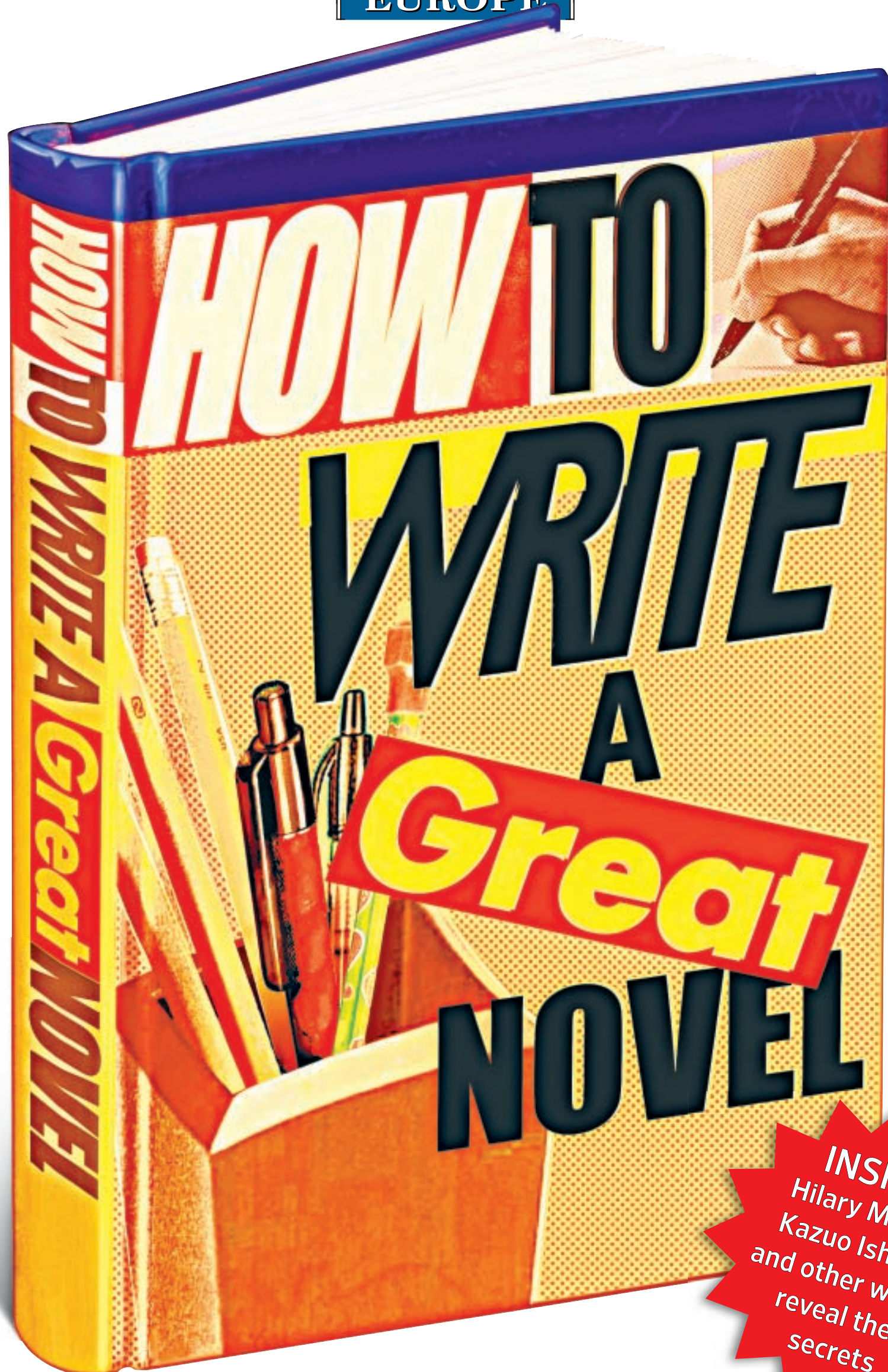


WEEKEND JOURNAL.

EUROPE



INSIDE!
Hilary Mantel,
Kazuo Ishiguro
and other writers
reveal their
secrets

Contents

3 | Fashion

Bamboo: a new fashion alternative

6-7 | Art



▲ Marcin Maciejowski's 'The Phantasmagoric level of the picture.'

Poland becomes a contemporary-art hot spot

8 | Art

Building an auction house as a second career

Collecting: Geneva's jewels

4-5 | Cover story Books

How to write a great novel

The world's top authors reveal their secrets



Nobel Laureate Orhan Pamuk pictured at the Guardian Hay Festival 2006.

COVER, illustration by Robert Rodriguez.

