

ADELINÉ DE MONSEIGNAT



Adeline de Monseignat (b. 1987) is a sculptor who lives and works in Mexico City. Her work focuses on the life within inanimate entities, through the study of mythology, symbolism, anthropomorphism and the uncanny. Recurrent motifs include the sphere, the seed, the wheel and the ladder that act as universal symbols for the cycles of birth, life and death. By contrasting natural materials such as marble, fur, sand as well as soil with manufactured ones such as glass, bronze, steel and digital media, she creates a dialogue between the natural and the man-made.

Adeline holds a BA in Language and Culture, UCL (2009), a Foundation Diploma, Slade School of Fine Art (2010) and an MA in Fine Arts, City and Guilds of London Art School (2011). Her work has been shown worldwide in galleries and institutions such as Saatchi Gallery, Victoria Miro London, Yorkshire Sculpture Park, Freu Museum, Masa Galeria, Ronchini Gallery, Nahmad Projects, Blain Southern, Leila Heller, Cob Gallery, Totah, Kandlhofer, Contemporary Sculpture Fulmer, Royal Society of Sculptors, Museo Federico Silva, Museo de Geologia, Exeter Phoenix, and in art fairs including Zona Maco, London Global Art Fair, Art Brussels, Salon Acme, Art Moscow and Arte Fiera Bologna. Residencies include Casa Wabi, Mexico, Villa Lena, Italy, Fibra, Colombia, Hogchester Arts, UK and the Land Art Road Trip, USA. She is the recipient of the RBS Busrary Award 2013, The Catlin Art 2012 Visitor's Prize and Arcadia Missa Gallery Prize 2011. In 2024, de Monseignat will have solo exhibitions at Casa Wabi, Mexico City and Museo Marco, Monterrey.

SKIN TO SKIN, 2023





"Skin to Skin" is the meeting of two bodies, one born from the other. There is an urge to make this space in between as small as possible so that just for a fleeting moment, we might feel like one again. Failure to do so is a reminder that we are now and forever separate entities.

Within this new body of work, my attempt to mould, carve, and push one material's surface onto another – while leaving and failing to leave as little space as possible – is a way for me to come to terms with this personal dilemma of mine.

After all, sculpture is only just a mere reflection of life.

Father and Child, 2023, White travertine and polished bronze, 116 x 87 x 33 cm, Edition of 3 + 1AP

AURUM 2023





The breast's areola comes from the word 'aurum', meaning gold in Latin. Some call the first milk a mother produces 'liquid gold'. Nursing your child is often underestimated, considering something that should happen behind closed doors. 'Aurum' celebrates breastfeeding as an integral part of the early development of humankind.

Aurum, 2023, Polished bronze, tubing, water pump, water, electrostatic paint on steel, and gravel (optional), Each bronze part: 30 x 30 x 13 cm (x2), water tank, 180 x 90 x 16 cm, Edition of 3 + 1AP

ARCO, 2022





'Arco' is a semi-monumental sculpture built as an homage to the late Dutch architect Jan Lisman Sr. (1922-2015) who, as a young man, started off his career by establishing the staircase factory *Trappenfabriek* where he came up with the solution of casting concrete staircases to help rebuild houses more efficiently after WWII. Born in Utrecht, Netherland, this is also where the work now permanently lives. The arch represents strength and stability, and the upward-downward motion of the steps, a return to the source, *from dust to dust*. Arco's shape was inspired by the elegant curves of circular open-well staircases, forming an arch under which the public is invited to walk through. As the sturdy grounded 'legs' of the piece create such an open path, the passerby's walking stance mimicks the sculpture's.

Arco, 2022, Oak, 340 x 352 x 260 cm

A ESCALA INHUMANA, 2020





'A Escala Inhumana' is a 5min film, shot in Oaxaca, Mexico, featuring the performance of leaf-cutter ants carrying ladders, the quintessential worker's tool, and in doing so, blurring our sense of scale. The film aims at highlighting and mirroring the ants' qualities of strength, resilience, inventiveness and diligence, who are native of this part of the world, onto those of the indefatigable industrious people of Mexico.

A Escala Inhumana, 2020, 16:9, HD Film, 5min

SKINS, 2022





'Skins' is a three-piece interactive sculpture inspired by the many layers protecting a child during gestation. Simultaneously the work also talks about the different phases of pregnancy and how a mother-to-be feels a constant reevaluation of who she is, growing, adapting, morphing. It thus encompasses the many 'skins' a woman embodies during that period of transformation for both baby and mother, like a snake, shedding behind the skins that no longer fit, making room for someone new.

Skins, 2022, Bronze (Polished and Patinated), 150 x150 x 42cm

Photo Courtesy of Sothebys and Masa

SEED STACK, 2020





'Seed Stack' is an interactive sculpture inspired by corn as a symbol of fertility, as found in 'El Monumento a la Madre' by sculptor Luis Ortiz Monasterio (Mexico City, 1949). Composed of two slices of a corn cob, each seed is blown up to monumental scale and invites for touch and contact.

Seed Stack, 2020, Marble Dorado Tepexi, 218 x 218 x 46cm

Photo by Genevieve Luktin, Masa Galeria



SEEDSCAPE, 2021





'Seedscape' is an interactive installation, in homage to Ana Mendieta, composed of various Jalapa Travertine 'seeds' scattered across the room seem to sprout out of the ground, as if piercing through a thick bed of pebbles.

Borrowed from Greek poet Dinos Christianopoulos's texts, 'They wanted to bury us. They didn't know we were seeds', is a quote with a deep resonance to Mendieta's life, work and death. Such 'seeds' are what inspired the making of Seedscape, offering the audience a chance to ponder over themes such as feminicidios, underlining the potential and resilience of each individual, like a single seed, to have the power to make a difference.

Seedscape, 2021, Jalapa Travertine and Pebbles, Variable size

Commissioned by Masa Galeria, shown together with Ana Mendieta's film work *Ocean Bird (washup)*, 1976, on the occasion of the exhibition 'Elementos Vitales: Ana Mendieta in Oaxaca', curated by Su Wu. Then presented again at 'MASA Inc' in Mexico City, February 2022.

