

TRIENNALE
BRUGGE 2015

20 MAY

18 OCT



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Bruges Contemporary Art and Architecture Triennial 2015 Bruges as a megapolis 20 May – 18 October 2015

Every year, over five million people visit Bruges. What if they all decided to stay? What would it mean for a preserved, historic city like Bruges to become an overnight megapolis? This is the premise for the Bruges Contemporary Art and Architecture Triennial 2015, a major event on the arts calendar. Eighteen international artists create new works that form an art trail through the city centre. These works reflect on the future and the creative potential of the city, on urbanisation, citizenship, lifestyle, community, finance and economics. Three indoor exhibitions form the opportunity to further explore and contextualise these topics. Bruges is transformed into **URB EGG**: the Triennial cracks the egg of Bruges in order to reinvent the city from the inside out.

Two narratives

The triennial contrasts two opposing narratives: the static image of Bruges as a protected medieval city that was restored and preserved from the 19th century onwards and a hypothetical 21st century megapolis version of the city. The world's population continues to grow and the world's cities are responding in kind. Since 2007, over 60 % of people live in megacities: urban centres whose dramatic rates of expansion show no sign of ever slowing down. The Triennial takes a proposition as a starting point: **What if we were to inject Bruges with the essence of a megapolis?** The question becomes a thought experiment, a driver for an artistic investigation into urbanisation and identity. What sort of opportunities and issues would arise from a change of this magnitude? And conversely, how might a small city like Bruges contribute to a new form of urbanism?

Art trail and three indoor exhibitions

Eighteen artists tackle these hypothetical issues and present their responses in the form of artworks in the public space. The interventions form a multifaceted **art trail against the backdrop of a preserved historic centre**. The artists use characteristic Bruges features, such as its canals and the Belfry, manipulate the city's sounds and spaces and create occasions for reflection and interaction between locals and visitors.

Three indoor exhibitions delve deeper into a number of the triennial themes and situate these in a broader context. Visionary town plans of the past and present are on display at the **Arentshuis**. At **De Bond**, the focus is on cities under demolition and construction, mainly in the Middle East and the Far East. And in the **town hall**, five artists share their visions of imaginary cities.

vzw Brugge Plus
Lange Vesting 112
8000 Brugge, Belgium

+32 050 442 002
BTW BE0465 705 908

BE5447 0051 4561 97
KREDBEBB



Part of a continuum

The Bruges Contemporary Art and Architecture Triennial is linked to both an earlier tradition of art triennials that took place in the 1960s and 70s and to a more recent series of major cultural events in the city: Bruges 2002, European Capital of Culture, Corpus (2005) and Bruges Central (2010). This is the first edition of a new series of contemporary art triennials.

Participating artists

Art trail

Romy Achituv (IL/US), Atelier Bow-Wow (JP), Nathan Coley (GB), Daniël Dewaele (BE), Song Dong (CN), Rainer Ganahl (AT/US), Nicolas Grenier (CA), HeHe (GB-DE), Vibeke Jensen (NO), Tadashi Kawamata (JP), Odland & Auinger (O+A) (US/AT), Anne K. Senstad (NO), Studio Mumbai (IN), Vermeir & Heiremans (BE)

Exhibitions

Town Hall: Imaginary Cities

Bodys Isek Kingelez (RDC), Liu Wei (CN), Tracey Snelling (US), Luc Schuiten (BE)

De Bond: Unfinished Cities

Ziad Antar (LB), Iraida Icaza (PA), Lida Abdul (AF), Alireza Rasoulinejad (IR), Ahmed Mater (SA), Sami Al Turki (SA), Michael Wolf (DE), Xing Danwen (CN), Yang Yongliang (CN)

Arentshuis: Visionary Cities

Oswald Mathias Ungers (DE) & Huib Hoste (BE): The Visionary City

Stanza (UK): The Intelligent City

Curators

Till-Holger Borchert, Director Bruges Museums

Michel Dewilde, fine arts curator, Cultuurcentrum Brugge (Bruges Culture Centre)

Organisation

Bruges Triennial 2015 is an initiative of the City of Bruges, organised by Brugge Plus in collaboration with Bruges museums and Cultuurcentrum Brugge.

