

FRIDAY - SUNDAY, MAY 15 - 17, 2009

WEEKEND JOURNAL.

EUROPE

This is
a magazine



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and other ways to play
with the print medium

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EUROPE

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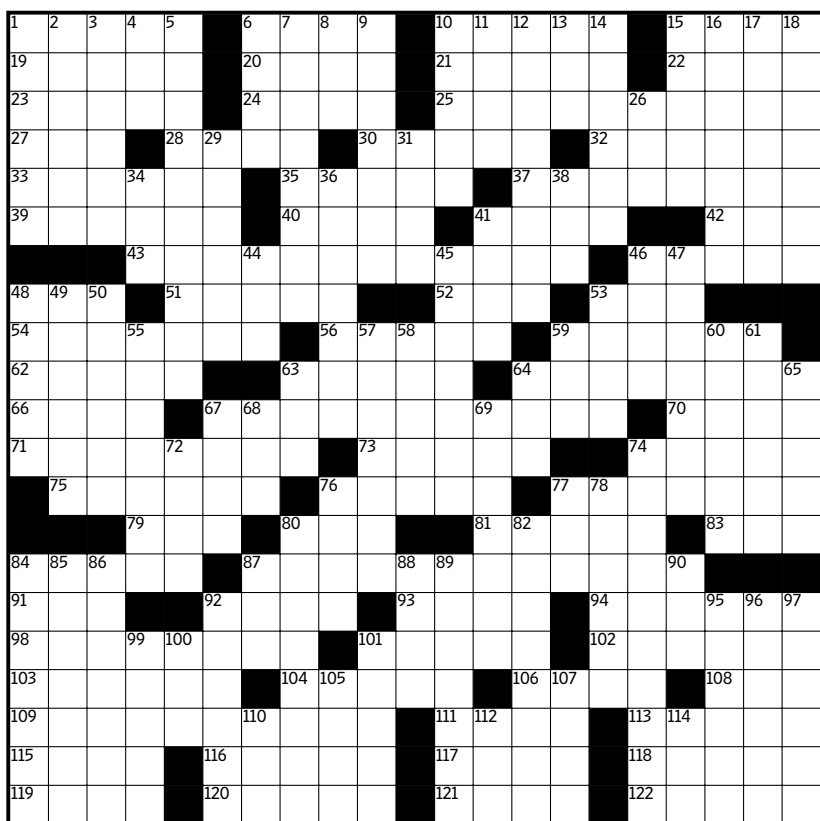
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Last Week's Solution



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WSJ.com/WeekendJournal

High anxiety in the underwear department

BOXERS OR BRIEFS? For decades, this choice has been considered a key to a man's inner self.

No more. Assailing men's identities are a jumble of underwear options, such as the boxer-brief and the gripper trunk, not to mention the Y-back thong.

As my husband learned while shopping last week, men's under-

length pants.

The prices have changed, too. The Calvin Klein Steel Gripper Trunk is \$24. At Target, a two-pack of men's Merona house-brand boxers is just \$4. Many of the new undergarments arrive in fancy packaging such as mirrored cellophane and carry exotic, inscrutable names such as Calvin Klein's BXR-Matrix line, which sounds like a motorbike but is actually knit boxers.

"We're doing underwear with all of our energy and all of our creativity," says Bob Mazzoli, chief creative officer of Calvin Klein Underwear, which was an early leader in introducing stylish men's underwear.

Though its best sellers in the U.S. are the classic brief and the classic boxer-brief, Calvin Klein offers 15 underwear "groups," such as Steel and Pro-Stretch. Mr. Mazzoli says all the different styles seek to entice different types of customers, such as "comfort men"—likely to go for briefs—and "sports men"—interested in such features as support and stretchy fabrics.

"We want to give him something that he can engage with and not be just that boring choice," Mr. Mazzoli says. "We don't think of it as just underwear."

My husband thinks of it as just underwear. When we went shopping last week, Jim planned to rush to an important meeting after grabbing a handful of his favorite boxer-briefs. He had 30 minutes in Macy's underwear department, which seemed like plenty of time.

Then he began shopping. He began opening boxes of "body-stretch lo-rise trunks" to ascertain whether they looked anything like the gray

cotton knits he wears at home. Pondering a pair of trunks, he commented, "Somehow it looks just like a brief, doesn't it?" For the record, trunks are shorter than a knit boxer but longer than briefs. "I just want something in gray," he said several times.

Soon, Jim was pacing, brows knitted, with handfuls of underwear. Each rack offered a fresh discovery. Jockey's low-cut "Echelon" boxers came in gray, which pleased him, but then he began to consider shaking things up with white.

Often, men's fashion decisions get relegated to the women who love them—women being accustomed to an array of choices. The vast majority of men's clothing in the U.S. is purchased by women, says Bridget Brennan, chief executive of Female Factor, a consulting agency focused on marketing to women. "In almost every society in the world, women bring procurement into the home," says Ms. Brennan, who buys her husband's underwear.

This is true in our home, too. Yet Jim seemed intrigued by the possibilities. Indeed, choice seemed to loosen Jim's natural reserve. He stopped at a rack of green and yellow Polo Ralph Lauren boxer shorts with hula girls and palm trees.



Lori Hawkins/Elaine Korn Ltd. For The Wall Street Journal; Model: Greg Nalbano of Parts Models, NY

"Would you get me these?" he asked. "Honestly?"

His attention was also arrested by a line called "sculptured support." He figured he could wear the undershirts on his daily runs until I blurted that they looked like ladies' shapewear. He sped away.

Thirty-five minutes later, Jim's

shopping was unfinished and he was running late. He made a mad dash for the cash register.

Later, Jim discovered that a box claiming to contain a thigh-hugging gripper trunk actually held a pair of low-rise, button-front briefs. No matter. I tried them on, and I like them.

On Style

CHRISTINA BINKLEY

wear these days is a whole new fashion segment. Men's undies come in a variety of silhouettes (such as boxer, brief or trunk), rises (such as low, mid or high), fit options (such as relaxed or slim), colors and patterns. The fabrics include not only the traditional woven or knit cotton but also Lycra, Spandex and various "microfiber" synthetics.

Jockey's 3D-Innovations Seam-free Microfiber undies have "eight-way stretch" and offer the service of "sculpting and supporting muscular movement"—which sounds suspiciously like a men's version of the Spanx body-shapers. To further flatter the male physique, there are padded briefs and "profile-enhancing" briefs.

"What was once a commodity seems to have become a fashion accessory," says Alan Feldman, a cotton-boxers man who lives and shops in Las Vegas.

Men's underwear was once a staid area. Fathers passed their habits and brands along to their sons. A man who wore boxers in his twenties could expect to meet his maker in the same style.

Today, men are confronted with new styles in nearly every aspect of their lives, from shampoo to shoes. Newfangled materials and fashion-forward silhouettes encourage men to shop more, so the casual-clothes department is now a sea of grommets, shrunken jackets and flood-

WSJ.com

Briefs encounter

Watch a video of Christina Binkley take her husband Jim shopping for underwear, at WSJ.com/Fashion

The long and short of men's underwear

Men now face a variety of choices. Here are some of the most common styles:



← Briefs

The classic best seller made unforgettable by Tom Cruise in 'Risky Business.' These days, it comes in all sorts of colors, patterns and knits, from cotton to microfiber. Some versions come with lifting support.



▲ Boxers

The originals were made of woven shirting fabric, but boxers these days are also made of knitwear. They come in the wildest colors and patterns.

▶ Boxer-Briefs

A knitwear cross between boxers and briefs, this is another best-selling category that comes in every textile imaginable, and with various levels of support. A big hit in the U.S.



▼ Thongs

These come in two varieties—an athletically inspired two-strap version and another designed more like women's thongs, with one strap in the back.



← Trunks

A newer knitwear entrant, trunks are shorter than boxer-briefs but longer than briefs. They are particularly popular in Europe and Asia.



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Virtuoso performances in 'The Soloist'

THE SOLOIST" IS actually a duet on the theme of redemption. It's scored for two very different though equally remarkable actors, and performed with uncanny bravura. Jamie Foxx is Nathaniel Ayers, a schizophrenic street musician who was once a distinguished student at Juilliard. Robert Downey Jr. is Steve Lopez, the Los Angeles Times columnist who

Film

JOE MORGENSTERN

first befriended Ayers in 2005, then wrote about their friendship in a series of columns and a book that inspired the movie. The fictional version, directed by Joe Wright from a screenplay by Susannah Grant, occasionally suffers from a surfeit of inspirationalism, but its core is marvelously alive and complex. My sense of the experience was summed up by a moment when Nathaniel, sitting in on an L.A. Philharmonic rehearsal at Disney Hall, says with intense pleasure, "It's the way it should be."

Should be, and seldom is. Films have romanticized mental illness, as in "Shine," or surrealized it, as in "A Beautiful Mind," but this one plays essentially fair with it. Music is Nathaniel's only refuge from the terrors and confusions of a merciless brain disease that ravaged his talent, destroyed his shining future as a classical cellist and defies anything resembling a cure. The movie is no less successful in its portrait of a journalist working at his craft. Other films, most recently "State of Play," reach for the fraught drama of contemporary journalism, but this one nails a host of authentic details—Steve Lopez's paper has already begun the slide that imperils its future—along with a special spirit. Far from being a bleeding heart, Lopez starts his journey of discovery as a self-ironic reporter on the trail of a good story.

Although movies often borrow the emotional power of great music, "The Soloist" boasts its own rich dynamics and contrasting tonalities. Mr. Foxx's musician provides the passion. Nathaniel cuts a bizarre figure as he plays a two-stringed violin in a downtown park near a statue of his beloved Beethoven. Still, his garish clothes barely hint at the florid disorder of his mind, which makes itself known through enthralling solil-



Above, Robert Downey Jr. and Jamie Foxx in 'The Soloist'; right, Johannes Krisch and Ursula Strauss in 'Revanche'; top right, Diego Luna in 'Rudo y Cursi.'

oquies that sound like the spiritual equivalent of a racing engine and a slipping clutch. By sharp contrast, Mr. Downey's columnist provides a bracing coolness, at least at first. Equipped with the actor's characteristically clipped vocal rhythms, Steve tries to resist taking on responsibility for his subject's tumultuous life. It's hard to imagine these roles played by anyone else, even though Mr. Foxx played another passionate musician, Ray Charles, not long ago. The co-stars are both virtuosos, and their styles combine to create a harmony of friendship that cannot fix the unfixable, or redeem the irredeemable, but gradually grows into mutual help and a kind of love.



At certain points less might have been more: the overuse of orchestral power; the over-lyrical flight of symbolic birds (and camera cranes); the decision to make Nathaniel a musical genius right up there with Rostropovich rather than a merely notable talent; the false note that ensues when he seems unfamiliar with Bach's peerless cello suites. Instead of the hell on earth that was skid row in downtown L.A. when the story begins, the movie evokes a circle of Dante's Inferno. The religious zealotry of a professional cellist is a clumsily written intrusion. The script, which fictionalizes Steve Lopez into a divorcé, insists overmuch on similarities between his fear of becoming responsible for Nathaniel and his failings in married life (although Catherine Keener, wonderfully appealing as his ex-wife, is especially so in the scene that draws the parallels most closely.)