EL CALENDARIO CICLICO, 2019





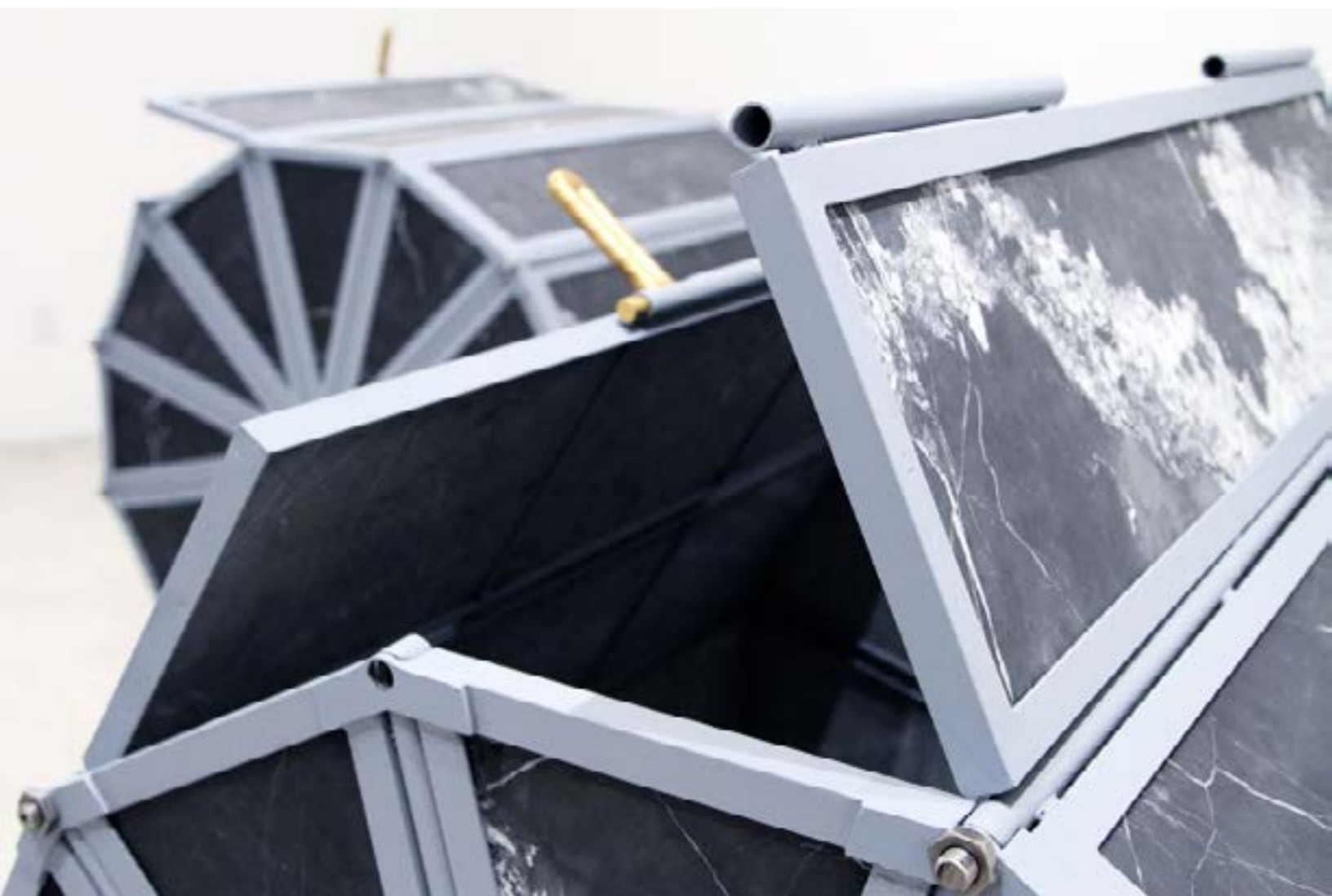
'El Calendario Ciclico' is a sculpture that is meant to be interacted with and activated by children. Based on the game of hopscotch, children can hop and skip over the date of the day all the while learning the names of the months, the days of the week and the number of days in each month. Each of the 50 tiles were hand made by the artist herself. This is a community projection supported by Casa Wabi Foundation and permanently installed in a primary school in Zapotalito, Oaxaca.

El Calendario Ciclico, 2019, Rock, Ceramic, Pebbles, 80x300x300cm

Photo Casa Wabi Foundation

DEMETER'S PODS, 2018





'Demeter's Pods' are named after the Greek goddess of fertility of the earth and agriculture. Their cocoon-like shape was inspired by haybales. The artist wanted to introduce a piece of typical European countryside feature within the Mexican landscape. Their marble skin actually peels off so that each piece can open so as to suggest the spreading of seeds.

Demeter's Pods, 2018, Negro Querétaro Marble, Painted Steel, Steel Bars and Brass, 120 x 120 x 120cm each (x3)





Three Wombs, 2018
Hard Ground and Soft Ground Etching with Aquatint,
30 x 40 cm
Edition of 25

PENELOPE'S WHEEL II, 2017





'L'Attesa' is a site-specific solo project which nestled Penelope's Wheel II at the heart of Exchiesetta, a small ex-church now gallery space by the Southern Italian coast. The installation whose lights turn on consecutively emulates the passing of time, making it a rather meditative piece. The title refers to Penelope waiting 20 years for Ulysses's return. Also, in this specific setting the piece takes on a more universal take on patience, hope, frustration and faith.

Penelope's Wheel II, 2017, 220 x 172 x 172cm, Powder coated steel, glass, LEDs and cables





Throbber, 2017
Photoetching with Hand Painted Elements
44 x 38 cm
Edition of 25

OJO FECUNDO, 2017





'Ojo Fecundo' is a two-part marble sculpture inspired by the Mexican seed Ojo de Venado which is said to act as protection against the evil eye. In a surrealist manner, the 'seed' or 'pupil' of the 'eye' can leave and return to its 'eye socket' or 'seedpod'.

Ojo Fecundo, 2017, Santo Tomas and Rosa Tepeaca marbles,
60 x 60 x 64 cm



ECHELLE CHARNELLE, 2018





'Échelle Charnelle' was inspired by a photograph of a distorted ladder taken in a Tuscan quarry where the film 'In The Flesh' was shot. Ladders in quarries seem incredibly anthropomorphic, legs bent like human limbs. The piece is a commentary on how objects, like humans, literally turn into the environment they live in. Here the ladder goes full circle and turns into the marble it inhabits.

