

*In the convergence of artistic expression and innovative design,
the Spaceless Gallery is pleased to present a unique collaboration with Ateliers
Gohard, set against the backdrop of the New York Design Week.*

*Within these pages, we embark on a journey through
the creative landscapes of French artist designers Aurélie Hoegy
and aurèce vettier, where tradition meets modernity,
and craftsmanship intertwines with technology.*

A living heritage company and family-owned for more than 60 years, the Ateliers Gohard have been passionately creating worldwide exceptional finishes within luxury and high luxury interior decoration world. From historic monuments to the corridors of prestigious hotels - Plaza Athenee, the Ritz, the Crillon hotels and historical monuments such as the Statue of the Liberty, Chateau de Versailles, Place de la Concorde - Ateliers Gohard's craftsmanship has left an enduring imprint on some of the world's most iconic spaces, providing the backdrop for a captivating exploration of artistry and refinement

Amidst this tapestry of craftsmanship, the Spaceless Gallery is thrilled to inaugurate the Ateliers Gohard's gallery space with a showcase drawing on Art, Design, Minimalism and great talent.

Within these pages, Aurélie Hoegy invites us to witness the transformative power of rattan, as humble fibers are elevated into extraordinary creations that seamlessly blend form and function. Aurélie Hoegy captivates with her skillful manipulation of rattan, a material typically overlooked, to produce extraordinary pieces that serve both form and function. Through her innovative approach, she transforms this humble material into something truly exceptional, seamlessly blending natural fibers with contemporary design to achieve a harmonious fusion. Her work is collected among important public and private collections such as the Centre Pompidou and will be exhibited for the first time in New York at l'Atelier Gohard.

Meanwhile, Aurélie Hoegy invites us into a world where craftsmanship converges with artificial intelligence and nature, illuminating the poetic interplay between the organic and the synthetic. Aurélie Hoegy explores the convergence of nature and technology with unparalleled poetry. Collaborating with Ateliers Gohard, Aurélie Hoegy has made for the New York Design, exquisite sculptures infused with the finest guild craftsmanship.

As these distinguished French artists make their debut on the vibrant stage of New York City, we stand on the threshold of a new chapter in creative exploration. With gratitude to Oui Design!, a program of Villa Albertine, Albertine Foundation, and Mobilier National, supported by Institut français, we invite you to embark on a journey of discovery and inspiration—a journey where art knows no boundaries, and imagination knows no limits.

Béatrice Masi,
Founder of the Spaceless Gallery

Villa
Albertine 



From art curation to sourcing for interior designers and private collectors, the Spaceless Gallery is a nomadic art gallery with a global presence in Paris, New York, and Miami.

Recent exhibitions include partnerships with prestigious entities such as Bergdorf Goodman, the Invisible Collection in New York; Gilles & Boissier and Veronese in Paris. Rather than confining itself to conventional gallery spaces, the Spaceless Gallery strives to contextualize art in diverse environments, curating exhibitions that engage with their surroundings.

At the Spaceless Gallery, we are devoted to showcasing contemporary artists, each with a distinct voice and a deep connection to their materials.

We passionately seek out new expressions, curating a diverse group of artists whose work embodies innovation and authenticity.

Portrait of Béatrice Masi

Credit : Natalia Poniatowska

AURÉLIE HOEGY



“Aurélie Hoegy’s work captivates me with its harmonious blend of expression and meticulous craftsmanship, blurring the lines between sculpture and function. I’m genuinely thrilled to collaborate with her, eager to showcase her unique vision in our exhibitions.”

Words of Béatrice Masi, founder of the Spaceless Gallery

AURÈCE VETTIER



“aurèce vettier’s art is a poetic symphony, where artificial intelligence intertwine with the delicate execution of traditional mediums like oil paint and bronze. Each piece is a testament to aurèce vettier unique approach and sensibility, seamlessly blending the ethereal with the tangible. In this dance of innovation and tradition, aurèce vettier creates works that are not only visually poetic but also conceptually profound, inviting viewers to explore the intersections of technology, craftsmanship, and poetry.”

