

A Pocketful of Bitter

Liam Walker | Solo Exhibition
24 - 30 November 2022

Koppel X
48 Piccadilly Circus, London W1B 5RA

Presented by [WARMBATH.ART](https://www.warmbath.art)





I & Eye

30.5 x 19.5cm
(Acrylic on Board)

SOLD

A Pocketful of Bitter

The word 'Bitter' has many meanings in Britain. The Beer (which is Liam's personal beer of choice and very popular in Northern England). It's feeling very cold indeed, and also feeling anger, hurt or resentment because of a bad experience or a sense of unjust treatment.

A pocket is not large, and you can't keep a lot in it, but its always very close to you (because you're literally wearing it and carrying it around on your body). You put your most precious and mundane things in it- your hands, your wallet, a train ticket a cigarette lighter.

When you empty a dead mans pocket the contents probably say a lot about the deceased.

A pocketful is small, like England, but it still tells a story.





Happy & Glorious

40.7 x 26cm
(Acrylic on Board)

SOLD





Happy & Glorious (detail)

40.7 x 26cm
(Acrylic on Board)

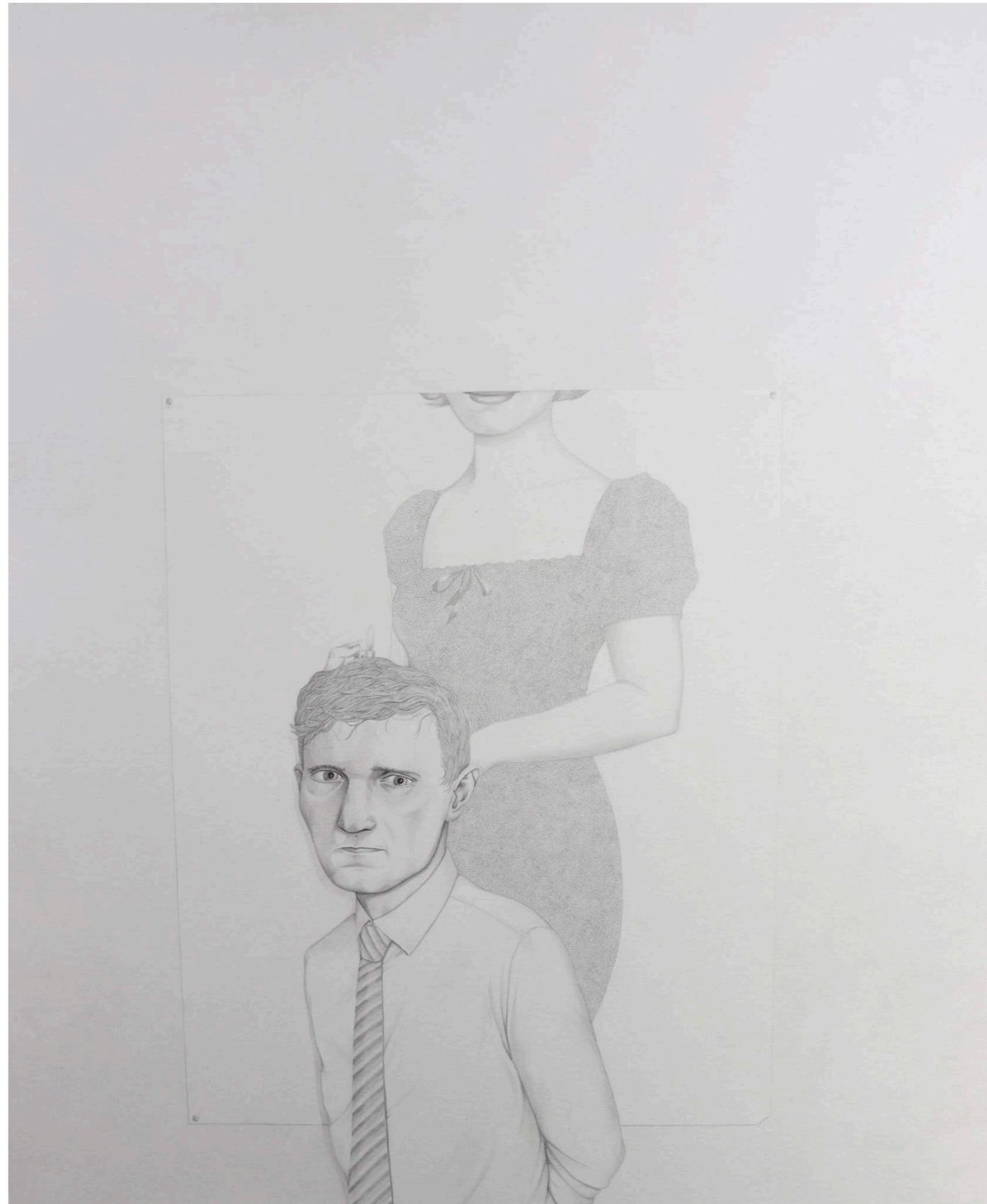
SOLD

Pentecost

45 x 38cm
Pencil Paper

950 GBP

SOLD





Pentecost (detail)

45 x 38cm
Pencil Paper

950 GBP

SOLD



By the flats by the Quarry

47.5 x 41cm
Acrylic on Board

SOLD





By the flats by the Quarry (detail)

47.5 x 41cm
Acrylic on Board

SOLD



By the flats by the Quarry (detail)