Echelle Charnelle, 2018, Negro Monterrey Marble and Steel,
245 x 42 x 12cm



STACK SAMPLE, 2018

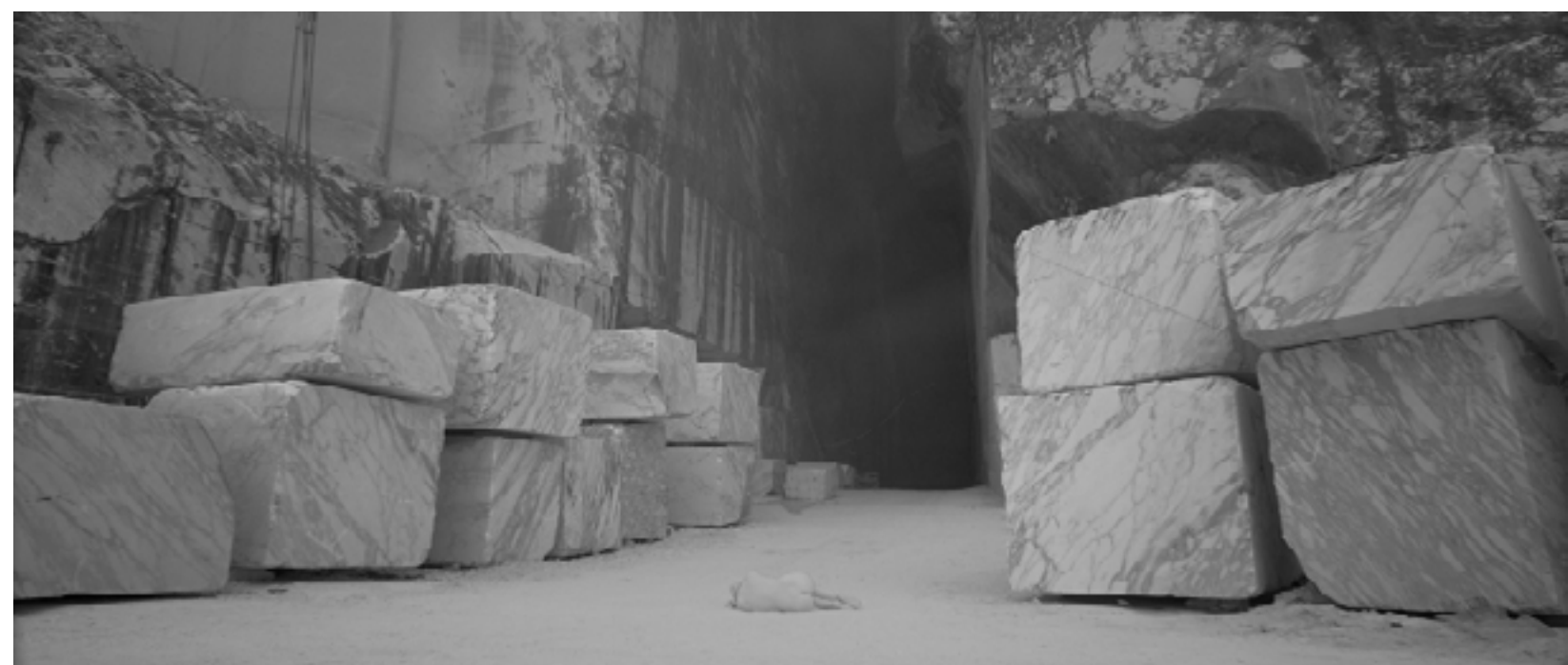




'Stack Sample' is a series of miniature representations of marble quarry scenes, playing on the notion of scale.

Stack Sample II-IX, 2019, marble and patinated bronze

IN THE FLESH, FILM, 2016



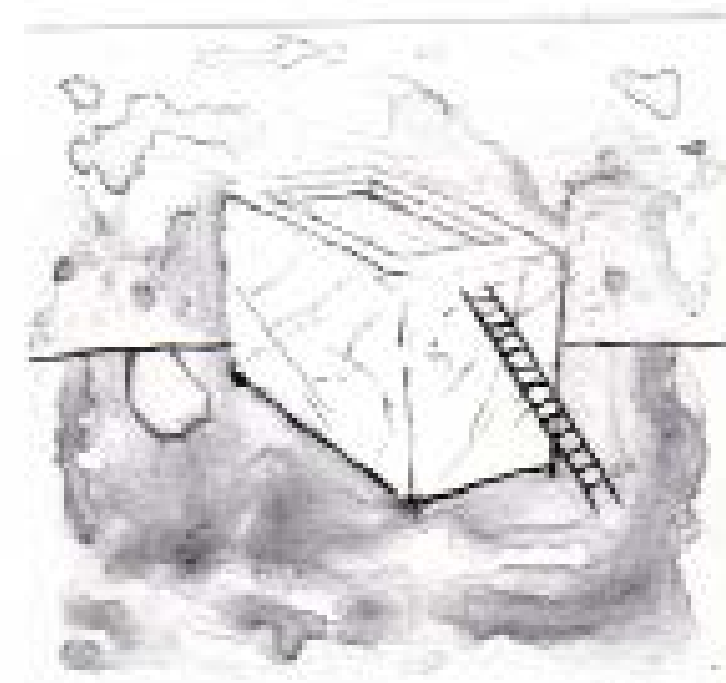


'In the Flesh' is a 5-min black-and-white artist film inspired by Professor Alison Leitch's text 'Visualizing the Mountain' (2007) about the marble quarry as being 'alive', 'weeping at night' and having a 'soul'. As a role-reversal, the artist plays the role of The Sculpture, of marble skin and human flesh, becoming increasingly more alive, a creature that yearns to reconnect with her roots and crawls back into her mother's womb, the quarry.

In The Flesh, 2016, 16:9, HD Video, 5min



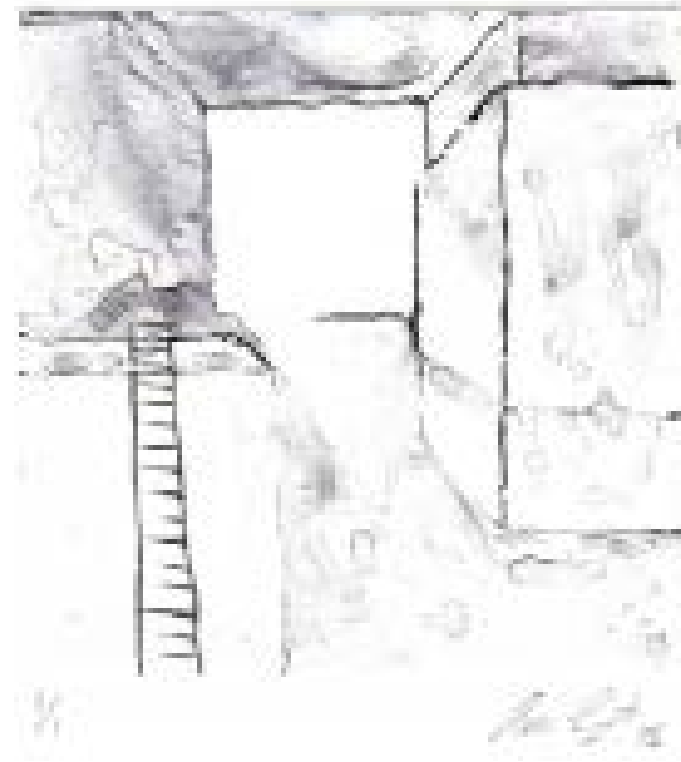
BLEEDING QUARRIES, 2015



X

Ally 15

Bleeding Quarries, 2015
Monoprints
14x19cm



'Bleeding Quarry' is a series of 10 monotypes inspired by photographs of quarries in the 80s where the marble seems to bleed as it gets cut by quarry workers.

Bleeding Quarry, (1 to 10), 2015, Monotype on paper, 14x19cm, all framed

IN THE FLESH, SCULPTURES, 2015-16





'In the Flesh' is an attempt to make the geometrical sphere feel more visceral and bodily by attributing it a simple crease, as if flesh.

