



The Terracotta Army, p.10

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Bent Hamer's new film will be screened in the presence of the director at the Flanders International Film Festival

Music and mayhem

Flanders' biggest film festival turns 35

Lisa Bradshaw

My eyes bug out every October. I sit in a dark room, sometimes for six or seven hours

straight, staring at a big screen. I lose track of time; I forget to eat; I have no contact with the outside world. The only thing that separates me from the disquieting

scene of enforced film watching in *A Clockwork Orange* is that I do it voluntarily. And this year, I fear it will only get worse.

The good news is, I won't be

alone. It's the 35th anniversary of the Flanders International Film Festival of Ghent, an auspicious occasion that should coax in even more than the 105,000 visi-

tors that usually walk through the doors of this largest film festival in Belgium.

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Arts

In a once-in-a-lifetime chance, Brussels becomes home to rare antiquities and ceremonies from Korea that are almost never allowed out of its two countries



Active

In the first of our autumn castle visits, Denzil Walton takes us through Horst, one of the region's oldest and most authentic castles



Interview

It's a name, it's an attitude: DJ Buscemi talks about his upcoming silent-movie gigs, his new album and where he got his artist's moniker

Benelux governments bail out Fortis Bank with €11 billion

Chairman Maurice Lippens pays with his job

Alan Hope

The Belgian government is bailing out the troubled bank-insurance group Fortis with an injection of €4.7 billion, part of a package of €11.2 billion in support from all three Benelux governments.

The weekend bail-out agreement came as the bank saw its share price tumble to €5.50, down from a high of €20.60 in the summer of 2007. Fortis CEO *ad interim* Herman Verwilst came forward to quash rumours of solvency problems, and the crisis prompted finance minister Didier Reynders and prime minister

Yves Leterme to issue a statement aimed at reassuring customers that their savings were safe. "We guarantee that not a single client or saver of any Belgian bank will be left standing in the cold," Leterme stated.

The trouble for Fortis was rumours, specifically of liquidity problems. On the floor of the market, the word was that Rabobank in the Netherlands had been asked by the Dutch central bank to transfer some liquidity to Fortis, presumably to restore it to the minimum limit of 6% of assets. The price dropped precipitously,

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EDITOR'S NOTES

Leo Hendrick Baekeland

One of the big films at this year's Ghent film festival is *Savage Grace* starring Julianne Moore as a super-rich New York housewife who gets murdered by her homosexual son after she seduces him.

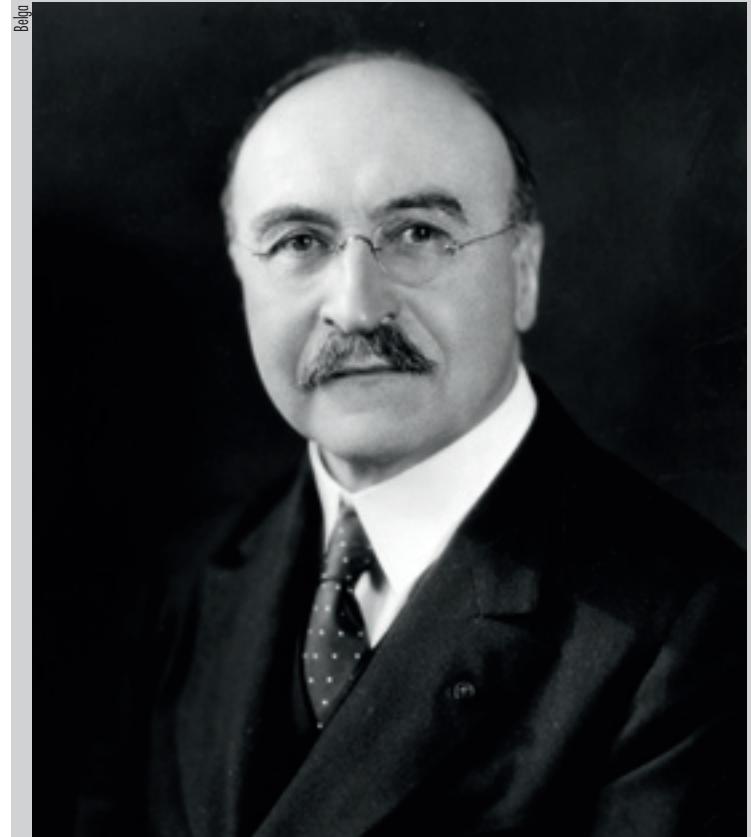
The film is based on the true story of Barbara Daly, a former model and movie star who married the wealthy Brooks Bakeland. The family name might ring some bells among Ghent filmgoers, as Brooks' grandfather Leo Hendrick Bakeland (spelt Baeckeland in its original version) was a local man born in the village of Sint-Martens-Latem, barely 10 kilometres from Ghent.

Baekeland studied chemistry at Ghent University and in 1889 moved to the United States in search of success. He became enormously wealthy after inventing a plastic in 1907, which he named Bakelite and marketed as "The Material of a Thousand Uses". It was employed to make fountain pens, wireless sets, tele-

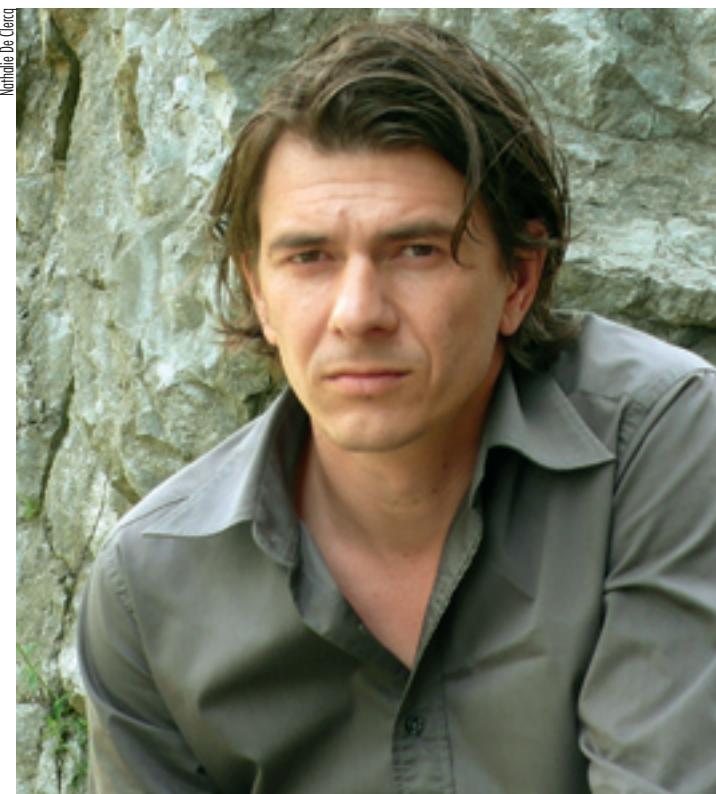
phones, toys and furniture, as well as spy cameras, false teeth and even a Bakelite coffin. By 1924, Bakeland had won a place on the cover of *Time* magazine and a name as "the father of plastics".

After his death, the family's fortune passed to his wife Barbara and grandson Brooks. And that's where things started to go wrong. The family that appeared to have it all was in fact deeply dysfunctional, with Brooks bullying his wife and Barbara drinking heavily and fretting about her son Tony's sexuality.

It all came to a head in a London hotel in 1972 when Tony stabbed his mother to death in a frenzied attack. He was placed in Broadmoor hospital for the criminally insane, where he killed himself by placing a plastic bag over his head. As a morality tale, the fall of the Bakelands takes some beating.



Founding Father: Leo Hendrick Baekeland

FACE OF FLANDERS**Dimitri Verhulst**

On Tuesday morning last week, Flanders' hottest novelist was in Bruges, signing copies of his latest novel, *Godverdomse dagen op een godverdomse bol* (*Goddamned Days on a Goddamned Planet*). What made this particular session different from others was that few people were paying for the book. Dimitri Verhulst was delighted. What his hosts at the bookstore De Reyghere thought, however, is not recorded.

For Verhulst, one of the top writers in the country – and one of the few contemporary Flemish novelists translated into English (*Problemki Hotel* is published by Marion Boyars) – this is the ninth book. For booksellers, though, it's the first in a very worrying trend. The book was not released through conventional channels but given away free with *Humo* magazine.

It's the first time a brand-new book has been given away by the Flemish news and entertainment weekly. However, in 2006 it gave away a DVD of Al Gore's documentary on global warming, *An Inconvenient Truth*, with sponsorship from Electrabel and last year packaged a book and film combo of *Ex Drummer*. *De Morgen* tried its hand at a similar promotion, giving away free copies of Sarah Bettens' CD *Smile*.

Booksellers are predictably up in arms, claiming that the move is stealing the bread from their children's mouths. Normally, a best-selling author like Verhulst could expect to sell about 80,000 copies of a new novel. *Humo*'s print-run for this issue was 320,000 (usually it's 230,000).

The book trade has reckoned a new Verhulst novel could sell as many as 30,000 copies in its first three months. In Belgium, booksellers take 40% of the retail price, so that would represent a loss of more than €200,000.

For Verhulst, though, the deal with Sanoma magazines, publishers of *Humo*, is speculated to have brought him between €185,000 and €200,000. Moreover, that's a lump sum rather than the dribs and drabs authors are more used to receiving.

Godverdomse dagen op een godverdomse bol is a history of mankind from the moment we crawled out of the ooze to the split-second when the button was pressed that sent us all to Kingdom Come.

It's all over in 200 pages, which is still a possibility in European novels, where it's not yet compulsory for authors to extend their works to epic tomes. That probably influenced Sanoma's judgement as much as the quality of the work or the up-to-the-minute hipness of Verhulst's name: you can't imagine them delivering 320,000 copies if it were as fat as the latest Dean Koontz.

This week, the book goes on sale in a better-quality edition (though the *Humo* giveaway is not at all bad). Whether fans of Verhulst will want to spend €18.95 when they already have a freebie remains to be seen. It could be, however, that all those extra readers who bought *Humo* this week will find Verhulst to their taste and go out looking for titles from his back-catalogue.

Verhulst himself was waiting to see how the controversy would pan out. The critics are going to judge the book more harshly as a result, he said in an interview with *De Tijd*. "I wonder if I've written the right book for such a spectacular action."

Alan Hope

online

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TALKING DUTCH**notes on language****collega's**

It's up with the lark, breakfast to go, a dash for the bus, and, before you know it, you're at work. Why do it? Of course, the money does help keep the wolf from the door, and your work may bring you satisfaction. Yet, the thing that people treasure most about work is the people they meet there – their colleagues. *Toffe collega's gaan boven alles* – great colleagues beats everything.

Many years ago, the television highlight of the week in Flanders was the next episode of *De Collega's*, a comedy series about a group of civil servants who spent more time on their private lives than on work. The word *collega* has a wider range of uses than colleague; in English, one would often use co-worker, workmate, a fellow doctor or whatever you are.

More recently, the TV gem *Het Eiland – The Island* is about a team of workers in an open-plan office grouped around islands of desks. No, it is not a Flemish version of *The Office*.

Het Eiland is een aanrader – a must. Go out and buy the DVDs today. The finely-chiselled, memorable characters find themselves in the most ridiculous situations, which all arise from the interpersonal relations in the office.

The world of one character, Frankie, revolves around two of his colleagues: *de vriendschap met zijn collega's Michel en Guido is heilig voor hem* – the friendship with his colleagues is sacred to him. And Frankie is not alone.

Most of us rank *de omgang met de collega's* – contact with colleagues above *de inhoud van het werk* – the content of the work and *de verantwoordelijkheid binnen de functie* – the responsibility that comes with the position. Least important is how interesting the work is: *slechts tien procent noemt saai werk als een negatief aspect van hun huidige baan* – only 10% mention boring work as a negative aspect of their present job.

(We pause to note the spelling of the plural of *collega*: *collega's*. An apostrophe is used with most Dutch nouns ending in -a, -i, -o and -u to create the plural: *taxis*, *foto's* and *paraplu's*, which may look strange at first.)

You can test yourself to see how happy you are at work on www.plezieropwerk.nl, if you don't already know. One set of choices imagines that you've won the lottery: *Als ik een miljoen zou winnen a) zie je mij op mijn werk nooit meer* – they wouldn't see at work again; b) *zeg ik deze baan op, maar start ik een eigen bedrijfje* – I would pack in this job but start my own small business; c) *blijf ik part-time werken of full-time doorwerken, het is veel te leuk* – I would work part time or continue full time, it's too much fun.

Most lottery winners in Belgium choose the last option. Personally, I say let me see the million first, then I'll decide. In the meantime, early to bed, early to rise, for tomorrow is another working day.

