

Extending the Gaze

ACQUISITIONS 2024-2025



DENMARK LATVIA SLOVENIA



European
Parliament

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This publication was produced in Luxembourg, for information purposes, for the Extending the Gaze - New Acquisition 2025 exhibition, featuring works from the European Parliament Contemporary Art Collection. It is intended to provide educational details about the background and artistic legacy of the artists whose creations are displayed, and to preserve and promote their contribution to Europe's cultural heritage.

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Extending the Gaze

**ART ACQUISITION FROM DENMARK,
LATVIA AND SLOVENIA**

INTRODUCTION

The acquisition program of the European Parliament's collection of contemporary art and art for 2025 focuses on Denmark, Latvia and Slovenia. In this round of acquisitions, our selection also follows topics that are current for European society, which are also reflected to some extent in the legislative work of the EP.

Vanja Bućan is represented by works whose creation dates back to the time of the coronavirus pandemic. In them, Bućan points to the inherent contradiction in the perception of women as figures of admiration who are, simultaneously, subjected to abuse within the domestic sphere.

A similar contradiction can be observed in the painting by **Anna Sluga**, in which a potentially catastrophic and lethal scene of aerial bombardment is rendered in delicate pastel colours, juxtaposed with the seemingly innocuous, almost promotional inscription, "I like to fly". A similar tension between aesthetic appreciation and underlying harsh realities is evident in the photography of **Jeannette Ehlers**, where on the one hand we admire the aesthetics of the work of art and on the other hand we know the brutality of slave exploitation.

Nika Autor is completing the Slovenian trio of artists in our choice. Nika Autor uses footage of refugees from police thermal cameras. She gave the idyllic landscapes the names of famous Slovenian paintings from the Impressionist period. The apparent contradiction of the beautiful landscape underlined by a reference to Impressionist paintings and the sad fate of the refugee is hidden but poignant.

The question of personal and family memories is the main theme for **Krista Vindberga's** (Dzudzilo's) paintings. Our memories are never an accurate record of reality, we recall them slightly altered, distorted, perhaps even false, just like the characters in Kristo Vindberga's (Dzudzilo's) paintings.

Future visions in art often have a dystopian feel, growing from fears of an unknown future. Latvian artist **Līga Spunde** offers a personal view of the future colonization of Mars as playful, colourful and probably also optimistic.

What is your personal experience with sculpture? What material can a sculpture be made of? Our life experiences determine how we will perceive each sculpture we see. And **Tove Storch** tries to disrupt this experience of ours. Since her objects are often translucent, she creates an inner space like buildings do, capturing movement and referring to the human body with the colour. Uncertainty, questioning and movement on the border of sculpture itself are typical features of the untitled object that we acquired for the collection, which also includes a painting by Imi Knoebel, who similarly explored the boundaries of painting.

In 2025, we continued to implement our acquisition strategy. We aim to gradually achieve gender and regional balance in the collection. The latest additions come from young female artists who are not afraid of experimentation and of using innovative technologies and representations. The acquired artworks combine art with the exploration of social and political themes that concern all European citizens and are closely related to the political and legislative work of the European Parliament.

**F E A T U R E D
A R T I S T S**

**NIKA AUTOR
VANJA BUĆAN
JEANNETTE EHLERS
ANA SLUGA
LĪGA SPUNDE
TOVE STORCH
KRISTA VINDBERGA (DZUDZILO)**

ARTISTS AND THEIR ARTWORKS

NIKA AUTOR (b. 1982)

Slovenia

Breze v jeseni, 2010

Topoli, 2010

Macesen, 2010

Nika Autor undertook her BA and MA studies at the Academy of Fine Arts in Ljubljana and obtained her PhD in Practice at Academy of Fine Arts Vienna. Her practice spans across different mediums seeking to produce particular images that reconstruct collective memory and explore the “silenced” present.

“Impressions: Landscapes/Paradise of Slovenia” is a photo series based on recordings from the video archives of RTV Slovenia. In them, Slovenian landscapes captured by police thermographic cameras used for territory surveillance in the borders turn into reconstructed images exploring the contrast of dominant national narratives and the precarity of human experience.

The artist through the photographic stills, which resemble impressionist paintings of the typical Slovenian landscape, offers a subtle social commentary on violence and migration policies, aiming to challenge narratives of illegality and not belonging.



