

KIRIPOLSKY A.

Andrej Kiripolsky (b. 2000) graduated from the Royal Danish Academy of Fine Arts. His practice spans installation, sculpture and video, often drawing on physical remains collected from disused industrial sites. He examines the traces of energy systems and mining infrastructures, and how these abandoned structures continue to shape political, environmental and social conditions.

Education

The Royal Danish Academy of Fine Arts,
Schools of Visual Art
Master of Fine Arts 2022 - 2025

Film and TV School of the Academy
of Performing Arts in Prague
Bachelor of Arts 2019 - 2022

Recognitions

15. June Foundation Honorary Award
Recipient 2025
Poul Erik Bech Foundation Art Prize
Shortlisted 2025
Sony World Photography Award
Shortlisted 2017



Group Exhibitions

Den Frie Udstilling (Copenhagen, DK) 2025
Kunstneres Efterårsudstilling
Kunsthal Charlottenborg (Copenhagen, DK) 2025
Afgang
Milky Way Gallery (Copenhagen, DK) 2025
Mite and Tite
SVETOVA 1 (Prague, CZ) 2024
Country roads, take me home
Q Gallery (Copenhagen, DK) 2024
We have everything, but that's all we have.
Arta Piestany (Piestany, SK) 2023
How can we be strangers?
Medium Gallery (Bratislava, SK) 2023
Battery
HYB4 Gallery (Prague, CZ) 2022
Paragraph in glyphs
Mala galerija (Ljubljana, SL) 2022
Plaza Protocol
Prague City Gallery (Prague, CZ) 2022
Divination from a Night Sky Partly
Covered by Clouds
SVETOVA 1 (Prague, CZ) 2022
Blending and forming
Galerie Panel (Prague, CZ) 2022
A New View of Matter
EIW (Trencin, SK) 2019
Washing Season, Stage 1
Kruhovka Art Festival (Piestany, SK) 2019
Selection O
Somerset House (London, UK) 2018
Sony World Photography & Martin Parr
TN osvetové stredisko (Trencin, SK) 2018
21. AMFO

Solo Exhibition

Q Gallery (Copenhagen, DK) 2024
They may rest from their labor; for their
deeds follow them!

Curatorial Practice

Embassy of Switzerland (Copenhagen, DK) 2025
Observing H.
Co-curated with Seraina Grupp
EIW (Trenčín, SK) 2022
What is to Modify???
Co-curated with Nikol Czuczorova
UMPRUM (Prague, CZ) 2022
Do not marry at 18
Co-curated with Nikol Czuczorova
Gallery M. A. Bazovského (Trenčín, SK) 2021
Tear apart
Co-curated with Nikol Czuczorova
ARTA Piešťany (Piešťany, SK) 2021
Tear apart
Co-curated with Nikol Czuczorova

Residency

Art Hub Residency (Copenhagen DK) 2025

2025

Stainless steel, Brown coal ash, Water,
Contact microphone, Polylactic Acid (PLA)
6500 x 2500 mm

For years, Andrej Kiripolsky has been following the slow dissolution of the Nováky Coal Power Plant – once the heart of his hometown. The community surrounding the plant at Nováky built their lives on this industry, but also suffered from its adverse effects. Now, after the closure of the plant, they are left with little economic stability, no clear future, and a physical environment that still holds the traces of what was extracted, burned and buried.

In *Have You Ever Seen Coal Burn?*, Kiripolsky weaves personal and industrial memory into a haunting spatial installation. At the original site, a network of pipes connected the plant to an ash pond, moving a mixture of water and ash through a system that was both functional and unstable. Now, the ash pond is buried, though still present underneath the surface, and these pipes are scattered throughout the village as 'ruinalia', detached from their original function. Alluding to this theatre of operations, a suspended, levitating pipe releases slow, rhythmic drips of water onto ash, its amplified echoes filling the space. Unlike the pipes in Nováky, this one is rendered in stainless steel, a speculative gesture to create a new narrative for this place. When wetted, the mound of ash – brought directly from the site in Slovakia – turns into smooth, industrial silt. This brown coal residue is made visible after being excavated from beneath the ground: a monument to the material residue that remains after decades of labour and environmental reckoning.