Yet these are smallish blemishes on a beautiful whole, and a beautifully photographed whole: Seamus McGarvey, who shot Joe Wright's previous film, "Atonement," has done superb work in sequence after sequence, including some downward-looking helicopter shots that juxtapose the eerie sprawl of Los An-



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Opening this week in Europe

- Adventureland Turkey
- Confessions of a Shopaholic France
- Coraline Bulgaria
- Defiance Denmark
- Everlasting Moments U.K.
- Observe and Report Norway
- Role Models Italy
- Rudo y Cursi Portugal
- Sunshine Cleaning Germany
- The Uninvited Denmark, Lithuania

Source: IMDb
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geles with the spacious grandeur of a Beethoven symphony. Mr. Wright and his colleagues have made a movie with a spaciousness of its own, a brave willingness to explore such mysteries of the mind and heart as the torture that madness can inflict, and the rapture that music can confer. Bravo to all concerned.

'Rudo y Cursi'

"Rudo y Cursi," a fable of two poor brothers who become soccer sensations, reunites three alumni of the now-classic Mexican movie "Y Tu Mamá También"—the co-stars Gael García Bernal and Diego Luna, and the writer, Carlos Cuarón, who makes his directorial debut, working from his own script. (The earlier film was directed by his brother Alfonso.) It's a happy occasion for all concerned, a comedy of substance that feels as casual as a pickup game played on a dirt field.

In fact, the staging of the soccer sequences could hardly be more casual, or less convincing. Don't bother with this one if you're looking for a sports epic, but do seek it out if you're up for picaresque riffs on the perils of overnight success, and for the pleasure of watching first-rate actors in action. Mr. Luna is the goalie Rudo—his nickname means "tough"—a goofball with a gambling habit and an appetite for cocaine. Mr. Bernal is the lineman Cursi, which means "corny"; he cherishes the notion, despite the absence of supporting evidence, that he's an even better singer than he is an athlete. Guillermo Francella, a marvelous actor from Argentina, is the slippery-smart soccer scout Batuta. He brings Rudo and Cursi from a banana plantation in the boon-docks to Mexico City, where they flourish on opposing teams before taking their foredoomed falls. (In

his capacity as philosophical narrator, Batuta traces soccer's roots to pre-Colombian games that used a severed head for a ball.)

Sibling rivalry provides much of the film's text, but its comic texture is woven from the brothers' foolish dreams of glory, their charmingly fatuous delight in newfound wealth—Cursi buys a yellow Hummer for a girlfriend who has gold-digger written all over her gorgeous face—and their belief that they're in control of their lives. (They're not the only ones. Rudo's wife thinks she's on her way to prosperity by selling a Herbalife-like product called Wonderlife.)

You'd never know this was a debut film. Unlike Rudo and Cursi, who don't know their left from their right, Mr. Cuarón directs with a hand that's as sure as it is deft. The music is terrific, and Adam Kimmel's cinematography bathes the movie's cheerful absurdities in a beautiful glow.

'Revanche'

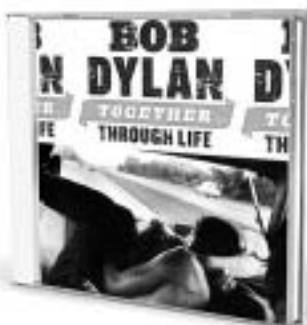
It's amazing how much drama can come out of repression and restraint. Götz Spielmann's Oscar-nominated "Revanche," a powerful German-language film, centers on four people who are not, to put it mildly, flamboyant. One of the men, an ex-con named Alex (a stunning performance by Johannes Krisch), can't express the love he feels for Tamara (Irina Potapenko), a Ukrainian prostitute in the Austrian brothel where he works. The other man, a village cop named Robert (Andreas Lust), can't confide in his wife, Susanne (Ursula Strauss), who's working through the grief of a recent miscarriage. By the end, though, we know all four better than they've ever known themselves, and care more about them than we could have imagined during the slow, deliberate beginning.

The title means "revenge," but that's a deliberate simplification; Mr. Spielmann's film is full of surprises and, in its distinctive way, full of life. The less you know about the plot the better, though there's no harm in saying it's a construction that brings both couples to the intersection of violence and compassion. Does that sound pretentious? "Revanche" is anything but. It's certainly spare, yet never for a moment uninvolved. The very first shot—Martin Gschlacht did the superb cinematography—predicts what's to come: A rock shatters a pond's tranquil surface, sending waves in every direction.

Arbitrage

The price of Bob Dylan's CD 'Together Through Life'

City	Local currency	€
Hong Kong	HK\$105	€10
New York	\$14	€10
London	£10	€11
Brussels	€13	€13
Frankfurt	€13	€13
Paris	€15	€15
Rome	€19	€19
Tokyo	¥2,520	€19



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

Lights, camera, transaction

BY CANDACE JACKSON

OSCAR-WINNING director Steven Soderbergh is known for going back and forth between genres with his films. His credits include the star-driven popcorn flick "Ocean's Thirteen"; the critically-acclaimed 2000 hit, "Traffic"; and the two-part, four-hour Spanish-language film "Che." With its \$1.8 million budget, improvised script and a porn actress in the lead, his latest film may be one of his most unusual.

Set during the very recent past—October 2008—"The Girlfriend Experience" chronicles six days in the life of a \$2,000-an-hour call girl in the midst of an economically uncertain era. The film, which hits theaters in New York and Los Angeles on May 22, and opens in France on July 15, was shot on location at a variety of of-the-moment restaurants and hotels in Manhattan over 16 days leading up to the 2008 U.S. presidential election. It stars a cast of mostly non-professional actors. The screenplay is by Brian Koppelman and David Levien, a duo that's scripted such films as "Rounders" and "Ocean's Thirteen."

Twenty-one-year-old adult film star Sasha Grey plays Chelsea, or Christine, as she's also known, an emotionally steely young woman juggling her job as a girlfriend-for-hire and her relationship with her real-life boyfriend. There's not much nudity in the film, though Ms. Grey's character keeps a detailed record of her work. ("I met with Philip on October 5th and 6th," she says. "I wore Michael Kors dress and shoes with La Perla lingerie underneath.") She also frets about



Magnolia Pictures

how to expand her "brand" to reach more customers.

Mr. Soderbergh says after experimenting by casting a few politicians and journalists to play themselves in previous movies like "Erin Brockovich" and "Traffic," he wanted to make an entire film with a cast of non-actors. New York magazine writer Mark Jacobson plays a journalist and Chelsea's real boyfriend, a personal trainer, is played by Chris Santos, a personal trainer. "It's a way to retain a messiness or life-like feeling of not being too planned out," says Mr. Soderbergh. "You never know what you're going to get."

For instance, a scene where Mr. Santos's character interviews for a job at a gym was done in a single take. Mr. Soderbergh says he simply set up two cameras and instructed Mr. Santos and the gym's actual manager to do a mock interview. "I just said, 'try and get a job from this guy. See if you can convince him to

give you a job.'" The exchange lasted about eight minutes, and was edited down to a one minute scene in the final version of the film. "My experience has been, the more takes you do, the worse it gets," says Mr. Soderbergh.

Since being cast in the film, Ms. Grey, who has starred in over 150 adult films since turning 18 (many of them on the hardcore end of the porn spectrum) has drawn comparisons to Jenna Jameson, another adult film actor who has crossed over to the mainstream with a best-selling book and guest hosting slots on E!. Ms. Grey has modeled for American Apparel and appeared in a music video for the rock band Smashing Pumpkins. Mr. Soderbergh says he discovered her when he read an interview in a Los Angeles magazine where she discussed her career choice. One of film's screenwriters then contacted her by sending a message through her My-

Space page. "I write him back and say, 'OK, how am I supposed to believe you?'" says Ms. Grey, who didn't have a manager at the time. Then, "I got home one day and there was a voicemail [from] Steven Soderbergh and I pretty much lost it, it was pretty amazing," says the actress.

A few weeks ago, Ms. Grey formed her own production company, and plans to produce and direct her own adult films. She says she has no illusions about becoming a conventional movie star, but she hopes to have a career that crosses over into the mainstream. "I think the climate is right, though I do know I have an uphill battle," says Ms. Grey.

Mr. Soderbergh says it's no longer taboo to hire porn actors for jobs outside the sex industry. "It's so mainstream now," he says. "When you look at people who are transmitting the news to you on television



Corbis

Adult film star Sasha Grey (left) stars in 'The Girlfriend Experience,' directed by Steven Soderbergh (above).

they all look like they're in porn, the way they're coiffed. It's really crazy. There's this like hyper-grooming thing going on now, men and women. I was never thinking, oh, what an outré thing to do to put a porn actor in a quote-unquote normal movie. I just thought she was interesting."

Despite the subject matter and the casting, the "Girlfriend Experience" isn't really about sex at all, says Mr. Soderbergh, who also directed the 1989 film "Sex, Lies and Videotape." It's more about "transactions," he says.

The October timing of the shoot was a lucky break, allowing the actors to naturally engage in anxious discussions about the economic collapse and the election. "I think it certainly plays to the core of the movie that everybody was obsessed with the economy during this period we were making the movie," he says. "For me, it was just fun to listen to them talk."

Code warrior: Ron Howard on directing the 'Da Vinci' sequel

BY PETER SANDERS

IN HIS NEARLY FIVE decades in Hollywood, Ron Howard has checked almost every accomplishment off the list, from acting to producing to winning an Academy Award for best director. With his latest film "Angels & Demons," he'll finally be able to cross "making a sequel" off his list. The follow-up to 2006's blockbuster hit "The Da Vinci Code" is also based on a novel by author Dan Brown and again stars Tom Hanks in the role of symbolologist Robert Langdon as he pursues mysteries within the Catholic Church. Mr. Howard, 55 years old, is also a producer on the film.



A scene from 'Angels & Demons,' directed by Ron Howard (left).

Photos: Columbia Pictures

Q: "Angels & Demons" was actually published in 2000, three years before "The Da Vinci Code." What was the thinking behind how you decided to treat "Angels & Demons" as sequel instead of a prequel?

Well, this is the first sequel I've ever made and we felt that the story could be shaped in a way that made it clear it was a Robert Langdon adventure, not necessarily tied to any specific timeline. We felt that we could take the story in "Angels" and using Tom's [Hanks] evolution as the Langdon character really just make it work as a follow-up.

Q: Last year's screenwriters' strike delayed the start of production and the movie's release

got pushed back by about six months. How did that affect the project as a whole?

First, it meant that I got a little more sleep. But pushing it back was also a function of the process of adapting something as complicated as the book. We didn't want to rush it into production if it wasn't ready to go. And, we were basically doing "Frost/Nixon" and "Angels & Demons" simultaneously and [the delay] meant that I got to do them back-to-back instead. That's easier on the director, no question.

Q: How does the experience of making "Angels & Demons" compare to "The Da Vinci Code"?