47.5 x 41 cm
Acrylic on Board

SOLD



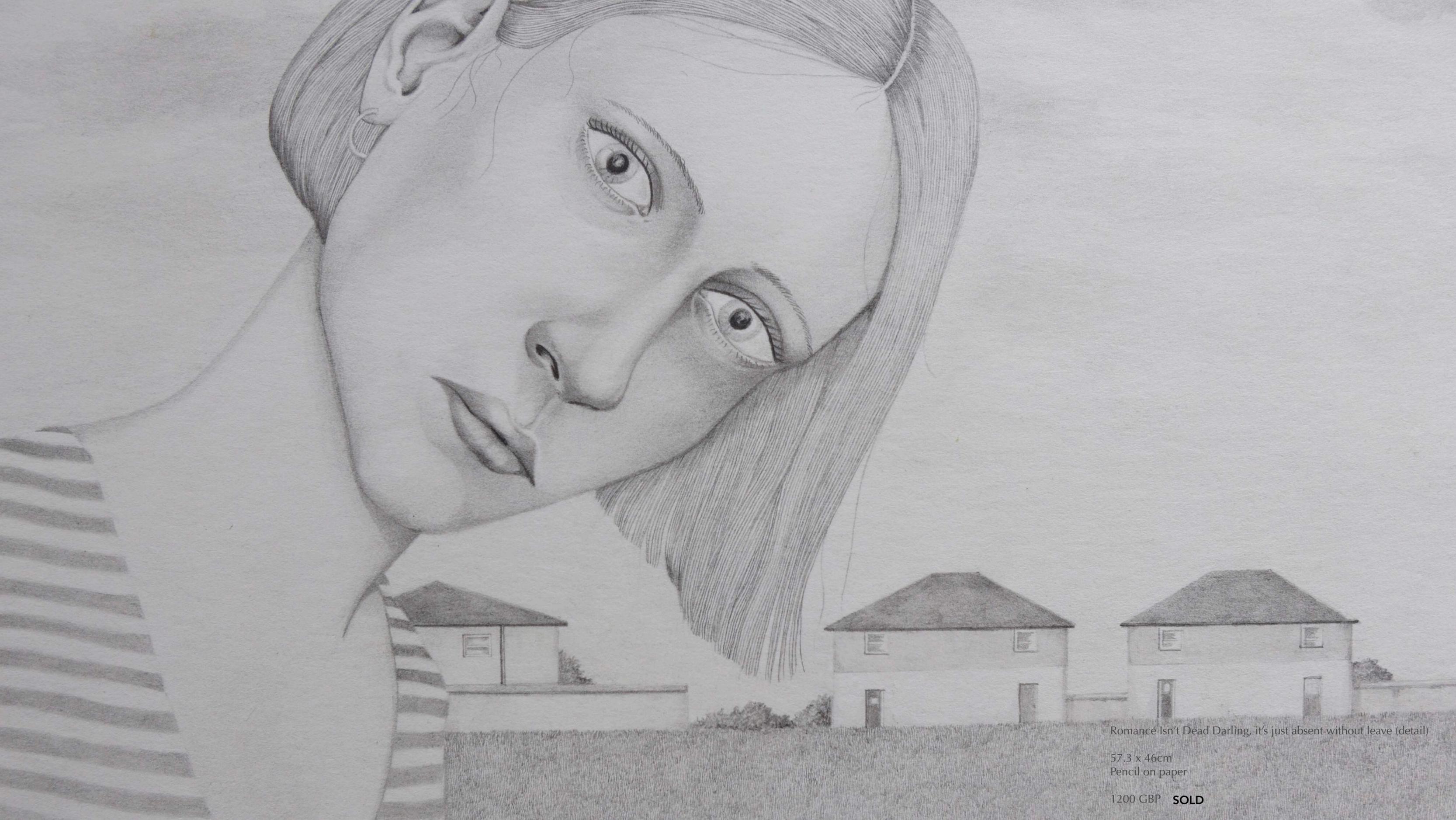
Romance Isn't Dead Darling, it's just absent without leave

57.3 x 46cm
Pencil on paper

1200 GBP

SOLD





Romance Isn't Dead Darling, it's just absent without leave (detail)