Alistair MacLean

online

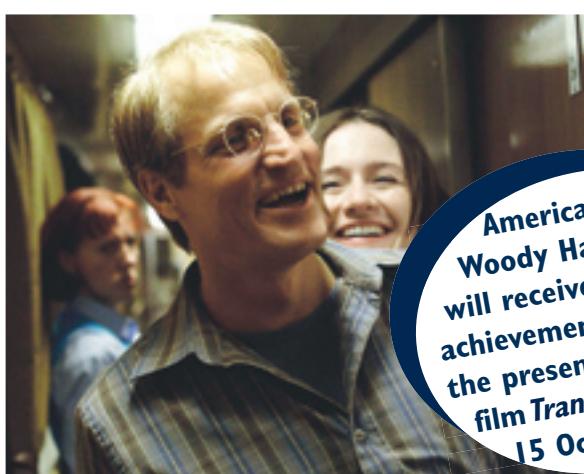
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Editor: Derek Blyth
Deputy editor: Lisa Bradshaw
News editor: Alan Hope
Agenda: Sarah Crew
Picture research: Esther Bourrée
Prepress: Nancy Temmerman
Contributors: Marie Dumont, Stéphanie Duval, Sharon Light, Alistair MacLean, Marc Maes, Ian Mundell, Anja Otte, Monique Philips, Saffina Rana, Leander Schaerlaeckens, Steven Tate, Christophe Verbiest, Denzil Walton, Rory Watson
Project manager: Pascale Zoetaert
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NV Vlaamse Uitgeversmaatschappij
Gossetlaan 28, 1702 Groot-Bijgaarden
Editorial address: Waterloosesteenweg 1038



FEATURE



Continued from page 1

Opening night is 7 October, and already journalists are wondering if the governmental crises will slow the tide of federal politicians who stroll up the red carpet to schmooze with film stars and world-class directors. Past photos show Ghent's mayor chatting with Juliette Binoche, the prime minister dancing with Jane Birkin.

For all the rest of the film screenings, Ghent is its usual casual, bohemian self, but that glitzy parade of evening gowns and *hors d'oeuvres* continues in the concert settings that set this festival apart from any other in the world. Ghent is home to the World Soundtrack Awards (WSA) and the exceptional concerts that go with it, led by the best film composers in the world.

The festival began focusing on music in film over 15 years ago in order to set itself apart from the still-growing number of film festivals across Europe. The invited composers, who found it a great opportunity to conduct their own music with an orchestra. Eight years ago, the festival began the WSA, and now Ghent is a Mecca for film composers from all over the world. Every year, it's like a reunion for them.

"From the very beginning, the composers were so happy to have a place to meet other composers and to have the opportunity to have the focus on them and on film music," says the festival's director Jacques Dubrulle. The Flanders festival is the only one in the world with an award ceremony dedicated to composers. Their reputation in the film music industry is unsurpassed. "Composers are not only ready to come, they ask to be invited," notes Dubrulle.

Case in point: Clint Mansell, who won both Best Original Soundtrack and the Public Choice WSA last year for *The Fountain*, wanted to come back to Ghent this year with his own musicians for a concert. The festival told him they couldn't possibly afford the airfare and accommodations for so many, so Mansell is funding the entire trip. He and the Sonus Quartet will perform a concert of his collaborations with director Darren Aronofsky (*Pi, Requiem for a Dream*). The festival then got Aronofsky's new film *The Wrestler* – which just won the top prize at Venice – for closing night.

These kinds of connections have also been springboards for

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Flanders Today stamp of approval

Excluding the shorts, there are 120 films at the Flanders International Film Festival. This makes the average person want to throw in the towel and just catch a flick on TV rather than sift through the massive programme. Even worse, because the festival is so dedicated to quality over premieres and flash, a majority of the movies are actually worth

seeing. Let me help you begin.

This being an international festival and all, I've picked some of the best from the four corners of the earth. Order these tickets, and you won't be sorry.

O'Horten. One can never, ever go wrong walking into a Bent Hamer film. The Norwegian director of *Kitchen Stories* and *Factotum* has made another brilliantly droll study of transition and solitude

with this story about a retiring train conductor who accidentally misses his last voyage. It's in the festival's official competition, and Hamer himself will be present. If you need more convincing, check out the photo from the film on our front cover this week.

Ballast. I'll admit to being a little influenced by American critics constantly comparing the minimalist style of this film to Belgium's own Dardenne Brothers, but it's still a beautifully made debut by writer/director Lance Hammer about a family in the Mississippi Delta rocked by drug abuse and poverty. It's part of the festival's A Look Apart programme.

My Magic. A pudgy, alcoholic father quits his bartending job to become a magician and redeem himself in the eyes of his young son (see photo). The latest from Eric Khoo (*Be With Me*) was the first Singaporean movie to ever be in the running for a Palm d'Or and claimed nearly 15 minutes of applause after its Cannes screening. And then the star performed a few tricks.

The Song of Sparrows. This is Iranian director Majid Majidi (*Pedar*) best film in years, the story of a man who loses his job on an ostrich farm and finds work in the city, only to succumb to its glamour and consumerism. It's a morality tale, but a darn fine looking one and lovingly acted.

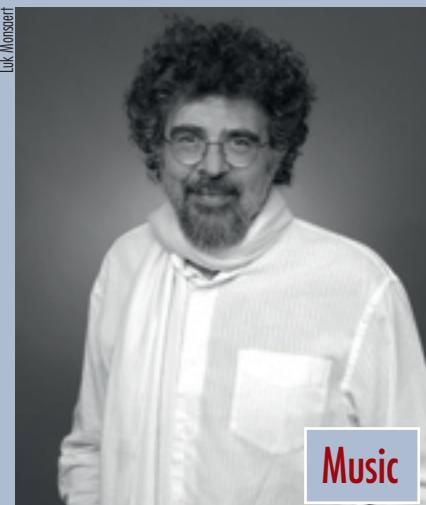


post-festival collaborations with local musicians. When composer Howard Shore led a special *Lord of the Rings* concert with the Flemish Radio Orchestra, he was so impressed with their sound and professionalism, he returned to Belgium to record the music for *The Aviator* with them. It won the Golden Globe for Best Score.

This year the Flemish Radio Orchestra, with conductor Dirk Brossé at the helm, will perform music by composers Angelo Badalamenti (*Blue Velvet, Wait Until Spring, Bandini*) and Dario Marianelli (*V for Vendetta, Atonement*). Marianne Faithful will be on hand to present Badalamenti with a Lifetime Achievement award.

The festival also hosts a number of music-themed documentaries, and Ghent's arts centre Vooruit throws in some video-concert fusions. The big prize of the festival is the Impact of Music on Film, which judges selections in which music makes an essential and impressive contribution to the overall film.

More than 20 of the films showing this year are part of the popular A Look Apart programme in Vooruit's attic screening room (if you've been there, you know it's quite a climb). This line-up of more experimental selections is curated by Cis Bierinckx, who, along with being the director of Brussels' Beursschouwburg arts centre, also



The Flanders International Film Festival is home to the best orchestral renditions of film music in the world when the world's greatest composers become conductors for a night. None this year is so tempting as Lebanon-born Gabriel Yared's tribute to his friend, film director Anthony Minghella. The pair worked together on several award-winning projects, including *Cold Mountain*, *The English Patient* and *The Talented Mr Ripley*. Minghella died unexpectedly earlier this year following an operation for cancer. Yared will lead a chamber orchestra and solo soprano in the intimate Ghent Conservatory on 15 October.

Music

Gabriel Yared

The list of special events at the festival in Ghent is simply endless with its screenings, exhibitions, parties, concerts, seminars and awards ceremonies. If simmering, late-night bacchanal is your thing, check the happenings at Vooruit, but most especially the closing-night party. Preceded by a documentary about the gypsy punk band Gogol Bordello, the Eastern European theme continues into the night with Balkan rhythms, outrageous costume,



Extra

flowing drinks, raging dance and all the rest that the Vooruit churns out, invading your memories for years to come.

One for the locals

Out of the more than 100 features at the Flanders International Film Festival, just one is Flemish – and even it is French spoken. Luckily, though, it's the new film by Fien Troch (pictured), who blew audiences away three years ago with her feature debut *Een Ander zijn geluk* (*Other People's Happiness*).

Returning again to inner worlds of secrets and silences, *Unspoken* follows a couple devastated by the disappearance of their child years earlier. The film is in official competition in Ghent and doesn't open in Belgium until next spring.

You'll find more Flemish film, too, in both the Belgian Shorts and Flemish Student Short sections of the festival. On 13 October, a debate on the state of Flemish cinema with producers and directors will be followed by prizes awarded to the winner of both sections by Culture Minister Bert Anciaux.

In addition, there are two Belgian films by French-speaking directors screening at the festival: Fabrice du Welz's sinister jungle horror flick *Vinyan*, plus Joachim Lafosse's disturbing drama *Elève Libre* (*Private Lessons*), which had the honour of premiering at Cannes last spring.



Fien Troch's chest of secrets: the Flemish director's new film *Unspoken* screens three times at the Flanders International Film Festival of Ghent

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happens to be quite the cinephile.

Ghent's two arthouse cinemas host a number of the screenings from the rest of the programme, but Kinepolis is home to the festival centre, with its accompanying themed bar and frenzied atmosphere. This is also where you'll find a lot of the special guests, including Woody Harrelson (*No Country for Old Men*), who will present the new Hitchcockian thriller *Transsiberian*, in which Harrelson stars as an average American who, together with his wife, get caught up in international intrigue aboard a train from China to Moscow.

Harrelson may also make an appearance on opening night, when the festival screens *The Visitor*, the second finely-crafted drama by Tom McCarthy, director of *The Station Agent*. Due to the VIP guest list, however, opening night will be completely sold out by the time you read these words.

But nothing can stop you from sitting across the street from Kinepolis on board the big canal boat – which also happens to be a bar – to catch glimpses of the beautiful people. This is where I come hoping for drabs of sunlight between screenings – along with everybody else. See you there.

Films screen with a combination of Dutch, English and French subtitles. Check each listing for details

online
www.filmfestival.be

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Benelux governments join to rescue bank

Continued from page 1

at one point going 20% down on the opening price for the day before rallying slightly. Fortis and Rabobank both issued statements denying any truth to the rumours, but it was too late to calm a jittery market.

By the weekend, Verwilist was out, replaced by the board after a week in which shares had tumbled by 35% – and by 20% on Friday alone. His place was taken by Filip Dierckx, the chairman of Fortis Bank seen by many as a future CEO. His first job was to explain matters to the government at 16 Wetstraat, where he was joined by European central bank chairman Jacques Trichet, National Bank governor Guy Quaden and Dutch finance minister Wouter Bos. Later Dierckx appeared before the press, and an alert photographer snapped the document he held in his hand, which contained details of the plan.

Belgium will pay €4.7 billion, the Netherlands €4 billion and Luxembourg €2.5 billion. Each government will take a 49% share of the bank in its own country. The bail-out concerns only the bank division: the parent holding company Fortis and the insurance division will not be affected.

In return, Fortis chairman Maurice Lippens has stepped down, and his replacement will be found outside the bank. Lippens' position has been unsteady since the events of July which led to the removal of then-CEO Jean-Paul Votron, after he denied there would be a rights issue to water down existing shareholdings. Almost immediately the bank announced just that, as well as a series of other unpleasant measures such as the suspension of the interim dividend. Votron's own credibility was fatally damaged, and he was supported in his statements by both Lippens, who stayed in place, and by Verwilist, who moved up to the

Belp



From left: Leterme, Reynders, Dierckx and Bos shake on the deal

CEO job as caretaker.

Fortis will sell off ABN Amro, the Dutch bank whose takeover led directly to the latest problems. Fortis paid €24 billion for ABN Amro at the peak of a credit crisis and has been trying to digest the takeover ever since. The measures that led to Votron's resignation were necessary to help pay for the acquisition; the notion that Fortis had bitten off more than it could chew made the wave of recent liquidity rumours believable.

Two candidate-buyers are lining up: ING and BNP Paribas. The price seems to be hovering around the €10 billion mark, which is less than half of what Fortis paid for its one-

third share (with Royal Bank of Scotland and Banco Santander), but the bank is no longer in much of a position to haggle.

Meanwhile, the support of all three Benelux governments will, it is hoped, return Fortis to a position of credibility. More than anything else, its problems were a matter of trust: investors were first deceived by Fortis' assurances, which turned out to be false. Those who stayed the course were then forced to watch their shares crash and burn. That problem will take more than a weekend and a handshake to solve. But, at least for the time being, savings are safe, and customers can rest easy.

