



aurèce vettier

aurèce vettier is an art project founded in 2019 by Paul Mouginot (b. 1990). The alias, generated through an algorithm, embodies a collaborative, open, and hybrid approach – one that blurs the boundaries between human intent and machine-generated possibilities.

At the core of aurèce vettier's practice lies a constant back-and-forth between two intertwined dimensions: a sur-naure and a sur-reality. The sur-nature emerges from algorithmic explorations of organic forms – particularly in the Potential Herbariums series, where AI generates impossible flora trained on millions of botanical specimens. These spectral plants, transposed into oil paintings, bronze sculptures, and tapestries, question our contemporary urge to digitize, sanctify, and ultimately erase nature. Despite vast training datasets, artificial intelligence struggles to replicate the adaptive logic of living organisms, producing instead a fragile, self-destructive ecosystem – an “anti-Darwinian” nature akin to the dreamlike landscapes of Mount Analogue, the unfinished philosophical novel by René Daumal.

EDUCATION

2014, Ingénieur, Centrale Supélec 2014, Master en Management, ESCP Business School

RESIDENCES

2024, GLITCH Blockchain Residency IV, Château du Feÿ, France 2024, Dragon Hill, Mouans-Sartoux, France 2023, GLITCH Blockchain Residency III, Château du Feÿ, France 2022, GLITCH Blockchain Residency II, Château du Feÿ, France 2022, Kinono Art Gathering Residency, Tinos, Greece 2021, GLITCH blockchain Residency, Château du Feÿ, France

AWARDS

2020, Finalist, Lumen Prize, Still Image Award, London, United Kingdom 2020, Grand Prize, AI.ART Gallery Award, South Korea

SOLO EXHIBITIONS

2024, foret,tentative,darmo, Antibes, France 2024, le travail des rêves, curated by Stina Gustafsson, Bigaignon, Paris, France 2022, Circular Ruins, curated by Dayneris Brito, Darmo & Gismondi Gallery, Paris, France 2022, Wind Fragments, Cultural Foundation of Tinos, Greece 2021, “Opus Sectile: de la marqueterie de pierres dures à aurèce vettier”, galerie darmo & Gismondi, Paris, France

GROUP EXHIBITIONS

2025, Echoes of the Past, Promises of the Future, macLYON, Lyon, France 2025, The World According to AI, Jeu de Paume, Paris, France 2024, Bergdorf Goodman, New York, USA 2024, New York Design Week x Villa Albertine, Studio Gohard x the Spaceless Gallery, New York, USA 2023, Mazarinr, 30 years to dream tomorrow, curated by Jerome Sans, Paris, France 2023 What plants have to say, Le Grenier à Sel, Avignon, France 2023, Symphonie Pastorale, Galerie Gosserez, Paris, France 2023, TechnoTerrain : Nature in the age of the Metaverse, EXPANDED. 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

GROUP EXHIBITIONS

2022, POÈME OBJKT, Avant-Galerie Vossen, Paris, France 2022, Ecotone, curated by Primavera De Filippi, Stina Gustafsson and Alex Estorick on Feral File
2022, Musée des Archives Nationales : Collaboration with Gilles & Boissier, Paris, France
2022, SuperRare gallery x theVERSEverse, New York, USA
2022, Tellus Meta, curated by Victoire de Pourtalès, Brownstone Foundation, Paris
2022 «Sillons», curated by Elora Weill-Engerer, Association Fertiles, Paris, France
2022, NFT Paris» with the Museum of Contemporary Digital Art

FAIRS

2025, NOMAD St. Moritz with the Spaceless Gallery, Switzerland
2024, Paris Photo, Paris, France
2024, The Digital Art Mile, Basel, Switzerland
2024, Design Miami with the Spaceless Gallery, Florida, USA
2024, Salon Art + Design with the Spaceless Gallery, New York, USA
2023 Art Paris with Spaceless Gallery, Paris, France
2022 Asia Now with 91530, Paris, France
2022 TEFAF Maastricht with galerie darmo & Gismondi, Paris, France
2021 Elegia Machina, éditions Paris-Délos

MUSEUMS & COLLECTIONS

Gucci Collection, Milan, Italy
Museum of Contemporary Digital Art (MoCDA), Venice, Italy

Parallel to this, the sur-reality explores the subconscious as a space for AI-driven creation. Since 2021, aurèce vettier has developed and trained custom AI models on personal archives – childhood photographs, family records, digital traces – to generate dreamlike visual compositions based on his waking recollections. This fusion of personal memory and algorithmic reconstruction has led to *le travail des rêves*, a body of work that materializes through various craftsmanship techniques, including painting, sculpture, bas-reliefs, and textile-based mediums such as tapestry.

Rather than treating AI as a tool, aurèce vettier approaches it as a collaborator – an entity that introduces rupture, anomaly, and poetic accident into artistic creation. By continuously shifting between computational processing and material experimentation, his work extends a lineage of generative art while questioning the limits of artificial intelligence itself.

