

WEEKEND JOURNAL.

EUROPE

Ladies of Spain

Winemakers in Rías Baixas
break the gender barrier



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Ladies of Spain

Winemakers in Rías Baixas are breaking the gender barrier



Above, Alexia Luca de Tena of Bodegas Agnosedel. On cover, Luisa Freire Plana, who makes wines for Bodega Santiago Ruiz. PHOTOS: GERARD HANCOCK

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WSJ.com/Asia

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WSJ.com/Real Estate

WEEKEND JOURNAL

EUROPE

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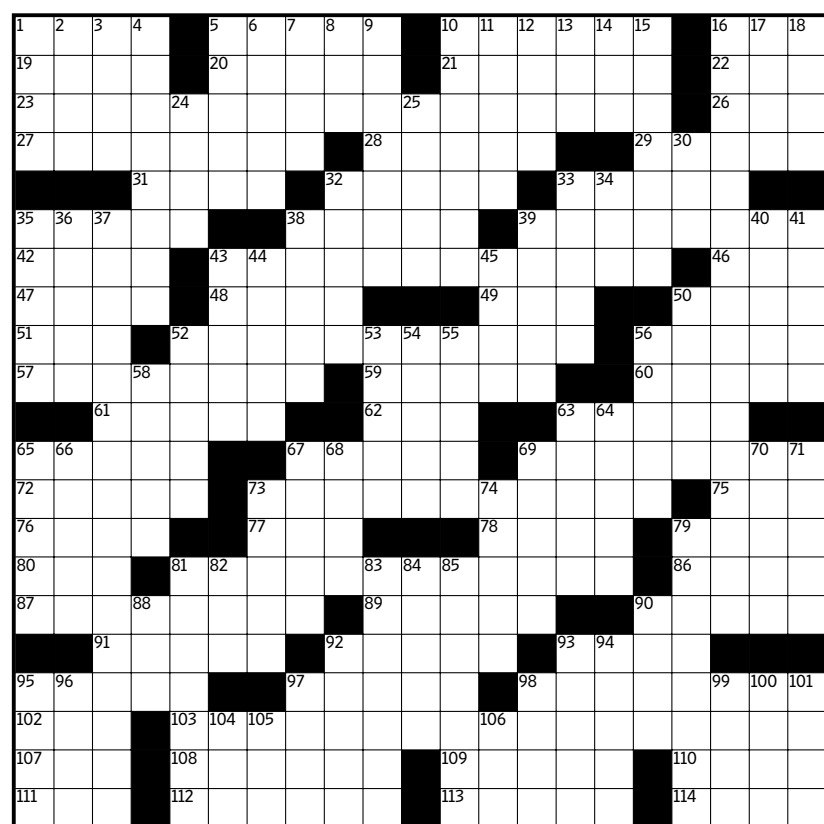
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THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

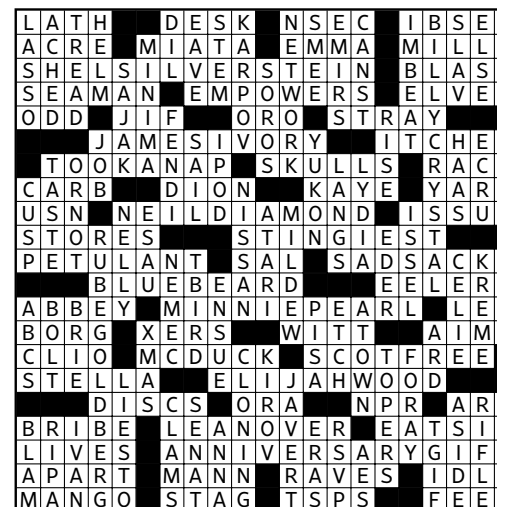
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- 106 Contents of some bags
- 109 2002 Winter Olympics site
- 111 Combo member, maybe
- 112 Reagan pet project; Abbr.
- 113 ...10 (acne medication)
- 114 Buffy's old network

Last week's solution



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Crossword online
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WSJ.com/WeekendJournal

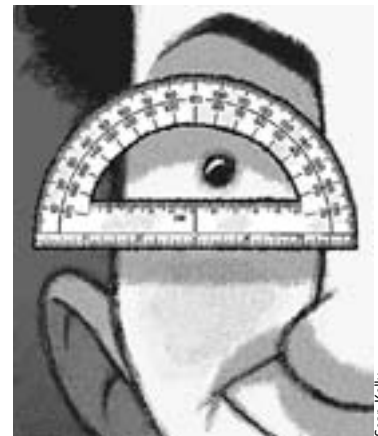
Down

- 1 Tickled
- 2 First name of the first man in space
- 3 Karate class needs
- 4 Least obvious
- 5 Sound systems
- 6 Cain's firstborn



Photos: Brian Harkin for The Wall Street Journal (left), Getty Images (2)

Above, **Kelly Abernathy** (left), general counsel of Capital Institutional Services, and **Kristi Wetherington**, chief executive. Right, a design by **Nanette Lepore** for this fall recalls the feminized suits of the 1980s.



Sean Kelly

Fine-tuning eyeglass fit

BY RAY A. SMITH

SOME STYLISH MEN who try custom attire say they'll never go back to off-the-rack. That means not stopping at a custom suit but getting just about everything made to order—including their specs.

Like off-the-rack clothing, ready-to-wear glasses can be adjusted to fit anyone. But having glasses custom-made means a more exact fit, according to Nader Zadi, owner of bespoke vintage eyewear atelier Customeyes in New York, where he makes glasses for men and women.

With custom glasses, you can choose not only the frame but also other components, such as the bridge—the piece that rests on the upper part of the nose—and the temples—the arms that go along the sides of the head. “It’s like going to a custom tailor and selecting from various fabrics,” Mr. Zadi says. He uses vintage parts—generally from the early 1900s.

Custom glasses can also be made to account for differences in people’s faces. “Some have asymmetry in our nose” or even in ear heights, Mr. Zadi says. “All of that has to be compensated for.” For instance, one side of his nose is slightly thicker than the other, so he has to account for that by altering the bridge on his glasses or else he’ll have a gap on one side.

For his own use, Mr. Zadi has about 60 pairs of glasses—all custom-designed and made with vintage parts. Rather than wearing one favorite, he rotates among designs such as a vintage pair from the 1920s in white gold with solid gold nose pads.

With a round face, Mr. Zadi tends to wear frames that are hexagonal, shaped like a modified rectangle or sometimes teardrop-shaped.

“If you have a round-shaped face, you want something that gives your face a little more definition rather than duplicating the shape of your face,” he says. For a long, thin face, he would recommend a frame that is more horizontal, with an oval or a modified rectangle that has softer edges “to balance the look.”

The process of making custom glasses takes four to six weeks. First, clients try on sample frame styles, shapes and colors, with an eye to determining the most flattering looks for their features, complexion and facial proportions. Then clients’ facial measurements are taken, and Mr. Zadi sometimes conducts a second fitting to fine-tune the mounting of the hardware. The glasses are also customized with the client’s prescription.

Mr. Zadi believes it’s important to be particular about glasses. When we meet people, “the first thing we usually look at is a person’s eyes.”

Co-mentors in executive fashion

FOR MOST OF HER career, Kelly Abernathy followed the power-dress code for a woman in finance: hose, chaste closed-toe shoes and understated black suits. But when she joined Capital Institutional Services in Dallas several years ago, she found the brokerage firm’s chief executive, Kristi Wetherington, wore colorful dresses, carried bold handbags and even wore tall boots with her skirts.

Ms. Wetherington’s philosophy: “Do not be afraid to be a woman.” Her lesson for Ms. Abernathy: Even

“Girly,” “gamine,” “matronly” and other adjectives that describe looking feminine aren’t particularly commanding—or even flattering.

Yet if looking womanly can seem unprofessional, it’s also possible to not look feminine enough. Massive amounts of time and print space have been devoted to analyzing Hillary Clinton’s power lapels and pantsuits. Now, some voters wonder if a softer message might have been better received.

When women rushed into business in the 1980s, designers altered men’s styles for women. Silk bow ties, blouses with built-in scarves and boxy jackets with exaggerated broad shoulders are remembered with a shudder by many women over 40.

Those styles are now being brought back by some trendsetting designers, including Marc Jacobs, and many stores will be carrying broad-shouldered jackets and scarf-blouses this fall. Whether this attempt to bring back the 1980s will be adopted in boardrooms is another question.

For some women, the fact that they can command while wearing feminine looks is a sign of crumbling biases. “I

would hope that over time, the barriers for women to dress ‘like women’ will fall. I don’t think we’re there yet,” Ms. Wetherington says.

Ms. Wetherington, who is 39 years old, says the standard black-suit dress code served her well during her early career at Fidelity. “I looked young. The suits helped get me over the age barrier,” she says. “I felt so different—there were a lot of men in suits and then there was me.”

But she thinks conservative suits inhibited her from displaying her smarts and creativity. “When I was in my banker-lady suit, I always felt like I was hiding something about myself,” she says.

Eight years ago Ms. Wetherington says she began to feel a new sense of professional confidence and started “integrating who I am into my clothes.” She introduced colors and boldly printed dresses by the British label Issa, and she rarely wore matched suits.

A year later, she was promoted to president, and the promotion to chief executive followed several years after that. It was hardly the clothes that did it. But she does say the clothes reflected and augmented her confidence.

Today, she wears Michael Kors, Alice + Olivia, Marc Jacobs and Diane von Furstenberg, preferring clothes that are fitted at the waist and classic in line. At the same time, she avoids clothes that could be distracting or overly sexy. For modesty’s sake,



A **Valentino** ensemble for fall is authoritative without looking like a man’s suit.

On Style

CHRISTINA BINKLEY

in fields as conservative as banking, the rules on what’s too feminine for the office are shifting.

At the root of a businesswoman’s wardrobe decisions is a subliminal question: How feminine should I be? It can be a lonely matter for female executives who work surrounded by men in suits. As a result, power women’s wear has often amounted to trimmer versions of men’s suiting.

“I’m always worried that I’ll look too feminine,” says NancyJane Goldston, chief executive of the UXB advertising agency in Los Angeles, who often wears colorful dresses. Male tailoring sends messages of power—a pointed collar is more authoritative than a rounded Peter Pan collar, for instance. Ruffles, curves and elaborately embellished handbags risk being interpreted as frivolous, and women working in conservative industries—like financial brokerage firms—often play it safe and avoid them. Trying to be fashionable seems too stereotypically, well, feminine.

Like it or not, femininity carries negative stereotypes in the office.

WSJ.com

Looks that work
See recent runway looks that balance power with femininity, at WSJ.com/Fashion

Far from the crowds: The hidden

BY STAN SESSER

FAR FROM THE Beijing Olympics and far from the Sichuan earthquake is another China—one that hasn't been bulldozed and rebuilt in anticipation of the Games and one that won't be transformed by their glamour. It's a China that is long past but glimpsed in three remote and astonishingly well-preserved historic cities.

