

Anderlecht back on top 3

Led by Mbark Boussoufa after two league-threatening injuries, Anderlecht hauled the gleaming Jupiler League trophy back to Astrid Park on Sunday



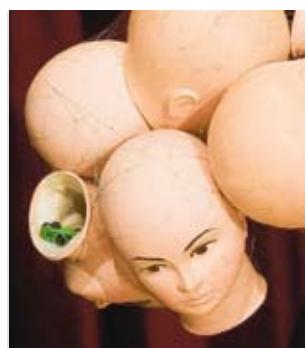
Flanders creativity 7

The second edition of our special monthly insert on creative stand-outs. In this issue, meet the young Flemings to watch in photography and visit Belgium's very first fab lab, where art meets technology



Brussels' best festival 12

Spring may or may not mean sun in Brussels, but it always means kunstenfestivaldesarts, the capital's most exciting multi-disciplinary festival of the year. Check out our suggestions and get your tickets early



The politics of motherhood

Despite radical changes in gender balance and the responsibilities of child care, in parliament it's still business as usual

SABINE CLAPPERT

As any working mother will tell you, combining a job with raising children isn't easy. In a society where it traditionally falls on the mother to provide or make decisions about child care, it takes careful planning, complex juggling and many personal sacrifices.

The concepts "motherhood" and "successful career" remain mutually exclusive to many women who are unable to find the balance that allows them to go through life fulfilled in both areas.

Whether motherhood and career can be successfully combined remains a contentious question that has offered an endless source of guilt to the growing number of working mothers in the west, who are increasingly gaining more high-powered positions. "Career Women Make Bad Mothers" screamed a poster plastered across London buses recently. It was meant to be a clever ad campaign, but it back-fired after it fuelled the guilt and ire of women across the city. In Germany, there is even a word for working mothers who don't pick up their school-age kids over lunchtime: Raven Mothers.

► *continued on page 5*



© Henric Vergeer/Belga

Flight ban strands thousands, costs millions

Silence in the skies as desperate travellers seek help

ALAN HOPE

A cloud of ash created by the eruption of a volcano on Iceland continued to cause disruption this week across Europe. On Monday, thousands of Belgian schoolchildren failed to return to classes after the Easter holidays, while their parents missed work, as a Europe-wide flight ban continued in effect at airports.

As *Flanders Today* went to press, federal mobility minister Etienne Schoupe confirmed that the ban would continue until at least 20.00 on Monday. In Charleroi, Ryanair announced it would not be flying until Wednesday at the earliest.

Brussels Airlines announced that it would not be operating flights until midday on Tuesday, at the earliest. The company said the ash-cloud

emergency had cost it "millions per day", including reimbursement of tickets for cancelled flights and hotel costs for stranded passengers.

Meanwhile, for those stranded abroad, an end to the flight ban doesn't necessarily bring an end to their troubles. Once airlines start flying again, priority goes to passengers booked on scheduled flights; those who booked after flights were cancelled have to queue for spare places or hope for additional flights to be scheduled.

► *continued on page 3*

Haiku Herman hits the shops

Herman Van Rompuy, the former Belgian prime minister now presiding over the European Council, last week showed his European credentials by publishing a book in Dutch, French, German, English – and Latin.

But the inspiration for the book is Japanese. Van Rompuy is a practitioner of the art of haiku, the spare poetic form consisting of three lines totalling 17 syllables, which he has been posting on his blog since 2004. It all began, he explains, as a meeting of "the eternal coincidence which decides everything."

After being introduced to the form by Bart Mesotten, sometimes known as Flanders'

Father of Haiku, Van Rompuy was hooked. "Since then I haven't stopped," he writes. "Not out of any obsession or passionate drive, but with desire all the same."

The publication of the book, titled simply *Haiku*, caused a wave of interest among the international press, not to mention the Japanese ambassador to Belgium, who was present at a signing. Van Rompuy's fondness for haiku is well known in the Land of the Rising Sun, where his talents are greatly appreciated. A Japanese translation of the book is expected to follow shortly.♦

A sample:

*In de sloot paren
de padden zich driftig
de lenteleven in*

► <http://hermanvanrompuy.typepad.com>

In the ditch, a pair
of copulating toads drift
into spring's new life

(English translation by *Flanders Today*)



Plane, set and match

Holiday travellers flying with Thomas Cook this summer (assuming the airports get out from under their ash clouds) could be jetting off to exotic destinations in a plane dedicated to Kim Clijsters, Flanders' favourite working mother. Thomas Cook's attention was drawn to the tennis star because of her image as "a passionate mother who travels around the world with her family," a spokesperson said.

The side of one of the seven planes in the fleet of Thomas Cook Airlines, an Airbus 320-200, has been decorated with a picture of Clijsters and a hail of tennis balls. She has been a travelling ambassador for the company since last December.

Kim was on hand last week at Brussels Airport to inaugurate the new design, which sees her taking over from kids' TV show character Mega Mindy. She said it was "a great honour" but found it "unusual" to see herself larger than life.

It's thanks to motherhood – or daughter Jada at least – that she's lost some of her distaste for flying, she said. "Fortunately, Jada loves to sit on the plane, and, thanks to her, I'm starting to see what's good about it. Although sometimes I do get a bit angry because she's always pushing buttons and calling the attendant by mistake. And now she has her own seat; before she had to sit the whole time on my lap or my husband's, and that was sometimes a bit of a bother."

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FLANDERS TODAY
APRIL 21, 2010

News in brief

Heir to the Belgian throne Prince Filip celebrated his 50th birthday last week with a visit to the Floraliën indoor garden festival with Princess Mathilde and their four children. Among the growers and floral artists along the 2.4 kilometre exhibition with which the royal couple mixed was Daniel Ost, who provided the flowers for their wedding in 1999. The prince gave his name to a new variety of rhododendron at the event.

from reserves, rector Paul Van Cauwenberge said. The five groups, which will be staffed in the course of the summer, will cover research in nano- and biophotonics, biotechnology for a sustainable economy, infections and immunity, neuroscience and bio-informatics.

the nerve to ask if the shares were worth anything before stealing them, it later emerged that they were worthless. The €7,500 claim against the thieves by the security company that employed them was rejected. The firm claimed its good name and reputation had been ruined.

The number of **fish in the River Zenne** is now back to the level reached before the incident at the end of last year when a water treatment plant in Brussels released tonnes of untreated sewage into the river. A census of the living creatures in the water carried out last week by the Institute for Nature and Forestry Research (Inbo) at testing points at Leest and Vilvoorde revealed 119 eels, three flounder, 17 common roach, three sticklebacks and a few unidentified species.

The University of Ghent will spend €12.5 million on **five research projects** designed to bring together scientists from different disciplines. Each project will receive €2.5 million

Flemish public transport authority De Lijn is examining a proposal to rent out **low-cost folding bicycles** to pass holders, similar to a system already operated by the Walloon bus company TEC. Under the TEC scheme, those with a transport pass can rent a folding bike for €5, which they can take on the bus. "It's those short distances between home and the bus-stop or between the bus and the workplace which can put people off using public transport," mobility minister Hilde Crevits said. Passengers can currently carry their own folding bikes free on De Lijn buses.

Two men in Hasselt were last week fined €825 and given a three-month suspended sentence for **stealing shares from a safe-deposit box**. The men, both locksmiths, had been brought in to open the box for the owners. Although one of the accused had

Flemish beers last week won four gold and three silver medals at the **World Beer Cup** in Boulder, Colorado. The Witte Noire Imperial Amber Wheat Ale brewed by De Proef Brouwerij in Lochristi, East Flanders, won gold in the category Belgian-style dark strong ale. Gold also went to the Troubadour Blond by The Musketeers brewery in Ursel, East Flanders; to Geuze Mariage Parfait by Brouwerij Boon in Lembeek, Flemish Brabant; and to Omer Traditional Blond by Bockor Brewery in Bellegem, West Flanders. Silver awards went to Rodenbach Vintage Palm Breweries in Steenhufel, Flemish Brabant in the category wood and barrel-aged sour beer; Brugse Zot Blond brewed by Brouwerij de Halve Maan in Bruges; and Oude Geuze Boon brewed by Brouwerij Boon in Halle, Flemish Brabant. In all, 3,330 beers in 90 categories were submitted by 642 breweries from 44 countries.

→ www.worldbeercup.org



FLANDERS TODAY

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FACE OF FLANDERS

ALAN HOPE

Jari Demeulemeester

"When a man gets to 65, why does he have to go on and do something else?" asks Jari Demeulemeester rather plaintively, when asked about his post-retirement plans. The answer is simple: because few people have had so many fingers in so many pies, and nobody – not even good friend and contemporary Arno – seems less destined for twilight years of rose bushes and carpet slippers.

Demeulemeester last week announced his retirement next year, when he hits 65, from his job as general director of the Brussels' rock temple Ancienne Belgique. Demeulemeester has been associated with the AB since 1981, when he served as artistic director for four years. After a spell in the cabinet of culture minister Patrick Dewael, he came back in 1989 as general director and has stayed ever since.

In that time, he transformed the AB from a rather shabby little nightspot to one of the country's top venues, attracting big names, particularly for its size and launching a number of festivals. Currently on the calendar are Lou Reed, Jeff Beck, Don McLean and Randy Newman. A Flemish region venue, it also plays regular host to Flemish talents like Luc De Vos, Absynth Minded, Wim Mertens and the recent Humo Rock Rally. Along the way, he has also been responsible in



some way for projects like Mallemunt, the revival of Kaaitheteater, Boterhammen in het Park, the renovation of Lunatheater and, most recently, the Gulden Ontsporing concert on the Grote Markt in Brussels on Flemish National Day, 11 July.

"I'll go on being an advocate and an ambassador for music," he says. "But I don't want to be seen as a mother-in-law figure, always looking over my successor's shoulder. In any case, I'm too busy right now to think about it. It's still a year away."

"If you ask me, that man deserves a statue in Brussels because he's someone who has been crucial and still is crucial for Brussels' cultural life," says Arno (who holds the record for the number of AB performances) on his website. "The AB is one of the reasons the centre of Brussels is alive."

→ www.abconcerts.be



Biggest airlift in history begins when flights resume

→ continued from page 1

In three US cities – New York, Atlanta and San Francisco – 156 students of Multi-media and Communications Technology at the Howest college in Kortrijk enjoyed several extra sight-seeing days. "The trip back is hellish to organise," admitted one of the accompanying teachers, but parents were being kept up to the minute via Facebook and email.

In Singapore, nine members of a Belgian parliamentary delegation opted for a democratic solution when five places suddenly became available on a direct flight to Athens. The members divided up the seats according to the Dhondt system – a Belgian system of proportional representation by which seats in parliament are allocated according to the votes cast in an election. The result: immediate departure for one member each of CD&V, MR and PS, one for Open VLD member Hilde Vautmans, and one for her party colleague and speaker of the parliament Patrick Dewael.

THE WEEK IN FIGURES



16,000

rail travellers compensated in 2009 for the late arrival of trains, out of 19,200 applications made. The total paid out was €142,000

145

extra train cancellations this summer by the rail authority NMBS, on top of the 280 less trains normally expected at that time of year. The measure is aimed at reducing the number of trains that are in little demand during the holiday period

15,144

people have registered a Living Will with their local municipality since the possibility was introduced in 2008. The will registers a desire for life support to be withdrawn should the person ever suffer an irreversible loss of consciousness

1/5

shops selling consumer electronic goods is in breach of the rules on guarantees, according to a survey carried out in the Benelux. Nearly two-thirds of those were a breach in the law on the duration of guarantees

3,658 hectares

of arable land in Flanders is being used for bio agriculture, a report presented in Mechelen last week revealed, representing an increase of about 5% on 2008. The increase is mainly in fruit production, which rose by 44%

On Monday, Belgium's biggest tour operator, Thomas Cook, announced it would be flying passengers stranded on the Canary Islands and in North Africa to one of three airports – Lisbon, Girona and Naples – from where they could return to Belgium by bus. The company has already arranged buses for passengers unable to fly home from Budapest, Vienna, Prague and resorts in Spain and announced there would be no outward-bound flights until 21 April at the soonest.

