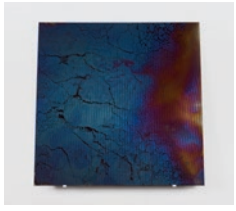
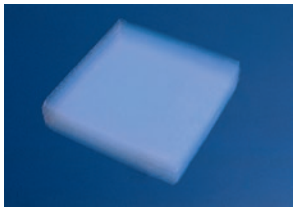
of both of those experiences. She represented Belgium at the Venice Biennale (with Michel François) (1999) and the São Paulo Biennial (1994), and she took part in the Istanbul Biennial, Sydney Biennale, Sharjah Biennial and Beppu Biennale. She has presented solo exhibitions at the Pirelli HangarBicocca, Milan (2023); Panthéon, Paris (2022); South London Gallery (2021); Louisiana Museum of Modern Art, Humlebaek (2020); and Musée de l'Orangerie, Paris (2019), among other venues.

Ann Veronica Janssens (née en 1956 au Royaume-Uni), qui vit et travaille à Bruxelles, se concentre sur l'expérience du visiteur depuis la fin des années 1970. Son approche génère des œuvres immatérielles jouant avec les reflets, la luminosité et la transparence. Ses installations *in situ* sont créées à partir d'éléments intangibles, tels que la lumière, le brouillard artificiel, le son et des matériaux simples comme le verre et les miroirs, qui ne sont que des moyens ou des supports pour amener les visiteurs à éprouver la fugacité de l'instant, la subjectivité de la perception de l'espace, de la temporalité, et leurs perpétuelles évolutions. Elle a représenté la Belgique à la Biennale de Venise (avec Michel François) (1999) et à la Biennale de São Paulo (1994). Elle a également participé aux biennales d'Istanbul, de Sydney, de Charjah et de Beppu. Parmi ses nombreuses expositions individuelles, citons celles du Pirelli HangarBicocca, à Milan (2023) ; du Panthéon, à Paris (2022) ; de la South London Gallery (2021) ; du Louisiana Museum of Modern Art, à Humlebæk (2020) et du Musée de l'Orangerie, à Paris (2019).





pp. 142–145

Pauline Julier (b. 1981, Geneva, Switzerland) is an artist and filmmaker based in Geneva. She explores the links that humans create with their environment through stories, rituals, knowledge and images. Her films and installations consist of elements of diverse origins (documentary, theoretical, fictional) to render the complexity of our relationships to the world. Her installations and films have been screened in contemporary art centres, institutions and festivals around the world, including Centre Pompidou, Paris; Loop, Barcelona; Visions du Réel, Nyon; and Tokyo Wonder Site. She received the Swiss Art Award twice (2010 and 2021) and the Mondes Nouveaux Grant from the French Ministry of Culture (2022). She recently had a major solo show, *A Single Universe* (2024), at Aargauer Kunsthaus in Aarau and is currently working on her first fiction feature film.

Pauline Julier (née en 1981 en Suisse) est une artiste et cinéaste qui vit et travaille à Genève. Elle explore les liens que les humains tissent avec leur environnement à travers des récits, des rituels, des savoirs et des images. Ses films et installations intègrent des éléments d'origines diverses (documentaires, théoriques, fictionnels) afin de rendre compte de la complexité de nos relations au monde. Ses installations et ses films ont été présentés dans des centres d'art contemporain, des institutions et des festivals du monde entier, notamment au Centre Pompidou, à Paris ; au Loop, à Barcelone ; au festival Visions du Réel, à Nyon, et au Tokyo Wonder Site. Elle a reçu le Swiss Art Award à deux reprises (2010 et 2021) et la bourse Mondes Nouveaux du ministère français de la Culture (2022). Elle a récemment présenté une importante exposition personnelle, *A Single Universe* (2024), à l'Aargauer Kunsthaus d'Aarau et travaille aujourd'hui à son premier long métrage de fiction.



