi Project*** (2021, Kogo Gallery, Tartu), ***Being Safe Is Scary, Survival Kit 11*** (2020, Latvian Centre for Contemporary Art, Riga), ***When Hell Is Full, the Dead Will Walk the Earth*** (2019, Kim? Contemporary art centre, Riga), ***Melos*** (2019, Creative Art Space, Arsenāls, Latvian National Museum of Art, Riga).

# Works at Around Video Art Fair

## from multimedia installation

# There's No Harm in Any Blessings

At the Around Video Art Fair, Kogo Gallery will present video work, sculptures and digital drawings from the multimedia installation ***There's No Harm in Any Blessings*** (2020) by Latvian artist Līga Spunde. The installation reflects relationships, the sense of security, overprotection and faith in the supernatural as a defence strategy.


The idea for the work originates from the artist's experience with her mother. Although none of them are particularly religious, her loving mother brought her to see the travelling wonder-working icon ***Theotokos of Tikhvin*** while it was displayed in Riga, Latvia. When Līga asked why they were standing in a very long line of people to see the icon, her mother answered: "Believe me, there's no harm in any blessings."

The installation is a poetic collage of facts and interpretations of Spunde's personal stories and motifs from David Vetter's, The Bubble Boy's, unusual life, which to this day continues to give rise to questions about the experiment's ethics.

David Vetter was born on 21 September 1971, in the USA. Since birth, he suffered from severe combined immunodeficiency (SCID), which made his survival

impossible outside a sterile environment. As soon as David was born, his parents decided to put him in a special germ-free chamber until a solution for him acquiring immunity could be found. Instead of just a few months, David spent 12 years, i.e. his entire life span, in the chamber. Even though David was provided with conditions conducive for his survival, life in the "bubble" profoundly impacted his perception of and relationship with the outer world. Just like Spunde, Vetter too came from a loving family but his parents were religious, unlike hers. Faith in a miracle and his parents' decision to protect him from the harsh and unsafe world became the central motif of his life.

The video work contains four parts, two of which take place in a dark, abstract space. In those parts, Spunde uses the dialogue written by Vetter from a book about the boy's life in total isolation ***Bursting the Bubble: The Tortured Life and Untimely Death of David Vetter*** by Raymond J. Lawrence and Mary Ada Murphy. When David got very bored, he wrote short screenplays, which he would later play out together with his psychotherapist Mary Ada Murphy. The dialogue in the video is a short and simple conversation between a wife (Vetter) and a husband (Murphy), which shows the tragedy of David's sterile, safe and isolated life, as well as his reaction to it.


A woman with long, light brown hair is shown from the chest up, holding a white animal skull with antlers. She is looking directly at the camera with a neutral expression. The skull is held in front of her chest, and her hands are visible gripping it. The background is dark, and the lighting is soft, highlighting the woman's face and the texture of the skull. The skull has two small, dark, circular objects attached to its base with white string.

There's No Harm in Any Blessings, 2020  
HQ video, 15:33min, loop, sound  
Edition 5+1AP  
6000 EUR



There's No Harm in Any Blessings, 2020  
HQ video, 15:33min, loop, sound  
Edition 5+1AP  
6000 EUR

There's No Harm in Any Blessings

A person is lying on a metal lounge chair in a grassy field. They are wearing a light blue t-shirt, reddish-brown shorts, and a white blindfold. Their hands are clasped in their lap. The background is a dense wall of green trees and bushes. Sunlight filters through the leaves, creating dappled light on the grass and the person's clothing. The overall mood is peaceful and serene.

I remember a dream in which the King of Germs sent  
thousands of his wives to conquer our clean and sore hands.







There's No Harm in Any Blessings, 2020  
Mixed media installation  
View from contemporary art festival Survival  
Kit 11 exhibition, Latvian Center for  
Contemporary Art, Riga, Latvia, 2020



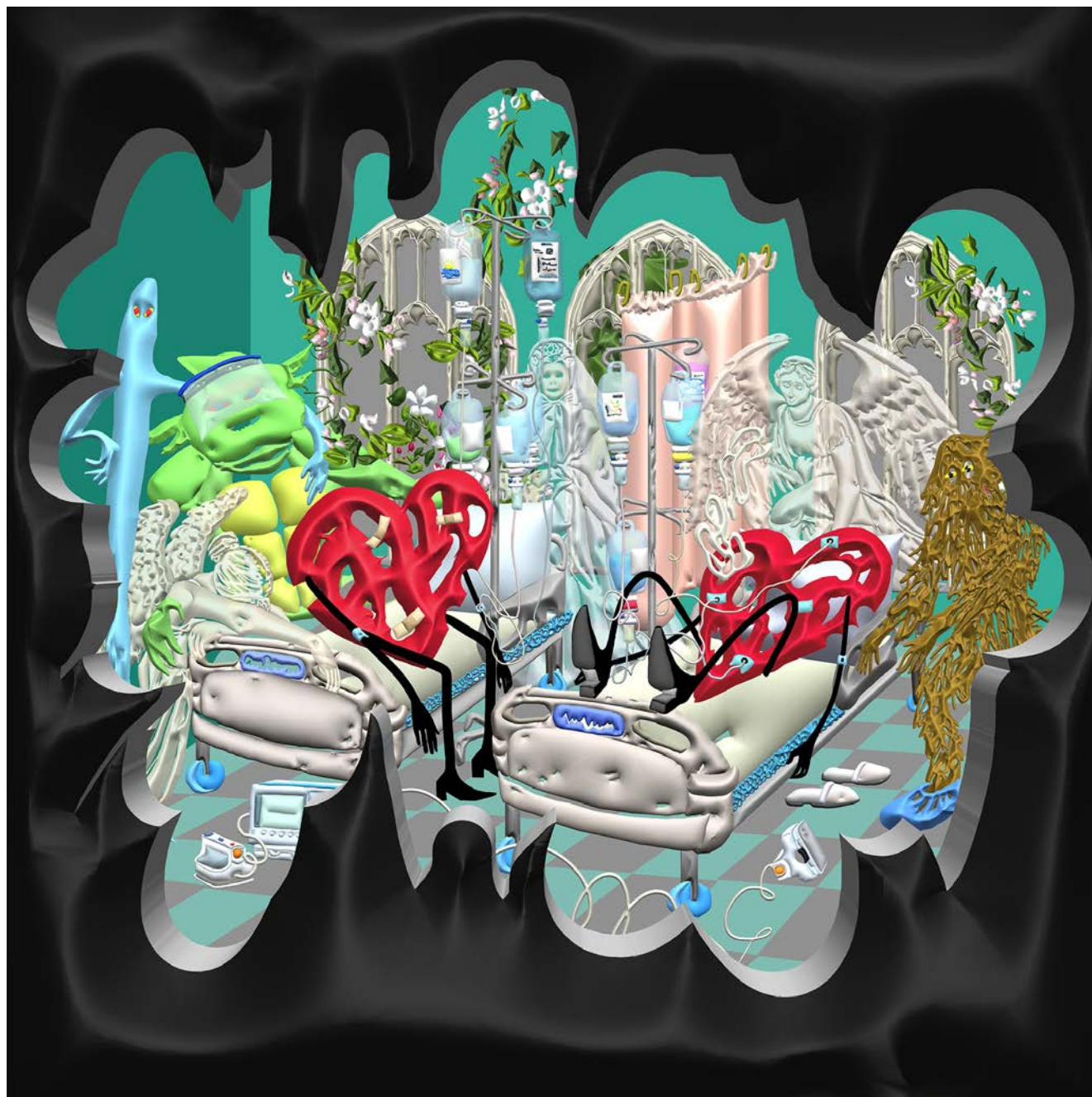


There's No Harm in Any Blessings, 2020  
Mixed media installation  
View from contemporary art festival Survival Kit 11 exhibition,  
Latvian Center for Contemporary Art, Riga, Latvia, 2020





