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LONG DELAYED REUNION

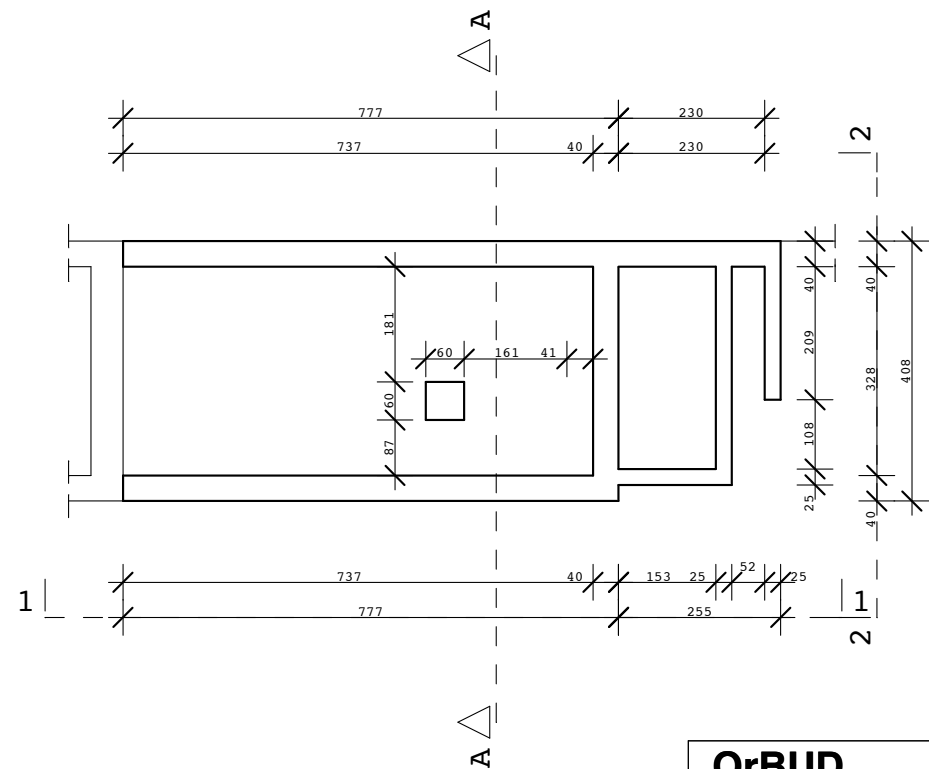
various objects

2012

I am interested in untranslatability of experience into language and its further insufficiency as a statement. I take an interrogative look at the constructions of stories and try to reach in them a way, that releases emotions which affect the experience. I ponder the possibility of experiencing "events" without participating in them, where there is no direct perception. I adapted the story that I already know to employ a more intimate research, where I become the subject of study – I belong to the area of research. The construction process of a piece is important therefore the research that was done is a part of the structure. One part of the implementation creates a bridge between reality and created beings. Other one attempts to materialize the relationship between what occurred and its subsequent reconstruction, adapted to spoken word. I wonder how much the experience, which is induced by the verbal message, is detached from the directly perceived experience.

FROM LEFT: MY GREAT-GRANDMOTHER, HER DAUGHTER, HER SON AND HER SISTER
clipping of American newspapers, the 60's of last century





OrBUD <i>C. Orziński</i>		Biuro Projektów Budowlanych Radomsko, ul. Sierakowskiego 1	
Przedmiot opracowania	Inwentaryzacja budynku usługowego		
Adres inwestycji	97-500 Radomsko, ul. Krakowska, nr ewid. dz. 186/2.		
		Branża ARCHITEKTURA/KONSTRUKCJA	
		Data 09.2012 r.	Skala 1:100
Inwestor Mateusz Choróbski ul. Krakowska 45 97-500 Radomsko		Rzut fundamentów	
		Nr rysunku 2	Edycja Arkusz

