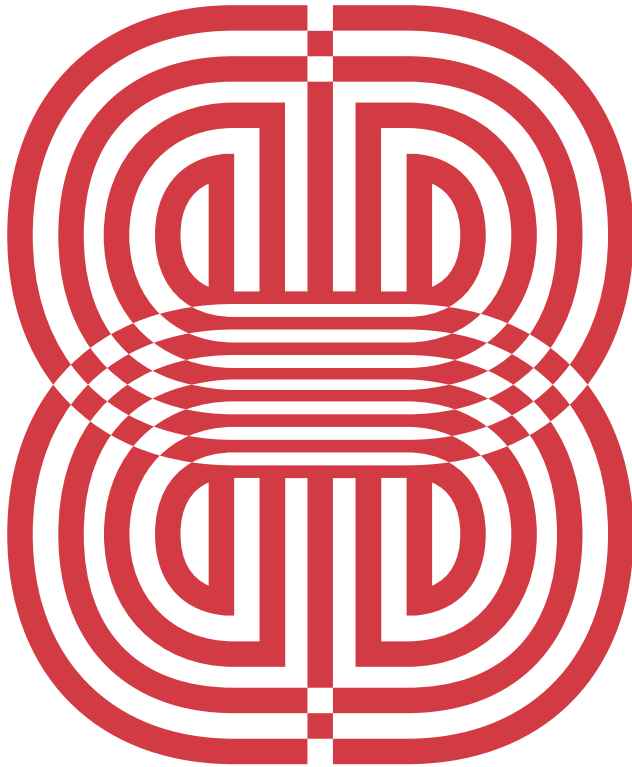


**TRIENNIAL
BRUGES 2015**

Contemporary art and
architecture in the
historical city of Bruges

20.05 — 18.10.2015





Your compass to
the Bruges megapolis



BORGERHOFF
& LAMBERIGTS

TRIENNIAL
BRUGES 2015



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Foreword

Ladies and gentlemen,



FOREWORD

Contemporary art in a historic city. It is not a contradiction, on the contrary. Centuries ago, Bruges was a breeding ground for visual artists. Van Eyck and his colleagues, first and foremost, but art was also prominent in later centuries. Bruges is one of the four major art cities and a pioneer in a many disciplines: old music, heritage, dance and so on. Modern art also has a place here.

This year, the city is showcasing contemporary art with a triennial, for the first time since 1974. Up to and including 18 October 2015 you will be confronted with poetic and astonishing visual art in our historic city centre.

The triennial's theme is worldwide, global urbanisation. 2007 was a pivotal moment in the history of man, because since then over sixty percent of the world population has lived in 'megacities' or cities with over ten million inhabitants. In contrast Bruges appears relatively insignificant with its 117,000 inhabitants, 22,000 of which live in the city centre. Every year, our city centre also welcomes 5.3 million tourists. Thus the idea of Bruges as a megacity is not so far fetched. What would happen if its five million visitors suddenly decided to make the city their home?

Several renowned artists, architects, scientists and policymakers from home and abroad reflected on this question and present their work in our city.

TRIENNIAL BRUGES 2015

In our promotional materials we play with the letters that make up our city's name: BRU-GGE. We mirror the letters and arrive at 'URB-EGG.' What if the medieval 'Bruges egg' suddenly became a metropolis? What if the 'URB(an) EGG' suddenly counted millions of inhabitants?

This brochure is the ideal guide for your visit to the triennial. It will lead you along the art route and also provide you with information about the artworks and the theme of this exceptional exhibition. This walking guide is your key to our triennial.

In Bruges the old and new will look deeply into each other's eyes in the months to come. Allow yourself to be surprised and to reflect on Bruges, a twenty-first century metropolis!

Renaat Landuyt,
Mayor of Bruges

Renaat Julien Landuyt (Ypres, 28 January 1959), Mayor of Bruges, 2013 –Present. He studied law and philosophy at KU Leuven. As Flemish Minister of Tourism he made Beaufort 2003 possible, the triennial of contemporary art at the coast. As Mayor of Bruges, he is now involved in a Bruges triennial of contemporary art.



The triennial's logo is a playful reversal of the city's logo. 'Urb' refers to urbanism, city and urbanisation - 'egg' to the egg-shaped Bruges city centre.

TRIENNIAL BRUGES 2015

People already spoke of 'het ei van Brugge' [the Bruges egg] in the Middle Ages.

On the map [p. 34-35] you can see how the city walls and the water surround the city centre in an oval. The triennial breaks down Bruges' defences, questions the city and rediscovers it.

INTRO DUCTION

WHAT IF 5 MILLION TOURISTS
DECIDED TO MAKE BRUGES
THEIR HOME?

An aerial, black and white photograph of a city, likely Bruges, Belgium. The central focus is a tall, ornate Gothic church tower with a pointed roof. The surrounding area is filled with traditional European-style buildings, some with gabled roofs. In the foreground, there are more buildings, including one with a large, arched entrance, and a brick structure that looks like a well or a small tower. The overall scene is a dense urban environment.

WHAT WOULD YOU MISS?

DO YOU POSSESS SUFFICIENT RESOURCES?

What
5 million
decided
Bruges the

WHERE WOULD YOU LIVE?

WOULD YOU TALK TO YOUR
NEW NEIGHBOURS?



WHAT ARE YOUR DREAMS?

DON'T FORGET YOUR NEW PASSPORT!

What if
tourists
to make
their home?

ON THE WATER OR ON THE LAND?

IS IT STILL PEACEFUL ANYWHERE?

IS THERE ENOUGH ELECTRICITY?



The megacity sows confusion and stirs the imagination in silent Bruges

by the curators

INTRODUCTION

TRIENNIAL BRUGES 2015

Till-Holger Borchert is the
director of Musea Brugge
and head curator of the
Groeningemuseum in Bruges.

Michel Dewilde is curator of
visual arts at the Cultural Centre
of Bruges.

The 21st century is the century of the megacity and its unpredictable future. It was in the 19th century that man decided to preserve Medieval Bruges and largely rebuild it as it was in the past.

What if such a contemporary megacity were to invade this medieval, protected policy, this outdoor museum? Not literally, but with its metropolitan imagination, its artists, its urbanists, its critical, creative energy and all its questions related to urban architecture today. In short: with a triennial that turns the Venice of the North historically upside down and inside out. That which makes Bruges URB EGG. That plants the DNA, the gene of our metropolises, as wild seeds all over Bruges to see what springs forth.

This is the challenging city break on which the triennial has invited seventeen artists. Selecting a location was the first step in their creative process. Do they engage in dialogue with or in opposition to a particular site? Does it become a catalyst or a volatile obstacle? And how do they sneak into the metropolis? In the form of a thought, a picture or a shock-provoking element?

And how do they view Bruges? As a real city? Or as

a historical, almost imaginary reflection of a city that never actually existed? A mirror naturally fraught with cracks and fissures. Because ultimately it is only a representation that incites artists to reflect on what is urban.

Other artists prefer to go in search of social connections, meeting places where work, the environment and visitors genuinely interact. Other current social themes, such as the Nieuwe Burgerschap [New Citizenship], the invisible financial and economic dimensions, the real estate crisis, the city as a spectacle etc. are all explicitly or less explicitly explored.

And naturally there is the constant tension between the real Bruges, the historic Bruges that we imagine or proffer, and all the images of metropolises that in these times, we almost collectively share and inhabit, even if we have never visited them.

In addition to this **art route** there are also three **indoor exhibitions** that delve deeper into the story of the city that challenges itself.

The indoor exhibition in the **Arentshuis** displays the visionary urban plans by the Belgian modernist Huib Hoste who would have created a totally different Bruges in the interwar period. His designs are displayed alongside the city morphologies by the German Post-Modernist Oswald Mathias Ungers.

14

The exhibition in **De Bond** highlights the endless history of the destruction and reconstruction of cities in the Middle and Far East.

Lastly, in the **Stadhuis** (City Hall) several artists reveal a glimpse of their imaginary city.

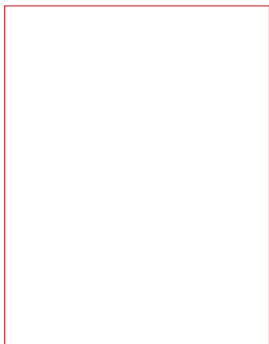
And anyone that can seamlessly transcend the border between real and imaginary cities, between the Middle Ages and the 21st century, after this triennial, has paid close attention during their visit.



PASSPORT

As a new resident of the Bruges metropolis you need a passport. Enter your details so that you can make the most of your life in the city of the future.

PASSPORT PASS PASAPORTE PASPOORT PASSEPORT



First name

.....

Surname

.....

Date of birth

..... / /

Gender **Place of birth**

.....

Desired address in URB EGG

.....

Cohabiting relatives

.....

.....

Desired living space [m²]

.....

Desired electricity consumption [kWh]

.....

Profession..... **Marital status**

Height

Weight **Religion**

Eye colour

URB
EGG

URB
EGG



TRIENNALE BRUGES 2015

U R B
E G G

P A S S P O R T
P A S P O O R T
P A S S E P O R T
P A S S
P A S A P O R T E

Cut-out your passport here.



WALKING ROUTES

DISCOVER THE NEW
CITIZENSHIP IN BRUGES

Dear visitor and walker,

The triennial's route through the city centre is divided into three areas: North, Central and South. We propose three possible walking routes for visiting them.

Along these routes you will have the chance to reflect on the concept of 'new citizenship'.

The new citizenship story begins at the station, the start of the southern area, but you can start your walk wherever you want.

- S O U T H E R N - WALKING ROUTE

The area surrounding the station forms the starting point for the southern route. You will find two works by **DANIEL DEWAELE** ① at the station and on the Stationsplein.

At the easternmost point of the route **TADASHI KAWAMATA** ② has suspended his sculptures in the trees at the Begijnhof (Beguinage).

Allow yourself to be surprised by the sculpture by **HEHE** ③ at the Oud Sint-Jan site. You can view the indoor exhibition in the **ARENTHUIS** △ close by.

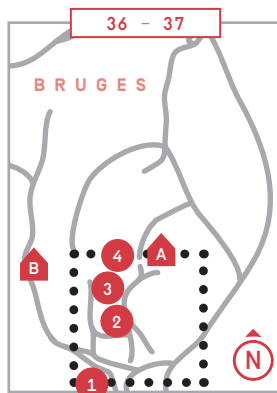
In the Steenstraat you can discover the sculpture by **SONG DONG** ④ next to Saint Saviour's Cathedral.

Via 't Zand and Smedenstraat [ca. 5' walk] you can visit the indoor exhibition in **DE BOND** ▢.

| | | |
|---|----------------------------|----|
| ① | Daniël Dewaele | 46 |
| ② | Tadashi Kawamata | 50 |
| ③ | HeHe | 54 |
| ④ | Song Dong | 58 |
| △ | Arentshuis | 62 |
| ▢ | De Bond | 68 |

Detailed map
Southern Area 36

1.8 kilometres
+ 0.5 kilometre Arentshuis
+ 0.7 kilometre De Bond

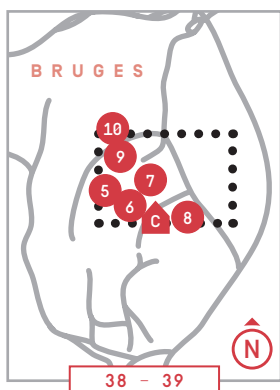


- CENTRAL - WALKING ROUTE

You start at the Markt with the works by **VIBEKE JENSEN** (5) and **NATHAN COLEY** (6) in the inner courtyard of the Hallen and the Belfry.

To the east you will find the work by **RAINER GANAHL** (7) on the Burg and the second work by **NATHAN COLEY** (6), near the Stadhuis (City Hall). In the **STADHUIS** (C) you can explore the indoor exhibition on imaginary cities.

From the Burg you continue to the bridge sculpture by **STUDIO MUMBAI** (8). From there walk in the direction of Huis ter Beurze and the Poortersloge (Burgher's Lodge). This is the starting point for the listening walk by **[O+A]** (9) and the site occupied by the piece by **VERMEIR & HEIREMANS** (10).



| | | |
|------|-------------------------------|----|
| (5) | Vibeke Jensen | 74 |
| (6) | Nathan Coley | 78 |
| (7) | Rainer Ganahl | 82 |
| (C) | Stadhuis | 86 |
| (8) | Studio Mumbai | 90 |
| (9) | [O+A] | 94 |
| (10) | Vermeir & Heiremans | 98 |

Detailed map
Central Area 38

1.2 kilometres

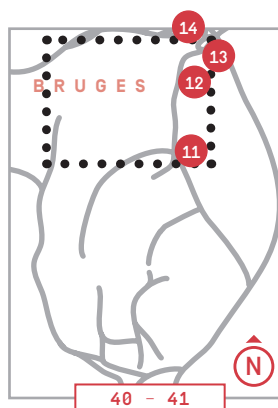
- N O R T H E R N - WALKING ROUTE

The northern walking route starts at the floating platform by **ATELIER BOW-WOW** (11) at the Carmersbrug. Along the canals you walk to the piece by **NICOLAS GRENIER** (12) in the church at the Grootseminarie (Major Seminary). Continue following the water to the Pakhuizen and the DuPont-site (the former Yeast Plant). Along the way you can admire the artworks by **ROMY ACHITUV** (13) and **ANNE K. SENSTAD** (14).

-
- (11) Atelier Bow-Wow . . . 102
 - (12) Nicolas Grenier 106
 - (13) Romy Achituv 110
 - (14) Anne K. Senstad . . . 114
-

Detailed map
Southern Area 40

1.4 kilometres



As a new citizen of the Bruges megacity a whole series of experiences awaits you.

A new city creates hope, dreams, opportunities and desires...

- What will you discover?
- Who will you meet?
- What must you learn?
- What will you miss?
- Where can you live?

UTOPIA

Welcome!
Set off and explore your new city.

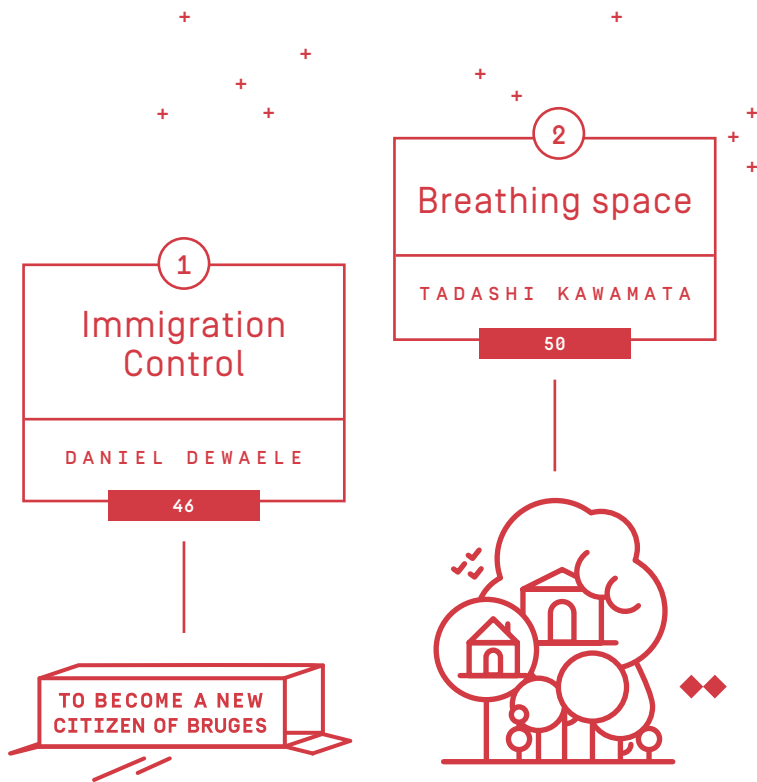
Nevertheless, 5 million new inhabitants can also lead to **problems, disillusion, conflict and difficulties.**

On your journey along the artworks you will discover **positive as well as negative aspects of your life in the megacity.**

From your registration as a resident to the search for a place to live, coping with space and noise, money, relaxation, your dreams and ambitions... Each work invites you to reflect on how you will shape your life as a new citizen in this megacity.

DYSTOPIA





What do you expect?
from your new city?

Where will you retreat?

S
T
A
R
T



of the
SOUTHERN
WALKING ROUTE

UTOPIA

4

Heritage

SONG DONG

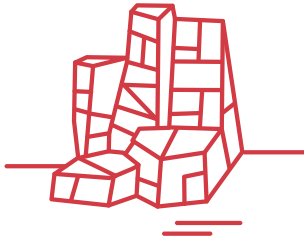
58

A

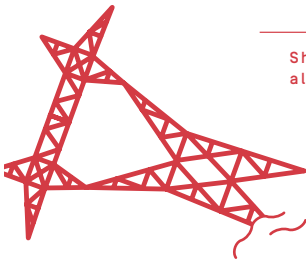
62

ARENTSHUIS

Sealed off from the digital world!



Should the old be allowed to endure?



3

Electricity blackout

HEHE

54

DYSTOPIA



68



DE BOND



S
T
A
R
T



of the
CENTRAL
WALKING ROUTE

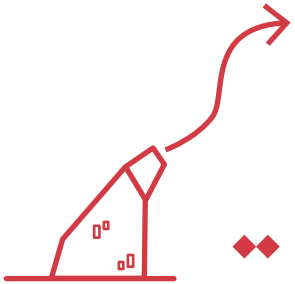


5

Integration

VIBEKE JENSEN

74



Time for conversation?



6

Dreams

NATHAN COLEY

78



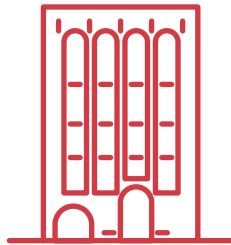
What are your prospects?

7

Blinkered

RAINER GANAHL

82



Do you already possess the very latest fad?

+

+

+

+

STADHUIS



86

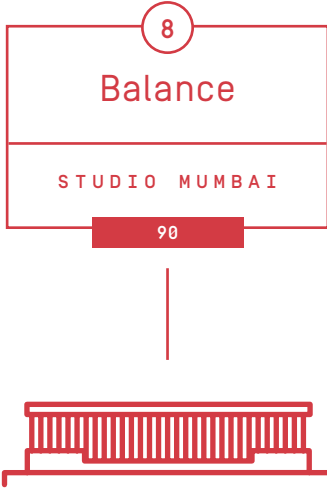
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+
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UTOPIA



A place full of opportunities.



