



◆◆◆◆◆ Triennial Bruges 2021: *TRAUMA* ◆◆◆◆◆

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MAYOR DIRK DE FAUW'S SPEECH

Ladies and gentlemen,

We would have loved to welcome you to the beautiful garden of the Gezelle House, but the weather and the safety that we are providing show once again how flexible we have to be. Later on we'll head for the **enchanted Gezelle garden**, about which I'd like to say a few words. In the 15th century, this extensive green estate near the City Ramparts belonged to the then famous Adornes family, a family of nobility who originated from Genoa. Later on, this would become the property of Guido Gezelle [1830-1899], one of the most prominent poets in the Dutch language area. In fact, you can still learn about his life and work in this house today. During Triennial Bruges 2021, an art installation by **Héctor Zamora** will be on display here, but more on this later.

I should like to offer this brief explanation to the press, not least for the non-native speakers journalists, who are perhaps less familiar with this green jewel of Bruges. It gives me great pleasure to welcome you here today for the presentation of Triennial Bruges 2021. Thank you so much for your interest in this project.

Ladies and gentlemen,

If you still only associate Bruges with old facades and stories from the olden days, you haven't been to the city for a long time. The facades, the stories, they are still there, but in recent years, Bruges has been busy on the artistic and cultural front, and even in the field of contemporary art and architecture. For several years now, efforts have been made to link the **rich historical heritage with a contemporary narrative**. Day after day, Bruges invests in an innovative, contemporary cultural policy, which it also propagates far beyond its borders. We have invested in **internationally renowned modern architecture**, such as the Concertgebouw, for example. Several art centres, including Musea Brugge, devote their efforts to **contemporary art exhibitions**. With the construction of BRUSK, a new exhibition hall for the city, planned for 2025, we have undeniably turned a corner. We are creating a new architectural beacon in the middle of a vibrant museum district, a new artistic hub in our city.

Triennial Bruges also plays a **key role** in the 'Bruges, contemporary city of culture'. Bruges and contemporary art are, partly thanks to this initiative, no longer strangers. In 2015, the City of Bruges presented the first, renewed edition of Triennial Bruges. In doing so, Bruges revisited an older tradition of triennials on visual arts in the 60s and 70s. Whereas the Triennials used to show home-grown art, this first renewed edition focuses on the international art scene. The central question and theme in 2015 was: 'What if a small, preserved, historic city should suddenly become a megapolis?' This fictitious scenario led to an art trail in which 18 artists from all over the world expressed their views on urbanisation, citizenship, housing, economy and energy.

A second edition followed in 2018 under the heading 'Vloeibare Stad | Liquid City'. The creators went one step further: How flexible, fluid and resilient can a historical city like Bruges be in an age when nothing seems certain, in a world that is rapidly changing and where established ideas and lifestyles are being challenged?

The **third edition** of the Bruges Triennial will take place from **8 May to 24 October 2021**. Once again, the city is the protagonist of the story. The team of curators surprisingly chose the theme ***Trauma***. With *Trauma*, Triennial Bruges delves into the uncomfortable history and reality of Bruges. For many, Bruges is a dream destination, seemingly picture perfect, but is it? Does the fabulous city that is Bruges also have an underbelly? And if so, dare we show it? **Thirteen national and international artists and architects** pondered this very question. This edition explores the fine line between dreams and trauma, paradise and hell. It plays on the imagination, on the glory, but also on the uncomfortable feeling that is lurking underneath. They went in search of life behind the stately facades, of how Bruges is experienced and lived. The result is a **surprising trail** with works at lesser known or unusual locations. The artists have literally sought out the **city's nooks and crannies**, lesser known alleys, buildings or monuments. Historical layers are uncovered, forgotten or hidden storylines discussed. After all, Bruges may seem like a dream destination for many, but behind this ostensibly perfect world, there is also poverty, as well as loneliness, pollution and fear. Aspects which, as Mayor (and former PCSW President), concern me on a daily basis - within many policy areas - and which indeed deserve the necessary attention. I am convinced that the lectures and debates planned within the context of Triennial Bruges can, and indeed will, lead to useful insights in this respect.

In a context of great uncertainty, Triennial Bruges 2021 is also an important first step towards sustainable recovery. **Moreover, Triennial Bruges fits perfectly within the philosophy of Visit Bruges and Tourism Flanders for better tourism with respect for the soul of a place.**

Ladies and gentlemen, before I give the floor to Alderman Nico Blontrock, please allow me to extend thanks to everyone who helped realise this project. First of all, I would like to thank all the artists and collaborators of the 'Triennial Bruges team'. I would like to mention the curators: Till-Holger Borchert, Michel Dewilde, Els Wuyts and Santiago De Waele. I would also like to express my gratitude to all members of the Triennial Bruges team, from the technical team to the people who will soon be welcoming you at the public counters. Triennial Bruges is an organisation of Brugge Plus, Musea Brugge, Kenniscentrum vzw and Cultuurcentrum Brugge, commissioned by the City of Bruges. My thanks to all the artists, collaborators and partners!

— Dirk De fauw, Mayor of Bruges

ALDERMAN NICO BLONTROCK'S SPEECH

Ladies and gentlemen,

I'd like to extend a very warm welcome. It is fair to say that, over the past year, we have faced many uncertainties and, unfortunately, still do. But what is beyond dispute: **Bruges is the art and culture city par excellence and is set to remain so for the foreseeable future.** We are doing everything we can to keep it that way and we are definitely going for a fresh, contemporary approach.

Together with vzw Brugge Plus, we are committed to a contemporary art and culture policy, but our art centres also continue to respond creatively to the challenges posed by the crisis. I am thinking here of Musea Brugge, which supports artists and provides them with a platform through the 'Mind the Artist' project, as well as the collaboration with other art centres in Bruges, such as KAAP, M000V and Concertgebouw in that context. Also our Heritage Unit springs to mind, which developed a coronavirus-proof programme in the framework of the recent Heritage Day, along with the staff of the Municipal Archives who have a new exhibition running, as well as Cultuurcentrum Brugge, which is portraying 'silent' Bruges through photos posted along the Gistfabriek, etc.

In fact, I can make the seamless transition to the **third edition of our Bruges Triennial** here. As the Mayor has already said, the curatorial team chose the theme ***TraumA*** this time. Within that theme, an art trajectory was initially developed in which thirteen national and international artists and architects will be presenting their installations to the general public.

The works engage in dialogue or confrontation with our city, its residents and visitors. In fact, a number of creations, including that of **Amanda Browder**, even involved the locals. This lends even more depth and authenticity to the story of this Triennial. The participation aspect fits perfectly with the theme.

