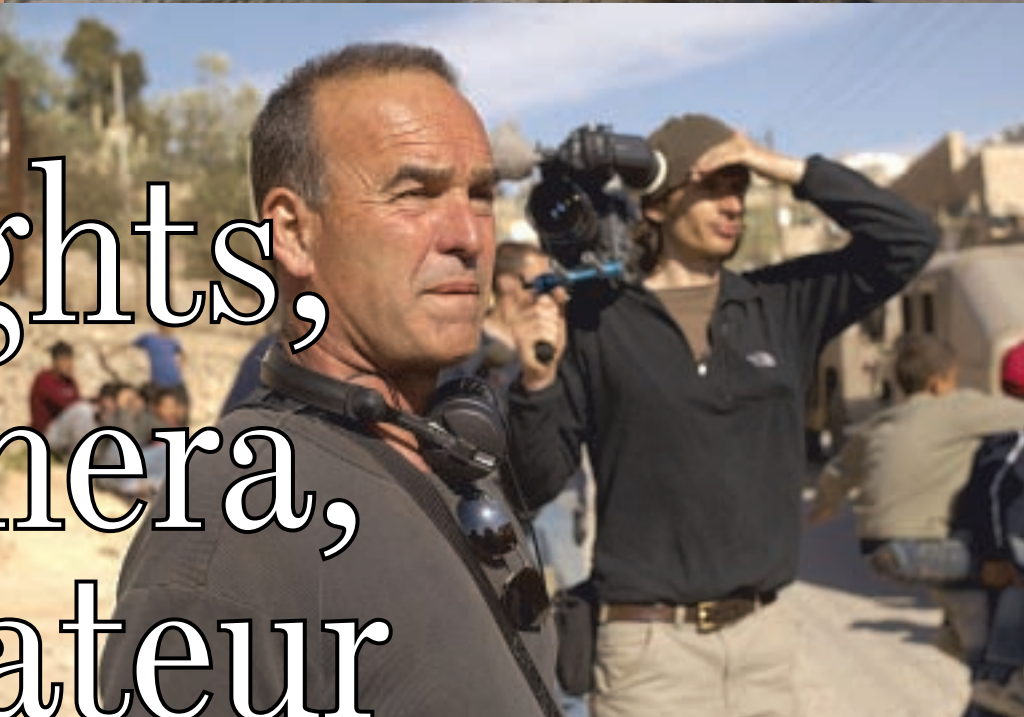


WEEKEND JOURNAL.

EUROPE

Lights, camera, amateur



Nonprofessional actors give European films an urgent new realism



Art in Katrina's wake | Wines that stand up to lamb

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Lights, camera, amateur

Nonprofessional actors give European films an urgent new realism



Above, director Bruno Dumont during filming of "Hadewijch." On cover (clockwise from top left): a scene from "Johnny Mad Dog"; the shooting of "Ghosts"; director Nick Broomfield during filming of "Battle for Haditha"; director Matteo Garrone and one of the actors in "Gomorra"; another scene being filmed for "Gomorra"; director Bruno Dumont with actors during the filming of "Flanders"; on the set of the "The Class." Photos: Nick Broomfield; courtesy of the production companies.

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WSJ.com

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American football teams are watching players' behavior off the field.
WSJ.com/Sports

War game guru

The whiz-kid behind the violent 'Gears of War' videogame series.
WSJ.com/Lifestyle

WEEKEND JOURNAL

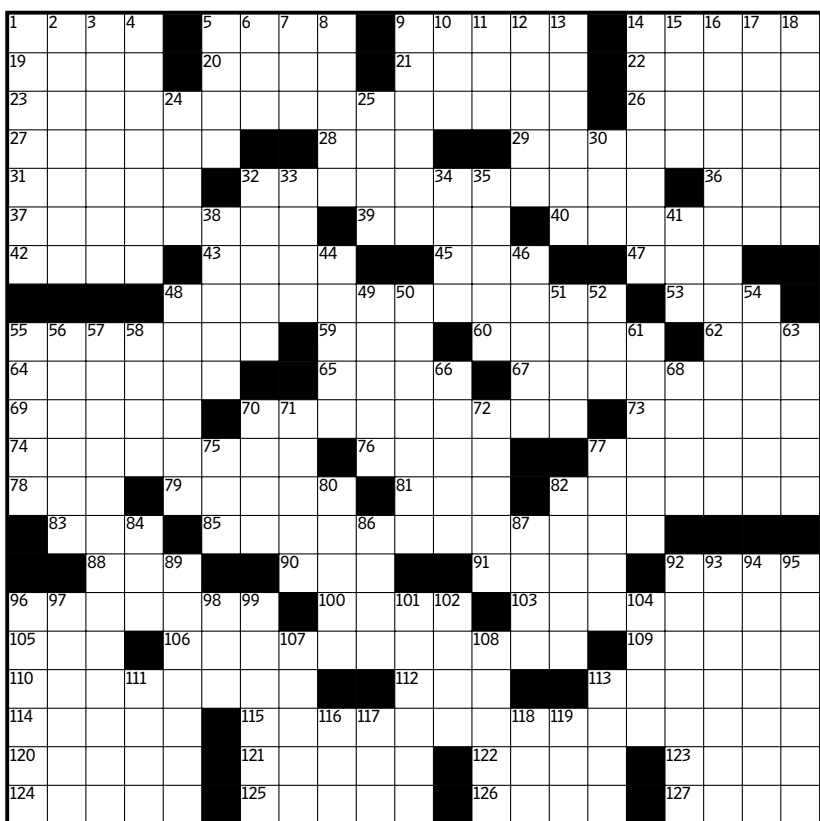
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Last week's solution



WSJ.com

Crossword online
For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to
WSJ.com/WeekendJournal

- Down**
- Veterans
 - Contest for pilots
 - Researcher's field

The latest trend: self-denial

DURING THE ECONOMIC boom of the past decade, many people relaxed their definitions of “need.” They upgraded from Timex to Rolex. When the price of Jimmy Choo shoes hit \$800, many people said they “needed” the latest shoe anyway.

But as banks go out of business and friends get pink slips, the question “Do I really need it?” has a new resonance. After years of gluttonous shopping, forgoing our wants

On Style

CHRISTINA BINKLEY

feels virtuous, like using up leftovers. That’s why many people these days are boasting that they are “shopping” in their closets.

“People are saddled with stuff they don’t need,” says Debbie Then, a New York psychologist who studies the beauty and luxury industries. “I think the way people were shopping is over.”

As the culture of spending shifts, even people who don’t feel direct pressure on their finances are cutting back. Mindy Gail, executive director of the British American Business Council in Los Angeles, until recently possessed clothes she had never worn—many of them still with the tags on. Then several of her friends who worked at Wachovia Corp. lost their jobs. A friend who owns a restaurant announced she might have to close it. Ms. Gail’s parents, who had been living comfortably in retirement, quit dining out.

So Ms. Gail is dialing back her shopping, too. “When I see people around me who are struggling and frightened, it really doesn’t feel like a good time” to shop, she says. “It’s not appropriate.”

On Rodeo Drive’s exclusive shopping district on Monday, a sales clerk at the Michael Kors boutique told me, “There’s an umbrella of guilt over everyone.”

Splurging doesn’t feel as good as it used to. At the Shoe Box, a luxury accessories store on New York’s Upper East Side, a good customer recently bought \$3,000 of shoes and boots, says Jessica Denholtz, the store’s buyer. Five minutes later, the woman walked back in the store and returned every last item, saying, “I just can’t do this anymore.”

Ms. Denholtz says the store has had several experiences with shame-faced shoppers like this recently. “People are scared,” she says. “Things could go into a Depression.”

I never expected to hear the “D” word applied to my lifetime, although my mother, who was a small child during the Great Depression, habitually recycles buttons and sometimes even zippers. But this fall’s economic upheaval has had a powerful effect on consumer behavior. Marketing researcher Martin Lindstrom, author of the book “Buyology,” ranks the psychological impact with 9/11, as well as Japan’s economic crash 15 years ago.

“People are on alert,” he says. “What happens when you are afraid is you act safe.” Mr. Lindstrom predicts this “safe” style will show up in details such as women carrying more practical, versatile handbags.

As people economize, it’s cool to pay less rather than more. It’s worth boasting these days about buying faux-leather Anya Hindmarch for Target handbags for \$30—rather than the \$500 versions at Ms. Hind-



Jonathan Carlson

march’s boutiques. The digital marketing agency Zeta Interactive has measured a distinct increase in the buzz—recorded by the volume of Web-site and blog postings—surrounding discount retail sites. According to Zeta’s research, for instance, discounter BlueFly.com received 25% more buzz in October than in September, while full-priced Netaporter.com received 19% fewer postings on blogs and Web sites.

Ms. Denholtz says the Shoe Box stores in Manhattan, Long Island and Boca Raton, Fla., are selling more MZ Wallace handbags—made largely of nylon and priced at around \$325—while \$2,000 bags sit on shelves. She also says that customers are scrutinizing the price tags on shoes before trying them on. And, she notes, “people are not buying \$800 shoes anymore.”

Melanie Gording, a 41-year-old stay-at-home-mother of two in Westchester, Calif., is married to an optometrist. Rather than shopping for his shirts at Nordstrom as usual, she recently bought him two white-collar shirts at Costco for \$16.99 apiece. “Maybe people will decide they don’t need to get their eyes checked,” she says. “We’re being preventive.”

Ms. Gording says that even special occasions won’t budge her. “Just before this crisis stuff was going on, my daughter asked for a new skirt and I bought it, no problem,” she says. “Now it’s, ‘Nope, you need nothing.’”

“Need,” she adds, is the “operative word.”

Email Christina.Binkley@wsj.com

WSJ.com

Everything must go

See how some Rodeo Drive shoppers are making spending choices, at

WSJ.com/Fashion

Ask Teri: Seller’s market

BY TERI AGINS

I’M LOOKING to raise some fast money to buy Christmas gifts by selling clothes on eBay or by consignment. I have a number of great things that are in style and are too nice to just give away. Which will move the fastest for the most money?

—C.B., New York City



Dieter Braun

Selling your fashionable castoffs is a great way to drum up money in a hurry—provided you have the right stuff. I’m betting that the recession will inspire a lot of fashionistas to tap the gold mine in the back of their closets.

But how fast you can turn last season’s trends into cash depends on the quality and uniqueness of what you sell and where you decide to peddle your clothes. Trendy garments in pristine condition will be the fastest to go. eBay says that in the third quarter, the most searched fashion labels on the site were Ed Hardy, Nike, Hollister and Abercrombie & Fitch.

