

## CORINE BORGNET – Portfolio



WARRIORS WOMEN KIT, 2022 - Poultry bones on salting table  
View from the exhibition « *warrior women, women in battle* » at the *Topographie de l'art* in Paris  
Curator: Isabelle de Maison Rouge



Corine Borgnet is an artist and sculptor. Graduated from the *Beaux-Arts* of Poitiers, she moved to New York where she lived for over ten years. Back in France in 2002, Corine Borgnet settled in Paris where she now lives and works.

She borrows her favorite quotation from Alphonse Allais: *“Let’s not take ourselves too seriously, none of us will survive!”*.



ART PIECE, 14 seconds video recording, 2018, tablet, Amazon box  
<https://vimeo.com/226759022>

# INTRODUCTION

## Lending prestige to the human “tragicomedy”

Seriousness, solemnity are of course part of how we may deal with our issues. But as Corine Borgnet would say, should we also consider them as an opportunity to wind down and take a step back from the existential doldrums.

Borgnet, who started as a visual artist and sculptor in the 90's, combines humor, jest, comedy and even sometimes irony through her art. How should one face the « unfortunate consciousness » in his / her everyday life? By mixing perspicuity and humorousness, tears bordering on laughter.

Clear-sightedness on reality and its infinite complexity, dark humor and bitter laughter jumble together in a trilogy. Borgnet combines and showcases them in many creative forms, from designs to paintings, but also sculptures, videos, installations and performances.

Reinterpretation is key: rather than quoting directly, Borgnet favors off-beat humor, allegories and parables that constitute her esthetic language. To say what? In a nutshell; vanity, how hard it is to be one's self in the fold of our times, where our identities get lost in the backwater of multiple crises (self, gender, sex, economical, ecological, cultural...).

On the frontpage of her website, Corine Borgnet promotes the merits of joking and taking things quite nonchalantly, indulging in Alphonse Allais's posthumous support, a 19<sup>th</sup> century writer famous for his taste for joyful derision, a masterful manager of consciousness if there were ever one, called in for the occasion through one of his definite shock phrases : “Let's not take ourselves too seriously, none of us will survive!”

Her work, endowed with corrosive imagination, takes various forms: combined figures, mutant shapes, staged parties that are running out of breath, faded frescos, critical and caustic “mise en abyme” of consensual customs, mind games using references from both high and mainstream cultures... either staged in a “classic” manner (hanging or screening), or with performances (collective display, participative art). Her creations joyfully leading an assault on esthetic values of decency, Borgnet unsurprisingly favors cheap materials: “ignoble” rather than noble; jesmonite, bones, consumed-candled wax, sticky notes, collected pictures.

Combination of adversity and a crooked smile? Corine Borgnet's poetic signature, her “style”, could indeed be synthesized as such.

The artist feels comfortable being in line with the so called “deconsecrating” artists, the disciples of diversion. While she believes in the benefits of art (creating brings joy and happiness), she's nevertheless quite clear-sighted on her power. It would be surprising that art could change the order of things from top to bottom. She also chooses to always pay attention to high culture esthetics, not to express her fascination but with a view to acid confrontation and collision.

Her aim is to expose the illusions, the cosmetic values of the established art, and to replace it with a nihilism that is paradoxically positive, because it allows thinking and happiness.

**Paul Ardenne**, writer, art historian and art curator

# THE LAST SUPPER

Open series started in 2019



BBQ, THE LAST SUPPER, 2019, Jesmonite water-repellent, variable dimension (picture by Atelier Find Art)



THE LAST SUPPER, 2019, photograph printed on Dibond, 30 x 78,7 in (picture by Atelier Find Art)



THE LAST SUPPER, view from the exhibition - Valérie Delaunay Gallery picture by Atelier Find Art)

May the party begin again? « ...The Last Supper » combines high and low, hope and death, hunger and the inability to get and eat satisfying food, while an invasion of cockroaches or else proliferates. There is desire, although this once, reality doesn't overcome.

To give and take back, to bring sublime and loss together are the key of this ceremony and splendor. Would The last supper be alluding to an overconsumption doomed and out of breath? Terrestrial, celestial foods are not tangible anymore.

**Paul Ardenne**, art historian (textual excerpt of the exhibition "The last supper", 2019).



THE LAST SUPPER (detail), 2019, poultry bones and Jesmonite (picture by *Atelier Find Art*)



THE CROWN DISH, 2019, poultry bones and Jesmonite, 11.8 x 15.7 in (picture by *Atelier Find Art*)

### **The last supper**

Proposing a “last supper” while the traditional Christmas feasts are coming may seem strange. “The last supper”: the title of Borgnet’s latest work - a table dressed in the heart of the *Valérie Delaunay* Gallery - obviously refers to Jesus Christ and his apostles at Easter. Confusion in the calendar? More of a reinterpretation and repurposing remarkably done by Corine Borgnet, who stands out for her perpetual throw-ins and esthetic sideslips.

This time, The last supper foresees Christmas and the Maker’s birth. Is this an opportunity to celebrate? Whoever can see the artist’s work in detail will doubt it, all his / her hopes being shattered. On the table, some crockery invites for celebration; dishes, cutlery, glasses, or a generous promise to fill in the appetite but as it turns out, the objects ruin it. The material used by the artist, jesmonite, a porous beige resin, gives a bone aspect to the whole which seems taken out of the endless time of History, imbued with a deadly atmosphere, as if death had already stroke, forcing the potential guests to leave. May the party begin again? On the table, insects taking shape from the rubbish are having dinner.

A splendid and intriguing world of sophisticated beauty is created by the artist, although, at the same time, it is reduced to an ambiguous state.

**Paul Ardenne**, art historian (textual excerpt of the exhibition “The last supper”, 2019).



THE LAST SUPPER, 2021, Jesmonite and poultry bones, detail, 96.5 x 294.5 in  
Installation in the Château Rivau, 2021



MURDERED DISHES, UNPERCHED BIRD, MANTIS AND WHEAT, SCORPION AND THISTLE, 2020, watercolor on jesmonite, 16.5 in diameter (picture by Atelier Find Art)



MURDERED DISH XL #1, 47.2 in diameter



TAKING ONE'S LIFE IN HAND, 2020, Jesmonite, ht: 17.7 in

### **Taking one's life in hand**

During the lockdown, Corine Borgnet pursued the work she started at her personal exhibition "The last supper". She studied the Maya funerary rite of the "murdered dishes". The Mayas buried the dead with drilled dishes so that the soul could easily leave the body in order to reach out to "the other world" while getting free from all the material goods. According to the Mayas, the hole symbolizes the passage, a door towards the outside.

As the rite aims to care for death, the artist rather took interest in it in its idea of materialistic reduction, as well as the "dish-object", a symbol that sums up quite accurately our everyday life under-lockdown: this duality between the terrestrial, daily ritual consisting in our basic need to feed ourselves, and our spiritual quest in this suspended time.