What is new this year is that Triennial Bruges is not confined to Bruges' city centre, but is also heading for the **outskirts of the city** and **Zeebrugge**. In addition to the **art trail**, the Burghers' Lodge is also hosting an exhibition entitled '**The porous city**', where a variety of contemporary artists have addressed the theme *TraumA*. At this venue, the theme is honed down further and depicted. Thirdly, Triennial Bruges is also planning a series of **lectures, debates, film screenings** and other events around the theme. Finally, Triennial Bruges is also developing a **public component** with guided tours and walks.

Schools, families and young people can also choose from a range of tailored services: interactive guided tours or independent visits using the inspiration folder for teachers, Grandpa Arthur's audio story and fun activity cards for families. In the summer, Triennial Bruges 2021 will also be organising a family treasure hunt in the context of the 'Schatten van Vlieg'. In May, under the guidance of the Vox Academy, young people from Binnenstad will be working creatively on some works of art and their experiences. The end result will be a digital montage with video and audio that will be on display from 1 July.

Triennial Bruges also organises free guided tours for **vulnerable groups** through Bruges' welfare organisations.

Since 15 April, the Triennial can also be enjoyed via an **inspiring podcast** about the history of Bruges and the city's relationship with art and architecture. The podcast, in five episodes, is the ideal preparation for a visit to Triennial Bruges. The listener gets to know more about the city of Bruges, its sometimes dark history, its first steps into tourism, the creation of Triennial Bruges, the theme *TraumA* and all the installations that will be on display in the city centre of Bruges this summer. The installations are also accompanied by an audio guide, so that visitors can listen to all the information at their own pace.

Ladies and gentlemen, as you can probably tell, I am particularly enthusiastic about this project. Triennial Bruges will be a cultural shot in the arm for our city, its residents and visitors alike. Art is 'food for the soul' and it's fair to say that during the pandemic we are pretty 'ravenous'. I won't keep you any longer and will be happy to send you on a journey of discovery of this special trail in our city.

— Nico Blontrock, Bruges Alderman

TRIENNIAL BRUGES 2021: TRAUMA

From 8 May to 24 October 2021, Bruges once again becomes the host city for an exploration of contemporary art and architecture. During the **third edition of Triennial Bruges**, 13 artists and architects present new temporary installations in the historic centre of the World Heritage city. The theme of this third edition is **TraumA** — which sees The Triennial shifting focus from the public space to a number of hidden dimensions of the city and its inhabitants.

Triennial Bruges is a thematic exhibition featuring **creations by artists and architects in the public space**. Bruges Triennial 2021 opts for a polyphonic discourse, with **space for imagination, beauty, darkness, and participation**.

The exhibition explores the sensed and subcutaneous space and the subjective experience of the city, nourished by past and present, dream and nightmare. This edition explores the line between the visible and the hidden. Between private and public. At the same time, it also responds to the image of Bruges based on the nineteenth-century perception of Bruges-la-Morte as a symbolic city.

Triennial Bruges 2021: TraumA presents a multi-voiced discourse in which ambiguity, the imagination, and the senses are stimulated, and the demarcation between public and private space is renegotiated. The route traces a course where Bruges is discussed in all its facets, and there is room for experiment and discourse in a journey behind the scenes of the urban imagination. The starting point will once again be the Poortersloge (Burghers' Lodge), where an exhibition will also encourage reflection and imaginative responses on the theme.

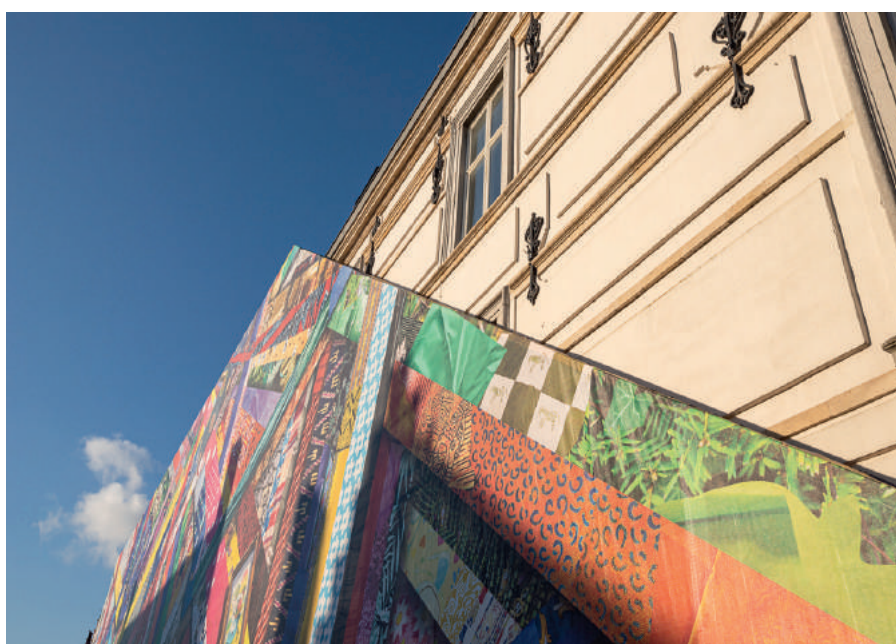
The curatorial team, consisting of **Till-Holger Borchert, Santiago De Waele, Michel Dewilde, and Els Wuyts**, has selected 13 artists and architects who each in their own way react to the theme of *TraumA*. These artists devise sculptural, architectural, and organic creations that respond to the complexity, versatility and dynamics of the city of Bruges, searching the alleys and back gates to look at what is going on in the courtyards and on the construction sites of the seemingly perfect city of Bruges. Their temporary interventions and creations enter into dialogue with the city, its inhabitants, and its visitors. The fact that some of the creations involve the residents of Bruges in the creative process makes the story even more fascinating.

“Trauma adds an extra dimension to the public or private spaces that were the subject of the previous editions: the dimension of the sensed space, where past and present, dream and nightmare claim the subjectification of the individual experience of the city and—building on the perception of Bruges-la-Morte as a symbolic city avant la lettre— also question the image of Bruges as a city.”