Poetry remains the backbone of aurèce vettier's entire approach. His work operates at the threshold between the known and the unknown, navigating the space between human consciousness and the machine's gaze.



aurèce vettier
*seraphim at the heart of an unlikely combination of
spectacular atmospheric phenomena and synchronicities
as the world enters into resonance, 2026*

Hard stone marquetry (agate, amethyst, malachite,
quartz, etc.) on black marble base. Mounted in custom-
made steel frame.

28 x 35 cm

11 x 13 3/4 in

"I have had the great privilege of practicing the beautiful profession of antiquarian for the past ten years. An antiquarian may be described as a lover of works of art, somewhere between a treasure seeker and an ambassador of the past. My professional journey has allowed me to encounter a wide range of objects and forms of craftsmanship: some had remained entirely unknown to me, having become almost invisible in the modern world; others, more celebrated, have been the subject of numerous exhibitions and a substantial body of writing. Through sustained looking, study, and handling, I have gradually developed my own scale of appreciation for these historical techniques. In time, I came to realize that the most powerful and enduring art forms are often the most "regressive," in the noblest sense of the term: those that lead us back toward childhood, wonder, illusion, and dream.

Hardstone marquetry, or *pietra dura*, belongs fully to this category. Emerging at the end of the sixteenth century and reaching its height in Florence under Medici patronage, this technique was born at the intersection of sculpture, painting, and natural history. Within the *Opificio delle Pietre Dure*, founded in 1588 by Grand Duke Ferdinando I de' Medici, Florentine artisans developed an art of assemblage of extraordinary precision, using agates, jaspers, lapis lazuli, porphyry, and rare marbles to compose images that emulate painting while asserting the mineral truth of their material. *Pietra dura* thus proceeds from an almost childlike relationship to stone. Just as one might discern forms in clouds, here one recognizes a leaf in the green vein of a jasper, a shaded sky in a speckled lapis, a dune in alabaster. It plays with illusion without ever surrendering to pure *trompe-l'oeil*, inviting a slow, almost tactile contemplation in which the eye becomes an explorer, continually discovering new surprises.

This technique embodies perfectly the alliance of erudition and wonder that, to my mind, lies at the very heart of aurèce vettier's practice. With off-duty seraphim, the artist anchors this research even more deeply in the mastery and reinterpretation of historical techniques, placed in the service of an ever denser narrative. The choice of hardstone marquetry to depict an ethereal world inhabited by angelic figures and enigmatic encounters therefore feels entirely self-evident. *Pietra dura* offers not only an inimitable palette and texture; it also opens before the viewer a true passage into reverie, akin to a childhood memory, at once precise and elusive."

– Paul Mouginot, creator of aurèce vettier



aurèce vettier

*seraphim on one of the moons as the world enters into
even greater resonance, 2026*

Hard stone marquetry (agate, amethyst, malachite,
quartz, etc.) on black marble base. Mounted in custom-
made steel frame.

28 x 35 cm

11 x 13 3/4 in



aurèle vettier
arbor incongruens (initiating transmutation into peradam), 2025
Tapestry from an AI-generated image, cotton, wool, viscose and metallic fiber,
mounted on a custom-made brass-encased frame.
Woven in Aubusson, France.
90 x 120 cm each
35 3/8 x 47 1/4 in each
Edition of 8



aurèce vettier
 distorstella montana (initiating transmutation into peradam), 2025
 Tapestry from an AI-generated image, cotton, wool, viscose and metallic fiber,
 mounted on a custom-made brass-encased frame.
 Woven in Aubusson, France.
 90 x 120 cm each
 35 3/8 x 47 1/4 in each
 Edition of 8



This new triptych of Aubusson tapestries extends aurèce vettier's long-standing research into sur-nature and the evolution of speculative botanical forms. The project originates in a vast dataset assembled in 2019, consisting of millions of herbarium plates used to train a GAN -for Generative Adversarial Network. From this training emerged a series of anti-Darwinian plants: impossible organisms whose fragile logic contrasts with the adaptive intelligence of real flora. These forms first appeared as painted silhouettes on beige grounds, recalling dried specimens. Later, using "lifting" algorithms, the artist transformed the flat plants into three-dimensional models. He then spent months collecting small fragments of branches in forests, reconstructing the algorithmic forms into wooden maquettes that were eventually cast in bronze. Some of these sculptures were gilded with gold and palladium, drawing nearer to the rarefied nature of peradam, the fictional precious matter described by René Daumal in his unfinished novel Mount Analogue.

