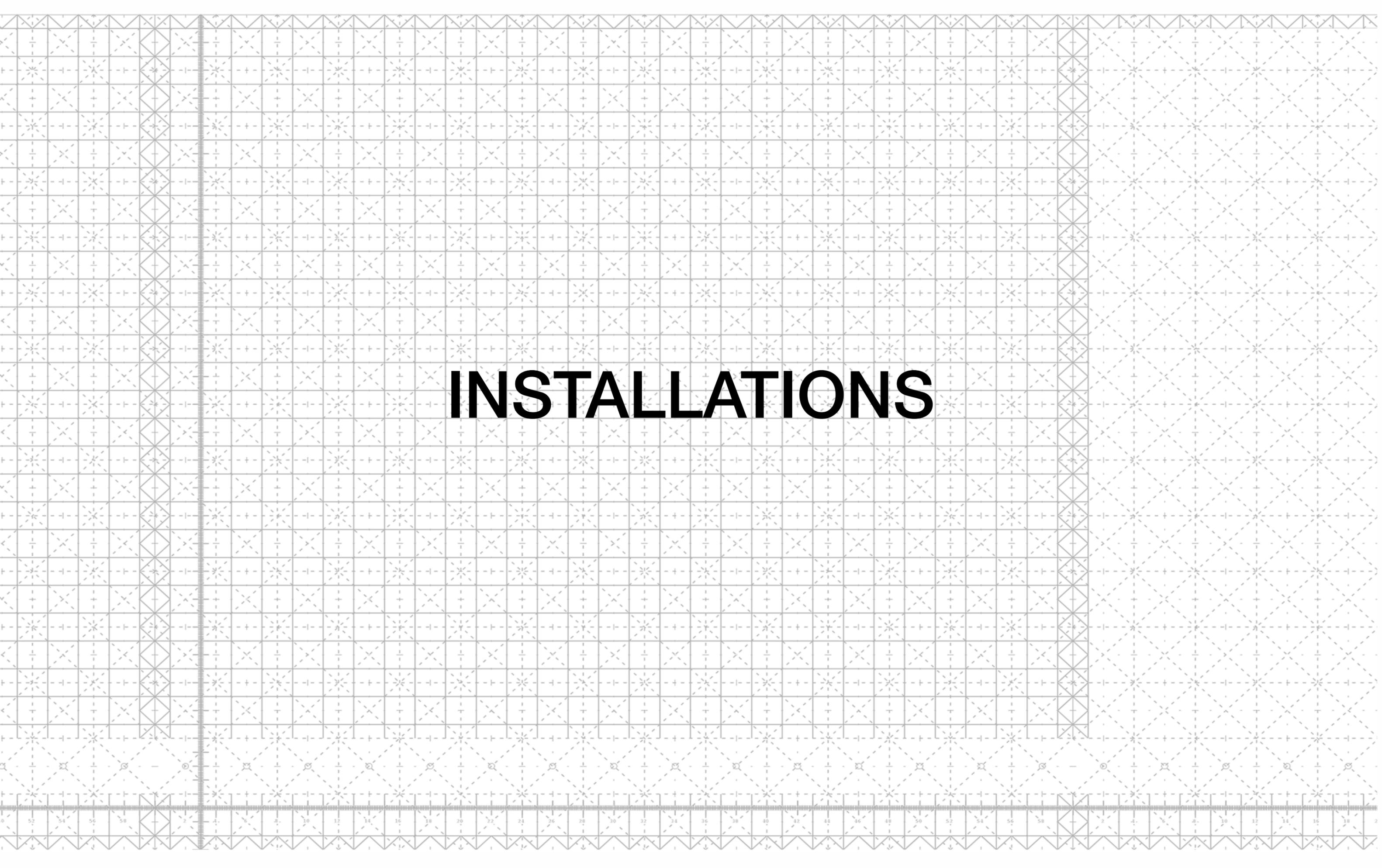


annemarie maes

PORTFOLIO
2018

The background is a detailed quilt pattern. It features a grid of squares, each containing a small star or floral motif. The pattern is rendered in a light gray color on a white background. A vertical line runs down the center of the page, and a horizontal line runs across the bottom, intersecting at the center. The text 'INSTALLATIONS' is centered in the middle of the page.

INSTALLATIONS



Transparent Beehive

2012-2013

The Transparent Beehive is a living sculpture in the form of an observation beehive made from plexiglass, wood, aluminium and steel. Inside is a living bee colony that has access to the outside world through a plexiglass pipe. The beehive is internally structured like a book. Each page consists of a wooden frame covered by an aluminium casing and mounted on dry-lubricated sliders. The wooden frames are enhanced with microphones which pick up the vibrations and sounds of the hive. These sounds are made audible, and I use them to monitor the health of the bee colony by the means of the sound development. Cameras inside the hive monitor the growth of the wax structures and the activity of bees. Additional sensors measure temperature, humidity, and other microclimate measures. The data is treated by sensory processing, pattern recognition and AI algorithms and visualized using sophisticated computer graphics algorithms in order to make the state of the colony tangible.

- ◊ **medium** : installation
- ◊ **dimensions** : 90x60x180 cm
- ◊ **materials** : honeybee colony, plexiglass, wood, metal, felt, electronics
- ◊ **number of copies** : 1
- ◊ **presentations** :
 - *Okno, TIK-festival, Brussels (2013)
 - *Bozar, Art&ICT, Brussels (2014)
 - *IBE (Institute of Evolutionary Biology) Barcelona (2015)
 - *Transformative Ecologies Mons, Belgium (2015)
 - * Ecovention Europe, Museum De Domeinen, Sittard, Netherlands (2017)
- ◊ **website** : <https://annemariemaes.net/works/bee-laboratory-works/the-transparent-beehive-2/>



Sensorial Skins

2015

In my Laboratory for Form and Matter I work with a range of organic elements. I view my lab as an open environment for experimentation, criticism and evaluation. I combine

organic components such as vegetal matter, propolis and chitine, with living systems such as fungi and bacteria to create artifacts for the future.

The installation consists of a series of microbial grown fabrics, dyed with organic dyes (Hibiscus, Campèche, Nettles, Cochineal, Kurkuma) made from plants grown in the open air rooftop laboratory. The skins are displayed upon a metal rack.

◇ **dimensions** : 130x85x60 cm

◇ **medium** : installation

◇ **materials** : bacterial cellulose, organic dyes, metal and plastic rack

◇ **number of copies** : 1

◇ **presentation** : Sensorial Skin, Brussels (2016)

◇ **website** : <https://annemariemaes.net/projects/genesis-of-a-microbial-skin/>



Scanning Electron Micrographs, Cubicles installation 2013

The installation shows a series of Scanning Electron Micrographs (SEM), presented upon a constellation of wooden cubicles of different heights. The photos are made with the high-end Scanning Electron Microscope (SEM), which is used for scientific research and can visualize samples in 3D view on +30.000x enlargement scale. The research (in collaboration with scientists from the VUB, Free University Brussels) lead to a remarkable series of photographs. The samples used for the study are different honeybee-parts and pollen grains collected in the Open Air Laboratory : proboscis, antennae, legs, eyes as well as pollengrains the bees brought back from their foraging flights.

◇ **medium** : Installation with series of SEM (Scanning Electron Microscopes) photographs

◇ **dimensions** : dimensions variable
(on the photo: 10L x110W x80H cm)

◇ **materials** : B/W Archival Prints mounted on aluminium, wooden pedestals

◇ **number of copies** : 1 (in this constellation)

◇ **presentations** :

*Scientific Inquiries - Koç University Gallery, Istanbul, Turkey

◇ **website** : <https://annemariemaes.net/presentations/bee-laboratory-presentations-2/scientific-inquiries-exhibition-istanbul/>

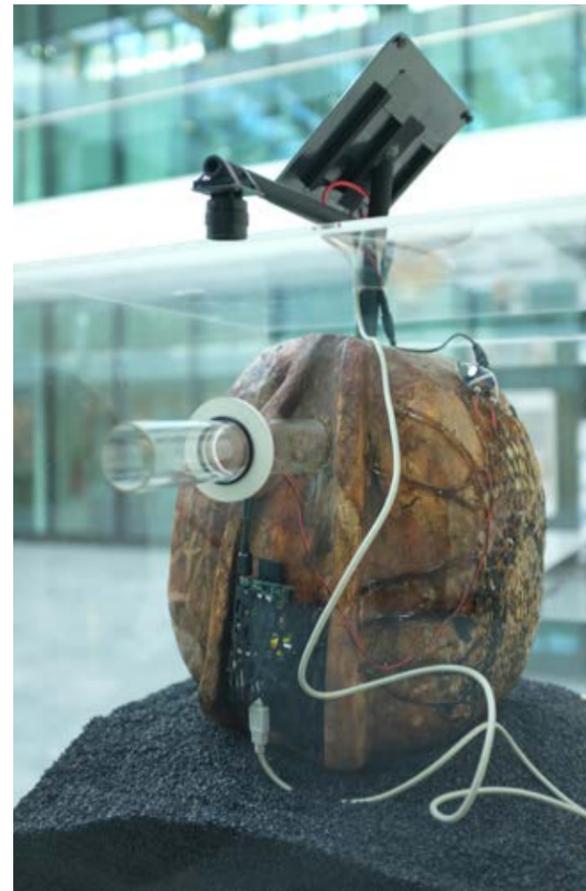
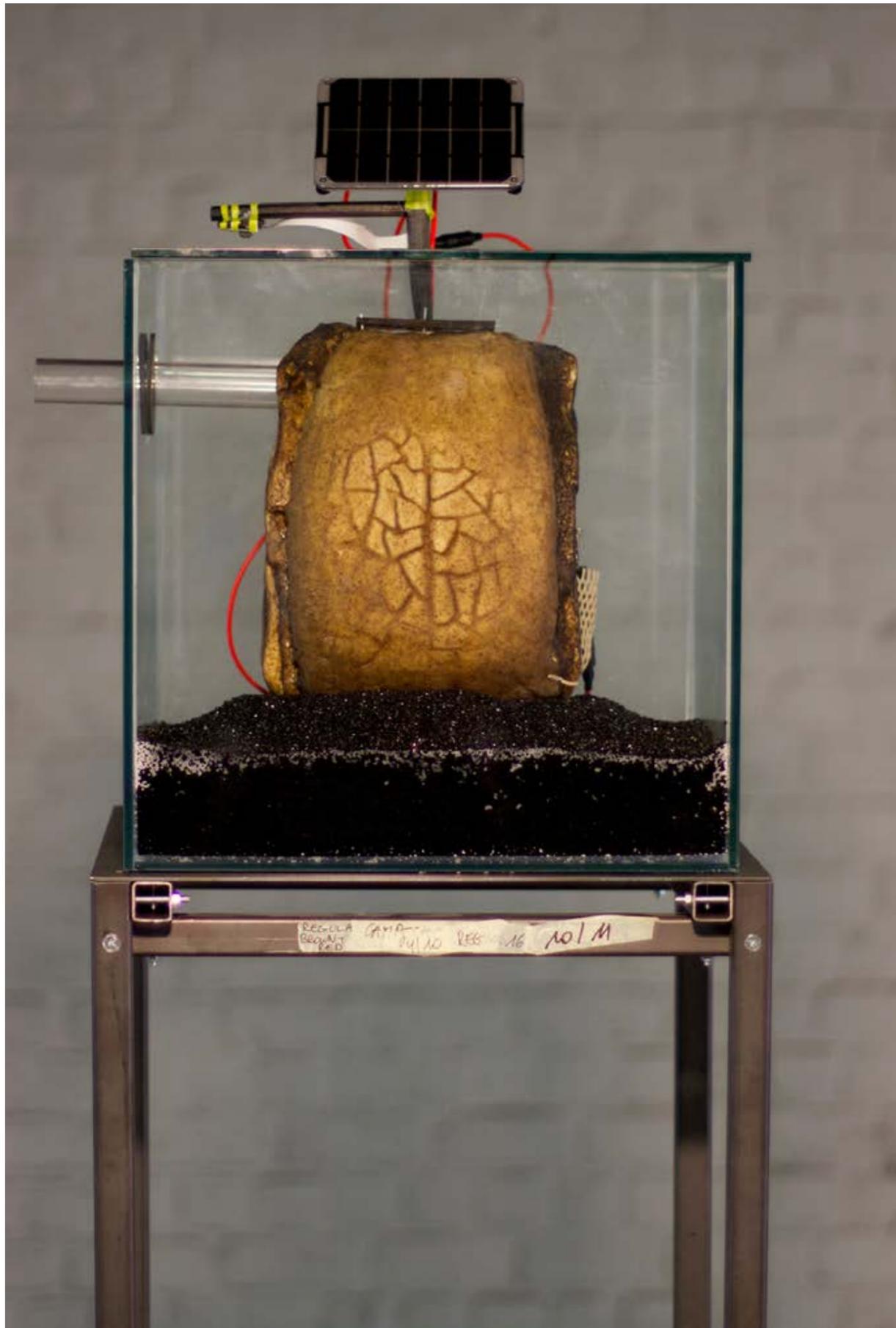


The Invisible Garden 2014-2015

◇ **dimensions** : 225m2
 ◇ **medium** : installation
 ◇ **materials** : soil, plants, electronics & sensors, 1 soundinstallation, 4 video-screens, 1 peephole video box.
 ◇ **2 lightboxes with photos from the garden:**
 ◇ **dimensions lightboxes** : 102x76x14
 ◇ **materials** : brushed steel, colour duratrans print, plexiglass, LED lights, neta-daptor
 ◇ **edition lightbox** : 1+1 (AP)
 ◇ **presentations** :
 The Green Light District, Kortrijk, Belgium
 ◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/invisible-gardens/>

The Invisible Garden / l'Orto Invisibile. Naturalistic Observations and Hidden Memories. is a large-scale art installation in the exhibition *the Green Light District*. The indoor garden is a remake of the Edible Forest Garden, the Open Air Laboratory created by the artist AnneMarie Maes on her rooftop in the center of Brussels. The Invisible Garden is a sitespecific project that reverses the relation between nature and art. The transitions between inside and outside, culture and staged nature, become fluid and transitory. The 3 months of the Green Light District exhibition (Nov. Dec. Jan. Feb. 2014-2015), the Invisible Garden became the artists' research lab and her work gave rise to fascinating images, videos and useful ecological data of life in a biosphere. And moreover, it was a strong eco-political statement.



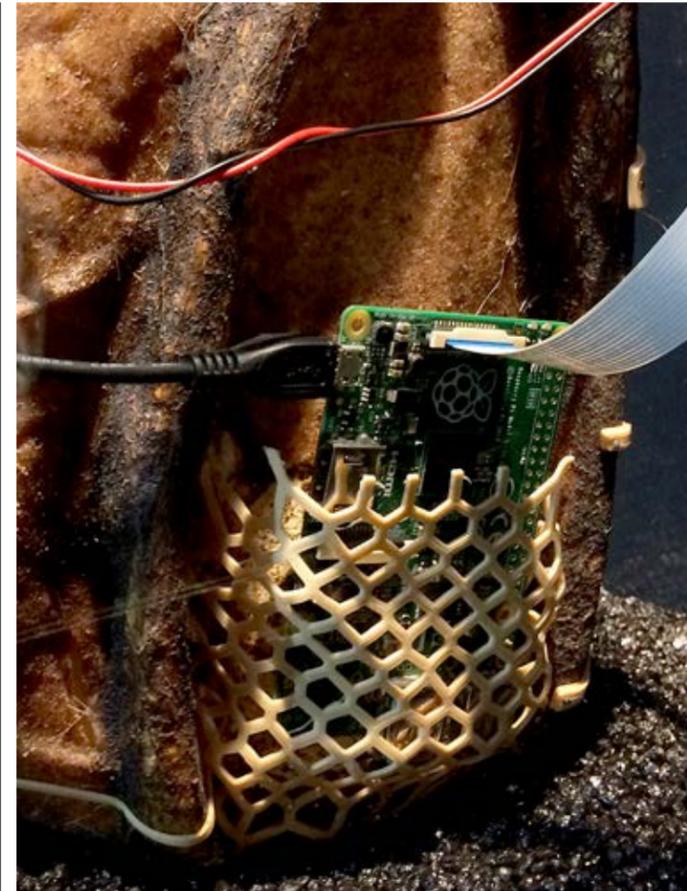
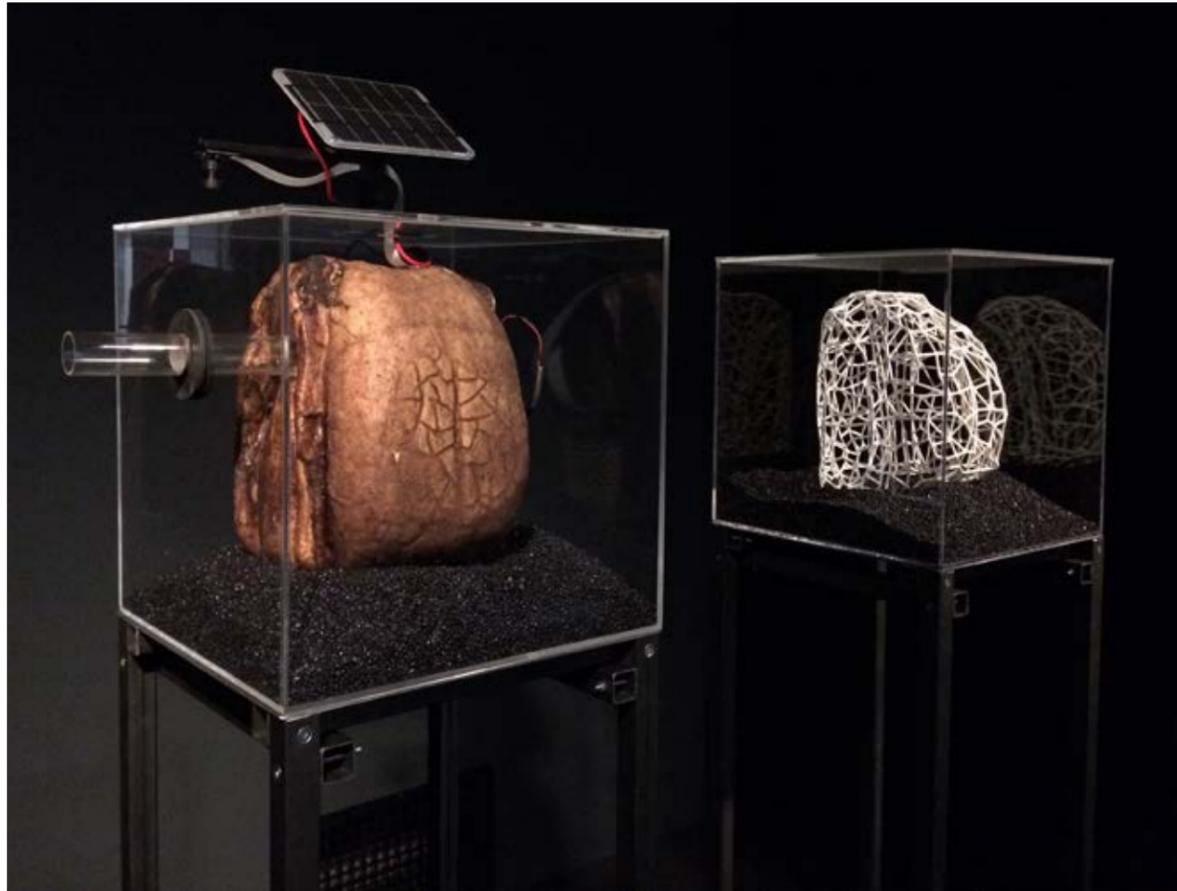


Intelligent Guerrilla Beehive 2016-2017

The bio-art project 'The Intelligent Beehive' imagines a new kind of beehive which is both a safe, healthy haven for swarming urban honeybee colonies as well as a device for monitoring their behavior. This long-term project has been an incredible source of inspiration for artistic research into issues of ecology, architecture and social sustainability of urban environments.