— Curatorial team

Invited artists and architects

Amanda Browder [US]	10-11
Nadia Kaabi-Linke [TN/UA/DE]	12-13
Jon Lott [US]	14-15
Joanna Malinowska & C.T. Jasper [PL/US]	16-17
Nadia Naveau [BE]	18-19
Nnenna Okore [US/NG/AU]	20-21
Henrique Oliveira [BR]	22-23
Hans Op de Beeck [BE]	24-25
Gregor Schneider [DE]	26-27
Laura Splan [US]	28-29
Gijs Van Vaerenbergh [BE]	30-31
Adrián Villar Rojas [AR]	32-33
Héctor Zamora [MX]	34-35



Amanda Browder — Happy Coincidences, 2021 © Triennial Bruges, Matthias Desmet

AMANDA BROWDER (US) — HAPPY COINCIDENCES — VERVERSDIJK 16

Amanda Browder [°1976] is known for her artistic interventions in urban environments. All over the world, people are discovering her large-scale textile installations on various architectural structures, such as buildings and bridges. The artist always tries to involve the locals in her creative process, right from the start. Co-creation is inextricably linked to her oeuvre and each installation is the result of this process. The textile sculptures consist of collected or donated materials, such as pieces of fabric and cloth, which she - along with local communities - arranges and sews together. The monumental artworks are conceived for a specific location and the creative process is driven by Browder's impressions of the city. The rich history of a place or a walk through different neighbourhoods are her main sources of inspiration, as are the personal stories shared during the co-creation moments. In this way, an amalgam of various colours and diverse forms is turned into an impressive patchwork that respectfully integrates itself into the historical and social fabric of a city.

HAPPY COINCIDENCES

Happy Coincidences manages to connect the present with the past in a sublime way. The textile installation intended for the Verversdijk is a reference to the dyers who used the canal [reie] in the Middle Ages to dye the Flemish cloth. The abstract work, featuring bright colours and playful patterns, came to life in collaboration with the people of Bruges. After a collection campaign, the artist set to work with a group of volunteers to photograph the pieces and stitch the fabrics together. The result can be found here in this digital collage and in three canvases that will appear at successive locations scattered around the city:

- ◆ *Silo House of Time | Komvest 45 - Wulpenstraat 47 | 24 May > 16 July*
- ◆ *Kantmuseum | Balstraat 16 | 16 July > 3 September*
- ◆ *Ingang parking Biekorf | 3 September > 24 October*



Nadia Kaabi-Linke — Inner Circle, 2021 © Triennial Bruges, Matthias Desmet

NADIA KAABI-LINKE [TN/UA/DE] — INNER CIRCLE — BURG

Nadia Kaabi-Linke (°1978) was introduced to diverse cultures during her stays in Tunis, Kiev, Dubai, Paris and Berlin. Unsurprisingly, therefore, her artistry is strongly influenced by her pluralistic view of the world. The artist mainly engages in artistic projects in specific locations and seeks to connect to the political, economic or socio-cultural context. By applying various media, symbols and codes, Kaabi-Linke explores mainly socio-psychological themes, such as perception, memory and the formation of identity. The image of disturbing contradictions always leaves a deep impression. In a visually powerful way, the artist manages to straddle both beauty and violence, refinement and brutality, as well as the sublime and the vulgar. Although Kaabi-Linke does not allow herself to be confined to a fixed form of expression, her artistic practice is driven by an unwavering interest in people as carriers of culture.

INNER CIRCLE

Inner Circle, a bench covered in shiny pins, makes it impossible to meet. The installation is based on a study of plaques or marks on façades that refer to exclusive clubs or associations, which often use the circle as their basic shape. This is no different here in Bruges. With Inner Circle, Kaabi-Linke seeks to put these elite groups, but also other social circles, where the line between hospitality and exclusion is often fragile, into the spotlight. Her shiny sculpture draws attention to what is usually kept inside and accentuates the emptiness that remains at its centre.



Render of the installation — not for publication
Jon Lott — The Bruges Diptych, 2021 © Jon Lott

Jon Lott [US] — THE BRUGES DIPTYCH — GOUDEN HANDREI*

Affiliated to various institutions, Jon Lott [°1976] does not allow himself to be pigeonholed as an architect. He is currently working as an assistant professor at Harvard University, Graduate School of Design. Lott is also the founder of PARA Project, an architectural firm based in New York City and Cambridge, Massachusetts. Each project takes shape through the efforts of a diverse group of partners and is also driven by the curiosity and specific needs of its clients. PARA experiments with different media and participates in cultural, residential and institutional projects. Lott is also a co-founder of Collective-LOK, also known as CLOK, an interdisciplinary collaboration that reflects on architectural challenges and seeks to translate them into form.

THE BRUGES DIPTYCH

The Bruges Diptych pavilion, close to the former home of the Flemish primitive Jan van Eyck, serves as the point of departure for the public programme of Triennial Bruges 2021. The architectural diptych arose from Lott's fascination with doppelgängers, both in people and in architecture. The building was created by duplicating an existing rear facade by adding a copy of the original facade. With this construction, the architect plays with the tension between interior and exterior, with what is visible to the naked eye and what takes place behind the city's facades.

*** Jon Lott's pavilion is already in an advanced stage of construction, but is only completely finished and can be entered from 16 May.**



Joanna Malinowska & C.T. Jasper — Who Is Afraid Of Natasha?, 2021 © Triennial Bruges, Matthias Desmet

JOANNA MALINOWSKA & C.T. JASPER (PL/US) — WHO IS AFRAID OF NATASHA? — BEGIJNHOF*

The artistic practice of Joanna Malinowska (°1972) and C.T. Jasper (°1971) stems from a shared interest in anthropology. Their sculptures, performances and video projects often refer in a playful manner to their view of anthropological fieldwork and current scientific methods. In addition, themes such as [art] history, cultural conflict and music play an important role in their work.

WHO IS AFRAID OF NATASHA?

With Who's Afraid of Natasha? Joanna Malinowska and C.T. Jasper explore the idea of collective consciousness. Natasha is the nickname of a statue that could be admired on a square in Gdynia for many years. When the communist Soviet era ended in Poland, the sculpture was moved to a less prominent spot in the city. The monument was initially erected as a personification of a regime that oppressed its people. This was the reason behind the statue's disappearance after the Russian occupation. Natasha still brings back a lot of memories. Natasha will be coming to the Beguinage in Bruges for a brief spell. In the form of a replica and a film, this anonymous woman is gradually revealing herself to us.

*** The Beguinage is open daily from 6.30 a.m. > 6.30 p.m.**



Nadia Naveau — Les Niches Parties, 2021, Base-Alpha Gallery, Antwerpen

NADIA NAVEAU [BE] — LES NICHES PARTIES — AUGUSTIJNENREI 7

Sculptor Nadia Naveau (°1975) is known for her diverse experiments with form, colour and various materials, including ceramics, bronze and polyester. Resembling three-dimensional collages, her sculptures display an eclectic nature that evoke various associations. For her multiform images, which also explore the spectrum between the figurative and abstract dimensions, the artist draws inspiration from past and present visual culture. The subtle inclusion of visual references during the creation process always results in layers. It is not unusual for people to recognise both Disney characters and sculptures by classical masters in one and the same sculpture. Naveau's work is like a story that can never be fully understood, and occupies the middle ground between serenity and chaos, between the hideous and the beautiful. In this way Naveau's oeuvre offers an alternative answer to the incessant consumption of images in the 21st century.

