



# JONATHAN MONK

## ARTIST'S BOOKS AND EPHEMERA

**GIORGIO MAFFEI**

LIBRI RARI SULLE ARTI DEL NOVECENTO  
RARE BOOKS ON 20TH CENTURY ARTS

*Someone wrote: "His works are irritating games with language and ideas". This places Monk in the tradition of Conceptual Art, but at the same time the artist undermines the strict principles of this movement, when he imbues them with aspects of everyday life and confronts them with his biography.*

*As is well known his photographs, drawings, objects, installations and films reproduce existing works and seminal works of art history in the 20th century and about that, Jonathan Monk suggest: "Maybe we should do it again, but the right way". His artistic process is less about finding/inventing new objects, rather he is concerned with finding again what potentially was at the beginning of creating an art work and went missing as a result of modes of perception and mystification. Strategies of re-contextualisation, appropriation, reflection, criticism, doubling and shifting of proportion could certainly be read in a distanced manner, if they were not connected with autobiographical facts. This connection releases Monks works into a hybrid field of tension and creates a place, which manages to juxtapose and thus confront concepts and elements.*

# 1) Jonathan MONK

*One of one thousand Artworks by Jonatan Monk 1991*

s.p. (Monk), Glasgow, 1991

Adhesive label, 3x4 cm. Ed. 1.000 ex.

Black on white adhesive label with the text: "ONE OF A THOUSAND ARTWORKS BY JONATHAN MONK 1991" printed on them. Each of 1.000 such sticky labels is produced as an artwork.

**A VERY EARLY OBJECT/PRINT MULTIPLE BY THE ARTIST.**



## 2) Jonathan MONK - Erik STEFFERSON

### *Sport*

Space Poetry, Copenhagen, 1995

Stapled binding, 10x10 cm, 24 pp

**FIRST ARTIST'S BOOK BY JONATHAN MONK.**

Old photographs of racing cars and sports teams as well as the portrait of the two artists.



## 3) Jonathan MONK

### *Lying Judas*

Tramway, Glasgow, Frac des Pays de la Loire, 1996

Softcover, 21x15 cm, 48 pp

Exhibition catalogue from Monk's second Glasgow solo exhibition which was entitled "A Brush with Death".







#### 4) Jonathan MONK

*It's a dirty job but someone's got to do it*

Tramway, Glasgow, 1995

Announcement card, 15x10,5 cm.

Announcement card for the launch of Monk's book "Lying Judas". On the front is a photographic work "It's a dirty job but someone's got to do it" of a cleaner looking up the skirt of a sculpture of a woman.

**VERY EARLY EPHEMERA.**



JONATHAN MONK

ROMAIN CRELIER - BORIS REBETZ

VIDÉOS



#### 5) Jonathan MONK

*Anything by The Smiths*

CAN Centre d'art Neuchâtel, Neuchâtel, 1997

Announcement card folded in two parts, 21x10,5 cm.

Announcement card for the exhibitions in 1997 in the CAN Centre d'art Neuchâtel. Two of them was Monk's Exhibitions: "If 6 was 9" and "Anything by the Smiths."

**VERY EARLY EPHEMERA.**

## 6) Jonathan MONK

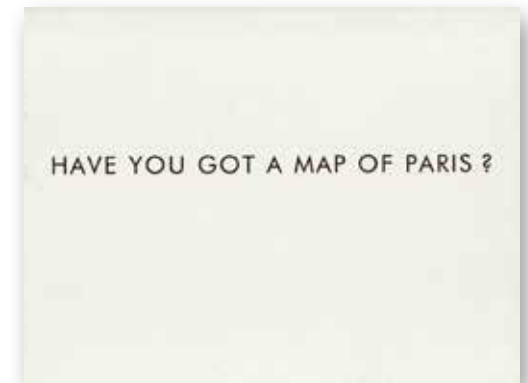
*Have you got a map of Paris?*

Yvon Lambert, Paris, 1998

Multiple, 21x16x3 cm. Ed. 50 ex.

**SIGNED and NUMBERED**

Cardboardbox containing a printed map of Paris (52 x 72 cm), two original black and white photographs (15.5 x 9.5 cm) and a printed card 'Have you got a map of Paris?' (10.5 x 14 cm)



## 7) Jonathan MONK

*Have you got a map of Paris?*

[Yvon Lambert], Paris, [1998]

Card, 10,5x14 cm

Unused card from multiple "Have you got a map of Paris?"

## 8) Jonathan MONK

*Jonathan Monk*

Lisson Gallery, London, 1998

Announcement card like a record  
outer cover, 18x18 cm

Announcement card of first solo  
exhibition at Lisson Gallery in  
London.

**VERY EARLY EPHEMERA**



JONATHAN MONK

24 OCTOBER - 21 NOVEMBER 1998

PRIVATE VIEW: FRIDAY 23 OCTOBER 6 TO 8 PM

LISSON GALLERY LONDON

101-102 South Molton Street, London W1K 5TH Tel: 01753 734 2734 Fax: 01753 734 7324 E-mail: [enquiries@lisson.co.uk](mailto:enquiries@lisson.co.uk)  
[www.lisson.co.uk](http://www.lisson.co.uk)



JONATHAN MONK

*Tea Party at 136 and other works*

du 6 juin au 21 juillet 1998

Côté Rue - Yvon Lambert

du mardi au samedi de 14h30 à 19h00  
108 rue vieille du Temple 75003 Paris  
tél 01 42 71 09 33 fax 01 42 71 87 47



## 9) Jonathan MONK

*Tea party at 136 and others works*

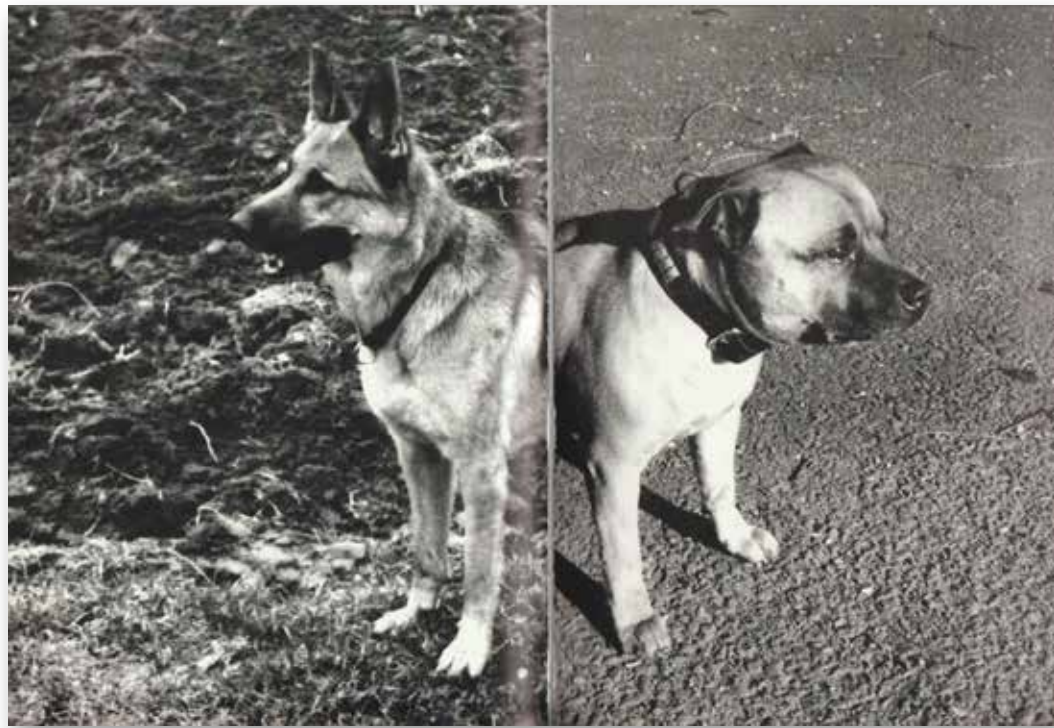
Yvon Lambert, Paris, 1998

Announcement card, 12x8 cm.

**SIGNED on the back in pencil**

Announcement card. On the front is an appropriated image  
of a man standing on his head but Monk has rotated the  
image such that the man supporting the gymnast is upside  
down and the acrobat is the right way up.

**VERY EARLY EPHEMERA.**



# **10) Jonathan MONK**

2

Revolver, Stuttgart, 1999

Softcover, 20,5x15,5 cm. Ed. 500 ex.

Artist's book photographically documenting two dogs in black and white images with one shown on one side of the open fold and the other opposite, followed by a number of blank colour pages. This charming little artist's book is a document of the lives of the dogs of each of his two uncles: "Monty, the Staffordshire Terrier, portrayed in his favorite spot, the plush toilet-lid, and Sanny, the German Shepherd that prefers hiding under his security blanket".



## 11) Jonathan MONK

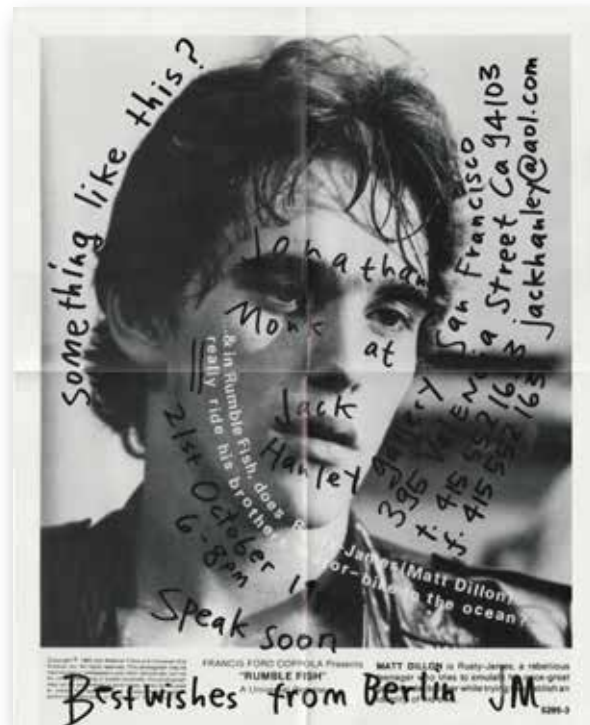
*Something like this?*

Jack Hanley Gallery, San Francisco, 1999

Announcement poster, 35x28 cm (opened),  
17x14 cm (folded)

Announcement small poster for the exhibition at Jack Hanley Gallery in San Francisco (October 1999). For this leaflet Jonathan Monk uses the original poster of the movie "Rumble fish" by Francis Ford Coppola.

**VERY EARLY EPHEMERA.**



## 12) Jonathan MONK

*Me up a tree similar to one painted by Piet Mondrian in 1942*

Galerie Nicolai Wallner, Copenhagen, [1999]

Leaflet; 16x24 cm. Ed. unknown

Leaflet on paper printed on the front with a color photo image. On the back is printed the text "Me up a tree similar to one painted by Piet Mondrian in 1942".



### 13) Jonathan MONK

*Tea party at 136 and others works*

Yvon Lambert, Paris, 2000

Poster folded in four parts. 42x28 cm.

Published for the exhibition in Paris, Yvon Lambert, 20/05/2000. Small poster with an appropriated image of a man standing on his head but Monk has rotated the image such that the man supporting the gymnast is upside down and the acrobat is the right way up. The poster is folded twice for mailing.



**Jonathan Monk**

*Tea Party at 136 and other works*

20 mai / 10 juillet 2000

Yvon Lambert 108 rue vieille du Temple Paris III  
T. +33 1 42 71 09 33 / F. +33 1 42 71 87 47  
galerie.yvon.lambert@wanadoo.fr

#### 14) Jonathan MONK

##### *In Search of Gregory Peck, 1997*

Taipei Fine Arts Museum (Courtesy Lisson Gallery, London), London, 2000

Postcard/Announcement card, 15x10,5 cm.  
Announcement card for Monk's participation in the Taipei Biennial where he showed the title slideshow. The front being one detail from the installation (originally made in 1997). Monk draws on his own history in the photographic series with "In Search For Gregory Peck (1997)", which shows a slideshow of images taken by the artist's father as a tourist in the US in the 1950s



#### 15) Jonathan MONK

##### *What a wonderful world*

Transfert, Biel-Bienne (CH), 2000

Postcard/Announcement card, 15x10,5 cm.  
Announcement card. On the front is an appropriated image of Sonny Monk, great jazz player from Leicester, U.K., "In a corner of his living room", in the 1960. The stamp image is a photograph by Louis Armstrong

#### 16) Jonathan MONK

##### *Sentimental*

Yvon Lambert, Paris, 2000

Postcard, 15x10,5 cm.



## 17) Jonathan MONK

### *Meeting 13*

Yvon Lambert/Book Works, Paris/London, 2000

Paper multiple, leporello 12,5x80 cm (opened); 12,5x10 cm (folded) with original printed envelope. Edition of 10.000 ex.

Meeting #13 is one in a series of text works by Jonathan Monk. In this series, the artist attempts to organise meetings somewhere in the world. We are given the details of a meeting – the place, date and time, nothing more. This basic principle and structure always remains the same throughout the series. The invitation to meet is potentially open to an audience of 10,000 (the edition), more like a rally or demo than a brief encounter. What will happen? Who will be there?



## 18) Jonathan MONK

### *Meeting #22*

Lisson Gallery/Sculpture Matters, London, 2001

Paper multiple, 10x21 cm.

#### **SIGNED on the back in pencil**

Paper multiple. On the front is a color image of a wall work by Monk in Germany, inviting the reader to a proposed future meeting in California in 2006. Meeting #22 is one in a series of text works by Jonathan Monk. In this series, the artist attempts to organise meetings somewhere in the world. We are given the details of a meeting – the place, date and time, nothing more. This basic principle and structure always remains the same throughout the series. The invitation to meet is potentially open to an audience of 10,000 (the edition), more like a rally or demo than a brief encounter. What will happen? Who will be there?





**19) Jonathan MONK**

*My mother cleaning my father's piano*

Boileau & Narcejac, Frankfurt, 2001

7" vinyl record, 17,5x17,5 cm. Ed. 200 ex.

