

STUDENT GUIDE INSIDE!

The second of our four-part special:
Leuven University



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EXTREME MEASURES

Agreement reached on controversial plan for Antwerp's ring road

- Tunnel to link ring road
- €353 million extra needed
- "Taxpayer won't pay bill" says Kris Peeters

ALAN HOPE

The Flemish government has reached a long-awaited agreement on the plan to complete the ring road around Antwerp to solve the growing problem of congestion on the roads around the port city, which risks becoming even greater with the arrival of giant container ships (*see story, opposite*).

At present, the ring is incomplete on the western side of Antwerp, forcing truck traffic to and from the port to travel to the south of the city before joining up with the motorways that lead to the Netherlands, Liège and Germany. The government announced last week that a tunnel – and not the viaduct that has caused so much controversy – would be implemented.

The original plan for the Oosterweel connection, as the last portion of the ring is known, included a viaduct leading over part of the city, which led to protests against the environmental hazard of fine particulates emitted by diesel engines, a major cause of air pollution. The viaduct became known as the

"Lange Wapper", named after a giant from Antwerp folklore who was said to haunt the streets.

Objections to the viaduct, initially based on cost and efficiency concerns, received a boost when the interest group Ademloos (Breathless) revealed that the viaduct would pass over a school for handicapped children, many of whom have respiratory problems. The Lange Wapper, though it would have been a spectacular landmark, was effectively buried by a city referendum.

The loss of the viaduct is a victory for Antwerp mayor Patrick Janssens, whose socialist party had given its backing to the tunnel option in 2008 and organised the referendum that dealt the death-blow to the Lange Wapper. But city and port will now have to find €352.7 million to pay the extra costs of the new plan.

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More and more ultra-large cargo ships are entering the Port of Antwerp

- Skyscraper-sized ships docking at port
- 14,000 containers per ship
- Dredging of Scheldt River still on hold

MARC MAES

If you thought squeezing your car into the garage was difficult, try manoeuvring a boat the size of a skyscraper into a lock at the Port of Antwerp.

In April of 2009, the first ultra-large container ship (ULCS) called at the Port of Antwerp: a massive crowd came to the Scheldt River to witness the lock entrance manoeuvres of the MSC Beatrice, the second largest container ship in the world at 51 metres wide and 366 metres long – nearly as long as the Empire State Building is tall.

Since then, these 14,000-container capacity ships have been passing through the world's biggest lock on a weekly basis, adding up to about 80 ships so far. Since August, arrivals have doubled, serving both the Lion (Far East) and Silk (Middle- and Far East) branches of the Mediterranean Shipping Company (MSC).

MSC has decided to concentrate its operations at Antwerp's Delwaide dock, offering a total quay length of 2.9 kilometres – the biggest terminal in the Port of Antwerp and employer

of some 800 dockworkers. To facilitate the berthing of the ULCS ships, the south side quay was equipped with special heavy-duty fenders.

The first seven arrivals of ULCS ships in 2009 were trials to monitor the docking process. "Attracting these ships was crucial for us, and the Antwerp branch has made huge efforts here," says Glenn Godecharle, chief water clerk with MSC Belgium. "In times of crisis with freight rates dropping, we managed to persuade the Geneva headquarters of the necessity of this traffic, which is a good thing for the Antwerp port."

Constantly aware of the nearby competition of other major seaports – especially Rotterdam – Godecharle applauds the cooperation and support of both the commercial and operational services of the Antwerp Port Authority, the permanent commission of joint nautical authorities and the pilot services and tugboat companies, both on the Scheldt and in the docks. "Within the restrictions of nautical regulations, we enjoy the best possible collaboration," he says.

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OFFSIDE

ALAN HOPE

Neighbours from Heck



Keep it down, kids

You can choose your friends, it is said, but you can't choose your neighbours. That may explain the latest trend in Flanders – to sue them instead.

Last week the Ceule family from Assebroek, just outside Bruges, heard from a court that they would not have to pay a fine imposed after they failed to tear down a treehouse in their garden built for their two children, aged five and six. The family had been ordered to do away with the simple platform around the tree.

The reason was that their neighbour had complained to the justice of the peace, claiming it was a breach of his privacy since the children could look over the fence and into his house. The platform, to judge by photos, was all of about one metre high. The neighbour did not reveal what might be disrupted by the gaze of a five- or six-year-old, but that is his right.

"Any given sunny day off," the neighbour wrote, "would be marked by the inevitable screaming, crying and hammering of children. We have had to put up with behaviour from these children that we would never have tolerated from our own."

The justice took his side, and the Ceule family was ordered in March to take down the structure or face a fine of €100 a day. They appealed, in the meantime taking down part of the treehouse. The failure to comply fully, documented by photos from the neighbour, should have cost them a €700 fine, but justice last week saw sense. The treehouse was effectively gone, so there would be no fine.

Stories of neighbours complaining about noisy children playing in parks, schools and even their own gardens are a regular feature of the news pages these days. Slightly more unusual was the take of Kamiel the donkey, whose owner Ingrid De Win found herself ordered to pay damages of more than €2,000 after a neighbour complained about Kamiel's braying.

Not only that, but Kamiel would have to move from his home in Boortmeerbeek in Flemish Brabant. An family 30 kilometres away in Wolvertem adopted Kamiel. As for Ingrid, she's left with a bill for more than €5,000 damages and fines, for which she's received contributions from friends and Facebook supporters, though not presumably from her neighbours.

FLANDERS TODAY

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News in brief

Restorers at the Prado Museum in Madrid have uncovered what they say is "an extraordinarily important work" by the 16th-century Flemish master Pieter Breughel the Elder. When the painting was brought in by a private owner for restoration, experts realised it was the Breughel painting known as "The Wine of the Saint Maarten's Feast". The Spanish culture ministry is now in talks with the owner to acquire the work for their collection.

Archaeologists in Assenede, East Flanders, have discovered the wreckage of a Second World War Messerschmitt shot down by American fighter planes more than 60 years ago. The plane was found buried in a field in Sint-Jans Polder, the Air Force History Association announced.

Access to the celebrated rooftop of the Parking 58 garage in Brussels, which offers spectacular views of the city centre, could soon disappear to make way for an office and apartment block, said the owners, AG Real Estate. The company is now seeking planning permission for ground-floor shops, office space and upper-floor apartments. The site is a favourite of photographers, with nearly 25,000 mentions on the Flickr photo site, as well as providing much-needed city-centre parking.

A 36-metre luxury yacht owned by Studio 100 boss Gert Verhulst

has been impounded by a judge following a dispute between two subcontractors. The yacht, which has eight suites, is used by the entertainment production company and others for business functions. The company that operates the boat, Evanna, is in dispute with a contractor over an unpaid bill, and a judge has now ordered the boat not to be moved. Verhulst said last week the affair had nothing to do with his company and hoped for a speedy resolution.

Brussels metro stations will not be equipped with defibrillators because they are unnecessary and cost too much, said Brussels' public transport minister Brigitte Grouwels. The public transport authority MIVB had previously announced they would equip the 14 main stations with the equipment, used to revive heart attack victims. But MIVB later decided that emergency services are on the spot fast enough to make the equipment unnecessary. They also cost about €2,000 each, not counting the training of MIVB staff that would be required.

A researcher from the University of Antwerp is one of seven winners of an essay competition organised by *The Lancet*, the prestigious British medical journal. Sociologist Edwin Wouters, 28, won with an essay on the treatment of Aids in the South African province Orange Free State. The winning essays will be published on *The Lancet's* website,

and the authors are invited to a symposium organised by the World Health Organisation in Montreux in November.

Belgian prisoners serving their sentences in Tilburg, the Netherlands, have launched a campaign to complain about the quality of the food. The prisoners, who were moved to Tilburg to ease the overcrowding in Belgian jails, have written to the prison authorities, the prison officers' union, their lawyers and even the king to complain about their diet: a microwaved frozen meal at midday and a vacuum-packed sandwich for the evening meal. The director of the Dutch prison authority said the Tilburg inmates receive the same food as all other Dutch prisoners.

Veerle Dobbelaere and Koen De Graeve were last week voted Best Actress and Best Actor in the Flemish Entertainment Awards, organised by DVD distributors Just Bridge and selected by visitors to the website of *Het Laatste Nieuws*. Dobbelaere won for her role in *SM Rechter (SM Judge)*, and De Graeve for his roles in the TV series *Van vlees en bloed (Of Flesh and Blood)* and the film *De helaasheid der dingen (The Misfortunates)*. Awards were also given to Jan Verheyen, director of *Dossier K*, and to *Van vlees en bloed* as best TV series.

FACE OF FLANDERS

ALAN HOPE

Benidorm Bastards

How to Grow Old Disgracefully was the title of the autobiography of the outspoken English actress Hermione Gingold, but it's doubtful even she would have considered behaving quite so disgracefully as the cast of Flanders' most successful TV show.

The show, which goes by the hardly genteel title of *Benidorm Bastards*, last week won the coveted Golden Rose at the 50th edition of the famous television festival in Luzern, Switzerland. It's only the second time in history that a Belgian entry has won the top prize; the first was in 2000, when *De Mol* won as best programme.

Benidorm Bastards won for best programme title, as well, and the top prize for a comedy show, joining such illustrious TV hits as *The Muppet Show*, *Little Britain*, *Mr Bean* and *Extras*.

Benidorm Bastards uses the familiar *Candid Camera* format, but with a twist: the people setting up the tricks are all old folks, while the butt of the jokes is invariably a young person. It doesn't sound very original, but there is something inherently funny about a pair of foul-mouthed nuns making some youngsters move off of "their" bench in the sun, or an old man fed up with his wheelchair-bound wife's nagging that he tips her onto some rubbish in the street. The young people who see it happening stand open-mouthed.



The format has now been sold to the Netherlands, where their version gets more viewers than the flagship news programme. It's also been sold to Germany, Greece, Sweden, Denmark, Norway, Israel, Australia and France, with some countries making their own version and others buying the show ready-made from production house Shelter. Most foreign versions don't retain the Benidorm name (which refers to the number of pensioners who spend the winter in Spain). This should come as good news to the mayor of the Spanish resort city, Agustín Navarro, who this summer complained that his town would suffer a negative impact from the slur, even though the show is shot entirely in Flanders.

The Bastards will be back on our screens for a new season on 2BE in October.

→ www.2be.be/benidorm-bastards-2010



© Shutterstock

Viaduct replaced by tunnels, but city must pay extra costs

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According to Flemish minister-president Kris Peeters, the money will come back to the port and the city through various development projects made possible by the plan, including the levying of tolls on the new tunnels. "The user will pay the bill, not the taxpayer and not the people of Antwerp," he said. The original price tag for the closure of the ring was set at €500 million, but the total cost is now estimated at €3.05 billion.

The Oosterweel plan in five steps

- A new tollbooth platform on the left bank of the Scheldt River, reached via the Kennedy Tunnel, the E17 and the E34, gives access to a six-lane tunnel leading to the Oosterweel interchange. The interchange is the point

where port traffic from left and right banks comes together without passing through residential areas.

- The ring is connected by a cut-and-cover tunnel (one that is dug out and then covered rather than being bored underground). One arm of the tunnel leads to the Luchtbal area and the other to Schijnpoort. The tunnel, with four lanes of traffic, is due to be complete by 2021.

- At Luchtbal, the tunnel ends, and the road turns into a cutting, with the existing viaduct being demolished. At Schijnpoort, the tunnel joins the ring; the Merksem viaduct, which currently runs past the Sportpaleis, is taken down. At both Luchtbal and Schijnpoort, the tunnel will have to be dug under the TGV line, presenting difficult engineering problems. At Schijnpoort the tunnel also surfaces into the so-called "paperclip" – an interchange complex that takes up less space than the usual on- and off-ramps.

- The A102 "eastern tangent" linking Wommelgem in the east and Ekeren in the north would lead traffic from Limburg and the Kempen heading to the Netherlands away from the city itself. This section of the plan, costing €700 million to one billion, would only be started after the rest of the project was complete.

- The "southern tangent" joining the E313 (Hasselt-Tongeren-Liège) at Wommelgem and the E19 (Brussels) at Wilrijk is by contrast a top priority, and tunnelling work under



The disappearance of the Merksem viaduct leaves space for a large public square in front of the Sportpaleis (seen here with its new blue roof)

the airport at Deurne has to be completed by 2013. This section has a price ticket of €500 million.

History of the Oosterweel

The completion of the Antwerp ring road to allow access from the left bank was first made a priority in 1995. By 2000, there were six possible routes for the connection, soon to be joined by a seventh that included the Lange Wapper viaduct. The Flemish government approved the Antwerp Masterplan in December of that year, including the Oosterweel interchange, and set up the Antwerp Mobility Management Company (BAM) to run the plan.

In 2005, a model was unveiled of the viaduct, and Antwerp city council ordered an alterna-

tive study involving a tunnel, while community group Straten-Generaal presented their own proposal.

In June 2008, the Flemish government commissioned a study of the various plans, which led to study bureau Arup/Sum rejecting all of the alternatives in favour of its own plan involving a tunnel. That plan received the support of the Antwerp coalition leaders SP.A.

In October 2009, a referendum saw 60% of the city's inhabitants reject the Lange Wapper. The Flemish government maintained that the referendum was not binding, but, when it presented its own plan, the viaduct had been replaced by tunnels.

In September this year, the final decision was made. The Lange Wapper no longer haunts the streets of Antwerp. ♦

What they are saying about the Oosterweel

Community groups **Straten-Generaal** and **Ademloos** said the decision to abide by the BAM route, despite the use of tunnels instead of a viaduct, "offers no solution to the problem of congestion and would have a negative effect on the quality of life in Antwerp".

SP.A chair **Caroline Gennez** said the agreement would "cut through the knot of mobility in and around Antwerp and

improve living conditions in the centre and on the outskirts of the city".