Where will your favourite places be?

DYSTOPIA



UTOPIA

What will you invest in?



10

Stock exchange

VERMEIR &
HEIREMANS

98

DYSTOPIA

S
T
A
R
T



11

Leisure

ATELIER BOW-WOW

102

29

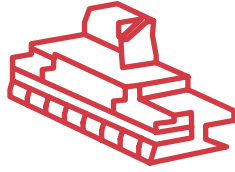
+
+
+
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+

+



Where will you end up?



12

Shelter

NICOLAS GRENIER

106

A luxury or a necessity for you?

of the
NORTHERN
WALKING ROUTE

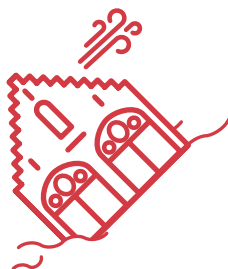
-



UTOPIA

Is there life behind the façades?

What is your most valuable asset?



13

Unrest

ROMY ACHITUV

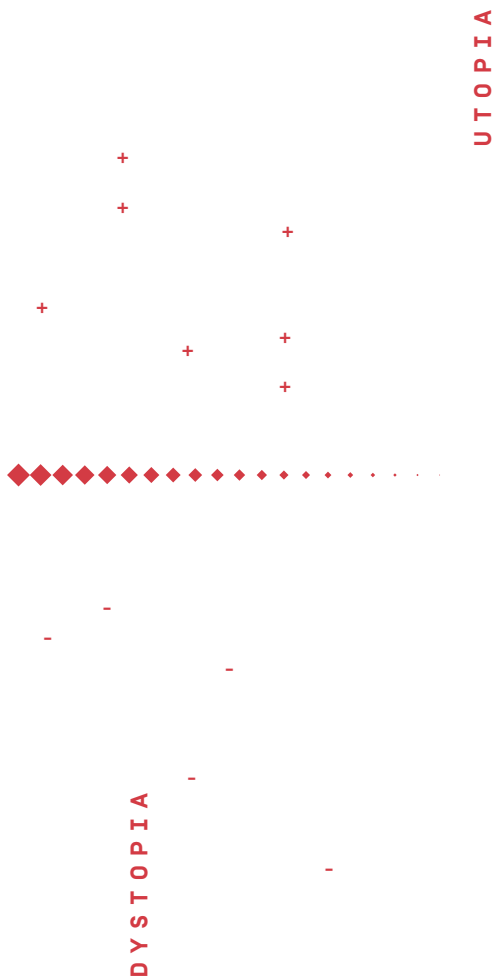
110

14

Driving force

ANNE K. SENSTAD

114



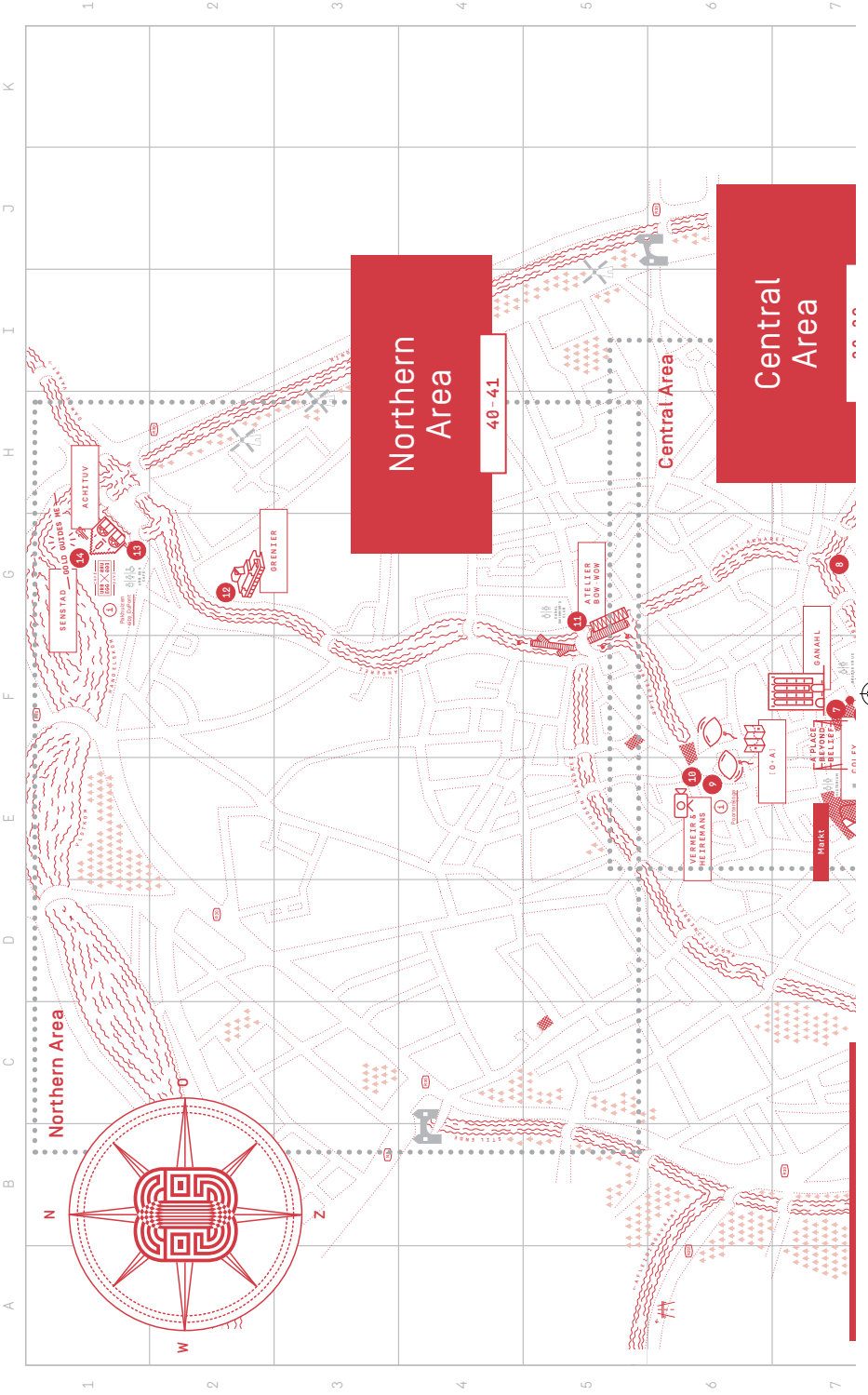




URB EGG MAPS

OVERVIEW OF THE THREE AREAS





N
Northern Area

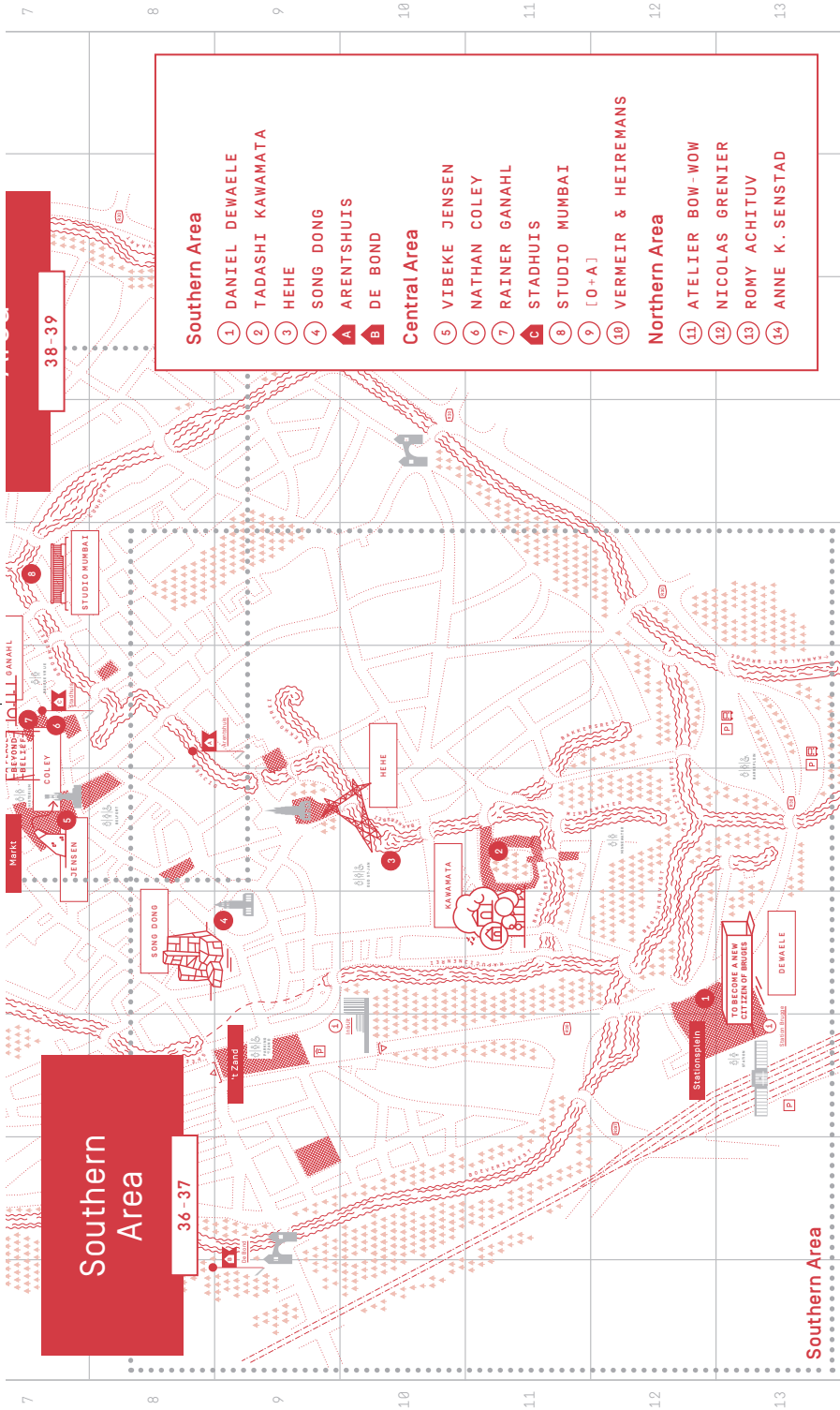
Northern Area

40-41

Central Area

Central Area

BRUGES



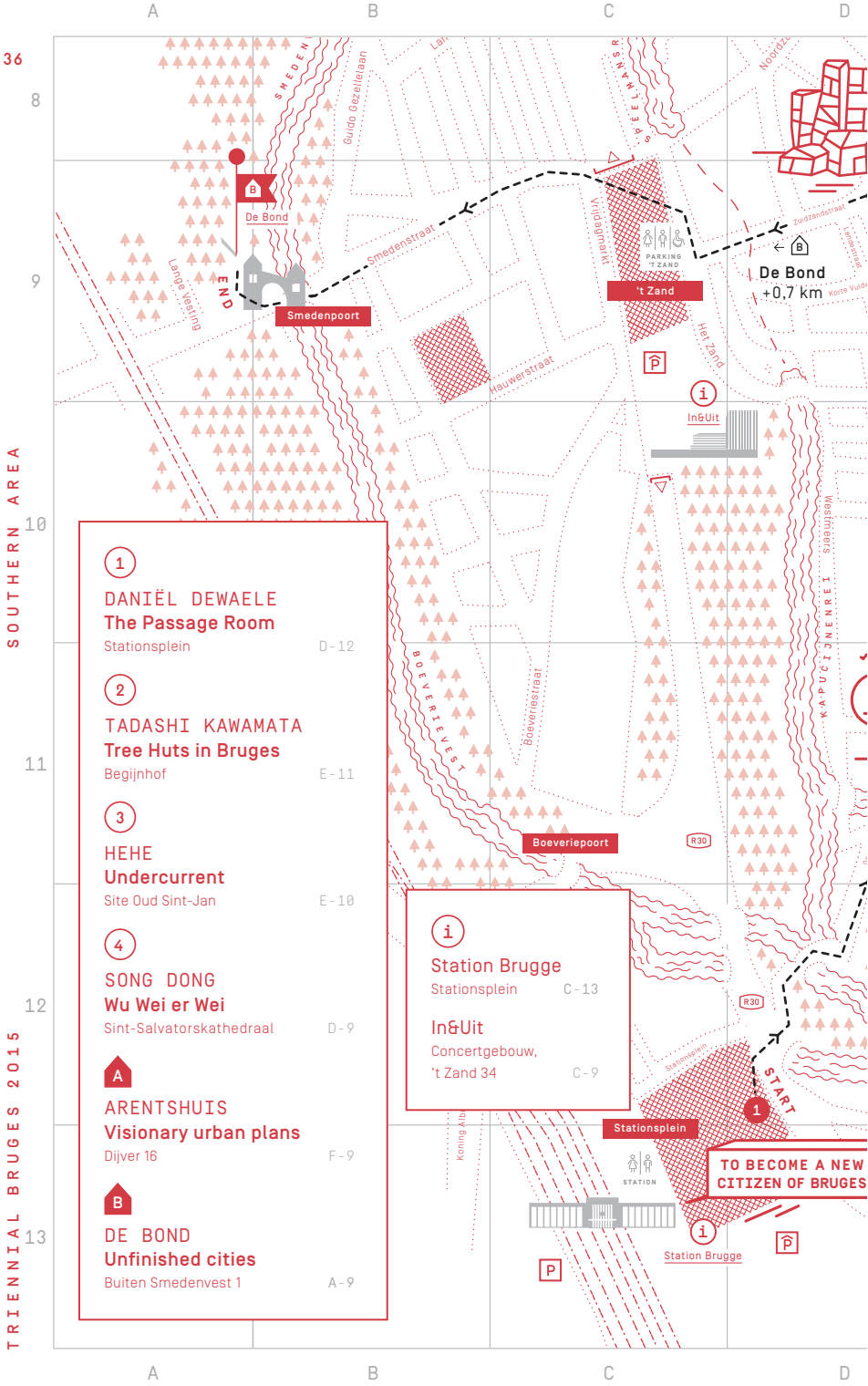
Southern Area

36-37

38-39

- | | |
|----------------------|------------------------|
| Southern Area | 1 DANIEL DEWAELE |
| | 2 TADASHI KAWAMATA |
| | 3 HEHE |
| | 4 SONG DONG |
| | A ARENTSHUIS |
| | B DE BOND |
| Central Area | 5 VIBEKE JENSEN |
| | 6 NATHAN COLEY |
| | 7 RAINER GANAHL |
| | C STADHUIS |
| | 8 STUDIO MUMBAI |
| | 9 [O+A] |
| | 10 VERMEIR & HEIREMANS |
| Northern Area | 11 ATELIER BOW-WOW |
| | 12 NICOLAS GRENIER |
| | 13 ROMY ACHITUV |
| | 14 ANNE K. SENSTAD |