In the Flesh II, 2015, Marble (Bianco Cevedale), 42cm diameter

In the Flesh V, 2016, Marble (Bianco Cevedale), 40cm diameter

THE MILESTONE, 2017





'The Milestone' is a trophy commissioned for the Deutsche Bank Awards for Creative Enterprise organised by Pangaea Sculptors' Centre. The trophy is composed of two elements. Firstly, the stone, used as a base, stable and solid, is a symbol of strength, hard work and good fortune. A pebble on a beach just like an award winner are both carefully handpicked. Secondly, the handblown frosted 'egg', precious and standing tall, is the symbol of a promising future ahead, a fertile new beginning.

The Milestone, 2017, frosted handblown glass on found stone, engraved and gilded, approx 22x17x10cm

SEEDPOD, 2015





'Seedpod' holds 101 seeds which are sold individually and have therefore started spreading, detaching themselves from the maternal nest of the seedpod.

Seedpod, 2015, 101 seeds made of vintage fur, handblown glass, engraved aluminium plates, pillow filler, steel and muslin fabric, 90 x 90 x 60cm

Seed, 2015, 4cm diameter

HOME, 2014

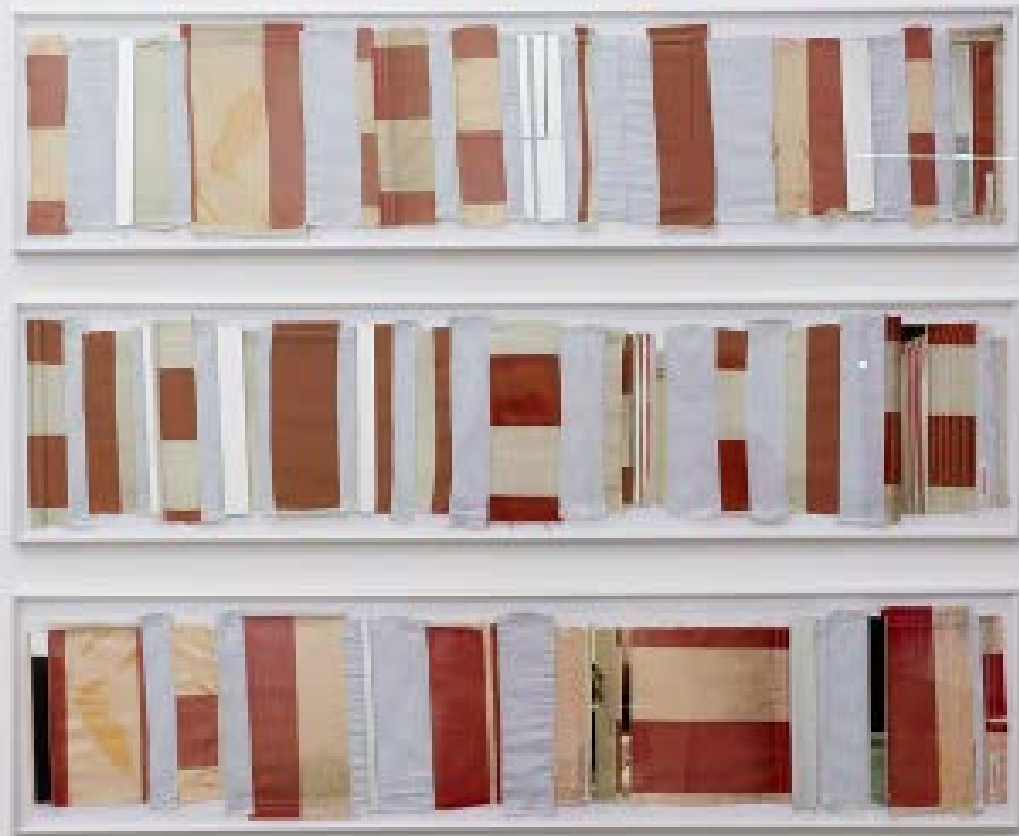




'Home' as a term is at the very root of the uncanny whose etymology takes us to the word 'unhomely'. My solo show, which features a main installation – based on the measurements of my childhood bedroom, the most intimate space one could share, yet the one where creativity originates – is an invitation for an immersive experience for the viewer to wander around and take a seat for a tête-à tête-with my mind, where creaptures happily grow and live.

