



Aude Borromée

Biography



Born in 1975, Aude Borromée is a **sculptor, painter and architect-designer**.

Initially a **show jumping rider** (she trained with a chief rider at the *Cadre Noir of Saumur*), she went on to study marketing in France and the United States before becoming an architect and artist. **Throughout her career, she has developed a strong connection to the territory, to our natural and built environment, to the non-living, and an ability to perceive space with her body** in order to invest or retranscribe it in her artistic work.

She studied drawing at the *Boullé School* in Paris, then architecture at the *School of Paris La Villette*. A freelance architect since 2009, she constructs buildings, fits out interior spaces and designs furniture on the borderline between architecture, scenography and artistic installation. Her creations are already conceived as paintings in volume.

From 2014 onwards, the pictorial and sculptural dimensions of her work began to assert themselves. **Her artwork deals with places, the imprint of time, ecology and the connection between humans and their natural or built environment**. Her organic pieces bear witness to buried or imaginary memories. They evoke life in transformation, reinventing the elements that surround us, recomposing bodies and seeking to repair our relationship with the living.

Among her achievements, she staged and exhibited an 11 meter long polyptych at *Galerie Mercier & Associés* in Paris. She was invited by Clément Sauvoy in Montreuil for a group show and also exhibited at *atelier Barillet by Mallet Stevens*. She has participated in several art fairs such as *Réalités Nouvelles*, *Mac2000 Paris*, and *Les Estivales of Sceaux*.

Her work can also be seen at *Louis Vuitton* in Orlando (USA) and Daejeon (South Korea).

In 2025, she is resident at the *musée Picasso* in Antibes and in 2024, she was awarded a research grant by the *Adapg*.

She is a member of the *Taylor Foundation* and of the *Cercle de l'Art* in 2023 (a community of entrepreneurial artists founded by Margaux Dehry).

Corporate collections

2020 : *Louis Vuitton*. Polyptic purchased for a store in Orlando (USA).
2019 : *Louis Vuitton*. Painting purchase for a store in Daejon (South Korea).

Individual exhibitions

2025 : *Of stones and bodies*, show following my residency at Picasso Museum, Antibes.
2024 : *Territoiries*, Company Upside, Nanterre.
2023 : *Architectures*, Company Ireas, Paris.
2019 : *Coexistence*, Le Laboratoire d’Exposition, Paris.
2018 : *Récital A16*, Galery Mercier et Associés, polyptic of 11mx2m, Paris.
2017 : *The land of colors*, Atelier Barillet par Mallet-Stevens, Paris.

Group shows

2024 : Galery La Consigne, exhibitions at Varenne, Paris.
2021 : *Humanities*, curation by Clément Sauvoy, Montreuil.
2016 : *It gives style to my brush*, Galery St Joseph, Paris.

Fairs

2023 : *Réalités Nouvelles* fair, Paris.
2022 : *Estivales of the city of Sceaux*, curation by Christophe Delavault, Sceaux.
Selection committee with Marlène Moquet and Hervé Loevenbruck.
2022 : *Mac2000 Paris* fair, Paris.
2022 : *20th fair of vVsual Arts of Pierrefitte sur Seine*, Pierrefitte sur seine.
2020 : *ArtCité* fair, Fontenay-sous-Bois.

Autions

2021 : *Artcurial*, solidarity auction for the benefit of the association Jolokiart, Paris.

Residencies, grants & collaborations

2025 : *Musée Picasso*, Antibes : 3 months creation and mediation residency.
2024 : Research grant from the *Adagp*.
Depuis 2023 : Member of the *Foundation Taylor*.
2023 : Member of the “*Cercle de l’Art*” : Community of entrepreneurial artists founded by M. Dehry.
2017-2022 : workshop of glassmaster *N. Morreti* in Murano (Italy) : Manufacture of glass pieces.
2014-2018 : *La maison du chocolat* Paris and *Most* magazine high jewelry : Set design for photos.
La maison du chocolat Paris : scénography of one of their stores for the Designers’ Days.
Private clients : design of custom furniture and development of prototypes.

Teaching

2025 : *Picasso museum*: Art workshops for children, teens, adults, and families, Antibes.
2024 : *Atelier Rose Selavy* : Sculpture course an visual arts classes for children and adults, Paris.
2022-2024 : *La Condamine and Terre Et Feu* : Art drawing classes, Paris.
2017-2020 : Painting classes for children, adults and art workshops in companies, Paris.
2017-2018 : *Ecole Moda Domani* and *ESAT* (Ecole supérieure des arts et techniques), Paris :
Graduation jury. Architecture project course and workshops in 3rd year and preparatory year.

