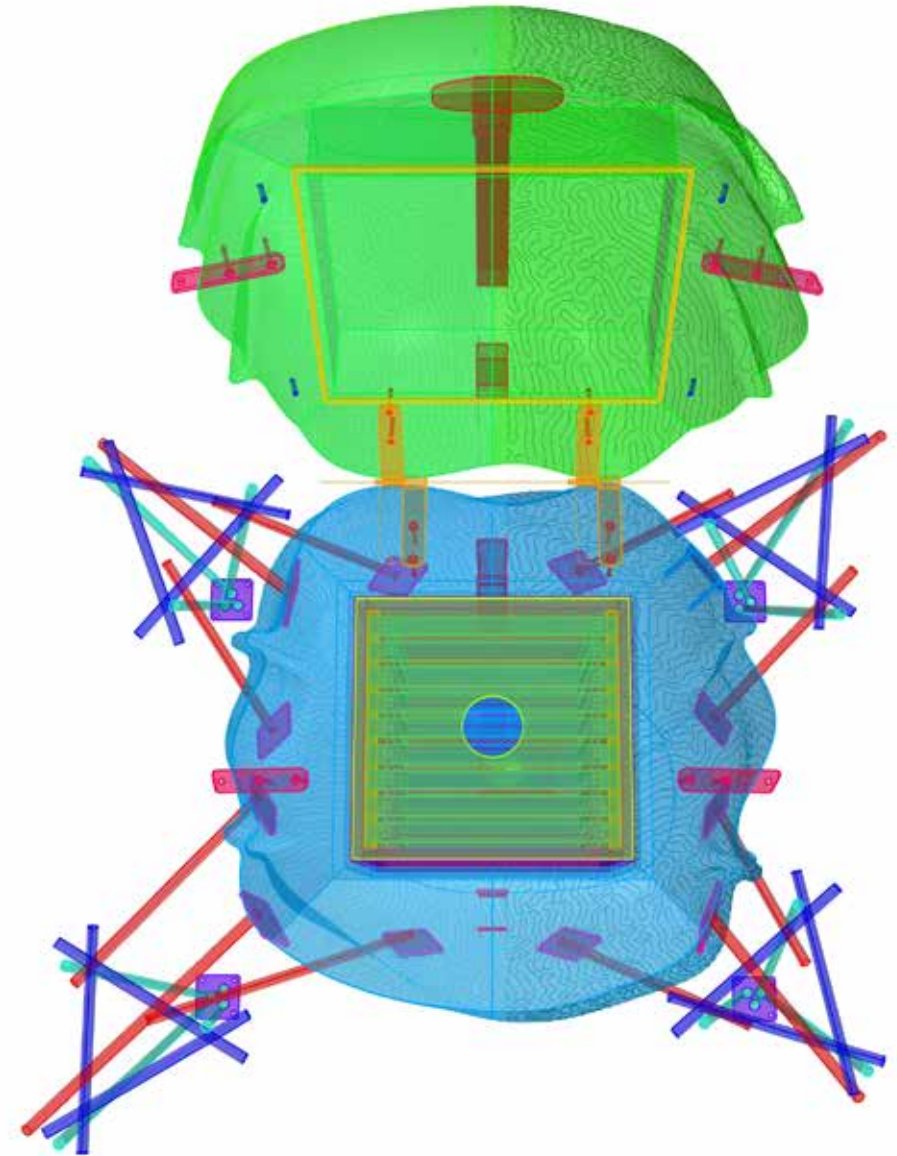
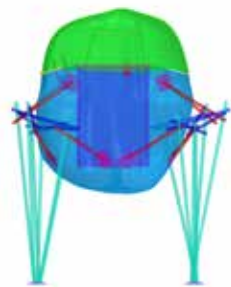
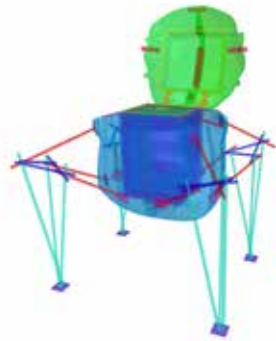
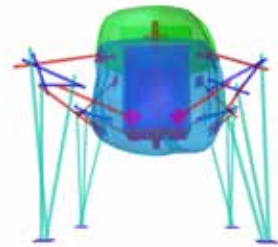
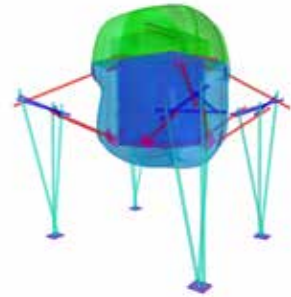
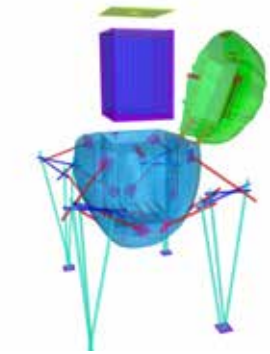


Annemarie Maes

ElbeBees

Dates and location: *ElbeBees* was developed from 2018 on and set-up in April 2019 at the pontoon of the Golden Pavilion at Entenwerder 1, Hamburg. It was inaugurated on May 1, 2019 with the insertion of the bee colony into the hive. After the runtime of Hamburg Maschine, *ElbeBees* was reopened in July 2020 in order to stay at Entenwerder with open end.







