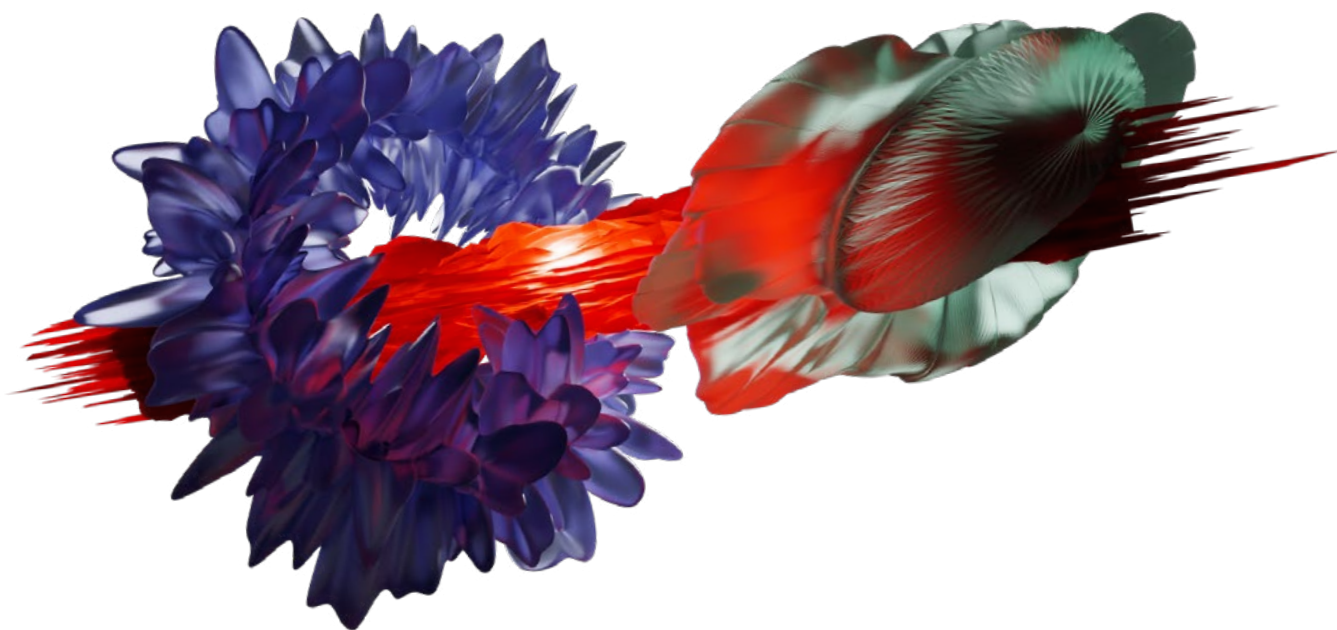


Baptiste AIME

Portfolio 2026



CHAOS REMAINS IN THE VICINITY OF REAL : BUTTERFLY CARPET SERIES

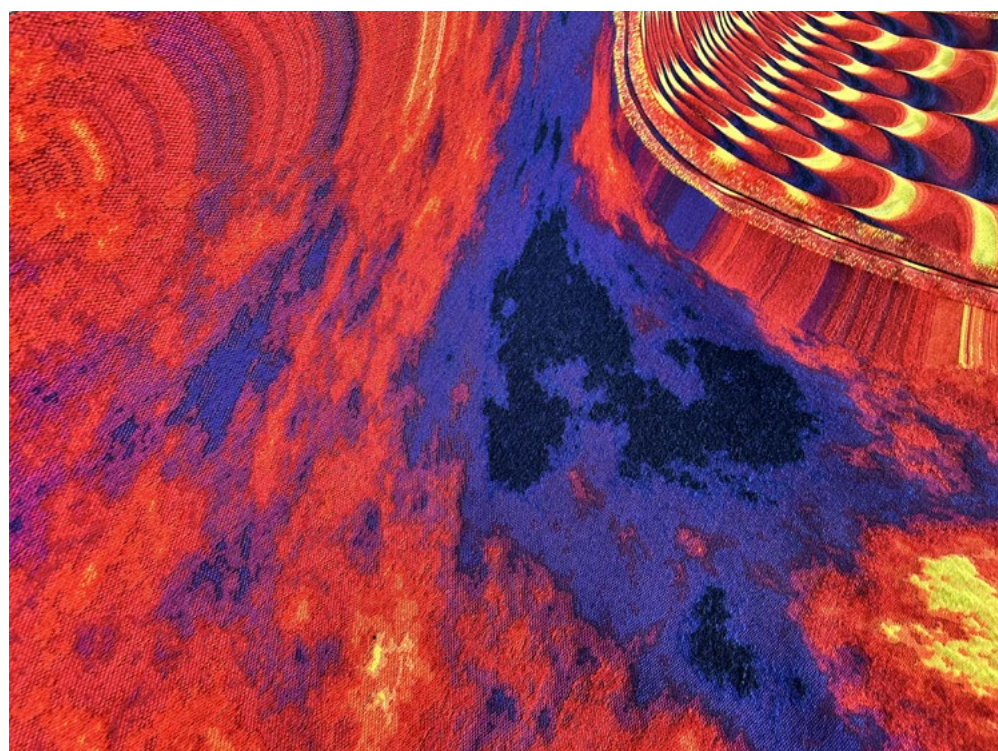
A butterfly flapping its wings somewhere can trigger a tornado on the other side of the world. This image, inherited from the work of meteorologist Edward Lorenz in the 1960s, says something simple and dizzying: a tiny variation in initial conditions can cause an entire system to shift towards radically different futures. Fascinated by this model of prediction, both rigorous and poetic, Baptiste Aimé developed an algorithm that generates patterns from it. Here, the medium emerges from the pattern: tapestry asserts itself as a material capable of transcribing, thread by thread, these lines of possible trajectories on the fabric of time.

Woven following a residency at the TextielMuseum in Tilburg, a former major centre of the wool and textile industry transformed into a leading centre for contemporary textile research, each colour has been adjusted as closely as possible to the algorithmic rendering, each thread considered in relation to light. Variable thread tensions, more or less caught within the weave, complete the work, giving the piece something alive, almost breathing, far from the flat and pixelated surface from which it originates.

The gesture is rooted in demanding technical craftsmanship, placed here at the service of a resolutely contemporary language, transforming a model originally designed to predict, control and anticipate the climate into a handwoven object, almost disobedient to its own logic of calculation. From this encounter emerge two families of patterns. A turbulent and marbled texture, where colours mingle like on a weather forecast, this same language that we consult every morning without seeing the uncertainty it conceals. And a series of nested arches, almost seismographic, which freeze the precise moment when a trajectory branches off.

Hung on the wall like sensitive maps of possible futures, these tapestries predict nothing: they disarm our confidence in the model's ability to tell us what is true.

