



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).

CV

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 vVsuual 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*.

Since **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).



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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, mutual transformation and opens up the possibility of new life.

Of stones and bodies

Including works during residency at the Picasso museum in Antibes

2025

In this series, initiated during a residency at the Picasso Museum in Antibes, I focus on the traces of the past engraved in the walls, the confusion between rock and architectural stone, the walls covered with vegetation, and nature resembling shreds of bodies, like those evoked by Germaine Richier's sculptures exhibited on the terrace of the Picasso Museum.

I observe how the building reveals a walled-up window, a loophole, how mineral, vegetal, organic, and architectural flesh intertwine like memories belonging to different temporalities.

Inspired by these stigmas, I construct a narrative around the reconstruction of *environmental bodies*. **I imagine how to recompose fragments of architecture, scraps of nature, shreds of bodies, how to weave links between living beings.**

Through a quasi-geological process of stratification, **I work to repair and suture these bodies, like a graft that restores and opens up the possibility of new life.**

The stones come together, the flesh tightens, the vegetation grows.

The project is inscribed in a long time, a density, in the thickness of matter.

🕒 Vidéo de l'exposition

Wall, 2025

212x500cm, détail

Pigments, acrylic, ink, braided rope, kraft on canvas





Body of stone, 2025
230x110x30 cm, detail
Mesh, recycled paper, mortar, acrylic, braided rope



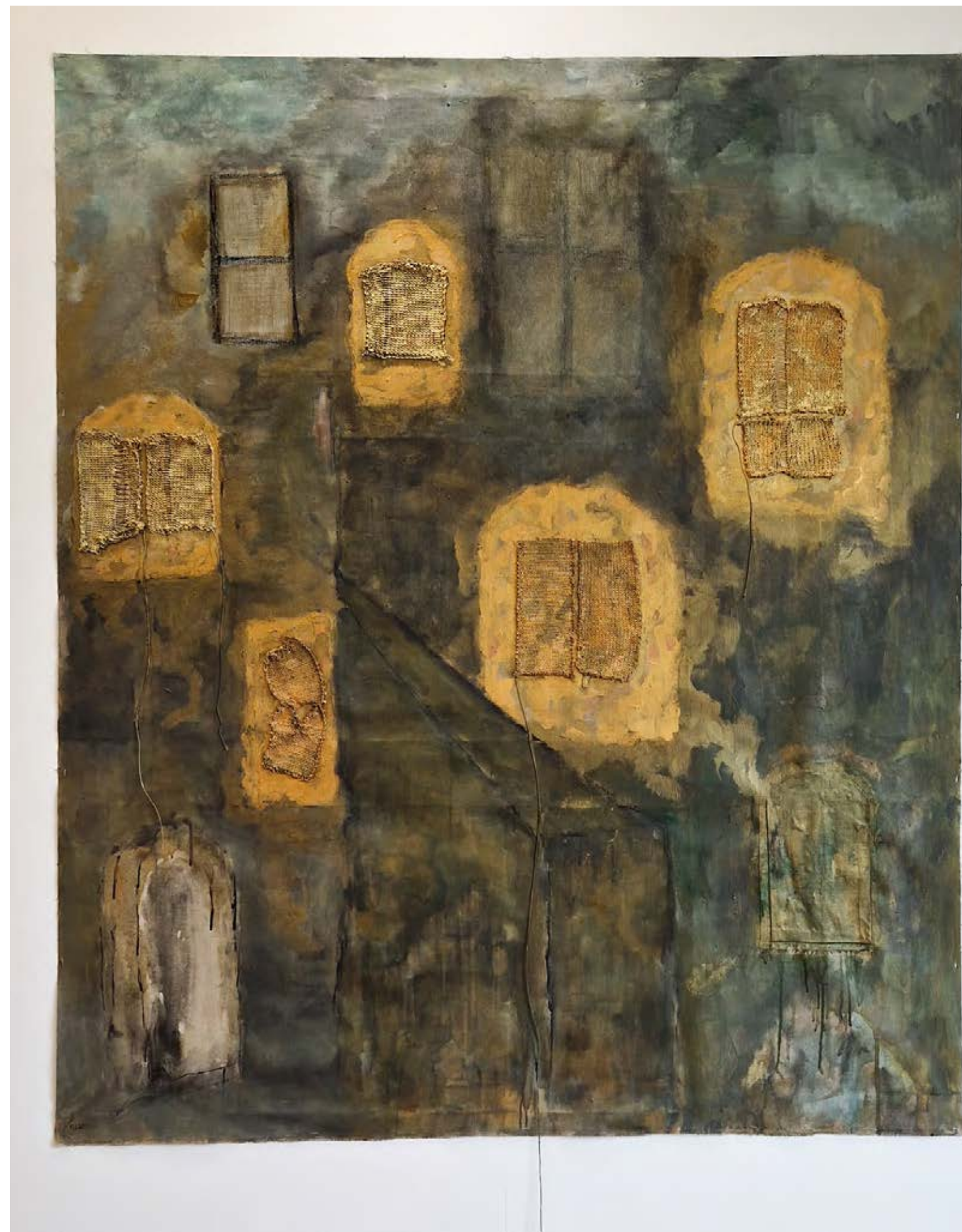
Gather, 2025
22x27x8 cm
Unfired clay, paper, canvas, acrylic, pigments, varnish



