



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

2026 : *Semiose gallery*. Studio visit, Paris.

Louis Vuitton. Polyptic purchased for a store in Orlando (USA).

Louis Vuitton. Painting purchase for a store in Daejeon (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 : *La Consigne gallery*, exhibitions at Varenne, Paris.

2021 : *Humanities*, curation by Clément Sauvoy, Montreuil.

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 vVisual Arts of Pierrefitte sur Seine*, Pierrefitte sur seine.

2020 : *ArtCité* fair, Fontenay-sous-Bois.

Auctions

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 and 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 :

Architecture project course and workshops in 3rd year and preparatory year. Graduation jury.

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

1997-2000 : *Sodexo USA* in Boston (USA). Strategic development and marketing for a specific market segment (school food services) in subsidiaries across Asia and Europe.

2000-2002 : *AT Kearney consulting* à Paris. Consulting assignments for large corporations

2002 : *Pechiney* à Paris : reporting to the marketing director. Project management and team leadership.

Training

2003-2009 : *School of Architecture of Paris la Villette*, graduated with Xavier Gonzalez.

2003 : *Boullé School* in Paris, drawing classes.

2003 : *Foundation Cartier*, design classes with Raymond Guidot.

1994-1997 : MBA (master in marketing) from the *University of Memphis* (USA) and diploma from the *Management School of Montpellier* (France).

Languages

English : Fluent speaking and writing.

Spanish : Quite good



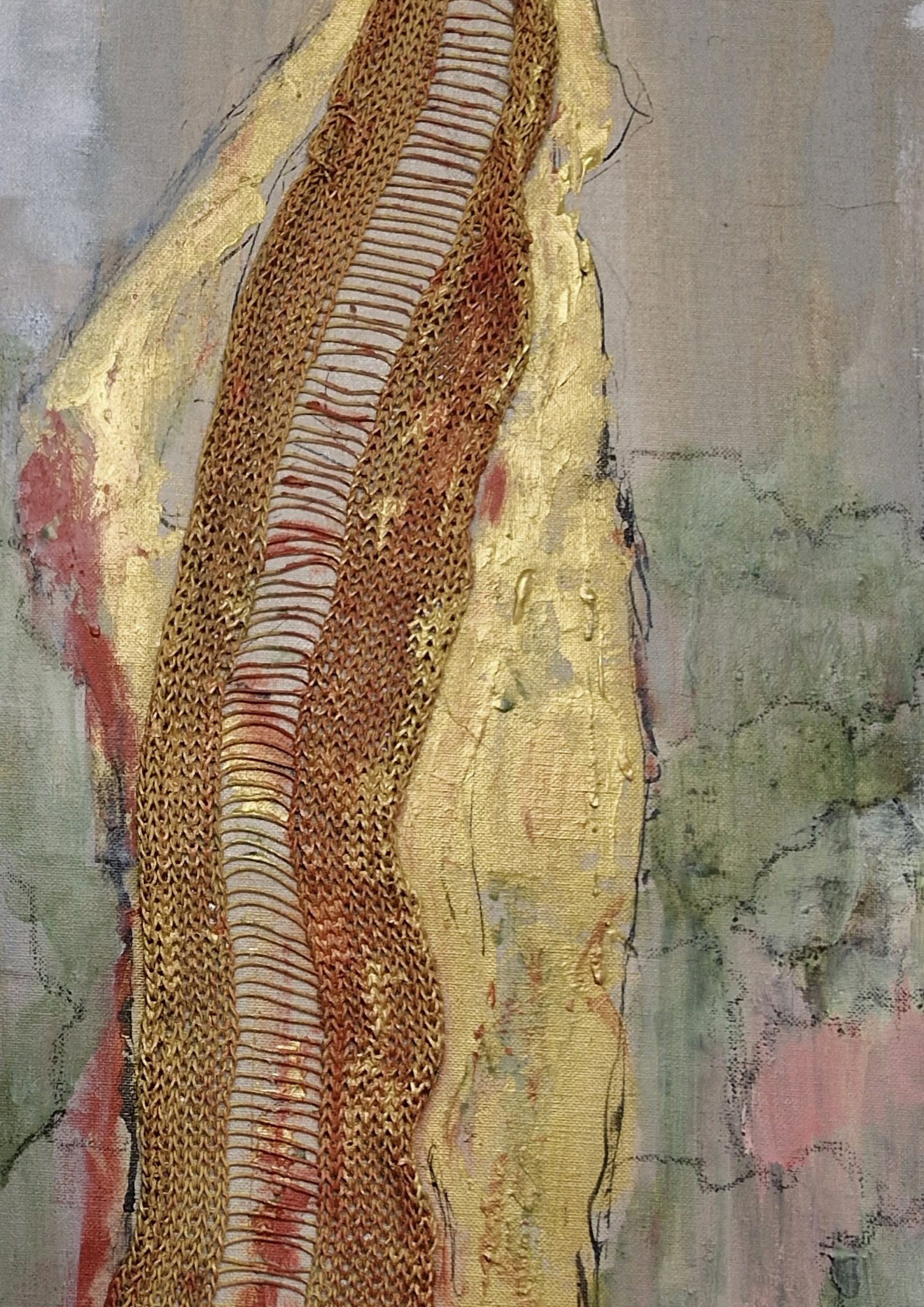
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My work addresses places, the imprint of time, ecology, and the connection between humans and their natural or built environments. **I explore the restorative power of the relationship between humans, non-human entities, inhabited places, and natural spaces.**

It is based on a longstanding observation of the relationship between built environments and organic matter and reflects the experiences that have shaped my personal journey, as well as my subtle connection with non-human elements. This relationship has developed through my past professions and sources of inspiration, thereby enriching my perception of life.

I draw inspiration from buried or imagined memories, from what I physically feel, and from the elements I observe in a specific place or in everyday life that seep into my being.

Because of my sensitivity to our surroundings, my creations are like the pulse of our society, societal vibrations.

Life of a body

Bodies, whether built, plant, mineral, human, or animal, are the structures of our society, its biological foundations; yet they are currently fragmented and deconstructed.

My works bear witness to their suffering and explore ways to repair and heal them by forging connections. I express states between vitality and decline, between destruction and healing, between life and death, and graft together the shreds of bodies, reconstruct the debris of nature, recompose the fragments of architecture, and weave connections between the living.

I explore how the interaction between different forms of biodiversity offers potential for healing and mutual transformation, opening the way to the possibility of new life.

My process of working in successive layers of thoughts and materials (steel mesh, rope, linen canvas, pigment, earth) blurs the boundaries between the vegetal, the mineral, and the organic, suggesting the passage of time, the fictional or real history of places, bodies, and organs, and the strata that have shaped them.

I feel that our world needs to connect with a density, a thickness akin to that of a rock face, for we act guided by images that flash by, by screens devoid of depth. My approach is different, as my paintings, sculptures, and clay works evoke construction, life in transformation, and the durability of relationships between beings and bodies. They question how to reconnect our lives to the biosphere and thus forge deep and meaningful connections of all kinds.

My creations are like *environmental bodies* whose souls I weave, braid, and knot to suture and reunite dismembered organs, fragments, and pieces.