

DAVID KIM WHITTAKER

THE MONSTROSITIES & THE LOVE



DAVID KIM WHITTAKER

THE MONSTROSITIES & THE LOVE

(Part 1)

June 1st – July 1st 2023

OPERA GALLERY

"LONG LIVE THE DELICATE MEN."

TO GO WITH "MINDS UNMOORED" 26/06/2022

SHADOWS OF THE UNMOORED SOULS

"HEAD TWISTED TO TRANS SISTER,"

THE YARN IN THE BLUE

HEAD TWISTED TO TRANS SISTER,
ONE HE TO THE SUN,
(WIFE FOR THE LONELY SUN?)

TO DANCE AND DIE

"IT IS WHAT IT WAS"

(TO DANCE AGAIN AFTER DECADES.)



WHEN THE ICECREAM MEN CAME
THEIR BELLS DELIVERED JOY

WHEN PUTINS BOY SOLDIERS CAME
THEY INFLICTED SUFFERING ON INNOCENTS
THEN WENT HOME IN REFRIGERATOR TRUCKS

THE DINKY CRUST,

ANTIQUE IS THE GROUND TO FEET BLOODIED STICKY IN SAND.

SCREAMING THEY CAME WRAPPED SKULLS BLACK TEARING NATURE'S WINDS.

HARLOT CAME A LADY SOUL TWISTING UNIONS OF A DUST THAT SHE WOULD NOT CLEAN,

BECKON AND SMASHED ARE THEIR LIFE AS BEARDS HARD FROM DARKENING EQUATORIAL DRETT QUAIR.

THE SCORN OF POOR MAN THAT GUMM HIM THE CREATOR CHANCE FOR THEY ARE DEAD BLOW HE IS ALREADY GONE,

WRAP US IN THE BLOODIED BEATS FOR HIS SENSATION GROWS LIKE AN ANIMAL IN A COMING HISTORIC BELLY,

WE WANDER TO GREENS AND AUTUMN DEADLINES FOR WE ARE BUT A MOMENT AS WE WATCHED THE MAN CLIMB INTO THE SKY,

WHEN WRAITHS WALK IN THE WOODMEN,

AND GHOSTS WILL NOT WALK FROM THE NETS AND SUNSET'S HEAVY

WHEN MEN CITY WALKS AND SPREADING TRAINS KILL PAINS AND TIME WAYS FOR NO LIVING THING IS THIS,

WHEN WRAITHS BESIEGE SUCH ROMANTICS,

WHEN I LOSE THE DANCE, AND THE WIND, THROWN TO A MOST EMPATHY, OF BURNING SOULS WAITING BELOW.

CAN I ASK OF LOVE,

AS WE SWEEP THE FLESH FROM THE STREETS, OUR TOWERS OF BRIGHT SELECTION, TURN DARK IN THE DESCENT OF DUST TO THEIR THROATS.

CAN I ASK OF LOVE,

DELIVER TO ME THE HUMAN PARCEL, EC HE WAS AN ANGEL OF MOMENTS OF MADNESS, THE WRECKING SHIPS IN THE HEAVENS, THEIR LETTERS AS SNOW FLAKES FALLING TO EARTH,

CAN I ASK OF LOVE,

AS BELLS SCREAM IN MY EARS, THE RESTING PLACE OF MY FEET, ENSHRINES THE DEPLETIONS OF CLAY LIKE BLOOD, IN THIS DAY OF SOYA LIKE HORROR,

CAN I ASK OF LOVE,

THEIR ARMIES GATHER AGAIN, SHIMMERING IN THE HAZE OF BLUE, UNBORN YET THE NEW DEVILS SLASHING AT THE BELLYS TO REVEAL GREAT MASTERS OF DEATH,

CAN I ASK OF LOVE,

THIS BRINK

WHEN WRAITHS WALK IN THE WOODMEN

AND ALL THEIR GHOSTS WILL NOT WALK FROM THIS NOTS

AND SUNSETS SO HEAVY THAT MEN CITY OCEANS AND NAILS HOLD FAST TO THE FLOOR, AND SPREADING TRAINS KILL LOST DAUGHTERS

AND TIME WAITS FOR NO LIVING MAN

IS IT THIS TURN

WHEN WRAITHS BESIEGE THE ROMANTICS

TO LEAVE AN SOULS UNMOORED

29/11/2021



BUILDING THE PLY

THE WIND AND DUST, HE SENT TO BURN US AWAY, TO THE SEAS, ANIMALS.

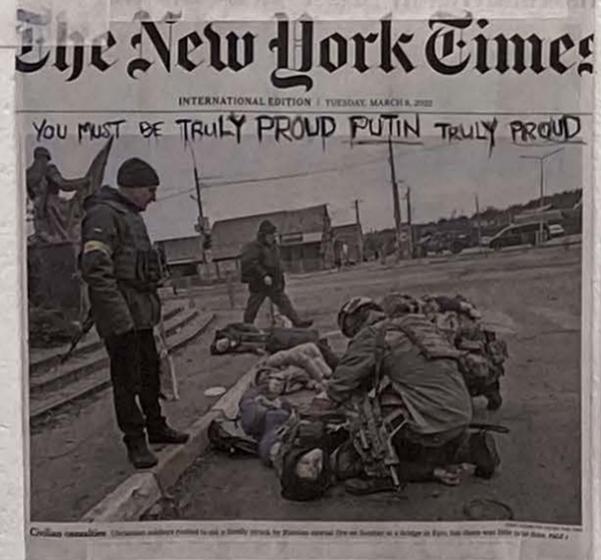
US WE STAND AND WAIT, VALLEYS WE LOUD UNBORN SCUMS.