For three decades China has been systematically bulldozing its heritage. Tall buildings, often faced in white lavatory tile, and glitzy shopping malls have replaced much of the narrow hutongs of Beijing, the mud walls from Silk Road days of Xian, and the scenic canal houses of Suzhou. Kunming, capital of Yunnan province, has leveled narrow, winding streets, tile-roofed shops and centuries-old dwellings and put up featureless high-rises in rectangular grids.

The Old City of Lijiang, also in Yunnan, may be China's best-known historic city. But fame has extracted a price: The ethnic Naxi people who give Lijiang its character have been largely overwhelmed by Han Chinese hotel developers, tour operators and trinket sellers. We headed for three other historic sites: Pingyao, in north-central China, which has been designated a Unesco World Heritage site; Fenghuang in Hunan province; and the old German quarter of Qingdao on the northern coast. While these cities get very few visitors from overseas, they are popular domestic vacation spots, and their pristine condition owes much to Chinese tourism.

Pingyao

This town is almost perfectly preserved after 2,700 years. The road here starts in Taiyuan, the capital of impoverished Shanxi province, 400 kilometers southwest of Beijing. After 90 minutes of monotonous driving west through landscape that is unrelievedly flat, gray and parched, ancient city walls suddenly loom, like a mirage.

Over a restaurant dinner of local specialties, including beef stomach and noodles made from green-bean flour, Zhou Yujing, Pingyao's 55-year-old now-retired director of tourism, reflected on how the town has managed to avoid the redevelopment so many other historic Chinese communities have gone through. "It was thanks to poverty that they didn't rebuild the city," Mr. Zhou says. "Our poverty proved to be a blessing in disguise."

But what makes Pingyao worth seeing is its long history of wealth. From the late 1700s to the early 1900s, it was China's banking center, when affluent merchants created a sophisticated economic infrastructure for moving large sums of money; coded calligraphy on bank checks deterred counterfeiters. In the 18th century, bank owners and merchants competed to flaunt their wealth, building houses with dozens of rooms opening onto multiple courtyards. Particularly impressive is the Rishengchang Financial House Museum, a courtyard home with more than 100 rooms and much of the original furniture. Mr. Zhou says by the 19th century, China's banks numbered roughly 50; 40 were based in Shanxi, and half of



This page: above, **Fenghuang** residences along the Tuo River; right, European-style buildings in **Qingdao's German quarter** look out at the sea. Facing page: left, a 14th-century wall encloses the ancient banking center of **Pingyao**; right, workers repair a roof in a village near **Wulingyuan**.

those had headquarters in Pingyao.

The 20th century brought civil turmoil and then the Japanese invasion, and China's business activity moved to the east coast. The old courtyard houses fell into disrepair along with Pingyao's banking industry. Mr. Zhou says a revival started only this decade with the mass domestic tourism during China's national vacation periods known as Golden Weeks.

Entrepreneurs have turned some of the most beautiful courtyard houses into hotels, preserving the architecture and introducing modern amenities such as air-conditioning and WiFi. Even so, as testimony to how remote and overlooked Shanxi province remains, the nicest of these hotels charges only about \$50 a night, and \$6 buys a lavish dinner.

A walk along the brick-paved streets of Pingyao, where almost 4,000 of the old courtyard dwellings have been preserved and 400 are considered of architectural merit, is more akin to time travel than to a museum visit. Some of the city's major banking houses have been restored and now are open to visitors, with placards explaining what functions transpired in each room. The entire city is enclosed by a wall, dating back to the 14th century, that runs an unbroken six kilometers around the perimeter; outside is bleak, barren countryside. Visitors can walk the circumference on a brick road wide enough to accommodate two of the horse-drawn carriages that used to make the trip around. People climb the wall's elaborate gates and towers to get a view.

A visitor might not see more than a couple of Western faces, but



Imaginechina (top); Getty Images (bottom)

there are throngs of Chinese tourists descending from the buses parked outside the old city. That's a downside to Pingyao: the sojourn back in time is marred by guides shouting into bullhorns and by tourist shops selling T-shirts and the local peanut brittle. The lack of English may present a problem, too: Of more than 300 guides, only five are English-speaking. Hu Shengfeng, one of the five, explains that students who leave Shanxi province to attend college and learn English tend not to return.

Fenghuang

In south-central China, Hunan province—home of fiery food, birthplace of Mao Zedong—offers something many tourists find irresistible: the thrill of discovery, in an age when everything seems already to have been discovered. Hunan's old city of Fenghuang isn't even mentioned in some popular China guidebooks. But it is reason to make the

trip to China—and even more so if paired with a visit to the national Wulingyuan Scenic Area, 240 kilometers away.

Wulingyuan is China's Yosemite Valley, with soaring mountain peaks and 3,000 sandstone spires rising spectacularly from the valley floor. Trails along the creek at the bottom of the gorge take hikers past waterfalls and lush vegetation and offer bottom-up views of rock formations and steep cliffs; trails carved on the cliffsides thread their way around the spires, offering heart-stopping vistas of the drop to the valley floor. Moving about on top via free shuttle buses, you can choose from several hiking routes or break for lunch at rustic peasant farmhouses.

One of the many taxis that hang out in the Wulingyuan parking lots will make the trip to the city of Fenghuang. It's a beautiful four-hour ride through terraced rice fields. Initially, Fenghuang may seem like another characterless, somewhat

grimy Chinese city. But for a few kilometers along the Tuo River, which cuts through the heart of the city, Fenghuang moves back to previous centuries. A jumble of flagstone-paved streets go past stone houses and temples dating back to the 17th century. Wooden houses perched on stilts lean precariously over the river. At one end of a covered bridge is a food market, which opens in the evening to sell dozens of grilled-to-order meats, fish and vegetables. Boatmen offer rides up the river in small, ancient-looking wooden craft. Red lanterns hang everywhere. At night, vendors sell candles, each anchored to a base that will float in the river.

The old section is a functioning city populated mainly by the Miao ethnic minority. Most of the centuries-old houses are occupied; some have converted their ground floors to restaurants. Women wash clothes at the riverbanks; almost no one speaks English. But just a few

cities of China's past



Alamy (left); Stan Sesser/The Wall Street Journal

English words, from a bellhop at the Government Hotel, were enough to get us into a taxi to visit Hongxing, a village half an hour away, where half the 1,000 residents still live in original houses with tile roofs and dried-mud walls, surrounded by rice fields. It's as picturesque as China gets.

Qingdao

Old China and the Olympic Games will meet in this sprawling city on the Yellow Sea. The site of Olympic sailing events, Qingdao has made news recently as thousands of soldiers have been mobilized to clear out the bright-green algae invading the water.

Pronounced "chin-dao"—and, in its old spelling, recognizable as the birthplace of the famous Tsingtao beer—Qingdao is a rarity in China: a huge metropolis (population, eight million) that is beautiful and actually livable. Kilometer after kilometer of oceanfront presents parks,

beaches, promenades and old mansions; the restaurants are famous throughout China for their seafood. Beijing's polluted air and blaring auto horns will become a distant memory for sailing fans who venture here during the Games.

The old German quarter gives Qingdao much of its charm. Germany occupied Qingdao from 1897 until World War I, when Japan seized the city. The German occupiers left an indelible mark: cobblestone streets shaded by flowering European trees, European-style housing with red-tile roofs, and monumental edifices such as St. Michael's Catholic Church and the Governor's Mansion. Qingdao has

preserved all this, and its residents continue to embrace a European lifestyle. Streets surrounding the German quarter are filled with cafés and boutiques. New buildings adhere so strictly to the German architectural style that it is often hard to tell the old and new apart.

Qingdao is a walking city. It is also an eating city: At high-end seafood restaurants with "live" menus, patrons walk through vast displays of fish, shellfish and vegetables in the company of a waitress and pick what they want. Even the most expensive seafood dinner at the best restaurant will cost no more than \$15 a person.

As an added bonus, there's the holy mountain of Laoshan. Most of China's holy mountains are isolated, but Laoshan is less than an hour's drive from the center of Qingdao. It's a serene place filled with Taoist temples, hiking trails and waterfalls—a relaxing day in a nation where that word rarely applies.

WSJ.com

Lost in history
See a slideshow of China's far-flung historic cities at
WSJ.com/Travel



Trip planner: Finding China's hidden history

Pingyao

Getting there: Flights to Taiyuan, the capital of Shanxi province, leave from most major cities in China. It's a 90-minute taxi ride from Taiyuan to Pingyao, which should cost around \$50.

Hotels: Several of the old courtyard houses in Pingyao have been converted to hotels. Two of the nicest are Tian Yuan Kui Hotel, 73 NanDa Jie, ☎ 86-139-0354-7008; ☎ 86-354-568-0069; and De Ju Yuan Hotel, 43 West St., ☎ 86-354-568-5266. Rooms cost about \$50. Neither place speaks much English, so best to book a room through an online booking service.

Restaurants: Guan Guan Nirou Dao Xiao Mian, nicknamed the "Flying Noodle" Restaurant for one of its specialties, has excellent noodle and pork dishes. A menu with photos of each dish makes ordering easy. 9 East Main St., ☎ 86-130-0705-9148. Around \$6 a person.

Tour guide: Hu Shengfeng, nicknamed Cheryl, speaks only basic English, but it's enough to get you around. Her email is mmykx@163.net, ☎ 86-139-3541-2511.

Fenghuang via Wulingyuan Scenic Area

Getting there: The gateway to Wulingyuan is the city of Zhangjiajie. China Southern Airlines offers a flight there each evening from Changsha, the capital of Hunan province. You can fly to Changsha from a major Chinese city and change planes, or you might want to spend a day in Changsha eating Hunanese food and visiting the superb Hunan Provincial Museum. From Wulingyuan, it's a four-hour taxi ride to Fenghuang, costing about \$120. Leave Fenghuang from Tongren Airport, an hour away, where you can get direct flights to Beijing, Guangzhou and Shanghai.

Hotels: The best hotel in Zhangjiajie Village—which is a 45-minute drive from the city of Zhangjiajie and right at the entrance to the park—is the Pipaxi, ☎ 86-744-571-8888. In Fenghuang, the Fenghuang County Government Hotel (called "Zengfu Binguan" in Chinese) offers clean, modern rooms in a new wing, and it's just above the old city. 5 Xi Men Po, ☎ 86-743-322-1690. Rooms at both hotels cost around \$80.

Restaurants: Zhangjiajie Village consists of one street leading to the national park, and it is lined with little family restaurants. At night in Fenghuang, cross the river on the covered bridge and find on the other side a line of appealing grill-to-order food stalls.

Qingdao

Getting there: Most major cities in China have flights to Qingdao; you can also get there on direct flights from Hong Kong and Seoul.

Hotels: The Zhanqiao Prince Hotel occupies a newly renovated 1899 building overlooking the ocean at the edge of the old German quarter. 31 Taiping Rd., ☎ 86-532-8288-8666. About \$85.

