



Gold of grass, Lead of sky
Charlotte vander Borcht

GALERIA MASCOTA

Charlotte vander Borgh: Gold of Grass, Lead of Sky

February 3 to March 15, 2025

If you were to open up a chrysalis or a cocoon mid-transformation, you would not find a caterpillar or a butterfly but a soupy, amorphous substance. Before a butterfly can form, the caterpillar releases enzymes

that digest its tissues from the inside out, expediting the cellular division necessary to create a set of wings, antennae, legs, eyes, and genitals. A similar transformation has occurred in Charlotte vander Borgh's recent work.

In Gold of Grass, Lead of Sky, vander Borgh's second solo exhibition with the gallery, the artist continues to draw relationships between the industrial and the organic, intermixing large-scale photographs of commercial spaces with mutable figurative sculptures.

In her ongoing series Someone, No One, Anyone [2019-], the artist has taken the prototype of the MTA subway seats as the starting point for abstraction, remodeling them into mutable, shaped paintings. Using resin, fiberglass, urethane, and pigment, vander Borgh continues to pull the form into unrecognizable variants.

Often inverted, installed on the wall, and tucked snugly into the architecture of the building, they have increasingly become akin to shaped, tonal paintings. And yet, this exhibition presents an arc of transformation beyond abstraction, returning to representation and pushing further into an increasingly anthropomorphic and biomorphic direction.

Vertical sculptures like Metamorphosis [G] and Metamorphosis [D], both 2024, appear hostile and alluring. In the former, a thin mahogany match-stick-like figure hovers, while the latter resembles the foreboding silhouette of a mummy encased in a smooth sarcophagus.

Vander Borgh't's newest sculptures are the most figurative works in the exhibition. At once biomorphic

and nightmarish, a giant purple-and-black entity resembling a corpse flower juts out of the wall. The monstrous plant, whose blossoms last around two days, emits heat and an acrid odor. Her version appears to be bursting through tar. Attached to the wall at shoulder height and inverted horizontally, the central spear thrusts out with maleficence toward the viewer. Its shiny belly appears wet as if covered by gasoline. It bulges like a snake digesting its prey. The artist has also adopted flora elsewhere: in one of the last rooms of the exhibition, another untitled wall-based sculpture resembles a giant morning glory blossom. Its lustrous, velvety "petals" unfurl outward around a cosmic black void. Nearby, a series of collages present nauseating psychedelic bouquets of innumerable multicolor blossoms, reflecting the plant's hallucinogenic properties.

Meanwhile, themes of transportation apparent in the first metro seats emerge again in vander Borgh't's

fascination with spaces used for carrying goods and individuals from one place to another. Throughout the

exhibition, large-format, high-definition images of industrial environments and commercial infrastructure

create the illusion of the gallery space extending outward at scale: a vacant truck bed scattered with boxes

and an empty elevator with a cleaning woman who appears to be interrupted by the viewer mid-duty. But

whether elevators, trucks, subways, chrysalises, or cocoons, the world of Charlotte vander Borgh't's is

constantly in transit.

--Lola Kramer

Gold of grass,

Lead of sky



Someone, No One, Anyone [Green], 2025
resin, fiberglass, urethane, pigment
55 x 20 1/8 x 20 1/8 in
139.7 x 51 x 51 cm
[CVB-2025-04]