57.3 x 46cm
Pencil on paper

1200 GBP **SOLD**



That time by the telegraph pole

55 x 52cm
Pencil on Paper

1200 GBP

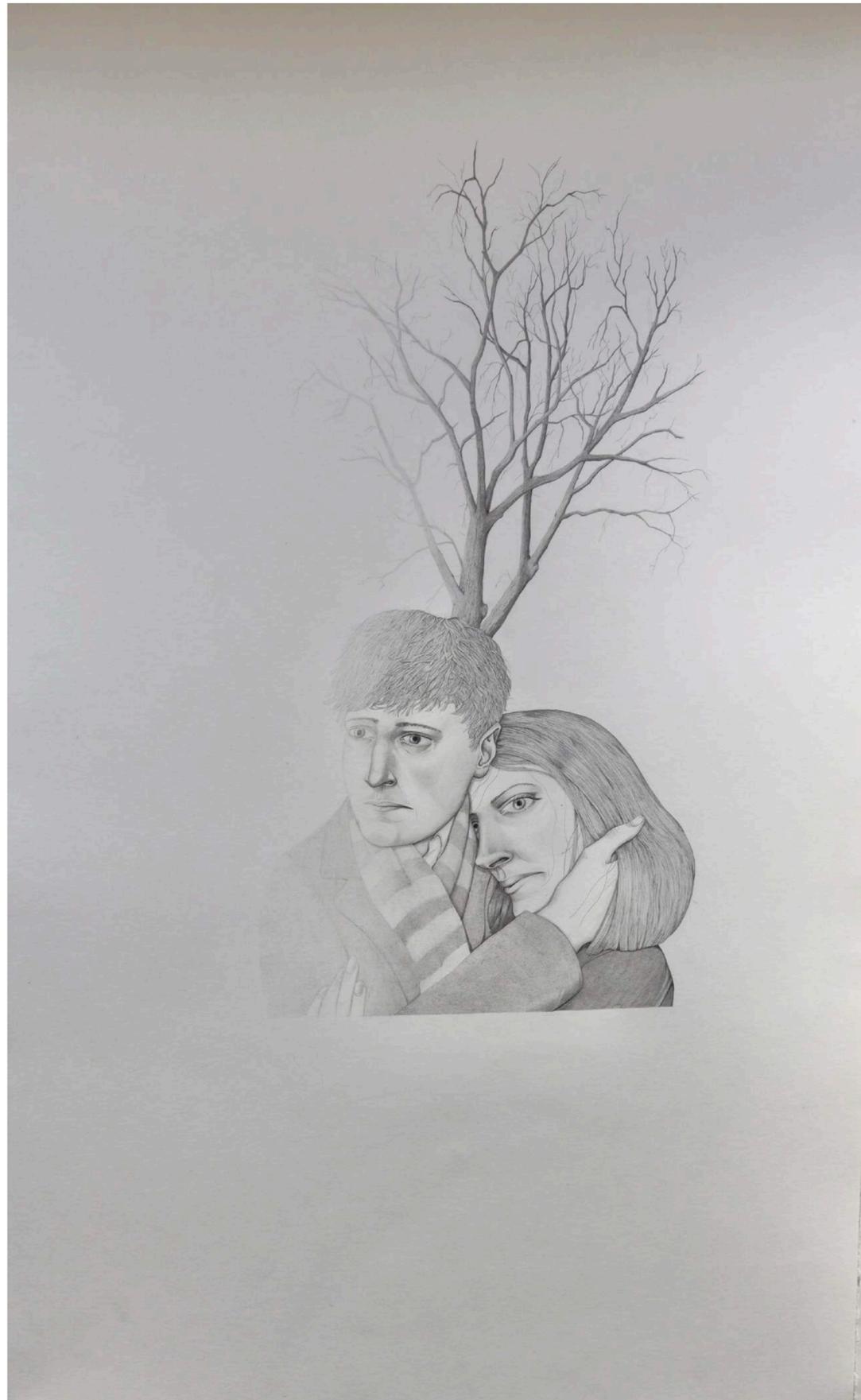




That time by the telegraph pole (detail)

55 x 52cm
Pencil on Paper

1200 GBP



Glorious Summer

65.5 x 33cm
Pencil on Paper

SOLD





Glorious Summer (detail)

65.5 x 33cm
Pencil on Paper

SOLD



Glorious Summer (detail)

65.5 x 33cm
Pencil on Paper

SOLD



'..and In Health'

41 x 27cm
(Acrylic on Board)

SOLD





'..and In Health' (detail)

41 x 27cm
(Acrylic on Board)

SOLD



No Smiles for Hired Tiles

55.2 x 33.5cm
(Acrylic on Board)

2550 GBP

SOLD





No Smiles for Hired Tiles (detail)

55.2 x 33.5cm
(Acrylic on Board)

2550 GBP **SOLD**

Just before the drops fell at Epsom

53 x 39cm
Pencil on Paper

1100 GBP
SOLD





Just before the drops fell at Epsom (detail)