Restaurants: There are two splendid restaurants, where you walk through a seafood display with a waitress and choose your dinner. Xin Long Yuan Dajiudian Restaurant is at 30 Re He Lu, ☎ 86-532-8282-9899. Hui Feng Yuan Restaurant is in a historic hotel in the old German quarter. 35 Dagu Lu, ☎ 86-532-8282-7888. Both are around \$10 a person. For lunch, there's a great dumpling restaurant named San He Yuan featuring unusual seafood-stuffed dumplings. 22 Henan Lu, ☎ 86-532-8286-8562. About \$5 a person.

—Stan Sesser

A wildlife documentary filmmaker

BY JOHN JURGENSEN

AMONG PEOPLE who make movies about sharks, lions and gorillas, the name Fothergill carries the weight that Spielberg does in Hollywood. Alastair Fothergill, creator of a wildlife series called "Planet Earth," has helped turn animal footage into a hot commodity.

In a genre where seconds of footage can take weeks to capture, Mr. Fothergill is known for keeping teams in the field—and executives at bay—until his people get the shots he sent them for. Now, with help from Disney and some swimming polar bears, the British producer is going after bigger prey.

His rise comes with criticism from some conservationists and fellow filmmakers who say his films gloss over the threats facing wildlife. His response: One way to save a species is to make its story entertaining on screen, rallying public support. "The criticism of 'Planet Earth' is that we wore rose-tinted glasses, but there's no doubt that it awakened people," Mr. Fothergill says.

After years of marginal audiences, wildlife filmmakers are seeing their industry surge. It's being fueled by a vogue in environmentalism and expanding cable and Internet programming. Produced by the BBC, the 11-part "Planet Earth" series cost about \$20 million to make. It was sold to more than 100 broadcasters world-wide, and in the U.S., it has sold more than three million copies on DVD, making it the best-selling TV documentary ever. Retail chain Best Buy says its lush, high-definition imagery helped persuade consumers to spring for fancy flat-panel TV sets.

The franchise is expanding. This summer, a line of "Planet Earth" greeting cards hit stores, part of a licensing blitz by the BBC that includes a line of toys coming in September, such as a "Grow-A-World" globe that sprouts grass like a Chia Pet. Plush dolls will come with a kid-



From left: Filmmaker **Alastair Fothergill** with a wandering albatross chick in South Georgia, in the South Atlantic Ocean; **emperor penguins** with chicks. On facing page, from top: a **tiger** in India; **polar bear** and cubs in Canada; golden **snub-nosed monkey** in China.

Alastair Fothergill is the Spielberg of nature films—but critics say that's not enough

friendly DVD—minus scenes of animal violence. And this month, at concerts in Dallas and Seattle, orchestras played along to footage from a Fothergill-produced documentary about ocean life called "The Blue Planet," a hit series from 2001 that laid the groundwork for "Planet Earth." Mr. Fothergill is pragmatic about the spinoffs: "If you're going to demand the big budgets, the people spending the money should have the liberty to get it back."

The industry's most ambitious effort—and biggest risk—is its bid for

the big screen. Walt Disney recently announced the launch of a new unit, DisneyNature. Its slate of six feature films (with budgets of as much as \$10 million each) will cover fauna from big cats to flamingos. National Geographic says it's developing as many as six wildlife movies for theaters. And among the other studios with animal fare in the pipeline, the Weinstein Co. is planning to release a movie about meerkats. The benchmark for big-screen success is 2005's "March of the Penguins." It brought in more than \$127 million

at the world-wide box office. But another polar feature, "Arctic Tale," sank in theaters last summer, grossing less than \$2 million world-wide.

Disney is betting that Mr. Fothergill can deliver the goods—he was hired to produce three of the planned DisneyNature films. Mr. Fothergill has spent about 25 of his 48 years in the BBC's Natural History Unit creating television, but has pursued a cinematic style. In his map-lined offices in Bristol, his production team mocks up storyboards for sequences before they are shot, creating a wish list of close-ups and action shots. He commissions surging musical scores and has recruited talent from outside the natural-history ranks. For instance, a cameraman who shot "Pirates of the Caribbean" climbed into a helicopter to capture previously unseen footage of wild hunting dogs cooperating to

run down impala. Of the visual pacing, sound mixing and explosive music used to build tension throughout that hunt, Mr. Fothergill says, "That is Hollywood."

That strategy would have been impossible without the BBC's deep pockets. "It's unheard of for wildlife documentary television to have that money and support," says Fred Kaufman, executive producer of the PBS series Nature. He notes that Mr. Fothergill's productions emphasize spectacle over story but says their success has boosted the industry as a whole.

Mr. Fothergill's first delivery to Disney will be the condensed version of "Planet Earth" that was released in theaters in Europe last fall and is scheduled for release in the U.S. next April. And he recently dispatched a crew to a West African jungle to build a base camp for a chim-

Hit List: JOHN SLATTERY

Movies from the 'Mad Men' era

John Slattery has had recurring roles in shows like "Desperate Housewives," but he has made his biggest splash in the acclaimed AMC series "Mad Men." The series, which began its second season this summer, follows the employees of an ad agency in New York in the early 1960s. Mr. Slattery, who was recently nominated for an Emmy, plays Roger Sterling, a partner in the agency. "A guy like Roger has a certain set of ethics that is always betrayed by his behavior," he says about his womanizing character. Here, he chooses some of his favorite "Mad Men"-era movies.

—Robert J. Hughes



Photos: Reina Ltd. (Slattery); Photofest (Movies)



▲ **The Apartment (1960)**
Billy Wilder's movie about a company man (Jack Lemmon) who lets other executives use his apartment for trysts got a mention in the first season of "Mad Men." "I think of Roger as being like the Fred MacMurray boss character," Mr. Slattery says, "though he has a little more humor, and is a little less cutthroat."

▼ **Psycho (1960)**
"It totally captured the zeitgeist and the changing times," Mr. Slattery says. "It's got Janet Leigh sitting around in the afternoon with her bra, after an afternoon liaison with her boyfriend. I can see how this kind of depiction would be influential on the vibe of 'Mad Men.'"



▲ **La Dolce Vita (1960)**
Mr. Slattery considers Federico Fellini's movie about a dissolute reporter (Marcello Mastroianni) amid Roman high life "another great film. It shows how distracted these men are by women. But the treatment of women as objects was universally legitimized. It was the way the world was seen."

▼ **The Hustler (1961)**
Mr. Slattery considers this Robert Rossen movie a "classic." It starred Paul Newman as small-time pool hustler "Fast Eddie" Felson, and Jackie Gleason as Minnesota Fats. "There's a trailer for this movie that reminded me of the trailer for 'Mad Men,'" Mr. Slattery says. "Very monochromatic and jazzy."



▲ **Days of Wine and Roses (1962)**
Mr. Slattery admires this movie for its depiction of a businessman (played by Mr. Lemmon) whose two-martini lunches lead to a life of alcoholic despair. "The booze, the ad business and the slow deterioration of everybody who undertakes that lifestyle—it was so legitimized, and so glamorized that you could slip away unnoticed," he says.

goes after bigger prey



panzee movie that will be five years in the making. The mission: capture the human parallels in a society of chimps. Though chimps have been exhaustively documented, Mr. Fothergill insists the species still has enough star quality to carry a full-length film. It has the makings of a "great soap opera," he says, but one that could pose risks for a Disney film. "The sexual politics, frankly, are quite extraordinary." Mr. Fothergill's contract with Disney gives him a veto over story or marketing angles that aren't scientifically accurate.

Industry veterans say Mr. Fothergill has pushed the field ahead by adopting high-tech tools. A helicopter-mounted Cineflex camera that Los Angeles news crews use to track car chases allowed his teams to capture undisturbed animal behavior from great heights, such as wolves stalking caribou in Canada. Such scenes drew in unexpected fans—a father recently told Mr. Fothergill his son had "given up" videogames for the "Planet Earth" DVDs.

Because of Mr. Fothergill's record with mainstream audiences, conservationists are putting pressure on him to sound the alarm about human threats to wildlife. In Missoula, Mont., at the International Wildlife Film Festival in May, Mr. Fothergill showed clips from "Planet Earth," explaining how his team captured some of the scenes. A stalking snow leopard, preening birds of paradise and roly polar bear cubs got gasps and smitten sighs from the audience. But then a testy question came from the front row.

Where, a man asked, was the footage of the deforestation, pollution and global warming threatening the species on the screen? In a tone suggesting it wouldn't be the first or last time he answered the question, Mr. Fothergill said "Planet Earth" wasn't aimed at activists—it was meant to transport everyday viewers out of their living rooms. "Yes, it's escapism," Mr. Fothergill said. "But what's wrong with that?"



Hardy Jones, a filmmaker who is tracking ocean contaminants to find cancer links in marine mammals and humans, says, "You can't sell doom and gloom." But Mr. Fothergill's biggest hits have done a "disservice," he says. "By just showing every glorious piece of nature on the planet, you really mislead people into thinking everything is right and fine."

It would be difficult to skirt foreboding themes in Mr. Fothergill's other current project. He's tackling the poles, where scientists see the effects of global warming playing out. In keeping with the "planet" brand, the coming TV series for the BBC and Discovery Channel will be called "Frozen Planet." (The eight-part series will be delivered in 2011.) Mr. Fothergill says the inspiration for the series came as he hovered in a helicopter, watching a polar bear swimming through sea ice. There's a "moral imperative" to call attention to the poles, he says, but most of the bad news will be shunted to the final installment of "Frozen Planet." Harping on a climate emergency throughout the series would be distracting and predictable, he says.

WSJ.com

Getting closer

Listen to a conversation with reporter John Jurgensen about Alastair Fothergill's wildlife films, at WSJ.com/Lifestyle

The "Frozen Planet" story will be told through "characters" on opposite ends of the Earth: polar bears and wolves in the Arctic, and penguins and albatrosses in the Antarctic. Again, Mr. Fothergill aims to put these familiar species in a new light. That will require nailing unprecedented shots (such as penguins feeding underwater on elusive "bait balls" of krill fish) or amping up familiar scenes with new techniques (shooting the clash of elephant seals in super slow motion—a painstaking technique that paid off in "Planet Earth" with a great white shark chomping a seal in midair.)

Mr. Fothergill's production teams are huge—"Planet Earth" employed 30 people in Bristol and 60 cameramen in 62 countries. Though he frequently goes on location, he relies on his field crews to bring the money shots home. A big-framed man who has a clumsy way with gear—"Things break that I touch"—Mr. Fothergill's strengths lie in big-picture storytelling and logistics. Often he has to play counselor on the other end of a satellite phone. For "Blue Planet," cameraman Rick Rosenthal went hunting in the Azores for a scene he'd glimpsed a year before: flocks of seabirds plunging into the sea to feed. More than one month passed, with the open-water shoot burning as much as \$4,000 a day, but his boss told him to stay put. "On the 40th day we got it. The scenes were just electric," Mr. Rosenthal says. "If Alastair feels the confidence in you to get it, he'll stay the course."

