

BO LEE AND WORKMAN

Adeline de Monseignat: *Playscape*
20 September - 15 November



Gusano Maquette, 2025. Pebbles and Mexican cantera stone (8.5 x 41 x 10 cm)

Bo Lee and Workman is pleased to present *Playscape*, a new immersive sculptural installation by acclaimed Mexico-based artist Adeline de Monseignat.

Emerging from a sacred white landscape, these anthropomorphic sculptures echo the postures and gestures of children at play: crouching, tumbling, crawling, and testing the limits of their world. Inspired by the artist's direct observation of her child's encounters with playgrounds, *Playscape* reveals Monseignat's deep fascination with the physical intelligence of toddlers; how they explore space with raw, instinctive curiosity.

In this evocative environment, the ground itself seems to breathe — rising into soft, pebble-covered forms that resemble creatures caught mid-motion, both playful and primal. But play, in this context, is more than whimsical. It is elemental. Sculptural. Transformative. Unlike most exhibitions, visitors are warmly encouraged to touch the sculptures — to engage physically with the forms - to explore them with their hands, to feel their textures.

Set within the rural surroundings of Bo Lee and Workman's countryside gallery, the exhibition offers more than visual immersion; it invites a retreat, where visitors are encouraged to slow down, to feel, and to be present with the work and with themselves. In a world of increasing digital saturation and

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distraction, *Playscape* becomes a space to reconnect — with the earth, with the body, and with physical sensation.

Individual works guide visitors through a narrative of gesture and interaction. *Croissant* attempts with its suggestion of rhythm and rest, *Gusano* wriggles toward escape, its ambiguity blurring the lines between toy and child. At the centre stands *Up-up*, arms lifted in the posture of a child asking to be held – or perhaps in a gesture of rejoice, echoing the “Orans” posture familiar in sacred spaces. In the gallery’s formal ecclesiastic setting, this gesture resonates deeply. Finally, *Peekaboo* disappears and reappears in a game of hide and seek behind the gallery wall; an invitation to rediscover the delight of surprise.

Meticulously composed using hand-applied pebbles – a technique rooted in pre-Hispanic mosaic traditions and previously explored by Monseignat – each form in *Playscape* appears to grow organically from the earth. The surfaces, textured and tactile, mirror the pebbled floor in tone and rhythm, blurring the boundary between sculpture and ground. This illusion of emergence emphasises Monseignat’s vision of play as a generative, bodily experience.

“In my studio, play is a form of research,” says Monseignat. *Playscape* extends that philosophy to the viewer, offering a landscape where perception unfolds through motion, touch, and feeling. The installation is an invitation to reinhabit our senses — to crouch low, to look again, to remember, and to connect.

As Einstein once noted, “Play is the highest form of research.” In *Playscape*, you are not merely a viewer. You are a participant. A player. A curious body among curious forms, immersed in nature, grounded in the now.

About the Artist:

Adeline de Monseignat (b. 1987) is a Dutch-Monegasque artist living and working between Mexico City and London. Her sculptural practice explores themes of transformation, fertility, and the cyclical nature of life, often drawing inspiration from the natural world, motherhood, and mythology. Working primarily with materials such as stone, bronze, and glass, she creates tactile, sensuous forms that blur the line between the animate and inanimate, the bodily and the architectural.

Monseignat completed a Foundation in Fine Art at the Slade School of Fine Art and holds degrees from University College London, and City & Guilds of London Art School. Her work has been exhibited internationally in institutions such as Museo de Arte Contemporáneo de Monterrey (MARCO), Casa Wabi Foundation and Jumex in Mexico, the Malls Galleries and the Royal Society of Sculptors in London, and at art fairs including Art Brussels and Zona Maco, as well as galleries including Nahmad Projects, Victoria Miro, Cadogan, Bo Lee and Workman, Colector and MASA Galería. Her immersive installations invite personal and collective reflection, offering encounters that are at once immersive, symbolic and introspective.

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