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## Back to the dead

Brinks' really and truly is bankrupt

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## By order of the Bloempanch

A sausage with its own society

p11



© Julien Warnand / BELGA

# From the superhighway to the streets

## How a simple Facebook page set in motion Brussels' big political protest

LISA BRADSHAW

It's easy to post an event on Facebook. It's easy to click that you'll be there, even if you won't. And it's easy to "join" a cause and do nothing else with it ever again. But when Felix De Clerck posted his event, 34,000 came to the party. "One innocent Facebook page and now look!" De Clerck, 26, exclaimed to a *De Standaard* reporter on 23 January, the day tens of thousands marched through the streets of Belgium's capital, demanding an end to the stalemate that in a few weeks will break the world record for the longest period a democratic nation has gone without a federal government (see sidebar, page 5).

De Clerck (far left in photo) talks about the "Facebook generation", a new brand of activists who organise online. In the wake of major political protests in Tunisia and Egypt, the role of online organising is being debated across the world, some giving it credit for lighting the fuse, some downplaying its role as a simple communications tool during events that would have happened anyway. The situation in Belgium complicates the dialogue. Not under an oppressive regime that could compare with these other countries, one must wonder whether Brussels' SHAME protest would have happened at all had

De Clerck, from the Kortrijk area, not found like-minded individuals online. His being the son of a federal politician (justice minister Stefaan De Clerck) may have made a difference, but there's no doubt that social networks such as Facebook and Twitter are speaking to young people in a way that news reports often don't.

This was the largest protest ever in Brussels without the aid of a central organisation or union to plan it. So even if De Clerck had staged his protest anyway, would so many people – without the internet – have actually come?

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## Flemish student detained in Cairo

Erik Aerts, a Flemish languages student visiting Cairo, started out helping a news team before becoming the news himself, after he was suspected of being a spy. Aerts, an English-Arabic translator, is in Cairo researching his master's thesis on the use of new media. He had come in contact with a crew from VTM news, and when the crew, together with reporter Tim Verheyden, were detained last week, Aerts made his way to the police station to help. Instead, he was bundled into a bus and dumped in the middle of a pro-Mubarak demonstration. Later, the 26-year-old was picked up again, accused of breaking curfew. "They found an iPod, an e-reader and a voice recorder in my bag and accused me of being a spy," he told reporters last week from Cairo. The fact that he

speaks Arabic added to the suspicion that he might be working for Israeli intelligence service Mossad, he says. "But I didn't want to show them I was afraid. It was my birthday, so I asked if I would get cake. They thought that was funny. I didn't get any cake, but I did get fruit."

After that, together with some others, he was handcuffed and blindfolded and loaded into a truck, which rode around for hours. "They wanted to frighten us, and it worked," he admits. Eventually, he was taken to the headquarters of the intelligence services where he was questioned and then received an apology for his treatment. "They said they only picked us up for our own safety." ♦

## Union block on pay accord

**Actions threatened if prime minister goes ahead with proposal**

ALAN HOPE

The federal government will decide this week whether to put into force a wages agreement for the coming two years, in opposition to trade unions. The proposed Interprofessional Agreement (IPA) has been agreed by employers' representatives and by one major union.

The IPA is a regular ritual in Belgium. Every two years the "Group of Ten" – representatives of the main employers' federations, the unions and the farming industry (who in fact number 11) – gets around the table to negotiate the rules for the private sector concerning a wide range of subjects, including training, minimum wage, pensions, work status, unemployment. Talks this time around started in November, and the proposal is a result.

The largest union in the country, the Christian ACV, voted in favour of the bill with a majority of 68%,

although general secretary Luc Cortebeeck said the approval had been given "without much enthusiasm and with a lot of frustration". The ACV's professional section LBC, meanwhile, voted the IPA down by a majority of 94%. The ABV's professional section BTKK was unanimous in its disapproval, whereas the union as a whole voted No with a 75% majority. The liberal union ACLVB was closer to the proposal, but still 55% voted against.

One of the main bones of contention is the idea of scrapping the difference between labourers and employees, two statuses which carry different rights. Employees fear their status will be downgraded. That's why the white collar sections LBC and BTKK were so vehement in their rejection of the proposal.

► *continued on page 3*



## FACE OF FLANDERS

ALAN HOPE

### Bart Verbeeck



© VRT

"The main message I would want to pass on is for people to be more positive, to be happier with what they have, instead of being unhappy about what they don't have."

At 16, Bart Verbeeck from Mechelen was diagnosed with Ewing's sarcoma, a rare form of bone cancer that affects mainly male teenagers. An initial treatment appeared successful, but the disease came back, and, in October 2009, Bart's case was declared terminal.

In May 2010, now 22, he came to the attention of VRT journalist Phara De Aguirre, herself a cancer survivor. She learned that he planned, when the disease had gone far enough, to be put into a coma using palliative sedation. He would no longer be treated for the cancer, nor suffer the constant pain of his condition. His body, as he explained it, would find its own time to give up.

As those involved stress, this is not euthanasia, which is the bringing-on of death, but putting oneself into an unconscious state while your body succumbs to the disease. De Aguirre asked if she

could be allowed to record his last days, which were last December, and the result was the documentary *Kom mij maar halen* (Come and Take Me). It was broadcast last week in the *Koppen XL* series.

Such a series might have been intrusive and exploitative, but De Aguirre's treatment is subtle and respectful. The family is cooperative, but what's most remarkable is Bart's control. The decision to take palliative sedation was his alone, and, while he and his brother Joris are convinced the decision is right, they have to try to convince their mother, Danielle, and their father, Jean, who refuses to give up hope even as the final preparations are being made.

The entire process seems hardest on Jean, though the entire family struggles with saying a final goodbye and sits on Bart's bed as he receives the injection.

Bart died three days later. His brother continues to work with the non-profit they set up, raising money for cancer research.

→ [www.bartsweg.be](http://www.bartsweg.be)

## FLANDERS TODAY

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## News in brief

Light poles along the E19 are **rusting and collapsing** because of a design fault, an expert from the Free University of Brussels (VUB) has concluded. Last week two poles fell onto the roadway at Rumst, Antwerp province, and Mechelen, injuring two people. Seven others were removed. According to VUB engineer Yves Van Ingelgem, the poles allow water to enter at the top, which gathers and causes rusting at ground level. Flemish mobility minister Hilde Crevits has ordered an inspection of all light poles.

The coast tram, which runs over 68 kilometres from Knokke to De Panne, is the world's longest tram route.

About 200 people took part in a demonstration in Brussels in support of **Egyptian protesters in Cairo**. The group called on EU leaders, then meeting in summit, to support the pro-democracy movement.

**Phone-in games** on TV will be banned in Flanders, media minister Ingrid Lieten has promised. The games came into the spotlight three weeks ago when an investigation revealed various irregularities during games on VTM and 2BE. The federal minister concerned threatened a ban if the producers of the show – where viewers have to call in to answer a question or an arithmetic problem – did not make the games fair. Now the Flemish minister has decided to ban the games unilaterally.

The Brussels prosecutor has **impounded a number of properties** in Brussels belonging to former Tunisian president Zine El Abidine Ben Ali, as well as 10 suspect bank accounts. The investigation is looking into the possibility of money laundering.

Two Pakistani men were last week arrested in Brussels in connection with an investigation by Spanish police into **terrorist cells**. The men are suspected of being involved in the transport of stolen passports from Spain to Thailand.

The municipalities covering the Flemish coast have agreed a new police **regulation governing kite surfing**. From this summer, the sport will be restricted to certain delineated zones, and participants will be required to obtain a licence to prove their aptitude. Last year two people were killed and several injured as a result of kite surfing accidents at the coast.

The University of Antwerp (UA) **must repay €263,221 in fees** charged to Dutch and German students in the 1980s. The students had signed up for courses in medicine, dentistry and veterinary science at the former State University Centre Antwerp (RUCA) and were forced to pay as foreign students. That was illegal discrimination, according to EU rules, the court said. In 2003 the RUCA merged with two other colleges to form the UA. Lawyers are considering an appeal.

A class of 40 first-graders from a school in Harelbeke, West Flanders, will this week gather at the request of Flemish public transport authority De Lijn to brainstorm ideas for the **coast tram of the future**. The session is part of the MyMachine project in which children dream of their ideal machine. The project has been praised by the United Nations. "Their ideas could provide an important input for the design of the new coast tram," said Dirk Schockaert of De Lijn West Flanders.

A Bruges company, Kunstatelier Slabbinck, has acquired the rights to **exclusive production of the Pope's ecclesiastical garments**. The rights were acquired after the Dutch company Stadelmeier went bankrupt, turning Slabbinck into the world leader in priestly attire. The company employs 70 people, 60 of them in Belgium.

## OFFSIDE

### Voting to pass Go

The plan is this: you go online, sign up, then vote for two of your favourite towns or cities from the 40 listed. You may also vote a third time, with the option of a write-in wild card. You may vote as often as you like until the deadline of midnight on 28 February, but only once a day. The towns that score the most votes will be included in the new version. No, it's not the latest action to try to keep Belgium from falling apart, it's a stunt by Hasbro, the makers of Monopoly, to redraw the board for a new Belgian version of their popular game.

Monopoly was launched in 1935 and since then has spread across the world into 111 countries and 43 languages, and even into cyberspace: you can now buy Monopoly apps for your iPhone or iPad. There is already a Belgian version, and a Flemish one. Both versions reserve their two most expensive slots for shopping streets Meir in



© Hasbro / Shutterstock

Antwerp and Nieuwstraat in Brussels. The Flemish version also features streets in Aalst, Hasselt, Leuven, Turnhout, Mechelen and Tienen. (There's also an Antwerp-only version.) So far, online votes have, not surprisingly, put Ghent, Antwerp and Brussels in the top three spots, followed by

Bruges and Ypres. Voters on both French- and Dutch-speaking sites get the same choices, including the possibility to nominate a town not listed. Current wild-card leaders are Lier in Antwerp province, with 2,259 votes, and Nivelles in Walloon Brabant with 1,877. → [www.monopoly.be](http://www.monopoly.be)

## On the rails

Staff of the rail authority NMBS are being sent on courses to enable them to deal effectively with people from other cultures, to decrease the number of violent incidents towards conductors



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ANJA OTTE

## Tax due from diamond sector

### Swiss account-holders hoping for leniency

A number of Antwerp diamond dealers, perhaps numbering in the hundreds, are reported to be seeking an accommodation with the tax authorities over secret Swiss bank accounts. The prosecutor's offices of Antwerp and Brussels have obtained a list of names of the holders of 600 bank accounts held at the Swiss subsidiary of the British-owned bank HSBC. The list was stolen in 2009 by an employee of the bank and later passed on to the

Special Investigations department (BBI) of the tax authorities. The BBI is now reported to have sent two letters to the names on the list – one in which the BBI declares its suspicion of fraud (an important step that allows it to go back seven years into the recipient's financial history, instead of the usual three years) and another that seeks an explanation for failure to declare the Swiss account, as Belgian tax law requires.