The installation, maintained daily, hangs in the same limbo zone as the region around Nováky – neither fully industrial nor fully transitioned into something else. In between industrial pasts and uncharted futures, we learn how energy and policy shifts affect the fabric of the communities left behind. Through its raw materiality and presence, the work pays tribute to the unseen labour of the plant's workforce and reflects on the fragile relationship between industry, community, and change. It invites viewers to reflect on the tangible and intangible legacies of this labour force and the void left in its absence.







2025
Video, 4k (00:35 min.)

[Click here to watch.](#)

In November 2024, Andrej Kiripolsky filmed the final closure of the historic Nováky Coal Power Plant. For decades, the towering smokestack dominated the skyline of Slovakia's Upper Nitra region, standing as a testament to post-war industrial ambition. In this video, we see a helicopter lowering a prefabricated cover over the smokestack, closing it off forever.

The closure of the plant was a provision of the 2019 EU Green Deal. Suffering from energy insecurity and economic stress, Slovakia could not negotiate exemptions as other EU member states did, and continued to phase out coal as part of the deal. A reparative tool called the Just Transition Fund was meant to help coal-reliant regions like Nováky but, in reality, little meaningful reinvestment has happened, leaving this region in an industrial, economic and energy limbo.

A Power Plant extends Kiripolsky's ongoing engagement with industrial afterlives and landscapes in transition. The video does not frame the plant's closure as an endpoint but as an interrupted process. The smokestack, once a symbol of coal-driven progress, is now an empty marker of an era that has not yet fully disappeared and a region that has been left behind. The power plant's physical remnants resist erasure; they now stand as a monument to the plant's history and legacy marking decades of labour, pollution and economic reliance.



2024
Polyvinyl Chloride (PVC), Stainless Steel
2000 x 1500 mm

A welding curtain from the Nováky Coal Power Plant captures the essence of the plant's final days. Hung in its original form, it reveals burn marks and layers of dust permanently fixed to its surface—traces of the labour-intensive maintenance work that kept the plant running for 70 years. These marks, remnants of its functional role, evoke the physical and environmental conditions of the plant's final operational phase. This curtain, like its counterpart, stands as a relic of a once-thriving industrial site in the artist's hometown, bearing witness to the closure of the plant in late 2023. As a cornerstone employer in the region, the power plant shaped the lives of its workforce and the identity of the community. Its closure signalled the end of an era and the loss of a vital source of stability.





2023
Fiberglass Fabric, Stainless Steel
2000 x 3000 mm

A welding curtain from the Nováky Coal Power Plant captures the essence of the plant's final days. Stretched over a frame, it reveals burn marks, oil stains, and decades of wear—marks of the essential maintenance work that kept the plant running for 70 years. This curtain, now a relic of a once-thriving industrial site in the artist's hometown, bears witness to the closure of the plant in late 2023. As a cornerstone employer in the region, the power plant shaped the lives of its workforce and the identity of the community. Its closure signalled the end of an era and the loss of a vital source of stability.





