

FRIDAY - SUNDAY, JANUARY 9 - 11, 2009

WEEKEND JOURNAL.

EUROPE

A man in a dark suit and patterned tie is pouring wine from a bottle into a glass. He is standing in a wine cellar with rows of wine racks filled with bottles. The lighting is warm and focused on the man and the wine.

Wines for the times

Sommelier Hugues Lepin and other experts on what to buy now

The art world's year ahead | A ballet partnership's final bow

Contents

3 | Fashion

On Style: Not all white shirts are created equal

Looks worth repeating

4 | Art

A global outlook for 2009

5 | Dance

For ballet partners, a final pas de deux

Cartoons with class



6-7 | Cover story Wine

Wines for the times

Expert advice on what to buy now



COVER PHOTO: CHRISTIAN TRAMPENAU

8 | Wine

Easy on the wallet, lovely on the palate

Wine Notes: Flavor factors

9 | Film

Morgenstern on movies

10 | Sports

Golf Journal: The joys of shooting your age

The price of a SIGG water bottle

11 | Taste

Weighed and found brilliant

12 | Time Off

Our arts and culture calendar

WSJ.com

Tasting time

A tour of winemaker dinner events, from Seattle to Sydney.
WSJ.com/Lifestyle

Not so secret

They know it's coming, but opponents can't stop the Giants' favorite play.
WSJ.com/Sports

Suddenly that name

Broadway finds a new Maria for a revamped 'West Side Story.'
WSJ.com/Lifestyle

WEEKEND JOURNAL

EUROPE

Craig Winneker EDITOR
Fahire Kurt ART DIRECTOR
Kathleen Van Den Broeck ASSISTANT ART DIRECTOR
Matthew Kaminski TASTE PAGE EDITOR

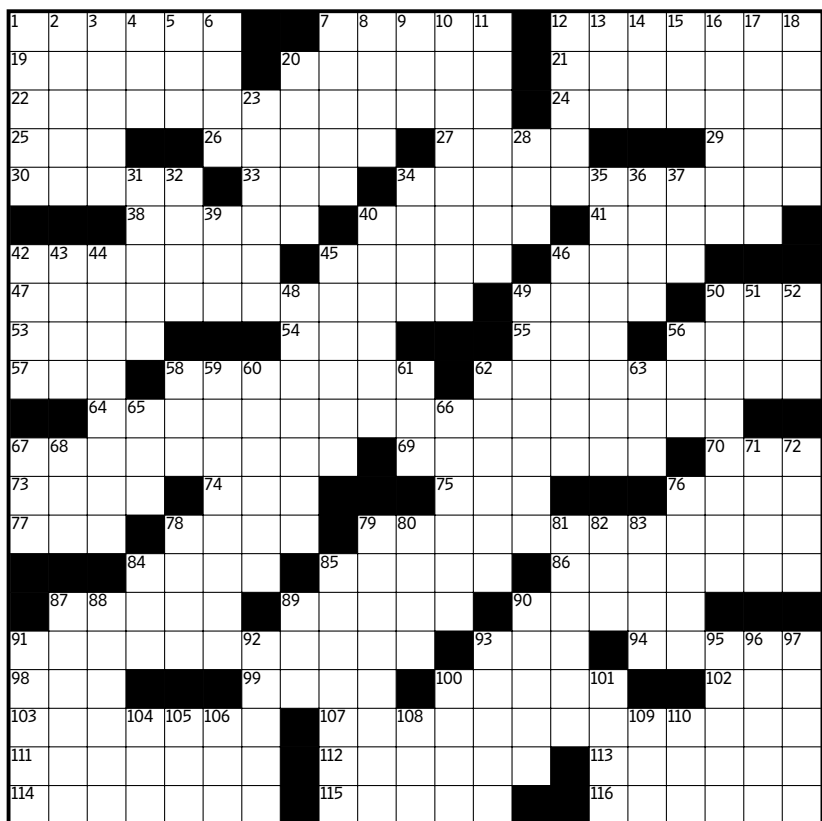
Questions or comments? Write to wsje.weekend@wsj.com. Please include your full name and address.

THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

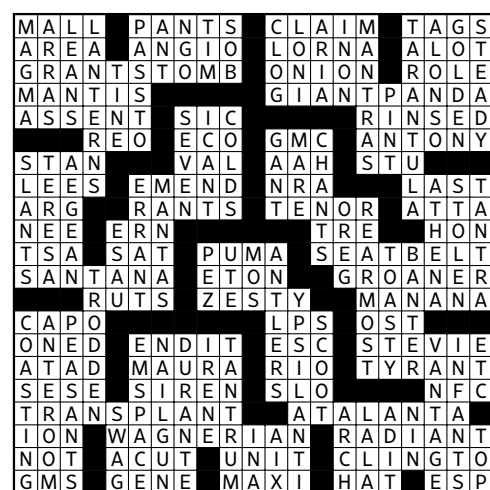
- 1 Boat whose name means "three boards"
- 7 Bow with "it"
- 12 Tabasco, Durango and Chihuahua, e.g.
- 19 2003 Lifetime Achievement Oscar winner
- 20 Prepares for firing
- 21 "CSI" procedure
- 22 Throw plant pests into disorder?
- 24 Horn of Africa nation
- 25 Close
- 26 Kitsch's lack
- 27 Present time?
- 29 Online address
- 30 Pine product
- 33 Pirouette pivot
- 34 Sprite who's mischievous yet meek?
- 38 Word with vivendi or operandi
- 40 Ring's border
- 41 Targets for Jack Frost
- 42 Broad ways
- 45 Island on which Pythagoras was born
- 46 Parachute material
- 47 The quote at 31-Down, to some?
- 49 Just what the doctor ordered
- 50 Archaeologist's place
- 53 Statement no.
- 54 Two-time loser to DDE

Welcoming '09 / by Dan Fisher



- 4 Party person
- 5 "Rumble in the Jungle" champ
- 6 Following
- 7 El Greco's birthplace
- 8 Full of current
- 9 Bordeaux bud
- 10 Trust
- 11 Takes on
- 12 The Bermuda station wagon, for one
- 13 ___ Balls (Hostess snack)
- 14 Topper with a pom-pom
- 15 Words before profit or loss
- 16 Big check-printing company
- 17 God of the underworld
- 18 Musty
- 20 Cuban cash
- 23 1960s dance
- 28 Dumbbell abbr.
- 31 "___ a crook"
- 32 This answer is one
- 34 Man's genus
- 35 Closing chapter
- 36 Black cloud
- 37 Publicity
- 39 OED listing
- 40 Confident poker player
- 42 Art school subj.
- 43 Bad habit
- 44 Not included
- 45 Court worker, for short
- 46 Milan mister
- 48 Going rate?
- 49 Blue hue
- 50 Air
- 51 President McKinley's wife
- 52 Pink lady ingredient
- 56 PSAT takers
- 58 Cut drastically
- 59 Growing dim
- 60 Satellite tracks
- 61 Rehab woes
- 62 Gizmo
- 63 Do the wrong thing
- 65 "___ a deal!"
- 66 Like many Madonnas
- 67 Guff
- 68 Courtroom promise
- 71 Twice tetra-
- 72 Stronghold
- 76 Member of a cast of thousands
- 78 "East of Eden" twin
- 79 "That goes for me, too"
- 80 Very, at Versailles
- 81 Discrete amounts
- 82 Cologne conjunction
- 83 "So that's how it is!"
- 84 Sundial numeral
- 85 Family of Italian sculptors
- 87 Begin with enthusiasm
- 88 Demands
- 89 Eastern path
- 90 Historic event
- 91 "Is there any way for me to get out of this?"
- 92 Sweater style
- 93 Carried
- 95 Government, often
- 96 Exercising
- 97 Saintry quality
- 100 Clinic income
- 101 Governess Jane
- 104 Encouraging word
- 105 "Another Day on Earth" musician
- 106 Idiosyncrasy
- 108 Cru product
- 109 Bear's place
- 110 Bar supply

Last Week's Solution



WSJ.com

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

Down

- 1 Far from loaded
- 2 Make up
- 3 Chocolatier's collection

A quest for the best white dress shirt

TO GET THE NEW YEAR off to a good start, let's start with a blank slate: the white shirt.

In recent years, men turned to shirt colors as vibrant as the booming economy. But we are now in an era of restraint, and a simple white dress shirt sends a savvy message. It says a man is ready for work and isn't vamping for attention. "When times are tough, men want to be more serious about their look," says Eric Jennings, men's fashion director at Saks Fifth Avenue.

On Style

CHRISTINA BINKLEY

But not all white shirts are equal. Pier Luigi Loro Piana, co-chairman and CEO of the Italian luxury clothes maker Loro Piana, says he sizes men up by their shirts, taking in the thickness of the buttons and the firmness of the collar. "The quality of clothing tells you so much of what you need to know about a person," Mr. Loro Piana says.

The question is: How much must one spend to attain this level of quality? It's possible to buy a fitted cotton shirt—with the higher-end feature of removable collar stays—from Target for less than \$30. Yet a man can easily spend \$400 for a white shirt that isn't even custom-made. Buying a plain shirt from a famous designer can add a hefty surcharge to the price. So, just as the financial crisis was spreading around the globe last fall, I embarked on a mission to discover the ingredients of a distinguished dress shirt.

For an expert's view, I consulted several knowledgeable men about their own shirt choices. Narrow-cut shirts are particularly popular today, says Mr. Jennings, who is filling Saks all over the U.S. with fitted dress shirts. Think the TV series "Mad Men" and the urban office environment of 1965. But there's more to a great dress shirt than style.

Mr. Loro Piana, who sells some of the most expensive clothes on the planet, says he grew up in Brooks Brothers button-downs, though he wears Loro Piana today. In choosing shirts, he says he looks first at fabric quality and button thickness, and then at the cut of the shirt, and he insists on removable collar stays, as the sewn-in ones crumple over time.

Francesco Trapani, the chatty chief executive of Bulgari, favors bespoke shirts from Italy's Micocci—the same maker his father wore, he said. He cherishes each shirt; indeed, the one he was wearing when I chatted with him last fall had a rather frayed collar, and he conceded he needed to order some new shirts.

Meanwhile, Steve Sadove, chief executive of Saks Fifth Avenue, told me he prefers Charvet shirts.

A man can't go wrong with any of those choices. But most of these shirts, with the exception of Brooks Brothers', will set you back several hundred dollars apiece. Can quality be had for less?

I headed to Paris and Milan—centers for high-end menswear—and consulted Colin Woodhead, an affable British gent who knows his buttons from his "bones" (collar stays, to us Yanks) after decades of working as a fashion marketer. At the La Vallée luxury outlet mall outside Paris, we raced through the stores



Our Ermenegildo Zegna dress shirt was clearly high-end, with 3.5-mm-thick buttons. But we felt a shirt that cost more than \$250 should have garnered more compliments than cheaper shirts.

This wrinkle-resistant shirt from Target's Merona brand cost only \$24.99, but the quality was reasonable: The shirt featured removable collar stays and 3-mm buttons.

The hand-sewn Borrelli, at \$329, was pricey, but its substantial fabric, smooth collar and 4-mm-thick mother-of-pearl buttons made it a standout.