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Practical

20 May to 18 October 2015

Bruges: city centre, Arentshuis, De Bond, Town Hall

Free entrance to all locations

Info counters

1. Main info counter Poortersloge, Academiestraat 18
Tue-Sun 1pm-6 pm (exceptionally open 25/05)

2. Pakhuizen info counter, DuPont site, entrance via Wulpenstraat
Tues-Sun 1pm-6 pm (exceptionally open 25/05)

3. In&Uit info counter, Concertgebouw, 't Zand 34
Mon-Sat 10 am-5 pm | Sundays and bank holidays (25/05, 21/07, 15/08) 10 am-2 pm

4. Train station info counter, Stationsplein
Mon-Fri 10 am-5 pm | Sat-Sun 10 am-2 pm

For further press information

pers@triennalebrugge.be

+32 (0)50 45 50 02

www.triennalebrugge.be

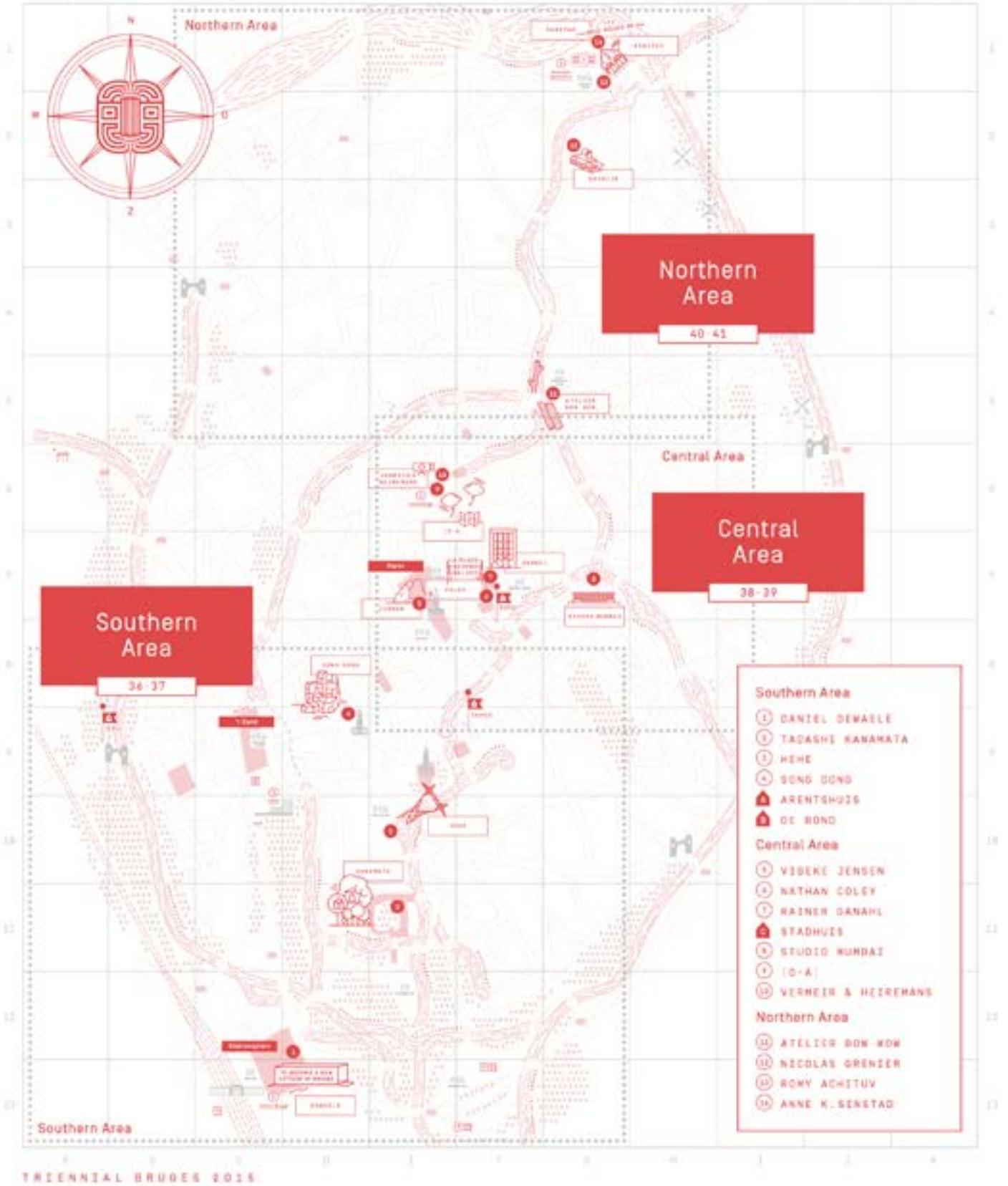
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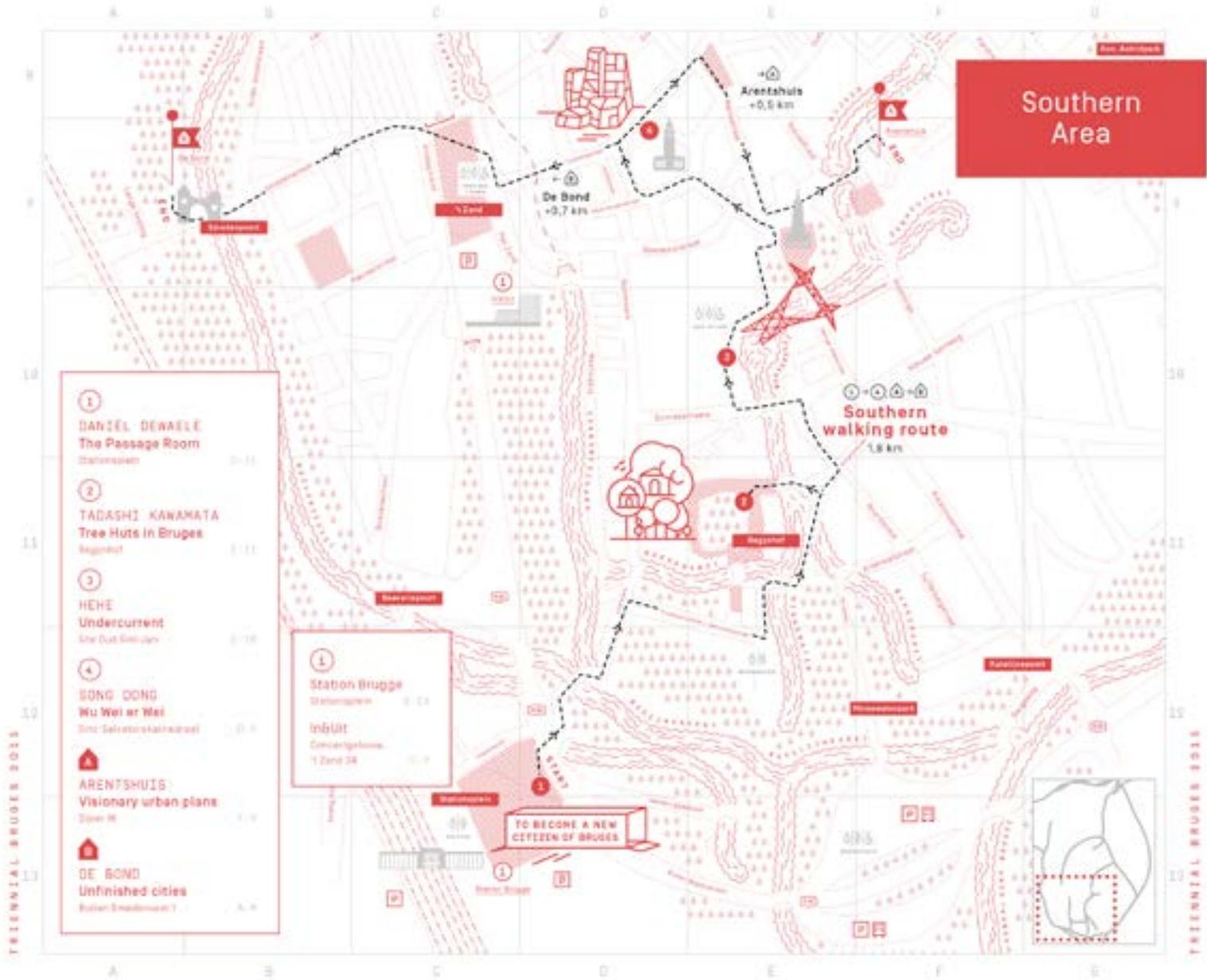
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1. Daniël Dewaele – The Passage Room