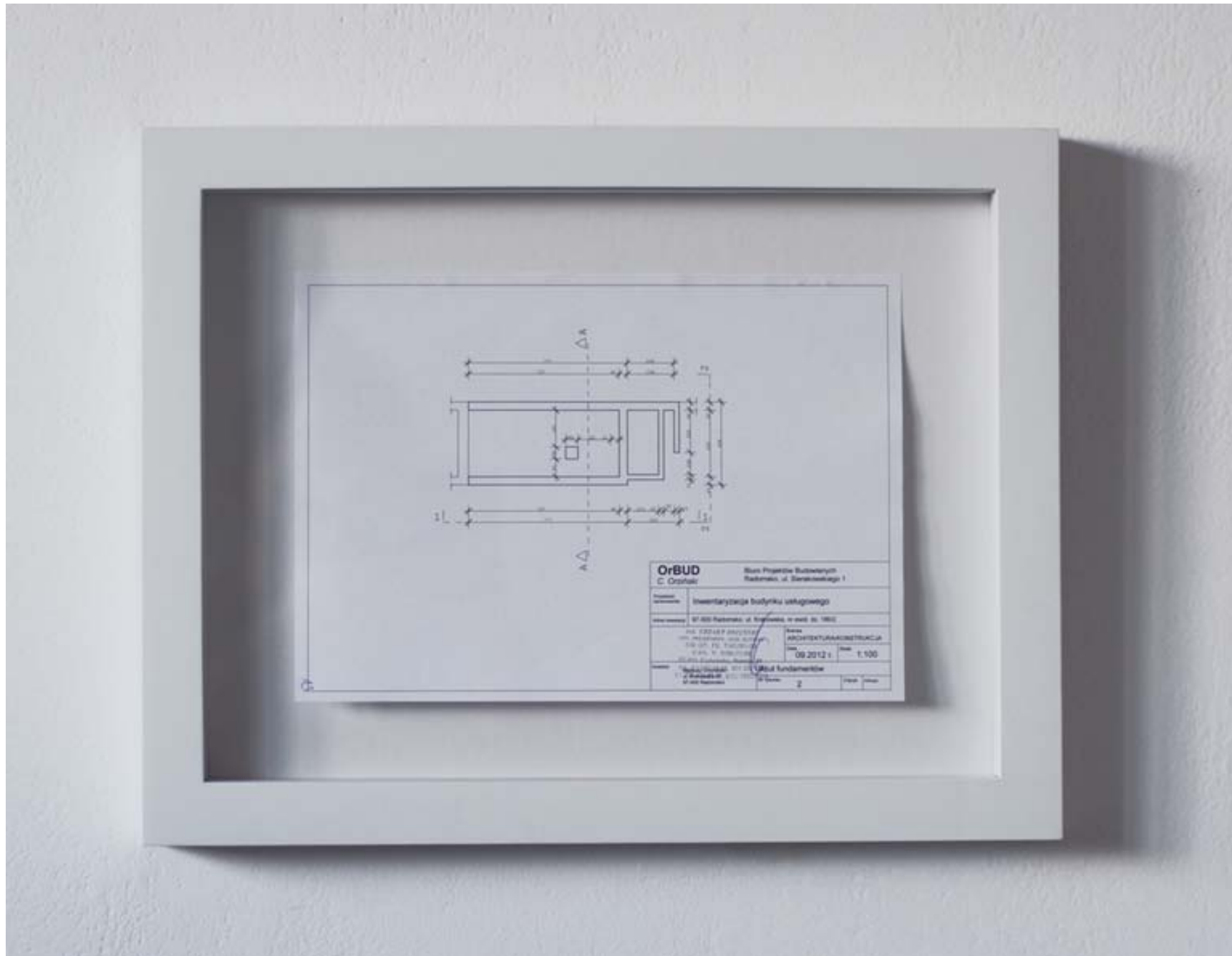


PROJECTION 176X91
object 176cm long X 91cm wide X 25cm high, steel, plexiglas
element during construction, ultimately 18 percent gray color
(equivalent to Kodak gray card)



KODAK GREY CARD
18% Reflectance

STOCKTAKING OF SERVICE BUILDING
document of stocktaking a photographic building
service which belonged to my grandfather.