At eBay and other auction sites, handbags can fetch big bucks at resale—especially if they’re the latest “It” bags. Other top sellers include the Austrian-crystal-encrusted Ju-

dith Leiber minaudière evening clutch bags, which attract big-spending connoisseurs.

Consignment shops will give you good display in their windows if you’re offering really appetizing labels such as Chanel or Hermès. But keep in mind they’re likely to pay you only half of the proceeds they collect—so it may be not worth it to sell a \$30 silk scarf. Also consider a For Sale listing at craigslist.com, which gets a lot of traffic.

Wherever you post, always include in your listing pithy descriptions, key details such as sleeve length and waist measurement (as well as sizes), and well-lighted, close-up photos from several angles.

Great bargains will move pronto, so price your items accordingly.

Email askteri@wsj.com

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'Never Turn Back!' 1989, by Boris Orlov, from the Stella Art Foundation.

Stella Art Foundation

Russia's contemporary stars

RUSSIAN COLLECTOR Stella Kesaeva is passionate about her mission to make contemporary Russian artists better known in the West.

In 2004 she founded the Stella Art Foundation, a nonprofit, Moscow-based organization that supports Russian contemporary art and aims "to bridge a cultural gap

Collecting MARGARET STUDER

between the East and West inherited during the totalitarian rule in the Soviet Union and its former satellites."

The foundation runs an extensive exhibition program. Its current show, "That Obscure Object of Art: Contemporary Russian Art 1975-2007" is at the Kunsthistorisches Museum (KHM) in Vienna until Nov. 16. The exhibition presents 40 paintings, installations and sculptures by 17 contemporary Russian artists from the Stella Art Foundation collection. The show is built around Russian conceptual art, which has its roots in the Sots Art (Soviet pop art) movement of the 1970s that rebelled against official Soviet art.

Among the artists in the show are Alexander Kosolapov, known for his paintings combining stereotypes of American and Soviet mass culture, the ideologies of capitalism and socialism; and Boris Orlov, who looks at power as embodied in imperial busts such as his armed "Sailor" (1975) on a pedestal.

The KHM exhibition is the latest event in the Stella Foundation's international program—seen by Ms. Kesaeva as part of a tour of Europe over the next few years as she builds relationships with other leading museums. In 2007, the foundation participated in the Venice Biennale with the project "Ruin Russia," an installation by Stas Polnarev built around the demolition of one of the main symbols of Soviet life, the Hotel Russia in Moscow. Ms. Kesaeva will return to the Venice Biennale in 2009 with an exhibition of artists little known outside Russia.

In 2007, works from the Foundation were exhibited at the Documenta in Kassel, Germany, the first time since 1992 that Russian



Stella Kesaeva

art has been chosen for this benchmark event.

In Russia the Stella Foundation has supported major museum exhibitions with works from the West by the likes of Andy Warhol, Tom Wesselmann, Jean-Michel Basquiat, Alex Katz, Robert Rauschenberg and Marc Quinn.

The Stella Foundation currently has several hundred works by western and Russian artists it plans to put on permanent display when it opens a contemporary art museum in Moscow in 2010.

Ms. Kesaeva is married to Russian billionaire Igor Kesaev, who founded the Mercury Group of companies with diverse interests in food, beverages and cigarette distribution as well as energy (the company is not to be confused with the Mercury company that recently took over auction house Phillips de Pury).

We spoke to Ms. Kesaeva during the KHM exhibition.

Q: When did you first become interested in contemporary art?

I was always interested in contemporary art, but it was only after a visit to Switzerland, Germany and France in 2000 that I began to look at it with a professional eye. I returned to Russia and realized that contemporary art was not being viewed on the same level. We had a lot of interesting contemporary artists who were not getting the exposure that they should.

Q: Which artist interested you the most at that time?

I saw an exhibition of Russian conceptualist artist Ilya Kabakov in Germany, and it moved me to tears. I couldn't understand the

conceptualist art of Germany's Joseph Beuys, but I could understand the thoughts and people presented by Kabakov in his Palace ["The Palace of Projects" installation lets visitors explore individual projects that provide suggestions for improving oneself and the world]. I am interested in ideas and philosophy, and not primarily in the beautiful.

Q: How would you describe the Russian art scene today?

After a long period of socialist indifference to contemporary trends, the enormous interest in contemporary art in Russia is visible. Each year sees the opening of new galleries, the establishment of new art prizes and more major exhibitions.

Q: Who was the first artist that you bought?

An image of a cat by Andy Warhol.

Q: How does the global economic crisis affect your plans for the future?

Our projects will go ahead as planned.

Q: You support young artists in Russia who might otherwise not find an audience. What is the main challenge facing them?

Education. Schools in Russia are very much concentrated on traditional art. So we support projects which give young artists a chance to develop their ideas. In September 2006, for example, the foundation organized a seminar for young artists from Azerbaijan, Georgia and the Ukraine where the artists got an opportunity to work with the dean of Yale School of Art, the director of the 52nd Venice Biennale and other authorities on contemporary art.

Q: Your parties are famous, like your glamorous event in Venice to celebrate "Ruin Russia." How important are celebrity parties in promoting art?

You have to make a noise that draws attention. In business circles, many important artists who don't have an immediate visual and aesthetic impact are largely unknown. When you hold a party and the artist appears in the glamour press, he or she becomes known and fashionable to own.



Portraits by Bradley McCallum and Jacqueline Tarry, at Prospect.1 New Orleans.

Lee Celano/WPH for The Wall Street Journal

Art after the storm

BY CHRISTINA S.N. LEWIS

THE BIG EASY is trying to find art in the aftermath of a disaster with last weekend's start of Prospect.1 New Orleans. The exhibition, which runs until Jan. 18, bills itself as the largest biennial of international contemporary art ever held in the U.S.

The new biennial may seem an odd match for a place that is still pulling itself back together three years after Hurricane Katrina flooded 80% of the city in 2005. But the organizers see the event as a way to promote New Orleans. The exhibition takes place throughout the city and includes 81 artists from more than 30 countries, all of whom were invited to create new work in response to the destruction. Although the famous French Quarter has been fixed up in Katrina's aftermath, virtually every neighborhood that was flooded still has boarded-up homes. Organizers say that the biennial's estimated 50,000 out-of-state visitors will have to tour the city in order to fully experience the show and hope they will be inspired to stay longer and sample the local attractions.

"New Orleans is in a delicate state," says Dan Cameron, who left his post as senior director for New York's New Museum to found U.S. Biennial Inc., which oversees Prospect.1. "And I wanted the artists who were participating to respond dynamically to what they saw on the ground here."

Many artists in the show confront the disaster directly. A light sculpture by collagist Wangechi Mutu depicts a full-scale house that was going to be built by a Katrina survivor who says her contractor laid a foundation but left without finishing the home. Srdjan Loncar, a local artist, is building a pile of fake money, and creating gold-painted carrying cases filled with thousand-dollar bills that visitors can buy. In the Lower Ninth Ward, Los Angeles painter and former hair dresser Mark Bradford has built a wooden ark from detritus gathered in the district.

Other artists in the show address subjects beyond the deluge. Bradley McCallum and Jac-

queline Tarry, a husband-and-wife team whose recent work uses imagery from the civil-rights movement, will exhibit a new series of 106 oil paintings based on mug shots of protestors from the 1955-1956 Montgomery Bus boycotts in Alabama, including images of the Rev. Martin Luther King Jr. and Rosa Parks.

Prospect.1 New Orleans is one of the latest in a growing number of biennial art events. Such shows are spreading because of the expanding global interest in art and the market's emphasis on new works, which such exhibitions typically showcase. The Whitney Biennial is perhaps the most well-known event of its kind in the U.S. The Istanbul biennial draws roughly 65,000 visitors. Other biennials in Venice and Sao Paulo, Brazil, attract hundreds of thousands of visitors.

The New Orleans exhibition appears to have successfully gotten the attention of art lovers who travel the world for art-related events. Forty-five museum groups from around the world, including the Guggenheim, the Whitney and the Art Institute of Chicago, have confirmed they are sending groups of top-level patrons, says Mr. Cameron. High-level curators and collectors are going as well. Philippe Vergne, the recently appointed director of New York's Dia Art Foundation, planned to fly down for a two-day trip along with his wife, curator Sylvia Chivaratanond. Donald Rubell and his wife, Mera, who are among Miami's most prominent collectors, will also attend. "I hear it's going to be great," said Mr. Rubell two weeks ago while attending the Studio Museum in Harlem's annual fall gala in New York. "It seems the artists really engaged with the work. We'll definitely visit, but not during the opening. Just flew back from FIAC [International Contemporary Art Fair] in Paris."

WSJ.com

Big show in the Big Easy
See a slideshow of works at
the New Orleans Biennial, at
WSJ.com/Lifestyle

A scoring system that truly levels the field

I TOOK MY FIRST real golf buddy trip a few weeks ago, the kind where a mess of guys only loosely affiliated in real life converge on a golf Mecca (in this case Atlantic City, N.J.) to indulge themselves in golf from dawn to dusk. Our wives probably expected us to hang out at strip joints and drink a lot of beer, but that didn't hap-

Golf Journal

JOHN PAUL NEWPORT

pen. We were too tired from the golf. Some of us did play cards back at the hotel, but in my case only because (true fact) the Narcotics Anonymous convention raging in the atrium lobby made it impossible to get to sleep.

The thing that most surprised me about the weekend was not how much fun the 19 of us had (I had expected that), but the success of the betting scheme. The core players on the trip, an annual affair, are from the same club in Connecticut. Over the years, they have evolved a team competition that includes best-ball matches on Friday, one-on-one matches Saturday and an idiosyncratic Sunday scramble. There were also daily skins games, individual contests and a smorgasbord of other wagering opportunities.

The cost to get in on the action on Friday was \$105 each. By Sunday afternoon, after all that wealth had been redistributed, no one was unhappy. A few players won big, a few others lost \$50 or so, but not one soul got shut out and the final team score was amazingly close. This from a group of guys, some of whom had never met before, ranging in playing ability from a plus-handicap pro to seniors who seldom break 100.

Let's hear it for the golf handicap system! In what other sport is competition like this even remotely possible?

This week I boned up a bit on

Arbitrage

The price of a Louis Vuitton croquet game



City	Local currency	€
Frankfurt	€51,500	€51,500
Rome	€52,000	€52,000
Hong Kong	HK\$650,000	€65,803
New York	\$88,717	€69,747

Note: A special-order item that may take six to eight months to deliver. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



Kyle T. Webster

the history of handicapping and a few things stood out. One was how absolutely integral to golf betting has always been. There never was a time, dating back to Mary Queen of Scots's involvement with the game in the 16th century, and before, when wagering on the outcome of a match wasn't standard operating procedure, and for many players the main point of playing.