The Hole in the Heart, 2020  
Digital drawing, 90 x 90 cm  
Edition of 5+2AP  
1000 EUR

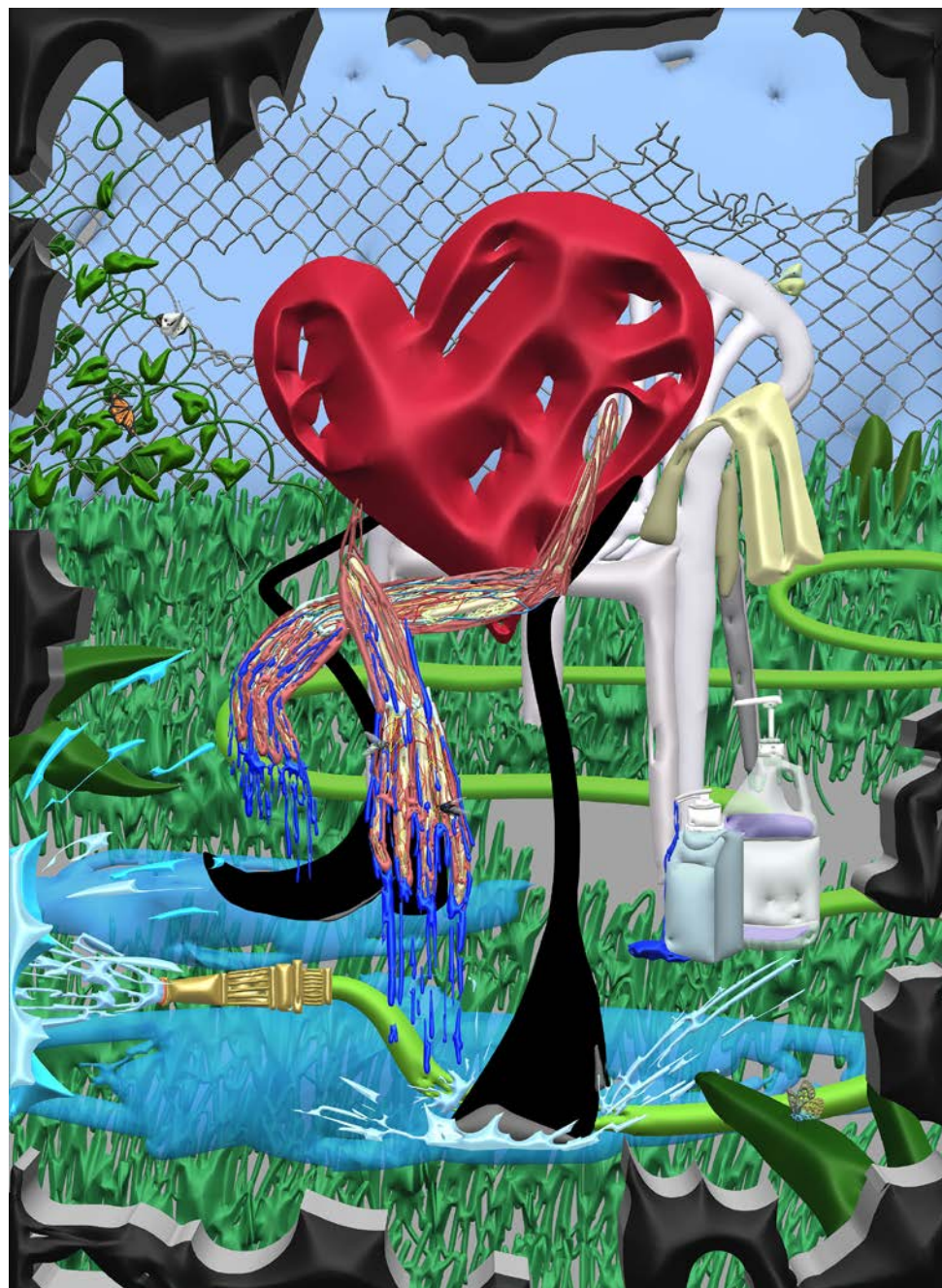




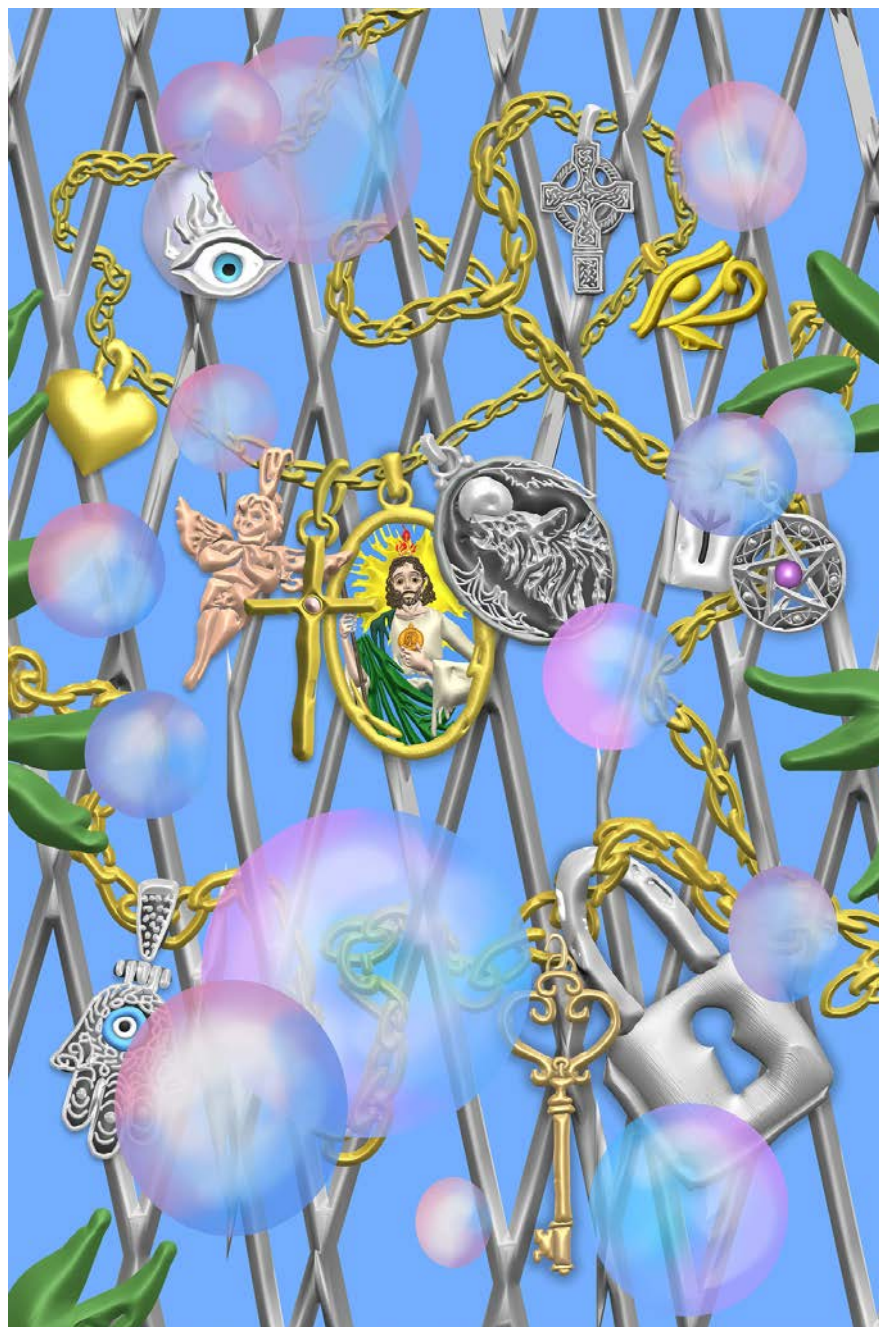
There's No Harm in Any Blessings, 2020  
Mixed media installation  
View from contemporary art festival Survival Kit 11 exhibition,  
Latvian Center for Contemporary Art, Riga, Latvia, 2020



