MARCH 2013 #37

Together magazine

Interview
Amanda Seyfried

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Self-discovery

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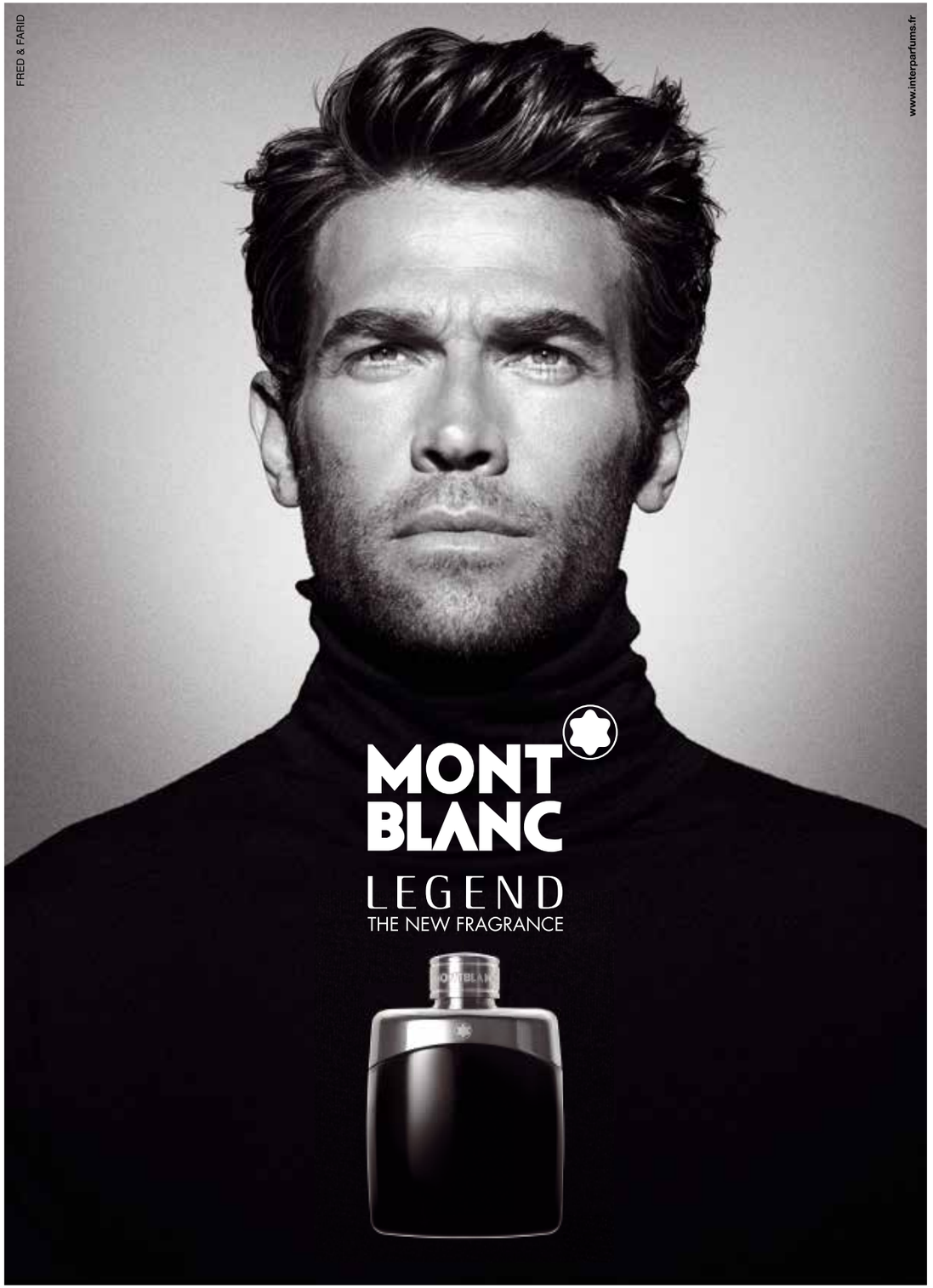
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Cabillaud en croûte au **Gruyère AOC suisse**

Pour 4 personnes

Croûte au pain et Gruyère AOC :
- 2 tranches de pain blanc, rassis, sans croûte, en morceaux
- 25 g de cerneaux de noix
- 75 g de Gruyère AOC
- 2 càs d'aneth, haché
- 1 gros œuf
- 3 càs de vin blanc
- 2 càc de moutarde fine
- 4 portions (150 g) de cœur ou de filet de cabillaud
- 3 càs de farine
- 1 càs d'huile d'olive
- sel, poivre

Préparation : 10 min | Cuisson : 10 min

1. Croûte au pain et Gruyère AOC : à l'aide d'un robot de cuisine, réduisez en chapelure le pain et broyez les noix. Mélangez-y ensuite le Gruyère AOC avec l'aneth. Réservez. Dans une assiette profonde, battez l'œuf avec le vin blanc et la moutarde. Réservez.
2. Salez et poivrez les portions de poisson. Passez-les rapidement dans la farine, ensuite dans le mélange d'œuf. Pressez fermement les morceaux de poisson dans la croûte au pain et Gruyère AOC pour que la panure adhère bien au poisson.
3. Faites cuire le poisson à la poêle dans l'huile chaude 2 minutes de chaque côté.

Conseil : délicieux avec des épinards sautés et de la purée de pommes de terre.

D'après la recette de Brenda, Zeist

Muffins à la **Tomme Vaudoise**, à l'**Emmentaler AOC** et aux lardons

Pour 4 personnes

- 1 càc de beurre
- 100 g de lardons
- 3 échalotes, hachées
- 300 g de farine, tamisée
- 2 càc de bicarbonate de soude
- ½ càc de sel
- 2 œufs
- 75 ml de lait
- 150 g de crème aigre
- 75 g de Tomme Vaudoise, coupée en dés
- 1 càc de graines de carvi
- 15 g d'Emmentaler AOC, râpé

Préparation : 15 min | Cuisson : 20 min

1. Préchauffez le four à 190 °C. Beurrez un moule à muffins et disposez des caissettes en papier. Faites dorer les lardons dans une poêle. Laissez égoutter sur du papier absorbant. Faites revenir les échalotes jusqu'à ce qu'elles soient tendres. Laissez refroidir. Dans un récipient, mélangez la farine, le bicarbonate de soude et le sel. Réservez. Dans un autre bol, mélangez les œufs, le lait et la crème aigre.
2. Ajoutez les échalotes, les lardons et les dés de Tomme Vaudoise au mélange aux œufs. Versez la farine petit à petit. Remuez à l'aide d'une spatule.
3. Versez le mélange dans les caissettes. Saupoudrez de graines de carvi et d'Emmentaler AOC. Faites cuire environ 25 minutes.

Astuce : Les muffins sont cuits lorsque la pointe d'un couteau inséré au centre ressort propre.

D'après la recette de Bo, Opdorp

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Editor's LETTER

ON THE COVER

T-shirt: Patrizia Pépé
Cassandra is perfumed by the new feminine fragrance "Jour d'Hermes" by HERMES

Photographer
Charalambos Gagalis

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Lifting the spirits

There are articles of every hue in this month's *Together* magazine. It was tempting to use this issue to warn against the dreaded Ides of March that did for Julius Caesar or advocate an umbrella against those sudden hailstones that so mark this month.

Instead, we have brought some colour into your lives, a large dollop of pre-spring joy – yes, joy.

Colour is all around us – it frames all of our lives, fuelling even the weariest of souls. It's another piece in the puzzle as we attempt to make sense of it all, to fashion something special from our days. From the mobile dangling above the crib to our first painting by numbers, to our choices of furniture or clothing, we need colour not just to help lift our spirits under greying skies but also to state who we are, loud and clear. It can dictate how we make emotional progress, and we can hang it on our walls and simply marvel at how light and shade play with it.

In the film *A Matter of Life and Death* Conductor 71 bemoans the fact that "one is starved of Technicolor". But not on my watch. Enjoy!

Paul Morris
EDITOR

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Starring in Belgium

Together offers a choice of music in Belgium in the weeks ahead

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Take The Crown Stadium Tour 2013. The concert will be recorded live on the night, produced as deluxe triple CD albums and made available to collect instantly after the show.
August 3
Stade Roi Baudouin, Brussels
Tickets from €65 *www.livenation.be*

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COUNTING CROWS
Led by Adam Duritz, the Crows have come a long way since their Californian acoustic beginnings. They'll be playing, among others, songs from *Underwater Sunshine (Or What We Did In Our Summer Vacation).* **April 17**. Lotto Arena, Antwerp. Tickets €50. *www.livenation.be*

Photo copyright: Piper Ferguson

EELS • Considered by many as one of the most adventurous, influential, prolific and moving artists of recent years, Mister E is back with his new album *Wonderful, Glorious*. **April 10 and 11**. Cirque Royal. Tickets €39. *www.livenation.be*

Photo copyright: Live Nation

DEAD CAN DANCE
Lisa Gerrard, Brendan Perry & Co are back in Brussels, bringing their mix of talent, class and panache with a new album *Anastasis*. **22 June**. Forest National. Tickets €51. *www.livenation.be*

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AN EVENING WITH MARK KNOPFLER AND BAND
Guitar legend Mark Knopfler returns to the Belgian scene, clutching his Lifetime Achievement Award at the Ivor Novello Awards. Sportpaleis, Antwerp. **May 12**. Tickets from €44. *www.livenation.be*

SARAH BLASKO + JOE MCKEE
"*I Awake*, Blasko's new album, is a defining, unsettling masterpiece." Rolling Stone. The Australian singer-songwriter brings her new work to Brussels. **April 12**. Ancienne Belgique. Tickets €12. *www.abconcerts.be*

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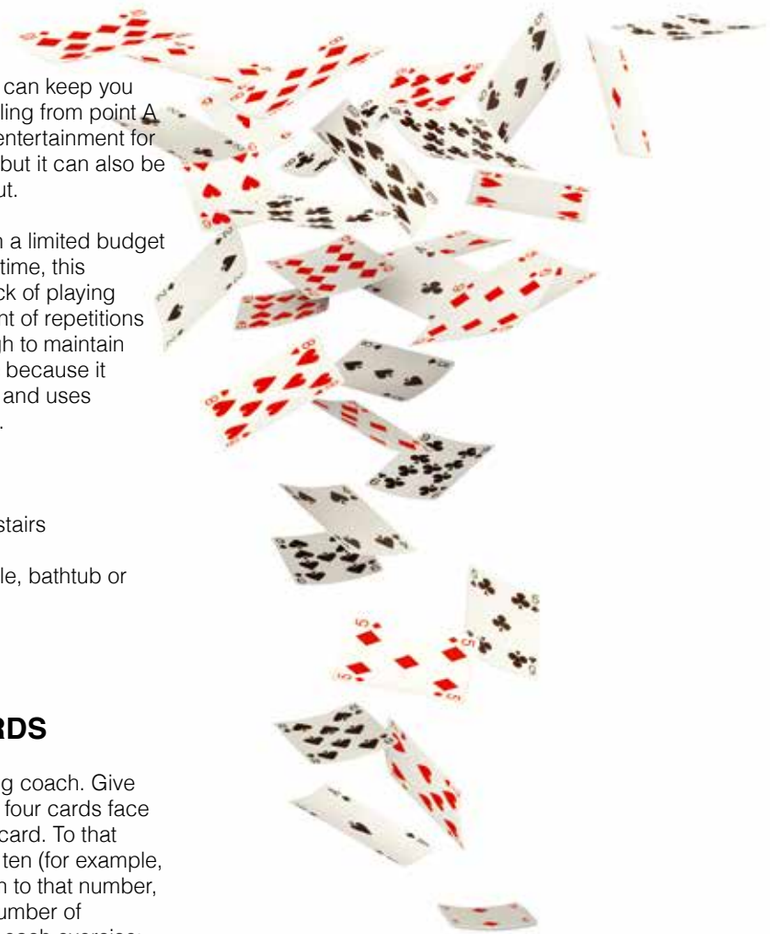
PERSONAL DEVELOPMENT

Ring a ring of roses

The instant gym

Sandy Braz offers a quick and easy workout – nine minutes, six moves and a deck of cards



A deck of playing cards can keep you occupied when you're travelling from point A to point B or even serve as entertainment for a quiet night in with friends, but it can also be your coach when working out.

Whether you're a traveller on a limited budget or a new parent with limited time, this workout, which utilizes a deck of playing cards to establish the amount of repetitions you perform, is tough enough to maintain your fitness level, yet simple because it requires minimal equipment and uses universally-known exercises.

What you'll need
1. A deck of cards
2. A sturdy chair or a set of stairs
3. A full-sized towel
4. A ledge from a coffee table, bathtub or chair
5. A wall

HOW TO USE THE DECK OF CARDS

Consider these your counting coach. Give the deck a shuffle then deal four cards face down, flipping over the fifth card. To that card's numerical value, add ten (for example, if you flip over a 'six', add ten to that number, to give you 16 – this is the number of repetitions you'll perform for each exercise; these six exercises together equal 'one set').

Repeat this workout until you reach nine minutes, which amounts to three to five sets, depending on how quickly you move through the workout.

Note

Kings, queens, aces and jokers are worth ten or one, depending on how fit you are and how intense you want the workout to be; every other card is its own value.

> **"Immediately go do the next exercise, no rest."**

1. THE WARM UP

What you'll need:
A chair. But if a chair isn't an option, because it's not sturdy enough, then using stairs is a good option, too.

What to do:
For one minute, do step ups, alternating legs. This will warm up the body.

What it works:
Cardiovascular system.

Immediately go do the next exercise, no rest.

2. POWER SQUATS

What you'll need:
No equipment for this one!

What to do:
Stand with your feet just outside shoulder-width and keep your hands crossed over your chest.

Inhale, slowly bringing your knees to a 90-degree angle, counting 5, 4, 3, 2, 1 on the way down; when coming back to the start position, exhale in one swift burst, then inhale again lowering, 5, 4, 3, 2, 1, completing the total amount of reps.

What it works:
Quadriceps (thighs)

Immediately go do the next exercise, no rest.

3. PUSH-UPS

What you'll need:
A wall.

What to do:
Place your hands just outside shoulder-width on the wall; stand with your toes approximately one foot back from the wall, so that your body is at a slight angle.

Keep abdominals and back contracted, inhaling as you come towards the wall – your nose should be about one or two inches from the wall now and elbows out to the sides; then exhale as you come back to the start position. That's one full push-up.

What it works:
Pectorals (chest), core (abs and back) and upper back.

Immediately go do the next exercise, no rest.

4. 'PUMP' CRUNCHES

What you'll need:
Towel to protect your back.

What to do:
Roll out your towel on the floor and lie down with your knees hip-width apart and feet firmly on the floor.

Keep your hands across your chest. For advanced levels, lift your feet off the ground, keeping your knees at 90-degrees in the air. This will add more intensity to the lower abdominals.

Inhale, lifting your head off the ground and contracting your abdominals; continue contracting your abs in a "pumping" motion as you breath out.

What it works: The "core" of the body, including abdominals and low back

Immediately go do the next exercise, no rest.

5. TRICEPS DIPS

What you'll need:
The ledge of a bathtub, a chair or a coffee table.