Artist: Daniël Dewaele lives and works in Bruges. His work consists of installations, performances, videos, photography and other media. A recurrent theme in his work is the search for meaning, value and social relevance in art. For decades, Dewaele has been handing out cards at private views that state ‘You are my favourite work of art’. This averment is revealing about the artist’s perspective on art and his warm appreciation for fellow human beings.



Artwork: Daniël Dewaele uses three projects to tackle the Triennial’s question: ‘What would happen if Bruges’ five million visitors should suddenly decide to stay?’ He questions visitors about their hopes and dreams as potential residents of the city, wants to know which aspects of their own culture they’re most attached to and sends people out on the street wearing badges that identify them as the 5 millionth inhabitant of Bruges. The projects engender more questions than they attempt to answer.



2. Tadashi Kawamata – Tree huts in Bruges

Artist: The Japanese artist Tadashi Kawamata often creates installations in public spaces, especially transitional zones, such as areas under construction or demolition. He uses wood, found and recycled materials to build structures that create surprising interfaces with their surroundings. This can open up a new perspective for viewers, who go on to question their relationship with their habitat.



Artwork: The courtyard of the Bruges Beguinage is a place that exudes peace and tranquility. Tall trees grow from a central lawn surrounded by ancient houses and the Beguinage church. Tadashi Kawamata installs a dozen tree houses here, which appear to hover like kindly watchers over the Beguinage and all who pass there.



3. HeHe – Undercurrent

Artist: The art collective HeHe consists of the British artist Helen Evans and the German artist Heiko Hansen. HeHe explores the 'undesired needs' of people: health, security, communication, energy and the environment. In their artistic practice, they confront and expose the implications and hidden dimensions of ecological threats.



Artwork: The British-German art collective HeHe drops a massive high-voltage electricity pylon into the canal at the Oud Sint-Jan site. The crackling, flashing sculpture draws attention to one of the signs of modernity that the medieval city makes such an effort to hide: its electricity network. In a preserved setting such as this, the spectacle is shocking. This 'foreign body' also evokes larger urban issues, such as noise and light pollution and unsustainable energy use.