Vlaams Belang, whose power base is in Antwerp, said the compromise was "expensive and unworkable". The party's spokesman called for an exemption from tolls for the people of the city and the clients of the port.

Ghent mayor **Daniel Termont** said the principle of asking the local authority to

pay for infrastructure works could set an unfortunate precedent for other cities. The previous Lange Wapper plan was rejected on environmental grounds, he said, so it should be up to the Flemish government to pay any additional costs incurred.

Kris Peeters said the agreement was "a win-win situation for the Flemish government and for Antwerp".

Parachute murder trial begins

The trial of a woman accused of murdering a love-rival by tampering with her parachute began in Tongeren last week. Els Van Doren, 38, the mother of two children, fell to her death in Opglabbeek, Limburg province, in November of 2006 after both her main parachute and her reserve failed to open.

The investigation determined that both chutes had been tampered with by someone who knew what they were doing. The prime suspect was Els Clottemans, 26, a member of the same parachute club as Van Doren's rival for the affections of Marcel Somers, also a member of the club.

As the trial opened, the defence was quick to point out that the prosecution has been unable to present a single item of concrete evidence to show that Clottemans is guilty. Instead, defence lawyer Vic Van Aelst said, investigators spent more than 100 hours interviewing Clottemans and attempting to get her to confess. Clottemans was "pressured,

intimidated, belittled as a woman and ridiculed," said Van Aelst. "She was always alone, her interrogators never fewer than two. They clearly tried to break her."

They did not succeed, and Clottemans maintains her innocence. Two months later, when police turned to the collection of material evidence, there was none to be found: no trace of Clottemans' DNA; no trace of fibres on the scissors alleged to have been used for the sabotage.

The prosecution will present 170 witnesses at the trial, which is expected to last three weeks. The defence has questioned the number of witnesses called. "That's an unusually large number," Van Aelst said to the jury, "and the reason behind it is simply to blow smoke so that you can no longer see the wood for the trees. If they had access to the clear truth, surely they wouldn't need three weeks and so many witnesses to tell it?" ♦

Free test to detect lung disorder

Doctors throughout Belgium will be carrying out free tests to determine if patients have the signs of Chronic Obstructive Bronchopneumopathy (COBP), a disease that affects some 680,000 people in this country, while an equal number remain undiagnosed.

COBP is a disorder involving obstruction of the lungs through the shrinking of the bronchial passages and is usually a result of long-term smoking. It is the fourth-largest cause of death in the world and growing. It is detected by a procedure known as spirometry, a breathing test that measures lung capacity. Spirometry can also detect the early stages of asthma and cystic fibrosis.

On 14 October, International Spirometry Day, specialists, clinics and GPs will offer a free spirometry test to anyone who registers via the website. The test is especially aimed at those who smoke or have given up, who have a persistent cough, expectoration or wheezing, who get out of breath quickly or who wake in the night for respiratory reasons. But the test is available to everyone. ♦

→ www.spirometrie.be

FIFTH COLUMN

ANJA OTTE

The opposing party

The Oosterweel issue does not show Flemish politics at its best. It took no less than 15 years before a decision was reached on the road link that is to relieve some of the traffic congestion in and around Antwerp. This stands in sharp contrast to the popular belief among Flemish politicians that "at least in Flanders decisions can be made" (implying that this is not the case at the federal level, where differences stand in the way).

That a tunnel would link the Scheldt banks was always clear, but what shape would the rest of the route take – a viaduct or more tunnels? That question proved so hard to answer that politicians of all parties changed opinions. Again and again. Take Antwerp mayor Patrick Janssens, who initially supported the viaduct proposal. Until, in the face of an Antwerp referendum, he turned against it. Or N-VA party president Bart De Wever, another prominent Antwerp politician, who opposed the viaduct, as it had some obvious flaws, then supported it, hoping that "at least in Flanders decisions can be made", while finally accepting the tunnel variant for the same reason.

But all of that is nothing compared to the mess the liberals made of this issue. Open VLD (with the exception of alderman Ludo Van Campenhout) has always supported the viaduct option. The Flemish government's decision angered them (except Van Campenhout, of course), but what really outraged them was that the Antwerp administration agreed to fork out the extra costs involved.

The people of Antwerp should not have to pay for this, said Annick De Ridder, the liberals' group leader in the city council. Alexander De Croo, the inexperienced national party leader, repeated this, stating that the liberals would leave the Antwerp coalition government. It came as no surprise that Van Campenhout did not agree with this, but then Luc Bungeeners, the other liberal alderman, joined him in this position.

As a result, De Croo has lost face on all counts. After causing the federal government's fall last spring – which did not quite result in the electoral victory he had hoped for – he has tried the same trick in Antwerp. He jumped in on a local issue, trying to force Open VLD into the opposition, only to be faced with local dissidence. Not only has he lost control of his party, he now looks like a man who is against everything. One wonders if the voters will be for – or against – that.

THE WEEK IN FIGURES



€252,000

in the pot for the EuroMillions lottery draw on 1 October, after 12 Antwerp newspaper shops got together to attempt a record. Some 2,520 customers will each contribute €100 for a chance to win a share of €100 million – just over €39,682 each

€250 million

lost to criminal gangs in Belgium in the last year, according to figures from the federal police. The gangs make an estimated €140 million a year from burglaries alone, of which there were 63,504 in 2009. The gangs typically stay only a short time before taking refuge in neighbouring countries or their homelands, although 500 arrests are made each year

€399

for a basic PC, internet connection and training, thanks to the Start2Surf plan by the federal government, which aims to close the "digital gap" between different socio-economic groups. So far 30,000 people have signed up for the programme, which runs until November

29th

Ranking of Nieuwstraat in Brussels in the list of the world's most expensive shopping streets, down two places since last year. Shops on Nieuwstraat pay an average rent of €1,625 per square metre per year. The most expensive is Fifth Avenue in New York City

EXTREME MEASURES

Crowds gather to watch pilots guide 50-metre wide ships through locks at the port

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For the Scheldt pilot services, the ULCS project was initiated about a year before the arrival of the MSC Beatrice, with simulation sessions and exercises at the Flanders Hydraulics Research Centre.

All partners involved in the ULCS project agreed upon an action plan for the navigation of these giant ships on the Scheldt River. "Maximum six BFT wind force, daylight conditions, 2,000 metres visibility and three river pilots, plus a full satellite navigation system," Captain Geert De Vriese ticks off his fingers. De Vriese is a senior river pilot with 20 years of experience. "These criteria have been gradually scaled down over the last 12 months, but navigating such a long ship concerns the whole crew – a matter of extreme teamwork."

Working in close collaboration with the shipping company, the river pilots put marks on the bridge of the ships to facilitate the positioning of antennas of the SNMS – the Scheldt River navigation system for ultra-large vessels. "Then our pilots save time once they've boarded a ULCS ship at Flushing roads," explains Tony Verresen, Director of Flemish Pilotage in Antwerp. "The SNMS system is a highly-accurate portable pilot unit, allowing these ships to navigate with only one-metre leeway."

Navigating long and wide vessels requires maximum concentration: today, only two river pilots are on the 50-metre-wide bridge: the first manoeuvring the ship, the second operating the SNMS system, both working in close cooperation to monitor the vessel's progress and all other traffic on the river. "We have indeed evolved to a situation where navigation is based on high-tech instruments – without them these big ships would not enter the locks," says Captain Eric Poirier, Head of the nautical department of the Flemish Pilotage.

"Continuously double-checking with your own eyes remains the message," adds De Vriese. "And the view from the bridge is fantastic. The bridge is as high as the mast of a tall sailing ship – passing Terneuzen [in south-western Netherlands], I can see the city of Ghent."

On the other hand, visibility can often be poor on the Scheldt. "I navigated such a 366-metre ship when sudden fog patches near Bath deteriorated the visibility down to 500 metres," says De Vriese. "I expected some problems for the lock-entry manoeuvre, but we had the equipment to help us out."



Equalling the length of the MSC Beatrice is the MSC Irene, which pulled into the Port of Antwerp earlier this month

John Blommaert, meanwhile, is a pilot specially trained to guide large container vessels between the Berendrecht lock – the largest lock in the world – and the MSC home terminal berth. With 20 years of experience, he works for BRABO, the harbour pilots and boatmen's association. Blommaert has taken 14 ULCS vessels through this course.

"The big challenge is the immense inertia of such a ship," he explains. "Once it's moving, it is very difficult to stop that movement – they measure 10% longer than the 330-metre vessels, but their inertia may well be 60 to 70% more."

Piloting a ULCS vessel remains a challenge for Blommaert, especially now that some of the initial safety measures have been downgraded. "One year ago, during the trial period, an ULCS ship was obliged to take four harbour tugs and two pilots," he says. "All traffic in the vicinity was suspended, a police boat accompanied the convoy and it was done in daylight. Today, these big container giants sail at night time, with just two harbour tug boats and no traffic restrictions at all."

Contrary to the situation on the Scheldt

"The big challenge is the inertia. Once it's moving, it is very difficult to stop"

River, where ULCS ships are monitored by Traffic Centre Zandvliet via radar, navigation in the docks is purely a matter of ship-to-ship communication. "There's no similar traffic regulator for the docks," continues Blommaert.

Navigating the newest generation of ULCS vessels requires continuous upgrading. BRABO has installed its own virtual simulator for training purposes. "The simulator also runs the ULCS software and allows you to carry out extreme manoeuvres – a good test to learn what things not to do on board," Blommaert laughs.

Bigger and bigger

It's the constant enlargement of container ships that makes the deepening of the Scheldt such a hot topic. The details of the dredging



"Passing Terneuzen, I can see the city of Ghent": ULCS ship pilot Geert De Vriese

work, a joint project between Belgium and the Netherlands, was finally agreed to in 2005 after nearly 20 years of debate, but the Dutch government (whose Rotterdam port would not see the same benefit as Antwerp) keeps finding reasons to delay.

"Some shipyards are planning to build 16,000 TEU vessels," says Godecharle, referring to the units used to measure how many shipping containers can be held in one ship (TEU). "The port infrastructure should be upgraded accordingly." In order for Antwerp to remain "among the leading seaports," he says, deepening is essential. "The investment in four new and powerful harbour tugboats and the further deepening of the Scheldt certainly marks the commitment for the future."

"The deepening of the Scheldt gives the port of Antwerp the opportunity to defend its position as the second-largest port in Europe," says Marc van Peel, port alderman and president of the Antwerp Port Authority. "The number of +10,000 TEU ships already arriving at Antwerp with the deepening only half-way proves the importance of a better nautical access to the heart of Europe."

But the deepening of the Scheldt is only one of the two issues the city faces: the other is getting increasing truck traffic to and from the port. Every container is full of goods to drive somewhere, and more containers means more traffic. This problem finally looks to be solved

by a tunnel connecting the city's ring road (see story, page 1).

A lack of marketing

Although crowds gather when news of big ship coming in spreads, the Port of Antwerp itself seems somewhat reticent to boast about the potential tourist attraction of both the world's biggest lock and the largest ships in the world arriving in Antwerp twice a week.

Examples are cited like the Seaway in Canada, Germany's Kiel canal or even the Terneuzen lock ("Welcome to Terneuzen, Flanders' Portal"). This backs up many people's conviction that Antwerp should try to capitalise on the port as an attraction – a port visitor centre, grandstands near the Berendrecht lock, boards displaying information and arrival times of big ships.

Perhaps they are getting the message: the Antwerp Port Authority's press officer commented that vantage points and information displays will soon be installed near port infrastructure, like the Berendrecht lock. ♦

Check the website of Mediterranean Shipping Co for arrival times of big ships at the Port of Antwerp

→ www.msbelgium.com



Pilots Jeff de Werdt (left) and John Blommaert are specialists at docking the largest ships in the world

Sea science

Ostend was home to the world's first marine biology station

TANIA RABESANDRATANA

Ostend's historical grandeur goes beyond its glory days as a high-end beach resort: the Flemish city also shined as a scientific centre, and the Flanders Marine Institute recently celebrated its pioneering marine station.

In 1843, biologist Pierre-Joseph van Beneden picked a site on his in-laws' oyster farm, located on the east bank of the port of Ostend, to set up a modest laboratory. The "laboratory of the sand dunes" was the first marine station in the world – before similar labs sprouted in other countries, such as France (Concarneau, 1859) and Italy (Naples, 1872).

In Ostend, van Beneden established his research on fish parasites and studied the Belgian coast's fauna. The marine station was located near the Ostend fish market, with fishing vessels and oyster tanks supplying fresh study material every day.

During the 1870s, the scientists abandoned the building, which was then damaged during the First World War and finally disappeared completely during the extension of Ostend's harbour channel. The Flanders Marine Institute (VLIZ) has recently unearthed historical materials to spot the exact location of the laboratory and found that the current institute actually overlooks the former site.

Last June, VLIZ unveiled a commemorative plaque to remind passers-by of the place's scientific past, and more generally to celebrate Ostend's international reputation throughout centuries of life sciences.

Marine science pioneer

Van Beneden started out as a pharmacy apprentice at Louis Stoffels' in Mechelen. There, he developed a knack for life sciences and palaeontology: Stoffels' collection of fossils, minerals and

animals inspired him to become a biologist.

He went on to study medicine in Leuven and then specialised in zoology at the Natural History Museum in Paris. In these first years, van Beneden focussed on parasitology: he famously unravelled the life cycle of tape worms, demonstrating the link between the adult worms in humans' intestines and the larvae in pork or beef.

From 1859 on, van Beneden studied whales and explored the embryology and anatomy of marine invertebrate animals. In 1878, he determined that the fossil skeletons discovered in the Bernissart coal mine in Wallonia belonged to iguanodon dinosaurs.

