



# AGATA ORLOVSKA

DRIFTS

Exploring the connections between the physical form of objects and their conceptual significance, Lithuanian – Polish artist **Agata Orlovska** (b. 1998) does not limit herself to the materiality of traditional sculpture or painting, seeking an authentic artistic language. The artist investigates how immateriality influences the anatomy of artwork and distorts it over time. Material, texture, or structure in her artwork act as cultural references, as the physicality of the object acquires associativity, and her deep understanding of different techniques enables the artist to uncover narratives within the medium itself. With her works, the artist questions how the unseen operates within contemporary visuality, how thoughts are expressed without visible sources, and what significance other senses, beyond sight, hold in relation to the artwork. The involvement of the viewer in the active experience of such allows for various interpretations of the artwork to unfold, nurturing new artistic creations and/or their extensions.

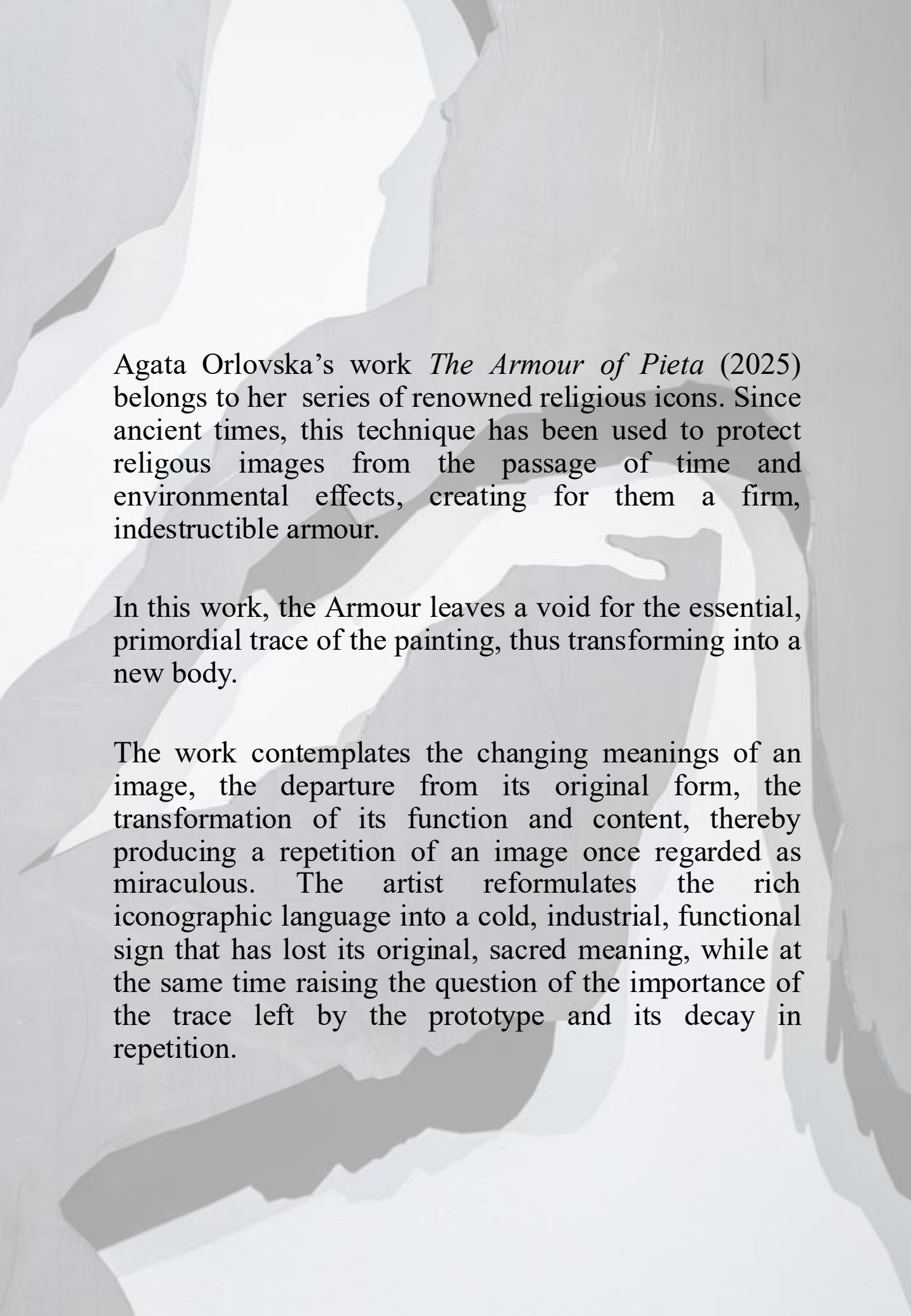
In 2023, Agata Orlovska completed her master's studies in painting at the Vilnius Academy of Arts and has been a doctoral student in fine arts at the same academy since 2025. Her works have been exhibited in solo and group exhibitions, including *Dymaxion* at KKKC in Klaipėda (2025, duo exhibition), *Ša naqba ĩmuru* at Pamėnkalnio gallery in Vilnius (2024, solo), *Flashbang* at the former Vilnius Finance and Credit College building in Vilnius (2023), *Young Painter's Prize Finalists Exhibition* at the Museum of Applied Arts and Design in Vilnius (2023), *Per speculum et in aenigmate* at Vartai gallery in Vilnius (2023, solo), *Drifts. Srovės* at Drifts Gallery in Vilnius (2022), *Counter-argument V* at Meno Parkas gallery in Kaunas (2022), *Klausytis2* at Akademija gallery in Vilnius (2022, solo), among others. In 2023, A. Orlovska won the *Young Painter's Prize*, and her work *Mirror Of The Sea* was included in the collection of the Lithuanian National Museum of Art. In the same year, she was awarded the national winner of the M. K. Čiurlionis incentive scholarship and won the Nordic and Baltic Young Artist Award.