Julie Gaillard



Cythera, 2026

150×240 cm

Tapestry (merino wool, neon thread, cotton) produced at TextielLab



Inferno, 2026
150×240 cm
Tapestry (merino wool, neon thread, cotton) produced at TextielLab



Oh Mom, Why is home on fire?, 2026
150×240 cm
Tapestry (merino wool, neon thread, cotton) produced at TextielLab



Exhibition view, Carte Blanche, Galerie DYS, 2026



Lu, 2026
94×132 cm
Tapestry (cotton)



Chua, 2026
94×132 cm
Tapestry (cotton)



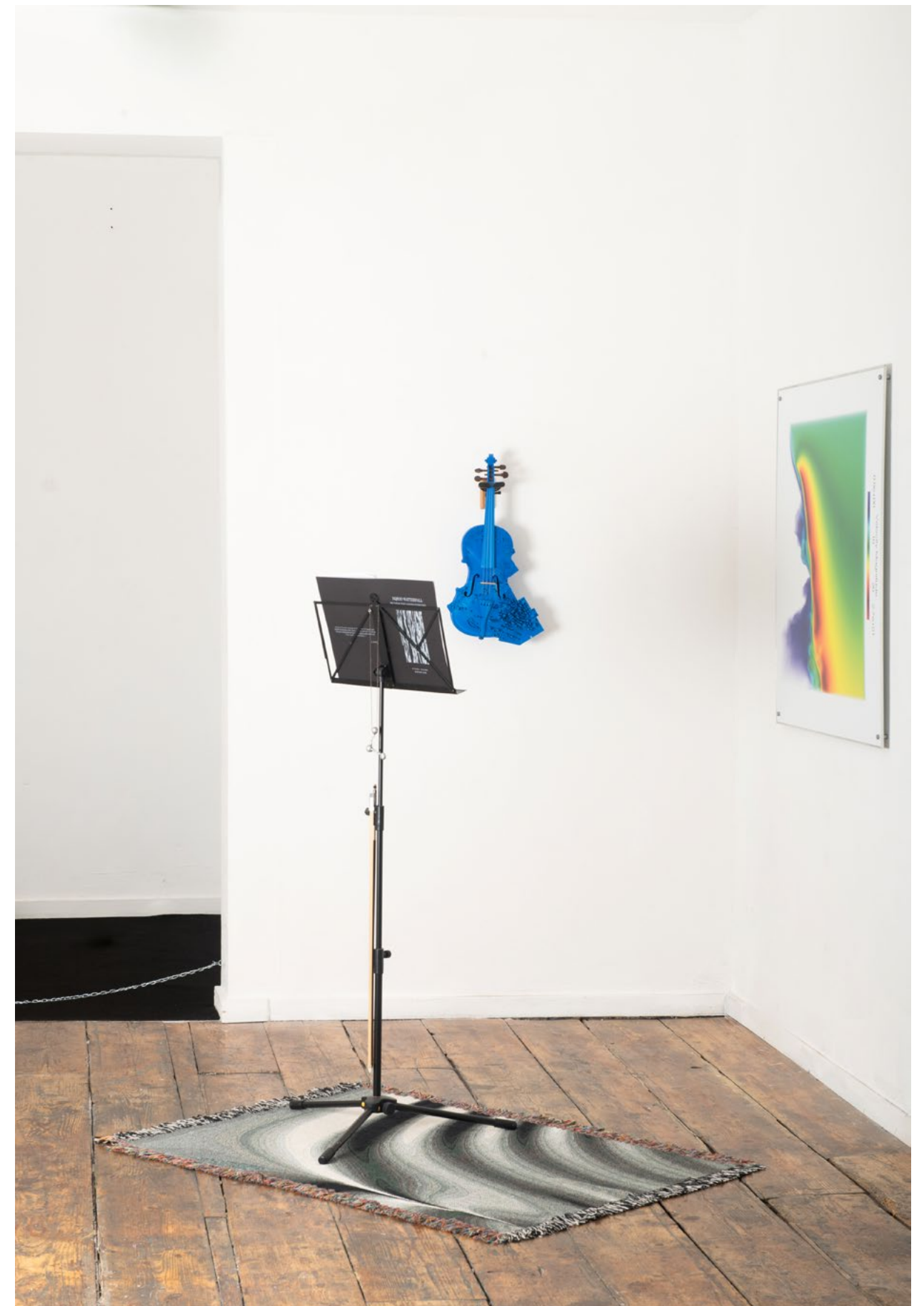
Exhibition view, MUSELE.E, ZSENNE ARTLAB, 2026

NQH2O WATERFALL

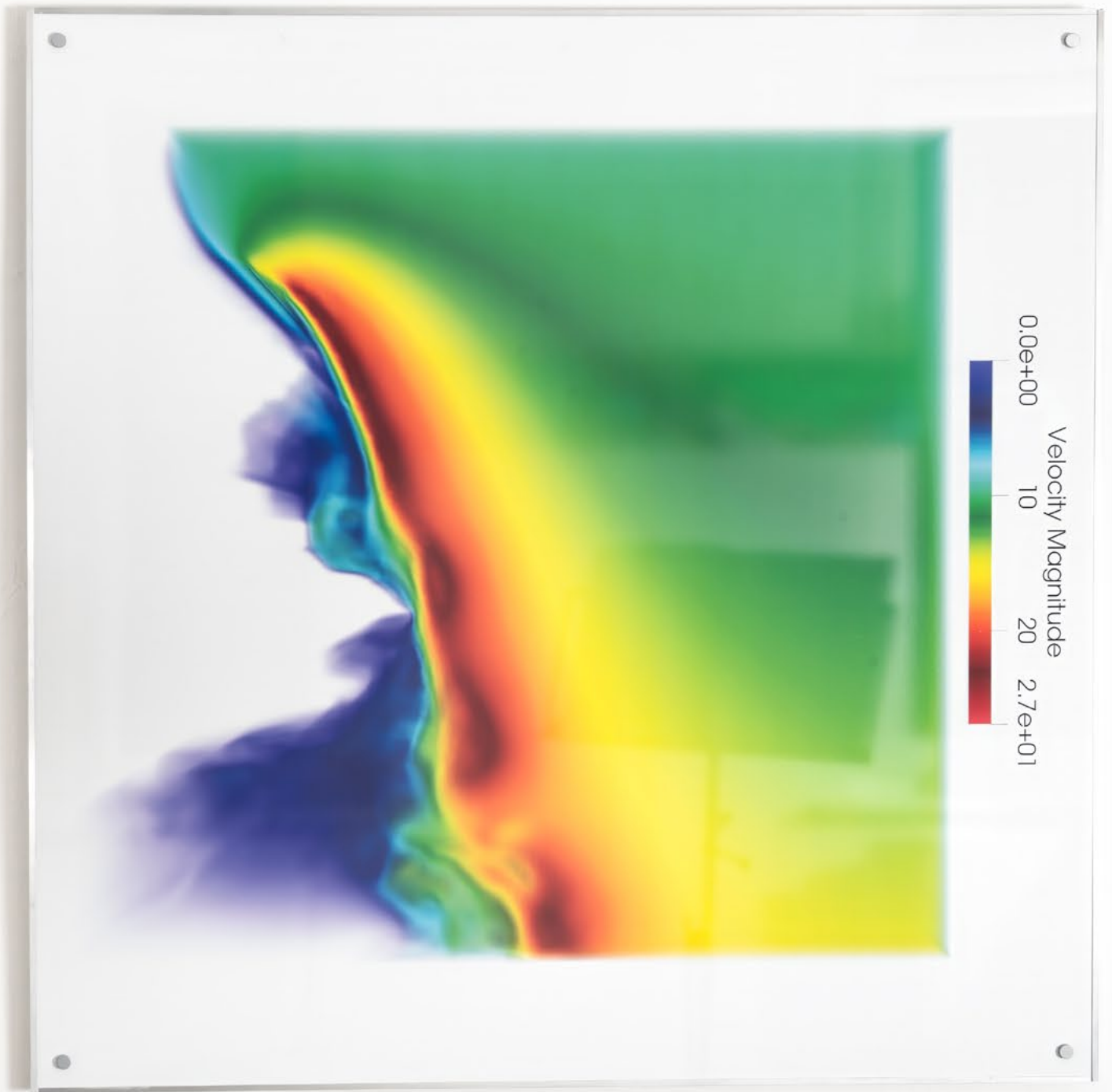
NQH2O WATERFALL reflects on the commodification of water, traded on the Nasdaq as if it were a falling cascade. The installation directly transposes water's stock market fluctuations into a dynamic musical score, transforming abstract financial data into sonic matter. Price variations, usually invisible and disembodied, become pitches, rhythms, tensions, waves, surges, and silences.