The tapestries presented at Design Miami depict the exact moment of transmutation between plant and peradam: the threshold where vegetation begins to crystallize into precious material. Woven at the historic Aubusson manufactories in France, they retain the beige grounds of drying herbarium sheets, yet within the vegetal structures glimmers of gold already appear, seizing stems and leaves as if nature itself were slowly turning metallic. As the artist asks: as humans keep deepening their extractive desires, often in ways that harm the living world, will anything organic remain that still sings and whispers?



aurèce vettier
 impossibilis grandifolius (initiating transmutation into peradam), 2025
 Tapestry from an AI-generated image, cotton, wool, viscose and metallic fiber,
 mounted on a custom-made brass-encased frame.
 Woven in Aubusson, France.
 90 x 120 cm each
 35 3/8 x 47 1/4 in each
 Edition of 8



aurèce vettier's wall branches and monumental trees emerge from a process that brings together algorithmic generation and centuries-old craftsmanship. Each form originates in custom-trained artificial intelligence models, known as Generative Adversarial Networks (GANs), developed by the artist. These models are often fed with personal archives and botanical references, allowing organic structures to surface that feel at once familiar and impossible. These digital forms are then translated into matter through a unique and rigorous sculptural process devised by the artist.

The works are first developed as volumetric 3D models, then projected into physical structures using branches carefully gathered by aurèce vettier in forests to match the digital forms. From there, they are cast in bronze using the lost-wood technique, a process that preserves both precision and subtle irregularities while producing unique pieces, anchoring the work within a long lineage of sculptural practice.

Once cast, the surfaces are meticulously reworked by hand before entering the final stage of transformation: gilding. In collaboration with Atelier Gohard, the sculptures are adorned with gold and palladium leaf, applied through delicate and time-intensive processes requiring exceptional control. This final step gives the branches and trees a presence that oscillates between the vegetal, the mineral, and the celestial.

Through this dialogue between computation and material, aurèce vettier constructs forms that appear both ancient and speculative, as though they belonged to a nature not yet fully revealed.



aurèce vettier, *sinuiflora absurica* (imp0ssibl3 tr33/1), bronze sculpture from AI-generated forms, 250 cm x 100 cm x 100 cm, AV-2024-U-544, 2024, exhibited at Bastide du Roy, Antibes, France. Photo: Alban Ferrand



aurèce vettier, impossible hemp samples, AV-2022-U-263, oil on canvas from AI-generated forms, 150 cm x 120 cm



areal.collect(128), oil on canvas, 220 cm x 185 cm, AV-2021-U-143
Exhibition *Liminal Territories* at pal project, Paris, 2021. Photo credit: Romain Darnaud



Potential herbariums (2020 -)

