

FRIDAY - SUNDAY, APRIL 24 - 26, 2009

WEEKEND JOURNAL.

EUROPE



Berlin's big year

A cultural agenda of celebrations, 20 years after the Wall's fall

Confidence and cappuccino in Milan | Meet the French James Bond

Contents

3 | Design

Confidence at Milan furniture fair

4 | Theater

The art of performance

From 'Mamma Mia' to 'Mary'

5 | Sports

Golf Journal: Top courses

6-7 | Film

The French James Bond

Shadowboxing with Mike Tyson

Morgenstern on 'State of Play'

8-11 | Cover story Travel

Berlin's big year

A cultural agenda of celebrations 20 years after the Wall's fall



Plus, a look at commemorations across Eastern Europe

12 | Art

Sixeart's graffiti

13 | Wine

Grenache in the spotlight

Collecting: Wines at auction

14 | Top Picks

Le Corbusier's human side

A tribute to the Trabi

15 | Taste

From Muhammad to Barbarossa

16 | Time Off

Our arts and culture calendar

WSJ.com

Vino al fresco

Wine tasting events with an outdoor focus, from Tuscany to Sonoma.
WSJ.com/Lifestyle

Northern exposure

America's Alaskan frontier offers one of the year's best vacation bargains.
WSJ.com/Travel

Character study

The author of 'Watchmen' and 'V for Vendetta' has other heroes to manage.
WSJ.com/Lifestyle

WEEKEND JOURNAL

EUROPE

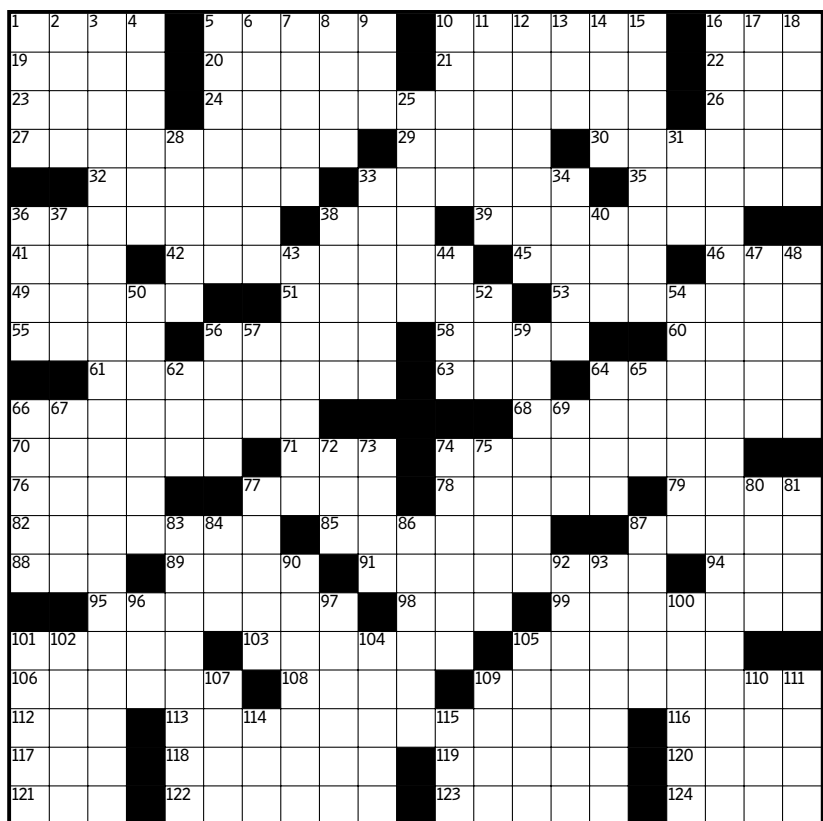
Craig Winneker EDITOR
Barbara Tina Fuhr DEPUTY EDITOR
Fahire Kurt ART DIRECTOR
Kathleen Van Den Broeck ASSISTANT ART DIRECTOR
Matthew Kaminski TASTE PAGE EDITOR
Questions or comments? Write to wsje.weekend@wsj.com.
Please include your full name and address.

THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

- | | | | |
|------------------------------------|--------------------------------------|--|---------------------------------|
| 1 Scarce, to Scipio | 22 Croque-monsieur ingredient | 30 Game of falling pieces | 42 School event |
| 5 Credit report listings | 23 Trace | 32 Hardy player | 45 Spanker, e.g. |
| 10 React to a dull sermon, perhaps | 24 Serious grilling by the cops? | 33 On the back | 46 Carrier out of Stockholm |
| 16 No. cruncher | 26 Vince's agent on "Entourage" | 35 Language in which "good day" is "dydd da" | 49 You can take them in stride |
| 19 Mtn. sign abbr. | 27 "Your Show of Shows" staff writer | 36 Axes to grind | 51 "I can't hear yet!" |
| 20 Bug | 29 Pioneer heading | 38 Suffix with profit | 53 The point of using a marker? |
| 21 Fan and then some | | 39 Wrinkle, maybe | 55 Gram |
| | | 41 Place to get a Th.D. | |

The Bases Are Loaded / by Harvey Estes



- | | | | |
|---|------------------------------------|---|--------------------------------|
| 56 Hall of Fame baseman George | 121 Red state? | 44 Some Senate votes | 81 Dow rise |
| 58 Magazine contents | 122 They may be red | 47 Anouk of "La Dolce Vita" | 83 Flier to Fiumicino Airport |
| 60 Weary comment | 123 Owner's document | 48 Shell out | 84 Tooth that turns |
| 61 Battle of Salamis vessels | 124 Ballpark figure | 50 St. Patrick's Day celebrant | 86 Is most important |
| 63 Georgia, once: Abbr. | | 52 They have Xings | 87 Go for a pitch |
| 64 Window insert | | 54 Served raw | 90 More cornball |
| 66 Strike out at the singles bar? | Down | 56 Some sibs | 92 Sandcastle unit |
| 68 Motion to secede endorsed for a vote? | 1 Connection for a bit | 57 Cartoon Chihuahua | 93 Frankie's frequent co-star |
| 70 Vacuum tube parts | 2 Moisturizer additive | 59 1939 tile role for James Stewart | 96 "The Office" receptionist |
| 71 Apprehend | 3 Western facility for seniors? | 62 Notre Dame is on one | 97 Harass |
| 74 Not spiritual | 4 Where Excalibur was forged | 64 Tart fruit | 100 Chef's aids |
| 76 Nota ____ | 5 Thin plates | 65 Geometric fig. | 101 Popular vodka, familiarly |
| 77 Pivoting razor brand | 6 Confused | 66 Its capital is Libreville | 102 Wire service? |
| 78 Union demand | 7 Word after serving | 67 Bridge bid, in brief | 104 Unexpected blows |
| 79 Macnee's "The Avengers" co-star | 8 Day divider | 69 Label for an additional afterthought | 105 Had in mind |
| 82 Progressing as planned | 9 Nation on the Med. Sea | 72 Is for you? | 107 It dissolves in H2O |
| 85 Forerunner of the Ford Focus | 10 Public Citizen co-founder | 73 Source of low pitches | 109 Captain Picard's counselor |
| 87 "Later!" | 11 Yakov Smirnoff's birthplace | 74 Moving company? | 110 Victim of Pizarro |
| 88 Some of its players wear masks | 12 Private identification | 75 Galactica's goal | 111 Highlander, e.g. |
| 89 Lane in Metropolis | 13 Bruin great | 77 Groundbreaking anime film of 1988 | 114 Go out |
| 91 Word for a lefty derived from the orientation of this grid's "diamond" | 14 Poem pieces | 80 Pita-wrapped sandwich | 115 Outlawed killer |
| 94 Sch. with a Providence campus | 15 Philosophy topic | | |
| 95 Witty words | 16 De Gaulle, early in his career? | | |
| 98 NASCAR number | 17 Romeo's rival | | |
| 99 Pitt's ex | 18 Followers of the Ordnung | | |
| 101 Herring's cousin | 25 Underdeveloped nations | | |
| 103 Orbital extreme | 28 Pops | | |
| 105 Driver on film sets | 31 Plagues count | | |
| 106 Without exception | 33 First showings | | |
| 108 Asset | 34 Flips (through) | | |
| 109 Like most anchors | 36 Org.'s kin | | |
| 112 Personal | 37 Job opening? | | |
| 113 Historic way to increase women in the army? | 38 Wax theatrical | | |
| 116 Arrow site | 40 Invention, of a sort | | |
| 117 Under-the-table item | 43 Krypton, for one | | |
| 118 Most distant | | | |
| 119 Sink | | | |
| 120 Env. inside an env., e.g. | | | |

Last Week's Solution



Confidence and coffee in Milan

BY NICOLE MARTINELLI

Special to *The Wall Street Journal*

MILAN BUSES ARE plastered with bright red posters reassuring recession-anxious consumers that if there's a financial crisis, the Salone del Mobile is the answer.

That confident attitude sums up the buoyant mood at the 48th annual International Milan Furniture Fair, which started here on Wednesday and runs until Monday. In a city where fashion is king, design makes the most of its yearly five-day spotlight by showcasing the weird and the wonderful.

Exhibitors at the Massimiliano Fuksas-designed fairgrounds were up 15% to 1,496 from 2008—plus a waiting list of nearly 500 companies according to the organizer, Cosmit. Organizers expect to surpass last year's record of nearly 350,000 visitors. Indeed, antsy lines for the metro, elbowing around the big-name stands and the crush to procure a restorative cappuccino are as fierce as ever.

If Italy's furnishing sector can't hold a candelabra to its fashion industry—exports are about €12 billion yearly while clothing exports hover around €40 billion—it does seem more sturdy. Italian furniture exports have slumped just 1.3% in 2008 from 2007 while fashion exports dropped 4% in 2008 and are expected to fall 5% in 2009.

Staying upbeat requires more than just a slogan, however. Exhibitors are trying hard to make it look like business as usual here. Italian design house Moroso took the same double stand in the design pavilion as in 2008, organized an exhibit of African art in their Brera neighborhood showroom and showcased a joint-venture with Diesel in the “fuori salone,” one of hundreds of collateral exhibits-cum-cocktail parties that cluster in the city center.

“Milan is still the place, especially for high-end design, where dealers and architects come to see what's new, while other fairs are starting to lose ground,” said Marco Cappellin, export sales manager for Moroso. “Our outside events serve to cultivate younger clients who, in five or 10 years, will be thinking more seriously about furniture. We're looking past the expected slump.”

Standouts at Moroso included smaller pieces that could liven up tired decor without requiring a huge investment, such as the playful “Helix” chair from Karmelina Martina (about €1,000) or the embroidered ball-like cushions and poufs (€150-€300) from Edward Van Vliet's “Sushi” collection.

Graceful “Plateau” lounge chairs (€2,940 for the fabric version) are along the same practical, yet striking line: Veteran Danish designer Erik Magnussen imagined a pod-shape with elongated left armrest, handy for placing a cup of coffee or suitable for a laptop. At Dieffebi, the home office gets a brighten-up with a drawer unit called cBox topped by a pouf (€500) designed by Gianmarco Blini.

British designer Tom Dixon hit the right note with his “Utility” line, publicized in a simple newspaper broadsheet tucked into an oversize bronze carry-all that trumped the usual canvas handouts collected during the fair. Utility, but not utilitarian. His “Pressed Glass” series uses



From top: 'Joi' ball cushions from Edward Van Vliet's 'Sushi' collection for Moroso; pressed glass lamps from Tom Dixon's 'Utility' collection; Erik Magnussen's 'Plateau' lounge chair for Englebrechts.

heavyweight industrial components with a light touch; grouped together, the tube, bowl and lens shapes (€190 each) are a shining example of how simple doesn't have to be spartan.

New York-based designer Dror Benshetrit sat in his “Peacock” chair for Cappellini surveying the folds of blue and green felt for damage from hundreds of serial sittings by fairgoers. From his point of view, the Salone may look the same, but changes are already afoot.

“Companies are coming, they're just not bringing as many people,” Mr. Benshetrit said. “Publications that used to send five people sent only two. So all of this has to get done with a fraction of the muscle behind it.”

That, plus espresso offered in shots topped with flavored whipped cream by sponsor Lavazza, explain part of the frenetic energy at this year's fair.



Left, 'Helix' chair from Karmelina Martina for Moroso; above, Dror Benshetrit's 'Peacock' chair for Cappellini.