LES NICHES PARTIES

Les Niches Parties brightens up Augustijnenrei and consists of a series of shiny masks, adorned with coloured ribbons. The installation reflects the festive atmosphere Naveau experienced during her trip to Mexico, where coloured flags liven up the streets. It also refers to the communicative function of flags: as disseminators of a warning, message or ideology. In Bruges, she temporarily fills the niches by the water in a playful way with a masquerade that appeals to the imagination, a warm welcome for every passer-by.



Nnenna Okore — And The World Keeps Turning, 2021 © Triennial Bruges, Matthias Desmet

NNENNA OKORE [US/NG/AU] — AND THE WORLD KEEPS TURNING — POERTOREN / BEGIJNENVEST

Nnenna Okore's (°1975) artistic career is largely defined by her origins and life course. The daughter of two academics, she spent her youth mainly in the Nigerian city of Nsukka. The family lived on the college campus and the artist learned about local life in market places and the countryside. Okore's sculptures and installations have absorbed and processed these impressions: mud houses with zinc roofing, piles of firewood against cracked walls, people in tattered clothing and coarse fabrics. The artist mainly uses repetitive and labour-intensive techniques, such as weaving and sewing. By using coarse fabrics and textures and eco-friendly materials such as clay, rope, fabric, sticks and paper, the work looks natural and organic. The creative process results in abstract and colourful installations with a theatrical touch.

AND THE WORLD KEEPS TURNING

For the monumental fabric And the World Keeps Turning, Okore drew inspiration from the common brick façades in Bruges and the technique of lace-making. The textile installation accentuates the shape of the tower, a late medieval relic where gunpowder was stored. The textile sculpture is composed of a succession of amorphous shapes made of weather-resistant PVC that temporarily change the appearance of the tower. Okore's installation is a metaphor for how time intrudes, keeps spinning and literally moves like a circle, just like the sun.



Henrique Oliveira — Banisteria Caapi (Desnatureza 4), 2021, VALLOIS, Paris; Van de Weghe, New York © Triennial Bruges, Matthias Desmet

HENRIQUE OLIVEIRA (BR) — BANISTERIA CAAPI (DESNATUREZA 4) — POTTENMAKERSSTRAAT 1

Henrique Oliveira (°1973) began his artistic career as a painter, but today he is mainly known for his monumental in-situ installations. His wall-hung or free-standing sculptures and environments are always made of waste materials, including metal, foam and plywood, recovered from Brazilian construction sites. Oliveira assembles the various elements, each with their own colours and shapes, into idiosyncratic sculptures that turn into large branches, roots or tree trunks. The artist skilfully integrates these structures into the architectural context, rendering the line between the sculpture and its surroundings so fine that it is nigh imperceptible. The whole structure adds a new and strange dimension. The carefully constructed hybrid forms refer both to nature and to the environmental pollution caused by various social activities.

BANISTERIA CAAPI (DESNATUREZA 4)

The hidden archaeological remains of the first medieval city wall inspired Oliveira's contribution. The wooden branches of Banisteria Caapi (Desnatureza 4) crawl over the stone edge to the water. It seems as if nature has free rein behind the walled gardens, but his installation is misleading. The branches are artificial and mimic nature in a masterful way. The artist subtly plays with what we see in the city every day and what lies behind that reality. And how our lives can be determined, or guided, by things that are unconsciously present in our environment.



Render of the installation — not for publication
Hans Op de Beeck — *Danse Macabre*, 2021 © Hans Op de Beeck

HANS OP DE BEECK (BE) — DANSE MACABRE — SINT-MAARTENSPLEIN*

As a multidisciplinary artist, Hans Op de Beeck (°1969) follows a remarkable artistic path. The list of media is long, ranging from sculpture and installation, over photography and watercolour to video and opera. During the creative process, the artist often departs from familiar situations and adds an alienating twist. In this way, Op de Beeck creates a fictional world that evokes the complexity of reality. Depending on the content of the work of art, generally from a social trend or a cultural-historical perspective, Op de Beeck considers various forms of aesthetics that not infrequently culminate in serene, minimalist forms, mixed with bombastic, Mannerist elements. With his strongly staged work, the artist wants to create tranquillity and encourage the viewers to contemplate themselves, society or the meaning of life and death.

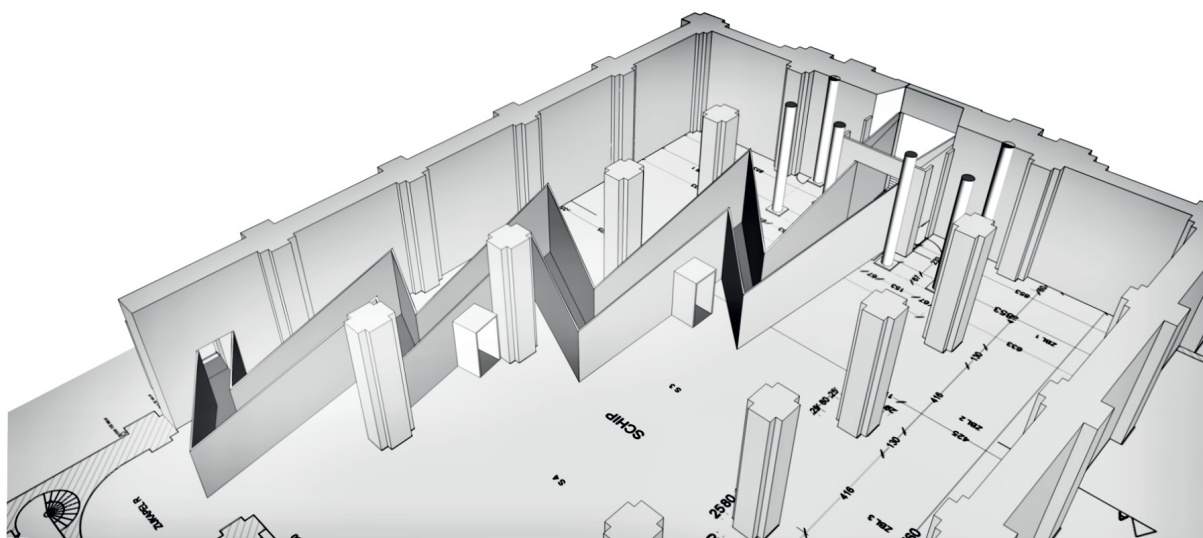
DANSE MACABRE

The monumental and monochrome sculpture Danse Macabre evokes both a nostalgic and a melancholic feeling. The carousel looks grey and the horses and carriages seem petrified. In this merry-go-round, time seems frozen, the engine has ground to a halt and all gaiety has disappeared. It has a spooky quality that fluctuates between dream and nightmare. Do the horses go up and down in your imagination? Can you hear the organ playing? Can you smell candyfloss? Or can you just see a still image that refers to the human need to be entertained?