Element/territory, oil on canvas, 41 cm x 51 cm, AV-2021-U-93

Laevis hirsuta, oil on canvas, 122 cm x 91 cm, AV-2021-U-87

Metensia rosea, oil on canvas, 91 cm x 61 cm, AV-2021-U-91

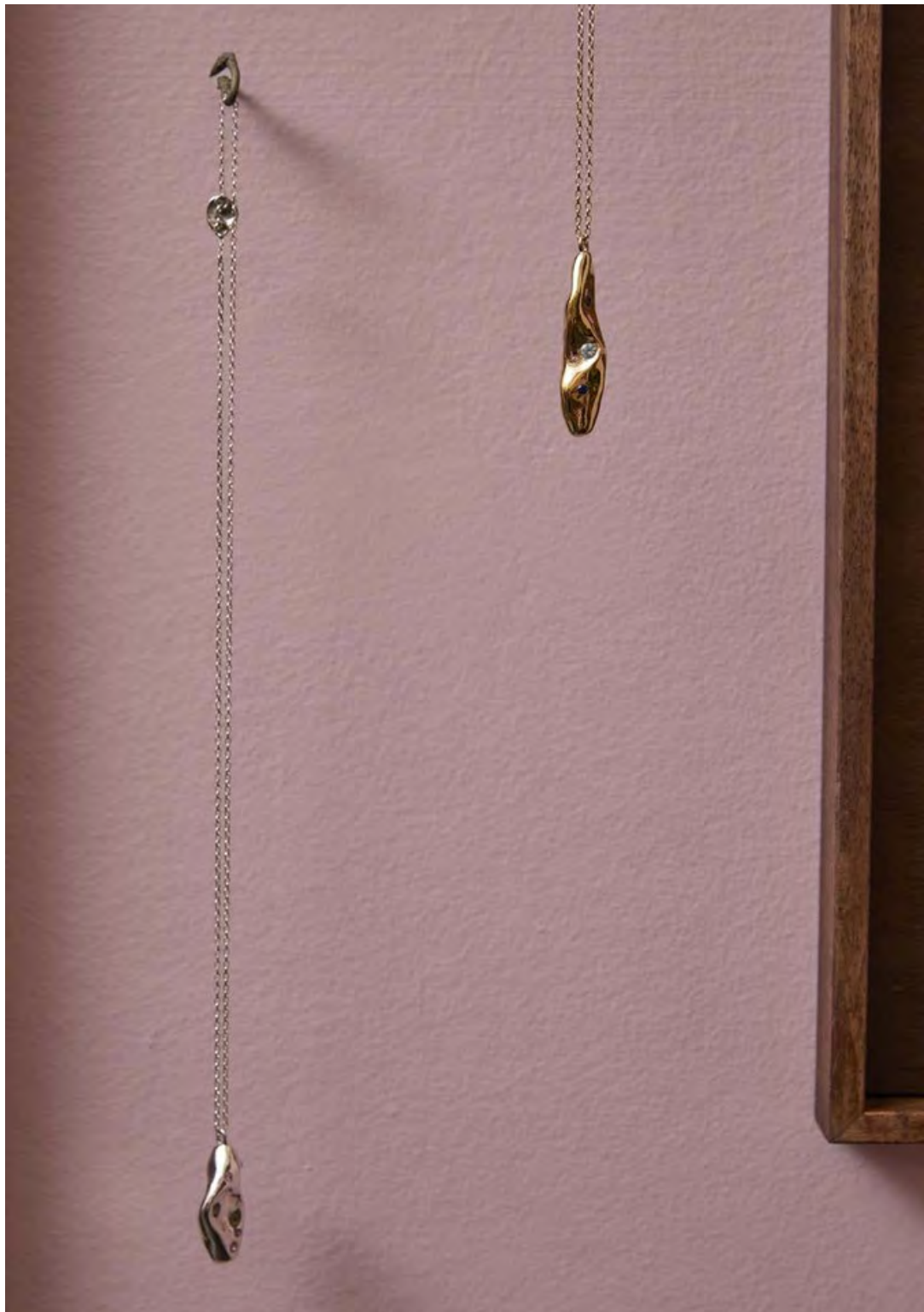
Model / sinotonia

sculpture en bronze, 95 cm x 64 cm, AV-2021-U-148, unique





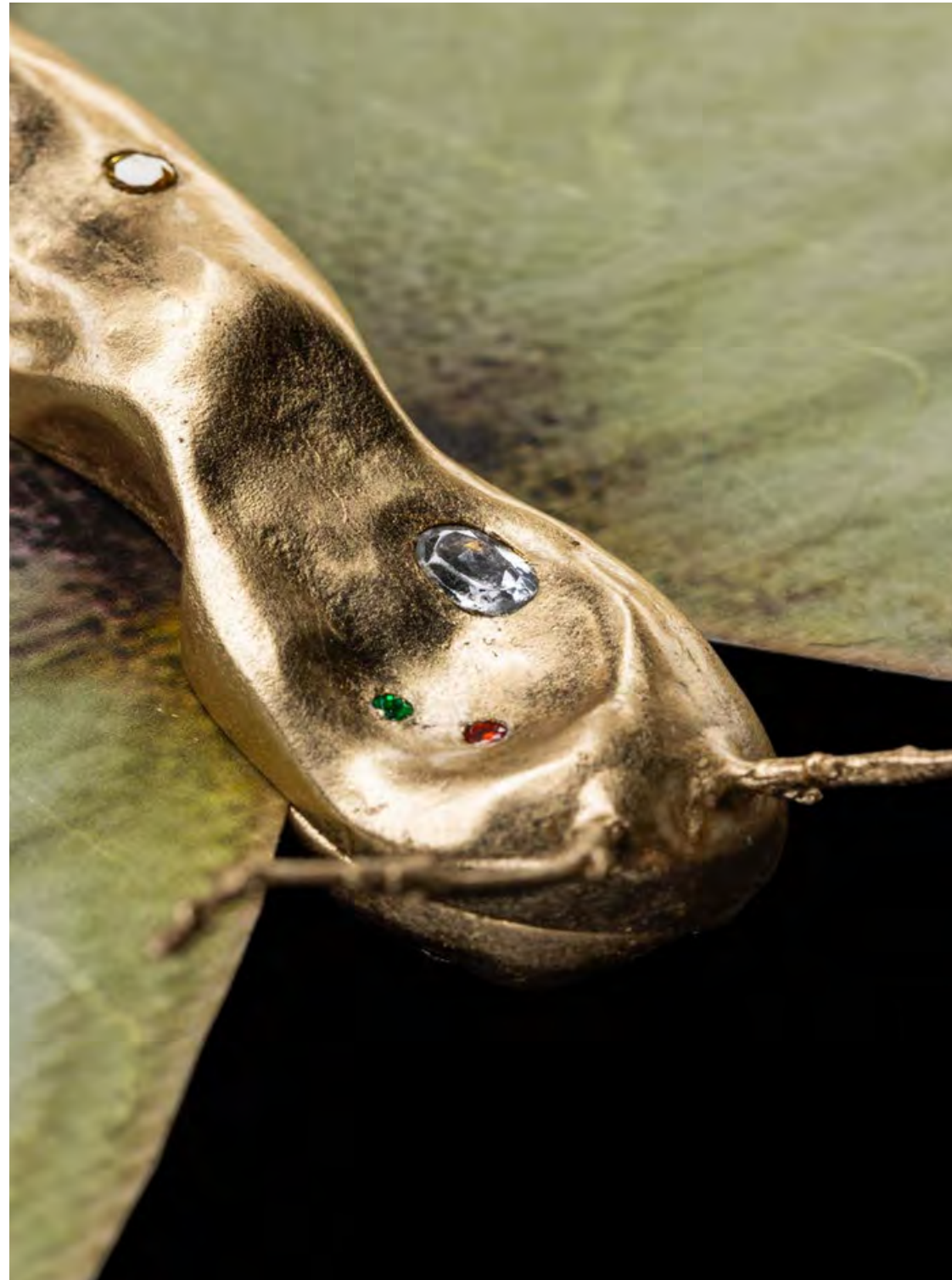
Installation shot, the Spaceless Gallery x Studio Gohard, 2024 Bronze Sculpture from AI-generated forms, gilded with gold leaf (body) and palladium leaf (leaves and flowers). Gilded by Studio Gohard.
90 x 50 x 50 cm