A 7" 45rpm record (A side 1'20", B side 0'34") recorded in Leicester on 12 January 2001 during a live piano concert by Rita Monk, the artist's mother.

In the MOMA collection



## 20) Jonathan MONK

### *Meeting #61, #62*

Morning Star & Lisson Gallery, Edinburgh/  
London, 2001

Paper multiple, leporello 55,5x10 cm (opened);  
10x10 cm (folded). 5000 ex.

#### **SIGNED on the front in pencil**

Leporello printed in gold letters with two of  
Monk's meeting works printed on it suggesting,  
on the front at the "Luxor (main entrance) 3900  
S. Las Vegas Blvd. Las Vegas USA, November  
21, 2010, sunset" and on the reverse another  
meeting with the text in Arabic. Meeting  
#61, #62, is one in a series of text works  
by Jonathan Monk. In this series, the artist  
attempts to organise meetings somewhere in  
the world. We are given the details of a meeting  
– the place, date and time, nothing more. This  
basic principle and structure always remains  
the same throughout the series. The invitation  
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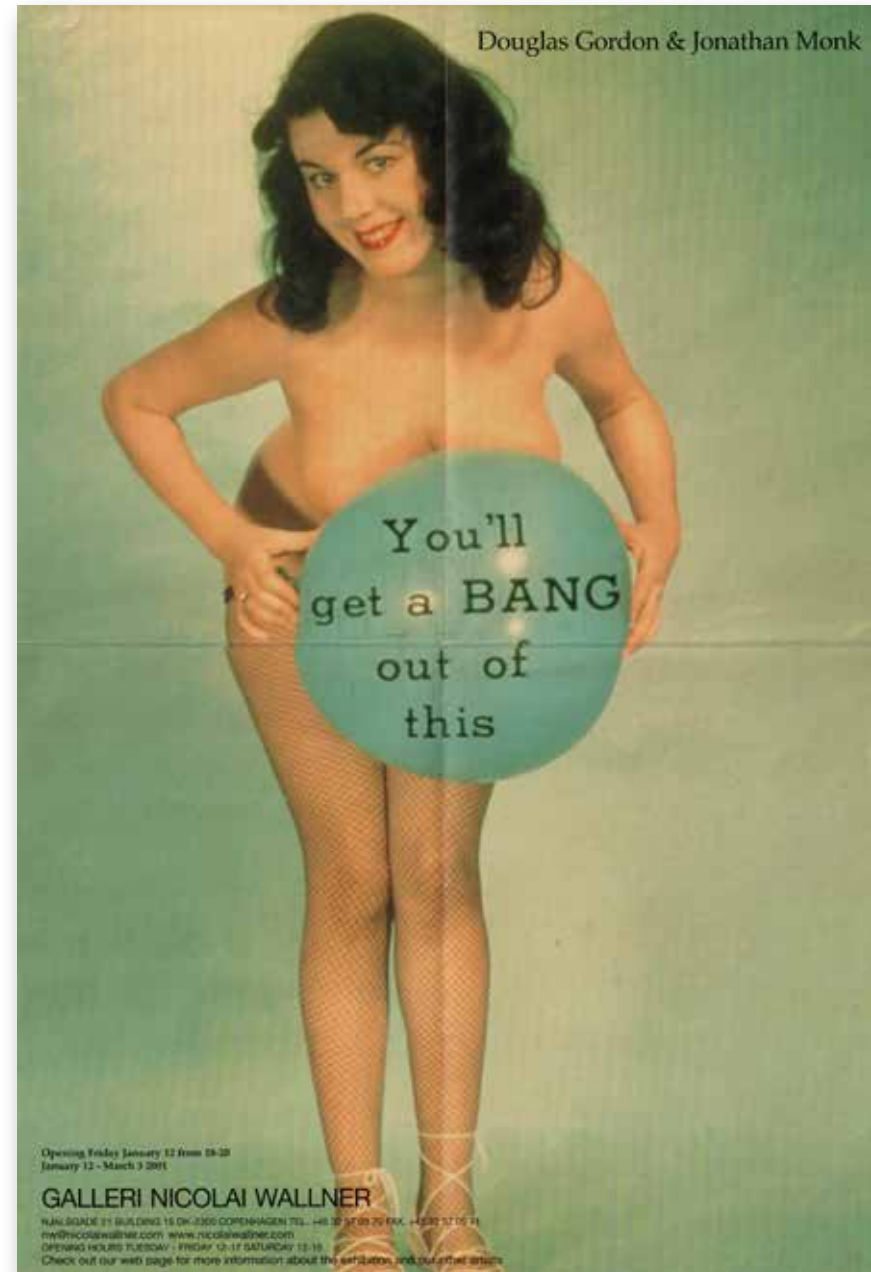
**21) Jonathan MONK; Douglas GORDON**

*You'll get a BANG out of this*

Nicolai Wallner, Copenhagen, 2001

Poster folded as issued, 42x30 cm.

Full colour exhibition poster with an appropriated image of a 60s or 50s glamour girl holding a balloon with the title text of the exhibition on it.

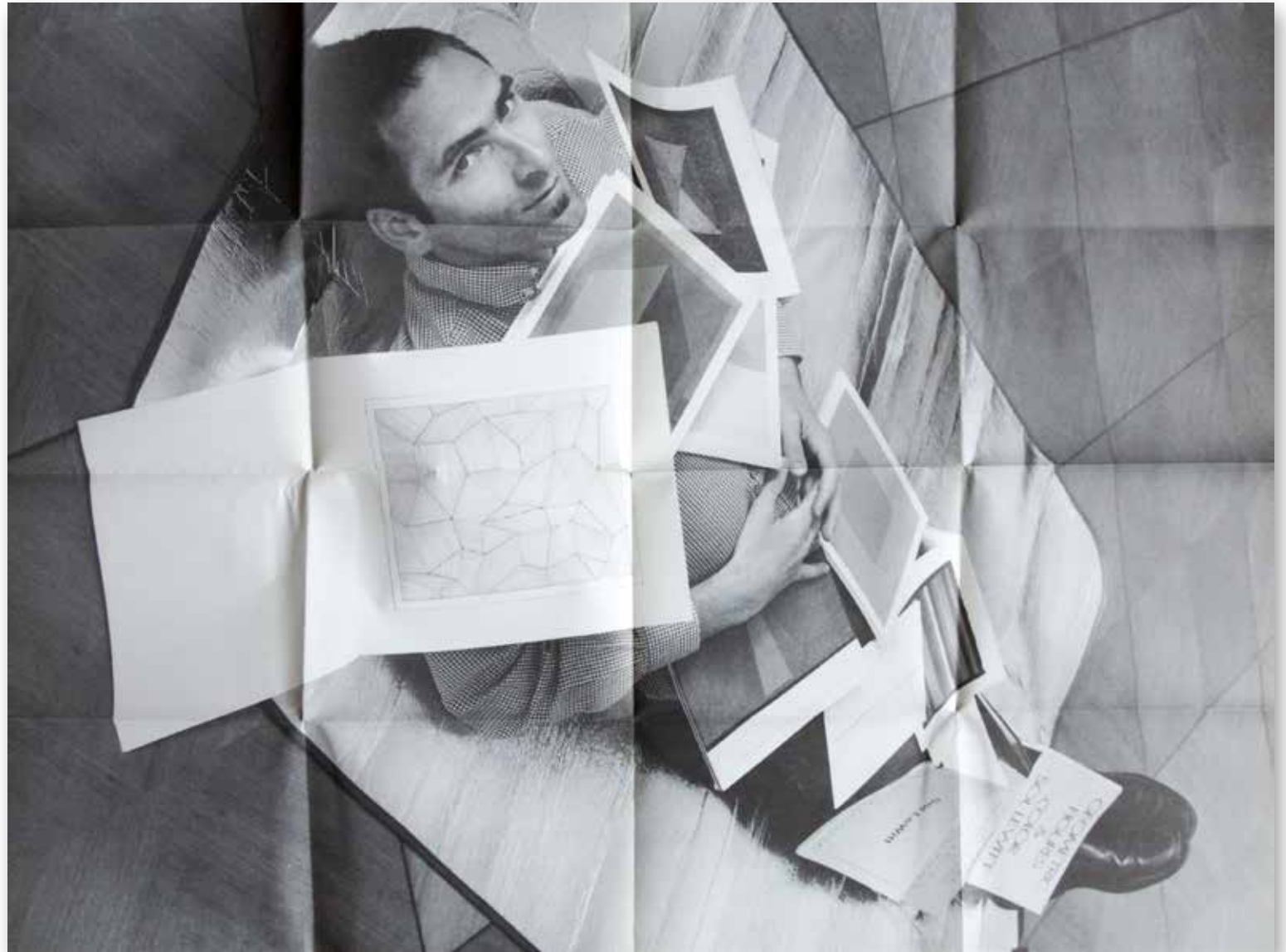


**22) Jonathan MONK**  
*Untitled (Books after  
Ruscha)*

Yvon Lambert, Paris, 2001

Poster folded as issued, 20 x  
13.5cm (folded)-60 x 80 cm  
(opened)

Artist poster with a photograph of  
Monk being covered by some of  
his artist's books by Sol Lewitt.  
The image is very similar to a  
famous promotional image of  
Ed Ruscha covered in his own  
books.





### 23) Jonathan MONK

#### *None of the Buildings on Sunset Strip*

Revolver, Frankfurt, 2002

Softcover and printed semi-opaque dust-wrapper which is printed on both sides (so that some text is read through the paper); 20.5 x 15.5 cm.

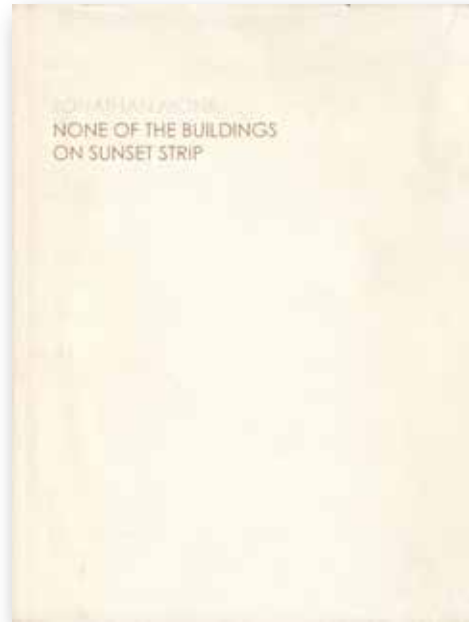
80 pp.

Ed. 500 ex.

An artist's book consisting of photographs of the intersections along Los Angeles' famous Sunset Strip, in direct reference to Ed Ruscha's classic book "Every Building on the Sunset Strip". This volume assembled by driving the same stretch of Sunset Boulevard that Ruscha covered, but taking pictures of the cross streets instead of the buildings.

In the Tate collection

**RARE.**



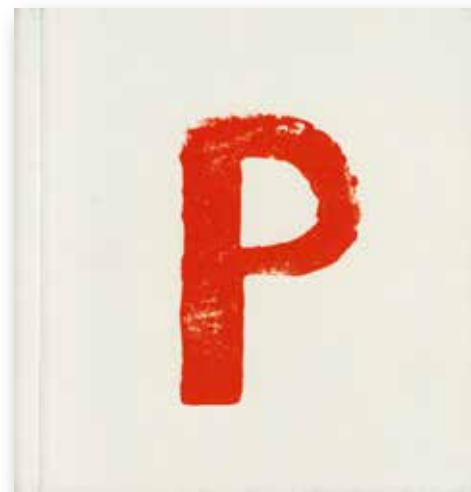
### 24) Jonathan MONK

#### *P*

Revolver, Frankfurt, 2002

Softcover, 12,5x12 cm. 48 pp. Ed. 500 ex.

Artist's book (Children book) consisting of reproduced letters created by (Danish variety) potato print that read sequentially "POTATO PRINT SPELLS POTATO PRINT"

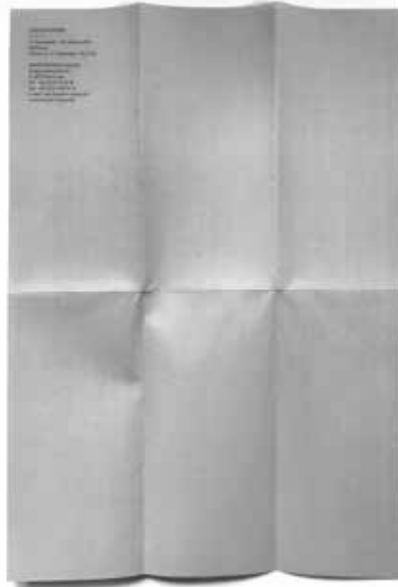


## 25) Jonathan MONK

**1+1=2**

Meyer Riegger Galerie,  
Karlsruhe, 2002

Poster folded as issued, 21x10  
cm (folded), 21x42 cm (opened)  
Announcement poster printed  
on grey paper which internally  
notes, over a dark grey page,  
that the first public exhibition of  
Daniel Buren's vertically striped  
paintings was in Paris at the  
Galerie Fournier in March 1966.



## 26) Jonathan MONK

*My height in HB Pencil. Install  
this postcard on any wall with the  
pencil line six feet above the floor*  
Art Metropole, Toronto, 2002

Multiple, 10x15 cm. 200 ex.