The composition takes the form of a requiem for solo violin. A hybridized violin, echoing the city, performs a fragile funeral chant addressed to a vital resource progressively absorbed by market logics. As financial curves become rhythm and motion, the instrument gives physical form to the volatility of a system in which the flow of water is translated into sound.

Both elegy and warning, *NQH2O WATERFALL* exposes the abstract systems we have collectively established as structuring rules of our shared space, and reflects on a world where water, the source of life, is reduced to the volatility of the market.



NQH2O Waterfall, 2026
Installation (3D printed violin, print on aluminum, partition, tapestry)



BEINGS SERIES, 2026

Being Series is an ongoing series of sculptures conceived as artificial ecosystems. Each Being is a self-contained organism in which different organs communicate, respond to stimuli, and produce emissions that affect the behaviour of the whole.

Being 001, the first piece in the series, establishes this logic through a network of interconnected elements: Raspberry Pi, screen, sound, plant forms and efflorescences. None of these components functions independently. Each acts as both receiver and emitter, continuously exchanging signals within the organism. A stimulus received by one organ triggers a response in another, creating a chain of reactions that gives the sculpture an internal rhythm and a form of behaviour.

Rather than representing a living organism, the series explores the possibility of constructing one. Technology, organic matter, sound and visual phenomena are brought together within a system where the boundaries between body and machine, interior and exterior, living and artificial become unstable.

Each sculpture is therefore not simply an object, but a being: a temporary ecosystem governed by interactions, feedback loops and exchanges. Its form emerges from the relationships between its organs, making the work less a representation of life than an attempt to build a system capable of producing its own modes of existence.



BEING 001, 2026

30×30×20 cm

Sculpture (3D print, alkali activated laterite coating, Scindapsus pictus Argyraeus,...)



Exhibition view, *Return to Sender*, Kasse artist runspace, 2026

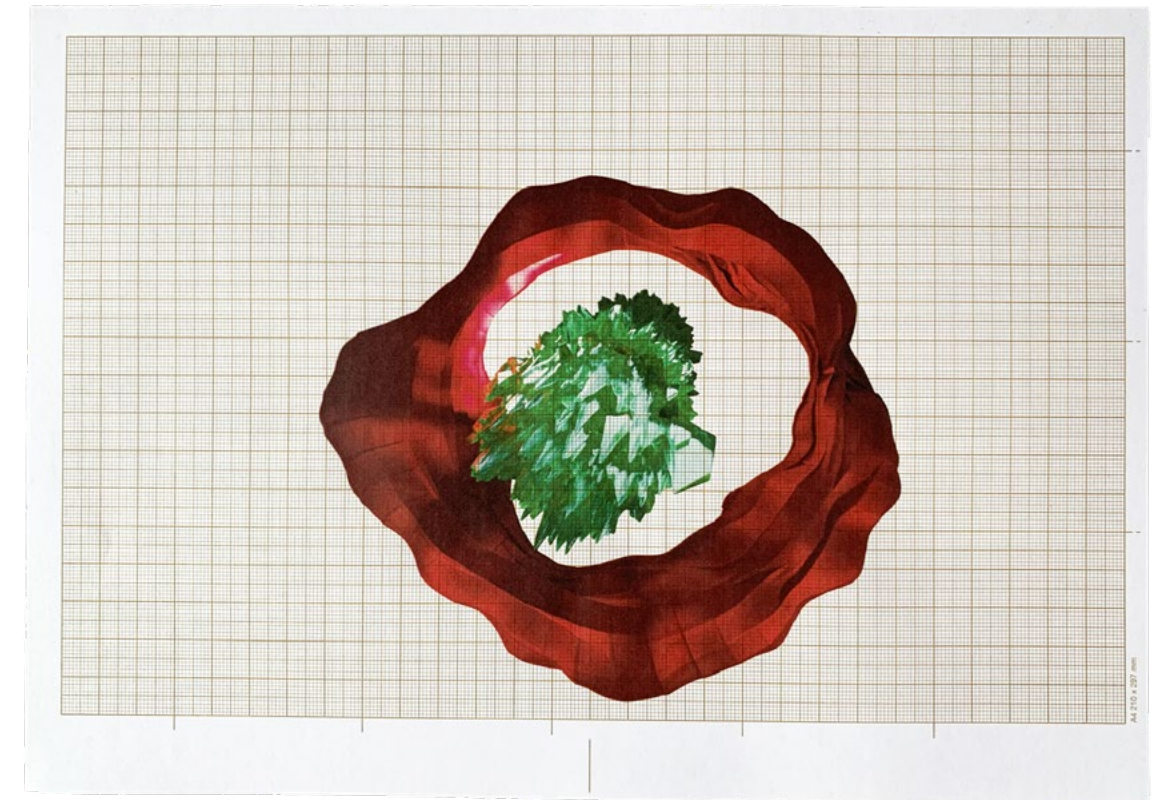
DEBRIS OF MATTER SERIES

The Debris of Matter series explores a form-finding process situated between architecture and living forms. At the intersection of structure, texture, and morphology, the project investigates biomimicry as a possible intermediary between the built environment and the forms, behaviours, and organizational principles of life.

Positioned between architecture and landscape, the forms emerge from the observation and translation of natural patterns such as clouds, rock surfaces, or the delicate structures of insect wings. These organic configurations are not reproduced literally, but abstracted into architectural forms, allowing biological morphologies to become a source of spatial and structural experimentation.

The series is conceived as an ongoing research process, gradually building a kind of bestiary: a catalogue of forms and a formal vocabulary for future biomimetic architectures. At its core, the project questions whether architecture can learn from the way living systems organize themselves rather than simply imitate their appearance.