The Intelligent Beehive serves as a physical model for biological actions in conjunction with technological fabrication (3D printing, laser cutting, CNC milling). It is a 'living machine' expanded by green technology (solar panel, camera, Raspberry Pi computer) and by living technology: bacteria. The model incorporates bacteria as contributing agents, enabling the Intelligent Beehive to autonomously interact with the bees, mites and urban environment.

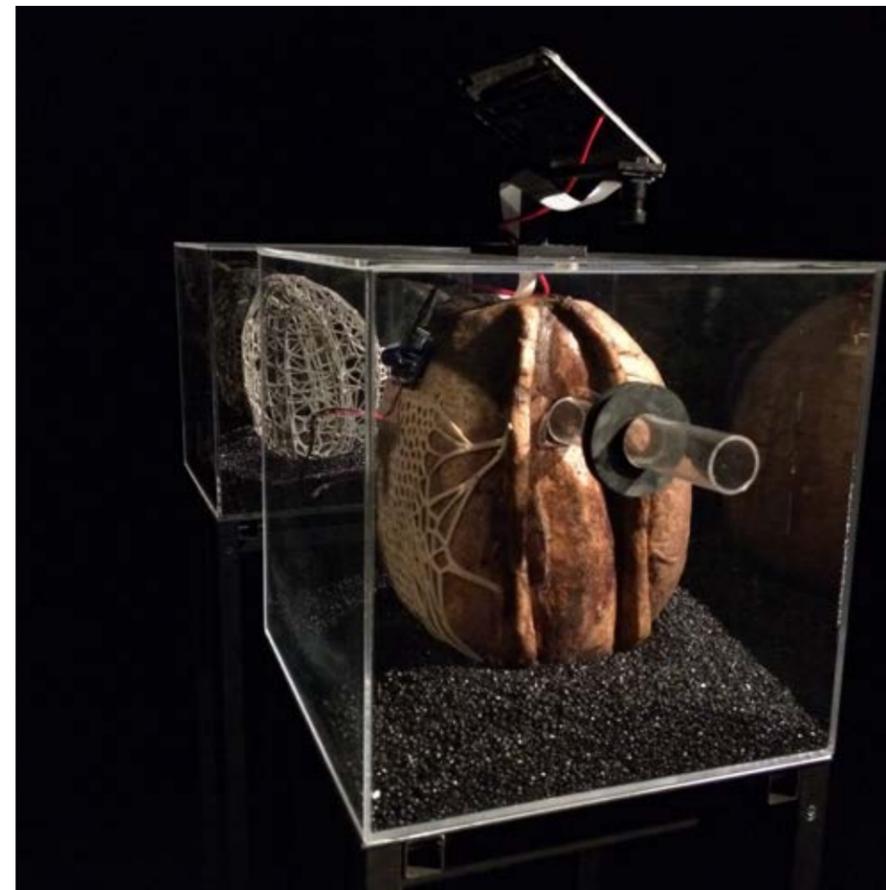
- ◊ **dimensions** : 165H x 40W x 40D x2 (2 pedestals)
- ◊ **medium** : sculptural installation (2 pedestals)
- ◊ **materials** : Microbial skin, high density foam, electronics (solarpanel, camera, computer, capacitor, cables), glass box, black sand, bacteria, bioplastics, 3D printed items, metal pedestals
- ◊ **number of copies** : 2 non-identical sets (of 2 pedestals)
- ◊ **presentations** : (2 sets simultaneous)
 - * Ars Electronica Linz, Austria (2017)
 - * EU Joint Research Center, Ispra, Italy (2017)
 - * Bozar, Tendencias, Brussels (2017)
 - * Leonardo da Vinci Museum for Science & Technology, Milano, Italy (2017)
 - * Nova XX, St. Gery, Brussels, Belgium (2017)
 - * HeK (Haus fur Elektronischer Kunst), Basel, Ch (2018)
 - * Maat (Art, Architecture & technology), Lisbon, Portugal (2018)
- ◊ **awards** : Mention Ars Electronica prizes (Hybrid Art)
- ◊ **website** : <https://annemariemaes.net/projects/the-intelligent-guerrilla-beehive/>



Intelligent Guerrilla Beehive 2016-2017

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- ◊ **awards** : Mention Ars Electronica prizes (Hybrid Art)
- ◊ **website** : <https://annemariemaes.net/projects/the-intelligent-guerrilla-beehive/>



Laboratory for Form & Matter

2016

The Laboratory for Form and Matter is a research project into artistic practices in the post-digital and post-media era. It is situated at the intersection of biology, ecology, technology and contemporary culture.

The research is fed by my interest in bacteria as a medium for artistic expression and by a certain fascination for natural structures and organic processes at microscopic level, such as the collaboration in bee colonies and the strength of fungi networks. The artistic precipitation of this research crystallizes in the creation of objects that concretize my experiments with new organic materials.

This installation displays a selection of microbial grown skins in different colors. All fabrics are dyed with vegetable matter.



◇ **dimensions :** (table) 150cm x 150cm x 75cm H

◇ **medium :** installation (Sensorial Skin)

◇ **materials :** microbial skins, light table, metal, plexiglass, neon lights, cables

◇ **number of copies :** 1

◇ **presentations :**

* Sensorial Skin, Brussels, Belgium (2016)

* Bozar , Generation Z, Brussels(2017)

* Bozar, Tendencies, Brussels (2017)

* EU Joint Research Center, Ispra, Italy (2017)

* Leonardo da Vinci Museum for Science & Technology, Milano, Italy (2017)

◇ **website :** <https://annemariemaes.net/projects/genesis-of-a-microbial-skin/>



The Laboratory for Form & Matter 2017

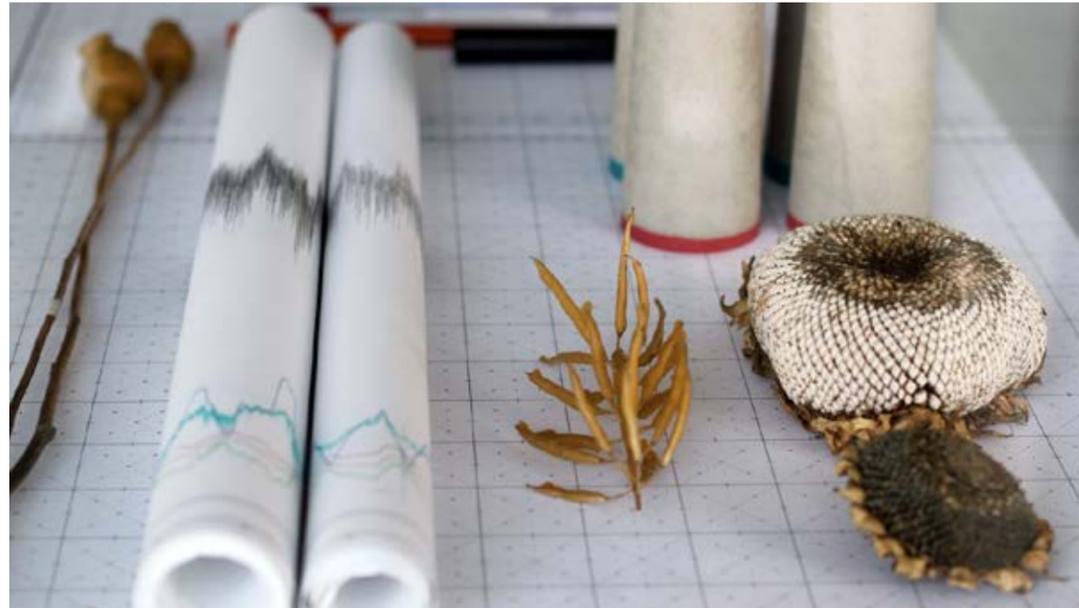
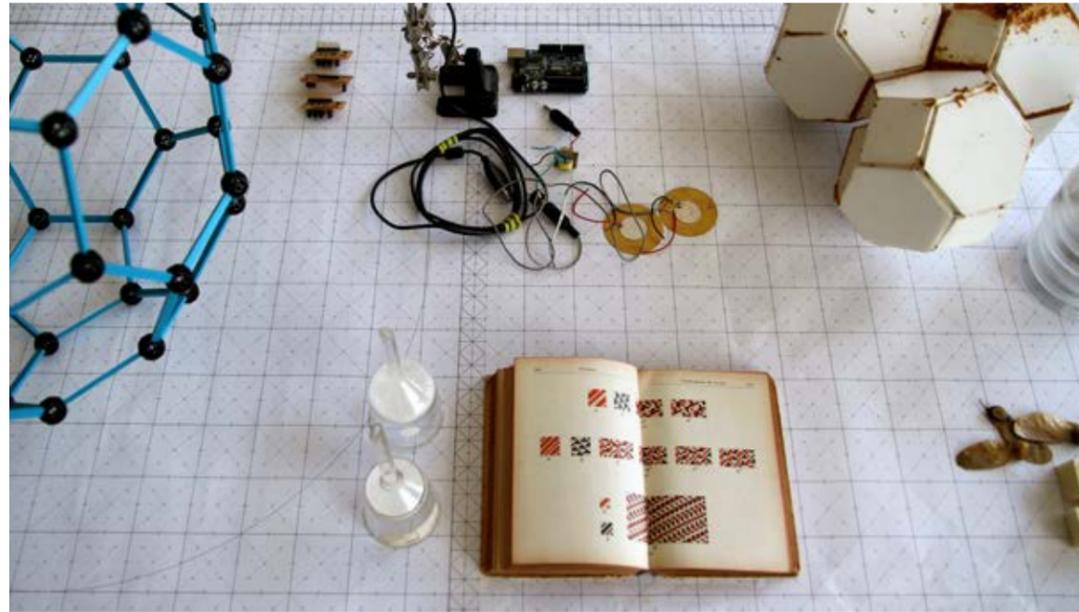
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This installation displays a selection of microbial grown skins in different colors. All fabrics are dyed with vegetable matter.

- ◊ **dimensions :** (table) 150cm x 150cm x 75cm H
- ◊ **medium :** installation 'Wunderkammer'
- ◊ **materials :** light table, metal, plexiglass, neon lights, cables, a collection of objects, 3D prints, ...
- ◊ **number of copies :** 1
- ◊ **presentations :**
 - * Sensorial Skin, Brussels, Belgium (2016)
 - * Bozar , Generation Z, Brussels(2017)
 - * Bozar, Tendencies, Brussels (2017)
 - * EU Joint Research Center, Ispra, Italy (2017)
 - * Leonardo da Vinci Museum for Science & Technology, Milano, Italy (2017)
- ◊ **website :** <https://annemariemaes.net/projects/genesis-of-a-microbial-skin/>



Laboratory for Form & Matter 2014

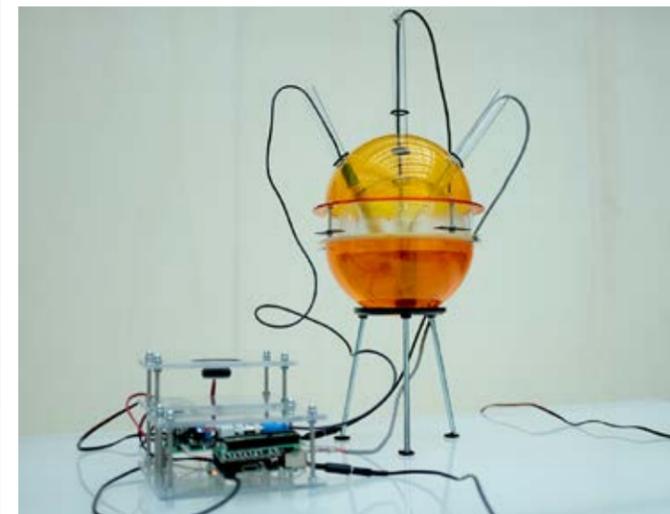
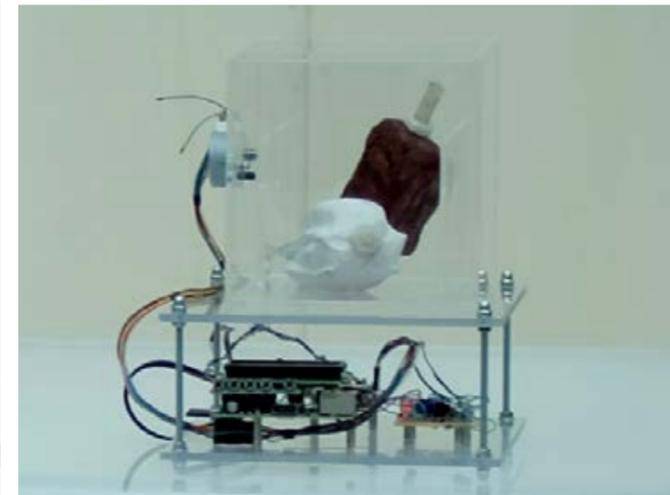
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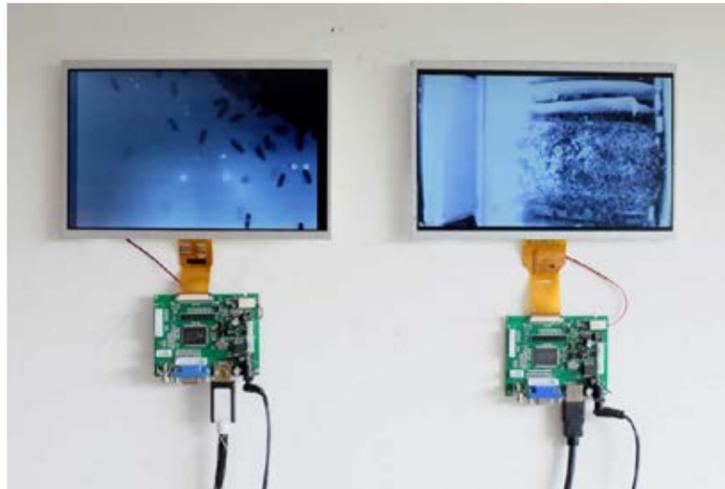
◊ **dimensions** : 150cm x 60cm x 75cm H (1 display)
◊ **medium** : installation 'Wunderkammer'
◊ **materials** : light table, metal, plexiglass, neon lights, cables, a collection of objects, 3D prints, ...
◊ **number of copies** : 1
◊ **presentations** :
* Koç University Gallery, Istanbul, Turkey (2014)
◊ **website** : <https://annemariemaes.net/projects/genesis-of-a-microbial-skin/>



Laboratory for Form & Matter 2016

The Laboratory for Form and Matter is a research project into artistic practices in the post-digital and post-media era. It is situated at the intersection of biology, ecology, technology and contemporary culture. The research is fed by my interest in bacteria as a medium for artistic expression and by a certain fascination for natural structures and organic processes at microscopic level, such as the collaboration in bee colonies and the strength of fungi networks. The artistic precipitation of this research crystallizes in the creation of objects that concretize my experiments with new organic materials. This installation displays a selection of microbial grown skins in different colors. All fabrics are dyed with vegetable matter.