Wall, 2025
212x500cm
Pigments, acrylic, ink, braided rope, kraft on canvas

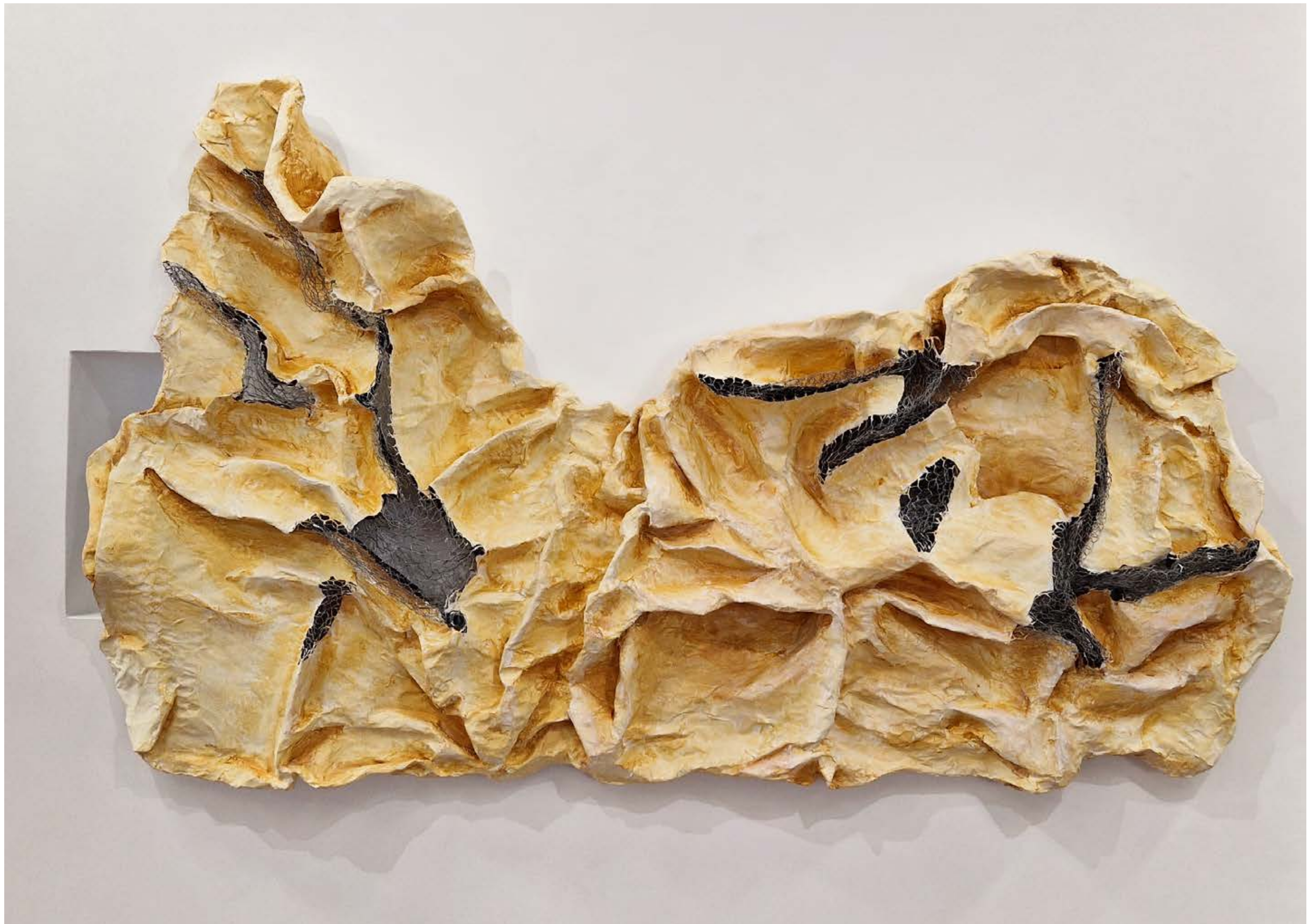


Whispers from the past, 2025
 160x135 cm
 Pigments, acrylic, braided rope, linen on canvas





Stones speak, 2025 - 140x212 cm
Pigments, acrylic, braided rope, kraft on canvas



Cracks, 2025
110x165x30 cm
Grid, recycled paper, mortar, pigments



Reconstructions, 2025

26x30x6 cm

Unfired clay, acrylic, rope, canvas, pigments, varnish



Wall memories 2, 2025
56x49 cm
Pigments, acrylique, encre de chine, pastel, corde tressée sur toile



Wall memories 4, 2025
56x49 cm
Pigments, acrylique, encre de chine, pastel, corde tressée sur toile



Memory reconstruction, 2025
155x110x20 cm
Chicken wire, recycled paper, acrylic, pigments, canvas



Wall memories 3, 2025
56x49 cm
Pigments, acrylique, encre de chine, pastel, corde tressée sur toile



Wall memories 1, 2025
56x49 cm
Pigments, acrylique, encre de chine, pastel, corde tressée sur toile



Fragments, 2025 - 158x212 cm
Pigments, acrylic, braided rope on canvas



Body of stone, 2025
 230x110x30 cm
 Grid, recycled paper, mortar, acrylic, braided rope

