

DAVID KIM WHITTAKER  
A CURATED SELECTION



OPERA GALLERY

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## PREFACE

Opera Gallery Hong Kong is delighted to present David Kim Whittaker's first exhibition in Hong Kong. The exhibition predominantly features recent paintings from "The Fear and the Stable" series shown alongside a small selection of archive works.

David Kim Whittaker is one of the most enthralling and intriguing artists of this generation, intuitively perpetuating and reshaping the tradition established by British Romantics including Francis Bacon, Paul Nash and Graham Sutherland.

These complex works juggle between dual states of inner and outer calm and conflict, offering us a glimpse of strength and fragility, peace and discord, the conscious and subconscious, the masculine and the feminine through areas both delicate and intricate, alongside the more physical and often brutal gestural passages of paint. These ubiquitous states of conflict are arguably reinforced by Whittaker's gender dysphoria and the personal struggle with a condition that Whittaker has learned to live with through his endeavour of expressing something bigger than oneself through painting. The result is a universal human portrait of the 21st century, one which emphasises the split of the utopian and the dystopian nature of the times that we live in.

*Gilles Dyan*  
Founder and President, Opera Gallery Group

*Sharlane Foo*  
Director, Opera Gallery Hong Kong

## 前言

香港奥佩拉画廊很高兴举办大卫·金·惠特克在香港的首个个展。此次展出的有艺术家新近创作的“恐惧与稳定”系列画作和少数早期作品。

惠特克是这他一代艺术家中最让人着迷的之一，他运用直觉延续和重塑了英国浪漫主义艺术家，包括弗朗西斯·培根，保罗·纳什和格雷厄姆·萨瑟兰等建立的传统。

这些复杂的作品在内心和外在于平静与冲突的状态中来回切换，通过既细腻又复杂的方式展现颜料的存在感，让观看者体会其力量和脆弱，和谐和混乱，有意识的和潜意识的，阳刚和阴柔等两极的元素。这些无处不在的冲突可以说是因惠特克个人的性别焦虑和内心斗争而被进一步通过其画作达到了强调。他透过绘画去表达比自身更大的东西，并与这种斗争共融并存。这种表达方式的成品是21世纪特有的肖像，强调了这个时代乌托邦和反乌托邦性质的分裂。

*Gilles Dyan*  
奥佩拉画廊集团创始人及主席

符莎玲  
奥佩拉香港画廊总经理





## INTRODUCTION

The fear and the stable. Where do we go to seek solace from the growing fears of the 21<sup>st</sup> century? Are the walls that we look to build around our 'garden' for privacy or for protection? If we build them too high they might block out the light.

Our objectively focused culture seems ever increasingly obsessed with logical observation and response. Attempting to find simplistic and relatable conclusions to all the big and the little unknowns. Much of the world bays for the answers, a greedy grabbing at straws with the hope that we may be led somewhere better through that knowing, ignoring the fact that we may well be led somewhere worse. For a powerful flowing current of the many and the most, it seems that the mysteries of the universe are only ever justified when answers can be clearly pointed at and measurements taken. When things are proven. Proof – I've never really understood it. For me it never seems to prove much at all. The true nature of reality is and always has been utterly beyond my comprehension. There are few that take comfort in the unknowns of the universe, revelling in the many questions, knowing that the answers are somehow less important. It is in the mystery we bathe. My limited understanding of the true nature of the universe is that everything and anything is possible and that nothing is fixed. So truth, as far as it can be contemplated by our relatively small intelligence, is that the metaphysical abstract is more accurate than measured empirical knowledge. Metaphysics continues to ask 'why' where much of science halts. It doesn't even expect the answers. For me that is where truth hides, in the acceptance that 'all' cannot be pinned down and will, perhaps, always be

