

## Press Release

### Jonathan Monk *Not Me, Me*

\*\* For the safety of our visitors, we are temporarily closed. We will reopen when government guidelines allow. However, the exhibition is viewable in full from the street. \*\*

20 January – 27 March 2021  
22 Cork Street, London

Jonathan Monk's investigations into memory, ephemera and artistic process emerge from his practice as an inveterate observer, participant and collector of both popular culture and conceptual art. In a new series of collages, collectively entitled *Exhibit Model Detail with Additional Information*, Monk charts and revisits some of his own exhibition history using photographic evidence of previous solo shows, harking back to the first museum presentation featuring wallpaper of his own past work at Kunsthaus Baselland in 2016. Copy and pasted, magpie-like, onto the backdrop of these grisaille, archival documents are various touchstones or influences that went into the depicted display, many of which come from Monk's own treasure trove of personal or artistic memorabilia. Actual objects – from teapots and vinyl records to cacti – are perched on the picture plane, alongside framed portraits of his artistic heroes, printed invitation cards and individual works of art in their own right.

For example, *Exhibit Model Detail with Additional Information III* (2020) begins with the wallpaper background of Monk's Paul McCarthy puppet looking at himself in a mirror while dressed as Paul McCartney, in two-dimensional black and white. Between these doppelgangers hangs an original Martin Kippenberger edition, in the form of a retro phone, while the record sleeve of Sgt Pepper's Lonely Hearts Club Band is placed below. A portrait of Bruce Nauman spits from one head like a fountain and an Ettore Sottsass pepper grinder protrudes like a crown from the head of the other figure. This accretion of images and ephemera creates a feedback loop of creation, appropriation, homage and irreverence.

Each *Exhibit Model* reflects a mood, a moment in time and a discrete body of work, albeit without including Monk's actual art objects in the physical realm, amounting to a kind of 'anti-retrospective', as he calls it. There are in fact many shows within this show, each collage also containing *Additional Information* (also referred to by the *Not Me* of the show's title), ranging from internal and personal references to artistic or musical influences, with famous artists making cameo appearances, including Daniel Buren, Jeff Koons, Louise Lawler and Gilbert and George.

More of Monk's artistic forebears are present in this show, through their intervention in a group of sculptural self-portrait busts, entitled *Senza Titolo*. The otherwise identical Jesmonite effigies of Monk have all had their noses removed in the same iconoclastic manner that damaged Roman statuary of old, only these defacements were all by the hand of Arte Povera artists such as Emilio Prini, Gilberto Zorio and Jannis Kounellis. Even Maurizio Cattelan, a near contemporary of Monk's was invited to strike the nose off his face with a hammer, as was John Baldessari, one of the many artist-collaborators to have sadly died since this project was completed in 2012. These vandalized heads represent instances of Monk's work disturbed by the intervention of other artists, while the *Exhibit Models* strike a less discordant and more-or-less harmonic note when considered in concert with the external forces at play.

## About Jonathan Monk

Jonathan Monk was born in Leicester in 1969 and lives and works in Berlin. He has a BFA from Leicester Polytechnic (1988) and an MFA from Glasgow School of Art (1991). Solo exhibitions have been held at Center for Contemporary Art, Tel Aviv, Israel (2019); KINDL – Zentrum für Zeitgenössische Kunst, Berlin, Germany (2019); Vox, Montreal, Canada (2017); The Gallery at De Montfort University, Leicester, UK (2017); Kunsthaus Baselland, MuttENZ, Switzerland (2016); Museo d'Arte Contemporanea di Roma, Rome, Italy (2015); Irish Museum of Modern Art (IMMA), Dublin, Ireland (2014); Centro De Arte Contemporáneo (CAC) Málaga, Spain (2013); Kunstraum Dornbirn, Austria (2013); Palais de Tokyo and Musée d'Art Moderne, Paris, France (2008); Kunstverein Hannover, Hannover, Germany (2006); Institute of Contemporary Art, London, UK (2005); and Museum Kunst Palast, Dusseldorf, Germany (2003). His work has been included in many group exhibitions, including the Whitney Biennial (2006), the 50th and 53rd Venice Biennales (2003, 2009), Berlin Biennale (2001) and Taipei Biennial (2000). He was awarded the Prix du Quartier Des Bains, Geneva in 2012.