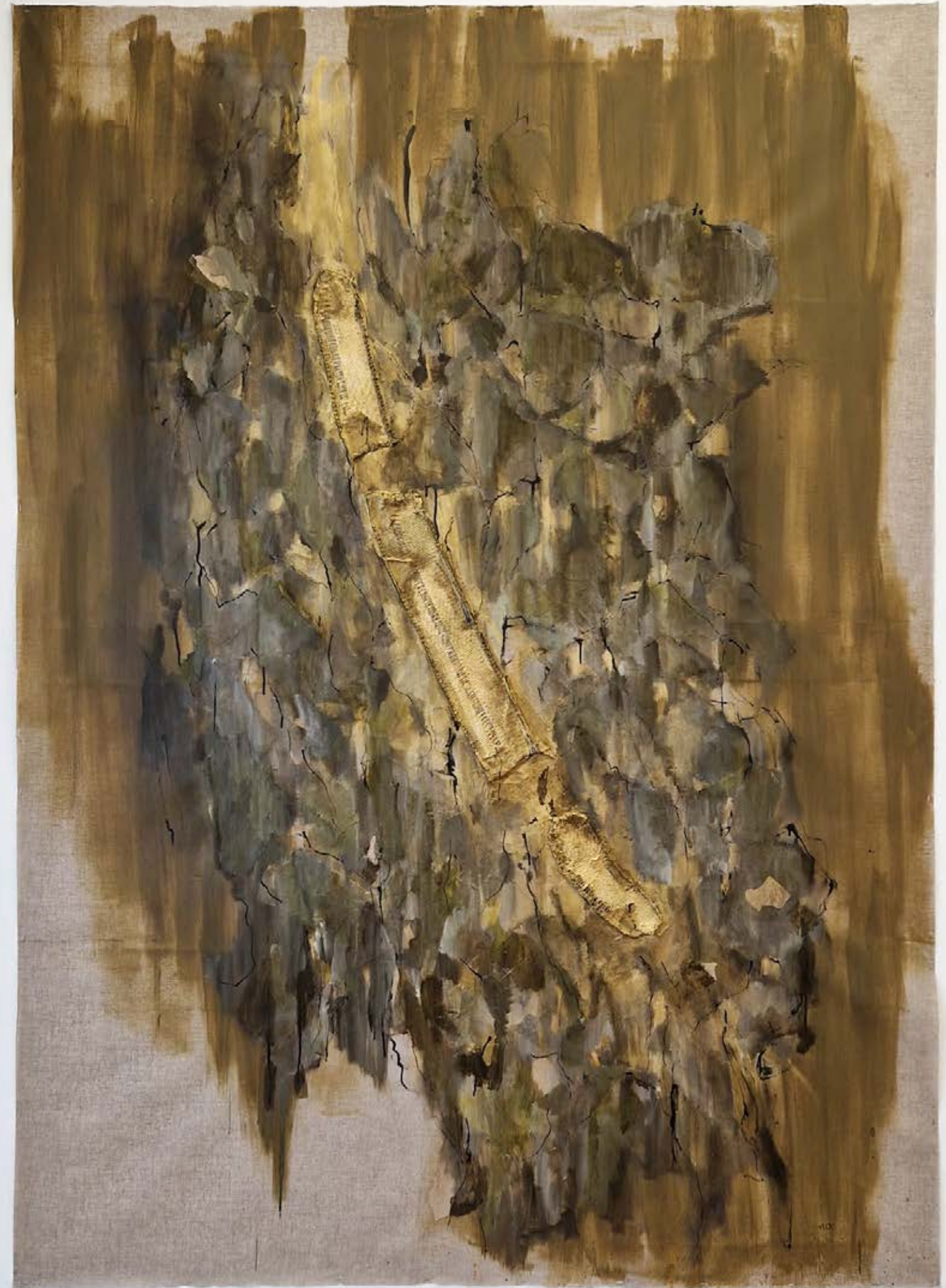


Divided 1, 2025
 41x16x10 cm
 Unfired clay,, acrylic, rope, pigments, varnish

Rock and stone time anchors

Body of stone, 2025
212x157 cm

Pigments, acrylic, braided rope, kraft on canvas





Fragmented 5, 2025
47x13x8 cm
Unfired clay, acrylic, rope, pigments, varnish



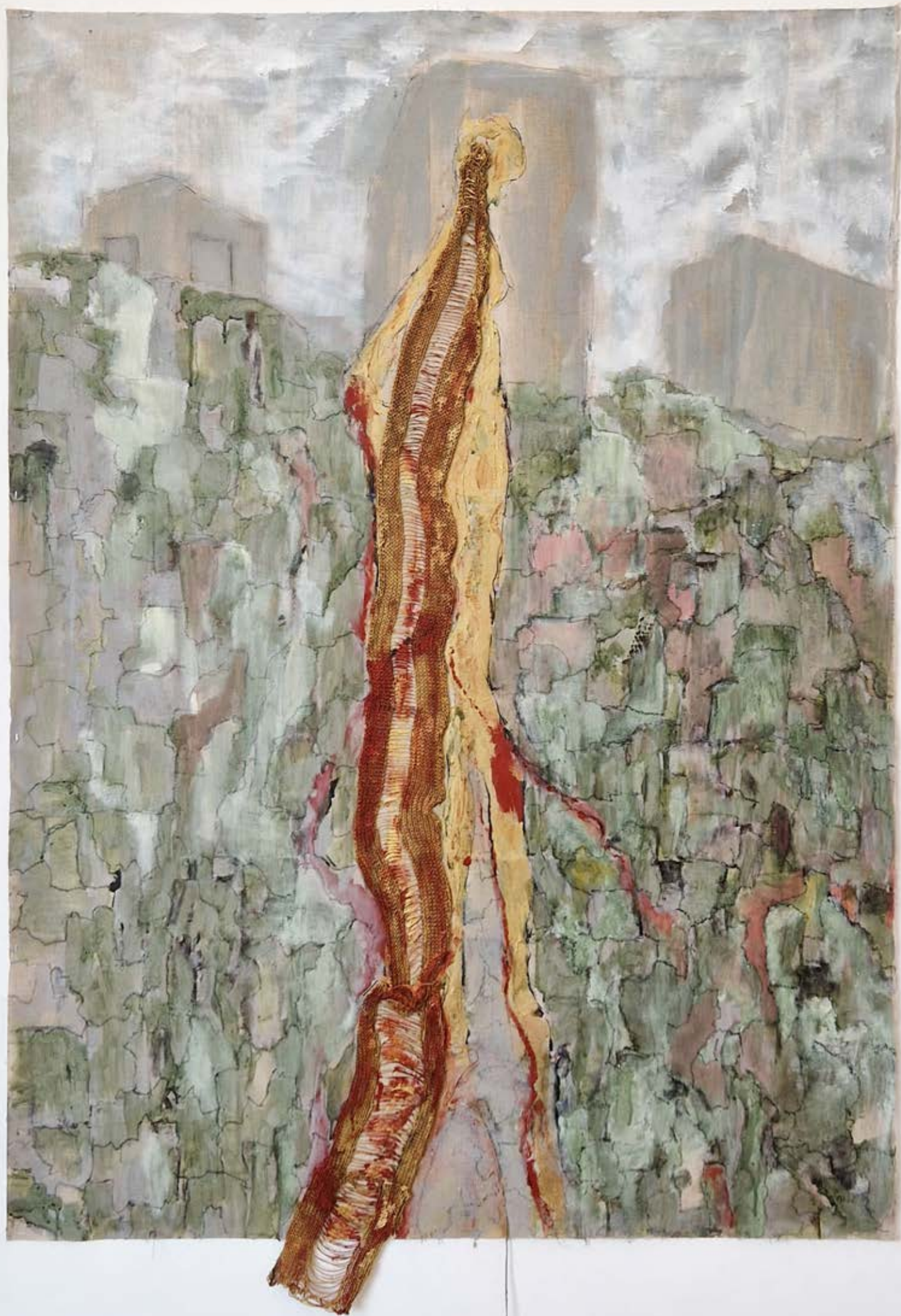
Reconstructing, grafting bodies, architectures

Shreds, 2025

150x109 cm

Pigments, acrylic, linen, kraft on canvas





Stitch, 2025
150x109 cm
Pigments, acrylic, pastel, braided rope on canvas

Of bodies and souls

Reconstructing morphologies

Since 2021

In my practice, I explore our environment through the body. Bodies (builds, plants, minerals, humans, animals) are the structures of our society, its biological foundations, and they are currently dislocated, deconstructed, suffering. **My works bear witness to their suffering, but also reflect on how to repair and heal them, and thus rebuild the relationship between man and his environment.**

Paintings, sculptures, clays recall living organisms at the frontiers, with bruised, deformed, torn and cavernous bodies (*Fossil, Graft, Contortion*) that recall our own traumas. They may suggest asphyxiation (*Plexus, Hindrance*) or decay (*Recumbent, Viscéral*), without it being clear whether they are plants, trunks or human organs.

I compose these **morphologies** by combining textile work made of stretched threads, knots and braids with steel or clay (*Swaddled*). The combination of a hard, rigid material with a supple, malleable thread **brings together the organic, the visceral and the structural, the skeleton**. The roped material supplants the original body, healing wounds like a graft, a tutor or a prosthesis. Unfired clay remains alive, in the making.

The *imprints* are traced by **wrapping the sculptures' bodies in canvas**. Like shrouds, they reveal the contours and morphology of the volume and trace its memory (*Ferrous earth, Beating heart*).