JB
1735
BLANCPAIN
MANUFACTURE DE HAUTE HORLOGERIE

“Fifty Fathoms Automatique”
(ref. 5015-3630-52)

TROPHÉE
D'EXCELLENCE
BOUTIQUE DE LUXE
2008

BOUTIQUES BLANCPAIN
BANGKOK • BEIJING • CANNES • DUBAI • GENEVA • HONG KONG • MACAU
MADRID • MANAMA • MOSCOW • MUMBAI • MUNICH • NEW YORK
PARIS • SHANGHAI • SINGAPORE • TAIPEI • TOKYO • ZURICH
WWW.BLANCPAIN.COM

Capturing the art of performance

BY SARAH FRATER

Special to *The Wall Street Journal*

LOOKED AT dispassionately, it's just a cream velvet jumpsuit. The all-in-one has a stylish silhouette and exact workmanship, although it looks old, with visible signs of wear and age on the legs and torso.

If it weren't in a glass case in the Victoria and Albert Museum's new Performance and Theatre Galleries, you wouldn't know it was the iconic costume of the lead singer of one of the most famous rock bands in the world. Only the museum label tells you that it was worn by Mick Jagger during the Rolling Stones' 1972 world tour. Little about this slip of synthetic velvet evokes its performance life, or Mr. Jagger's theatrical charisma, let alone the thousands of fans who queued to see him perform. Yet here it is, ghostly still after so much exuberant life.

The contrast between the vitality of the stage and the inert theatrical afterlife haunts the V&A's big scale galleries that cover live performance in Britain over the last 350 years. They replace the old Theatre Museum in London's West End, which controversially closed in 2007, and despite the obvious curatorial care, you wonder if this museum of live performance isn't an oxymoron.

The display cabinets are impressive, as are their contents from props and costumes to programs, photographs, scripts and playbills. Big names abound, with Laurence Olivier rubbing shoulders with Elton John, and Jimmy Page with Sheridan and Shakespeare. But the intensity of live theater is missing, in all its unpredictable magic and communal excitement.

Kate Dorney, curator of the galleries, is quick to admit that a museum can't replace the theater. "It is second-hand," she says. "But I believe you can evoke live performance. We've chosen material that suggests theatrical use, such as Jagger's jumpsuit or the annotated score from the musical 'Jesus Christ Superstar.'"

Ms. Dorney also emphasizes the galleries' thematic approach as a way around the problem. In-



V&A Images (3)

Clockwise from above: the V&A's Theatre and Performance galleries; a costume worn in 1981 by Adam Ant; a tutu worn in 1946 by Margot Fonteyn; a guitar smashed in the 1970s by Pete Townshend.



PHD Ltd.

stead of displaying material chronologically, or according to performance type, it's organized to show the process of production and performance, from initial concept to opening night. The section on "Promotion," for example, includes artwork for a Sex Pistols poster, a potent reminder of punk's most famous band.

Pop and theater dominate the

galleries. It's true that in numerical terms, they have the widest appeal, but you wonder at the disproportionate space that some pop is allocated. For example, there's a life-size re-creation of the dressing room of Kylie Minogue. Compare that to surprisingly little on The Beatles—although they have a lot compared to ballet. There is disappointingly little on Britain's most famous ballerina, Margot Fonteyn, and even less on the choreographers Frederick Ashton and Kenneth Macmillan.

No such reservation at White Lodge, London's new museum of ballet at the home of the Royal Ballet School in Richmond Park. White Lodge is a historic villa, built as a hunting lodge for George II in 1727 and linked to the great and the good ever since, including Admiral Lord Nelson and Queen Victoria.

In 1955, Royal Ballet founder Ninette de Valois pulled strings and it became the home of her ballet school, since when it has trained 11-to-16-year-olds in classical dance. Much-needed renovations began in 2004, when space for a ballet museum was shoe-

horned into the mini-manor.

The result is an almost total success. Despite its tiny size (85 square meters compared to the V&A's 760 square meters) and tiny budget, and occasional use of dull fixtures, it brightly weaves the multiple strands of ballet's history with ballet training and the story of the building itself. This clear narrative brings charm and calm to what could be a muddled tale, and waylays any criticism of ballet being an elitist art form.

"We wanted to demystify ballet for those who think it arcane," says Anna Meadmore, the museum's curator. "And we wanted to show its historical and artistic value within the context of White Lodge itself."

The museum is housed in the school's south crescent, one of a pair that link the main house to its twin pavilions. As you enter, there's a double timeline tracking the history of ballet and the house on the left wall. Display panels and audio-visual screens on dividing units are positioned to the right.

With its school reports and "discovery drawers," the museum will succeed with the young, although other displays, such as the bronze sculptures, including a larger-than-life-size one of Rudolf Nureyev by Richard MacDonald, and the correspondence between De Valois and the economist John Maynard Keynes, who was supportive of British ballet in its early years, provides depth for more demanding visitors.

In the center of this little museum is a glass case with a perfectly preserved pink tutu worn by Margot Fonteyn. Like Mr. Jagger's jumpsuit, it's only fabric, with the vitality of its wearer long since gone. Yet there's something in its display that captures its power in a way Mr. Jagger's does not.

Perhaps its modest setting is truer to the low material value of theatrical effects than the plushness of the V&A. Perhaps a tutu is inherently more intriguing than a jumpsuit. Either way, it exactly catches theater's paradoxical magic of big effects from ephemeral means.

www.vam.ac.uk

www.royalballschool.co.uk



From 'Mamma Mia' to Mary Stuart

BY ELLEN GAMERMAN

'MARY STUART." A nearly three-hour drama about the rivalry between Elizabeth I and Mary Queen of Scots written by a German playwright more than 200 years ago, does not sound like the most likely follow-up project for the director of the Broadway musical and movie megahit, "Mamma Mia!"

But Phyllida Lloyd, whose 2008 summer blockbuster based around music from the Swedish pop group ABBA became the highest-grossing movie world-wide by a female director, is returning to the classical work that she says defines her. "Mary Stuart," which was staged in London in 2005, opened last Sunday at the Broadhurst Theatre in New York.

"To me, the standards and the vision and the ambition for



Jean Marcus (2)

"Mamma Mia!" are exactly the same" as for "Mary Stuart," Ms. Lloyd says. "The goals are the



Far left, Harriet Walter as Queen Elizabeth I in 'Mary Stuart'; left, the show's director, Phyllida Lloyd.

same: to create something that will make a difference."

Ms. Lloyd, a British 51-year-old with an unfussy blonde bob, discovered drama early, at an all-girls boarding school where students were encouraged to write and direct plays. After college, she directed regional theater and since then has directed operas and Shakespeare.

"Mamma Mia!" posed a problem for Ms. Lloyd, and not just because she was used to doing seri-

ous theater. "I had to really go into fast-track brushing up on my ABBA," says Ms. Lloyd, who in the 1970s was a fan of David Bowie and Led Zeppelin.

The Broadway musical, in its eighth year, still plays to packed houses. The film, starring Meryl Streep, was Ms. Lloyd's first major motion picture. It became the highest-grossing film in U.K. history, with a world-wide box-office haul of more than \$594 million, according to the film industry researcher Nielsen EDI.

"Mary" stars British actresses Harriet Walter and Janet McTeer. Ms. McTeer played a special role in the director's life: She introduced Ms. Lloyd, who is gay, to her partner of five years. "I'm quite proud of that one," says Ms. McTeer. "It's the only time I've ever directed her."

The best course in America is...

...A matter of hot debate, but magazines keep trying to name one; Augusta tops Pine Valley

THE BIENNIAL GOLF Digest list of the best U.S. golf courses is just out, and Augusta National has supplanted Pine Valley as No.1. This came as a surprise even to the editors who assembled the list, since critics had been lambasting the course for being too difficult (and boring) during recent Masters tournaments, and all the votes had been counted long before this year's course-flattering event

Golf Journal

JOHN PAUL NEWPORT

two weeks ago. But the votes, cast by those 46 of the magazine's 900 raters who were actually able to get on the Augusta, Ga., course at some point over the last eight years and were therefore eligible to evaluate it, were the votes, and numbers never lie.

Numbers do differ, however. The tally of votes by raters for the Golf Digest magazine lists, published last month, crowned Cypress Point in Pebble Beach, Calif., as No.1 among classic courses and Sand Hills in Mullen, Neb., as No.1 among modern courses (those opening after 1960). Pine Valley, in Pine Valley, N.J., ranked No.1 on the last Golf Digest magazine list (from 2007; a new one is due in the October issue). And on Zagat's just-released survey, Bethpage Black on New York's Long Island is the No.1-rated course and Pebble Beach Golf Links, also in Pebble Beach, is the No.1 "most popular."

In other words, take your pick. In certain quarters of golfdom, the minutiae of these lists and their selection criteria are the subject of passionate discussion. Some purists scoff at the inclusion of so many courses by popular designer Tom Fazio on the Golf Digest list—14 in all. There are those who argue that promoting "ambiance" as a criterion, as Golf Digest does, keeps too many stodgy courses on the lists, while others contend that raters, being human, are unduly fascinated with hot new courses. Haig Point in



Left, Masters host Augusta National in Georgia; right, Pine Valley in New Jersey.

South Carolina, for example, made its debut at No.28 on the Golf Digest list in 1989, shortly after it opened, but disappeared from the list after 1999.

In my view, unless you own a hugely expensive new resort course or belong to an elite club that just spent \$15 million redoing its masterpiece, there's no reason to treat these lists as anything other than good fun. "It's totally subjective, isn't it?" said Ben Crenshaw at the Masters, even though several of the courses he designed with partner Bill Coore, including Sand Hills, have been treated "very, very kindly" by the raters.

"There are certain places and certain types of courses that elicit some people's emotions but don't necessarily affect other people the same way," Mr. Crenshaw said. "It's like looking at a painting. Do you prefer impressionism or do you like abstract painting better?"

Ron Whitten, who has overseen the Golf Digest lists for 25 years, said that list-making is a basic human instinct. "I'm sure that the year the second course at St. Andrews opened [1895], people were ranking it compared to the Old Course," he said.

The first formal attempt to rate courses in the U.S., apparently, grew out of a lunch-table discussion in 1924 about the relative merits of courses in the Boston area. A blue-blood sportsman named Joshua Crane took the issue to heart and soon proposed, in the pages of *Golf Illustrated*, a mathematical system that relied on 1,498 data points gathered about each course. Criteria for every hole included the contour of the fairway 40 yards short of the green, the condition of the bunkers reachable from the tee and the quality of the turf. These he converted into a single numeric result expressed as a percentage, with 100%

being the perfect course. The first courses he analyzed were the famous links of Great Britain. Muirfield finished first, at 86.5%. St. Andrews came in dead last, at 71.8%.

Not surprisingly, this system outraged many, inspiring a bare-knuckled international war of essays. "I have not met an American golfer of any prominence who does not wholeheartedly condemn Mr. Crane's revolutionary views," wrote Alister Mackenzie, the Briton whose design credits include Cypress Point and Augusta National. To which Mr. Crane rejoined a few months later, "Perhaps senile dementia is a necessary concomitant of full appreciation" of St. Andrews.

Two things stand out from this entertaining episode. First, the modern game of golf was still being invented in the 1920s. Second, Mr. Crane's system, as ludicrous as it was in the details, had an intriguing rationale. He abhorred luck, or what

golfers call "the rub of the green." He wanted golf to be a pure athletic contest conducted under more or less standardized conditions like other sports. Trees would be banished to the periphery, for example, because trees produce random bounces. St. Andrews rated low because of its eccentricities. If he were alive today, Mr. Crane might advocate building competition courses under giant domes, to negate weather. And it's not unthinkable that many modern pros, who train with such scientific rigor, might sign on.

Golf Digest published its first list in 1966. Its only criterion was toughness, as established by the U.S. Golf Association's course ratings. After three goes in this mode, Bill Davis, the magazine's founding editor, assembled a bunch of his golf cronies, including Sam Snead, Dave Marr and journalist Dan Jenkins, to inject more judgment into the list and in 1971 came out with "The 100 Greatest Tests of Golf," soon retitled the "Greatest Courses."

Mr. Whitten was hired in 1984 to establish a new methodology (constantly tweaked but still basically in use today) for the 1985 list, which was also the first to rank the courses from 1 to 100. Independent raters play courses at their own expense and assign values in categories (currently seven) such as shot values, design variety and aesthetics. These are tabulated to establish the rank order.

No one claims the lists are perfect. Two inherent limitations, Mr. Whitten noted, are that evaluations tend to be based on first impressions, since it's often difficult and sometimes impossible for raters to play a course multiple times; and second, that few individual raters are able to play every course on a list, making precise comparisons problematic.

"But hopefully the lists get people talking about golf architecture, which is my career goal," he said. "Understanding design can help improve people's games, and it's an aspect that is particularly fascinating and other sports lack."

Bahrain International Circuit. The desert challenge.

