

## Interview with Emma Gale

Jane : How long have you been here Emma ?

Emma : Here in France, me and my ex- partner bought the place in 2004, we renovated and we were living in Britain for a long time. I was lecturing, Robert was on the building.

Jane : So what year was it that you arrived here ?

Emma : 2004-

Jane : So you didn't do the usual thing of living in a caravan in the grounds ?

Emma : Yes I did. The caravan's still out there which probably is dying a death as we speak.

Jane : Right, So how many years were you in the caravan ?

Emma : Probably about six.

Jane : And you've been recently Artist in Residence at Moncontour ; how did that go ?

Emma : Fantastic. I was there four years ago, 2014 ; eight weeks, which I really had a lovely time right in the summer, which was fabulous.

Jane : How did you originally create that connection with Moncontour ?

Emma : I did have a couple of friends there and this new place was opening and I just asked ; I sent my CV, my- obviously I had to have my Siret number and they just said yes and they gave me eight weeks in the summer which I was amazed at.

Jane : That's fantastic.

Emma : And then I got lots of commissions from there because my work is really big so a lot of people wanted, like, smaller pieces which are a bit difficult for me.

Jane : Did you find that they wanted a particular subject matter ?

Emma : No, because when I was there my first really big exhibition, exposition was called 'Lovers of Acid'

Jane : Who have been your inspirational artists ?



Emma : Egon Schiele.

Jane : Oh Yeh, what epoque of painters are you....

Emma : I am very much a 'Modern Master' person, I mean, as I've got older I appreciate the Great Dutch Masters and I appreciate the Renaissance and I appreciate that but when I was studying Art I was much more into the Modern Masters like Egon Schiele, Klimt. I mean Klimt was the tutor of Schiele and I just loved that and I remember when I was at Brighton I used to do, I did copies- or pastiches-sorry- of Egon Schiele's work. When I went to the Museum of Degas in Paris sculptures yes, but his drawings, his drawing and his line work. And that's something that has always been important to me is to be

able to draw. It's like if you're a dancer , if you have ballet as your root, you can pretty much do most things and I think, and I was a drawer...and only since I've been here have I ever painted on canvas. I used to paint on paper, wood ; anything. I just felt...

Jane : Like Alfred- Alfred Wallis – yes - painted on scraps of wood from the beach..

Emma : That's what I used to do but then I thought -

Jane : Naive

Emma : Oh I could, so I just had a go at it and quite liked it.

Jane : And you're selling well ?

Emma : No - but doing okay

Jane : And you're thinking of doing some workshops for-

Emma : Yes, I would like to , well I'd love to desperately have a -some- Life Drawing classes here because Life Drawing is the bone of Art for me . You see a form and you draw it . Allowing people to understand what they are seeing but you have to work on your eye-hand co-ordination. It has to be ; don't look at your hand, look at the subject and be confident and make the mark.