The Hands, 2020  
Digital drawing  
150 x 110 cm  
Edition: 5+2AP  
1600 EUR



There's No Harm in Any Blessings, 2021  
Digital drawing, 57 x 38 cm  
5+2AP  
500 EUR







Still Life with Computer Mouse, 2022  
3D carving, MDF, Plexiglass  
119 × 77 cm

# Works from group exhibition

## The Bambi Project

27.08 – 30.10.2021

Curated by Šelda Puķīte

Participating artists: Eike  
Eplik, Žilvinas Landzbergas,  
Ingrīda Pičukāne, Laura Pöld,  
Rūta Spelskytė, Līga Spunde  
Kogo Gallery, Tartu, Estonia

Almost a hundred years have passed since Felix Salten's book ***Bambi: A Life In The Woods*** was introduced to its first readers but the story, albeit with few outdated elements, has not lost its relevance today. Now, when discussions of environmental issues, the anthropocentric world view and climate crises have gained new momentum and online book club culture, a curious side effect of the global pandemic, has become more popular, it seems the right moment to revisit the pages of this forest tale. Together with a selected group of artists from the Baltic region, an online book club was created to read Salten's ***Bambi*** and contemplate how this story connects with their personal experiences, the environmental issues we are facing today and the reconnection with nature as part of the idea of a post-human world.

Spunde in the project chose to focus on ambiguous human attitudes towards living beings and their complicated relationships with nature, a motif present also in Salten's book. Both exhibition works represent an image of a deer in a similar pose but the situations each of them are placed in are radically different.

The harmonious and carefree landscape represented in ***Bulletproof Glass Protecting Serenity*** takes its inspiration from the idealised world usually seen in Disney animations. Although the animal world built up by Disney is fictional, it represents the ideals of Western society, the desire for a place of peace and happiness. Spunde has built bulletproof glass around this idealised vision to protect the dream of the Bambi world.

Although Gobo is represented in a similar way, instead of his forest friends we see a human figure next to the deer's body. The image is borrowed from trophy photography, where a smiling man poses with the hunted prey, creating a misleading impression of friendship between these two species. At first it is hard to see death in these kinds of photographs but recognizing its presence causes us to experience haunting chills. Gobo, although not present in the Disney animation, has a prominent place in the book representing both pets and prey. It actualizes the issue of discrimination between humans and animals, underlining the different attitudes that man has towards pets, cattle and wild animals.





View from the exhibition The Bambi Project.  
Koko Gallery, Tartu, Estonia, 2021





Bulletproof Glass Protecting Serenity, 2021  
Wood, bulletproof glass  
27 x 27 x 15 cm  
3500 EUR



Bulletproof Glass Protecting Serenity, 2021  
Wood, bulletproof glass  
27 x 27 x 15 cm  
3500 EUR



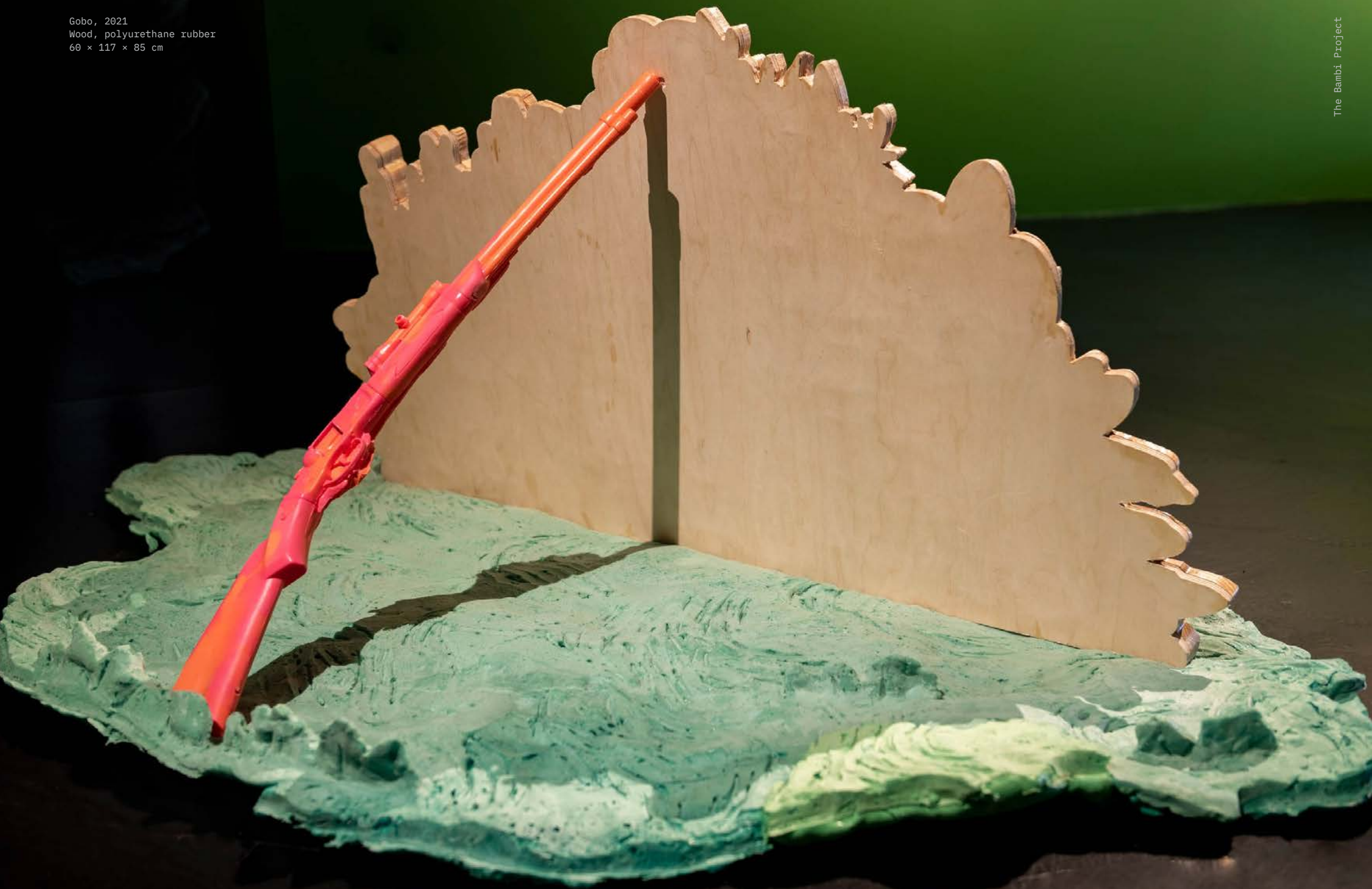




Gobo, 2021  
Wood, polyurethane rubber  
60 x 117 x 85 cm  
4700 EUR



Gobo, 2021  
Wood, polyurethane rubber  
60 × 117 × 85 cm



# Works from solo exhibition

## Cybervikings of Mars

18.06 – 17.07.2021  
Curated by Kaspars Groševs  
427 Gallery, Riga, Latvia

Mixed media installation, 3D print, digital drawing, video projection, objects (wood, plasticine, soft polyurethane foam, polyurethane resin)

The title ***Cybervikings of Mars*** is a reference to a tweet by Elon Musk – a person, who often invokes controversy on social media. This tweet was similar – it caused a storm on social media, and seeing opportunity in the chaos, people started making digital figures of cybervikings, which were released as NFTs with the hope of making easy money. In this project, the artist focused on the inclination to discover and seize new territories, whether they be physical or digital, and the fear of missing out on opportunities when they present themselves. As a strategy to take over Mars, Musk has proposed to “nuke it” – to release an atomic bomb on the planet in an attempt to make it warm enough for it to be inhabitable by humans. While some might see Musk’s ideas of inhabiting Mars as progressive – as the world is now finally coming to terms with the calamities that colonialism has caused historically – Spunde thinks the brutal subjugation of other worlds in the name of “progress” should be considered with more care.





