



Hubert Czerepok Haunebu

44 Behälterstammanbauojde

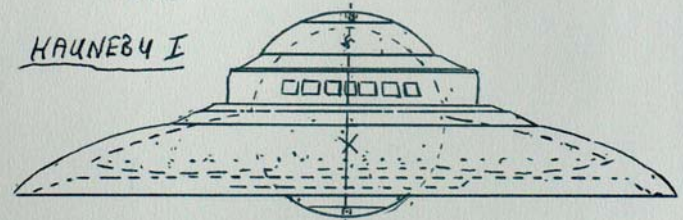
44

Flugtestser-Erprobung, Stand / Anzahl Erprobungsflüge:

HAUNEBU I (vorhanden 2 Stück)	52	E-IV
HAUNEBU II (vorhanden 7 Stück)	106	E-IV
HAUNEBU III (vorhanden 1 Stück)	19	E-IV
(TRIL I) (vorhanden 17 Stück)	84	(Schonbau)

Zusammenfassung:
 Besondere Aufgaben von Abwehrerprobung
 und Produktion „Haunebu II“
 + „Vrdt I“

HAUNEBU I



MITTELSONNENGER BEWAPNETER FLUGERZEUG, TYPE „HAUNEBU I“

Durchmesser: 25 Meter
 Antriebs-Einheit: 2 x 1000 PS
 Steuerung: 2 x 1000 PS
 Gewicht: 1800 Kilogramm
 Reichweite: 2 x 1000 km
 Höchstgeschwindigkeit: 100 km/h
 Besatzung: 2 x 1000 PS
 Besatzung: 2 Mann
 Vertikalgeschwindigkeit: 60 m/s
 Steilsteigefähigkeit: 8 Minuten
 Allgemeine Flugfähigkeit: Tag und Nacht
 Grundstruktur: Leichtmetall
 Höchstgeschwindigkeit: 100 km/h
 Besatzung: 2 x 1000 PS

Hubert Czerepok Haunebu

Haunbeu

The project Haunebu reconstructs one of the most thrilling conspiracy theories of World War II: German engineers were to invent spaceships with the aim of winning the war for Hitler's Germany. This safely guarded secret, the so called Wunderwaffe, was a flying saucer named Haunebu. Based on available documents, Hubert Czerepok strives, in as realistic way as possible, to represent the myth of an advanced German technology.

In Polish town Ludwikowice there is a building, from the time of the Second World War, which purpose is still unknown. One of the local theories states that it was used for the construction and testing of anti-gravity engines, needed for the spaceships, Haunebu and Vrill. If the Germans had finished these weapons in time, the fate of the world might have been different. It is said that towards the end of the war all prototypes of the spaceships were ready for mass production. At the end of 1945 they were supposedly evacuated to a German military base for submarines and ships in the Antarctic. Allegedly this part of the Antarctic had been occupied by the Germans since 1938 and was named Neu-Schwabenland.

Shortly after 1945, the American military supposedly sent troops on several missions, to the Antarctic (certainly not for the purpose of fighting penguins and seals). It is said that Haunebu had been secured by the Americans in January 1947 during the operation, High Jump. Several months afterwards information of a UFO crashing over Roswell, New Mexico ran through the U.S. media. If one proposes that the UFOs were the same German spaceship Haunebu, the whole story of a crashed over Roswell, starts to make sense. Especially since the military base at Roswell is the only base that housed bombers fit to transport atomic weapons and other highly secret projects. Seen from this perspective, it is also understandable why the American military continued to organise expeditions to the Antarctic, identified as operation "Deepfreeze", until mid 1960s.

