



press kit

Bruges Triennial 2021: *TraumA*

08.05.2021 – 24.10.2021

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IN A NUTSHELL

Bruges Triennial 2021: TraumA ...

- is the third edition of Bruges Triennial and runs from May 8 to October 24, 2021.
- is a freely accessible contemporary art and architecture trail in the city centre of Bruges.
- is a thematic exhibition bringing together the work of 13 artists and architects—including 3 Belgians—in the public space.
- showcases artists and architects who respond to the complexity, versatility and dynamics of the city of Bruges.
- shifts its focus this year from the public space to some of the hidden dimensions of the city and its inhabitants.
- treads a balance between the present and the concealed, between private and public, between dream and nightmare.
- is complemented by a group exhibition at the Poortersloge (Porter's Lodge) presenting about 40 sculptures, photographs, drawings, paintings and videos by national and international artists.
- is curated by the curatorial team consisting of Till-Holger Borchert, Santiago De Waele, Michel Dewilde, and Els Wuyts.
- is accompanied by a public programme packed full with an extensive range of engaging activities.

INTRODUCTION

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

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

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

The curatorial team, consisting of **Till-Holger Borchert, Santiago De Waele, Michel Dewilde, and Els Wuyts**, has selected **13 artists and architects**—with **3 Belgians** among them—who each in their own way react to the theme of *TraumA*.

The participating artists and architects include: Amanda Browder, Nadia Kaabi-Linke, Jon Lott, Joanna Malinowska & C.T. Jasper, Nadia Naveau, Nnenna Okore, Henrique Oliveira, Hans Op de Beeck, Gregor Schneider, Laura Splan, Gijs Van Vaerenbergh, Adrián Villar Rojas, and Héctor Zamora.

These artists devise sculptural, architectural, and organic creations that respond to the complexity, versatility and dynamics of the city of Bruges, searching the alleys and back gates to look at what is going on in the courtyards and on the construction sites of the seemingly perfect city of Bruges. Their temporary interventions and creations enter into dialogue with the city, its inhabitants, and its visitors. The fact that some of the creations involve the residents of Bruges in the creative process makes the story even more fascinating. Alongside the art route, the themes of *TraumA* will also be present at the **exhibition at the Porter's Lodge**.

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

— Curatorial team

INTRODUCTION

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

The artists and architects are invited to question the **hidden dimensions of society**. Historical layers are uncovered, or forgotten, and hidden storylines discussed. There is a response to the imagination, to the beauty and splendour, but also to a sense of *das Unheimliche*, the 'uncanny' that is present underground.

“Traditionally, our city derives its liveliness and magic from a **pioneering role in the field of culture**. With the necessary ambition to remain a cultural leader, we put **contemporary art and architecture** in the spotlight with Bruges Triennial. The previous editions have proven that Bruges continues to inspire artists and designers. In 2015 Bruges was temporarily an imaginary, liquid megalopolis, and ‘Skyscraper (the Bruges Whale)’ from 2018 will remain on our retina as an iconic image. With the third Bruges Triennial we dare to undress the city, we look behind the stately façades and allow the Bruges resident and the visitor to discover **all the layers of the city**. That requires some guts, but we are ready for that.”

— Mayor Dirk De fauw

Although Bruges may seem to be a dream destination, poverty, loneliness, pollution and anxiety constantly lurk beneath the surface in this seemingly picture-perfect world. Via **artistic and architectural spatial interventions**, Bruges Triennial 2021: *TraumA* also brings out the less attractive aspects of our heritage city and makes them **part of the cityscape**. Bruges Triennial 2021 goes **beyond the visible** and offers a glimpse beneath the bark of the fragile city.

“Now more than ever, the importance of **cultural encounters** is proven. The power of culture is the power of Bruges. Bruges Triennial 2021 will be a cultural and architectural edition to look forward to. The impact will be great, if—after the imposed silence of 2020—we let Bruges speak again with a solid programme of **international talent** in the language that is its own; the language of innovative cultural creation.”

— Alderman for Culture Nico Blontrock

ARTISTS & ARCHITECTS

The curatorial team of **Till-Holger Borchert, Santiago De Waele, Michel Dewilde, and Els Wuyts** has selected 13 artists and architects—with **3 Belgians** among them—who each in their own way react to the theme of *TraumA*.

