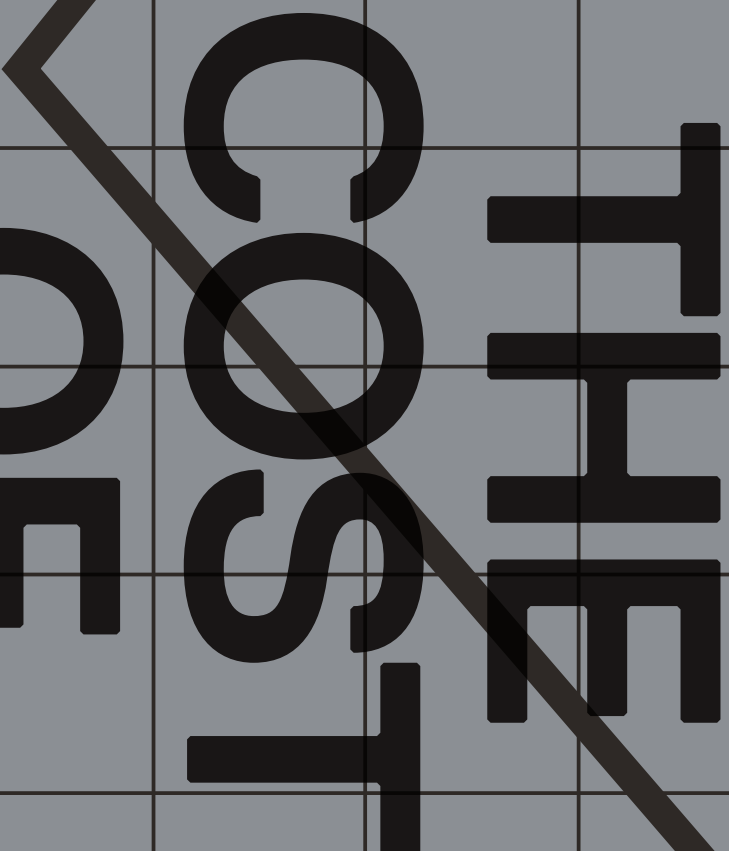


**13 – 30 October  
2015**

**film screenings,  
talks and lectures**

**curated by  
Florian Wüst**

# THE COST OF



# THE COST OF WEALTH

A series of film screenings, talks and lectures on economy, labour, financialization and the history and present state of European integration and EU politics

A project of Jubilee and Goethe-Institut in collaboration with CINEMATEK, Argos and deBuren

The 28 member states of the European Union are linked through numerous supranational institutions and a shared market. People, goods and services move freely. Social and cultural relations create a practical sense of community, whereas the external borders are increasingly fortified. However, aggravated by the current refugee crisis, the Greek debt situation and the ruthlessly imposed EU austerity, it seems less and less clear how the political system of the union may develop further; nationalist agitation against the "European Project" rises dramatically.

The concept of a united Europe doesn't just sell itself. It never did. After World War II, great efforts were made to promote (West-) European integration as a means to reconstruct and modernize the ruined continent. Against the background of the deepening division of the world, this process was instigated, supported and controlled by the United States. Between 1948 and 1952 the European Recovery Program (ERP), known as the Marshall Plan, provided direct financial and material aid to those European countries that stood outside Soviet influence. Accompanied by an extensive information and propaganda campaign in which film played a significant role, the Marshall Plan employed a politics of productivity: industrial rationalisation, new management and marketing methods as well as international trade and open borders were advocated as prerequisites to wealth and freedom for all.

After the labour movements of the late 19th century had won the battles for the first social reforms and union representation, the "age of redistribution" (Pierre Rosanvallon) peaked in the 1950s and 60s. Human labour had become expensive and politically powerful. In response, capitalists looked for new and better profits. One option was to shift production to where cheap surplus labour was located, in the global South, another to invest in assets on the financial markets. With the introduction of flexible currency exchange rates and the deregulation of the movement of capital in the early 1970s, a whole different universe of moneymaking emerged. Money is exchanged for money and generates new money.

By virtue of computerised trading, the speed of these financial transactions accelerated immeasurably. All capital circulation is highly speculative and eludes purely rational comprehension: the stock exchange as a place of magic has been a perpetual topic of literature and cinema. But the financial crisis of 2008 showed once more that the effects of allegedly abstract economic processes concern the real lives of those who lost jobs and houses. The dominance of banks and corporate interest over governments and people is seen by many as a great threat to democracy.

