

BEAU FORT 21

LAURE PROUVOST
MICHAEL RAKOWITZ
HEIDI VOET
ELS DIETVORST
GOSKA MACUGA
MAARTEN VANDEN EYNDE
OLIVER LARIC
RAPHAELA VOGEL
ROSA BARBA
MONOKINO
NICOLÁS LAMAS
ROSSELLA BISCOTTI
MAEN FLORIN
JIMMIE DURHAM
MARGUERITE HUMEAU
TIMUR SI-QIN
SAMMY BALOJI
ADRIÁN VILLAR ROJAS
JEREMY DELLER
RUBEN BELLINKX
ARI BENJAMIN MEYERS
DIE VERDAMMTE SPIELEREI
SAÂDANE AFIF
NEL AERTS
GERT VERHOEVEN

27 May – 7 November 2021
Art Triennial by the Sea

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BEAU FORT 21

Beaufort 21 is pervaded by social momentum. Now that the limits of the ecosystem have come into full view, we are being increasingly confronted with our limitations as human beings. The dominant image of man standing atop the pyramid of creation no longer applies, and a turning point in our attitudes about nature has become imperative.

Confronted with a rising sea level, the changed relationship with nature is most clearly expressed on the seacoast. While the high-rises along coast raise the question 'how have human beings changed the coast?', Beaufort reverses the roles and the question becomes 'how has the coast changed human history?'. This perspective of modest influence seems even more appropriate after a year of global pandemic. In Beaufort 21, the works of art enter into dialogue with their environment and they take a fresh look at familiar locations, with above all natural history taking pride of place.

The history of the entire greater region is closely interwoven with the North Sea. For example, the tide is present in the very name 'Vlaanderen', derived from the Germanic 'flaumaz', which means 'inundation' because between the 3rd and the 8th century the coastal area was flooded twice a day. The bilingual county of Flanders thus received its name from the perspective of the sea. In addition, the development of Bruges and later Antwerp into metropolises is primarily due to maritime trade. From Norway, the Baltic states or Italy, the North Sea brought us not only knowledge and prosperity, but also art forms from the Renaissance which the Flemish artists then further developed. At the same time, the North Sea is one of the most unpredictable seas in the world. It developed 'only' 8000 years ago, after the riverscape Doggerland was deluged by a tsunami. Its capricious character is forever chiselled in the name 'Ostend', the 'Eastern

end' of the peninsula of Testerep, which in the 14th century was partially swallowed up by the sea during a heavy storm.

In line with this focus during Beaufort 21, the public space is being expanded to include the seabed. Remains of ships that sank to the bottom of the sea during storms and wars have recently received greater acknowledgement as a part of our cultural heritage. By analogy with the heroic war monuments on land, these shipwrecks form new underwater memorials that tell different stories of humanity on the coast. They reveal elements from our history which generally get little attention and facilitate a more precise and complete narrative. Just think of The Horse Market, an undersea munition dump from WW I that constitutes a toxic threat for our ecosystem and demonstrates parallels with the darkest moments of colonial history.

The exhibition strives to approach the present period historically. Our look at the past is pervaded with one-sided concepts and old-fashioned ideas. A perspective where many voices are missing, however, and where man imagines himself supreme. The works of art allow effaced voices to be heard, with attention for everything that lives, and within a growing realisation of the vulnerability of human beings in the ecosystem. The sculptures of Beaufort 21 constitute memorials of a different kind, better suited to the current age.

LAURE PROUVOST (FR)

Touching To Sea You Through Our Extremities

DE PANNE

"Female, noun. Slimy, liquid, kneadable. 9 brains, 8 tentacles, has 3 hearts and blue blood. Elegant, can shoot ink, to cook and to write. Transparent. Grey-brown. Very powerful. Brain on a platter." That's how Laure Prouvost describes the octopus in her *Legsicon*, published for her solo exhibition *Am-Big-You-Us Legsicon* in the M HKA two years ago. Prouvost remains fascinated by this sea creature, which shows up regularly in her videos, sculptures, (sound) installations and performances.



Production photo in Bronsatelier

Touching To Sea You Through Our Extremities 2021

Location

Beach zone near Leopold
Monument
Leopold I Esplanade,
8660 De Panne

Coastal tram stop

De Panne Esplanade

Cycling Network

Bicycle network junction 76

Walking network

Walking network
junction 17



Production photo in Bronsatelier

A gigantic specimen washes up on the beach of De Panne. Her tentacles symbolise how Prouvost - who also washed up in multilingual Belgium - had to manoeuvre amongst the different cultures and forms of communication. She spreads her tentacles over the sand and cautiously explores the environment with her suckers. She points you the way with a telescope in hand. No less than sixty percent of the octopus' intelligence resides in her tentacles. Her thoughts, palpations and movements fuse together. Synaesthesia, the ability to link one sensory impression to a different sensory impression, constitutes her greatest strength *and* survival strategy.

This tactility also finds its way into Prouvost's oeuvre. She often addresses the viewer directly with a brief maxim, thus immersing you in a special sensorial environment. Moreover, with a humorous wink Prouvost compares the octopus with human 'ways of coping': the octopus holds a plug and other working instruments firmly in her tentacles, which are grown over with mussels and breasts. As well as a boot of one of the riders of the artwork *Men* by Nina Beier on the breakwater in Nieuwpoort.

This work of art was created thanks to the support of Bronsatelier, Zottegem.

MICHAEL RAKOWITZ (US)

Cast Away

Michael Rakowitz is a sculptor - but not in the classical sense. "Sculpture is about performance - the projection of a magical significance onto objects," he says. "For example, memories often attach themselves to objects around us. Can we ever free them from one another?" For Beaufort he explores the history of Operation Dynamo, the evacuation of the Allied troops from Dunkirk in May 1940, after an attack by the German army. As a result of Operation Dynamo the Belgian army surrendered, and thousands of Belgian soldiers became prisoners of war.

DE PANNE

Cast Away 2021

Location

Beach area across from Hotel Escale
Zeedijk 73,
8660 De Panne

Coastal tram stop

De Panne Centrum

Cycling Network

Bicycle network junction
76

Walking network

Walking network
junction 17



Production photo - gifted items

With thanks to all those who donated an object and contributed to this work of art: Phillip Brown, Kilian De Lust, Josiane Vanhoutte, Cecile Lingier, Yan Schöneberg, Lutgarde Wynants en Kristof Jacobs



Production photo

In commemoration of Operation Dynamo, Rakowitz invited the Belgian population to choose an object to which a war story is attached and give it to him. In this way he seeks to initiate a new phase in the memory process. On the other side of the Channel, in the English project Creative Coast, the artist had already made a statue in which he processed the traumatic possessions of an Iraq veteran. Rakowitz is integrating the Belgian objects into a new war monument that, due to the rising sea level, will one day also lie under water. In this way he is mirroring the Jewish ritual of Tashlikh, where family members throw stones or bits of bread into an ocean, river or other body of flowing

water. Each object symbolises a personal lapse that the thrower wishes to atone for. Just like with Tashlikh, for the Belgians Rakowitz's project can bring about a moment of reflection and healing.

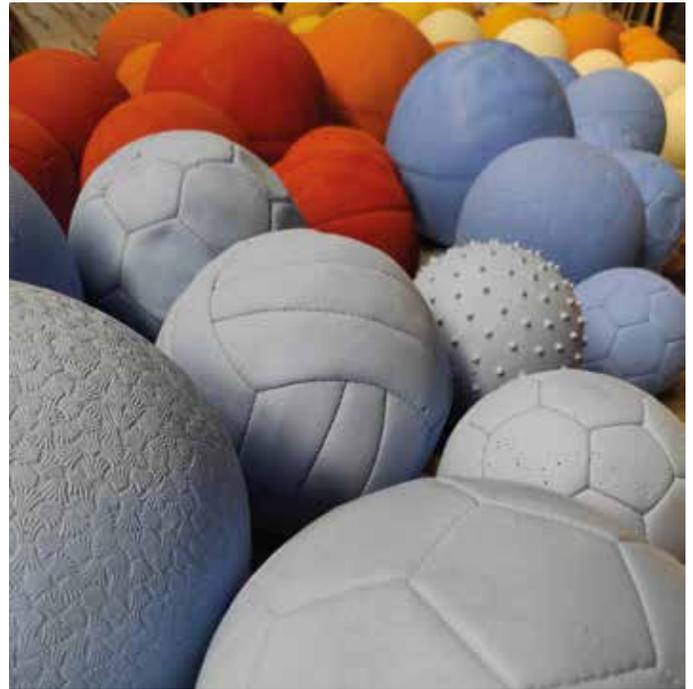
During the production one is already looking forward to the future of this 'new shipwreck'. By making a sculpture according to the production method for artificial coral reefs, he anticipates that, on the seabed, the artwork will develop into a biotope. While on land traumas from the war continue to be experienced in the memories of relatives and loved ones, *Cast Away* transforms itself on the seabed into a new haven for algae and underwater creatures.