In a desert environment with sand constantly blowing on the blisteringly fast straights and hairpin curves, Bahrain is a track to be taken very seriously. Drivers must make sure they do not lose grip while braking from over 300 km/h to take turn number 14 with G-forces exceeding 2.3 times that of gravity. But don't wait for the race: check out the 57 laps of Bahrain, take the virtual 3-D driver's experience and discover more about the world of Formula One™ at www.allianz.com/f1

Allianz. Financial solutions from A-Z

Allianz is a registered trademark of Allianz SE, Germany. Allianz SE is the parent company of entities around the world. The range of services in different markets may vary.

The F1 FORMULA 1 logo, F1 logo, F1 FIA FORMULA 1 WORLD CHAMPIONSHIP logo, the "Sweeping Curves" logo, FIA FORMULA ONE WORLD CHAMPIONSHIP, F1, FORMULA 1, FORMULA ONE and GRAND PRIX are trademarks of Formula One Licensing BV, a Formula One Group company. Licensed by Formula One Administration Limited, a Formula One Group company. All rights reserved.



Jean Dujardin as Hubert Bonisseur de la Bath in 'OSS 117: Lost in Rio.'

2009 Gaumont

Meet the French James Bond

BY TOBIAS GREY
Special to The Wall Street Journal

BEFORE BOND, before Bourne, there was Bonisseur de la Bath. Created in 1949 by French thriller writer Jean Bruce (four years before Ian Fleming published his first Bond adventure, "Casino Royale"), Hubert Bonisseur de la Bath, otherwise known as OSS 117, was the original prototype for the globe-trotting, devil-may-care secret agent.

Bruce's creation—a smooth-talking, Americanized Frenchman employed by the Office of Strategic Services (forerunner to the CIA)—brought him fame and wealth in over 80 novels and half-a-dozen films before the author's untimely death in a car accident in 1963. Since then, Bruce's widow and children have churned out further OSS 117 adventures without ever hitting the heights of the originals.

But two new French films have successfully resurrected OSS 117 and introduced him to a new generation of fans. The first film, "OSS 117: Cairo, nest of spies," was released in France in 2006; it sold over two million tickets and was subsequently distributed throughout the world. A sequel, "OSS 117: Lost in Rio," came out in France last week and immediately shot to the top of the box-office charts.

Whereas the original books and films (most of which were made during the 1960s starring a variety of B-list actors like Frederick Stafford, John Gavin and Errol Flynn's son Sean Flynn as OSS) were fairly serious, though slightly tongue-in-cheek adventures, the new films are deliberately played for laughs. "We appro-

priated Bruce's character by taking all his faults and magnifying them," says Michel Hazanavicius, who directed both films. "We also decided to make the character purely French as opposed to an Americanized Frenchman."

Both films star 36-year-old French actor Jean Dujardin, whose good looks and comic timing have drawn widespread acclaim. "He has this handsome premier side but also an elastic face a bit like Jim Carrey, which makes him ideal for comedy," says Jean-François Halin, who wrote the first film and co-wrote the second with Mr. Hazanavicius. "I was watching the second film the other day where Jean has this scene with an American CIA agent and if you look closely you'll see him pull about 15 different facial expressions in 15 seconds."

Mr. Dujardin's portrayal of OSS 117 has also drawn numerous comparisons with a young Sean Connery.

"It's true that for Jean Dujardin's look in the first film we were inspired by Sean Connery in early Bond films like 'Dr. No,'" says Mr. Hazanavicius. "But in the second I wanted Jean to strike a more urbane pose so I got him to look at films like 'Harper' starring Paul Newman. There are two suits he wears in the new film, a dark blue and a brown, which are replicas of the ones Newman wore."

Twelve years separate the two films: the first is set in Cairo in 1955 with France still a colonial power to be reckoned with, while the second takes place in Rio in 1967 with the world on the brink of massive social upheaval. "We wanted to take OSS out of his comfort zone in the second film," explains Mr. Hazanavicius. "In the first film his brand of misogyny and racism is rarely called into question, but in the second he can no longer get away with such outrageous behavior."

The second film also provided the filmmakers with an opportunity to deliver a withering critique on Gaullist-era France. Near the end of the film OSS finds his boss on a list of higher-ups who have had their collaborationist past wiped from the record. His first reaction is to protest but he is

quickly silenced when his boss tells him he is in line for the Légion d'honneur.

"We wanted to show how many French people deliberately turned a blind eye to what was going on during the Second World War in France and for years after," says Mr. Halin. "We wanted to puncture the myth propagated by de Gaulle that France was a country entirely made up of resisters of the German occupation. It was interesting to talk about this climate that still reigned in France at the end of the 1960s 40 years later."

Both Mr. Hazanavicius and Mr. Halin cut their comedy teeth working for Canal Plus, the French pay-per-view channel, through the 1990s on a series of satirical shows. The channel has become renowned for its irreverent tone and anti-establishment voice. It also helped to revolutionize comedy sketch shows in France by applying high production values and paying its writers competitive salaries.

"One of the things I learned working for Canal Plus was to make the kinds of things I would like to see and not to differentiate between my own tastes and those of the public," says Mr. Hazanavicius. "It may sound egotistical but everything I've ever done professionally has been done to amuse myself."

The only difference now is that Messrs. Hazanavicius and Halin are working on a grander scale. Both OSS films were bankrolled by French studio giant Gaumont, which, far from rushing "Lost in Rio" into production after the success of the first film, gave their screenwriters ample time to develop a second film that is not a carbon copy of the first and works well on its own terms.

With the success of the second film now seemingly assured, Mr. Halin is keen for there to be one last installment in the adventures of OSS. "I think we're two-thirds way through this character's psychological arc and now we need to finish it," says Mr. Halin. "Cairo was the period of innocence, Rio that of doubt, it might be interesting in the third film to see an aging Hubert trading on former glories."



Pipo Fernandez

Jim Jarmusch's new film, 'The Limits of Control,' combines the trappings of the thriller with the director's stylized indie sensibility.

The outer 'Limits'

BY JOHN JURGENSEN

THE NEW FILM "The Limits of Control" follows a character made familiar by countless crime movies: He's a steely loner on a deadly mission. That he pauses to ponder artworks in a museum reminds viewers that this crime caper was created by Jim Jarmusch. "That's the artifice of cinema," the director says.

A mainstay of American independent film since the 1980s, Mr. Jarmusch has frequently riffed on genre conventions in his stylized pictures, which tend to prioritize characters over plot. The director played with the Western in "Dead Man," a surrealistic film from 1995 that featured Johnny Depp. And he reimagined the gangster flick with 1999's "Ghost Dog: The Way of the Samurai," starring Forest Whitaker.

One constant for the director has been the cool factor of his collaborators, a constellation of art, film and music stars, ranging from the Clash's Joe Strummer to, more recently, Bill Murray, who appears in "The Limits of Control." The actor also played a faded ladies' man seeking out former lovers in "Broken Flowers," a rare crossover hit for Mr. Jarmusch. "I take the position, always, that it's going to be a marginal cult film," says the director in an interview in the Manhattan office of Focus Features, the studio that backed "Broken Flowers" and "The Limits of Control."

Opening May 1 in the U.S. and later in the year across Europe,

"The Limits of Control" unfolds in Spain, a setting that began with Mr. Jarmusch's fixation on a bulbous apartment tower in Madrid that he first visited 20 years ago. The building becomes an eerie base of operations for the protagonist played by Isaach De Bankolé, a longtime friend of the director. Mr. De Bankolé plays a hired gun who eschews guns and is practically nonverbal. With dreamlike repetition, he meets other nameless characters who give him coded information and drift off into personal monologues. A character played by John Hurt ponders what it means to be a bohemian. Actress Tilda Swinton, wearing a platinum wig, talks about confusing films with memories. Her oblique reference to a movie by Russian filmmaker Andrei Tarkovsky ("Stalker") is one of many clues Mr. Jarmusch built into the film—including its title, lifted from an essay by William S. Burroughs—as "a kind of a treasure hunt for those so inclined," he says.

"The Limits of Control" has the trappings of a thriller, including a menacing black helicopter and a compound bristling with armed guards. But the director says these are metaphorical devices, down to the enemy his hero confronts. The final showdown, he says, suggests that "ideas and the imagination are more powerful than physical realms of power, whether they be money, or military, or just the power to influence people."

Arbitrage

The price of a BlackBerry Bold

City	Local currency	€
Rome	€399	€399
New York	\$571	€438
Brussels	€472	€472
Paris	€504	€504
Hong Kong	HK\$5,088	€508
Frankfurt	€514	€514
London	£499	€566

Note: Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



Belga/Music Box Films

Jean Dujardin in 'OSS 117: Cairo, Nest of Spies,' from 2006.

Shadowboxing with Mike Tyson

BY JOHN JURGENSEN

AS FILMMAKER JAMES Toback sees it, there were two episodes that shattered boxer Mike Tyson's identity. In the first, Mr. Tyson spent three years in jail on a 1992 rape conviction, where he became mentally unhinged; in the second, he made himself a pariah by biting through rival Evander Holyfield's ear in a 1997 bout.

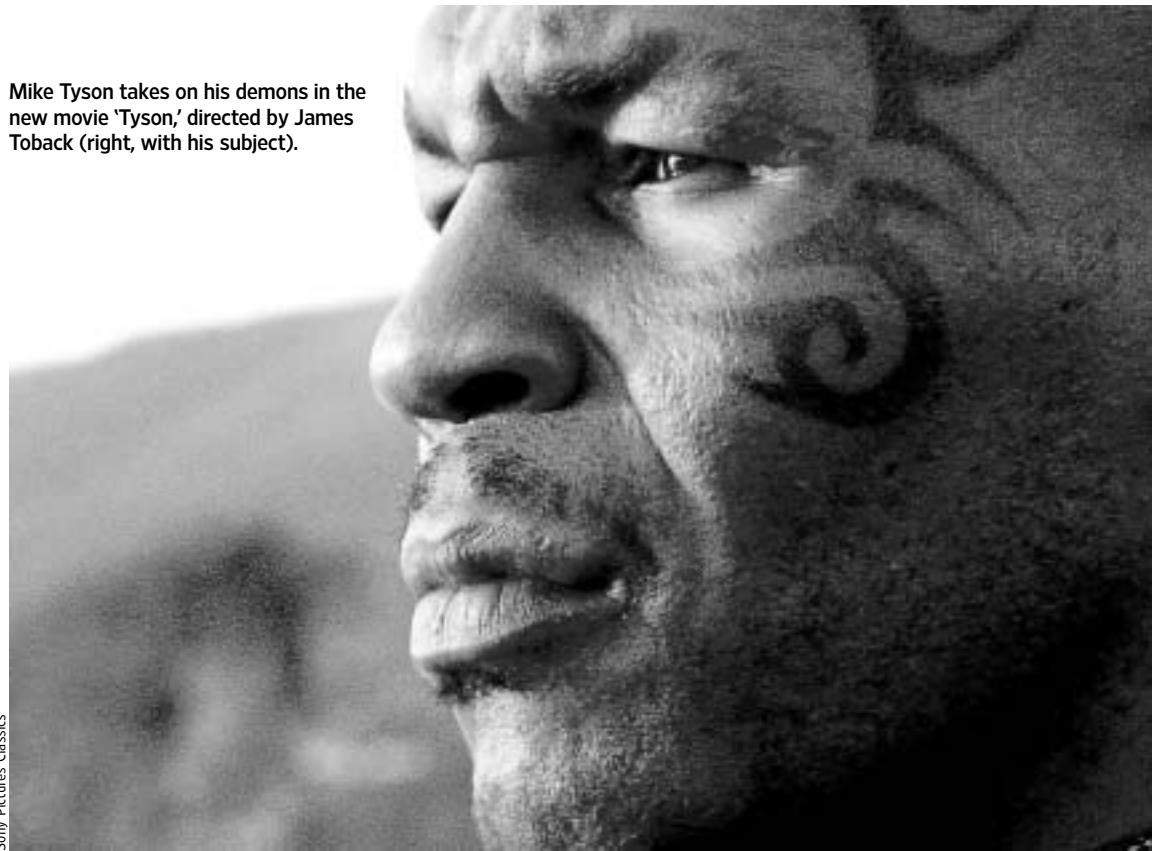
"Just as prison was the before and after for him psychologically, the Holyfield fight was the before and after for him sociologically," Mr. Toback says. "The chapter of Mike Tyson was over."

A new chapter for the fallen fighter could be starting with "Tyson," a documentary directed by Mr. Toback that opens on April 24 in the U.S. and opened earlier this year in the U.K. The movie bluntly portrays the rocky path of history's youngest heavyweight champion. It also illustrates how documentaries can function as star vehicles for their subjects.