*The Cost of Wealth* deals critically with the relationship between neo-liberal economy and democracy against the background of the drawbacks and benefits of modern industrialization in the 20th and early 21st centuries. The series reflects on our ways to exploit resources, work for money, trade assets, obtain services, use mobile technologies, build borders, develop urban spaces, and privatize the commons. It also aims to discuss the potentials of political struggle and social resilience that challenge and possibly change dominant narratives and power structures for the sake of a better life for more than just a few – an idea at the centre of the historical foundation of a united and solidary Europe.

*The Cost of Wealth* presents a selection of artistic, documentary and promotional films and cinema classics as well as talks and lectures, which address some of the most urgent issues of post-industrial Western society.

— Florian Wüst, curator

Tue, 13 Oct, 20:30  
CINEMATEK  
WHAT MAKES EUROPE

Preceded by the Benelux customs agreement of 1944, the process of Western European integration helped to establish free trade and a functioning market. This short film programme focuses on the pros and cons of markets – from early commodity speculation and foreign labour recruitment to EU enlargement policies and the hegemony of corporate power. **In presence of Castro & Ólafsson and Erik Wesselius, Corporate Europe Observatory**



*A Corner in Wheat*  
David W. Griffith, US 1909, 15'  
Griffith's famous early silent film tells of a greedy tycoon who tries to corner the world market on wheat, destroying the lives of the poor. It was adapted from the 1903 novel *The Pit* by Frank Norris and at the same time inspired by the life of a Chicago businessman and speculator, James A. Patten.

### *The Marshall Plan at Work in Belgium*

Guy Blanchard, BE/UK 1950, 11'  
This newsreel type film looks at the heritage of Belgian crafts and culture, and expands on the ways in which American aid helps to generate higher standards of living: from the unloading of supplies in the docks of Antwerp to the building of the north-south railway link through Brussels.

### *1,2,3. Een maandelijks verslag uit Europa: Deel 1, Nr. 4*

NL 1952, 15'  
By combining stories from three different countries, this issue of the monthly film magazine *1,2,3* pleads for European integration. While officials debate in the Council of Europe, the journeys of a Dutch barge captain and a Danish trucker illustrate the obstacles to prosperity: customs checks and border fees.



Specijalni Vlakovi

### *Specijalni Vlakovi*

Krsto Papić, YU 1972, 15'  
In *The Special Trains*, Krsto Papić, a key figure of the Black Wave movement in Yugoslav cinema of the 1960s and early 1970s, documents the departure of foreign workers to West Germany. The journey starts with medical examinations in Zagreb and ends with roll calls by number in Munich central station.



Hidden Treasures of Europe

### *Hidden Treasures of Europe*

Emmanuel Jaspers, commissioned by the EU Commission, BE/FR 2012, 1'  
Under the slogan "So similar, so different, so European" this clip for the Directorate General for EU Enlargement intends to show how beautiful and surprising Southeast Europe can be. Yes, the region is different and this is what makes it so vibrant, exciting and fascinating. But is it actually that different?



Lobbyists

### *Lobbyists*

Libia Castro & Ólafur Ólafsson, NL 2009, 19'  
This video portrays the activities of lobbyists in Brussels and Strasbourg. An article by the British journalist Tamasin Cave, performed as a song in collaboration with the Icelandic band Hjálmar, is juxtaposed with on-site observations and interviews with lobbyist organizations and civilian watchdog groups.