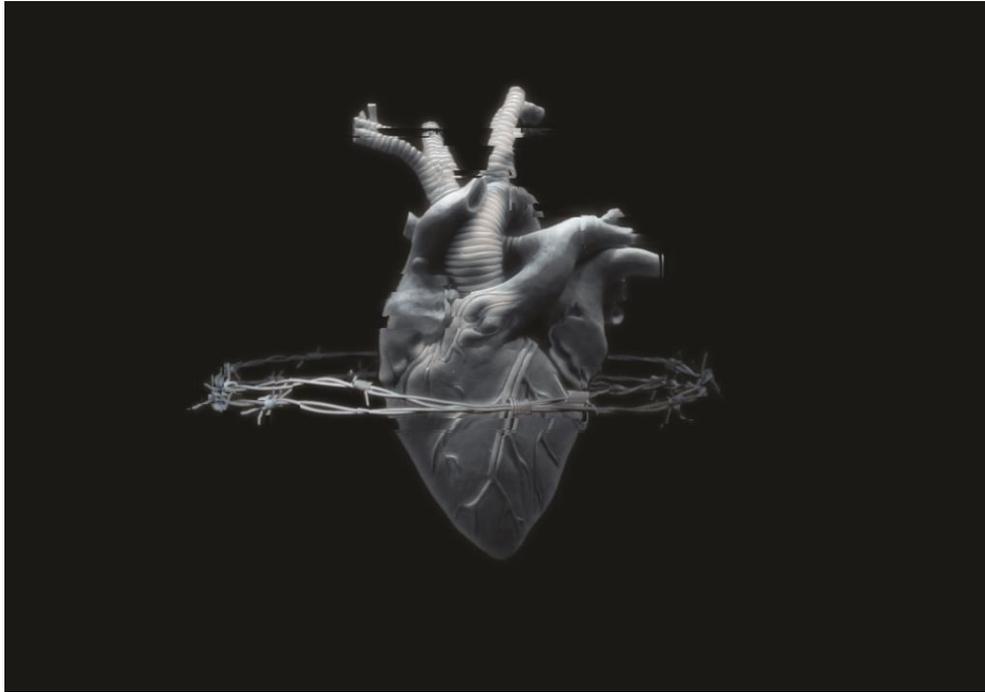
Taking one's life in hand is a hand holding a drilled plate as if it were a frisbee. Playing with the facts of life while taking part in it, the defeated becomes a conqueror. It is an artwork about resilience, where the plate seems like a trophy.

Using a deliberately "old fashioned", slow method (a sketch, a clay sculpture, a mold, a print, a model), Corine Borgnet tries to pull away from technologies which typically represent our contemporary, consumerist world, to come back to a slow, timeless art.

The material, jesmonite, a chalky, non-toxic resin, can make you think of travertine and allows you to play with history, like archeological remains.

NO MAN'S LAND  
2018 - 2019

To the eternal silence of Pascal's infinite spaces responds, like an echo, the infinite solitude of the heart. No man's land is a 3D animated video, based upon the "endless love" drawing, vibrating according to the sound of the Kebler telescope mixed with a synthesizer drowning out the profound vibrations of the space probe.



NO MAN'S LAND, video, 2019, 7mm  
Sound: Kepler Star KIC7671081B Light Curve Waves to Sound by the NASA and Serge & Buchla  
(excerpt recorded at EMS Stockholm),  
Conception and design: Corine Borgnet – modeling and visual and special effects: Suzon Héron

<https://vimeo.com/316273285>

ENDLESS LOVE, 2018, graphite on paper, 59 x 78.74 in

**BONE STORY**

2018 - 2020



ENDLESS LOVE, view from the exhibition at the Valérie Delaunay Gallery

### Bone story

Since the dawn of time, via worship or ceremonial rites often linked to Shamanism, men and women make artefacts using human skulls or a shinbone. Tantric Buddhism also resorts to it with the ancient Bönpo Tradition. With Christianity, the relics cult developed itself, with martyrs' bones, from the Roman catacombs to dedicated altars in many churches where they are inserted in medallions or precious cases.

Skeletons or blood drops are surrounded by an intense veneration, or even a superstition and people used to believe these objects were endowed with occult powers: they could allegedly emit luminous radiations and a sweet, sugary smell. Corine Borgnet doesn't use human bones but bones from animals, more especially from birds: keel, pubis and ischium of a duck or a guinea fowl, caudal vertebra and pygostyle of a chicken, sternal ribs of a capon or a quail scatter like a rosary. Sometimes, these fowl carcasses go along with skulls, feet, claws or teeth taken from other species such as the mole or the cat. Meticulously cleaned, sanded, these very small elements, prompt to break or to disintegrate into dust, are cautiously taken care of by the artist. Borgnet gives a new state and a whole new purpose to these strange materials.

Staged together, they become the media of Borgnet's expression. These animal fragments somehow get sacralized by being turned into a work of art; they transform from a common material to a noble subject through some sort of chemistry.

These sophisticated objects suggest a fairy tale fantasy: a Cinderella shoe, royal crowns, a princess tiara, a knight glove, the deadly flower in "Beauty and the beast", a courtesan basque, a bridal garter...

**Isabelle de Maison Rouge**, art critic and curator (textual excerpt of the exhibition Endless Love).



THE BASQUE, 2018, poultry bones, 15.8 x 49.7 in (picture by Atelier Find Art)

### **The insolent vanities**

“All these ceremonial signs, made of worthless poultry, mole or cat bones!” With “Bone story”, the artist showcases in fact vanities, objects of power and of seduction: a crown, a tiara, a basque... Trying to refine, make it simple, effective, Borgnet offers an appealing art that can catch you like a carnivorous plant, or seduce you with its humor. The artist gives us a moment of oversight, of mental and visual contemplation, a glimpse of eternity!”

**Véronique Godé**, journalist and art critic (article extract, “Corine Borgnet’s insolent vanities”, *Artshebdomedias*)



VANITY SHOES / T-strap shoe, 2018, poultry bones, size 6 (picture by Atelier Find Art)

VANITY SHOES / The hen foot, 2017, poultry bones, size 5 (picture by Atelier Find Art)



ROYAL BOUQUET, 2022, poultry bones, 13.8 x 31.5 in (picture by Atelier Find Art)



THIS IS NOT A HEN ANYMORE, 2019, bones and graphite, 2019  
View of the exhibition "De(s)rives" ("B(pr)anks" in English) at the invitation of Aline Vidal, Aligre marketplace in Paris

## The writings

The bone, chosen as a symbol of life and memory, is used by Borgnet as a mean of expression. It also becomes the regular subject of her work as well as the foundation of her esthetic language.

These writings in poultry bones convey sarcastic but also relevant messages that can be read as aphorisms. All these birds savored by art lovers for their enjoyment, reveal how much they hold an important place in our lives and sometimes tell us quite strange stories. Shall we avoid a bone of contention by giving too much thought to our own interpretations, or maybe the artist throws us a bone and unleashes our imaginations? These bone stories, as noticed, seem to naturally come into a dialogue with a classic erotic book with a very similar name: "Story of O" (in French, "Bone story" is "Histoire d'Os").

As we head back home after having delighted ourselves with a fowl, we pull apart one of the wishbone's legs, distinctive by its shape and also called "furcula", "lucky bone" or "whishing-bone" and take our chance.

This common but unique method allows the artist to see life in the light of irony and even of comedy. Her choices may show casualness at first, but they actually express her wild desire for freedom of style and of (her) expression.