Mr. Fothergill lives with his wife and two sons in Bristol, a short car trip from Exmoor national park, where they spend holidays in a thatched cottage built in the 11th century. The son of a schoolmaster, Mr. Fothergill grew up in London. In high school, a biology teacher helped set Mr. Fothergill on his life path during weekend trips for birdwatching, a lasting passion. He joined the BBC in 1983 and swiftly rose up the ranks, making films with the elder statesman of British natural history, Sir David Attenborough. In 1992 Mr. Fothergill took charge of the Natural History Unit, becoming the youngest person to do so, at age 32. He stepped down after six years to steer a project he'd been nurturing. "We had sold 'Blue Planet.' I just didn't want anyone else to make it," he says.

Though Mr. Fothergill typically operates behind the scenes, he has appeared in some of his shows. For a 2002 special called "Going Ape," Mr. Fothergill and a female co-star set out to survive in an Ivory Coast jungle by emulating a group of chimpanzees they shadowed. Carrying nothing but sleeping bags and hammocks, the pair devoured ants, ducked chimp feces falling from the trees and ran up to 10 miles a day to keep up with the primates. Dehydrated and hungry, they lasted a week. Not included in the TV show: the fit of shaking and malarial fever that landed Mr. Fothergill in a hospital quarantine back home, where his son had to visit him in a bioprotection suit.

Looking back on the experience now, Mr. Fothergill says, "It was a completely stupid thing to do. But it made good telly."



Emma Thompson in 'Brideshead Revisited.'

A new 'Brideshead' is distant, lifeless

TWENTY-SIX YEARS AGO, Evelyn Waugh's "Brideshead Revisited" was given the royal treatment on British TV—an enthralling 11-episode miniseries, starring Jeremy Irons and Anthony Andrews, that still stands as one of the finest examples of a distinguished genre. Now the

minutes of the miniseries (which has been re-mastered and re-released in a lavish four-disk edition), I'd say it's no choice at all. The shorter version is the one that seems long.

'Step Brothers'

"Step Brothers" stars Will Ferrell and John C. Reilly as petulant, profane children who still live at home with single parents, even though one of the two is pushing 40 and the other has already pushed through it. (The parents are played by Richard Jenkins and Mary Steenburgen. Good actors have bills to pay too.) When the parents marry, their sons become the step brothers of the title, and then quarrel, scheme and bond. There's a good subject for satire here, the extended adolescence of American kids. But satire presupposes maturity, or at least some perspective. The movie's calculation is that its subjects and audience share the same point of view. The results are truly ghastly.

Film

JOE MORGENSTERN

novel has spawned a feature film, and the mystery is why; the world didn't need a superficial big-screen adaptation of a rich, dense book that's about, among many other things, the passage of time. The perplexity is why the film is so lifeless and remote.

A clue to that lifelessness comes early, when we're told of the hero, Charles Ryder, that the one emotion he can call his own is guilt. We are told that as if the filmmakers don't trust us to discover it on our own. But the lack of trust runs deeper, and wider. The film keeps insisting on the picturesque and the eccentric, as if the aristocrats and would-be aristocrats of Waugh's elegiac novel will mean nothing to us unless they're seen as spectacle.

The concern is self-fulfilling, of course. The performances are mostly inert, except for Emma Thompson's Lady Marchmain (who looks like Barbara Stanwyck in her later years), and Michael Gambon's Lord Marchmain, who brings welcome gusto to the part played by Laurence Olivier in the miniseries, but who sells what he's doing as Olivier never did.

If it's a choice between the movie's 135 minutes or the 659

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Opening this week in Europe

- Get Smart Portugal
- Kung Fu Panda Slovenia
- Meet Dave Belgium, Hungary
- Mongol Germany
- Redbelt Spain
- The Bank Job France
- The Dark Knight Czech Republic, Hungary, Poland
- The Life Before Her Eyes Greece
- Wall-E Spain
- You Don't Mess with the Zohan Netherlands, Poland, Slovenia

Source: IMDb

WSJ.com subscribers can read reviews of these films and others at WSJ.com/FilmReview

Ladies of Spain: Winemakers are breaking the gender barrier

By William R. Snyder

Special to *The Wall Street Journal*

IN A PROFESSION long dominated by men and a country with a tradition of machismo, Spanish women are suddenly making a name for themselves as winemakers.

"When I started making wine 18 years ago the only job for women at the bodega was doing the paperwork," says Cristina Mantilla, 44 years old, who makes both red and white wines for ten different wineries. "Now, women are starting to wake up."

Enrollment of women in Spain's university winemaking programs has increased nearly 40% since 2000. Women are already a force to be reckoned with in northwestern Spain, in an area of Galicia called Rías Baixas that is famous for its crisp, lively white wines—and for being hospitable to new ideas. In 1990 only a few women winemakers were at work in Rías Baixas; now they run over half of the region's 198 wineries.

"In famous regions like Rioja or Ribera del Duero, office politics are almost as important as talent, so you have to fight the old guard. In Rías Baixas everyone is young and open to change," says winemaker Alexia Luca de Tena, whose white wines for Bodegas Agnusdei are known for their complexity and long finish.

Ms. Luca de Tena is one of several women winemakers in Rías Baixas who are being heralded by international critics and, perhaps more importantly, by domestic aficionados for creating innovative white wines as they break down gender stereotypes.

Their specialty is Albariño, a popular, moderately priced white wine heavy on fruity undertones. Its adaptability to a variety of different styles makes it the perfect pairing for dishes from seafood to poultry, and also a versatile template for experimental winemaking. The women of Rías Baixas have taken a grape known for producing simple, summertime table wines and made increasingly complex wines from it—by experimenting with different soil types, using unique maceration processes and blending Albariño with other grape varieties.

"Some in the industry try to insult us by saying the Albariño is a wine only for women," says Luisa Freire Plana, a winemaker at Bodega Santiago Ruiz. "But I think it's a wine that is too complex for some men."

Rías Baixas is one of the youngest Denominaciones de Origen in Spain, having received the official wine quality classification in 1988. It's the only Spanish appellation that produces solely white wine. For the last two decades, enterpris-



Cristina Mantilla

In Galicia's Rías Baixas region, women vintners win a following with innovative Albariño wines



Albariño wines is the same at most of the region's wineries, with grapes harvested by hand and fermented in stainless steel vats instead of oak barrels. Still, the best Albariños are distinguished by individual character and unique nose. "The aromatic character of Rías Baixas wines comes from cold soaking the grape skins after they're crushed," says winemaker Lucía Carballeira, describing a technique rarely used to make other Spanish wines. "Each viticulturalist guards her maceration secrets."

Such attention to the process has given Rías Baixas wines a reputation for detailed craftsmanship that is notable, considering that other wines made from the same grape, such as Portugal's Vinho Verde, are considered simple. "The winemakers of the Rías Baixas have opened up the Albariño, finding surprising new aromas and developing more complex mouths," says Jordi Mallorqui, owner of a wine store in Barcelona.

Even with a growing international following, Rías Baixas wineries remain mostly small-scale operations, even as much of Spain's wine industry moves toward large-scale production. (The ratio of vineyards to bodegas in Rías Baixas is 33-to-1; in Rioja there are 93 growers for every one winery. Some 20 million liters of Albariño were bottled in 2006—double the output from 2003 but still less than 10% of Rioja's output.) Says Martin Codax viticulturalist Katia Álvarez, "We have real wines here, ones with a clear place of origin and a unique identity."

Here, a look at five of the most acclaimed female winemakers in the Rías Baixas region—and their most notable Albariños.

ing young winemakers, many of them female, have used this remote stretch of rural coast where Spain meets the Atlantic as a kind of viticultural proving ground. They've also built a growing international identity for Spanish white wine. In a country known mainly for its muscular reds, like Rioja and Ribera del Duero, creating a niche for the Albariño has been a long fight for equality. And that's just for the grapes.

"Every wine has a moment and this is the perfect time for the Rías Baixas," says Ms. Luca de Tena. The wineries of the region, she adds, are

flooded with talented young winemakers looking to make their name in a challenging business.

Why have women winemakers succeeded in Rías Baixas? Some of them say it begins with the region's history of hardship and poverty. For generations, men have left Galicia to earn a living at sea, in the fac-

ories of Barcelona or abroad, leaving women to tend farms and small vineyards.

"Women had power to direct the family and the home during the absence of men," says Ms. Mantilla. "From that they achieved an importance in the society that our generation is making good use of."

Galicia, with its rough Atlantic coastline, has a wet and gray climate. Winemakers train vines to grow slowly up tall trellises to keep them clear of the damp ground and expose the grapes to more sun and drying winds.

The basic production process of

WSJ.com

Women of wine
See more images of the women
vintners of Rías Baixas
in a slideshow at
WSJ.com/Lifestyle

Photos: Gerard Hancock for The Wall Street Journal



Cristina Mantilla

The most prolific of the Rías Baixas viticulturists, Ms. Mantilla makes wines for at least ten wineries each year, including Bodegas del Palacio de Fefinanes, Maior de Mendoza, Adegas Valmiñor and Pazo San Mauro. Along with her husband, Emilio Rodríguez Canas, also a celebrated winemaker, the two constitute the region's oenological power couple.

She became interested in wine simply as an enthusiastic consumer of it. "I thought that if I learned how to make it, I would enjoy it even more," she says.

After earning a master's in viticulture in Madrid, Ms. Mantilla came to Rías Baixas in 1990, starting out in a small winery. She was one of the first women on the winemaking scene in the region but found the environment in Galicia accepting even in the early days of its status as a Denominación de Origen.

In recent years the Albariño grape has been planted in California and Australia, among other places. Ms. Mantilla also travels frequently, serving as an ambassador for Rías Baixas and working to broaden the wine's base. "We have learned a lot about the grape and the fermentation and it's important to share that knowledge," she says.

Signature wine: Valmiñor, €11

A brilliant yellow Albariño from Adegas Valmiñor that is drier and less fruity than the standard bearers of the D.O. A strong fresh grape nose translates to hints of apple and balsamic on the palette with a light touch.

Adegas Valmiñor, O Rosal
www.adegasvalminor.com

Alexia Luca de Tena

Born into a Galician winemaking family, Ms. Luca de Tena, 29 years old, speaks of the Albariño with a hint of hometown pride. Like many of her contemporaries in the Galician winemaking business, Ms. Luca de Tena first studied agriculture at a local university before earning a master's in viticulture.

Just two and a half years ago, Ms. Luca de Tena left her family's winery to start her own, Bodegas Agnusdei. "It is difficult starting a new business, especially because some of the older generation don't think it's right for a woman to do it," she says. "But soon there will be more women making wine in the rest of Spain. We are talented and capable."

She says she believes the youthful exuberance of the winemakers pairs well with the local thinking. "The mind of the Galicians is very traditional, except with wine," she says. "They are always looking for fresh ideas and new ways to make white wine."