53 x 39cm
Pencil on Paper

1100 GBP

SOLD

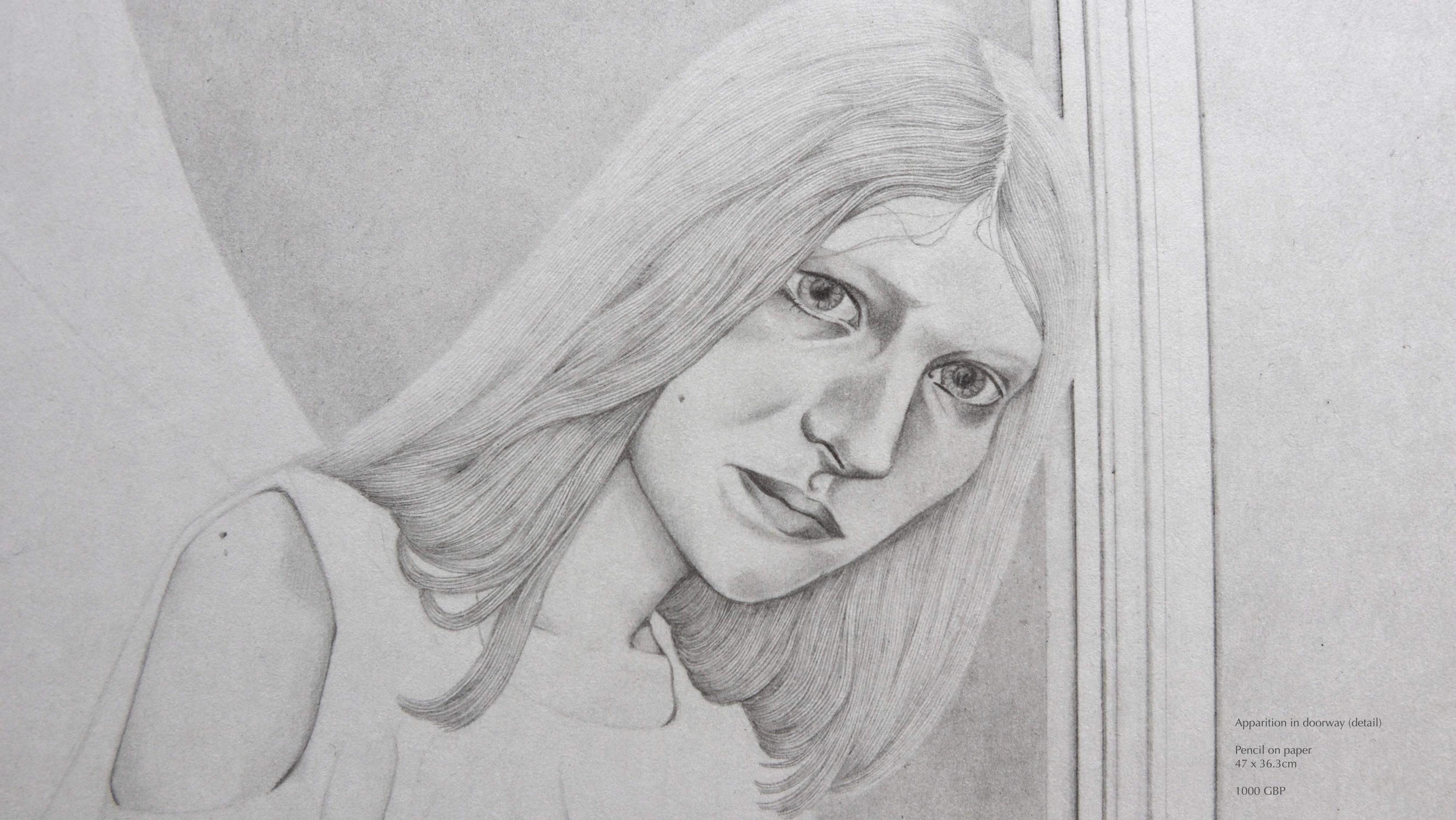


Apparition in doorway

Pencil on paper
47 x 36.3cm

1000 GBP

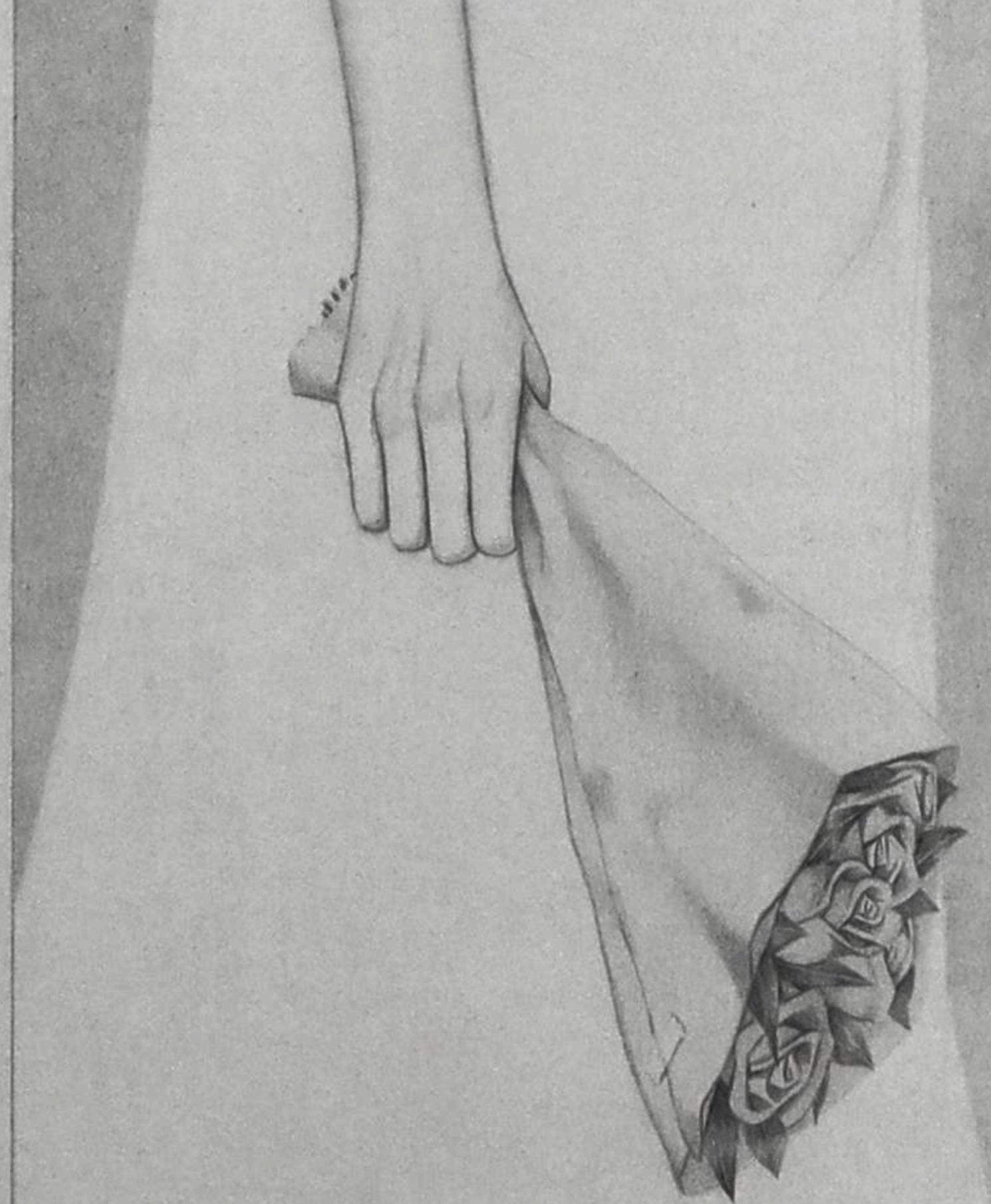




Apparition in doorway (detail)

Pencil on paper
47 x 36.3cm

1000 GBP



Apparition in doorway (detail)