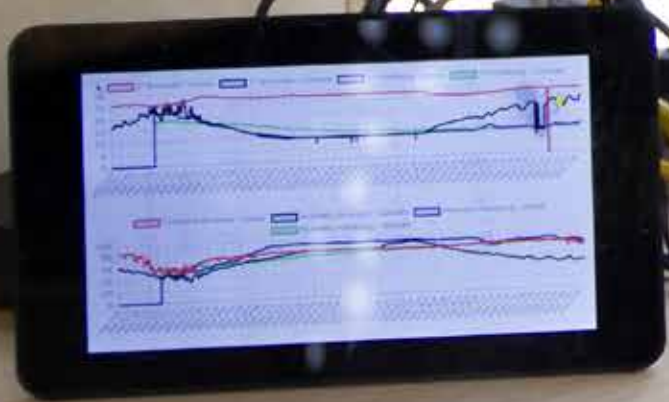














Acknowledgments / Credits

Danksagungen / Credits

ElbeBees, 2018

ElbeBees, 2018

by AnneMarie Maes

von AnneMarie Maes

Curated by Dirck Möllmann for HAMBURG MASCHINE

Kuratiert von Dirck Möllmann für HAMBURG MASCHINE

3D-modelling and rendering: Jonas Ward Van den Bulcke

3D-Modelling und Rendering: Jonas Ward Van den Bulcke

Production of the sculpture: Robotic Woodcraft, University of Applied Arts Vienna /

Herstellung der Skulptur: Robotic Woodcraft, Universität für angewandte Kunst Wien

Philipp Hornung, Reinhold Krobath. www.roboticwoodcraft.com

Philipp Hornung, Reinhold Krobath. www.roboticwoodcraft.com

Electronics/programming: Guido Lucassen (Brussels), Michael Hirdes (Hamburg), AnneMarie Maes

Elektronik/ Programmierung: Guido Lucassen (Brüssel), Michael Hirdes (Hamburg),

Beekeepers: Carsten Stöppler, Gunnar Weidt, Andreas Sterr

AnneMarie Maes

Pontoon-crane and welding: PAN Pontonanlage/Andreas Bätjer & Team

Imker: Carsten Stöppler, Gunnar Weidt, Andreas Sterr

Photography: Felix Amsel (pp. 66–71), AnneMarie Maes (p. 61, 62–63, 74–77),

Pontonkran und Schweißen: PAN Pontonanlage/Andreas Bätjer & Team

Stadtkuratorin Hamburg (p.64–65, 72–73, 78)

Fotografie: Felix Amsel (S. 66–71), AnneMarie Maes (S. 61, 62–63, 74–77),

Location: Golden Pavilion, Entenwerder 1, 20539 Hamburg

Stadtkuratorin Hamburg (S. 64–65, 72–73, 78)

Supported by Alexandra Friese and the Team of Café Entenwerder 1

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www.annemariemaes.net

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Pairs work better than singles

Paare funktionieren besser als Einzelne

by Sue Spaid

von Sue Spaid

Trans(calcu)lated into German by machine DeepL.

Beginning with the Bees

Beginnend mit den Bienen

In 2008, AnneMarie Maes and her collaborators installed several hives on the rooftop of Okno (Russian for “window”), an artist-run space in an old industrial flour mill on the west side of the Brussels canal. A year later, she installed two more hives 400 meters due east on the roof adjacent her studio. Urban beekeeping had not been practiced since the 1950s, so potential beekeepers faced huge learning curves. Her primary focus was to observe the bees to see whether they might meet up with bees inhabiting Okno’s rooftop garden. In her May 16, 2009, journal entry, she wrote, “Will they mix and mingle and what will be the taste of the honey they’ll produce: a flavor of curry and lavender or will they go for the sugared city fast food: lemonades and coke? We’ll keep you posted with bee-stories over spring and summer ...” (Maes 2011, 208).

Following the bees’ arrival, two very different rooftop gardens arose. Adjacent to her studio, she created an edible forest garden using the layers of natural woodland as a model: trees, shrubs, and herbaceous plants and annual vegetables (Maes 2011, 133–34). By contrast, a self-organized wildflower garden (seeds randomly dropped by wind and birds) sprouted atop Okno, enabling participants to test the effectiveness of various substrates such as crushed clay, lava, and bims (pumice stones). She noted, “We would like to focus on the role that green roofs can play in the conservation of biodiversity in the cities and their functionality in terms of habitat for wild plants, for insects (bees, solitary bees, wasps and ants) and for birds” (Maes 2011, 28). One reason that biodiversity was on Maes’s mind is that around the same time that she started beekeeping, she followed Vandana Shiva’s one-week workshop at Navdanya Farm in Dehradun, India, where she learned that biodiversity increases resilience and decreases vulnerability (Maes 2011, 206). Working with two very different gardens enabled the artists to grasp each garden’s distinct impact on honeybee well-being, as well as the relationships between biodiversity and sustainability, maintenance issues, entropy, et cetera.

Throughout 2009, Okno participants monitored climatic factors such as temperature and rainfall to better understand their effect on floral diversity. Maes characterized this as “vegetation dynamics in different OpenGreen patches” (Maes 2011, 28). One of this artwork’s earliest goals was data