Agata Orlovska  
*The Armour of Pieta*, 2025  
S235 steel, laser cutting  
223 x 149 x 4,5 cm

Price: 6 000 eur



Agata Orlovska's work *The Armour of Pieta* (2025) belongs to her series of renowned religious icons. Since ancient times, this technique has been used to protect religious images from the passage of time and environmental effects, creating for them a firm, indestructible armour.

In this work, the Armour leaves a void for the essential, primordial trace of the painting, thus transforming into a new body.

The work contemplates the changing meanings of an image, the departure from its original form, the transformation of its function and content, thereby producing a repetition of an image once regarded as miraculous. The artist reformulates the rich iconographic language into a cold, industrial, functional sign that has lost its original, sacred meaning, while at the same time raising the question of the importance of the trace left by the prototype and its decay in repetition.



Agata Orlovska  
*Marcel Duchamp replica nr. 5, 2024*  
Tempered, blown glass  
17 x 7 x 7 cm  
Edition of 5

Price : 800 eur



Marcel Duchamp purchased the “empty” medical ampoule from a pharmacist in Paris as a souvenir for his close friend and patron, Walter C. Arensberg. The precise meaning of this work is as unstable as the molecules whose boundaries of movement were unexpectedly expanded in 1949 when the ampoule shattered.

The subsequently recreated ampoule altered its meaning, since the later repetition no longer contained those same molecules. In total, four replicas of “Air of Paris” are currently counted, produced by different authors, at different times, in different places; and a fifth work – a replica of these four replicas – continues the transformations of the invisible material and conceptual content held within the objects.





Agata Orlovska  
*Fragment of Pictura Lacrimosa / William-Adolphe Bouguereau Pietà,*  
2025  
S235 steel, laser engraving  
28 x 30 cm

Price: 800 eur (each)





Agata Orlovska  
*Etude of Pictura Lacrimosa / William-Adolphe  
Bouguereau Pietà, 2025*  
S235 steel, laser engraving  
Diameter 23,5 cm

Price: 1 100 eur



Agata Orlovska  
*Etude of Melun Diptych by Jean Fouquet, 2024*  
Stainless steel, laser graving  
38 x 48 cm

Price : 1 100 eur



Agata Orlovska  
*Pictura Lacrimosa / William-Adolphe Bouguereau Pietà, 2025*

Diptych  
S235 steel, laser engraving  
224 x 149,5 cm (each)

Price: 9 800 eur

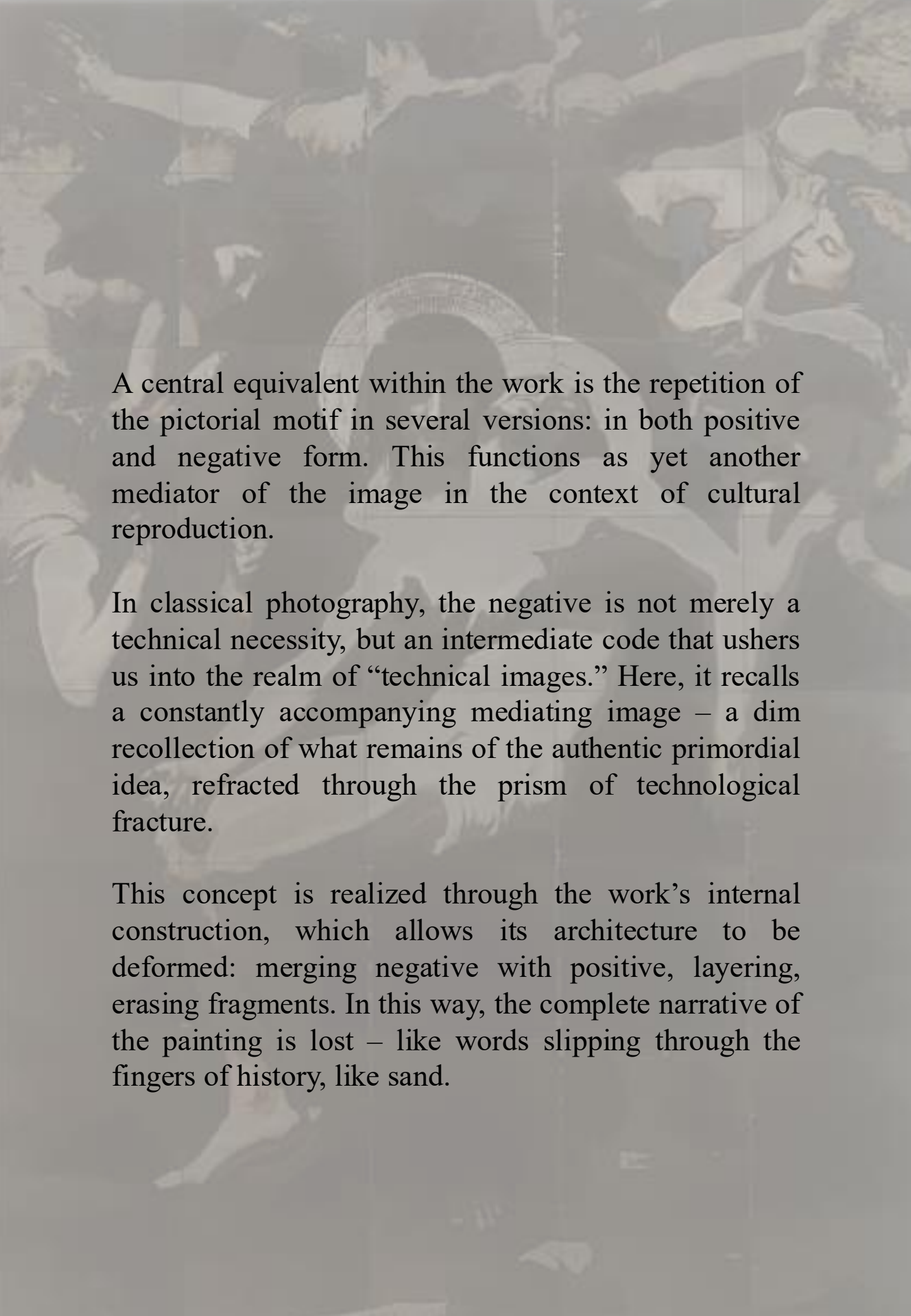
The rendering of the traditional iconographic motif of the *Pietà* by William-Adolphe Bouguereau is considered one of the most renowned examples, owing to its strong emotional charge and masterful execution.