Southern Area



SOUTHERN AREA

TRIENNIAL BRUGES 2015

- ①

DANIËL DEWAELE
The Passage Room
 Stationsplein D-12
- ②

TADASHI KAWAMATA
Tree Huts in Bruges
 Begijnhof E-11
- ③

HEHE
Undercurrent
 Site Oud Sint-Jan E-10
- ④

SONG DONG
Wu Wei er Wei
 Sint-Salvatorskathedraal D-9
- A

ARENTHUIS
Visionary urban plans
 Dijver 16 F-9
- B

DE BOND
Unfinished cities
 Buiten Smedenvest 1 A-9

i

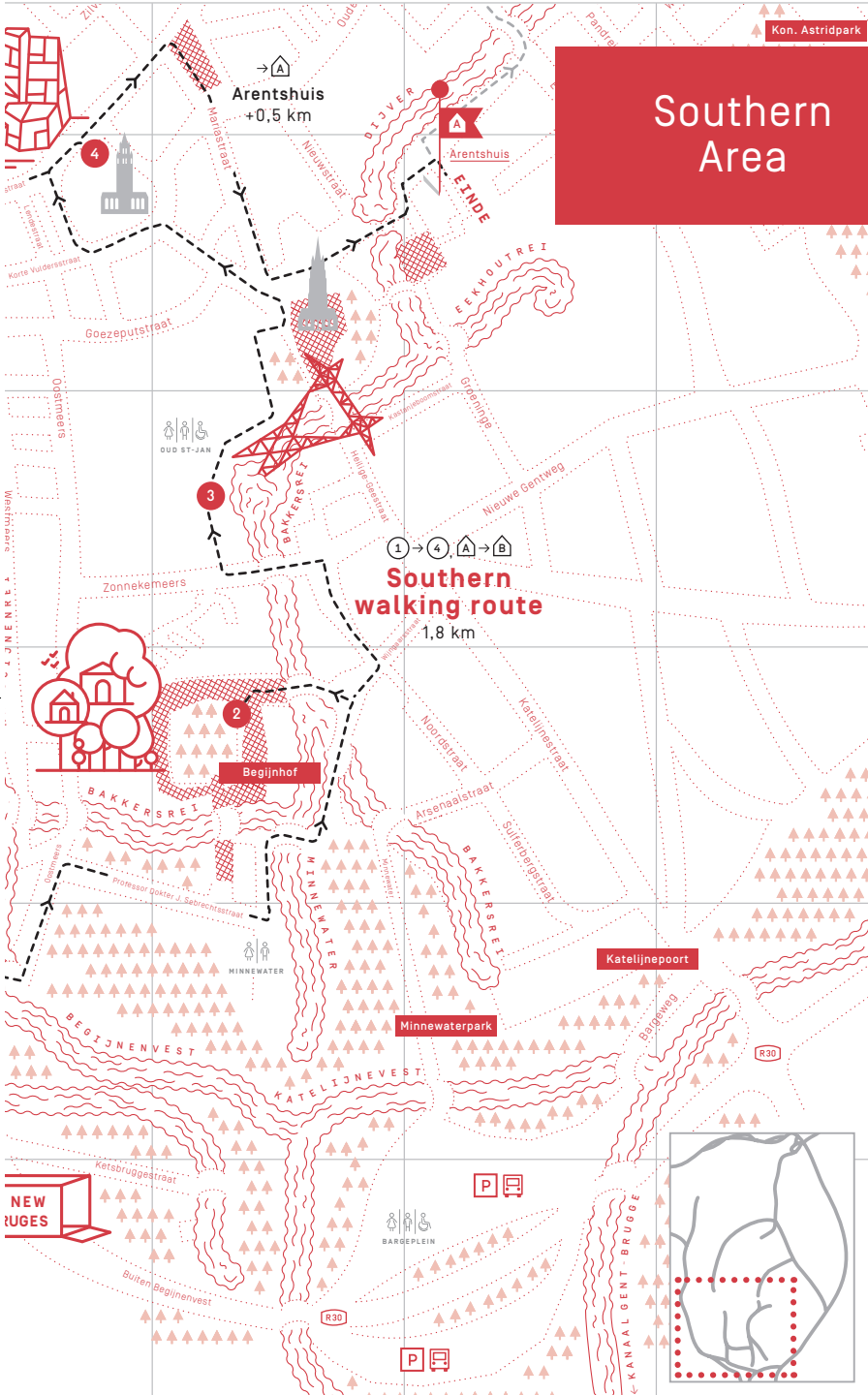
Station Brugge
 Stationsplein C-13

In&Uit
 Concertgebouw,
 't Zand 34 C-9

**TO BECOME A NEW
 CITIZEN OF BRUGES**



D E F G



Southern Area

D E F G



38

5

6

7

8

9

E

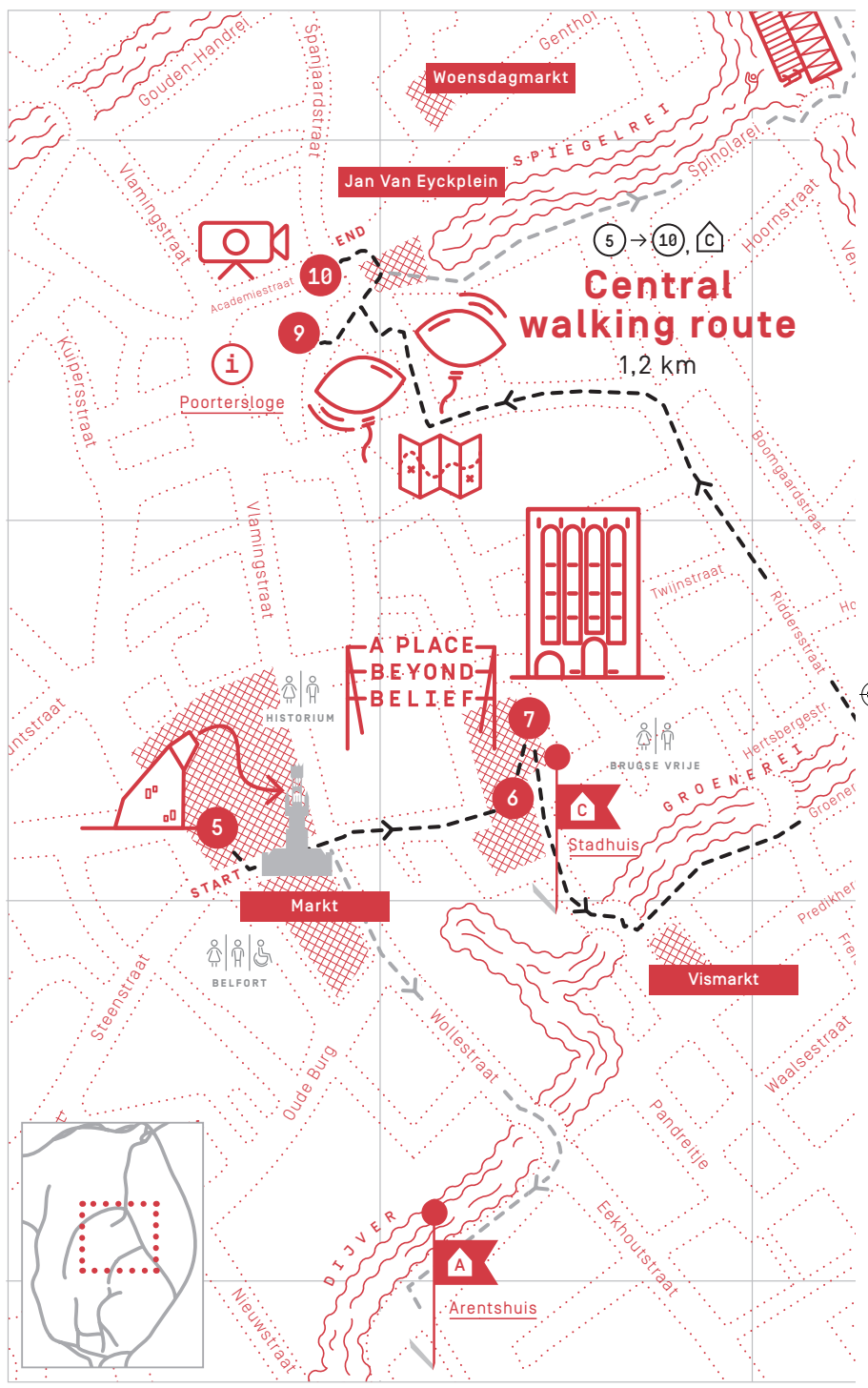
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E

F

CENTRAL AREA

TRIENNIAL BRUGES 2015



Woensdagmarkt

Jan Van Eyckplein

Central walking route
1,2 km

Poortersloge

A PLACE BEYOND BELIEF

START

Markt

Stadhuis

Vismarkt

Arentshuis





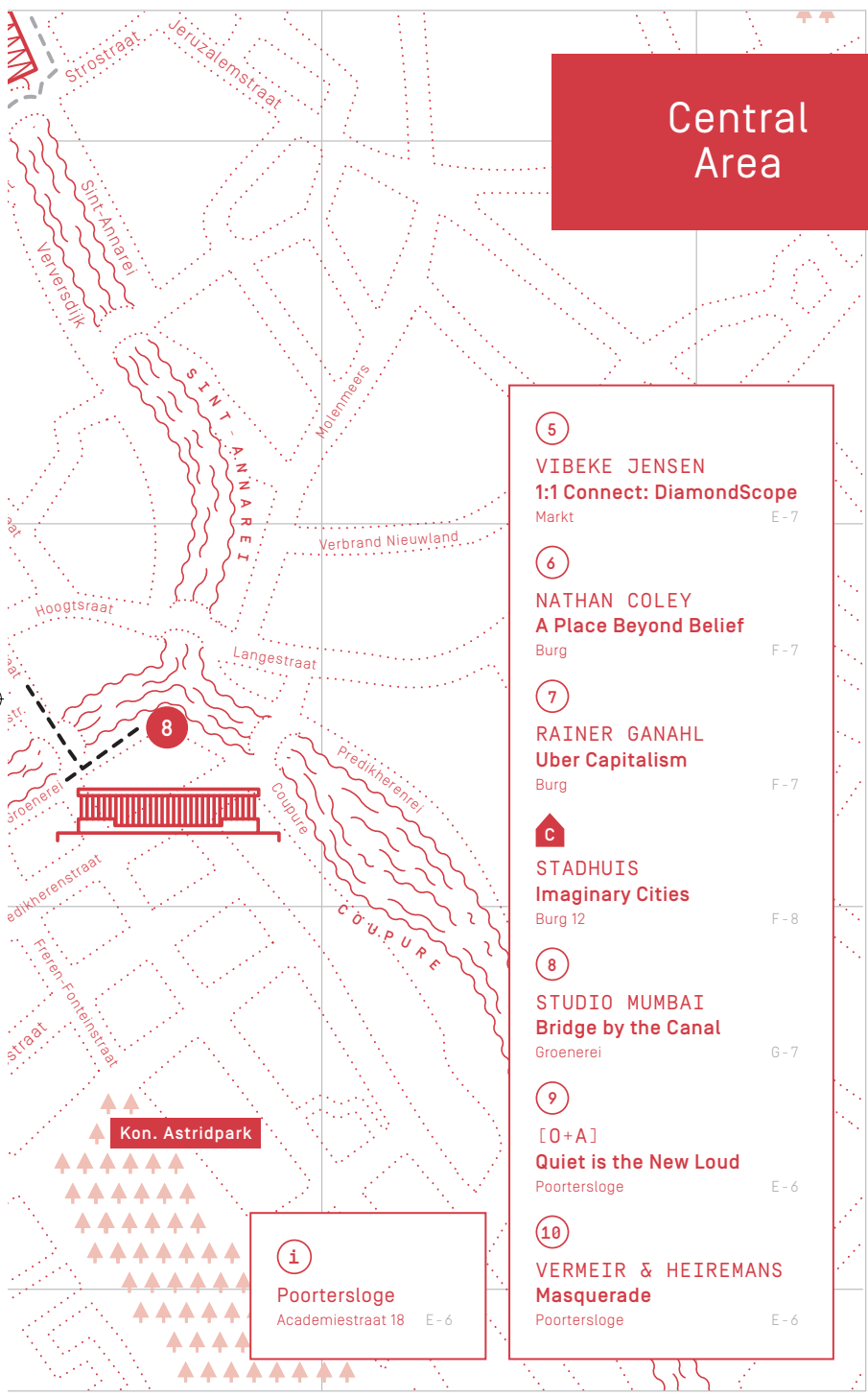
G

H

I

39

Central Area



6

7

8

9

CENTRAL AREA

TRIENNIAL BRUGES 2015

5

VIBEKE JENSEN
1:1 Connect: DiamondScope
 Markt E-7

6

NATHAN COLEY
A Place Beyond Belief
 Burg F-7

7

RAINER GANAHL
Uber Capitalism
 Burg F-7

C

STADHUIS
Imaginary Cities
 Burg 12 F-8

8

STUDIO MUMBAI
Bridge by the Canal
 Groenelei G-7

9

[O+A]
Quiet is the New Loud
 Poortersloge E-6

10

VERMEIR & HEIREMANS
Masquerade
 Poortersloge E-6

i

Poortersloge
 Academiestraat 18 E-6

G

H

I

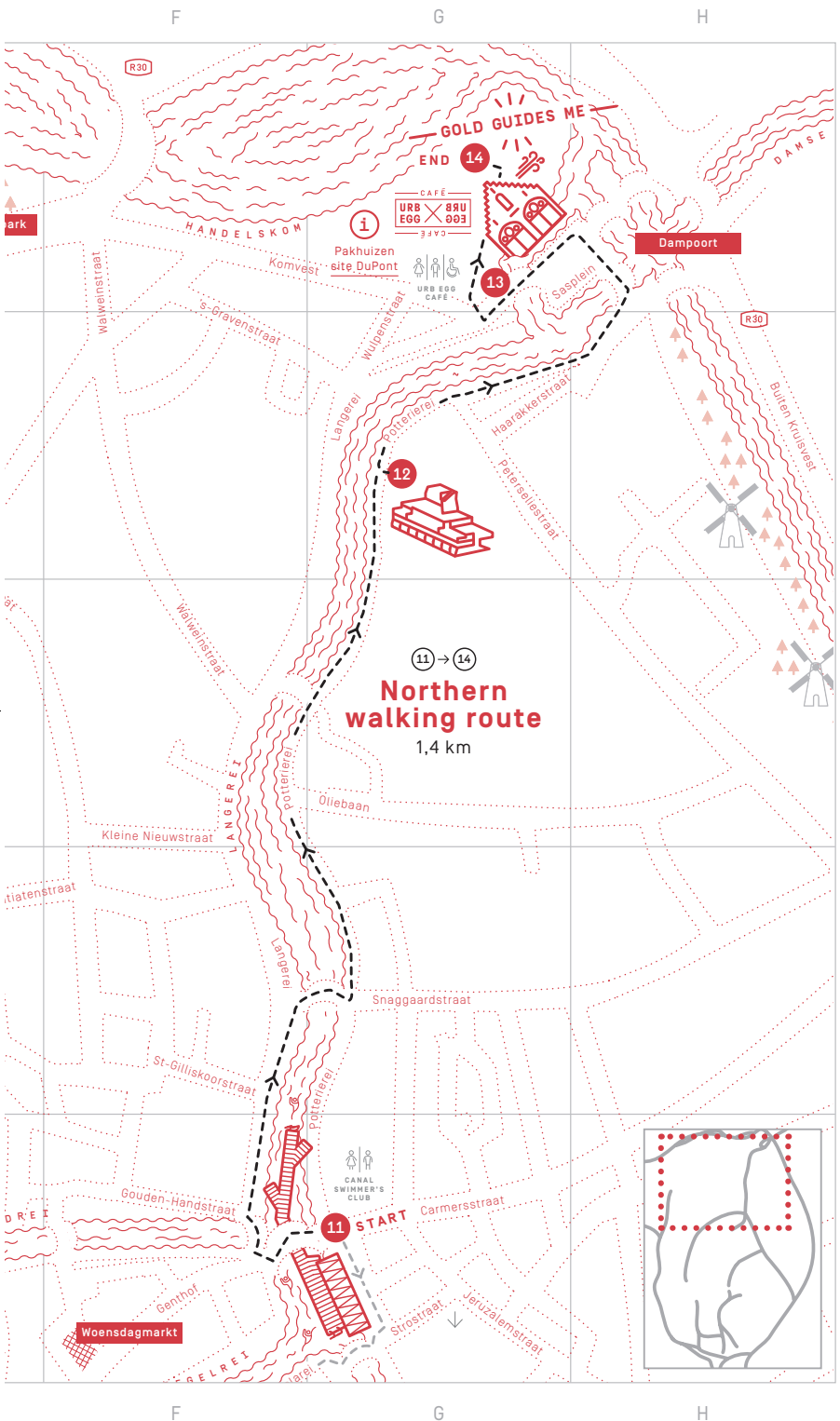


Northern Area

NORTHERN AREA

TRIENNIAL BRUGES 2015







A R T I S T S
A N D
V E N U E S

DISCOVER THE NEW
CITIZENSHIP IN BRUGES

SOUTHERN AREA

- 1 DANIEL DEWAELE 46
The Passage Room
installation
- 2 TADASHI KAWAMATA 50
Tree Huts in Bruges
wood sculptures
- 3 HEHE 54
Undercurrent
installation
- 4 SONG DONG 58
Wu Wei Er Wei
installation
- A ARENTSHUIS 62
Visionary urban plans
- B DE BOND 68
Unfinished Cities

CENTRAL AREA

- 5 VIBEKE JENSEN 74
1:1 Connect: DiamondScope
installation
- 6 NATHAN COLEY 78
A Place Beyond Belief
light sculpture
- 7 RAINER GANAHL 82
Uber Capitalism
chocolate sculpture



STADHUIS 86
Imaginary Cities



STUDIO MUMBAI 90
Bridge by the Canal
installation



[O+A] 94
Quiet is the New Loud
sound installation



VERMEIR & HEIREMANS 98
Masquerade
installation

N O R T H E R N A R E A



ATELIER BOW-WOW 102
Canal Swimmer's Club
installation



NICOLAS GRENIER 106
Vertically Integrated Socialism
installation and video



ROMY ACHITUV 110
Cataract Gorge
installation



ANNE K. SENSTAD 114
Gold Guides Me
light sculpture



Daniel Dewaele

What do you expect?
from your new city?



Still from
'About Bruges and Other Places'

The Passage Room

LOCATION

Stationsplein

OPEN

20.05 — 18.10.2015

Tuesday — Sunday

9.30 a.m. — 6.00 p.m.



About Bruges

and Other Places

LOCATION

Stationshal

OPEN

20.05 — 18.10.2015

Open every day

8.00 a.m. to 12.00 a.m.



Help

Button, available at
all ⓘ triennial info
points. See p. 132.

**The Passage
Room**
installation

**Help
button**

1

47

**About Bruges
and Other Places**
video

**D A N I E L
D E W A E L E**

°1950, BE

What would happen if the five million people that visit Bruges every year also decided to settle here? This was one of the triennial's starting points. The Belgian artist Daniël Dewaele uses it as the basis for three works that are seamlessly connected.

He does so explicitly in **The Passage Room** at the station: a sea container converted into an immigration office. Visitors must complete a series of forms and questionnaires about their profile and expectations of Bruges, their new place of residence. It is reminiscent of the passage that immigrants

had to walk through in New York on Ellis Island. Nobody is simply granted New Citizenship. There are formalities, there are institutions and there is administration. And of course, there is the artwork of which the visitor becomes a part.

Visitors that are given formal as well as absurd questions to process also pop up in his video **About Bruges and Other Places**. The artist interviewed foreign visitors and assembled their often surprising answers about identity, nationality and origin to create an entertaining piece. Customer and public surveys often recur in Dewaele's work, with a two-sided character, because for him there are also questions about the artist's place in our society.

The five million visitors are more explicitly visible in his third work: the **Help Buttons**. The buttons literally

48 ask for help in every possible language: 'Help I am one of the five million inhabitants of Bruges'. It is both a knowing wink and a statement. It is about linguistic confusion, population explosion and political,

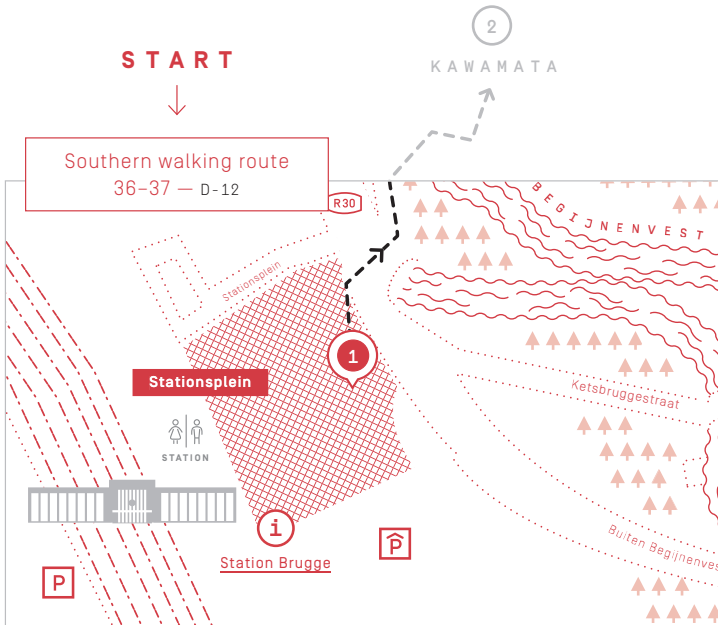
multicultural Utopias. And it is about everyone who pushes the button.