The recipients of the letters will now be seeking an arrangement with the tax authorities whereby they will pay a fine in exchange for avoiding prosecution. For both the account holder and the tax department, a lengthy and expensive prosecution is avoided.

One exception to that procedure would be anyone discovered to be involved both in this case and the case of Monstrey Worldwide Services, an ongoing investigation

of the Antwerp diamond sector and the biggest ever to be carried out here. The HSBC list will instead become one more piece of evidence against them.♦

## Nys on track for record win

Flemish cyclocross star Sven Nys (pictured) is now unstoppable on the road to his record 10th Superprestige win, following an easy victory last weekend at Hoogstraten. Nys has only missed the title three times since his first win in 1999.

## THE WEEK IN FIGURES

|        |     |       |    |
|--------|-----|-------|----|
| 114491 | 923 | 23    | 85 |
| 836    | 081 | 65200 | 7  |
| 13     | 932 | 0     |    |
| 004154 |     |       |    |
| 301    | 661 | 9     |    |
| 84     | 246 | FREE  | 7  |

### 2.7 million

speeding offences in Belgium last year, an increase of 10% despite increased awareness campaigns

### €300,000

found in an abandoned safe in a former Dexia office belongs, for the time being, to no-one. None of the parties involved has been able to prove ownership, and police said the money was not criminal proceeds. A court will now have to decide who has the right to the money

### 109

complaints made in 2009 by civil servants to the Flemish government's service to prevent workplace harassment, up from 81 the previous year

### €350,000

research grant awarded to Max Mazzone, a researcher at the Catholic University of Leuven and the Flemish Institute for Biotechnology, for work which makes it possible to diagnose colon cancer using the genetic material of white blood cells

### 6

new cycle paths joining Brussels and the surrounding Flemish municipalities, to be ready by the summer at a cost of €780,000, paid by the Flemish region and the province of Flemish Brabant



© Belga

2) who won 6-0, 6-4. Bethanie Mattek-Sands (WTA 48), on the other hand, put up more of a fight, holding Wickmayer to an 8-6 tiebreak in the second set and taking the first set against Clijsters on a 12-10 tie break, before losing the next

two sets 6-2, 6-1. The Americans' only consolation came in the doubles match pitting Kirsten Flipkens and An-Sophie Mestach against Liezel Huber and Vania King, which the US won 6-3, 7-5.♦

## Politicians under threat if unions are ignored

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The question now facing the government is whether to go ahead and implement the proposal without union support or, if not, how to overcome the problems. The existing agreement of the employers and the ACV might ordinarily have given the proposal enough legitimacy to be enforced despite opposition – as happened in 2005 when a similar situation arose. But the government of Yves Leterme is a caretaker government with no working majority, which is supposed to handle existing business, not push through new measures. Particularly sensitive will be the position of socialist

party members faced with the prospect of ignoring the wishes of the socialist union. Thomas Leysen, the outgoing chairman of the Belgian Enterprise Federation, who also chairs the Group of Ten, last weekend told *De Morgen*: "The best thing that can happen now is for the government to take this agreement and implement it in full. This is a historic compromise between unions and employers. I hope all our work will not have been for nothing."

The employers fear the government may respond to union opposition by cherry-picking the proposal, accepting, for example,

an extension of bridging pensions and an increase in unemployment benefits, but dropping the wage-ceiling of 0.3% above inflation – something many employers feel is already too high.

This week, according to Leterme, the "normal procedure" would be followed: bilateral meetings with the various partners, then a decision by the council of ministers. "We shall see what is possible," the prime minister told the VRT. "This is an important dossier which we have to manage properly."



Members of the Study Group for Critical Evaluation of Pseudo-science and the Paranormal (SKEPP), among them columnist Patrick De Witte and ER doctor and former senator Kim Geybels, committed "collective suicide" in Brussels last week by downing cocktails loaded with arsenic and snake venom. The catch was that the poisons were diluted to homeopathic concentrations which, the sceptics say, leaves not a single atom of the "active" ingredient left in the solution. Despite swallowing quantities of the mixtures which, if homeopathy were true, ought to cause instant death, no casualties were reported. The group was protesting against the recognition of homeopathic remedies by the European Parliament.

► [www.skepp.be](http://www.skepp.be)

## FIFTH COLUMN

### Deep red

The reasons politicians cite for changing parties can be quite embarrassing. Some claim that they have been nationalists (or Christian-democrats, liberals, socialists or greens...) for years, re-writing their personal history as they go along. "My granny was a socialist" is a classic in this respect.

Siegfried Bracke, until recently Flanders' most reputed political reporter, has seen this happen many times. So when he changed sides – from journalism to active politics, from being close to the socialists to standing as a candidate for the nationalist N-VA – he simply said: I changed my mind. Hard to argue with that.

Recently, though, Bracke, now a member of parliament, has become more wobbly in his defence. He is under attack because of his activities as a journalist. Bracke never did hide his sympathy for the socialist party SPA, but this, he said, never stood in the way of his role as an objective and critical journalist. More and more people are beginning to doubt that, as the extent of his involvement becomes clear.

In *De Pappeneimers*, a TV game show that tops the viewer charts, Bracke was confronted by a stepson of former royal mediator Johan Vande Lanotte (SPA). I remember you, the young man quipped. I never owned a membership card, Bracke retorted.

Later it became clear that Bracke was right: he was never a member of SPA. But he had been a member of its predecessor, SP. "A short while only", Bracke said. Fourteen years, it was revealed.

Bracke also turned out to have contributed to many party documents, including an ideological manifesto and the official party magazine, for which he wrote a good number of columns and interviews, published under pseudonyms.

Bracke's reputation as a journalist, which he holds dear, is at stake. But to many other journalists, theirs is as well.

For years they have defended themselves against allegations that they were all reds. Now they find out that one of them was indeed deep red. The idea that in the 1990s "all journalists acted like Bracke", as a VRT boss stated, outrages them even more. They're not ready to let Bracke off the hook that easily.

Every time Bracke is confronted with these facts, he denies or minimises them. As a journalist, Bracke had a reputation for being ruthless with politicians beating around the bush. One can only wonder how he would have handled a politician called Siegfried Bracke.



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# From the highway to the streets

## The internet has “a formidable potential” for political organising

→ *continued from page 1*

### The future of Flemish activism

Brussels-based social scientist **Philippe Van Parijs** teaches philosophy at the universities of Leuven (KUL), Louvain-la-Neuve and Harvard, and he was at the SHAME protest march last month in Brussels.

**Do you see Facebook or other social networking sites playing a significant role in the kind of real-world action that we saw last month?**

The demonstration of 23 January was the most spectacular local illustration so far of a phenomenon that is bound to grow in importance throughout the world. The internet is revolutionising power relations. By lowering dramatically the cost of communicating, coordinating and mobilising, it makes it increasingly possible to organise without an organisation. Before the internet, only large organisations such as trade unions, churches or political parties could get a crowd into the streets. Now even poor and dispersed people can manage that. For example, the protesters in Tunis and Cairo. But also, more peacefully, the five students who gathered close to 40,000 people in the streets of Brussels less than two weeks after meeting for the first time.

**Is this the first instance in Europe of a Facebook page turning into such a large political protest?**

I am sure Facebook and other internet tools played a role in other recent large protests – in Athens and London, for example. But they worked there in combination with more conventional forms of communication and mobilisation. This was also the case in Brussels. I was struck by the contrast between the front of the [Brussels] march and its tail. The tail seemed to consist largely of French speakers, not exactly young, and alerted by the traditional media – essentially the same sort of crowd as in the pro-Belgium demo of November 2007.

*“It is because of the Facebook generation that Flemish participants were at least four times more numerous than they were in the demonstration of three years ago”*

At the front, by contrast, Dutch and French speakers seemed in about equal numbers, and the average age was much lower. This is where the Facebook generation was concentrated. And it is because of their share in this group that Flemish participants were at least four or five times more numerous than they were in the mostly francophone demonstration of three years ago. The composition of this group also helps explain another Belgian première at the very end of the demonstration.

### What do you mean?

When the front of the demonstration reached Jubelpark, the organisers gave speeches in the three national languages. But the longest and most eloquent speech, and the one that triggered the most cheers, was in English. This must be the very first large political event organised by Belgians for Belgians in which the crowd is being addressed in English. Ironically, part of the audience that was cheering the English speech was perched, at the bottom of the arcades on statues representing three of the Flemish provinces, the inscriptions of which are in French only.

It was a stunning juxtaposition of the 19th century and the 21st, of the self-evident hegemony of French and the emergence of English as a language in which many young



Philippe Van Parijs

© Nick Barnes

Belgians are now more competent than in either French or Dutch. The Facebook generation is also the Globish generation. Remember that the action was given an English name [SHAME: No Government, Great Country] and note that the Belgian chapter of HackDemocracy, which gathers hackers from all three regions, functions exclusively in English.

**Young people don't organise protests like they used to in the 1960s and '70s. Do you think social network sites are ushering in a new era of youth organising political actions?**

I do, but as this youth grows older, there is no reason why it should abandon the tools it grew up with. Our institutions will have to keep adjusting to this re-allocation of power. This may not all be positive. The internet not only empowers people with generous intentions, such as these five students who call for a government based on mutual understanding and intelligent compromise. It also provides a powerful tool to those who want to mobilise for selfish purposes, or even to organise pogroms.

**Do you think Belgian politicians are themselves using the internet as effectively as the protestors?**

I am sure most of them suspect that the new tools have a formidable potential, but they are still at a loss about how to use them – as we all are. I doubt that anyone knows how best to exploit for more or less narrowly political purposes the unprecedented possibilities offered by the internet, and even less how effective they will remain once everyone is using them.

**Can this sort of action have a real impact on the political climate in the country?**

I think so. It cannot have a direct effect on the negotiations, as it is asking for solutions without offering any. The aim of the action was to “move away from a political climate subordinated to the interests of just one community” and to call for “a government that would govern in the interest of everyone”. Initiatives of this sort, if amplified and deepened and taken up by academics, journalists, etc., can certainly alter the climate in a way that would make for easier and better compromises. Concessions are much harder when one fails to understand why the other side truly believes its demands are legitimate. And such understanding is

impossible in the absence of initiatives that bring people from both sides together.

**Is such a movement too heterogeneous to come up with real proposals?**

There were some proposals on the banners, such as “1 land, 4 regios”. That is a simplified territorial federalism based on the three existing regions and German-speaking Belgium. However, even at the level of symbols, the demonstration lacked a clear message. The old Belgian flag may have been what best matched the nostalgic aspirations of some older participants, but it badly failed to capture the resolutely forward-looking tone of the young organisers and their Facebook generation followers. ♦

## Record breaking

On **17 February**, Belgium will break the record – currently held by Iraq – for the longest time a democratic nation has taken to form a government. Over in Ghent, they’re doing what they do best: throwing a great big party to which everyone is invited. (With more than 10,000 “likes” on Facebook.)

