

LUCAS ELIAS GATTÁS / MR. GATTAX

PRESS KIT

Artist and developer · image, code, and matter



Centopeia Cerimonial, Delírios Febris series, 2026 · courtesy of the artist

Bio

Short bio

Lucas Elias Gattás, also known as Mr. Gattax, is a Brazilian-Italian multidisciplinary artist and developer based in São Paulo. His practice moves across digital art, 3D rendering, generative AI, electronic music, and physical objects, investigating unstable zones between reality, simulation, body, and image. As a programmer, he builds the very AI tools he works with.

Long bio

Graduated in Visual Arts from Faculdade Paulista de Artes with a full ProUni scholarship, and holding a master's degree in Computing and the Arts from SRH Berlin School of Popular Arts with a DAAD scholarship, he develops a practice that crosses 3D rendering, generative AI, art direction, electronic music, and object production. His visual research starts from the uncanny valley and the tension between reality and simulation.

The trajectory begins in electronic music in 2007, moves through 3D rendering in 2014, and reaches generative AI in 2021. Since then, he has developed around 50 thousand images with generative models and curated approximately 5 thousand of them. He published 300 works as NFTs and today keeps a more restricted, curated flow of releases, with sales and recognition in the digital art community.

In 2025 he founded Egrégora Labs, a creative AI platform born from his own artistic experiments, and published five open source node packages for the ComfyUI community. The dual condition of artist and developer runs through all of his work: he does not just use the tools, he builds the tools.



Courtesy of the artist

BASED IN

São Paulo, Brazil

NATIONALITY

Brazilian-Italian

EDUCATION

MA Computing and the Arts, SRH Berlin (DAAD) · BA Visual Arts, FPA (ProUni)

ACTIVE SINCE

2007 (music) · 2014 (image) · 2021 (generative AI)

Statement

My work investigates images that seem to exist between the real and the artificial. I use rendering technologies, artificial intelligence, digital composition, and physical processes to build scenes, bodies, and surfaces that carry familiarity and estrangement at the same time.

I am interested in the zone where the image stops being only representation and begins to function as simulation, object, archive, and trace. In some works this process remains purely digital. In others, the image is brought into the physical world through printing, MDF, resin, light, framing, and authenticity systems.

I do not treat technology as an end in itself. It is working matter: a medium for tensioning perception, identity, presence, and visual memory. That is also why I develop the tools I work with, from the Egrégora Labs platform to the image upscaling methods published as open source. Building the medium is part of the work.

The digital is not enough. Part of the series gains physical body in fine art printing, MDF, and resin, in formats from 70 x 50 cm onward, always with a verifiable certificate of authenticity. The simulated image asks for matter.

Poetics

The research starts from the uncanny valley: the exact point where an image is too realistic to be dismissed and too artificial to be accepted without discomfort. The work happens in this narrow interval, where technology stops imitating the real and begins to tension it.

Each work is built to open a personal dialogue with the viewer: what here is real, what was simulated, and what separates one thing from the other? The answer matters less than the persistence of doubt.

This investigation assumes that understanding the world involves not only what is seen and formed, but also the invisible and the unformed: what the image suggests without showing, what simulation reveals precisely because it does not exist.

I am not interested in technology as a promise of the future, but as a mirror of the present. The estrangement these images produce is already in the world; the work only makes it visible.

The viewer does not receive a finished scene, but a suspicion.

The artist as developer

In 2025, Mr. Gattax founded Egrégora Labs, a creative AI platform he conceived and developed from scratch. More than a product, it is the technical laboratory of the artistic practice: a unified workspace where image, video, and audio models, style packs, and chained flows combine on a visual node canvas. At the center is AINA, an assistant that turns plain language into editable plans and whose memory learns each user's style and preferences over time. The platform also includes the Oracles, guided symbolic instruments for attention, interpretation, and reflection.

Proprietary upscalers

Four super-resolution pipelines developed in-house: Zynthera, deep synthesis via ARMD; Aetheris, creative enlargement up to 12K aimed at print scale; Poiesis, regional reconstruction with control over visual direction; and Acutis Precision, a proprietary route based on the Divide and Enhance method. Capable of enlarging images from 2048 to 12288 pixels, they are what carries the digital works into large-format printing.

OPEN SOURCE NODES FOR COMFYUI

ARMD · Adaptive Regional Mixture of Diffusers

Region-based diffusion system for semantic upscaling: each area of the image receives its own conditioning, with VLM captioning and adaptive reconstruction.

Divide and Enhance

Tiled processing with adaptive recombination, reducing seams and duplicated details in large images.

Adaptive Colorfix

Reference-guided color fixing with edge protection and luminance-aware chroma fusion.

Frames Animation Nodes

Frame-based animation toolkit with AI interpolation and multi-format video encoding.

Audio Super Resolution

Diffusion-based music audio super-resolution and iterative spectral enhancement, inside ComfyUI.

OPEN SOURCE AT [GITHUB.COM/LUCASGATTAS](https://github.com/LucasGattax)

Building one's own infrastructure, instead of relying only on ready-made tools, is part of the work: understanding the medium down to the code layer changes what can be done with it.

Collaborations and trajectory

2025	Dystopic.corp · Casa de Criadores	AI video creator for the Dystopic.corp runway show at Casa de Criadores, bringing generative imagery to the catwalk of one of Brazil's most traditional fashion events.
2024	Widdows95	Training of an AI model (Flux Dev LoRA) for the artist Jocelyn's authorized digital clone, with custom upscale, inpainting, and face swap workflows.
2023	Homeostasis Lab	Creation and teaching of a free online course on 3D rendering and realistic characters with Daz and Blender, with full classes still available.
2020	Angela Brito · BRIFW	Direction and 3D animation for Angela Brito's virtual runway show at Brazil Immersive Fashion Week, integrating immersive digital art and fashion.
2020	AAurora	3D modeling, texturing, lighting, and rendering of the brand's products, in realistic and conceptual compositions with natural elements and everyday objects.

EXHIBITIONS

Lusco-Fusco	Curitiba	2022
Transduction: Computing and the Arts	School of Popular Arts, Berlin	2020
Expanded Intelligence	ICONIC Digital Biennale, Saint Petersburg	2018
Ciclos Partilhados	Faculdade Paulista de Artes	2018
Vida/Arte ou Arte/Vida	Faculdade Paulista de Artes	2016

TIMELINE

2007	beginning in electronic music	2014	3D rendering	2018	Visual Arts, FPA (ProUni)
2021	generative AI	2023	master's SRH Berlin (DAAD)	2025	Egrégora Labs

CONTACT & CREDITS

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High resolution press images: mrgattax.com/en/press

Open source tools: github.com/lucasgattas

Platform: egregoralabs.com

All images courtesy of the artist.

Works from the digital series are AI-generated synthetic photographs, upscaled and post-processed by the artist. Physical editions in production.

This press kit is available in Portuguese and English.

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