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WEEKEND JOURNAL.

EUROPE

THE ARTY HORROR PICTURE SHOW

A new generation of European filmmakers find a voice in the genre

Fashion's war on discounts | A literary review of the flu

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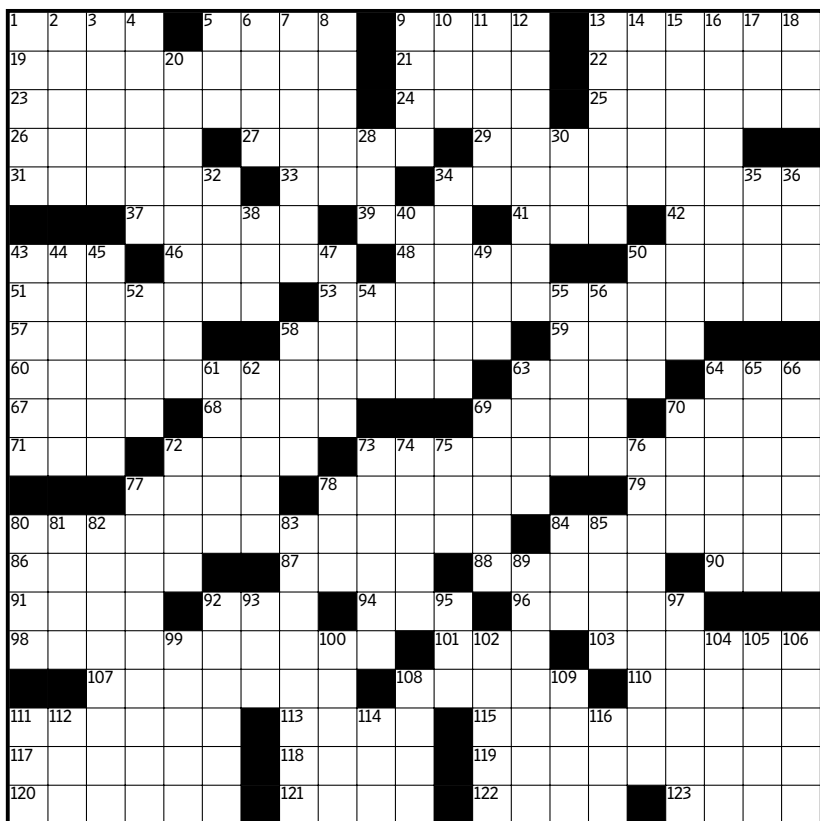
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Last Week's Solution



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❖ Fashion

Fashion's elite wage a war on discounts

Global pep rally aims to rekindle urge to shop; no-sale events harness star power, music to boost revenues

NEXT WEEK BEGINS the media blitz for Fashion's Night Out—a global pep rally sponsored by two fashion icons, Anna Wintour and Diane von Furstenberg.

The goal is to revive the now-comatose basic human urge to snap up lipstick, socks, neckties, designer gowns, jewelry, handbags and all the other goodies that people cut—with a certain pride—from their

out of work. Also, fashion advertising sales are down double-digits at Condé Nast Publications, which owns Vogue, and McKinsey & Co. has been brought in to consult on possible restructuring.

Ms. Wintour, editor in chief of U.S. Vogue, seems grounded in a new world order. “We had a lot of wonderful moments,” she says of the now-past economic boom, with an air of moving on to solve the problem at hand: “Another thing we need to counteract is that even among wealthy people, it is not really the thing to go shopping right now.”

Ms. Wintour says discounting at stores has “almost got out of hand.” In a public forum several weeks ago, she wondered aloud if the U.S. should consider the systems in place in France and England, where sales are government-regulated and held only during sanctioned time periods. She and Mr. Kolb note that no one will enforce the hold-the-line stance on pricing during Fashion's Night Out because that would violate U.S. antitrust laws.

The concept for Fashion's Night Out was initially Ms. Wintour's, and it came from Paris White Nights, during which museums stay open all night. She enlisted the help of Ms. von Furstenberg, who chairs the Council of Fashion Designers of America, and they approached New York Mayor Michael Bloomberg, who asked them to be sure to include all five boroughs of New York. Ms. Wintour brought in the editors of every Vogue edition, which spread the event internationally.

It is a sign of both the industry's desperation and Ms. Wintour's clout that participation in Fashion's Night Out is expected to be so strong. (The Wall Street Journal is co-hosting an event that is on the evening's calendar.)

But can fashionable entertainment persuade people to pay full price when they are still feeling queasy and bloated from overspending?

Discounting is a matter of supply and demand. During the boom, luxury goods and fashion brands became so plentiful that they turned into commodities. Stores, carrying the same items around the world, were left to compete on little more than price when the recession set in. It is no coincidence that two brands that carefully control access to their products—Hermès and Louis Vuitton—have fared well, even increasing revenue since the crash.

Fashion's Night Out doesn't ad-

dress a fundamental problem underlying the discounting—one that is visible on store floors now. Like several fashion executives I spoke with, Saks Inc. Chief Executive Stephen Sadove says he would like clothes to arrive in his stores in season—say, wool sweaters showing up in October rather than in July—so they wouldn't be stale and on sale by the time they are wearable. “There's a consumer mindset,” Mr. Sadove says, “that people want to buy to wear now.”

Still, while Fashion's Night Out may not foment a revolution, it seems many people in the retail and fashion business would be glad to settle for just an uplifting evening. Mr. Sadove says he is enthusiastic about Fashion's Night Out because the evening “has the potential to be a great P.R. event.”



Robert de Michel

On Style

CHRISTINA BINKLEY

household budgets after the financial markets crashed last fall and the recession set in.

In the first time for such an event, 700 stores in the U.S. and 11 other countries, including the U.K., Greece, Japan, China, Russia, India and Brazil, will keep their doors open until at least 11 p.m. on Thursday, Sept. 10—the eve of New York Fashion Week.

They will hold special events to entice shoppers. Vera Wang says she will have a DJ and “American Idol” judge Kara DioGuardi at her Mercer Street boutique in New York. About 40 designers will wander around chatting up shoppers at Saks Fifth Avenue in New York. Ten Judith Ripka stores around the U.S. will offer a free change of nail polish infused with diamond dust, and serve food and champagne while raffling off rings worth \$700. Details of all the evening's events will be posted on the Fashion's Night Out Web site (fashionsnightout.com) on Aug. 17.

The stores have a tacit agreement that they won't launch sales that evening—though they won't hide sales racks with items that are already marked down. “We told retailers, this is not about discounting,” says Steven Kolb, executive director of the Council of Fashion Designers of America, which is helping to organize the evening.

This is all an effort to end the cycle of deep-discounting that began last fall, when stores slashed prices because there was no other way to get rid of the inventory they had purchased six months earlier, when the economy was stronger.

Apparel sales in the U.S. fell 7%, to \$84.8 billion, for the six months ended in June, according to NPD Group. As a result, retail employment has been one of the hardest hit sectors of the economy, leaving one-out-of-10 retail-industry employees



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Arbitrage

The price of a teeth cleaning and dental checkup

City	Local currency	€
Tokyo	¥3,000	€22
Paris	€28	€28
London	£45	€52
Brussels	€60	€60
Hong Kong	HK\$670	€61
Frankfurt	€70	€70
Rome	€170	€170
New York	\$248	€175



Note: Prices, plus taxes, as provided by dental surgeries in cities, averaged and converted into euros.