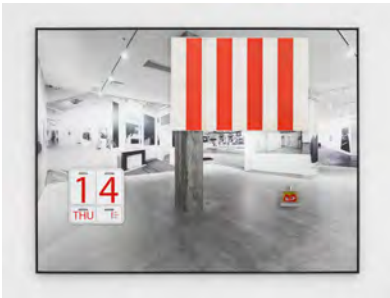
## About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across two spaces in London and two in New York as well as one in Shanghai. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Ted Stamm and Roy Colmer. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

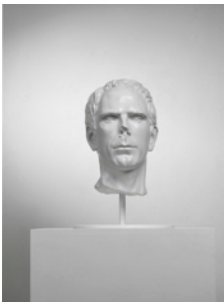
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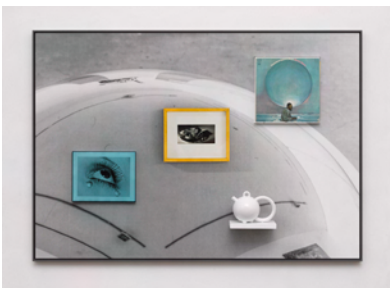
*Exhibit Model Detail with Additional Information IX 2020*  
Inkjet print on aludibond in grey shadowbox frame with objects  
138.6 x 182.8 x 10 cm  
54 1/2 x 71 7/8 x 3 7/8 in  
MONK200008



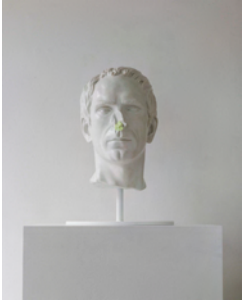
*Senza Titolo VII 2012*  
Jesmonite bust with nose broken by the artist  
45.5 x 21 x 26 cm  
17 7/8 x 8 1/4 x 10 1/8 in  
MONK120010



*Exhibit Model Detail with Additional Information XI 2020*  
Inkjet print on aludibond in grey shadowbox frame with objects  
113 x 170 x 14 cm  
44 3/8 x 66 7/8 x 5 1/2 in  
MONK200010



*Exhibit Model Detail with Additional Information VII 2020*  
Inkjet print on aludibond in grey shadowbox frame with objects  
113.7 x 162.7 x 19 cm  
44 3/4 x 64 x 7 3/8 in  
MONK200006



*Senza Titolo VI* 2012  
Jesmonite bust with nose broken by Gilberto Zorio  
45.5 x 21 x 26 cm  
17 7/8 x 8 1/4 x 10 1/8 in  
MONKI20009



*Senza Titolo IV* 2012  
Jesmonite bust with nose broken by Maurizio Cattelan  
45.5 x 21 x 26 cm  
17 7/8 x 8 1/4 x 10 1/8 in  
MONKI20007



*Exhibit Model Detail with Additional Information X* 2020  
Inkjet print on aludibond in grey shadowbox frame with objects  
122.6 x 182.7 x 16 cm  
48 1/4 x 71 7/8 x 6 1/4 in  
MONK200009



*Exhibit Model Detail with Additional Information III* 2020  
Inkjet print on aludibond in grey shadowbox frame with objects  
169 x 123 x 12.5 cm  
66 1/2 x 48 3/8 x 4 7/8 in  
MONK200004



*Senza Titolo V* 2012  
Jesmonite bust with nose broken by Emilio Prini  
45.5 x 21 x 26 cm  
17 7/8 x 8 1/4 x 10 1/8 in  
MONKI20008