**Isabelle de Maison Rouge**, curator and art critic

# WITHOUT A GOD OR A PARTICLE

2015 - 2019

Cultural heritage and bourgeoisie deception



*BOURGEOISIE*, 2016, watercolor on jesmonite, 19.7 x 23.6 x 31.5 in (picture by *Atelier Find Art*)

## **Bourgeoisie**

The work series including this piece represents a turning point in Borgnet's creative itinerary; from now on, the public, captivated by these astonishing sculptures, will look at them in a different way. These round shapes made out of Jesmonite, an acrylic resin that Borgnet smooths before drawing all over it with infinite patience and tenacity, esthetically and semantically orchestrate situations that the artist defines by her own words as "visual oxymorons". Mixing sculpture and drawing, this work gives the impression of round shapes made out of undefined substances; maybe organic, always fighting, confronting, accompanied by a solid element - stone, wood, chisel..., creating some sort of formal and symbolic duals, maintained in a contradictory and explosive relationship, between compression and expansion, freedom and repression, conformity and transgression. Intensified by the Toile de Jouy motives, which according to the artist refer to a childhood pattern (the wallpapers of her childhood home), the artwork echoes to class struggle, the drawn round shape symbolizing the bourgeoisie and the confronting object the pain and hard-working.

**Marie Deparis-Yafil**, curator and art critic



ARISTOCRACY, « Omar m'a tuée » (artwork referring to an emblematic murder case that happened in a bourgeois home in Mougins, France) 2016, BOURGEOISIE, .2021 View of the biennial art show 'Hybride 4' « OUVRIR » 2021-Douai.  
Curator: Paul Ardenne



FASHION VICTIM, THE MADONA, 2018, gouache on museum archive (painting by *Raphael*), 1/3 edition, 15.7 x 13.8 in

### **Houndstooth Madonna**

“Your dress will be my shivering desire”, wrote Charles Baudelaire to a Madonna. Borgnet focused her last researches on motives. After having used a narrative motif such as the Toile de Jouy, she started working with a more graphic one in black and white: the houndstooth and playing with it in a kinetic way. If many guesses are ventured about the motif’s origins, the assumption that it symbolized neutrality among the 19th century Scottish shepherds, as tribes fought each other, is the one chosen by the artist. She took interest in its evolution throughout history, as the motif ended up being printed on noble and preppy fabrics, from Edward the 8th to Christian Dior, becoming the house’s emblem. Thus, this peasant then bourgeois cloth is used by the artist in an unexpected and even iconoclastic way: it decorates butterfly wings, a Madonna’s dress, creating an anachronism that echoes to the pastoral dimension of icons. Nevertheless, by covering a beautiful ancient reproduction of an artwork by Raphael that she found on a sidewalk in New-York City, with some houndstooth painted in gouache on the maternal dress usually colored with Marial blue or virgin white, Borgnet elegantly deconsecrates the icon which she once stopped believing in.

**Marie Deparis-Yafil**, curator and art critic.



NOBLIUS EPHEMERIUS, 2017, gouache on an Antenor Madagascar butterfly, 9.4 x 8.3 in (picture by *Atelier Find Art*)



« OMAR M'A TUER » (« Omar killed me »), 2017, graphite on jesmonite and clippers, 27.6 x 23.6 x 19.7 in (picture by *Atelier Find Art*)



FASHION VICTIM, 2017, graphite on jesmonite, vintage mannequin, ht: 70.9 in (picture by *Atelier Find Art*)

### **Unfolding eternity**

If the Toile de Jouy relates to bourgeois homes, it's also a camouflage for decrepit walls, as much as Kundera wrote that "kitsch" is a cloak of reserve thrown on the world's shit. Referring to elegance as well as vulgarity, houndstooth constitutes the starting point of real fictions. The motif digs itself off the ground and becomes a fake armor, a coat of mail that elevates itself to face an actual tarsus molded in resin, that became a material and soon will turn into a shoe embracing a missing foot...

**Marion Zilio**, writer, curator and art critic.



THINKING WITH OUR FEET, 2019, artist's hair, size 8 (picture by *Atelier Find Art*)

### **Insolent vanities**

Using popular references and symbolic objects to make sculpture, designs, videos or performed photography, Borgnet's been building for fifteen years an evolutive work, where absurdity and oxymoron are the funding principles. This iconoclastic artist "without a god or a particle", almost always begins her work with a drawing. She often borrows symbols of the world of tattoos and works on traditional, popular motives, such as the houndstooth, that she twists and tends to turn into a keffiyeh, symbol of an outdated resistance...

Whether she models a blob in Toile de Jouy motives saddled with a revolutionary cobblestone, or shapes a child riddled with arrows or lily-headed, or builds a Tower of Babel with sticky notes that she collected at the UN, at Columbia or in the streets of New York right after 9/11, the human condition is always in her sight, from her childhood torments and the working world's scars, to her bourgeois discrepancies.

**Véronique Godé**, journalist and art critic (excerpt from the article "*Corine Borgnet's insolent vanities*", Artshebdomedias)

## THE YOUNG

2003 - 2014

A drawing and sculpture series about the loss of innocence



LILLIUM MADONNA, *ANOTHER MADONNA*, 2009, steel and Jesmonite, 39.4 x 43.3 x 23.6 in (picture by Atelier Find Art)