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Anxiety in the time of influenza: a flu literary review

BY PAUL SONNE

IN HER 1926 ESSAY, "On Being Ill," Virginia Woolf lamented that sickness hadn't become a central theme in literature, along the lines of love, battle or jealousy. After all, illness gives rise to equally potent spiritual awakenings, she said: A "slight attack of influenza" can reveal "wastes and deserts of the soul."

Why, then, were there no great novels devoted to flu? As the continuing swine-flu epidemic has made clear, influenza has a striking capacity to expose curiosities of the human condition and deep-seated fears. Yet literary treatments of the virus, for some reason, have been surprisingly few.

The problem, Woolf said, is that an author needs "the courage of a lion tamer" to write about illness, and the English language lacks powerful words to describe disease. Moreover, as critic Susan Sontag pointed out, novelists tend to focus on illnesses that can be "used" as metaphors—plague with its medieval aura, cancer with its mysterious provenance, tuberculosis with its rosy-cheeked energy and Dickensian associations. These illnesses, unlike influenza, carry built-in mythologies primed for literary appropriation.

But in the 83 years since Woolf first complained about the lack of novels devoted to influenza, a small body of English-language literature about the virus has arisen. All the novels deal with the Spanish influenza outbreak of 1918-19, which claimed more than 20 million lives across the globe.

The first notable pair of novels emerged in the 1930s, with the release of long-time New Yorker fiction editor William Maxwell's "They Came Like Swallows" (1937) and Pulitzer Prize-winner Katherine Anne Porter's "Pale Horse, Pale Rider" (1939), both of which explore the onset of the "Spanish Lady" in small-town America. The second batch of flu fiction, three historical novels, has appeared recently, as contemporary anxieties about flu—first avian and now swine—revived public curiosity about the 1918 epidemic.

Myla Goldberg's "Wickett's Remedy" (2005) follows a young Boston woman who loses her husband to

the Spanish flu and trains as a nurse to help victims of the wartime epidemic; Reina James's "This Time of Dying" (2006) charts three weeks in the life of a London undertaker, who becomes overwhelmed by a deluge of bodies on account of the 1918 influenza; and Thomas Mullen's "The Last Town on Earth" (2006) imagines a utopian mill town in the Pacific Northwest, whose residents launch an ill-fated attempt to protect themselves from the Spanish flu by sealing off the town from the outside world.

All five novels are period pieces, with World War I jingoism and the struggle for women's suffrage figuring in alongside stories of influenza. But whereas the newer novels look at societies brought to their knees by infectious dread and disease, the earlier works concentrate on individuals and families shattered personally by illness.

Taking a page from classic apocalyptic thrillers, "The Last Town on Earth" exposes the natural human barbarity, as well as the inherent kindness, revealed when a society is threatened by extinction. The novel revolves around left-wing radicals Rebecca and Charles, who are the founders of a communal mill town named Commonwealth in a remote part of Washington state. When the Spanish influenza imperils their beloved society's existence, the townspeople decide upon a self-imposed quarantine. But the moral fabric of the community is stretched thin when Rebecca and Charles's adopted son, Philip, a makeshift town guardsman, permits the entry of an American soldier and is subsequently blamed for letting in the flu. Though the novel investigates personal loss, it primarily examines the challenges a society faces when disaster pits the social contract against the common good.

Like Philip, the protagonists of "Wickett's Remedy" and "This Time of Dying," a nurse trainee and an undertaker, respectively, hold jobs that require constant interaction with the public. Their professional duties give the books reason to present a bird's-eye view of the epidemic, as blue-faced corpses, strangling coughs, blood and vomit become common features of the pro-

tagonists' daily lives.

The earlier novels from the 1930s may be far less graphic, but they are decidedly more harrowing. "They Came Like Swallows," the crown jewel of the flu fiction collection, crafts a heartbreaking, sentimental account of the Spanish flu's impact on an Illinois family of four. Maxwell, whose own mother died in the 1918 epidemic when he was 10, presents the story of a mother's death from three perspectives, one for each surviving family member—an 8-year-old boy named Bunny, his macho older brother and their detached, stern father.

"The word epidemic was new to Bunny," Maxwell writes in the first chapter. "In his mind he saw it, unpleasantly shaped and rather like a bedpan." Yet as the novel progresses, the word becomes more familiar to the young boy, who faces the guilt of having been the one to introduce influenza to the family.

The novel draws on a deceptive simplicity, and Maxwell's playful prose—with timepieces tick-tick-ticking themselves out of existence and grandfather clocks clearing their throats—channels the mind's eye of the child protagonists with precision. As the dissipation of the mother's warmth chills the household, the novel develops into a story about incommunicable personal nightmares, all wrought upon the family by a single communicable disease.

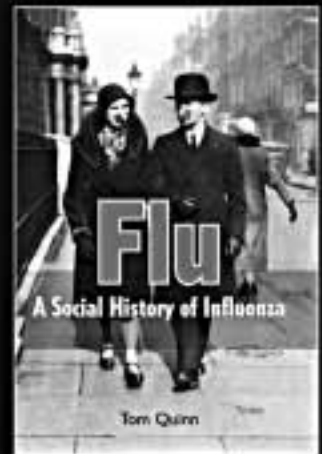
But why should literature revisit the tragedy of the Spanish influenza? This question, among others, forms the basis of Ellen Bryant Voigt's cycle of poems, "Kyrie" (1995)—part of her 2007 poetry compilation "Messenger"—that gives voice to American victims of the Spanish flu.

One of Ms. Voigt's poems asks: "Why did you have to go back, go back / to that awful time, upstream, scavenging / the human wreckage, what happened or what we did / or failed to do?"

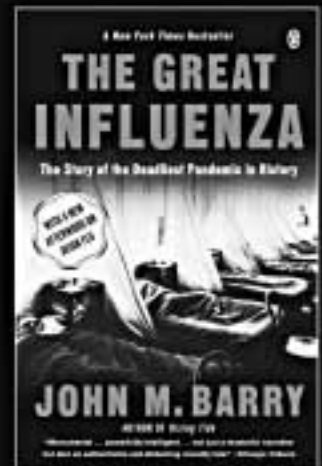
One answer to the question, something Woolf contended long before influenza boasted its own body of literature, is that illness is the great confessional, marked by a "childish outspokenness" worthy of any author's attention. "Things are said, truths blurted out, which the cautious respectability of health conceals."

Viral histories

Avian and swine flu have reinvigorated interest in the history of influenza. These four books offer nonfiction accounts of the virus and its social impact.



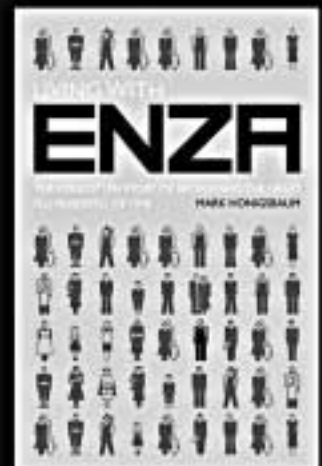
Tom Quinn's 'Flu' (2008) traces the virus from a first mention by Hippocrates in 4th century B.C.



John M. Barry's 'The Great Influenza' (2005) is a gripping popular history of the 1918 flu.



Philip Alcabes's 'Dread' (2009) looks at social constructions of disease, from Black Death to flu.



Mark Honigsbaum's 'Living with Enza' (2008) follows the 1918 Spanish flu outbreak in the U.K.





Director Quentin Tarantino during the filming of 'Inglourious Basterds.'