FIFTH COLUMN



The Big Risk

Whenever a political crisis draws to its conclusion, the same phrases are repeated over and over again, as if the key players are still convincing themselves that the outcome is the only one possible. In the crazy two days when N-VA minister Geert Bourgeois resigned from the Flemish government and the cartel CD&V/N-VA went up in smoke, one of the phrases was: "To negotiate with the francophones, you have to be willing to take a risk." The Flemish minister-president, Kris Peeters (CD&V), produced this sentence over and over. Peeters himself knows all about risks: he has gambled before and proved to be a calculating player. For years, there were rumours about Peeters entering politics before he finally did so in 2004. What no-one had expected is that the head of Unizo – the organisation of the self-employed Peeters had moulded into a modern and influential pressure group – would do so without taking part in an election. Out of nowhere, Peeters became minister after Yves Leterme spotted his potential as someone with a flair for both politics and the media. By waiting out his time, Peeters avoided being weakened by a possibly disappointing electoral result.

Now Peeters is gambling again. At least to the outside world, he was the one who recently forced the N-VA to reach a decision: either they were in, or they were out. When the N-VA opted out, the cartel was over and done with. This means that CD&V is now heading a federal government which does not have the support of a majority of Flemish MPs. It may also weaken the party that has always pushed for state reform at the ballot box. Quite an achievement for someone who wants to be seen as the best pupil in the Flemish class.

On the other hand, Peeters may be the man who finally forces a breakthrough in the talks between the two communities in this country. If he can end the deadlock that has lasted for more than a year, that will confirm his status as the new strong man, not just in his own party, but in Flanders as a whole. Forcing a state reform will not be easy, though, as the other parties (both Flemish and francophone) already have their minds set on the 2009 elections, which does not exactly increase their willingness to compromise.

So Kris Peeters is prepared to take a risk. What is at stake is nothing but his own political future. His big test comes with the regional elections of 2009. Will there be some progress in the state reform Flanders has wanted for so long? And will the voters reward a Flemish minister-president willing to take a risk?

Anja Otte

Anja Otte is a freelance Flemish journalist whose work regularly appears in *De Standaard*

Belliraj sees murder charges dropped

Belp



Belliraj was arrested in Morocco in February

Abdelkader Belliraj, the Moroccan-born Evergem man held in Morocco on suspicion of terrorist activities, has had up to six murder charges against him dropped by Moroccan investigators, his wife's lawyer announced last week. The five or six murders were alleged to have been committed in Belgium.

Belliraj was one of 32 men arrested in February in connection with an alleged plot to overthrow the Moroccan government and institute an Islamic state in the country. They are also accused of planning terror attacks on police and military targets. According to reports, he had confessed to police during his interrogation that he had also committed the murders

in the 1980s. Among the victims were the imam and the librarian of the central mosque in Brussels, both shot dead in October 1989. Those killings were thought to be linked to the imam's moderate position on the *fatwa* against British writer Salman Rushdie.

But Moroccan police have now concluded there is "no credible evidence that Belliraj had anything to do with the murders," said Ghent-based lawyer Abderrahim Lahhlali. And he claimed the initial confessions were obtained under duress.

In Brussels, meanwhile, investigators declined to comment on the lawyer's statements. Police would neither confirm nor deny whether Belliraj would be prosecuted in connection with the murders should he return to Belgium. The trial against him in Morocco on terrorism charges is due to begin on 16 October. Belliraj claims to have had contact with Alman al-Zawahiri, number two in Al Qaeda, and with Osama bin Laden himself.

Meanwhile, the State Security agency in Brussels has denied having knowledge of Belliraj's terrorist connections and failing to react. Belliraj has claimed he was a paid informer for state security from the year 2000. An article in *De Morgen* last week claiming state security was informed by the Moroccan authorities about Belliraj's connections was denied in a statement. "State security wishes to stress with that at no moment whatever before the Belliraj case broke were they informed of his terrorist activities," the statement said. The service said it was "the victim of lies."

Anja Otte is a freelance Flemish journalist whose work regularly appears in *De Standaard*

NEWS FLASH



Former Belgian prime minister Wilfried Martens, 72, surprised the political world at the weekend by **marrying Flanders parliamentarian Miet Smet**. For Martens, this is his third marriage. He created another surprise in 1997 when his second wife gave birth to twins when he was 61 years old. The relationship with Smet allegedly dates back to the 1970s when both were active in the Christian Democrat movement.

The Flemish public broadcaster VRT this week launched **Canvas+**, a new TV channel available only to owners of a digital decoder. The channel is the subject of some controversy among politicians concerned at public funds being used to provide entertainment to only a select few. The channel's initial offerings consist mainly of documentaries and concerts.

An early painting by Salvador Dali was sold last week in Antwerp for €55,000. The identity of the buyer, a telephone bidder calling from Spain, was not revealed. The work, "Bord de mer de la côte Catalane", measures 44cmx27cm, but shows no signs of the surrealism that would later make Dali world famous. The sale also included works by Léger and Derain, part of a private collection.

An Ukkel man is considering legal action against a Skoda dealer for selling him a car with built-in GPS which **only recognises street names in Dutch**. According to the GPS manufacturer, Brussels is bilingual, and therefore technically not a French-speaking city, making it impossible to over-ride the Dutch default. "I feel wounded in my basic rights and in my culture," commented the buyer Francis Cochez.

A fitness centre in Antwerp has been ordered to **stop discriminating against immigrants** who want to join the club or face a fine of €2,500 for every complaint made. Better Bodies was the subject of a dozen or so complaints in 2005 to the Centre for Equal Opportunities and the Fight Against Racism. Immigrants claimed they were told membership was closed but later found white candidates were allowed to join.

Piet Antierens, one of the most **influential figures in the Flemish media** over the last half-century, died last week at his home in Jette from complications following heart surgery. He was 76. Antierens was a major mover behind the launch of the first Flemish TV channel, VTM in 1989. Prior to that, he was a leading executive at the Flemish Publishing Company (VUM), which now calls itself Corelio, and which publishes, among other newspapers, *Flanders Today*.

Flanders pays €1,000 a year per person to Wallonia

Every person in Flanders sends nearly €1,000 a year to Wallonia, with Brussels residents paying more than €1,200, according to figures from the National Bank. Every year, in effect, Wallonia receives €1,783 per person from the rest of the country.

The National Bank report is the first time the touchy subject of "inter-regional transfers" has been studied in depth. A major reason for the reticence is the likelihood that the cold facts will be used to fuel nationalist rhetoric. However, it must be said that the popular stereotype of Flanders subsidising Wallonia does appear to have an element of truth.

But not the whole truth. The last major study done in 2002 and released in 2003 by KBC bank calculated that Flanders paid €5.4 billion a year to Brussels and Wallonia together. The figures from the National Bank are €5.84 billion from Flanders to Wallonia, and €212 million from Brussels to Wallonia, which means that Brus-

sels is a net contributor.

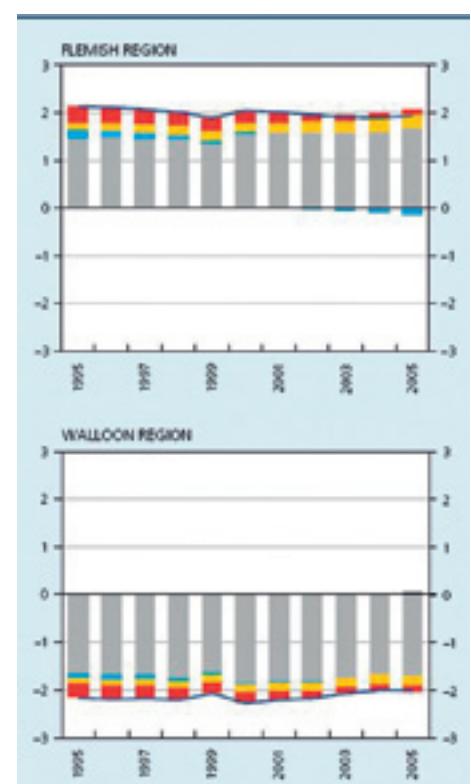
According to the bank, the reasons are simple: employment rates are higher in Flanders, so household incomes are higher. In turn, the report says, "the contribution capability of households is significantly higher in the Flemish Region". In Brussels, meanwhile, though the contribution capability of households is lower, that is "more than offset by the high contribution capability of enterprises which conduct their business in that region."

When the transfers are looked at by end-use, the picture looks slightly different. On unemployment benefits, transfers flow from Flanders to Brussels and Wallonia. On pensions, on the other hand, Flanders is a net recipient. And on health-care costs, little or no transfers take place at all.

Demographic trends also play a role: the working population in Flanders is falling as people age. From about 2018 it will fall more, which has an impact on bene-

fits, contribution capability and pensions. In Wallonia, the working population will continue to grow until at least 2029. In Brussels region, finally, growth will continue until 2030, when the population will be 22% above its 2005 level.

At the same time, by 2030 the number of people over the age of 65 will be 50% higher than it was in 2005 in Flanders and Wallonia, but only 25% higher in Brussels.



Regional transfers between Flanders and Wallonia

online

<http://tinyurl.com/regionaltransfers>

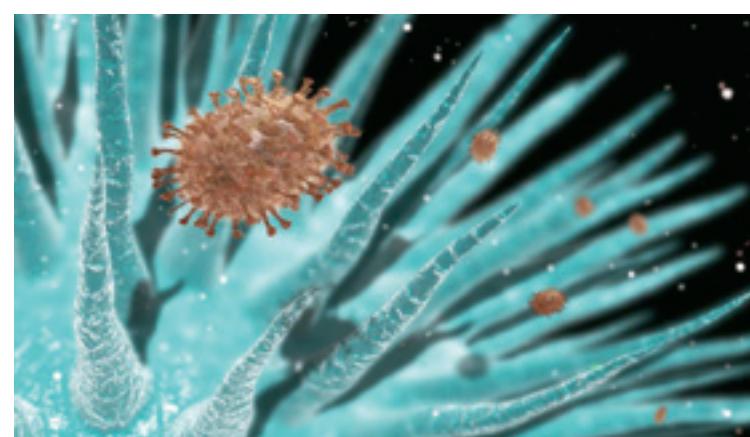
Flu vaccine contains deadly new strain

The influenza vaccine being offered by pharmacies this year contains three new strains of the virus, including one that is known to have deadly effects. Two of the new strains have circulated in the southern hemisphere, including Australia, but, according to the Scientific Institute for Public Health (WIV), there is no indication they will show up here.

One is the strain known as H3N4, related to the virus that caused the Hong Kong Flu pandemic at the end of the 1960s in which one million people died. But there is no cause for concern,

said spokesperson Viviane Van Casteren. The two strains have been included in the vaccine for this year for preventive reasons. The third strain is related to a mutation which was circulating here last year.

This is the first time that three new strains have been included in the vaccine since the launch of a procedure in which experts from the World Health Organisation meet annually to decide which new strains present the greatest threat. In normal circumstances, one or two strains only are considered prevalent enough.



The flu virus

"The flu virus is constantly mutating," Van Casteren said. "The type of virus changes every season, and it is difficult to predict which strains will be going around."

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More money faster for businesses closed by roadworks

Small businesses that have to close or suffer a fall in revenue because of public works will now find it easier to claim the compensation offered. Last week the region agreed a series of new measures aimed at making compensation more effective, while also increasing the amount that can be claimed.

Businesses such as shops whose sales are affected when roads and pavements in the area are being dug up, will no longer have to show their takings were down by 30%. Also struck from the statute book: the two-month minimum duration of the works. From now on, shops and services will start to earn compensation from the first day of works.

Many businesses are pushed into taking out loans during the period when they are forced to close – either to bridge the period when no earnings are coming in or to take advantage of the down-time to make investments and renovations. Previously, the Flemish government paid 4% of the loan if it was more than €5,000. Now that limit has been scrapped, and the contribution increased to 8%. “We have always asked for an interest-free loan arrangement,” said a spokesman for Unizo, the organisation that represents the self-employed. “The 8% comes comfortably close.”

In addition, businesses that need to take out loans will no longer need to provide security to the lending bank; Unizo points out that most small business owners have already used their homes as security for other loans. In future, the regional government will stand as guarantor for bridging or investment loans arising from public works, said minister for enterprise Patricia Ceysens. “That has the added benefit that the banks will offer a more attractive loan,” she said, “because they know that the risk is covered.”

As previously reported in *Flanders Today*, the daily



Businesses affected by public works will be compensated

rate of compensation paid to any business forced to close its doors rises from €44 to €88. “That’s an acceptable amount,” said Unizo. “But it bothers us that the business has to close its doors first. That’s not in a small businessperson’s nature. They want to keep their doors open, even if only two customers a day come in.”

BUSINESS FLASH



Shutterstock

Cisco

Data network equipment manufacturer Cisco has won a contract to provide digital TV decoders for Belgacom. Cisco, the Belgium-Luxembourg subsidiary of an American parent, takes over from Sweden’s Tilgin. Cisco recently acquired Scientific Atlanta, an American specialist in the transport of video images over networks with European headquarters in Kortrijk.