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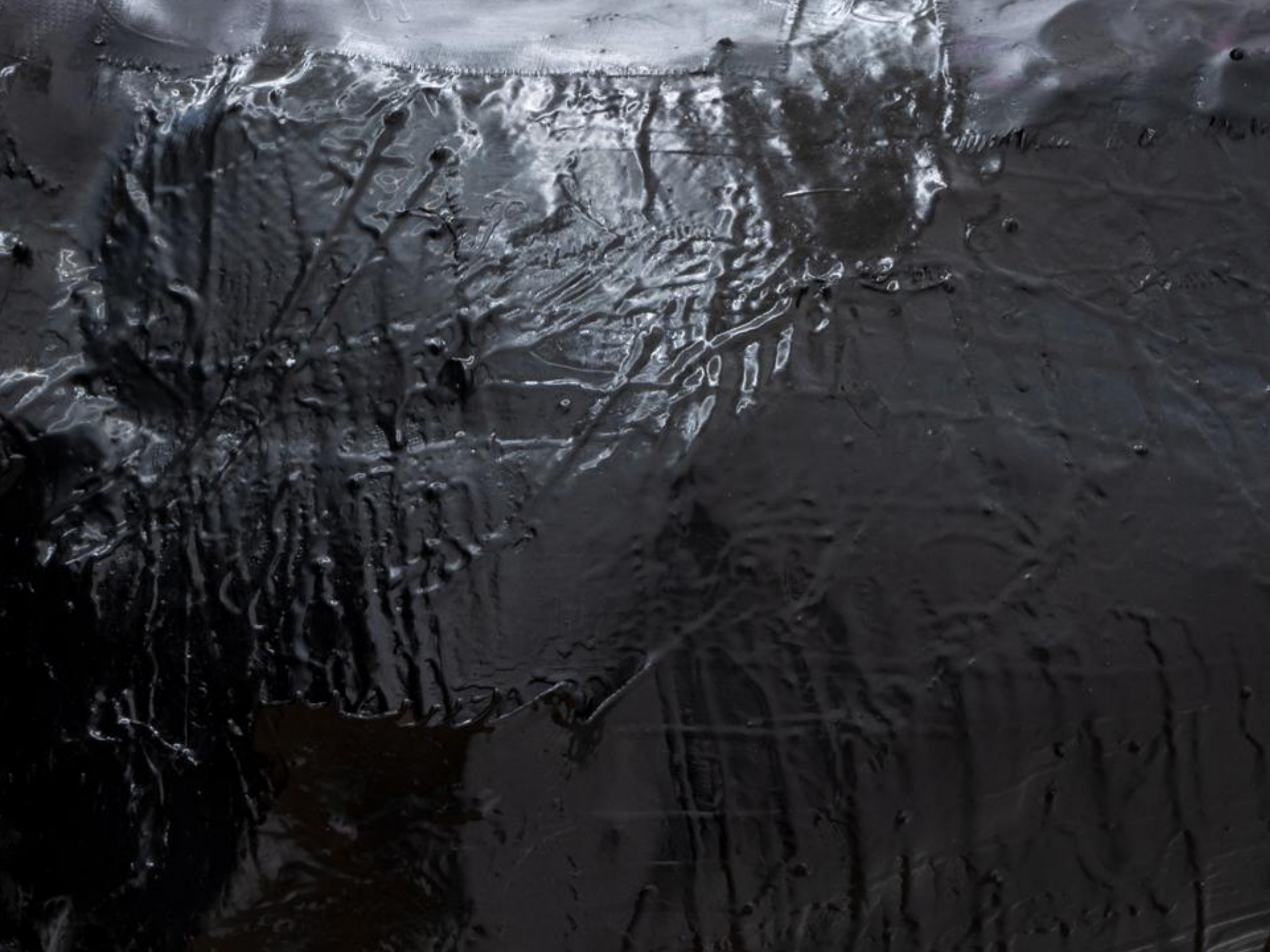


Still life, 2025
Printed fabric,
aluminum
[CVB-2025-21]





Untitled , 2025
Metal, fiberglass, epoxy resin
88 x 31 x 30 in
223.5 x 78.7 x 76.2 cm
[CVB-2025-13]





Someone, No One, Anyone [Red], 2025
resin, fiberglass, urethane, pigment
55 x 20 1/8 x 20 1/8 in
139.7 x 51 x 51 cm
[CVB-2025-03]







Portrait [Fabiola], 2025
Printed fabric, aluminum
[CVB-2025-20]



Metamorphosis [G], 2025
resin, fiberglass, urethane, pigment
83 1/8 x 10 x 10 in
211 x 25.5 x 25.5 cm
[CVB-2025-09]





Metamorphosis [C], 2025
resin, fiberglass, urethane, pigment
72 1/8 x 12 3/8 x 12 in
183.2 x 31.5 x 30.5 cm
[CVB-2025-07]







Metamorphosis [D], 2024
resin, fiberglass, urethane, pigment
87 x 24 x 9 in
220.9 x 60.9 x 22.9 cm
[CVB-2024-09]









Untitled, 2025
Metal, Fiberglass, epoxy resin, paint
32 x 24 x 24 in
81.3 x 61 x 61 cm
[CVB-2025-11]









Morning glory , 2025
inkjet print collage
14 1/8 x 11 1/8 in
36 x 28.4 cm
[CVB-2025-14]



Morning Glory, 2025
inkjet print collage
14 1/8 x 11 1/8 in
36 x 28.4 cm
[CVB-2025-17]



Morning Glory, 2025
inkjet print collage
14 1/8 x 11 1/8 in
36 x 28.4 cm
[CVB-2025-15]



Morning Glory, 2025
inkjet print collage
14 1/8 x 11 1/8 in
36 x 28.4 cm
[CVB-2025-16]

Charlotte vander Borgh't's
[b. 1988, Brussels]

Whether sculpture or photography, her work focuses on the materiality of industry and architecture. Design is imbued with ideology, whether it be in the furniture that surrounds us or the architecture that we inhabit. With her first solo show at gallery Baronian, the artist chooses subjects that directly relate to forms of utopian thinking such as the miracle of public transport.