◊ **dimensions** : (table) 150cm x 150cm x 75cm H
 ◊ **medium** : installation 'Experiments'
 ◊ **materials** : light table, metal, plexiglass, neon lights, cables, a series of scientific/artistic experiments on the growth of microbial skin
 ◊ **number of copies** : 1
 ◊ **presentations** :
 * Sensorial Skin, Brussels, Belgium (2016)
 * Bozar , Generation Z, Brussels(2017)
 * Bozar, Tendencias, Brussels (2017)
 * EU Joint Research Center, Ispra, Italy (2017)
 * Leonardo da Vinci Museum for Science & Technology, Milano, Italy (2017)
 ◊ **website** : <https://annemariemaes.net/projects/gene-sis-of-a-microbial-skin/>



Sound Beehive

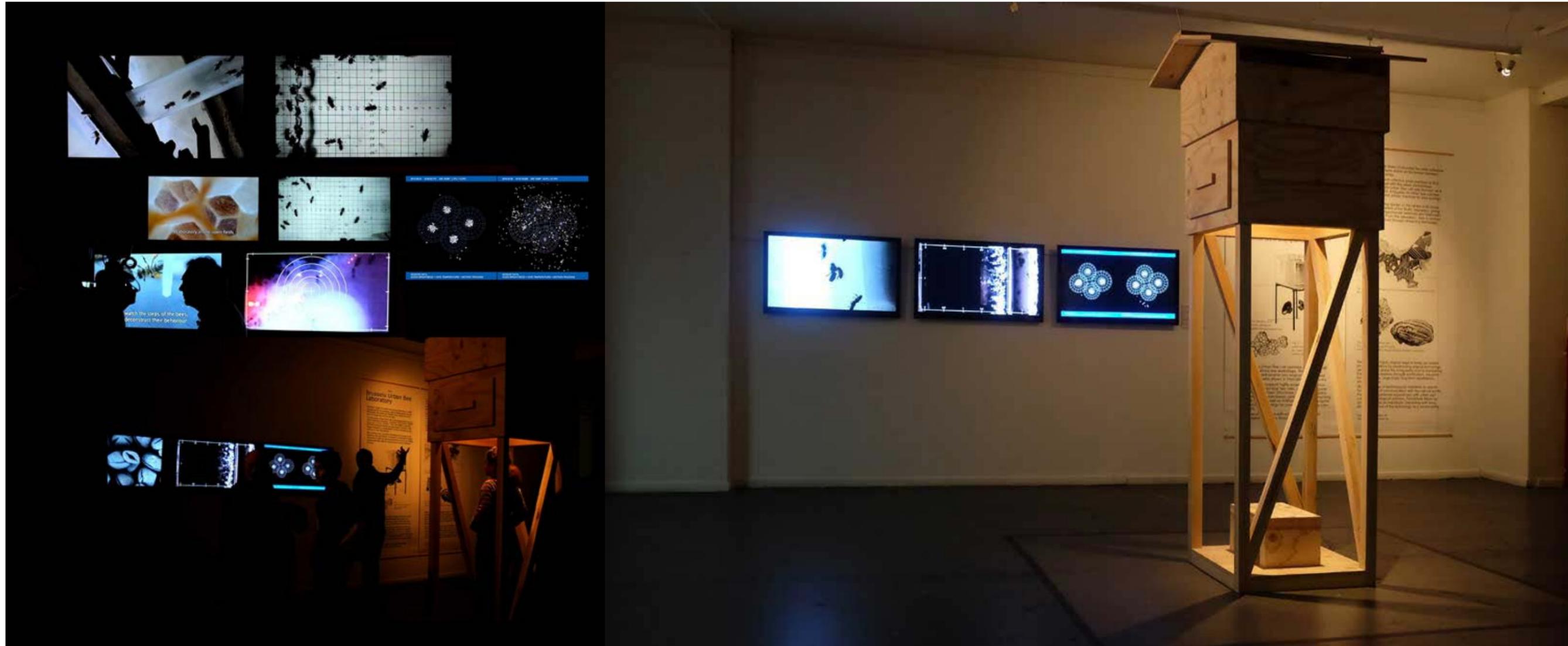
2015-2016

The Sound Beehive Experiment monitors the development of a bee colony on the basis of the sounds it generates. For this purpose, I developed a beehive that is equipped with sensors, microphones and cameras.

The beehive is a bespoke model which I constructed in the FabLab. It is augmented with electronics as infrared cameras and microphones. The Sound Beehive is installed in my field laboratory, on a rooftop connected to my studio in the Brussels city center.

Aside from the biological study of the collective behaviour of the bees, the goal of the research is to make artworks, making use of the data collected from observing them.

◇ **medium** : Installation (fieldwork)
◇ **dimensions** : 120H x 50D x 50W
◇ **materials** : Pinewood beehive (Warré model); electronics: infrared PiNoir camera, regular camera, infrared led lights, Raspberry Pi computer, 4 Piezo microphones, 4 electret microphones, Arduino, network cables, hard discs
◇ **number of copies** : 1
◇ **presentations** :
*ALOTOF Festival, OKNO Brussels (2015)
◇ **website** : <https://annemariemaes.net/projects/the-sound-beehive-experiment/>

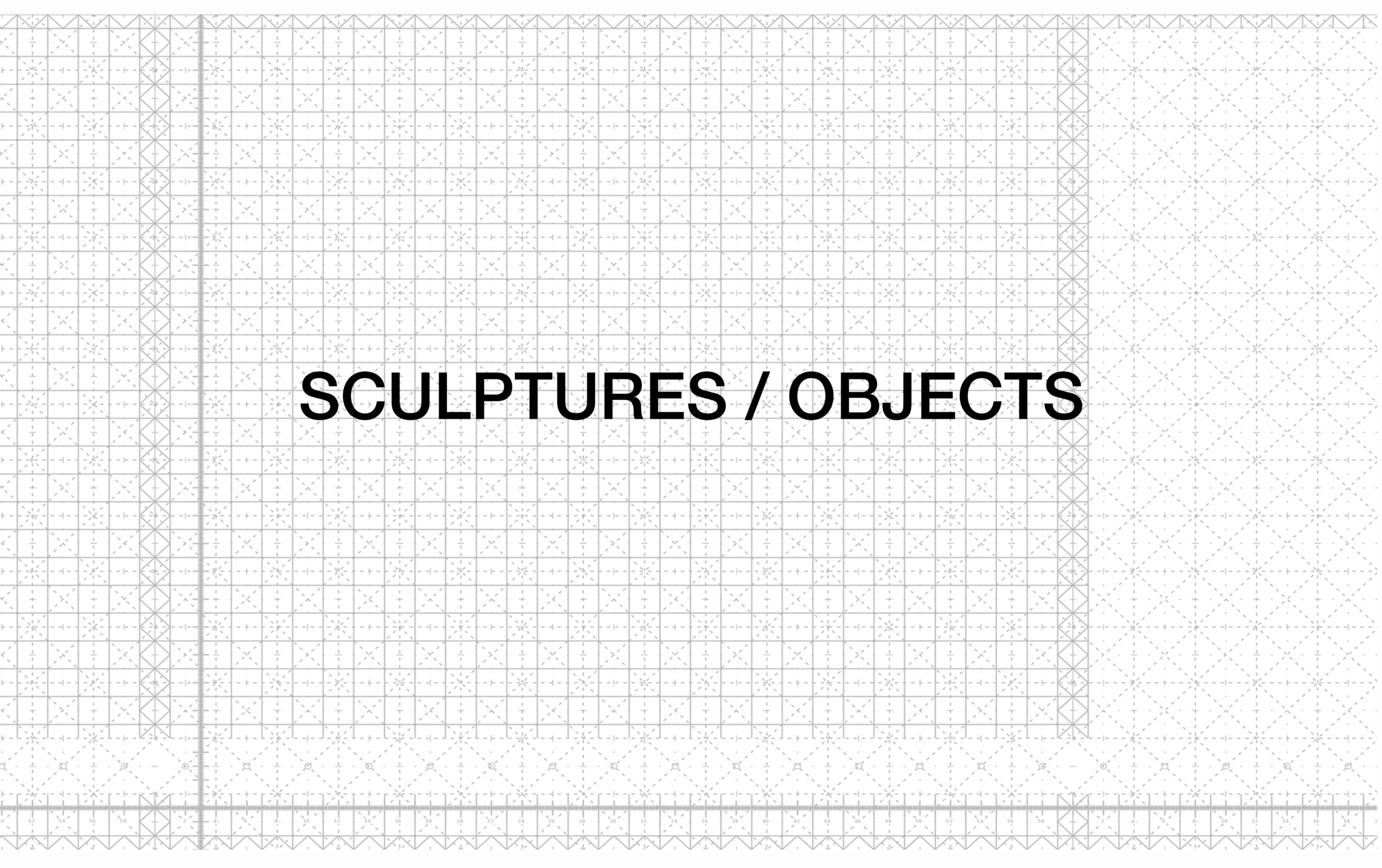


Scaffolded Sound Beehive 2015

The scaffolded beehive is an immersive multi-media installation which provides viewers an artistic visual and audio experience of activities in a beehive. The centerpiece of the installation is the top of a Warré beehive constructed using open source digital fabrication and mounted on scaffolds. The hive is 2.5 m high so that visitors can put their head inside it and experience a visual and auditory artistic interpretation of hive activity. An 8-channel sound installation plays continuously inside the hive. This sound installation is based on recordings of actual bee and environmental sounds in the broodnest of an urban beehive installed on the roof top of the Brussels Urban Bee Laboratory for a complete season. It started with recordings on June 21st 2014, the longest day/shortest night, processed using

sophisticated pattern recognition algorithms, and artificial intelligence analysis software, and edited into a 15 minute-piece by adding swirling electronic sound clusters to sonify the increase and decrease of swarm activity in the hive. A video shows 365 days of activity inside a real observation beehive, played back at higher speed. The images were recorded with an infrared camera inside the hive and processed using pattern recognition, AI and computer graphics algorithms. These images give a stunning visual experience of a colony in action. A second video shows a graphical rendering of AI analysis of colony behavior combining real audio data with measurements of microclimate inside the hive: temperature, CO2 and humidity.

◊ **medium** : sound installation
 ◊ **dimensions** : 180H x 60D x 60W + a videoscreen-wall
 ◊ **materials** : Pinewood beehive with laser engravements; 8 speakers, 2 x 4-channel soundcard, 2 x amplifier
 ◊ **number of copies** : 1
 ◊ **presentations** :
 *Poppositions Art Fair, Bussels (2016)
 * Art@IJCAI, Borges Center, Buenos Aires, Argentina (2016)
 ◊ **website** : <https://annemariemaes.net/projects/the-sound-beehive-experiment/>



SCULPTURES / OBJECTS

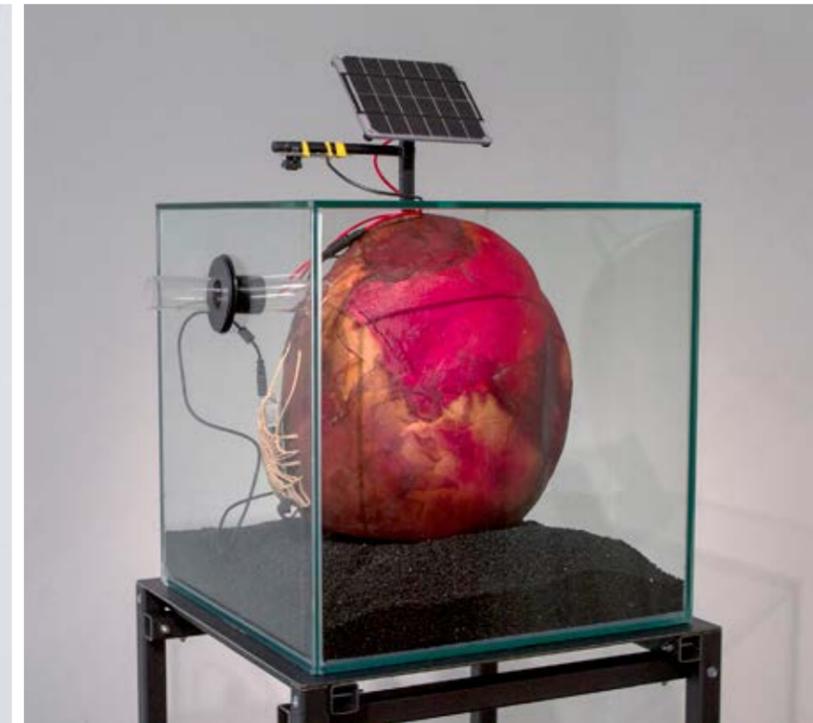
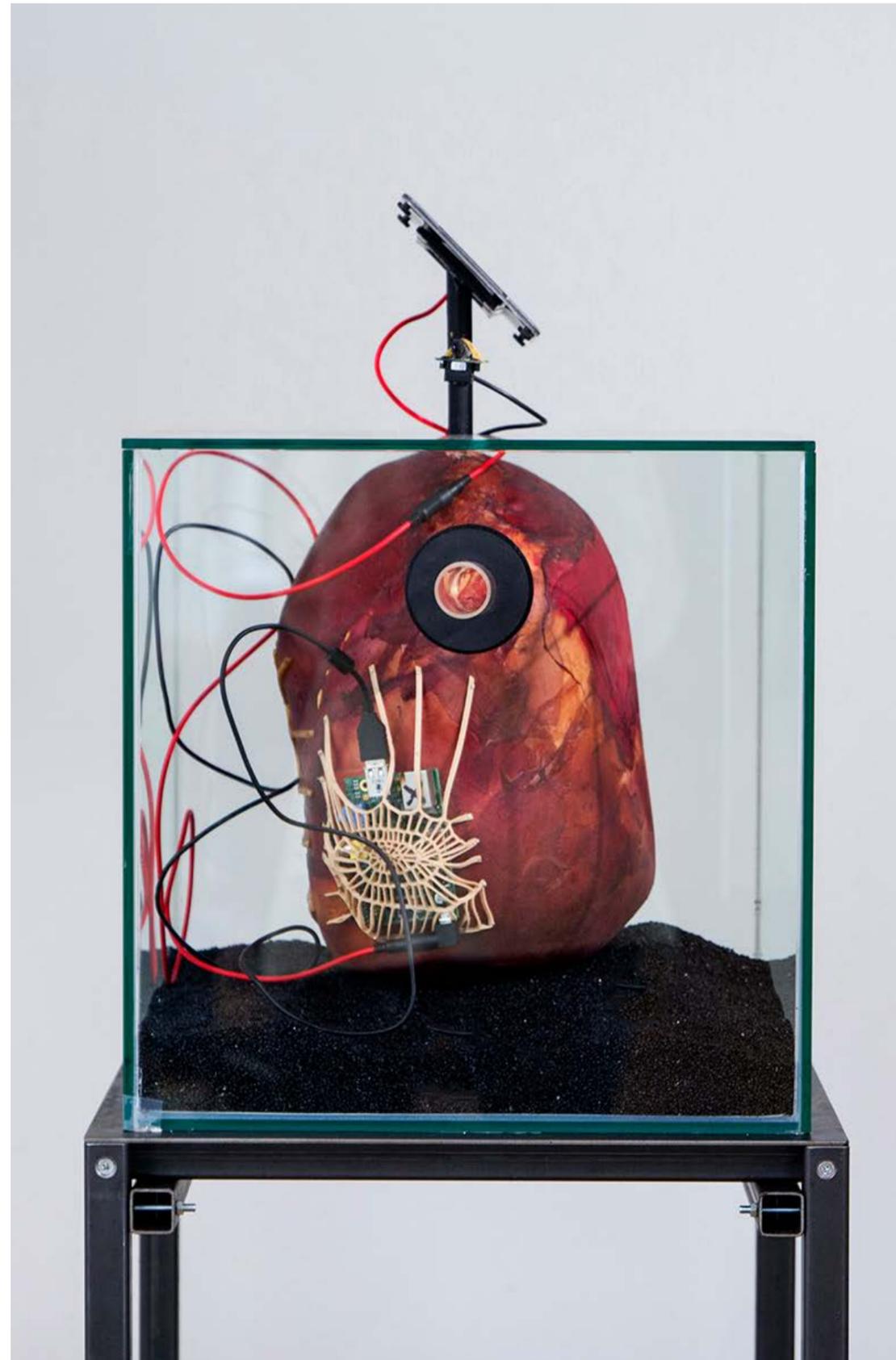
Heart Beehive

2017

The *Heart Beehive* is a sculpture, an artistic result from the research towards a radically new beehive: the Intelligent Guerrilla Beehive.

The Heart Beehive is a real-size mock-up and served as an experimental 'stand-in' to test materials: the microbial skin, the possibilities of vegetal dying on the skin, an aesthetic formal aspect and the combination of simple, DIY electronics and new materials whether they are 3D printed with FabLab machines or by micro-organisms.

- ◊ **dimensions** : 170H x 40W x 40D
- ◊ **medium** : sculpture
- ◊ **materials** : sculpture in high density foam, microbial fabrics, vegetal dyes, 3d prints in bioplastics, electronics, glass box, black sand, metal pedestal
- ◊ **number of copies** : 1
- ◊ **presentations** :
 - *Tendencies, Bozar, Brussels (2017)
- ◊ **website** : http://urbanbeelab.okno.be/doku.php?id=sculpting_with_skin





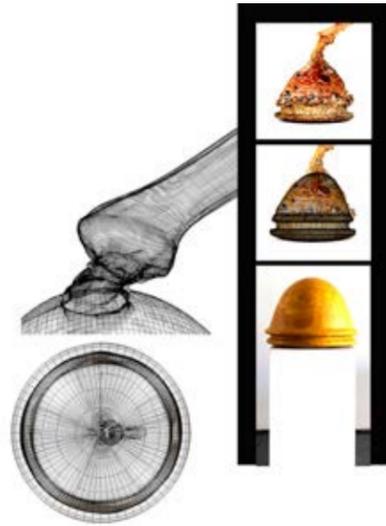
Moebius

2016

A Moebius-strip was printed in 3D (transparent resin) and put in a beehive. The bee colony, in full expansion, started to build waxcomb in the 3D structure. As such, a hi-tech 3D print is combined with a natural 3D print, an example of biomimicis, advanced technology inspired on nature.



