



The Face of Lace, p.2

The next big idea

Antwerp hosts the Creativity World Forum, where brainstorming takes on a whole new dimension

Dafydd ab Iago

Make entrepreneurial Flanders more creative and creative Flanders more entrepreneurial. It's a daunting task, so the Flemish Region had to set up an entire organisation to figure out how to do it. In 2004, Flanders DC (the "DC" stands for District of Creativity) was born.

In its first four years, the organisation may have concentrated more on the first objective than the latter. "We have focused on trying to sell the necessity of creativity to business," says Pascal Cools, Director of Flanders DC.

But of course it's not as simple as all that: you can't just sell business people tools for creativity. For Flanders DC, organiser of the Creativity World Forum that takes place in Antwerp from 18 to 21 November, making companies more creative means tackling the educational system and convincing the general public.

Flanders DC has certainly started spreading the word with several creative projects for schools – from creativity camps to a school edition of the popular Flemish TV show *De Bedenkers*. Still, the organisation argues that a more structured approach is necessary to promote innovation in schools. They have even proposed setting up a network of creativity managers whose sole task would be to

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Science

Look into my mind: A Leuven company has developed a monitor that uses wireless sensors to track a person's emotions. Scary science or cutting-edge therapy?

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Arts

The Brussels Jazz Orchestra is celebrating its 15th birthday with a big fling – and a line in bling. Cool, or what?

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Active

Fourteen generations of the Roman family have been brewing beer in the Oudenaarde area. So what's the secret of their success?

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De Gucht foresees "real commitment" in relations with Obama

But no lessons to be drawn for Belgium

Alan Hope

New US president-elect Barack Obama will be able to count on "a great deal of credit" during his first 100 days in office, foreign affairs minister Karel De Gucht said following the election. And America's partners can look forward to "political action" in the fight against terrorism and "real commitment" in the battle against climate change, he said.

In an open and mostly welcoming interview with *De Morgen* newspaper, De Gucht looked forward to a more cooperative relationship between the EU and

Washington – "That's easier with a Democrat in the White House," he claimed. "The risk does indeed exist that Obama might strengthen protectionist tendencies in the US," he said. "I hope that doesn't happen. It was already difficult enough with the current American government. Let's hope it doesn't get harder."

Obama, meanwhile, has also made it plain that his administration will expect Europe to play a greater role in its own defence, as well as in international actions around the world. "More will be asked of

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EDITOR'S NOTES

The Face of Lace

Not so long ago, you could walk through the streets of Bruges and see old ladies sitting in front of whitewashed almshouses bent over delicate lacework. Well, that was then, and this is different.

Bruges has undergone another makeover. After revamping itself as gangster movie location following the success of *In Bruges*, the historic Flemish town has now set out to prove that lace is just about the sexiest fashion accessory you can wear.

For the next four months, tourists will be heading in the direction of five exhibitions in different locations that show lace in a totally new light. Under the title *Kantlijnen*, you will see modern lace accessories shaped using high-tech laser cutters, young fashion designers who use the delicate fabric in unusual ways and even furniture with a lace theme.

Wandering through the Gruuthuse Museum, you will be able to admire lace fashion by hip designers displayed next to 17th-century portraits of nobles wearing starched lace collars. Enter the Folklore Museum, and you will be surprised by Cal Lane's "Wheelbarrow" made from lace

instead of metal.

The exhibition even spills out into the streets, bringing lacy artworks to unexpected grassy spaces and canalside locations. Wander out to the old ramparts, and you find Dutch artist Alphons ter Avest's "Playground" created by drawing chalklines on the grass slopes (below).

This inspiring exhibition has been put together by two Dutch women, Hanneke Kamphuis and Hedwig van Onna, who jointly curated a similar exhibition in Rotterdam two years ago. *Kantlijnen* is part of a winter programme that is designed to bring culture to Bruges in the cold season.

It might seem a far cry from those stiff figures in lace ruffs whose portraits hang in the city's museums. But, then again, they were at the cutting edge of fashion in their day.

Derek Blyth

Until 1 March at various locations in Bruges

online
www.brugge.be



Alphons ter Avest's "Playgrounds"

Flanders Today

independent newsweekly

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
Publisher: VUM
NV Vlaamse Uitgeversmaatschappij
Gossetlaan 28, 1702 Groot-Bijgaarden
Editorial address: Waterloosesteenweg 1038

1180 Brussels
Tel.: 02.373.99.09 – Fax: 02.375.98.22
E-mail: editorial@flanderstoday.eu
Subscriptions: France Lycops
Tel: 02.373.83.59
E-mail: subscriptions@flanderstoday.eu
Advertising: Evelyn Fregonese
Tel. 02.373.83.57
E-mail: advertising@flanderstoday.eu
Verantwoordelijke uitgever: Derek Blyth



FACE OF FLANDERS



Groeningemuseum, Bruges/KMSKA © Lukes – Art in Flanders VZW

Marguerite van Eyck

The National Gallery in London is drawing large crowds to its new exhibition of portraits titled *Renaissance Faces*. Displayed in eight subterranean rooms of the Sainsbury Wing, the show sets out to prove that the emergence of portrait art in the Renaissance period was largely the result of a creative collision of ideas emanating from the Italian south and the Flemish north.

The exhibition is subtitled *Van Eyck to Titian*, suggesting that the curators are crediting the Flemish Van Eyck with sparking the new art of humanistic portraiture and the Venetian Titian with bringing it to a conclusion. This is confirmed by the blown-up version of Jan van Eyck's portrait of his wife Marguerite reproduced on a banner at the bottom of the stairs leading into the exhibition.

The portrait of Marguerite has been lent by the Groeningemuseum in Bruges to hang next to Van Eyck's "Self Portrait in a Red Turban" from the National Gallery's own collection. Here then is a rare opportunity to see husband and wife hanging next to one another more than five centuries after they were painted.

The exhibition texts encourage the visitor to see Van Eyck as a groundbreaking artist who overturned mediaeval conventions by painting figures looking obliquely at the viewer, rather than straight ahead. As a result, one eye is slightly larger than the other, allowing the artist to suggest a complex character. The sitter at one moment seems approachable, but then seems to become more remote and suspicious as the viewer's attention shifts to the other eye.

The exhibition curators have trawled the National Gallery and other collections for Flemish works that mark a new approach to portraiture. One of the most appealing is Quinten Metsys' "Portrait of Pieter Gilles", clerk of Antwerp, which was originally twinned with a portrait of Erasmus as a gift to Thomas More.

But there was a darker side to Flemish Renaissance portraiture, seen in Metsys' "A Grotesque Old Woman". It shows an elderly woman afflicted with a horrific illness, recently identified as Paget's disease. Metsys is merciless in depicting the woman's deformed face and wrinkled breasts.

You might think this a typical case of cruel Flemish realism and contrast it with the idealised portraits by artists such as Botticelli and Titian. But Metsys' model for this painting was apparently an earlier drawing by Leonardo da Vinci, which suggests that Flanders and Italy were at least sometimes thinking along the same lines, probing reality to uncover its deepest truths.

Derek Blyth

Until 18 January, National Gallery, London

online
www.nationalgallery.org.uk

TALKING DUTCH
notes on language

deelnemen

It's a game for hooligans played by gentlemen. Yes, rugby will make a gent out of any ruffian, unlike football, which some claim is a game for gentlemen played by hooligans. The good news is that Flanders is slowly but surely turning into a land of toffs because the numbers playing rugby is on the increase. *Momenteel zijn er iets meer dan 2,500 aangesloten rugbyspelers in Vlaanderen* – At the moment there are just over 2,500 registered rugby players in Flanders (which is about one-third of those registered in Belgium).

The number of young players has shot up as a result of the setting up of a youth programme by the clubs and *de Vlaamse Rugby Bond* – the Flemish Rugby Union, with the financial support of Bloso (*het agentschap voor de Bevordering van de Lichamelijke Ontwikkeling, de Sport en de Openlucht recreatie* – the agency for the promotion of physical development, sport and open-air recreation. Not surprisingly, it's always called Bloso).

Which is all a backdrop for today's word: *deelnemen* – taking part. But bear with me. The Belgian national team (note that there are two leagues: the VRB and the French-speaking LBFR) opened its new European campaign on 1 November by scraping a 9-8 win against Ukraine in division 2A of the championship. The team has risen in the world rankings from 55th to 27th and has one great ambition: *deelname aan de grootste rugby-evenement ter wereld, het WK rugby, dat in Nieuw-Zeeland gespeeld wordt in 2011* – taking part in the greatest rugby event in the world, the World Championships that will be played in New Zealand in 2011. The first step on this long road is to win division 2A.

Deelnemen (*deel* – part; *nemen* – to take) means to take part or participate. It also has the more passive meaning of just being there or attending: *so hij heeft in de vergadering deelgenomen* does not differentiate between his sitting in the meeting and his taking part. In its active sense, you can *deelnemen aan een wedstrijd* – take part in a competition; *deelnemen aan een examen* – sit an exam; *deelnemen in iemands droefheid* – share with someone's sorrow. There are two nouns, *deelname* and *deelneming*. *Deelneming* has specific usages: *innige deelneming* – my deepest sympathy; *deelneming aan de winst* – profit sharing.

We often trot out the Olympic motto that it's not winning that's important but taking part – *deelnemen is belangrijker dan winnen* (usually to cover our shortcomings). But in the case of the Belgian XV, winning will really be their focus in the coming seasons if they are going to play down under. Go along to their next match and give your support: *tickets kosten tussen 6 en 15 euro* – that you can translate for yourself.

Alistair MacLean

online
www.vrb.be



John Cleese • The inimitable actor and *Monty Python* alumnus is billed as an “inspiration booster”. He’ll talk about how your emotional state of mind influences your thinking.

Martin Heylen • The award-winning Flemish TV producer and journalist from *Man Bites Dog* is passionate and authentic. He’ll tell stories from his travels – from the US to Siberia to China.

Chris Anderson • The editor-in-chief of *Wired* magazine and author of *The Long Tail: Why the Future of Business is Selling Less of More* understands completely the new directions world economies are taking. He talks about the problems and benefits of the internet and “free economies”.

Dan Heath • He took the world by storm with his best-selling book *Made to Stick: Why some Ideas Survive and Others Die*. He’ll explain how to get your ideas across to other people, especially if you’re an expert, and they aren’t.

Tom Kelley • The general manager of IDEO, the famous design and management consultancy that developed the first computer mouse and the Palm V. He’ll offer advice on becoming a market leader through non-stop innovation.

Steve Wozniak • He co-founded Apple. Need we say more? He’ll talk about his experiences creating the world’s first computer consumer products and the future of technology.

Outside the box

Continued from page 1

come up with new ways of teaching and learning. The aim would be to structurally embed creativity in the education system.

The Creativity World Forum brings together the 12 Districts of Creativity, which are located across Europe, as well as in India, Canada, China and the United States. Professionals will travel from those regions, and anyone can register for the event.

Compared to its neighbours, Flanders does need to boost inno-

vation. Vlerick Management School was recently a partner institute for a new global competitiveness report by the World Economic Forum. After interviewing nearly 13,000 business leaders in 134 countries, Belgium clocked in as the 19th most competitive economy in the world. The US continues to be ranked as the most competitive, followed by Switzerland and Denmark.

Belgium’s neighbours, though, rank higher, with Germany seventh, the Netherlands eighth and the UK at number 12. Even

France fares better at number 16. While Flanders probably fares better than the Belgian average, it is certainly not as competitive as its neighbouring countries. Weak points are the efficiency of the labour market – at an astonishingly low position of 79 – and macroeconomic stability (60th).

In these harsh economic times, Flanders needs to be more creative. There may, however, be signs that the financial crisis is pushing more and more companies back to “business as usual” rather than investing in innovation. Policymakers are worried that there is a reduction in Research & Development expenditures. “Companies are having to defend investment

plans for new ideas to their boards more aggressively than before,” says Cools. “But it is just in times like these that we need those new ideas. That’s why we have invited people from all over the world to provide inspiration.”