The \$105 Alain Figaret offered great value. It had sewn-in collar stays and 2-mm buttons, but the fabric and stitching impressed us.

of more than a dozen shirtmakers as Mr. Woodhead sought bargains. "I'm from Yorkshire, and the definition of a Yorkshireman is a Scotsman with all the generosity squeezed out," he announced.

Mr. Woodhead liked the stitched placket and stiff collar of a Façonnable shirt he found, which cost about \$86 at current exchange rates, but he found the logo stitched to the front left pocket to be tacky. An S.T. Dupont shirt looked "good," but a \$103 Givenchy shirt had an "unlovely" flimsy fabric. Dunhill's \$73 shirts, made in Romania, were deemed "good medium level" because of the single stitching at the shoulder where the seam had been doubled and rolled—a sign of quality workmanship.

Charles Tyrwhitt offered a solid "workman's shirt," with three levels of quality at prices ranging from \$87 to \$176. A \$60 Cacharel had a "rim-stitched" collar with the stitches close to the edge: This signals a cheaper make, according to Mr. Woodhead, though others I consulted said they don't make note of collar stitching.

A Paul Smith shirt priced at \$130 had loose threads in the buttonhole—possibly the reason it was discounted at an outlet. Mr. Woodhead shook his head at Emporio Armani's shirts, priced at \$113—too costly, in his estimation, for the workmanship. Alain Figaret won the afternoon, offering fine fabric for \$74.

My outing with Mr. Woodhead was enlightening, but to really test

the shirts' capacity to impress those with discerning taste—say, a boss or a future father-in-law—I needed some laymen's opinions. I bought four shirts and made my husband, back in L.A., wear them for a month.

The candidates included: a wrinkle-resistant shirt with removable collar stays from Target in Los Angeles, priced at \$24.99; a simple, \$105 Alain Figaret from a Paris boutique; an Ermenegildo Zegna shirt purchased on the Avenue Georges V in Paris for \$252; and a hand-sewn Borrelli shirt from Boule de Neige, a shop in Milan, for \$329.

My husband, James, isn't normally a white-shirt man. He leans toward blue and sage, and he often wears a casual, colored T-shirt under a dress shirt. So it may have

skewed the results of our entirely unscientific experiment to have him suddenly look so Atomic Age. Rather than blending in, with his new white-shirt uniform, he drew compliments and felt that people gave him a new measure of respect.

On the first day, James said, looking pleased, that when he retrieved our children from school, he had received a notable increase in attention from the other mothers. In fact, he drew a compliment from one mom who doesn't usually greet either of us. Enough said.

"You're looking put-together today," said a longtime friend one day when he wore the Target shirt. Indeed, Target won the value-for-price contest. It's hard to argue with \$25—and the quality stood up to many of the shirts that Mr. Woodhead inspected. Still, the coarser fabric wouldn't fool a discriminating judge.

The Figaret's shortcoming was its sewn-in collar stays, which might not hold up to long use. Yet, over our monthlong test, it offered terrific value: The fabric and stitching held up well against the pricier competition. Any Zegna shirt offers bragging rights among many businessmen and financiers. But the Zegna didn't draw more notice than the Figaret, which cost one-third as much.

The Borrelli, even when still folded, drew the attention of a well-bred British friend, who touched the collar lovingly and said, "Nice shirt. Look at those buttons." In fact, of the four shirts, the Borrelli's soft-yet-substantial fabric, smooth collar and mother-of-pearl buttons made it James's favorite. He has been hinting wistfully about more.

Looks worth repeating

IS IT CONSIDERED a fashion faux pas to wear the same dress repeatedly in the same season?

—N.G., New York City

Traditional dress codes have withered, and fashionable dressers are no longer concerned about repeating an outfit numerous times, even when they are often in the company of the same people. That's because they know that being well-dressed doesn't simply mean owning gobs of clothes. It's about allowing good taste and your personal style to govern what you wear and when you wear it.

French women seem to have an instinctive knack for dressing in artful combinations. Their fashion strategy is to have a carefully edited wardrobe, add-

ing only a few well-chosen items each season. That way, they can invent new looks, instead of chasing the latest seasonal fads. They splurge on staples like distinctive coats, fitted jackets and timeless handbags.

After you wear an item many times in succession, you might want to give it a rest for a few months before bringing it back. To keep a distinctive piece looking fresh, it also helps if you wear it with different-colored shoes or accessories.

Just as a man wears the same tuxedo to every black-tie event, many well-dressed women are increasingly relying on their favorite go-to outfits. A case in point is Vogue Editor-in-Chief Anna Wintour, who was photographed last summer wearing the same Carolina Herrera dress three times in a single



Last summer, Anna Wintour wore one dress three times in a week.

week. Each time Ms. Wintour sallied forth, she achieved the ultimate objective: She looked great.

Email askteri@wsj.com

WSJ.com

Collar I.D.

See a slideshow on these shirts, and join a discussion, at WSJ.com/Fashion

The art world's global outlook

BY KELLY CROW

THANKS TO THE financial crisis, auction houses may not ring in many record prices this year, but the art world is hardly going into hiding. Many collectors and curators are making plans to visit events around the globe, from Italy's oldest biennial to South Africa's new art fair. Here is a guide to the year's potential highlights.

Designer drama

Buyers can gauge the art market's mood during a round of impressionist and modern art auctions at Sotheby's and Christie's in London in early February. A more significant test may come Feb. 23-25 when Christie's in Paris tries to sell up to \$400 million worth of art from the estate of the designer Yves Saint Laurent and his partner, Pierre Bergé. Seasoned collectors and society types seem equally curious about this encyclopedic sale of 700-plus objects, including an Egyptian sarcophagus from the fourth century B.C., estimated to sell for up to \$88,000; a 17th-century flower pot covered in rubies, estimated to sell for up to \$190,000; and Picasso's Cubist masterwork "Instruments de musique sur un guéridon," estimated to sell for up to \$38 million.

Renaissance icons

The Musée du Louvre in Paris and the Museum of Fine Arts in Boston will try to lure big crowds with the sumptuous exhibit, "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice," opening in Boston on March 15 and traveling to Paris on Sept. 14. These three artists dominated 16th-century Venetian painting with their richly colored scenes of devout virgins and nude Venuses. This show will bring many of Tintoretto's works to the U.S. for the first time, says Frederick Ilchman, the MFA's assistant paintings curator. To keep the blockbuster within budget, Mr. Ilchman had to whittle his initial list of 70 artworks down to 56. The upside, he says: "There's no filler."

Biennials, big and small

The Venice Biennale, running



Museum of Fine Arts, Boston



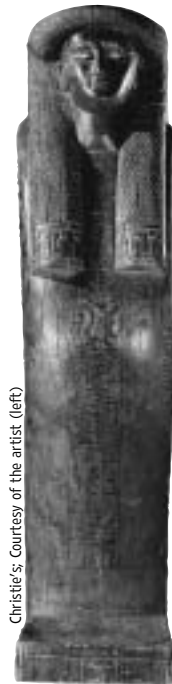
Christie's, Courtesy of the artist (left)

from June 7 to Nov. 22, will be bigger this year—92 nations are building pavilions for this world's fair of new art, up from 76 in 2007. First-time participants include the United Arab Emirates, Gabon, Pakistan and Montenegro.

Although video art has been pop-

ular in recent biennials, director Daniel Birnbaum has encouraged countries to submit more paintings and drawings this time.

Argentine artist León Ferrari, a major award winner from Venice's last biennial, will also be honored at



Cuba's Havana Biennial, which runs from March 27 to April 30. This spring, at least 200 artists from 44 countries will place artworks in colonial buildings across Havana, and local artists like Yoan Capote will offer studio visits.

In a possible sign of artistic detente, the U.S. has also agreed to allow several American artists such as Erica Lord and Titus Kaphar to participate.

African art

South Africa will present the continent's only major contemporary art fair, the Joburg Art Fair in Johannesburg, on April 2-5. South African art stars like Marlene Dumas, William Kentridge and Robin Rhode showed work during last year's inaugural fair.

Organizer Ross Douglas says this year's draws will include an exhibition of Malian photography and Jane Alexander's installation, "Security." In Ms. Alexander's piece, uniformed guards will be posted around a razor-wire fence that cages in a pile of ma-



Collection of Dr. Paul and Dorie Sternberg/The Art Institute of Chicago

Clockwise from left: Giovanni Bellini's 'Virgin and Child with Saints,' in Boston; Brice Marden's 'Attendant 2' in Chicago; a sarcophagus; Yoan Capote's 'Open Mind.'

chetes, sickles, workers' gloves and wheat.

The Joburg fair doesn't boast huge sales or crowds—last year's 6,500 attendees spent around \$4 million—but Western collectors can savor the exchange rate. (One euro equals roughly 13 rands.)

Museum expansions

Two major museums will complete substantial overhauls in 2009. On May 16, the Art Institute of Chicago will unveil its \$280 million Modern Wing, a Renzo Piano design that includes 6,000 square meters of new galleries and a 190-meter bridge that arcs from the museum's new sculpture garden to nearby Millennium Park. Director James Cuno says 95% of the wing's funding came in before the financial crisis hit, a feat he credits to "a good project and lucky timing."

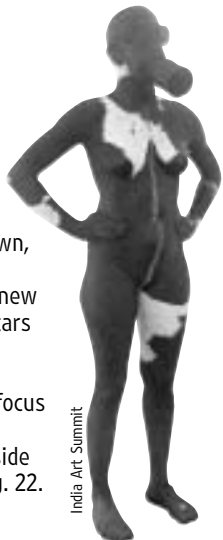
England's oldest public museum, the Ashmolean in Oxford, is also slated to reopen in early November after being closed all year while staff members move its 700,000-piece collection, including a prized group of Raphael drawings, into a new building on campus with twice the gallery space.

Art events in 2009

AUG. 19

India Art Summit, New Delhi, India

Last year, buyers at the first India Art Summit scooped up more than half of the pieces that were shown, underscoring India's emerging interest in new work from its local stars like Subodh Gupta. This year, organizers plan to expand their focus and showcase a few galleries located outside of India. Through Aug. 22.



India Art Summit

OCT. 14

Frieze London

London's largest contemporary art fair took a slight hit in sales last year, but it still draws an edgy crowd of European collectors into the big white tent in Regent's Park where the fair is held every year. New at this year's fair is "Frame," a section that will feature solo shows by artists at newer galleries. Through Oct. 18.



Camera Press/Retna Ltd.



TFFDoha

NOV. 10

Tribeca Film Festival Doha

The New York event is going multinational this year, as the Tribeca Film Festival and the Qatar Museums Authority join together to launch a new version of the popular festival, to be held in Doha, Qatar, through Nov. 14. Tribeca co-founder Robert DeNiro has said that he hopes the films shown at the event will not only serve as entertainment, but also as a way to bridge cultures.

DEC. 3

Art Basel Miami Beach

Collectors join the snowbirds in Miami Beach on this weekend to see the U.S.'s pre-eminent fair for new art. VIP buyers will shop the 200-odd gallery booths on Wednesday before heading to Wynwood, Miami's burgeoning gallery district. One up-and-coming haunt for local art lovers: Joey's restaurant. Through Dec. 6.