9 | Sports

Golf Journal: Making the cut over 40

10 | Top Picks

Chagall in Istanbul

Chasing the sun with Giacometti

At Buckingham Palace, high society caught off-guard

11 | Taste

Dead man spying

12 | Time Off

Our arts and culture calendar

WEEKEND JOURNAL

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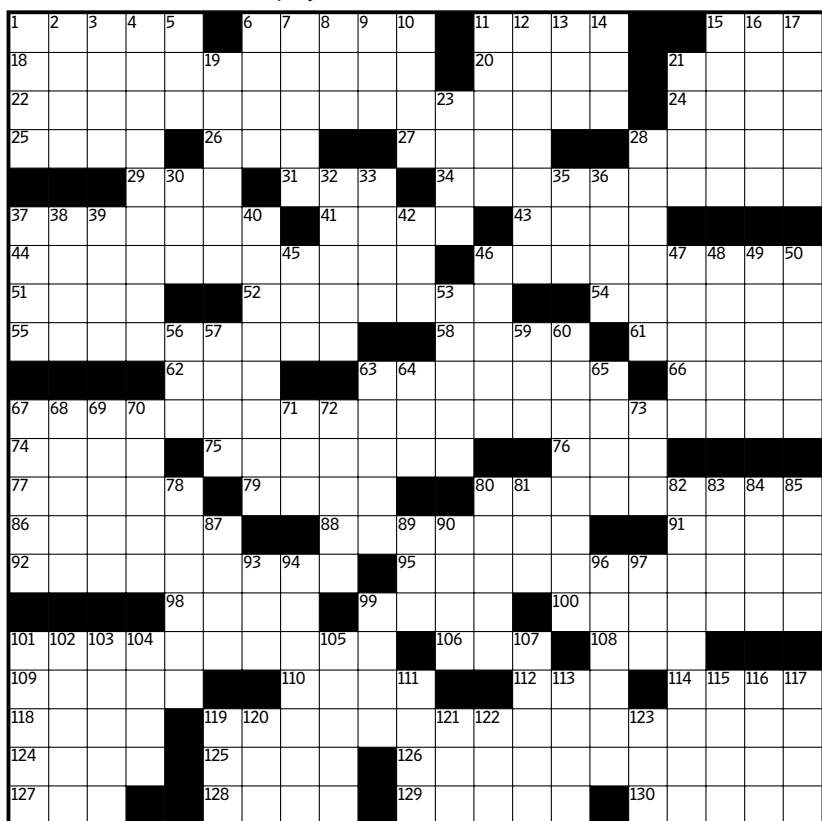
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THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

- | | | | |
|-------------------------|---|---|--|
| 1 Kafka theme | 22 Its business is going through cycles | 34 Safari-inspired weekend wear | 51 Robert of "The Sopranos" |
| 6 Silent butler's catch | 24 Reams | 37 Kitchen spreader | 52 Religious collection |
| 11 Tampa squad | 25 Citation abbr. | 41 "___ you one!" | 54 Egyptian peasant |
| 15 Bit of fiction | 26 Some fridges | 43 Marlon's second Oscar-winning role | 55 They're bound for school |
| 18 Mediation pro | 27 You can bet on it | 44 National Theatre of Japan offering | 58 "Tess of the d'Urbervilles" libertine |
| 20 Prom night hair | 28 Shopping cart's path | 46 Features of anatomically correct dolls | 61 Early American diplomat Silas |
| 21 Kenny Rogers hit | 29 Class action org.? | | |
| | 31 Dwindle | | |

Find Your Inner Child / by Elizabeth C. Gorski



- | | | | |
|---|----------------------------------|---|--|
| 62 Maritime CIA | 9 Pam Tillis's father | 63 ___ ballerina | 89 Sugar meas. |
| 63 Boxster maker | 10 Sib, in dialect | 64 Product of a field of dreams? | 90 Squeezed (out) |
| 66 Easy partner | 11 Brewer Adolphus | 65 Cabinet dept. since 1979 | 93 He left Maria for Jackie |
| 67 Bento box entree | 12 Lift from beneath | 67 North Pole name | 94 "Big Daddy" star |
| 74 Peace Prize winner Walesa | 13 401, long ago | 68 "___ Good" (2002 No Doubt hit) | 96 "Did I just say that on national television?" |
| 75 Goes off course | 14 Sample sauce with bread | 69 Without a trace of cordiality | 97 Zip |
| 76 ___ -de-sac | 15 Trumped-up | 70 Ring leader | 99 Puts it to |
| 77 Cover, of a sort | 16 Golden boys | 71 It comes before quattro | 101 Refine |
| 79 Suffix in moisturizer names | 17 Memory measures | 72 "Copperhead Road" singer | 102 Metrical feet |
| 80 Nutters | 19 Rwanda's capital | 73 Kind | 103 Kicked, in a way |
| 86 Emmy winner Tracey | 21 Hideaway | 78 Lipton rival | 104 As concerns |
| 88 Subsequently | 23 Casino tool | 80 Legal documents | 105 "Endymion" poet |
| 91 Mixture | 28 Darling | 81 Mason's aid | 107 Like rich soil |
| 92 Reminder from Mom | 30 Barbados music style | 82 He was married to Ursula Andress and Linda Evans | 111 Kitchen gadget brand |
| 95 Compete in the Super G | 32 Tight spots | 83 Lena of "Chocolat" | 113 Deli slices |
| 98 Mystique | 33 Lauderdale's neighbor | 84 Vitriol | 115 Second opening? |
| 99 In ___ (peevish) | 35 Puffed cereal brand | 85 "You got yourself a deal!" | 116 River to the Baltic |
| 100 Climbed, as a pole | 36 "What business is ___ yours?" | 87 Brain surgeon's field: Abbr. | 117 For fear that |
| 101 Samoan Fog Cutter and Day Tripper, e.g. | 37 Cheesecake feature | | 119 Father figures |
| 106 Broadband option | 38 ___ Alto | | 120 Half of bi- |
| 108 Antique | 39 Harbor, perhaps | | 121 Miff |
| 109 "___ bet?" | 40 Touched on | | 122 Day, in Durango |
| 110 Hockey trick | 42 Chinese dynasty | | 123 Apt. coolers |
| 112 Acapulco treasure | 45 Arctic diver | | |
| 114 Organic compound | 46 Burrito garnish | | |
| 118 Like some profs. | 47 Friendship 7 pilot | | |
| 119 Annual fall event on Fifth Avenue | 48 Chef Ducasce | | |
| 124 "...sting like ___" | 49 Jack of "Twin Peaks" | | |
| 125 Without ___ (daringly) | 50 Not opaque | | |
| 126 They may be dusted | 53 Elwes and Grant | | |
| 127 Child in seven of this puzzle's longest answers | 56 ___ choy (Chinese cabbage) | | |
| 128 Important men | 57 Lacking width and depth | | |
| 129 Gives the nod to | 59 Theologian who opposed Luther | | |
| 130 LPGA player's wear | 60 Mexican-Americans | | |