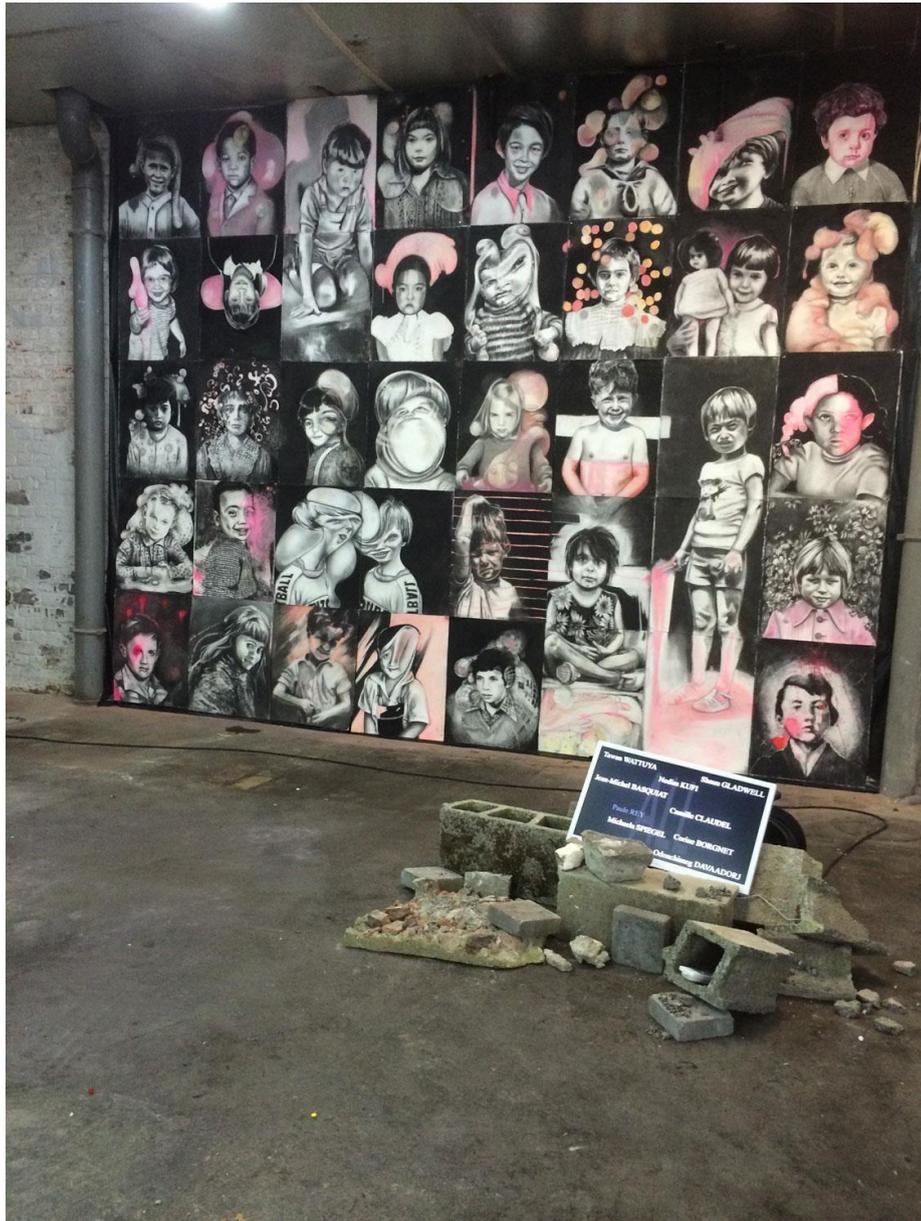
## The Young

Through her art, Corine Borgnet brushes the outlines of an intimate as well as a universal mythology, tinged with poetic oddness and prompt to rekindle our pasts and our weaknesses / flaws. Under playful and quirky appearances, Borgnet's art is entirely looking to childhood, that the artist perceives as the origin and the ultimate land of freedom. She doesn't especially look back at this "enchanted episode" with nostalgia but rather considers it a magic and inspirational moment where children get carried away by both pleasure and terror, but still haven't faced rationality [...]. Borgnet's creativity is driven by her whimsical and free spirit, as if she constantly fought against the loss of her spirit and her childhood dreams. If her work isn't narrative as such, it relies on a sophisticated storytelling. Mentioning tales, legends, myths or narrative characters from universal stories: from Little Red Riding Hood to the Wizard of Oz, from Donkey Skin to Ophelia, from the Cyclop to the Medusa, the artist raises existential and identity issues. The intimate evolutions, the body transformations, the changes, the resilience while living through them, tend to impact our sexual awakening as well as the loss of innocence...

**Marie Deparis-Yafil**, curator and art critic



I HAVE A DOUBT, 2007, steel and jesmonite, 19.7 x 19.7 x 50.1 in (picture by Atelier Find Art)



ALL WE NEED IS FUCKING LOVE, 2014, View of the biennial art show 'Hybride 3' in Douai  
 Fragmentations, curated by Paul Ardenne and Freddy Pannecocke  
<https://vimeo.com/138298399>

"I wanted to gather a hundred of drawings in one fresco: portraits of artists as children taken from pictures, that came from all horizons, famous or not, amateurs or professionals. The drawings are anonymous but come with a video in which the names flash up like at the end of a movie". You can for instance find the portraits of Jeff Koons, Basquiat, Frida Kahlo and Camille Claudel, but also Georges W. Bush who paints interiors, Churchill who used to paint roses on Sundays, or Sylvester Stallone who retrained to painting. The pictures were collected on the internet or thanks to my contemporaries' socials: Mounir Fatmi (Moroccan), Axel Pahlavi (Lebanese), Shaun Gladwell (Australian), Nicolas Tourte (French) and my mother who's been painting since retirement. I stopped at forty drawings. I don't know if I'll get back to it one day... "All we need is fucking love", we're all children, painters first, before being people, characters... I much enjoyed the creative process of this work modeled as a human chain with an ambassador system, surprises and refusals".

**Corine Borgnet**

## OFFICE ART 2002 – 2012

The working world, New York period

In the glorification of 'work', in the unwearied talk of the 'blessing of work', I see the same covert idea as in the praise of useful impersonal actions: that of fear of everything individual. Fundamentally, one now feels at the sight of work - one always means by work that hard industriousness from early till late - that such work is the best policeman, that it keeps everyone in bounds and can mightily hinder the development of reason, covetousness, desire for independence. For it uses up an extraordinary amount of nervous energy, which is thus denied to reflection, brooding, dreaming, worrying, loving, hating; it sets a small goal always in sight and guarantees easy and regular satisfactions. Thus a society in which there is continual hard work will have more security: and security is now worshipped as the supreme divinity.

**F. Nietzsche - *Daybreak* (1881)**



URGENT, giant sticky-note, 2012, knitting, 39.4 x 39.4 in



INTERIM SECRETARY, 2012, photograph printed on aluminum, 39.4 x 39.4 in (caption by Pierre Leblanc)