Architecture : 2005-2015

2009-2015 : *Independent architect*. Developing an artistic vision of architecture, thinking the places in their overall by integrating at the same time the space, the furniture and wall interventions. Combining geometric shapes and an intensive use of color.
2014-2015 : *Atelier 24 Architectes*, renovation of the store *Le Bon Marché*, Paris.
2013-2014 : *ISG*, shop fitting and renovation, Paris.
2005-2009 : Associate at *Weygand Borromée*, Paris : private and public projects (multimedia library, cultural centers) in France.

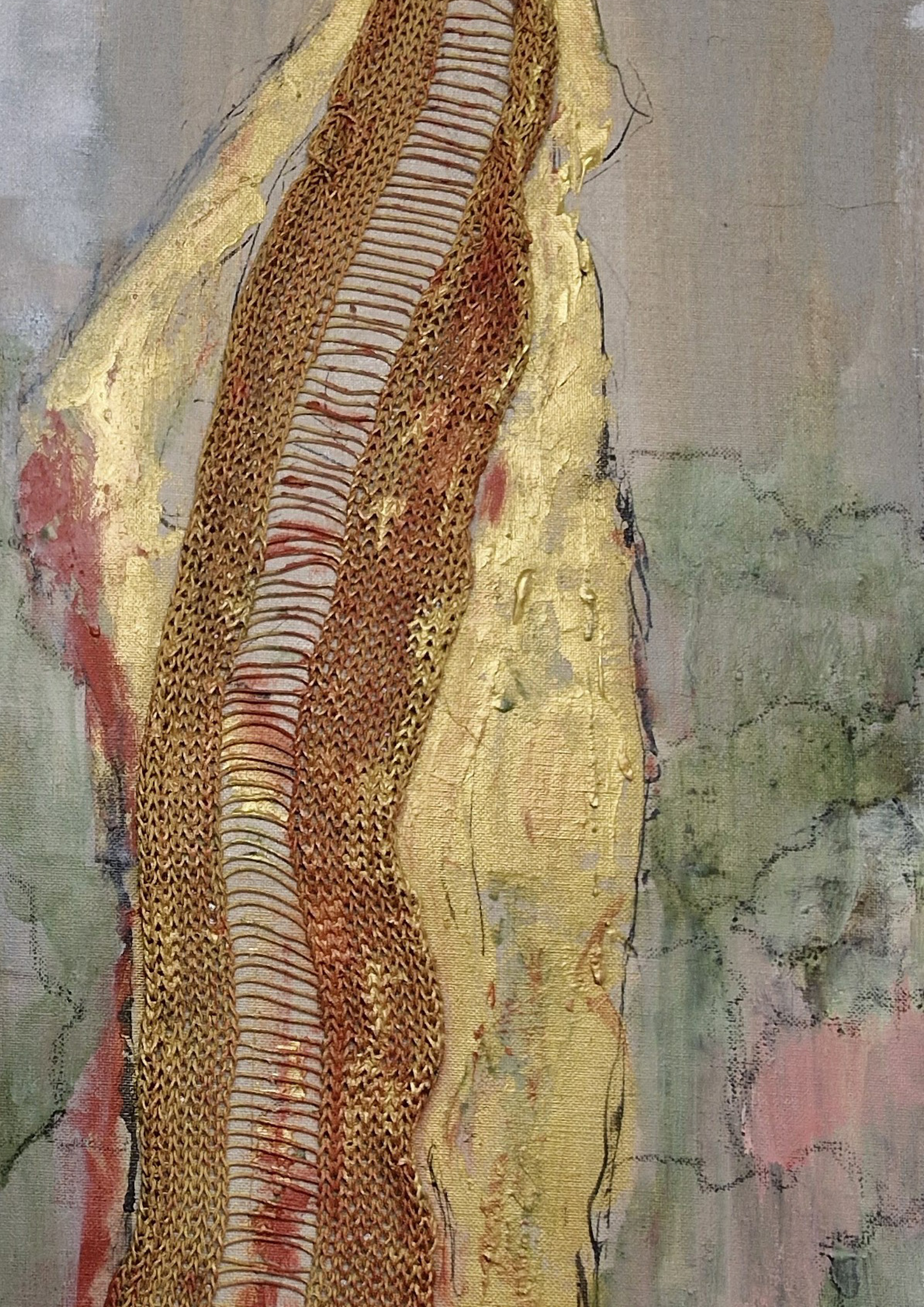
Marketing : 1998-2002

1997-2002 : *Sodexho USA* in Boston (USA) - *AT Kearney* consulting in Paris - *Pechiney* in Paris :
Marketing, strategy and team management.