Mr. Toback, who is better known for his feature films, including "Black and White," a drama about race relations, shunned most devices commonly used by documentary filmmakers, such as interviewing an array of people to construct an objective profile.

In "Tyson," the most damning testimony comes from the subject himself. The film is essentially an extended monologue by the boxer, interspersed with archival news clips, interviews and footage from his fights. Mr. Toback, who has known Mr. Tyson since 1985, captured him in a fragile and introspective mood while he was checked into a drug and alcohol rehabilitation center. In his high, pinched voice, Mr. Tyson veers from bitter self-recrimination—calling himself a "leech" and an "insane individual"—to boasting about his sexual adventures and his skill in "the art of skullduggery." To deliver a "complicated and contradictory

Mike Tyson takes on his demons in the new movie 'Tyson,' directed by James Toback (right, with his subject).



truth" about the boxer, Mr. Toback used split screens, which present a mosaic of talking Tyson heads and overlapping words.

Mr. Tyson could not be reached for comment.

In a challenging market for independent films, where nonfiction titles face an especially tough outlook, it has become increasingly common for documentary filmmakers to rely on the promotional efforts of their subjects, especially celebrities. At the Cannes Film Festival last year, Mr. Tyson walked the same red carpet as soccer star Diego Maradona, the namesake of a documentary called "Maradona: The Hand of God." The fighter also appeared at the Sundance Film Festi-

val last January.

Along with Mr. Toback, Mr. Tyson's managers, Damon Bingham and Harlan Werner, are among the producers of "Tyson." And the fighter is credited as an executive producer, a vague title in the movie industry that can identify anyone from a financier to friend of the director. Mr. Toback says that, in keeping with the ethical guidelines observed by most nonfiction filmmakers, he did not pay Mr. Tyson to participate in the project.

According to the terms of their agreement, however, Mr. Tyson does stand to earn money if the film makes a profit. One reason to include Mr. Tyson in potential profits, the director says, is that he contrib-

uted valuable footage, especially from the infamous Holyfield fight.

The director used his own money to launch the project quickly when Mr. Tyson went into rehab, ultimately spending about \$2 million, he says. He later sought out investors, including National Basketball Association star Carmelo Anthony, to cover about \$900,000 in remaining expenses, such as buying rights to some archival footage. To turn a profit, "Tyson" must first recoup the amount that its distributors, including Sony Pictures Classics in the U.S., paid for the original purchase and ongoing marketing of the movie. Mr. Toback says, "Unless the movie is a big success, Mike and I will not get anything."



AFP/Getty Images

Other knockout documentaries

'When We Were Kings' (1996)

An Oscar-winning look at Muhammad Ali's championship fight against the heavily favored George Foreman in Zaire in 1974.

'Unforgivable Blackness: The Rise and Fall of Jack Johnson' (2004)

Directed by Ken Burns, this Emmy-winning movie recounts the life of Jack Johnson, the first African-American heavyweight champion of the world, and features music by Wynton Marsalis.

'Thrilla in Manila' (2009)

This film tells the story of the 1975 Muhammad Ali vs. Joe Frazier bout, below, and their rivalry—focusing on Mr. Frazier's point of view.



'State of Play' has problems with its sources

SOURCES ARE AS crucial to filmmakers as they are to investigative journalists. In the glossy, ambitious thriller "State of Play," Russell Crowe is a powerful presence as Cal McCaffrey, a veteran reporter for a newspaper that resembles the Washington Post. When the death of a congressman's fe-

Film

JOE MORGENSTERN

male assistant suggests an elaborate cover-up, Cal goes into action with a vengeance: "This," he says of the story, "is as big and connected as they get." But the reporter has his problems with sources—he and the congressman, played by Ben Affleck, are long-time friends—and so does the movie, which was based on an uncommonly intricate and intelligent six-part, 350-minute BBC miniseries from 2003. There's simply too much stuff for a two-hour feature, and three writers, including Tony Gilroy, haven't figured out



Russell Crowe in 'State of Play.'

how to boil it down into a readily comprehensible narrative, or how to solve the problem of an ending that goes blah rather than bang.

Instead, they and the director, Kevin Macdonald, punch up a succession of mostly specious resemblances to Watergate—"State of Play" even has its own Deep Throat—and turn the Woodward and Bernstein of "All the Presi-

dent's Men" into a Woodstein comprising Cal, the classic ink-stained scribe, and Rachel McAdams's Della, an ostensibly naive cub who exemplifies the new breed of on-line bloggers. This dichotomy lends topicality—in many newsrooms, after all, economic pressures are putting traditional enterprise reporters on the endangered-species list.

Yet it's a shallow substitute for the scintillating interplay in the BBC production, which drew much of its drama from the combined intelligence of a reporting team. And Helen Mirren's Cameron Lynne, the newspaper's fire-breathing editor, seems closer in spirit to the fashion dominatrix in "The Devil Wears Prada" than to the inscrutable eccentric played so wonderfully by Bill Nighy in the TV series. Measured against its original source, "State of Play" is both bigger and smaller.

'Is Anybody There?'

No one could save "Is Anybody There?" from its treacherous self and Michael Caine doesn't, but he gives it a grand try. The setting is an old people's home in the seaside England of the 1980s. Mr. Caine's Clarence, a retired magician on the verge of Alzheimer's, is befriended by 10-year-old Edward (Bill Milner), whose parents run the home. So many events ensue that the movie's fragile structure sags beneath the weight of their significance. Life, death, mor-

tality, reincarnation, coming of age, suffering from age, nothing escapes the gaze of a little film that's more flitting than searching.

Nevertheless, it's a pleasure to watch Mr. Caine as Clarence recall how he met his long-dead wife. He makes it a soliloquy of tenderness, anger, self-hate and scary confusion. That's true magic.

WSJ.com

Opening this week in Europe

- Coraline Romania
- Duplicity Denmark, Germany, Hungary
- Hannah Montana: The Movie Finland, Italy, Norway, Sweden, U.K.
- Is Anybody There? U.K.
- New in Town Iceland, Portugal
- Observe and Report Portugal
- State of Play Finland, Greece, Italy, Norway, Sweden
- The Boy in the Striped Pyjamas Belgium

Source: IMDb

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

BERLIN'S BIG YEAR

A cultural agenda of celebrations
20 years after the Wall's fall

By J.S. Marcus

Special to The Wall Street Journal

ON THE NIGHT OF Nov. 9, 1989, an East German Communist Party official named Günter Schabowski announced on live television that the rules preventing East Germans from traveling to the West had been lifted. Hundreds of thousands of East and West Berliners rushed to the Berlin Wall and partied until dawn for the world's cameras. Within minutes, it seemed, the Berlin Wall had changed from a terror-filled blight to an open-air nightclub. Once a symbol of a divided city, the Wall was now a symbol of its reconciliation.

Nearly 20 years have passed since that historic night, but Berliners still recall the shock they felt. "It was very natural living with the Wall," says German actor Ulrich Matthes, a native West Berliner, who will turn 50 this year. "I never thought the Wall could come down. Never, ever."

The East Berlin writer Claudia Rusch had just come from the train station—where she was seeing off some friends about to flee to the West through Czechoslovakia—when she heard the news on the car radio. "I sat there, and I couldn't understand," says Ms. Rusch, who was 18 years old at the time. However, she says, she and other East Germans of her age quickly did understand. "We instantly knew that a new life would begin."

By some measure, the party has never stopped in Berlin. In less than a generation, the city has been transformed from an austere oddity into one of the world's most vibrant metropolises, with a nightlife and gallery scene that many consider the best in Europe. This year, that party will reach a new pitch, as Germans embark on a year-long commemoration of what the East German dissident Marianne Birthler calls "the peaceful revolution." In events ranging from small neighborhood exhibitions to a citywide spectacle featuring giant puppets, Berlin is inviting the world back for another look around. Next month sees the year's first major event, when several of the city's leading institutions sponsor "History Forum 1989/2009," a weekend of public discussions, exhibitions and theater performances.



The year's festivities will culminate on Nov. 9, when a two-kilometer-long chain of giant dominoes will be used to symbolically recreate the collapse of the Berlin Wall.

The city is showing off all that it has accomplished, but the mood is serious as well as celebratory, as Germans pause to reflect on the zig-zag path of their recent history. "If you want peace," says Ms. Birthler, who is now head of the German agency responsible for the vast archives of the former East German secret police, or Stasi, "you need to know the truth."

Nearly every major cultural institution in the city is planning to observe the 20th anniversary of the fall of the Wall, including the Berlin Philharmonic, the jewel in the crown of Berlin's cultural life. Starting this fall, orchestra members will stage a series of concerts with members of East Berlin's Konzerthaus Orchestra, for decades its doppelgänger on the other side of town.

"For us children the wall was completely normal," says Nikolaus Römisch, a 37-year-old cellist for the Philharmonic, who will participate in the special concerts. He recalls routinely passing through the fortified checkpoints to visit family relatives in the East. Though he was a child, Mr. Römisch says, he learned to resist the temptation to kill time by "making silly jokes" while waiting to go across, "otherwise you would have to wait longer."

Nothing represents Berlin's recent transformation more than its rise as a contemporary art capital. Thanks to cheap rent and available studio space, artists started flocking to the city in the early 1990s. Today Berlin is home to thousands of working artists, including major figures like Danish installation artist Olafur Eliasson and British video artist Tacita Dean, and the gallery scene continues to thrive in spite of the downturn in the art market. "Berlin is definitely a great place for making art," says German photographer Thomas Demand, a native Bavarian who came to the city in 1993 after stints in Paris, New York, London and Amsterdam.

"I hated Berlin," he says, looking back to the late 1980s. "It was a hippie town." However, in the chaos that marked the early 1990s, he



Above, a giant puppet from the Royal de Luxe theater company to be featured in street performances in October; on opposite page, a young West German girl points to a large hole in the Berlin Wall on Nov. 11, 1989.

found his inspiration. "You could discover a bunker, or rent a bunker, or buy a bunker," he recalls. "It seemed to be that the city was yours, that it was in your hands."

This fall, Mr. Demand will have his first major museum show in Berlin at the New National Gallery, the landmark Mies van der Rohe building completed in 1968 in the shadow of the Berlin Wall. Called "National Gallery," the exhibition will bring together both new and old work that is somehow connected to Germany.

Two other major art exhibitions will also address Germany's recent history: "Art of the Two Germanys," which compares artistic developments on both sides of the Wall, is at Berlin's German Historical Museum; "Berlin 89/09," at the Berlinische Galerie, will highlight works from international artists who have moved to the city since the fall of the Wall, like Ms. Dean.

For decades, the Bauhaus legacy was split between West Berlin and East Germany, and "Bauhaus Model," a landmark exhibition this summer at the Martin-Gropius-Bau, celebrates, in a way unimaginable before 1989, the 20th century's most important design movement. The exhibition runs through Oct. 4, after which it will travel to New York's Museum of Modern Art.

Mr. Matthes—known for his portrayal of Joseph Goebbels in "Downfall," the acclaimed 2004 film about the last days of Hitler—was working at a theater in Munich in the fall of 1989. "In Bavaria, people felt nothing," he says. "Really nothing. It was just 'OK' for my colleagues at the Kammerspiele—it wasn't emotional." Like many Berliners who missed out on the Nov. 9 festivities, Mr. Matthes returned for New Year's Eve, and he remembers the "overwhelming emotions" he felt "dancing on the Wall."

Whatever Germans thought of Berlin in 1989, within a decade many of them were eating a style of street food imported from their new capital. Even in Munich, you can now find Currywurst—a sausage doused in curry-laced ketchup, and a Berlin staple since the 1950s—and Döner Kebab made of spit-roasted meat and salad, placed inside Turkish-style white bread.

"I was really shocked by the



'Klausur 1' (2006) by Thomas Demand.



Performers in 'Rummelplatz' at the Maxim Gorki Theater.



'Remnants of the GDR' (1992) by Doug Hall at the Berlin 89/09 exhibition.

masses of people," says Saim Aygün, a member of the Anatolian family that first imported the Döner Kebab to West Berlin in the 1970s. He was working at the family restaurant, Hasir, the night of Nov. 9, when suddenly hundreds of people flooded in, all wanting to try their first Döner. "The East Germans themselves were also shocked," he says, recalling that they had to learn how to eat the unfamiliar sandwich.

East and West Berlin had something else in common besides geography: Neither had much of a fine-dining scene. The lack of local traditions has allowed the city's new wave of young chefs to experiment with unusual combinations. At Facil, head chef Michael Kempf—who, at 32, has no adult memories of a divided Germany—brings together Mediterranean and local ingredients. His newest creation is braised octopus served with Moroccan harissa and wild herbs from the Prussian countryside.