What to do:
Start with your body facing away from the ledge, firmly placing your palms on it. Lower your body so that your knees sit at a 90-degree angle; inhale as you lower your body a few inches, then exhale as you come back to the start position at 90-degrees. Use the backs of your arms (triceps) in the action and keep your elbows close to your body for support.

What it works: Back of the arm, known as the triceps; also works the core of the body.

Immediately go do the next exercise, no rest.

6. SIDE STEP-HOP

What you'll need:
Towel folded in half.

What to do:
For a final blast of cardio, place the folded towel on the floor, standing to the right of it. Using momentum from your arms, leap to the other side (over the towel) landing on your left foot; then bounce back to the right leg (one rep).

What it works:
Cardiovascular system, legs.

Repeat this entire workout again, shuffling the deck of cards to get a new number of reps. Good luck!

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Heart-driven success

When your success starts to come at the price of your relationships, your health, your integrity or even your sanity, it's time to rethink your success strategies, says **Natasha Abudarham Black**

To be successful in life and in business, whether you work for someone else or yourself, the rules have changed and they've changed because more people are coming to realize that they want to have it all and won't compromise on other areas of their lives. But this group of people are the minority because adopting this approach requires a big change in mindset, which for many is quite a hefty task.

Gone are the days when driven men and women had to trade off their true identity to be a success. I call the stereotypical work hard, play hard ethic, be strong and get things done without letting emotion creep in, 'head-driven success'. In essence, the head makes the rules based on material gain, beating the competition and the survival of the fittest. This is how many goals have been achieved but in today's world, being head-driven creates economic downturns, depression and an inability to get the results that were once rife.

On the other hand, there is what I call 'heart driven success', a way of being rather than a way of doing. It's an opportunity to achieve excellent results, in a way which doesn't compromise your integrity, your sanity or other important areas of your life. The truth is we no longer live in what used to be called a 'man's world'. The world is changing and will continue to do so – now it's a matter of optimal importance to move with the times and embrace new ways of doing things.

Heart-driven success has many aspects to it.

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BEING HEAD-DRIVEN CREATES ECONOMIC DOWNTURNS

Today, I want to share with you one of the fundamental principles, that when adopted has the ability to unquestionably change your life and the way you work forever. As I said previously, success no longer has to come at the price of other areas of your life, but it's going to take a shift in your perspective, behaviour and actions to get you there. If you know deep down you were born to be successful, the shift required is from letting the head lead the way to being guided by your heart, this is the essence of heart-driven success.

Imagine this. You're running around at a hundred miles an hour, getting stuff done, attending to everyone's needs but your own, your head is telling you to keep on going but your heart is telling you to stop. You're running on empty but your head which drives your success knows that if you stop, everything stops, including the success you crave. When you think of giving yourself some space, some time off, it's an absolute impossibility. How will the cogs keep turning without you at the helm overseeing things? So you keep on going for another day and another and another. Until finally your body decides it can't go on anymore and puts you in your sick bed. Now you're no good to anyone and all you can do is lay on your back, fretting over what needs to get done.

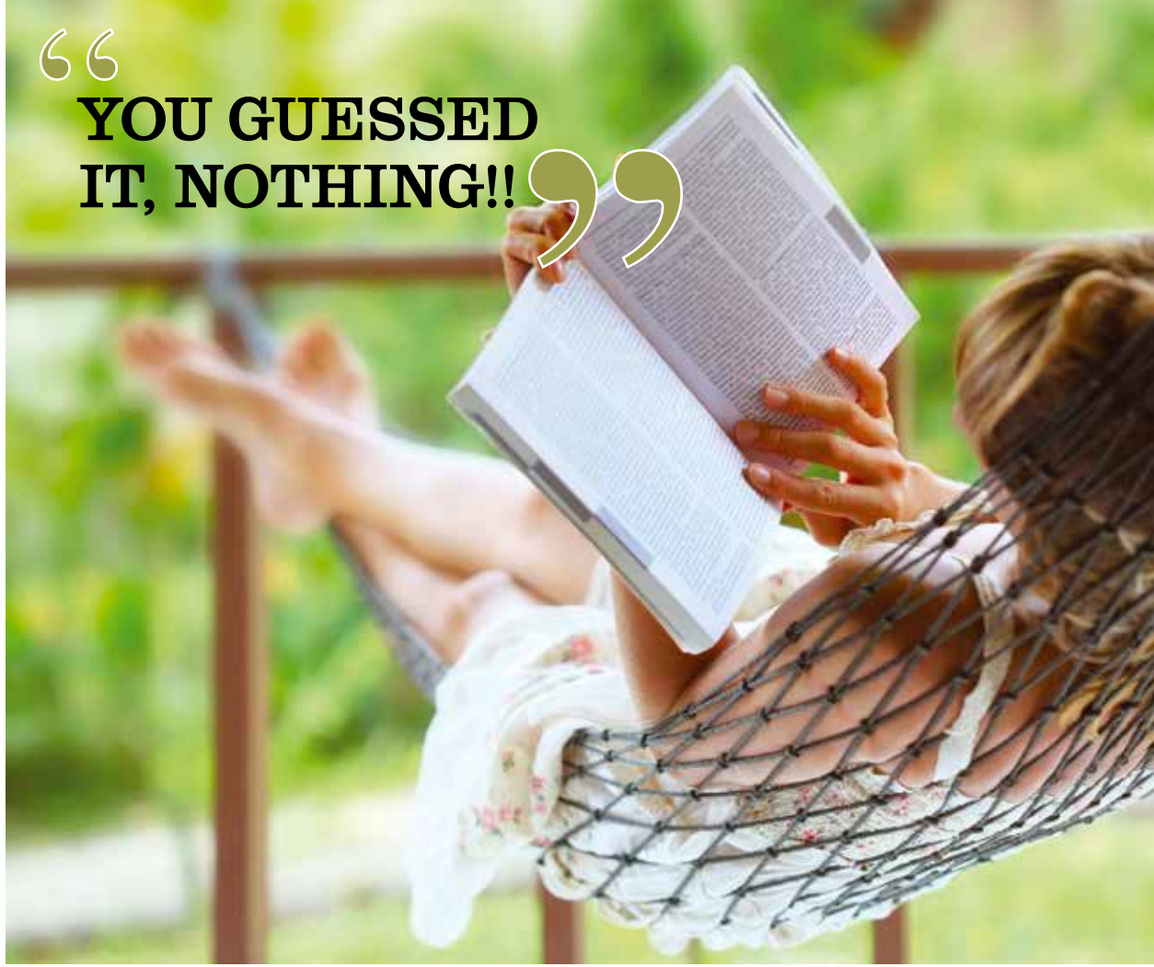
IF YOU'RE NOT HERE, YOU'RE NO GOOD TO ANYONE

You have now not only created devastation in your own life but you've also compromised the lives of your family and the people you work with and anyone else you care to mention.

When the heart leads the way, it takes into account everyone's needs, primarily your own. As the saying on an aeroplane goes "put your oxygen mask on first, then assist others". If you're not here, you're no good to anyone, but when you make sure your needs are met first, you fill your tank with enough fuel to get everything done and you add an extra spark and zing into your own life which rubs off on others. Heart-driven success ensures that you take plenty of time out to nurture and nourish you, which in turn fills you up with enough fuel to ensure you can give in all the areas that are important to you.

Here is an essential new driver for you to consider: 'nothing time'.

'Nothing time' is my absolute favourite way of being rather than a way of doing and is a stipulation in all of my clients' diaries. This is where you block out a minimum of one full hour a week for you to do, you guessed it, nothing!! No plans go in this space, you simply do what you want to do for you, something which recharges your batteries and doesn't involve anyone else. Go for a walk, read a book, lie down, do some yoga,



go for lunch in your favourite cafe, paint, sculpt, dance, sing, write music, take the time to just breathe... wherever the mood takes you in that moment. The only rule is that it is just for you and it must nourish and nurture you. Over time, increase the amount of 'nothing time' you allocate in your schedule, getting to the point of making it a daily activity. Your body, brain and business will love you for it. The people around you will also reap the rewards as you show up as a calmer, creative and more confident you.

This concept may initially arouse some concerns. This is good because it gives you an opportunity to challenge your current way of living and that of society. For most people the thought of taking this precious time for themselves fills them with dread, guilt and panic. Statements like "How on earth can I consider myself when I have so many other people to think of?", "How could I possibly take an hour away from my busy schedule to do something non constructive?", "This will never work for me" and others, are sure to rear their heads. You have to invest the time in yourself and invest in the effort to make it happen. Change can be difficult, which is why many people don't change their whole lives! But once you get used to living this way and it becomes a natural way of being for you, you will notice how much easier and how much fun success is. But that's not to say you don't have to work at it because you do. Heart-driven success is a new way of 'being', which allows for a new way of 'having', go on give it a try.

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LETTING GO

Christel Martin suggests that sometimes one has to let a friendship go

"To forget a friend is sad. Not everyone has had a friend. And if I forget him, I may become like the grown–ups who are no longer interested in anything but figures."
- Antoine de Saint-Exupéry, *The Little Prince*

Friends come and go. Do you remember your first friend? Most of us found our best buddy to be a classmate, for others it was the neighbour's kid or a family relation. We thought that friendship would never die – there was a lot of heart crossing and spitting in little palms in order to seal that pledge. How important those first experiences with relating to someone who shared your interests, dreams, and time! How solid a bond these moments created! How we could feel what the other went through! These were to be the foundations of how we would relate to others. This was the basis of becoming a truly social being.

Some of those early friendships lasted, continuously or through later reunions. Some faded away as our journeys took different directions but always the memory will stay with us for these relationships were so intense and helped us grow.

Nurturing a friendship should not be hard work but a continuous effort to keep it alive once the discovery, the growing and maturing phases have evolved into a full blown solid relationship. Like any other relationship it requires an ongoing interest in the other person's life. Through the changes in our lives, it must adjust to each other's circumstances. It is only fair to say that it is easier said than done.

Some of our most beautiful and gratifying friendships do not pass the test of time for common interests might evolve into separate ways. Moving places, jobs, falling in love, starting a family can put our friendships to the test. They can simply fade away like when we fall out of love. Sometimes they sour due to resentment, jealousy, fear of abandonment.

> **"THERE MUST BE A DISTINCTION BETWEEN ACQUAINTANCES AND FRIENDS"**

There must be a distinction between acquaintances and friends. Some might have their entire address book blackened by names and numbers but might find out that only a few, if any, are true friends. In this era of virtual friendships where social media popularity status is measured by the number of 'friends' and 'likes' you gather on your profile page, it is not always easy to distinguish real friendships from stalkers or popularity point gatherers. How lonely can one be once the computer is off and the phone does not ring?

But what if some friendships don't last? Should we battle, make sacrifices, pretend so we please the other for fear we will lose that presence, that bond?

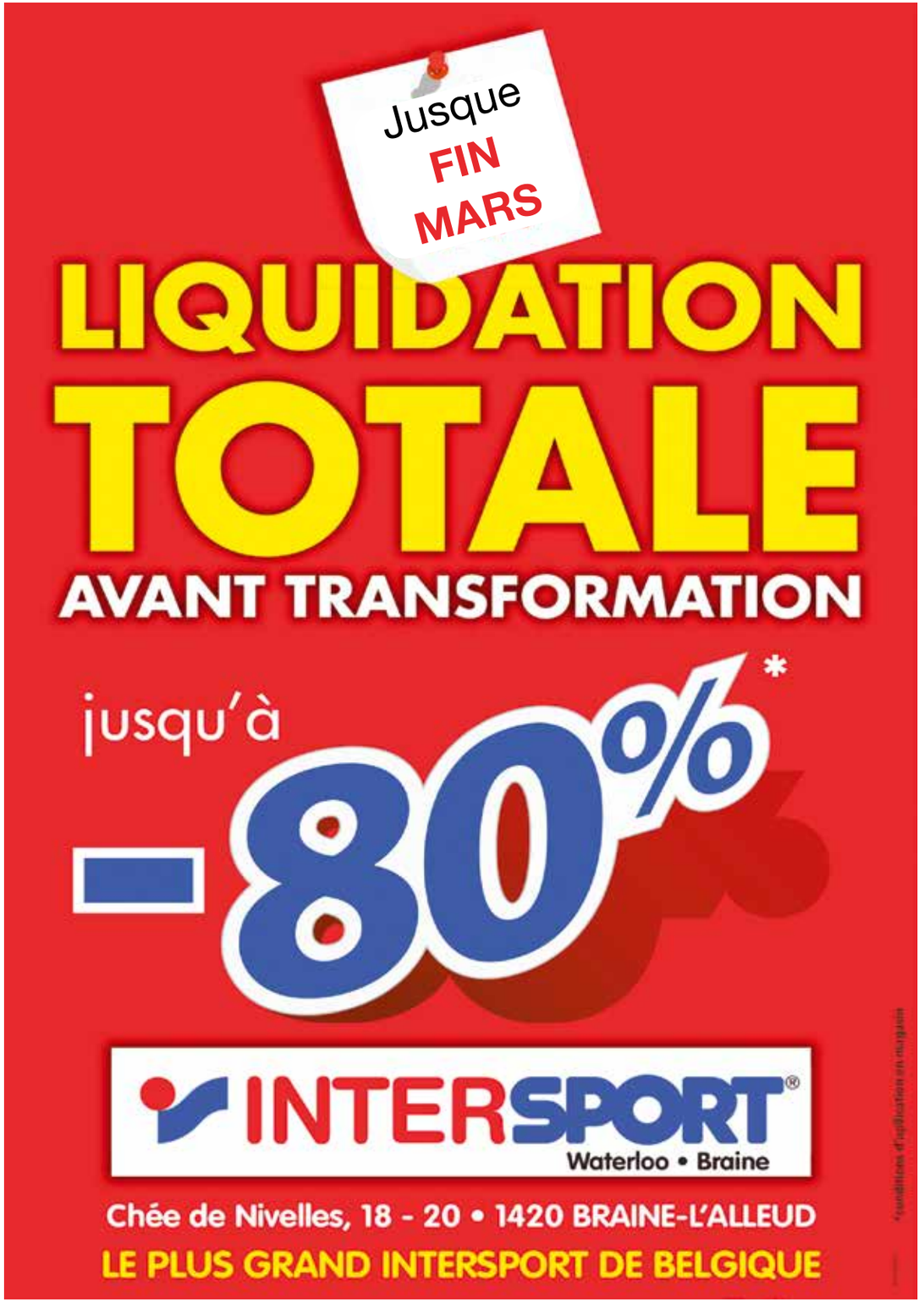
Unfortunately, it is necessary to acknowledge the fact that some friendships may be toxic. A friend does not judge harshly, is not tempted to make you feel inferior to assert his superiority, to quiet his insecurities. A friend is neither evasive nor constantly absent when you most need support. A friend does not use you or relish gossiping about you. The keys to real, meaningful friendship are acceptance, honesty and loyalty to the person you consider a friend and expect the same in return. If you feel you need to work hard on keeping this relationship alive, if you need to be what you are expected to be, to say what you are expected to say, to agree, to please in an attempt to hold it together, then there is little chance you will succeed. Sometimes we just need to let go, cut loose the threads so as to let the other move on and so can we.

New friendships will flourish, more suited to our present state of mind, morals and values. We can grow to open our minds, our hearts to people who might have been there all along but to whom we never thought we could become close.