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* Information on the content of the works by Gregor Schneider and Jon Lott will follow later.

ARTISTS & ARCHITECTS

Amanda Browder (US) — *Happy Coincidences* — Verversdijk

Amanda Browder creates large textile installations by working in collaboration with local Bruges residents, whom she involves from the very start of the project: the conceptual element of searching for and collecting textiles is a community practice that will already be underway in Bruges from spring 2021. A second phase begins as soon as volunteers engage in helping to organize the textiles, the needles, or learning how to stitch and sew. At that point, the opportunity arises to meet with each other and with the artist and to become familiar with the different techniques. The overall goal is to involve individuals and groups in the special experience of creation, and above all to discover that coming together to create a work of art—independent of any prior knowledge—can trigger a positive experience. In the third phase, the assembled materials are brought to the Verversdijk and installed in the public space. With vibrant colours and playful patterns, the scale changes from what was first private (donating fabric as an individual, or assisting during the Sewing Days) to a public and accessible artwork. ‘Happy Coincidences’ is an installation that can be surprisingly overwhelming, set amidst the bricks of the bridge, across the span of the canal, and between the windows of the houses.

Amanda Browder (b. 1976, Missoula, Montana, US; lives and works in Brooklyn, New York, US). Amanda Browder is known for her large-scale textile installations at public sites in urban environments. Each sculptural installation consists of collected and donated materials, which she organizes and sews together in collaboration with local communities. These large-scale sewing projects are site-specific and constructed based on impressions of the urban context, participants’ stories, and fragments of history.



© Amanda Browder - City of Threads - Arlington Arts Center, 2019



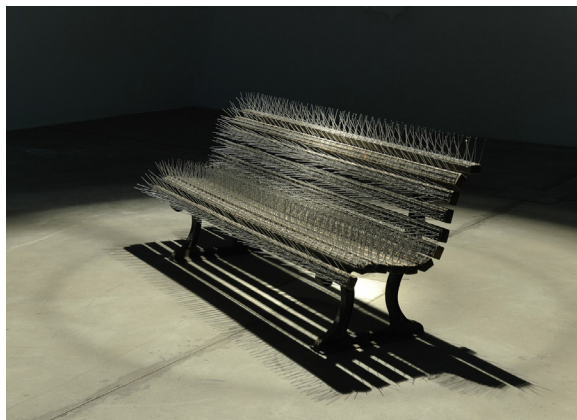
© Amanda Browder - Fabrics

ARTISTS & ARCHITECTS

Nadia Kaabi-Linke (TN/UA/DE) — *Inner Circle* — Burg

Nadia Kaabi-Linke presents a circular installation of public benches that shine attractively, but are rendered inaccessible by the sharp pins in their surface. The visitor cannot sit on the benches, or experience an encounter with others. The sculpture *Inner Circle* shimmers and catches the eye, but ultimately leaves a defensive circle and void in its centre. Kaabi-Linke takes inspiration from the egg-shaped city ground plan and its former ramparts, from family structures and ties, work situations and employment contexts, and from the exclusive clubs and privileged communities that often use a circular shape in their logo. Globally, these organizations are set up to encourage exchange, and to shape and safeguard common interests. Often they involve wealthy, male members who endorse the added value of such membership. Things sometimes go wrong when there is no room for others in such structures. Or when abuses arise, such as domestic violence or financial constructs, that subsequently remain hidden through secrecy.

Nadia Kaabi-Linke (b. 1978, Tunis, Tunisia; lives and works in Berlin, Germany and Kiev, Ukraine). Nadia Kaabi-Linke feels connected with the entire world. Her oeuvre is related to places and their history. Her work explores themes such as perception, immigration and identity and is anchored in cultural, historical, social and political contexts. She make use of a wide variety of media in her artworks.