Aurélie Hoegy's work continues to stir excitement, blurring the physical and psychological boundaries in everyday life.

Her functional designs span limited edition objects, furniture and lighting, and encompass installation, scenography and film. Among her ongoing projects is the investigation of natural dyes and indigenous fibres in Mexico, including bejuco liana, palm leaves, coconut yarn and pineapple silks.

By listening closely to such expressive materials, the designer is able to bring them to life in a powerful animistic way: breathing, purring and moving, taking their pulse while making our heart beat just a little faster in the process.

AURÉLIE HOEGY





Wild Fibers Coffee Table
Rattan, Manau, Stainless Steel
70 7/8 x 51 1/8 x 23 5/8 in (130 x 30 x 60 cm)
Credit: Gordon Spooner



Wild Fibers mural sculpture

Rattan, manau, stainless steel

70 7/8 x 35 3/8 x 27 1/2 in (180 x 90 x 70 cm)



*Detail of Aurélie Hoegy's maquettes
Before each piece is made at a large scale, the artist creates
a miniature maquette with much finer fibres of rattan.*









Hoegy's approach to design bridges traditional craftsmanship with modern technology. While she crafts her pieces by hand in her Paris workshop, she collaborates with engineers, choreographers, and even hairdressers to bring her visions to life. She employs traditional modeling techniques alongside 3D printing to design tools tailored to the unique characteristics of rattan. Her work is a testament to the synergy between handcraft and the unpredictable nature of materials, creating designs that are vibrant and alive.

Architect, Paul Makovsky



Wild Fibers Infinity Side table, 2023

Rattan, Manau, Stainless steel

15 3/4 x 31 1/2 x 63 in (40 x 80 x 160 cm)

Credit: Gordon Spooner



Highlighted by trend forecaster Lidewij Edelkoort as one of the rising talents of the latest edition of Maison&Objet, French artist Aurélie Hoegy blurs the boundaries between art and design by sculpting furniture with rattan.

Like a harmonious and mesmerizing dance, her projects emphasize the connection between the human body, object, and space, a relationship visible in the Wild Fibers Joali chaise lounge, conceived for a resort in the Maldives. Made with eco-friendly natural fibers collected in Indonesia, the piece was inspired by the shapes of the Joali Island, where the resort is located, and the movement of the sand strips impacted by the Indian Ocean.

Extract from *Rising Talent Award, Maison&Objet 2024*

Creations imbued with cultural and historical values,
which contribute to the construction of truly original spaces.

Camila Santos, Casa Vogue Brazil





Detail of Wild Side Stool

Rattan, Bambou, Stainless Steel

15 3/4 x 63 x 66 7/8 in (160 x 70 x 40 cm)

Voice of the artist
AURÉLIE HOEGY

How do you relate to innovative and engaging design projects that address relevant issues in contemporary design across the world?

In my engagement with innovative and compelling design projects addressing contemporary issues globally, my focus lies in the preservation of craftsmanship and a commitment to sustainable design practices.

At the heart of my creative process is the exploration of the traditional rattan craft, treating rattan as a textile and pushing its technical limits. I create my own tools to sculpt the material into functional sculptures and sculptural designs, thereby infusing a new and contemporary vision into the time-honored tradition of rattan craftsmanship.

Sustainability is a guiding principle throughout, with an emphasis on using sustainable fibers and adopting a responsible approach to creation. In a world dominated by fast-paced production, I challenge the notion of mass production by deliberately slowing down the process, crafting unique pieces or limited editions that contribute to a more sustainable and thoughtful future.

My deep connection with rattan craftsmanship extends beyond design—it is a cultural exploration. Immersing myself in a traditional craft workshop in Indonesia was a transformative experience.