Surprisingly, faded and even lost friendships can be rekindled by chance or actions. A phone call, a postcard, an email can easily be directed to someone you have missed. It takes a little courage, sometimes a lot of courage if an apology must be offered as a gesture of goodwill. The important thing to remember is how you will feel and not focus on the outcome. There might be rejection, simmering anger, but the possibility of relief, forgiveness or even closure on both parts can be of great comfort.

“ A FRIEND DOES NOT USE YOU OR RELISH GOSSIPING ABOUT YOU ”

“A friend is one that knows you as you are, understands where you have been, accepts what you have become, and still, gently allows you to grow.”
(attributed to) william Shakespeare



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James Drew takes a look at how flush French seek haven in Belgium, followed by the Belgian perspective

LIBERTÉ, FRATERNITÉ, FISCALITÉ

Gérard Depardieu

The village of Néchin in Belgium, located just a mile from the French border and the town of Roubaix (Nord), is comprised of 27% of French, often very wealthy residents, who are taking advantage of La Belgique's special fiscal conditions, namely no capital gains tax, with inheritance taxes also cheaper than in France.

The fiscal phenomenon has gained recent notoriety, thanks to French actor Gérard Depardieu placing himself squarely in the centre of a heated debate on tax exiles as France's Socialist government declared its intention to boost revenues with tax increases for the wealthy – French Prime Minister Jean-Marc Ayrault, in an interview with French breakfast show *Télématin* in December last year, described Depardieu's efforts to establish residency in Néchin as 'minable', which translates as 'pathetic' or

> **“ I HAVE PAID ONE HUNDRED AND FORTY-FIVE MILLION EURO IN TAXES OVER FORTY-FIVE YEARS ”**

‘shabby’.

Not to be deterred, Depardieu first published an open letter to Ayrault in Le *Journal du Dimanche* just a few days later, declaring that “I have paid one hundred and forty-five million euro in taxes over forty-five years… no-one who has left France has been as injured as I have”, before turning his gaze to Mother Russia, where he was welcomed with open arms (and a Russian passport, and tract of Russian land) by President Vladimir Putin – apparently, he was attracted to Russia not for its, well, attractive 13% flat tax rate, but for the fishing. According to Nikolai Borodachev, director of the state film archive Gosfilmofond, speaking to the Komsomolskaya Pravda tabloid: “Depardieu said in his letter to… Putin that he would like to buy a little house near Moscow. When he saw our countryside, birch trees, ponds with wild ducks swimming on them, where you can go fishing, he decided to settle here.”

So, while Depardieu appears to have turned his back on becoming a member of ‘Les petits Belges’, many other wealthy French citizens are now clamouring to make the move, looking to set up private foundations in Belgium to protect their family fortunes from what they describe as “onerous” taxes that are being imposed by Prime Minister Ayrault and President François Hollande.

A Brussels-based exclusive tax law lawyer, who runs an office on Avenue Louise, and who for years has maintained a discreet, lucrative relationship with the ‘capital of Europe’ wealthy elite, told the *Financial Times* about his newfound clientele: “We have loads of people coming every day asking us questions about setting up foundations… and other Belgian tax lawyers tell us that they too have been receiving around ten calls a day from France inquiring about private family foundations.”

Afschrift has labelled the phenomenon as the “Arnault effect”, after French luxury goods magnate Bernard Arnault, the owner of fashion and champagne house LVMH and allegedly Europe’s richest man, who last year applied for Belgian citizenship following Mr. Hollande winning power.

The tax perks of foundations must be self-evident – in wealthy Uccle alone, French registrations more than doubled in 2012 to around 1,200.

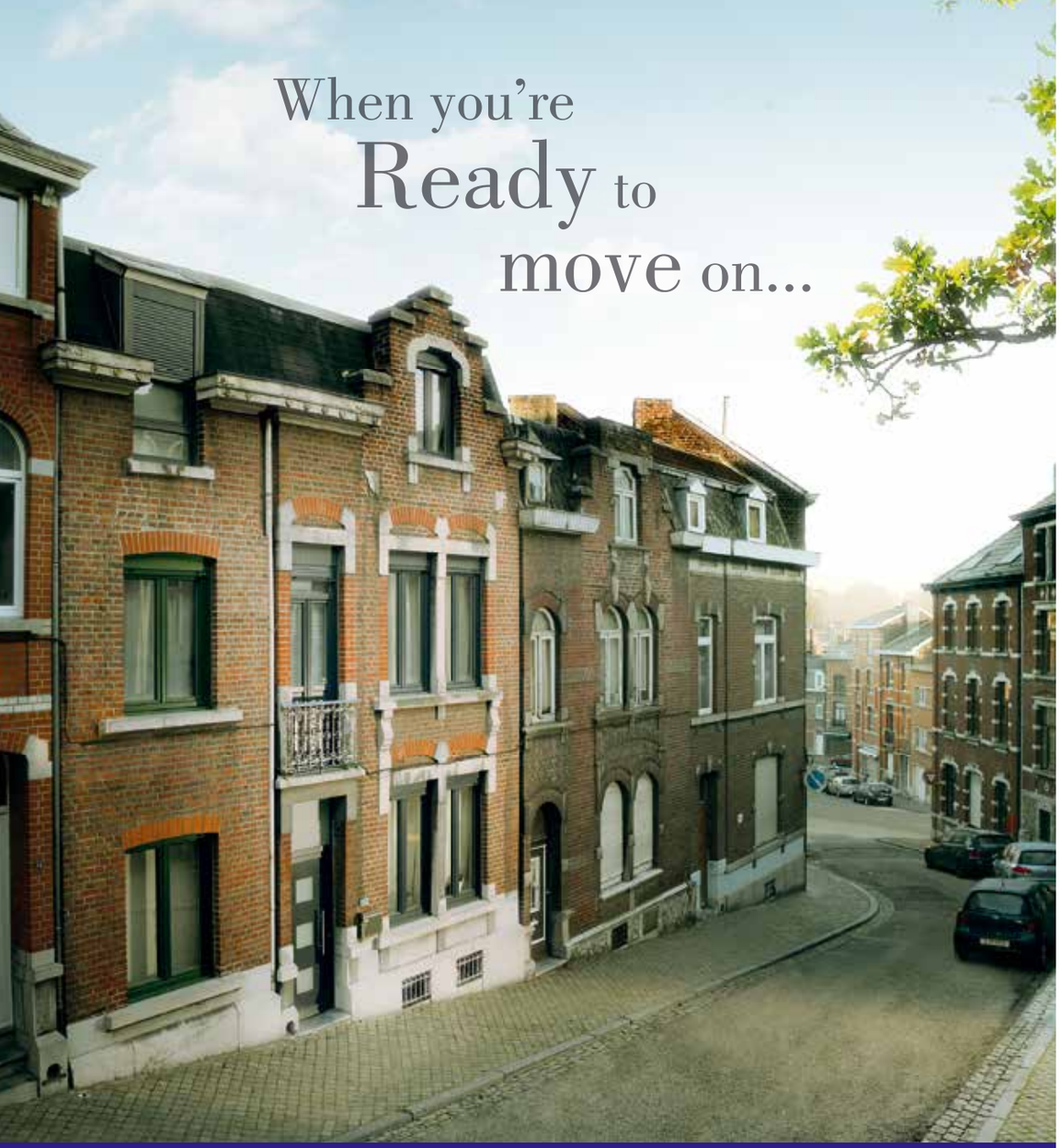
The certain ‘whisper who dares’ loophole that Arnault is believed to be exploiting is the fact that the type of private foundation one can set up in Belgium that protects a financial empire from being broken up following death is not permitted in France, and Belgian law in addition offers the advantage of much lower inheritance tax rules. Specifically, Belgian foundation law allows for the handing over of all assets to children as a gift, taxed at only three per cent instead of France’s 45 per cent inheritance tax, also avoiding France’s annual wealth tax, a levy that does not exist in Belgium. And, perhaps best of all, the foundation’s benefactor retains full control of the assets while alive, and may dictate the terms for their distribution after his or her death.

And, also probably beloved of the French, there is a final *ironé* – part of Belgium’s appeal to potential tax avoiders is its reputation for punitive taxes. For certain workers, such as the unmarried and childless, these are the highest of all OECD states, a situation that blurs a taxation system that is strewn with loopholes for the rich.

And while it may be au revoir Gérard Depardieu, Arnault has in fact stated that he is seeking dual nationality and he will remain fiscally domiciled in France – *on verras*, as the French and Belgian like to say.

And a Belgian has his say on why the French are coming...

> **“ BELGIAN FOUNDATION LAW ALLOWS FOR THE HANDING OVER OF ALL ASSETS TO CHILDREN AS A GIFT ”**



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THE FRENCH ARE COMING

Dave Deruytter welcomes French tax exiles... with a few conditions

Belgium is a very open country. It has a history of the coming and going of people even before it started to officially exist in 1830. Back then, Flanders and the other provinces had an important immigration of foreign people for many good and sometimes not so good reasons. Some immigrants stayed on, others left after a period of time.

Abundant trade has always been a particularity of Belgium. It has made its cities very rich and the 'art of trade' is still very much alive today. Belgium is small in surface and surrounded by five other countries without any major natural barriers, such as mountain ridges or oceans. Even the North Sea between the UK and Belgium is a mere few tens of kilometres wide.

In such a situation you have to trade and deal with your neighbours whether you like it or not; you have nowhere to hide. And if you want to make your mark on business or government with neighbours who are often much bigger, you have to work hard and develop a certain level of cunning.

Against this background, it is not difficult to understand that the French have been coming to Belgium for many centuries. It is with France that Belgium has its longest border and ties of all sorts, including a common history.

If you look at the recent migration to Belgium, including temporary migration (expatriation), French nationals have been by far the largest number by nationality ahead of the Dutch, the Germans and the British.

Indeed many French students come to study in

> **"WORK HARD AND DEVELOP A CERTAIN LEVEL OF CUNNING"**

Belgium as French is one of the three official languages here. For French nationals living in the north of France, Belgian universities in Mons, Namur and even Brussels may be closer than Paris or offer different study options than Lille.

On top of this student migration, it is a fact that there are quite a few French multinational companies that have European headquarters or important subsidiaries in Belgium, thus employing some of their nationals.

Even historically a decent number of Belgians, especially French-speaking nationals, have family roots in France.

And last but not least, unlike France, Belgium does not have a wealth tax, plus its taxation of financial income is typically lower than in France. The latter has resulted in an important 'fiscal migration' to Belgium. And that has been quite visible in the press these past months, particularly since the French government has (again) increased the taxation on its rich

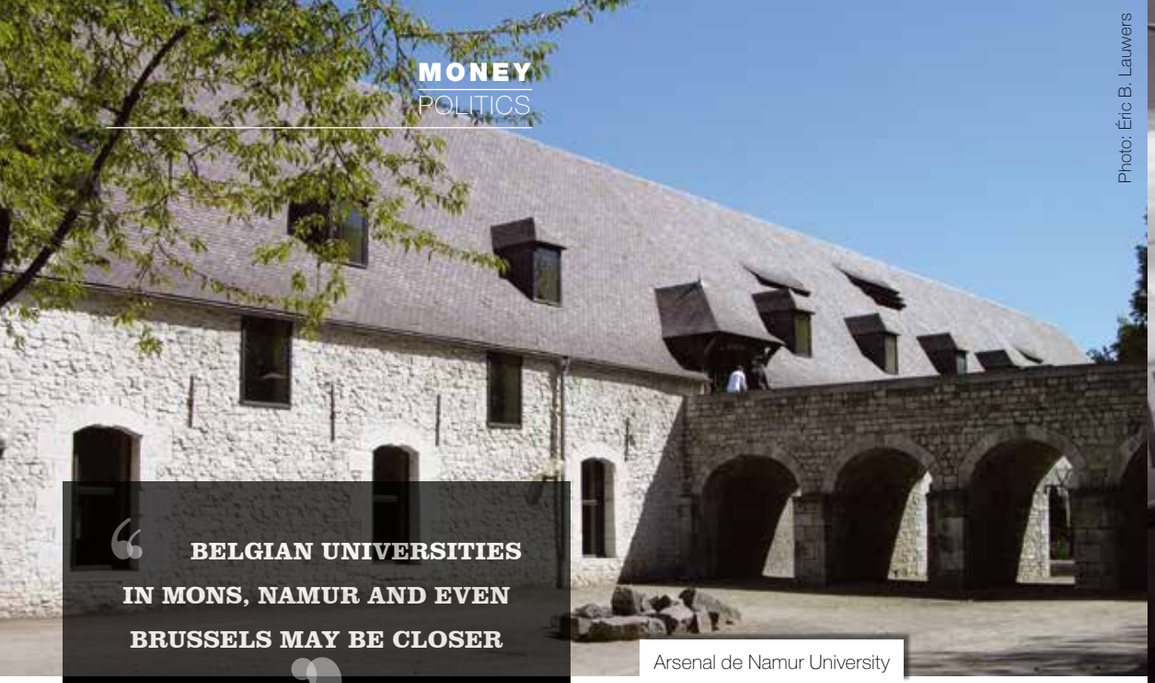


Photo: Éric B. Lauwers

Arsenal de Namur University

> **BELGIAN UNIVERSITIES IN MONS, NAMUR AND EVEN BRUSSELS MAY BE CLOSER**

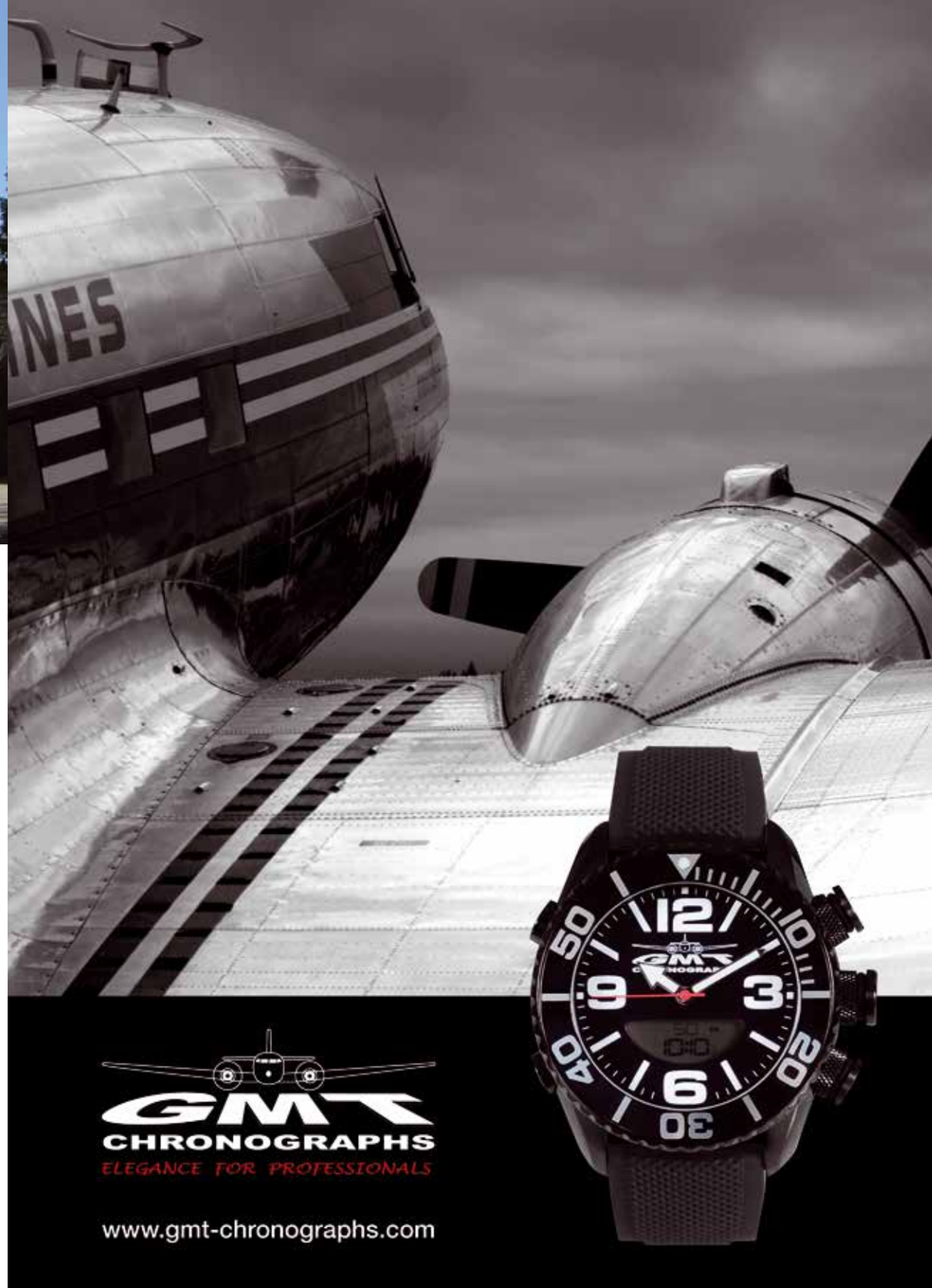
For Belgians, there is no obvious downside to the rich French coming to Belgium. They contribute to the economy by often buying rather large properties and through their day-to-day spending. The Belgian state earns real estate taxes and VAT income. One can, however, wonder for how much longer Belgium can keep its taxes on financial income rather low and those on labour rather high. It is a tightrope balancing act because chasing the rich from Belgium would not necessarily be a good idea either. Maybe it is better to focus on making savings on the cost side. But that is never popular, at least not in the short run.