Jetair and Brussels Airlines also hired buses to bring passengers back from destinations such as Spain and Greece. The problem soon turned from a lack of flights to a shortage of buses, with coach operators quick to take advantage of the rocketing demand by pushing their prices up.

Some passengers took arrangements into their own hands. In Portugal, a kindly hotel boss helped 50 Flemings rent a bus which brought them home for €50 each. In Rome, a group of tourists stranded at the airport managed to find takers enough to fill four coaches bound for Zaventem.

The air travel shutdown didn't just affect holidaymakers and politicians. Cut flowers from Kenya withered on the tarmac. Frozen fish from Uganda was left to thaw. Flemish retro rock band De Kreuners had to go onstage without their drummer, who was stuck in Dubai. Olympic bobsleigh partners Eva Willemarck and Elfje Willemsen were stranded in Tenerife, as was Olympic gold medallist Tia Hellebaut. The



© Beoga

King himself was blocked at his private villa at Grasse in the south of France when Nice airport closed.

Comedy legend John Cleese made awkward headlines when he commissioned a taxi for €3,800 to bring him from Oslo to Brussels, where he planned to stay overnight before going on to London. Cleese was tailed part of the way by a camera crew from VTM, and on arrival he assured them it was no laughing matter. "The way you have pestered me and hunted me down is both discourteous and very unkind, and I think the producer concerned should be ashamed of himself," Cleese told the camera.

Cleese, at €3,800 for 1,500km, got a slightly worse deal than five businessmen who hired a taxi from Minsk in Belarus to bring them back to Brussels. For that 1,600km trip they paid €2,000. Flemish businessman Geert Van Brussel paid €1,000 to have a Polish taxi driver bring him all the way from Poznań to Lochristi in East Flanders, about 850km. The bill might be a bit steep, Van Brussel said, but he had to be back in order to fly to Mexico on Tuesday. Hope springs eternal.

EU transport ministers were due to meet in Brussels as *Flanders Today* went to press to review the flight ban. Pressure is coming from the airline industry, backed

by test flights carried out by Air France and Lufthansa, which suggest the danger has abated.

Countries in the south of Europe are slowly coming back into operation, and airports in the north want to do the same. The possibility exists, however, of further eruptions. The last time the Eyjafjallajökull erupted, in 1821, it lasted for two years.♦

Anderlecht wrenches back league title

LEO CENDROWICZ

Rivals may shrug at the sight of another Anderlecht title triumph, but this year's Jupiler League victory was particularly special for the Brussels side, as it hauled the gleaming silver trophy back to Astridpark.

Indeed, although the championship – clinched last Sunday after a 2-1 victory over chief rival FC Brugge at their Jan Breydel Stadium – was the 30th for the paars-wit, it comes after two years in which a revitalised Standard Liège had ruled the roost. For the players, staff and fans who celebrated long into the night, it simply felt like the trophy had come home.

Anderlecht coach Ariël Jacobs was carried around the pitch by his rejoicing team, but he brushed off the plaudits. "I should be the one to take the players on my shoulders," he said. "But that is not really possible."

As expected, clashes between rival fans also broke out inside the grounds following the match, and police had to use water cannons to control the crowd. Five supporters were arrested.

The victory came at the end of a remarkable season for Belgian football. The Jupiler League had already been cut from 18 to 16 teams. But once all the sides had played each other – twice – three play-off leagues kicked off in March. Anderlecht already headed the six-team, top-tier group thanks to their regular season points (halved and rounded up before the play-offs), but their near-perfect record meant that they wrapped

up the title with four more games still to play. Significantly, apart from Anderlecht (famously balanced between its Flemish and French-speaking players and fans), the other five sides in the top tier play-off were all from Flanders.

Anderlecht's title triumph came despite key setbacks in previous games, notably when Standard's Axel Witsel broke the leg of their Polish mainstay Marcin Wasilewski with a reckless tackle in an early match, and, more recently, when Argentine forward Nicolas Frutos retired last month at 28. But the team pulled together, building its title drive around Dutch-Moroccan playmaker Mbark Boussoufa and the exciting 16-year-old striker Romelu Lukaku.

Anderlecht remain the most decorated club in Belgian football, both in domestic competition and in Europe, where they have won five trophies including the UEFA Cup in 1983. And this League title means Anderlecht will go into next season's Champions League at the third qualifying round, which precedes the competition group stages.

• Meanwhile, Dick Advocaat has resigned as Belgium's national team coach, just six months after he stepped into the role. Advocaat had controversially insisted on combining the job with managing Dutch side AZ Alkmaar, which led critics at the time to say that he did not take the Red Devils job seriously. Advocaat is now expected to accept the vacant post of Russian national coach.

But it means that Belgium is once again searching for a new boss. Among the names touted as a replacement are current assistant coach Marc Wilmots and former PSV Eindhoven (and Olympique de Marseille) coach Eric Gerets.♦



Anderlecht players Mbark Boussoufa and Cheikhou Kouyate celebrate victory

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The politics of motherhood

Though moms are still largely in charge of the kids, parents of both sexes are finding it harder to justify a political career

→ *continued from page 1*

The question continues to spark debate in a changing corporate world driven by an increased presence of women, shifting parental and gender roles and a growing focus on work-life balance.

Recently, the debate also flared across the Belgian political landscape, with several members of parliament, both federal and regional, being or about to become mums. Flemish minister of energy and social affairs, Freya Van den Bossche (photo page 1), and MP Leen Dierick (CD&V) recently gave birth, while MPs Tinne Van der Straeten (Groen!), Sarah Smeyers (N-VA) and Meyrem Almaci (Groen!) are all set to become moms in the near future.

This is not to mention those who are mothers of growing children, including Flemish minister of culture and the environment, Joke Schauvliege, and federal minister of employment and equal opportunities, Joëlle Milquet.

In a sector where image is everything, where being in Brussels at the crack of dawn and staying for marathon midnight meetings are par for the course, it begs the question: can motherhood be combined with a career in politics?

Even though both the federal and Flemish parliaments today include more women than ever before, the expectations a politician must meet are still largely based on the image of the parliamentarian of yester-year: a middle-aged, white male, with a supportive stay-at-home wife running the household and looking after the kids.

Politics lag behind modern life

But the political landscape has changed significantly over the past decades, and the new global trend of introducing gender quotas has seen many more women enter the political arena. Today, almost 50 countries have legislated quotas, and many more make use of voluntary party quotas on electoral lists.

For a very long time the Nordic countries (Denmark, Finland, Iceland, Norway and

Sweden) were alone at the top of the world ranking when it came to women's political representation. But that is no longer the case. It may come as a surprise that the top spots are now occupied by Rwanda, at number one and South Africa at number three. (Sweden still ranks high at number 2.) Belgium comes in at 12th place, but western countries like Switzerland, Austria and the UK all lag far behind Burundi (number 22) and Tanzania (number 23) when it comes to the percentage of women in their parliaments.

Belgium's efforts to rectify the gender imbalance in its political system began in 1994, when it adopted its first gender quota law. It stipulates that a party's lists of candidates could not have more than two-thirds of either gender. In 2002, the quota law was amended further, stipulating that on electoral lists the number of candidates of either gender cannot be greater. This also applies to the top candidates put forward by the party: they cannot be of the same gender. Although the effect of the quota law is visible across Belgium's political landscape today – 39% of Flemish parliamentarians are women, up from 20% in 1999, and Belgium's federal parliament is 38% female, up from 25% in 1999.

Despite this radical change, the laws and regulations that govern the political workforce have stayed the same. Belgium's current political culture, especially in the upper echelons where key decisions are made, remains inhospitable to working mothers. Case in point: politicians have no official employment statute and hover somewhere between having the rights of an employee and those of an independent contractor.

This means that when it comes to maternity leave, their rights are vague and undefined. Result? Minister Van den Bossche was all but lynched by the media earlier this year for taking four months maternity leave due to difficulties during the last weeks of her pregnancy.

“Knowing that the workings of federal parliament don’t take our private lives into consideration, I decided that it would be best for the party and for my family if I did not make myself available as party candidate”

Meyrem Almaci, Groen

© Dan Cortier/Belpress



© Thierry Charlier/AP

These members of the Belgian parliament will not get their wish ("More women in the government") if politics as usual prevails

Myriam Van Varenbergh, spokesperson for Alice, a Flemish action group for gender equality in corporate and political functions, acknowledges that top level politics is harsh when it comes to combining career and family – and not only so for women. "We had two very telling cases in the Netherlands recently, when two top male politicians, the vice-premier and minister of finance and the minister of transport, both resigned to spend more time with their families. This shows that there is a fundamental problem with the reality of a political career for both men and women." Van Varenbergh thinks that the problem – and its solution – is to be found beyond the political arena: "We need to ask ourselves some fundamental questions about work-life balance and about men's and women's responsibilities in raising their families that go far beyond the question of making politics more female-friendly," she says. "There is a fundamental flaw in our economic system that goes beyond questions of gender representation in political roles."

Women politicians talk

Flemish MP and Groen! party member Tinne Van Der Straeten, 34, is pregnant with her first child. "A career in politics demands a lot," she tells me. "You always have to be available and have an opinion ready at any given moment. It also demands long hours: debates, meetings and social visits all take place after business hours. Before my pregnancy, I was often away from home four nights a week. When you grow a visible belly, people find it the most normal thing in the world that you take things a little slower. But I do notice among colleagues who have small children that once the 'visibility' of pregnancy has disappeared, one has to guard the balance between work and family much more closely. Personally, I hope that I won't have to return to working at the break-neck speed of my pre-pregnancy days."

Meyrem Almaci, also of Groen!, is due to give birth to her second child in August. "For many women, being a stay-at-home mum is a luxury the family can ill afford, and that's no different in my case," she says. "Like most women, I simply have to make it work somehow; so to me, having kids automatically comes in combination with holding a job."

When asked how she will manage her job with caring for two small children, Almaci states what many working mums will confirm: "I can only do it with the support of my partner, by making clear agreements, adhering to a tight schedule and optimising the time when the kids are asleep."

Most telling perhaps is the fact that Almaci recently decided not to put herself forward as a party candidate. "Being a party representative comes with enormous responsibility and, of course, a significant increase in the demands put on one's time. Knowing that the workings of our federal parliament don't really take our private lives into consideration, I decided that it would be best for the party, for myself and for my family if I did not make myself available as party candidate. I have carefully considered all aspects and am sure that, considering my choice to have a family, I can be of much better use to the party in other roles than that of party representative."

Fundamentally, all three women raise the same point: we're asking the wrong question when we ask if motherhood can be successfully combined with a political career. Instead, we need to debate the definition of a career, the role it plays in our lives and the flexibility we allow people in defining it according to specific priorities at certain points in their lives.

Although it doesn't make the issue of who's minding the children any less valid, the question governments should be putting to themselves is: who's going to work for them when parenthood becomes impossible? ♦

See related story page 6

JUMPing ahead

Forum for women in business puts quotas in the spotlight

COURTNEY DAVIS

In 2003, the government of Norway passed an amendment to the Public Limited Companies Act that sent shock waves through the business community: boards of public limited companies were legally required to have both sexes represented by a minimum of 40%, with sanctions for non-compliance.

Within five years, the country had reached a 93% compliance rate and was ranked second in the world for gender equality, according to the World Economic Forum's Global Gender Gap Report. Meanwhile, the rest of Europe is looking at an average female board representation of 11%.

Elin Hurvenes, founder of the Professional Boards Forum, which played a significant role in passing the Norwegian law, will be in Belgium next week to discuss bringing quotas to Belgium's boardrooms. She is taking part in the panel discussion "To quota or not to quota", as is Belgium's federal minister for employment and equal opportunities, Joëlle Milquet. Milquet is expected to provide a position statement on the controversial yet highly effective practice of implementing gender quotas and targets.

Women are currently the majority of university graduates and will soon make up over 50% of the workforce in the world's richest countries. Yet opportunities aren't as numerous. Women are still under-represented in the boardrooms of companies at a rate of 1 to 10 in Europe, and their salaries on average are significantly lower than those of their male counterparts. The severe underrepresentation of women in business and government was recently discussed in the EU-commissioned report "More Women in Senior Positions; Key to Economic Stability and Growth".

