

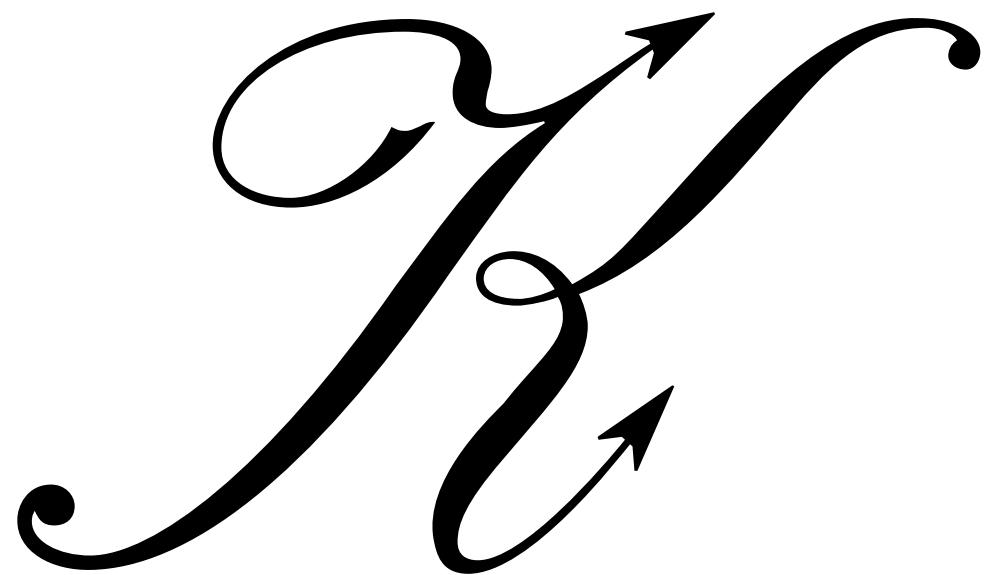
PASSAGES CENTRE D'ART CONTEMPORAIN 9 RUE JEANNE D'ARC - TROYES

CASA KARINA

KARINA BISCH

FROM JANUARY 17th TO APRIL 18th, 2026

PRESS KIT





PRESS RELEASE

Passages presents *Casa Karina*, a solo exhibition by Karina Bisch — a French painter born in 1974 — from January 17 to April 18, 2026.

The title of the exhibition evokes the boutique that the artist Sonia Delaunay opened in Madrid in the late 1910s, *Casa Sonia*. She is also the one who said that "if painting entered everyday life, it is because women wore it on themselves."

Since the 1990s, Karina Bisch has been developing a practice full of homage and joy — a form of recognition without nostalgia — freeing herself from models and forming free associations across her references. In doing so, she seeks to "soften the hard edges between art, craft, and life."¹

By transforming Passages into her *Casa Karina*, she carries painting across all supports and into every corner: on canvases, of course, but also on vases, chair-tables, a carpet, patchworks, cut-and-pasted wallpapers, lamps, a small hut, the walls...

Around thirty works, created for the exhibition or earlier, unfold throughout the spaces of Passages.

For the artist, the exhibition is a way of shifting the work of the studio into the architecture of the art center, transposing into it her palette of radiant colors.

Painting everywhere, painting as one lives — humbly — playing with the repertoire of forms inherited from the standards of modernism, from her memories, and from popular culture: Karina Bisch leads us along with her, with "painting that speaks, that dances, that laughs, that has a body."²

¹ Interview of Helen Imelfarb, Aiga - Eye on design, 2015

² Karina Bisch, *She Paints*, Connoisseurs, 2017

Karina Bisch warmly thanks Maëla Bescond for her invitation, Claude Bisch and Nicolas Chardon for their invaluable help in the design and construction of CASA KARINA, as well as the entire team at the Passages art center and the technical teams of the city of Troyes for their involvement in the project.

- Exhibition on view from January 17 to April 18, 2026, Wednesday to Sunday from 2:00 pm to 6:00 pm, and by appointment.