BOURS THAT HOLD BELIEF AND EYES PUSHED DOWN,

AND SPARE AFIRE,

TEARS BURIED DIRT SO WHAT CAN READ,

MAN CAN BE LIFE TO ONE, MAN CAN BE DEATH TO ALL,



YOU ARE ON YOUR OWN IN THIS HAPPY LIVING IN THIS NOW CAN YOU BE AN ADDICT WITH HIS LOOKS AT THIS WORLD TO BEYOND SUCH THE WORLDS A FUCKED JUST LIKE A UNICORN WITHOUT ITS GOLD HORN, A PAINTED HORSES DANCING ON PLANES, OR THE PARTY'S OVER WELCOME TO OUR RESIST WORLD, THE PARTY'S OVER WELCOME TO THE RESIST,

C.C.C.W.M.



MY FINGERS FOLD AS I WATCH THE NET, LEAVE THE TRACE OF TIME THE CEILING, OF THE NIGHT SKY, RESCO OF ALL CREATION THAT LIGHTS MELANCHOLY GAZE.

I ASK OF LOVE,

BY THE ASHES OF SO MANY, DRIVE CHARIOTS THAT EMBODY HOPE, WE ARE ALL SERVANTS OF EARTH, OUR HOUSE TO ALL THE VESSELS OF LIVING, NATION TO NATION,

CAN I ASK OF LOVE,

WAKES TO PAIN TO PAIN

10/09/2021

PURITY

DOES PURITY MANIFEST IN THE SOULS OF ROTTEN MEN,

AS SO IT BREEDS OUT AND THROUGH INTO SOCIETY,

TO MAKE THE GOOD TRY TO UNDERSTAND THE DUALITIES OF MAN FOR WE ARE BORN AND TO DIE AT THIS STATION,

DUNKY TURNING IN THE VOID AND ALL THE ALTARS RISE MIGHTIER TO SOW THE GOOD AND FEEL NOTHING THE NOTHING MAKES US THE BEST WE CAN BE,



SONS

THE CLOUDS DRIFT OVER OUR USAGE TOWARDS THEIR GREATER BANKS,

09/05/2022

DAVID KIM WHITTAKER

'The Monstrosities & The Love - Part 1' is the first chapter of a two part exhibition by acclaimed British artist, David Kim Whittaker, held at Opera Gallery London. The paintings are selected by Whittaker from a major body of work made over the past three years during a time of unprecedented challenge, suffering and learning for us all.

Whittaker's transcendent works are 'born' into families, reflecting the kaleidoscopic mind of the artist as they attempt to make sense of an increasingly complex world, and our confused and conflicted existence within it. Whittaker's approach in general could be seen as a poetic form of psychological collage, where our collective experience is torn apart, scattered and then reassembled. The resultant images, often resembling a head-like form, become powerful sentinels.

Whittaker is an artist who fully inhabits their unique vision. Words and images collide within the mind, transposed upon the studio walls and leach out in to the surface of the work and from there they reverberate out into the world. Artists are often heralded

for their often acute sensitivity, yet even so somehow with Whittaker this claim becomes an understatement.

Upon meeting them it is clear that the weight of the world is not only on their shoulders but weaving through the very fabric of their being. However, Whittaker is not someone who buckles easily, and lives a simple and solitary life with a profoundly gentle and alarmingly humble resilience, which is focused single mindedly upon an empathetic calling, to make their art. They call these paintings 'survivors', a characteristic shared by their author. This notion becomes all the more moving as they ultimately represent our shared experiences of what David Kim often calls 'the existence'.

'The Monstrosities & The Love - Part 1' is representative of Whittaker at their most potent and universal as they approach an enormous range of complex and challenging subjects, ranging from the fear and fall out from the 'Covid Pandemic', continued climate devastation, the murder of George Floyd, wide spread civil unrest across the globe, a rise in the far right, fake news, the continued plight of the displaced and the ongoing

THE MONSTROSITIES & THE LOVE - PART 1

repercussions from his country's split by the Brexit pantomime to name but a few. Yet within the maelstrom that ensues and engulfs, the cameo is set, as a romantic portal which offers a sense of human potential beyond the temporary suffering, for these are ultimately paintings about hope in our capacity to triumph over adversity and find beauty beyond the monstrous.

Set within this publication are some of David Kim's writings, an ongoing private process which has become increasingly important and expresses something of the way in which the artist processes the world. These sensory voices / verses simultaneously transport us at once within circumstances of horror and confusion, and remind us of the healing capacity of love and care.

The exhibition also, once again, offers Whittaker at their most personal, where naturally works encompass a reference to the artist's dual gender identity. However, this isn't a device used for bandwagoning gender identity politics, instead the result is the creation of a form of universal portrait, where masculine and feminine expressions of how Whittaker views the human experience

aid in forming an holistic whole, which is both a reference of, and ultimately a gift to, us all.

In the end David Kim Whittaker reminds us that perhaps there isn't a quick answer or fix to be deduced from all this disorder. Certainly, that to be overwhelmed, is a natural response to the unprecedented levels of chaos that we are all experiencing to a greater or lesser extent, across the globe. We live in a world where, seemingly, anything goes, that is, anything goes, until it is finally gone. However, through all this suffering, above all in fact, there remains a glimmer of hope, as Cormac McCarthy wrote in his apocalyptic tale 'The Road' one must "Keep a little fire burning; however small, however hidden". We may feel, but are not, insignificant witnesses, for it is through the power of our individual compassion that we stand a chance of finding a better way forward.