*** Due to COVID-19 the production of Danse Macabre has been delayed. The work will be on view in Bruges from 10 June onwards.**



Gregor Schneider — Black Lightning, 2021, Konrad Fischer Galerie, Düsseldorf / Berlin © Triennial Bruges, Matthias Desmet



Render of the installation — not for publication

Gregor Schneider — Black Lightning, 2021, Konrad Fischer Galerie, Düsseldorf / Berlin © Gregor Schneider

GREGOR SCHNEIDER (DE) — BLACK LIGHTNING — GROOTSEMINARIE/ POTTERIEREI 72

Gregor Schneider's (°1969) minimalist imagery combines the architecture of buildings with the symbolic layered character of a city. The spectators move through his rooms, cellars, containers and corridors and are constantly struck by a special atmosphere. Fear and imagination go hand in hand and often you don't quite know whether you are a visitor, partner or intruder. When Schneider's parental home in Mönchengladbach-Rheydt was condemned as uninhabitable due to pollution from a nearby lead factory managed by his father, Schneider found his artistic calling. During the renovation of the house, his desire arose to create elements that completely surround us while remaining invisible. Schneider describes it as a form of 'Begreifen': gaining an understanding through possibilities and actions. Building, moving, copying, duplicating and repeating the constructions is done intuitively at first. Later, overview and control take over the process.

BLACK LIGHTNING

In the church of the Grootseminarie [Major Seminary], we find the installation BLACK LIGHTNING. Once you enter Schneider's architectural intervention, you walk through a dark corridor that has completely sealed itself off from the church interior. The passage is like a funnel that zigzags through the darkness and in which different senses are stimulated. You are left to your own devices, at best sharing the highly sensitive experience with a fellow visitor. Along the way, there is time for solitude and transformation until you reach the exit.

Grootseminarie is open daily from 10 a.m. > 6 p.m.



Laura Splan — Disentanglement, 2021 © Triennial Bruges, Jasper van het Groenewoud

**LAURA SPLAN [US] — *DISENTANGLEMENT* — MUSEUM ONZE-LIEVE-VROUW TER POTTERIE
POTTERIEREI 79B**

In the multidisciplinary practice of Laura Splan [°1973], a special symbiosis between science, technology, design and art can be witnessed. The artist is fascinated by the molecular structures of viruses, the history of medical instruments and the details of human anatomy. Splan's participation in research projects strongly defines her artistic imagery and connects hidden artifacts of biotechnology with everyday life. Using traditional and contemporary techniques, such as weaving and 3D printing, Splan creates sculptures and objects that resemble cells, viruses or membranes. For these, she uses various materials such as wool, wallpaper, silicone and vinyl. With her poetic confrontations, Splan raises complex biomedical issues, while expressing her curiosity and wonder. Beauty reveals itself amidst the chaos and the audience is challenged to think critically about the role of biotechnology in everyday life.

DISENTANGLEMENT

The outbreak of the coronavirus inspired Splan to create the installation called Disentanglement. It is no coincidence that the artist chose the Onze-Lieve-Vrouw ter Potterie Museum as the location for her work. The old hospital was once the most important healthcare establishment in Bruges where many plague victims were welcomed and treated. Textile patterns, digital animations and woven structures appear as if they have always been there, evoking a peculiar feeling. Narratives of science, fiction and religion are interwoven in this rich field of care and straddle pain and healing, life and death.

***The museum is open from Tuesday to Sunday: 10 a.m. > 6 p.m.
Advance booking is required via the website
www.triennalebrugge.be/reserveren***



Gijs Van Vaerenbergh — Colonnade, 2021 © Triennial Bruges, Matthias Desmet

GIJS VAN VAERENBERGH (BE) — COLONNADE — BARON RUZETTEPARK

Gijs Van Vaerenbergh (°1983) is the art and architectural studio belonging to Pieterjan Gijs and Arnout Van Vaerenbergh. In addition to devising architectural projects and artistic interventions, the duo also creates installations and sculptures. Even though the work is mostly conceptual, Gijs Van Vaerenbergh manages to create a timeless aesthetic experience for the public at the same time. The use of various materials such as steel, concrete, but also fabric, glass and wood results in an oeuvre that looks multifaceted. Gijs Van Vaerenbergh's installations often have taut lines and are always respectfully integrated into their landscape or architectural context. The work does not avoid dialogue or confrontation and touches everyone in its immediate vicinity. The quality of their work has met with much praise from the international and professional press. Pieterjan Gijs and Arnout Van Vaerenbergh have now also echoed the aesthetic, sometimes alienating, but always questioning experiences that they create with their work in the Horst art and music festival, where they act as curators. There too, they blend various art forms into an overall experience.

COLONNADE

Colonnade is somewhere between a forest of impenetrable trees and a Roman column gallery. The pavilion's mysterious and classical character invites you to enter the space and lose your way among 100 slanting columns. In the labyrinth-like space, where you have to negotiate your way by crawling or bending, you might be faced with a certain form of fear or disorientation. After you have been forced to fall back on yourself, you leave the pavilion purified, possibly enriched with new insights. A trip through Colonnade may well be a new form of catharsis.



Adrián Villar Rojas — From the series *Brick Farm*, 2021, kurimanzutto, Mexico; Marian Goodman Gallery, New York
© Triennial Bruges, Matthias Desmet

**ADRIÁN VILLAR ROJAS [AR] — FROM THE SERIES BRICK FARM — VARIOUS SITES
IN BRUGGE EN ZEEBRUGGE***

Adrián Villar Rojas [°1980] lives primarily a nomadic life and focuses mainly on large-scale, site-specific installations. His work usually appears in locations with an apocalyptic vibe. There, he portrays how human civilisation could collapse or how a futuristic culture could emerge. For each project, Villar Rojas sets up a nomadic studio consisting of a team of scientists and architects. The artist alludes to the way theatre companies operate. Depending on the project, each co-worker plays a specific role and manages the team like a director. For each project, the studio examines the political, socio-cultural and geographical context of the place, based on conversations with residents or even a temporary stay in the neighbourhood for which the installation is designed. Concepts such as finiteness, impermanence and transience often recur in the work of Villar Rojas. According to the artist, contemporary art should not be made for eternity. His installations are often dismantled and the parts recovered for new creations.