© Nadia Kaabi-Linke - Parkverbot

ARTISTS & ARCHITECTS

Joanna Malinowska & C.T. Jasper (PL/US) — *Who is afraid of Natasha?* — Begijnhof

Joanna Malinowska & C.T. Jasper bring attention to a forgotten monument with *Who is Afraid of Natasha?* *Natasha* is the nickname for a sculpture that stood for many years on a square in Gdynia, a city in Poland. After the end of the communist Soviet era, the statue was moved to a less visible spot in the city. The monument was originally erected as a personification of a regime that came to symbolize oppression: a beautiful woman in the countryside announcing a triumphant presence. For many residents of Gdynia, this statue was an eyesore and they sought to move it as soon as the Russian occupation was over. But for Joanna Malinowska & C.T. Jasper, *Natasha* is an image from their childhood, a remnant of a bygone era that evokes memories. The female figure may have been lifted from her pedestal, but for the artists she represented the opportunity to imagine a fictional biography around her. Both Malinowska and Jasper are from Gdynia and have already worked intensively together for their film installation in the Polish pavilion at the Venice Biennale in 2015. For Bruges Triennial they are writing a visual story for this anonymous woman, thus giving her a new life.

Joanna Malinowska (b. 1972, Gdynia, Poland; lives and works in New York, US). The work of Joanna Malinowska functions on the intersection of anthropology and art history in sculptures, installations and films. By highlighting similarities between different cultures, she attempts to create a bridge between them. She actively explores the idea of collective consciousness—when similar ideas emerge in different parts of the world without direct interaction or influence. The motif of cultural heritage with a touch of politics is often found in her practice.



© archiefbeeld, Zbigniew Kozycarz - Skwer Kościuszki Tadeusza, Gdynia

ARTISTS & ARCHITECTS

Nadia Naveau (BE) — *Les Niches Parties* — Augustijnenrei

Nadia Naveau places her gleaming masks bedecked with decorative and folkloric patterns in several niches along the waterfront of the Augustijnenrei. She thereby brings attention to this hidden piece of city architecture, which does not feature on the route of the tourist boats and is often overgrown by plants from the gardens behind. In Bruges, the mirrored masks take on the function of imaginative signage, and perhaps also of a dreamy welcome. Nadia Naveau drew her inspiration for these masks from her travels. In Mexico, for example, she was surprised by the colourful textile garlands, an inviting source of happiness in the middle of the streetscape. It also reminded her of flags, which serve as a means of communication or identification through solid colours, straight lines, or figurative symbols. It likewise reminded her of the system of signal flags used in maritime navigation. She also links Bruges to Venice, giving prominence to the theme of the masquerade.

Nadia Naveau (b. 1975, Bruges; lives and works in Antwerp and Saint-Bonnet-Tronçais, France). In her figurative sculpture, Belgian artist Nadia Naveau combines the aesthetics of classical antiquity or European baroque with that of The Simpsons, and cultural expressions in Mexico with those of pop culture. The typically seductive and often surprising sculptures are the result of a play with colours, shapes and scale, and diverse materials such as plaster, ceramics and polyester.

ARTISTS & ARCHITECTS

Nnenna Okore (US/NG/AU) — *And the World Keeps Turning* — Poertoren

Nnenna Okore stretches a fabric around the Poertoren in Bruges, inspired by the typical red-brick colour of the region and by the technique of lacemaking. With *And the World Keeps Turning*, she creates a beacon that reminds the city of its past and takes up the challenge with the future. The starting point for her project was the question of the identity of Bruges. From a distance she tried to understand what the urban landscape looks like. When looking at images online, she noticed how clearly the traces of the past are still present. In that virtual context, she became fascinated by the spatial appearance of the Poertoren, which rises 18 metres above the waterline, like a late-medieval relic, where gunpowder supplies were once stored. With the installation, all attention is drawn to the architectural form of the tower, and Okore envelops the architecture with a red-coloured collage. She composes the collage with material derived from tarpaulin, a solid and synthetic PVC structure. She cuts circular pieces of cloth from the red tarpaulins and binds them together into larger structures, reminiscent of cells or organisms. Using a traditionally 'female' patchwork technique, she applies a tactile layer to the seemingly 'male' stone structure. It is as if the tower is temporarily given an extra skin and new life flows through it with blood red veins, vessels and cells. This is the first time Okore has worked with man-made material where the plastic patchwork surrounding the brick tower will stand the test of time. After Bruges Triennial 2021, each piece will be consciously returned to the cycle of life, and reused for other purposes.

