

TRIENNALE BRUGGE 2024

opens

Spaces of
Possibility

13.04 – 01.09.2024

Bruges Triennial 2024: Spaces of Possibility

Contemporary art and architecture in the world heritage city of Bruges

From Saturday 13 April to Sunday 1 September, the centre of Bruges and the beach at Zeebrugge will once again be a platform for contemporary art and architecture in the public space. The triennial runs for almost five months.

Bruges Triennial 2024 looks firmly towards the future for this fourth edition. How can we safeguard the liveability of Bruges, and cities more generally, in a protective way? How do we approach concepts such as sustainability and change in a UNESCO-protected environment where preservation is central? And how can contemporary art and architecture create a new framework for these issues?

These questions have informed Bruges Triennial's collaboration with the twelve participating artists and architects. They have come to Bruges from all over the world in search of the slumbering potential of the ever-changing city. Their site-specific installations create new connections – between street and square, between people and animals, residents and passers-by – and make us reflect on the social, economic and ecological challenges and opportunities that await us as a society.

Contemporary art and architecture merge with the context of a UNESCO world heritage site in the Bruges Triennial, which occupies a unique place in the Belgian and international arts landscape.

Extensive public programme

In addition to the twelve art and architecture installations in Bruges city centre and Zeebrugge, the Triennial also boasts an extensive public programme. It includes guided tours, educational packages for schools and

families, accessible visitor tools and a calendar of events that both frame and expand this year's theme, *Spaces of Possibility*.

Citywide events

The Bruges Triennial has joined forces with four cultural partners for the fourth edition: **Cultuurcentrum Brugge**, De Republiek | Dertien12, Het Entrepot and Musea Brugge. They have devised their own programmes specifically for TRIBRU24 and are delving deeper into the themes at the heart of the event.

In the Porters Lodge, **Cultuurcentrum Brugge** brings together six artists with Bruges roots. They dive into the 'memory' of this historic site in the exhibition *Memory as Building*. **De Republiek and Dertien12** embark on an urban expedition and are organising a special edition of the lecture series *Letters to the City*. **Het Entrepot** presents Brecht Vanhoutte's work *At Rise Of Curtain*: an installation, performance, set and the scenography for the artist's debut film-to-be. With *Rebel Garden*, **Musea Brugge** presents an ambitious exhibition at three venues (Groeninge Museum, Gruuthusemuseum, St John's Hospital Museum) on the theme of climate change. Historic and contemporary artworks put the tumultuous relationship between man and nature under scrutiny and place a finger on the painful wound that is the climate crisis.

Quotes

“Bruges will be living and breathing art until 1 September: inside and outside its walls, and from Zeebrugge to the city centre. There’s something for young and old, and we’re looking forward to the beautiful collaborations that will put the Bruges Triennial 2024 and our city – as a centre for contemporary art – on the international radar like never before.”

– **Dirk De fauw**
Mayor of Bruges

“I’m proud of what the Bruges Triennial team, together with the twelve artists and architects, have created for our city. The works being presented to you today are all new and challenging designs, conceived and created with our city in mind. The flyers have been distributed, the TRIBRU guides are champing at the bit and the art chatterboxes are waiting to be tested: we’re ready!”

– **Franky Demon**
Chairman, Brugge Plus

“Bruges will be buzzing with culture this summer, not only thanks to the twelve works in the city centre and Zeebrugge, but also because of the citywide events that highlight ‘Spaces of Possibility’ from various angles. The partner programme, offered by Cultuurcentrum Brugge, De Republiek | Dertien12, Het Entrepot and Musea Brugge, reinforces the TRIBRU24 message and makes one dream of more.”

– **Nico Blontrock**
Alderman for Culture

“The twelve art and architectural installations not only provide a different view of Bruges, but also illustrate how we can deal with space and materials differently in the future. They challenge and encourage dialogue about how things can be done. Together, they tell the story of a city in the throes of change: Spaces of Possibility.”

– **Shendy Gardin**
co-curator, Bruges Triennial 2024

“The exhibition takes Bruges as a vantage point from which to imagine other possible cities and futures. Drawing inspiration on Rebecca Solnit’s writings, it invites artists and architects to engage with the city as a ‘repository of possibilities’. Practising the possible is about challenging dominant paradigms and proposing that things can be done otherwise.”

– **Sevie Tsampalla**
co-curator, Bruges Triennial 2024



About the theme

Spaces of Possibility



After three editions in which the Bruges Triennial focused on the fictional idea of the city as a megalopolis (2015), the metaphor of the *Liquid City* (2018) and Bruges between dream and *Trauma* (2021), today we want to talk about the future. In a UNESCO-protected heritage city where preservation is central, how can we think about concepts such as sustainability and change, and how can contemporary art and architecture create a new framework for this process?

The past three years have brought many things into focus: multiple crises on a global scale are deepening environmental damage, increasing housing and work pressures, and affecting health and social life. While opportunism, extractivism and construction fever continue to set the tone, these times are also bringing a new awareness of our interdependencies and hold the potential for socio-ecological change. We are challenged **to think differently**, adopt new methods and use materials and resources more intelligently if we want to prioritise our well-being and that of the planet.

The role that public space assumes in this story is essential: of movement, encounter and creativity, of perspective, flexibility, chance and freedom. In Bruges too. A city that has evolved over the centuries, from a medieval metropolis to a hushed setting, from a neo-Gothic dream to a tourist destination that now tries to escape the masses. Shaped by a **succession of histories**, since its foundation in the 9th century, Bruges continues to evolve into the mesh we know today: a 13th-century structure that was declared a UNESCO World Heritage Site

on 2 December 2000 and which, at 8.6 kilometres in circumference and a 430-hectare surface area, remains a city on a human scale. An attraction where modernity and industry seem absent within its shell, but is it so?

With *Spaces of Possibility*, we explore the city's **latent potential**. How can we preserve the liveability of Bruges, which is struggling with a love-hate relationship for its heritage, and protect the city as a 'city'? How can we make un(der)utilised or unnoticed sites viable again? Or, as the architectural practice RE-ST (2020) described it in its research on 'wanderspace', 'using images to pave the way to a different use?'

We are inviting twelve international artists and architectural firms to take a close look at Bruges' morphology while walking through its streets, to identify gaps and – if only for a while – to give it a **new interpretation**. As 'practitioners of the possible', they look for beauty in what is often overlooked, exploit the potential of a place and make spatial suggestions rooted in the here and now.

They will focus on the Centre, West Bruges and Zeebrugge regions, shifting their attention to city districts that have been hidden from view over the past decades or have recently undergone major transformations. Just think of the restructuring of 't Zand (West 8, 2018), the construction of a new Meeting & Convention Centre (Eduardo Souto de Moura and META architectuurbureau, 2021) or the expansion of Zeebrugge harbour, where the former polder village has now become the Port of Antwerp-Bruges, one of Europe's largest seaports.

Twelve new, temporary art and architecture installations engage with these places.

They show new forms of use, connect city districts and bring people and nature back together. They critically relate to the past, the rich heritage, the parkland and the urban environment and create new social, societal and ecological narratives that transcend the dominant paradigms.