Work Chronicles

2022
Polaroid Type 100

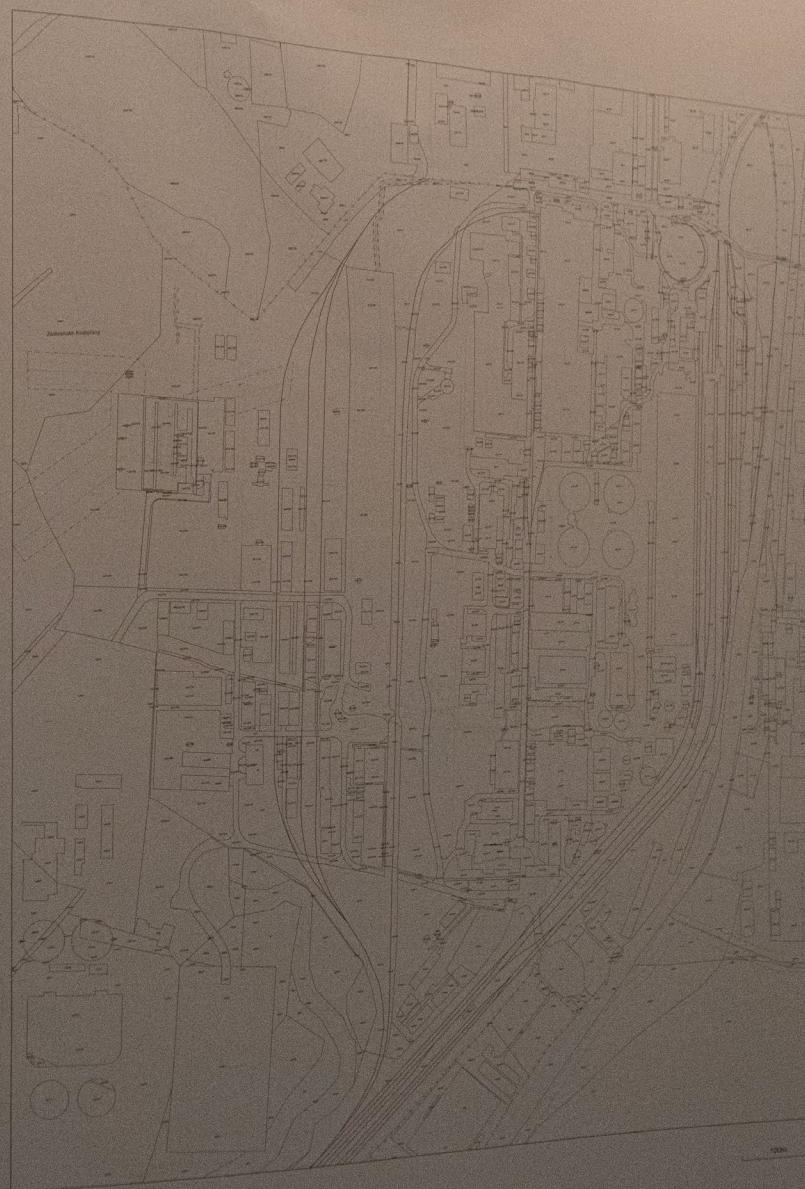
Work Chronicles documents the everyday essentials required for accessing the Nováky Coal Power Plant during the artist's temporary employment. Presented through Passport Polaroid photographs, the work captures personal items such as an access card and specific attire.



Lamp T

2024
Aluminium, Sand, Woven Polypropylene

Building on the artist's ongoing exploration of speculative design, the lamp examines the intersection of utility and temporariness. Designed to minimise labour while maintaining pure functionality, it relies on simple, efficient actions: inserting a light bulb into the pipe and stabilising the structure with sandbags.



Power plant profile: Elektrarne Novaky (ENO) Coal Power Plant, Slovakia

Power plant profile

2024,
1500 x 2600mm, digital print,
corrugated 250g paper

An archival map depicting the infrastructure of the Nováky Coal Power Plant in Slovakia. The work includes a 100-meter scale bar.

Left to Rust

2024
4K UHD, 4min.

[Click here to watch.](#)

Video captures the welding of 10 kilograms of metal swarf sourced from the Nováky Coal Power Plant, performed by the artist and narrated in his voiceover. The work reflects on the skilled labour that powered the plant, exploring the precision and efficiency of craftsmen who maintained its operations alongside the meditative yet seemingly futile task of reassembling industrial waste. This act of welding mirrors the relentless cycles of repair and maintenance that defined the plant's operations, while also questioning the purpose of labour when its outcomes seem futile. Left to Rust II invites reflection on the connection between material, memory, and the enduring legacy of industrial work.



the skilful work of lathe operators
played a crucial role

Delivering Futures

2022
UHD, 12 min., 2 Screen installation

Andrej Kiripolsky
Ing. Jan Krcil, Ph.D.

[Click here to watch a preview.](#)

