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Ghent's new city museum has just opened, and it's anything but a collection of dusty archives and smoke-stained portraits. We paid them a visit, and got blown away



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A collection of exquisite works from Brussels and Vienna at the turn of the 20th century, on show at the Silver Museum in Antwerp. Plus: bring your own heirlooms for a valuation



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STAIRWAY TO HEAVEN



WIM DELVOYE EXHIBITION OPENS AT BOZAR

CHRISTOPHE VERBIEST

At 45, Wim Delvoye might be too old to still be called an *enfant terrible*, but his art keeps being provoking and, at times, provocative. After the Flemish artist's tattooed pigs and the digestive machine "Cloaca" (a huge installation that turns food into excrement), he has been incorporating, for the past decade, themes or techniques from Gothic art. His most famous (some would say infamous) work was a collection of medieval-looking stained glass. The catch was that Delvoye had replaced the religious imagery with x-rays of couples performing sexual acts. His fascination with Gothic art culminates in the solo exhibition *Knockin' on Heaven's*

Door, opening today at Bozar in Brussels. The *magnum opus* of this show is a 17-metre-high gothic tower – seen already in Venice and Paris – placed in the inner courtyard of Bozar, changing temporarily the Brussels skyline. Inside Bozar, you'll find illustrations and models of the tower, crooked Christs, contorted bronze sculptures of mythological characters and, of course, those stained-glass windows. Entrance is free, but keep your purse at hand since Bozar has opened a "Wim Shop", where you can spend your money on collector's items from the studio of Flanders' most astute artist, at least commercially. ♦

→ www.bozar.be

It's yesterday once more

Déjà vu as inter-party negotiations fall apart

ALAN HOPE

Belgium once again faces the prospect of new elections, after last weekend's final attempt by Bart De Wever to get the negotiating parties to agree a compromise proposal collapsed. As *Flanders Today* went to press, De Wever was scheduled to visit the royal palace and inform the King that his mission was a failure. No one doubts the King's infinite facility for finding a way of prolonging the talking, but it is becoming increasingly clear to most experts that elections are rapidly becoming unavoidable.

De Wever was appointed by the King, following the collapse of the previous marathon round of seven-party talks, to the position of "clarifier", with the job of determining the positions of the various participants in the talks in order to chart a way forward. It was on the basis of that surveying function that he drew up his compromise, sent to the other parties on Sunday afternoon. He said there was something in it for everyone; he also warned that it would be painful for everyone – including his own party – in some way or another.

→ continued on page 5



OFFSIDE

ALAN HOPE

Head trauma behind Tintin's growth problems



© Hergé/Mouinsart 2010

Tintin, the intrepid boy reporter comic strip character created by Georges Rémi, better known as Hergé, suffered from acquired growth hormone deficiency, according to a Canadian paediatrics professor. He also, not to put too fine a point on it, suffered from hypogonadism, a condition too delicate to be explained in a family newspaper. Both complaints were brought on by repeated head trauma.

The research, by Dr Claude Cyr of Sherbrooke University hospital in Quebec and published in the journal of the Canadian Medical Association, set out to discover why Tintin (known in Dutch as Kuifje) never grew up and never had to shave. According to Hergé, Tintin was about 14 when he had his first adventure, which would have made him about 60 by the time of the last one. Yet he shows no sign of ageing.

The cause, Dr Cyr concludes, is the 43 incidents of head trauma with loss of consciousness occurring in the books, perpetrated mainly with some sort of club, although he was also knocked unconscious with chloroform three times, bullets three times, explosions, car accidents and falls. He stayed unconscious for an average of 7.5 frames, Dr Cyr calculated, and an average of 7.5 objects whirled around his head during the impact.

"We hypothesize that Tintin has growth hormone deficiency and hypogonadotropic hypogonadism from repeated trauma. This could explain his delayed statural growth, delayed onset of puberty and lack of libido," the paper concludes. "The main limitation of our article is the lack of paraclinical confirmation of the diagnosis." But, according to the second author: "That's alright."

Dr Cyr was assisted in his research by Antoine Cyr and Louis-Olivier Cyr, aged respectively five and seven years. "We conducted an exhaustive assessment of this young reporter's stories in order to find incidents of significant neuro-trauma. The first author looked through all of the books along with the second author, who knows how to read and count higher than 10."

Dr Cyr concludes that Tintin's "neutrality" allows both children and adults around the world to identify with this hero, which probably explains his universal appeal after 75 years of public life."

News in brief

Police last week carried out a search warrant at Brussels' Bergen van Barmhartigheid, or Mount of Piety, the only **pawn shop in Belgium**, which is run by the government. Eight people were questioned in connection with an investigation into a trade in jewellery.

Fernand Koekelberg, head of the federal police, has applied for a job with Interpol, as vice-chairman of the international police force's management committee. The post will not interfere with his current function, he said, which comes to an end in March 2012. Koekelberg has already sat on the committee as an ordinary member.

Relations between the various parties involved in federal politics might improve if they used **English as a common language**, a Ghent University historian has suggested. But the academic, Bruno De Wever, is also the brother of N-VA leader Bart De Wever, who has been in negotiations to form a government for more than four months. Bruno De Wever admits his proposal, published by the think tank Rethinking Belgium, is not immediately attainable. "I'm offering this as a realistic option," he said.

More than two-thirds of those who use the **buses and trams of De Lijn** in Flanders do so because of parking problems, according to the company's latest customer survey. Cost is the determining factor for 31%, while traffic tips the balance for 15%. The figures concern only those who have cars, who account for just over one in four of all users of De Lijn. Among passengers as a whole, 77% said they were satisfied or very satisfied with the service, with minus points going for overcrowded vehicles and late service.

Gerrit Le Roy, a wheelchair user from Lier, Antwerp province, has no access to his own ground-floor apartment because residents of the block in which he bought a flat have refused to allow him to install a **wheelchair ramp**. A meeting of residents decided a ramp would make the block look like a rest home and lower the value of their properties. A court supported their right to decide. Le Roy, 50, now plans to appeal, with the support of the Centre for Equal Opportunities.

The Belgian Motorcycle Action Group (MAG) has called for discussions with the government over a proposal to **increase the**

minimum age for riders of larger motorcycles from 21 to 24. The plan is in line with new EU rules that come into force in 2013, although mobility minister Etienne Schouppe has opted for the upper limit in order to help bring down the number of serious accidents involving motorcycles. But bikers argue most accidents are caused by the negligence of other road users. The new measure would also raise the minimum age for motorbikes under 50cc to 18.

A meat processing company in Heusden-Zolder, Limburg province, is to provide the Chinese market with **pig ears**. In Belgium, the ears are considered a waste product, but in China they are treated as a delicacy. The factory, Gold Meat, will process the ears before exporting them, meaning the deal will provide new jobs in Limburg, the company said.

Passengers had to be led to safety last week after 14 Antwerp trams were **stranded in a tunnel** under the river Scheldt following an electricity outage. Passengers were led to the Linkeroever, or left bank, of the river.

FACE OF FLANDERS

ALAN HOPE

Joost Vandecasteele

"I take it very, very seriously," explained Joost Vandecasteele last week regarding his writing, which had just won him the Debuutprijs 2010, awarded for a Flemish literary debut. Two minutes later, though, he explained his plans for the €6,200 prize money: "I'm going to spend it all on nothing."

Vandecasteele is not only a writer; he's also a stand-up comedian. The prize goes to his short story collection, *Hoe de wereld perfect functioneert zonder mij* (*How the World Works Perfectly Without Me*), but he already has his next book out. Titled *Opnieuw en opnieuw en opnieuw* (*Again and Again and Again*), it's a proper novel this time: he describes short stories, a form he adopted in order to be published in literary magazines and which have already brought him prizes and esteem, as "really low in the pecking order, just above poetry."

Vandecasteele, 41, studied dramatic arts at the RITS academy in Brussels' Dansaert area, and he can still be found just up the street at McDonald's, which he considers an office away from home. In 2001, his monologue *Sparta 2010* won the Theater aan Zee prize in Ostend. In 2005, after some initial adventures in the wilder world of stand-up, he joined up with theatre collective Abattoir Fermé and turned to political satire and "apocalyptic humour" – two themes which would arise again in his stories.

By 2009, when he left Abattoir Fermé, he had published in the literary press, winning in 2007 the aptly-named Brandende Pen (Burning Pen) for the best short story in Dutch.

As a stand-up, he's something else. He took part in the Comedy Casino Cup series on Canvas in



© Chris Van Houts

2008 by "doing" Richard Pryor, whose routines he had studied. Vandecasteele took to the stage wearing no make-up, his T-shirt riding up over his belly, smoking a cigarette and speaking broadly accented Flemish. "I'm not a romantic comedian," he warned. "I'm going to say some filthy things."

But Vandecasteele wants to be thought of as a writer first. "I'm more proud of this prize," he said, than of his work in theatre. "I've also proved I have more than five pages at a time in me."

→ www.joostvandecasteele.be

FLANDERS TODAY

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Church funds under fire

Outrage at Archbishop's views on Aids

ALAN HOPE

The Open VLD party is expected this week to bring forward a proposal to the federal parliament to review the financial support given by the taxpayer to religions, following the publication of controversial opinions by Archbishop André Léonard, the senior Catholic prelate in the country (pictured). The opinions were contained in a book titled *Mgr. Léonard: Gesprekken* (Monsignor Léonard: Conversations), which came out in French four years ago – before he was promoted to head the Church in Belgium – but which has only now been published in Dutch. The two main passages which have caused furore in Flanders deal with homosexuality, where the bishop (as he then was) supported the orthodox Catholic view. "Homosexuality," he wrote, "is a form of

human sexuality which has developed in the wrong direction. It is, as much in a biological sense as in a psychological and spiritual sense, opposed to the deeper meaning of sexuality."

On Aids, however, he supported a harder line than many Catholics would adopt, writing: "It was once asked of John Paul II if Aids was a punishment from God. He very wisely replied that it is extremely difficult to determine God's purpose. I don't see it entirely in those terms. I see this [Aids] epidemic not as a punishment, but at most as a sort of immanent justice, rather in the way that on an ecological level we are sometimes faced with the consequences of what we do to the environment."

Open VLD MP Gwendolyn Rutten, who will propose the review together with senator Nele Lijnen, said the archbishop's views were "incomprehensible and unacceptable. These statements illustrate once again how far the church structure is from the realities of society. The time is more than ripe for a discussion of church taxation," the two politicians said in a statement.

Religion in Belgium costs the taxpayer about €650 million a year, according to 2008 figures, but that includes €325 million for religious education lessons in schools as well as alternative moral lessons offered for children from non-faith families. The remainder, around €321 million, goes on salaries, pensions, church property and maintenance. Of that sum, the Roman Catholic Church receives 85%, or just over €275 million. The rest is divided among Jewish, Protestant, Anglican, Orthodox and Muslim religions, as well as certain lay organisations.

In addition to the federal subsidy, the municipalities are responsible for the bricks and mortar of the churches in their parishes, while the provinces do the same for other faith communities.

The notion of "immanent justice," as explained by Leuven professor of canon law Rik Torfs, a senator for the Christian Democrat CD&V party and a long-time critic of the Church establishment, goes back to the French 19th century political thinker Pierre-Joseph Proudhon, who saw it as the way mankind would develop without the need for God. But it has come to mean something else in the years since.

Archbishop Léonard called a press conference last week to explain his position. "Aids is not a punishment from God, but the logical consequence of frequent and various sexual



© Reuters

contacts," he argued, pointing out that he had only intended to address those cases which resulted from promiscuous sexual contacts. "If someone gets lung cancer from smoking, then cancer is a sort of immanent justice," he said. "Actions, carried out consciously, have consequences." And he attacked critics, and especially the media, for not reading his comments – which he described as "decent, honourable words" – more carefully.