Moreover, "assigning the odds" was also always part of the deal, so that players of unequal ability could compete on equal terms. (The term "handicap" came along later, apparently adopted from horseracing, where jockeys put their "hands in a cap" to draw odds.) In the early days, when golfers played almost exclusively at their home course and knew their opponents intimately, adjusting the odds was straightforward, if sometimes so heated that clubs had to meet "in full conclave" to pass judgment on players' respective abilities. By the mid-19th century, the most popular strategy for determining handicaps in England was to calculate the average of a player's best three scores of the current season and compare that number to some kind of scratch, or ideal, score for the course.

The modern handicapping system began to develop when the number of courses exploded, from fewer than 100 world-wide in 1860 to more than 3,000 by the turn of the 20th century (and roughly 32,000 today). People wanted portable handicaps so they could conveniently compete against members from other clubs.

One challenge was getting everyone to agree on a uniform method for calculating the number, a process which on this side of the Atlantic took nearly a century of learned squabbling, mostly by white-haired clubmen in crested blazers. There was, for example, strong opinion among "the Chicago faction" of U.S. Golf Association rules makers, led by Thomas G. McMahon, that the handicap should reflect a player's current ability and thus be based on the 10 best of a player's most recent 15 rounds. An opposing faction argued for a "basic ability" handicap based on the best 10 of a

player's last 50 rounds. The compromise that is in place today, which uses the best 10 of the last 20 rounds, went into effect in 1967.

The more difficult challenge, however, was figuring out a way to rate courses uniformly, so that handicaps established at a difficult course could be made comparable to those established at a goat track. Oh, the red-faced bickering this triggered, especially back in Great Britain in 1880s and 1890s. But quietly, starting in 1893, the British Ladies Golf Union began rating courses for its own purposes, sensibly using yardage and other measures of difficulty, and when the still-arguing men finally deigned to notice eight years later, they found a workable precedent waiting to be adopted.

Naturally there have been many tweaks in the decades since. The latest, in 1987, added a Slope rating for each course to the more traditional course rating. The former measures how difficult a course plays for average golfers, the latter how it plays for experts. By plugging the two course ratings for each round played into the USGA's magic handicap formula, along with all of a player's honestly posted recent scores, a single number emerges (calculated to the tenth of a percentage) that, as proved on my recent buddy trip, is amazing useful.

Also stubbornly accurate. At a gut level, I find it hard to understand how numbers in an activity as messily prone as golf is to random screwups, maddening luck and human emotion can be so precise. But they are.

One stat from the PGA Tour that I often marvel at is scoring average. This year, in the absence of Tiger Woods, Vijay Singh leads the Tour's official money list with \$6.6 million. His scoring average is 69.58 strokes per round. Jeff Overton, as of this writing, is 126th on the money list, meaning that unless he gets his act together in the year's final two

events, he will miss the top-125 cutoff and lose his full playing privileges for 2009. But his stroke average, 70.99, is only 1.41 strokes per round worse than Mr. Singh's.

That's not much. That amounts to, say, one lipped-out putt per round and one wayward drive every other round. And yet, round after round, week after week, it's all the difference in the world. See you at Q School, Jeff!

This stubbornness also applies

to everyday play, as much as we may wish to deny it. It's human nature, after a lousy round, to convince yourself that, in all fairness, your score really should have been better. After all, you missed that diddly putt on No. 6 only because Joe's joke had you laughing. And who could have known those out-of-bounds stakes on No. 12 would be so close to the fairway?

But the fact is we regress to our narrow band of average scores with frustrating regularity, and those average scores are significantly worse than our handicap. (Remember, the handicap is an average of our best scores, not all scores.) The odds of scoring better than your handicap in any given round are one in five, according to Dean Knuth, the former USGA handicapping official who devised the Slope rating system and whose Web site, popeofslope.com, is a fount of fun facts about handicaps. The chances of beating your handicap by three strokes? One round in 20. By eight strokes? One round in 1,138. For most of us, that's once in a lifetime.

The upside of such persistent mediocrity, of course, is a handicap system that works. Hook a bunch of golf buddies into the system over a weekend in Atlantic City, with some guys jiggling upward for a hole or two and some jaggling downward, and there's all the net excitement you could want.

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The genius of handicapping
Listen to John Paul Newport talk about handicapping, and join a discussion on golf scoring, at WSJ.com/Sports

Wines that aren't sheepish with a meal

OVER THE NEXT few weeks, many people will be asking questions like this one, from Gary Mishuris of Boston:

"It's my girlfriend's dad's birthday and her mom is cooking lamb chops, simply done with peppers and asparagus. I was planning to bring a nice bottle of wine as a

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

present to have with dinner. Any advice on the wine pairing? Her dad knows a bit about wine, so I was thinking a nice big red, but I'm not sure which one. Would a Bordeaux be a good choice? I have liked some Northern Rhône wines like Hermitage, but would that be a good pairing? Or would it be easier to pair with a more fruit-forward red like a California Cabernet?"

The holidays are right around the corner and they're a time for entertaining friends and family, which means the pressure is on to serve a wine that pairs nicely with a fine meal. We told Mr. Mishuris that we always think of Pinot Noir with lamb and because his girlfriend's father knows wine, perhaps a Pinot from Oregon might do the trick. It would likely pair well with the dish and would probably be something new and interesting to taste.

Pairing wine and food is an art with so many variables—from the ingredients of the sauce to the palates of the guests—that it's impossible to ever know the perfect pairing.

To illustrate the wide variety of choices, we visited 10 good wine stores in six cities (with the help of our colleagues Bryan Gruley, Joseph Barrett, Gabriel Kahn and our assistant Melanie Grayce West) and posed Mr. Mishuris's question to them as our own. We gave no other direction and expressed no preferences. We told each that we were willing to spend around \$35, but would go higher if necessary.

In every case, the wine merchant was thoughtful and concerned. Several mentioned that the asparagus was a bit of a curveball, because so few wines pair well with it. In the end, we had 10 fascinating wines—four from France, three from Spain, two from the U.S. and one from Italy. All were red. That's what we would have guessed, but it would have been interesting if someone had taken a risk with a white. As it happens, only one of the wines was Pinot Noir and it was an unusual one—a red Sancerre from France's Loire Valley.

It was clear that the merchants truly took to heart that we were trying to impress someone who knows wine. The bottles they chose were unusual and distinctive. Some of the wines were truly rare, including a Spanish wine made from the Hondarrabi Beltza grape and an Italian wine made from Magliocco. As Dottie said, "It shows a confidence among merchants that there has been a widening of American tastes."



Alan Witschonke

We bought six rib lamb chops, which Dottie prepared simply by dousing them with olive oil and seasoning them with salt, pepper and herbes de Provence, as directed by our cousin Wendy Smith, a superb cook. Dottie then julienned the red and green bell peppers and sautéed them with garlic cloves. (She sautéed the asparagus separately.) After broiling the chops—rare for Dottie, medium for John—she arranged them on a platter and covered them with the vegetables. It was a

The dinner had an altered feel depending on which wine we tasted.

pretty presentation. We tasted the wines before we ate and then with the meal.

The tasting was utterly fascinating. Again and again, the wines tasted different with the food and the meal was a different experience with the wines. The dinner had an altered feel depending on which wine we were tasting. With Consilience Syrah, we were sitting around a fire on a beautiful night; with Gorrondona from Spain, the meal took us to a friendly provincial restaurant; with a 1999 Rioja, we were at a very fancy, white-tablecloth place. Some of the wines that we liked before the meal, such as an excellent Bordeaux, didn't pair well at all. Others, such as an Italian called Balbium, turned defeat into victory with the food.

The lamb and peppers turned out to be a good base on which to build a wine pairing—flavorful but not too aggressive. And while as-

paragus on its own is a difficult pairing, in this case the vegetal characteristics that make it hard to pair were muted. In fact, with some wines, the asparagus and peppers tasted sweet and earthy.

Because the lamb and peppers were so straightforward, in the long run our favorite wines were those with the purest fruit and the best acidity. Some of the other wines might have gone better with foods that were a little bit more aggressive, a little more rustic. But the overall sense of the food, its personality, was one of relaxed elegance and one aspect that you want to consider in making a pleasingly compatible match is the personality or attitude of the wine and the food.

By the way, how did it go for Mr. Mishuris? He decided to spend up to \$100 and the patient people at Federal Wine & Spirits of Boston—a store we like, too—spent a long time with him before selling him an Altesino Brunello di Montalcino 1999, a wine sure to impress a girlfriend's wine-loving father.

"When we got to Becca's parents' house, we opened the bottle, which I presented to her dad as his birthday present. We opened it a bit before dinner was served, and he and I tried it as soon as it was opened. At first, I was a bit underwhelmed, as the wine seemed very reserved—well-balanced, but without some of the more identifiable tastes of fruit that I have gotten used to in some of the bigger red wines. However, when we served the wine with the lamb chops, the pairing was a good one. Neither the food nor the wine overwhelmed the palate, but seemed to work together to create an overall pleasant taste. It was as if the wine were happy to take on a supporting role and accentuate the taste of the food, rather than compete with it for attention."

Clearly, that pairing was a match made in heaven. *Melanie Grayce West contributed to this column.*

WSJ.com
Favorite flavors
Watch John and Dottie taste wine and talk about pairing it with food, at WSJ.com/Lifestyle

The lamb chop challenge

We asked 10 wine stores in six cities (anonymously) to choose a wine that would go well with lamb chops. Then we cooked the meal and sampled the wines. Here are our favorites, in order. In fact, we felt the first five were winners and that all of the wines had been chosen thoughtfully.