Van Beneden's legacy also extends to Belgium's national dish, mussels. He is said to have caused an invasion of zebra mussels (*Dreissena*) in the area. His biographer wrote in 1897: "The origin of *Dreissena* in at least one of Antwerp province's waterways is well known: van Beneden introduced them...Ten years later, mussel shoals obstructed the canal locks, which had to be cleaned at great expense. The serious professor mentioned proudly that this experiment was so successful..."

Now, Flanders boasts about 100 research groups that study the sea, tides and coasts. The Ostend-based VLIZ is in charge of promoting all this work internationally. The institute does not carry out its own research, but it organises meetings and congresses and manages a collection of multidisciplinary scientific literature and media about marine and coastal sciences.

Importantly, VLIZ is home to a data centre that collects and accesses information from Belgium and abroad, as part of several international networks; in addition, the institute provides specific information to policy-makers.



Van Beneden built his marine station on his in-laws' oyster farm in Ostend



Belgium's groundbreaking marine biologist Pierre-Joseph van Beneden

→ www.vliz.be

Photos from Hamoir, G, *La révolution évolutionniste en Belgique: du fixiste Pierre-Joseph Van Beneden à son fils darwiniste Edouard*, Université de Liège, Liège, 2002, 187p

Like father, like son?

Pierre-Joseph van Beneden's son Edouard followed in his father's scientific footsteps. Edouard is one of Belgium's most famous biologists; he elucidated the stages of meiosis (the division process that cuts the number of chromosomes in two to produce reproductive cells). Van Beneden senior was a creationist: he believed that all plants and animals were put on earth just the way they are. But van Beneden junior believed in Darwin's evolution theory, which he introduced to the Belgian academic world.

The DNA of shoes

A people-first approach has made Wouter Torfs Flanders' most popular boss

ALAN HOPE



If you heard of a company boss who made it his habit to head every morning for the pub before starting work, you might wonder what sort of sticky end his business would come to. But that's what Wouter Torfs, CEO of the shoe retail chain Torfs, does as often as possible.

Torfs (pictured) takes his regular seat in the café De Valk on the main square in the pretty little town of Lier, Antwerp province, orders his morning coffee and prepares himself for the day. The café is also where he recently launched his new book, *De ziel zit in een schoenendoos* (*The Soul is in a Shoebox*).

"I would tell anyone who works hard – especially if you work with people – that it's no luxury to take an hour in the morning, if possible, to withdraw and organise your day, do the things you can only do alone," he says.

"You'll find it gives you a great deal of energy."

Perhaps it's the result of such a congenial start to the day, but Torfs is not only one of Flanders' most successful businessmen, he's one of the best-loved. His employees have voted him into the Best Employer in Flanders spot every year since 2006. And shoppers at his 62 stores have voted the chain in first place for customer friendliness.

"We wanted to be the most customer-friendly business in Flanders, and that can only work if you have people on the shop floor who are happy and feel good about themselves," says Torfs. "But it's not a strategy that came to me out of the blue. Most of it is based on what we learned at home, from grandpa and grandma and from our parents. That's one of the benefits of a family business; we

know who we're working for."

The company is still 100% family owned, and two of the seven managers are members of Torfs' family. "It's a challenge to all self-employed people – to go back to your DNA, back to your roots, and to find the inspiration there for the growth of the company," he says. The Torfs shoe dynasty was started in 1948, when Louis Torfs and his wife Jeanne Bruegelmans opened a shop in Lier. Louis' son Karel took over in 1957 and opened another shop in Ghent. The chain grew to 26 stores by 1989, when Wouter took over after a brief law career. The chain now sells virtually every brand of shoe, and the one thing customers will tell you is what a pleasant experience it is to shop there.

→ continued on page 6

THE WEEK
IN BUSINESS

Jail for Lernout and Hauspie

The jury is still out on whether investors will see any of their money back

ALAN HOPE

The verdicts in the court of appeal in Ghent last week in the case against Lernout & Hauspie (LHSP) leave little comfort for small investors who lost their fortunes when the tech bubble burst. Senior executives, including Jo Lernout and Pol Hauspie, were found guilty, but the two organisations with the resources to pay investors – Dexia bank and auditors KPMG – were both acquitted. Opinions now differ on whether shareholders now stand a chance of seeing any compensation.

Lernout and Hauspie were found guilty of fraud and given the maximum sentence requested by the prosecution – five years imprisonment, although two years of that is suspended. They were each fined €24,789. Directors Nico Willaert and Gaston Bastiaens were given the same sentences, although three years of Bastiaens' sentence were suspended. Adviser Thomas Denys, who died last weekend, had received two years, with one suspended, and was fined €2,478. The same sentence went to Tony Snauwaert, responsible for helping to build up the

network of fictitious clients who made LHSP look so attractive to investors.

The company's former financial director Carl Dammekens received a six-month suspended sentence and was fined €2,478. Eight other executives were acquitted. Dexia, the bank of LHSP, was also acquitted. The court found the bank had not collaborated in the fraud scheme. Auditors KPMG, likewise, were found not to be responsible. However, their representative William Van Aerde was found to have been "careless" in his handling of the matter and fined €2,478.

The decision could leave the door open to pursuits by shareholders, who had been hoping for the conviction of either Dexia or KPMG, or both. Van Aerde could theoretically be sued and claims made to his insurer for damages. There are about 15,000 small shareholders involved in the case, chasing claims of up to €1 billion.

The civil part of the trial comes later, but an acquittal in one means the party is out of reach in the other. The lawyer of KPMG, who also represents Van Aerde, said



Pol Hauspie, described as the "brains" behind the fraud, will not contest his conviction and five-year sentence

investors would have trouble making their case in the civil part. Van Aerde, meanwhile, will appeal his conviction to the Cassation Court, on the grounds he was convicted of neglect only and not of fraud. However, prominent experts argue his culpability may leave KPMG open to claims.

Professor Bernard Tilleman, professor of business law at the Catholic University of

Leuven, and Professor Thierry Vansweevelt of the University of Antwerp both agreed that the company can be sued over the actions of their representative, in this case Van Aerde.

Jo Lernout also intends to appeal to Cassation, but Hauspie, identified in the court's verdict as the "brains" behind the fraud scheme, will not. ♦

Solvay cuts jobs, moves out of Elsene

Chemical giant Solvay, one of the last major Belgian industrial companies, last week announced a world-wide restructuring plan involving the loss of 800 jobs. The company's headquarters in Brussels will lose 140 management staff, although unions disputed that figure, claiming the total would be 195

if early retirements were taken into account. Those who remain will move from the current building in Elsene to join workers at the plant in Neder-Over-Heembeek.

The main losses will be felt in Belgium, where the company has four other facilities. Elsewhere in Europe, Italy

loses 120 jobs, Germany and France 90 each, Portugal 80 and Spain 50. The entire restructuring is intended to save €120 million, with jobs cuts accounting for €65 million.

The company says the changes will decentralise the various divisions of the company, making them more flexible

in order to respond to the needs of clients and suppliers. But Solvay is also getting itself ready for a takeover, many expect, after having gotten €4.5 billion from the sale of its pharmaceuticals division to Abbott a year ago. ♦

The DNA of shoes

➔ continued from page 5

Torfs says that he wrote the book for four reasons. First, "to set out the story for my children and grandchildren and pay tribute to the first and second generations who laid the foundations upon which we're now building." Second, "I wanted to write a management book to share my experiences, which I think can be applied not only to companies on the scale of Torfs or JBC [Bart Clays, CEO of clothing chain JBC, is a personal friend] but also to smaller businesses and even independents, like my wife's dental practice."

Torfs' management strategy is built on people: he pays his staff

more than his competitors, and he arranges for them to take part in personal-development training, whether it's Tai-Chi classes or learning the techniques of effective communication.

The third reason for writing was his message for the future. "Business people spend too much time sniping from the sidelines about costs and regulations and politicians and so on. That's the easy way. I wanted to face up to the challenges as a businessman, though I don't say that I have all the answers. Business needs to take a different place in the 21st century than it did in previous times. There's no more room

for businesses who think of themselves only as money-making machines."

So Torfs the company engages with society through plans to make their shops energy-efficient and through cooperation with Natuurpunt and Cunina, which finds foster parents for poor children in the developing world.

The last reason for writing is contained in Chapter 10 of the book, which he jokingly calls the "Dag allemaal chapter" after the popular celebrity magazine. The chapter, subtitled "Ten recipes for a glass half full," is built around the principles of Neuro Linguistic Programming (NLP), a personal development system Torfs began following in 1995, later going on to become a qualified trainer.

"I want the reader to see how my personal values feed into the values of our company. Wouter and the shops and the staff of Torfs can't be separated from each other. If you want to know anything about Torfs the company, then you need to know about my personality. The company was created from the DNA of the family and the DNA of its leaders, which happens to be me at the moment." ♦

➔ www.torfs.be

TORFS SHOES IN FIGURES

- 6,300 square metres** floor space in the largest store, in Temse. The shop has about 10,000 pairs of shoes in stock
- 20** truckloads of shoes a day arriving at the Torfs warehouse from Italy, Spain, Portugal and other countries
- 500** sales staff, as well as 16 warehouse workers, nine drivers, five window-dressers, 28 administrative staff, six sales coaches and eight managers
- 62** stores in Flanders
- €1.49 million** average annual sales per store



Insurance • Ageas

Brussels-based Ageas, the collective non-banking activities of the former Fortis group, is selling its life insurance activities in Ukraine to the American Horizon Capital investment group. The company is also re-branding its former Fortis Real Estate business as AG Real Estate. Ageas is the country's largest property group with some €5 billion worth of assets in seven European countries.

Internet sales • GIMV

Flanders venture capital company GIMV has invested €4.9 million for a stake in the French online apparel sales firm Private Outlet. The move will strengthen the business activities in GIMV's main markets of France, Germany, Spain, Italy and the UK. Meanwhile, Spain's Zara clothing chain is launching online sales in Belgium in the first half of next year.

Rail • Antwerp

Antwerp station has been named Europe's most beautiful railway station by the Dutch travel website Stedentripper.com, beating London's St Pancras and Madrid's Atocha.

Steel • Bekaert

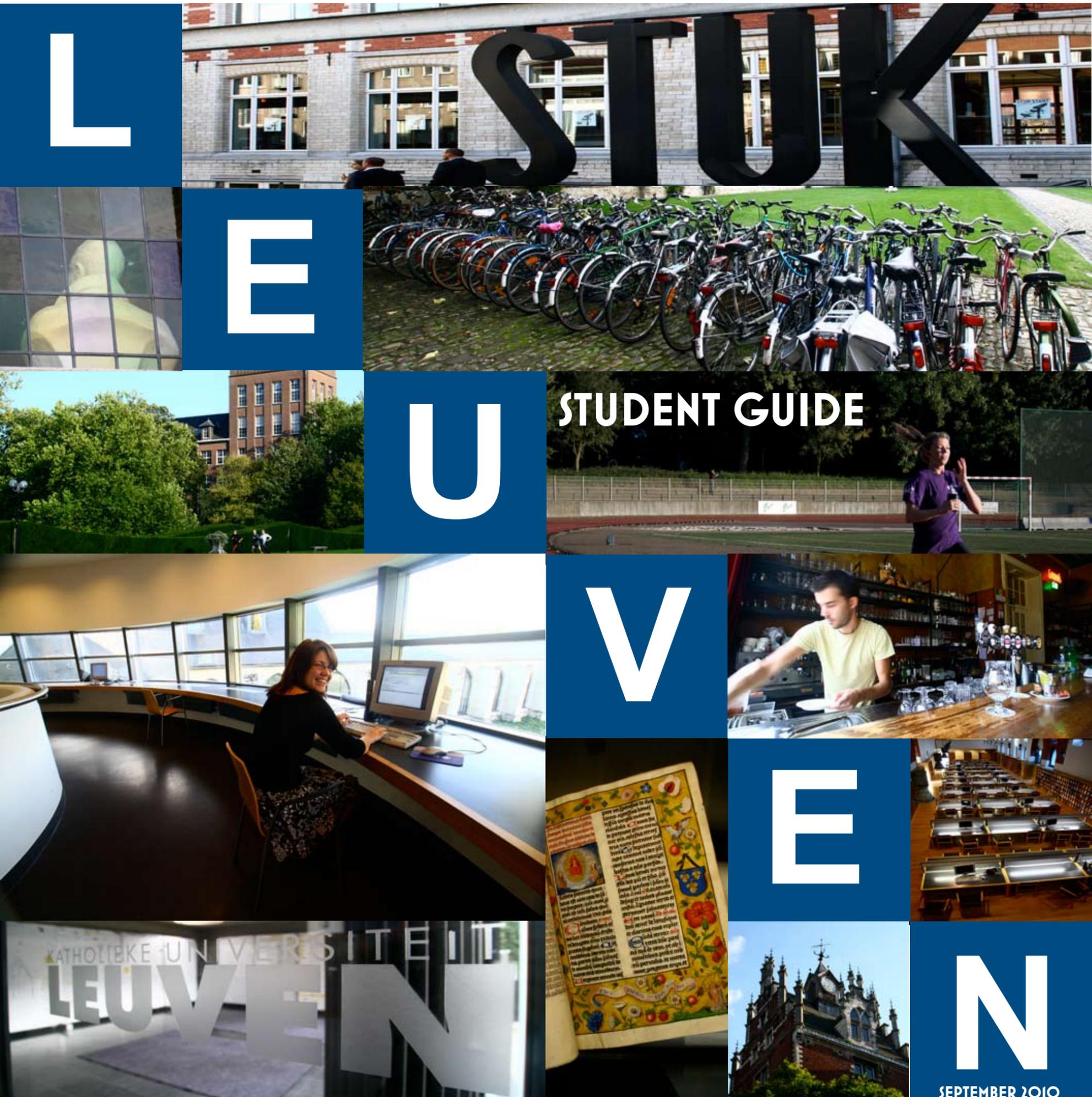
Bekaert, based in Zwevegem, West Flanders, has acquired the steel springs and conductive wiring activities of the Chinese Xinyu Iron and Steel company, located in Jiangxi province, for some €18 million. The move allows Bekaert to further develop its presence in China, where it is already the leader in steel-cord production for the tyre industry.