Still, there has been some confusion about the date, and you’ll find many Flemish looking ahead to **30 March** instead. It seems that in 2009 Iraq reached their agreements after 249 days, but it took an additional 41 days to get approval from parliament. So, while De Wever and Di Rupo only have a week to avoid a record altogether, they still have more than a month to avoid two.

→ [www.belgiwereldkampioen.be](http://www.belgiwereldkampioen.be)

# The return of the boar

## The wild boar is making a comeback in Flanders, but not everyone is pleased

DENZIL WALTON

Until the late 18th century, the wild boar (*Sus scrofa*) could be found rooting and delving in Flemish soil in large numbers. But the gradual destruction of their main habitat (forests) combined with over-hunting saw these ancestors of the domestic pig disappear completely from Flanders.

In the last 50 years, the population of wild boar across much of Western Europe – particularly Germany, France and just south in Wallonia – has significantly increased. During hunting season in France, nearly half a million wild boar were shot – about five times more than a century ago.

In Wallonia, the number of wild boar is estimated at 20,000. And 10 years ago, it started travelling north.

Their first footfalls onto Flemish ground were recorded in the Voerstreek of Limburg – a hilly, wooded region not unlike the Ardennes, where there is now a thriving population of between 250 and 400 boar.

*“Wild boar are partial to football pitches, golf courses and back gardens”*

Individuals were then sighted elsewhere throughout Flanders: in Kasterlee and Knokke, Halle and Huizingen. In 2005, a sow and her kids were

photographed in the woods around Zedelgem near Bruges, proving that wild boar were successfully breeding there. Other photographs showed a less idyllic side to these newcomers: a football field that looked like the Bruges rugby team had been practising their scrummaging; a forest picnic area completely ploughed up by snouts.

The response was immediate. Pupils from a nearby school were advised to keep out of the woods. Hunters were given permission to load their weapons and restore order. Animal rights group Gaia pleaded that the animals be captured, anaesthetised and released elsewhere. The hunters sneered at such a suggestion, forgetting that a net was the commonest method used in medieval Flanders to catch wild boar.

In any event, the hunt failed, resulting in the wonderful quote in a local newspaper: “Those pigs are much smarter than we are.”

In reality, the clever pigs were simply hiding in thick undergrowth during the day and coming out at night, when the coast was clear.

The appearance of wild boar in Zedelgem – 200 kilometres away from either the Ardennes or the Voerstreek – led to all sorts of conspiracy theories. The most prevalent was that a local hunter had caught wild boar in Germany, transported them to Flanders and released them in the large private forests between Sint-Andries and Zedelgem, thus instantly pepping up the local hunting possibilities. It would certainly be an attractive proposition for hunters – normally accustomed to shooting pheasants and hares – to take



© Richard Barz

Studies are being conducted to propose proper management of wild boar in Flanders

aim at meatier targets. But no-one has ever come out and admitted to it.

However, not everyone is licking their lips at the thought of wild boar returning to Flanders. Farmers are the most concerned, especially when they read headlines like “Wild boar destroy dozens of maize fields” (*Het Belang van Limburg*, 24 September 2008).

Wild boar are also partial to football pitches, golf courses and even private gardens. In the forested Ardennes, such damage rarely occurs. But Flemish forests are just too small to hold these animals, so they go looking elsewhere for feeding sites. Whether Flanders as a whole is too small – and too urban – for these animals, remains to be seen.♦

## A different view

### Shops are picking up on Flemish entrepreneur's innovative new design

EMMA PORTIER DAVIS

Searching for an eye-catching display cabinet for his wife's shoe shop in Roeselare, Marc Lambert scoured shopping centres across Europe. He finally gave up and just made his own, and Viewtube was born.

The Viewtube, which stands just shy of two-and-a-half metres tall, comprises a stainless steel base and top with a glass middle where shop owners can showcase their wares. It rotates slowly on its axis, giving potential customers a 360-degree view.

His flash of inspiration came while wandering around Berlin, where he noticed that digital media seemed to grab the attention of passersby. “People were attracted to the movement, so I realised that we needed something with motion.”

After searching for a company that would make the type of unit he envisaged – it had to be beautiful but simple enough so as not to draw attention away from the products inside, easy to keep pristine and offer a high-end look – he realised he had hit on a concept yet to be exploited. “I had the idea that other people could use such a product,” he says. So since 2009, Lambert has been busy. He

made the prototype in 2010, won a European patent for his invention and already took the Viewtube to the local market by the end of the year. Based in Roeselare, he's sold several models to the Sint-Niklaas shopping centre, plus one to a supermarket and another to a home electronics retailer.

In 2011 he will take his invention to Düsseldorf for the retail trade fair EuroShop, where companies from across the world come to check out the latest trends and innovations in shop design.

Lambert, who acknowledges that the Belgian market is rather too small to justify mass production, has high hopes for getting international sales leads from such an event. “It is a very niche product, and I have to sell it Europe-wide or globally,” he says.

His invention doesn't come cheap. The basic price for the unit and installation is €6,900. But Lambert explains that Viewtube, with its weighty glass section, is not easy to produce and that parts of it have to be put together by hand in the shop. But it does add a splash of glamour. ♦

→ [www.viewtube.be](http://www.viewtube.be)



The Viewtube, 360 degrees of display

# Dredging contracts reach €5.6 billion

**Flanders' biggest dredgers need more equipment and workforce**

ALAN HOPE

Flanders' two main dredging companies, Jan De Nul and Deme, have reported orders worth €5.6 billion, and plans to create up to 1,000 new jobs.

Jan De Nul, based in Aalst, issued a statement that it had obtained new orders worth €1 billion in the last four months, bringing future contracts up to a total of €3.1 billion. The orders will require the company to extend its fleet; it currently has 58 ships in operation around the world, with another 16 on order. In addition, its current workforce of 5,416, of whom 40% are in Belgium, will be augmented by 500 new employees, mainly engineers and ship crew but also bookkeepers and translators.

The works involve dredging harbours and the development of empty plots of land in the Caribbean, South America, Southeast Asia and Australia, as well as Europe and Africa.

Deme, based in Zwijndrecht, saw its order books grow to a value of €2.5 billion at the end of last year. Its most recent contract concerns the second and third phase of construction on the C-Power wind turbine farm in the North Sea. Deme will also be filling 500 new jobs. Both companies are prepared to recruit worldwide. ♦



The dredger Cristobal Colon, constructed for Jan De Nul at the La Naval shipyard in Spain in 2009

## Brink's bankrupt after all

Security company Brink's Belgium was this week declared bankrupt, bringing to an end a tortuous process that started with a dispute over the difference between a "labourer" and an "employee". The company, a subsidiary of the American parent, was hit by industrial action last October following an attempt to switch the legal status of its workforce from "employees" to "labourers", a distinction that persists in the Belgian workforce. Unions said the attempted switch was a prelude to mass lay-offs as part of a restructuring plan.

The issue was headed for the courts when the American parent pulled the plug, with Brink's Belgium filing for bankruptcy. Had that been approved, the responsibility for the laid-off workers would have laid with the state, allowing the company to escape without paying any penalties.

But it was not approved: The court accepted the argument of unions that the bankruptcy was false, a ploy to allow Brink's to close Brink's Belgium and open again immediately under another name, and with staff all holding labourer status. The bankruptcy application was refused, and two administrators were appointed to bring the matter to a conclusion.

It looked as if the company would be kept alive under new management: the Swedish company Loomis together with Belgian businessman Ramy Baron. But in the end talks with Loomis broke down, in what Baron described as "a total surprise". Loomis, it is thought, may have had doubts about the financial feasibility of the takeover, as well as the possibility of lingering industrial unrest. Unions had accepted a change of status reluctantly. "Maybe Loomis feared that the resulting social climate would be difficult right from the start," Baron said.

The two administrators are now reported to be involved in discussions with the major banks to see what might be salvaged from the situation. ♦

## Business makers

**Pierre-Alain De Smedt** (pictured) is to take over as chairman of the employers federation VBO when current chairman Thomas Leysen steps down in March. De Smedt, 66, was previously chairman of the motor industry federation Febiac as well as vice-chairman to Leysen.

**Georges De Vos**, COO of Omega Pharma, has quit his job suddenly, reportedly over a "difference in vision". De Vos had been in place since September 2009. His departure led to a €2 drop in the share price to €36.70.

**Fred Hornung** has been named the new CEO of Balen-based Nyrstar, the world's largest zinc producer. Dutch-born Hornung, until now a director of the company, takes the place of Australian Matt Howell.

**Bart Becks**, founder of the crowdsourcing talent agency SonicAngel is the new chairman of the Interdisciplinary Institute for Broadband Technology (IBBT), which groups together 750 researchers in 150 projects.

**Peter Praet**, executive director of the National Bank, was last week named as a front-runner to become director of the European Central Bank. He would replace the Austrian Gertrude Tumpel-Gugerell, the only woman currently serving on the board of the ECB, when her term runs out on 31 May.

**Luc Cortebeeck** (see page 1), general secretary of the Christian trade union ACV, has filed a legal complaint regarding a forged email announcing his resignation sent last week to the media. The report was carried by *De Standaard* and VRT radio and their websites before the hoax was revealed. Both media have apologised for the error. ♦



© VBO

## THE WEEK IN BUSINESS

### Air Transport • Qatar Airways

Qatar Airways last week inaugurated a five-flights-a-week service between Brussels and Doha. The carrier, which claims to offer a five-star service to its passengers, seeks to develop its activities on the European market.

### Autos • Sales

Some 53,000 new cars were registered in January, a 7.8% increase compared to the same period in 2010. Best-selling models were Renault, up 11%, Volkswagen at 12% higher and Peugeot. In addition, sales of light industrial vehicles, trucks and motorcycles also increased in the wake of the Brussels car show. The country's total production of new cars rose last year for the first time since 2005.

### Banks • ABK

The Antwerp Beroepskrediet (ABK) bank, specialised in credit to small- and medium-sized companies, has received a €115 million takeover offer from Antwerp-based Bank Van Breda, an affiliate of the Ackermans & Van Haaren holding company. The offer is an answer to an attempt by the French-owned Credit Mutuel group to take over ABK for €96 million.

### Brewing • AB InBev

Leuven-based beer group AB InBev will produce a cider for the UK market carrying the name of one of its leading brands, Stella Artois. The new drink, to be launched in April, is made from Jonagold apples and will be available in bottles and cans. Meanwhile, AB InBev is building a new brewery in Yingkou, China, to meet growing demand in the country.

### Chemicals • Tessenderlo

The Limburg specialised chemical group has sold its aromas and esters activities, Tessenderlo Fine Chemicals, to the UK-based Tennants Consolidated company for some €20 million.

### Diamonds • HRD

The Antwerp-based Hoge Raad voor Diamant, the umbrella organisation of the Belgian diamond industry, has signed a cooperation agreement with the Istanbul Chamber of Commerce to open a lab in the Turkish capital, its first abroad.

### Jobs • Banks

The country's four largest financial institutions – BNP Paribas Fortis, KBC, Dexia and ING – have confirmed plans to hire up to 2,800 new employees this year.