Pencil on paper
47 x 36.3cm

1000 GBP



Time of indifference

57.5 x 51.5cm
Pencil on paper

£1310



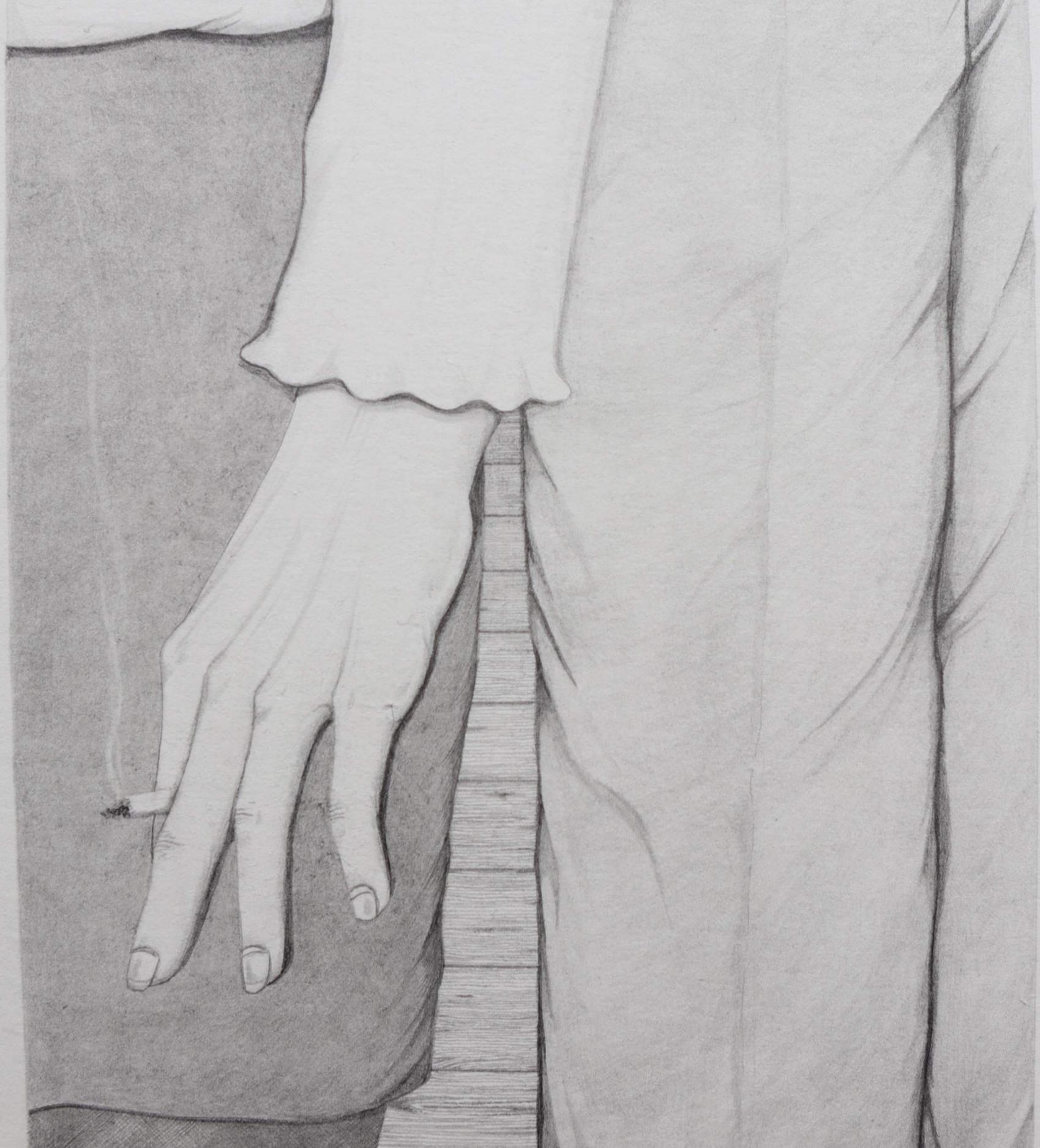


Time of indifference (detail)

57.5 x 51.5cm
Pencil on paper

£1310





Time of indifference (detail)