**SIGNED on the back in pencil**

On the postcard front is an original  
hand-drawn pencil line by Monk. On the  
back there are instructions to "install this  
postcard on any wall with the pencil line  
six feet above the floor"



**28) Jonathan MONK**

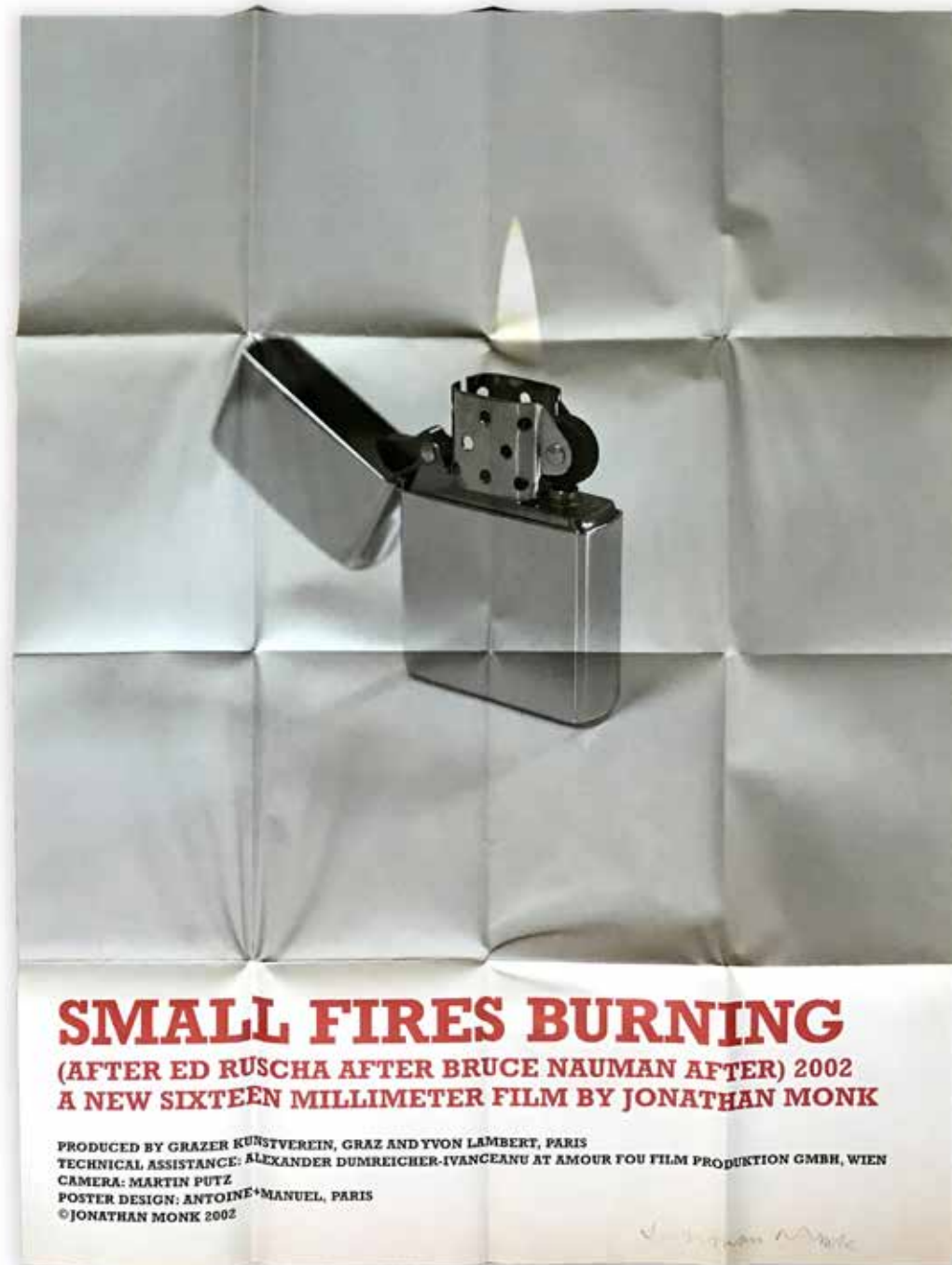
*Small fires burning (after Ed Ruscha after  
Bruce Nauman after)*

Yvon Lambert, Paris, 2002

Poster folded in 16 parts, 60x80 cm.

SIGNED on the front in pencil

Poster offset print. Artist designed poster - a duotone  
and coloured photograph of a cigarette lighter. This  
copy is signed in pencil bottom right by Monk. Fine  
although folded as issued.



**29) Jonathan MONK**

*Arnold Schwarzenegger stadium on fire. 2002.*

*editioned print – signed by monk.*

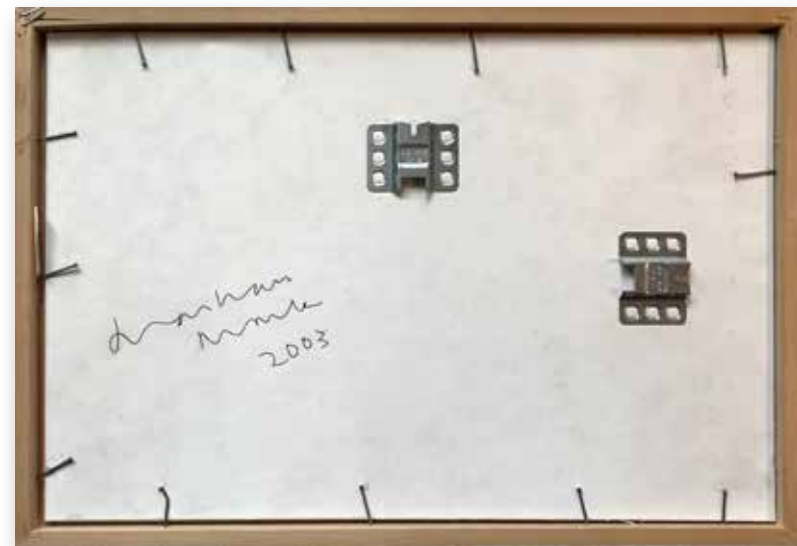
Grazer Kunstverein, Graz, 2002

Colour photographic print, 15x23 cm.

**SIGNED and DATED(2003) in pen on the back of frame.**

Framed by Artist

Original colour photo displaying an image of Monk's hand holding up a commercial postcard of Arnold Schwarzenegger Stadium which is in flames. One of a series of editioned photographs by Monk in an unstated limitation. This example is unusually signed in black ink by the artist on the frame back.





### 30) Jonathan MONK

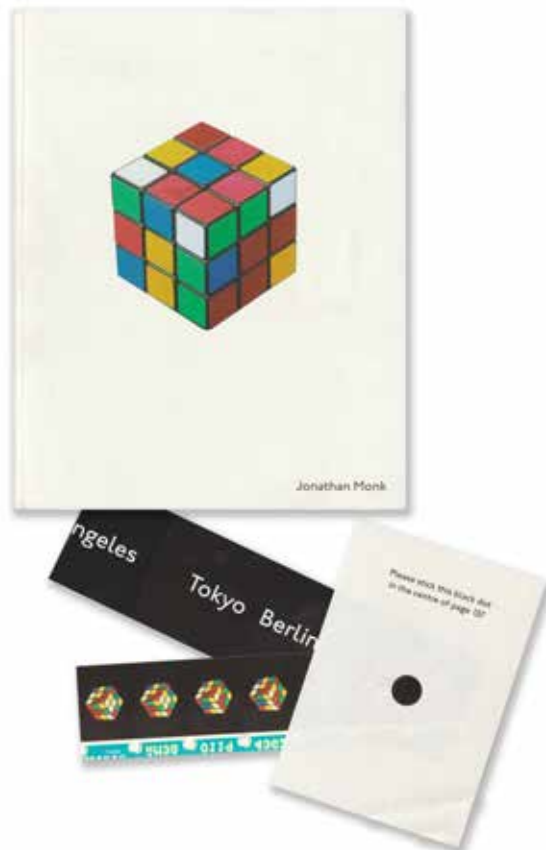
#### *Jonathan Monk. First major Monograph*

Lisson & Lambert, London - Paris, 2003

Softcover, 26,5 x 21 cm; 158 pp

The first major monograph on the artist with colour illustrations throughout with a short interview between the artist and Hans-Ulrich Obrist and a longer one between Monk and Sol Lewitt. Essay by Jens Hoffmann. The book additionally has a couple of inserts including a black dot sticker which the book owner is to add to a page and a card with various rubic cube illustrations on it that reflect the front cover.

With original wrap around publisher's bandeau



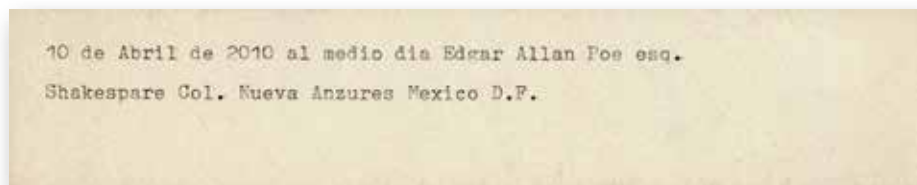
### 31) Jonathan MONK

#### *Titel Bild*

In "Parkett", n.68, 2003, Zürich, 2003

Stapled binding; 25.5 x 21.0; 12 pp

Monk's Translation Piece, 2002, in the same exhibition, involved Chinese whispers-style translations of the catalogue text statement of which Barry's Telepathic Piece is comprised: 'During the exhibition I will try to communicate telepathically a work of art, the nature of which is a series of thoughts that are not applicable to language or image' so that the final confused statement is 'in this image the way of expression of reactions of the soul attempts to come close to a work of art'. In an interview with Monk's curator for this exhibition, Raimundas Malasauskas, Barry discusses art as a form of mysterious vibration and transmission that may start with the artist, but does not end with the artist: "You never know where it goes. You never know about art, you put art into the world, but you never know who sees it or what they are thinking about it." Due to its immaterial and open character it could be also linked with the ideology of an open source software, especially after you've said 'the work is always completed by other people. In one aspect of Jonathon Monk's appropriative adaption of Robert Barry's Telepathic Piece of 1969, viewers talked about the work on air via a short-wave radio transistor provided within the Jan Mot Gallery.



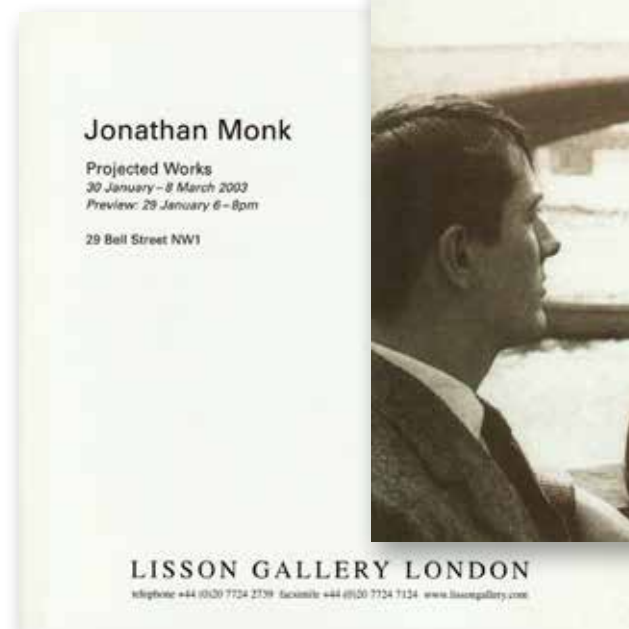
### 32) Jonathan MONK

#### *Meeting #27*

Revolver, Berlin, 2003

Paper multiple, 4x20 cm. Ed. 5.000 ex.

One of Monk's meeting works suggesting a future meeting in 2010 in Mexico. On the back text in a typewriter font. Meeting #27 is one in a series of text works by Jonathan Monk. In this series, the artist attempts to organise meetings somewhere in the world. We are given the details of a meeting – the place, date and time, nothing more. This basic principle and structure always remains the same throughout the series. The invitation to meet is potentially open to an audience of 10,000 (the edition), more like a rally or demo than a brief encounter. What will happen? Who will be there?



### 33) Jonathan MONK

#### *Projected Works*

Lisson Gallery, London, 2003

Announcement card, 16x16 cm.

Announcement card for a solo show of projected works (his second solo show at Lisson) with an appropriated duotone photograph of Gilbert & George in the 1960s.

### 34) Jonathan MONK

*Neither a borrower, nor a lender be*  
Arnolfini, Bristol, 2003

Announcement card, 15x21 cm.

**SIGNED on the back in blue marker**

Announcement card with a b/w photograph of a cute dog on the front. In the same occasion Arnolfini published an artist's book to coincide with the exhibition



EXHIBITION PREVIEW  
Friday 7 March 2003  
6.00pm – 8.00pm  
This invitation admits two

Arnolfini is publishing an artist's book to coincide with the exhibition.

**ARNOLFINI**

16 Narrows Quay  
Bristol BS1 4QA  
T: +44 (0)117 929 9191  
F: +44 (0)117 925 3876  
arnolfini@arnolfini.demon.co.uk  
www.arnolfini.demon.co.uk

We regret that Arnolfini is currently not fully accessible;  
please contact us for details.



### 35) Jonathan MONK

*Neither a borrower, nor a lender be*  
Arnolfini, Bristol, 2003

Invitation card, 15x21 cm.

Announcement card with a b/w photograph of a cute dog on the front. In the same occasion Arnolfini published an artist's book to coincide with the exhibition



## Jonathan Monk *Neither a borrower*

8 March to 5 May 2003

Monday to Saturday 10.00am – 7.00pm (Thurs  
Sunday and Bank Holidays 12.00pm – 7.00pm)  
Admission free

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please contact us for details.



### 36) Jonathan MONK

Newspaper Galerie Jan Mot. 14, 15, 16. 2003. With Monk Intervention  
Galerie Jan Mot, Brussel, 2003

Newspaper, 21x15 cm, 8 pp

A single number of the gallery's newsletter which covers various exhibitions including here Monk's DURING THE EXHIBITION THE GALLERY WILL BE OPEN. The newsletter acts as the announcement for the shows. Also within the pages is a Monk Meeting work: "Davis Planetarium 601 Light Street Baltimore MD. USA. 31st JULY 2007. Sunset" and various paragraphs have been removed by Monk by overprinting of a white column hence also this has elements of being an artist's book.





### 37) Jonathan MONK

#### *The Unrealised Realised*

Yvon Lambert, Paris, 2003

Announcements posters folded, 28,5x21,5

Two color posters published on occasion of exhibition in Paris in April 2003 at the Yvon Lambert Gallery. On the front two frames from the film shown in the gallery during the exhibition. "*Unrealized Realized*" presents a work inspired by David LaMelas, a pioneer of conceptual art. Jonathan Monk made the first version of this work in Paris with a French model. The silent film shows a model sitting and looking at the camera: she's not talking, she only has an image role. The film lasts 10 minutes during which a camera takes some photos. In a way the film documents the photos and vice versa.