VINEYARD	PRICE	COMMENTS
Consilience Wines Syrah 2002 (Santa Barbara County) U.S. Just Grapes, Chicago	\$29.99	The wine was big and rough-hewn, with herbs, black pepper and strong black coffee. We thought it would overwhelm the dish. We were wrong. Instead of overpowering the food, the wine enveloped it. "It frames the whole meal," Dottie said.
Gorrondona Tinto Txakolina 2007 (Bizkaiko Txakolina) Spain Chambers Street Wines, New York City	\$29.99	Outstanding, unusual wine from the Basque region of Spain made from the Hondarrabi Beltza grape. Lively, with fresh fruit and tangy lemon. "There's a real purity of fruit tastes directly from the grape to the wine," Dottie said. It was terrific with the lamb, like a bolt of electricity, making the whole meal livelier.
Terre di Balbia Balbium 2006 (Calabria) Italy Lush Wine & Spirits, Chicago	\$28	This is called "The Emperor's Wine" and it was so dark we thought we were drinking his blood. When we first tasted it, the wine was leaden, heavy and simple. We had little hope. But the transformation with food was amazing. The food made the wine more lively and interesting and brought out its acidity, creating more complexity and a dry finish.
Rombauer Vineyards Cabernet Sauvignon 2005 (Napa Valley) U.S. Saratoga Wine Exchange, Saratoga Springs, N.Y.	\$38.99	Right away, this was rich, round and pleasant, with a touch of cream but also a nicely acidic finish. With the food, it was charming, "like a big hug," as Dottie put it. It made the meal into comfort food.
R. Lopez de Heredia Viña Tondonia Rioja 'Reserva' 1999 Spain Putnam Wine, Saratoga Springs, N.Y.	\$44.25	At first, this tasted thin and somewhat oxidized, like an old-fashioned Rioja that had sat in wood too long. With the food, however, it was transformed, and so was the food. The wine became elegant and cut right through the fattiness of the lamb.
Château Malartic Lagravière 2002 (Pessac-Léognan) France Morrell and Co., New York City	\$37.50	Lovely wine, with the structure of Bordeaux and the ripeness of a California Cabernet. It was too big for the chops, however. "They're not fighting each other, but what I taste is the wine," Dottie said. We thought the wine would be good with lamb stew.
François Crochet Sancerre 2005 France Oak and Steel, New York City	\$23	Red Sancerre is unusual and we were thrilled to include it. When we first tasted it, we thought its austerity, minerality and purity of fruit would go well with the meal. But it turned out to be too austere and refused to even shake hands with the meal.
Domaine Juliette Avril Châteauneuf-du-Pape 2006 France Ferry Plaza Wine Merchant, San Francisco	\$35	This was surprisingly fruity at first—blueberries, especially—and charming. With the meal, it was far too fruity and tasted like a simple, inexpensive wine. We thought it might have done better with duck breast.
Lealtanza (Bodegas Altanza) Rioja 'Selección Especial Reserva' 2001 Spain Schneider's of Capitol Hill, Washington, D.C.	\$33.99	When we first tasted this, we thought it was too oaky, creamy and heavy for the meal and, unfortunately, we were right. With the lamb, all of that translated into a sweet taste that was jarring.
Clos Saint Jean Châteauneuf-du-Pape 'Vieilles Vignes' 2005 France John & Pete's Fine Wines & Spirits, West Hollywood, Calif.	\$39.95	The wine seemed a bit green and unripe to us without the food and we thought we sensed some cream. With the meal, the wine seemed heavy and almost tasted like Port, which wasn't right at all.

Garden shrubbery in a glass

SCOTT BEATTIE MIXES drinks at Cyrus, a restaurant in the Sonoma County town of Healdsburg that opened in 2005. The California eatery has been lavished with praise for the cooking of chef Douglas Keane, accolades that spurred the bartender to ratchet up his game. "Once I took a careful look at the incredible food coming out of Douglas's kitchen, I started to feel a

How's Your Drink? ERIC FELTEN

little unsettled," Mr. Beattie writes. "I felt that my contribution to the restaurant was average by comparison." You can't say that anymore. Mr. Beattie has created a new style of cocktail—lavish, strange and extravagant concoctions that (with the help of a team of publicists) have made the bartender's reputation. Now Mr. Beattie has written a book, "Artisanal Cocktails," detailing how to make the fantastical drinks for which he is famous.

Some of Mr. Beattie's general principles are unobjectionable—use seasonal ingredients, preferably those locally grown and at the height of their ripeness. But there are limits to the approach, especially if your hometown is sub-Edenic. Live, as Mr. Beattie does, in a garden spot like Sonoma County, where farmer's markets abound and a few strolls down random alleyways turn up rare citrus growing in backyards, and you'll suffer fewer frustrations sourcing the ingredients needed for Cyrus-style libations.

But it isn't the fresh ingredients that make Mr. Beattie's drinks stand out: All the best bartenders make a similar commitment. It is that the drinks are stunning to look at, such as the Frondsong, a gaudy goblet packed with pink, green and purple foliage—borage flowers, shredded dianthus petals, sliced anise hyssop leaves, and pickled fennel. The floral mélange makes the average Lilly Pulitzer print look tame.

Oh, and yes, there is liquor in the glass, too: The Frondsong includes gin, pastis and green Chartreuse, together with lemon juice and simple (sugar) syrup. In fact, take away the crazy flower arrangement and you have a drink from Harry Craddock's 1930 "Savoy Cocktail Book" called the Biter Cocktail.

Does the shrubbery add anything? Yes and no. There is no denying the visual appeal of such drinks. Well, at least of some of them. Others just end up looking like chunky Vietnamese pho soup. Take the Rhubarbarella, a short drink in which nearly a dozen slices of candied rhubarb fight for space with a tangle of shredded shiso leaves. Or how about a Gin Kimchi, in which the shiso menace takes on a tag-team of eight pieces each of pickled ginger and pickled daikon radish? Maybe not.

One might deride the drinks as salad in a glass, but Mr. Beattie would take that as a compliment. Indeed, he celebrates his concoction The Upstairs Neighbor as "a Caprese salad (without the mozzarella)." I guess there just wasn't any room for cheese in the mix, given all the cherry tomato halves, purple opal basil leaves, and sweet Italian basil leaves choking the glass.

All the pretty junk in the goblets has left patrons flummoxed over how to sort the liquids from the sol-

ids. And so the "edible" cocktails are served with surgical-steel straws, the bottom ends of which are split into prongs to accommodate spearing of the roughage. As Mr. Beattie told *Santé* magazine: "There's all kinds of things you can eat that end up on the bottom."

Highball flotsam is nothing new. If you've had a proper Mojito made with fresh mint, there were likely bits and pieces of the leaves intermingled with the rum, lime juice, soda and ice. It is a drink very similar to a Mojito that inspired Mr. Beattie to get serious about drinks-making in the first place. Having done the basic Cosmo and Lemon Drop routine for a couple of years as a young man behind the stick, the author tells us that several years ago he went into Absinthe Brasserie (a premier bar in San Francisco) and sipped a drink that set him back on his heels, and eventually set him on his current path.

The delightfully named Marco Dionysos was Absinthe's head barman at the time, and he had devised a house special called the Ginger Rogers. The Ginger Rogers Mr. Dionysos came up with entailed muddling—the bar equivalent of crushing with a pestle—fresh mint in a ginger-infused sugar syrup. Add gin, lime juice, ginger ale and ice, stir, and there you have it—a very tasty gin and ginger ale sort of Mojito: "It was unlike anything I'd ever tasted," Mr. Beattie writes.

But after years honing his own skills and no little R&D, the random flakes of mint in the old Ginger Rogers were no longer quite so appealing to him. Muddling, Mr. Beattie writes, "tears up the herbs in a not-so-pretty fashion." His solution is to pile up the leaves and flower petals and then slice them into thin strips, creating what is called a chiffonade. The technique, writes Mr. Beattie, "creates long, beautiful strands of herb that look fantastic clinging to the ice in your cocktail." True enough, though the approach is also likely to call to mind Ophelia drowning in weedy garlands of crow-flowers, nettles, daisies and long purples.

Happily, not all of Mr. Beattie's creations are so strangled. Among the seasonal recipes he suggests for

fall is a rather traditional punch that is a cross between mulled wine and Sangria. Toast nutmeg pods, allspice berries and cinnamon sticks in a saucepan before adding orange juice and pineapple juice. Simmer for half an hour and then strain away the spices. Combine the mulled juice with a Spanish red, cognac, dark rum, and simple (sugar) syrup to taste. Toss in some fresh orange slices and let the batch sit in the fridge.

Served with ice and a single, restrained slice of orange, the Painful Punch, as Mr. Beattie calls it, is simple, elegant and delicious. It may seem a little out of place—a demure dowager in a boisterous crowd of hammy vaudevillians—but it is one of several excellent recipes in Mr. Beattie's book that can actually be made at home and served with a straight face.



Sara Remington



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Painful Punch

(adapted from Scott Beattie)

- 1 nutmeg pod, cracked
- 1 tsp allspice berries
- 1 cinnamon stick, broken into pieces
- 180 ml fresh-squeezed orange juice
- 180 ml pineapple juice
- 90 ml cognac
- 90 ml dark rum
- 1 bottle Spanish red wine
- 30 to 120 ml simple (sugar) syrup, to taste
- 1 orange, cut into slices

Lightly toast the spices in a saucepan. Add juices and simmer for 30 minutes. Strain out the spices, and combine the mulled juice with the spirits and wine. Add simple syrup to taste, orange slices, and let sit in the refrigerator until chilled. Serve in a punch glass with a few large ice cubes and a slice of orange.

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When life feels perfect.

Nonprofessional actors give Euro

By Tobias Grey

Special to *The Wall Street Journal*

WHEN THE Italian film director Matteo Garrone began formulating how he wanted to make "Gomorra," his unflinching portrait of the Neapolitan Mafia, his inspiration came from a movie made more than 60 years earlier. It was the 1946 neorealist classic "Paisan" by Roberto Rossellini—an episodic masterpiece about the Allied invasion of Italy during World War II in which the Italian director cast actual U.S. soldiers, local citizens, resistance fighters, German POWs and even some Franciscan monks instead of professional actors.

Mr. Garrone wanted to replicate that authenticity. For "Gomorra"—released in Italy as "Gomorra," a pun on the Neapolitan Camorra Mafia and the wicked town from the Bible—he plucked nonprofessionals from the streets of Scampia, a crime-ridden suburb in the north of Naples where most of the film was made. These included pasty-faced youths, a real-life Camorra gang boss with dark, unblinking eyes and a tracheotomy-scarred bruiser Mr. Garrone found standing in front of a bar. He rounded out his cast with young amateur actors belonging to a local theater troupe and one or two well-known professional actors like Toni Servillo, who plays a crooked waste-disposer.

"When I choose an actor I always start by looking at their face," Mr. Garrone says. "For me it's not so important sometimes what they're saying as the way they look when they're saying it."

The film, produced by Italian companies Fandango and Rai Cinema, came out this spring in Italy, where it was a big commercial hit, and has been rolled out around Europe more widely since August. It's the latest in a string of well-financed, professionally crewed productions that have chosen to use nonprofessional actors in a quest for authenticity and the flexibility that comes when a project isn't tied to expensive names.

New digital camera technology, in which take after take with inexperienced actors doesn't waste expensive film, has given a push to the trend. And some productions using amateur talent have won critical acclaim at the Cannes Film Festival and elsewhere, fostering more funds and creative development for these types of project.