◇ **dimensions** : 42x42x42 + pedestal 110cm
◇ **medium** : sculpture
◇ **materials** : Moebius strip 3D-print in transparent resin, bees comb, natural rubber, plexiglass box, meranti wood
◇ **number of copies** : 1
◇ **presentations** :
*Sensorial Skin, Brussels (2016)
◇ **collections** :
*private collection
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/bee-material-living-3d-printers/>



Golden Beehive

2014

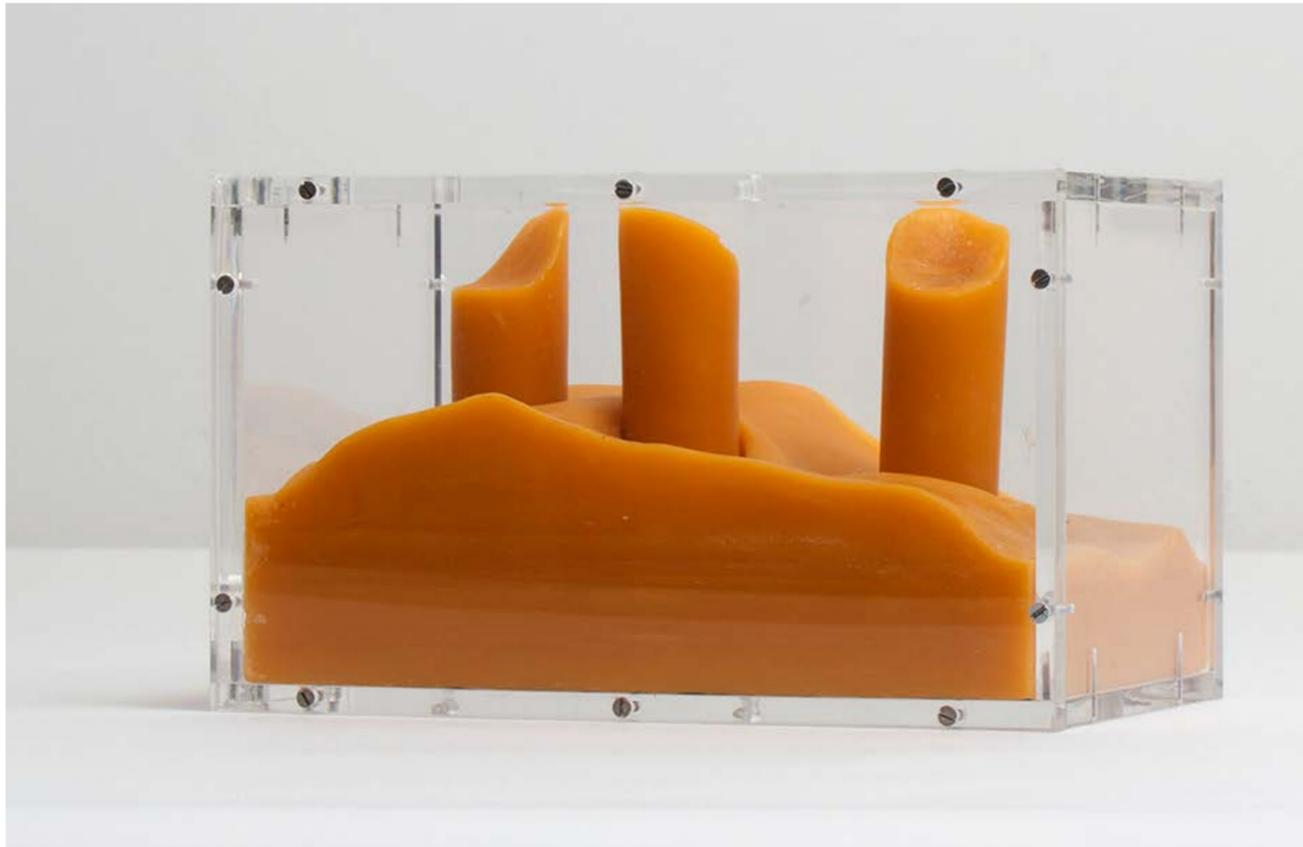
The beehive is a system of homeostasis. Homeostasis is the property of a system that regulates its internal environment and tends to maintain a stable, constant condition of properties like temperature or pH.

A medium sized bees' nest needs 1200gr wax to be build, and 7,5 kg honey for the energy of building. The beeswax is composed of more than 300 different chemical components.

The comb is constructed vertically, parallel to the earth's magnetic field. The bees can construct this way thanks to the gravity receptors that are situated in all their legs and body joints.

The Golden Beehive is inspired on the morphology of an *Eucalyptus* seedpod and is made from pure beeswax. It has the size needed to house a bee colony in the wild.

◇ **dimensions** : 35 liter content, ± 32 cm diameter
◇ **medium** : sculpture
◇ **materials** : pure beeswax
◇ **number of copies** : 2
◇ **presentations** :
* **Fields, Riga, Latvia (2014)**
* **Sensorial Skin, Brussels, Belgium (2016)**
* **Beehive, Miro Foundation, Barcelona, Spain (2018)**
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/wax-beehive-sculpture/>



Honey batteries ; North/West/South/East 2015

The Sound Beehive Experiment monitors the development of a bee colony on the basis of the sounds it generates. For this purpose, I developed a beehive that is equipped with sensors, microphones and cameras.

The beehive is a bespoke model which I constructed in the FabLab. It is augmented with electronics as infrared cameras and microphones. The Sound Beehive is installed in my field laboratory, on a rooftop connected to my studio in the Brussels city centre. Aside from the biological study of the collective behaviour of the bees, the goal of the research is to make artworks, making use of the data collected from observing them.



◇ **medium** : sculpture

◇ **dimensions** :

* Honey Batteries: 25w x 15D x 15H

* NSEW: 25w x 15D x 15H

◇ **materials** :

* Honey Batteries: plexi box, petridishes, honey, lemon juice, aluminium, copper, electrical wires, LED lights

* NSEW: pure beeswax

◇ **number of copies** : 1 each

◇ **presentations** :

* Fields, Riga, Latvia (2014)

* Sensorial Skin, Brussels, (2016)

* Beehive, Miro Foundation, Barcelona, Spain (2018)

◇ **website** : <https://annemariemaes.net/presentations/bee-laboratory-presentations-2/beehave-fundacio-miro-barcelona/>



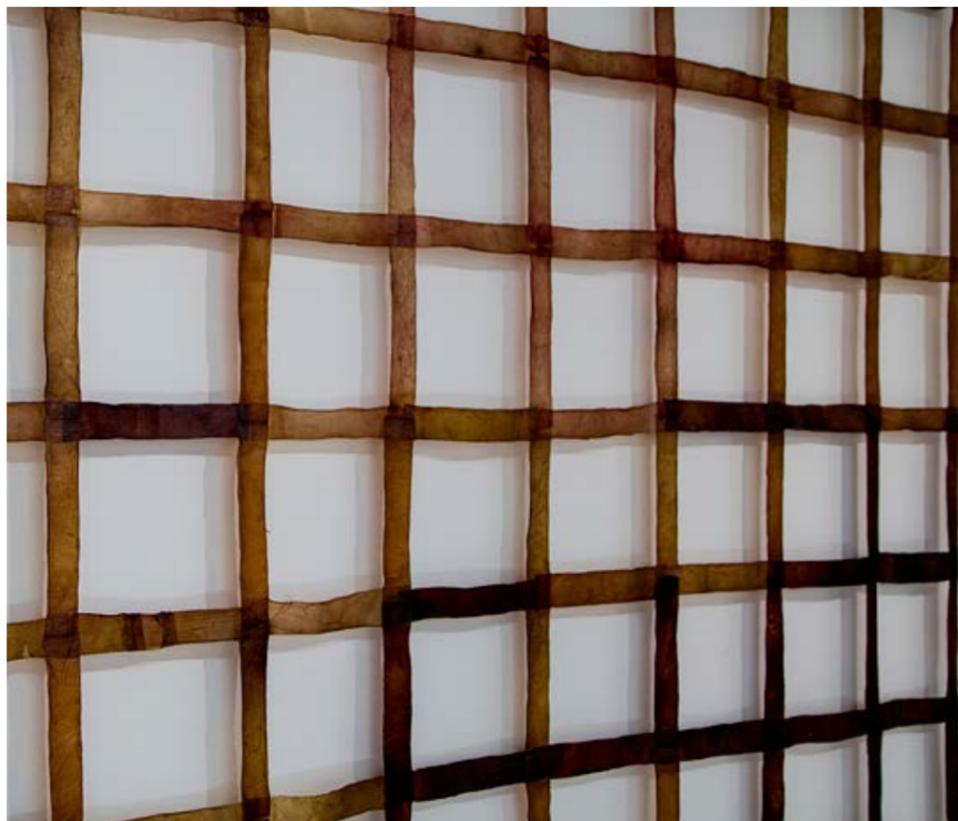
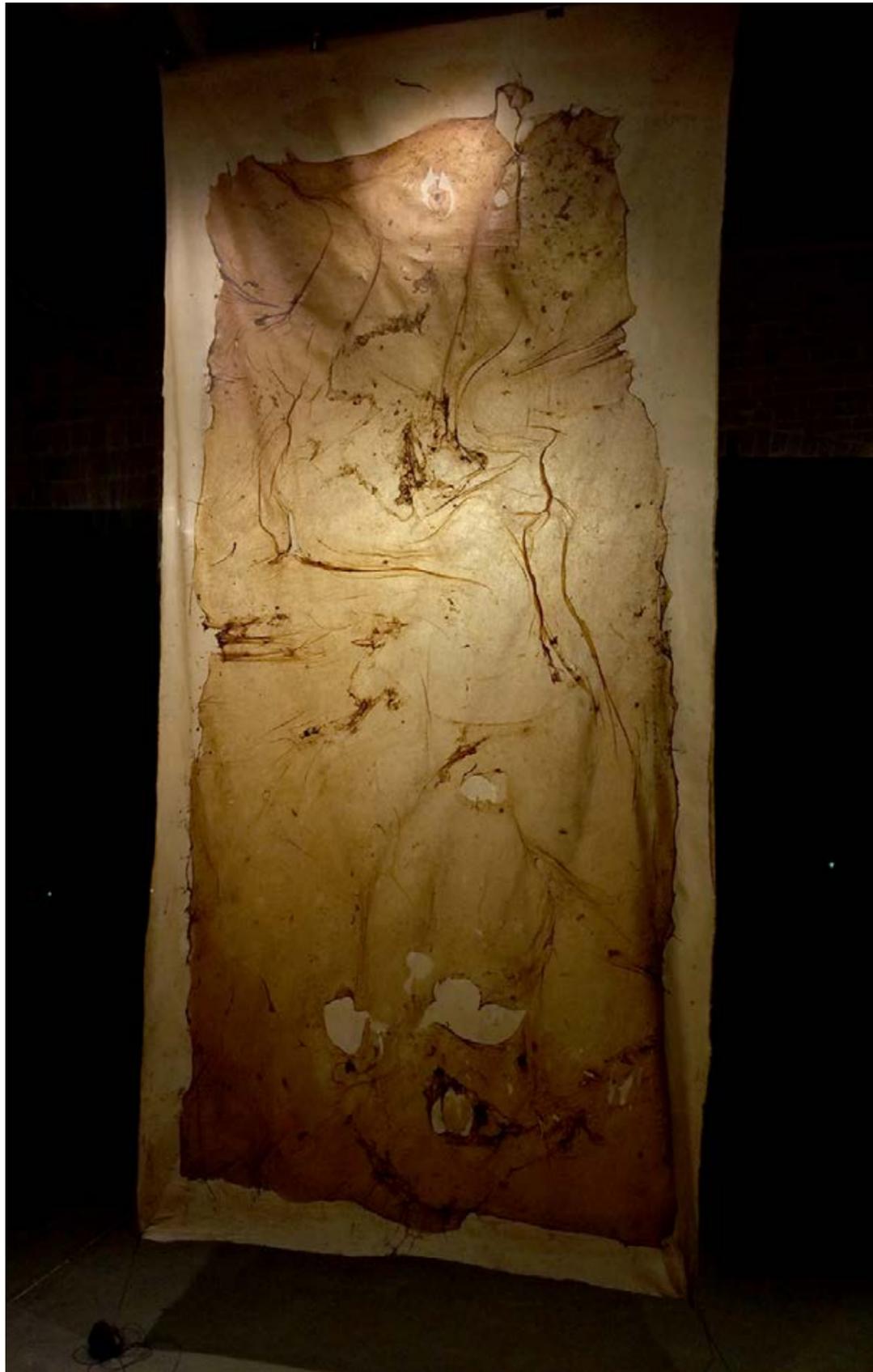
Guerrilla Beehives 2014

I want to populate cities with a network of intelligent 'guerrilla-beehives'. These beehives should offer shelter to bee colonies 'in the wild' – rather than force bees into artificial apiaries. The bee colony should be able to thrive without the help of a beekeeper. Guerrilla-beehives are intended for pollination and thus preservation and remediation of biodiversity.

I imagine a world where biological fabrication replaces traditional manufacturing and thus where new sustainable beehives can be generated simply by growing them. The design of such beehives will be inspired by art forms from nature and so I am searching the scientific literature to find the requirements for an ideal honeybee nest and create physical prototypes using smart and organic materials.

On the pictures we see 2 (guerrilla =mobile) beehives. The mobility is expressed by a basic wheelbarrel-model. One 'nest'-part is made of plaster, wood and wax (inside), the other one is made of dried coconut leaves.

◇ **medium** : sculpture installation
◇ **dimensions** : 160x50x70 / each
◇ **materials** : blank pinewood, plaster, metal, rubber, beeswax, dried coconut leaves
◇ **number of copies** : 1 each
◇ **presentations** :
*Fields exhibition, Rixc, Riga (2015)
*Sensorial Skin, Brussels (2016)
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/guerrilla-beehives-sculpture/>



PH3 - Future Archaeology 2017

In my Laboratory for Form and Matter I work with a range of organic elements. I view my lab as an open environment for experimentation, criticism and evaluation. I combine organic components such as vegetal matter, propolis and chitine, with living systems such as yeast and bacteria to create artifacts for the future.

Recently, I focus on the creation of microbial fabrics and biofilms and on their possibilities as natural sensors in combination with specific bacterial biofilms.

The fabrics are entirely grown from scratch by *Acetobacter* bacteria in symbiose with yeast cells. Depending on the environmental conditions during which the fermentation process takes place, the skins will vary in strenght and sensorial feeling. Additives as natural fibers and vegetal dyes can be added to the growth medium to enhance color or strenght.

The experimental status taken into account, the 'skins' need to be protected from air to guarantee their longevity. Therefore, they are presented between 2 glass or plexi-glass plates, or in a shallow plexi box, closed off from air.

◊ **dimensions :**

* very large skin (left): 300cm x 140cm

* madras skin (right, top & bottom): 155cm x 105cm

◊ **medium :** textile works

◊ **materials :** microbial fabric, vegetal dyes

◊ **number of copies :** 1 each, unique

* Sensorial Skin, Brussels, Belgium (2016)

* Tendencias, Bozar, Brussels, Belgium (2017)

* Nova XX, Brussels, Belgium (2017)

◊ **website :** http://urbanbeelab.okno.be/doku.php?id=sculpting_with_skin

PH3 - Future Archaeology 2017

In my Laboratory for Form and Matter I work with a range of organic elements. I view my lab as an open environment for experimentation, criticism and evaluation.

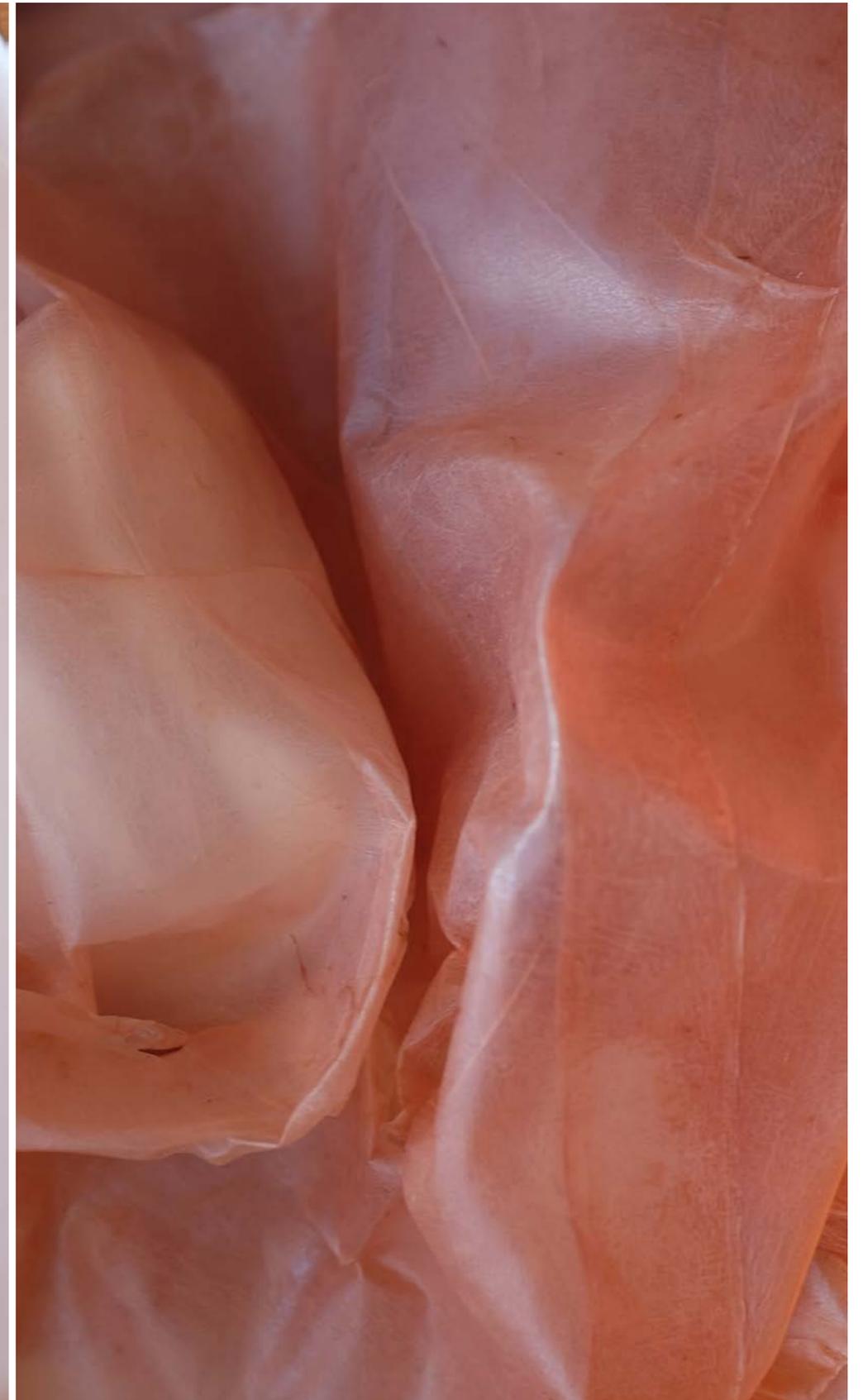
I combine organic components such as vegetal matter, propolis and chitine, with living systems such as yeast and bacteria to create artifacts for the future.