Signature wine: Agnusdei, €10

A straw-colored Albariño, but with a complex nose of mature fruits, aniseed and herbs. Like many of the whites from Rías Baixas, this wine confronts tasters with a fruity, full body.

Bodegas Agnusdei, Meaño
vinumterrae.com

Katia Álvarez

"Maybe it was good, maybe it was bad, but my first job in life was working at a bodega," quips Ms. Álvarez, who began at 19 as an intern at a Galician winery. After earning her degree in viticulture in Santiago de Compostela and making tempranillo reds at a Rioja winery, Ms. Álvarez moved abroad, spending two seasons at a Chilean vineyard. There, she broadened her understanding of the global wine business, but was lured back to her native Galicia by the freedom to experiment with the Albariño grape.

"This is a very young denomination of origin and there is much to be discovered with these grapes," she says. Her immediate challenge at the Martin Codax bodega is to extend the shelf life of the Albariño, which is best enjoyed very young. She's experimenting with oak barrel fermentation, instead of the traditional steel vats.

Signature wine: Martin Codax, €12

This striking wine has a straw green color and a potent nose blending citrus and fresh herbs. The mouth is acidic, but crisp with traces of ripe lemon.

Martin Codax, Cambados
www.martincodax.com

Lucía Carballeira

"My father loves good wine and food and taught me to do the same, but I don't think he intended for me to become a viticulturalist," says Ms. Carballeira, who started her winemaking career in 2001 with a student internship program. Her father realized that her curiosity didn't stop at enjoying a bottle, but extended to the calculations for making a great vintage. So he encouraged her to start making wine.

Like most other entry level winemakers, she had to begin at the bottom of the barrel: cleaning out the massive fermenting vats and tending to the vineyard. But she rose through the ranks quickly, and by late 2003 she was managing the Condes de Albarei winery.

"I only know the whites of the Rías Baixas," she says, referring to her resume. "And I am only starting to know them."

Ms. Carballeira says there is little competition among the winemakers in the region, making it a great learning environment. "Other famous wine areas of Spain can be more about pride than the product," she says. "Here it is different. This is a region of good grapes and hard workers."

Signature wine: Condes de Albarei, €11

Unlike many of the bolder wines from the region, this Albariño has a gentle, lingering mouth. But a sniff of the glass reveals a crisp, fruity nose that borders on perfume.

Condes de Albarei, Cambados
www.condesdealbarei.com

Luisa Freire Plana

Many winemakers in Galicia begin learning the craft from family members in their youth. But Ms. Freire Plana came to the industry at what she considers the mature age of 25. "I started making my first wines very late," she says. "I felt old."

With no career path to follow after graduating from university, Ms. Freire Plana looked to her interests, one of which was enjoying white wines, for inspiration. "It's something I love," she says, "so why not try making it?"

Fortunately for her, winemaking is in her blood. "My grandfather made very basic wines on his farm," she says. The wines she makes now for Bodega Santiago Ruiz are anything but simple, and often blend the Albariño grape with other varietals indigenous to the area, such as the Loureiro, Treixadura and Caino Blanco.

Signature wine: Santiago Ruiz, €16

From the remote O Rosal subregion of the already remote Rias Baixas, comes this standout Albariño with a powerful nose of tropical fruits, especially fresh melons. The taste follows suit, relying heavily on fruit flavors but still very dry.

Bodega Santiago Ruiz, O Rosal
www.bodegasantiagoruz.com

The many faces of the Renaissance

Madrid ■ art

In "The Renaissance Portrait," the Museo del Prado has gathered the greatest examples of Renaissance portraiture from around the world and assembled them in a way that effectively shows the development and evolution of the portrait.

Many of the magnificent works in this show are familiar to art lovers—masterpieces by Raphael, Cranach, Holbein and Botticelli. But this is the first time they have been brought together in one exhibition: 126 portraits by 70 artists in a chronological documentation of the art of modern portraiture.

The show includes some of the most breathtakingly beautiful images of the Renaissance period. "Profile Portrait of a Lady" (circa 1400-05), by an unknown Flemish master, is one of the earliest known portraits of a non-religious figure. The woman is thought to be a likeness of Blanche, daughter of Henry IV of England. The painting, a formal and striking profile showing the influence of the icon and Gothic art, is on loan from the National Gallery in Washington.

More than a century later Hans Holbein the Younger painted his evocative "Lady with a Squirrel and a Starling," thought to be Lady Lovell. Holbein masterfully depicts the varied textures of Russian ermine, velvet and the reddish brown fur of the squirrel, which was both a pet and a heraldic symbol.

Titian's "Charles V at the Battle of Mühlberg" (1548) commemorates a now obscure victory by an imperial power, showing the king in full armor and mounted on a prancing black war horse.

The show also documents the democratization of the portrait; among the many grand ladies and gentlemen of the court are a number of paintings of merchants. Piero di Cosimo's portraits of Giuliano and Francesco Giamberti da Sangalla leave no doubt to the sitters' professions. The former bears a pen and compasses, identifying him as an architect; the latter shows a musician's sheet music. Giovanni Battista Moroni's "The Tailor" (1565-70) captures a young man about to cut a length of cloth marked with chalk.

—Mariana Schroeder

Until Sept. 7
 ☎ 34-902-10-7077
 www.museodelprado.es

London ■ theater

Wilton's Music Hall, in the East End not far from the Tower of London, is the world's oldest surviving grand music hall.



Photos: London, The National Gallery (left); courtesy Galerie Brigitte Weiss, Zurich © David Chieppo

Built in 1858, when it was a venue for opera, it evolved into a place of working-class entertainment, featuring bawdy sing-alongs, variety acts and both male and female impersonators. In 1888 it became a Methodist mission hall, then a soup kitchen and the HQ for the East Enders seeking shelter from Oswald Mosley's fascists in the 1936 Battle of Cable Street. In 1956 was sold as a rag warehouse.

It's now a theater again, and Wilton's, which in 2007 was added to the World Monuments Fund Watch List of the world's 100 most important and endan-

gered sites, is producing music hall again. This new production points up how badly Wilton's remains in need of restoration.

Playwright Angus Barr has devised a clever framing piece, "Wink the Other Eye," which allows the terrific young cast of seven to perform almost all the cherished smutty songs of the late 19th and early 20th century, from "She Was Poor But She Was Honest" to "Swing Me Higher Obadiah," "End of My Old Cigar" and "Under the Bed" (sample lyric: "For my mother said always look under the bed/Before you blow the candle out/See if there's a man about./I always do/you



Left, 'The Tailor,' 1565-70, by Giovanni Battista Moroni, in Madrid; above, 'Untitled (Pair),' 2005 by David Chieppo, in Zurich.

can make a bet./But it's never been my luck to find a man there yet." Suzie Chard as Ria, a late 19th-century Dolly Parton, even manages to make Tennyson's "Come into the Garden, Maud" absolutely naughty.

Mr. Barr uses historical characters, such as George Leybourne, known as "Champagne Charlie" (well sung by Mark Pearce), to link the songs and comedy to the history of Wilton's itself, while also making the evening a précis of the history of music hall in general. While it's a bit of a shame that the budget (and the lack of an orchestra pit) doesn't allow for a band, it's a real pleasure to hear the cast's sometimes amazing voices unamplified—as, of course, music hall was originally performed.

—Paul Levy

Until Aug. 16
 ☎ 44-20-7702-2789
 www.wiltons.org.uk

Zurich ■ art

The Kunsthaus' show "Shifting Identities—(Swiss art now)" looks at how contemporary artists are dealing with the wide-ranging effects of open trade and globalization. It has works by more than 60 artists, many of them Swiss or working in Switzerland, that are often disconcerting and mind-numbing but also funny and mysterious.

Even as it examines the dissolution of global borders, the show itself breaks free of the conventions of art exhibition: Some of its works are being shown at the Zurich airport and in the city's banking district at Paradeplatz. There's also an interactive discussion forum on the show's Web site (www.shifting-identities.ch).

Bulgarian-born artist Nedko Solakov (born 1957) shows "A passcontrolled story" (2008), photographs of so-called "interventions" in which he scribbled words or drawings on computers and windows at the Zurich airport's border control. One picture shows the words "It's ok, stay calm" written on the pass control counter, aimed at the immigrant or tourist who fears scrutiny by a border official. (The interventions remained visible at the airport for less than 24 hours.)

In the installation "Sounds of War" from 2007, Swiss artist Thomas Galler (born 1970) partly opens a door into a room out of which the sound of machine gun rattle and explosions can be heard. But the door is not opened far enough for viewers to see what is going on in the room; they are left with a feeling that hovers between helplessness and curiosity. It's like watching TV footage from a war zone that is both close and distant at the same time.

Other artists, such as Albanian Adrian Paci (born 1969) or Chilean Ingrid Wildi (born 1963) show how globalization affects the life of working-class people. In her video "Los Invisibles" (The Invisibles) from 2007, Ms. Wildi interviews several people who fled from Colombia and now live and work in Geneva, trying to understand how their identities have changed during their often involuntary displacement. Mr. Paci, in his 2008 film "Centro di Permanenza Temporanea" (Center of Temporary Permanence), shows a group of South American workers who mount an airplane stairway, waiting in vain for an airplane to fly them to another place.

The Dutch artist Yan Duyvendak (born 1965), meanwhile, shows a series of black-and-white drawings depicting scenes from television shows, films or news reports. The 21-picture series from 2007, called "Still," offers a new perspective on our TV-watching habits and seems to freeze our zapping frenzy into a silent slow-motion.

Swiss artist duo Goran Galic (born 1977) and Gian-Reto Gredig (born 1976) imbue the world with a fresh sense of wonder. In their video "Vektor," a camera follows a small truck through an unknown Eastern city. Fumes of white smoke spill out from the vehicle, cloaking the city in a veil of mystery. No human voices can be heard, only screeching car brakes and the distant cry of an industrial horn.

—Goran Mijuk

Until Aug. 31
 ☎ 41-44-253-8484
 www.kunsthaus.ch

Eastern accent: Orientalist art at auction

FOR MORE THAN 100 years after the French and British empires expanded to the Middle East in the late 18th and early 19th centuries, adventurous artists from Europe and America roamed the region, lured by the magic of what was then called "the Orient." Visiting coun-

Collecting MARGARET STUDER

tries from Turkey to northern Africa, they recorded people's daily lives, as well as land- and cityscapes, in rich color and wonderful light effects—fusing Eastern subjects with Western techniques. What these mostly male artists failed to see, they imagined—in exotic renderings of harems, for example.

These often exotic and sometimes overly romantic works are now part of a thriving sector of the collecting market: Orientalist Art.