恐惧和稳定。我们应如何在21世纪不断膨胀的恐惧中寻求慰藉？那些围着我们的‘花园’的围墙是因为隐私还是保护而建的？如果筑得太高，它们就有可能阻挡光线。

我们客观地关注的文化似乎逐渐地沉迷于逻辑的观察和反应。我们试图为所有大小未知事物找到简单和能引起共鸣的结论。世界上很多人都在渴求、寻求答案，通过这种认知贪婪地抓住救命的稻草，抱着它能带我们去更好的地方的希望，而忽略了我们可能会被带到更糟糕的地方的事实。对于世上强大并主流的大多数，似乎宇宙的奥秘只能在答案能被清晰底说出并有措施的执行的时候才能被合理的解释。我从来没有真正明白证据是什么，于我来说它从来都不能证明很多事物。现实的正本质是我一直无法理解的。很少有人宇宙的未知中感到慰藉，陶醉于众多问题中，并了解到答案在某种程度上并不是那么重要。我们沐浴在神秘之中。我对宇宙真实本质的有限理解是，一切都是可能的，没有任何东西是既定的。因此真相，凭着相对局限的智慧对它的解读，形而上学的抽象理解比经验带来的知识更为准确。接着形而上学就会问：“为什么”大部分科学停滞不前。它甚至不期待答案。于我来说，这就是真相所隐藏的地方，当我们接受了不是“所有”都能被定性或将永远超越我们的理解时被

beyond us. In the void questions and the faith that ensues, offer many far more comfort than proof. Carl Jung wrote in 'The Archetypes and the Collective Unconscious'; "If it be true that there can be no metaphysics transcending human reason, it is no less true that there can be no empirical knowledge that is not already caught and limited by the a *priori* structure of cognition."

Allegories of progress have been the lament of artists for many years, the Frankenstein tale of man(kind) messing with the bigger picture without fear of thought of consequence. Like a small child wanting to pick up the puppy, bones can be easily broken, with or without malice. There are some that watch in horror from the byline, shouting at us to learn some urgent humility, waiting for us to grow up and replace the clumsiness for grace.

David Kim Whittaker is the quintessential ontological artist whose whole life has been a dedicated examination into what it is to be a human being, whilst greeting the practical impossibility of the task. Instead the remaining (no small) task has been to catch the moth in the net for the briefest of moments, accepting that it must once again be set free. In an early introduction I once wrote for David Kim I included the following from Lewis Carroll's 1865 classic 'Alice's Adventures in Wonderland'; "Who are YOU?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I--I hardly know, sir, just at present--at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then." The story of little Alice and her journey through Wonderland, posits the

彰显。在虚空问题和随之而来的信仰中，这种接受提供了比证明更多的安慰。卡尔·荣格在“典范与集体性无意识”中写道：“如果没有形而上学能超越人类的理性，那么同理也没有经验知识不被已知的框架所限制。”

多年来，进步的比喻一直是艺术家们之殇，弗兰肯斯坦式的故事搞乱了大局而不忧心后果。就像一个小孩子想要抓起小狗一样，不论有没有恶意，小狗的骨头都有机会被伤害。有些人在旁惊恐地观看，大声喊叫让我们赶快学习如何变得谦逊，等待我们长大后以优雅取代笨拙。

大卫·金·惠特克是典型的本体论艺术家，他的整个人生都在研究人类是什么，同时拥抱这个任务实际上的不可能性。然而，剩下的(而且不小的)任务就是在瞬息之间抓住网中的飞蛾，接受它必须再次被释放。在我曾为大卫·金写过的早期介绍中，包括了刘易斯·卡罗尔1865年经典作品“爱丽丝梦游仙境”的选段：“你是谁？”毛毛虫问。这并不是一个令人鼓舞的开场白。爱丽丝很害羞地回答说：“我…我不知道，先生，现在的我。至少我知道今天早上起床时我是谁，但我认为从那时起一定改变了很多次。”小爱丽丝的故事和她在仙境的旅程，假定了我们是我们在开放或易受影响的时候梦想成为的人。这种身份是模棱两可的，内在和短暂



notion that we are what we dream we will become when open or susceptible. That identity is ambiguous, internal and ephemeral, our own warren to explore, but where some of the tunnels remain blocked consciously or unconsciously.

Perhaps, through art these tunnels can be accessed. Philosophically it is an interesting concept that everything we experience can inform and indeed change who we are, and result in an ever-expanding maze of the self. Like Lorenz's 'Butterfly Effect' which proposed that one flap of a butterfly's wings can change the weather forever – any matter of stimulus can alter and inform who we are to become. We are all in a constant state of flux or metamorphosis. Heraclitus argued that change was ubiquitous; "You cannot step into the same river twice". So I can't tell you who I am, or who David Kim Whittaker is, or expect you to be able to offer me the same service. It all moves very fast indeed.

On the table in his studio is a clipping of a photograph of Alice Liddell at age 9 (The real person who inspired Carroll's book). I ask David Kim why the picture sits there, modestly enshrined. He explains: "there she is at the start of her life, innocent and clearly full of imagination and possibility, alive and looking back at you, but now she's gone and the rest becomes a history almost lost - like a trail of vapour, but her whispers echo". Life and its transience is what David Kim grabs hold of; the paintings are a rabbit hole, which can always be escaped into.