In this work, the *Pietà* transforms into a symbol of the primal fall of media itself. The painting is severed from its original technology and sacred touch. It is created with laser technology in an industrial metal factory – linear burning erases what was once the warm trace of the human hand. The surface of the steel is scorched, as though carving away the layered pigments of the past. Human memory vanishes like a face etched in sand at the edge of the sea.

The piece explores ideas of recycling and transformation, merging different forms of cultural iconographies. It reminds us that vision never opens onto a one-dimensional image, but rather onto a multifaceted continuum without a final, completed form.

Instead of a vertical scale of value, the work proposes a horizontal field, where each segment of the picture exists as an autonomous work, yet remains connected to other fragments through visible traces of transformation. The mark of rupture or incision becomes as significant as the intact surface – both bear witness to perpetual change.





A central equivalent within the work is the repetition of the pictorial motif in several versions: in both positive and negative form. This functions as yet another mediator of the image in the context of cultural reproduction.

In classical photography, the negative is not merely a technical necessity, but an intermediate code that ushers us into the realm of “technical images.” Here, it recalls a constantly accompanying mediating image – a dim recollection of what remains of the authentic primordial idea, refracted through the prism of technological fracture.

This concept is realized through the work’s internal construction, which allows its architecture to be deformed: merging negative with positive, layering, erasing fragments. In this way, the complete narrative of the painting is lost – like words slipping through the fingers of history, like sand.



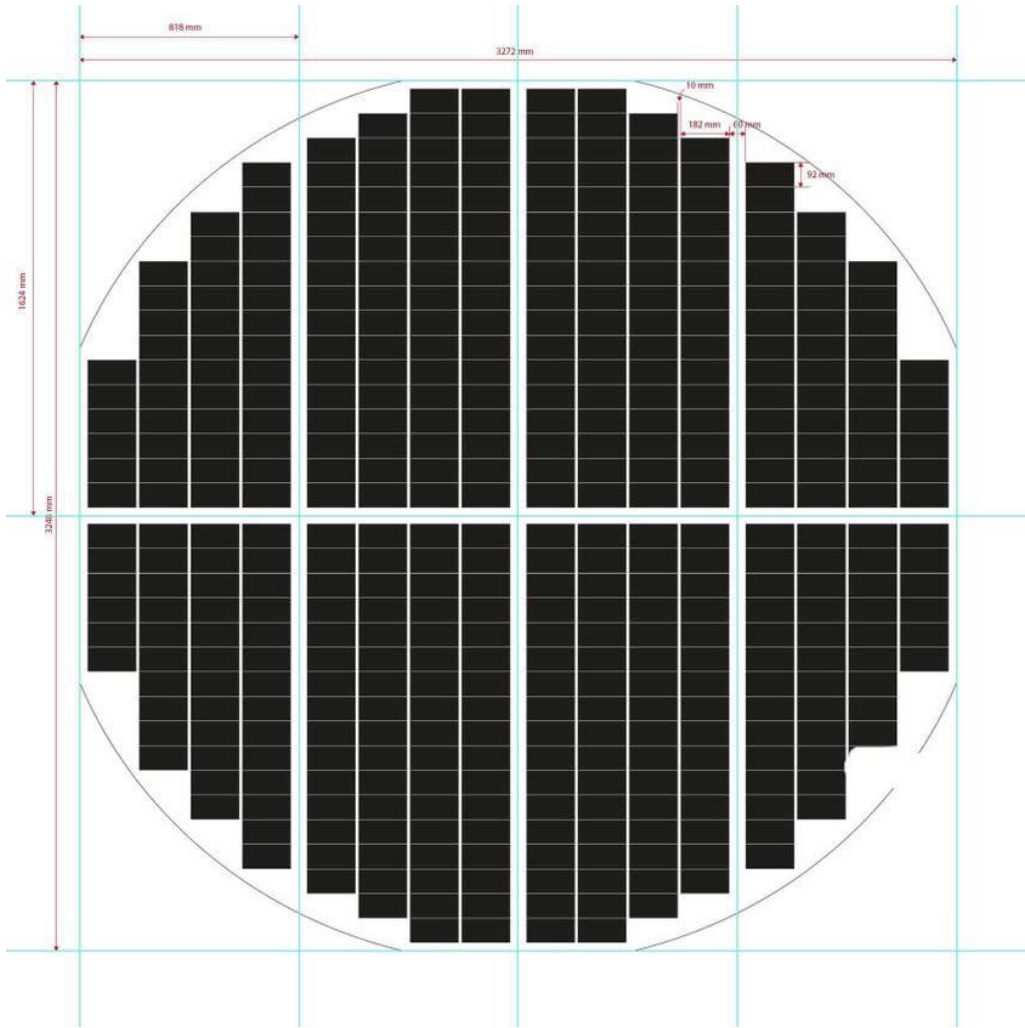
Exhibition view : *Dymaxion*, KKKC, Klaipėda, 2025  
Photo by : Laurynas Skeisgiela





