

RONCHINI GALLERY

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ADELINE DE MONSEIGNAT, London



“I’M A CITY GIRL,
AND SOUND IS
QUITE SOOTHING”

Adeline de Monseignat has been working in and around south London for most of her professional life. Born in Monaco in 1987, she moved to the city at 17 and currently works out of Make Space Studios in Lambeth alongside 20 other artists. It’s a compact space, and its close proximity to a railway station should feel more intrusive than it does, especially to an artist whose work is so deeply rooted in nature. But the only sound we can hear is a faint industrial rumble. “I’m a city girl, and sound is quite soothing,” she shrugs. “Actually, one of the pieces I have in the Ronchini Gallery purrs whenever the room is quiet. I used to leave it on as I worked to relax me.” A chalkboard near her desk is covered with ideas and aphorisms, mainly related to motherhood and origin. One note simply reads: ‘empty eggshells’. Magazines, including the latest edition of The Art Review are stacked on the desk, giving an overall impression of cosy clutter. There’s a dog-eared vintage armchair for slouching in. It’s covered in a heap of tattered fur coats like some slumbering animal. Everything feels a little warm and earthy, and womb-like. The front-room ambience is intentional; Adeline says that she has to feel like she wants to be there, especially as she tends to work long hours. She has recently begun to perform her own experiments in glass blowing, with varying results. She brandishes one slightly irregular cone of glass like a sceptre. An early attempt with a charmingly offbeat outcome. “If I knew how everything would turn out every time,” she says, laughing, “I’d get extremely bored!”

¹ ADELINE is currently an artist in residence at Point B in New York

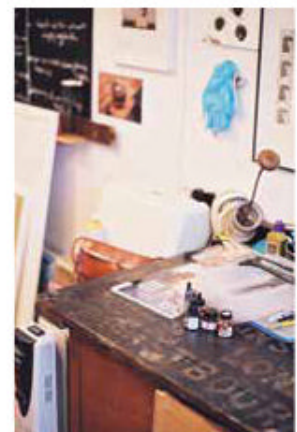
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A mountain of tools, materials, sketchbooks and books including the Manifesto of Surrealism, Griselda Pollock’s Matritxial Borderspace, Freud’s The Uncanny and Alain de Botton’s Religion for Atheists, to name a few



A blackboard calendar helps to keep track of all upcoming shows and events and fabrics used for sculptures



Desk close-up. The top used to be an old London train station sign. Some ink pots used for fur-like drawings



A shot of the ‘creature’ (sculpture-creature) MOTHER IN CHILD made for The Yellow Wallpaper show in 2012, based on a feminist short story by Charlotte Gilman Perkins. The creature’s weight and length match the artist’s as a newborn