It seems to be an accepted fact that the sea level will rise dramatically before the end of the century as a result of climate change, partly the fault of us humans. Prognoses vary from a few decimeters to a few meters. "Moments before the Flood" (working title) is a visual, photographic investigation into how Europe is coping with a difficult-to-gauge threat. The coasts of Europe are the areas in which the repercussions of this threat will be felt. This is the zone in which the mainland no longer feels as "main" as it once did, where the Old World is foundering, and where the future is a threat to the past. From the rocky coasts of western Ireland or the salt marshes and mudflats off the northern Netherlands, to the harbors of the Baltic Sea and the beaches of the Aegean Sea, Europe's coast seems to be decidedly unstable. The coast is the question mark of the mainland. And that's what makes it such a fascinating subject for photographic research — research that is attempting to depict uncertainty. This project doesn't just focus on a possible future hazard; it also takes in the various forms of coastal protection in Europe throughout history and examines how Fortress Europe copes with other swells and floods today. "Moments before the Flood" poses the question: Is Europe prepared for the possible dramatic rise of the sea level and to what extent will its efforts eventually prove futile? For four years I have spent four months every year traveling the coasts of Europe. The tension in the images will not depict catastrophe but the exact opposite, the absence of catastrophe. This subdued tension can make tragedy of trivia. I don't want to photograph the disaster, I want to photograph the disaster waiting to happen. "Moments before the Flood" is a photographic project about waiting — portraying the indefinable and the uncertain. It makes Europe seem literally restless or "uncanny." "Moments before the Flood" flirts with beauty in an ambivalent manner. Beauty for the sake of it has always made me wary. Here beauty serves as a lure, a way of getting the viewer closer to the image and drawing him or her into it.

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