The reaction was widespread and virtually unanimous. On Facebook, the barometer of the Zeitgeist, hundreds of people replaced their profile photos with red Aids ribbons, and a movement seems to be gathering momentum to protest either in Mechelen, where Archbishop Léonard now occupies the archiepiscopal palace, or at the Antwerp Book Fair, where he is due to promote his book, and where critics intend to hand out red ribbons.

Yves Desmet, political commentator in De Morgen, was pitiless: "[The statement] displays a cynical, not to say inhumane, indifference to those who have departed this life too early because of this illness, and to those who continue to suffer. That such a statement could issue from the mouth of a man whose institution, through its crusade against condoms, is demonstrably one of the main causes of the rapid spread of the Aids epidemic in Africa, is not simply an insult, it is criminal."

Bruno De Lille, equal opportunities minister for the Brussels region, said, "These are shocking words which cannot be allowed to stand". The archbishop's claims were, he said, "an unacceptable distortion of the reality. The stigmatisation of HIV and Aids victims by

the suggestion that their illness is their just desserts is a slap in the face to those people. Anyone may say what he thinks," De Lille went on, "but sometimes silence is golden." Socialist member of the Flemish parliament Jan Roegiers described the views as "repulsive". "I have to wonder what painful and deadly illness he now wants to wish on those of his own priests who have been guilty of child abuse," he said.

Boris Cruysaert of Sensoa, the action group on sexually transmitted disease, said, "These comments display a tragic lack of compassion, which I had thought was one of the most important Christian values. What he is saying is that you must be punished for a certain type of behaviour, and it is something for which you only have yourself to blame". Jean-Marie De Meester, a lawyer from Oostkamp near Bruges, filed a complaint with the Centre for Equal Opportunities. "The principle of incitement to hatred ought, in my opinion, to be interpreted broadly," he said. Perhaps most damaging to the archbishop, his colleague Luc Van Looy, bishop of Ghent, distanced himself from the views expressed. Bishop Van Looy spent years working in Kenya, where he gained an understanding of the Aids epidemic there.

Yves Leterme, acting prime minister and also a member of the Christian Democrats, left no room for doubt: "I wish in the strongest terms to dissociate myself from the archbishop's views. There is of course the freedom of opinion, and this opinion is very clear. But it is certainly not my own. I find it utterly wrong." ♦

THE WEEK IN FIGURES



75

murders or suicides every year go undetected because they are assumed to be natural causes. The federal police has produced a booklet for doctors, magistrates and police officers explaining that every death in which the cause is unclear must be treated as suspicious

60%

of first-year pre-school classes in Flanders contain more than the maximum of 25 children, according to a working group report. In 3% of cases, the numbers are as high as 35-40. For older pre-schoolers, only 4% of classes are below the maximum of 15 pupils

5%

discount offered by Antwerp insurance broker ZA to drivers who agree to register as organ donors. So far about 1,000 customers have signed up

250

Angel's Tears (*Soleirolia soleiroliae*) planted outside the office of environment minister Joke Schauvliege by Oxfam-Solidarity last week, as a call for more support for farmers in developing countries suffering the effects of climate change

312,982

education support grants approved last year, or three out of four applications, for a total of €129 million. Secondary students took 39%, followed by primary (32%), pre-school (16%) and higher education (13%)



© althamer

A giant inflatable naked man, the work of Polish artist Pawel Althamer, floats about festival city Bruges last week – or rather, it didn't. The artwork sprang a leak and had to be reinflated, but the leak persisted. In the end it was taken down and removed to its next intended destination in the basement of the Memling Museum in Bruges, where it will continue to take part in the current Brugge Centraal arts festival, albeit in a slightly less exposed position, from 22 October to 9 January 2011. The work is 20m long and was suspended at a height of about 40m, where gusty winds caused the damage.

FIFTH COLUMN

ANJA OTTE

Endgame

The formation of a federal government has entered some sort of endgame. Bart De Wever of the Flemish nationalist N-VA, the winner of the federal elections in Flanders, has done what the King asked him to do. After more than 100 days of negotiations with the French-speaking socialists, Christian democrats and greens, his instinct was to involve the French-speaking liberals, too, as a way out of the endless talks. Instead, he stuck to the seven partners around the table, whose views he was asked by the King to "clarify".

In an almost desperate attempt, De Wever wrote a compromise text, which he claimed would hurt every party, including his own. Within hours of presenting it, two French-speaking parties – the socialists PS and Christian democrats CDH – rejected it. Once again, no one knows what comes next, as all possibilities (including the King's creative vocabulary) have just about run out. Paradoxically, the reaction of the French-speaking parties seems to prove what De Wever has claimed all along: that this country consists of two separate democracies and can therefore never work.

De Wever has not forced a breakthrough. This may be the motivation behind the French-speaking rejection, as they blame him for Elio Di Rupo's failure to do so. And yet there is some victory in this for him. He has proven himself to be not only a man of principle, but also a man of reason and compromise. His text did indeed include elements that went against the traditional Flemish nationalism his party stands for: it recognised the threefold structure of Belgium (comprising the Flemish, Walloon and Brussels regions), it strengthened the federal state in some aspects and even included some trade-offs for the split of the BHV constituency, which N-VA has always vetoed. Moreover, by putting it in writing, De Wever avoids fresh accusations of not keeping his word, while the other Flemish parties around the table recognise the document as a valuable base for discussion.

The "royal clarifier" had hoped that the French speakers' sense of drama would help broker a deal at the last moment. Now, most observers agree, new elections are unavoidable, although these will solve nothing as the current victors on both sides of the language divide – N-VA and PS – stand only to win even more. In this respect, one wonders if this endgame is really nothing more than an electoral campaign. If it is, then Bart De Wever can look forward to a happy future, as his image as the man who speaks for the whole of Flanders has just been strengthened once again.



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Flemish parties see room for progress, French-speakers deliver collective No

→ continued from page 1

The De Wever compromise includes a chapter on state financing, which proposes that 45% of the personal tax raised by the federal government should instead be passed to the regions, representing a total of some €16 billion.

Also in the note, extra funding for Brussels would consist of €100 million in 2011, €200 million in 2012 and €300 million in the years after that, plus an extra €50 million if the region shows good governance.

The electoral district Brussels-Halle-Vilvoorde (BHV) would be split into Brussels (where there would be lists from parties on both sides of the language frontier, as now) and Halle-Vilvoorde, which would then be Flemish, part of the Flemish Brabant constituency. Voters in the so-called facility municipalities around Brussels – Kraainem, Wezembeek-Oppem, Drogenbos, Wemmel, Linkebeek and Sint-Genesius Rode – would be able to choose to vote either for a Brussels list or a Flemish Brabant list.

The proposal contains a number of other elements:

A limit to the number of ministers and highly-paid political posts;

Political candidates restricted to standing on one list only;

The regions to take over the courts of first and second instance, leaving only military tribunals, Cassation, the Council of State, the constitutional court and the federal prosecutor standing at federal level;

Child benefit to be handed over to the language

communities, not the regions as the French-speaking side wants.

The French-speaking parties rapidly make clear their reaction to the note – the rejection was immediate and seemingly irreversible. Elio Di Rupo's socialist party PS was "deeply disappointed" and complained of "provocation," the French-speaking Christian Democrats said the proposal was "unbalanced" and the greens of Ecolo found it "partisan".

The Flemish parties, by contrast, reacted in a cautiously positive manner to the note, with Wouter Beke (CD&V) considering there to be "no alternative than to carry on working on the basis of this text". Wouter Van Besien of Groen! considered the note "a good basis" on which to move towards a completion of negotiations, while the socialist party's Caroline Gennez thought there were "loose ends", but described the reaction of the French-speakers in sweeping the note from the table as "incredibly stupid" and "irresponsible".

Among the objections of the French-speaking parties is the question of transfer of taxation from state to regions. The PS said that the proposals threatened to "strangle the development of Wallonia and Brussels, and endanger the welfare of Walloons and the people of Brussels." ♦



The French-speaking socialist Elio Di Rupo, once a possible prime minister, said the proposal was "a provocation"

Belgium has one of the world's highest ecological footprints

If the whole world had an ecological footprint as big as Belgium's, we would need not one new planet discovered far out in space capable of sustaining life, but three more. That's according to WWF Belgium, following the release of this year's Living Planet Report, which puts Belgium fourth from the top among resource-gobbling nations.

A country's ecological footprint is basically the area of land that would be required to provide for the country's consumption of natural resources, and to dispose of the waste they produce. At present, the world as a whole uses up more than double the resources it can afford to be sustainable, and the industrially-developed nations account for far more than their share. If things go as they have been going since 1961, when the concept was first employed, we will need two planets by 2030, and three by 2050, by which time there will be about nine billion of us. If everyone consumed as much as Belgium, we would need 4.4 planets. The new earth-like planet Gliese 581c discovered recently is more than 20 light years away: at current speeds of space travel it would take 766,000 years to get there.

The three countries above Belgium in the rankings are United Arab Emirates, Qatar and Denmark. The first two owe their leading position to the extraction of petroleum, a non-renewable resource. Denmark and Belgium combine high consumption with a relatively small landmass, reflecting a low bio-capacity per head of population. Belgium's requirements, about eight hectares per person, are on a par with those of the United States.

Last year, Belgium was ranked in 17th place, where Norway now sits. Since then, though, the report has added the weight of trading balances to its index. As Belgium imports a great deal of energy – intensive products – like bananas from Central America or cut flowers from Kenya – its footprint has grown bigger.

WWF Belgium offers a number of solutions: increased energy efficiency and a move to renewable energy sources would help, said the group's spokesperson Sabine Leemans, but Belgium is too small a country to ever be able to increase its capacity significantly. "We're going to have to consume less," she said.

According to the report, diet is a good place to start. The report



Energy-saving measures like solar panels will not be enough, the report says

draws up a simulation of what would happen if we all ate the way they do in Malaysia – where the diet is low in meat and dairy foods – two of the most energy-intensive food products that exist. That alone would mean we would need 1.3 planets by 2050, instead of the current estimate of three. ♦

→ www.panda.org

Gender gap closing in Belgium

Belgium's standing in the league table of countries working to close the gender gap went up last year from 33rd to 14th place, according to the annual survey by the World Economic Forum.

The survey takes in 134 countries, and evaluates salaries, access to higher-level jobs, educational opportunities and women's representation in government. Belgium's rise is largely due to improvements in pay and union representation. There are also more women in parliament and in government than before, with women representing one in three of all ministers.

The top four spots were filled by Iceland, Norway, Finland and Sweden, while the lowest places in the rankings were taken by Pakistan, Chad and Yemen.

Earlier in the year, Belgium was ranked 33rd on the World Economic Forum's corporate gender-gap ratings, with no women CEOs at all and 65% of companies having no policies to promote more women to executive positions. ♦

→ www.weforum.org

Job news

Hansen Transmissions, a manufacturer based in Edegem, warned of the possible loss of up to 125 jobs from the closure of one of its divisions. The other has been sold to a Japanese concern, and employs 950 people in Edegem, Kontich and Lommel, making gearboxes, mainly for windmills.

Consultancy **Deloitte Belgium** plans to take on 500 new staff between now and May 2011, with 300 already hired in September and October, the company said. The company currently employs 2,500, and is looking for 200 people experienced in audit, tax, accountancy, financial advice and consulting.

Over-50s are not being put to work, according to labour minister Philippe Muyters. Between the end of 2009 and the middle of 2010, 1,805 people aged 50 or over applied to a retraining unit. However only 38 of them – barely two percent – found a job as a result. Another 22 signed up for training.

Recipe for a **happy working life**: work 7h15m a day exactly, live no more than 20 minutes from the workplace, and get home by 17.42 in the evening. Sleep for a solid 6h15m, take two holidays abroad a year and eat five home-cooked meals a week. Source: British survey, reported in Jobat. ♦

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Glad that's sorted

A company in Flemish Brabant is taking over the world – one raisin at a time

LAWRENCE DE GEEST

BEST, a sorting company from Heverlee, won't sort your laundry, the food in your refrigerator or your problems, but they are happy to sort your raisins. Raisins, according to BEST CEO Paul Berghmans, "are among the most difficult items in the world to sort. Straight from a farm they are terribly sticky, and their colour can range from yellow to black. It's too slow to inspect one-by-one. So we make sorting machines."