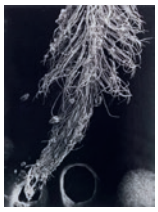
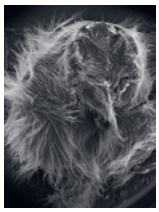
pp. 150–152

Anne Marie Maes (b. 1955, Belgium) is a Brussels-based multidisciplinary artist whose work blends art, science and ecology. With a background in botany and visual anthropology, she explores ecosystems, alchemical processes and the intricate relationship between nature and form. Her practice integrates living organisms and biological, digital and traditional media to examine self-generating art processes. On the roof of her studio, she has created an experimental garden and field laboratory, studying insects, bacteria and natural phenomena to understand how form emerges in nature. Maes's long-term projects, such as *Connected OpenGreens*, *Bee Agency* and *Laboratory for Form and Matter*, engage with ecological systems through collaboration with universities and fablabs. Maes has exhibited widely at Belgian and international venues, such as iMAL, Brussels (2021); IKOB Museum of Contemporary Art, Eupen (2020); Laboral, Gijon (2019); Latvian National Museum of Art, Riga (2019); Fundació Joan Miró, Barcelona (2018); Haus der Elektronischen Künste, Basel (2018); Museum of Art, Architecture and Technology – MAAT, Lisbon (2018); Bozar, Brussels (2017); Domeinen, Sittard (2017); Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milan (2017); and Centro Cultural Borges, Buenos Aires (2015).

Anne Marie Maes (née en 1955 en Belgique) est une artiste multidisciplinaire basée à Bruxelles dont l'œuvre mêle l'art, la science et l'écologie. Sa formation en botanique et en anthropologie visuelle lui permet d'explorer les écosystèmes, les processus alchimiques et la relation complexe entre la nature

et la forme. Sa pratique intègre des organismes vivants et des médias biologiques, numériques et traditionnels afin d'examiner les processus artistiques qui s'auto-génèrent. Sur le toit de son atelier, elle a créé un jardin expérimental et un laboratoire de terrain, où elle étudie les insectes, les bactéries et les phénomènes naturels pour comprendre comment la forme émerge dans la nature. Ses projets à long terme, tels que *Connected OpenGreens*, *Bee Agency* et *Laboratory for Form and Matter*, s'intéressent aux systèmes écologiques en collaboration avec des universités et des *fablabs*. Elle a fréquemment exposé en Belgique et à l'étranger, notamment à l'iMAL, à Bruxelles (2021) ; à l'IKOB – Musée d'Art contemporain, à Eupen (2020) ; à la Laboral, à Gijón (2019) ; au Latvijas Nacionālais Mākslas Muzejs, à Riga (2019) ; à la Fundació Joan Miró, à Barcelone (2018) ; à la Haus der Elektronischen Künste, à Bâle (2018) ; au MAAT – Museu de Arte, Arquitetura e Tecnologia à Lisbonne (2018) ; à Bozar, à Bruxelles (2017) ; au Domein, à Sittard (2017) ; au Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci, à Milan (2017) et au Centro Cultural Borges, à Buenos Aires (2015).



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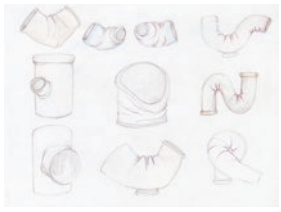
pp. 138–141

Jumana Manna (b. 1987, USA) is a visual artist and filmmaker. Jumana was raised in Jerusalem and lives in Berlin. Her work explores how power is articulated, focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Through sculpture, filmmaking and occasional writing, Manna deals with the paradoxes of preservation practices, particularly within the fields of architecture, agriculture and law. Her recent solo exhibitions include *Broken, Taken, Erased, Tallied*, Rialto6, Lisbon (2024); *Break, Take, Erase, Tally* (touring), Kunsthall Stavanger, Wexner Center for the Arts, Columbus, MoMA PS1, New York (2022–4); *Preservation Paradox*, Matadero Madrid (2023); *Foragers*, Hollybush Gardens, London (2022); *Jumana Manna / MATRIX 278*, Berkeley Art Museum and Pacific Film Archive (2021); and *Thirty Plumbers in the Belly*, M HKA – Museum of Contemporary Art, Antwerp (2021). Recent group exhibitions include *Earthworks*, Bergen Kunsthall (2024), and *In the eye of our present, we hear Palestine*, Sharjah Art Foundation (2024).

Jumana Manna (née en 1987 aux États-Unis) est une artiste visuelle et réalisatrice palestinienne. Elle a grandi à Jérusalem et vit à Berlin. Son œuvre explore la manière dont le pouvoir s'articule, en se concentrant sur le corps, la terre et la matérialité en relation avec les héritages coloniaux et les récits de lieux. À travers la sculpture, l'image en mouvement et occasionnellement l'écriture, elle traite des paradoxes qui traversent les pratiques de préservation, en particulier dans les domaines de l'architecture, de l'agriculture et du droit. Ses récentes expositions individuelles comprennent notamment *Broken, Taken, Erased, Tallied*, Rialto6, à Lisbonne (2024) ; *Break, Take, Erase, Tally* (en tournée), Kunsthall Stavanger, Wexner Center for the Arts, Columbus et MoMA PS1, New York (2022–2024) ; *Preservation Paradox*, Matadero Madrid (2023) ; *Foragers*, Hollybush Gardens, à Londres (2022). Parmi les expositions collectives récentes, citons *Earthworks*, Bergen Kunsthall (2024) et *In the eyes of our present, we hear Palestine*, Sharjah Art Foundation (2024).