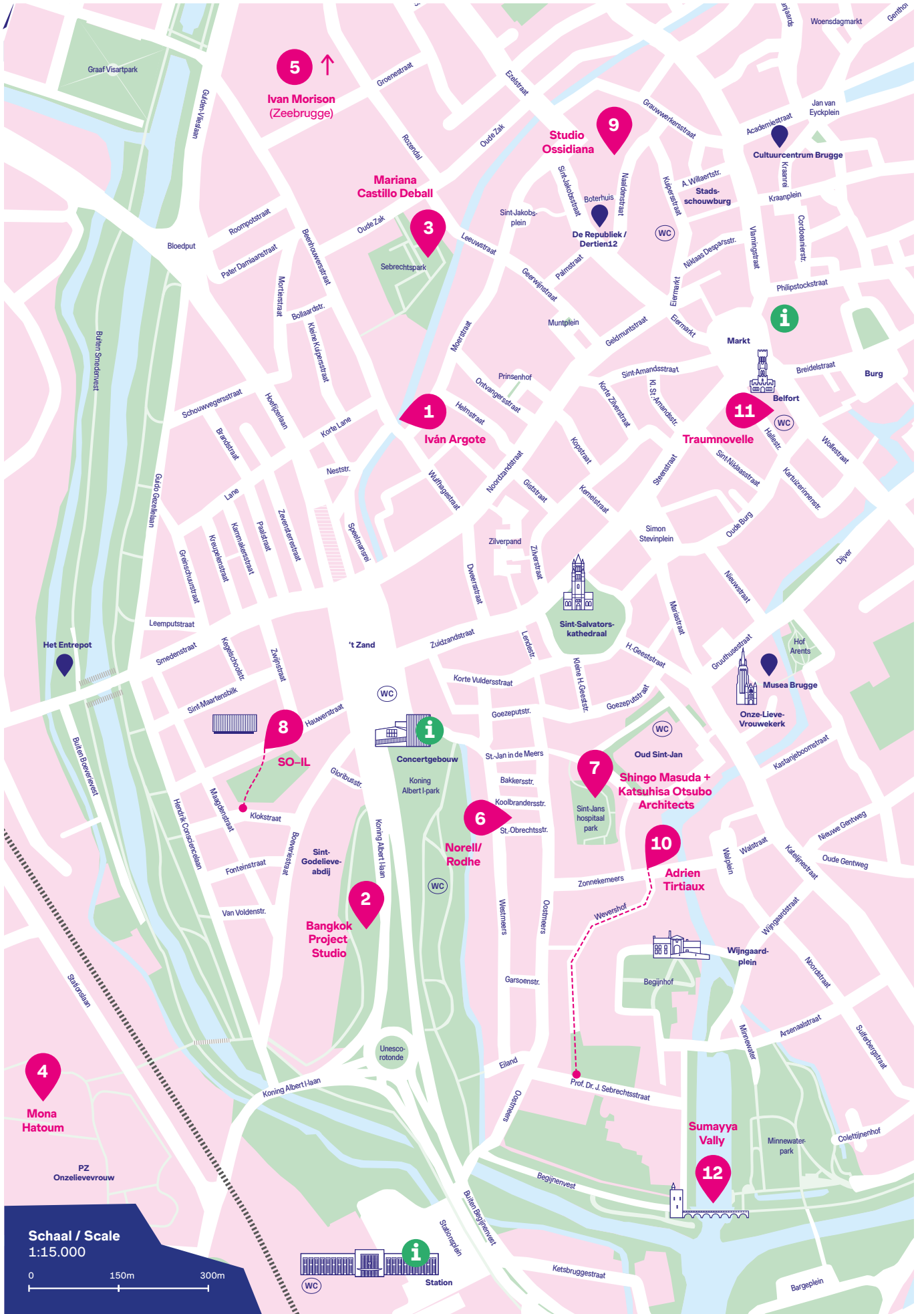
Spaces of Possibility questions the assumption that things are as they are and suggests that they could be otherwise. It forms a constant bridge between the local context and broader, **collective thinking about the city and its potential future**, where transformation is not the end goal, but a means that enables mental or spatial change through the transformative power of art and architecture.

It establishes Bruges as a shared terrain for imagination, wonder and encounter and invites the public to discover the city from new horizons. In so doing, we are continuing Bruges Triennial's mission as a platform for experimentation in 2024. We hope that it will continue to inspire, generate support and launch ideas for the future. An exercise in imagination; a glimpse of what Bruges, and cities in general, can be, today and in the future: *Spaces of Possibility*.

– Shendy Gardin & Sevie Tsampalla

Overview of installations by participating artists and architects

- 1 Iván Argote** ^(CO)
Who?
°1983, Bogota, , lives and works in Paris, FR
- 2 Bangkok Project Studio** ^(TH)
The tower of balance
Established in 2003 in Bangkok, by Boonserm Premthada (b. 1966, Bangkok, TH)
- 3 Mariana Castillo Deball** ^(MX)
Firesong for the bees, a tree of clay
°1975, Mexico-City, lives and works in Berlin, DE
- 4 Mona Hatoum** ^(LB | UK)
Full Swing
°1952, Beirut, lives and works in London, UK
- 5 Ivan Morison** ^(UK)
Star of the Sea
°1974, Istanbul, lives and works in Hereford and North West Wales, UK
- 6 Norell/Rodhe** ^(SE)
Raamland
Established in 2012 in Stockholm by Daniel Norell (°1973, Stockholm, SE) and Einar Rodhe (°1982, Uppsala, SE)
- 7 Shingo Masuda + Katsuhisa Otsubo Architects** ^(JP)
empty drop
Founded in 2007 in Tokio by Shingo Masuda (°1982, Tokio, JP) and Katsuhisa Otsubo (°1983, Saitama, JP)
- 8 SO-IL** ^(US)
Common Thread
Founded in 2008 in New York by Florian Idenburg (°1975, Haarlem, NL) and Jing Liu (°1980, Nanjing, CH)
- 9 Studio Ossidiana** ^(NL)
Earthsea Pavilion
Founded in 2015 in Rotterdam by Alessandra Covini (°1988, Milan, IT) and Giovanni Bellotti (°1987, Pavia, IT)
- 10 Adrien Tirtiaux** ^(BE)
Under the Carpet
°1980, Etterbeek, lives and works in Antwerp, BE
- 11 Traumnovelle** ^(BE)
The Joyful Apocalypse
Founded in 2015 in Brussels by Léone Drapeaud (°1987, Canberra, AU), Manuel León Fanjul (°1990, Charleroi, BE) and Johnny Leya (°1990, Kinshasa, CD)
- 12 Sumayya Vally** ^(ZA)
Grains of Paradise
°1990, Laudium, lives and works in Johannesburg, SA





Iván Argote – *Who?* © Filip Dujardin

Iván Argote (CO)

Who?

A monument in doubt

A pair of bronze boots appears to be walking or standing in a seemingly natural and relaxed posture on the Speelmansrei canal. They seem to belong to a larger statue: have the other parts been removed or are they yet to be installed?

As the title suggests, *Who?* asks the viewers to speculate on the identity behind this sculptural installation. The work can be seen as a monument in doubt. Its apparent incompleteness and lack of identity grants agency to the viewers. They may imagine that the boots belong to a specific historical figure or they may wish to make up new stories about them. The patina and the historical appearance seem to suggest that they have already been 'walking' for quite some time.

Who is the work about and what is the story behind its presence-cum-absence? Beyond the question of identity, the work challenges the viewers to question who has the right to be represented in the public space. We live and walk inside the fiction that we call 'the city'. We read and write about the metropolis, thereby contributing to its narratives. But who is visible? Who has a voice and who has the authority to write these stories?