Wed, 14 Oct, 18:00  
CINEMATEK



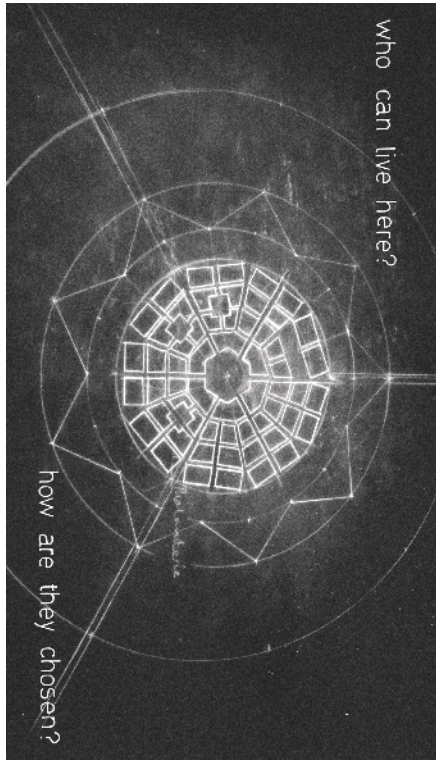
L'Argent



### *L'Argent*

Marcel L'Herbier, FR 1928, 164'  
Based on the eponymous novel by Émile Zola from 1891, L'Herbier's monumental masterpiece of silent cinema revolves around the corrupting power of money. The story depicts the rivalry between two Parisian bankers, and gives a fascinating account of the mechanisms of stock market speculation.

Thu, 15 Oct, 19:30  
WTC I, 25th floor  
BRUSSELS AND  
THE URBANIZATION  
OF FINANCE CAPITAL

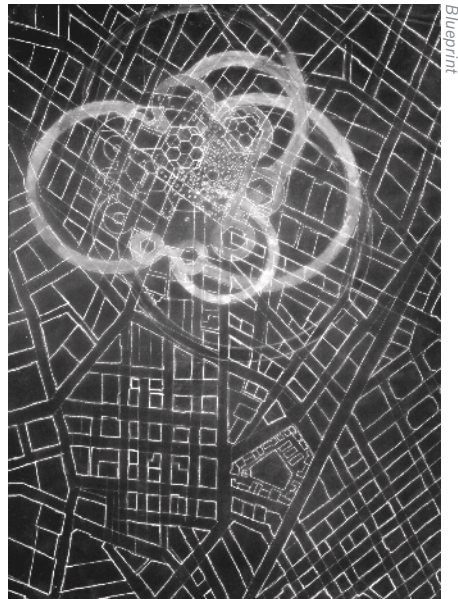


A lecture by David Bassens, Cosmopolis VUB Brussels, followed by *Blueprint*, an animation film by Justin Bennett with live interpretation by Michael Schmid (flute) and Raphael Vanoli (electric guitar)

The urban environment has become increasingly enrolled in global and, at the same time, financial circuits of value. Looking out from the 25th floor of the World Trade Center, David Bassens' lecture aims to put the contemporary entanglements of real estate in Brussels with financial

institutions and markets into perspective. It does so by providing an exploratory mapping of key actors involved in the financialization of (parts of) the European Capital, which has wide-ranging effects on the social and economic fabric of the city.

Accompanying the lecture is Justin Bennett's *Blueprint* (NL 2015, 33'), a film that combines hand-drawn animation and stencilled texts. *Blueprint's* drawings are based on real city maps and different types of urban growth from around the world. The film functions as a score and is interpreted anew by live musicians with every screening.



Sat, 17 Oct, 19:30  
CINEMATEK  
OFF THE CLOUD

Commissioned by the European Committee for Catholic Education and dedicated to the youth, *Europe means you* describes Europe as a birthplace of new technologies. The selection of films connects this optimistic story of technical and social advancement to present-day urban renewal and mobile computing, and to dumping sites for e-waste in Africa.

In presence of Louis Henderson and Pierre Querut



*Europa Radio*

Hans Richter, NL 1931, 9'  
Commissioned by Philips, *Europa Radio* celebrates the company's experimental shortwave radio station in Eindhoven that went on air in 1927, and broadcasted to Europe as well as the rest of the world in various languages. The film covers one day from morning to night, showing the wide range of daily programmes.

*Europe means you*  
Jacques Elias & Pierre Querut,  
BE 1979, 45'

Promoted as both a realistic and optimistic film, *Europe means you* speaks to "all those who wish to participate in the making of Europe". Only a strong Europe, scientifically innovative and grounded in its Christian and democratic values, promises to face the ecological challenges of the modern world.



*Belfast Trio*

Redmond Entwistle, UK 2009, 10'  
*Belfast Trio* is a sequence of three 3-minute films, which were shown separately in cinemas around Belfast before movies. Each film is at once a description of a film to be made, a conversation between characters in a love triangle, and a portrait of the city attempting to refashion itself for entry in a global economy.



