

**Shooting in
Bilzen** 3

A man who shot his teenage son to death before killing an officer in Bilzen, Limburg province, at the weekend was known to police previously as having a cache of unlicensed weapons in his home



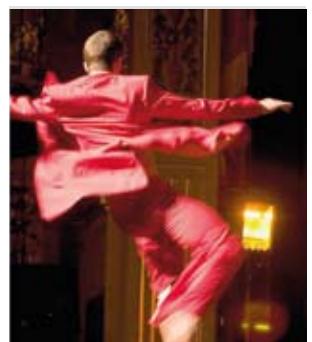
**Creative
Flanders** 7

Welcome to our new monthly series on cutting-edge Flanders: an introduction to the latest methods and technologies in the arts and sciences and the creative talent bringing it to you. First up: transport



Lovely Zita 11

Zita Swoon has taken time out from making and playing rock & roll to collaborate with musicians in Burkina Faso and to compose an orchestral work. But first, they join Rosas dance company for *Dancing with the Sound Hobbyist*



#121



fashion factory

STÉPHANIE DUVAL

Taking over the world, one fashion city at a time

Flanders doesn't have its own fashion week, and many renowned fashion journalists have never even been to Antwerp. And yet, the world knows all about Flanders' designers.

These creative talents can pat themselves on the back for their incomparable reputation: their passion for quality, innovation and ingenuity is tough to ignore. But the fact that the global fashion industry knows their names – sometimes even before they've graduated from the Antwerp Academy – is in large part thanks to a relentless mission of Flanders itself.

It all started in 1986...

If you read our story on local shoe production a couple of weeks back, this might sound familiar. The Belgian textile industry, too, flourished until the 1970s, when cheap clothing imported from Asian countries started to threaten production in Western Europe. The Belgian government, led by then economy minister Willy Claes, decided to step in with a plan to not only support the textile industry economically, but also finally to lend it the image it deserved and would need to survive.

Part of the plan was the creation of the Institute for Textile and Confection in Belgium (ITCB), which launched a campaign that would go down in history as the official kick-start of Belgian fashion pride: Mode, dit is Belgisch (Fashion, this is Belgian).

► *continued on page 5*

Carrefour target for takeover?

The residents of Ghent's Groene Vallei neighbourhood have come up with a novel plan to fend off the closure of the Carrefour-owned GB supermarket that serves their area. They want to take it over themselves.

Groene Vallei is one of seven GB supermarkets and 14 Carrefour hypermarkets slated for closure in restructuring plans announced by Carrefour last month. All of the supermarkets and nine of the hypermarkets are in Flanders. Groene Vallei has always done a brisk business thanks to the number of people who live in nearby tower blocks and the lack of any competition in the immediate area. But they say that Carrefour's mismanagement and the high price the French company pays for the site means it has never been profitable.

The store employs 53 people, one of whom has worked for the company for 39 years.

That employee and her colleagues will be out of work at the end of June unless a scheme hatched up by a local man, Gregory Cremmerye, saves the day. Local people feel attached to their supermarket: on the day of the announcement, both residents and staff shed tears on a hastily-assembled protest line. A petition calling for the store to remain open received 2,600 signatures.

Now Cremmerye and his supporters have written to Carrefour Belgium CEO Gérard Lavinay offering to take Groene Vallei off his hands and run it as a co-operative, similar to the historic Co-op supermarket chain in Britain.

"Of course our plans are still at an

early stage, but we're serious about this," said Cremmerye. "We're willing to take responsibility and work with Carrefour to find a solution. This GB is very important for our neighbourhood. If Carrefour gives up and the price is attainable, we're ready to start looking for financing."



Food prices soar

Prices rise twice as fast in Belgium compared to neighbours

ALAN HOPE

The price of some foods – mainly processed varieties – has risen twice as fast in Belgium over the past year compared to the Netherlands or Germany, according to the first annual report by the new Price Observatory, set up last year within the Institute for National Accounting.

The main reason is the behaviour of the Belgian consumer, who is more likely to choose more expensive products compared to shoppers in neighbouring countries; the so-called "first price" products, the cheapest available, are much less likely to be bought here. This raises the average price for a representative shopping basket in the case of the Belgian shopper.

As well as consumer preferences, business behaviour also plays a role, the survey shows. Supermarkets in Belgium are less likely to be in tight competition with each other, with no sign of the fierce price wars common in the Netherlands. For one thing, selling at a loss is not allowed in Belgium, which

rules out the sort of tactic used over the border, where attractive offers are made at rock-bottom prices to lure the customer into the store.

Belgium has a higher standard of shop overall, according to Chris Moris of the food retail federation Fevia. The possibility exists to shop in stores like Aldi and Lidl, but "individual consumer choice and/or incomplete market information ensures that a large number of consumers are prepared to pay more for the same product," Moris said.

The consumer's apparent indifference to competition – the market leader among the top three supermarket chains, Delhaize, is generally considered the most upscale – pushes prices up. "The climate is also much more lax," explained Nico De Bie of consumer organisation Test-Aankoop. The government virtually turns a blind eye to price-fixing agreements, so competition here is nowhere near as tough as in the Netherlands or Germany, he said.

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FLANDERS TODAY

Independent Newsweekly



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and French at www.flanderstoday.eu

News in brief

Motorists will soon be able to pay **fines for speeding** and other offences by bank card, it was announced last week. By October of this year, police patrols will be equipped with terminals capable of working with Bancontact and Mister Cash cards. Earlier this year, the system was successfully tested in two police zones in Flanders. In one of the zones, in Limburg, three out of four drivers took advantage of the opportunity to pay by card.

An **historic walled farmhouse** in Kieldrecht, near Doel in Antwerp province, has been saved from imminent demolition after Flemish heritage minister Geert Bourgeois stepped in to declare the building a protected monument. The protest group Doel 2020, which is fighting the demolition of the entire village to make way for expansion of the Port of Antwerp, applied for two farmhouses to be saved, but the second house had already been irreparably damaged before the decision came.

Owners of **personalised number plates** are protesting at a plan to change over to a new European number plate on 1 July. The new rule will add a "9" to the letters and numbers on the plate, thereby ruining any personal value of the combination already there. Mobility minister Etienne Schoupe pointed out that for most people the problem arises much later, as the change only takes place when the plates are changed over to a new car.

An Ostend newspaper seller who disappeared after **10 customers missed out on a €73,000 lottery** win has returned home. A lottery form filled in by a regular group of 10 players had not been validated, making its winning numbers worthless. After he discovered his mistake, newsagent Martin Daemen, 62, panicked and ran off as far as Dunkirk in Northern France. "I closed the door of the shop and started walking, without even looking where I was going. I still had my slippers on. I didn't care; I just wanted to get away from everything," he said.

Flemish tennis pro Kim Clijsters has won the Laureus Award for **Comeback Player of the Year**, beating cyclist Lance Armstrong. Clijsters was not at the ceremony in Abu Dhabi to receive the award, considered the Oscars of sports, as she is training to play at Indian Wells in the BNP Paribas Open. "I like that sort of show, especially if

The cutting edge of innovation:
a hands-free toothbrush

Shoes with adjustable high heels, a roll-up futon-style piano and a hands-free teeth cleaning system are just three of the innovative ideas produced by a "Mega Brainstorm" session last week in Ghent. The event, organised by the East Flanders Chamber of Commerce, brought together 170 students from secondary schools and colleges around Ghent and 40 corporate representatives from companies like automation specialist Pilz, medical consultancy Mephysco and web developers Xando.

The goal of the event, held in the stadium of AA Gent football club, was to help free up the innovative spirit of young people in courses ranging from sales to economics to informatics. The technique of Mega Brainstorming was developed by Ypres-based creativity consultants Creax. The basic idea, the company explains, is that "no-one is as smart as everybody together".

Some of the results of the day-long brainstorming were:

- **Moody's**, a shoe that changes colour, with heels that can be adjusted in height to match the occasion. The shoes also have a built-in pedometer and calorie counter
- **The Flowermatic**, a flower pot with built-in water reservoir, which sends out a signal when levels are running low. It can also change colour to match its surroundings, its contents or its owner's Moody's shoes
- **The C'est Chill**, a folding chair that can be configured into the shape of a bar stool, office chair, table or storage unit
- **The Teeth Cleaning System**, a device that can be filled with toothpaste then placed inside the mouth, where it will clean the teeth automatically while the wearer is busy doing something else. The Teeth Cleaning System, whose name might possibly benefit from an additional day of brainstorming, won the day's prize – a remote control helicopter.

» www.creax.com

I win," she commented from California. Previous comeback winners include tennis stars Jennifer Capriati, Serena Williams, Martina Hingis and Goran Ivanisević.

with four times as many broken glass complaints this winter than usual because of flying debris from damaged roadways. "Some people have been back as many as three times," a Carglass spokesman said.

The government is setting up a **national tip-line for diamond traders** to report suspicious activity, following a "tiger kidnapping" earlier this month in which an Indian dealer and his family were held hostage for 18 hours. A similar phone line already exists for workers in the banking and finance industries, who have been targets of tiger kidnappings in the past.

Insurers and **windscreen repair companies** like Carglass have dealt

A graduate of Antwerp's fashion academy has been granted the accolade of **dressing both Lady Gaga and Beyoncé** in the former's latest video, "Telephone". Emilie Pirlot, 25, was asked in December to provide pieces from her graduating collection for Lady Gaga's show in London. Although the star did not wear the pieces, they clearly made an impression. "The clip proves Lady Gaga has as much to say with her clothes as with her songs," she said. Pirlot's garments feature at the very end of the video.



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Belgian shoppers "prepared to pay more", say experts

→ continued from page 1

Other factors influencing prices are the cost of raw materials, which affects the price of transport; wage costs, which have gone up 5% over the last year in Belgium; and the cost of agriculture, although unprocessed Belgian products, such as potatoes and cauliflower, still compete reasonably well. Raw material prices actually went down in 2009, and the reason for the wide variance between the main supermarkets and the deep-discounters, *De Tijd* newspaper explained, is that the big chains take profit margins almost twice the size of the low-price chains.

The effect of agricultural prices is cyclical and also global, warned Luc Ardies of Unizo, the union for small businesses, while advising against rash political reactions to the price news. "Belgium is temporarily more expensive at the moment," he said. "But the Belgian consumer could soon go back to getting a cheaper deal than consumers in France or

the Netherlands."

Food accounts for a total of 20.8% of the household budget on average – 8.2% on fresh food and 12.6% on processed food. Industrial products, on the other hand, take up nearly 31% of spending, and that item has seen a price rise of 1.4% over the year. That includes small increases on cars (0.5%) and clothing (0.3%), larger increases on newspapers and magazines (3.3%) and water bills (5.1%), and even some price reductions on computers (16.7%) and audio-visual equipment (11.4%).

Services account for just over 37% of the budget, and the story there has been one of prices climbing, if not by much. The overall services bill went up by 2.6%, with increases ranging from housing (2.2%) to restaurants (3.6%) to health insurance (6.3%) to plane tickets (9.2%). The only exception: a tiny 0.5% fall in the cost of communications: telephone, mobile, internet. ♦



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Prices of fresh produce rose less quickly than processed foods]

Typical shopping baskets by country

	Belgium	Netherlands	Germany
Kellogg's Corn Flakes 750gr	€3.09	€2.24	€2.73
Evian water 6 x 1.5l	4.09	5.58	5.22
Alpro chocolate milk 1l	1.95	1.51	1.73
Bertoli olive oil 1l	8.59	7.20	6.41
Becel margarine	5.55	2.56	2.77
Iglo creamed spinach 750gr	2.09	0.93	1.38
Potatoes	1.01	1.29	2.13
Cauliflower	2.69	2.79	2.13
Total	€29.06	€24.10	€24.50

Three dead following shoot-out in Bilzen

A 54-year-old man from Vlijtingen, Limburg province, killed his own son and a police officer on Sunday, 14 March. Jean Houben was a "weapons freak", according to the prosecutor's office in Tongeren. He had fired on police once before in the 1990s, when a cache of weapons was found in his home. He did not have a valid permit for any of them.

Last Sunday, Houben took a hunting rifle – for which he also had no permit – and set out to murder his ex-wife at her apartment in nearby Bilzen. She was injured by a gunshot to the head. Her partner grappled with Houben, and the couple and the man's 13-year-old son escaped to raise the alarm. Houben followed, then turned back and locked himself in their apartment.