How to sort the good from the bad is an old problem. Thomas Gresham, financial advisor to the British monarchy in the 17th century, saw it in coins debased with non-precious metals that devalued currency. Gresham's Law, as it is known today, happens less frequently in money but with vigour elsewhere. Football clubs pay bad players wages they don't merit because the good players are paid well; and why, on occasion, do bad restaurants prosper? Fortunately for raisin eaters in Belgium and 50 other countries, BEST sorting machinery appears to be unsusceptible to Gresham's Law. They can sort any kind of raw material and anything produced in bulk – seafood, nuts and tobacco, for example – using their innovative optical sorting techniques.

Optical sorting is done by firing electromagnetic radiation – X-rays and the like – at the product, say a raisin. The collision alters the radiation wave to varying degrees, depending on the raisin's quality or lack thereof. The changes are used to create an image remembered by the machine. So when huge amounts of raisins are herded through the machine, lasers scan and compare them with the parameter image; if a raisin is good, it passes, and if not, powerful air jets shoot it into a reject bin. It has a 99% accuracy rate.

BEST's machines can detect feathers, insects, wood, plastics – you name it. Some products have their very own BEST sorting technology. Fruits can be sorted with machines boosted by BEST's FluorTM fluorescence technology, which detects the radiation naturally emitted from a fruit's chlorophyll and reject anything dissimilar. Electronic waste can be sorted with lasers that detect structural differences between stuff to keep and stuff to toss. Ditto plastics.

"People are always asking us to sort this and sort that," says Berghmans. "We like the technological challenge. For example, detecting aflatoxin, a carcinogen produced by mould on nuts and fruits, was difficult because it is nearly invisible to the human eye. If undetected it accumulates in the liver and can lead to cancer." Together with the Free University of Brussels, BEST "worked for years to create a new technique." The DetoxTM works at 100% accuracy. Now BEST is into recycling via its extension BESTTORATEC, a joint venture with former Spanish company Toratec. "Recycling problems are very interesting to us – there are so many," says Berghmans. "Take cars. By 2016, they need to be 96% recyclable in Europe. It used to be 80%, which is easy because you can take everything metal and you're done, but above 90%, you have plastics



and rubbers. It's a good opportunity, and we want to really expand our operations this year and the next."

BEST has grown 15% in the last five years and plans to reach €100 million turnover by 2013. It is hiring 65 people in 2011, or 35% of its current workforce.

But, like most plans for global domination, BEST began small – with raisins. One of the earliest raisin sorters appears in a US patent circa 1961, but the 1990s came and still nothing useful appeared. Mid-size processors averaging four to six tons of raisins per hours were especially tricky. Do they overkill and buy one big sorter, or do they bottleneck and buy several small sorters?

Enter BEST. Berghmans, with fellow engineers Eddy De Reys and Marc Ruymen, saw an opportunity. They quit their jobs, hired businessman Bert Van der Auwera (when they realised they knew nothing about sales) and got to work.

"We couldn't get money from Flemish banks because our only collateral was a computer, a desk and a chair," says Berghmans with a smile. "We ended up moving into Eddy's garage."

Their first customer, a Turkish processor with about 60 competitors, bought a BEST sorter and soon hit a winning streak. "He was getting all the sales," says Berghmans, "and just a few weeks later we had a knock on the door from others who were interested."

Besides solving the problem of spotting raisin defects and, later, other phenomena, Berghmans attributes BEST's

success to its sales methods. "We don't just do brochures. If someone is interested we invite them to our demonstration centre for a full presentation. It's very important to us. We don't want any misunderstandings with a customer. If we don't convince, we don't sell."

So what's next for BEST? Sorting out Belgian politics? Space junk? Not quite yet. "Detecting salmonella and e-coli would be an achievement. The US had a problem with spinach and leaf vegetables two years ago, but there is still no machine. Customers are very interested."

The sorting industry is indeed gathering interest. The University of Iran just this year published an alternative method to sorting raisins: an algorithm that compares raisins by their hue, saturation and intensity, colour features and centres of gravity. (Iran is second to Turkey in raisin exporting worldwide.) But complexity can neutralise innovation, and BEST, with its proven simpler methods, appears well placed.

"I think that Flemish entrepreneurs are strongest in niche markets," says Berghmans. "We have fewer resources, so we have to use our innovation and create added value. It's not useful for us if people compete in the same industry only within Belgium. They should go on to the world." ♦

→ www.bestsorting.com



THE WEEK IN BUSINESS

Air • Brussels Airlines

Brussels Airlines will again increase capacity on its African network with a sixth Airbus A330. The decision comes barely four months after the airline opened four new routes serving Accra, Cotonou, Lome and Ouagadougou. Brussels Airlines has also confirmed plans to launch a new operator, Korongo Airlines, in Congo early next year to develop activities in central Africa.

Chemicals • Solvay

Brussels-based chemical group Solvay is investing €21 million to build a specialised polymers production unit in Changsu, China. The new plan is expected to come on stream in late 2012.

Dredging • Jan De Nul

Antwerp-based dredging group Jan De Nul has won a €44 million contract to deepen the access channel to the Peruvian port of Callao. The company is also participating in the trade mission led by Prince Philip to Kazakhstan to seek out contracts in connection with drilling and pipe-laying in the Caspian Sea. Other participants in the mission include the Besix building group, dredger Deme and chemical groups Solvay and UCB.

Pharmaceuticals • Pfizer

The US Pfizer group is to invest €61 million to transfer its veterinary research operation from Sandwich in the UK to Zaventem, near Brussels, and to develop a production line of injection-based drugs in Puurs, Antwerp province. The decision includes hiring some 170 employees, including 70 researchers.

Retail • Cash Converters

The Australian Cash Converters chain of second-hand stores is seeking to develop its activities in Flanders. The company operates only one outlet in Antwerp and several in Brussels and will further open several franchised operations across the region.

Retail • JBC

The country's third-largest clothing distributorn JBC, based in Houthalen, Limburg province, plans to open five new stores in Flanders in the next six months, including in Mol and in Leuven. The company already operates 68 outlets in the region and has sales slightly below those of C&A and H&M, but ahead of Zara and Esprit.

Supermarkets • Ahold

Dutch food group Ahold is preparing to open a branch of its Albert Heijn supermarket in Antwerp, the group's first venture into Belgium. The supermarket will open in February of next year.

About STAM time

Ghent opens its long-awaited new city museum

ALAN HOPE

When you think of a municipal museum, you probably think of dusty archives, yellowed maps and portraits of former mayors, stained by years of coal and pipe smoke. You probably don't think of pulling on a pair of cloth overshoes and walking over the rooftops of every house in the city. But that's the first thing you'll have to do when visiting the new city museum of Ghent.

The museum is called STAM (Stad+Museum), and it opened earlier this month in the substantial grounds of the Bijloke music and culture centre after a decade in the making. In all that time, it's been the pet project of the woman who's now its director, Christine De Weerd. An art historian by training, De Weerd has worked on large-scale projects like Antwerp 93, when the port city was European capital of culture.

From 2000, she worked within the heritage department of the city of Ghent, "when the Flemish government came up with a plan to give local heritage more visibility," she explains over coffee in the glass cube of STAM's restaurant. "The thinking was, it would be easier to get people to care about their heritage if they knew more about it."

One of the first exhibitions the city staged was on the theme of travel, "and we mounted it right there on the platforms of Ghent's Sint-Pieters station," she says, "with material from the archives that had never been exhibited before."

It was that heritage work that grew into the development of a city museum. Ghent already had a municipal museum, also housed on the Bijloke site in a former convent and hospital. But it was dry and uninspiring: "Nobody came, even though it had some wonderful material," De Weerd says. Towards the end, it was only open two afternoons a week.

"We decided to work another way," De Weerd continues. "Instead of arranging materials according to category – Chinese porcelain for example – we would only show pieces that fit into the story of Ghent."

Out of 17,000 pieces in storage, only 300 made it into STAM – and some of those come from holdings in Antwerp and Bruges. The objects and documents in storage are loaned to outside exhibitions and can also be used within STAM for temporary shows, such as the current one, *De belichte stad*. "These are all things that lay unseen for years," says De Weerd.

Of Ghent, for everyone

STAM is a museum of Ghent but not only for Ghent. The city will also market the museum to tourists from both inside and outside Belgium. As De Weerd explains it, the museum is something like a mental *parcours*. The entrance is part of the cuboid glass extension added to the old abbey, monumental in scale and stark in design. "You begin in the Ghent of today, with that enormous aerial photo."

That's where the cloth slippers come in. The floor of one room is fitted with a massive photo made up of more than 300 tiles showing an aerial view of the entire city, on a scale of 1:1000. Each square-metre tile is one square kilometre on the ground. On the opening weekend – a grand affair with live performances and music that drew 12,500 visitors – locals were searching for their houses. The story of Ghent then goes back to the origins of the city. What's most striking about this section is the design and its integration of multimedia. Computer screens provide a wide range of information on the city, based on four maps. The first is a painting from 1534, then maps from 1641, 1912 and, finally, 2008. At every stage, the changes in this city – which at one time had more people than Paris – are highlighted. There are also TV screens, touch screen tables and even holograms.

For the moment, the language on the computers is only Dutch, but English, French and German are on the way. In the exhibition proper, the main information for each room is already in the four languages, as are extra information sheets. Over in the temporary exhibition, every room has the same sheets, found just by the door. One area of the museum has in fact been kept virtually empty: the old refectory, which dates from the 14th century. This is where the nuns used to eat, the high

walls painted with medieval frescoes dating from before the time of Jan Van Eyck.

Now, too, there are tables laid out, but they are modern and slot together to form a stage so the room can occasionally be used for small concerts. Built into the base of each table is a store for chairs for the audience. That marriage of modern design and an ancient setting is typical of the whole museum: not a speck of dust anywhere, but a real feel for the past, presented in a modern way.

The Illuminated City

The choice of *De belichte stad* (*The Illuminated City*) as the inaugural temporary exhibition is inspired, and not only because the essence of all art, including sculpture, is the play of light and shade. This exhibition is housed in what seems like an endless series of tiny rooms surrounding an inner courtyard garden.

These are the offices and dormitories of the former convent inhabitants. The cloistered life is, we're reminded, a life determined by the light – from matins to vespers, the lives of monks and nuns are governed by the sun. The opposition of Light and Dark is also the supreme metaphor of religion.

The illuminated city in question is not exclusively Ghent: the tour begins with 20 video screens showing *City One Minutes* – one-minute films made in various cities around the world. Highlights in the succeeding rooms include a single view of a nondescript street corner, the Belgielei in Antwerp, painted in spring, summer and autumn by Hugo Heyrman.

Studies in ink for a "book of hours" by the great Flemish woodcut artist Frans Masereel are light and shade pushed to the extreme: black and white prints, there are no shades of grey in woodcuts. Photos in vivid colour of scenes in Paris and New York by the American photographer Saul Letter explain his huge reputation.

There are also installations, one of which features 1:200 maquettes of Ghent city blocks lit by an artificial sun, the workings of which I won't give away, because you have to see it in action. One whole room is transformed into the "living room of a collector" with 1950s furniture and display cases showing off ashtrays, enamel advertising panels, lamps, candlesticks and playing cards, all riffing on the theme of light. A TV playing in the background has interviews with artists.

Multimedia, so present elsewhere in the museum, is included in a charming lo-tech kind of way in one tiny corridor, both sides lined with the stamp collection of Antoon Devogelaere. The stamps are all under glass, and on the wall hang a dozen plastic magnifying glasses on chains. No better way has yet been discovered for looking at stamps.