Nnenna Okore (b. 1975, Nsukka; lives and works in Australia, Nigeria and Chicago, US). Nnenna Okore works largely on abstract installations inspired by textures, colours and landscapes of local environments. She relies on the use of everyday objects that she repurposes through repetitive and labour-intensive techniques, such as weaving, spinning, sewing, painting, waxing, and rolling. She elaborates on concepts of recycling and upcycling, of transformation and regeneration of forms constructed with natural materials such as, for example, paper, fibre, cotton and jute. Themes of ageing, death and decay often recur in her oeuvre.



© Nnenna Okore - Ututu, 2016 - Sakhile Me



© Nnenna Okore - *And the World Keeps Turning*

ARTISTS & ARCHITECTS

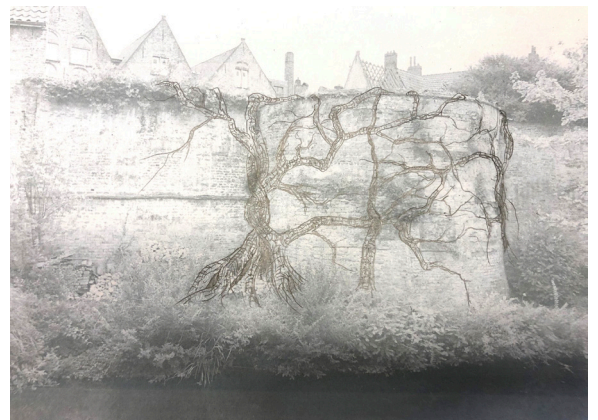
Henrique Oliveira (BR) — *Banisteria Caapi (Desnatureza 4)* — Pottenmakersstraat / Augustijnenrei

Brazilian artist Henrique Oliveira bases his installation on the last historic remnant from the stone ramparts of Bruges, which is located at the Pottenmakersrei. The place forms the basis for an installation that starts from a specific element used in the construction sector of São Paulo. Plywood, consisting of glued layers of wood, is a cheap construction material and is often thrown away after use, in waste containers or onto the street. Oliveira collects these discarded plywood sheets to make organic installations. For his work 'Banisteria Caapi (Desnatureza 4)', Oliveira uses the found plywood to puzzle together organic forms resembling large branches, roots, or tree trunks on the remains of the ramparts. The installation is so true to life that the assembled branches seem to come from trees that are located behind the walled garden. They look just like real trees that have sprouted from the ground with their roots. It is also reminiscent of the natural vegetation that we often encounter on archaeological remains. Oliveira uses natural forms to create a reconstruction of nature. His work is an artistic interpretation of an ecological process. It makes the visitor reflect on how contemporary art shows itself in a historic city.

Henrique Oliveira (b. 1973, Ourinhos, Brazil; lives and works in São Paulo, Brazil and London). Henrique Oliveira is known for his large-scale, site-specific installations. He began his artistic career as a painter. While his first works were flat and two-dimensional, from 2005 he began to create sculptural installations that move in space. He increased the scale and moved three-dimensionally through architectural contexts.



© Henrique Oliveira - Common Root - Arte Sella, Italy, 2019
Galerie G.P. & N. Vallois, Paris, France / Galeria Millan,
São Paulo, Brazil



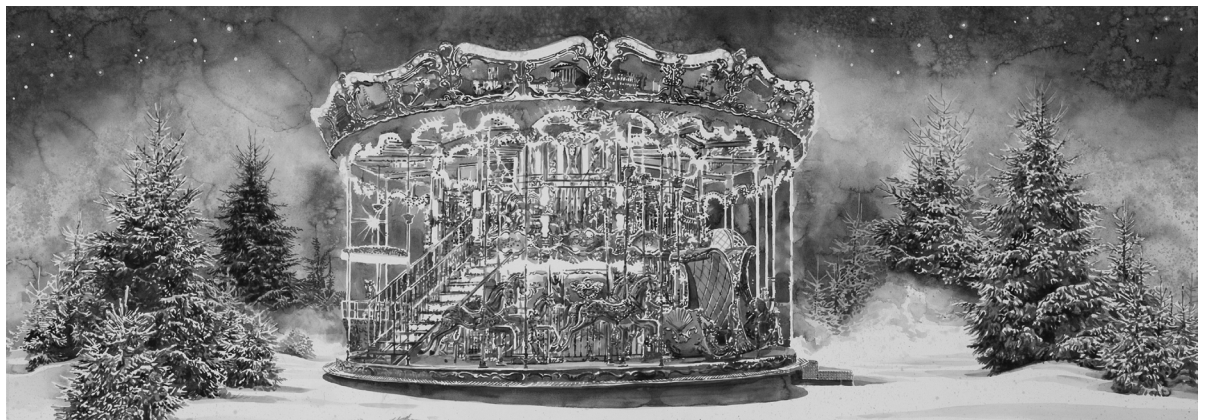
© Henrique Oliveira - proposal Bruges Triennial 2021
Galerie G.P. & N. Vallois, Paris, France / Galeria Millan,
São Paulo, Brazil