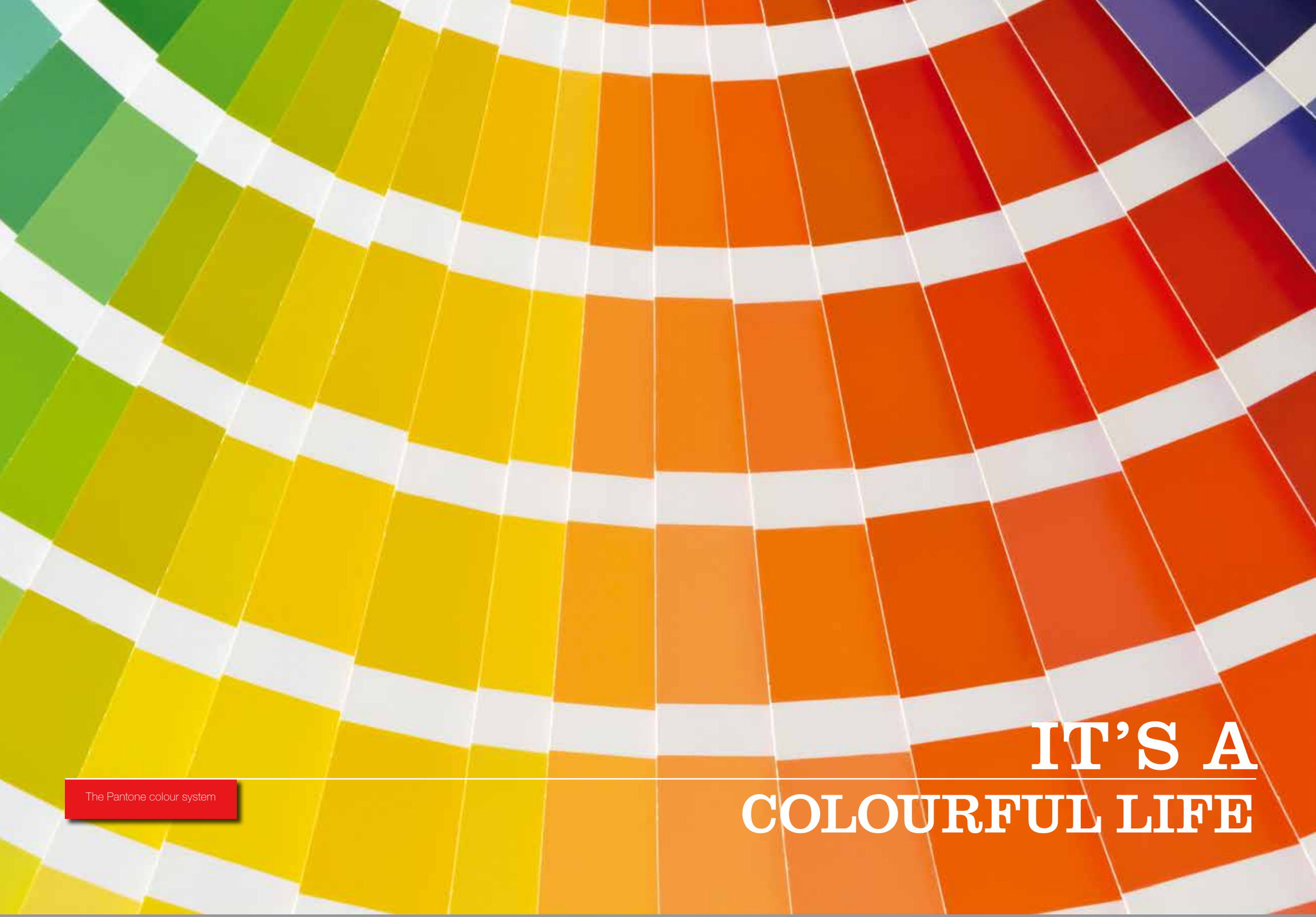
Some of the really rich French people coming to Belgium want to go further and take Belgian nationality. At first sight it is not immediately obvious why they would want to do that. The reason becomes clearer once you know that a French national cannot become a resident tax payer of Monaco, yet a non-French national, a Belgian for example, can. Since the Belgian state is aware of this, it is making sure that people who want to become Belgian do so for the right reasons. Obviously the French do not want to become Belgian to enjoy its Mediterranean climate.

countries that seem to have different rules for people wanting to become one of their nationals. But as Mr. Gérard Depardieu has experienced lately, the French government is less amused by his change to Russian nationality than by his movie performances.

In conclusion, the French are quite welcome in Belgium if their objective for coming is sound. However, a change of nationality to become Belgian with the sole purpose of being allowed to become a tax resident of Monaco is frowned upon, yet not impossible if the right social and economic arguments are provided.

> **A FRENCH NATIONAL CANNOT BECOME A RESIDENT TAXPAYER OF MONACO**





The Pantone colour system

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Marcia O' Regan explains how she uses colour as a tool for self-discovery

SELF-DISCOVERY IN COLOUR

© Di Mackey

"COLOUR GETS TO THE CORE OF YOU"

Born into a world of colours, we grow up surrounded by colour in the environment and in our homes; we dress in colourful clothes, eat colourful food and make choices that are informed by colour every day of our lives.

Our response to colour is so basic that until the age of five or six, children who are asked to sort coloured shapes will automatically divide them according to colour rather than their shape.

Throughout life, we continue to use colour as a cue for interpreting what we see – grey hair tells us of middle age, a red traffic light brings us to a halt. Colour is a non-invasive means of discovering yourself. Getting to know yourself is an essential part of life. This is why I use colour as a tool to self-discovery.
Behind every colour lies an emotion and also message, which can guide you throughout your life and give you a deep understanding of yourself and what's happening in your life. Colour gets to the core of you.

For example, if you are drawn to red or it's your favourite colour, it is telling you that you

are feeling very tired at the moment and there may be things in your life you need to persevere with. You are passionate, loving and you are being asked to take action. Red will give you the colour needed. Red also represents success and leadership. You also need to stop trying to do everything yourself, delegate a little, otherwise you will become burnt out.

Colour numerology is one colour tool I use with clients, using their date of birth. By understanding your colour personality, you become aware of your gifts, talents and attributes. The colour numerology will uncover the colour attribute you have been born with and may even find you aren't using or tapping into these attributes and colour. Only through knowing this colour and associated qualities will you start to connect with your true potential and embrace all the wonderful gifts and attributes you've been born with.

Just to give you an idea let me share with you a short summary of my baby Cédric's soul colours. Born on August last year, his soul numbers makes him a magenta personality, the colour linked to his soul's purpose. He is a strong magenta – the same number appears twice in his numbers. This colour is there to help him, ensuring he uses all of his potential.

He is a spiritual boy, who will be organized and display great business acumen. He's very caring, loving and nurturing and could work in the field of healing and might run his own practice as he is also born with the qualities of green which is linked to healing and helping others.

There is something royal and sophisticated about him. He is very balanced as magenta is made up of red and violet, so he has the grounding of red, and the intuitive spiritual power of violet. This makes him strong yet sensitive. He will be the type of guy who will like the finer things in life. Balance in life will be very important to him.

The blue colour, related to his numbers, is placed in the section of his chart where he has to come back to learn and improve the colour's qualities. This will improve his communication skills, so he can speak his truth. By knowing the soul colours and their meaning he will be more inclined to live – confidently and courageously – the life his soul intended.

A client recently said to me that after having completed the colour numerology circle of life, she's become the person she should be. She became one of the people she admired and ran to in the past. Now everyone runs to her, wanting to find out just how she shines her true light so brightly. This is what we should all be like, shining our true light and realizing our dreams as part of the natural course of life.

Another colour discovery tool I use is the colour spine chart. By checking energetically which vertebrae vibrates to the right energy, I can tell what is happening with the person on a physical, emotional, mental, metabolic and spiritual level, as well as discovering the one colour that is needed to balance and support the person. I then place the specific coloured light on their body and also get them to look at the colour as this sends a message to their brain and, in turn, activates a particular part of the endocrine system which, in turn, corrects some of the imbalances. They, in turn, see this filter in their life, synchronicity becomes the norm, they start to feel better and they become aware of the vast spectrum life has to offer.

You can find out more on www.colourharmonie.com

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DON'T TAKE THAT TONE WITH ME

Colin Moors hails the matching system that brings true colour into your life

As an avid reader of high-quality magazines (evidently) you probably have an appreciation of style, layout and, most important of all, colour. The way colour is displayed and how it reaches the page in such impeccable condition may not have occurred to you, unless of course you have ever tried to design something like a flyer or a newsletter on your home computer and print it onto paper. What goes on? Why does your bright red look like a muddy brown? Put simply, the colours you see on your screen are represented by what is essentially a series of brightly coloured flashing lights and on their journey to the page, they can lose a little definition in translation. If only there were some kind of authority, one that could provide a definitive reference for designers so that the bold colours and subtle hues they envisaged in their head and on their latest iToy would be reproduced faithfully on the printed page.

All print professionals will undoubtedly know that there is indeed such a system - Pantone. Pantone began life as a humble printing company in 1950s America. Their renaissance came following the hiring of a chemistry graduate, Lawrence Herbert in 1956. Herbert called upon his knowledge of chemistry to index the company's ink and pigment stocks in order to simplify their colour matching. So successful was he that within six years, his was the only department running at a profit, the manufacturing side languishing in debts of

some $50,000. Herbert took the opportunity to purchase the technological assets from his employer and re-branded the colour range and associated indexing system as Pantone.

The top-selling point of the system was that it allowed the print industry to design colour layouts to an exact and consistent standard. An advertising hoarding or poster in California would look exactly the same if seen in Florida. "So what?" I hear you cry. Well, in the 50s and 60s, advertising and print were in an absolute boom time. The need for consistency was clear and Pantone was the system that made it possible. The brand began to expand to include reference systems for metallic and pearlescent colours and rapidly became the industry standard.

While printing reaped the benefits in the post-war years, Pantone's next big bang was in the online graphic design industries. When different computer monitors and different paper stocks reproduced colours of different hues due to screen resolution or the absorbency or weight of the paper, the Pantone colour remained consistent, allowing any adjustments to be made in a regulated and controlled fashion.

The success of the Pantone system and the importance to a variety of industries has bled out into the worlds of art, fashion and beyond. Household names in the world of design and fashion contribute to the Pantone Fashion and Color Report (www.pantone.com/spring2013). Tracy Reese, Peter Som and Tommy Hilfiger are among the panel of fashionistas all putting forward their colour visions for the upcoming season and using the Pantone colour scheme as their springboard. If you want to get in on the act, you can check out the Pantone Universe on their site and discover art, posters and other collectibles. The theme is set every year by the Pantone Color of the Year, which this year happens to be Emerald Green (Pantone 17-5641). If you're so minded, consider the Color of the Year Wallpaper, or kick it old school with previous colour laureates on http://www.pantone.com/pages/index.aspx?pg=21055 Beware, however, if you want to do it on the cheap. Old Pantone matching books and swatches - some as many as a decade old - still go for a healthy $50-100 on popular auction sites.

Right here in Brussels we have a living, working homage to the ubiquity of this colour system - The Pantone Hotel. As you may have guessed, the theme is bold, solid colours and high-end design. It's inexpensive but funky and fun and is highly rated by guests. I would suggest that if you're a fan of traditional mahogany and maroon, or soft pastel shades, you may wish to look elsewhere. So, if your bank account isn't in the (19-1664), why not colour your life a little? It'll make your friends (16-6138) with envy.