pp. 124–127

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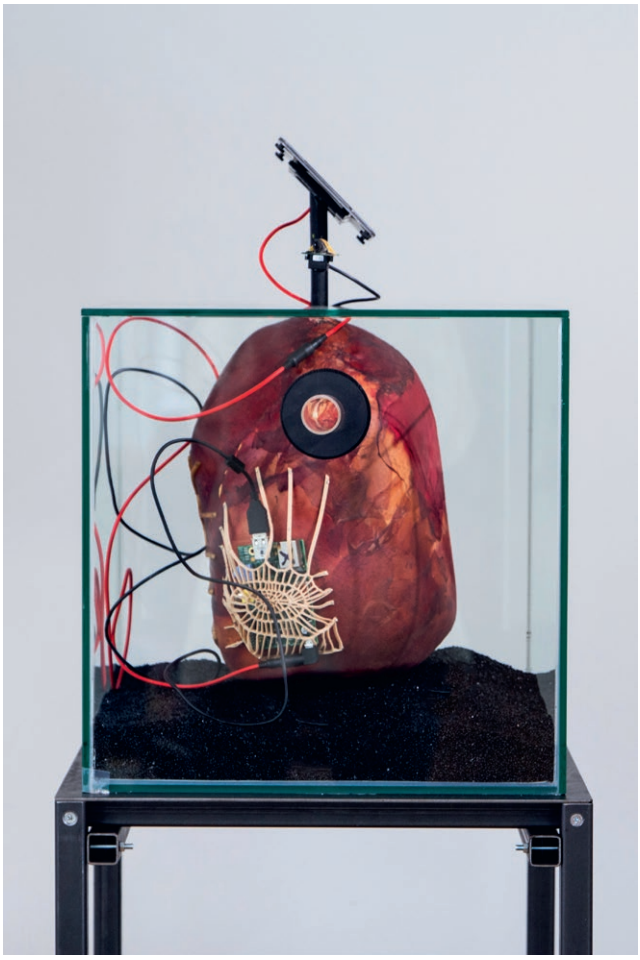
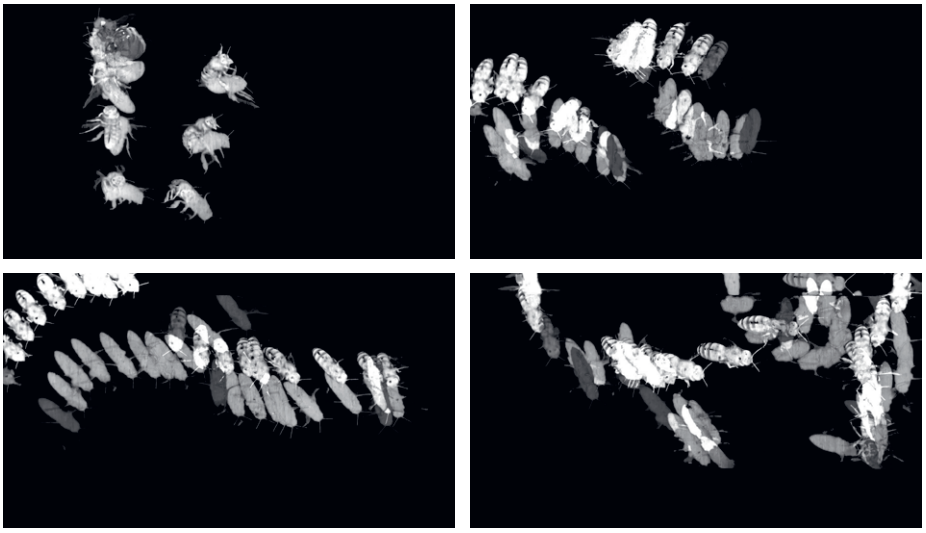
mountaincutters (est. 1990) is a hybrid identity, an artist's collective working in Brussels. With a focus on in-situ sculpture, they draw on the connection between human beings and the environments they inhabit. Their steel structures, glass elements, ceramics, fabrics and organic materials, as well as their poems and copper circuits, form temporary ecosystems in which energy is channelled between the human, the organic and the inanimate. mountaincutters' work has been presented in solo exhibitions at Meessen, Brussels (2024); Palais de Tokyo, Paris (2023); Centre d'Art Neuchâtel (2022); and La Verrière, Fondation d'entreprise Hermès, Brussels (2021), as well as in group shows in various institutions, such as Kindred Spirit, Lisbon (2024); Kyiv Biennial, Vienna (2023); and Middelheim Museum, Antwerp (2021). They are part of collections such as Plateforme 10 – Mudac, Lausanne; Middelheim Museum & Collection of the Flemish Community, Antwerp; and Collection du FRAC PACA, Marseille.