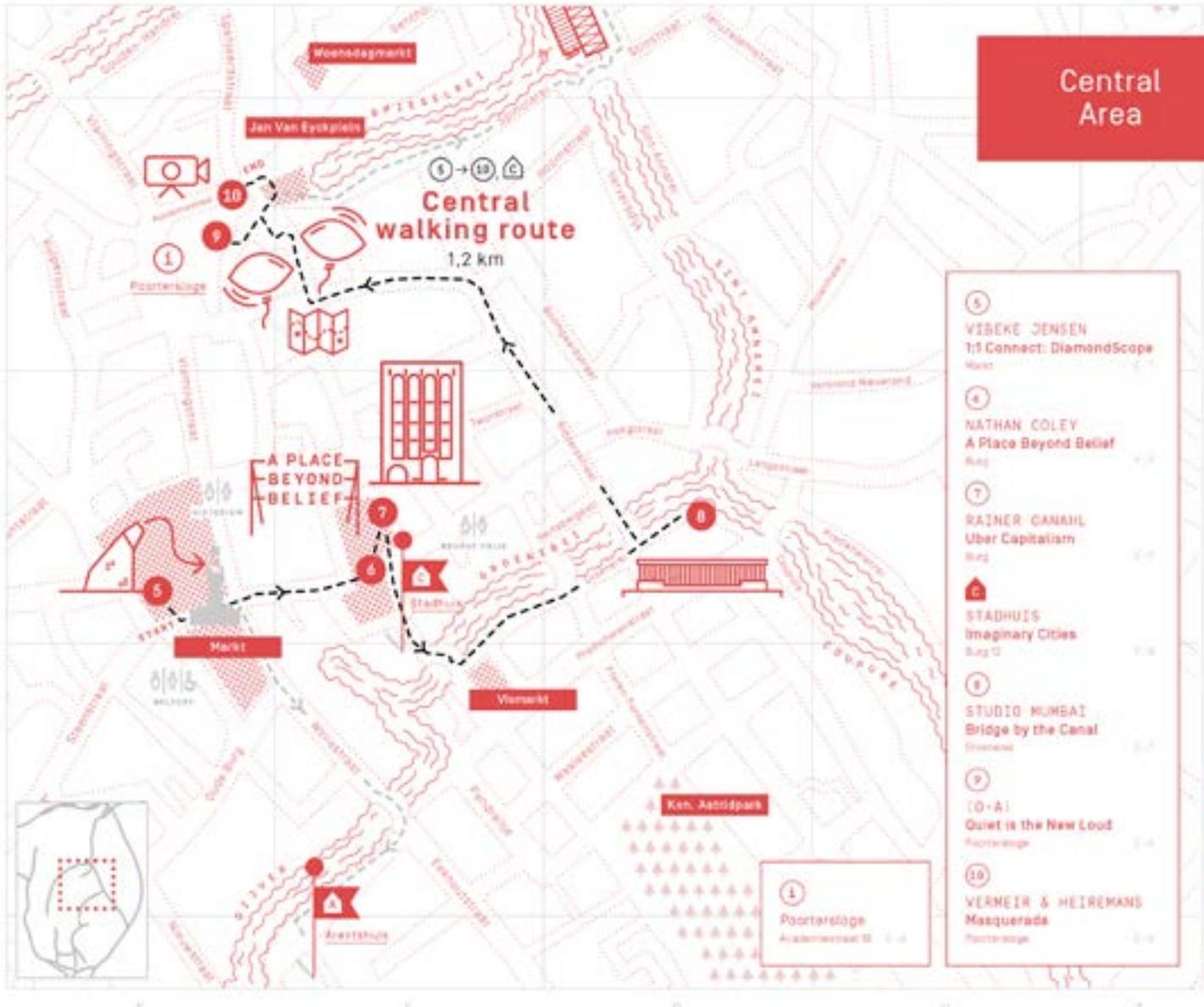


4. Song Dong – Wu Wei er Wei

Artist: Song Dong grew up in a prosperous, traditional Chinese family that was plunged into poverty by the country's economic and social upheavals. Dong's work reflects on the instability of existence and the transience of human efforts. His family history, the politico-cultural history of China and the profound changes that urban Beijing is undergoing are all recurring themes in his work.



Artwork: Song Dong installed a rock garden with a miniature landscape beside St Salvator Cathedral. The giant bonsai sculpture is made from the windows of demolished Chinese buildings. In large neon letters above the sculpture is written 'Wu Wei', a concept of Taoism that means 'inaction'. This work expresses the tension between the unstoppable growth of megapolises and how heritage and nature is treated.

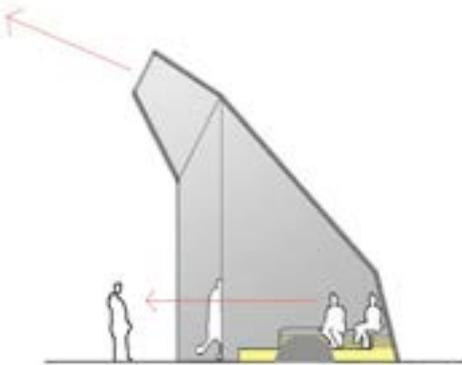


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5. Vibeke Jensen – 1:1 Connect: DiamondScope

Artist: Vibeke Jensen is a Norwegian architect but her experiences in the metropolis of New York, where she has lived since 1992, and its art scene led to her involvement in the visual arts. The War on Crime, War on Drugs and War on Terror drastically altered the street life and urban character of New York. This impacted on her work, which now revolves around different observational perspectives, such as surveillance and control, especially in relation to the public space.