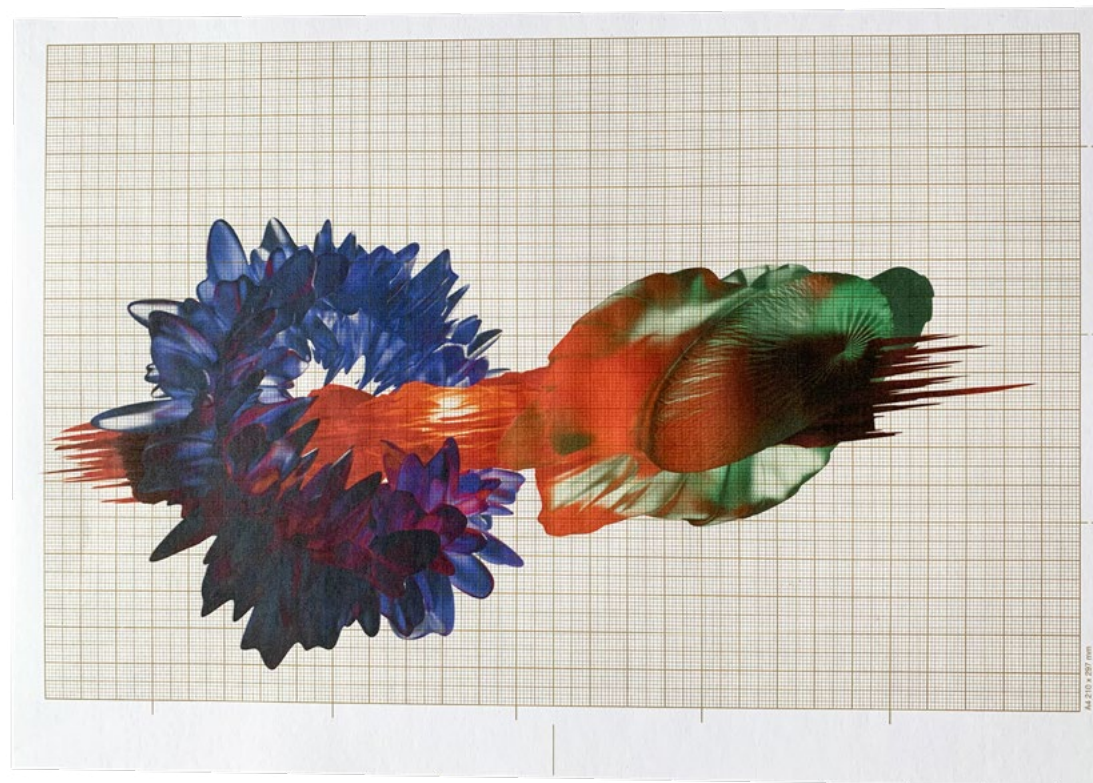
This research is closely connected to Conway's Game of Life, where simple local rules and interactions between individual cells generate complex, evolving structures. In a similar way, the forms developed in Debris of Matter emerge from the accumulation, transformation, and interaction of elementary patterns. The project thus moves between the biological and the computational, exploring how simple rules can produce complex morphologies and how these morphologies might become intermediaries between architecture and living systems.



Symbiosis, 2022

21×29.7 cm

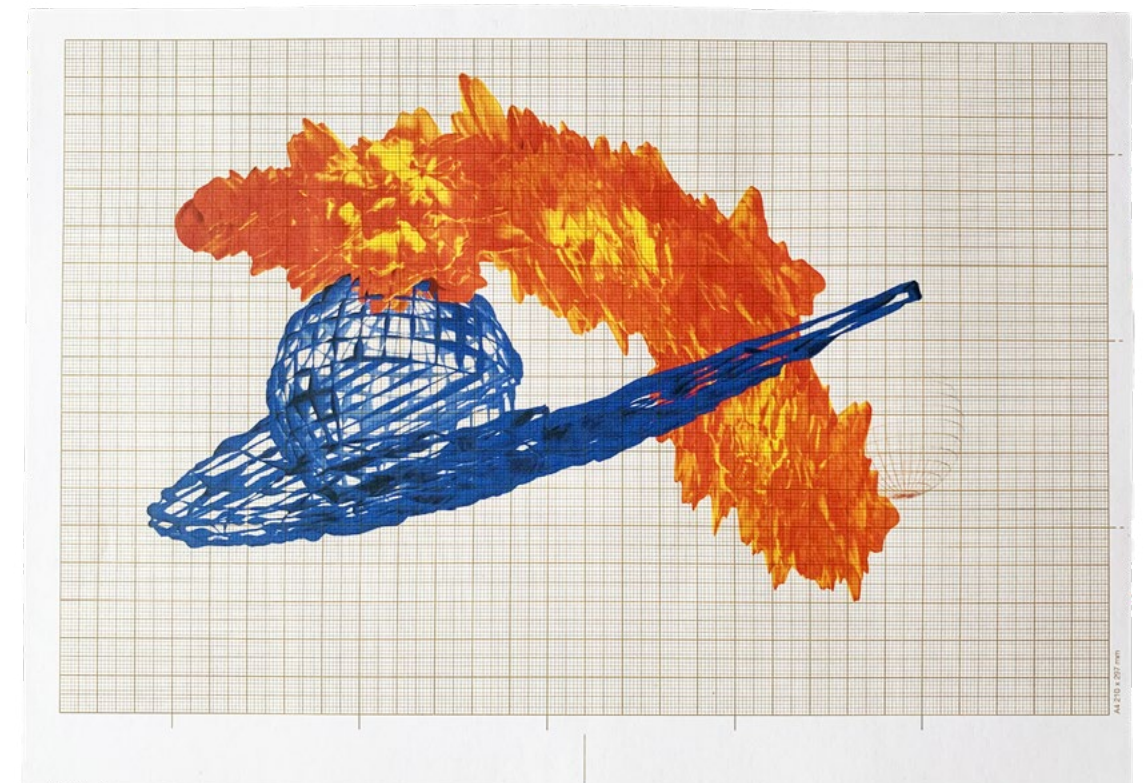
Digital drawing on graph paper



The Birth, 2022

21×29.7 cm

Digital drawing on graph paper



The Attraction, 2022

21×29.7 cm

Digital drawing on graph paper



Exhibition view, *Return to Sender*, Kasse artist runspace, 2026

DESSINS D'ENFANTS SERIES

Montpellier, somewhere between two centuries. Nineteenth-century architectural plans lie scattered in a street. Baptiste Aimé, a student at the École des Beaux-Arts, picks them up without yet knowing what he will do with them. Nearby are twenty thousand pages of archives left behind by one of the most eminent mathematicians of his time.