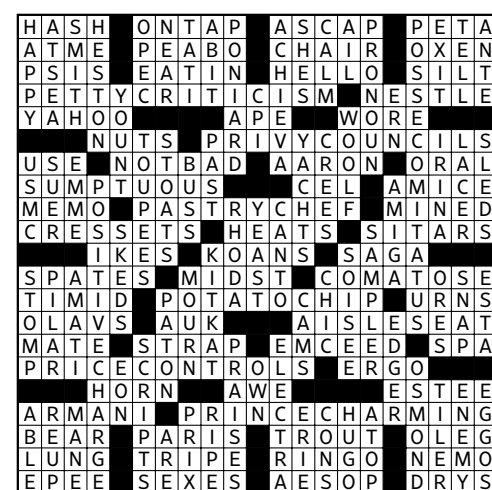
Down

- Sanctuary section
- Like the Ger. "das"
- Strip by the Mediterranean
- It might be a bust
- William Shatner's "___ War"
- Give up
- Pee Wee in Cooperstown
- "___ Lazy River"

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Last Week's Solution



❖ Fashion

Picking apart bamboo-couture

FAST-GROWING BAMBOO has an eco-friendly image. Slinky, soft bamboo fabric has made its way into my wardrobe in the form of a number of buttery shirts and dresses. When I came across the eco-label Viridis Luxe, it wasn't Uma Thurman and Laura Dern's patronage of the brand that attracted me. It was the clothes' luxurious feel and comfortable styling.

On Style CHRISTINA BINKLEY

Indeed, bamboo has had the most success among all the new "eco-textiles" on store shelves—fabric billed as environmentally friendly and made from materials such as soybeans, corn, milk, seaweed and recycled plastic. Bamboo shows up in clothes sold in Nordstrom and Saks Fifth Avenue and it bears such deluxe labels as Ermenegildo Zegna, Rag & Bone and Ralph Lauren, as well as more eco-focused brands. Because it is so exotically soft, bamboo is often marketed alongside luxury fibers like silk and cashmere.

Bamboo's story sounds clear and appealing: like hemp, the plant grows quickly without the irrigation, pesticides or fertilizer often used to grow cotton. It's often sold as "biodegradable," and the plant's antimicrobial properties have been used to market athletic clothes made from the fiber. "People are switching from cotton to bamboo," says Aarti Doshi, regional manager for bamboo-fabric distributor Doshi Group, based in Mumbai, India.

When I looked below the surface, though, I found that bamboo fabric is less "eco" and "sustainable" than it seems. The bamboo used in textiles has to be heavily manipulated to go from stem to store. To create fabric, it's chopped up and dissolved in toxic solvents—the same process that recycles wood scraps into viscose or rayon. Indeed, bamboo fabric technically is rayon.

In the U.S., the Federal Trade Commission sued four small bamboo-clothing manufacturers in August, citing them for false labeling, among other concerns, under the 1958 Textile Fiber Products Identification Act. The companies had used language such as "natural," "biodegradable," and "antimicrobial." But bamboo fabric isn't natural, the FTC said, since it's a textile developed by chemists. The agency also said the biodegradable and antimicrobial qualities of the plant don't survive the manufacturing process.

In a bulletin titled "Have You Been Bamboozled by Bamboo Fabrics?" the FTC said that bamboo fabrics "are made using toxic chemicals in a process that releases pollutants into the air."

The FTC's four cases are close to being settled without penalties, but with the requirement that the fabric be labeled as viscose or rayon, and without the claims about biodegradability and antimicrobial properties, says FTC staff attorney Korin Ewing.

Of course, rayon doesn't have the same all-natural ring as bamboo. Salvatore Giardina, a designer and adjunct professor in textile development and marketing at the Fashion Institute of Technology in New York, says he works with hemp and linen but stopped using bamboo



several years ago after a manufacturer told him it should be labeled as viscose. "I manufacture a very high-end product—there's no way I can put on my label 100% viscose," he says.

Bonnie Siefers, founder and designer of Jonāno, one of the apparel makers sued by the FTC, says she has stopped marketing her bamboo line as biodegradable or antimicrobial. She is also working with newer fabrics made from corn sugars—which technically make something like polyester, but without the petroleum base.

But a search on the Web shows hundreds of apparel makers still market bamboo fabrics as eco-friendly. Ms. Ewing notes they probably have good intentions. "We have to be sure that sellers do their homework," she says. Most bamboo is grown in China, where it's harder to monitor suppliers.

