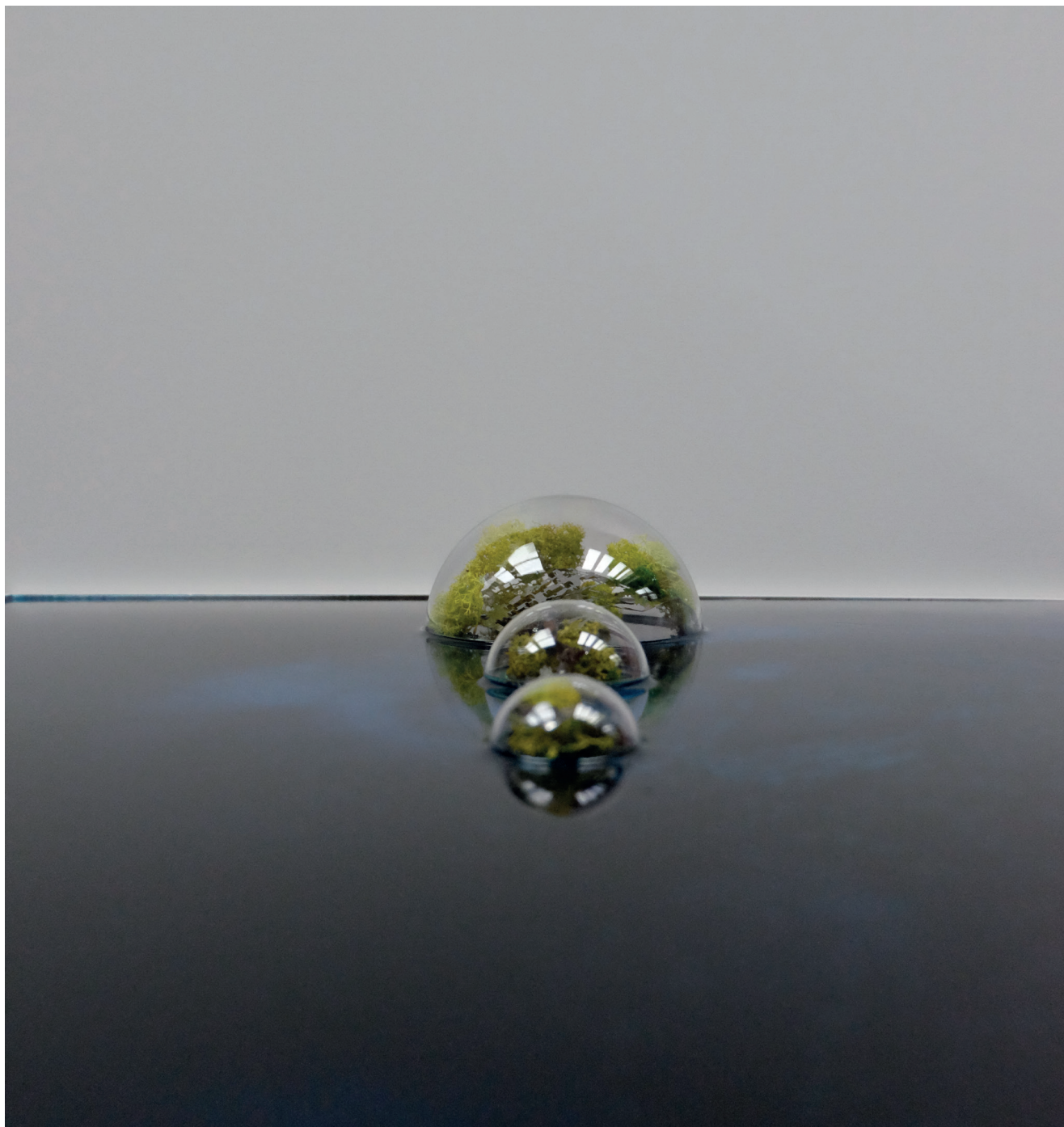


PORTFOLIO

Available Artworks
More info on request



ANNE
GRIM
HOYOS

254 _ Submerged London, view from Venus above the Channel sea.

polymer flora and semi sphere, metal, ink and resin
on wooden panel with a white wooden contour
80x80cm,
2019

ANNE GRIM HOYOS

The World After Climate Change

A Fiercely Imaginative Gaze into Our Possible Futures

Anne Grim Hoyos is an interdisciplinary artist whose work straddles the boundaries of art, science, and speculative futures. Raised across Buenos Aires, Paris, Cape Town, Montevideo, and London, her worldview is profoundly global—mirrored in a practice that moves fluidly between continents, media, and disciplines.

Hoyos is internationally recognized for her visionary explorations of climate transformation and its profound social, emotional, and ecological reverberations. Her most emblematic works—*The Present is Predatorial* (Palais de Tokyo, 2013), *Beyond the Unknown* (57th Venice Biennale, 2017), *Leaving Earth* (MACO Oaxaca, 2019), and *A Submerged World* (National Museum of Women in the Arts, 2022)—have established her as a leading voice in contemporary post-climate aesthetics.

Where Research Becomes Matter and Myth

At the core of Hoyos' practice lies a deep engagement with the sciences. Drawing from geophysics, marine biology, and spatial oceanography, she translates raw data into sensory, textural narratives of the Anthropocene. She studies the fragmentation that occurs when the human body is separated from nature—and in doing so, reconstructs intimate, symbolic landscapes from ecological trauma.

Recurring in her work is the motif of desertification—not only as a geographical condition but as a poetic metaphor for societal erosion. From northwestern Brazil to the Sahel and sub-Himalayan India, she paints environments that speak to both collapse and continuity. These terrains are not abstractions: they are grounded in lived geography and scientific forecast, turned into emotional cartographies.

Rising seas are another dominant theme—coastal cities slowly consumed, landscapes familiar today rendered unrecognizable tomorrow. Using topographic maps and risk projections, Hoyos creates canvases that pulse with geological anxiety. Her surfaces are layered with high-density pastes, organic matter, and industrial pigments—composite materials that evoke sediment, decay, memory, and resistance. The paintings are not just seen; they are felt, scraped, touched, and lived.

The Year 3047: Art as Planetary Projection

In Anthropocene Era, 3047, Hoyos pushes her inquiry into speculative futures. Through performance, film, drawing, and installation, she invites us into Columba X—a fictional planet where biotechnology has redefined what it means to be alive. Here, human anatomy has adapted to cosmic radiation, and nanotechnology flows through veins like oxygen. Bodies heal in real time. Physical form is fluid. Death is a design choice.

In these works, Hoyos questions the myth of human centrality. She explores how identity might evolve under post-biological conditions, and what civilizations might look like when ecology, AI, and genetic modification are inextricably linked. Her visionary creatures—part organic, part engineered—inhabit dreamscapes that blend the utopian and the uncanny.

Between Worlds: The Digital, the Dreamed, the Real

Hoyos' universe is one of layered realities. Her installations oscillate between micro and macro perspectives—from a grain of sand to a planetary orbit. Earth is framed as a "pale blue dot," a delicate anomaly drifting through space, shielded only by an atmosphere as thin as a whisper.

Her work across mediums—drawing, film, VR, and full-scale installations—blurs the line between what is tangible and what is imagined. Flying sharks become transport vessels between realms. Virtual ecosystems pulse with affective intensity. Viewers are drawn into immersive experiences where time loops, logic unravels, and futures are felt before they are understood.

A Compass for the Uncharted

Anne Grim Hoyos doesn't simply document climate crisis—she builds portals into possible worlds. Her work seduces the viewer into deep contemplation, into wonder, into discomfort. It challenges us to rethink our relationship with nature, with technology, and with time itself.

In a moment of global ecological uncertainty, her work becomes both elegy and prophecy—a powerful, sensuous reminder that the future is not only something to fear, but also something to reimagine.