Supermarkets • Carrefour

The French Carrefour group is to invest up to €63 million to renovate 15 of its Belgian hypermarkets. The company, which operates 45 stores across Belgium, implemented a severe restructuring in the spring. Meanwhile, Colruyt, the country's leading low-cost supermarket, will merge its 45 property companies, which own much of the company's real estate assets.

Telecom • Belgacom

Belgacom, the country's largest telecommunications group, has signed a partnership agreement with the US OnLive video games streaming company. The deal involves the development of games available in Belgium via phones, computers and TVs.



STUDENT GUIDE

Welcome to KU Leuven

The venerable Catholic University of Leuven has been around for nearly six centuries – but it is looking resolutely into a high-tech future

TANIA RABESANDRATANA

A bit of history

The Catholic University of Leuven, or KU Leuven, as it's known locally, is one of the oldest universities in Europe: it was founded in 1425. In the following centuries, the university has attracted illustrious minds, including the 16th-century humanist Erasmus (who picked Leuven to found a Collegium for the study of Hebrew, Latin and Greek), mathematician Gemma Frisius and anatomist Andreas Vesalius. It also became a respected training hub for Roman Catholic intellectuals from Protestant countries. In the late 18th century, the French occupiers closed the university, but the institution reopened

as a state university in 1816, shortly after the region became part of the Netherlands. In 1830, Belgium was founded through revolution, and Belgian bishops reorganised the institution. Decades later, KU Leuven was hit severely during the two World Wars – in particular, the library lost 300,000 valuable books to a German fire in 1914 and nearly 900,000 volumes during a second fire in 1940. Like in other Flemish universities, classes in Leuven were taught mostly in French (and sometimes Latin) until well into the 20th century. However, Dutch gradually gained ground, and the relation between the two linguistic communities grew tense. In the 1960s, a serious

feud led to a split into two separate institutions: the French-speaking Université Catholique de Louvain-la-Neuve (UCL) was created in Wallonia, the southern half of Belgium, while the Dutch-speaking Katholieke Universiteit Leuven (KU Leuven) remained in Flanders. Outsiders still confuse both names and places, but the institutions are completely distinct. "Some thought that the two universities wouldn't be able to do well on their own, but history showed the contrary," notes Pieter Knapen, KU Leuven's director of communications. In fact, KU Leuven (as well as UCL) is now at the top of the Belgian league.



Big numbers

With total revenue of over €680 million per year, KULeuven is a large university and one of the biggest employers in the area: it is home to 9,700 staff, plus a further 8,500 employed at the university hospitals. By 2015, the university reckons that the Gasthuisberg medical campus will employ more than 20,000 people. Out of the annual 37,000 students, about 5,000 come from abroad, with about half from the EU (mostly from the Netherlands) and the other half from across the world (with the biggest groups coming from China and India). Leuven's faculty of medicine is by far the university's largest, attracting 6,445 students in the 2009-10 year; other large faculties include business, economics and law.



Strength in research

In the authoritative Shanghai ranking, KULeuven comes second in Flanders (behind Ghent University) and makes it into the top 150 higher education institutions in the world. Other prestigious evaluators – such as the Times Higher Education and the Leiden ranking – consistently place KULeuven first in Belgium, and among the best in Europe.

Law, philosophy, theology and the arts remain KULeuven's traditional strong suit, but in the last few decades the university has earned a phenomenal reputation in the natural sciences – in particular, biology and medicine, mechatronics and smart systems (a blend of mechanics, robotics and electronics), nanotechnology and clean technologies such as solar cells.

The university environment certainly attracts top scientists: KULeuven is home to 20 researchers who have earned a competitive grant from the prestigious European Research Council, an EU funding body for fundamental research. That's quite an impressive result – other European states have none or just a couple of ERC grant holders in the whole country.

KULeuven takes its research efforts seriously: in 2008, it spent €330 million on research activities. Also, Leuven hosts the secretariat of the League of European Research Universities, a select group of 22 of the finest research-intensive universities across the continent.



The K in KULeuven

The Katholieke Universiteit Leuven (Catholic University of Leuven) remains Catholic, but nobody has to be a Christian or attend Sunday mass to study or work there. If theology and canon law remain important disciplines, the university receives no funding from the church and takes pride in its independence and freedom. "As a Catholic university, KULeuven is a critical centre of thought within the Catholic community and, as such, is deeply concerned with the relationship between science and faith and with the dialogue between the church and the world," says the university's mission statement.

A few years ago, the university rector decided that KULeuven had the "right and duty" to carry out stem cell research, which the Vatican is wholeheartedly against. On a lighter note, the university agenda mentions the dates of Yom Kippur and the end of Ramadan, along with the university patron Saint's day and Chinese New Year.

Spinning off

One of KULeuven's main assets is its pro-active work on technology transfer and entrepreneurship to encourage the development of commercial applications based on its research. In 1972, the university set up the technology transfer office Leuven Research & Development – quite a pioneering move at the time. Several incubators, science parks and business centres in the Leuven region offer lab and office space to spin-off companies and research-intensive businesses; in 2009, about 90 spin-off companies had been born in the area.

Leuven's flagship hi-tech business is undoubtedly IMEC, a world-class research centre in nanotechnology and electronics for informatics, healthcare and energy. Founded in 1984, IMEC now employs more than 1,750 people. Another fast-growing Leuven baby is CD3, the Centre for Drug Design and Discovery. CD3 tries to bring academic research closer to the pharmaceutical industry to develop medicines against AIDS, asthma and arthritis.

The European Investment Fund and KULeuven have just announced they will invest €16 million in this platform for technology transfer – a huge step up from the initial €8 million invested at CD3's creation in 2006.

→ www.kuleuven.be



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Student Survival Guide

Getting the best out of Leuven

KATRIEN LINDEMANS

EAT

Everyone wants food to be tasty, but students have an extra criterion: it has to be cheap. To meet these two standards, the student restaurants called **Alma** are a good deal. The canteens are spread over the city and serve sandwiches, soups, salads and a few different menus every day.

www.alma.be

"For cheap wraps, tasty salads and yummy desserts I go to **De Werf** (Hogeschoolplein 5)," says student Karolien Maes. "Big pizzas for €5 each come from **Amici Mei** (Naamsestraat 24); unfortunately, their pasta dishes aren't that great." If you can't make up your mind, brasserie **Notre Dame** (Grote Markt 11) has a very extensive menu. "Another great brasserie is **Domus** (Tiensestraat 8), where they serve meals prepared with their home brewed Domus beer," advises Adriaan Van Nevel.



© Katrien Lindemans

AGENDA

Here are a few events you can already look forward to at KULeuven.

24-urenloop (24-hour marathon): A massive student event at the end of October in which all student organisations run as many laps as possible during 24 hours. The running arena is open for the duration, and events are organised to entertain both runners and visitors.

Kiesweek (Election Week): Every student organisation is run by students who are chosen by their peers. To get elected, students organise drinks, parties and events to win your vote, usually during the months of April and May.

Galabal (Prom Night): Party in style with fellow students from your faculty on the annual prom night, usually around March. Dress up and enjoy a fancy meal and party in a sophisticated setting.

CULTURE

"If you'd like to start the week with a concert, **StukCafé** (Naamsestraat 96) has free jazz gigs every Sunday evening," Adriaan explains. "To watch performances by budding artists, **De Reynaert** (F Lintstraat 62) organises a free stage twice a month."

STUDY

A few times a year, a student's life is completely devoted to studying. On sunny days, you can find them with their books in the park. To avoid all distraction, Leuven's many libraries are preferred study spots as well. The central library (Ladeuzeplein 21), law library (Tiensestraat 41) and psychology faculty (Dekenstraat 2) are all very popular. Check the KULeuven website before you head there, as they tend to be full during "high study season".



KNOW

Newcomers easily get the hang of student life in Leuven. If you have any questions, you will probably find the answer on the very detailed university website (in Dutch and English). International students have their own meeting centre with a bar, called **Pangaea** (Vesaliusstraat 34). You pay a mere €4 to become a member and get to join all activities.

→ www.kuleuven.be/pangaea

DRINK

The Oude Markt in Leuven, also known as "the longest bar in the world", may sound like a dream come true for students... but you'll find cheaper options elsewhere. **Fakbars** - faculty bars, for instance. A beer only costs you about €1, a glass of wine €1.50. You don't need to be a student at that particular faculty to enter the fakbar but, if you have a membership card, you often get discounts. Many of the bars are open all day, and some serve food. They stay open until very late - or early, as the case may be - and change into party places after dark.

"If you like regional beers, **fakbar letteren** (Literature & History Faculty, Blijde Inkomstraat 11) has got it all," Adriaan says. "Every week they have different beers at very democratic prices. If you're not too fussed about what you drink, fakbar **HdR** (Law Faculty, Tiensestraat 53) is the place to be. Beers cost 90 cents, and everyone there is always up for a party."

If you are fussed about what you drink, head to **'t Vliegend Varken** (Boogaardenstraat 34), home to the longest menu in the city. There are also a lot of board games, and the place is much frequented by students.

Beer is Belgium's pride, but you can get a cocktail at **De Professor** (Naamsestraat 20). "I'm more a fan of **Villa Ernesto** (Mechelsestraat 51)," Karolien says. "Their sangria is delicious, and the Latin vibe is great. You can also find me at **Carlisse** (Arendstraat 1), less loud than anywhere on Oude Markt and every drink comes with free nuts."



© Katrien Lindemans

Since KULeuven is the oldest university in the Low Countries, Leuven is the region's original student city. From late September until the end of June, students basically run the city during weekdays. Getting lost in Leuven is nearly impossible, as it's not very big. But getting lost in the vast number of bars is another question entirely. We checked in with Leuven's student community to find out where you should eat, drink, party - and study, should that ever occur to you.



© Katrien Lindemans

PARTY

The big student party night in Flanders is traditionally Thursday since most local students go home on Friday nights for the weekend. But these days, you can find great parties all through the week. Student organisations set up themed parties in their fakbars or in venues like **Lido** (Bogaardenstraat 33), **Rumba** (Kiekenstraat 6) and **Musicafé** (Muntstraat 5). Oude Markt is paved with "dance cafés" as well, where regular happy hours lure students to the dance floor.

"A typical evening out starts by joining friends for a few drinks in one of the student rooms," says Karolien. "Once everybody gets in the right mood, we head to one of the fakbars for a few more drinks, then to a party or dance café. Around 4:00, most bars shut, but some of them stay open until the small hours. **Bierkelder** (Oude Markt 22) or **Seven Oaks** (Hanengang 3) are the places to be if you can't get enough. To enter both of them, you have to take a steep staircase down, so mind the step. There's also no phone connection in these places!"

Other great places for a night out would be karaoke bar **Beethoven** (Brusselsestraat 12), pool and snooker bar **Downtown Jack** (Parkstraat 40) or concert hall **Het Depot** (Martelarenplein 12).

LATE-NIGHT MUNCHIES

To cure late-night after-bar cravings (or nurse a likely hangover), students can rely on the greasy bites from the city's many, many snack bars. "My favourite is **'t Zeeltje** (Zeelstraat 6)," says Adriaan, "famous for its big Bicky burgers." Karolien has the perfect excuse to make it a late one on Thursdays: "The best snack for me is a pastry from baker **Mario**. You can find his stall from 5.30 on at the Friday Market on Ladeuzeplein. I like nothing better to accompany me on the way home than the taste of chocolate on top of a roll stuffed with custard."



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Walking the talk

Sidi Larbi Cherkaoui asks what would have happened had the tower of Babel stayed put

SHARON LIGHT

Babel, the newest work by Antwerp choreographers Sidi Larbi Cherkaoui and Damien Jalet, begins with a monologue lifted from *The History of Love* by the American author Nicole Krauss. A dancer speaks about the language of gestures created thousands of years ago, which have largely been replaced by spoken words. With this language of gestures, "people communicated more, not less...no distinction was made between the gestures of language and the gestures of life."

The speech is accompanied by a series of hand motions, some of which clearly relate to the spoken words, while others seem nonsensical. Are the gestures really nonsense, or is it just a language that we do not happen to speak?

Babel's premise is a question: what if the construction of the biblical Tower of Babel had succeeded? "I don't believe in a God that stands outside of us," Cherkaoui tells me. "If Babel collapsed, it's because people wanted it to."

Instead of the traditional story, focusing on the power of language to separate, *Babel* focuses instead on the commonalities between peoples and cultures that bind us together. "We've tried to speak about the things that matter to us," Cherkaoui continues, "how can we be equal to each other and treat each other with respect?"

Babel, which premiered last spring in Brussels and is now embarking on a tour across Flanders, presents a structured chaos of bodies and words, with images and forms emerging and blending into one another. The performance is a series of scenes; hints of storylines develop, fade away and reappear later.

The production is one of the first by Cherkaoui's new dance company, Eastman, founded last January. ("Eastman" is the English translations of the Arabic name "Cherkaoui").

Antony Gormley's set is exquisite. The frames of five enormous metal boxes

become the dancers' playground of transforming symbolism. Invisible walls of the boxes become barriers, enveloping some dancers while excluding others. A duet of intense and constant physical contact is abruptly severed by the intervention of a frame.

In one particularly magical scene, dancers work together to set the five frames inside one another, forming the inevitable tower. The frames feature diverse proportions – one very thin and wide, another tall and square, another a perfect cube – yet the volume of each is identical.

Both in form and function, these frames represent a duality: that which brings together, and that which divides. Cherkaoui adds that these frames likewise are a manifestation of the five continents, fanning out across the stage in the show's final moments as the separate spaces where different peoples have been isolated.

