

SUNDOGS

PARIS

Willem Oorebeek
Attention Danger

In 1999, Willem Oorebeek printed black ink over a poster warning the French population to avoid looking—without protection—at the solar eclipse. During that time, his practice shifted from reproducing images to working with existing printed materials. He set out to black-out images, a process he insists on to this day.

By taking readymade printed materials and clouding them behind layers of black ink, his gesture mirrors signage, calling to stop the image flow. As such, his method counters the logic of Pop and opposes the *modus operandi* (reproduction, distribution, etc.) of industrial image culture.

Discovered in a time before the rise of social media, the black-out establishes itself as a symbol against representation and the endless repetition of representation. But Willem Oorebeek doesn't make our images disappear as a matter of mere critique. That would be too simple. He usually blacks-out things he feels an affinity for.

Interestingly, the image doesn't vanish behind the ink. Instead, the image becomes nearly equalized with traces of color pushing through. Like this, Oorebeek delays the information an image has to offer and flattens out its hierarchies. This results in a caricaturistic element, which not only diffuses his images but simultaneously celebrates them behind a shine of black.

Between 1999 and 2012, the artist collected posters advertising the magazine Paris Match in Brussels. Here, his interest wasn't in the publication's content but rather in the insistence of its weekly recurrence. Consistently, the covers align image with text as a singular unit, parading a stream of portraits.

At SUNDOGS, he presents a grid of arbitrarily sequenced blacked-out Paris Match posters. Like a parasite, the work occupies its host architecture and proposes an alternative timeline of barely discernible moments in history.

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Willem Oorebeek (b. 1953, Pernis, Netherlands; lives and works in Brussels, Belgium) has been the subject of solo and group exhibitions at such institutions as: Yael Union, Portland; S.M.A.K., Ghent; Ludlow 38, New York; Stedelijk Museum, Amsterdam; Culturgest, Lisbon; MuHKA, Antwerp; Museum van Hedendaagse Kunst, Antwerp; Badischer, Kunstverein, Karlsruhe; Museum het Domein, Sittard; TENT, Rotterdam; Boijmans van Beuningen, Rotterdam; South London Gallery, London; Kunstmuseum, Luzern; Witte de With, Rotterdam; Kunsthal, Rotterdam; Kunstverein Düsseldorf

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