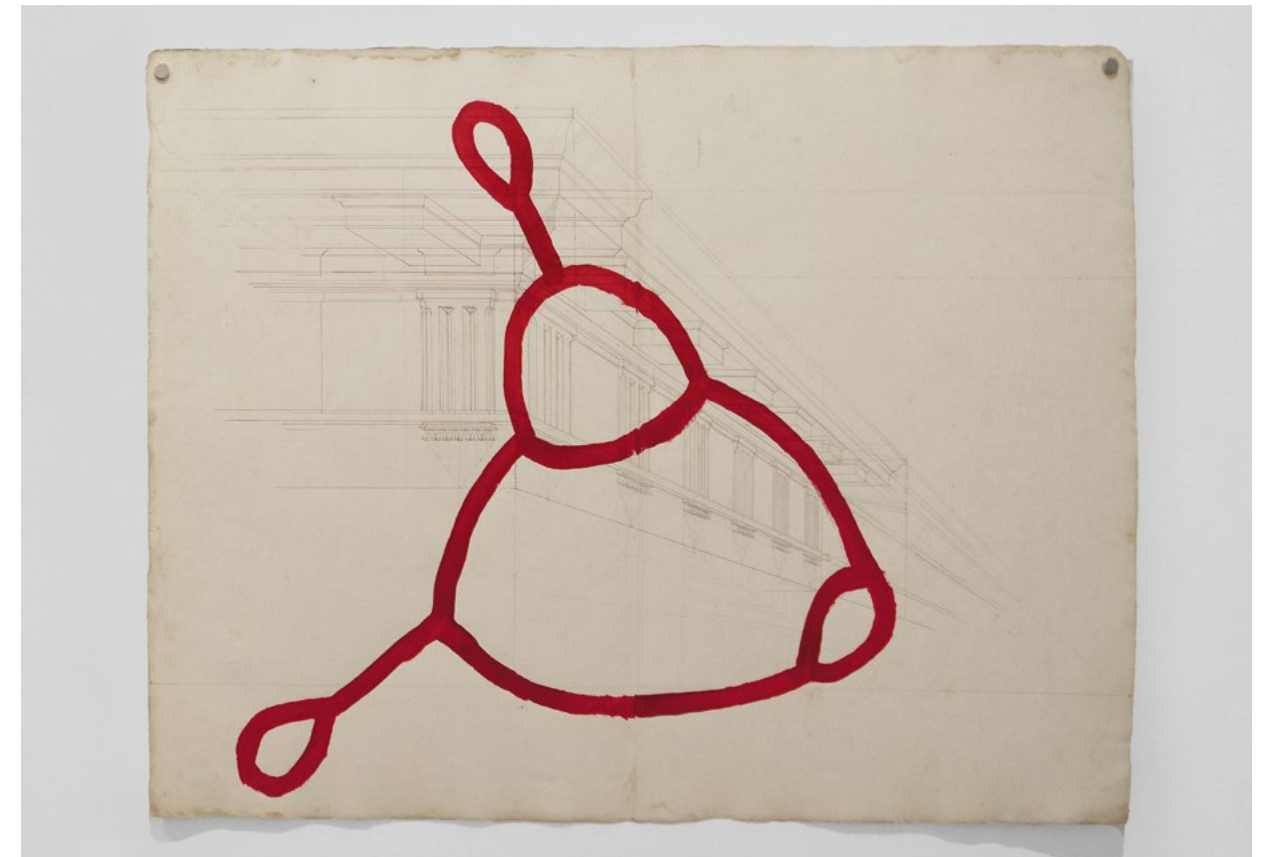
In 1984, in his *Esquisse d'un programme*, mathematician Alexander Grothendieck, who taught in Montpellier from 1973 to 1988, coined the term "children's drawings" to describe networks of points and lines connected by a continuous gesture. What the mathematician saw in this discovery was the unexpected encounter between two worlds thought to be entirely separate: the gesture of a child drawing, and the highest abstraction of algebraic geometry.

Across the construction lines and red surveying marks of the nineteenth-century plans, Baptiste Aimé paints runes. The red paint lacks the cold precision of a printed image: one can sense the hesitation of the wrist, a slight spill beyond the line, the hand loading the brush and beginning again, where the plan beneath it could, by its very nature, allow no imprecision. Yet nothing is left to chance: every painted form corresponds to a real topological study, just as rigorous as the construction lines upon which it is inscribed.

To look at the work is to move through three moments without ever changing surface. The gesture of the architect, tracing, calculating, projecting. That of the mathematician, who, a century later, invents a new language to bring the abstraction of algebraic curves back to a simple play of lines. And that of the artist today, who opens, within the density of calculation, a door onto the poetry it contains.

This series is one of the oldest in Baptiste Aimé's practice. Two forms of logic overlap within it: one that measures, grids and rationalizes every square metre, embodied by the architectural plan and its sophisticated perspectives; and another, more elementary, embodied by a form that resists immediate interpretation. The "children's drawings" disrupt the functional legibility of the plan and thereby open up a new space.