The (Re)construction of the Self, 2014. 542 x 307 x 254cm, Mixed media

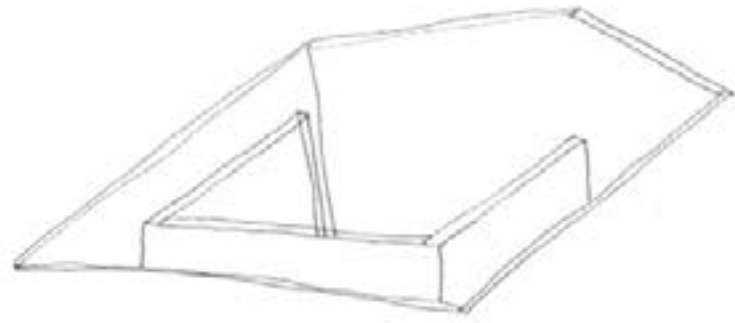




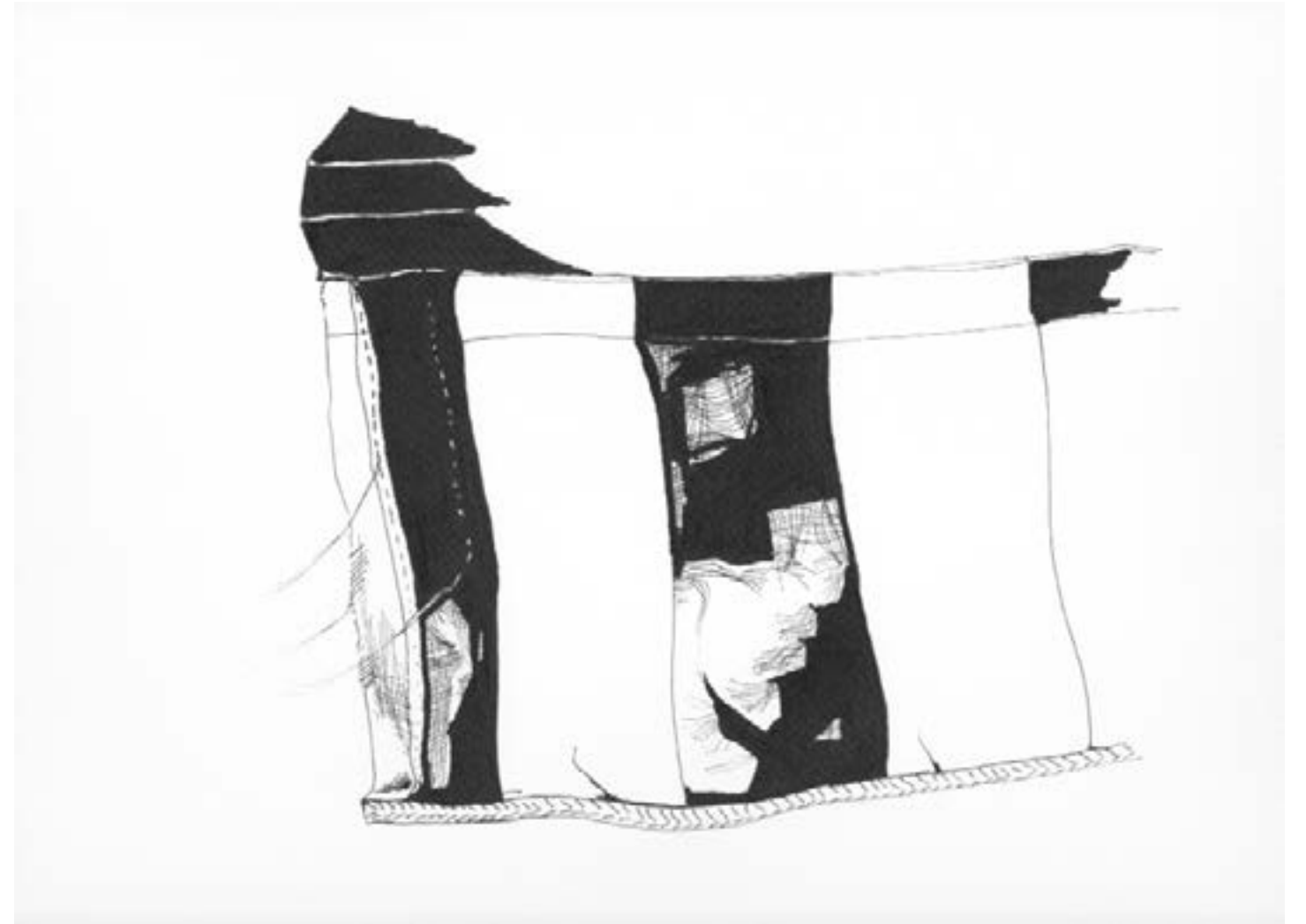
DNA (I, II and III), 2014
Mixed media
121x 28.5 x 2 cm