Of course, bamboo doesn't have to be processed heavily to be used in products—witness the many home items, from furniture to flooring, on the market.

But some wearers have other gripes about bamboo. Mr. Giardina, the FIT professor, says he found that bamboo fabric is unstable and likely to stretch out of shape in damp weather. Uniform Knitters Ltd., a Hong Kong apparel manufacturer, abandoned bamboo fabrics because they tend to shrink and have odd variances in color, according to a company spokeswoman.

My bamboo clothes also proved somewhat unstable. After a few washes, tiny holes began to appear randomly in my new bamboo wardrobe. Hala Bahmet, the designer of Viridis Luxe, says the holes were the fault of too-thin yarn.

"Brands—us included—cranked out these delectable, lightweight, creamy garments that don't have the durability," she says. She now adds organic cotton to her clothes to improve durability, and she labels them "viscose from bamboo." She has had better success mixing hemp and cashmere in her sweaters, which are gorgeous.

Ms. Bahmet says she hopes the FTC concerns lead to research on better bamboo production, because it doesn't involve diverting an important food source such as corn to fabric production. "Bamboo is just in its infancy as a fiber," Ms. Bahmet says. "It's not even a teenager yet."



Viridis Luxe, designed by Hala Bahmet, is one of the brands making clothes with fabric derived from bamboo.

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Andrea Radtoli (2); Alamy

The secrets of writing a great novel

Top authors share their methods for getting the story on the page

By ALEXANDRA ALTER

RICHARD POWERS LOUNGES in bed all day and speaks his novels aloud to a laptop computer with voice-recognition software. Junot Diaz, author of the Pulitzer-prize winning novel “The Brief and Wondrous Life of Oscar Wao,” shuts himself in the bathroom and perches on the edge of the tub with his notebook when he’s tackling a knotty passage. Hilary Mantel, whose Tudor drama “Wolf Hall” claimed this year’s Man Booker Prize, jumps in the shower when she gets stuck. “The number of pages I’ve got that are water marked, I can’t tell you,” Ms. Mantel said.

An unusually robust crop of books from some of the biggest names in literature has landed this fall. Kazuo Ishiguro, Orhan Pamuk, Mr. Powers and Nicholson Baker have books out, along with a host of other authors.

Behind the scenes, many of these writers say they struggle with the daily work of writing, clocking thousands of solitary hours staring at blank pages and computer screens. Most agree on common hurdles: procrastination, writer’s block, the terror of failure that looms over a new project and the attention-sucking power of the Internet.

A few authors bristle when asked the inevitable question about how they write. Richard Ford declined to reveal his habits, explaining in an email that “those are the kind of questions I hope no one asks me after readings and lectures.” Others revel in spilling minute details, down to their preferred brand of pen or font size (Anne Rice uses 14-point Courier; National Book Award nominee Colum McCann sometimes uses eight-point Times New Roman, forcing himself to squint at the tiny type). Some now offer fans a window into the process, reporting on their progress on blogs and Twitter feeds. On his author Web site, John Irving describes how he begins his novels by writing the last sentence first.

Here is how a range of leading authors describe their approach to writing—a process that can be lonely, tedious, frustrating and exhilarating.

ORHAN PAMUK

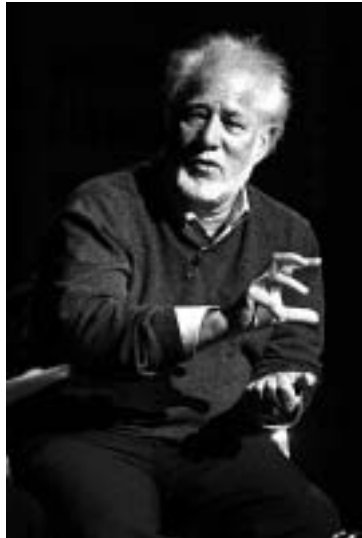
Turkish novelist and Nobel laureate Orhan Pamuk often rewrites the first line of his novels 50 or 100 times. “The hardest thing is always the first sentence—that is painful,” says Mr. Pamuk, whose book, “The Museum of Innocence,” a love story set in 1970s Istanbul, came out last month.

Mr. Pamuk writes by hand, in graph-paper notebooks, filling a page with prose and leaving the adjacent page blank for revisions, which he inserts with dialogue-like balloons. He sends his notebooks to a speed typist who returns them as

The hardest thing is always the first sentence—that is painful.

typed manuscripts; then he marks the pages up and sends them back to be retyped.

Mr. Pamuk says he writes anywhere inspiration strikes—on airplanes, in hotel rooms, on a park bench. He’s not given to bursts of spontaneity, though, when it comes to plot and story structure. “I plan everything,” Mr. Pamuk says.



MICHAEL ONDAATJE

Booker-prize winner Michael Ondaatje’s preferred medium is 8 1/2-by-11-inch Muji brand lined notebooks. He completes the first three or four drafts by hand, sometimes literally cutting and pasting passages with scissors and tape. Some of his notebooks have pages with four layers underneath.

Words come easily for the author—the bulk of the work is arranging and rewriting sentences. “I don’t understand this whole concept of writer’s block,” says Mr. Ondaatje, who says he is working on a novel at the moment but declines to elaborate. “If I get stuck, I work on another scene.”