Thirteen dancers, in line with the performance, come from 12 different countries. American Darryl E Woods is the narrator, delivering a series of monologues in English, culminating in a lengthy diatribe on the superiority of his native language – which is seemingly the final straw for the other dancers who take the opportunity to defend their own languages. Each speaks in his or her native tongue, yet the arguments remain clear, undermining the basis of the biblical tale.

A memorable character is the android, portrayed by the Swedish Ulrika Kinn Svensson. Her automated movements and speech are often humorous, and her physical dexterity a pleasure to watch. "She was trying to find an innocent character, like a machine," Cherkaoui explains. "Totally void – but at certain point, the character would surprise us with insights."

To that end, Svensson utters one of Cherkaoui's favourite quotes from the



© Koen Broos

show: "I'm not afraid of tomorrow because I know yesterday, and I love today."

"She represents the future that Damien and I thought we should not be afraid of," Cherkaoui explains. "We know people who are afraid of the future, of technology. But these are part of our journeys...we should not be scared of what's coming."

In contrast to the android, other dancers portray intensely human relationships, exploring the full range of emotions from affection to violence. Out of the midst of abstract movements, sudden shapes come to the fore: a frieze of intertwined wrestling bodies; a giant flapping demon bird; an inter-connected group of dancers incapable of making individual movements without sending ripples down the line.

This last image is an important one for Cherkaoui. "You see how slow someone must move when someone is attached to him. But it's also beautiful when people have to be patient and help each other. People have lost patience with other people."

One tangential section takes a witty shot at the development of Belgian contemporary dance, embodying the shift in one dancer who transforms himself forward and backward from ape to 21st-century human.

An eclectic set of international musicians are also on stage, integrating their local traditions into *Babel's* soundtrack. Even more than other elements, the music serves as a unifying force, showcasing the fluidity between musical and cultural styles. "Rhythm is something we all understand in one way or another," says Cherkaoui. "We all have a heartbeat, and that helps us understand the heartbeat of another." ♦

Babel

4-5 October
Capitole Gent
Graaf Van Vlaanderenplein 5

See website for more dates

→ www.east-man.be

FILM REVIEW ★★☆☆

LISA BRADSHAW

Turquaze

Timur has some pretty simple dreams. He wants to introduce his girlfriend to his family. He wants to play his trumpet in a local brass band. These things are no more easily done anywhere than in Flanders, where both family and amateur marching bands are both a bit of an obsession.

But, says Timur to his girlfriend, "have you ever seen a Turk playing in a brass band?"

This line early in the new film *Turquaze* sets the scene: a 20-something son of Turkish immigrants tries to find his place – both culturally and socially – in Ghent.

Several situations complicate Timur's life: his girlfriend, the outgoing, loyal Sarah, is Flemish. His older brother is a staunch Muslim patriarch, who rules the family with an iron fist. Timur exists directly in the middle – living with his family in Ghent's Turkish neighbourhood, he is also part of its greater community, having been born in the city, educated in its schools and employed by its Fine Arts Museum. Timur is the great Belgian "multi-cultural" example.

Turquaze, which opens this week across Brussels and Flanders, is the feature film debut of director Kadir Balci, who cast his brother, musician Burak Balci, to play the lead. The film is based on their own experiences growing up in Ghent, where they were never sure if they were "Gentse Turks or Turkish Gentenaars."

Perhaps its these real-life experiences that infuse the film with such a quiet, powerful effect as it delivers its messages through simple everyday realities. Such as when Timur,



Timur and Sarah have a hard time bringing their worlds together in *Turquaze*

though an excellent trumpet player, finds it so difficult to walk through the door to face that sea of white band faces. Or when Sarah's mother, finally meeting the man her daughter has been keeping secret for a year, immediately asks him, despite his perfect Dutch, where he is from. Or when we discover that Timur's brother (Nihat Alptug Altinkaya) has a secret that makes him a terrible hypocrite.

The film is careful not to exist in a void: Timur visits his mother (Tilbe Saran) in Istanbul, where she remained after travelling there from Ghent to bury her husband. In one of the film's most poignant moments, she admits

to her son that she no longer belongs there. "I didn't find what I was looking for here, either," she says. "Everything has changed."

The film has a heavy tone, but is easily lightened every-time Charlotte Vandermeersch is on screen. As the sexy, scratchy-voiced Sarah, she is a hopeless romantic when it comes to Timur, and it is finally her brave and unexpected actions that force him to come to terms with the divergent strands of his life.

→ www.turquazedefilm.be

Glass houses

A family of glass-blowers in Leuven make paintings that are unique in the world

SARAH HORN

It all started for Daan Theys when he was eight years old. After his parents came into the house, he would sneak out into their workshop to play with warm glass leftovers from a hard day's work. He just couldn't wait until he turned 12, the age at which his parents determined it would no longer be too dangerous for him to be around the glowing, molten glass.

"Playing became learning," he says, and now, at the age of 24, he has been working as a full-time artist in his parents' studio for six years.

Indeed, when most young boys are in the pub or playing football, Theys was hard at work perfecting the family craft, making flowers out of glass when he was only 13. At 16, he left Belgium for Venice, learning the old techniques of glass blowing in small workshops, just as his father had.

There's little opportunity to learn glass blowing in Belgium, Theys explains, so "you have to learn everything by yourself, do it every day again and again".

Wanting to move on to more unique, non-commercial projects, he began to work on larger installations. His speciality now is unique, ornamental pieces of glass – or glass paintings as the family refers to them.

When one walks into Theys & Miseur – the family's gallery situated on a small corner in the heart of the historical district of Leuven – one is immediately awestruck by the large glass panels hanging on the wall. These diptychs and triptychs of bubbling, whirling colours seem to be frozen like ice.

"I made most of these," Theys says. "Glass paintings are the biggest part of our business because people don't find them anywhere else. Vases and other objects you can find everywhere in all different colours, but glass paintings are unique."

The family has in fact invented their own technique, unlike anything else in the world, to create the glass plates. "We use different techniques of glass blowing, but also of glass fusing," Theys says. "We even make glass paint."

Theys and his parents – Daniel Theys and

Chris Miseur – spend two days a week running the gallery and the rest working at the studio in Holsbeek, 10 kilometres from Leuven. Theys grew up here and finds the thought of leaving virtually inconceivable. "To make a piece, I always stay in Leuven or in Holsbeek," he says. "I can't work when I'm in another country. It's strange, but I have to have inspiration here."

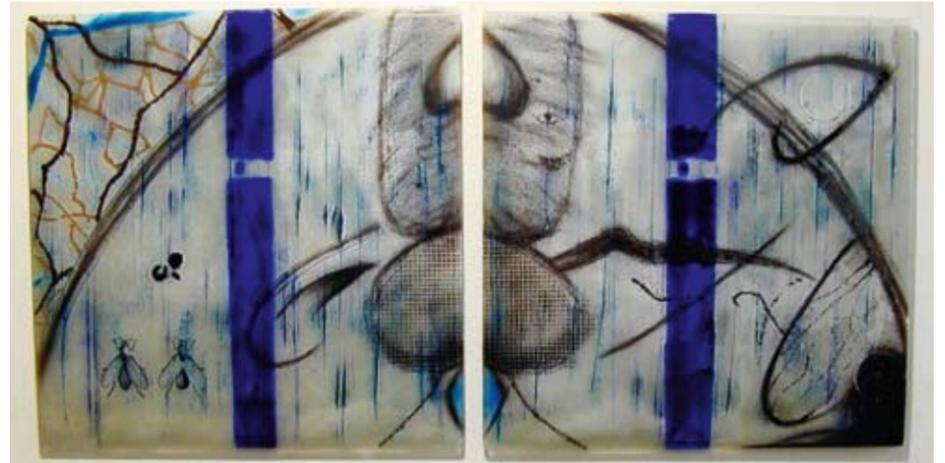
Theys is an artist on a mission: most of his works are inspired by his own personal evolution theory, which examines peoples' decision to seclude themselves from the outside world. He captures moments of loneliness with his camera, using the photographs to inspire his collections.

"I photograph spaces – empty lounge bars, empty theatres – to show that many people are living on their own, not in a group. People spend their evenings looking at their televisions, they don't come out."

Although they share the same work space, Theys and his parents have their own artistic agendas and specific techniques. Theys prefers glass blowing, a technique that goes into creating the large glass plates.

Theys' father, meanwhile, has spent most of his glass-making career working on stained glass windows. He entered the field in 1985 after completing a few small restoration projects on stained glass. He avoids using Christian themes or tailored symmetrical shapes, instead going for jagged edges and modern forms. One piece, displayed in the stairway of the gallery, features asymmetrical shards jutting into each other from every direction, somehow morphing into the shapes of flowers – as if Picasso had ventured into glassmaking.

Theys' mother works mostly with jewellery. Several necklaces are displayed in a long glass case at the back of the gallery. Theys has worked on a few projects with his father; last year they made a large stained-glass window for a church in Tremelo to honour Father Damien, the 19th-century priest who was made a saint last year by the Catholic church. Theys drafted the design, and his father executed it.



A Theys family glass painting

"It was a little bit different – not typical for Christian stained-glass windows," notes Theys. A few months ago, the two began work on a giant chandelier made of several hundred small glass pieces.

The family has plans to expand the business, possibly to Brussels, Antwerp, Ostend or even internationally. But their plans are still very much in the early stages. "It's not easy to find the right people to work with," Theys says. "You have to find a really good gallery."

Most of their customers are tourists who wander in, but some are customers who come back several times to purchase an entire collection. The family's work has travelled all over the world – everywhere from Japan to South Africa. Some

international customers come in and buy several pieces to take back to their country to sell. They are also represented in galleries all over the Netherlands.

To expand their global reach even further, Theys hopes to one day be able to sell his family's work online, but he admits it is not the ideal setting to sell such unique pieces. It's true: the immense beauty of the work of the Theys family cannot really be captured on film. "At the moment, the website is not good enough," he confesses, "but it is difficult to order pieces like this online because you have to see it in person." ♦

→ www.theys-miseur.be



Daan Theys' installations include figures made of epoxy polymers. "Stormy weather" is above

WWW.FOR-REAL.EU

FOR REAL

**28 Utopian Projections
in Public Space
01 - 31 October 2010
17:00 - 00:00 hrs
Maastricht / Hasselt**

From 1 to 31 October, Viewmaster Foundation presents the exhibition For Real in the public spaces of the cities of Maastricht (the Netherlands) and Hasselt (Belgium). From 17:00 hrs till 00:00 hrs, a total of twenty-eight various artistic visions of the shifting boundaries between the 'real' and the 'unreal' will be projected on large store windows, cultural organisations and offices. The artists in For Real visualize unknown realities, dream worlds, utopias or conversely apocalyptic stories that both amaze and alienate.

With: **Persijn Broersen & Margit Lukács (NL)**, **Thomas Bürke (DE)**, **Brody Condon (US)**, **Chris Cornish (UK)**, **Erwin Driessens & Maria Verstappen (NL)**, **Pieter Geenen (BE)**, **Stephen Honegger (AU)**, **Harald Hund & Paul Horn (AT)**, **Dagmar Keller & Martin Wittwer (DE/CH)**, **Clare Langan (IE)**, **Michael Najjar (DE)**, **Jan van Nuenen (NL)**, **David O'Reilly (IE)**, **Saskia Olde Wolbers (NL)**, **Jacco Olivier (NL)**, **Hans Op de Beeck (BE)**, **Joris Perdies (BE)**, **Nicolas Provost (BE)**, **Christine Rebet (FR)**, **Hiraki Sawa (JP)**, **Monica Studer & Christoph van den Berg (CH)**, **Mungo Thomson (US)**, **Markus Vater (DE)**.

Curated by: **Bart van den Boom**

video art in public space

VIEWMASTER

M Gemeente Maastricht

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Viewmaster Foundation

STICHTING ELISABETH STROUVEN

VSBfonds SNS REAAL Fonds

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vodafone



Polish painter Andrzej Wróblewski's "Mother with Dead Son", 1949

Brugge Centraal

LISA BRADSHAW

Bruges is home to neither a contemporary arts museum nor an art school, so the city tends to lose its artists when they're young – and never gets them back. That's why international festivals are so important to the city long burdened by a lack of civic concern about art made after the 16th century.

Finally, in the last 10 years, free-thinking curators have brought two major contemporary arts festivals to Bruges, and now they have launched the third: Brugge Centraal, an ambitious and clear evolution in the small city's reinvention of itself as a natural home for the avant-garde.

"Bruges is a 'cute' city," laughs Filip Strobbe, director of the festival. "It's kind of a decor, with an historic atmosphere. You don't have a very urban feel here. Contemporary art is usually shown in very urban settings, so it's always an interesting conversation between this historical context and contemporary art."

That in fact makes Bruges rather unique in Flanders – it's adherence to an "old world" atmosphere might have something to do with the three million tourists a year, but it also offers a distinctly mediaeval mood for contemporary artists to work with – city wide.

One of the festival's cornerstones is the exhibition *Luc Tuymans: A Vision of Central Europe*, which is staged in venues across Bruges, including the attic of a mediaeval hospital and a 17th-century seminary, both normally closed to the public. The title implies that it's a show of work by Tuymans, one of Belgium's most famous artists but, in fact, though a few of his works are part of the show, he served mostly as curator.

The title Brugge Centraal combines the city's name with Central Europe, and the festival is devoted to those countries that used to be part of Eastern Europe before the end of the Cold War. Now that two decades have passed, art is flowing much more easily from east to west, and Tuymans has chosen a representative selection of work by his contemporaries, including the famous Polish painter and sculptor Miroslaw Balka and Czech-born installation artist Pavel Büchler.

"This festival shows how contemporary the art and culture is in Central Europe and has always been," says Strobbe. "In the 1920s, the avant-garde art of Poland was really one of the most important in the arts scene. There has been a lively tradition there, which has been behind the curtain, literally, since the Second World War."