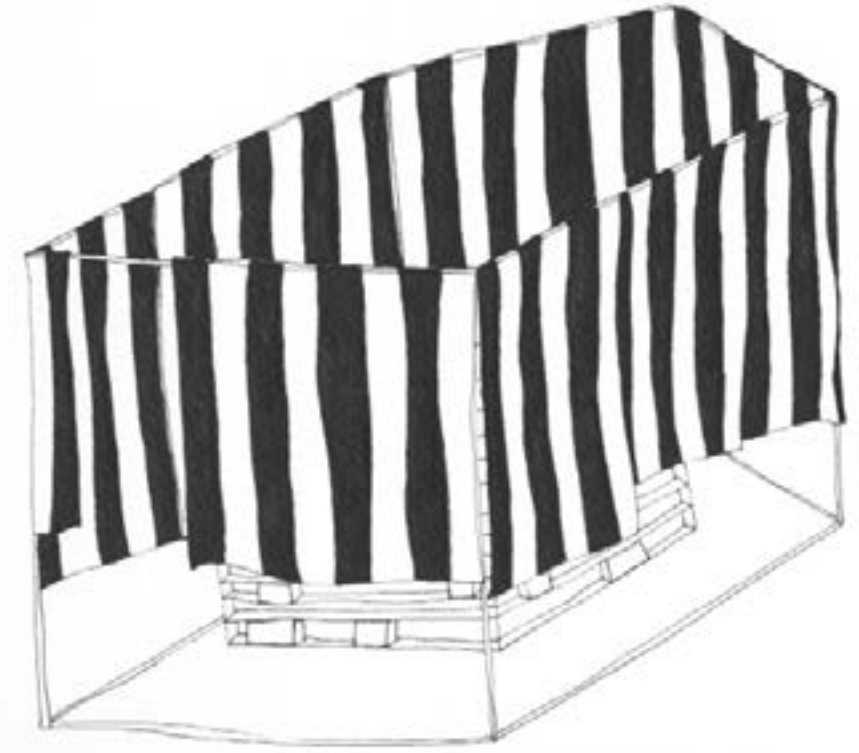


Installation shot of 'Home' at Ronchini Gallery, 2014



Home Drawings, 2014
Black Marker on Paper
29.5 x 37.5 x 3 cm





THE ECLAIR, 2013

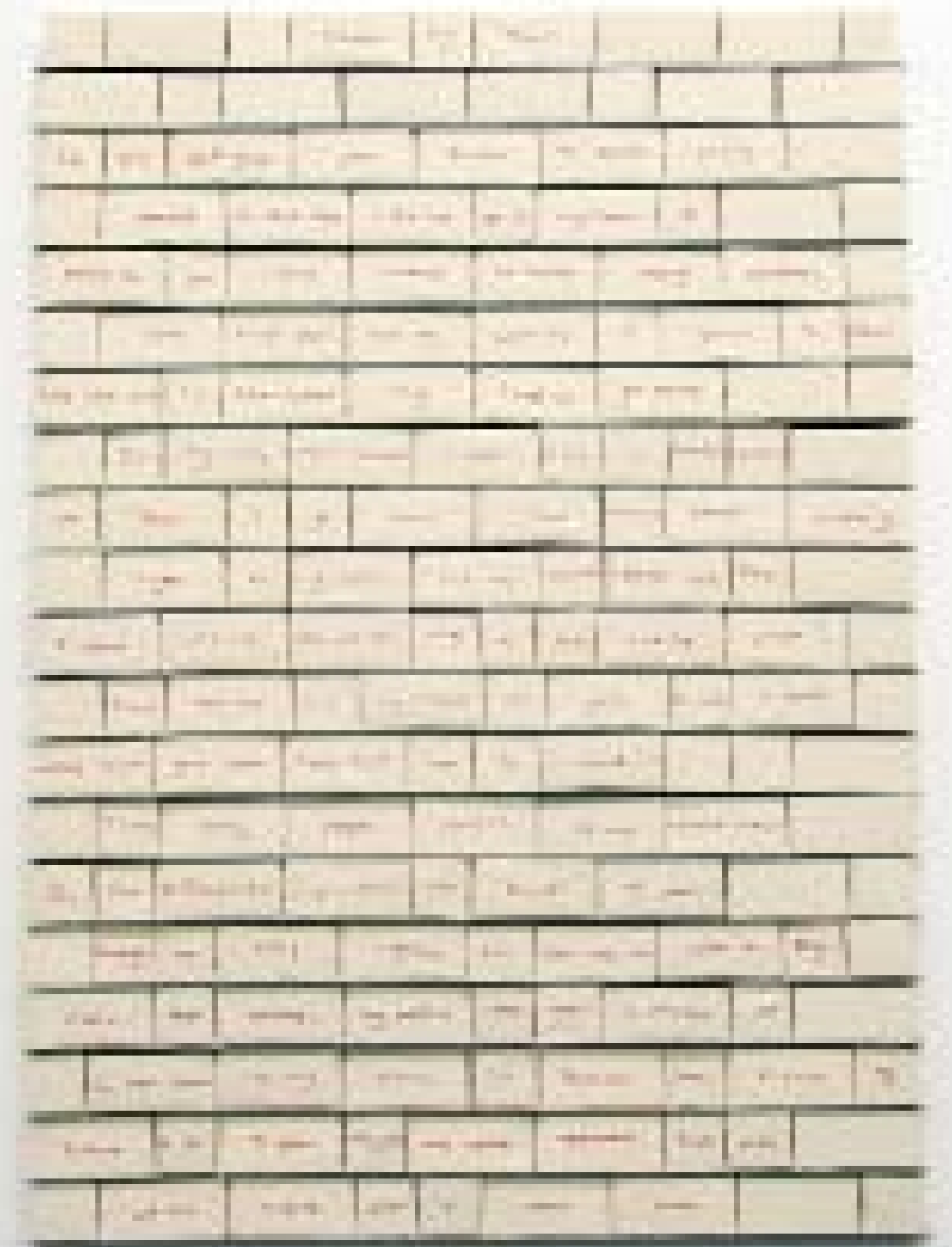


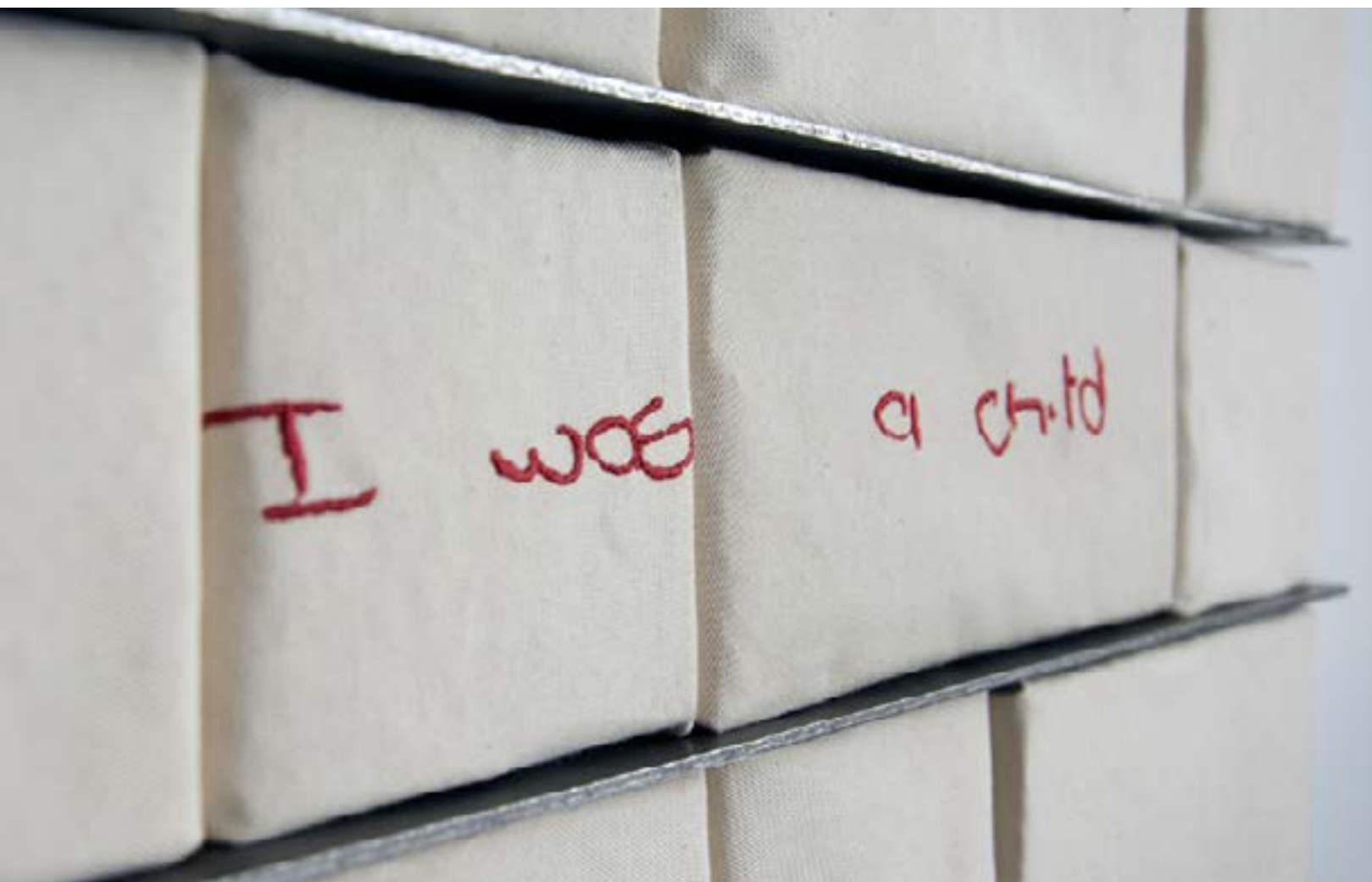


'The Eclair Project' began with the rediscovery of a school assignment written age 15. Translated from the French by 6 women between the ages of 15 to 72, the text has revealed new subtleties. The sensual descriptions have inspired the sculpting of 'The Body', a cross between the desired object of the éclair and the body that succumbs to its temptations, seeking in its sofa.

The Eclair I, 182 x 86 x 76cm, vintage fur, handblown glass, metal, pillow filler, fabric, nametag on ottoman

THE WEIGHT, 2013





'The Weight' is a project for 'Articulate' show at Victoria Miro Gallery in London by Dramatic Need, a charity that helps children express themselves creatively to overcome past traumatic experiences. The brick wall is a monument to honour young Meine's story. Each carefully 'clothed' brick bears a word or two of her handwriting - "red and white like my school uniform", she confesses over Skype. Each row of bricks is a line of her text, the wall her testimony and foundation to a more solid future.

Sold individually, each brick like a piece of a puzzle, a piece of her story, is to be passed on in order for the weight and word to be spread and shared.

Sponsored by Brick Development Association, Tom Tailor, Can of Gas, MdeM and Nicolas Lavrov

The Weight, 116 x 216 x 10cm, bricks, embroidered and handstitched fabric, nametags, South African soil and steel v.

MOTHER HEB / LOLETA, 2012





'Mother HEB/ Loleta' is the mother of all 'Hairy Eye Ball'. Nicknamed 'Loleta' after the late owner of the vintage fur coat used for the piece, the creature gains a ghostly feel. Nested in a sand incubator-like room, the large creature's abdomen rises and falls slowly, as if breathing, purring while asleep and surrounded by its baby furry eggs, static because holding the potential for life.