ARTISTS & ARCHITECTS

Hans Op de Beeck (BE) — *Danse Macabre* — Sint-Maartens square / St. Walburga's church

For Bruges Triennial 2021, Hans Op de Beeck is exhibiting 'Danse Macabre', a full-size (1:1) merry-go-round that operates in the environment of Bruges in a static, silent, and monumental way. The installation is monochromatically coloured in shades of grey, has a diameter of 12 metres and is about 4 metres high. The staged series of sculptures of horses and carriages appear to be fossilized. In his carousel, time freezes, and the mechanics have stopped as if the cheerfulness has been wiped out. The carnival ride appears as a monolithic presence, a phantom, a fossil that disturbs and tranquilizes the balance between dream and nightmare. The work interacts in a striking way with the varied and decorative baroque facade of the St. Walburga Church. Like the church, the carousel is in a frozen state and seems to have no reason to exist. The installation is at once tragic and comforting, alienating and melancholic.

Hans Op de Beeck (b. 1969, Turnhout; lives and works in Brussels). Hans Op de Beeck is at home in various artistic media. He makes sculptures, monumental installations, drawings, watercolours, photographs, videos, animated films, music and texts. His work is a reflection on our complex society and alludes to universal questions of meaning, purpose and mortality that resonate within that society. He considers man as a being who presents the world around him in a tragicomic way. Above all, he wants to stimulate the viewer's senses and invite him or her to really experience the image. He creates a form of visual fiction that provides a moment of wonder and introspection.



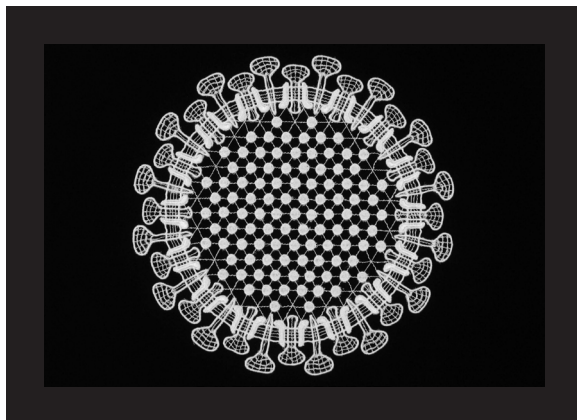
© Hans Op de Beeck - Danse Macabre

ARTISTS & ARCHITECTS

Laura Splan (US) — *Disentanglement* — Museum Onze-Lieve-Vrouw ter Potterie

Laura Splan displays her work amidst the permanent collection of the former 13th-century hospital ter Potterie. During the spring of 2020, at the beginning of the COVID pandemic, Splan continued her practice related to care and disease. Molecular, cellular, or virus-like forms were enhanced during the lockdown by the imagery of the CORONA virus. Splan uses databases related to SARS, HIV, Influenza, Herpes, Hepadna, and now this new current disease to create lacework and computerized interpretations. The textile patterns, digital animations and woven structures appear in the Museum Onze-Lieve-Vrouw ter Potterie as if they have always been there. At the same time they evoke a peculiar feeling. Narratives of science, fiction, and religion are interwoven with the rich terrain of caring, pain, healing, life and death.