But stimulating innovation and creativity comes at a price. The total cost of the Creativity World Forum, for instance, ranges between €800,000 and €1 million. More than 1,000 people have registered, though the cost to attend – €395 – is more than €200 less than the cost to the organisation per attendee. That difference is met by Flanders DC. “This is money well spent,” argues Cools. He notes that the participant list shows many

small businesses. “SMEs are our target group.”

Cools is out to spread the word on innovation and creativity to as many people as possible. If actors like John Cleese, who is also a renowned business trainer, stimulate business to be more creative, then who can complain. “People do not want yet another Flemish professor or CEO to talk about their experiences.”

online
www.creativityworldforum.be

INTERVIEW

Creating creativity

The director of Flanders DC explains what the Creativity World Forum is all about

Flanders Today: What goes on at the Creativity World Forum?

Pascal Cools: It’s the annual gathering of the 12 Districts of Creativity. We meet every year and exchange best practices on how to stimulate creativity in business and education. This conference is held every second year in Flanders, as we are the founding member of the network. In the intervening year, the conference is held in one of the other regions.

The forum is about inspiration. We are not going to bring you the mechanics of innovation, so don’t expect sessions on how to file a patent or “five steps to innovation”. We want to create a spark. We have 26 speakers with 26 different topics. Every participant should go home with at least one idea they can put into practice.

Why is someone like comedian John Cleese speaking alongside Flemish Economy Minister Patricia Ceysens?

We invited Cleese because he is very knowledgeable on the topic. He is one of the most creative entertainers there is, but he is also a respected business speaker on creativity. Minister Ceysens is host of the forum. As the minister of economy, science and innovation, she oversees Flanders DC.

We have other big speakers: with Tom Kelley, we have the head of the company that designed the computer mouse and the Palm V handheld computer. Chris Anderson is the latest management guru, who shows you how to innovate for current markets.

How creative is Flanders?

We have many creative compa-

nies. We also have the potential to be one of the most innovative regions in the world. But we need to do more with the ideas that we have. It’s there that we are behind the rest of the world. In several international rankings on the level of entrepreneurship, we’re always at the bottom. Creativity is great, but it is useless if you don’t do anything with it. So everyone, from factory worker to nurse to business owner, should realise that they can make a difference if they act on their ideas.

In this time of crisis, what special creativity tips can you give?

Keep on searching for new ideas. Now is not the time to consider innovation as a luxury product. I know that many creative ideas will not lead to immediate return on investment, but ensuring the flow of new ideas is essential to

your company’s future.

How do you get names like Cleese or Steve Wozniak, co-founder of Apple, to a conference in Antwerp?

That’s not so simple. They don’t need the money anymore and can choose between many invitations from all over the world. We convince them with our story. We don’t aim to make money from the conference. On the contrary, every participant costs us more than the entrance fee. But we have a mission to get as many people – from students, to policymakers to small and large business owners – acquainted with these inspirational thought-leaders. This, together with the fact that we have people from more than 18 countries attending, convinces them to participate. Once you get one big name, others follow more easily.

A region has to be approved to start up a District of Creativity. What are the criteria?

A region needs to have a certain autonomy in the field of economy and innovation. They need to show in their policy that economic growth can only be sustainable in an innovation-driven economy. They also need to have something to share with the other regions. We do not allow regions that only want to learn. And we make sure that we are not just another European network. We want to be really global because the world doesn’t stop in Ireland or at the Bosphorus.

online
www.flandersdc.be



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PHOTO OF THE WEEK • ALBERT AND PAOLA King Albert and Queen Paola are received by officials of the Sikh Gurudwara Management Committee in Delhi. The royals have just completed a 10-day official state visit to the subcontinent at the invitation of president Pratibha Patil. They were accompanied by academic and business delegations representing the diamond industry, the ports and the banking sector, who signed a number

of trade and partnership agreements. The royal couple also visited the Taj Mahal, and took part in a conference on climate change. An Indian, Rajendra Pachauri and a Belgian, Jean-Pascal van Ypersele, are respectively chairman and vice-chairman of the Intergovernmental Panel on Climate Change.

FIFTH COLUMN



Your president, too

Barack Obama is destined to be the most popular US president ever... in Flanders. Politicians from just about every party are clamoring to profess their admiration for the man, each for their own reasons.

The socialist party president, Caroline Gennez, was one of the first to speak out in favour of Obama. Months ago, she drew attention to his unifying message, the way he tries to bridge the gap between rich and poor, black and white, and so on. She also supports his social and economic programme, which focuses on the lower and middle incomes. For this, the McCain camp called Obama a "socialist" — a term of abuse in the United States, but one that over here Gennez was only too happy to hear.

When Gennez attended the Democratic convention in Denver last August, she was not the only Flemish politician there. She bumped into an Open VLD delegation, with vice-prime-minister Patrick Dewael and MEP Annemie Neyts. Dewael sees in Obama a continuation of a tradition that began with Martin Luther King, Jr. and the Kennedy brothers, whom he idolised as a young man. Dewael, who is also known for being a great speaker, also admires Obama's talent for rhetoric. That both socialists and (economic) liberals admire the same man is not that unusual. Obama is, after all, more "European" than his predecessor, George W. Bush. Yves Desmet of *De Morgen* notices an element of nostalgia in Gennez's and Dewael's joint admiration: Obama reminds them of the Verhofstadt years. The politicians who were in power then shared a common belief that it was possible to make everything new. That a new, more open era had begun. (This belief was crushed when both socialists and liberals lost the elections after two terms.)

Surprisingly, the coming man Jean-Marie Dedecker also puts himself on the side of Obama. This is slightly odd, because Dedecker's economic views are close to those of Joe The Plumber. He does not believe in high taxes or big government. Still, Dedecker recognises something of himself in Obama: a successful, self-made man, an unconventional candidate who had to take on the establishment to get where he is today.

One of the few politicians who openly favored the Republican candidate, John McCain, was federal minister Vincent Van Quickenborne (Open VLD). McCain's adherence to free trade won over "Minister Q," together with the fact that he likes to see himself as a bit of rebel, just like McCain. But what did Q claim after the US elections? "I'm just as happy that Obama won."

I will be your president, too, Obama said in his victory speech. One gets the impression he was talking about Flanders.

Anja Otte

Censorship claim as magazine pulled from sale

Press heavyweights last week spoke out against a decision by a Brussels judge to order the removal of all copies of the weekly magazine *Humo* from the shelves, on pain of a fine of €250 per copy remaining.

The judge was ruling under a controversial procedure on a request from federal police chief Ferdinand Koekelberg and his former secretary Sylvia Ricour. They had protested the appearance in last week's issue of *Humo* of a photo-montage of the pair in a compromising position. The judge issued an interim order removing the issue from sale and followed up by upholding the ruling two days later. *Humo* rushed into print with an alternative issue from which the offending feature had been removed.

The judge ruled that the two plaintiffs depicted are not public figures and that the photo-montage, although clearly intended as satire, was an infringement of their privacy. *Humo* and its publisher Sanoma Magazines attacked the ruling as an affront to press freedom and the freedom of expression and made it clear they would appeal.

Koekelberg is currently under investigation as part of a disciplinary procedure relating to Ricour. He is alleged to have broken the rules governing promotions by moving her to a job higher than her education qualifications allowed. The two were rumoured to have been lovers at one time, which both have strenuously denied.

Criticism surrounded Koekelberg's use of a unilateral demand for interdict — a little-used procedure intended for cases where there is urgency, and which denies the defendant a hearing in the first instance. In their editorial pages, newspapers deplored the action, clearly mystified at the court's decision not to consider the head of the federal police force as a public figure.

None was more scathing than political commentator Yves Desmet of *De Morgen*, who went so far as to call for Koekelberg's resignation on this issue alone. Koekelberg had swept aside concern for the free democratic values he was sworn to uphold, Desmet thundered, in a case where he felt his personal interest overruled the common good. "He chose a procedure more at home in a police state, rather than a normal adversarial legal procedure," Desmet wrote. "These two elements together make it plain that this man and his secretary are intellectually, ethically and morally incapable of carrying out the supremely important task they were supposed to. Patrick Dewael, as a liberal democrat and interior minister, must fire this couple immediately because they have proven once and for all that they do not understand what the job entails."

Schoolgirl slashed for speaking French may have self-harmed

A 14-year-old schoolgirl who claimed she was attacked with a craft knife because she was speaking French with a friend in a Flanders street made the whole story up, the Brussels prosecutor's office has concluded.

The girl lives in Kapelle-op-den-Bos in Brabant, but she and her family are French speaking. In October, she claimed she was talking to a friend in the street in French, when they were approached by a gang of local girls. Feeling threatened, she took a craft knife out, which was then snatched from her and used, she alleged, to make 38 cuts on her arm.

A photograph in *La Dernière Heure* showed the marks, looking no deeper than scratches, on the girl's forearm. A medical certificate confirmed that the wounds appeared to have been inflicted by third parties.

An investigation by local police showed that there had been tension between the girl and her friend on the one hand, and local girls on the other. On 10 October, a fight broke out inside the school, which continued onto the street. According to another friend of the girl, she brought out the knife which was then knocked from her hand. Another girl picked it up and returned it later.

"The police investigated the story thoroughly," said Jos Colpin, spokesman for the Brussels prosecutor. "They interviewed everyone connected to this incident. There's nothing to show that the girl was attacked. In particular, the eye-witnesses have made it clear that nobody was injured during the incident." The girl did have scratches on her arm, he said, but there is no indication as to how they were caused. Police are not following up on the theory that the girl may have inflicted the injuries herself.

The girl now goes to school in Mechelen.

THE WEEK
IN FIGURES

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3%

KBC bank has announced it will be dropping its basic interest rate to 3% from 1 December. In July, KBC became the only bank to raise rates to 4% on ordinary accounts.

€600 million

The amount in the kitty of the so-called XL Fund, seeded by venture capital group GIMV and institutional investors. Its goal is to provide entrepreneurial capital for medium to large businesses that are having trouble finding credit in the current financial market situation.

€27,500

The fine handed down on diamond smuggler Emmanuel Shallop by a court in Antwerp for smuggling so-called "conflict diamonds" out of Angola. He was also sentenced to four years in prison and forbidden from exercising his profession for five years.

€906 million

Third-quarter losses by KBC bank, mainly as a result of bad-debt write-offs following the financial crisis. As a result of the losses, the bank will slow down on its expansion into Russia.

74

The number of new buses ordered by Flemish mobility minister Kathleen Van Brempt, at a cost of €24 million. Coach manufacturer Van Hool from Koningshooikt will supply 59 of the buses, with the remaining 15 provided by Jonckheere of Roeselare.

268

The number of military personnel who have chosen to transfer to jobs with the justice administration as part of the Army's staff cuts. The troops will take jobs in prisons, monitor electronic tags and work security in courts and offices. The defence ministry plans to cut up to 3,500 jobs by 2010.

426,255

The number of viewers for the 13.00 VRT news broadcast last Wednesday, the day of the US presidential results. The 19.00 bulletin topped one million, far ahead of main competitor VTM at 780,000.

€2,739

The average monthly wage of a full-time working Belgian in 2006 before deductions, according to economy ministry figures. The lowest-paid workers were in the hairdressing, beauty and catering trades, and the highest worked in petrochemicals and financial institutions.

Prime minister sends "warmest congratulations" on Obama victory

Continued from page 1

Europe," De Gucht said. "That will have not only a financial price but will also lead to more military effort. It's up to Europe to accept the challenge."

De Gucht declined, meanwhile, to draw conclusions from the US elections for his own forthcoming campaigning, with Belgian elections on the horizon. "We don't have a majority system, so it's difficult to get a real debate going," he said. "In our system, there are numerous political parties spread over Flanders and Wallonia. A campaign gets very quickly watered down."

The foreign minister appeared perplexed when asked about his "intense connection" with his Washington counterpart, the outgoing Secretary of State Condoleezza Rice. "She is a charming woman," he said, "but at the same time she's very difficult to move from her line once she's taken up a position. It all depends on who her successor turns out to be. Check back with me in a few months."