Along the way, the theme of the 24-hour cycle is played out in illustrations from the journal of Christiaan Andriessen (1775-1846), a Dutchman who aspired to be a painter but never achieved his ambition. His journals, containing some 700 illustrations of everyday life, did become famous, however, and most of them now reside in the Amsterdam state archives.

What Andriessen lacked in technique, he more than made up for in spontaneity. They're not what the fashion of his time called "picturesque," but more simple scenes of everyday life: walking in the mist, wishing each other Happy New Year, hauling coals from the fire for a guest's foot-warmer. If there's one thing that counts as a real discovery from this exhibition, the Andriessen drawings are it.

The tour ends in the abbey church, where light streams in through windows clear and stained, and where we're reminded once more of the importance of light to the Catholic rite, from the magnificence of a rose window to the simplicity of a beeswax candle.

Well, I say it "ends", but there's one more surprise: models of the four main towers of Ghent, constructed in Lego by Flemish comedian Dirk Denoyelle, who is one of a very few "Lego Certified Professionals" in the world. You can try your hand at matching him: the tables are heaped with thousands of pure white Lego blocks to play with. ♦



The back garden of STAM is worlds away from its geometric glass entrance

The Bijloke

From about the 13th century, the Bijloke site has housed a hospital on land once owned by Joan of Constantinople, daughter of the Count of Flanders Boudewijn XII. Soon, a convent was attached to house the nuns who ministered to the sick, and it's in the former convent buildings that the STAM is now installed. The old municipal museum used to be here, and the site also houses a number of other artistic and cultural institutions.

- The **Bijloke music centre** is Ghent's main venue for classical and jazz music by, among others, the Collegium Vocale Gent, directed by Philip Herreweghe. The centre could become the new home of the Flemish Radio Orchestra, at present based in Brussels, under plans currently in discussion
- **Operastudio Vlaanderen**, a school for opera singers run by the Flemish Opera, offers a one-year post-graduate course for trained singers heading for a professional career
- **Kunstwerk(t)**, an organisation that supports amateur artists
- The **Institute for Plastic, Audiovisual and Media Art** (BAM) offers a portal for developments in new techniques in art
- **Les Ballets C de la B** under the renowned director and choreographer Alain Platel
- The **Flemish Amateur Music Organisation** (Vlamo), music theatre producer LOD, and the city association of tour guides are all based on the Bijloke site

© FotoMuseum Antwerpen



Charles Buyle's "In the Shadow of Sint-Baafs" is part of the exhibition *The Illuminated City*



© Phila Deprez



© Olivier Bekaert

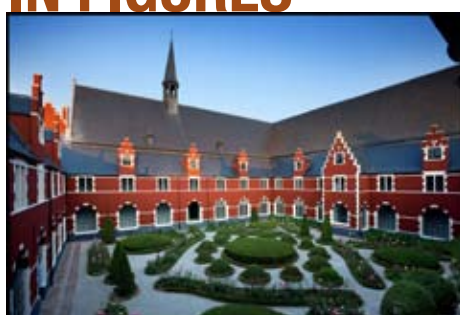


© Alan Hope



© Olivier Bekaert

STAM IN FIGURES



€15.5 million

total budget, with €8.6 million from the Flemish region, €4.8 million from the city of Ghent and €2 million from the province of East Flanders

2 hectares

covered by museum site, including 2,000 square metres for the permanent exhibition and 1,500 square metres for temporary exhibits

304

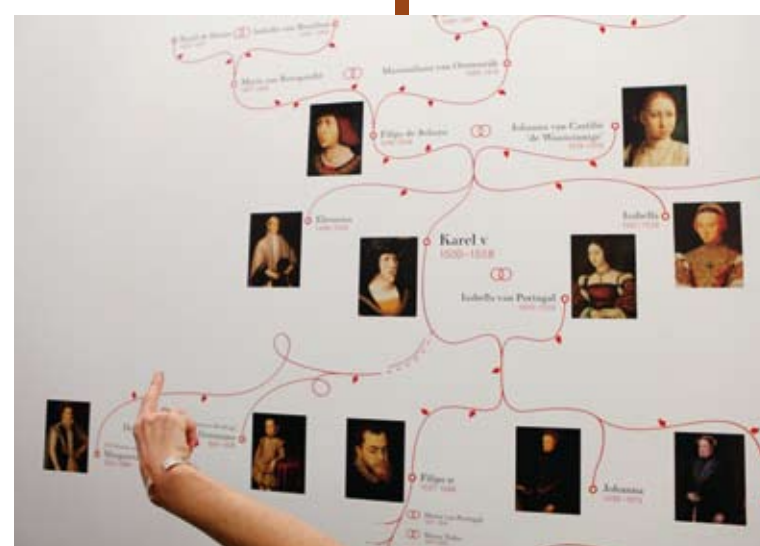
tiles, each one-metre-square, making up the aerial photo in the entrance hall, as well as 4,900 LED lamps

25

members of staff (and four volunteers)

80,000

visitors a year (estimated)



© Olivier Bekaert



© Olivier Bekaert

When practice meets perfection

The famous Vienna project that brought silver designers and craftsmen together is on show in Antwerp

ANNA JENKINSON

The world of art and design was changing rapidly in Vienna at the start of the 20th century, with architects, artists and designers breaking away with the stuffy, conservative past and forging a new style. This saw the emergence of the Wiener Werkstätte (Vienna Workshops), which started off creating pieces in silver and other metals before developing into a cooperative that produced complete concepts. It is these groundbreaking workshops that form the focus of the latest exhibition at the Sterckshof Silver Museum in Antwerp.

Half of *Wiener Werkstätte Silver and Belgian Silver Design* focuses on objects made in the Viennese workshops, the other half on Belgian designs from the same period that were influenced by what was happening in Vienna. Forming a link between the two sections is the Brussels-based Stoclet House, designed by Wiener Werkstätte co-founder Josef Hoffmann and considered the cooperative's "most complete and prestigious creation," according to Professor Werner Adriaenssens, a curator at Brussels' Royal Museum of Art and History.

One innovative idea of the Werkstätte, founded in 1903 by Hoffmann and painter Koloman Moser, was to bring designers and craftsmen into close cooperation in an effort to achieve the highest possible standard of workmanship. For the first time, the thinkers and the doers were put on an equal footing, reflected in many creations that sport both a square monogram (for the designer) and a circular monogram (for the silversmith).

The exhibition includes vases, cutlery, an

inkwell, a lady's purse and tableware, each piece serving a practical purpose and yet exquisite in its detail. Take, for example, a cutlery set designed by Hoffmann on loan from the Museum of Applied Arts in Vienna. The spoons, knives and forks all have a flat geometric form, with the end of each piece simply decorated with four small metal pearls (a favourite Hoffmann motif) and the LFM monogram of Lily and Fritz Waerndorfer. The marks on the cutlery are JH (Josef Hoffmann), FK (the craftsman's initials) and WW (indicating Wiener Werkstätte).

Another display highlights the stylistic changes between the three decades of the Werkstätte's existence. From the early years, there is a trumpet-shaped vase decorated with rectangular strips of silver perforated with squares. A few years later, these simple squares have developed to include a floral motif, which is used around the edges of a butter dish and a serving tray. Other pieces use coloured stones as an accent. As the years went by, further deviations from the original strict, understated geometry are to be found.

The Wiener Werkstätte were also inspired by social ideals, wanting to bring beauty into everyone's lives. Sometimes they produced objects out of non-precious metals, making the products accessible to more people. But, in reality, the cooperative's desire to produce only the very best meant most of its output was luxury products bought by well-to-do families. A few large orders, such as Stoclet House, kept the Wiener Werkstätte afloat for a while, but eventually in 1932 it succumbed to bankruptcy.



Rectangles and squares depict the turn-of-the-century style of the early years of Wiener Werkstätte

The house in-between

Stoclet House is an example of *gesamtkunstwerk*, or total art work, where every detail, from its facade to the artworks to the furniture, fits together as a whole. It doesn't take a great leap of imagination to see a link between the long vertical lines on the house's exterior and the tall rectangular vases designed by Hoffmann.

Built for Belgian banker Adolphe Stoclet, the house was originally meant to be in Vienna, where Stoclet lived. But in 1904, he had to return to Brussels, and so, by a quirk of circumstance, the house was constructed in the Belgian rather than Viennese capital. Unfortunately, no pieces of silverware from Stoclet House are included in the exhibition because of a family dispute: Stoclet's descendants are locked in a quarrel over the house and its contents. However, there is a silver inkpot decorated with small, green chrysoprase stones of which only two examples exist – this one on loan from a German museum and another made for Suzanne Stoclet and assumed to still be in the Stoclet House.

Several Belgian designers are also on show: Albert Van Huffel, a silver designer and architect, known for the Koekelberg basilica in Brussels; Joseph Devroye, whose shapes and floral motifs are influenced by Moser; and Philippe Wolfers, whose displayed work includes pieces from the Gioconda collection, which the museum's Ko Goubert termed "a mini Stoclet House".

"Silver from the Belgian Art Nouveau and Art Deco periods has been undervalued for a long time," says Wim Nys, the Sterckshof museum's director. This exhibition reflects the museum's "increasing efforts to raise international awareness of Belgian silver." ♦

Until 12 December
Hoofvonderlei 160
Antwerp

→ <http://tinyurl.com/zilvermuseum>

How much is mother's silver worth?

Another reason to visit the beautifully located museum, housed in a moated castle surrounded by gardens, is to find out the history of your own silver. Every third Tuesday of the month, the public can turn up at the museum with their silverware, and an expert will provide information as to who made it, the techniques used, its style, what it was used for and its history.

Although there's no value assessment, the museum's director, Wim Nys, says that the expert days have yielded many a find, including two silver trays that belonged to Wolfers' Gioconda collection and that are part of the current exhibition.

The museum is also organising Silver Sunday on 24 October, when more experts will be available to assess silver; reservations must be made in advance.

CULTURE NEWS

John Barry, the famous British composer who wrote the soundtrack music for more than 100 films, including *Midnight Cowboy*, *Dances with Wolves* and several James Bond movies, will not be coming to the Flanders International Film Festival in Ghent, on the orders of his doctor. Barry, 77, was scheduled to conduct at a concert of his music on 21 October and to receive a lifetime achievement award. Both will now be taken over on his behalf by David Arnold.

Screenwriter Marc Didden and director Frank Van Passel, who together produced the hit television series *De smaak van De Keyser*, are producing a new series for één on the **Red Star Line**, which carried thousands of migrants from Antwerp to the United States at the beginning of the last century. A memorial to the line will open in Antwerp in 2012, and the series is expected to be broadcast in 2013.

Tête Pressée, a gastronomic restaurant in Bruges run by Pieter Lonneville and Lien Vanrafelghem (*pictured*), has been awarded the Golden Palm in this year's **Concept Restaurant Awards** given by the Leaders' Club in Antwerp. Lunchtime visitors to Tête Pressée sit at a bar-style table that surrounds the open kitchen. In the evenings, the restaurant is open to groups of 10 or more. Concept's Silver Palm went to Josephine's in Antwerp.



Flemish equal opportunities minister Pascal Smet last week denied his department had subsidised **segregated screenings** of the new film *Turquaz*, which tells the story of a family of Belgians of Turkish descent. Smet told the equal opportunities commission of the parliament that screenings were subsidised to bring the film to as many residents of Turkish descent as possible but that none of the screenings were segregated.

Police continue to hunt the thieves who **stole a hat belonging to painter James Ensor** from the Ensor House in Ostend last weekend. The theft took place on Sunday afternoon between 16.00 and 17.00 but did not show up on security camera footage. A museum spokesperson said that the hat had more historical than financial value. In fact, it may not even have been worn by Ensor.