Laura Splan (b. 1973, Memphis, Tennessee, US; lives and works in New York, US). In her work, Laura Splan explores the materiality of biotechnology to reveal poetic subjectivities. Using various traditional and new media techniques, she creates artefacts and sculptures with hand-spun wool that resemble cells, viruses, or membranes. Shapes and patterns appear as organic sensors, fabrics and fibres, in textiles or lace, on paper, or digitally.



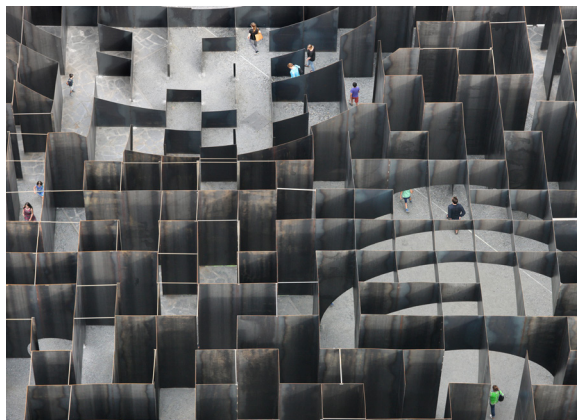
© Laura Splan - Doilies, 2004

ARTISTS & ARCHITECTS

Gijs Van Vaerenbergh (BE) — *Colonnade* — Baron Ruzette park

In Bruges, the artist and architect duo of Gijs Van Vaerenbergh translate a site-specific concept into a timeless aesthetic experience: 'Colonnade'. The pavilion housing their installation is composed of a series of intertwining columns to create a maze-like space in which visitors can become lost. The colonnade is located in the north of the city, in the green area of the Baron Ruzette park. Colonnade is not a traditional pavilion, but a spatial construction without an interior. There is no empty space inside, but a fully walkable sculptural entity, which the visitor can examine from different points of view. This pavilion is a radical choice at the interface between building and sculpture, both in the use of building elements, like simple tubes, as well as in its scale and volume. In a sense, it is also a graphic composition, with the columns intersecting each other in interesting proportions. Inspired by the theme of *Trauma*, Gijs Van Vaerenbergh proposes the idea of a labyrinth, as something that is turned into itself, a physical experience that is very personal to each visitor. It is a space where the visitor has multiple starting points, but where any form of orientation disappears. The visitor walks deep into a forest of columns, going from light to dark before emerging on the other side...

Gijs Van Vaerenbergh (b. 1983, Leuven; lives and works in Leuven) / Arnout Van Vaerenbergh (b. 1983, Leuven; lives and works in Leuven). Gijs Van Vaerenbergh is the art and architectural practice of Pieterjan Gijs and Arnout Van Vaerenbergh. They have worked as a collective since 2007 and their work transcends, shifts, and breaks the boundaries of their discipline in the form of architectural projects, artistic interventions, installations and sculptures.



© Filip Dujardin - Gijs Van Vaerenbergh - Labyrinth

ARTISTS & ARCHITECTS

Adrián Villar Rojas (AR) — *From the series Brick Farm* — Porter's Lodge + various locations

Argentinian artist Adrián Villar Rojas is placing a number of unusual birds' nests in and around the Porter's Lodge. They form part of his work *From the Series Brick Farm*, an ongoing project that was previously shown at the Lahore Biennale. The title refers to the moment when Villar Rojas and his team found a large number of nests of the red ovenbird. They discovered these nests in an Argentinian brick factory. The red ovenbird gets its name from the nests it builds using mud, twigs, clay, saliva, and other materials it manages to find. The nests resemble the ancient mud ovens of Argentina's early agricultural population. Villar Rojas' team studied these nests, and then returned them to the plant. In doing so, they used the original materials. Quite remarkably, the birds returned and began to add additional layers to the nests. During Bruges Triennial 2021 the artist will spread similar nests throughout the city, linking all the artistic interventions together. The Porter's Lodge is the central point throughout the triennial and, through Rojas' nests, it is also in symbolic contact with Zeebrugge, the place where Bruges Triennial 2021 and Beaufort collaborate. Dozens of nests have also been installed on the coast. When encountering a nest, it will never be clear whether one is looking at an authentic or an artificial nest. In this way the Argentinian artist makes us think about how closely natural and human artefacts are connected.