Tackling this issue head on is Isabella Lenarduzzi, founder of JUMP Forum, the annual English-language networking event focused solely on women in the workforce and host to the quota panel. In its fourth year, the Brussels event aims to bring attention to the increasing impact that women are having on the economy and in business.

JUMP has worked hard to prove that this gender disparity isn't simply unfair but is poor business. Gender balance has been shown to lead to more innovation, better business performance and improved corporate governance. Companies with more women in senior management posi-

tions increase the total return for shareholders by 35%. A report on gender parity from Brussels' Bain & Company, a strategy consulting firm, reveals that the vast majority of both men and women in Europe report that they're convinced of the benefits of gender balance in the workplace. The same findings reveal that despite understanding the benefits of parity, senior management in 75% of European companies has not made it a stated and visible priority, while 80% of firms have not committed adequate funding or resources to initiatives.

Due to this contradiction, governing bodies are forcing companies' hands. Since Norway passed its law, other countries have followed, with legislation promised if companies fail to comply. In 2007, Spain passed a similar law, and the Netherlands and France have put forth proposals for quotas. Britain, Sweden and Germany are also considering gender measures.

When politics are too slow, some companies take the issue into their own hands, such as Deutsche Telekom. The largest telecommunications company in Europe announced last month a mandate of 30% of middle- and upper-management positions to be filled by women by 2015.

Quotas in Belgium

Here in Belgium, quotas are also making headway. In 1994, a political quota was enacted that required 50% of the election list be female. Just last year, Belgium's corporate governance code was reviewed and a sentence added addressing the need to work on gender balance. While the code is non-binding and no actions were suggested, awareness of the issue is increasing.

Building on this growing recognition of gender disparity in positions of power, Senator Sabine De Béthune (CD&V) stated last November that she wanted to legislate on the quotas of women in companies listed on the stock exchange. Minister Milquet immediately came out in support of the idea, and it is now being discussed.

Milquet's opinion will be listened to closely at the JUMP event. In addition to quotas, a number of speakers will be on hand at the forum to accelerate the conversation from why women in business are important to how busi-



ness leaders can improve the situation. Now that both big companies and policymakers recognise that business needs more women, there is an opportunity for dialogue on how to empower women in the workplace. This year's keynote speaker, the Paris-based gender in business consultant Avivah Wittenberg Cox, wrote the best seller *Why Women Mean Business* and will present a preview of her newest book *How Women Mean Business*.♦



JUMP founder Isabella Lenarduzzi (left) and social affairs minister Laurette Onkelinx at last year's forum

JUMP Forum 2010

29 April, 8.30-19.00
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Brussels Airport

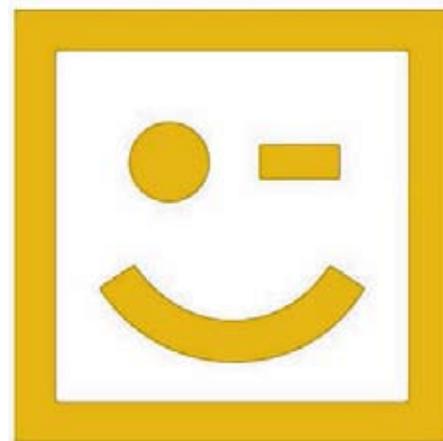
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Say it with cereal • Reader's Digest reveals Europe's top-rated brands

ALAN HOPE

Kellogg's is Belgium's most popular single brand, and when people here get a headache, more than half of them reach for Dafalgan. In the meantime, Nivea is the most popular brand across 16 European countries, coming in at the top of every single category.

Those are just some of the conclusions of the European Trusted Brands survey carried out by *Reader's Digest* for 2010. The magazine surveyed 32,000 people in 16 countries, whose names were drawn from their own formidable database. The respondents were asked to rank the brand they trust the most in a series of categories:



Categories

Categories	Belgium
Car	VW
Mobile phone	Nokia
Mobile phone network	Proximus
Travel agent	Neckermann
Bank	KBC
Credit card	Visa
Insurance company	Axa
Internet Service Provider	Telenet
Petrol retailer	Total
Pain relief	Dafalgan
Cold remedy	Vick's
Cosmetic	Nivea
Skin care	Nivea
Soap powder	Dash
Breakfast cereal	Kellogg's

The most striking result is Telenet's capture of 44% of the total votes for the most trusted ISP. The company only operates in Flanders, which accounted for roughly half of all votes, meaning it scored a massive 80% in the region. Over the last 10 years, Telenet and Belgacom have jockeyed for the top spot.

All in all, Belgians are fairly faithful to their favourite brands. VW has dominated the car category for the last seven years, apart from a brief flirtation with Opel in 2005. Miele and HP are unshakable, as are Nokia,

Canon, Neckermann, Axa and Vick's. KBC came to the fore this year after a long reign by Fortis.

Total appeared from nowhere in the petrol category, following years of competition between Shell and Esso. Dafalgan has been in the top spot in pain relief since 2003, when it took over from Nurofen.

Soap powder shows the most brand fidelity of all products. Each country has its favourite one and sticks to it. Over the last decade, consumers have been faithful in 11 European countries, including Austria (Persil), Belgium (Dash), France (Ariel), the Netherlands (Ariel) and Portugal (Skip).

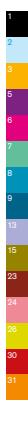
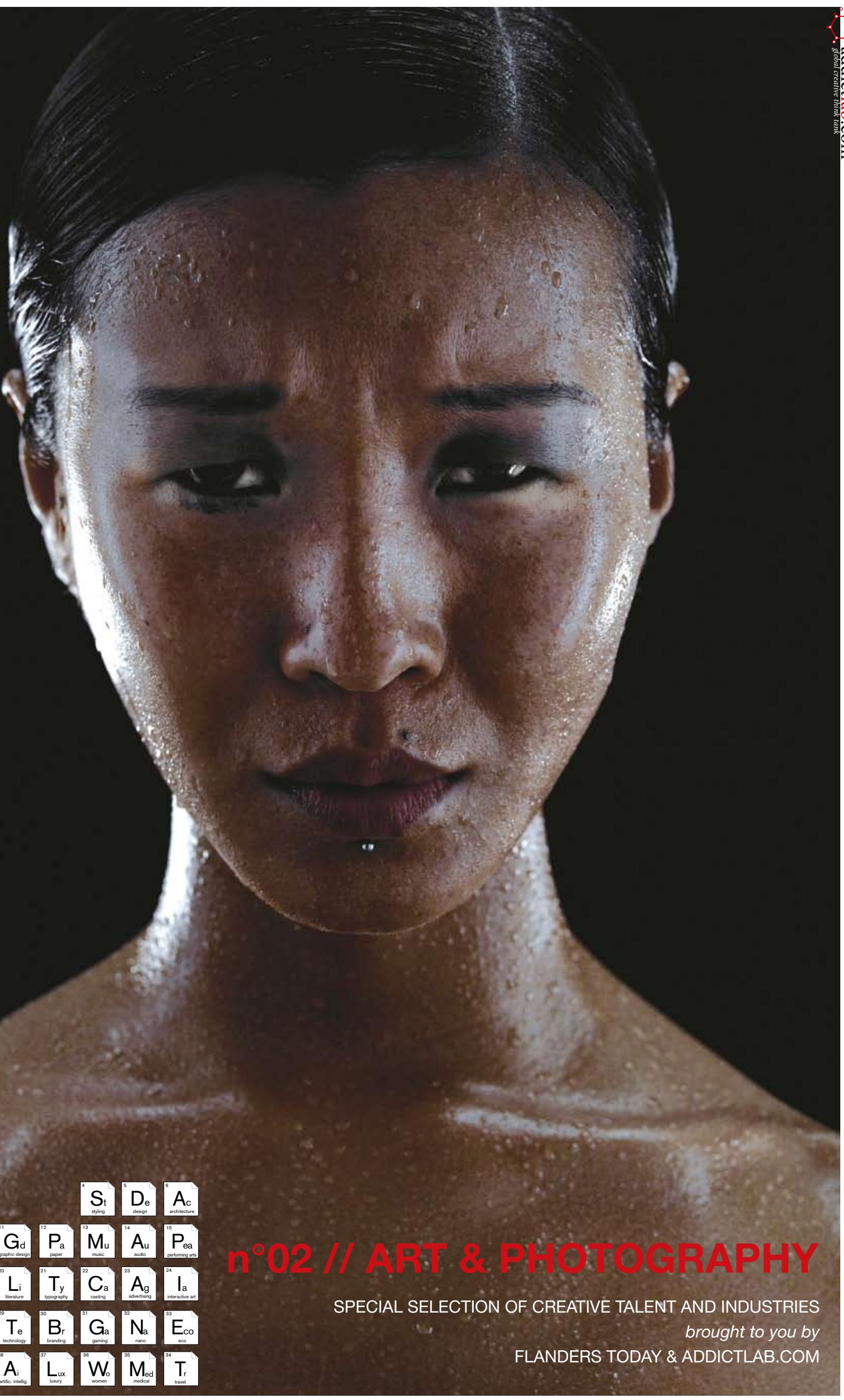
Yet no brand is as trusted in all of Europe as Nivea, topping the skin care category in every single country and the cosmetic category in seven.♦

→ www.rdtrustedbrands.com



Mapping Flanders

creativity



1	P _h photography
2	F _a fashion
3	A _r art
4	S _t styling
5	D _e design
6	A _c architecture
7	M _a materials
8	I _{ll} illustration
9	F _i film
10	A _d art direction
11	G _d graphic design
12	P _a paper
13	M _u music
14	A _u audio
15	P _{ea} performing arts
16	P _{ri} printing
17	C _w copywriting
18	A _n animation
19	I _d interior design
20	L _i literature
21	T _y typography
22	C _a casting
23	A _g advertising
24	I _a interactive art
25	F _o food
26	T _r trends
27	C _{Br} city branding
28	C _r crafts
29	T _e technology
30	B _r branding
31	G _a gaming
32	N _a nano
33	E _{co} eco
34	T _r travel
35	M _{ed} medical
36	W _o women
37	L _{ux} luxury
38	A _i artif. intellig.
39	S _{oMe} social media
40	R _e retail

n°02 // ART & PHOTOGRAPHY

SPECIAL SELECTION OF CREATIVE TALENT AND INDUSTRIES

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FLANDERS TODAY & ADDICTLAB.COM

Mapping Flanders creativity: selection art & photography

LABMEMBER 3934



OSTEND

My person

I'm Sofie De Leener, born in 1985. In 2006, I received a degree in interior design at the St Lucas Institute in Brussels and followed it up with a photography course at Narafi. During my last year, I went to Sweden to study at Gothenburg University. To celebrate my graduation in 2009, I went on a trip to New Zealand. Now I am back in Belgium and ready to take on new challenges.