For many Berliners, Facil is the lone bright spot in the Potsdamer Platz, the pre-war heart of Berlin, which disappeared entirely under the fortified border. The Wall seemed to vanish here first, and for years after its fall the square was a strange and unforgettable blank spot in the recovering city—a de facto park, and one of the hottest pieces of real estate on the continent.

After much debate, the city decided to rebuild according to a master plan by Italian architect Renzo Piano, but few are happy with the result. A favorite pastime of sophisticated Berliners is to lambast the resulting hodgepodge of tourist traps and low-ceilinged apartments. "I never go there," says Mr. Matthes.

The city is still in the middle of its building spree, and one of the most admired projects is also the most recent: the renovated Neues Museum, which will house the city's esteemed Egyptian collections. Once a symbol of Prussian humanism, the mid-19th century building, located on the city's Museum Island in the center of the former East Berlin, had been left in ruins after the Second World War. London-based architect David Chipperfield designed the decade-long project, *Please turn to page W11*

The main events

Here, some of the many Berlin cultural happenings commemorating the anniversary of the Berlin Wall's fall. A full listing can be found at www.mauerfall09.de. For a look at what's going on this year in other Eastern European cities, turn the page.

April 11-Nov. 8

20 Years after the Fall of the Berlin Wall: Border Paths to World Heritage

Guided tours of the once-fortified border between Potsdam and West Berlin. www.spsg.de

Oct. 3-Jan. 10

Art of the Two Germanys
Artistic trends on both sides of the Berlin Wall.
German Historical Museum
www.dhm.de

April 28-July 12

Double Life: Literary Scenes from Postwar Germany

A documentation, using photographs and texts, of literary life on either side of the German-German border.
Literaturhaus Berlin
www.literaturhaus-berlin.de

Oct. 3-Jan. 10

National Gallery
A retrospective of Berlin photographer Thomas Demand, featuring work related to Germany, with new texts by playwright and essayist Botho Strauss.
New National Gallery
www.smb.spk-berlin.de

May 1-Nov. 9

We Were So Free: Snapshots 1989-90

Professional and amateur films and photos about German unification.
Museum for Film and Television
www.wir-waren-so-frei.de

Oct. 16

Neues Museum
The reopening of Berlin's Egyptian collections in David Chipperfield's acclaimed restoration of a 19th-century museum left in ruins for decades after World War II.
www.smb.spk-berlin.de

May 28-31

History Forum

A series of discussions, performances and other public events, co-sponsored by Humboldt University, the German Historical Museum and the Maxim Gorki Theater. Several venues in Berlin, with an opening address by German President Horst Köhler.
www.geschichtsforum09.de

Oct. 21-April 21

Classical Music Unified: Two Concert Houses, One City

A series of concerts featuring members of the Berlin Philharmonic and the Konzerthaus Orchestra, who will play works by composers from East and West Berlin.
www.mauerfall09.de

Aug. 15-Nov. 1

Views from the Wall: The Berlin Wall in Potsdam

A photography exhibition documenting the condition of the Berlin Wall in Berlin's most bucolic setting.
Schloss Babelsberg
www.spsg.de

Nov. 9

Festival of Freedom
celebrations, including symbolic fall of the Berlin Wall and a concert featuring Daniel Barenboim and the Staatskapelle Berlin, who will play works by Wagner and Schoenberg.
www.mauerfall09.de
—J.S. Marcus

Sept. 18-Jan. 31

Berlin 89/09

Exhibition featuring work by artists who have worked in the German capital since the fall of the Wall.
Berlinische Galerie
www.berlinischegalerie.de

Oct. 1-4

The Giants Arrive: A Fairy Tale for Berlin

The French street theater company Royal de Luxe stages a number of free open-air performances around Berlin about the fall of the Wall.
www.berlinerfestspiele.de



Model for the Buchenwald memorial sculpture (1952) by Fritz Cremer, from the 'Art of the Two Germanys' exhibition.

Across Eastern Europe, remembering



Bucharest

In 1989, Romania's Communist Party leader Nicolae Ceausescu was in his 24th year of power. In spite of increasingly dire economic conditions, he seemed invincible. Romania's state-controlled media did little but celebrate the achievements of the Ceausescu regime, and the Securitate, the country's elite secret police force, used its broad network of informers to keep any opposition from forming. Gradually, however, Romanians began to learn what was happening just beyond their borders thanks to Radio Free Europe.

"People were skeptical" that summer and fall, says Bucharest filmmaker Cristian Mungiu, whose 2007 film, "4 Months, 3 Weeks, and 2 Days," set in the final dark years of the Ceausescu regime, won the Palme d'Or at the Cannes Film Festival. "Although we were watching the regimes in Eastern Europe collapsing one after the other," he recalls, "we feared this couldn't happen in Romania. The system seemed so well organized that we couldn't imagine how [the revolution] would start—we were convinced that any attempt at rebellion would be covered in blood."

And so it was. Starting on Dec. 17, 1989, when armored units were called in to quell growing unrest in the far-western city of Timisoara, and ending on Christmas Day, when Ceausescu and his wife were executed by paratroopers, Romania's path to freedom was marked by violence.

Mr. Mungiu remembers the elation he felt when he heard the news on Dec. 22 that Ceausescu had fled. "I still remember that as the happiest moment of my life," he says. "The relief was indescribable—we felt that a huge burden was taken off our shoulders."

Horia-Roman Patapievi, the Bucharest physicist who heads the Romanian Cultural Institute, says Dec. 22 is for Romanians what Nov. 9 is for Germans. He expects a number of concerts and other public events in Bucharest to mark the 20th anniversary. In addition to a public discussion this October in Bucharest, which will address the significance of 1989, the Romanian Cultural Institute will also sponsor related events at several of its branches around the world.

www.icr.ro



Above, a tram in Prague is covered with pro-Vaclav Havel posters during a protest rally on Dec. 17, 1989; above left, an anti-Communist civilian fighter and a Romanian soldier supporting anti-Ceausescu activists during street-fighting on Dec. 24, 1989, in Bucharest.

Warsaw

When Karolina Labowicz-Dymanus was born in Warsaw in 1982, Poland was under martial law, instituted by the country's Communist regime as a way to crack down on the growing influence of Lech Walesa's Solidarity movement. Thousands were imprisoned and tens of thousands later went into exile. Ms. Labowicz-Dymanus grew up in a country marked by moral and material devastation.

"I don't remember chocolate from my childhood," says Ms. Labowicz-Dymanus, now a curator at Galerie Foksal, part of Warsaw's booming art scene. "In the late '80s, you couldn't find anything in the shops, even common things like shoes." Then, she explains, "after 1989 everything came here. For a child, it was easy to notice—suddenly everything was much more colorful."

All this year, Warsaw will celebrate its remarkable transformation since 1989 with events ranging from exhibitions to concerts and public discussions. The high point will come on June 4, when, 20 years ago, following the legalization of Solidarity in April 1989, the country held its first free election in a half-century.

On that day at Theater Square, an open-air rock concert will feature popular Polish bands from the 1980s, including Lady Pank and Turbo.

On June 6, the newly founded Polish History Museum and the Polish Senate will sponsor a day-long picnic, called "20 Years of Free Poland 1989-2009" at Rydz-Smigly Park.

www.rocznice2009.pl (in Polish only)

J.S. Marcus looks at how cities—and notable individuals—are recalling the events of 1989



The statue of Felix Dzerzhinsky, founder of the first Soviet secret service, is taken down on Nov. 17, 1989, in Warsaw.

Prague

"Czechs are very cautious," says the Prague novelist Ivan Klima, looking back on his country's sudden transition from Communism in the fall of 1989. "The whole society was expecting change" that whole year, he recalls. "But they were waiting, waiting, waiting. And then it happened overnight."

Czechoslovakia's "Velvet Revolution" is remembered as peaceful, but it started violently on Nov. 17, when 15,000 students demonstrating in Prague were attacked by police. Within a few days, half a million demonstrators were on the streets, and by the end of the month, the Communist Party announced that it would surrender its monopoly on power. Within a few years, the Czechoslovak state had split in two, and the Czech Republic had for its president the dissident playwright Vaclav Havel, who had just gotten out of jail a few years before.

Opona, a Prague-based NGO sponsoring several events this year marking the Velvet Revolution's 20th anniversary, plans to take its signature event on the road. "The Totalitarian Circus," a conceptual exhibition running in Prague now through May 3, uses theatrical performances and audience participation to simulate the experience of living under the Communist regime. After traveling to other Czech cities and towns, the exhibition plans to continue its tour throughout Europe later this year. On Nov. 17, Opona will also sponsor concerts called "20 Years Without the Curtain," in which stages will be set up along the path taken by students in 1989.

www.oponaops.eu

the Curtain's fall



Above, a red star is removed from a building in Budapest on Oct. 26, 1989; below, Soviet soldiers survey the city from their tank turret on Dec. 14, 1956, as Hungarians pass by.

Budapest

Terminology is important to Péter Nádas, the Hungarian novelist. "There was no Communist regime," he says, speaking about the political makeup of Hungary in the wake of its 1956 revolt against Soviet domination. Instead, he prefers to call the men who reinstated Communist rule after Soviet troops crushed the rebellion "careerists," in the service of what he calls "a Russian empire."

And he has found just the right phrase to sum up Hungary's transition to democracy, which started as early as 1988. "It was a long process," says Mr. Nádas, 66 years old, referring to a series of events spanning 18 months that changed Hungary from a dictatorship into an open society.

That process began in May 1988, with the resignation of János Kádár, Hungary's Communist leader after the 1956 revolt, and climaxed on Oct. 23, 1989, on the anniversary of that revolt, when Hungary was officially declared a republic. For Mr. Nádas, the most symbolic day in that process was June 16, 1989, when the heroes of the 1956 rebellion were reburied with great fanfare in a Budapest cemetery.

On June 27, 1989, a symbolic event of a different kind took place. The Hungarian and Austrian foreign ministers shook hands at their border, which the Hungarians had opened up to East Germans trying to flee to the west. This year, Hungary has chosen that date for the national observance of the events of 1989. In Budapest, a commemoration ceremony will be held on Kossuth Square. In addition to photo-ops for visiting dignitaries, there will be a two-day street party with rock concerts on Andrassy Avenue, the city's most famous boulevard.

For Mr. Nádas, a Budapest native who now lives in a remote village near the Austrian border, the decades since 1989 have restored a "liveliness" to Budapest that Communism had managed to erase. "Budapest isn't as well groomed as it was before," he says approvingly. "It's become chaotic, dirty, rundown—a wild, interesting town."



Moscow

"The late '80s were like a sunny day," says Russian writer Victor Erofeyev. Speaking by telephone from his home in Moscow, Mr. Erofeyev recalls "the paradoxical moment" at the beginning of 1989 when the Soviet Union, in the full throes of perestroika and glasnost, was the great liberalizing force in the Communist Bloc. "Our press was more free than in Hungary, or East Germany or especially Czechoslovakia." He describes the period as "a real Russian spring," when "people were full of hope."

"We all wanted these countries to be free from the Soviet Union," he recalls, describing the reaction to the collapse of Communist regimes as 1989 progressed. "We were absolutely happy that they were having their own revolutions. And [those countries] were all grateful to Gorbachev." However, he notes, "there is a big difference between the end of the '80s and the '90s. We had a terrible financial crisis, and the reformers couldn't explain what they were doing. And then we come to the Putin regime."

Mr. Erofeyev does not expect to see any positive coverage of the former Soviet Bloc's year-long party. In spite of the genuine emotions many Russians felt at the time, he says, "There will be no memory" of 1989. "It only shows how the whole situation has changed."



A photograph by Jürgen Lottenburger of the remnants of the Berlin Wall in January 1990.

Berlin's big year: a full agenda, 20 years after the Wall's fall

Continued from page W9
which manages to incorporate various elements of the building's complicated past. The museum—which will house the city's single most famous work of art, a 3,500-year-old bust of Nefertiti—opens on Oct. 16.

For many East Germans, the first months of excitement in 1989 and 1990 were followed by the realization that not everything was better in the West. East Berlin writer Thomas Brussig began to study in West Berlin in the spring of 1990. "It took me a while," he says, "to realize that East Berlin was the more interesting part of the city."

This became especially clear as Berlin regained its place as the theater capital of German-speaking Europe. The city now has five full-time repertory theaters, each one outdoing the other with innovative productions, and—thanks in part to budget cuts in West Berlin—four of them are in the former East. Now a New York resident, Klaus Biesenbach, the West German curator who is often credited with helping to put Berlin on the international art map in the early 1990s, tells visitors to "go and enjoy Berlin theater, even if you don't speak German."