Metamorphosis remains a theme within the work, but also Whittaker's life (the two are inextricably linked). Over the past 10 years Whittaker has been in a state of physical and psychological development since an official diagnosis of gender dysphoria. Outside of his vocation as an artist, in the day-to-day, David Kim lives as 'Kim', a woman. Within the artworld David Kim is

的，它是我们能够探索的一个世界，但有时候部分的通道会有意或无意地被阻挡。

也许艺术可以打通这些通道。哲学上这是一个有趣的概念，我们所经历的一切都可以预知并改变我们的身份，令我们成为一个个无限扩张的迷宫。正如洛伦兹的“蝴蝶效应”，他提出蝴蝶每一次拍动翅膀可以永远改变天气—任何刺激物都可以改变并告知我们将要成为什么。我们恒常处于波动或变态的状况之中。赫拉克利特认为变化是无处不在的：“你不能进入同一条河流两次。”所以我不能告诉你我是谁，或大卫·金·惠特克是谁，或希望你能为我提供相同的服务。这一切都在快速地前进。

在他的工作室的桌子上是一张9岁时爱丽丝·李道尔的照片剪影（路易斯·卡罗尔“爱丽丝梦游仙境”主角原型）。我问惠特克为什么把这张隐秘又神圣照片放在那里。他解释道：“照片照在她生命开始的时候，既单纯又显然充满了想象力和可能性，充满活力并回望着你，但现在她已经不在了，剩下的成为几乎所有失去的历史—就像一缕烟雾，但她的耳语回响着。“惠特克抓住了生活及其短暂性；这些画是一个个兔子洞，是可以随时逃进的地方。”

变态依然是他作品中的一个主题，也是惠特克的生活中的一个主题（两者是密不可分的）。在过去10年里，惠特克自从正式诊断出性别焦虑症以来，一直处于身心发展的状态。当放下艺术家的身份，在日

accepting and embracing of this 'trans' state. It is what it is, non-binary, neither or both, and explicitly provides an invaluable universal overarching context to the work. I emphasise universal, it is important to do so, as these paintings are for, and of, all of us. Whittaker's complexity, integrity and fearlessness offer a distinctive and original voice. As Friedrich Nietzsche wrote in 'Thus Spoke Zarathustra: A Book for All and None'; "One must still have chaos in oneself to be able to give birth to a dancing star".

These paintings, primarily of the head, illustrate a generic duality confined within the human condition, both the physical and the emotional manifested. Primal, archetypal male attributes transcend into a feminine space. This fusion informs us and allows us to contemplate the achievement and development of our species. Whittaker describes his studio trials as an endless artistic search for something as yet unseen where the works are born from moments of intense creativity where they are pushed as far as possible. He finds the window to capture the image 'relatively short before it disappears into itself.' Moments of darkness and joy, from the cradle to the grave. The weeping, the brave face. The unpredictable nature of being. The complexities of gender. Thought and emotions, personal and universal – this is what David Kim Whittaker describes as 'the rapture of life'.

The studio walls have recently been cleared of a plethora of iconic imagery, which fed the artist's mind and soul and acted as stimulus, creating an inner sanctum echoing the mind's eye, this clearing emphasises Whittaker's growing trust to draw from within but also to cleanse. There is, however, always a sense of the world outside, as his studio hovers in a former industrial office space over the streets of Newquay, a typical weathered seaside town in the far west of England. There is a sense of an embracing of this literal

常生活中，惠特克以“金”这名字作为女人生活着。在艺术世界中，大卫·金正在接纳并包容这种“跨性别”的状态。它既不单纯属于男性或女性的自我性别认同，也不是两者兼而有之，这明确地为他的作品提供了宝贵并广阔的世界观背景。‘我’强调普遍性，这想法很重要，因为这些画作是由我们产生的，也同时为了我们所有人而作。惠特克的复杂性，气节和无所畏惧的精神提供了独特而原始的声音。正如弗里德里希·尼采在“查拉图斯特拉如是说：“中所写的那样；“为了能够成为一个舞蹈明星，人们仍然必须在自己身上感到混乱。”

