

FRIDAY - SUNDAY, APRIL 3 - 5, 2009

# WEEKEND JOURNAL.

EUROPE

## Suffolk chic

Beach huts, tall tales and pub cuisine  
on Britain's eastern coast



Rocking the harpsichord | Cuba's artistic expression



# Contents

## 3 | Fashion

The hedge-fund dress code

## 4 | Sports

Golf Journal:  
Madness in the method

Flying the not-so-friendly skies

## 6 | Top Picks

Nothing new  
at 'Altermodern' ▶

Staging Schnitzler



## 8-9 | Cover story Travel

# Suffolk chic

Beach huts, tall tales and pub cuisine  
on Britain's eastern coast



Cover photo: Alamy

## 7 | Music

Rocking the harpsichord

Diana Krall's  
Brazilian 'Nights'

## 12-13 | Art

Cuba's artistic  
expression ▶

Collecting:  
Prints at auction



## 14 | Time Off

Our arts and  
culture calendar

## 15 | Taste

Colette returns to Hollywood

WSJ.com

## More pub grub

In tough economic times,  
top restaurants are  
becoming bars with food.  
WSJ.com/Lifestyle

## Is Obama funny yet?

An African-American  
comedian gets ready to  
poke fun at the president.  
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## Say 'fromage'

Tasting events that pair fine  
wine with gourmet cheese,  
from New York to London.  
WSJ.com/Lifestyle

## WEEKEND JOURNAL

EUROPE

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## THE JOURNAL CROSSWORD / Edited by Mike Shenk

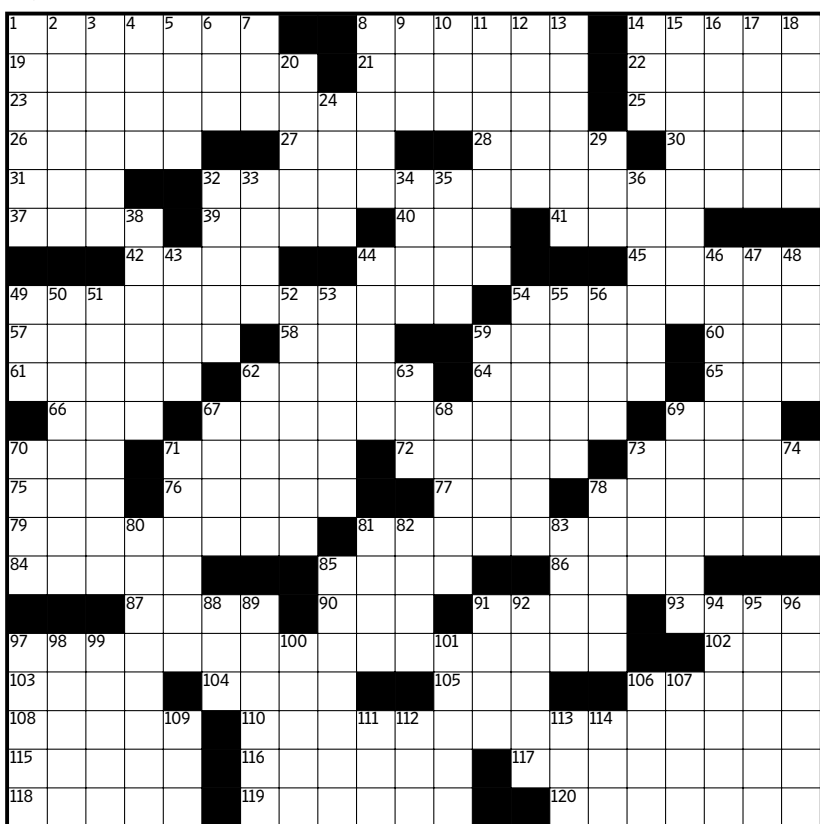
### Across

- |                                    |                                |                                     |  |
|------------------------------------|--------------------------------|-------------------------------------|--|
| 1 Hardy rhododendron shrub         | 22 Samurai without a master    | 30 "Ah, yes"                        | 41 "The Bourne Identity" director Liman      |
| 8 Puma rival                       | 23 Tim Kaine is its chairman   | 31 Code on Hartsfield-bound luggage | 42 Picnic spoiler                            |
| 14 Night vision?                   | 25 Tangential comment          | 32 Some significant others          | 44 It's a matter of degrees                  |
| 19 Restaurant critics, perhaps     | 26 Daring way to solve puzzles | 37 Leopold's accomplice             | 45 Hopping mad                               |
| 21 What you can't get blood out of | 27 300-cubit-long vessel       | 39 Concert stage sights             | 49 Ill-fated attraction built on Isla Nublar |
|                                    | 28 Suckers                     | 40 "Somewhat" suffix                | 54 Short aria                                |

### Down

- |                                 |                  |                          |                     |                    |                 |                       |                          |                 |                          |                  |                               |                            |                             |          |                        |                         |                  |                    |                             |                   |              |              |                  |              |   |   |                        |                          |  |  |             |               |                            |           |                 |                                |                              |                        |                  |
|---------------------------------|------------------|--------------------------|---------------------|--------------------|-----------------|-----------------------|--------------------------|-----------------|--------------------------|------------------|-------------------------------|----------------------------|-----------------------------|----------|------------------------|-------------------------|------------------|--------------------|-----------------------------|-------------------|--------------|--------------|------------------|--------------|---|---|------------------------|--------------------------|--|--|-------------|---------------|----------------------------|-----------|-----------------|--------------------------------|------------------------------|------------------------|------------------|
| 57 Challenge for rabble-rousers | 60 Bond, for one | 61 Like many a mouthwash | 62 Philosophy topic | 64 Become apparent | 65 Corp. bigwig | 66 Parliamentary vote | 67 Crunch time condition | 69 Representing | 70 Old-fashioned setting | 71 Virtuous sort | 72 Finger wagger's admonition | 73 "Amos 'n' Andy" sponsor | 75 He left Maria for Jackie | 76 Veils | 77 Outstanding service | 78 One who rings a bell | 79 Chicken call? | 81 Oil alternative | 84 Schindler who had a list | 85 In-box clutter | 86 Have legs | 87 Big shots | 90 Chewie's chum | 91 Principal | 93 "___ bien!" ("All right!" in Acapulco) | 97 Frequent filming location for "Baywatch" | 102 Call's counterpart | 103 Like ___ out of hell | 104 Either "Burn After Reading" director | 105 "I ___ Tenori" (Domingo, Carreras and Pavarotti) | 106 Mindful | 108 Elemental | 110 Control tower concerns | 115 Pricy | 116 More minute | 117 It comes with compact cars | 118 Girl in "The Gondoliers" | 119 Candidate listings | 120 Patrol boats |
|---------------------------------|------------------|--------------------------|---------------------|--------------------|-----------------|-----------------------|--------------------------|-----------------|--------------------------|------------------|-------------------------------|----------------------------|-----------------------------|----------|------------------------|-------------------------|------------------|--------------------|-----------------------------|-------------------|--------------|--------------|------------------|--------------|---|---|------------------------|--------------------------|--|--|-------------|---------------|----------------------------|-----------|-----------------|--------------------------------|------------------------------|------------------------|------------------|

## Figure Heads / by Gabriel Stone



- |                                       |  |
|---------------------------------------|--|
| 49 Copier nuisance                    | 83 Netman Nastase  |
| 50 Outraged                           | 85 Group that played "At the Hop" at Woodstock           |
| 51 Wasn't cautious                    | 88 Snap  |
| 52 Picked up                          | 89 Big name in lawn care                                 |
| 53 Mortgage charge                    | 91 Wilhelmina's assistant, on "Ugly Betty"               |
| 54 Milky Way feature                  | 92 Skilled   |
| 55 "Curiouser and curiouser!" speaker | 94 Like desert vegetation                                |
| 56 Workbench attachment               | 95 CNN founder   |
| 59 Church rule                        | 96 Blasts from the past                                  |
| 62 One on the aisle                   | 97 Blue Ribbon brewer                                    |
| 63 Doughboys                          | 98 Reduce  |
| 67 Exhibitors' event                  | 99 Docket load   |
| 68 Entrance                           | 100 Jeopardy   |
| 69 Become obsessed                    | 101 Excited states                                       |
| 70 "Joanie Loves Chachi" co-star      | 106 Bickering  |
| 71 Zhivago's portrayer                | 107 Hit the road   |
| 73 Sales force, informally            | 109 "Figure head" found in this puzzle's longest answers |
| 74 N.Y. neighbor                      | 111 Clothier's concern                                   |
| 78 Does a checkout chore              | 112 Charge   |
| 80 Openings to be filled?             | 113 Path of a pass                                       |
| 81 "Be ___!" ("Help me out here!")    | 114 Torque symbol  |
| 82 "Please?"                          |  |

## Last Week's Solution



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# The hedge-fund dress code

**L**IKE HOLLYWOOD executives, hedge-fund chieftains are often the most casually dressed guys in the room (though their Seven jeans and untucked Lacostes cost as much as some suits). But those dress codes don't apply to their female colleagues. It's a measure of the tremendous scrutiny

## On Style

CHRISTINA BINKLEY

that hedge-fund women face that they can't confidently imitate the men's "power casual" style.

"You're neither here nor there," says Kay Garkusha, who worked at a small Connecticut hedge fund until December. "You can't dress like the guys and you can't dress like the other women who are in support roles."

The intense pressure on women executives these days came into focus last week at a meeting of the 100 Women in Hedge Funds group. Double standards show up in many fields, but none more than the testosterone-charged world of Wall Street. There, women are still fighting for access to executive levels in an atmosphere where men also dissect each others' wardrobes for minute suggestions of power or weakness.

At this moment, the risks of missteps seem higher to many people, with thousands of financiers interviewing for a shrinking number of jobs. Indeed, Amanda Cain, head of institutional sales at Newedge USA in New York and an organizer of the women's event, noted that "a sizable percentage of the women here are 'in transition'"—the new euphemism for "downsized." Some of the women who have lost their jobs find themselves second-guessing any sartorial liberties they did take.

Ms. Garkusha sums up the hedge-fund dress code for men as the attitude that "we can dress like this because we make a lot of money." Yet, looking back on her six years at the hedge fund, which she declines to name, she wishes she'd worn more jackets to work. She now works as head of client relations at Synergy Graphix, a former client, where she says she accepted a salary cut. While she is too busy to spend much time pondering her clothes, she has wondered if a sharper wardrobe could have made a difference. "I've thought a lot about that," she says.

Of course, in the hard-driving, norm-busting world of hedge funds, there have been few rules to bank on. Yet power can shift based on subtle messages. That was the topic many women reiterated last week.