Earlier, prime minister Yves Leterme had sent a congratulatory email to Obama, in which he wrote: "I send you my warmest congratula-

tions for your victory at the Presidential election. Our countries and peoples maintain a true friendship, based on common values and a lasting sense of solidarity. Your inauguration as the 44th President of the United States of America coincides with a time when the expectations of the people towards their political leaders are high. There are many challenges ahead, in particular the financial crisis and economic slowdown, climate change, the need to preserve social cohesion and, finally, the challenges in the field of peace and security. I am looking forward to working closely with you in order to find common solutions to these challenges."

Meanwhile, party colleague Vincent Van Quickenborne, enterprise minister and the only member of the government to have openly supported Senator John McCain during the campaign, accepted defeat gracefully. "The win by Barack Obama is also an excellent thing," he commented. "I'm a great believer in the American Dream, and Obama is the perfect example of that. He has come up from a difficult situation to the very highest level. I have enormous respect for that."



Reuters

Foreign affairs minister Karel De Gucht

Change has come to America
The view from Flanders**The right way**

"I am convinced that [Obama's] message of unity, change and optimism is the correct way to offer a solution to global challenges. Throughout history, Flanders and the United States have built up an intense bond. In the name of the Flemish government, I offer my full support for strengthened relations in the future."



Reuters

Kris Peeters,
Flemish minister-president**The end of angst**

"America has once again been able to show the rest of the world that it is a land that hankers after progress and was able collectively to learn the lesson of the fiasco of the last eight years. Before he has made even one decision, Obama's victory is a sign of the end of the collective angst that made America so unsympathetic and closed-off."

Sarah Bettens, Flemish pop star who lives in the US, writing in *De Standaard*

Black president as normal

"A whole generation will grow up with a black American president – and I take a second term as read – and will consider it the most normal thing in the world. That's something that Europe will probably need to wait a generation (or two) to achieve."

Cas Mudde, professor of politics at Antwerp University, currently teaching in Oregon

Uniting society

"One positive thing is that Obama has not opted for a divided society like the Republican administration, where the emphasis lay

on repression. As far as his approach to terrorism, I think Obama sees the absolute necessity for a coordinated policy."

Brice De Ruyver, Belgian government security adviser

A new calling card

"Obama's programme was better than McCain's. His victory gives America a new calling card to offer the world. But, at the same time, the rest of the world needs to realise that Obama will demand more of a contribution from Europe than Bush ever did."

Rik Torfs, Professor of Canon Law at Leuven University

Democracy restored

"Today a new wind is blowing through the land. By voting for Obama, the American people have chosen change. In these uncertain times, the world needs more than ever an America where democracy and liberty are held in high regard."

Louis Michel, EU commissioner for development and humanitarian aid

Hope in the face of anxiety

"There were a number of factors that worked in Obama's favour: the least popular predecessor since polls were ever taken on the subject; an endless and unpopular war in Iraq; the biggest financial crisis in decades for which the Republicans seemed to have no response. But that's not what was decisive. The most important factor was how he was able to build up a motive of hope in the face of anxiety."

Yves Desmet, editorialist for *De Morgen*

Europe lags behind

"America has done something Europe is not yet ready to do. I find it unbelievable that the American people have chosen someone who personifies multiculturalism."

Miet Smet, former Flemish Christian democrat minister

Politics closer to the people

"He brought the people closer to politics, and vice versa. I'm very happy. But Obama made a lot of promises on social issues. We'll see if there's broad support for his ideas, not to mention money. If you ask me, he has the constitution and the dynamism to change things."

Caroline Gennez, Flemish Socialist party president

Talent over skin colour

"Today Obama has provided proof that you need talent more than anything else to



Belga

become president of the US, whatever your origins or your skin colour. I was immensely moved by his victory speech, in which he showed himself immediately to be a world-class leader."

Wouter Van Bellingen, alderman in Sint-Niklaas

Challenges ahead

"Now he has to realise the changes he has been promising for the last two years. If he cannot, those millions who, thanks to him, voted for the first time will turn away in disappointment from the political process."

Editorial in *De Standaard*

No pacifist

"Obama is no dove of peace. Even with him at the head of the world's mightiest nation, not all swords will be beaten into ploughshares."

Editorial in *Het Nieuwsblad*

As in a dream

"It's almost too good to be true."

Celie Dehaene, wife of former Belgian prime minister Jean-Luc Dehaene

"Government had no right to sell Fortis," says prosecutor

Court case outcome could lead to banking chaos

The government was forced into action last week to head off a possible financial market crisis following a shock opinion on the sale of Fortis Bank issued by the public prosecutor of the commercial court in Brussels.

According to the prosecutor, the government did not have the right to sell off Fortis to BNP Paribas last month – a transaction which took place after the bank-insurer's share price plummeted. The sale should not have gone ahead without the approval of the shareholders, said prosecutor Paul Dhaeyer.

A number of shareholders – most of whom have seen what used to be considered a blue-chip stock become worthless – have started a class-action lawsuit, alleging the bank was sold to Paribas at too low a price.

The prosecutor called for experts to be brought in to carry out a full audit and determine the exact value of Fortis and its current financial situation.

Shortly after Fortis was broken up and sold off, with part going to the Netherlands government as well as Paribas, the government stepped in to bail out Dexia bank with the promise of state guarantees. Impoverished Fortis shareholders allege that a similar sort of deal could have saved Fortis.

Not only was the sale illegal, the prosecutor said, but counsel for Fortis had failed to show that the decision was a result of *force majeure*. He criticised bank representatives for failing to provide the court with figures.

According to reports of the court proceedings, shareholders seated in the public gallery applauded,



Commercial court presiding judge Francine De Tandt will be called on to rule on the Fortis sale after next week's submissions by the defence. Her decision could throw the financial world into chaos

while there was "consternation" among lawyers representing Fortis and BNP Paribas.

The government immediately started looking into alternative responses in the event of the sale being declared void. "We're not going to wait for the axe to fall," an adviser said. The discussions will involve the national bank and the banking, finance and insurance commission CBFA.

It is still not clear just how far the implications of the opinion go. If the sale to BNP Paribas was unlaw-

ful, how will that affect the sale of other assets to the Dutch? The court was not asked to pronounce on that question, but the illegality of that sale will now surely also be called into question.

The gravity of the outcome is not being underestimated. "If the bench follows the prosecutor's opinion," one official said, "chaos threatens, the bank will come apart at the seams, the system will be at risk, and Dexia and KBC will also be in danger."

On 12 November the defence

will give their reply to the prosecutor's opinion. But they are faced with a difficult choice. If they want to convince the court of their case, they will need to show not only that there was urgency then, but that a reversal now would be catastrophic.

However, this has to be done without alarming depositors, who, in the current climate of uncertainty are highly sensitive to every suggestion and rumour.

BUSINESS FLASH



Banking • Capital Group

The US-based investment fund Capital Group is increasing its Belgian exposure by increasing its stake in Belgacom, the country's leading telecommunications company, to 5.55%. Capital Group also has a 3.07% stake in Inbev, the Leuven-based multinational beer group.

Banking • Kommunalkredit

Kommunalkredit, an Austrian financial institution specialised in the financing of local authorities, is to be nationalised in the wake of the worldwide credit crunch. The bank is a 49% affiliate of the Franco-Belgian Dexia, and the move will cost Dexia in write offs. But the bank will get 49% of the new shares issued by Kommunalkredit as part of its recapitalisation.

Biotech • Devgen

The Ghent-based biotechnology company Devgen is closing its pharmaceutical products distribution branch, resulting in a loss of 19 jobs.

Biotech • Galapagos

The Mechelen-based biotechnology firm will sell its US BioFocus affiliate to the Australian ChemVentures company.

Cars • Sales

Car sales in Belgium for the first 10 months of the year are 4% higher than for the same period in 2007, according to the car industry federation Febiac. This is despite the 7% contraction of sales in October. Market leader for the year so far is Peugeot, followed by Volkswagen and Renault.

Manufacturing • Recticel

Recticel, the polyurethane foam producer, has sold its special components German affiliate BASF for some €38 million.

Real estate • Cushman & Wakefield

The industrial real estate consultant has listed Flanders as the best location to set up a distribution centre in Western Europe. In second and third positions are Wallonia and the French region of Nord-Pas de Calais.

Retail • Louis Delhaize

The specialised retailer Louis Delhaize (not to be confused with the much larger Delhaize supermarket group) will open an outlet at Brussels Airport.

Retail • Lotus

The Lembeke-based confectionary and biscuit producer Lotus is to pay €16.5 million to acquire the Swedish biscuits company, Annas Pepparkakor. The move will significantly strengthen Lotus' position in Northern Europe and will help to develop Annas' sales internationally.

Telecom • Option

Option, the Leuven-based telecommunications products company, has won a major contract from Vodafone to become the UK-based phone company's sole supplier of USB modems. The move strengthens Option's position on the market as it faces strong competition from the Chinese Huawei company.



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"Arousal monitor" reads emotions

The Leuven nanotechnology company IMEC has developed a new monitor that measures a subject's emotional state in real time using wireless-enabled sensors.

The "emo-monitor" measures four physical parameters: heart rhythm, respiration rate, skin conductivity and skin temperature. It consists of a set of sensors applied to the chest and fingers, which are connected to a wrist-worn transmitter that sends data to a PC over a wireless connection.

The applications are varied, according to IMEC. For instance, it would be possible to measure the effects of antidepressant medication in real time by monitoring a subject in fairly normal circumstances (ie, not hooked up to machines and, lying on a bed, itself a stressful situation). A child suffering from ADHD fitted with the equipment could be monitored in a classroom, perhaps even by the teacher.

And interaction with the computer could be two-way. In a learning situation, for instance, the computer could adapt its interaction with a student in response to his or her reactions as measured by the monitor.

One intriguing possibility IMEC raises is in the world of online gaming. It should theoretically be possible for game avatars – the characters, whether built into the game or represented by other online gamers – to direct the game in different directions according to the emotional condition of the player, as communicated by the machine. And while that's fascinating enough for the geek



The wireless body environment network measures physiological signals and analyses them in real time

community, it might provide invaluable for the training of, for example, police officers, air traffic controllers or emergency services.

A major factor in the monitor's design is the unobtrusiveness of the parts. The sensors are as small as current technology will permit, while being highly sensitive and WiFi-enabled. To send its signals over wireless to the PC, the monitor uses about 20 times less power than a Bluetooth phone uses to send calls from your pocket to your ear. The Li-Ion battery has a life of several days.

IMEC's next step is to have the whole monitor work on energy derived from the subject's own body, to allow fully autonomous functioning. They also plan to cut the energy

use of the wireless communication system and to add to the number of body parameters that can be measured.

IMEC is Europe's largest independent research centre, specialised in nanotechnology and nanoelectronics. More than 1,600 researchers worldwide cooperate in IMEC's research into transport safety, health care, renewable energy and smart electronics. The emo-monitor was developed in conjunction with Holst Centre, a joint venture with the Dutch government and Dutch research organisation TNO.

online
www.imec.be
www.holstcentre.com

New drug shows promise against multi-resistant tuberculosis

A new medication against tuberculosis (TB) developed by researchers in Mechelen has shown spectacular results in clinical trials, its inventors have announced.

The new drug, called TMC207, is the discovery of researchers at Timotec, a division of Johnson & Johnson based in Mechelen. The first news of the drug was published in the journal *Nature* in 2004. Since then, Timotec has carried out trials in South Africa, where there are known to be a large number of TB patients resistant to conventional treatments. In the world at large, it is estimated that about half a million people have multi-resistant TB, with a few infected by strains that respond to no known treatment.