### 38) Jonathan MONK

#### *Meeting #49*

Courtesy Sonia Rosso Gallery, Torino, 2003

Multiple on cardboard, 14x20,5 cm.

One of Monk's meeting works suggesting a future meeting in 2014 in Turin, Mole Antonelliana at midday.

Meeting #49 is one in a series of text works by Jonathan Monk. In this series, the artist attempts to organise meetings somewhere in the world. We are given the details of a meeting – the place, date and time, nothing more. This basic principle and structure always remains the same throughout the series. The invitation to meet is potentially open to an audience of 10,000 (the edition), more like a rally or demo than a brief encounter. What will happen? Who will be there?

Mole Antonelliana Torino 24 Aprile 2014 a mezzogiorno

PITTI UOMO  
Fortezza da Basso  
SPRING-SUMMER 2006

PIOMBO

"Il Giardino del Glicine"  
22-25 GIUGNO 2005

JONATHAN MONK  
Meeting #49, 2003  
Vinyl text  
dimension variable  
Collection Palmieri Italy  
Courtesy Sonia Rosso Gallery

### 39) Jonathan MONK

#### *Until Then*

Alice travel & Pin-Up, Paris, 2003

Button badge, 2,5x2 cm.

**Ed. 200 ex NUMBERED**

Backing card and plastic transparent bag  
content of a mounted lapel button badge  
(plastic and metal) with Monk's famous  
greeting "Until Then". Scarce small object  
multiple.



#### 40) Jonathan MONK

*Looking Through a hole large enough for me to see you, but not large enough for you to see me (enlarged), 1996-2003*

La Salle de bains, Lyon, 2003

Announcement card, 15x10,5 cm.

Announcement card with one photograph by the artist on the front



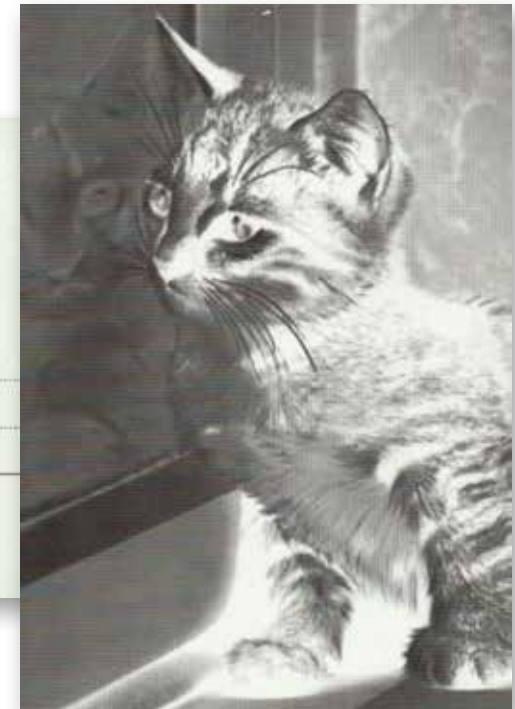
#### 41) Jonathan MONK

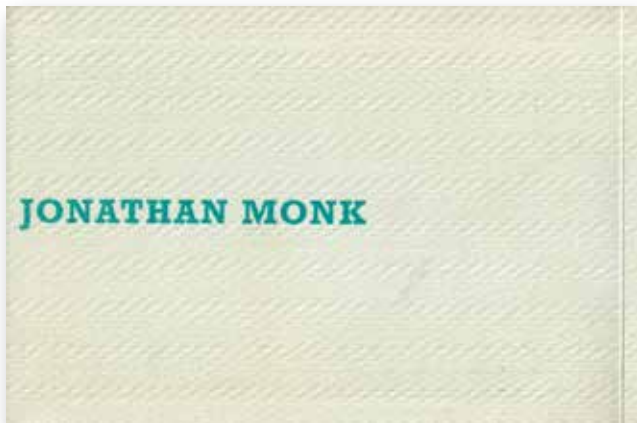
*I wear black on the outside because black is how i feel on the inside*

Galleria Sonia Rosso, Torino, 2004

Announcement card/Postcard, 15x10,5 cm.

Announcement card/Postcard. On the front is a negative photographic image of a cat





#### 42) Jonathan MONK

*& Milk. Today is just a copy of Yesterday*

Schlebrugge, Wien, 2004

Softcover with semi-opaque dust-wrapper, 15,2 x 22,7 cm, 64 pp. Ed. 800 ex

Artist's book where an initial slide of a glass of milk is duplicated, a duplicate was made of that duplicate, and so on, until there were 50 generations of the original image each becoming more blue in the colour range because of the flaws in the duplication method. Resolution and details are also lost. The book can also be seen as a flick-book with the pages creating a "movie" if flipped with the thumb.





#### 43) Jonathan MONK

*Cover version. \$ 20 / Cover version. £ 10 / Cover version. Euro 15*

Book Works, London, 2004

Stapled binding, 19,7X15,8 cm, 64pp plus 6 blank pages in different coloured paper stock. Three books SIGNED. Ed. 1000 ex.

Jonathan Monk is an artist who loves other artists. His work draws on oblique autobiographical references and personal anecdotes together with art historical strategies and legacies to express a critical camaraderie in his subject. Cover Version features a selection of seminal publications from Monk's extensive collection of artists' books. Sol LeWitt, Lawrence Weiner and Ed Ruscha are represented side by side to form a cogent series, which presents a contemporary investigation into materiality and the problems of signification in conceptual art publishing. An integral section of Cover Version is a transcribed telephone conversation between Jonathan Monk and Seth Siegelaub, which unfolds and discusses their mutual obsession with book making and collecting whilst speculating on the nature of the object. This "collectable" book also has three different covers designed with its monetary value in euros, dollars and pounds, a direct reference to Lawrence Weiner's 1968 publication Statements. With a text by Jonathan Monk and Seth Siegelaub. Designed by Jérôme Saint-Loubert Bié

#### 44) Jonathan MONK

##### *Dutch Details and Other Details*

Bürofriedrich, Berlin, 2004

Two different announcement posters folded as issue, 31x47 cm (opened), 10,5x23,5 cm (folded)

Small poster for an exhibition where famous conceptual art works are shown in small detail.

These two posters show the thumb up and a face detail by dutch artist Jan Dibbets in the famous postcard work. Two different details for these two different posters



#### 45) Jonathan MONK

*Minimal Artists try to make something look like nothing and conceptual artists try to make nothing look like something, or is it the other way around?*

Yvon Lambert, New York, 2004

Announcement card with a typographic design - a group show including work by Carl Andre, Robert Barry, Stanley Brouwn, Joan Jonas, On Kawara, Louise Lawler, Sol Lewitt, Robert Mangold, Brice Marden, Dennis Oppenheim, Fred Sandback, Niele Toroni, Richard Tuttle and Lawrence Weiner. The exhibition was curated by Monk



#### 46) Jonathan MONK

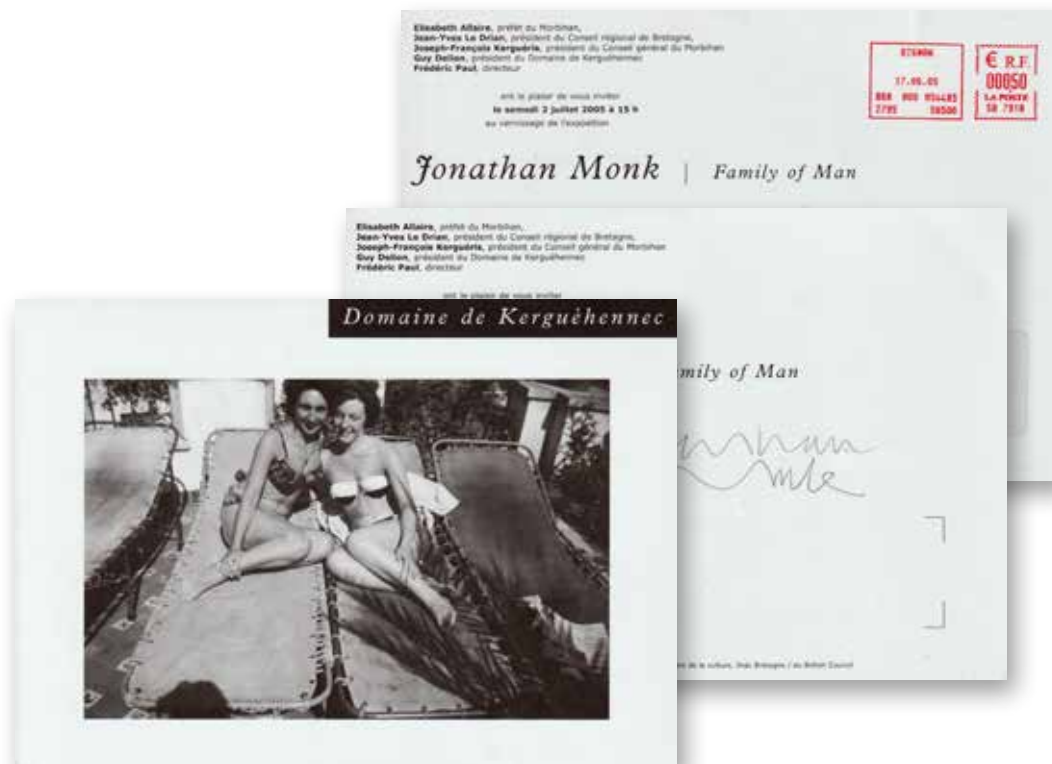
*Family of Man*

Domaine de Kerguéhennec - Centre d'Art  
Contemporain, Bignan (France), 2005

Announcement card, 15x21 cm.

**SIGNED on the back in pencil**

On the announcement card front is a photo of Madame  
Monk (artist's mother) and a friend in Italy in 1957



#### 47) Jonathan MONK

*Family of Man*

Domaine de Kerguéhennec - Centre d'Art  
Contemporain, Bignan (France), 2005

Announcement card, 15x21 cm.

On the announcement card front is a photo of  
Madame Monk (artist's mother) and a friend in Italy in  
1957

#### 48) Jonathan MONK

##### *The surprise*

Show & Tell Editions, Edinburgh, 2005

Multiple/45rpm record with specially printed label and white cover. Ed. 100.

**SIGNED and NUMBERED in pencil on the white outer cover.**

The record is one of 100 different pop singles mostly from the 1980s - with some of the records by well known artists and others not. The re-labelling of the record by Monk means that the purchaser will not know what the original record is (unless they recognise it or do some research) - thus the "surprise". Each record is obviously unique within the edition.





#### 49) Jonathan MONK

##### *Ocean Wave*

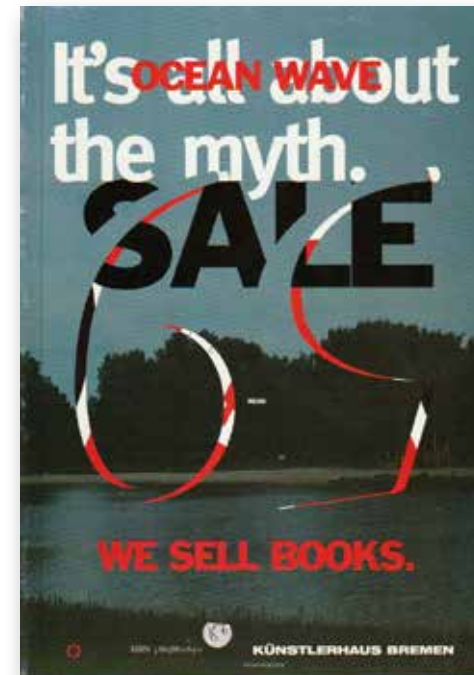
Space Poetry, Frankfurt, 2005

Softcover, 18,5 x 13 cm, 224 pp. Alternance de pages imprimées et vierges, avec un essai en anglais et allemand de Susanne Pfeffer, la quatrième de couverture est systématiquement arrachée. Tirage non indiqué.

Artist's book with alternating printed and blank pages, with an essay in English and German by Susanne Pfeffer. The back cover is systematically torn off.

"I just thought I'd stop off for a beer" (Richard Serra)

The idea of shooting a Beck's beer clip in Bremen seems as absurd an enterprise as that of crossing the Atlantic Ocean in a one-man sailing boat. In 1975 the Dutch artist Jan Bas Ader actually set out from the eastern coast of the USA in the direction of England in his small sailing boat, *Ocean Wave*; he has not been seen since. For his new work, artist Jonathan Monk sent out a Thai and a German as location scouts in search of a location in Bremer and Bremerhaven for a Beck's beer clip. On the basis of the photo-graphs they took, Monk then made five 16mm films. Instead of the exotic lands and the boundless seas with which Beck's ads usuall draw viewers' attention, Monk chose everyday places in Bremen, thus contrasting the city with the wide ocean and the emphatically heroic self-understanding of the artist Bas Jan Ader with beer drinking as a domesticated form of intoxication. Monk makes a working principle out of the myth of the disappearing artist. This artist's book by Jonathan Monk was published in this occasion







## 50) Jonathan MONK

### *Two Correlated rotations*

Erban, Galerie de l'école régionale des beaux-arts, Nantes, 2005

Announcement card, 15x21 cm.

**SIGNED on the back in pencil**

Announcement card with a photograph by Monk on the front of someone modifying a turntable



**51) Jonathan MONK**

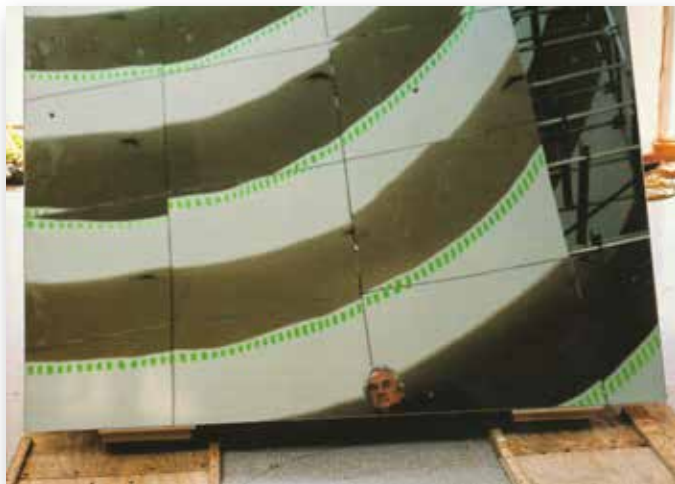
*In place and out of place*

Yvon Lambert, Paris, 2005

Announcement card, 15x21 cm

**SIGNED on the back in ink**

Announcement card with an image of installation of Daniel Buren in the Guggenheim .