There's still a lot of pressure because while "The Da Vinci Code" sold 80 million copies, this one still sold 40 million. And while the movie doesn't cost what the big comic-book movies cost, it's still an expensive Hollywood movie and there's awareness and anticipation for the story. Of course, it means a lot to Sony, too. All that said, it's a fraction of the pressure I felt making "The Da Vinci Code," since the novel was already controversial and had been viewed from so many different vantages and perspectives.

Q: It seems like there was much more hoopla surrounding the arrival of "The Da Vinci

Code" in theaters that just isn't there this time. Why is that?

First, I don't think "Angels & Demons" holds that unique position in pop culture like "The Da Vinci Code" did. As a storyteller, I was aware of a lot of different audiences that approached "The Da Vinci Code" from their own personal vantage points. With "Angels & Demons," while it's still thought-provoking and very original territory for a mystery thriller, it doesn't carry with it all the presence of existing at the center of the pop culture zeitgeist.

Q: I know you shot a bunch of exterior scenes in Rome. What was that experience like?

It's a really thrilling and pressurized experience. The city of Rome gave us finite amounts of time for each scene down to the hour. I had several dyed-in-the-wool New Yorkers on my crew who said it was a bit like shooting in Times Square every day. Always tiring, but doable.

Q: Did the production hit any speed bumps in Italy because of sensitivities regarding the Catholic Church and the movie's plot?

There were some locations, that by all rights we were supposed to have access to—in front of certain churches, for instance. But two or three days beforehand we were requested not to shoot there by local officials. I think that church officials gave the word to the local government that they didn't want us filming in certain places.

Q: Did that have a big impact on how the film turned out?

I don't think so. We did what we could and despite the various challenges, I think we managed to make a film that will take people on this adventure.

WSJ.com

Screening room
See clips from
'The Girlfriend Experience' and
'Angels & Demons,' at
WSJ.com/Lifestyle

The next Age of Discovery: Scholars race to digitize archives

BY ALEXANDRA ALTER

IN A 21ST-CENTURY version of the age of discovery, teams of computer scientists, conservationists and scholars are fanning out across the globe in a race to digitize crumbling literary treasures.

In the process, they're uncovering unexpected troves of new finds, including never-before-seen versions of the Christian Gospels, fragments of Greek poetry and commentaries on Aristotle. Improved technology is allowing researchers to scan ancient texts that were once unreadable—blackened in fires or by chemical erosion, painted over or simply too fragile to unroll.

Now, scholars are studying these works with X-ray fluorescence, multispectral imaging used by NASA to photograph Mars and CAT scans used by medical technicians.

A Benedictine monk from Minnesota is scouring libraries in Iraq, Syria, Lebanon, Turkey and Georgia for rare, ancient Christian manuscripts that are threatened by wars and black-market looters; so far, more than 16,500 of his finds have been digitized. This summer, a professor of computer science at the University of Kentucky plans to test 3-D X-ray scanning on two papyrus scrolls from Pompeii that were charred by volcanic ash in 79 A.D. Scholars have never before been able to read or even open the scrolls, which now sit in the French National Institute in Paris.

By taking high-resolution digital images in 14 different light wavelengths, ranging from infrared to ultraviolet, Oxford scholars are reading bits of papyrus that were discovered in 1898 in an ancient garbage dump in central Egypt. So far, researchers have digitized about 80% of the collection of 500,000 fragments, dating from the 2nd century B.C. to the 8th century A.D. The texts include fragments of unknown works by famous authors of antiquity, lost gospels and early Islamic manuscripts.

Among their latest findings: an alternate version of the Greek play *Medea*, later immortalized in a version by Euripides, on a darkened piece of papyrus, dated to the 2nd century A.D. In the newly discovered version—written by Greek playwright Neophron—*Medea* doesn't kill her children, says Dirk Obbink, director of Oxford's Oxyrhynchus Papyri Project.

War and political instability in artifact-rich regions such as Afghanistan and Iraq, where untold numbers of antiquities have been lost through looting and destruction, have ignited the push to digitize rare documents. Recent tragedies, such as the earthquake in L'Aquila, Italy, and the collapse this past March of the Cologne city archives in Germany, where conservationists are still working frantically to retrieve texts from the rain-soaked rubble, serve as reminders of how quickly cultural relics can be wiped out.



Wayne Torborg

For as long as great manuscript collections have existed, their contents have been vulnerable. The ancient Library of Alexandria in Egypt burned down in 48 B.C., incinerating works by Aeschylus, Euripides and Sophocles; today, out of more than 120 plays by Sophocles, only seven survive.

While conservationists are quick to stress that pixels and bytes can never replace priceless physical artifacts, many see digitization as a vital tool for increasing public access to rare items, while at the same time creating a disaster-proof record and perhaps unearthing new information.

A digital arms race has been heating up in recent years as companies pour millions into large-scale digitization projects, including Microsoft's effort to scan 80,000 books at the British Library and IBM's multimillion-dollar project to create a virtual version of China's Forbidden City. The Ford Foundation and other organizations are funding a drive to translate and digitize some 700,000 manuscripts in Timbuktu, Mali. The world's oldest functioning monastery, St. Catherine's in Egypt, is digitally photographing its collection of roughly 5,000 scrolls and manuscripts, including the Codex Sinaiticus, which dates to 330 A.D. and is thought to be the oldest Bible in the world.

Last month, the United Nations launched a "World Digital Library" with materials from 30 libraries and archives around the world, including the oracle bones, which hold the earliest Chinese writings, and an 8,000-year-old rock painting from South Africa. The project, which cost \$10 million in private donations, has images of

1,200 texts and artifacts and is expected to grow to house millions of items.

One of the most ambitious digital preservation projects is being led, fittingly, by a Benedictine monk. Father Columba Stewart, executive director of the Hill Museum and Manuscript Library at St. John's Abbey and University in Minnesota, cites his monastic order's long tradition of copying texts to ensure their survival as inspiration.

His mission: digitizing some 30,000 endangered manuscripts within the Eastern Christian traditions, a canon that includes liturgical texts, Biblical commentaries and historical accounts in half a dozen languages, including Arabic, Coptic and Syriac, the written form of Aramaic. Rev. Stewart has expanded the library's work to 23 sites, including collections in Syria, Lebanon and Turkey, up from two in 2003. He has overseen the digital preservation of some 16,500 manuscripts, some of

which date to the 10th and 11th centuries. Some works photographed by the monastery have since turned up on the black market or eBay, he says.

Among the treasures that Rev. Stewart has digitally captured: a unique Syriac manuscript of a 12th-century account of the Crusades, written by Syrian Christian patriarch Michael the Great. The text, a composite of historical accounts and fables, was last studied in the 1890s by a French scholar who made an incomplete handwritten copy. Western scholars have never studied the complete original, which was locked in a church vault in Aleppo, Syria. Rev. Stewart and his crew persuaded church leaders to let them photograph it last summer. A reproduction will be published this summer, and a digital version will be available through the library's Web site.

In February, Rev. Stewart traveled to Assyrian and Chaldean Christian communities in Kurdish villages in northern Iraq, where he hopes to soon begin work on collections in ancient monastic libraries.

"You have these ancient Christian communities, there since the beginning of Christianity, which are evaporating," he says. He's now seeking access to manuscript collections in Iran and Georgia.

With his black monk's habit, trimmed gray beard and deferential manner, Rev. Stewart has been able to make inroads into closed communities that are often suspicious of Western scholars and fiercely protective of their texts. Armed with 23-megapixel cameras and scanning cradles, he sets up imaging labs on site in monaster-

ies and churches, and trains local people to scan the manuscripts.

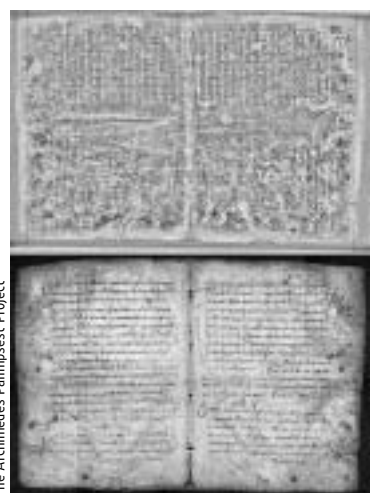
Once the labs are set up, the projects cost roughly \$20,000 a year in private donations. A similar effort to digitize Greek New Testament manuscripts by the Texas-based Center for the Study of New Testament Manuscripts costs roughly \$10,000 a week for staffing, travel and equipment.

Even as companies such as Google try to take digital archiving mainstream, uploading entire collections remains prohibitively expensive. Scanning books costs roughly 10 cents a page for regular books, and up to \$100 or even \$1,000 per book for rare manuscripts that require special handling and care.

Many conservationists are pessimistic about the prospect of putting entire library collections online within our lifetimes. The New York Public Library—one of the library collections partnering with Google—has digitally archived some 800,000 items, including 30,000 in the last nine months, but still has close to 50 million books and artifacts available only in print.

"In the current economic climate, the idea of really broad, deep digitization of a large scale is really off the table for the next couple of years," says Joshua Greenberg, director of digital strategy and scholarship for the New York Public Library. "It's a shame, because we're at the point where we really know how to do it."

An even more pressing concern for some scholars is that shoddy imaging work might damage manuscripts or fail to capture key details, such as binding styles, which give clues to a manuscript's date



The Archimedes Palimpsest Project



Allen Brisson-Smith for The Wall Street Journal



Steve Bailey

Clockwise from far left: a 17th-century Christian Book of Hours, written in Arabic, from a monastery in Lebanon; Father Columba Stewart holds a 19th-century Ethiopian prayer scroll; scientists use CAT scans to read ancient papyrus rolls from Herculaneum; multispectral imaging of a 13th-century prayer book (bottom) revealed treatises by Archimedes.

images through clouds—has proved remarkably effective on everything from ancient papyrus scrolls to medieval manuscripts that were scraped off and written over when scribes recycled parchment pages.

Using the technique, which captures high-resolution images in different light wavelengths, scholars can see details invisible to the naked eye: For example, infrared light highlights ink containing carbon from crushed charcoal, while ultraviolet light picks up ink containing iron.

Researchers in Baltimore discovered a veritable library of ancient texts hidden in the pages of a single 13th-century Greek prayer book, including an unknown commentary on Aristotle and two missing treatises by the Greek mathematician Archimedes.

Recently, multispectral imaging has gotten much less expensive, allowing researchers to take their equipment into the field. The next frontier, researchers say, is using CAT scan and X-ray technology to read brittle scrolls without even unrolling them.

This summer, a new project to decode ancient manuscripts with multispectral imaging will begin at the University of Michigan, Berkeley, and Columbia. The project, led by scholars from Brigham Young, will scan 400 papyrus pieces. Among the specimens: papyrus fragments from rolls that were stuffed inside mummified Egyptian crocodiles in the 1st century B.C., which are thought to contain ancient legal documents, contracts and perhaps literary works. Their efforts could reveal text that scholars have been laboring to read for decades, including a partially obscured play by Euripides.

"It's being called a second Renaissance," says Todd Hickey, a curator of papyri at the University of California, Berkeley, which has some 26,000 pieces of papyrus, many still unread. "It's revealing things that we didn't have a hope of reading in the past."

and origin. Some experts say the push toward online archiving could ultimately hurt scholarly work by creating the illusion that everything is available online, when the digital record remains full of holes. In the age of instant information, physical artifacts seem increasingly at risk of being rendered obsolete.