### Hotels • Accor

The French Accor group plans to open up to 40 new Ibis hotels in the country over the next couple of years. Special emphasis will be in coastal cities where the group has no properties thus far.

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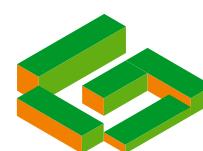
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# Veils aside

## The Flemish Opera presents a new *Hérodiade*, and Salome has never been more sinless

MARIE DUMONT

For an opera house these days to programme anything by 19th-century French composer Jules Massenet is a risky business. Not because of any kinky scenes or jarring sounds that might offend viewers' sensibilities. Quite the opposite: whatever whiff of scandal these works may have had in Massenet's lifetime has long evaporated, leaving only stilted, implausible plots and old-fashioned melodies that seem straight out of a crackling vintage recording.

But there are signs that Massenet may be slowly wheedling his way back into our modern sensibilities. In 2007, De Munt in Brussels put on a riveting production of *Werther* that involved French tenor Ludovic Tézier and US mezzo Jennifer Larmore. French conductor and tastemaker Marc Minkowski conducted *Don Quichotte*, also at De Munt, in May last year, and will be revisiting *Cendrillon* at Paris' Opéra Comique next month.

But right now the spotlight is on *Hérodiade*, which is about to be staged at the Flemish Opera by Joachim Schröder, an exciting German dancer and choreographer turned stage director, with house conductor Dmitri Jurowski in the pit.

It is exactly 130 years since the work was premiered, at De Munt of all places. It was initially destined for the Paris stage, but Massenet had to fall back on Brussels when the French organisers got cold feet about its so-called immoral subject matter.

It is hard, today, to understand what the fuss was all about. Granted, the plot is borrowed from one of the most seething stories in the New Testament – the death of John the Baptist around 36 AD – that also inspired Richard Strauss' *Salomé*. But while *Salomé*, based on a short story by Oscar Wilde, is a tinderbox in its style and content, *Hérodiade* is like its timid twin sister – sharing the same DNA but a lot tamer in character.

Far from the depraved teenager depicted by Strauss, Salomé is portrayed here as a victim – an abandoned child who has no idea who her mother is. The famous dance of the seven veils is skipped, as is the scene where she asks Herod for John's head on a platter; Herodias is alone responsible for orchestrating John's death.

Provided one doesn't mind these drastic departures from



The Flemish Opera rehearses *Hérodiade*

the Biblical source, there's a lot to be admired in *Hérodiade*. The string of unhappy love interests – Herodias loves Herod, who loves Salomé, who loves John, who'd rather not be involved in any earthly love at all – has the formal elegance of a 17th-century French tragedy. Musically, the opera is a peculiar mixture of German influences and exotic trappings, which has caused one unkind critic to describe it as "musk-flavoured sauerkraut".

Others prefer to see it as a precursor of Debussy, with its long drawn-out melodies that never seem to settle into any particular mood but hover in and out of arias, treating the libretto as prose rather than verse. See it in this production, which stars Italian soprano Carmen

Giannattasio as Salomé, Serbian tenor Zoran Todorovich as John and Russian mezzo Julia Gertseva as the formidable Herodias, and it may well grow on you. ♦

**11-18 February**

Vlaamse Opera, Ghent

**25 February - 8 March**

Vlaamse Opera, Antwerp

→ [www.vlaamseopera.be](http://www.vlaamseopera.be)

## Vienna, by way of Limburg

### A young Flemish harpist is on her way to the most famous orchestra in the world

ANNA JENKINSON

"It's a bit surreal," Anneleen Lenaerts tells me, as if she still doesn't quite believe what's happening to her. At just 23, she has been appointed solo harpist at the Vienna Philharmonic, a full-time orchestral position that most musicians can only dream about. The appointment, which takes effect this autumn, will mean moving away from her family home in the Flemish town of Peer in Limburg province, not far from the Dutch border, to live and work in Vienna. "It's a bit overwhelming," she says of the whole experience.

Since she finished her music studies at the Royal Conservatory of Brussels a couple of years ago, Lenaerts (*pictured*) has been travelling around Europe as a soloist, playing chamber music and teaching. "I hadn't really thought about a full-time position in an orchestra, but the opportunity came up, and I knew it was the chance of a lifetime," she says. The audition, spread over two

days, took place behind a screen to ensure neutrality in the selection process. "I was simply number 9," she says. The jury was made up of 27 members of the orchestra, who listened to candidates play a selection of solo pieces and excerpts from orchestral music. Lenaerts will be one of the youngest players and one of the few women in the notoriously male-dominated orchestra.

Before she takes up her post, there will be several opportunities to hear her play, the first of which is this week at the Royal Library in Brussels. The programme will include works by Chopin and Liszt that are on her upcoming CD, to be released in April, as well as other pieces by composers such as Smetana.

Having become an accomplished harp player, with many prizes under her belt – including first prize in 2005 in the Lily Laskine competition, one of the top competitions for the harp – it is curious to discover that

it was more or less by chance that Lenaerts started the instrument.

Aged nine and already playing the piano, she wanted to learn an instrument that she could play in the local music group. The music teacher needed a harpist and suggested Lenaerts take up the harp. "I was against the idea," she recalls with a laugh. But the teacher managed to convince her, and she took to the instrument and its sound immediately. The rest, as they say, is history. Even if she's still only 23. ♦

**Anneleen Lenaerts**

11 February, 12.30

Royal Library

Keizerslaan 4, Brussels

→ [www.anneleenlenaerts.be](http://www.anneleenlenaerts.be)



© Studio Leyen



## Peter De Bruyne blurs the picture to create a new focus

ANNA JENKINSON

**P**hotographer Peter De Bruyne had a chance encounter on one of his trips to New York. "It was horrible weather. I'd been hoping for an Indian summer, but it just rained the whole time."

On one of these days, De Bruyne was visiting galleries in the city's meat-packing district when he passed US film director David Lynch on a stairway. They

*"I arrive at the airport, rent a car and head off. I don't plan anything"*

exchanged greetings and moved on. A few moments later, De Bruyne headed downstairs, went out into the rain and took a picture of a man with an umbrella walking away from the building.

To this day, De Bruyne doesn't know if the man in the picture is Lynch, but it makes him smile to think it could be. Lynch is one of a handful of directors whose work is an inspiration to the Bruges-based photographer. It is also one of the photographs on show at a new exhibition of De Bruyne's work at La Fabrika, a Brussels design shop that opened last autumn. "It's the first time I've exhibited somewhere other than a gallery or a cultural centre, so for me, it's an experiment," says De Bruyne. He was convinced by Hendrik Geleyte of photography sales website alfredandgeorgia.be to

give it a try. "We're both on the same wavelength," explains De Bruyne. "We have similar tastes in movies, music and art. We both have an incredible love for the United States."

De Bruyne's love for the US, which grew out of watching American movies, is present at many levels in his work. One of his series, *Nuit Americaine*, some of which is included in the exhibition at La Fabrika, refers to the night scenes of American movies in the 1950s and 1960s that were actually taken in broad daylight. The technique involves playing with light and shadow, filtering and lighting – all elements that De Bruyne plays with in his own work.

De Bruyne's work is also characterised by being slightly out of focus, giving the pictures a blurry or dreamy quality. That way "the unnecessary details are

eliminated, and I put my focus on the main subject," he says.

Most of his series are taken during trips to the US, for which he simply books a return flight and leaves the rest open. "I arrive at the airport, rent a car and head off. I don't plan anything. I'm not looking for certain pictures. I want to encounter situations."

De Bruyne is working on a new series, *American Interiors*, and will be heading back to the US this year to work on it. Two of the photos in this series are on show at La Fabrika, giving visitors a taste of what's to come. ♦

### Until 3 March

**La Fabrika**  
Dansaertstraat 182, Brussels

→ [www.lafabrika.be](http://www.lafabrika.be)

## CULTURE NEWS

The Gent Jazz Festival has announced its first headliner: **BB King** will take the stage on 9 July as part of his farewell tour. Opening the evening will be Flemish bluesmen Steven De Bruyn, Tony Gyselinck and Roland van Campenhout, who as a trio released the album *Fortune Cookie* last year.

→ [www.gentjazz.com](http://www.gentjazz.com)

With four nominations, the comedy sketch series *Tegen de sterren op* is a favourite in the *Nacht van de Vlaamse Televisiesternen*, or **Night of the Television Stars**. The annual ceremony awards the best in Flemish TV from the previous year; the show that spoofs Flemish celebrities, politicians and even other TV shows only started in December but has clearly made quite an impression on the Flemish Television Academy, which nominated it for Best Comedy Series, Best Actor (Walter Baele) and Best Actress (twice, with nominations for both Barbara Sarafian and Nathalie Meskens). Other nominations include *Oud België* for Best Drama, *Komen eten* for Best Reality Show and *Man bijt hond* for Best News Programme. The ceremony is aired live on 25 February on VTM.

→ [www.vlaamsetelevisieacademie.be](http://www.vlaamsetelevisieacademie.be)

C&A shoppers will soon find a new fashion line in the chain store, designed by American pop singer **Christina Aguilera**. Called "Pop Fashion", the line will arrive in stores next month. C&A operates more than 80 stores in Brussels and Flanders.

Turnhout hair stylist David Lenaerts has opened a new **mobile salon** in an old shipping container. He got the idea while vacationing in Tanzania, where he saw a man doing a brisk business in his own container salon. The containers can be transported, and Lenaerts plans to travel to festivals and other major events where attendees might appreciate a quick trim.

Flemish filmmaker and video artist **Nicholas Provost** picked up a Tiger Award for Short Films worth €3,000 for his film *Stardust* at the **Rotterdam Film Festival** last week. The jury said: "We admire *Stardust* for revealing in an unexpected way the possibility of documentary in fiction and of fiction in documentary and for showing one of the most photographed, analysed, theorised cities in the world, Las Vegas, in an original way." Also at Rotterdam, Flemish director **Fien Troch** was awarded the €30,000 Eurimages Prize for the Development of Co-Production for her new film *Kid*, as part of the festival's CineMart, a platform for filmmakers to present their projects in production to potential investors.

## Life and death in New York • A gallery show of "new Flemish masters"

LAWRENCE DE GEEST

At New York's Andrea Rosen Gallery, Kortrijk-based businessman and art collector Filiep Libeert has curated *The Flemish Masters: That's Life* to showcase his 30-year collection of Flemish contemporary art. It covers the 16 artists Libeert considers the most important of their generation. February in New York tends to be a seasonal purgatory, and this show offers winter nostalgics a chance to get in touch with their inner existentialist. One visitor told me: "I don't know whether to laugh or cry."

"Filiep specifically wants to show how Flemish contemporary art touches upon the historical art of the old Flemish masters," explains the gallery's associate director Cory Nomura. "A lot of these works have a wry sense of humour on death; but they aren't morose."

He points to a silver-plated bronze skull with astonishingly

perpendicular teeth. "That's by Kris Martin; he literally scanned his own skull." Hanging on the opposite wall is a large mirror with the phrase "The End" written backwards, also by Martin. Jan Van Oost, meanwhile, used his mirrors to cover a coffin.