Two policemen on duty attended the scene wearing bullet-proof vests. Houben was hiding, and when he emerged, 55-year-old police officer Eddy Strijckers fell on the stairs. Houben fired twice, killing Strijckers instantly. His colleague returned fire, and Houben was fatally struck.

Houben lay dead behind a door while police assumed he was still hiding. As police awaited the arrival of an intervention squad, a patrol went to his home, where they found his 15-year-old son Cedric, who had also been shot dead. No motive for the killing has yet been determined.



© ANP

Police wait anxiously outside the house in Bilzen where the shooter killed one of their colleagues

Strijckers, a member of the special intervention squad, was just two years away from retirement and celebrated his 55th birthday at the beginning of the month. As a union representative, he protested several years ago at a plan to bring in one-man patrols for so-called "risk-free interventions". His brother-in-law, René Vliegen, told *De Standaard* that Strijckers opposed the measure and helped defeat its introduction because he knew that "danger is often hidden in the place where you least expect it." ♦

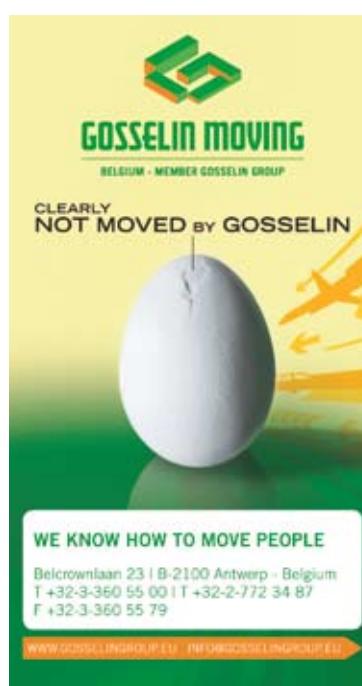
Horse puts Peeters out of action

Minister-president Kris Peeters is expected to be out of action this week after falling from a horse at the weekend and breaking his hip. On Monday, 15 March, Peeters underwent surgery at the Sint-Elizabeth hospital in Herentals. It was carried out by his cycling friend Toon Claes, also an orthopaedic surgeon. According to Dr Claes, the operation was complex: the fracture is to the hip socket, and repair involves reattaching slivers of bone that have broken away. Peeters faces a long period of rehabilitation and will walk with crutches for between six weeks and three months.

Even a week's absence from his office on the Martelaarsplein in Brussels, with vice-minister

president Ingrid Lieten as acting minister-president, will be hard for Peeters to endure. His government faces a major decision on the Oosterweel link in Antwerp, a subject on which his government will have trouble agreeing. An end March deadline, set by Peeters, is fast approaching.

A keen sportsman frequently seen on his racing bike, Peeters was due in May to take part in a 1000-kilometre tour for a cancer charity. Later in the year, he had planned a three-week expedition with asthma patients to climb Aconcagua in Argentina, at 6,962 metres, the highest mountain in South America. Those plans may now have to be put on hold. ♦



FIFTH COLUMN

ANJA OTTE

Duracell bunny

The mini baby boom that has taken place over the last few years in Flanders has resulted in a shortage of school places. This is at its most pressing in the cities, where both migrant families and young professionals are at their most reproductive. In previous years, this led to some parents camping outside school gates in the run-up to the registration date. To avoid this, online registration was introduced. But this has not lived up to expectations – unsurprisingly, as computers can never cover up a real shortage.

For the first time, though, a number of well-educated and outspoken parents found themselves unable to enroll their children. How is this possible, they cried, in a region that has always prided itself on its education system? How could this happen to us? And just how, *De Standaard* columnist Tom Naegels wondered, is it possible that every single one of these mothers looks like she could be a graphic designer? The parents we hear, he noted, are the ones with easy access to the media. The ones that used to camp at the school gates because they were aware that this was what it took. Meanwhile, a great number of less articulate parents are never heard.

Whether richer or poorer children are hit, the shortage is there, and everyone looks to Pascal Smet to solve it. The new socialist education minister, under pressure, has promised that every child will have a place in school by September. Now there's a challenge. In the Flemish government, strapped for cash as it is, education is one of the toughest departments. Too many stakeholders make it impossible to move swiftly. The individual school and the networks they belong to both have a great deal of autonomy. The unions do not hesitate to show their teeth.

There is the principle of freedom of education, which in Flanders mostly boils down to giving parents a free choice between Catholic and state schools. There is also the legacy of Frank Vandenbroucke, Smet's predecessor, who, for all his shortcoming, has built up a great deal of respect within the slow-moving education field. And then, of course, there are those graphic designer mums...

All of that contrasts sharply with Smet's temperament. He is dynamic and ambitious. He wants to make things happen. Now. He has been nicknamed "Duracell bunny" for his lack of patience. Well, he will need all the energy he can get to pull this one off.

THE WEEK IN FIGURES



8,000

families in West Flanders have signed up to an initiative allowing them to buy gas and green electricity jointly at a substantial discount. According to socialist party senator John Crombez, the system should help consumers pool their strengths to make better deals

€150

increase needed to the minimum pay-out by social security to allow those on benefit "to live decently," according to Flemish poverty minister Ingrid Lieten

15,727,456

old Belgian frank notes still in circulation, worth a total of nearly €7 billion. In 2009, some 7,823 notes with a face value of 10,000 BF (€250) were turned in to the National Bank

87,285

economically-disadvantaged people in Flanders applied for holiday relief from Tourism Flanders in 2009, up from 72,912 in 2008
www.vakantieparticipatie.be

85%

fewer single-use plastic shopping bags used since 2003, when campaigns against the non-biodegradable bags started. Over the period, 4,873 tonnes less plastic has been consumed



FLANDERS T?DAY

We want to hear from you!

Since its launch in October 2007, *Flanders Today* has seen a spectacular increase in the number of readers and subscribers and now has a **weekly circulation of 24,000 copies**.

We regularly receive feedback and comments from our readers, but we would like to know more about you and gather information on your needs and expectations regarding *Flanders Today*. We would also like to know your level of satisfaction with the newspaper, along with its e-newsletter and website.

Your opinion really matters and helps us to shape the content. So please go to www.flanderstoday.eu/survey to fill out the readership survey. This should take no more than 10 minutes and will help us to make *Flanders Today* an even better newspaper.

If you complete the survey, you can also participate in a competition for the chance to **win one of three vouchers of Vlaanderen Vakantieland** (worth €100 each), **one of five yearly subscriptions to Brussels Unlimited and The Bulletin** (worth €85 each) or **one of 10 Bongo gift boxes** (worth €25 each).

Thank you and good luck!

Lisa Bradshaw
Deputy Editor

Derek Blyth
Editor-in-chief

www.flanderstoday.eu/survey



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Fashion factory

The Flanders Fashion Institute merges with Flanders District of Creativity

→ *continued from page 1*

Before this campaign, there was no such thing as "Belgian fashion". Fashion was either French or Italian, or perhaps Japanese if it was especially avant-garde. But, at the same time, six extraordinary students graduated from the Antwerp Academy, equally convinced of their talent as of their rightful place on the world stage of fashion.

Driven by their ambition – and sponsored by the ITCB – they collectively participated in London Fashion Week in 1986. Here, they were hailed as the "Antwerp Six" – Ann Demeulemeester, Dirk Bikkembergs, Dirk van Saene, Dries Van Noten, Marina Yee and Walter Van Beirendonck – catching the eye of influential fashion professionals and forever etching the label "Belgian" in their minds.

Participating in these world-renowned fairs, let alone staging your own fashion show, is beyond the means of any young graduate; even navigating the fashion industry is impossible if you're on your own. Where should you go first? Who should you meet? How do you get the right press? All of these daunting questions are still as relevant today for new generations of designers leaving our schools.

As young designers from a country that meant nothing in the fashion world, who knows how far the Antwerp Six – who are still riding that early 1980s wave – would have reached without the help of the ITCB? Its success proven, the Flemish government has never let fashion out of its sight again.

Antwerp Six: The next generation(s)

Roughly a decade after the initial campaign to launch the Belgian fashion industry, the Flanders Fashion Institute (FFI) was founded. As a successor to the ITCB, its main goal is to promote Flemish designers in Belgium and abroad. A variety of events are organised each year to expose designers and young labels to the rest of the world. Contests and awards are staged to financially support and encourage new talent.

Ghent and Antwerp alternate as the setting for the yearly Vitrine project, during which young labels and designers take over shop windows in the designated city to reveal new creative universes.

But perhaps the most important project the FFI ever developed is the "Showroom Antwerp" organised during Paris Fashion Week. Each season a different group of about six designers – a strategic number – is invited to showcase their latest collection in a showroom strategically situated in the middle of the fashion world's capital.

Everything is taken care of: from the invitations to every important buyer to the PR with the fashion publications that matter. For many a designer, participating in this event has meant the official takeoff of their professional careers. The formula was practically begging for an encore in other fashion cities, which is why, last month, the FFI organised the first "Showroom Antwerp" in New York. Seven designers were welcomed at the offices of Flanders House in the New York Times building during the city's Fashion Week.

Two hundred and fifty fashion professionals were invited to the opening of the showroom, including the famous American designer Diane von Fürstenberg, who was born in Brussels. "I had very high expectations of this 'Showroom Antwerp', and I'm glad to see them affirmed. The collections of these designers are of very high quality, and they absolutely deserve a chance on the American market," said von Fürstenberg during the opening ceremony.

Fashion wasn't the only product Belgium presented in New York during Fashion Week. Flanders House also hosted an exhibition about diamonds in collaboration with the Antwerp World Diamond Centre and the "ARTS meets FASHION" project of Dutch photographer Flore Zoé. "In the future, we want to combine the promotion of diverse Belgian products more often to better show the creativity of the Flemish industry," says FFI director Edith Vervliet.



Antwerp designer Anna Heylen (left) welcomes famed American fashion designer Diane von Fürstenberg to the Antwerp Showroom in New York

Reinforcements: Flanders DC

As the showroom in New York demonstrates, collaborations often prove more productive than two concepts standing on their own. And as the support of young, creative talent in Flanders requires a mix of skills – both economic and creative – FFI decided to merge with Flanders District of Creativity earlier this year. The FFI will keep its name, which has become a well-defined brand. But it will profit from an intensive cooperation with Flanders DC, the organisation for entrepreneurial creativity.

Flanders' mission doesn't stop with the promotion of talent: the goal is to make the industry as thriving as possible. So even when they successfully get a new designer "out there", if that designer

doesn't succeed in launching his or her own business, then the mission has failed.

"The merger of both organisations will allow us to make entrepreneurial Flanders more creative and to make creative Flanders more entrepreneurial", explains Lorin Parys, chairman of the new organisation. This philosophy was symbolised by a highly unusual fashion show last January in Antwerp to celebrate the birth of the new organisation. CEOs of Flemish companies were dressed by Flemish designers to illustrate the beginning of a new, creative economy. ♦

→ www.ffi.be

→ www.flandersdc.be

FFI

FLANDERS FASHION INSTITUTE

ART meets (Flanders) FASHION

The Flanders Fashion Institute (FFI) brought one extra person along to the Antwerp Showroom in New York last month – although she wasn't a designer, and she wasn't Flemish. But photographer Flore Zoé is somewhat of an honorary *Antwerpse*.

Zoé, 34, hails from the Netherlands, but "from a very young age, I've visited Antwerp as often as I could. It has resulted in me working with Belgian companies on various occasions." During her last exhibition at Hotel Banks in Antwerp, she met Edith Vervliet. Zoé and the director of the FFI hit it off instantly and immediately wanted to collaborate artistically. Zoé's photography hangs somewhere between art and fashion: a trait that can easily be connected to designers represented by the FFI.

The idea behind *ART meets FASHION*, a series of six photographs first exhibited in the Antwerp Showroom of New York's Fashion Week and later in the showroom in Paris, is to portray the creative process of design: from inspiration to exhibition of the finished product.

Zoé interviewed 10 designers who all graduated from the Fashion Department of Antwerp's Academy of Fine Arts between

2000 and 2008. For the photo shoot, she turned to the Museum for Industrial Archaeology and Textile (MIAT) in Ghent, which offered brilliant backdrops – from the rooftop view of the city to the antique industrial machinery inside.

"A journalist in the States who saw my work in New York said: 'Flore Zoé is a storyteller, and her medium is the photograph.' I think that is a beautiful way to put it," says Zoé.