In addition to "Gomorra," which won this year's Grand Prix at Cannes and is Italy's entry at the 2009 Oscars, recent examples include Nick Broomfield's "Battle for Haditha," released last winter, in which real U.S. soldiers and Iraqis re-enact a bloody battle in Iraq; and "Flanders," winner of the Grand Prix at Cannes in 2006, in which French director Bruno Du-



Above, director **Matteo Garrone** during the shooting of 'Gomorra,' a film about the Camorra Mafia that features nonprofessional actors from Naples; right, director **Jean-Stéphane Sauvaire** and a scene from his film about child soldiers in Africa, 'Johnny Mad Dog.'



mont used nonprofessionals to depict the horrors of war in an unnamed Middle Eastern country. Director Laurent Cantet elicited memorable performances from a nonprofessional cast of school kids and teachers for "The Class," released in September; it won the Palme d'Or at Cannes this year and is France's entry for the 2009 Oscars.

Later this month will be the release of Jean-Stéphane Sauvaire's "Johnny Mad Dog," a jolting tale shot in Liberia that uses real child soldiers as actors. It won the Regard Hope award at this year's Cannes festival.

Mr. Dumont's follow-up with nonprofessionals, "Hadewijch," to be released next year, will tell the story of a young woman's all-consuming passion for God. Nonprofessionals will appear in French/Tunisian director Abedellatif Kechiche's period film "Hottentot Venus," which begins shooting next year, telling the true story of the South African slave who was exhibited as a physical oddity in 19th-century London sideshows; and in "Order and Morality," also shooting next year, by French ac-

tor-director Mathieu Kassovitz, about the hostage-taking of 23 police officers in French-governed New Caledonia in 1988.

Nonprofessional actors in films have existed since the dawn of movies, but not since the Italian neorealists have so many directors chosen to use amateurs—not out of budget constraints but for the particular quality of their work.

"I think there's a real desire among contemporary filmmakers to shed light on concealed environments, be it a Paris classroom, the Mafia or children at war," says Marc Cerisuelo, professor of film history and aesthetics at France's University of Provence. "One of the best ways to realistically penetrate these worlds is to use nonprofessionals whose life experi-



ences can supplement a director's vision."

The success of "City of God," Fernando Meirelles and Katia Lund's 2002 feature about boys growing up in the violent slums of Rio de Janeiro, helped spark the trend. The film, which largely used nonprofessional actors, won a sweep of film festival awards, was nominated for four Oscars and made \$29 million world-wide. The film includes a vivid scene in which a gang of street kids pray before going to war; it was added at the last minute when a young boy, who used to be in a real gang, asked Mr. Meirelles if they were going to pray like they always did.

Mr. Garrone found that kind of gritty authenticity vital to "Gomor-

ra," which was adapted from Neapolitan journalist Roberto Saviano's investigative book. "I've seen some wonderful films about the Mafia, but the criminals are often glamorized," the director says. "What was interesting for me was to show how different these criminals are in real life."

The criminals in "Gomorra," with their beer bellies and ill-fitting clothes, are an utterly different breed from the clean-shaven, brillantined demi-gods depicted in films like "The Godfather."

One of the film's Camorra chiefs is played by an alleged real-life boss, Giovanni Venosa, nicknamed Bimbo—"child" in Italian. "He's always changing his mood; sometimes he's very angry, sometimes he's laughing," Mr. Garrone says. "Like the Roman emperor Caligula, he's both childish and brutal." In the film he is also unmerciful, especially when he sentences two cocky young hoods to death for refusing to follow orders.

The desire to tell both sides of the story is present in many of the current films about the Iraq war. The tagline for Mr. Broomfield's "Battle for Haditha" is "There are many ways to see the same story." It partly reflects the director's reaction against American-made films about the Iraq war that he felt didn't offer any Iraqi viewpoint. "Out of all those films there weren't any Iraqi characters, or if there were there was no attempt to humanize them," he says.

For some directors, it's a philosophical statement against the Hollywood star system. "I don't at all agree that an actor is an indus-



A scene from 'The Class,' featuring former teacher **François Bégaudeau** (left).

European films a new realism



trial commodity—in other words, that he should be in one movie after another,” says “Flanders” director Mr. Dumont. “For me, using nonprofessional actors is a refusal of this kind of industry.”

Hollywood’s artificiality turns others off. “I’m rarely convinced when I see an actor playing a teacher,” says “The Class” director Mr. Cantet. He says his reference point for what he didn’t want was the teacher in the film “Dead Poets Society” who always finds exactly the right thing to say at the right moment. “We wanted our teacher”—played by François Bégaudeau, a former teacher who wrote the book on which the film is loosely based—“to demonstrate his weaknesses,” he says.

“Johnny Mad Dog” is another film where a young cast of nonprofessionals project the kind of desperation that only experience can produce. One of the film’s most intense scenes occurs in the back of a truck where a dozen child soldiers psych themselves up for battle by rubbing a mixture of gunpowder and cocaine into cuts on their faces. “We knew that we wouldn’t be able to find young actors who could fake having lived through some of the things these kids had lived through,” says Mr. Kassovitz, who produced the film. “It’s important to be as close to reality as possible.”

Critical acclaim, especially at film festivals like Cannes, has raised the profile for these films, many of which don’t have large budgets. Though not in the main competition, “Johnny Mad Dog” screened at Cannes and in Septem-

ber won France’s Prix Michel D’Ornano for the best first film by a French director. “The festival circuit is huge for a film like ‘Johnny Mad Dog,’” says Mr. Kassovitz, who invested \$1 million to help finance Mr. Sauvage’s \$4 million budget for the film. “That is where you get the attention of the media in foreign countries.”

“The Class,” with a budget of \$3 million, has so far made about \$7.5 million in France, and will be released world-wide over the coming months, while “Gomorrhah” was made with a budget of \$6.2 million and has made \$12.5 million so far.

Directors have had more flexibility with the improving technology of lightweight High-Definition video cameras, which now have the imaging capability to emulate 24-frame 35mm film, which has long been the industry standard. Hand-held cameras, like Sony’s HDW-F900, first introduced eight years ago, have revolutionized cinema vérité-style filmmaking by allowing directors to work with relatively small crews and film long, freewheeling takes.

“The equipment is more portable, it’s cheaper and you still get very good quality,” says Mr. Broomfield, who used HD to shoot “Battle for Haditha.” “35mm is just too heavy—and something’s always running out. It doesn’t lend itself to someone making mistakes and being themselves.”

The film uses Jordan as a stand-in for Iraq and features a cast of nonprofessional former U.S. Marines and Iraqi actors who Mr. Broomfield found in Oman liv-



Above, director **Nick Broomfield** with soldiers during the shooting of ‘**Battle for Haditha**’; left, director **Bruno Dumont** with Julie Sokolowski (left) and Yassine Salime, filming ‘**Hadewijch**’; below, Adelaïde Leroux and Samuel Boidin in Mr. Dumont’s 2006 film, ‘**Flanders**.’

sional actors was their punctuality, or lack of it. “With the Marines it was more a question of getting them out of bed on time—though it’s probably better than getting a star out of their trailer on a bad day,” he says. “With the Jordanians and Iraqis it was a good idea to ask them to turn up at least an hour before you wanted them and they might then keep you waiting half an hour.”

Many of the current directors using nonprofessionals come from documentary backgrounds; Mr. Broomfield has made more than 20, and Messrs. Cantet, Garrone and Sauvage have all worked in documentary. Mr. Broomfield, who first began working with nonprofessional actors on his 2006 feature “Ghosts,” which was inspired by the 2004 Morecambe Bay cockle-picking disaster in which 23 Chinese immigrants drowned, sees similarities between documentary and feature filmmaking of a realist bent.

“What’s exciting about working with nonprofessional actors in feature films and making documentaries is the spontaneity and the happy accidents that can happen,” he says. “With video you can shoot in long takes sometimes lasting as long as 15 or 20 minutes.”

But sometimes things get a little bit too real, especially working in a very tightly policed country like Jordan. “I remember it was almost the first day of shooting and we had Marines going down the main street of Jerash,” Mr. Broomfield says. “Even though we had put ads in the paper a lot of people thought, wow the Americans are invading Jordan. People began screaming at us. A couple of them were quickly bundled into cars and driven away by the Jordanian secret police.”

ing as refugees. It tells the story of the Nov. 19, 2005, massacre in Haditha, western Iraq, of 24 Iraqi men, women and children who were allegedly shot by the Marines in retaliation for a roadside bomb. “In the traditional way of making a film you’ve got hundreds of crew members standing around; you shoot lots of traditional takes and cuts and close-ups and mid-shots,” he says. “You can’t really use nonactors because all of that requires somebody to be trained to give a performance.”

But these projects in realism can have their own challenges. Mr. Broomfield remembers the first ex-

plosive on-set meeting between some of the former Marines who had fought in Fallujah and one of the Iraqi nonprofessional actors who had lost four brothers there. “There was a very ugly confrontation between them and I thought, oh my God, we’re not going to get through the film. Everyone was taking sides,” he says. But he adds that everyone eventually backed down, and after a few days were even swapping stories and kicking a ball around. “There was a sense of camaraderie that I never really expected,” he says.

For Mr. Broomfield the hardest thing about working with nonprofes-

A Very Serious Violinist

Appearances can be deceiving, but not in the case of the German violinist Christian Tetzlaff, whose demeanor reflects his artistry. Widely considered among the most probing and talented musicians of his generation, Mr. Tetzlaff, 42, is noted for his resolute seriousness.

Though a dry wit occasionally surfaces in interviews, he rarely smiles either on stage or for publicity photographs. And he has been known to admonish audiences for bad behavior. Then again, his father was a Lutheran minister, so humor may not be in his genes.

Mr. Tetzlaff, who remains more famous in Europe than in America, will visit New York four times this season. The first of these appearances came last month, at Carnegie Hall, where he gratifyingly blended virtuosity, intellectual depth and judiciously applied tenderness in a performance Brahms's Violin Concerto with James Levine and the Metropolitan Opera Orchestra.

He returned to the U.S. this week as first violinist of the Tetzlaff Quartet, making its American debut. Now in its 16th year, the group includes his sister, Tanja, a cellist.

"The essence of chamber music is not to promote itself," said the slightly built, bespectacled and boyish-looking Mr. Tetzlaff over tea on the Upper West Side last month. "So I like to say we're the only professional hobby quartet in the world. And because we give only six concerts a year, we play only the greatest, most beautiful and difficult quartets."

Such high standards apply to his entire career, which he has forged championing hard-core classics, particularly the concertos of Beethoven, Brahms and Berg and Bach's Sonatas and Partitas for unaccompanied violin. When he branches out, it is usually to play chamber music or newer works by such composers as György Ligeti and the rising Jörg Widmann.