For now, curators and conservationists say capturing endangered manuscripts should be a top priority.

"This could be our only chance," says Daniel Wallace, executive director of the Center for the Study of New Testament Manuscripts, the Texas-based center that is attempting to digitally photograph 2.6 million pages of Greek New Testament manuscripts scattered in monasteries and libraries around the world. The group has discovered 75 New Testament manuscripts, many with unique commentaries, that were unknown to scholars.

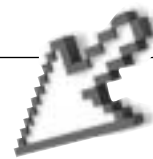
Mr. Wallace says one of the rare, 10th-century manuscripts they photographed was in a private collection and was later sold, page by page, for \$1,000 a piece. Others are simply disintegrating, eaten away by rats and worms, or rotting.

A cascade of groundbreaking discoveries in the past decade, unleashed by new technology, has stoked the sense of urgency. Multispectral imaging—originally developed by NASA to capture satellite

WSJ.com

Antiquities roadshow
See a slideshow of digitally preserved ancient treasures, at WSJ.com/Lifestyle

Clicking on the past



In the era of instant information, libraries, museums and universities are racing to scan rare manuscripts and artifacts in their

collections and make them available online. Here are some of the most significant artifacts now on view on the Web:

The British Library

www.bl.uk

The library began a massive digitization project in 2005 with Microsoft, and plans to scan 25 million book pages.



◀ **Mozart's composition books** dating from 1784 to 1791, when he composed some of his most famous works, including five operas, several piano sonatas and his last three major symphonies. www.bl.uk/onlinegallery/ttp/mozart/accessible/introduction.html



▲ **Jane Austen's "History of England,"** hand-written by Austen in 1791 when she was 15. The work is an engaging parody of British history textbooks—Austen calls herself a "partial, prejudiced and ignorant Historian." www.bl.uk/onlinegallery/ttp/austen/accessible/introduction.html

Leonardo da Vinci's notebooks

▶ A collection of loose papers and notes, these 28 pages outline Leonardo's fascination with mechanics, bird flight and studies on reflections and curved mirrors. The Italian script is written in Leonardo's typical left-to-right "mirror writing." www.bl.uk/onlinegallery/ttp/leonardo/accessible/introduction.html



The Library of Congress, 'American Memory'

memory.loc.gov/ammem/index.html

This archive of American manuscripts, recordings, maps, films and images was launched in the mid-1990s and now contains about 15 million items.

▶ **The contents of Lincoln's pockets** on the night he was assassinated: includes watch fob, pocket knife, handkerchief and confederate five-dollar bill. memory.loc.gov/ammem/collections/stern-lincoln/objects.html



▶ **Former slaves' narratives:** audio files recorded in nine Southern states between 1932 and 1975, with 23 interviewees. Some are being made publicly available for the first time and include transcripts. memory.loc.gov/ammem/collections/voices/



▶ **Four Walt Whitman notebooks,** with writings from 1842 to 1937, including poetry, prose, proofs and correspondence. memory.loc.gov/ammem/collections/whitman/

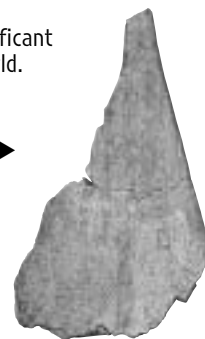
The World Digital Library

www.wdl.org/en

Last month, Unesco launched this new online archive of significant artifacts and manuscripts from 30 collections around the world.



▶ **Oracle Bone,** about 1200 B.C., from the National Library of China. The flat piece of bone, inscribed with Chinese characters, was used for divination. www.wdl.org/en/item/290



▶ **Christopher Columbus's diary** from 1493, in which the explorer describes the lands he discovered, from the Center for the Study of the History of Mexico Carso. www.wdl.org/en/item/2962

▶ **Albert Einstein's application for citizenship,** dated 1936, from the National Archives and Records Administration. www.wdl.org/en/item/2745/zoom.html



Recent breakthroughs

Digitization projects are also bringing previously unknown manuscripts to the Web, where scholars and Internet surfers alike can look at high-resolution images of new discoveries from the ancient world.

▶ **The Archimedes Palimpsest** archimedespalimpsest.org
Researchers at the Walters Art Museum in Baltimore uncovered a 10th-century copy of two treatises by the Greek mathematician Archimedes, concealed underneath the text of a 13th-century prayerbook.

▶ **The Oxyrhynchus Papyri** www.papyrology.ox.ac.uk
This represents one of the largest collections of ancient papyri, some 500,000 pieces excavated around 1900 in Egypt. One sample fragment on view online contains elegiac verses by seventh-century B.C. poet Archilochus.

▶ **Codex Sinaiticus** www.codexsinaiticus.org/en/manuscript.aspx
Portions of the 4th-century Bible manuscript are now scattered in several collections around the world, but the complete text is being reassembled, in digital form, on the Web.

Reinventing the magazine

By Andrew Losowsky
Special to The Wall Street Journal

WHEN 'ASPEN' arrives, you don't just read it—you hear it, hang it, feel it, fly it, project it, even sniff it."

Such was the sales pitch in 1965 for Aspen magazine, probably the world's first example of what creator and former Ad Age editor Phyllis Johnson called a "multimedia magazine." Each edition arrived at its subscribers' homes in a small box, containing anything from a miniature sculpture to a brightly colored poster to a reel of celluloid film.

In some ways, Aspen was a product of the 1960s, a time when art was drawing on popular culture and mechanical reproduction to spread its messages. In other ways, it was ahead of its time. There was nothing quite like Aspen, beyond very short-run art projects, for nearly 30 years. But today, at a particularly tough time for magazines, a number of publications are again looking beyond

the standard glossy format, experimenting with different manifestations of what a magazine can be. In doing so, they are offering their readers special experiences that Web sites and other free-content digital distractions can't match.

These are publications that revel in their 3D-ness, special objects that demand deeper interaction from their readers than the average print magazine. Taking advantage of recent advances in printing technology, these publications are determinedly nonconformist in everything they do. But they are, in essence, magazines—curated, regular compilations of content with clear selection criteria, consistent design and an individual voice.

Aspen magazine lasted just 10 issues, and so never produced its promised "Buckminster Fuller issue, with each article folding into a geodesic dome."

Perhaps one of these magazines will take up the challenge.



Publications that push the boundaries of the print medium



Courtesy of Visionaire 56 SOLAR (3)

Images from the Visionaire 56 SOLAR issue, published in collaboration with Calvin Klein Collection (from left): the magazine's cover, by Roe Ethridge; Calvin Klein models photographed by David Sims; a portrait of Carmen Kass by Inez van Lamsweerde & Vinoodh Matadin.

Visionaire

At the start, its creators aimed to make "something that people wouldn't throw out, that would be filled with that you wanted to save." And they reasoned that "since ads control mass-market editorial content," they would just get rid of them.

And so began Visionaire in 1991, an almost absurdist creation of limited-edition opulence, involving unusual materials, strange formats and high-profile collaborators. It is also probably the most expensive magazine in the world, with one particular issue costing \$5,000.

Editions are often sponsored by big-name brands such as Louis Vuitton, Krug Champagne and Lacoste, and are launched at parties during

fashion events. Collaborators are similarly renowned, and have included Karl Lagerfeld, Mario Testino and Spike Jonze.

The latest issue is a book of black-and-white photographs that turn to color when exposed to the sun. Each edition has a theme, and previous issues have included a box of taste strips, a collection of tiny toys and a selection of miniature perfumes. The magazine publishes 3,000 to 5,000 individually numbered copies up to three times a year; a four-issue subscription costs \$675. New York-based Visionaire Publishing also produces the more traditional quarterly fashion magazines V and V Man.

www.visionaireworld.com



T-Post

It's the magazine you can wear.

Every six weeks, T-Post sends its 2,500 subscribers a new T-shirt: It has a true story printed on the inside, chosen to make readers think, while on the outside an artist interprets the story to create a stylishly unique piece of graphic clothing. The idea behind the magazine is that each design will provoke on-lookers to comment—and give the owner of the T-shirt the opportunity to spread the story printed on the inside. The most recent issue, from March, addresses capital punishment and was designed by Hungarian illustrator David Foldvari.

T-Post, which began in February 2004 and is based in Stockholm, prints only enough shirts for its subscribers, and back issues are not available. Each issue costs €26 and there is a minimum subscription of two issues.

Peter Lundgren, T-Post's editor-in-chief, has plans to create future editions in a variety of different genres, from music to science—but always on T-shirts. "For us, it's a way to use fashion and art to spread the word about things that are important to us and the world, by using one of the best pop culture mediums ever invented—the graphic T-shirt," he says.

www.t-post.se



Above, the March 2009 issue of T-Post, on capital punishment, with illustration by David Foldvari; top, the March 2007 issue, on altruism, with design by Jason Sho Green.

From left: a page from Freestyle magazine; two cans of La Lata magazine; a 2006 edition of La Más Bella magazine, entitled 'La Más Bella Greatest Hits.'

Freestyle

Launching this July, Freestyle is the creation of Berlin-based fashion photographer and flying disc enthusiast Jason McGlade. Each issue of the magazine will be printed in ink on paper; however it will be circular in shape, and slotted inside a Frisbee that has been styled by a selected designer or illustrator.

Invented "for creative people who like to play," the magazine will feature art, design, fashion, lifestyle and of course Frisbees. Mr. McGlade, Freestyle's editor-in-chief/creative director, says the Frisbee "appeals to all design-minded people who appreciate a piece of plastic that is so simple yet can fly and inspire people—a true design classic."

Originally from the north of England, Mr. McGlade has shot photos for Vogue and Der Spiegel among others. His catwalk access means that issue zero of Freestyle has already been photographed in the hands of some top fashion models. Issue one, in a limited edition of 5,000 at a price of €15, is about to become available in select stores world-wide and on the magazine's Web site. As the Freestyle slogan says, catch it if you can.

www.freestylomagazine.co.uk

La Más Bella

It's a wallet, it's an apron, it's a vinyl disc with a selection of sleeves, it's a box of games, it's a slideshow, it's a home decoration kit...

La Más Bella (translation: "the most beautiful") is many things. Above all, it's an experimental art magazine, published in Madrid by Pepe Murciego and Diego Ortiz. The first issue, created in 1993, looked like a normal magazine. The second issue was a normal magazine with a hole punched through the middle. Then they decided to try something different.

Around 30 editions later, they've worked with more than 600 artists to create unique monographic editions with high production standards. Each issue comes in a limited edition of 1,000; the latest issue, "Tapa," includes specially designed toothpicks, salami badges, a lenticular place mat, a miniature bottle of vermouth, a hand-tattooed plastic glass and much more.

The magazine varies in price from €12 to €50 and is entirely non-profitmaking: The creators host parties to encourage friends to help compile each copy. They've also created a special "Bellamatic" vending machine to sell back issues, and have run workshops world-wide, one of which led to their most transient edition yet: the La Más Bella salami and cheese sandwich.

www.lamasbella.org

La Lata

La Lata calls itself a "magazine object," and is an established favorite among Spanish contemporary art collectors. Its name means "The Can," and that's exactly what every issue arrives in. From restyled food cans to the latest issue, an eight-liter paint can with a fabric fringe, each annual edition is hermetically sealed like a tin of beans—so if you want to see what's inside, you have to break the object you've bought.