On a Tuesday evening at the Thomas Pink store on Madison Avenue in New York, 150 women—each of whom knows her way around a spreadsheet—discussed concerns they probably wouldn't raise in other settings. Are stockings necessary? What about out-dressing the managing partner?

It's trickier than ever to look

sharp without relying on obvious symbols of wealth. An Hermès scarf—to some the equivalent of a power tie—could seem to be a metaphor for excess in the current environment. Clearly, clothes and accessories are powerful symbols in the workplace. They are seen before our words are heard in a board meeting, and they are remembered long after, like perfume that hangs in a room.

For women, who have more clothing choices than men, the risk of a mistake is magnified. There's a steady debate about whether former Lehman executive Erin Callan's heels were too sexy.

Still, it's possible to reduce such risks by considering what clothes mean to the people around us. Our clothes at work needn't express our true inner selves. In-

stead, they can express our ability to contribute or take charge. Collars on a shirt or jacket convey authority. Flat shoes can suggest a girlish lack of authority; if you wear them, choose flats with some hardware and avoid the ballet look. As for stockings, the debate rages on, but if your primary audience is over 50, they may feel more comfortable with them.

One experienced hedge-fund executive, sharply dressed in a Brioni suit the other night, related her experience interviewing for jobs in a suit paired with boots rather than pumps. She didn't get a single call back to a second interview when she wore the boots. If you consider clothes as symbols, a possible explanation emerges: Boots with heels are sexy, with a hint of dominatrix. While that mes-



Kim Rosen

sage might be subtle enough for everyday work, our antennae are more sensitive in job interviews, where there's no room for risk.

In an era when most women prefer to focus on their skills, it's a sobering idea. "We focus so much

on gaining that elusive informational edge on our jobs that we tend to forget that our appearance can help put us over the edge of that promotion, job offer, etc.," says Diana Sonis, who worked until recently at a New York hedge fund.



She's a fan.



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# The madness in the method

PERHAPS YOU'VE READ in the golf magazines about One Plane, Two Plane, an instructional philosophy now in vogue. Some of us swing back and down on one plane, some of us swing on two planes; either is OK, but there are different fundamentals for both approaches. One Plane, Two Plane is not to be confused with Stack and Tilt, an even newer approach that makes it feel as if the spine is tilting toward the target at the top of the backswing. This position used to be called "reverse

## Golf Journal

JOHN PAUL NEWPORT

pivot," and still is by traditionalists who contend it's harmful, but last year it helped pros Mike Weir and Aaron Baddeley earn \$4.7 million on the PGA Tour.

The Stack and Tilt swing may remind some of the Natural Golf swing popularized by Canadian Moe Norman, but nobody would confuse Stack and Tilt with the swing detailed in "The Golfing Machine," a thick 1969 instruction manual by Homer Kelley which also has many devotees on the PGA Tour, including most avidly Steve Elkington.

One thing all these swing styles have in common is that they are marketed—by some, at least—as the one true way. In this respect, swing styles (or methods) have a lot in common with political ideologies. They attract fervent believers and detractors, but none can ever be proven definitively wrong for the simple reason that each has demonstrably helped many golfers get better.

Unfortunately, each has also led many golfers astray. That's because not every style works for every player, despite the marketing claims of their proponents.

"Most teachers are method teachers, and by most I mean way most—like 90%," said Jim McLean, a Top 50 instructor who oversees the Jim McLean Golf Schools in Miami and elsewhere. Mr. McLean defines a method teacher as someone who gives essentially the same lesson to every student, whether those lessons revolve around a formal swing style with a name, like Stack and Tilt, or a less defined curriculum of the teacher's own devising.

"A lot of the time it works out well, because some methods are very good," he said. "And methods are appealing because they promise a simple answer. Do A, B, C and D and you'll have it. But the danger is that if a student isn't the right fit for a particular method and the teacher doesn't make adjustments, the student can get worse—in some cases, a lot worse."

Teachers stick to one method in some cases because they are financially or ideologically bound to it. But more often, Mr. McLean said, it's simply because they lack the knowledge or experience to teach any other way. It's the old "If all you have is a hammer, every problem is a nail" syndrome.

Golfers don't mesh with certain methods for any number of reasons. Sometimes a player's body can't easily make the movements



Reynolds Golf Academy

required, but often the mismatch is inexplicable. Golfers talk about having an "eye" for certain types of shots and not for others. The same goes for swing styles. Whatever the cause, the results can be maddening. I have two friends who have fallen victim to method teaching. One, a longtime five handicapper, watched his index soar to the low teens after an in-

tense week at a golf school and wasn't able to wrestle it back into single-digit territory for many angry years.

Luckily, golf instruction is an open market and it's easy, if occasionally awkward, to shop around. The next method or instructor you try may suit you to a T. The ideal scenario, however, is to find an experienced, deeply knowledgeable



WireImage/Getty Images



Associated Press

Clockwise from left, Charlie King teaches putting; Butch Harmon gives pointers to Justin Timberlake last June; Harvey Penick in 1964.

teacher who isn't devoted to one way of doing things. Such teachers are rare, but they're out there, and the best way to find them is the same way you find the right psychologist or other medical specialist: by asking around locally. Look for someone who has taught for many years, who makes teaching his or her highest priority and has a roster of satisfied, success-

ful students. Avoid the guy who only sometimes gives a few lessons when he can get out from behind the pro-shop counter. He might be fine for a quick fix here and there, but if you're serious about getting better over the long-term, you're far better off with a master.

The person you want is someone like Harvey Penick, the legendary author of "The Little Red Book," who taught Ben Crenshaw and Tom Kite in Austin, Texas, when they were boys. He wasn't flashy, he didn't trumpet any kind of "system." He just knew golf, and people, and had learned over the years to boil down his advice to the simplest possible terms.

Or Butch Harmon, who grew up in a golf family and not only knows the swing inside and out, but also the intangible qualities it takes to excel. Years ago I had the pleasure of attending a three-day school with Mr. Harmon, at Sea Island, Ga., and I was most impressed with how little he told me. He quickly discerned the two or three things I needed to work on next and had the confidence to leave it at that, knowing that to tell me more (as most teachers do) would only leave my head spinning.

In recent years, there seems to be increasing emphasis in the teaching ranks on the value of less rigid instruction. Charlie King, the director of instruction at Reynolds Plantation in Georgia, has just come out with a free download called "The New Rules of Golf Instruction." In it he specifically takes old-style method instructors to task, based on his own frustrations as a student and teacher. "The old rules preached that golfers were supposed to look a certain way when they swing, without the information they need to understand why the golf ball behaves the way it does," he said. His "new rules" describe seven essential skills in a good swing but place just as much emphasis on the short game, mental toughness, fitness and smart practice.

Another experienced Top 100 golf instructor who has thoroughly revamped his approach is Michael Hebron of Smithtown Landing, N.Y., on Long Island. He has written and lectured extensively in the last few years that the goal of a good instructor should not be to teach the student, but rather to facilitate the student learning for himself through directed play and experimentation. His ideas make use of recent research into how the brain absorbs knowledge and the body masters new skills.

Even so, good teaching has always been more art than science. Instructional books that have stood the test of time, like Percy Boomer's "On Learning Golf" from 1946 and John Jacobs's "Practical Golf" from 1972, are notable primarily because their authors do not attempt to describe exact swing models, but rather reduce instruction to key concepts that define ranges of acceptable swing positions, and encourage students to feel their own way to success within those ranges. Even method teachers, if they are experienced and confident, will sign on to that approach.

## The not-so-friendly skies

BY JAMIN BROPHY-WARREN

AT AN AIRPORT in Amsterdam several years ago, writer G. Willow Wilson ran into a problem on her way back to Denver. Ms. Wilson, a white woman and Muslim convert from New Jersey, was grilled by an official at the gate for the plane and had to defend why she had a different surname from her husband. "The situation was funny to me," Ms. Willow says, so she decided to write a comic book about the not-so-friendly skies.

In her comic series "Air," Ms. Willow follows a flight attendant who gets drawn into a magical world of intrigue after encountering a mysterious secret agent. Ms. Willow's previous comic, "Cairo," was a surrealistic jaunt through her favorite city and part-time



G. Willow Wilson, writer of the comic-book series 'Air.'

home. She fell in love with the Egyptian capital after a trip there during college. "Nothing works,

but everything works out," she says about the city.

As a child, Ms. Wilson was attracted to comics for their conflicts. "X-Men" was a particular favorite. "[Comics] formed my ideas about heroism and they were more at my level than the bigger classic literatures," she says.

"Air," published by Vertigo (the adult imprint of DC Comics) and illustrated by M.K. Perker, is part of Ms. Wilson's attempt to make sense of her life as a Muslim after 9/11. She says that in the wake of the terror attacks, "It was weird and strange to be a white convert."

She soon found that the very things that made her life difficult also provided great raw material for her comics.





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## ❖ Top Picks

# 'Altermodern' is nothing new

**LONDON:** Every three years Tate organizes an exhibition intended to reveal the state of contemporary art in Britain. This year the Tate Triennial is called "Altermodern," a word coined by its curator, Nicolas Bourriaud. With annoying arrogance, the back cover of the show's catalog says: "Few books introduce a word into the language, as this one does." As soon as you open the catalog and read its first sentence—"A collective exhibition, when based around a theoretical hypothesis, needs to establish a balance between the artworks and the narrative that acts as a form of subtitling"—you know you and the English language are both in trouble. If this makes you suspicious that the catalog's rhetoric is more forceful than the works of art displayed on the first floor of Tate Britain, you're right. But only because there's so little in the show that is new or interesting.

"Off Voice Fly Tip, 2009," an installation by the usually witty artist who calls himself "Bob and Roberta Smith" is typical of this sorry show in its collection of windy rhetoric: a

photograph of a youthful Barack Obama with "Altermodern" scrawled over the forehead in black felt-tip and a pinned-on badge saying "I am Bob & Roberta Smith." "Angel of the Right" is merely a photo of London Mayor Boris Johnson in the pose of Antony Gormley's giant sculpture, "The Angel of the North"; an amateurishly lettered poster defends the BBC's Licence Fee as the bulwark of democracy. Oh dear.

There are exceptions: Peter Coffin's animation and light show, which casts the work in an existing gallery in a literally new light; Katie Patterson's beautiful etched metal panel "All the Dead Stars"; and Mike Nelson's sound-and-video "The Projection Room (Triple Bluff Canyon)."