Recent sales have been impressive. In Christie's July 2 London sale of 19th-century European art, eight out of the top ten paintings were Orientalist works, led by German artist Gustav Bauernfeind's "The Gate of the Great Umayyad Mosque, Damascus" (1890), which sold for £2.51 million (presale estimate: £1.5 million-£3 million). The second and third highest lots were world records for the artists. A portrait of a richly dressed, veiled Circassian beauty from 1876 by France's Jean-Léon Gérôme soared from an estimate of £400,000-£600,000 to sell for £2.06 million. "The Carpet Menders" (1883), a colorful Egyptian

scene of men at work on intricate patterns, by Austria's Rudolf Swoboda the Younger, sold for £1.16 million, well above its estimate of £200,000-£300,000.

Still, Orientalist Art remains a relative bargain—with prices well below the dizzying heights achieved in the contemporary and modern art markets. "Great, museum-quality works are really very reasonably priced," says Christie's Orientalist Art specialist Etienne Hellman. Quality varies, however; while many Orientalist works are top-notch, others can be kitschy.

So far this year, Orientalist Art auctions world-wide at Sotheby's have pulled in just over \$25 million. Three more sales are planned by Sotheby's for the second half of the year: New York and Paris in October and London in November.



'Veiled Circassian Beauty,' 1876, by Jean-Léon Gérôme, sold at Christie's last month for just over £2 million.

"This may sound like a lot of sales, but we are in a growth market," says Sotheby's senior director Claude Piening.

The genre has always had a devoted core of international collectors, says Mr. Piening, but now there is a rapid rise in new buyers from the Persian Gulf region, the Middle East, Turkey and North Africa.

Collectors appreciate not only the beauty of the Orientalist works, but also their usefulness as a visual record of a time when artists from the region did not usually make art that depicted scenes of real life. One exception was Osman Hamdy Bey, the first Turkish painter to adopt a Western style. His "A Lady of Constantinople" (1881), a woman in a costume that reflects both Turkish and Parisian fashions, was sold for £3.38 million, the highest price ever achieved for a Turkish painting at auction, at Sotheby's on May 30.

For a timely overview of the genre, check out Tate Britain's exhibition, "The Lure of the East: British Orientalist Painting," with 120 works on show until Aug. 31.

Talkin' About Their Generation

By A.J. Goldmann

MONOSTORAPATI, Hungary—In this secluded village near the resort town of Lake Balaton, hundreds of people are enjoying an open-air cultural festival featuring the regular assortment of loud music, alcohol and late-night dancing. But this is no ordinary summer festival. This is the first installment of Jewstock, an exploration of modern Jewish life and an attempt to create a culture and a community for a younger generation of Hungarian Jews.

Jewstock, which began July 26 and runs through Sunday, is attracting participants to such varied programming as concerts, workshops and lectures. The audience of teenagers and twenty-somethings arrive by bus or bicycle. Some pitch tents near the main concert stage. Others rent rooms from the villagers.

On Tuesday evening the U.K.-based band Emunah, which fuses elements of Jewish folk music, klezmer and hip-hop, per-

formed to an appreciative crowd of about 300. After the performance, the party went on nearly till dawn, with a DJ spinning and people dancing under the clear starry sky.

"Jews in Hungary are not religious," says Adam Schoenberger, the festival's 28-year-old organizer. "They are individuals who know that they are Jewish and they have some interpretation of their identity. But their identity is a very complex identity. So, this is a quest to try to create an environment where people can more easily relate to each other."

Mr. Schoenberger is the coordinator of Marom Budapest, the Jewish cultural organization that is presenting the festival. For him, inviting bands like Emunah shows Hungarians a new and exciting side to Jewish culture. "It's not people singing in Yiddish. This is a new period of Jewish culture," he explains. "And I think that this is extremely important in Hungary, because many young people think that anything that has to do with Jewish culture is not cool."

A festival, and a new identity, for Hungarian Jewry.

Jewstock was conceived as a corrective to the popular Budapest Jewish Summer, a traditional festival that is held in September and caters to a mostly older audience. Rather than dig into the past for the old vanished world, why not make something new, a culture and a community that would speak to Hungarian Jews of his generation? "We are a different generation. And our generation has different needs and different interpretations of its culture," Mr. Schoenberger says.

Like much of Eastern Europe, Hungary saw its Jewish population decimated during the Holocaust: Half a million Hungarian Jews, or roughly two-thirds of the community, were murdered. Tens of thousands more left the country during communism. By the 1970s there were just 50,000-60,000 Jews in Hungary.

Today the number is closer to 100,000. But recent political developments in Hungary, including the rise of right-wing extremist factions in the government, may make Jewstock's mission all the more urgent. Andrew Hefler, an American actor who lives in Budapest and is leading Jewstock's theater workshop, sug-

gests that the impulses behind the festival may have been quickened by the rise of the far right.

"It's really a reflection of the time," he says. "We're seeing quite a bit of bias and negativity [about foreigners] in the press coming from the right. And it makes communities like this feel that they should be courageous and put something quite clear on the board and really talk about themselves and their sensibilities."

Challenges from the right make it all the more pressing, Mr. Schoenberger says, to forge a sense of identity: "There's nothing worse than to be unable to defend your decision to identify yourself as belonging to a group."

Mr. Schoenberger adds that the question of Jewish identity is especially urgent to the generation that came of age in the immediate aftermath of communism. "We were 9 or 10 years old when the regime changed and now we are trying to build our own culture," he says. "We are building a reference point for people to be able to answer the question of what Jewish identity means."

The culture that Mr. Schoenberger hopes will gradually

emerge from the annual festival and Marom's other activities is one that belongs to the Diaspora and doesn't necessarily relate to traditional practice. "It's not about convincing people to settle Israel or lead a religious life," he says. "It really has more to do with a recent reinterpretation of Jewish culture."

This is very much a hands-on process. With that in mind, the festival features not just the main concerts but dance, theater and music workshops, as well as an array of lectures and discussions on topics ranging from Jewish self-hatred to the Middle East conflict. "It's not a festival where you go and see the bands and nothing else. You are working on something," Mr. Schoenberger clarifies as a collective shriek, part of an acting warm-up, comes from the studio next door where Mr. Hefler's class is preparing for its performance.

"People even came to the middle of nowhere to be together," Mr. Schoenberger says, gesturing toward the acting class. "So something is working."

Mr. Goldmann lives in Berlin and writes about culture and music.

An American Education, Closer to Home

By Martha Bayles

This fall, hundreds of Middle Eastern, South Asian and East Asian students will begin work on graduate degrees from Carnegie Mellon, Cornell Medical School, Georgetown, Northwestern, Texas A&M and Virginia Commonwealth University. Yet none will travel to the U.S. Instead, these eager young people will head for Qatar, to a brand-new complex called Education City.

Qatar is not the only Persian Gulf kingdom developing state-of-the-art campuses. In Abu Dhabi in the United Arab Emirates, a similar effort is under way. Shimmering in the desert heat, these new facilities hark back to the golden age of Islamic civilization, when the scholars of Damascus, Baghdad, Alexandria, Cairo and Cordoba translated ancient Greek and Persian texts while also blazing new paths in mathematics and science. Yet they also offer the gold standard of modernity: American higher education.

Funded entirely by their billionaire royal sponsors, these branch campuses promise the same quality of faculty and curricula as their universities do at home. Admirers claim that they will also become oases of free inquiry in a region still lacking some basic liberties. Skeptics wonder whether this can really happen, and some deride the new ventures as a mirage conjured by petrodollars and rhetorical hot air.

There is another route by which the huge demand for post-secondary education is met—the free market. Wherever living standards are rising, higher education is seen as the key to middle-class status. So ever since 1995, when the GATS rules of the World Trade Organization defined "educational goods and ser-

vices" as a commodity, business has boomed in places like Dubai's Knowledge Village, a tax-free zone where more than 450 Australian, Belgian, Canadian, Indian, Iranian, Irish, Pakistani, Russian and British institutions, ranging from reputable universities to fly-by-night diploma mills, peddle their wares.

Knowledge Village boasts many brands; my personal favorite is the International Institute of Coffee and Barista Training (IICBT). But not many are American, doubtless because, unlike Hollywood moguls, who are content to see their products defined as commodities, American educators are divided on the issue. According to Philip Altbach, director of the Center for the Study of International Education at Boston College, for-profit entities (textbook publishers, testing services, distance learning companies) favor the GATS approach; but the educational establishment (accrediting organizations, unions, the majority of universities and colleges) reject the idea that education is a product and fear a loss of autonomy.

These fears are well understood by the emir of Dubai, Mohammed bin Rashid Al Maktoum. Rather than ask Michigan State and the Rochester Institute of Technology to hang a shingle next to the IICBT, he's building a whole new complex for these and other respected institutions, called International Academic City. The reluctance of American universities to "sell their name" is reflected in another Dubai undertaking: a Harvard-assisted medical training program in nearby Healthcare City. Significantly, this program will not be run by Harvard Medical School, but rather by a for-profit company that owns several Boston hospitals. And the name "Harvard" will be dropped in 2012.

By contrast, New York University is boldly launching a full-scale liberal-arts college in Abu Dhabi. On the initiative of Emirati businessman Omar Saif Ghobash, American Higher Ed approached NYU's president, John Sexton, with the idea, and when Dr. Sexton asked for an up-front gift of \$50 million to NYU, Mr. Ghobash conveyed this request

sending every professor and student to Doha."

The question no one seems to be asking is what will happen if these incentives work, and American professors and students flock to these Gulf kingdoms. Will their presence enhance or diminish the luster of American higher education (and of America) in the region?



to Abu Dhabi's crown prince, Sheikh Mohamed bin Zayed Al Nahyan. The crown prince agreed to make the gift on top of paying the entire cost of the new campus, and NYU will soon join the Sorbonne, the Guggenheim, the Louvre and several other distinguished institutions on Saadiyat Island, a \$28 billion complex still under construction near Doha.

Despite high salaries and perks, many faculty see overseas teaching as a risky step off the career ladder. Hence IIE's president Allen Goodman's admiration for Carnegie-Mellon and Texas A&M, which he says "incentivize" it, and for NYU's Dr. Sexton, who "is talking about

The first thing to note is the demographics: In the Emirates, for example, only 10% of the population are Emiratis; the rest are South Asians, East Asians and Westerners. So on most branch campuses, citizens are a minority. Nevertheless, the conservative culture of the region remains a factor. "Emiratis are not fundamentalist," says Abdulhaleq Abdullah, a professor at Emirates University. "But they are very guarded about their language, customs and families." If the permissiveness found at many colleges in the U.S. shocks American parents, how much more shocking must it be to Arabs and Asians? That's why many who can afford to send their children to study in

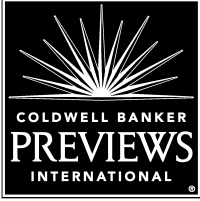
America now prefer that they get the same education closer to home. Along with such oft-cited reasons as difficulty obtaining visas and fears of harassment, parents also cite the desirability of a campus where the sexes do not live together and there is zero tolerance for binge drinking and "hooking up."