Iván Argote © Claire Dorn

Iván Argote (b. 1983, Bogota, CO) was born in Bogotá, Colombia, but lives and works in Paris nowadays. Argote explores public visual language through his artistic practice. With site-specific installations, sculptures and video, he examines our relationship with the public space, its limits and the inclusion and exclusion of various voices. His works expose power relationships and add fresh layers of meaning to the existing patrimony. By affixing fictional elements to recognisable symbols, his installations appear to float between the past and the future. They shift the focus from the individual to the collective and contribute to a new history: the monument as a symbol of social transformation.

Argote's work is included in the collections of the Guggenheim Museum in New York and the Centre Pompidou in Paris, among others. In 2022 he was nominated for the Prix Marcel Duchamp (ADIAF).



Bangkok Project Studio – *The tower of balance* © Filip Dujardin

Bangkok Project Studio ^(TH)

The tower of balance

A fourth beacon for Bruges' skyline

A visit to the 13th-century Belfry inspired Boonserm Premthada of Thailand's Bangkok Project Studio to build *The tower of balance*, an 18-metre-high contemporary bell tower with three wooden platforms. It marks and lends meaning to this little-known stretch of greenery.

The pine structure on the opposite side of King Albert I Park is aligned with Bruges' three iconic medieval towers: St Salvator's Cathedral, the Church of Our Lady and the Belfry. By playing with transparency, form and matter, *The tower of balance* is a modern-day counterpoint to these stone edifices.

At the centre of the work, supported by two rough tree trunks, is a bronze bell. Through this object, the architect has not only captured 'the sound of Bruges' but also hauled the instrument out of its ivory tower. It can even be rung.

Tip: If you don't like heights but want to peek inside another site in the throes of transformation, step through the historic garden gate. It has been specially opened for the Bruges Triennale and leads to St. Godelieve's Abbey.



Bangkok Project Studio © Spaceshift Studio

Bangkok Project Studio was established by Boonserm Premthada (b. 1966, Bangkok, TH) in 2003. It is now one of Thailand's most influential architecture firms. Departing from a sustainable, holistic approach, his architecture bridges the historical and contemporary, human and natural, indoor and outdoor. By playing with scale and sensory experience, Bangkok Project Studio aims to take users on a spatially orchestrated journey that slows them down, enables them to focus on their surroundings, and allows them to dream of more.

Bangkok Project Studio represented Thailand at the Venice Architecture Biennial in 2021 with *A House for Human and a House for Elephants*. The practice also won Milan's the Golden Madonnina Design Prize in the category of Social Impact.

2 Opposite King Albert I-park



Mariana Castillo Deball – *Firesong for the bees, a tree of clay* © Filip Dujardin

Mariana Castillo Deball (MX)

Firesong for the bees, a tree of clay

New residents for the Sebrechtspark

Mariana Castillo Deball brings together bees and the history of beehives in the sculptural-architectural installation *Firesong for the bees, a tree of clay*.

The work consists of stacked, ceramic columns feature an array of surprising forms. A wooden platform at the top houses three wooden hives. The artwork references the archaeology of beekeeping: the ceramics allude to the traditional hives that were common until 1852, when wooden versions were introduced. The early hives were often decorated with unique elements that reflected the owner's cultural beliefs or character.

In bringing together a multiplicity of beehive shapes from various historical and geographical contexts, *Firesong for the bees, a tree of clay* acts as a 'repository' that 're-pollinates' the city with forgotten iconographies, technologies and architectures from the history of apiculture. A cross between a display structure and a critical device, the work invites viewers to reflect on why certain objects become obsolete and the extractive human-centric processes that lead to the extinction of certain species.

Castillo Deball has collaborated with Biesous in the bee-friendly city of Bruges. Two young, local beekeepers are caring for the bees. The hives and sections of the artwork will be donated to the city's beekeepers at the close of Bruges Triennial 2024.



Mariana Castillo Deball © Victoria Tomaschko

Mariana Castillo Deball (b. 1975, Mexico City, MX) lives and works between Berlin and Mexico City. In her art practice, she weaves diverse disciplines and influences into installations and sculptures that explore and interrogate the role of the object. With found elements and natural materials such as wood and clay, she creates fresh layers of meaning. She is guided by ethnographic research, archive material and the exchange of knowledge with makers who often remain invisible to the public at large. By gathering together a wide range of sources, she brings lost or suppressed knowledge to the surface, unveils new connections, and imagines alternative scenarios.

Mariana Castillo Deball's work was recently on display at the Venice Biennale (2022), the 32nd Bienal de São Paulo (2016), and she has staged solo exhibitions at Pivo, São Paulo (2023) MUAC, Mexico City (2022), Kunstinstituut Melly (2019, Rotterdam) and the New Museum in New York (2019), among other venues.



Mona Hatoum – *Full Swing* © Filip Dujardin

Mona Hatoum (LB | UK)

Full Swing

A subterranean swing invites reflection

Full Swing by Mona Hatoum invites you to swing in a narrow underground passage that has been excavated from the garden of the Onzelvevrouw Psychiatric Hospital.

In the middle of the structure, a swing dangles invitingly from a metal beam. The descent into this narrow cell demands caution and concentration. It can also feel uncomfortable. Only one person at a time can use the swing.

Full Swing makes you feel what it's like to be trapped. It confronts the audience with sensations of instability and displacement. The body becomes a measure of possibilities, suspended in a space replete with tension, oscillating between restriction and movement, discomfort and joy, darkness and light, imprisonment and freedom.

The work is an extension of Mona Hatoum's long-standing interest in systems of discipline and control, as represented in the architecture of detention and imprisonment.

4 Garden of the Onzelvevrouw psychiatric hospital



Mona Hatoum © Jens Ziehe

Mona Hatoum (b. 1952, Beiroet, LB | UK) was born into a Palestinian family in Beirut, Lebanon. While on a short visit to London in 1975, the outbreak of the Lebanese Civil War prevented her from returning home. She has lived in London ever since.

Hatoum's work is realised in a diverse range of media; in her large-scale installations she transforms industrial materials such as barbed wire, cement or steel into constructions that feel ordinary yet alienating. Her work aims to elicit both fascination and aversion in equal measure. It reflects on subjects that arise from our current global condition, systems of confinement and control as well as themes of conflict and displacement.

In 2019, Mona Hatoum was awarded the Praemium Imperiale for sculpture, an international acknowledgment of her expansive oeuvre. Her work has been showcased in group exhibitions such as the Venice Biennale (1995, 2005), documenta in Kassel (2002, 2017) and the Istanbul Biennial (1995, 2011). Solo exhibitions include a major survey organised by Centre Pompidou, Paris (2015) that toured to Tate Modern, London and KIASMA, Helsinki (2016).



Ivan Morison – *Star of the Sea* © Filip Dujardin

Ivan Morison (UK)

Star of the Sea

Art as a barometer for change

Conceived specifically for the beach of Zeebrugge, *Star of the Sea* attracts attention from afar with its voluminous, concrete structure and curious chimneys. With its cylindrical tubes, triangular inspection chambers and modular parts, the work echoes architectural structures typical of the coast: a bunker, a pavilion or even a sandcastle.

Star of the Sea opens possibilities for subtle and spontaneous connections. It invites passers-by to enter, to explore and appropriate its different spaces. Inside, one may experience interplays of light and shadow and sense specific sounds and smells. The varied landscape of Zeebrugge can be viewed through the openings. The work will gradually transform through its constant interaction with the elements while on display in Zeebrugge. The concrete temple – surrounded by sand – reflects time and impermanence. *Star of the Sea* as a barometer for change.