NMBS

The rail transport authority NMBS will set up a partnership to allow security services to be contracted out to third parties, in a move which has brought accusations of unfair competition. The NMBS offshoot would compete with outside companies currently operating on rail property – for example, accompanying nuclear transports or working in port areas.

UCB

Pharmaceuticals company UCB has withdrawn its application for the authorisation for Vimpat, a painkiller for use in neuropathic pain in diabetics. The move comes after the European Medicines Agency issued a negative advice on the drug, whose generic name is lacosamide. The agency said the effect of Vimpat had not been demonstrated, and UCB concluded another clinical trial would be needed. Vimpat has already been rejected by the Food and Drugs Administration in the US. Its use against epileptic seizures is not affected.

Infrabel

The board of Infrabel, which manages the rail infrastructure in Belgium, last week voted to join the Carex project, which aims to build a high-speed freight network which would link Liège and other airports in Europe. Carex – Cargo Rail Express – was set up by the airports of Liège Bierset and Paris Charles De Gaulle. The first Carex trains could be operational as early as 2012.

Quinn Insurance

Irish insurer Quinn will close its Belgian office based in Diegem, as well as offices in Utrecht and Frankfurt. The company said economic circumstances made it impossible for their European mainland operations to develop the needed economies of scale. The company moved to new offices in Diegem in June, where they employ eight people. Owners Quinn Group closed a radiator factory in Grobbendonk last year.

Dell

Dell Belgium has signed new agreements with the University of Leuven Association and the Association of the University of Ghent. Although details were not given, the agreements are thought to concern the supply of substantial amounts of computer equipment to the universities, related high schools and the university hospitals in both cities. The Leuven association groups 13 higher-education institutions, and the Ghent association four. Dell accounts for 36% of the Belgian market for computers to businesses and institutions, ahead of Hewlett-Packard.

InBev

Leuven-based brewer InBev, now the biggest brewer in the world, is the country’s best-paying employer, according to a study carried out by *Trends* magazine. The company spends a total of more than €403,000 for each of its staff. Agri-food giant Cargill Europe (€340,000) came second, followed by Proctor & Gamble (€336,000).

Belgacom

Telecoms giant Belgacom has reached an agreement with staff from subsidiaries Telindus, Skynet and Proximus to integrate them into the parent company, with the signature of a collective working agreement with unions last week. The agreement concerns 450 staff.

Lernout & Hauspie

The judge in the trial of 20 executives of leper-based software company Lernout & Hauspie has postponed the civil aspect of the case for an indefinite period to prevent the debate over damages for investors from extending the criminal trial even longer than it already has. The time is approaching where some of the charges against the 20, who include the two company founders, could become void because of the time that has elapsed.

Bloodletting goes on in textile industry

The suffering of the textile industry (see *Flanders Today* last week) continued this week with job losses at Prado Rugs in Kuurne. According to parent company Associated Weavers, future production will be concentrated at the plant in Ronse. Prado intends to look for a partnership or an acquirer in an attempt to avoid redundancies, with a deadline of 15 November.

Meanwhile, similar restructuring news was expected at Bekaert Textiles in Waregem, owned by the Dutch group Gamma Holding and employing 450. Unions approached a staff meeting last Friday with some trepidation, pointing out that the company had organised the information session away from

company premises in the nearby Salons Ambassade.

Their fears were grounded: Bekaert will cut 280 jobs, including 30 in management. The move stops just short of an outright closure; 160 workers will remain in Waregem. Gamma claimed the move was “unavoidable” to maintain profitability and avoid mass redundancies because of falling orders.

The textile industry as a whole is suffering from a fall in demand, over-capacity in Western Europe and new capacity in Eastern and Central Europe. Bekaert will close a factory in Münchberg in Germany with the loss of 85 jobs there. Production from both plants will move to the Czech Republic and to Turkey.

Cleaning workers get pension plan



As many as 60,000 workers in the cleaning industry will be able to benefit from a supplementary pension plan paid for by their employers, after the sector agreed to a deal last week with insurance company Axa.

Pension laws now allow employers to supplement statutory pension entitlements with plans agreed on a sectoral basis. So far, 20 such plans have been

concluded across industry, with the most important being those for the construction and metal industries.

The plan for the cleaning sector engages all 1,916 companies operating in the industry, who will pay a quarterly sum into the pension fund, which will be managed by Axa and offer a minimum return of 3.35%. Most companies in the business employ fewer than five people, but in total there are more than 60,000 employed in cleaning – and they are among the lowest paid in the entire workforce.

Most workers – 62% – are women, with many working part time. The industry also includes waste management firms, chimney sweeps, industrial cleaning firms and window cleaners. The plan is the fourth-largest in the country, just behind the food sector.

Axa, meanwhile, also manages the pension plan agreed with the electrical trade. Two more main industries have yet to finalise details: the diamond industry and the security industry.

Leading Leuven institute unveils new discoveries

Stefano Siggia

Climate change, clean water, health care and ageing are among the hot topics that are being discussed at the IMEC Annual Research Review Meeting (ARRM) later this month. Now in its 18th year, the conference brings together industry executives and researchers from all over the world in a two-day event that mainly focuses on the next generation of semiconductors and how they can help unlock global problems.

The conference is being organised by IMEC, one of the world's leading independent research centres on nanotechnology (see *Flanders Today*, 14 May). Leuven-based IMEC, which has offices in Taiwan and the US, a sister company in the Netherlands, and representatives in China and Japan,

sets out to solve urgent problems facing society with breakthrough technologies. IMEC's main research effort concerns the scaling of semiconductors to sub-32 nm (nanometre) nodes. It is also involved in communications, health care and sustainable energy.

The aim in organising the ARRM is to spread the news on IMEC's innovative work and the possibilities inherent in future technologies. "We may not be aware of it, but nanotechnology is already used in many electronic products, such as laptops, mobile phones and iPhones," says Katrien Marent, who heads IMEC's corporate communications.

"IMEC and its partners examine how innovative technologies, such as advanced chip technology and better solar cells, can help protect our society and our environment," Marent says. "We create, for example, technology to reduce power

consumption of electronic systems, reduce the cost and increase the efficiency of solar cells and add sensor functionality to systems."

The meeting will also look at ways in which biology and technology will merge in the future. "A lot of research is being done to bring together biology, medicine and electronics," Marent says. "The aim is to develop new diagnostics and therapeutics – like smart implant systems – which could, for example, measure the glucose level in blood and automatically supply insulin when needed."

15-17 October, Radisson SAS Royal Hotel, Brussels

online

www.imec.be

Biopharma industry looks for investors

The Belgian chemical industry has launched a new campaign to attract investors in the field of biopharmaceuticals. Essenscia, the federation representing the chemical industry, has published a new brochure and website pushing Belgium as the world's leading centre for the development of drugs using biotechnology.

The campaign lays out a variety of reasons why Belgium is an attractive prospect for biopharma. The country has an experienced and innovative academic climate, with 16 universities within a 100km radius, a skilled and multilingual workforce and highly regarded, specialist research units.

It also offers a flexible and cooperative regulatory environment, with the shortest approval for phase-1 clinical trials and a new federal agency for medicines and health.

It claims that Belgium offers competitive tax conditions, including the lowest rate in Europe on income from patent licensing and an exemption from payroll tax for scientific researchers.

The campaign stresses that Belgium already has an enviable record for research. According to Essenscia figures, the country leads the developed world in the number of medicines under development per capita. In the private sector, over 200 life sciences companies are based in Belgium, ranging from top-ranking names like Eli Lilly and Merck to a host of highly-specialised small enterprises. There is also a long list of service and technology companies that support the research companies.

The Belgian Foreign Trade Agency, the Brussels Enterprise Agency and Flanders Investment and Trade are taking part in the campaign, together with the industry federations FlandersBio and pharma.be. The academic world is also heavily represented: not only the universities but also research centres like the Flanders institute for biotechnology VIB, the Institute for Tropical Medicine in Antwerp and the Swiss-based Ludwig Institute for Cancer Research.

As well as a website, the campaign involves a mass distribution of brochures, Essenscia said. In addition, enterprise minister Vincent Van Quickenborne has set off on a trade mission to China accompanied by representatives of GSK Biologics, Janssen Pharmaceuticals and Essenscia to meet potential investors in the city of Tianjin.

online

www.investinbiopharma.be



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ING 

EXHIBITION

Korea as it ought to be

Bozar's festival is a world-class coup

Andrew McIlroy

Bozar pulls out all the stops for its mini-Europalia of Korean Culture in Brussels over the next three months. Often the real blockbuster exhibitions go to London or Paris, but for once Brussels will not have to envy its bigger neighbours. Not only is this the largest ever international exhibition of Korean culture, it is also extremely unlikely that anywhere else will get the same access to the work. "This is a one-off opportunity," says Bozar director Paul Dujardin. "It isn't going anywhere else!"

The program is lip-smackingly good, ranging from the antique to the contemporary, from the unbelievably beautiful Imperial Court Ritual to Yohangza Theatre's *A Midsummer Night's Dream*. The festival is covering pretty unexplored territory, opening doors to Korea's hidden richness.

Korean culture generally gets lumped in with various others as something generically "Asian" or is relegated to a kind of sub-set of the Japanese aesthetic. In fact, Korea boasts one of the oldest and most lively far-Eastern cultures, an exquisite imagery, a deep Buddhist tradition, a vibrant Christian identity and a jumpy, energetic culture of film, literature and dance. And let's not even mention the food, which is as hearty as Chinese yet as delicate and cleansing as Japanese.

Perhaps the best reason to come and wonder, however, is the rarity of the occasion. Korea is a jealous guardian of its treasures. The 20th century left them with a culture that was largely destroyed, stolen

or bought. Pieces such as the artefacts in *The Smile of Buddha* exhibition will not leave Korea again – it was a diplomatic nightmare to get them out even once.

The organisational and political challenge of bringing together under one roof the Korean National Orchestra, the Court Ritual Dancers, Eun-Me Ahn contemporary dancers and at least four of their most famous contemporary artists isn't to be taken lightly. What is exciting in the Bozar approach is its sheer abundance. One can move from total ignorance to a rather sophisticated sense of a country's cultural identity over the course of the autumn.

Korea is without doubt an economic giant. It sits number 13 in the world GDP listings and is a leader in both automobile and electronic appliances. But this economic strength has not served it well culturally in the West. Most of us live surrounded by Korean appliances without knowing the first thing about the country. What we think often falls into clichés about the Korean War or about North Korea, for, like Lebanon, Northern Ireland and Palestine, Korea has found it difficult to shake off the bad news of its conflicted history.

But "culture is fundamental," notes Dujardin. Korea rose from being an economic basket case to an international success in less than two generations. And some of that creative force is communicated best through its cultural goods. As the outgoing Korean Ambassador said: "This festival is aimed at rediscovering Korea."



Yohangza Theatre Company marries east and west theatre traditions in their light-hearted *A Midsummer Night's Dream*

That also means Korea as a whole – no attempt is made to separate north from south.

Lord Gowrie, Margaret Thatcher's Arts Minister, once said that diplomacy used to be about warships and now it is about ballet dancers. Countries spend huge resources to make themselves known abroad, and it's interesting to see both what countries are doing this and where. (Bozar just hosted India, and Europalia China

is coming up in 2009). Brussels isn't just lucky to get this cultural mammoth: the festival comes at the end of two years of hard graft and work by the Bozar, by the then Belgian Ambassador to Korea Victor Wei and by the Korean Embassy itself.

All these players had to fight against a belief on the part of the Koreans that no-one outside of Korea would be interested. Well, we are.

Brussels is a shop window for the Koreans – it's a convenient, multilingual, culturally open city that they have clearly become convinced will attract an audience from neighbouring states, not to mention a steady stream of trans-European decision makers. Hosting these kinds of events is not just a great service to the people who live and work in Belgium, they are also proof of Brussels at last being treated like a world-class city.

8 October to 28 February 2009,
Bozar, Ravensteinstraat 23, Brussels

online
www.bozar.be

Korea in six simple steps: the best of Bozar's festival

- **Lotus: Zone of Zero 2008 art installation by Kimsooja**
- **Sacred Wood photography exhibition by Bien-U Bae**
- **The Imperial Court Ritual on 24 November (without a doubt the most majestic bit of the festival)**
- **Eun-Me Ahn Company contemporary dance on 28 February**
- **S(e)oulscape architectural exhibition**
- **A month of Korean cinema in December**

MUSIC

Living legends

Belgium's first and only true punk band retakes the stage

PM Doutreligne

"**H**allo, schatjes!" (Hello my darlings!) The grin on frontman Ludo Mariman's face as he steps up to the microphone is as broad as the Cheshire cat's.