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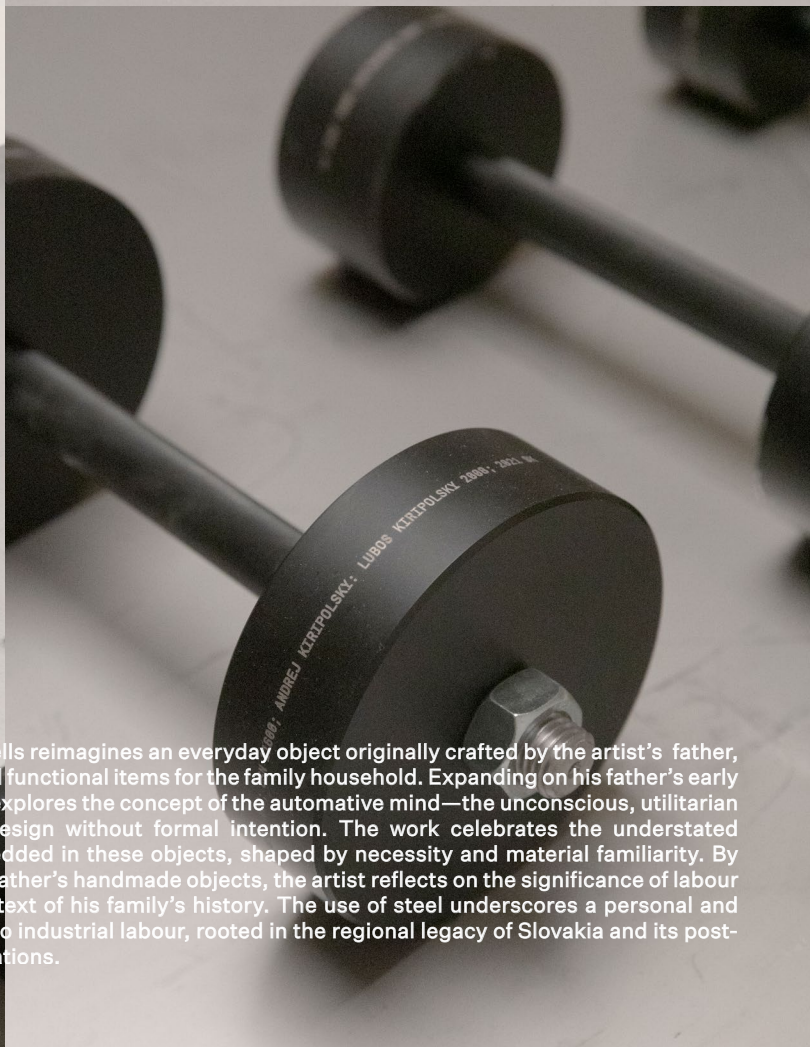
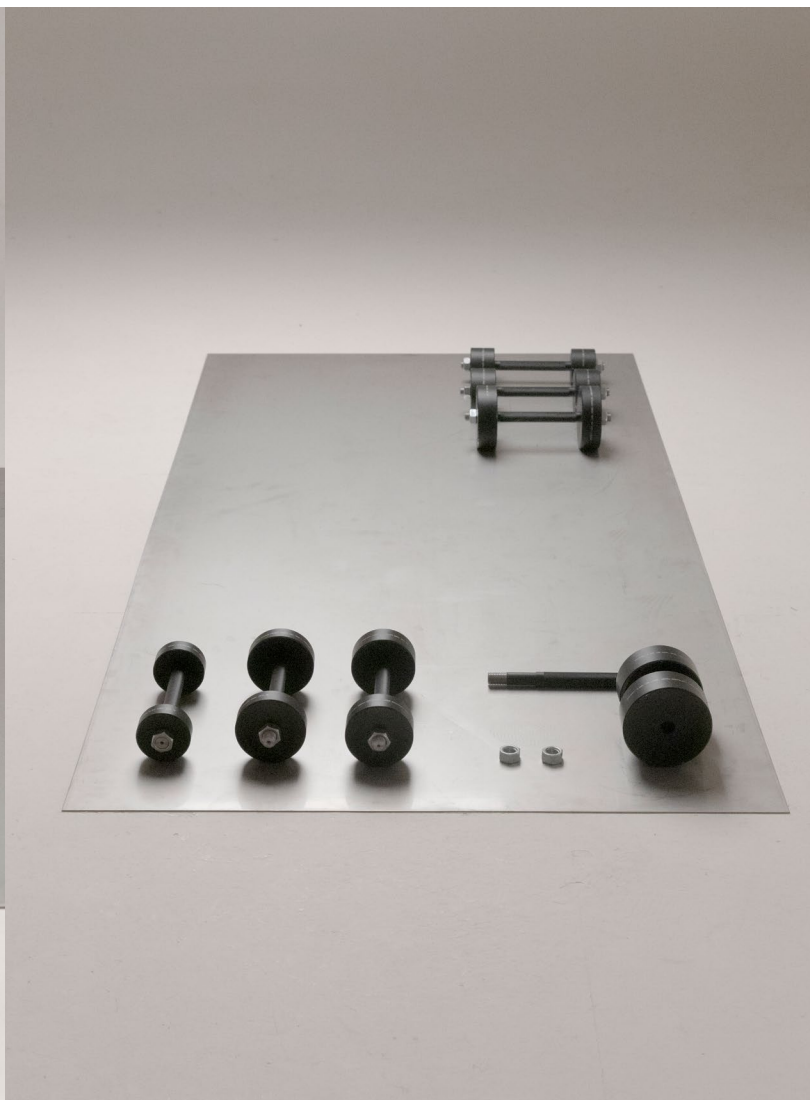
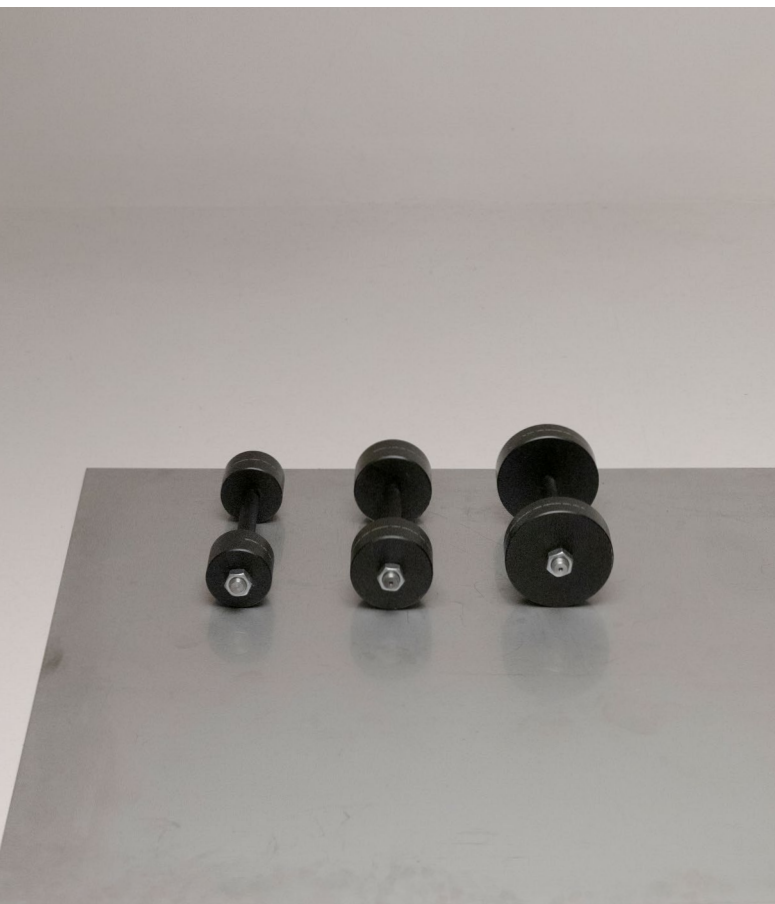
An exploration of labour, heritage, and the ingenuity shaped by industrial environments. Framed as a satirical corporate product launch, the piece introduces the fictional company Kiripolsky Steelware, presenting a design philosophy rooted in necessity, resourcefulness, and the constraints of materials and tools—qualities forged in the context of industrial labour and shaped by the socio-economic realities of post-industrial landscapes. The narrative unfolds through a performative video, with Kiripolsky embodying the role of a presenter. At its core is the concept of “automotive mind” craftsmanship—a way of making where function dictates form, and objects arise from immediate problem-solving rather than aesthetics. Drawing on everyday objects his father, a welder, created for their household, the work reflects on the resilience, adaptability, and ingenuity embedded in a form of craftsmanship that values utility above all else.

As part of the presentation, material engineer Jan Krcil provides a detailed analysis of two dumbbells—one crafted by Kiripolsky’s father and a contemporary replica. This segment mimics the polished language of corporate research and development, highlighting differences in material composition and production methods. Presented as a live multi-camera broadcast practice, the work invites viewers into the paradox of its setting. Positioned as behind-the-scenes observers, witnessing an earnest yet futile attempt to translate deeply personal values of craftsmanship into something marketable for a world consumed by mass production and consumer spectacle.









Untitled (Dumbbells)

2021
Steel, Stainless Steel
2000 x 1000 x 100 mm

This set of 7 dumbbells reimagines an everyday object originally crafted by the artist's father, a welder who created functional items for the family household. Expanding on his father's early work, the sculpture explores the concept of the automative mind—the unconscious, utilitarian logic that shapes design without formal intention. The work celebrates the understated craftsmanship embedded in these objects, shaped by necessity and material familiarity. By revisiting one of his father's handmade objects, the artist reflects on the significance of labour and class in the context of his family's history. The use of steel underscores a personal and cultural connection to industrial labour, rooted in the regional legacy of Slovakia and its post-industrial transformations.