Thus Dewaele returns to the triennial's starting point three times: the megacity is taking over Bruges.

ARTIST

#THEPASSAGEROOM
#TRIEBRU15

TRIENNIAL BRUGES 2015





'Help' button



Bruges station



Model of
'The Passage Room'



Still from 'About Bruges and Other Places'



+

Where will you retreat?



'Tree Huts in Bruges' sketch

ARTIST

+

+

+

Breathing space

TADASHI KAWAMATA



Tadashi Kawamata

TRIENNIAL BRUGES 2015

Tree Huts in Bruges

LOCATION

Begijnhof

OPEN

20.05 — 18.10.2015
Open every day 6.30
a.m. to 6.30 p.m.



Tree Huts in Bruges

wood
sculptures

2

51

T A D A S H I K A W A M A T A

°1953, JP

The Japanese artist Tadashi Kawamata has suspended a series of tree huts in the trees of the lovely inner gardens of the Bruges Beguinage. They are extremely poetic sculptures, in which he pushes the boundaries between art, architecture and nature. And they have a unique power to appeal to the spectator in many ways. They are surprising and peculiar and at the same time we all recognise our childhood fantasies of tree huts, secret hiding places and adventurous dream worlds.

They possess the unique beauty of something that appears not to originate directly from an artist's imagination, but from all our imagination. They are human constructions yet they appear to have grown organically. And all this naturally makes the tree huts extremely rich and layered. They are huts, nests, hiding places and observation perches etc.

Man has always isolated himself in high, remotely accessible locations. To escape danger or to meditate. Monks and hermits retreated into tall trees, caves and mountainsides. Just as the beguines retreated to their beguinage, consciously choosing a secluded life within a walled environment that was difficult to access. In the Renaissance they were sometimes playful, secret places in the gardens of rich lords and later they reappeared in the stories of Robinson Crusoe and all kinds of lost adventurers.

TADASHI KAWAMATA

TRIENNIAL BRUGES 2015

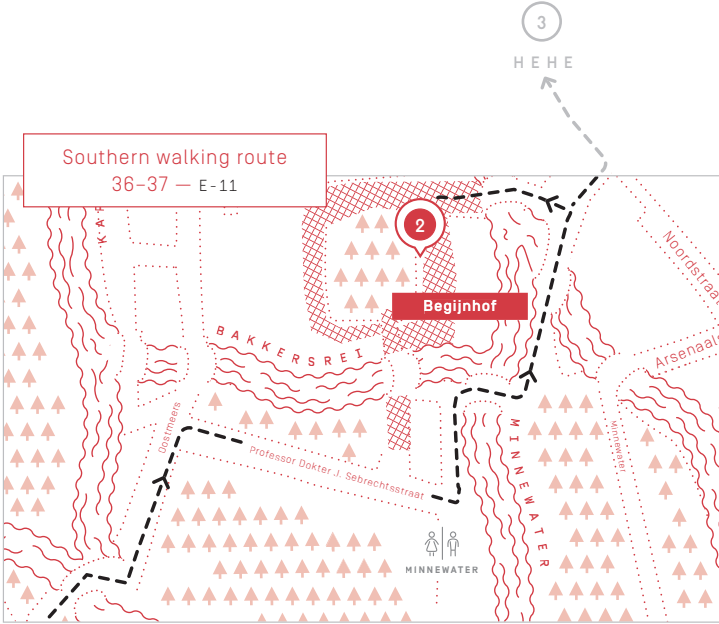
Kawamata has already stormed New York, Florence and Paris with his radical, poetic sculptures and tree huts. And wherever he goes, he engages in an intense dialogue with the environment, of which the work truly becomes a part. Moreover he consistently applies an extremely organic and

improvisational work-in-progress method in which he works closely with students from art schools and local technicians. The teamwork and the use of found or used materials are part of the organic process in which the work *grows* almost naturally.

#TREEHUTSINBRUGES
#TRIEBRU15

ARTIST

TRIENNIAL BRUGES 2015





'Tree Huts in Bruges' model



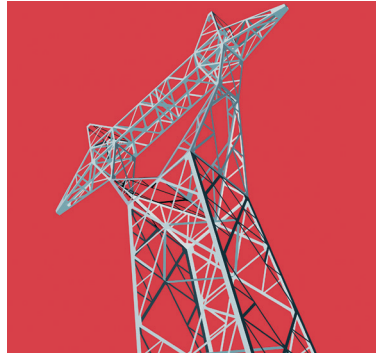
Begijnhof (Beguinage)



HeHe
Helen Evans and Heiko Hansen

ARTIST

Sealed off from
the digital world!



High voltage mast sketch

Electricity blackout

HEHE

Undercurrent

LOCATION

Site Oud Sint-Jan

OPEN

20.05 — 18.10.2015

Open every day



TRIENNIAL BRUGES 2015

H E H E

HELEN EVANS, °1972, UK

HEIKO HANSEN, °1970, DE

A high voltage mast has fallen into the water at Saint John's Hospital. Into the canal. In the centre of Bruges. You hear a ghostly electrical hum, spluttering crackles, clicks and a loud hiss. High voltage cables that have been ripped loose dangle dangerously. Flashes of light shoot into the water while the power appears to seep away into the canals.

This work by **HeHe** is electric, but also visual high voltage. The mast makes something we usually do not or simply refuse to see abruptly visible: the power that supplies our cities and keeps them turning but that is an abstract element for many. Something that comes from far beyond the city. And

that arrives underground.

Undercurrent.

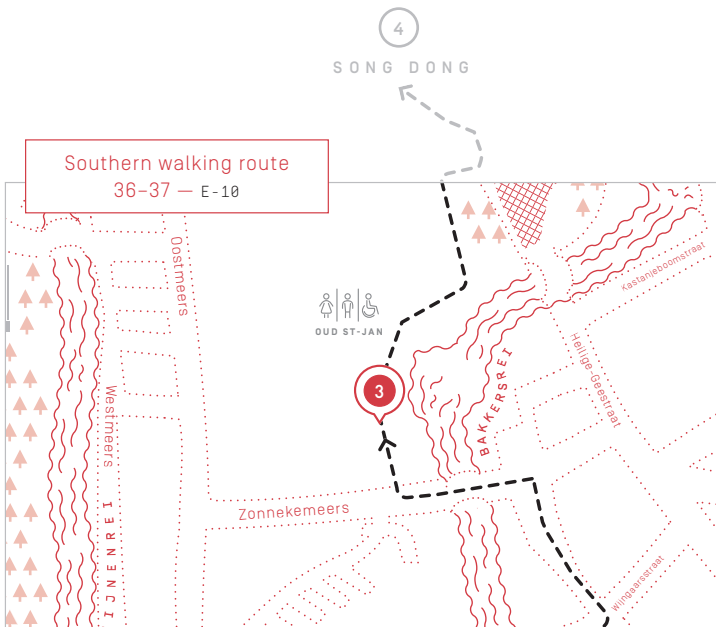
But while our power and the way in which it is generated are being profoundly questioned, the technology of high voltage transport using cables and pylons has not changed since 1920. In an empty landscape it is both a form of pollution and an elegant piece of engineering. Here in the city it almost appears to be a metal monster that has fallen from the sky. And it seems to bellow: *"Yes, this fine medieval city also runs on electricity"*. And has done for the past century. And the supply of power to our megacities is one of the greatest environmental challenges in the 21st century.

Undercurrent is blatant but, as a result, not without poetry or even humour. The way in which HeHe literally allows symbols and metaphors to coincide with the reality also naturally undermines our reality in a light-hearted manner. Perhaps we should not simply view this work as shocking or

56 disturbing. Perhaps we can also find this visual and auditory pollution beautiful in this historic oasis. Is it a way for us to reconcile ourselves to the possibility of catastrophes? A HeHe experience!

#UNDERCURRENT
#TRIEBRU15

ARTIST



TRIENNIAL BRUGES 2015



Site Oud Sint-Jan

HEHE



'Undercurrent' under construction

TRIENNIAL BRUGES 2015

+
+
+

Heritage

SONG DONG

ARTIST



Song Dong



'Wu Wei Er Wei' under construction

+
+

Should the old be allowed to endure?

TRIENNIAL BRUGES 2015

-
-
-

Wu Wei Er Wei

LOCATION
Saint Saviour's
Cathedral

OPEN
20.05 — 18.10.2015
Open every day



Wu Wei Er Wei [Doing Nothing Doing]

installation

4

59

S O N G
D O N G

°1966, CN

A garden. A Chinese rock garden with a miniature landscape. A small mountain landscape, a large Bonsai. But constructed from demolition material. With windows from demolished, historic Chinese buildings. The remains of districts that were flattened during the unstoppable growth of the umpteenth Chinese megapolis. That is what Song Dong is creating in Bruges.

A garden with a double meaning, to put it mildly. There is the ancient tradition of the Chinese

Penjing gardens and there is the relentless urban growth of today's China that dispenses with heritage. In this universe that is both exotic and cruel, beside the ancient Bruges Saint Saviour's Cathedral.

The tension between transience and the urge for conservation is a theme that emerges more often in **Song Dong's** work. And the theme of nature preservation also penetrates this garden sculpture in Bruges, and this is certainly connected to the artist's interest in Chinese philosophy and Taoism, which strives for Wu Wei, a symbiosis with the forces of nature.

However Wu Wei means 'inaction', a form of passive, meditative oneness with the environment. The fact that this notion stands above the piece as a title in large neon letters also has a double meaning of course. Is he striving for a defenceless meditation on respect for heritage? Or on

60 the disrespectful, aggressive growth of our new cities?

In a former piece, **Eating the City**, the artist constructed models of cities such as Hong Kong, Shanghai and London out of food. They were edible cities that could literally be devoured, the ultimate primary form of consumption and destruction. At the same time in their insatiable hunger the cities gobble up older cities.

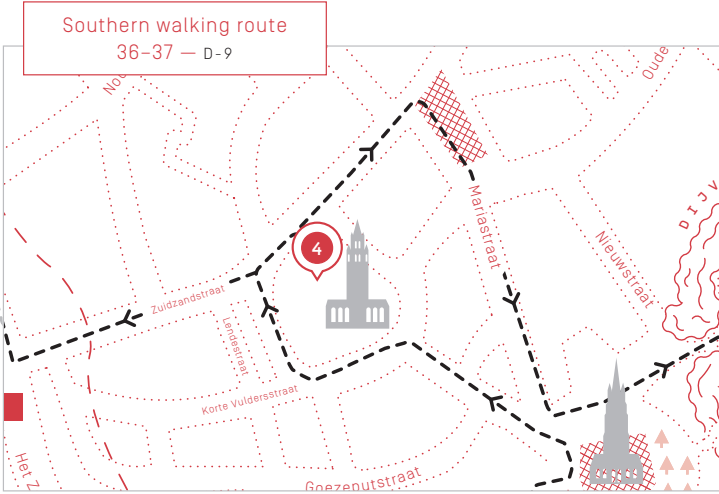
ARTIST



#WUWEIERWEI
#TRIEBRU15



TRIENNIAL BRUGES 2015 DE BOND



ARENTHUIS





Detail from 'Wu Wei Er Wei'

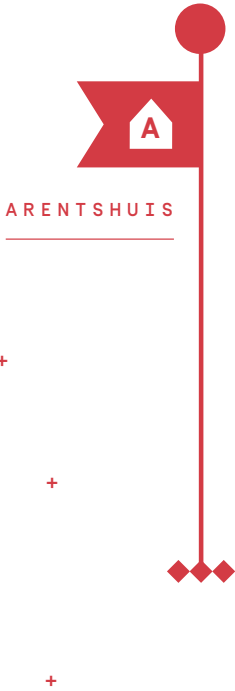


Detail from
'Wu Wei Er Wei'

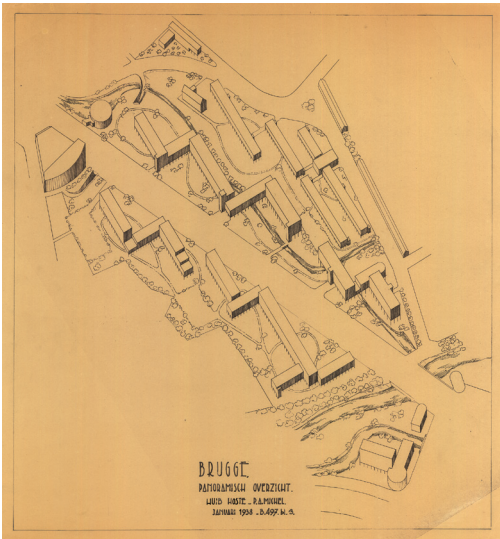


Square in front of
Saint Saviour's Cathedral





Work by Oswald Mathias Ungers



Huib Hoste, Panoramic survey of the project for the Koning Albert I-laan, Bruges

Visionary Urban Plans

VENUE
Dijver 16

OPEN
20.05 — 18.10.2015
Tuesday — Sunday
9.30 a.m. — 5.00 p.m.
Open exceptionally on
Whit Monday



Stanza

The
Intelligent
City

Ungers & Hoste

The Visionary
City



63

A R E N T S H U I S

V I S I O N A R Y U R B A N P L A N S

In 1902, the first major Flemish Primitives exhibition was held in Bruges city centre. In the same year, the Brit Ebenezer Howard published his influential *Garden Cities of Tomorrow*, a call for the construction of garden cities, the beginning of modern urban planning. It was the first response to the incredible population growth in Europe.

A R E N T S H U I S

Le Corbusier, Frank Lloyd Wright and Bauhaus, etc. all formulated urbanistic responses to the population explosion in the Twenties. In Belgium **Renaat Braem** (1910-2001) designed his visionary urban plans.

The Belgian modernists **Huib Hoste** (1881-1957) and **Paul Amaury Michel** (1912-1988) designed a revolutionary redevelopment plan for the south-west of Bruges. The exhibition in the Arentshuis confronts these plans with later visions of the modernist urban development by

Oswald Mathias Ungers (1926-2007).

Ungers & Hoste

The Visionary City

The plans by **Huib Hoste** and **Paul Amaury Michel** proposed connecting the existing Bruges station with 't Zand and the outskirts of the city via a wide avenue and a new construction of two to four storeys built on pillars. There was a mix of upper class and workers' houses, with green zones

T R I E N N I A L B R U G E S 2 0 1 5



Work by Oswald Mathias Ungers



Huib Hoste at the drawing table, Bruges 1905

VENUE



'De Wolf' country house in Sint-Michiels 1929, Huib Hoste

TRIENNIAL BRUGES 2015



and recreational areas with a concert hall and exhibition hall at the centre. The radical modernist plan also proposed the demolition of a couple of districts with dilapidated, unhealthy but historic houses. However the project was never implemented. The exhibition, in association with the **Sint-Lukas [St. Luke's] Archive, Brussels** consists of plans, publications and documents by both Hoste and Michel.

In 1933, Huib Hoste, in association with Le Corbusier, the latter's cousin Pierre Jeanneret and Felix Loquet, designed an urbanisation plan for Antwerp's Linkeroever.

It applies the ideas for **La Ville Radieuse** by Le Corbusier, with lots of green areas and sports infrastructure and motorised and pedestrian traffic strictly separated.

However, the international panel, which included **Henry Van de Velde** and **Victor Horta**, found the plans somewhat deluded. *"Numerous contenders throw themselves recklessly into the domain of dreams and decide that Antwerp will be the metropolis of Europe and will count no less than 2,500,000 inhabitants."*

In 1935, Huib Hoste also applied Le Corbusier's principles to a revolutionary development plan for Antwerp's Rechteroever, which he designed together with Renaat Braem. The project - a stepping stone to the Bruges plan

- proposes that an impoverished part of the old city be demolished and that only the historic, truly important parts of the city be preserved. In Bruges too, the historically important is preserved while small, old and unhealthy houses are replaced by appealing dwellings in the countryside. With his planned concert hall Hoste was seventy years ahead of the building that would eventually occupy the site in 2002. However the exhibition hall he proposed remains an unfulfilled wish for Bruges.

In 1977, Oswald Mathias Ungers in association with Rem Koolhaas published the manifesto 'The City in the City - Berlin: A Green Archipelago'. It presents concepts and models for the new city, applied in the former West Berlin. The empty sites, resulting from the population's departure, demolished buildings and the disappearance of industry, became green areas. The concept of the 'Archipels' also forms the basis for the locations of the triennial in Bruges. Ungers does not aspire to a historic reconstruction but a new polycentric urban landscape. He completely redrew the plans after the fall of the Berlin Wall.

In association with the **Ungers Archiv für Architekturwissenschaft UAA Köln** an exhibition that was held in New York in 1976 is being reconstructed in Bruges: '**City Metaphors**', O.M. Ungers' vision



of the city as a metaphor. City maps that are mirrored in photographs and records of nature, conjure up all kinds of unexpected associations, including with the characteristic 'Bruges egg' shape.

Stanza The Intelligent City

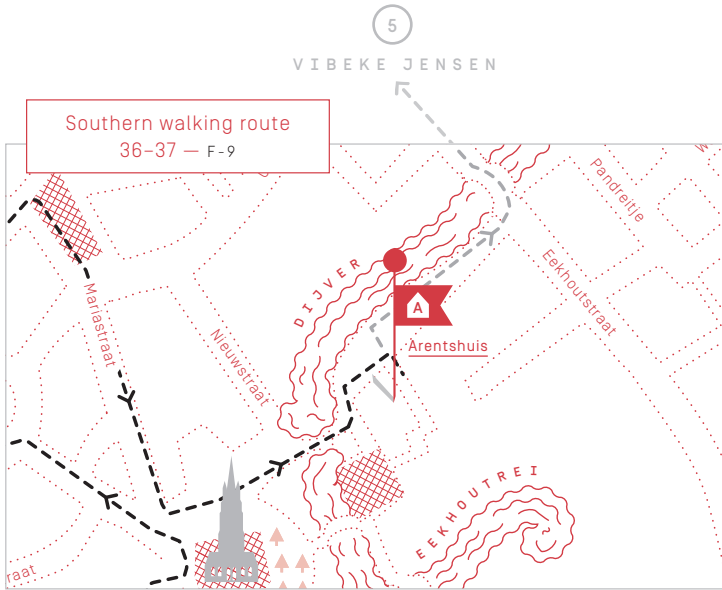
In the hall of the Arentshuis the British artist **Stanza** displays his work **Body 01000010 011011110110010001111001**. It is based on a 3D scan of the artist and is made from LEDs, motors, cables and specially designed electronics. The **Body** responds to differences in temperature, light, air pressure, sound, as they appear in South London,

where the artist's network of sensors is located.