这些主要描绘肖像的作品，阐明了人类状况中通用的双重性，包括身体和情感的表现。男性的原始形象及属性跨越到了女性空间，这种融合使我们能够思考万物的成就和发展。惠特克将他的创作体验描述为一种无休止的艺术搜索，而这种艺术依靠强烈的创造力寻找尚未见过的东西，令他发现了将从摇篮到坟墓的欢乐与黑暗这些一闪即逝瞬间定格的窗口。哭泣的、勇敢的面孔；生命的不可预测；性别的复杂。思想与感情、个人的与普及的一这就是惠特克所描述的“生命的裂纹”。

他工作室的墙壁最近清除了大量标志性的图像，墙身的空白刺激了惠特克思想和灵魂，创造了一个与心灵相呼应的内部圣殿。这一纯化强调了惠特克对自身吸取及净化不断增长的信任，而他位於英格兰纽奎的旧工业办公室街道上的工作室令他与此外面的世界保存著一丝联系。纽奎是英格





'inner' and 'outer' duality in the mark making, a celebration that perhaps the self-expressions that we see on the streets; the tattoos on flesh and vestiges from spray cans and marker pens run parallel to the marks made by alternative civilisations on indigenous tribal skin, in rococo sgraffito and scratched on to primeval cave walls. That we are merely another tribe paying homage to our past and our future and recording our lives with our individual markings, and all these markings express our uniquely human, universal, story. As Georg Hegel once said "World history is the record of the mind's effort to understand itself".

Existence is where the inner and the outer worlds collide. Where the messy web of all that envelopes us, smothering and comforting, tearing and stroking, takes place. The self is the canvas placed at the centre of this universal battle. Whittaker represents this with fine, intricate, representational painting alongside erratic, gestural, impasto, seemingly violent mark making. These differing techniques denote a conflict but also reflect a place where harmonic fusion exists. We get to feel the blurring celebratory and melancholic power of memory, the moments that aid transcendence and at the same time hint at our primal element. The ghostly images of places once visited or perhaps seen third hand at the turn of a page. Scraps of paper torn from tales once read, a story that may have moved or merely caught peripheral attention, all build the temporal and spiritual structure. These fragmented human heads become two-way mirrors – a life's moment mutates and becomes a small reflection on the whole of humanity.

Whittaker's work marks a very personal journey, one that speaks of the universal, but led by the artist's first-hand and vicarious experience of the world around and within him. However 'The Fear and the Stable' emphasises a growing fear of where we are all going and a growing,

兰西部典型的海滨小镇，经受风雨侵蚀的它也存在着这种“内在”和“外在”并融的感觉：街道上表达自我的庆祝活动；人们身上的纹身；喷雾罐和马克笔的痕迹。这一切文明所做的标记是平行的，就像部落土著皮肤上的印记；洛可可式的五彩缤纷刮痕绘画和原始洞穴墙壁上的涂鸦。我们也只是在向过去和未来致敬的另一个部落，用我们的个人标记记录我们的生活，所有这些标记表达了我们作为独特的人类却又普遍的故事。正如格奥尔格·黑格尔曾经说过的那样：“世界历史是心灵努力了解自己的记录。”

存在是内在和外在世界相碰撞的地方。外界那些令人窒息和安慰的，撕裂和安抚的凌乱网络包裹着我们。自我就像是一幅布置在宇宙中心与之斗争的画布，惠特克用精致、复杂、具有代表性的绘画，伴随着不规则的厚涂颜料绘画法，用看似暴力的笔触表达了这一点。这些不同的绘画技术展现了冲突的表像，但也反映了和谐融合的元素。我们从中感受到模糊记忆中值得庆祝的和忧郁的力量，和那些有助于超越并同时暗示人们原始元素的刹那，包括曾经去过的地方或浏览杂志时草草翻阅的零碎影像，又或是在曾经读过的故事中撕下的碎纸，及一个可能已经流失或仅仅引起轻微注意的故事，都形成了暂存和心灵的结构。这些不完整的人头变成了双向镜子—生命的瞬间变异，成为人性的一个小小的反思。

惠特克的作品标志着一个非常个人化的旅程，一个讲述普遍性的旅程，由艺术家对

survival led, urgency for inner and outer peace. Individual stories about the mundane and the weighty, triviality and daydream collide with loss and suffering. Fragility and thoughts of escape. The paintings are heavy and sometimes tragic, whilst still remaining comfortably prosaic. Through this sharing we are propositioned to contemplate that we may be isolated but we are not alone in being so.