FROM THE SERIES BRICK FARM

The bird nests of Villar Rojas belong to the series From the Brick Farm. The title refers to the moment when his team, in a brick factory in Rosario, found nests of the red ovenbird. The animal makes beautiful structures that look similar to ancient mud ovens designed by the early-agrarian peoples of Argentina, Brazil and Uruguay. A striking fact here is that the birds always build their nests on human structures and restore them permanently. No matter where you find these nests, you will not be able to tell the authentic or artificial nests apart. In this way, de Villar Rojas invites us to reflect on how closely natural and human artefacts are intertwined.

*** In collaboration with Beaufort**





Héctor Zamora — *Strangler*, 2021, Labor, Mexico: Luciana Brito Galeria, São Paulo; Albarrán Bourdais, Madrid
© Triennial Bruges, Matthias Desmet

HÉCTOR ZAMORA (MX) — STRANGLER — TUIN VAN HET GEZELLEHUIS* — ROLWEG

Héctor Zamora [°1974] wants his work to stimulate the dialogue between art and the general public. His oeuvre is mainly based on interventions that require active participation in performances, installations or films. During the design phase of his installations, Zamora thinks about how viewers or visitors can interact with his works and how this interaction can encourage reflection. By introducing certain, often repetitive actions, unexpected and surprising situations arise that rarely occur in a museum context. The interaction also invites the passer-by to reflect on the everyday use of various materials and the possible roles that a certain space can play. In short, tensions between public and private, exterior and interior, real and imaginary are inextricably linked to Héctor Zamora's oeuvre.

STRANGLER

Key of Héctor Zamora's intervention is a large Austrian Pine in the centre of the walled garden of Gezellehuis. A scaffolding structure that completely wraps the tree reminds us of the strategy that Strangler Trees use to grow in tropical forests. Zamora aims for a clash between the universal symbols of the tree (nature, life,...) and the use of a scaffolding structure (human being progress,...), where the choice for RAL 3024 red luminous accentuate this collision. Climbing the scaffolding allows the visitor to interact in a different way with the tree, with nature and ultimately with himself. Whoever completes the climb will gain a different perspective on the tree and its surroundings, like never before.

*** The garden of the Gezellehuis is open from Tuesday to Sunday from 10 a.m. > 6 p.m. Entry by reservation via the website www.triennalebrugge.be**

THE POROUS CITY: AN EXHIBITION AT POORTERSLOGE (Burghers' Lodge)

During *Triennial Bruges 2021: TraumA*, in addition to the installations in the city centre of Bruges, **a group exhibition** will also be organised to further explore the ambivalent theme: between dream and nightmare, under the skin or underground, from analogue to digital alienation. A **selection of around 40 sculptures, photographs, drawings, paintings and videos** link the 'unnerving' nature of the rooms within the Burghers' Lodge with dissonant voices, story lines and wondrous worlds. The artists portray their view of the world, mankind and architecture, which sometimes appears to be fragmented or distorted, but at other times also idyllic or heavenly.

Triennial Bruges 2021: TraumA proposes a microscopic view of the environment and its residents, an under-the-skin analysis and an interweaving with the hidden part of the urban fabric. The unspoken or the unnerving comes to the fore in the context of its architecture, urbanisation, gardens or parks. **The exhibition The Porous City adds another dimension:** the indoor spaces of a building where the work of diverse artists are divided into thematic groups. Here, **Triennial Bruges extends the scope of its research** from the urban outdoors to the private nature of a former home. In this environment, the research is intensified and narrowed down: in this laboratory, art forms create a dialogue, while others clash or seek conflict

From the 'Grand Nada' to the 'Vanity of Vanities', visitors are confused, from cellar to spire, by colourful ribbons, delicate flowers or strings of oil paint. Hard marble, wooden splinters and strange polyester shapes shun today's individual and social challenges. Besides the different threats, there is naturally also room for idyll and wonder. The fact the **work is local, from Belgian workshops or a private collection**, makes the presentation meaningful, stirring and reassuring.

With work from Bilal Bahir, Semâ Bekirović, Rakel Bergman Fröberg, Willem Boel, Dries Boutsen, Jana Cordenier, Thierry De Cordier, Sarah De Vos, Lisse Declercq, Danny Devos, Joëlle Dubois, Kendell Geers, Daan Gielis, Geert Goiris, John Isaacs, Athar Jaber, Thomas Lerooy, Emilio López-Menchero, Enrique Marty, Cécile Massart, Hermann Nitsch, Ronald Ophuis, Štefan Papčo, Jasper Rigole, Sarah&Charles, Gregor Schneider, Mircea Suci, Adrien Tirtiaux, Narcisse Tordoir, Ana Torfs, Gavin Turk, Ingel Vaikla, Caroline Van den Eynden, Anne-Mie Van Kerckhoven, Filip Vervaet, Julie Villard & Simon Brossard, Friederike von Rauch.