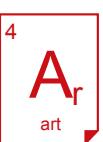
My spirit

I have always been drawn to the creative and visual arts. In photography, I found an outlet for creative expression. Suddenly I could capture and share some of what was going on inside my head. I use photography to capture a

tiny glimpse of what's going on in the world as I see it. Mostly I do this for myself, to identify the hidden qualities of my character, and to better understand my reality. But I am always pleased when something I've shot resonates with others. For a moment, we're all in the same place. I find inspiration in everything and everyone around me. I'm curious by nature, but I've also been lucky to have been helped along the way by so many who've been willing to show me the ropes, answer my questions, and keep me going the right way. My goal is to use my camera like Alice's rabbit hole, to open an unexplored world, a place of curious self-expression, but also a world of new relationships, new chances, new beginnings and most importantly new stories.

www.sofiedeleener.be

LABMEMBER 3794



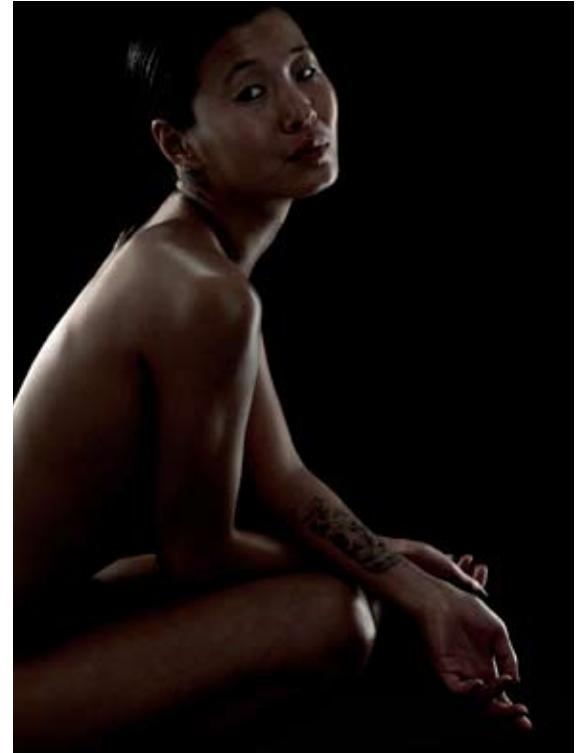
KORTEMARK

Nick Ervinck's artistic world is a strange place full of paradoxes, populated by organic and architectural forms. It's a world simultaneously reigned by movement and stagnancy, sterility and vitality, rationalism and absurdity, surrealism and hyperrealism. Inside this complex universe, three main families of shapes keep reappearing: coral-like organisms, representing the artist's fascination for natural, structuralist and infinite shapes, architectural prototypes, from generic brick houses to the cathedral of Cluny,

and basic geometrical forms, such as ovals and spheres. What they all have in common is that they lose their scale in Ervinck's works. Depending on their context, they can grow and shrink like Alice in Wonderland, and by entering the artist's universe, we seem to have jumped down the rabbit hole with her..

WARSUBEC, 2009
polyester, polyurethane, wood and iron
2X 314 x 1222 x 647 cm
fotocredits: Pieter Huybrechts
www.nickervinck.com

LABMEMBER 4004



BRUSSELS

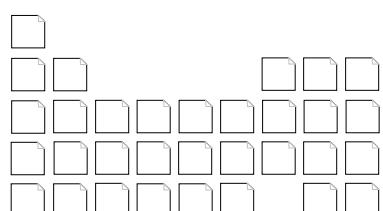
Jurgen Rogiers (42) studied photography at Narafi, Brussels. He launches his career with artwork and portraits for the music industry. From there he evolves to fashion photography and advertising photography. He shoted campaigns for companies as Philips, Fortis, Base, Belgacom, Volvo en Spa.

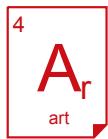
Jurgen worked and lived in Amsterdam (1996) and New York (1999 - 2002), where he collaborated with David Byrne, Erikah Badu, The

Roots and Zap Mama. As of today, his main focus is portrait photography. He works regularly for renowned Belgian magazines as De Standaard Magazine, Goedele, Focus Knack and Elle.

Jurgen is a skilled professional who performs when challenged. He is at his best when he can work under extraordinary circumstances and time pressure, especially when shooting outdoors in extreme conditions as creating special effects.

www.jurgen-rogiers.eu



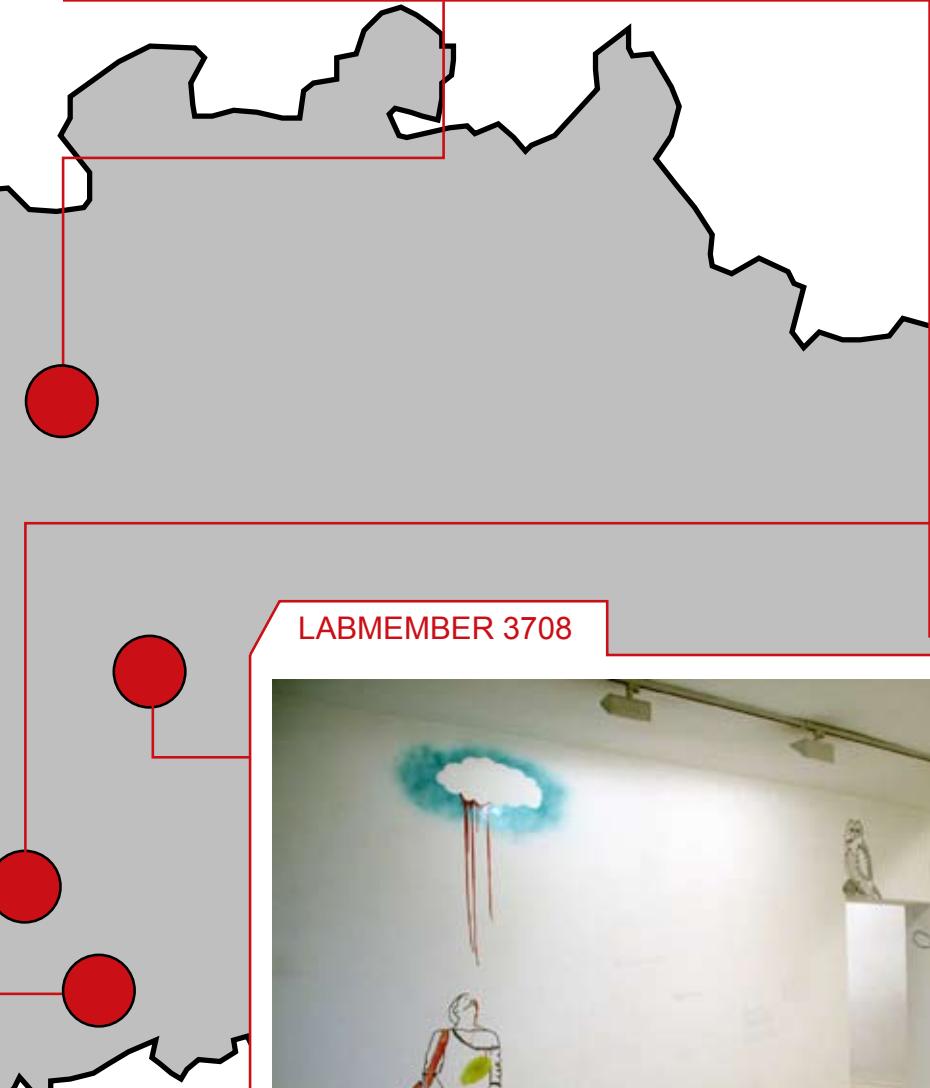


ANTWERP

Alexandra Crouwers (NL, 1974) graduated in 2001 from the Sandberg Institute in Amsterdam. She lives and works in Antwerp, Belgium. Crouwer's 'cross-media' works frequently combine apocalyptic, mythological and Romantic imagery, often of the sorts and sources frequently appropriated by

underground music and visual culture. Her installations, drawings, computerimaging and animations frequently scrutinize the question of physical space and time in relation to the enduring image. Next to her artwork Alexandra Crouwers also works as a writer and as dj De Waakhond.

www.dazzyniesl.com
devierdewand.blogspot.com



LABMEMBER 3857



GRIMBERGEN

Jelle Van Seghbroeck (1977) is a Belgian photographer based in Brussels. He studied at the the Institute for Higher Education of Visual Arts Saint Lucas Brussels and started his career as a freelance photographer for advertising agencies, magazines and independent designers. Later, he worked for, amongst others, Eddy Merckx, Johanne Riss, Paperjam, ... and started to travel extensively. Specialities: fashion, documentary, travel, portraits, landscape, art.

www.jellevanseghbroeck.com

LABMEMBER 3708



ONZE LIEVE VROUW WAVER

Nathalie Hunter's works begin within the act of drawing, a cognitive reflection between self and other(s) folded into itself as an act of making. More concretely, her works begin in life, drawing life, drawing from life, often in a continuous and disciplined linear description of form, where the pen or pencil rarely, if ever, leaves the surface of the paper. An elementary exercise which Hunter has transformed into a subtle and sublime process. Anything can be drawn; the boundaries between objects, the occlusion of one object in space by another, the limit or extent of a body, the interactivity of relation, are all drawn together.

www.nataliehunter.com

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. This week we're proud to show you talented 'labmembers' active in "art & photography".

#1 Transport	March
#2 Art and Photography	April
#3 Social media	May
#4 Fashion	June
#5 Bio	July
#6 Eco	August
#7 Design	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.

Bringing DIY to a whole new level

Belgium's first fab lab produces robots, puzzles and pasta

MELISSA MAKI

There's something innately satisfying about making things. From knitting to home brewing, the do-it-yourself (DIY) ethic has enjoyed a strong resurgence in recent years, as reported in *Flanders Today* last week.

A technology-driven DIY movement has also taken off in the last decade, nurtured by the spread of open-source philosophy and the availability of cheap electronic parts. The rapid propagation of "fab labs" – small-scale fabrication laboratories with high-tech tools – is pushing this movement further.

Tucked in right next to Vooruit arts centre in the student district of Ghent is the brand new Timelab, a community fab lab that provides the chance to make just about anything.

The fab lab concept began as an outreach project at the Massachusetts Institute of Technology. The idea is to give average people access to advanced technologies and information about how to use them. There are now more than three dozen fab labs around the world, from rural India to Norway.

Fab labs and the unbridled creativity of human beings are not only helping to realise original ideas, they have the potential to solve serious local problems. A fab lab in Afghanistan, for example, is enabling communities to build their own wireless networks. There are plans, too, for a fab lab in Haiti, to help rebuild networks in the earthquake's aftermath.

When such advanced tools are cheaply or freely available, anyone can be an inventor. Users have access to computer-aided design (CAD) software and, with the open-source spirit of the movement, share their results with others. There are websites devoted to showcasing and sharing these plans, such as www.thingiverse.com.

From customized jewellery and light fixtures to a printable tool that allows

you to get the most out of your tube of toothpaste, there are plans readily available to make a surprising array of decorative and utilitarian objects.

Timelab is funded by the Flemish Region and is built on what member Eva De Groote refers to as a triangle of art, technology and society. "We see it as our task to insert ideas and inspiration into the city," she says.

Timelab's core members are from a range of backgrounds, including the arts, social work and engineering. Their main aim is to bring disparate groups of people together to spark creativity, both on a local and global level. A permanent offshoot of Ghent's now defunct Time Festival (a long-standing biannual arts festival), what sets Timelab apart from other fab labs is the strong art focus and interest in fusing art and technology in a way that directly impacts society.

Timelab and Vooruit co-organise an annual summer camp for artists. Last year, the inaugural camp brought 15 international artists to Ghent to work on projects around the city. Visual, media and sound artists collaborated with one another, with some interesting results, such as an interactive audio map of the city. German artist Kaspar König used the fab lab to build string instruments that he later played throughout the city, using public objects like urinals and street signs.

Timelab will also host three resident artists per year. Vienna-based Nikolaus Gansterer, best known for his work with the Vienna Vegetable Orchestra, is the first.

Timelab also has a social role to play in acting as a venue for community dialogue. Dorkbot, a research group comprised of "people doing strange things with electricity", holds its monthly meeting there. There are also plans to bring different stakeholders together to discuss the social relevance of technology. Expected topics include recycling and privacy.

Timelab strives to be accessible – artists and



Eva De Groote of Timelab and robot friend

the electronics-obsessed aren't the only ones who get to play. Agreements are in place with several liberal arts high schools in Ghent, and De Groote hopes to get city workers and politicians involved.

Timelab hosts free public lab days every Friday; anyone can come in with concrete plans or even just ideas of things they want to build, and staff are available to give advice. Nearly all of the machines are available to use for just the cost of materials.

The tools in the Ghent fab lab have been used to make everything from violins to personalised pasta. Timelab has only been officially

open for a few weeks, and word of mouth has travelled fast: students, artists, graphic designers and engineers have all come in to learn about and use the lab. Some older craftsmen, fascinated by a new way of making things, are also checking it out. When I visited on an open lab day, users were busy designing and building parts for a musical robot and a hydrogen zeppelin.

The sheer power of a community lab like this is clear: The only limit is your imagination. ♦

⇒ www.timelab.org

Creativity

Musical babies

If they can dance before they can walk, they've been to Babelut

Research suggests that music education might enhance children's cognitive development, improving reading, math skills and possibly even IQ. But music education doesn't typically start until children are well into primary school. Musica, a cutting-edge organisation in Neerpelt, Limburg province, is challenging this status quo with an innovative program

that immerses babies in music.