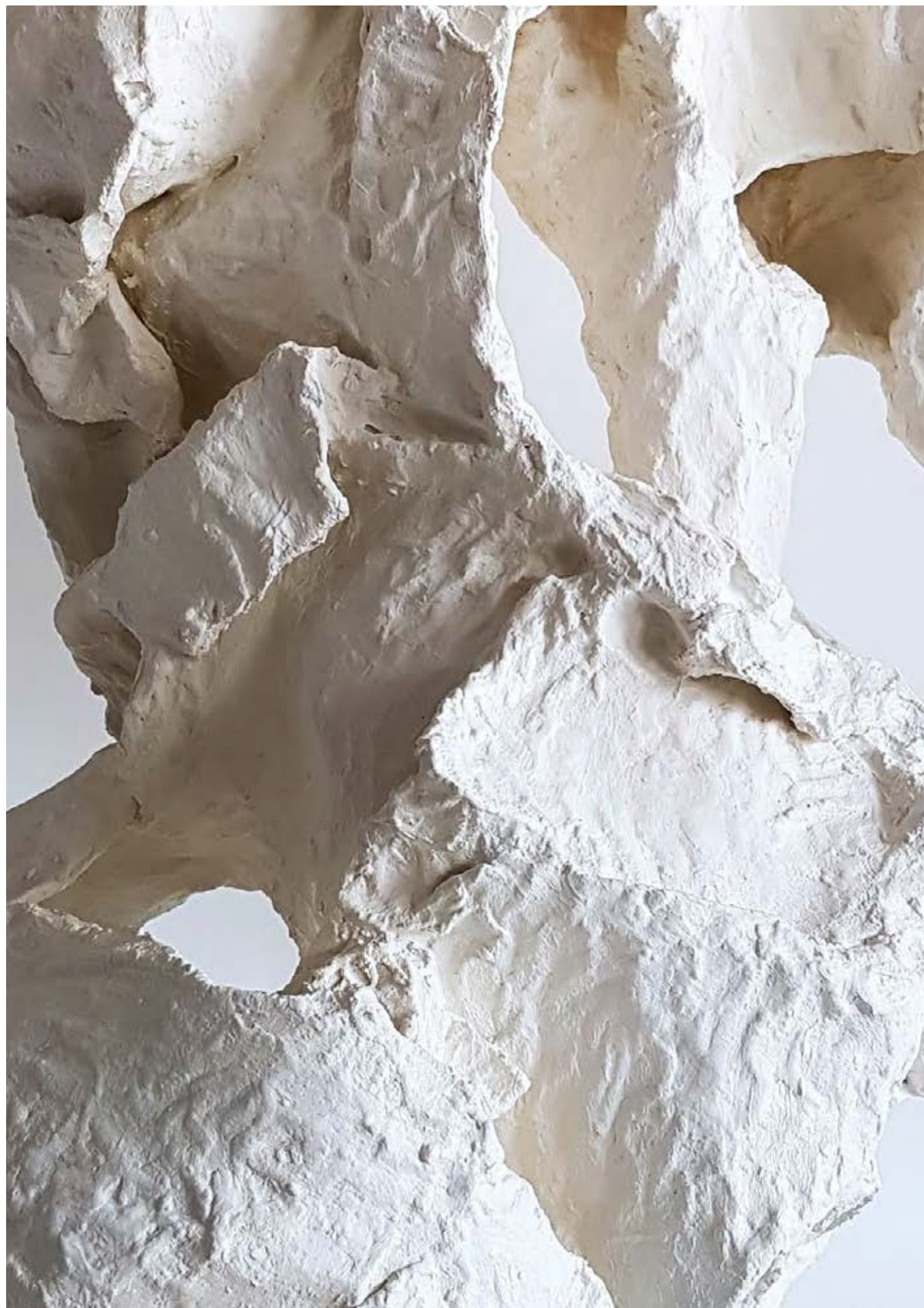
Each work is the result of a long time spent manipulating the material, **in an organic process that keeps it vibrant, without seeking to master it or smooth its imperfections**. My inner visions emerge through this carnal relationship and the gestures applied to the various materials.



Swaddled, 2024
23x10x8cm, detail
Unfired clay, wood, pigments, rope, varnish



Together, 2025
89x125 cm - Pigments, acrylique, encre de chine, corde tressée sur toile



Contortion, 2023
100x50x35cm, frosted stainless steel base 33x33cm
Wire mesh, recycled paper, mixed media

Viceral, 2024
13x11x3.5 cm
Unfired clay,, acrylic, rope, pigments,



Healing 6, 2025

56x49 cm

Pigments, acrylique, encre de chine,
corde tressée, kraft sur toile

Fragmented 2, 2025
42x14x12 cm
Unfired clay, acrylic, rope, pigments, varnish





Connecting worlds, 2025 - 216x80 cm
Pigments, acrylic, China ink, bkraft, raided rope on canvas