The series is not simply fashion photography, it is an imaginative *mise-en-scène* of the art and science of making clothes: "I was fascinated by the idea that throughout history and in every culture, there have always been fashion designers," says Zoé. "It intrigued me in such a way that I started developing it as a concept."

At last week's Paris Fashion Week, the series was a reproduction; the originals never left New York. "There was such an interest from galleries and art buyers there, we decided to leave it," says Zoé. Art meets Flanders Fashion will be on display at Flanders House in New York for about one more month before travelling to international galleries.

→ www.florezoe.com

© Fragment from "Idea to Realisation"/Flore Zoé

Business owners deserve second chance

Government aims to remove the stigma of bankruptcy

ALAN HOPE

Business owners who go bankrupt should be allowed a second chance to get back on their feet, according to the federal government. Sabine Laruelle, federal minister for enterprise and small businesses, said last week that the government intends to look at ways of removing the stigma from bankruptcy.

Last year, more than 9,500 companies went bankrupt, an 11% rise on the year before. In times of crisis, even the best-run companies can be faced with the prospect of collapse. The consequences are grave: not only do bankrupt business owners lose their livelihood, savings and property, but the label of bankruptcy tends to close all doors. Not only is credit hard to raise in future, but some who've declared bankruptcy find it impossible to even open a bank account.

The trouble with such a tough approach, according to businesses, is that it crushes enterprise and innovation by making a person pay for mistakes even after their debts have been cleared – and even if the bankruptcy was not the fault of the owner (such as when a shop goes out of business as a result of lengthy road works).

In addition, the typical "one strike and you're out" approach robs the business culture from people who often have years of valuable experience and whose experience of going through the toughest of times make them an asset to the world of business, rather than a liability.

One of the measures proposed by the govern-

ment is to change the law that makes any institution that lends to a bankrupt party liable for the debts of the old business. Except in the case of discharged bankruptcy this potential burden makes credit for new post-bankruptcy enterprise impossible.

A second measure would provide improved help for "second-chance" businesses, using partners such as the Brussels Chamber of Commerce and Industry and the Flemish agency Tussenstap, which advise those who are already bankrupt or on their way to becoming so. Tussenstap currently receives about 100 requests a month for help, two-thirds of them from businesses on the way down. The organisation offers an analysis of management strengths and weaknesses, as well as counselling once the new business is under way, to ensure old mistakes are not repeated.

Both Tussenstap and Unizo, the organisation for the self-employed, support the government's plans, but warn that changes to the law will only be effective if the banks can be persuaded to relax

their current extremely cautious approach towards bankruptcies.

- Only 3.3% of Flemings are currently busy setting up a business or have done so in the last 3.5 years, according to a survey carried out by the Global Entrepreneurship Monitor. That compares with 3.5% in Belgium as a whole, an EU average of 5.8% and figures as high as 8.8% in Greece and 8.5% in Norway. "We have to work harder to create an enterprise culture in Flanders," said minister-president Kris Peeters, who was once head of Unizo.♦



THE WEEK IN BUSINESS

Airlines • Brussels Airlines

Brussels Airlines is seeking to replace its 26 ageing Avro short-haul aircraft – representing about one-half its total fleet – over the next two years. Meanwhile, Brussels Airport's long-haul traffic has risen to 166 flights a week – the level it was at before the bankruptcy of national carrier Sabena in 2001.

Airlines • Ryanair

Ryanair, the Irish low-cost carrier, has plans to launch daily services to Malaga and Gerona from Ostend airport this autumn. The company is seeking €1.15 million in local subsidies to finance the start-up costs. The Flemish government is reportedly prepared to contribute €650,000.

Autos • Audi

German car maker Audi launched its new Brussels-assembled A-1 model at the Geneva car show last week. The company, which expects to sell 100,000 of the model per year, is seeking some 400 additional assembly line workers for its Vorst plant in Brussels to cope with initial demand.

Construction • Batibouw

Batibouw, the building trade exhibition which closed last week, attracted 337,000 visitors, slightly more than in 2009.

Food • Ijsboerke

Ice cream group Ijsboerke, which is based in Tielen, Antwerp province and produces Ijsboerke, Artic and Mio brands, has been put up for sale by its owner, financier Albert Frère. Interested buyers are said to include the Dutch Unilever and the Swiss Nestlé.

Insurance • Ageas

Insurance company Ageas announced a €1.2 billion profit in 2009, compared to a loss of €28 billion previously. The company also announced plans to hire up to 400 new employees, pushing its total to some 6,000. Ageas was created out of Fortis Holding, the company that inherited the insurance activities of the former Fortis Bank after its rescue over a year ago by the Belgian authorities.

Retail • AS Adventure

AS Adventure, the outdoors and leisure equipment retailer, plans to open five new outlets in Belgium this year. The company expects to operate 116 outlets in Belgium, the Netherlands and the UK by the end of this year.

Company phone not taxable

The government has scrapped plans to make company mobile phones taxable as income to the employee, abandoning one of the means by which it planned to plug a budget deficit. The measure, when originally proposed, was thought to be capable of raising €54 million from the 900,000 or so workers whose employer provides them with a mobile phone. Each employee affected would pay tax on a flat-rate €12.50 a month notional private use. However, since that €12.50 a month would be considered in-

come for tax purposes, it would also be subject to social security contributions. This would have conflicted with the government's policy of avoiding further burdens on employment, ministers decided.

"All of the federal ministers had agreed not to increase wage costs and not to aggravate the burden on workers," said Guy Vanhengel, federal budget minister. The measure would have led to a gigantic bureaucracy, checks on bills and the questioning of workers and employers, he said.♦



Mapping Flanders

creativity

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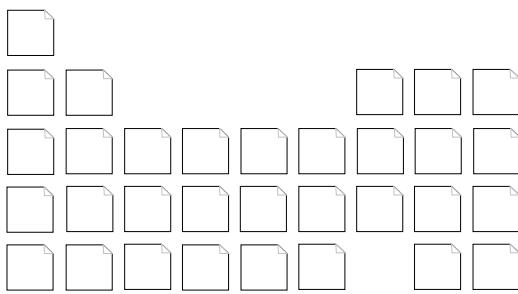
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7 Ma materials	20 Li literature	9 Fi film	32 Na nano	11 Gd graphic design
16 Pri printing	17 Cw copywriting	18 An animation	19 Id interior design	3 Ar art
25 Fo food	26 Tr trends	27 CiBr city branding	28 Cr crafts	33 Eco eco
23 Ag advertising	13 Mu music	39 SoMe social media	38 Ai artific. intellig.	30 Br branding
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n°01 // TRANSPORT

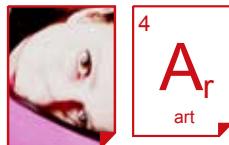
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Mapping Flanders creativity: selection transport



LABMEMBER 77



SINT NIKLAAS

Natacha Pirnay is a long time Addictlab member. She is a painter using mixed media. Her works are seemingly uni-coloured, yet the technique used allows for a discovery of a story developing as one detects the different layers. Natacha was invited for a number of Addictlab exhibitions.

Cruise control, 2008 / Natacha Pirnay
www.pirnay.net

LABMEMBER 3890



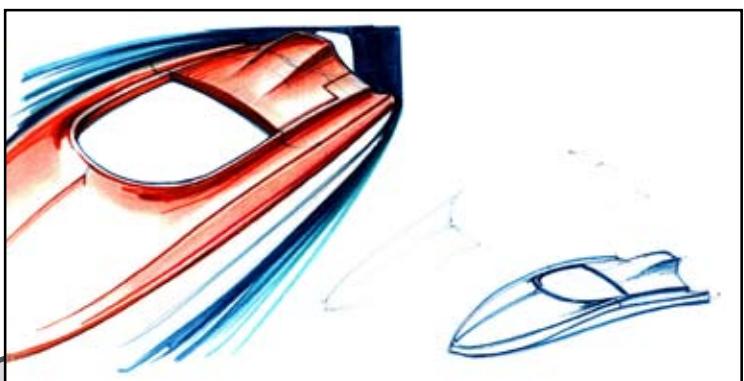
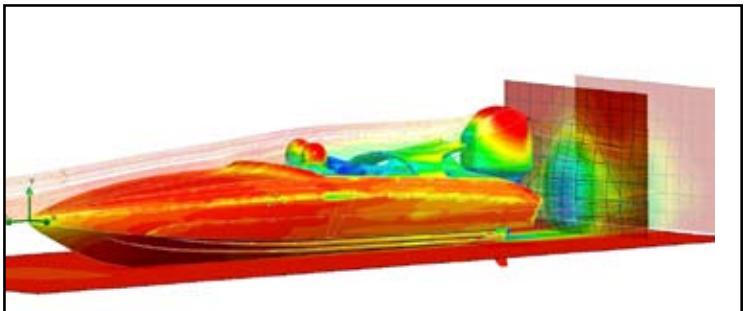
ANTWERP

This Voxdale design of the Bernico F2 boat crushed the 100 Mph barrier at Coniston (UK), with a stunning record of 103.6 Mph (166.7 Km/h).

Excellent boat architecture, functional design, unique aerodynamics, low fuel consumption and lightweight materials proved to be a successful technological combination. The cruiser edition is in development and will be available early 2010. Simultaneously, Voxdale is looking to project the rear deck 'deflector-splitter' concept to commercial boats and vessels, in order to improve maneuverability and to lower consumption and pollution.

Voxdale /Koen Beyers

www.voxdale.be



LABMEMBER 266



OUDENAARDE

Cars are fun but they do have some downsides. They need a lot of (carbon) fuel, and are big and bulky while most of the time it is just you in the car. Therefore: The Harmonicar. At first it looks like your average city car with an attitude. Not much room inside but enough. If you need more, the Harmonicar will extend its length over a full meter which is most of the time just enough to fit those things you couldn't fit before. Thomas has set up his own Atohms company. Addictlab has engaged his outstanding creative mind in a number of ideation and brainstorming sessions. Harmonicar / Atohms - Thomas Valcke / www.atohms.be

LABMEMBER 3843



ANTWERP

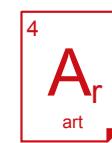
Multiple award-winner Axel Enthoven designs new mobile holiday home. Opera offers freedom in nature with 100 percent luxury. It is not a tent, not a caravan and not a motor home. The new mobile holiday home designed by Axel Enthoven has been christened Opera for its striking shape, reminiscent of the Sydney Opera House. The subtitle chosen is *Your Suite in Nature* to suggest the best of hotel rooms, but in the heart of nature in this case. The Opera allows you to stay in the most beautiful places, but with the luxury of a wine cabinet, warm-air heating, espresso bar and an enclosed teak veranda. This nomadic, contemporary living tent offers the quality of a luxury yacht combined with the outdoor feeling of camping under canvas. The Opera was presented for the first time at the Design at Work trade fair in Kortrijk in December 2009.

Only first class materials like hardwood, stainless steel and leather are used in production. The dimensions of the Opera are magical. When it has opened and levelled itself by electric power – inside 5 minutes and without tent pegs, stabilizer jacks and loose tent poles – what you see is a residence measuring 7 metres long, more than 3 metres wide and 3.5 metres high with every conceivable luxury: two first class and electrically adjustable beds that become one with a single simple movement, hot and cold water, ceramic toilet, LED lighting and a mobile hob and barbecue, for example, for cooking outside. An exclusive, small number of Operas will go into production in 2010.

The mobile holiday home will be supplied with what is known as the Opera Guide, which presents a selection of exclusive sites with information about good restaurants and picturesque destinations in the surrounding area.

Opera/ Axel Enthoven - www.eadc.be

LABMEMBER 1038



BRUSSELS

Who says cars are only used to take you from point A to point B? Not the art collective Foton, who have been using cars as woofers. In their project Clicks'n'Cars, Foton is using advanced vibration technology turning suspended car frames into loudspeakers, creating a large scale total audio-visual experience.

Clicks'n'Cars - Hans De Man
www.foton.be

Flanders Today and the international creative think tank Addictlab are partnering up to inspire you with the work of Flemish creative minds.

The lab itself has originated from the region's fertile grounds, and the important Flemish selection of today's 4000 creative thinkers from 150 countries is proof of the innovation culture in Flanders.

Flanders Today will be diving in this huge database of people and concepts, and bringing you a selection regularly.

Following Addictlab's adagio 'Creativity is Chemistry[®], you will discover geniuses from different disciplines, such as art, design, fashion & so many more. We start this week with a selection of 'labmembers' active in "Transport".