David Kim Whittaker's ambition is to make something monumental about the human condition that has not been seen before. To make paintings that lay down a marker or send out an echo of this life, reflecting some of the messiness of existence alongside inner utopian desire and potential. I've seen, up close, that making work has helped Whittaker to come to terms with his own complex existence. An essence has been captured, it will forever remain a window for others to peer through and in the reflection of these tableaux, perhaps you will catch a glimpse of yourself through this sharing. The artist has dropped the shield of privacy and protection, allowing for us to momentarily remove those walls around ourselves. The nature of the Romantic is to yearn for what seems out of reach, even more so in the growing storm of change.

Joseph Clarke, 2018

他身边和周围世界的第一手和间接受到的经验所引导。然而，“恐惧与稳定”强调人们越来越惧怕前进而又期望不断成长的求生导向，以做到内外的平和。这些平凡琐碎与失落痛苦相互碰撞的个人故事，脆弱和想逃离的想法，令这些画作时而沉重，时而悲惨，但却始终保持令人欣慰的平淡。通过这种分享，我们会感觉到即使孤立，也并不孤单。

大卫·金·惠特克的目标是创造一些不朽和前所未有的人类状态，制作能够留下痕迹或者发出生命回响的绘画，反映出存在本身的混乱以及内在乌托邦的欲望和潜力。我曾近距离地看到，绘画帮助惠特克接受他自己复杂的存在。他的画作捕获了一个精髓，它将永远成为其他人窥探的小窗口，也许你也会通过这些生动的描写瞥见自己。艺术家放下了隐私和保护的盾牌，鼓励我们暂时移除自己周围的墙壁。浪漫主义的本质是渴望看似遥不可及的东西，而在日益增长的变幻中更是如此。

约瑟夫·克拉克作于2018年





SELECTED ARCHIVE WORKS



CREAM TEA PAVILIONS

2007 . oil and acrylic on canvas . 61 x 61 cm | 24 x 24 in







LEAVING A MADONNA

2010 . oil and acrylic on canvas . 80 x 80 cm | 31.5 x 31.5 in

SUCH UNQUESTIONING FAITH (SALISBURY CATHEDRAL, ROBIN)

2012 . oil and acrylic on canvas . 160 x 160 cm | 63 x 63 in







TO COMPOSE ENGLAND (RYDAL MOUNT, CUMBRIA, HUME'S WARBLER)

2012 . oil and acrylic on canvas . 160 x 160 cm | 63 x 63 in

FROM THE GREY ROOM

2014 . oil and acrylic on canvas . 80 x 80 cm | 31.5 x 31.5 in







PORTRAIT FOR HUMAN PRESENCE (N°1)

2015 . oil and acrylic on canvas . 92 x 92 cm | 36.2 x 36.2 in



'THE FEAR AND THE STABLE'  
RECENT WORKS



QUAI BRANLY HEAD II (FEASTING)

2018 . oil, acrylic, collage, pencil on primed wood panel . 56 x 56 cm | 22 x 22 in





QUAI BRANLY HEAD III (JUG HEAD)

2018 . oil, acrylic, collage, pencil on primed wood panel . 56 x 56 cm | 22 x 22 in



QUAI BRANLY HEAD IV (VINTAGE GIRL)

2018 . oil, acrylic, collage, pencil on primed wood panel . 56 x 56 cm | 22 x 22 in





QUAI BRANLY HEAD V

2018 . oil, acrylic, collage, pencil on primed wood panel . 56 x 56 cm | 22 x 22 in

GORILLA (MY LAST DAY, EVENTS MAY 2016, CINCINNATI)  
*2018 . oil and acrylic on canvas . 122 x 122 cm | 48 x 48 in*





HEADHUNTER

2018 . oil and acrylic on canvas . 122 x 122 cm | 48 x 48 in



SAVAGE UNION (DO NOT REMOVE THE HUMAN ELEMENT FROM THE EQUATION)

2017 . oil and acrylic on canvas . 122 x 122 cm | 48 x 48 in





SAVAGE UNION

2017 . oil and acrylic on canvas . 122 x 122 cm | 48 x 48 in





# THE MARY GODWIN TRIPTYCH

(PHANTASM OF A MAN / CHRISTABEL / WAKING DREAM)

2018 . oil, acrylic, collage on primed wood panel . 92 x 66 cm | 36.2 x 26.2 in each



THE TRINITIES FOR VOYAGER TWO  
 (ARE WE LETTING THE WORLD SLIP THROUGH OUR HANDS)  
 2018 . oil and acrylic on canvas . 122 x 122 cm | 48 x 48 in each