**JONATHAN MONK**  
IN PLACE AND OUT OF PLACE  
15 MAI — 15 JUIN 2005

YVON LAMBERT PARIS

105, RUE VILLE-DU-TEMPLE F-75003 PARIS  
TEL. +33 1 42 719 833 FAX +33 1 42 719 747  
PARIS@YVON-LAMBERT.COM  
WWW.YVON-LAMBERT.COM

*Jonathan Monk*

Photo: Benjamin Ponsard



*Jonathan Monk*

FOTO SOUVENIR  
(DANIEL BUREN)  
2005

**52) Jonathan MONK**

*Foto Souvenir (Daniel Buren)*

New York, 2005

Original photo, 15x23 cm

**SIGNED on the back in pen**

Original photo by Jonathan Monk featuring Daniel Buren in front of The Guggenheim Museum in New York, taking a "souvenir photo" + cardboard with a signed text handwritten by Monk in pen

TWO UNIQUE PHOTOGRAPHS  
ONE OF DANIEL BUREN  
TAKING A PHOTO OF TWO  
TOURISTS IN FRONT OF  
THE GUGGENHEIM MUSEUM  
&

A PHOTOGRAPH FROM THE  
ONE STAR PRESS BOOK OF  
MINE — IT WAS GOING TO  
BE THE EDITION  
BUT I MADE SOMETHING  
ELSE —

UNTIL THEN IM



**55) Jonathan MONK**  
*Picture Post Card Posted  
 from Post Box Pictured*  
 Nothing Else Press, Toronto,  
 2006

Postcard, 15x10,5 cm.  
 One of a series of similar  
 conceptual mail art works  
 by Monk where the card is  
 meant to be posted from the  
 same postbox. Unsigned and  
 unmailed



**56) Jonathan MONK**  
*Picture Post Card Posted  
 from Post Box Pictured*  
 Nothing Else Press, Toronto,  
 2006

Postcard, 15x10,5 cm.  
 One of a series of similar  
 conceptual mail art works  
 by Monk where the card is  
 meant to be posted from the  
 same postbox. Unsigned and  
 unmailed



**57) Jonathan MONK**

*Untitled and Unfinished (Afghanistan)*

The British School at Rome, Roma, 2005

Poster folded as issued, 20x14,5 cm (folded), 42x58 cm (opened)

Artist designed exhibition poster. On the front b/w photograph of a two Afghanistan mules in a landscape. One of key figures of twentieth-century art for Monk is Alighiero Boetti. Monk made an expedition to the Band-e-Amir lakes in Afghanistan, where Boetti would have liked his ashes to have been scattered after his death.



## 58) Jonathan MONK

### *Continous Project Altered Daily - Gallery Guide* ICA, London, 2005

Announcement card, 21x15 cm, 4 pp

The gallery guide (printed black on grey unlike the changing daily handouts in blue) for an exhibition which changed daily as Monk insisted that the daily list of items in the exhibition should change with a small number of works being replaced (rotated) from a storeroom of his works held elsewhere on a daily basis.



## 59) Jonathan MONK

### *Ocean Wave*

Kunstlerhaus, Bremen, 2005

Announcement card/leaflet, 21x29,5 cm (folded), 10x10,5 cm (opened)

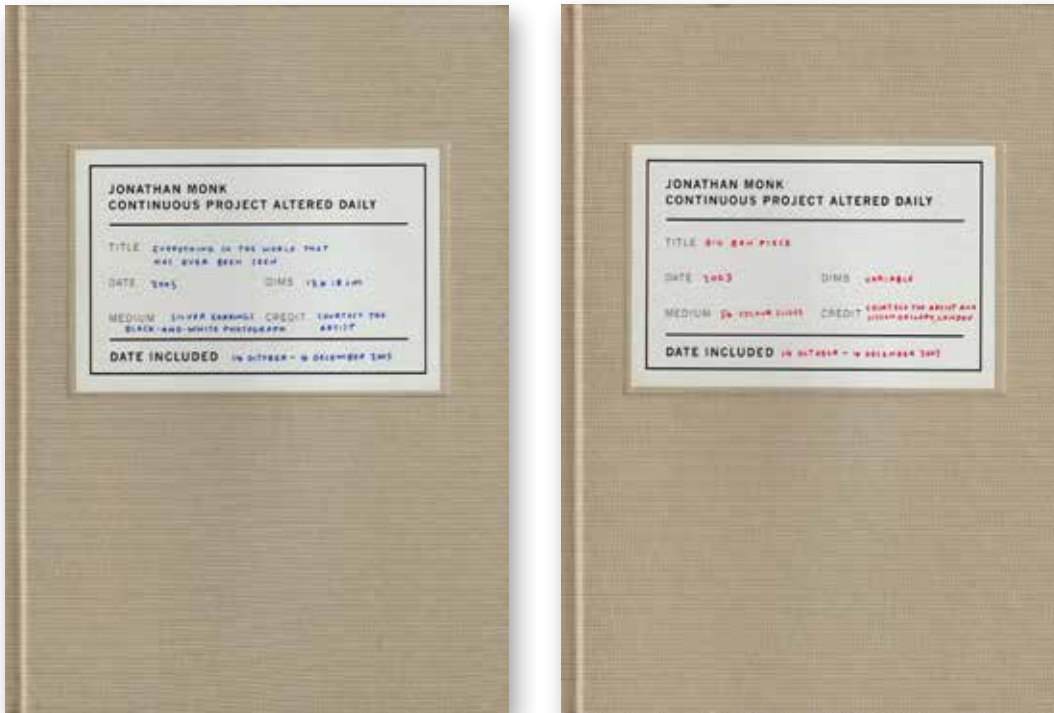
Announcement card for the exhibition "Ocean Wave" at the Kunstlerhaus Bremen (11/12/2004-20/2-2005) the Jonathan Monks's films were presented.

The announcement front shows an English vocabulary page where the definition of the word "crow's nest" (a nautical term) was sistematically highlighted in blue marker.

An artist's book by Jonathan Monk was published in this occasion







## 60) Jonathan MONK

*Continuous Project Altered Daily (n.2 volumi con diverse copertine)*

ICA Exhibitions, London, 2006

Cloth cover, 23,5x17 cm, 167pp. Two books with different cover.

### SIGNED

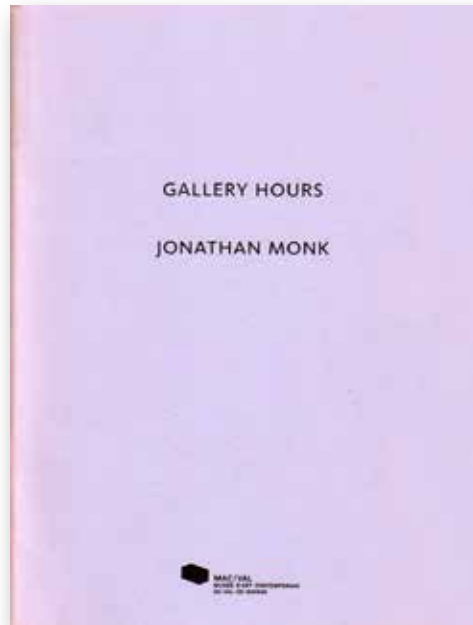
This book documents Jonathan Monk's exhibition at the ICA, held in 2005. Continuous Project Altered Daily offered an overview of Monk's practice from 1993–2005, including over 60 artworks. In the lower galleries, an archive of all of Monk's work was on display, and in the upper galleries the exhibition changed every day, with each piece moving downstairs to the archive section once its day was up. The identity we designed for the exhibition included archival elements, from silkscreen-printed posters to the labelling system and daily diary on the walls, which echoed the curatorial approach to the show. The layout of the catalogue also reflects this influence. The label affixed to the cover is a caption from the exhibition; there are two versions, one from each of the only two artworks to remain in the exhibition for its duration.

## 61) Jonathan MONK

### *Gallery Hours*

MAC / VAL, s.l., 2006

Stapled binding, 22x16,5 cm, 28 pp  
This catalogue was published on the occasion of the exhibition "Jonathan Monk, Gallery Hours" held at the MAC/ VAL from 13 October to 14 January 2007



## 62) Jonathan MONK

### *Yesterday Today Tomorrow etc.*

Kunst Verein, Hannover, 2006

Announcement card folded in three parts, 10x19,5 cm

### **SIGNED on the front in ink**

Announcement card for a solo show with one work (an upside down bicycle) illustrated plus gallery texts.



**63) Jonathan MONK**  
*Newspaper Galerie Jan Mot. 48,*  
*49. 2006. With Monk Intervention*  
 Galerie Jan Mot, Brussel, 2006

Newspaper, 21x15 cm, 8 pp  
 A single number of the gallery's newsletter which covers various exhibitions and includes an interview Monk and additionally various paragraphs have been removed by Monk by overprinting of a white column hence also this has elements of being an artist's book.



**64) Jonathan MONK**

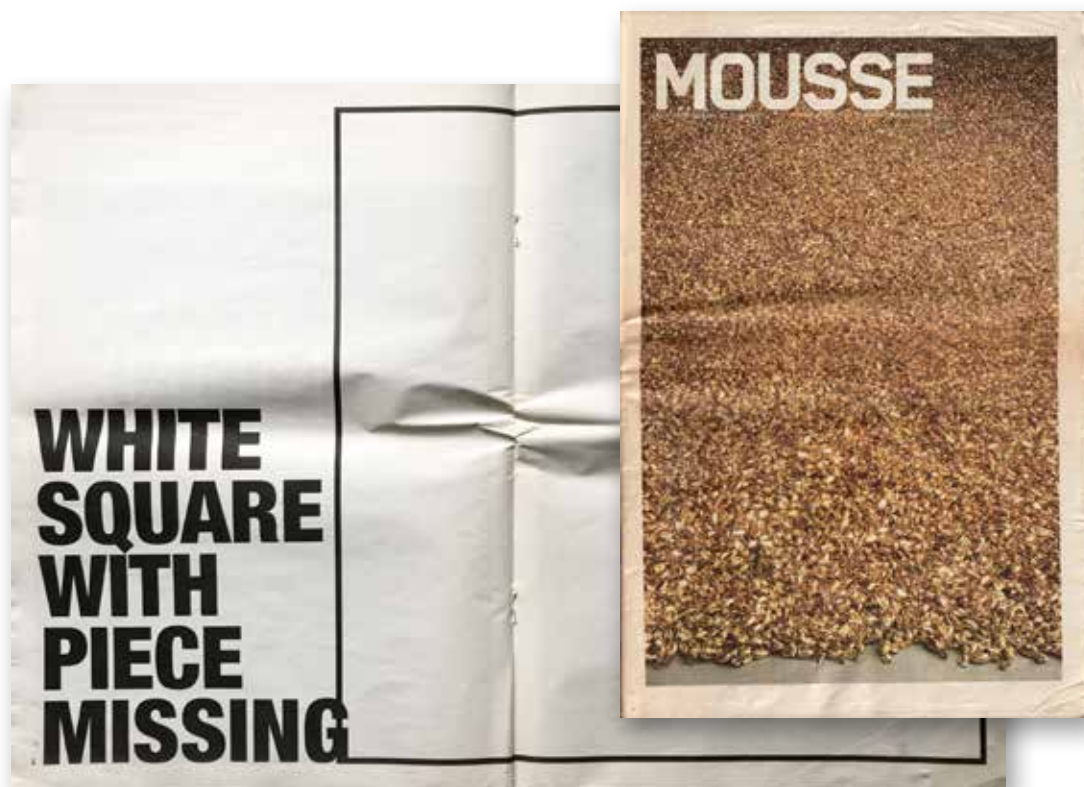
*A tribute to Sol Lewitt: White square with  
piece missing*

Mousse, Milano, 2007

Newspaper, 38x26,5 cm

**SIGNED on the first page of artist's insert**

Insert for Mousse, free contemporary magazine, n.9,  
2007



**65) Jonathan MONK**

*March 2007*

Fondazione March, Padova, 2007

Stapled binding, 21,5x17,5 cm, [34] pp. Ed. 500 ex.

**SIGNED in pencil**

This book takes the shape and size from the famous book, also known as One Month, that was organized by Seth Siegelaub in March 1969





**66) Jonathan MONK**

*Folded by Me & Opened by You*

n.p., n.p., 2006

Single folde sheet, 44,5x30,5 (opened),  
22,5x15 cm (folded)

Typographic artist poster with the words  
"Folded by Me" & "Opened by You" "Jonathan  
Monk" and "2006" printed in light grey on  
a white background front and back in the  
corners.



**67) Jonathan MONK**

*Sealed by Me*

n.p. (Monk), Berlin, 2007

Sealed Enveloppe, 16x23 cm. Ed. unknown

**SIGNED in pencil.**

Sealed Enveloppe signed by the artist. On the bottom  
is printed the text "SEALED BY ME"

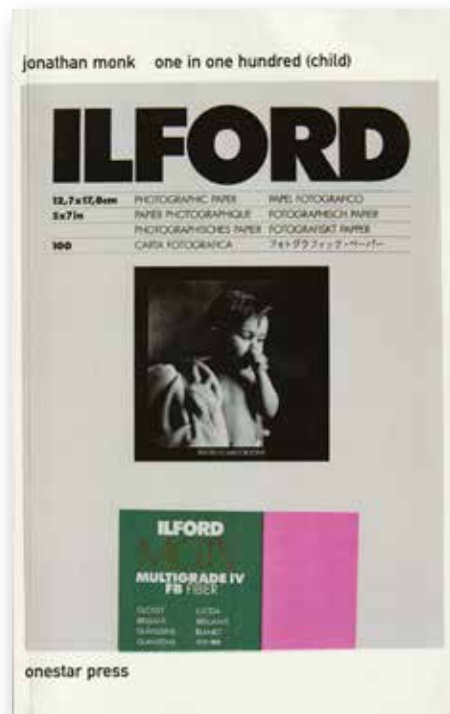


**68) Jonathan MONK**  
*One in One Hundred (Child)*  
 Onestar Press, Paris, 2007

Softcover, 22,5x14 cm, 150 pp.