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Overall: Patrizia Pépé
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Sock: Pull-in
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COLOUR BLOCK

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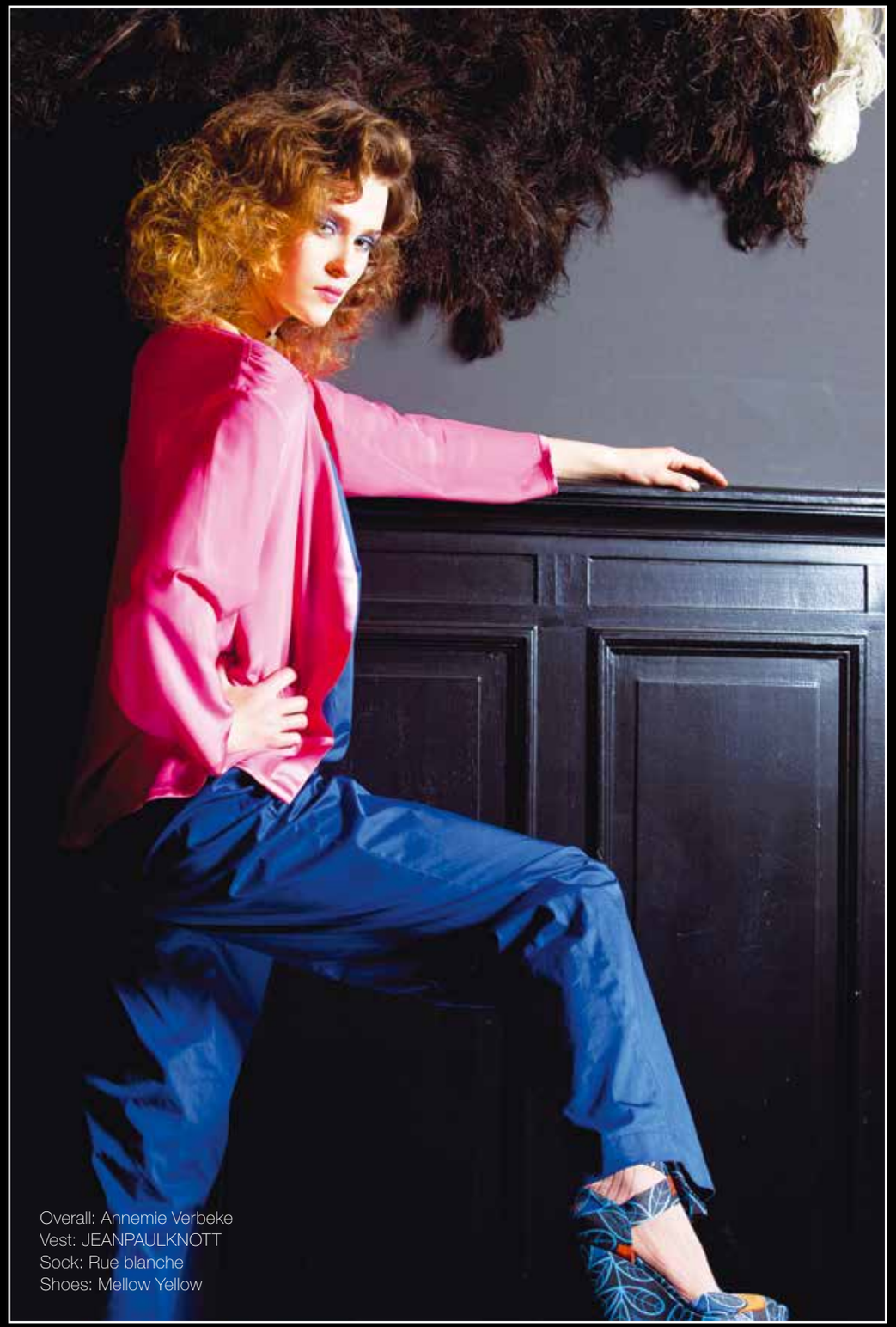
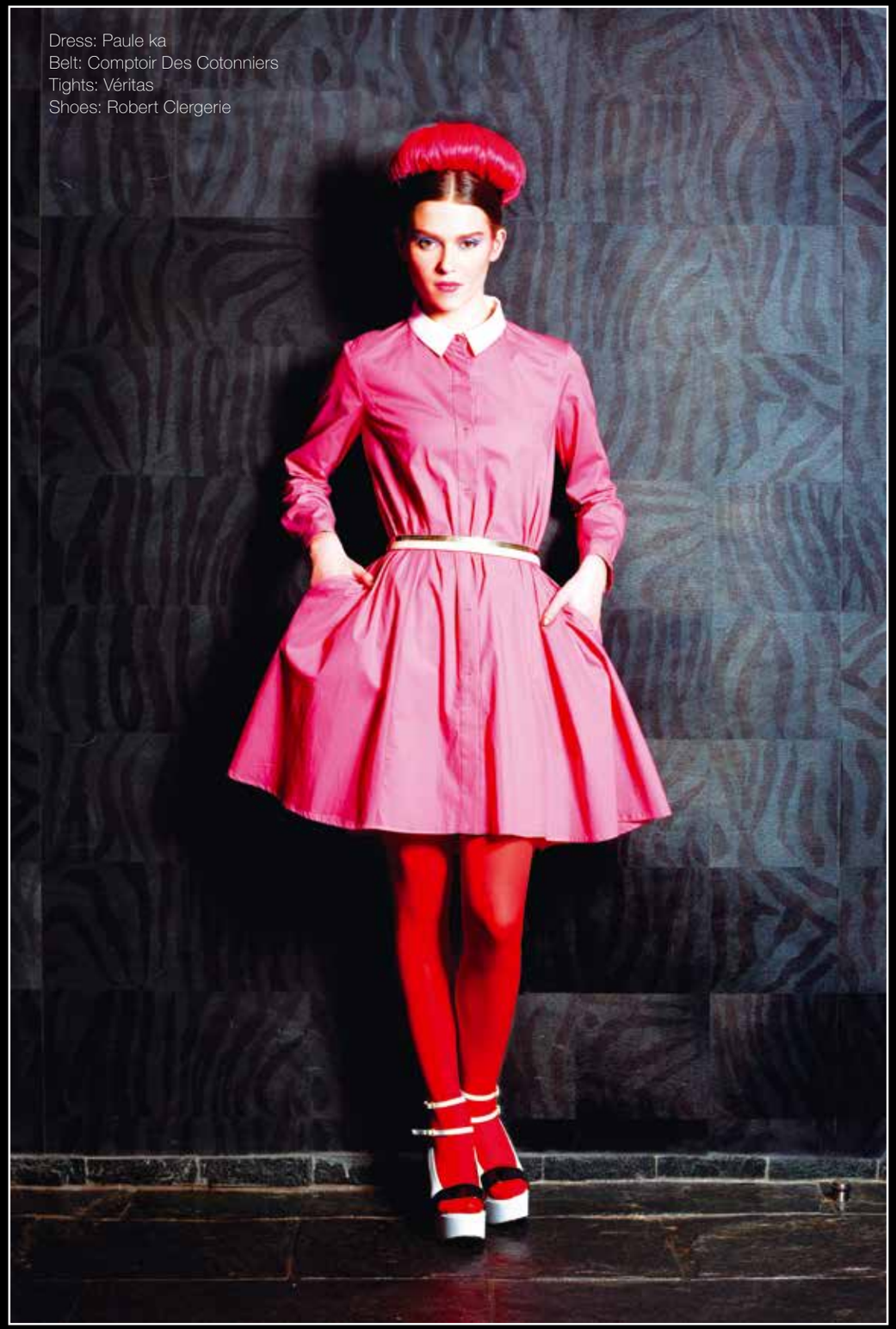


Overall: Annemie Verbeke
Vest: JEANPAULKNOTT
Sock: Rue blanche
Shoes: Mellow Yellow

Dress: Sonia by Sonia Rykiel
Necklace: Les Précieuses

Trousers: Hale bob
Tshirt: Patrizia Pépé
Bo: Apc
Belt: Melvin
Coat: Boss by Hugo boss
Ring: Swarovski



Dress: Paule ka
Belt: Comptoir Des Cotonniers
Tights: Véritas
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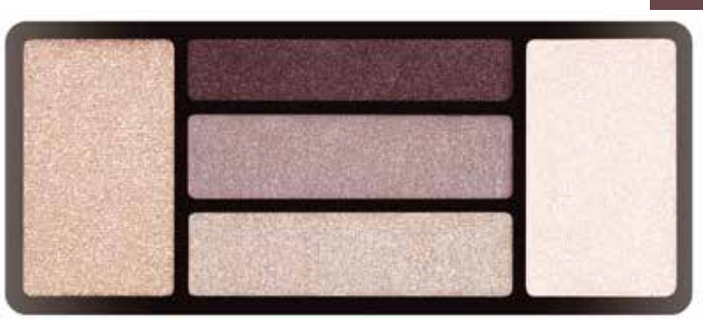

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LIFE OF LEISURE

Yves Saint Laurent: A visionary

Photos: Universal Pictures

AMANDA SEYFRIED

Amy Longsdorf meets movie star Amanda Seyfried, on-screen now in the blockbuster film *Les Miserables*.

When Amanda Seyfried walked through the gates of Pinewood Studios in London to shoot *Les Miserables*, she was returning to the scene of her greatest triumph. It was, after all, five years ago on the very same sound stages that she shot *Mamma Mia!* opposite Meryl Streep. That musical not only became the most successful songfest of all time by scoring $600 million at the box-office, but it turned Seyfried into a proper movie star.

Over the course of the last five years, the Allentown, Pa. native has made very few false moves. She's had hits (*Dear John, Letters To Juliet*) and a few misses (*Red Riding Hood*) but she's always pushed herself to try new genres like sci-fi (*Now*), action (*Gone*) and noir (*Chloe*).

Making *Les Miserables* was, she says, like coming full circle.

"I even had the same dressing room. It was the dressing room where I met [former boyfriend Dominic Cooper] for the first time. It was so crazy. We had a lot of the same crew guys. I had the same driver. It brought back a lot of great memories."

Beyond giving Seyfried the chance to walk down memory lane, *Les Miserables* offered the actress the opportunity to take part in a movie that's already been named one of the year's ten best by the National Board of Review, netted a nomination for Best Ensemble Cast by the Screen Actors Guild and is a Best Picture Oscar contender for this year's Oscars.

"'Les Miz' is the coolest thing I've ever done in my entire life," says Seyfried, 27. "It's almost like a dream. [Co-star] *Annie* [Hathaway] keeps saying that, at some point, we're all going to need to be pinched. We have all been in love with this show forever. It's just been a great feeling having the chance to finally embody these characters that we've all grown up loving."

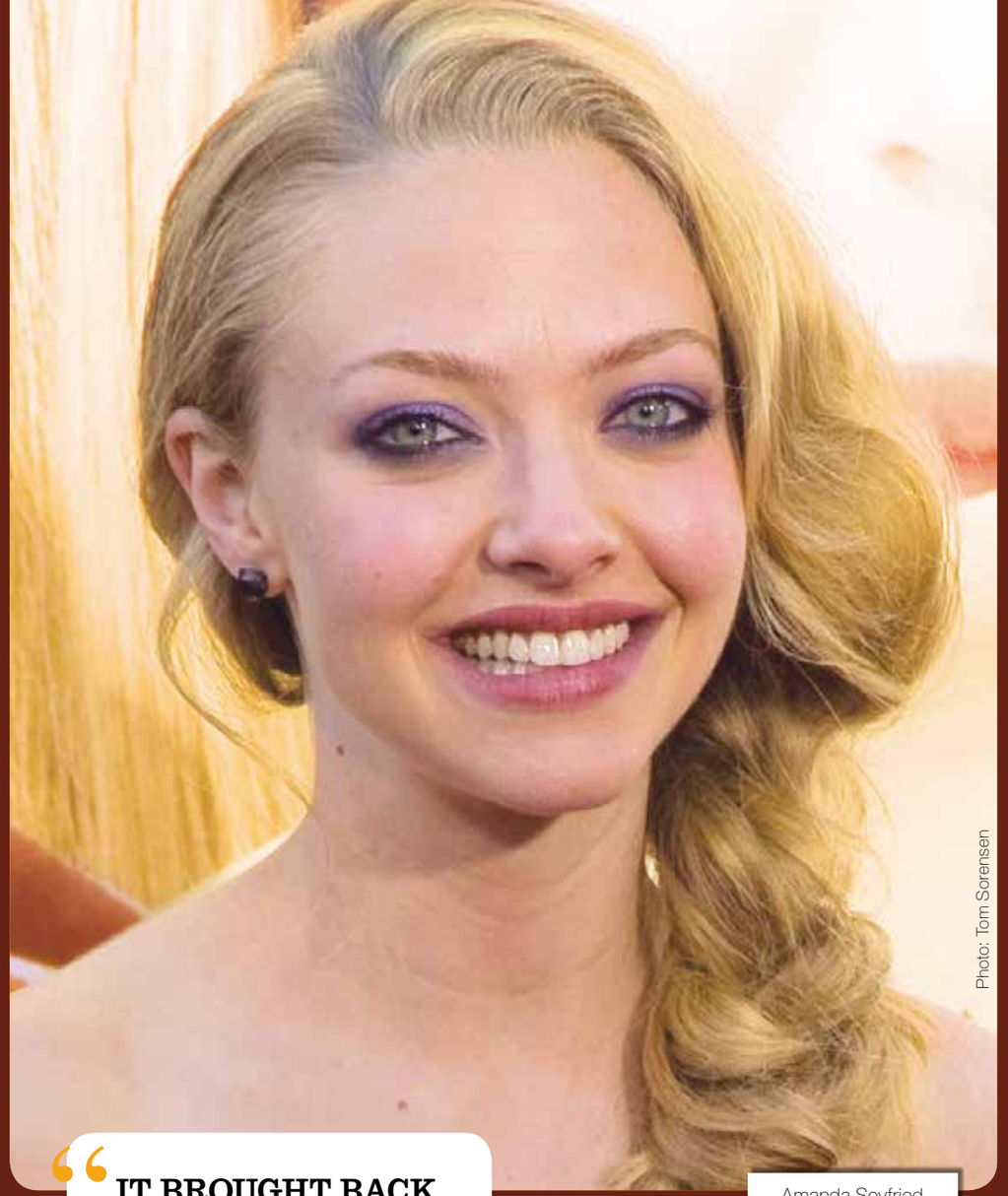


Photo: Tom Sorensen

Amanda Seyfried

> **IT BROUGHT BACK A LOT OF GREAT MEMORIES**

Based on the 150-year-old novel by Victor Hugo, the stage musical by Alain Boublil and Claude-Michel Schonberg has been seen by more than 60 million people in 42 countries around the globe. The show played on Broadway for 16 years and won eight Tony Awards.

The film's main character is Jean Valjean (Jackman), a poor man once imprisoned for stealing a loaf of bread who winds up assuming a false identity and becoming a wealthy factory owner.

Tracking Valjean is a by-the-books police officer named Javert (Crowe). Valjean is being pursued so relentlessly by Javert, in fact, that he can't intercede on behalf of Fantine (Hathaway), a factory worker who is fired and forced into prostitution in order to support her out-of-wedlock daughter. Valjean does manage to rescue Fantine's child, Cosette (Seyfried), saving her from her con-artist guardians the Thenardiers (Sacha Baron Cohen, Helena Bonham Carter).

In the years that follow, both Cosette and the Thenardiers' biological daughter Epinone (Samantha Barks) fall in love with the revolutionary leader Marius (Eddie Redmayne). Valjean, meanwhile, becomes something of a saint who never wastes an opportunity to extend a helping hand to those less fortunate.

Director Tom Hooper, straight from an Oscar win for *The King's Speech*, admits he auditioned many actresses for the role of Cosette before being won over by Seyfried. "I searched long and hard for my Cosette," Hooper says. As for why he decided on Seyfried, he adds, "Amanda has that amazing ability to command both disciplines [of acting and singing], and on top of that she is mesmerizing on screen."

Beyond the $61 million film's epic scope, nothing distinguishes 'Les Miz' from other musicals more than Hooper's decision to record all of the vocal performances live. The tradition in Hollywood is to have the actors lip-sync to pre-recorded tracks. But Hooper insisted on no lip-syncing and no over-dubs.

Seyfried, who rehearsed for nine weeks alongside the other cast members, was assigned a vocal coach with whom she'd warm up daily. Once on set, a radio mic was hidden in her costume and she was given an earpiece, which allowed her to hear the song played live by a pianist.

> **AMANDA HAS THAT AMAZING ABILITY TO COMMAND BOTH DISCIPLINES**

Since she's prone to sinus infections, Seyfried put herself on a regimen of Chinese herbs, peppermint and organic oils to stay healthy.

"I was commuting from London to L.A. which was the stupidest thing in hindsight," she notes. "But I didn't want to be away from my dog Finn if I didn't have to be.