Agata Orlovska  
*Do Not Go Gentle Into That Good Night, 2024*  
Solar cells, tempered glass, metal structure  
325 x 328 cm

Price: 15 000 eur

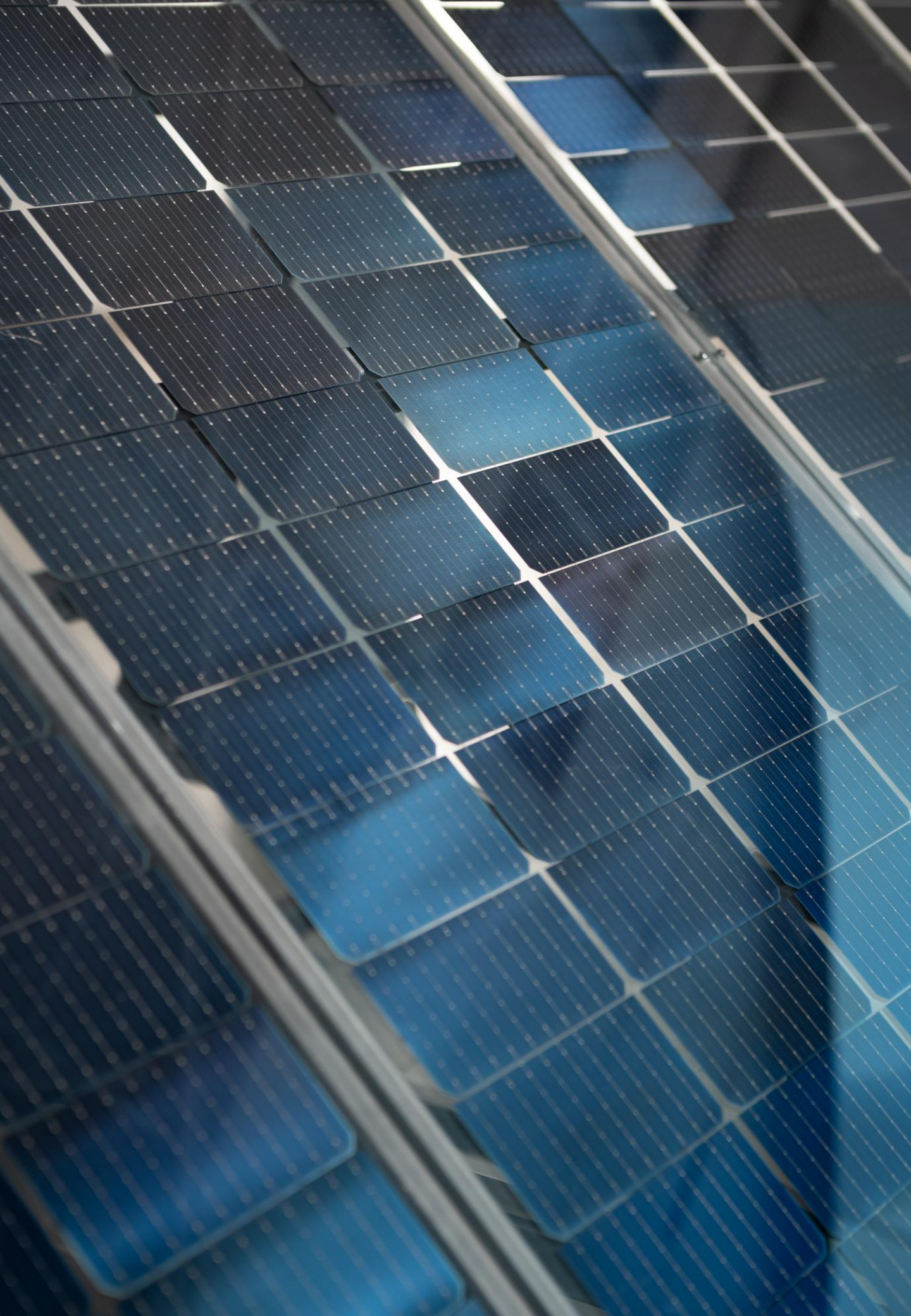


Solar energy-absorbing modules, usually placed in distant fields, landscapes, or on rooftops, are employed in this work as aesthetic elements – extracted from their usual context and embedded within a sculptural body, where direct sunlight cannot reach them.