Berlin theater will take a spectacular turn this October when the French theater company Royal de Luxe uses 13-meter-tall puppets to stage a fairy tale about German unification. The performances, which will be free of charge, will take place at select sites around the city, including the Bran-

denburg Gate and the Hauptbahnhof, the city's new train station.

Finally, on Nov. 9 itself, there will be a concert at the Brandenburg Gate and a giant party on the surrounding streets.

Ms. Birthler has high hopes for the year. "East Germans are not yet proud of this revolution," she says, noting that some East Germans still resent what they call the "elbow society" of career-driven Germans from the West. She hopes that both East and West Germans will begin to see the events of 1989 as "part of their own history" as well as "part of the movement towards freedom in Europe."

Visitors who want to experience the darker side of East German history can visit the documentation center of Ms. Birthler's agency, located on Mauerstrasse, not far from the Brandenburg Gate. Exhibits explain the various methods used by the Stasi to monitor and intimidate East Germans. The DDR Museum, which opened in 2006, tries to strike a balance between depictions of ordinary East German life—the exhibition space includes a real Trabant, the East German version of the Volkswagen—but is careful to counter any nostalgia with information about the oppressive aspects of daily life under the Communists.

Ms. Birthler believes that four decades of East German dictatorship may have damaged Berlin but did not destroy it. "I still recognize my old Berlin," she says. "Berlin has a strong old culture. You can't get rid of it in 40 years. Simply put: It's still there."



© 2009 Georg Baselitz



Above left, 'Der Hirte' (1965) by Georg Baselitz at the German Historical Museum; above right, the interior of the renovated Neues Museum, scheduled to reopen in October.

Sixeart gives graffiti style a museum quality

BY KATI KRAUSE

Special to *The Wall Street Journal*

A YEAR AGO, the curators of the Tate Modern in London invited six graffiti artists from all over the world to paint the building's river façade. Even 20 years after graffiti artists like Jean-Michel Basquiat and Keith Haring took their work into art galleries, the exhibition was revolutionary and controversial. The reason is simple: They might put their talent and names at the service of the marketing industry, putting the "cool" stamp on anything from beer to cars, but few graffiti artists have made their way into mainstream art galleries.

Sergio Hidalgo, alias Sixeart, is an exception. The 33-year-old, who was one of the artists featured in the Tate Modern exhibition, started scrawling his name on the walls of his native Badalona, a suburb of Barcelona, in the late '80s, when graffiti was still a novelty in Spain. Despite lacking a formal artistic training, he decided to add a paint brush and canvas to his usual tools, to great effect: His surrealist, childlike style struck a chord with audiences and art collectors the world over. Today, he is being mentioned—and exhibited—together with the likes of Joan Miró and Antoni Tàpies.

Despite the sudden fame, Sixeart tries to stay true to his roots. He lives and works close to his birthplace, on the drab outskirts of Barcelona. And he continues to do graffiti, whenever he has time.

But time is scarce. Mr. Hidalgo now spends 13 hours a day, up to seven days a week, in his workshop, painting and sculpting for the four exhibitions he will have this year. He typically sells his paintings for five-digit figures.

Sixeart's next exhibition opens at the A.L.I.C.E. Gallery in Brussels on April 24 (www.alicebxl.com).

We met the artist at the Arenal restaurant on the Barcelona beach.

Q: Do you prefer painting on a wall or on a canvas?

I have no preference. I consider myself first a graffitero [graffiti artist], then an artist. Graffiti came first in my artistic career, and that's what it's based on, even though what I do on canvas has nothing to do with graffiti. Graffiti is a tree with many roots and many branches, but there is only one trunk: It always happens on a wall in the street. It can never be moved into a gallery. So I can still be a graffiti artist because I still go out and paint on walls, but I also do paintings.

Q: Do you think graffiti is also defined by a certain style?

Not anything can be graffiti. Ever since the term "street art" appeared, anything was put under that umbrella. But I don't identify myself with that label. I'm a graffiti artist, not a street artist. Anybody can do street art; there are street artists who are gardeners.

Q: But your style isn't very typical for graffiti either, is it?

I've done letters, and I've done the traditional graffiti. But I grew tired of it. And what I do in the street is very different from what I do on canvas. When I started out, I only signed tags. I didn't use colors or anything: I started like people used to start back then. There was no information.

Q: If there was no information or inspiration, what made you start?

Egotism. The ego push of seeing your name everywhere.

Q: Where does the childlike quality of your paintings come from?

I had a very happy childhood. And I think that, unconsciously, I want to maintain that in my paintings. But I hide a very dark side. I work with four or five series. I need all of them because otherwise I'd grow bored. My work is like a tragicomedy:



Diego Armando

There is the side of happiness, the childlike one, and then there is the dark, psychedelic side. I try to avoid that darkness by painting with a lot of colors and trying to be happy. It's like a therapy for me.

Q: So what would happen if you stopped painting?

I would commit suicide.

Q: When you paint, how do you pick the theme?

Sometimes it's unconscious, sometimes inspiration comes from daily life: You meet a person, and that person leads you somewhere. In the case of the Warrior series, I had a Greek girlfriend, went to Greece, met her mother who was an archaeologist, went to see some excavation sites. I immersed myself in Greek history and decided I

wanted to do something with warriors.

Q: Do you look for inspiration or does it come naturally?

It comes to you. You can't look for it.

Q: Since when have you been able to live off your work? For about three years. I was kicked out of my job at a sports store, where I repaired bicycles, because I used to call in sick and go to festivals to paint. Then I got a job for a children's clothes brand. That was one of the first commissions that, back then, earned me a lot of money. Now it seems little. It created a little financial cushion and I could go on painting, doing one job after another, and survive.

Q: Do you sometimes decide not to sell



Sixeart (2)



Clockwise from left: the artist Sixeart in his studio in front of 'Tercera Dimension' (2009); 'El Viejo Arcero' (2009); 'Composicion de element' (2009).

a painting?

Lately, I've been doing it. I want to keep one painting of every series. If not, what am I going to do when I want to do a retrospective? I'll have to go around borrowing paintings off people! Picasso kept all his best paintings. And it's a safeguard for when I find myself in a tight spot.

Q: Do you feel you're now entering a celebrity moment?

I don't want to look at it like that. I could go on holiday, spend money... but I don't do it. I don't want to change anything. You have to be very careful with that. If I change, I could ruin it all.

Q: What are your artistic influences?

The things that have most influenced me are what happened to me in life. And Mother Nature. Since I'm self-taught, I didn't understand much of painting or the world of art. I think that the classic painters have not influenced my style. My technique has been developing on its own. But I love Picasso, Miró and Manolo Millares, Basquiat, Keith Haring...

Q: ...the father of graffiti.

No, the precursor of merchandising. He was the one who invented that for the world of graffiti.

Q: Has your relationship with Barcelona changed due to the recent clamp-down on graffiti?

Of course. The city has changed: There's less freedom than before. There was a Golden Age until about two-and-a-half years ago, when we could paint in the city center. But all that is over, and it's more and more complicated. It's like in the beginning again, when you had to hide in order to paint.

Q: Is there a Mecca of graffiti?

South America. There you can paint in many places without problems.

Q: But you might not have the same repercussion as an artist.

That doesn't matter. Above all, you have to paint for yourself. You can't do it for others. First of all you have to be sure of why you do it, and for whom. You have to be sincere with your work.

Q: Tell me one building you'd really like to paint.

The wall of the MACBA [Museum for Contemporary Art in Barcelona]. The one facing the square. Other cities and capitals in the world have opened their doors to me, to let me paint; but Barcelona still hasn't done it.

Grenache enters the spotlight

WE ORDERED A tasting menu at a restaurant recently and, wondering what wine could pair with all the dishes, decided on a Grenache Blanc blend from Tensley in California. Its white-wine tastes and red-wine heft made it a good choice. After a visit to the Monterey region last year, we wrote about a Grenache from Marilyn Remark Winery there that we found rich and soulful. When we were in Santa Barbara County recently, one of the most exciting

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

wines we had was a Grenache rosé. During the same trip, the wine director of a fancy resort wondered aloud if Grenache would be the next big thing. A few weeks ago, our assistant, Melanie Grayce West, came in one day and raved about a wine she'd had at a restaurant the night before—an Edmunds St. John Grenache Blanc blend.

Are you sensing a pattern here? Grenache is one of the world's most widely planted grapes. It's used in everything from France's Châteauneuf-du-Pape and Tavel to Spain's Priorat and Garnacha rosés. It was Australia's top grape until it was supplanted by Shiraz. And it has been widely grown in California for decades. It's even big in Sardinia, where it's known as Cannonau. However, the adjective often used to describe Grenache is "useful." It's hearty and productive, so it's primarily used as a blending grape. Allowed to grow and prosper without restraint, it makes a wan wine—light in color, tannins, taste and character. If Grenache were a person, it would be the pretty girl's very-nice-but-plain best friend.

But U.S. Grenache is getting an extreme makeover. A small but growing number of winemakers—led by "the Rhône Rangers," who specialize in wines from grapes associated with the Rhône Valley of France—are taking Grenache more seriously and, at the same time, having great fun with it, fashioning it into a wine they think can stand on its own. They're planting Grenache in better areas, making the vines suffer and pruning more severely, creating, they hope, a wine of heft and stature. A couple of decades ago, it seemed that every winemaker in America wanted to see what he or she could do with Pinot Noir; these days, many are showing their stuff with Grenache. At the 12th annual Rhône Rangers grand tasting in San Francisco last month, there were Grenaches everywhere—red, pink, blends and white. More than a third of the wineries there were pouring a Grenache of some type.

So, how is the new generation of Grenache? We decided to find out.

The world of Grenache is so complex that we could totally geek you out if we weren't careful. Grenache is different from, though related to, the grape Grenache Blanc, which was only officially recognized as an American varietal wine by the U.S. government in 2003. There is also Grenache Gris, which still isn't recognized as a U.S. varietal wine on its own, but which is sometimes made into a rosé in the U.S. (Other Grenache rosés are made from regular Grenache.) A winery called A Don-



Erica Beckman for The Wall Street Journal

"is never going to overtake Pinot Noir and Cabernet, but people are a lot more open-minded and are doing a lot more experimenting these days," she told us.

So with all of this banging around in our heads, we decided to shop widely and buy every American Grenache and Grenache Blanc we could find. We ultimately bought 25 and we tasted them over several nights. Because we didn't get very many and because they were so different, we did not taste them blind. The result: These are special wines. It is impossible, at this point, to say what they taste like, in general. Part of the charm of the current state of American Grenache is that winemakers are still finding their way with it, so the styles are very different. But let's try to explain the overall sense of the red wines by saying this:

They taste like lamb.

We don't mean they go well with lamb, though they do. And we don't mean that, quite literally, they have the flavors of lamb. But think about what lamb tastes like, compared to, say, steak or chicken. These are more challenging wines, with meatier—perhaps even gamier—rustic tastes. They don't have the sweet juiciness of steak or the broad approachability of chicken. They have an herbalness to them that reminds us of the herbs in roast lamb and an earthiness that is special and soulful. They have enough character to make a statement on their own—these are not shy wines, and their alcohol levels can be high—but they are flexible enough to let winemakers express themselves. They can have some grappiness, Bing cherries, black pepper and a nice bite at the end that's like a little farewell giggle. We can understand why vintners enjoy them so much. (By the way, we found only a few wines labeled Grenache Blanc and they were also good—quite substantial and, like the reds, quite soulful, with a depth unlike many whites today.)

And that brings us back to our discussion with Thamin Saleh, the wine director of the Bacara Resort & Spa in Santa Barbara. We were there to conduct a wine tasting for Dow Jones and Mr. Saleh, who has been working in the American wine industry for more than 20 years, wondered if Grenache could be the next big thing. We called him later to ask why he thought that might be. "I feel it's the bridge between the Pinot Noir and Syrah movements," he told us. "Pinot is getting expensive so people are wondering where shall we go? California Syrahs are so huge these days. Very few can handle foods. There's something in-between, which is Grenache. It tastes of strawberries, earth and some gaminess but its character is not as dark as Syrah."

We can't emphasize this strongly enough, so pretend the following is in big, boldfaced letters: You are almost surely not going to walk into your corner wine store this weekend and find a fine American Grenache. For now, they are still such small, experimental undertakings that they are usually available only in very special stores. But keep your eyes open because, sometime within the next couple of months, you will see a Grenache, Grenache Blanc or Grenache rosé at a store or on a wine list. When you do, we hope a little voice inside you will say, "I can't remember why, but I just know I have to try this."

A sampling of American Grenache

In a tasting of American Grenache and Grenache Blanc, these were our favorites. We rated all of those below as Very Good. If most of these wineries are unfamiliar to you, you're not alone. We list these as examples of a new generation of American Grenache, often made by small wineries. All of these—and, indeed, just about all fine American Grenache and Grenache Blanc—are made in very limited quantities. The first wine in this list is white and the rest, listed in alphabetical order, are red.