Getty Images

❖ Dance

For ballet partners, a farewell pas de deux

BY SARAH FRATER

Special to *The Wall Street Journal*

DUETS, OR PAS DE DEUX, are central to classical ballet, and without well-matched dancers the steps look ordinary and sometimes even plain awkward. Effective partnerships rely on practical matters, like a good physical match—similar height and build, harmonious features—as well as less tangible things like a shared artistic outlook and a theatrical alchemy that turns steps into stories.

Great partnerships are rare, and often unexpected. Who would have predicted, for example, that a middle-aged British dancer (Margot Fonteyn) and a Russian late-starter young enough to be her son (Rudolf Nureyev) would create such choreographic sparks?

Classical restraint defines the celebrated partnership of Agnes Oaks and Thomas Edur. The pair have been dancing together for 20 years, mostly with the English National Ballet. At the ENB they have focused on the more traditional ballets, such as “Swan Lake” and “The Nutcracker,” which they performed with an integrity and depth of belief increasingly rare in the dance world. Now, as Ms. Oaks announces her retirement and Mr. Edur contemplates his future, the pair are dancing Kenneth MacMillan’s “Manon” for the first time.

Unlike the 19th-century fairytale ballets—so dignified in subject and style—“Manon” unflinchingly tells the story of a young woman who knows the sexual and financial value of her beauty and enjoys the power it brings. Stylistically, the work is also very different, with lush, sensual movement and highly charged dancing for Manon and the men who use her. Performances run through this weekend at the ENB before heading to Oxford in April and Cardiff in May. The duo will also appear in “Agnes Oaks and Thomas Edur—A Celebration,” a one-off farewell performance at Sadler’s Wells on Jan. 30.

Ms. Oaks, 38 years old, and Mr. Edur, 39, were born in Estonia, when it was part of the Soviet Union. They attended the Estonian State Ballet School, with Ms. Oaks spending an extra year studying in Moscow. Dancing together, they won the International Ballet Competition in Jackson, Miss., in 1990. They got married that same year, and joined the English National Ballet as principal dancers. They have danced with each other ever since. Ms. Oaks will retire in June; Mr. Edur, has yet to announce his plans.

We spoke to them as they prepared for their London performances of “Manon” at ENB studios, just behind the Royal Albert Hall in Kensington.

Q: What is it like to dance “Manon?” Its style and subject are very different from your usual repertory.

Agnes Oaks: Yes, it is. To start with I wasn’t used to the style. Ballet is formal and aristocratic. You dance for the audience, square on. Monica [Parker, the choreologist who assisted MacMillan when he created “Manon”] said to me, it’s not a “ballet,” it’s “life.” She said, “You are not a ballerina in this ballet, you are a human being.” That was difficult to begin with. Some of MacMillan’s gestures are almost everyday. But it is a fantastic role. It



Thomas Edur and Agnes Oaks in ‘Manon.’

Michael Garner

was my dream to dance this ballet. Antoinette Sibley came in to coach. MacMillan created the ballet on her, and she knows it inside out.

Q: Some scenes are intensely emotional. The scene where Manon taunts Des Grieux with a diamond bracelet is difficult to watch.

Ms. Oaks: It’s a very little ges-

ture, but it has such meaning. You can give it different emphasis. You can tease him with the bracelet in a playful way. Another time you can say, “This is what I need.”

Q: What about the duets? The ballet is famous for their passion and daring. What are they like to dance?

Thomas Edur: Pretty exciting.

Q: There are also wonderful solos—the one in Act I for the hero looks difficult.

Mr. Edur: It is difficult. It is very slow. You have to make it flow to tell the story, show what the hero feels. He is in love, and love doesn’t have to scream.

For me, every step tells a story. I was lucky to have a very good teacher. He gave me words to describe the emotions, the story, the steps. He didn’t count the measure of the music, 1-2-3-4, or name the steps. It was the story, the feeling.

Ms. Oaks: The problem today is that ballet is all about technique. People have lost the artistry. If they can do the technique, people think they are a ballerina.

Q: The distinction between artistry and technique is interesting. There is film of Lynn Seymour dancing Juliet, and she doesn’t really do anything, just skips around.

Ms. Oaks: Yes, like Ulanova [Galina Ulanova, 1910-1998, the Soviet ballerina]. Her technique doesn’t look much by today’s standards, but the old film of her is wonderful. You believe her when she dances. Some dancers, you can see they don’t believe what they are doing.

Q: Describe your training, and growing up in the old Soviet Union.

Ms. Oaks: The training in Estonia was controlled by the Soviets. They had people coming over, checking what the children were doing. It was very tough. I had to leave home and sleep in a dormitory. I was only 11. I cried all the time. And it was a bad time in the Soviet Union.

Mr. Edur: I felt quite proud. To be a ballet dancer was a very respected profession. You could travel and earn quite decent money.

Q: Do you remember when Gorbachev came to power? The Perestroika movement?

Mr. Edur: Yes, but people were very cautious. They had been living for 70 years under Communism.

Q: What made you decide to come to the West?

Ms. Oaks: We didn’t really decide. My teacher encouraged us to take part in the ballet competition in Jackson, Miss. It was quite an adventure getting out of the country.

Mr. Edur: And when we arrived, we couldn’t believe how hot it was. We thought, turn off the heating. And all the food, the colors, the smells...

Ms. Oaks: Artistic directors from the main ballet companies come to the competition to see the young dancers. And that’s how it happened for us. Ivan Nagy was then director of English National Ballet, and he saw us and invited us to join the company.

Mr. Edur: We still had contracts with the Estonian Theatre. They let us go, but we had to pay them a percentage of our salary.

Q: You have danced a very traditional repertory for ENB.

Mr. Edur: Some people have said that we could have done more, but we just love dancing. You know, we are not genius dancers. We had to work hard, and ENB was a great opportunity.

Q: Are there roles you wished you had danced?

Ms. Oaks: I would have liked to have danced Tatiana in John Cranko’s “Onegin.” We did Lensky and Olga, but not the main roles. And some of the one-act ballets...

Mr. Edur: It is good to be given opportunities to dance different roles, but not everybody is suited to everything. I love the idea of dancing Spartacus, but I do not look the part.

Casting is taken very seriously in film, and is just as important in ballet.

Q: What made you decide to stop dancing?

Ms. Oaks: It’s a combination of things. The body gets tired, and you get mentally tired. I didn’t want to be dancing and people remember me doing it better. You want to go in good condition.

Top Picks: Cutting class-consciousness

London ■ art

Comic artist Osbert Lancaster (1908-86) was himself one of his own finest creations, as some of the pictures in a glittering centenary exhibition at the Wallace Collection show: a society dandy photographed by Cecil Beaton and Lee Miller, an elegantly dressed, mustachioed, proper English gent who was, he said, descended from “manic depressive yeoman farmers” in Norfolk and brought up in typically English genteel poverty by his widowed mother.

Class-consciousness was everything in Lancaster’s work. This is possibly because, as James Knox demonstrates in the excellent book that shares a title with this show, “Cartoons & Coronets,” Lancaster’s own metropolitan, Anglican class—which was broad enough to include artists and writers—“was already in dissolution by the time of his birth during the reign of Edward VII.”

Sir Osbert’s good luck was to be born in time to record the balls and other pursuits of the Brideshead genera-

tion at Oxford, and to chronicle their styles and fashions, along with the pleasures of the Russian Ballet and pre-War European travel. Because he was a supreme draftsman, his attention was drawn to the buildings around him, and he became something very rare: an architectural satirist. Almost as good with words as with line, Lancaster coined names for categories of British architecture that have stuck—probably because his drawings make their appositeness obvious—such as “Stockbroker’s Tudor,” “Pont Street Dutch” and “Wimbledon Transitional.”

But it was with the small-scale “pocket cartoon” invented in the Daily Express that he made his living. These drawings remain funny, even one from 1944 showing Hitler and the German General Staff at a drunken dinner, startled to see the Biblical handwriting on the wall saying “Mene, Mene, Tekel,” with the caption, “Don’t give it a thought, boss—it’s just an old Jewish gag.”

Lancaster’s greatest regular fictional character he called “Maudie Littlehampton”—the ditsy countess who

‘Fares Shock’ (1969), by Osbert Lancaster, in London.

aged more or less in real time in his Express cartoons. Pictured against the background of the Washington Monument and the Capitol Dome in 1949, a smartly dressed Maudie causes an elderly American to grind his teeth in outrage by commenting, “What I can’t get straight about your civil war, Colonel, is whether George Washington was on Abraham Lincoln’s side or Vivien Leigh’s.”

One of the best parts of this charming exhibition, which non-Brits will relish for the diverting but genuine insights it gives into the British character and institutions, is the “Littlehampton Bequest,” Sir Osbert’s parodic collection of Maudie’s ancestral portraits in the manner of famous painters from Hilliard and Gainsborough to Hockney.

—Paul Levy

Until Jan. 11
 ☎ 44-20-7563-9500
 www.wallacecollection.org



‘Isn’t it odd how every time we have a trade surplus everything goes up?’

Courtesy of The John R. Murray Charitable Trust. © Anne Lancaster

Wines for the times: Expert advice on what to buy now

By Spencer Swartz

JUST BECAUSE YOU might have to spend less on wine in uncertain economic times doesn't mean you have to sacrifice quality. Today's consumers can choose from a huge selection of excellent wines at affordable prices—whether in top restaurants and wine shops or at the super-market.

It isn't like in past times of financial crisis; nowadays there's a lot more out there than just expensive Bordeaux and Burgundy. Vineyard management and wine-making techniques that have long been used by top estates—like an emphasis on cellar hygiene and the use of temperature-controlled stainless steel tanks to retain grapes' fresh fruit flavors during fermentation—are now more common as competition grows for consumer palates.

To be sure, global economic problems are hurting sales of trophy wines like Château Lafite Rothschild and driving price-sensitive wine consumers to seek out quality and value at lower prices. At high-end restaurants, auction houses and fine-wine shops, experts say, customers are getting choosier about wine—buying less expensive Champagne at dinner, for example, or foregoing it altogether—and trying out new wines that cost less than the old stand-bys.

Restaurants are selling more wine by the glass, and everybody is selling less Champagne; some restaurants are restocking cellars at a slower rate to avoid tying up capital; and consumers are being urged to try wines from lesser-known regions, such as Minervois-La Livinière in southern France, that can offer excellent value for money.

A quarterly survey released at the end of October from the Wine and Spirit Trade Association in the U.K., one of Europe's biggest wine markets by consumption and the top market for Champagne outside of France, found that 72% of British wine consumers say price promotions are the top factor driving their wine purchasing decisions.

We asked six wine experts—five in London and one in Vienna—about how consumption patterns have changed in recent months amid the difficult economic environment. We also asked them how they're adapting to the challenging financial situation and got them to recommend some relatively low-cost wines that don't sacrifice quality.

The gurus we consulted agree on one thing: You don't have to break the bank to drink good wine.



Simon Staples

Fine wine director, Berry Bros. & Rudd

Up until late summer, much of the fine-wine world had managed to survive the global economic downturn as wealthy consumers continued to splash out on their favorite estates. But that's been changing fast ever since the real crisis hit in September—especially when it comes to wines from Bordeaux, by far the world's biggest fine wine region.