Exhibition view (left) aurèce vettier x Katarzyna Cichy Left: chrysalis II (Birmingham) Wearable sculpture in sterling silver, set with green sapphire, pink sapphire, green sapphire, pink sapphire, pale pink sapphire Right: chrysalis III (Folie-Méricourt) Wearable sculpture in vermeil, set with blue sapphire, topaz, diamond, blue sapphire

Detail shot (right)
aurèce vettier x Katarzyna Cichy





Detail shot (left)
aurèce vettier x Katarzyna Cichy Body in bronze gilded with gold, set with precious gemstones; Wings with unique AI-generated patterns, archival pigment, print on fibred Korean paper

Exhibition view (right) aurèce vettier x Katarzyna Cichy Bergdorf Goodman, New York, USA, 2024





Exhibition view

Left: bronze sculpture from AI-generated forms, 368 cm x 20 cm x 20 cm

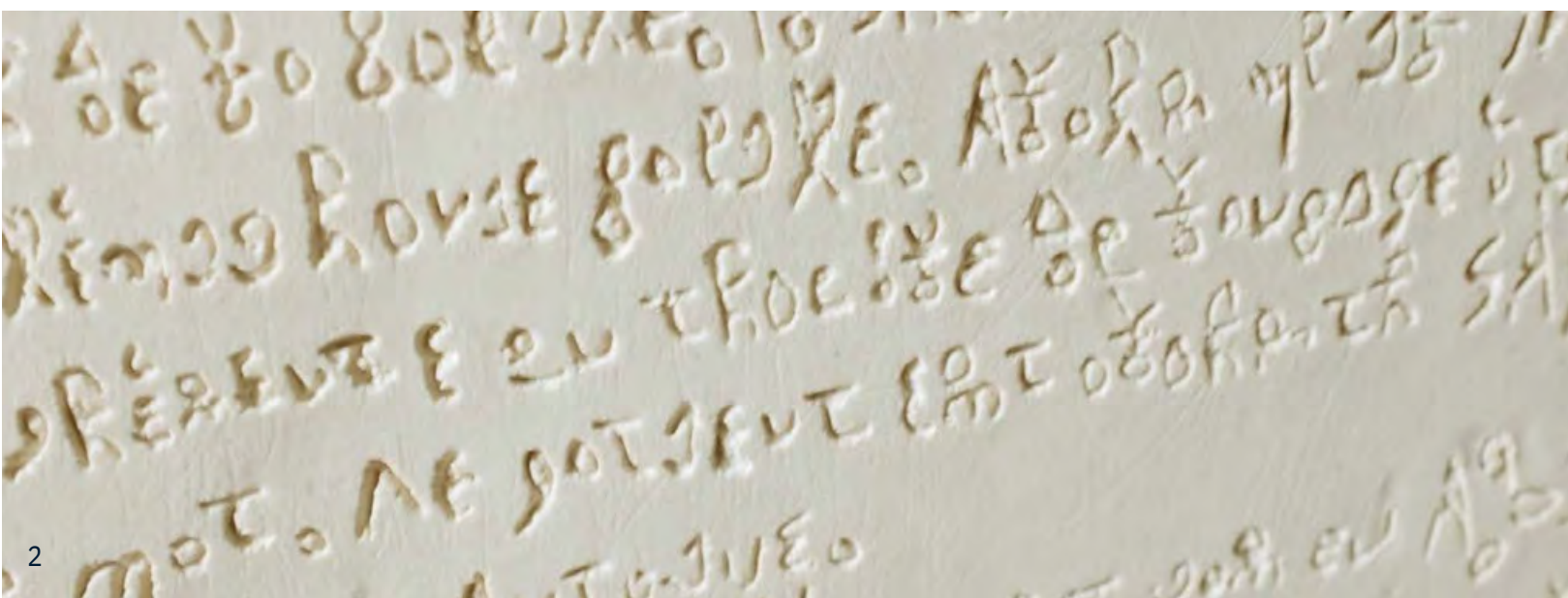
Right: oil on canvas from AI-generated forms, 150 cm x 120 cm each