The components, creating a play of mirrored reflections, direct artificial light that fills the space and shift depending on the viewer's position and the direction of their gaze.

This experience, conditioned by the materiality of the sculpture, during the act of perception processes not the energy of the sun, but the energy of ecological and technological thought, thus engaging directly not with the celestial body that ensures the conditions of life, but with life itself.





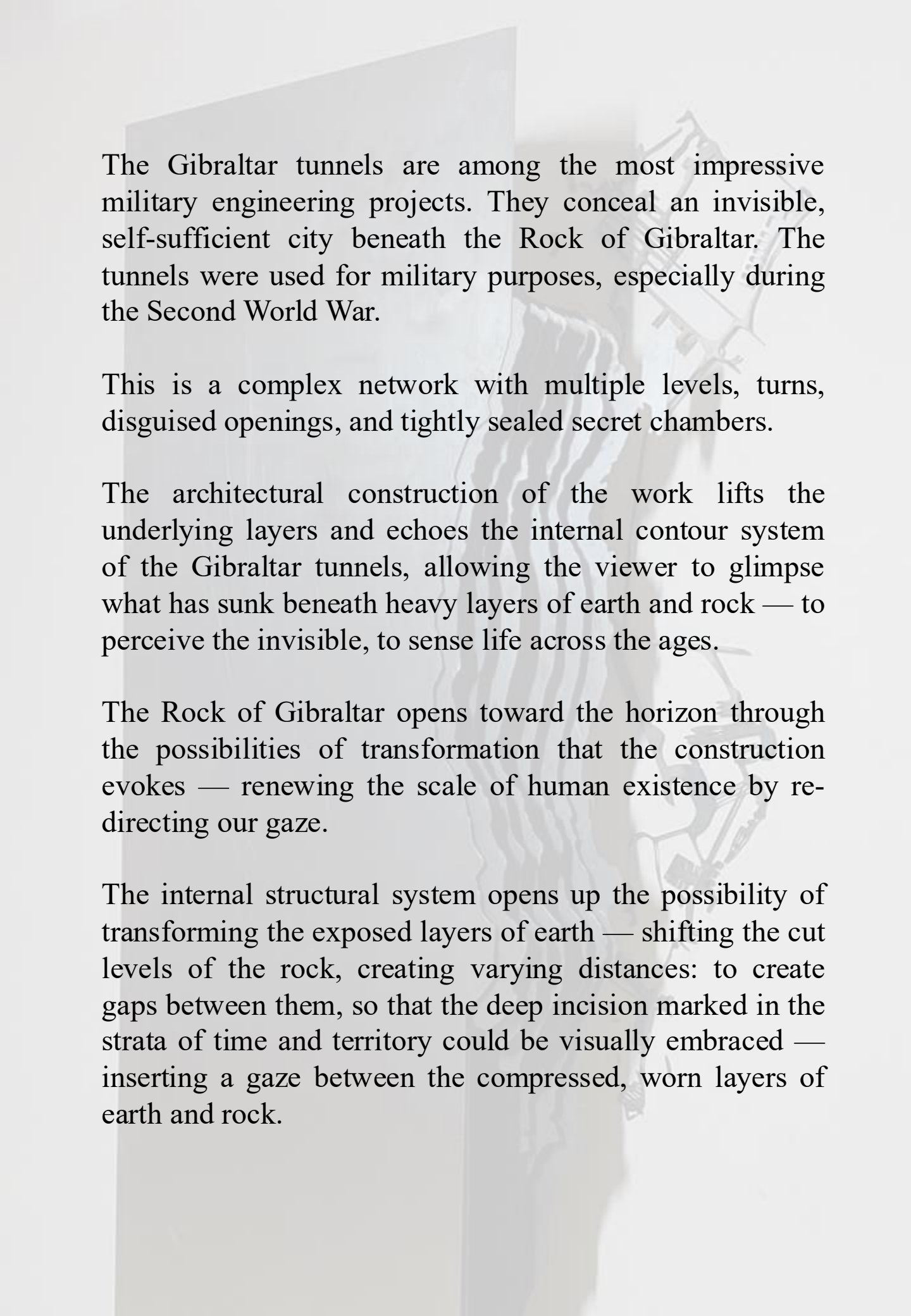






Agata Orlovska  
*Let me beneath your skin*, 2025  
288 x 90 x 44 cm  
S235 steel, laser cutting, linen





The Gibraltar tunnels are among the most impressive military engineering projects. They conceal an invisible, self-sufficient city beneath the Rock of Gibraltar. The tunnels were used for military purposes, especially during the Second World War.