HEIDI VOET (BE)

White Dwarfs and Supergiants

KOKSIJDE-OOSTDUINKERKE

What position do we occupy in our cultural, historical and cosmic environment? The question runs like a leitmotif through the work of Heidi Voet. In playful, monumental installations and performances, Voet places everyday objects in a new relation to one another. In the dunes of Koksijde we find a large number of coloured concrete balls, which differ in their materials and what is imprinted on them. You can symbolically link each ball to a specific social group in our society - from the golfing businessman to



Production photo

White Dwarfs and Supergiants 2021

Location

Dunes at the end of
Goede Aardelaan,
8670 Koksijde

Coastal tram stop

Oostduinkerke Schipgat

Cycling Network

Bicycle network junction 88

Walking network

Walking network
junction 57



Constellation above Koksijde on 7 November 2021

This work is located in a protected nature area. Please remain on the paths and do not walk out into the dunes.

*This artwork is not accessible for people in wheelchairs. They can see an aerial photo and other pictures of the work in the Duinenhuis Nature Education Centre.
Bettystraat 7, 8670 Koksijde*

This work of art was created thanks to the support of BeTom-Design en Aeros

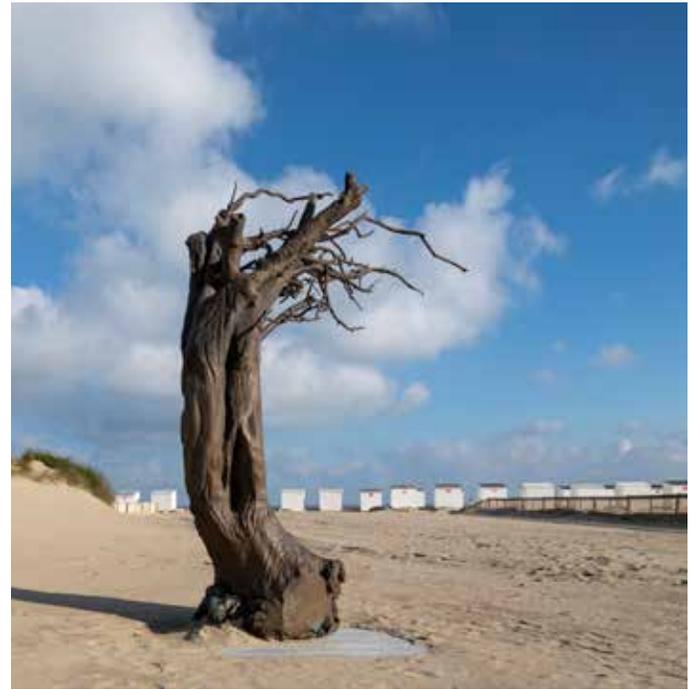
children playing on the beach. The artist calculated the configuration of the starry sky above Koksijde at the closing hour of Beaufort's last day - and the placement of the balls reflects the position of these stars. The title refers to the evolution in the life of two types of stars: the young, blazing 'Supergiant' versus the older, extinguishing 'White Dwarf'. In relation to the immeasurable scale and time dimension of the star system, the visitor comes into contact with his own limitations. As fossilised remains of a contemporary culture, the concrete balls confront us with the limitations of social structures and point to the place of the individual in a large symbiotic ecosystem.

ELS DIETVORST (BE)

Windswept

KOKSIJDE-OOSTDUINKERKE

While walking along the coast of Ireland, Els Dietvorst discovered how the wind forces the trees slightly on their knees. These bending trees are known to the local population as 'shrugs'. Intrigued by their form, Dietvorst collected various washed-up pieces of driftwood. After two years of gathering, together with a local craftsman she fashioned a new, downward-bending tree. You can see the assembled pieces of wood, just like its original, as a shelter of fortune. Under the curved branches, passers-by find protection against



Windswept 2021

Location

Beach area at the end of
Trumelet Faberstraat,
8670 Koksijde-Oostduinkerke

Coastal tram stop

Oostduinkerke Bad

Cycling Network

Bicycle network junction 88

Walking network

Walking network
junction 65



rain showers or heavy winds. Because the wood branches are very fragile, Dietvorst created a bronze counterpart for Beaufort. In this way she refined the washed-up pieces of wood into a place of safety. In this way, *Windswept* takes its place within the socially-engaged oeuvre of the artist. Since the 1990s Dietvorst has picked up stories, elements or figures that often escape the eye of society as the raw material for her art. The form orients itself - just like the tree - to the situation: with drawings, sculpture, video, performance, theatre or installation, Dietvorst deploys a wide array of media. Her work is a vehicle for communication between public and environment, and herewith

leans closely on Joseph Beuys' 'Soziale Skulptur'. The artwork is never the end goal per se, but a way to create interaction between different groups of society. With *Windswept* she immortalises the idea of vulnerability by means of the newly-assembled tree.

This work of art was created thanks to the support of Art Casting, Oudenaarde.

KOKSIJDE-OOSTDUINKERKE

GOSHKA MACUGA (PL)

Family Module

NIEUWPOORT

In 1968 the Argentine artist Oscar Bony had a family pose as a 'living sculpture' on a pedestal. With the performance, entitled *La Familia Obrero* (the working-class family), the family earned more than their monthly social security benefit. Entirely in the spirit of May '68, Bony was criticising the double standards of a government which claimed to value the family as the cornerstone of society, yet did nothing to help the working-class poor. Fifty years later, *La Familia Obrero* inspired Goshka Macuga to a similar



Oscar Bony, *La Familia Obrero*, 1968

Family Module 2021

Location

Paul Orban Promenade
at Mauritspark,
8620 Nieuwpoort

Coastal tram stop

Nieuwpoort Ysermonde

Cycling Network

Bicycle network junction 82

Walking network

Walking network
junction 84



Installation view *Model for a Sculpture (Family)*, Zacheta National Gallery, Warsaw, 2011. Courtesy of the artist and Andrew Kreps Gallery.

examination. On the basis of a photo of Bony's performance, she made a monumental sculpture in concrete, floating between figuration and brutalist abstraction. The life-size model for this sculpture was originally produced for an exhibition in Warsaw. In this context, she commented on the efforts of right-wing groups in Macuga's homeland of Poland to popularise Christian and traditional family values and ban any form of diversity from society.

It is these groups which today govern in Poland and actively attack the right to abortion, members of the LHBTQIAP+ community or critical artists. *Family* protests the erasure of vested human rights in

favour of a single model for society: the family. In broad-minded societies the idea of the family has been expanded to embrace many forms of family that are not heteronormative, represented in this image. In Nieuwpoort the monument receives an extra layer of significance. On the market square a commemorative plaque pays tribute to Jeanne Panne and other women who were accused of witchcraft in the seventeenth century. These were above all women who did not accept the role that the patriarchy had in store for them: that of a good housewife raising children. The image emphasises the permanent threat of a return to an oppressive traditional concept of the family.

MAARTEN VANDEN EYNDE (BE)

Pinpointing Progress

NIEUWPOORT

With *Pinpointing Progress*, Maarten Vanden Eynde critically examines the idea of progress. His tower with a number of modern achievements such as a bus, a moped, a bicycle and a radio visualises the speed of technological evolution. In the twentieth century these inventions were proudly exported by both the West and the USSR. It was a race to be the most progressive, which would confirm the superiority of an ideology.