Ed. 250 ex.

Jonathan Monk plays with art history and fading reproduction techniques. For his onestar press project the artist had printed 1/1 a box of Ilford photo paper on the book's cover. The images in the book are simply the cover's image a 100 times, of course, as indicated on the box itself.



**69) Jonathan MONK**  
*The reason why I am here is the reason why I am here*  
 Bywater Bros - Lynn Valley, Toronto, 2007

Stapled binding, 17,5x24 cm, [48] pp

Artist's photobook which displays images taken from within the crowd at a Morrissey gig. Each colour image is mirrored in facing pages and most of the images are of people's back of heads.

## 70) Jonathan MONK

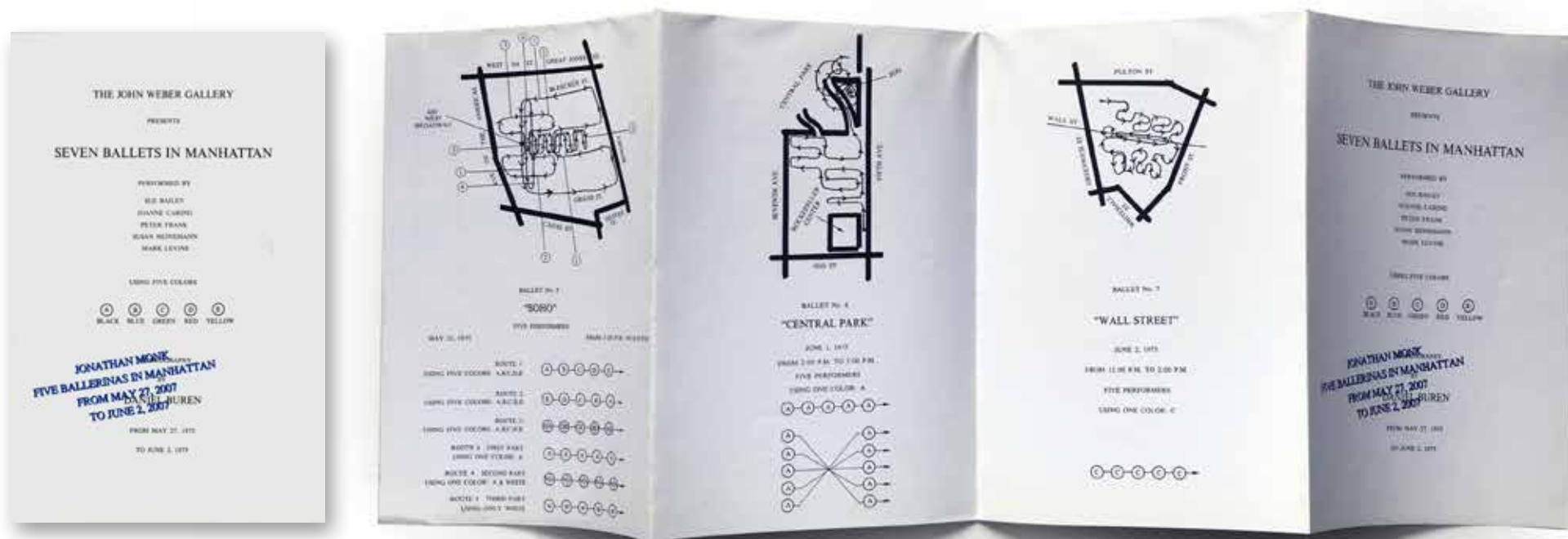
### *Seven Ballets in Manhattan*

John Weber Gallery, New York, 2007

Artist's book and exhibition catalogue as such which is a direct reprint of the original Daniel Buren public performance hand-out with Monk having over printed by hand using a rubber stamp the new updated title.

Jonathan Monk will restage Daniel Buren's key performance work, *Seven Ballets in Manhattan*, on its 32nd anniversary. Re-titling the work, *Five Ballerinas in Manhattan*, five performers, dressed in dance rehearsal clothes, will attempt to perform Buren's choreography at the identical locations on the same days and times of the original performances. In 1975, the dancers carried placards featuring the striped work of Buren; for this rendition, Monk will have the dancers distribute an adaptation of Buren's brochure featuring illustrations of the choreography for each site.

This enigmatic work in its original presentation prompted questions regarding the status of art in the public realm and how such confrontations are defined in its initial presentation. For example, audiences in SoHo, then the center of the commercial gallery scene in New York, accepted the work as art, but audiences on Wall Street interpreted the parade of placards as a potential unidentifiable threat. By re-phrasing and re-presenting works from the Modernist Canon of the 1960s and 1970s, Monk aims to test their continued strength and validity, in part through demystifying the process. Part homage, part parody, the work suggests alternative outcomes, differing audience responses and new-routes for the cultural producer and artist of today



## 71) Jonathan MONK

### *Jonathan Monk*

Galleri Nicolai Wallner, Copenhagen, 2007

Announcement poster folded, 30x42 cm  
Small colour poster for Monk's Danish exhibition where the works are highly influenced by Elsworth Kelly with an overprinted text on the minimalist corner paintings.



## 72) Jonathan MONK

### *Second Hand*

Lisson Gallery, London, 2007

Announcement card, 18x18 cm  
**SIGNED on the back in blue marker**  
Announcement card for a major solo show. One work in colour on front

### 73-74) Jonathan MONK

#### *Lira Hotel*

Galleria Sonia Rosso, Torino, 2007

Postcard/Announcement card, 10,5x15 cm

SIGNED on the back in ink

Invitation card of the exhibition in Torino, Galeria Sonia Rosso, 20.2.2007. At the beginning of the 70s, Alighiero Boetti opens the "One Hotel" in the center of Kabul. Among the names thought up by Boetti and then discarded, "Lira Hotel" was chosen, 30 years later, by Jonathan Monk for the inauguration of the Sonia Rosso Gallery in Turin. The gallery is transformed into a hotel with only one hotel room





## 76) Jonathan MONK

*Without Title*

Y8, Hamburg, 2007

Announcement card, 15x10,5 cm  
Announcement card for the exhibition at Y8  
Gallery in Hamburg, February 8th -10th April  
2007.



## 77) Jonathan MONK

*Some kind of game between this and that*

Casey Kaplan, New York, 2007

Announcement card, 11,5x15 cm. Mailed to Jonathan  
Monk  
Typographic design announcement card.



## 78) Jonathan MONK

*Rosso*

Base/Progetti per l'arte, Firenze, 2007

Announcement card, 15x10,5 cm.  
Announcement card for the exhibitions  
in Firenze, Base/Progetti per l'Arte,  
09/03/2007.



## 79) Jonathan MONK

### *Read Edition*

Specific object, New York, 2007

Announcement card/Postcard, 15x10,5 cm.  
Announcement card for the group exhibitions in New York, Specific Object, 2007. On the front an image of Jonathan Monk's work: "The sun Never really Sets" in reference to Ed Ruscha.



## 80) Jonathan MONK - Peter ROEHR

### *Jonathan Monk*

Galerie Mehdi Chouakri, Berlin, 2007

Announcement card, 12x20 cm.



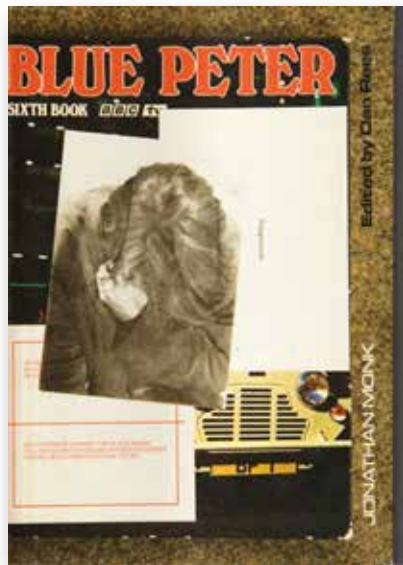
### 81) Jonathan MONK

*Blue Peter. Sixth Book BBC TV*

Tramway, Glasgow, 2008

Hardcover, 28.7 x 20.4 cm

Artist's book where Monk has appropriated a Blue Peter (a UK famous and very popular long running children's programme from the BBC). Against this backdrop Monk affectionately throws a scattering of invitation cards to exhibitions and interventions by important conceptual artists of the 60s, 70s and beyond



**82) Jonathan MONK**

*Coloured People in Black and White (COVER SPRAY  
PAINTED)*

Künstlerhäuser Worpswede, Worpswede, 2008

Softcover, 16x12 cm, [36]pp.

SIGNED on the title page in pencil. Ed. 500 ex.

Monk has reprinted Ed Ruscha's *Coloured People* (images of cactii in colour in the original) but with every page being black and white - hence perverting the original. This example of the book is unique in that Monk has painted the cover with yellow spray paint and signed the title page in pencil



### 83) Jonathan MONK

#### *Complete Ilford Works*

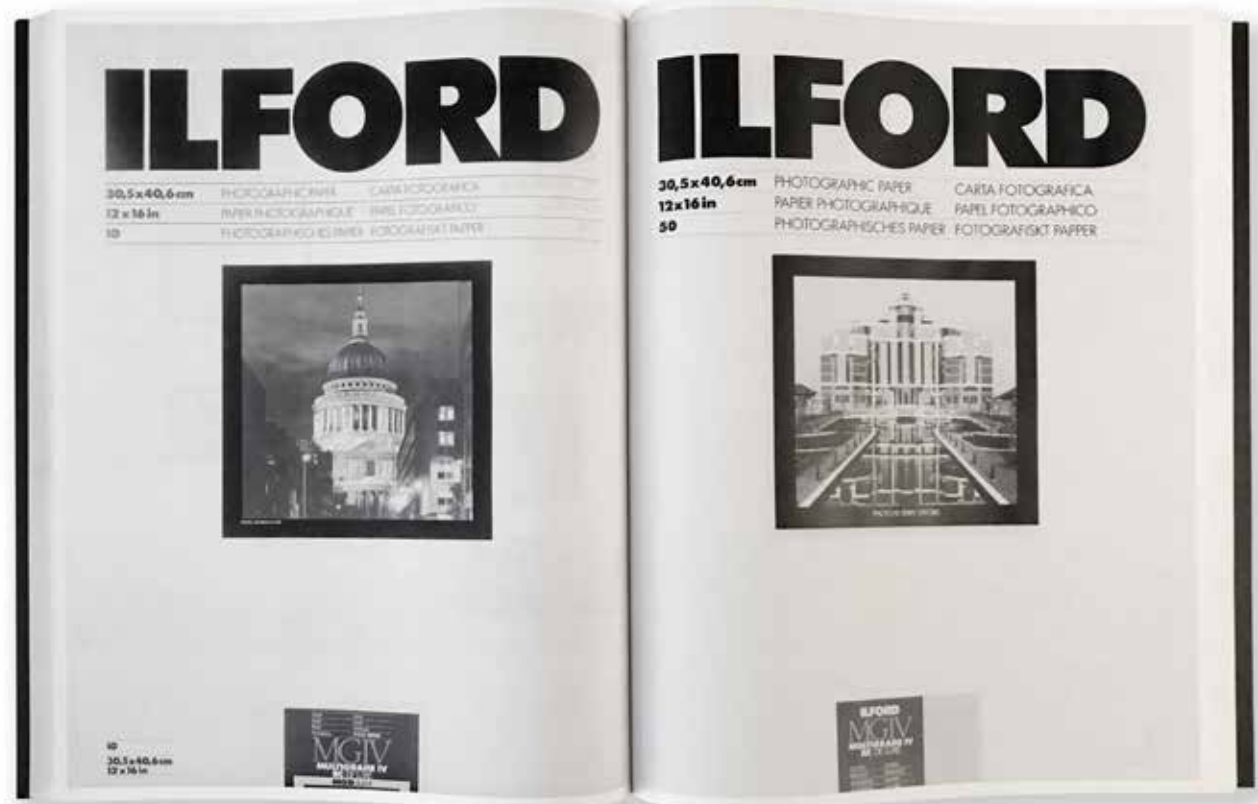
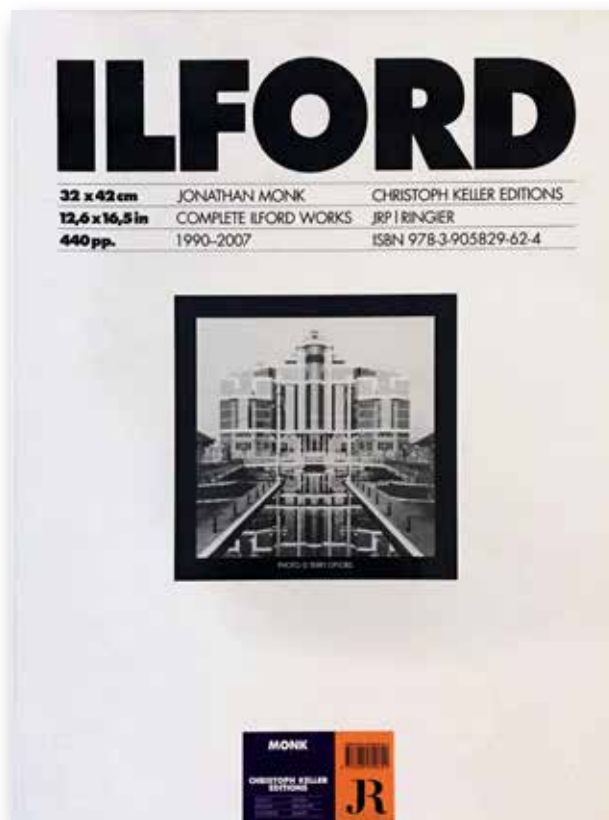
Christoph Keller . Editions JRP Ringier, Zurich, 2008

Softcover+Box, 44x33,5 cm, 440 pp. Ed. 600 ex.