BIOGRAPHY

After studying at the École nationale supérieure des Beaux-Arts de Paris and the Rijksakademie van Beeldende Kunsten in Amsterdam, Karina Bisch developed a unique artistic vocabulary drawing on numerous references to geometric art, as well as fashion and dance, shaping a distinctive sensitivity to modernity. The artist closely examines the aesthetics of the historical avant-gardes, which she distorts and adapts according to her own needs. Through works and performances that are sometimes theatrical in tone, Karina Bisch—always irreverent and pragmatic—replays her twentieth century by diverting the presumed universality of modernist canons.

RECENT SOLO EXHIBITIONS (SELECTION):
La tête dans le décor, Musée National Fernand Léger, Biot (2025)
Dialogues: Karina Bisch / Alberto Magnelli, Galerie Lahumière, Paris (2023)
Tableaux de tissus, PS, Amsterdam (2023)
Squares and Roses, in collaboration with Nicolas Chardon, Kunstmuseum Bochum, Bochum (2023)
Stof, PS, Amsterdam (2023)
Fleurs Diagonales, Banana, Marseille (2023)
Modern Lovers, in collaboration with Nicolas Chardon, MACVAL, Vitry-sur-Seine (2022)
Les Figures et Les Formes, Galerie Thomas Bernard, Paris (2019)
Les Tableaux Vivants, Centre d'art de L'Onde, Vélizy (2017)
La tête dans la couleur, Palette Terre, Paris (2016)
Comédie Moderne, Futura Art Center, Prague (2015)
Arlequine, Galerie des Galeries, Paris (2015)

Les Yeux Phosphores, with Nicolas Chardon, Galerie Art & Essai, Rennes (2015)

GROUP EXHIBITIONS (SELECTION):

L'artiste et le vêtement: s'habiller en artiste, Louvre-Lens, Lens (2025)
Parler avec elles, FRAC Aquitaine, Bordeaux (2024)
Colour Image Space, Bart van der Leck in Dialogue, Stiftung Insel Hombroich, Neuss (2024)
Paris Peinture, MABA, Nogent-sur-Marne (2023)
Garmenting: Costume as Contemporary Art, Museum of Arts and Design, New York (2022)
Filiations 2, Espace de l'Art Concret, Mouans-Sartoux (2022)
AOULIOULE, MRAC, Sérignan (2022)
Un printemps incertain, Musée des Arts Décoratifs, Paris (2021)
Foncteur d'oubli, FRAC Île-de-France, Paris (2019)
Lignes de vies – une exposition de légendes, MACVAL, Vitry-sur-Seine (2019)
MURALNOMAD, Le Quadrilatère, Beauvais (2018)
Collectionner, le désir inachevé, Musée des Beaux-Arts, Angers (2017)
L'Écart Absolu, Le Quadrilatère, Beauvais (2017)
Flatland / Abstractions narratives #1, MRAC, Sérignan (2016)
L'esprit du Bauhaus, Musée des Arts Décoratifs, Paris (2016)
Oublier l'architecture, CIAP Vassivière (2016)
When Will I Be Little Again?, Cricoteka, Kraków (2016)
La maison cherche un amiral à louer, MNAC, Bucharest (2016)

Et nous voici plus bas et plus haut que jamais, Chiso Gallery, Kyoto (2015)
Triennale de l'Art Imprimé, Musée des Beaux-Arts, Le Locle (2015)

Artist's website: <http://karina.bisch.free.fr>



Studio view, Dec. 2025, courtesy of Karina Bisch, ADAGP 2025

VISUALS



Les Diagonales, 2025

Acrylic on canvas

41 × 34 cm

Courtesy of the artist, ADAGP 2025.

VISUALS



Leftovers (Futurist Wood Flower), 2006
Acrylic on wood, glue and screws
105 x 60 x 75 cm
Courtesy of the artist, ADAGP 2025.



View of the artist in the studio, 2025
Courtesy of the artist, ADAGP 2025.



Tableau Pointilliste - Replica , 2024
Wool, Aida cloth, wood and paint
27,8 x 26,5 cm
Courtesy of the artist, ADAGP 2025.

VISUALS



Module Sonia (coll. Painting For Living), 2025

Wood, peinture satinée

60 × 60 × 60 cm

Courtesy of the artist, ADAGP 2025.

Production: Passages



Cat's Eyes, 2011

Paper, paint and glue on fabric

162 × 97 cm

Courtesy of the artist, ADAGP 2025.