The piled-up objects refer to the folk tale of the town musicians

Pinpointing Progress 2018

Courtesy of
Verbeke Foundation

Location

Square next to the town hall
Marktplein 8,
8620 Nieuwpoort

Coastal tram stop

Nieuwpoort Stad

Cycling Network

Bicycle network junction 7

Walking network

Walking network
junction 97



Maarten Vanden Eynde, *Pinpointing Progress*, Riga Biennale 2018. © Ivan Erofeev



© Margaret Vervliet

of Bremen, in which four mistreated animals escape from their wicked masters. The link to abuse that often goes hand in hand with progress is readily made. Just think of the achievements of Leopold II on the Belgian coast, financed by the inhumane policies that he implemented in the Congo. But even today tech giants such as Google or Apple in their quest for cobalt make use of child slavery in the same region. Just like in the folk tale, these examples attest to the poor working conditions and abuses that often represent the flip side of progress. *Pinpointing Progress* cautiously draws up the balance and understands: one day, the Tower of the Progress might collapse again.

OLIVER LARIC (AT)

Metamorphosis

MIDDELKERKE-WESTENDE

Oliver Laric seeks new forms of hybridity and variation that emerge during the distribution of objects and images. He seeks to escape from the rigid terms that define the idea of authenticity and authorship and looks at creations that are made in the grey zones of interpretation. 'Morphing' is a recurrent theme in his oeuvre. The calculations of a computer algorithm ensure a flowing transition and countless new designs are created.

In Middelkerke, *Metamorphosis* shows the transformation from a toad to a table. Each phase of



Production sketch



Production photo

Metamorphosis 2021

Location

Beach area at the end of
Flandrialaan,
8434 Westende

Coastal tram stop

Westende Bad

Cycling Network

Bicycle network junction 81

Walking network

Walking network
junction 73

transformation is an image in itself, of equal weight and importance. Laric is interested here in the idea of identity and its complexity and ambiguity. Throughout history, the borders between man and woman, animal and human being, have been clearly delimited. In various cultures, weak borders are regarded as the zone where monsters are born, such as in the Latin poem *The Metamorphoses*, by the Roman poet Ovid from 8AD. Laric, by contrast, seeks out precisely such non-binary, porous border areas. In his works, human and non-human forms appear intertwined with one another, which explicitly undo the superiority of the human. By depicting new

figures that are less defined by categories, Laric makes room for a new relationship of mutual dependency, which explicitly undo the superiority of the human.

RAPHAELA VOGEL (DE)

There Are Indeed Medium-Sized Narratives

With much humour and lightness, Raphaela Vogel in her sculptures poses questions about grand ideologies such as imperialism or colonialism. In a time where public sculptures are being intensely discussed around the world, Vogel clears the way for what she calls 'medium-sized narratives'. It is the answer to two discourses: the oft-criticised grand narratives that you see depicted in monuments, and the micropolitics which proceed on the assumption that you can change the world by starting with yourself.

MIDDELKERKE-WESTENDE

There Are Indeed Medium-Sized Narratives 2021

Courtesy BQ, Berlin

Location

Beach area at the end of
Louis Logierlaan,
8430 Middelkerke

Coastal tram stop

Middelkerke Krokodiel

Cycling Network

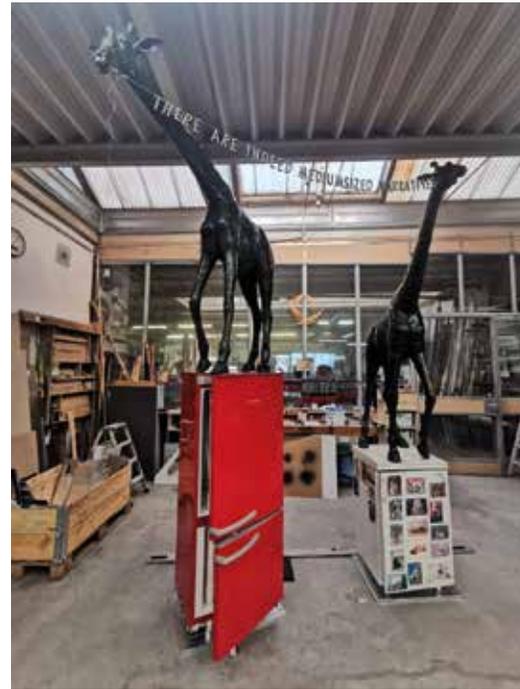
Bicycle network junction 60

Walking network

Walking network
junction 74



Production photo



Production photo

As a compromise between the two discourses she places the medium-sized narratives: the ideal successors for the dusty, outmoded ideologies that today are long past their sell-by date. Vogel plays with the ancient motif in art history where two animals must offer protection to an element that they surround symmetrically and so must ward off evil. For Beaufort Vogel chose two giraffes. They try to make themselves look bigger by standing on ordinary refrigerators and using them as a pedestal. With their unthreatening character and their slogan that calls for acknowledging medium-sized narratives, they introduce a new type of monument, without glorification, better suited to the present age.

The giraffes appear to refer to Testerep, the island that lay off the coast and from which Ostend ("East-end") derives its name. As of the fifteenth century the tongue of land was inundated and submerged by the North Sea. Today washed-up fossils still attest to the former human and animal activity. Whether giraffes actually foraged on Testerep is (still) unknown. Vogel leaves that question entirely to the viewer's rich imagination.

ROSA BARBA (IT)

Pillage of the Sea

OOSTENDE

On a breakwater in Ostend Rosa Barba has anchored an enlarged 'cairn'. Since time immemorial, these small towers of piled-up stones have graced our landscape. They serve as an anchor point for lost hikers and in many cultures have a spiritual significance where they function as places for reflection. By casting concrete in textile, Barba creates a type of sandbags as an imaginary barrier against the rising sea level. Each stone represents a city that is threatened with inundation due to climate change, at



Production sketch

This work of art was created thanks to the support of Furnibo en Enjoy Concrete.



Production sketch

its actual elevation relative to sea level. The size corresponds to each city's population. The title references the poetess Emily Dickinson, who was left speechless by the sight of the sea.

Over the years *Pillage of the Sea* will gradually be submerged by the water. The sculpture forms a visual yardstick for climate change, while the ebb and flow of the tides determine how much of the artwork is visible at any given moment. With this work Rosa Barba reminds us to acknowledge our vulnerability and to revere nature.

Pillage of the Sea 2021

Location

Beach area at the end of Vergeet-mij-nietjes-laan, Mariakerke

Coastal tram stop

Mariakerke Bad

Cycling Network

Bicycle network junction 57

Walking network

Walking network junction 66

MONOKINO (BE)

Cracks & Crumbles

OOSTENDE

Over the past year as a result of the 'Black Lives Matter' movement the debate on colonial monuments has heated up once again. Activists poured buckets of red paint over statues or sprayed graffiti on them. Their actions reopen colonial history and question the idea of an immutable past. Impressive monuments and buildings glorify an illustrious history, as a result of which it sometimes appears to be literally carved in stone. In this way they tell unilateral, problematic versions of our national history.



Miryam Charles, *DREI ATLAS*, 2018 - Film still



Christian Nyampeta, *Sometimes it was Beautiful*, 2018 - Film still

Cracks & Crumbles 2021

Starting point and route map:
De Grote Post.