Artwork: An octagonal structure with an amazing shell of mirror glass stands across from the Belfry on the Market Square. Inside, there is space for one visitor and one resident of Bruges. They meet as strangers in an intimate space, can observe the people outside but are not themselves visible to onlookers. 1:1 Connect is a fascinating work that explores the power of the gaze and the shared use of public space.



6. Nathan Coley – A Place Beyond Belief

Artist: The British artist Nathan Coley explores discrepancies between the built world of architecture and the city as it is actually experienced. He is interested in the idea of 'public' space and his practice explores the ways in which architecture becomes invested with meaning. Across a range of media, Coley investigates what the built environment reveals about the people it surrounds and how the social and individual response to it is culturally conditioned.



Artwork: The text sculpture A Place Beyond Belief was originally created for New York after 9/11 and refers to the need for the city to reinvent itself and become 'a place beyond belief'. In other contexts, these words remain highly topical and acquire new layers of meaning. The new work, Palace, consists of five separate words. They can be interpreted as a motto for Bruges but they also refer to the five rights that everyone has according to Islam.

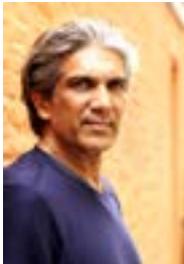


7. Rainer Ganahl – Uber Capitalism

Artist: The Austrian artist Rainer Ganahl lives in New York. He has participated in the biennials of Venice, Istanbul, Gwangju, Moscow, Seville, Bucharest and more. His exhibition entitled El Mundo, which was held in the New York gallery Kai Matsumiya, was hailed as one of the best exhibitions of 2014 by the New York Times journalist Roberta Smith. Rainer Ganahl has also published two books, DADALENIN (Taube, Berlin) and El Mundo (Mousse, Milan).



Artwork: Rainer Ganahl installed a chocolate sculpture of the medieval Huis ter Beurze, the first stock market in the world, on the Burg. The words 'UBER CAPITALISM' rotate above it, a reference to today's fast-growing sharing economy. The perishable material used recalls the darker aspects of the chocolate trade and expresses a growing ambivalence towards the seductive new face of capitalism in our time.



8. Studio Mumbai – Bridge by the Canal

Artist: In an age of digital design and outsourcing, the Indian architecture firm Studio Mumbai (1995) bucks the trend by relying on a cross-pollination of skills and brings design and craft under one roof in its interactive studio. The collaboration between eight architects and several local craftsmen enables a mutual exchange of expertise and experience. All designs are executed in the firm's own workshop using local materials. This practice allows Studio Mumbai to realise each project from beginning to end, thereby injecting a stronger element of self-expression into the work.



Artwork: The architectural firm Studio Mumbai designed an original bridge house in its own studio. This bridge sculpture unites several different potential functions: you can live, eat, sleep and hide from the prying eyes of passers by here - but the one thing that you cannot do is to cross over the water. The bridge is located along the side of a canal. This architectural 'landscape' transcends any expectations of a bridge and also brings a taste of the metropolis to tranquil Bruges.



9. [O+A] – Quiet is the New Loud

Artist: Bruce Odland (US) and Sam Auinger (Austria) are composers and philosophers of modern life who think with their ears. Odland describes himself as a sonic thinker, composer and sound artist. Auinger studied composition with Cesar Bresgen and computer music with Irmfried Radauer at the Mozarteum in Salzburg. Under the name [O+A], they create installations that allow us to listen differently and to reconnect with our environment.



Artwork: Bruce Odland and Sam Auinger open your ears to the peacefulness of a small city such as Bruges. In comparison with their hometowns of New York and Berlin, Bruges not only looks picture perfect but it sounds lovely too. Here, you can still hear footsteps ringing on cobbles, a duck ruffling its feathers and even someone whispering. [O+A] decode the city’s acoustics. They offer a new, sensual approach to designing the city of the future as a creative space.