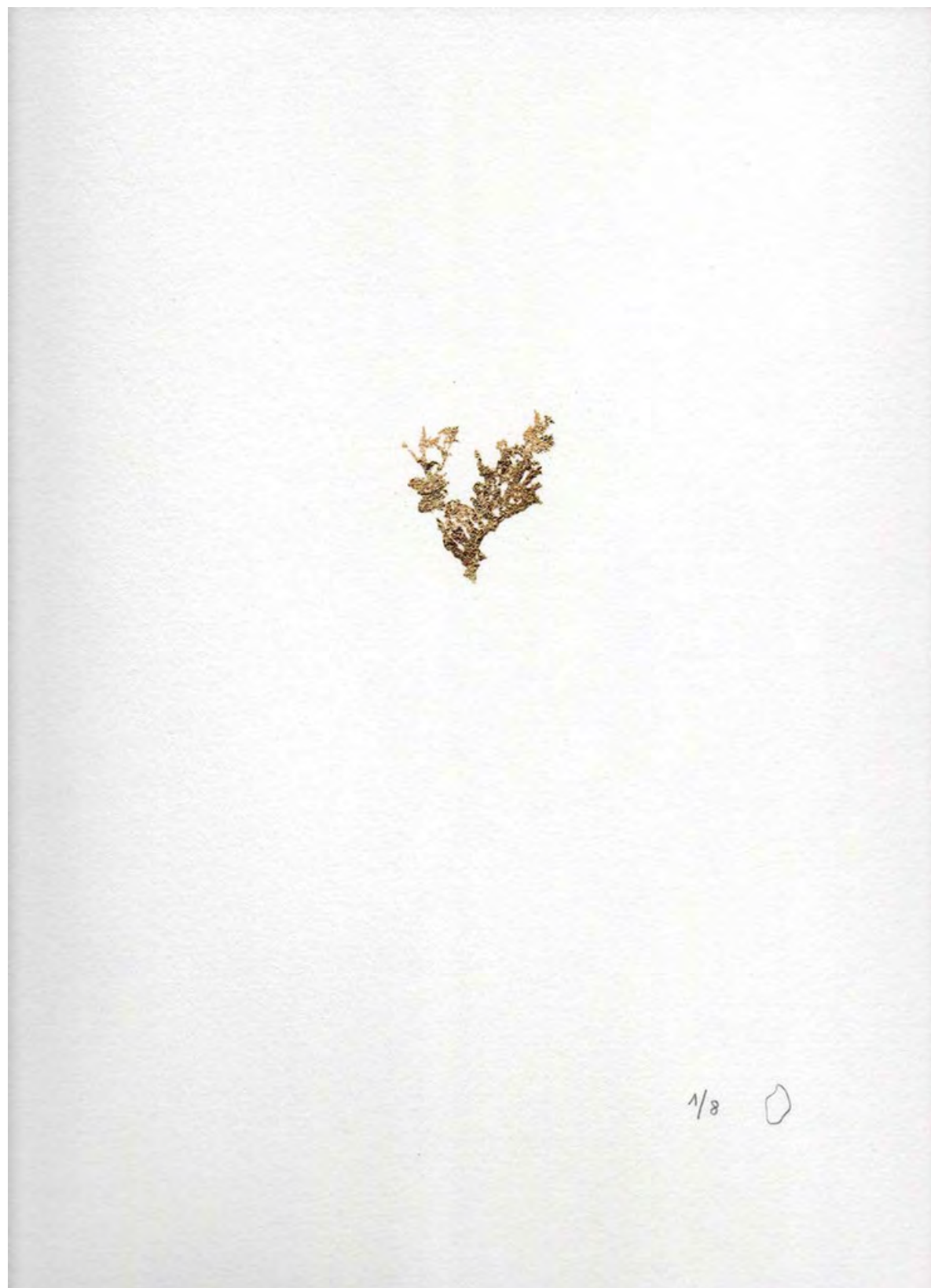
Brownstone Foundation, Paris, 2022. Photo credit: Nicolas Brasseur