## BIOGRAPHY

b. 1964

David Kim Whittaker was born and lives in Cornwall, England

### SELECTED SOLO EXHIBITIONS

2019	<i>A Curated Selection</i> , Opera Gallery, Hong Kong	2011	The Discerning Eye, Mall Galleries, London, UK
2018	<i>The Fear and the Stable</i> , Opera Gallery, New York, USA		Mixed, Millennium, St Ives, UK
2017	<i>The Flesh To The Frame:</i> Part 1: <i>In The Existence</i> , Opera Gallery, London, UK Part 2: <i>The Primal Vortex of Us</i> , Opera Gallery, Paris, France <i>A Portrait for Human Presence</i> , Fondazione Mudima, Milan, Italy	2010	Uncharted Landscape, NSA at St Ives Society, St Ives, UK The House of Fairy Tales, Millennium, St Ives, UK
2015	<i>Portrait for Human Presence</i> , Anima Mundi, St Ives, UK	2009	NSA at Royal West of England Academy, Bristol, UK
2014	<i>Nature of the Life Pavilions</i> , Millennium, St Ives, UK	2008	Mixed / No Theme, Goldfish, Penzance, UK
2012	<i>A Bird In The Mammal House</i> , Millennium, St Ives, UK	2007	Move, Goldfish at Vyner Street, London, UK
2011	<i>A Beautiful Kind of Certainty</i> , Millennium, St Ives, UK	2005	Summer Exhibition, RA, London, UK
2009	<i>Brief Moment In The Exposure</i> , Millennium, St Ives, UK	2004	The Discerning Eye, Mall Galleries, London, UK
2008	<i>If This Life</i> , Goldfish, Penzance, UK	2003	Debut, Gallery One O Two, London, UK St. Ives Festival Show, The Mariners Gallery, St Ives, UK
2001	Gallery Excalibur, Stresa, Italy	2002	Show for Reuters, Britart, Brick Lane, London, UK
2000	Falmouth Art Gallery, Cornwall, UK	2000	One Foot Two Show, Mafuji Gallery, London, UK
1992	Hyde Park Gallery, London, UK	1999	Raw Art, London, UK
		1998	Mixed, Highgate Fine Art, London, UK
		1994	Peter Blake Gallery, Laguna Beach, USA
		1993	Mixed, Salthouse Gallery, St Ives, UK

### SELECTED GROUP EXHIBITIONS

2018	<i>The Monaco Masters Show</i> , Opera Gallery, Monaco	2018	The Fear and the Stable (Opera Gallery)
	<i>Mixed Winter</i> , Anima-Mundi, St Ives, UK	2017	The Flesh to The Frame (Opera Gallery)
2017	<i>Portrait</i> , Opera Gallery, New York, USA <i>The Monaco Masters Show</i> , Opera Gallery, Monaco		Monograph: A Portrait for Human Presence (Fondazione Mudima)
	<i>Mixed Winter</i> , Anima-Mundi, St Ives, UK	2014	Nature of the Life Pavilions (Millennium)
2016	<i>Britartnia</i> , Opera Gallery, London, UK <i>From Silence</i> , Herrick Gallery, London, UK	2012	Bird In The Mammal House (Millennium)
2015	<i>Mixed</i> , Anima-Mundi, St Ives, UK	2011	A Beautiful Kind of Certainty (Millennium)
2014	<i>Suspended Sentences</i> , Turners Warehouse, Newlyn, UK <i>I</i> , Truro Festival, Truro, UK <i>Mixed</i> , Millennium, St Ives, UK	2009	Brief Moment In The Exposure (Millennium)
2013	<i>Artists Make Faces</i> (Curated by Monica Kinley OBE), City Art Gallery, Plymouth, UK	2008	If This Life (Goldfish)
2012	Mixed, Millennium, St Ives, UK	2007	Move (Goldfish)
2011	NOAC (First Prize Winner), Pallant House, Chichester, UK	2006	Dictionary of Artists in Britain since 1945, David Buckman

### PUBLIC COLLECTIONS

Falmouth Art Gallery, Cornwall, UK  
Plymouth City Museum & Art Gallery, UK





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OPERA GALLERY

W Place, 52 Wyndham Street, Central Hong Kong  
T +852 2810 1208 | [hkg@operagallery.com](mailto:hkg@operagallery.com)

[operagallery.com](http://operagallery.com)

[operagallery.com](http://operagallery.com)