Adrián Villar Rojas (b. 1980, Rosario, Argentina; lives and works nomadically). Adrián Villar Rojas focuses on large-scale, site-specific installations where there is often an atmosphere that seems to announce the end of the world. With fragile sculptures and imposing structures, he depicts ideas of how human civilization could go down, or how a futuristic culture is emerging. His dreamy or nightmarish installations explore notions of finitude and temporality, linked to possible predictions and flashes of oblivion.



© Jörg Baumann - Adrián Villar Rojas - Poems for Earthlings, Oude Kerk, 2020

ARTISTS & ARCHITECTS

Héctor Zamora (MX) — *Strangler* — garden of Gezellehuis

In Bruges, Héctor Zamora is showing work in the walled garden of Gezellehuis, where he is showcasing an intervention around a large, solitary tree, an Austrian pine. During an initial visit to the site, his eye fell on that particular tree because it reminded him of the 'ceibo', a tropical species of tree in the Amazon jungle. This tree has sacred status and is surrounded by creepers. The plants, however, do not enclose the tree without engagement: step by step they take over the energy of the host and while the tree dies, they continue to live. Héctor Zamora conceived the plan to imitate this natural enclosure through a human intervention, namely through the use of scaffolding. The Bruges pine tree offers the opportunity to give shape to this concept, creating a movement in reverse: where the natural swaying plant strangles the tropical tree, as it were, the industrial scaffolding actually creates a beautiful connection between man and nature. Visitors can walk on the coloured scaffolding and climb to the top in circular movements. Through this intervention, the artist creates what at first glance appears to be an aggressive object, but in fact is also a poetic event. At the end, from the top of the tree, one gains a wide-angle view of Bruges's surroundings.

Héctor Zamora (b. 1974, Mexico City, Mexico; lives and works in Lisbon, Portugal and Mexico City). The work of Héctor Zamora repeatedly creates friction between the roles of the public and the private, the exterior and interior, the organic and geometric, the ferocious and methodical, the real and the imaginary. He creates situations that require the active participation of viewers and visitors, in performances, installations, or films. He often uses everyday materials and questions their more obvious functions.

EXHIBITION AT THE PORTER'S LODGE: 'THE POROUS CITY'

Exhibition Porter's Lodge: 'The Porous City'

In addition to a series of interventions in the city centre, Bruges Triennial 2021: *TraumA* also presents a **group exhibition** in which these themes are further represented. About 40 sculptures, photographs, drawings, paintings and videos connect the '**uncanny**' character of the peculiar spaces of the Porter's Lodge with dissonant voices, virtual storylines, and wonderful worlds. The artists reveal their view on the world, on man and on architecture—a view that sometimes seems fragmented or distorted, but at other times can also appear idyllic or paradisiacal.

From the *Great Nothing* to the *Vanity of Vanities*, from the cellar hole to the spire tower... The artists challenge and confuse. Current individual and social challenges are not avoided in the process. There are physical, nuclear, virtual, and ecological threats to confront, but there is also beauty and wonder. How do these disparate forces converse with each other? The Porter's Lodge shows work that simultaneously appeals, lacerates, and anoints.

The group exhibition *The Porous City* in the Porter's Lodge is **curated by Till-Holger Borchert, Santiago De Waele, Michel Dewilde, and Els Wuyts**, and includes work by **Willem Boel, Joëlle Dubois, Daan Gielis, Geert Goiris, Ronald Ophuis, Sarah&Charles, Ana Torfs, and Anne-Mie Van Kerckhoven**, among others. The final list of artists is yet to be announced.

The Porter's Lodge: its History in a Nutshell

The Porter's Lodge was built between 1395 and 1417 and was commissioned by the commercial elite of the day. Between 1720 and 1890, the Vrije Academie had its classrooms there and the building provided a place for architects and visual artists. After the French Revolution, the Academy also housed works of art from demolished churches in Bruges, including several panels by Flemish Primitives. At the end of the 19th century, the building took on its present appearance, as the early 19th-century annex disappeared, and the Porter's Lodge was restored together with some adjoining houses and from 1912 onwards, it was furnished as the General State Archive. One hundred years later, the State Archives moved to a new building and the Porter's Lodge was given its current use as a **venue for contemporary art in Bruges**.