Musica has been expanding the bounds of traditional curriculum for several decades. After a careful review of music education research and practice, the organisation concluded that the most crucial period for musical development is between 0 and 9 years.

In Belgium, children usually start music education classes around age 8. "If we start them at age 8, it's too late," says Annelies Luyckx of Musica. "We have to start when they are just born – and even before." Luyckx works with Musica's Babelut initiative. Babelut – inspired by *babelutte*, the traditional candy, brings the sweet sound of music to Belgium's youngest citizens.

Music-focused classes for kids up to the age of three are rare to nonexistent. Babelut has a series of workshops for singing with babies up to eight months old. A pregnant woman who participated in the class later expressed that one of the only ways she could calm her baby was to sing songs from the workshop. Other parents noted that their babies started to move and dance when hearing workshop songs but not when hearing the radio.

Babelut's activities are also aimed at parents and other caregivers, including a series of courses for early child-



hood educators that emphasize "artistic care" – incorporating singing, dancing and musical games into the classroom on a daily basis.

There is still much to be learned about how exactly music impacts the brains of babies and toddlers, and one of Babelut's objectives is to conduct further investigations. Luyckx says they have found that children develop musicality like they develop a language. Since babies can't imitate words precisely, Babelut teaches songs without words, but rather short, musical phrases that encourage infants to play and experiment with sounds.

The Babelut Lab offers musicians and artists an opportunity to work with babies and toddlers in day care settings. Their findings influence and inform later workshops and productions. With Babelut on the Road, the organisation is taking its message and performances to other communities around Flanders.

In March 2011, in coordination with Theatre de Spiegel and Provincial Domain Dommelhof, Babelut will organize a five-day festival with international performances, exhibits, workshops and lectures. ♦MM

⇒ www.musica.be

© Melissa Maki

© Kristof Vrancken

The art of discovery

Art Brussels is where international curators come to find the next big thing

ANNA JENKINSON

International art collectors, curators and gallery owners are swarming into Brussels this week for Art Brussels, the annual contemporary art fair that superbly mixes well-established and up-and-coming artists over a massive area of Brussels Expo. Although Basel is home to the "indisputable number one" contemporary art fair in Europe, Art Brussels is in the top five, says its director Karen Renders. "Each fair has its own specific profile; Brussels is known as a discovery fair."

The price tags on the works can start at a few hundred euros for, say, a drawing by a young artist. Collectors can easily pay up to €50,000, though, with the occasional top seller going for €250,000. But Art Brussels also serves as one big gallery for art lovers signifying the best – and the next big thing – in the European contemporary arts. Some of the young artists with work at Art Brussels you might find with a solo show at a local museum of modern art 15 years from now.

This year 170 galleries will be present, a quarter of which are based in Belgium. The galleries – which come from elsewhere in Europe as well as from Russia, China, Brazil and other far-flung parts of the globe – will

display contemporary paintings, sculptures and photography as well as video, installations and performances.

The galleries will be spread around different areas of the exhibition halls depending on how well known they are. Established names can be found in the Art Galleries zone, up-and-coming artists in the Young Talent zone and the galleries making their debut at the fair in the First Call zone. Guided tours in Dutch and French are offered twice a day.

Among the famous are the Italian-British duo Gilbert & George, with a photo piece in 12 panels entitled "Amor Patrioe" (Bernier-Eliades Gallery); British multi-media artist David Hockney, with the oil on canvas "Puddle near Kilham" (Annelly Juda Fine Art Gallery) and Flemish artist Wim Delvoye with his drawing "Art Farm China Limited" (Guy Bärtschi Gallery).

Other work to watch out for are etchings by Antwerp artist Fred Bervoets depicting an almost cartoon-like world in bright colours (De zwarte panter gallery) and José María Mellado's "Hotel by Tequendama Falls", a photo of a hotel perched on a cliff edge surrounded by mist (Crown Gallery). The giclée print seems almost fantastical, like you're seeing it in a dream. There are also several good works represented by Denmark's Gallery Bo Bjerggaard (*image left*) and Belgium's Fifty One Fine Art Photography.

Organisers have also invited seven artists who live and work in Belgium to create site-specific installations for the fair. Over the last few years, Art Brussels has been shifting the fair into a contemporary art week by organising or linking in with other events.

You'll find debates with academics, curators and art critics, talking about different art-related subjects, including public-private partnerships for collecting art and how art collecting today differs from a few decades ago.



© Brigitte Waldach, "Clearing", Galleri Bo Bjerggaard



© John Baldessari, Koen van den Broek, Galerie Greta Meert

Find your treasure at Art Brussels

On 23 April is "Brussels Gallery Night", when many galleries will keep their doors open until 22.00. Art Brussels is also highlighting numerous exhibitions taking place throughout Brussels during the week.

In Egmont Park, near the Hilton hotel, meanwhile, Art Brussels hosts its "Art in the City" outdoor sculpture exhibition, filling the park with sculptures made by artists represented by the fair's galleries. A winner will be selected and invited to create an outdoor sculpture for a public space in Brussels.

Another prize up for grabs is the \$10,000 (€7,430) Illy prize for the best Solo Show, an

area of the fair where 21 of the galleries have been invited to submit the work of one artist. The recent work of a previous winner – South Africa's Robin Rhode – will also be at the fair, represented by Tucci Russo gallery.*

April 23-26

Brussels Expo
Belgiëplein 1

→ www.artbrussels.be



© Bart De Clercq, "Reverse", Tatjana Pieters gallery

Returning to the scene of the crime

The Moon Invaders come of age with a live CD full of flair and hard graft

PM DOUTRELINE



The live album is a bizarre beast. While in some cases it can provide the defining testimony of an artist at the zenith of their power (James Brown's *Live At The Apollo* and Lou Reed's *Rock'n'Roll Animal* spring to mind), more often than not it consists of nothing more than a shamelessly cynical cashing-in exercise. And, to be fair, it does make commercial sense: sell your loving audience a record consisting of songs they already own and save yourself a hefty studio bill by the same token.

So let us be grateful for bands who use the format to present reworkings of established tracks or showcase a majority of little-known numbers or who honestly feel that studio albums don't paint an accurate picture of them. One such band is Brussels' The Moon Invaders, a nine-piece ska outfit that has been taking Europe by storm for a fair few years now. You may have seen them supporting Madness at Vorst-Nationaal in December 2008, or playing with The Skatalites' legendary vocalist, Doreen Shaffer. Maybe it was when they had the honour of backing "Mr Rocksteady", Alton Ellis. One thing is certain: if indeed you have seen them live, you do remember it.

2 May, 19:30

Ancienne Belgique
Anspachlaan 110

→ www.abconcerts.be

Their new baby, *Live At The AB Club*, was recorded over two nights at the Ancienne Belgique's intimate upstairs venue. It was fun, it was sweaty, it went on for over two hours each night, and now they have decided to handpick 18 tracks from it for our delectation. The thing is, good as The Moon Invaders' three studio albums are, they seem rather tame compared to the "full" live experience the band offers on stage: the exquisite musicianship, the red-hot brass section and, last but not least, the slick interplay between the American-born Hardison brothers on lead vocals.

And what better way to launch a live album than by... celebrating with a live gig in the same building where it was recorded! On 2 May, The Moon Invaders showcase this latest CD with a welcome return to the Ancienne Belgique, only this time it will take place on the main stage, supporting American ska-lite exponents The Aggrolites (a band so predictable and contrived in comparison, it's a miracle their self-styled "dirty reggae" hasn't fallen foul of the Trade Descriptions Act).

But still, the atmosphere generated by The Moon Invaders is guaranteed to be highly festive, and you could do worse than retire to the AB bar after the supporting act; chances are you will bump into the band and especially their main man Matthew Hardison, possibly the least assuming front man you'll ever meet. ♦

→ www.myspace.com/mooninvaders

Brussels' modest miracle

It keeps a low international profile, but kunstenfestivaldesarts is still the best performance festival in Europe

JACQUELINE FLETCHER

In two weeks, the kunstenfestivaldesarts will once again open doors, both literally and figuratively. In theatres, post-industrial buildings and outdoor spots across Brussels, the festival hosts a programme of excellence drawn from Belgium, Europe and beyond.

It is my favourite annual event not just in Belgium but on the entire international festival calendar because the work is excitingly innovative, but it is also anchored in those tangible contemporary realities with a multitude of paradoxes that face mankind. The work inspires on various levels and genuinely speaks to audiences.

The kfda might not boast the sun-drenched élan of the Avignon Festival, but then a remarkable number of the shows in Avignon these days are Belgian, anyway. Nor does the kfda seek to replicate the rain-soaked frenzy of the Edinburgh Festival, with its grossly over-priced tickets. It's much more modest in trumpeting its international profile, but, unlike its larger counterparts, it is a festival vibrating with creativity and resonating unobtrusively with the deepest and most meaningful issues that beset our global societies in the 21st century.

DON'T MISS



The 15th edition of the kunstenfestivaldesarts hosts 33 projects from 19 countries showing in 22 venues around Brussels

Kaaitheater hosts the world premiere of *The Thrill of It All* by **Forced Entertainment**, one of the most influential performance groups on the international scene for more than 25 years. Director Tim Etchells returns to the British collective for this large-scale project, which, as usual, has a humorous perspective on city life and theatre itself.

Austria's **Theater im Bahnhof** stages *Death of a Cardholder* in City 2 shopping centre, where they converge around a cash dispenser. The performers come and go in the crowd, their conversations overheard through headphones. What happens when the pieces of plastic vanish and uncertainty creeps in to the temple of consumerism?

With *Versus*, the brilliant Madrid-based Argentinean director **Rodrigo García** draws his theatrical weapons to challenge some of our most cherished beliefs. Images and bodies tumble chaotically over the stage, flamenco turns to punk rock, and nothing is sacred in this mercilessly energetic gesamtkunstwerk.

As our crises grow, the need for the kfda will grow, because it actively supports and sponsors artists searching for new ways to communicate, to open debate and to make us feel a human connectedness we have been steadily losing for decades.

Perhaps for this reason, the kfda's arrival on the festival circuit was timely. The first edition in 1998 coincided with the dawning realisation that post-war affluence, technological progress and globalisation were potentially creating more problems than they could solve. Originally derived from a concept that aimed to unite the two language communities in Belgium, the festival takes its starting point from the need for intercultural dialogue.

This has become a central rationale for the festival's programming and has expanded to embrace interdisciplinary and exploratory work in dance, theatre, performance art, film and video from across the globe.

The festival plays a crucial role in the production and dissemination of new work across a large number of festivals and performance venues. In building a network of co-producers, kfda assures the financing for new work and provides budgets that accommodate large-scale productions.

Equally, it fosters the development of newcomers to the international circuits through NXTSTP, an initiative financed by the EU's Culture 2007 programme, providing funding and touring venues for artists needing exposure in order to make their breakthrough. There are many companies and individual artists who owe a massive debt to the kfda for nurturing and stimulating their work, financially, in terms of exposure and, equally, in the opportunities for creative dialogue offered by the festival.

Art, especially the performing arts, cannot exist in a vacuum, and for many performing artists from countries less supportive of innovative and engaged work the festival provides both an encouraging reception and recognition.

The world in Brussels

This year's programme brings practitioners of long-standing international renown, such as Sheffield's Forced Entertainment and Madrid-based Argentinean playwright Rodrigo García, together with artists familiar on the Brussels scene: Flemish theatre-maker Inne Goris, Brussels playwright Pieter de Buysser, Brussels photographer Jorge Leon, Flemish filmmaker Sarah Vanagt and Dutch theatre director Lotte van den Berg.

More recent discoveries, such as Amir Reza Kohestani from Iran, Swiss-Greek duo Ioannis Mandafounis and Fabrice Mazliah (who astonished audiences last year with their breathtaking brand of contact improvisation) and Toshiki Okada (the director/playwright who presents an astutely ironic and amusing view of contemporary Japanese lifestyles) are returning with new work.

As usual, the performances will be accompanied by personal contact with the artists, workshops, talks and debates, as well as exhibitions. The festival equally takes part in transnational projects that give space and support to artists in residence and training for young programmers on international networking.