In co-production with Beaufort24

5 Zeebrugge beach



Ivan Morison © Charles Emerson

Artist **Ivan Morison** (b. 1974, Istanbul, TR) has established an ambitious situated practice that transcends traditional divisions between art, architecture, theatre and activism. His work is often performance-based and site-specific, existing as one-off events and large-scale installations and buildings in public spaces.

Over the past twenty years, Ivan Morison has also collaborated with Heather Peak (b. 1973, UK), describing the work they do as constructed from layers of social sculpture and sculptural space. Their interventions turn visitors and passers-by into participants, highlighting both the context and the social relationships entwined therein. They either clash with the environment, or embed themselves in it, making use of natural materials that discolour, transform, or degrade over time until they become 'ruins from the future' ...

In 2007, Heather Peak and Ivan Morison represented Wales at the Venice Biennale of Art with *Pleasure Island*. Recently, Art/Books published *Love Me or Leave Me Alone: The Very Public Art of Heather and Ivan Morison*, a monograph of their public works over the last fifteen years.



Norell/Rodhe – *Raamland* © Filip Dujardin

Norell/Rodhe (SE)

Raamland

An unknown urban square receives a temporary makeover

Norell/Rodhe's *Raamland*, situated between Oostmeers and Westmeers, takes the form of a new community garden. The Swedish architecture firm has redeveloped the square in Sint-Obrechtsstraat and transformed it into an exciting and inspirational meeting place.

The installation's name alludes to the history of De Meers, a marshy urban area that remained uninhabitable until the 17th century. As a result, it was mainly used as a ground on which to locate the wooden frames, or raamen, on which Flemish cloth was hung to dry.

Daniel Norell and Einar Rodhe have introduced a new and contemporary framework for the site, which they have constructed from a mix of standard components and unique finds. The project is largely constructed from second-hand materials.

Raamland is a testing ground for re(re)valuation and an investigation into how we can deal with material flows differently in the future. It approaches architecture as a living organism, as something that gradually changes shape, together with its wider environment: the city.



© Norell/Rodhe

Daniel Norell (b. 1973, Stockholm, SE) and Einar Rodhe (b. 1982, Uppsala, SE) established **Norell/Rodhe** in 2012. The Stockholm-based architecture practice views its work as a mediation between environment and user, or between the historical and contemporary, wherein an existing context shapes or contributes to a new one.

By making extensive use of local or reclaimed materials, Norell/Rodhe allow their designs to be co-determined by the forms and textures of materials at hand. Spaces and objects are puzzled into new configurations that feel familiar, yet different. Their work is an invitation to use materials more thoughtfully in the future, and to start architecture where buildings end.

Norell/Rodhe's work has been exhibited at the 2018 and 2023 Venice Architecture Biennales, and at the 2019 Oslo Architecture Triennial, where they participated with the maquette series *Under Construction*.

6 Square in Sint-Obrechtsstraat



Shingo Masuda + Katsuhisa Otsubo Architects – *empty drop* © Filip Dujardin

Shingo Masuda + Katsuhisa Otsubo Architects (JP)

empty drop

A new eye-catcher for St John's Hospital Park

Inspired by the density of Bruges' street plan, Shingo Masuda and Katsuhisa Otsubo have constructed a new, open 'place' for the city in St John's Hospital Park. Their geometric, brick-built sculpture subtracts ground from the historical orchard while also lending it structure. Here, the architects play with the concept of 'free' or undefined space and its absence in the city's geography, where every corner is well-defined.

Departing from the question "Is it truly necessary?", the Japanese firm examines the concept of space. Should architects keep adding to what already exists, or can they think differently about architecture and its place in the world?

Using a familiar local material – brick – and the city's colour palette, Shingo Masuda + Katsuhisa Otsubo Architects have created a new abode that transcends the seasons.

The work contrasts with the functional city and creates a place where people can gather, for encounters and losing oneself. empty drop: a celebration of emptiness in the busy pattern of Bruges.

7 St John's Hospital Park



Shingo Masuda en Katsuhisa Otsubo

© Anne Nagai

'Is it truly necessary?' Under that credo, Shingo Masuda (b. 1982, Tokyo, JP) and **Katsuhisa Otsubo** (b. 1983, Saitama, JP) founded their eponymous architecture firm in Tokyo in 2007.

Their practice focuses on subtle interventions that pinpoint the most space-defining elements of a place. An in-depth analysis of the existing context is central to their work. The architects challenge our preconceptions by adapting these observations and integrating them into their projects, thus bringing (new) meaning and structure to a site. An architectural gesture in which interior and exterior are fused into a landscape that, to users and passers-by alike, feels bold and ephemeral, familiar yet wondrous.

Although the firm has been working mainly in Japan for the past fifteen years, the duo has enjoyed a great deal of international attention. For example, Shingo Masuda + Katsuhisa Otsubo Architects won the AR Emerging Architecture Award 2014 and the prestigious Yoshioka Prize (Japan Architect) in 2015.



SO-IL – *Common Thread* © Filip Dujardin

SO-IL (US) Common Thread

A meandering path through the garden of the Capuchin monastery

SO-IL has created *Common Thread* for the garden of the former Capuchin monastery. Together with Dr Mariana Popescu (TU Delft) and Summum Engineering, the architects have developed a fabric that spans two neighbourhoods and creates a new urban connection.

Inspired by Bruges' history as a centre for lacemaking, the US architecture firm uses weaving as a social, economic and formal binding agent.

Common Thread meanders like a curved line through the enclosed green space and accentuates new corners of the garden at every turn, slowly revealing the site to the public. The high-tech membrane consists of 3D printed elements, tubes and textile segments made from recycled PET bottles. The fabric skin, machine-woven at Delft University of Technology, plays with black-and-white plain weave patterns, creating a play of light and shadow, transparency and opacity, in the process.

Owned by the religious order of the Friars Minor Capuchin until 2020, the site is being opened to the public for the first time for this installation.

With the support of: Vlaamse Kapucijnen vzw & Toerisme Vlaanderen. In co-operation with:

TU Delft

8 Garden of the Capuchin monastery



SO-IL © Brad Ogbonna

SO-IL, or Solid Objectives, was founded in 2008 by architects Florian Idenburg (b. 1975, Haarlem, NL) and Jing Liu (b. 1980, Nanjing, CH). Describing their practice as an 'office for future culture', they have rapidly developed an extensive and internationally acclaimed portfolio. From their home base in Brooklyn, New York, they work on projects that question the boundaries between inside and outside and how the human body relates to the built environment. Their designs – like bodies – are movable. They can expand, stretch or contract. They invite touch and interaction, weaving local political, social and economic narratives into an architectural gesture that invites disentanglement.

SO-IL recently won the United States Artists Fellow Prize (2022) for its work. Other awards include the Prix de Rome (2014) and the MoMA PS1 Young Architects Prize (2010).

For their project at Bruges Triennial 2024, they are collaborating with Dr. Mariana Popescu (TU Delft) and Dutch Summum Engineering.



Studio Ossidiana – *Earthsea Pavilion* © Filip Dujardin

Studio Ossidiana ^(NL)

Earthsea Pavilion

Discover past and present in the layering of land and sea

Studio Ossidiana has placed *Earthsea Pavilion*, a cylindrical installation that connects land and sea, history and nature, in the courtyard of the 15th-century city palace, Hof Bladelin.