Full programme at
www.beaufort21.be/en

Location

De Grote Post
Hendrik Serruyslaan 18a,
Oostende

Coastal tram stop

Oostende Marie-Joséplein

Cycling Network

Bicycle network junction 45

Walking network

Walking network
junction 64

Programme

DREI ATLAS 2018 - Miryam Charles
8', 16mm, colour, sound, La Distributrice
Display window of Boekhandel Corman
(Wittenonnenstraat 38, Oostende)

VITAMIN SEE 2017 - Simnikiwe Buhlungu
3'56", colour, sound
Lokettenzaal, De Grote Post
(Hendrik Serruyslaan 18a, Oostende)

SOMETIMES IT WAS BEAUTIFUL 2018 -
Christian Nyampeta
37'43", colour, sound
*Jeugdhuis OHK (Koninginnelaan 1 -
cafeteria oud zwembad, Oostende)*

For Beaufort, the Ostend nomadic film and art collective Monokino is seeking a different perspective. Where the statues in the city look down on us from above, Monokino turns the gaze around. In collaboration with a number of artists, we put the grand narratives of history into question by creating a personal, intimate microperspective. Film, as an everyday medium, offers greater recognisability than statues, which appear more alienating (or even alien). How does this film and visual culture then and today define our (colonial) imaging? In what alternative way can these media transmit knowledge today? At various locations in the city, the invited video artists display a different vision of

our shared past. Monokino is deconstructing the concrete foundations of the static monuments and buildings via a fluid, multi-voiced approach in moving images. Just as in the practice of the Monokino collective, in each case here dialogue wins out over monologue: in the film programme, conversations are held with filmmakers, writers and opinion makers from different strata of society in order to stimulate contemporary reflection on this history. Via the light of the film projector, Monokino puts into question the shadows cast by the monuments.

NICOLÁS LAMAS (PE)

Unstable Territories

BREDENE

Two pieces of reflective material are processed in the sculpture (*title*) of Nicolás Lamas. He cut out the contours of the European map and assembled the parts so as to form a standing sculpture. Cartographers often degrade precisely these waters to a kind of 'emptiness' or 'space to be filled': they take second place to the land areas described in detail. They divide up terrain, mark borders and thus frequently also 'property'. By contrast, the seas or oceans - which nevertheless cover 71% of the Earth's surface - have little



Production photo

Unstable Territories 2021

Location

Park Paelsteenveld
Kapelstraat 76,
8450 Bredene

Coastal tram stop

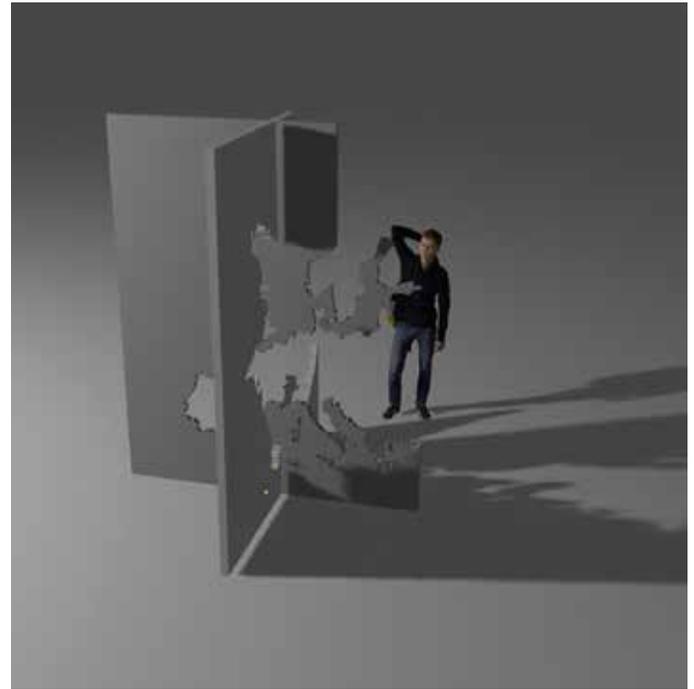
Bredene Renbaan

Cycling Network

Bicycle network junction 56

Walking network

Walking network
junction 57



Production sketch

geopolitical importance. Lamas does the opposite here. This time, the cut out or 'negative' space is the land, not the seas or oceans.

In the perspective that we develop as human beings, we rarely comprehend the full picture. Either we still lack certain knowledge, or we classify the knowledge that we already have - just like the 'land' map - extremely subjectively. Think for example of Africa, a continent that in reality is many times larger than the world maps would lead one to believe. Yet Lamas believes that we can ourselves cast doubt on these relations. At the same time, Lamas reminds the viewer of his or her physical relationship to our environment

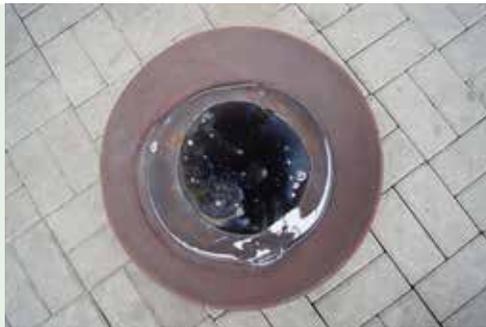
by working with reflective material.

ROSSELLA BISCOTTI (IT)

Stranded

BREDENE

The installation of Rossella Biscotti assumed form after she remelted glass and let it harden. She references her astonishment about washed-up elements on the beach which reflect the light, such as puddles of water, oil spots or transparent jellyfish. Her installation is firstly an investigation into the physical qualities of materials, how they interact with other materials and change when manipulated, as well as their purely aesthetic characteristics. The production of xTitelx hints at



Production photo

Stranded 2021

Location

Beach area at beach post 6,
8450 Bredene

Coastal tram stop

Bredene Renbaan

Cycling Network

Bicycle network junction 56

Walking network

Walking network
junction 57



Production sketch

creative processes that occur in nature over a timeline of hundreds of millions of years and gave geological shape to the Earth. For example take petroleum, a liquid raw material that formed slowly from the remnants of microscopic plant and animal species which ended up on the seabed. The beach is the place par excellence where natural objects such as stones and sand are formed, through the continuous interaction between minerals, water, wind and waves, over the course of millions of years. Shells, fossils and stones wash up on the beach as if it was a message board. At the same time, the finds communicate about the Earth's worrisome ecological condition. As a time

wizard, the tide provides us today with a fossil thousands of years old, yesterday a shard of pottery from the Roman settlement in Bredene, and tomorrow probably a load of plastic.

MAEN FLORIN (BE)

Benjamin

DE HAAN-WENDUINE

Benjamin sits turned inward in reflection. With his drawn up knees, knitted brows and extended hands, one strikingly larger than the other, he appears to be deep in thought, waiting. The viewer waits as well. He gazes at the sculptural character of Maen Florin, but receives no look in response. As in other sculptures by Florin, this causes a good deal of uneasiness. Her fairy-tale dolls are situated between marionette and human being: we have difficulty grasping it. Above all Benjamin's donkey's ears prompt questions.



Benjamin 2021

Location

Forest across from
Park Leopold II, 8420 De Haan

Coastal tram stop

Wenduine Molen

Cycling Network

Bicycle network junction 34

Walking network

Walking network
junction 49



In the last century children were sometimes forced to wear donkey's ears after they had misbehaved. Is Benjamin being held in detention and awaiting release? Is he playing the stubborn donkey, or on the contrary is he strong and wise, humble and affectionate like a donkey? In the appearance of this boy, who embodies a lonely 'otherness', there resides a confusing mélange of guilt and innocence that partly explains our discomfort. This interplay is also frequently present in fairy tales - a new hint to the donkey's ears. It makes us think of the feeling of 'Unheimlichkeit', the eeriness produced by many old German folk tales.

In the local context of De

Haan, fairy tales came to life in the Zeepreventorium, a rehabilitation centre that was built a century ago in order to treat children with tuberculosis and other respiratory illnesses. During 'story nights', singers or actors took to the stage to perform, and in this way helped the sick children not feel 'different', at least for a little while. With her hybrid sculpture, Florin asks us not to evade our discomfort vis-à-vis the 'Other', but rather to look it straight in the eye. Does the 'Other' form a mirror for what we dare not recognise in ourselves? Maybe Benjamin is waiting above all for this (re)cognition.

JIMMIE DURHAM (US)

Thinking of You

DE HAAN-WENDUINE

In 2005, the Flemish Government Architect's art unit gave an assignment to eight visual artists from home and abroad, asking them to formulate a proposal for an artwork to be installed on a Flemish roundabout.