It's worth the effort, however—inside each can is a collection of unique artistic objects created around the issue's theme by various artists. La Lata's creators, Manuela Martínez and Carmen Palacios, say they "wanted to decontextualize the object of the tin, and generate an element of surprise" surrounding the sealed contents.

The latest edition is themed "Vice," and includes, according to its creators, 70 pieces that are reflections on everything "from chocolate to biting your nails." Each issue is published in a limited edition of a few hundred and costs €26. Produced in Albacete, Spain, the magazine is usually launched at the Madrid annual art fair ARCO in February.

www.lalata.es

A new kind of skin magazine

BY ANDREW LOSOWSKY

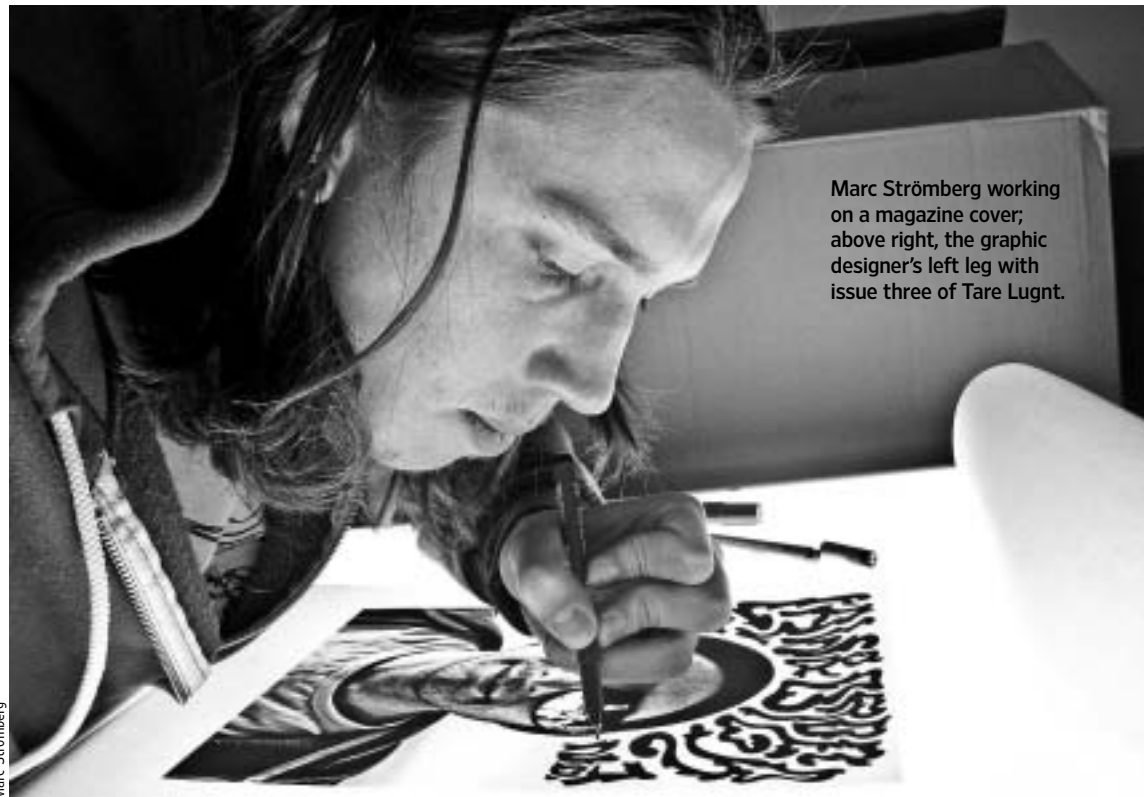
Special to *The Wall Street Journal*

MARC STRÖMBERG IS a 22-year-old graphic designer in Umeå, Sweden, and his leg is still sore. He creates record sleeves and posters for bands, and in his spare time he runs his own magazine, *Tare Lugnt*. Instead of publishing the latest edition in traditional paper and ink, he has had issue three entirely tattooed onto his left leg. The leg has now been photographed, and large-scale prints are due to go on display in Göteborg and Stockholm this month.

Body manipulation has long been a feature of both art and graphic design. The Austrian designer Stefan Sagmeister famously had his assistant carve the details of a forthcoming talk onto his chest with a small blade, a photograph of the result being the event's poster. Mr. Strömberg himself quotes as an influence the artist Shelley Jackson, who in 2003 tattooed different individual words on 2,095 participants, putting them all together one time to make up a novella. However, this is the first time that the transience of a magazine has combined with permanent body modification in such an extreme way. (Images of *Tare Lugnt* and a making-of video can be viewed at www.tarelugnt.se.)

Q: What is your magazine *Tare Lugnt* about?

Tare Lugnt (which means "take it easy" in Swedish) is a fanzine/magazine project I started about a year ago. It features everything from weird and funny artwork to articles and novels. In previous issues, I wrote about half of the content, and some friends wrote the rest. But in this issue, number three, I wrote all of the articles except one—



Marc Strömberg working on a magazine cover; above right, the graphic designer's left leg with issue three of *Tare Lugnt*.



Courtesy of Filip Hammarberg

the one down on the side of my knee.

Q: When did you decide to have it tattooed onto your skin?

I had been thinking about getting number two tattooed onto me, but I never thought I would actually do it, because it seemed kind of extreme. However, I already have quite a lot of tattoos—basically on my whole body now except my back, hands, neck and head—so it wasn't a really big step in the end.

Q: Why did you do it?

It seemed like a really untraditional and extreme way to publish the magazine. I think that everyone

should explore new mediums, all the time. We should experiment and have the guts to do something that stands out. It would have been boring to do just another magazine on paper. I originally wanted to do a pair of long underwear, with the articles printed on the material, so you could wear them, lie down on the couch and read the magazine off your own legs. It sprung from that idea, taken a little further.

Q: What are the articles in this issue about?

They are about everything from how the X-chromosome makes us creative, to a story about the panda's thumb, to an article about the

rare giant squid. I considered every article carefully but I was never worried that I would regret it. I see tattoos as a journal of my life. Each tattoo that I have reminds me of a certain time and place in my life, and they each make me remember a lot of happy things.

Q: How long did it take?

I did four sessions, of about five hours each. It's a lot of lines, which I didn't quite realize until we sat down the first time. It didn't hurt that much. Tattooing my foot, ribs, stomach and elbows hurt a lot more.

Q: Are you pleased with the work of the tattooist?

Yeah, I think the tattooist did a great job. I wasn't looking for a typical magazine layout, perfectly left-centered in clean-cut columns. The text is entirely in my and the tattooist's handwriting, except for the *Tare Lugnt* headline. I wanted it stripped down, basic and no-frills, like the old sailor and Russian prison tattoos.

I have actually found one spelling error, but that's kind of charming as well. Very honest and authentic. I was kind of hoping for it. It feels more real.

Q: Will you ever have the magazine removed?

I don't think I will ever remove a tattoo. Like I said, every tattoo is like a journal entry, and it represents different periods and places in my life.

Q: How do you follow this with issue four?

I don't know how to follow this, seriously. Maybe I can get one of those Batman sign lights, and blow up the whole magazine on the night sky to display it to a whole city. Or maybe I can record a CD containing only Morse code, so people will have to decipher it before reading it. I don't know yet but I'm going to step it up for sure! I really hope that this will lead to a bunch of more interesting projects. I am really happy with the way it turned out, and I hope that people can see the joy that I put into it.

Combining craftsmanship and contemporary design

COLLECT 2009, the international art fair for contemporary objects, runs this weekend in London with some 37 galleries offering ceramics, glass, silver, metalwork, wood and furniture by more than 300 artists.

"The fair is about particularly unique objects made by those do-

Collecting

MARGARET STUDER

ing new things with materials and processes," says Rosy Greenlees, executive director at the U.K. Crafts Council, the organizer of the fair. Galleries come from the U.K., Ireland, Central Europe, Scandinavia, the U.S., Japan and Australia. Their stands are spread over three floors at the Saatchi Gallery on King's Road.

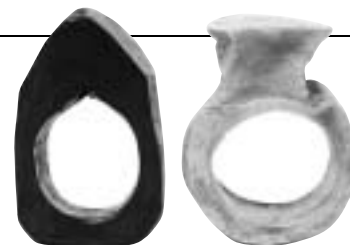
The contemporary objects sector took off in the U.S. in the 1980s and 1990s, and has seen growth more recently in Europe, says Claire Beck of Adrian Sassoon, a leading London contemporary ceramics and glass gallery. Among the international names on her stand will be Japan's Junko Mori, known for her



© Miriam Hanid, courtesy of Bishopsland Educational Trust



Courtesy of Adrian Sassoon



From left, Miriam Hanid's 'Whirlpool Rosewater Bowl' (2008), £3,200; Junko Mori's 'A Silver Organism' (2008), £9,750; Bettina Dittlmann & Michael Jank's 'Foreverings' (2008) in steel (left, £3,100) and silver (right, £3,300).

Courtesy of Galerie Rosemarie Jaeger

organic forms forged in silver. Her "A silver organism" (2008), a prickly flower-like object forged in fine silver, is priced at £9,750.

London dealer Katie Jones is also focused on objects from Japan, where contemporary artists draw on the country's long tradition of decorative arts to make dynamic new pieces. Among the works on her stand: a glass vase reminiscent of cascading water by Ritsui Mishima priced at £7,000-£7,500; and a pair of monumental copper vases by Toru Kaneko (£6,000).

U.K. designer-craftsman Max

Lamb says he is more concerned with function than aesthetic and style. "I don't see myself as a sculptor," he says. "I'm simply fascinated with the material." His latest piece—a chair made from granite found in Cornwall—is at The Scottish Gallery. His works sell for between £800 and £10,000.

Germany's Bettina Dittlmann and Michael Jank worked for 10 years on their jewelry project "Foreverings," hammering ancient-looking rings in gold, silver, copper or steel (price: €1,000-€4,000 at Galerie Rosemarie Jaeger).

U.K. artist-metalworker Miriam Hanid, 23 years old, is a hot young talent. "I was a painter originally," she says. "So I approach metals freely without strict rules." At the fair, she has a silver bowl in the shape of a whirlpool that makes an unusual table centerpiece (£3,200). It's for sale at the stand of Bishopsland Educational Trust, a U.K. organization that offers postgraduate training workshops for silversmiths.

Scottish artist Anna S. King weaves mysterious baskets that enclose a text. On the Craftsotland stand are 10 of her works

including "Argus" (2008), a basket made from peacock feathers with a poem inside that relates to Argus, the ancient giant with 100 eyes that, according to myth, now adorn the peacock (£1,500).

Bonhams on May 19 will hold an auction of contemporary glass objects. The catalog cover features a vessel formed from threads of bright color, "More Tropical Chaos" (1999), by American artist Toots Zynsky (estimate: £8,000-£10,000). The auction illustrates the enormous variety of the handmade glass market—from the purely aesthetic to objects that make more of a statement, such as British artist David Reekie's "Mindless Technology" (2003), a group of four helpless-looking glass robots (estimate: £6,000-£7,000).