57.5 x 51.5cm
Pencil on paper

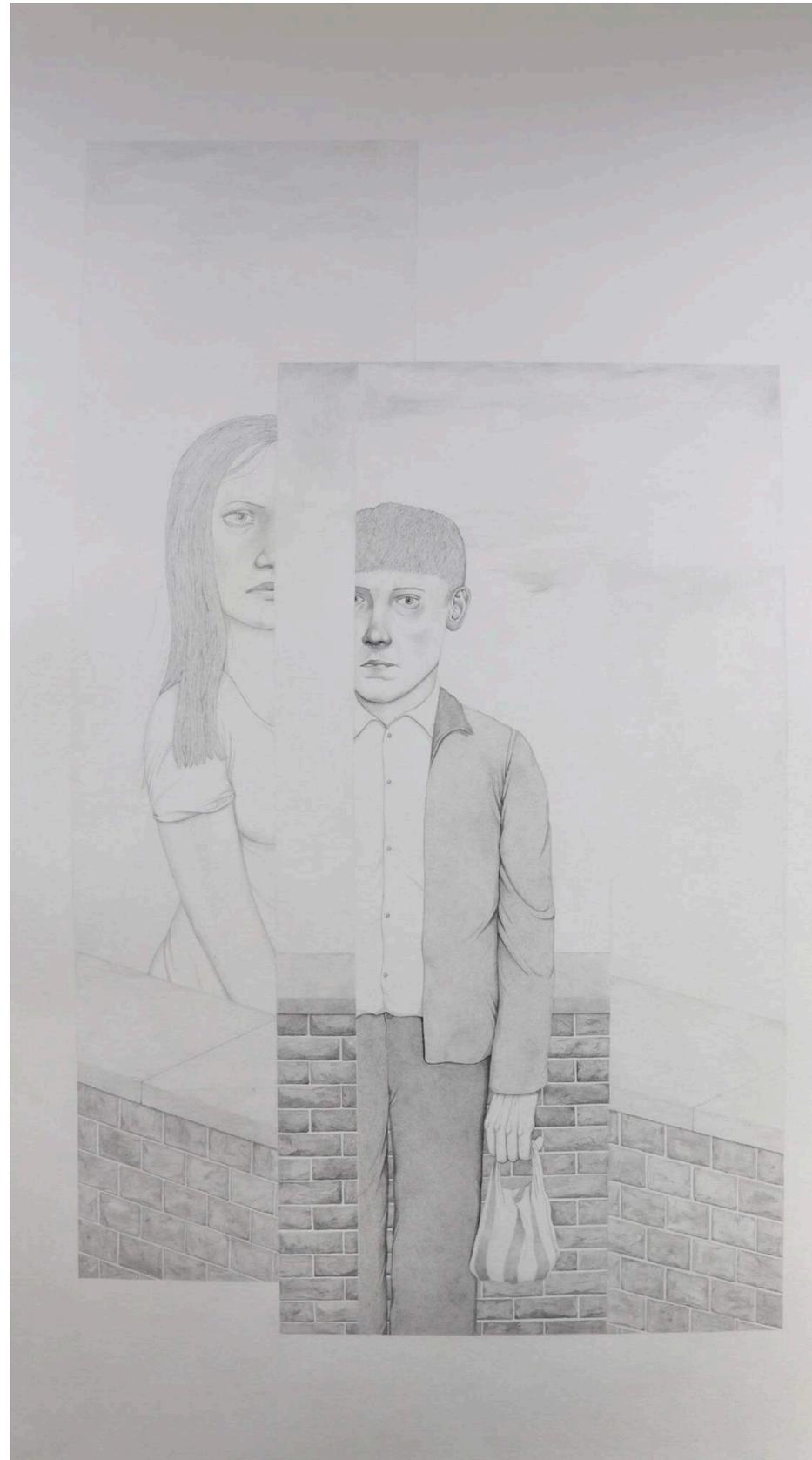
£1310



A Little bit me a Little bit you too

70 x 41 cm
Pencil on Paper

1320 GBP

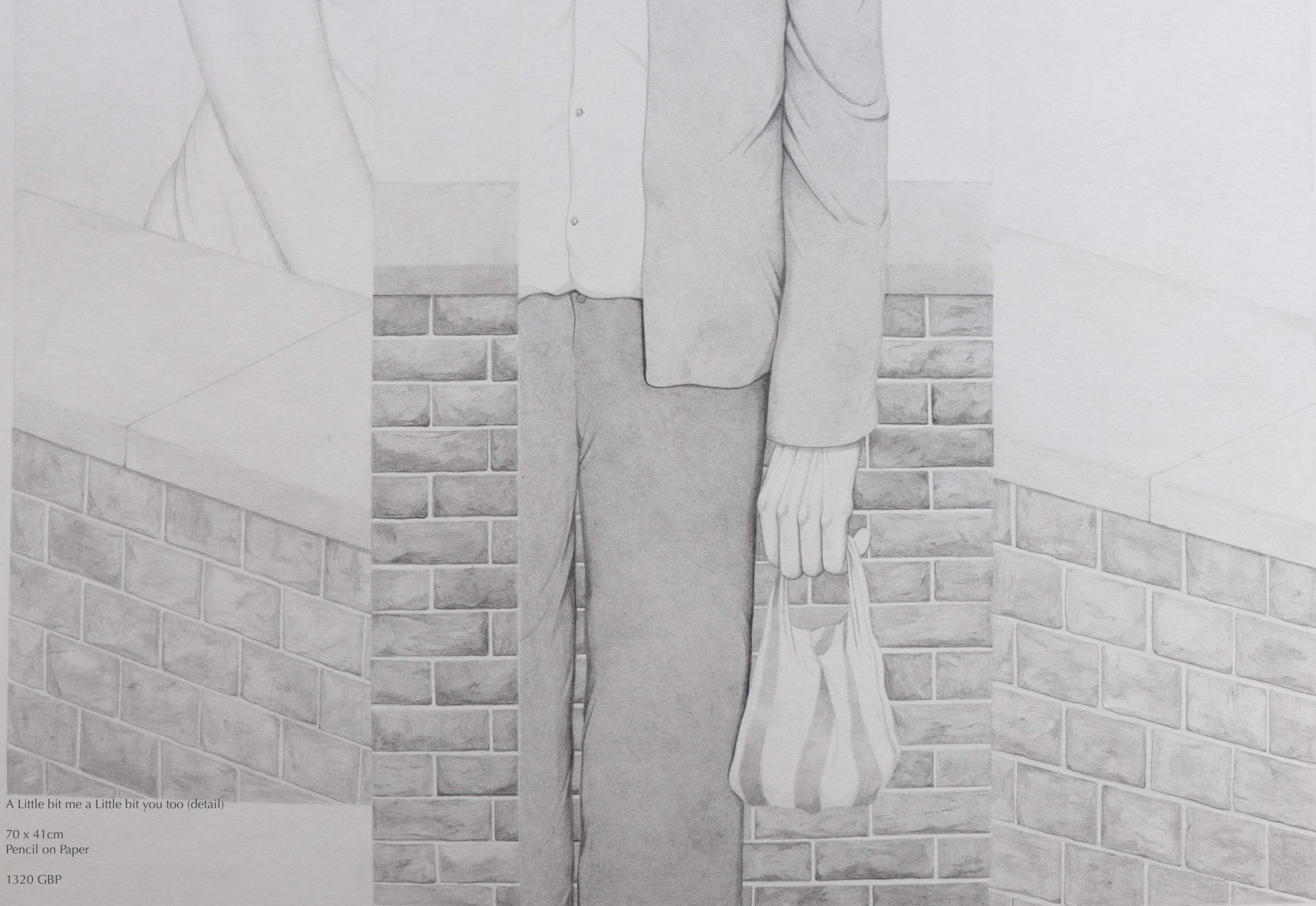




A Little bit me a Little bit you too (detail)

70 x 41cm
Pencil on Paper

1320 GBP



A Little bit me a Little bit you too (detail)

70 x 41cm
Pencil on Paper

1320 GBP

Day Out

44 x 33cm
Gouache on Paper

1525 GBP

SOLD





Day Out (detail)

44 x 33cm
Gouache on Paper

1525 GBP

SOLD



Day Out (detail)

44 x 33cm
Gouache on Paper

1525 GBP

SOLD



Man under table hiding from absolutely everything

Pencil on paper
47 x 34.5 cm

1000 GBP





Man under table hiding from absolutely everything (detail)

Pencil on paper
47 x 34.5 cm

1000 GBP



'Provincial Fever Dream'
64.5 x 43cm
(Acrylic on Board)

SOLD





'Provincial Fever Dream' (Detail)
64.5 x 43cm
(Acrylic on Board)

SOLD





'Drunk being Knighted in the Pub'

64.5 x 43cm
(Acrylic on Board)

SOLD





Drunk being Knighted in the Pub (detail)

64.5 x 43cm
(Acrylic on Board)

SOLD

Our Lady in Ravenscourt Park

61 x 33cm
Pencil on Paper

SOLD





Our Lady in Ravenscourt Park (detail)

61 x 33cm
Pencil on Paper

SOLD



Lad in Torn Funeral Suit

44.8 x 33.3cm
Acrylic on Board

2250 GBP





Lad in Torn Funeral Suit (detail)

44.8 x 33.3cm
Acrylic on Board

2250 GBP



Lad in Torn Funeral Suit (detail)

44.8 x 33.3cm
Acrylic on Board

2250 GBP



Devil & Angel in the Smoking Area

45.2 x 33.5cm
Acrylic on Board

SOLD





Devil & Angel in the Smoking Area (detail)