In the early 1990s, while a student at Glasgow's School of Art, Jonathan Monk began working on the series "One in Ten in One." The artist photographed the outside of a box of Ilford photographic paper (usually decorated with a classic black and white photograph) and then printed this image onto each sheet of photo paper that was in the box. At the present time there are about 16 different versions of this conceptual piece, varying in format and number of sheets, according to the various kinds of Ilford products.

This volume displays for the first time the various versions of the project on 440 pages, assembled in a limited box-set edition.

There are 16 versions of this conceptual work, in different format and number of sheets of paper as the various types of Ilford products. The book is contained in a original Ilford box





**84) Jonathan MONK**

*Untitled*

Printed Matter Inc., New York, 2008

Multiple, 27,5x29 cm, Numbered (56/500). Ed. 500 ex  
For this Fundraising Edition made for the third annual NY Art Book  
Fair in 2008, Jonathan Monk reproduced Printed Matter's original  
letter inviting him to do the edition in Braille text.



## 88) Jonathan MONK

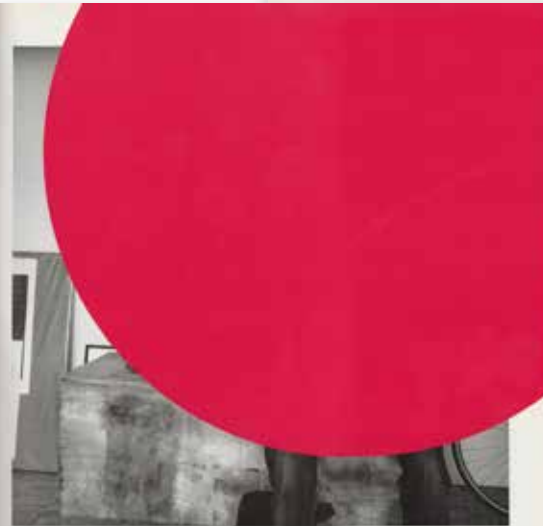
### *Deflation*

IS Inventaire Supplémentaire, Paris, 2009

Softcover, 20x17 cm, [39] pp

Artist's book published to accompany his 2009 shows "The Inflated Deflated and The Deflated Inflated" at Casey Kaplan and Lisson Gallery in London.

The book begins with a large pink circle obscuring a picture that is slowly revealed as the circle shrinks and gradually turns red, functioning as a flip-book. This reveals a picture of Monk sitting with one of his Deflated Sculptures and a tiny red dot remaining over his nose à la Baldessari



## 89) Jonathan MONK

*Keith Arnatt was an artist (Advertising in the Economist)*

The Economist, 28th November, London, 2009

Newspaper, 26,5x20 cm, 106 pp

A single number of this important international financial magazine which contains a paid advert by Jonathan Monk on page 104 - "Keith Arnatt was an artist" under the "Business & Personal" section. Arnatt sometimes used commercial tv advertising for his works.



## 90) Jonathan MONK

*Studio Visit*

Christoph Keller . Editions JRP Ringier, Zurich, 2009

Softcover, 17,5x10,5 cm, 154 pp

Monk's book "Studio Visit" takes as its starting point a number of Richard Prince's publications. Visually similar to those iconic artist's book of the 1990s, this publication is also very different from them in many other ways. Jonathan Monk opens the door to his secret studio. For many years Monk has been considered an exemplary post-studio artist, working from a small desk, a computer, and a mobile phone. This publication reveals that he actually has a studio in the traditional sense of the word. A space in which he can be free, for a moment, to think about what is to be done ... and if it has been done already, never mind ...



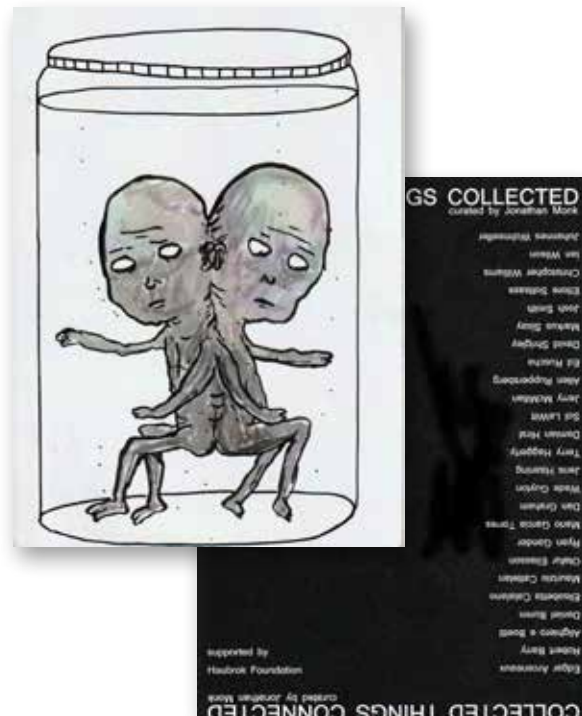
### 91) Jonathan MONK

*Connected things collected/Collected things connected*

Haubrokshows, Berlin, 2009

Postcard, 15x10,5 cm.

Announcement card for the exhibitions curated by Jonathan Monk, in Berlin, Haubrokshows, 13/03/2009



### 92) Jonathan MONK

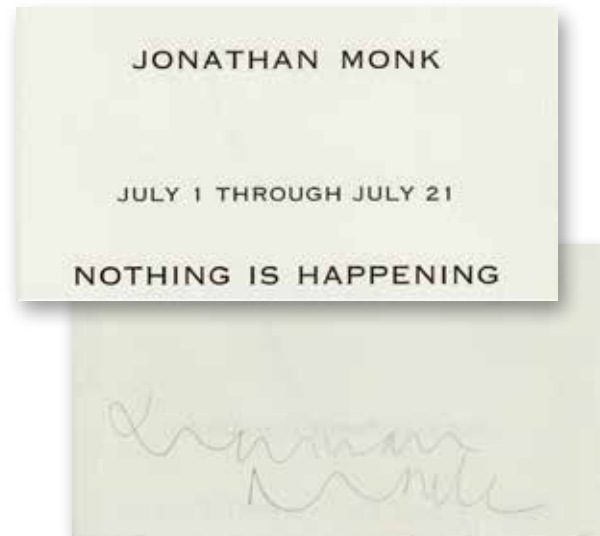
*Nothing is happening*

n.p., n.d., [2009]

Announcement card, 7,5x14 cm.

**SIGNED on the back in pencil**

Announcement card with the title of the show and the dates but not the year on it



### 93) Jonathan MONK

*Gost Rider*

Dvir Gallery, Tel Aviv, 2010

Announcement card, 14,5x21 cm

Announcement card with an image of a woman cycling with two bikes (one being empty) and with a striped scarf. The "ghost rider" of the title presumably indicating the empty seat. But the references of duality (two bikes) and the striped scarf are Boetti and Buren. Text in reverse in Hebrew



## 94) Jonathan MONK

### *Erotica*

BQ, Berlin, 2010

SIGNED, DATED and dition statement (4AP) on the plastic wrapper in black felt-pen

Ed. unknown. One of AP (Artist Proof) copy (4AP)

This Monk's Work contains the normal edition of the book "Erotica" (Stapled binding, 24x17 cm, 64 pp), two photos of two windows and an issue of porno magazine "Teneers Holland". Wrapped in plastic.

Erotica is based on a neon work that Jonathan Monk installed in the shop window at BQ, Berlin, in 2010. When Jonathan walked past the gallery he realized that the neon writing "sex kino" in the window of a sex shop on the other side of the street was mirrored in the window of the gallery. He therefore decided to install a neon work in the window of the gallery, connecting the two spaces of presentation through analogy and opposition. The publication juxtaposes photographs of the gallery offices and the sex shop with an attentive eye to environmental markers.







### 95) Jonathan MONK; Douglas GORDON

#### *Friends Electric Bar*

Little and large edition, Basel, 2010

Object multiple like a Beer Mat , diam. 11 cm

SIGNED by the artists on the back in ink.

Beer mat with a design by Monk and Gordon for the vernissage at the Sonia Rosso gallery (06/11/2011).

Beer mat with a design by Monk and Gordon for the vernissage at the Sonia Rosso gallery (06/11/2011).

At the gallery opening, a lot of people were crowded around the Friends Electric Bar where Douglas Gordon and Jonathan Monk served a bad Guinness and prosecco cocktail to the sound of Gary Numan's music, revisited on the piano. The title of the exhibition at the gallery Sonia Rosso, is the name of a well-known restaurant in Turin 'Il Gatto Nero'. Here, the two artists had an excellent dinner: tuna bottarga on boiled potato, pappardelle with duck ragout and barbaresco wine ....

In the gallery the two artists transformed this menu into neon lettering, which turned on and off depending on the duration of the consumption. The effect was to transform the gallery into a piano bar immersed in the colored light intermittently.

In the other space of the gallery, there were flayers, postcards, gadgets, posters etc. produced for the many exhibitions of Jonathan Monk on the tables and hung on the walls.

### 96) Jonathan MONK; Douglas GORDON

#### *Friends Electric Bar*

Little and large edition, Basel, 2010

Object multiple like a Beer Mat , diam. 11 cm

UNSIGNED

### 97) Jonathan MONK; Douglas GORDON

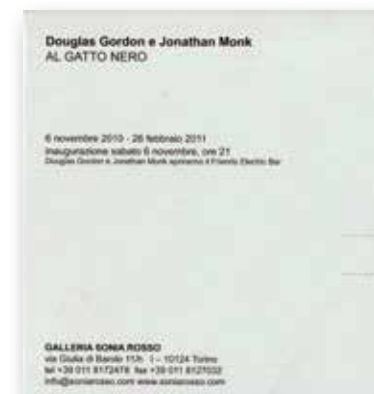
#### *Al Gatto nero*

Galleria Sonia Rosso, Torino, 2010

Announcement card/Postcard, 15x10,5 cm.

Announcement card for a joint show with Douglas Gordon (06/11/2010-26/02/2011).

The postcard front is the restaurant logo



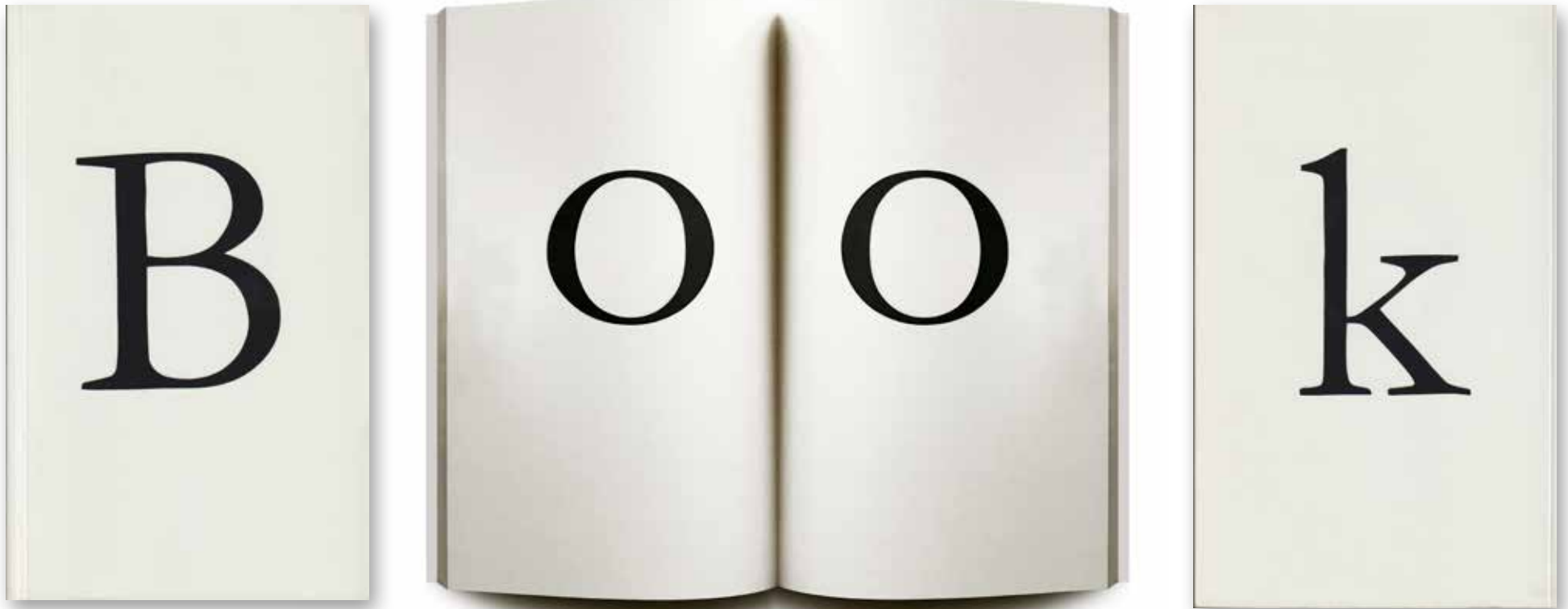
**98) Jonathan MONK**

*BOOOOOOOOOOOOOOOOOOOOOOK*

Onestar Press, Paris, 2011

Softcover, 22,5x14 cm, [150] pp. Ed. 250 NUMBERED ex. (98/250)

Artist's book where the front cover has the letter B and the back cover has the K and in between each page (150 of them) has the letter O.