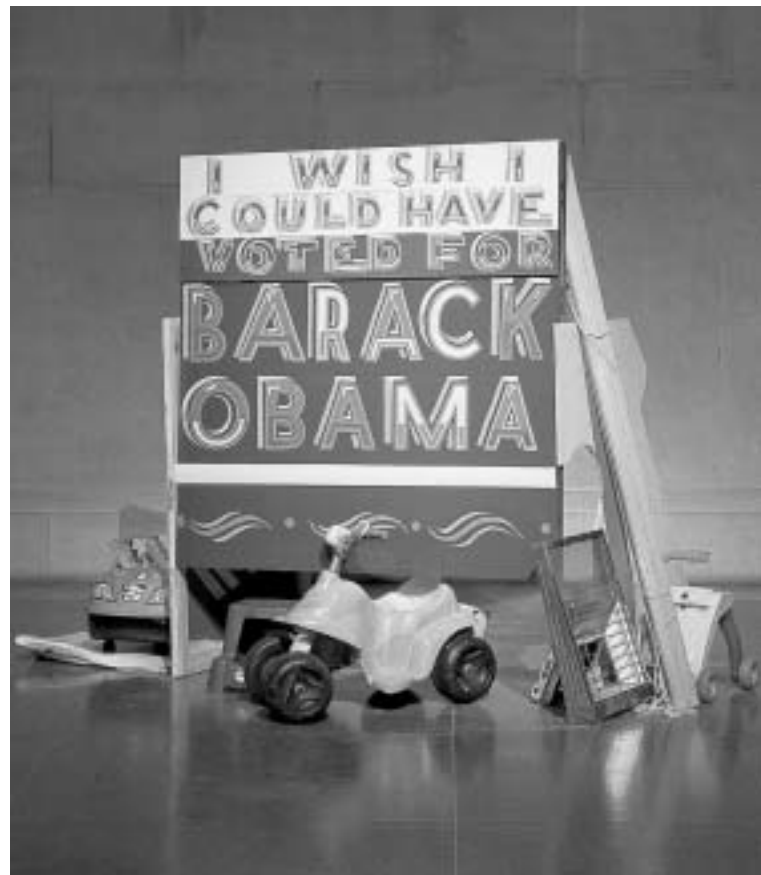
Mr. Bourriaud's naff neologism is meant to combine the ideas of "alternative" and "modern" and is not, as I originally thought, a German-derived expression combining Old and Modern—which would be more appropriate for this mixture of old hat, tired and déjà vu.

—Paul Levy

Until April 26  
www.tate.org.uk



Above, 'Aleph Null Head' (2008), by Charles Avery; right, 'Off Voice Fly Tip' (2009), by Bob and Roberta Smith.



Courtesy of the artists; Hales Gallery



An Egyptian funerary chest from the Ptolemaic era (332-30 B.C.).

## At the Louvre, a journey through the 'Gates of Heaven'

**PARIS:** In ancient Egypt, the "gates of heaven" were literally the doors of shrines that housed statues of the deities; figuratively, they were the passages that allowed gods and humans to move back and forth among the three worlds of earth, heaven and *Duat*, the afterlife for both gods and man.

For its new show, "Les Portes de Ciel," the Louvre has assembled more than 300 objects documenting ancient Egyptian visions of life, death and eternity—from the emergence of the first gods from the primordial waters to the panoply of provisions and amulets that accompanied the mummified dead on their perpetual journey. It's a scholarly show, but it's also simply a wonderful visual treat.

The rich colors are still amazingly brilliant on the small, double-faced "Funerary Stele of the Lady Taperet" (850-690 B.C.), portraying the falcon-headed sun god Ra on one side and on the other the goddess of the night Nout, who swallows the sun each night and gives birth to it again every morning.

On a smaller scale, a bronze votive statuette of a child god sitting on a stylized lotus blossom (525-332 B.C.), and a bronze boat with a cabin topped by a sun-god falcon (664-332 B.C.) are strikingly beautiful works of art, as well as mystic charms to carry through heaven's gates.

—Judy Fayard

Until June 29  
www.louvre.fr

## Christian Petzold stages Schnitzler with a timely edge

**BERLIN:** The Deutsches Theater, Berlin's leading repertory theater of classical German-language drama, has invited acclaimed film director Christian Petzold to direct his first play—a new production of "Der einsame Weg" ("The Lonely Way"), by Viennese playwright Arthur Schnitzler (1862-1931).

Based on its title alone, "Der einsame Weg" would seem an ideal choice for Mr. Petzold, whose film characters are often isolated from society. However, Schnitzler uses very different means to tell his stories. Marked by mournful wit and frankly sexual longing, Schnitzler's work is as far away from Mr. Petzold's as a Vienna coffeehouse is from a Prussian pond. By cutting the play nearly in half, and by using a cinematic eye in the design of the production, Mr. Petzold has found a new way to stay faithful to Vien-

na's best-known playwright.

"Der einsame Weg" tells a story of missed romantic opportunity by using all the set pieces of fin-de-siècle decadence: confused parentage, compromised artistic integrity and fatal diseases. Schnitzler's middle-aged artist-heroes are hacks, and their children are alluring cripples. By play's end, several of the characters are dead or dying, and the era they live in is about to succumb as well.

Mr. Petzold moves the play from early 20th-century Vienna to contemporary Berlin, and lets the evening's concentrated action play out against an endless nighttime film sequence of an anonymous Berlin hospital. The rest of the set, designed by Henrik Ahr, is all white, and built into a kind of geometric vortex that seems to suck in and spit out the actors, who are dressed in black. The production stars

some of Germany's best-known performers, including Nina Hoss, who frequently collaborates with Mr. Petzold, as Johanna, a young woman whose infatuation with an aging poet leads to suicide.

Mr. Petzold's cuts to the text may be radical, but the performances are marked by a psychological realism that German theatergoers, used to extreme staging, usually consider woefully traditional. The jarring set and tame performances combine into something transforming and timely. By lifting the heavy veil of decadence with visual acuity but verbal restraint, Mr. Petzold reveals a new layer of up-to-the-minute anxiety. The characters may be dead or dying, but the world they live in is going strong, ready to consume ever more victims.

—J.S. Marcus

Until April 19  
www.deutschestheater.de

Nina Hoss and Ulrich Matthes in 'Der einsame Weg.'



© Freese/drama-berlin.de

## Giotto's influence: art from the master and his followers

**ROME:** Any major exhibit on Giotto di Bondone (circa 1267-1337) must cope with the fact that the artist's most striking and influential works cannot be moved around for shows. Such masterpieces as the Life of Saint Francis cycle in the Assisi Basilica and the scenes from the life of Christ depicted in the Scrovegni Chapel in Padua are frescoes, fixed firmly to Italian church walls.

But "Giotto and the 14th Century," at the Complesso del Vittoriano, has managed to collect varied Giotto works from around the world. Out of 154 works, 17 are by Giotto, with three more made by the artist's workshop. The rest of the exhibit consists of works by contemporaries, which serve to highlight the virtues of Giotto's paintings.

Three medium-sized polyptychs, one of which is painted on both sides, offer the best insight into how Giotto brought forward the study of the human figure. In Giotto's paintings faces bear clear facial features and dense expressions, while bodies convey the subjects' character and mood through posture and the sophisticated depiction of complex hand gestures. In the "Polyptych of Santa Reparata," a baby Jesus resting on a Madonna's lap holds her chin with his fingers; in another panel, he caresses her cheek.

Works by Giotto's predecessors and followers include a high relief by sculptor Arnolfo di Cambio, who worked on the bell tower of Florence's Duomo before Giotto took the project over, and a Madonna and child by Cimabue, who according to most sources was Giotto's master.

A tavola depicting Saint Peter by Simone Martini and a piece of fresco by Maso di Banco—Giotto's most accomplished disciple—are paired with an assortment of works by painters from Siena, Modena, Pisa and Rimini, illustrating how quickly Giotto influenced fellow artists across the Italian peninsula.

—Davide Berretta

Until June 29  
www.ambienterterm.arte.beniculturali.it/vittoriano



# Jane Chapman rocks the harpsichord

BY ANDI SPICER

JANE CHAPMAN IS one of Britain's most distinguished classical harpsichordists, with a repertoire that stretches from early music to contemporary avant-garde. Her work is rapidly bringing the harpsichord into the 21st century and establishing her reputation as a rule-breaker.

In her performances Ms. Chapman uses electronic effects and techniques that make the harpsichord sound like a synthesizer by connecting the keyboard to a computer. She also places objects inside the instrument and plucks the strings or uses an EBow, a handheld device normally used by rock guitarists that makes the strings vibrate continuously. At times she uses distortion, sounding more like Jimi Hendrix than J.S. Bach. She has also performed with video projections on the harpsichord's lid.

Ms. Chapman's new CD of contemporary British harpsichord music, "Wired," features a number of young composers—including Roger Redgate, Paul Whitty and James Dillon—and showcases her use of unusual techniques and electronics.

As a more traditional performer, she studied early music (a category that covers the Middle Ages, the Renaissance and Baroque periods) with Ton Koopman in Amsterdam. She has recorded with jazz groups, including electric guitarist Mark Wingfield and saxophonist Iain Ballamy. She also teaches harpsichord performance at London's prestigious Royal College of Music.

In her study, books on classical music theory are stacked side-by-side with others on bebop jazz and Charlie Parker; an Indian sitar sits alongside a framed facsimile of the original hand-written score of György Ligeti's "Continuum," one of the most famous contemporary harpsichord pieces.

We spoke to Ms. Chapman at her home in Ealing, West London, in the living room near a harpsichord and a 1920s square piano.

**Q: The harpsichord is seen as antiquated and quaint, and is normally heard playing early music.**



Jane Chapman's repertoire ranges from Baroque to avant-garde.

as well as playing the keyboard—which is wonderful.

**Q: Describe your use of the EBow, a tool for sustaining notes indefinitely. It's normally associated with rock guitarists.**

With the EBow we have to find the best place to put it and we used that as a sound we could detune to other notes. During performance we've made a theatrical moment by getting the composer to place the EBows on the strings, with artwork and video clips running that made it look like there was a surgical operation going on inside the instrument. On the sleeve notes to the CD "Wired" I talk about the harpsichord being this kind of magic box, which, when opened up, has all these things come out of it.

**Q: Are you not worried about damaging the harpsichord by doing things to it that were never thought of when it was designed in the late Middle Ages?**

I've made a wonderful short film with Ian Winters ["Rendition," with music by Evelyn Ficarra] where we actually filmed little objects inside the instrument, including small dolls with little ladies at the harpsichord, and ran little mechanical trains up and down inside. We could move the dolls very exactly so we could create a film out of it. I've had a whole microcosm inside the harpsichord.

**Q: Video projections and images are adding a multimedia experience to performing modern classical music. How does that square with your early music roots?**

I'm really keen to develop the whole visual aspect. I see that as a continuation of the whole baroque thing where people would have beautiful, decorated harpsichords, which would say something about the society and culture where they were from and their aspirations and the things that they liked. I thought, why not have a moving version of this and have videos or some kind of live manipulation of images on the lid and the wall behind. Again, a magic box of tricks.