The challenge for overseas branch campuses, then, is to distinguish between two kinds of freedom: the libertinism of American undergraduate life, in which too many students major in "partying"; and the liberty of thought, inquiry and expression that makes American universities the envy of the world.

Despite political correctness and other restraints, it is still true (quoting David Waterbury, president of the American University of Beirut) that "the word 'American' is to education what 'Swiss' is to watches." Openness and critical thinking are deeply ingrained in U.S. higher education, and contrast dramatically with foreign systems that still adhere to the medieval model of knowledge being poured from one vessel into another. Equally ingrained, and popular, is the American style of wielding authority: casual, approachable, eliciting questions and opinions rather than suppressing them.

Yet if the glittering new campuses of the Gulf are to become true centers of learning, Americans must relearn, and try to teach, the difference between license and liberty. Otherwise their efforts and those of the branches' royal sponsors will founder in the sands of mutual misunderstanding.

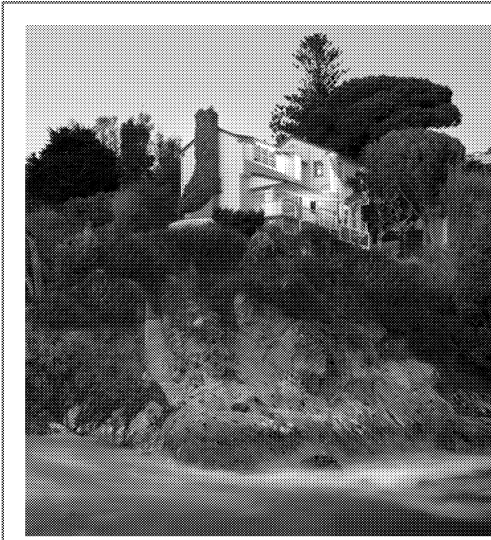
Ms. Bayles teaches at Boston College. Her book about the global image of American culture will be published by Yale University Press next year.



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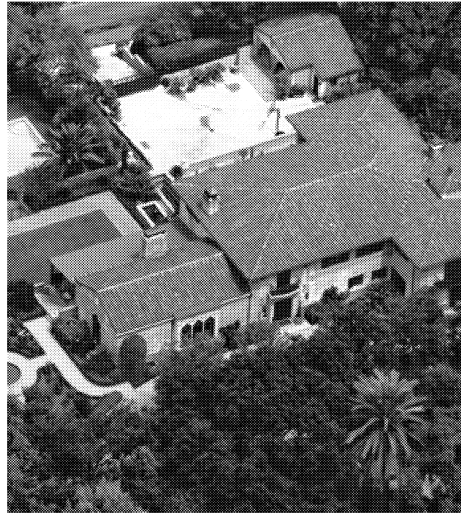


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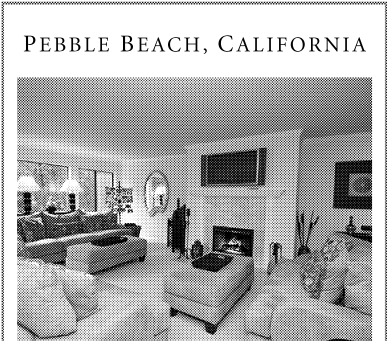


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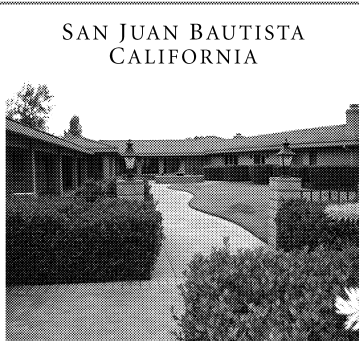
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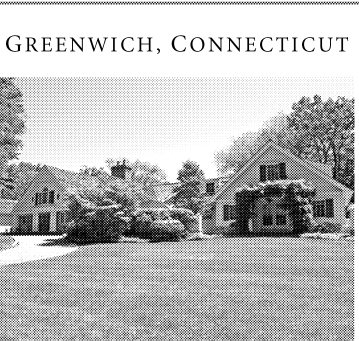
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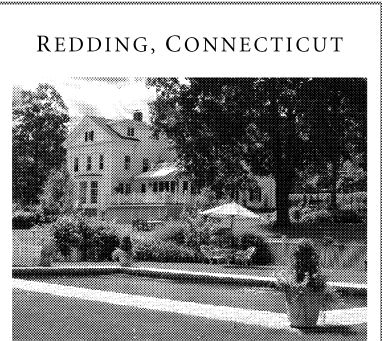
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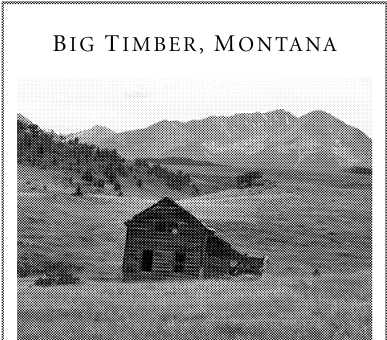
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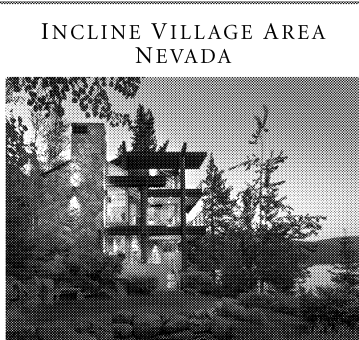
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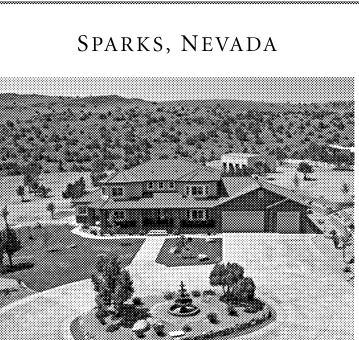
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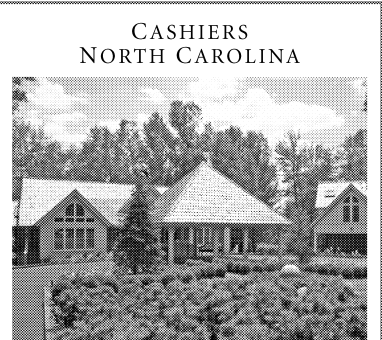
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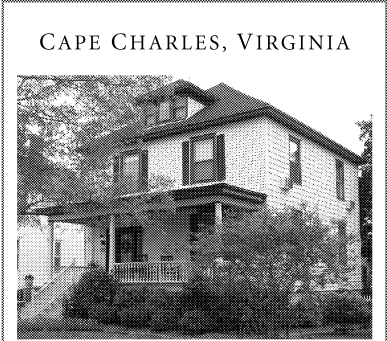
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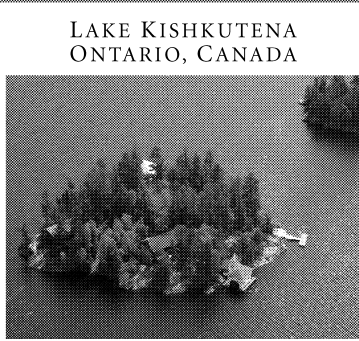
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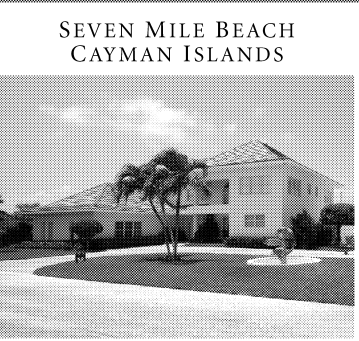
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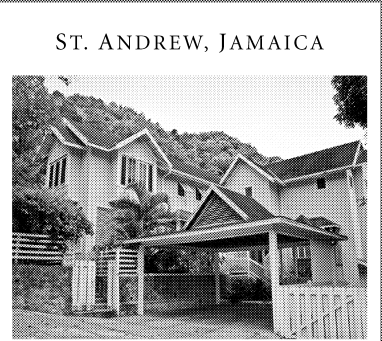
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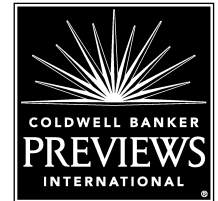

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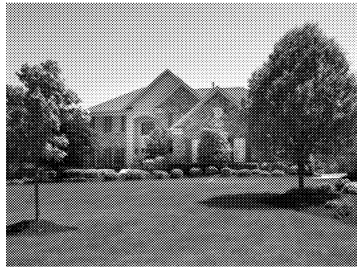
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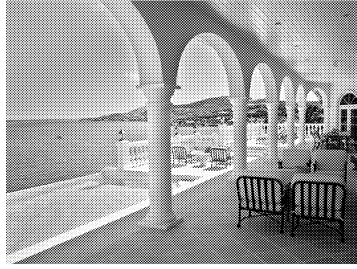
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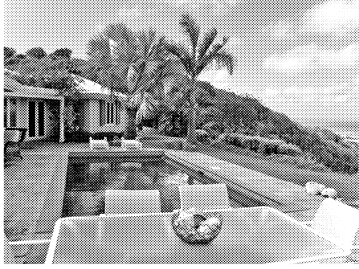
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The classicists vs. bar chefs

TWO SCHOOLS ARE VYING for pre-eminence in the world of high-end drinks: The classicists, who strive to perfect the canonical cocktails; and the culinary "bar chefs," who wish to elevate drinks-mixing from quotidian craft to an art on par with haute cuisine. Both schools turned out in force two weeks ago in New Or-



Dylan Cross for The Wall Street Journal

How's Your Drink?

ERIC FELTEN

leans for the annual Tales of the Cocktail convention, where one evening a few champions squared off in competition—a skirmish in the war to determine the sort of drinks we'll be drinking for years to come.

It's easy to distinguish the two groups, even in a hotel full of cocktail conventioners: The classicists are the ones arguing over whether the correct recipe for a Clover Club is found in Albert Stevens Crockett's 1931 "Old Waldorf Bar Days" or Harry MacElhone's 1921 "ABC of Mixing Cocktails"; the culinary cocktailians are the ones debating which Sonoma farmer's market is the best source for organic tarragon and consulting on the chemical attributes of emulsions. Which isn't to say there isn't plenty of give-and-take between the camps. The classicists have embraced the use of farm-fresh ingredients, and the bar chefs often use obscure vintage recipes as the foundations on which to build their rococo follies.

The convention's official cocktail smackdown featured six contestants who had 40 minutes to come up with original drinks. Each recipe had to contain either Grand Marnier or Navan vanilla liqueur (the contest's corporate sponsors). And in a conceit lifted from the Food Network's "Iron Chef" franchise, every one of the drinks had to make use of a "secret ingredient" announced just before the starter's gun—in this case, ginger marmalade.

The clearest contrast of new school and old at the contest could be found stage left. On the far end was cheerful, young John Lermayer, a bar star in the chic club world of Miami Beach. He had the glam affectations of a celebrity chef, including a bright smile and his own rooting section (led by a girlfriend).