Sometimes he goes through an “anarchic” stage, cutting out characters or rearranging scenes. “Some writers know what the last sentence is going to be before they begin—I don’t even know what the second sentence is going to be,” says Mr. Ondaatje, whose most recent novel, “Divisadero,” came out in 2007.



MARGARET ATWOOD

“Put your left hand on the table. Put your right hand in the air. If you stay that way long enough, you’ll get a plot,” Margaret Atwood says when asked where her ideas come from. When questioned about whether she’s used that approach, she adds, “No, I don’t have to.”

Ms. Atwood, who has written 13 novels, as well as poetry, short stories and nonfiction works, rarely gets writer’s block. When ideas hit her, she scribbles phrases and notes on napkins, restaurant menus, in the margins of newspapers. She starts with a rough notion of how the story will develop, “which usually turns out to be wrong,” she says. She moves back and forth between writing longhand and on the computer. When a narrative arc starts to take shape, she prints out chapters and arranges them in piles on the floor, and plays with the order by moving piles around. Twice, she’s abandoned books after a couple hundred pages.



Photo: Press/ZUMA Press (Pamuk); Writer Pictures (Powers, Ondaatje); Corbis (Atwood, Rice)



RICHARD POWERS

Richard Powers, whose books are often concept-driven, intricately plotted and stuffed with arcane science, wrote his last three novels while lying in bed, speaking to a lap-top computer with voice-recognition software.

To write “Generosity,” his novel about the search for a happiness gene, he worked like this for eight or nine hours a day. He uses a stylus pen on a touch screen, rewriting sentences and highlighting words.

“It’s recovering storytelling by voice and recovering the use of the hand and all that tactile immediacy,” Mr. Powers says of the process. “I like to use different parts of my brain.”



ANNE RICE

When she was working on her first novel, “Interview With a Vampire,” in the early 1970s, Anne Rice revised each typed page before moving on to the next. These days, she writes on a computer rather than a typewriter, and revisions are constant and more fluid. She writes a chapter a day to make sure each section is consistent in its tone and style, and often works for eight or nine hours straight when she’s in the middle of a novel. Sometimes, she’ll spend a year or two researching a book before she begins a full first draft. Ms. Rice, who is writing the third book in her trilogy about angels, edits her work continuously, down to tiny copy-editing changes.



KAZUO ISHIGURO

From the time he was a teenager until his mid-20s, novelist Kazuo Ishiguro tried, unsuccessfully, to make it as a songwriter. His early career helped him to develop his style of spare, first-person narration where the narrator seems to know more than he or she lets on at first.

Mr. Ishiguro, author of six novels, including the Booker-prize winning "Remains of the Day," typically

Ishiguro's unsuccessful songwriter career helped him develop his style.

spends two years researching a novel and a year writing it. Since his novels are written in the first person, the voice is crucial, so he "auditions" narrators by writing a few chapters from different characters' points of view. Before he begins a draft, he compiles folders of notes and flow charts that lay out not just the plot but also more subtle aspects of the narrative, such as a character's emotions or memories.

Obsessive preparation "gives me the opportunity to have my narrators suppress meaning and evade meaning when they say one thing and mean something else," he says.

He collects his notes in binders and writes a first draft by hand. He edits with a pencil, then types the revised version into a computer, where he further refines it, sometimes deleting chunks of 100 pages.

COLUM MCCANN



When he's in the middle of a novel, Colum McCann sometimes prints out a chapter or two in large font, staples it together like a book,

and takes it to New York's Central Park. He finds a quiet bench and pretends he's reading a book by someone else. Other times, when he's re-reading a bit of dialogue, he'll reduce the computer font to eight-point Times New Roman. "It forces me to peer at the words and examine why they're there," Mr. McCann wrote in an email message.

To research his 2009 novel "Let the Great World Spin," which is set in New York in the 1970s and is a finalist for the National Book Award, Mr. McCann went on rounds with homicide and housing cops.

The hardest moment often comes at the end of a project, when he's emotionally spent and terrified that he'll never be able to write another novel, he says. At such moments, he reminds himself of Samuel Beckett's advice: "No matter. Try again. Fail again. Fail better."



NICHOLSON BAKER

Most days, Nicholson Baker rises at 4 a.m. to write at his home in South Berwick, Maine. Leaving the lights off, he sets his laptop screen to black and the text to gray, so that the darkness is uninterrupted. After a couple of hours of writing in what he calls a dreamlike state, he goes back to bed, then rises at 8:30 to edit his work.

He wrote his first novel, "The Mezzanine," by dictating to a voice recorder during his commute to work. For his recent novel "The Anthologist," a first-person narrative by a frustrated poet who's struggling to write the introduction to a new anthology, he grew out a beard to resemble his character, put on a floppy brown hat, set up a video camera on a tripod and videotaped himself giving poetry lectures. He transcribed about 40 hours worth of tape, and ended up with some 1,000 pages of notes and transcription. Creating the voice of a rambling professor "was something I had to work on a lot in order to get the feeling of being sloppy," said Mr. Baker.

Even then, Mr. Baker decided the first draft was too orderly. So he divided the novel into numbered sections, then went to a random-number generating Web site and arranged the chunks according to the random order it gave him. It was a total mess. He had to return to the original order, although a few random bits worked. "I had to claw myself back to the old way," he said.