In the run up to the triennial **The Nemesis Machine** installation could also be seen in the Arentshuis. **The Nemesis Machine** is a miniature city. The installation visualises life in the metropolis based on data and videotapes sent from London. Therefore the city constructed in Bruges using electronic components reflects what is happening on the other side of the Channel in real time. Stanza's paintings reveal the city's complexity, which is intrinsically universal with its grids and patterns. Cities resemble each other, cities grow towards each other, cities become one: the metropolis becomes a megalopolis and oecumenopolis.

VENUE

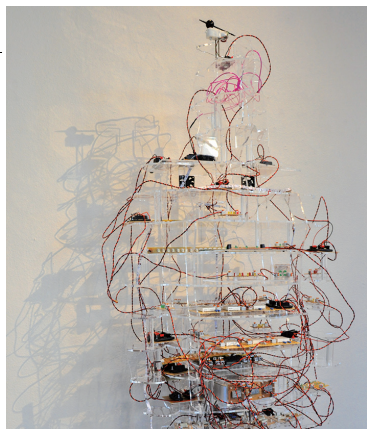
TRIENNIAL BRUGES 2015



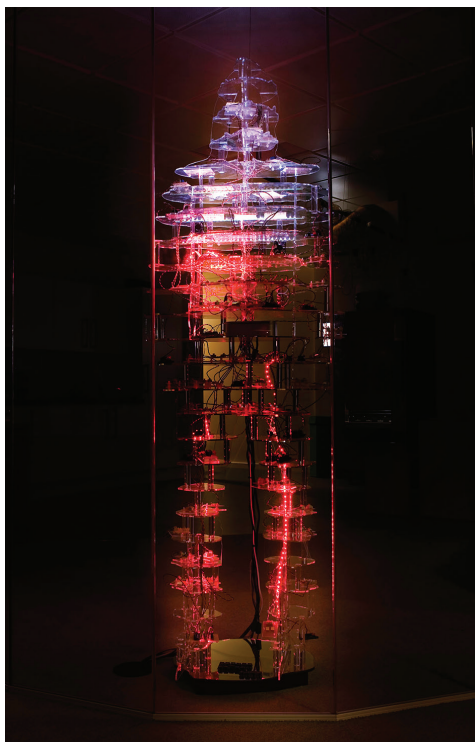


Arentshuis

#TRIEBRU15



Detail
'Body 010000100
110111101100100
01111001'



'Body 01000010011011110110010001111001'

ARENTHUIS

TRIENNIAL BRUGES 2015



DE BOND



Photo by Ziad Antar from the series Beirut Bereft



Photo by Ziad Antar from the series Beirut Bereft

Unfinished Cities

VENUE

Buiten Smedenvest 1

OPEN

20.05 — 18.10.2015

Tuesday — Sunday 1.00

p.m. — 6.00 p.m.

Open exceptionally

on Whit Monday



Cities poised
between a state
of ruin and
construction



69

DE BOND

UNFINISHED CITIES

Protected Bruges appears frozen in time. This exhibition focuses on the opposite: cities in a state of perpetual motion. And mainly in the Middle and Far East where cities constantly change as a result of urban development or speculation, as a result of destruction during conflicts and reconstruction once they cease. Thus they permanently balance on the brink of being in a state of ruin and construction.

DE BOND

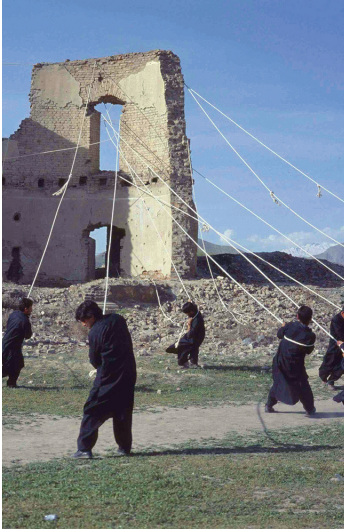
In contrast to the extreme of the preserved city of Bruges we can cite, for example, Beirut. For a long time the Lebanese capital was also the economic capital of the Near East. However, repeated occupations and a gruesome civil war (1975-1990/2006) turned the city into an eternal ruin, in which its entire precious heritage was lost. Beirut was rebuilt following the civil war in 1994.

Ziad Antar's captivating series of black and white photographs **Beirut Bereft. Architecture of the Forsaken.**

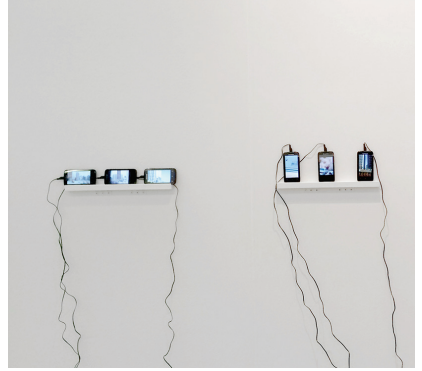
Map of the Derelict. depicts unfinished, destroyed and abandoned buildings in the Lebanese capital. The belief in modernity prior to the civil war and the destruction caused by the war itself portrayed in a single ghost town.

In her series **Fragments** the Panamanian photographer **Iraida Icaza** also tries to capture the image we have formed in the West of these cities in the Middle and Near East. Old prints from the British Museum almost always depict them as a tangle of ruins. The West's

TRIENNIAL BRUGES 2015



'Once Upon and Awakening'
Lida Abdul



'Ground Zero
Installation'
Ahmed Mater



'Untitled' Ahmed Mater



'Once Upon and Awakening'
Lida Abdul

fascination for that stereotypical image serves as Icaza's inspiration.

In the hypnotising video **Once Upon and Awakening** by the Afghan **Lida Abdul** we see men in black robes trying in vain to demolish a giant damaged building with ropes. Is it impossible for us to ever completely erase the heritage, the memory? Or is man compelled to go on creating ruins?

In his satirical film **Exteriors** the Iranian director **Alireza Rasoulinejad** shows how the capital Tehran is the result of a Western modernity imposed by the Shahs between the Fifties and the Seventies, and how it still clashes with the way people want to live there. The film is an explicit wink at Woody Allen.

We also find homemade ruins in the Gulf States and

Saudi Arabia. New parts of the city are constructed in the blink of an eye whereby old parts are torn down and rebuilt or abandoned as ruins. It happens in fashionable Dubai as well as in the Holy City of Mecca. There the Great Mosque is no longer the heart of the city; this honour now goes to the gigantic Makkah Clock Royal Tower Hotel, one of the tallest buildings in the world.

The Saudi photographer **Ahmed Mater** illustrates the Holy City's transformation in his series **Desert of Pharan**. In **Golden Hour** giant yellow cranes appear to bow to the Great Mosque or the Kaaba. Or do they simply represent the irrepressible expansion of the Makkah Clock Royal Tower Hotel?

Sami Al Turki is also a Saudi. He projects a number

of dreamy buildings, floating above empty landscapes. They are castles in the sky, metaphors for the price of land that are simply unaffordable for many Saudis.

The German photographer **Michael Wolf** with his penetrating series **the Architecture of Density** paints a picture of the high-rise buildings in Hong Kong. It is an abstract and almost impenetrable network of architectural designs, in which all human presence appears to be spurned.

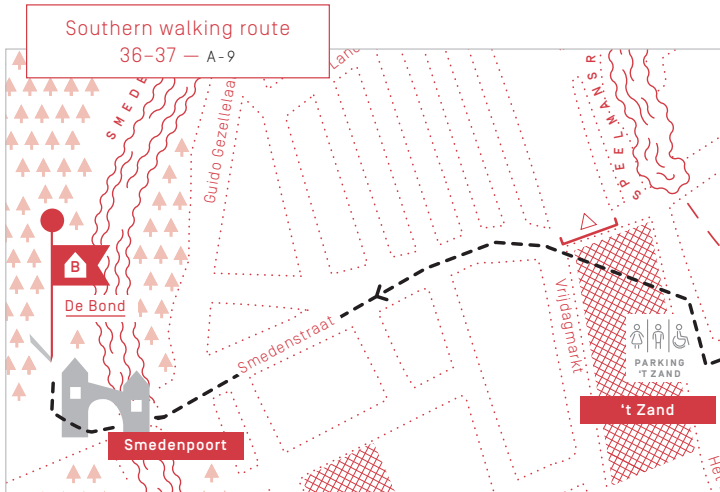
In his **Tokyo Compression** we see how the inhabitants of Tokyo are pressed against the windows of crowded underground trains.

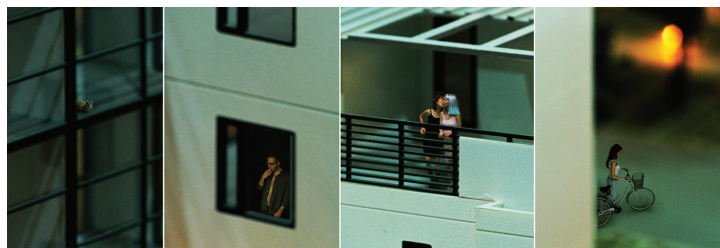
This sense of dehumanisation recurs in **Urban Fiction** by the Chinese **Xing Danwen**, who photographs models of skyscrapers under construction.

The Chinese artist **Yang Yongliang** combines traditional designs of imaginary landscapes with images of today's destructive construction boom. As a brutal sobering of the collective memory.

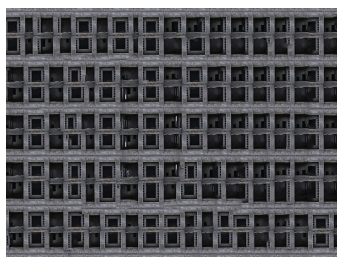


#TRIEBRU15





Detail 'Urban Fiction'
Xing Danwen



'Nets' Sami Al Turki



De Bond



'Store Front' Sami Al Turki

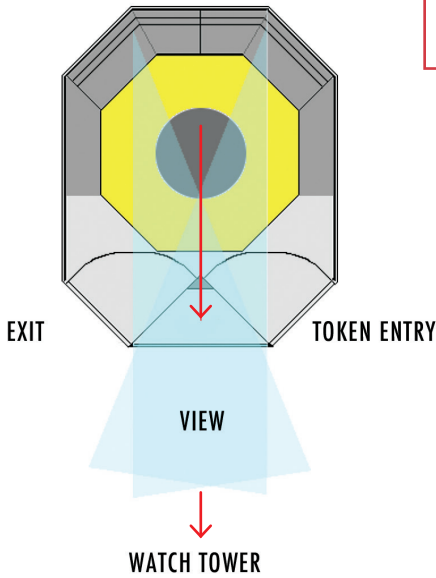


Vibeke Jensen



Time for conversation?

| |
|---------------|
| Integration |
| VIBEKE JENSEN |



1:1 Connect:
 DiamondScope
 LOCATION
 Markt
 OPEN
 20.05 — 18.10.2015
 Tuesday — Sunday
 9.30 a.m. — 6.00 p.m.



1:1 Connect: DiamondScope

installation

5

75

V I B E K E
J E N S E N

°1962, NO

You will find 1:1 Connect by the Norwegian artist Vibeke Jensen at the famous Bruges Markt, the spot where millions of tourists' eyes gaze up at the Belfry every year. In the Middle Ages, the tower looked out over the surroundings, to spy approaching enemies and epitomise the city's independence. It defended the prosperity of which the Markt below was the venue.

1:1 Connect: DiamondScope invites residents and visitors alike to observe the Belfry.

Literally together: one visitor and one resident step inside the work, which is actually a large telescope, at the same time. It is a cocoon with an intimate red interior. You really feel that you are inside, away from the public eye, but in a place that you must share with another. Inside both can talk about what they see, in their own way. Talk about the present and the past and about looking at the present and the past.

And while they observe outside, they also observe each other. Who does the public space belong to? Who does the intimate space belong to? They are spectators among spectators in an artwork that observes the Belfry.

The work is octagonal, like the top of the Belfry and like the facets of a diamond, because in its heyday, Bruges was the centre of the diamond cutting industry. And

V I B E K E J E N S E N

T R I E N N I A L B R U G E S 2 0 1 5

76 the multifaceted mirror-walled exterior contrasts with the intimate interior. It reflects the Grote Markt under observation and the visitors that are reflected in it. Observing an alien new monument, curious and excited.

The work as a whole constantly plays on the acts of watching and being watched, staring and spying, private and public and thus also questions social control and civil rights and duties in a city where people live close together and share each other's space.

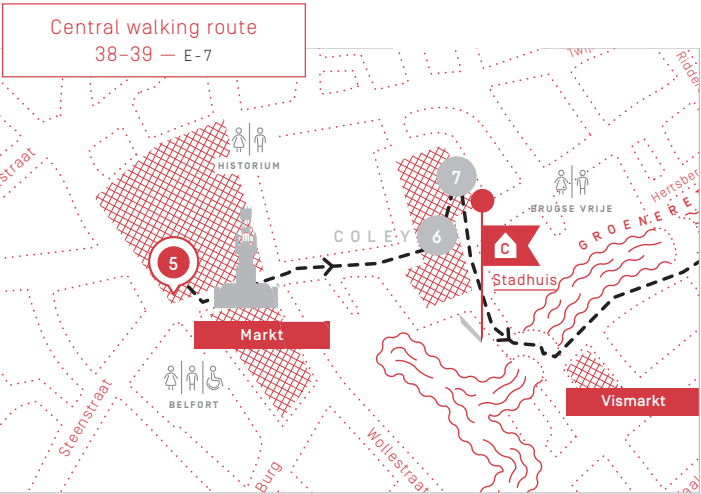
#1TO1CONNECT
#TRIEBRU15

VENUE



View of the Belfry Tower from
1:1 Connect: DiamondScope

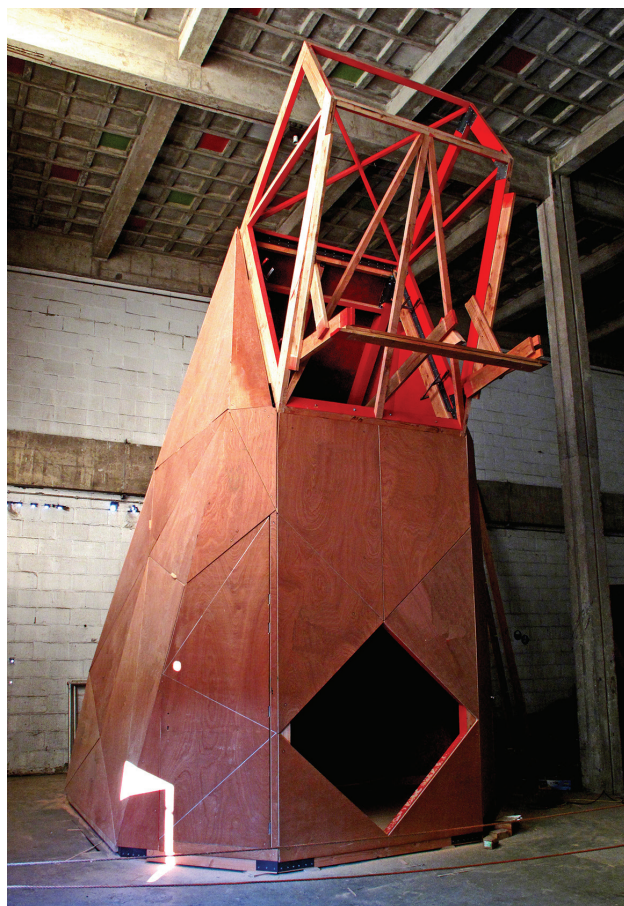
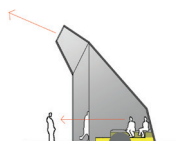
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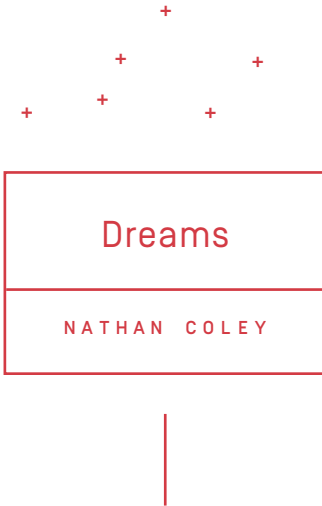
TRIENNIAL BRUGES 2015



Markt with a view of the Belfry



Installation under construction



Nathan Coley

What are your prospects?

+
+

+ +



Detail from 'Palace'

A Place Beyond Belief

LOCATION

Burg

OPEN

20.05 — 18.10.2015

Open every day



Palace

LOCATION

Belfry inner courtyard

OPEN

20.05 — 18.10.2015

Tuesday — Sunday

8.00 a.m. to 10.00 p.m.

Monday

8.00 a.m. to 6.00 p.m.



**A Place
Beyond Belief**
light
sculpture

Palace
light
sculpture

6

79

NATHAN COLEY

°1967, UK

What few words could you use to describe a certain place, a certain period in history? And what few words sum up, encapsulate, a certain religion?

This is the question that the Scottish artist **Nathan Coley** tries to answer in Bruges with two word sculptures. For the courtyard of the Stadshallen (City Halls) he designed the **Palace** text sculpture and he displays one of his most famous works on the Burg: **A Place beyond Belief**.

Palace consists of five illuminated concepts: BELIEF, MIND, LAND, WEALTH and LIFE. The words form an installation that encircles the visitor. You can read them separately or as a phrase, as a compact poem, as a motto for the city or perhaps as a prayer.

Coley deliberately avoids the high-tech world of light and visual advertising. His work exudes a certain nostalgia, a longing for the look of fairground attractions or the Hollywood of the Fifties. Hence the round light bulbs mounted on industrial scaffolding, characteristic of the billboards of the time. This magnifies the ambivalence between the text and the image that it - literally - forms.