Earlier on the evening of 19 September, his band, The Kids, had been inducted into Brussels' answer to Hollywood's Hall Of Fame: The Kids now have their own star on the Steenstraat, celebrating the 30-year anniversary of the release of their eponymous debut album. It is now time, as befits the concept of the Ancienne Belgique's *Rewind* series, for the Antwerp punk outfit to play this legendary album live in its entirety, in exactly the same running order.

The use of the word "legendary" may, at first, appear to be a slight exaggeration. The punk movement has always been, after all, mostly an Anglo-Saxon affair, its lead-



Sing it, Ludo

ing exponents usually hailing from the UK (Sex Pistols, The Clash, The Damned) or the US (Ramones, Dead Kennedys).

Yet surely there must be a good reason why Japanese and American collectors routinely pay north of €100 for rare pressings of the band's first album and single. And surely the American crowd caught going bananas on The Kids' recent *Live In New York* DVD had seen their fair share of punk gigs.

It takes all of five seconds for the Ancienne Belgique audience (two-thirds old fans, one third hyperactive youngsters) to get going, such is the vigour with which The Kids approach the proceedings. From opener "This Is Rock & Roll" to "Money Is All I Need" via "Bloody Belgium" and a storming rendition of "I Wanna Get A Job In The City", they relive their finest hour

as if they were still teenagers. Except that, when the band recorded the album, bassist Danny De Haes was not even a teenager yet (he was 12!) and that, in true punk fashion, said album lasts a mere 25 minutes. This was 70s punk, remember, and "long" albums were deemed to be for prog and jazz rock fans – ie the enemy.

And so it is that, after a break of, oh, 50 seconds, The Kids come back on, Mariman joking, "that was a bit short, wasn't it?" Since they released their second album also in 1978, he says, "you're going to get two 'rewinds' for the price of one!"

With the same youthful energy, they tear through *Naughty Kids*, which, at just under half an hour, keeps it as short and simple as its predecessor. While the first album nods

Continued on page 10

EXHIBITION

At death's door

After years of negotiation, China's famous terracotta army arrives in Flanders

Sarah Crew

A small but spectacular part of China's Terracotta Army marches into Flanders this week with the opening of *The Terracotta Army of Xi'an: Treasures of the First Emperors of China* in Maaseik in northeast Limburg. The Maaseik Museums are hosting a display of 14 original statues, along with more than 200 burial objects from the world-famous collection.

Maaseik is staging the exclusive exhibition in collaboration with the Drents Museum in the Netherlands following six years of negotiations with the Chinese authorities. Similar shows in London and Paris drew record crowds, eager to catch a rare insight into the powerful Qin and Western Han dynasties.

The show also offers a unique portrait of Qin Shi Huang – the self-proclaimed First Emperor of China – a megalomaniac ruler obsessed with immortality, and the thousands of workers forced to build his mausoleum. Many were entombed with him, buried alive along with his concubines. The site then lay hidden for two centuries until 1974 when peasant farmers inadvertently dug up pieces of terracotta while sinking a well near Xi'an in Shaanxi province.

The discovery of the tomb and defending army, dating from 210 BC, revealed a site unprecedented in Chinese art. The scale of the operation and skill of the workers and craftsmen was all the more remarkable in that it was destined never to be seen. It is this tiny glimpse into an ancient and mysterious world that makes such an exhibition worth a detour.

The Xi'an Terracotta Warriors rank among the greatest archaeological finds of the 20th century. The 7,000-strong army of fragile, life-size figures was designed to protect the emperor in the afterlife, while the more domestic figures,



such as acrobats and musicians, were meant to provide entertainment.

The Maaseik exhibition offers a selection of Qin's army and includes two replicas to show visitors the original bright colours on the statues, which are now completely eroded. "We wanted to give a cross section of the warriors of the Qin Dynasty and the smaller terracotta figures of the Han Dynasty," explains curator Hubert Heymans. "We show the finds with very exclusive effects: people can see the figures from above and afterwards get very close to them."

Accompanying the statues are over 200 objects and weapons originating from the tombs of emperors and aristocrats. They are made of iron, bronze, silver, gold, stoneware and jade and demonstrate

the riches of the ruling classes of the period. The context of these objects is shown in a film which transports the public to the China of over 2,000 years ago, when the Shaanxi province was the centre of power for the first two dynasties.

The region is a mine of archaeological digs that together are a UNESCO heritage site and are widely considered to be the eighth wonder of the ancient world. One thousand soldiers have so far been excavated, each requiring months of restoration work before being displayed in an immense hangar. That museum, just west of Xi'an City, is a popular tourist attraction and has been visited by the King and Queen of Belgium.

Each statue is unique and the result of a mass production technique in which individual pieces were fired before being put

together and individually sculpted by craftsmen. A striking feature is the realism of the figures. Individual expressions display imposing presence and convey a sense of pride and fortitude. The soldiers' decoration includes real weapons and objects, and the armour and helmets are finely detailed.

The army was found in combat formation and accompanied by chariots and horses, an image which represents the period when Qin's armies conquered rival states to unite China. The overall impression was of an immense and grandiose battlefield designed to convey the Emperor's power and instil fear in any potential enemy.

Qin Shi Huang (259 to 210 BC) was a radical man who seized control of China through a series of successful military campaigns. After awarding himself the title

of First Emperor, he introduced many reforms and was responsible for centralising power, standardising the country's systems of weights and measures and unifying Chinese script. He was also behind the construction of a large defensive wall, a precursor of the Great Wall of China.

For the duration of the exhibition, Maaseik will celebrate China through a series of culture and culinary events, including themed weekends, educational tours, lectures and children's workshops.

Until 31 March, 2009, Musea Maaseik, Lekkerstraat 5, Maaseik. Book in advance at 070.21.01.25

online
www.museamaaseik.be

MUSIC

Continued from page 9

in the direction of "DIY" punk pioneers Buzzcocks, with its no-frills arrangements, *Naughty Kids* leans more towards punk-rock, chiefly because of the addition of Luc Van De Poel on lead guitar.

All punk bands have struggled to come up with a second album as exciting as the first (the Sex Pistols didn't even bother recording one), and The Kids are no exception. Yet this second part of the gig nonetheless featured its decent quota of memorable moments, led by "Dead Industry", the anthemic "No Monarchy" and, perhaps the evening's highlight, the ever-acerbic "Razor Blade For Sale", with its denunciation of the

cashing-in process that eventually caught up with punk (as has always been the case with every musical genre).

But The Kids aren't done yet. Following another short break, the band reappears, and... *no*, they don't play their third album. Three full albums in a row? Now that would have been in serious breach of punk etiquette – if there is such a thing. Instead, we get the impossibly catchy "There Will Be No Next Time", the 1978 outtake "No Work" as a treat for the many completists in the crowd and then, as a rousing finale, two timeless punk covers – Sham 69's "If The Kids Are United" (with a ska variation!) and the Ramones' "Blitzkrieg Bop".

The stage has by now been invaded by

assorted fans of all ages, still shouting for more. The Kids bid us farewell or, more precisely, take a well-deserved breather before reporting to the upstairs bar where they regale friends, fans and journalists alike with anecdotes from the last 30 years in this business.

Ageing punks usually fall into two unfortunate categories: those who have totally betrayed their adolescent ideals and those who "keep it real" by trying to squeeze their pot-bellies into bondage trousers and find enough hair on their heads to grow a mohican. The Kids, thankfully, belong to neither. They were there when punk began, they released several great records, they toured pretty much everywhere and, guess

what, they're still having fun.

Ludo Mariman has also become a kind of celebrity *raconteur* in the Flemish media, a true Belgian legend with an infectious smile. It's called ageing gracefully – young bucks and old lags alike should take a leaf out of their book. There *must* be a next time, Ludo.

There is a next time. The Kids play De Klub in Sint-Katelijne-Waver (Antwerp province) on 11 October. Ludo Mariman plays a solo gig next month in Ghent.

online
www.thekids.be

CASTLE SERIES

The castle that time forgot

A visit to one of Flanders' most authentic castles transports you to the 17th century

Denzil Walton

Located in the Winge valley to the east of Leuven, Horst Castle has remained largely untouched since the middle of the 17th century.

To get the most out of a visit to Horst, you should know what not to expect. There are no works of art hanging from the walls, no ancient tapestries in the bedrooms. The living rooms are empty of tables and chairs, the kitchen devoid of pots and pans. In fact, Horst Castle is empty and unlivied in – and has been for over 300 years. And that's precisely why it's worth visiting.

"Horst Castle is special because most of the castles in Flanders were renovated or rebuilt in the 18th or 19th centuries," says castle manager Marilou Dubois, "but at Horst nothing happened; everything stood still after 1658." This makes Horst one of the most authentic castles in Flanders.

The castle was built in the mid 14th century by Amelric Boote, described in local records as a wealthy money-changer. By 1482, it had come into the

hands of Lodewijk Pynnock, Bailiff of Leuven. Being bailiff has always been an unpopular profession, and residents of Leuven expressed their displeasure with Pynnock by burning down part of the castle. However, the region's ruler, Maximilian of Austria, rewarded Pynnock handsomely for his services, and the castle was rebuilt.

Pynnock hosted fantastic feasts and terrific tournaments at Horst. Unfortunately, they led to his financial ruin, and, in 1500, he was forced to sell. Its purchasers – the wealthy Van Busleyden family – were for a time more solvent. Their support of humanism led to Erasmus being able to build his famous College of the Three Languages in Leuven. But eventually this family's fortunes also fell on rocky grounds.

In 1650 a remarkable woman came on the scene, when widow Maria-Anna van

Horst is just the first in our October castle series: discover a new Flemish castle every week this month!



Modern thinking: the widow Maria-Anna van den Tympel's 17th-century projects at Horst Castle preserved history while coaxing the grounds into the future

den Tympel inherited the estate. She fell in love with Horst and carried out major works on the property. A deeply religious woman, she built a new chapel. Three living rooms were decorated with superb stuccos. A servants' wing was added.

Outside the main gate, she had a coach house constructed.

"This was a particularly forward-thinking decision," explains Dubois. "The horse-drawn carriage had not yet become a common mode of transport. When it did, Horst Castle would have been perfectly equipped to receive visiting traffic." However, the coach house never realised its full potential; the lady of the castle died in 1658; Horst has been uninhabited ever since.

So what can you expect to see at Horst Castle? "We call it a *stenen spiegel* – a stone mirror," says Dubois. "Its walls tell its story."

Entering the courtyard across the wooden bridge, you can see the original medieval perimeter wall and the slot where the portcullis would have been. From the courtyard you get a good view of the traditional Brabantian brick and sandstone wall with stepped gables and cruciform windows. (Note the difference between the plain servants' windows and the ornate windows of the floors above.)

The biggest room is Ovid Hall, where feasts were held and dances organised. If conversations over dinner waned, guests could always gaze at the ceiling and admire the haut-relief stucco work. They would have had plenty to talk about because the ceiling illustrates six detailed scenes from the *Metamorphoses* by Ovid. They are the impressive work of Jan-Christian Hansche, who was also commissioned to carve similar stucco scenes on the ceilings of two other rooms. Hansche worked throughout Belgium, the Netherlands and Germany, and his work can often be spied in other grand old buildings.

The walls of the 600-year-old keep at Horst certainly have some stories to tell. The first floor is where visitors were received. The entrance door dates back to 1422. Today's visitors can examine the cramped privy and tiny washbasin. Faded pictures and emblems on the walls can still be seen – red, blue and gold, reflecting the wealth of the owners.

The narrow stairs take you up to the living quarters and the bedroom. Occupants would have slept sitting on the wide window ledges (lying down was for the dead). Higher up were the barracks and finally the battlements with their crenellations and throwing holes. From here, you get a fantastic view of the lake in which the castle stands. Maria-Anna van den Tympel would have had a different view: The lake was dug in the early 20th century and stocked with fish, although the castle always had a moat.

Outside the castle gate is the coach house built by van den Tympel; wall anchors form her initials. Part of the coach house is now the visitor centre and heritage shop. The former displays a wide range of history books for both young and old, while the latter sells a selection of local produce. Jack-Op beer and wine from the Boschberg vineyard in Scherpenheuvel-Zichem caught my eye.



The masterful stucco relief of Flemish artist Jan-Christian Hansche

Since 1996 Horst Castle has been under the management of Erfgoed Vlaanderen (Flemish Heritage Foundation), who recently started an extensive restoration programme. "It's a huge responsibility," admits Dubois. "We want to restore yet not change, breathe new life into the castle yet maintain its authenticity." It will take 10 to 12 years, but she says "we are in no rush. After 350 years of being unchanged, we feel we can take our time to get the renovations just right."