Belgium's comic-book crisis

Jean Van Hamme seeks a worthy successor to provide words for the country's beloved graphic novels

BY DANIEL MICHAELS

JEAN VAN HAMME IS a giant of Belgium's comic-book world even though he can't draw.

The 70-year-old former marketing executive writes the stories that fill the white bubbles of Belgium's best-selling graphic-novel series. Hits ranging from "Largo Winch," a saga of business intrigue, to "Thorgal," a Viking fantasy adventure, have been translated into 25 languages. His 19-volume "XIII," a riff on Robert Ludlum's "Bourne Identity," recently aired as a TV miniseries in the U.S.

In his native land, this makes Mr. Van Hamme a comic-book hero.

Belgium is so comic-crazy that the books are published in hardcover, printed in rich colors on glossy paper and sell for about \$15 apiece. Publishers churned out more than 4,000 new titles last year. Museums and art-school curricula are devoted to comics. Around Brussels, murals of comic-book characters adorn 37 buildings. A towering picture of Tintin, Belgium's most famous cartoon, greets train travelers arriving from Paris and London. Brussels officials Thursday unveiled what they said is the world's largest comic, a 21-by-32-meter reproduction of one page from a Tintin adventure, amid celebrations marking 2009 as the city's "year of the comic strip."

Now, as Mr. Van Hamme nears the end of his career, he's searching for a worthy successor. "I will probably be dead in 10 years, so part of my role is to pass the torch," he says during an interview in his study as he lights a Gauloise and examines the draft cover art for a new comic.

There's a problem, however: He says the scripts he gets from aspiring Belgian writers are hopeless.

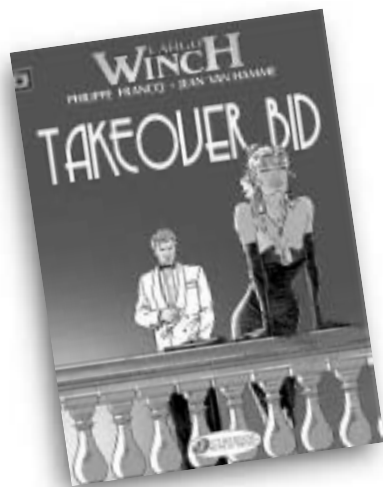
Aficionados are worried, too. "There are so few good writers....It's a crisis," laments Reynold Leclercq, who owns one of the 20 or so stores in Brussels devoted to comics.

Most Belgians who want a career in comics aspire to be illustrators, not wordsmiths. At the country's many comic fairs, it's the artists around whom thousands swarm for autographs. An exhibition currently on display at the Royal Museums of Fine Arts in Brussels called "Belgian Comics: Frames of Reference" profiles 20 current comic creators. Only four are writers, including Mr. Van Hamme.

The silver-haired master, who writes in French, says he wants to help aspiring writers succeed. To develop new talent, he recently selected 10 authors to create spinoffs of his "XIII" series. Each author is expanding upon one of the minor characters in the series, extending their stories into whole books. Mr. Van Hamme says he's sending the authors back for rewrite after rewrite, "like a drill sergeant."

Nine of the 10 authors are from France. "I couldn't find any promising young Belgians," Mr. Van Hamme says.

Bereft of good writers to feed Belgium's highly trained artists with stories, several Belgian pub-



Photos: Philippe Francq & Jean van Hamme/Cinebook Ltd/Dupuis (2); Daniel Michaels/The Wall Street Journal (2)



Above, a cover and page from the Largo Winch series by Philippe Francq & Jean Van Hamme (pictured at left); far left, a cartoon mural in Brussels.

Verstappen, a clerk at a comics store in Brussels. Says Mr. Van Hamme: "My goal is to be a popular storyteller."

Some of Mr. Van Hamme's biggest successes came through the exploration of subjects that few would have dared tackle in comics, says Mr. Verstappen.

"SOS Happiness" examines the tradeoff between security and freedom in a quasi-totalitarian European society 20 years in the future, and protagonists deal with issues such as medical care.

"The Barley Masters"—the tale of a brewing dynasty that begins in the late 19th century and spins into 20th-century corporate America—is as much socioeconomic history as soap opera.

Mr. Van Hamme's most unlikely success came as he resurrected Largo Winch again, but as a comic strip.

The feature, which chronicles adventures of a dashing young man who unexpectedly inherits a conglomerate based in Manhattan, spills over with both attractive women and paunchy men in suits. Textbook-like Largo Winch titles such as "Takeover Bid" and "The Price of Money" didn't deter young readers, even in France, where brash American-style capitalism has long been scorned. A recent installment in the series deals with business corruption in China.

"He's a better economics teacher than most economists, because he's more credible," says Didier Pasamonik, a curator of the Royal Museums' exhibition on comics. Mr. Pasamonik compares Mr. Van Hamme to renowned French 19th-century novelists Émile Zola and Honoré de Balzac for his ability to wrap complex social issues or the workings of mundane business transactions into page-turning narratives.

Mr. Van Hamme, who traces his literary roots to disposable comic strips of the 1940s, laughs off the lofty comparison. "I will never write a great novel," he says.

Still, he's disappointed that he hasn't inspired more competition. "I would love to have a lot of young lions trying to eat me," he says.

ing the world as a marketing manager for U.S. Steel, Mr. Van Hamme started drafting one or two stories a year for a Belgian comics magazine as a hobby.

After five years, a friend connected Mr. Van Hamme with an American comics publisher to explore creating an ambitious Belgian-style series that might sell in the U.S. Mr. Van Hamme proposed making the protagonist a rich playboy, Largo Winch. That project collapsed, but Mr. Van Hamme kept thinking about how to bring his character to life.

In 1976, when Mr. Van Hamme was a manager at Philips Electronics in Belgium, he changed course. "One day I decided that being the director of a department in a multinational wasn't my future," he recalls. He quit to become a full-time novelist.

His first effort was to resurrect Largo Winch in novels. The series, which was panned as a poor man's James Bond, flopped.

At the same time, Mr. Van Hamme also wrote comics, including one called "Story Without Hero," about a group of plane-crash survivors. Then "Thorgal" and "XIII" took off. By the early 1980s, his stories were selling hundreds of thousands of copies, in a business accustomed to selling a small fraction of that.

"With Van Hamme, comics became best sellers," says Frédéric Niffle, a Belgian comics publisher and biographer of Mr. Van Hamme. "He completely changed the industry."

By the 1990s, Mr. Van Hamme's comics were selling so well that "many alternative artists saw him as the enemy—only doing entertainment for money," says Nicolas

lishers are taking books to which they own rights and hiring illustrators to create graphic novels. Even American authors, such as crime writer Donald Westlake and 19th-century realist Stephen Crane, now have French-language comics.

At the Belgian Comic Strip Center, a museum in Brussels, spokesman Willem De Graeve says the shortage marks a big shift from the post-World War II era, when Belgium's comic classics were produced.

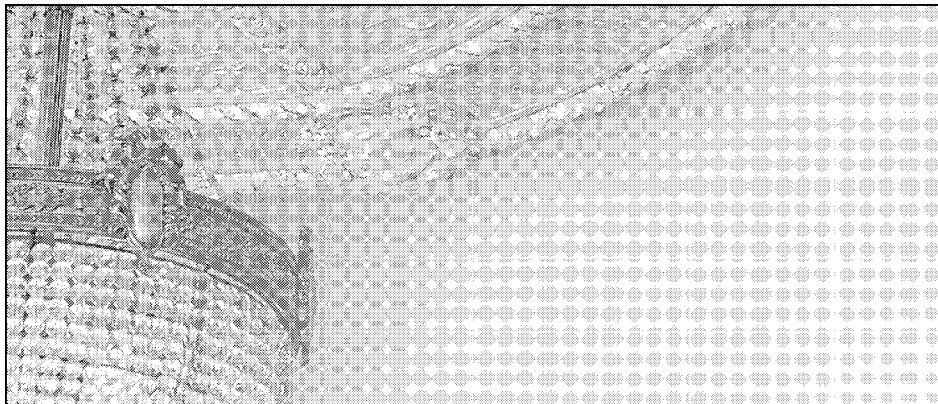
Tintin, the Smurfs and a cartoon cowboy named Lucky Luke became famous as much for their yarns as their pictures. Tintin creator Georges Prosper Remi, who went by the pen name Hergé, "learned to draw because he

wanted to tell stories," Mr. De Graeve says. That changed in the 1960s. "A new generation of artists wanted to show that comics were not just for children," says Mr. De Graeve. Illustrators became like cinematographers, striving to create increasingly elaborate frames conveying mood, emotion and action.

As a child, Mr. Van Hamme was an avid reader of comics. "It was like our mother's milk, but I never thought about making comics," he recalls.


While earning degrees in law, engineering, finance and journalism in the mid-1960s, he worked translating Peanuts and Blondie comics into French for Belgian newspapers. In 1968, while travel-

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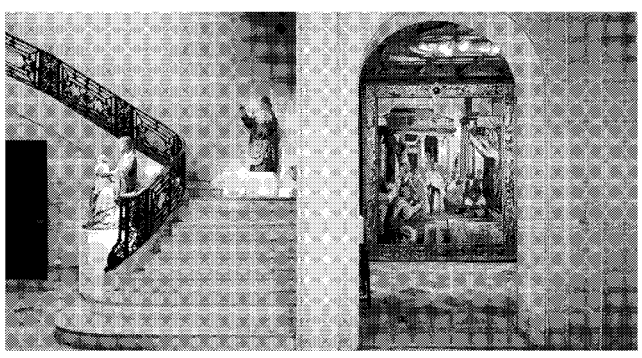
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❖ Top Picks

A 'Godot' worth waiting for

LONDON: Audiences no longer have much difficulty with Samuel Beckett's "Waiting for Godot." Nobody now bewails its obscurity. But even though director Sean Mathias's new production at the Theatre Royal Haymarket emphasizes the work's comic, even playful aspects, our abundant laughter does not distract from the tragic seriousness of the overall vision.

Beckett sets the play at a crossroads, the sole feature of which is the tree from whose boughs the two elderly tramps, Estragon and Vladimir, contemplate with relish the prospect of hanging themselves. Designer Stephen Brimson Lewis enlarges on this with a beautiful set of the shell of a theater, showing the back wall, with the tree sprouting from the ruins of the stage, encased within a decrepit proscenium arch of a Beaux Arts playhouse. The idea for the set comes from Beckett's hints throughout the text that the duo, during the 50 years they've known each other intimately, worked together in the music hall.

Great productions of "Godot" are not uncommon, and this hugely anticipated one joins the historic roll of honor if only because of its casting. As Estragon, the smelly-footed one whose boots pinch painfully, Ian McKellen's face crinkles with humor and humanity. Oddly, his Estragon seems younger than Sir Ian's own 70 years, because he exudes resilience; though his despair is believable, it seems to proceed from existential boredom, and not from the nightly beating he endures at the hands of young thugs.