Their context - the literally underlying text - is the place they occupy. At the peak of Bruges' wealth, the Stadshallen (City Halls) were where goods, which had often been imported, were traded. And from the balcony of the renowned Belfry behind them, local officials proclaimed a series of city regulations. The fact that Coley's five words are based on the five necessities of life according to Islam obviously increases their charge. But at the same

80 time we can also read them as five key terms that can have an existential meaning separate from any religion or belief.

On the Burg, the geographical and metaphorical centre of the city, Coley exhibits his existing work *A Place Beyond Belief*. The work was created in New York after 9/11 and serves as a sort of prayer that strives to transcend religion, and that strives to transcend a specific

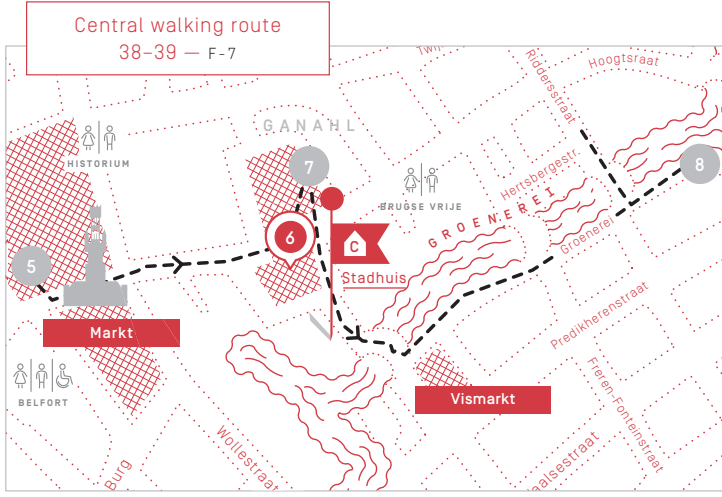
place. This is why Coley enjoys installing it in other cities, which he seemingly connects in doing so. The same words become a different story in a different architectural and urban context. He plucks his words from existing texts, poems, quotes or slogans and transports them to a different reality.



ARTIST

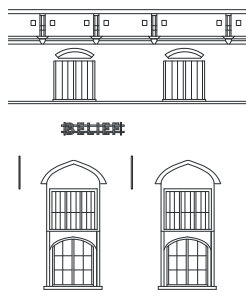
#APLACEBEYONDBELIEF
#TRIEBRU15

TRIENNIAL BRUGES 2015

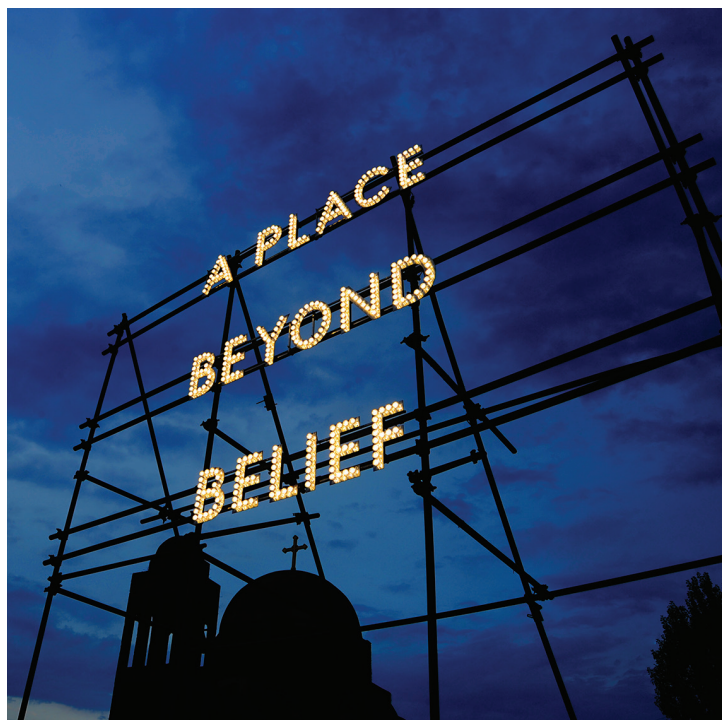




Burg



'Palace'



'A Place Beyond Belief'



+
+
+
+

Blinkered

RAINER GANAHL



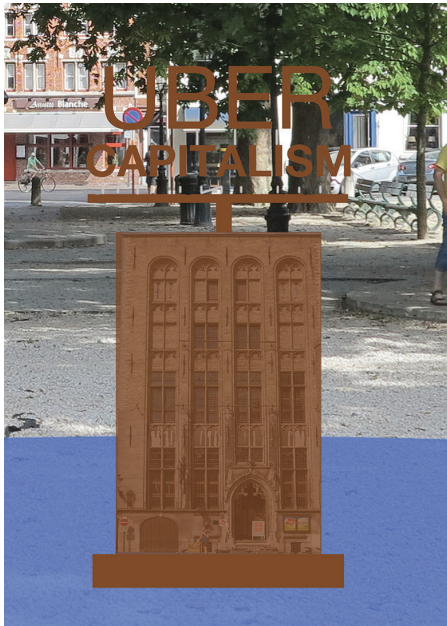
Rainer Ganahl

+
+ +

Do you already possess the very latest fad?

+
+ +

ARTIST



'Uber Capitalism' sketch

Uber Capitalism

LOCATION

Burg

OPEN

20.05 — 18.10.2015

Open every day



TRIENNIAL BRUGES 2015

Uber Capitalism

chocolate
sculpture

7

83

R A I N E R G A N A H L

°1961, AT / US

Is this chocolate sculpture a light-hearted, bite-size wink by a playful, deliberately naive artist? Or is enfant terrible Rainer Ganahl making an ironic statement about the economic mechanisms in our society? With a miniature replica of the 'Huis ter Beurze' the former Bruges stock exchange, now installed on the Burg.

Much is hidden under the rotating **Uber Capitalism** above the sculpture. A contemplation of Übermenschen and services such as Uber that transform a single man into a company. Reflections on capitalism in

which rotating logos dominate entire cities. On our new digital economy that generates new riches and a new proletariat. On apps that control our every movement and freedom, anywhere and at all times. Because we are always reachable and therefore always measurable. While we are able to rate and assess everything, we are constantly screened and scanned too. It's worse than Big Brother.

The chocolate of this artwork is as fleeting and transitory as our digital consumption. It is deliciously sweet, but can melt in the sun just like shares in an overheated market. Vandals and heat can damage it. It is entertaining and seductive, but can disappear just like the Bruges stock exchange when the port silted up.

Nothing could hold back the silting process, just as we will not be prepared today if sea levels rise. In this sense the

84 Bruges occupied by this sculpture represents a Bruges that is beyond our time. An embellished, historic Disney habitat, without the metropolitan conflicts that hold the world in suspense.

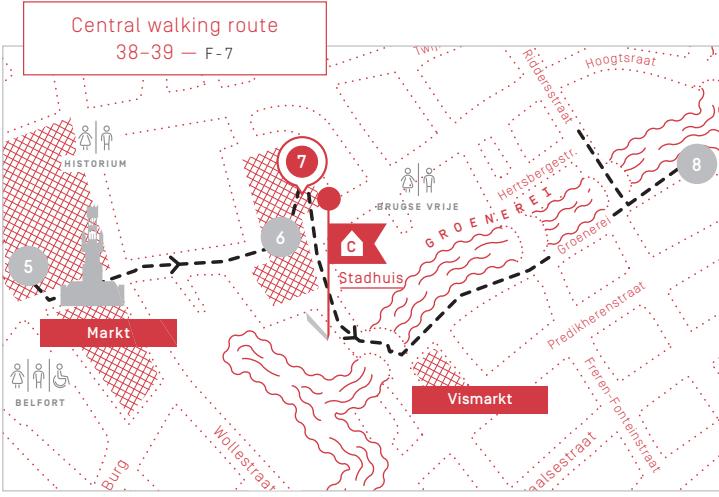
And the most venomous paradox behind this chocolate is perhaps the fact that cocoa production is still associated with serious forms of child labour and economic exploitation, no different to when it was discovered in the colonial era.

But it was the Belgian chocolate industry that made assembling the expensive chocolate mass possible to create Uber Capitalism. Even art does not escape the reality it exposes.

#UBERCAPITALISM
#TRIEBRU15

ARTIST

TRIENNIAL BRUGES 2015





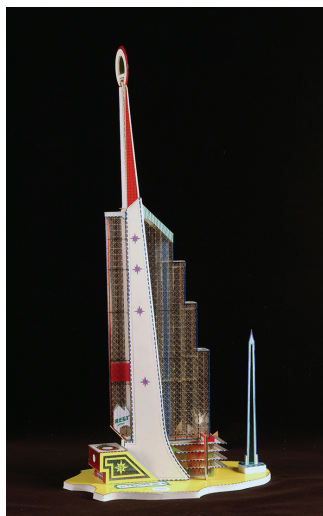
'Huis Ter Beurze' from which
Rainer Ganahl derived inspiration
for his chocolate sculpture



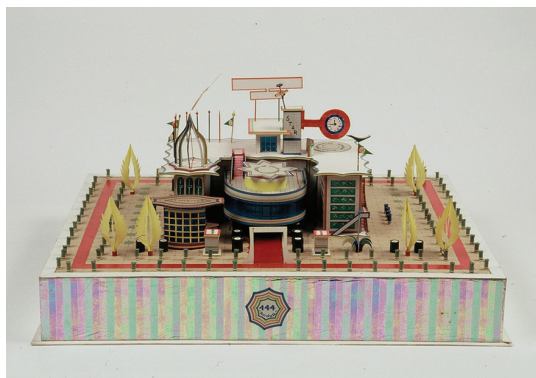
'Uber Capitalism' under construction,
Ter Groene Poorte



'Vegetal City' model,
Luc Schuiten



Moderna, Kinshasa,
Congo,
Bodys Isek Kingelez



Hôtel de Ville de Kinshasa,
Bodys Isek Kingelez

VENUE

TRIENNIAL BRUGES 2015

STADHUIS

Imaginary Cities

VENUE

Stadhuis

Burg 12

OPEN

20.05 — 18.10.2015

Open every day

9.30 a.m. to 5.00 p.m.



**Bodys Isek
Kingelez**

**Liu Wei
Luc Schuiten
Tracey Snelling**



87

S T A D H U I S

- C I T Y H A L L -
I M A G I N A R Y C I T I E S

Real cities. Imaginary cities. Perhaps a protected, historical city like Bruges lies somewhere in between. It is only real to the extent that it preserves a kind of imaginary past.

S T A D H U I S

Five artists exhibit their imaginary cities in the stunning Gothic City Hall - the centre of the city past and present.

Congolese **Bodys Isek Kingelez** has been designing his own fantastical city universe for over thirty years. It is a shamelessly positive and utopian image of the city of the future, in stark contrast to the unchecked, chaotic growth of African cities today. They are giant, colourful, sensual and spirited models. But without residents or vehicles, similar to the way architects often produce scale models for urban developments. His cheery models made from paper, cardboard and disposable materials appear unreal and imaginary yet they are full of references

to Kinshasa, the breeding ground for his imagination.

In contrast to this multicoloured work the virtually monochrome cities by the Chinese artist **Liu Wei** almost appear to be abstractions of cities. His perspective is more critical, not utopian in the least and compels us to reflect. He often constructs his cities on their side. This means that their vertical growth does not consist of separate buildings but of entire cities that rise upwards, seemingly unrestrained. The entire city appears to be a strange, unstoppable being, in which people are totally alienated. His buildings are often constructed from compressed sheets of all kinds of official publications and Chinese school textbooks.

T R I E N N I A L B R U G E S 2 0 1 5

88 It is as though doctrine forms the cornerstones of these new metropolises not concrete. A uniform vision that aims to displace the memory of former cities.

The American **Tracey Snelling** uses personal experiences as the building blocks for her imaginary cities. It is her own memories, literary accounts and film extracts, in which snapshots of diverse cities, cultures and places are forged to create an imaginary universe. Her world is highly cinematic and is often shrouded in the darkness of cinema halls. Her images - advertisements, fiction and memories - appear to be created from a type of

collective, archetypal cinematic imagination. And one in which she examines our international visual culture for local visual language. Here she exhibits her **Chongqing** model that was created during her visit to China.

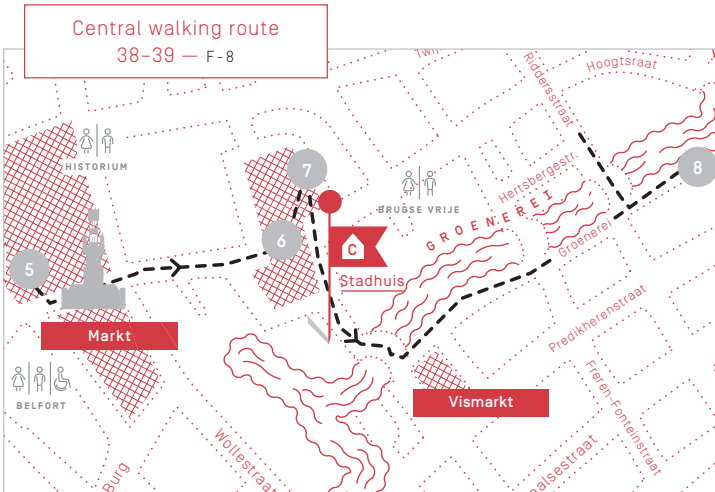
We return to the unreserved utopian with the Belgian architect-artist **Luc Schuiten**. To make his imaginary, green future world genuinely habitable he even designs sustainable and ecologically responsible vehicles for it. To also make the Utopia ... feasible.

VENUE



TRIENNIAL BRUGES 2015

#TRIEBRU15



STUDIO MUMBAI





City Hall



'Chongqing'
Tracey Snelling

STADHUIS



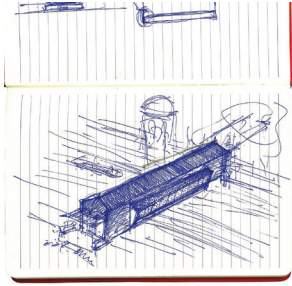
'Vegetal City' panorama
Luc Schuiten



Part of the 'DSL Collection' Liu Wei

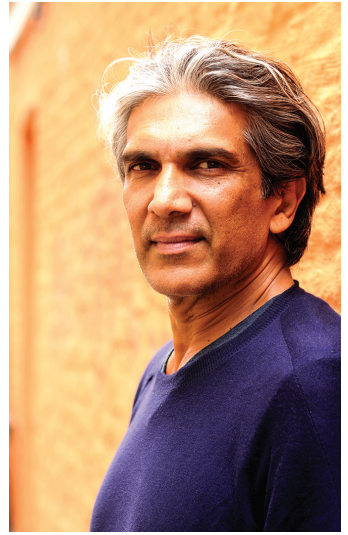
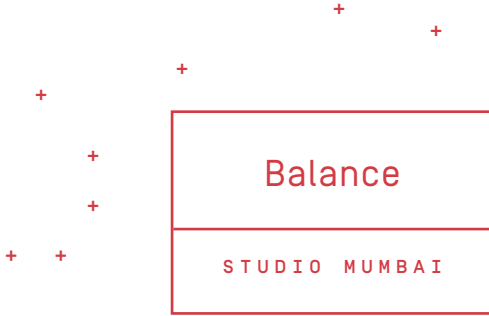
TRIENNIAL BRUGES 2015





Sketch

ARTIST



Bijoy Jain

A place full of opportunities.



'Bridge by the Canal' model

TRIENNIAL BRUGES 2015

**Bridge
by the Canal**
LOCATION
 Groenerei
OPEN
 20.05 — 18.10.2015
 Tuesday — Sunday
 9.30 a.m. — 6.00 p.m.





Bridge by the Canal

installation

8

91

S T U D I O M U M B A I

°1965, IN

The Indian architects firm Studio Mumbai designed a much talked about bridge for Bruges in their studios in Mumbai. However, the bridge is simultaneously much more and much less than a bridge. In purely functional terms it would be able to connect two separated parts of the city centre. But here it lies beside the water, on the quay. Waiting to be installed, or not? Hence it acquires a separate, individual function, as an illusion, as an architectural trompe-l'oeil.

This bridge, which does not lead anywhere, is an intermediate space, a halfway house, where you can temporarily stop and stay. Consequently the infrastructure becomes a place for reflection and contemplation, but also a place to sleep, eat and meet. An unsettled and unpredictable classification for a bridge that is not a bridge. And as much a statement about the shortage of housing in our megacities as a reference to famous bridges such as the Ponte Vecchio in Florence or the Rialto Bridge in Venice that have served as bridges, markets and places of abode.

And in the Bruges of spectators the bridge is also a place where visitors can shield themselves from the intrusive gaze of onlookers and visitors.

However the bridge is also an example of Studio Mumbai's typical craftsmanship. The studio is a genuine workshop where architects, designers and all kinds of specialists

STUDIO MUMBAI

TRIENNIAL BRUGES 2015



92 design and develop their projects together. Craftsmanship is at least as important as the digital; the materials and the personal input are equally as

vital as the architectural thinking. This means there is always room in their workshop for the unpredictable, which they enjoy incorporating in their work.

ARTIST

#BRIDGEBYTHECANAL
#TRIEBRU15



'Bridge by the Canal' model



TRIENNIAL BRUGES 2015



'Bridge by the Canal' model



Groenerei



'Bridge by the Canal' model

Discovery

[O + A]

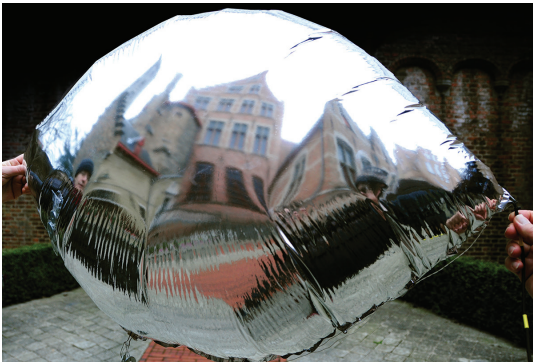
Where will your favourite places be?



[O+A]
Bruce Odland and Sam Auinger

ARTIST

+
+



Hovering loudspeaker
'Quiet is the New Loud'

Quiet is the New Loud
LOCATION
Borgher's Lodge
Kraanrei 19

OPEN
Counter for renting the hovering speakers and walking guide:
Tuesday — Sunday
1.00 p.m. — 6.00 p.m.