Nomura's favourite is a painting by *Gentenaar* Mathieu Ronse of a solemn man, dark and brooding: "It's a recreation of an old master's painting, but many elements are painted over in black, as if something is lost in history." Nomura notes that Christianity is present in Flemish contemporary art much more so than in other regions of Europe and certainly more than in the US. Though in an adjacent gallery, an American painter has incorporated a newspaper clipping on Flanders' famous parachute murder into the work – contemporary Flemish news as contemporary American art.



The *Flemish Masters* is on view until 5 March and also includes work by Berlinda De Bruyckere, Thierry De Cordier, Peter Buggenhout and Wim Delvoye. Visitor reactions are mixed. "I always have doubts about exhibits from just one nation," says a man from Paris. "However, I do like David Claerbout," nodding to a video projection of an angel holding a rose. A New Yorker suggests the exhibition has a Gothic look: "It makes me think of Magritte." ♦

→ [www.andreasengallery.com](http://www.andreasengallery.com)

# A stylish export

Designed in Brussels travels the world

STÉPHANIE DUVAL

**B**russels Export, which promotes Brussels talent and products abroad, has teamed up with Designed in Brussels, a public organisation that offers support to Brussels designers, whether they are young newcomers or experienced and established. Together they are the force behind 101% Designed in Brussels, a travelling exhibition to showcase the work of a special selection of Brussels designers.

Each year, the organisation takes care to choose designers with various specialisations and who are at different stages of their careers. This way, the selection is a good representation of what is going on in the capital of Europe, both conceptually (in schools) as commercially (in stores). For 2011, the professional jury chose architect Benoît Deneufbourg, architect-designer Julie De Smedt, product designer Julien Renault and industrial designers Corentin Dombrecht and Vanessa Hordies.

These fantastic five have a busy year ahead of them, filled with international experiences. First they will be invited to present their work at the Stockholm Furniture Fair in February, and at the Milan Salone Internazionale del Mobile in April. These fairs are among the most influential European design industry events, and thus an excellent platform.

Later this year, during Design September, the group will partake in an event called Designers towards Business: a meeting between designers and manufacturers, which will hopefully lead to an expansion of their professional network. Finally, in December, the five are travelling to China for Business Week Hong Kong to discover an entirely new and exciting market.

No reason to grab for your passport if you want to see the selection for 2011. Traditionally the exposition has one final stop in Designed in Brussels' own gallery, early on in the following year. ♦

→ [www.designedinbrussels.be](http://www.designedinbrussels.be)



© B La Punzina

## Port Pavilion opens in MAS

The new museum's first pavilion brings the port closer to the city

MARC MAES

The long-awaited architectural wonder that is Museum aan de Stroom (MAS) in Antwerp only opens in May, but the city celebrated and early opening last week with the inauguration of the new Antwerp Port Pavilion.

"I think that this pavilion is a unique occasion for the people of Antwerp, enterprises and tourists, to get to know the port of Antwerp," said president of the Antwerp Port Authority Marc Van Peel.

The port is the first pavilion at the MAS site – just off the Scheldt River and north of Antwerp's centre – to open its doors to the public. "The port of Antwerp has grown away from the city," continues Van Peel. "We want to re-establish the contact between port and population." The Port Pavilion makes up part of the "soft values" initiatives to increase public awareness of the port, such as the 25 kilometre bicycle path and new informational boards explaining port infrastructure.

Inside the pavilion, a huge aerial photograph of the port and city stretches from wall to wall; above is a cylinder-shaped 360-degree surround-sound projection screen offering a continuous flow of action, putting visitors in the middle of port activities. In addition, footage from the locks and real-time radar displays allow the public to witness the entrance and docking manoeuvres of large container vessels.

A collection of interactive computer screens display information on port activities and services. "Accessible and in multiple languages," comments Van Peel. "We want to attract a large public."

The Antwerp Port Pavilion was designed by the Antwerp-based Crepin Binst Architecture and also houses a conference room. The pavilion is cooled with water pumped from the nearby Willem dock, making the whole project an example of sustainable energy. ♦

→ [www.havenvanantwerpen.be](http://www.havenvanantwerpen.be)



© Port of Antwerp

## STREEKPRODUCT SERIES

ALAN HOPE

### Bloempanch

You can't get far in looking at *streekproducten* (regional products) in Flanders without coming up against pork. The pig was a good friend to every Flemish peasant who could keep one: feed him on scraps and let him forage for the rest. When the time came, he would be slaughtered by a visiting butcher, and every part of him used in some preparation or another – enough to last a family through the winter.

Every part, including the head and ears, tail and feet, and blood. Even sworn carnivores often quail at the idea of eating pig blood. Still, blood sausage features heavily on the list of traditional regional products recognised by the Flemish *streekproduct* label.

Brussels has only one product of any sort on that list, and it's the *bloempanch* made by the Declerck-Cloetens butcher in Anderlecht. The word is Brussels dialect for blood-sausage – *panch* is what's called *pens* elsewhere in Flanders and corresponds to the English word "rumen" or "paunch", or the first stomach of a ruminant, in this case a cow.

However, unlike the sausage-shaped *bloedpens* found everywhere else, *bloempanch* is a huge preparation – about 15 centimetres in diameter – which is eaten in slices. The slices are studded with squares of pure white belly fat, which is what gave it its popular name in the Marollen area

of Brussels, where it was once almost daily fare – *bufsteik mi rooite* (*briefstek met ruiten*, or beefsteak with squares). The fat, explains butcher Carlos Declerck, is cut by hand, and the whole construction is made on the premises, according to a recipe he won't reveal. Tasting tells us that the *bloempanch* is solid and spicy when cold, the blocks of fat providing an interesting textural variation. Unlike others you'll find on the market, it retains its form when cooked, but now the *rooite* become meltingly buttery. It's traditionally eaten either way, with a smear of mustard if cold, or with apple sauce and potato puree if cooked.

"It has a long history," Declerck says. "At one time it was eaten every day by people who couldn't afford meat. That's why they called it the beef steak of the poor."

The tradition is honoured to this day by the Order of the Bloempanch, a group of supporters who have even managed to have several streets in the Marollen re-named in its honour: the Abrikozenboomstraat now bears a plaque naming it Den Bloempanchgang.

Declerck's product is a favourite of famous Belgian harmonica player Toots Thielemans together with mayor Freddy Thielemans and Michelin-starred chef Pierre Wynants (all members).

Declerck-Cloetens, incidentally, also hand-make a host of



Toots Thielemans enjoys a little *bloempanch*

other pork preparations, from an unctuous trotter in jelly to a flavourful, herby *boundin de Liège*. You'll find them at the start of the Veeweydstraat, just across from the Sint-Guidon metro.

→ [www.streekproduct.be](http://www.streekproduct.be)



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# Agenda

## Outi Heiskanen

Often completed by hand, the graphic work of one of Finland's most famous artists is on view at the XXL Art gallery, Waterloosesteenweg 503, Brussels, until 27 February



## Offscreen Film Festival

IAN MUNDELL

There's a lovely story that the original *Tron* film was excluded from the special effects Oscar race in 1983 because using computers was considered "cheating" by the Motion Picture Academy.

It's hard to believe now, but there was a time when big-screen science fiction was all about little models of spaceships and massive stage sets – both of which tended to wobble at inappropriate moments.

This year, Brussels' Offscreen Film Festival proposes a journey back to this imperfect era, with a programme of pre-computer films about space travel. The Hollywood contingent needs neither introduction nor apology for the lack of computerised effects. *Alien*, *Silent Running* and *2001: A Space Odyssey* remain classics for the genre, while older offerings such as *This Island Earth* and *Forbidden Planet* can draw on a reserve of kitsch that has embedded them in the cultural memory. David Lynch's *Dune* falls somewhere between the two, being by turns madly over the top and positively visionary.

But the programme boldly goes beyond the classic end of the sci-fi repertoire. There are Italian films, such as Mario Bava's *Planet of the Vampires*, considered by some an inspiration for *Alien*, and the *Star Wars* rip-off *Starcrash*, in which

the future is low-cut and figure-hugging.

Further out still are films from behind the Iron Curtain. Once again there are some classics, such as Andrei Tarkovsky's metaphysical *Solaris* and the essential silent film *Aelita*. But this is mostly unknown territory, from the socialist realist *Planet of Storms* (1962), with its heroic scientific mission to Venus, to the grandiose allegory of Polish film *On the Silver Globe* (1988) and the Czech New Wave style of *Ikarie Xb1* (1963).

If you don't care that much for the future, Offscreen still has plenty of other treats. Face/Off is a small but specialist programme that brings together films involving people with changed faces. These include the 1966 conspiracy thriller *Seconds*, the poetic horror of *Les yeux sans visage* (*Eyes Without A Face*, 1960), the 1947 film noir *Dark Passage* (pictured) and the existential Japanese film *The Face of Another* (1966).

The guest of honour at the festival is American director Monte Hellman, who will present a new print of his best-known film, *Two-Lane Blacktop* (1971) on 19 February. This tale of two hot-rod racers who pick up a hitchhiker and set off across America has become a classic of the road movie genre.

Hellman is still working at 78, and the

festivals will show his latest film, *Road to Nowhere*. There is also a chance to catch two unconventional westerns he made with Jack Nicholson, *Ride in the Whirlwind* and *The Shooting*. Also on the programme is a selection of 1970s and 1980s kung-fu movies from the Shaw Brothers Studios in Hong Kong, and some new feature films that are unlikely to make it onto regular screens. These include Phil Mulloy's dark animation *Goodbye Mister Christie* and Simon Rumley's slacker revenge movie *Red, White and Blue*. ♦

**9-27 February**

Cinema Nova  
and other Brussels venues,  
plus screenings in Antwerp  
and Kortrijk

→ [www.offscreen.be](http://www.offscreen.be)



**MORE FILM THIS WEEK**

**Young Film Fans** → *Cinematik, Brussels*

**Fellini's Satyricon** → *Film Plateau, Ghent*

**Gay & Lesbian Film Festival** → *Vendôme, Brussels*

FLANDERS TODAY  
FEBRUARY 9, 2011

GET YOUR  
TICKETS NOW!

## Museum Night

### Fever

#### 26 February

Across Brussels

Museums – dry, dusty and boring? No way! During Museum Night Fever, 19 Brussels museums are keeping their doors open until the early hours to offer you a wild Saturday night of special tours, pop and rock concerts, games, fashion shows and dance performances. And to top it all off is a spectacular after-party at Bozar. This event was hugely popular last year, so you are advised to buy your tickets in advance.