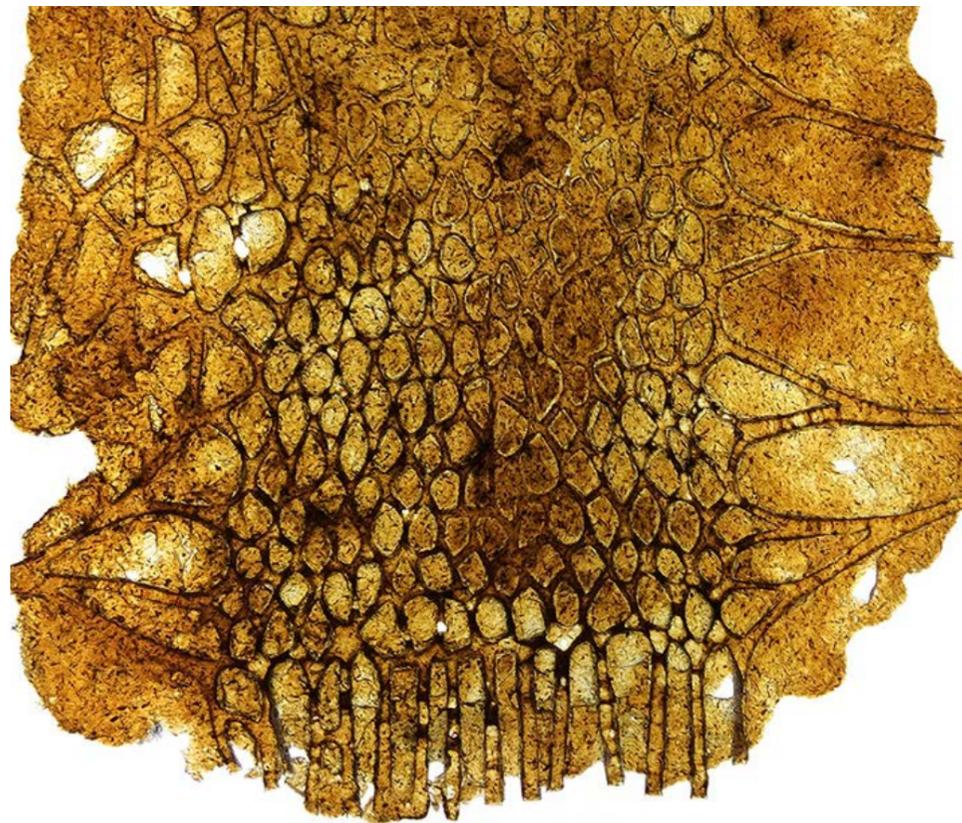
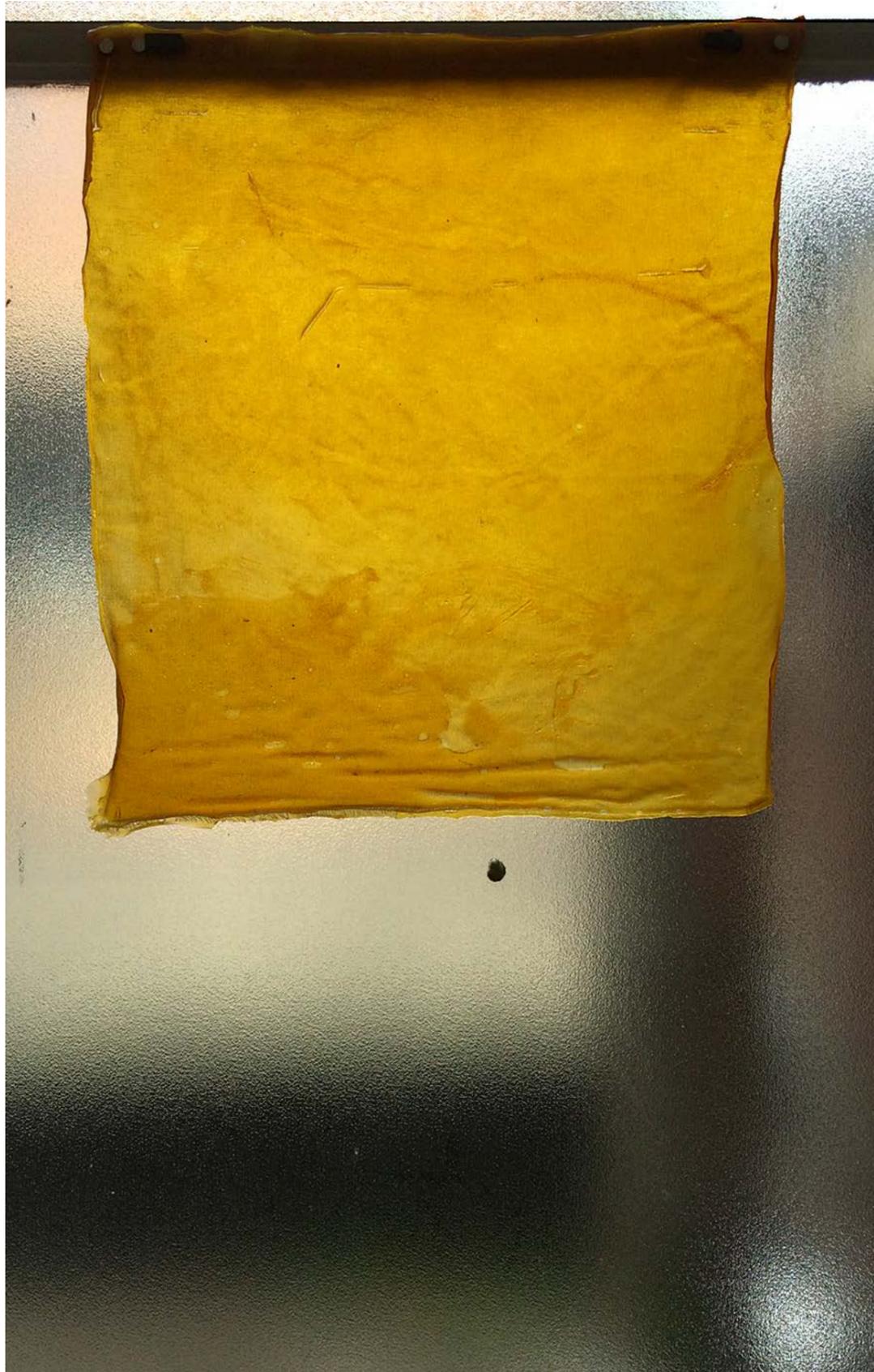
Recently, I focus on the creation of microbial fabrics and biofilms and on their possibilities as natural sensors in combination with specific bacterial biofilms.

The fabrics are entirely grown from scratch by *Acetobacter* bacteria in symbiose with yeast cells. Depending on the environmental conditions during which the fermentation process takes place, the skins will vary in strenght and sensorial feeling. Additives as natural fibers and vegetal dyes can be added to the growth medium to enhance color or strenght.

The experimental status taken into account, the 'skins' need to be protected from air to guarantee their longevity. Therefore, they are presented between 2 glass or plexi-glass plates, closed off from air.

- ◊ **dimensions** : variable
- ◊ **medium** : sculpture with natural elements
- ◊ **materials** : bacteria and yeast cells, natural fabrics
- ◊ **number of copies** : variable
- ◊ **presentations** :
 - * Sensorial Skin, Brussels, Belgium (2016)
 - * Tendencies, Bozar, Brussels, Belgium (2017)
 - * Nova XX, Brussels, Belgium (2017)
- ◊ **website** : http://urbanbeelab.okno.be/doku.php?id=sculpting_with_skin





Bioplastics

2018

Bioplastics are biodegradable plastics whose components are derived entirely from renewable raw materials.

They are composed of polymers and plasticizers plus one or more additives such as vegetal dye or natural fibers.

In my Laboratory for Form and Matter, I started several experiments to realize objects made of bioplastics.

It can be basic pieces or more complex surface designs when working with elaborated silicon molds. After realisation of the basic material, the matter can be (re)composed by cutting and (re)assembling, and it can be worked with hot air to give it a specific shape.

- ◇ **dimensions** : variable
- ◇ **medium** : experiments
- ◇ **materials** : bioplastics, vegetal dyes
- ◇ **number of copies** : -
- ◇ **presentations** :
 - * **Sensorial Skin, Brussels (2016)**
 - * **Tendencies, Bozar, Brussels (2017)**
- ◇ **website** : <http://urbanbeelab.okno.be/doku.php?id=bioplastics>

the Pollinators 2013

The work is a series of 2 x 4 (different) lightboxes, representing microscopical photographs of bee-parts and pollen grains. The photos are made with the high-end Scanning Electron Microscope (SEM), which is used for scientific research and can display greatly enlarged images of objects, also in 3D view. Honeybee parts (proboscis, antennae, legs, eyes) were closely inspected.

They are everywhere and they can be perceived as quite the alien intelligence; six-legged, with their numerous eyes, capacities of motion and sensation so different from our own. No wonder science fiction has been inspired by insects. But also other fields, like robotics as well as network design. Insects are more than creepy-crawly bugs; they are also a central reference point of so much of network culture, from talk of hive minds and distributed networks to algorithms that function like ant colonies; some refer to our cognitive capitalist practices as "pollen society".

Jussi Parikka 'Insect Media: an Archaeology of Animals and Technology'

◇ **dimensions:** 26H x26W x10D

◇ **medium:** Scanning Electron Microscopy

◇ **materials:** Brushed metal case, duratrans prints, plexi, led lights and transformator

◇ **number of copies:** 6 series of each 4 boxes (+1 AP)

◇ **presentations:**

*The Green Light District, Kortrijk, Belgium (2013)

*Skolska Gallery, Prague, Czech Republic (2014)

*IBE (Institute of Evolutionary Biology), Barcelona (2015)

*Poppositions, Brussels (2015)

*Sensorial Skin, Brussels (2016)

◇ **collections:**

*the LIEDTS foundation, Belgium (2)

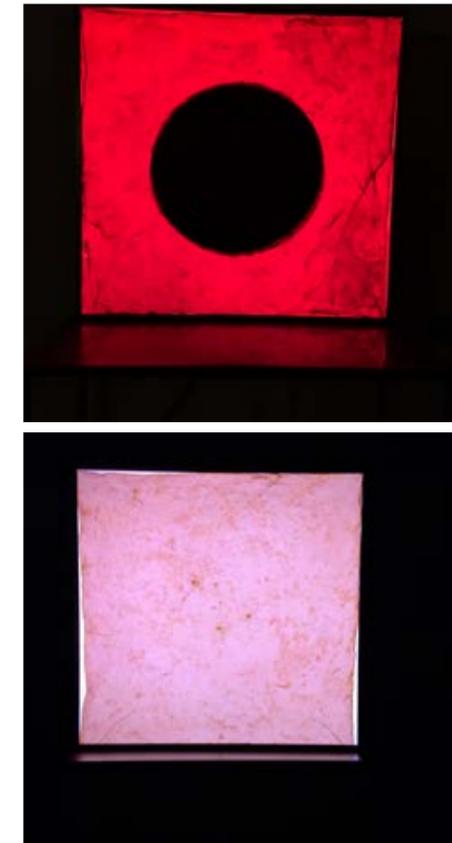
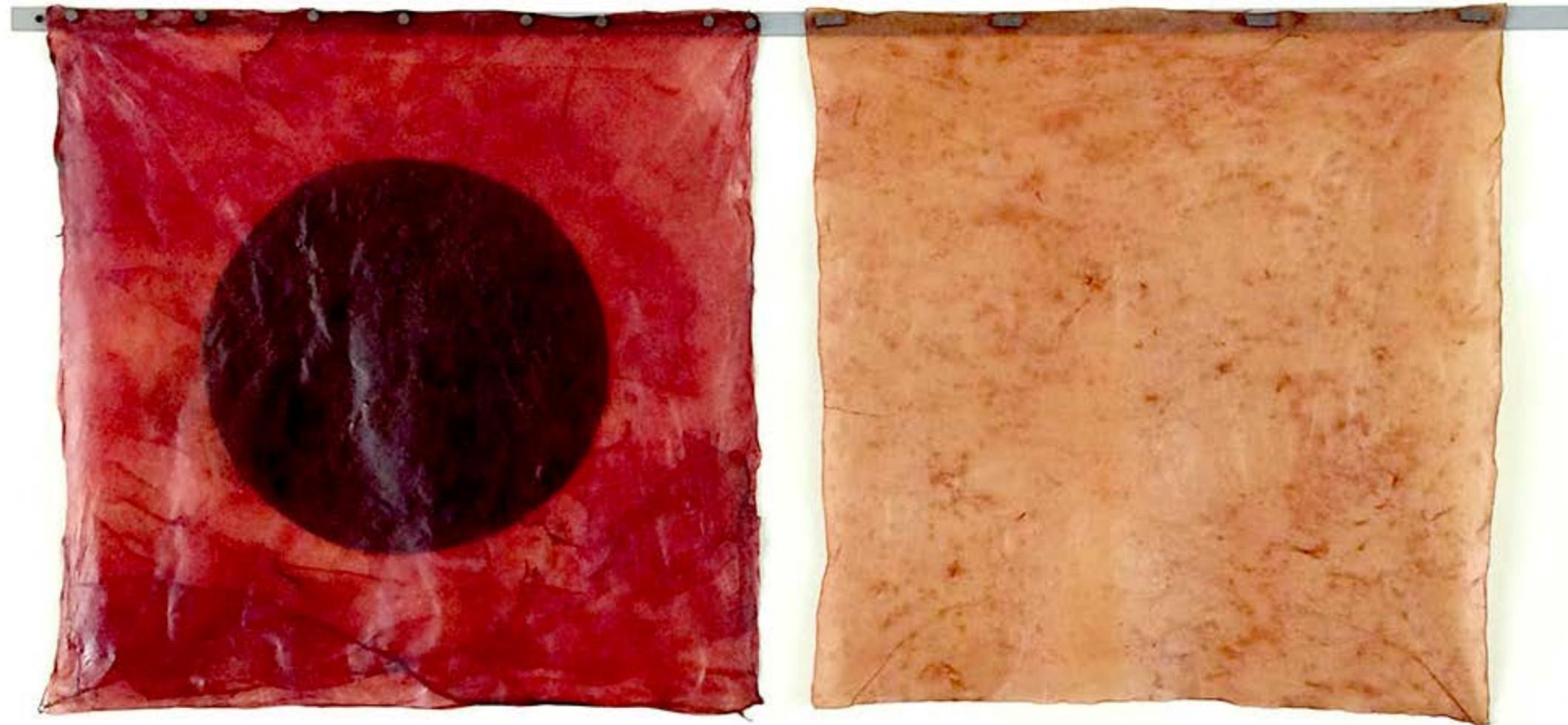
*Jerome Collet and Sofie Vandermarliere (4)

*Caroline Dedeyne-Despreiet (4)

*Pattie Maes (2)

*Patricia Matton (4)

◇ **website:** <https://annemariemaes.net/works/bee-laboratory-works/sem-photographs-lightboxes/>



Sensorial Skin ***(square lightboxes)*** 2018

2 large scale microbial skins were grown in a glass container (75cm x 75cm) for a few months. The *red* one developed in a growth medium of green tea with *hibiscus flowers*, the *pink* one was dyed after its growth in a bath of homemade *Carmin* dye. After drying and processing the skins with a protective oil, they were framed in a metal lightbox between 2 plexiglass plates.