Mr. Tetzlaff's musical diet allows for no empty calories in the form of showpieces. Even his recent advocacy of a concerto by Joseph Joachim, the great 19th-century fiddler and friend of Brahms, comes with reservations.

"Like chocolate, it's very enticing," he said of the work, which he paired with the Brahms Concerto on CD earlier this year. "I felt it was worth it for people to hear because we know so much about Joachim in relation to Brahms, but we don't know his compositions. I never intended to say he's the next major discovery."

This month and next, Mr. Tetzlaff will perform four of Bach's six Sonatas and Partitas. The scores are touchstones for him—he has recorded the complete cycle twice already—yet attaining new insights is not a priority for him.

"I want the people who listen that night to love them," he said.



"For myself, it's always a goal to play them profoundly and beautifully, but I never search for anything new, as others might."

He plays down the music's lofty reputation, saying the magic lies in its earthy directness, not in any magisterial encrustations or an interpreter's inflated regard.

"I'm often frustrated with this image of them being this pinnacle," he said. "For me, it's the simple, direct quality of the music that most appeals, the first four pieces all in minor with their tragic dimensions giving way to the jubilant last two pieces. Bach's biggest achievement was not that he could write a wonderful fugue in double-counterpoint, but rather that the melodies of the slow movements can't be beaten."

* * *

In February, Mr. Tetzlaff will return to Carnegie Hall, this time with the Norwegian pianist Leif Ove Andnes. For 17 years, they have performed regularly together.

Mr. Tetzlaff accounted for their partnership's durability first by invoking a cliché in jest: "Absence makes the heart grow fonder." Then, more seriously, he added: "We do one tour a year, for one week. That's not a lot, so it's always exciting."

The appeal for Mr. Tetzlaff of working with Mr. Andnes and musicians of similar ability is that they spur artistic growth. "I never had an accompanist," he said. "I find it ridiculous that the Mozart and Beethoven sonatas come with the violinist advertised in huge type and the pianist listed much smaller. I always play with people who provide a big challenge for me."

Though Mr. Tetzlaff must be conversant with material spanning some 300 years, he applies certain rules consistently. Not interposing himself between the music and its expression is virtually law for him.

"Sometimes, interpretation really gets in the way of giving the best performance of a piece," he said. "What you really have to know is not a tradition of interpretation, but simply what the composer would expect an interpreter of his time to do."

Over the years, Mr. Tetzlaff has adopted a less-is-more philosophy concerning his artistry, refining his playing, which was always lean, to that which is elemental. Speaking of the last time he and Mr. Andnes performed Schubert's "Rondo Brilliant," 15 years ago, he recalled: "Everything seemed much more complicated back then."

Living life and gaining experience appear to have clarified things for him. "In music-making," he said, "whatever is the most naïve and simple way of looking at things probably is the right way."

Mr. Mermelstein writes for the *Journal on classical music and film*.

A Bubbly Mix of Zaniness and Doom

"Pointless." "Dish-water dull." "Makes no sense at all." Those are among the nicer things critics said about the current Broadway adaptation of Ernst Lubitsch's classic 1942 film "To Be or Not to Be."

It would be tragic, however, if audiences mistook this misbegotten production as any reflection of Lubitsch's sublime comedy. Recreating Lubitsch's bubbly cocktail of zaniness and doom is a tall order: Even Mel Brooks missed the mark with his 1982 film remake. But the Broadway version travesties Lubitsch's original, altering characters and even changing the famous ending.

So skip the play—but rent the film.

Lubitsch's "To Be or Not to Be" at first purports to tell

"How Adolf Hitler Came to Warsaw in August 1938." In its opening shots, we see a familiar, miniature-mustached figure peering self-satisfiedly into Polish storefronts. Later we watch him march into a Gestapo office. A flurry of arms spring forward, along with a chorus of "Heil Hitler." He raises a fey salute, and croaks: "Heil Myself."

It's a good gag—one that nails the ludicrousness of any cult of personality. But things are rarely what they seem in this elegantly absurd film. The camera pulls back to reveal that these "soldiers" are simply actors on a stage. We are, indeed, in Poland. It is August 1939. But German forces haven't

made of a film so lighthearted about the depredations of war. "Shall we drink to a blitzkrieg?" says one smooth-talking Nazi, attempting to seduce Lombard. "I prefer a slow encirclement," she responds. Another character goes by the jolly nickname "Concentration Camp Earhardt." He delivers his verdict on Tura's acting: "What he did to Shakespeare, we are now doing to Poland."

Lubitsch's film can dance on the precipice of bad taste because the director had what was called, at the time, "The Lubitsch Touch": His pictures were graced with an elegant, allusive tone that could capture human foibles while simultaneously forgiving them.

Lubitsch turned 'To Be or Not to Be' into a comedy classic.

In "To Be or Not to Be," Lubitsch was after fearless farce. The plot defies easy summary, but it turns on a series of scenes in which Tura and his fellow actors, in order to save the Polish underground, impersonate Nazi officers of increasing importance—culminating with an impersonation of Hitler himself.

At the start of the film, the Turas are the leading husband-and-wife actors in Warsaw. One night, as Tura performs his "fabled" Hamlet, Maria plans a tryst with a young Polish flyboy, played by Robert Stack. Then, each evening, her lover leaves the theater and heads to Maria's dressing room

not only maintain but accelerate the comic action in the scenes that follow the invasion. The Nazi forces are rapidly assimilated into the farce, playing a role as old as Roman comedy—feckless authority figures, ripe to be duped. At its base, Lubitsch's joke is simple—the Nazis are the real imposters.

Yet he makes some serious points about life under occupation. The Gestapo men feast on caviar while the Poles starve. They are keen to exploit their power sexually, making passes at Maria under the guise of recruiting her as a spy. ("Naturally it sounds exciting," she coos. "But what are we going to about my conscience?")

Lubitsch puts his finger on bullying as the basic emotional truth of occupation. Tura gets the hang of imitating a Nazi only when he finds his inner bully. He then starts pushing around the befuddled occupiers themselves, providing the film's most cathartic comic kicks.

Lubitsch has such a light touch that the serious subtext skates by quickly. But Felix Bressart's spear-carrier obliquely introduces one important theme when he tells a scene-stealing fellow actor: "What you are, I would not eat." The Jewish Lubitsch, born in Berlin, was concerned about Nazi anti-Semitism long before war broke out.

Though the film never once uses the word "Jew," the status of Jews under Nazism is repeatedly alluded to. It could hardly be more clearly addressed than in the film's climactic scene, where the troupe



Jack Benny and Carole Lombard (sixth and fifth from right) starred in the 1942 film.

yet crossed the border. When they do, a few days later, the storefronts will be smashed, the buildings toppled, the theater closed.

The whiplash contrasts between light-footed farce and the grim reality of occupation make the original film one of the funniest pieces of propaganda ever.

"To Be or Not to Be" is one of those rare films in which nearly every line is meant to be funny. Jack Benny digs into the role of Joseph Tura, the biggest ham actor in Poland, as if it were the part of a lifetime—and for Benny, primarily a radio and TV star, it was. Carole Lombard is a perfect contrast as his leading lady—equally funny even though she never seems obviously to be going for a laugh.

The film was a box-office bomb, in part because Lombard died in an airplane crash before the film was released. But wartime audiences also didn't know what

just as Joseph begins his "To Be or Not to Be" soliloquy. The cuckolded Joseph takes these repeated walk-outs as an affront to his acting, not his manhood—the first of the film's many running jokes.

Benny makes his character the very opposite of deep—he's the classic stage archetype of every vain husband ever cheated on by his wife. Such figures are the same the world over, Lubitsch is saying, and essentially harmless. Though the film's supposed Poles all speak with broad American accents, the director's love for the embattled culture of Mitteleuropa is clear.

And it turns out Tura has something deeper in him. When Stack's Lt. Sobinski shows up with an urgent message for the underground, Tura sets aside jealousy to come to the aid of his country. His patriotism—and his vanity—eventually spur him to risk his own neck.

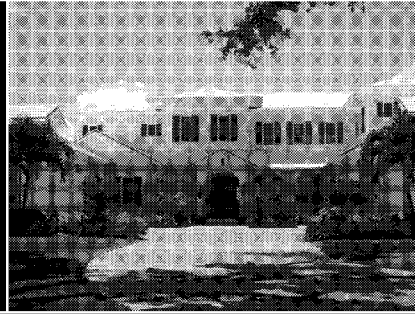
The film's bold gambit is to

conspire to create a distraction at a Nazi Party gathering. While his fellow actor impersonates Hitler, Bressart "plays" a troublemaking Jew who assaults him by reciting Shylock's "Rialto" speech ("If you prick us, do we not bleed?/If you tickle us, do we not laugh?")

So, is it OK to laugh at the Nazis? Even today, the humor of "To Be or Not to Be" can feel incongruous. If the Nazis were as venal as Lubitsch's parodies, they were hardly so toothless. Yet Lubitsch might retort that if it seems wrong to tell a comic tale in the context of a vile regime, that is an indictment of the regime—not the tale.

Not for the only time, Lubitsch has put the relevant words in the mouth of Bressart: "A laugh," he notes at one point, "is nothing to sneeze at."

Mr. Propson is a deputy editor at *The Week*.