**How have you managed to make it cutting-edge?**

The harpsichord has always been an instrument where I've enjoyed the quality of the sound and the physicality and the sheer rawness of it. But I've also enjoyed the beautiful nature of the sound. I'm always keen to look at the energy behind the sound and the potential for it to go a number of different ways. So it's not just using the plucked sound of the strings but also using the instrument as a kind of physical being and an actual object.

**Q: You started as an early music and Baroque harpsichordist and then expanded your repertoire to include contemporary, avant-garde music. But at the beginning of the early music revival in the 1960s and 1970s, wasn't there also a bit of a stigma among traditional classical musicians against playing early music?**

As a musician my own background was a diverse one. I came from a family of musicians in Cam-

bridge, England, as my father and grandfather were professional clarinetists. When I did early music in the first place it was kind of pushing the boundaries at that time, even though I didn't realize it. At the same time I was very interested in jazz as I was singing and playing the cello as well. But for me really it was playing Bach on the harpsichord and particularly the Goldberg Variations with [early music harpsichord specialist] Mary Potts that I really enjoyed. Coming to contemporary music wasn't a big deal really after that.

**Q: Many people think of the classical and romantic period as the strange music sandwiched between early music and today's contemporary classical music.**

Yes, that's very true. Many early music people are interested in contemporary music, too, and many composers are also interested in early music instruments because they don't have the baggage of the [classical and romantic periods]. Increasingly, younger generation com-

posers are finding that the whole weight of the past just isn't there and look at it afresh, and I'm really interested in how they use the instrument. I like composers to know how Bach uses the instrument but not the tonal language. My ideal, if I'm teaching or performing, is to do some Baroque and some contemporary music because I see it as one continuum. Many of the same techniques [in early music] are employed in contemporary music.

**Q: You stretch the sound of the instrument, not just with electronics but also by using objects on the strings and plucking them.**

I love that way of extending the sound and using the physicality of not just plucking the strings by putting the keys down, but actually getting inside the instrument. At the Royal College of Music I'm involved in a project called "Intimate Handling" where we're exploring the innards of the harpsichord. We can get in there, stroke the strings and pluck the inside of the instrument

## Brazilian 'Nights'

Singer-pianist Diana Krall on her bossa-nova-flavored new album

Diana Krall says she's not intimidated by the fact that the songs on her bossa-nova-inspired album "Quiet Nights" have been previously recorded by such musical greats as João Gilberto, Frank Sinatra and Antonio Carlos Jobim. "I don't think about it," says the jazz singer and pianist. "I think about the lyrics. I have musicians around me who understand the challenge and joy of taking something great and making it different." Ms. Krall has long been an admirer of Brazilian music, but began to consider it more closely after a trip to the country in the 1990s. She was especially taken by the music of Messrs. Jobim and Gilberto. After another visit to Brazil last year, she decided to record an album featuring some bossa nova classics. Here, she discusses tracks from "Quiet Nights."

—Christopher John Farley



### 'The Boy From Ipanema'

A song about a Brazilian beauty, "The Girl From Ipanema" features one of Mr. Jobim's most enduring melodies. "It was written about this woman," says Ms. Krall. "I picture Jobim sitting at a bar on a beach thinking about it." Ms. Krall, who has walked along Ipanema beach in Rio de Janeiro "looking at the beautiful people," decided to switch the gender of the song. In her softly swaying rendition, the line "Tall and tan and young and lovely" becomes "Tall and tan and young and handsome."

### 'How Can You Mend a Broken Heart'

A hit for the Bee Gees in 1971 and later covered by soul singer Al Green, Ms. Krall's rendition has restrained percussion, minimal piano and vocals that are almost more sighed than sung. It's billed on the album as a "bonus

### 'Quiet Nights'

This bossa-nova standard features music by Mr. Jobim and lyrics by Gene Lees and Buddy Kay. Ms. Krall says she was moved by the lines "This is where I want to be here with you so close to me/until the final flicker of life's ember." "I was talking to my husband last night—that's just how I feel right now," says Ms. Krall, who has 2-year-old twins with her spouse, rocker Elvis Costello. She says arranger Claus Ogerman helped inject melancholy into the track.

track." "I hate bonus tracks," says Ms. Krall. "[This] was just an experiment that I'm still not sure of. I'm not sure it has the depth of the rest of the record. But having said that, I could change my mind, which I have many times."

Hear song clips from 'Quiet Nights,' at [WSJ.com/Lifestyle](http://WSJ.com/Lifestyle).

## Arbitrage

### The price of a dozen eggs



City	Local currency	€
Hong Kong	HK\$11.60	€1.13
Paris	€1.67	€1.67
Frankfurt	€2.00	€2.00
New York	\$2.89	€2.19
Brussels	€2.70	€2.70
London	£2.99	€3.22

Note: Medium-size and locally grown; prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

# SUFFOLK CHIC

**A** Southwold, England  
MID THE NAUTICAL bric-a-brac of the Sailors' Reading Room, two old salts were discussing the latest security scare—rumors that a missing cat had fallen victim to an adder that slithered into Southwold from the neighboring heath.

Outside, hesitant rays of sunlight were breaking through a vast dome of thunder-grey sky firing shafts of light on a choppy North Sea. The row of candy-striped beach huts stretched out of sight along the promenade.

Scenes like these help explain Southwold's reputation as the quintessential English seaside town. The Suffolk coast resort of just 1,500 residents has always been a harmonious blend of jaunty, old-fashioned bucket-and-spade fun and restrained country chic. A traditional playground where kids build sand castles by the pier and fish for crabs from the muddy jetty, it is turning into a trendy vacation spot complete with boutique hotels and gastro-pubs offering top-notch cuisine. And as the recession bites into long-haul holiday budgets and the puniness of the pound deters Brits from making their usual treks to Tuscany or the Dordogne, it is hoping for a bumper summer this year.

Barely a two-hour Range-Rover ride from Knightsbridge, Southwold has long been a favorite getaway for London's artistic, media and political set but its status as the bolt-hole of choice for the chattering classes was crowned last summer when British Prime Minister Gordon Brown escaped from the looming financial meltdown with a family vacation in the town's bracing sea air.

Southwold is a highlight of the Suffolk coastline, a swathe of salt marsh and heath

Beach huts, tall tales  
and pub cuisine  
on Britain's eastern coast

BY PAUL AMES

Special to The Wall Street Journal



land punctuated with picturesque fishing villages and trim little seaside towns that runs for 80 kilometers along England's far eastern shore.

On a blustery recent morning, the sandy beach was deserted but for a few hardy souls hunting for amber amid the pebbles and a brace of birdwatchers training their binoculars on the mud flats inland for the sight of a marsh harrier or bearded tit.

By lunchtime however, the Lord Nelson was bustling with locals and Londoners tucking into game pie or a ploughman's lunch as they warmed their feet by the fireplace. "The Nelly" is crammed with mementos of the naval hero who hailed from the neighboring county of Norfolk. In the town's pubs and bars it's almost obligatory to try Adnams Broadside bitter and other award-winning beers produced by Sole Bay Brewery, which for generations has blended the sweet aroma of malt and hops with Southwold's saline air.

Just about the only place where you can't find Adnams ales is next door to the Nelly in the Sailors' Reading Room, built in the 1860s by the widow of one of Nelson's officers in an attempt to entice local seafarers away from the pubs. Although the public can amble in to peruse the jumble of maritime memorabilia that now forms a mini-museum, the squat brick building still fulfills its original function, offering a sober setting for veteran fishing folk to meet for a chat or browse through the East Anglian Daily Times.

Southwold's towering flint church dates back to the Middle Ages, but most of the town was built after a catastrophic fire in 1659. To prevent a repeat blaze, the town was reconstructed around wide patches of green that provide panoramic vistas over the sea and surrounding marshes. The lawns are bordered by elegant Georgian and Edwardian rows. Along



Traditional beach huts along the seafront in Southwold; above, a plate of oysters at the Butley Orford Oysterage in Orford.





# Trip planner: Quaint inns, top pub grub

## Where to stay

The Swan in Southwold (pictured below) is like a BBC costume drama set with modern comforts. It oozes charm and has many rooms looking out over the sea. Doubles start from £130. ☎ 44-1502-7221-86; [www.adnams.co.uk/hotels/swan.aspx](http://www.adnams.co.uk/hotels/swan.aspx).

Step out of Brudenell Hotel in Aldeburgh and you're on the beach. It's full of light, and the seafood has barely stopped flapping. Sea view rooms from £124. ☎ 44-1728-4520-71; [www.brudenellhotel.co.uk](http://www.brudenellhotel.co.uk).

The Thorpeness Hotel has the golf course on one side and landscaped gardens running down the romantic boating lake on the other. Summer golf breaks start at £116 per person with bed, breakfast, dinner and a round on the greens. ☎ 44-1728-4521-76; [www.thorpeness.co.uk](http://www.thorpeness.co.uk).

the high street are art galleries, bistros and boutiques that earned Southwold a "Hampstead-by-the-Sea" nickname with their displays of designer frocks.

Southwold's most photogenic feature is the string of 300 beach huts strung out like psychedelic Victorian row houses along the seashore. These little cabins are a British institution, a home-from-home in glossy yellows and pinks with names like *Gone Bananas* or *Dodo's Nest*, where families would huddle round a pot of tea when the heavens opened over the North Sea. In recent years the huts have been gentrified, and those under the cannons on Southwold's Gun Hill were known to sell for up to £50,000 before the credit crunch.

A more comfortable cuppa can be had behind the Regency bay windows of the Swan Hotel, which dominates the market place. There's been an inn here since the 14th century and current hostelry is as much an English classic as its onetime guests like Thomas Hardy, Winston Churchill and Laurence Olivier.

When I was growing up in Suffolk in the 1970s, sophisticated pub dining meant a packet of prawn cocktail-flavored crisps. Since then, England has developed a food obsession. On a recent weekend visit we were offered traditional favorites like liver and bacon stew, steak-and-kidney pudding and spotted dick alongside such gourmet treats as pan-fried halibut on artichoke puree and shrimp-fennel butter followed by rhubarb and whisky mille-feuille. A slew of inns along the coast are now serving up such fare. There are simple fishermen's hangouts like the Cross Keys in Aldeburgh or the Jolly Sailor in Orford and gastro-pubs such as the Anchor in Walberswick or the Crown in Southwold.

One favorite is the 16th-century Eel's Foot at Eastbridge on the edge of the reed beds of Minsmere, which holds popular sea-shanty and folk singing nights. Legend has it that the pub's unusual name comes from a clergyman who trapped Satan in his boot and tossed him into the river, only to see the slippery devil escape by turning himself into an eel.