Photographs, prints on dibont
80 × 110 cm (each)

VANJA BUĆAN (b. 1973)

Slovenia

Birds of Paradise 10, 2022

The Invisible Housewives, 2022

The Womb, 2023

(From the Series "Birds of Paradise")

Vanja Bućan is a multifaceted artist with a rich academic background. After obtaining a degree in Sociology, she further honed her creative skills with studies on documentary photography at the Royal Academy of Fine Arts in The Hague. As her career evolved, Bućan moved away from traditional documentary storytelling and towards staged photography, through which she could delve into deeper explorations of complex themes.

Bućan's work is a striking blend of allegory and social commentary, where she transforms her own photographs into photographic collages that evoke complex, layered meanings. In her series "Birds of Paradise" she uses her signature

technique and artistic approach to explore the limits of female freedom under societal and patriarchal norms and simultaneously address the issue of female unpaid labour.

Playing with the idea of women as both subject and objects, she organizes the series in two parts. One with women floating in fictional settings, and another focusing on women's hands performing housework. With a playful and imaginative approach, Bucan attempts to create visual spaces where women can escape prescribed roles and assert full agency over their lives, imagining alternative realities in the process.



Printed on Hahnemuhle Metallic Archival Fine Art
Paper, mounted on 3 mm Dibond.
75 × 50 cm. Edition No. 2/3



Printed on Hahnemuhle Metallic Archival Fine Art Paper, mounted on
3 mm Dibond. 90 × 60 cm. Edition No. 2/3



Printed on Hahnemuhle Metallic Archival Fine Art Paper, mounted on
3 mm Dibond. 90 × 60 cm. Edition No. 2/3

JEANETTE EHLERS (b. 1973)

Denmark

Whip it good, 2016

Jeannette Ehlers is a Danish-Trinidadian artist and a graduate of The Royal Danish Academy of Fine Arts. She constantly reinvents her practice by experimenting across different visual fields, such as photography, video, installation, sculpture and performance. She approaches her work as a form of resistance, care, and solidarity and her main themes and questions are related to memory, race and colonialism.

"Whip it good!" is a photographic still from a performance of the artist in New Orleans in 2016. The performance, which bears the same name, is a ritual re-imagining the slavery punishment of flogging, and invites a pondering on the concept of race and power.

Ehlers' powerful photograph critically reimagines and challenges racist systems of power and existence in urban spaces, drawing on the tradition of "performing objecthood" where the racialized body, often the artist's, functions both as a tool for critique and as a means of agency, a practice employed by artists of colour since the 1970s.



Photo: Kim Coleman & Bjarke Johansen, 2016

Photograph
75 × 75 cm
Edition No. 1/5

ANA SLUGA (b. 1981)

Slovenia

Anomy and Aesthetics, 2021

Ana Sluga is a visual artist from Ljubljana, Slovenia, specializing in painting, photography, and video. She graduated with a degree in painting from the Academy of Fine Arts and Design in Ljubljana and earned a master's degree in photography from the Academy of Fine Arts in Tallinn, Estonia. Sluga blends various media in her work, using photography as a foundation for her paintings, exploring themes of identity, memory, and the relationship between herself and the world around her.

In "Anomy and Aesthetics," the artist explores the universal themes of violence and war, presenting them in a fresh way. This painting uses bright pastel colors to create a serene atmosphere, while dark warplanes and bombs disrupt the calmness, adding a surreal contrast. Through this, Sluga comments on the dual realities of war and peace, highlighting how individual apathy and the dominance of aesthetics in social media have led to societal desensitization toward violence, urging reflection on personal responsibility and the balance between individualism and collectiveness.



Acrylic and spray on canvas
60 × 80 cm

LĪGA SPUNDE (b. 1990)

Latvia

New World / Cybervikings of Mars, 2021

Līga Spunde, born in 1990 in Riga, is a multimedia artist known for installations that blend personal narratives with constructed fictions. She completed her postgraduate studies in Visual Communication at the Art Academy of Latvia and her graduation project was recognized as one of the best by graduates from European art academies. As one of Latvia's leading digital artists, Līga's work is characterized by a vibrant style filled with cultural and pop culture references, offering new perspectives on social reality.