CHARLOTTE VANDER BORGHT

B. 1988, lives and works in NYC

EDUCATION

2008 - 2014: BA + MA Sculpture / La Cambre - Ecole Nationale Supérieure des Arts Visuels, Brussels, BE

2007 - 2008: BA Sculpture / Wimbledon College of Arts - University of the Arts London, UK 2006 - 2007: Foundation in Art & Design - UCA Maidstone, UK

SOLO AND DUO EXHIBITIONS

2024 METAMORPHOSIS, Galerie Timonier, New York City, USA

2023 Melody Lanes, Baronian Gallery, Brussels, BE

2022 Run River, Mascota Gallery, Mexico City, MX

2021 Affinities in the Ether Wind, New Space, Liège, BE

2021 Shining Flesh with Loup Sarion, AD NYC, New York, USA

2020 Crooked Positions with Felix Kindermann, Deborah Bowmann, Brussels, BE

2019 C H A M B R E S with Carlotta Bailly-Borg, curated by Michel François, Island, Brussels, BE

2019 Le figurant, Window, Brussels, BE

2017 Fly Trap, ProjectRoom WIELS, Brussels, BE

2015 Sleeping Beauty, Le Cabanon, Gand, BE

2014 Fenêtre avec vue, Ping Pong, Brussels, BE

2011 Sept/Déc (Novembre), Programme vidéo by bureauvideos.com, Centre Pompidou, Paris, FR

SELECTED GROUP EXHIBITIONS

2024 Sybil #2: Equation de l'Objet trouvé, curated by Laurence Dujardyn et Agathe Laviolette, Brussels, BE

2024 Deux et deux font un, with Olivier Mosset, Lionel Estève et Alain Biltereyst, Fondation Bonisson, Aix-en-Provence, FR

2024 Condo, Franco Noero and Sophie Tappenier Galeria Mascota, Mexico City, MX

2024 Painting-as-Prop, curated by Ryan Cullen, Simian, Copenhagen, DK

2024 Sybil, curated by Laurence Dujardyn, Brussels, BE

2023 Objects, International Objects, New York, USA

2022 Sculpture Garden Geneva Biennale, curated by Devrim

Bayar, Genève, CH Local

2021 Des choses vraies qui font semblant d'être des faux semblants, curated by Michel François, La Friche, Marseille, FR

2021 Biennale de Saint Paul de Vence, FR

2020 Kunst in Puurs, Puurs Sint Amands, BE Des choses vraies qui font semblant d'être des faux semblants, curated by Michel

François, Centre Wallonie-Bruxelles, Paris, FR

2020 Life Still, C L E A R I N G gallery, New York, USA

2020 The Secret Life of Lobsters, C L E A R I N G gallery, Knokke-Heist, BE

2019 Le Petit Cercle Bruxellois, Sculpture Park Domestica, Institut de Carton, Brussels, BE

2019 Fried Patterns, curated by Tenzing Barshee, Brussels Gallery week-end, BE

2019 Dog Days, C L E A R I N G gallery, New York, USA

2019 Pastiche, Blanco, Gent, BE 2018 2019 Crib, Duflon/Racz Gallery, Brussels, BE

2019 Celluloid Brushes, Etablissement d'en face, Brussels, BE

2019 Present, Museum Van Buuren, Brussels, BE B-Sides, Saloon, Brussels, BE

2019 Salle des pas perdus, curated by Michel François and Richard Venlet, DOC, Paris, FR

2017 Handen Handen, Anvers, BE 2017 New Acquisitions

2017, Space, Liège, BE 2015 Pop up tentoonstelling, Woning Van Wassenhove, Tuinfeest '15 Museum Dhondt-Dhaenens, Gent, BE

2015 Family Matters (end), De La Charge, Brussels, BE 2015 Houston, Island, Brussels, BE

RESIDENCIES

2016 WIELS, Brussels, BE

PUBLICATIONS

2019 Fan of Charlotte vander Borght, Bunk Club, New York, USA

2016 Le Cabanon by Lauren Grusenmeyer / Selected for Brno Biennial

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