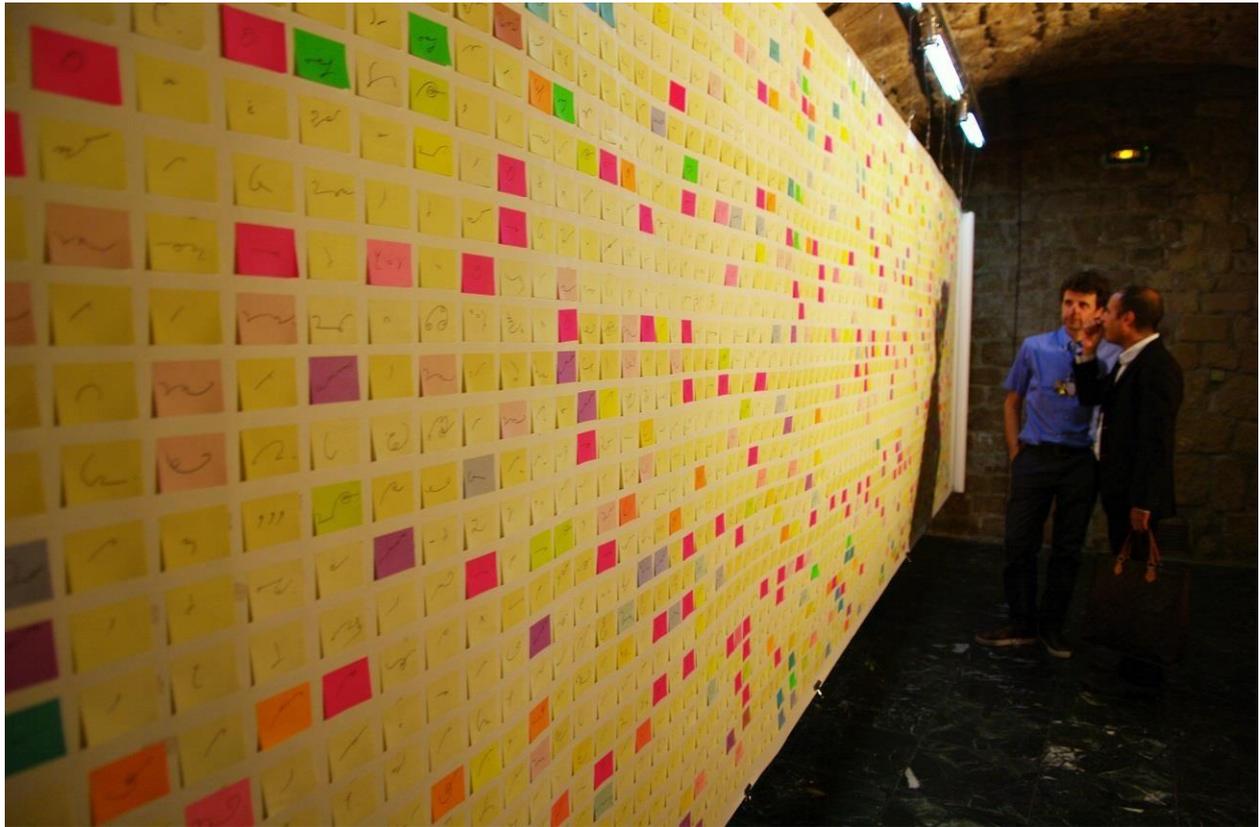
### **The dual: the yellow night**

The sticky-note is the cornerstone of the apparatus. As it symbolizes the daily work life, hammering home to one's priority duties, it is however meant to be thrown away. This coloured trivial piece of paper, inherently temporary, is used and re-used at one's leisure. Borgnet gives it various shapes: an "urgent" note laboriously knitted, a metallic board "hand-scribbled", and even ends up making incredible human notes! They appear as the ultimate medium, the suddenly embodied sticky-note used to denounce the merciless productivity, totalitarisms and the disposable. The caustic image is brought to a fever pitch with the vision of naked bodies entirely covered in yellow and scribbled up and down their spines with trivial additions or urgent orders. Clothing becomes irrelevant, the worker being objectified and depreciated.

**Marie Deparis-Yafil**, curator and art critic



TOWER OF BABEL, 2002. Used notes mainly collected on Columbia's campus and at the UN.  
Set up in New-York in response to 9/11 events. Ht: 157,5 in  
View from the exhibition "Multitude", Artists Space, organized by Laurie Firstenberg & Irene Small in New York



THE CURE, 2013, view of the exhibition at the Talmart Gallery, curated by Marie Deparis-Yafil  
The Cure : <https://vimeo.com/79035230>

### The art of contradiction

Turning a sticky-note into a piece of art... What a surprising gambling proposed by the artist! It was a winning bet, as the result, unexpectedly beautiful, is displayed at the peak of its transformation. When the magic happens, it's extraordinary how, like a caterpillar turning into a butterfly, a common piece of paper with scribbles and crossing-outs can give birth to a piece of art endowed with graceful curves, looking alike the singular model it arose from, with mysterious drawing embroidered in silk marbling its wings. The piece generates an emotion that comes from a paradox between haste and diligence, vulgar and precious, basing itself on a contradiction that transcends the ordinary. Ten years ago, her work was front-page in the New York newspaper. The Tower of Babel, a building in paper, made out of hundreds of thousands of sticky-notes, evokes the entanglement where messages cross each other, get lost, and pile-up in a gigantic and piddling monument (from Latin *monumentum*, derived of *monere*: "to remind"). Therefore, the memory set up as a tower, alludes to an overflowing and precarious diversity of Freudian slips. As a daily life reminder, these sticky-notes, usually yellow but also bright green or pink, have a safe future. Although we could believe that electronic mail would make us save paper for the forests' greater benefit, it turns out computers are even more "paper-consuming" than typewriters. Recycling all those outsiders by shaping them into an arborescent bonsai which takes roots in the memory folds of network connection, constitutes for Borgnet a way to provoke as much as an esthetic commitment.

The irony is obvious. Introduced by Borgnet more than ten years ago in North America, the artistic use of sticky-notes has a lot of imitators as last summer, newspapers reported a "sticky-notes war" led by "windows", the battle spreading from La Défense in Paris to Lyon, Lille and even beyond French borders, in Brussels (...).

**Frank Morzuch**, artist



EGO FACTORY, 2012. Installation.

## Ego Factory

« Ego Factory » is a closed warehouse that turns into an intense artistic tight ship, very personal, during Borgnet's exhibition. With this work and its title "Ego Factory", we may think that Borgnet offers to herself an "ego trip". Without any curation or gallery, except some help from an unknown Mr. Edmond Lessieur in London, she organizes "her" exhibition in "her" space, like a gift to herself. As we walk in the empty warehouse with this raw, industrial design that the artist will soon turn into a lively working place, we shall immediately get an overview of her mindset. On another hand, we shouldn't ignore the delicate games through which Borgnet knows how to maintain a distance, fully aware that to any artist, the process of thinking, making, working put in motion to create "his" / "her" work, requires a solid "ego", a developed form of narcissism. Borgnet precisely likes to play with it, while she's not fooled by artists' desire of fame, admiration for his / her work, a secret yet crucial driving force to any making and especially to artistic creativity, which is the artist's own extension. According to Paul Ardenne's words, "Narcissism is fundamental to art (...). The artist always searches for recognition, and love". She also feels that the artist must trust his / her subjectivism, and dare to impose his / her way to inform people, looking for "a meeting point of two narcissisms, the artist's and the spectator's, where two self-lovers can mix up and touch each other". And carry out all the artist can in order to do so: desire, energy, passion as well as pride and belief... Thus, Borgnet doesn't just playfully tackle her own ego, but also egos of the artists all over the world..."

**Marie Deparis-Yafil**, curator and art critic

## PROLOGUE

The meaning of life and human frailty are repeatedly questioned in Borgnet's art, whose approach consists in various creative processes and a wide range of materials, with the boldness to try almost everything; bones, videos, sticky notes, virtual reality, always starting with a drawing.

Therefore, through her art, her series combine pieces which appear unrelated at first, but finally interlock and overlap. A series can bring to another, some are finished as the artist went through with them, some subsist, waiting for a sign in her atelier, others are only getting started.

Usually, a series or a questioning finds an answer when, during an exhibition, it can display a gathering of pieces facing each other that find an echo to themselves through space. Like a writer, Corine Borgnet could finish at last her essay to start a new one. In her mind, exhibitions are this edited book through which the artworks are all at one: the artwork is the exhibition, the exhibition makes for the artwork.

**Corine BORGNET** lives and works in Paris and her work is regularly showed in France and worldwide. Besides her personal exhibitions such as “The Last Supper” at the Delaunay Gallery in Paris (2020), “Endless Love” at the Dali Museum in Paris (2019), at the Phatory Gallery in New York (2006-2007), at the UN in New York (2005), at the French Alliance in Columbia University (2002), her work was also displayed at group exhibitions such as the Art Center of Comines-Warneton in Belgium (2020), the decorative arts Museum of Paris for the exhibition “step and walk” (“Marche et démarche” in French), the Museum of modern art in Paris (2019), the Geroges V Art Center in Beijing (2019), the Pornback Biennial in Germany for the exhibition “Anatomy of a Fairytale” (2018), the Strasbourg Museum of modern and contemporary art (2016), at the Hybrid 3 Biennial (2014) as well as the Institute of Contemporary Arts in London (2001) and the ArtistSpace in New York (2001). She also took part in several fairs: DDessin, the Montrouge Salon (2020), Galeristes (2021). Her installation “The Last Supper” was displayed at the exhibition “Taste for art” at the Riveau Castle (Lemeré, 2021), and at the Escaladieu Abbey in 2022. In 2022 she takes part in the exhibition “warrior women, women in battle” at the Topographie de l’art in Paris and at LaBanque art center in Béthune, France.

