

# Galeria Estrany-de la Mota

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## Jonathan Monk/David Shrigley. Corroborative Paintings

Opening: Friday, September 26th 2008, 19.00 p.m.

Exhibition: 26.09.2008 – 15.11.2008. Dimarts a dissabtes de 10.30 a 13.30 h. i 16.30 a 20.30 h.

The season kicks off with a specific and certainly unprecedented project: a joint work by Jonathan Monk and David Shrigley who, in spite of having studied together at the Glasgow School of Art and taken part in a fair number of group exhibitions, are now working together side by side on a common project for the first time.

Around twenty canvases in the form of diptychs, illustration and text, are grouped together under the name *Corroborative Paintings* and distributed between the gallery's two rooms.

At first sight and with a certain degree of preconception, those who are familiar with the two artists' works might say that there is a clear division of the work reinforced by its format, with Monk being responsible for most of the text and the illustrations being attributed to Shrigley.

And such a person would not be that far off the truth. One could say by way of reference that Monk's work often uses maxim-like sentences, often descriptive and self-referencing in the art world, which he takes mainly from conceptual artists (especially from works from between the 1960s and the 1980s). He claims with a certain amount of emphasis that they are not the product of comprehensive research but rather the result of collecting whatever he finds most interesting. We can thus distil from this his interest in tribute and, at the same time, the review of the work to which he makes reference, testing its validity not just in itself but also when exported to a new context: that of his works as a whole.

Shrigley, on the other hand, is given a more irreverent label. A deliberately limited drawing technique, often surrounded by notes, enabling him to say what he wants as directly as possible, simplifying ideas as much as he can. In an interview he stated that he draws inspiration from cruelty and violence. This is already clear from his childhood interest in drawing executions. He feels comfortable with spontaneity and error, with everyday things which, when taken too literally and in isolation, turn into something which is relatively disturbing, familiar and unusual.

In the case of *Corroborative Paintings*, painting, as a technique, has acted as a meeting point for two artists who do not restrict themselves to a single medium but instead adapt to the best vehicles for the ideas they want to express.

The creation process is structured into several layers of work. First, Monk takes a number of sentences, in this case mainly by Lawrence Weiner, although also featuring Gilbert & George, Bruce Naumann and John Baldesari, among others. After this first and subjective longlist has been drawn up, Shrigley selects the 20 sentences which will comprise the exhibition, some of them with changes. The sentences are then written out, and, once everything is ready, both Monk and Shrigley produce the illustrations.

They do so moving away from their original meaning, using their literal meaning as their starting point, to give new points of view to these maxims, using the Chinese Whispers method – free association based on errors and misunderstandings and producing an unusual tasting exotic fruit.

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