45.2 x 33.5cm
Acrylic on Board

SOLD

Awake at one's wake, again

Pencil on paper
50 x 35 cm

SOLD

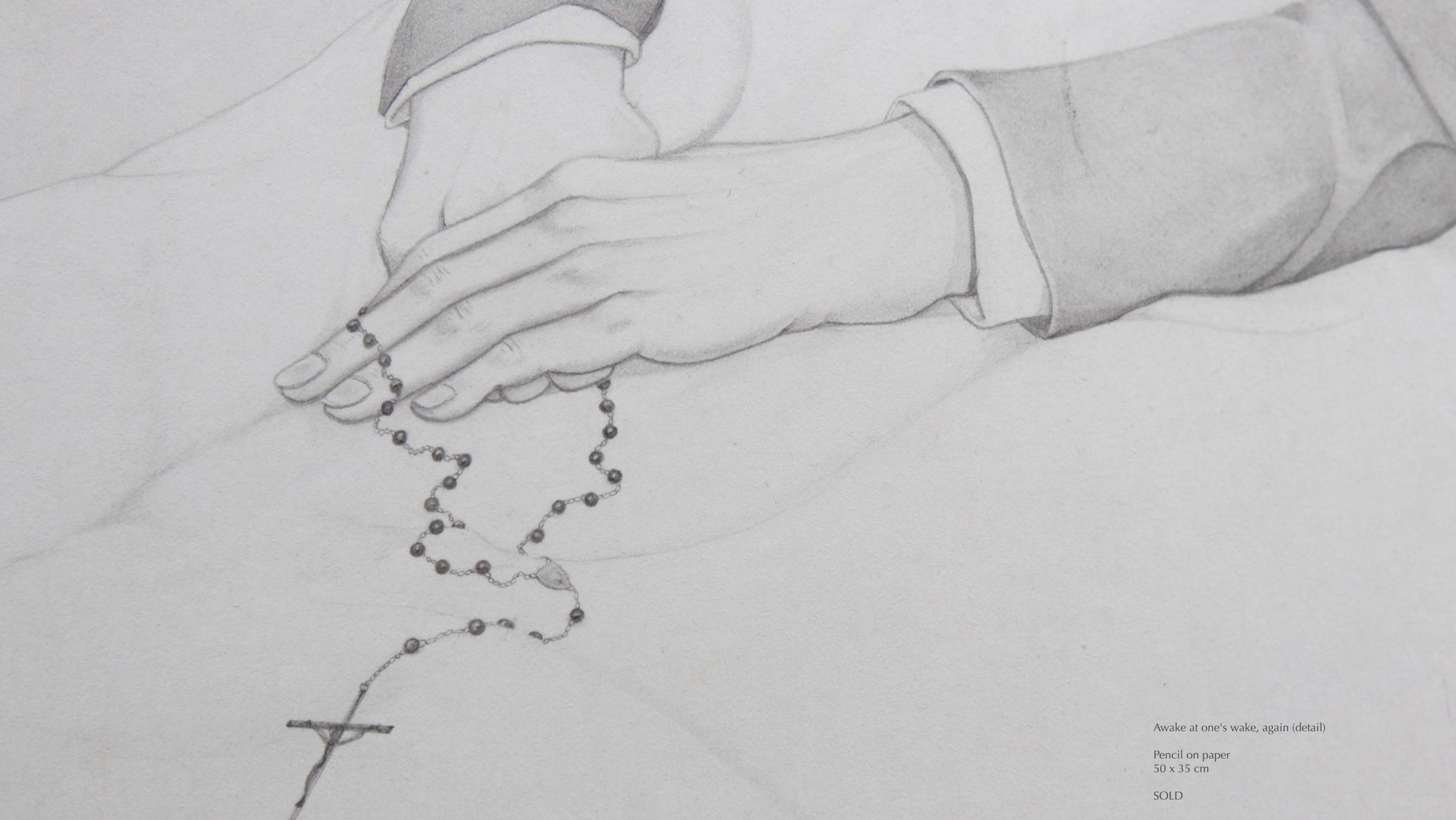




Awake at one's wake, again (detail)

Pencil on paper
50 x 35 cm

SOLD



Awake at one's wake, again (detail)

Pencil on paper
50 x 35 cm

SOLD

New Yellow Shirt

46.5 x 36.7cm
Gouache on Paper

SOLD





New Yellow Shirt (detail)

46.5 x 36.7cm
Gouache on Paper

SOLD

What a Lovely Day

40 x 26cm
Acrylic on Board

SOLD





What a Lovely Day (detail)