Tarantino takes on WWII

BY LAUREN A. E. SCHUKER

QUENTIN TARANTINO, THE director of "Pulp Fiction" and "Kill Bill," returns to the silver screen next week with "Inglourious Basterds." A World War II action-adventure starring Brad Pitt, the film follows two parallel plot-lines: A young Jewish woman whose family was killed by the Nazis moves to Paris to run a theater, while a band of Jewish-American soldiers, known as "the bastards," team up with a German movie star to dismantle the Third Reich. When the film debuted at the Cannes Film

Festival in May, it left critics divided, in part because of its roughly two-and-a-half hour running time and extreme violence. We spoke with Mr. Tarantino the day before the film premiered in Los Angeles.

Q: You've said you began the script for "Inglourious Basterds" more than 10 years ago. How did you come up with the idea, and how did it evolve during the decade-long writing process?

Well, I wasn't writing the whole time. What basically happened is that I came up with most of the char-

acters ... back then. But the story I wrote back then was just too big—every character had a 20-minute introduction. At the time, people were saying I had writer's block, but I had the opposite. I couldn't stop writing. What I came up with wasn't a movie—it was a 12-hour miniseries. So I put it away, and when I came back to it in 2008, I realized the story was the problem. So I kept the characters, but I came up with a new story.

Q: The film is deeply situated in history, but you chose to cast one

of the most famous contemporary actors in the starring role of Lt. Aldo Raine: Brad Pitt. Why?

So much of Aldo's performance is in his dialogue, which is comedic but also very musical in a way. And even though in real life Brad doesn't walk around talking in a Southern accent, he's from Missouri, so you buy him as a cowboy and as a southerner in a way, you buy him in these roles that you wouldn't buy other people.

Q: Did you worry about him distracting from the film's context?

Not at all. That excited me. He has really grown into his stardom. The pretty boy is gone. He's a man.

Q: After "Inglourious Basterds" premiered in Cannes, some negative reviews came out about the film. Based on those, did you recut it?

I recut it, but I didn't do it based on the negative reviews—and they were really more mixed reviews.

Q: Do you pay attention to reviews of your films?

I tend to listen to the good ones! Before Cannes, the only thing I hadn't done with "Inglourious" was the last step—which is usually when me and my editor, Sally Menke, who does all my movies, [watch] the movie with an audience. I went to Cannes and showed it there, but right after we came back, we screened it in a theater in Los Angeles. We went back to the editing room and made some changes based on that screening—actually, the final cut you watched is a minute longer than the version people saw at Cannes.

Q: Whatever reviewers think of the film, it's very clear that it is in conversation with the history of European film, particularly the history of Nazi cinema.

Well, I think when I started I was working in the vein of "The Dirty Dozen" or "The Devil's Brigade." But now watching the completed film with audiences, I don't think there has ever been a World War II movie like it. That can be a good thing or a bad thing, depending on your taste, but it's definitely a thing.



At left, a Macallan 50-year anniversary bottle (estimate: £5,000-£6,000); at right, a Black Bowmore 1964 (estimate: £1,800-£2,000).

Whisky sales raise spirits

INTEREST IN WHISKY has never been greater than it is today," writes Charles MacLean in his glossy world guide "Whisky." "We are, indeed, at the dawn of a golden age for whisky."

Auctions in Scotland support the upbeat view of Mr. MacLean, who has written 10 books on whisky. On March 4, international auction house Bonhams's dedicated whisky sale in Edinburgh was a high 95%

Collecting

MARGARET STUDER

sold by number of lots and 96.6% by estimated value of those lots. At Bonhams's subsequent June sale in Edinburgh, 100% of lots found buyers.

Scotland's leading whisky auctioneers, McTear's in Glasgow, held the world's largest whisky sale this year on Aug. 5, selling 574 lots, many of which soared above estimate. Total value of sales were 50% higher than than expected, reaching around £155,000.

So what's driving the market? Specialists say the market for rare and collectible whiskies has become increasingly global with the entrance of more Asian, Russian and Eastern European buyers. McTear's whiskey specialist, Andrew Bell, says investment in whisky has increased rapidly during the economic crisis, as paper investments lose their charm.

To gain in value, whisky must be from a top distillery, fine and rare. Mr. Bell says collectors primarily want single malts (Single malt Scotch whisky made only from barley comes from a single Scottish distillery and is matured in oak casks in Scotland for at least three years).

On Aug. 5, McTear's sold the most expensive whisky bottle at auction for the year in a single malt from Scottish producer Macallan—a bottling of three casks distilled between 1926 and 1928, celebrating the distillery's 50th anniversary. Estimated at £8,000-£10,000, it was bought for £11,750 by an anonymous Californian buyer.

A bottle from the same Macallan series will be offered at Bonhams's whisky sale in Edinburgh on Aug. 18 (estimate: £5,000-£6,000). Another interesting lot will be a 1964 bottle of Black Bowmore from the Bowmore distillery on the Scottish Island of Islay, estimated at £1,800-£2,000.

For inspiration, Arctic Monkeys go to the desert

BY ELLEN GAMERMAN

FOR THEIR NEW album, the British indie-rock band Arctic Monkeys found inspiration by recording in the American high desert. "You didn't feel like anyone was breathing down your neck," says 23-year-old frontman Alex Turner.

The result of the western jaunt: "Humbug," the band's new album due out later this month.

The trip to Joshua Tree in California's Mojave desert, more than 8,000 kilometers from their native Sheffield, England, was a first for the musicians. They'd been to the U.S. before but were fascinated by their surroundings out West, where they recorded over several weeks last year. Drummer Matt Helders half-jokes that he expected to see camels there.

Much of "Humbug," a collection of 10 songs that are steeped in a psychedelic atmosphere, was produced by Josh Homme from the rock band Queens of the Stone Age.

Several songs were recorded at Rancho De La Luna, a quirky studio in a ranch house in the desert with

vintage guitars in the bedroom, recording equipment in the living room and amplifiers in the bathroom. "It's unbelievable how good an amp sounds lying on the toilet facing the ceiling," says Mr. Homme.

Arctic Monkeys' 2006 album, "Whatever People Say I Am, That's What I'm Not," with the hit "I Bet You Look Good on the Dancefloor," was at the time the fastest-selling debut album in U.K. history. The record has sold a total 1.3 million copies to date, according to the U.K.-based Official Charts Company. The band hasn't replicated that success in the U.S., selling 370,000 copies of its debut to date, according to Nielsen SoundScan. (That's about how many copies that record sold in its first week in the U.K.)

The band's 2007 album, "Favourite Worst Nightmare," sold 700,000 copies in the U.K., and 180,000 copies in the U.S.

"Humbug," written over the last two years, includes harder, action-packed songs such as "Pretty Visi-



tors" and "Potion Approaching," and has more keyboards than in the past.

The record also includes some mellow fare, including "Fire and the Thud," a love song written by Mr. Turner, who recently moved to Brooklyn, N.Y., with his girlfriend, former model and MTV host Alexa Chung. Mr. Turner says he almost gave the song to another musician because it was so personal.

THE ARTY HORROR PICTURE SHOW

BY TOBIAS GREY
Special to The Wall Street Journal

AS A BOY growing up in Rome, Dario Argento considered it the highlight of his week when his aunt read him fairytales by European storytellers like the Brothers Grimm or Hans Christian Andersen.