Evening walk on reservation, at least one week in advance via: info@triennalebrugge.be



TRIENNIAL BRUGES 2015

Quiet is the New Loud

sound
installation

9

95

[O + A]

BRUCE ODLAND, °1952, US
SAM AUINGER, °1956, AT

The sound of a city, in a world dominated by images. That is what fascinates the artistic duo Bruce Odland and Sam Auinger. They were also very surprised at how quiet and beautiful Bruges is compared with their home cities of Berlin and New York.

The historic centre still possesses a unique soundscape, rich with historic acoustics, reverberating alleys, echoing squares, rippling canals and sound reflections of hundreds of different types of windows. While the metropolitan sounds of trains, innumerable cars, shop's loudspeakers, helicopters and ventilation systems are largely absent. They were

thrilled to find that you can still hear whispering. You can still hear swans shake out their wet feathers or the sole of a shoe walk on the cobbles. A city on a human scale and a feast for the ear.

This was the ideal starting point for them to mark out a number of Songlines through Bruges. You see with your ears just like a bat. At certain locations hovering speakers are controlled by a GPS network. They will transform the architectural space of Bruges into an audible, acoustic space along three different walks:

- **Water Songline**
1.2km / 30 – 45 minutes
- **Park Songline**
2.6km / 60 – 90 minutes
- **Night Songline**
1.6km / 45 – 75 minutes

But you can also set off and discover the **Earmarks** without a loudspeaker. Using a detailed

[O + A]

TRIENNIAL BRUGES 2015

map you can criss-cross the city with your ears at your own pace.

On the bench on the Brug for example, at the chocolate sculpture by Rainer Ganahl and the text sculpture by Nathan Coley, you can listen to the echo of the carillon in the square, with voices, footsteps and horse's hooves as the counterpoint. Or you can listen to how the water in the canals is disturbed by a small boat carrying tourists, under the canopy of the plane trees.

Or lie down on the crimson platform on the Jan van Eyckplein (in front of the Porter's Lodge) and listen to the real time sound of cars,

buses and people, as you have never heard them before. What you usually experience as interfering and irritating noise becomes a Zen moment. This is **Bruges tuned**.

Sounding Bruges is a collaboration with the city carillonneur **Frank Deleu**. It is a special composition for the carillon and city acoustics. Simple sound patterns will resonate through the city, across the water, in the alleys and streets and will unexpectedly breathe life into Bruges in a unique auditory manner. Sounding Bruges replaces the fixed carillon concerts on Wednesday, Saturday and Sunday, for the duration of the triennial.

ARTIST

TRIENNIAL BRUGES 2015

#QUIETISTHENEWLOUD
#TRIEBRU15





Hovering loudspeaker
'Quiet is the New Loud'



The form of the hovering
loudspeaker is based on this
shape

[0 + A]



Simulation 'Quiet is the New Loud'

TRIENNIAL BRUGES 2015



What will you invest in?



Vermeir & Heiremans

ARTIST



Preparations for 'Masquerade'

TRIENNIAL BRUGES 2015

Stock exchange

VERMEIR & HEIREMANS

Masquerade

LOCATION

Burgher's Lodge
Academiestraat 18

OPEN

20.05 — 18.10.2015
Tuesday — Sunday
1.00 p.m. — 6.00 p.m.



V E R M E I R &
H E I R E M A N S

KATLEEN VERMEIR, °1973, BE

RONNY HEIREMANS, °1962, BE

Art and money. It is a centuries-old, often tempestuous, marriage. But what if we link art to the stock exchange and the world of brokers and high finance? Then we are instantly transported to the 21st century.

This is what the video installation **Masquerade** by the Belgian collective **Vermeir & Heiremans** does in the Bruges Burgher's Lodge, the informal meeting place of Bruges' wealthy citizens.

Today nobody is surprised that art is talked about in the same way as a stock exchange listing or an investment. However, in their semi-documentary short film **Vermeir & Heiremans** take the viewer on a tour of the underworld of these

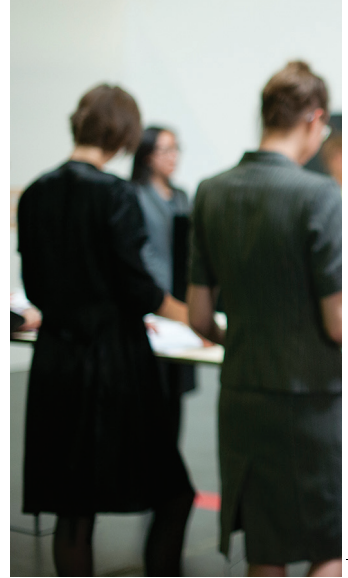
cash flows, to the belly of the artistic beau monde.

The first thing that we see, on the surface, is a series of flat screens with stock exchange listings and a kind of advertisement for the fictional product Art House Index. Then we see what lurks behind and underneath. Professionals from the world of art and finance. Characters that discuss the added value of art. Insiders that use highly unusual professional jargon with words and terms that only they understand. A type of gibberish that is the only language in which they trust each other, and which they prefer to maintain as incomprehensible as possible to the outside world.

A glossy magazine, which naturally understands the unenlightened citizen. That is also open for inspection. A beautiful publication with the title **In-Residence Magazine # 02**. A lifestyle magazine that superficially - delves deeper

100 into what the underworld has proclaimed to be commodity art.

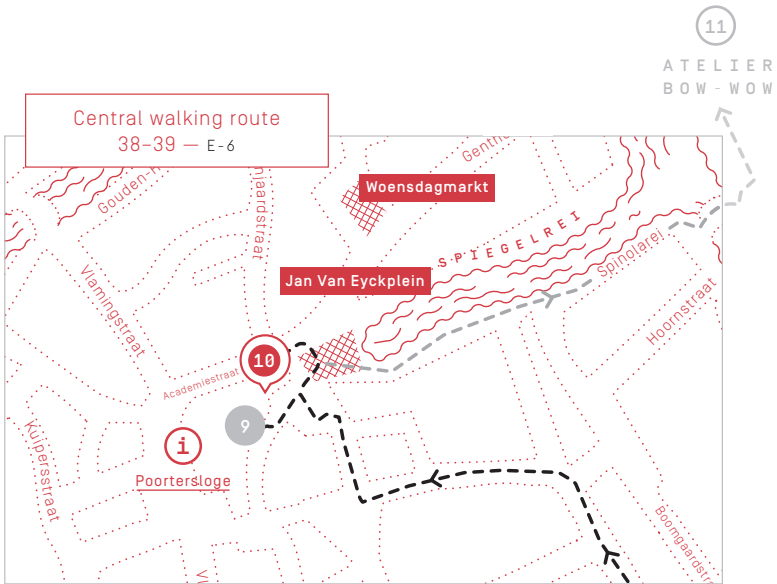
And meanwhile the protagonists trade their words and values in a white cube art gallery, an auction house, a stock exchange and even a courthouse. Almost mystically connected by a kind of belief that traders and buyers, art dealers and art collectors profess, being genuine insiders.



ARTIST

#MASQUERADE
#TRIEBRU15

TRIENNIAL BRUGES 2015





Still from 'Masquerade'



View of the
Burgher's Lodge



Still from
'Masquerade'



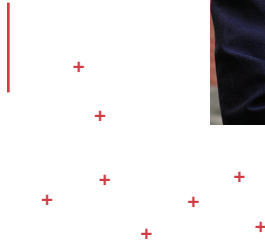
Still from 'Masquerade'



Leisure

ATELIER BOW-WOW

ARTIST



Yoshiharu Tsukamoto



'Canal Swimmer's Club' model

A luxury or
a necessity
for you?

**Canal
Swimmer's Club**
LOCATION

Carmersbrug

OPEN

20.05 — 18.10.2015

Tuesday — Sunday

9.30 a.m. — 10.00 p.m.



TRIENNIAL BRUGES 2015



Canal Swimmer's Club

installation

11

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A T E L I E R B O W - W O W

YOSHIHARU TSUKAMOTO, °1965, JP
MOMOYO KAIJIMA, °1969, JP

The Japanese architects collective Atelier Bow-Wow will float the platform sculpture The Canal Swimmer's Club on the canals. It is, as the name suggests, a swimming club, for swimming in the canals, but also for all kinds of more random activities. A kind of workshop on the water.

What actually excites **Atelier Bow-Wow** is the way in which residents and visitors will use and experience their temporary pavilion. They first explore the urban environment and the public space, after which they erect a structure and then it is the users that provide its social

added value. They will breathe the life into it.

Swimming in the canals is back in vogue after the remediation work carried out in the Seventies. Since then, various swimming clubs embark on summer courses in the Langerei, to the north of the Carmersbrug. This purely sporty aspect represents the starting point for Bow-Wow's creation of a refuge where Bruges residents and tourists can meet, rest, relax or develop projects. Suddenly anything is possible again in this UNESCO protected environment, which as a result is subject to strict rules.

A temporary intervention can drastically alter relationships between visitors and residents, between traders and customers. Consumers of a space become participants. In a place that suddenly confers the presumption of an

104 unfamiliar, different type of urbanism. A place in Bruges that was previously only observed and photographed suddenly comes to life. As an open, social space. The picture- postcard canals suddenly become a scene, into which you can literally dive, to resurface with a surprising alternative view of the city. Where you may also be viewed as a rare attraction – and why not?

So the Bruges Canal Swimmer's Club joins a number of internationally famous interventions in the public space created by Bow-Wow, such as the Miyashita Park in Tokyo, the BMW Guggenheim Lab in New York & Berlin and their recent contribution to the Swiss pavilion at the Venice Biennial.

#CANALSWIMMERSCLUB
#TRIEBRU15



ARTIST

TRIENNIAL BRUGES 2015





Sketch of the
'Canal Swimmer's Club'



Potterierei with Carmersbrug



Nicolas Grenier

Shelter

NICOLAS GRENIER

Where will
you end up?

ARTIST



'Vertically Integrated
Socialism' presentation

TRIENNIAL BRUGES 2015

Vertically Integrated Socialism

LOCATION

Potteriekerk
Grootseminarie
(Major Seminary)
Potterierei 72

OPEN

20.05 — 18.10.2015
Tuesday — Sunday
9.30 a.m. — 6.00 p.m.



Vertically Integrated Socialism

installation
and video

12

107

N I C O L A S G R E N I E R

°1982, CA

The Canadian artist Nicolas Grenier discovered architecture while painting. As well as the social structures it represents. He was struck, especially in the US, by the extent to which cities embody social contradictions.

Thus he designed his own **Vertically Integrated Socialism**. A physical, literally layered, representation of a social structure. In paintings, architectural installations, drawings, digital images and psychedelic renderings, diagrams and colour fields.

For the triennial he applies this concept to a large work in the stunning, unused church of the Grootseminarie (Major

Seminary), in an experimental housing concept that integrates the social pyramid in a single building.

Grenier installs a life-size studio, a model of the entire construction, inside the church building. A video introduces the visitor to the way the social integration model works. A kind of micro-city?

Yes, but predominantly a socio-financial system too because at the bottom you find residential units for people on income support. Their rent is paid by the wages of the working class that live above them in modest apartments. The middle class that lives higher still pays for their working neighbours on the level below them. And so on. Each neighbour on the level above contributes to their neighbours living on the level below them. The upper middle class for the middle class and lastly a single,

N I C O L A S G R E N I E R

T R I E N N I A L B R U G E S 2 0 1 5



108 extremely rich individual at the top pays for the resident just below him.

A video illustrates how the free market steers the social processes in this micro-society. And so this vertically Integrated Socialism demonstrates how

the contemporary metropolis focuses and organises economic, political and social inequality and poses the question of how residents do or do not participate and can therefore opt for stability or revolution.



ARTIST

#VERTICALLYINTEGRATEDSOCIALISM
#TRIEBRU15

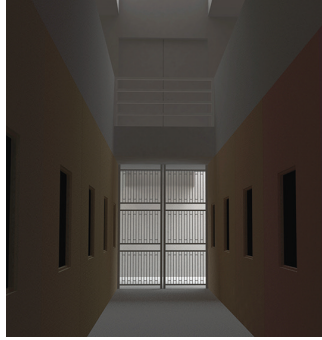


TRIENNIAL BRUGES 2015





View of the Grootseminarie
[Major Seminary] Church



'Vertically Integrated
Socialism' presentation

109

NICOLAS GRENIER



'Vertically Integrated
Socialism' presentation

TRIENNIAL BRUGES 2015





'Cataract Gorge' sketch



Romy Achituv

Unrest

ROMY ACHITUV

Is there life
behind
the façades?

Cataract Gorge

LOCATION

Sasplein

OPEN

20.05 — 18.10.2015

Open every day



Cataract Gorge

installation

13

111

ROMY ACHITUV

°1958, US/IL

A typical Bruges Gothic brick house. But one that floats on the water of the hushed canals when a storm suddenly breaks out, stirring the water up into churning rapids. The work by Romy Achituv creates the most unexpected cataract, a waterfall, precisely at the one point in Bruges where the water, tranquil for centuries, still finds its way to the sea; the last lock where water flows towards the North Sea.

It is as though precisely this water right here awakens Bruges in its memory. Where in the past, goods and riches sailed, today only tourists float by. Today, the lifelines of the

past are only occupied by small bobbing boats full of clicking cameras.

Now it is all whipped up. The past. The fossilised picturesque beauty. The illusion of an untouchable past. Water searches for a wild, swirling way around it. In search of new horizons it seems, of a new future.

A shock for tourists and residents that cling on to the picture-postcard image or to rules dictated by the requirements for preserving that greatly admired and unique medieval cityscape.

The storm is a spectacle that fires the imagination. But it is also a powerful metaphor for change. A cataract as rapids that literally collide with this other meaning of the word cataract: a calcified lens that blurs our vision. And that poses the question tempestuously loud: what will happen to this city if the forces of time were to violently question the ideology of conservation and restoration?

ROMY ACHITUV

TRIENNIAL BRUGES 2015

112 What is Bruges to do with its memory if it is brutally shaken up?

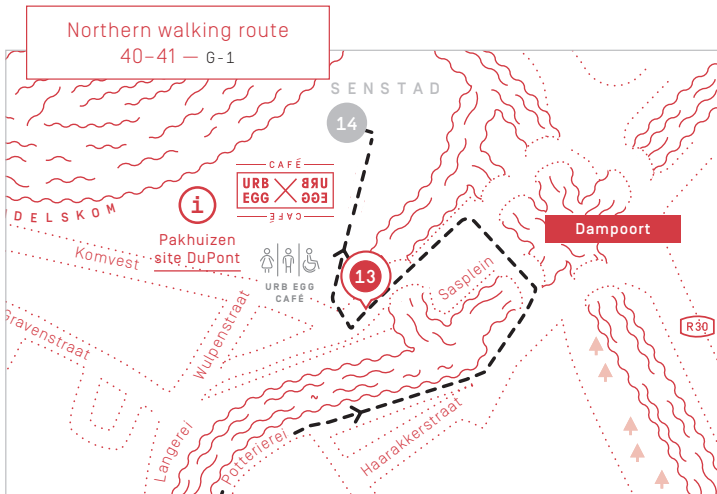
The architecture, the time, the memory of this city... Reworked by the multidisciplinary **Romy Achituv**, a contemporary, cosmopolitan sculptor that lives with one foot in Seoul and the other in New York.

ARTIST

#CATARACTGORGE
#TRIEBRU15



TRIENNIAL BRUGES 2015





'Cataract Gorge' sketch



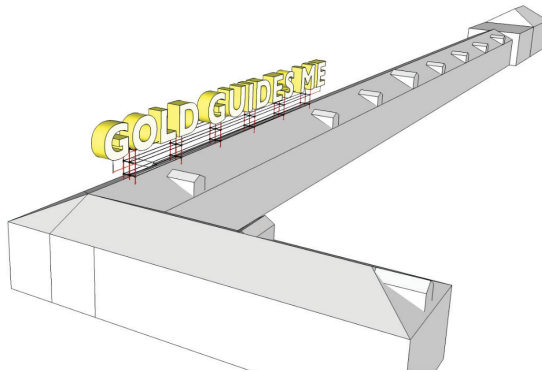
Sasplein with wooden crane



Anne K. Senstad

What is your most valuable asset?

ARTIST



'Gold Guides Me' sketch

TRIENNIAL BRUGES 2015

Driving force

ANNE K. SENSTAD

Gold Guides Me

LOCATION

Pakhuizen entrance
via Wulpenstraat

OPEN

20.05 — 18.10.2015
Tuesday — Sunday 1.00
p.m. — 6.00 p.m.



Gold Guides Me

light
sculpture

14

115

A N N E . S E N S T A D

°1967, NO

Our cities are show-cases for capitalism. Advertising, trade, real estate, mass tourism, banks and big business etc. all use the city for the purpose of their manifestation. They claim the public space with signs, pictures and architecture. En masse and unrelenting.

The Norwegian artist **Anne K. Senstad** studies how all this affects us. How do we cope with this flood? All these impulses that demand interaction, consumption. Those that are blatantly visible but also those that are more subcutaneous, digital and virtual.

At the same time we cannot deny that our cities were once intended to organise exchanges and trade, transport and production. Waterways connect them to other cities.

But what does this capitalism, this city gene mean for our cities of tomorrow? How can we transcend our role of consumer? What will constitute the city of tomorrow's cultural, social and political fabric? What will our role be as individuals, citizens and neighbours?

What ethics can the city of tomorrow generate when we see how the city is increasingly becoming a type of capital in itself? Rising property prices scare off less affluent residents. Speculation leads to financial bubbles and even an economic holocaust... And cities are becoming increasingly defined in prices per square metre. These are the greatest

ANNE K. SENSTAD

TRIENNIAL BRUGES 2015



116 forces that are restructuring our cities today.

Against this background Anne K. Senstad projects a word sculpture on to the historic building of the Pakhuizen (Warehouses). **Gold Guides Me** is a play on words with a

financial and religious connotation. Like an advertising slogan that makes God and Gold one and the same higher force. The free market is the universal fetish to which we all bow, which we worship for wealth and possessions.