"I also drowned in water. I stopped drinking alcohol completely. I barely drank coffee. I had to make sure I got enough sleep and stayed out of the cold. I lived like a monk. We all did it. It was a big lifestyle change."

All the care was necessary, the actress insists, in order to work up the stamina she needed to meet the role's extraordinary challenges.

"I quit studying singing when I was 17," says Seyfried. "I quit being a soprano. When I did *Mamma Mia!*, it was pop music and they doctored my voice a teeny bit in the studio to make it sound clean.
"I didn't have that [option] here. I had to be on it. I

had to condition my voice because I was singing ten hours a day. I had to hit a high C every take."

Seyfried has a long history with musicals. At a youngster, she auditioned for a Broadway revival of *Annie* after noticing an advertisement for applicants at Allentown's Lehigh Valley Mall. In preparation for the audition, Seyfried began taking voice lessons. She didn't get the *Annie* job but she kept on studying, with an eye toward learning how to communicate emotion through music.

Seyfried's exposure to 'Les Miz' first happened when she was 11 and her parents took her to see the play in Philadelphia. What captivated Seyfried about the show was its ability to blend together a number of different plot strands, including a romance, a redemption saga and a depiction of a populist revolt.

"The range of the story is so wide," says the actress. "And the music moved me in such a profound way. I remember being particularly moved by the young women, [Fantine] and Epinone."

"I HAD TO CONDITION MY VOICE BECAUSE I WAS SINGING TEN HOURS A DAY"

When she was 15, Seyfried sang one of Cosette's numbers during a recital organized by her voice coach. Obsessing about the show for, literally, years gave Seyfried an interesting perspective on Cosette.

"Cosette is, honestly, someone whom I couldn't really relate to in the show," says Seyfried. "She is the light of Valjean's life and Marius's life. She's a beacon of hope. But we needed to find a way to make her interesting, and to make people fall in love with her as Marius does. You want to feel the love he has for her. I think, in the movie, she's more of a woman. She has this inner strength that is just so apparent when you first meet her. And she has a gentleness.
"In the midst of all this trauma, and all these belting voices and the intensity of all the other characters, she's a source of love and light. I think we made her the true angel she was in the Victor Hugo book, which [you don't appreciate] when you're watching the stage show."

While 'Les Miz' has a lot of brutality in it, Seyfried insists she had a great time making the movie, especially when she was able to joke around with Jackman between takes.

At one point, Seyfried fainted on the set, overcome by the excessive heat at Pinewood Studios. When she woke up, "Russell [was] holding my feet and Hugh [was] massaging my neck," she told the *Hollywood Reporter*.

Adds the actress, "There was such a nice feeling between us all on set. This movie was such a bonding experience."

If 'Les Miz' provided Seyfried with the perfect bookend to *Mamma Mia*!, her films in 2013 prove just how committed she is to proving her versatility.

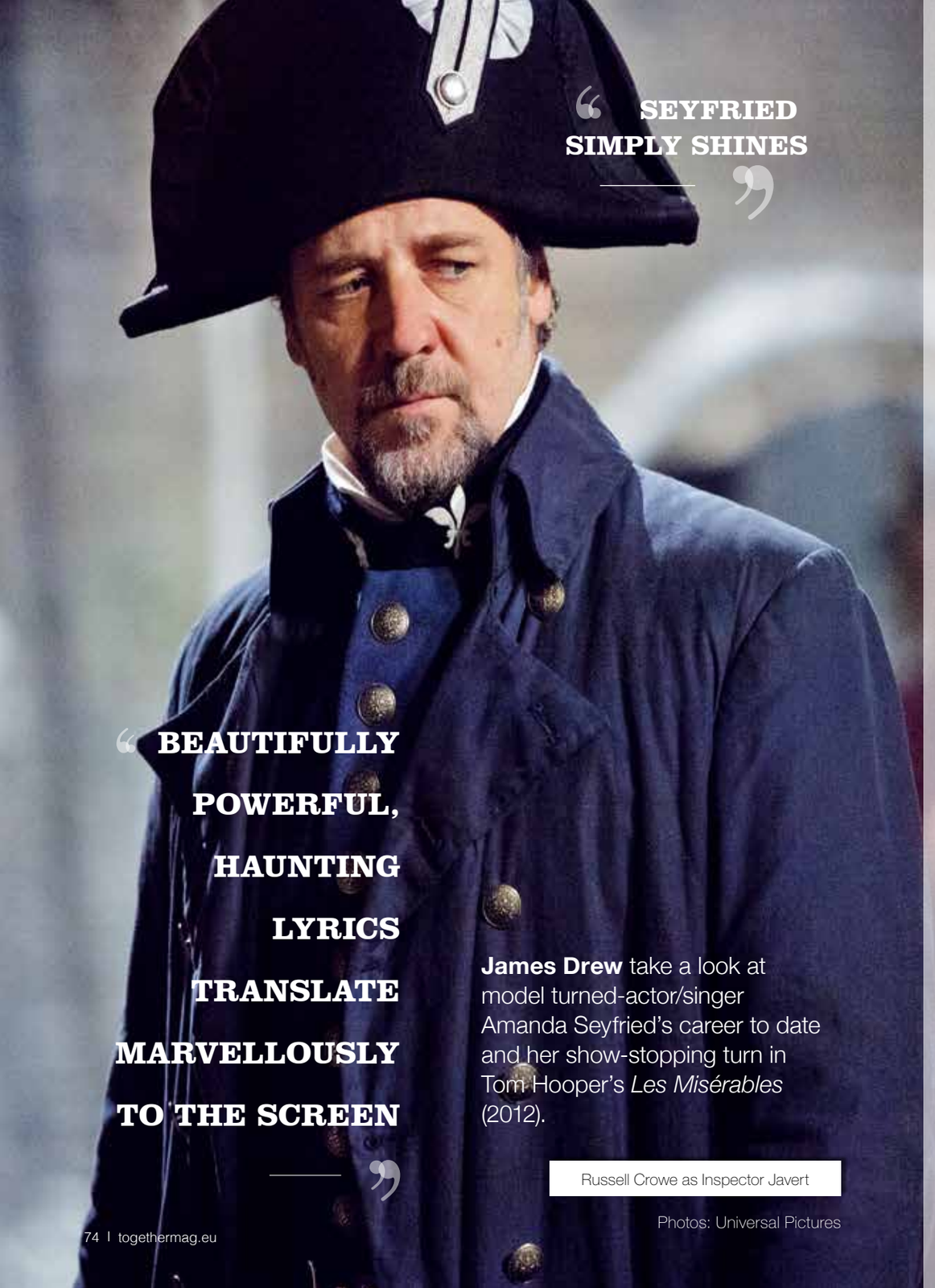
In the coming year, she'll pop up in three features, all very different from each other. First up is *The Big Wedding* (April 26), a comedy co-starring Diane Keaton, Robert DeNiro, Robin Williams and Katherine Heigl.

Next comes *Epic* (May 23), an animated adventure from the producers of *Ice Age* and then *Lovelace*, in which the actress plays *Deep Throat* star Linda Lovelace.

What drew her to this trio of features?

"*Big Wedding* is super funny," she promises. "The best cast, collectively, ever. I had such a great time. It was like a vacation, making that movie. And *Epic* is really funny too. I'm so proud of being a part of an animated film." As for *Lovelace*, she says, "It was my biggest challenge to date. And I loved becoming a woman who really existed."

Photos: Universal Pictures



> “SEYFRIED SIMPLY SHINES”

> “BEAUTIFULLY POWERFUL, HAUNTING LYRICS TRANSLATE MARVELLOUSLY TO THE SCREEN”

James Drew take a look at model turned-actor/singer Amanda Seyfried’s career to date and her show-stopping turn in Tom Hooper’s *Les Misérables* (2012).

Russell Crowe as Inspector Javert

Photos: Universal Pictures

A REVOLUTIONARY SOPRANO

It’s fair to say that she has come some way already, has Pennsylvania-born Amanda Seyfried – beginning her career as a child model when she was 11 and as an actress at the age of 15, she went from recurring TV roles on *As the World Turns* and *All My Children* to making her big-screen debut in 2004 in Mark Waters’ *Mean Girls*, which was swiftly followed by extensive TV work, before her break-out lead role in *Mamma Mia!* (2008) alongside Meryl Streep, for which she recorded five songs, finally putting to use the voice lessons, opera studies and training from a Broadway coach that she undertook after stopping modeling at the age of 17.

Now, in Tom Hooper’s magisterial adaptation of the Boublil-Schonberg-Mackintosh stage musical *Les Misérables*, she has been given the opportunity to put her coloratura soprano voice to its fullest use in her role as Cosette, the grown-up ward of former convict Jean Valjean (Hugh Jackman), who promised her dying mother Fantine (Anne Hathaway) that he would care for her child for life.

For those not in the know (a club of which I was certainly previously a member) a coloratura soprano is an operatic soprano who specializes in music that is ‘distinguished by its agile runs and leaps’ – think dancing around a tune, only more so.

There’s no doubting that’s exactly what Seyfried achieves in the film – at the story’s heart is the love-at-first-sight encounter between her character and that of Marius Pontmercy (Eddie Redmayne), a scene that takes place in the garden outside Valjean’s house in Paris, 1832. Remorselessly hunted by Inspector Javert (Russell Crowe) since he broke his parole after serving 19 years in prison for stealing a loaf of bread, Valjean has taken immense pains to hide away from the world, which has forced Cosette (who knows nothing of the past of her ‘father’) to do likewise. But love is set to conquer all, even if the revolutionary plans of rich-boy-turned-street-warrior Marius are far less likely to succeed.

And it is in the scene when Cosette and Marius meet and immediately declare their undying love that Seyfried simply shines. Of course, it is somewhat tricky for this writer to convey the beauty of a ten-minute musical crie de coeur – I could tell you at length just how much I love Les Mis, having seen it on stage 25 (count ‘em) times and already watched the film thrice, but that would be pointless and, just possibly, a little boring.

No, I will simply say this – Anne Hathaway as Fantine is I believe a near racing certainty to pick up the Best Supporting Actress Oscar (by the time this magazine is in your hot little hands, you will know whether I am right or wrong), for her peerless (yes, even better than ‘Subo’) rendition of *I Dreamed A Dream*, but none of Hathaway’s plaudits should detract from the bouquets that Seyfried also richly deserves for her performance – when I learned that Hooper had decided not to post-synchronize the recorded vocals to lip movements, I was very much afraid that a total hash would be made of the job, as occurred with Peter Bogdanovich’s disastrous musical *At Long Last Love* (1975), which also did not use post-synchronization.
But I need not have worried – the beautifully powerful, haunting lyrics translate marvellously to the screen, sung direct to camera as they are, and the approach gives the film as a whole the immediacy and excitement of watching the show live, with Seyfried nothing less than the jewel in the film’s crown. There, I have said it.

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© Disney

THE ARCHITECT'S KINDERGARTEN

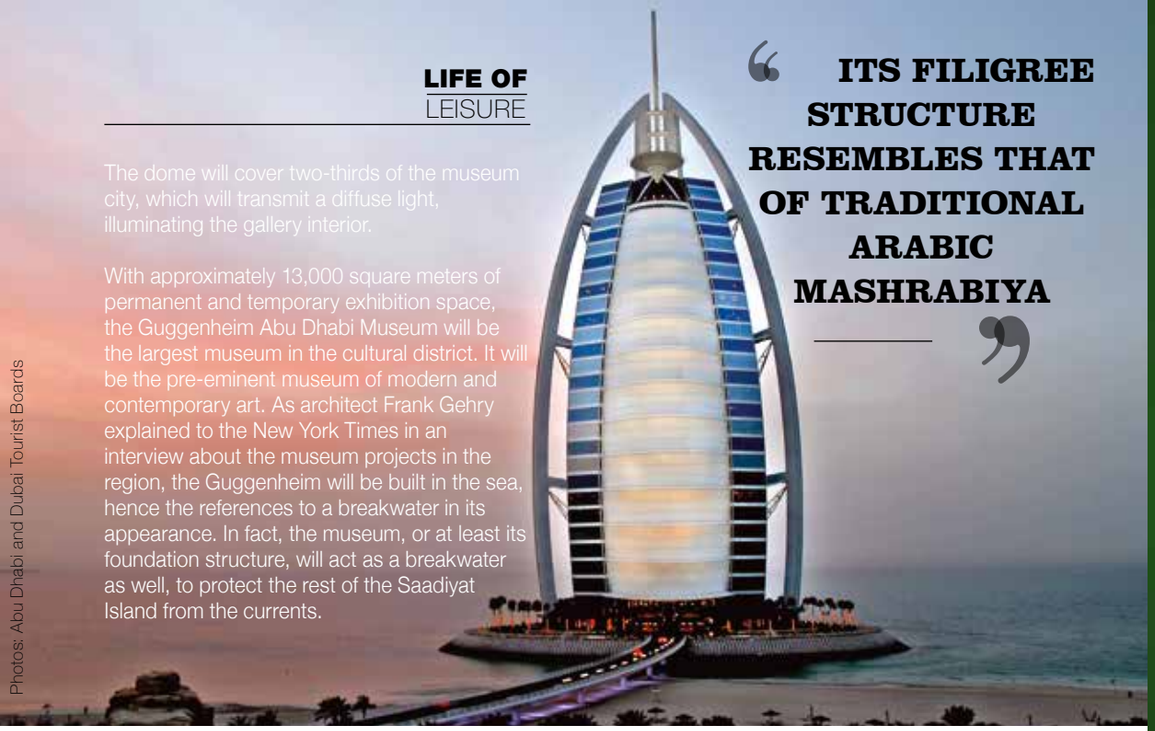
Federico Grandesso visits a creative paradise that is still growing

Nowhere in the world have architects and designers been left so free to express themselves without bureaucratic limitation or budget constrains than in Abu Dhabi and Dubai.

The ideal visit to Abu Dhabi should start in the mythical Emirates Palace Hotel, with its magnificent dome and tropical gardens its luxurious dimensions will leave you breathless. But if you want to enter another world you should visit the exhibition in the cultural district of Saadiyat island where five big landmarks are going to be constructed: the Louvre Abu Dhabi, the Guggenheim Abu Dhabi, the Sheikh Zayed Museum, the Maritime Museum and finally the Performing Arts Centre. You can take your imagination on a trip through the rendering and models of a simply magical project.

The Louvre Abu Dhabi will be no mere outpost of the Parisian cultural giant. There will be close collaborations, but the Louvre Abu Dhabi will build its own collection, which will reach further into the 20th Century than that of its French sibling. Jean Nouvel's design for the Louvre Abu Dhabi owes much to Arabic architectural traditions. Its seemingly 'floating' 180 metres in diameter dome is designed to echo the great domes of Islamic architectural design, while its filigree structure resembles that of traditional Arabic *mashrabiya* woodwork window panes.

Photos: Abu Dhabi and Dubai Tourist Boards



> **ITS FILIGREE STRUCTURE RESEMBLES THAT OF TRADITIONAL ARABIC MASHRABIYA**

The dome will cover two-thirds of the museum city, which will transmit a diffuse light, illuminating the gallery interior.