Learning the intricacies of rattan work from local artisans revealed a holistic approach that deeply resonated with me. This encounter shapes my design philosophy, emphasizing the importance of preserving traditional techniques and fostering a dance-like interaction between the artisan and the material.

Through the integration of new technologies into my creative process, I explore innovative materials and shapes while maintaining the essential human touch. Collaborations with artists from diverse disciplines, such as dancers, choreographers, musicians, and hairdressers, further enrich my design vision, resulting in a dynamic and living aesthetic that transcends conventional boundaries.

In this holistic approach to design, I view my creations as alive—an embodiment of collaboration, inspiration, and a profound respect for heritage.

Extract from an Interview with Béatrice Masi for the Villa Albertine

How would you describe your work?

My work is where the ordinary and the absurd converge. It questions reality and breaks barriers between normality and abnormality, between gesture and object. I want to draw people out of the known universe, with its customs and rituals, and into a foreign dimension. I see my objects as “tools” or “catalysts” for new ways of looking at things. Beyond serving a practical purpose, design has the unique potential to free the mind.

What inspires you?

The windows from which I view the world. I like to observe human reactions and behaviours, as well as the objects and places of everyday life. There is no such thing as a simple object. Even ordinary objects can trigger new experiences and introduce us to new spheres. Anything can be enigmatic; it just depends on how you look at it.

Extract from : Frame Magazine, French Artist and Design Aurélie Hoegy puts the “Extra” into extraordinary objects



Studio Visit
Aurélie Hoegy & Béatrice Masi
Credit: Miléna and Gilles le Mao





AURÉLIE HOEGY

*Artist & designer,
works and lives in Paris, France*

EDUCATION

2018 EnsadLab, École nationale supérieure des Arts Décoratifs, Paris

2013 Master of Design (MDES), Design Academy Eindhoven, Netherlands

2011 Bachelor DNAP Design Object (with honors), Ecole Supérieure d'Art et de Design, Reims, France

2008 Propaedeutics in Applied Arts (MANAA), La Martinière - Diderot, Lyon, France

2007 Baccalaureate, literature and Arts (with honors), Besançon, France

PERMANENT COLLECTION

2023 Wild Fibers Tapestry, Museum of Fine Arts in Houston, Texas, United States

2021 Wild Fibers Duchess, National Museum of Modern Art, Pompidou Center, Paris

2021 Dancers collection, National Design collections of the CNAP, National Centre for Visual Arts, Paris

EXHIBITIONS

2024 the Spaceless Gallery x Ateliers Gohard, New York, USA

2024 La Belleza del Objeto, Galería Territorio, Zonamaco, Mexico, curated by C Cúbica Arquitectos

2024 XTANT I ROOTS 2024 I Palma de Mallorca I Wild Fibers

2024 *Line Into Space*, MFAH, Museum of Fine Arts de Houston, Texas, US Wild Fibers Tapestry, Museum's permanent collection, wing for modern and contemporary art

2024 | Rising Talents Awards, Tech Eden, Maison & Objet, appointed by Li Edelkoort

2023/24 *Inedito* Design Week Mexico Wild Fibres Stool, Mexico City

2023 *ImagiNature* Wild Fibres Hamac, Joali Maldives

2023 XTANT, Fibra 2023, Mallorca

2023 Centre Pompidou Metz

2022 Mimesis. Un Design Vivant, France

2022 Between Worlds, Lisbon

2022 XTANT – Trama 2022 - Mallorca

2022 Milan Design Week, Italy

2021 GURU Design & Crafts fairs, X Xantico Gallery, Paris

2020 La Manufacture, A labor of love, LILLE World Design Capital 2020

2019 ARCHIVES 18-20, Paris

2018 *We Are Not the Number We Think We Are*, International City of Arts, Paris

PRIZES

2023 Rising Talents Awards, TECH EDEN, MAISON & OBJET, appointed by Li Edelkoort

2016 First Prize of the IMM PURE TALENT CONTEST, German design council

2015 First Prize of the AWARD RADO STAR PRIZE, Switzerland

aurèce vettier is an art project founded in 2019 by Paul Mouginot (b. 1990). This alias, formed using an algorithm, is a metaphor for the desire for a collaborative, open and hybrid approach.