Hope springs eternal

The kfda is very much a spring festival. It is a festival of hope and optimism that seeks to dispel the gloomy panoply of seemingly irresolvable crises by opening avenues for debate.

The kfda is an event that should make the



Seeing is believing: Master Portuguese choreographer Vera Mantero brings her latest avant-garde work to Brussels (top); Dutch director Lotte van den Berg's *Het verdwalen in kaart* (*Getting Lost in the Map*) is a collaboration with 72 residents of her city (above, left); Theater im Bahnhof's *Death of a Cardholder* will be staged in City 2 shopping centre

inhabitants of Belgium proud, whether they are Flemish or Walloon, immigrant or temporary internationals. It shows that it is not merely the EU Commission that places Brussels firmly at the heart of Europe. It enhances Belgium's creative and cultural identity across the world.

Whether you cancel your life for three weeks to dedicate yourself to everything the festival has to offer or simply catch a show that appeals, the experience will be enriching. Brussels is home to many communities, and the festival aims to embrace them all. Surtitles accompany every show in Dutch and/or French; there are shows in English (Forced Entertainment, Lone Twin Theatre, Theater im Bahnhof, to name a few) and many dance

and performance events that require no particular language skills. There are performances on the streets, in a bus, in City 2 shopping centre, in theatres, and in abandoned industrial buildings transformed for cultural projects.

This year, the festival centre will be in KVS theatre on Lakensestraat, where audiences will find food, drink and congeniality until deep in the night.♦

7-29 May
Across Brussels
→ www.kfda.be

Psy Mad Circus

Somewhere between performance art, acrobatics and dark comedy is this fantastically surreal troupe from Canada, for two days only this month in Ostend
→ www.kursaalooostende.be



FLANDERS TODAY
APRIL 21, 2010



Opendoek Film Festival

LISA BRADSHAW

Luna is a young, fun-loving Bosnian whose simple, post-war dream is to have a child. But she and boyfriend Amar have been unable to conceive. Luna is unwavering in her devotion to Amar (even if he spends a little too much time at the bars). After Amar is fired from his job, he leaves Sarajevo to work for a peaceful, lakeside Muslim commune. When he returns, he resists the bottle but has started living according to codes Luna cannot abide, and she begins to question her strongest value: unconditional love.

The film is *Na putu* (*On the Path*), and it is the highly anticipated follow up to Bosnian director Jasmila Zbanic's 2006 Golden Bear triumph *Grbavica*. It premieres in Belgium as the opening film of Opendoek, a top-notch festival of films dealing with social and justice issues.

The closing film of the festival, *The Last Summer of the Boyita*, is also about a girl in a state of confusion – though much younger, as a pre-adolescent on summer holiday discovers that her new friend is caught between genders (pictured). Written and directed by Argentina's Julia Solomonoff, it's already won two awards on the festival circuit.

Although you'll find several films that are playing or have played other festivals – such as the sensitive Jewish drama *Eyes Wide Open* and Michael Winterbottom's new documentary on "disaster capitalism", *The Shock Doctrine* – Opendoek (the name means "open curtain") seeks

to represent women directors and others whose films have a hard time reaching audiences. That includes countries with a historically struggling film industry, such as Colombia and Algeria.

From the former comes *El vuelo del cangrejo* (*Crab Trap*), a quietly exquisite debut from writer/director Oscar Ruiz Navia about the arrival of a mysterious white man in an all-black coastal village, and *Los viajes del viento* (*The Wind Journeys*), a better known multiple-award winner that finds an old musician on a road trip relentlessly pestered by an enthusiastic (if talentless) teenager. The two films together are an excellent sample of modern Colombian cinema.

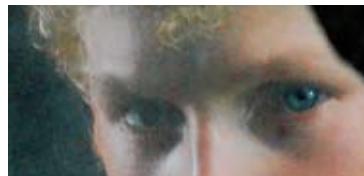
From Algeria, meanwhile, is Merzak Allouache's *Harragas*, a drama about young Algerians risking their lives to sail across the sea towards other countries.

As might be expected at Opendoek this year, there are also a number of films set in the Democratic Republic of Congo, including Flemish anthropologist and filmmaker Filip De Boeck's fascinating *Cemetery State*, which examines the politics of death in a supposedly closed Kinshasa graveyard.

With a strong schools programme, Opendoek goes to great lengths to uncover the best of world cinema that appeals to young people. A stand out is *Lola*, the newest film from Brillante Mendoza, whose previous feature, the gruesomely violent *Kinatay*, caused an uproar last year at

Cannes, where the Filipino won best director. Though *Lola* is emotionally difficult, it's less grim, as two women come to grips with the same crime: one is the grandmother of the victim, the other of the perpetrator.

In fact, as part of a spotlight on Filipino cinema, the festival presents a retrospective of Mendoza's work, and the director will be on hand to discuss his many films. ♦



23 April – 2 May
Utopolis & De Warande
Turnhout
→ www.opendoeck.be



MORE FILM THIS WEEK

Africa Film Festival → across Leuven

Brussels Short Film Festival → across Brussels

Short Escape film series → Beursschouwburg, Brussels



Antwerp

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
APR 28 20.30 Axelle Red for Haiti: benefit concert

Lotto Arena

Schijnpoortweg 119; 070.345.345
www.sportpaleis.be
APR 23 20.00 K's Choice

Petrol

Herbouvillekaai 21; 03.226.49.63
www.petrolclub.be
APR 23 21.00 Field Music + Roadburg
APR 24 23.00 Fenech Soler + Shameboy

Sportpaleis

Schijnpoortweg 119; 070.345.345
www.sportpaleis.be
APR 22 14.30 Griffelrock 2010: Paul Severs, Eddy Wally, Lisa del Bo, more
APR 24 20.30 Nekka-Nacht 2010: Raymond van het Groenewoud, Axelle Red, Kommil Foo, more

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
www.abconcerts.be
APR 21 20.00 Don McLean **APR 22** The Hundred in the Hands. Lou Reed's Metal Machine Trio **APR 24** David Bisbal. Lou Rhodes **APR 28** The Residents

Beursschouwburg

August Ortsstraat 20-28; 02.550.03.50,
www.vkconcerts.be
APR 22 20.00 Gold Panda + Caribou

B'izou

Wandelingstraat 13; 02.346.04.07
www.aubizou.be
APR 23 20.15 Nathan Follett

Le Bar du Matin

Alsebergsesteenweg 172; 02.537.71.59
<http://bardumatin.blogspot.com>
APR 26 20.00 Harry Bird and the Rubber Wellies

Le Botanique

Koningstraat 236; 02.218.37.32
Concerts at 20.00:
APR 21 Tunng. Claudine Muno & The Luna Boots **APR 22** Saint-André. Holy Miranda. Darwin Deez **APR 24** Team Ghost + Crystal Castles **APR 25** The Features **APR 27** These New Puritans. Eagle Seagull

Magasin 4

Havenlaan 51B; 02.223.34.74
www.magasin4.be
APR 22 18.30 Zeni Geva + Jakuzi's Attempt + Pneumatic Head Compressor **APR 23** 20.00 Cercueil + Keiki + Boston Tea Party + Trike **APR 24** 20.00 Year of No Light + Altar of Plagues + General Lee + P.U.T

VK Club

Schoolstraat 76; 02.414.29.07
www.vkconcerts.be
APR 25 19.40 Koala

Viage

Anspachlaan 30; 070.44.34.43
www.viage.be
APR 24 20.30 Vaya Con Dios. 21.30 Iris Jenkins

Vorst-National

Victor Roussealaan 208; 0900.00.991
www.forestnational.be
APR 21 20.00 Rodrigo y Gabriela **APR 23** 20.00 Renan Luce **APR 24** 20.30 Claudio Baglioni **APR 26** 20.00 Saez

Ghent

Handelsbeurs
Kouter 29; 09.265.91.65
www.handelsbeurs.be
APR 23 20.15 Lize Accoe and Bai Kamara Jr **APR 24** 20.15 Kraakpand 4.7: Lieven Tavernier & Bruno Deneckere + DAAU + Pornorama, more

Hasselt

Muziekodroom
Bootstraat 9; 011.23.13.13

DON'T MISS

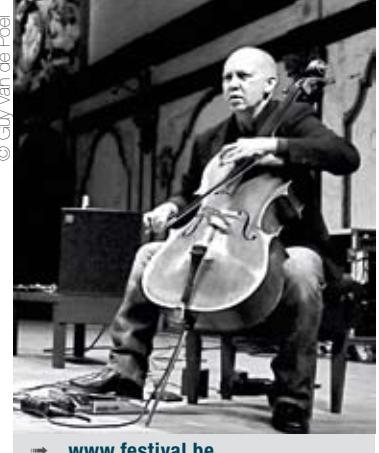
Festival of Flanders

Until October

Across Flanders and Brussels

This massive festival comprises every possible category in the classical and new music genres, with cities and provinces staging their own versions. Kortrijk has been noticeably absent for four years, but now they resurface with a vengeance, kicking the whole thing off on 22 April with *Requiem for a Dying Planet*, featuring Dutch cellist Ernst Reijssiger (pictured), Italian ensemble Concordu E Tenore De Orosei and Senegalese singer Mola Sylla in work composed for Werner Herzog films, which flash on a screen during the performances. An excellent beginning.

© Guy Van de Poel



www.festival.be

www.muziekodroom.be

APR 24 21.00 Modklub: Andy Lewis & Souligan

Kortrijk

De Kreun
Conservatoriumplein 1; 056.37.06.44
www.dekreun.be
Concerts at 20.00:
APR 23 20.00 Zeni Geva + Year Of No Light + Altar Of Plagues **APR 27** 20.00 Meuris

Leuven

Het Depot
Martelarenplein 12; 016.22.06.03
www.hetdepot.be
APR 22 20.00 The Van Jets **APR 23** 20.00 New York Dolls **APR 27** 20.00 Arid



Antwerp

CC Berchem
Driekoningenstraat 126; 03.286.88.20
www.ccbe.be
APR 24 20.30 Jef Neve Trio

Buster

Kaasru 1; 03.232.51.53
www.busterpodium.be
APR 21 21.30 Sam Stuyck Trio **APR 22** 21.00 Buster Jam **APR 23** 22.00 Bite **APR 24** 22.00 Nathalie Tobiaz

Rataplan

Wijnegemstraat 27; 03.292.97.40
www.rataplanvzw.be
APR 23 20.30 Cécile Broché, Etienne Bouyer & Chris Joris

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
www.abconcerts.be

Agenda

FLANDERS TODAY
APRIL 21, 2010

APR 25 15.00 Brussels Concertband +
Yevgeni. 20.00 Jef Neve

Archiduc
Dansaertstraat 6; 02.512.06.52
www.archiduc.net
APR 25 17.00 Ulli Böttcher & Roger
Turner

Espace Senghor
Waversesteenweg 366; 02.230.31.40
www.senghor.be
APR 23 20.30 Dhafer Youssef Quartet

Flagey
Heilig Kruisplein; 02.641.10.20
www.flagey.be
APR 22 19.00 Youth Jazz Orchestra. 20.15
Magic Malik Orchestra
APR 23 12.30 20th-century jazz legends
revival in honour of Duke Ellington:
Herbie Hancock, Thelonius Monk, more

Jazz Station
Leuvensesteenweg 193; 02.733.13.78
www.jazzstation.be
APR 21 20.30 aNoo
APR 24 18.00 Karen Young Duo
APR 28 20.30 L'Amé des poètes

Le Bar du Matin
Alsembergsesteenweg 172; 02.537.71.59
http://bardumatins.blogspot.com
APR 22 21.00 Amnesiac Quartet (jazz
tribute to Radiohead)

Le Caveau du Max
Emile Maxlaan 87; 02.733.17.88
www.lemax.be
APR 22 19.00 Gino Lattuca Quartet

Maison des Musiques
Lebeaustraat 39; 02.550.13.20
www.vkconcerts.be
APR 23 12.30 Tuur Florizone + Weber
Lago Duo

Piola Libri
Franklinstraat 66-68; 02.736.93.91
www.piolalibri.be
APR 23 19.00 Awa Ly