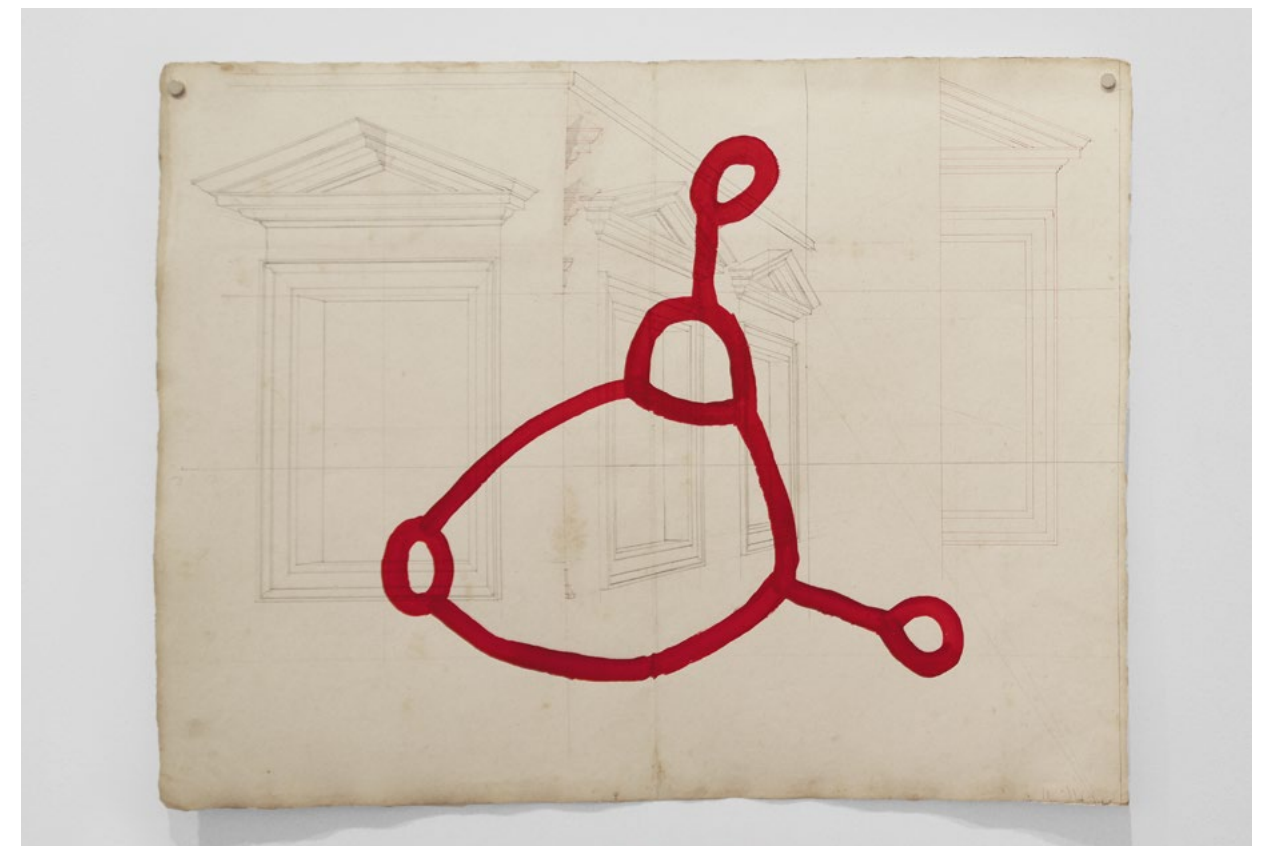
Julie Gaillard



Arbre 1, 2018

48×65 cm

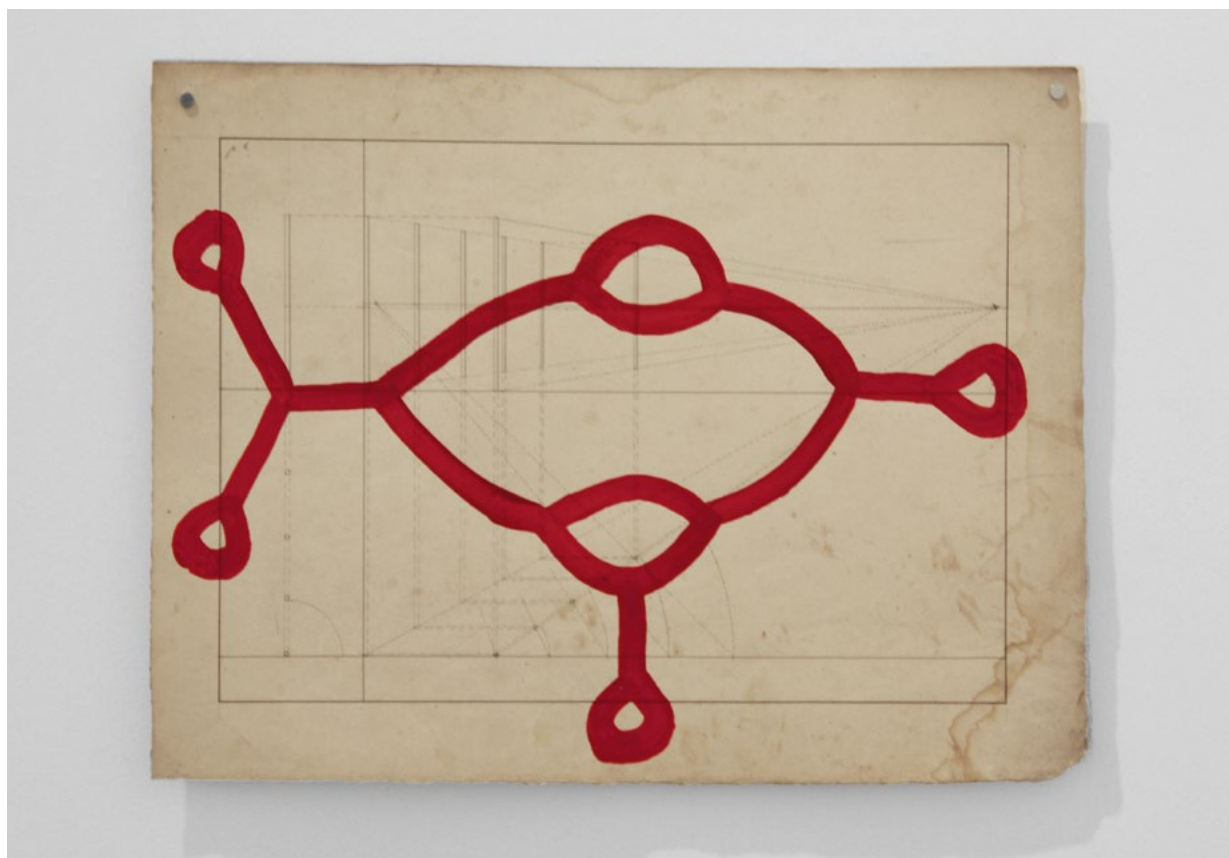
Acrylic painting on a 19th-century technical drawing