The festival's other cornerstone exhibition is *Van Eyck to Dürer*, covering the influence of the Flemish Primitives on the artists of the Holy Roman Empire. Aside from the most obvious effect on the arts world – inventing oil painting on canvas – the Primitives of the 15th century had a great influence on realist style, altering the history of painting ever after. Brugge Centraal brings back Flemish masterpieces from museums abroad, pairing them with works by Central European artists of the same period, and often from the same region, to illustrate the cross-pollination of style and subject.

The festival also showcases photography, music and street theatre, much of it in public space. Don't miss, for instance, designs painted around the city by AmericanBrodyNeuenschwander, whose time spent enmeshed in Germany art history sent him down the path to becoming the world's most famous calligrapher.

Until 10 January

Across Bruges

→ www.bruggecentraal.be



MORE FESTIVALS THIS WEEK

Brussels maakt scène → *across Brussels* →

Congo Blend → *Zuiderpershuis, Antwerp*

Istanbul Express → *De Centrale & Vooruit, Ghent*



Antwerp

De Roma

Turnhoutsebaan 327; 03.292.97.40
www.deroma.be

OCT 1 20.30 Jackobond: Als ik van u was
OCT 4 20.30 10cc

Sportpaleis

Schijnpoortweg 119; 070.345.345
www.sportpaleis.be

SEP 30 20.30 Guns N' Roses
OCT 1-2 20.30 Milk Inc
OCT 6 20.30 Santana

Trix

Noordersingel 28; 03.670.09.00
www.trixonline.be

SEP 30 20.00 August Burns Red
OCT 6 20.30 The Posies

Ardoois

Cultuurkapel De Schaduw

Wezestraat 32; 0479.80.94.82
www.deschaduw.net

OCT 2 20.30 Luc De Vos
OCT 7 20.30 Bigband Roeselare

Brussels

Ancienne Belgique

Anspachlaan 110; 02.548.24.24
www.abconcerts.be

Concerts at 20.00:
OCT 2 Beverly Jo Scott with Paul Personne and The Black Box Revelation: "Planet Janis & Jimi" **OCT 5** Black Mountain **OCT 6** Luc De Vos **OCT 9** Bart Peeters

Atelier 210

Sint-Pieterssteenweg 210; 02.732.25.98
www.atelier210.be

SEP 30 20.00 Spectre & Sensational + L.E.G.
OCT 1 20.00 Shannon Wright + Joy as a Toy
OCT 2 20.00 Jukebox Party: 80s & 90s delirium

Beursschouwburg

Auguste Ortsstraat 20-28; 02.550.03.50
www.beursschouwburg.be

SEP 29 21.30 S.H.O.W. presents No Border Camp, concert and debate

Het Warm Water

Vossenstraat 25; 02.513.91.59
www.hetwarmwater.be

OCT 4 21.00 The Bony King of Nowhere

K-Nal

Havenlaan 1; 0474.04.00.00
www.k-nal.be

OCT 2 23.00 The Revenge (UK)

Le Bar du Matin

Alsembergsesteenweg 172; 02.537.71.59
<http://bardumatin.blogspot.com>

SEP 30 21.00 Mama Rosin, Cajun grooves **OCT 7** 21.00 Stéréonaute, funk/French pop

Le Botanique

Koningsstraat 236; 02.218.37.32
www.botanique.be

Concerts at 20.00:
OCT 3 Magic Kids **OCT 4** The Black Angels **OCT 5** L.E.G. + B Dolan + Sage Francis. For a Minor Reflection **OCT 6** Yoav

Magasin 4

Havenlaan 51B; 02.223.34.74
www.magasin4.be

SEP 30 20.00 No Border Camp Party: Jezabella + Poum Tchak + The Usual Suspects, more
OCT 2 20.00 Countdown + Fire at Will + Reno, more

Rits Café

Dansaertstraat 70; 02.526.85.04
www.ritscafe.be

OCT 5 21.00 Harvey Quinnt

VK Club

Schoolstraat 76; 02.414.29.07
www.vkconcerts.be

OCT 3 19.45 The Ocean + Cancer Bats + The Dillinger Escape Plan

Ghent

Handelsbeurs

Kouter 29; 09.265.91.65

GET YOUR TICKETS NOW!

Tim Robbins & The Rogues

20 October, 20.00
Vooruit, Ghent

He's an actor, he's a director, and he's apparently now a musician. Tim Robbins, known for his work in front of the camera in movies like *The Shawshank Redemption*, and for his politics behind the camera with movies like *Dead Man Walking*, plays rhythm guitar and sings a bit of bluegrass rock with his band The Rogues. Their first album released last week, and they'll play live in Ghent as part of the International Film Festival of Flanders.



→ www.filmfestival.be

www.handelsbeurs.be

SEP 29 20.15 Eilen Jewell

Kinky Star

Vlasmarkt 9; 09.223.48.45
www.kinkystar.com

Free concerts at 21.00:
OCT 1 Laboratoire: Minimata + C.A.D.S. + The Next Mal **OCT 2** Charles, Indians! **OCT 3** Tigers That Talked **OCT 5** Few Bits

Vooruit

St Pietersnieuwstraat 23; 0900.26.060
www.vooruit.be

OCT 1 23.00 Splash opening party: Pow Wow movement + Civalizee Foundation + Riddim Twinz

Hasselt

Muziekodroom

Bootstraat 9; 011.23.13.13
www.muziekodroom.be

OCT 1 22.00 PLAY 2010: Dr Lektroluv + Dillinja + Trolley Snatcha + Capt Luke + more
OCT 2 17.00 PLAY 2010: Junip featuring Jose Gonzalez + The Black Box Revelation + Broken Glass Heroes + Jamaica + Amatorski

Kortrijk

De Kreun

Conservatoriumplein 1; 056.37.06.44
www.dekreun.be

OCT 7 17.00 Student Welcome Concert with Customs + Balthazar + The Opposites

Leuven

30CC - Schouwburg

Bondgenotenlaan 21; 016.22.21.13
www.30CC.be

OCT 5 20.00 Zap Mama: ReCreation

Het Depot

Martelarenplein 12; 016.22.06.03
www.hetdepot.be

OCT 3 20.00 Adriaan Van den Hoof

STUK

Naamsestraat 96; 016.32.03.20
www.stuk.be

SEP 30 20.00 the boy outside

Ostend

Kursaal (Casino)

Monacoplein 2; 070.22.56.00 www.sherpa.be

OCT 3 17.00 Muziekpubliek aan Zee: Malick Pathe Sow & Maoba



Antwerp

Den Hopsack
Grote Pieter Potstraat 24;
www.denhopsack.be
SEP 29 21.00 Jokke Schreurs

Brussels

Beursschouwburg
August Ortsstraat 20-28; 02.550.03.50,
www.beursschouwburg.be
OCT 7 20.30 JazzLab Series #1: Nicolas Kummert

Flagey

Heilig Kruisplein; 02.641.10.20
www.flagey.be
OCT 3 20.15 Brussels Jazz Orchestra and Tutu Puoane sing Mirian Makeba "Mama Africa"

Jazz Station

Leuvensesteenweg 193; 02.733.13.78
OCT 6 Chris Joris

Le Botanique

Koningsstraat 236; 02.218.37.32
www.botanique.be
OCT 2 20.00 Fredrika Stahl

Sounds Jazz Club

Tulpenstraat 28; 02.512.92.50
www.soundsjazzclub.be
Concerts at 22.00:
OCT 1-2 Marc Lelangue Blues Band
OCT 4 Master Session **OCT 5** Tassin-Di Maio Quartet **OCT 6** Los Soneros del barrio **OCT 7** Mess Trio

The Music Village

Steenstraat 50; 02.513.13.45
www.themusicvillage.com
SEP 29 20.30 Gustavo Nasuti **SEP 30** 20.30 Marian Petrescu Trio **OCT 1** 21.00 Zinneke Swing **OCT 2** 21.00 Ronnie Ben-Hur & Nilson Matta "Brazilian Voyage" **OCT 5** 20.30 Adrien Volant Quartet **OCT 6** 20.30 Magic Swing

Ghent

Vooruit
St Pietersnieuwstraat 23; 0900.26.060
www.vooruit.be
SEP 30 20.30 Nicolas Kummert 'Voices' + Viktor Tóth Tercett feat. Hamid Drake
OCT 3 20.30 Lonnie Liston Smith & The Cosmic Echoes
OCT 5 20.00 De Beren Gieren + Jamie Saft



Antwerp

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
OCT 7 20.30 Toumani Diabaté: Ali & Toumani (Mali)

Zuiderpershuis

Waalse Kaai 14; 03.248.01.00
www.zuiderpershuis.be
OCT 2 21.30 S.W.A.N. Electroscoucus (Congo)
OCT 7 20.30 Orquesta Típica Ciudad Baigon (Argentina)

Brussels

Art Base
Zandstraat 29; 02.217.29.20
www.art-base.be
SEP 30 20.00 Tzigani, gypsy music
OCT 1-2 20.00 Kristi Stassinopoulou & Stathis Kalyviotis, Greek traditional and electro **OCT 3** 18.00 Fabrice De Graef & Carlo Strazzante, Indian classical bansuri **OCT 7** 20.00 Tori Sparks Unplugged

Atelier 210

Sint-Pieterssteenweg 210; 02.732.25.98
www.atelier210.be
SEP 29 20.00 What the Folk! Murder (Denmark)

Beursschouwburg
Auguste Ortsstraat 20-28; 02.550.03.50
www.beursschouwburg.be
OCT 6 21.30 Ex Purgatorio: Jan Rzewski, saxophone; Hanna Bardos-Feltoronyi, soprano (Italy)

Ghent

De Centrale
Kraankindersstraat 2; 09.265.98.28
www.decentrale.be
OCT 2 20.00 Les etoiles de boulinet (Guinea)
OCT 3 20.00 Abu Araki Al-Bakheit (Sudan)

El Negocito

Brabantdam 121; 0479 567395
www.mi-negocio.net
OCT 4 22.00 The Shoreditch Trio (Italy)
OCT 6 22.00 Pablo'n'Co (Brazil)

Vooruit

St Pietersnieuwstraat 23; 0900.26.060
www.vooruit.be
OCT 7 22.00 James Yuill

Meise

GC De Muze
Brusselsesteenweg 69; 02.268.61.74
www.demuzevanmeise.be
OCT 2 20.00 Over songs gesproken
OCT 3 20.00 Bracka Music Band: Congo 50



Antwerp

Amuz
Kammenstraat 81; 03.292.36.80
www.amuz.be
OCT 2 21.00 Ensemble 415 conducted by Chiara Banchini, with Carlos Mena, countertenor; Alessandro and Domenico Scarlatti, Vivaldi

deSingel

Desguinlei 25; 03.248.28.28
www.desingel.be
OCT 2 15.00 Lecture/recital by Alfred Brendel, piano 20.00 Orchestre des Champs Elysées conducted by Philippe Herreweghe: Mozart 22.30 DeOrkestacademie, young people's orchestra conducted by Jaap Van Zweden: Ravel, Debussy
OCT 7 20.00 Anima Eterna conducted by Jos van Immerseel: Berlioz, Chopin

Bruges

Concertgebouw
t Zand 34; 070.22.33.02
www.concertgebouw.be
OCT 6 20.00 Chorus Musicus Köln conducted by Christoph Spring;

Schumann

OCT 7 20.00 Orchestre des Champs Elysées conducted by Philippe Herreweghe: Haydn, Mozart

Brussels

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
SEP 29 12.40 Birgit Erz, violin; Ilona Kind, cello; Karla Haltenwanger, piano: Mozart, Shostakovich 20.00 De Munt Symphony Orchestra conducted by Hartmut Haenchen: Mahler, Boesmans, Berg **SEP 30** 20.00 deFilharmonie conducted by Jaap van Zweden: Szymanowski, Tchaikovsky **OCT 1** 20.00 Belgian National Orchestra conducted by Walter Weller: Marcel Poot, Bartok, Beethoven **OCT 3** 11.00 Ida Falk Winland, soprano, Matti Hirvonen, piano; Bernstein, Nystroem, Stenhammar, more. 15.00 Belgian National Orchestra conducted by Walter Weller: Marcel Poot, Bartok, Beethoven **OCT 6** 12.40 Jerrold & Daniel Rubenstein, violin; Vladimir Mendelssohn, viola; Hillel Zori, cello; Emmanuel Strosser and Dalia Ouziel, piano; Jeanette Thompson, voice: Mozart, Franck 20.00 De Munt Symphony Orchestra conducted by Leo Hussain: Schoenberg, Brahms **OCT 7** 20.00 Mitsuko Uchida, piano: Beethoven, Schumann, Chopin

De Munt

Muntplein; 070.23.39.39
www.demunt.be
SEP 29 20.00 De Munt Symphony Orchestra conducted by Hartmut Haenchen, with Mireille Delunsch, soprano: Mahler, Boesmans, Berg

Musical Instrument Museum

Hofberg 2; 02.545.01.30 www.mim.be
OCT 3 11.00 Hagai Shaham and Jerrold Rubenstein, violin; Emmanuel Strosser and Dalia Ouziel, piano; Daniel Rubenstein, viola; Hillel Zori, cello; Brahms 15.00 Bruxcelli cello ensemble: Gubaidulina, Pärt, more

Royal Music Conservatory

Regentschapsstraat 30; 02.213.41.37
www.kcb.be
OCT 2 20.00 Concerto Italiano conducted by Rinaldo Alessandrini: Monteverdi
OCT 4 20.00 Trio Dali: Beethoven, Thierry Escaich, Brahms

Ghent

De Bijloke
Joseph Kluyskenstraat 2; 09.269.92.92
www.debijloke.be
SEP 30 20.00 Scherzi Musicali conducted by Nicolas Achten, baritone, theorbo, triple harp and harpsichord: La Catena d'Adone by Domenico Mazzocchi
OCT 2 20.00 Ensemble Dialogos conducted by Katarina Livljanic, voice: Barlaam and Josaphat, the Christian story of Buddha

Leuven

30CC Schouwburg
Bondgenotenlaan 21; 016.22.21.13
www.30CC.be
OCT 3 11.00 Harmonie Panta Rei, young musicians' orchestra conducted by Hendrik Stinders: In de stroom, with dance company Lune & Co, staged by Jan Reynaerts

30CC Wagehuys

Brusselsestraat 63; 016.20.30.20
www.30CC.be
OCT 3 11.00 Claire Chevallier, piano: Chopin

Lemmensinstituut

Herestraat 53; 016.233.967
www.lemmens.be
OCT 7 20.00 Cantabile: The London Quartet, a capella polyphony and jazz, with a touch of British humour



Ghent

Vlaamse Opera
Schouwburgstraat 3; 070.22.02.02
www.vlaamseopera.be
OCT 6-13 15.00/20.00 L'Amour de loin (Love from Afar) by Kaija Saariaho, conducted by Koen Kessels, staged by Daniele Finzi Pasca (in French with Dutch surtitles)

GET YOUR TICKETS NOW!