#1 Transport	17 March
#2 Art and Photography	21 April
#3 Social media	19 May
#4 Fashion	16 June
#5 Bio	21 July
#6 Eco	18 August
#7 Design	15 September

Do you want to be on these pages? **Are you a Flanders based creative mind?** Then go to www.addictlab.com & register as a labmember.



FLANDERS TODAY

 **addictlab.comTM**
global creative think tank

Going electric

Belgium is pushing electric cars in an attempt to green its transport sector

EMMA DAVIS

Noxious exhaust fumes, noise pollution from roaring engines and the guilt that our favoured mode of transport will one day destroy the planet could all become history if the Brussels region can adopt the right policies to promote electric vehicles.

The majority of people working in Brussels use their cars to get to and from the office. These are typically short journeys, even for the commuters who live in the city's suburbs and surrounding areas. They are responsible, however, for the city's horrendous air quality (Brussels frequently breaches European standards), increasing the rates of respiratory disease. What's more, the noise pollution causes stress-related health problems, even heart attacks. Aside from these immediate effects, carbon dioxide emissions from cars are rising in Europe. So much so that after 2040 the European Commission says they could wipe out reductions made in other areas, threatening our target to limit global warming and avoid catastrophic climate change.

With its love of cars, Belgium risks jeopardising such targets if it neglects this source of pollution. But if it acts quickly, then supporters of electric cars say this would go a long way to solving the climate problem, easing noise pollution (electric cars are exceptionally quiet) and introducing health benefits.

Supporters of electric vehicles, which are limited in their range but will keep going long enough for most commuters' distances, say the city of Brussels is a perfect place to push this technology and clean up the city.

"Environmentally speaking, it's a bonanza: no more urban pollution caused by cars, no more obnoxious road noise and, with the current electricity mix in Belgium, we would be producing about three times less carbon dioxide," says Jacques de Selliers, head of Going Electric.

The government's secretary of state for finance, Bernard Clerfayt, has recently launched a plan to promote electric cars and hybrids, through a series of favourable tax breaks. (Hybrids use petrol but may also harness energy to charge a battery). Since 1 January, individuals can deduct €900 of the price of an electric car from income tax and 40% of the cost of a charging station, which can be installed in a garage or driveway, for an amount up to €250.

Clerfayt's crew has also improved measures to promote cleaner company cars, introducing a deduction of 120% for zero emission electric cars whereas previously there was only the possibility to deduct up to 90%, depending

on the carbon emissions of each vehicle. To promote electric cars, the government must also consider how to develop an infrastructure of charging points. The new tax breaks include the possibility for a company to deduct 21.5% of the investment in a charging station, offering its staff a place to reload their batteries.

Speed it up

And still, according to supporters of electric vehicles, this is not enough. While countries like the UK, Portugal and Spain have been pushing the technology for several years, Belgium, despite being at the heart of the EU, is only just going down this road.

The UK is offering an up-front subsidy of 25% of the purchase price of an electric vehicle up to £5,000 (€5,500). Its Department of Transport has also announced a £30 million investment in charging stations to be installed over the next three years.

De Selliers points out that India's Gee Whizz, a maker of electric cars, already left Belgium because of the lack of support. "There could be a future for electric cars in Brussels if politicians get their act together," he says.

Even this latest plan, which he wryly notes had been expected by industry for some time, does not go far enough to promote electric cars, given the cost and the time to recoup the price through a tax rebate. An electric car will set you back about €15,000; a hard sell. "What customers say is that, for €15,000, they can get a bigger car and that the electric car, because of its size, is only worth €5,000," says De Selliers, who imports the Indian Reva brand from Bangalore.

Some of the cost would eventually be recouped in the form of lower fuel bills. For one kilometre's worth of power, off-peak electricity would cost about €1. Petrol costs closer to €7 for such a distance, explains De Selliers. But he admits that the cost is not fully compensated.

Electric cars are also plagued by their past when models were typically clunky and had few of the technological gadgets we have all come to expect. The latest examples have all the latest technology, but nevertheless lack the appeal of traditional brands. According to the Belgian Federation of Automobiles (Febiac), there have been very few sales of electric vehicles. And, without these sales, there has been little incentive for power companies to provide charging infrastructure. Only one station has been installed, in Zaventem.

"We are at the beginning of this evolution of electric cars, and it will be a few years before we really see these vehicles on our streets," said Febiac spokesman Joost Kaezemans.

EU boost

Nonetheless, as well as the bid by the government to promote electric cars, Brussels and other European cities could benefit from the European Union's plans to cut climate-changing gases and reduce its dependency on oil by promoting electric cars.

The Spanish government, which currently holds the rotating presidency of the EU, has honed in on electric cars, asking industry ministers from across the bloc to pledge their commitment to the sector in the context of the latest industrial policy. Officials in the European Commission are busying themselves with plans for electric cars and are expected to deliver a policy paper on promotion of these vehicles at some point in the near future.

EU leaders will discuss electric cars at their summit in mid-March and could agree to a plan to invest in electric cars and develop a common infrastructure with interoperable equipment, so a Spanish driver could charge his car in, say, Denmark.

Much has been made of the environmental question marks over electric cars. For instance, Transport & Environment (T&E) says: "Current EU policies offer no guarantee that more electric vehicles on Europe's roads will lead to savings in carbon emissions over coming years."

T&E says the EU should scrap measures allowing makers of electric vehicles to earn credits, allowing their traditional petrol-fuelled cars to pollute more. The EU should also introduce more ambitious targets for renewables to ensure the extra demand for electricity is not met by dirty energy.

Despite these doubts, environmentalists agree that electric cars are a way to solve these problems if the context is carefully considered. A study commissioned by T&E, Greenpeace and Friends of the Earth Europe found that they would contribute to the decarbonising of Europe's transport sector.

De Selliers, a self-confessed enthusiast with his own electric vehicle and charging point, says: "I hope that in most cities, including Brussels, only electric cars will be allowed in the future. Clearly that is what should and will happen in the next 10 to 20 years." ♦



Deputy Chairman Chetan Kumaar Maini of Indian automaker Reva Electric Car demonstrates how to connect the company's zero-polluting electric vehicle to a power station at the European Auto Show in Brussels in January

When Rosas met Zita

Brussels' cutting-edge dance and Antwerp's funky pop collide on stage



© Barreleur Lapoen

CULTURE NEWS

British style gurus **Trinny and Susannah** will turn their makeover skills on the Flemish starting on 24 March, with *Trinny & Susannah: Missie Vlaanderen* on Vitaya TV. In a series of five programmes, the pair visit Leuven, Sint-Niklaas, Mechelen, Ostend and Tongeren. The Mechelen episode, which was shot last Friday, presented them with their biggest challenge yet – to make over 20 volunteers in one day.

Work will begin next month on the **Flemish-Moroccan culture house** Daarkom in the centre of Brussels. The centre, established in the former Gaité theatre near the Muntplein, has lain idle since the project was first launched in 2006, hampered by architectural constraints in transforming the 1912 theatre into a modern, accessible centre. The opening is expected for 2011, but the centre will organise a film screening at the Cinematek in May and a series of concerts in Bozar in September.

iWatch.be, a website run by Flemish commercial broadcaster VTM, last week scored a first for Belgium by making the Oscar-winning film *The Hurt Locker* available for view-on-demand. Viewers can watch the film in its entirety online for a payment of €3.99.

Poet, essayist and university lecturer Geert Beulens is the winner of this year's **Ark Prize** for freedom of speech. Beulens is the author of books on modern Flemish and post First World War poetry, as well as a columnist for *De Standaard*. It was his December essay in that paper on the state of today's media that particularly attracted the attention of the prize committee.

The Russian-German conductor Dmitri Jurowski has been appointed the **new chief conductor** of the Vlaamse Opera. Both his father, Mikhael, and his brother, Vladimir, are also noted conductors. Jurowski takes up the post on 1 January of next year, but audiences can get a taste of the 30-year-old's skills during the opera's production of *Eugene Onegin*, which begins next week in Ghent.



Jurowski new opera conductor

CHRISTOPHE VERBIEST

It can be hard to tell that Zita Swoon the pop group is on hiatus for two years (see sidebar) since mainstay Stef Kamil Carlens and his cohorts are more active than ever. Ten years after their first foray into the world of contemporary dance with *Plage Tattoo/Circumstances*, they return with *Dancing with the Sound Hobbyist*, a coproduction with Rosas, Anne Teresa De Keersmaeker's highly praised dance company.

"Doing a show where I'm not the centre of the attention, where music that's deemed too 'difficult' for a normal gig could be played and where instrumental music has its place – that was my goal with *Dancing with the Sound Hobbyist*," says Carlens. "So they're not playing, he stresses, their well-known songs.

"To give this music a context, it seemed like a good idea to combine it with dance and move-

ment," Carlens continues. "I like to call it a danced concert. It's about the music and the movements, and it doesn't have a narrative."

This is a big difference from *Plage Tattoo*. "That piece grew out of my admiration for the work of Alain Platel and his Ballets C de la B. It told the story of two lovers, and the music was inspired by the choreography."

Dancing with the Sound Hobbyist is more of a collaboration. "I contacted Anne Teresa De Keersmaeker to find some dancers. Not only because of Rosas, but also because she's linked to the dance school PARTS. Eventually, she got much more involved, visiting the rehearsals and giving advice."

Central to the performances is Rosas dancer Simon Mayer and Zita Swoon singers Kapinga and Eva Tshieila Gysel. "Anne Teresa drew a spatial schedule according to which the dancers move.

But the dancers choreographed their own movements," explains Carlens.

If you've ever seen a Zita Swoon concert, you know that Carlens likes to move around and dance. A lot. "That's purely on intuition," he says. You will see him dance here, too, but he stresses that he's mainly focusing on the music.

"We're using some instruments that we found or that we made ourselves and that couldn't be used in a normal show. I replaced the punching bag on a spring with a tin filled with metal. The result is a percussion instrument that you'd more likely associate with [German experimental rock band] Einstürzende Neubauten than with us."

Will the music be released at any point? Carlens sighs heavily. "I'd like to, but it has become more and more difficult to release an album. The music of *Plage Tattoo*, quite an experimental album,

sold some 5,000 copies. That's unthinkable nowadays. So I don't think it will be easy to convince a record company."

He could put the music on his website for free. "I have no problem with the principle, but I work with professional musicians; it's their livelihood, and I pay them for every rehearsal and recording session. So either it would cost me a lot of money, or they wouldn't make anything. Neither is a good idea." He pauses. "But let's first concentrate on the shows."

Dancing with the Sound Hobbyist

25-27 March
Kaaitheater
Sainctelettesquare 20
Brussels

→ www.kaaitheater.be

Dramatic deviations

At the end of 2009, Zita Swoon celebrated 15 years of existence with concerts in Amsterdam, Brussels and Paris. The group announced that they wouldn't be playing normal rock shows nor making albums for the next two years. But please, don't call it a sabbatical, or Stef Kamil Carlens raises his voice. He and his musicians are working as hard as ever.

Dancing with the Sound Hobbyist will be touring internationally, and Carlens is just back from a three-week journey to Burkina Fasso and Mali. He teamed up with a singer

and a percussionist who plays the balafon, the African version of the marimba. "It was an exploring trip. I'll go back later this year. It should result in a real collaboration."

A third project he has in store is the Zita Swoon Orchestra, "concerts with solely instrumental music. No singing at all. And without dancing. It's a real concert." Carlens has just finished the first piece, sharing writing credits with drummer Aarich Jespers, the only surviving musician (besides Carlens) from Zita Swoon's original 1994 line-up.

The orchestra will play all original music "from the first to the last note," says Carlens. So far, the orchestra is composed of Zita Swoon (two guitars, piano, bass and drums) and three string players. The first public performance is planned for 2012, leaving plenty of time to consider more musicians.

But one thing is as certain as death and taxes: we'll still have a lot of fun with Zita Swoon, even if they're not playing rock & roll.

→ www.zitaswoon.com

The inner circle

The Gust De Smet house whisks you back to the golden years of the Sint-Martens-Latem art colony

ANNA JENKINSON

Gust would come round to talk with my father," says Astère Verheghe, casting his mind back to the late 1930s. "Hed be wearing his artist's smock, covered in paint. I don't think it was ever washed," he smiles.

Sitting in the front room of the house where Gustaaf De Smet used to live and talking to the artist's old neighbour, I start to piece together a picture of who this Flemish Expressionist was.