VINEYARD	PRICE	COMMENTS
Celadon (Topanga Vineyards) Grenache Blanc 2007 (Beeswax Vineyard, Arroyo Seco)	\$19.99	A white wine with presence. Imagine a very ripe, very freshly white peach. Fine acidity, so it's not heavy. Nice minerals. Needs food and could stand up to just about anything.
Alder (Palmina) 2004 (Alisos Vineyard Santa Barbara County)	\$19.84	Marvelous, intense nose of strawberries and raspberries. Tight and streamlined, without much weight, and a real brightness about it.
Paredon (Carr Winery) 2006 (Santa Barbara County)	\$39.00	This has the elegance and food-friendliness of a Pinot Noir, with soft spices that make it fine with food. Nice acidity gives it lift.
Santa Cruz Mountain Vineyard 2005 (McDowell Valley Vineyard, Mendocino)	\$15.99	Aggressive, with fine tannins and terrific acidity. Nicely rustic and plain-spoken—it tastes more brown than jammy, with a hint of black pepper.
Sorellina 2006 (Santa Ynez Valley)	\$18.99	Big, purple-grape tastes. Concentrated and masculine. Black cherries and pepper.
Tensley Wine 2007 (Colson Canyon Vineyard, Santa Barbara County)	\$31.00	More approachable than many, with great fruit, some herbs in a round, easy-to-drink package.
Unti Vineyards 2006 (Dry Creek Valley)	\$27.99	Complex and interesting, with layers of black cherries, raspberries, bittersweet chocolate and earth, with a touch of tarragon at the end.

Note: Wines are rated on a scale that ranges: Yech, OK, Good, Very Good, Delicious, and Delicious! These are the prices we paid at wine stores in California, Illinois, New Jersey and New York. We paid \$15.99 for Sorellina, but this price appears to be more representative. Prices vary widely.

key and Goat makes a tasty rosé from Grenache Gris, and the one we had in Santa Barbara, Curran Wines 2007, was remarkably focused and intense. The owner and winemaker, Kris Curran, says she made 100 cases of the rosé after tasting the Donkey and Goat version, deciding

how she'd make it differently and buying cuttings from their source that were then planted for her. She is married to winemaker Bruno D'Alfonso, and the two of them have a growing portfolio of labels. Her first Grenache is still in the barrel, and she's excited about it. Grenache

Top wines still selling at auction

THE GLOOMY ECONOMIC climate does not seem to have affected buyers' thirst for collectible wine. Auctions of top vintage wines held so far this year have done remarkably well under the circumstances. Sotheby's senior director Stephen Mould says "iconic names of top quality from each wine region sell" well. At Sotheby's first 2009 wine auction in London, held on Feb. 26, 98% of offered lots were sold in a packed saleroom where estimates were regularly surpassed. "We were amazed," Mr. Mould says.

Collecting

MARGARET STUDER

In March, Sotheby's second London wine sale of the year and its first New York sale both had sold-lot rates of 96%. At Sotheby's inaugural wine sale in Hong Kong on April 4, some 100% of lots were bought and 94% of those achieved prices in excess of their pre-sale estimates.

The picture didn't look so rosy at the end of last year. "Everyone was panicking. But now things have calmed down," says Richard Harvey, European head of Bonhams wine department. Mr. Harvey says at the house's London sale in November a 12-bottle case of Château Lafite Rothschild 1982 carrying an estimate of £14,000-£16,000 failed to sell; in February the same case went for £17,250.

A number of factors are driving the market, auction specialists say. Primarily, auction houses reacted speedily to changed market conditions. Faced with more unsold lots at the end of last year, Mr. Mould says Sotheby's adjusted estimates so that now pricing is back around the levels of late 2006-early 2007. Christie's senior wine specialist Carolyn Holmes says some "crazy prices" were achieved in 2007 and early 2008, but now "things have settled" with wines to be had for 10% to 20% or even 30% below their highs. The Liv-ex 100 Fine Wine Index, which represents the price movement of 100 of the most sought-after blue-chip wines, is down as of March 31, 2009, an average 18.2% year on year.

So far this year among the major auction highlights have been Bordeaux's Château Pétrus, with a 1978 case of 12 bottles more than doubling its estimate to sell for £7,475 and 12 bottles from 1982 selling for £29,900 above an estimate of £22,000-£26,000 (both at Sotheby's London).

Auctions to watch in the coming weeks include Bonhams London on April 28, with lots including two bottles of Château Mouton Rothschild 1959 expected to fetch £1,100-£1,300; at Christie's London on April 30, where all of the first growth Bordeaux estates are represented, including 12 bottles of Château Lafite Rothschild from 1996 with an estimate of £4,000-£5,000; and, at Christie's Geneva on May 12, where a highlight will be Bordeaux from the 1959 vintage, such as 12 bottles of Château Latour (estimate: 13,000-18,000 Swiss francs).

❖ Top Picks

The man behind the modernism

Barbican sheds new light on Le Corbusier's often overlooked humanity

LONDON: The Barbican Art Gallery has never looked better than it does with the show "Le Corbusier—The Art of Architecture."

This shouldn't surprise, because Charles-Édouard Jeanneret-Gris, who called himself Le Corbusier, was the big influence on the architects of the Barbican itself, and the venue's interior spaces feel as though they are at last expressing their true purpose.

Le Corbusier (1887-1965) was a renaissance man, a radical thinker, writer, designer and artist. In addition to models and photos of his architectural works, this exhibition includes plenty of his pictures, showing that he was a talented painter and draftsman, as well as a great designer of furniture and interiors.

As you will gather from some of the architectural models in this show, even Le Corbusier's large-scale social housing designs displayed a sense of play. Whatever his critics say (and because his fame is so great, they are not always well-informed), Le Corbusier never lost sight of the fact that he was building housing for human beings, with all their wants and needs.

In this show is the model of one of the two private houses he built in Ahmedabad, in India. The other house there (where I have been a guest) has a typical Le Corbusier ramp from the top-floor level—only this slope is for the children to slide into the swimming pool. From the 1928-31 Villa Savoye, at Poissy, to the 1955 Palais de l'Assemblée at Chandigarh and the Philips Pavilion at the 1958 Brussels World's Fair, you are swept away by the breadth and power of the man's imagination.

The show is so up-to-date that it concludes with the church at Firminy, near St. Étienne, France, finished only last year. This was the work of one of his two last pupils and studio assistants, José Oubrerie, who also built a domestic dwelling, a regulation Le Corbusier "machine à vivre," Miller House, in Lexington, Ky.

That building shows, as does Harvard's Carpenter Center, a robust sense of humor and fun. Indeed, you walk away from this Barbican show with more sense of the man than of the movement he supposedly inspired, and with warts-and-all admiration for his humanity as well as for his vision.

—Paul Levy

Until May 24
www.barbican.org.uk



'Basculant' armchair (1928), by Le Corbusier, Pierre Jeanneret and Charlotte Perriand; above right, 'La Cathédrale' (1964), by Le Corbusier and Joseph Savina.



FLC/DACS (2)

London 'Bridge' another triumph for Miller's play

LONDON: London audiences have always had a special affinity for the plays of Arthur Miller; indeed, the première of the present two-act version of "A View from the Bridge" was directed in London by Peter Brook in 1956, the year the late American playwright married Marilyn Monroe. Perhaps the British were sympathetic to Miller's anti-McCarthyite stand.

Lindsay Posner's current production at the Duke of York's Theatre pushes just as many buttons as Alan Ayckbourn's celebrated 1987 revival for the National Theatre, in which Michael Gambon played the lead, Eddie Carbone. Those who saw that great production say that Ken Stott's performance as Eddie in the current run equals it.

Mr. Stott obsesses over the relationship of his niece, Cath-



Alastair Muir

Ken Stott and Hayley Atwell in 'A View from the Bridge.'

erine (marvelously played by Hayley Atwell) with the winsome, blond, illegal-immigrant, Sicilian nephew of his wife who is sleeping on their floor. His Eddie keeps a stiff Brooklyn upper-lip while he suffers exquisite torments of jealousy, though we learn from the subtle performance of Mary Elizabeth Mastrantonio, as his wife, that his fixation on Catherine pre-

cedes the arrival of his rival, and seems to have made him impotent in the marital bed.

Harry Lloyd also gives a superb performance as the nephew Rodolfo, who is as stunned as the audience when Eddie, having forced a passionate kiss upon Catherine, does the same to him. Eddie calls Rodolfo a "punk," hoping the Italian really is homosexual; and these undertones caused trouble with the British censor in 1956.

To us today, however, this play, with its themes of incest and betrayal (not to mention illegal immigration and gay-bashing), feels like a genuine modern tragedy.

Mr. Posner's production, with superlative, shabby-chic sets and costumes by Christopher Oram, and an equally praiseworthy supporting cast, reaches a theatrical height seldom achieved anywhere.

—Paul Levy

Until May 19
www.dukeofyorkstheatre.co.uk



Martin Roemers

A 1992 photograph by Martin Roemers of Trabants being scrapped in Zwickau.

The little car that could (sort of): a Trabant tribute

ROTTERDAM: After the collapse of Communism in the fall of 1989, Germans on both sides of the Wall quickly realized that East Germany's economy was in worse shape than anyone had imagined. By the summer of 1990, as East Germans struggled to find their place in what everyone called the "market economy" and as West Germans tried to find some kernel of worth in the wreckage of the GDR, a little car came to the rescue, providing a few needed months of good cheer.

The Trabant—generally referred to by its almost human-sounding nickname, "Trabi"—was the world's first plastic automobile, with a body made of Duroplast, a cotton-reinforced relative of Formica. Like just about everything else in the GDR, the Trabi reached its peak in the early 1960s, and then stalled. As the decades progressed, some three million cars, each one of vintage Sputnik-era design, rolled off the assembly line in the Saxon town of Zwickau. In 1990, the car got a brief second wind when it became a sudden point of pride for East Germans, and an object of camp curiosity in the West.

In the early '90s, a young Dutch photographer named Martin Roemers made three trips to the Trabant plant in Zwickau, and now Rotterdam's Kunsthal presents what he found in a bitter-sweet exhibition called "A Tribute to the Trabant."

The show is less a tribute to the Trabant than to the people who made it. The black-and-white photographs, which have captions rather than titles, catch the GDR in its death throes, but also record the durable humanity of its citizens. Here are assembly workers, custodians and painters, all smiling for Mr. Roemers while the world around them crumbles. There is a surreal sadness in these photos, as the resolutely old-fashioned Trabant, in various stages of production, slides along in scene after scene—as immune to change, and to the damaged lives around it, as a layer of inert gas.

In 1992, Mr. Roemers returned to Zwickau, where the revamped Trabi plant was busy producing Volkswagens, and his final photographs record the junk dealers and recyclers hard at work, disposing of the Trabant's last traces. A farewell shot shows a train loaded with new VWs, riding into the future.

—J.S. Marcus

Until June 7
www.kunsthall.nl

Muhammad on the High Seas

The late spate of piracy off the coast of Somalia has been analyzed so far almost entirely in political and economic terms: Somalia is lawless and impoverished, so Somali men are taking world trade for a ride. Religion comes up in this analysis only in terms of fears about potential ties between Somali pirates and Islamist groups such as al Qaeda and al Shabab.

But according to Boston University's World Religion Database, the Somali population is 99% Muslim, and the last time the U.S. was menaced by piracy, in the late 18th century, the so-called Barbary pirates of north Africa also operated out of Muslim havens. For those who know something about Muhammad and the origins of Islam, more than coincidence is at work: Religion, it turns out, should be factored into the piracy problem.

When Muhammad and his followers moved in the year 622 from the commercial center of Mecca to the more agricultural settlement of Medina, almost all of the emigrants found themselves out of work. They didn't own farming land in Medina, and because they had left behind suppliers and customers alike they couldn't trade as they had in Mecca. So Muhammad, who had worked in his youth as a camel driver, turned to the longstanding Arabian practice of the *ghazu*, or

bounty raid. His men would capture camels and caravan drivers and hold them for ransom just as Somali pirates today are capturing and ransoming ships, supplies and sailors. Though many of the prophet's early bounty raids were unsuccessful, they did cause merchants to reroute their caravans, just as the Somali pirates are redrawing the shipping map in the Gulf of Aden.

Along with agriculture, herding and trade, the *ghazu* was a recognized part of the seventh-century Arabian economy, and those who indulged in its redistributive adventures were often celebrated as Robin Hoods of a sort. But the bounty raid was also a national pastime—a sport for turning boys into men. As is the case with piracy today, these earlier bounty raids almost always ended without bloodshed, since any death was sure to bring on a cycle of vendetta killings every tribesman was eager to avoid—a cycle that Somali pirates recently promised to set into motion in response to the killing of pirates by American and French special forces.