Gilles Dyan

Founder & Chairman of Opera Gallery Group

Giulia Lecchini

Deputy Director, Opera Gallery London

Joseph Clarke

Curator



Unleash the Beast
2021

Oil and acrylic on primed canvas
152 x 152 cm | 59.8 x 59.8 in



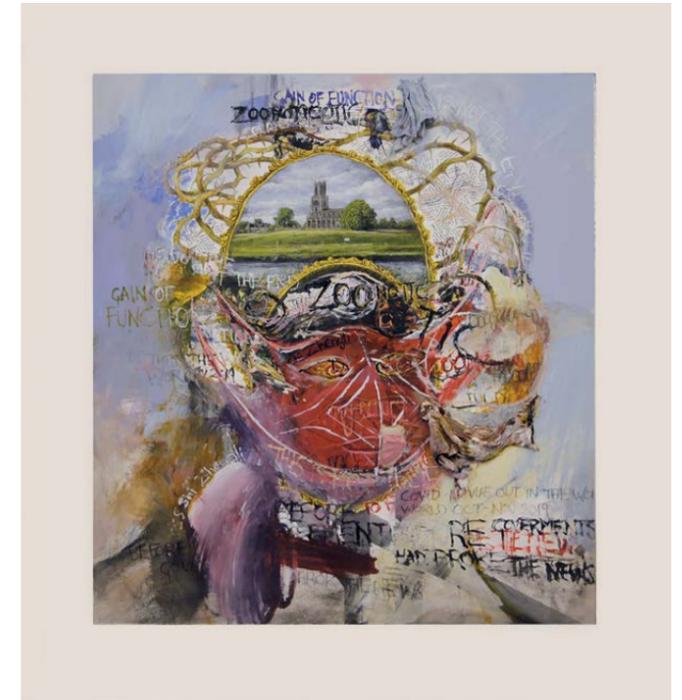
In Paradisum
2021

Oil and acrylic on primed canvas
152 x 152 cm | 59.8 x 59.8 in



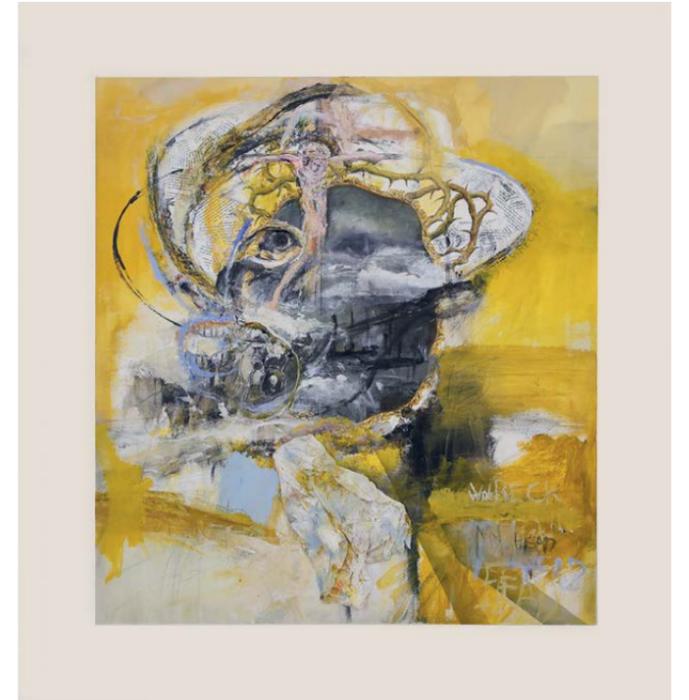
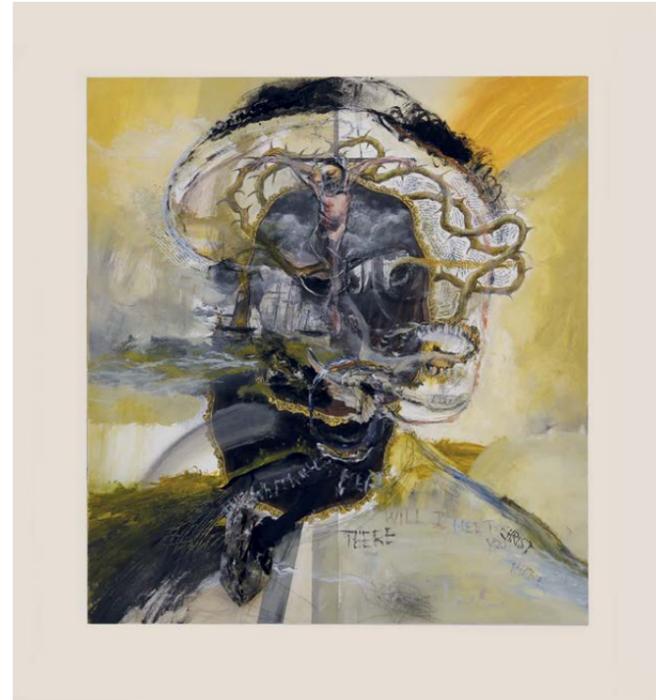
Vaccine Zombies
2020

Acrylic, pencil, China marker, studio rag,
torn bible and collage on primed panel
65 x 59 cm | 25.6 x 23.2 in each (triptych)



The Wreck in the Head
2020

Acrylic, pencil, China marker, studio rag,
torn bible and collage on primed panel
65 x 59 cm | 25.6 x 23.2 in each (triptych)