Spooky tales abound among Suffolk's watery wildernesses. Fishermen in Orford are said to have caught a hairy merman and carted him off the dungeons of the medieval castle that still dominates the village. Elizabethan worshippers in the great church of Blythburgh—known as the cathedral of the marshes—were savaged by a giant, red-eyed demon dog called Black Shuck, whose legend inspired Sir Arthur Conan Doyle to write "The Hound of the Baskervilles."

The coast's tallest tale however, is tied to the lost city Dunwich, a place the writer Paul Theroux described as "famous for no longer existing."

Once the capital of an East Anglian kingdom, Dunwich was a major seaport trading wine with France and wool with Flanders, before a raging storm in 1328 blocked the harbor and undermined the sandy cliffs causing 400



Photos: Alamy

Clockwise from top left: The House in the Clouds in Thorpeness; Greyfriars ruins in Dunwich; Samantha K's fish stall at Southwold harbor; lifeboat station on the beach in Aldeburgh.

homes to crumble into the sea. From that night on, Dunwich was condemned to a slow death. Today the only remains yet to succumb to the sea's erosive power are the ruins of the Greyfriars' priory and one solitary grave, that of Jacob Forester, died 1796, perched on the ever-encroaching cliff top.

Around the blazing hearth in the Ship Inn or over a plate of haddock and chips at the famed Flora Tea Rooms beachfront café, regulars like to tell how on nights dark and stormy, the village is haunted by a ghostly pealing of bells from the city's drowned churches.

An altogether more cheery place is Thorpeness, which was built in the early 1900s by a Scottish millionaire who dreamed of creating a model village where posh London society could escape for an idealized Ye Olde England vacation. It came complete with mock-Tudor cottages, gardens filled with hollyhocks and rambling roses, and a boating lake where kids can punt and row their way round an archipelago of Peter Pan-themed fantasy islands.

Today it's little changed. The golf course laid out in the 1920s by five-time British Open winner James Braid still winds its way through the gorse and heather, and the 19th hole now contains a fine hotel and seafood restaurant.

Alternative accommodation can be found in the "House in the Clouds," perhaps the world's only cottage skyscraper. Seven stories of black and scarlet clapboarding topped with a soaring white chimney stack, this onetime water tower is the oddest holiday home in England, dominating the landscape and offering fabulous views along the coast.

Although the villages along the coast are separated from each other only by a few kilometers as the gull flies, they feel more remote because the marshes and river estuaries cut deep into the countryside. Tiny rowboat ferries can take pedestrians across the mouths of

Deben, Blyth or Ore, but car drivers have to make inland detours.

Remoteness is what attracted Benjamin Britten to Aldeburgh, Southwold's rival for the title of jewel of the Suffolk coast. The composer moved to the fishing village in the 1940s with his partner, the tenor Peter Pears, and together they turned the little coastal town and the nearby marsh village of Snape into an unlikely musical hub.

The colorful stores and cafes along the long main street that runs parallel to the sea are plastered with fliers advertising performances of Bach in the old maltings, Schubert amid the abbey ruins or Mozart over lunch in the Jubilee Hall. Russian cello maestro Rostropovich was once a devotee of the fish-and-chip shop at the end of the high street.

The longshoremen who inspired Britten still unload their larch-and-oak boats on the beach and haul their catches of still gasping cod and herring for sale in tar-painted huts. "Anything fresher than this is still swimming," says a hand-painted sign on one.

Overlooking the shingle shore are the pastel-painted gables of the summer houses built around the time Aldeburgh was electing Elizabeth Garrett Anderson as England's first woman mayor in 1908, but the town's best known building is the half-timbered Moot Hall used for council meetings for 400 years, and the setting for dramatic scenes in Britten's opera "Peter Grimes."

Almost the entire Suffolk coast was designated as an Area of Outstanding Natural Beauty in 1970, but there is one blot on this pristine landscape—the nuclear power plants at Sizewell. For some vacationers even this eyesore has its attractions—water pumped into the sea from the cooling system creates a patch of almost Mediterranean warmth amid the chill North Sea currents.



For a weird week with friends, rent The House in the Clouds, a seven-story cottage with five bedrooms, spectacular views and a friendly ghost. Weekly rentals start at £2,030. ☎ 44-207-7224-3615; [www.house-in-the-clouds.co.uk](http://www.house-in-the-clouds.co.uk). A fine selection of more conventional holiday homes can be found at [www.bestofsuffolk.co.uk](http://www.bestofsuffolk.co.uk).

## Where to eat

Suffolk pubs and restaurants are riding high in Britain's culinary renaissance. The Butley Orford Oysterage raises, catches and smokes its own seafood ingredients. ☎ 44-1394-4502-77; [www.butleyorfordoysterage.co.uk](http://www.butleyorfordoysterage.co.uk).

In Southwold, the historic Sutherland House Hotel is so proud of its local sourcing that the menu tells you how far the meat and fish have traveled to your plate—four miles for the venison liver parfait, 15 for the grilled filets of lemon sole. ☎ 44-1502-7245-44; [www.sutherlandhouse.co.uk](http://www.sutherlandhouse.co.uk).

Among the pubs with great grub are the Crown in Southwold ([www.adnams.co.uk/hotels/crown.aspx](http://www.adnams.co.uk/hotels/crown.aspx)), the Golden Key at Snape, both the Bell ([www.adnams.co.uk/hotels/bell.aspx](http://www.adnams.co.uk/hotels/bell.aspx)) and the Anchor ([www.anchoratwalberswick.com](http://www.anchoratwalberswick.com)) in Walberswick, and yet another Crown ([www.westleton-crown.co.uk](http://www.westleton-crown.co.uk)) in Westleton.





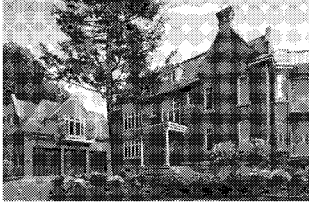
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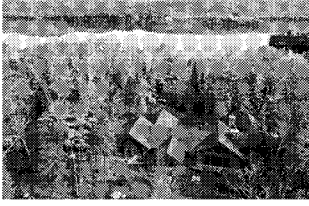
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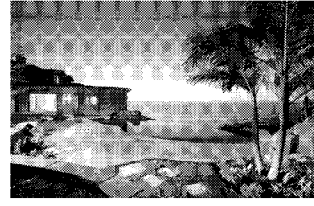
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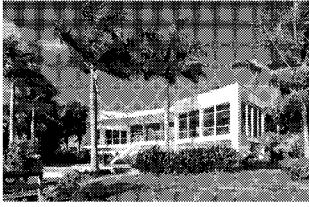
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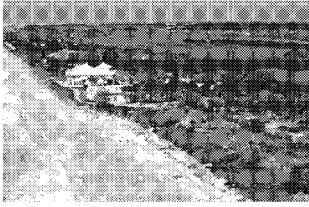
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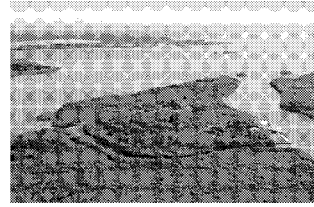
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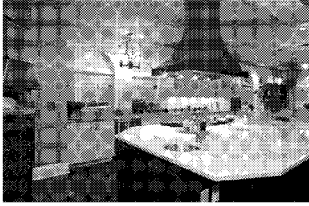
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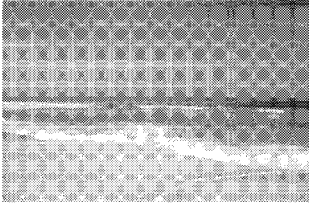
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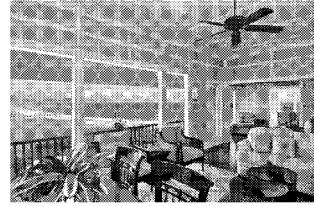
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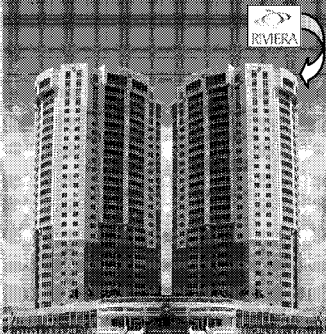
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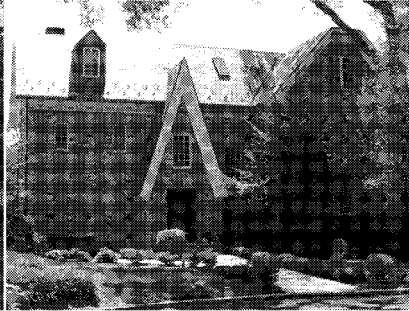




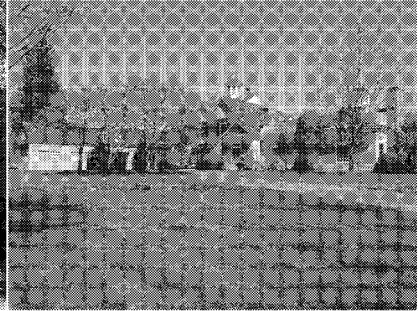
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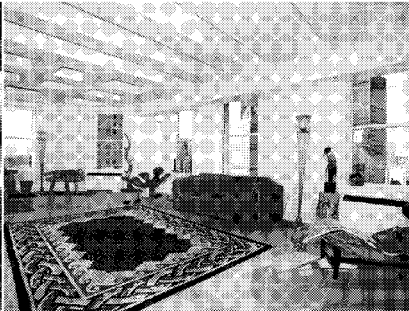
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# Cuba's artistic expression: Testing the limits in Havana

BY KELLY CROW

Havana

**T**HIS MONTH, THE ART world is descending on Cuba for the 10th Havana Biennial to see new works from hundreds of young artists that are on display in the city's museums, crumbling colonial forts and baroque churches. Many art insiders will also make a stop at a space that's not on the biennial's roster: the living room of Sandra Ceballos.

Ms. Ceballos manages the country's oldest independent art space, one of the few galleries in Cuba not funded by government-controlled cultural institutions. Art professionals say her gallery, run out of her apartment, is nurturing some of the country's most cutting-edge local talent at a time when Cuba is positioning itself as the next hotbed for contemporary art. Ms. Ceballos was among the first to exhibit Cuban art stars like Carlos Garaicoa, Angel Delgado and Tania Bruguera, whose works are highly sought after by major institutions like the Tate Modern in London.

Behind her iron gate at Calle 6, No. 602 lies a little-seen Havana brimming with tattoo artists, punk rockers, and teenagers in T-shirts that read, "Viva el diversionismo ideologico." Right now, her rust-colored walls feature Orlando Silvera's pencil drawing of a clown, his mouth sewn shut by the word, "Cubano."