All this might be of purely antiquarian concern except for the fact that Muslims today regard Muhammad not only as God's final prophet but also as *the* human being par excellence. The Hadith, an Islamic scripture sec-

ond in authority only to the Quran, records thousands of instances of Muhammad's beliefs and actions, so Muslims can follow his example on matters as detailed as the cut of his beard. If Christians ask, "What Would Jesus Do?" Muslims ask, "What Would Muhammad Do?"

There are of course ways to read the Islamic sources as antithetical to piracy, but Muhammad himself both organized and participated in the seventh-century overland equivalent of the high-seas buccaneering that now bedevils world trade. And at least some Somali pirates see their profiteering as consistent with submission to Allah. "We are Muslims," one pirate told a Reuters reporter earlier this month. "We are marines, coastguards—not pirates."

The point is not to see Muhammad as a criminal. Today piracy is a violation of international law, but the *ghazu* was not a crime during Muhammad's lifetime, as long as it was conducted in accordance with the agreed-



A Florentine School rendering of the pirate Barbarossa, circa 1550.

it needs to weigh religious causes alongside economic and political ones. Muslims should be involved in crafting those solutions, and Muslim leaders across the world should respond with denunciations of this practice as forceful and various as their condemnations of 9/11. There is not much good to say about Somalia's current government, but the country's current deputy prime minister, Abdurrahman Haji Adam, got it right on Sunday when he denounced piracy as a crime against Islam.

Just as Christians of good will have a duty to revisit age-old practices and beliefs that have no place in the modern world (e.g., anti-Semitism), Muslims must reckon with and revise traditions of Islamic interpretation that can be used to justify crimes on land or, in this case, at sea.

Mr. Prothero is the author of "Religious Literacy: What Every American Needs to Know—And Doesn't."

Piracy's roots in the Arabian practice of the *ghazu*, or bounty raid.

Polar Exploration for Armchair Travelers

By Michael J. Ybarra

In 1845 the two ships that made up the British Naval Northwest Passage Expedition under the command of Sir John Franklin nosed toward an unexplored region near the Barrow Strait in the Arctic. A whaler reported sighting the ships, the *Erebus* and *Terror*, that May. No one else ever did.

Over the next 15 years a number of rescue expeditions scoured the Arctic for traces of the vessels and their crew. Eventually evidence emerged of the ships trapped in ice, their crews making a desperate bid for escape but none succeeding.

A quick trip to Wikipedia will turn up the basic facts of Franklin's lost expedition. But for a more intimate, if partial, view of the episode the archives of the Scott Polar Research Institute are the place to go.

Two images there serve as bookends to mark the early optimism and bleak fate of the expedition. The first is a portrait of Franklin, bald and jowly, tightly buttoned up in a high-necked, be-tailed uniform with epaulettes—an officer of the British Empire intent on and confident about charting the unknown. The second is a stereoscopic photograph taken by one of the rescue missions: two rifles stacked against each other, framing a clutch of other relics that were

found in a boat along with two skeletons. The arrangement reminds one of a votive offering on an altar and is as noteworthy for what it doesn't contain as for what it does: the actual remains of the crewmembers.

Polar exploration is a peculiar pastime and one that came to say a lot about the British national spirit in that age: stiff upper lips; even stiffer frostbitten fingers and toes; and a general unflappability in the face of the greatest adversity. Perhaps it had something to do with British food.

Until recently, these musings would have required a trip to Cambridge University, but in March the institute launched a Web site offering the public access to 20,000 newly digitized photos documenting the history of polar exploration from 1845 to 1982. Many of the pictures on the site (www.freezeframe.ac.uk) are too fragile to otherwise be shown.

It's a great resource for armchair travelers, although I have a few complaints. Navigation is cumbersome. Click on a slide-

show and it moves too fast and you can't control the pace. Also, there's no overall narrative that puts the history of polar exploration in context and the exclusively British focus slights the accomplishments of other nations.



Could Capt. Robert Falcon Scott have foreseen his fate? Photo by Herbert George Ponting, Oct. 7, 1911.

It was Norwegian Roald Amundsen, after all, who first reached the South Pole in December 1911, followed by Robert Falcon Scott and his four comrades a month later.

One photo shows Scott writing in his journal in his expedition's cozy wood-sided winter quarters, a month before he left for the South Pole. Books line the shelves, as do pictures of

his wife and children. He holds a pipe, looking much as any English gentleman might in a study on the other side of the world. Given what we know happened next, the image is almost unbearably poignant.

Another photo shows Scott and his comrades at the pole three months later—five men in voluminous arctic wear, faces sun-blackened. Scott's eyes are downcast, as if he were thinking of the uncertain journey back to safety. A British flag flaps in the background. None of the men survived the return trip. In the outpouring of grief that followed back home, the Scott Institute was founded.

"Had we lived, I should have a tale to tell of the hardihood, endurance and courage of my companions which would have stirred the heart of every Englishman," Scott wrote in his diary, words that have become a touchstone for generations of Brits. "These rough notes and our dead bodies must tell the tale."

Inexplicably, I couldn't find

anything from Scott's famous diary on the institute Web site. Google, though, did the trick.

I was also curious to see photos of Ernest Shackleton's famous expedition, wherein the misnamed *Endurance* was crushed by ice and abandoned, while Shackleton and a small group sailed a small boat on an epic, 800-mile voyage for help. Pictures will be coming, the Web site informed me a couple of weeks after it launched. There is, however, a charming photo of Shackleton on a later expedition washing a sled dog in a tub on a ship.

The most recent—which is to say, sadly, least interesting—material comes from the grandly named Transglobe Expedition, which took place from 1979 to 1982. The expedition, led by professional adventurer Sir Ranulph Fiennes, featured a nifty logo that previous explorers lacked. There were support airplanes and various dubious records: fastest snow-mobile crossing of Antarctica, first dog to visit both poles. One photo shows the dog, Bothie, barking at a pair of jeans so frozen in Antarctica that they stood on their own. Bothie didn't have to drag a sled to reach the South Pole, which was probably just as well considering the fact that he was a Yorkshire terrier. He was flown to both poles by helicopter.

Mr. Ybarra is the Journal's extreme sports correspondent.

time off



Until June 14
 ☎ 352-2250-45
www.casino-luxembourg.lu

Amsterdam

toys
 "50 Years of Barbie" shows dolls with outfits from the official Barbie wardrobe and clothes handmade by Dutch mothers and grandmothers.
 Amsterdams Historisch Museum
 Until Aug. 30
 ☎ 31-20-5231-822
www.ahm.nl

Antwerp

books
 "In the Wake of Columbus: Antwerp Books and Prints around the World" displays early prints of exotic fauna and flora.
 Museum Plantin-Moretus/
 Prentenkabinet
 Until July 19
 ☎ 32-3-2211-450
www.museumplantinmoretus.be

Basel

art
 "Vincent van Gogh—Between Earth and Heaven: The Landscapes" presents 70 landscape paintings by the Dutch artist (1853-1890) alongside 40 masterpieces by contemporaries.
 Kunstmuseum Basel
 ☎ 41-61-2066-262
 April 26-Sept. 27
www.kunstmuseumbasel.ch

Berlin

art
 "Janet Cardiff & George Bures Miller: 'The Murder of Crows'" stages a mixed media sound installation by contemporary Canadian artists Janet Cardiff (born 1957) and George Bures Miller (born 1960).
 Hamburger Bahnhof
 Until May 17
 ☎ 49-30-3978-3439
www.smb.museum

photography

"Encounters" is a traveling exhibition of historical photographs from Véménd in southern Hungary paired with contemporary pictures from the tri-border region between Hungary, Croatia and Serbia.
 Museum of European Cultures
 Until July 5
 ☎ 49-30-8301-438
www.smb.museum

Bilbao

art
 "Murakami" features sculptures, paintings, fashion, animation and merchandising by Japanese contemporary artist Takashi Murakami (born 1962).
 Guggenheim Museum
 Until May 31
 ☎ 34-94-4359-023
www.guggenheim-bilbao.es

Brussels

architecture
 "Vegetal City: A Vision on a Durable Future by Luc Schuiten" presents the work of Belgian architect Luc Schuiten, suggesting utopian city structures enveloped by vegetable materials.
 Jubelparkmuseum
 Until Aug. 30
 ☎ 32-02-7417-211
vegetalcity.net

Budapest

photography
 "Anton Corbijn" shows portraits and video by Dutch photographer and film



'Unser Garten mit blühenden Rabatten' (1912), by August Macke, on show in Hanover; top right, a model of a samoreus sailing barge, in Rotterdam.

director Anton Corbijn (born 1955), including work for bands like Depeche Mode, U2, Nirvana and Joy Division.
 Ludwig Museum
 April 26-July 5
 ☎ 36-1-5553-444
www.ludwigmuseum.hu

Copenhagen

opera
 "Ezra" is a new Danish opera about American poet Ezra Pound, composed by Frans Winter and the poet Peter Laugesen.
 Det Kongelige Teater
 Until April 28
 ☎ 45-3369-6969
www.operaen.dk

Dresden

ceramics
 "Johann Friedrich Böttger and Treasury Art" shows a selection of rare refined stoneware invented by Johann Friedrich Böttger (1682-1719).

Residenzschloss, Neues Grünes Gewölbe
 April 25-Aug. 3
 ☎ 49-351-4914-2000
www.skd-dresden.de

Hanover

art
 "Marc, Macke and Delaunay: The Beauty of a Fragile World (1910-1914)" exhibits works by Franz Marc (1880-1916), August Macke (1887-1914) and Robert Delaunay (1885-1941).
 Sprengel Museum
 Until July 19
 ☎ 49-511-1684-3875
www.sprengel-museum.de

London

art
 "George Scharf: From the Regency Street to the Modern Metropolis" shows drawings and prints of Victorian London by Sir George Scharf (1820-1895).

Sir John Soane's Museum
 Until June 6
 ☎ 44-20-7440-4246
www.soane.org

art

"Snozzcumpers and Frobscottle!" showcases more than 80 illustrations by British illustrator Quentin Blake (born 1932), mostly created in partnership with the writer Roald Dahl (1916-1990).
 V&A Museum of Childhood
 May 2-Sept. 6
 ☎ 44-20-8983-5200
www.vam.ac.uk/moc

Luxembourg

photography
 "Great Expectations—Contemporary Photography Looks at Today's Bitter Years" presents images on the theme of the economic downturn by contemporary photographers.
 Casino Luxembourg Forum d'art Contemporain

Madrid

film
 "Documenta: The 6th International Documentary Film Festival of Madrid" screens a selection of international documentary films.
 Documenta
 May 1-May 10
 ☎ 34-91-5903-920
www.documentamadrid.com

Paris

art
 "The Power of Art 02" is a triennial exhibition of French contemporary art.
 Grand Palais
 Until June 1
 ☎ 33-1-4413-1717
www.grandpalais.fr
www.laforcedelart.fr

Riga

fashion
 "Eco Chic—Towards Sustainable Swedish Fashion" features Swedish fashion designers who take an environmentally friendly approach to their work.
 Riga Art Space / Riga City Exhibition Hall
 April 27 to June 5
 ☎ 371-6-7181-328
www.artspace.riga.lv

Rome

art
 "The Blessed Angelico—The Dawn of the Renaissance" exhibits work by Italian Renaissance painter Fra Angelico (ca. 1395-1455), including a triptych from galleria Corsini.
 Palazzo dei Caffarelli—Musei Capitolini
 Until July 5
 ☎ 39-06-0608
www.museicapitolini.org

Rotterdam

art
 "Power and Glory" presents objects and art from seafaring history, including paintings and ship models from collections of the Maritime Museum Amsterdam and the Rotterdam Maritime Museum.
 Maritiem Museum Rotterdam
 Until Sept. 6
 ☎ 31-10-4132-680
www.maritiemmuseum.nl

Urbino

art
 "Raffaello and Urbino" exhibits works of art by Renaissance painter Raphael and his contemporaries, reconstructing the artistic and cultural atmosphere between 1470 and 1480 in Urbino.
 Palazzo Ducale Urbino/Galleria Nazionale delle Marche
 Until July 12
 ☎ 39-721-8206-56
www.palazzoducaleurbino.it

Vienna

art
 "Lovis Corinth—A Feast of Painting" shows works by the German artist (1858-1925), one of the most popular artists of the Berlin Secession.
 Oberes Belvedere
 Until July 19
 ☎ 43-1-7955-7134
www.belvedere.at

Source: ArtBase Global Arts News Service, WSJE research.