

WILLEM OOREBEEK
“pale-face/pig skin/carotene
The Mayeur of Brussels, 2017”
17.11.–16.12.2017

M: I was wondering if you would be interested in doing something with the space next time you visit the city?

W: I'd love to, (its easy to hang, even without me) whenever you want.

M: Would it be possible to make it happen when you're here? I thought you were coming in November (?) for Aglaia's show.

W: I prefer going unIntroduced, visually, to Lisbon. it could be done any time, but when I read your question i got so enthusiastic, I wanted it to happen with the utmost immediacy.

M: Fair call Willem, but I already know what you look like!

W: my thoughts on the project are simple, I adept myself to your space by showing some kind of print work in the hope that anybody will be able to read its actual, historical and material dimensions. Above all the gesture will be a thing to judge as an unmistakable undertone. how about that?

M: I would also like to do a small print run (50–100) of traditional sized postcards for each occasion. Given the nature of your work and interest in printing, I'm obviously very curious to see what your thoughts and/or ideas are and how you'd use the format.

W: I'll think about it, either giving a model to George or scan and send it directly to you, but I'm a total nit-wit concerning scans etc. Besides, I'll have to think about a proper image for the card (is it black and white, or what?)

M: It's entirely up to you if you want it printed in black and white or colour. Since we had a chat about the unfavourable printing of your pages for the Wiels catalogue, it is important that we print it exactly as you wish.

W: I'm happy to announce that I will come myself to Lisbon, I'll arrive 15th nov, late night, and I'll fly back to Brussels Monday 20th.

W: Have just sent you a scan of one of the images for the catalogue of wiels, it can be printed as you receive it (an overly red face, hopefully)

W: On the back it should mention something like:
pale-face/ pig skin/ carotene
The Mayeur of Brussels, 2017
Photo: 'carotene', 2001 – 2007

M: I've received the file... is it ok to print it offset? I've tried to lay it out on the A5 postcard size and I was wondering if it's ok to print it full bleed or if you'd rather leave in the scanner bed white area visible? Please see attachment.

W: Rather no white on the postcard, should be something like a red-out and 'why is it so red?'

W: I will take the pot of confetti with me and spread a good dose in the marquise on the floor. I also bring the sheet that I've got left to hang over the wash-line. That must be it, just the remainder of an after party. Might think of a minimum of text, do you feel for writing?

M: Ok Willem, just wanted to double check with you before preparing the print version.

M: Please see the attached postcards for your show. Let me know if I can send them to the printers.

W: there's a slight confusion in the similarity of the front- and backside red of the postcard. One, the front is the result of my intervention with the image, the other is your choice, based on the future of the institution, probably.

W: Would it be a problem for you to use the pantone colours, either 1565C, or 183C for the background and/or the text? This would make the title make sense.

W: Do you still have the book of the Wiels show The Absent Museum, or shall i bring a copy?

M: Yes, the intention was to match your red-out.

M: The printer I'm using has a Pantone option but with a very limited color selection (see attached).

M: I was wondering if there's a way of doing it in CMYK where you're happy with the outcome? I've also included other options for the back of your postcard but at the end of the day I hope your intervention could take place on both sides.

M: I have my copy of the catalogue, will we have to destroy it or punch holes through it though?

W: I've never made a red-out in my life, ever.

W: The monochrome overprints of the summer of 2007 have taken place in a meticulous (intuitive) analysis of the skin colour of all the candidates of the election posters of 1999. No one in the production stages at the office of Wiels have eve payed any interest to that. Therefore the black/white scans of the original overprints have been adjusted optically just before the print-run of the catalogue. Since the intended pages of the pantone overprints of the 3 available posters were too costly to produce, it became a concession to print these colour pages in CMYK. The fact that I would consider to call myself happy with the outcome is of no relevance at all.

W: For your choice for the printer I would never agree on such an artistic insistence (the true re-production), while it is clear we're making compromises all the time we go for a public outing related to its production.

W: It'll be, probably, a pain in the ass for you, if I'd leave the choice of the two options you sent me, is completely up to you, since

I am unable to choose any of these two for the better. The amount to be printed is surely indicative to your, I mean your wallet's needs, so don't bother about any demands from me.

W: The catalogue will be an appropriate instrument to show to anyone who is interested to see where things happen to go wrong, not because they are impossible to (re)produce properly, but because no one is taking any care to bother about such silly details.

W: The confetti that will occupy the space of your Marquise, is a result of the discontent of the reproduction failure for this catalogue. My idea to show this in your wonderful 'off space' is situated in the fact that I have asked you, in particular, to (de)produce the confetti of the proof pages that had been printed.

W: So, to be short, my main objective for this work is to show how impossible it seems to re-produce anything with a particular interest for its own (re)production.

W: Apart from the ridiculous anecdote of the career of the Mayor of Brussels, that ended during the show of his counterfeits in the exhibition at Wiels 10h anniversary exhibition, I see the work as just a next stage of the fabrication of its own impossibility.

W: I can't wait to see it all happen.

Trabalhos (Works)...

CONVITE (INVITATION):
Offset print on card, 2017

MARQUISE:
confetti, 2017, proof prints, offset,
variable dimensions. Prod. Pedro Ramos