He is matched mightily by

Patrick Stewart's Vladimir, whose bladder problems present his companion with repeated comic opportunities. In his role Mr. Stewart looks as though he's capable of extending the tender sympathy he shows Estragon to the whole world—yet he too manages to make the prospect of a double hanging seem like an invitation to the best party imaginable.

When the play's other two main characters appear, and Estragon and Vladimir have no lines for a long stretch, these two old stagers behave almost as a single organism. They have the perfect timing of veteran comic actors, listening, laughing and accepting the outrageousness of the ringmaster, Pozzo, and his demented slave, Lucky.

Simon Callow is a fine, pear-shaped Pozzo, with careful diction and monstrous selfishness. As Lucky, Ronald Pickup manages brilliantly to keep his undignified silence, to act entirely with his body and his eyes, until it is time for his extended, breath-defying rant, the pent-up memories of the ages expressed in a very long monologue.

To Mr. Mathias's credit, these four memorably moving performances celebrate and illuminate the text of this great work. In the end, despite the complex pessimism of the play, your spirits are lifted by the sheer physicality and control of their performances. Not so much by the cheerfulness that keeps breaking through as by the feeling that misery can be redeemed by art.

—Paul Levy

Until July 26
www.waitingforgodottheplay.com



Patrick Stewart as Vladimir and Ian McKellen as Estragon in 'Waiting for Godot.'

Sasha Gusov



'View of New Amsterdam' (circa 1665), by Johannes Vingboons.

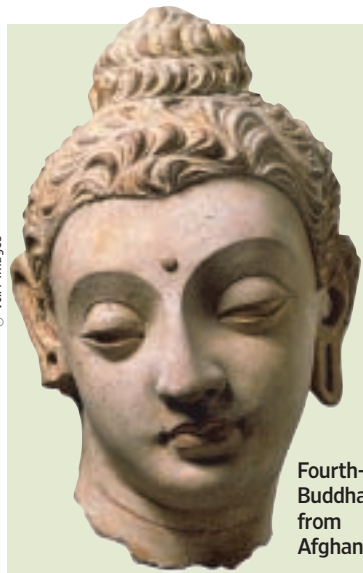
Dutch artifacts from the time they took Manhattan

AMSTERDAM: There is, next to some wonderful 17th-century portraits of native Americans, one eye-catching painting in the exhibition "Return to Manhattan" at the Rijksmuseum: a view of New Amsterdam, painted in watercolor by Johannes Vingboons in 1665. We see a harbor, a windmill, a church and lots of tiny houses with red roofs. The atmosphere is peaceful, with green meadows in a not so far distance. Who could have guessed that this is actually the tip of Manhattan? The English sea captain Henry Hudson discovered this site some 60 years earlier, in 1609.

This exhibition marks the 400th anniversary of his find with a collection of artworks and artifacts, such as the original agreement the Dutch East India Company had with Hudson. Other items include a letter detailing the purchase of Manhattan in 1626 from the island's native Americans in exchange for goods valued at 60 guilders. There is also the original 1667 Treaty of Breda, which ended the second Anglo-Dutch War.

—Willem Bruls

Until June 1
www.rijksmuseum.nl



Fourth-century Buddha head from Afghanistan.

New V&A gallery explores the many faces of Buddha

LONDON: Have you ever wondered why the smile on the face of the Buddha manages to be serene without being smug? After all, someone who's achieved total enlightenment and complete self-knowledge, and has transcended all desire, is surely allowed a little self-satisfaction. The new Robert H. N. Ho Foundation Buddhist Sculpture Gallery at the Victoria and Albert Museum consists of

four glorious rooms, arranged so as to be conducive to asking questions of this order.

Though during the life of its founder, Siddhartha Gautama (circa 563 B.C.-483 B.C.), Buddhism was a philosophy suspicious of image-making, within 500 years it had a rich iconography, which traveled from its birthplace in the northeastern part of the Indian subcontinent through much of the world along trade routes. We tend to forget that merchants carried it north to Afghanistan, where Buddhist art bumped into classical Western art, producing the poignant Fourth-century Gandhara head of

Buddha in the first room here. Its curly hair and oval face could easily mark a descendant of Alexander the Great.

The doctrines common to all schools of Buddhism stress change: Our desires bind us to the physical world only because we do not understand their transient nature; the only permanent state is transcendence. On the face of it, this belief is not very compatible with art, and particularly not with sculpture, which produces objects permanently frozen in space as well as in time. Moreover, each of the major schools developed conventions for how the Buddha, and later his disciples,

were to be portrayed.

One of the great pleasures of strolling through these rooms is the paradox of seeing how these unchanging canons actually evolved. Wall panels and brief films help you see what to look for in the posture, gaze, eyes, hair, head and hand movements, and signs conveyed by ears, brows, the third eye and the bump of wisdom. The gallery features about 50 pieces dating between 200 A.D. and 1850. The exhibits range from small portable objects to an entire 19th-century Buddhist shrine from Mandalay.

—Paul Levy

www.vam.ac.uk

In Munich, Hals and other stars from the Golden Age of Dutch painting

MUNICH: "Frans Hals and Haarlem's Masters of the Golden Age," at the Kunsthalle der Hypo Kulturstiftung, highlights a time in the 17th century when the Dutch city of Haarlem was undergoing fundamental political, religious and social changes. While the south of Holland was still embroiled in the Eighty Years' War, the northern provinces enjoyed prosperity and autonomy. Artists, who had previously served the church, turned to new subjects after the Reformation and found new patrons in the growing middle class.

The portrait came into its own. This show of more than 130 works contains some stunning examples.

The newly self-confident burghers commissioned artists to portray themselves, their families and the organizations they served. None did it better than Frans Hals (1582-1666), whose work vividly catches the nuance and expression of his subjects.

Especially impressive are the large group portraits showing companies of the civic guards or the militia, symbolic of the optimism of the men who established the new Dutch republic. Among the works on display is Hals's "Assembly of the Officers of the Arquebussiers Guild" (1633). The artist takes care to emphasize the weapons and rich clothing indicating the power and wealth. In his later

work Hals chose simpler compositions and a more sober palette. This phase culminated in the two masterpieces painted two years before his death showing the Regents and the Regentesses of the Old Men's Alms House (1664).

This comprehensive show also includes still lifes, as well as genre, landscape and architectural paintings, and monumental marine scenes. Hendrick Vroom's "Arrival of Frederick V of the Palatinate and Elizabeth Stuart in Vlissingen" (1623) is a detailed view of the harbor and the ships bearing the arriving dignitaries.

—Mariana Schroeder

Until June 7
www.hypo-kunsthalle.de



'Still-Life with Fruits, Nuts and Cheese' (1613), by Floris van Dijck.

Frans Hals Museum

That 'Odious Column' of Metal

Today the Eiffel Tower, the world's most celebrated monument and the iconic symbol of Paris, celebrates its 120th anniversary. Strikingly, the fame and allure of this improbable wrought-iron masterpiece have only grown with the passing decades. The tower, built by railway-bridge engineer Gustave Eiffel, has become a ubiquitous global image connoting modernity and glamour, while visitors who experience it firsthand are still amazed by the tower's potent mixture of spare elegance, immensity and complexity. And when the Eiffel Tower opens to its adoring public each day, the structure comes to life as crowds gaily clamber up and down its stairs, eating, drinking and flirting on the three platforms high in the sky. Open to the elements, enveloped in Eiffel's distinctive design, visitors can see and touch parts of the 18,038 pieces of iron (welded together with 2.5 million rivets) as they ascend heavenward.

The tower is so beloved that few today remember the storm of vitriol, mockery and lawsuits provoked by its selection as the startling centerpiece of the 1889 Paris Exposition Universelle. (One of the losing entries was a gigantic working guillotine!) Even as Eiffel was breaking ground by the Seine River in February 1887, 47 of France's greatest names decried in a letter to *Le Temps* the "odious column of bolted metal." What person of good taste, this flock of intellectuals asked, could endure the thought of this "dizzily ridiculous tower dominating Paris like a black and gigantic factory chimney, crushing [all] beneath its barbarous mass"? The revered painters Ernest Meissonier and William-Adolphe Bouguereau, writers Guy de Maupassant and Alexandre Dumas fils,

composer Charles Gounod and architect Charles Garnier all signed this epistolary call to arms, stating that "the Eiffel Tower, which even commercial America would not have, is without a doubt the dishonor of Paris."

Gustave Eiffel, a self-made millionaire whose firm constructed much-admired bridges all over the world, happily twitted his critics: "They begin by declaring that my tower is not French. It is big enough and clumsy enough for the English or Americans, but it is not our style, they say. We are more occupied by little artistic bibelots. . . . Why should we

not show the world what we can do in the way of great engineering projects?"

In fact, Eiffel was actually erecting what ambitious English and American engineers had only dreamed of for decades: a thousand-foot tower. "What was the main obstacle I had to overcome in designing the tower?" asked (and then answered) Eiffel: "Its resistance to wind" — a foe he had long ago bested in such pioneering bridge designs as his Pia Maria railway bridge in Oporto, Portugal. "And I submit that the curves of [the tower's] four piers as produced by our calculations, rising from an enormous base and narrowing toward the top, will give a great impression of strength and beauty." Eiffel the ardent republican wondered why his nay-saying compatriots could not see the glory. France, a lone republic surrounded by monarchies, was building "the tallest edifice ever raised by man," a completely original industrial-strength monument made possible by new knowledge and technologies, a colossal modern wonder of the world designed to draw vast throngs to France's Exposition Universelle.

The Americans did not hide their chagrin when they learned that at 1,000 feet the Eiffel Tower would dethrone their own 555-foot-tall Washington Monument, finally completed in 1884. Sniffed the *New York Times'* Paris correspondent: "The French admit [the tower's] originality and value, but they deplore its ugliness . . . au fond, they are not proud to show this gigantic iron structure to strangers. . . . [T]hey vote it an abomination and eyesore." The *Times* man insisted that the Washington Monument is "after all, more artistic than the Eiffel Tower." In truth, as the Eiffel Tower rose gracefully into the Parisian sky, its unique modern beauty catapulted it to world acclaim. An entire industry rushed to churn out Eiffel Tower replicas, as Phillip Cate notes in his book "Eiffel Tower: A Tour de Force"—tiny gold charms, solid chocolate confections, giant garden ornaments, or the myriad images executed in "pen, pencil, and brush, in photo and lithography, in oil and pastel, on paper, canvas, on wood and ivory, on china, steel, and zinc."

From the day the Eiffel Tower first opened on May 15, 1889, at 11:50 a.m., fairgoers flocked to ascend its giddy heights. From high up, they savored the spectacle of Paris looking tiny and the crowds down below coursing through the rococo Exposition, enjoying such novelties as Egyptian belly dancing, Japanese tea houses, Javanese dancers, wine from the world's largest oaken cask (pulled to Paris by 10 pair of oxen), and

the miracle of recorded sound at the Edison exhibit.

Those emerging from the elevator at the tower's pinnacle might have glimpsed Gustave Eiffel himself, attired in dark Prince Albert suit and silk top hat, squiring around yet an-

come to see the Eiffel Tower," Edison told a mob of journalists when he sailed into Le Havre. After his first visit to the fair, Edison said: "The Tower is a great idea. The glory of Eiffel is in the magnitude of the conception and the nerve in the execution." Nor could Edison refrain from boasting that the U.S. would "build one of 2,000 feet. We'll go Eiffel 100% better, without discount."