All That is Solid

**All That is Solid**

Louis Henderson, FR 2014, 16'  
*All That Is Solid* exposes the artist's computer desktop where the film is being edited before the viewer. Layer after layer of clips and photographs taken off the Internet finally produce a story: the relationship between artisanal gold mining and e-waste recycling in Ghana, and the illusion of digital immateriality.

Sat, 17 Oct, 21:30  
 CINEMATEK



IPHONECHINA

**IPHONECHINA**

Christian von Borries, DE 2014, 69'  
 Imagine Apple was a state. Would you rather live in Apple or in China? By comparing one of the leading global enterprises and the world's most populated country, this documentary essay film reflects on how software produces new forms of governance, and how this relates to real desire and real exploitation.  
**In presence of Christian von Borries**

Sun, 18 Oct, 19:00  
 Wed, 28 Oct, 19:00  
 CINEMATEK



Het Banket der Smokkelaars



**Het Banket der Smokkelaars**

Henri Storck, BE/FRG 1952, 106'  
 Storck's first full-length fiction work conveys the ambivalence of European unity after the end of World War II. What could have been praise for the newly created Benelux became a sharp reflection on the relativity of borders, the fear of corporate competition, and the delights of illegality.

Mon, 19 Oct, 18:00  
 CINEMATEK

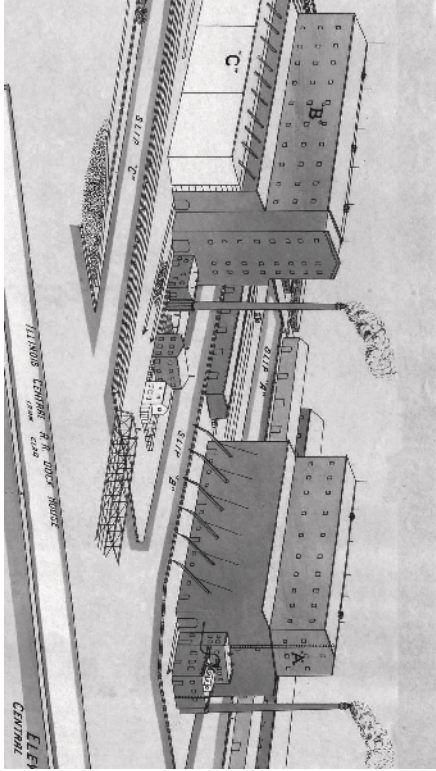


Master of the Universe

**Master of the Universe**

Marc Bauder, DE 2013, 88'  
 An abandoned bank. A former top investment banker. An uneasy glimpse into a parallel world that usually refrains from revealing itself: Rainer Voss, who handled assets worth millions each day, gives his personal insight on how the glittering finance industry really operates.

Tue, 20 Oct, 19:30  
 WTC I, 25th floor  
**FICTIONS AND FUTURES #2**  
 "There is nothing so disastrous as a rational policy in an irrational world"



Insurance map of Chicago grain elevators, 1901

**A film lecture by Arne Hector & Minze Tummescheit**

*Fictions and Futures #2* traces the making of highly abstract financial instruments back to the concrete production of everyday food basics. In the mid 19th century, Chicago became the central hub for agricultural products and financial innovation. It was here that new paper receipts based on grain were created

that allowed to sell future products today: wheat or corn that was not even sowed yet. A century later, in the 1970s, a whole new financial industry evolved around this type of risk management, trying to foresee the unforeseeable by means of futures and other derivatives. Ever since then, financial alchemists have come up with increasingly exotic products; abstractions built on abstractions, which mathematically eradicate risk from our lives, only to bring it back as the spectre of a catastrophic financial meltdown.



Fictions and Futures film lecture

Wed, 21 Oct, 20:30  
**CINEMATEK**  
**HUMAN CAPITAL**

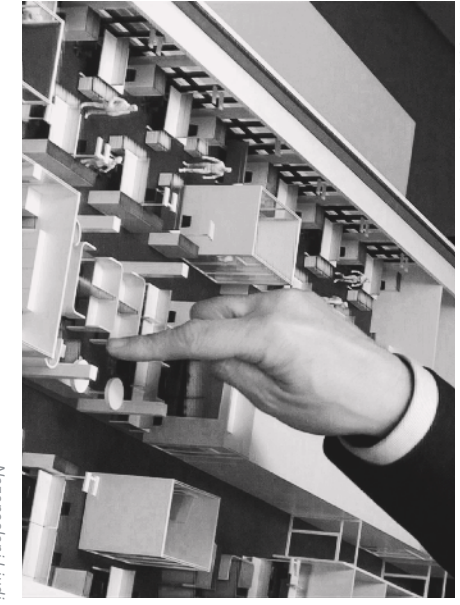
Industrial automation liberated factory workers from monotonous labour, but as a result of this many lost their jobs. Today's flexible office spaces are no less designed to optimize the employee's performance. From Marshall Plan-aided economic recovery to future speculation on female-driven re-industrialization, this programme discusses the ambiguity of growth and productivity.