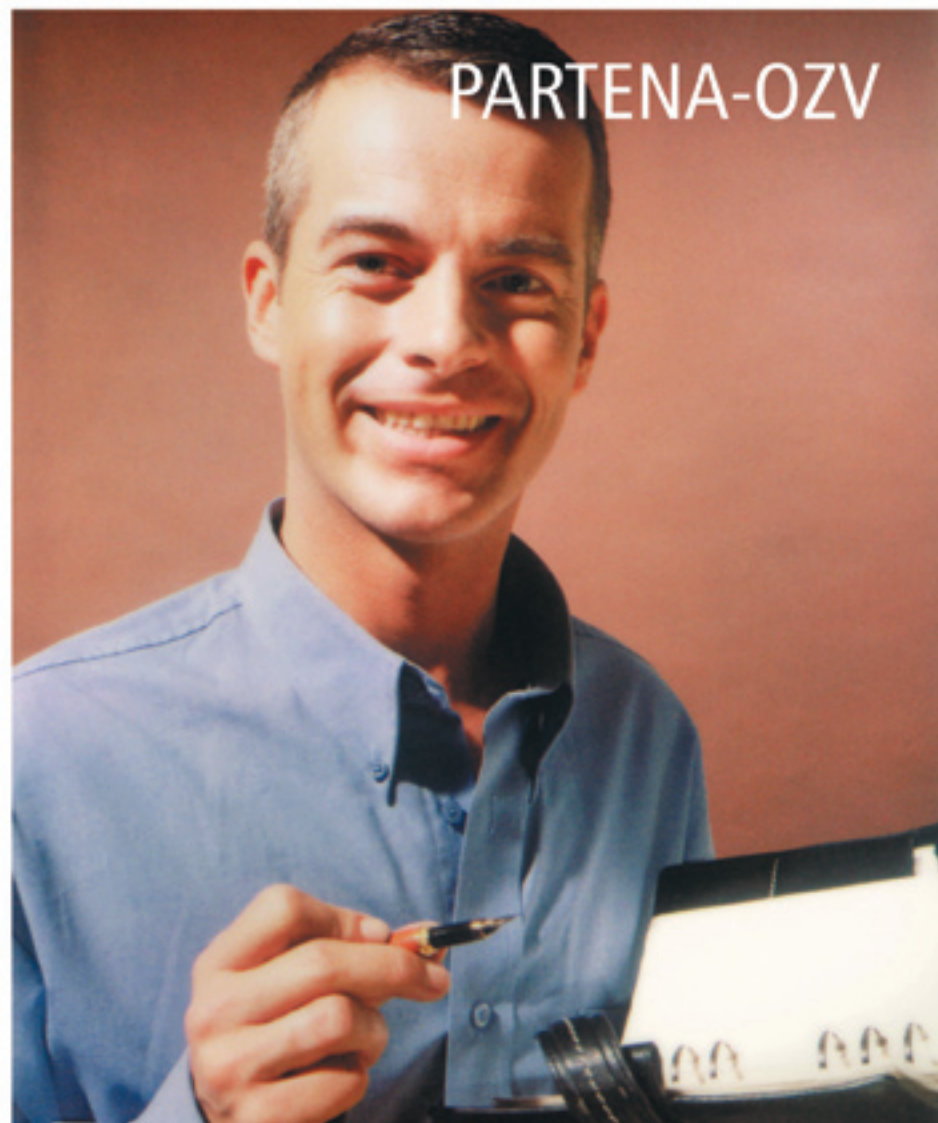
The results of the trial were announced at a conference in Washington DC, by Professor Andreas Diacon of Stellenbosch University in South Africa, which coordinated the trials.

One group of multi-resistant TB sufferers was given the standard cocktail of antibiotics plus a dose of TMC207, with another identical group receiving antibiotics with a neutral placebo. After eight weeks of this regime, almost half of the TMC group showed a marked reduction in their infection, with the whole group registering negligible side effects. Among the control group, on the other hand, only 8.7% showed a reduction of their condition.

The new drug works by cutting off the energy reserves of the TB bacillus, something which can combat even highly resistant strains.

"This looks like a breakthrough, not only as regards side effects but also the healing effects of the drug," commented Dr Wim Parys, who carried out the trials for Timotec. The trials will now be extended to a group three times the size, which will be given the TMC207 for a period of 24 weeks.

"We want to figure out the optimum treatment period," Dr Parys said. "The classic cocktail can be given for up to two years. We hope to be able to treat more patients with our drug and to cut the treatment time. We're targeting TB at the moment, but if this research has a successful outcome, there is nothing to stop us broadening out to treat other bacteria. It would even be possible to eventually bring a whole new class of antibiotics to market."



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You must be seeing things

Ghent hosts a first-time exhibition of the strange worlds of Piranesi



Like photographs of ancient Rome: "Appian Way" by Piranesi depicts the 4th-century road that formed the only connection between Rome and cities in southeast Italy

Alan Hope

Giovanni Battista Piranesi was born in the Republic of Venice in 1720 but left at the age of 20 and spent the rest of his working life in Rome. An architect by training, he studied the techniques of copperplate etching and engraving, which he was later to bring to new heights.

Piranesi's talent in capturing the ruins of ancient Rome, while also replacing the imagined intentions of the designers of the ancient monuments, made his work very popular and heavily influenced the Neoclassicist movement.

The University of Ghent possesses a magnificent collection of Piranesi prints, and some are on show for the first time in an exhibition at the Fine Arts Museum in Ghent.

Piranesi consists of three main types of work. There are records of archaeological excavations carried out among the ruins of Rome. There are the so-called *vedute* prints, or views of Rome, ancient and modern. And then there are the *carceri d'invenzione* prints, or prisons of the imagination, which are entirely fictional and present

a rather dark view into Piranesi's mind.

The works all come from the university's collection, the backbone of which is the *Collected Works*, published between 1800 and 1807 by Piranesi's sons, which feature 950 of the 1,028 pieces catalogued in his name. These were a gift to the university from Joseph Bonaparte, Napoleon's elder brother, a great supporter of Piranesi's work. In addition, there are about 150 original prints, including the *Carceri*, a collection of grotesques, studies of the Campo Marzo in Rome as it must have been and the incredible "Column of Trajan".

The exhibition features 180 prints and books by Piranesi, and another 70 by historians and artists of the time and later, which put Piranesi in context. Some have been borrowed from the Royal Library in Brussels, which also has an extensive print archive.

The work is quite simply overwhelming. There's a very great deal to take in, and, despite going round twice, I still have the feeling of having merely scratched the surface.

Part of the reason is that the layout of the exhibition is tiring. Many of the works on show are pages of books, and the only way they can be exhibited is horizontally, lying flat in glass cases in the museum's rotunda and two extending wings. On a purely physical level, that requires you to stretch yourself to be able to see the pages in full.

At the same time, there are two sets of documentation to digest. The museum has supplied extensive notes beside the various cabinets, highlighting Piranesi's career phases as antiquarian, archaeologist, polemicist and so on. Those are in Dutch. Meanwhile, Piranesi himself has copiously annotated his own works, which are in Italian.

Sadly, the exhibition catalogue (on sale at the museum shop) is not much help. Though its scholarship is exemplary, its text is dense, not organised as a guide and published in Dutch only. It's also only slightly larger than a paperback and does no justice whatsoever to the images.

The other reason the exhibition is so demanding is because of Piranesi himself. There's just

so much to see. Piranesi refined the techniques of etching to such a level of sophistication that his views become hyper-realistic, with a dizzying amount of detail. There is no position that allows a viewer to see the works in perfect focus, from top to bottom, as depicted.

The paradox reaches its extreme in the etching of the Column of Trajan, the burial place of the 2nd century Roman Emperor. The work is about three metres high and required Piranesi to make six different copper plates. Along the full length of the column, a spiral frieze tells the story of the emperor's military triumphs. At the top, Piranesi has replaced the statue of Trajan that stands there by a figure of Saint Peter.

The engraver's most mundane works, including those showing cross sections of archaeological excavations or the facades of buildings, are so entrancing because of this intense attention to detail, that the prints were acquired as works of art by collectors. Later, his series of fantastical prisons known as the *Carceri* lifted a corner of the sheet to show what a creative artist he might have

been, had he chosen to go in that direction. The prints of deep, dark dungeons, their massive columns strung with ropes and pulleys for purposes we hardly dare imagine, burst with muscular energy, their architectural supports turning and straining like the bodies of Baroque sculpture.

The technique of etching reinforces that image: no art other than sculpture is more nakedly physical. The artist cuts into his plate with precision tools, then bathes it in acid, which eats into the metal; the printing process that follows involves almost geological pressures.

The museum's staging of the massive prints is excellent, due to the efforts of the exhibition's architects Guy Châtel and Kris Coremans.

Regardless of the work involved to see it, *Piranesi* is worth it.

Until 18 January, Museum of Fine Arts Gent, Citadelpark

online
www.mskgent.be

MUSIC

Because jazz is forever

The Brussels Jazz Orchestra turns 15 with a bit of the old bling-bling



Alan Hope

The Brussels Jazz Orchestra (BJO) knows how to celebrate an anniversary. Not content to fill November with a series of star concerts and a new CD, they've had top designers in Antwerp produce a line of jewellery especially for the occasion.

Celebrating 15 years this month, the jazz band came into being when the Belgian Radio Television big band broke up, leaving composers and musicians with nowhere to ply their trade. One of them was saxophonist Frank Vaganée, who, together with trumpeter Serge Plume and trombonist Marc Godfroid, formed the BJO. Vaganée (pictured, left) has been artistic director from the start, and I spoke to him at their headquarters in Mechelen.

Mechelen? "In the past we were in Brussels; Mechelen has been a practical step more than anything," explains Vaganée. When the band's four-year residency at Flagey ran out, it based itself in the city in Antwerp province because some of its members live there. "We actually began in Sounds Jazz Club in Brussels," continues Vaganée, "because Brussels is a melting pot, where everyone who was into jazz came together. And that's why we're called the BJO. The name-recognition of Brussels was something we wanted to take with us."

The birthday concerts on 19, 20 and 21 November feature Richard Galliano, the French accordion virtuoso, who's as much at home playing with a big band or a symphony orchestra as he is his

own ensemble. Everyone in the audience will receive a copy of BJO's new CD, *Ten Years Ago*, recorded with Galliano. The concerts take place in Ghent, Antwerp and Brussels, respectively.

"In the past we would invite someone, they'd turn up with their own music, and we'd rehearse it for a concert," explains Vaganée. "But in the last couple of years, we've been going about it another way."

With a building confidence that 15 years brings, they asked Galliano to collaborate, and he agreed. "We went looking for good pieces by him, then found an arranger who could arrange the work to suit the concert," says Vaganée.

The BJO is a traditional big band set-up: four trumpets, four trombones, five saxophones and a rhythm section of piano, drums and bass. So why do they call themselves an orchestra? "Because we wanted to be much broader than a big band," explains Vaganée. Big band is a reference to the composition of the musicians and to a style of music. We want to be broader, to bring in other types of music. We're set up like a big-band, but we don't only play big-band music."

This is evidenced on *Changing Faces*, their CD from last year featuring Paris vocalist David Linx. With a contemporary Latin feel, it's very different from the project with

Galliano, where you find more of a Balkan style – which is "not typical big-band," notes Vaganée.

There have been 10 CDs in all, and from listening to a few – one with Brussels pianist Michel Herr, for instance, and one with the Royal Flemish Philharmonic, the lasting impression is the unity of sound: BJO is made up of individual musicians in the way a sea-wave is made of droplets of water,

and it buoys you up and washes over you as a single powerful movement.

But is there still a demand for that type of music in these niche times?

Vaganée, a teacher at the Lemmens Institute in Leuven, assures me that there is. "I think young people these days don't pay enough attention to tradition, to the roots, where the music comes from," he says. "But there are always exceptions. The kids we have at school always try to stay aware of what came before."

He also says that, contrary to popular belief, young people are still coming to jazz, "even if it's via more commercial music with a jazzy feel to it. Then you have crossover music, like Amy Winehouse, for instance. If you listen to her first CD, that's quite simply jazz. And if young people hear that and become interested in that sort of music, then they're going to start digging to find out where it comes from and find their way to jazz that way."