"New World / Cybervikings of Mars" is a digital graphic work that combines retro elements with futurism, featuring drones and animal-like cyborgs in a digital environment. The piece explores themes like the rapid technological advancement and the colonization of both outer space and cyberspace, all while using humor and vibrant cultural references. The title, inspired by an Elon Musk tweet, critiques the modern trend of absolute exploitation and the anxiety generated by endless possibilities fueled by social media.



Digital drawing / Archival pigment print. Mounted on aluminum composite material
114 × 200 cm. Edition No. 1/3

TOVE STORCH (b. 1981)

Denmark

Untitled, 2022

Tove Storch is a Danish artist with an extensive art studies background in Copenhagen, Berlin and Vienna. Her work revolves around an ongoing exploration of sculptural possibilities, focusing on the interaction between materials and motifs. Through her experimentation with various materials, Storch challenges perceptions of space and reality, questioning the role of sculpture in contemporary society, but also in space itself.

This artwork is part of a larger series that explores the intersection of sculpture and architecture, using transparent materials, such as silk, to create spatial experiences. The contrast between softness and hardness, the soft and brutal, is very essential to the artist's work, together with how the balance interplays with the sense of seeing and experiencing the space and the sculptures. Here Storch reworks the pink translucent silk, a unique type of silk she uses, in a non-traditional manner, weaving it and stretching it across dark metallic surfaces and sticks. The result is a dynamic interplay between materials that shifts with light and perspective, nurturing a sense of potentiality and fluidity but also engaging with the exploration of themes that are important for the artist: empathy, care, violence, and human relations in total.



Photographer: Malle Madsen

Dyed silk, metal
246 × 84 × 64 cm

KRISTA VINDBERGA (DZUDZILO, b. 1989)

Latvia

Mysteriously like in a mirror, 2020

Kiss, 2017

Krista Vindberga (Dzudzilo) is a prominent Latvian artist known for her creative approach across various media, including detailed drawings and large-scale stage designs for theatre and opera. She earned a Master's degree in Audio-Visual Media Art and a Bachelor's degree in Painting from the Art Academy of Latvia. Vindberga's (Dzudzilo's) art focuses on the connection between scenography and audience engagement, using minimalist and architectural aesthetics to convey layered, symbolic meanings beneath simple forms.

Krista Vindberga's (Dzudzilo's) 2020 exhibition *Mīklaini kā spoguļi* (Mysteriously Like in a Mirror) at Galerija Daugava showcased her exploration of subjective memory through photorealistic depictions of human figures on white canvases. *Mīklaini kā spoguļi* / Mysteriously Like in a Mirror (2020) and *Kiss* (2017) are part of the series, where she presents photorealistic human figures on white canvases, based on photos from her personal family archive. These fragmented, theatrical silhouettes evoke everyday and family life, capturing only glimpses of it, much like how memory functions—partial and selective. The missing context in her work creates a subjective, intimate experience for the viewer, as her paintings act as a mirror, reflecting personal interpretations.



Oil on canvas
160 × 140 cm



Oil on canvas
120 × 130 cm

KRISTA VINDBERGA (DZUDZILO, b. 1989)

Latvia

Silvija, 2020

Krista Vindberga's (Dzudzilo's) artistic oeuvre is a fusion of diverse media, seamlessly blending painting, theatre, dance, literature, and music into a unique form of expression. With solo exhibitions and numerous group shows both in Latvia and internationally, Vindberga (Dzudzilo) has garnered widespread acclaim. Her work is characterized by a minimalistic, often fragmented aesthetic, where the absence of details invites the viewer to delve into the complex emotional and intellectual undercurrents that lie beneath the surface, offering a contemplative experience that transcends the phenomenal simplicity of her compositions.

In *Silvija*, similarly to other pieces of hers, the absence and removal of elements create a sense of a digitally altered photo, with the depiction of a female figure and a flowing seascape, prompting the viewer to reflect on personal memories and experiences, while questioning whether *Silvija* represents a mother, partner, or simply a woman.



Oil on canvas
190 × 190 cm

I M P R I N T

October - November 2025 (The European Parliament, Brussels, Belgium)
November 2025 - April 2026 (The European Parliament, Strasbourg, France)

Curator:

Cultural Outreach Unit, Directorate-General for Communication.

Texts:

Cultural Outreach Unit, Directorate-General for Communication.

Disclaimer:

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<https://art-collection.europarl.europa.eu/en>

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GENERAL-DIRECTORATE FOR COMMUNICATION
OF THE EUROPEAN PARLIAMENT