De Smet and his wife Gusta built their house on land they bought from Verheghe's father. It was the last home in which the couple lived and, following their deaths, was turned into a museum, in accordance with their wishes. At the time, the street in the Flemish village of Deurle was called Koedreef; today it is Gustaaf De Smetlaan.

De Smet, born in 1877, had also lived in Deurle and nearby Sint-Martens-Latem (East Flanders) at the start of the 20th century, when he became part of a second generation of artists to turn the area into a famous art colony. (The first had been at the turn of the century when a group of Symbolists gathered there.)

De Smet is best known as a Flemish Expressionist, and his most successful works were produced in the 1920s, after the First World War and before the onset of the Depression. His paintings from this period fetch a lot of money, with "De blauwe canape" ("The Blue Sofa", 1928), for example, selling about two decades ago for €750,000; the buyer was a Belgian textile magnate.

Some of De Smet's Expressionist paintings are on display in the museum, including "De Aardappelrooster" ("The Potato Digger", 1930), depicting a woman on her knees working in the fields, and "Het dorpszonnetje" ("The Village Sun", 1928), where the light glows through the picture from the sun in the distance over the fields and farmhouses to reach a woman in the foreground. Typical of Belgian Expressionism, rural and peasant themes dominate the works.

The roots of this period of De Smet's work developed while he was in the Netherlands to where he escaped during the First World War and where he saw exhibitions and read magazines full of modern German and French art. During this time, the influences of German Expressionism and Cubism start to emerge in his work. Several oil paintings from these war years can also be seen at the museum. The dominant themes are farmland, fields and houses, mostly in sombre tones.

De Smet returned to this darker palette in the 1930s. The arrival of the Depression meant that demand dried up for his fashionable Expressionist paintings, as people simply didn't have the money to buy them.

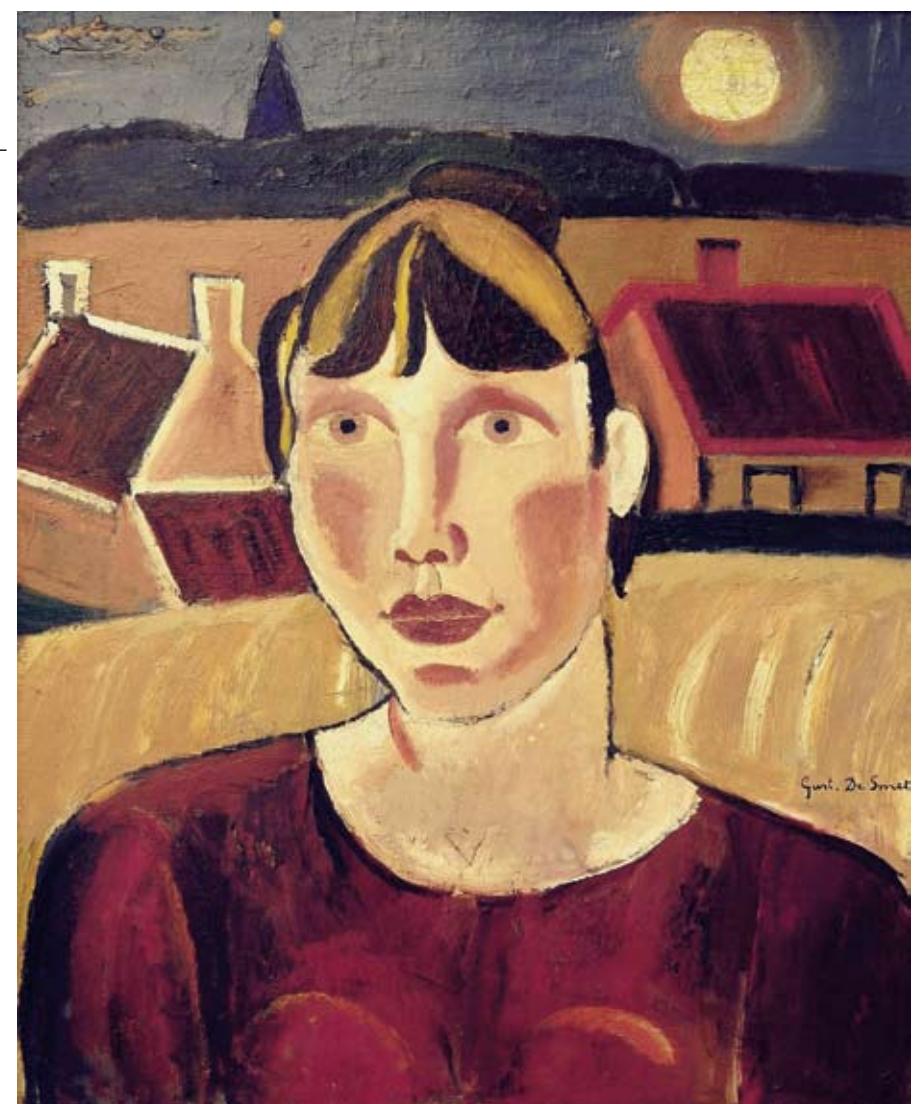
Not that De Smet seems to have been a man driven by money. In a glass cabinet of artefacts on the first floor of the museum, there is a letter dating from 1936 from the curator of the Royal Museum of Fine Arts in Brussels offering 100,000 Belgian francs for the painting "Meisje in het blauw" ("Girl in Blue"). Verheghe gives me an idea of that value by pointing out that his father had sold De Smet the land for his house, a plot that was actually big enough for two houses, for 20,000 Belgian francs.

But De Smet turned the princely sum down. The reason isn't known. Piet Boyens, whose 1989 book *Gust De Smet* is a key work on the artist, suggests that the reason was probably that De Smet didn't particularly need the money at the time and liked the work too much to let it out of his sight.

Other items in the display cabinet are a letter from fellow Flemish artist James Ensor, a photograph of the Deurle theatre group (for whom De Smet would paint stage sets for free) and De Smet's old pipe. The artist was apparently an avid smoker: "Gust couldn't be seen without a cigarette," says Verheghe. This corner of the museum, upstairs under the eaves, is also filled with black-and-white photographs of family, friends and other artists. In 1926, a photograph was taken of a group of local artists known as the Selection-Circle, associated with the Belgian gallery Sélection and its monthly publication of the same name. De Smet is in the photograph, including the famous Russian-French artist Marc Chagall, who was visiting the artists' circle from his home in France.

You can also find a copy of a De Smet portrait, an accomplished work by his younger brother, Léon De Smet; it's hard to believe his brother was just 13 years old when he painted it. Léon De Smet also grew up to be a well-known painter, and he, too, has a museum in the village of Deurle dedicated to his work.

The Gust De Smet museum is small, but it feels like a true discovery, filled as it is with the artist's original furniture, including his easel, placed in front of an upstairs front window, and about 40 of his paintings. And the stories told by Verheghe are a bonus. ♦



Gustaaf De Smet's "The Village Sun", 1928

Gust De Smet Museum

Gustaaf De Smetlaan 1
Deurle (Sint-Martens-Latem)

Open Wed-Sat, 14.00-18.00; Sun 14.00-17.00

→ www.toerisme-leiestreek.be



Gustaaf De Smet's former house and studio in the Deurle suburb of Sint-Martens-Latem is now home to his museum

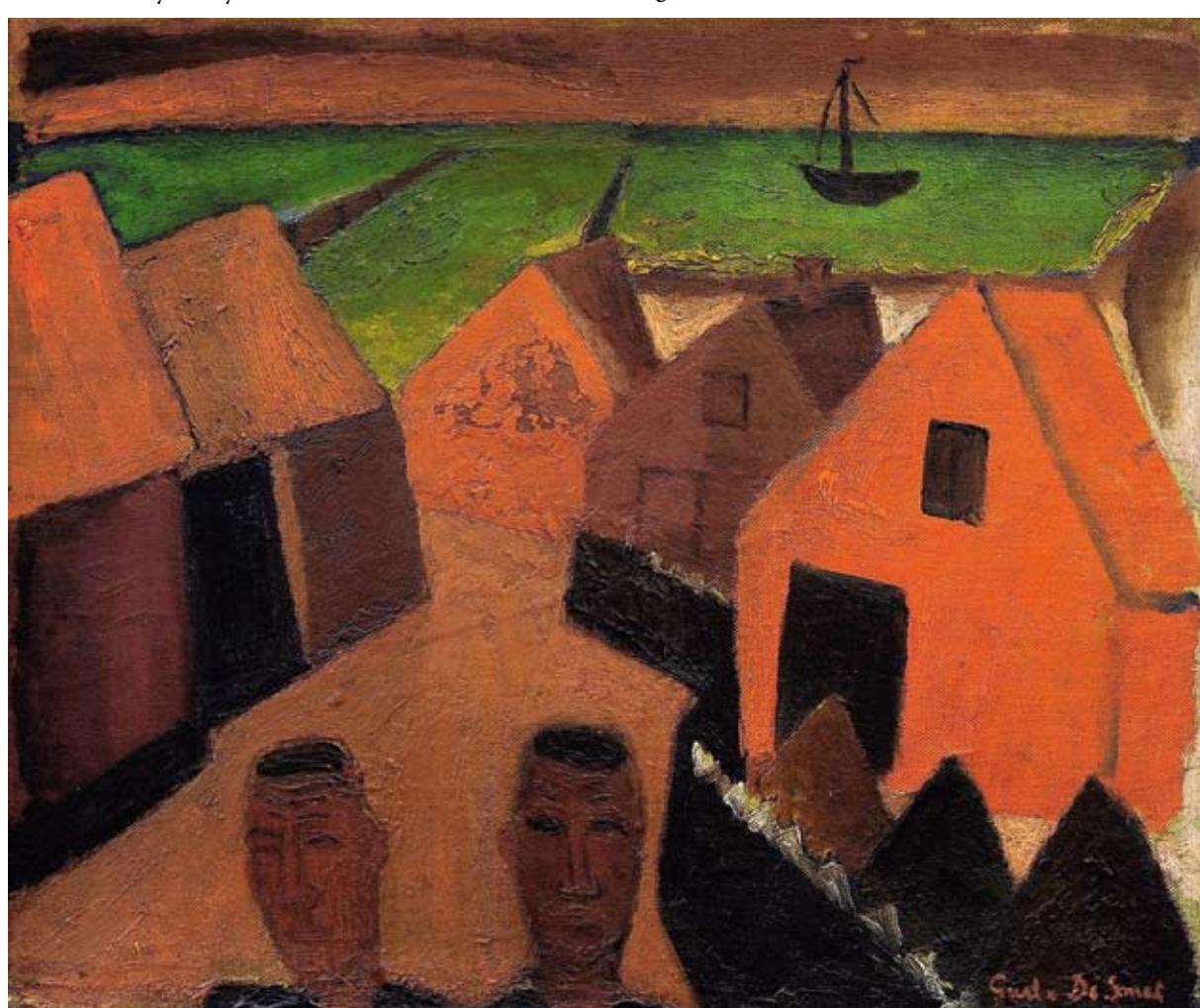
Where the artists roamed: Sint-Martens-Latem

Deurle is a suburb of the artists' colony village of Sint-Martens-Latem, just a few kilometres south of Ghent. The area was home to many famous Belgian artists in the 19th and first half of the 20th century. Among them were Gustaaf De Smet, his brother Léon De Smet, Xavier De Cock and Jenny Montigny. Their graves can all be found at the local church, just round the corner from the Gust De Smet museum.

On Gust De Smet's gravestone is a sculpture of him with an elongated, bearded face and long, thin arms hanging by his sides. The sculpture is actually a replica of the original, which had to be replaced when the weather began to wear away its features. The original, with its face barely distinguishable, is propped up against the wall in the small entrance hall to the artist's museum.

The church and graveyard are along one of the many walks around the village and its surroundings. The routes are named after some of Deurle's artists, including the "De Smet brothers' path". There are also several art museums and galleries clustered in the village, making the rural area an excellent day trip. Though if you're interested in a particular artist, check opening times; some museums are only by appointment.

→ www.sint-martens-latem.be



"Fishermen's Village", circa 1920

Agenda

Jazz & Sounds

If you need something to tide you over until the Gent Jazz Festival this summer, the organisation presents this new week-long festival of contemporary jazz, highlighting its intersection with alternative rock, classical and electronica → www.jazzandsounds.com



FLANDERS TODAY
MARCH 17, 2010



Everland

LISA BRADSHAW

The development of the latest production by theatre group FABULEUS is a story of pure Belgian surrealism. In 2007, the artistic director became intrigued by a couple of occurrences. He saw an interviewer ask a question of a panel of famous contemporary choreographers, including London's Akram Khan and Antwerp's Sidi Larbi Cherkaoui: Where did they begin? How were they, as young people, inspired to dance? Most of them said it all started with Michael Jackson.