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# PROJECTS

## Personal exhibitions

### 2022

SOLO SHOW, Val d'Isère ski resort, curated by Jérôme Neutres, France

### 2021

RETROSPECTIVE III, Valérie Delaunay Gallery, Paris, France

### 2019/2020

THE LAST SUPPER (LE DERNIER SOUPER), Valérie Delaunay Gallery (texts by Paul Ardenne), Paris, France

### 2019

I HAVE A DOUBT (J'AI UN DOUTE), IGDA 2.0, Caen, France

DDESSIN Fair, 2019, guest, Atelier Richelieu, Paris, France

ANTECHAMBRE OF THE AFTERLIFE (L'ANTICHAMBRE DE L'AU-DELA), curated by Isabelle de Maison Rouge, at the invitation of the Alta Volta Agency, La nouvelle République Hotel, Paris, France

IMMORTALITY RECIEPES (LES RECETTES DE L'IMMORTALITE), Dali+Corine Borgnet, Dali Montmartre, Paris, France

### 2018/2019

EVERLASTING LOVE (AMOURS ETERNELLES), Valérie Delaunay Gallery, Paris, France

NO MAN'S LAND, Atelier des Vertus, at the invitation of Katia Feltrin, Paris, France

### 2017

WITHOUT A GOD OR A PARTICLE (SANS FOI NI PARTICULE), curated by Isabelle de Maison Rouge, La voute Gallery, Paris, France

### 2013

THE YELLOW NIGHT (LA NUIT JAUNE), performance at the "Nuit Blanche" (sleepless night or in French, "white night", an annual event), Talmart Gallery, Paris, France

THE CURE, Talmart Gallery, curated by Marie Deparis-Yafil, Paris, France

### 2012

OFFICE ART, Desnos Library, Montreuil, France

EGO FACTORY, l'Entrepôt Art Center, Montreuil, France

### 2010

MOLTING (MUE), two artists, Art Présent Gallery, Paris, France

### 2007

SHIFT Part II: Second person, The Phatory LLC, New York, USA

### 2006

THE LITTLE WAR, Parsons School of Design, Paris, France

SHIFT, The Phatory LLC, New York, USA

### 2005

MELANGES, United Nations, curated by Jean-Pierre Bugada, New York, USA

### 2002

MESSAGES, Columbia University, French Alliance, curated by NurtureArt, New York, USA

## **Group shows (selection)**

### **2022**

Beauty I've Always Missed, « A Cent mètres du Monde » art Center, Montpellier, curated by Barbara Navi

OVNi video festival in Nice

LE BANQUET DE L'ESCALADIEU, « Escaladieu Banquet » exhibition in the Escaladieu Abbey, Hautes-Pyrénées

FLEURS, La fabrique art center, in the Salagon Abbey, Le prieuré, Mane

LE JARDIN, MIROIR DU MONDE « The garden, mirror of the world » at the Château du Rivau, Lemeré

MAISON FOLLES "mad houses" festival, 7th edition, Lille

ART PARIS, H gallery corner

GUERRIERES, Topographie de l'art, curated by Isabelle de Maison Rouge, Paris

LES CONVIVES, galerie Satellite, Paris So BURN OUT, Paris

So Borgnet, duo, Paris

So f\*\*\* flowers, Paris

### **2021**

OVNI festival, Nice, France - second prize winner

STILL LIFE (NATURE MORTE), Valérie Delaunay Gallery, Paris, France

HYBRIDE 4 Biennial, curated by Paul Ardenne, Lens, France

VANITAS OF METAMODERN, NK Gallery, Antwerpen, Belgium

DISORDERED TALE (CONTE DEFAIT), episcopal palace, Dupré et Dupré Gallery, Beziers, France

ART TASTE 2 (LE GOUT DE L'ART 2), Rivau Castle, curated by Patricia Laigneau, Lemeré, France

I GIVE YOU THE KEYS (JE TE LAISSE LES CLEFS), Carte blanche to Philippe Tavaud, H Gallery, Paris, France

SUPER GREEN OR NOT SO MUCH (SO ECOLO ou PAS), SoBD fair, outer exhibition, La Trans-Galerie (LTG) Paris, France

WE FINISH CULTURE (« ON ACHEVE BIEN LA CULTURE »), H Gallery, Paris, France

THEY SAID YES! (ILS ONT DIT OUI !) curated by Marc Molk, Galerie Marguerite Milin, Paris

### **2020**

LADIES' WORK (OUVRAGE DE DAMES), Valérie Delaunay Gallery, Paris, France

ART TASTE 2 (LE GOUT DE L'ART 2), Rivau Castle, curated by Patricia Laigneau, Lemeré, France

NO PROHIBA, N5 Gallery, Montpellier, France

CONTEMPORARY STILL LIFE (NATURE MORTE CONTEMPORAINE), Comines-Warneton Art Center, Belgium SO SOLO, SoBD art fair, outer exhibition La Trans-Galerie, (LTG) Paris, France

### **2019**

B(PR)ANKS (DE(S)RIVES), at the invitation of Aline Vidal, Aligre marketplace, Paris, France (featuring artists: Pierre Ardouvin, Corine Borgnet, Julien Berthier, Florence Doléac, Juliana Dorso, Elika Hedayat, Anne Ferrer, Fabrice Hyber, Jacqueline de Jong, YusuKé Y.Offhause, Arnaud Labelle-Rojoux, Lucy et Jorge Orta, Stéphane Tidet).

THE MOTHER (LA MERE), Galerie Bertrand Grimont, Paris, France (featuring artists: Pierre Ardouvin, Corine Borgnet, Edi Dubien, LouisJammes, Isabelle levenez, Claude Levêque, Pascal Lièvre, Myriam Mechita, Eric Pougeau, Cyrus Robin).