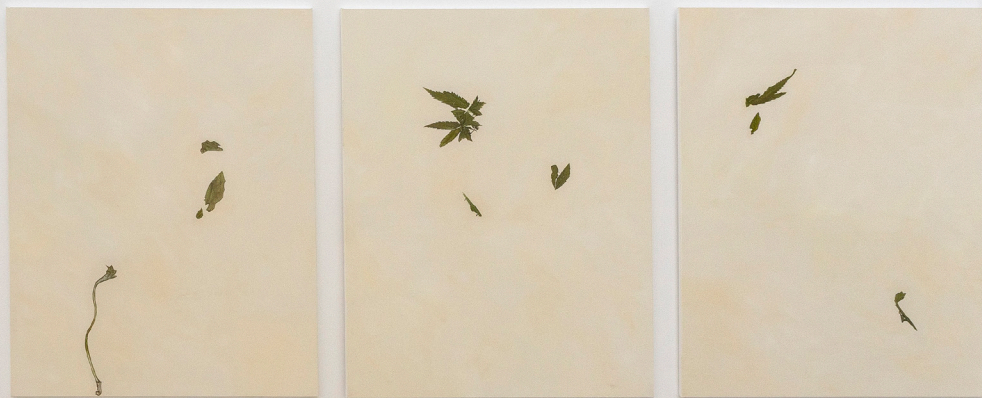
This identity, like all of aurèce vettier's work, allows for a lot of back and forth between the «real» space in which it is possible to exist, to draw, paint, sculpt, break, erase; and the «data» space, where it is possible to play with more dimensions than a human can grasp - a gesture analogous to uploading and then downloading an image over and over again on an online platform.

In this virtual space, which may involve AI algorithms or heavy mathematical processing, aurèce vettier explores new forms, which are then deployed as tangible objects, in close connection with many crafts.

The approach is not to consider the machine-generated elements as a set of finished works, but rather as raw material expanding conceptual possibilities and complementing the initial knowledge of art history.

AURÈCE VETTIER





Exhibition view
Brownstone Foundation, Paris, 2022
Credit: Nicolas Brasseur

Poetry is the backbone of aurèce vettier's entire practice, whose first work was to publish a book of poetry in collaboration with a machine. Without ever replacing the artist, the algorithms thus served as a camp aid, generating raw material that was subsequently assembled by hand.

Continuing a research begun in the 1950s by the first artists to use generative approaches, aurèce vettier has observed that the more sophisticated the technologies become, the more fragile the works they generate become.

This specific and haunting gesture, this perpetual journey between the real and the virtual world, is now deployed in many territories in a minimal gesture.

Thus, the Potential Herbariums series (shown on the previous page) is made up of oil paintings, bronze sculptures or digital works representing impossible forms of plants dreamed up by artificial intelligences, which could have been found on the slopes of Mount Analogue, the mythical mountain of René Daumal's unfinished work.

the weight of water I, 2021

Sandstone, latent botanist engravings, charred beech box

11 x 7 in (29 x 20 cm)

Private Collection

Credit: Frédéric Baron-Bourin

Handwritten text in an ancient script, likely Coptic, on a fragment of parchment. The text is arranged in approximately 25 horizontal lines. The script is dense and cursive, with some characters appearing to be ligatures. The parchment is aged and shows some staining and wear, particularly at the edges. The text is written in dark ink on a light-colored, textured surface. The fragment is irregularly shaped, with some missing parts at the top and bottom edges. The overall appearance is that of an ancient manuscript or document.