## 99) Jonathan MONK

### *From A to B & back again*

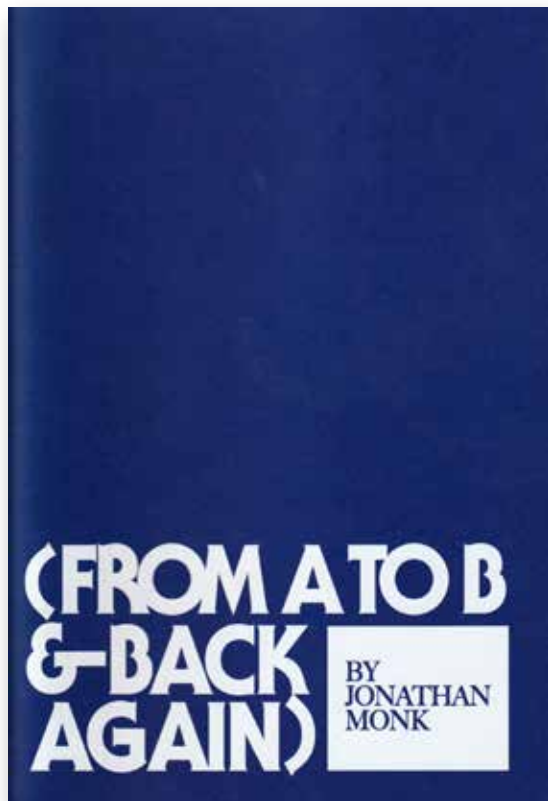
Archive books, Berlin, 2011

Stapled binding, 23 x 16cm, 104 pp

#### **SIGNED and DATED on the title page in black ink**

Artist's book. "From A to B & Back Again" surveys Jonathan Monk's special relationship to Alighiero e Boetti. Many illustrations in blue on white of Monk's works inspired by the work of Alighiero Boetti.

Monk on Boetti: «Boetti? I am not sure what I can add. Alighiero made Conceptual art more human and perhaps less complicated. It sounds simple, and might be — but it probably isn't. His influence is as strong today as it has always been. He is like the fifth Beatle or even the sixth... his life seemed to follow a similar path? northern lad meets Asian mysticism in the late 1960s. I think young artists find his humble and straight forward approach very appealing like navigating the thousand longest rivers in the world without a map but with the idea that there will be something magical around the next corner stop me»



**100) Jonathan MONK**

*Some Printed Matters and Some Does Not*  
Galleria Sonia Rosso, Torino, 2011

Poster, 30x42 cm.

**SIGNED on the back in pen**

Designed by Scott Myles for the Jonathan Monk  
exhibition



**101) Jonathan MONK**

*Some Printed Matters and Some Does Not*  
Galleria Sonia Rosso, Torino, 2011

Poster, 30x42 cm.

**UNSIGNED**

Designed by Scott Myles for the Jonathan Monk  
exhibition



**102) Jonathan MONK**

*Collectors leftover*

Lira Hotel, Torino, 2011

Original work. 15x19,5 cm. Postcard by anonymous framed and SIGNED by Jonathan Monk on the back in red pencil

Postcard collected by Jonathan Monk at flea markets for his work "The collectors leftover". The previous owners were less interested in the postcard's image than in its stamps. So the upper left-hand, where there stamp was on, is cut.

A first series of these works was published in 2003 by the Lisson gallery in London





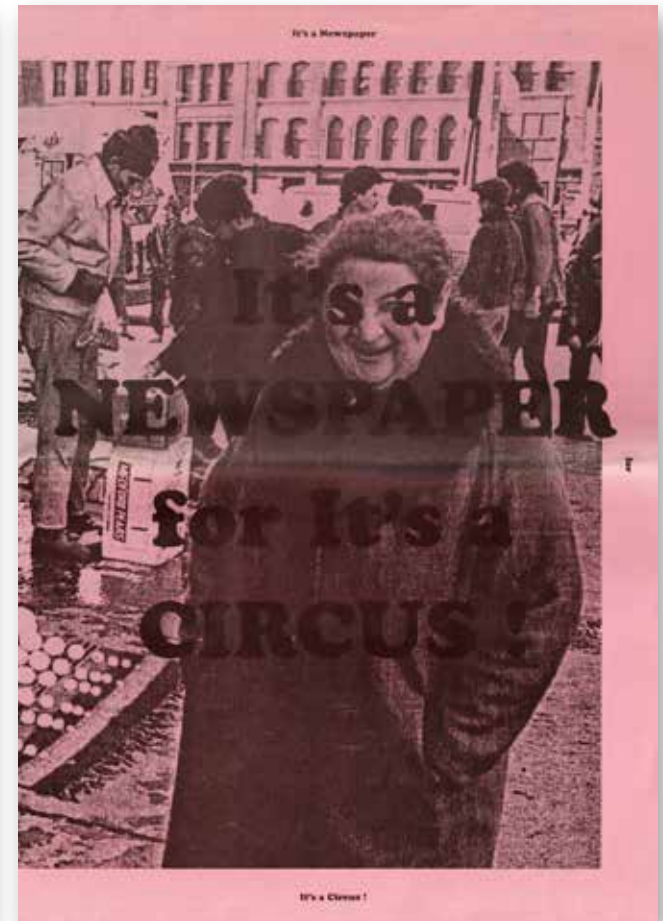
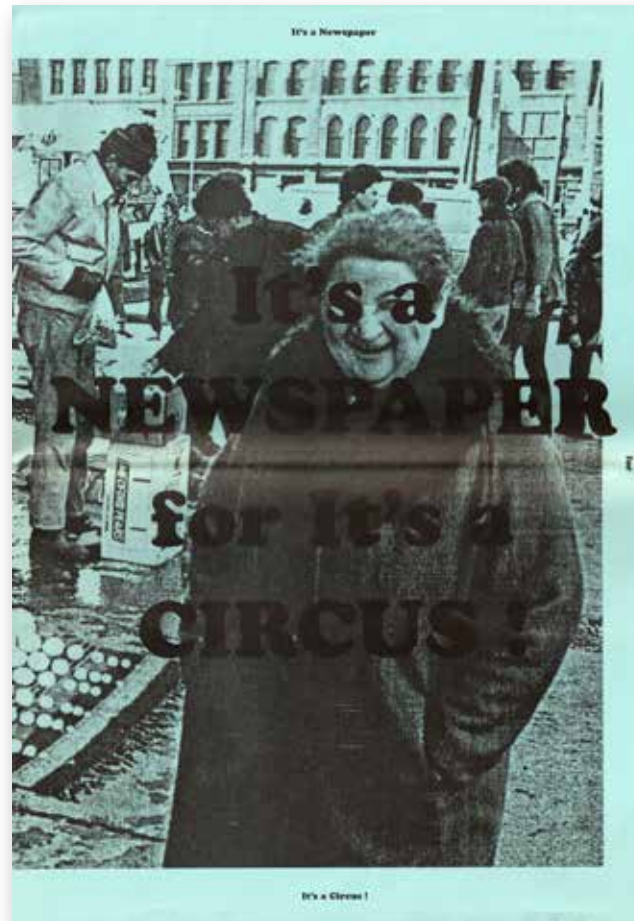
**103) Jonathan MONK**

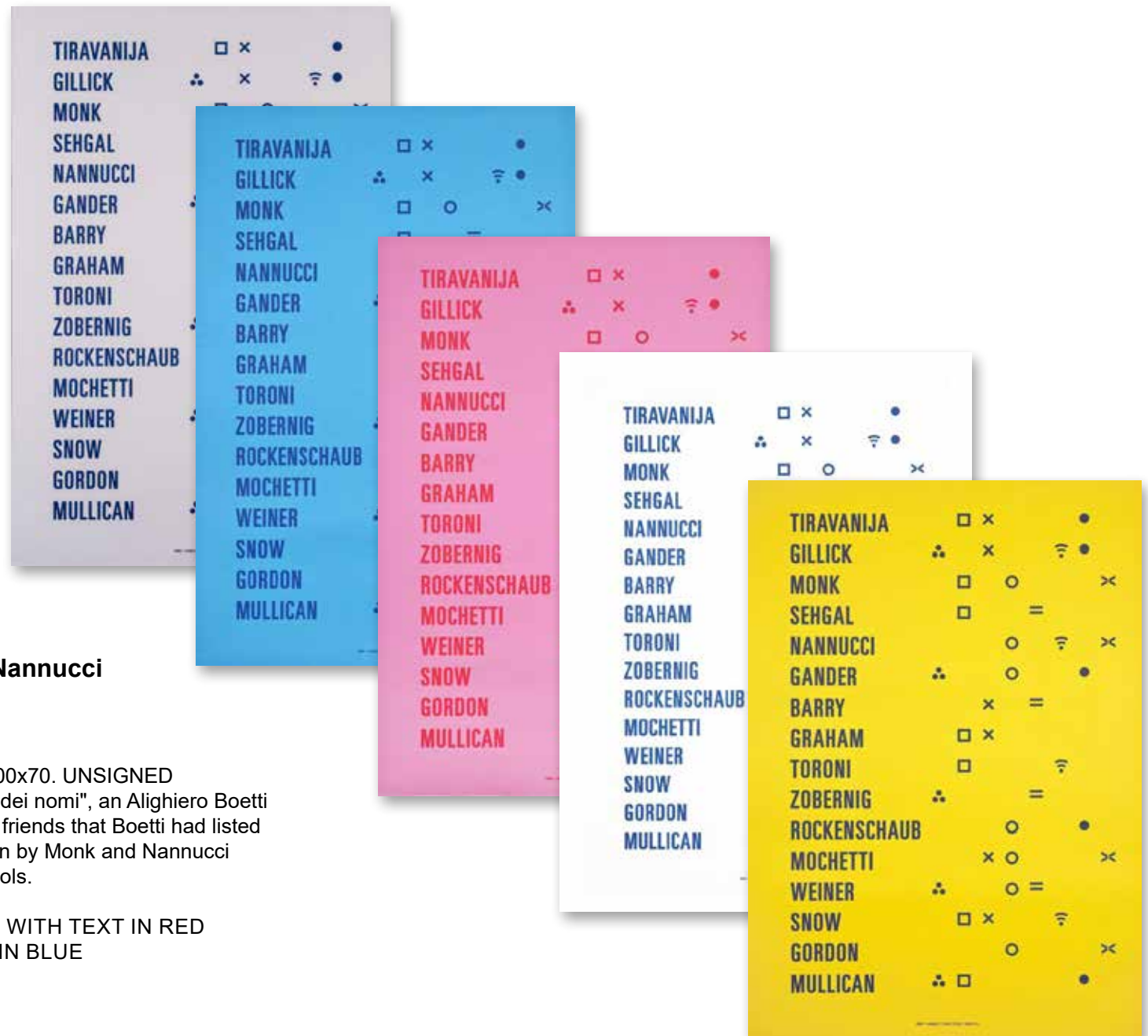
***Newspaper for It's a Circus***

Yvon Lambert, Paris, 2012

Newspaper, 68x45 cm (folded), 16 pp. In two different colours: blue or pink

"It's a Newspaper" was first distributed during the opening of "It's a Circus," Jonathan Monk's exhibition at Yvon Lambert in Paris from March 10 – April 8 2012. The newspaper explains the origin of Monk's project through a series of photographs. For his exhibition at Yvon Lambert Monk presented 23 monochromatic paintings that were installed by a circus troop following a precise choreography dictated by the artist. What happened in the main room of the gallery was documented with 23 photographs to be on show in the second room.





#### 104) Jonathan MONK - Maurizio Nannucci

*Monk><Nannucci*

Quartz Studio, Torino, 2014

Poster in different paper and text colour. 100x70. UNSIGNED

This poster is a reworking of of "Manifesto dei nomi", an Alighiero Boetti work from 1967 in which the last names of friends that Boetti had listed in the original are replaced by those chosen by Monk and Nannucci themselves, paired with other cryptic symbols.

Available colours:

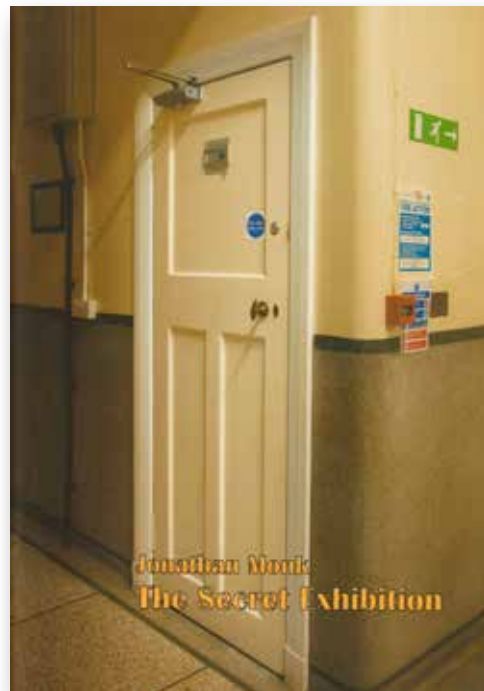
- GRAY, BLUE, PINK, WHITE, YELLOW WITH TEXT IN RED
- GRAY, WHITE, YELLOW WITH TEXT IN BLUE

**105) Jonathan MONK**

***The secret Exhibition***

Show & Tell Editions / Heart Fine Art,  
Gorebridge, 2015

Softcover, 22x14,5 cm, [68] pp. Ed. 600 ex.  
Artist's book with laminated cover and glossy  
internal pages content of c. 60 full page  
images of works by Monk that were shown  
in secret in an attic in Edinburgh. Visitors  
to the exhibition were by invitation only and  
ONLY 129 people viewed the exhibition  
during the three months it was on show -  
mind you a single step away from the central  
walkway and one fell to one's death 40 feet  
below. Art is dangerous.



Jonathan Monk  
*The Secret Exhibition*





#### 104) Jonathan MONK

##### *One Hundred Meals between Rome and Berlin*

Humboldt Books, Milano, 2016

Stapled binding, 12 x 15 cm, 216 pp

Artist's book. A few years ago Monk moved to Rome for a while with his family. In Rome he adopted a pleasant gastronomic routine: restaurants and pizzerias, alone or with friends, but most of all with his family. Once back home, between the name of the restaurant and the foot of the bill, on top of all the various dishes consumed, the artist used a pencil, and sometimes watercolours, to reproduce the image of a work by another artist on the receipt or scrubby hand-written note. Clearly, the appropriationist approach which had characterised most of his work thus far also continued through this new life experience.





**107) Jonathan MONK**

*The end*

Three Star Books, Paris, 2019

Multiple, 25x70 cm

**SIGNED in pencil on the back.**

Unique print made by hand-dipping and creating a marbled paper with silk screened text in white. This work being created in the aftermath of the limited edition book THE END. The title refers to the Ed Ruscha prints where the final frame of films were recreated but also to the end papers of books which are often made by a similar colour dipping process. Each print in the series of 180 unique works



November 2021