Inspired by Bruges' rich history and its link to the sea, the Rotterdam-based firm with Italian roots allows the substrata – as seen in archaeological surveys – to surface in *Earthsea Pavilion*.

The 6-metre-wide silo is composed of different materials, stacked on top of each other like individual ecosystems. Mixed into the construction are plants and flowers (in seed form) that – like the material layers themselves – will transform over time. As a result, the work will change during the spring and summer months of the Bruges Triennial 2024

Earthsea Pavilion occupies a site that breathes history: Hof Bladelin, a building whose story dates back to the year 1435. The site not only symbolises the growth and prosperity of Bruges in the Golden Age, but also the topical issues that arise in a UNESCO World Heritage context: how do we ensure that historic buildings do not become ghosts of the past and retain their contemporary relevance?

With the support from:

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9 Hof Bladelin



Studio Ossidiana © Marco Cappelletti

Studio Ossidiana is led by Italian architects Alessandra Covini (b. 1988, Milan, IT) and Giovanni Bellotti (b. 1987, Pavia, IT). The Rotterdam-based firm has worked since 2015 at the intersection of art and architecture, exploring through material and form how to expand our thinking around the inclusive use of space. Through their projects, whether temporary or permanent, they strive to generate new encounters between humans and animals and, in so doing, to re-anchor our relationship with nature in the built environment.

By introducing new typologies or playful rituals, they forge alternative connections and encourage us to take a fresh look at everyday things. As with the *Pigeon Tower* (2021), where a sculptural totem in the midst of Venice provided another feeding spot for birds in the city. Or *Art Pavilion M.* at the Floriade (2020), a floating island inspired by the landscape of the Flevopolder, where geography was fused with art and architecture.

Studio Ossidiana have exhibited their work at the Istanbul Biennial (Büyükkada Songlines, 2019), the Chicago Architecture Biennial (*The Garden Table*, 2021) and the 23rd Triennale di Milano (*Have we met?*, 2022), where they were honoured for their innovation. In 2018 they won the Prix de Rome for architecture, and, more recently, in 2023 The Italian Architecture Prize: Under 35 award with *Art Pavilion M.*



Adrien Tirtiaux – *Under the Carpet* © Filip Dujardin

Adrien Tirtiaux (BE)

Under the Carpet

Retracing a forgotten connection

***Under the Carpet* is a three-part artwork that invites you to rediscover the disused link road between St John's Hospital and the Minnewater Clinic.**

Like an archaeologist of modernity, Tirtiaux has unearthed two fragments of the original link road between the healthcare facilities. The route has been hidden for decades beneath a thick, green carpet of moss and foliage. At the start of the old road, a broad tongue of moss and vegetation rolls out from the Gatehouse. It adds wildness to the strange, late Neo-Gothic structure. Along the Wevershof side, another part of the original road can be seen via an ingenious mirrored ceiling. If you follow Wevershof all the way to the end, you can walk over a second fragment. Finally, an undulating viewing platform on the pavement of Prof. Dr J. Sebrechtsstraat affords a view from above.

A walk between the three sculptural interventions – in what is now a residual space – invites viewers and passers-by to reconstruct the newly exposed infrastructure.

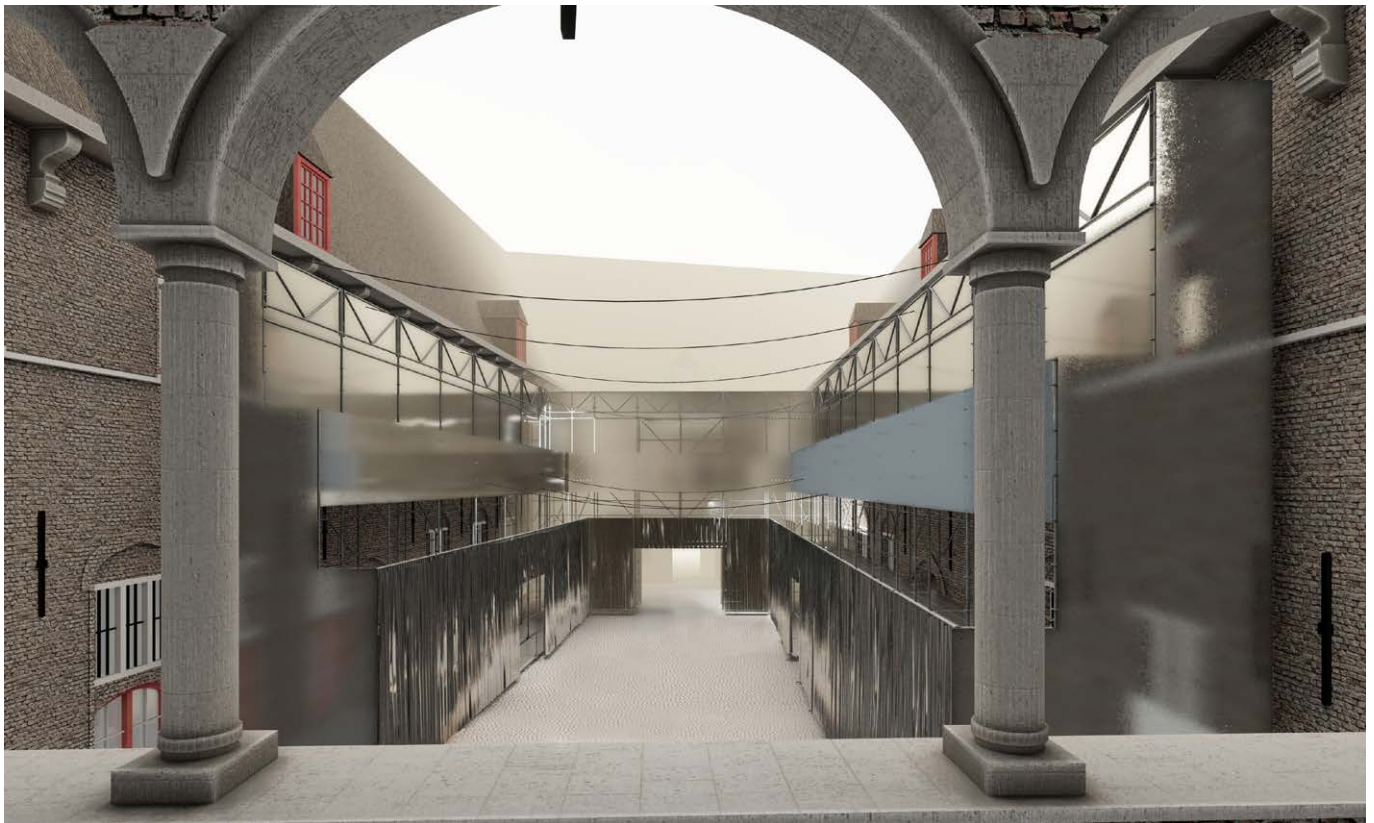
10 Zonnekemeers – Professor Dr. J. Sebrechtsstraat



Adrien Tirtiaux © Isabelle Pateer

Adrien Tirtiaux (b. 1980, Etterbeek, BE) is an artist and architectural engineer. In his practice, he links the two disciplines in installations and contextual interventions that play with indoors and outdoors, fiction and reality. Towers, bridges and steps for example – whether functional or not – mobilise the public to participate in his work or to reflect on its underlying message. Tirtiaux works with storylines, in which he translates socio-political questions using raw (building) materials. In projects such as *Plus près de Toi* (2020, Liège), *Endless Column* (2021, Louvain-la-Neuve) or *The Rich will Survive* (2021, IJssel Biennial), he challenged the viewer to take a position on themes such as capitalism and climate change. Colourful, critical and humorous.