HOLY-MOLEY

*"I woke in the morning and could still taste puffin in my mouth
Having spent another night on the cross
But I was ready for a hard boiled egg and a slice of toast
Tonight I will be an angel again"*

Faith Healer
(Mum Waits for Me at the End of the Path)
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



Vow to Increase
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



Figure of the Nocturne
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



**The Freeing of My Possession
(My Meduse)**
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



For Who Shall Be Sent
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



The Lamb
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



Drinking Without You
2020

Oil and acrylic on primed panel
76 x 76 cm | 29.9 x 29.9 in



GEORGE MICHAEL AND INNOCENT X

"Valley of Avalon, came the fires of men

Such young boys running like fresh bacon

Dolphins in the blue, the catcher and the photographer

Such innocence shattered by screams and songs, microphones and dark umbrellas, fellas at the copacabana pools

For ones morals lost for discovery of dirty worlds, through a door pianos linger, to a bed of syringes

The boys never danced in gowns, only in the gayness of true love

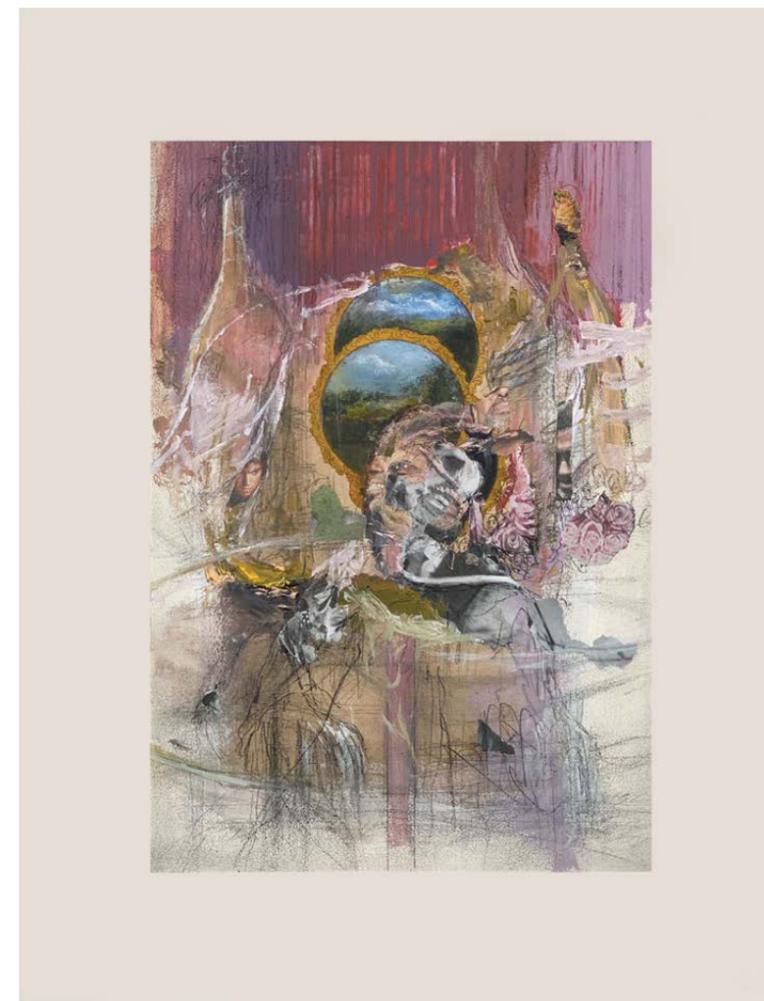
Faith is his legacy, the real portrait, experiencing the encrusted stages, the violence in the eyes

Trashed floors of home, like streets of war

George the cross you stand so soon, before your time, sweet bathrooms and floors divine

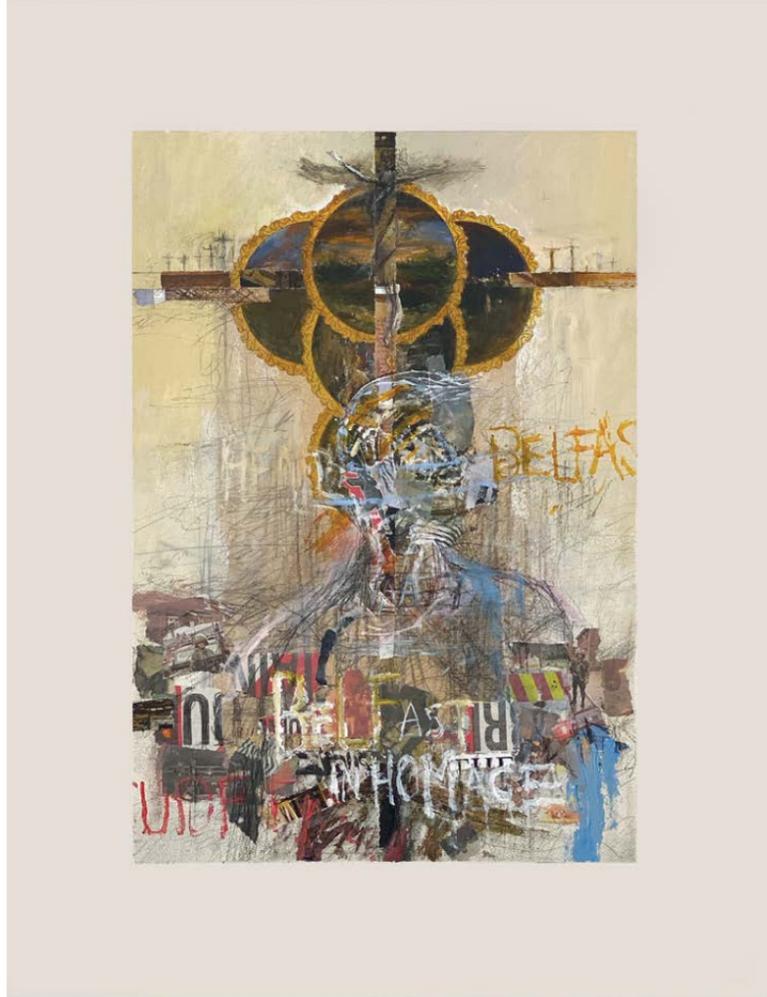
A love of all men, pictures consented in nature

