P R E S S  R E L E A S E

**Exhibition title:**  Kontinuálna vrstva (Continous Layer)
**Exhibiting authors:**  Peter Lipkovič **Venue:** Synagogue – Centre of Contemporary Art, Halenárska 2, Trnava
**Curator:**  Vladimír Beskid
**Opening:** June 20 (Thursday), 6pm

Peter Lipkovič (born 1960) has been performing on the domestic scene since the 1980s. He was born in Košice and graduated the School of Applied Arts in Košice (1979) he became an active part of the alternative art scene in Košice (private exhibition in an apartment, Košice 1987; collaborative studio painting; Prešparty Prešov 1988; Neon I Košice 1989). From the early 1990s he became a member of the C+S Art Society, which initiated and organized many contemporary activities (e.g. the event Rozlúčka s Vladimírom Leninom (Farewell to Vladimir Lenin) Prešov 1991; junk-art exhibition Supermarket Košice 1991; travelling interpretive project Karpatské pastorale (Carpathian Pastorals) 1994; international symposium Laboratory I-IV 1992-1998). From the author's solo exhibitions, we select: Nestále momenty (Unstable Monuments), Košice 2014; Umelka USB Bratislava 2017; (Štyri strany tajomstva (Four Sides of the Secret), ŠG Prešov 2018, or Vojtech Löffler Museum in Košice 2024).

His presentation in the Synagogue contains a summary of the last 30 years of his creative activity. The basis of his work are sculptural works of minimal forms made of plywood, cardboard or sheet metal. The dominant feature in the centre of the premises is a monolithic mysterious sculpture with a certain spiritual connotation (Chrám-Temple, 2012). Scattered around the wings of the emporium are chamber works in sheet metal and cardboard, created by simple intervention, cutting or bending the material, or by playing with coloured pigments (Continuous Layer 1-10, 2023-24). This decisive step from the surface into 3D with elementary forms marks not only a value shift in his personal program, but also a significant contribution to the formation of contemporary sculptural language on the Slovak art scene.

Recently created chamber objects in the exhibition are followed by light, almost transparent monochrome fields of tissue paper from previous years (1996-2004). Tempera blue landscapes, seascapes, skies, that are based on Klee's silent imagination. Orange and yellow expansive fields also appear, with soft but regular distortion of the paper tissue. Tiny micro-stories, signs and poetic structures emerge.

In the towers, Lipkovič has prepared small objects especially for these premises, which also directly intervene in the masonry or create chamber lamps made of clay (Svetlo, ktoré svietilo dlhšie ako malo - The Light That Shone Longer Than It Should, 2024). In this way, fragile, vulnerable and unstable forms of the present are continuously created, whether on fine paper, rusted sheet metal, or with lights in the dark...

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