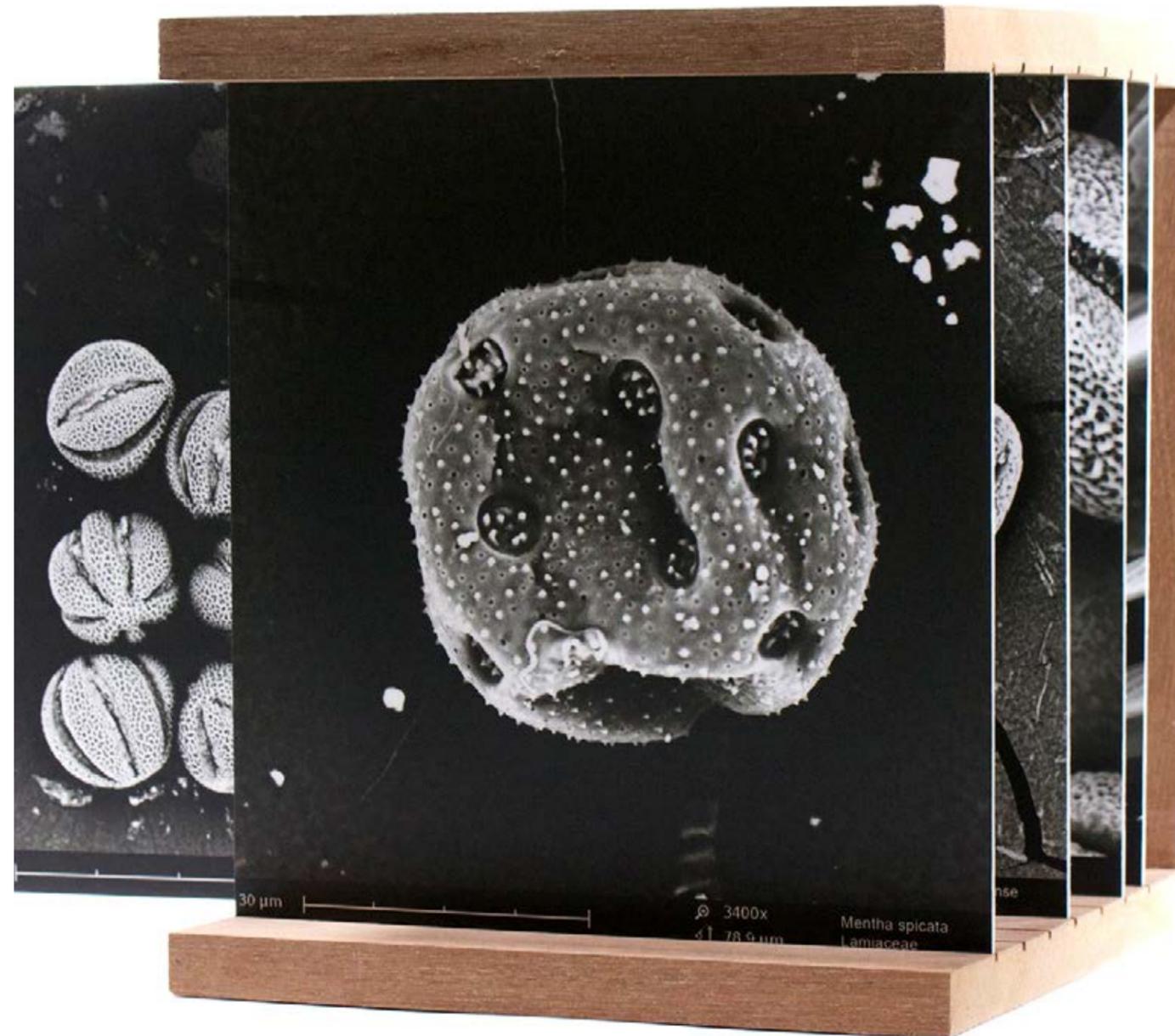
◇ **dimensions** : 75 x 75 x 14cm (each)
◇ **medium** : microbial grown cellulose fabric in lightbox
◇ **materials** : organic material, vegetal dyes, protective oil, plexiglass, metal lightbox, LED lights, net adaptor
◇ **edition** : unique pieces
◇ **presentations** : not yet
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/flags-grids-and-skins/>

Wooden Photo Cabinet 2017

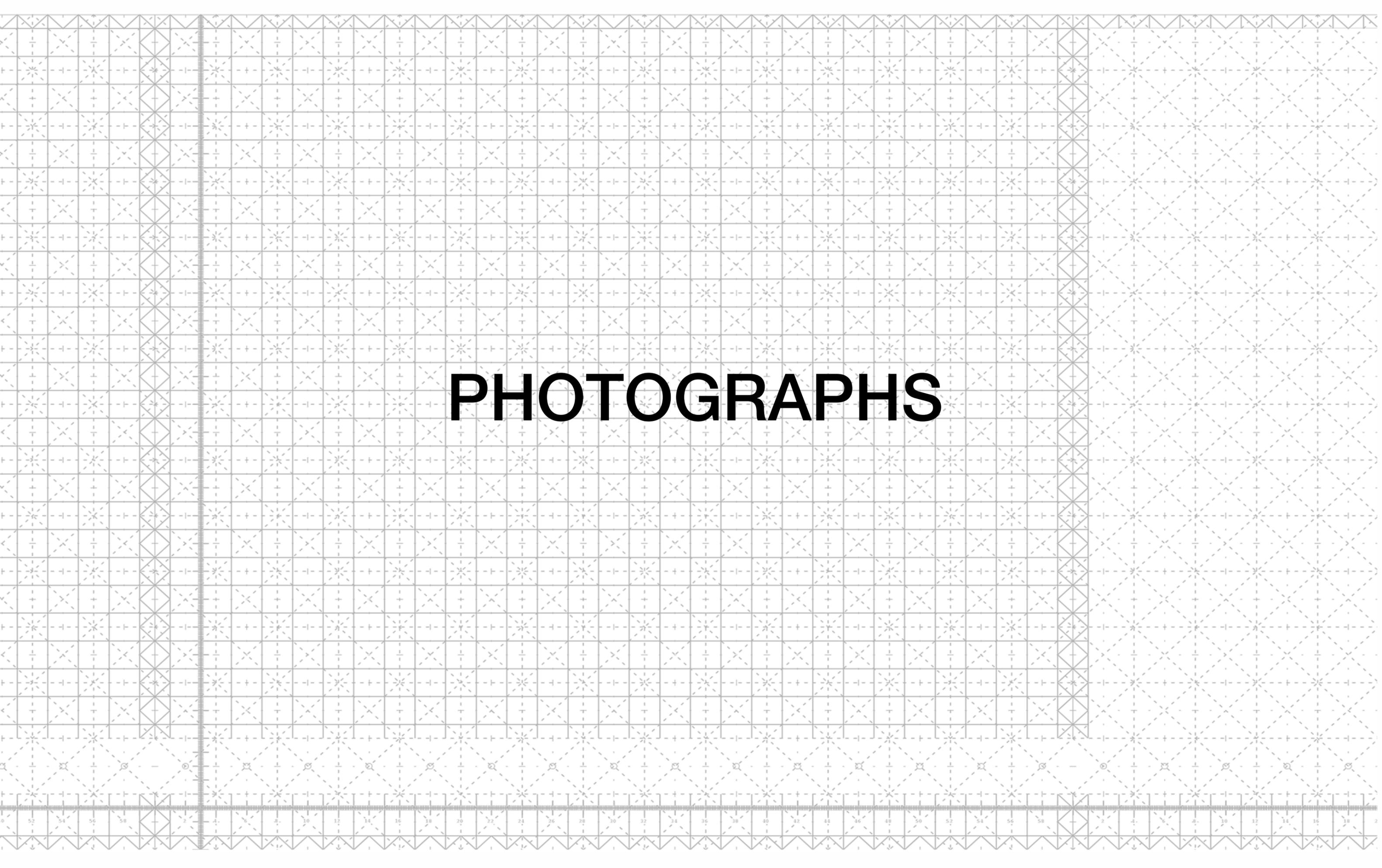
The Cabinet holds a selection of Scanning Electron Photographs in which insects are studied as technological instruments. In the photos the sensorial bodyparts (e.g. the bodyhairs) are extremely magnified and are compared to the functionalities of electrical sensors. The attraction between the electromagnetic loaded fur of the insect and the tiny pollen grains of the flowers functions as a magnet. The photographs are extremely detailed and show us the interaction between bees and their environment in a formal and aesthetical approach.

A selection (TBD) of 5 B/W photographs is presented in a custom-made wooden cabinet, as such that the photos can slide in and out the cabinet for presentation.

The cabinet itself can be presented on a pedestal or on a shelf.



◇ **medium** : object, cabinet with sliding photos
◇ **dimensions** : 31H x 26W x 29D
◇ **materials** : Meranti wood, 5x B/W archival prints (SEM) mounted on aluminium
◇ **number of copies** : 1 + 1 (AP)
◇ **presentations** :
*IBE (Institute of Evolutionary Biology), Barcelona (2015)
*Bozar, Brussel (2017)
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/selection-sem-photographs/>

The image features a background pattern of a quilt grid. The grid is composed of small squares, each containing a star-like or floral motif. The pattern is rendered in a light gray color. A vertical line runs down the center of the page, and a horizontal line runs across the bottom. The word "PHOTOGRAPHS" is centered in the middle of the page in a large, bold, black font.

PHOTOGRAPHS

The Ambition of the Territory (Stimuli & Glossa) 2016

The Ambition of the Territory is a series of works that visually investigates the traces of memory and the communication in a honeybee colony.

Bees learn landmarks in order to navigate within their territory. They associate the odors, colors, shapes and locations of flowers which offer nectar and pollen. They learn from each other when they perform the 'waggle dance' to indicate the direction and the distance of rich feeding spots or a new nest.

These 2 Scanning Electron Photographs represent (left) the lower part of a *Proboscis* (the bee tongue), 150x magnified. We can clearly see the pollen and dirt particles sticking between the hairs on the tongue. On the right, we see an image of a *dust particle* (x 3400) that was collected in the beehive.

◇ **dimensions** : 72 x 58 x 5cm
◇ **medium** : Scanning Electron Micrography
◇ **materials** : B/W print on Hahnemuhle Photo Rag paper, framed Black Oak
◇ **number of copies** : 3 + 1 (AP)
◇ **presentations** :
* Sensorial Skin, Brussels (2016)
* Joint Research Center EU, Ispra, Italy (2017)
* Leonardo da Vinci Science Museum, Milano (2017)
* Gulbenkian Foundation, Lisboa (2018)
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/the-ambition-of-the-territory/>

The Ambition of the Territory (lightbox) 2016

The Ambition of the Territory is a series of works that visually investigates the traces of memory and the communication in a honeybee colony. The relatively simple nerve system of the honeybee is able to learn quickly. It forms multiple memory traces, including that of a long-term memory. Bees learn landmarks in order to navigate within their territory. They associate the odors, colors, shapes and locations of flowers which offer nectar and pollen. They learn from each other when they perform the 'waggle dance' to indicate the direction and the distance of rich feeding spots or a new nest.

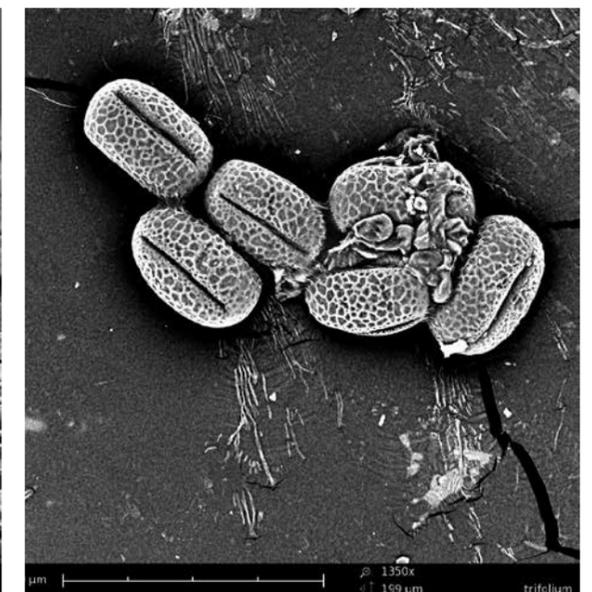
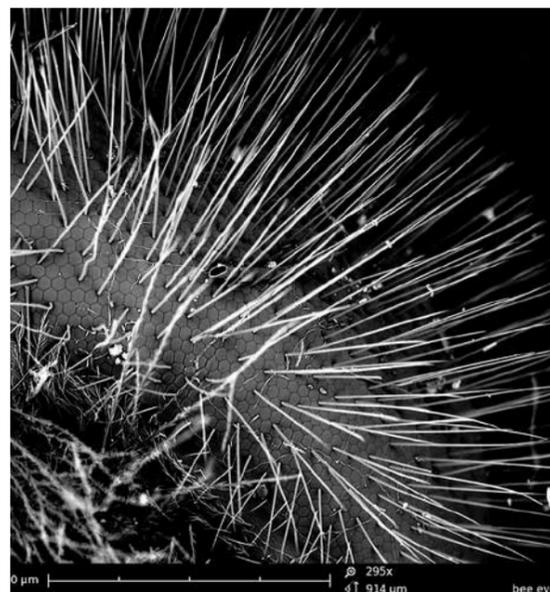
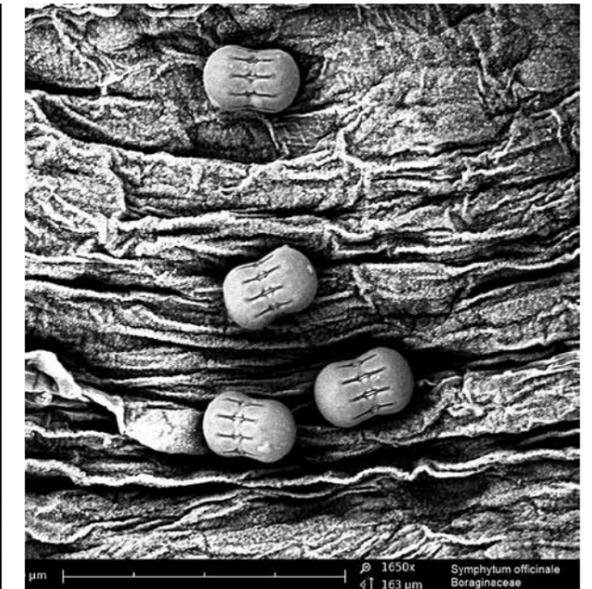
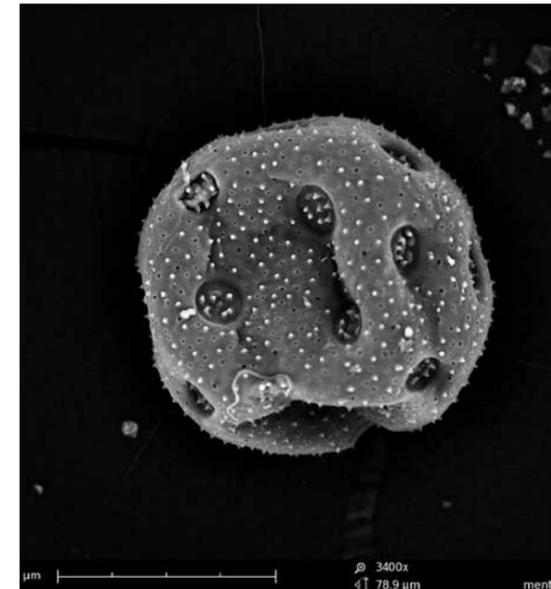
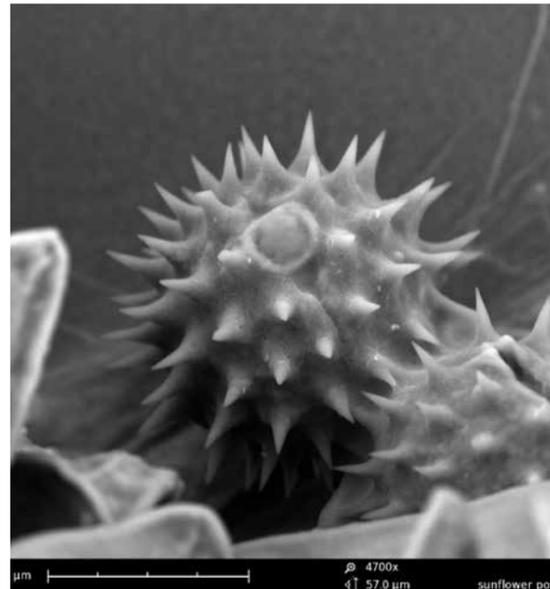
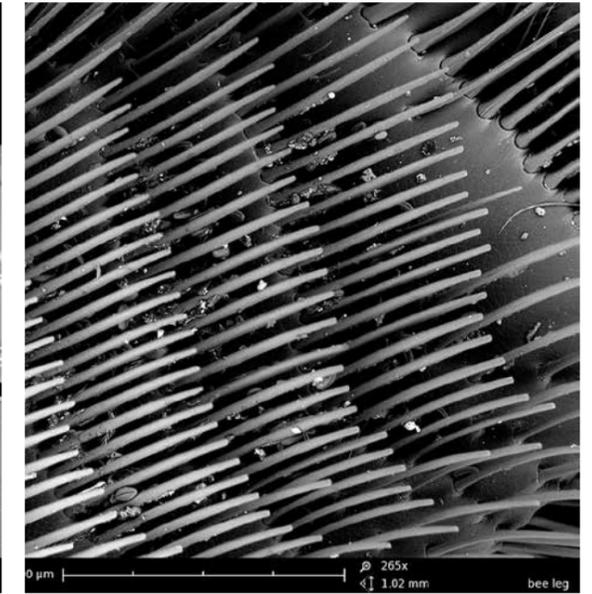
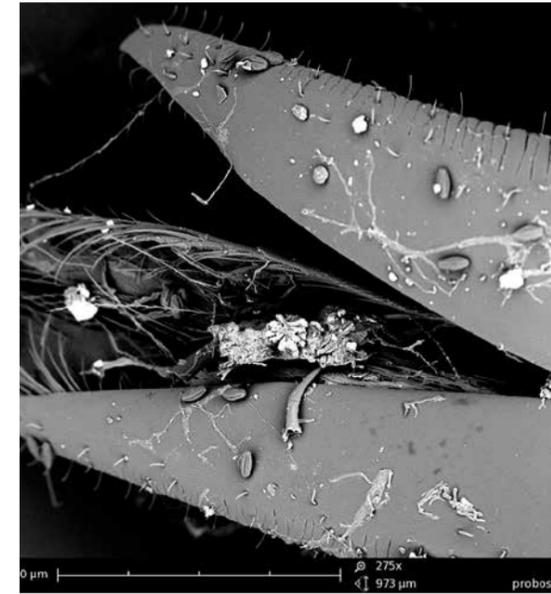
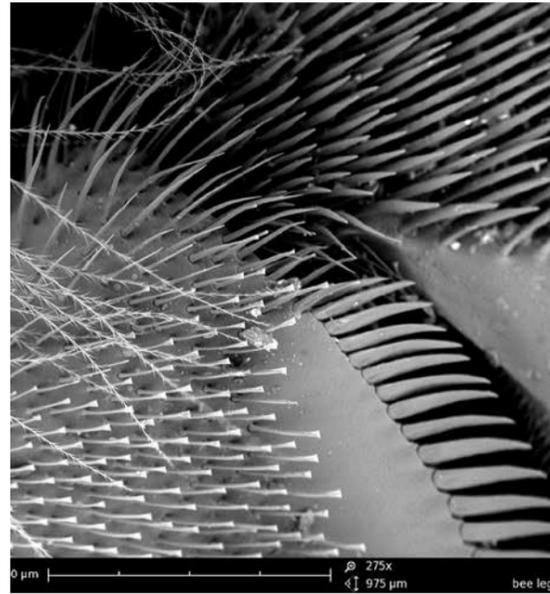
◇ **dimensions** : 112 x 76 x 14 (each)
◇ **medium** : Scanning Electron Micrograph (SEM)
◇ **materials** : B/W duratrans print , brushed metal, plexiglass, LED lights, net-adaptor
◇ **edition** : 1 + 1 (E.A.)
◇ **presentations** :
* Sensorial Skin, Brussels (2016)
* Bozar Brussels, Tendencies (2017)
* Nova XX, Brussels (2017)
* Ars Electronica Festival, Linz (2017)
◇ **awards** :
Honorary Mention Hybrid Art Ars Electronica 2017
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/the-ambition-of-the-territory/>

Alien Intelligence

2013

A series of Scanning Electron Photographs (SEM) in which insects are studied as technological instruments. In the photos the sensorial bodyparts (e.g. the bodyhairs) are extremely magnified and are compared to the functionalities of electrical sensors. The attraction between the electromagnetic loaded fur of the insect and the tiny pollen grains of the flowers functions as a magnet. The photographs are extremely detailed and show us the interaction in a formal and aesthetical approach.