For Innocent X. Amen"



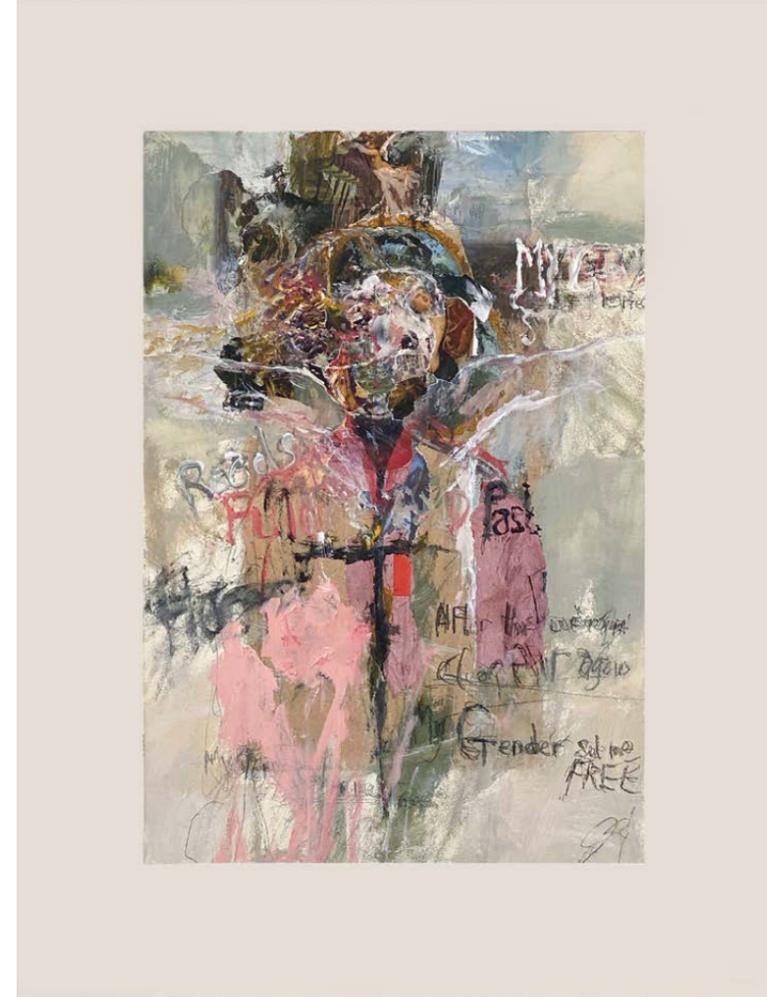
George Michael and Innocent X
2020

Acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in



Belfast Head (Builders of Our Own Stages)
2020

Acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in



My Gender Story Set Me Free
2020

Acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in



The Mammal House
2020

Acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in



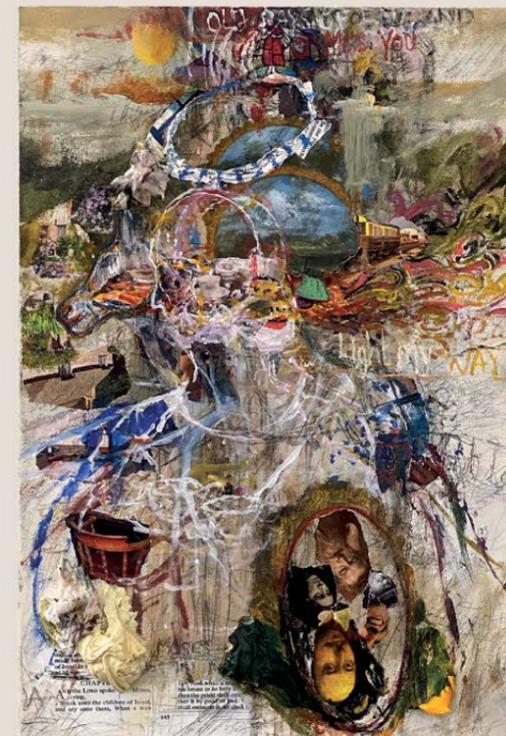
Saturday Church
2020

Oil, acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in



To Wear Clown Hair with Such Grace, Oh Lordy Lordy Lordy
2020

Oil, acrylic, pencil, China marker, charity shop clothes, torn bible and collage on panel
55 x 32 cm | 21.6 x 12.6 in