And then there's the sparkle and shine. In the week before the concert, the new line of jewellery – called BJOux – will go on show at the Zijsprong Gallery in Antwerp. It was designed by Peter Vermandere and is made up of pieces of used instruments. "Chopping an instrument into bits is pretty drastic," Vermandere comments, "but anything for art – kill your darlings!"

Vermandere visited the BJO, talked to members and attended concerts to "get an idea of what we're about," Vaganée says. The range includes clarinet rings in ebony and silver, earrings, brooches and a limited edition set of sax cufflinks.

Brussels Jazz Orchestra with Richard Galliano, 19 November, De Bijloke, Ghent. Check the website for listings in other cities. See page 13 for more on the jewellery line BJOux

online
www.brusselsjazzorchestra.com

FLANDERS EYE

Henk van Rensbergen has never been able to drive or walk past an abandoned building without going in for a peek. And to shoot a few photos. He's now one of the world's leading recorders and photographers of abandoned spaces, which he explores in Belgium and abroad. His show at Life is Art gallery and restaurant in Antwerp showcases a number of large-format photos: abandoned industrial complexes, a charming villa in Havana, a theatre in downtown Newark and rusting cars looking like dying animals in the forests of the Ardennes. With a clear respect for his subjects, his work carries a timeworn sense of nostalgia and loneliness.

Until 16 November, *Life is Art*, Sint-Jorispoort 19, Antwerp

online
www.abandoned-places.com



Dig in

Flanders celebrates all things foodie during the Week of Flavour

Willy Lijns



Guy Van Cauteren, chef of 't Laurierblad in Berlare, East Flanders, is the "Godfather" of the Week of Flavour. That means he has personally approved each and every one of the 1,000 activities on the programme

Lisa Bradshaw

Food, glorious food, sang the hungry orphans in the musical *Oliver!*, and here in Flanders we quite agree – especially over the next 10 days.

The orphans may have been referencing their lack thereof, but here we're celebrating its abundance – and its tastes, texture, appearance and relationship to art and culture. It may sound like a lot to carry, but in the Week van de Smaak, food is up to it.

The Week van de Smaak, or the Week of Flavour, is in its third year and engulfs Brussels and all of Flanders in sweets, sauces and savouries through an incredibly wide variety of events. There are more than 1,000 different things to do or see ranging from tastings to markets to exhibitions to theatre performances starring salt and pepper shakers.

But two facts lead the way: France is this year's Guest Country of Flavour and Lier is the City of Flavour.

France is of course an obvious choice. A cultural icon of food and drink, it's the country that first comes to mind when considering the best food in the world (except possibly Italy, which was last year's Country of Flavour). And, quite honestly, where would the Belgian kitchen be without all that French influence? Gentse waterzooi may have developed in Ghent, but its basic cream sauce recipe comes from a bit further south.

To anyone who doesn't live in the Antwerp area, Lier might seem a more obscure choice. But the town of 33,000 is something of a gourmet paradise. Taking its gastronomy very seriously, it offers an astonishing number of eclectic eateries, delis, gourmet markets and cosy pubs. There are a surprising number of ethnic and vegetarian choices available, not to mention the famous Caves beer, one of no less than four local brews,

and *Lierse vlaaike*, a spicy cake made only in Lier. (By special municipal order, the recipe for the *vlaaike* is a closely-guarded secret.)

These two themes comes beautifully together during FoLIERS de France, where local businesses each promote food from a specific region of France. Plan to spend a weekend in Lier and slowly enjoy each region's individual specialities. On 23 November is the week's big closing event, Circle of Flavour, which you'll find along Lier's city walls, with their accompanying belt of green, stretching five-kilometres around the centre of the city. Stalls will serve any number of delightful bites (and not just from France), live music will play, and activities will present themselves to children. In the Grote Markt, master French chef Philippe Girardon will collaborate with Lier's best chefs to prepare new French/Belgian concoctions.

Another date for the calendar is 16 November when mayors from 79 Flemish cities cook for their citizens. Many of them are keeping to the French theme, but a few are looking to appeal to the masses: Ronald Parys of Ternat is sticking to pancakes and Antwerp's Patrick Janssens will be baking up batches of *speculaas*. Perhaps the best place to be is Berlare, where Guy Van Cauteren (pictured above) will join the city's mayor in preparing "artistic" specialities.

The week also allows you to get active – there are any number of cooking classes, certainly, but also the chance to cook in a restaurant kitchen, workshops on healthy eating, pizza-making for kids (after which they receive a "pizza diploma") and walking dinners. And don't worry: though France is the guest country, you'll find foods from across the world.

We eat every day, but the Week of Flavour reminds us to enjoy not just every bite but every aspect of that which gives us life. Food, glorious food.

5 taste treats

Nearly every city in Flanders – from the biggest to the smallest – is doing something for the Week of Flavour. These are a mere few suggestions from each of the provinces, but pick up a programme at a public space around town to find literally hundreds of events.

Theatre ● Mechelen's figure theatre centre Het Firmament spends the evening of 15 November slipping among the crowds at the market on Haverwerf performing puppet theatre – with food and eating utensils.

Literature ● Palethe cultural centre in Overpelt, Limburg Province, is the place to be on 13 November for "Erotic Dining". After blushing through readings from spicy novels in which food is definitely a source of pleasure, you'll cook a meal "with an erotic touch".

Film ● The social-cultural group Curieus goes medieval on our taste buds with a movie about the Middle Ages and contemporary versions of the dishes, served in period dress. It's on 17 November at Café De Volle Maan in Avelgem, West Flanders.

Farm ● Organic farm De Loods in Aalst takes you around their property so you can see how bio foods are planted and grown. Central is the apple, how to choose them, how to cook them. Chef Geert Van Der Bruggen teaches you how to cook with herbs. Opportunities for eating are assured.

Beer ● Brussels' family brewers Cantillon will tell you how they make Geuze-Lambik, a mysterious beer with spontaneous fermentation. The 18 November tour includes food and – naturally – drink.

TOUCHING BASE

the week in sport



Shutterstock

Junior League Football

Thirteen years in the making, the Flanders American Football League's Junior League for 16-19 year olds is now well and truly underway. Launched in 1995 as a flag football league for kids of 10 years and older (in which players try to rob one another of a flag attached to the belt instead of tackling), the original concept didn't take off and had to fold in 1999.

In 2006, a second attempt was made, but this time in regular tackle football. With more support from the clubs, five teams signed up for the 2006 season (four Flemish and one Walloon) to play 5-on-5, which was an immediate success. The next year nine clubs registered (six Flemish and three Walloon) to play 6-on-6. This year a real league was organised with a dozen teams (seven Flemish and five Walloon) to play 8-on-8 (adult football is played 11-on-11) in a five- to seven-game season.

"This format will probably be maintained for the foreseeable future," FFL President John Van de Mergel explains. "It's important to get all clubs on board."

With the league's rapid development and expansion, American Football, with its short intense season – which runs from September to November – could well become a popular youth sport for Belgian children looking for something to play in the autumn. This season reaches its climax on 30 November on the Brussels Bulls' artificial turf in Sint-Agatha-Berchem, when the Junior Bowl is played. A third-place play-off is scheduled for 13.00, while the final will be played at 15.30.

Favourites for this year's title are the Liège Monarchs, who are undefeated in the East Division, and the Brussels Black Angels, who have yet to lose in the West.

Clubs train players as young as 12 and are always looking for new talent. For more information, go to www.americanfootball.be.

Results:

25/10: Centaures 8-22 Tigers
Bulls 40-6 Lions
26/10: Titans 22-28 Cougars
Tribes 13-28 Black Angels
Monarchs 43-0 Diamonds

Standings:

West:

Rank:	Team:	Won:	Lost
1.	Black Angels	4	0
2.	Tribes	3	2
3.	Gators	2	2
4.	Phoenix	1	3
5.	Cougars	1	3
6.	Titans	1	3

East:

Rank:	Team:	Won:	Lost
1.	Monarchs	4	0
2.	Tigers	4	1
3.	Bulls	4	1
4.	Lions	2	3
5.	Centaures	1	4
6.	Diamonds	0	4

Leander Schaerlaeckens



STUDY IN **FLANDERS**

The website www.studyinlanders.be provides information about study opportunities in Flanders, Belgium for foreign students, researchers and academics. The information is clustered in different chapters: Flanders, the Flemish higher education system, research, and practical information on how to prepare your stay. Information regarding the higher education institutions and the study programmes (accredited non Dutch-language courses) can be retrieved through search engines. Further details and contact references are summarized in fact sheets.

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Sander Gennette



It doesn't look a day over 450...your correspondent takes a trip around the gorgeous Roman Brewery with master brewer Jozef Snauwaert

Aged to perfection

Roman Brewery in East Flanders is the country's oldest family brewer

Robyn Boyle

The outer walls of Roman Brewery stand tall along the N8 between Oudenaarde and Brakel. This picturesque road transecting the hilly Flemish Ardennes once served as an important trade route between Germany and France. Like most breweries, Roman started out as a farm, inn and rest stop where travellers could stall and trade their horses.

A drink was also more than welcome, something that founding father Joos Roman capitalised on from the start. It is probably thanks to him, in fact, that the area around Oudenaarde got its reputation as the "brown ale region".

Four centuries long, the Roman family has been producing high quality, authentic Belgian beer in the traditional manner. Their establishment in 1545 makes the Romans the oldest brewer family in Belgium. If this were any other country, a theme park would be built on the premises and Roman family members would be as gods seated in ivory towers, never to come in contact with the likes of the common folk.

Not at all the case at Roman Brewery. Carlo Roman, representing the 14th generation, spent plenty of time telling me about his family's legacy and, of course, their varied beer assortment – in particular, those labels carrying the Belgian Family Brewers (BFB) quality logo: Adriaen Brouwer, Ename and Sloeber.

The brewery made a name for itself with its speciality brown brew, which is today called Adriaen Brouwer after the famous local

painter from the 17th century. "The choice of name represents a strong connection to this region," explains Carlo. "Today there is a pub with his name and an Adriaen Brouwer Beer Festival that takes place every summer in Oudenaarde."

Roman Brewery's Adriaen Brouwer (5%) has a lovely dark brown colour with a light beige head. The flavour denotes caramelised, almost burnt, malt. There is no trace of the slightly sour nature that previously typified this type of brown ale. Rather, it is primarily sweet with hoppy and fruity accents: a delicious tribute to the brewery's great past and a positive toast to its future.

There is also a much stronger version available, Adriaen Brouwer Dark Gold, which clocks in at 8.5%. True to time-honoured tradition, both versions of Adriaen Brouwer are top-fermented (meaning above 20 degrees), use Belgian hops and are made with water "from our very own nearby source," says Carlo.

More historic and region-connected beers made by Roman include the Ename Abbey selection. Ename, just outside of Oudenaarde, was the site of much conflict between the West and Middle Frank Empires as far back as 843 AD. The castle at the site was taken over by Benedictine monks in 1063 (the date we see on

bottles of Ename), who turned it from a battleground into a place of peace and prayer. That was until French revolutionaries destroyed the abbey in 1794. Today, the ruins are open to the public, including a guided multimedia tour and visit to the Roman Brewery-sponsored museum.

"We first brewed the Dubbel and Tripel on the occasion of a 1990 event held at the site of the old Abbey ruins," explains Carlo. "Ename Blond came a few years later, and the Ename Cuvée 974 followed in 2002." All four versions are of high fermentation, re-fermented in the bottle and fairly strong.

If it's a more hoppy aroma and citrus flavour you're after, Ename Blond (6.5%) is for you. On the other hand, if you like your blonde ales more malted, slightly spicy, with high alcohol content and a bitter aftertaste, it's better to reach for an Ename Tripel (8.5%).

Those who prefer a darker, red-brown colour and perfectly balanced sweetness with a subtle, bitter finish will find Ename Dubbel (6.5%) to their liking. And when you're looking for something extra special, Ename Cuvée 974 (7%) is amber-red with a sweet malted flavour, like toffee, and luscious vanilla undertones.