Adrien Tirtiaux's installations can be seen in the public collections of the M HKA and the Middelheim Museum in Antwerp, and the Sammlung des BMUKK in Vienna, amongst others.



Traumnovelle – *The Joyful Apocalypse* © Filip Dujardin

Traumnovelle (BE)

The Joyful Apocalypse

A new story for the courtyard of the Stadshallen

With *The Joyful Apocalypse*, the Brussels architecture firm Traumnovelle is redefining the 13th-century courtyard of the City Halls.

With *The Joyful Apocalypse*, the Brussels architecture firm Traumnovelle is redefining the 13th-century courtyard of the Stadshallen that – despite the central location – has only been used sporadically in recent decades. Their three-storey, industrial structure activates the entire square and elevates it into a temporary stage on which every viewer becomes a participant and vice versa. The materials create an impression of perpetual change.

The installation is made from industrial materials such as scaffolding and aluminium panels, as well as silver curtains. This 9-metre-high structure follows the contours of the courtyard and reflects the historic surroundings.

The Joyful Apocalypse elevates the square into a temporary stage and turns the casual passer-by into a dynamic extra. Visitors are invited to meander through the three-level structure and observe the action from above and below. Open-air performances, presentations and concerts – some planned, others spontaneous – will find a place both on and around the installation. Who is the user? Who is the viewer, and who is the actor? A work about looking and being looked at. *The Joyful Apocalypse* reflects on the past but, above all, is an incentive to make better use of this area in the future, for Bruges and all who live and move through the city.



Traumnovelle © Barbara Salomé Felgenhauer

Traumnovelle (2015, Brussel, BE) was founded in 2015 by the architects Léone Drapeaud (b. 1987, Canberra, AU), Manuel León Fanjul (b. 1990, Charleroi, BE) and Johnny Leya (b. 1990, Kinshasa, DRC). The Brussels-based firm positions itself as a militant faction that weaves fiction and non-fiction into projects on paper or in stone.

In its work, Traumnovelle highlights socio-political themes through interventions that have a radical impact on their surroundings and thus spark debate. Standard materials are incorporated into buildings, installations and scenographies that highlight the potential of a place and add fresh layers (of meaning) to it. Inspiring you to dream of going further, these collaborative projects design the space for continued growth.

Traumnovelle appeared on the international radar with *Eurotopie*, the Belgian contribution to the Venice Biennale (2018). In 2022 they designed the scenography for Horst Festival and were guests at Bozar with the exhibition *Project Palace*. More recently, their installation *Congolisation* was on display in *Style Congo. Heritage & Heresy* at CIVA in Brussels (2023).



Sumayya Vally – *Grains of Paradise* © Filip Dujardin

Sumayya Vally (ZA) Grains of Paradise

A new page in history

***Grains of Paradise* by Sumayya Vally is inspired by Bruges' rich commercial history. The city flourished as a major trading centre in the 14th and 15th centuries. Traces of this mercantile past can be found throughout the city, even today.**

Grains of Paradise comprises a series of blackened pirogues that are moored at the Minnewater Bridge. Together, they form a communal platform for exchange and trade that references both the past and present, north and south.

The boats are filled with fresh plants and herbs, including melegueta pepper, or *Afromomum legueta*, a less well-known spice imported in bulk from the Gulf of Guinea. It acquired the local nickname *paradijskorrel*, meaning 'grain of paradise', thanks to its unique flavour and medicinal properties. *Grains of Paradise* is an invitation to transcend the Western point of view, and to think critically, open-mindedly and beyond national borders.

12 Minnewaterbrug



Sumayya Vally © Lou Jasmine

Sumayya Vally (b. 1990, Laudium, ZA) lives and works in Johannesburg. In her design, research and pedagogical practice, Vally searches for expression for hybrid identities and territory, particularly for African and Islamic conditions – both rooted and diasporic. The practice occupies a space between the functional and the speculative; pedagogy and praxis; simultaneously describing cities and their histories and futures, and imagining them.

A World Economic Forum Young Global Leader and TIME100 Next list honouree, Vally has been identified as someone who will shape the future of architectural practice and the canon. She is the youngest architect commissioned to design the Serpentine Pavilion in London (2021), was the artistic director of the inaugural Islamic Arts Biennale in Jeddah (2023) and serves on several boards, including the World Monuments Fund. She has been awarded Honorary Professorship from UCL, and a gold medal from the RAIC.

For more information about the installations and the artists and architects, visit triennalebrugge.be/en/programme

Video interviews

In a series of video interviews, the artists and architects shed light on their work and take you into their world.

Find out more about each project and the specific locations: watch the videos by scanning the QR codes on the info panels next to the installations. Subtitled in Dutch and English.



Iván Argote



Bangkok Project Studio



Mariana Castillo Deball



Mona Hatoum



Ivan Morison



Norell/Rodhe



Shingo Masuda + Katsuhisa
Otsubo Architects



SO-IL



Studio Ossidiana



Adrien Tirtiaux



Traumnovelle



Sumayya Vally

About the curators

Spaces of Possibility

The curators for this fourth edition are Shendy Gardin and Sevie Tsampalla, assisted by artistic coordinator Alan Quireyns.



Shendy Gardin (b. 1987, Bruges, BE) is a curator, guest speaker and author. In her practice, she combines her background in architecture and journalism with an exploration of the representation of architecture and its relation to the contemporary historical city. Gardin also has a specific interest in trajectories that go beyond the built environment; and that when viewed critically throw up questions around transformation on a large or small scale, and in the short or long term. She has worked for the architecture magazine A+ Architecture in Belgium and Salens Architects, among others. In addition, she is helping to build a new platform around contemporary art and architecture with studio • est, and also contributes to the operations of BILDNIS_forum for art. She currently lives and works in Bruges.



Sevie Tsampalla (b. 1977, Kos, GR) is an art historian and curator. Her curatorial practice focuses on the interfaces between contemporary art and the urban space. She recently completed her PhD at Liverpool John Moores University, in which she explores the interaction between biennials and urban commoning, or collective practices that can (re) shape the city. She has worked for S.M.A.K., Tate Liverpool and the Liverpool Biennial of Contemporary Art, among others, and currently lives and works in Brussels.



Alan Quireyns (°1982, Ghent, BE) is artistic coordinator of Brugge Plus and, together with Shendy Gardin, project manager of Bruges Triennial 2024. He was previously project manager of Reiefestival and departmental projects manager. Previously, he was project manager for the Goethe Institut Brussels and artistic director of AIR Antwerp between 2011 and 2019.

Events

Spaces of Possibility

In addition to the installations in the public domain, *Spaces of Possibility* is accompanied by an original programme of events.

Discover the full programme at triennalebrugge.be

14.04, 11:00 – 18:00

Festive opening *Spaces of Possibility*

Various installations in the city centre

Your visit

Individual

Start your visit with this city map (available in Dutch, English, French and German) or download the free app from Visit Bruges Route App.

Prefer a guide?

Individuals and small groups are welcome to join a tour organised by Visit Bruges. A TRIBRU24 guide will take you on a fact-filled walking tour that delves into the stories behind the works.

- Starting point: info point Market Square (Historium, Markt 1)
- Price: € 12.50 p.p., free for children aged 11 years and under
- Duration: 2 hours

In group

Discover the story behind TRIBRU24 together with your association, family or friends. A guide will take you on a tour, either on foot or by bicycle.