With this project the artistic advisors, Piet Coessens and Ulrike Lindmayr, wanted to start a discussion about art on roundabouts, a phenomenon that in past decades was often regarded as a problematic way of filling a public space. Jimmie Durham was one of those artists. This



Thinking of You 2008

Courtesy of Michel Rein, Parijs/Brussel

Location

Roundabout at
De Smet de Naeyerlaan 30,
8420 De Haan-Wenduine

Coastal tram stop

Wenduine Manitoba

Cycling Network

Bicycle network junction 34

Walking network

Walking network
junction 50



installation is the realisation of his proposal, fourteen years after publication of the study. On a bare, streetlamp-like tree with two dead branches, a vulture stares into the distance. Unperturbed, the bird looks out over the traffic that surrounds him.

In his considerations on art in the public space which accompany the proposal, Durham refers to the Berlin 'Siegessäule' as a well-known example of art on a roundabout, a nationalistic victory column erected to commemorate a series of Prussian military victories in the second half of the 19th century. Durham notes that public monuments of this kind preach exclusion more than inclusion. He finds that the

term 'public art' is misleading, because it gives the impression that the public is involved in the assignment, while in fact the public is virtually never consulted in advance.

"My work can be regarded as 'interventionist', because it runs counter to the two foundations of the European tradition: belief and architecture. My work is against the association of art with architecture, with the 'statue', with monumentality. I want it to be interrogating, and therefore not 'imposing', not credible", says Durham.

MARGUERITE HUMEAU (FR)

The Dancer V, A marine mammal invoking higher spirits

BLANKENBERGE

Because of her interest in ecosystems, Marguerite Humeau relies on zoologists, biologists and cognitive experts to formulate fictitious hypotheses from which her works of art then emerge. One speculative theory, for example, is that global warming could cause animals to develop spiritual behaviour. In *The Dancer V, A marine mammal invoking higher spirits* she shows a futuristic sea mammal engaging in a ritual dance to the moon. Humeau sketches such a future full of amorphous creatures.



The Dancer V, A marine mammal invoking higher spirits 2020

Location

Beach area at
Wenduïnse Steenweg 15,
8370 Blankenberge

Coastal tram stop

Wenduïne Harendijkje

Cycling Network

Bicycle network junction 16

Walking network

Walking network
junction 44



Ultimately, the sculpture will be installed on the new breakwater in Blankenberge, which is being created in order to prevent the silting-up of the port. *The Dancer V* fits in seamlessly with local history. On the Belgian coast archaeologists have found flints, bone material, human remains and fossils that attest to the prehistoric, paradisiacal and vast plain of 'Doggerland', where man, fauna and flora found a home. This plain existed until a submarine landslide caused an enormous tsunami, around 8000 years ago, and the whole area was submerged under water, giving rise to the current North Sea. *The Dancer V* unites present, past and future, but it also points to a tipping point: the climate change

that will make our landscape unrecognisable as well.

TIMUR SI-QIN (DE)

Forgiving Change

BLANKENBERGE

The cultural roots of Timur Si-Qin stretch far and wide. The artist is of German and Mongolian-Chinese descent and grew up between Berlin, Beijing and an Indigenous American community in the United States. Each root has provided him with a different perspective on the relationship between man and nature and how this manifests itself in divergent forms of spirituality. In the West, the European relationship to nature is one of extraction, where land and living organisms are at the service of



© Ann Declerck

Forgiving Change 2018

Courtesy of
Société, Berlin

Location

Albertstraat 1,
8370 Blankenberge

Coastal tram stop

Blankenberge Station

Cycling Network

Bicycle network junction 76

Walking network

Walking network
junction 42



© Ann Declerck

human beings. We see this model confirmed in European religions, which found their origin in an agricultural culture. In the spirituality of indigenous cultures, by contrast, the relationship to nature is defined by reciprocity and symbiosis. Here the human being is seen as only a part of a large ecosystem, and not as a master over nature. Now we are confronted with Earth's impending unlivability for man; like indigenous cultures, we need a spirituality of symbiosis in order to focus on the survival of our culture. For Beaufort, Si-Qin is showing his work *Forgiving Change*. In the aftermath of the Tubbs megafire of 2017 in northern California, he made 3D scans of several burned trees in

the landscape. The results of this process were used as the starting point for this sculpture, first displayed at The High Line in New York in 2018. On a branch he fastened the 'New Peace' logo, a recurrent element in his work. It refers to Timur Si-Qin's long-running project 'New Peace', which proposes a new kind of spirituality for the age of climate change, and transcends the dualism between nature and human culture.

SAMMY BALOJI (DRC)

IN COOPERATION WITH
IN FLANDERS
FIELDS MUSEUM

... and to those North Sea waves whispering sunken stories

ZEEBRUGGE

Sammy Baloji studied 'The Horse Market', an undersea munition dump from the First World War. At the same time as the dumping of these toxic chemical shells, the memory of the indispensable role that the DRC fulfilled during the two World Wars was also hidden away. However, at that time Congo was indispensable as a reservoir for manpower and copper.

A sound recording of Albert Kudjabo, one of the 32 Congolese soldiers who volunteered to fight in WW I, accompanies the installation.



De Paardenmarkt, an undersea munition dump. © Eos Wetenschap

... and to those North
Sea waves whispering
sunken stories 2021

Location

Beach across from Hotel Palace
Baron de Maerelaan 2,
8380 Zeebrugge

Coastal tram stop

Zeebrugge Strandwijk

Cycling Network

Bicycle network junction 36

Walking network

Walking network
junction 36



Production sketch

Kudjabo was captured and studied. The German sound recording attests to the presence of Congolese soldiers in the Belgian army. It also echoes the oppression by the colonial police force Force Publique and the use of slave labour for the extraction of raw materials in Congo.

This shadow history is crystallised in Baloji's sculptures, whose shapes are based on the minerals, once mapped out as exploitable raw materials. Baloji also refers to the Wardian Case, a glass transport box in which exotic plants were transported by sea. This massive export led to processes of displacement and subjection which shaped the current climate crisis. Just like

'The Horse Market', the Wardian Case encloses elements from a decisive period in history that today disrupts global societies, unbalances ecosystems and maintains an unequal global market.

This art project came into being in close cooperation/with thanks to/ the Flanders Fields Museum in Ypres.



With sound clip of
Albert Kudjabo



ADRIÁN VILLAR ROJAS (AR)

From the series Brick Farm

IN COOPERATION WITH
TRIENNALE BRUGGE

In a former brick factory outside the Argentine city of Rosario, Adrián Villar Rojas found a large number of nests of the Hornero bird. The structures built from mud recall the mud ovens that were vitally important for the early Argentine agricultural population. As its base of operations, the bird always looks for a structure created by human beings, such as electricity poles or a facade, where it then builds its nest. They are 'synanthropic', meaning that they take advantage of the human habitat in order to assure their own



From the series Brick Farm, 2018
1st Riga International Biennial of Contemporary Art, Riga, Latvia

ZEEBRUGGE

From the series

Brick Farm 2012-NU

Courtesy of kurimanzutto,
Mexico City

Location

Different locations in
Zeebrugge

Coastal tram stop

Zeebrugge Esplanade

Cycling Network

Bicycle network junction 36

Walking network

Walking network
junction 35



From the series Brick Farm, 2018

continued existence.

Villar Rojas sees his own artistic practice crystallised in the Hornero, since his work explores the decisive impact of man on nature. After discovering the nests, Villar Rojas' team integrated them into their investigation. They repaired and restored abandoned Hornero nests by imitating the bird's own construction technique. For Beaufort and the Triennial of Bruges, the team of Villar Rojas distributed around eighty of these constructed nests throughout Zeebrugge and Bruges. (...)



RUBEN BELLINKX

Dive, a proposal

KNOKKE-HEIST

Dive, a proposal 2018

Location

Container at
Zeedijk-Heist 264
8300 Knokke-Heist

Coastal tram stop

Heist Heldenplein

Cycling Network

Bicycle network junction 36

Walking network

Walking network
junction 30

Like few other subjects of modern cultural history, the motorway brings together conflicting meanings and emotions. On the one hand, a symbol of desire and freedom, of modernity and progress, of leaving behind what's holding you back in life and the potential of making new connections and discoveries. Road movies and novels became a major genre on precisely this basis, and the aesthetics and the design language of cars and the road environment have augmented this desire. But the motorway also came to represent danger, pollution, shadowy activities that the anonymity of the motorway environment lends itself to. When a road is created, everything else must yield to it.

