

**POLINA ORLOVA**  
PORTFOLIO 2026

# BIO

**POLINA ORLOVA, 1989**  
TBILISI / GEORGIA

UKRAINIAN MULTIDISCIPLINARY ARTIST WORKING WITH TEXTILES, INSTALLATION, AND MATERIAL TRANSFORMATION, INCLUDING SALT, MIRROR SURFACES, AND DRIP-DYEING SYSTEMS.

IN HER PRACTICE, SHE EXPLORES THE “ARCHITECTURE OF TENSION” — MOMENTS WHERE STRICT STRUCTURE MEETS THE UNPREDICTABILITY OF THE MATERIAL AND THE PROCESS OF DECAY.

**INSTAGRAM [@orlova\\_pol](#)**  
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# CV

## SOLO EXHIBITIONS:

2025 Tomorrow Has Already Happened, DDD Kunst House, Yerevan, Armenia  
2020 The Depth of the Inner World, SKLAD 17 Gallery, St. Petersburg, Russia  
2019 System, SKLAD 17 Gallery, St. Petersburg, Russia  
2016 It's All – Not All, Wrong Bite Gallery, Simferopol, Crimea, Ukraine

## GROUP EXHIBITIONS:

2025 Utopia, Residency Ortachala / Object Community / Particles Here, Tbilisi, Georgia  
2025 In Good Hands, The Gallery, Tbilisi, Georgia  
2025 Hidden, Castello Art Residency, Umbria, Italy  
2025 New Locality, The Gallery (Artnomad curators), Tbilisi, Georgia  
2024 Salt Room, Sister Room Space, Tbilisi, Georgia  
2023 Anseong Art Prism, Anseong, South Korea  
2021 The Thirty-Year-Old Generation in Contemporary Russian Art, Marble Palace, St. Petersburg, Russia  
2019 Ordinary Things, DK Gromov, St. Petersburg, Russia  
2019 Impulse, Kuryokhin Center for Contemporary Art, St. Petersburg, Russia  
2019 Levels, Stepan Razin Plant, St. Petersburg, Russia  
2018 St. Petersburg Biennale of Museum Design, St. Petersburg, Russia  
2018 Awakening, Museum of Contemporary Art, Kyiv, Ukraine  
2015 Point of Contact, Vladimir Smirnov and Konstantin Sorokin Foundation, Moscow, Russia  
2014 Drip Irrigation, abandoned cinema "Selena", Kolchugino, Ukraine  
2013 Crimean Painting, Union of Artists, Kyiv, Ukraine

## RESIDENCIES:

2025 Castello Art Residency, Umbria, Italy  
2025 Sleepover Artist Residency, DDD Kunst House, Yerevan, Armenia  
2015 Residency Program, Vladimir Smirnov and Konstantin Sorokin Foundation, Moscow, Russia

## EDUCATION:

2019 New Media Laboratory, New Stage of the Alexandrinsky Theatre, St. Petersburg, Russia  
2018 School for Young Artists, PRO ARTE, St. Petersburg, Russia  
2014–2018 Stieglitz Academy of Decorative Art, Artistic Textiles, St. Petersburg, Russia  
2011–2014 National Academy of Arts and Architecture (Crimean Branch), Painting, Kolchugino, Crimea, Ukraine  
2006–2010 Crimean Art College by Samokish, Painting, Simferopol, Ukraine

## FAIRS AND FESTIVALS:

2025 Sooon Space Market, Tbilisi, Georgia  
2020 Blazarart Young Contemporary Art Fair, Museum of Moscow, Russia  
2020 Soundwalk, multichannel compositions, Vronihof, Vienna, Austria  
2020 Festival of Creepy Distance Interaction, Tallinn, Estonia  
2020 Measure of Chaos, performance (Microbiome Orchestra), Central Museum of Communications Popov, St. Petersburg, Russia  
2019 Acousmonium / Multichannel Music Festival, New Stage of the Alexandrinsky Theatre, St. Petersburg, Russia

# ARTIST STATEMENT

My practice explores the tension between constructed structure and the independent will of the material. I create situations in which a work cannot remain static, allowing time, chemical processes, light, or physical stress to alter its form.