Finally, Sloeber is altogether more contemporary and lively. Carlo's translation of the name

into "little naughty boy" accurately describes the beer's character. It looks innocent enough, pouring into its rounded glass, pale golden and bubbly with a dominant white head. A couple of sips later, it surprises you with hidden strength and complexity of flavour. Dry on the palate, with hints of orange, Sloeber is a superior beer.

There's some strong marketing behind this beer, as well, evidenced by online ads showing a cartoon version of a Sloeber bottle performing a cheeky dance – one more reason why Sloeber is increasingly popular in the export market.

Compared with other breweries of its scale in Belgium that tend to rely on export for their survival, only 8 to 9% of Roman's beers cross the border. "But this number is increasing," notes Carlo. "Our products are already very popular in Italy. We also have importers in the Netherlands and France, and we're looking to increase our presence in the United States, as well."

Hence the importance of the BFB logo on Roman's beers. "Consumers abroad will know that they're getting a high quality product backed by hundreds of years of experience in the art of brewing."

Check the next issue of Flanders Today for another recommendation in our ongoing series on Belgian Family Brewers

online
www.roman.be

FASHIONISTA



GOUDWERK

Antwerp is not only a breeding ground for talented fashion designers, it is also the place to go when you're looking for original and artistic jewellery. Several jewellery designers have their own boutique in the city, where they can have close contact with their customers, as in the case of Peter Vermandere and Daisy Verheyden.

This designer couple is far from ordinary. In 1998, they opened a gallery close to home, where they also sold the work of other artists. When their customers started asking specifically for the duo's designs, they cut the ribbon on Goudwerk, their own shop in the Leopoldstraat.

One look in the window teaches passers-by that this is not a traditional goldsmith, nor a conventional jewellery store.

The rings, bracelets and necklaces are different – as if they are from another world, really. "We are too artistic to be a fashion label, yet the objects we design are too functional for us to be considered real artists. We are floating somewhere in between," smiles Peter.

But the true fans of their label recognise the qualities of the designs for what they are: an uncompromisingly original view on jewellery the way it should be made. "We are always looking for something special," explains Daisy, when she talks about how their brand differs from other, more fashionable labels. "I'm never going to buy beads by the kilo, for instance. I'll look for that one seller who has the most beautifully honed collection of top-quality beads."

In the same way, Daisy's diamond designs add an extra dimension to what you'll find in traditional shops. Proudly, she shows a gold ring that has the diamond integrated in such a way that it is only visible when looked upon sideways.

Another ring has three seemingly floating discs, and the top one hides a diamond, like an oyster hiding at pearl.

This year, Peter embarked on a new project that marries the new and the old. For its 15th anniversary, the Brussels Jazz Orchestra asked him to create a special jewellery line, fittingly called BJOUx. Always fascinated with odd and second-hand materials, Peter has made brooches and rings from old musical instruments, trying to translate jazz into jewellery. (Photo above shows "clarinet rings".) "I like to experiment and try things that might not work. At least I can say I've tried," says Peter.

Daisy and Peter are also celebrating their own anniversary – 10 years – with a photo exhibition of their designs in their shop and special events throughout their birthday weekend.

Stéphanie Duval

Goudwerk Open Weekend, 14-16 November, Leopoldstraat 29, Antwerp. See page 10 for our story on the Brussels Jazz Orchestra

Classical & New Music

Antwerp

Amuz

Kammenstraat 81; 03.248.28.28
NOV 14 21.00 Vlaams Radio Koor and I Solisti del Vento, conducted by Bo Holten: romantic choral songs by Schumann and Brahms, among others
NOV 16 15.00 Johannette Zomer, soprano; Fred Jacobs, lute: songs by Purcell, Lawes and Robert Johnson, among others

deSingel

Desguinlei 25; 03.248.28.28, www.desingel.be
NOV 13 20.00 Oxalys with Willeke te Brummelstroete, alto; Sara De Bosschere, narrator: Stravinsky, Ravel, Martinu, Poulenc, Satie, Milhaud
NOV 19 20.00 Irwin Gage tribute: Caroline Melzer, soprano; Annette Fischer-Lichdi, piano: lieder by Prokofiev, Schumann, Heucke and songs by Roussel

Bruges

Concertgebouw

't Zand 34; 070.22.33.02, www.concertgebouw.be
NOV 20 20.00 Ensemble Explorations: Brahms' String Sextets Nos 1 & 2

Brussels

Bozar (Paleis Voor Schone Kunsten)
Ravensteinstraat 23; 02.507.82.00, www.bozar.be

NOV 13 12.30 Belgian National Orchestra with narrator, harp, violin and flute
NOV 15 20.00 London Philharmonic, conducted by Vladimir Jurowski, with Kolja Blacher, violin: Stravinsky's Scherzo fantastique op 3, The Rite of Spring
NOV 16 11.00 Andreas Brantelid, cello; Marianna Shirinyan, piano: Schubert, Janacek, Franck
NOV 20 00 De Munt Symphony Orchestra, conducted by Carlo Rizzi: Dvorak's In Nature's Realm op 91, The Water Goblin op 107, Tchaikovsky's Symphony No 1, op 13
NOV 17 20.00 Alfred Brendel, piano: Haydn, Mozart, Beethoven, Schubert
NOV 19 20.00 Leon Fleisher, piano: Bach, Debussy, Brahms, Albeniz, Chopin

De Munt

Muntplein; 070.23.39.39, www.demunt.be
NOV 14 20.30 De Munt Wind Ensemble; Mozart's Serenade KV 388, Rossini's Nonetto op 40
NOV 15 20.30 Music & poetry: Les Ambassadeurs orchestra, conducted by Alexis Kossenko: Diderot's Le Neveu de Rameau, works by Rameau

Espace Senghor

Waversesteenweg 366; 02.230.31.40, www.senghor.be
NOV 16 11.30 Focus on composer Baudouin de Jaer, with Fabian Fiorini, piano: de Jaer's dix crocus pour piano

Flagey

Heilig Kruisplein; 02.641.10.20, www.flagey.be
NOV 13 20.15 Ictus 'Brins': violin duets by Bartók, Berio, Dillon
NOV 14 12.30 Edding Quartet: Haydn, Beethoven (Piknikmusik)

Royal Music Conservatory

Regentschapsstraat 30; 02.213.41.37
NOV 13 20.00 Yossif Ivanov, violin; Itamar Golan, piano: Bach, Beethoven, Schubert, Grieg
NOV 18 20.00 Daedalus Quartet: Haydn, Ives, Sibelius

Sint-Marcuskerk

de Frélaan 72; 02.331.37.14, www.32sonates.be
NOV 14 20.00 Olivier De Spiegeleir, piano: Beethoven sonatas

Opera

Antwerp

Vlaamse Opera

Frankrijklei 3; 070.22.02.02
Until NOV 18 20.00 The Rape of Lucretia by Benjamin Britten, a new co-production with Operastudio Vlaanderen, conducted by Elgar Howarth

Jazz & blues

Antwerp

deSingel

Desguinlei 25; 03.248.28.28, www.desingel.be
NOV 17 20.00 Dr John & The Lower 911

NOV 20 20.00 Brussels Jazz Orchestra with Richard Galliano, accordion

Bruges

De Werf

Werfstraat 108; 050.33.05.29
NOV 15 20.30 Brazzaville (IkV JazzLab Series)
NOV 19 20.30 Andrew d'Angelo Trio

Brussels

Ancienne Belgique

Anspachlaan 110; 02.548.24.24
NOV 17 19.00 Jef Neve and José James + Joan as Police Woman

Charliermuseum

Kunstlaan 16; 02.507.83.31, www.charliermuseum.be
NOV 18 12.30 Ben Sluijs/Erik Vermeulen Duo

Espace Delvaux

Gratèsstraat 3; 02.663.85.50
NOV 13 20.30 Ivan Paduart

Flagey

Heilig Kruisplein; 02.641.10.20, www.flagey.be
NOV 12 20.15 Youth Jazz Orchestra
NOV 18 20.15 Abdullah Ibrahim

Jazz Station

Leuvensesteenweg 193-195; 02.733.13.78
NOV 12 20.30 Pascal Mohy Trio
NOV 13 20.30 Sian
NOV 15 18.00 Toine Thys Organ Hammond Trio
NOV 16 15.00 Jazz with the family, with Pascal Schumacher Quartet (five and up)
NOV 19 20.30 Sabin Todorov Trio

Le Grain d'Orge

Waversesteenweg 142; 02.511.26.47
NOV 14 21.30 Shakedown

Sass'n Jazz

Koningstraat 241; www.sazznjazz.be
NOV 12 & 19 20.30 SM's Steady Wednesdays
NOV 13 20.30 Nicolas l'Herbette Experience + Jam Session
NOV 15 21.30 Something Else

Sounds Jazz Club

Tulpenstraat 28; 02.512.92.50, www.soundsjazzclub.be
NOV 13 21.00 The Singers Night
NOV 14 22.00 Da Romeo & The Crazy Moondog Band
NOV 17 22.00 Master Session
NOV 19 22.00 Caribe Con K, Caribbean music

The Music Village

Steenstraat 50; 02.513.13.45
Concerts at 20.30:
NOV 12 Siân Potttock
NOV 13 Rey Cabrera invites Moune a Case
NOV 14 Amina Figarova Sextet
NOV 15 Richard Rousselet & the New Look Trio
NOV 18 The Floreffé Jazz Orchestra
NOV 19 Flavia Dell'Isola

Ostend

Kursaal (Casino)

Monacoplein; 0900.69.900, www.kursaalooostende.be
NOV 20 20.00 Buscemi & Michel Bisceglia Ensemble

Pop, rock, hip-hop, soul

Antwerp

Queen Elisabeth Hall

Koningin Astridplein 26; 0900.26.060
NOV 14 20.00 Within Temptation

Lotto Arena

Schijnpoortweg 119; 0900.26.060
NOV 12 19.00 Slayer + Amon Amarth + Mastodon + Trivium

Ardoois

Cultuurkapel De Schaduw

Wezestraat 32; 0479.80.94.82, www.deschaduw.net
NOV 14 20.30 Replay
NOV 15 20.30 Carolyn Wonderland

Borgerhout

Hof Ter Lo

Noordersingel 30; 03.543.90.30
NOV 12 20.00 Tricky
NOV 19 20.30 Rahzel

NOV 20 20.00 Vanishing Point + Pagan's Mind + Sonata Arctica

Brussels

Ancienne Belgique

Anspachlaan 110; 02.548.24.24
NOV 13 19.00 The Aggrolites + Campina Reggae + The Skatalites + The Moon Invaders
NOV 14 19.00 Spot on Denmark II: screening of Spotted on Spot by John Erbuer + Tone + Le Fiasko + Said the Shark + Slaraffenland
NOV 15 20.00 Ludovico Einaudi with Robert Lippok
NOV 16 20.00 Estelle
NOV 17 19.00 José James + Joan as Police Woman
NOV 19 18.00 Bleeding Through + Black Tide + Bullet for My Valentine + special guest Lacuna Coil

Bozar (Paleis Voor Schone Kunsten)

Ravensteinstraat 23; 02.507.82.00, www.bozar.be
NOV 12 20.00 Tracy Chapman
NOV 18 20.00 Iris Night: 50 years of bossa nova with Marcio Faraco Quintet, Milton Nascimento and Jobim Trio

Halles de Schaerbeek

Koninklijke Sinte-Mariastraat 22; 02.218.21.07
NOV 20 20.00 The Streets

Koninklijk Circus

Onderrichtsstraat 81; 02.218.20.15
NOV 15 20.00 Stéphanie Crayencourt + Coralie Clément + Suarez

Le Botanique

Koningstraat 236; 02.218.37.32
Concerts at 20.00:
NOV 12 Stereolab
NOV 13 John and John + The Ruby Suns
NOV 14 Jil is Lucky + Claire Denamur + Béné. Neïmo
NOV 16 Les Shades
NOV 17 Brice