Training

2003-2009 : *School of Architecture of Paris la Villette*, graduated with Xavier Gonzalez.
2003 : *Boulle School* in Paris, drawing classes. *Foundation Cartier*, design classes.
1994-1997 : MBA. Master in marketing from the *University of Memphis* (USA).
Diploma from the *Management School of Montpellier* (France).





My work addresses place, the imprint of time, ecology and the connection between humans and their natural or built environment.

It is based on a long-standing exploration of the relationship between constructed environments and organic matter, and bears witness to the experiences that have shaped my personal journey, my subtle connection with the non-human elements that surround us. A relationship that has developed through my past professions and sources of inspiration, enriching my perception of life.

Life of a body

Inspired by buried and imaginary memories, by what infuses me when I interact with spaces, my creations reflect the physicality of our environment, the relationship between the human and the non-human, **such as societal pulses or vibrations.**

Through a carnal and intuitive dialogue with matter, **I study how mineral, plant, organic and architectural flesh interweave** like traces belonging to different temporalities.

In an almost geological process of stratification, steel mesh, rope, canvas, pigment and clay become bodies, ruins, landscapes or topographies. Knotted, stretched or braided rope proliferates like a plant, hinders like a corset, gangrenes or rebuilds.

These *environmental bodies* **evoke life in transformation.** Painted, sculpted, modeled, they blur the boundaries between nature and architecture, sculpture and skin. Made up of successive layers, they are flexible, rigid, and dense, questioning the immediacy of a world that mirrors the delicacy of screens.

By recomposing architectural remains, fragments of nature, and body shreds, I seek to weave links between living beings.

I express states between vitality and decline, between destruction and repair, between life and death, and reflect the restorative power of the relationship between living beings, inhabited places, and natural spaces. The connection between biodiversities offers potential for healing and mutual transformation, opening up the possibility of new life.

Aude Borromée's artistic work stems from a deep-rooted process of connecting her body with a support and materials of the construction kind. Painting is the artist's first means of expressing memories and vivid images from her attentive walks. In her canvases, colors come together in a process of stratification and overlapping, expressing the fragility of the environments we inhabit and a certain vitality: the urgency to act. An architectural ruin appears, sketched in ink, fragments of buildings, a world in the grip of a devastating phenomenon.

The body, whether human, animal, vegetable or architectural, is at the heart of her artistic approach. The artist dialogues with her material, a chicken wire that is both malleable and rigid. By folding and twisting, she creates a volume, like a body, from which images of living organisms, landscapes and geological formations can emerge. She uses millimeter-diameter rope with great freedom, developing a vocabulary of knots and torsions, with which she creates interactions with wire mesh. These two materials, both links, seem to support or need each other. Her sculptures are like structures that hold together, yet are on the verge of collapse. They evoke a process of vitality, repair and proliferation.

In some sculptural works, the woven, bound and knotted rope is the image of a living being in the process of colonizing a natural space, an environment (*Lichens*). In others, the mesh builds outgrowths or cells (*Shelters*). In still others, the forms are reminiscent of the modeling of a natural material. A process of transformation and regeneration emerges, as if nature were meeting the built environment. A movement between opening and closing, between extension and compression, like the expression of a vital breath is felt in front of his works... A parietal dimension, an energy, telluric forces are also expressed.