I often use applied materials and subject them to deliberate damage - bending, cutting, dissolving, or corroding - as a way to release unexpected qualities and generate new, unstable states. Through this process the object shifts from a fixed form to something closer to a condition or event.

The viewer encounters a sense of instability, as if the work could change or collapse at any moment. Social context appears only indirectly, reflected in systems of pressure, resistance, and adaptation that shape both materials and the structures surrounding us.

## INSTALLATIONS

### **“UNDER THE SKIN OF A GARDEN” treads, garden, light setup / 2025**

Original Location: Castello Art Residency, Umbria, Italy

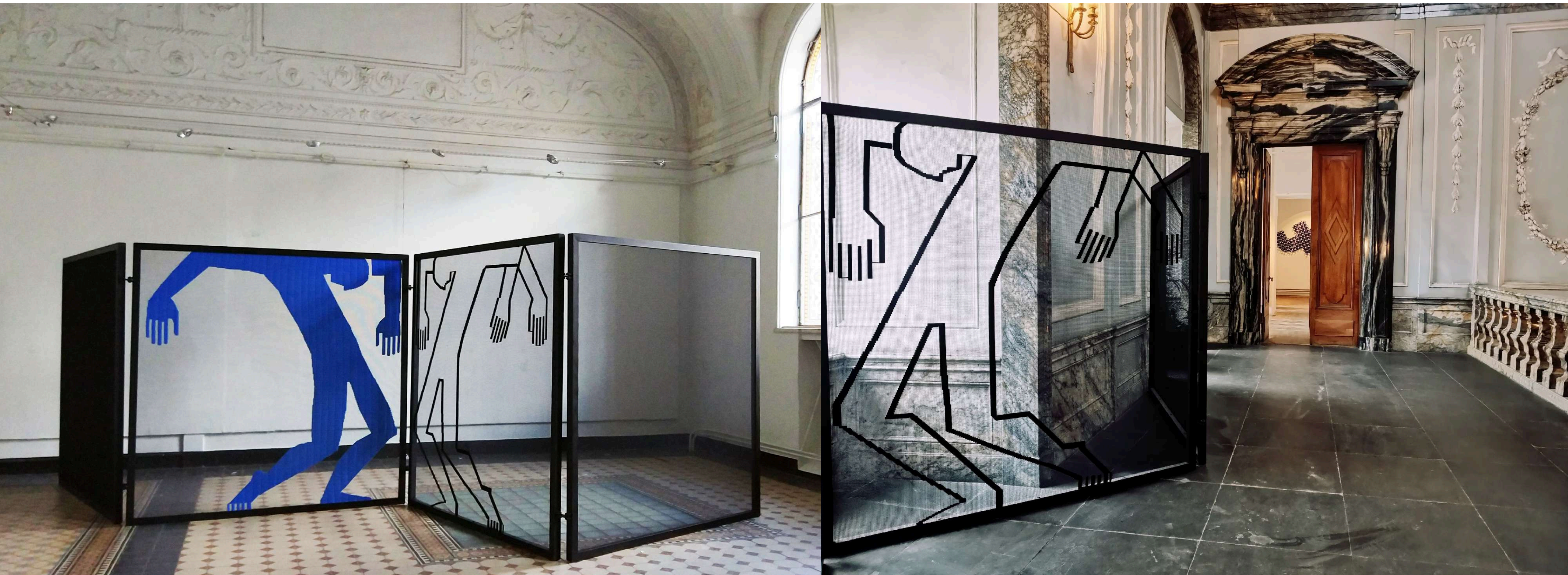
It consists of threads stretched between the branches of an olive tree and the ground, symbolizing flows of energy.

They remind me of vertical lines of rain or rays of sunlight.

This installation serves as a metaphor for hidden codes, fleeting moments, and the fragile boundaries of our interaction with the world.