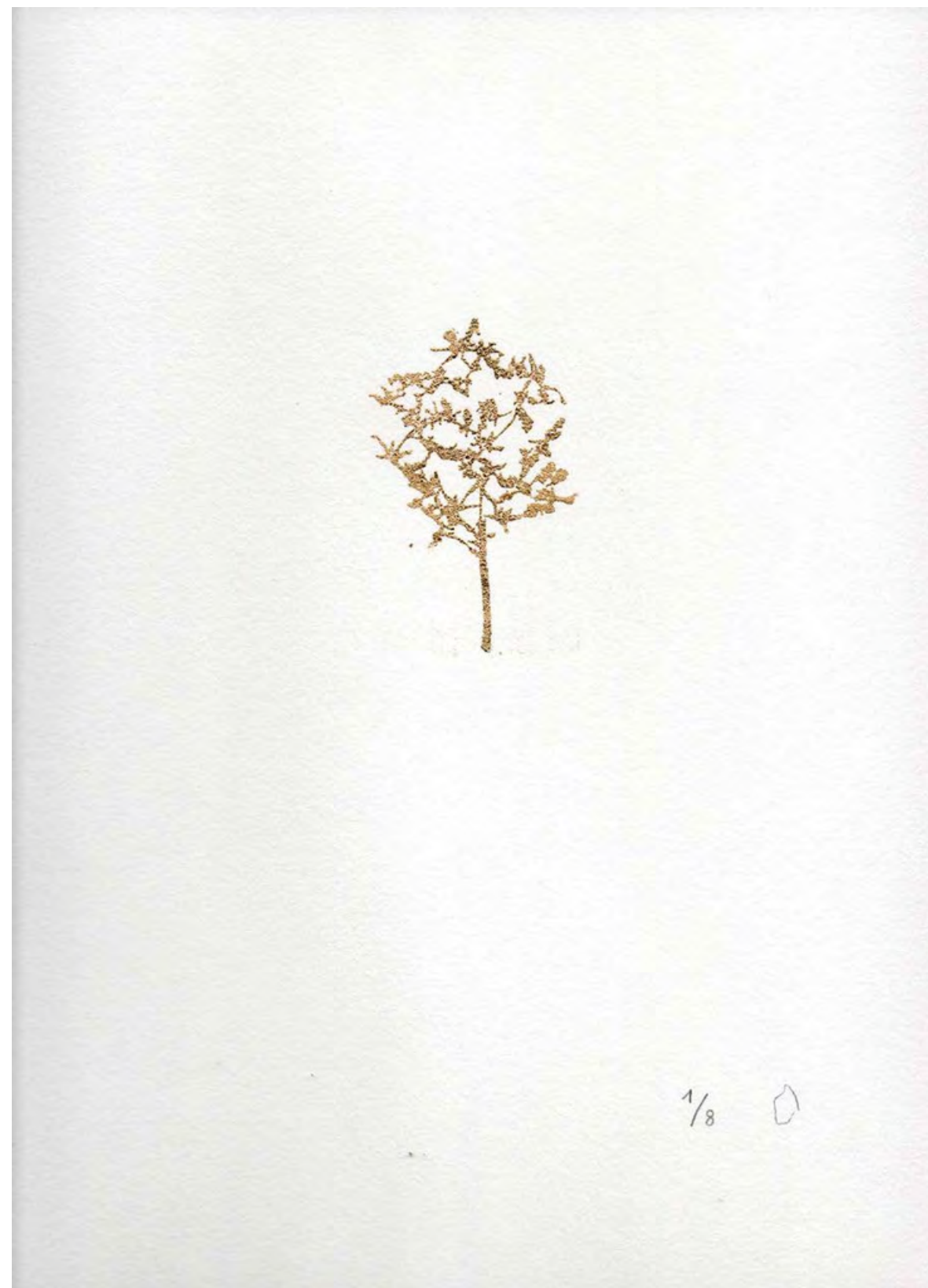
Latent Botanist writings (2020 -)

- 1-2. We will make you bow to the delicate, engraved sandstone tablets, latent botanist writing, burned birch case, 13 cm x 9 cm each, AV-2020-U-71. The imaginary alphabet used here derives from the botanist notes dreamed up by the AIs and shown in 3
3. (a quantity of plants that play a great role in fixing shifting ground), oil on canvas, 91 cm x 61 cm, AV-2021-U-101





element/le4f, 2022
Gold leaf on Arches cotton
paper 23 x 31 cm 9 x 12 1/4 in



element/tr33/2, 2024
Gold leaf on Arches cotton
paper 23 x 31 cm 9 x 12 1/4 in



montagne / peradam, 2023
 Acrylic on canvas from an AI-generated image
 150 x 120 cm 59 x 47 1/4 in



peradam / montagne, 2023
 Acrylic on canvas from an AI-generated image
 120 x 90 cm 47 1/4 x 35 3/8 in

Exhibitions



Opus Sectile, exhibition view

From hard stone marquetry to aurèce vettier, Gismondi & Darmo, Paris, November 2021



Detail shot
aurèce vettier unknown samples (mid-altitude), 2021
Oil painting on canvas from an AI-generated image
122 x 183 cm



Exhibition view
the Spaceless Gallery x Studio Gohard, 2024



aurèce vettier, *sinuiflora absurdica* (imp0ssibl3 tr33/1), *curvifolium mysticus* (imp0ssibl3 tr33/2), *arboreus flectens* (imp0ssibl3 tr33/3) bronze sculptures from AI-generated forms
250 cm x 100 cm x 100 cm, 2024, exhibited at Bastide du Roy, Antibes, France. Photo credit: Alban Ferrand