JUNOT DÍAZ



"I think 90% of my ideas evaporate because I have a terrible memory and because I seem to be committed to not scribble anything



Writer Pictures (Mantel, Powers); Corbis Outline (Diaz); Corbis (Baker, McCann); Reuters (Ishiguro)

HILARY MANTEL

British novelist Hilary Mantel likes to write first thing in the morning, before she has uttered a word or had a sip of coffee. She usually jots down ideas and notes about her dreams. "I get very jangled if I can't do it," she says.

She's an obsessive note taker and always carries a notebook. Odd phrases, bits of dialogue and descriptions that come to her get

The trickiest part of writing 'Wolf Hall' for Hilary Mantel was trying to match her version to the historical record.

tacked to a 2-meter-tall bulletin board in her kitchen.

Ms. Mantel spent five years researching and writing the book, "Wolf Hall," her Booker Prize-winning Tudor drama set in the court of Henry VIII. The trickiest part was trying to match her version to the historical record. To avoid contradicting history, she created a card catalogue, organized alphabetically by character. Each card contained notes showing where a particular historical figure was on relevant dates. "You really need to know, where is the Duke of Suffolk at the moment? You can't have him in London if he's supposed to be somewhere else," she says.

One day, she was in a panic over how she would fit everything into the novel. She took a shower—her usual head-clearing ritual. "I burst out of the shower crying 'It's two books!'" says Ms. Mantel, who is writing a sequel that will end with Cromwell's beheading in 1540.

►Read about more authors' writing methods at WSJ.com/Lifestyle

Polish art, on tour

Young artists turn Poland into a contemporary-art hot spot

BY J. S. MARCUS

THE ART WORLD is marked by uncertainty these days, but one thing is clear—Poland's contemporary artists have put their country on the international art map. In London, the Warsaw sculptor Mirosław Balka has filled the Tate Modern's enormous Turbine Hall with an acclaimed installation. In Düsseldorf, the Kunstsammlung Nordrhein-Westfalen, or K21, is showing Western Europe's first survey of work by the young Krakow painter Wilhelm Sasnal. In Paris, starting in early 2010, the Galerie Thaddaeus Ropac will show new work by another young Krakow painter, Marcin Maciejowski, and the Centre Pompidou will feature a large new sculpture by Warsaw-based artist Monika Sosnowska, which will serve as the signature work in a major show about post-war Eastern European art.

But of course the very best place to find out about Polish art is Poland. Once a must-see for tourists interested in the tragic aspects of Europe's past, Poland has now become an important destination for contemporary-art fans. "The transformation is visible," says Warsaw gallery director Andrzej Przywara, of Warsaw's art scene—and, by extension, of Poland itself. "Let's say it's cool."

The country's most important galleries are in Warsaw. But Poland has strong regional identities, and to find out what's going on, you will need to acquaint yourself with several other destinations as well. The place to start is Poznan, a three-hour train ride from Berlin.

A banking and insurance center, still bearing signs of pre-World War I Prussian rule, Poznan is home to the country's best-known contemporary art collector, Grazyna Kulczyk. Ms. Kulczyk, the former wife of Polish businessman Jan Kulczyk, has managed to bring together some of the biggest names in the art world, like German photographers Andreas Gursky and Thomas Demand, and place them alongside Polish artists like Mr. Balka. Julian Heynen, who curated Mr. Sasnal's Düsseldorf show, describes Ms. Kulczyk's holdings as "huge."

Since 2007, highlights of Ms. Kulczyk's collection, along with special exhibitions, have been shown in her redbrick shopping mall, the Stary Browar, a Prussian-era brewery. The mall, about 15 minutes walk from Poznan's main station, is also home to a new conceptual hotel, Blow Up 5050, which serves as both a luxury hostelry and an electronic-art installation.

Warsaw, three hours east of Poznan by train, is still a casualty of war. Once a charming Central European capital, with a cityscape memorably captured by the 18th-century painter Bernardo Bellotto, Warsaw was leveled to the ground by occupying Germans after a failed uprising in 1944. During the postwar years, the city's historic center was painstakingly rebuilt, while other areas were scarred by the excesses of communist architecture and makeshift town planning. Now undergoing successive waves of capitalist booms and busts, the city is a stirring panorama of the new, the very new, and the apparently old—a sort of art installation in itself, marked by random ugliness, newfangled elegance and an unmistakable energy.

Warsaw "is this incredible anomaly," says Miami collector Don Rubell, who first visited in 2003, after meeting the directors of Foksal Gallery Foundation, the city's leading commercial gallery. "It looks 500 years old and is 60 years, so you know there has to be something bizarre happening."

Mr. Rubell, who actively collects works by young Polish artists like Warsaw painter Zbigniew Rogalski, says that he, his son Jason and his wife Mera "were struck by the sheer conceptual nature" of the art they saw there, and some of the most interesting art venues now in Warsaw have a strong conceptual aspect.

Postwar Polish conceptual artist Edward Krasinski died in 2004, at the age of 79, and his studio in central Warsaw has been preserved just as he left it, as a de facto installation, maintained by Foksal Gallery Foundation and open to the public by appointment since 2007. Housed in a communist-era apartment block, the space, with isolated mismatched furnishings, has an uncanny sparseness. "I like the situation," says installation artist Monika Sosnowska. "It looks as if Krasinski has just left and gone to the bar."