ABOUT BRUGES TRIENNIAL 2021

Every three years Bruges Triennial brings **contemporary art and architecture** to the historic city centre of Bruges: a unique setting and a UNESCO World Heritage Site.

Since 2015 it has built further on the **series of historical triennials** that were put together in 1968, 1971 and 1974, and helped bring visual arts into the public domain. In each edition, the artistic team invites regional and international artists and architects to submit new temporary installations. Some dozen or so of these works of art and encounters **engage in an active dialogue with their surroundings**: alongside waterways, in cobbled streets, in peaceful places of worship, or on vacant lots. For visitors, it will be the scene of a summer-long exploration and the chance to follow a **unique and inviting trail** with a social aspect.

Bruges Triennial is a collaboration between Brugge Plus, Musea Brugge, Kenniscentrum vzw, and Cultuurcentrum Brugge, and is commissioned by the City of Bruges.

PUBLIC PROGRAMME, ACTIVITIES FOR CHILDREN, & GUIDED TOURS

Public programme & guided tours

In addition to the arts and architecture route, many lectures, debates, film screenings and other events have been scheduled that highlight Bruges Triennial in an original way. Discover the full programme at www.triennalebrugge.be from 1 April 2021 and be inspired by the multi-faceted story of *'Trauma'*.

Activities for children & families

Artworks are explored and the language of contemporary art is examined through interaction between guide, visitor, and the artworks and installations, as well as through playful assignments.

- *Visitor's guide for children*

Discover the works of art with our fun questionnaires and engaging assignments.

- *Inspirational guide for teachers*

If you're coming to visit with your class, our informative booklet contains tips for exploring the art works in an interactive way.

- *Audio guide*

Discover the stories behind the artworks by using an audio guide and scannable QR codes.

- *Summer tour 'Schatten van Vlieg'*

Throughout the summer, Vlieg will be hiding a treasure chest along the art route. Along the way there is the chance to playfully discover works of art through the use of different senses.

(Starts May / June). (*Starts May / June*)

Activities for groups

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

More info and reservations via one of the Bruges Info offices | visitbruges@brugge.be or visitbruges.regiondo.nl

Activities for individuals

- *Between imagination and reality*

Join individually or in small groups for our regular guided walks along the route of *Bruges Triennial 2021: TraumA*—and discover various installations from a different perspective.

On Wednesdays and Sundays, starting at 14:00. Reservations can be made up to five minutes before the start of the walk (until sold out), via one of the Bruges Info offices | visitbruges@brugge.be or visitbruges.regiondo.nl

- *Curator's tour*

A look behind the scenes and a visit to the exhibition *The Porous City* in the Porter's Lodge, in the company of a curator from Bruges Triennial.

For more information and reservations go to In&Uit Bruges | info@ticketsbrugge.be | www.ticketsbrugge.be | +32 (0)78 15 20 20

PRACTICAL INFORMATION

Bruges Triennial 2021: *Trauma***Opening hours**

8 May – 24 October 2021

on view 24/7

in the heart of the city centres of Bruges
& Zeebrugge**Installations/exhibitions**

accessible daily: 10 AM – 6 PM

free access

*Museum O.L.V. ter Potterie is closed on Mondays,
Tuesday to Sunday from 10 AM – 6 PM***Infopoints**• **Porter's Lodge (Kraanrei 19)**Daily, incl. holidays:
10 AM – 6 PM• **In&Uit Bruges**Daily, incl. holidays:
10 AM – 6 PM• **[Concertgebouw], 't Zand 34**Monday to Saturday:
10 AM – 5 PM
Sundays and holidays:
10 AM – 2 PM• **Station Square**

Daily: 10 AM – 5 PM

Contactwww.triennalebrugge.beinfo@triennalebrugge.be

+32 (0)50 44 80 00

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#TRIBRU21 #triennalebrugge2021 #Trauma

Bruges Triennial is an initiative of the City of
Bruges, realized by Brugge Plus vzw, Musea
Brugge, Kenniscentrum vzw & Cultuurcentrum
Brugge.**Sponsors & Partners****De Standaard**



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