## INSTALLATIONS



**“BODY”/ metal frame, embroidery / 2018**

The installation explores the theme of conscious choice through the metaphor of a chessboard. Every cell is a step, every move is a decision. The earth from which the field is laid out symbolizes the possibility of growth and renewal. Unlike chess, there are no final losses in life: any choice leaves a mark, shapes the experience, transforms us. The work invites you to think not about the result, but about the process - about how a unique path develops step by step.

## INSTALLATIONS

### **“REFERENCE SYSTEM” / fabric, drip system, liquid dyes / 2019-2025**

#### **Locations:**

The Gallery exhibition “New Locality” 2025 \*version 4

DDDKunsthhaus exhibition “Tomorrow has already happened” 2025 \*version 3

Sisters Room Space exhibition “Salt Room” 2024 \*version 2

DK Gromov exhibition “Ordinary Things” 2019 \*version 1

A fabric-dyeing system in constant transformation gradually forms an abstract panel as the pigments in its drip mechanisms are exhausted.

The installation materializes the passage of time, turning an ephemeral process into a tangible record.

Initiated by the artist yet beyond their control, droplets fall, interact with the surface, and leave traces—marks of chance, pauses, and density. This evolving process cannot be stopped or repeated, existing as a testimony to time itself.

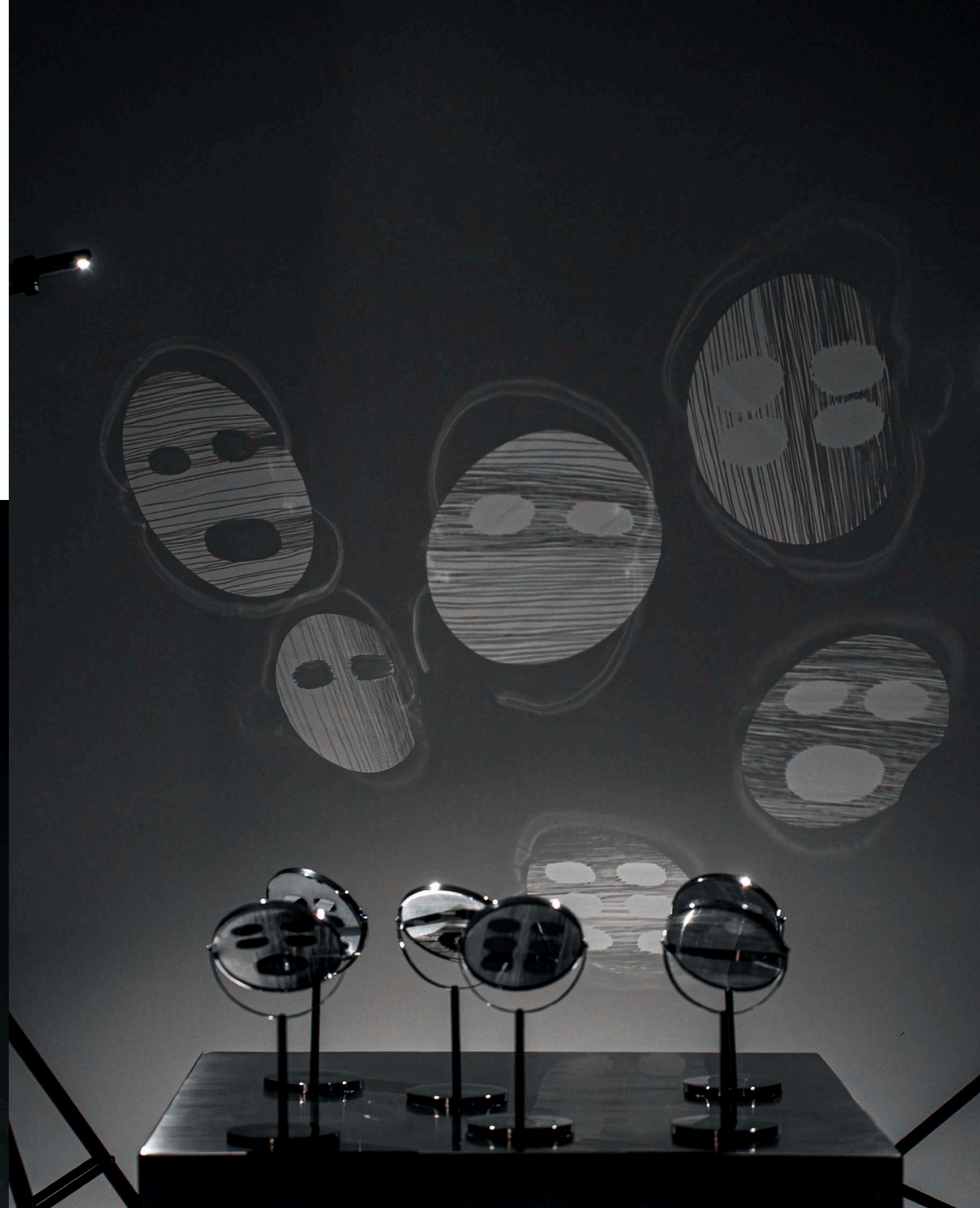
The work invites viewers to witness an image in flux, shifting focus from the final outcome to the unrepeatable journey.