Conceptual elements even creep into the way people eat in Warsaw. Andrzej Przywara, director of the Foksal Gallery Foundation, recommends U

Kucharzy. The restaurant is surreally situated in the former kitchens of the Hotel Europejski, a cold-war relic, which is otherwise closed. "Eating there is like an experience out of a Peter Greenaway movie," he says, invoking the films of the British experimental filmmaker. "Really a performance."

Mr. Przywara also recommends the temporary exhibition space of Warsaw's Museum of Modern Art, an ambitious project that artists and curators expect to become the centerpiece of the Polish art scene. Designed by Swiss architect Christian Kerez, the undulating hangar-like building is scheduled for completion in 2016.

Before World War II, Poland's most important modern art institution was not in Warsaw, but in Łódź, the Russian Empire's 19th-century industrial boomtown, about two hours south of Warsaw by train. The Muzeum Sztuki, housed for many years in a textile magnate's Victorian mansion, relocated last year to a restored textile mill.

"It's a very special collection," says Adam Szymczyk, a Łódź native and former curator at the Foksal Gallery Foundation, who is now director of Basel's Kunsthalle. The museum, he says, contains "core works collected in the 1930s by artists and poets," which "is a very unorthodox way of gathering art." He describes it as a "must" for visitors interested in Polish art.

Krakow, another few hours south by train from Łódź, is the one major Polish city that escaped destruction during World War II, and nearly all of its cultural treasures, like the famed Renaissance wooden altar in its basilica, remain intact. Located in the relatively free Austro-Hungarian Empire during partition, the city became Poland's cultural capital in advance of the country's modern re-emergence after World War I. In its post-Communist incarnation, Krakow remains quaint, and traditional, and unmistakably beautiful—the polar opposite of brash, buzzing, high-rise Warsaw.

Krakow's contemporary art scene, befitting the city's old-fashioned atmosphere, is marked by 19th-century bohemian trappings.

"I hate this city," says painter Wilhelm Sasnal, who studied in Krakow in the 1990s and, in spite of his dislike, recently moved back after a few years in southeast Poland. Mr. Sasnal says that it's "perverse" for contemporary artists to live in "conservative" Krakow, the home of Polish Pope John Paul II and the country's ecclesiastical center. Nonetheless, many of the country's most talented and successful young artists do live here, including Mr. Maciejowski, and the 29-year-old painter Jakub Julian Ziolkowski.

The city is known for its artists' hangouts, and Mr. Sasnal recommends Piekny Pies, or "pretty dog," near the Old Town's main square. It's a "place for drinking," says Mr. Sasnal, who notes that "once you step inside" you might not leave "until 5 a.m."

Although he has little to say about the city's celebrated cultural attractions, he praises Krakow's "very small places" for showing contemporary art, like ZPAF i S-ka, a gallery specializing in art derived from photographic images.

It's not surprising that Krakow, which was the cradle of Polish nationalism during the long decades of partition, and the spiritual home of resistance to communism, should now serve as a goading background to many of the country's important young artists. The artists of the new Polish wave often work closely with historical allusions and national subject matter—unlike the painters associated with Germany's New Leipzig School, which took the art world by storm a few years ago.

Young Polish artists "live their history," says Julian Heynen. Mr. Rubell agrees: "The Poles are rooted in Poland," he says, when asked to compare the new Polish artists with their counterparts in the former East Germany, whose work has often been inspired by an array of sources, including video games.

Mr. Sasnal himself concedes that a meditation on Polish identity, which some find present in his paintings and films, is there—but unconscious. "I'm soaked in this tradition," he says.

—J.S. Marcus is a writer based in Berlin.

Once a must-see for tourists lured by Europe's tragic past, Poland has become a destination for contemporary-art fans.

WHERE TO STAY

Poznan

Blow Up Hall 5050, housed in a secluded corner of a restored 19th-century brewery, is part art installation, part luxury hotel. Made in collaboration with Mexican artist Rafael Lozano-Hemmer, the hotel, which opened in early 2009, is a series of fabulous interactive spaces. Guests are given iPhones instead of room keys. Prices around €320 for a double room; www.blowuphall5050.com.

Warsaw

Ma Maison Residence Diana, around the corner from the Foksal Gallery Foundation, a leading Warsaw gallery, has beautifully furnished apartments for rent by the night. Located in a quiet courtyard. Prices average around €130

per night for a one bedroom suite; www.residencediana.com.

WHERE TO EAT

Warsaw

Esencja Smaku, or "the essence of taste," is popular with Warsaw's art scene. Noted for its informal atmosphere and excellent seasonal cuisine. Prices: around 100 zlotys (€24) for a complete dinner for one; www.esencjasmaku.pl.

U Kucharzy, A celebrated restaurant, situated in the former kitchens of a defunct hotel. Prices: around 125 zlotys for complete dinner; www.gessler.pl.