**Men and Machines**  
 Diana Pine, UK 1951, 17'  
 This survey of Europe's Marshall Plan-aided economic recovery conveys harmony between men and machines. To lower costs, more automation and mass production is needed. But *Men and Machines* warns that traditional craftsmanship and the manufacture of quality goods must not be abandoned.



Nezaposleni ljudi

**Nezaposleni Ljudi**  
 Želimir Žilnik, YU 1968, 13'  
 Želimir Žilnik, like Krsto Papić an important filmmaker of the Yugoslav Black Wave, addresses the problem of unemployment in a socialist country during economic reforms. The interviewees in *The Unemployed* criticize the state's parasitic bureaucracy and its failure to provide social security, while they sign up to work in West Germany.



Ein neues Produkt

**Ein neues Produkt**  
 Harun Farocki, DE 2012, 37'  
 Over the course of one year, Harun Farocki filmed meetings of the Quickborner Team, a business consultancy from Hamburg. The company specializes in the optimization of offices and management structures which allow employees greater independence, flexible attendance and a more adaptable workspace.



The Machinist's Lament

Thu, 22 Oct, 19:30  
**CINEMATEK**  
**SCRAPS OF VALUE**

These four contemporary documentary and fictional short films combine a variety of subjects: copper mining, post-colonial crisis and the lives of refugees. Global and local economic structures – ranging from bureaucratic and corporate domination to self-help – are explored through a genuinely human perspective.

**In presence of Bodil Furu**

**Mars**

Barbara Albert, AT 2004, 5'

This fictional short film catches a glimpse of the workday of a court stenographer, who re-collects her own childhood while an African asylum seeker is interrogated. *Mars* is part of the anthology film *Visions of Europe*, created by 25 film directors from all member states of the EU at that time.

**The Machinist's Lament**

Jen Liu, US 2014, 18'

Factories will bring back jobs and money. Factories will make everything fit again. But Western industrial production is a site of magical thinking, an idealized history that never really was. Jen Liu's video speculates on the hopes of re-industrialization and imagines a non-specific future populated by female workers.



Geto 59

**Geto 59**

Ines Tanović, BA 2014, 25'

Nearly 20 years after the end of the 1992–95 Bosnian war, people still live as refugees in their own country. *Geto 59* portrays one such community in Ježevci, where three dozen families make their living from collecting and selling medicinal herbs or scraps from nearby coal mines.



Paradise Later

**Paradise Later**

Ascan Breuer, AT 2010, 13'

The camera follows a polluted river while we hear the report of a disillusioned Western businessman who expresses the desperation of his profession. The text is a distillation of Josef Conrad's 1899 novel *Heart of Darkness*, which Ascan Breuer transposes from late 19th century Belgian Congo to 21st century Indonesia.



Code Minier

**Code Minier**

Bodil Furu, NO 2013, 45'

Code Minier is a Congolese mining law from 2002 that encourages foreign investment and multinationals to do copper mining in Congo. The film combines staged scenes and interviews with various locals, presenting a patchwork of views on the issue that is as fragmented as the contested landscape itself.

Thu, 22 Oct, 21:30  
CINEMATEK



Abendland

### *Abendland*

Nikolaus Geyrhalt, AT 2011, 90'  
A film poem about a continent after sunset, hyper-alert and obsessed with protection. Night shifts in the growing service economy are juxtaposed with moments of leisure, birth and death, a Babel of languages. All this has been captured in images that make us look at Europe of the early 21st century in a new way.

Sat, 24 Oct, 17:30  
CINEMATEK  
HISTORY OF PROGRESS

The mining and processing of coal was a major motor for economic progress in Europe. It not only propelled the modernization of life in the Industrial Age, but also shaped the identity of whole communities and regions. Against this background, the programme presents sharp and relentless analyses of political, social and personal relations.