With approximately 13,000 square meters of permanent and temporary exhibition space, the Guggenheim Abu Dhabi Museum will be the largest museum in the cultural district. It will be the pre-eminent museum of modern and contemporary art. As architect Frank Gehry explained to the New York Times in an interview about the museum projects in the region, the Guggenheim will be built in the sea, hence the references to a breakwater in its appearance. In fact, the museum, or at least its foundation structure, will act as a breakwater as well, to protect the rest of the Saadiyat Island from the currents.

Photos: Abu Dhabi and Dubai Tourist Boards

The Zayed National Museum was conceived by Foster + Partners who designed the UAE pavilion for the 2011 Shanghai World Expo which has now been transferred to Saadiyat Island as a smaller exposition venue. The Performing Arts Centre designed by Zaha Hadid should become the Emirates' largest stage. Iraqi/British architect Hadid´s design was inspired by organic structures – it may resemble an embryo but it could also be a bird's skull. The new Maritime Museum was designed by architect Tadao Ando.

Leaving behind the traditional and conservative atmosphere of Abu Dhabi, you will be surprised at how Dubai has been able to build a positive reputation and become one of the most international and tolerant places in the Middle East. The glamorous Dubai Marina area will give you an immediate sense of this stunning architectural laboratory who was just a desert when cities like New York were making their first steps towards a new contemporary concept of architecture. But if you want to understand more about the philosophy of the rulers governing here you should start from the Burj Khalifa tower, the tallest building in the world at 828 meters.
At night this never-ending strip of lights will convince you that you have landed on another planet. The project cost a whopping $1.5bn and the entire Dubai downtown $20 bn. The architecture and engineering was conceived by Chicago-based Skidmore, Owings & Merrill. Construction began in 2004 and was completed by October 2009. The tower consists of 146 floors of hotel suites, malls, apartments, corporate offices, restaurants and an observation deck. Don't miss the stunning water show, a fountain that cost $220m. It boasts 6,600 lights, accompanied by 50 colour projectors, and the water from the fountain reaches an enormous height of 250m.

As you may have noticed numbers in Dubai are always over the top, such as in the Dubai Mall just beside Burj Khalifa, with its 1,200 shops. It is the biggest in the world and hosts the largest aquarium. If you're still in the mood for more architectural jewels, the Burj Al Arab is another city landmark. This superb luxury hotel was completed in 1999. Architect Tom Wright of Atkins designed it to resemble the sail of a *dhow*, a typical Arabian sailing vessel. At 321 metres it's one of the tallest hotels on Earth. Its 180 metres high atrium will astound you. Much like the rest of Dubai, I suspect.

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THE COLOUR OF EMOTION

Paul Morris spoke to various people who come into contact with colour in their daily lives – artists and curators.

Photo: Art Company

What does colour mean to an artist, how do they create an impact with it and what is its place in creating emotions?

Stephanie Manasseh -
Curator and personal art shopper service

More often than not we hear from our clients that the reason they are purchasing an original work of art for their home is to add a splash of colour. This makes sense as people these days tend to go for muted tones in the

> **“COLOUR LIFTS UP THEIR SPIRITS IN COLDER, GREYER MONTHS”**

furnishings and paintwork and add accents in colour through artwork.

I frequently work with artists who use bright colours in their work. Many artists, such as Gordon Hopkins and Lea Shabat, seem to find inspiration from sunny climes. They have often mentioned that the use of colour lifts up their spirits in colder, greyer months.
www.accessibleartfair.com

Michiel van der Bos -
Creative concept architect

Colour in my paintings is, of course, very important. It's the way to create a mood, an emotion, even more so than the image itself. I always work with a white or black & white simple image on a coloured background. Besides the black & white, there is just one other colour. So the choice of this colour is very important and it's what really creates the painting.

Photo: Uwe Walter, Berlin

I make a lot of customized paintings for my clients. As an architect I really try to create art pieces that fit in with the client's interior, based on the size and the colour scheme of the room where they want to place it. So the choice of the background colour, which is just one colour, is very important. It really has to suit the room and so the painting is not just a painting, but becomes something complementary.

Colours always create a mood. Since the images in my paintings are mostly simple and in black and white, I want the background colour to be quite powerful and positive. Mostly I use different canvases in one art piece. The background colour gives it a connection. It becomes 'one' art piece. And positive colours help to create this.
www.vanderbos.com

Laurence Nitlich - Artist at Art Company

Colour remains a mystery to me.

Very often my students ask me "what colour should I put here?" as if there was only one possibility.

Although many rhetoricians tried to analyze the colour system and give answers to how colours work, none of them have succeeded in answering all the questions. Because the same colour can have an effect of its own, but another completely different effect when put next to another colour, and a different effect if put in a certain context of light or darkness. Colour is nothing without light – each colour has a "power of light".

There is also a symbolic signification for each colour.

But above all colours create emotions; these emotions are the result of a very subtle combination of light, touch (the way I put the colour on the canvas) culture (what collectively we know about colours), sensitivity (the mood I am in while painting), balance (the proportion of each colour in the painting). The real difficulty is not to choose the colour but to create harmony with all these elements!

There is something magical about colours: the subject, the form, the lines are related to thinking whereas colour makes no sense in an intellectual way, but is very powerful when it comes to sensitivity and emotions.
www.artcompany.be

Harald Kunde - Curator

Colour is the visible surface of all life. Without colour there is no human being.

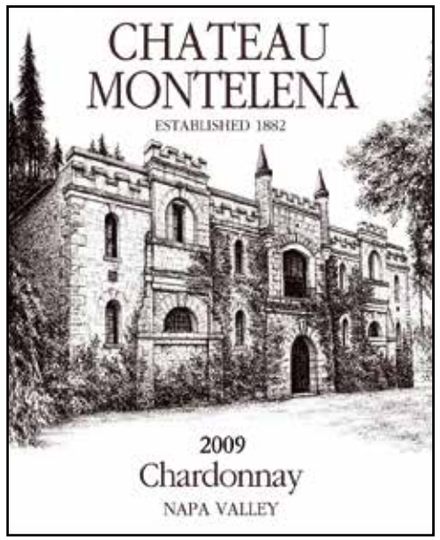
Colours always work in an interdependent way. That means that the relation between the elements is even more important than an isolated one. It is a game of modulation, contrasts and intensity.

Colours express emotions in a very direct way: they show the specific temperature of the painter's soul.
Harald is curator of the Neo Rauch exhibition currently showing at BOZAR. See our What's On pages.

Photo: Michiel van der Bos

"IT IS A GAME OF MODULATION, CONTRASTS AND INTENSITY LAW"

Red, white and pink



Alex Hewetson recommends three wines that won't leave you snookered

In line with the theme of this month's edition, I have the chance to delve a little deeper into three wines, one each of the classic hues. Doubtless, some jokers may say: "What about Vinho Verde or Blue Nun?" Well, Vinho Verde I would include in a Portuguese review, while Blue Nun I wouldn't serve at my worst enemy's funeral.

Top spin on the red

Gran Sangre de Toro hails from the vast and prestigious company of Torres, the flagship winery of which is still in the Penedes, in spite of interests they have in the Americas. It is made from Grenache and Mouvedre and Syrah grapes and is vinified at 14%. It is rich and powerful but has some elegance – there are notes of deep, ripe red fruit, quite plummy with some spice, it fills the mouth and older vintages are smooth with very good length. You can find it in some Carrefour supermarkets and a number of wine shops sell it in Brussels – expect to pay around €10 per bottle. In the early 1970s, a Torres red wine beat the famous Chateau Latour from the Haut Medoc in a wine Olympiad, in much the same way that a Californian Chardonnay came top in a blind tasting in France in 1976.

Bringing the white back

Which brings me to my white; in fact, it is the wine that came first in that tasting some 37 years ago. Chateau Montelena Chardonnay from the Napa Valley is still one of the great whites of the New World. There are others that are more expensive, and may be better according to some, but this wine has a great pedigree, with wonderful elegance and power, without seeming to have half an oak tree in it for flavour. It is still around $30 a bottle for the latest vintage in the States, around €30 over here, so not cheap, but really worth a try if you are a fan of great Chardonnays from outside France, and bear in mind it beat some extremely expensive white Burgundies in the tasting.

> "THERE ARE NOTES OF DEEP RIPE RED FRUIT, QUITE PLUMMY WITH SOME SPICE"

Pocketing the pink

For the pink, we come back to Champagne in France, and pink champagne has that air of luxury and romance that is irresistible. It also tastes beautiful as well, lovely length of bright fruit with a splash of toast and biscuits. I once tried to woo a charming American lady by rowing her up the Thames in Richmond near London, pulling a bottle of Lanson Rose and two glasses out of nowhere… my only ever success at a magic trick. However I'm not plumping for the Lanson, but going for the Piper Heidseck Rose Sauvage. They leave the skins of the grapes in a touch longer, and it is a splendid dark pink with a deeper fruit flavour, a really opulent colour and well worth its €32 a bottle – definitely to be shared with someone special, and I would drink it on its own to savour the great and distinct red fruit tastes.

If you want to take my cue (sic), show up with all three for a small dinner party and you'll win with flying colours.

> "THEY LEAVE THE SKINS OF THE GRAPES IN A TOUCH LONGER"

Photos: www.montelena.com

COINTREAU
POP-UP BAR

A few years back Cointreau opened an ephemeral bar in Brussels – it has since been copied by both Paris and London. And now it's back, this time in the form of a garden. But you won't find it outdoors but, rather, under the roof of a former bank.

The Cointreau Fizz Garden will only be around from March 21 to April 20 to offer Brussels folks an air of spring in an elegant surrounding. For 15 days (or rather nights) you can taste the various cocktails on offer or mix your own. There will be music in the air and a guest DJ each evening, stamping his own signature on the event.

This indoor garden will be the work of Thierry Boutemy, a French florist based in Brussels. He is a passionate who has turned his hand to all manner of floral attractions, including working with Sofia Coppola (on her film *Marie Antoinette*), Lady Gaga and Grace Jones.

Poet at heart, Boutemy is a florist who works only with exceptional flowers that you won't find in any market or chain store. His flowers are "precious" because they are in season and difficult to grow, and so can only come from small traditional producers. In the manner of a naturalist, he arranges the compositions of branches and flowers as if they were wild and untamable in the woods.
The cocktails range from Cointreau at its simplest to concoctions entitled 'magnificent' and 'intrepid'.

© Viktor&Rolf

When?
From 21 March to 20 April 2013.
Opening hours:
from 18:30 on Thursdays,
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Where?
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Normally the academy is reserved for professionals but we have an exclusive offer available to two *Together* readers. The academy will take place on April 6 and will be hosted by Alfred Cointreau, 6th generation Maison Cointreau and attended by ten Cointreau 'Ambassadors', the godmothers & fathers of the bar, charismatic women & men, handpicked for their network in different fields of play and their affinity with the brand.

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What's on BELGIUM

Here are our suggestions for events in Belgium, including an insight into Yves Saint Laurent's creative genius

YSL PHOTOS: Yves Saint Laurent Foundation - ©Fondation Pierre Bergé – Yves Saint Laurent (Paper Doll Bettina 1953-1954) - ©Fondation Pierre Bergé – Yves Saint Laurent, studio, 5 avenue marceau, Paris, 1976. Photographie Guy Marineau

Yves Saint Laurent: A visionary
The Yves Saint Laurent exhibition looks at how Yves Saint Laurent's designs and concepts have radically changed the world of fashion, helping make it what it is today. The show focuses on the visionary power of this flamboyant designer. The collection, which has never been seen before, has been put together in conjunction with Pierre Bergé, of Yves Saint Laurent Couture House and former partner of the fashion designer. He is president of the Pierre Bergé -Yves Saint Laurent Foundation.

From a very young age Yves Saint Laurent began creating his fashion world for the 'new woman'. The paper dolls and their wardrobe he designed in his teens are one of the key revelations of this exhibition. They also provide an exceptional opportunity for opening up the archives of the Foundation for the first time. The exposition, thanks to more than 100 pieces, provides an exclusive opportunity to admire the full glory of items that would otherwise never have left storage.

Mr. Berger spoke exclusively to **Together**, underlining some key points about Yves Saint Laurent's genius.

"Most designers, apart from Chanel and YSL, were used to dressing only rich and noble women who did not have many financial problems in their lives. On the contrary, for YSL it was important to dress active women who were going to work every day, women who are traveling by car, by train or by plane. He was deeply convinced that fashion was a dialogue between the designer and the woman from the street. And he was always against fashion looking back at the past or into the future – he considered only the present when working on his visionary creations. I love his honesty and the perseverance he had in his work.

"He found a lot of inspiration on his travels, it was very important to him. First of all, he really loved Morocco and especially the city of Marrakesh, then he went to China, just for a few days; YSL was used to travelling in the imagination, and he designed some Chinese inspired clothes before his trip there. He never visited India but he designed lots of Indian-style
clothes and, like a true creator, he stayed in his room and imagined.

"Then he did a lot for Morocco and the country influenced him a lot, especially with its colour. On the other hand the colour he preferred the most was black even though

he worked with colours in a fantastic way."

Curator Florence Müller, who had previously put together the Yves Saint Laurent retrospective in the Petit Palais in Paris, emphasizes the fact that 80% of the pieces are being shown for the first time.

The exhibition runs through to 5 May 2013 in the ING Cultural Centre, Place Royale 6, 1000 Brussels. Open every day, including public holidays, from 10 a.m. to 6 p.m. Wednesday evenings until 9 p.m.

www.ing.be/art...