- Starting point: upon request
- Price: € 100 per 16 participants
- Duration: 2 hours

With the class or family

Visit the Bruges Triennial with a guide. What are your dreams for the city's future? Ask questions, look at things differently and give your own meaning to what you see.

- Starting point: Bruges Triennial info point (In&Uit, 't Zand 34)
- Price: € 80
- Duration: 2 hours

Find all information via triennalebrugge.be/visit-us

Public programme

Spaces of Possibility

For people with visual or hearing impairments

TRIBRU24 has developed a walk for people with visual or hearing impairments in collaboration with Howest's Mind- and Makerspace (MaM) and the guide's association S-wan. Listen or look at the stories, feel materials and shapes using specially developed objects, and delve into the stories behind the art and architecture installations.

- Starting point: NH-Hotel Bruges (Boeveriestraat 2)
- Price: € 100 per 16 participants (guides included)
- Duration: 2 hours

With your company

Discover the Bruges Triennial with your clients or employees via a unique package that we've developed with our partner, Brugse Zot (De Halve Maan brewery).

- Reception with water, coffee and tea in 't Brouwershuys, part of De Halve Maan brewery
- Professional tour & lunch or buffet
- Price: € 120 p.p. excl. VAT, for up to 20 participants

For the little detective

We've collaborated with Mastiek to produce a free 'art chatterbox' and children's audio tour (6 to 12 years). In addition to tours for schools, we also have an inspiration-packed folder for teachers.

Art Chatterbox

Explore the installations in a playful way with the origami 'art chatterbox'. It's fun to fold! Ask each other questions and work together to complete the tasks. The art chatterboxes are free for children aged 6 to 12 years.

Audio tour

Download the free audio tour that covers a range of installations. Filled with invented stories, imaginative interpretations and hidden voices, it will fire the imagination! Available in July as part of 'Fly's Treasures'.

Schools

An inspiration-packed folder for teachers contains information about the twelve artists and architects, plus plenty of tips and art-related assignments. More info via triennalebrugge.be

Discover the complete overview of guided tours and visitor tools for Bruges Triennial 2024 at triennalebrugge.be/visit-us

Accessibility Spaces of Possibility

Bruges Triennial aims to be fully accessible and has developed a number of tools to make the twelve works in the public space as accessible as possible.

Audio guide for the visually impaired

TRIBRU24 has produced an audio guide to the installations. A narrator allows you to discover them via colours, sizes and shapes and brings the stories behind the artworks to life. Available in Dutch and English, on triennalebrugge.be and via a (tactile) QR code on the info panels by the installations.

Flemish Sign Language

TRIBRU24 has translated the texts about the twelve installations into Flemish Sign Language. Find the films at triennalebrugge.be or scan the QR codes on the info panels by the artworks.

Accessible route via selected installations

Together with a group of experience experts with limited mobility, TRIBRU has put together a walk around a selection of the artworks. The route is described in detail, including the state of the surface, thresholds, narrowness and slopes. Rest stops along the way are also indicated.

The walk starts at the Bruges Triennial central info point (In&Uit, 't Zand 34) and runs in a loop that passes by the central train and bus station. It can be joined at any point.

Download the map with the QR code or pick up a copy at the central info point.

Are you a (less-mobile) visitor who wants to view the other works in the Bruges Triennial 2024? The closest parking places for blue-badge holders and the nearest bus stops to all the installations are listed on our website.

Bruges Triennial uses pictograms to communicate detailed accessibility information for all the installations. These are included on the info panels next to the works and on triennalebrugge.be.



Partner programme

Cultuurcentrum Brugge

Memory as a building

For Bruges Triennial 2024: *Spaces of Possibility*, we are collaborating with four cultural partners with local roots. Cultuurcentrum Brugge, De Republiek | Dertien12, The Entrepot and Musea Brugge will present an exciting programme during TRIBRU24 inspired by the theme. We are happy to introduce them to you here.

In the Burghers' Lodge, Cultuurcentrum Brugge brings together six artists with Bruges roots for *Memory as a building*. Pierre Goetinck, Lisa Ijeoma, Joke Raes, Jasper Rigole, Ria Verhaeghe and Willy Vynck set to work in the historic rooms and present new work in which concepts such as collecting, archiving and conservation are linked to art historical themes, both personal and/or social. Together they search for 'the memory' of the Burghers' Lodge, a wanderspace that has evolved from a commercial site to an Academy, and from State Archives to temporary exhibition space.

About Cultuurcentrum Brugge

Memory as a building is organised by Cultuurcentrum Brugge.

Cultuurcentrum Brugge is a Bruges cultural house that makes stimulating artistic choices with a focus on the distribution of theatre, music, contemporary dance, circus, visual arts and multidisciplinary projects. Specifically in the field of visual arts, it has been realising exciting and succesful exhibition projects in Exporuimte Poortersloge for several years.

ccbrugge.be

Practical

13.04 – 11.08.2024

Mon – Sun, 13:00 – 17:00

Free entry



Partner programme

De Republiek | Dertien12 We wake the city

For Bruges Triennial 2024: *Spaces of Possibility*, we are collaborating with four cultural partners with local roots. Cultuurcentrum Brugge, De Republiek | Dertien12, The Entrepot and Musea Brugge will present an exciting programme during TRIBRU24 inspired by the theme. We are happy to introduce them to you here.

A city can only truly come alive when not everything is fixed. With *We wake the city*, De Republiek and Architectuuratelier Dertien12 illustrate what opportunities lie hidden in a heritage city if you know how to look at it in a generous way. We stimulate the imagination and provide suggestions for new interpretations.

About De Republiek

De Republiek is a place of meeting and a community of city makers in Bruges. With a mix of doers, thinkers, makers and entrepreneurs, they are there for everyone living and working in our city. They rebel in a positive way from a historic building with unique Grand Café in the heart of the city. - republiekbrugge.be | dertien12.be republiekbrugge.be dertien12.be

Practical

4 walks, 4 talks
03.05 - 04.05.2024
Bruges city centre



Partner programme

Het Entrepot At Rise Of Curtain

For Bruges Triennial 2024: *Spaces of Possibility*, we are collaborating with four cultural partners with local roots. Cultuurcentrum Brugge, De Republiek | Dertien12, The Entrepot and Musea Brugge will present an exciting programme during TRIBRU24 inspired by the theme. We are happy to introduce them to you here.

The young Bruges video artist Brecht Vanhoutte interweaves different art forms in *At Rise Of Curtain*. It is an installation, performance decor and the scenography for Brecht's film debut in the making. Step inside De Bond Cultural Center and become part of this place in transformation. *At Rise Of Curtain* explores the impact of public involvement in a place and examines the blur between fiction and reality. With this project, Vanhoutte explores themes such as creativity, identity and mental health.