One of two existing inkpots from Wiener Werkstätte – the other is thought to be locked up in the Stoclet House

High fashion, low price

You don't have to wait until January – designer clothes are yours at a discount this month

STÉPHANIE DUVAL

Designer Days, stock sales, sample sales... The event has many names (the latest edition is called (Con)temporary Fashion Days because apparently the term stock sales breaches the law in some way), but they all refer to the same bit of fashion hysteria that takes place twice a year. At the end of each season, designers sell their sample pieces, along with any stock left over they need to reduce, at a fraction of the retail price. At least, that was the original premise of the so-called stock sales. The reason the event has gotten so many different titles lately, is that others have joined in. Now, you can also buy stocks and samples from agencies that distribute high-end or commercial brands in Belgium. Agents typically have to buy the sample collection they work with to sell to retailers and often can't return the pieces to the brand's headquarters afterwards. That's why they are keen to sell them to fashion lovers blessed with a size small enough to fit in them (usually a 36, sometimes smaller, rarely larger). This means getting your hands on clothes that won't appear in the racks for another five to six months: the ultimate fashion première. However, since the word "outlet" is not an invective anymore – we have the financial crisis to thank for that – designers, distributors and the likes are not afraid to send their stock to specialised boutiques. Depot Pierre in Mol (www.depotpierre.be) has a close relationship with several designers and sells only brand new clothes from their stocks or sample collections. The best news? It's open all year through. So are Labels Inc and Rosier41 (www.rosier41.be) in Antwerp, which both sell a mix of new stock and high-quality designer second-hand clothes. It's still worth dropping by the Fashion Days as well. Especially now that the city of Antwerp has decided to make a couple of locations available to young and up-and-coming designers in this period. Lore Ongenae, Jo De Visscher, Abeline Wilhelmsen, Dalas&Vegas and Frieda Degeyer will showcase their work at shops in the Nieuwe Gaanderij. You can pick up a handy map that points you in the direction of all the best sales at the Flanders Fashion Institute (28 Nationalestraat) or the tourist office (13 Grote Markt). Remember: bring cash, and keep a straight face when people strip down to their undies in front of you to try on clothes. All is fair in love and fashion. ♦



▼ Calendar of sample and stock sales ▼

Antwerp

Anna Heylen · 19-23 October, 13.00-18.00

16 Lombardenstraat

Christoph Broich & Sandro Faber · 20-23 & 27-30 October, 10.00-18.00

Red Fish Factory, 139 Helmstraat

Dries Van Noten · 20-24 October, 13.00-18.00

36 Godefriduskaai

AF Vandevorst · 20-23 October, 10.00-18.00

8 Indiëstraat

Tim Van Steenberghe · 20-23 October, 10.00-18.00

18 Wijngaardstraat, Antwerp

Ann Demeulemeester & Haider Achermann · 20-21 & 23 October,

from 10.00 (closing times vary)

BVBA 32/unit 4, 55 Oude Baan, Antwerp

Bruno Pieters · 20-24 & 27-31 October, 10.00-18.00

2 Aalmoezenierstraat, Antwerp

PHV Agency · 21-22 October, 10.00-18.00

68 Paardenmarkt, Antwerp

Brands such as Maliparmi, Szen, GX2, Pedro garcia and Tila March

Belchique designer vintage winter sale · 21-24 October, times vary

60 Graaf van Egmontstraat, Antwerp

Fresh Clothing · 21-24 October, 12.00-18.00

5 Stijfselstraat, Antwerp

Brands such as Sessün, Iro, Junk de Luxe and Bobi

Fashion Club 70 · 27 October, 10.00-18.00

Fashion Club 70, Ijzerlaan 54/56, Antwerp (register beforehand at <http://sales.fashionclub70.be>)

With stock and samples from brands such as Pinko, Liu Jo, 7 for all Mankind, Paul&Joe

Christian Wynants & Pelican Avenue · 28-30 October, 10.00-19.00

7 Marixplaats, Antwerp

Elsewhere

Modemuseum Hasselt boutique sales · 23 October, 10.00-18.00

11 Gasthuisstraat, Hasselt

With stock from designers such as Michael Verheyden, Stijn Helsen and Ti+Hann

Nothing to Wear? Brussels designers · 19-20 November, times vary

Dansaert Area, check www.modobrussels.be

LISA BRADSHAW

Talk to me · Museum Talks takes a fresh look at Brussels' treasures



"You can look at this painting for half an hour and still find new details": become inspired by those inspired by Brueghel at Museum Talks

When the Museum Talks initiative was launched two years ago, it struck me as a bad idea. You visit a website and hear people – sometimes professionals and sometimes informed visitors – talk about a Brussels museum or a specific piece in a museum. Launched by the Brussels Museums Council, it seemed to be a site that would encourage people to sit in front of their computers rather than actually visit the museums. But I gave it another go this month, as the site just added a new section: Museum Talks Deluxe, which highlights 20 unique works every respectable Belgian should know about. After 20 minutes of playing around on the user-friendly site, I found myself not only having a great time but also wanting to visit more museums – some of which are rather obscure and not very well known by the public. Take, for instance, the Museum of Fantastic Art, with a collection of bizarre objects and information from across the globe, such as a mummy, a robot (designed to protect your home) and an illustration of what happens when you cross a human with a spider (seriously). The robot is described on Museum Talks by an enthusiastic Irish film student. You see a photo of the item or museum in question while the visitor takes you through an

approximately two-minute description. Anyone can submit a talk, but the site is very discerning about what they accept. There are 25 languages on the site, depending on who sends in a talk and which language they use. You can search by language, museum or category of work. So, say you are only interested in talks in English. You'll find 20, from a treatise on fossilised ginkgo biloba leaves (in the Museum of Pharmacy and Medicinal Plants) to the finer points of "The Fall of the Rebel Angels" by Brueghel (in the Royal Museums of Fine Arts). Click on the talk you want to hear, and up will pop all the languages in which it's available – not necessarily the same dialogue, and not necessarily by the same person. You can see how this could become very addictive, particularly the more languages you understand. As for the Deluxe, it's a welcome addition. A mixture of Dutch, French and English (and one Spanish and one German), it includes some obvious choices, such as Magritte's "Man of the Sea", but mostly objects you would never imagine that curators would label as the most fascinating in the city's collections: the "Chinese Plate with Kingfisher" at the Museums of the Far East, the Minerva AE 1929 coupé at Autoworld, a model of Rome at the Royal Museum of Art and History.

➔ www.museumtalks.be



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EXPO



A M E R I C A
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Placa de Torros la Monumental, Gran via de Les Cortes Catalanes, Barcelona, 2010, courtesy the artist

Craigie Horsfield

SAFFINA RANA

Craigie Horsfield's latest works begin as photographs and films recorded at crowd-drawing events – a concert, a circus, a firework display over the Bay of Naples. Closely examining the material later, he finds a decisive moment to share. These moments are reproduced, woven as massive tapestries, and cover the walls of the entire second floor of contemporary arts space M HKA in Antwerp.

Faithful in photographic detail, the sheer scale of the tapestries involves you in the moment. A nightscape of the Bay of Naples seen from Via Partenope curves around you in a semi-circle. Bright white flashes tinged with pastel colour, rain from the dark sky. You can almost hear the bang of fireworks and smell the smoke rising from their wake.

But smoke also rises from the silhouettes of boats on the water, and one is alight. Looking again at the bursts of light, I am suddenly reminded of the missile fire over the mountains I saw from a 9th floor hotel room in the Ethiopian capital, Addis Ababa, when I was a child. Having this dormant memory stir makes me question my joy at being plunged into this moment.

"It's about what you bring to it actually," the British artist tells me while arranging his show, *Confluence and Consequence*, at M HKA. "Really, it's in you – your memories, your associations, your recognitions. That's when the art is born. There's still a

sense in contemporary art that if it's beautiful or moving, then it's probably manipulative, or that we should distrust it. It's so irrational."

Horsfield himself is still uncertain about the work, still too close to it to talk about it in detail. Having been handed a pink cake as we sit in the M HKA cafeteria, he says: "I had to make a decision about pink and lemon yellow that I have never made before in my life. I don't know whether it works or not yet. I'm too close to it. In a couple of years maybe I'll think about whether it works or not."

Turn the corner into the other room and you come across the tumult of a mostly male crowd. A chiaroscuro light accentuates the expressions on their faces and plunges their bodies into darkness. The attention of most is diverted to the left, some raise their hands or point. In the middle is an almost messianic figure, clothed in red and white. It is simultaneously modern and biblical. In fact, it's the comeback concert of 99 Posse, a Naples band with whom Horsfield has worked.

"This moment is during the most curious brutal singing of an anti-Berlusconi, anti-government song. The whole audience knew the words and were singing every word," he says.

Caught up in the concert, the figure in red and white only appeared to Horsfield later while he was scanning his tapes. "I swept through hours of still frames looking for something that would

allow me to express the continuous event," he explains. "What I saw was this utterly curious chap who, in the middle of this wholly modern world could have been – without any intervention – a 17th century depiction of Christ entering Jerusalem."

Horsfield concedes that there's nothing inherently significant about one guy wearing red and white, jumping up and down in the middle of a crowd. "It has no meaning beyond its association. People will bring their own associations. They'll back off and say, 'that's terrible, how obvious', or 'wow, that matters'. And it may or may not, I don't know." ♦

Until 16 January

M HKA
Leuvenstraat 32, Antwerp

→ www.muhka.be



Antwerp

Arenbergshouwborg
Arenbergstraat 28; 070.222.192
www.arenbergshouwborg.be
OCT 22 20.30 Amatorski

deSingel

Desguinlei 25; 03.248.28.28
www.desingel.be
OCT 21 20.00 Meta4

Sportpaleis

Schijnpoortweg 119; 070.345.345
www.sportpaleis.be
OCT 22-NOV 6 20.30 Night of the Proms 2010

Trix

Noordersingel 28; 03.670.09.00
www.trixonline.be
OCT 21 20.00 Sir OJ + Horse Antlers
OCT 22 19.30 Shining + Drums Are For Parades
OCT 23 20.00 Eigen Makelij featuring Tourist Lemc
OCT 25 20.00 We Are The Ocean + Pulled Apart by Horses + Hawthorne Heights + The Swellers

Zuiderkroon

Vlaamse Kaai 81-83; 03.229.18.00
www.zuiderkroon.be
OCT 24 20.00 Soul Of Motown

Brussels

Ancienne Belgique
Anspachlaan 110; 02.548.24.24
www.abconcerts.be
Concerts at 20.00:
OCT 21 Doom **OCT 22** Quentin Mosimann **OCT 23** EIFFEL **OCT 24** Gerry De Mol, Lieven Tavernier, Avenged Sevenfold **OCT 27** Level 42

K-Nal

Havenlaan 1; 0474.04.00.00 www.k-nal.be
OCT 21 22.30 C'est La What?: Cosy Mozy 33rd Birthday Party **OCT 23** 23.00 Simian Mobile Disco

Koninklijk Circus

Onderrichtstraat 81; 02.218.20.15
www.cirque-royal.org
OCT 21 20.00 Morcheeba **OCT 23** Arno

La Compilothèque

Akenkaai 50;
www.myspace.com/vicgodard
OCT 21 20.00 Vic Godard & Subway Sect + Georgio "the Dove" Valentino and La Société des Mélancoliques

Le Bar du Matin

Alsebergsesteenweg 172; 02.537.71.59
<http://bardumatin.blogspot.com>
OCT 21 21.00 Dinner at the Thompson's, nu-soul

Le Botanique

Koningsstraat 236; 02.218.37.32
www.botanique.be
Concerts at 20.00:
OCT 20 Selah Sue **OCT 23** Micah P Hinson **OCT 26** Bonaparte + The Charlatans **OCT 27** Solillaquists of Sound + Duke Special + The Magic Numbers

GET YOUR
TICKETS NOW!

Natalia meets Anastacia

22 January 2011
Antwerp Sportpaleis

Belgium's pop princess Natalia and California's soulful, deep-voiced Anastacia have added another date to their 2011 concert series 'Natalia meets Anastacia' – Antwerp's Sportpaleis. Fans will have another chance to see this diva duo performing together on 22 January and boogie away to the live version of their single *Burning Star*, released on 17 September. Tickets priced from €22.50 are on sale online.