Today Mr. Argento's early horror films like "Deep Red" (1975) and "Suspiria" (1977) are proving to be just as enduring: "I've noticed when I attend retrospectives of my films that the public is always a young public, often between 14 and 20 years old," Mr. Argento says. "I think this is because of the themes in my films, which address some of our most archetypal fears, but also the way I strive to make each film with total freedom."

Mr. Argento's example has become a touchstone for a new generation of European horror filmmakers—weaned on independent genre movies of the 1960s and 1970s—who prize their creative independence above all else and are fully prepared to spurn advances by Hollywood.

The majority of these directors, who are mostly in their 30s, come from countries like France and Spain, which until recently have had no discernible tradition of making horror films. These new horror auteurs have gained praise for their artisanal approach, which favors old-school latex special effects over CGI, and for their ability to work within tight budgets, a perfect fit for these economically straightened times.

Mr. Argento hails the new generation of European horror filmmakers "for respecting the horror genre and making highly personal films." This new wave includes horror auteurs like Spain's Juan Antonio Bayona ("The Orphanage," 2007), Sweden's Tomas Alfredson ("Let the Right One In," 2008), France's Pascal Laugier ("Martyrs," 2008), and Belgium's Fabrice Du Welz ("Vinyan," 2008), all of whom make use of frightening images and gore, but also tell stories that contain subtle political or social messages.

"European production companies have noticed that a huge generation gap has sprung up between younger and older audiences and have begun to target younger audiences with horror and fantasy films," says Jean-François Rauger, head programmer at the Cinémathèque Française and a critic at Le Monde newspaper, who traces the current trend for French horror back to Alexandre Aja's mould-breaking, violent debut "High Tension," which came out in 2003.

Prestigious European film festivals like Cannes and Venice have begun to embrace horror in a way they have never done before.

At the Cannes Film Festival in May, headlines were generated by the scenes of mutilation in "Antichrist," Danish maverick auteur Lars von Trier's first foray into horror. There was also a gala screening of Sam Raimi's "Drag Me to Hell" and a competition slot for



A new generation of European filmmakers find a voice in the genre

South Korean auteur Park Chan-wook's bloody vampire drama "Thirst."

During the past two or three years, Cannes has also provided a valuable showcase for local talent, giving midnight screenings to extreme French horror films like Pascal Laugier's nihilist shocker "Martyrs" and Alexandre Bustillo and Julien Maury's gory slasher "Inside" (2007).

Next month's Venice Film Festival is also heavy on horror, with a competition slot going to veteran George Romero's "Survival of the Dead," as well as out-of-competition pre-



Films Distribution



Agence France-Presse (U)

From top left to bottom: 'Inside' directors Julien Maury, left, and Alexandre Bustillo; director Juan Antonio Bayona on the set of his film 'The Orphanage' (2007); a zombie in 'La Horde' (2009); Charlotte Gainsbourg in Lars von Trier's 'Antichrist' (2009).

tion channel, Canal Plus, spotted a similar gap in the market and set up a specialist production arm, French Frayeur, which now delivers a handful of French horror movies every year. "Canal Plus puts about €700,000 into each of the horror films we co-produce, with films costing between €1.3 million and €2 million to make," says Canal Plus head of cinema Manuel Alduy, who founded French Frayeur in 2005. "There are now about 500,000 avid horror fans in France who we're targeting with our films," he adds.

In the U.K., meanwhile, legendary horror-production outfit Hammer Film Productions was given a new lease of life in 2007 when Dutch consortium Cyrt Investments bought the company and set aside at least \$50 million to invest in a slate of new movies. Coming films include "The Resident," a modern-day woman-in-peril tale starring Hilary Swank and Hammer veteran Christopher Lee, and an English language remake of 2008's popular Swedish vampire film "Let the Right One In."

The attraction for European companies making horror films, aside from their relative cheapness, is the facility with which they can be exported all over the world. "Horror films cross cultural boundaries much more easily than French comedies or small budget art-house films," Mr. Alduy says.

The success of films like "[Rec]," "The Descent" and "28 Days Later" has also woken European producers up to the potential of creating profitable franchises. The British-made "28 Days Later" has already spawned a popular sequel, "28 Weeks Later," while "[Rec 2]" and British-made "The Descent 2" both will be released across Europe later this year.

There remain challenges, however. In France, locally made genre films often don't get widely distributed and rarely sell more than 100,000 tickets domestically. They are also frowned upon by most mainstream reviewers. "Horror films are not really part of our culture like they are in the English speaking world: the word 'gore' for instance is an English term we don't have any direct translation for in French," says Alexandre Bustillo, who scripted and co-directed "Inside."

Dario Argento, who at 69-years-old is about twice Mr. Bustillo's age, sympathizes, but offers encouragement: "When I began making films, the French magazine Cahiers du Cinéma wasn't very interested in what I was doing," Mr. Argento says. "My first film they properly reviewed was 'Phenomena' (1985). After that the critics soon began writing about my older films like 'Suspiria' and ended up by publishing a very fine book on my films."

At this year's Cannes Festival, Spain's leading writer/director Pedro Almodóvar suggested young Spanish filmmakers are making horror films to come to terms with the oppressive experience of the Franco dictatorship and its legacy, which was swept under the carpet amid 30 years of euphoria and celebration of liberty. Widely praised films like Mr. Bayona's "The Orphanage" (2007) and the Mexican director Guillermo del Toro's "Pan's Labyrinth" (2006), which was set in Fascist Spain, both use horror to express the corruption of innocent children.



Kare Hedebrant in Thomas Alfredson's 'Let The Right One In' (2008).



Mylene Jampanoi in Pascal Laugier's 'Martyrs' (2008).

"It's clear that horror films can send a message" says Mr. Bustillo, who used real-life news footage of French suburban riots in "Inside" to show "real violence is not an actress playing a pregnant woman being attacked in a horror film." According to Mr. Bustillo, a former film critic, the rise in "torture porn" (films where torture or sadism is central to the plot) "is the reflection of our ultra-violent epoch." The trend for "torture porn" arrived in France after originating in the U.S. with the inception of franchises like "Saw" (2004) and "Hostel" (2005)

"Either a horror film attacks society as a whole like in Danny Boyle's '28 Weeks Later,' or it confronts a particular historical context," Mr. Alduy says. "In France, we haven't had the war in Iraq, what we do have is unemployment, the National Front, the recession and all those people that society has left behind. Anger is at the heart of many horror films."

For Belgian director Fabrice Du Welz, whose latest film "Vinyan" recounts a woman's desperate search for her son after his disappearance in the 2004 Tsunami, "there is no taboo subject as long as you can find the right balance." "Vinyan" stars Emmanuelle Béart, the latest in a long line of respected film actors, including Oscar winners like Hilary Swank and Adrien Brody (who stars in Mr. Argento's latest film "Giallo"), to recently be seduced by the horror genre.

When "Vinyan," which comes out in the U.K. on Oct. 2, was released in France last year, it disappointed many genre fans who were expecting a gory horror ride, not a contemplative meditation on grief and abduction.

"It's a bit schizophrenic," Mr. Du Welz says. "I wanted to make an art-house film and an entertaining horror movie at the same time. I love the horror genre but I find a lot of recent films a bit lazy. The horror mainstream doesn't interest me at all: I don't like 'torture porn,' which I think is very boring. I try and make films that are subversive and poetic so as to impact audiences."

After writing and directing two horror films, "The Ordeal" (2004) and "Vinyan," which didn't set the box office alight but gained a lot of discerning fans, Mr. Du Welz says he still isn't ready to compromise his aesthetic vision and make a more commercial horror film, certainly not in Hollywood.