Simon Staples, fine wine director at London's Berry Bros. & Rudd wine merchants, says the price for a case of 12 bottles of 2005 Château Lafite Rothschild, one of Bordeaux's rarefied first-growth estates, has dropped 35% to £6,900—or £575 a bottle—since June. A case of 2005 Château Mouton Rothschild, another first-growth estate, has fallen 25% in value to £4,800 since June, Mr. Staples says. It's unclear how much farther prices will drop, but the downward trend has helped reinvigorate demand for the top châteaux as well-heeled collectors and restaurateurs re-enter the market to scoop up relative bargains.

Selling especially well are 2005 Bordeaux, which Mr. Staples rates as the best vintage in his 20 years in the business because of the ideal growing conditions that year, which yielded excellent grape quality for balanced, age-worthy wines. "We have seen a firming of the market and have sold significant volumes of these rare gems," he says.

The run on the 2005s has made them tough to find, though, even for

Berry Bros., one of the world's biggest buyers of top Bordeaux wines.

Mr. Staples says whatever the recent trend in fine-wine prices, values are almost always recaptured and then some over the longer term. "If you look at these [wine values] over a five-to-10-year period they shall prove to be great buys," Mr. Staples says. He cites an example from the 1997 Asian financial crisis during which the price for a case of 1982 Lafite Rothschild dropped in half to £3,000 over two months; Berry Bros sold the same case for £25,000 in mid-November.

Can't find the 2005 Lafite? Mr. Staples suggests looking for the same vintage from Chateau Palmer, known for its rich and perfumy red and black fruit. "[The 2005 Palmer] is a legend," Mr. Staples says, noting that a case currently costs £2,400, about one-third the price of 12 bottles of Lafite.

Recommended wines

- Château Batailley 2001, Pauillac, France (£25)
- Pulenta Gran Corte 2005, Cabernet-Malbec blend, Argentina (£17.95)
- Au Bon Climat, Pinot Noir 'Knox Alexander' 2005, California (£31.95)



Tristram Hillier/ Oliver Hartley

Marketing director/sales director, Corney & Barrow

Champagne has been a specialty of U.K. wine merchant and wine bar chain Corney & Barrow for decades and the company, which sells 28 different champagnes from 11 houses, has employed some creative ideas to keep customers spending on bubbly in less-than-celebratory times.

Tristram Hillier (pictured above), marketing director for Corney & Barrow's 14 wine bars, says the company recently started offering Champagne in smaller glasses at £8.95 versus a standard glass at £10.95. Bottles start at about £40 and run to almost £200. "Champagne is the first to go from corporate and consumer budgets, so we've had to find ways to make it easier and accessible," says Mr. Hillier.

This month, Corney & Barrow expanded its non-Champagne bubbly list to include Prosecco, a sparkling wine from Italy's Veneto region, as a lower-price alternative to Champagne.

Customers are also being creative. Instead of buying a bottle of Champagne, some consumers are spending that money on a better bottle of wine, Mr. Hillier says. Wine, he adds, is less flashy than Champagne.

Sales director Oliver Hartley (pictured at right) focuses on the merchant division, which helps individuals and restaurants restock their cellars. He says many of Corney & Barrow's bigger clients, who buy in bulk, are tending to purchase what they already know—a Napa Valley Cabernet Sauvignon or an Australian Riesling, for instance. "They are more keen to list wines that customers feel comfortable with and have names they recognize and not risk their money on trying something new," says Mr. Hartley.

Mr. Hartley adds that a number of restaurants are keeping less stock of wine in their cellars to avoid tying up capital.



Recommended wines

- Vignobles Gonet, Côtes du Rhône 2006, France (£8)
- Celliers Jean d'Alibert, 'Terre de Lumière' 2007, Vin de Pays d'Oc, France (£6)
- Eradus, 'Ana' 2008, Sauvignon Blanc, Marlborough, New Zealand (£8.50)



Corney & Barrow has dozens of quality wines on offer, including a 2007 Achaval Ferrer from Argentina that Mr. Hillier recommends. Made from the country's signature red grape, Malbec, Ferrer is packed with summer berries and pepper and sells for around £26 at Corney & Barrow wine bars.



Christian Trampenau

Hugues Lepin

Head sommelier, Alain Ducasse at The Dorchester

With per bottle wine sales down around 40% over the past six months at the Alain Ducasse at The Dorchester restaurant in London's tony Mayfair district, head sommelier Hugues Lepin has made some major changes to his carte des vins.

One of the biggest was to double the number of red and white wine offerings by the glass to four each. "People do not spend the way they used to on bottles," Mr. Lepin says.

The restaurant's highest priced by-the-glass wine is a 2003 Domaine David Duband from Gevrey-Chambertin, one of the top communes for Pinot Noir in the north of France's famed Burgundy region, at £23. That certainly isn't cheap by most people's standards, but if you only want two glasses it's a better deal than buying a bottle for £120.

Mr. Lepin also recently added a good quality red Bordeaux to his by-the-glass list with Haut-Bages Averous, the second wine from Château Lynch-Bages. Second wines, a long Bordeaux tradition, are produced from grapes that don't tick all the boxes on quality required for use in a château's flagship wine. They aren't all winners, but many Bordeaux seconds can offer a good drinking experience at a fraction of the price of the flagship château wine—and are usually more drinkable at a young age. Haut-Bages Averous, like other wines produced

Recommended wines

- Domaine Comte Abbattu, 'Cuvée Faustine' 2004, Vermentino, Corsica (£12)
- Domaine Gramenon, 'La Sagesse' 2005, Côtes du Rhône, France (£11)
- Pascal Jolivet, 'Attitude' 2006, Sauvignon Blanc, France (£8)

in Bordeaux's left bank region, is dominated by Cabernet Sauvignon and sells by the glass at Alain Ducasse for £13, or £80 a bottle.

Mr. Lepin says more customers are asking for help with their wine selections and says he has no qualms about directing them to any of his less expensive wines, including Bordeaux's second wines.

"We have to address their needs and we do," he says, citing his shift of the wine-list focus to lesser-priced bottles. He says he still sells an occasional bottle of Cheval Blanc, one of the top estates on Bordeaux's Merlot-dominant right bank, for £3,600 a pop. But now the bulk of his 700-bottle wine list falls in a price-range of £50-£100, down from £95-£250 about a year ago.

He's also not restocking his cellar the way he used to. A year ago the cellar had 5,000 to 6,000 bottles but that's down to about 4,000 today. "Restocking locks up a lot of capital," he says.

Peter McCombie

Wine consultant

Peter McCombie has worked in the wine trade for 15 years in various capacities—from teaching wine courses to working for an Italian wine merchant specialist. A Master of Wine, he's currently a consultant to various London restaurants and hotels, helping them create new wine lists or overhaul existing ones.

For people on suddenly tighter budgets who want to keep drinking quality wines, Mr. McCombie recommends exploring lesser-known regions. Not every premium wine, he says, has to come from Pomerol or Napa Valley. "People are looking for value and there are plenty of areas that can deliver," he says.

One area high on his list is Minervois-La Livinière in southern France. Minervois-La Livinière wines must be made with at least 40% Syrah and Mourvèdre grapes,

so they're usually deep crimson in color with generous tannin levels and notes of spice. They can be a good alternative to high-end blended red wines from the southern Côtes du Rhône, such as Châteauneuf-du-Pape.

Because of the cooling effect of the adjacent Montagne Noire mountain range, grapes in this region tend to have a higher acidity level than Rhône wines, giving them a fresh quality. La Livinière wines can typically sell for less than £10 while higher end Côtes du Rhône wines can fetch prices well above that.

Mr. McCombie is also big on a variety of tucked-away regions in Spain, including Calatayud, about 200 kilometers northeast of Madrid. In this region winemakers blend Spain's two major red grapes, Garnacha (what the French call Grenache) and Tempranillo, to produce red wines loaded with fruit notes of strawberry and hints of white pepper. Good Calatayud

Recommended wines

- Château Sainte Eulalie, 'La Cantilène' 2005, Minervois-La Livinière, France (£8.50)
- Bodegas San Alejandro, 'Las Rocas' 2007, Calatayud, Spain (£9.50)
- Feudi di San Gregorio, Fiano di Avellino 2007, Italy (£15.50)

wines can be found for under £10.

He suggests looking for Taurasi wines from the Campania region in southern Italy, which can be a good substitute for a modern-style Chianti Classico—often at a cheaper price. He also likes Fiano di Avellino, a white grape that has been grown in Campania for hundreds of years and typically delivers wines with good weight, acidity and notes of honey and red apple.

Franz Messeritsch

Head sommelier, Grand Hotel Vienna

Vienna's luxurious Grand Hotel, which caters to wealthy foreign tourists and business travelers, offers a varied list of Austrian wines that can make nice alternatives to premium-priced wines from places like Burgundy.

"Often, it's the first time that foreign guests staying at our hotel can find good quality Austrian wines," says Franz Messeritsch, the hotel's head sommelier.

While his customers are still ordering plenty of top French wines, Mr. Messeritsch says he's seen a recent uptick in purchases of Austrian wines—and of lower-priced half-bottles. Now, around 80% of the Grand Hotel's total wine sales are from Austrian producers.

"We still have good sales of our premium French wines," Mr. Messeritsch says, "but there are customers searching more for bargains and our Austrian wines can give you that quality but at a cheaper price than Bordeaux and Burgundy."

Among the Austrian wines sold at the hotel are several made from Grüner Veltliner, Austria's signa-



Recommended wines

- Rotes Haus, Grüner Veltliner 2007, Austria (£12-€16)
- Andreas Tscheppe, Sauvignon Blanc 2006, Austria (€20-€26)

ture white grape, and Blaufränkisch, a late-ripening black grape grown across Central Europe for red wines.

The average price on Mr. Messeritsch's wine list for a bottle of Grüner Veltliner, which usually dem-

onstrates citrus and pear fruit with notes of white pepper, is €38 versus €47 for a Sancerre from the French Loire Valley, where some of the world's top Sauvignon Blanc is produced.

An average price for a bottle of Blaufränkisch, characterized by deep crimson color resembling a Syrah with the light, cherry fruit of a Pinot Noir and typically lightly oaked, is €55 a bottle at the Grand—versus €90 for a higher-end red Burgundy.

But finding a good selection of Austrian wines outside the country can be challenging as Austrians consume about three out of every four bottles produced, leaving fewer available for export.

Mr. Messeritsch says Austrian white wines from the early 1990s are still drinking well, but suggests asking a local wine merchant about which Austrian red wines one should buy from the same time period. Over the last decade, he says, some producers were often using too much new oak on their young wines—which can drown out their natural flavors—or harvested grapes that were super-ripe, leading to wines with too little acidity and less friendly to pairing with food.

Winners that go easy on the wallet

HOW MANY TIMES have you heard this, or maybe even said it?: “Anyone can get a good wine for \$50, but the hard thing is finding something I like for \$20 or even \$10.” It’s one of the oldest clichés of the wine world. But in today’s world, it’s simply not true. We taste around 2,000 wines a year at all price ranges, and we can assure you that price is absolutely no guarantee of quality. If you were blindfolded and had to choose a

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

wine among two racks, one of Australian Shiraz between \$20 and \$50 and another of Chilean wines under \$20, your chances of getting a pleasant wine for dinner tonight would be far better, in this case, with the cheaper wine.