→ www.nataliameeets.be

Magasin 4

Havenlaan 51B; 02.223.34.74
www.magasin4.be
OCT 22 19.00 Jex Thoth + Rorcal + Nesseria + The Wounded Kings
OCT 23 20.00 Quintrón & Miss Pussycat + Kriminal Hammond Inferno + Betunizer
OCT 24 19.00 The Display Team + Mad Men's Team
OCT 25 20.00 Lali Puna + Sim#6

VK Club

Schoolstraat 76; 02.414.29.07
www.vkconcerts.be
OCT 22 19.30 Azzili Kakma & Exodarap + Sidi Hoomam + La Caution + Dave Luxe + Ganja White Night **OCT 23** 19.30 Fckin' Beat Crew with Taos, Glyph, Elegant + Funtcase + Cookie Monsta + Flux Pavilion

VUB Kultuurkaffee

Pleinlaan 2; 02.629.23.26
www.vub.ac.be/cultuur
OCT 21 21.00 Tommigun + Amatorski

Ghent

Handelsbeurs
Kouter 29; 09.265.91.65
www.handelsbeurs.be
OCT 23 20.15 Kraakpand 5.1 with

MORE EXHIBITIONS THIS WEEK

Matthew Brannon → M Museum, Leuven

Boris Becker, 1984-2009 → Photo Museum, Antwerp

Jacques Tati: Deux Temps, Trois Mouvements → Caermersklooster, Ghent



Willow, Mo & Grazz, Guy Van Nueten and Marvelas Something **OCT 27** 20.15 Score Man, big band directed by Thomas de Prins

Het Gouden Hoofd
Slachthuisstraat 104; 0487.20.65.01
www.hetgoudenhoofd.be
OCT 24 21.00 Rauw & Onbesproken, hip-hop

Kinky Star
Vlasmarkt 9; 09.223.48.45
www.kinkystar.com
OCT 23 21.00 Clockmonster **OCT 24** 21.00 Hugh Cornwell **OCT 26** 21.00 Alright The Captain

Kuipke
Citadelpark; 09.242.81.50
www.worldsoundtrackawards.be
OCT 23 19.30 Tenth edition World Soundtrack Awards featuring Gabriel Yared (The Talented Mr. Ripley), Angelo Badalamenti (Twin Peaks), Howard Shore (Lord Of The Rings), more

Vooruit
St Pietersnieuwstraat 23; 0900.26.060
www.vooruit.be
OCT 23 22.00 Kozzmozz party. 22.30 The Whodads – Tribute to John Barry **OCT 27** 22.00 Balthazar + Broken Glass Heroes

Kortrijk
De Kreun
Conservatoriumplein 1; 056.37.06.44
www.dekreun.be
OCT 26 20.00 Liars **OCT 27** 20.00 Flip Kowlier

Leuven
Het Depot
Martelarenplein 12; 016.22.06.03
www.hetdepot.be
OCT 21 20.00 Peter Pan Speedrock + Paranoïacs **OCT 22** 20.00 Graffiti6 **OCT 23** 20.00 The Brassers **OCT 26** 20.00 Balthazar



Antwerp
Buster
Kaasrui 1; 03.232.51.53
www.busterpodium.be
OCT 21 21.00 Buster BabL Jam **OCT 22** 22.00 Sara So Far **OCT 23** 22.00 Group Deville

Café Hopper
Leopold de Waelstraat 2; 03.248.49.33
www.cafehopper.be
OCT 24 16.00 Jazz Interest **OCT 25** 21.00 Alex Koo Derudder Trio **OCT 26** 21.00 Bill Carrothers Trio

De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
OCT 23 20.30 Toots Thielemans Quartet **OCT 27** 20.30 Deolinda

Brussels
Art Base
Zandstraat 29; 02.217.29.20
www.art-base.be
OCT 22 20.00 Luis Reis, blues & ballads

Jazz Station
Leuvensesteenweg 193; 02.733.13.78

OCT 21 20.00 Pierre Ankaert Quintet **OCT 23** 18.00 & **OCT 24** 15.00 Nicolas Kummert **OCT 27** 20.30 Narcissus

Sounds Jazz Club
Tulpenstraat 28; 02.512.92.50
www.soundsjazzclub.be
Concerts at 22.00:
OCT 21 Mess Trio **OCT 22-23** Toine Thys Trio; CD Release 'The End of Certainty' **OCT 25** Master Session **OCT 26** Raphael Debacker Trio **OCT 27** Caribe con K - Los Soneros del barrio

The Music Village
Steenstraat 50; 02.513.13.45
www.themusicvillage.com
Concerts at 21.00:
OCT 21 Bill Sheffield **OCT 22** Matthias Broede & The New Look Trio **OCT 23** The Mardi Gras Jazzband **OCT 27** Banjy's Afro

Hasselt
Muziekodroom
Bootstraat 9; 011.23.13.13
www.muziekodroom.be
OCT 21 20.30 Shawn Pittman, blues **OCT 22** 20.00 The Moeller Brothers with Darrell Nulisch, blues **OCT 27** 20.00 John Mayall, blues

Leopoldsburg
CC Leopoldsburg
Kastanjedreef 1; 011.34.65.48
www.ccleopoldsburg.be
OCT 22 20.15 Patrick Riguelle, John Terra & Band
OCT 23 20.15 Jim Byrnes, The Sojourners and Catherine Russel, blues
OCT 26 20.15 A Tribute to Cliff and the Shadows/The golden years by Jimmy Jermain & The Rapiers



Antwerp
De Roma
Turnhoutsebaan 327; 03.292.97.40
www.deroma.be
OCT 21 20.30 Kayhan Kalhor & Brooklyn Rider (Iran) **OCT 22** 20.30 Steven De Bruyn, Tony Gyselincx & Roland

Zuiderpershuis
Waalse Kaai 14; 03.248.01.00
www.zuiderpershuis.be
OCT 21 20.30 Grup Kervan **OCT 22** 20.30 Juan Ramon Caro with Belén Maya & Rafael de Utrera, flamenco **OCT 23** 20.30 Future Takamba (Mali)

Brussels
Art Base
Zandstraat 29; 02.217.29.20
www.art-base.be
OCT 24 19.00 Silvia Abalos & Cantango, Argentinian tango

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
OCT 22 20.30 Lavrentis Machairitsas (Greece)

Espace Magh
Priemstraat 17; 02.611.87.48
www.espacemagh.be
OCT 22 20.30 Ghalia Benali sings Om Kalthoum

Ghent
De Bijloke

Joseph Kluyskenstraat 2; 09.269.92.92
www.debijloke.be
OCT 23 20.00 Brooklyn Rider featuring Kayhan Kalhor, kamanche (Iran) **OCT 27** 20.00 Ustad S. Dagar and Sons (India)

Handelsbeurs
Kouter 29; 09.265.91.65
www.handelsbeurs.be
OCT 21 20.15 Juan Moneo 'El Torta', flamenco

Leopoldsburg
CC Leopoldsburg
Kastanjedreef 1; 011.34.65.48
www.ccleopoldsburg.be
OCT 21 20.15 Chris Chameleon (S. Africa) **OCT 24** 20.15 3Ma (Morocco, Madagascar and Mali)



Antwerp
Amuz
Kammenstraat 81; 03.292.36.80
www.amuz.be
OCT 21 21.00 Ecce homo: musical installation by Ief Spincemaille and Wies Hermans
OCT 24 15.00 Les Muffatti conducted by Peter Van Heyghen: music by the Bach family

deSingel
Desguinlei 25; 03.248.28.28
www.desingel.be
Concerts at 20.00:
OCT 21 MetA4 string quartet: Shostakovich, Mendelssohn, Jouni Kaipainen **OCT 21-23** B'Rock conducted by Frank Agsteribbe **OCT 22** 20.00 Orchestre National de Lyon conducted by Jun Märkl: Berlioz, Ravel, Debussy **OCT 25** 20.00 Jukebox Prokofiev with Frank Westerman and Francis Maes, guests **OCT 27** 20.00 Artis Quartett Wien: lecture/recital focusing on Schubert's string quartet in D minor, Death and the Maiden

St Boniface Church
Grétrystraat 39; 03.239.33.39
www.boniface.be
OCT 23 19.30 Benefit concert directed by Willem Ceuleers, for the Centenary Restoration Appeal: Tallis, Byrd, Dowland

Bruges
Concertgebouw
t Zand 34; 070.22.33.02
www.concertgebouw.be
OCT 22 20.00 Abdel Rahman El Bacha, piano: Mozart, Ravel
OCT 24 15.00 Thomas Bauer, baritone; Jos Van Immerseel, piano: Schubert's Winterreise
OCT 26 20.00 Soloists from the Ensemble Modern: Schumann, Kurtág, Rihm
OCT 27 20.00 Europa Galante conducted by Fabio Biondi: Telemann, Caldara, Vivaldi, William Boyce

Duke's Palace Kempinski
Prinsenhof 8; 050.44.78.86
OCT 22 19.30 Aldo Baerten, flute; Diederik Suys, viola: Arnold, Vieuxtemps, Devienne, more

Brussels
Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
OCT 24 15.00 Belgian National Orchestra conducted by Hugh Wolff: Sebastian Currier, Chopin, Berlioz
OCT 25 20.00 Belgian National Orchestra conducted by Stefan Blunier with Lorenzo Gatto, violin: Glinka, Tchaikovsky, Franck (benefit concert)
OCT 27 12.40 Trio Aristos: Dohnanyi, Sorensen, Beethoven. 20.00 Münchner Philharmoniker conducted by Christian Thielemann: Franz Schreker, Mahler, Brahms

Espace Senghor
Waversesteenweg 366; 02.230.31.40
www.senghor.be
OCT 23 20.30 Quatuor Tana, Musiques Nouvelles with Alexander Knop, baritone: new music by Pelle Gudmunsen-Holmgreen and Tansy Davies

Miniemenkerk
Miniemenstraat 62; 02.511.93.84
www.minimes.net
OCT 22 20.00 La Fenice conducted by Jean Tubéry: Monteverdi and contemporaries
OCT 24 10.30 Orchestra and choir of

DONT'MISS

Modo Brussels

22-24 October

Dansaert area

Fashionistas, ahoy! Downtown Brussels is the place to be this weekend to check out the latest trends and maybe pick up some bargains. Modo Brussels' Designers' Trail features no less than 60 exhibitions, from established designers such as leather accessories aficionado Olivia Hainaut and knitwear fanatic Annemie Verbeke to hot, new talent straight out of art school. Pick up your tickets from the European Centre for Contemporary Art, Sint Katelijneplein 44, for €8, plus a map and agenda for this three-day fashion extravaganza.

www.modobrussels.be



the Chapelle des Minimes conducted by Jan Caals: JS Bach, Johann Christoph Altnickol

Musical Instruments Museum
Hofberg 2; 02.545.01.30 www.mim.be
OCT 24 11.00 Barbara Binet, piano; Pascal Moragues, clarinet: Jean Absil, Joseph Jongen, Bernstein, more

Royal Music Conservatory
Regentschapsstraat 30; 02.213.41.37
www.kcb.be
OCT 21 20.30 Gala concert by young soloists from the Brussels Conservatory (www.conservamus.be)
OCT 22 20.00 European Union Choir, Ensemble Orchestral de Bruxelles conducted by Dirk de Moor: Mozart, Servais, Janssens



Antwerp
Vlaamse Opera
Frankrijklei 1; 070.22.02.02
www.vlaamseopera.be
OCT 23-NOV 7 15.00/20.00 Mozart's Die Entführung aus dem Serail (The Abduction from the Seraglio) conducted by Umberto Benedetti Michelangeli, staged by Eike Gramss (in the original German with Dutch surtitles)