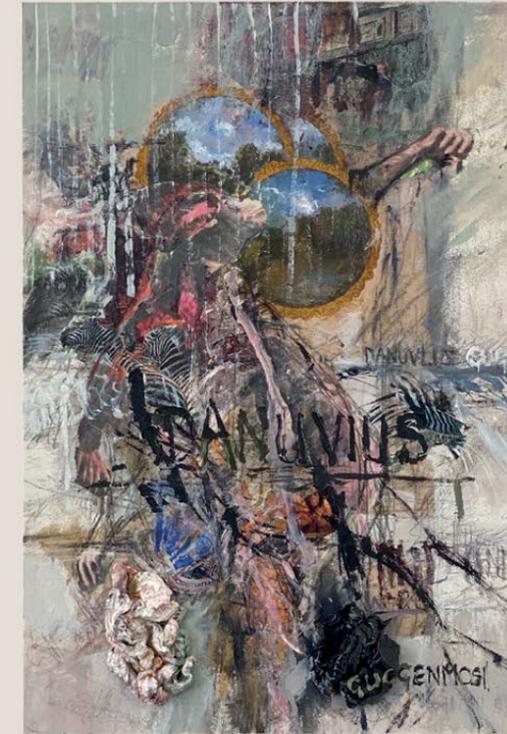
England Where Are You Going
2020

Oil, acrylic, pencil, China marker, torn bible and collage on panel
55 x 32 cm | 21.6 x 12.6 in



The Girl and the Last Train
2020

Oil, acrylic, pencil, China marker, charity shop clothes, dolls lace, torn bible and collage on panel
55 x 32 cm | 21.6 x 12.6 in



To Begin a Human Place
2020

Oil, acrylic, pencil, China marker and collage on panel
55 x 32 cm | 21.6 x 12.6 in

SKELETONS

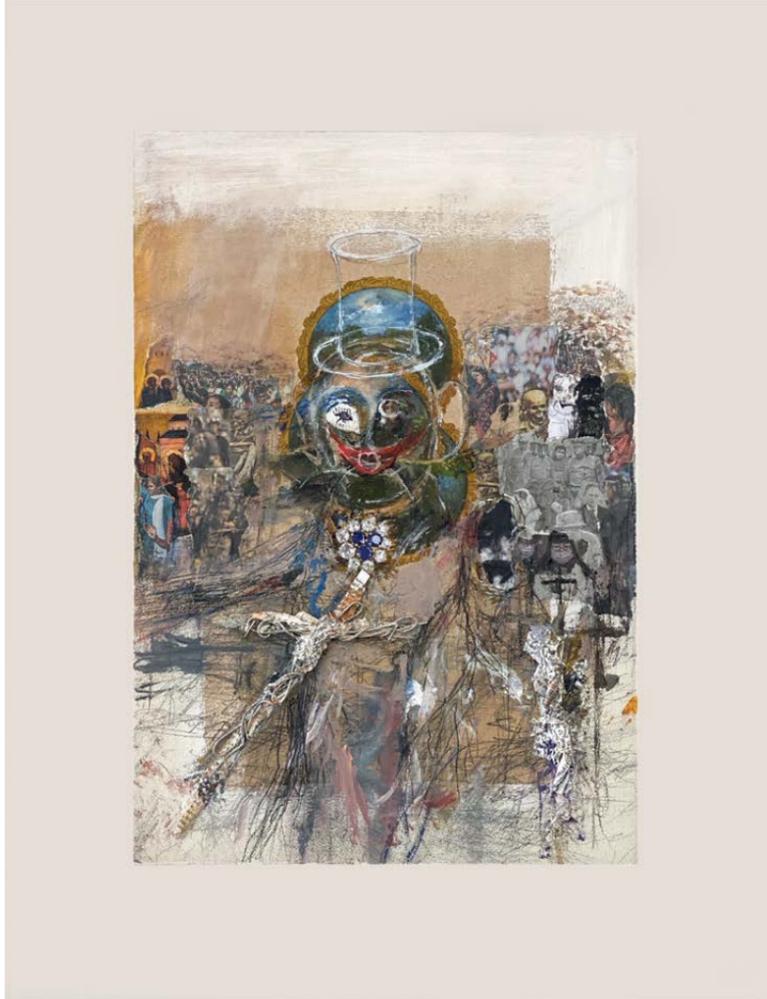
*"Kiss me tonight with your eyes, for all our mouths disappear
These fingers of velvet fire rain, like stars trapped in bottles
Our freedoms run with fear this night, like skeletons in a lasers light
Pinned and paralysed, as our visors shimmer like melting oxygen
We call to the supermen. grotesque and dancing, for we are all just
innocents to this mad malarkey
Crashing down at the wire over the blockade, our pages empty of words
Police mass like menacing devils, creating human tanks, moving street
by street
Rainbows arc down, like heavenly arms, touching a floor of umbrellas
As we sing in the gas hissing air, that our liberty is left on the alter,
for the coming heir"*

(For Hong Kong, August, 2020)