* "Life" includes humans, non-humans, animals, consciously simulated human minds, and other A.I.

PAINTING



ANNE
GRIM
HOYOS

252_Submerged Tallinn, view from the moon above the Baltic Sea.

hd paste, ink and resin on canvas, (option 3 LED scrolling tag)
to be hanged either in 320x130 or in 160x260 cm
2019

L'orée du vide.

Ouvrons les yeux. Ces « lieux peints » signés Anne Grim Hoyos sont des échantillons de « là », et nous sommes « ici ». Où l'inverse ? Sensation étrange de perte des repères, comme celle que nous ressentons au sortir d'un profond sommeil. Perdu, le regard glisse sur ces vallées lisses et laiteuses et s'accroche sur ces crêtes mordant la lumière. C'est humain, cherchons le centre, les pointillés se terminant par une croix, le trésor. En vain, l'omphalos se place alors inévitablement au bord extrême de la toile. Au-delà, il y a l'autre, l'inimaginé, la khôra, matrice qui bascule dans l'impondérable. Cette terra incognita, traditionnellement peuplée de chimères, se commue en cartographie de nos fantasmes, mais également de nos peurs. Serait-ce un miroir de notre suicide collectif ?

Anne Grim Hoyos, si l'on se réfère à son parcours, est une subtile lanceuse d'alertes. Nous sommes désormais seuls créateurs de nous-mêmes, orphelins et surpris. Face à notre conscience coupable de crime de lèse-planète, de lèse-humanité, elle nous tend une carte. À l'heure où virtuel et réel se confondent, une « vraie » peinture, sur une toile avec un cadre en bois, nous convie au festin du possible, afin que l'inimaginé ne soit pas l'inimaginable.

Thierry de Beaumont
Critique d'art, journaliste et essayiste

At the Edge of the Void

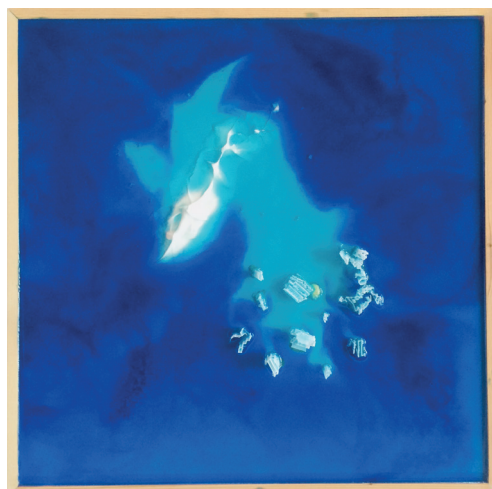
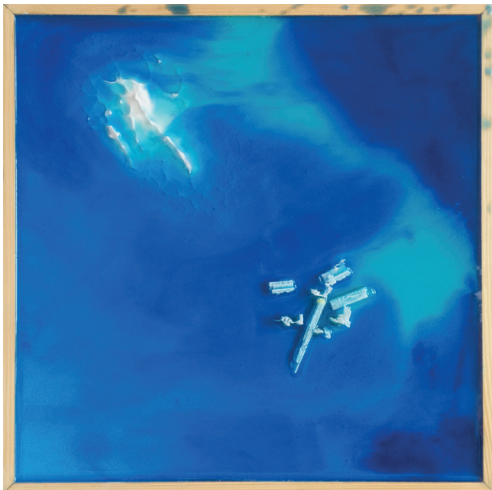
Let us open our eyes. These "painted places" by Anne Grim Hoyos are fragments of a "there," while we remain "here." Or is it the other way around? There's a strange sense of disorientation—like the moment we emerge from a deep sleep. The gaze, untethered, drifts across these smooth, milky valleys, clinging briefly to ridges that catch the light. It is human to search for a centre—for the dotted lines ending in a cross, the treasure. In vain. The omphalos, the navel of the world, inevitably shifts to the very edge of the canvas. Beyond that: the other, the unimaginable, the khôra—a matrix slipping into the ungraspable.

This terra incognita, once the realm of ancient chimeras, becomes a map not only of our desires but of our fears. Might it be a mirror held up to our own collective suicide?

If we consider her trajectory, Anne Grim Hoyos emerges as a subtle herald, a quiet but potent whistleblower. We are now the sole authors of ourselves—abandoned, astonished. Faced with our guilty conscience—of crimes against the planet, against humanity—she extends a map.

At a time when the virtual and the real so often blur, her paintings—real paintings, on canvas, stretched over wooden frames—offer us a feast of the possible, ensuring that the unimaginable does not become the unthinkable.

Thierry de Beaumont
Art critic, journalist, and essayist



*152/3/4 _ Submerged Buenos Aires,
view from Neptune above the South Atlantic Ocean.*

trptych
 HD paste, ink and resin, 3D print on wood with a
 natural wooden contour
 3x / 30x30cm
 2019





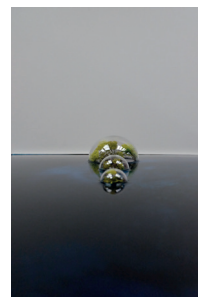
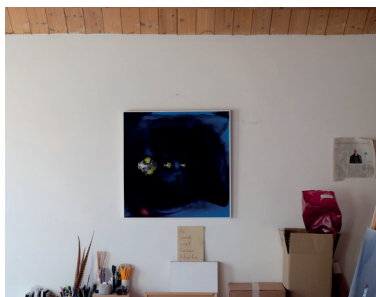
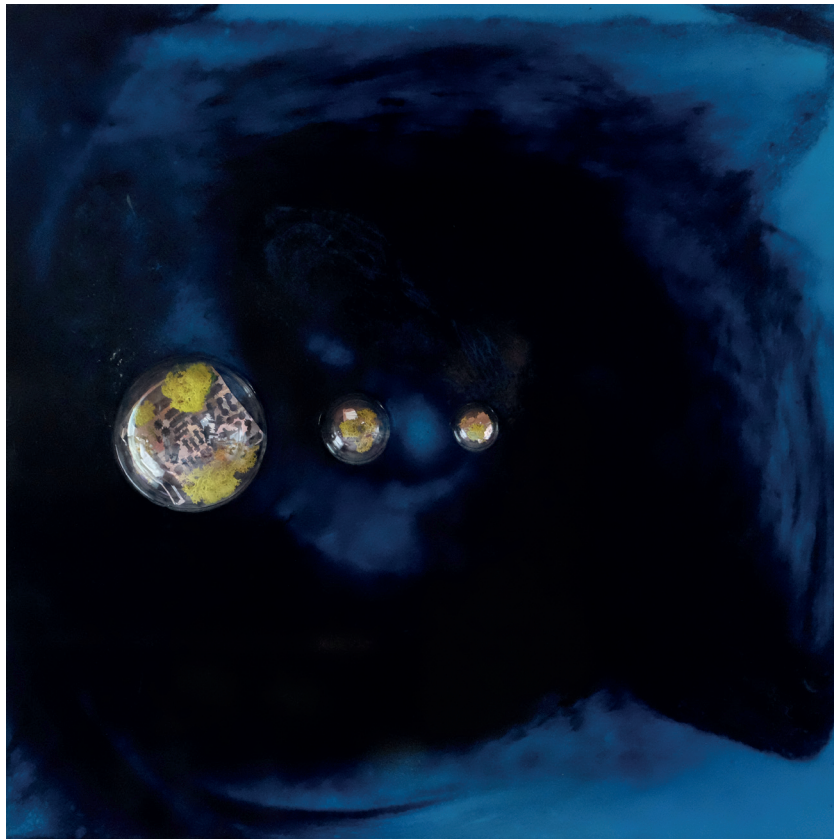
291_ *Desert Land on Earth*
view from Jupiter above the Route de l'espoir -
Kiffa - Aïoun El Atrouss - Néma in Mauritania.