STOCKTAKING OF SERVICE BUILDING
frame 35cm x 45cm, wood, glass
document from stocktaking



FROM LEFT: MY GREAT-GRANDMOTHER,
HER DAUGHTER, HER SON AND HER SISTER
frame 35cm x 45cm, wood, glass
clipping of American newspapers, the 60's of last century



KODAK GREY CARD
frame 35cm x 45cm, wood, glass



it's your great-grandmother, her daughter, her son and her sister

CONVERSATION, 2012

video still

part of the project LONG DELAYED REUNION

WHITE CUBE

2012

Mateusz Choróbski <mateuszchorobski@gmail.com> 25 października 2012 21:59
Do: enquiries@whitecube.com

Dear Sir or Madam

I am writing to You in unusual case. If it is possible I would like to know what kind of white paint do you use to paint walls in space of white cube.

I look forward to hearing from you soon.

Yours faithfully

--
Mateusz Chorobski
mobile phone +48 604 26 05 69

<masonsyard@whitecube.com> 29 października 2012 11:09
Do: mateuszchorobski@gmail.com

Dear Mateusz,

Thank you for your interest in White Cube. We usually use this paint, Dulux Trade Vinyl Matt paint white.

Kind regards,

Mike



WHITE CUBE installation site-specific

exhibition POOL, Wrocław, 2012

I was an initiator (with Anna Orłowska) of the meeting of ten artist. We worked in old brevery. Everyone of us got a tun which used to be a beer tun. I used a context of our meeting and created a White Cube in my tun. A paint which I used is the same one which is used by a network of White Cube Gallery. The information about paint (email correspondence) I put in the entrance to the „exhibition space”.