Tapis (coll. Painting for living), 2025

Wool

270 × 241 cm

Courtesy of the artist, ADAGP 2025.

Production: Passages

LACOSTE HERITAGE PARTNERSHIP

Approached in April 2025, the Lacoste Heritage department met with Maëla Bescond, Director of the Passages Art Center in Troyes, as well as the artist Karina Bisch.

The Lacoste Heritage teams were pleased to agree to the loan of a dress from the Fall–Winter 2017 Fashion Show, designed by the artistic director at the time, Felipe Oliveira Baptista.

The silhouette selected by Karina Bisch, whose patterns resonate with the graphic aesthetics of Sonia Delaunay, takes its place among the artist's works as a three-voiced echo: between Karina Bisch's contemporary creation, Felipe Oliveira Baptista's fashion vision, and the avant-garde legacy of Sonia Delaunay, who made textiles a field of total experimentation, conceiving dresses as true paintings in motion—a practice that Karina Bisch continues today.

For several years, Lacoste Heritage has maintained an active dialogue with cultural institutions, both public and private. In 2023, the exhibition Lacoste, 90 Years of Craftsmanship at the Musée de la Bonneterie inaugurated a cycle of collaborations now extended through this project with the Passages Contemporary Art Center.

For a creative brand such as Lacoste, these partnerships are essential: they highlight creative practices and nourish the company's métiers. The loan requested by the Passages Art Center and Karina Bisch fully aligns with this approach.

The silhouette presented comes from a landmark runway show unveiled during New York Fashion Week. The set design, conceived as a cosmic landscape populated by planets and stardust, accompanied a collection evoking auroras, shooting stars, and distant galaxies.

Felipe Oliveira Baptista deployed powerful, graphic, and intensely colored lines. This approach echoed a lesser-known dimension of René Lacoste: beyond being a champion athlete, he was a prolific inventor—holder of numerous patents—and a visionary industrialist engaged in research on engines and aviation. He notably took part in several aeronautical programs, including those of aircraft manufacturer Airbus.

The ties between Lacoste and the city of Troyes are historic. In 1933, La Chemise Lacoste was born from the meeting between René Lacoste, great tennis champion—one of the famous Four Musketeers—and André Gillier, a knitwear manufacturer from Troyes. Together, they designed a garment that would durably revolutionize fashion: the polo shirt, the first item to feature an embroidered logo—the now-mythical crocodile. A nod to the nickname given to René Lacoste by the American press, this symbol embodies his exemplary tenacity on the court.

Among the very first pieces of sportswear in history, the polo has today become a staple of the contemporary wardrobe.

Since 1933, the company has remained established at its historic Gayettes factory, where it perpetuates exceptional know-how. Thoroughly modernized, this emblematic site produces polos and knitwear for an international clientele and stands as a true showcase of innovation in the heart of the Aube region—a territory to which the brand remains deeply attached.

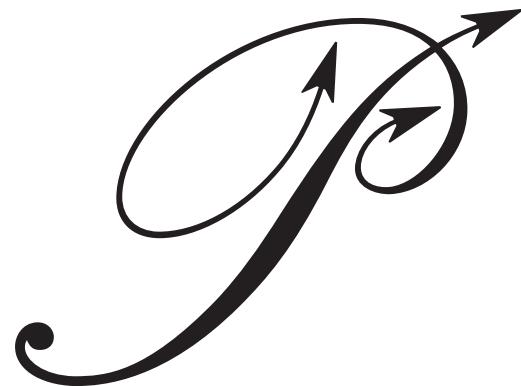
The creation of the archives department in 2008 marked a key step in preserving the heritage of the crocodile. In 2015, Lacoste Heritage installed its collections in a former garment factory near the Verdun knitwear workshop.

A private and living place, it preserves the brand's collections and welcomes employees and creators alike to pass on its history and values, and to inspire teams—studio, marketing, design—in the creation of future collections, in fidelity to the Lacoste DNA.



Photo credit: Olivier Frajman

PRACTICAL INFORMATION



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Open to the public from Wednesday to Sunday, from 2pm to 6pm
Administrative offices from Monday to Friday, 9am to 5pm

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