triptych
 acrylic, crakeling paste, sand, 13 polymer
 dome & flora, on canvas
 101x153 cm
 2021



*282 _ Submerged Antarctica,
view from Mercury above the Austarl Ocean.*

acrylic, polymer flora and dome on canvas
150x100cm
2021



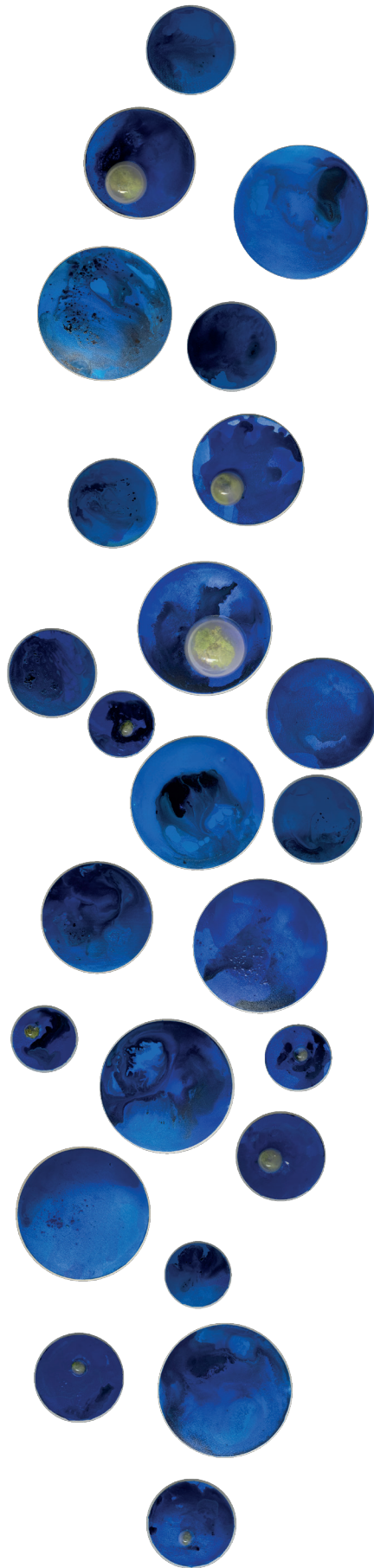
254 _ Submerged London,
view from Venus above the Channel Sea.

polymer flora and semi sphere, metal, ink and resin on
wooden panel with a white wooden contour
80x80cm
2019



265_Submerged Singapore,
view from Pluto above the straits of Singapore.

Polymer flora and semi sphere, ink and resin on
wooden panel,
15x30.5x4
2019



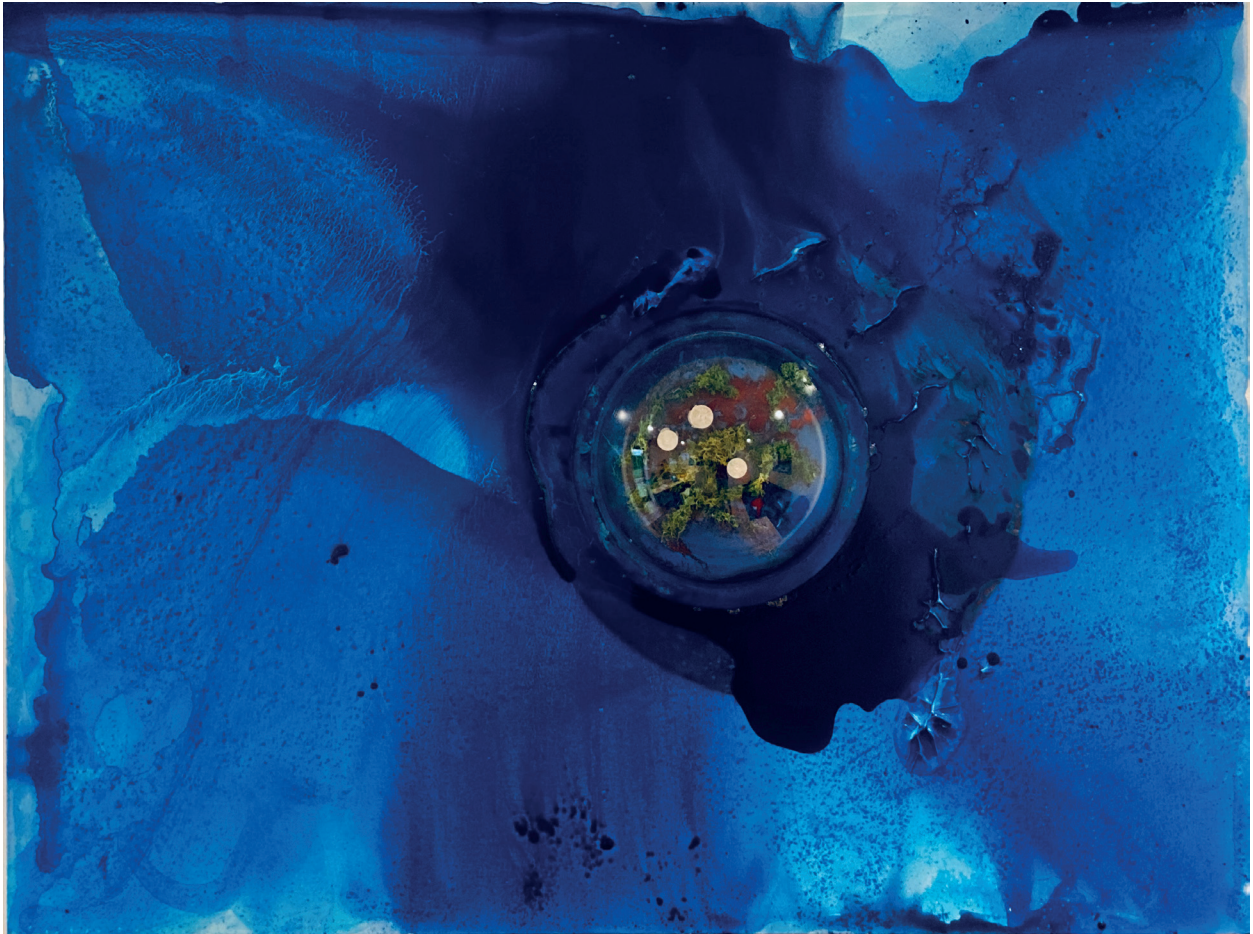
283 _ Submerged Seoul,
view from Jupiter above the Yellow Sea.

acrylic, 9 polymer dome & flora on
canvas
400x150 cm
2021



283 _ Submerged Seoul,
view from Jupiter above the Yellow Sea.