LET'S GROW THE POSSIBLE (JARDINONS LES POSSIBLES), curated by Isabelle de Maison Rouge, Pantin's greenhouses, France  
WALK AND THE STEP (LA MARCHÉ ET LA DEMARCHE), Decorative Arts Museum, Paris, France  
PRAISE AND CURIOSITY (L'ELOGE LA CURIOSITE), at the invitation of Lisa Toubas, Henri Chartier Gallery, Lyon, France  
DDESSIN fair, guest, Richelieu space, Paris France  
ANTICHAMBER 2 (L'ANTICHAMBRE 2), at the invitation of Alta volta Agency, Georges V Art Center, Beijing, China  
CHILDHOOD IN ROUGH WATERS (L'ENFANCE EN EAUX TROUBLES), Hgallery, Paris, France  
CHAIR PASSAGE, at the invitation of Jean-Louis Fleury, la Générale, Paris, France  
FAMILY LIKENESS (UN AIR DE FAMILLE), family exhibition, (texts by François Michaud), Lhomond Space, Paris, France  
WOMEN WOMEN WOMEN (FEMMES FEMMES FEMMES), Satellite Gallery, Paris, France  
SO HOT, SoBD Fair, La Trans-Galerie, (LTG) Paris, France

## **2018**

GHOST PAINTINGS (TABLEAUX FANTOMES), La Piscine Museum, at the invitation of Nicolas Tourte, Roubaix, France  
SO HOT & LOVELY, SoBD fair, outer exhibition by La Trans-Galerie, (LTG) Paris, France  
ANIMA-Is (ANIMA-ux), proposed by Nathalie de La Granville, Le 100 cultural space, Paris, France  
So HOT, La Trans-Galerie, (LTG) SoBD Fair, Espace des Blanc Manteaux, Paris, France  
REDLIGHT (CLAIR DE ROUGE), Mutuo Gallery, Barcelona, Spain  
ANATOMY OF A FAIRYTALE, curated by Natacha Ivanova, Pornbach, Germany  
DANCES OF THE SENSES (EBATS DE SENS), Sens intérieur, at the invitation of Bruno Bernard, St-Tropez, France  
CURIOSITY (CURIOSITE), Le RADAR Art Center, Bayeux, France  
WOLF IN A SHEEPFOLD (French expression for "set the cat among the pigeons") (UN LOUP DANS LA BERGERIE, Castang Gallery, Perpignan, France  
ORGAN ICON, Le Bar, at the invitation of Eric Rigollaud and Nicolas Tourte, Roubaix, France  
RIKIKI 2, Satellite Gallery, at the invitation of Joél Hubaut, Paris, France  
DDESSIN fair, guest, Richelieu Space, Paris, France  
SO BEAST&NASTY, SoBD fair, outer exhibition La Trans-Galerie, (LTG) Paris, France

## **2017**

So STRANGE, La Trans-Galerie, (LTG) SoBD Fair, co-hosted by Renaud Chavanne, Espace des Blancs Manteaux, Paris, France  
CARTEL'S PARADOX (LE PARADOXE DU CARTEL), curated by Isabelle de Maison Rouge, Valérie Delaunay Gallery, Paris, France  
IN THE GALLERIST'S MIND, carte blanche, Valérie Delaunay Gallery, Paris, France  
KUNST SCHORTE, proposed by Axel Pahlavi at the Projeck Traum Ventilator, Berlin, Germany  
14 SECONDES, Le 116, Contemporary Art Center in Montreuil, co-curated by Marie Deparis-Yafil, Montreuil, France  
RED HOUSES, curated by Isabelle de Maison Rouge, Métropolis Gallery, Paris, France  
WE'LL NEVER SLEEP (ON NE DORMIRA JAMAIS), La Voute Gallery, Paris, France

## **2016**

VESPER-VENUS, Mitry-Mory Art Center, curated by Marie Deparis-Yafil, Paris, France  
SOWOMEN, inauguration of The Trans-Galerie, (LTG) at the SoBD Fair, co-hosted by Renaud Chavanne, founder of the Fair, Espace des Blanc Manteaux, Paris, France  
DDESSIN Fair, guest, Richelieu Space, Paris, France

INDULGENCE, La Voute Gallery, curated by Laurent Quenehen, Paris, France  
COLLECTOR'S EYE (L'ŒIL DU COLLECTIONNEUR), Strasbourg Museum of Modern and Contemporary Art, at the invitation of Jean Mairet, a collector, Strasbourg, France  
WORKS V, l'Œil Histrion Gallery, Hermanville-sur-Mer, France  
ARTNOMAD, La Littorale 6, an international contemporary art Biennial, curated by Paul Ardenne, at the invitation of Clorinde Coranotto, artist, Anglet, France

#### **2014**

SALO IV, erotic designs fair, curated by Laurent Quenehen, 24Beaubourg Space, Paris, France  
DDESSIN Fair, with the Zamaken artist collective, Paris, France  
MINIARTEXTILE, with the Zamaken artist collective, Arte & Arte, Montrouge, France  
HYBRIDE 3 Biennial, Douai, France  
« Fragmentations », curated by Paul Ardenne and Freddy Pannecocke, Douai, France

#### **2014/2013**

TOILE DE JOUY, HEC Contemporary art space, curated by Isabelle de Maison Rouge, Jouy-en-Josas, France

#### **2013**

rites OF PASSAGE (rites DE PASSAGE), proposed by Sandrine Elberg, Contemporary Art Space Platform, Paris, France  
PUNS (JEUX DE MOTS), Le 116, Contemporary Art Center, Montreuil, France  
MANDATORY TRANSFER (MUTATION OBLIGATOIRE), AERA Gallery, proposed by Anne-Claire Plantey, Paris, France

#### **2012**

BEYOND MY DREAMS (AU DELA-DE MES RÊVES), Main curators: Fabrice Bassemon and Magali Briat-Philippe. Scientific curation by Marie Deparis-Yafil, Royal Monastery of Brou, Bourg-en-Bresse, France

#### **2010**

BEYOND MY DREAM, Royal Monastery of Brou & H2M- Contemporary Art Space, Bourg-en-Bresse, in concert with the Lyon contemporary art Biennial, France

#### **2007**

SKIN, 8th arrondissement Town Hall, Paris, France

#### **2006**

BEYOND MY DREAMS, curated by Marie Deparis-Yafil, Mondapart Gallery, Boulogne Billancourt, France

#### **2005**

ONLY THE STONES ARE INNOCENT (SEULES LES PIERRES SONT INNOCENTES), curated by Marie Deparis-Yafil, Talmart Gallery, Paris, France  
ANCHOR (ANCRAGE), with five artists, Inauguration of the Contemporary Art Center of Epinal, Epinal CRAC, 11<sup>th</sup> Biennial of contemporary arts, Champigny, France  
52th Contemporary art fair in Montrouge, France

#### **2003**

51th Contemporary art fair in Montrouge, France

#### **2001**

POST NOTES, MIDWAY, curated by Adam Carr, Saint-Paul, Minnesota, USA  
POST NOTES, ICA, Institute of Contemporary Arts, curated by Adam Carr, London, UK

## 1999

FREEDOM NOW, Chelsea Metropolitan Pavillion, curated by Sarah Belden, New York, USA  
POST-IT, Floating IP Gallery, proposed by Adam Carr, Manchester, UK  
MULTITUDE, Artists Space, proposed by Laurie Firstenberg & Irene Small, New York, USA  
NURTUREART at Pfizer, Pfizer Inc., New York, USA  
FIVE, 5 artists, 5 installations, Vitrine 5, New York, USA  
100 – HOLLANDTUNNEL, proposed by NurtureArt, New York, USA

## 1997

TALENTSITE, VISION 21, Half Human warehouse, New York, USA  
ART AGAINST AIDS, Stricoff Fine Art, Ltd., New York, USA