The ambivalence of this work of art is further magnified by the fact that it positions itself in every major discussion of this age. How do we increase our coast's ability to withstand the rising sea level? In so doing, how do we adopt a proportionate position within the nature of which we form a part? How will mobility and tourism develop, especially after an extended pandemic period? How open should the internal and external borders of Europe be?



Model

Dive, a proposal finds its meaning in the way it will be adopted by the public, as a place for recreation and reflection, as an uncomprehended relic of a past age and as a foundation for a new one.

JEREMY DELLER (UK)

Ask the Animals, and They Will Teach You

KNOKKE-HEIST

Collaboration characterises the artistic practice of Jeremy Deller. Involving communities in his art lends his work a political content and he radically undermines the idea of the artist as individual genius. Take for example *The Battle of Orgreave* from 2001, one of Deller's best-known works, in which he replays a confrontation between striking miners and police officers in Thatcher's England. A staging that Deller directed together with people who were actually present during the battle in 1984.



Model



Model

Ask the Animals, and They Will Teach You 2021

Location

Van Bunneplein,
8301 Knokke-Heist

Coastal tram stop
Knokke Zoutelaan

Cycling Network
Bicycle network junction 68

Walking network
Walking network
junction 23

For Beaufort 21, Deller is installing his giant chameleon attraction, in Knokke-Heist. As a sculpture and slide for children, this work formulates an alternative to the tradition of monuments which are generally very serious, often refer to historical events and sometimes even exult in sheer heroism. In place of that Deller pays homage to one of the oldest creatures on Earth, the chameleon. Chameleon fossils suggest that chameleons have already been living on Earth for around sixty million years. "There's something magical about chameleons," says Deller, "they can do things we can only dream of and are the most beautiful creatures on the planet. We have to worship them."

The chameleon is slowly disappearing throughout the world, probably as a result of climate change, although this is not the main theme in Deller's work. His focus lies on inviting children to use the slide and glide off the long tongue. With this he wants to counter the idea that art in the public space can only fulfil a decorative or commemorative function.

ARI BENJAMIN MEYERS (US) WITH DIE VERDAMMTE SPIELEREI (BE)

The Long Parade

In collaboration with the walking orchestra 'Die Verdammte Spielerei', Meyers is composing an original piece for Beaufort. With the piece, the orchestra will be marching through all of the ten Belgian coastal towns. At each "border" an exchange will take place, as an open rehearsal, where the musical piece is passed on. It all kicks off in De Panne, where for two

weeks a local group of musicians worked on transforming the piece into a new composition. They perform their version while walking from their own town hall to that of the next town on the coastline: Koksijde. Spread over the summer of 2021, this process will repeat itself in each town during ten musical parades, until the work reaches its finale in Knokke-Heist.



NEL AERTS EN GERT VERHOEVEN (BE)

For Beaufort 21 these two artists will join forces and present new work in the summer of 2021. More info soon.

SAÂDANE AFIF (FR)

The Pirate's Who's Who

In 2004, Saâdane Afif started with his Lyrics protocol, where he let people from his environment write songs about his works of art. On the occasion of the exhibition 'The Dream of the Library' in the Museum of Contemporary Art in Siegen, Germany, the artist had ten texts written in relation to his work *Pirate's Who's Who*. These lyrics, which enrich the work of Saâdane Afif with another's imagination, in turn became a medium for Afif's work. This resulted in a series of shows that the artist directed and had performed by different singers or actors.

For Beaufort 21 Afif is creating a new work in the form of a concert. Ten texts from his series *Pirate's Who's Who* will be interpreted by musicians or musical groups of his choice. The concerts will be preceded by a poster campaign with which the artist will communicate his performances. A vinyl record will be co-produced on the Lyrics Record label.



Pirate's Who's Who, 2002

More information about
these performances at
www.beaufort21.be/en

PERMANENT SKULPTURE PARK

The first edition of Beaufort took place in 2003 and was organised by then director of the Ostend Provincial Museum for Modern Art Willy Van den Bussche who would also remain the triennial's curator in 2006. Monumental works found their place against the unique backdrop of the Coast, resulting in images like Louise Bourgeois's spider and the human figures of Antony Gormley.

Current director of Mu.ZEE Phillip Van den Bossche took over for the 2009 edition, focusing on works that interacted with the sea, the surrounding heritage, local residents and the region's rich history.

He was also curator in 2012 too, this time focusing mainly on Europe and

collaborating with an artistic committee and intendant Jan Moeyaert.

Then in 2015, the exhibition entitled Beaufort Beyond the Borders was put together by curators: Phillip Van den Bossche, Hilde Teerlinck, Lorenzo Benedetti and Patrick Ronse. Westtoer has been responsible for the organisation of Beaufort since 2018. Curator Heidi Ballet explores the sea as an uncontrollable place that, at the same time, connects us with the rest of the world. In every edition a number of works were purchased by the coastal municipalities, thus developing a statue park on the seacoast that stretches across the various coastal municipalities.

More info on the permanent sculptures at www.beaufortbeeldenpark.be/en

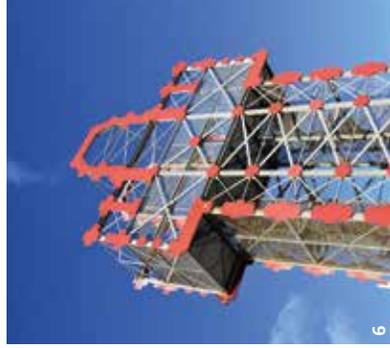
DE PANNE

- 1. GERHARD LENTINK - CHRISTOPHORUS** BEAUFORT 2003
Corner of Dynastielaan and E. Verhaerenlaan, De Panne
- 2. MATT MULLICAN - TWIN STATIONS** BEAUFORT 2009
Depot Tramstation, Loskaai 15, De Panne
- 3. NORBERT FRANCIS ATTARD - BOUNDARIES OF INFINITY** BEAUFORT 2012
Town hall De Panne, Zeelaan 21, De Panne
- 4. JOS DE GRUYTER & HARALD THYS - DE DRIE WIJSNEUZEN**
VAN DE PANNE BEAUFORT 2018
Beach zone at the end of Canadezenplein, De Panne
- 5. STIEF DESMET - MONUMENT FOR CERVUS VITALIS #2 (MALUS SYLVESTRIS)** BEAUFORT 2018
Natuurdomein Garzebekeveld, Vijvers Markey, Vijverstraat, Adinkerke



KOKSIJDE - OOSTDUINKERKE

- 6. ANNE EN PATRICK POIRIER -
ACQUA SCIVOLO** BEAUFORT 2003
*Prof. Blanchardlaan, on the seawall at the level of 'Ster Der Zee',
Koksijde-Oostduinkerke*
- 7. MELITA COUTA -
THE WANDERER** BEAUFORT 2012
*At the corner of the Westdiephelling and
Albert I laan, Oostduinkerke*
- 8. RYAN GANDER -
REALLY SHINY THINGS THAT DON'T
REALLY MEAN ANYTHING** BEAUFORT 2018
Town hall, Zeelaan 303, Koksijde



NIUWPOORT

- 9. JAN FABRE -
OP ZOEK NAAR UTOPIA** BEAUFORT 2003
*At the square in front of Centrum Ysara,
Dienstweg Havengeul 14, Nieuwpoort*
- 10. DANIEL BUREN -
LE VENT SOUFFLE OÙ IL VEUT**
BEAUFORT 2009
Across the boardwalk, Koninklijke Jachthaven Nieuwpoort, Krommehoek, Nieuwpoort
- 11. NINA BEIER -
MEN** BEAUFORT 2018
Breakwater at Lefebvrestraat, Nieuwpoort



MIDDELKERKE - WESTENDE

**12. WIM DELVOYE -
CATERPILLAR SBIS** BEAUFORT 2003

*Sea dyke Louis Logierlaan and
Octave Van Rysselbergheplein,
Middelkerke-Westende*