→ [www.museumnightfever.be](http://www.museumnightfever.be)

## Ghent

### Charlatan

Vlasmarkt 6; 09.224.24.57  
[www.charlatan.be](http://www.charlatan.be)

**FEB 10** 22.00 Manngold

### Decadance

Overpoortstraat 76; [www.decadance.be](http://www.decadance.be)

**FEB 10** 20.00 Black Tusk + Howl

### Handelsbeurs

Kouter 29; 09.265.91.65  
[www.handelsbeurs.be](http://www.handelsbeurs.be)

**FEB 17** 20.15 Joan As Police Woman + The Two

### Vooruit

St Pietersnieuwstraat 23; 0900.26.060  
[www.vooruit.be](http://www.vooruit.be)

**FEB 9** 22.00 Dolorean

**FEB 11** 19.30 Mark Kozelek

### Hasselt

Ethias Arena - Grenslandhallen  
Gouv. Verwilghensingel 70; 0900.26.060  
[www.proximusgoformusic.be](http://www.proximusgoformusic.be)

**FEB 12** 20.00 Regi in the Mix XL

### Muziekodroom

Bootstraat 9; 011.23.13.13  
[www.muziekodroom.be](http://www.muziekodroom.be)

**FEB 10** 20.30 Rusty Roots

**FEB 15** 19.00 Nile + Melechesh + Dew-Sented + Zonaria + Darkrise

### The Zoo

Kempische steenweg 106; [www.thezoo.be](http://www.thezoo.be)

**FEB 12** 22.00 Forbidden Fruit: Bruni + Eduardo Rivas + Sascha Dive

### Kortrijk

De Kreun  
Conservatoriumplein 1; 056.37.06.44  
[www.dekreun.be](http://www.dekreun.be)

**FEB 9** 20.00 De Jeugd Van Tegenwoordig + Nobody Beats The Drum

**FEB 16** 20.00 Gold Panda + Eleven Tigers

**FEB 17** 20.00 Steve Singeneyer (Soulwax)

### Leuven

Het Depot  
Martelarenplein 12; 016.22.06.03  
[www.hetdepot.be](http://www.hetdepot.be)

**FEB 17** 20.00 A Brand + Jamaica + The Tellers

### Ostend

Kursaal (Casino)  
Monacoplein 2; 070.22.56.00  
[www.kursaalostende.be](http://www.kursaalostende.be)

**FEB 12** 20.00 From Ostend With Love, electronic music festival with international DJs Sound of Stereo, Mason and more

### Rotselaar

Vrijtijdscentrum De Mena  
Provinciebaan 2; 016.61.64.07  
[www.rotselaar.be/verdiep2](http://www.rotselaar.be/verdiep2)

**FEB 9** 20.30 Hannelore Bedert Trio

# Agenda

FLANDERS TODAY  
FEBRUARY 9, 2011

## Wenduine

Wielingencentrum  
Graaf Jansdijk 18; 059.24.21.33  
**FEB 11** 20.30 Motown 50 years and more with Sandrine, Brahim, Elke Bruyneel and Jim Cole



## Antwerp

Buster  
Kaasru 1; 03.232.51.53  
www.busterpodium.be  
**FEB 9** 21.30 Playtime Session  
**FEB 10** 21.30 Buster Jam  
**FEB 11** 20.30 Derek

De Hopper  
Leopold De Waelstraat 2; 03.248.49.33  
www.cafehopper.be  
**Until FEB 28** 21.00 Sander De Winne Quartet

De Roma  
Turnhoutsebaan 327; 03.292.97.40  
www.deroma.be  
**FEB 13** 15.00 Rita Reys: Young at Heart

## Brussels

Jazz Station  
Leuvensesteenweg 193; 02.733.13.78  
www.jazzstation.be

Concerts at 20.30:

**FEB 9** Ben Sluijs/Erik Vermeulen Duo  
**FEB 11** Platform 1: David Gordon + Isabelle + Sally McDonald + Al Smith + Throw Television  
**FEB 12** 18.00 Bram Weijters Quartet  
**FEB 16** Amina Figarova sextet  
**FEB 17** 20.00 The Bundle

Le Caveau du Max  
Emile Maxlaan 87; 02.733.17.88  
www.lexmax.be  
**FEB 10** 20.30 Four for Chet

Musical Instruments Museum  
Hofberg 2; 02.545.01.30 www.mim.be  
**FEB 15** 12.30 Jozef Dumoulin/Lynn Cassiers

Sounds Jazz Club  
Tulpenstraat 28; 02.512.92.50  
www.soundsjazzclub.be

Concerts at 22.00:

**FEB 9** Chamaquiendo, salsa  
**FEB 10** Mess Trio  
**FEB 11** Jazzy Strings (Special Manouche)  
**FEB 12** Elmore D  
**FEB 14** Master Session  
**FEB 15** Nicolas Thys-Dries Lahey Trio  
**FEB 16** Caribe Con K

The Music Village  
Steenstraat 50; 02.513.13.45  
www.themusicvillage.com

Concerts at 21.00:

**FEB 9** The Blue Extended  
**FEB 11** The Swing Dealers  
**FEB 12** Sabine Kuhlich & The Johan Clement Trio  
**FEB 14** Elaine McKeown & The Swingmasters  
**FEB 16** Sara So Far Quartet  
**FEB 17** Circacinco, Astor Piazzolla music

Viage  
Anspachlaan 30; 070.44.34.43  
www.viage.be

**FEB 12** 20.30 Boogie Night Fever: Renaud Patigny & his Blue Devils with Alexia Waku, Audenarde group and PDM Bigband

## Ghent

Voortuit  
St Pietersnieuwstraat 23; 0900.26.060  
www.voortuit.be  
**FEB 10** 20.00 Anouar Brahem Quartet  
**FEB 13** 20.00 Mishalle, Watts, Dramé, Polika & Marockin' Brass: 11 Songs

## Leuven

Het Depot  
Martelarenplein 12; 016.22.06.03  
www.hetdepot.be  
**FEB 9** 20.00 Jef Neve Trio



## Antwerp

De Roma  
Turnhoutsebaan 327; 03.292.97.40  
www.deroma.be  
**FEB 9** 20.30 Gaby Moreno  
**FEB 10** 20.30 Tutu Puaone: It Began in Africa  
**FEB 12** 20.30 Raymond van het Groenewoud

## Zuiderpershuis

Waalse Kaai 14; 03.248.01.00  
www.zuiderpershuis.be  
**FEB 11** 20.30 Trio Arto Tuncboyaciyan (Turkey)  
**FEB 16** 20.30 11 songs (West Africa)

## Bornem

### CC Ter Dilft

Sint-Amandsesteenweg 41-43; 03.890.69.30  
www.terdilft.be  
**FEB 11** 20.30 Zjef Vanuytsel

## Brussels

### Art Base

Zandstraat 29; 02.217.29.20  
www.art-base.be

**FEB 13** 21.00 Gauri Guha & Tal Mel Ensemble (India)

## Théâtre Molière

Bastionsquare 3; 02.217.26.00  
www.muziekpubliek.be  
**FEB 9** 21.30 Ána Harouna solo (Touareg)  
**FEB 11** 20.00 Casbah blues: homage to Guerouabi by Hassen Karbiche (Algeria)

## Ghent

### Handelsbeurs

Kouter 29; 09.265.91.65

www.handelsbeurs.be  
**FEB 12** 20.15 Oloroso Viejo, flamenco

## Mol

### Schouwburg Rex

Smallestraat 2; 014.33.09.00  
http://getouw.gemeentemol.be

**FEB 9** 20.15 Koole en Blokhuis

## Roeselare

### CC De Spil

Spilleboudtreet 1; 051.26.57.00

www.despil.be  
**FEB 12** 20.00 Zjef Vanuytsel



## Antwerp

### Amuz

Kammenstraat 81; 03.292.36.80

www.amuz.be

**FEB 13** 15.00 Scherzi Musicali conducted by Nicolas Achten, baritone, harp, harpsichord: Giovanni Felice Sances

### deSingel

Desguinlei 25; 03.248.28.28

www.desingel.be

**FEB 9-10** 20.00 Anton Kuerti, piano: Beethoven

**FEB 11-13** 9.00-13.00 Anton Kuerti, piano: masterclass

**FEB 16** 20.00 La Petite Bande conducted by Sigiswald Kuijken, with Luc Devos, piano: Mozart

**FEB 17** 20.00 Adrian Brendel, cello: Tim Horton, piano: Bach, Zemlinsky, York Höller, more

## Bruges

### Concertgebouw

't Zand 34; 070.22.33.02

www.concertgebouw.be

**FEB 9** 20.00 Zehetnair Quartett: Beethoven, Shostakovich

**FEB 10-20** Come On! Beat It: music and dance festival on the theme of beat, straddling classical, jazz, contemporary and world repertoires and featuring Jordi Savall, the Brussels Philharmonic, Trevor Watts, Thomas Hauert and Muziektheater Transparant

## Brussels

### Bozar

Ravensteinstraat 23; 02.507.82.00

www.bozar.be

**FEB 9** 12.40 Alexei Moshkov, Akika Hayaka, violins; Dmitri Ryabinin, viola; Taras Zanchak, Lesya Demkovych, cello: Beethoven

**FEB 10** 12.30 Musicians from the Belgian National Orchestra: quintets by Boccherini and Brahms 20.00 Flanders Symphony Orchestra conducted by Radoslaw Szulc, with Severin von Eckardstein, piano: Sibelius, Grieg, Tchaikovsky

**FEB 13** 11.00 Cristina Lucio-Villegas Sanz de Lara, Dana Protopopescu, Philippe Riga, piano; Lilya Petrova, violin; Ronan Collett, bass-baritone; Olga Kindler, soprano: Verdi, Tchaikovsky; 12.40 Guido De Neve, violin; Jan Michiels, piano: Lekeu, Frits Celis, Debussy  
**FEB 16 & 19** 20.00 De Munt Symphony Orchestra and Choir conducted by Hartmut Haenchen and Winfried Maczewski: Mahler

## Leuven

### Bozar

Ravensteinstraat 23; 02.507.82.00

www.bozar.be

**FEB 9** 20.30 Gaby Moreno

**FEB 10** 20.30 Tutu Puaone: It Began in Africa

**FEB 12** 20.30 Raymond van het Groenewoud

## De Munt

Muntplein; 070.23.39.39 www.demunt.be

**FEB 12** 20.00 Stéphane Degout, baritone; Hélène Lucas, piano: Debussy, Poulenc, Hahn, more

## Flagey

Heilig Kruisplein; 02.641.10.20

www.flagey.be

**FEB 11** 12.30 Soloists from the Brussels Philharmonic Orchestra: Pärt, Wim Henderickx

**FEB 12** 20.15 Brussels Philharmonic conducted by Giancarlo Guerrero: Ravel, Bartók, Henderickx, Boccherini/Berio

## Musical Instruments Museum

Hofberg 2; 02.545.01.30 www.mim.be

**FEB 13** 11.00 Ensemble Triebensee conducted by Philippe Mercier: Mozart, Michel Lysight

## Protestantse Kapel

Museumplein 2; 02.507.82.00

**FEB 9** 20.00 Céline Frisch, harpsichord: William Byrd, John Bull, Giovanni Picchi, François Sarhan

## Royal Music Conservatory

Regentschapsstraat 30; 02.213.41.37

www.kcb.be

**FEB 14** 20.00 Aleksandar Madzar, piano: Berio, Schubert, Chopin, Debussy  
**FEB 15** 20.00 Ensemble Kheops: Ravel, Debussy, Messiaen