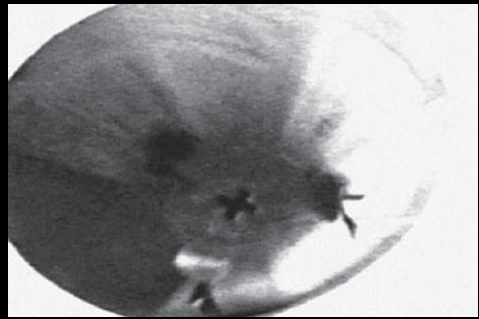
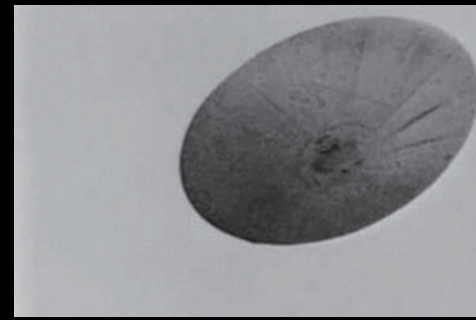
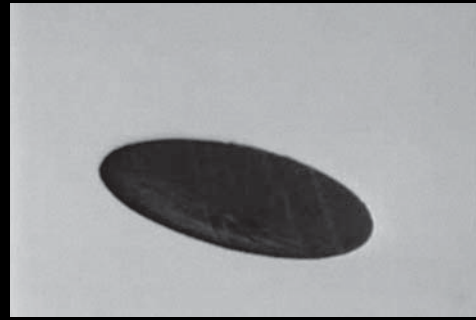
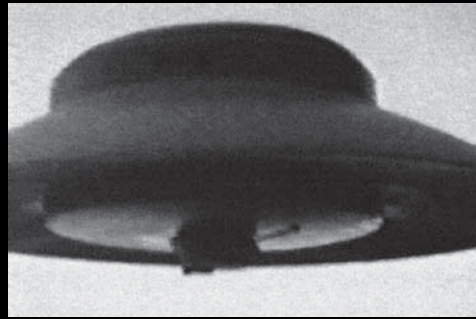
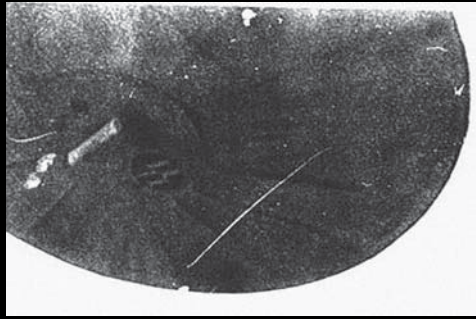
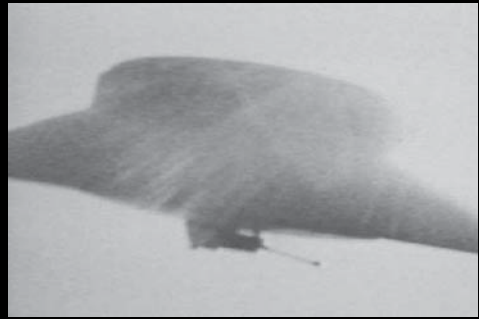
Hubert Czerepok refers to sources, which remain unsubstantiated and uses classical strategies of contemporary art: found footage and re-enactment to weave his story. He analyses the information found and strives to provide it with new meaning. Conspiracy theories appear repeatedly in his oeuvre. His work has already posed the existence of extraterrestrials, as well as explored secrets in the destruction of the WTC, apocalyptic theories and curses from the Middle Ages. 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 aim is not to contradict anyone or prove anything. He bluffs, he manipulates the viewer, and he wants to generate uncertainty. Just as one is never sure if what is commonly believed has in fact taken place, one must also question if what we think is absurd could only be fiction.

Monika Branicka

(translation Weronika Bachman and Anna Morlinghaus)







Hubert Czerepok

Born 1973 in Slubice, Poland. Lives and works in Warsaw.

1994– 1999 Academy of Fine Arts in Poznan, Poland.

2001– Research Programme, National Academy of Fine Arts, Oslo.

2002– 2003 Jan van Eyck Academy, Post-Academic Institut Research and Production Fine Art, Design and Theory, Maastricht.

2004– 2005 Higher Institute for Fine Arts – Flanders, Antwerpen.