Anyone who truly enjoys wine should not set an arbitrary limit on price because wines that will knock your socks off—and pay for themselves many times over because you think about them long after they’re gone—might be pricey. It does remain true, we’ve discovered in our tastings and in our real life, that we are more likely to have a truly memorable wine if we open our wallets a bit wider than we might like. That said, it’s also true that this is a particularly great time for bargain-priced wines. All sorts of countries are trying very hard to establish an international presence for their wines, which means there are terrific values from all over the globe.

In the past year, 10 wines that we rated Very Good or better in our blind tastings cost \$10 or less. We have listed them below. The prices we list were representative at the time we wrote about them. It would be a mistake to look for these specific wines today; they are likely no longer available, at least in these vintages. We present them as examples of some of the outstanding bargains on shelves of good wine stores these days. Because these wines represent tastings we conducted in 2008, the list does not include all kinds of wines that were on the list in 2007 (such as American Muscat Canelli and Spanish rosé) and could be on the list in 2009 (we’ll see). What we’re trying to do here is give you some general guidance about where you might find great bargains today, but there are plenty more on shelves.

Terre del Nero d’Avola (Rossetti) 2005 (\$9.95). Italy. It’s hard to imagine any Italian wine being considered a new trend, but the wines of Sicily are just that because, while plentiful, they weren’t very good for a long time. That has changed. There are more tasty wines from Sicily on shelves than ever and they can be quite distinctive and very good deals. Nero d’Avola is Sicily’s signature red and, like so many Sicilian wines, it has real personality. Our notes on this one: “Soft and approachable, with blackberries, herbs and a notable scent of lilacs. Nicely crisp, somewhat peppery and very interesting, with real life.”

Château Au Grand Paris Bordeaux Supérieur 2005 (\$10). France. The 2005 vintage in Bordeaux was widely praised, which meant ridiculously high prices on the well-known stuff. But Bordeaux is a large



Shira Kronzon/The Wall Street Journal

region with thousands of small châteaux most of us have never heard of. In a tasting of 2005 Bordeaux reds that cost less than \$20, we were impressed with their quality. It’s impossible to know which you might see, but take a chance and pick one up. This one was a repeat favorite. Our notes on the 2005: “Lovely, with restrained but abundant fruit, red-berry tastes and some complexity. Fine wine. Could age some.”

Valle Reale “Vigne Nuove” Montepulciano d’Abruzzo 2005 (\$9.95) and Castellana (Cantina Miglianico) Montepulciano d’Abruzzo 2006 (\$5.99). Italy. Dollar for dollar, we had few wines in 2008 that were as consistently charming as Italy’s Montepulciano d’Abruzzo. Whenever you are looking for a pleasant red that will be easy to drink over food and conversation, keep this name in mind. Our notes on the Valle Reale: “Filled with fruit (it’s unoaked) and remarkable for its balanced minerality, especially on the finish, which makes this taste far classier than others.” And the Castellana: “Dark, earthy and herbal. It reminded us of a ripe tomato because of its fleshiness and acidity. Quite food-friendly and nicely dry. Very pleasant.”

Fairvalley (Coastal Region) Sauvignon Blanc 2007 (\$8.99), Juno Wine Co. (Robertson) Sauvignon Blanc 2006 (\$7.99) and Ken Forrester Vineyards “Petit Chenin” (Stellenbosch) 2007 (\$9.95). South Africa. The South African aisle of your wine store is a good source for well-made wines at bargain prices. In tastings of South African Sauvignon Blanc and Chenin Blanc, we found them consistently well-made and pleasing. The world is awash in excellent Sauvignon Blanc these days, made everywhere

from Chile to New Zealand, and South Africa is a good addition to that party. We found that its Sauvignon Blancs were more complete than many, with flavors that were true from first sip through the finish. Our notes on the Fairvalley Sauvignon Blanc: “Bursting with fresh green pepper and sunshine. So clean and fresh, it’s like breaking open a very crisp head of lettuce.” On the Juno Sauvignon Blanc: “Particularly mouth-popping, with layers of taste and a lime kick, with some mouthfeel and weight. Charming and sophisticated.” And on the Forrester Chenin Blanc: “Fine fruit, with broad, green-apple tastes and a splash of lime, with nice tartness at the finish.” The 2008 Petit Chenin has recently been released and it’s just as good.

The Hogue Cellars (Columbia Valley) Pinot Grigio 2007 (\$6.99). U.S. Pinot Gris and Pinot Grigio are different names for the same grape. In Oregon, it’s usually called Pinot Gris and can have some significant weight and stuffing. In Italy, Pinot Grigio is often light, lemony and gulpable. Now wineries all over the U.S., piggy-backing on the success of Italian Pinot Grigio, are making wine from the same grape and calling it Pinot Gris or Pinot Grigio. It’s all very confusing, but how are the wines? We conducted a broad tasting of the U.S. examples. Unfortunately, we found many unpleasant, but there were a few winners, especially from northwestern regions like Oregon. This one, from Washing-

ton, was a terrific buy for summertime entertaining. Our notes: “Clean, bright, fresh and utterly winning. Fun and alive, with all sorts of tastes of just-picked fruit.”

Alamos (Catena) Torrontés (Salta) 2007 (\$10) and Pannotta Vineyards Torrontés (Salta) 2006 (\$7.99). Argentina. The wine world changes so much, so quickly. Just a decade ago, wines from Argentina were hard to find on store shelves. Then its signature red, Malbec, pretty much took the world by storm. Now we see it everywhere. This has opened the door for Argentina’s signature white, Torrontés. It has become so widely available that we conducted a broad blind tasting this year and found the wines to be reliably charming and well-priced. Our notes on the Alamos: “White peaches and minerals. Almost a Riesling-like purity; fruity without being sweet. Quite tangy. Lots of tropical fruit, especially Persian lime.” And on the Pannotta: “Nice intensity of fruit, with some roasted almonds and grapefruit and a drop of honey that gives it a hint of brown sugar. Multilayered taste and rich in its own way.”

Good wine stores these days are a virtual riot of value from all over the world. If you refuse to leave your comfort zone, stick with well-known names, only buy wines that have already been highly rated by critics or focus on the most popular varieties, you will be missing some of the best deals.

WSJ.com

Cheap and cheerful
Watch John and Dottie
taste and talk about their
favorite bargain wines, at
WSJ.com/Tastings



Wine Notes: Flavor factor

BY DOROTHY J. GAITER
AND JOHN BRECHER

WITH ALL OF the wine choices on the market today, how do I master differentiating all the unique tastes? My tasting skills tend to be summed up with exclamations like, “That’s good!” The thought that I would be able to recognize a blueberry or whatever in the wine kind of makes me laugh.

—Mike LaFaive, Midland, Mich.

To us, exclamations like “That’s good!” or “This is awful!” really are the bottom line when it comes to wine descriptions. That’s why our own rating scale goes from Yech to Delicious! But if you really do want to start breaking down tastes, just think about what you’re sensing and write it down. We are sometimes asked what we mean when we say a wine smells or tastes like, say, blueberries. First, keep in mind that whenever we try to describe a wine, we’re using an imperfect means—words—to describe something that’s essentially indescribable. Entire books have been written ridiculing wine-speak, and it’s true that sometimes critics go overboard, but people of good will who read wine descriptions should be able to get an overall sense of how a wine tastes—good or bad, light or heavy, like raspberries or like blackberries, and so on. But why, really, does a wine smell or taste of green peppers or blueberries? To get some insight into that, we called scientist Dennis Kujawski, a senior flavorist at International Flavors & Fragrances Inc. of New York, which has built a \$2 billion-a-year business creating tastes and smells. To begin with, Mr. Kujawski said, “We’d guess 85% of what we consider flavor has a lot to do with its smell,” which is why it’s so important to take a big whiff of wine before you drink it. “We get aromas because there are a number of volatile compounds in all our foods, things that evaporate or might be in a gaseous state. In fact, depending on the food, you have different volatile components. Wine happens to be one of the more complex foods we study. In wine, there’s probably 1,000 components... Each component has a characteristic taste, and some of them are what we’d say are characterizing components of particular foods. One would be isobutyl methoxypprazine. That one has been identified as the characteristic component of green bell peppers. There are other components like linalool, which is found in a fairly high level in bergamot, which is used in Earl Grey tea. It’s also found in blueberries and contributes to the flowery character of Muscat wine.”

World War II defeats 'Defiance'

'DEFIANCE' TELLS a remarkable, and true, story of Jewish partisans fighting the Nazis during World War II, but tells it in the stolid style and theatrical accents of a bygone time. Despite all the resources brought to bear—strong cast, ambitious scale, impressive logistics, dense detail, fine cinematography—the production seldom makes the leap from elaborate play-acting to authentic drama.

Daniel Craig is Tuvia Bielski, the oldest of three brothers who

Film

JOE MORGENSTERN

formed the Bielski partisans, and the leader of the group; the other brothers, Zus and Asael, are played, respectively, by Liev Schreiber and Jamie Bell. In 1941 the Bielskis escaped from Nazi-occupied Poland, took refuge in the vast forests of Belarus and, while conducting guerrilla attacks on Nazi troops, created a fortified village that sheltered Jewish civilians. The brothers, sometimes aided by an uneasy alliance with Soviet soldiers, succeeded in saving as many as 1,200 men, women and children by the end of World War II.

It's a story that speaks to a larger one. The Bielski partisans were only the best-known example of armed Jewish resistance to Nazi domination; some 20,000 to 30,000 Jews fought in partisan groups throughout Europe. Yet the director, Edward Zwick, who worked with Clayton Frohman on a disjointed adaptation of Nechama Tec's book, translates the exploits of a diverse forest community into familiar action tropes, insistent clichés ("Nothing is impossible—what we've done is impossible") peculiar glitches (a reference to ampicillin, which didn't exist at the time, a woman who says "Look at me, I've turned into a skeleton" when she still looks quite plump), and didactic debates between the firebrand brother Zus, who only wants to kill Nazis, and the humanist brother Tuvia, whose first priority is saving Jewish lives.

The film invites comparison to another story about saving Jewish lives—Steven Spielberg's adaptation of Thomas Keneally's "Schindler's List." In that case the source material was not only dramatic but intricate and ironic, with a flamboyant hero who, unlike the Tuvia presented here, defied all assumptions. Yet the film also invites comparison to its own source material. The informative Web site for "Defiance" includes an archival photo captioned "four Jewish partisans in Poland." Three of them are armed men; the fourth is a gorgeous young woman in a chic leopard-skin coat and matching hat. "Defiance" depicts such anomalies—many Bielski refugees had only the clothes they were wearing when they escaped—but never pauses long enough for anyone to comment on them, or on any other aspect of the wildly improbable life that the community was living. The film feels historical in a Hollywood mode. Living history has been lost by the wayside.



Above, Liev Schreiber and Daniel Craig in 'Defiance'; right, Tom Cruise and Carice van Houten in 'Valkyrie.'