This collection exists in different presentation modes: a series of prints with scientific information, mounted on aluminium (24 x 26cm); and a series of prints without scientific information, framed in oak frames (24 x 24cm).



◇ **dimensions** : 24 x 24cm and 24 x 26cm
◇ **medium** : B/W SEM photographs
◇ **materials** : Archival prints mounted on aluminium or framed in dark oak
◇ **number of copies** :
* 2 series of 20 (+1 AP) framed
* 2 series of 20 (aluminium)
◇ **presentations** :
* Fields, Riga, Latvia (2015)
* Sensorial Skin, Brussels, Belgium (2016)
◇ **collections** : K. Maes; L. Bogaert; G. Stassijns; L. Libeert, C. Malbrain (2 each)
◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/selection-sem-photographs/>



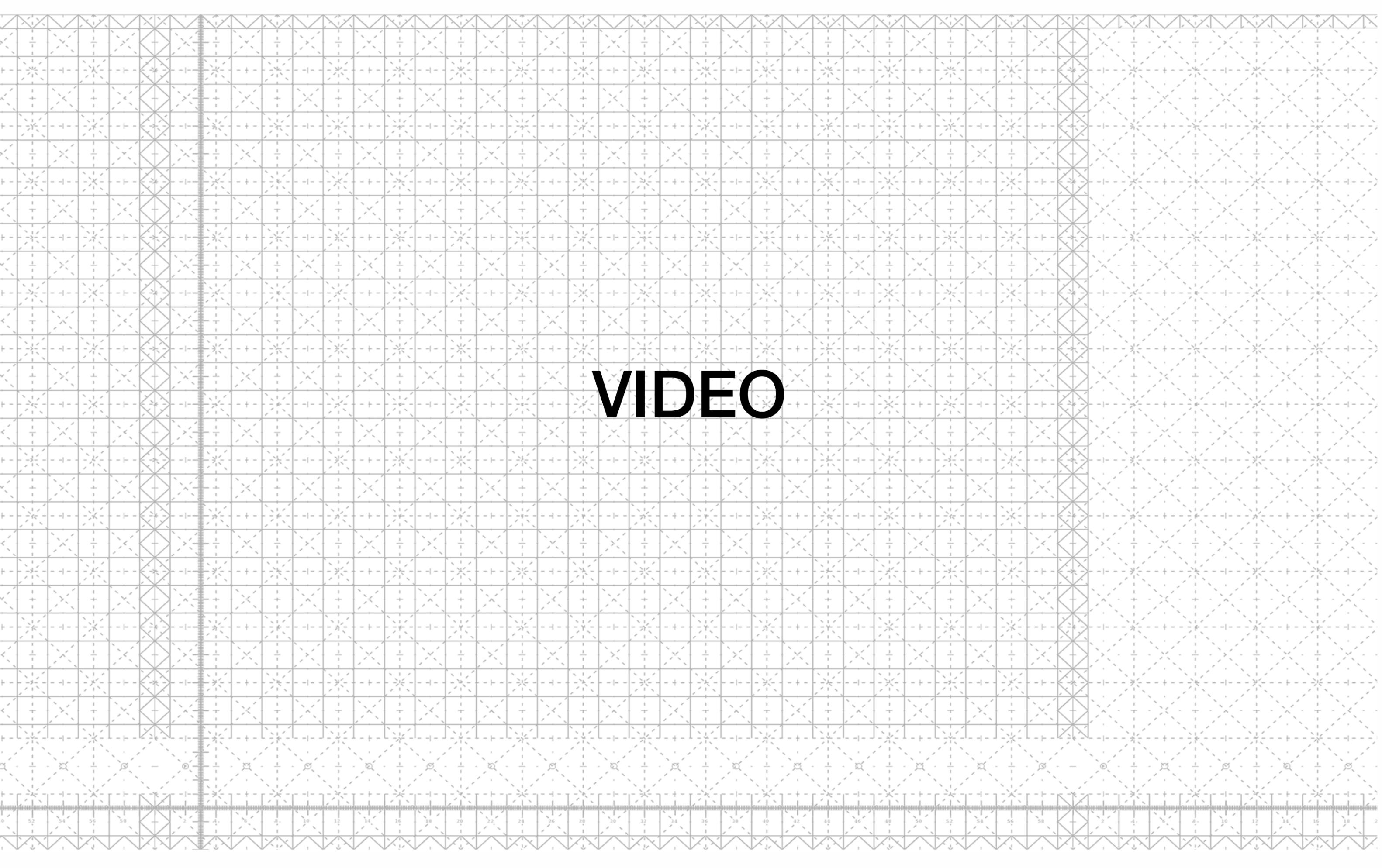
Sensorial Skin

BERL020516#1-8-STRAW

2016

Sensorial Skin is a series of macro photographs of microbial skins. The skins are grown by *Acetobacter xylosum* bacteria and yeast cells in a medium of green tea and sugar. The micro-organisms create a subtle biofilm on the growth medium. Once the film is harvested and dried, it feels like a second skin and it has the strength and impermeable properties of leather.

◇ **medium** : Macro photography
◇ **dimensions** : 80W x 80H x 5D
◇ **materials** : Hahnemuhle Photo Rag
308gr archival print, framed walnut -
oiled
◇ **number of copies** : 1 + 1 (AP)
◇ **presentations** :
*Sensorial Skin, Brussels, (2016)
◇ **website** : [https://annemariemaes.net/
works/bee-laboratory-works/senso-
rial-skin/](https://annemariemaes.net/works/bee-laboratory-works/sensorial-skin/)

The image features a repeating geometric pattern of a quilt grid. The grid consists of small squares, each containing a star-like motif formed by dashed lines. A vertical line of solid grid lines runs down the left side, and a horizontal line of solid grid lines runs across the bottom. The word "VIDEO" is centered in the middle of the grid in a large, bold, black, sans-serif font.

VIDEO



Transparent Beehive observation, 3-channel video 2013

3 channel video installation representing the monitoring of the Transparent Beehive from beginning of may 2012 to the end of april 2013.

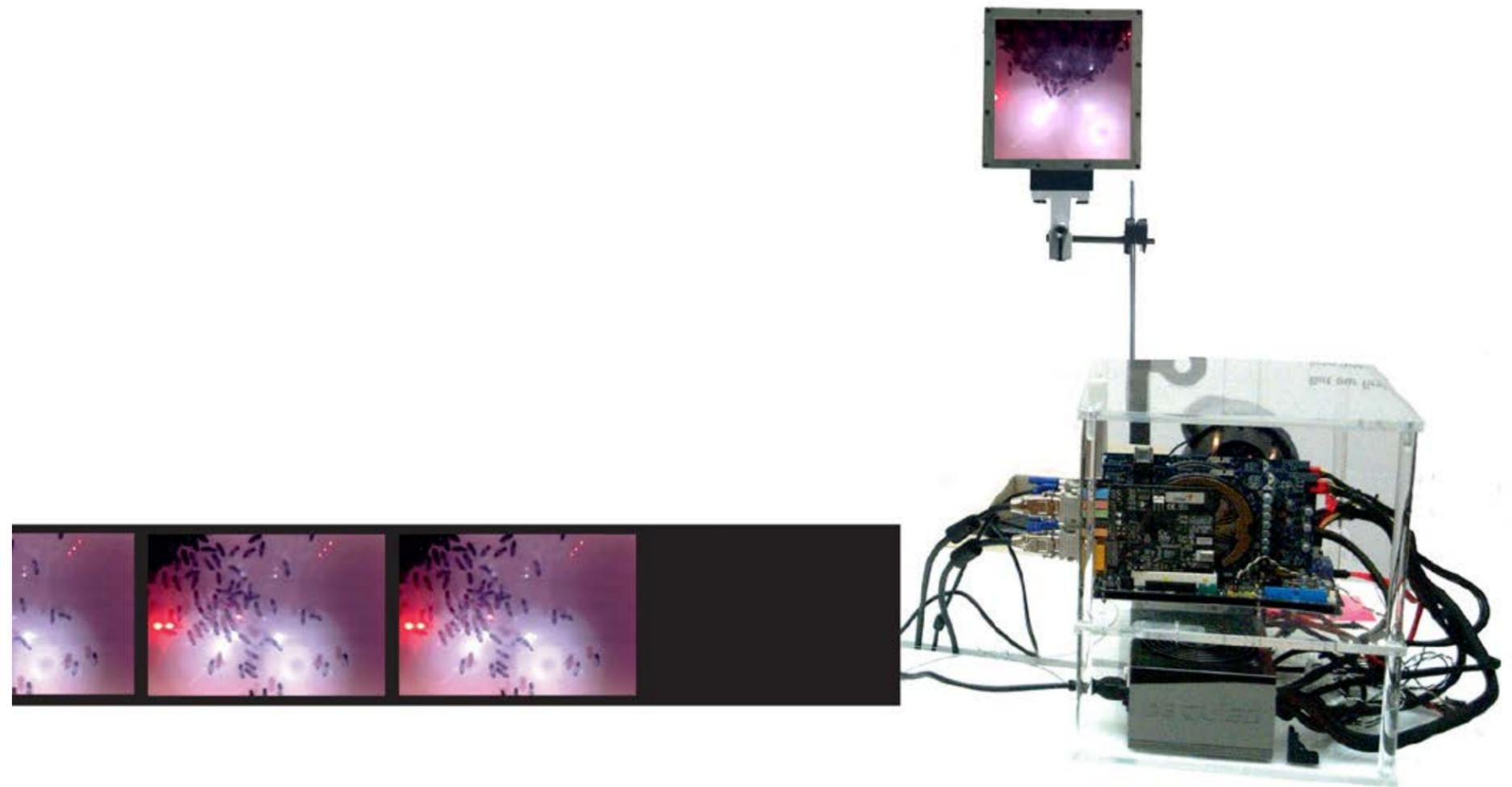
The Transparent Beehive, with a frame-construction inspired upon the pages of a book, was set up in the *Drying Room*, the laboratory connecting to my rooftop garden in the center of Brussels. The fragments in the videos were filmed over the time of the 2012-2013 season on regular intervals, and the sliding frames made it possible to film very closely and follow the bees' activity in their nest with a macro lens. We literally see and feel the vibrations of the comb when the bees are communicating.

The videos were edited in the summer of 2013.

◊ **medium** : Video installation
◊ **dimensions** : 250W x 80D x 140H
◊ **materials** : wooden cabinet with 3 videoscreens and 3 seats
◊ **number of copies** : 1
◊ **presentations** :
* **Scientific Inquiries**, Koç University Gallery, Istanbul, Turkey (2013)
◊ **website** : <https://annemariemaes.net/works/bee-laboratory-works/bees-3-channel-video-monitoring/>

Peephole, 365 days Observer 2.1 2012

During 10 months I studied a colony's development from scratch: from a late-spring swarm till the new spring one year later. Two webcams filmed continuously in the beehive, day and night. During this period, the camera-images were streamed (by a custom made computer, 'Observer 2.1) in real time towards videoscreens mounted in my studio. The resulting videofiles were later accelerated and compressed into 1 file of 11hours 35 minutes. For exhibitions, this long videofile is presented in a box with a peephole, in respect to the private life of the honeybees and their actions inside the beehive.



◇ **dimensions** : 40 x 40 x 40cm

◇ **medium** : video, sculpture

◇ **materials** : pinewood, video tablet, video

◇ **number of copies** : 1

◇ **presentations** :

* Fields, Riga, Latvia (2014)

* The Green Light District, Kortrijk, Belgium (2015)

* Transformative Ecologies, Mons, Belgium (2015)

* Bee Monitoring Devices and Curious Observations, IBE, Barcelona, Spain (2015)

◇ **website** : <https://annemariemaes.net/works/bee-laboratory-works/bee-monitoring-installation/>



Flightroutes; Trail Explosion; Pollen Database 2016

With these video installations I want to give a critical comment to spark the discussion on Urban Ecologies and the disappearance of the Honeybees, hereby emphasizing the importance of experimentation and continually evaluating what is possible in a close collaboration between scientists and artists, and between interdisciplinary fields of biology, computer science and design.

◇ medium :

- * video installation (tower)
- * video object (metal case with media player inside, right)

◇ dimensions :

- * tower: 170H (without pedestal) x 46D x 44W
- * metal case: 25W x 16H x 6D

◇ materials :

- * tower: 4 SONY monitors
- * metal case: metal + videoscreen + electronics media player

◇ videos:

- * tower: Flightroutes of the Bees: B/W, animation on basis of real footage
- * metal case: Trail Explosio: animation and effects on basis of real footage
- * metal case: Pollen Database: animation with color panes

◇ video edition : 2+1 (AP)

◇ presentations :

- * ALOTOF festival, Okno, Brussels (2015)
- * IBE, Institute of Evolutionary Biology, Barcelona (2015)
- * Artes@ljcai, Borges Center, Buenos Aires (2016)
- * Transmutations, Wissenschaft Kolegg Berlin (2016)
- * Sensorial Skin, Brussels (2016)

◇ website : <https://annemariemaes.net/works/bee-laboratory-works/infrared-observation-movies/>



Left: Flightroutes (2016)

Right, top: Trail Explosion (2014)

Right bottom: Pollen Database (2015)

Naturalistic Observations and Hidden Memories.

*a little Help from my Friends;
Open Greens;
Floating Stones.*

The **Invisible Garden** is a construction in the process of transformation. I want to make the structures visible that tend to escape general notice, and visualise the different connections that can be established between the elements of the garden ecosystem.

The videoscreens are positioned into different corners of the Invisible Garden. They represent the **Hidden Memories** of the ecosystem.

I am asking questions about the current state of our ecosystems, about the use of green spaces in our cities, and I want to provoke a dialogue about the different elements that make up the physical reality of our urban landscape that is in a constant transformation. medable properties of leather.

◇ **medium** : video, color
- *Open Greens*
- *Floating Stones*
- *a Little Help from my Friends*
◇ **dimensions** : videoscreen
◇ **materials** :
◇ **number of copies** : 2 + 1 (AP)
◇ **presentations** :
* The Green Light District, Kortrijk, Belgium (2014-2015)
◇ **website** : http://urbanbeelab.okno.be/doku.php?id=invisible_gardens



Variation Games

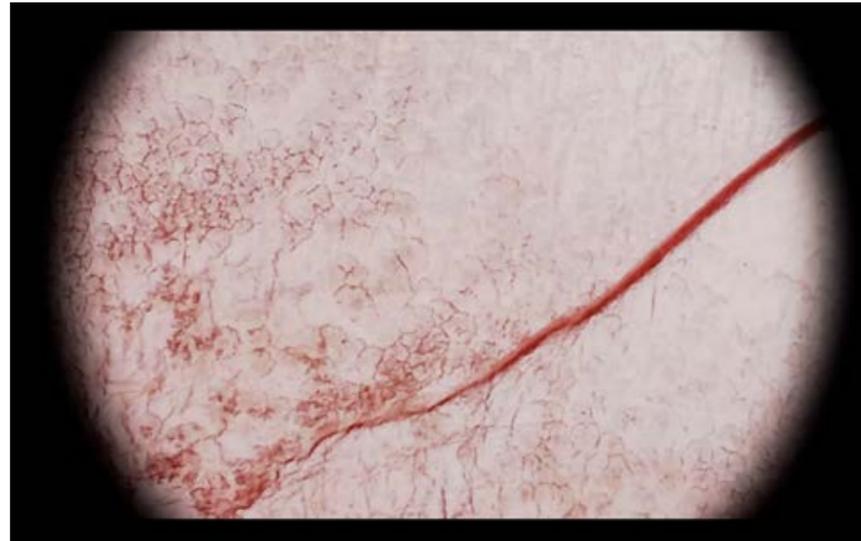
2018

Variation Games are games where the set of rules is constantly adapted by the players.