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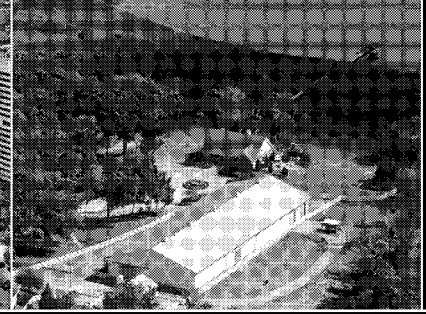
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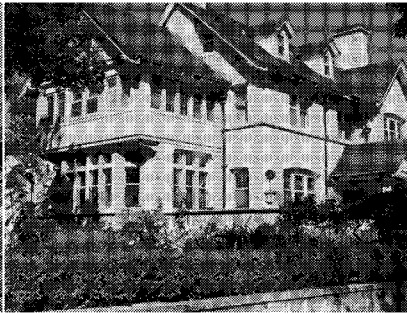
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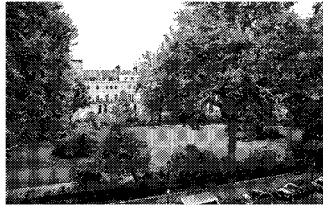
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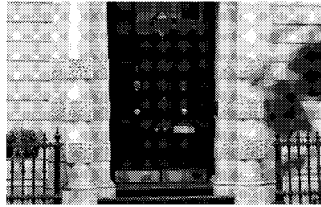
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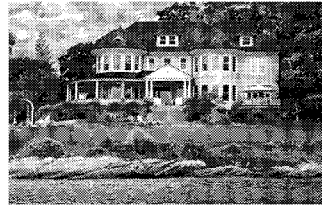
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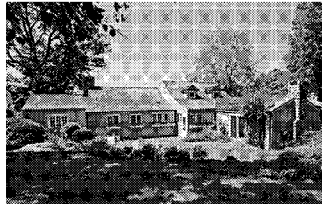
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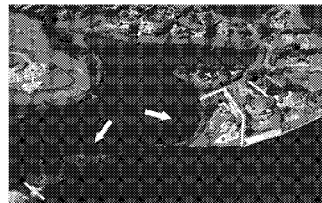
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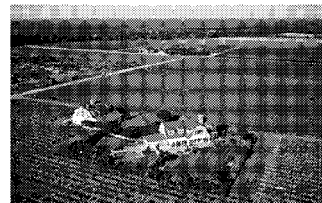
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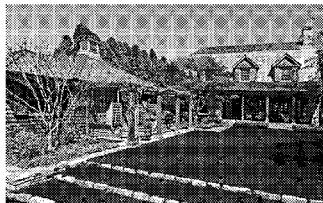
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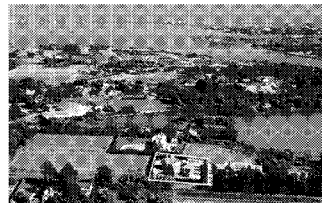
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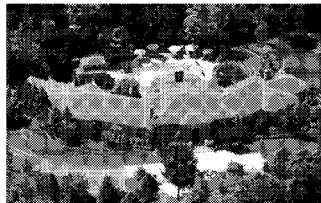
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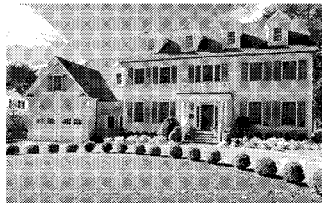
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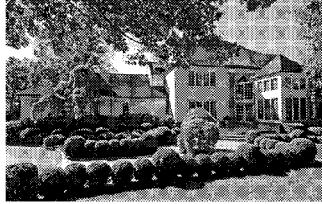
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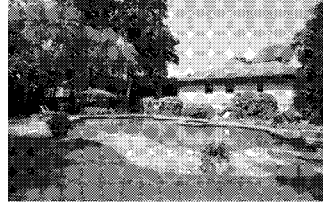
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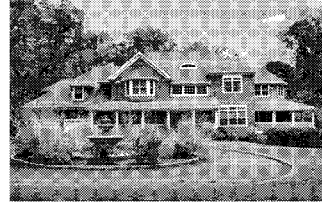
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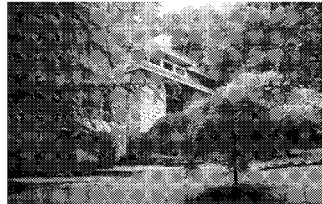
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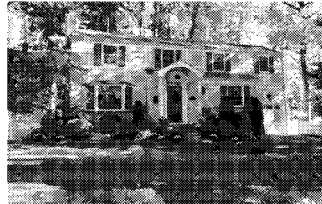
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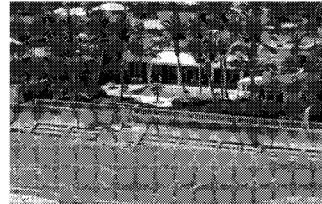
NEW ROCHELLE, NY Luxury Living: Dramatic Ranch located in a gated community with 3 bedrooms, 3 full and 2 half baths, custom built-ins and many extras. \$1,499,000. WEB: WJ0682166. *Larchmont Brokerage, 914.833.8422*



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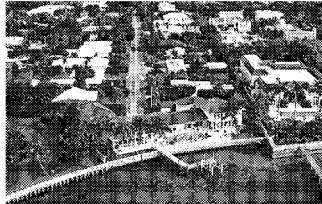
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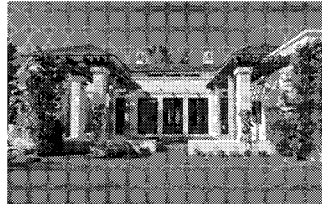
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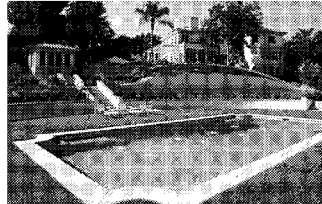
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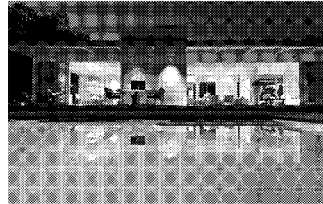
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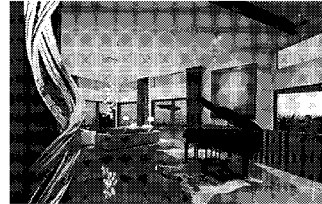
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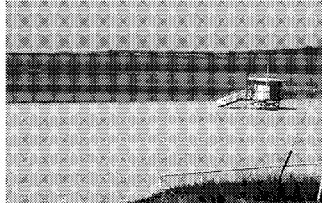
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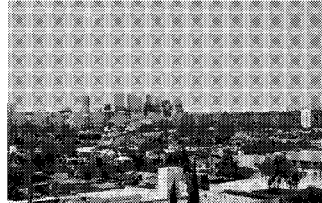
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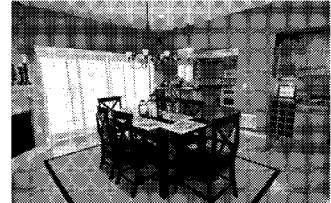
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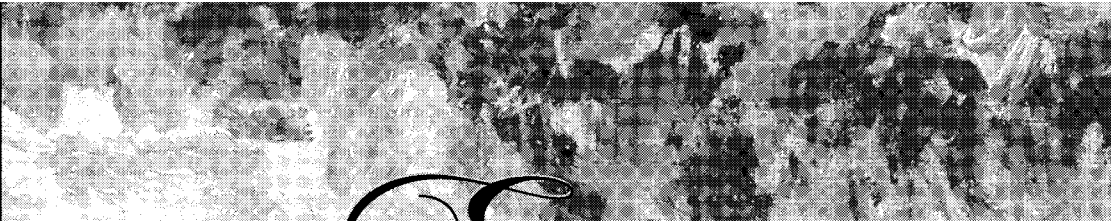
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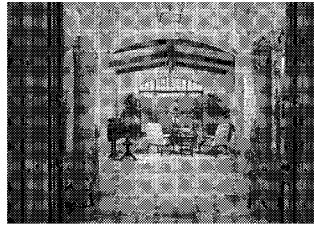




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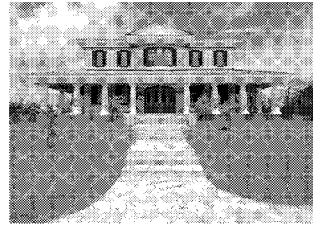
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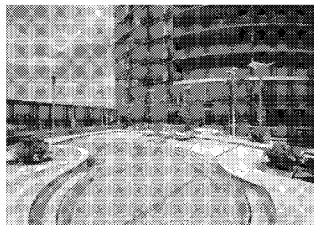
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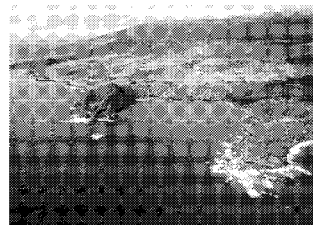
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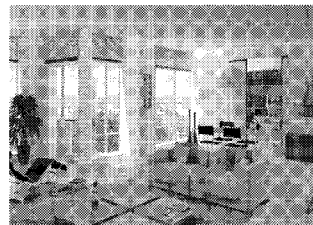
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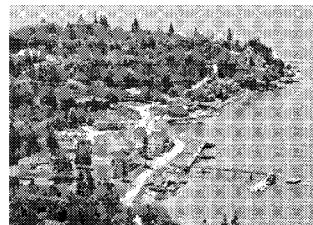
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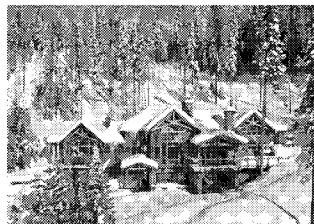
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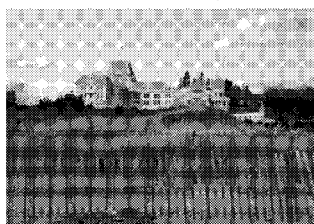
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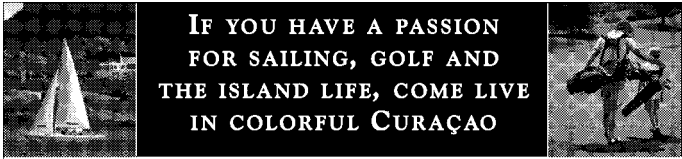
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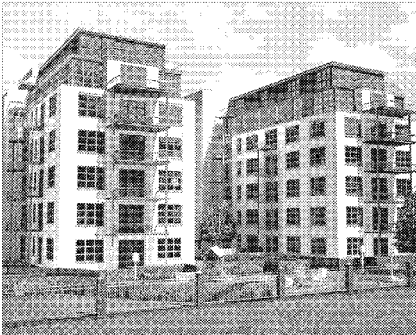
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❖ Top Picks

Alice Neel's penetrating eye

Stockholm ■ art

In 1960, Frank O'Hara was a prince of the New York art world. Not yet 35, he had just been made a curator at the Museum of Modern Art. That year he also sat for a portrait, painted by his polar opposite—a 60-year-old woman with no power and no reputation named Alice Neel (1900-84), whose penetrating realistic style was ludicrously out of place in the art scene, then dominated by abstraction. Neel completed two versions. The first, in profile, had a haunted, romantic quality, while the second, finished in a single sitting, was marked by something much stranger. "Frank O'Hara No. 2," showing O'Hara smiling through teeth that the painter later compared to "tombstones," is one of Neel's masterpieces, and one of the great works of American figurative painting. It treats O'Hara not as a glamorous, brilliant matinee idol, but as a doomed grotesque, whose ugliness heightens his humanity.