Shrek
The Musical

The tales of a friendly if somewhat smelly ogre set to music takes to the stage. March 22 - April 7 Stadsschouwburg Antwerp.

www.musichall.be

Photo: www.musichall.be

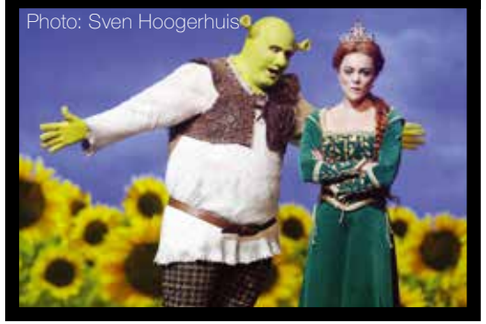


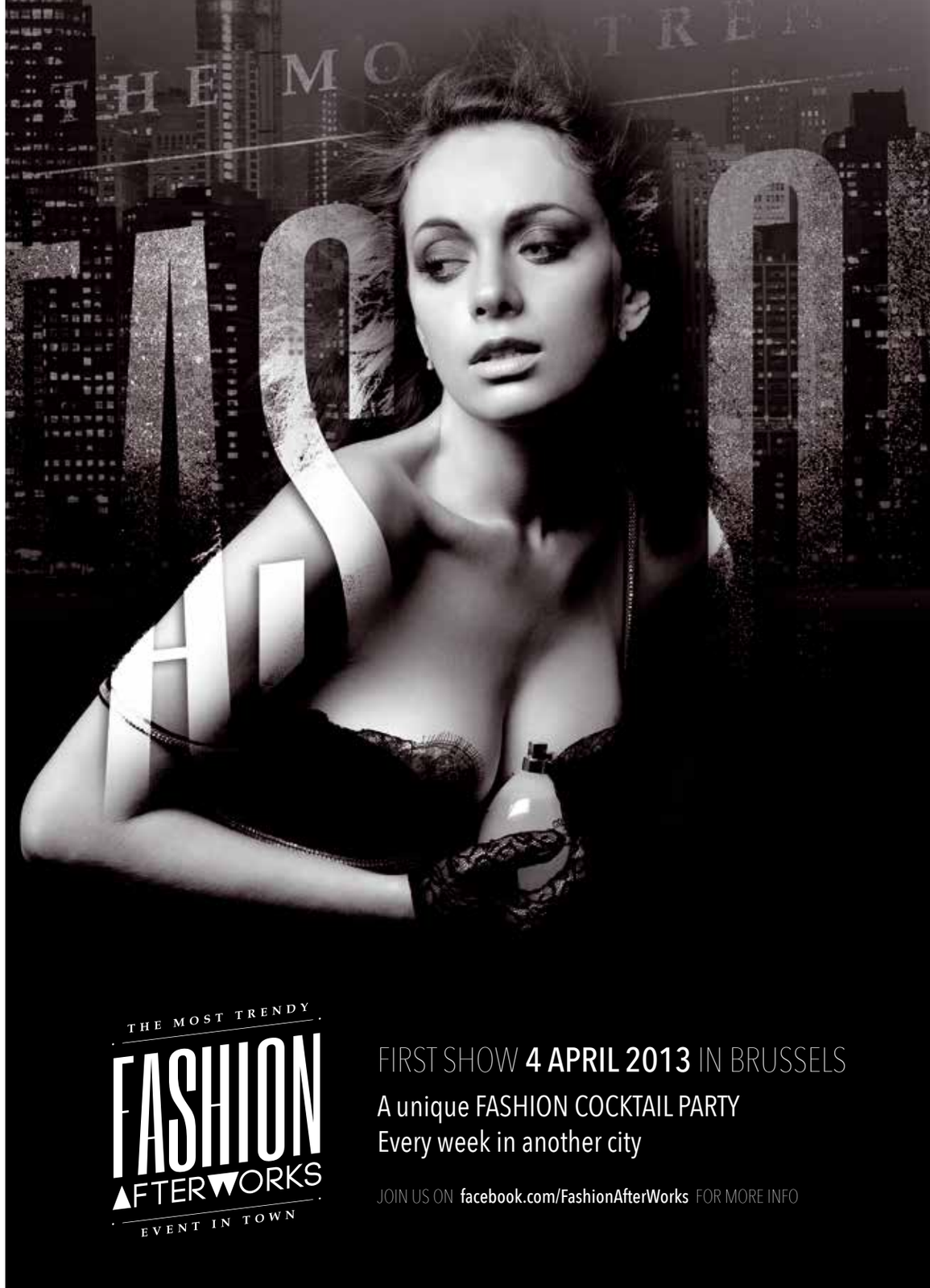
Photo: Sven Hoogerhuis

The Duke Ellington Orchestra

Duke is the genius who created the big band. Currently, the band is led by his son Paul Mercer Ellington. With jazz singer Kristen Cornwell. April 27. Stadsschouwburg Antwerp

Photo: Bozar

Neo Rauch
The Obsession of the Demiurge: Selected Works 1993-2012
First major exhibition in Belgium of internationally acclaimed German painter Neo Rauch. Influenced by surrealism, pop art, and comic strips, as well as by his own youth and training in the old East Germany, Neo Rauch's figurative paintings have been described as riddles without solutions. BOZAR. Until May 19. Tickets from €10.
www.bozar.be



Royal Andalusian School of Equestrian Art
The Royal Andalusian School of Equestrian Art, founded in 1973, became world famous for his show thanks to Cómo Bailan los Caballos Andaluce and the dancing horses of Andalusia. **5-7 April**. Forest National.

www.musichall.be

Photo: www.musichall.be

The Fastest Fashion Show on Earth
The third edition of The Fastest Fashion Show on Earth takes place at Tour & Taxis Brussels. This unique event brings a subtle mix of fashion, dream cars, gastronomy and exclusive watches. Exclusivity and prestige combined in one sensory experience.

The fastest dream cars in the world. The most beautiful models and fascinating collections. An immersion in the universe of the most exceptional watches such as Bell & Ross, Breitling, Maurice Lacroix. A culinary journey peppered with stars. With as apotheosis an attractive lounge after-party with a Parisian DJ. The Fastest Fashion Show on Earth is all this and much more… and *Together* has invites to give away to 4 lucky readers.

Enter the Fastest Fashion Show on Earth Competition
Simply send an email to paul@togethermedia.eu with the words 'My, my, now that's fast' and it could be you who gets access to the fashion show (a mixture of luxurious cars, fashion and watches) and the after party with a famous Paris DJ and lots of famous people.
Tour&Taxis Brussels. March 28 - *www.ffoe.be*

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What's on international:

MP2013

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Jacques Pfister, President of the Marseille-Provence 2013 administrative board, declared: "Uniting the Roman ruins of Arles, the medieval buildings of Salon-de-Provence, the industrial zones of Istres and Martigues, the cultural centre of Aix-en-Provence, the clay sector of Aubagne and the Greek heritage of Marseille was a real challenge."

The "European Capital of Culture" aims to bring the people of Europe closer together by celebrating the key role played by cities in European culture. The host city offers dance, music, theatre, heritage, contemporary art, but also science and technology, sport, cuisine and popular culture.

Throughout this year cultural events will saturate the region but there will also be a great deal of physical evidence left behind in the form of bricks and mortar, including MuCEM (Museum of European and Mediterranean Civilisations), the Regards de Provence Museum, Stefano Boeri's spectacular and symmetrical C-shaped Villa Méditerranée, and the Silo d'Arenc, symbol of Marseille's industrial past, has been transformed into a new space for living, working and enjoying cultural events.

Catherine Bonte's J1 will be a key venue in 2013. This huge warehouse, overlooking the sea, will welcome cruise ships and passengers from all over the Mediterranean. Its top floor will host major exhibitions produced by Marseille-Provence 2013.

But this biggest makeover is without doubt the old port. The project to reduce traffic and re-establish access to the port is being led by Norman Foster's architectural firm – the pedestrian areas have been widened, giving it an open forum feel. Other building sites that have sprung up reflect the many creative urban projects underway, participative artistic projects in areas undergoing urban renovation.

Just behind the mairie, the ephemeral Pavillon M is a paean to the city, with interactive videos and a widescreen animated history of Marseille through the centuries – it's a venue that has been aimed more at locals than visitors.

And these residents are recording this one-off year through Living in the Midi – their words and images will be collected from the Capital of Culture region in order to tell the story of the region.

www.mp2013.fr
www.marseille-tourisme.com

© Villa Royale

CHARITY

World Day Against Cancer

Johan Vande Lanotte, Belgium's Deputy Prime Minster, supports fund-raising for the health centre 'Villa Royale' in Ostend

At one point in his or her life, one Belgian in three receives the terrible diagnosis of 'cancer'. Following a tough period of intensive treatment, people who have been fortunate enough to recover from this disease have to pick up the threads of their lives. But this often seems very difficult. And that's why, in 2011, the rehabilitation centre Villa Royale was created in Ostend.

On April 17, Johan Vande Lanotte and the Villa Royale team have organized a fundraising dinner at CC De Grote Post to raise money for this unique health centre.

With its renowned customized treatment, Villa Royale is receiving more and more patients for rehabilitation. With forty outpatients per day and a growing number of residential customers, this ancient symbol of monarchy has become a symbol of the fight against cancer.

Like many other people, Johan Vande Lanotte has been confronted with the consequences of cancer. His commitment to Villa Royale's cause is firstly personal and secondly political. In collaboration with the Villa team, he strives to help people with cancer who have undergone intensive treatment, so they can continue their lives in a positive way.

Cancer treatment often has diverse and extensive effects, such as physical and mental exhaustion, disfigurement, social isolation and fear of a possible relapse. The care provided by the Villa Royale focuses on the consequences.

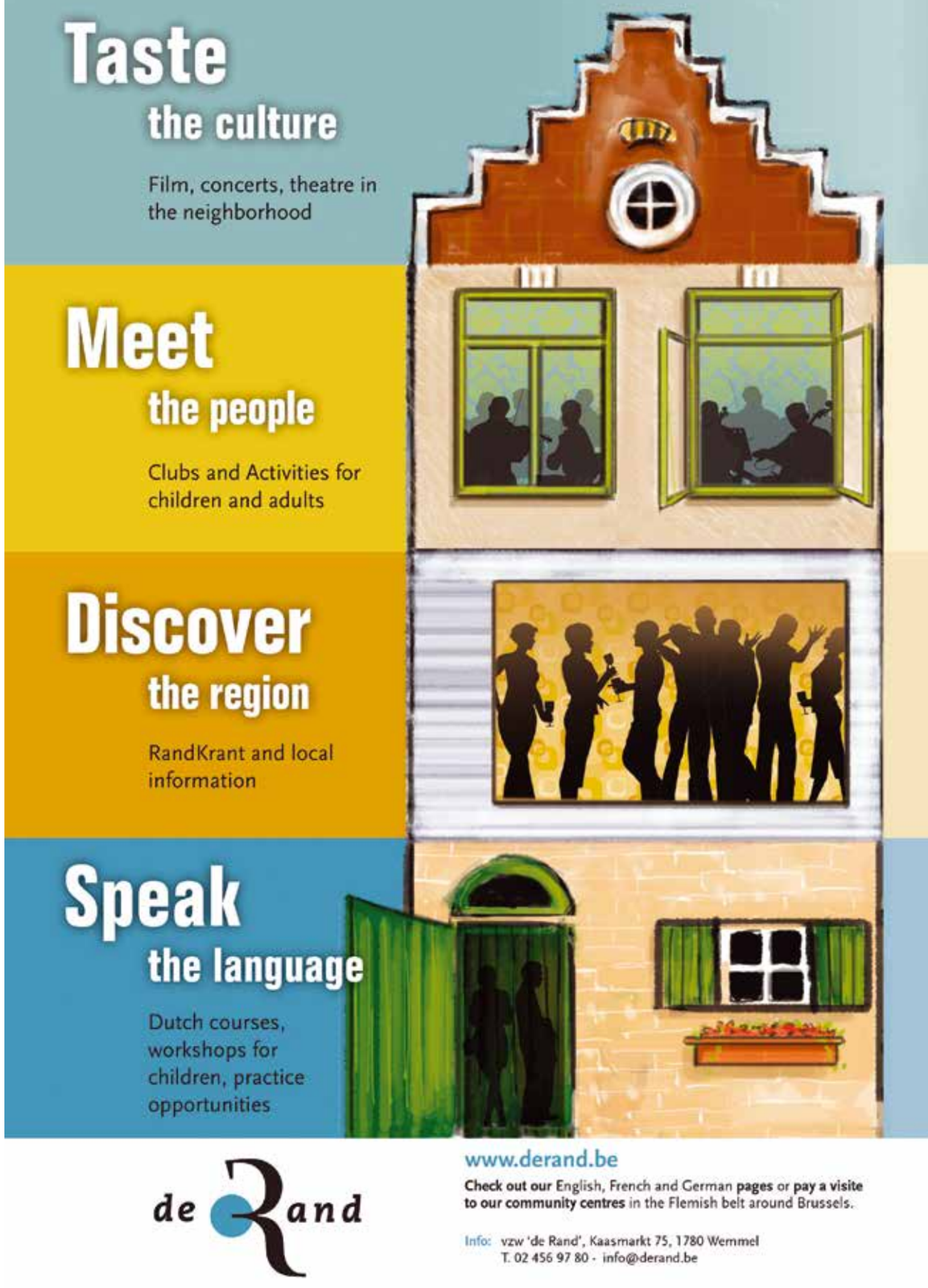
A team of dedicated professionals successfully apply a multidisciplinary methodology, a combination of physical and psychological techniques (e.g. hydrotherapy, movement and strength training), aided by the fresh air of the North Sea.

The recovery residence also features a unique restaurant, whose challenge is to combine healthy and delicious food. A nutritionist creates personalized diets. Other factors that contribute to the overall healing process are also on the agenda, such as a wellness centre or organizing contact with people who have suffered the same fate.

Treatment at the Villa Royale does not necessarily cost more than the normal cost of a physiotherapist. BZIO, the organization behind the rehabilitation centre, believes in a philosophy of accessibility: no one should stay away because it's too expensive. Accessibility also means that the Villa is open to the public. Everyone is welcome to eat there.

> **"A MULTIDISCIPLINARY METHODOLOGY, A COMBINATION OF PHYSICAL AND PSYCHOLOGICAL TECHNIQUES"**

For more info on the April 17 event check the website or how to donate: www.koninklijkevilla.be



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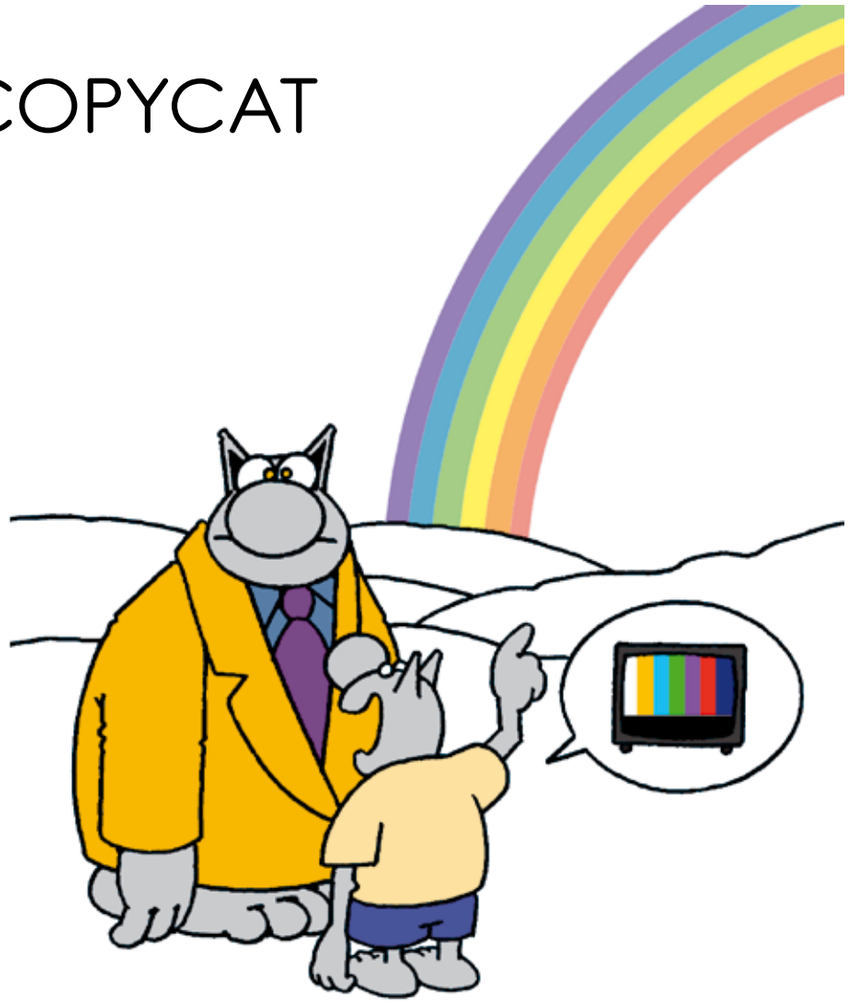

LE CHAT by Philippe Geluck

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