## INSTALATIONS

### **“DEPTH OF THE INNER VOICE” / mirrors, hand engraving, chromed steel / 2025**

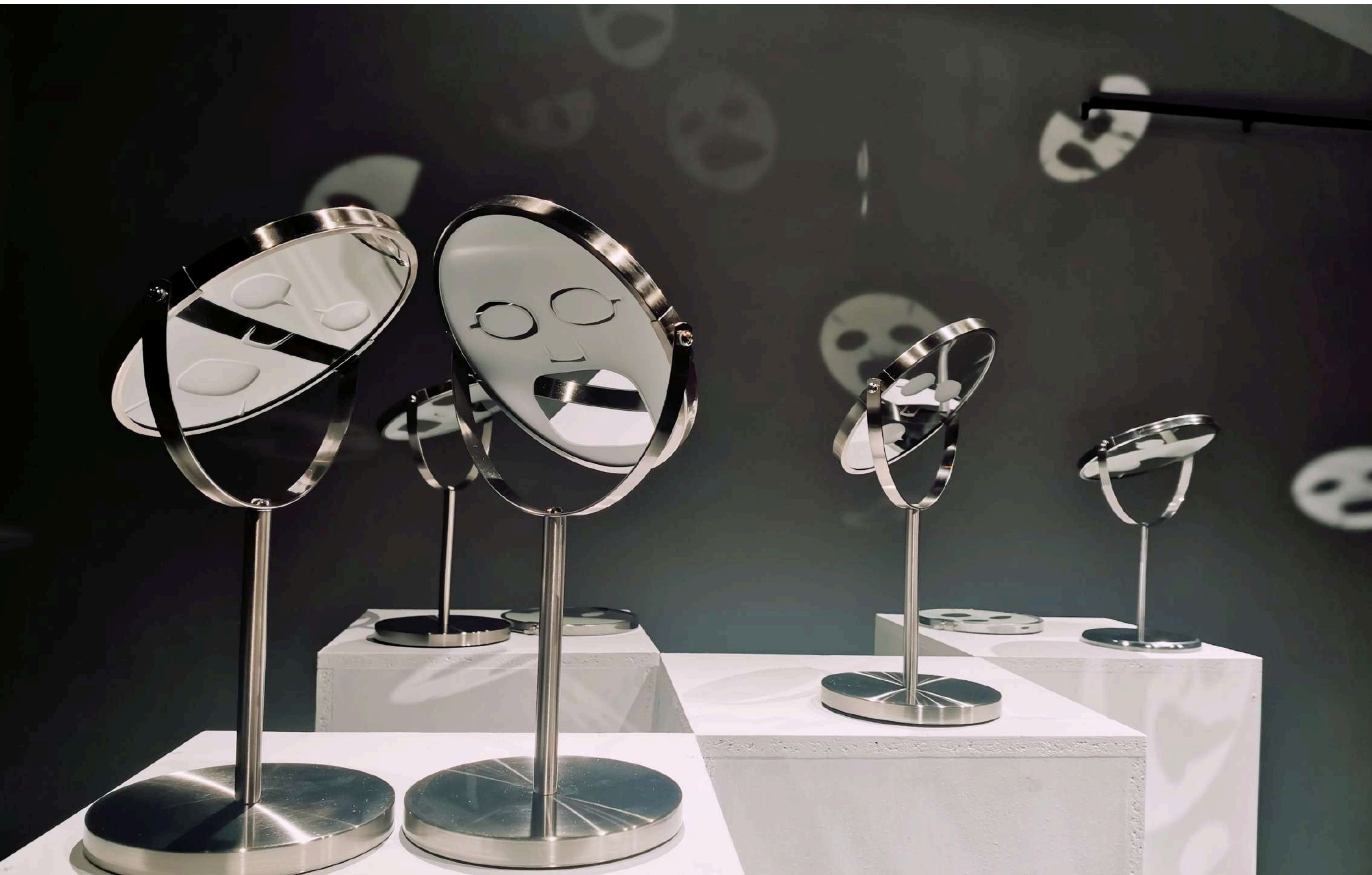
“Depth of the Inner Voice” explores reflection as a boundary between the internal and the external. The cosmetic mirror is used not as a functional object, but as a symbol of a standardized, mass-produced form. Engraved masks on each mirror represent inner thoughts. Though these images exist on the surface, they belong to the individual’s inner space. Light interacts with the engravings, casting projections that shift with the angle of the beam. The mirror becomes a tool for self-reflection, allowing the viewer to encounter not the exterior, but states of consciousness.