Healing 4, 2025

56x49 cm

Pigments, acrylique, encre de chine
corde tressée sur toile



Healing 3, 2025
 56x49 cm
 Pigments, acrylique, encre de chine, corde tressée sur toile



Healing 5, 2025
 56x49 cm
 Pigments, acrylique, encre de chine, corde tressée, kraft sur toile



Fragmented 3, 2025
42x16x15 cm
Unfired clay, acrylic, rope, pigments, varnish





Healing 1, 2025

56x49 cm

Pigments, acrylique, encre de chine, corde tressée, lin sur toile

Contorsion, 2023
100x50x35cm, base in frosted stainless steel 33x33cm
Chickenwire, recycled paper, mixed techniques





Earth bowels, imprint, 2022
180x150cm
Pastel and pigment on canvas

Torso, 2024
10x9x6cm
Unfired clay, acrylic, rope, pigments, varnish



Body repair,
Bringing together organic, visceral, and skeletal elements

Embraced, 2024
10.5X4X3.5cm - Unfired clay, rope

Swaddled, 2024
23x10x8cm, Unfired clay, wood, acrylic, rope, pigments, varnish





Reaching out, 2025
141x92 cm - Pigments, acrylique, kraft, encre de chine, pastel corde tressée sur toile



Body merging, 2025
150x163 cm
Kraft, pigments, acrylic,
braided rope, horsehair on canvas



In a spiritual world, 2025 - 75x55
Pigments, acrylique, braided rope on canvas

Care and rest, 2025 - 75x55
Kraft, pigments, acrylic, braided rope on canvas



Humanty, 2024
130x120x50cm, mural
Lacquered chicken wire, rope



Parietal

Since 2021

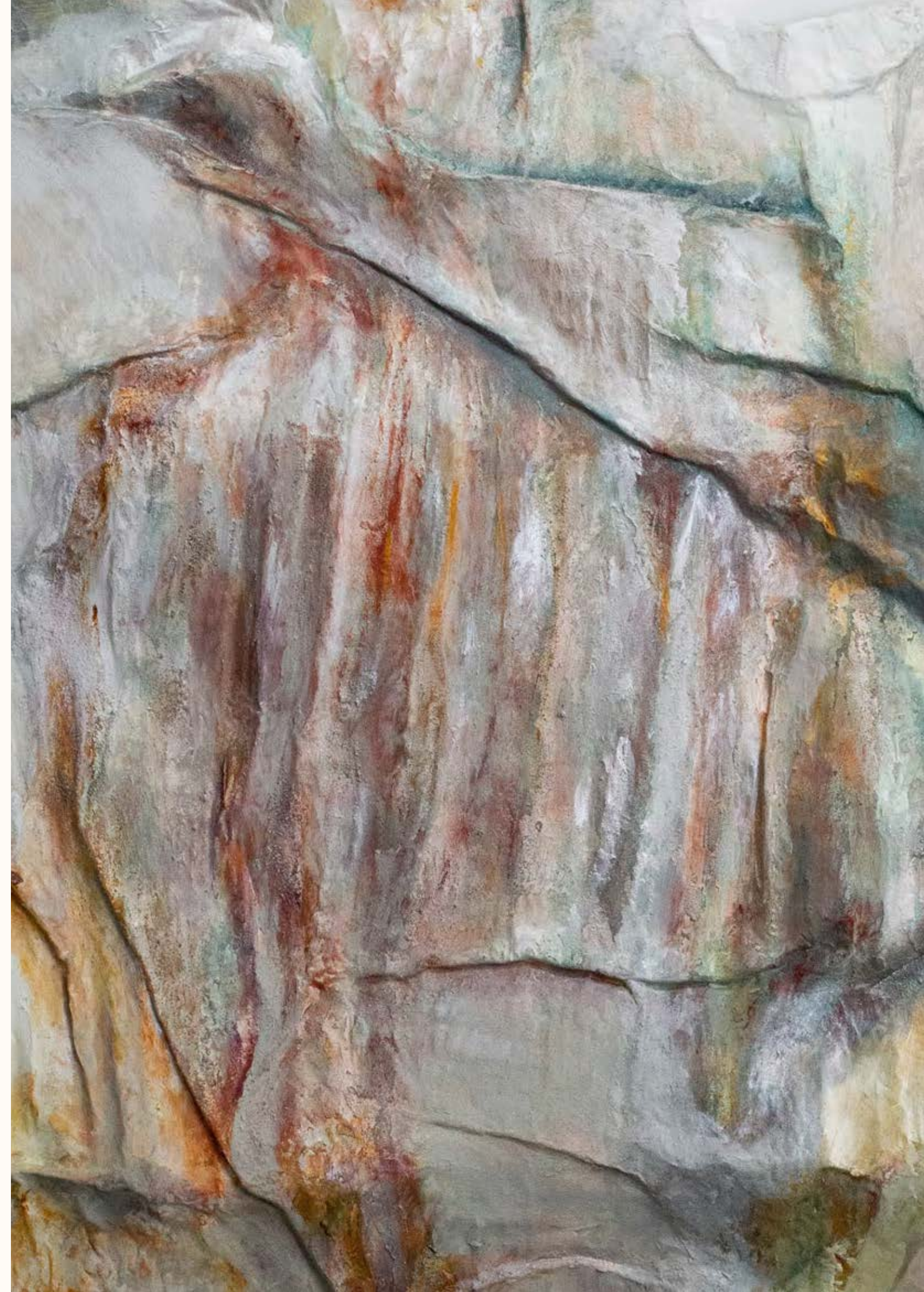
Sculpted paintings inspired by the cave period explore **the link between humans and their environment, and how natural phenomena shape our surroundings over time.** These mineral works speak of stratification, layers of earth, and the space of the cave as a primitive shelter. They reveal the power and meditative dimension of mountain landscapes, isolated places and virgin natural areas.