Sounds Jazz Club
Tulpstraat 28; 02.512.92.50
www.soundsjazzclub.be
Concerts at 22.00:
APR 21 Los Soneros del Barrio **APR 22**
Royal Conservatory Big Band **APR 23**
Raf Debacker Trio **APR 24** Gino Lattuca
Quartet **APR 26** Master Session

The Music Village
Steenstraat 50; 02.513.13.45
www.themusicvillage.com
Concerts at 21.00:
APR 21 Nicola Di Tommaso Quartet
APR 22 Mahé Parker **APR 23** Zanga
APR 24 The Bundle **APR 27** The Eddie
Gomez Quartet **APR 28** Aimée & Frank
De Wolf Trio



Antwerp

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
APR 22 20.30 Anouar Brahem Quartet
APR 24 20.30 De Kleuren van de Velde:
tribute to Wannes

Lotto Arena
Schijnpoortweg 119; 070.345.345
www.sportpaleis.be
APR 27 19.30 Das Frühlingsfest der
Volksmusik

Zuiderpershuis
Waalse Kaa 14; 03.248.01.00
www.zuiderpershuis.be
APR 22 20.30 Eduardo Trassiera,
flamenco guitar
APR 23 20.30 Sam Mangwana and
Odenba OK All Stars with Dizzy
Mandjeku

Brussels

Art Base
Zandstraat 29; 02.217.29.20
www.art-base.be
APR 23 20.00 Daniel Drexler, electro/pop
(Uruguay)
APR 24 20.00 Rafael Mendoza (Mexico)
APR 25 13.30 Prattyush Banerjee (India)

De Kriekelaar
Gallastraat 86; 02.735.64.68
http://dekriekelaar.vgc.be
APR 25 14.00 Emily Bonn & The Vivants
APR 28 20.15 Emilia Kirova & Tzigani

Flagey
Heilig Kruisplein; 02.641.10.20
www.flagey.be
APR 23 20.15 Anouar Brahem Quartet
(Tunisia)



Antwerp

deSingel
Desguinlei 25; 03.248.28.28
www.desingel.be
APR 21 20.00 Champ d'Action: Michael
Nyman, Gavin Bryars

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
APR 23 20.30 Encantar ensemble: O
peulla, O regina, songs inspired by Mary
from the middle ages

Bruges

Concertgebouw
't Zand 34; 070.22.33.02
www.concertgebouw.be
APR 24 20.00 Abdel Rahman El Bacha,
piano: Chopin, Schumann

Kempinsky Hotel Dukes' Palace
Prinsenhof 8; 050.44.78.86
APR 23 19.30 Yves Storms, guitar:
Dowland, Weiss, Bach, more

Brussels

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
Concerts at 20.00:
APR 21 Freiburger Barockorchester
conducted by Gottfried von der Goltz:
Beethoven, Mendelssohn
APR 22 Liège Philharmonic Orchestra
and Namur Symphony Choir conducted
by Pascal Rophé: Milhaud, Dutilleux,
Ravel **APR 23** Kaoru Tashiro, piano:
Beethoven, Chopin, more **APR 24**
Symfonieorkest Vlaanderen and Octopus
Kamerkoor conducted by Etienne
Siebens: Schoenberg, Beethoven **APR**
25 11.00 Barbiroli Quartet: Haydn,
Bridge, Janacek. 15.00 Belgian National
Orchestra conducted by Walter Weller:
Brahms, Dvorak **APR 26** Belgian National
Orchestra conducted by Christoph
Spering, Georges Octors: Schumann, Liszt
APR 27 20.00 Rafal Blechacz, piano: Bach,
Mozart, more

Espace Senghor

Waversesteenweg 366; 02.230.31.40
www.senghor.be
APR 21 20.30 Musique acousmatique,
works by Bruno Capelle, Chantale
Laplante, Adam Stansbie, more
APR 24 00.00 Midnight Music and
poetry: Chopin, Schumann, more; texts by
Saint Jean de la Croix

Flagey

Heilig Kruisplein; 02.641.10.20
www.flagey.be
APR 27 20.15 Marie Hallynck, cello;
Muhiddin Dürüoğlu, piano: Beethoven,
Schumann, Brahms

Miniemerk

Miniemerstraat 62; 02.511.93.84
www.minimes.net
APR 25 10.30 Miniemerk Orchestra
and Choir conducted by Julius Stenzel:
Bach cantatas (free)
APR 28 20.00 Nederlandse
Bachvereniging conducted by Jos van
Veldhoven: Schütz, JC Bach, JS Bach,
more

Musical Instruments Museum

Hofberg 2; 02.545.01.30 www.mim.be
APR 25 11.00 Ensemble Mendelssohn:
Carl Reinecke, Jean-Pierre Deleuze, more

Royal Museum of Fine Arts

Regentschapsstraat 3; 02.508.32.11
www.fine-arts-museum.be
APR 21 12.40 Belgian contestants in the
Queen Elisabeth Piano Competition

DON'T MISS

© Koen Bosscher



Babel(Words)

27-30 April

Koninklijk Circus, Brussels

It's always an event when the brilliant Antwerp choreographer Sidi Larbi Cherkaoui opens a new show, so do your best to get in to this reflection on the human quest for salvation, following his previous works *Myth* and *Sutra*. Meet the choreographer and dancers after the performance on 28 April.

→ www.demunt.be

Overijse

Cultuurcentrum Den Blank
Beginhofplein 11; 02.687.59.59
www.denblank.be

APR 24 20.30 Everland, contemporary
dance performance inspired by Michael
Jackson, choreographed by Dirk De
Lathauwer and Natascha Pire



Antwerp

Vlaamse Opera
Frankrijklei 1; 070.22.02.02
www.vlaamseopera.be

Until APR 25 15.00/20.00 Eugene Onegin
by Tchaikovsky, based on Alexander
Pushkin's novel in verse. Conducted
by Dmitri Jurowski, staged by Tatjana
Gürbaca (in the original Russian with
Dutch surtitles)



Antwerp

CC Berchem
Driekoningenstraat 126; 03.286.88.20
www.ccberchem.be

APR 23 20.30 Les Ballets C de la B in
Primero, choreographed by Lisi Estaras

deSingel
Desguinlei 25; 03.248.27.28
www.desingel.be

APR 21-24 Bouge B 2010: International
dance festival focusing on the power of the
performer

Brussels

KVS Box
Arduinkai 9; 02.210.11.12 www.kvs.be

APR 21-24 20.30 Mist, dance project
choreographed by Thomas Steyaert

Kaaistudio's

Onze-Lieve-Vrouw van Vlaekstraat 81;
02.201.59.59 www.kaaistudio.be

APR 23-24 20.30 I'm Sorry It's (Not) a
Story, choreographed and performed by
Charlotte Vanden Eynde

Kaaitheater

Saintelettesquare 20; 02.201.59.59
www.kaaitheater.be

APR 22-24 20.30 tg STAN in The
Tangible, dance/theatre (in Arabic, English
and French)

Koninklijk Circus

Onderrichtsstraat 81; 02.218.20.15

www.cirque-royal.org
APR 27-30 20.00 Babel (Words),
choreographed by Sidi Larbi Cherkaoui and
Damien Jalet (www.lamonnaie.be)

Zuiderpershuis

Waalse Kaa 14; 03.248.01.00
www.zuiderpershuis.be

APR 21 20.30 The Night of the Burning
Apes, directed by Tone Brulin (in English
with Dutch surtitles)

Brussels

Atelier 210

Sint-Pieterssteenweg 210; 02.732.25.98
www.atelier210.be

APR 21 20.30 Living Theatre in Mysteries
and Smaller Pieces, directed by Gary
Brackett (in English)



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APR 22-24 20.30 Siddartha: The River Smiles, directed by Gary Brackett (in English)

International School of Brussels
Kattenberg 19; 02.661.42.11
ecc.theatreinbrussels.com

APR 24 20.00 The English Comedy Club in The Red Death based on Edgar Allan Poe (in English)

Théâtre 140
Eugène Plaskylaan 140; 02.218.37.32
www.standupworld.com

APR 24 20.30 Stand-up comedy with Rich Hall (in English)

Ghent

Capitol
Graaf Van Vlaanderenplein 5;
www.capitolegent.be

APR 23-24 20.00 Wim Helsen one-man show (in Dutch)



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

Until SEP 19 Art kept me out of jail, performance installations by Jan Fabre

Extra City
Tulpstraat 79; 03.677.16.55
www.extracity.org

Until MAY 2 Animism, Part Two (see above)

Fashion Museum (MoMu)
Nationalestraat 28; 03.470.27.70
www.momu.be

Until AUG 8 BLACK: Masters of Black in Fashion & Costume

FotoMuseum
Waalse Kaai 47; 03.242.93.00,
www.fotomuseum.be

Until MAY 16 Congo (belge), photographs of contemporary Democratic Republic of Congo by Flemish photographer Carl De Keyzer
Until MAY 16 Congo belge en images, historical photographs of the Belgian Congo, curated by Magnum photographer Carl De Keyzer
Until MAY 16 Bamako Encounters 2009, works by young African photographers

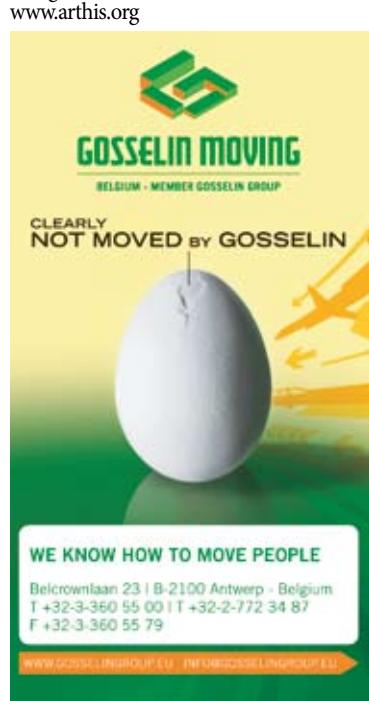
Borgloon

Gasthuiskapel Borgloon
Graethempoort 3; 012.67.36.00
www.artborgloon.be

Until MAY 23 Natura/naturans, group show reflecting nature and renewed life, coupled with guided nature walks

Brussels

art)&(marges
Hoogstraat 312-314; 02.511.34.20
www.artthis.org



Until JUNE 27 Musik Oblik, music and visual art project exploring sound and vision

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be

Until APR 25 Imágenes des Mexicano, portraiture and the history of Mexico

Until APR 25 El Horizonte del topo (The Mole's Horizon), video art

Until MAY 9 El Greco: Domenikos Theotokopoulos 1900, more than 40 paintings by El Greco

De Markten
Oude Graanmarkt 5; 02.512.34.25
www.demarkten.be

APR 23-MAY 25 For Your Eyes Only, group show of international women painters, including Antwerp-based German artist Katie Heck, New York based German artist Pia Dehne and American artist Mary Heilmann

Design Flanders
Kanselarijstraat 19; 02.227.60.60
www.designflanders.be

Until MAY 22 Ceramic Unica, ceramic art by The Fusing Eleven; photographs by Lydia De Bock

Jewish Museum of Belgium

Minimstraat 21; 02.512.19.63

www.new.mjib-jimb.org

Until MAY 30 Charles Szymkowicz: Schilder in het bloed (Painter in Blood), paintings by the contemporary Belgian artist

Museum van Elsene

Jean Van Volsemstraat 71; 02.515.64.21,
www.museumvanelsene.be

Until APR 25 El Cubismo: Cubism in Context, paintings by European and Latin American artists

Royal Museums of Art and History

Jubelpark 10; 02.741.72.11,

www.kmkg-mrah.be

Until APR 25 Home & Away, a socio-art project reflecting housing, home and private life

Royal Museums of Fine Arts

Regentschapsstraat 3; 02.508.32.11

www.fine-arts-museum.be

Until MAY 30 Marc Mendelson, paintings, drawings and other work by the multi-media British-Belgian artist

Until JUNE 27 Symbolism in Belgium, the evolution of Symbolism from its origins in the romantic painting of the end of the 19th century, featuring Fernand Knopff, Félicien Rops and Jean Delville, among others