Recyclart

Ursulinenstraat 25; 02.502.57.34, www.recyclart.be
NOV 14 22.00 Stainage Night

Stekerlapatte

Priestersstraat 4; 02.512.86.81, www.stekerlapatte.be
NOV 15 21.30 Constanza

VK Club

Schoolstraat 76; 02.414.29.07
NOV 20 21.30 Bandabardo

Vorst-Nationaal

Victor Rousseulaan 208; 0900.00.991
NOV 18 20.00 Raphaël
NOV 19-20 20.00 Christophe Maé

Ghent

Charlatan

Vlasmarkt 6; 09.224.24.57
NOV 12 20.00 These Arms Are Snakes + Russian Circles

De Centrale

Kraankindersstraat 2; 09.265.98.28, www.decentrale.be
NOV 12 20.00 The Datsuns + El Guapo Stuntteam + The Chart Birds
NOV 18 20.30 The Cave Singers

Handelsbeurs

Kouter 29; 09.265.92.01, www.handelsbeurs.be
NOV 13 20.00 Tony Joe White
NOV 15 20.00 Rachel Unthank & The Winterset

Vooruit

St Pietersnieuwstraat 23; 0900.26.060, www.vooruit.be
NOV 12 20.00 Slow Club + Confuse the Cat
NOV 14 21.00 A Place to Bury Strangers + MGMT
NOV 16 14.00 The Smoky Midnight Gang + DJ Ivan Scheldman
NOV 19 20.00 Alela Diane

Kortrijk

De Kreun

Jan Persijnstraat 6; 056.37.06.44, www.dekreun.be
NOV 14 20.00 Five Corners Quintet

De Kortrijkse Schouwburg

Schouwburgplein 14; www.dekreun.be
NOV 14 20.15 Tom Helsen

Leopoldsburg

CC Leopoldsburg

Kastanjedreef 1; 011.34.65.48, www.ccleopoldsburg.be
NOV 14 20.15 Swinnen
NOV 15 20.15 U2NL
NOV 19 14.00 Muzikantenstad

Leuven

Het Depot

Martelarenplein 12; 016.22.06.03
NOV 13 20.00 Lapaz + Alphabeat
NOV 16 20.00 Sly & Robbie with Cherine Anderson
NOV 17 20.00 The Datsuns

Stuk

Naamsestraat 96; 016.32.03.20
NOV 12 22.30 Perverted + Grant Hart
NOV 13 20.30 These Arms are Snakes + Russian Circles
NOV 19 20.30 Vermin Twins + Mauro and the Grooms

World, folk

Antwerp

Zuiderpershuis

Waalse Kaai 14; 03.248.01.00, www.zuiderpershuis.be
NOV 13 20.30 Astillero Orchestra, tango
NOV 14 20.30 Kiran Ahluwalia, fado/ghazal
NOV 15 20.30 Aly Keita & friends (Brazil)

Bruges

Stadsschouwburg

Vlamingstraat 29; 050.44.30.60, www.cultuurcentrumbrugge.be
NOV 14 20.00 Tribe, Melike-Sky
NOV 15 20.00 Lula Pena, Pedro Mouthino & Ana Lains
NOV 16 20.00 Ladysmith Black Mambazo, Southern Wind/Zuiderwind

Brussels

Anciennes Brasseries Belle Vue

Henegouwenkaai 33, www.afroheat.be
NOV 15 22.00 Afro Heat (1970s African)

Beursschouwburg

Auguste Ortstraat 20-28; 02.550.03.50, www.beursschouwburg.be
NOV 15 20.30 No Mo Trevno
NOV 16 20.30 Stitou/Mishalle (Belgium) + Mohsen Subhi (Palestine)
NOV 17 20.30 Ramallah Underground (Palestine) + DJ Ipek

The Music Village

Steenstraat 50; 02.513.13.45
NOV 13 20.30 Rey Cabrera invites Moune a Case

Théâtre Molière

Bastionsquare 3; 02.217.26.00, www.muziekpublieke.be
NOV 13-14 20.00 Sheikh Ahmed Al-Tuni (Egypt) and Béatrice Grognaud & Tarab
NOV 19 12.30 Emre Gültekin (Turkey/Belgium)

Dance

Antwerp

deSingel

Desguinlei 25; 03.248.28.28, www.desingel.be
NOV 14-15 20.00 Centre Choréographique National de Montpellier Languedoc-Roussillon in Tempo 76, choreographed by Mathilde Monnier

Monty

Montignystraat 3-5; 03.238.91.81, www.monty.be
NOV 18 20.30 Still Difficult Duet by Pieter Ampe and Guilherme Garrido and music installation by Tim Vets

Brussels

De Munt

Muntplein; 070.23.39.39, www.demunt.be
NOV 16 15.00 Inside I, choreographed, staged and performed by Akram Khan and Juliette Binoche, accompanied by live music

Get your tickets now for...



The Dandy Warhols

2 December, 20.00, Ancienne Belgique, Anspachlaan 110, Brussels.
Tickets from 02.548.24.24 or www.abconcerts.be

The name of this alt-pop foursome, plus debut album song titles such as "Lou Weed" and "The Dandy Warhols TV Theme Song" caused many a music critic to write it all off before they even listened. Fifteen years later, the Portland, Oregon-based band is touring with its latest album *Earth to the Dandy Warhols*. Full of the jangly rock die-hard fans are used to hearing, you'll also find all the bells and whistles inherent in electronica, where the Warhols have more than dipped their toes in recent years. Add in frontman Courtney Taylor-Taylor's biting wit and an offbeat space theme, and you're in for a grand night out. **Lisa Bradshaw**

KVS Bol
Lakensestraat 146; 02.210.11.12,
www.kvs.be
NOV 13 20.00 Nine Finger, dance/
performance by Fumiyo Ikeda,
Benjamin Verdonck and Alain Platel (in
English)

Kaaitheater
Saintelettesquare 20; 02.201.59.59,
www.kaaitheater.be
NOV 15-22 20.30 Steve Reich Evening,
choreographed by Anne Teresa De
Keersmaecker, with music by Ictus
Ensemble

Koninklijk Circus
Onderrichtsstraat 81; 02.218.20.15
NOV 18-19 20.30 Otango, dance/
performance

Wolubilis
Paul Hymanslaan 251; 02.761.60.30,
www.wolubilis.be
NOV 14-15 20.30 Velvet in Display
Copy Only, choreographed by Joanne
Leighton

Theatre

Antwerp
Antwerpen X
Berchem, Antwerpse Ring; 070.344.555,
www.daens.be
Until DEC 13 Daens: The Musical,
extended by popular demand (in Dutch
with French surtitles)

Brussels
The Warehouse Studio Theatre
Waelhemstraat 69a; www.shaksoc.com
Until NOV 15 20.00 Brussels
Shakespeare Society in Will and the
Ghost by Aoise Stratford, Extracts from
Hamlet and Extracts from Macbeth (in
English)

Theatre 140
Eugène Plaskyalaan 140; 02.733.97.08
Until NOV 14 20.30 Third Angel
Company (Sheffield) in Presumption,
staged and designed by Alexander Kelly
and Rachael Walton (in English)

Ghent
Theater Tinnenpot
Tinnenpotstraat 21; 09.225.18.60,
www.tinnenpot.be
NOV 13-21 20.00 Ik sta hier en jij
ligt daar Jotie (I'm Standing Here and
You're Lying There, Jotie) (in Dutch)
NOV 16 15.00 Ik kus je in gedachten (I
Kiss You in My Thoughts) (in Dutch)

Knokke
Cultuurcentrum Scharpoord
Meerlaan 32; 050.630.430
NOV 14 20.30 Woest, solo performance
by Tom Lanoye (in Dutch)

Visual arts

Antwerp
Contemporary Art Museum
(MuHKA)
Leuvenstraat 32; 03.260.99.99,
www.muha.be
Until DEC 7 Broodthaers & friends,
works by Belgian artist Marcel
Broodthaers shown with works by
Panamarenko, Robert Filliou, Bernd
Lohaus, Guy Rombouts and Walter
Swennen
Until JAN 4 The Order of Things,
group show questioning the use of
archival images

Extra City
Tulpstraat 79; 0484.42.10.70
Until NOV 16 Mother's Day,
audiovisual installation by Smadar
Dreyfus

Fotomuseum
Waalse Kaai 47; 03.242.93.00
Until DEC 7 Chris Marker: Staring
Back, photography by French
filmmaker Chris Marker
Until JAN 4 Gérard 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

Middelheim Museum
Middelheimlaan 6; 03.827.15.34
Until DEC 14 Rodin: Balzac, story of
a masterwork, tribute to the French
sculptor's famous work

Zilvermuseum Sterckshof
Cornelissenlaan; 03.360.52.52
Until JAN 18 Fifties Silver, Belgian civil
and religious silver design from 1950
to 1970

Bilzen
Landcommanderij Alden Biesen
Kasteelstraat 6; 089.51.93.42
Until DEC 14 Limburg in 't geweer, 300
years of military history in Limburg
province, with paintings, drawings,
weapons and models

Bruges
Arentshuis
Dijver 16; 050.44.87.11
Until DEC 7 Günter Brus, retrospective
of 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: Artist at
the Medici Court, retrospective of
Bruges-born artist Johannes Stradanus,
with paintings, drawings, prints and
tapestries

Brussels
Argos - Centre for Art and Media
Werfstraat 13; 02.229.00.03,
www.argosarts.org
Until JAN 3 Interstitial Zones, 15 artists
offer a critical alternative to the mass
media's coverage of modern history

deBuren
Leopoldstraat 6; 02.212.19.30,
www.deburen.eu
Until DEC 12 World One Minutes
Brussels, the best one-minute videos
from 90 countries

De Elektriciteitscentrale European
Centre for Contemporary Art
Sint Katelijneplein 44; 02.279.64.35
Until JAN 11 Réfléchir le monde
(Reflecting the World), photographs,
video and installations by
contemporary French artists on the
occasion of the European Union's
French Presidency

De Markten
Oude Graanmarkt 5; 02.512.34.25
NOV 14-DEC 21 Ware Liefde! (True
Love !), group show

Design Flanders
Kanselarijstraat 19; 02.227.60.60
NOV 14-DEC 31 Design Verpakt,
jewellery and miscellaneous objects by
contemporary Flemish designers

Flemish Parliament
IJzerenkruisstraat 299; 02.552.40.43
Until DEC 20 Screenworlds,
contemporary Flemish photography,
with work by Carl De Keyzer, Caroline
Van Poucke, Jimmy Kets and Stephan
Vanfleteren, among many others

Grote Markt
www.brucity.be
Until NOV 19 Convergence, light
installation by French visual artist Yann
Kersalé

ING Cultural Centre
Koningsplein 6; 02.547.22.92
Until MAR 15 Oceania: Signs of Ritual,
Symbols of Authority, sculptures,
masks, artefacts, weapons and
utilitarian objects from Melanesia,
Polynesia and Micronesia

ISELP
Waterloosesteenweg 31; 02.504.80.70
Until NOV 29 Hymne, installation by
Claude Lévêque
Until NOV 29 La Concubine,
photographs by Stephanie Friedli

Until NOV 29 Jewellery by Isabelle
Carpentier and ceramics by Marie-
Agnès Marlair

Instituto Cervantes
Tervurenlaan 64; 02.737.01.90
Until NOV 15 Amor/Desamor, video
works on the theme of love by 28
Spanish artists

Jewish Museum of Belgium
Minimenstraat 21; 02.512.19.63
Until DEC 28 Inedit, Idel Ianchelevici's
sculptures photographed by Stephen
Sack

La Fonderie - Brussels Museum of
Labour and Industry
Ransfortstraat 27; 02.410.99.50
Until 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 36; 02.226.12.57
Until NOV 23 Habeas Corpus, group
show on the theme of the body, with
contemporary paintings, drawings,
videos and sculpture

