

Stephen Willats | REPRESENTING THE POSSIBLE

13 March – 17 April 2014

Gallery I, Victoria Miro, 16 Wharf Rd, London, N1 7RW

Victoria Miro is delighted to announce REPRESENTING THE POSSIBLE by Stephen Willats, an exhibition which brings together previously unseen works on paper from the 1960s and the present day in a specially conceived installation.

Willats' career is also currently celebrated in two further London exhibitions: CONTROL, the first survey of the artist's work from the sixties, is at Raven Row until 30 March, and CONCERNING OUR PRESENT WAY OF LIVING, an archive exhibition at the Whitechapel Gallery, will be on view from 4 March to 14 September 2014.

Drawing has been key throughout Willats' practice, often as a signifier of larger ideas. From the start of his career in the early

1960s, Willats has rejected aesthetic expression in favour of positioning his drawings as active 'data', which offer a means to communicate a way of looking at and thinking about our environment. REPRESENTING THE POSSIBLE comprises four large-scale site-specific wall drawings that will transform the gallery's architecture into an immersive drawn environment with thirty-seven individual works floating upon their surfaces. The installation, a first for the artist on this scale, is designed to be experienced as a single work, with each individual drawing acting as a point of intersection that provides a variable, dynamic exchange between the viewer and their surroundings.

The act of drawing for Willats exists on multiple levels, each related but with specific outcomes, as he explains in a new text published to accompany the exhibition: "What as a thought is internal, transient and unfocussed, through the process of drawing becomes clear and possible; to be understood by someone else, from one person to another - a vehicle for social exchange. So the drawing can be both *descriptive*, in that it gives a view on something that already exists, or *prescriptive*, in that it seeks to represent something that does not yet exist, is only imagined as a possibility. Something only becomes a possibility once it exists as a thought".

Throughout his career Stephen Willats has situated his pioneering practice at the intersection between art and other disciplines such as cybernetics, systems research, learning theory, communications theory and computer technology. In so doing, he has constructed and developed a collaborative, interactive and participatory practice grounded in the variables of social relationships and settings. Willats creates multi-sensory, multi-dimensional environments to encourage viewers to engage with their own creative and cognitive processes. Relating to the everyday world, his work presents a vehicle of exchange through which viewers can re-examine and transform the way they perceive the fabric of existing reality.

An accompanying publication; Stephen Willats REPRESENTING THE POSSIBLE which includes new texts by the artist is available; please ask at reception for further information.

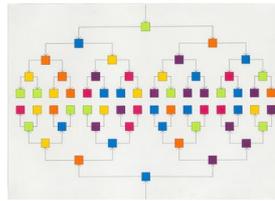
Walking List

Reception



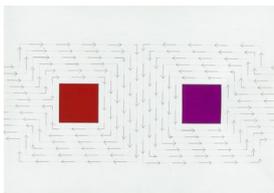
Strange Attractor Series No. 14,
2012

Gouache and pencil on paper
59 x 84 cm
23 1/4 x 33 1/8 in



Information Transfer Series No. 16,
2001

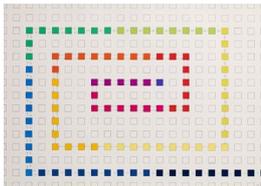
Pencil and gouache on paper
70.5 x 90 cm
35 3/8 x 27 3/4 in



Strange Attractor Series No. 22,
2013

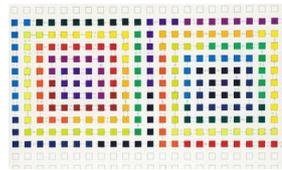
Pencil and gouache on paper
59.5 x 84 cm
23 3/8 x 33 1/8 in