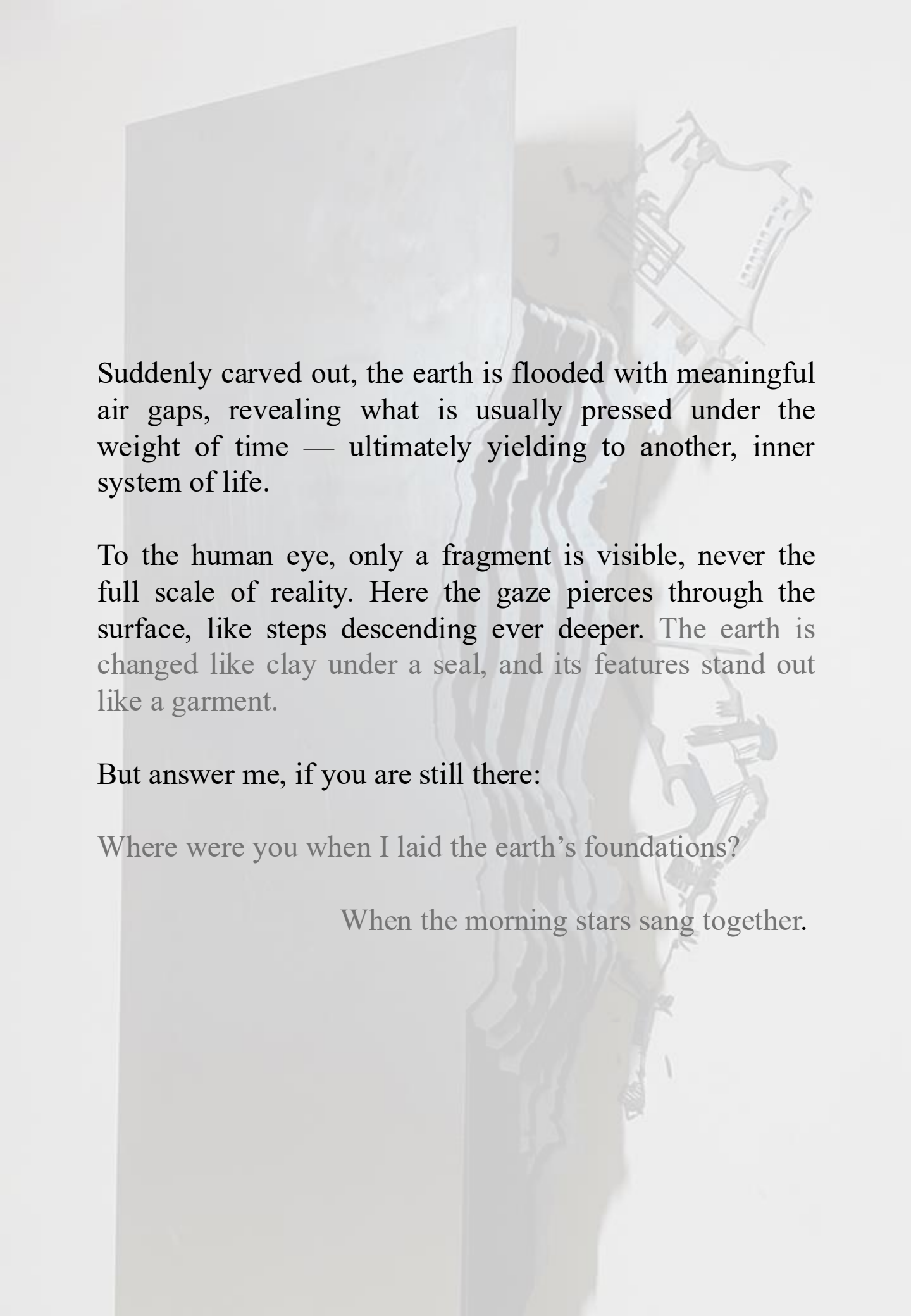
This is a complex network with multiple levels, turns, disguised openings, and tightly sealed secret chambers.

The architectural construction of the work lifts the underlying layers and echoes the internal contour system of the Gibraltar tunnels, allowing the viewer to glimpse what has sunk beneath heavy layers of earth and rock — to perceive the invisible, to sense life across the ages.

The Rock of Gibraltar opens toward the horizon through the possibilities of transformation that the construction evokes — renewing the scale of human existence by re-directing our gaze.

The internal structural system opens up the possibility of transforming the exposed layers of earth — shifting the cut levels of the rock, creating varying distances: to create gaps between them, so that the deep incision marked in the strata of time and territory could be visually embraced — inserting a gaze between the compressed, worn layers of earth and rock.





Suddenly carved out, the earth is flooded with meaningful air gaps, revealing what is usually pressed under the weight of time — ultimately yielding to another, inner system of life.

To the human eye, only a fragment is visible, never the full scale of reality. Here the gaze pierces through the surface, like steps descending ever deeper. The earth is changed like clay under a seal, and its features stand out like a garment.

But answer me, if you are still there:

Where were you when I laid the earth's foundations?