### *Een plan komt tot leven*

Daniel Wronecki, BE 1953, 10'

In 1951, France, Italy, West Germany and the Benelux states founded the European Coal and Steel Community (ECSC). Commissioned by the High Authority of the ECSC and combining newsreel footage and graphic animation, this film reports on the significance of the first supranational organisation in Europe.



Ausländer, Teil 1: Schiffe und Kanonen

### *Ausländer, Teil 1: Schiffe und Kanonen*

Peter Nestler, SE 1977, 44'

Documentary filmmaker Peter Nestler is known for his sharp analysis of social and economic relations. *Foreigners, Part 1*, made together with Zsóka Nestler, links the history of shipbuilding and armament in Europe with the exploitation of labour and the circulation of knowledge between countries.



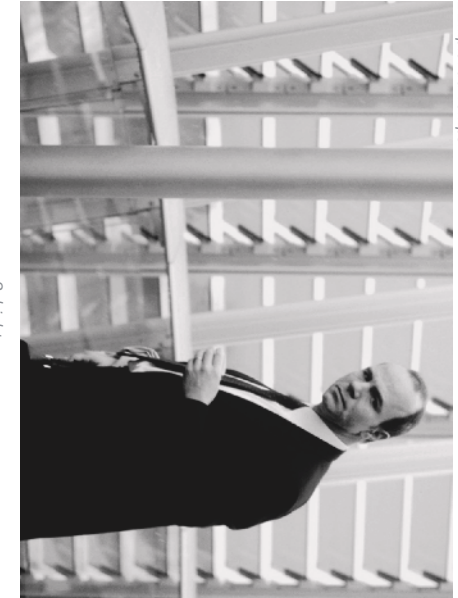
Schicht

### *Schicht*

Alex Gerbault, DE 2015, 28'

*Shift* is both a reckoning and a search for traces of the past. The film unfolds the portrait of the filmmaker's family – brought to life by records from private and public archives – and embarks on a dizzying trip through the shrinking industrial city of Salzgitter: colliery, steel factory, model city.

Sun, 25 Oct, 19:00  
Fri, 30 Oct, 21:00  
CINEMATEK



L'Emploi du Temps

### *L'Emploi du Temps*

Laurent Cantet, FR 2001, 134'

Cantet's drama tells the story of Vincent, a middle-aged man, who is unable to admit to his family that he lost his job in a prestigious consulting firm. He pretends to go to the office every day. In reality, he aimlessly drives around. To sustain his bourgeois lifestyle, he sets up an investment scam.



Mon, 26 Oct, 19:30  
deBuren



The Trail of the Troika

*The Trail of the Troika*  
Harald Schumann & Árpád Bondy,  
DE 2015, 90'  
**followed by a talk with Harald  
Schumann and sociologist  
and political scientist Merijn  
Oudenampsen.**

The European Union and International Monetary Fund (IMF) lent more than 400 billion euros to Greece, Ireland, Portugal and Cyprus to keep these countries solvent. The lenders granted enormous power to the three institutions of the so-called troika: the IMF, the European Central Bank and the European Commission. Without any public accountability, the troika is forcing the states in crisis to implement policies that are tearing the

social fabric of their countries apart. German journalist and best-selling author Harald Schumann travelled to Athens, Lisbon, Dublin, Nicosia, Brussels, Washington, New York and London in order to find out who has actually benefited from these austerity measures. He presents this question to ministers, economists, bankers, and to those who suffer from such policies: the unemployed and the ill.