A concrete patio is covered, graffiti-style, with the names of artists and curators who say they have been censored in Cuba over the years. Artist Luis Gárciga and others also papered a space in the living room with sticky notes listing Web sites that won't work in Cuba, like Generacion Y, Yoani Sánchez's blog about Havana life that often criticizes the Cuban government.

The works are part of her new exhibit, timed to coincide with the biennial, called "La Perra Subasta," or "The Auction of the Big Dog," a group show for artworks that contain letters or words.

Ben Rodriguez-Cubeñas, a collector who is chairman of the Cuban Artists Fund in New York, said he planned to bring at least 40 of his art-world friends by Ms. Ceballos's house while in town for the biennial this week: "Everything she does is gutsy."

The fact that Ms. Ceballos has never been shut down is a source of great intrigue for Cuba-watchers around the world. Some say it signals a new tolerance by Raúl Castro, who has enacted a few reforms—allowing mobile phones, for example—since taking over the country's leadership from his brother last year because of Fidel's failing health.

Others say she exercises just enough restraint to avoid real trouble. Cuban artist Glexis Novoa, who lives in Miami but often travels to Havana, says, "She knows that the



Sven Creutzmann/Mambo Photo/Getty Images for The Wall Street Journal



## A revolutionary gallery owner emerges as a key tastemaker

government will try to deal with you and tolerate you, up to a limit."

In a country where the biggest art patron is the Cuban government, alternative art spaces that aren't on the state payroll are nearly nonexistent. Artists who want to exhibit

here typically attend government art schools before vying for a coveted slot in Havana's handful of sanctioned galleries like Galeria Habana or the biennial, Cuba's biggest art event.

Gallery owners and biennial curators say they are free to show whatever they like, but they tend to sidestep pieces that directly criticize the ruling Castro family or their policies. Ms. Ceballos, who mounts exhibits with the regularity of a seasoned art dealer, is only allowed by law to sell her own artwork, but she can help collectors contact other artists if they're interested in buying

other works.

Her role is key because the demand for edgy Cuban art has skyrocketed lately. Prices can easily top \$40,000 for work by stars like Kcho and Yoan Capote, who show in Cuba's sanctioned galleries as well as in U.S. and European galleries. The U.S. trade embargo against Cuba, in place since Fidel Castro's 1959 revolution, allows Americans to buy Cuban art.

Last week, at least 10 groups from museums like the Bronx Museum and El Museo del Barrio in New York secured humanitarian visas so they could fly into Havana. (The Bronx Museum delegation packed vitamins into their luggage to donate during their stay.) Major American collectors like Ron Pizzutti and Howard Farber have also come to town.

Cuban art is the main attraction at this month's biennial, though the official exhibitions feature over 300 artists from 54 countries in venues throughout the city. Crowds are expected to form around Humberto Diaz's faux tsunami, which he made by suspending wave-like strips of cloth from the roof of the Cuba Pavilion. The National Museum of Fine Arts also offers a crash course on 20th century Cuban art in "Resistencia y libertad: Wifredo Lam, Raúl Martínez y José Bedia," including an untitled 1964 abstract by Mr. Martínez that features a newspaper snapshot of the Commandante himself, Fidel



Havana Biennial



Clockwise from left, Sandra Ceballos; untitled piece by Alberto Casado, on display at Aglutinador, an alternative art space in Havana; untitled abstract by Raúl Martínez from the Havana Biennial; 'Constancia Contendida' by Angel Delgado (Aglutinador).

Castro.

Ms. Ceballos's space, which she calls Aglutinador, or the Glue, comes under occasional fire from Cuba's cultural establishment. The biggest blowup occurred in October when the National Council of Visual Arts, a state agency that organizes the biennial and other major art events across Cuba, sent a mass email to its member artists denouncing her for spending time with human-rights activists and producing "propagandistic" shows, according to a copy of the email obtained by The Wall Street Journal. Ms. Ceballos denied the claims and her shows have continued.

A spokesman for Ruben del Valle Lanterón, the director of the National Council of Visual Arts, confirmed that one of its employees sent the email but said the controversy was overblown. Later, Mr. Lanterón said he believes alternative art spaces should be able to co-exist with state-run institutions even if he doesn't always appreciate Ms. Ceballos's artistic choices. "In her early years she really rescued artists who weren't well acknowledged, and I respect that," Mr. Lanterón added.

Ms. Ceballos seems bored by her role in the debate: "I'm not interested in pushing the political. That's for politicians. I'm just interested in defending the artists." She says she neither seeks political art for shows nor filters it out.

The scene cultivated at Aglutinador is more irreverent than overtly political. Ms. Ceballos, age 48, is a petite woman who wears combat boots and has a tattoo on her arm of a comic-strip character, Salomon, who was censored from Cuba's papers years ago. She exudes the calm, organized demeanor of a den mother, yet she has a penchant for dying her hair fire-engine red.

In a city where people confront layers of bureaucracy, artists say Ms. Ceballos likes to produce shows quickly and never questions the outlandish ideas they can foist on her



## London sales feature prints

SEVERAL CENTURIES' worth of fine prints—including old master, modern and contemporary works—will be on auction next week in London at Sotheby's (April 7) and Christie's (April 8).

As the first major print auctions of the season, they will provide a much-awaited indicator of the market's condition. Robert Kennan, London head of Bonhams's print department, says after the April sales "we will have a chance to adapt estimates up or down" for Bonhams's auction on July 14.

Sotheby's print specialist Court-

### Collecting

MARGARET STUDER

ney Booth says estimates for Tuesday's sale are "as conservative as possible." She expects blue-chip prints "will hold their value, but not achieve skyrocketing prices."

Another factor in the London sales: the U.K.'s weakened currency. Christie's London print department head Richard Lloyd says "U.S. dollar- and euro-based collectors will be paying a lot less than last year. That's a powerful impetus."

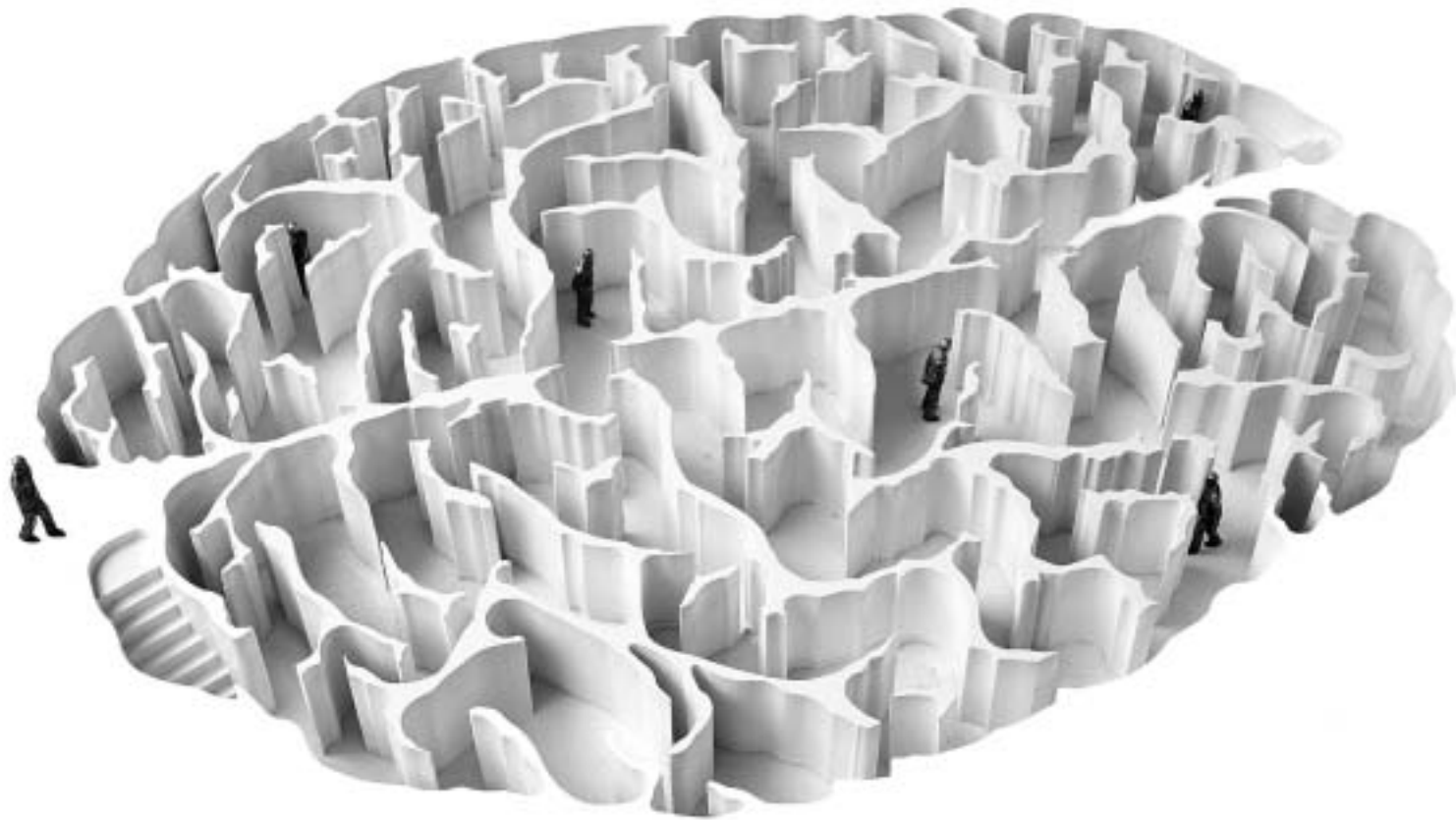
The April auctions will feature numerous works by Dürer and Rembrandt. Christie's has Dürer's powerful image from circa 1496 of a muscle-bound Samson rending open a lion's jaws (estimate: £40,000-£60,000); Sotheby's is offering a wonderfully human image from 1643 by Rembrandt of a big hog with delighted peasants rubbing their hands in the background (estimate: £3,500-£5,000).

An early 19th-century gem at Sotheby's is a pulsating print of dogs let loose on a bull as matadors watch, from Goya's famed series "La Tauromaquia." This is the earliest working proof of this image and conveys a marvelous turmoil and confusion which is absent in the final version of the subject, says Sotheby's old master print specialist Severine Nackers. (Working proofs are taken during the process of printing; and they show the artist's development of the subject). The print is expected to fetch £60,000-£80,000.