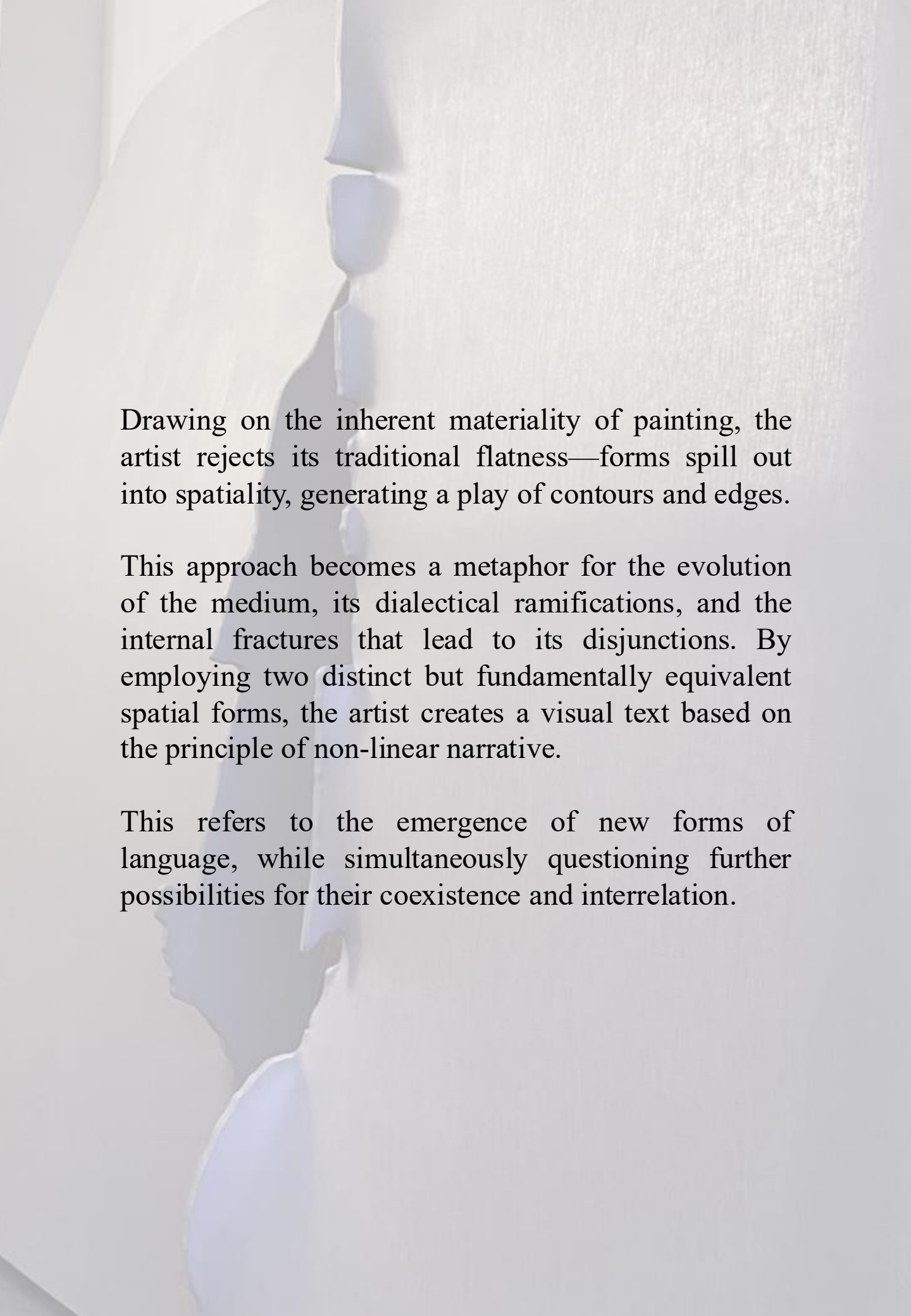
When the morning stars sang together.





Agata Orlovska  
*„Herzensschatzi Komm”*, 2024, Diptych  
Linen, wooden frame  
240 x 180 cm (each)

Price : 4 700 eur



Drawing on the inherent materiality of painting, the artist rejects its traditional flatness—forms spill out into spatiality, generating a play of contours and edges.

This approach becomes a metaphor for the evolution of the medium, its dialectical ramifications, and the internal fractures that lead to its disjunctions. By employing two distinct but fundamentally equivalent spatial forms, the artist creates a visual text based on the principle of non-linear narrative.

This refers to the emergence of new forms of language, while simultaneously questioning further possibilities for their coexistence and interrelation.



Agata Orlovska  
*Butterfly Effect + Lapis Lazuli, 2023*

Lapis lazuli pigment on linen canvas, wooden frame, motion sensor, speakers,  
electronics

160 x 135 x 17 cm

Price : 5 400 eur

DRIFTS





Agata Orlovska  
*The Margin*, 2021  
Oil on canvas  
162 x 114 cm

Price : 3 000 eur



This is an example of how painting can play with a long-familiar, everyday image: by erasing it, cleansing it, changing its color or size, altering its meaning. In this work, the artist was interested in how mastery of craft allows the deconstruction of an image and the highlighting of only its margin. Thus, a sheet from an A5-format notebook was enlarged to human scale, becoming equal to the viewer. The margin here is no longer a formal boundary, but a physical place.



Agata Orlovska

*Only with eyes closed will I see you, with ears covered—I will hear you. 2022*

Diptych

Oil on canvas, microchip

102 x 97 cm (each)

Price : 3 600 eur

This is a diptych of paintings, connected by a box containing a hidden microchip. Two essential elements emerge from the box – a flash activated by an ultrasonic sensor, and the sensor itself. The paintings are made from life, with one key difference: here, the "life" is internal. It is a physiological phenomenon that appears when one closes their eyes after sudden contact with light. Two dark green halos appear due to the collision of light with the atmosphere. The color that emerges behind closed eyes becomes the witness of this mixture between light and perception.

Due to physiological differences and environmental factors, the intensity of the color may vary. However, the color presented here is universal, as it is composed of pure tones. Therefore, the viewer first triggers the motif and only then can recognize it.