Tue, 27 Oct, 19:30  
WTC I, 25th floor  
**UNEARTHING  
DISASTER**

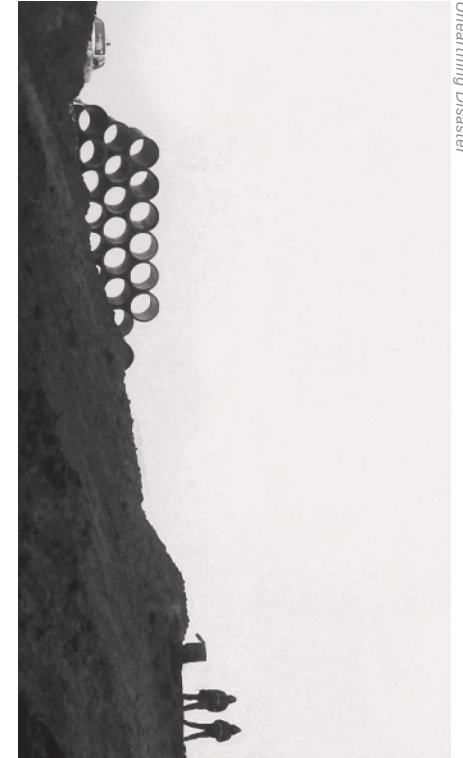


Unearthing Disaster

**A film lecture by  
Angela Anderson & Angela  
Melitopoulos**

*Unearthing Disaster* is a visual research project focusing on the resistance to the construction of a large-scale open pit gold mine and mineral processing plant in the Skouries forest in Chalkidiki, Northern Greece. Angela Anderson and Angela Melitopoulos also reflect on the crisis management of the European Union, which has encouraged a new phase of colonial politics, which includes private investment and resource extraction that is pushed through against

the will of local communities. *Unearthing Disaster* not only addresses the dirty business of gold mining, but implies a catastrophe on many levels: the loss of memory, the loss of expression, and the violent, calculated and destructive speed of “disaster capitalism” that literally pulverizes the natural and cultural environment.



Unearthing Disaster

Lenders and distributors:  
Arsenal – Institute for Film and Video Art, Berlin; Outlook Filmsales, Vienna; coop99 filmproduktion, Vienna; Libia Castro & Ólafur Ólafsson, Berlin/Rotterdam; Deutsche Kinemathek, Berlin; Deutsches Historisches Museum/Kinemathek, Berlin; Edition Salzgeber, Berlin; European Commission, Brussels; EYE Film Instituut Nederland, Amsterdam; Bodil Furu, Oslo/Berlin; Alex Gerbaulet/pong, Berlin; Harun Farocki GbR, Berlin; Louis Henderson, Paris; Koninklijk Belgisch Filmarchief, Brussels; LUX, London; Nikolaus Geyrhalter Filmproduktion, Vienna; pro.ba, Sarajevo; Pierre Querut, Brussels; sixpackfilm, Vienna; Christian von Borries, Berlin; Zagreb Film, Zagreb; Želimir Žilnik, Novi Sad.

With special thanks to:  
Toni Dewaele, Sonja Griegoschewski, Jana Havlik, Marleen Labijt, Sarita Matijevic, Ann Overbergh, Maud Qamar, Rolf Quaghebeur, Peter Rotsaert, Rony Vissers, Marion von Hofacker, Zentropa and all those who were so kind to host our guests.

Curator: Florian Wüst  
Production: Ronny Heiremans, Katrien Reist, Marjolein van der Boon  
Graphic design: Salome Schmuki

Contact:  
kitchen@jubilee-art.org  
+32 488 571 669  
facebook.com/jubileebrussels

A project of Jubilee and Goethe-Institut in collaboration with CINEMATEK, Argos and deBuren



With the financial support of



Brussels, 2015

jubilee-art.org  
goethe.de/bruessel  
cinematek.be  
deburen.eu  
argosarts.org

**Tue, 13 Oct, 20:30 CINEMATEK  
WHAT MAKES EUROPE**

*A Corner in Wheat*, David W. Griffith, US 1909, 15'  
*The Marshall Plan at Work in Belgium*,  
Guy Blanchard, BE/UK 1950, 11'  
*1,2,3. Een maandelijks verslag uit Europa:  
Deel 1, Nr. 4*, NL 1952, 15'  
*Specijalni Vlakovi*, Krsto Papić, YU 1972, 15'  
*Hidden Treasures of Europe*, Emmanuel Jespers,  
commissioned by the EU Commission, BE/  
FR 2012, 1'  
*Lobbyists*, Libia Castro & Ólafur Ólafsson,  
NL 2009, 19'  
in presence of Castro & Ólafsson and Erik  
Wesselius, Corporate Europe Observatory

**Wed, 14 Oct, 18:00 CINEMATEK  
L'ARGENT**, Marcel L'Herbier, FR 1928, 164',  
French intertitles

**Thu, 15 Oct, 19:30 WTC I, 25th floor  
BRUSSELS AND  
THE URBANIZATION  
OF FINANCE CAPITAL**

A lecture by David Bassens (Brussels) followed  
by *Blueprint*, an animation film by Justin Bennett  
with live interpretation by Michael Schmid (flute)  
and Raphael Vanoli (electric guitar)

