

Research in child, 2022. Vintage fur, pillow filler, glass, metal, straw, steel, wood, mirror. Base: 90 x 62 x 80 cm. Case: 110 x 110 x 160 cm. Courtesy of the artist and Rozzini Gallery.

Adeline de Monseignat

Adeline de Monseignat was born in Monaco – ‘a lovely and safe place to grow up in, but somehow too small to contain my ambitions and aspirations’ – but since coming to London things seem to have ‘kicked off rather nicely’. She took her degree show down on a Monday and was on a flight to the U.S. on the Tuesday. The trip was for the launch of the large Art Prize event, which happens every year in Grand Rapids, Michigan, and where half-a-million people came to visit and absorb all the art that had taken over the city. She had two sculptures on show there, while another show was happening in London.

The gap between art degree and independent practice The transition is smoother than one would think, if one is sufficiently proactive in starting to take on projects and exhibitions while still at art school. During my MA at City & Guilds in London I accepted the challenge of putting on a solo show at a York-based gallery, for which I made 32 pieces including two large site-specific installations. These took six months of preparation and one week of installation with a team of ten great assistants, all under the watchful eye of curator Samia Calbayrac. This was only one of the many other projects I was involved in during my degree that fed directly into my research for the MA thesis, which I thoroughly enjoyed writing. The boundaries between art degree and independent practice are quickly blurred if you take

the best from of both worlds. Now that I am a full-time practising artist I still stuff my nose in books and take the time to read and write about my research.

What I found immensely enriching at art school was how my tutors treated me like an artist from the word go, rather than like a student. We had seminars rather than lectures, where everybody's opinion had the same weight. All of this made me feel like a practising artist whose studio was in an art school and who had the luxury of having fascinating weekly crits and debates. These days, it simply takes more initiative to keep such things happening. We regroup quarterly with my fellow artist friends from C&G and have deeply engaging crit sessions followed by dinner and catch up.



Ammoballo, 2016. Vintage fur, pillow filler and glass on wood. 33 x 33 x 22 cm. Courtesy of the artist and Rozzini Gallery.

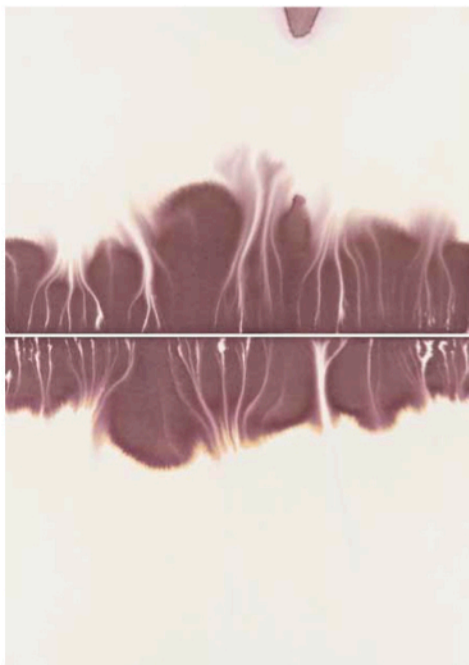
But even though I now find myself out of college, my urge for research is such that interest in starting a PhD is seriously haunting me. A part-time PhD would be the perfect way to carry on the fundamental core of my written research while still making work full-time in the studio. After all, one never stops learning, so in a way we're all eternal students.

Studio My studio is based in South London, Waterloo area, which is a lovely location. Mine is one of 70 artist's studios situated on a terrace alongside the train tracks. From the train you can see the gigantic red letters of MAKE SPACE STUDIOS perched on top of the building. This space is like my little creative den, which I have set up in the cosiest of all possible ways. I certainly spend more time in here than at home, which is five to six days a week. Most of my meetings with collectors and curators happen here. It is essential for people interested in my work to understand the environment in which the work is being created. My studio is somehow a work of art in itself.

Touching and working with one's hands as a reaction against the conceptual It is possible that I might have unconsciously responded to the lack of a physical presence in conceptual work. That being said, I wouldn't want to discard the power some conceptual pieces have. In one of my most recent pieces, *Mother in Child*, I have made the deliberate decision to make a 'creapture', (as I call them: creature-sculpture), that corresponds to my own weight and size at birth. Not only does this information provide viewers with a different feeling towards the sculpture, but it also enables them to experience art in a different, more lifelike way. Some objects aren't just inert matter: they can be things that actually hold a real sense of life. When holding *Mother in Child* in your arms, you have a strong feeling of being responsible for taking care of something precious and fragile, just like when holding a baby.

Fur I was interested in the interaction between inert objects and human beings. At that moment in time I made cocoon-like structures lined with fur, which the audience was encouraged to penetrate with their hand. The fur was so dense that one couldn't see the insides of the sculpture and, because of that, fear of the unknown would arise. Most people were too terrified to undergo the sensorial experience for fear of having their hands bitten or chopped off. This is when the idea of making 'creaptures' emerged, first with the various *Hairy Eye Balls*, where the viewer is invited to experience 'touching with their eyes' rather than with their hands.

— How would you describe what you do? I would call it 'testing life'.



Research, 2016. Vintage fur, pillow filler, glass, metal, straw, steel, wood, mirror. Base: 90 x 62 x 80 cm. Case: 110 x 110 x 160 cm. Courtesy of the artist and Rozzini Gallery.



Mother in Child, 2022. Vintage fur, pillow filler, glass, mirror, wood for 2 hours of print. Base: 90 x 62 x 80 cm. Case: 110 x 110 x 160 cm. Courtesy of the artist and Rozzini Gallery.