Soon after, the same artistic director saw an installation by the African-American artist Andros Zins-Browne centred on a Michael Jackson imitator.

Inspired by those who were inspired by Jackson, Dirk De Lathauwer decided he had enough to go on. And he certainly had the passion. "In the 1980s, I was a big Michael Jackson fan," says the artistic director of the Leuven-based FABULEUS. "I used to do his moves at parties."

So, together with Flemish choreographer Natascha Pire, he began putting together a dance performance with young people based on the moves of Michael Jackson.

They called it *Comeback 2010*. Then Michael Jackson announced his comeback tour, so they changed the name to *Everland*.

Then Michael Jackson died.

Not only did this mind-boggling

event cause the title to take on greater import, it had a profound effect on the 15- to 21-year olds taking part in the project. Because the oldest of them were infants in the 1980s, "they really didn't know a lot about him," explains De Lathauwer. "Only the clichés." After his death, videos were aired, tributes written and magazines published all about Jackson's phenomenal influence on dance, music, video and performance.

"In the first week of rehearsals, they were, 'ok, he's still like an old woman to me,'" says De Lathauwer. "But, after his death, the conclusion was 'wow' – respect."

FABULEUS is a production house for youth talent that is celebrating its 15th anniversary this year. It grew out of a festival of youth stage art, and De Lathauwer is one of the original founders. They pair choreographers and theatre directors with young people to build productions and are also a platform for young professionals to develop their own work.

"Our productions are fit for young audiences because we work with young people on stage, but that's just a starting point," explains De Lathauwer. "Our goal is a broad audience."

Which might be tough to get at *Everland*, considering that Flanders has been inundated with Michael Jackson TV tributes – first *My Name is Michael*, then

Move Like Michael Jackson, airing now on VT4. But that would be a shame because *Everland* is something completely different. Seeking to merge contemporary dance with essential Jackson moves, it respects the original material, while combining it with 21st-century influences. They'll use Jackson's music, of course, but also incorporate classical music pieces, some of which were important to Jackson and others which, rather poignantly, describe the tragedy of lost, or perhaps never-ending, youth.♦



20-21, 27-28 March

STUK, Naamsestraat 96
Leuven

→ www.stuk.be



MORE DANCE THIS WEEK

La Edad de Oro with Israel Galván → CC Hasselt

Human Future Dance Corps → Kaaitheteer, Brussels

Blessed by Damaged Goods → Theater Malpertuis, Tielt



Aalst

CC De Werf
Molenstraat 51; 053.73.28.12
www.ccdewerf.be
MAR 20 20.00 The Scene

Antwerp

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
MAR 18 20.30 Soledad

Petrol

Herbouvillekaai 21; 03.226.49.63
www.petrolclub.be
MAR 19 21.00 Under Byen + Tape Tum + Post War Years

Queen Elisabeth Hall

Koningin Astridplein 26; 0900.26.060
www.fccc.be
MAR 17 20.00 Mariza

Trix

Noordersingel 28; 03.670.09.00
www.trixonline.be
MAR 17 20.00 Marble Sounds
MAR 19 19.00 (hed)PE + Threat Signal + Attila
MAR 20 20.00 Fun Lovin' Criminals

Ardooie

Cultuurkapel De Schaduw
Wezestraat 32; 0479.80.94.82
www.deschaduw.net
MAR 19 20.30 Blackie & The Oohos
MAR 20 20.30 The Green Onions + The Gentlemen of Verona

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
www.abconcerts.be
MAR 18 20.00 Soap&Skin Ensemble
MAR 19 20.00 Lamx
MAR 20 20.00 The Avett Brothers

Fuse

Blaesstraat 208; 02.511.97.89
www.fuse.be
MAR 20 23.00 Entropic City album release party: Peter Van Hoesen + Donato Dozzy + Deg. Mobilee label night: Anja Schneider + And.id + Pierre

Koninklijk Circus

Onderrichtsstraat 81; 02.218.20.15
www.cirque-royal.org
MAR 17 20.00 Maurane sings Nougaro
MAR 19 20.00 Milow
MAR 24 20.00 Brian Wright + Tom McRae

Le Botanique

Koningsstraat 236; 02.218.37.32
Concerts at 20.00:
MAR 17 Rickie Lee Jones. Cocoroyal + JP Nataf **MAR 18** Jeanne Cherhal. Los Campesinos! **MAR 20** Husky Rescue. Brendan Perry **MAR 21** Clare Louise + Clare & The Reasons

Le Tournant

Waverssteenweg 168; 02.502.61.65
MAR 20 20.00 Sally McDonald & Jane McBride

Recyclart

Ursulinenstraat 25; 02.502.57.34
www.recycleart.be
MAR 19 21.30 Buzz on Your Lips 3rd B-Day Party: Kid606 + You Love Her Coz She's Dead + Covox + more
MAR 20 20.00 Musik Oblivk: Klaus Beyer + The Wild Classical Ensemble

VK Club

Schoolstraat 76; 02.414.29.07
www.vkconcerts.be
MAR 18 20.30 Underoath + special guests
MAR 20 21.15 Omnia

Vorst-National

Victor Roussealaan 208; 0900.00.991
www.forestnational.be
MAR 23 20.30 Marc Lavoine

GET YOUR
TICKETS NOW!

Marianne
Faithfull

reads Shakespeare's sonnets

9 June, 20.00

Bozar, Brussels

Marianne Faithfull took the stage by the time she was 13 – not to sing, but to act in the plays of Shakespeare. In 1969, she played Ophelia in British director Tony Richardson's film version of *Hamlet*. Now, after an illustrious career dominated by rock ballads, she returns to Shakespeare, applying that famously drug-induced husky voice to the sonnets, accompanied by French cellist Vincent Segal. "Shakespeare has always been my friend," she says, "my companion."



→ www.bozar.be

Ghent

Kinky Star
Vlaamse Markt 9; 09.223.48.45
www.kinkystar.com
Concerts at 21.00 (free):
MAR 19 Laboratoire: PenelopeX + Prd **MAR 20** JonGeduld: Jerusalem Syndrome **MAR 21** Say Hello To My Kids **MAR 23** Dandyliar

Hasselt

Muziekodroom
Bootstraat 9; 011.23.13.13
www.muziekodroom.be
MAR 19 20.00 Customs

Kortrijk

De Kreun
Conservatoriumplein 1; 056.37.06.44
www.dekreun.be
MAR 18 20.00 Zjakki Willems
MAR 19 20.00 Retribution Gospel Choir + Sukilove
MAR 24 20.00 Mintzkov + Wallace Vanborn

Leuven

Het Depot
Martelarenplein 12; 016.22.06.03
www.hetdepot.be
Concerts at 20.00:
MAR 19 Radio Modern: House of Swing
MAR 20 The Wolf Banes **MAR 22** Mono + Agents of Panama **MAR 24** The Opposites - Broodje Bakpao



Alsemberg

CC De Meent
Gemeenveldstraat 34; 02.359.16.00
www.demeent.be
MAR 22 20.15 Ivan Paduart Trio & Fay Claassen

Antwerp

De Hopper
Leopold De Waelstraat 2; 03.248.49.33
www.cafehopper.be
MAR 21 16.00 Harry Happel & guests
MAR 22 21.00 Stijn Wauters Trio

't Kwartier
Keistraat 11; 0475.28.66.10
www.tkwartier.be
MAR 21 18.00 Nomad Swing

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
www.abconcerts.be
MAR 24 20.00 José James

Archiduc
Dansaertstraat 6; 02.512.06.52
www.archiduc.net
MAR 21 17.00 Diminuita Swing Jazz Quartet

Art Base
Zandstraat 29; 02.217.29.20
www.art-base.be
MAR 21 13.30 Diminuita Swing Quartet

Atelier 210
Sint-Pieterssteenweg 210; 02.732.25.98
www.atelier210.be
MAR 22 21.00 Pierre Anckaert Trio

Jazz Station
Leuvensesteenweg 193; 02.733.13.78
MAR 17 20.30 Radoni's Tribe
MAR 20 20.30 Fabian Fiorini Trio
MAR 24 20.30 Timescape Project

Le Bar du Matin
Alsembergsesteenweg 172;
02.537.71.59 <http://bardumatin.blogspot.com>
MAR 18 21.00 Collapse

Le Botanique
Koningsstraat 236; 02.218.37.32
www.botanique.be
MAR 22 20.00 New York Ska-Jazz Ensemble

Le Montmartre
Boondaalsesteenweg 344;
www.lemontmartre.be
MAR 20 20.30 The Friend Ship

Rataplan
Wijnegemstraat 27; 03.292.97.40
www.rataplanvzw.be
MAR 19 20.30 A la Rum
MAR 20 20.30 Yves Peeters Group

Sazz'n Jazz
Koningsstraat 241; 0475.78.23.78
www.sazznjazz.be
MAR 18 20.30 l'Herbe Folle
MAR 19 21.00 Gursel & Sazz'n Jazz Quartet

Sounds Jazz Club

Tulpstraat 28; 02.512.92.50
www.soundsjazzclub.be
Concerts at 22.00:
MAR 19 Gilles Repond Quintet **MAR 20** 21.00 Brussels Rhythm'n Blues: The Witness

MAR 22 Master Session **MAR 23** Bart De Nolf presents Makoto Kuriya **MAR 24** Los Soneros del Barrio

The Music Village

Steenstraat 50; 02.513.13.45
www.themusicvillage.com
Concerts at 21.00:
MAR 18 The Crawling Kingsnakes
MAR 19 Steve Houben & Greg Houben Trio **MAR 20** Steve Houben Quartet
MAR 23 Diminuita Swing Quartet
MAR 24 Butterfly

Wolubilis

Paul Hymanslaan 251; 02.761.60.30
www.wolubilis.be
MAR 23 **20.30 Pura Fe'**

Eeklo

N9 Villa
Molenstraat 165; 09.377.93.94
www.n9.be
MAR 20 21.00 The Smoky Midnight Gang

Lokeren

Lokerse Jazzklub
Gasstraat 27; 09.348.32.78
www.lokersejazzklub.be
MAR 20 21.00 Chris Joris Experience



Antwerp

Zuiderpershuis
Waalse Kaai 14; 03.248.01.00
www.zuiderpershuis.be
MAR 20 20.30 Ba Cissoko (Guinea)

Brussels

De Kriekelaar
Gallaitstraat 86; 02.735.64.68
<http://dekriekelaar.vgc.be>
MAR 21 20.00 JB Beverly and The Wayward Drifters, country

Espace Senghor

Waverssesteenweg 366; 02.230.31.40
www.senghor.be
MAR 20 20.30 Ghalia Benali (Belgium/Tunisia): tribute to Oum Kalthoum

Piola Libri

Franklinstraat 66-68; 02.736.93.91
www.piolalibri.be
MAR 18 19.00 A Jigsaw
MAR 23 19.00 Gianmaria Testa, acoustic

Sazz'n Jazz

Koningsstraat 241; 0475.78.23.78
www.sazznjazz.be
MAR 20 21.00 Group Cemre, Turkish traditional and folk

MAR 21 18.00 Sunday folk club

Sint-Pieters-Woluwe Cultural Centre

Charles Thielemanslaan 93; 02.773.05.88
www.art-culture.be
MAR 17 20.30 Caracol

Stekerlapatte

Priestersstraat 4; 02.512.86.81
www.stekerlapatte.be
MAR 18 20.30 Zongora

Théâtre Molière

Bastionsquare 3; 02.217.26.00
www.muziekpubliek.be
MAR 19 20.00 Karim Baggili Sextet
MAR 27 20.00 Imanar (Tuareg/Algeria) + Masha 'el Falesteen (Palestine)



Antwerp

Amuz
Kammenstraat 81; 03.248.28.28
www.amuz.be
MAR 18 21.00 Jos van Immerseel and Claire Chevallier, fortepiano: Schubert piano pieces for four hands
MAR 20 21.00 HERMESensemble conducted by Koen Kessels, with video by Kurt Ralske: Cymatics, or How Sound Becomes Visible
MAR 21 15.00 Abdel Rahman El Bacha, piano: Couperin, Bach, Mozart, more

deSingel

Desguinlei 25; 03.248.28.28

www.desingel.be
Concerts at 20.00:
MAR 18 Jerusaleum Quartet: string quartets by Mozart and Mark Kopytman
MAR 19 Prague Radio Symphony Orchestra conducted by Daniel Raiskin, with Severin von Eckardstein, piano: Smetana, Chopin, Stravinsky
MAR 24 Florilegium ensemble with Johannette Zomer, soprano: Bach

Bruges

Concertgebouw
't Zand 34; 070.22.33.02
www.concertgebouw.be
MAR 19 20.00 Brussels Philharmonic Orchestra conducted by Michel Tabachnik, with Jan Michiels, piano: Brahms, Xenakis
MAR 20 20.00 Vlaams Radio Koor conducted by Timo Nuoranne, with Jefe Neve, piano: Bernstein, Neve, Eric Whitacre

Brussels

Free subscription!

