

Back to the lost land, by Olivier van Malderghem.

Synopsis (last draft, novembre 25, 2024)

Michaël, a wandering waiter, hunts for bargains at the flea market. He buys a locked trunk, takes it home, and discovers the entire past of an anonymous narrator, embodied by visual archives and texts. From this disorder emerge characters, united in a quest for revolutionary justice, and their antagonists, associated in the greedy conquest of power.

But soon this story escapes him. The archives are no longer disordered but are assembled according to a logic that he does not always understand. They would be the memorial trace of a search for the truth that has succeeded, but has proven to be unspeakable.

As at the end of Citizen Kane, only the spectator can finally access the hidden meaning of the confused mass of traces that Michaël has innocently acquired.

When Michaël comes across the family photos of the former owner of the trunk, a narrator adds his narrative to that proposed by the images... Everything happens as if he were a djinn escaping from the trunk when Michaël finally manages to open it !

He is omniscient.... We understand it very quickly when he comes to comment on the photos of Olivier's family. He knows who these characters are: not only their names, but also their history.

Through his comments, the voice-over evokes the figure of the fathers, of their descendants, of the lack of this eternal absent. It is through a camera movement that we move to more recent images, taken in Canada. Then images of a group in which a

disturbing character stands out, fleeing the camera lens. Is he one of the Brabant Killers?

Michael works as waiter at the Café du Soleil. The conversations he catches on the fly touch on the killings that have scoured the country... The madness, as a result of inability to create... The masked killer as an impostor...

We come to discuss the mask, the decoy, the fake. The impostor, as well as Thomas, in *Toto le Héros*, wears a mask. He escapes into the imagination, where everything is permitted. And the spectators appreciate this spectacle.

Who are the organizers of the show? Who are our masters?

The archives now reveal to us the paternal family of the legatee of the puzzle: Olivier. As a child, photographed by his uncle, he admits his desire to be behind the camera, and not in front of it. Olivier is an ugly duckling. Unworthy of being a (false) Count of Maldeghem.

He will find a real family, and not a mythical one, by going back to his great-grandfather's hidden father. It's a long way away. Who created his noble but false identity?

Could this habit of borrowing false identities come from the repression of Protestantism carried out by Charles Quint in the 15th century? Or from the persecution of Jews by Isabelle the Catholic? The question has no answer.

Christophe, Olivier's childhood friend, takes us back to the

Brabant killings. Because we can't help but make an analogy between these unpunished massacres in the 15th century and the Brabant Killings, which also went unpunished.

Olivier shows Christophe photos of suspects and portraits: his goal is to find an answer to this question: could a leftist like Debord be far-right? The Brabant killings were indeed initiated by former Rexists (Belgian Nazis).

Olivier gets a clear answer: Debord, like Attila Kotanyi, are far-right.

In the discussions that follow, Olivier makes Christophe understand that the reason for his investigation comes from the family secret that caused his daughter Marjorie to be abandoned during her leukemia. In all families with secrets, there is a scapegoat: in this specific case, Marjorie threatens, through her critical mind, to reveal the family secret(s): the participation of her grandmother's partner in the Brabant Killings.

Given the seriousness of the secret, her death is desired.

The question Olivier was asking himself has been answered. The Brabant killers are indeed all far-right, they form a Belgian-Franco-German group.

The only person who knows them all personally is Christophe Kotanyi, son of Attila, one of the founders of the Situationist International.

We must return to Augustin, the adventurer, and try to find out

what logic he followed when he left Ellezelles (Hainaut) to Brussels, and changed his name, with his father and mother, at the beginning of the 19th century. Because their changes of name and first name seem to indicate a conversion. And this conversion was probably not to Augustin's taste.

This first exile probably motivated Augustin's revolt, who, in Brussels, rubbed shoulders with the young Karl Marx, a member like him of the Democratic Association. The latter would organize an attempt to overthrow the feudal regime in favor of a republic. The family of Marguerite Artôt-Ganz, Olivier's paternal grandmother, also belonged to this republican and Francophile movement.

After a failed attempt to overthrow the regime, Augustin spent many years in prison, then in exile. Later, for Jean (his son) and then Robert Vanmaldergem (his grandson), becoming "count" of Maldeghem became the only solution. Robert would indeed become a lawyer for the Belgian state! It was necessary to keep quiet about Augustin's conviction, to opt for imposture: to become a false count.

Robert would however continue to defend Augustin's values, to which he had sacrificed his life.

Because, today, it is obvious that the occult power hiding behind the henchmen of Leopold I (first king of the Belgians), who had cannons fired at a republican demonstration, and the Brabant Killers was the same.

Marjorie, Olivier's daughter, whose values were the polar opposite

of theirs, was, for this reason, hated by her grandmaternal family, accomplices of the Brabant Killers. Her illness gave them the opportunity to prove it to her. Alas.