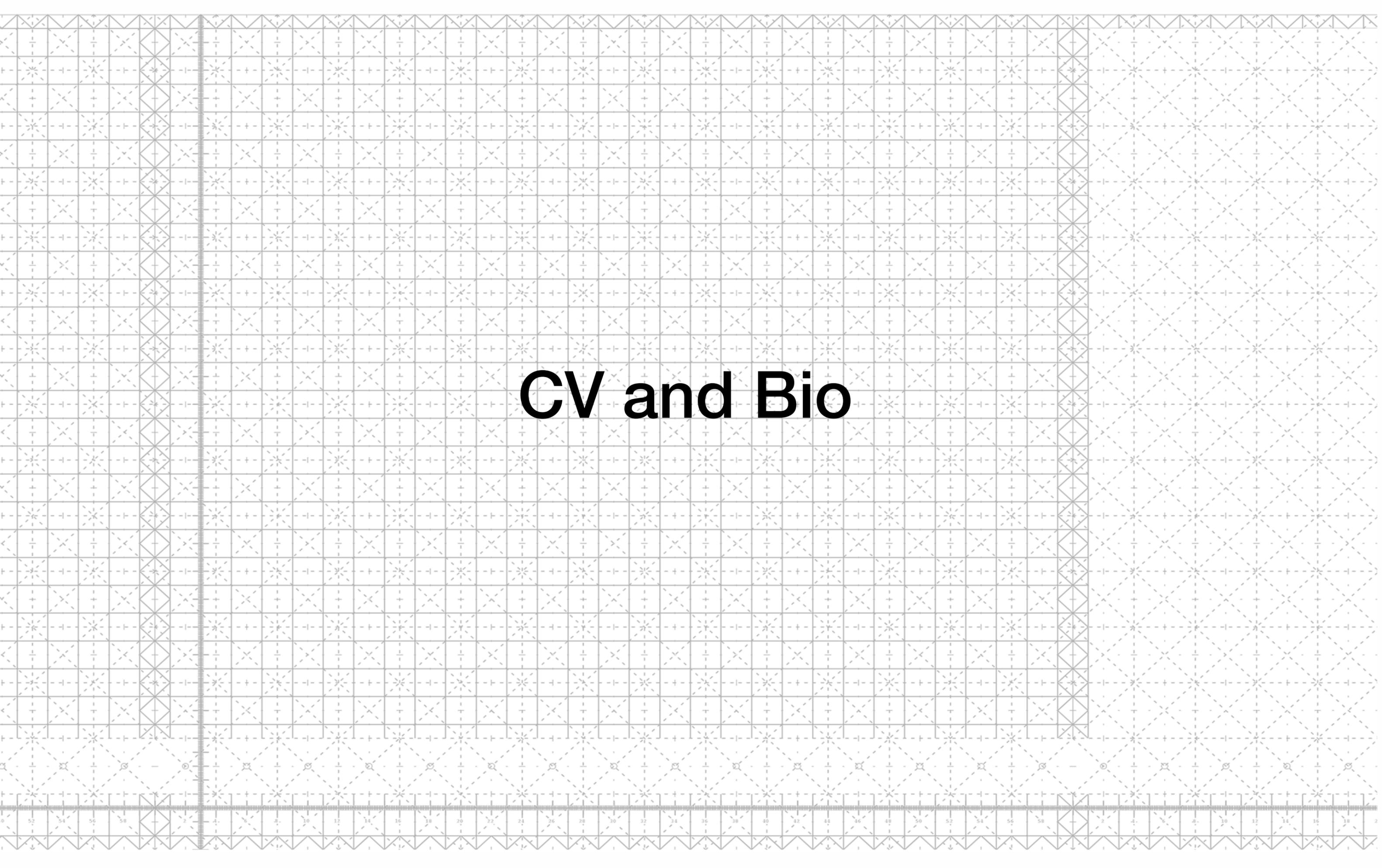
The bees act as transmitters in an interconnected web of bio-intelligent agents. They construct a bioremedial beehive and create a symbiotic environment for exchange with specific bacteria.

They are sentient, perceptive; they see, feel, navigate and communicate. They fabricate and dance, they collect and build, they perform and reproduce. The result of this collaboration is a biotechnological device: the Intelligent Guerrilla Beehive.

The video is a condensed edit of a year-long audiovisual observation of the behaviour of a honeybee colony in the private environment of their refuge. The recordings are made with an infrared camera and contact microphones inside the beehive. The content of this video focuses on the first 6 weeks of the observation, when the bees start the building of their nest. We see a demonstration of decision-making, networking, collaboration and collective intelligence. The soundtrack is based upon recordings made in the beehive. This video throws the viewer out of his comfort-bee-zone, and shows the colony in action from an unusual point of view.



- ◊ **medium** : Video , 21'59" , B/W + color
- ◊ **dimensions** : can be presented in an object (tablet in peephole box on a pedestal)
- ◊ **materials** :
- ◊ **number of copies** : 2 + 1 (AP)
- ◊ **presentations** :
- ◊ **website** : <https://annemariemaes.net/works/bee-laboratory-works/variation-games-video/>

The image features a background of a quilt grid pattern. The grid is composed of small squares, each containing a star-like or floral motif. The pattern is rendered in a light gray color. A vertical line runs down the center of the grid, and a horizontal line runs across the middle, intersecting at the center. The text "CV and Bio" is centered on this intersection.

CV and Bio

SELECTION OF EXHIBITIONS

2018: BRAVE NEW AUGMENTED BRUSSELS - MAAT (Museum for Art, Architecture & Technology), Lisbon, Portugal

2018: BRAVE NEW AUGMENTED BRUSSELS - Gulbenkian Foundation, Lisbon, Portugal

2018: KUNST & WETENSCHAP IN SYMBIOSE - Koninklijke Academie voor Kunsten & Wetenschap, Brussel, België

2018: ECOLOGY OF THE SENSES - Bio-art Society Finland, Kilpisjärvi, Lapland

2018: ECO-VISIONAIRES - HeK (Haus für Elektronische Kunst), Basel, Switzerland

2018: HYBRID LABS - Aalto University, Helsinki, Finland

2018: HYPERORGANICOS, Ancestrfuturism - University of Rio de Janeiro, Brazil

2018: BEEHAVE - Fundació Miró, Barcelona, Spain

2017: NOVA-XX - St. Géry Brussels, Be

2017: ARS ELECTRONICA, Cyber Art exhibition, Linz, Austria

2017: RESONANCES II, Museum for Science and Technology Milano, Italia

2017: RRESONANCES II, JRC/EU campus Ispra, Italia

2017: ECOVENTION EUROPE - Museum De Domeinen, Sittard, NL

2017: ARS ELECTRONICA BERLIN (Drive. Volkswagen Group Forum)

2017: solo GREY AREA/SIVA ZONA, Korcula, Croatia

2016: solo / SONICVILLE STUDIOS Brussels

2016: NEO NOMAD, Istanbul & New York

2016: Made@EU, Barcelona (Es) & Plymouth (UK)

2016: WISSENSCHAFTKOLLEG zu Berlin, (De)

2016: solo / LEDA Gallery Brussels

2016: solo / BRDCST festival - Brussels

2015: AC GARDEN, Zagreb, Croatia

2015: RENEWABLE FUTURES Festival + Conference - Riga, Latvia

2015: 3D BIOLAB, Mons Cultural Capital

2015: ARTES@IJCAI (A.I. and the Arts), Buenos Aires, Argentina

2015: INSTITUTE OF EVOLUTIONARY BIOLOGY, Barcelona, Spain

2015: POPPOSITIONS, Brussels

2015: ALOTOF festival, Brussels / Prague / Nantes

2014: SKOLSKA GALLERY, Prague, Czech Republic

2014: KUNSTRADIO WIEN, Vienna, Austria

2014: THE GREEN LIGHT DISTRICT, Buda Factory, Kortrijk, Belgium

2014: THE OLFACTORY, Mad-Hasselt, Belgium

2014: ART ICT CONNECT, Brussels Electronic Arts Festival, Bozar, Brussels, Belgium

2014: INNOVATION LAB, Café Europa, Riga, Latvia

2014: FIELDS EXHIBITION, Rixc, Riga, Latvia

2013: SCIENTIFIC INQUIRIES, Koç University, Istanbul, Turkey

2012: BURNING ICE, Kaaitheater, Brussels, Belgium

2012: OPEN HOUSE - COLLECTIVE WORKSPACES, Brussels, Belgium

2012: TIME INVENTORS KABINET, Okno, Brussels, Belgium

2012: ART&ICT, Directorate General ICT EU, Brussels, Belgium

2011: ON A DIFFERENT SOIL, Yo-Yo, Prague, Czech Republic

2011: DESERT NUMERIQUE, Incident, St.Nazaire, France

2011: BURNING ICE, Kaaitheater, Brussels, Belgium

2010: SOFT BORDERS, upgrade, Sao Paulo, Brazil

2010: HAPPY NEW EARS, Festival van Vlaanderen, Kortrijk, Belgium

2010: TAKE YOUR TIME, Esc, Graz, Austria

2009: IN BETWEEN, Gynaica, Antwerp, Belgium

2009: PIXELACHE, Muu Art Gallery, Helsinki, Finland

2009: THE GAME IS UP! Vooruit, Gent, Belgium

2007: CCNOA gallery, Brussels, Belgium

2006: HAPPY NEW EARS, Festival van Vlaanderen, Kortrijk, Belgium

2005: RE: ACTIVISM - SONIC TAGS, Budapest, Hungary

2004: BEURSSCHOUWBURG, Brussels, Belgium

2002: JUNCTIONS - Foton, Brussels, Belgium

2002: ENERGY - Culture Bxl, Brussels, Belgium

2002: VIVIER - St.Lucas, Brussels, Belgium

2002: GROOT BESCHRIJF, Brussels, Belgium

2001: ICI ET MAINTENANT - Espace 254 Nord, Brussels, Belgium

2001: CORPS ET ESPACE, Brussels, Belgium

2001: LOOKING GLASS, Brussels, Belgium

2000: ADDICT!, Brussels, Belgium

2000: Closed Circuits#2 (Permanent Work), Boudewijngebouw, Brussels, Belgium

2000: MIRROR MIRROR - Matrix Art Project, New York, USA

2000: LOOKING GLASS, Brussels, Belgium

1999: VEEARTSENIJ PROJECT, Gent, Belgium

permanent installation/artworks in public space

2000: Closed Circuits#2 (People Database), Boudewijngebouw, Brussels, Belgium

CURATORIAL

- 1999-2004: founder and curator of Looking Glass, an artist-run gallery in the center of Brussels.
- 2004-2015: co-founder and curator of the artist-collective OKNO. OKNO develops art&technology projects with a focus on ecology. OKNO is supported by the VGC, VG en het DG Culture of the EU. OKNO organized the past 10 years 100+ workshops and 100+ exhibitions.
- Curator and organizer of the mediafestivals at OKNO: OKNO Public 01, OKNO Public 02, OKNO Public 03
- Curator and organizer of the festivals TIK 2012 (Time Inventors Kabinet) en ALOTOF (2015)

TEACHING

- 2005-2008: co-founder and facilitator of the workshop series xmedk/xmeda (experimental media art), a series of workshops designed for young professional artists, to enhance their art&technology skills. More than 50 artists enrolled yearly, during 4 years. Xmedk was a common project of OKNO, FoAM and Nadine, and was subsidized by the Flemish Film Fund (VAF).
- 2004-2015: multiple series of art&tech workshops at OKNO
- guest lecturer at KASK academy (2015) & LUCA School of Arts (2013)
- artist in residence and visiting lecturer at the Open BioLab, Erasmus Hogeschool / VUB (Free University Brussels)

TALS, LECTURES, WORKSHOPS

all my talks, lectures and workshops can be consulted here:

<https://annemariemaes.net/presentations/talks-performances-workshops/>

PUBLICATIONS

- 2016: Alchimia Nova (monografie)
editor: AnneMarie Maes, authors: Luc Steels, Armin Medosch, Darko Fritz, Edith Doove, AnneMarie Maes.
Uitgever en distributie: MER.Paper Kunsthal - ISBN 9789492321480
- 2016: The Transparent Beehive Notebook – online publication
auteur: AnneMarie Maes, editor: AnneMarie Maes, ISBN 9781364475666
- 2015: Ignorance. Samenstelling: Giván Belá and AnneMarie Maes - ISBN 9789491775987
- 2015: Open Systems Exploration for Ecosystems Leveraging
auteurs: CS-DC e-laboratory members (Masatoshi Funabashi, Peter Hanappe, Takashi Isozaki, AnneMarie Maes, Takahiro Sasaki, Kaoru Yoshida). Artikel voor for CS-DC e-laboratory, Springer publicatie
- 2015: The Sound Beehive Experiment auteur: AnneMarie Maes, Ignorance, ALOTOF project, ISBN 9789491775987
- 2015: The Scaffolded Sound Beehive
auteur: AnneMarie Maes, artikel voor de A.I. and Art sectie in de International Joint Conference on Artificial Intelligence, Proceedings of IJCAI-2015, Buenos Aires
- 2014: Foraging Fields Catalogue
auteur: AnneMarie Maes, titel: Foraging Fields Catalogue, bijlage bij de tentoonstelling Fields
- 2013: the Transparent Beehive Notebook
auteur: AnneMarie Maes, titel: the Transparent Beehive Notebook, published: 2013, ISBN 9789081898515
- 2012: Travelling through OpenGreens
auteur: AnneMarie Maes, titel: Travelling through OpenGreens, gepubliceerd in the TIK Publicatie - ISBN 9789081898508
- 2011: Connected OpenGreens Catalog vs. 1.0
titel: Connected OpenGreens, auteur en fotoos: AnneMarie Maes
- 2009: Politics of Change: on Eco-Technology and Hands-On Workshops
auteur: AnneMarie Maes, titel: Politics of Change: on Eco-Technology and Hands-On Workshops, gepubliceerd in het magazine: Art is Politics (edition 2009)
- 2006: No2Pho [from Noise to Voice]
auteur: AnneMarie Maes, titel: No2Pho [from Noise to Voice], gepubliceerd in: x-med-a [experimental media arts] - ISBN 9081073311
- 2004: Continuum Cinema : the Vision Machine
auteur: AnneMarie Maes, titel: Continuum Cinema: the Vision Machine, gepubliceerd in: VUB Press 2004

SHORT BIO

AnneMarie Maes is an artist and a researcher. Her art meanders on the edge of biology, ecology and technology. Her research practice combines art and science with a strong interest for DIY technologies. She works with a range of biological, digital and traditional media, including live organisms.

In her Laboratory for Form and Matter she studies the processes by which Nature creates form. She observes and analyzes these processes, isolates them or causes them to appear in artificial conditions. The artistic research is materialized in techno-organic objects that are inspired by factual/fictional stories; in artifacts that are a combination of digital fabrication and craftsmanship; in installations that reflect both the problem and the (possible) solution, in multispecies collaborations, in polymorphic forms and models created by eco-data.

The artworks are created in different media: installations and sculptures, video, audio, photographs and objects.

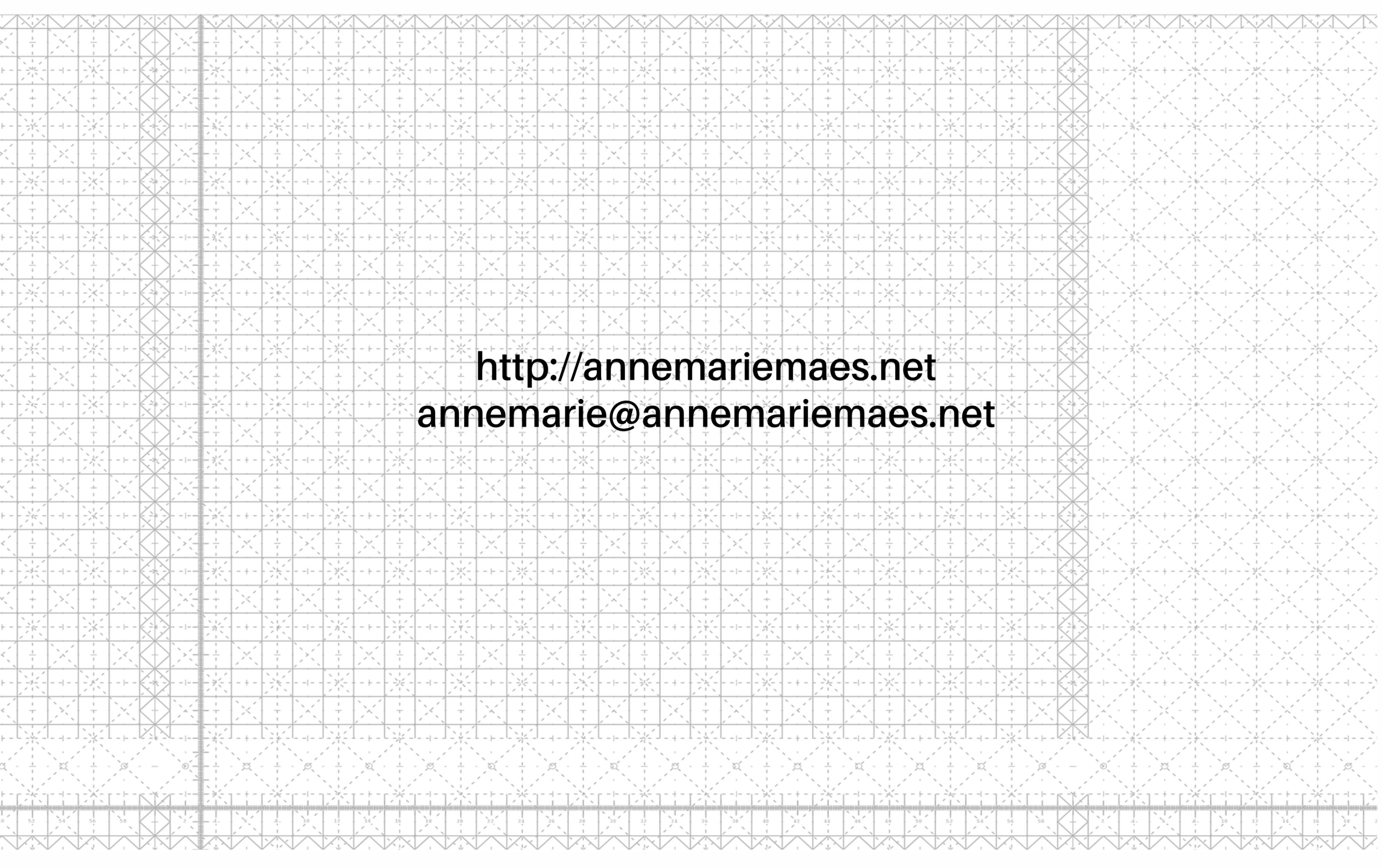
AnneMarie Maes has a strong international profile, having exhibited in art centers and festivals worldwide. In 2017 she was awarded a Honorary Mention in the Hybrid Art category at Ars Electronica, for the Intelligent Guerrilla Beehive project.

AnneMarie Maes teaches at the Open BioLab of the Erasmus Hogeschool / VUB Brussels.

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