**13. IVARS DRULLE -
I CAN HEAR IT** BEAUFORT 2012

*Beach area nearby Hotel Belle Vue,
Zeedijk 300, Middelkerke - Westende*

14. NICK ERVINCK -

OLNETOP BEAUFORT 2012

*Beach and sea dyke at Hotel Bellevue and
Octave Van Rysselbergheplein,
Middelkerke-Westende*

**15. SIMON DYBBROE MØLLER -
THE NAVIGATOR MONUMENT**

BEAUFORT 2018

*Beach area at Kwinte, Koning
Ridderdijk 100, Middelkerke*



OOSTENDE

- 16. LOUIS DE CORDIER - METATRON** BEAUFORT 2009
Provinciaal domein Raverszijde (betalend), Nieuwpoortsesteenweg 636, Oostende
- 17. DANIEL SPOERRI - IK, JAMES ENSOR** BEAUFORT 2003
To be relocated in Ostend.
- 18. MICHAEL RAY CHARLES - (FOREVER FREE) THREE GRACES** BEAUFORT 2006
Maria-Hendrikapark, Iependreef, Oostende
- 19. ARNE QUINZE - ROCK STRANGERS** BEAUFORT 2012
Sea dyke at Zeeheldenplein, Oostende



- 20. NORBERT SCHWONTKOWSKI - IM GEBISS DER ZEIT** BEAUFORT 2006
Sint-Petrus and Pauluskerk, Prins Boudewijnstraat, Oostende
- 21. STIEF DESMET - MONUMENT FOR A WULLOK** BEAUFORT 2018
End of the western breakwater at Zeeheldenplein, Oostende



- 22. GUILLAUME BIJL - SORRY** BEAUFORT 2018
Leopoldpark, Leopold II-laan, Oostende



BREDENE

23. NIEK KEMPS - ALBEDO BEAUFORT 2009

West of the beach access of beach post 6, Bredene



DE HAAN - WENDUINE

24. BRIGADA RAMONA PARRA - SAQUEANDO NUESTRA HISTORIA BEAUFORT 2009

Tunnel beach zone at the level of the Zeepreventorium, De Haan

The tunnel can only be accessed by appointment via the Zeepreventorium (Koninklijke Baan). This is only possible during week and must be requested via info@zeepreventorium.be.



25. JASON DODGE -

A SIGNAL BELL MOUNTED WITH A VIEW OF THE SEA ON THE CAMPUS OF ZEEPREVENTORIUM. THIS BELL IS DESIGNED TO COMMUNICATE WITH BOATS AND IS TO BE RUNG ONLY BY THE CHILDREN OF THE PREVENTORIUM.
BEAUFORT 2018

Beach area behind the Zeepreventorium, De Haan

The work has been placed on private property, and is meant to be listened to from a distance. Please do not enter the Zeepreventorium.