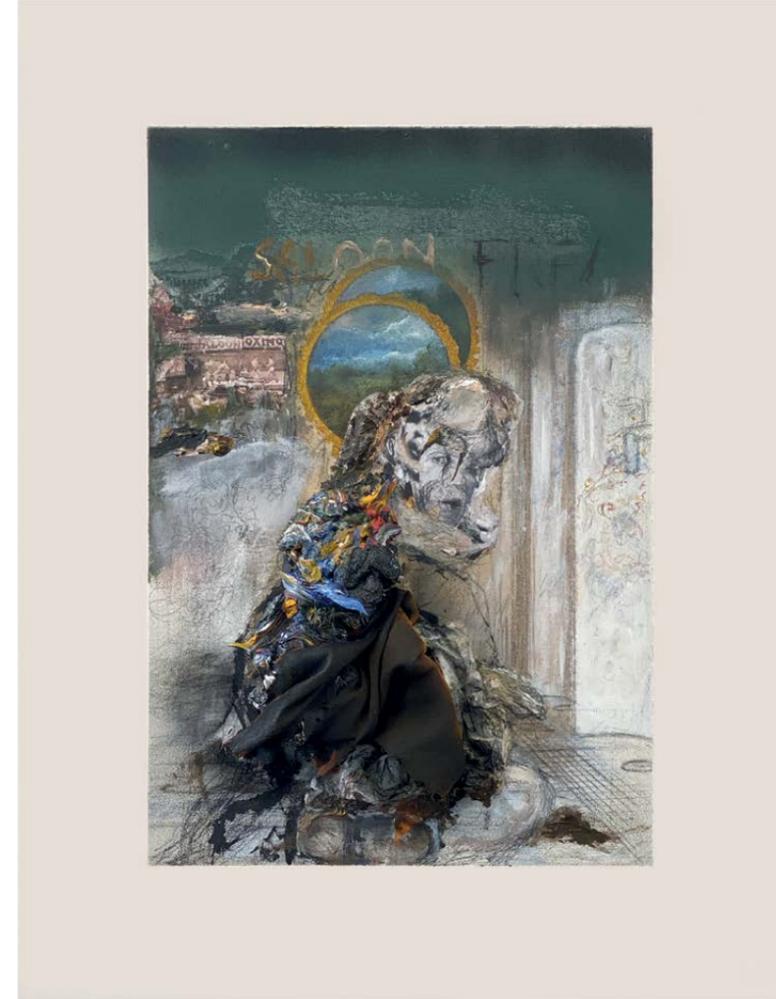
Red Dragon Glass Moon
2020

Acrylic, pencil, China marker, studio rag and collage on panel
55 x 32 cm | 21.6 x 12.6 in



The Second Coming
2020

Acrylic, pencil, China marker, wire, torn bible and collage on panel
55 x 32 cm | 21.6 x 12.6 in



The End of the Beginning of a New Understanding
2020

Oil, acrylic, spray paint, pencil, China marker, charity shop clothes and collage on panel
55 x 32 cm | 21.6 x 12.6 in

Landscape with Joseph Carey Merrick
2020

Oil, acrylic, pencil, China marker, studio rag and collage on panel
61 x 61 cm | 24 x 24 in each (triptych)





BIOGRAPHY

b. 1964

David Kim Whittaker was born and lives in Cornwall, England

SELECTED SOLO EXHIBITIONS

- 2023 *The Monstrosities & The Love - Part 1*, Opera Gallery, London
- 2019 *Pearls to the Peachy Fire*, Opera Gallery, Monaco
The Fear and the Stable, Opera Gallery, Hong Kong
- 2018 *The Fear and the Stable*, Opera Gallery, New York
- 2017 *The Flesh To The Frame:*
Part 1: In The Existence, Opera Gallery, London
Part 2: The Primal Vortex of Us, Opera Gallery, Paris
A Portrait for Human Presence, Fondazione Mudima, Milan
- 2015 *Portrait for Human Presence*, Anima-Mundi, St Ives
- 2014 *Nature of the Life Pavilions*, Millennium, St Ives
- 2012 *A Bird In The Mammal House*, Millennium, St Ives
- 2011 *A Beautiful Kind of Certainty*, Millennium, St Ives
- 2009 *Brief Moment In The Exposure*, Millennium, St Ives
- 2008 *If This Life*, Goldfish, Penzance
- 2001 Gallery Excalibur, Stressa
- 2000 Falmouth Art Gallery, Cornwall
- 1992 Hyde Park Gallery, London

SELECTED GROUP EXHIBITIONS

- 2023 *Loving Picasso*, Opera Gallery, Madrid
Wheel of the Year, Anima Mundi, St Ives
- 2021 *Castles of Sand*, Anima Mundi, St Ives
- 2020 *Art Paris*, Paris
PAD, Paris
- 2019 *The Monaco Masters Show*, Opera Gallery, Monaco
Winter, Anima Mundi, St Ives
Art Central, Hong Kong
Este Arte, Uruguay
Art021, Shanghai
Kiaf Art, Seoul
Art Seattle, Seattle
- 2018 *The Monaco Masters Show*, Opera Gallery, Monaco
Abstracting the Real, Opera Gallery, Geneva
Art Central, Hong Kong
Market Art + Design, Bridgehampton Museum, New York
Masterpiece, London
Art Miami, Miami
Palm Beach Modern Contemporary, Miami
- 2017 *Portrait*, Opera Gallery, New York
The Monaco Masters Show, Opera Gallery, Monaco