'The Curious Case of Benjamin Button'

If time flowed backward for me as it does for Brad Pitt in "The Curious Case of Benjamin Button," I would have been almost three hours younger by the time the end credits rolled around. No such luck on that score, but David Fincher's majestic fantasy left me happier than I could have imagined I'd be. Eric Roth's screenplay, inspired by a short story by F. Scott Fitzgerald, turns on a single device. A baby is born old—not just old but downright senescent—and youthens as he grows. Yet the film, which co-stars Cate Blanchett, quickly outgrows any sense of gimmickry and matures into a one-of-a-kind meditation on

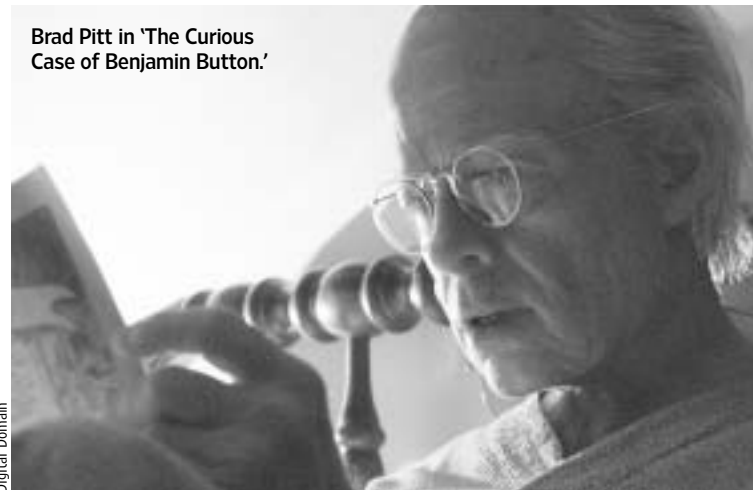


mortality, time's inexorable passage and the fleeting sweetness of love.

Time is of the essence in more ways than one. The production takes its time, and uses it wisely, in tracking Benjamin's development from an ugly incubus through a teenage codger to a middle-aged 26-year-old who's certainly spry but still too old for Ms. Blanchett's Daisy. She is Ben's contemporary, a friend from their



Leonardo DiCaprio and Kate Winslet in 'Revolutionary Road.'



Brad Pitt in 'The Curious Case of Benjamin Button.'

New Orleans childhood who's become an impossibly ravishing ballet dancer. Not until he grows 15 years younger and she grows 15 years older, however, are they right for each other physically as well as spiritually. "My God," Daisy says at one point in their mid-40s, "look at you—you're perfect." It's a charming laugh line, since he has finally emerged as a fully recognizable Brad Pitt. And what a remarkable presence the actor is, not just during that golden era but before and after, when he has only his voice and eyes with which to fashion Ben's character while the wonders of digital technology and age-confoundingly make-up provide his body and face.

It's a great performance by any measure, but let me count some of the other ways that Mr. Fincher's film is remarkable. Ms. Blanchett's performance, to be sure; she's breathtaking in a long red dress, dancing in a fog-shrouded gazebo; otherwise she's simply dazzling, and deeply affecting. A supporting cast that includes Tilda Swinton, Taraji P. Henson, Jason Flemyng and Jared Harris. Alexandre Desplat's score, as exquisite and evocative as the Scott Joplin concert waltz woven through it. Claudio Miranda's sumptuous cinematography, Donald Graham Burt's art direction and production design, and Jacqueline West's costumes. "Benjamin Button" is all of a visionary piece, and it's a soul-filling vision.

'Valkyrie'

Two dramatic arcs intersect in "Valkyrie," a big, old-fashioned action adventure starring Tom Cruise as Claus von Stauffenberg, the aristocratic German army colonel who, in 1944, led the July 20 plot to assassinate Adolf Hitler. In

addition to the plot itself, there's the arc of Mr. Cruise's career, from "Risky Business" to the riskier business of embodying an authentic German hero in a lavish English-language production with limited suspense; the audience—at least some of it—knows that the plot failed. So how does the film work? Well enough, in the end. Mr. Cruise's performance turns out to be brisk and reasonably plausible, though unexceptional, while the production as a whole succeeds as an elaborate procedural, impressively staged in historical locations.

The director was Bryan Singer, best known for "The Usual Suspects"; he worked from a script by his writer on that film, Christopher McQuarrie, and Nathan Alexander. Mr. Singer comes as close as anyone could to sustaining the illusion of action when nothing is happening, and nothing much happens for quite a while, apart from the hatching of Stauffenberg's plot and the exchange of meaningful glances. (My favorite moment of throbbing inertia comes when someone says he's going to lunch and the announcement is met by a timpani roll.)

Once the plotters plunge into action, though, "Valkyrie" becomes both an exciting thriller and a useful history lesson. Younger members of the audience may not have known that the Nazi army's officer corps contained nests of determined resistance to Hitler's madness.

'Revolutionary Road'

"Revolutionary Road" was adapted from Richard Yates's highly regarded novel about stifling conformity in 1950s suburbia. The movie is stifling, all right, and depressing into the bargain. The road of the title is the address of April and Frank Wheeler, the couple played by Kate Winslet and Leonardo DiCaprio; it's also the figurative road that April wants them to follow, an escape route from suburban life to the freedom of expatriate life in Paris. The best scene is the opening one, when April and Frank first meet at a Manhattan party and he cheerfully admits that he has no idea what he wants to do with his life. In fact, Frank is a black hole that sucks up whatever energy the movie musters. (Ms. Winslet has several powerful scenes, and Zoe Kazan finds variety and spontaneity in the minor role of Frank's sexual playmate at the office.) The pompous direction was inflicted by Sam Mendes, who seems to regard the 1950s as a foreign country.

WSJ.com

Opening this week in Europe

- Australia Italy
- Bedtime Stories Croatia, Iceland, Italy
- Bolt Belgium, Finland, Netherlands
- Changeling Denmark, Estonia
- Defiance France, Italy, U.K.
- Frost/Nixon Belgium, Netherlands
- Nick and Norah's Infinite Playlist Estonia
- Slumdog Millionaire Belgium, France
- The Day the Earth Stood Still Poland
- The Wrestler Finland, U.K.
- Twilight Austria, Bulgaria, Germany, Slovakia, Switzerland

Source: IMDb

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

The wonders of shooting your age

PHIL SCHLOSSER HAS always been a determined fellow. As the founder and owner of a forging company in Rancho Cucamonga, Calif., his happiest moments came in defying competitors who whispered that he'd taken on a job his facilities couldn't handle. "Every fiber in my body started to vibrate," the strapping 84-year-old told me recently at his golf-course home in an elite Palm Springs-area

Golf Journal

JOHN PAUL NEWPORT

community called The Reserve. "And I thought, 'I'll figure out how to do her.'" Usually he did.

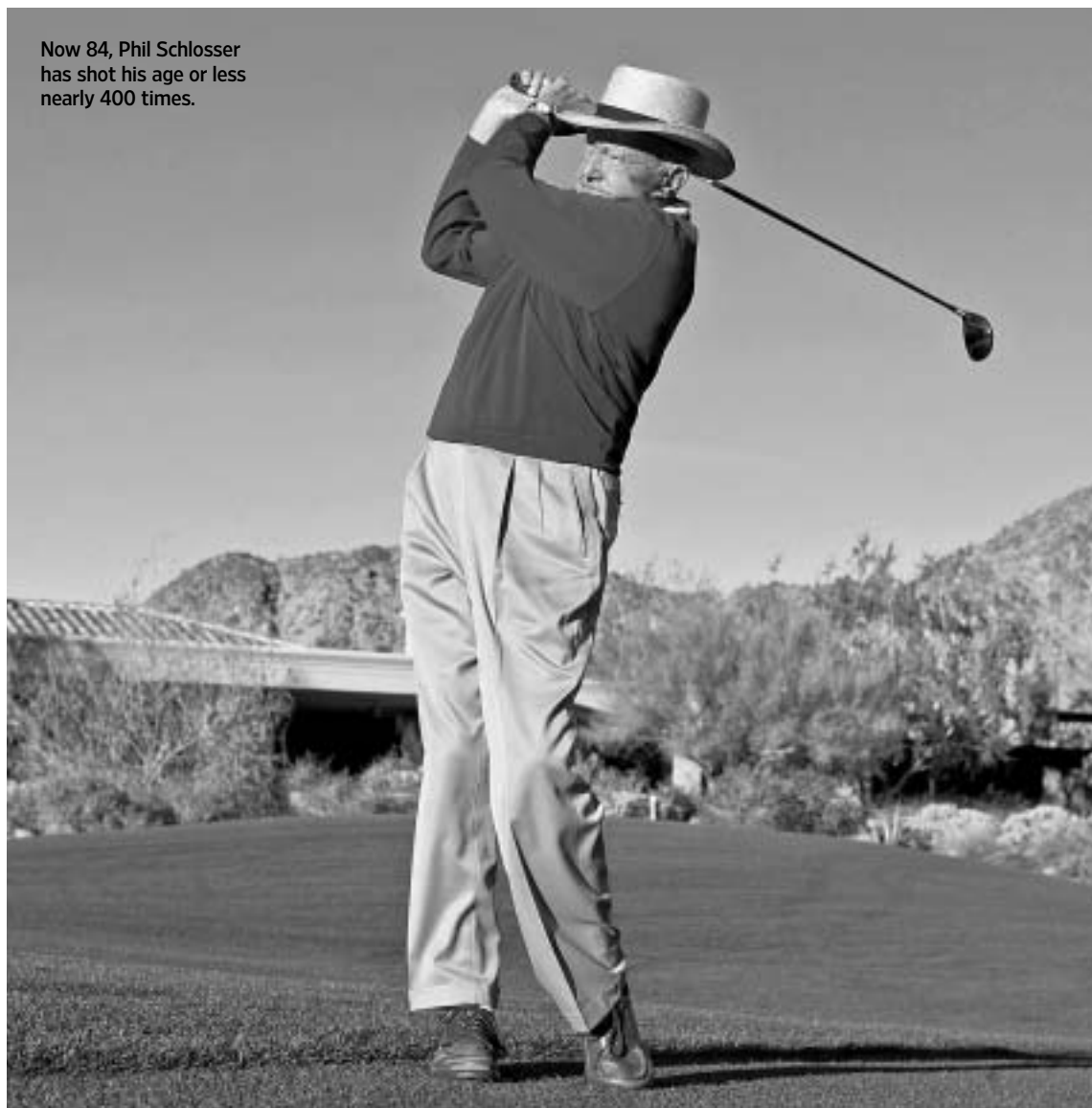
So it's not surprising that 11 years ago, when he was paired at his golf club in Bend, Ore., with two major-league baseball players who almost totally ignored him, he grew miffed and took action. Despite having scored less than 80 only three or four times in his life, he rolled in an eight-foot birdie putt on the final hole for a 73. "How's that for an old man!" he told the players, whom he prefers not to name.

It was the first time he shot his age or better—and it was on the number. Since then, including last Friday's round of 81, Mr. Schlosser has shot his age an additional 381 times. That's far from a record: A Minnesotan named T. Edison Smith, a retired physical-education professor, has shot his age or better nearly 2,700 times. Ed Ervasti, a member at Turtle Creek in Tequesta, Fla., and other clubs, last year at age 93 shot 72 on a course measuring more than 6,000 yards.

A secret to late success?

But still, Mr. Schlosser's feat is impressive, especially because he first picked up a golf club in his mid-40s and for the next 20 years or so played only sporadically—seldom more than a dozen rounds a year, interspersed with layoffs of years at a time. Finally, at 69, he says he got serious about golf and started playing frequently.