26. XU ZHEN (PRODUCED BY MADEIN COMPANY) - ETERNITY - POSEIDON BEAUFORT 2018

Sea dyke at the end of Prinses Josephinelaan, De Haan



BLANKENBERGE

27. DAVID CERNY -

BABY'S BEAUFORT 2006

*Facade of the Casino Blankenberge,
Zeedijk 150, Blankenberge*



28. FOLKERT DE JONG -

SALTIMBANQUE BEAUFORT 2012

*Paravang, Havenstraat-Franchommelaan,
Blankenberge*



ZEEBRUGGE

29. JEAN BILQUIN -

**DE MAN DIE DE BOOT ZAG,
IN DE LUCHT** BEAUFORT 2006

*Beach area at Surfclub surfclub Icarus,
Zeedijk 50, Zeebrugge*

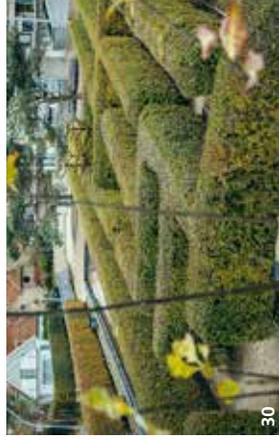


KNOKKE - HEIST

30. JAN VERCRUYSE -

LABYRINTH AND PLEASURE GARDEN
BEAUFORT 2009

IJzerpark, Knokke-Heist



31. JEAN-FRANÇOIS FOURTOU -

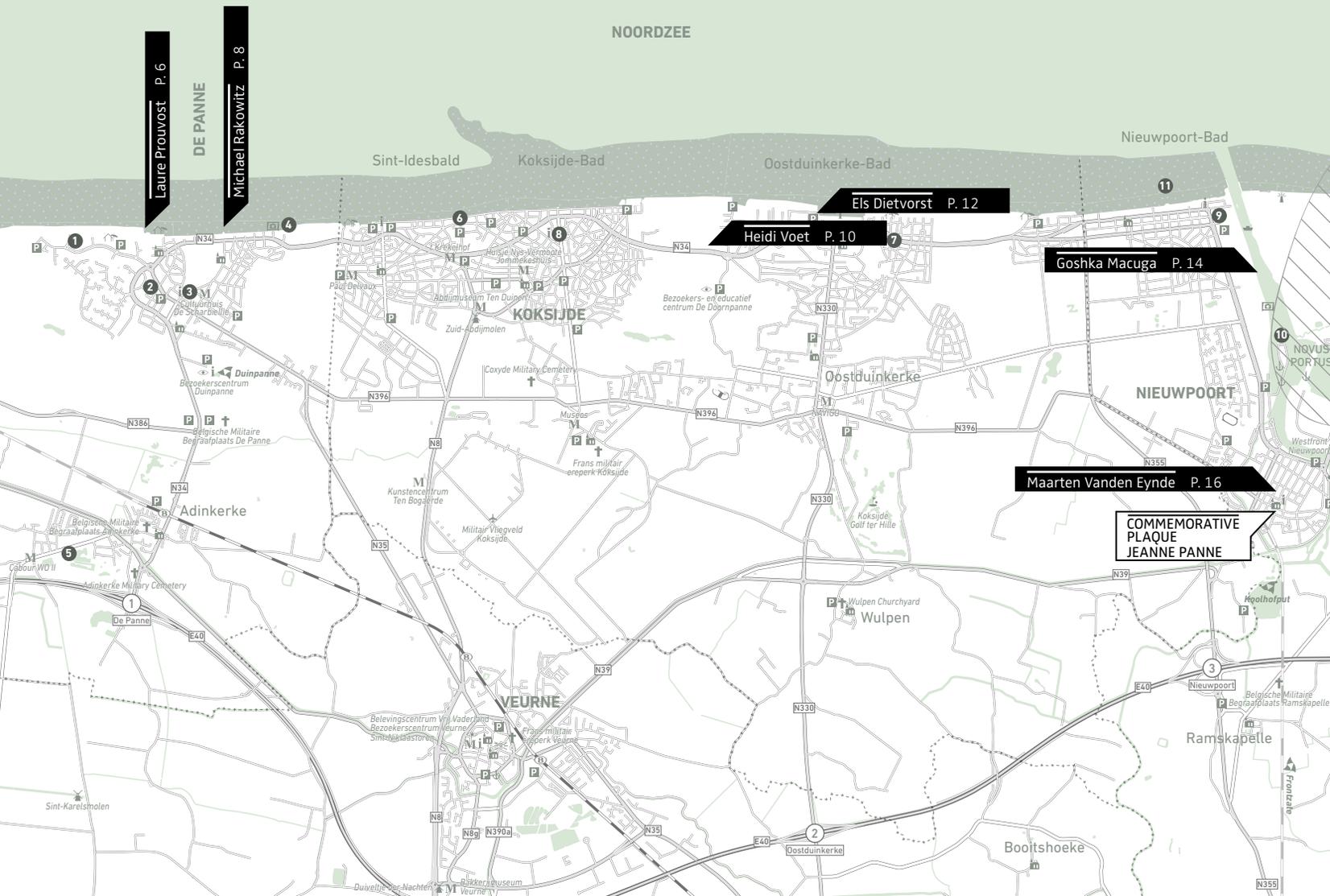
BEACH CASTLE BEAUFORT 2018

Maurice Lippensplein, Knokke-Heist



MAP

SHIPWRECK



NOORDZEE

Laure Prouvost P. 6

DE PANNE

Michael Rakowitz P. 8

Sint-Idesbald

Koksijde-Bad

Oostduinkerke-Bad

Nieuwpoort-Bad

Heidi Voet P. 10

Els Dietvorst P. 12

Goshka Macuga P. 14

Maarten Vanden Eynde P. 16

COMMEMORATIVE
PLAQUE
JEANNE PANNE

KOKSIJDE

Oostduinkerke

NIEUWPOORT

VEURNE

Wulpen

Ramskapelle

Boitshoeko



Jimmie Durham P. 32

Marguerite Humeau P. 34

Timur Si-Qin P. 36

Maen Florin P. 30

NOORDZEE

DE HAAN

Nieuwmunster

ZUIENKERKE

Uitkerke

Klemskerke

Vlissegem

Houtave

Stalhill

Meetkerke

BLANKENBERGHE

A10

24

26

28

20

N34

N9

N9

N31

N31

N34

Brugge-Noord

Zuienkerke ULM

Poelermolen

Geerselsmolen

Viissegem Churchyard

Bezoekerscentrum
Uitkerkse Polder

Zelve museum

Mahlemuseum
& Hert De Scaut

Belle-Epoque
Centrum

Wenduine

Zeepreventorium

Vuurtoeren
Uitkijktoren

Koninklijke Golf
Club Orstewede

Zeebos

strand



NOORDZEE

ERGE

Sammy Baloji P. 38

Adrián Villar Rojas P. 40

Zeebrugge

NOORDZEE

UNDERWATER
MUNITION DUMP
'DE PAARDENMARKT'

Ruben Bellinkx P. 42

Jeremy Deller P. 44

Heist-aan-Zee

Knokke

Het Zoute

Zwankendamme

KNOKKE-HEIST

Lissewege

Ramskapelle

Westkapelle

Dudzete

Hoekemolen

Dorpemolen

Oude Molen
Oostkerke

Damse Vaart

N31

19

Brugge-Zeehaven

N376

20
Brugge-Noord

18
Knokke-Heist

N376

30

31

Het Heiligemuseum
Bezoekerscentrum Lissewege

For Freedom Museum
Callansmolen

Jeugd- en Kunst-
centrum De Markt

Royal Zoute
Golf Club

Oude Molen

Kaalmolen

Oostkerke

BY FOOT, TRAM OR BICYCLE ALONG THE COAST

Whether you get about by bicycle or on foot at the Coast, the sea is always very close by. Via the 3 marked-out cycling routes (West Coast - Middle Coast - East Coast) you can bicycle via the nodal points past the works of art that are located on the cycling network.

Prefer to give your legs a rest? The coast tram can smoothly and quickly whisk you from one work of art to the next.

At every artwork not only the cycling and hiking nodal point but also the nearest tram stop are indicated. This enables everyone to explore the coast and its art at his or her own pace.

Work out your own personal route via www.beaufort21.be/en

FOR FAMILIES AND CHILDREN

Because the littlest visitors are of great importance for us, we prepared a Beaufort visitor guide especially designed for them. It leads families to the various works of art, and you can make a game of discovering fun facts together and learn to see the works of art and each other in a new way.

Download your own Beaufort family guide free of charge at www.beaufort21.be/en

Share with us what you enjoyed via [#beaufort21](https://twitter.com/beaufort21)

GUIDED TOURS FOR GROUPS

The experienced guides from 'De Lange Nelle' will be delighted to take you on a guided tour along the various Beaufort artworks.

PROGRAMMES

HALF DAY, around 3 hours
(East Coast, Middle Coast or West Coast)
150 euros per guide
(transport must be arranged by yourself)

FULL DAY, 5 to 6 hours
300 euros per guide
(transport must be arranged by yourself)

RESERVE?

Ostend-based non-profit association
Gidsenkring De Lange Nelle vzw
+32 (0)59 80 73 81 or
info@oostendeahoy.be
(please reserve 10 working days in advance)

BEAUFORT FUNDAMENTS

Fundamentals is an online archive that goes into greater detail about what influenced the concept behind the exhibition, the foundations on which Beaufort 21 is built. As a project in public space, the works of Beaufort are in dialogue with the environment, and with the history that is already present at each spot. In this edition extra attention is paid to the ecological memory of the coast, the seabed as archive, and voices that were suppressed in history; in addition, the inspirations of the artists are highlighted.

Plan your trip to the Belgian Coast at www.belgiancoast.co.uk/en

Obtain the Visitor Guide for €1
in the Tourism Offices of each
coastal municipality, or download
it for free at
www.beaufort21.be/en

Blankenberge

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De Haan - Wenduine

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Tramstation, Leopold II laan
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www.visitdehaan.be

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Knokke - Heist

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Sincfala, Museum van de Zwinstreek
Pannenstraat 138
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toerisme@knokke-heist.be
www.myknokke-heist.be

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www.visit-nieuwpoort.be

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www.visitoostende.be

Zeebrugge

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visitbruges@brugge.be
www.visitbruges.be/zeebrugge

Buiten seizoen:

Infokantoren Brugge:

- Infokantoor Markt (Historium)
 - Infokantoor 't Zand (Concertgebouw)
 - Infokantoor Stationsplein (Station)
- +32 (0)50 44 46 46

THE BEAUFORT TEAM

Curator: Heidi Ballet

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Kaat Vander Roost - Communications Director
Liesbet Billiet - Regional Manager Coast
Elena Reynaert - Production staff

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Project Manager Coast: Valérie Van Haute
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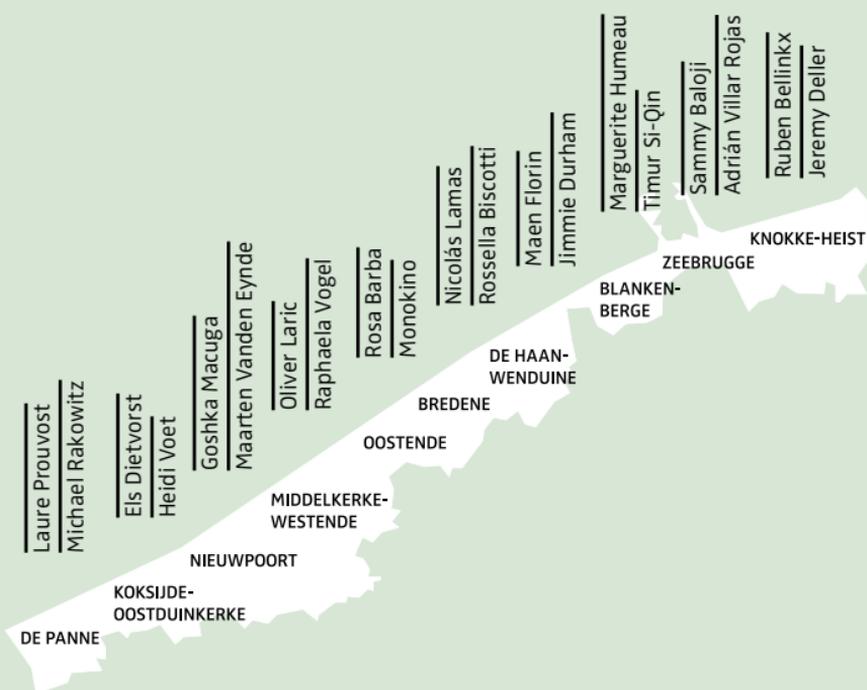
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Beaufort 21 Art Triennial by the Sea

Beaufort is a unique art project in the natural biotope of the coastal landscape. During this seventh edition, which runs from 27 May to 7 November 2021, you will find 20 works of art in the 10 coastal towns. The programme is completed with performances by Ari Benjamin Meyers with Die Verdammte Spielerei, Saâdane Afif and Nel Aerts with Gert Verhoeven.

During Beaufort 21, the public space is extended to the bottom of the sea. Lost islands, sunken shipwrecks and fossils tell a more multi-faceted story that supplements the familiar history. The artists allow voices - whether or not human - to speak that earlier were suppressed. These are voices that don't scream, but whisper, about the collective memory of our Coast. Because, like people, places too possess a memory...



CURATOR
HEIDI BALLET

#beaufort21
www.beaufort21.be