40 x 26cm
Acrylic on Board

SOLD



Under a never-ending canopy

43 x 40.7cm
Pencil on Paper

SOLD



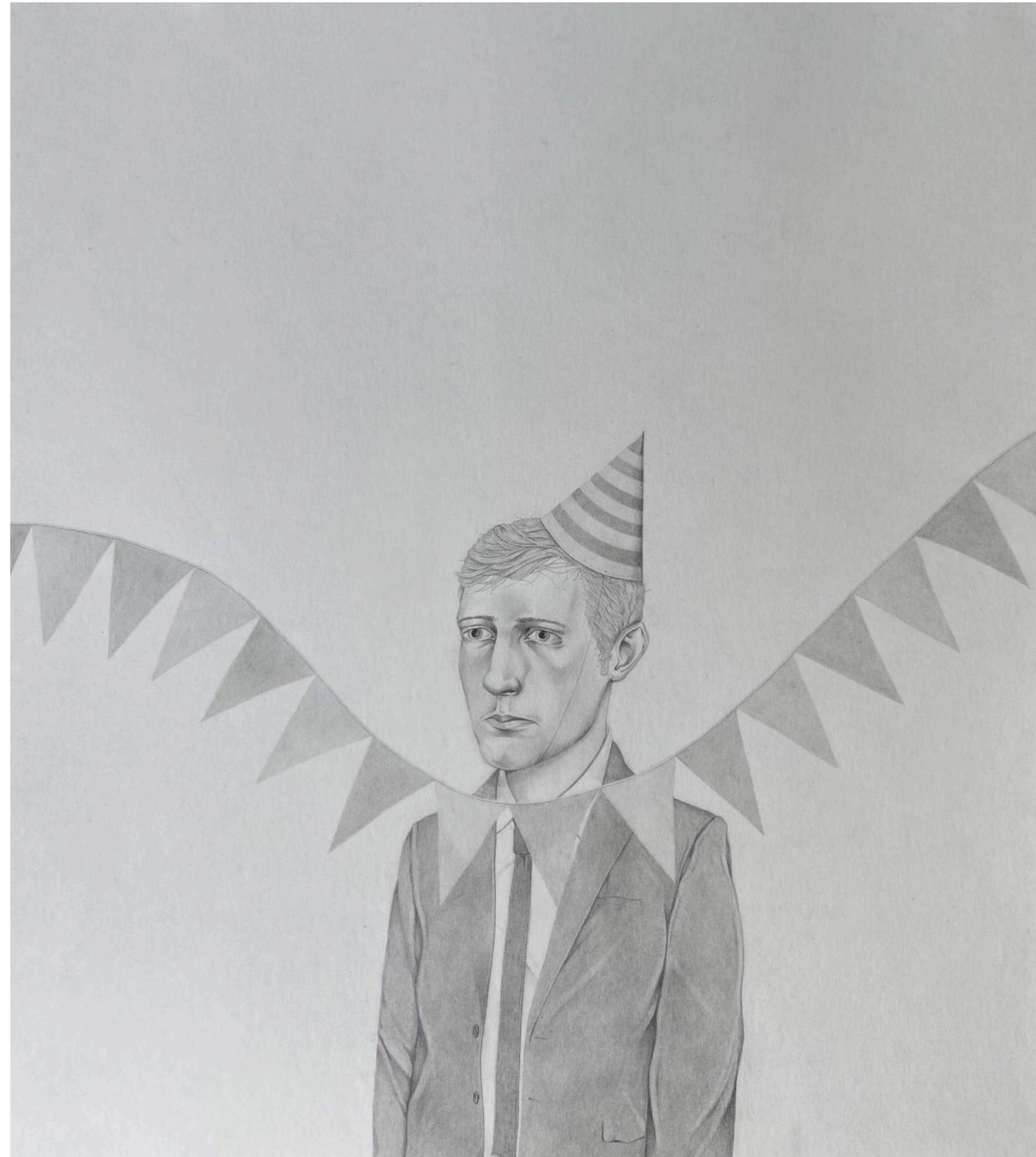


Under a never-ending canopy (detail)

43 x 40.7cm
Pencil on Paper

SOLD

Part..Y
33 x 29cm
Pencil on Paper
SOLD





Part..Y (detail)

33 x 29cm
Pencil on Paper

SOLD



The Three Month Lie-In

57 x 34cm
Gouache on paper

SOLD





The Three Month Lie-In (detail)

57 x 34cm
Gouache on paper

SOLD

Misfortune rather than Calamity

48.4 x 35.7cm
Pencil on Paper

SOLD





Misfortune rather than Calamity (detail)

48.4 x 35.7cm
Pencil on Paper

SOLD



Doing Time

57.5 x 41.4cm
Pencil on Paper

SOLD





Doing Time (detail)

57.5 x 41.4cm
Pencil on Paper

SOLD

William Feaver on Liam Walker's works

Liam Walker's drawings flaunt, with exquisite aplomb, the workings of an uncannily observant imagination. Each one of them may be seen to represent a state of mind or some real life incident and obviously we aren't necessarily to know precisely who, what or when. Beyond that the images resound. Their prime function is to represent and then (what the heck?) set us guessing.

Here we are then, faced with scraps and tableaux of striking instances, introduced to faits accomplis or moments of catastrophic disappointment: summers turning wintry, patience unrewarded. Some are simply conjectural; more often there's the untoward to greet us, as when, strolling in the park, the artist is surprised by a sudden gush of flame raging between his shoulder blades. Philosophically he thinks up his title: 'Misfortune rather than calamity.'

Many such untoward occasions are mute in effect. Some appear revelatory, open to angelic intervention, but they stress the indeterminate. Thus it is that states of mind are evoked along with the everyday dilemmas. 'Man under dining table hiding from absolutely everything' involves a half empty glass and two rigid chairs, neither of them affording protection or obscurity. Note the quality of the penciled half tone: even the blankest backgrounds bloom.

Such scenes or arrangements represent issues arising, images being the outcomes of phenomenal tenacity, incidents stippled into mood. The boy standing at the bus stop pillows his head vertically and settles into a pre-night bus sulk. Elsewhere death of faith manifests itself. Propped up on a pair of pillows an elder self -still young though- holds his rosary loosely in the disconcerting role of being living dead or, as he puts it, 'Awake at one's wake.'

Alert to the drawbacks of confessional literature (such veiled candour) Liam proceeds with terrific third degree fatalism. His pictures (both pencil and acrylics) demonstrate that the processes of filtration (fuming clouds, super-deft pencil touches greying the paper) both dim and clarify. Anxieties stiffen. Things become tinged with wariness.

Such imagery, scaled back as it proceeds into show-and-tell, risks over-exposure. It could so readily curdle into the equivalent of bookish descriptive narrative, oozing purple passages. Remedial tactics involve clarification and severe distancing. As demonstrated in, for example, the bijou semi-housing, inserted as though for target practice, in 'Romance isn't dead darling, it's just absent without leave.'

Which is as close as Liam Walker gets to venting diatribes in the style of George Orwell's 'Coming up for Air.' Then again, trees shaped like walnut whips assemble far behind in 'Our Lady in Ravenscourt Park, W4'. She, the Lady, has her back to them but each and every crease in her dress is telling. We are left imagining what portends.

William Feaver is a British art critic, curator, artist and lecturer. From 1975–1998 he was the chief art critic of the Observer, and from 1994 a visiting professor at Nottingham Trent University. He won the Art Critic of the Year award in 1983. Feaver conducted an exemplary interview with Lucian Freud in 1992, The artist out of cage on Freud's 70th birthday, which has been re-published in English and German in the catalog of the Museum für Moderne Kunst Frankfurt exhibition Lucian Freud: Naked Portraits. His 2019 book, The Lives of Lucian Freud, was shortlisted for the 2019 Baillie Gifford Prize.





I work from my home-studio in London.

Drawing is the very core of my practice, I love its immediacy and directness. I work mainly with pencil on paper, I find it the quickest and easiest way to translate an idea or image that is in my head onto the surface in front of me.

Much of what I draw comes from my memory- the places, the people etc. Many of the landscapes my figures occupy are landscapes from my past, landscapes that evoke certain memories and emotions in me.

The figures in my pictures are also mainly drawn from my imagination, sometimes they may be based on people I know or who I knew in my past. Very often I myself drift into some of these figures turning them into self-portraits of sorts, sometimes this happens on purpose and sometimes by accident. Through the figures in my drawings I am able to show my fears and worries, my desires and hopes. Most often it seems to be fears and worries!

I'm interested in combining the surreal with the mundaneness of life. I'm intrigued by something strange or 'other-worldly' happening in a very normal everyday setting to seemingly normal everyday people. For example in my drawing 'Them Playing Fields' we see a normal looking man in a dull and normal environment but his face fogged by the apparition of two female faces. Similarly in the picture 'My Second Favourite Ghost' a man sits wearing a suit on a church pew whilst a transparent figure hovers in front of him. It is left to the viewer to decide if these things are taking place, or are we simply getting a glimpse into the minds and imaginations of the figure in the picture.

I like to think of my drawings as lots of different scenes from the same play. Although they are all separate pictures telling different stories I like to think they are all connected in some way.

In my pictures I try to tell the story without giving too much away, I want the viewer to get some notion of what is happening but I also want an element of mystery and subtlety to remain.

- Liam Walker



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