Standing next to Mr. Lermayer was John Myers, who tends bar at the Grill Room in Portland, Maine. He cultivated a dour glower in keeping with his Wild Bill Hickock whiskers and locks. His demeanor also appeared to reflect some culture-clash discomfort, the awkwardness Leon Redbone might feel sharing the stage with Moby.

Mr. Lermayer was soon bounding this way and that—using his 40 minutes to reduce black walnut liqueur, port and brown sugar in a simmering sauté pan, and whipping heavy cream, sugar syrup, basil leaves and ginger liqueur in a mixing bowl.

By contrast, Mr. Myers bided his time. He tasted the ginger marmalade and put some thought into what might work with it. When the clock ran down, he poured smoky single-malt Scotch over ice and stirred it up with the vanilla liqueur, bitters, and a spoonful of the obligatory marmalade.

Omar Bradley

60 ml bourbon or rye whiskey
1 tsp (heaping or not, to taste) orange marmalade
1 squeeze fresh lemon juice
1 dash Angostura bitters
Shake well with ice and strain into an Old-Fashioned glass with fresh ice. Garnish with a cherry.

Mr. Myers's drink was an essay in elegant simplicity; Mr. Lermayer's concoction—which also incorporated champagne and raspberry beer—had enough ingredients and methodology to make the construction of timpano look like opening a can of Spam.

It's easy to lampoon the excesses of the "culinary cocktail" crowd. But you do have to give the bar chefs credit for effort and ambition. I like the idea that when I go out for a drink I just might get something a little more complicated and involved than what I'm likely to mix up at home. That said, the culinary crowd's creations need editing. As the judges worked their way through the drinks, there was a recurring complaint: They couldn't taste the ginger marmalade. It is hardly a wall-flower flavor, but it wasn't assertive enough to overcome a dozen ingredients muddled against it at once.

This has been my complaint with many of the fancy new drinks that I've tried—unnecessarily complicated, they taste like everything and nothing all at the same time. The palate is like a palette: Combine too many colors and you get mud.

The temptation to empty the cupboard into one's concoction is not a new one. Midcentury drinks sage David Embury argued that if you were going to use more than

three ingredients in a given drink, you better have a good reason. "Whenever you see a recipe calling for equal parts of rum, brandy, Cointreau, curaçao and Benedictine, with a dash of absinthe," Embury warned, "shun it as you would the very devil."

Mr. Myers was in devil-shunning mode, and he found a way to tweak the contest with a gesture as delightfully Dada-esque as serving punch in Duchamp's "Fountain." Having almost forgotten to garnish his creation, Mr. Myers set about skewering what appeared to be small brown nuts—and managed to skewer a few pretensions in the process. With the drink before them, the judges asked just what sort of nuts they were. Not any sort at all, Mr. Myers responded—the crunchy treats he had impaled on the cocktail picks were tiny air-popped grasshoppers.

Mr. Lermayer got the trophy. Does that mean the bar chefs have triumphed? Not entirely. Plenty of stalwarts remain for whom "bartender" is honorific enough. Our best hope is that the cross-pollination will continue, with the bar chefs riffing on the classics and the traditionalists stretching their skills to embrace the more durable innovations.

One such durable innovation from the past, it's worth noting, is the use of marmalade in cocktails. When America succumbed to Prohibition, London became the capital of fancy drinks, many of which incorporated indigenous ingredients. "The cocktail, exiled to England by the Volstead Act, here shows some new and startling forms," the American Mercury reported at the time. "There are formulae for cocktails made of raspberries, sloe gin, bitter almonds, grape jelly, and even marmalade."

My marmalade drink of choice was created out of a rough and ready necessity. The G.I.'s favorite general, Omar Bradley, liked Old-Fashioneds, but who has fresh orange slices for muddling in the field? He improvised, adapted and overcame by mixing a spoonful of orange marmalade with his whiskey. I think it should be treated as a minor classic, and should bear the general's name. It's simple, pretty darn tasty and 100% grasshopper-free.

Mr. Felten is the author of "How's Your Drink?: Cocktails, Culture and the Art of Drinking Well" (Agate Surrey). Email him at eric.felten@wsj.com.

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Basel

film

"The Antique World at the Movies" shows 70 movie posters, various memorabilia and excerpts from 105 movies set in the antique world, including "Ben-Hur," "Cleopatra" and "Gladiator."

Skulpturhalle
Until Nov. 2
☎ 41-61-2615-245
www.skulpturhalle.ch

Berlin

art

"Max Bill: Aspects of His Works" shows architectural design, graphic design, typography and paintings by German Bauhaus artist Max Bill (1908-1994).

Bauhaus-Archiv/Museum für Gestaltung
Until Aug. 25
☎ 49-30-2540-020
www.bauhaus-archiv.de

art

"The Newspaper in Satirical Drawings by Honoré Daumier" presents 70 lithographs by caricaturist Honoré Daumier (1808-1879).

Museum für Kommunikation Berlin
Until Aug. 31
☎ 49-30-2029-40
www.museumsstiftung.de/berlin/d242-ausstellungen.asp

Bremen

photography

"Andreas Feininger: That's Photography" exhibits 300 black-and-white images by American Andreas Feininger (1906-1999), including iconic scenes of New York and nature studies.

Bremer Landesmuseum-Focke Museum
Until Sept. 28
☎ 49-421-6996-000
www.focke-museum.de

Bruges

music festival

"MAfestival 2008" is an annual festival of early music, this year spotlighting compositions from England with performances by Concerto Copenhagen, Ars Nova and others.

MAfestival-Festival van Vlaanderen Brugge
Until Aug. 9
☎ 32-50-3322-83
www.musica-antiqua.com

Budapest

art

"Renaissance in Pharaonic Egypt" exhibits art and artifacts from the 7th-6th century B.C., the last golden age of Pharaonic Egypt.

Museum of Fine Arts
Aug. 8 to Nov. 9
☎ 36-1-4697-100
www.mfab.hu

Copenhagen

architecture

"Museums in the 21st Century Con-



© 2008 Richard Prince

Clockwise from left: 'Untitled (fashion),' 1982-84, by **Richard Prince**, in London; 'Modified Social Benches,' 2005, by **Jeppe Hein**, in Helsinki; 'Self Portraits,' 1990-98, by **Sarah Lucas**, in Munich.



Photos: Courtesy Sadie Coles HQ, London; Courtesy Johan Köning, Berlin; 303 Gallery, New York/ photo: Piije Mykkänen/KKA



cepts Projects Buildings" shows stage design, models, photographs, films and animations exploring the evolution of museums and their design.

Louisiana Museum of Modern Art
Until Sept. 14
☎ 45-4919-0719
www.louisiana.dk

Edinburgh

theater

"Edinburgh International Festival 2008" presents classical music, theater, opera and dance, including performances by the London Symphony Orchestra, New Adventures dance company and the Hilliard Ensemble.

Edinburgh International Festival
Aug. 8 to 31
☎ 44-1314-7320-00
www.eif.co.uk

theater

"Edinburgh Festival Fringe 2008," created 1947 on the fringe of the Edinburgh International Festival, shows theater, comedy, dance and music by 17,000 artists at 261 venues.

Edinburgh Festival Fringe
Aug. 3 to 25
☎ 44-131-2260-026
www.edfringe.com

Helsinki

art

"Fluid Street—Alone, Together" shows works by 16 artists using life on the streets in cities as an inspiration and setting for art. Artists include Jeppe Hein, Boris Mihailov and Beat Streuli.

Kiasma-Museum of Contemporary Art
Until Sept. 21
☎ 358-9-1733-6501

www.kiasma.fng.fi

art

"Mickey Mouse on the Case" shows rare original Mickey Mouse comics, memorabilia and films alongside an interactive crime mystery exhibit featuring Mickey as a detective solving a case of stolen diamonds.

Paivalehden Museo
Until Oct. 26
☎ 358-9-1225-210
www.paivalehdenmuseo.fi

London

art

"Richard Prince: Continuation" exhibits paintings, photographs and sculptures by American artist Richard Prince (born 1949), who uses images from magazines, popular culture and pulp fiction to explore ideas about the American identity.

Serpentine Gallery

Until Sept. 7
☎ 44-20-7402-6075
www.serpentinegallery.org

art

"A Century of Olympic Posters" explores 100 years of posters for the Olympic Games drawn from the V&A's collections.

V&A Museum of Childhood
Until Sept. 7
☎ 44-20-8983-5200
www.museumofchildhood.org.uk

Munich

photography

"Female Trouble" shows works by Cindy Sherman, Sarah Lucas, Andy Warhol, Marcel Duchamp, Pippilotta Rist and others exploring representations of the female in photography.

Pinakothek der Moderne



'Red with Red 1,' 2007, by **Bridget Riley**, in Paris.

Until Oct. 26
☎ 49-89-2380-5360
www.pinakothek.de/pinakothek-der-moderne

Paris

art

"Bridget Riley, Restrospective" is devoted to the work of British artist Bridget Riley (born 1931), featuring her early Seurat-inspired canvases as well as hypnotic black-and-white paintings associated with Op Art.

Musée d'Art Moderne de la Ville de Paris
Until Sept. 14
☎ 33-1-5367-4000
www.mam.paris.fr

Rome

art

"The Big Bang" explores the concept of infinity and the cosmos through abstract works by contemporary artists like James Turrell, Robert Longo, Alberto di Fabio, Domenico Bianchi, Shazia Sikander and others.

Museo Carlo Bilotti Aranciera di Villa Borghese
Until Oct. 19
☎ 39-06-0608
www.museocarlobilotti.it

festival

"Estate Romana 2008" features jazz, classical and pop music, dance performances, classic and contemporary film screenings and theater performances at various Roman venues.

Estate Romana
Until Sept. 13
☎ 39-0606-08
www.estateromana.comune.roma.it

Salzburg

festival

"Salzburg Festival 2008" is an annual festival of opera, theater and classical music. This year's schedule includes Mozart's "Don Giovanni" and "The Magic Flute," Verdi's "Othello" and Béla Bartók's "Bluebeard's Castle."

Salzburger Festspiele
Until Aug. 31
☎ 43-662-8045-500
www.salzburgfestival.com

Vienna

art

"Derek Jarman: Brutal Beauty" shows the monochrome film "Blue," alongside a Super 8 film installation, paintings and assemblages by the artist and film maker Derek Jarman (1942-1994), curated by Isaac Julien, the director of "Derek," a documentary about Jarman.

Kunsthalle Wien
Until Oct. 5
☎ 43-1-5218-90
www.kunsthallewien.at

sport

"The Elegance of Football" shows memorabilia, photography and historic documents examining the great era of Viennese football from 1920 to 1965.

Wiener Stadt- und Landesarchiv
Until Sept. 26
☎ 43-1-4000-84808
www.archiv.wien.at

Source: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on

WSJ.com subscribers can see an expanded version of the European arts-and-culture calendar at WSJ.com/Europe