

KOENIG

JONATHAN MONK | EXHIBIT MODEL EIGHT | LIGHTS OFF, AFTER HOURS, IN THE DARK | LIGHTS OFF, AFTER HOURS, IN THE DARK

by_robbygreif

9 Sep – 8 Oct 2022

on view 24/7, open by appointment

KOENIG2 by_robbygreif, Margaretenstraße 5, 1040 Vienna

<https://christinekoeniggalerie.com/exhibitions/45061/jonathan-monk-exhibit-model-eight/installation-views/>

&

<https://christinekoeniggalerie.com/exhibitions/45060/jonathan-monk-lights-off-after-hours-in-the-dark-lights-off-after-hours-in-the-dark/installation-views/>

#jonathanmonk
@monkpictures
#koenigzwei
@koenigzwei
#robbygreif
#schleifmühlgasse
@simonveres_aeph

Jonathan Monks (*1969 in Leicester, UK) Tapeten werden seit 2016 in ganz Europa ausgestellt und haben jetzt ihren Weg nach Wien gefunden. Wie Monks visuelle Praxis selbst wiederholen sie sich jedoch nie, sondern sind flexibel in ihrer Komposition und ihren Formen, erweiterbar und austauschbar, ohne ihre grundlegende Intention zu verlieren. So gelingt es allen Ausstellungen der Werke, ermüdende Eintönigkeit zu umgehen. Schließlich sind die Erzählstränge, die sie formen, Teil eines natürlich wachsenden Organismus, der sich mit jeder Produktion fortentwickelt.

In diesem Sinne ist **Exhibit Model Eight** nicht eine Wiederholung, sondern Erweiterung der umfassenden Wandbilder von Installationsansichten, die sowohl als gesammeltes Archivmaterial als auch als aktualisierte Exponate fungieren. In KOENIG2 by_robbygreif zu einer virtuellen Retrospektive zusammengefügt, erschafft Jonathan Monk einen Erfahrungsraum, der sich grundlegend von der normativen Kommunikation von Ausstellungen unterscheidet und dem Besucher eine Anpassung seines Wahrnehmungsapparates abverlangt: Anstatt wie üblich den Raum innerhalb der Wände der Galerie zu bespielen, öffnet der Künstler multiple alternative Raumdimensionen an ihren natürlichen Grenzen. Indem er seine Werke in diese Dimensionen transferiert, tauschen Subjekt und Objekt ihre traditionell zugeschriebenen Plätze. Und während uns Türen und Fenster dazu einladen, diese unzugänglichen Ausstellungsräume immersiv zu durchwandern, hindern uns einige Ungereimtheiten daran an eine Eintrittsmöglichkeit zu glauben: Die abrupten Grenzen der Bildausschnitte und ihre widersprüchlichen Perspektiven fluktuieren. Auf diese Weise entsteht ein spannungsvoller Effekt der Desorientierung, zusammengesetzt aus einer eigentümlichen Vertrautheit und ihrer gleichzeitigen Auflösung durch die fast endgültige Absenz aller Farben.

Doch Monks enigmatisches Ausstellungskonzept beläuft sich auf ein klares Resultat: die Reflexion aller Wahrnehmungsaspekte auf den Künstler selbst. So materialisieren die wiederbelebten Ansichten vergangener Ausstellungen eine umfassende Skizze seines Werkes, die sich jedem traditionell geforderten Kontext entzieht: Verschiedene Zeitetappen und Werkphasen werden simultan präsentiert und überlagern sich, ohne dass Informationen zu einzelnen Abschnitten, zu Chronologie oder Werktiteln angeboten wird. In dieser Dokumentation der Dokumentation entsteht ein unendlicher Kreislauf des Werkes. Gleichzeitig sind wir vollkommen damit alleine gelassen, aus dem bereitgestellten Material eine kohärente Realität zu formen und ihren Code zu dechiffrieren. In gewohnter Manier gelingt es Jonathan Monk so, die überholten Bedingungen des White Cubes völlig zu destabilisieren.