Brussels
De Munt
Muntplein; 070.23.39.39 www.demunt.be
OCT 26-NOV 14 15.00/20.00 Janacek's Káťa Kabanová, conducted by Leo Hussain, staged by Andrea Breth (in Czech with Dutch and French surtitles)



Antwerp
deSingel
Desguinlei 25; 03.248.28.28
www.desingel.be
OCT 20-24 16.00/20.00 Play, by and with Sidi Larbi Cherkaoui and Shantala Shivalingappa

Monty
Montignystraat 3-5; 03.238.91.81
www.monty.be
OCT 26 20.30 Busy Rocks (graduates from the P.A.R.T.S. school for contemporary dance in Brussels) in Hit the Stage #27

Brussels
Les Brigittines
Korte Brigittinenstraat 1; 02.213.86.10
www.brigittines.be
Until OCT 23 The Farewell, choreographed by Claire Croizé with music by Mahler

Ghent
Capitole
Graaf van Vlaanderenplein 5; 0900.69.00
www.capitolegent.be
OCT 27 15.00 National Opera & Ballet Theater of Ukraine in Sneeuwwitje (Snow White), choreographed by Henrik Mayorov and Marc Krone (ages 4-11)

Leuven
STUK
Naamsestraat 96; 016.32.03.20
www.stuk.be
OCT 26-29 20.30 Ultima Vez in Monkey Sandwich, choreographed by Wim Vandekeybus



Antwerp
De Zwarte Komedie
Leguit 15-17; 03.233.56.78
www.dezwartekomedie.be
Until NOV 13 15.00/21.00 Pieter Klinkx and Katrien De Winter in Obama en Osama (De Vrede), written and directed by Katrien Scheir (in Dutch)

Fakkelteater Rode Zaal
Hoogstraat 12; 070 246 036
www.fakkelteater.be
OCT 21-23 20.30 Peter Bastiaensen in Bekentenissen van een loodgieter (Confessions of a plumber), monologue by and with Bastiaensen (in Dutch)

Monty
Montignystraat 3-5; 03.238.91.81
www.monty.be
OCT 22-23 20.00 De Warme Winkel in Villa Europa, staged by Jos Thie (in Dutch)

Rataplan
Wijnegemstraat 27; 03.292.97.40
www.rataplanvzw.be
OCT 21-23 20.30 Mars in Because the World is Round, written and staged by Angelo Tijssens (in English and Dutch with surtitles in both)

Brussels
KVS Box
Arduinkaai 9; 02.210.11.12 www.kvs.be
Until OCT 23 15.00/20.30 Olympique Dramatique in In de strafkolonie/Het hol (In the Penal Colony/The Burrow), adapted from short stories by Kafka, directed by Bart Meuleman (in Dutch with French and English surtitles)

Kaaithater
Sainctelette Square 20; 02.201.59.59
www.kaaitheater.be
OCT 21-23 19.00 Toneelhuis in De man zonder eigenschappen I (The Man Without Qualities) by Robert Musil, staged by Guv Cassiers (in Dutch with

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French surtitles)

OCT 26 19.00 Lod in The Brodsky Concerts, musical by and with Kris Defoort and Dirk Roofthoof (Belgian première; in Dutch with French surtitles)

Théâtre 140
Eugène Plaskylaan 140; 02.733.97.08
www.standupworld.com

OCT 23 20.30 Sean Collins (Can), Richard Morton (UK), and Pippa Evans as Loretta Maine (UK), stand-up comedy (Indian buffet 19.15-20.10).

Ghent

Vooruit
St Pietersnieuwstraat 23; 0900.26.060
www.vooruit.be

OCT 27-29 20.00 Lod in The Brodsky Concerts, musical by and with Kris Defoort and Dirk Roofthoof (in Dutch with French surtitles)

WEEK IN FILM

LISA BRADSHAW



Pink Screens

21-30 October
Cinema Nova, Brussels

Brussels' annual gay, lesbian, bisexual and transgender (which we'll just call "queer" to make it easy) film festival hosts lesbian icon Barbara Hammer this week, as well as a host of debates, parties, exhibitions and, lest we forget, movies. *Hammer! Making Movies Out of Sex and Life* is a reading and performance by ground-breaking artist Hammer based on her recent memoirs – which is pretty much a history of American lesbian life of the last four decades. This is followed by two of her films – a short from 1990 and the hour-long *Horse is not a Metaphor*, from just last year.

The film everyone is talking about, meanwhile, is *The Kids Are All Right* by writer/director Lisa Cholodenko, whose 1998's *High Art* is a lesbian film legend. Kids stars Annette Bening and Julianne Moore (pictured) as moms who get thrown for a loop when their two teenage kids decide to contact their shared sperm donor. Bouncing back and forth between drama and comedy, it's a frank look at long-term relationships and modern families.

Also on the packed programme is the latest in schizophrenic filmmaking from American Gregg Araki, and I mean that in a good way. The winner of Cannes first "Queer Palm", it's the fast-paced tale of Smith, a college student as pretty as his name is cool, who lusts after a variety of co-eds, including his roommate Thor. Also not to miss is French film *L'Arbre et le forêt (Family Tree)*, the story of a man tortured by the past as his family comes together to mourn the death of his son.

➔ www.pinkscreens.org

Nazareth

CC Nova
Steenweg 92; 09.382.82.62
www.nazareth.be
OCT 22 20.30 Freddy De Vadder in Freddy Gaat Naar De Bakker (Freddy Goes to the Bakery), stand-up comedy (in Dutch; www.comedyshows.be)



Antwerp

Contemporary Art Museum (M HKA)
Leuvenstraat 32; 03.238.59.60
www.muhka.be
Until NOV 14 Modern Dialect, contemporary artists look at the work of late Flemish architect Renaat Braem
Until JAN 16 Confluence and consequence, photographs and tapestries on the Moscow Circus by Craigie Horsfield

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)
Nationaalestraat 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

Fotomuseum
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

Bruges

Hospitaalmuseum
Mariastraat 38; 050.44.87.11
www.museabrugge.be
Until NOV 7 Ivory in Bruges, rare pieces from museums, churches and monasteries

La Bruggeoise
Vaartdijkstraat 5-7; 050.44.30.40
www.cbrugge.be
OCT 24-NOV 2 Iran&co, three-part project by Iranian curator Amirali Ghasemi, with works by contemporary Iranian artists, an archive of Iranian art over the last decennium, and the documentary 'Iran beyond borders' (1960-2010)

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

Bozar
Ravensteinstraat 23; 02.507.82.00
www.bozar.be
Until FEB 13 Ensor: Composer and Writer, autographs, publications, documents and photographs by the Flemish master painter James Ensor
Until NOV 28 Belge 3 fois/3 keer Belgisch, drawings and installations by French artist Catherine Van den Steen illustrating her impressions of Brussels, Antwerp and Liège

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)
OCT 23-DEC 19 The history of towers in Europe via 150 architectural projects

De Markten
Oude Graanmarkt 5; 02.512.34.25
www.demarkten.be
Until OCT 24 La Sape! Gentlemen from Congo, photographs and films show the dandy style known as "La Sape"

Museum van Elsene
Jean Van Volsemstraat 71; 02.515.64.22
www.museumvanelsene.be
Until JAN 16 Paul Delvaux: Starting Points, paintings by the Belgian surrealist shown alongside works by artists that influenced him
Until JAN 16 From Dürer to Jan Fabre:

Masterpieces, paintings from the museum's collection including 19th- and 20th-century works by Ensor, Toulouse-Lautrec, Picasso, Miró, more

Royal Museums of Art and History
Jubelpark 10; 02.741.72.11
www.kmkg-mrah.be
Until NOV 30 The Etruscans in Europe, multimedia virtual tour of the Etruscan civilisation from their conquest of Italy to the rest of Europe

Royal Museum of Fine Arts
Regentschapsstraat 3; 02.508.32.11
www.fine-arts-museum.be
Until NOV 28 Javier Marin: De 3 en 3, urban installation by the Mexican sculptor
Until JAN 9 From Delacroix to Kandinsky, Orientalism in Europe, European Orientalist art during the 19th century with paintings, drawings and sculpture

Tour & Taxis
Havenlaan 86C; 02.549.60.49
www.tour-taxis.com
Until NOV 14 Morocco & Europe - six centuries in the glance of the other, exhibition looking at the 600-year history of immigration and commercial and political relations between Morocco and Europe
OCT 20-DEC 5 Art in All of Us, photos from a round-the-world trip by Anthony Asaël and Stéphanie Rabemifara (www.artinallofus.be)

WIELS
Van Volxemlaan 354; 02.340.00.50
www.wiels.org
Until JAN 30 Francis Alijs: A Story of Deception, installations, paintings, drawings, and documents by the Mexico-based Flemish artist
OCT 22-JAN 16 Angelique Campens' Kasper Akhoj: After the Fair, sculptural installations and photographs by the Danish artist; Dirk Snauwaert's Evelyne Axell: Contestatory Images, works by the late Belgian artist; Elena Filipovic's Lorna Macintyre: Granite and Rainbow, works by the Scottish artist

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 Modern Art (SMAK)
Citadelpark; 09.221.17.03 www.smak.be
Until NOV 21 Tegenlicht (Backlight), young visual artists and writers confront famous artists from the literary, arts and music scene
Until DEC 3 Inside Installations, 10 installations from the museum's collection

Stadsmuseum Gent (STAM)
Bijloke - Godshuizenlaan 2; 09.269.87.90
www.stamgent.be
Until MAY 1 The Illuminated City, an examination of how light affects a city through diaries, models, paintings, photographs and installations

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

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
Until DEC 5 Matthew Brannon, lithographs and screenprints by the American artist
Until JAN 16 Robert Devriendt: Victimes de la Passion, paintings
Until JAN 23 Mayombe: Meesters van de magie (Master of Magic), sculptures and objects from KU Leuven's Congolese collection

Saint Michael Church
Naamsestraat 57a;
www.gijsvanvaerenbergh.com
Until OCT 31 The Upside Dome, installation by Flemish artist duo Gijs Van Vaerenbergh

Meise

National Botanic Garden of Belgium
Nieuwelaan 38; 02.260.09.20
www.plantentuinmeise.be
Until OCT 24 Boxes Brimming with Life, photo installations by Flemish wildlife photographer Tom Linster

Ostend

Vrijstaat O.
Zeedijk 10; 059.26.51.27
www.vrijstaat-o.be
Until NOV 7 Citybooks presents Martijn van de Griendt, photographs of Ostend

Tervuren

Royal Museum for Central Africa
Leuvensesteenweg 13; 02.769.52.11
www.africamuseum.be
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
Until JAN 9 Congo belge en images, photographs by Carl De Keyser and Johan Lagae



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

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

Luc Tuymans: A vision of Central Europe: Contemporary artist Tuymans and some 40 other artists exhibit their works on themes such as war, violence and trauma, including the floating piece, 'Balloon' by Pawel Althamer
OCT 22-JAN 23 in five venues across Bruges
www.bruggecentraal.be/luc-tuymans

Brussels

Freedom Festival: Multidisciplinary festival promoting human rights through concerts, performances, exhibitions, international film competition, talks and more
OCT 21-30 at Théâtre National, Emile Jacqmainlaan, and KVS, Lakensestraat
www.festivaldeslibertes.be

Museum Nocturnes: Late-opening in Brussels' museums, with at least six different museums open until 22.00 every week, plus guided tours and special events
Until DEC 16 on Thursday, across the city
http://nocturnes.brussel museums.be

Plastic Festival: Music and art festival featuring performances, installations, concerts, DJ/VJ sets, music and art initiations and more
OCT 23 20.00-6.00 at the Belle-Vue Brewery, Henegouwenkaai 33
www.plasticfestival.com

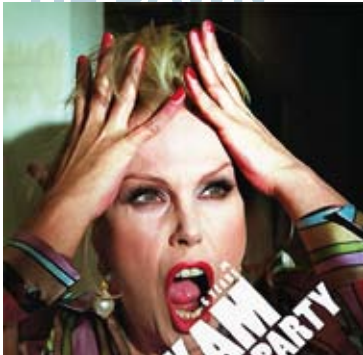
Skoda Jazz: The 25th edition of this international jazz festival featuring Herbie Hancock, Toots Thielemans, Philip Catherine, Lady Linn, more
Until NOV 30 across Brussels
www.skodajazz.be

Ghent

Flanders International Film Festival: Belgium's largest film festival features more than 100 films, exhibitions, live concerts and award ceremonies. Home to the World Soundtrack Awards
Until OCT 23 at Kinepolis and other venues across Ghent
www.filmfestival.be

DUSK 'TIL DAWN

KATRIEN LINDEMANS



Happy Birthday, Roskam

On October 23, Café Roskam celebrates its sixth anniversary with a big party. If you've ever been to Roskam in the Sint-Katelijne neighbourhood of Brussels, you might wonder how on earth they can throw a big party in such a confined space...but they do, as proved by their first five birthday party bashes. This Saturday, 23 October, is the sixth, and Studio Brussel DJ Bram Vandendriessche takes care of the music from 23.00. Take my advice and show up by then if you want to get in.