My approach combines intimate, carefully curated data with powerful algorithms, projected into the real world using artisanal processes and skills such as painting, bronze sculpture and tapestry. These highly personal data and models enable me to develop a stable aesthetic that I use to tell all kinds of stories.

*Extract from Le Random,
machine rêverie,
Interview by Elisabeth Sweet*





aurèce vettier in his studio
Ivry-sur-Seine, France
2024
Credit: Gabrielle Connole

*aurèce vettier, profession plant breeder**
Henri Guette, art critic, member of AICA, and curator

For *aurèce vettier*, digital is not an end in itself. By considering artificial intelligence as an interlocutor, the artistic studio founded by Paul Mougnot in 2019 claims a hybrid approach that is always ready to give cuttings.

aurèce vettier's herbariums have a photographic sharpness that is reminiscent of the work of Karl Blossfeldt. By isolating details, a bud in the making, the fineness of a stem, the curvature of a leaf, he seems to be following in the tradition of scientific observation through oil painting. But the relationship to the scientist is not where one thinks it is. It is in the code.

These plants, so ornamental, are not real, and they could probably not exist without the computer that generates them. They appear plausible through an algorithm that composes from real databases and herbaria, but they are grown as anomalies, so to speak.

The breeder is the person who devotes his or her time to creating new varieties, most often roses. It may be a question of obtaining more fragrant flowers, or more resistant plants, but in the field of horticulture it is more often than not a question of aesthetic reasons; the same reasons that motivate the breeder, and lead him to finish the pieces with brushes, to give them a materiality that is beyond the screen.

Cultivars, these man-made varieties, can be more fragile for the very reasons that make them sought after. A double row of petals discourages pollinating insects and renders the flower sterile, unable to reproduce without manual intervention. *aurèce vettier's* creations also have a link to rarity; they are unique because they are selected from hundreds of possibilities produced by artificial intelligence

**In botany, the plant breeder is the person who creates a cultivar, a new variety, either by chance or by voluntary selection.*

element/archipel4go, 2021
Oil on canvas from an AI-generated image
120 x 90 cm (47 1/4 x 35 3/8 in)
Credit: Romain Darnaud





Exhibition view, 2023
Galerie Gosserez, Paris
Credit: Ludovic Maisant

third tree prosthesis (forms derived from hemp)

Bronze sculpture from AI generated forms, green and
old gold patina

25 5/8 x 11 3/4 x 9 7/8 in

(65 cm x 30 cm x 25 cm)

Credit: Ludovic Maisant



Cultivating entails devoting oneself towards breeding novel varieties - commonly associated with roses. Objectives may include enhancing floral fragrance or bolstering plant resilience yet within horticultural spheres; aesthetics frequently reigns supreme - motivating Aurèce Vettier to meticulously finish pieces using brushes thereby imbuing them with tangible materiality beyond digital screens.

Human-crafted botanical varieties may exhibit increased fragility due precisely to their coveted attributes. For instance; double rows of petals discourage pollinators rendering flowers sterile necessitating manual intervention for reproduction.

Similarly; Aurèce Vettier's creations retain an intrinsic connection with rarity due to their uniqueness arising from selective curation amidst countless possibilities generated through artificial intelligence.

tree prosthesis (forms derived from hemp)

Bronze sculpture from AI generated forms, green and old gold patina

Installed at the Chateau de Fey, 2024

42 1/2 x 19 3/4 x 15 3/4 in (108 cm x 50 cm x 40 cm)

Credit: Gabrielle Connole







nebulae floratendrum (found on Mount Analogue)
Bronze sculpture from AI generated forms, old gold and white patina
23 5/8 x 14 1/8 x 7 7/8 in (60 cm x 36 cm x 20 cm)
Credit: Miléna and Gilles le Mao



While numerous artists adept at coding concentrate upon writing; developing artificial intelligence through database design prior to granting machines autonomy; Auréce Vettier endeavors towards extending collaborative efforts beyond mere protocol. Rather than utilizing solely cutting-edge complex algorithms; they prefer those facilitating greater human interaction.