Horst Castle is at Horststraat 28 in Holsbeek and is open from 14.00 to 17.00 on Monday, Wednesday and Sunday. Until 31 October, it's open until 18.00 on Sundays

online
www.kasteelvanhorst.be

A woman's life

Horst Castle launches a new guided tour this month for groups. "The Countess Builds" is in Dutch and describes the work of Maria-Anna van den Tympel and her rather unique position as lady of the castle. It also takes a wider look at the social status of women in the 17th century and their work, clothing, religious activities, leisure time, food and drink.



Sunday brunch at Horst Castle

A wonderful opportunity to mix visiting with eating is to sign up for the restaurant's Castle Brunch on any Sunday between 11.00 and 15.00. It includes various cold fish starters, home-made bread with French and Belgian cheeses, a salad bar, Brabant vegetable soup, a hot fish course, a hot meat course and a dessert. House wine, other drinks and coffee are included in the €40 per person price. It's popular, so a reservation is essential.

online

www.traiteurdienst-horst.be

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Puss in boat

A floating menagerie in Ghent is making life a little easier for both animals and humans

Robyn Boyle

“**W**e’re no cats to be handled without gloves on,” warns Mieke Schuddinck. The statement gives you a good idea of who’s behind Poezenboot Caprice, a unique animal refuge on Ghent’s Nieuwevaart canal.

From the outside, the Poezenboot, or Cat Boat, looks like any other house boat. One

they are simply not realistic.” She goes on to site a requirement for all animal shelters to significantly enlarge the size of their cages. A great idea in theory, and surely one that shelters would be happy to carry out – if it weren’t for budget and space constraints.

Shelters across Belgium struggle with the same problem of overcrowding and under-funding. “To be fair, the government is trying,” De Grauwe says. “But if it is going

illegal practice.” The city is responsible for overseeing every shelter’s register of cats and for taking legal action when hundreds of cats “disappear” every year.

The federal department for animal welfare does keep track of such statistics; 3,456 fewer cats were put to sleep last year than in 2006. But that is a direct reflection of the sterilisation campaigns being carried out in 168 cities. In Ghent, that campaign



Mieke Schuddinck, right, and her veterinarian daughter own and operate the Cat Boat, a floating safe house for needy felines

would never guess that there could easily be 100 cats on board. When a cat arrives, it first spends several weeks in quarantine in a roomy cage on the bottom level of the boat. There it receives constant care from the Poezenboot’s handful of volunteers. Once it’s had its shots and is deemed healthy, it can join the rest of the cats upstairs.

On the upper level, the more socialised felines get to roam free and bask in the attention they receive from the many Poezenboot visitors. Some cats enjoy sunning themselves on the veranda or stretching out in front of the port hole windows. Others like to stare out at passing ducks, walk over papers on the desk or receive a tongue bath from one of the two dogs on board.

Schuddinck and her daughter, Ellie De Grauwe, have been fighting tooth and claw for animal rights for the past 25 years. Before starting up the Poezenboot 12 years ago, they were primarily an organisation that carried out protest actions “in slaughter houses, breeding farms, zoos and public areas where animals were sold, such as dog markets,” Schuddinck explains. “These markets are now illegal, but for the rest, there haven’t been any improvements in animal rights in Belgium.”

De Grauwe, a veterinarian, shares her mother’s fiery disposition. “The law concerning animal welfare has not been updated since 1986,” she explains. “Several well-meaning amendments have been made, but

to set high standards, it should also provide more financial support.” The City of Ghent provides the Poezenboot with an annual subsidy of €3,000, while their total costs last year came to over €147,000.

Because the Poezenboot’s main mission is to nurse stray, abandoned and injured cats back to health, their veterinary costs are considerable. With the number of animals brought in almost daily throughout the spring and summer – there is even a 24-hour drop box – Poezenboot relies on the community’s generosity to survive. Last year, the Poezenboot found new homes for 1,850 animals.

Some shelters try to solve the problem of overcrowding by putting animals down, a practice that is against the law. Only animals suffering from a terminal illness or psychological trauma may be given a lethal injection by a licensed veterinarian. The reality is grimly different, says Schuddinck. “In some shelters, they put 20 cats into a vat full of chloroform. It is a horrific death. That is why we hold protests against certain shelters – to put an end to this unacceptable and

came after much pleading on the part of the Poezenboot. Now in Ghent there is a plan to capture stray cats and have them neutered or spayed before being returned to where they were found. It’s not an ideal solution but better than handing them over to shelters, where one in three are put down.

With the cat population in Belgium growing at a rate of about 6% a year, Poezenboot says that it is important for the government to promote the sterilisation of not only stray cats but of house cats. “Owners are not required to sterilise their cats, and that’s where the main problem is,” asserts De Grauwe.

One solution, they say, would be a legal initiative to lower the cost of sterilisation. But the government’s position is that those who adopt a cat should be financially responsible for the operation. “I don’t think this is fair,” says De Grauwe. “Not everybody has €120 Euros to spend on each cat.”

Poezenboot Caprice,
Nieuwevaart 245, Ghent.
Open to the public from 14.00 to
18.00, Tuesday to Sunday

online
www.poezenboot.be

FASHIONISTA



Antwerp in Paris

From the first until the sixth of October, Antwerp is taking over Paris once again. Every season the Flanders Fashion Institute (FFI) takes talented Flemish designers to the famous Paris Fashion Week to showcase their collections in the Antwerp Showroom.

This year the number of designers is divided evenly between newcomers and those returning to the career-making event: Mikio Sakabe, Pelican Avenue, Heaven Tanudiredja and Elsa participated in the Antwerp Showroom last season. Tanudiredja has already worked for Christian Dior Couture and for Dries Van Noten, in addition to designing his own jewellery line.

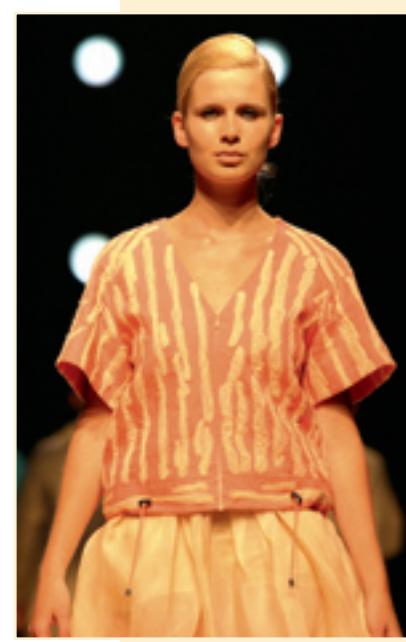
The new kids on the block this season have all graduated from the Antwerp Fashion Academy. Peter Hornstein will showcase a collection inspired by astronauts and particularly the film *2001: A Space Odyssey*, while Demna Gvasalia will launch a contemporary *haute couture* women’s line. Ek Thongprasert, who just graduated this year, is sure to bring some extra attention to the Antwerp Showroom, as he is being followed by Canvas for a documentary on his evolution in the fashion industry. Moreover, the young designer has achieved quite a feat: his graduation collection will soon be produced for retail.

The showroom’s location in the mass of activity that is Paris Fashion Week is in the Galerie Baudoin, “strategically situated between the other showrooms,” says FFI’s David Flamée, “which is great to get the attention of new buyers.” FFI is expecting a lot of familiar faces amidst the international buyers and press, but also fresh blood because “every new participant has his or her own network, bringing new people to the showroom each season,” says Flamée. Additionally, the FFI keeps track of new boutiques opening up worldwide so that they can send them invitations to the Antwerp Showroom.

The Paris showroom is, in fact, the platform for Flemish designers looking for international recognition. Every season, for instance, one designer is chosen to present his or her collection for a second stint – this year at the Hellenic Fashion Week in Greece, one week after the Paris. “Events like that and the Antwerp Showroom itself are great ways to draw the attention of international press and buyers

to Flemish talent,” notes Flamée. Indeed, it’s the perfect opportunity to further position Flanders as an innovative creative force in the fashion world.

Stéphanie Duval



Ek Thongprasert presents at Paris Fashion Week

Classical & New Music**Antwerp**

Amuz
Kammenstraat 81; 03.248.28.28
OCT 4 Metamorfosen (opening season event) 11.00 Les Muffatti, Ensemble Explorations and Hermes Ensemble: Rebel, Telemann, Milhaud, Smetryns 12.30 Mezzaluna: Desprez, Isaac, La Rue 14.00 Hermes Ensemble and Ensemble Explorations: Ravel, Japanese Shakuhachi music 15.30 Ensemble Explorations: Bach, Mendelssohn, Dvorak, Kodály 17.00 Hermes Ensemble: Japanese music 18.30 Hermes Ensemble and Ensemble Explorations: works by teenage composers 20.00 Les Muffatti: Handel 21.30 Ensemble Explorations, More Maiorum and Hermes Ensemble: Bach, Mozart, Cage

OCT 9 21.00 Choir of the Tikhvin monastery of the Assumption: Russian-Orthodox choral music

deSingel
Desguinlei 25; 03.248.28.28, www.desingel.be
OCT 9 20.00 Spiegel String Quartet: Bankövi, Roels, Prokofiev

Bruges

Concertgebouw
't Zand 34; 070.22.33.02, www.concertgebouw.be
OCT 9 20.00 Montserrat Figueras with Rolf Lislevand and Adela Gonzales-Campa: sephardic songs from southern Europe and North Africa

Brussels

Bozar (Paleis Voor Schone Kunsten)
Ravensteinstraat 23; 02.507.82.00, www.bozar.be
OCT 2 20.00 Budapest Festival Orchestra conducted by Ivan Fischer: Schönberg, Mahler
OCT 3 & OCT 5 Belgian National Orchestra conducted by Ilan Volkov, with Laurent Korcia, violin: Stravinsky, Chaussy, Ravel
OCT 4 20.00 deFilharmonie conducted by Jaap van Zweden: Tchaikovsky, Shostakovich
OCT 5 11.00 Minetti Quartet: Haydn, Webern, Beethoven
OCT 7 20.00 Vadim Repin, violin; Nikolai Lugansky, piano: Debussy, Stravinsky, Beethoven
OCT 8 20.00 National Orchestra of Korea with An Sook-Sun, voice
OCT 9 20.00 London Symphony Orchestra conducted by Valery Gergiev, with Leonid Kavakos, violin: Prokofiev's

Symphony No 1, op 25, Concerto for Violin and Orchestra No 1, op 19, Symphony No 6, op 11

Flagey
Heilig Kruisplein; 02.641.10.20, www.flagey.be
OCT 3 12.30 Donatienne Michel-Dansac, soprano: Georges Aperghis

Musical Instruments Museum
Hofberg 2; 0900.28.877
OCT 5 11.00 Florian Noack, piano: Tchaikovsky, Prokofiev

Royal Music Conservatory
Regentschapsstraat 30; 02.213.41.37
OCT 8 20.00 Ensemble Wien-Berlin with Lars Vogt, piano: Mozart, Dean, Ligeti, Poulenc

Opera

Ghent
Vlaamse Opera
Schouwburgstraat 3; 070.22.02.02, www.vlaamseopera.be
Until OCT 10 Turandot by Puccini conducted by Patrick Fournillier, with Elisabete Matos, soprano; Zoran Todorovich, tenor

Jazz & blues

Brussels
Ancienne Belgique
Anspachlaan 110; 02.548.24.24
OCT 1 20.00 Matthew Herbert Big Band

Jazz Station
Leuvensesteenweg 193-195; 02.733.13.78
Concerts at 20.30:
OCT 1 Gare à la fête **OCT 2** Jazz Station Big Band **OCT 8** Roditi/Ignatzek/ Rassinfosse **OCT 9** ADKA Group

Sounds Jazz Club
Tulpenstraat 28; 02.512.92.50, www.soundsjazzclub.be
OCT 1 22.00 Chamaquiendo, salsa
OCT 2 22.00 Marie De Conde & The Mellow Project **OCT 3** 22.00 The Open Country Project **OCT 4** 21.00 Brussels Rhythm and Blues Club: AL Smith + About Time II + The Witness

Théâtre Marni
Vergniestraat 25; 02.354.43.68
OCT 7 22.00 Alexandre Furnelle 4 Strings

Hasselt

Muziekodroom
Bootstraat 9; www.muziekodroom.be
OCT 9 Sugar Ray & The Bluetones with Monster Mike Welch

Pop, rock, hip-hop, soul

Antwerp
Sportpaleis
Schijnpoortweg 119; 0900.26.060
Until OCT 17 20.30 Milk Inc

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
Concerts at 20.00:
OCT 2 Under Byen. Chris Eckman + Steve Wynn & The Dragon Bridge Orchestra **OCT 4** Elliott Murphy & Band **OCT 5** Built to Spill **OCT 6** Stephen Stills **OCT 7** 19.00 Sonic Syndicate + Gojira + In Flames. Hautekietendeleeuw **OCT 8** Dub Inc.