The New World, 2021  
Digital drawing  
114 x 200 cm  
Edition 3+2AP  
1900 EUR





View from the exhibition Cybervikings of Mars.  
427 Gallery, Riga, Latvia, 2021





View from the exhibition Cybervikings of Mars:  
427 Gallery, Riga, Latvia, 2021

Digital Native  
3D print, plexiglass  
104 × 87,5 cm  
Not for sale

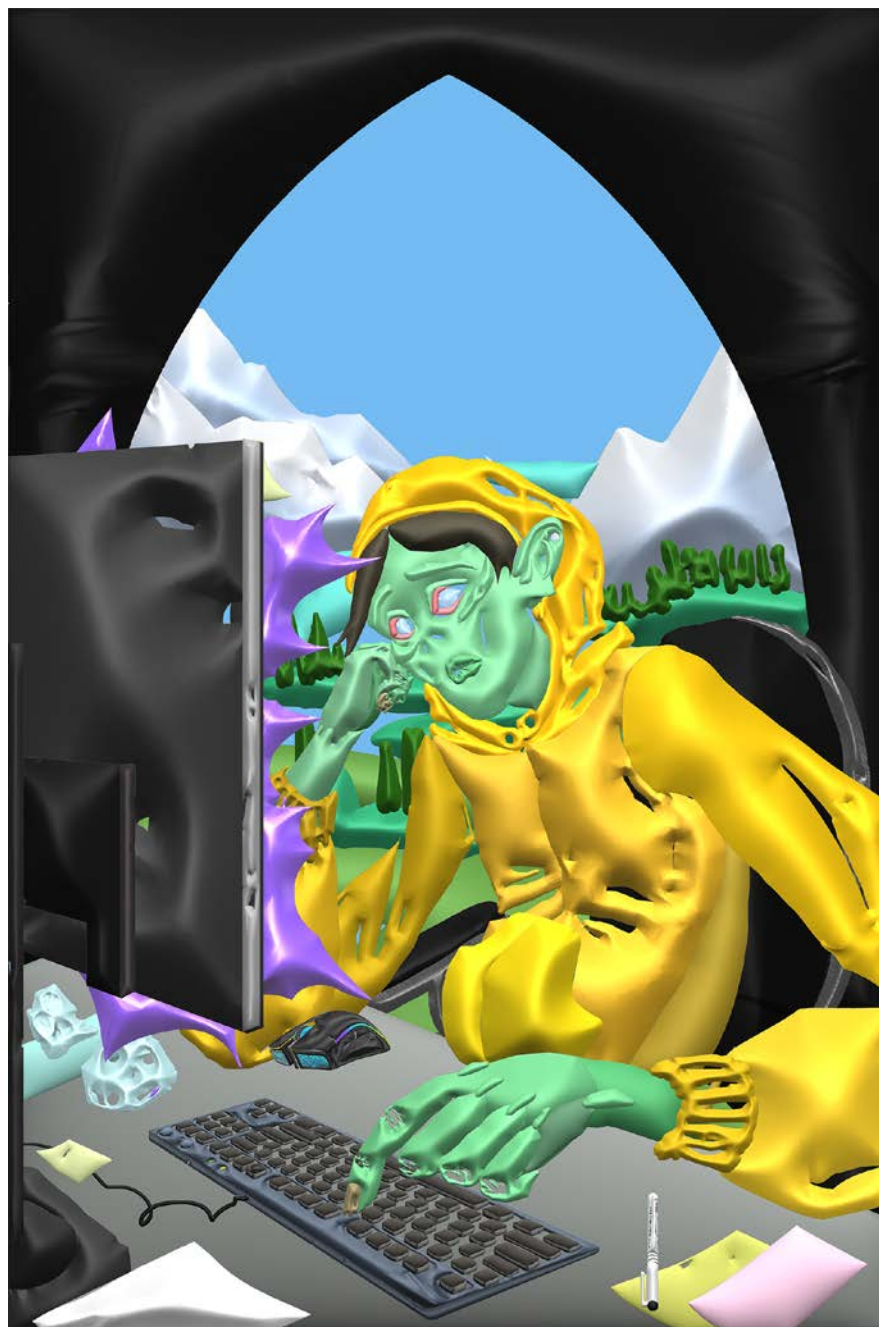






Mause (Stress Ball), 2021  
Soft polyurethane foam, polyurethane resin  
7 × 14 cm  
Edition of 6 in three colours  
300 EUR

User I, 2021  
Digital drawing, 90 x 60 cm  
Edition 5+2AP  
900 EUR





User II, 2021  
Digital drawing, 90 x 60 cm  
Edition 5+2AP  
900 EUR





It's a Match, 2019  
Digital drawing, 94 x 118 cm  
Edition: 5+2AP  
1200 EUR



# Works from solo exhibition

# When Hell Is Full

# the Dead Will Walk the Earth

22.08 – 6.10.2019  
Kim? Contemporary Art Centre,  
Riga, Latvia

In her solo exhibition, Līga Spunde focused on the ruthlessness hidden behind forms of everyday communication and information exchange on the internet. She analysed “hate culture” not just online, but in various forms where users exchange chillingly inhuman texts, images and videos that can sometimes also turn into real, horrifying acts.


Text by Kaspars Groševs

On 13 July 2018 a raid was carried out in an office in central Riga based on an anonymous tip. As a result, seven out of sixteen employees at this office were arrested. Afterwards, the information that was obtained during the search was analysed and criminal proceedings were commenced against three of the seven employees. The search confirmed the anonymous informant's testimony: for two years the suspects had hidden criminal activities with the intent to harm the health, lives and reputation of other workers at the office. Documents and correspondence recovered during the search showed that the suspects had followed their victims, and maliciously used personal information, passwords, bank statements and medical data that they had obtained illegally. They had uploaded the victims' videos to porn sites, drugged their food causing various allergies and asthma and epilepsy attacks, and also planned the murder of one of the colleagues.

Trying to understand the suspects' motives during the investigation, it was concluded that the above-mentioned crimes were committed for entertainment. At the given moment none of the people involved have been charged with a criminal offence, or been imprisoned.

„Poor good soon grows insipid, wants variety and spirit. Pain is a bittersweet, which never surfeits. Love turns, with a little indulgence, to indifference or disgust. Hatred alone is immortal.“ – William Hazlitt ***On The Pleasure Of Hating***

Text by Klāvs Mellis based on true story

A young man with light brown hair, wearing a black t-shirt, is shown on a large video screen. He has a pained or distressed expression, with his eyes squinted and his mouth slightly open. The background on the screen shows a bright, cloudy sky and some greenery. The screen is mounted on a dark metal frame.