Dialogue with artificial intelligence necessitates an initial period of learning and adjustment during which databases - either expansive or highly specific - must be meticulously curated in order for AI to assimilate subtle nuances prior to practical application.

Individual programmers develop unique methodologies with simpler algorithms permitting greater transparency regarding underlying human sensitivities thereby obviating concerns regarding intellectual property rights.

Auréce Vettier elucidates: "Algorithms function as creative engines propelling artistic expression".

Upon commencing poetic composition followed by undertaking completion of René Daumal's unfinished *Mount Analogue*; Auréce Vettier exudes surrealist enthusiasm for automatic writing. Analogous to automatic writing; algorithms facilitate access to unconscious realms while simultaneously enabling lucid composition through translations between English - computing's lingua franca - and French.

Auréce Vettier's recent works may superficially suggest surrealistic affiliations - yet such associations prove illusory; their true origins reside within dreamscapes. Transcribing dreams into visual imagery via algorithmic manipulation obscures boundaries while simultaneously eliciting self-surprise as technology expands upon human imagination enriching its potentialities.

Through their unique work processes incorporating public writer performances; Auréce Vettier explores novel interactive modalities with both audiences and technology thereby aligning themselves with artistic lineages renouncing individualistic notions of genius in favor of collectively affirming creative capacities.

fulguris herbaria (fragment)

Bronze sculpture from AI generated forms, old gold and white patina
51 1/8 x 14 1/8 x 7 7/8 in (130 cm x 36 cm x 20 cm)

I use AI to increase the quality of introspection and to reveal what is within but not yet visible, densifying time and the stories I tell through my work.

Extract from *Le Random*,
machine rêverie,
Interview by Elisabeth Sweet



A produire

- ✓ grand arbre U
- ✓ petit arbre sur socle □
- sculpture de mur □ L 11111
- ✓ sculpture sur socle faible □
- ✓ moyen arbre sur table I
- sculpture verte I
- ✓ pieds de meuble ~~□~~ 2x4
- (- poignées de porte 4x2)
- Coqs de papillon



Voice of the artist
AURÈCE VETTIER

Anika Meier: Paul, the title of your art project, your alias, is aurèce vettier. Why did you decide to work with an alias, and what does it stand for?

aurèce vettier: Finding an alias, a name, can be considered „project 0” for aurèce vettier in 2019. The name aurèce vettier was formed letter by letter using a simple algorithm, Markov chains, trained on the names of many women and men who fuel my daily reflection. I ’s a metaphor for the desire for a collaborative, open, and hybrid approach. It also helps me to put the artist’s ego aside and accept the contributions, ideas, and suggestions of the people around me.

For example, when I’m at the foundry chiselling my AI-generated bronze sculptures, I often notice that the master chisellers who work with me are less reluctant to make suggestions because they see me as Paul and not as aurèce vettier—even though I am both.

This alias isn’t about anonymity; it’s more a way of taking a step sideways and having more natural, spontaneous adventures.

You work with machines, algorithms, and AI; at the same time, your art, in many cases, has a physical element. How do you decide which medium is right for a concept?

The works are often the result of repeated back and forth movements between the “real” space, in which it’s possible to exist, draw, paint, sculpt, break, and erase, and the “data” space, in which it is possible to play with more dimensions than a human can grasp—a gesture analogous to repeatedly uploading and downloading an image onto an online platform. In my research, being at the intersection of these two spaces is crucial to proposing an approach that is both innovative and sensual. In this context, my choice of medium is often highly intuitive. I can say that I always try to achieve a certain degree of tension and, once again, to throw myself wholeheartedly into new adventures.

