



Hubert Czerepok

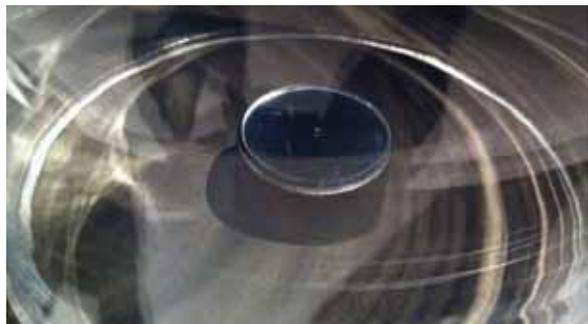
Hubert Czerepok



At the core of Hubert Czerepok's works lie the connections between fiction and historical events. It is not the facts themselves that interest the artist, but rather the way they begin with shifts, mutations, and unimaginable formal and semantic transformations. Conspiracy theories appear repeatedly in Czerepok's oeuvre. He looks for a source of evil and madness. He explores the areas where morality has fluent boundaries, where the right and wrong exchange their positions. He looks for the boundaries of knowledge beyond where our imagination and logic can't reach. He questions conventional interpretations, and infects history with a virus, weakening the traditional course of narration: it is his aim to construct 'simulations of history'. His goal is not to contradict anyone or prove anything. Czerepok navigates and manipulates the viewer in order to generate uncertainty. Drawing, installation, video and photography: Czerepok's strength lies in always choosing the most appropriate medium for each subject.

Inner Circle, 2011, drawing, 32,4 × 45,8 cm

Front and back cover: *Lux Aeterna*, 2011, video, 29:00 min



The Norm of Lost 50 Micrograms

The 118-year-old cylinder that is the international prototype for the metric mass, kept tightly under lock and key outside Paris, is mysteriously losing weight—if ever so slightly. Physicist Richard Davis of the International Bureau of Weights and Measures in Sevres, southwest of Paris, says the reference kilo appears to have lost 50 micrograms compared with the average of dozens of copies. “The mystery is that they were all made of the same material, and many were made at the same time and kept under the same conditions, and yet the masses among them are slowly drifting apart,” he said. “We don’t really have a good hypothesis for it.” For scientists, the inconstant metric constant is a nuisance, threatening calculation of things like electricity generation. The artist has created a norm of these 50 micrograms and placed under the same three lenses cover in which the original norm is stored. Theoretically, these 50 “lost” micrograms could complement the incompleting standard of Sevres’ kilogram.

The Norm of 50 Micrograms, 2011, object, 50 × 40 × 40 cm



Reaching the Stars

The film has been edited from forgotten footage documenting the Polish program of building meteorological rockets, which in 1970 reached the magical border of 100 km and went into space. At that very moment Poland became the fifth space empire. The program was shut down immediately by Russia. There is very small amount of evidences left about the program and the people who conducted it. The film is a narration which tells a story about the development of the Polish rocket program and a tribute to its constructors who are forgotten.

Reaching the Stars, 2011, video, 24:00 min



Lux Aeterna

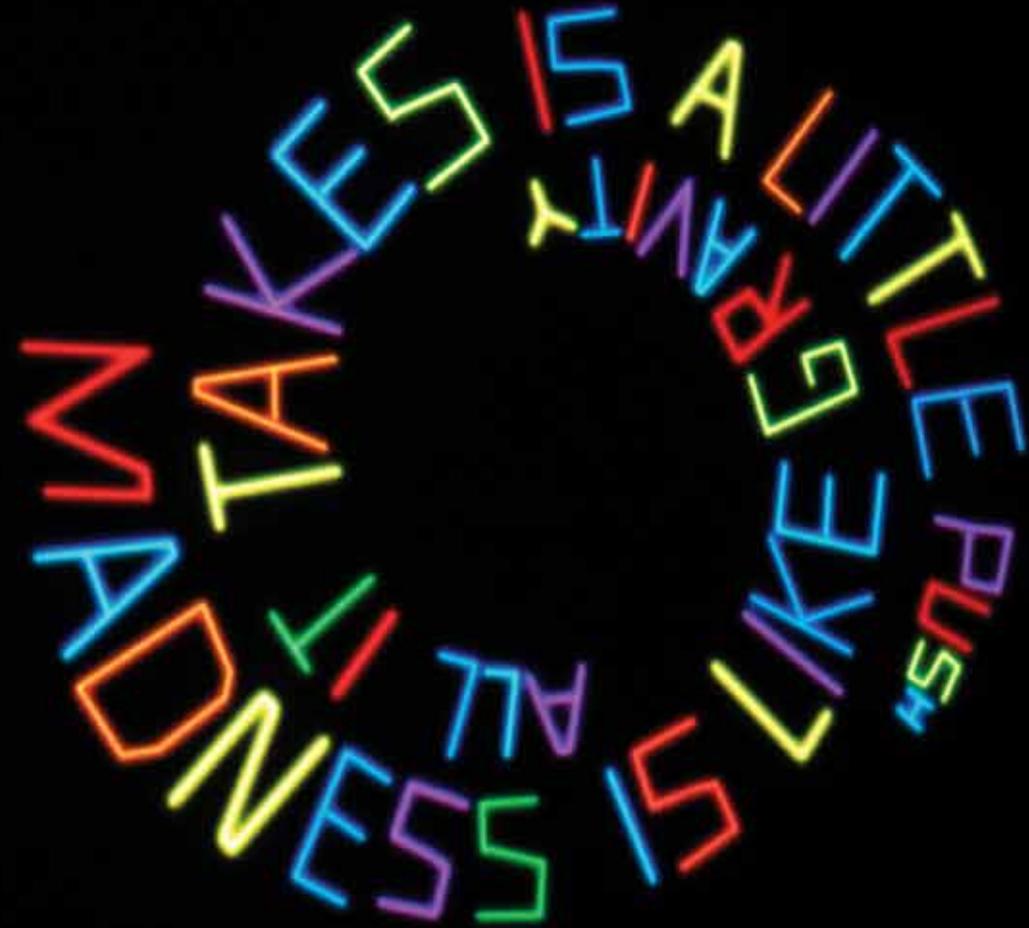
Lux Aeterna is a film monologue of nearly half an hour. The starting point for the work is an utopian dream of power and a desire to change the world. The hero of the film takes a journey inside himself and follows an internal dialogue. Composed of quotes from romantic poetry and writings of madmen and tyrants (Julius Slowacki, Adolf Hitler, Anders Breivik, Thomas Jefferson). The monologue is intertwined with breathtaking views of Norwegian nature, forests, rocks and lakes. Here the artist references romanticism and also totalitarian ideologies (eg. the Nazi symbolic "Deutscher Wald— German forest"). The film also refers to the cinema of the Third Reich, in which nature often played a major role. The video is an allegory about the desire to conquer the world, a treatise on political utopia born out of madness.