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

Gaasbeek

Gaasbeek Castle

Kasteelstraat 40; 02.531.01.30

www.kasteelvangaasbeek.be

APR 25-JUNE 1 Studio Job presents Alter Ego, sculptures inspired by icons from Northern European (art) history

Ghent

Design Museum

Jan Breydelstraat 5; 09.267.99.99

www.designmuseumgent.be

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

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

Kunstplatform Zebrastraat

Zebrastraat 32/001; www.zebrastraat.be

Until JUNE 20 update 3/body sound, group show using sound, light and telecommunications

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 science and art

Museum of Fine Arts

Fernand Scribedreef 1 – Citadelpark; 09.240.07.00 www.mskgent.be

Until JUNE 27 Gustave Van de Woestyne, a retrospective of the Flemish painter

Until JUNE 27 Jean Delvin, paintings by the former director of the Royal Academy of Fine Arts

Museum of Modern Art (SMAK)

Citadelpark; 09.221.17.03 www.smak.be

Until MAY 16 Loek Grootjans: Leaving Traces, installations by the Dutch artist

Until MAY 16 Koen van den Broek: Curbs & Cracks, paintings by the Flemish artist

Until MAY 16 Collection FAKE?, interpretations of reality

Until JUNE 16 Ed Templeton: the Cemetery of Reason, photographs, paintings and sculpture by the American artist

Until JUNE 16 Electrified 02: Hacking Public Space, exhibition plus actions in public spaces across Ghent

Grimbergen

CC Strombeek

Gemeenteplein; 02.263.03.43

www.ccstrombeek.be

Until MAY 10 10.00-22.00 Feel Home, art and design project curated by Design September director Marie Pok

Kortrijk

Museum Kortrijk 1302

Houtmarkt-Beginpark; 056.27.78.50

www.kortrijk1302.be

Until MAY 16 Miniaturen: Gras dat verder groeit (Thumbnails: Grass That Continues to Grow), group show with works based on texts by Flemish writer Jozef Deleu

Ostend

Kunstmuseum aan zee (Mu.zee)

Romestraat 11; 059.50.81.18

www.pmmk.be

Until AUG 29 Bij Ensor op Bezoek (Visiting Ensor), the world of master Flemish painter James Ensor seen through the eyes of a variety of artists, writers and filmmakers who visited him in Ostend

Turnhout

TRAM 41

Grote Markt 1; 014.44.33.98

www.tram41.be

Until APR 30 China en het kaartspel (China and the Card Game), Chinese printing techniques and card games

Until MAY 2 De eerste onder zijn gelijken (The First Among Equals), printed items from mediaeval Latin schools in the Kempen region



Erfgoeddag 2010: Heritage Day with the theme FAKE? celebrating Flanders' cultural heritage in hundreds of sites, all free of charge

APR 25 10.00-18.00 across Flanders and Brussels

www.erfgoeddag.be

Literaire Lente (Literary Spring): Festival of readings, lectures and interviews with authors in celebration of Dutch-language literature

Until APR 30 across Flanders

www.boek.be

Open Brewery Day: Breweries open their doors to the public

APR 25 10.00-17.00 across Flanders

www.beerparadise.be

Theatre at the Cinema: Live via satellite screening of 'The Habit of Art' by Alan Bennett, direct from London's National Theatre

APR 22 19.30 at Kinepolis cinemas across Flanders and Brussels

www.kinepolis.be

Brussels

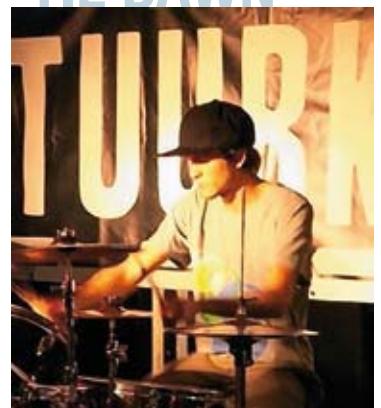
Art Brussels: Annual international contemporary art fair

APR 23-26 12.00-19.00 at Brussels Expo, Heyzel

02.474.89.81, www.artbrussels.be

SAFFINA RANA

DUSK 'TIL DAWN



Bunker nights

In the middle of the Brussels Free University (VUB) campus, surrounded by grass, trees, a car park and halls of residence is the **Kultuurkaffee**, a lovely, roomy, low-slung, one-storey brick hut with a decent sound system and well stocked bar operating at very democratic prices. There's no charge for the expos, parties, films and bands galore here throughout the week, and the stand-up comedy nights are one of the most enjoyable ways to improve your Dutch.

Catch noisy Belgian krautrock band Industroika there on 27 April and stick around for the after party jam. Go for indie post-punk from Penguins Know Why and Ping-Pong Tactics on 29 April before they go off to play at the Arctic Sounds Festival in Ghent in May. Then gear up for the JE MEN FISH party on 12 May and the Balkan Klezmer jam night on 18 May. They'll be good natured hands-up-in-the-air dance nights teaming with students, so take a rain check if you're allergic to great aspirations.

You can always swap your trainers for patent leathers and head off-campus, down the road to **Soho** for more mainstream clubbing replete with strobes, neons and lascivious older men looking to score. Around €10 to get in and open 'til dawn from Thursday to Saturday, wannabe yuppies mix with a well-heeled crowd who don't mind paying the slightly inflated drinks prices.

Catch a one-off night of hardcore with furious thumping basslines on 24 April at the Thunder Blast party or join the I F*CK FASHION crew on 25 April for some happy house, hosted by Fun Radio DJ MC Bartosz.

Kultuurkaffee

Pleinlaan 2

→ www.kultuurkaffee.be

SHARON LIGHT

bite



Weyn's Honing

The largest variety of honey in the country

What *honing*, or honey, is sitting in your cupboard right now? If it's simply what you picked up at the supermarket without a second glance, you are missing out on a world of flavours.

The basic honey process starts with bees collecting nectar from flowers and ends with honeycombs. In more detail, it involves adding enzymes, chewing, regurgitating and leaving the liquid to evaporate, until the bees are left with a dense, gooey, sweet substance: honey.

Honey is actually food for bees, but somewhere along the way, humans worked out that it was pretty tasty for us, too. Humans also worked out that a bee only flies within a two-kilometer radius of its hive, so if you control the flowers and plants in that area, you can control the flavour of the honey. This makes for infinite varieties and infinite sampling fun.

In Flanders, you can take your pick from more than 30 options at Weyn's Honey – and that's just the tip of the iceberg. The company was established in 1968; Edmond Weyn first set up shop in Beveren, and you can now find shops in Antwerp, Brussels, Hasselt, Gent and their newest branch in the Kortrijk shopping center.

While they work with one Belgian beekeeper, Belgium is not generally bee country. Weyn's honeys come from places as diverse as Turkey, China, Mexico, Tasmania, Chili and Hungary.

With so many to choose from, here is a bit of background to help inform your honey selection:

Some honeys are "monofloral", meaning the bees fed more or less on one flower. No honey is *purely* monofloral, as it's impossible to control the whereabouts of tens of thousands of bees – for one hive alone – at all times. A honey with a flower's name, such as orange blossom, clover, linden or thyme, is monofloral.

Others honeys are regional, including a variety of flowers, and are known as "polyfloral." Weyn's

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polyflorals include Yucatan, Summer honey or Spring honey – and are as delicious as their monofloral cousins.

There is one other honey source: in certain areas, bees will feed on nectar secreted by aphids or other insects. This "honeydew" or "forest" honey is darker, with strong flavours; pine honey is one of the most common examples.

In addition to origins, you can also consider the colour and consistency. Honeys can be clear and liquid, or thick and creamy. All honey will eventually reach the opaque stage as the sugars crystallise, but some achieve this state almost immediately, while others will take years. Colours range from nearly clear to dark brown.

But most important is the taste, of course, and that is a very personal matter. A Weyn's shop will be happy to let you sample a honey before you buy it, so you're sure that the pot of Eucalyptus or Chestnut you bring home is actually a pot you are going to finish.

Weyn's sells a lot more than pure honey: From beer and wine to cakes, chocolate spreads and beauty products, you can find dozens of products with a honey base.

A number of health products are also on sale, as honey and its derivatives have long been heralded for their medicinal qualities. Some studies have concluded that honey's natural antibacterial properties help heal wounds, and that it can be as effective as medicinal syrups on a sore throat. Many people swear by honey for these and other health uses.

→ www.weyns-honing.com

- In cities across Flanders
- ⌚ Mon to Sat 10.00-18.00 (generally)
- ★ The perfect incentive for a honey tasting at your next brunch

NEXT WEEK IN FLANDERS TODAY #127

Feature

The Human Cities Festival celebrates public space in Brussels

Arts

Black is beautiful in Antwerp's Fashion Museum

Arts

The good, the better and the utterly kick-ass: Queen Elisabeth competition explained

Living

The magnificent Paleis op de Meir re-opens in Antwerp

TALKING DUTCH

ALISTAIR MACLEAN



nep →

Some fakes are easier to spot than others. If you're in a jeweller's and find a gun pointing at you, you have to assume it's real. And yet if it's a *neppistool* – fake gun, you would assume no one is going to get hurt.

But then you have to remember that in Belgium jewellers are often armed, and they *schieten met scherp* – shoot live ammunition ("with sharp"). In a recent robbery in Brussels, the jeweller's gun was turned on him. And what did the robber have in his hand: *het bleek een nepwapen te zijn* – it turned out to be a fake weapon.

The biggest fake of the last year must be the Captain Boomer collective's *nepvis* – dummy fish. Like the original captain in Moby Dick, the collective likes nothing better than to land a big one. The *potvis* – sperm whale lookalike fooled many of those who came to view the beast on the beach at Ostend, not washed up, but dumped during the night by a tractor.

We spelen een spel tussen fictie en realiteit – we are playing a game between fiction and reality, says Bart Van Peel of the collective. The illusion was not only visual. Each day rotting fish was stuffed into the 16-metre construction of steel, wood and polyester: "zoals een echte aangespoelde potvis zal het dier dag na dag wat meer beginnen stinken" – as with a real sperm whale, the animal will begin to stink a little more each day.

This coming Sunday gives us the opportunity to come face to face with "Fake?" That's the title of this year's Erfgoeddag – Heritage Day, when various buildings are open to the public all over Flanders and Brussels. In Antwerp, for example, you can visit the fine arts museum and discover how *vervalsingen* – forgeries are painted. Or in the Diamantmuseum you can hunt down the 7 *nepdiamanten* – fake diamonds out of all the rocks on display; you can also have that ring checked, if you dare.

The Modemuseum – Fashion Museum shows how *kledingstukken op diverse manieren misleiden* – clothes can mislead in different ways. The Nationaal Museum van Douane en Accijnzen – National Customs and Excise Museum is involved in the fight against *namaakproducten* – fake products. There you can see some *frappante voorbeelden* – striking examples of how crooks try to fool customs.

To finish, here is some *nep Engels* – fake English, or at least English that comes out more like Dutch. Tom Lanoye's *Richard III*, or, as he charmingly titles his play, *Risjaar Modderfokker Den Derde*, contains a rich seam of *nep Engels*, perhaps too rich for printing here. Well, I can still include this unforgettable line which requires no translation: "A horse, a horse ... Mij fokking kroon voor maar één paard".

→ www.erfgoeddag.be

THE LAST WORD . . .

Laying down the law

"There is a fundamental problem when someone takes the law into his own hands. If a citizen is allowed to kill because someone stole his property, we're allowing the victim of a theft to deliver the death penalty."

Criminal lawyer Walter Van Steenbrugge, commenting on recent robberies in Brussels involving firearms

Unsustainable

"A small core of people will have to work harder to maintain a growing mass of inactive people. That's not sustainable."

Belgian economist Geert Noels, commenting on the economy

Poker face

"Lady Gaga is great, but she's a little bit too serious for me. Even dressed up as a frog she takes herself too seriously." Flemish singer Eline de Munck, aka Ellektra

Unexpected visitor

"Suddenly a man flew across my living room." Steven Van den Spiegel of Ghent, who was minding his own business when a speeding car hit pedestrian Bruno Despierre and projected him through the front window of his house