I make my work stand out on its own because of its aesthetic dimension or the choice of an interesting medium. And at the same time, the deeper one digs, the more one can discover theoretical, therapeutic, and even spiritual roots.

What are your thoughts about nature in the age of the metaverse? Will we see more artists exploring nature as we seem to move away from it with every new technology invented?

Aristotle states in PHYSICS that “art imitates nature”. The word art to translate the Greek word technè is undoubtedly very reductive, and photography or 3D scanning didn’t exist at the time. Nevertheless, every artist at some point positions themselves in relation to nature and the environment, whether because their work takes place in nature, because they represent natural or organic forms, or because they reject nature altogether in their approach.

In the age of the metaverse, I feel an increasingly evident parallel between the subtlety of nature, its fragility, and that of technology.

In an interview I conducted with artist Grégory Chatonsky and the u2p050 collective, Chatonsky remarked that the more sophisticated technology becomes, the more fragile works it engenders. It was already difficult to properly preserve videos, whose formats change every five years, but it’s even harder to preserve websites from the 1990s, or NFTs, and the files they link to.

In any case, it seemed like a limitless subject to explore, and natural forms are very present in my work. For POTENTIAL HERBARIUMS, a body of work I started working on in 2019, I trained an AI algorithm called GAN (Generative Adversarial Network) on over 4 million herbarium plates, many of which I made myself using plants from my hometown.

This algorithm enabled me to generate impossible, very anti-Darwinian plant forms, which moved me greatly and which I now deploy in the form of oil paintings, bronze sculptures, or digital works. I don’t think I’m moving away from nature; in fact, quite the opposite: technology allows me to renew my love and fascination for it. For the moment, this very technology is only capable of imitating nature, not surpassing its infinite intelligence. I think that’s what we’re witnessing with POTENTIAL HERBARIUMS.

*Read full interview : aurèce vettier : Have we already invented everything?
Nature and AI Conversations – Interview by Anika Meier
23.08.2023 expandedart.com*



AURÈCE VETTER

*Visual artist,
works and lives in Paris, France*

RESIDENCES

- 2022** Résidence Kinono Art Gathering, Tinos, Greece
- 2022** Résidence et exposition au Château du Marais, France
- 2021** Résidence blockchain GLITCH, Château du Feÿ, France

AWARDS

- 2020** Grand Prix, AI.ART Gallery Award, South Korea

SOLO EXHIBITIONS

- 2022** «Circular Ruins», commissariat de Dayneris Brito, galerie darmo & Gismondi, Paris
- 2022** «Wind Fragments», Fondation Culturelle de Tinos, Grèce
- 2021** «Opus Sectile : de la marqueterie de pierres dures à aurèce vettier», Galerie Darmo & Gismondi, Paris

EXHIBITIONS

- 2024** Group Exhibition, Bergdorf Goodman, the Spaceless Gallery, New York, USA
- 2024** Art Design, Aurélie Hoegy & aurèce vettier, Ateliers Gohard x the Spaceless Gallery, Villa Albertine, Brooklyn, USA
- 2024** A la recherche de Vera Molnár, Ludwig Museum, Budapest, Hungary
- 2023** Ce que disent les plantes, Le Grenier à Sel, Avignon, France
- 2023** Symphonie Pastorale, Galerie Gosserez, Paris, France
- 2023** Techno Terrain : Nature in the age of the Metaverse, EXPANDED.ART, Berlin, Germany

2023 AD.VM.AV.IA on the other side of the polyhedron (1514-2023), with Vera Molnár, curated by Vincent Baby, Le Transfo, Paris, France
2023 POÈME SBJKT, Librairie Métamorphoses, Paris, France
2022 POÈME OBJKT, Avant-Galerie Vossen, Paris
2022 Musée des Archives Nationales, Paris : Collaboration avec Gilles et Boissier
2022 SuperRare gallery x theVERSEverse, New York City, USA
2022 Tellus Meta, commissariat Victoire de Pourtalès, Brownstone Foundation, Paris
2022 Sillons, commissariat de Elora Weill-Engerer, Association Fertiles, Paris
2022 NFT Paris avec le Museum of Contemporary Digital Art