Mother HEB/ Loleta, vintage fur, handblown glass, pillow filler, motor, 2000kgs of sand

Installed at the Catlin Art Prize, 2012, won the Visitors Vote Prize

HAIRY EYE BALL, 2011





'Hairy Eye Balls' are the earliest 'creaptures' - creature-sculptures - that attempt to subvert the familiar through the experience of 'the uncanny' (Freud, *Das Unheimliche*, 1919). With the simple combination of glass and fur, these aim to provoke tensions between the threatening and the safe, the animate and the inanimate, while remaining on the threshold between the familiar and the unfamiliar. Fur, unconventional because of its suspended condition between life and death, simultaneously repulses and seduces. Pressed behind glass, it suggests a potential tactile experience one can only undergo by 'touching with the eyes'.

Hairy Eye Ball I, 2011, 30cm diameter, recycled fur, pillow filler inside handblown glass

THE BEGINNING OF EVERYTHING, 2010





'The Beginning of Everything' marked a transitional period from my painting days into my sculpting experiments. It is an absurd take that gives the egg - the days-to-day discarded item - weight and importance, as if, yes, out of the chicken or the egg, it was the one that came first, humouring the notion of the Origin.

I came first, 2010, eggshell, paper, paint in glass dome, 17 x 10 x 10cm

ADELINE DE MONSEIGNAT

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EDUCATION

2010-11 Masters in Fine Art | Distinction | **City & Guilds of London Art School** | London UK
2010 Summer School Foundation | Slade School of Fine Art | London UK
2005-09 Bachelors of Arts in Language and Culture | University College London | London UK
Erasmus | Politecnico Università di Architettura e Disign | Milan IT

MUSEUM AND INSTITUTION SHOWS

2024 *upcoming* **Enceinte** | Museo Marco | Curated by Colector | Monterrey MX
upcoming **Uketamo** | Casa Wabi | Curated by Alberto Rios | Mexico City, MX
2022 **Assembly1: Unstored** | Curated by Dakin Hart | Assembly Museum | Monticello NY
Sotheby's | A Collaboration with MASA | Sotheby's East Hampton | East Hampton, NY
Bitacorras: Casa Wabi | curated by Alberto Rios | Museo de Arte Contemporaneo Queretaro |
2021 **Memory Shop** | Curated by Nicolas Bourriard | Casa Wabi Foundation | Puerto Escondido MX
2020 **Arte Vivo** | Jumex | Mexico City MX
Fire Ladders | Museo Geologia UNAM | Mexico City MX
2019 **Synergia** | Museo Federico Silva | San Luis Potisi MX
2018 **Cure3** | Bonhams | London UK
2016 **In the Flesh** | The Freud Museum | London UK
2015 **UK/RAINE** | Saatchi Gallery | London UK
2013 **The London Project** | The Yorkshire Sculpture Park | Curated by Gerson Zevi | Yorkshire UK

COMPETITIONS, AWARDS, AND BURSARIES

2020 **London Bronze Casting** | Selected for the London Bronze Editions | London UK
2018 **Selfridges x Yorkshire Sculpture Park** | Shortlisted for the Artblock Commission | London UK
2015 **Dartmoor Arts Projects Bursary** | Recipients of Bursary | Devon UK
UK/RAINE | Saatchi Gallery | Shortlisted in the Sculpture Sction | London UK
2013 **RBS Bursary Awards 2013** | Recipient of Bursary | Royal Society of Sculptures | London UK
2012 **European Alternatives Travel Solorship** | Recipient of Bursary | Transnational Dialogues | Shanghai and Beijing PRC
Catlin Art Price | Visitor Vote Prize Winner | Lonodnewcastle Project Spae | London UK
2011 **Arcadia Missa Gallery Prize** | Prize Winner | The London Open Exhibiton 2011 | Cello Factory | London UK
2005 **Festival des Jeunes Talents** | 1st Prize in Painting | 2nd Prize in Photography | Monaco MC

SELECTED SOLO AND DUO SHOWS

2024 *upcoming* **Sunken Shadows** | Solo Show | MASA | Mexico City MX
2023 **Skin to Skin** | Solo Show | Colector | Monterrey MX
2018 **O** | Solo Show | Ronchini Gallery | London UK
2017 **L'Attesa** | Solo Show | curated by Roberto Lacarbonara | Exchiesetta | Polignano a Mare, Puglia IT
2015 **Points of Contact** | Duo Show | de Monseignat & Marie Kaus | Cob Gallery | London UK
2014 **Home** | Solo Show | Ronchini Gallery | London UK
2013 **The Uncanny** | Duo Show | de Monseignat & Berndnaut Smilde | Curated by James Putnam | Rochini Gallery
2011 **Reveal the Tension** | Solo Show | Curated by Samia Calbayrac | The Norman Rea Gallery | University of York | York UK

FURTHER SELECTED GROUP SHOWS

2023 **Ways of Seeing** | Bo Lee and Workman | Somerset UK
Entanglement | Summer Group Show | | MASA Galeria | Mexico City MX
SATM | Curated by Stephanie Frederickx | Sint Ann ter Muiden BLG
Luma | Curated by Jenn Ellis | Aora London | London UK
7th Edition | Curated by Brooke Benington | Contemporary Sculpture Fulmer | Fulmer UK
2022 **Reconstructions** | Curated by Alberto Rios | Casa Versailles | Mexico City MX
Masa Inc. | MASA Galeria | Mexico City MX
2021 **10gms Challenge** | Royal Society of Sculptors | London UK
Couber la Ligne de Temps | Curated by Stephanie Angelini | Hotel La Vague | Saint Paul de Vence FR
Elementos Vitales: Ana Mendieta | Curated by Su Wu | Oaxaca MX
Substract | Arca x MASA Galeria | Arca Miami US
Wabi Sabi | Kristin Hjellegjerde Gallery | London UK
The Last Tenant | Curated by Mario Garcia Torres | MASA Galeria | Mexico City MX
Capitaloceno | Curated by Alberto Rios | LAAA | Casa Wabi Foundation | Mexico City MX
Unwrapped: The hidden World of Christo and Jeann-Claude | Sotheby's Paris | Paris FR
Aora III | Aora Space | Online
In Conversation | Bo Lee Gallery | Beckenham Place Mansions | Beckenham UK
Force du Détail | Salle d'Exposition Quai Albert II | Monaco MC
2020 **Ciclo 01 Arte Contemporáneo** | Curated by Alberto Rios | LAAA Móvil | Mexico City MX
Cure3 | Bonhams | London UK
Summer Exhibition | Royal Society of Sculptors | London MX
Recover/ Uncover | MASA Galeria | Mexico City MX
2019 **MASA Smalls** | MASA Galeria x v.v. sorry | Mexico City MX
Skulpturenpark | Galerie Lisa Kandlhofer | Vienna AT
Summer Exhibition | Hogchester Arts | Dorset UK
Sisyphus in Retrograde | Aindrea Contemporary | London UK
Sitework | Curated by Sophia Starling and Emma Ulen-Klees | Cornell University | Ithaca NY
Pabellon de Las Escaleras | Curated by The Chimney x Guadalajara90210 | Mexico City MX
Fibra | Curated by Mia Pfeifer | Post Institute Von Goetz | London UK