Royal Museum of Art and History
Jubelpark 10; 02.741.72.11
Until MAR 8 Continental Superstar,
16 mechanical organs from the Ghysels
collection, with recreated dance floor,
bar and lighting

Royal Museum of Fine Arts
Regentschapsstraat 3; 02.508.32.11,
www.fine-arts-museum.be
Until JAN 4 Meunier in Séville, 80
paintings made in Spain by 19th-
century Belgian artist Constantin
Meunier
Until JAN 18 Landscapes and portraits
by Belgian artist Lismonde
Until JAN 25 Breuk en erfenis
(Separation and Heritage), show
marking the European Union's French
Presidency, with 1970s works by French
artists
Until FEB 15 CoBrA, major
retrospective on the 60th anniversary of
the foundation of the Cobra movement

Saint Michael and St Gudula
Cathedral
Sinter-Goedeleplein; 02.217.83.45
Until NOV 24 Septiformis, paintings,
photographs, installations and video
work by several artists

Tour & Taxis
Havenlaan 86C; 02.549.60.49
Until APR 26 It's our Earth!, interactive
exhibition on sustainable development,
with interventions by Belgian and
international artists
NOV 14-MAR 31 That's Opera, a look
behind the scenes of the making of an
opera, travelling exhibition by Italian
music publishers Ricordi, on their
200th anniversary

Deurle
Museum Dhondt-Dhaenens
Museumlaan 14; 09.282.51.23,
www.museumdd.be
Until NOV 23 CAPMAX, installation
in the museum's garden by Emilio
López-Menchero
Until NOV 30 Projections and shadow
puppetry by American artist Kara
Walker
Until NOV 30 Photography and
sculpture by Belgian artist Kris Martin

Ghent
Caermersklooster
Vrouwebroersstraat 6; 09.269.29.10
Until DEC 21 Glans en duister (Glossy
and Dark), photographs by Eric
Standaert
Until DEC 21 Harold Lloyd, tribute
to the famous American actor and
director (1893-1971)

Design Museum
Jan Breydelstraat 5; 09.267.99.99
Until JAN 26 100 years Demeyere,
stylish cooking utensils by the Belgian
manufacturer.

Until JAN 26 Retrospective of German
Jewellery designer Hermann Jünger
(1928-2005)

Museum of Fine Arts
Fernand Scribedreef 1 - Citadelpark;
09.240.07.00, www.mskgent.be
Until JAN 18 Giambattista Piranesi,
prints by the Italian architect and artist
(1720-1778)

Stedelijk Museum voor Actuele Kunst
(SMAK)
Citadelpark; 09.221.17.03,
www.smak.be
Until JAN 3 Faux Jumeaux (False
Twins), carte blanche to Belgian artist
Michel François
Until JAN 18 Anyth_ =, paintings by
Werner Mannaers
Until NOV 23 Coming People, work by
young artists

Witte Zaal
Posteernestraat 64; 09.267.96.77,
www.francekunstart.be
Until DEC 6 Moments in Time, show
exploring the relationship between
time, image and the surrounding space

Hasselt
Modemuseum
Gasthuisstraat 11; 011.23.96.21
Until JAN 4 Ten dans gevraagd
(Invitation to Dance), dance costumes
by fashion designers and artists from
1920 to the present day

Z33
Zuivelmarkt (Beguinaage) 33;
011.29.59.60
Until JAN 4 The Great Exhibition
Part 1: Europe, a project by Ives Maes
linking world exhibitions to science
fiction

Maaseik
Maaseik Museum
Lekkerstraat 5; 089.81.92.99
Until MAR 31 The Terracotta Army of
Xian: Treasures of the First Emperors
of China, 14 life-size sculptures of
warriors from the world-famous
Terracotta Army shown with 200
artefacts from the Qin and Western
Han dynasties

Machelen-Zulte
Het Roger Raveelmuseum
Gildestraat 2-8; 09.381.60.00
Until FEB 22 Ensor & Raveel: Kindred
Spirits, drawings and paintings by the
Belgian artists

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

Meise
Kasteel van Bouchout, Meise
Botanical Garden
Nieuwelaan 38; 02.260.09. 20
Until FEB 1 Plantenportretten (Plant
Portraits), watercolours by the garden's
illustrators

Ostend
Kunstmuseum Aan Zee
Romestraat 11; 059.50.81.18,
www.pmmk.be
Until DEC 15 In the Cherished
Company of Others, drawings,
sculpture, paintings and installations by
Marc Camille Chaimowicz, shown with
works by international artists

Tervuren
Royal Museum for Central Africa
Leuvensesteenweg 13; 02.769.52.11
Until AUG 31 Omo: People & Design,
Hans Silvester's photographs of south-
western Ethiopia's nomadic tribes and
objects from the museum's collection

Festivals & special events

Antwerp
Het Grote Ongeduld!: Short film
festival with final projects from all the

Don't miss this week



Stefan Rock

Vladimir Jurowski
15 November, 20.00. Bozar,
Ravensteinstraat 23, Brussels.
Tickets from 02.507.82.00 or
www.bozar.be

Cerebral, intense and still a
spring chicken by conduc-
tor standards - he's only 36
- Jurowski is one of the most
exciting things to happen to the
English musical world in years.
Last year he began his tenure as
chief conductor of the London
Philharmonic - a match made
in heaven, according to critics,
who agree that the orchestra has
never sounded as good in living
memory. Judge for yourself in
this concert, which will see him
tackle three works by Stravin-
sky: the *Fantastic Scherzo*, a
taut, bristling work inspired by
Belgian writer Maurice Maeter-
linck's *La Vie des abeilles*; the
violin concerto, featuring a
solo appearance by German
violinist Kolya Blacher; and the
explosive *Rite of Spring*. Two
more concerts, this time with
the Russian National Orchestra,
of which Jurowski is chief
guest conductor, will follow in
January. **Marie Dumont**

Belgian film schools
NOV 14 20.00 and 22.00 at MuHKA_
media, Waalse Kaai 47
03.242.93.57, www.hetgroteongeduld.be

Brussels
Cocoon 2008: Interior decoration fair,
with kids' corner
NOV 15-23 at Brussels Expo, Heysel
02.474.89.81, www.cocoon.be

Japan Week: Workshops, exhibition,
seminar and screenings
NOV 17-21 at the Japanese Embassy's
Cultural and Information Centre,
Kunstlaan 58
02.511.23.07, www.be.emb-japan.go.jp

Week van de Smaak (Week of
Flavour): Annual week that celebrates
all things food through tastings, tours,
music, theatre, literature and other
special events for all ages
NOV 13-23 across Flanders
www.weekvandesmaak.be

Working Title Festival: First edition
of festival by WorkSpaceBrussels, with
performances by young international
artists
Until NOV 16 in venues across Brussels
www.kaaitheater.be

Overijse
Kinderhoogdag: More than 75 cultural
activities for parents and children,
including street theatre, workshops and
entertainment
NOV 16 at Cultuurcentrum Den Blank,
Begijnhof 11
02.687.59.59, www.kinderhoogdag.be

INTERVIEW

Sus van Elzen

Sus van Elzen spent more than 20 years as the editor of the foreign news desk at *Knack* magazine. Also a fiction writer, he reads a new short story on Radioboeken this week

Radioboeken is a fantastic concept dreamt up by the geniuses over at deBuren cultural centre in Brussels: commission local authors to write an original piece, record it before a live audience and then release the recording as a radio show so everyone can hear the story. The authors are not allowed to publish what they've written for Radioboeken ("Radio Books") anywhere else.

Flemish novelists, poets and journalists line up to contribute to the series, and this weekend Sus van Elzen will appear in a taped reading in Ostend.

You spent quite a lot of time on the foreign affairs desk at *Knack* and developed a specific interest in middle-east conflicts.

I started at *Knack* in 1973 and became the editor of the foreign affairs section in 1979. I stayed there until five years ago. I specialised more or less in the Middle East and China.

Did you travel a lot to conflict areas for that job?

Yes, I did. I was never posted anywhere for a long period of time, but I went on many shorter trips, mainly to the Middle East. I grew into this interest working for *Knack*, but China I had been interested in since I was a teenager.

Your speciality has been the Israeli-Palestinian crisis.

Yes, I covered a lot of the Middle East, but the centre of the whole problem is still the Israeli-Palestinian conflict, and so that's where I did most of my work. Apart from *Knack*, I've published three books about it. That conflict is like an open wound. Like Yasser Arafat used to say, it's our Achilles' heel. If

you get that conflict resolved, you can solve all the other problems in the Middle East. If you don't, you can't solve any of them.

But the book you just published last summer is about Beijing, right?

It's about Beijing, or the renewal of Beijing. The other subject is the conflict between culture and politics and between art and politics in China. It's about the Chinese government – the Communist party – wanting to destroy traditional Chinese culture. They had a strong desire to destroy the old China because they considered it backwards and reactionary. They wanted to replace it with something nice and modern. And they almost succeeded in doing that. But it created a cultural revolution, and now there is a new culture, and it is blooming.

You write both fiction and non-fiction. Do you find it difficult to switch back and forth?

It's not the switching, it's that fiction is just difficult. It's the real thing. It's what I always intended to do, but I never got to it. You need a lot more time to write fiction than to do documentation work. And sometimes you – well, I anyway – have no plan. You go in a general direction, but you have to figure out for yourself what it will be.

I've published a few short story collections and one novel called *Rina*, which is about a young woman who has an absolute ear for lies. She goes to Lebanon and can hear when people are lying or when they are not lying. It's set in the 1980s, when all these factions are fighting each other, and she intends to help, to stop this war. And she discovers after a time



Mona Fatho

a woman who has lived in the big busy world of cities and abroad in China and Afghanistan and everything, and who goes to rest in this village, where she has one friend. She discovers that, even in a dying village, things happen. In a village like that and in many cities, too, people tend to forget that there is a big world outside, and they centre only on their own environment; they lose interest in anything that is not in their village. We have that in Flanders very much, too.

Are you still active in journalism?

I'm not a member of the media anymore, but I want to follow up my books on the Middle East, and I intend to go back next year. I'm not sure yet to do what, but I want to go. I have a lot of links with the

situation and the conflict. And I'm preparing an English translation of the book on China, and I plan to go back there, as well. I'm keeping very busy.

Interview by Lisa Bradshaw

Sus van Elzen and author Marc Reugebrink will appear as part of Radioboeken on 16 November, 17.00, at the Droge Coo in Ostend

online
www.radioboeken.be

that she has become a part of the war instead. Basically, my point is that it is necessary to stop revenge tactics. Revenge is the engine that makes the war go on and on. Which was certainly the case in Lebanon and still is in the whole Middle East.

How did you get involved with Radioboeken?

I was asked to do one by deBuren. I thought about it, and then, at a certain moment, I remember I was in a small village in Portugal. And I thought, yes, the end of the

world could look like this – when all humanity has left and the only thing that is still there is a plain with some stalks and maybe birds. It was a trigger to get my imagination working, and I called and said if the offer was still open, I'd try to do it.

What have you written for Radioboeken?

It's a short story because a Radioboek cannot be long; you have to read it in half an hour or less. I've been going to Portugal for many years, and the story is about

THE LAST WORD

what they're saying in Flanders

Eye for detail

"What makes autists so suitable is their eye for detail. In software testing, you have to watch out for little details. Other people can read a script three to five times without their attention wandering. They can do it 60 to 100 times."

Dirk Rombauts
speaking for Passwerk, an agency that finds work for people with autism

Shape up

"Homeless women could pay a little more attention to their appearance. Most of them – it has to be said – don't look very good."

Mathilde Pelsers, organiser of the Miss Homeless competition

Quick thinking

"When I wanted to negotiate with politicians or top managers, I could hardly receive them in a Quick restaurant, could I?"

Tony Mary, former VRT boss, explaining away the expenses submitted under his leadership

Jews in Antwerp

Axel Vervoordt

Het Firmament

Gorcha Davidova

Het Anker Brewery

Draft Horse

Museum

next week in Flanders Today