"I can only talk for myself, but Hollywood is not much of an attraction for me," Mr. Du Welz says. "I know I wouldn't be happy on a film set having two line producers prodding me like on a commercial."

"Directors like myself, Alexandre Bustillo and Julien Maury, and Pascal Laugier have all been getting sent the same scripts, it's not like Hollywood is interested in us as individual talents," he adds.

Mr. Bustillo is in total agreement: "We [Julien Maury and I] have an American agent who couldn't understand how we could turn down directing a remake of 'A Nightmare on Elm Street.' He felt we were going to earn a lot of money and make a big hit—why refuse? But for us, the screenplay wasn't any good, and we weren't going to be able to rewrite it. We're not interested in cheating, we want to make films we can be proud of."

Classic frights

A look at some of the best European horror movies

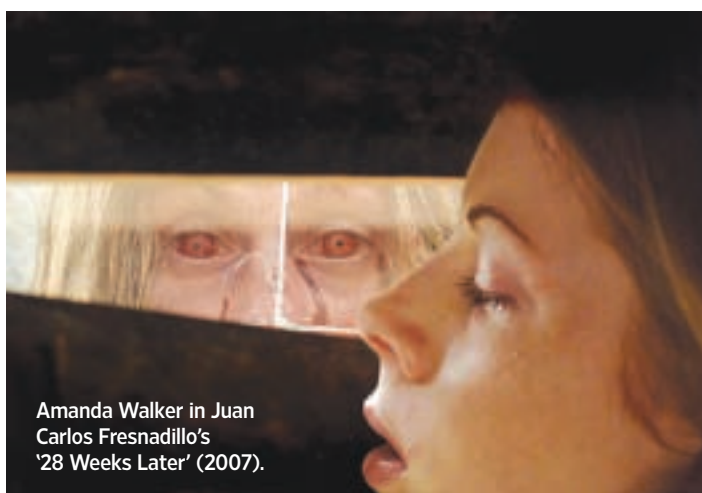
'Suspiria' (1977)

At the height of his filmmaking powers, Italy's Dario Argento directed this terrifying witch's brew, which features one of the scariest opening scenes in horror. Life takes on the allure of a nightmare when young American dancer Suzy Bannion (Jessica Harper) walks through the doors of a German ballet academy where the students begin to mysteriously disappear. Throughout, Mr. Argento ratchets up the tension with flamboyant aplomb. ▼



'Hour of the Wolf' (1968)

Swedish auteur Ingmar Bergman's only horror film stars Max von Sydow as Johan Borg, a tormented painter living on a small island with his pregnant wife Alma (Liv Ullmann). Trouble starts when Alma reads Johan's private diary, which acts as a kind of Pandora's Box unleashing a grotesque coterie of hangers-on who just won't let go. One of Bergman's most personal films and a moving depiction of the impossibility of love when you're surrounded by "cannibals."



Amanda Walker in Juan Carlos Fresnadillo's '28 Weeks Later' (2007).



'The Innocents' (1961)

Less is more in this haunted-house mystery directed by Englishman Jack Clayton and starring Deborah Kerr as Miss Giddens, the governess of traumatized orphan siblings. The opening scene—in which we hear Miss Giddens pleading: "All I want to do is save the children, not destroy them"—establishes a sense of foreboding that doesn't let up until the final frame. Expertly adapted from Henry James's novella "A Turn of the Screw." ▼

'Repulsion' (1965)

Polish filmmaker Roman Polanski directed this chilling horror film about the gradual mental deterioration of a painfully shy young woman (Catherine Deneuve) terrified of physical affection. In his first English-language film, Mr. Polanski expertly places the audience inside his heroine's diseased mind by filming the London apartment where she lives as something pulsing and organic, a place where the walls literally close in on her. ▼



'Eyes Without a Face' (1960)

This tale of an obsessed surgeon (Pierre Brasseur) who will stop at nothing to graft a face back onto his disfigured daughter is French director Georges Franju at his most macabre. After performing one seemingly successful operation, the surgeon, admiring his handiwork, tells his daughter to "smile, smile, not too much." With his customary wit and lightness of touch, Franju crafted a horror movie whose theme of biological modification has assumed relevance today.

'Nosferatu, a Symphony of Horror' (1922)

German director F.W. Murnau's silent-era film about the Dracula legend remains the reference for horror filmmakers the world over. Stage actor Max Schreck's performance as the blood-sucking Count Orlok, replete with ratlike incisors and elongated fingernails, was so otherworldly that it encouraged the urban legend that he was really a vampire. "Nosferatu" was the first work of art to introduce the idea that vampires couldn't exist in daylight.

—Tobias Grey



Belen Rueda in Juan Antonio Bayona's 'The Orphanage' (2007).



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❖ Top Picks

James Turrell's skyspace offers a meditation on light and time



James Turrell at the NMAC Foundation in Spain, studying the light.

VEJER DE LA FRONTERA, SPAIN: Far away from any metropolitan center, James Turrell's latest Skyspace light observatory, "Second Wind" (2005), dominates the Andalusian landscape. The monumental black stupa, half buried in the hillside and rising out of an open pyramid of red sandstone, is surrounded by a reflecting pool of turquoise water. It could well be a place of worship, but it isn't. "Second Wind" is contemporary art, and like most of Mr. Turrell's work, it defies classification.

Mr. Turrell, 66 years old, is one of the key artists to emerge in 20th-century America. His work first appeared in the 1960s when he was part of the "light-and-space group," artists who created art based on light and how viewers perceive it. Mr. Turrell often describes himself as a sculptor of light. In early works like "Alta Green" (1968) and "City of Ahirit"

(1975), he did indeed sculpt light, turning it into something physical and palpable. But Mr. Turrell has grown beyond sculpture: In his Skyspaces he becomes a magician of light and an architect of our most atavistic fantasies.

Skyspaces are buildings with an aperture in the roof through which visitors can view light. They are also temples, places of meditation and silence, in which we understand why our not so distant ancestors worshipped light. By subtly changing the light surrounding the round opening in the roof of the stupa, Mr. Turrell manipulates the viewer's perception—the sky sometimes appears like a flat disk of color, at other times it's a three-dimensional space.

Mr. Turrell's work is the latest addition to a sculpture park of more than 30 works, commissioned by the NMAC Foundation, that includes Marina Abramovic's "Human Nests," Huang Yong Ping's "Hamam" and Jeppe Hein's "11 Modified Social Benches Distributed in the Forest." All the works are site specific to the sculpture park, which covers 30 hectares of Mediterranean pine forest and offers the best prerequisites for enjoying works by Mr. Turrell: a pristine natural setting, lack of light pollution and a mystic sense of place that suits the Skyspace to a T.

—Mariana Schroeder
www.fundacionnmac.org



James Turrell's latest Skyspace light observatory, 'Second Wind,' (2005) is mounted in a Mediterranean pine forest near Vejer de la Frontera, Spain.



Jean Dubuffet's 'Le Circulus II / Das Zirkulieren II' (1984), on show at the Hypo Kunsthalle in Munich.

Dubuffet's transformations

MUNICH: If ever there was an artist before his time, it was Jean Dubuffet. The French artist (1901-85) anticipated many of the art trends that emerged in the latter half of the 20th century. His use of found objects, which he incorporated into some of his early pieces, would be taken up by many artists who followed. He discredited conventional artistic standards and coined the expression "Art Brut," or raw art, to describe the work of untrained persons. His paintings initially provoked outrage and remained controversial for most of his lifetime.

