

**Press release  
10.10.23**

**BRUGES TRIENNIAL  
2024**

# Spaces of Possibility

**13.04 – 01.09.2024**

## Bruges Triennial announces its theme – *Spaces of Possibility* – and the participating artists and architects

From Saturday 13 April to Sunday 1 September 2024, the Bruges Triennial – with the theme *Spaces of Possibility* – will once again occupy the streets of the historic city centre and Zeebrugge with contemporary art and architectural installations. For its fourth edition, the Bruges Triennial will hold up the dormant potential of the ever-changing city to the light. Together with twelve artists and architects, and via artistic interventions, it will challenge existing locations, connect the city's quarters, and seek out hidden beauty. With this event, in which contemporary art and architecture merge into the UNESCO context of Bruges, the Bruges Triennial occupies a unique place in the Belgian arts landscape.

Alongside **two Belgian names**, the invited artists and architects include **Boonserm Premthada** from Thailand's Bangkok Project Studio, chiefly known in Belgium for the *Kantana Institute* in Nakhon Pathom (TH); **Mona Hatoum**, who in 2019 won the globally renowned Japanese Praemium Imperiale Award; and **Counterspace**, founded by **Sumayya Vally**. In 2023 she conceived the first Islamic Arts Biennale in Jeddah, Saudi Arabia, and recently also exhibited at the Venice Biennale.

The curators for this edition, **Shendy Gardin** and **Sevie Tsampalla**, have pooled their expertise and worked – alongside Bruges' cultural sector and other partners – to create an inspiring, contemporary event: *Spaces of Possibility*.

## About the theme

# Spaces of Possibility

The 4th edition of the Bruges Triennial – *Spaces of Possibility* – explores the latent potential of the city. How can a UNESCO World Heritage Site, where preservation is central, deal with concepts such as change and sustainability, and how can contemporary art and architecture create a new framework for these processes?

The past three years have brought many things into focus. 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 shaped by a succession of histories and which, since its foundation in the 9th century, has continued to evolve into the mesh we know today: a 13th-century structure that was declared a UNESCO World Heritage Site in 2000 and which, at 8.6 kilometres in circumference and 430-hectares in area, remains a city on a human scale.

Twelve international artists and architects are redefining – if only temporarily – some of the city's un(der)used or scarcely noticed locations. With their artistic interventions and large-scale installations, they connect urban districts, demonstrate new forms of use and search for beauty in typically overlooked places.

The works – primarily around the city centre and West-Bruges and one in Zeebrugge – address its history, its rich patrimony and create new social, societal and ecological narratives that can initiate further sustainable transformation – not only for Bruges, but also for cities worldwide.

*Bruges Triennial 2024: Spaces of Possibility* is an invitation to leave the familiar terrain, find inspiration and be amazed at how things can be done. An exercise in imagination; a glimpse of what Bruges, and cities in general, can be, both today and in the future.

**Read the full curatorial statement here:**



## Quotes

**"After three successful editions, Bruges Triennial has become a familiar part of our streetscape. The monumental works encourage residents and visitors to view our beautiful city from a different perspective and challenge us all to immerse ourselves in the storylines that artists and architects from all over the world sketch out for us."**

– Dirk De fauw, Mayor

**"TRIBRU24 will be a city-wide narrative that unites cultural partners – from the city centre to the coast – to collaborate on considering the Bruges of tomorrow. But we are also aiming higher: this fourth edition proves that Bruges Triennial has become an established part of the arts landscape, and burnishes Bruges' image as a contemporary art city both nationally and internationally."**

– Nico Blontrock, Alderperson for Culture

**"This edition sees the city as a place ripe with possibility. Contemporary art and architecture are deployed to enable a spatial or mental shift. I hope the exhibition can become a shared process, in which artists, architects, partners and the public are mutually reinforcing."**

– Sevie Tsampalla, Curator

**"The temporary art and architecture installations give a fresh impetus to what Bruges is or can be. Alongside our established city centre, we continue to grow as a city and we need to work together to prepare Bruges for the future. *Spaces of Possibility* provides food for thought. We're looking forward to it!"**

– Franky Demon, Président de Brugge Plus

**"With TRIBRU24 we are focusing on a subject close to all our hearts: space. Space to live, to work, to meet and to relax. In a city where conservation takes centre stage, how can we consider concepts such as sustainability and transformation? With *Spaces of Possibility*, we want to work with artists and architects to create fresh opportunities and bring beauty into what is often overlooked. A collective exercise in thinking about the (historic) city of today and tomorrow."**

– Shendy Gardin, Curator

## Participating artists and architects

**Iván Argote (CO)**  
b. 1983, Bogotá, lives and works in Paris, FR

**Bangkok Project Studio (TH)**  
Founded in 2003, Bangkok, by Boonserm Premthada (b. 1966, Bangkok, TH)

**Mariana Castillo Deball (MX)**  
b. 1975, Mexico City, lives and works in Berlin, DE

**Counterspace (ZA)**  
Founded in 2014, Johannesburg, by Sumayya Vally (b. 1990, Laudium, ZA)

**Mona Hatoum (LB | UK)**  
b. 1952, Beirut, lives and works in London, UK

**Ivan Morison (UK)**  
b.1974, Istanbul, lives and works in Hereford and North West Wales, UK

**Norell/Rodhe (SE)**  
Founded in 2012, Stockholm, by Daniel Norell (b. 1973, Stockholm, SE) and Einar Rodhe (b. 1982, Uppsala, SE)