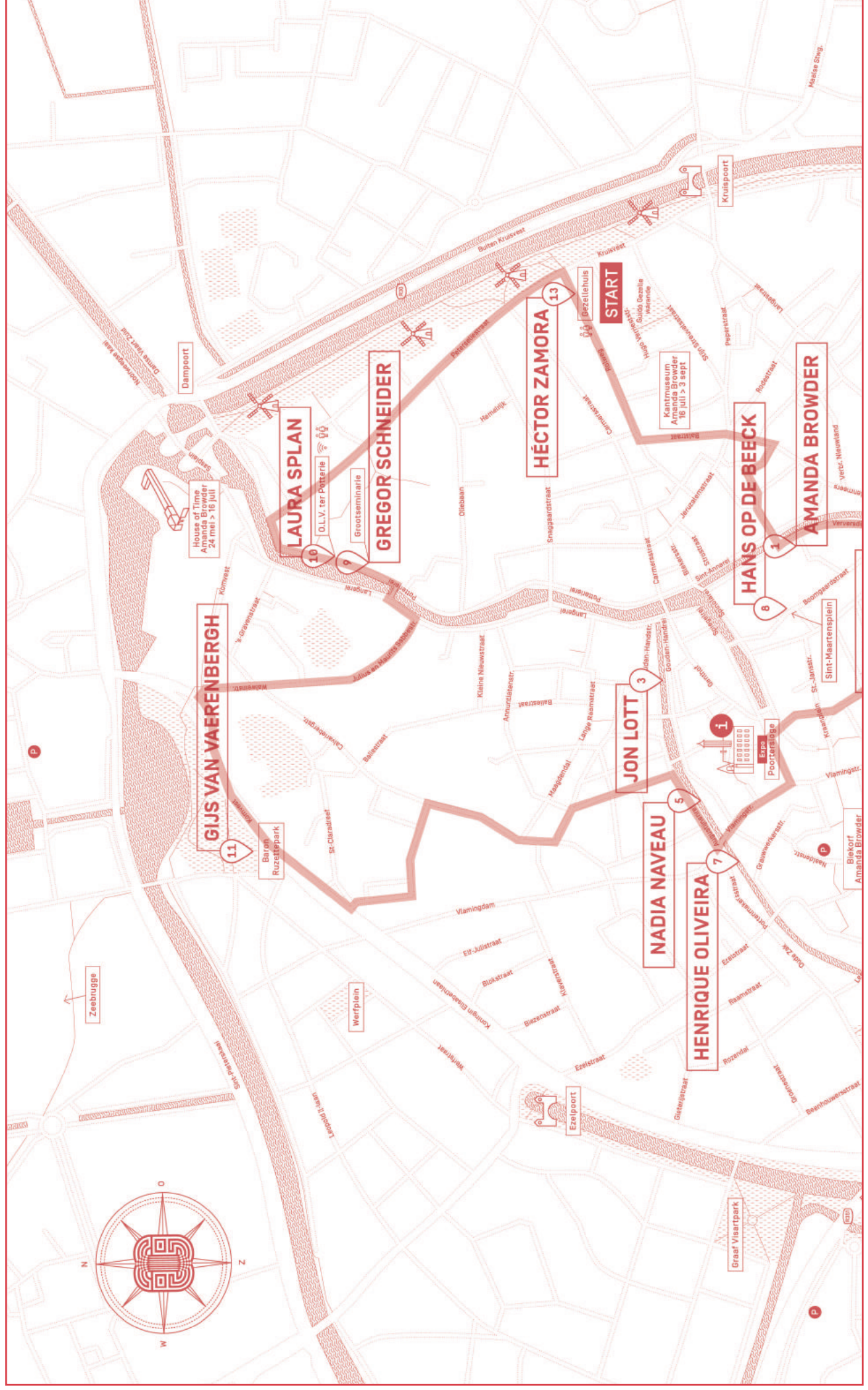
PRACTICAL

**De Poortersloge
Kraanrei 19
8000 Bruges**

**8 May > 26 September 2021
open daily from 10 a.m. > 6 p.m.
free access**

**Entry by reservation via the website
www.triennalebrugge.be**

◆◆ SUGGESTION TO VISIT THE INSTALLATIONS ◆◆





GUIDED TOURS

Offers for groups

Triennial Bruges 2021 can also be experienced with friends, family or colleagues by means of a group tour. A Triennial Bruges guide takes the group on a tour of the city centre and immerses the visitor(s) in the story of *TraumA* and the artistic installations along the route. You can choose between different formulas, on foot or by bike.

- ◆ On reservation – min. 48 hours in advance via Visit Bruges
- ◆ Daily from 8 May > 24 October 2021. Starting time and place in consultation with the guide.
- ◆ Duration: +/- 2 hours
- ◆ Cost: €80 per group
- ◆ Max. 16 participants per group
- ◆ Languages: NL - EN - FR - DU according to availability
- ◆ **There is also an adapted route for people with a visual or hearing impairment.**

More information and booking via www.triennalebrugge.be/en/guided-tours

Join us

Join individually or in small groups for a fixed guided walk along *Triennial Bruges 2021: TraumA* and discover various installations from a different perspective.

- ◆ From 15 May onwards on Saturdays and Sundays, from 2 p.m.
- ◆ Start location: Markt info office [Historium courtyard] - Markt 1, 8000 Bruges
- ◆ Duration: +/- 2 hours
- ◆ Price: €12.5 per person [free up to 11 years old]
- ◆ Max. 16 participants per group
- ◆ Languages NL - FR according to availability
- ◆ Reservations can be made up to five minutes before the start of the walk at one of the Bruges info offices or online via Regiondo [<https://visitbruges.regiondo.nl/categories>]

Curator's tour

A look behind the scenes and a visit to the exhibition *The porous city* in Poortersloge, together with a curator of Triennial Bruges. More info on www.triennalebrugge.be/en/guided-tours

EVENTS

In addition to the art and architecture trail, there are also many lectures, debates, film screenings and other events that shed light on Triennial Bruges in an original way. Discover the programme on www.triennalebrugge.be and get inspired by the multifaceted story of *TraumA*.

OFFER FOR FAMILIES AND SCHOOLS

Works of art are explored and the language of contemporary art is examined through interaction between guide, visitor and the works of art and installations, but also through playful assignments.

More information:

www.triennalebrugge.be/en/schools_families

PODCASTS

In order to better understand Triennial Bruges and this year's theme, *TraumA*, Triennial Bruges has produced a podcast that takes the listener on a voyage of discovery through a possible history of Bruges and behind the scenes of art and architecture in the city.

In five episodes of about 20 minutes, this podcast delves deeper into the history of Bruges and its relationship with art and architecture. It is the ideal podcast to prepare for a visit to Triennial Bruges, or for those who simply want to know more about the city of Bruges, its sometimes dark history, its first tourist steps, the origins of Triennial Bruges, the theme of this year's edition of the triennial and the installations that will be on display in Bruges' city centre this summer.

The podcast can be listened to via Spotify, Apple Music and Google Podcasts.

Episode 1

Bruges, the sleeping beauty

The first episode goes in search of the origins of Bruges as a city and delves into its sometimes dark history. Where does the name 'Bruges' come from? How did Bruges become the political, economic and cultural hotspot of Northwestern Europe from the 14th century onwards? And how did the city deteriorate so much afterwards that it was described as an old and sleeping city?

Episode 2

The city architect: creating a dream city

In the second episode, architecture runs like a thread through Bruges' history. How do you create and preserve a historic city on a human scale? How can a balance be found between valuable historical heritage and contemporary architecture?

Episode 3

The artist

The third episode focuses on art and the perception of art in the city of Bruges. This episode takes the listener along the historical route that Bruges Triennial has already taken, and opens the door for a new wind that blows through it.

Episode 4

The curious walker

The fourth episode elaborates on the theme of Triennial Bruges 2021 - *TraumA* - and lays bare the city's stratification. With thematic examples, this episode gives an alternative view on Bruges and its artistic creations.

Episode 5

The migratory bird

The fifth and final episode delves into the city and discusses the work of a number of artists and architects on the basis of historical places and events in Bruges. We also enter into a dialogue with some less known places in the city.

AUDIOGUIDES

Visitors can scan a QR code at each installation to learn more about the place, the installation and the artist or architect by means of an audio fragment.