Studies have shown that people who  
have more birthdays live the longest





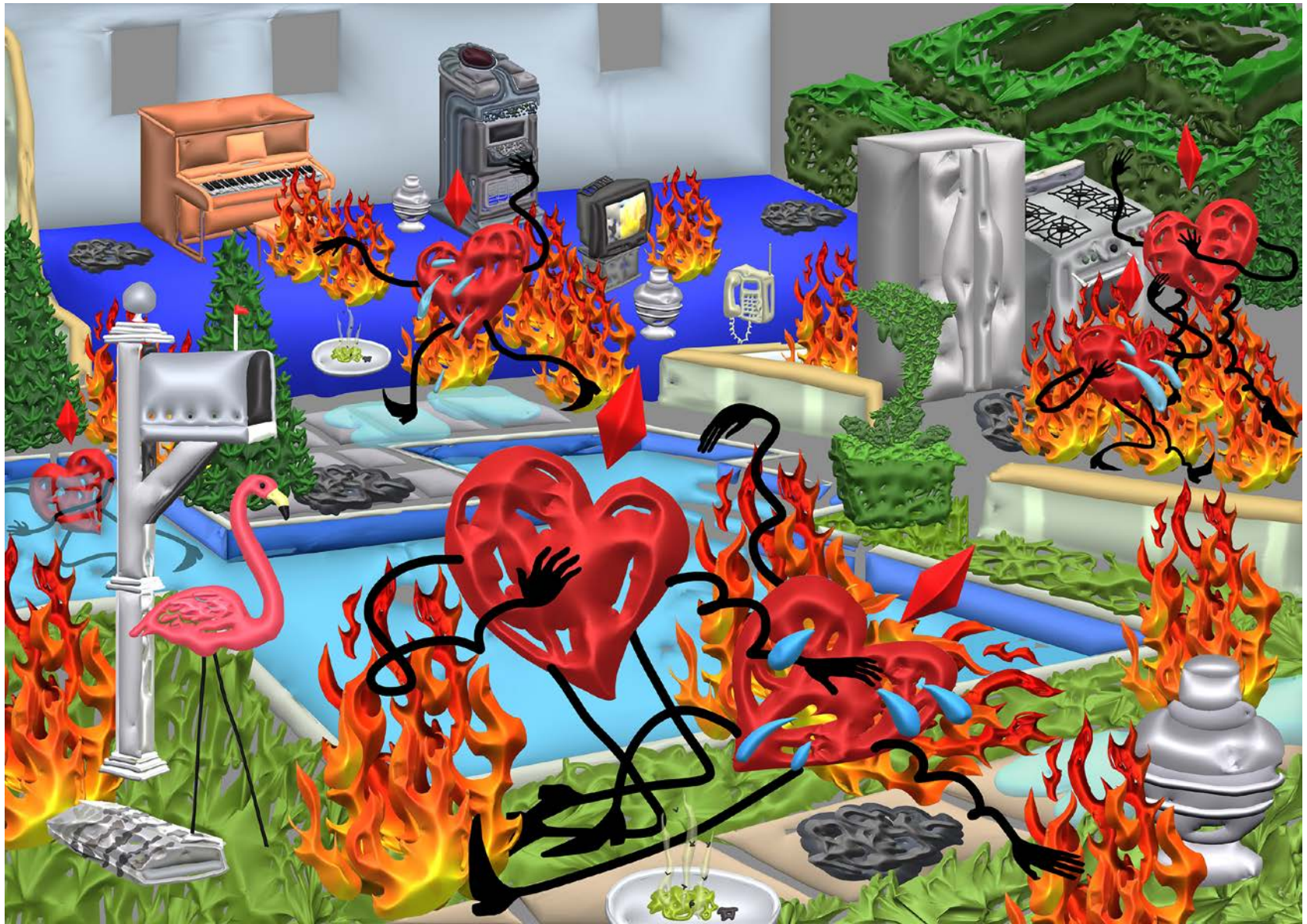
When Hell Is Full the Dead Will Walk the Earth

View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019



View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019





The Sims. A Very Boring Game, 2019  
Digital drawing, 110 × 150 cm  
5+2AP  
1600 EUR



View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019





When Hell Is Full the Dead Will Walk the Earth, 2019  
Digital drawing  
110 × 150 cm  
Edition 5+2AP  
2000 EUR (last edition 5/5)





When Hell Is Full the Dead Will Walk the Earth

View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019





View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019



View from the exhibition  
When Hell Is Full the Dead Will Walk the Earth  
Kim? Contemporary Art Center, Riga, Latvia, 2019





When Hell Is Full the Dead Will Walk the Earth

Flames, 2019  
Polyester resin, pigments, LED lamp  
60 x 60 x 50 cm



Pure Evil Since 1996, 2019  
Photography, 70 x 51 cm  
5+2AP  
700 EUR



The Pleasure of Hating, 2019  
Photography, 105 x 70 cm  
5+2AP  
1000 EUR



The Pleasure of Hating II, 2019  
Photography, 33 x 22 cm  
5+2AP  
330 EUR



# Works from group exhibition Champs-Élysées

7.06.–16.08.2019

Curated by Marta Trektere and Kaspars Groševs  
427 Gallery, Riga, Latvia

Group show together with Botond Keresztesi, Emma Stern, Sandra Kosorotova,  
Tea Stražičić, Nick Zhu

***A Conversation With Tom Mills*** is a video installation and is based on a real story, which I unintentionally bought from a stranger on the street in Brussels. The main protagonist of the story is Tom Mills. Tom is studying business law at the University of Sydney, works a well-paid job and likes to travel. Finding himself in a difficult situation, the young man I met on the street, is ready to use his erudition, talent, and charm to ask for help from random passers-by to get back to Australia.

A Conversation With Tom Mills, 2019  
Mixed media installation, flexi-foam,  
wood, screen, Starbucks cup  
Price?