The secret to his late-life success? "Nothing secret about it. You've got to stay healthy and have a certain amount of coordination,"



Now 84, Phil Schlosser has shot his age or less nearly 400 times.

for those who remain in overall good health, the loss of strength and flexibility with age makes it likely that their personal scores will rise in distant, disconcerting parallel to the shoot-one's-age line, rather than intersect it.

The good news, however, is that for golfers in the mid-range of handicaps, age-shooting can be a source of great fun and challenge in the so-called golden years. In the absence of major physical limitations, golfers with handicaps from the mid-single-digits to the low teens can realistically hope to post scores as they age that will parallel, with tantalizing proximity, the shoot-one's-age index on our graph.

Corky Nydle, for instance, has shot her age roughly a dozen times in the six years she has lived at The Villages, a golf-crazed retirement community in central Florida with more than 400 holes. The community's newspaper publishes names of the week's age-shooters every Thursday. "It's a big thrill every time I do it," Ms. Nydle said. "It keeps me from feeling my age." At 79, her golf prowess allows her to play comfortably with friends 10 and 15 years younger.

Maria Brooks, an instructor at The Villages, said that handicaps often improve in retirement when players can get out on the course four or five times a week. "The short game is usually the main thing I work on with people who want to shoot their age. That's the area where you don't have to give up anything," she said.

One of the locals Ms. Brooks helped was Bob Kimbrough, now 86, whose lowest handicap 35 years ago was nine. He first shot his age at 83 and has now done so more than 50 times. "We play from the white tees, I'll be honest with you, usually at about 5,600 to 5,700 yards. The courses here are kinder to you than the courses I played when we lived at Hilton Head," he said.

His initial ambition, when he came to Ms. Brooks, was to shoot his age from the blue tees, at 6,400 yards, but he's content now with the challenges of the whites. That's another thing about old age: They get wiser. "Most people my age aren't able to play golf at all, so I'm grateful to play from any tees I can," he said.

Email me at golfjournal@wsj.com.

he said.

Before you run off to draft a New Year's resolution based on Mr. Schlosser's achievement, however, I'd like to point out that his story gives the lie to almost everything I've learned in talking to others about age-shooting. Breaking 80 or breaking par in one's prime is primarily an athletic feat. Shooting one's age later in life is equally an actuarial accomplishment. By far the best way to improve the odds is to work one's handicap into the single-digit range at as young an age as possible, and then keep it there. New Year's resolutions relating to age-shooting will

be most effective when made years in advance by people in their 40s, 50s and 60s.

To understand why this is so, it's helpful to visualize a simple line graph. If the vertical axis is golf score, starting at 65 and going up to 100, and the horizontal axis is age using the same numbers, the shoot-one's-age index is a simple, straight line ascending at 45 degrees from the lower left corner. Scores lower than a player's age are plotted below this line, scores higher than a player's age appear above it.

A scratch or low-single-digit handicap player typically posts scores in the low to mid-70s. As long as his skills and health remain intact, he would expect to begin shooting his age in his early 70s. By his late 70s and into his 80s, almost all of his scores would fall below the shoot-one's-age line.

For such blessed individuals, age-shooting is no big deal. Bob Toski, the former Tour pro and still-active Top 100 teacher, says that he is the best 82-year-old golfer on the planet and challenges anyone to prove him wrong. "If I don't shoot par, I'm upset. I don't even think about shooting my age," he said.

For Pete Dye, 71 at 71

Course designer Pete Dye, who turned 83 last week, is another for whom age-shooting comes easy. He first shot his age on his 71st birthday in a match against Herb Kohler, the plumbing-fixtures billionaire. "I didn't think anything of it, but Kohler sure did," Mr. Dye says. "But that was because I beat him out of \$2." Both Mr. Dye and his wife, Alice, are former state amateur champions from the Midwest and shoot their ages so frequently they don't

keep count.

The average golf score for men, however, is 96, according to the National Golf Foundation, and for players whose scores in their prime cluster around that number, or higher, the prospect for age-shooting is not encouraging. If such a player could somehow continue to play at that level, his scores would eventually approach the shoot-one's-age line on our graph. In his late 80s or early 90s, he might happily post an outlier score or two that match his age. But a lot can happen to golfers in the years between their early 70s, when their contemporaries with low handicaps began shooting their age, and their early 90s, when the odds start favoring them to do the same. Even

DISTINCTIVE PROPERTIES & ESTATES

North Carolina Wine Country
140 acres, 5000 sq ft custom home with private airstrip & hangar. Beautiful fenced pastures, barns (3), lakes (4), caretaker home. **\$1.8M.**
Miller Hatcher, Inc 336-761-1130
Tim@millerhatcher.com

Distinctive Properties & Estates
Sell to the right audience.
Call 44-20-7842-9600
or 49-69-971-4280
THE WALL STREET JOURNAL
EUROPE

New York City, NY
Riverside Park Mansion
317 W. 92nd Street
Grand, 30 foot wide, 8,000 sq. ft. single family mansion. 20' high atrium. 7 bedrooms. Wood burning fireplaces. Elevator. Roof garden. Beautiful UWS block. Steps from Riverside Park. *A truly unique property.*
\$12.485m US
LESLIEJGARFIELD.COM
212-371-8200
Rick Pretsfelder x.44
LESLIE J. GARFIELD

Arbitrage

The price of a SIGG Traveler water bottle

| City | Local currency | € |
|-----------|----------------|--------|
| London | £11 | €11.50 |
| Rome | €15 | €15 |
| Hong Kong | HK\$171 | €15.85 |
| New York | \$27 | €19.41 |
| Tokyo | ¥2,646 | €20.71 |
| Frankfurt | €25 | €25 |
| Brussels | €25 | €25 |



Note: 1.0-liter size; prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

Rembrandt's Rich Banquet

When Rembrandt painted "Balthazar's Feast," his masterly version of the banquet scene described by the prophet Daniel, he was just past 30. He and his young bride, Saskia von Uylenburgh, the daughter of a wealthy burgomeister, whose dowry he was about to squander, were finally moving to their own home. The future looked as bright as the colorful garments and as glittering as the jewels worn by King Balthazar and his court.

The painting illustrates—like the majority of Rembrandt's many biblical subjects—a scene from the Old Testament. This is not surprising, since Rembrandt's close relationship to the Jewish community, made up mainly of Sephardic refugees from Spain like the philosopher Spinoza, is well known.

Rembrandt took the Hebrew inscription from a book by his printer, Rabbi Menasseh ben Israel. However, Rembrandt obviously knew no Hebrew, since the words

"Mene Mene Tekel Upharsin," inscribed by a mysterious hand appearing out of nowhere, are written vertically rather than horizontally. The exact meaning of the phrase is disputed, but generally it is interpreted as a warning to the Babylonian king Balthazar, or Belsazzar, that his days were weighed and numbered. The king was killed by his Persian enemies the night of his celebratory banquet.

As Rembrandt depicts the scene, we are witness to the moment the turbaned potentate realizes his reign is over as he reads the prophetic words. The inclusion of the viewer as part of the banquet party was a compositional novelty Rembrandt borrowed from Caravaggio's revolutionary depiction of the risen Christ meeting two of his disciples in the "Supper at Emmaus." By placing in the foreground the backs of the heads of the apostles surprised by the appearance of a resurrected Christ who stares di-

rectly at us, Caravaggio asks the spectator to become a witness like the audience in a theater.

Caravaggio, the master of chiaroscuro who popularized night scenes, died four years after Rembrandt was born, but no important artist of Rembrandt's generation could ignore the theatricality of Caravaggio. His stark oppositions of light and dark created by illumination coming from within the painting as well as from outside the frame were introduced to Rembrandt by his teacher Pieter Lastman. In "Balthazar's Feast" these contrasts are still strikingly dramatic and exaggerated. A few years later in "The Night Watch," the painting that marked the beginning of Rembrandt's financial decline and fall from fashion, these contrasts are softened into a dark and velvety golden glow.

The large scale of "Balthazar's Feast," the dramatic lighting and the sweeping diagonal gesture of the Babylonian potentate's arms stretching from corner to corner

"The Feast of Balthazar" is an example of Rembrandt's attempt to establish himself as a painter not just of portraits but also of more academically prestigious large-scale history paintings.

There are varied interpretations of the scene, either as an image of the punishment of vanity or as a caution against worshipping pagan idols, the accusation Dutch Protestants made against Catholics. Certainly the painting had a specific cultural meaning when Rembrandt painted it. The punishment of the sumptuous lifestyle of the Babylonian king may also have had a personal significance for Rembrandt,

whose extravagant tastes were to ruin him.

Dr. Rose is an art historian who lives in New York and Madrid.



Art Resource, NY

Old Italian Masterworks Made Young

By Francis X. Rocca

FLORENCE—It's practically impossible to look at Donatello's "David," now on display again after extensive restoration at this city's Museo Nazionale del Bargello, without automatically comparing it to Michelangelo's more famous treatment of the same subject, in the Galleria dell'Accademia half a mile away.

The two great Renaissance sculptures differ most obviously in medium and size: Michelangelo's marble colossus stands 17 feet tall; Donatello's bronze, little more than five feet. Stature is in this case inversely proportional to status. Michelangelo's young shepherd, armed only with his sling, has yet to slay his giant foe. Donatello's sword-wielding hero is already triumphant, resting a foot on Goliath's severed head. It's no coincidence that Donatello's 1443 sculpture was commissioned by the Medici family, then Florence's princes in all but name, while Michelangelo made his 1504 work for the defiant Florentine Republic during a brief hiatus in the Medici ascendancy.

Yet if he meant to celebrate monarchical power, Donatello portrayed it with ambivalence. The face of the decapitated Goliath is unmistakably more peaceful than the pensive visage of his conqueror, who seems to foresee the trials (such as his scandalous love for Bathsheba, and the death of his rebellious son Absalom) that will beset his reign. Another revealing touch appears at the statue's base: the little toe of David's right foot curled up under the toe beside it, a mark of imperfection reminding us that the handsome priest-king is not god but man.

These details are easily accessible to the modern viewer, who encounters the statue on a 3½-foot base, without even the barrier of a velvet rope. Our 15th-century predecessors gazed up at it atop a column 6½ feet tall. Now we can

see it that way too, thanks to full-scale reproductions of statue and pedestal that the Bargello's curators have placed a few feet from Donatello's work. The replica, which will stay on display till late November 2009, bears the sort of gold-leaf gilding that has all but disappeared from the original, emphasizing David's royalty by turning his garlanded hat into a glittering crown.

On a nearby video monitor, a chronological slide show tracking the statue's location over nearly six centuries serves as a shorthand account of Florentine history, as the city's successive masters moved this potent political icon to serve their shifting symbolic needs. One short film details the restoration, the first in over a century, thanks to new laser cleaning techniques that spared the surviving traces of gilding. Another video shows the making of the replica.

By the end of my visit, I found myself thinking of the copy as the older statue, and the original as the newer. Maybe that's because the Donatello glows warmly after its recent cleaning, whereas much of the replica is covered with a powdery whiteness resembling dust. But I think it's also because the original, with all the nicks and fractures wrought in it by time, feels somehow more up to date than the relatively pristine facsim-

ile. Having no history, the copy cannot serve in the same way as a bridge between past and present.