mountaincutters (créé en 1990) est une identité hybride, un collectif d'artistes vivant et travaillant à Bruxelles. En mettant l'accent sur la sculpture *in situ*, iels s'inspirent du lien entre les êtres humains et les environnements qu'ils habitent. Leurs structures en acier et en éléments en verre, en céramique, en tissu et autres matériaux organiques, ainsi que leurs poèmes et circuits en cuivre, constituent des

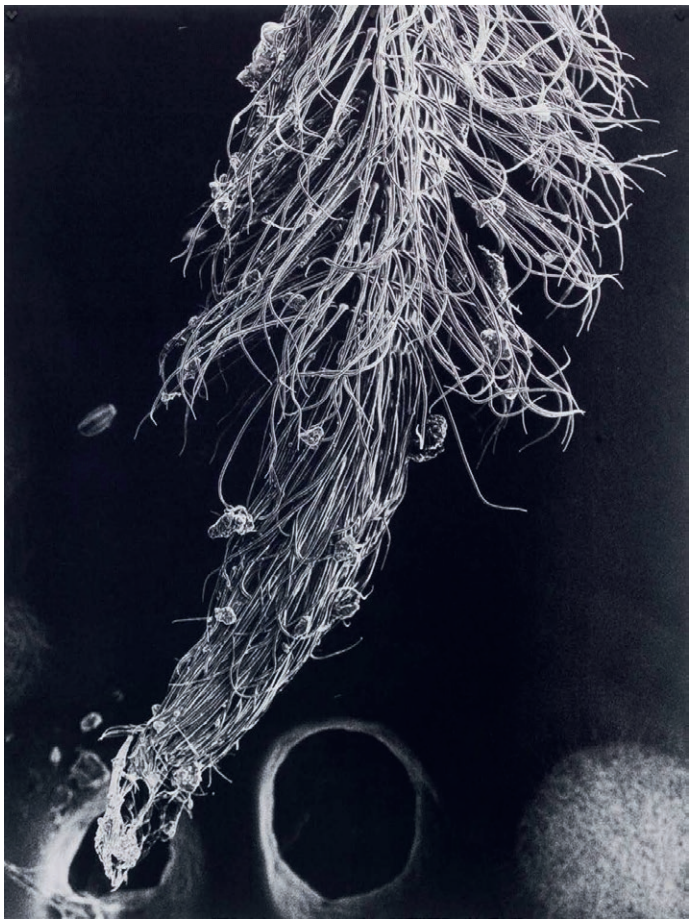




Anne Marie Maes, *Intelligent Guerilla Beehive (Heart Beehive)*, 2017
Metal pedestal, glass box built as a shelter for swarming bee colonies, electronics and cellulose skin hosting bacteria on the outside serving as bio-technological sensing devices that adapt their colour to different degrees of environmental contamination, bacteria on the inside that support the bees in their struggle against the Varroa mite, 150 × 42 × 42 cm

Anne Marie Maes, *L'Origine du Monde* (detail), 2021
Metal structure on which cyanobacteria grow in glass cells, producing real-time oxygenic photosynthesis and slowly colonising their nutrient gel, 400 × 200 × 200 cm

