

## Project Spaces



### LIST OF WORKS

**1.** *All the Possible Combinations of Eight Legs Kicking (One at a Time) II*, 2012-13  
steel, engine, control unit, cables, fibreglass  
legs, tights  
Dimensions variable

**2.** *The Same Time In A Different Place*,  
2012-14  
framed collages from an ongoing series  
42 x 33 cm (framed) each

**3.** *A Possible Version of Minimal Art: The  
Movie*, 2014  
colour print  
86 x 61 cm (framed)

All works Courtesy of the artist and Lisson  
Gallery, London

The Projects Space at IMMA presents a  
variety of exhibitions, interventions, events  
and discussions that reflect contemporary  
art practice and considers how a museum  
engages with artists, curators, visitors, and  
with its own collection.

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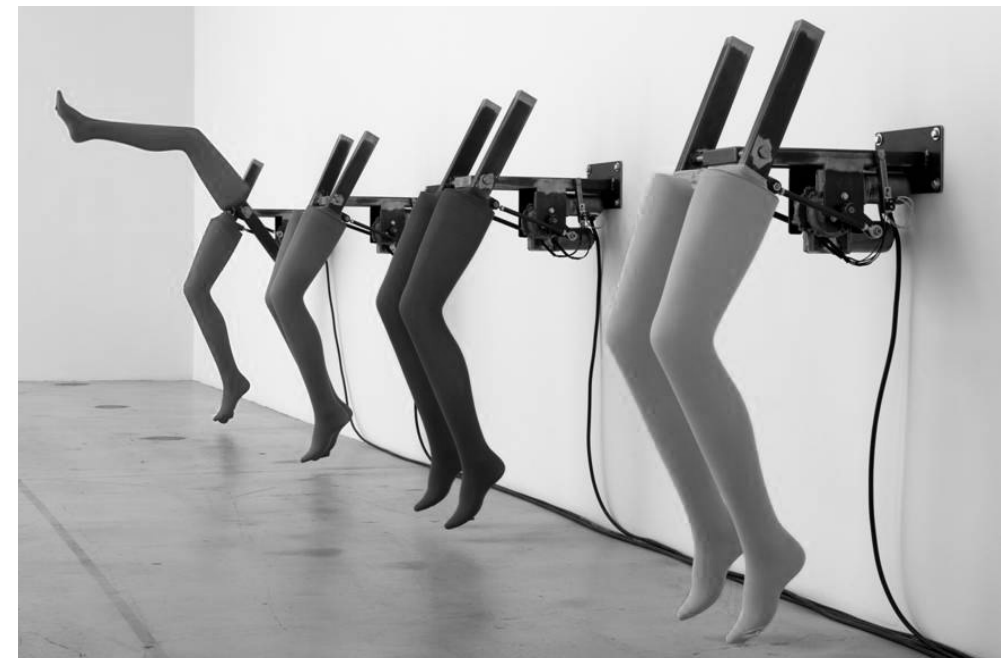
Jonathan Monk, Projects Space, IMMA, was  
curated by Karen Sweeney,  
Assistant Curator: Exhibitions.  
Exhibition team: Karen Sweeney  
Jason Murphy, Technical crew  
Bob Byrne, Technical crew

Supported by Goethe-Ireland and IFA

(front cover)  
Jonathan Monk, *All the Possible Combinations of  
Eight Legs Kicking (One at a Time) I*, 2012-13, steel,  
engine, control unit, cables, fibreglass  
legs, tights.  
Dimensions variable. Image courtesy of the artist  
and Galleri Nicolai Wallner, Copenhagen. © Jonathan  
Monk.

IRISH MUSEUM OF MODERN ART  
PROJECTS SPACE  
4 SEPTEMBER – 12 OCTOBER 2014

## Jonathan Monk



The Irish Museum of Modern Art is pleased to present recent work by Jonathan Monk in its Projects Space. The works presented at IMMA – **All the Possible Combinations of Eight Legs Kicking (One at a Time) II, (2012-13)**, **The Same Time In A Different Place (2012-14)** and **A Possible Version of Minimal Art: The Movie (2014)** – feature the irreverent, witty humour for which the artist is best known. Incorporating movement, elements of performance as well as photographic imagery and everyday objects, while in keeping with his Minimal aesthetic, these works explore the nature of time, as Monk subtly questions our understanding of the passage of time.

In his work, Monk adopts the aesthetics and processes of seminal works of 1960s and 1970s Conceptual and Minimal art, which he humorously cites and reinterprets so as to call into question notions of originality and authorship. Monk introduces them into his own realm of experience and infuses the tradition with wit and autobiographical references.