In situ



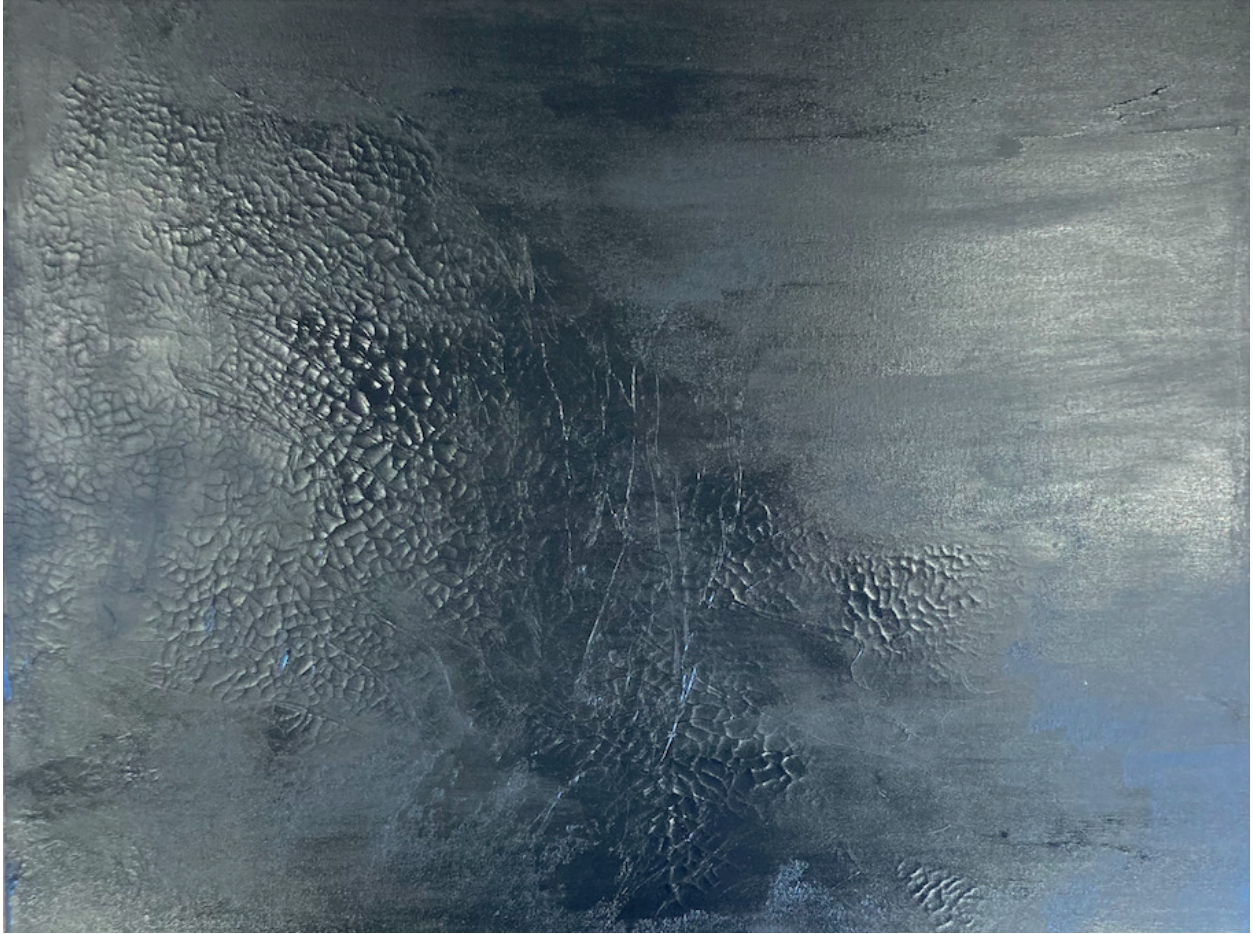
264 _ Submerged Saint Petersburg,
view from Venus above the Gulf of Finland.

acrylic, cartridges, polymer flora and dome on canvas
121x91cm
2020



294 _ Dariganga Gobi Desert, Mongolian Steppe,
view from Neptune.

crackling paste, acrylic, polymer flora and dome on canvas,
25x30cm
2022



297_Miran, Taklamakan desert, Xinjiang,
view from EH240877 satellite near Pluto

crackling paste and acrylic on canvas
100x100cm
2022



257 _ Submerged Tokyo,
view from the moon above Tokyo Bay.

Acrylic, 3 polymer dome & flora, limestone
miniature city pole, on canvas
101x153 cm
2020

DRAWING



ANNE
GRIM
HOYOS

271 _ *Flying Shark*

acrylic sur papier brun d8
21x30cm
2021

Le miroir

Que reste-t-il de nous ? La première victime de la plaie que nous vivons est l'imaginaire.

Ce que nous nommons grossièrement la réalité a implodé. Aller acheter son pain, saluer ses voisins, embrasser ses enfants ou ses parents, tous ces repères se sont dilués et nous voici seuls, face à un miroir. Ce continuum presque inconscient d'habitudes, auquel nous cherchons désespérément d'ailleurs d'échapper, laisse place au vertige de l'inconnu.

Nous vivons l'imaginaire.

Voir voler un requin dans notre rue ne nous surprendrait à peine. Tiens, un nouveau virus, une nouvelle mutation...

Nous sommes tous des artistes.

L'avenir a disparu et le passé se couvre de poussière dans nos albums numériques.

Malheureusement nous sommes humains.

Et vivre ne se conçoit que dans la projection de nos devenirs et la réminiscence enjolivée de nos souvenirs. Le présent, quand on le vit crûment, est insupportable.

Le récent dessin d'Anne Grim Hoyos auquel je pense met en scène cette apocalypse. Elle représente des fragments de vivants dispersés en désordre dans un espace déstructuré, comme si nous avions mis des images de vie dans un sac, les avions consciencieusement secoués avant de les jeter sur le papier comme des dés sur un tapis.

Ainsi Jheronimus van Aken imaginait son Jardin des délices, comme si la peste et le mal n'avaient pas existé.

La première image que l'homme a eu de lui-même et du monde réel est celle de son reflet à la surface de l'eau. Seul, face à un miroir.

Voici notre présent.

Il nous reste cependant une force, l'imagination. Et de ces fragments, nous extrayons du sens, du romantisme. Nous sommes condamnés à vivre et, même si la fenêtre de notre prison s'est brutalement réduite, nous y voyons toujours de quoi peindre le ciel en bleu.

Thierry de Beaumont

Critique d'art, journaliste et essayiste

The Mirror

What remains of us? The first casualty of the wound we are living through is the imagination.

What we so crudely call reality has imploded. Going out to buy bread, greeting our neighbours, embracing our children or our parents—these markers of daily life have dissolved, and here we are, alone, facing a mirror.

That unconscious continuum of habits we once desperately longed to escape has given way to the vertigo of the unknown.

Now, we inhabit the imaginary.

To see a shark flying down our street would scarcely raise an eyebrow. Another virus, a new mutation—so be it.

We are all artists now.

The future has vanished, and the past gathers dust in our digital albums.

And yet, tragically, we remain human.

And to be human is to live through projection—into our imagined futures—and through the softened glow of embellished memories. The present, when experienced in its rawest form, is unbearable.

A recent drawing by Anne Grim Hoyos comes to mind. In it, she stages this quiet apocalypse: fragments of life, scattered haphazardly across a deconstructed space—as though images of living had been tossed into a bag, shaken with intention, and emptied onto paper like dice onto felt.

In much the same way, Jheronimus van Aken—known to us as Hieronymus Bosch—conceived his Garden of Earthly Delights, as if plague and evil had never existed.

The first image humankind ever had of itself and the real world was its reflection on the surface of water. Alone, facing a mirror.

This is our present.

And yet one force remains to us: imagination. From these scattered fragments, we draw meaning—romanticism, even. We are condemned to live, and even if the window of our prison has narrowed dramatically, we still find within it just enough space to paint the sky blue.