**Shingo Masuda + Katsuhisa Otsubo Architects (JP)**  
Founded in 2007, Tokyo, by Shingo Masuda (b. 1982, Tokyo, JP) and Katsuhisa Otsubo (b. 1983, Saitama, JP)

**SO–IL (US)**  
Founded in 2008, New York, by Florian Idenburg (b. 1975, Haarlem, NL) and Jing Liu (b. 1980, Nanjing, CH)

**Studio Ossidiana (NL)**  
Founded in 2015, Rotterdam, by Alessandra Covini (b. 1988, Milan, IT) and Giovanni Bellotti (b. 1987, Pavia, IT)

**Adrien Tirtiaux (BE)**  
b. 1980, Etterbeek, lives and works in Antwerp, BE

**Traumnovelle (BE)**  
Founded in 2015, Brussels, by Léone Drapeaud (b. 1987, Canberra, AU), Manuel León Fanjul (b. 1990, Charleroi, BE) and Johnny Leya (b. 1990, Kinshasa, CD)





Iván Argote © Claire Dorn

**Iván Argote** (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.

Iván Argote studied graphic design and film at the Universidad Nacional de Colombia and visual arts at the École Nationale Supérieure des Beaux-Arts in Paris. Today, 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).



Mariana Castillo Deball © Victoria Tomaschko

**Bangkok Project Studio** (TH) 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 Humans and a House for Elephants*. The practice also won Milan's Golden Madonnina Design Prize in the category of Social Impact.



Bangkok Project Studio © Spaceshift Studio

**Mariana Castillo Deball** (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.



Counterspace © Lou Jasmine

**Counterspace** (ZA) was founded in 2014 by Sumayya Vally in her hometown of 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.



Ivan Morison © Charles Emerson

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

With her large-scale installations Hatoum 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 and reflects on subjects such as systems of confinement and control as well as themes of conflict and displacement.

In 2019, Hatoum was awarded the Praemium Imperiale for sculpture, an international acknowledgment of her oeuvre. Her work has been showcased in 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).



Mona Hatoum © Jens Ziehe

**Ivan Morison** (UK) 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, Peak and Morison represented Wales at the Venice Biennale 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 15 years.





Norell/Rodhe

Daniel Norell and Einar Rodhe 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*.

'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 15 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 © Brad Ogbonna

**SO-IL** (US) or Solid Objectives, was founded in 2008 by architects Florian Idenburg and Jing Liu. 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).



Shingo Masuda + Katsuhisa Otsubo Architects © Anna Nagai

**Studio Ossidiana** (NL) is led by architects Alessandra Covini and Giovanni Bellotti. 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 (*Büyükaada Songlines*, 2019), the Chicago Architecture Biennial (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.*



Studio Ossidiana © Marco Cappelletti

**Adrien Tirtiaux** (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** (BE) was founded in 2015 by the



Adrien Tirtiaux © Isabelle Pateer

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).



Traumnovelle © Barbara Salomé Felgenhauer

## About the curators

For this fourth edition, the curators are Shendy Gardin and Sevie Tsampalla, assisted by 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** (b. 1982, Ghent, BE) is the artistic coordinator of Brugge Plus and project manager of Bruges Triennial 2024. He was previously project manager of the Reiefestival and departmental project manager. Prior to this, he was project manager for the Goethe Institute in Brussels and artistic director of AIR Antwerp from 2011 to 2019.

## About the bruges triennial

The Bruges Triennial brings contemporary art and architecture to the unique UNESCO world heritage surroundings of Bruges. Every three years, an artistic team invites (inter)national artists and architects to develop new, site-specific installations 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.

The first edition, at the time known as Triennial for Plastic Art in Belgium, took place in the illustrious year of 1968 in the Bruges City Halls. It featured 86 artists including Marcel Broodthaers, Jef Geys, Panamarenko and Roger Raveel. Two editions followed in 1971 and 1974, but these were the last.

In 2015 – 41 years later – the City of Bruges picked up where it left off and staged the surprising Bruges as Megapolis. With this theme, the curators depicted 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*, the focus was on the uncertain aspects of contemporary society. How flexible, fluid and resilient could a historical city like Bruges be during turbulent times? Installations in and around the water enraptured 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.

For 2024, we look forward to an edition that will highlight the city from a new angle and create space for ideas and possibilities for the future of Bruges and cities worldwide. See you on 13.04.2023.



