

Piazza Luigi di Savoia, 24
20124 Milano



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Jonathan Monk



Umbilicus and The Void is the third solo show of the last three years (after F.I.N.G.E.R.S. and T.H.U.M.B.) by Jonathan Monk at LOOM Gallery. In the show there are two sculptures made of Carrara marble; one attached to the wall, the other resting on a pedestal.

The wall mounted work is clearly based on a real object, an Ape Piaggio rear flap. This piece is titled *The Void* and was based on an overheard conversation, when gallery installation crew were discussing whether a Anish Kapoor *Void* installation would fit in the back of the van. Even nothingness has a relative size and the Ape Piaggio always seemed that it could accommodate almost anything if carefully curated.

Umbilicus is the fifth part of a very large puzzle, an attempt to recreate the full missing figure that Maurizio Cattelan's L.O.V.E. hand/finger sculpture comes from. The fingers and thumb have already been found and exhibited at LOOM gallery. Instead of moving up the arm, Monk opted for a generation connection, a literal and physical cut. *Umbilicus*, is a displaced umbilicus or bellybutton - certainly figurative but wildly abstract once removed from its body. The work is based on something we can only imagine, Cattelan's humongous towering figure. There are also perhaps connections to Kapoor's marble voids, but this is by chance.

Jonathan Monk (Leicester 1969) lives and works in Berlin. In recent years he has held solo shows Centre for Contemporary Art, Berlin, Germany (2018) Vox, Montreal, Canada (2017); The Gallery at De Montfort University, Leicester, UK (2017); Kunsthaus Baselland, Muttenz, Switzerland (2016); MACRO Museo d'Arte Contemporanea di Roma, Rome, Italy (2015). His work has been included in many group exhibitions hosted at Centre Pompidou, Paris, France (2019), the Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2018), the American Academy in Rome, Italy (2017), the Museum of Contemporary Art, Cleveland, USA, the Whitney Biennial (2006), the 50th and 53rd Venice Biennales (2003, 2009), Berlin Biennale (2001), Taipei Biennial (2000) and many others. This is his fifth show at Loom Gallery.



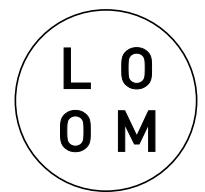
Umbilicus and The Void è la terza mostra personale negli ultimi tre anni (dopo F.I.N.G.E.R.S. e T.H.U.M.B.) che Jonathan Monk inaugura da LOOM gallery. In mostra sono presenti due sculture in marmo di Carrara; una appesa al muro nella prima sala all'ingresso, l'altra appoggiata su un piedistallo nella seconda sala.

La prima, dal titolo *The Void*, si riferisce ad un oggetto reale: il portellone del pianale di carico di un'Ape Piaggio. L'opera prende spunto da una conversazione udita per caso, tra allestitori di galleria, i quali si chiedevano se un'opera della serie *Void* di Anish Kapoor fosse entrata nel retro del veicolo. Anche il nulla ha una dimensione relativa e l'Ape Piaggio sembra sempre in grado di ospitare tutto, se disposto con cura.

Umbilicus è la quinta tessera di un ampio puzzle scultoreo che tenta di ricomporre la parte non visibile della scultura *L.O.V.E.* di Maurizio Cattelan. Le tre dita e il pollice sono già state trovate nelle precedenti mostre da LOOM gallery. Anziché proseguire verso il braccio, Monk ha optato per una connessione generazionale, un taglio si letterale che fisico. La scultura è la riproduzione di un ombelico, forma certamente figurativa ma fortemente astratta una volta rimossa dal proprio contesto. L'opera si basa su qualcosa che possiamo solo immaginare: l'enorme figura imponente di Cattelan. Forse compaiono anche dei riferimenti ai *Void* di Kapoor, ma questo è un caso.

Jonathan Monk (Leicester 1969) vive e lavora a Berlino. Negli ultimi anni ha tenuto mostre personali al Center for Contemporary Art, Berlino, Germania (2018), Vox, Montreal, Canada (2017); The Gallery presso la De Montfort University, Leicester, Regno Unito (2017); Kunsthaus Baselland, Muttenz, Svizzera (2016); MACRO Museo d'Arte Contemporanea di Roma, Roma, Italia (2015). Il suo lavoro è stato incluso in numerose mostre collettive ospitate al Centre Pompidou, Parigi, Francia (2019), alla Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germania (2018), all'Accademia americana di Roma, Italia (2017), al Museo of Contemporary Art, Cleveland, USA, alla Whitney Biennial (2006), alla 50a e 53a Biennale di Venezia (2003, 2009), alla Biennale di Berlino (2001), alla Biennale di Taipei (2000) e molte altre. *Umbilicus and The Void* è la sua quinta mostra in Loom Gallery.

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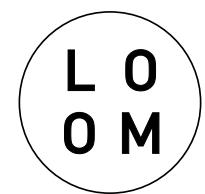
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Jonathan Monk

The Void, 2013
Marble, metal wall fixing
cm. 29.5 x 130 x 6.2

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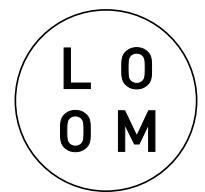
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Jonathan Monk

Umbilicus, 2022
Marble
cm. 100 x 145 x 35

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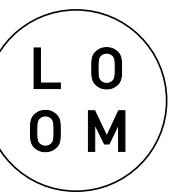


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Jonathan Monk

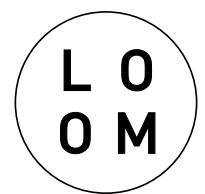
Umbilicus (det.), 2022
Marble
cm. 100 x 145 x 35



Jonathan Monk

Same Time In A Different Place No. IX 2012
Vintage Photo, Text
cm. 40 x 30

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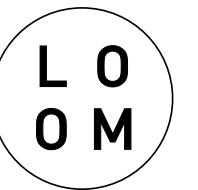


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Jonathan Monk

Same Time In A Different Place No. VIII 2012
Vintage Photo, Text
cm. 40 x 30



WITH RELATION TO THE VARIOUS MANNERS OF USE:

WITH AN ADVANCE DECLINED AT / TO
(WITH OR WITHOUT LEVERAGE)

WITH AN ADVANCE REVERSED AT / FROM
(WITH OR WITHOUT LEVERAGE)

IN BEZUG AUF DIE VERSCHIEDENEN ARTEN DES GEBRAUCHS

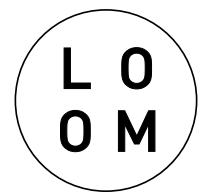
MIT EINEM VORANGEHEN GEBEUT AT / NACH
(MIT ODER OHNE HEBELDREHUNG)

MIT EINEM VORANGEHEN UMGEDEHRT AT / VON
(MIT ODER OHNE HEBELDREHUNG)

Lawrence Weiner

Jonathan Monk

Same Time In A Different Place No. XIII 2012
Vintage Photo, Text
cm. 40 x 30



Jonathan Monk

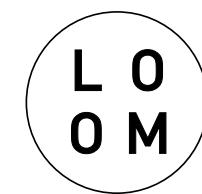
Same Time In A Different Place No. XVIII 2012
Vintage Photo, Text
cm. 40 x 30



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A Possible Version Of Minimal Art, The Movie, 2014
Offset print
cm. 86 x 62

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The Life Sized Black (a Porsche for RH) XIII, 2016
Pigment print on high gloss paper mounted on aludibond
in polished aluminium frame with museum glass
cm. 84 x110,4 each diptych
Edition of 3 + 2 AP