**Sat, 17 Oct, 19:30 CINEMATEK  
OFF THE CLOUD**

*Europa Radio*, Hans Richter, NL 1931, 9'  
*Europe means you*, Jacques Elias & Pierre Querut,  
BE 1979, 45'  
*Belfast Trio*, Redmond Entwistle, UK 2009, 10'  
*All That Is Solid*, Louis Henderson, FR 2014, 16'  
in presence of Louis Henderson and Pierre  
Querut

**Sat, 17 Oct, 21:30 CINEMATEK  
IPHONECHINA**, Christian von Borries, DE 2014,  
69', English subtitles  
in presence of Christian von Borries

**Sun, 18 Oct, 19:00**

**Wed, 28 Oct, 19:00 CINEMATEK  
HET BANKET DER SMOKKELAARS**,  
Henri Storck, BE/FRG 1952, 106',  
French subtitles

**Mon, 19 Oct, 18:00 CINEMATEK  
MASTER OF THE UNIVERSE**, Marc Bauder,  
DE 2013, 88', English subtitles

**Tue, 20 Oct, 19:30 WTC I, 25th floor  
FICTIONS AND FUTURES #2**

"There is nothing so disastrous as a rational  
policy in an irrational world" A film lecture on  
the history of financial derivatives by Arne  
Hector & Minze Tummescheit (Berlin)

**Wed, 21 Oct, 20:30 CINEMATEK  
HUMAN CAPITAL**

*Men and Machines*, Diana Pine, UK 1951, 17'  
*Nezaposleni Ljudi*, Želimir Žilnik, YU 1968, 13'  
*Ein neues Produkt*, Harun Farocki, DE 2012, 37'  
*The Machinist's Lament*, Jen Liu, US 2014, 18'

**Thu, 22 Oct, 19:30 CINEMATEK  
SCRAPS OF VALUE**

*Mars*, Barbara Albert, AT 2004, 5'  
*Geto 59*, Ines Tanović, BA 2014, 25'  
*Paradise Later*, Ascan Breuer, AT 2010, 13'  
*Code Minier*, Bodil Furu, NO 2013, 45'  
in presence of Bodil Furu

**Thu, 22 Oct, 21:30 CINEMATEK  
ABENDLAND**, Nikolaus Geyrhalter,  
AT 2011, 90', English subtitles

**Sat, 24 Oct, 17:30 CINEMATEK  
HISTORY OF PROGRESS**  
*Een plan komt tot leven*, Daniel Wronnecki, BE  
1953, 10'  
*Ausländer, Teil 1: Schiffe und Kanonen*, Peter  
Nestler, SE 1977, 44'  
*Schicht*, Alex Gerbaulet, DE 2015, 28'

**Sun, 25 Oct, 19:00  
Fri, 30 Oct, 21:00 CINEMATEK  
L'EMPLOI DU TEMPS**, Laurent Cantet,  
FR 2001, 134', Dutch subtitles

**Mon, 26 Oct, 19:30 deBuren  
THE TRAIL OF THE TROIKA**, Harald  
Schumann & Árpád Bondy, DE 2015, 90'  
followed by a talk with Harald Schumann  
(Berlin) and Merijn Oudenampsen (Tilburg)

**Tue, 27 Oct, 19:30 WTC I, 25th floor  
UNEARTHING DISASTER**  
A film lecture on the resistance to the con-  
struction of an open pit gold mine and mineral  
processing plant in Northern Greece by Angela  
Anderson & Angela Melitopoulos (Berlin)

**CINEMATEK  
Baron Hortastraat 9  
1000 Brussels**

**JUBILEE  
World Trade Center I, 25th floor  
Koning Albert II laan 30  
1000 Brussels**

**deBuren  
Leopoldstraat 6  
1000 Brussels**

# WVEALTH

13				
14				
17				
18				
19				
21		15		
22		20		
24		27		
25		JUBILEE		
28		World Trade Center		
30		Tower I		26
CINEMATEK		25th floor		deBuren
Baron Hortastraat 9		Koning Albert II laan 30		Leopoldstraat 6
1000 Brussels		1000 Brussels		1000 Brussels
cinematek.be		jubilee-art.org		deburen.eu