* * *

Another current exhibition in Florence, at the Palazzo Medici Riccardi through the end of February, also tells the story of a newly refurbished masterpiece.



Reuters

Donatello's 'David' (right) recently received a laser cleaning; Raphael's 'The Madonna of the Goldfinch' has been subject to many restorations.

Raphael's "La Madonna del Cardellino" ("The Madonna of the Goldfinch"), depicts the infants Jesus and John the Baptist at the knee of the Virgin Mary, with John holding up a small bird for Jesus to caress. (The goldfinch, which feeds on thistle seeds, foreshadows Christ's thorn-crowned passion.) The artist painted it around 1505, four decades before a landslide destroyed its owner's house and left the painting in 17 pieces. Since then it has been subjected to uncounted restorations, most

recently by a state-run laboratory in Florence whose efforts were unveiled in November. A movie and an extensive display of photographs document the damage, from the original accident as well as the various attempts at repair.

Traditional restorers have come under fire recently for their supposed over-reliance on craftsmanship and a learned eye, to the neglect of advanced diagnostic technology. One suspects that this exhibition is meant to reassure both peers and public that the Madonna's latest treatment has been



Associated Press

cutting-edge. After half an hour of looking at reproductions of the same image, taken with X-rays, ultraviolet fluorescence, infrared reflectography, etc., you begin to feel you're at a Warhol show. One happy effect, intended or not, is that by the time you reach the original painting, the narrative content is so familiar that you naturally focus on subtle particularities, like the softness of St. John's hair or the folds in Mary's cloak. You can also make out breaks in the panel, which have been deliber-

ately painted over in slightly different shades and textures, according to a fundamental principle of the Italian school of restoration, which holds that any changes must be recognizable on close inspection.

Providing artistic context for the main attraction are four near-contemporary works, including a portrait by Raphael and two paintings by the Madonna's probable first restorer, Ridolfo Ghirlandaio (son of the great Domenico). A terra-cotta sculpture by Girolamo Della Robbia, though it features the same three figures as "The Madonna of the Goldfinch," is actually based on Raphael's "La Belle Jardinière" (1508), now in the Louvre. Yet the faces in the Della Robbia differ markedly from those in either painting: the expressions of innocence and playfulness on Jesus and John the Baptist are far more pronounced here, making the contrast with Mary's bitter-sweet smile all the more poignant. Such variation is an instructive reminder of the enormous versatility that artists have historically displayed even when (especially when?) their choices were circumscribed by client and convention.

A bonus of visiting the Madonna show is access to one of this richly embarrassed city's oft-overlooked gems. The Palazzo Medici's Chapel of the Magi has been described as a 15th-century version of Facebook, because of the pageant of individual portraits that Benozzo Gozzoli painted on its walls. Surrounded by images of the Magi's regal cavalcade winding its way through a hilly Tuscan landscape, the latter-day visitor finds himself in another world. In its exuberant array of the sacred, profane, mundane and exotic, this small frescoed room is a virtual encyclopedia of the Florentine Renaissance, not to mention one of the supreme achievements of Christmas art.

Mr. Rocca is the Vatican correspondent for Religion News Service.

time off



© The Moravian Gallery, Brno

Amsterdam

art
"Asia from the Heart" exhibits a private collection of art from China, Mongolia and the Himalayan regions.
Geelvinck Hinlopen Huis
Until Feb. 16
☎ 31-20-6390-747
www.geelvinckhinlopenhuis.nl

Barcelona

art
"The Imaginative Repertory of Eugenio Lucas: The Influence of Goya in the Romantic Style" shows about 70 drawings by Eugenio Lucas Velázquez (1817-1870).
Museu Nacional d'Art de Catalunya
Until Feb. 1
☎ 34-93-6220-376
www.mnac.es

art

"De Facto: Joan Fontcuberta 1982-2008" presents a selection of works from 18 projects by Spanish conceptual artist Joan Fontcuberta (born 1955).
Palau de la Virreina
Until Feb. 8
☎ 34-93-3161-000
www.bcn.cat/virreinaexposicions

Berlin

art
"Cult of the Artist—I can't just slice off an ear every day"—Deconstructing the Myth of the Artist" includes work by Azorro, Marcel Broodthaers, Marcel Duchamp, Maria Eichhorn, Andrea Fraser, Sarah Lucas, Bruce Nauman and others.
Hamburger Bahnhof,
Museum für Gegenwart
Until Feb. 22
☎ 49-30-3978-3411
www.smb.spk-berlin.de

fashion

"Couture Remixed—Fashion Pieces by Stephan Hann" exhibits 50 creations by the German fashion designer, including dresses made of found objects such as celluloid, newspaper or Champagne caps.
Kunstgewerbemuseum—Kulturforum
Until March 1
☎ 49-30-2662-902
www.smb.spk-berlin.de

Brno

history
"The Brussels Dream" is a multimedia presentation examining the cultural and social impact of the Czechoslovak participation at the World Expo 1958 in Brussels.
Moravian Gallery
Until March 1
☎ 420-532-1691-11
www.moravska-galerie.cz

Cologne

art
"Jonas Mekas" shows documents, publications, posters and films by Lithuanian avant-garde filmmaker Jonas Mekas (born 1922).
Museum Ludwig
Until March 1
☎ 49-221-2212-6165
www.museenkoeln.de

Copenhagen

art
"The Painter and his Models: L.A. Schou in Rome 1864-1867" presents works by Danish painter Ludvig Abelin Schou (1838-1867) exploring the relationship between painter and model.



Museum of Decorative Arts in Prague

Above, 'Devil—box' (1921) by Václav Spála, in Prague; top right, 'Animal Toys' (1963) by Libuše Niklová, in Brno.

The Hirschsprung Collection
Until Jan. 26
☎ 45-3542-0336
www.hirschsprung.dk

Dublin

art
"A Light in the Darkness: Turner's Watercolours & Silhouettes and Miniatures" exhibits 31 watercolors by J.M.W. Turner (1775-1851), including works from his Continental tours.
National Gallery of Ireland
Until Jan. 31
☎ 353-1-6615-133
www.nationalgallery.ie

Groningen

art
"J.W. Waterhouse (1849-1917), the modern Pre-Raphaelite" features 92 paintings, drawings, and sketchbooks by English Pre-Raphaelite painter John William Waterhouse.
Groninger Museum
Until May 3
☎ 31-50-3666-555
www.groningermuseum.nl

Linz

festival
"European Capital of Culture: Linz09" offers opera, classical concerts, art shows, a film festival and a number of

surprise events in 2009, celebrating the city of Linz as one of the two European Capitals of Culture 2009.
Linz 2009
Until Dec. 31
☎ 43-732-2009
www.linz09.at

London

photography
"Wildlife Photographer of the Year" presents winning images of the Natural History Museum and BBC Wildlife Magazine 2008 Wildlife Photographer of the Year competition, including the overall winner "Snowstorm leopard" by Steve Winter.
Natural History Museum
Until April 26
☎ 44-20-7942-5000
www.nhm.ac.uk

art & antique fair

"London Art Fair" brings together 100 British galleries showcasing sculpture, photography, prints, video and installation. Among the galleries represented are Alan Cristea, Richard Green, Bearspace and FAS Contemporary.
Business Design Centre
Feb. 14-Feb.18
☎ 44-20-7288-6272
www.londonartfair.co.uk

Luxembourg

fashion
"RRRIPP!!! Paper Fashion in Luxembourg" exhibits designs, art objects and filmed fashion shows featuring paper clothing alongside recent creations by fashion designers like Hiroaki Ohya, Hussein Chalayan and Issey Miyake.
Mudam Luxembourg
Until Feb. 2
☎ 352-4537-8596-0
www.mudam.lu

Munich

art
"Masterpieces of Painting by Franz von Stuck" shows a selection of paintings by German Symbolist/Art Nouveau painter, sculptor, engraver, and architect Franz von Stuck (1863-1928).
Museum Villa Stuck
Until March 15
☎ 49-89-4555-510
www.villastuck.de

art

"100 Masterdrawings from New York" presents a selection of 100 drawings from five centuries, on loan from The Morgan Library & Museum, New York.
Pinakothek der Moderne
Until March 1
☎ 49-89-2380-5360
www.pinakothek.de

Nuremberg

toys
"Small World: Miniature Toys from the Ore Mountains" showcases five decades of miniature wooden toy design produced by the Seiffen toy makers of the Ore Mountains in Germany.
Toy Museum
Until Feb. 22
☎ 49-911-2313-164
www.museen.nuernberg.de

Paris

art
"Picasso/Manet: 'Le déjeuner sur l'herbe'" explores the multiple inspired studies and paintings created by Spanish artist Pablo Picasso (1881-1973), interpreting the painting "Le déjeuner sur l'herbe" by the French painter Édouard Manet (1832-1883).
Musée d'Orsay
Until Feb. 1
☎ 33-1-4049-4814
www.musee-orsay.fr

art

"Albert Marquet (1875-1947) Maritime Itineraries" shows works depicting the



© Danny Laps / Wildlife Photographer of the Year 2008

'Saffrondrop bonnets' (2008), by Danny Laps, in London.

sea, rivers, ports and ships by French Fauvist painter Albert Marquet.
Musée national de la Marine
Until Feb. 2
☎ 33-1-5365-6969
www.musee-marine.fr

Prague

design
"Artel/Art for Everyday Use 1908-1935" traces the 25-year history of the Artel association, one of the leading Czech decorative art and design institutions of the early 20th century. Functional and decorative items made of wood, ceramic and metal are on display.
Museum of Decorative Arts—Galerie Josefa Sudka
Until March 1
☎ 420-2510-9311-1
www.upm.cz

history

"The Curse of Gold: 100 years of Inca Gold" presents a collection of golden goblets, bowls, jewelry, masks and other artifacts dating from 400 B.C. to 1500 A.D., documenting the creativity and skills of the ancient Incas.
Prague Castle—Royal Summer Palace
Until May 25
☎ 420-2-2437-3368
www.hrad.cz

music festival

"Bohuslav Martinu Year 2009" presents performances and concerts commemorating the Czech composer Bohuslav Martinu (1890-1959).
Bohuslav Martinu Festival
Until Dec. 31
☎ 420-2-5731-3104
www.martinu.cz

Rome

history
"Prague—From One Spring to the Next—1968-1969" shows documents, personal photographs, testimonials, posters and flyers from public archives and private collections, illustrating the aftermath of the Prague Spring.
Palazzo delle Esposizioni
Until Feb. 28
☎ 39-06-3996-7500
www.palazzo-esposizioni.it

Vienna

art
"Fascination from Afar: Imaginary Journeys in the 19th Century" explores art and documents of early 19th-century panorama exhibits and staged alternative worlds such as "Venice in Vienna," imitating exotic and faraway destinations.
Wien Museum Karlsplatz
Until March 29
☎ 43-1-5058-7470
www.museum.vienna.at

Vilnius

festival
"European Capital of Culture 2009: CULTURE live" Vilnius, as one of the two European Capitals of Culture 2009, celebrates a millennium of Lithuania with stage theater, art, music, gastronomic and cinematic events throughout the year.
Vilnius—European Capital of Culture 2009
Until Dec. 31
☎ 370-5211-2850
www.culturelive.lt/en

Source: ArtBase Global Arts News Service, WSJE research.