

Stephen Willats speaks about his exhibition "ENDLESS" at Galerie Thomas Schulte

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Audio Transcript

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For me this is a special exhibition because it's the first exhibition really made that has been dedicated to the role of objects. In my work, and I see it almost as a selection of still life pictures but not quite.

I first became interested in the role of objects when I was looking for polemics in culture, politics in people's lives, that they could sort of people could sort of relate to. And, for instance, I was looking at the role of tower block. The idea of the tower block books in contemporary life and office desk and various things like that. But also looking at this idea of the language of objects. I first read a paper right back in 1963 by Gordon Pasque who was talking about object language and I don't quite understand what this meant at the time. But what he was really discussing was the way we perceive the world around us can perceive the world around us, as, as objects he saw this as a reductive ton of perception.

It's based on the idea of a sort of transmission or relationship between the perceiver, and the perceived and and within this reductive sort of relationship. The person becomes an object or an object itself becomes sort of monumental. And, you know he was looking at that, the interesting thing that stems from that is the idea of objects in a kind of endless time base as sort of monuments really the monumental nature of objects in their kind of contain productiveness. So he was specifically thinking, you know, when you think about objects in your daily life they're objects that are tools or objects that remind you of the

past, they're objects that denote the future objects that sort of you, give you a kind of stability, a kind of feeling of being more, or being in moving in the culture you're in or being stable within it quite often are sort of reductive and monumental and that there is still this connection between for instance, domestic objects and architecture.

And I saw both of these things were denying on this a society around people.

So I'm interested in the idea of this sort of endless kind of stream of time based data, which your information, and where they lead you know these things sort of arrested at the moment.

In that moment, they're sort of contained set of references, which are, which in a way you can't really disturb you know you just have to kind of passively, take them in.

That's quite different from a network of exchange where obviously the perceiver and the perceived are in an interactive relationship. So for me this exhibition brings together a whole group of works that hadn't been protected or not commonly seen like that, they might be seen in relationship to other works to do with directly to do with people and things.

And they roll.

You know the vowels and things like that I saw this, I sort of became fascinated by because of their monumental sort of architecture. Here they were in a domestic space, but

in fact in a sort of way the language of it, especially, so called 20th century, design and it's almost like a denial of the sort of complexity of social social life and saw the works the exhibition comprise a series of drawings, films, and a series of time based wall installations, and these NS one or two earlier works, which came from the early 80s.

So the.

If you look at the drawings, a lot of these drawings are all the recent ones, and look at the idea of transition. The idea of one thing becoming another, the idea that the world we live in is not necessarily just one level of resolution that we can look at the same thing through different levels of resolution and we see different things. And similarly, you know, I see the role of aware, one thing transformation of an object to me is the creative act.

You know, the idea that it can become something else other than us first of all, in business.

So, yeah, there are a series of drawings that look at recent drawings actually look at that sort of idea of how one thing can morph into another way introduces the idea that all this is on a sort of time base, which again is endless. And then there is a group of all installations that look at the different ways in which we perceive the world around us relationships people as objects.

We which will result in very simple inter class networks, and gradually as we change our perception to introduce ourselves to more complex perceptions of other people. We get the idea of exchange, and then we get more complex networks, and we get. Increasing the

more variety in our sort of perceptions. So I see really that the interactive networking, introduces us to the idea that the world is complex, and within complexity, there's variety and richness. So this is, these works and I'll take you through a kind of sequence of different networks and that's the, in a way they're like a kind of, You can imagine the computer program but they're on a wall, and you move in relationship to the frames of inflammation, where there's still lots of film, a lot of filters look the crisis, you're looking at the idea that objects and relationships between objects and these are domestic objects styluses and things, which it looks at their kind of monumental architecture really, but also the idea that these objects are very similar to our when we perceive these objects as also very similar to the way we perceive people in our culture.