## St Michael and St Gudula Cathedral

Sinter-Goedeleplein; 02.507.82.00

www.cathedralestmichel.be

**FEB 11** 20.00 Bernard Foccroulle, organ: Buxtehude, Georg Böhm, Johann Adam Reincken, Nicolaus Bruhns

## Stadshuis

Grote Markt; 02.772.34.26 or

patriciaaraes@scarlet.be

**FEB 14** 20.00 Saint-Valentine's Concert: Véronique Bogaerts, violin; Jean-Claude Vanden Eynden, piano; Sarah Dupriez, cello; Vincent Hepp, viola: Schubert, Liszt, Fauré, Prokofiev, Kreisler, Brahms

## Ghent

### De Bijloke

Jozef Kluykenstraat 2; 09.269.92.92

www.debijloke.be

**FEB 12** 20.00 Anima Eterna Brugge conducted by Jos van Immerseel, with Pascal Amoyel, piano: Liszt, Wagner

## Handelsbeurs

Kouter 29; 09.265.91.65

www.handelsbeurs.be

**FEB 9** 20.15 Mayu Kishima, violin; Akane Sakai, piano: Mozart, Elgar, Ysaÿe, Prokofiev  
**FEB 16** 20.15 Alain Planès & Matan Porat, piano: Schumann, Debussy, Stravinsky, Ravel

## Hoeilaart

### Maison de la Musique

Edgar Sohierstraat 41; 02.657.96.52

www.maisondelamusique.be

**FEB 10** 20.00 Trio Avanesyan with Julien Libeer, piano: Liszt, Haydn, Shostakovich

## Leuven

# Agenda



## Antwerp

### Central Station

Van Immerseelstraat-Kievitplein; 02.537.68.75 [www.artinallofus.be](http://www.artinallofus.be)  
**Until MAR 30** FC De Kampioenen, exhibition on the comedy show, which ends this year after 20 years on Flemish television

**Until MAY 8** Art in All Of Us, photographs of children around the world by Anthony Asael and Stéphanie Rabemifara

### Contemporary Art Museum (M HKA)

Leuvenstraat 32; 03.238.59.60 [www.muhka.be](http://www.muhka.be)

**Until MAY 22** Liam Gillick and Lawrence Weiner : A Syntax of Dependency: a double portrait of the two New York-based artists and their work

### Fashion Museum (MoMu)

Nationalestraat 28; 03.470.27.70 [www.momu.be](http://www.momu.be)

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

### Grauwzusters - Antwerp University

Lange Sint-Annastraat 7; 03.286.88.52 [www.maroceurope.org](http://www.maroceurope.org)  
**Until FEB 20** Morocco & Europe: Six Centuries of Exchanges, a history of intercultural relations seen through the eyes of diplomats, travellers, artists, writers, more

### Maagdenhuismuseum

Lange Gasthuisstraat 33; 03.338.26.20 [ocmw.antwerpen.be](http://ocmw.antwerpen.be)  
Maagdenhuismuseum  
**Until APR 3** Kanttekeningen, the history of lace production in Antwerp

### Photo Museum (FoMu)

Waalse Kaai 47; 03.242.93.00 [www.fotomuseum.be](http://www.fotomuseum.be)  
**FEB 9-JUN 5** Hungry Eyes, food photography by Tony Le Duc, Valérie Belin and Dimitry Tsyalov

### Royal Museum of Fine Arts

Leopold De Waelplaats; 03.238.78.09 [www.kmska.be](http://www.kmska.be)  
**Until APR 30** Museums in the 21st Century: Concepts, Projects, Buildings, the most significant trends in contemporary museum architecture, including 29 projects by internationally renowned architects

## Brussels

### Argos Centre for Art and Media

Werfstraat 13; 02.229.00.03 [www.argosarts.org](http://www.argosarts.org)  
**Until APR 2** Hans Op de Beeck: Sea of Tranquility, installation by the multi-disciplinary Flemish artist  
**Until APR 2** Shelly Silver: Here, His, video  
**Until APR 2** Down Low Up High: Performing the Vernacular, video

### Belgian Comic Strip Centre

Zandstraat 20; 02.219.19.80 [www.stripmuseum.be](http://www.stripmuseum.be)  
**Until MAR 6** European Comic Strip Treasures, original works from the past 100 years by 50 European comic-strip artists

### Le Botanique

Koningsstraat 236; 02.218.37.32 [www.botanique.be](http://www.botanique.be)  
**FEB 17-APR 23** Norbert Ghisolani, photographs by the late Belgian photographer (1878-1939)  
**FEB 17-MAR 27** De bloeiperiode van de Albanese fotografie (The Heyday of Albanian Photography), photographs from early 20th-century Albania

### Bozar

Ravensteinstraat 23; 02.507.82.00 [www.bozar.be](http://www.bozar.be)  
**Until FEB 13** Ensor: Composer and Writer, publications, documents and photographs by Flemish master painter James Ensor  
**FEB 11-MAY 8** Venetian and Flemish Masters, some 50 outstanding works from the Accademia Carrara in Bergamo (Italy) shown alongside 15 masterpieces from Antwerp's Royal Museum of Fine Arts

### CIVA

Kluisstraat 55; 02.642.24.71 [www.civa.be](http://www.civa.be)  
**Until FEB 13** Fabrizio.Musa.Bruxelles. TXT, digital art in a tribute to Brussels architecture

### Flemish Parliament - De Loketten

IJzerenkuilstraat 99; 02.227.60.60 [www.designvlaanderen.be](http://www.designvlaanderen.be)

**Until FEB 26** Henry van de Velde Awards & Labels 2010, works by the design award winners

### ING Cultural Centre

Koningsplein 6; 02.507.82.00 [www.bozar.be](http://www.bozar.be)  
**Until FEB 13** Ensor Revealed, drawings and paintings illustrate the artistic evolution of the Ostend artist on the occasion of the 150th anniversary of his birth

### Goethe Institute

Belliardstraat 54; 02.230.77.25 [www.goethe.de](http://www.goethe.de)

**Until MAR 25** Stefan Moses: Deutsche Vita, 50 photographs by the celebrated post-war society photographer

### Marc Sleen Museum

Zandstraat 33; 02.219.19.80 [www.marc-sleen.be](http://www.marc-sleen.be)

**Until APR 4** Marc Sleen and Brussels, special exhibition on the Flemish comic strip artist's relationship with the capital

### Museum of the National Bank of Belgium

Wildewoudstraat 10; 02.221.22.06 [museum@nbb.be](http://museum@nbb.be)

**Until JUN 15** Geld en je leven (Money and Your Life), interactive exhibition encouraging youngsters to reflect on their relationship with money (12-16 years)

### Natural Science Museum

Vautierstraat 29; 02.627.42.38 [www.naturalsciences.be](http://www.naturalsciences.be)

**Until MAR 20** Destination Mars, interactive exhibition in three sections: The Imaginary, The Planet and Exploration

### Royal Museums of Art and History

Jubelpark 10; 02.741.72.11 [www.kmkg-mrah.be](http://www.kmkg-mrah.be)

**Until APR 24** Tussen hemel en hel (Between Heaven and Hell), exhibition on death in the Middle Ages

### Toy Museum

Verenigingstraat 24; 02.219.61.68 [www.musee du jouet.eu](http://www.musee du jouet.eu)

**Until MAR 31** Husa: genie van het houten speelgoed (The Genius of Wooden Toys)

### Tour & Taxis

Havenlaan 86C; 02.549.60.49 [www.tour-taxi.com](http://www.tour-taxi.com)

**Until MAY 9** America: It's Also Our History!, three centuries of cross-Atlantic relations with frescoes, charts, audiovisual material, installations, objects and artwork  
**Until APR 3** Zes miljard mensen (Six Billion People), photo project by Yann Arthus-Bertrand

### Ghent

#### Design Museum

Jan Breydelstraat 5; 09.267.99.99 [www.designmuseumgent.be](http://www.designmuseumgent.be)

**Until FEB 27** .03 Maarten Van Severen: The History of an Icon, models, prototypes, drawings and photographs of the development of the ".03" chair by the Flemish designer  
**Until FEB 27** Art Nouveau and Art Deco from the Netherlands, a selection of objects from the Drents Museum Assen collection

#### Dr Guislain Museum

Jozef Guislainstraat 43; 09.216.35.95 [www.museumdr guislain.be](http://www.museumdr guislain.be)

**Until MAY 8** The Weighty Body: Of Fat and Thin, Perfect or Deranged, a history of fasting for personal, esthetic, religious or economic reasons

#### Kunsthal Sint-Pietersabdij

Sint-Pietersplein 9; 09.243.97.30 [www.gekleurdverleden.be](http://www.gekleurdverleden.be)

**Until APR 25** Gekleurd verleden: Familie in oorlog (Coloured Past: Family at War), stories of the Second World War by everyday people in 1944

#### Museum of Contemporary Art (SMAK)

Citadelpark; 09.221.17.03 [www.smak.be](http://www.smak.be)

**Until FEB 27** Hareng Saur: Ensor and

Contemporary Art, spotlight on the continuing contemporary aspect of work by James Ensor, shown with work by international contemporary artists  
**Until MAR 27** Inside Installations, 10 installations from the museum's collection

**Until MAR 27** Adrian Ghenie, paintings by the Romanian artist

#### Stadsmuseum Gent (STAM)

Bijloke - Godshuizenlaan 2; 09.269.87.90 [www.stamgent.be](http://www.stamgent.be)

**Until MAY 1** Enlightened City, a study of how light affects a city through diaries, models, paintings, photographs and installations

#### Hasselt

#### Fashion museum

Gasthuisstraat 11; 011.23.96.21 [www.modemuseumhasselt.be](http://www.modemuseumhasselt.be)

**Until JUNE 5** Alter Nature: The Future That Never Was, a look at the year 2000 from the point of view of designers from the 1960s and a glance at new possibilities in fashion

#### Literary Museum

Bampslaan 35; 011.26.17.87 [www.literairmuseum.be](http://www.literairmuseum.be)

**Until FEB 26** Niet van de poes! De kat in het kinderboek, a collection of children's books and stories about cats

#### z33

Zuivelmarkt 33; 011.29.59.60 [www.z33.be](http://www.z33.be)

**Until MAR 13** Alter Nature: We Can, works by international artists about human manipulation of nature

#### Kemzeke

#### Verbeke Foundation

Westakker; 03.789.22.07 [www.verbekefoundation.com](http://www.verbekefoundation.com)

**Until APR 10** Certified Copy, works by 20 international artists on reproduction and cloning

**Until APR 10** Mark Verstockt: A Portrait, an overview of the Flemish artist's work in celebration of his 80th birthday

**Until APR 10** Trou de Ville, group show featuring press releases, e-mails, videos and photographs on guerilla art

#### Leuven

#### Museum M

Leopold Vanderkelenstraat 28; 016.27.29.29 [www.mleuven.be](http://www.mleuven.be)