Beursschouwburg
Auguste Ortsstraat 20-28; 02.550.03.50, www.beursschouwburg.be
OCT 4 20.30 SpringBoard Sessions

Espace Delvaux
Gratèsstraat 3; 02.663.85.50
OCT 3 19.30 Rusty Roots, Voodoo Boogie, Poplawsky
OCT 4 20.30 Les Naufragés du silence (Nuit Blanche 08)

Fuse
Blaesstraat 208; 02.511.97.89
OCT 4 23.00 Anthony Rother aka Beuys Von Telekraft. Lessizmore presents: Dandy Jack, Mathias Kaden, Seth Troxler

Le Botanique
Koningstraat 236; 02.218.37.32
Concerts at 20.00:
OCT 1 My Brightest Diamond + Clare and the Reasons **OCT 6** Merz **OCT 7** Cabaret Freaksville #3: special Cult Underground French Rock, staged by Miam Monster Miam and Phantom **OCT 8** The Herbaliser. The Redwalls **OCT 9** Infadels. Micah P Hinson

Recyclart
Ursulinenstraat 25; 02.502.57.34, www.recycleart.be
OCT 2 20.30 Duflan Duflan + Le Prince Harry + 1982 + Melodik Pinpon + DJs, punk rock and electro

Vorst-National
Victor Rousseaulaan 208; 0900.00.991
OCT 2 20.00 Andrea McKewan + Katie Melua
OCT 4 20.00 Tony Carreira

Ghent

Handelsbeurs
Kouter 29; 09.265.92.01
OCT 1 20.00 Blaudzun + American Music Club

Kortrijk

De Kreun
Jan Persijnstraat 6; 056.37.06.44
OCT 2 20.00 Student Welcome Concert: A Brand, Shameboy, Balthazar, Steak Number Eight

OCT 8 20.00 Pelican + Torche + Steak Number Eight

Leuven

Het Depot
Martelarenplein 12; 016.22.06.03
OCT 9 20.00 De Jeugd Van Tegenwoordig + Aka The Junkies + DJ Willie Wartaal

Stuk

Naamsestraat 96; 016.32.03.20
OCT 2 20.30 Moskitoo & Filfla + Adem
OCT 4 22.30 Lonely Drifter Karen
OCT 7 20.30 Marble Sounds + Micah P Hinson **OCT 9** 20.30 Go_Tell

World, folk**Brussels**

Bozar (Paleis Voor Schone Kunsten)
Ravensteinstraat 23; 02.507.82.00, www.bozar.be
OCT 6 20.00 Mariza, fado

Espace Senghor

Waversesteenweg 366; 02.230.31.40, www.senghor.be
OCT 3 20.30 Belaïd Akkaf (Morocco)

Théâtre Molière

Bastionsquare 3; 02.217.26.00, www.muziekpubliek.be
OCT 3 20.00 Jahida Wehbe & Osama Abdulrasol Ensemble (Lebanon/Iraq/Belgium)
OCT 4 20.00 Moscow Art Trio (Russia)

VK Club

Schoolstraat 76; 02.414.29.07, www.vkconcerts.be
OCT 8 20.00 EF + Mom + This Will Destroy You

Leopoldsborg

CC Leopoldsborg
Kastanjedreef 1; 011.34.65.48, www.ccleopoldsborg.be
Concerts at 20.15:
OCT 2 Pure Irish Drops **OCT 3** Willem Vermandere **OCT 5** Neeka solo and Heather Frahn **OCT 9** Under African Skies

Dance**Brussels**

Kaaitheater
Sainctelettesquare 20; 02.201.59.59, www.kaaitheater.be
OCT 3-4 20.30 Parades & changes, replay, a reinterpretation of Anna Halprin's work by Anne Collod

Theatre 140

Eugène Plaskylaan 140; 02.733.97.08
Until OCT 4 20.30 Cie La Guetteur in La Confidence des oiseaux

Théâtre les Tanneurs

Huidevettersstraat 75; 02.512.17.84
Until OCT 8 20.30 Les Ballets C de la B in Aphasiadisiac, choreographed by Ted Stoffer

Leuven

Stuk
Naamsestraat 96; 016.32.03.20
OCT 8-9 20.30 Kobalt Works in i!2, choreographed by Arco Renz

Theatre**Antwerp**

Antwerpen X
Berchem, Antwerpse Ring; 070.344.555, www.daens.be
From OCT 4 Daens: The Musical, music by Dirk Brossé, staged by Frank Van Laeke with Lucas Van Den Eynde, Fabrice Pillet, Free Souffria (in Dutch with French surtitles)

deSingel

Desguinlei 25; 03.248.28.28, www.desingel.be
Until OCT 4 20.00 Troubleyn in Another Sleepy Dusty Delta Day by Jan Fabre (in English)

Het Toneelhuis/Bourla

Komedieplaats 18; 03.224.88.00
OCT 1 & 2 Nine Finger by Alain Platel, Benjamin Verdonck and Fumiyo Ideda
OCT 9 20.00 Woest, solo performance by Tom Lanoye (in Dutch)

Stadsschouwburg

Theaterplein 1; 0900.69.900
OCT 2-5 20.00 Amalgama, choral musical comedy based on the works of Jacques Brel and Jean-Jacques Goldman (in French with Dutch surtitles)

OCT 3-5 20.00 Ladies Night, comedy show by Anthony McCarten, Stephen Sinclair and Jacques Collard (in French, some dialogue in English)

Ardooe

Cultuurkapel De Schaduw
Wezestraat 32; 0479.80.94.82, www.deschaduw.net
Until OCT 5 20.30 Boefen!, written and staged by Tijs Huys en Pepijn Smit (in Dutch)

Brussels

KVS Bol
Arduinkaaï 9; 02.210.11.12, www.kvs.be
OCT 3 20.00 Woest, solo performance by Tom Lanoye (in Dutch)

KVS Box

Arduinkaaï 9; 02.210.11.12, www.kvs.be
OCT 8-11 20.30 Le Jardin, film and dance theatre (in Dutch)

Kaaistudio's

Onze-Lieve-Vrouw van Vaakstraat 81; 02.201.59.59, www.kaai-theater.be
OCT 8-11 20.30 De Parade in Wald, concert theatre (in Dutch)

Koninklijk Circus

Onderrichtsstraat 81; 02.218.20.15
OCT 2 20.00 Roland Magdane, comedy

The Warehouse Studio Theatre

Waelhemstraat 69a; 010.41.86.57, carolyn.cusack@skynet.be
OCT 7-11 20.00 English Comedy Club in Diana of Dobson's by Cicely Hamilton (in English)

Theatre Saint Michel

Pater Eudore Devroyestraat 2; 0900.40.850, www.ticketnet.be
OCT 8-10 20.00 Hommage à Jacques Brel, musical comedy with Pascal Deman

Ghent

Capitole
Graaf van Vlaanderenplein 5; 0900.84.100, www.argan42.be
OCT 6-7 20.00 Ladies Night, comedy show by Anthony McCarten, Stephen Sinclair and Jacques Collard (in French, some dialogue in English)

Leuven

30CC Schouwburg
Bondgenotenlaan 21; 016.20.30.20, www.30CC.be
OCT 8 20.00 Woest, solo performance by Tom Lanoye (in Dutch)

Stuk

Naamsestraat 96; 016.32.03.20
OCT 2-16 20.00 SKaGeN in DegrotemonD (in Dutch)

Visual arts**Antwerp**

Contemporary Art Museum (MuHKA)
Leuvenstraat 32; 03.260.99.99, www.muhka.be

OCT 4-DEC 7 Broodthaers & friends, works by Belgian artist Marcel Broodthaers shown with works by Panamarenko, Robert Filliou, Bernd Lohaus, Guy Rombouts and Walter Swennen (www.amusevous.be)

Until NOV 23 Lonely at the top, sound effects work by Dutch artist Jasmina Fekovic, also known as Documentarista

Fotomuseum

Waalse Kaai 47; 03.242.93.00
Until JAN 4 Gérald Dauphin, retrospective of work by the Antwerp photographer (1938-2007)
Until JAN 4 Een wereld zonder einde (A World Without End), retrospective of work by Belgian photographer Marie-Françoise Plissart

Modemuseum (MoMu)

Nationalestraat 28; 03.470.27.70, www.momu.be
Until FEB 8 20: The Exhibition, a look at design house Maison Martin Margiela

Bruges

Arentshuis
 Dijver 16; 050.44.87.11
Until DEC 7 Günter Brus, retrospective by the avant-garde Austrian on his 70th birthday

Groeningemuseum

Dijver 12; 050.44.87.43
Until DEC 31 Leuven Loans, 15th- and 16th-century paintings and woodcarvings from Leuven's Van der Kelen-Mertens museum
Until JAN 4 Stradanus (1523-1605), artist at the Medici court, retrospective of Bruges-born artist Johannes Stradanus, with paintings, drawings, prints and tapestries

Brussels

Archief van de Stad Brussel
 Huidenvettersstraat 65; 02.219.43.74
Until DEC 24 Daily life in Brussels during the 1950s

Atomium

Atomium Square; 02.475.47.72, www.atomium.be
Until OCT 19 Expo 58: Between Utopia and Reality, documents, plans, objects, films, photographs and scale models of Expo 58
Until OCT 19 Lucien De Roeck's Star, design of the famous symbol of Expo 58
Until OCT 19 The Pavilion of Temporary Happiness, built from 33,000 drink crates to house screenings and exhibitions about World Fairs (near the Atomium on Louis Steensplein)
Until DEC 30 Van New Look tot Expo 58, fashion from the time of Belgium's 1958 World's Fair, with evening gowns, wedding dresses, cocktail dresses, women's suits, coats and accessories

Belgian Comic Strip Centre

Zandstraat 20; 02.219.19.80, www.stripmuseum.be
Until NOV 16 Smurf for All, All for Smurf: original drawings and documents celebrating the famous characters created 50 years ago by Belgian comic strip artist Pierre Culliford, known as Peyo

Belvue Museum

Paleizenplein 7; 02.511.44.25, www.belvue.be
Until NOV 30 Broodthaers onomwonden (Broodthaers Outspoken), tribute to Belgian artist Marcel Broodthaers (1924-1976), with works by Christoph Büchel & Giovanni Carmine, Wim Delvoye, Fabrice Samyn and Zin Taylor Bozar (Paleis Voor Schone Kunsten) Ravensteinstraat 23; 02.507.82.00, www.bozar.be
Until OCT 19 Eric Delayen, installations with video, drawings and photographs

The Cellars of Cureghem

Ropsy Chaudronstraat 24; 070.25.20.20, www.cavesdecureghem.be
Until JAN 11 Körperwelten 4 (Body Worlds 4), anatomical exhibition of human bodies by German scientist Gunther Von Hagens

Costume and Lace Museum

Violettestraat 12; 02.213.44.50
Until DEC 30 Van New Look tot Expo 58, women's fashion from the

time of Brussels' 1958 World's Fair, with evening gowns, wedding dresses, cocktail dresses, suits, coats and accessories

De Markten

Oude Graanmarkt 5; 02.512.34.25
OCT 2-NOV 2 Dialoog/Dialogue, group show

Flemish Parliament - De Loketten

IJzerenkruisstraat 299; 02.552.40.43
OCT 2-DEC 20 Screenworlds, contemporary photography from Flanders, with work by Carl De Keyzer, Caroline Van Poucke, Jan Kempenaers, Jimmy Kets, Ronald Stoops & Inge Grognard, Stephan Vanfleteren, Tim Dirven and Tony Leduc, among others

ISELP

Waterloosesteenweg 31; 02.504.80.70
Until OCT 11 Daisaku Nagai, paintings
Until OCT 11 Light installation by Françoise De Smet and jewellery by Alice de Wrangel

Jacques Franck Cultural Centre

Waterloosesteenweg 94; 02.538.90.20
Until OCT 5 Peres, video work and photographs of Gaza by Palestinian photographer Paysir Batniji

Jewish Museum of Belgium

Minimenstraat 21; 02.512.19.63
Until OCT 5 One Family, photographs by Vardi Kahana

Jubelpark

Ridderschaplaan; 0476.78.14.78
Until NOV 30 Michelangelo's Pieta, 120 large-format photographs of the Italian master's work by Robert Hupka

Justitiapaleis

Poelaertplein; 02.512.19.63
Until OCT 31 Room for Justice, an exhibition by Lawyers without Borders on Globalisation and Justice
Until NOV 11 Corpus Delicti, contemporary installations, sculpture, photographs and video art by Guillaume Bijl, Thierry De Cordier, Edith Dekyndt, Wim Delvoye Jan Fabre, Panamarenko and Johan Muyle, among others (www.corpusdelicti.be)