"Frank O'Hara No. 2" is one of only 11 works included in "Alice Neel: Collector of Souls," an outstanding mini-retrospective at Stockholm's Moderna Museet. Curated by Jeremy Lewison, former director of collections at London's Tate Gallery, and superbly lit, the show brings together works from around the world and includes portraits from every phase of Neel's career. By treating Neel's work as intimately as she treated her subjects, the show's organizers have found the artist's ideal setting.

From the 1930s through the late 1950s, Neel painted in near-obscure styles, from expressionism to something like social realism. The period is represented here by several compelling portraits, including "Nadia and Nona" (1933), which shows two naked lesbian lovers in competing stages of repose and shame.

Neel's artistic and professional breakthrough came in the 1960s, when she found her mature, more individual style painting portraits of members of the New York art world, whom she often stripped down, both physically and psychologically. In her 1972 portrait of another young New York curator, named John Perrault, Neel created a male version of Manet's notorious "Olympia," which shocked mid-19th century Paris with its frank depiction of a nude courtesan. Neel's Perrault—who lies spread-eagled, his exposed groin placed in the center of the frame—shocks us not because the subject is naked, but because he is so plainly bored, like a patient waiting for the doctor to come back.

—J.S. Marcus

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Valencia ■ art

Seen in retrospect, the rise and success of abstract art since the early 1900s seems almost inevitable. Nonfigurative painting embraced the challenges of a revolutionary time, forsaking the safe ground of realism in a search for the hidden. A new exhibition confirms that its future as a means of artistic expression is secure, even in an age when figurative painting has been rediscovered.

"Abstraction," at the Institut Valencia D'Art Modern, exhibits 54 paintings and sculptures from as many artists, dating from 1913 to the present day. Though neither exhaustive nor exhausting, this tour d'horizon—including artists such as Switzerland-born Sophie Taeuber-Arp (1889-1943) and U.S. painter Ad Reinhardt (1913-1967)—tracks the development of an art form that still resists easy interpretation.

More than 70 years after its creation, a painting by Dutch artist Bart van der Leek (1863-1958) still holds secrets. The



'Frank O'Hara No. 2,' 1960, by Alice Neel, on show in Stockholm.

work, "Three Graces" from 1933, shows three female figures in red, blue and yellow; they look more like punchcards than human beings. Van der Leek's intention, to show the world in its atomized form, can be discerned, although the painting's strength and beauty remain shrouded in mystery.

Early abstract artists, such as Uruguayan sculptor Joaquin Torres-Garcia (1874-1949), studied form and color on a stand-alone basis—as in one of his untitled wood constructions from 1934 that reminds us of an intricate machine. But artists of a later generation explored the emotional aspect of color and form and found fresh inspiration in the underlying material of art.

The paintings of Argentina-born Lucio Fontana (1899-1968), with slashes that cut through the canvas, undermine the general notion that art creates rather than destroys. The slash, as in his black-colored 1959 painting "Crucifixion Spatial Concept," puts the focus on the canvas itself, questioning the role of the material, which in classical oil paintings acts only as a hidden medium.

French painter Pierre Soulages (born 1919) concentrates on the color black in his work, often mixing it with fine white stripes. His painting entitled "12. November 1984" is a meditation on light and shade that requires an intensive, non-judgmental examination. One wonders how so much beauty and harmony can be achieved with so little.

—Goran Mijuk

Until Dec. 7

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www.ivam.es

London ■ theater

Conceived and directed by Lloyd Newson,

the founder of the dance/physical theater group DV8, "To Be Straight with You" is a work about intolerance. Its immediate subject is hostility and violence towards homosexuals, but as the 80-minute performance goes on and the audience becomes more and more aware of the identities of those who are most intolerant, we begin to feel that the scope of the piece is a good deal wider than gay people.

The talented, uninhibitedly athletic, multiethnic cast of nine make us ever more uncomfortably conscious of the fact that the haters are also the hated. Performers deliver monologues while skipping rope to a beat almost too complex to describe, or while pirouetting with raised arms for minutes on end, while having all too realistic-looking fights, or grouping and regrouping themselves on serried rows of chairs. Georgie Hill's lighting effects on one occasion outline some of the players so that they appear to be cartoon figures, and the video effects are cutting-edge stuff too.

Mr. Newson got his group to commission surveys of and interviews with gay people all over the world, and apart from the terrifying lyrics of a few songs, all the words used in this show (which moves to the Dansens Hus in Stockholm after its run at the National Theatre's Lyttelton auditorium) have been spoken by real people. From the gay Imam to the Christian fundamentalists who claim to be able to "cure" homosexuality, we see a streak of cruelty allied to a stripe of hypocrisy running through the oppressors, and leave the theater wondering how any dare call these attitudes religious. It's agitprop, of course, but of the most intelligent and enjoyable kind.

—Paul Levy

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photography

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Amsterdam

photography

"Helen Levitt—In the Street" presents a retrospective of work by American street photographer Helen Levitt (born 1913).
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opera

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art

"American Modern" exhibits works illustrating the development of modern art in the United States through works by George Bellows, John Singer Sargent, Joseph Cornell, Edward Hopper, Milton Avery, Mark Rothko, Willem de Kooning, Cy Twombly and others.
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"Emil Zbinden (1908-1991): Time—For and Against" presents drawings, wood engravings, linoleum cuts and watercolors by the Swiss artist.
Kunstmuseum
Until Jan. 18
☎ 41-31-3280-944
www.kunstmuseumbern.ch

Bonn

art

"Home Environments" showcases the German Rhenish Expressionists group, including works by Heinrich Campendonk, Ernst M. Engert, Max Ernst,



'Three Women around the Table near the Lamp,' 1910, by August Macke, in Bonn.

Franz M. Jansen, Fifi Kreutzer, August Macke and others.
August Macke Haus
Until Jan. 25
☎ 49-228-6555-31
www.august-macke-haus.de

Brussels

dance

"Steve Reich Evening" is a tribute to the influence of Steve Reich's music on the career of Belgian choreographer Anne Teresa De Keersmaeker, performed by her dance company Rosas.
La Monnaie Opera
Nov. 15-Nov. 22
☎ 32-7023-3939
www.demunt.be

Copenhagen

archaeology

"Egypt—Back to the Source" exhibits objects and artifacts collected by museum founder Carl Jacobsen (1842-1914) and Egyptologist Valdemar Schmidt (1836-1925).
Ny Carlsberg Glyptotek
Until Feb. 8
☎ 45-3341-8141
www.glyptoteket.dk

art

"Jordaens: The Making of a Masterpiece" shows the large-scale masterpiece "The Ferry-Boat to Antwerp" (circa 1623) by the Flemish painter Jacob Jordaens (1593-1678) and details the history and year-long restoration of the work.
Statens Museum for Kunst
Nov. 8-Feb. 1
☎ 45-3374-8494
www.smk.dk

Glasgow

art

"Impressionism and Scotland" presents masterpieces by Manet, Monet,

Pissarro, Degas, Whistler, Cézanne and Matisse alongside the Scottish artists they inspired, including the Glasgow Boys and the Scottish Colourists.
Kelvingrove Art Gallery
Until Feb. 1
☎ 44-141-287-2999
www.glasgowmuseums.com

London

music

"London Jazz Festival 2008" stages performances by Keith Tippett, the Herbie Hancock Sextet, the Gareth Lockrane Big Band, Cleo Laine and many others.
London Jazz Festival/Serious Music Producers
Nov. 1-Nov. 14
☎ 44-20-7324-1880
www.londonjazzfestival.org.uk

art

"Byzantium 330-1453" exhibits 300 objects in a grand-scale survey of



'Surrender,' 2001, by Bill Viola, in Rome.

1,000 years of Byzantine Empire history.

The Royal Academy
Until March 22
☎ 44-20-7300-8000
www.royalacademy.org.uk

Madrid

art

"Saenredam, the West Front of the Sint-Mariakerk in Utrecht" shows a selection of works depicting exteriors and interiors of buildings by Dutch painter Pieter Saenredam (1597-1665).
Museo Thyssen-Bornemisza
Nov. 11-Feb. 15
☎ 34-91-3690-151
www.museothyssen.org

Munich

design

"Save the Panda" explores the design and social impact of the popular 1980s car the Fiat Panda, with photography, advertising and models.
Pinakothek der Moderne
Until Jan. 6
☎ 49-89-2380-5195
www.pinakothek.de

Münster

art

"Destinations of Desire—Traveling with Artists" presents more than 250 masterpieces by European artists depicting their travels.
Westfälisches Landesmuseum für Kunst und Kulturgeschichte
Until Jan. 11
☎ 49-251-5907-01
www.lwl.org/LWL/Kultur/WLMKuK

Paris

art

"The Art of Lee Miller" exhibits 130 photographs by the American model and photographer (1907-1977) along-

side period magazines, drawings, a painting and an excerpt from Jean Cocteau's film "Blood of a Poet," starring Miller.

Jeu de Paume—Concorde
Until Jan. 4
☎ 33-1-4703-1250
www.jeudepaume.org

art

"Abildgaard 1743-1809" shows paintings, drawings, graphics and furniture design by the leading 18th-century Danish artist Nicolai Abildgaard.
Musée du Louvre
Nov. 13-Feb. 2
☎ 33-1-4020-5760
www.louvre.fr

art

"The Paris Autumn Festival 2008" is a contemporary art festival showcasing dance, theater and conceptual art.
Festival d'Automne a Paris
Until Dec. 21
☎ 33-1-5345-1700
www.festival-automne.com

Rome

art

"Bill Viola: Inner Visions" presents a selection of works by American video artist Bill Viola (born 1951).
Palazzo delle Esposizioni
Until Jan. 6
☎ 39-06-3996-7500
www.palazzoesposizioni.it

Turin

art

"Cronostasi: Filmic Time and Photographic Time" explores the history of film and video art from 1961-1985.
GAM
Until Jan. 6
☎ 39-011-4429-610
www.gamtorino.it

Venice

art

"Carlo Cardazzo: A New Vision for Art" examines the life of Venetian publisher, art collector and dealer Carlo Cardazzo (1908-1963).
Guggenheim Museum
Until Feb. 9
☎ 39-041-2405-411
www.guggenheim-venice.it

Vienna

art

"Georges Braque" presents 80 paintings and printed graphics in a large-scale retrospective of the French painter (1882-1963).
Kunstforum
Nov. 14-March 1
☎ 43-1-5373-326
www.bankaustria-kunstforum.at

decorative art

"Crown Prince Rudolf—Traces of a Life" presents the public and private life of Crown Prince Rudolf (1858-1889) through photographs, drawings and furniture exhibited in his apartment.
Hofmobiliendepot
Until Jan. 30
☎ 43-1-5243-357
www.hofmobiliendepot.at

Source: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on

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