Gallery I Clockwise from entrance



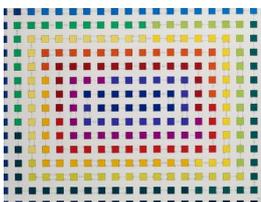
Strange Attractor Series No. 2,
2010

Gouache, pencil on paper
85 x 120 cm
33 1/2 x 47 1/4 in



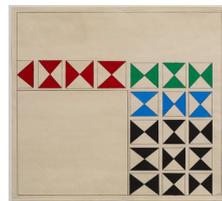
Strange Attractor Series No. 11,
2012

Gouache and pencil on paper
82 x 137 cm
32 1/4 x 54 in



Strange Attractor Series No. 3,
2011

Pencil and gouache on paper
86 x 112 cm
33 7/8 x 44 1/8 in



Change Exercise No. 11, 1965

Pencil and gouache on paper
46 x 50.5 cm
18 1/8 x 19 7/8 in



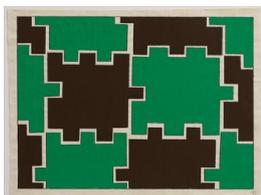
Area Development Drawing No. 5,
1965

Gouache and pencil on paper
47 x 74.9 cm
18 1/2 x 29 1/2 in



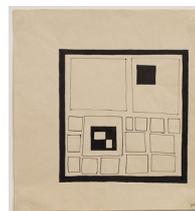
Organic Shift Drawing No. 2, 1963

Pencil on paper
29.5 x 33.1 cm
11 5/8 x 13 1/8 in



Unit Drawing No. 9, 1965

Pencil and gouache on paper
39 x 51.5 cm
15 3/8 x 20 1/4 in



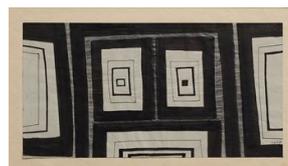
Environment Drawing No. 2, 1963

Ink on paper
26 x 24.5 cm
10 1/4 x 9 5/8 in



Line And Form Exercise No. 8, 1962

Pencil and ink on paper
76.5 x 56 cm
30 1/8 x 22 1/8 in

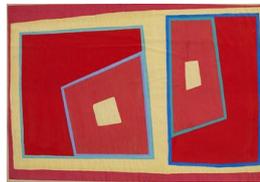


Line And Form Exercise No. 26,
1963

Ink and pencil on paper
17.1 x 33 cm
6 3/4 x 13 in



Change Exercise No. 13, 1965
Gouache and pencil on paper
50.8 x 52.1 cm
20 x 20 1/2 in



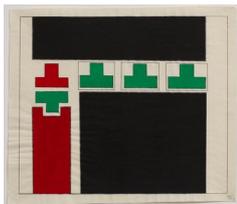
Architectural Exercise In Colour and Form No. 6, 1962
Gouache on paper and card
52 x 76.7 cm
20 1/2 x 30 1/4 in



Line And Form Exercise No. 3, 1962
Pencil and gouache on paper on card
54.5 x 39 cm
21 1/2 x 15 3/8 in



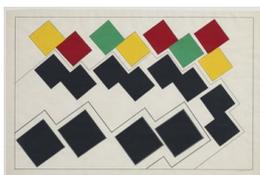
Optical Shift Drawing No. 3, March 1964
Gouache and pencil on card
34.3 x 54.5 cm
13 1/2 x 21 1/2 in



Unit Drawing No. 4, 1965
Gouache and pencil on paper
30 x 33.5 cm
13 1/4 x 11 3/4 in



Semiological Still Life No. 1, 1961
Pencil, ink and watercolour on paper
69.5 x 52.5 cm
27 3/8 x 20 5/8 in



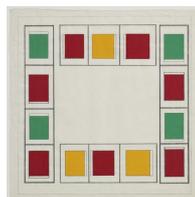
Area Development Drawing No. 4, 1965
Gouache and pencil on paper
68.6 x 48.3 cm
27 x 19 in



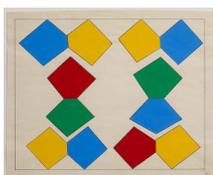
Environment Drawing No. 1, 1963
Ink on paper
26.7 x 26 cm
10 1/2 x 10 1/4 in



Orientation Drawing No. 3, 1969
Crayon and pencil on paper
56 x 75 cm
22 1/8 x 29 1/2 in