Lux Aeterna, 2011, video, 29:00 min

Madness is Like Gravity

The work is inspired by the dialogue from one of Christopher Nolan's Batman series of movies—The Dark Night. "Madness is like gravity. All it takes is a little push", the Joker—hanging off the building—says to Batman. Czerepok's work refers to falling into the dark space of madness, to the fear of going around the bend. According to the artist it is difficult to distinguish the boundaries between obsession and normality, because insanity is a state of mind which seduces by its logic. Madness is like a head-rush, pulls unnoticed and definitely, there is no way out from him.

Madness is Like Gravity, 2011, neon, 200 × 190 cm



Hubert Czerepok

Born 1973 in Słubice, Poland. Lives and works in Poznań and Wrocław, Poland.

SOLO EXHIBITIONS (SELECTION):

- 2011 *Conspiratorium*, Art Stations Foundation, Stary Browar Gallery, Poznań, PL
Inner Circle, MUNO No-Museum of Contemporary Art, Zacatecas, MX
- 2009 *Devil's Island*, La Crie Centre d'Art Contemporain, Rennes, F
- 2008 *Haunebu*, ŻAK | BRANICKA Gallery, Berlin, D
Burn the Rich!, BWA Gallery, Zielona Gora, PL
- 2007 *Mark Lombardi is Dead*, Gallery Kronika, Bytom, PL
- 2006 *Séance*, Koraalberg Gallery, Antwerp, B.
Did We Land on the Moon?, Arsenal Gallery, Białystok, PL
Covers, National Museum, Cracow, PL
Fuckin' Hell, CCA Ujazdowski Castle, Warsaw, PL
- 2005 *Children of Sodom*, KunstZicht Gallery, Ghent, B
- 2003 *Everything is Fine*, Arsenal Gallery, Poznan, PL

CROUP EXHIBITIONS (SELECTION):

- 2011 *Dreams of Power*, CK Zamek, Poznań, PL
Tomorrow Never Dies, BWA, Wrocław, PL
Site Inspection - The Museum on the Museum, Ludwig Museum, Budapeszt, HU

- 2010 *A Part of No-Part: Parallelism Between Then and Now*, Chelsea Art Museum, New York, USA
- 2009 *Energy Class B*, Ormoubath Gallery, Belfast, GB
Power Games, Museum of Modern Art, Haifa, ISR
- 2008 *Something Must Break*, Mysłowice, PL
Red Eye Effect, CCA Ujazdowski Castle, Warsaw, PL
- 2006 *Museum as a Luminous Object of Desire*, Museum of Art, Lodz, PL
Lets Talk about Contemporary Art Baby, Platan Gallery, Budapest, HU
Prospective Sites, Vienna, A
Take Off, Koraalberg Gallery, Antwerpen, B
- 2005 *Esprit de Corps (Team Spirit)*, Motive Gallery, Amsterdam, NL
Egocentric. Immoral. Outmoded: Images of the Contemporary Artists, Zachęta Gallery of Art, Warsaw, PL
E-Flux Video Rental, New York, Miami, Berlin, Frankfurt
- 2004 *Quicksand*, De Appel, Amsterdam, NL
Beyond the Red Horizon, CCA Ujazdowski Castle, Warsaw, PL
National Center for Contemporary Art, Moscow (2005), RU
- 2003 *Hurts so good*, Centre for Contemporary Art, Vilnius, LT
- 2002 *Oder Sprung*, Kunsthaus, Essen, D



Inner Circle, 2011, drawing, 32,4 × 45,8 cm



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