Chopin recital

15 October, 20.30

Dekenale Church, Zottegem

This year is the 200th anniversary of the birth of Chopin, and the Kiwanis Zottegem Egmont present a charity concert featuring Krakow-born pianist Joanna Trzeciak in a programme that includes *Impromptus*, *Mazurkas* and, of course, *Polonaises*. Trzeciak (pictured), who lives in Belgium, is well-known for her performances of both Chopin and Szymanowski, and is in much demand this bicentennial year. The proceeds from the concert go to a variety of good causes, which in the past have included the Children's Cancer Fund and Doctors without Borders. Get tickets from Luc Vekeman at 0476.414.399.



Brussels

De Munt
Muntplein; 070.23.39.39
www.demunt.be
SEP 30 20.00 Rosas in En Attendant, choreographed by Anne Teresa De Keersmaecker, music by Ars Subtilior

Kaaistudio's

Onze-Lieve-Vrouw van Vaakstraat 81; 02.201.59.59 www.kaaitheater.be
SEP 30-OCT 2 20.30 A Mary Wigman Dance Evening, choreographed by Fabián Barba

KVS Bol

Lakensstraat 146; 02.210.11.00
www.kvs.be
SEP 30-OCT 3 12.30/15.00 Peeping Tom in 32, Rue Vandenbranden, choreographed by Gabriela Carrizo and Franck Chartier

La Raffinerie

Manchesterstraat 21; 071.31.12.12
www.charleroi-dances.be
OCT 5-9 20.30 Sinfonia Eroica, choreographed by Michèle Anne De Mey

Théâtre de la Balsamine

Félix Marchallan 1; 02.735.64.68
www.belgart.be
OCT 1 20.30 Qui bent-tu?, dance, music and visual show about Belgium and its linguistic quarrels, choreographed by Christophe Carpentier



Antwerp

deSingel
Desguinlei 25; 03.248.28.28
www.desingel.be
OCT 2-8 18.00/20.00 The Brodsky Concerts: music theatre based on the poetry of Nobel prizewinner Joseph Brodsky by and with Kris Defoort (composer/piano) and Dirk Roofthoof (playwright/actor) (in Dutch)
OCT 2-9 19.00/20.00 Toneelgroep Amsterdam in Antonioni Project, staged by Ivo van Hove (in Dutch)

Fakkelteater Rode Zaal

Hoogstraat 12; 070 246 036
www.fakkelteater.be
Until OCT 3 15.00/20.30 Judas TheaterProducties in NO NONSENSE, music theatre (in Dutch)
SEP 30-OCT 17 15.00/20.30 Kurt Defrancq in Mannen komen van Mars, vrouwen van Venus (Men are From Mars, Women are From Venus), directed by Jan Verbist (in Dutch)

HetPaleis

Meistraat 2; 03.202.83.60
www.hetpaleis.be

Until OCT 9 15.00/20.00 De Blinde Koning (The Blind King), directed by Dimitri Leue (in Dutch)

Theater aan de Stroom

Blancfloerlaan 181; 070.22.33.30
www.theateraandestroom.be
Until OCT 3 15.00/20.30 Fluistercompagnie in Bent, directed by Jean-Paul Van Steerteghem (in Dutch)

Zuiderpershuis

Waalse Kaai 14; 03.248.01.00
SEP 30 20.30 Bodé Owa in Torenhoges Bomen (Towers-tall Trees), directed by Barbara Vandendriessche (in Dutch)
OCT 6 20.30 Ayiti, directed by Philippe Laurent (in French with Dutch surtitles)

Ardoorie

Cultuurkapel De Schaduw
Wezestraat 32; 0479.80.94.82
www.deschaduw.net
Until SEP 30 20.30 Yerma vraagt een toefling (Yerma wants a baby), directed by Steven Duyck (in Dutch)

Brussels

Kaaitheater
Sainctelette Square 20; 02.201.59.59
www.kaaitheater.be
OCT 1-3 15.00/20.30 tg STAN in Zomergasten (Summerfolk) by Maxim Gorky (in Dutch)
OCT 6-7 19.00/20.30 Campo in Tanzung, dance theatre staged by Jan Decorte (in English)

Théâtre National

Emile Jacqmainlaan 115; 02.203.41.55
www.theatrenational.be
OCT 6-9 20.15 Over de bergen, music theatre written and staged by Josse De Pauw, music by Corrie van Binsbergen (in Dutch with French surtitles)

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Aalst

CC De Werf
Molenstraat 51; 053.73.28.12
www.ccdewerf.be
Until OCT 24 Transparant, glass art by Béatrice Neetens

Antwerp

Contemporary Art Museum (M HKA)
Leuvenstraat 32; 03.238.59.60
www.muhka.be
Until NOV 14 Lonely At The Top: Modern Dialect, contemporary artists look at the work of late Flemish architect Renaat Braem

Diamond Museum
Kon. Astridplein 19-23 (03.202.48.90
www.diamantmuseum.be
SEP 30-DEC 31 For Honour & Glory: Treasure of Napoleon, the pomp and splendour of Napoleon and Marie-Louise's jewelry on the occasion of the 200th anniversary of their arrival in Antwerp

WEEK IN FILM

LISA BRADSHAW



Music for Silent Films

6 October, 20.30
Espace Senghor, Brussels

If a music was composed to accompany a silent film, is it inauthentic to perform different music for the same film 85 years later? If no music was composed, it is artistically ethical to impose music now? Brussels' Ensemble Nahandove tackles the issue and provides the live music to three silent short films

→ www.senghor.be

Camera Congo

6-31 October
Cinamatek, Brussels

Cinamatek presents an excellent selection of features and documentaries, including Belgian colonial propaganda films, in recognition of the 50th anniversary of the independence of the Democratic Republic of Congo. Don't miss *Bwana Kitoko*, the official report of King Boudewijn's first trip to the Congo (pictured above), and *Cemetery State*, the new documentary by Flemish filmmaker/anthropologist Filip De Boeck about a long-closed burial site in Kinshasa, where daily social politics are played out. De Boeck will be at the 31/10 screening to introduce the film.

→ www.cinamatek.be

Extra City
Tulpstraat 79; 03.677.16.55
www.extracity.org

Until OCT 31 The Formative Years, works by German experimental filmmaker and artist Heinz Emigholz
Until OCT 31 (Conditions of Agency), objects, texts, videos and interviews by Dutch artist Falke Pisano

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

Until FEB 13 Stephen Jones & The Accent of Fashion, retrospective of works by the world-famous British hatmaker

Photo Museum (FoMu)
Waalse Kaai 47; 03.242.93.00
www.fotomuseum.be

Until JAN 16 Boris Becker 1984-2009, photographs by the German modernist
Until JAN 16 Willy Kessels 1930-1960, photographs by the Flemish modernist

Royal Museum of Fine Arts
Leopold De Waelplaats; 03.238.78.09
www.kmska.be

Until OCT 3 Closing Time, curated by Flemish artist Jan Vanriet, who presents his own work alongside related pieces from the museum's collection
Until OCT 3 Jongbloed! (Young Blood), electronic music, mixed media/video, graphic design and photos by nine young artists inspired by the Closing Time exhibition

Bruges

Hospitaalmuseum
Mariastraat 38; 050.44.87.11
www.museabrugge.be

Until NOV 7 Ivory in Bruges, rare pieces from museums, churches and monasteries

Kunstcentrum Oud Sint-Jan
Mariastraat 38; 050.47.61.00
www.miro-brugge.be

Until OCT 3 Expo Miró, lithographs, ceramics and manuscripts from the surrealist painter Joan Miró

Brussels

Atomium
Atomium Square; 02.475.47.72
www.atomium.be

Until NOV 14 Intersections: Belgian Design, parcours of works by young Belgian designers Jean-François d'Or, Nicolas Destino and Linde Hermans

Belgian Comic Strip Centre
Zandstraat 20; 02.219.19.80
www.stripmuseum.be

Until JAN 30 The Studio of Franquin: Jijé, Morris and Will, rare documents and drawings show mutual influences between the four comic-strip artists who revolutionised the art form in Europe

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be

Until OCT 10 A Passage to Asia: 25 Centuries of Exchange between Asia and Europe, a selection of 300 objects, including funeral urns, jewellery, semi-precious stones, gold and glass, Buddhist and Hindu images, ivory, manuscripts, textiles and archaeological finds

Brussels Info Place (BIP)
Koningsplein; 02.563.63.99
www.biponline.be

Until DEC 31 Europe in Brussels: Fragmented Past, Shared Future?, video exhibition looking at the European quarter, from its beginnings to the present day (www.europeinbrussels.be)

De Elektriciteitscentrale
Sint Katelijneplein 44; 02.279.64.45

Until OCT 3 Fighting the Box: 20 Belgian Designers, 20 Stories Behind the Products, the relationship between local designers and the international industry

De Loge Architecture Museum
Kluisstraat 86; 02.642.24.80
www.aam.be

Until OCT 10 Dynamo Belgian Young Design Awards, works by the young Belgian designers who participated in the Dynamo Prize competition

Jewish Museum of Belgium
Minimenstraat 21; 02.512.19.63
www.mjb-jmb.org

Until OCT 3 Bericht aan de bevolking: De joodse geschiedenis op affiches (Message to the People: Jewish History in Posters), more than 250 documents from the museum's collection

Justus Lipsius
Wetstraat 175; www.spullenhulp.be

Until DEC 31 Fashion & Design: Second Hand Second Life, works by Belgian fashion designers and pieces of furniture by Belgian artists made out of recycled clothing, objects and furniture from the Spullenhulp charity

Magritte Museum
Koningsplein 1; (0)2 508 32 11,
www.musee-magritte-museum.be

Until JAN 2 The painting The Threatened Assassin comes to the museum on loan from MoMA in New York to hang beside its companion piece The Secrete Player, bringing Magritte's sole diptych temporarily together

Royal Museum of the Armed Forces
Jubelpark 3; 02.737.78.33
www.legermuseum.be

Until OCT 30 Lisolo Na Bisu (Our Story) and Tokopesa salutit (We Salute You), objects, documents photographs and audiovisual material reveal 125 years of Belgo-Congolese military relations

Until NOV 30 Crazy Flying Machines, drawings by Jean Leclercqz

Yaruna
Waverssesteenweg 214B; 02.512.93.12
www.anunroom.com

Until OCT 14 Jeanne: A Nun's Room, interactive installation by Scottish artist Paul Morris

Deurle

Museum Dhondt-Dhaenens
Museumlaan 14; 09.282.51.23
www.museumdd.be

OCT 3-DEC 5 Thomas Hirschhorn: Too Too - Much Much, installations by the contemporary Swiss artist

Gaasbeek

Gaasbeek Castle
Kasteelstraat 40; 02.531.01.30
www.kasteelvangaasbeek.be

Until NOV 7 Dragon Brood!, collection of works and objects on the theme of dragons

Ghent

Design Museum
Jan Breydelstraat 5; 09.267.99.99
www.designmuseumgent.be

Until OCT 24 Super Normal: Sensations of the Everyday, objects from around the world selected by designers Naoto Fukasawa and Jasper Morrison
Until OCT 24 Piet Stockmans: Retrospective, works by the legendary Flemish porcelain designer
Until OCT 24 Nilton Cunha: Good Luck, works in silver and Corian by the Flemish designer

Museum of Fine Arts
Fernand Scribbedreef 1 - Citadelpark; 09.240.07.00 www.mskgent.be

Until OCT 3 Stijn Cole: Sunset/Sunset, contemporary works by the Flemish artist-in-residence

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

Until OCT 3 Xanadu! The SMAK collection presented by Hans Theys
Until DEC 3 Inside Installations, 10 installations from the museum's collection

Until OCT 17 Coming People, group exhibition of final year projects of students at the Royal Academy of Fine Arts and St Lucas College of Science and Arts
Until NOV 21 Tegenlicht (Backlight), young visual artists and writers confront famous artists from the literary, arts and music scene

Grimbergen

CC Strombeek
Gemeenteplein; 02.263.03.43
www.ccstrombeek.be

Until OCT 21 The Tragedy of the Applause, group show of work by artists of the Ohno Co-operation in dialogue with Canadian artist Jeff Wall

Hasselt

Fashion Museum (MMH)
Gasthuisstraat 11; 011.239.621
www.modemuseumhasselt.be

Until JAN 9 2011 Devout/Divine: Fashion vs Religion, examples of religious symbolism in designs of the past decennia

Literary Museum
Bampslaan 35; 011.26.17.87
www.literairmuseum.be

Until NOV 7 Tom Schamp: Feest in de stad (Party in the City), work by the Flemish illustrator