**Until FEB 13** Katrien Vermeire, nature photographs by the Flemish artist

**Until FEB 13** Koenraad Tinel: Flandria Catholica, drawings by the Flemish artist

**Until MAR 20** David Shrigley, drawings and sculptures by the British artist

#### Het Roger Raveelmuseum

Gildestraat 2-8; 09.381.60.00 [www.rogerraveelmuseum.be](http://www.rogerraveelmuseum.be)

**FEb 13-JUNE 19** Tussenruimte: Het onzichtbare zichtbaar maken (Space In-between: Making the Invisible Visible), paintings by Raveel on white frames

#### Ostend

#### Kunstmuseum Aan Zee (MuZee)

Romestraat 11; 059.50.81.18 [www.muzee.be](http://www.muzee.be)

**Until MAR 27** The Responsive Subject, works by Flemish artist Guy Mees

#### Venetiaanse Gaanderijen

Zeedijk/Parijsstraat; 050.40.34.38 [www.west-vlaanderen.be](http://www.west-vlaanderen.be)

**Until MAR 13** Visual Arts Competition 2010, recent works by West Flemish artists

#### Tervuren

#### Royal Museum for Central Africa

Leuvensesteenweg 13; 02.769.52.11 [www.africamuseum.be](http://www.africamuseum.be)

**Until MAR 13** Perspectives on the Congo River Expedition, photographs by Kris Pannecoucke from the Congo 2010 scientific project exploring the river's biodiversity

**Until MAR 25** Madagascar: Meet the People, large-scale panoramic photographs by Wim De Schampheleire of village scenes in the Indian Ocean island

#### Ypres

#### In Flanders Fields Museum

Grote Markt 34; 057.239.220 [www.inflandersfields.be](http://www.inflandersfields.be)

**Until NOV 13** Tribute to donors,

a wide selection of donated works, including paintings, drawings and photographs

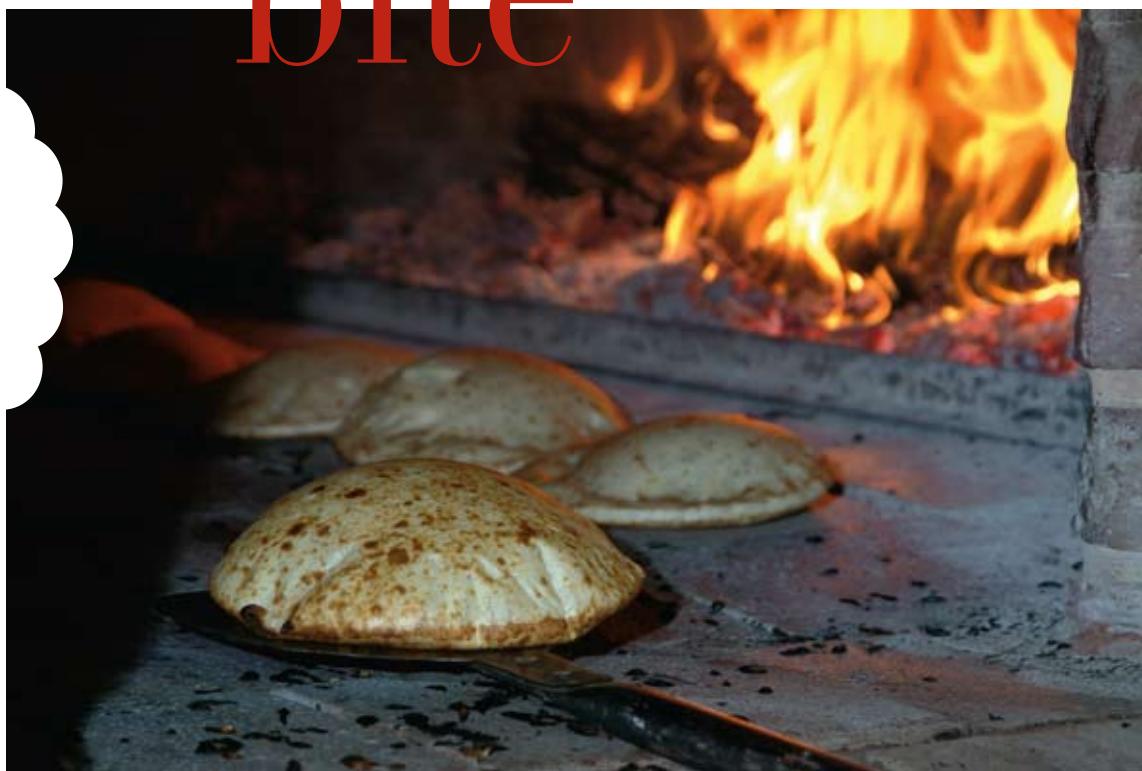


**Ars Musica:** Contemporary music festival

**Until APR 3** in Brussels, Antwerp, Liège, Bruges and Mons [www.arsmusica.be](http://www.arsmusica.be)

ROBYN BOYLE

# bite



## Geutelingen

Some regional specialties are so local that only the locals know about them. The *geuteling*, a traditional wood-fired oven flatbread made in Elst, is one such example. But that is changing quickly, as more and more people find their way to the village oven.

There are actually two ovens, located inside a small brick house in the centre of Elst, part of Brakel and unquestionably the most picturesque corner of the Flemish Ardennes around the river Zwalm. The green, hilly landscape is spotted with windmills, knotted willows and old farmhouses. Here, Elst is known simply as the *geuteling* village.

At this time every year (the last two weeks of January and the first two weeks of February), Elst is completely consumed by the baking, and celebrating, of their beloved *geutelingen*. In honour of tradition, no *geuteling* is to be poured (baked) outside of this short winter period that falls around 9 February, the feast day of Saint Apollonia.

**“Whoever eats a geuteling in Elst is toothache-free for the rest of the year”**

In the village centre is the Saint Apollonia Church, named after the martyr persecuted for her Christianity in third-century Alexandria. Legend has it that Saint Apollonia was tortured and her teeth pulled or broken, which is why a pilgrimage has been made to Elst from the late 18th century, when toothache was a common ailment. This also explains the local saying: *Wie een geuteling eet in Elst, is een gans jaar gevrijwaard van tandpijn* (Whoever eats a *geuteling* in Elst is toothache-free for the rest of the year).

Toothache or no, I had to have a look at this community oven, so I made my own pilgrimage to Elst. During the *geutelingen* season, all are welcome to stop by the oven museum to witness the men in action. And they are traditionally men, two behind each masonry oven, a chamber in the wall where burning logs keep the temperature at a stable 500°C.

Baking *geutelingen* is labour intensive. The dough, a mixture of flour, eggs, milk, yeast, salt and cinnamon, must be dutifully prepared with great attention to proportions in order to achieve just

the right consistency. First, milk is warmed and added to a large mixer along with cinnamon and sifted flour. Next, in go the egg yolks and salt, followed by yeast dissolved in water and egg whites that have been beaten to stiff, frothy peaks.

Finally, the vat of dough is left to sit in the warm environment of the oven house for 35 minutes, or until it starts to rise and bubble and its volume has increased to 250%. This is a crucial part of the process, as dough that has fermented too long is too thin, and dough that has not fermented long enough too thick. In the past, when this happened the baker (known as the *gieter*) would say that the dough was cursed. Today, of course, they have the whole process down to a science.

Meanwhile the men at the oven work as a team, one filling the other's long-handled dipper with dough, which is then poured directly onto the hot oven base in rows. They keep a steady tempo, a wonderfully synchronised coordination of movements. The *geutelingen* puff up and bake quickly, in only a few minutes, before being removed and transferred to a cooling rack, where they flatten down naturally.

For €1 apiece, you can eat a *geuteling* fresh out of the oven. I added a little butter and brown sugar, which started to melt as I rolled it up and ate it with my hands. It's a bit like a pancake, but thicker, more resilient and with a touch of cinnamon and that lovely yeasty flavour you get with homemade bread. I promptly bought a bag of 10 for €5 to take home and enjoy for the week that they remain fresh.

→ [www.geutelingen.be](http://www.geutelingen.be)

- ➡ Oven Museum, Feestzaal Ter Elst, Ommegangstraat 3, Elst (Brakel); 0478.24.05.64
- 🕒 Mid-January to mid-February, Tue-Sun, 13.30-17.00
- ★ Wood-fired oven flatbread only made a few weeks a year. Check the website for a programme of festivities, including walks, concerts and a folk festival

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## TALKING SPORTS

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### Luca Brecel, snooker's new wiz kid

He's only 15, but he's already threatening to sweep all before him on the green baize: over the coming years, we can expect to hear great things about Flemish snooker wonderkid Luca Brecel. That might seem a grandiose statement to make on behalf of someone yet to win a major honour, but Brecel can already boast an awesome record. In April 2009, when he was still 14, he was crowned the youngest European Under-19 champion. He took the Belgian snooker championships last May and in October was one of just eight players in Barry Hearn's inaugural Power Snooker tournament in London's O2 arena. Although he lost to Ronnie O'Sullivan in the first round, the Rocket hailed him as a young star in the making. "Snooker needs someone to dominate the game like Stephen Hendry and Steve Davis have done," O'Sullivan says. "The kid's certainly got the talent. I hope he fulfils his potential."

No wonder Brecel was named

Young Belgian Sportsman

of the Year last December,

following in the footsteps of

winners like Kim Clijsters and Romelu Lukaku.

For readers brought up to believe that snooker is an almost exclusively Anglo-Saxon game, it is worth mentioning that Flanders has taken to it with zeal: top players include Hans Blanckaert, 40, former European champion Bjorn Haneveer, 34, and Kevin Van Hove, 27.

But it is Brecel who has the greatest potential, especially since he is only now taking on the biggest names – his age meant that, until recently, he was ineligible for many events.

Born in Dilsen-Stokken, on the eastern edge of Limburg next to the Dutch border, Brecel is now mobbed by fans at snooker events, even – as happened last October – on a trip to China. He was in action last week at the German Masters in Berlin, but after taking a 2-1 lead eventually lost 5-2 in a teenage tie with 19-year-old Englishman Jack Lisowski. Still, it shouldn't be long before he starts taking home the booty.

→ [www.brecelluca.com](http://www.brecelluca.com)

## THE LAST WORD . . .

### Neeeext

"Now, almost eight months after the elections, it's time to move towards a solution."

Didier Reynders, the latest in a long line of candidates for clearing the political logjam in Belgium

### Only fair

"It's only logical that after seven months without a breakthrough, the liberals should have a chance to put their suggestions to the test."

N-VA party president Bart De Wever

### Catching criminals

"It may seem logical, but in practice it leads to impunity. The suspect can prepare for the interview or get rid of evidence. The lawyer could take steps in favour of other suspects who may be his clients."

Antwerp prosecutor Herman Dams on the right of a suspect to have a lawyer present

### Upholding rights

"Belgium is just about the last European country where arrested suspects still have no right to have a lawyer present. Research suggests the investigation is in no case hindered."

Dirk Grootjans, head of the Antwerp bar, in response to Dams