Brussels

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
Concerts at 20.00:

MAR 17 Aka Moon and Indian master musicians: The Light Ship Tantra
MAR 18 Deutsche Symphonie-Orchester Berlin conducted by Ingo Metzmacher, with Leonidas Kavakos, violin: Beethoven, Stravinsky

MAR 19 & 21 15.00/20.00 Belgian National Orchestra conducted by Walter Weller: Brahms Symphonies

MAR 20 Brussels Philharmonic and Vlaams Radio Koor conducted by Michel Tabachnik, with Hélène Grimaud, piano: Schumann, Bruckner
MAR 22 Nuove Musiche conducted by Eric Lederhandler and Brussels Choral Society conducted by Eric Delson: Bellini, Bizet, Mozart, more (Gala concert of the Belgian Multiple Sclerosis League)

De Munt

Muntplein; 070.23.39.39 www.demunt.be

MAR 17 20.00 Christoph Prégardien, tenor; Michael Gees, piano: Bach, Brahms, Mahler, more

Flagey

Heilig Kruisplein; 02.641.10.20

www.flagey.be
MAR 17 20.00 Royal Wallonia Chamber Orchestra conducted by Augustin Dumay: Mozart
MAR 19 12.30 Benjamin Glorieux, cello; Sara Picavet, piano: Brahms, Messiaen, Robert and Clara Schumann, more

Kaaithéater

Saintelettesquare 20; 02.201.59.59

www.kaaithéater.be
MAR 22 22.30 Ictus Ensemble and Indian master musicians conducted by Georges-Elie Octors: Riccardo Nova

Miniemerk

Miniemerstraat 62; 02.511.93.84

www.minimes.net
MAR 21 10.30 Miniemerk Choir and Orchestra conducted by Benoît Jacquemin: Bach's cantatas (free)

Musical Instruments Museum

Hofberg 2; 02.545.01.30 www.mim.be

MAR 20 15.00 Boyan Vodenitcharov, fortepiano: Chopin

Royal Museums of Fine Arts

Regentschapsstraat 3; 02.508.32.11

www.concertsdemidi.be
MAR 17 12.40 Tatiana Samoil, violin; Justus Grimm, cello; Daniel Blumenthal, piano: Schumann, Mendelssohn

MAR 24 Arriaga String Quartet with Anne Cambier, soprano: Boccherini, Schubert

Royal Music Conservatory

Regentschapsstraat 30; 02.213.41.37

www.kcb.be
MAR 17 20.00 Jerusalem String Quartet, with Lawrence Power, viola: Mozart, Debussy

MAR 23 20.00 Fauré Quartett: Schumann, Max Reger

Wolubilis

Paul Hymanslaan 251; 02.761.60.30

www.wolubilis.be
MAR 22 20.00 Uriel Tsachor, piano; Andrew Hardy, violin; Tony Nys, viola; Justus Grimm, cello: Mahler, Beethoven, Brahms (Concert in homage to the sculptor Olivier Strebelle)

Ghent

Conservatorium

Hoogpoort 64; 0496.52.12.21

www.bso-orchestra.be/tickets
MAR 20 20.00 Bruxella Symphony Orchestra conducted by Jan Steenbrugge, with Stephanie Proot, piano: Chopin, De Boeck, Shostakovich

De Bijloke

Jozef Kluyvensstraat 2, 09.233.68.78

www.debijloke.be
MAR 17 20.00 Ronald Brautigam, piano: Beethoven, Frank Agsteribbe

MAR 18 20.00 Brussels Philharmonic

DON'T MISS



Vaya Con Dios

20 March – 15 April
Across Flanders

Brussels' own Dani Klein, the voice of Vaya Con Dios, tours Flanders in support of her new album *Comme on est venu...*, her first ever in French. Going back to her earliest influences, growing up with chanson on the radio and rhythm & blues in the clubs, she mixes them up and wraps them in an electronica beat. No doubt she'll also find time on stage to throw in a few of her hit singles from albums past, like "Just a Friend of Mine" and "What's a Woman".

→ www.vayacondios.be

conducted by Michel Tabachnik, with Hélène Grimaud, piano: Bruckner, Schumann

MAR 19 20.00 Academy of Ancient Music conducted by Pavlo Beznosiuk: Vivaldi, Wilhelm Van Wassenaer, Pergolesi

MAR 21 15.00 DeFilharmonie conducted by Jaap Van Zweden, with Ronald Brautigam, piano: Beethoven, Tchaikovsky
MAR 22 10.30/13.30 Collegium Vocale Gent conducted by Philippe Herreweghe: Bach's Saint Matthew Passion Part 1 (10.30) and Part 2 (13.30) (open rehearsal, €5)

Handelsbeurs

Kouter 29; 09.265.91.65

www.handelsbeurs.be

MAR 17 20.15 Elizabeth Watts, soprano; Roger Vignoles, piano: Schubert, Wolf

MAR 19 20.15 Jian Wang, cello: Bach
MAR 24 20.15 Quatuor Danel: Beethoven, Gubaidulina, Mieczyslaw Weinberg





Antwerp

Zuiderpershuis
Waalse Kaai 14; 03.248.01.00
www.zuiderpershuis.be

MAR 19 20.30 Luisa Palicio, flamenco

Brussels

Beursschouwburg
August Ortsstraat 20-28; 02.550.03.50
www.beursschouwburg.be

MAR 17-18 20.30 Laurent Chetouane in Tanzstück #3 Doppel/Solo/Ein Abend

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be

MAR 19 20.00 Danza contemporanea Mexicana in Punishment to the Movement, choreographed by Montserrat Payró + Danza Minima, choreographed by Evoé Sotelo + El Buit (The Hole), choreographed by Laura Aris Alvarez

Kaaistudio's
Onze-Lieve-Vrouw van Vlaakstraat 81; 02.201.59.59 www.kaaitheater.be
MAR 19-20 19.00 Maria Hassabi in Solo Show, choreographed by Hassabi

Kaaitheater
Sainctelettesquare 20; 02.201.59.59
www.kaaitheater.be
MAR 19-20 20.30 Human Future Dance Corps in Choreography, a Prologue for the Apocalypse of Understanding, Get Ready!, choreographed by DD Dorvillier

Théâtre 140
Eugène Plaskylaan 140; 02.733.97.08
www.theatre140.be
MAR 23-25 20.30 Stéphane Gladyszewski in Corps Noir

Théâtre les Tanneurs
Huidenvettersstraat 75; 02.512.17.84
www.lestanneurs.be
Until MAR 20 20.30 Les Ballets C de la B in Primero, choreographed by Lisi Estaras

Théâtre Varia
Scepterstraat 78; 02.640.82.58
www.varia.be
Until APR 3 19.30/20.30 To the Ones I love, choreographed by Thierry Smits

Wolubilis
Paul Hymanslaan 251; 02.761.60.30
www.wolubilis.be
MAR 17 20.30 Cie Tarab in Dromen in de Egyptische nacht (Dreams in the Egyptian Night), choreographed by Béatrice Grogna

Hasselt
Cultuurcentrum
Kunstlaan 5; 011.24.32.07 www.ccha.be
MAR 19 20.00 Israel Galván, flamenco



Aalst

CC De Werf
Molenstraat 51; 053.73.28.12
www.ccdewerf.be
MAR 19 20.00 't Arsenaal and Compagnie Lodewijk/Louis in Thuis (Home), written by Hugo Claus, staged by Yves De Pauw and Iris Van Cauwenbergh (in Dutch)

Antwerp

Bourla
Komedieplaats 18; 03.224.88.44
www.toneelhuis.be
Until MAR 27 20.00 De Filmfabriek in De Indringer (The Intruder), directed by Peter Missotten (in Dutch)

CC Berchem

Driekoningenstraat 126; 03.286.88.20, www.ccberchem.be
MAR 17 20.30 't Arsenaal and Compagnie Lodewijk in Thuis (Home) by Hugo Claus, directed by Yves De Pauw (in Dutch)

De Roma

Turnhoutsebaan 327; 03.292.97.50, www.deroma.be
MAR 17 20.30 Veldhuis & Kemper in We Moeten Praten (We Need to Talk), cabaret (in Dutch)

deSingel

Desguinlei 25; 03.248.28.28
www.desingel.be
MAR 18-20 20.00 Troubleyn in De Koning van het Plagiaat (Plagiarism), directed by Jan Fabre (in Dutch)

Fakkeltreter

Reyndersstraat 7; 03.232.14.69
www.fakkeltreter.be
MAR 21 20.30 Janine Bischops and Saartje Vandendriessche in Den Oorlog (The War), written and directed by Peter Perceval (in Dutch)

Stadsschouwburg

Theaterplein 1; 0900.69.900, www.stadsschouwburgantwerpen.be
MAR 17-28 The Sound of Music (musical, in Dutch)

Brussels

Bozar

Ravensteinstraat 23; 02.507.82.00
www.bozar.be
MAR 23 12.40 theaterMalpertuis in Hondstuk by Peter and Stefan Perceval (in Dutch)

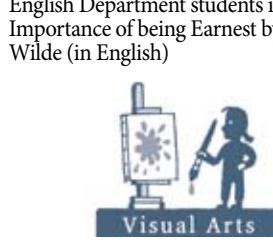
KVS Box

Arduinkaa 9; 02.210.11.12
www.kvs.be
Until MAR 27 20.30 Global Anatomy by Benjamin Verdonck and Wily Thomas (without dialogue)

Ghent

Theater Tinnenpot

Tinnenpotstraat 21; 09.225.18.60
www.tinnenpot.be
MAR 22-24 20.00 Ghent University English Department students in The Importance of being Earnest by Oscar Wilde (in English)



Antwerp

Contemporary Art Museum (M HKA)
Leuvenstraat 32; 03.238.59.60
www.muhka.be

Until MAY 2 Animism, Part 1, installations, photos and film exploring the collective practices of humans and non-humans and the ensuing relationships

MAR 19-SEP 19 Art kept me out of jail, performance installations by Jan Fabre 2001 – 2004 – 2008

Extra City

Tulpstraat 79; 03.677.16.55
www.extracity.org
Until MAY 2 Animism, Part Two (see above)

Zilvermuseum Sterckshof

Hooftvunderlei 160; 03.360.52.51
www.zilvermuseum.be
MAR 23-JUNE 13 Delheid 1828-1980: From Michel to Climax, works from the Delheid Frères company, one of the 19th and 20th centuries' most important silver producers

Zuiderpershuis

Waalse Kaai 14; 03.248.01.00
www.zuiderpershuis.be
Until APR 4 Congo Exists, photographs of daily life in the Democratic Republic of Congo

Brussels

Argos Centre for Art and Media

Werfstraat 13; 02.229.00.03
www.argosarts.org
Until MAR 27 Rinko Kawauchi: Transient Wonders, Everyday Bliss, photography, video and slides

Until MAR 27 Ralo Mayer: Travelling Through Biosphere 2, or Anastasis of Follies, multi-media installation
Until MAR 27 James Lee Byars: From Life to Art and Back Again, video and interviews with the American artist

Bozar

Ravensteinstraat 23; 02.507.82.00
www.bozar.be

Until APR 11 Mexican Modernisms, overview of post-war Mexican architecture, plus documentary films and contemporary documents
Until APR 11 Mundos Mexicanos, 25 contemporary Mexican photographers
Until APR 18 Frida Kahlo y su mundo, works by the famous Mexican artist on loan from the Dolores Olmedo Museum