10. Vermeir & Heiremans – Masquerade

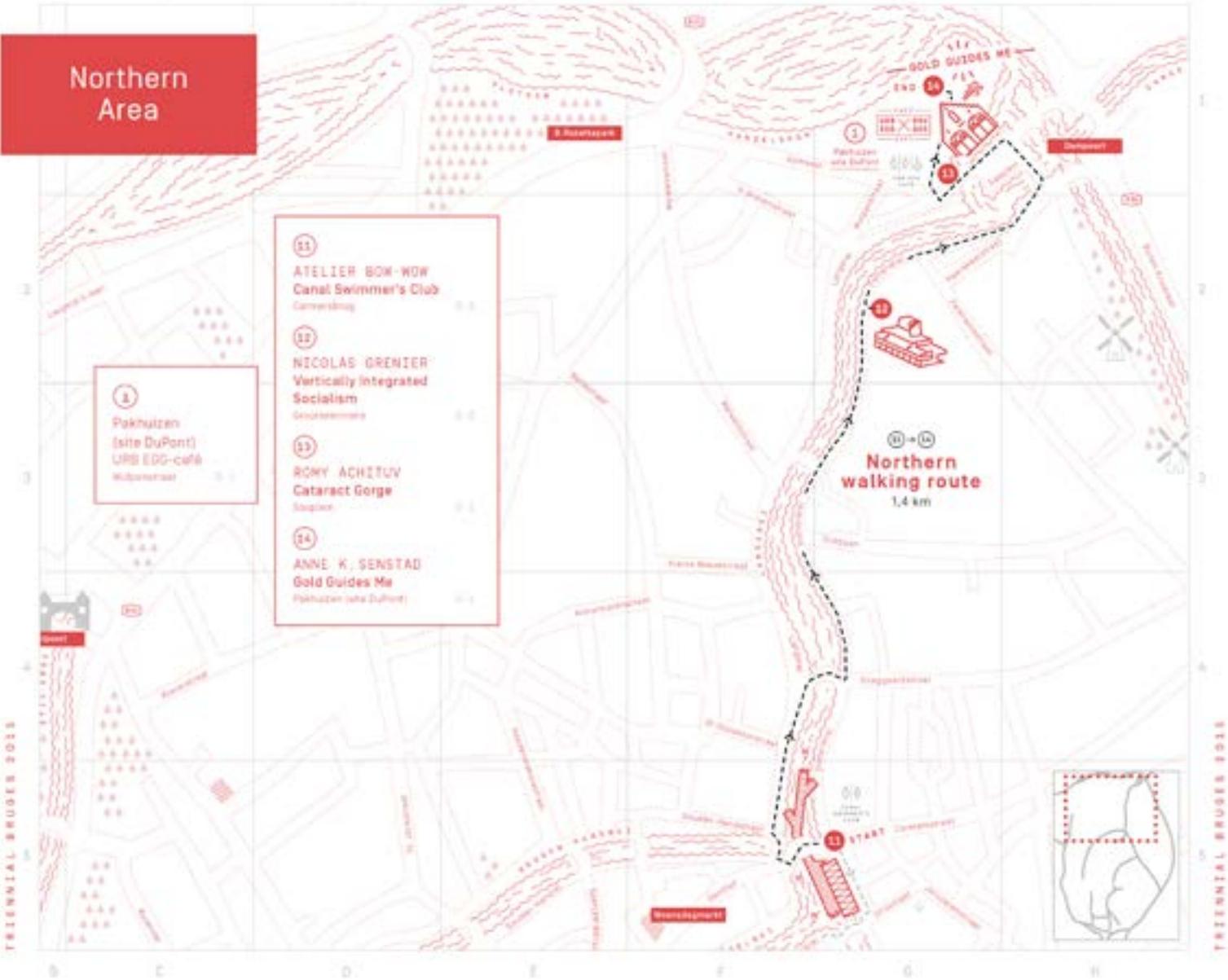


Artist: In 2006, Katleen Vermeir and Ronny Heiremans launched their long-term project A.I.R. They define their own home as an artwork from the premise that architecture renders space as a platform for the projected desires of consumers. The two artists produce representations of their home through ‘mediated extensions’, such as installations and videos, performances, interviews, publications and more. The public are not allowed to experience the actual, physical ‘house as artwork’, but only these extensions.