About Het Entrepot

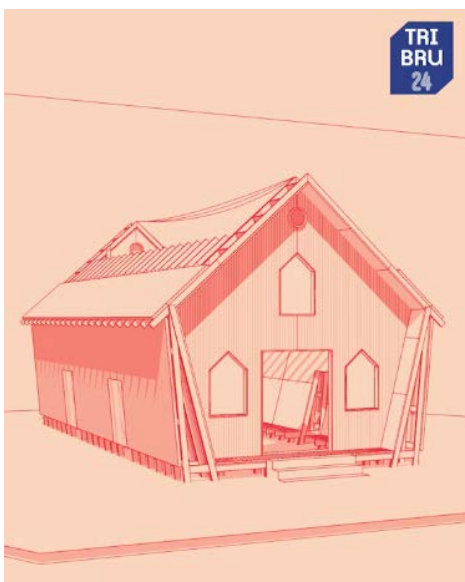
Het Entrepot is a creative haven for young people in Bruges. It encourages, facilitates and highlights various forms of youth creativity. You also know Het Entrepot from, among others, community radio Villa Bota, studio operation De Tank or open audio and print studio Het Lab. – hetentrepot.be

Practical

13.04 – 01.09.2024

Open on Friday, Saturday and Sunday,
10:00 – 18:00

Free entry



Partner programme

Musea Brugge Rebel Garden

For Bruges Triennial 2024: *Spaces of Possibility*, we are collaborating with four cultural partners with local roots. Cultuurcentrum Brugge, De Republiek | Dertien12, The Entrepot and Musea Brugge will present an exciting programme during TRIBRU24 inspired by the theme. We are happy to introduce them to you here.

During the warmest months of 2024, the Bruges Triennial will once again bring surprising contemporary art and architecture to the streets of this UNESCO World Heritage City. Between 13 April and 1 September, and under the banner *Spaces of Possibility*, the Triennial challenges visitors to think about the future of Bruges and cities around the world. As a partner of TRIBRU24, Musea Brugge presents Rebel Garden: the most urgent art exhibition of the day that examines the relationship between man and nature.

Musea Brugge's latest blockbuster exhibition is driven by the most pressing theme in recent decades: the breakdown of the planet and its consequences for humanity and the environment. Musea Brugge has selected works from its own collection and invited more than fifty contemporary artists from some twenty countries to depict the layered, and often charged, relationship between humans and nature. The result is a rebellious, multi-voiced art exhibition that invites reflection on the future of our planet. It is accompanied by an extensive public programme.

About Musea Brugge

Musea Brugge connects art, culture, heritage and people. And all at 13 unique sites within the walls of the city. Connect to contemporary and classical visual art, historic buildings, the best views and exclusive exhibitions.

Practical

Groeningemuseum, Gruuthusemuseum and St John's Hospital Museum
Tue – Sun, 09:30 – 17:00
Admission charge,
[tickets via museabrugge.be](https://museabrugge.be)



About Bruges Triennial

Bruges Triennial brings contemporary art and architecture to the unique UNESCO world heritage surroundings of the City of Bruges. Every three years, an artistic team invites (inter) national artists and architects to develop a new, site-specific installation for the city. For five months they occupy the historical city centre with their contemporary creations. They offer an artistic response to a theme that is linked to the future challenges of Bruges and cities worldwide.

We continue to build – from 1968 to the present day. Since 2015, Bruges Triennial has been building on the series of triennials around visual arts that were organised in 1968, 1971 and 1974. Whilst the focus lay on contemporary Belgian art and a more museum-centric context in these early editions, when the concept was revived in 2015 the decision was made to add architecture to the programme as a second pillar. Moreover, the event is no longer staged indoors, but in the public space. This has proven to be a successful formula.

The first edition, at the time known as Triennial for Plastic Art in Belgium, took place in the illustrious year 1968 in the Bruges City Halls and featured 86 artists including Marcel Broodthaers, Jef Geys, Panamarenko and Roger Raveel. Two editions followed in 1971 and 1974. In 2015 – 41 years later – City of Bruges picks up where it left off and stages the surprising *Bruges as Megapolis*. With this theme, the curators depict the imaginary transformation of Bruges into a global city, in which its five million annual visitors didn't leave but became residents instead.

In 2018, with the theme *Liquid City | Vloeibare Stad*, the focus was on the uncertain aspects of contemporary society. How flexible, fluid and resilient can a historical city like Bruges be in a time in which nothing seems certain anymore? Installations in and around the water enrapture people in unexpected places.

In 2021, with *Trauma*, the curators shifted the focus from the public space to the hidden dimensions of Bruges and its residents. A polyphonous tale in which ambiguity came into the picture, and the demarcation between public and private space was negotiated afresh.

In 2024, we will illuminate the city from a new angle and create with *Spaces of Possibility* space for ideas and possibilities for the future of Bruges and cities worldwide.

Discover the current and previous editions via triennalebrugge.be/about-bruges-triennial

About the graphic identity

Spaces of Possibility

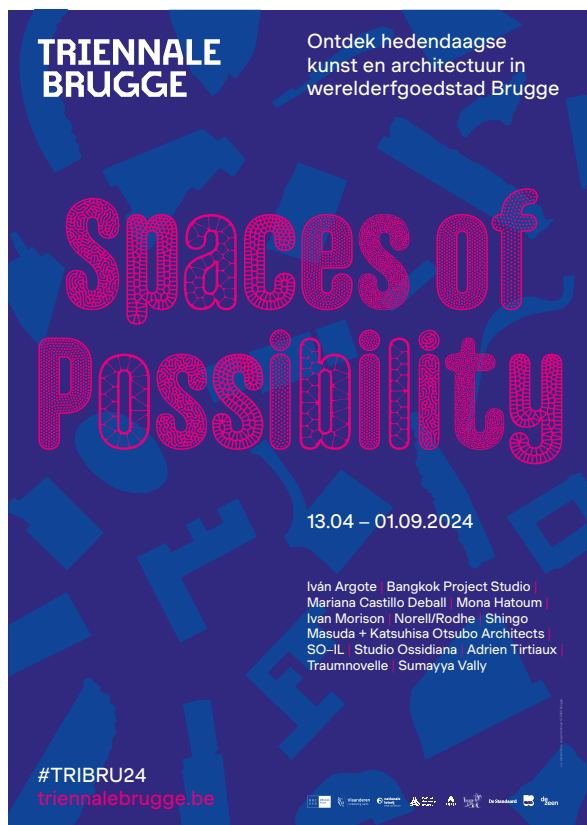
The graphic identity of *Bruges Triennial 2024: Spaces of Possibility* is based on the theme of residual space. A family of shapes depicts the locations where the installations and peripheral activities take place. These graphic elements are used both individually (as signage in the city) and in groups (as symbols of the triennial). They are combined with a playful font and fresh colours that further emphasise the idea of openness and growth.

About Sara De Bondt

Sara De Bondt is a graphic designer who publishes, researches, and teaches. Her work is typographical and content-driven. She often works with artists, most recently with Benedict Drew, Rosalind Nashashibi, and Jessica Stockholder. Since 2008 she has co-directed the non-profit art and design press Occasional Papers. She has curated several exhibitions, most recently *Off the Grid* at Design Museum Gent (2019). She lectures at design conferences internationally. Since 2017, she has been a member of Alliance Graphique Internationale. Sara has taught at numerous art schools including Central Saint Martins and Royal College of Art, London, and is currently lecturer at KASK School of Arts, Ghent, where she is completing her doctoral studies.

saradebondt.com

occasionalpapers.org



Practical information

Bruges Triennial 2024: Spaces of Possibility

13.04 – 01.09.2024

In Bruges city centre and Zeebrugge
Always open, always free

Info points

Full details available at the following locations:

- Central info point (In&Uit, 't Zand 34)
- Market Square (Historium, Markt 1)
- Bruges Station

Daily, 10:00 – 17:00

Contact us by phone or email

info@triennalebrugge.be

+32 78 15 20 20

Monday to Friday, 14:00 – 17:00
(excluding public holidays)

Find the most up-to-date information at
triennalebrugge.be

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De Standaard



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by commission of City of Bruges.