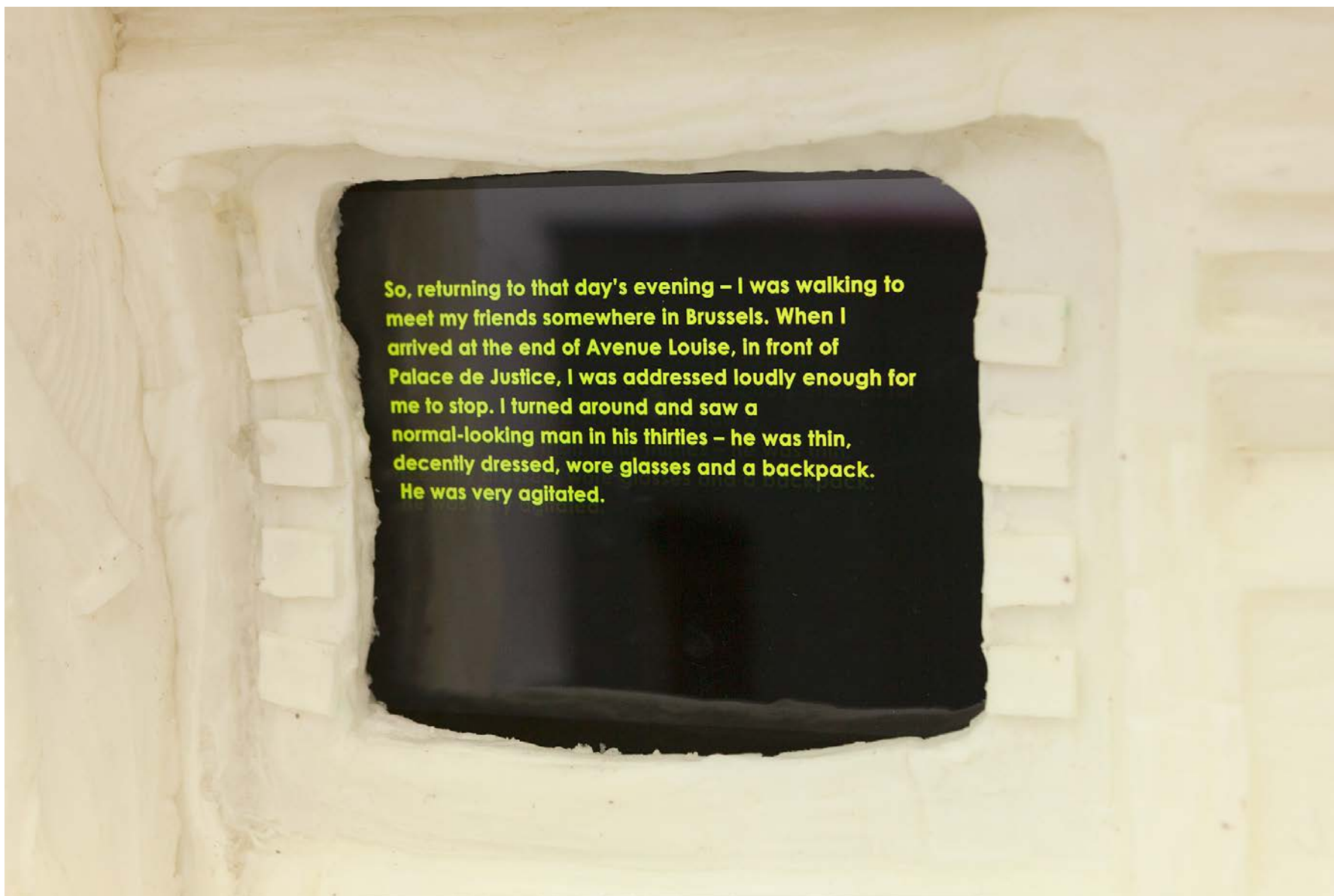


A Conversation With Tom Mills (fragment), 2019  
Mixed media installation, flexi-foam, wood, screen, Starbucks cup

A Conversation With Tom Mills, 2019  
Mixed media installation, text animation 37:55 min,  
flexi-foam, wood, screen, Starbucks cup  
7000 EUR







A Conversation With Tom Mills (fragment), 2019  
Mixed media installation, text animation 37:55 min, flexi-foam, wood, screen, Starbucks cup  
7000 EUR

**TOM: So, if there are any delays, just know – most likely your money is in Frankfurt... Oh my god... how can I ever thank you?! You're helping me enormously and I appreciate it from the bottom of my heart. You know, my mom has always told me – all the good things come back to you, but all the bad things come back to you in double!**



# Works from solo exhibition in collaboration with Alvis Misjuns and Reinis Semēvics *Interlude*

11.10.–9.11.2018

Produced and curated by KVADRIFRONS  
Riga Circus Elephant Stables, Riga,  
Latvia

*Interlude* is both a musical interlude and an optical illusion. The authors of this illusion – Jim Steinmeyer, John Gaughan and Jonathan Pendragon – constructed the idea that would entail the apparent disappearance of the body's centre, thus revealing a completely new inner space, which can be reached in incredible ways.

The exhibition ***Interlude*** was displayed in a space that until recently was the backstage of magnificent circus performances and it was created by considering and responding to the changes at the circus. ***Interlude*** is a virtual performance that combines the mastery of the actors from KVADRIFRONS and the idea of cleaning the space for a fresh start. As in Walt Disney movies where a room is washed, swept and spruced up for a princess's birthday, the old elephant stables were caringly scrubbed, aired and polished with the help of magical beings; thus, showing respect to the past and caring for what is to come.

The changes at Riga Circus showed that the mastery and limits of human physical abilities become increasingly important. With virtual reality and motion capture technologies, the spell is complete. The impossible becomes possible when the actors perform the dance choreography played by virtual objects. Similar to illusionist tricks, the new technologies help to occupy the new space by being a joyful and defiant contrast to its monumental gloom. The musical accompaniment of the performance is made in collaboration with Reinis Semēvics. It includes parts from ***The Nutcracker*** by P. Tchaikovsky and ***The Sorcerer's Apprentice*** by P. Dukas.



View from the exhibition Interlude.  
Riga Circus Elephant Stables, Riga, Latvia, 2018





View from the exhibition Interlude.  
Riga Circus Elephant Stables, Riga, Latvia, 2018

# Works from the group exhibition NNN

7.10 – 19.11.2017

Curated by Ojārs Pētersons, Līga  
Marcinkeviča, Maija Kurševa.  
Latvian National Museum Of Art,  
Riga, Latvia

Group show together with Monta Andžejevska, Vents Āboltiņš, Katrīna Čemme, Krista Dzudzilo, Reinis Dzudzilo, Kaspars Groševs, Indriķis Ģelzis, Jānis Klaučs, Ģirts Korps, Maija Kurševa, Ieva Kraule, Andrejs Lavrinovičs, "3/8", "F5", Darja Meļņikova, Anta Pence, Ojārs Pētersons, Kaspars Podnieks, Krišs Salmanis, Alise Sondore, Klāvs Upaciers, Evita Vasiļjeva, Oskars Veilands, Lidiya Zaneripa, Brigita Zelča-Aispure and Armands Zelčs.

The title of the project ***What's A Girl Like You Doing In A Place Like This / Part I*** comes from a cheesy pick-up line that could potentially become an issue of a lifetime. The question is flirtatious as well as implies unwanted judgement about the girl, and her incompatibility with her surroundings without giving more information on the problem. The contrast between the girl and the place is the main issue of the piece. Searching for a similar feeling of disconnect in the artist's memory, she found characters from childhood movies like ***The Gremlins*** and ***Space Jam*** to be perfect prototypes for the project.

The project ***What's A Girl Like You Doing In A Place Like This / Part I*** is formed as a mixed media installation, based on a fictional story about a girl who works as a set-designer for fantasy movies. The story and the objects include elements from real life situations intended to make the scenes more adventurous. The project is envisioned in three parts and would result in a set-design / exhibition of a kitchen where the video piece ***What's A Girl Like You Doing In A Place Like This*** would be shot.