## INSTALLATIONS

### **“DEPTH OF THE INNER WORLD”/ mirrors, sandblasting, chromed steel / 2020**

The sculptures are based on mirrors featuring a cosmetic mask as a standardized symbol. The imagery is created through sandblasting, producing a texture that echoes the surface of the mask. As viewers look into each sculpture, they see themselves through a barrier — one that reflects superficial perception. Yet, by looking more closely, deeper layers begin to emerge.



## INSTALATIONS



**“CHOIR” / treads, nails, spray paint / 2025**  
Original Location: RUBEZH exhibition

A choir is many voices breathing as one. Each voice stays separate, like threads crossing an image. This work is based on the image of a group of people singing — a repeating pattern of open mouths is spray-painted onto a curtain of thin threads. The lines create the surface where the image appears through breaking the form itself. Each of us is a fragile thread, yet together we form a fabric that holds sound. People sing through boundaries, through lines that block and connect.

## INSTALATIONS

The installation Chamber of Memory explores themes of personal boundaries, memory, and the passage of time. Unfolding in a small, enclosed space it becomes a visual metaphor for the inner world — intimate, hidden from outside view. A dense curtain of black threads stretches from ceiling to floor, creating both a physical and visual barrier between the viewer and the depth of the room. Abstract stains appear on the threads, resembling blurred fragments of memories — images that surface, fade, and return again.

**“CHAMBER OF MEMORY” / thread, spray paint / 2025**

**Original Location: The Gallery exhibition, “In good Hands”**



GRAPHICS

“SHAPE OF A HUMAN” series, liner gel pan, paper / 2023



## ART PIECES

**“SHAPE OF A HUMAN” series/ gypsum gold-plated frames, textile mesh, acrylic/ 2022**



In this project, I imagine a future in which human existence evolves through transformation. I explore progress and achievement across different fields as expressed through changes in the body. I envision a human form capable of adapting through cognition—reshaping itself in response to need. In this way, the body becomes a universal, self-designed structure, enabling continuous growth, new achievements, and ongoing transformation.

# CONTACT

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