Picasso is always a star at print sales. The catalog cover image at Christie's is a superb black-and-white figurative lithograph from 1949 depicting Françoise Gilot, the artist's young lover and muse (estimate: £35,000-£45,000). Sotheby's has a contrasting, colorful Picasso linocut of a woman's intriguingly distorted head from 1962, carrying the same estimate.

Roy Lichtenstein's image of a fist pounding a man's head, "Sweet Dreams Baby" (1965), is estimated at £30,000-£40,000 at Christie's; his delightful "Nude with Blue Hair" (1994) is £80,000-£120,000 at Sotheby's.

The auctions will be followed by the 24th London Original Print Fair (April 22-26) at the Royal Academy of Arts, where more than 50 international dealers will have stands. Among the highlights will be a new series of flower images by the U.K.'s Marc Quinn, six etchings entitled "Six Moments of Sunrise" priced at £7,500 (at Alan Cristea Gallery); and Irish artist Michael Craig-Martin's colorful series of seven screen prints, "Seven Deadly Sins" (2008), at £15,000 for the full set.



home, from obscene doodles to artworks glued to her tree leaves. Coco Fusco, who now lives in the U.S., did a performance piece in 2000 that involved digging a waist-high pit into Ms. Ceballos's garden.

Typical gallery openings in New York last two hours, followed by fancy dinners for a chosen few. Two weeks ago at Aglutinador, the opening lasted nine hours, with a steady stream of people filtering in and out. Ms. Ceballos's parents, who live next door, and her 8-year-old son, Oscar, mingled easily with a college crowd sporting nose rings. Some stayed for hours, hanging out under the patio's pink bougainvillea or cramming into the apartment's narrow living room or adjoining kitchen. At 11 p.m., Ms. Ceballos gently shooed everyone out so she could put her son to bed in the 9-square-meter loft bedroom they share above the living room.

Like many Cubans, she lives on a financial shoestring. Recently divorced, she has a monthly budget of around \$100 a month, though it can cost up to \$800 to produce her shows because it's expensive to get the art photographed and programs printed. She has received grants over the years from European nonprofits like the Prince Claus Fund in the Netherlands and Spain's Ministry of Culture, some of it configured so she can pass money on to younger Cuban artists who need support to finish art projects. She refuses to ask for money from the Cuban government so she can "stay independent."

She was born in 1961, two years after the revolution, in the eastern city of Guantánamo that gives its name to the U.S. military base nearby. By the time she graduated from the National Academy of Visual Arts San Alejandro in 1982, Cuba's art scene was undergoing its own revolution. Ms. Ceballos, then an emerging artist, watched unsanctioned art spaces sprouting in homes and unusual venues around town and she dove in. In 1989, she landed her first major show at the Castillo de la Fuerza with "Beauty and the Beast," a series of paintings made by lumping together masses of hospital sheets, sponges, blood and hair.

Shortly afterward, the end of Soviet oil subsidies in Cuba plunged Cuba into the economic crisis dubbed the "Special Period," and



she struggled along with everyone else to get enough food to survive, often working by candlelight because there was no electricity. It was in these fraught times that she and her boyfriend at the time, artist Ezequiel Suarez, decided to start holding experimental art shows in their home. The first show in spring 1994, "Degenerate Art in the Era of the Market," paid homage to masters like Ernst Kirchner who were persecuted by the Nazis.

The show that created such a stir last fall began as an experiment to see if she could create an exhibit completely devoid of leadership. She invited a group of 25 artists to come to her home and display whatever they wanted, wherever they wanted, cura-

tor-free. The concept was a bit cerebral, so for pizzazz she titled the show, "Curadores Go Home!"

Two days before the show opened, she received the following unsigned email from the National Council of Visual Arts: "A propagandistic show with openly political ends has been programmed for next Saturday, October 18, 2008 in the 'Espacio Aglutinador.' ... We denounce the attempt to give artistic coverage to provocations of this nature. We regret that Sandra Ceballos goes along with the game of the servants of the empire."

She says she was floored. She quickly fired off a reply: "It is an embarrassment for the artists and everyone involved in the art world in



Clockwise from top, 'Open Mind' by Yoan Capote from the Havana Biennial; 'Untitled' by Leonardo Soto from Aglutinador; 'Payaso Cubano' by Orlando Silvera from Aglutinador.

Cuba to read texts so pretentious, decadent and unoriginal."

Emails began to crisscross among dozens of Cuban artists now living everywhere from Ecuador to Madrid to Miami. Ms. Fusco, in New York, started an online petition of support, and after two days it had 300-plus signatures. Ms. Ceballos, who had temporarily suspended the show, decided to go to the council instead and seek a meeting with Mr. Lanterón. She was led to his office.

The pair talked about her past accomplishments for a few minutes, and she left. She says she didn't get a satisfactory reason for the email or an apology. But ultimately it didn't matter. Several artists in her show backed out—one because of the controversy, two because they suddenly had to take trips out of Havana—but the rest stayed put.

The ordeal even inspired her latest piece, hanging now above her red sofa. It's a poster colored to look like the Cuban flag.

—Wilson Lievano contributed to this article.

WSJ.com

Cuban revolution  
See a slideshow of works from this month's Havana Biennial, at  
WSJ.com/Lifestyle



# time off



☎ 44-161-2358-888  
www.manchestergalleries.org

## Amsterdam

### archaeology

"A Future for the Past: A Collection of Collections" celebrates the 75th anniversary of the Allard Pierson Museum.

Allard Pierson Museum

April 8-Oct. 5

☎ 31-20-5252-556

www.allardpiersonmuseum.nl

## Barcelona

### architecture

"Richard Rogers + Arquitectos—From the House to the City" presents archive models, drawings, photographs, text and films of work by the British architect Richard Rogers (born 1933).

CaixaForum Barcelona

Until June 7

☎ 93-4768-600

obrasocial.lacaixa.es

### photography

"China: Portrait of a Country (1949-2008)" exhibits photographs and the film trilogy "China: a Century of Revolution," documenting China's history from 1949 until today.

Casa Asia-Sala d'Exposicions

Until May 17

☎ 93-2387-337

www.casaasia.es

## Berlin

### photography

"Andreas Feininger: New York in the Forties" shows an extensive collection of iconic black-and-white images of New York in the '40s by photographer Andreas Feininger (1906-1999).

Bauhaus-Archiv

Until May 18

☎ 49-30-2540-020

www.bauhaus.de

### art

"Cultural Exchange on the Northern Silk Road" explores the history and art of the Mogao caves in Dunhuang, China, also known as "the Caves of a Thousand Buddhas."

Museum für Asiatische Kunst

Until Sept. 1

☎ 49-30-8301-438

www.smb.museum

### art

"Gandhara: Pakistan's Buddhist Legacy—Legends, Monasteries and Edens" exhibits 270 Buddhist objects from the Gandhara region of Pakistan and Afghanistan in first-fifth century A.D.

Martin-Gropius Bau

April 9-Aug. 10

☎ 49-30-2548-60

www.berlinerfestspiele.de

## Bilbao

### art

"Cai Guo-Qiang: I Want to Believe" is a retrospective of installations and work by contemporary Chinese artist Cai Guo-Qiang (born 1957), influenced by ancient mythology, Taoist cosmology and extraterrestrial observations.

Museo Guggenheim Bilbao

Until Sept. 6

☎ 94-4359-000

www.guggenheim-bilbao.es

## Copenhagen

### history

"Egyptian Amulets" explores the importance and philosophy of Egyptian amulets that were worn as protection against evil forces.

Nationalmuseet



'The Shepherd' (1965) by Georg Baselitz, in Salzburg; top right, 'Magno Wooden Radio,' concept and design by Singgih S Kartono, winner of the Product category at the Brit Insurance Design Award 2009, on show until June 14 at the Design Museum in London.

April 4-Sept. 9

☎ 45-3313-4411

www.nationalmuseet.dk

## London

### design

"Brit Insurance Designs of the Year 2009" showcases designs nominated for the Brit Insurance Design Awards in seven categories: architecture, fashion, furniture, graphics, interactive, product and transport.

Design Museum

Until June 14

☎ 44-87-0833-9955

www.designmuseum.org

### theater

"War Horse" is based on a novel by Michael Morpurgo, directed by Marianne Elliott and Tom Morris. The Hand-spring Puppet Company, working with lifesize puppets, tells a tale of bravery, and the bond between a recruit and his horse during World War I.

New London Theatre

Until Sept. 26

☎ 44-20-7452-3000

www.nationaltheatre.org.uk

### art

"Isa Genzken: Open Sesame!" is a retrospective of work by German sculptor Isa Genzken (born 1948), combining photography, architecture and found objects into the realm of sculpture.

Whitechapel Art Gallery

April 5-June 21

☎ 44-20-7522-7888

www.whitechapelgallery.org

## Luxembourg

### photography

"War Graffiti—Peter van Agtmael / Magnum Photos" presents images of graffiti left by soldiers at the Ali Al Salem Air Force Base in Kuwait, taken by Magnum photographer Peter van Agtmael (born 1981).

Musée The Family of Man

Until June 7

☎ 352-9296-57

www.family-of-man.public.lu

## Madrid

### art

"Maurice de Vlaminck, an Instinctual

Fauvist: Paintings from 1900-1915" shows works by the French painter Maurice de Vlaminck (1876-1958).

CaixaForum Madrid

Until June 7

☎ 34-91-3307-300

obrasocial.lacaixa.es

### art

"Sleeping Beauty" exhibits British paintings and drawings by Pre-Raphaelites such as Edward Burne-Jones (1833-98), Lord Leighton (1830-96) and Dante Gabriel Rossetti (1828-82).

Museo Nacional del Prado

Until May 31

☎ 34-91-3302-800

www.museodelprado.es

## Manchester

### art

"10 Drawings by Leonardo da Vinci from the Royal Collection" showcases the study of a human skull, a map, a portrait, a rendering of an arsenal and six other drawings by Leonardo da Vinci (1452-1519).

Manchester Art Gallery

Until May 4

## Paris

### photography

"Paris: City of Photography 1920-1940: Collection Christian Bouqueret" presents vintage prints by photographers who worked in Paris between 1920 and 1939, such as Henri Cartier-Bresson (1908-2004) and Gisèle Freund (1908-2000).

Galerie National de Jeu de Paume

(Hôtel de Sully)

Until May 24

☎ 33-1-4274-4775

www.jeudefaume.org

### art

"Future Anterior: The Avant-Garde and the Yiddish book 1914-1939" examines an avant-garde movement in Yiddish literature, with 210 works by El Lissitzky, Marc Chagall and others.

Musée d'art et d'histoire du

Judaïsme

Until May 17

☎ 33-1-5301-8653

www.mahj.org

### art

"See Italy and Die—Photography and Painting in 19th-Century Italy" examines the popularity of the "Grand Tour" of Italy with artists and ordinary tourists in the second half of the 19th century.