When Eiffel heard of this later, he said, "We'll see about that." And not until 1929 (six years after Eiffel's death) did another structure surpass the Eiffel Tower in height. It was the Chrysler Building at 1,046 feet. Two years later, the Empire State Building wrested away that title by reaching 1,250 feet. Moreover, while Gustave Eiffel's original contract called for him to disassemble his tower after 20 years, he ensured the survival of his magnum opus by making it an indispensable part of the French military's radio network.

Megaskyscrapers have long since overshadowed the Eiffel Tower's status as the world's tallest structure. And yet, the Eiffel Tower still speaks uniquely to the human

fascination with science and technology and to the human desire for pleasure and *joie de vivre*. In 1889, Jules Simon, the republican politician and philosopher, declared, "We are all citizens of the Eiffel Tower," a sentiment as true today as it was then.

Ms. Jonnes is the author of "Eiffel's Tower," available in Europe in June.



Gustave Eiffel's creation turns 120 years old on May 15.

other politician, famous actor, gold-brocaded royal from France's new colonial empire, or Buffalo Bill Cody, whose Wild West show in Neuilly was a sold-out sensation.

By the time Gustave Eiffel welcomed Thomas Edison to his celebrated monument that September, the tower was perhaps as famous as America's most famous inventor. "Like everyone else I've

How an Evolutionary Garden Grows

By James Taranto

Cambridge, England

This year marks the bicentennial of Charles Darwin, who revolutionized our understanding of life's origins. Listen to John Parker, though, and you almost wonder if we're celebrating the wrong man: "Darwin was an indolent, beetle-collecting, drinking, gourmandizing nobody." He was studying divinity at Cambridge University when John Stevens Henslow, a professor of mineralogy and botany, awakened his interest in natural history. "Henslow spotted something extraordinary in Darwin," Mr. Parker says. "He created somebody who was able to think. . . . Without Henslow, there would have been no Darwin."

Henslow himself had begun his research in botany in the 1820s, before Darwin arrived at Cambridge. As Mr. Parker explains, "The major consideration of the day, according to Henslow, was, What is the nature of species?" This, of course, is the ques-

tion that became Darwin's life work. It was Henslow who recommended Darwin to the captain of the HMS Beagle.

Henslow left another legacy: the Cambridge University Botanic Garden, which he established in 1831 to grow trees and other plants for research and teaching. Mr. Parker is now the garden's director. On a rainy spring afternoon, he led a group of journalists, visiting for a Templeton Fund conference, on an hour-long ramble of our own.

The centerpiece of the 40-acre garden is its 1,500 trees of 1,000 different species. Just inside the main gate is a giant redwood, "probably the biggest organism that's ever existed on the face of the Earth," says Mr. Parker. Two more stand some 600 feet away, at the other end of the garden's Main Walk. The redwoods here look a lot smaller than the ones I remember from a

childhood trip to California's Sequoia National Park, and Mr. Parker explains why: "These are babies. These are only 150 years old. They're about 120 feet in height"—one-third as tall as a full-grown redwood. "The oldest

one we know is 3,500 years old, so at 150, this is still in its nappie stage."

The Main Walk, the only straight line in the garden, showcases the coniferous (cone-bearing) trees, including pines, cedars and spruces. On either side are curved paths with flowering trees: chestnuts, maples, poplars. Each genus of tree is planted in clusters of different species or subspecies, showing both continuity and variety—for example, cedars from Lebanon, Morocco and the Himalayas.

"They're arranged in a particular order, and they're arranged in families," Mr. Parker tells us as we stroll along one of the paths. That order was set out in a

'These trees are the survivors.'

book by Swiss botanist A.P. de Candolle. Mr. Parker explains how this works when we stop in the Systematic Bed, which holds 1,600 species from 100 families of herbaceous plants, divided into groups according to de Candolle. Mr. Parker shows us how one group is arranged: "[Henslow] took the first page of that group—and it's the buttercup family, Ranunculaceae—put it in, in the far corner of his particular quadrant here, turned the pages, and you work your way all the way round. The last page of the entire book is an American family called the Phytolaccaceae, the pokeweeds, which is on the opposite side of the hedge from the buttercups. So you've gone all the way round the book and you've come back where you started."

He adds: "There's nowhere else where a book has been translated onto the ground in this way. . . . Everything Henslow did, he did for art as well as for science."

Cambridge is not necessarily the ideal location for a botanic

garden. As we stand amid the maples, Mr. Parker says those trees are "quite difficult for us to grow, because they tend to require an acid soil. This is a terrible soil, because it's really chalky, very calcareous, and it's not good for plant life of any sort."

If modern agriculture can compensate, Henslow's heirs aren't interested: "We do not dig if we can avoid it, we do not fertilize, we do not water, we do not spray. The plants either survive or die," Mr. Parker says. "The reason that these trees look so good . . . is that these are the survivors. They will survive under our conditions. . . . You grow them tough, they'll stay tough."

In case anyone hasn't gotten the point, he adds, "This is an evolutionary garden. What would you expect us to do?"

Mr. Taranto, a member of The Wall Street Journal's editorial board, writes the Best of the Web Today column for Opinion-Journal.com.

time off



Left, 'The House at the End of the World' (2005) by David LaChapelle, on show in Paris; above, handbag by Maria Hees, in Amsterdam; below, 'My Brother, My Enemy' (2001), by Erbossyn Meldibekov, in Lille.

Prague

art

"Prague Biennale" is an international exhibition of art and photography exploring the latest developments in international art. Karlin Hall
Until July 26
☎ 420-222-5123-76
www.praguebiennale.org

design

"The Swiss Army Knife—A Tool That's Become an Icon" presents a selection of historic pocket knives, some dating back to the Roman period, as well as some examples of Swiss daggers, exploring the history of the famous Swiss Army knife. Forum of Swiss History
May 16-Oct 18
☎ 41-41-8196-011
www.landesmuseen.ch

Stockholm

photography

"Nature Photographer Lennart Nilsson" shows images from 50 years of nature and wildlife photography by acclaimed Swedish photojournalist and filmmaker Lennart Nilsson (born 1922). National Museum of Natural History
Until Aug. 30
☎ 46-8519-5400-0
www.nrm.se

St. Petersburg

ballet and opera

"White Nights Arts Festival 2009" is an international ballet and opera festival, offering performances by Maria Guleghina, Anna Netrebko, violinist Leonidas Kavakos and others. Mariinsky Theatre
May 21-July 19
☎ 7-812-3264-141
www.mariinsky.com

Stuttgart

art

"Viennese Actionism" explores the art and artists behind "Viennese Actionism," part of a series of avant garde movements after the end of the World War II. Staatsgalerie Stuttgart
Until July 5
☎ 49-711-4704-00
www.staatgalerie.de

Utrecht

art

"Masterly Manuscripts—The Middle Ages in Gold and Ink" shows over 100 manuscripts from the 14th and 15th century. Museum Catharijneconvent
May 16-Aug. 23
☎ 31-30-2313-835
www.catharijneconvent.nl

Zurich

humor

"Witderland: A Guide to Swiss Humour" is a multimedia look at humorous interpretations of Switzerland. Schweizerisches Landesmuseum
Until Sept. 13
☎ 41-44-218-6511
www.witderland.ch

Source: ArtBase Global Arts News Service, WSJE research.

Amsterdam

fashion

"Timeless Handbags: 30 years of Maria Hees" shows purses and handbags by the Dutch artist (born 1948). Museum of Bags and Purses
Until June 1
☎ 31-20-5246-452
www.tassenmuseum.nl

art

"Jan Lievens (1607-1674)—A Child Prodigy's Career" exhibits works by the Dutch painter. Museum het Rembrandthuis
May 17-Aug. 9
☎ 31-20-5200-400
www.rembrandthuis.nl

Berlin

art

"John Flaxman and the Renaissance" presents the "Adoration of the Magi," a marble relief by the British artist John Flaxman (1755-1826). Bode Museum
Until July 12
☎ 49-30-2090-5577
www.smb.museum

history

"President Barack Obama—On the tracks of the Kennedys?" showcases photographs by the official White House photographer, Pete Souza. Kennedy Museum
Until Aug. 2
☎ 49-30-2065-3570
www.thekennedys.de

Bern

art

"Tracey Emin—20 Years" is a retrospective exhibition of sculptures, paintings and video work by contemporary British artist Tracey Emin (born 1963). Kunstmuseum Bern
Until June 21
☎ 41-31-3280-944

www.kunstmuseumbern.ch

Brussels

art

"A Memory of Paper" illustrates a century of Jewish life through collected postcards depicting people and places from Belgian Jewish life. Musée Juif de Belgique
Until Oct. 15
☎ 32-2-5121-963
www.new.mjb-jmb.org

Dresden

music

"Dresden Music Festival 2009" offers concerts and performances by the Royal Concertgebouw Orchestra, Vienna Philharmonic, Juilliard Dance and others under the theme "New World."
May 20-June 7
☎ 49-351-4866-666
www.musikfestspiele.com

Helsinki

architecture

"Alvar Aalto's Helsinki Legacy" presents 20 buildings in Helsinki designed by the Finnish architect and de-

signer Alvar Aalto (1898-1976).

Laituri
May 22-Aug. 29
☎ 358-9-3103-7390
laituri.hel.fi

Lausanne

photography

"Carlo Valsecchi: Lumen" exhibits large format photography Italian photographer Carlo Valsecchi (born 1965). Musée de l'Elysée
Until June 14
☎ 41-21-3169-911
www.elysee.ch

Liège

art

"Of Tomorrow by Delvaux" showcases paintings featuring stations, trains and tramways by Belgian Surrealist artist Paul Delvaux (1897-1994). Le Grand Curtius Museum
Until June 28
☎ 32-4-2219-325
www.grandcurtiusliege.be

Lille

art

"Lille 3000: Europe XXL East is

the New West is the New East..." is an art festival dedicated to Eastern Europe and Istanbul with 2,500 events. Lille 3000
Until July 12
☎ 33-3-2852-3000
www.lille3000.com

London

photography

"Bob Dylan 1966 European Tour: Photographs by Barry Feinstein" documents Bob Dylan's 1966 European tour. National Portrait Gallery
Until Aug. 30
☎ 44-20-7306-0055
www.npg.org.uk

Madrid

art

"Joaquín Sorolla (1863-1923)" brings together about 100 paintings by Spanish artist Joaquín Sorolla. Museo Nacional del Prado
May 26-Sept. 6
☎ 34-91-3302-800
www.museodelprado.es

Munich

photography

"Zoe Leonard: Photographs" shows works by the American photographer (born 1961). Pinakothek der Moderne
Until July 5
☎ 49-89-2380-5360
www.pinakothek.de

Paris

photography

"David LaChapelle" is a retrospective of 200 works by the American photographer, video, commercial and film director (born 1963). Musée de la Monnaie
Until May 31
☎ 33-1-4046-5666
www.monnaieedeparis.com



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