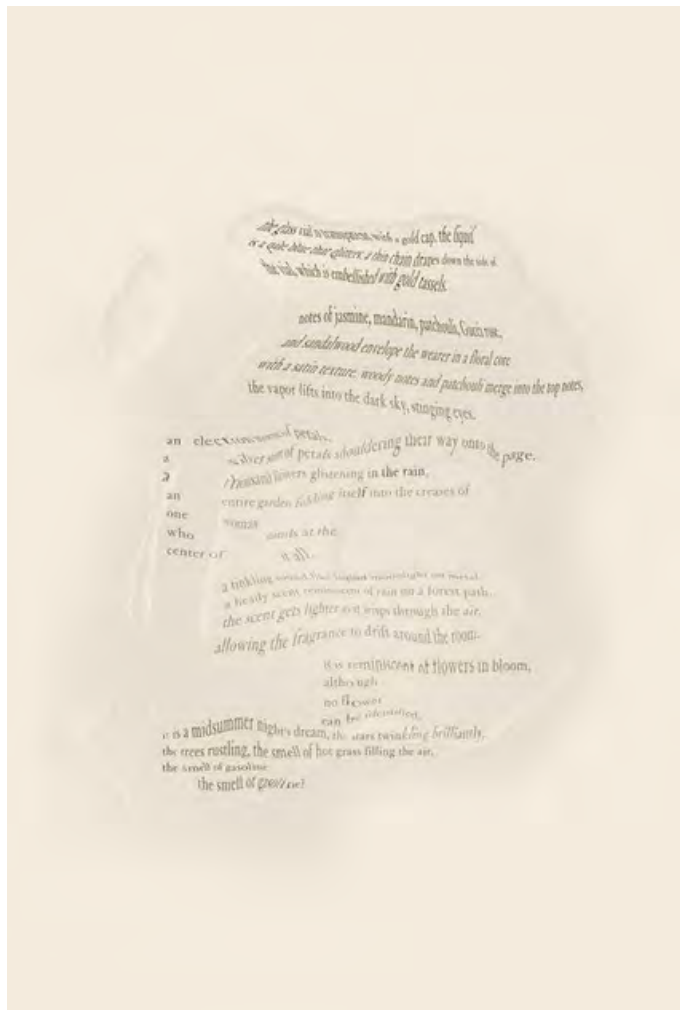
aurèce vettier, second tree prosthesis (forms derived from hemp), bronze sculpture from AI-generated forms
108 cm x 50 cm x 40 cm AV-2022-U-257, unique piece, installation in the forest of Château du Feÿ, Burgundy,



Exhibition view, 2022

Circular Ruins, Gismondi and Darmon Gallery, Paris
Photo credit: Romain Darnaud

Collaborations



These works were created as part of a 12-artist collaboration with Gucci, on the occasion of the house's centenary and at the initiative of A Magazine Curated By. This is a tribute to Gucci's "The Alchemist Garden" fragrance collection, depicting a potential AI-generated perfume bottle with a dream-like description associated with the fragrance. These two large format oil paintings are now part of the Gucci collection.

C ollaboration with Gucci

Starry night (bottle), oil on canvas from AI generated forms, 122 cm x 91 cm, AV-2021-U-174

Starry night (fragrance), oil on canvas from AI generated forms, 122 cm x 91 cm, AV-2021-U-175

Sculpture made in collaboration with Gilles & Boissier, bronze legs with shapes generated by AI, exhibition at the National Archives Museum.

“Iseeyou” - the antechamber and the botanist cabinet, digital image & NFT, AV-2021-U-278

the botanist cabinet, sculpture in cedar wood and legs in black patinated bronze, shapes generated by AI, 180 cm x 40 cm x 40 cm, AV-2021-U-275





Photo : Marc Damage

AD.VM.AV.IA, on the other side of the polyhedron
aurèce vettier x Vera Molnár, 2023



Left: aurèce vettier, everything takes place as it did not exist (a transfiguration), oil on canvas from an AI-generated image, real-time video mapping vidéo, 90 x 120 cm, AV-2023-U-383
Right: aurèce vettier, rivages / virages, LED neon from AI-generated images, 103 cm x 290 cm, AV-2023-U-384 Mazarine 30 years, Curated by Jérôme Sans, Photo credit: Aurélien Mole

The Spaceless Gallery fosters meaningful connections by bringing contemporary art into the unique environments we curate. Founded in Paris and operating between Europe and the United States, we represent a roster of talented international artists across all mediums.

Specializing in art beyond traditional gallery walls, we help collectors build their collections and interior designers elevate their projects, creating harmonious spaces where art and design seamlessly blend. We craft immersive experiences in private homes and high-end locations. Recent collaborations include exhibitions at Bergdorf Goodman, the Invisible Collection, Holly Hunt, and installations with designers like Chloé Nègre and Gilles & Boissier.

Guided by a nomadic philosophy, we envision art without borders — spacelessly.





theSpacelessGallery

contact@thespacelessgallery.com