Now the first major retrospective of his work in Germany, at the Hypo Kunsthalle, gives us an idea of what the fuss was all about. Dubuffet's early work is aggressively simple: large heads and frontal nudes in muddy colors. "Ménage en gris, outré mer et carmin" (1944) shows an anatomically abstracted couple waving, in

a pose reminiscent of a child's drawing. But the underlying sophistication grabs the viewer, revealing the complex thought process that led to the painting.

Dubuffet was also one of the first artists of the 20th century to discover graffiti as art. "Paysan sautant sur son petit arpent" (1947) takes its inspiration from the graffiti found on Parisian walls.

Dubuffet, who began life as a wine merchant, often radically changed his style of painting, making him one of the most enigmatic artists of the late 20th century. From 1962-74, he began what is now known as his Hourloupe period, resulting in the iconic works we most often associate with him. In paintings like "Site domestique (au fusil espadon) avec tête d'inca et petit fauteuil à droite" (1966) or sculptures like "La jubilant" (1967), Dubuffet enters an architectural dimension. Dubuffet referred to these works as "painted sculp-

tures." He transformed the flattened images into three dimensions, using red, white and blue with black lines to accentuate the surface texture.

In his last two periods, which are known as Mires (1983) and Non-lieux (1984), Dubuffet again took an unexpected turn. "Mire G 47 (Kowloon)" (1983) signals a shift to total abstraction. Again he retains a limited pallet of primary colors. In his last period, the year before his death, Dubuffet produced an astounding 210 Non-lieux paintings, which he described as a reflection of his nihilistic philosophy. The background of these paintings is black. The energetic white, red and blue lines in "Épanchement VI" (1984) seem to leap from the artist's brush as if he is racing against the inevitable end of his creative life.

—Mariana Schroeder
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A Streetcar Named Desire: not quite Bayou by the Thames

LONDON: The hot ticket in town is the Donmar Warehouse Theatre's production of Tennessee Williams's 1947 "A Streetcar Named Desire," set in steamy New Orleans. Its desirability owes most to its star, the touchingly beautiful Rachel Weisz, playing the febrile Blanche DuBois; but Elliot Cowan's Stanley Kowalski draws the crowds too.

Designer Christopher Oram has exploited the small space of the Donmar beautifully by emphasizing its height: Simply adding some decorative cast iron railings and a shaky spiral staircase has done the trick. Neil Austin's lighting makes you imagine heat and Spanish moss, just as Adam Cork's sound design makes you hear the thrum of crickets.

But "Streetcar" is a treacherous play for British actors. To my Kentucky-born ears the attempts at the

accents of the Deeper South were feeble, and troubling. Ms. Weisz settled down to the speech of an educated Border-state person, and went on to give a disturbingly fine performance that made the audience wince, feeling the acute, guilty pain of Blanche's description of the suicide of her gay husband. She was so good that even director Rob Ashford's ill-advised decision to add a tricky dumb-show not in the text, making explicit the homosexual embrace she witnessed, failed to do much damage.

Mr. Cowan, on the other hand, took a long time to decide whether his character's speech patterns hailed from a Polish ghetto on the East Coast, or from the Midwest or the Gulf States, making Stanley's exegesis of the marital property provisions of the Napoleonic Code more comic than pathetic. In the end he got there; though chiefly be-

cause he was a convincing beef-cake, which also explains why Ruth Wilson, who excellently plays his tolerant, pregnant wife Stella, is attracted to him.

The fascination of this play for British casts and audiences is that it's about that most British of all subjects, class conflict. Would a production work without trying to capture the drawl? It's tough to have to suspend disbelief twice over, and that would at least dispense with one layer. Ms. Weisz's performance, enhanced by a strong supporting cast, makes this a must-see, even though the production itself won't float the boat of anyone who saw Glenn Close's 2002 Blanche at the National Theatre here or Marlon Brando's Stanley in the 1951 movie. —Paul Levy

Until Oct. 3
www.donmarwarehouse.com

The Final Curtain Call

Should we regard suicide—under the right circumstances—as the logical end of the Good Life? The question is raised by the death of the distinguished British conductor Sir Edward Downes, 85, and his wife Joan, 74, a ballet dancer, choreographer, and television producer before devoting her last years to caring for her husband. Mr. Downes and his wife died in July at a euthanasia clinic in Switzerland. Their children, a son and daughter, issued a statement following their parents' death, saying that "After 54 years together, they decided to end their own lives rather than continue to struggle with serious health problems."

Rather than seeing their parents' death—peaceful, and "under circumstances of their own choosing"—as an act of despair, the son and daughter framed it as the culmination of the couple's fruitful years together: "They both lived life to the full and considered themselves to be extremely lucky to have lived such rewarding lives, both professionally and personally."

A very different angle on suicide is suggested by Michael Chabon's essay "Getting Out," first published in *Details* magazine and included in his book "Man-

hood for Amateurs," scheduled to appear this fall. Mr. Chabon's point of departure is the suicide of the writer David Foster Wallace. Mr. Chabon's first impulse, he says, "is to assert that suicide is an idea alien to my way of thinking." He has never contemplated it, he tells us. But then he recalls a time when he was on the road, and his wife—who suffers from bipolar disorder—was saved from what might well have been a suicidal depression by the intervention of friends and strangers.

"In the end," Mr. Chabon writes, "I can only try to make sense of my wife's depression and the death of David Foster Wallace on my own terms." He notes, upon reflection, a theme that runs throughout his fiction, from "Wonder Boys" to "The Yiddish Policemen's Union": "The world, like our heads, was meant to be escaped from."

Mr. Chabon quotes Mr. Wallace himself saying that fiction gives the reader, who is "marooned in her own skull, . . . imaginative access to other selves." But there's a problem: "that gift of access, for all its marvelous

power to console the lonely . . . is a kind of trick, an act of Houdinesque illusion."

Put another way, the desire for connection, for imaginative access to other selves, Mr. Chabon believes, is fundamentally a desire for escape. It drives writers and readers alike, he says, "to seek the high, small window leading out, to lower the makeshift ropes of knotted bedsheet that stories and literature afford, and make a break for it." And when "that window can't be found, or will no longer serve"—here he returns to the question of suicide—"small wonder if the longing seeks another, surer means of egress."

Mr. Chabon's perspective—acknowledging that life may be, for some, intolerably painful and seemingly unredeemable, and that something is awry in every human heart—is much to be preferred to the pretensions of Dignitas, the organization presiding over the clinic where Edward and Joan Downes went to die. There is a grotesque banality to the complacent announcement of their carefully arranged end,

which—with a little tweaking—could be turned into ad copy for a high-end retirement community offering tasteful euthanasia along with the golf course and the swimming pools.

Mr. Chabon, by contrast, reminds us forcefully of our fallenness, our need for something more than the Good Life and the Good Death can offer. But in the end he leaves us with an image of inconsolable solitude and bleak despair.

In another essay in "Manhood for Amateurs," Mr. Chabon describes himself as a "liberal, agnostic empiricist, proud to be a semi-observant, bacon-eating, Jew." A self-consciously down-to-earth man, then, and an exuberant artist besides, one moreover who unabashedly writes about the delight he takes in his wife and their four children. It is hard to square all this with his meditation on suicide. Is this where empiricism leads? Who knew?