2018 **Through the Looking Glass** | Curated by Alteria Art and James Putnam | Cob Gallery | London UK
Polarities | David Totah | New York City US
Rhapsodies | Ping Pong | Brussels BEL
Skulpturepark | Galerie Lisa Kandhofer | Vienna AT
Synergia | Curated by Pablo de Laborde Lascaris and Manuel Munoz G.G. | GAM | Mexico City MX

2017 **Skinscapes** | Curated by Tatiana Chenviere and Giulia Vandelli | Unit 1 Gallery | London UK
Contemporary Sculpture Fulmer | Curated by WGB Projects | Fulmer UK
Modern Penelope Prints | Curated by Alix Janta and Lauren Jones | Palm Tree Gallery | London UK
Substance | Curated by David Freyer | Mannerheim Gallery | Paris FR
House of Penelope | Curated by Alix Janta and Lauren Jones | Gallery 46 | London UK
Through the Looking Glass | Curated by Alteria Art and James Putnam | The Mile End Art Pavilion | London UK
Force of Nature II | Curated by James Putnam | The Mile End Art Pavilion | London UK

2016 **I am NOT fino sehgal: The Whisper** | Nahmad Projects | London UK
Beyond Borders | Blain Southern | London UK
Art Banter Dubai | Curated by Alix Janta and Lauren Jones | Dubai UAE

2015 **Whispers** | Project by Adeline de Monseignat including 12 international artists | Ronchini Gallery | London UK
Prizma II | Prizma Space | Curated by Lara Khami | Istanbul TUR
The Behaviour of Being | Curated by Mia Pfeifer | Cob Gallery | London UK
Femmes de T ê te Femmes Esthètes | La Vitrine am | Paris FR

2014 **Time to Hit the Road** | Leila Heller Gallery | Chelsea | New York US
Material Identity | Rook & Raven | Curated by Aretha Campbell | London UK
Publish/ Curate: Traces | TJ Boulting | Curated by Alix Junta | London UK
Scars are not just Skin Deep | Cob Gallery | Curated by Mia Pfeiffer | London UK
Out of our Heads | Shoreditch Town Hall | Curated by James Putnam | London UK
Drawing into Sculpture | Griffin Gallery | Curated by Jessica Carlisle & Rebecca Pelly-Fry | London UK
Technique and Texture | Honoré Program by Lauren Flammarion & Pauline Lévêque | Curated by Alix Janta | Paris FR

2013 **Articulate** | Victoria Miro | Curated by Jeremy Lewison | London UK
The Future Can Wait | Victoria House Bloomsbury Square | London UK
Dead Inside | Bleeker Street Arts Club | Curated by Max Wolf and Meghan Carleton | New York US
In Dreams | Cob Gallery | Curated by Cob & Guts for Garters | London UK
Natural Perception | Dean Street Project Space | Curated by Aretha Campbell and Narcissus Arts | London UK
Objectify | A Garden Exhibition of Sculptural Contemporary Art | High House Gallery/ Gardens | Oxforshire UK

2012 **Dividing Line** | Outdoor Sculpture Show | High House Gallery | Curated by Sumarria Lunn | Oxforshire UK
Yellow Wallpaper | Cob Gallery | Curated by Natasha Hoare and Roxana Warder | London UK
Life is whenever you die | Abney Park Chapel | Curated by Ailin Staicos | London UK
The Catlin Art Prize | Londonnewcastle Project Space | Curated by Justin Hammond | London UK
Verging | YBA 2.0 Series | Frameless Gallery | London UK

2011 **Art Prize 2011** | Plaza Towers | Grand Rapids US
Go Ahead... Touch Me | Manifest Gallery | Cincinnati US

2009 **Eco Art Parade** | Sponsored by National Council of Monaco | Sotheby's Auction | Prince Albert II Foundation | Monaco MC

SCREENINGS

2018 **Bermondsey Art Walk & Tak** | ArthouSE1 | Kino Cinema | London UK

2017 **Chimney Festival** | Screening of In The Flesh | New York US
Rien ne s'oppose à la nuit | Les Femmes s'en mêlent | Paris FR

2016 **Sigmund's Shorts** | Film written, directed and performed by ADM | Freud Museo | London UK
Artists' Moving Image | In The Flesh: Artist film written, directed and performed by ADM | Exeter Phenix | Exeter UK

COLLECTIONS

2020 **Museo Federico Silva** | MX

2019 **Casa Wabi Foundation** | MX

2017 **Deutsch Bank Creative Enterprise Award** | UK

2016 **Gaia Art Foundatoin** | UK

2014 **Villa Lena Foundation** | IT

SELECTED ART FAIRS

2021 **Zona maco Patio** | Casa Ortega | GAM | Mexico City MX

2021 **Clavo** | Studio Block M74 | Casa Versailles | Mexico City MX

2020 **Zona Maco** | Galeria de Arte Mexicano | Mexico City MX
Salon Acme | Mexico City MX

2018 **Zona maco** | Galeria de Arte Mexicano | Mexico City MX

2016 **Arte16** | Villa Lena Foundation | London UK

2015 **Art Brussels** | Ronchini Gallery | Brussels BEL

2014 **ArtBA** | Miao Miao Gallery | Buenos Aires ARG
Art14 | Ronchini Gallery | London UK

2013 **Arte Fiera** | Rochini Gallery | London UK
Art13 | Rochini Gallery | London UK

2012 **Art Moscow** | Sponsored by Christie's, The British Council and Frameless Gallery | Moscow RU

RESIDENCIES AND MENTORSHIPS

- 2019 **Casa Wabi** | Oaxaca MX
- 2018 **Fibra** | Textile Residency with the Wayuus and the Kogis | Curated by Mia Pfeifer | Bogota CO
- 2017 **Stone carving Residency** | Marina Lascaris's Studio | Mexico City and Tecali MX
- 2016 **Mentorship** | Stone carving taught by Gianpietro Carlesso | Carmons IT
- 2015 **The Beekeepers Residency** | Artist-led Project by Tom Leamon and Mia Pfeifer | Algarve PORT
- 2014 **Villa Lena** | Art Foundation | Tuscany IT
- 2013 **The Land Arte Road Trip** | On-the-Road Artist Residency with Gerson Zevi Gallery | New York US
- Pioneer Works** | Centre for Art and Innovation | New York US
- 2012 **Down Stairs Gallery** | The Great Brampton House | Herefordshire UK

SELECTED PUBLICATIONS

- 2022 **The Book of Ladders** | Essays A. de Monseignat, Paul Carey-Kent, David Trigg | Designed by Sodio | 2022
- 2019 **Synergia** | Essays Luke Hart, A. de Monseignat | Edited by Pablo de Laborde | Published © Museo Federico Silva 2019
- 2018 **O** | Essays Henry Martin & A. de Monseignat | Published by © Rochini 2018
- 2016 **Le Cahier des Rencontres Philosophiques de Monaco** | Published by © Les Rencontres Philosophiques e Monaco 2016
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