Thierry de Beaumont

Art critic, journalist, and essayist



168_Life on Columba X in 3047

acrylic on paper
120x80cm
2019



335 _ Hinterstoder flying village above Totes Gebirge

ink and acrylic on paper
297 x 420 mm
2023



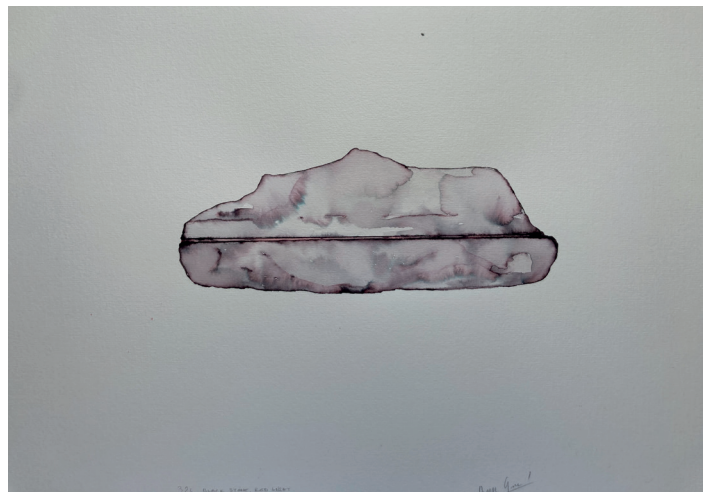
335 _ Hinterstoder flying village above Totes Gebirge

ink and acrylic on paper
297 x 420 mm
2023



317_Acid rain on Totes Gebirge

ink and acrylic on paper
297 x 420 mm
2023



324 _ Black stone red light

ink and acrylic on paper
297 x 420 mm
2023

Landscapes of the Future

A glimpse into the Totes Gebirge in 3047—visions from a post-Anthropocene Earth, where flying villages and black stone deserts float beneath a crimson sky.

High Life on Totes Gebirge

Projective flying villages drift above a scorched mountain range—life reimagined beyond human time.

Black Stone Red Light

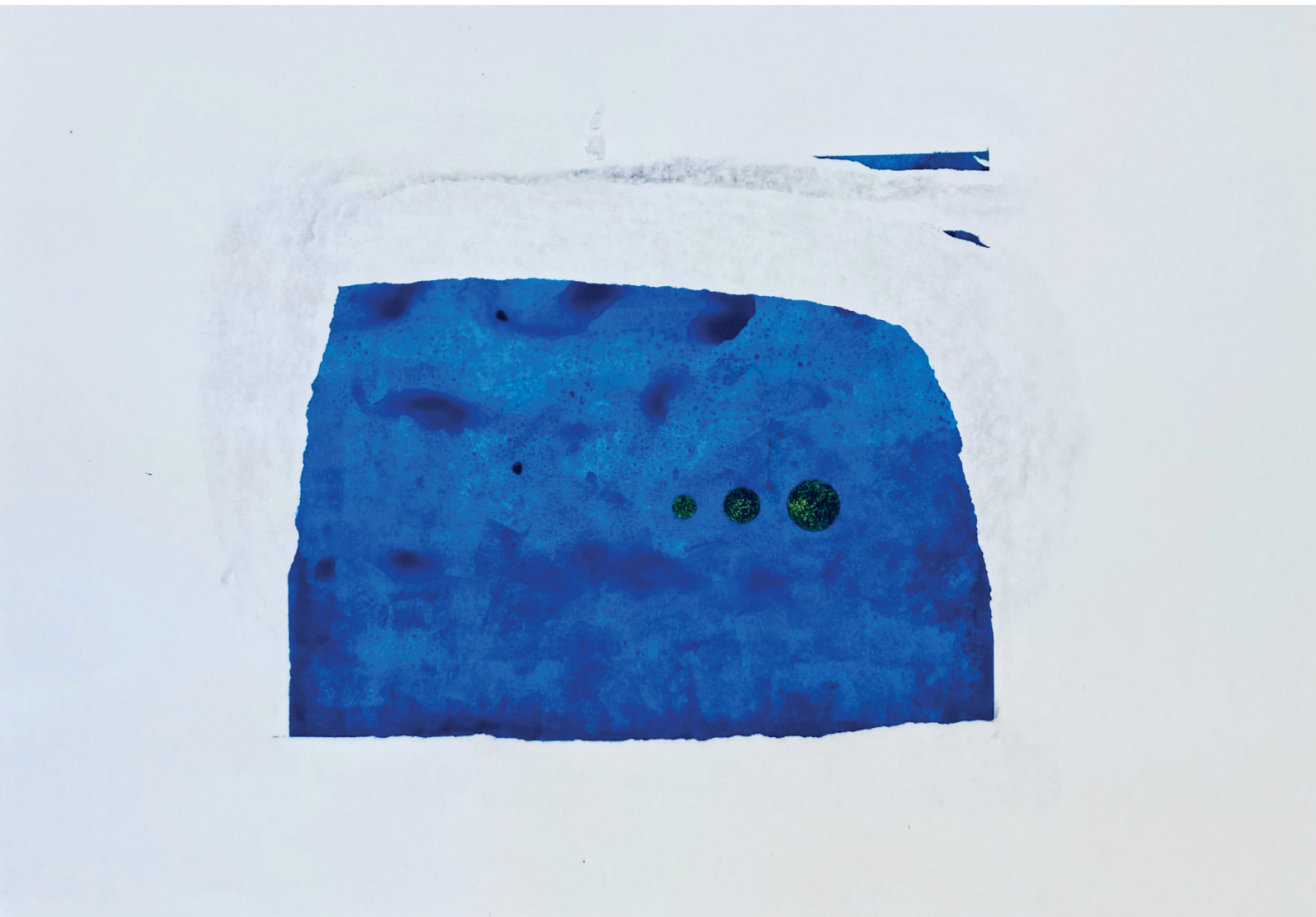
Mysterious fractures in ancient rock reveal a levitating glow—acid rain paints the relics of Earth's past.

Acid Rain on Totes Gebirge

Dark skies bleed over the desertified Alps— holds the memory of vanished climates.

Totes Gebirge's Flying Villages

Inhabited asteroids hover where peaks once stood—an imagined refuge in the shadow of extinction.



270_outerspace

acrylic on paper
75x105 cm
2021

INSTALLATION



ANNE
GRIM
HOYOS

8 Breaths under water.

8 laser-cut aluminum gills,
with gold, copper, and raw leaf interiors.
L 200 x W 150 x H 200 cm (adaptable in situ)
2016, close up view

Un présent prédateur

Bienvenue dans un univers métaphorique, reflétant l'Homme dans le miroir déformant du requin, prédateur absolu et sans pitié.

Nous respirons le même air et nous nous aimons.
Nous respirons le même air et nous nous combattons.
Breathe d'Anne Grim Hoyos met en lumière ce théâtre d'échange, où les orifices nous lient à notre environnement si inestimablement indispensables à notre vie.

Thierry de Beaumont
Critique d'art, journaliste et essayiste

A Predatory Present

Welcome to a metaphorical realm, where humanity is reflected in the distorting mirror of the shark—an ultimate predator, merciless and absolute.

*We breathe the same air, and we love one another.
We breathe the same air, and we fight one another.*