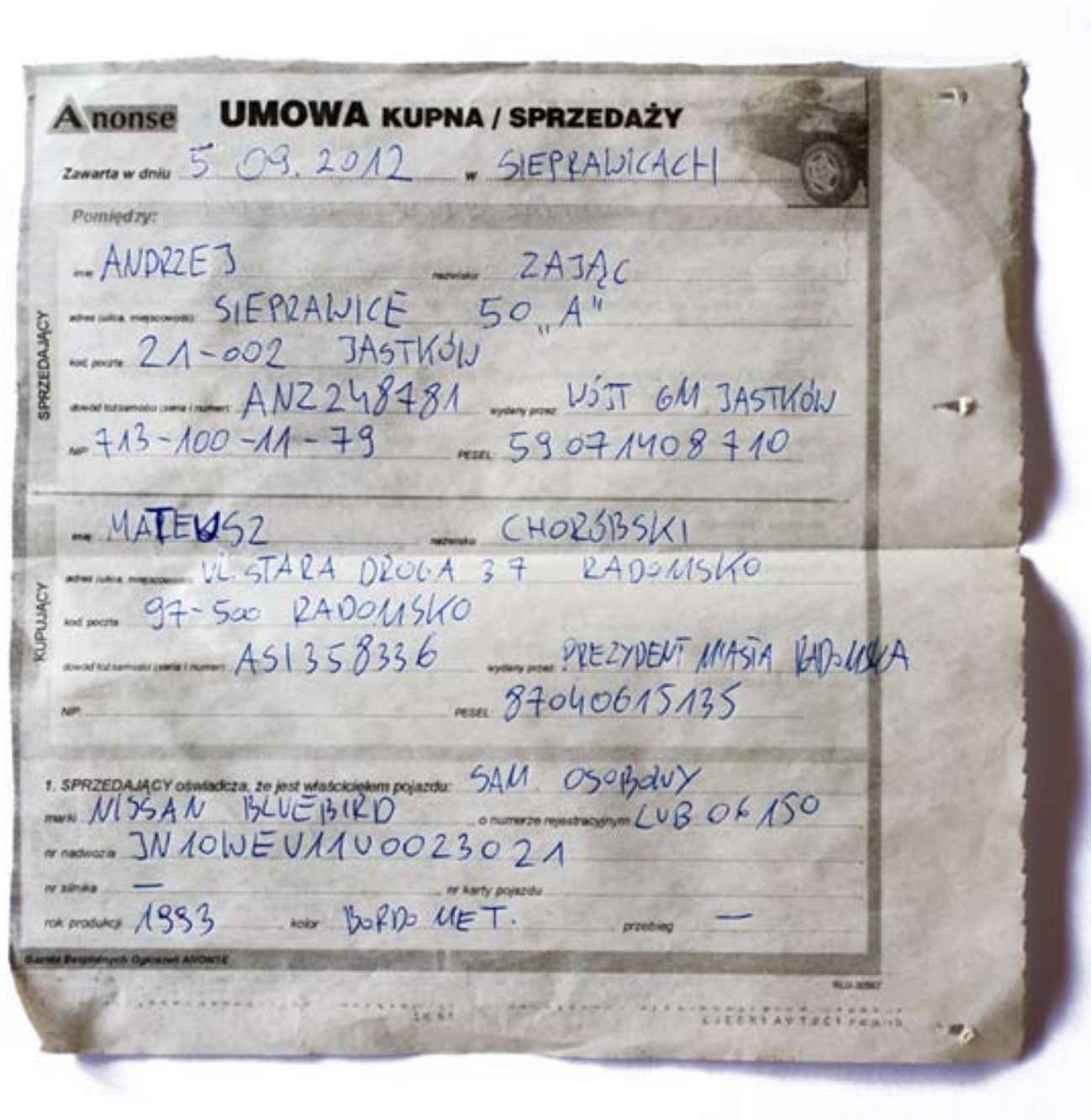
work in progress

I ALWAYS WANNA SEE A

2012/2013

A as the first letter of the alphabet is the symbolic commencement, a promise of entering the dialogue but A itself is worthless, it means nothing. If we were able to get rid of connotations which relate to the letter A, we wouldn't think about it in terms of being the first in the alphabet, it would be only the sound representation in colloquial speech, a rather common statement ("aaaaaa"), as well as the sound of excitement or orgasm. In such connotations, there is no place for intellectual debate, they are superficial, not exceeding the meaning prescribed to them, just like the culture cliché does not exceed its imposed image.

One word, the term is an inspiration - a bluebird. I have searched around this term a relationship and meanings related to my experience. The choice was not indifferent, bluebird is a car made by Nissan, which once had my father and for me as a teenager, he was the equivalent of an American car. The name has become a key theme, a trail which I have begun to follow. Elements which I found are separating and researching by me. I am looking into them to find hidden meanings and the feelings that they can cause. On the base of one word I am trying to trace different types of experience which are connecting to the meaning of this one word. I am interested on the issue of naming and the relationship between what is called and a feeling which is caused by a THING. I collect THINGS that for some reason are called BLUEBIRDS, such as species of birds, the company which produces a school buses, a car or a poem by Charles Bukowski. I am trying to figure out the relationship between the name and the named object and also between different objects named in the same way.



CONTRACT OF PURCHASE / SALE
proof of purchase of car, paper

BLUEBIRD by Charles Bukowski

there's a bluebird in my heart that
wants to get out
but I'm too tough for him,
I say, stay in there, I'm not going
to let anybody see
you.
there's a bluebird in my heart that
wants to get out
but I pour whiskey on him and inhale
cigarette smoke
and the whores and the bartenders
and the grocery clerks
never know that
he's
in there.

there's a bluebird in my heart that
wants to get out
but I'm too tough for him,
I say,
stay down, do you want to mess
me up?
you want to screw up the
works?
you want to blow my book sales in
Europe?
there's a bluebird in my heart that
wants to get out
but I'm too clever, I only let him out
at night sometimes
when everybody's asleep.
I say, I know that you're there,
so don't be
sad.
then I put him back,
but he's singing a little
in there, I haven't quite let him
die
and we sleep together like
that
with our
secret pact
and it's nice enough to
make a man
weep, but I don't
weep, do
you?