The Jewish tradition that Mr. Chabon semi-observes and the Christian tradition rooted in it disagree on many things, but they are of one mind on this: The world was not meant to be escaped from but to be repaired and transformed. St. Paul speaks of creation itself groan-

ing, longing for transformation. But how can pain and misery and diminishment—all that Edward and Joan Downes sought to avoid, and that I would dearly like to avoid as well—contribute to the repair of the world? What kind of outrageous logic is that? Why shouldn't we simply check out?

St. Paul suggests an answer when he encourages us to endure suffering patiently "so that we may be able to comfort those who are in any affliction, with the comfort with which we ourselves have been comforted by God. For as we share abundantly in Christ's sufferings, so through Christ we share abundantly in comfort too."

And if, to a man or woman in darkness—"she's not herself," we say—suicide seems the only recourse, not a decision weighed and pondered in full consciousness, not a "decision" at all in the usual sense of the word but rather an act of desperation? God is merciful. Most of us, thankfully, won't find ourselves in that blind alley, nor could we claim that mitigation if tempted not to stay the course.

Mr. Wilson is the editor of Books & Culture, a bimonthly review.

Is choosing your death a diminishment of life?

Painting the High Seas

By Barrymore Lawrence Scherer

SALEM, Mass.—From Joseph Mallord William Turner's visionary seascapes to Winslow Homer's rugged depictions of his beloved Maine coast, marine painting has long exerted immense appeal among museum visitors and art collectors. And it is hard to imagine a more fitting place to study the sea's impact on painters than the Peabody Essex Museum in this beautiful old whaling town, once the nation's leading seaport. The PEM is exhibiting a visiting collection of work that reveals the very foundation of maritime painting—70 seascapes by Dutch contemporaries of Rembrandt and Vermeer. And certainly no nation of that day was better suited to tackle the sea as a subject than the one that wrung the North Sea from its low-lying soil.

The paintings come from England's National Maritime Museum in Greenwich, which produced the admirable exhibition catalog. The artists here—among them Jan Porcellis, Ludolf Backhuysen, Bonaventura Peeters, Simon de Vlieger and Jacob van Ruisdael (nephew of the celebrated landscapist, Salomon van Ruysdael)—are not names you come across every day. But their mastery of composition, atmosphere and drama are readily apparent, not to mention the meticulous drawing that lends these pictures their solidity. "These Dutch painters literally invented the genre of seascape," notes Daniel Finamore, the museum's curator of maritime art and history. "And they achieved perfection from the start."

The show also features an important representation of works by the father-and-son team of

Willem van de Velde the elder and younger, who in 1672 were appointed court painters of "sea fights" by England's King Charles II and his brother James, Duke of York (who served Charles as lord high admiral of the British navy before succeeding him as James II). And one of the many layers of meaning in this show is the underlying tension between England and the Netherlands—a tension that exploded into open warfare in 1652, 1664 and 1672, as both nations contended for primacy over the waves.

Most of these paintings represent the age of Dutch colonialism, when its naval and merchant ships bravely conquered the fearsome oceans in wooden ships. Painted with infectious verve, pompous war ships, top-heavy galleons and humble fishing boats pit themselves against tempestuous waters beneath stormy skies. Lightning strikes, waves crash, rocks and shoals threaten. And all those sails ballooning to the bursting point convey the overwhelming power and daunting majesty of the sea and the winds that stir it up. In many of these we see the Dutch taking pride at the boldness of seafaring men: Andries van Eertvelt's moonlit "Embarkation of Spanish Troops" (1630s) bustles with swashbuckling activity and operatic lighting while, according to Mr. Finamore, Eertvelt's unusually large and splendidly animated "Dutch Yachts Rac-

ing" (1630s), with its plethora of seacraft and busy crews, is possibly history's earliest depiction of recreational sailing.

Works such as Porcellis's "Dutch Ships in a Gale" capture the fragility of all that oak, hemp and canvas—here the wind-lashed sails of a foundering merchant vessel look like shredded

zou line. The show also reveals how scrupulously these Dutch painters studied the subtle north European maritime light to arrive at a haunting color palette that would influence other European schools for two centuries.

There is also a vivid dialectic between the representation of North Sea light and the miracle of Mediterranean light that many of these artists discovered when they went to Italy. The ravishing sunset of Hendrik van Minderhout's "Italianate Harbour Scene" (1670) echoes the gilded luminescence of Claude Lorraine's Italian seaports, while the yellows, pinks and veiled quality of Pieter van den Velde's "Ships at Anchor Off a Mediterranean Harbor" (1680s) strikingly anticipate Turner's magical hand. In fact, Turner himself owned one of these paintings—Abraham Storck's "Ships on the River IJ" (c. 1690), and he copied parts of the composition for his own painting "Admiral Tromp's Barge, 1645," now in London's Soane Museum.

In works such as Eertvelt's "Dutch Ships Sailing Off a Rocky Shore" (1610-15), the scrupulous depiction of multitudinous figures clambering about the decks and rigging conveys not only the relative insignificance of these crews and vessels against the challenging forces of nature, but also the sheer number of able seamen needed to sail these doughty

ships. Moreover, Mr. Finamore observes that "all those people at work in shipping—sailing, steering, manning the sails—provide a strong social comment. We see many levels of society, which reveals that the original patrons who commissioned these works, and who owed their prosperity to the maritime trades, wanted to document every social class that contributed to that prosperity."

Then there are those magnificent "sea fights." Painted around 1670, Storck's "The Royal Prince and Other Vessels at the Four Days' Battle, 1-4 June 1666" records the only genuine Dutch victory during the Second Anglo-Dutch War and boasts a wonderful visual rhythm of masts and sails against a counterpoint of clouds and waves. Likewise, the elder Van de Velde's "Battle of Scheveningen" (1655), based on his own eyewitness sketches, combines action that occurred at different times into one virtuoso scene of Dutch triumph.

The Peabody Essex's own holdings offer a unique context for this show, and it is fascinating to venture downstairs from these rambunctious Dutch canvases to the galleries of American marine paintings. Here, many works document late 18th- and early 19th-century merchant marine activity and naval battles in equivalent detail, but they are far more restrained in expression and brushwork due, says Mr. Finamore, to the strict limitations imposed on the painters by their often conservative American patrons. From any approach, this is a dazzling show in the perfect setting.

Mr. Scherer writes about music and the fine arts for the Journal.



Andries van Eertvelt (1590-1652) Dutch Yachts Racing, 1630s.

silk. The symbolism of the sea and of shipwrecks is explored in fascinating detail. On one hand, we can read such works as the anonymous "Wreck of the Amsterdam" and Jan Blanckerhoff's "Shipwreck Off a Rocky Coast" (c. 1660) as allegories warning of disaster when the "ship of state" is manned by a shipload of fools. On the other, these and other "perfect storms" make us realize how terrifying the prospect of sea travel was until the era of the four-stack ocean liner and gyroscopic stabilizers.

On a more painterly front, the exhibition beautifully examines the relationship between sea and sky: Characteristic of many of these seascapes is a very low hori-

time off

Athens

art
"2nd Athens Biennial: Heaven" is a contemporary-arts festival featuring concerts, films, installations, performances and graphic art by Tom McCarthy (born 1969), Jan Svankmajer (1934) and others.

Technopolis
Until Oct. 4
☎ 30-210-5232-222
www.athensbiennial.org

Bergen

art
"Brücke: German Expressionism 1905-1913" shows paintings, drawings, watercolors and woodcuts of the German Expressionist-art movement "Die Brücke," including works by artists such as Emil Nolde (1867-1956), Ernst Ludwig Kirchner (1880-1938), Erich Heckel (1883-1970) and others.