(Teresa Kamencek, 2022)

KOENIG by_robbygreif

LIGHTS OFF, AFTER HOURS, IN THE DARK *Lights Off, After Hours, In The Dark* features a new series of works by Jonathan Monk in which he has photographed the Louise Lawler 2021 exhibition at Metro Pictures in New York. These photographs were taken in one evening after the gallery was closed to the public and relied on long exposures and ambient light emanating from exit signs, skylights, and hallways. The series was edited down to nine images and these were printed as dye sublimation prints directly on aluminium. Each picture was then framed in powder coated steel frames. The nine different RAL colours used were selected by Donald Judd for his metal furniture production in 1984. (Julia Hölz, 2022)

*Previously exhibited all over Europe since 2016, Jonathan Monk's (*1969 in Leicester, UK) wallpapers have made it to Vienna. Like Monk's visual practice, however, they never repeat but are flexible in their composition and shapes, expandable and interchangeable without losing their fundamental assignment. All the exhibitions in which the wallpapers are shown thus avoid the tedium of monotony. After all, the narrative strands they form are part of a naturally growing organism that evolves with each production. In this sense, **Exhibit Model Eight** is an expansion of comprehensive images of installation views applied to the wall, both functioning as amassed archive material and updated exhibits.*

Assembled in KOENIG2 by_robbygreif into a virtual retrospective in progress, Jonathan Monk creates a space of experience that is fundamentally different from the normative communication of exhibitions, requiring the visitor to adjust their perceptual apparatus: Instead of occupying the room within the walls of the gallery, as usual, the artist creates multiple alternate spatial dimensions on its borders. With Monk's works shifted into these dimensions, subject and object exchange places. And while doors and windows invite us to immersively explore these inaccessible exhibition rooms, a few inconsistencies prevent us from believing that we can enter them: The images' boundaries are abrupt and the contradictory perspectives of individual pieces of wallpaper fluctuate. This has the effect of suspenseful disorientation, which is composed of a peculiar familiarity and its simultaneous dissolution through the withdrawal of almost all color.

Monk's enigmatic exhibition concept, however, amounts to a clear result: the reflection of all aspects of perception on the artist himself. The depictions of revived previous exhibitions, therefore, materialize an extensive outline of Monk's work that defies any traditionally required context: Several periods and work stages are presented simultaneously and overlap without any information on individual installation sections, chronology, or work titles. Consequently, an endless circle of artworks emerges into the documentation of documentation. At the same time, we are completely on our own to form a coherent reality from the material provided and decipher its code. In his usual manner, Jonathan Monk thus succeeds in completely disrupting the outdated conditions of the White Cube. (Teresa Kamencek, 2022)

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CREDITS IMAGES

1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13

Ausstellungsansicht JONATHAN MONK | EXHIBIT MODEL EIGHT | LIGHTS OFF, AFTER HOURS, IN THE DARK | LIGHTS OFF, AFTER HOURS, IN THE DARK, KOENIG2 by_rob-

bygreif, Wien 2022
Foto: Simon Veres

KOENIG

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Exhibition view *JONATHAN MONK | EXHIBIT MODEL EIGHT | LIGHTS OFF, AFTER HOURS, IN THE DARK | LIGHTS OFF, AFTER HOURS, IN THE DARK*, KOENIG2 by_robbygreif, Vienna 2022
Photo: Simon Veres

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JONATHAN MONK

LIGHTS OFF, AFTER HOURS, IN THE DARK Lights Off, After Hours, In The Dark 5, 2022

Dye Sublimation Print on Aluminium in Powder Coated Steel Frame

52 x 32 x 3,5 cm

Courtesy KOENIG2 by_robbygreif, Vienna and the artist

Photo: Simon Veres

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JONATHAN MONK

LIGHTS OFF, AFTER HOURS, IN THE DARK Lights Off, After Hours, In The Dark 1, 2022

Dye Sublimation Print on Aluminium in Powder Coated Steel Frame

32 x 52 x 3,5 cm

Courtesy KOENIG2 by_robbygreif, Vienna and the artist

Photo: Simon Veres

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JONATHAN MONK

LIGHTS OFF, AFTER HOURS, IN THE DARK Lights Off, After Hours, In The Dark 2, 2022

Dye Sublimation Print on Aluminium in Powder Coated Steel Frame

32 x 52 x 3,5 cm

Courtesy KOENIG2 by_robbygreif, Vienna and the artist

Photo: Simon Veres