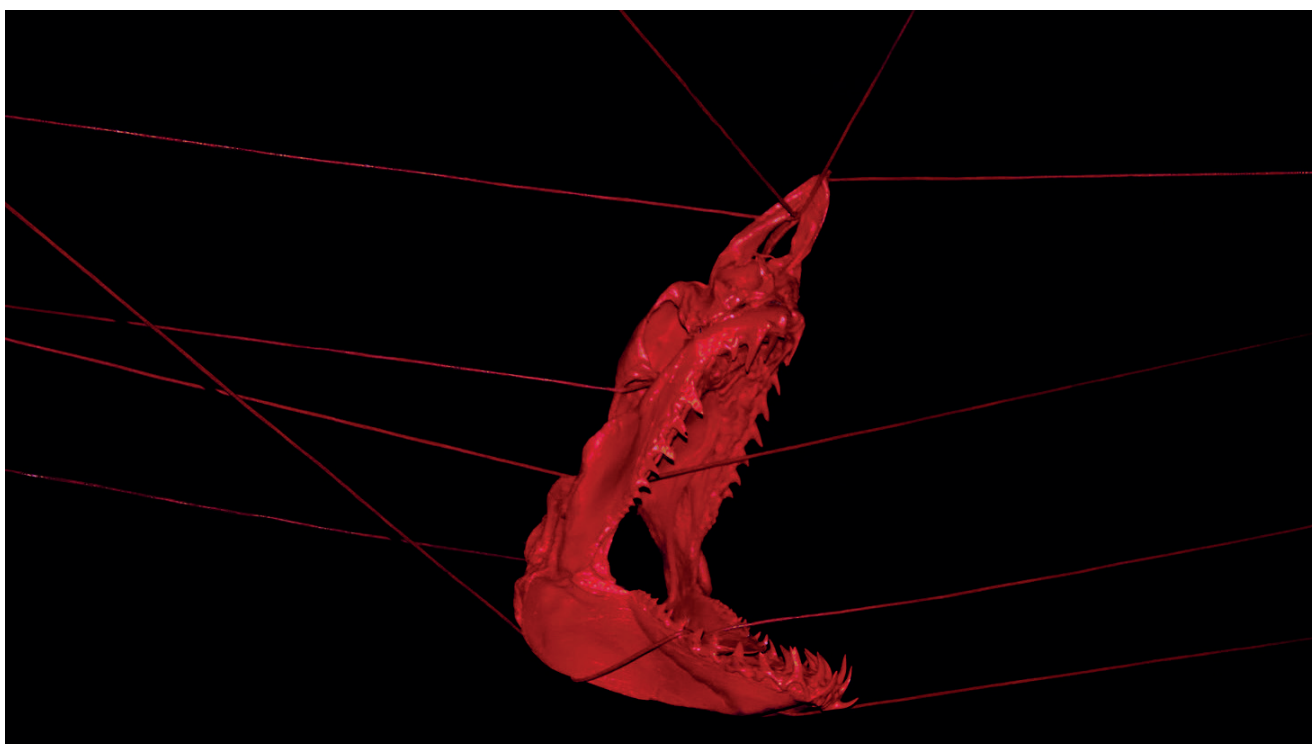
Breathe by Anne Grim Hoyos illuminates this theatre of exchange, where the very openings of our bodies connect us to the environment—so vital, so irreplaceable, for our survival.

*Thierry de Beaumont
Art critic, journalist, and essayist*



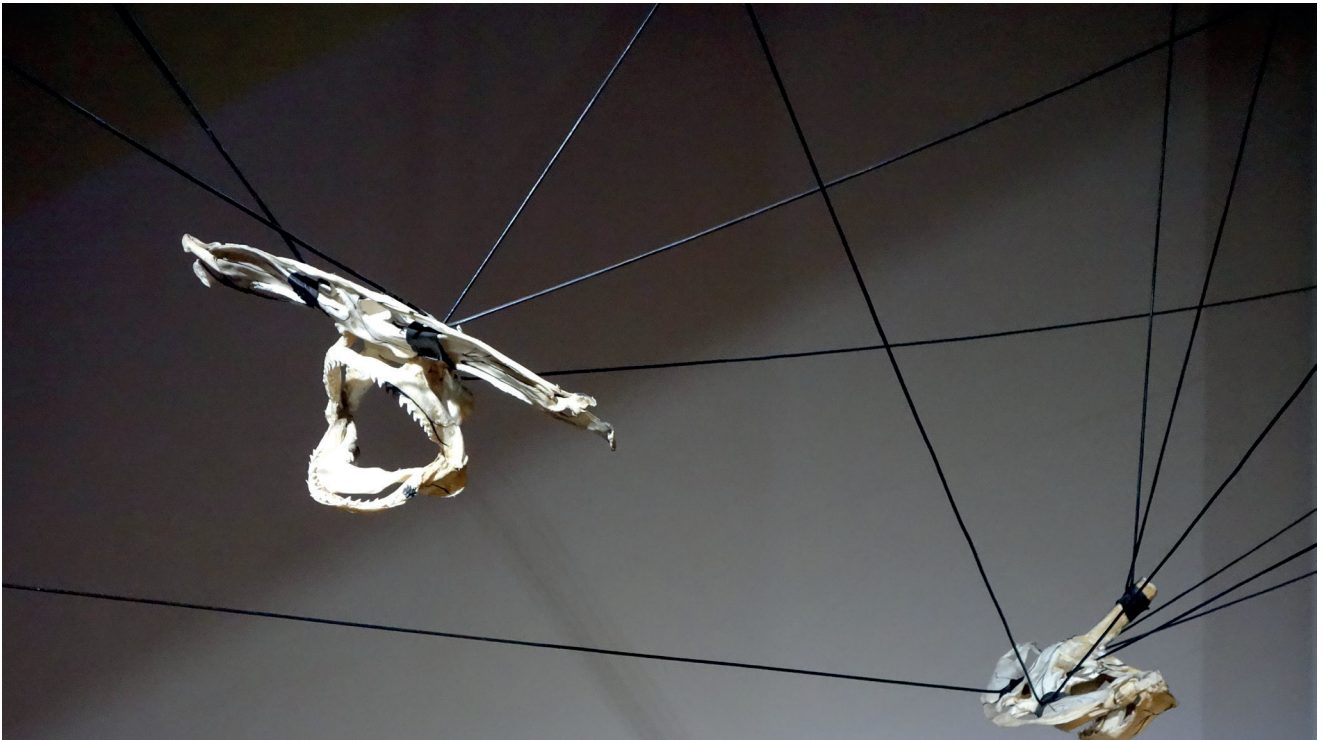
10 Breaths in the stratosphere

10 laser-cut aluminum gills,
acrylic on galvanized white.
L 1500 x I 250 x H 300 cm
2016



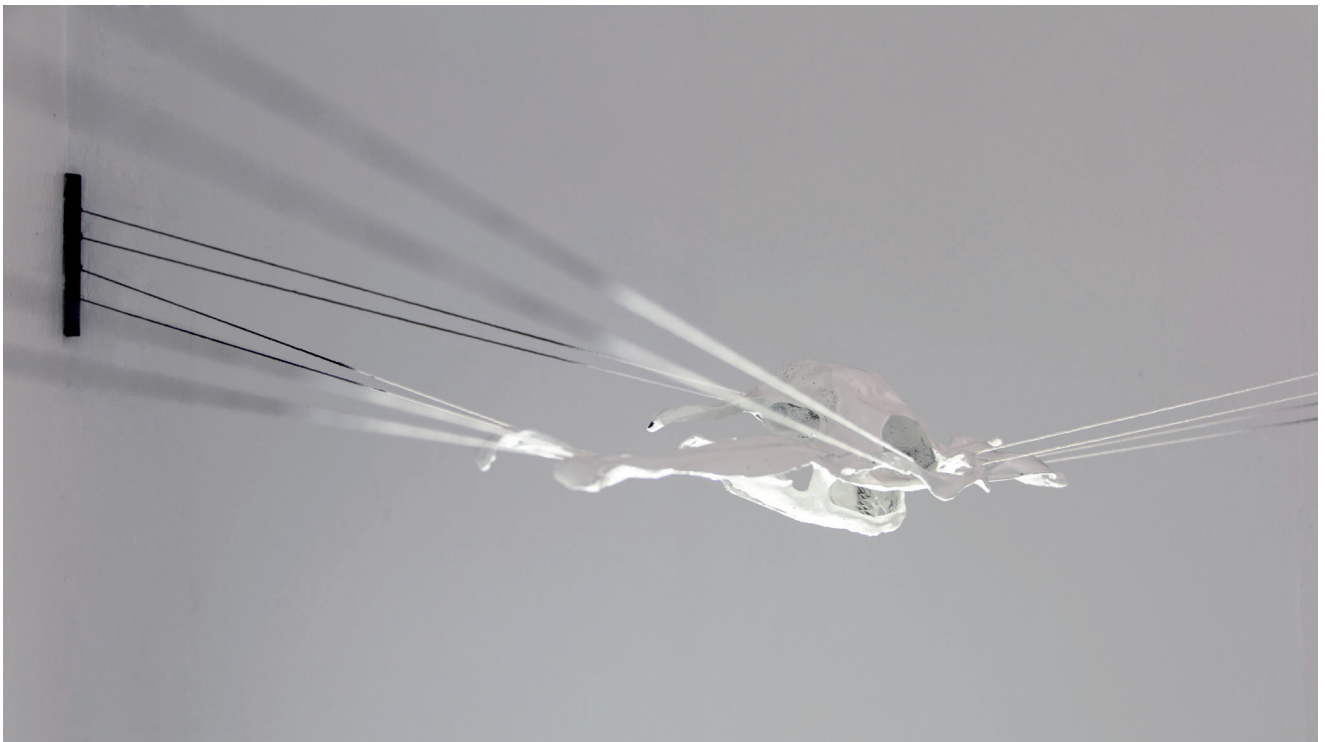
Uchronia, present is predatorial

mâchoire de requin Mako, cordons de cuir.
mâchoire H 40 x L 30 x l 30 cm envergure des cordons adaptables
2016



The ball, present is predatorial.