Blue Bird Corporation.
Blue Bird offers a complete line of Type A, C and D school buses in a variety of options and configurations. For more than 80 years, Blue Bird Corporation has continued to set industry standards with its innovative design and manufacturing capabilities.



BLUE BIRD

The bluebirds are a group of medium-sized, mostly insectivorous or omnivorous birds in the genus *Sialia* of the thrush family. Bluebirds are one of the few thrush genera in the Americas. They have blue, or blue and red, plumage. Female birds are less brightly colored than males, although color patterns are similar and there is no noticeable difference in size between sexes.



BEATER (I)

object site-specific
2012

object steel 240 cm x 340 cm
space of Academy of Fine Arts in Warsaw

I talked with Phil Collins. When I showed him the creation which was made for the HYGIENE exhibition, he asked me: Are you a carpet or are you a beater? This simple question perfectly describes the object which still is present in the premises of institutions, here the Academy.



BEATER (2)

installation site-specific
2012

PVC 200 cm x 200 cm
Prague district ,Warsaw

Action involving the intrusion into the area of one of Warsaw's districts. During the assembly, the object was destroyed by an act of vandalism.

I did not expect that the destruction will take place at the stage of preparation. This event calls into question the sense which is I understand as the sincerity of the intentions of interdisciplinary activities including in their limits, for example the local community. It is noteworthy that recent attempts to revitalize urban spaces, often refer to nostalgia for the past, but this approach carries the risk of selfishness on the part of the initiator, because such nostalgia can raise the value of space which is defined by the concept of gentrification.

video installation

2011

Image space is captured, the environment becomes an integrated part of screening and the image seizes physical space where emerges a viewer. An actor defines the image where they appear, however giving a name and recognition to it becomes impossible by experiencing it only via traditionally perceived place of a viewer, which is a cinema. Thus, a spectator becomes partly helpless. They enter already existing matter where have to find their place. The image modest in a form and created by minimum means by containing hidden symbols appears to be a challenge for a viewer. THEY have to make an attempt to decode it and define themselves towards reality created in this way.

The production is untitled. Any concepts turn unwelcome as they limit the interpretation. Even the description is simply: no name, untitled, without a name etc. There appears only the information on duration of screening (4 minutes, loop) which does not refer directly to the message conveyed in the image. The number 4 becomes then a hint which makes encoding of the hidden symbolism possible. Four sides of a square accompanied by natural video image looping suggest infinite activity.

Video image functions in proper context for it which can only be a precise image size system allocated in appropriate size of a room. I separate three possibilities of work presentation:

1. White space in the form of a cube, wall screening so that the whiteness making up the setting in the visual image could mix with the whiteness of physical space (inscribed in naturally found interior design);

2. White space in the form of a circle, a hologram situated in the centre;

3. Space parallel to one I used in my B.A. Dissertation Defense (U Jezuitów Gallery), sacred space with fixed architecture function.



video installation, 2011
video still, duration: 4:00, HD video without audio



documentation
The Jezuits Gallery, 2011
<https://vimeo.com/32017163>



TARZAN

object site-specific
2011

Arts and Business Center-Old Brewery, February 2011 | Poznań Poland

At underground car park of Arts and Business Center-Old Brewery there was parked an abandoned fiat for several months. I adopted him for the production, in some way I took it in by cleaning, washing and finally covering it with artificial snow. Additional value there turned out to be the interference of third parties that “roughly” marked the object by “smearing” it. There appeared quite interesting phrases such as “Robert hold on” (referring to Robert Kubica’s accident).