There is an audioguide for adults in NL | FR | DE | EN and an audioguide for children (NL only).



Triennial Bruges — TraumA © Jasper van het Groenewoud

PUBLIC OPENING: 9 MAY 2021, 14:00

During the weekend of 8 and 9 May, *Triennial Bruges 2021: Trauma* will be open to the public. The official start of the Triennial Bruges 2021 will be given on Sunday 9 May. Because of the current COVID-19 measures, no opening party could be organised. But the organisation came up with an alternative.

On Sunday 9 May at 2 pm, 40 bells on Bruges territory (city centre and suburbs) will inaugurate Triennial Bruges 2021. For fifteen minutes, Bruges will be bathed in the sound of bells and a festive atmosphere will be spread over the city. Inspired by Georges Rodenbach's *Bruges-la-Morte* and *Le Carillonneur*, in which bells were used as signals, they now also play a sound game that will resound in living rooms.

Via a poster campaign and through social media, residents and visitors are encouraged to listen and watch the story behind Triennial Bruges 2021 online. A reportage takes the viewers behind the scenes of the construction and shows the multifaceted place that Bruges is.

The opening moment can be followed online on 9 May at 2 p.m. via www.triennalebrugge.be/opening or via Facebook @triennalebrugge

*"The bourdon of the belfry
sounded incessantly with
sonorous beats. It was the
triumphal bell, the bell of
mourning, of glory and of Sunday."*

Georges Rodenbach - Le Carillonneur, 1897



9 MAY AT 2 P.M.

www.triennalebrugge.be/opening



ABOUT TRIENNIAL BRUGES

Every three years Triennial Bruges brings contemporary art and architecture to the historic core of the city of Bruges in a unique setting as a UNESCO World Heritage Site.

Since 2015, Triennial Bruges has continued to build on a series of triennials that were put together in 1968, 1971 and 1974 around visual arts and have now once again become part of the public domain. International and regional artists and architects are invited by the artistic team to present new temporary installations. A dozen works of art and meeting places are always in active dialogue with the environment, along waterways, through cobbled streets, in peaceful places of worship or on wasteland. For visitors, it will always be a summery voyage of discovery along a unique hospitable route with a social issue.



© Triennial Bruges, Jasper van het Groenewoud

PAST EDITIONS**2015 — BRUGES AS A MEGAPOLIS**

Every year, five million tourists visit Bruges. What if they all decided to stay? What if a small, preserved, historic city should suddenly become a megapolis? This is the premise for the Bruges Contemporary Art and Architecture Triennial 2015. This scenario opens up a plethora of possibilities and challenges. Would a small city be capable of coping with the dynamics of a metropolis? And conversely: could a city on a human scale contribute to a new, better form of urbanism? Eighteen international artists went to work on this idea. They created new works that can be viewed on an art trail through the centre of Bruges. The artists pose questions and reflect on the future and potential of the city, of urbanisation, citizenship, lifestyle, community, economics, energy, space, sound and the values that guide us. Three indoor exhibitions illustrate the concept of 'city' – in visions, dreams and real-life images – as a living, growing and evolving organism. Explore the streets and canals of the city, unleash your imagination and discover a side of Bruges that you never knew existed.

2018 — LIQUID CITY

Triennial Bruges 2018: Liquid City reaches back to the theme of 2015, which was a reflection on the city as a megapolis. This time, however, we go a step further: how flexible, liquid and resilient can a historic city like Bruges be in an age when nothing seems to be certain any longer? The world is changing rapidly. Established ways of thinking and forms of life are under pressure. What does the future hold? The Bruges Triennial invited international artists and architects to think about these questions. Many of them sought inspiration for their work in the role of liquidity in the city that is literally criss-crossed and surrounded by water. The waterways that once earned Bruges its international renown, become a metaphor for Liquid City. A series works of art, installations and meeting places have been put up in the city centre. They form a hospitable route that brings people together in unexpected spots. That is indeed one of the objectives of the Bruges Triennial 2018: generating encounters, challenging people not only to view the artworks but also to experience them and to become part of the creative process.

ADDITIONAL INFORMATION

OPENING HOURS

Triennial Bruges 2021: TraumA

8 May > 24 October 2021

Open every day in the city centre of Bruges and Zeebrugge

The installations are accessible daily* incl. public holidays: 10 a.m. > 6 p.m.

Free admission

**Museum O.L.V. ter Potterie (with the work of Laura Splan) and the garden of te Gezellehuis (with the work of Héctor Zamora) are closed on Mondays and follow the opening hours of the Bruges Triennial from Tuesday to Sunday.*

Exhibition 'The Porous City'

8 May > 26 September 2021

De Poortersloge - Kraanrei 19, 8000 Brugge

Open daily incl. public holidays: 10 a.m. > 6 p.m.

Free entrance, subject to registration via www.triennalebrugge.be

More information

www.triennalebrugge.be

Central info point Triennial Bruges

Poortersloge - Kraanrei 19, 8000 Bruges

Daily from 10 a.m. > 6 p.m.

Tourist info points

In&Uit Bruges - 't Zand 34, 8000 Bruges

Mon - Sat 10 a.m. > 1 p.m. and 2 pm > 5 pm

Closed on Sundays

Information office Markt

Every day from 10 a.m. > 5 p.m.

TOURIST INFORMATION

Discover the city. You will find more information about Bruges here:

www.visitbruges.be/en

ACCESSIBILITY

Triennial Bruges strives for maximum and easy accessibility for people with disabilities. Our locations are wheelchair accessible with assistance. Assistance dogs are allowed at all installations. Guide association S-wan has developed a Triennial Bruges walking tour tailored to people with a visual or hearing impairment. More information about this tour on www.triennalebrugge.be/en/guided-tours

VISIT TRIENNIAL BRUGES 2021: TRAUMA CORONAPROOF

The majority of the installations at *Triennial Bruges 2021: TraumA* are set up in the open air, spread throughout the entire city. The indoor locations are well ventilated. A staff member ensures that the distance rules and one-way traffic are maintained. More information about COVID-19 and Triennial Bruges 2021 can be found on the Triennial Bruges website.

ACCESSIBILITY

Bruges is a compact city. It is not advisable to drive all the way into the city centre with your car. In the city centre you have to pay to park your car, both above ground and in the parking garages. City buses depart regularly from the peripheral car parks to the city centre. More information can be found on the website at Plan your visit.

PARTNERS



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#TRIBRU21 #triennalebrugge2021 #Trauma

Triennial Bruges is an initiative of Stad Brugge, realized by Brugge Plus vzw, Musea Brugge, Kenniscentrum vzw & Cultuurcentrum Brugge.