



# Proof



David Whittaker: Daryl Waller / courtesy Goldfish Fine Art



## Daryl Waller TWO CROSSES An exhibition of paintings, drawings, video, sculpture, and performance

Daryl Waller will give a performance at Goldfish in Penzance during the first 2 weeks of this exhibition. The artist will paint and draw in the gallery dressed as an ape man. Gallery visitors will be able to commission the ape man to create a bespoke piece of artwork by filling out a simple form.

Born in Truro, 1976, Daryl Waller aka gruffal artist Swifzie, completed his MA at the RCA, London where he has been living and working since graduating in 2001. Waller has shown his work in Cornwall & London, also internationally including the West German Gallery, Berlin and Tart Gallery, San Francisco. Nomadic with his materials, he works predominantly with paint also making video-based work and artists books.

Goldfish Fine Art, Penzance / 16 May - 7 June  
www.goldfishfineart.co.uk  
www.winterincisings.com

## David Whittaker by Joseph Clarke

When it comes to making statements about his work, David Whittaker has little to say. Although there are of course clues. I noticed a small note in the studio: *'something we find in a piece of music remains with us for all our lives'*. Contemplation of this seems almost as melancholic as celebratory. Music acts as a backdrop to many of the works, named after an album or track. There are ghostly images of places visited or seen in a picture, scraps of torn paper from things once read, of a story that moved or merely caught peripheral attention. This sense of clinging to things saturates the work; nourishment to the point where influences soak in and become part of our DNA. The blurring power of memory; moments that move us, that hint at our animal instinct, our primal element. His abstracted human heads act as windows; Whittaker sees a life as a small window in humanity.

Whittaker's ambition is to search for something as yet unseen. His work is born from moments of intense creativity, pushed as far as possible during that brief window before it disappears into itself. His paintings are a platform where past and present collide: classical, primitive and urban marks skating on the surface like a tapestry of our times. For me, this boiling pot evokes a sense of timelessness, as if we have not developed a great deal from our primal core. There is a sense that all art comes from this same energy. From the art we see on the streets made with spray cans and markers, to the marks made by early civilisations in their caves. We are simply another tribal culture paying homage to our past and our future, reflecting our own lives with our own marks.

The iconic imagery in Whittaker's studio acts as stimulus, from National Geographic images of Catholic pilgrimages, to Indian shrines. Yet there is always a sense of the 'now', as his studio hovers over what he describes as 'the scum fucked streets of Newquay', a place where he was raised and has now returned to after many years travelling and moving around Cornwall. When a small boy growing up in his parents' guest house in Newquay, Whittaker remembers a small coffee table, with a fading print of Constable's *Haywain* covered with glass. He recalls hovering over the glass on one knee, watching his own reflection and drawing around the landscape with his finger. There is an undefinable tension in this show, the sense of an artist coming to terms with his own mortality, trying to do justice to the time he has been given; to capture its essence and have it remain forever a window, for others to see not only him but something of themselves in the reflection.  
IF THIS LIFE / 17 Apr - 9 May / GOLDFISH FINE ART, PENZANCE  
www.goldfishfineart.co.uk