Bergen Kunstmuseum
Until Sept. 13
☎ 47-5556-8000
www.bergenartmuseum.no



'The Fur Coat (Helena Fourment),' (circa 1636-38), by Peter Paul Rubens, is on show in Vienna.

Berlin

art
"Gilbert & George Jack Freak Pictures" showcases 20 large-scale pieces from the "Jack Freak Pictures," a series dominated by colors and shapes of the Union Jack by British artist duo Gilbert & George.

Arndt & Partner/Hamburger Bahnhof
Until Sept. 18
☎ 49-30-2808-123
www.arndt-partner.com

art

"Abstraction and Empathy" brings together 100 prints and drawings by artists including Joseph Albers (1888-1976), Michael Buthe (1944-94), Blinky Palermo (1943-77) and Paul Klee (1879-1940).

Guggenheim Berlin
Until Oct. 16
☎ 49-3020-2093-0
www.guggenheim.org/berlin

Budapest

art
"József Borsos (1821-83): Painter and Photographer" showcases paintings and photographs by the Hungarian Biedermeier painter.

Hungarian National Gallery
Until Oct. 25
☎ 36-20-4397-325
www.mng.hu

Cambridge

science and art
"Endless Forms: Charles Darwin, Natural Science and the Visual Arts" explores Darwin's interest in the visual arts and artistic responses to his ideas in various paintings, drawings, watercolors, prints, photographs and sculptures.

Fitzwilliam Museum
Until Oct. 4
☎ 44-1223-3329-00
www.darwinendlessforms.org

Dresden

art
"To the Milky Way by Bicycle" explores the contemporary art collection of Erika and Rolf Hoffmann with works by El Lissitzky (1890-1941), Jean Tinguely (1925-91), Nina Kogan (1917-84), Frank Stella (born 1936), Vanessa Beecroft (1969) and others.

Kunsthalle im Lipsiusbau,
Brühlsche Terrasse
Until Sept. 20
☎ 49-351-4914-2000
www.sk-dresden.de

Edinburgh

literature
"Edinburgh International Book Festival 2009" features more than 750 author events with writers from over 45 countries, including Alistair MacLeod (born 1936), Margaret Atwood (1939), Douglas Coupland (1961), Michael Mansfield (1941), Henning Mankell (1948) and Cornelia Funke (1958).

Edinburgh International Book Festival
Aug. 15-31
☎ 44-845-3735-888
www.edbookfest.co.uk

Florence

art
"Ferdinando I of the Medici" examines the life of Grand Duke Ferdinando I



'Untitled' (2007) by Shinichi Sawada at 'Art Brut from Japan' in Vienna.

(1549-1609) through a multimedia show incorporating art created for his political wedding to Christina of Lorraine (1565-1637).

Museum of the Medici Chapels
Until Nov. 1
☎ 39-55-2948-83
www.polomuseale.firenze.it

Frankfurt

cuisine
"You May! Eat Kosher" explores kosher food and its history, distribution and role in the Jewish community.

Museum Judengasse
Until Sept. 27
☎ 49-69-2977-419
www.juedischesmuseum.de

art

"Edvard Munch: Prints from the Städel Museum" shows etchings and lithographs by Norwegian painter Edvard Munch (1863-1944), including portraits of Henrik Ibsen (1828-1906), August Strindberg (1849-1912) and others.

Städel Museum
Until Oct. 18
☎ 49-69-6050-980
www.staedelmuseum.de

Graz

art
"Rock-Paper-Scissors" examines pop music as a subject of contemporary art, including work by Saädane Afif (born 1970), Cory Arcangel (1978), Sam Durant (1961), Katrin Plavcak (1970) and others.

Kunsthau Graz
Until Aug. 30
☎ 43-316-8017-9200
www.kunsthau Graz.steiermark.at

Liverpool

art
"Whistler: The Gentle Art of Making Etchings" presents 34 etchings by American artist James McNeill Whistler (1834-1903), inspired by the streets and waterways of London, Venice and Amsterdam.

Lady Lever Art Gallery
Until Sept. 20
☎ 44-151-4784-136
www.liverpoolmuseums.org.uk

London

art
"After Darwin: Contemporary Expressions" showcases work by artists and writers inspired by Charles Darwin's book, "The Expression of the Emotions in Man and Animals," including works by Mark Haddon (born 1962) and Bill Viola (1951).

Natural History Museum
Until Nov. 29
☎ 44-20-7942-5000
www.nhm.ac.uk

art

"Telling Tales" presents "design art" by international designers, including work by Tord Boontje (born 1968), Maarten Baas (1978), Anthony Dunne (1964) and Fiona Raby (1963).

Victoria & Albert Museum
Until Oct. 18
☎ 44-20-7942-2000
www.vam.ac.uk

Lucerne

music festival
"Lucerne Festival im Sommer 2009: Nature" is a classical-music festival with performances by Martha Argerich (born 1941), Pierre Boulez (1925),



Above, 'Ultimate Art Furniture Chair' (2006) by Boym Partners, in London; below left, 'Moulded Mole' slippers (2004) by Niels van Eijk and Miriam van der Lubbe, also in London.



Niels van Eijk and Miriam van der Lubbe

Riccardo Chailly (1953), Zubin Mehta (1936) and others.

Lucerne Festival
Until Sept. 19
☎ 41-41-2264-400
www.lucernefestival.ch

Madrid

art
"Francis Bacon y Louis Braille" showcases four prints by British figurative artist Francis Bacon (1909-92) alongside braille stamps, lottery tickets, coins, medals and banknotes commemorating braille inventor Louis Braille (1809-52).

Museo Casa de la Moneda
Until Sept. 6
☎ 34-91-566-6666
www.fnmt.es

Milan

art
"Woodstock-The After Party" exhibits historical photographs, audio-visual installations and video projections, accompanied by music from the Woodstock Festival of 1969.

Triennale di Milano
Until Sept. 20
☎ 9-2-7243-41
www.triennale.it

Munich

art
"Thomas Zipp: Men's Agitat Molem (Luther & The Family of Pills)" displays works and installations by contemporary German artist Thomas Zipp (born 1966).

Goetz Collection
Until Oct 2

☎ 49-89-9593-9690
www.sammlung-goetz.de

Paris

art
"Domenico Beccafumi" shows drawings by the Renaissance Mannerist painter, sculptor and printmaker Domenico Beccafumi (c. 1486-1551).

Musee du Louvre
Until Sept. 21
☎ 33-1-4020-5050
www.louvre.fr

Prague

music
"The Martinu Phenomenon" showcases documents from the life and works of Czech composer Bohuslav Martinu (1890-1959), including costumes, sets and instruments from his operas, ballets and concertos.

Národní Muzeum
Czech Museum of Music
Until Oct. 26
☎ 42-2-2449-7111
www.nm.cz

Vienna

art
"Art Brut from Japan" exhibits works by 15 self-taught artists from Japan, including paintings, graphic art, sculptures and objects shown alongside films illustrating their lives.

KunstHausWien
Until Oct. 18
☎ 43-1-7120-495
www.kunsthauwien.at

art

"Sensual—Female—Flemish: Rubens and his Circle's Images of Women" shows three masterpieces by the Flemish painter Pieter Paul Rubens (1577-1640): "Fur Coat," "Cimon and Iphigenia," and his "Self Portrait."

Kunsthistorisches Museum
Until Dec. 13
☎ 43-1-5252-4402-5
www.khm.at

Source: ArtBase Global Arts News Service, WSJE research.