Change Exercise No. 9, 1965
Gouache and pencil on paper
53.3 x 52.1 cm
21 x 20 1/2 in



Area Development Drawing No. 2, 1965
Gouache and pencil on paper
45 x 56 cm
17 3/4 x 22 1/8 in



Organic Shift Drawing No. 1, 1963
Pencil on paper
26.5 x 38.5 cm
10 3/8 x 15 1/8 in



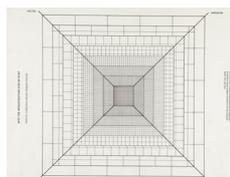
Strange Attractor Series No. 27, 2013
Gouache and pencil on paper
59 x 84 cm
23 1/4 x 33 1/8 in



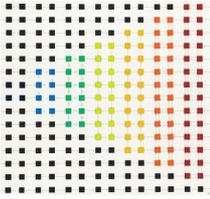
Strange Attractor Series No. 12, 2012
Gouache and pencil on paper
59.5 x 84 cm
33 1/8 x 23 3/8 in



Strange Attractor Series No. 28, 2013
Gouache and pencil on paper
59.5 x 84 cm
23 3/8 x 33 1/8 in



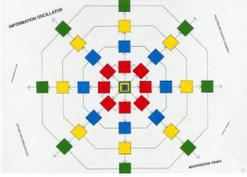
Into The Infrastructure, Step By Step, 2008
Ink and Letraset text on paper
70 x 92 cm
27 1/2 x 36 1/4 in



Going Towards the Strange Attractor Series No. 1, 2010
Gouache and pencil on paper
90 x 96.5 cm
35 3/8 x 38 in



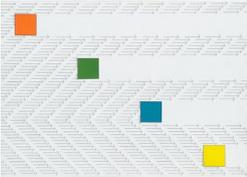
Strange Attractor Series No. 18, 2013
Pencil and gouache on paper
84 x 59 cm
33 1/8 x 23 1/4 in



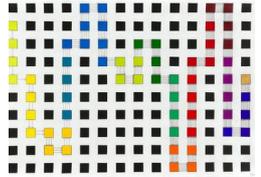
The Information Oscillator, 2011
Pencil, gouache and Letraset text on paper
59 x 84 cm
23 1/4 x 33 1/8 in



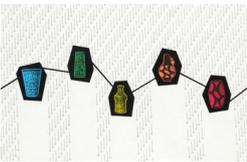
Data Stream Series No. 1, 2012
Watercolour and pencil on paper
58.5 x 100 cm
23 1/8 x 39 3/8 in



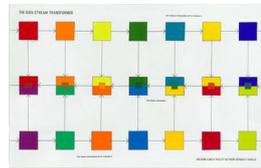
Strange Attractor Series No. 21, 2013
Gouache and pencil on paper
59 x 84 cm
23 1/4 x 33 1/8 in



Strange Attractor Series No. 15, 2012
Gouache and pencil on paper
59 x 83 cm
23 1/4 x 32 5/8 in



Strange Attractor Series No. 23, 2013
Photographic prints, acrylic, photo dye and pencil on paper
84 x 132 cm
33 1/8 x 52 in

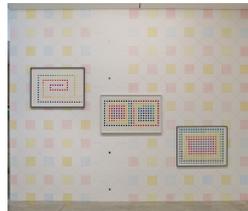


The Data Stream Transformer, 2013
Pencil, gouache and Letraset text on paper
54 x 84 cm
21 1/4 x 33 1/8 in

Wall drawings



Strange Attractor Series No. 27 (Wall drawing), 2014
Graphite pencil and acrylic
Dimensions variable, to fit site



Orientation Drawing No. 2 1968 (Wall drawing), 2014
Graphite pencil and pastel
Dimensions variable, to fit site



Variable Exercise No. 5 1983 (Wall drawing – Grey), 2014
Graphite pencil and acrylic
Dimensions variable, to fit site



Homeostat Drawing No. 1 1969 (Wall drawing), 2014
Graphite pencil
Dimensions variable, to fit site