Solo exhibitions (selection):

2008 *Haunebu*, ZAK | BRANICKA, Berlin

2007 *Strange Tourists*, Potocka Gallery, Cracow, PL

Mark Lombardi is Dead, Gallery Kronika, Bytom, PL

2006 *Séance*, Koraalberg Gallery, Antwerp, B

Did We Land on the Moon?, Arsenal Gallery, Bialystok, PL

Covers, National Museum, Cracow, PL

Fuckin' Hell, Centre for Contemporary Art Ujazdowski Castle, Warsaw, PL

2005 *Children of Sodom*, KunstZicht Gallery, Gent, B

2003 *Day of Games*, Marres, Maastricht, NL

Everything is Fine, Arsenal Gallery, Poznan, PL

Group exhibitions (selection):

2007 *Last News*, Centre for Contemporary Art, Laznia, Gdansk, PL

Manipulation. On Economies of Deceit, CSW Ujazdowski Castle, Warsaw, PL

2006 *Museum as a Luminous Object of Desire*, Museum of Art, Lodz, PL

Private Architecture. Abandoned Architecture, Gallery Kronika, Bytom, PL

Art in Service of the Left, Gallery Kronika, Bytom, PL

Let's Talk about Contemporary Art Baby, Platan Gallery, Budapest, HU

Take Off, Koraalberg Gallery, Antwerpen, B

2005 *Do you know anything about Polish Art?*, e-flux video rental,

New York, Berlin, Frankfurt a/M

Club Cube, CSW Ujazdowski Castle, Warsaw, PL

Beyond a Red Horizon, The National Centre for Contemporary Art, Moscow

2004 *Quicksand*, De Appel, Amsterdam, NL

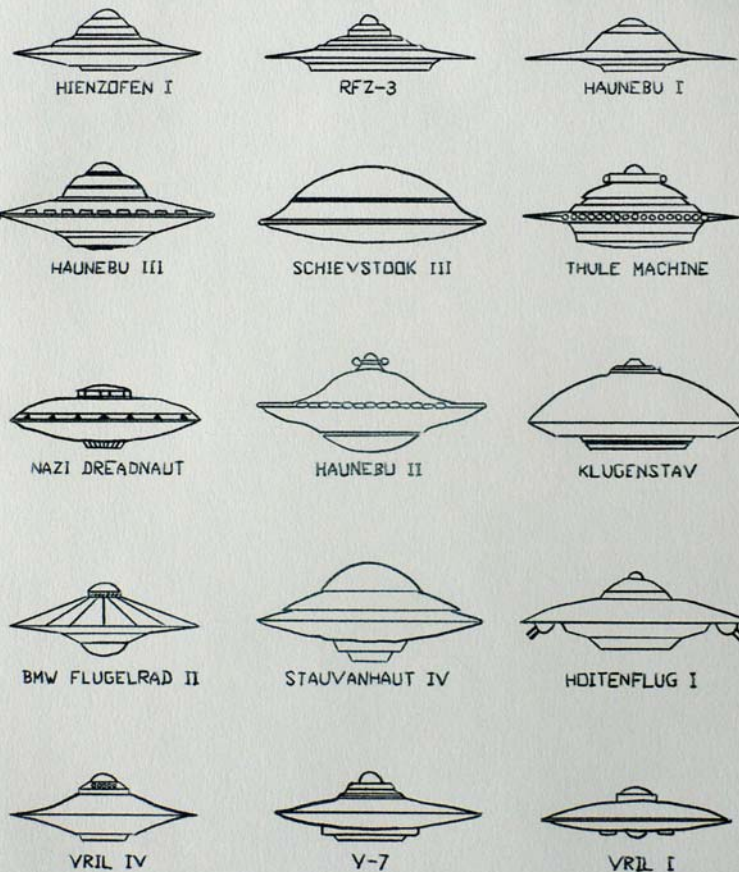
Re:Location 6: re[framed]locations, dis[covered]desires, Centre for Contemporary Art, Laznia, Gdansk, PL

Under the White-Red Flag. New Art from Poland, The Art Museum

of Estonia, Tallinn, E; Centre for Contemporary Art Vilnius, LT

2002 *Oder Sprung*, Kunsthaus, Essen, D

NAZI UFO SPOTTING CHART



The project *Haunebu* consists of:



model, 2008, painted wood, 160 cm



photo, 2008, c-print on alu-dibond, 125x125 cm



photos, 2008, c-print framed, 3 photos 21x30 cm



photo installation, 2008, c-print framed 46 photos, 10x15 cm



drawing, 2008, framed, 42x29,5 cm

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Lindenstr. 35, 10969 Berlin | +49 30 61107375 | www.zak-branicka.com | mail@zak-branicka.com



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