Arbre 2, 2018

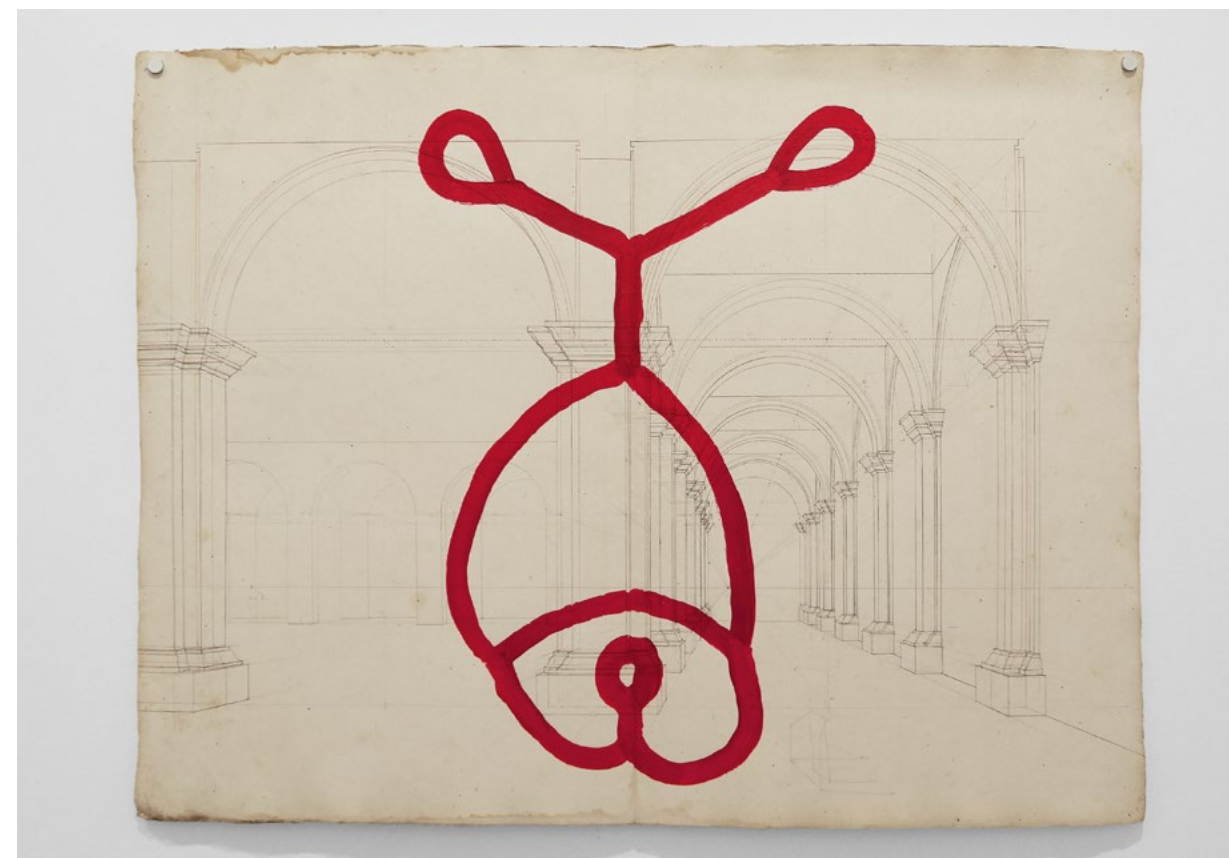
48×65 cm

Acrylic painting on a 19th-century technical drawing



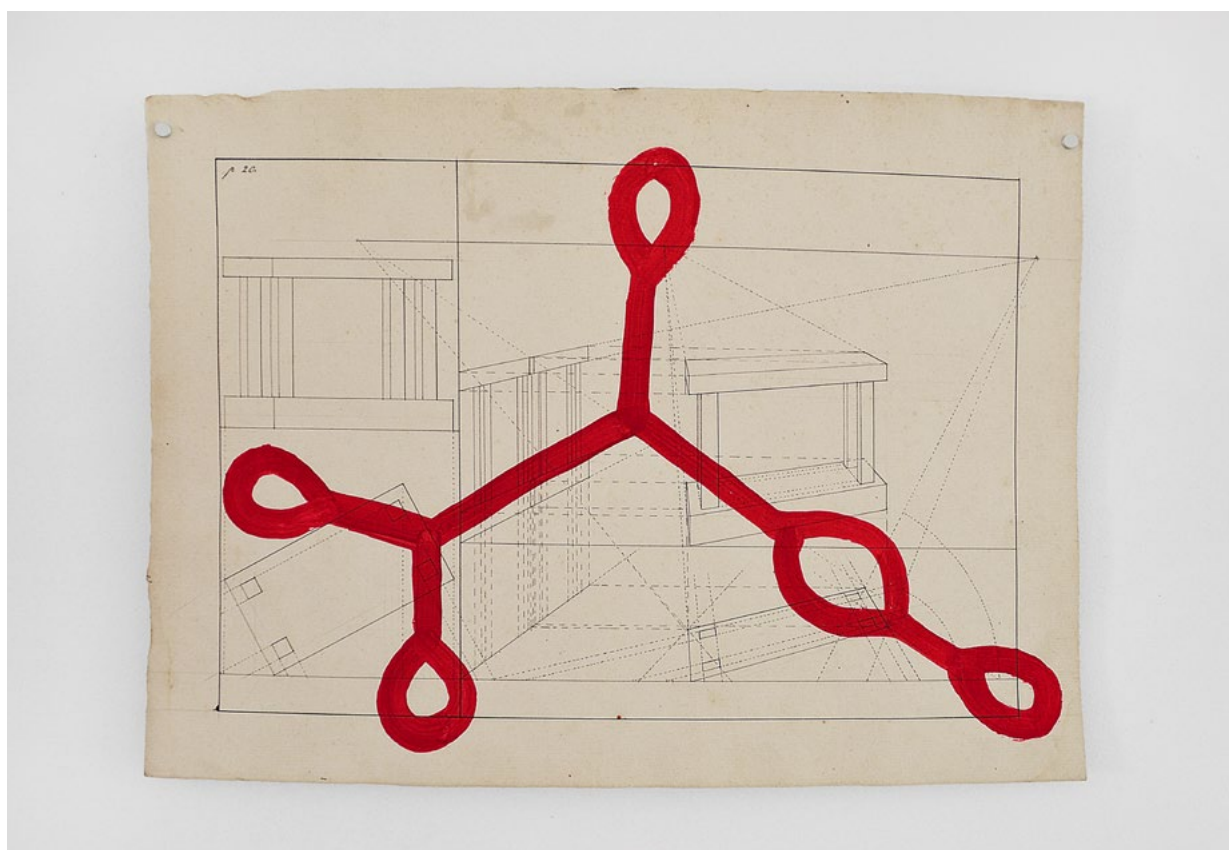
Yoga 4, 2018
28×38 cm

Acrylic painting on a 19th-century technical drawing



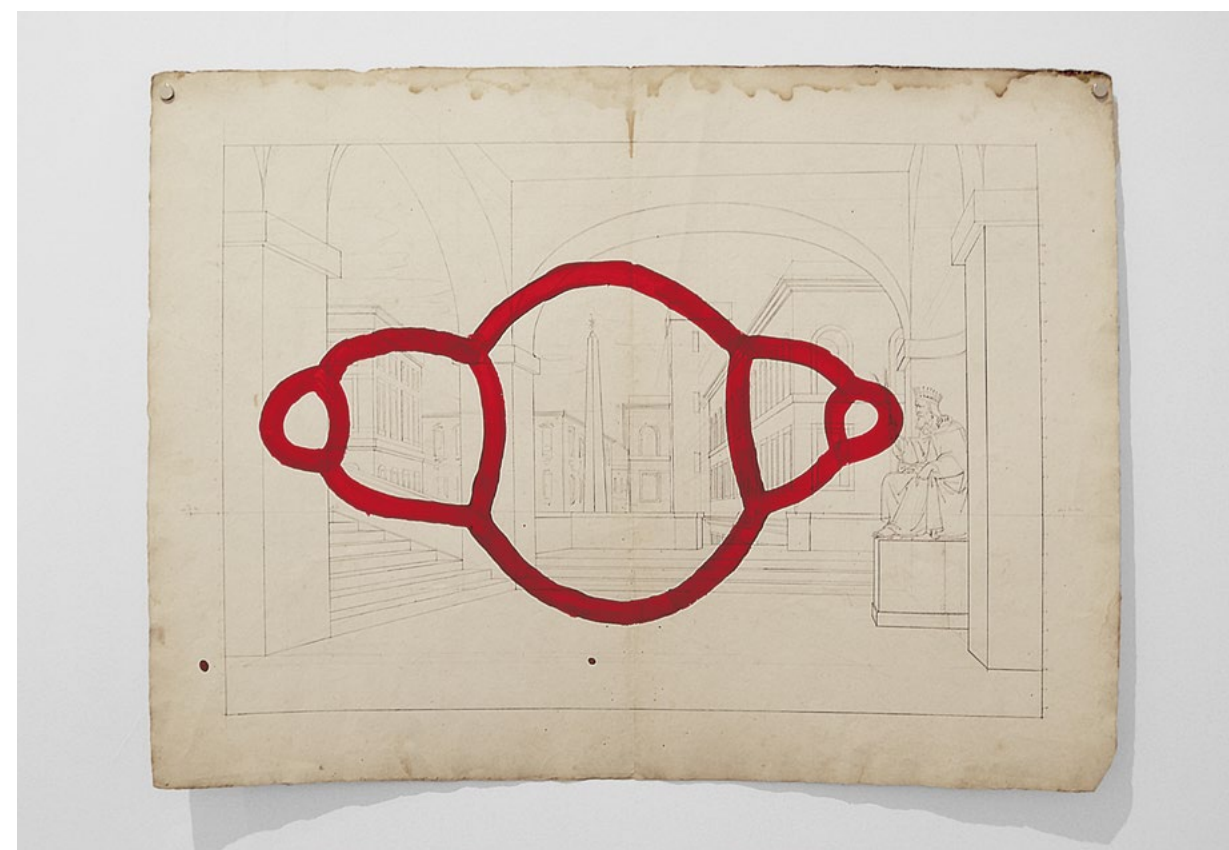
Semailles, 2018
48×65 cm

Acrylic painting on a 19th-century technical drawing



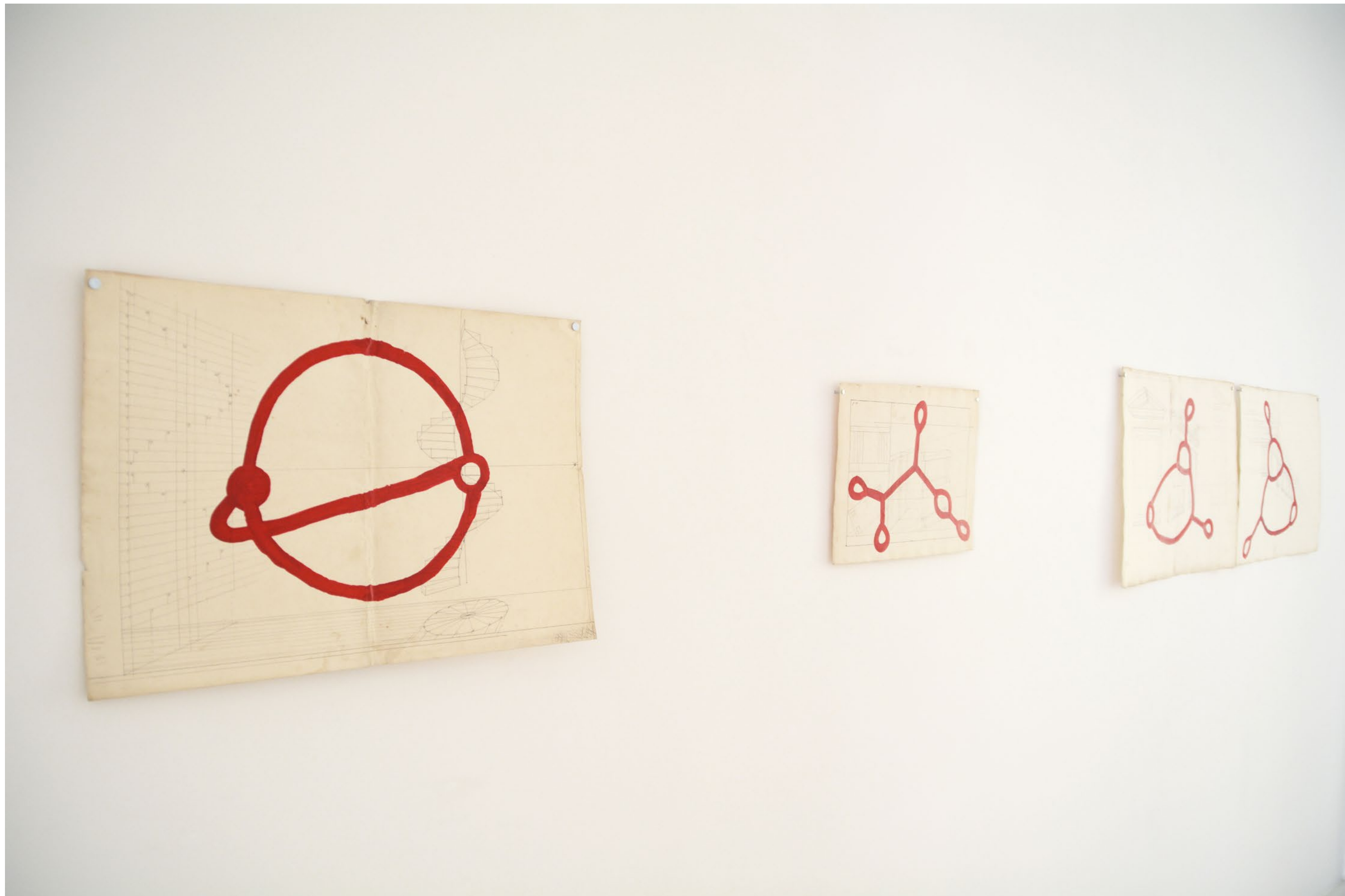
Yoga 5, 2018
28×38 cm

Acrylic painting on a 19th-century technical drawing



Récoltes, 2018
48×65 cm

Acrylic painting on a 19th-century technical drawing



Exhibition view, Carte Blanche, Galerie DYS, 2026

MAS MOULA (Collective project)

The Cargo collective conceived Mas Moula in Montpeyroux, within the Ensem site, as a living space dedicated to encounters, creativity, and shared experiences. Built from clay and cob, the structure embraces natural, ancestral techniques while affirming a contemporary vision of community and togetherness. Its circular form was not chosen by chance: the round shape naturally encourages people to face one another, to dance, to exchange, and to feel part of a whole. It becomes a symbolic architecture of gathering, echoing the rhythms of the landscape around it.

What was once merely a parking area appeared to the collective as a blank page, waiting to be inscribed with new possibilities. Onto this neutral ground, they inscribed an architecture that brings warmth, resonance, and meaning. The site has since hosted concerts, yoga sessions, and informal encounters, moments in which the space comes alive through sound, movement, and collective energy. In this way, Mas Moula is not only a structure but also a catalyst for events, a frame for experiences that transcend the everyday.

Through its materiality and its circular geometry, the work connects earth and body, tradition and invention. It embodies the idea that architecture can be both shelter and stage, both a physical object and an invitation to gather. For Cargo, Mas Moula is a manifesto in clay: a reminder that even the most ordinary places can be transformed into sites of harmony, creativity, and shared joy when reimagined as spaces for the community.

Vincent Honoré



Mas Moula, 2021

550×750×400 cm