DIVING

video installation

three autonomous projections

and poster

2010

dive [dahyv] dived or dove, dived, diving,
verb (used without object)

1 to plunge into water, especially headfirst.

2 to go below the surface of the water, as a submarine.

3 to plunge, fall, or descend through the air, into the earth, etc.: The acrobats dived into nets.

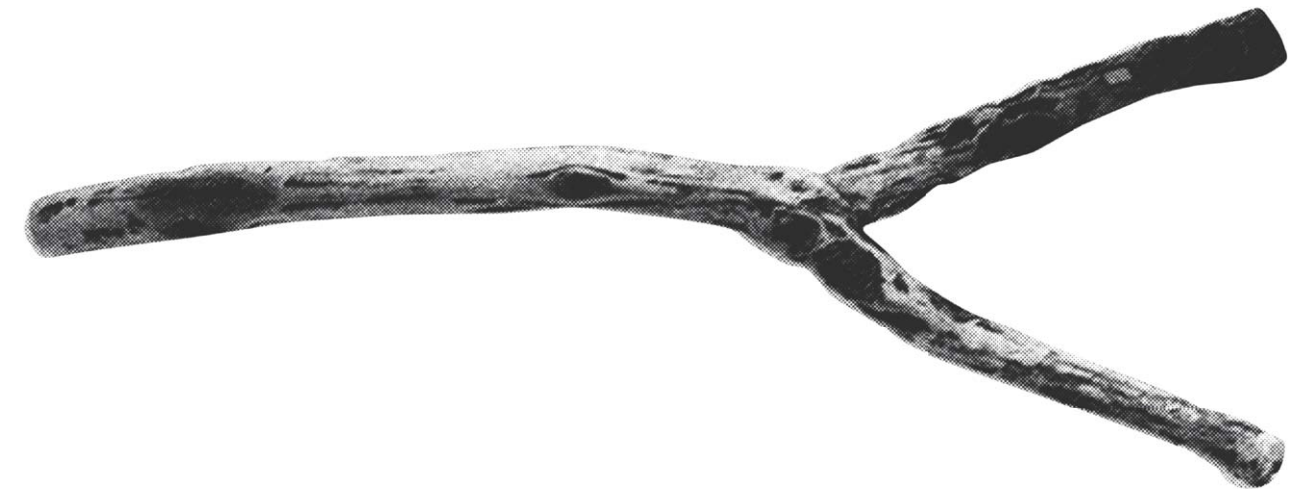
4 Aeronautics . (of an airplane) to descend rapidly.

5 to penetrate suddenly into something, as with the hand: to dive into one's purse.

Video installation composed of three separate videos and a poster which is a part of the rest. Poster has got his own meaning which is importance to read the meaning of whole realization.

Video Diving came into being during an art resident in Opole. An experience of creative process was so absorbing and exhaustive that it influenced for whole realization. Video is refer to this experience, which belongs to past and present constant feelings. Diving tries to show it by an abstract image and a voice which dated from a poetry which was written by Miron Białoszewski and later sang by Ewa Demarczyk. DIVING it is not a video art. I call it as a hybrid of a performance action and a video documentation with a specific lyrical sensitivity.

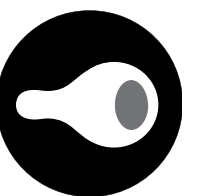
Mateusz Choróbski
d i v i n g



3.12.2010
19.00

Galeria [ON] Studio
Fredry 7 (wejście od Kościuszki)

uapoznań





DIVING, 2010,
video still, duration: 5:50, HD video with audio
<https://vimeo.com/17580400>



UNTITLED (1), 2010
video still, duration: 1:30, HD video without audio
part of the project DIVING
<https://vimeo.com/19624461>



UNTITLED (2), 2010
video still, duration: 2:13, HD video without audio
part of the project DIVING
<https://vimeo.com/19630397>