By folding and twisting, and covering the grid with successive layers of recycled paper, mortar and pigments, **I create volumes like living organisms, landscapes with geological formations and cavernous bodies.**

I transform the flat surface of the canvas to adapt it to my perception of the landscape, to a plastic expression made of hollows, reliefs, successive planes and roughness, like the inside of caves where the painted wall is dark, textured, marked by asperities, drips and the imprint of time on the rock.

My production process echoes the way in which the land is built up through the accumulation and covering of materials.

Some pieces evoke raw places in direct contact with nature. Experiences that I describe as parietal, because they are close to the source and far from the world. *Bowels of the earth* recalls the ascent of Mount Kilimanjaro (Kenya), the depths of relief and crevasses, the discovery of eternal snows and a beauty that keeps us at a distance. *Green land* reflects the landscapes, lights and silence of the infinite steppes of Ladakh (India) on the border with China.



Runoff, 2022
162x140x15cm, mural, détail
Grillage à poule, papier recyclé, mortier et techniques mixtes



Abyssal, 2022
145x142x8cm, mural
Chicken wire, recycled paper,
mortar and mixed media



Stitching, 2025

204x69 cm

Pigments, acrylique, encre de chine, corde tressée, kraft, lin sur toile



Rock imprint

Rising curtain, 2022 - 140x180x20cm, mural

Chicken wire, recycled paper, canvas and mixed media



Fragments of wall, decay

Murality, 2024

17x25.5x10 cm

Unfired clay,, wood, acrylic, rope, pigments, varnish



Humanty, 2024
130x120x50cm, mural
Lacquered chicken wire, rope





Folds, stratification

Wall, 2022

150x250x15cm, mural

Chicken wire, recycled paper, mortar, pigments



Crevasse,
Ascent to the eternal snows

Earth bowels, 2021
180x115x25cm, mural
Chicken wire, recycled paper, mortar and mixed media



The abandoned city, 2024
9x50x6cm
Unfired clay, rope



Runoff, 2022
162x140x15cm, mural
Chicken wire, recycled paper, mortar and mixed media



Scraps, 2025
16x35x15 cm
Unfired clay, wood, acrylic, rope, pigments, varnish



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Aude Borromée

Murmures du passé, 2025 - 160x135 cm, détail
Pigments, acrylique, corde tressée, lin sur toile