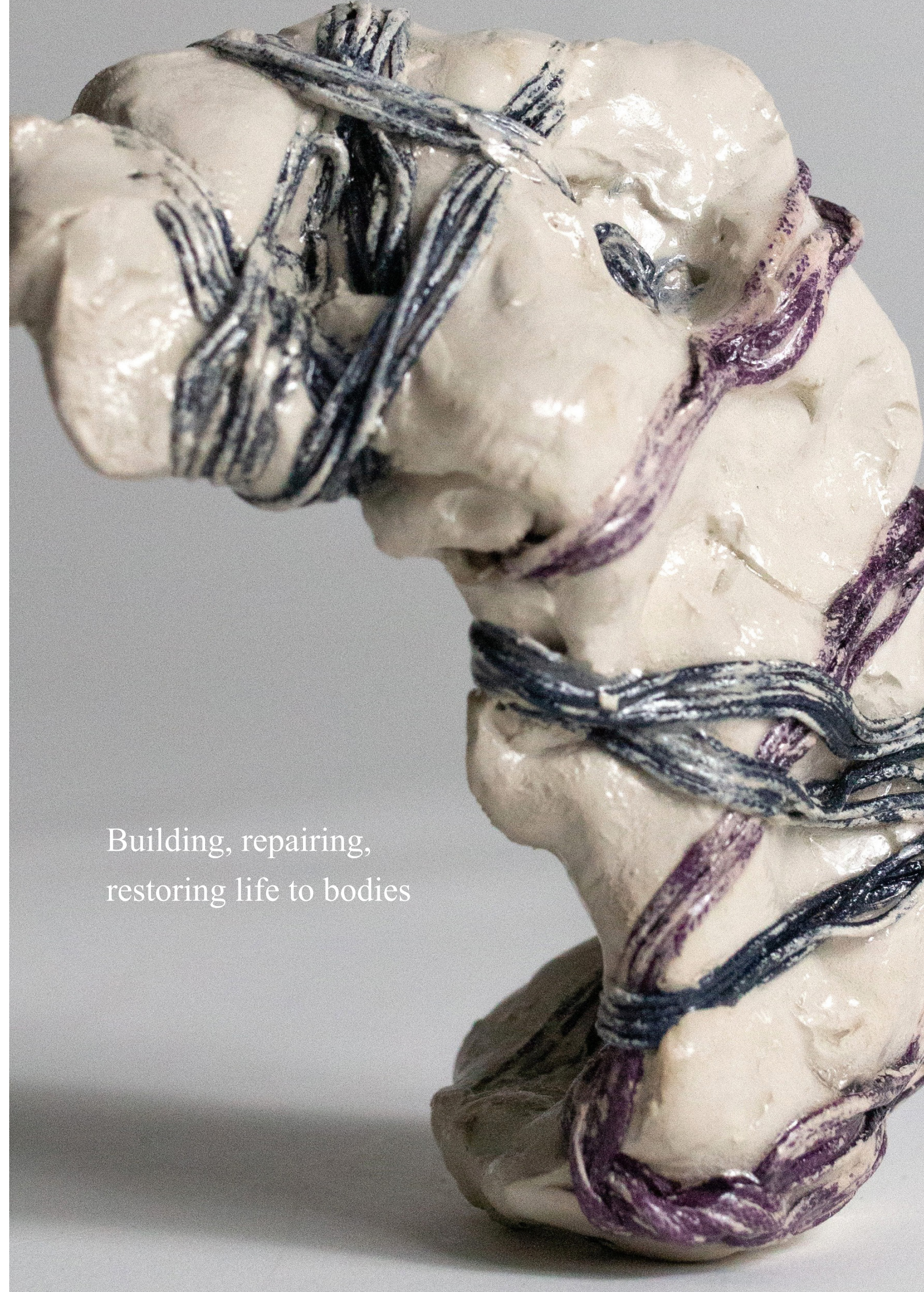
The artist tends to pursue the phenomenon of metamorphosis within her works. She envelops her sculptures and creates their *imprints*, witnessing a situation, a posture, an interaction, a presence with an environment, traces embodying the past of a territory.

In the series *Architected bodies and their remains*, Aude Borromée confronts a lacquered steel plate with a wire mesh, inserted into an opening. Through a variety of stitches created with her rope, the sculptor generates and develops a conglomerate of materials. A new skin covers this architectural fragment. These sculptures express the process of restoration, the work of man or the growth of plants that cling together to reinforce a bald facade. Inspired by relics or altars, a counterpart is a sublimated vestige, the memory of a residue that bears witness to history. This artistic work is akin to an attempt to preserve what has been and to offer support to this fractured element.

Her works in clay reveal the emergence of constructions and reconstruction sites. They form a whole, like a village in the making...

In short, Aude Borromée's works suggest a life in latency, a state between ruin and reconstruction, a cycle of transformation, a becoming. They are at one with the space in which they are displayed.

Pauline Lisowski, 2024



Building, repairing,
restoring life to bodies