Monk invites the viewer to rediscover the playful side of life in **All the Possible Combinations of Eight Legs Kicking (One at a Time) II, (2012-13)**. The viewer is confronted with four sets of mechanical legs adorned with colourful green stockings, mounted in a row on the wall, creating a curious fusion of feminine with more overtly masculine elements. Here, the artist demonstrates the juxtaposition between the reality of time and our reaction to it. As Galleri Nicolai Wallner states: "The work is a literal representation of its title, as the legs have been programmed to kick in every sequence possible: a total of 40,320 different sequences that takes over 177 hours to complete."<sup>1</sup> In contrast to this methodical sequencing, the gesture of the kicking itself is quite dynamic – resembling a formation of cancan dancers – and it is this force of energy that makes evident the suspense that exists throughout the duration of the work. The precise time at which the kick occurs is uncertain to the viewer, creating a heightened sense of tension and anticipation. Monk succeeds in preserving the element of surprise

as the spectator attempts to predict when exactly each kick will happen. Monk himself has commented about the work: "The starting point for this piece was a crude mechanical advertisement for stockings I saw on Carnaby Street, London, in 1977 or '78. As I remember, the phantom limbs followed the simple logic of a cancan dancer and I have attempted to recreate this routine via the strict format that the title suggests."<sup>2</sup>

The notion of family – and the psychology of family – is a constant preoccupation throughout Monk's oeuvre. The artist has stated: "I have involved my family in the production of a number of projects and try to fully explain the meaning and ideas behind the work, but still it is unclear as to whether all or only part is misunderstood. This normally only adds to the (complex) relationship between my art and my family."<sup>3</sup>

**The Same Time In A Different Place (2012-14)** is an ongoing series comprising photographs of Monk himself or family members, collaged together with an object of personal interest to the artist from the same year, including exhibition ephemera and related material from projects such as those by On Kawara, Lawrence Weiner and Sol LeWitt. The works of this series reference Monk's concern with the familial, as well as highlighting his family's particular relationship with the world of art, alongside his art historic predecessors and influences. Furthermore, they are a reflection on the nature of time and how vastly different experiences can be made to connect within the frame of the artwork. Monk's allusion to the passage of time does not exist within a singular framework. In the works of this series Monk suggests that while time itself might act as a constant, this does not denote that our individual experience might be similarly synchronised.

The photographic work **A Possible Version of Minimal Art: The Movie (2014)** takes its inspiration from a 1966 Mel Bochner piece that lists the possible actors that could star in a fictitious film about Minimal art. When invited to be part of a discussion on

Mel Bochner at the Whitechapel Gallery in 2012, Monk decided to activate Bochner's list of names by adding familiar faces to them. As Monk outlines: "Minimal master Donald Judd was to be played by Sean Connery. Dealer extraordinaire Leo Castelli by Frank Sinatra; the list of Hollywood superstars only adds to the glamour of the Bochner piece and perhaps tells us how the art world viewed itself at the time... In a film about your life who would play you?"<sup>4</sup>

These works are Conceptual configurations which are also grounded in the personal, the anecdotal and the present-day, bringing Monk, his art historical lineage and his contemporaries together. Concurrently these works forge a link between the world of high art and the apparently incessant trivialities and unremarkable moments in our daily lives.

#### Footnotes

1 [www.nicolaiwallner.com](http://www.nicolaiwallner.com)

2 Jonathan Monk, artist's statement.

3 Interview with David Shrigley, July/August 2005, edited by Frederic Paul, available at [www.davidshrigley.com/articles/jonathan\\_monk.htm](http://www.davidshrigley.com/articles/jonathan_monk.htm), accessed on 27th August 2014.

4 Jonathan Monk in correspondence with Karen Sweeney, 2014.

#### Artist Biography:

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). He has exhibited extensively throughout the world, notably with recent solo exhibitions at Centro de Arte Contemporáneo (CAC) Málaga, Spain and Kunstraum Dornbirn, Austria (both 2013); Artpace, San Antonio, TX, USA (2009); Palais de Tokyo and Musée d'Art Moderne, Paris (2008); Kunstverein Hannover, Germany (2006); Institute of Contemporary Art, London (2005); and Museum Kunstpalast, Düsseldorf, Germany (2003). His work has been included in many group exhibitions, including the 50th and 53rd Venice Biennales (2003, 2009), Berlin Biennale (2001) and Taipei Biennial (2000). He was awarded the Prix du Quartier des Bains in Geneva in 2012. His works exist in the permanent collections of MoMA (New York), Tate Modern (London), Guggenheim Museum (New York) and Moderna Museet (Stockholm), amongst others.

#### Talk

Wednesday 1 October, 1.00 pm  
Jonathan Monk discusses his practice.

Booking is essential. For free tickets and a full programme of talks, please visit [www.imma.ie/talksandlectures](http://www.imma.ie/talksandlectures)