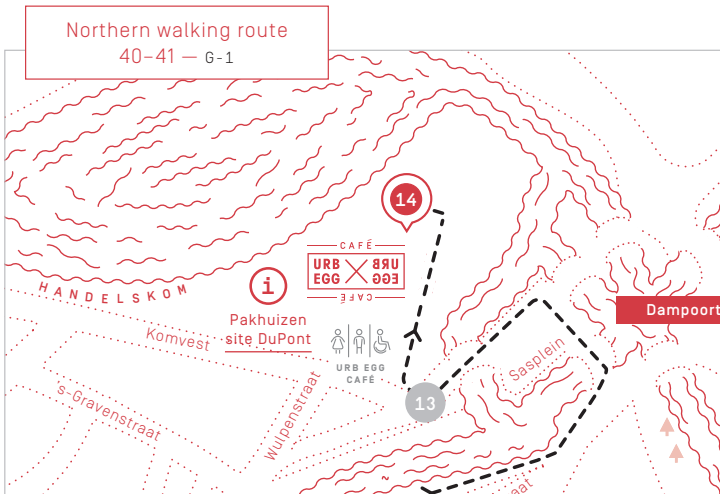
#GOLDGUIDESME
#TRIEBRU15

ARTIST



Pakhuizen

TRIENNIAL BRUGES 2015







S P O N S O R S

OUR HEARTFELT THANKS
FOR YOUR SUPPORT



120

The theme of the Bruges triennial is rather challenging: what will the city of tomorrow look like and how will Bruges respond? Artists as well as businesses reflect on this theme. Therefore we value our businesses who as our partners want to consider this idea and also support the triennial. Their role in the triennial's success and for the future of Bruges is vitally important. So thank you!

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TRIENNIAL BRUGES 2015



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DERBIEN 12

PACE BEIJING



De Vetten Os

CONCERTGEBOUW
BRUGGE

FLANDERS
ARTS INSTITUTE



E V E N T S

SELECTED BY / INSPIRED BY
YOUNG TRIENNIAL

The triennial theme of global urbanisation has proved infectious to all kinds of organisations and associations. Lectures, walks, debates and projects delve deeper into the theme and highlight diverse aspects in an original manner.

EVENTS



Selected by – Not only the Bruges triennial is concerned with contemporary art and architecture. Many other organisations, people, schools and groups are involved in shaping all kinds of things. The triennial is also delighted to present these projects and search for a form of collaboration in which all parties can effectively showcase their work. With urbanisation in the 21st century as the main theme.



Inspired by – A great many schools and organisations etc. in Bruges feel connected to the contemporary art and architecture event and are getting involved in it. They are developing their own ideas and implementing projects, which provides the event with an even richer range of activities. But there are also lots of people, organisations and/or projects involved in the urbanisation theme throughout Belgium. Nonetheless the triennial will not be outshone and embraces the projects.

TRIENNIAL BRUGES 2015

FOR MORE INFO:
WWW.TRIENNALEBRUGGE.BE

April 2015-subject to change

Selected by

125

| TITLE / ARTIST | WHAT? | WHERE? | WHEN? | OPENING HOURS | INFO & RESERVATIONS |
|--|---|---|----------------------------|--|---------------------------------------|
| Stanza The Intelligent City | Exhibition | Arentshuis Dijver 16 8000 Brugge | 17.03.2015 → 10.05.2015 | Tue-Sun 9.30 a.m.– 6.00 p.m. | museabrugge. be |
| Nicolas Grenier Recyclart | Lecture | Recyclart Pachecolaan 40 1000 Brussel | 21.04.2015 | 8.30 p.m. | recyclart.be |
| Nicolas Grenier Recyclart | Exhibition | Recyclart Pachecolaan 40 1000 Brussel | 21.04.2015 → 30.04.2015 | Mon - Fri 9.00 a.m.– 7.00 p.m. Sat 25.04 2.00 p.m.– 6.00 p.m. | recyclart.be |
| De Geschreven Stad (The written city) Cultuurcentrum Brugge | Exhibition | Hallen Belfort Markt 7 8000 Brugge | 19.04.2015 → 21.06.2015 | 10.00 a.m.– 6.00 p.m. Closed Tuesdays and 14.05.2015 | Free entry |
| Jan Gehl Een Stedelijke Visionair | Lecture | Concertzaal Concertgebouw 8000 Brugge | 20.05.2015 | 8.30 p.m.– 9.30 p.m. | archipelvzw.be |
| Bert Danckaert Simple Present | Exhibition | 44 Gallery Genthof 44 8000 Brugge | 24.05.2015 → 28.06.2015 | Sat-Sun 2.00 p.m.– 6.00 p.m. | 44gallery.be |
| WARP Kunste- naarsdorp | Kunste- naarsdorp Artist's village | Pakhuizen Site DuPont Wulpenstraat 8000 Brugge | 10.08.2015 → 16.08.2015 | | triennale brugge.be warp-art.be |
| Filip Dujardin Fictions | Exhibition | 44 Gallery Genthof 44 8000 Brugge | 05.09.2015 → 04.10.2015 | Sat-Sun 2.00 p.m.– 6.00 p.m. | 44gallery.be |
| Atelier Bow-Wow Spreker Yoshiharu Tsukamoto | Lecture | Kamermuziek- zaal, Concertgebouw 8000 Brugge | 18.10.2015 | 8.00 p.m. | archipelvzw.be |

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TRIENNIAL BRUGES 2015



| TITLE / ARTIST | WHAT? | WHERE? | WHEN? | OPENING HOURS | INFO & RESERVATIONS |
|--|--|--|--|--|---|
| Nicolas Grenier Vertically Integrated Socialism ☺ | Lecture Organised by Academie Kunsthumaniora Bruges (School of Art) | Katelijnestraat 86 8000 Brugge Zwarte zaal | 29.04.2015 | 8.00 p.m. | Free entry Reservation compulsory 050 33 58 29 info@kunst humaniora brugge.be |
| Out of Space ☺ | Exhibition With work from the Academie Kunsthumaniora Brugge | Katelijnestraat 86 8000 Brugge Bogardenkapel | 06.05.2015 → 17.05.2015 Opening 29.04.2015 9.30 p.m. | Wed-Thu 1.00 p.m.– 5.00 p.m. Fri – Sun 2.00 p.m.– 5.00 p.m. | Free entry |
| Jong Archief ☺ | Exhibition Bruges schools allow them- selves to be inspired by the triennial. | Academie- straat 18 8000 Brugge | 20.05.2015 → 18.10.2015 | Tue-Sun 1.00 p.m.– 6.00 p.m. | Free entry |
| Tree hut models ☺ | Exhibition Tree hut models designed by the Academie Bruges Kunst- humaniora (School of Art) | Begijnhof Kerk | 20.04.2015 → 18.10.2015 | 6.30 a.m.– 6.30 p.m. | Free entry |
| Food for the City: Urban Agriculture in Bruges | Walk | Guido Gezelle- museum Rolweg 64 8000 Brugge | 26.05.2015 | 7.00 p.m.– 9.30 p.m. | vormingplus- brugge.be |
| Het Academie Gen ☺ | Exhibition Work from the Academie Deeltijds Kunstonderwijs Brugge (Part- time Art Educa- tion Academy) | Bogardenkapel Katelijnestraat 86 8000 Brugge | 13.06.2015 → 27.06.2015 | | academie- brugge- dko.be |

Young triennial is the program developed for children and young people.

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YOUNG TRIENNIAL

| ACTIVITIES FOR FAMILIES AND SCHOOLS | DESCRIPTION & INFO | WHERE? | WHEN? |
|--|--|---|---|
| <p>Bouwwerf Brugge Yard Bruges</p>  | <p>Bouwwerf Brugge (Yard Bruges) is a building game which you can help to build. Become one of the master builders and make your dream place in the growing city blocks.</p> | <p>Marcus Gerardszaal Belfort Markt 7 8000 Brugge</p> | <p>24.05.2015 → 18.10.2015 Sat-Sun 1.00 p.m.– 6.00 p.m.</p> |
| <p>Jong Archief Young Archive</p>  | <p>The Bruges schools were inspired by the Triennial. The result offers a view of the city of Bruges through the eyes of children and young people.</p> <p>In collaboration with Academie Brugge, Howest Brugge, MUS-E Belgium</p> | <p>Poortersloge Academiestraat 18 8000 Brugge</p> | <p>Tue-Sun 1.00 p.m.– 6.00 p.m.</p> |

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TRIENNIAL BRUGES 2015



P R A C T I C A L

HOW TO GET THERE - ACCESSIBILITY
VISITOR INFO - OPENING HOURS

How to get there

How to Get There

The triennial is easily accessible by public transport, by car and by bicycle.

By Train

There are several daily direct train connections to Bruges station from Brussels National airport and the provincial capitals of Antwerp, Ghent, Hasselt and Brussels. Consult the www.nmbs.be website for more info and for timetables.

By Bus

A De Lijn bus runs between the station and the town centre every five minutes. Every ten minutes, you can also travel to and from the Pakhuizen, the northernmost point of the triennial's art route via Line 4 (Gistfabriek stop) and Line 14 (Komvest stop). You can purchase tickets and find information on www.delijn.be, at the De Lijn shop on

the Stationsplein and at 't Zand information office.

By Car

Bruges is located by the E40 motorway, an hour's drive from Brussels. You are advised to park in a car park on the outskirts or at a P & R site where you can park free of charge with no time limit. From the car parks on the outskirts, you can

reach the centre on foot, by bicycle or by bus. There are paid car parks at the station and in the centre. You can find more info on www.brugge.be or at the info points.

By Bicycle

The distance from the station to the north is 3 km and 2 km from east to west. There are several bicycle rental points located at the station and in the centre for visiting the triennial on your own. You can find all the necessary information about opening times and prices on <https://www.brugge.be/bruggefietsstad>.

Accessibility

Wheelchair Users

The Bruges triennial strives for maximum and easy access for people with disabilities.

In this walking guide, wheelchair access to the artworks is

indicated by this symbol.



Accessibility for wheelchair users is provided using ramps where possible. Guide dogs are al-

lowed access to all triennial locations. The www.triennalebrugge.be website provides complete information on the extent to which artworks are accessible. The website has received the AnySurfer quality label.

Toilets

Several public toilets are available along the route (station, Oud Sint-Jan, Markt, Burg, Minnewater, Bow-Wow platform. Accessible toilets are provided at the Pakhuizen.

way to explore and experience the triennial with a local guide. The triennial bike tour takes you past all the different sites along the route in 2.5 hours.

- Departs each Friday, Saturday and Sunday at 2.00 p.m. from the Burg at the entrance to the Stadhuis (City Hall)
- Other dates by request.

- Reservations are required.

For more info and to make reservations, see www.quasimundo.eu

The Bruges Triennial App

The app allows you to discover a new story behind each creation. The app is part of Xplore Bruges, the city of Bruges' new media platform. Download the free 'Xplore Bruges' app from the Apple iTunes Store or the Google Play Store and select the '2015 Bruges triennial' themed route.

Visitor info

Independent Visits

A walk along all the outdoor artworks on the route takes approximately 2 hours.

Read more about the Northern, Central and Southern walking routes on p. 19, 20 and 21.

Guided Visits

Discover the story of the triennial with your association, friends or company.

A guide leads you from one outdoor artwork to another along the art route.

- From Tuesday through Sunday

- Maximum 20 persons per group
- Walk: ± 2 hours
- Cost: EUR 75
- To be booked at least 7 days in advance
- Languages (subject to availability): Dutch, French, German, English, Spanish and Italian

- Info and Reservations: toerisme.reserveringen@brugge.be +32 50 44 46 46

A Visit by Bicycle

QuasiMundo Bike Tours offer a guided triennial bike tour that provides a unique

Opening hours

Info Points

■ Poortersloge info point

— Academiestraat 18
— Tuesday through Sunday, from 1.00 p.m. to 6.00 p.m.
Open exceptionally on Whit Monday, 25 May 2015.

■ Pakhuizen info point

— Entrance via Wulpenstraat
— Tuesday through Sunday, from 1.00 p.m. to 6.00 p.m.
Open exceptionally on Whit Monday, 25 May 2015.

■ 't Zand Information Office [Concert hall]

— 't Zand 34
— Monday through Saturday, 10.00 a.m. to 5.00 p.m.
Sunday and public holidays (25/05 • 21/07 • 15/08): 10.00 a.m. to 2.00 p.m.

■ Stationsplein Information Office

— Stationsplein
— Monday through Friday, 10.00 a.m. to 5.00 p.m.
Saturday and Sunday, 10.00 a.m. to 2.00 p.m.

URB EGG-café

The triennial shows a different side of Bruges. As does the URB EGG-café. It is located at a unique, temporary location: the DuPont site. This is the northernmost point of the chain of artworks that meander through Bruges. You sit in the shadow of the Pakhuizen and the artwork by Anne Senstad, near the modernist DuPont management building designed by Huib Hoste. You also sit in the café of the future: an incredibly sustainable environment, full of innovative operations, without a drop of alcohol in sight.

— Tuesday through Sunday, 1.00 p.m. to 10.00 p.m.
Friday and Saturday 1.00 p.m. to 12.00 a.m.
— Adapted opening hours for events on the site, consult the full programme with all the events on www.triennalebrugge.be



C O L O P H O N
& C R E D I T S

THANKS FOR YOUR CONTRIBUTION

134 The 2015 Contemporary Art and Architecture Triennial of Bruges is an initiative by the City of Bruges, organised by Brugge Plus in association with Musea Brugge and Bruges Cultural Centre.

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Photography

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Daniel Dewaele
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Dewaele
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Brugge Jan Darthet
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Toerisme Brugge
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Courtesies of the
participating artists

HeHe, Bodys Isek
Kingelez, Tracey Snelling
Courtesy Aeroplastics
Contemporary, Brussels
Ahmed Mater, Sami Al Turki
Courtesy Athr Gallery,
Jeddah
Nicolas Grenier
Courtesy Art Mûr,
Montréal
Michaël Wolf
Courtesy Gallery 51,
Antwerpen
Tadashi Kawamata
Courtesy Mulier Mulier
Gallery, Knokke
Tadashi Kawamata
Courtesy Galerie Kamel
Mennour, Paris
Song Dong
Courtesy Pace Gallery,
Beijing
Yang Yongliang
Courtesy Galerie Paris-
Beijing, Brussels
Lida Abdul
Courtesy Giorgio
Persano Gallery, Torino
Ziad Antar, Liu Wei
Courtesy Almine Rech
Gallery, Brussels
Xing Danwen
Galleria Officine
dell'Immagine, Milano
William Pope.L
Courtesy Galerie
Catherine Bastide,
Brussels
Rainer Ganahl
Courtesy Kai Matsumiya,
New York

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**2015 Contemporary
Art and Architecture
Triennial of Bruges
Public interaction**

App
Xplore Bruges

Guided tours
Koninklijke West-Vlaamse
Gidsenkring
S-Wan
Koninklijke Gidsen-
bond Brugge en
West-Vlaanderen

Lectures
VormingPlus Brugge
Archipel vzw
Foton vzw
Vrienden Musea Brugge

Artist's village

Warp

Educational products and
services

Musea Brugge
Cultuurcentrum Brugge
Biekorf Brugge
Casa Blanca vzw
Aifoon vzw
Pantalone vzw
Muzemundo – Die Keure
Workshop monitors

**2015 Contemporary
Art and Architecture
Triennial of Bruges
Participative projects**

Uitwijken Workshop
Jonas Vansteenkiste

Youth project
Het Entrepot
Jeugdendienst Brugge
Jeugdraad Brugge
Brugge Leeft

Participating schools

Howest Brugge – Kortrijk
Vives Brugge
Academie Brugge
TIHF Maricolen
Ter Groene Poorte
VTI Brugge
KTA Brugge
De Varens
Basisscholten
Brugge Centrum
Sint-Leo
Sint-Jozef
Hemelsdaele
Het Palet
De Ganzenveer
o.l.v. MUS-E Belgium

This Bruges Triennial is the result of considerable effort made by a great many people. I would like to thank the numerous volunteers and employees of Bruges associations, schools, local services and Brugge Plus, also on behalf of the local authorities. I would like to name everyone in person but will not do so out of fear of forgetting someone. Everyone's contribution has been important in transforming the artists' ideas into real creations, which invite us to reflect on how more of us can find a better way of living [together].

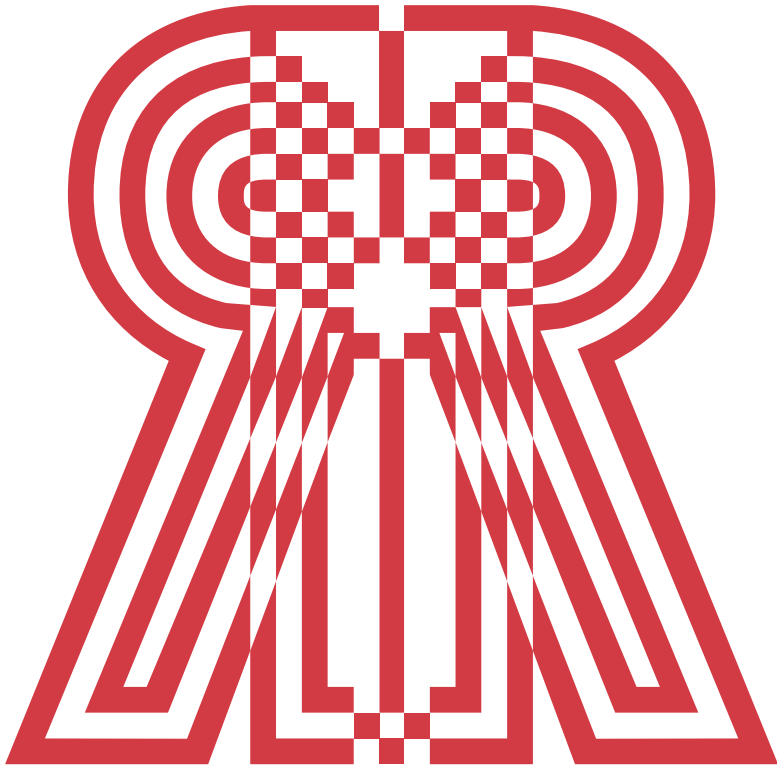
**Renaat Landuyt
Mayor of Bruges**

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WWW.TRIENNALEBRUGGE.BE