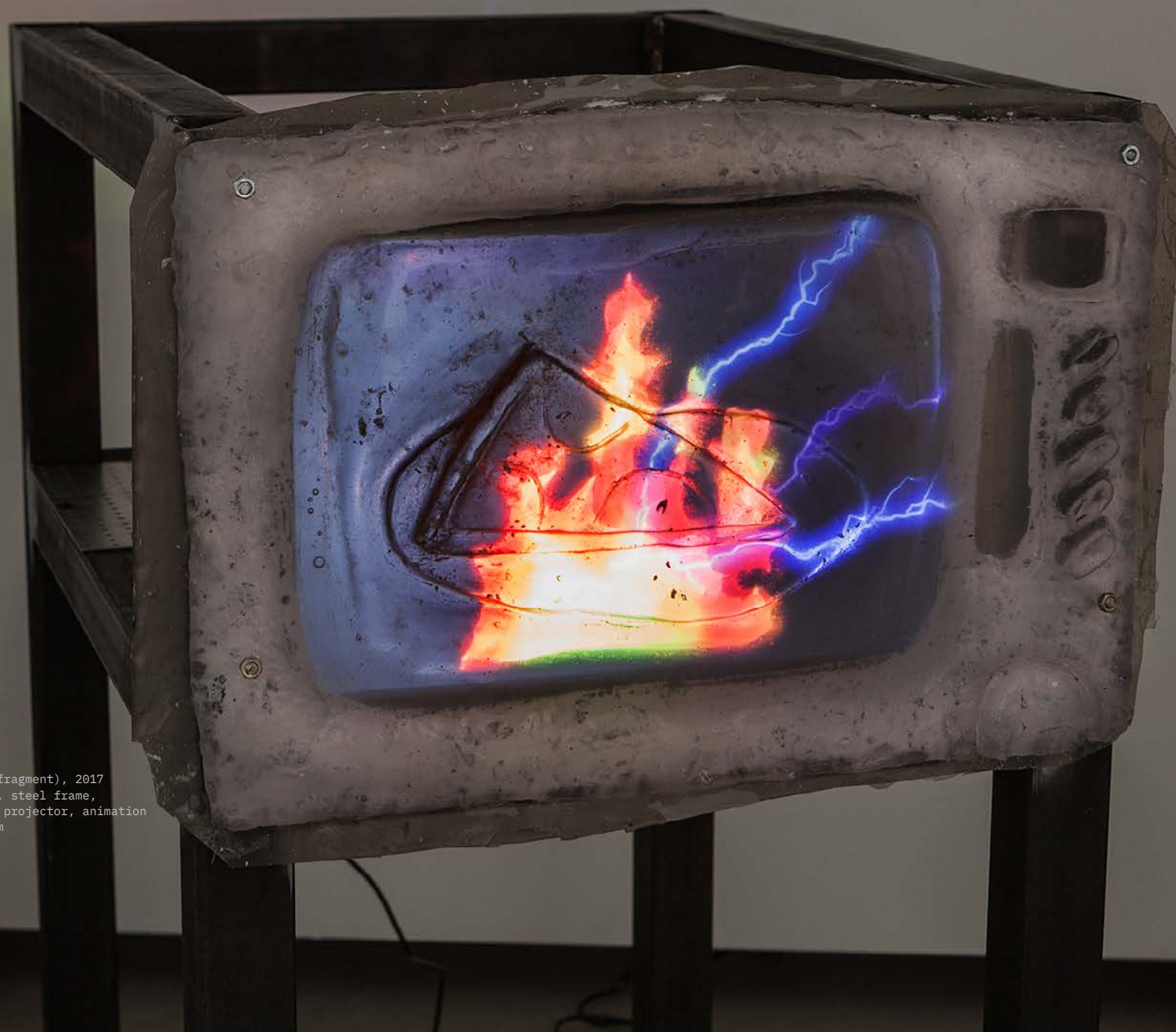


The Kitchen, 2017  
Digital drawing  
21 x 30 cm  
Edition 10+1AP

The Microwave, 2017  
Polyester resin, steel frame,  
projection film, projector, animation  
100 x 70 x 50 cm  
Unique  
4000 EUR





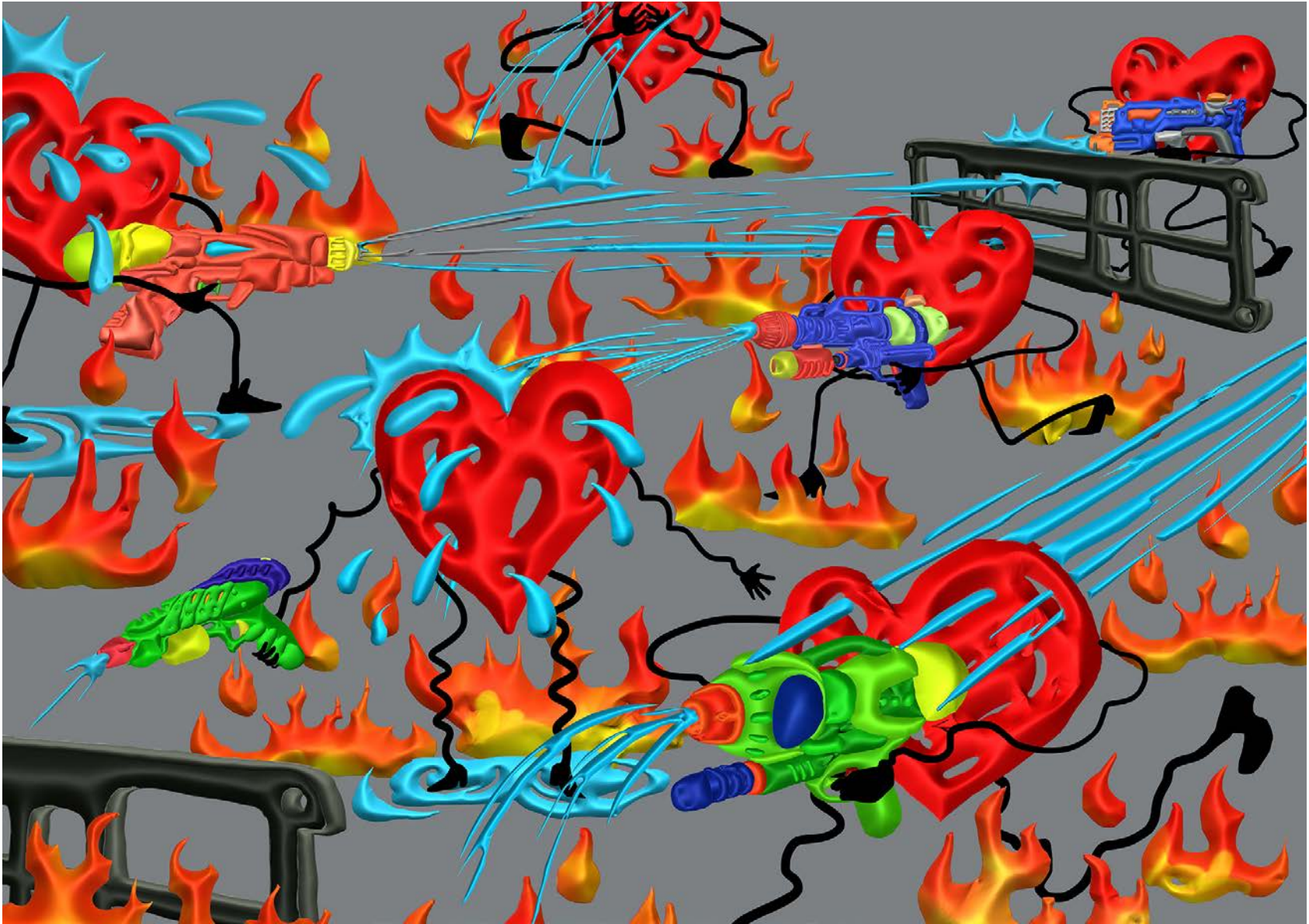


The Microwave (fragment), 2017  
Polyester resin, steel frame,  
projection film, projector, animation  
100 x 70 x 50 cm  
Unique  
4000 EUR

The Fridge, 2017  
Polyester resin, photography, prints,  
paper, plastic swords, wood, steel frame  
140 x 90 x 50 cm  
Unique  
5000 EUR







The Emotion Thugs, 2017  
Digital drawing, 84 x 118 cm  
5+2AP  
1200 EUR



The Gremlin, 2017  
Coloured polyester resin, 100 x 70 cm  
Unique  
3000 EUR



KO TĀDA MEITENE KĀ TU  
DARĀ TĀDĀ VIETĀ KĀ SI

PIRMĀ DAĻĀ

*Latvian text follows, partially obscured by a red circle at the bottom.*



View from the exhibition NNN. Latvian National Museum Of Art, Riga, Latvia, 2017.