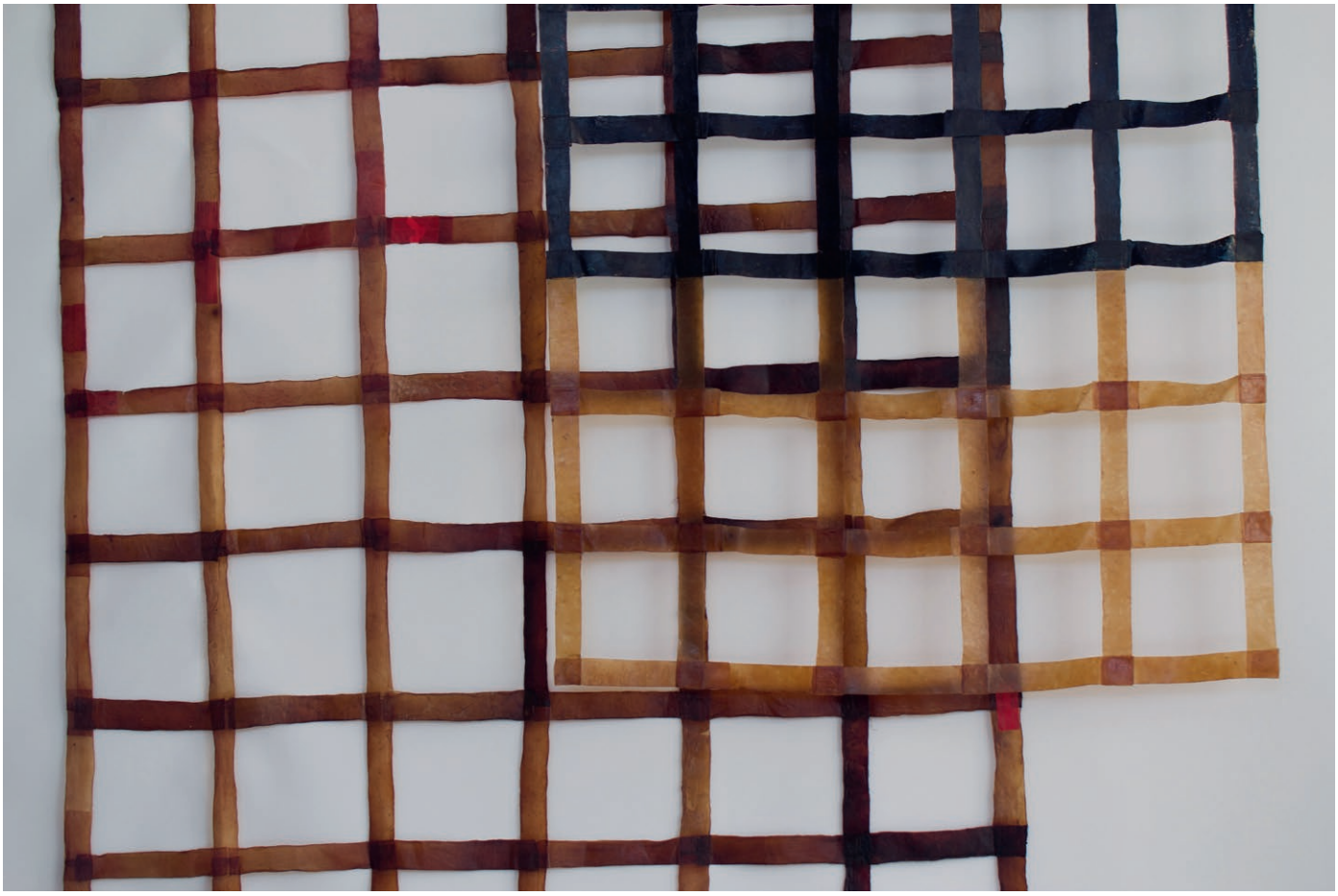
Anne Marie Maes, *VARIATION-GAMES* (film stills), 2017
Video inside the *Intelligent Guerrilla Beehive* where the worker bees act as transmitters in an interconnected web of bio-intelligent agents, 21'50''



Anne Marie Maes in front of the open-air laboratory on the rooftop of her studio in the centre of Brussels, 2019

Anne Marie Maes, *GLOSSA*, 2019
Scanned Electron Micrograph (SEM) of a honeybee tongue and pollution particles, 150 × magnified, printed on paper, 215 × 165 cm

Anne Marie Maes, *Caput-I (bee head)*, 2019
Scanned Electron Micrograph (SEM) of the head of a female worker bee whose head is already balding due to frequent foraging in all weathers, 25 × magnified (VUB Surf-laboratory), printed on paper, 215 × 160 cm



Anne Marie Maes' studio in Brussels, 2019

Anne Marie Maes, *GRID*, 2019
Sensorial Skin grown by symbiotic micro-organisms, processed through dyeing with hibiscus flowers, avocado pits and peels, eucalyptus bark and stinging nettles, 160 × 110 cm

Anne Marie Maes, *A-BEE-IS-A-BEE-IS-A-BEE*, 2022 (Exhibition view of *Alchimia Nova* at Kunsthalle Mulhouse, 2023) / Performance costume

 Anne Marie Maes, *ALCHIMIA-EVOLUTIONIS*, 2019 / Studio view of tattooed Sensorial Skin

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