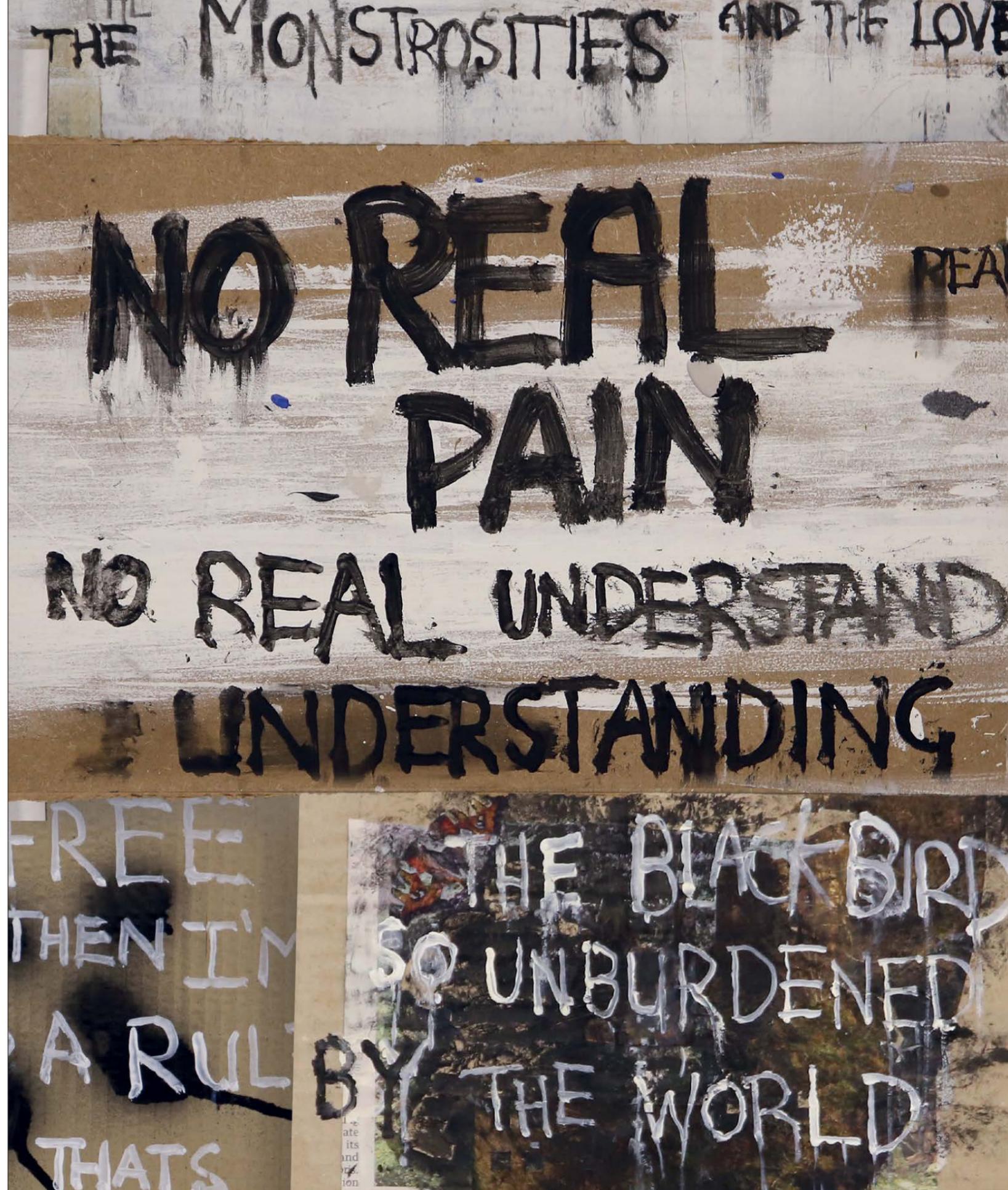
- Mixed Winter*, Anima Mundi, St Ives
Art Miami, Miami
- 2016 *Britartnia*, Opera Gallery, London
From Silence, Herrick Gallery, London
- 2015 *Mixed*, Anima Mundi, St Ives
ART15, London
- 2014 *Suspended Sentences*, Turners Warehouse, Newlyn I, Truro Festival, Truro
ART14, London
- 2013 *Artists Make Faces*, City Art Gallery, Plymouth
The Lock Up 3, The Ivy, London
- 2011 *NOAC* (First Prize Winner), Pallant House, Chichester
The Discerning Eye (invited), Mall Galleries, London
The Lock Up 2, Red Bull Studios, London
- 2010 *The House of Fairy Tales*, Millennium, St Ives
- 2009 *The Lock Up*, Eastcastle House, London
NSA at Royal West of England Academy, Bristol
- 2008 *Mixed / No Theme*, Goldfish, Penzance
- 2007 *Move*, Goldfish at Vyner Street, London
- 2005 *Summer Exhibition*, RA, Piccadilly, London
- 2004 *The Discerning Eye*, Mall Galleries, London
- 2003 *Debut*, Gallery One O Two, London
St. Ives Festival Show, The Mariners Gallery, St Ives
- 2002 *Show for Reuters*, Britart, Brick Lane, London
- 2000 *One Foot Two Show*, Mafuji Gallery, London
- 1999 *Raw Art*, London
- 1998 *Mixed*, Highgate Fine Art, London
- 1994 *Mixed*, Peter Blake Gallery, Laguna Beach

SELECTED PUBLICATIONS

- 2020 *The Monstrosities & The Love - Part 1* (Opera Gallery)
- 2019 *Pearls to the Peachy Fire* (Opera Gallery)
- 2018 *The Fear and the Stable* (Opera Gallery)
- 2017 *The Flesh to The Frame* (Opera Gallery)
A Portrait for Human Presence (Fondazione Mudima)
- 2014 *Nature of the Life Pavilions* (Millennium)
- 2012 *Bird In The Mammal House* (Millennium)
- 2011 *A Beautiful Kind of Certainty* (Millennium)
- 2009 *Brief Moment In The Exposure* (Millennium)
- 2008 *If This Life* (Goldfish)
- 2007 *Move* (Goldfish)
- 2006 *Dictionary of Artists in Britain since 1945*, David Buckman

PUBLIC COLLECTIONS

- Falmouth Art Gallery, Cornwall
 Plymouth City Museum & Art Gallery
 Kistefos Museum, Oslo



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'The Monstrosities & The Love' all works completed from late 2019 through to 2021

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