La Fonderie - Brussels Museum of Work and Industry

Ransfortstraat 27; 02.410.99.50
OCT 2-DEC 7 Sous les palmiers: la mine (Under the Palm Trees: The Mine) photographs of miners in Morocco during the 1960s, by Charles Henneghien

Le Botanique

Koningstraat 236; 02.218.37.32
Until OCT 12 Retrospective of work by Palestinian photographer Rula Halawani (see also La Maison de la Bande Dessinée)

Royal Museum of Fine Arts

Regentschapsstraat 3; 02.508.32.11, www.fine-arts-museum.be
Until OCT 5 Art and Finance in Europe, 15th-century masterworks highlighting the social and historical representation of money by Rogier van der Weyden and Hans Memling, among others

Royal Museum for Central Africa

Leuvensesteenweg 13; 02.769.52.11
Until OCT 19 Expo 58, films and photographs, ethnographic objects, plants, artwork and animals that were displayed in the seven pavilions dedicated to the Belgian Congo at Brussels' World's Fair in 1958
OCT 3-JAN 18 Landscapes and portraits by Belgian artist Lismonde
OCT 7-JAN 25 Breuk en erfenis (Separation and heritage), show marking the European Union's French Presidency, with 1970s works by French artists

Until JAN 4 Meunier in Séville, 80 paintings by Belgian artist Constantin Meunier made in Spain between 1882 and 1883

Sint-Gorikshallen

Sint-Goriksplein 1; 02.502.44.24
Until OCT 26 Brussels Architecture in the 1950s and 60s, photographic exhibition

Théâtre Marni

Vergniestraat 25; 02.354.43.68
Until NOV 4 Visages, photographs by Rui Moreira

Tour & Taxis

Havenlaan 86C; 02.549.60.49
Until OCT 12 Visuele verwarring (Visual uncertainty), works by contemporary Finnish artists

WIELS

Van Volxemlaan 354; 02.347.30.33
Until NOV 2 Kelly Walker, works with appropriated and recycled images

Until NOV 2 Nothing More Natural, drawings, computer and video exploring the relationship between sex and technology in contemporary society by Flemish artist Anne-Mie Van Kerckhoven

Ghent

Design Museum
 Jan Breydelstraat 5; 09.267.99.99
Until OCT 12 Design from the 1950s and 1960s

Until OCT 12 Design with a smile, work with a surrealist touch

Until OCT 12 Homage to Hans Wegner, exhibition in recognition of the contributions of the famous Danish designer

Until OCT 12 Helena Schepens: Perpetuum Mobile, designs by the Flemish silver- and goldsmith

Dr. Guislain Museum

Jozef Guislainstraat 43; 09.216.35.95, www.museumdrguislain.be
OCT 4-APR 12 The Game of Madness: On Lunacy in Film and Theatre, representations of madness in film, plays, paintings and contemporary art, with works by James Ensor, Jan Fabre, Hugo Claus, Fernand Khnopff and Dirk Braeckman, among many others

Witte Zaal

Posteernestraat 64; 09.267.96.77
Until OCT 24 Die Wasserrüben und der Kohl (Turnips and Cabbage), recent paintings by Ronald Ophuis, Wilfried Vandenhove and Jan Imschoot

Hasselt

Modemuseum

Gasthuisstraat 11; 011.23.96.21

Until OCT 31 Ten dans gevraagd (Invitation to Dance), dance costumes by fashion designers and artists from 1920 to the present day

Kemzeke

Verbeke Foundation

Hulsterstraat Noord;

www.verbekefoundation.com

Until NOV 16 Vision in Motion - Motion in Vision, exhibition of moving art

Maaseik

Maaseik Museum

Lekkerstraat 5; 089.81.92.99

Until MAR 31 The Terracotta Army of Xi'an: Treasures of the First Emperors of China, 14 life-size sculptures of warriors from the world-famous Terracotta Army shown with some 200 artefacts from the Qin and Western Han dynasties

Mechelen

Cultuurcentrum

Minderbroedersgang 5; 015.29.40.00,

www.cultuurcentrummechelen.be

Until NOV 23 Honorons Honoré, tribute to 19th-century French caricaturist Honoré Daumier, with works by contemporary Belgian artists

Ostend

Kunstmuseum Aan Zee

Romestraat 11; 059.50.81.18,

www.pmmk.be

Until DEC 15 In the Cherished Company of Others, drawings, sculptures, paintings and installations by Marc Camille Chaimowicz, shown with works by international artists

Turnhout

Stadhuis/Erfgoedhuis

Grote Markt 1; 014.44.33.98

Until OCT 26 De Architecten Taeymans in Turnhout, plans, models and photographs of works by a family of architects, Pieter-Jozef Taeymans and his three sons

Ypres

In Flanders Fields Museum

Grote Markt 34; 057.23.92.75

Until NOV 12 Off the record, work by artist-in-residence Wendy Morris

Festivals & special events

Festival of Flanders: The international classical and new music festival celebrates its 50th anniversary with concerts, dance and theatre in every province

Until OCT 29 across Flanders 070.77.00.00, www.festival.be

Bruges

Jazz Brugge: Biannual festival showcasing European jazz
OCT 2-5 across Bruges www.jazzbrugge.be

Brussels

Babyboom: Fair for future and new parents
OCT 3-5 at Brussels Expo, Heysel 02.582.08.57, www.babyboom.be

Breast Cancer Walk/Run: Annual 10k run, 5k walk to support the fight against breast cancer. Volunteers are needed on the day of the event, contact catherine.lesent@bordet.be

OCT 12 10.00 start at Campus ULB Solbosch, 87 Adolphe Buylaan, Building E1 02.541.30.89, www.bcwr.be

Korea Festival: Panoramic view of Korean culture, with exhibitions, concerts, theatre and children's events
OCT 8-FEB 28 at Bozar, Ravensteinstraat 23 02.507.82.00, www.bozar.be

Masarat Palestine Festival: Theatre, dance, debates, poetry, music and films

OCT 7-NOV 2 at Halles de Schaerbeek, 22 Koninklijke Sint-Mariastraat 22 02.218.21.07, www.halles.be

Nocturne in Brussels Museum: Late opening in several Brussels museums on Thursday evenings, some offering free entrance

Until DEC 18 across Brussels 02.512.77.89, www.brusselsmuseums.be

Nuit Blanche 08: All-night festivities in shops, cafés and arts institutions with a focus on Belgian artists

OCT 4 in Brussels centre www.nuitblanchebrussels.be

Radioboeken: Radio station Klara hosts a series of book readings by Dutch- and French-speaking authors, with recordings open to the public
OCT 2 20.00 Bernard Dewulf and Marja Pruis at Flagey, Heilig Kruisplein, 02.641.10.20, www.radioboeken.eu

Zingaro presents Battuta: Equestrian show
Until OCT 19 at Tour & Taxis, Havenlaan 86C 02.549.60.49, www.sherpa.be

Ghent

Tokyo Drums:

INTERVIEW

Buscemi

World-class electronic musician and DJ, Dirk Swartenbroekx (aka Buscemi), plays his silent movie score live on the heels of releasing a completely different sort of album

Christophe Verbiest

It's gonna be a Buscemi autumn. And we don't mean the actor.

On 13 October Dirk Swartenbroekx, better known as Buscemi, releases his new album *Jazz Works*. And in Brussels and Antwerp the same week, he will present this mainstay of electronic music with the silent film classic *The Man with the Movie Camera*.

It's perfect, really, because Buscemi also has a very specific relationship with film. Three months ago, he received an email from actress Sienna Miller telling him she had bought his previous album, *Retro Nuevo*, and loved it. "I couldn't believe my eyes; I thought someone was taking the piss out of me," Buscemi chuckles.

But no, it was the real Sienna Miller, and it's quite reasonable that the young actress would contact him, actually. She recently played one of the lead roles in *Interview*, a movie directed by and starring Steve Buscemi. And for a dozen years now, Swartenbroekx has been operating under the moniker Buscemi, adopting it directly from the actor.

Last year the musician and the actor finally met for the first time. "To my surprise and pleasure, he already owned one of my albums," says Buscemi, "and he assured me he likes my music."

It seems surprising that the 41-year old electronic musician and world-famous DJ adopted Buscemi as his artist name since his Latin-infused house music is smooth and sultry, whereas Steve Buscemi, famous for playing bums and outcasts, is known for his roughly hewn visage. "I chose the name after seeing his amazing performance in the movie *In the Soup* and because I think it's a beautiful sounding word," says

Buscemi. He speaks the name slowly, like savoring a spoonful of the most exquisite caviar.

Buscemi's music, meanwhile, is based on rhythmic beats, and quite a few of his songs have a melancholy feel. "I have some of that flowing through my veins, that's a fact," he confirms. "I'm a child of the early 80s; I love a band like New Order."

A year ago, the creative team at Brussels' Beursschouwburg arts centre asked the musician to write a score for a silent film. Without hesitating, Buscemi opted for *The Man with the Movie Camera*, an experimental documentary made by the Russian director Dziga Vertov in 1929. Famous for its groundbreaking techniques, the film follows daily lives of various Russian people in Odessa and other cities.

"I saw it when I was young, and it made a lasting impression," he explains. "I watched it again once I got the request, and the film seemed to beg for music." He's not the only electronic musician who's ever thought so. Both Biosphere and The Cinematic Orchestra have scored *The Man with the Movie Camera*. "I didn't know that when I made my choice, and I decided not to listen to their music," Buscemi says.

He collaborated with Michel Bisceglia, a Belgian jazz musician of Italian descent, on the soundtrack. Well, collaborated might actually be a strong word for it. "I made an electronic basis and then sent it to Michel. Without discussing the music, he adorned it with arrangements for piano, cello and some horns."

Buscemi's blind trust in Bisceglia comes out of their intense work together on *Jazz Works*. "The album is born out of a real collab-

Johnnes Vermeulen



oration," says Swartenbroekx, who chose 10 songs from his four previous albums ("Our Girl in Havana" and "Camino Real" are probably the most famous) that the two of them transformed into jazz. "My biggest fans might not even recognise them anymore," he says. "The link with dance has almost completely evaporated; I like to call it late-night jazz." The album also contains two new songs.

"I have no idea how my fans will react to this new direction," Buscemi muses. "I have always had a wide-ranging audience, from teens to 50-somethings, but I suspect this time around the younger ones might be less interested." He sees the album as being a bit more mature, he says, than his previous work in pure dance. "I don't want to sound high-flown," he assures. "I don't think dance is more simplistic than jazz, but it's the first time I've worked with musicians – and highly trained ones for that matter – so that was a big difference."

And he certainly isn't giving up on purely electronic music. "But

when you get a chance to release an album on Blue Note, you should do something special." Buscemi has already compiled two albums in the Blue Note's Sidetracks series, but *Jazz Works* is the first release with his own songs for the legendary Belgian label.

And Buscemi is also working with aspiring singer Lana Landis, who bills herself as "America's No. 1 Pin-up". "She has a beautiful voice," Buscemi says. "A few years ago she contacted me asking if I could write some songs for her." Four of them are now finished, he says, "in the style of Nora Jones." But he's never met her in person. As seems fitting for an electronic musician, they communicate via Skype and email.

All of Buscemi's albums, in fact, have highly stylised artwork with black-and-white photographs of attractive women on the cover. At a glance, you know it's one of his albums. The design is partly influenced by the Blue Note album covers from the 1940s, 50s and 60s, but the main reference is the artwork of Benoît Hennebert for

Les Disques Du Crédit, a legendary, but now defunct, Brussels underground label. "The artwork of album covers used to be so much more interesting," says Buscemi. "I've been advised to think more commercially and use colour on my record sleeves, but I refuse. Beauty is far more important."

Though Buscemi deejays from Ibiza to Tokyo, he lives in the small Limburg village of Lommel, near the Dutch border. For years he lived in Antwerp, but for personal reasons he moved back to the province of his birth. "Since I'm not that young anymore, I'm glad to find some peace here between all the greenery. I love the stillness."

Buscemi plays his score for The Man with the Movie Camera live on 11 October at Bozar in Brussels and on 15 October at deSingel in Antwerp

online
www.buscemi.be

THE LAST WORD

what they're saying in Flanders

Last chance

"I really hope they can be happy together. Third time lucky, you might say."

Anne Martens
daughter of the former prime minister, on his third marriage

Positive thinking

"I can assure you: the Belgian banks are robust. They can take a lot."

Peter Praet
executive director for the National Bank of Belgium

Hold-ups galore

"Sorry, sorry, I took a bit longer getting here because of the slow public transport this morning."

Dan Lecocq
union representative, arriving late to protest Brussels traffic with protesting civil servants

RedStarLine

Sciences

Gaasbeek Castle

Flanders Symphony Orchestra

Johan Verminnen

Institute of Natural

OperaintheCinema

TireTracks

next week in Flanders Today