# Works from the solo exhibition

## The Hike

10.06 – 22.06.2016

RIXC Gallery, Riga, Latvia

***The Hike*** is a multimedia installation – a unilateral interpretation of a situation that involves two people. The installation serves as a mock-up for this interpretation. It is a visual retelling of a story that was meant to work out but failed – moving from Antwerp to Riga.

By using the stereotypes about photography and video as unquestionable depiction of the visual reality, the installation reveals an extremely subjective retelling, thus starting a discussion about the objective and subjective reality and posing a question which of these realities is more real. The method itself – retelling – automatically means the use of its main characteristics – deformed reality and omitted information – therefore there is an intentional visual distance between what is presented and what is real, thus both fulfilling the need to talk about these events while being in a safe position and measuring to what extent your interpretation can move away from reality or how far you can run away from yourself.

The installation includes several photos and videos, as well as a model of a route. By using vivid and fictitious

characters, the installation tells a story about real-life events, urging the viewers to contemplate if the ethical ugliness of one's actions can be balanced with the evident aesthetics of the circumstances.

The installation was created by mentally going back to the place and time of these events, to once more start the journey from good to bad. Thus, moving through centuries, we end up in a non-existent and scenic environment – a situation where, according to self-help books, it is the easiest to get to know someone – on a hike.

A hike is never just the distance you walk – it almost always involves an adventure or at least a certain experience. Hence, the depicted story is not only about going in a jointly chosen direction and what you experience along the way. Rather, it moves closer to the historical relationship scheme which involves trust, courage, love and betrayal, and doesn't provide any answers about the strategic plan behind the actions, but keeps asking the question “How could you?”.





View from the exhibition Hike.  
RIXC Gallery, Riga, Latvia, 2016



The Presence of Evil, 2016 (remake of an episode "How to  
Kiss a Woman by Captain Kirk" from the Star Trek TV series)  
Video, 2:15 min, loop  
5+1AP  
3000 EUR



Growing Cold, 2016  
Photography, 105 x 140 cm  
Edition 5+2AP  
1500 EUR





I Would Like to Give You Flowers,  
But You Don't Inspire Me, 2016  
Photography  
140 x 105 cm  
Edition 5+2AP  
1500 EUR

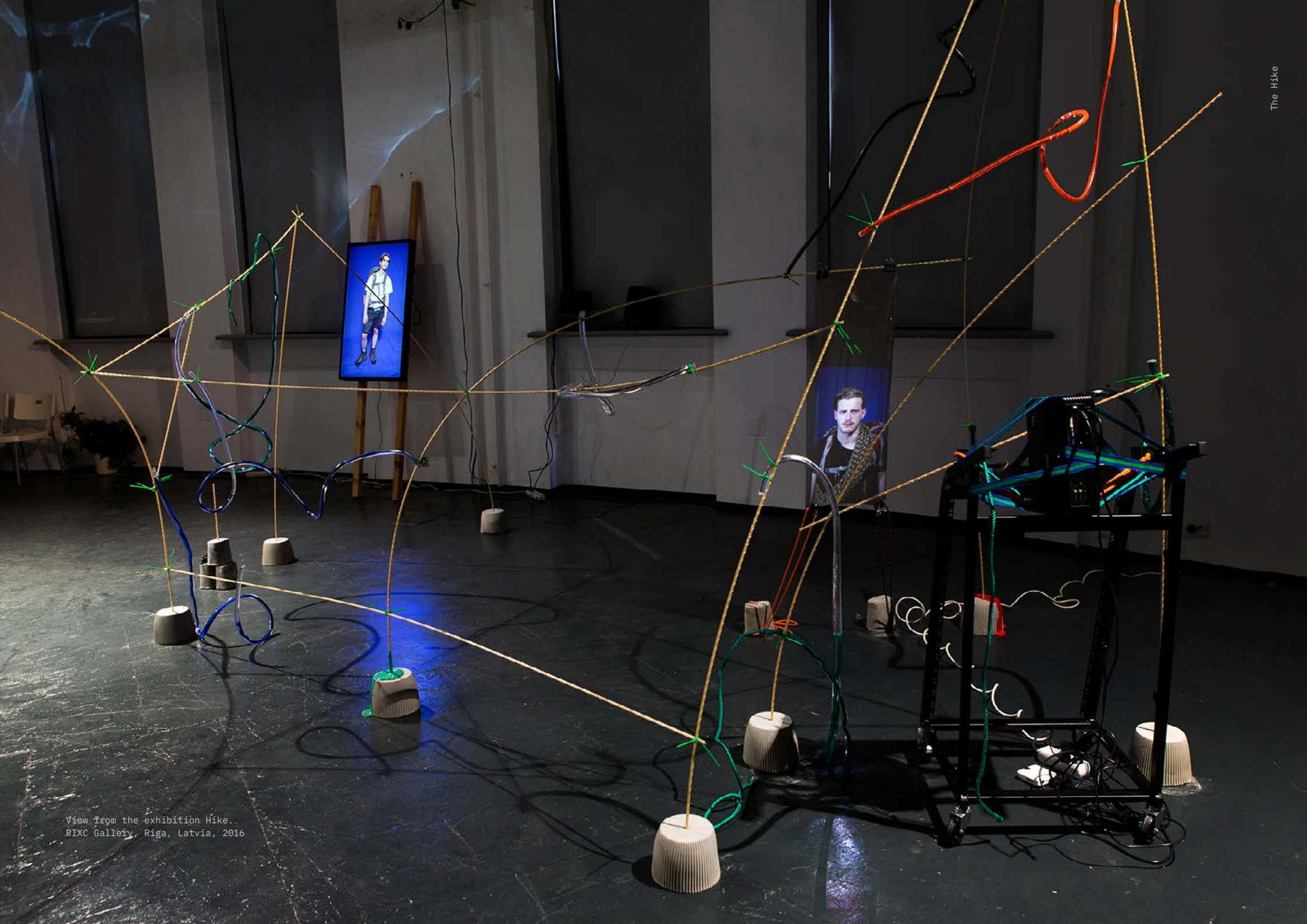




View from the exhibition Hike.  
RIXC Gallery, Riga, Latvia, 2016







View from the exhibition Hike..  
RIXC Gallery, Riga, Latvia, 2016



# kogo

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Location:

The Widget Factory  
(Aparaaditehas)  
Kastani 42, 50410 Tartu,  
Estonia

Open:

Wed-Fri, 13:00–19:00  
Sat, 13:00–18:00  
And by appointment

## About Kogo Gallery

Kogo is a contemporary art gallery that opened at The Widget Factory in Tartu, Estonia in the spring of 2018, and is aimed at improving the international visibility of artists and introducing their art practice more broadly.

The name of Kogo Gallery comes from the Võru language and means “all of”, “together” or “collection”. For us, Kogo means collecting, experiencing and coming together as a community.

At the centre of Kogo’s diverse exhibition programme are artists’ solo projects and exhibitions created in collaboration with artists and curators. Kogo is committed to supporting free creative expression, interdisciplinarity, imagination and innovative ideas in art, as well as initiating and maintaining creative relationships and uniting the community of artists and art enthusiasts.

We consider it important to encourage dialogue through contemporary art in order to promote discussion on issues that are relevant in society. We have organised various events to accompany the exhibitions held at Kogo Gallery, including artist talks, lectures, guided tours, screenings, concerts, book presentations and art performances, involving physicists, philosophers, environmental activists, legal experts, ethnologists, writers, musicians, performers etc.

The programme is mainly created by making direct proposals to artists and curators, but also through open calls, which allow us to find international collaborative projects and include young artists. The gallery is also open to proposals that are conceptually and technically well considered and site-specific.