Het Huis der Kunsten van Schaarbeek

Haachtsesteenweg 147; 02.240.34.99
www.culture1030ecoles.be

Until APR 11 Design: Een verhaal van context (A story of context), industrial design and objects by Loudordesign studio and D&A Lab

WIELS

Van Volxemlaan 354; 02.340.00.50
www.wiels.org

Until APR 25 Felix Gonzales-Torres: Specific Objects without Specific Form, retrospective of the late Cuban-born American artist

Until APR 25 Melvin Moti: From Dust to Dust, the contemporary Dutch artist's first solo show in Belgium

Ghent

Contemporary Art Museum (SMAK)
Citadelpark; 09.221.17.03 www.smak.be

Until APR 18 The Wandering Tuba Method, sculptures by Tamara Van San

Design Museum

Jan Breydelstraat 5; 09.267.99.99
www.designmuseumgent.be

Until JUNE 6 Richard Hutten, furniture, interiors and objects by the Dutch designer

Until JUNE 6 The Scandinavian Touch in Belgian Furniture 1951-1966

Museum Dr Guislain

Jozef Guislainstraat 43; 09.216.35.95

www.museumdrguislain.be

Until MAY 2 From Memory: About Knowing and Forgetting, multi-disciplinary exhibition on memory and dementia in the worlds of science and art

Hasselt

Cultuurcentrum

Kunstlaan 5; 011.22.99.31 www.ccha.be

Until APR 11 Yvan Theys: Verborgen schatten (Hidden Treasures), paintings

Until APR 11 Marnik Neven: Moment, drawings, paintings, sculpture, digital animations
Until APR 11 Kumi Oguro, photographs

Leuven

STUK

Naamsestraat 96; 016.32.03.20

www.stuk.be

Until MAR 21 Alfredo Jaar: The Sound of Silence, installations by the New York-based Chilean artist

Antwerp

Antwerp British School Open day: Visit the school that provides an international education in English for ages 3 to 16, following the International Primary Curriculum and the International GCSE

MAR 20 10.00-14.00 at Korte Altaarstraat 19

www.antwerpbritishschool.org



Sugar Jackson Night of the Fight V:

Twelve-round IBF Eliminator boxing match between Belgium's Sugar Jackson and America's Randall Bailey
MAR 19 19.00 at Lotto Arena, Schijnpoortweg 119
070.345.345, www.lotto-arena.be

Brussels

DUO night with Nic Balthazar: The Flemish TV personality and filmmaker introduces his films The Big Ask and Ben X and talks about Michael Moore's strong influence on his work (in Dutch)
MAR 23 19.00 at Cinematek, Baron Hortastraat 9
www.cinematek.be

Eurantica: The Continents: Fine art and antiques fair with European, tribal and Oriental art
MAR 19-28 at Brussels Expo, Heysel 02.474.89.81, www.eurantica.com

Festival of Confusion: Second edition of the festival of performance, film, music and visual arts; includes Belgian and international premières

Until MAR 27 at Beursschouwburg, A Ortsstraat 20-28
02.550.03.62, www.beursschouwburg.be

International Circus Festival:

Performances from 30 Belgian and international companies
Until MAR 31 in and around Victoria Park, Koekelberg 070.660.60.1, www.pistesdelancement.be

Mars en Mediterranée: Middle Eastern and Mediterranean festival featuring dance, circus and literature
Until MAR 28 at Les Halles de Schaarbeek, Koninklijke Sint-Mariastraat 22
02.218.21.07, www.halles.be

Romanian poetry and jazz: With Liviu Butoi, saxophone, and poets Nora Iuga, Valeriu Mircea Popa, Octavian Soviany and more (in French, Romanian and English)
MAR 17 17.00 at Passa Porta, A Dansaertstraat 46
02.226.04.54, www.passaporta.be

St Luc Open Doors: Open door event at the art and architecture institute

MAR 19-20 at St Luc, Ierlandstraat 57
www.stluc-bruxelles.be

The Bulletin's Spring Party@Seven:

Networking event promoting young European artists in collaboration with Ponyhof, a platform for emerging painters. Free entrance and welcome cocktail

MAR 18 19.30-00.30 at @7/Mirano Continental, Leuvensesteenweg 38
Reserve at prteam@atseven.eu

WoWmen!: Festival focusing on gender and feminism, with performances, videos and debates

Until MAR 28 at Kaaitheater, Sainctelettesquare 20, and Kaaistudio's, Onze-Lieve-Vrouw van Vlaakstraat 81
www.kaaitheater.be

Ghent

Courtisane Festival:

Experimental and documentary film, audiovisual performances and media art

MAR 17-21 across the city
www.courtisane.be

Jazz & Sounds Festival: New jazz festival, featuring a documentary about Han Bennink, a literary project by the Ben Sluijs Trio and concerts by prominent jazz musicians

FACE OF FLANDERS

Marleen Temmerman

It was only to be expected that Marleen Temmerman would greet the good news as a victory for someone else: "I'm happy to be able to make my point again: that health care has to be made available to all social groups and that women have the right to worthwhile medical care, wherever they may be in the world."

Temmerman is a gynaecologist, but so much more than that. She's the chief of obstetrics and gynaecology at the University Hospital in Ghent, as well as the head of the International Centre for Reproductive Health (ICRH), where she battles – the word is not too strong – to see that women in the developing world have access to health care.

Temmerman has two clear goals: to stop the spread of aids in the third world and to give women the sort of autonomy over their reproductive health that women in the first world have had since the 1960s.

Last week, Temmerman won the Lifetime Achievement Award given since last year by the *British Medical Journal*. In 2009, it was won by Professor Judith Longstaff Mackay, Senior Adviser to the World Lung Foundation, who campaigns against the tobacco industry's attempts to expand tobacco use in poor countries.

By coincidence, earlier last week on International Women's Day, Temmerman published her latest book, *Vrouwen onder druk* (*Women under Pressure*), co-written with ICRH colleague Els Leye. The book covers the various forms of often violent pressure women face worldwide, from child marriages to genital mutilation to sexual violence against refugees and asylum seekers. Besides having been voted best gynaecologist in the world by her peers in the profession and gaining the title of Most Admirable



ALAN HOPE

Gentenaar from the readers of *Het Nieuwsblad/De Gentenaar* newspapers, Temmerman is also a senator, sitting for the Flemish socialist party sp.a.

"I think I'm the proof that a scientist doesn't necessarily have to be someone who's shut up in a laboratory, but who is constantly questioning how to use that knowledge to help people," she commented in a statement. "Winning this prize means a lot to me because it is a recognition of our work – not only its scientific worth but also the importance of combining science, social values and responsibility," she said.

→ www.marleentemmerman.be

bite

SHARON LIGHT

Eet meer groenten

Eet meer groenten – eat more vegetables. It's such a simple concept, and yet the self-declared *groentekok* (veggie cook) Frank Fol has spent decades trying to impress this idea on Belgian chefs and diners.

First of all, don't be scared off thinking this is a militant vegetarian exercise. It's just about healthy eating. Twenty years ago, Fol observed that people were talking a lot about "healthy eating" but having a hard time finding healthy options when eating out. Even a simple sandwich was (and still often is) high on fatty sauces and low on vegetables.

Fol (*pictured*) wanted to turn traditional restaurant menu development on its head: "When I create a recipe, I start with the vegetables, then I see if I should add fish or meat, or neither," he explains. "It gives a better balance in the dish, and the portion of vegetables can be bigger."

Raised on a farm near Leuven, Fol's restaurant credentials run from Brussels' La Villa Lorraine to his former Michelin-starred Sire Pynnock in Leuven... and to Exki. He has been instrumental in developing Exki's fast – but healthy – menu items.

He's also behind Légumaise, the series of blended-vegetable spreads and sauces that provide healthy alternatives to more oily counterparts like mayonnaise and salad dressing.

Contact *Bite* at flandersbite@gmail.com



Now his vegetable-friendly philosophy has partnered with GaultMillau for the Eet Meer Groenten restaurant contest. The team wants to motivate chefs and restaurateurs to use vegetables more often and to give them a more prominent place on the menu.

Registrations are currently open for the Benelux-wide contest, now in its second year. Until the end of April, restaurants can choose to throw their hat in the ring for two prize categories in 2010: Best Vegetable Restaurant and Best Kid-friendly Vegetable Restaurant. Moreover, diners (that means you) are welcome to register and post their suggestions and critiques on the Eet Meer Groenten blog.

In early May, eight restaurants will be selected as finalists. They are evaluated by the team, and the blog remains open for public feedback on the selections. In October, prizes are awarded.

Last year, 34 restaurants registered. Of the 13 finalists, 10 were in Flanders, as were both winners: Clandestino in Haasdonk, East Flanders, took the overall prize, and Potiron in Kasterlee, Antwerp province, (recently covered in this column) was named most kid friendly.

Fol laments the scant attention paid to kids' cuisine. "We are very happy when we see chefs doing really creative recipes for children," he says. "Even making something a little bit gastronomic."

→ www.eetmeergroenten.info

TALKING DUTCH

ALISTAIR MACLEAN



uit →

I'm not at my sharpest first thing in the morning. I had just heard daughter Kirsty yawn to her mother: *Ik ben niet uitgeslapen*. When she appears in the kitchen, I stupidly say to her: So you aren't slept out. She gives me that look, and I backtrack with: Clearly I didn't have enough sleep either.

Of course, we don't "sleep out" in English. Strange because so many Dutch words beginning with *uit*- are rendered in English with out, if you follow me. Some match up easily. So *uitbreken* means to break out, either of prison or *een brand* is *uitgebroken* – a fire has broken out.

The verb *uitgaan* means to go out, as in to leave or to date someone. And *uitdelen*, which resembles to deal out, means just that: to hand out or to distribute. The three letters even become a verb: *uiten* – to utter.

Others have several meanings which cannot always be translated with an out. Take *uitblazen* – blow out, as in *een kaars uitblazen* – blow out a candle. But *ik moet even uitblazen* equates to I must take a breather. Similarly, *uitgeven* means to give out, but also to publish. A publisher is *een uitgever*; a publishing house *een uitgeverij*.

Some words don't seem at first to translate with out. *Uitrusten* can mean to rest (another breather!) or to equip, but you

could also say to kit out. Same with the adjective *uitstekend* meaning excellent; you could also say outstanding. The verb *uitsteken* means to stick out: *hij stak zijn tong naar mij uit* – he stuck out his tongue at me; or *hij stak boven alle anderen uit* – he towered above the rest.

Many of these verbs produce nouns ending in -ing. So *uitgraven* – dig out or dig up has the noun *uitgraving* – an excavation. *Uitlaten* – to let out or see out also means to comment and gives *uitlating* – a comment. But not all: *uitspreken* means to pronounce ("speak out") and has the noun *uitspraak* – pronunciation or pronunciation. *Uitroepen* – to call out gives us *uitroep* – an exclamation. And *uitstappen* – to alight or disembark has the noun *uitstapje* – an outing or excursion.

But there are verbs that seem to defy any attempt at translating them with out. Take *uitbollen* – take things easy; *uitbuiten* – exploit (in the bad sense); *uitlokken* – provoke; *uitdagen* – challenge; *uitlachen* – laugh at; and *uitelezen* – finish a book (and not read out, which is *luidop lezen*).

My favourite is *een uitsmijter* – a bouncer. *Smijten* means to throw forcefully; think of the biblical "to smite thine enemies". Oddly, it's also a plate of ham and eggs served on bread. And in a show, it's the final number.

THE LAST WORD . . .

If at first you don't succeed

"Often they said right out that I was too old or too fat. Or I lived too far away from the business. Once they rejected me because I have a beard. The boss said openly that he didn't like the look of me."

Freddy Van den Broek of Zomergem, who has found a job after his 395th application

Unsafe city

"To be perfectly honest, I no longer feel safe in Brussels. Last year my apartment was broken into and now this."

Miss Belgium Cilou Annys, who was the victim of an attempted bag-snatching as she waited at a traffic light

No bid

"To give you an idea, for www.belgium.be, the official Belgian portal, we paid the grand sum of €3."

A spokesperson for the Belgian government, who revealed that it will not be bidding for [belgium.com](http://www.belgium.com), now on the market at a price between €100,000 and €500,000

Keep it simple

"I've had it up to here with salves, towers and cubism. The expression "on a bed of"....I mean, come on. What is there in a bed like that, duck down I suppose? It drives me nuts."

Flemish three-star chef Peter Goossens, calling for simple descriptions on menus