Installation (Wood, local clayey soil, straw, lime plaster)



Exhibition view, ENSEM, Montpeyroux public space, 2021

HIGH NOON AT THE IGNEOUS SHELTER (Collective project)

High Noon at the Igneous Shelter, created by Baptiste Aimé and Philip Berg for the FRAC Occitanie, is an immersive installation that unfolds as both a shelter and a stage, a place where the raw energy of geology and the poetics of human encounter converge. Drawing inspiration from volcanic landscapes and their mineral architectures, the artists conceived a structure that recalls both the protective intimacy of a grotto and the monumental presence of a rock formation shaped by fire and time.

The work's title, evoking the high sun at midday, suggests a charged moment, a threshold between intensity and stillness, where shadows retreat and everything is exposed to the light. Within this "igneous shelter," visitors are invited to slow down, to sense the weight and vibration of the materials, and to inhabit a space where natural history resonates with human presence. It is an environment where the body becomes attuned to stone, to temperature, to texture, and where time itself seems suspended.

By transforming the exhibition space into a landscape of encounter, Aimé and Berg open a dialogue between geology and architecture, between permanence and ephemerality. The shelter is at once archaic and contemporary: it evokes primitive forms of dwelling while offering a stage for collective imagination. Like a fragment of volcanic earth transplanted into the FRAC, it becomes a site for reflection, performance, and shared experience.

High Noon at the Igneous Shelter thus stands as more than an object—it is a threshold space, a living architecture where memory, material, and imagination intertwine. In it, the artists affirm the power of place-making as an act of transformation: even within an institution, one can conjure a landscape that grounds us in the deep time of the earth while opening us to the immediacy of the present.

Eric Mangion



High Noon at the Igneous Shelter, 2025

500×500×350 cm

Installation (Burnt wood, basalt, black silica sand,...)



Exhibition view, *Comme un Western*, FRAC Occitanie Montpellier, 2025