Artwork: Vermeir & Heiremans focus on the dynamics between art, architecture and economics. They define their own home as an artwork and create ‘mediated extensions’ that lend their private space a hyper-visibility. The ART HOUSE INDEX (AHI-), which transforms their home-as-an-artwork into a financial tool, is one such extension. The video installation MASQUERADE, located in the Poortersloge, where centuries ago an international group of bankers and merchants would meet, functions as an AHI publicity film.

Northern Area



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11. Atelier Bow-Wow – Canal Swimmer’s Club

Artist: Atelier Bow-Wow, founded by the Japanese artists Yoshiharu Tsukamoto and Momoyo Kaijima, studies the complex, often brutal logic of urban growth. They undertake architectural designs and studies that investigate the position of artifice and randomness within urban public spaces. Their practice is based on the concept of behaviorology, the study of functional relationships between ‘behaviour’ and the variables that determine the environment.



Artwork: The Tokyo architecture firm Atelier Bow-Wow is all too familiar with the myriad issues of major cities and limited living spaces. It merges architecture and urbanism seamlessly with art and politics. For Bruges, Atelier Bow-Wow conceived a floating lounge at the confluence of the Spinolarei-Potterierei and Sint-Annarei canals. This is a pleasant place where locals and visitors can relax, take a refreshing dip in the water, attend lectures, visit exhibitions and stage their own events.



12. Nicolas Grenier – Vertically Integrated Socialism

Artist: The Canadian artist Nicolas Grenier is interested in the skewed relationships between political, economic, cultural and social systems that we endure and in the principles - or lack thereof - that underlie them. His work takes these issues out of the theoretical and philosophical realm and into the physical. He mostly creates paintings and architectural installations but also drawings, digital images and art books.



Artwork: Vertically Integrated Socialism is an experimental housing concept that integrates the social class pyramid into one single building. Tenants who live from state support live free of charge on the ground floor of an apartment building. The floors above house increasingly better-off social classes, which each pay the rent of the class below them. This architectural model acknowledges the social and economic inequalities of the contemporary neoliberal metropolis and provides opportunities for social integration and upward mobility.



13. Romy Achituv – Cataract Gorge

Artist: The work of Israeli-American artist Romy Achituv is concerned with issues of language, time and memory. Trained as a sculptor, Achituv works across mediums and disciplines. His new media work includes an exploration of digital expressions of time and space. He takes concepts and paradigms from the world of computers and new media and turns them into physical installations. In recent years, he has turned his attention to site-specific, socially engaged projects.



Artwork: Romy Achituv creates an artificial storm on the otherwise placid waters of Bruges. Floating on the turbulent waters is a structure in the form of a Gothic crow-step gable house. The work refers both to the city's past economic glory and to the current stagnation of a city that seems to exist solely for the purpose of entertaining tourists. Strict regulations intended to preserve the city's heritage act as brakes to evolution and a dynamic future.



14. Anne K. Senstad – Gold Guides Me

Artist: Anne Katrine Senstad works with installation art, photography, video, site- and time-specific art and land art. The Norwegian artist is fascinated by sensory aesthetics, perception and transformation, transcendentalism in art and philosophy and political consciousness. Her site-specific installations and interventions redefine the psychological space in a dialogue with the architecture and the surroundings. Senstad reworks quotes from literary works and philosophy into neon and LED light drawings that are both critical and lyrical and that have a psychological, intellectual and emotional impact on the audience.



Artwork: As globalised urban citizens, we are subjected to a constant stream of information about money, commerce and materialism. What value will we have as citizens in the city of the future? The word sculpture Gold Guides Me questions the ethical standards by which we live. The spiritual higher power that people formerly turned to in times of need is replaced by the fetishism of possessions, power and wealth.



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