## 1996

CINCO CARAS, Altos de Chavon Gallery, Dominican Republic

## Publications and press releases

« Art Paris », art daily news, 13<sup>th</sup> April 2022  
“The Garden, mirror of the world” (« Jardin, miroir du monde») exhibition, catalog  
“Warrior women, women in battle” (« Femmes guerrières, femmes en combat ») exhibition, catalog  
« Entretien » Pointcontemporain magazine, 24<sup>th</sup> issue  
« La vie, la mort », *Les cahiers du témoignage Chrétien* magazine, winter 2020, written by Jean-François Bouthors  
« Corine Borgnet, la sculpture jusqu'à l'os », *Le Journal des Arts Magazine*, 17<sup>th</sup> – 30<sup>th</sup> January, written by Henri-François Debailleux  
“Art Taste” (« Le gout de L'art ») exhibition, catalog, with the help of the *Centre-Val de Loire* region, edition Patricia Laigneau for the Rivau Castle  
« Corine Borgnet, tempête iconoclaste » 3<sup>rd</sup> April 2019, Ouest-France newspaper  
“Without a God or a particle” (« Sans Foi ni Particule ») exhibition book, 2017, Edition Courtes et Longues  
*Beaux-Arts* magazine, newsflash by Stéphanie Pioda, Corine Borgnet /Sans foi ni Particule, october 2017  
« Ta Race, moi et les autres » Marie Desplechin & Betty Bone, Edition Courtes et Longues.  
“Contemporary looks on the Toile de Jouy” (« Toile de Jouy, Regards contemporains ») exhibition catalog, 2017. HEC contemporary art space  
« So Women » exhibition catalog, 2016  
« L'Extraordinaire histoire d'un Porte-Peau », édition SMAC, text by Corine Borgnet. Introduction by Marie Deparis-Yafil, 2016  
Area Magazine (31<sup>st</sup> issue) « No style But Style », cover and interview with Alin Avila, 2015  
Hybride 3, exhibition catalog, 2015  
« L'Art en question », Christiane Lavaquerie-Klein and Laurence Paix-Rusterholtz, Edition Courtes et Longues, 2014  
“Beyond my dreams” (« Au-Delà de Mes Rêves ») catalog, Brou Monastery and H2M, written by Marie Deparis-Yafil, 2013  
Tous Montreuil, Tête de l'art ; « Corine Borgnet : son art du Post-it », 7<sup>th</sup> February 2013  
Créer avec : Vinci, Warhol, Vermeer, Magritte, Picasso, Kandinsky, Matisse, Edition Courtes et Longues, 2006/2012  
« Incontournables », Christine Bard, éditions Made in Montreuil et Folies d'Encre, 2011  
« A decade of negative thinking », Mira Schor, 2009  
Montrouge art Fair, catalog, 2007  
« Shift », part 2, Sally Lelong, The Phatory, 2007  
Montrouge art Fair, catalog of the exhibition: “The ephemeral, the fugitive, the numerous” (« L'Ephémère, le Fugitif, le Multiple »), 2006

Encyclopaedia Britannica, « Tower of Babel », February 2003  
New York Times, Art in review, « Multitude » by Holland Cotter, 11th October 2002  
“Multitude”, catalog, Artists Space, 2002  
Time Out, « Multitude » by Laura Auricchio, 26th September -3rd October 2002  
Art Actuel, “Tower of Babel”, March 2002  
Columbia Daily Spectator, Arts: “The Tower of Babel Wrought in Notes” by Kathie Baker, 7th march 2002  
New York Times, Metro Sunday, “From a Clutter of Post-It Notes, Confusion Art” by Susan Saulny, 10<sup>th</sup> February 2002  
“Messages/permutated Post-it” by Georges Robinson for NurtureArt, 2002  
Undiplomatic Times, “The passing scene”, 2002  
Evènement du Jeudi, “Têtes de l’art : New York explose” 16th December, 1998  
Listin Diario, “Cinco Caras”, April 1996

### **Radio and television**

Conversation with Isabelle de Maisonrouge, art historian at the CUBE ROUGE radio show, “Encyclopédie des mauvais genres”, interview by Céline du Chéné, broadcasted on the *France Culture* Radio, 18th December 2019  
“Passage des arts”, Claire Chazal, TV show during the exhibition “Walk and the Step” (« La Marche et la Démarche ») at the decorative arts Museum of Paris, broadcasted on the *France 5* TV Channel, 2<sup>nd</sup> December 2019  
“Corine Borgnet et ses Post-it”, interview for the Grand Paris Culture, Telif-TV regional broadcast, 2013  
“Entrée libre” show broadcasted on ARTE TV channel, 2011  
“Sortir dans le Monde”, interview for the RFI Radio (Radio France International), June 2002

### **Web publications (selection)**

Artsheddmedia, « les insolentes vanités de Corine Borgnet », by Véronique Godé  
DAMEPIPI.TV, Corine Borgnet, « Sans Foi ni Particule », November 2017  
Agenda Point contemporain/exposition, « Sans foi ni Particule », September 2017  
Arts Hebdo Media, Corine Borgnet /sans foi ni Particule, September 2017  
Blog. Marion Zilio : « Déplier l'éternité » 25th June 2017  
Blog.lemonde.fr/Strasbourg-le-MAMC-et-exposition-loeil-du-collectionneur/T.Sabatier, 30th November 2016  
Arte-TV, « Rites de Passage », 2 mars 2015 Art–Culture, « Rites de Passage », March 2015  
Paris-Art, « Rites de Passage », 25th February 2015  
ArteFactMag, « Mutation Obligatoire », art & culture by Anne-Claire Plantey, October 2014  
ArtHebdo-Media, « Dormir...Rêver...Créer » by Sylvie Moinet–Fels, 8th January 2014  
Artland–magazine, « Art et rêverie », by Isabelle de Maison Rouge, January 2014  
ArteFactMag, « Corine Borgnet, The Cure », art & culture by Anne-Claire Plantey, June 2013  
« The Cure », Marie Deparis-Yafil, 17th August 2013  
« Ego factory », Marie Deparis-Yafil, 25th September 2012

### **Readings and performances**

Conversation between Paul Ardenne and Corine Borgnet about “The last supper/ Le dernier souper”, 18th January 2020 at the Valérie Delaunay Gallery, Paris, France  
Meeting and Projection, introducing the book “The extraordinary story of a skin-bearer” (« L’extraordinaire histoire d’un Porte-Peau ») and its following at the Art and Urbanism Platform of Isabelle de Maison Rouge, Carré-sur-Seine Association, “écoutez-voir” series, May 2016, Boulogne-Billancourt, France  
“ Puns” («Jeux de mots»), reading at the 116 Contemporary Art Center, 2014, Montreuil,

France

“Are we all connected?” (« Sommes-nous tous connectés ? » for the launch of the book “art into question” (« L’art en question ») (courtes et longues Edition)

Reading at the AERA Gallery, “Mandatory transfer” (« Mutation obligatoire »), November 2014

Performance “Yellow Night” (« Nuit jaune »), during the “Nuit Blanche” (sleepless night or in French, “white night”, an annual event), Talmart Gallery, October 2013

Performance “The Duel”, “The Cure” exhibition, Talmart Gallery, September 2013

**Residency**

Cultural Center Altos de Chavon, Fondation/Parsons School of Design: artist residency in the Dominican Republic, 1996