## The partner programme is a citywide story

For Bruges Triennial 2024: *Spaces of Possibility* is partnering up with four cultural partners with local roots. Together, they will develop a city-wide programme with *Spaces of Possibility* as the common thread. We are happy to present their programme:

### Cultuurcentrum Brugge

*Het geheugen als gebouw*  
*The memory as a building*

In the Burghers' Lodge, Cultuurcentrum Brugge brings together six artists with Bruges roots for *Het geheugen als gebouw*. 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.

13.04 – 11.08.2024  
Wanderspace Poortersloge  
Kraanrei 19, 8000 Bruges  
Mon – Sun, 13:00 – 17:00  
Free entry  
[ccbrugge.be](http://ccbrugge.be)

### De Republiek

*We wake the city*

A city can only truly come to life when there is flexibility. *With We wake the city*, De Republiek and Architectuuratelier Dertien12 seek out locations that are not governed by rules. By means of minimal injections, they give these places a temporary use, a generous illustration of potential. They unlock surprising places in the city, suggest fresh interpretations, and stir the imagination with performances, installations, walks, and more.

Sat 04.05.2024  
Bruges city centre  
[republiekbrugge.be](http://republiekbrugge.be)



### Het Entrepot

*At Rise Of Curtain* by Brecht Vanhoutte

With *At Rise Of Curtain*, the Bruges video artist Brecht Vanhoutte presents a versatile project for Het Entrepot that interweaves various art forms, including theatre, dance, performance, audio-visual and visual art. From a place in transformation, the project explores themes such as creativity, identity and mental health, whilst also investigating the impact of audience engagement and the blurring of reality and fiction. What makes this project unique is its translation of a narrative about diverse art media, comprised of four routes.

13.04 – 01.09.2024  
De Bond, Buiten de Smedevest 1  
8000 Bruges  
Free entry  
[hetentrepot.be](http://hetentrepot.be)

### Musea Brugge

*Rebel Garden*

With *Rebel Garden*, Musea Brugge presents an exhibition around today's most pressing topic: climate change. What is our impact on nature, and how does this affect the environment? Featuring both historic and contemporary artworks, the exhibition takes a close look at the tumultuous relationship between humans and nature and places a finger on the painful wound that is the climate crisis. On show from the permanent collection are works by Roger Raveel, Emile Claus and Otobong Nkanga, amongst others, but also expect top works by contemporary artists such as Guillaume Bijl, Christine Ödlund, Giuseppe Penone, Rose Wylie and Per Kristian Nygård.

13.04 – 01.09.2024  
Groeningemuseum, Gruuthusemuseum  
and Museum Sint-Janshospitaal  
Tue – Sun, 09:30 – 17:00  
Paid entry, tickets  
via [museabrugge.be/rebelgarden](http://museabrugge.be/rebelgarden)



## About the visual identity

### About Sara De Bondt

Sara De Bondt has created the visual identity for the Bruges Triennial 2024. She is a graphic designer, tutor and researcher. In 2008, De Bondt established the publishing house *Occasional Papers* with Antony Hudek. She teaches at the ECAL in Lausanne (CH) and KASK School of Arts in Ghent (BE), where she is completing her doctoral studies in the arts. Prior to this, she taught at Central Saint Martins and the Royal College of Art in London (UK). Sara De Bondt lectures regularly and is a member of Alliance Graphique Internationale. 2022 saw the publication of her latest book *Off the Grid: Histories of Belgian graphic design* to mark the eponymous exhibition that she curated for the Design Museum in Ghent.

### About Bruges Triennial 2024

The identity of Bruges Triennial 2024 is based on the theme of residual space. A family of shapes illustrates the locations where the installations and fringe activities will be sited. These graphic elements will be used both individually (as signage in the city) and as a group (as a symbol for the triennial). They will be combined with a playful font and fresh colours that further emphasise the idea of openness and growth.

[saradebondt.com](http://saradebondt.com)  
[occasionalpapers.org](http://occasionalpapers.org)

## About the press conference location

### About the press conference location

Het Kapucijnenklooster (Capuchin Monastery), with its chambers and courtyard garden, was home to the Capuchin Friars Minor in Bruges for more than 150 years. After the final Capuchins left the monastery in 2020, Toerisme Vlaanderen acquired this religious heritage site with the aim of re-evaluating it and giving it a new future. In a large-scale co-creative and participatory process, Bruges residents, visitors and experts reflected on the future of the monastery and the connection with St Godelina's Abbey on the opposite side of the street. This whole process was entitled *de tuin van heden* ['the garden of today'].

[detuinvanheden.be](http://detuinvanheden.be)



## Practical information

### Bruges Triennial 2024: Spaces of Possibility

13.04 – 01.09.2024

Eleven works in Bruges city centre and an installation in Zeebrugge in collaboration with Beaufort Triennial

[triennalebrugge.be](http://triennalebrugge.be)

### Press days

10.04.2024, 10:00 national press conference

11.04.2024, 10:00 international press conference

### More information – press contact

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### Press release + visual material



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#TRIBRU24

#spacesofpossibility



# TRIENNALE BRUGGE

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Brugge Plus vzw, on behalf of Stad Brugge

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