Musée d'Orsay

April 7-July 19

☎ 33-1-4049-4814

www.musee-orsay.fr

## Salzburg

### art

"Georg Baselitz Paintings and Sculptures 1960-2008" presents 65 paintings juxtaposed with five sculptures in an overview of the oeuvre of the German artist Georg Baselitz (born 1938).

Museum der Moderne-Mönchsberg

Until June 21

☎ 43-662-8422-2040-3

www.museumdermoderne.at

## Sofia

### art

"From Yesterday till Tomorrow—Monuments of Sofia" features paintings, drawings and contemporary art depicting Sofia sculptures and monuments.

Sofia Art Gallery

Until April 26

☎ 359-2-9872-181

sghg.bg

## Vienna

### art

"Elevator to the Gallows" examines provocative art that challenges bourgeois morals, featuring works by Weegee, Dashiell Hammett, John Huston, Miles Davis and others.

Kunsthalle

Until May 3

☎ 43-1-5218-933

www.kunsthallewien.at

### art

"Picasso—Myths, Fables and Models" presents graphic works, including a portrait series, nudes, mythological scenes and interiors by the Spanish artist Pablo Picasso (1881-1973).

KunstHausWien

April 3-July 5

☎ 43-1-7120-91

www1.kunsthausewien.com

Source: ArtBase Global Arts News Service, WSJE research.



## France's Courtesan Queen Returns to the Silver Screen

By A.J. Goldmann

Colette. The name conjures up *belle époque* Paris in all its glamour, sophistication and decadence. Given Colette's stature in 20th-century letters, and the fascination that her life continues to exert, it is surprising that so few filmmakers have sought to bring her work to the screen.

Stephen Frears's "Chéri," which opens in France and Belgium on April 8, is the first major film adaptation of a Colette novel since Vincente Minnelli's "Gigi." That classic musical about a young lady being preened for a life as a courtesan swept the 1958 Oscars with nine wins, including one for the musical team of Lerner and Loewe.

Born Sidonie-Gabrielle Colette in 1873, Colette was hailed in her day as France's greatest female writer. She was known equally for her writings—among them the novels in the Claudine series, "The Pure and the Impure" and the libretto to Ravel's opera "L'Enfant et les Sortilèges"—and for her scandalous love life. She didn't do much to conceal the latter, which in the course of three marriages included countless affairs with men and women, even one with her stepson.

The slender, semiautobiographical volume "Chéri," which tells of an aging courtesan's love affair with a 19-year-old boy, is Colette's best-known novel. It is the prime example of Colette's prose style, which has been described as impressionistic in reference to its precise, sensual style whose economy also strikes the reader as elliptical.

In the moralistic atmosphere of 1950s Hollywood, it was tricky

to present Colette's account of the risqué *demimondaine*, and its glorification of the courtesans who relied on wealthy playboys and aristocrats to live in a state of opulence. Minnelli's solution was to mask the morally problematic content with a color-drenched tribute to *fin de siècle* Paris re-created with the help of costumer and production designer Cecil Beaton.

The candy-colored Paris of "Gigi" is the world of Renoir, Seurat, Boudin and Toulouse-Lautrec. Minnelli takes much pleasure in conjuring up impressionistic and art nouveau tableaux. These distract us from the parallels between the role of the courtesan and prostitution, creating an imaginary aura of innocence.

Mr. Frears certainly relishes in re-creating this fascinating world, and the several filming locations for "Chéri" include a villa designed and owned by Hector Guimard, who designed the entrances for the Paris Metro, and the legendary Maxim's restaurant, which was also featured prominently in "Gigi." But behind the elaborate coiffures, hats and overstuffed sitting rooms, Mr. Frears engages more faithfully with his source material than Minnelli could a half-century ago.

Screenwriter Christopher Hampton was preparing a script about the life of Colette when producer Bill Kenwright asked him to work on "Chéri." Mr. Hampton was guided by fidelity to the source material, but soon became

aware of the challenges in adapting Colette. "If you love a book and you want to adapt it, you want to try and translate the qualities of the book," Mr. Hampton told me at February's Berlin Film Festival, where "Chéri" had its



Michelle Pfeiffer plays Léa in a new film adaptation of Colette's novel "Chéri."

world premiere. "But having said that, if a book is as elusive and impressionistic as 'Chéri,' you have to shape it in a certain way."

For Mr. Hampton, who also collaborated with Mr. Frears on the 1988 movie "Dangerous Liaisons," Colette's literary style did not seem cinematically feasible at first glance: "She would describe in two lines what would take you on screen a couple of pages. She

would say [of her character], 'She went to Biarritz and didn't have a very good time.'" Mr. Hampton contends that this aspect of her writing has stood in the way of more films derived from her work.

Indeed, the task of producing a filmable adaptation of "Chéri" was too tall for Colette herself. "Adapting something like 'Chéri' even defeated her," says Mr. Hampton in reference to a French version of "Chéri" from the 1950s whose screenplay Colette wrote. He adds that Colette's screenplay "doesn't look to have caught whatever the quality of the novel is."

One challenge lay in finding a way to capture the ambiance of the novel. "It is tone and atmosphere as opposed to plot and narration, which is easier," Mr. Hampton says. Another was researching to capture a historical milieu, which Colette often assumes that the reader is familiar with.

Actress Michelle Pfeiffer says she delved into Colette's life to prepare for her role as the aging courtesan Léa. And while she created Léa in her own image, Colette always hovered close by. "I focused a lot on Colette and who she was," Ms. Pfeiffer explained in an interview in Berlin. "She was definitely a woman who was considered scandalous. She was ahead of her time."

Ms. Pfeiffer feels that Mr. Hampton's dialogue has nailed the novel square on the head. "It's so

well matched with Colette. So it's almost hard to separate her voice from his voice," she explains.

One strategy that Messrs. Hampton and Frears hit upon was to include a narrated prologue that quickly sketches the world of the courtesan. Mr. Frears himself provides the narration. "Actually it's exactly what they did in 'Gigi.' That was what Maurice Chevalier does," says Mr. Frears, referring to the dandyish Honoré Lachaille, played by Chevalier, who periodically steps out of the film to address the audience in "Gigi."

"He says 'this is this person,' 'that is that person' and 'thank heaven for little girls.' It's such a bizarre world. You have to explain it."

Mr. Frears came to the project having read only the script. While making a period picture always presents its unique challenges, Mr. Frears says that what was most difficult was striking the right tone. "It was getting the right pitch. It's a tragic story about frivolous people," he says.

While the world of "Chéri" is so utterly different from our own, neither Mr. Frears nor Mr. Hampton felt the need to modernize. "She's just a remarkable writer and very mature and has an enormous amount of insight into the human heart," says Mr. Hampton, adding that these are qualities that make Colette vital and relevant today. "All great writers are modern. Sophocles is modern. Otherwise they're no good. You don't want to read them anymore."

Mr. Goldmann is a film and music journalist living in Berlin.

## Cashing Out of Expensive Colleges

By David Kahn

Earlier this week, high-school seniors across the U.S. found out whether they were admitted, wait-listed or rejected by the colleges of their choice. As a tutor and college adviser, I have been wondering how this year would be different from the past—and now the results are in. With the economy heading south, the application correction has begun.

And once again, it seems, money talks.

For all the colleges' claims to be models of egalitarianism in recent decades, it turns out that they need cash just like everyone else. And while it seemed for a while like middle-class Americans were willing to bear just about any burden to see their kids at a good school, some families have reached their limit.

Yes, Harvard and Yale are still seeing record numbers of high-schoolers banging on their doors, but other schools are seeing very different results from recent years. Applications to public universities are way up—with some schools like the Connecticut state system reporting more than a 10% spike—while applications to many private colleges and universities, like Swarthmore, are down some 10%.

Hard times cause parents to think hard about what they are actually buying with all that tuition

money. A liberal-arts education abounds with benefits to the student's mind and soul. But for the vast majority of the more than two million Americans who fill out applications each year, college may mostly be a means to an end: An undergraduate degree is worth about a million dollars more over one's lifetime, in job earnings, than a high-school degree. For practical-minded young adults—especially

those thinking of going into business, teaching or nursing, for example—a diploma is indispensable. A small liberal-arts school may argue that studying Shakespeare is necessary for a full life, but at \$40,000 a year most people can't afford it. They'd just as soon get their degree at a larger public institution.

Several students that I've talked to plan to reduce the cost of going to college by staying close to home, either applying to the local public college or a more affordable private one. This way, they can keep their part-time jobs from high school and maybe even live at home. Some students are even transferring back home.

This year, for the first time in a long while, parents of high-school juniors are saying to me that they aren't going to let their kids even look at private schools. Mom and Dad may be willing to pay for an out-of-state public university, but

that's all they can afford. Yes, some colleges will keep financial-aid packages steady and, in some cases, even increase them. But according to one financial-aid specialist I spoke with, this year the aid will be weighted toward loans more than outright grants or tuition-reduction. Neither the parents nor the kids are in any mood to take on more debt. They don't think that it's worth borrowing a lot of money unless there will be a guaranteed payoff. This may be why applications have increased or held steady at the Ivy League schools. Parents figure that an Ivy degree will hold its value, even in a recession.

What about those kids who can easily afford to go to an expensive private school? For more than 20 years, I have been helping kids get into college. Most of my students come from wealthy families. For them it's the same scenario every year: If one is applying to an elite school from which his or her parent or sibling also graduated, there's an 80% chance he will be admitted. Without the "legacy,"



Barbara Kelley

the probability of getting in drops to about 50%—still leagues above the 10% acceptance rate for the most selective universities. Obviously, these applicants have a tremendous advantage—they can pay the tuition. This year, virtually all of them are getting in anywhere they have applied.

With lower endowments, most colleges are admitting a larger number of applicants overall—expecting the number of kids who accept to drop—and a higher percentage of applicants whose parents can pay full tuition. Anecdotally, my students are being accepted this year at schools that might

have turned them down a year ago. Just because some schools are "need blind" doesn't mean that they are "wealth blind."

In the economic downturn of the 1970s, many colleges got into deep financial trouble. They didn't have enough students who could afford their tuition.

Rather than reducing the size of the faculty or the number of extracurricular activities, the schools hit on the counterintuitive strategy of raising

their tuition and using the extra money charged to the rich to subsidize middle-income students. In the long run, this led to a return to financial health in higher education, but the schools still have to depend on a certain fraction of students who can pay the full sticker price at the schools. Now that fraction is going up.

The new economic reality isn't harming the wealthy when it comes to college. For the rest of us, maybe sanity is returning.

Mr. Kahn is the head of KahnTest, an educational consulting company in New York City.



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