This method is borrowed from the phenomenon of acousmatic sound – particularly its essential quality: the sound without a visible cause. More precisely, the experience comes first, without a traceable, visible source.

Thus, when the viewer approaches the work within 1.5 meters, they are blinded and "stamped" with the motif. The work, through ultrasound, senses the presence of the viewer and establishes a connection. The flash is programmed with a 20-second delay, allowing the viewer to attempt to trace the cause, only to find that the cause remains temporarily deferred.

After the experience, the image emerges—the previously hidden color on the canvases comes alive as something familiar. The viewer's own reflection, caught in the flash, bears witness to their crucial role. The viewer is confronted with the fact that they are the primary source of this experience.

John Cage, after visiting an anechoic chamber—the quietest space technology can create—claimed to have heard two sounds: one high, the other low. The high-pitched sound was the nervous system's hum; the low was blood pulsing through the veins. This proves there are sounds we are destined to hear forever. There are also physiological and cultural traces whose echoes we are bound to see and search for eternally. Thus, in this work, the traditional representational part of painting first arises in the viewer's internal experience—only then does it enter the space.



Agata Orlovska  
*White Noise*, 2022  
Oil on canvas  
165 x 205 cm

Price : 3 800 eur



Agata Orlovska  
*"Dear Saint Lucia, grand me the gift of unseeing"*, 2024 (series of 4)  
Bronze  
Diameter approx. 8–10 cm

Price : 2 200 eur

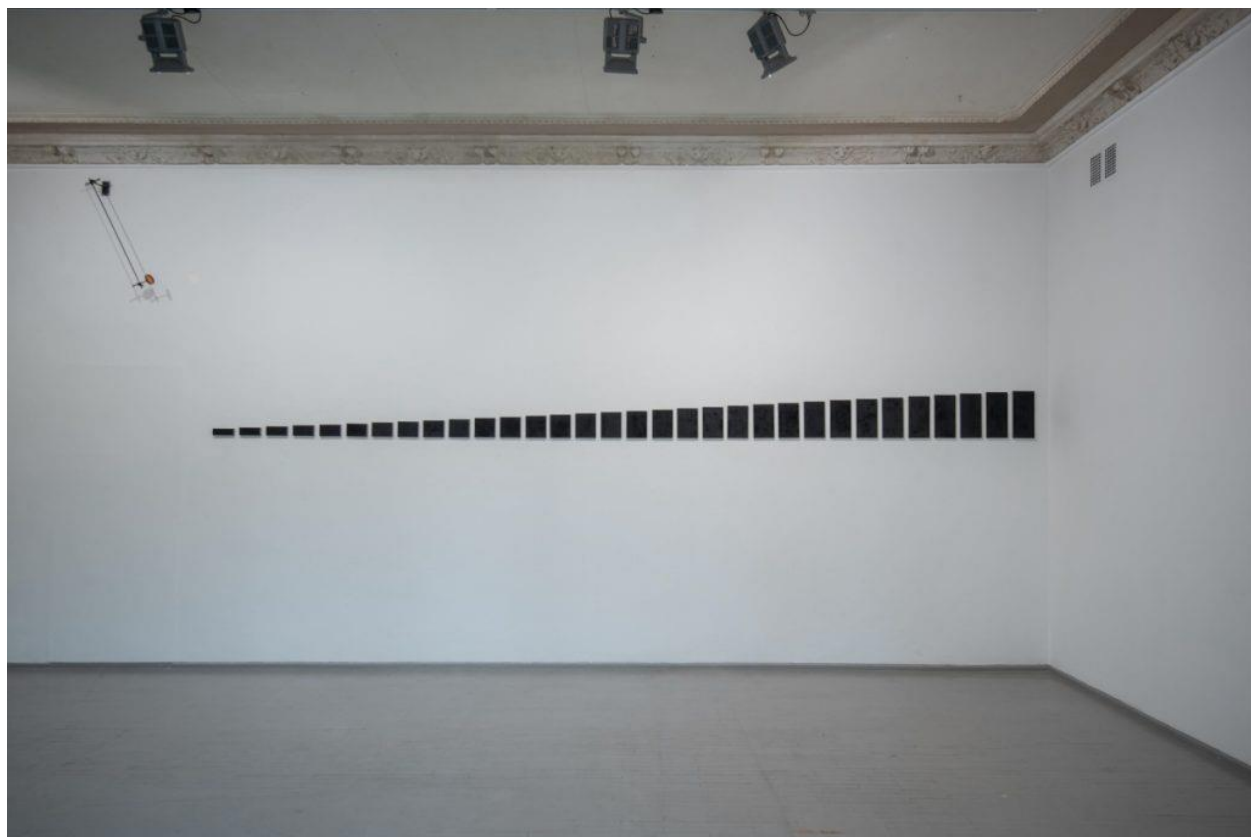






Agata Orlovska  
*Preserve My Language Forever, 2023*  
Steel, linen canvas, wooden frames  
260 x 300 x 5 cm

Price : 5 000 eur



Agata Orlovska

*Why are you extinguished, it's so dark here, 2022*

Oil on canvas, steel ankle, optical lens

Variable dimensions

Price : 3 200 eur

Please find more information about Agata Orlovska's work at :  
[Agata Orlovska - DRIFTS gallery](#)

Thank you.

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