Installation - Hammerhead shark jaws, leather cords.
Jaw L 80 x W 40 x H 40 cm, adaptable leather cords
2013



156_ Intoxication of the depths, present is predatorial,

Corner installation - hammerhead shark replica, metal, cotton thread.

L150 cm x I 90 x H 10

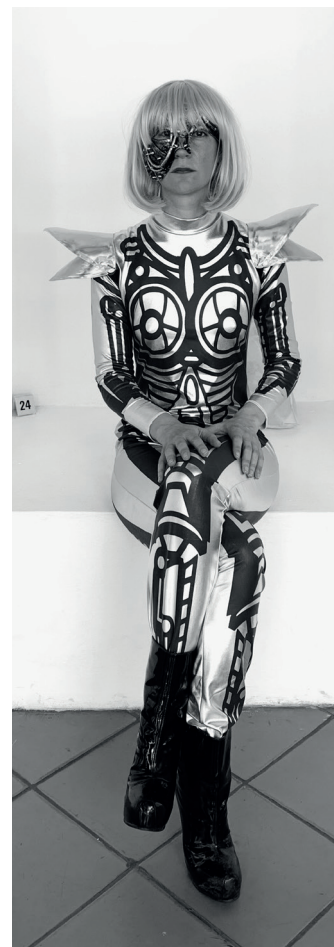
2016



43 Breaths on Earth,

43 laser-cut aluminum gills, acrylic, and gold, silver, and copper leafs.
L 500 x I 250 x H 300 cm
2016

PERFORMANCE VIRTUAL REALITY VIDEO



ANNE
GRIM
HOYOS

Protocolo para Dejar la Tierra

MACO - Museo de Arte Contemporaneo de Oaxaca, Mexico.
Performance and virtual reality
to see Earth from afar and travel through space
VR Dome
2019

Le laboratoire métaphysique de l'espace imaginé par Anne Grim Hoyos.

Les archives du CNES révèlent l'incroyable énergie déployée par les hommes pour quitter la terre au moyen d'éléments mécaniques et physiques. Outre les raisons purement scientifiques, il est évident que l'aventure spatiale portait, à l'époque des trente glorieuses, un espoir métaphysique non moins gigantesque animé par la notion de progrès et d'un possible bonheur lié à la science.

Selon les dernières avancées philosophiques associées au concept de l'Anthropocène, l'ère de l'Homme sur Terre, un bouleversement radical des positions de l'Homme par rapport à la Nature et au Cosmos est en cours. De telles interrogations ne pourraient aboutir que dans l'espace, dans un lieu où l'on pourrait, ainsi que l'exprime Bruno Latour, réellement « regarder la terre en face » (Facing Gaïa). L'Homme, positionné au sein des constellations déjà dénommées par les Anciens, pourrait alors prétendre à un niveau forcément fécond de métaconscience.

Thierry de Beaumont
Critique d'art, journaliste et essayiste

*What would
compel you to
leave our planet?*

*What do you
hope to find
elsewhere,
beyond Earth?*

*What would you
miss most about
life on Earth?*

*Name three
objects you
would want to
take with you.*

Anne Grim Hoyos' Metaphysical Laboratory of Space

The archives of CNES (the French Space Agency) reveal the extraordinary energy once devoted to escaping Earth through mechanical and physical means. Beyond the purely scientific motivations, it is clear that the space race—particularly during the post-war "Thirty Glorious Years"—carried with it an equally vast metaphysical hope, fuelled by ideas of progress and the belief in a happiness made possible through science.

According to recent philosophical developments tied to the concept of the Anthropocene—the epoch defined by humanity's impact on the planet—a radical shift is underway in how we position ourselves in relation to Nature and the Cosmos. These questions, by their very nature, seem destined to find resolution only in space—a place where, as Bruno Latour writes, we might finally "look the Earth in the face" (Facing Gaia).

Placed among constellations named long ago by the Ancients, humankind might then begin to access a new and fertile level of meta-consciousness.

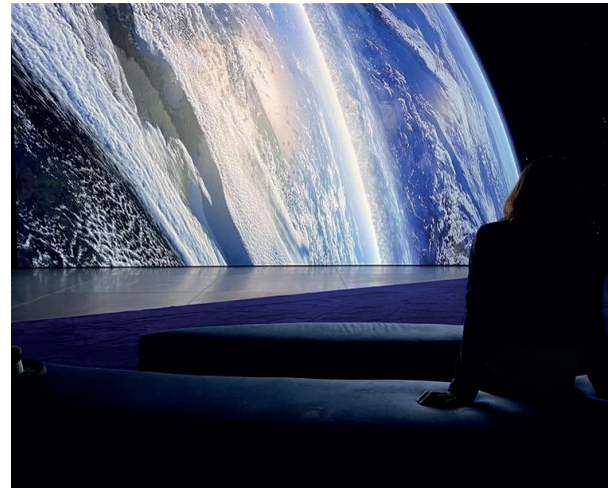
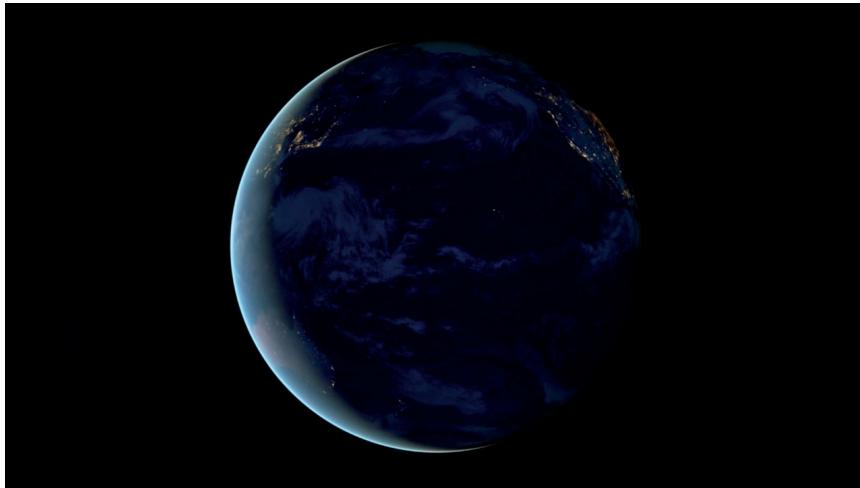
*Thierry de Beaumont
Art critic, journalist, and essayist*