Have to miss the party? No worries, Roskam hosts a DJ or a band nearly every weekend, and it's also one of the best settings for the Stoemp concerts, a series of gigs organised in Brussels' Flemish-oriented bars.

➔ www.cafe-roskam.be
➔ www.stoemplive.be

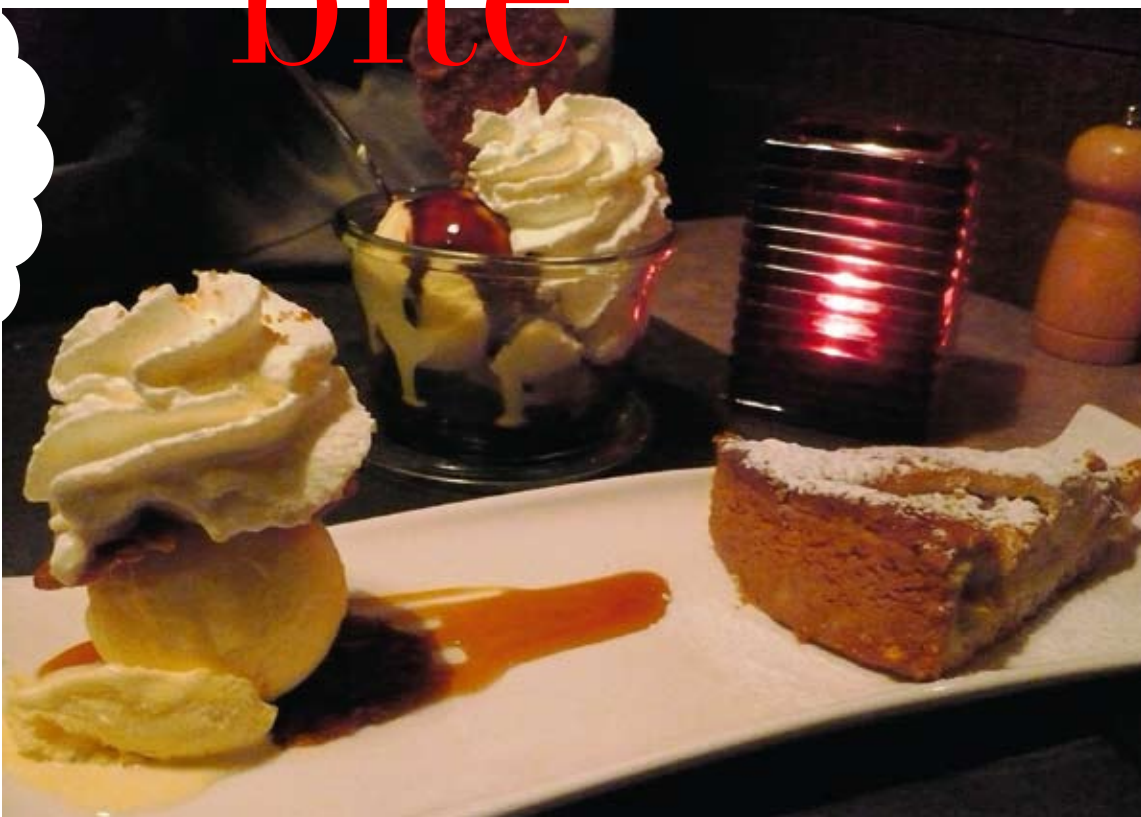
Our Party

In the late 1960s, DJ David Mancuso began his "by invitation only" parties in his loft in New York. The laid-back, Bohemian events quickly became famous, as party people grew tired of the impersonal vibe in nightclubs and wanted a place where they felt everything was about them. Brussels-based party throwers Onda Sonora base their Our Party on those now-legendary New York parties, and the second edition of Our Party is Saturday, 30 October in the Belle-Vue Museum. From the bouncer to the bar crew, the DJ to *madame pipi*, it's a welcoming atmosphere all the way. Expect anything but commercial music, instead getting down on the dance floor to soulful and underground sounds. Onda Sonora joins UK DJs Nick Blow and Phil Asher behind the turntables. It all starts at 22.00, and it's only €5. If you get your hands on a flyer/invitation, bring it along. The bouncer will let anyone in as long as they know what the party is about. That way, Our Party is democratic, while keeping its intimate, like-minded vibe, as if it were organised just for you and your friends.

➔ www.ondasonora.be

ROBYN BOYLE

bite



The Lord

Conjure up an image of a typical city on the Flemish coast. Now, replace those high-rise apartment buildings with grassy sand dunes and colourful Belle Époque villas, and you have De Haan. This lovely town has a long stretch of beach and an equally long line-up of restaurants, *frietkots* and ice cream parlours from which to choose.

But I suggest heading down the Leopoldlaan, one of the town's main arteries, and stop at the place with the words "Traditional Belgian Restaurant" emblazoned across the front.

The menu is packed with fish stew, scampis, seven different mussel preparations and dishes with hormone-free meat. There is the remarkable selection of fish on offer, including a mixed-fish platter with vegetables in a mild curry cream sauce, cod on a bed of finely chopped leek with grey prawns and halibut with red and green peppers. But The Lord is best known for its three main menu options: The Noordzee, The Lord and The Polder.

We decided on two of the budget-friendly menus: The Lord at €35 and the Noordzee at a very reasonable €22.50. All menus start one of the house specialty croquettes. Foregoing my other option (scampis in a spicy sauce) I went for the *witloof* and ham croquette – deep-fried and crispy on the outside, thick and creamy on the inside with a very subtle smoked ham flavour. Much less subtle was my companion's shrimp croquette, its little grey shrimp bursting with the taste of the sea.

The Noordzee menu's main is a bowl of three tender, white sole fillets rolled up and smothered in a creamy lobster bisque. My menu, named after the house, consisted of salmon with a heap of tangy salad and fries. (I also could have opted for a mixed grilled

meat platter, but didn't regret my choice.) The salmon was perfectly cooked – in the skin, which came off in one easy motion. Soft and buttery, it felt like it was melting on my tongue. (The main dish in The Polder menu, farm-raised chicken with salad and fries, will have to be discovered on another visit.)

A bottle of In Situ Reserva, a dry Chilean white wine, was crisp and provided just the right refreshment, straight through to the dessert. A Dame Blanche arrived – a bowl of vanilla ice cream with melted chocolate dripping down the sides and a classic whipped cream and cherry topping. It was everything a Dame Blanche should be, although the chocolate could have been a bit warmer to provide more contrast.

My slice of apple pie gave off the nicest cinnamon aroma, its floury, crumbly crust tasted homemade and the apples were warm and spicy. Beautifully presented next to this were a towering scoop of vanilla ice cream, a thin and crunchy baked caramel cookie, a mound of whipped cream and a smattering of gooey caramel sauce.

The only thing we were missing from our menus was a nice cup of tea or coffee to wrap up the night. But the house made up for this with complementary shots of their sugary sweet red fruit liqueur.

→ www.the-lord.eu

📍 Leopoldlaan 14, De Haan; 059.23.68.63

🕒 Fri-Tue, 12.00-14.00 and 18.30-22.00 (until 21.00 on Sun); also open on Thurs during holiday periods

★ An excellent selection of fresh fish in a warm atmosphere, the perfect ending to a day at the beach

Contact Bite at flandersbite@gmail.com

NEXT WEEK IN FLANDERS TODAY #153

Feature

Surrogate motherhood is a growing fact of life for many, but it still has its minefields. How does the law in Belgium stand up?

Arts

The Antwerp Book Fair is the biggest of its sort in Flanders. We highlight the main attractions, and talk to the authors of a heart-warming book on growing old

Living

Ghosts and ghouls at Gaasbeek for Halloween, and lots more for the kids to do in the coming autumn holiday

TALKING DUTCH

ALISTAIR MACLEAN



‘woordenschat’

You get to a stage in a language where it doesn't matter if you don't understand each and every word. You reach the threshold for whatever use you are making of the language, whether it be to chat, to read instructions, understand the news or plunge into a novel.

In Dutch, there are umpteen words that I skim over again and again, each time adding another aspect to the meaning. Here are some words I have added to my *woordenschat* – vocabulary (“word treasure”) in this way.

The first is the headline of a music article: *Een echo die blijft galmen* – An echo that continues to... What do echoes do but echo? A dictionary check confirms that, yes, *galmen* means to echo, or to peal. And this one of the rescue of the miners in Chile: *Licht na 69 dagen duisternis* – Light after 69 days of.... Are you still in the dark?

See if you can work out what these words mean from their context. Let's assume you know that *ongeval* is an accident, so in the headline *Busongeval eist 2 levens* – Bus accident...2 lives. I hope you agree that *eist* must mean claims.

Try these three. *Vergeten Michelangelo duikt op achter sofa* – Forgotten Michelangelo... behind sofa; *Spoorstaking veroorzaakt grote hinder* – Train strike...great disruption; *Fans herdenken Lennons verjaardag* –

Fans...Lennon's birthday.

You probably have discovered that *duikt op* means turns up or surfaces (it means literally “dive up”), *veroorzaakt* is causes, and *herdenken* means to commemorate.

With this knowledge you can now build further. So you will be able to give me the date of de *herdenkingsdag* in November. And if you are told that *je eist te veel van jezelf*, you might be able to work out that you should take life easier because you ask too much of yourself.

If *een probleem is opgedoken* then you know that the problem is new, it has cropped up. (Okay, you have to be able to make the connection between the parts of the irregular verb.) And if you hear that *Johan heeft het probleem veroorzaakt*, then you know who the perpetrator is.

Dare I go on? *Als u veroorzaakt een schade* – If you cause damage, then you shouldn't be surprised if someone *eist een schadevergoeding*.

But often Dutch slips so easily into English. No prizes for guessing what these headlines mean: *Ahmadinejad krijgt warm welkom in Libanon* or *Pfizer investeert in België* or *Londen en Moskou missen kans*. With the headlines under your belt, move on to the articles as you are bound to have some inkling of what they contain. Or look up the words in *een woordenboek*.

THE LAST WORD...

Witness to murder

"Meneer Vogeleer, you are a grave robber."

The president of a murder trial in Tongeren rebuking a witness who had sold photographs of the deceased to several newspaper

Peace at last

"I have found peace despite the heavy sentence from the court. Knowing exactly where you stand is much better than gnawing uncertainty."

Pol Hauspie, convicted of fraud in the Lernout & Hauspie trial, in a book published last week

New religion

"I'm planning to start a new religion. You couldn't wish for a better moment, could you? I'll get an advertising agency to work on the theology – a designer religion whose aim is to be successful with people."

Artist Wim Delvoye, interviewed in Het Nieuwsblad

Like a Belgian

"I visited Ghent once before, if I'm not mistaken when I came to promote my film 'La Partie d'échecs'. So you see, I'm very Belgian."

Cathérine Deneuve, French actress, who attended the Ghent Film Festival last weekend