Kemzeke

Verbeke Foundation
Westakker; 03.789.22.07
www.verbekefoundation.com

Until OCT 31 Green Summer, ecological projects and art works
Until OCT 31 Stan Wannet: De Hondenmepper, moving installations and robotics by the artist-in-residence
Until OCT 31 Wout Hoeboer (1910-1983): Dandy Dada, retrospective of the surrealist Dutch painter

Kortrijk

Museum Kortrijk 1302
Houtmarkt-Begijnpark; 056.27.78.50,
www.kortrijk1302.be

Until JAN 9 OnGELOOFLijk: van hemel, hel en halleluja (UnBELIEVEable: From Heaven, Hell and Hallelujah), religious objects and symbols from the past 500 years

Leuven

Museum M
Leopold Vanderkelenstraat 28;
016.27.29.29 www.mleuven.be

Until DEC 5 The Anjou Bible: A Royal Manuscript Revealed, a rare manuscript from the 14th-century court of Naples

Saint Michael's Church
Naamsestraat 57a;
www.gijsvanvaerenbergh.com

Until OCT 31 The Upside Dome, installation by Flemish artist duo Gijs Van Vaerenbergh

Machelen-Zulte

Het Roger Raveel museum
Gildestraat 2-8; 09.381.60.00
www.rogerraveelmuseum.be

Until OCT 3 Biennale van de Schilderkunst: het sublieme voorbij (Biennale of Painting: The Sublime Past), a subjective look at painting over the last 100 years

Meise

National Botanic Garden of Belgium
Nieuwelaan 38; 02.260.09.20
www.plantentuinmeise.be

Until OCT 17 When Art Meets Science, watercolours of mushrooms by five European botanical artists
Until OCT 24 Boxes Brimming with Life, photo installations by Flemish wildlife photographer Tom Linster

Ostend

Japanese Garden
Koningspark; 059.70.11.99
www.krisdewitte.com

Until OCT 3 Kris Dewitte: Set & Still, photos from Belgian film sets by the Flemish photographer

Tervuren

Royal Museum for Central Africa
Leuvensesteenweg 13; 02.769.52.11
www.africamuseum.be

Until SEP 30 Bonjour Congo, photographs and documents from Brussels on the presence of the Congo in Brussels
Until JAN 9 Congo River: 4,700 Kilometres Bursting with Nature and Culture, interactive exhibition on the lifeblood of Congo, from source to mouth
Until JAN 9 100 Years in 100 Photographs, outdoor exhibition celebrating the 100th anniversary of the African Museum building
Until JAN 9 Indépendance! Congolese Tell Their Stories of 50 Years of Independence, multi-media exhibition looks at the Democratic Republic of Congo from independence to today

Ypres

In Flanders Fields Museum
Grote Markt 34; 057.239.220
www.inflandersfields.be

Until OCT 10 More Force Than Necessary, photos and films by Brazilian artist-in-residence Rodrigo Braga



Belgium's EU Presidency: Belgium takes the helm of the European Union Council for six months and launches a series of events to mark its presidency
Until DEC 31 across the country www.eu2010.be

Festival of Flanders: International music festivals fill streets, squares and

waterways with guerilla and organised concerts, from classical and mediaeval to traditional world and modern regional music
Until OCT 24 across Flanders www.festival.be

Antwerp

Antwerpfilia: Postage stamp and coin collection fair
OCT 2-3 at Antwerp Expo, Jan Van Rijswijcklaan 191
03.260.81.20, www.antwerpexpo.be

De Stad van Elsschot: Months-long celebration of 20th-century Antwerp author Willem Elsschot on the occasion of the 50th anniversary of his death, featuring theatre, film and Dicht bij Elsschot, the first public exhibition of his complete archives
Until DEC 31 across Antwerp www.destadvanelsschot.be

Mega Erotica: Adult erotica fair with live concerts
OCT 2-3 at Antwerp Expo, Jan Van Rijswijcklaan 191
03.260.81.20, www.antwerpexpo.be

Trouw: Marriage and wedding fair
OCT 1-3 at Antwerp Expo, Jan Van Rijswijcklaan 191
03.260.81.20, www.antwerpexpo.be

Bruges

Brugge Centraal: Festival celebrating the art and culture of Central Europe, with dance, theatre, music, literature, film and exhibitions
Until JAN 30 across Bruges www.bruggecentraal.be

Jazz Brugge: Fifth edition of the European jazz festival
SEP 30-OCT 3 in venues across Bruges www.jazzbrugge.be

Brussels

Asia on Stage: Celebration of the music, theatre and dance heritage of Asia
Until OCT 16 at Bozar, Ravensteinstraat 23
02.507.82.00, www.bozar.be

Brussels Mania Party: Free welcome party for Erasmus students & European stagaires with presentation of the city's hot spots, drinks, dancing and more
OCT 3 20.00 at K-Nal, Havenlaan 1
www.brusselsmania.com

Design September: A city-wide celebration of all things design, with exhibitions, sales, open door studios, conferences and special guests
Until OCT 1 across Brussels www.designseptember.be

Job Day Europe 2010: Free event for job seekers, including on-the-spot interviews with potential employers
OCT 2 10.00-17.00 at Berlaymont (European Commission), Schuman roundabout
02.346.32.00, www.jobdays.eu

Media Facade Festival Europe: Urban media art project linking seven European cities through projections in public spaces
Until OCT 2 across Brussels www.imal.org

Nuit Blanche: Free all-night festivities and late-night closing of shops, cafés and arts institutions
OCT 2 18.00-7.00 across Brussels
02.279.64.24, www.nuitblanchebrussels.be

Ostend

Ostend City of Culture: Flanders' first City of Culture, a designation to highlight culture in smaller Flemish cities. Circus, parades, performances, exhibitions and more, all year long
Until DEC 31 across Ostend <http://cultuur.oostende.be>

Tervuren

Car Boot and Second-Hand Book Sale: The British School of Brussels hosts its annual sale
OCT 2 9.00-14.00 at BSB, Leuvensesteenweg 19
www.britishschool.be

ROBYN BOYLE

bite



Advocaat

It is no wonder that I waited so many years to try *advocaat*, the peculiarly yellow liqueur so thick you have to eat it with a spoon. Something about the combination of eggs and alcohol made it easy for me to kindly refuse any offer that came my way. But when friends pulled out a jar of their homemade *advocaat* the other night after dinner, I finally opened my mind and dug in for a taste.

The first sensation was that of alcohol, not at all unpleasant. Secondly, the consistency had something close to creamy pudding and the flavour of the eggs was subtle and surprisingly delicious. I watched my spoon go back for seconds. Yes, I think I like it.

The party, made up of mostly retired Flemish folk, went on to discuss in great detail, and with even greater passion, the makings of a good *advocaat*. "You have to warm up the egg yolks and sugar," some insisted, while others believe the type of alcohol plays a more crucial role. "Use the strongest you can find," one woman said, "96% – almost pure alcohol is best."

Still, I felt more swayed to side with her husband, who insisted that cognac or brandy is better, or plain jenever, something with 20 to 40% alcohol. This particular batch was made with jenever and, more importantly, fresh eggs from their own free-range, organically fed hens. That, they claimed, you could tell by the *advocaat's* deep yellow colour.

Of course you can find bottles or jars of *advocaat* (sometimes spelled *advokaat*) in almost any grocer, but it's easy, and much more fun, to make it yourself. Despite the varying strong opinions on the subject, the basic ingredients are eggs, sugar and alcohol. Some add condensed milk for a more fluid result. For the opposite effect, use only the egg yolks and not the whites. It's all a matter of experimenting

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and tweaking the recipe according to your own personal taste, but the most basic recipe is:

- 12 large, fresh eggs
- 400 grams sugar
- 1 packet vanilla sugar
- 1 litre alcohol (brandy, cognac, jenever...)

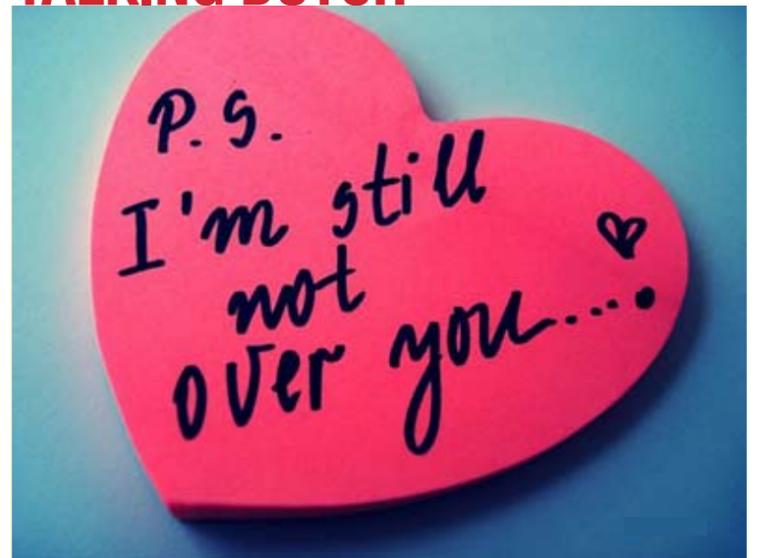
Chill an empty bowl in the fridge. Mix the eggs and sugars with a mixer for a good 10 minutes in a *bain-marie* (or double boiler) to a slightly warm, creamy concoction. Then add the alcohol little by little, mixing all the while. Pour into the cold bowl and allow to cool before filling well sealing jars with the mixture. Keep it in the refrigerator for at least a month, giving the *advocaat* time to become nice and thick. Then it can continue to be stored in the fridge or just in the pantry.

I've been told that the alcohol and sugar prevent *advocaat* from going off, so you'll be able to please friends and family with your homemade delicacy for months to come. *Advocaat* is traditionally served at coffee time, in a small shot glass with a wisp of whipped cream. But it can also be incorporated into numerous desserts, such as cake, or used as a topping for ice cream.

Fun fact: Where did *advocaat* get its name? Nothing to do with lawyers, the name *advocaat* refers to the drink's origins in the Dutch colony of Suriname. Colonists invented it by mixing the ever-available avocados with their favourite brandy wine. When they returned home, where avocados were hard to come by, they found that eggs had the same solidifying effect, hence creating a new spirit with a similar texture.

TALKING DUTCH

ALISTAIR MACLEAN



'over'

Over is one of those Dutch words that looks and sounds like English and is used in a similar way: *dit is over van gisteren* – this is left over from yesterday; *als er genoeg tijd over is* – if there's enough time left.

In combination, *over* describes excess, just as in English. So *overbelast* means overtaxed. And if you are swamped with work, then you are *overbelast met werk*. If something is *overbodig*, it is superfluous: so, *overbodige uitgaven* are needless expenses. And if something is obvious, you can begin: *het is bijna overbodig te zeggen dat* – it hardly needs saying that (which always begs the question why say it).

Other words express the physical idea of *over*. So *man overboord!* needs no translation, especially since the English surely comes from nautical Dutch, together with *mast* and *ahoi*. A neat word is *overbuur*: *een buur* is a neighbour so *overbuur* means the neighbour across the street, which English cannot express in one word. Other physical words include *overstappen* – change or transfer ("step over"): *van de trein naar metro overstappen* – change from train to metro; *oversteken* is to cross the road or the sea: *het Kanaal oversteken* – to cross the Channel.

This idea of crossing is taken further in words that express some contravention of the

rules. The word *treden* means to step, which gives us *overtreden* – break a rule: *de spelregels overtreden* – violate the rules of the game, and, if you are within the law, Dutch might express that negatively as *u bent niet in overtreding*.

Some *over* words have more than one meaning. Take *overgeven*. The idea of giving over is evident in its meaning of surrendering. This is also clear in the phrase *zich aan de drank overgeven* – to take to drinking. But what should you do if someone shouts: *pas op, hij gaat overgeven!* Well you should stand clear because you've been warned that he's about to vomit.

Now it gets a bit complicated because some *over-* verbs are pronounced differently depending on their meaning. Take *overkomen*, which can mean to happen to, to get over or to come across. In the phrase *het kan de beste overkomen* – it can happen to the best of us, the stress is on the third syllable. *But in ik wil niet overkomen als een idioot* – I don't want to come across as an idiot, the stress is right at the beginning. Just writing this is stressing me out, and I have so many other things to do. In fact, *ik ben tot over mijn oren in het werk* – I am up to my ears in work. At least in English the work is not over my ears.

THE LAST WORD . . .

Headscarf ban

"The headscarf ban brought peace back to our school."

Karin Heremans, director of the Antwerp Atheneum, who introduced a controversial headscarf ban last year

Mega-fraud

"I've seen few companies in my career capable of fraud like that."

Jesse Elsinger, the *Wall Street Journal* reporter who uncovered the Lernout & Hauspie case

Crime prevention

"Buy a second lock."

Advice for cyclists from the interior ministry, following the announcement that 100 bikes a day are stolen in Belgium

Going Gaga

"Some people came up to compliment me in Gent-Sint-Pieters station. That was nice. One boy completely flipped and wanted an autograph on his stomach. It's all fantastic. I always dreamed of being famous."

Lana Lauwers, 14, who won a TV talent show imitating Lady Gaga

NEXT WEEK IN FLANDERS TODAY #150

Arts

Hasselt tends to be overlooked when it comes to the arts, so we investigated the Limburg capital's two biggest cultural claims to fame: its fashion museum and its arts centre Z33

Student Guide

We welcome international students to Flanders this autumn with a four-part series: This week, we look at the Dutch-speaking university in the French-speaking capital: The Free University of Brussels

Living

High art meets the charity shop when the good people of Spullenhulp second-hand goods find 17 designers to re-work an old piece of clothing into a one-of-a-kind masterpiece. It's a catwalk show, it's an auction