*What would
compel you to
leave our planet?*

*What do you
hope to find
elsewhere,
beyond Earth?*

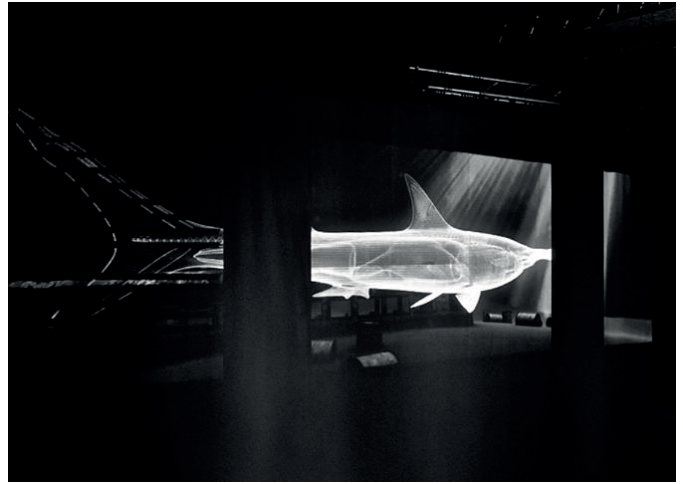
*What would you
miss most about
life on Earth?*

*Name three
objects you
would want to
take with you.*



The overview effect

3D animated film -
Submerged Earth, seen from space, floating peacefully.
Video 00:14:00'
2019

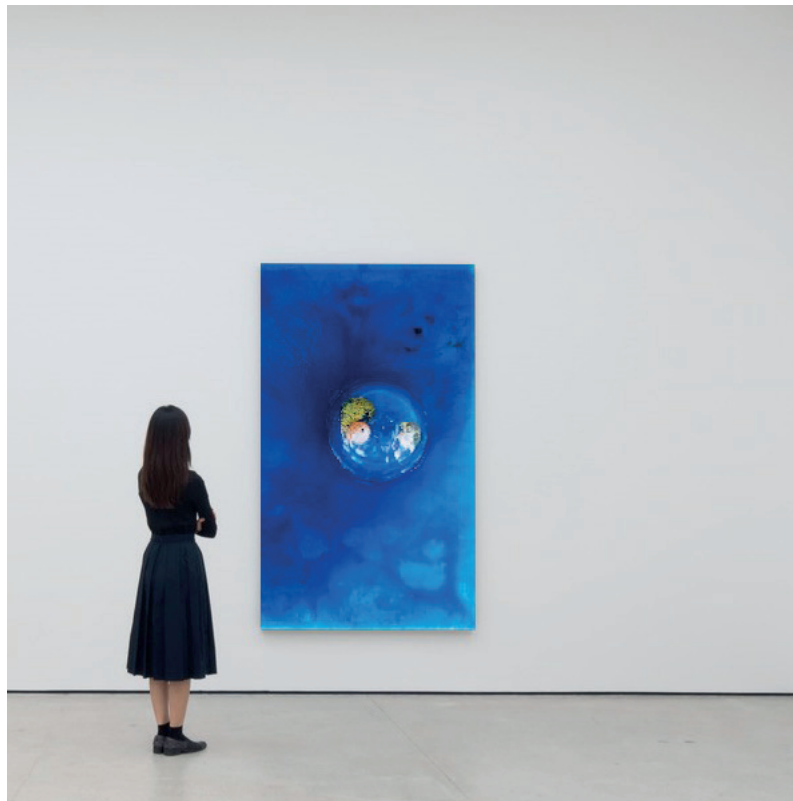


Beyond The Unknown

*3D animated film - 57th Venice Biennale version.
A futuristic fictional story about human nature
in a changing environment
(global warming / rising sea levels).
00:03:00 s'
2017*

SYMPOSIUM 2019

Through this artistic adventure, Anne Grim Hoyos organised a symposium in 2019 to reflect, and imagine possible futures related to climate change, with a focus on rising sea levels. During the sessions, each guest has five minutes to answer a question about a possible future for the next millennium, followed by an open debate.



The guests:
Boris Wastiau
Anthropologist | Director of the MEG in Geneva.
Richard Allan Thomas
Co-founder of The Foresight Studio & Future Cell.
Dr. Paraschkew Nachev
Neurologist | Neuroscientist | Artist.
Constance Flude
Qualitative and quantitative studies.
Katherine Templer Lewis
Futurist | Scientific | Hybrid thinker.
Tabish Khan
Art critic | Writer | Speaker.
Ondine MacDonald
Lloyd Reinsurance Underwriter.
Alan Milliken
Architect | Name.
Mediator: Karina Abramov.



Following these symposia, a book was published, and a documentary film is in development.

The world after climate change:
Famous people with an interest in it
imagine the world in 1,000 years

Critics who have written about Anne Grim Hoyos' work:

Thierry de Beaumont

regularly writes about Anne Grim Hoyos' work. He is notably the author and co-author of three art books about him: *Shark* (2015); *Art Quantum* (2016); and *Submerged Earth in the Year 3047* (2019).

An author and journalist, he teaches methodology at the Camondo School of Design and Interior Architecture in Paris. He is the co-author of *Towards an Anthropocene Design?* Co-author of the *Dictionary of Design and Applied Arts 1996 in 2017*, then Anne Bony's 90s, he has also published numerous artist monographs: *Made in Daney* (2008), *Cenae 9* and *Michel Suzuki, pearls of art* (2009), *Philippe Baldwin and Monica Guggisberg, l'Arche de Verre* (2011), *Shark* (2014), *Quantum of Art* (2017) and with Juliette Gréco *From Saint-Germain-des-Prés to Saint-Tropez* in 2013. Editor-in-chief of the magazine *Verre et Création*, he is also an exhibition curator and lecturer.

Tabish Khan

writes regularly about the work of Anne Grim Hoyos and was notably one of the co-authors of *The Submerged Earth in 3047*, 2019. He is an art critic specializing in the London art scene, covering major blockbusters for the emerging art scene. Tabish has been the Visual Arts Editor for *Londonist* since 2013. His contributions include art reviews and opinion pieces.

He also writes regularly for *FAD*, with one of the main columns on weekly London exhibitions, as well as a column called «What's Wrong With Art.»

Tabish is the director of *ArtCan*, a non-profit arts organization that supports artists through outreach and exhibitions.

Jude Cowan Montague

is the author of *Anne Grim Hoyos: Carving Positive Messages Into The Dark* (2018) published in *Artlyst*. She regularly follows and writes about the work of Anne Grim Hoyos. She is a writer, historian, and radio presenter. She was born in Manchester, grew up in Bolton, and lived and worked in London. She has Scottish, Irish, and Baltic heritage. *The Originals*, Hesterglock Press, 2017; *The Wires*, 2012; *Wisdom's Bottom Press*, 2016; *The Goodoyals of Terre Rouge*, Dark Windows Press, 2013; *For the Messengers*, Donut Press, 2011

Béatrice Férenczy

Consultant at UNESCO, organizer of international exhibitions, co-author of the book *Shark* 2016. She wrote, among other things, the foreword to *Kafka, Subjectivity, History and Structures* by Rosemarie Ferenczi (2014).

Emma Evans Roper

is the author and co-author of the book *Submerged Earth in 3047*, 2019, sequel to *Fortuitous Futures – Anne Grim Hoyos*, published in *The Sunday Tribune* about Anne Grim Hoyos in 2019.

Art Books

Submerged Earth 3047,

co-authored by Boris Wastiau, Katherine Templar Lewis, Richard Allan Thomas, Lorelei Grimaldi, Tabish Khan, Ondine MacDonald, Thierry de Beaumont, and Emma Roper-Evans, 2019

Grimbox,

3 editions, Anna Stinghamber and various guest authors, 2016

Quantum of Art,

author Thierry de Beaumont, 2016

Shark,

interview conducted by B. Ferenczy, T. de Beaumont, and L. Montant, 2015

Hashtag

#possiblefutures

#sealevelrise

#theworldafterclimatechange

#3047



Berkeley Square in the year 3047

Blue Plaque
London's Mayfair,
Berkeley Square Gardens,
indicating rising sea levels
following climate change.
#berkeleysquare3047 #RoadMAP21

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