FAIRS

2023 Art Paris, the Spaceless Gallery, Paris
2022 Asia Now avec 91530, Paris
2022 TEFAF Maastricht avec Galerie Darmo & Gismondi, Paris

Curation by
THE SPACELESS GALLERY

The essence of Spaceless Gallery's art advisory service lies in our selection of diverse and talented artists, curating for clients such as private collectors and interior designers. With an extensive global network, we procure captivating works from both established and emerging contemporary artists, offering a rich tapestry of artistic perspectives. Whether you're a collector expanding your portfolio or a designer seeking the perfect piece, we provide expert guidance tailored to your vision.

Created by Béatrice Masi in 2019, the Spaceless gallery has realized more than 20 partnerships in Asia, Europe and the United States and represents over 30 artists worldwide.

Portrait of Béatrice Masi at Art Paris for SAY WHO

Credit: Jean Picon

Artists: Olga Sabko, Quentin Derouet





The Invisible Collection

Artists: Quentin Derouet, Hanna Heino, Gwen Hardie

Credit: Rodrigo Rize











Previous page

Witkoff, One High Line for Gilles & Boissier

Artwork: Gabriel Sobin Comète, 2022

Pink onyx, 107 x 32 cm with base 62 cm

Pierre Bonnefille Bronze Painting 172, 2022

Mixed media, bronze powder on metallic mesh (Painting)

Credit: Claire Esparros

Salon NY, the Spaceless Gallery booth, 2023

Artist: Humans since 1982

A million Times 120, 2016

Medium White Corian, electronic components

212 x 121 x 6 cm

83 1/2 x 47 5/8 x 2 3/8 in

Edition of 82

Credit: Peter Baker





Location Veronese, Paris

Artists: Gabriel Sobin (left), Olga Sabko (right)

Credit: Luca Bonnefille



Collector's home

Artists: Ruan Hoffmann (left), Hugh Findletar (right)

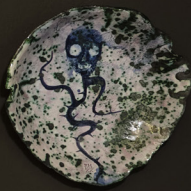
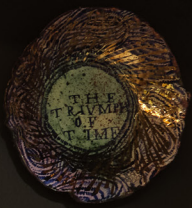
Interior Designer: Bibi Monnahan

Credits: Genevieve Garrupoo



Private Collection published by Vendome Press in "Behind the Blue Door, John Demsey"





Caption of the previous page :
Bergdorf Goodman
Exhibition View, Fall 2023

This catalogue was published for the exhibition the Spaceless Gallery x Ateliers Gohard with the support of the Villa Albertine, Oui! Design, the Mobilier National and the Institut Francais, on May 16th to 23rd, 2024.

I warmly thank all the people who have accompanied me technically and artistically to give shape and life to this exhibition.

Béatrice Masi

FIND US

GILLES&BOISSIER

2 Av. Montaigne, 75008 Paris, France

MAISON VERONESE

327 rue Saint Martin, 75003 Paris, France

THE INVISIBLE COLLECTION PARIS

20 rue Amélie, 75007 Paris, France

CHLOE NEGRE

20 rue des Petits Champs, 75002 Paris, France

HOLLY HUNT MIAMI

3833 NE Second Avenue, Miami, FL 33137, United States

HOLLY HUNT CHICAGO

222 W Merchandise Mart Plaza, Chicago, 60654, United States

THE INVISIBLE COLLECTION NY

24 E 64th St Unit 1R, New York, NY 10065, United States

ATELIERS GOHARD

May 16th - 23rd 2024

175 Van Dyke St #320A, Brooklyn, NY 11231, United States

These are our partnership locations. Please check on the website for an up to date schedule of our current and upcoming exhibitions.

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