WHERE TO DRINK

Krakow

Located in Kazimierz, Krakow's former Jewish district, **Miasta**—which means

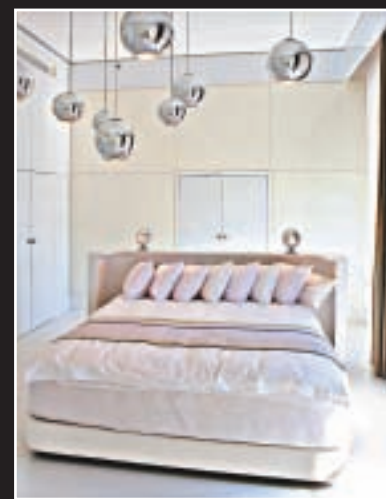
"place" in Polish—is a favorite bar among Krakow's artists and curators. "It's not gloomy," says Krakow curator Karol Hordziej, who compares it favorably to the city's typical basement taverns. Filled with vintage communist-era designs from the 1950s and 60s.

WHAT TO DO

Krakow

Krakow's contemporary-art scene may not take much notice of the city's Renaissance treasures, but you should. Go to the **Czartoryski Museum** to see the city's famed Leonardo da Vinci painting, "The Lady with an Ermine." Then go to **St. Mary's Basilica** and get as close as you can to the magnificent 16th-century wooden altarpiece carved by Nuremberg artist Veit Stoss.

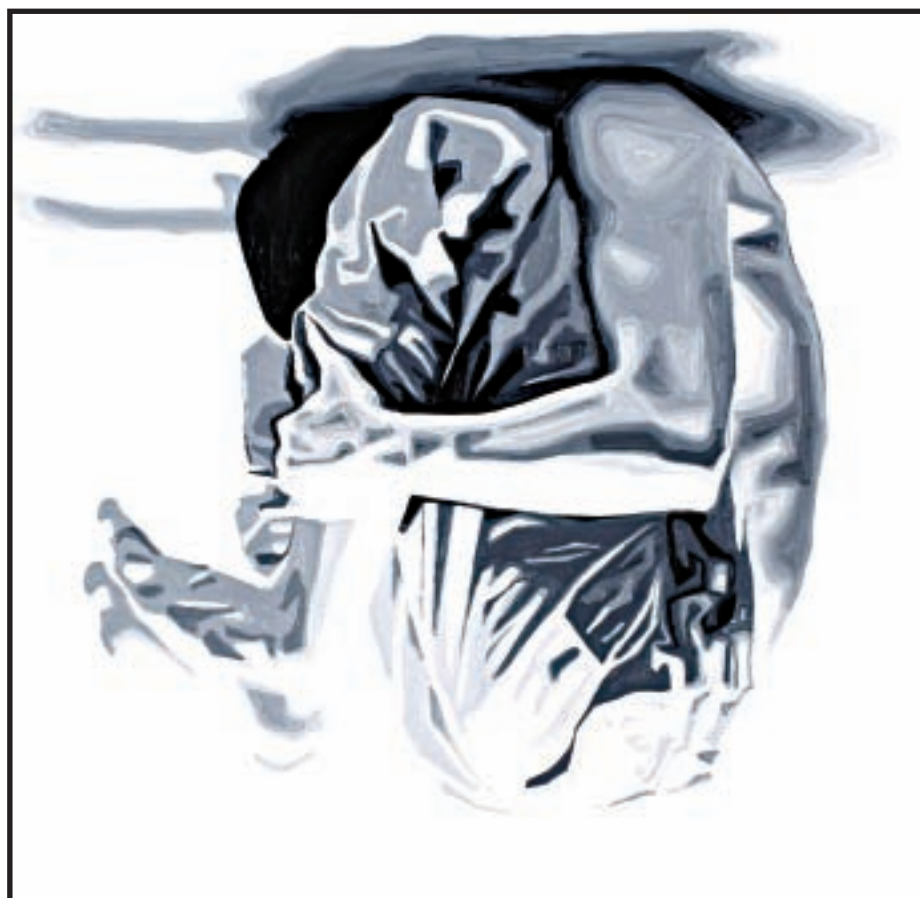
—J.S. Marcus



The interior (left) and a guest room (right) at Poznan's Blow Up Hall 5050.



Miroslaw Balka's 'How it is' (2009) at the Turbine Hall at Tate Modern.



'Crash Position' (2007) by Zbigniew Rogalski.

Raster Gallery



Monika Sosnowska's installation '1:1'

Monika Sosnowska



'Lidia' (2006), a painting by Marcin Maciejowski.

Galerie Meyer Kainer

New kid on the auction block

Ex-investment banker Stephan Ludwig pursues second career as an auctioneer

BY DALYA ALBERGE

A FORMER INVESTMENT banker with no university education or experience in the art world is quickly making a name for himself and his company in art-and-antiques auctioneering.

Stephan Ludwig, a 44-year-old soft-spoken German who was educated at an English boarding-school, has quietly built up an international auction house with salesrooms in Britain, Italy and the U.S. Mr. Ludwig, who at 28 became one of the youngest managing directors on Wall Street with Credit Suisse, has taken seven years to create Dreweatts, the U.K.'s largest auctioneer after Sotheby's, Christie's and Bonhams, according to sales figures.

He is a man in a hurry, who talks at breakneck speed: an expert in financial risk management and the mysteries of derivatives, with more than 15 years in investment banking at Credit Suisse and Nomura International, where he specialized in the building of multibillion-dollar credit-trading businesses.

But the world of finance wasn't enough. He left banking in 1999 to take a year off sailing around Asia with his children. Recalling a childhood love of English silver, he turned his attention to antiques, initially seeing them as a "purely financial investment" before getting "hooked on the whole thing." In 2001, he began creating a portfolio of nine auction rooms in southern England, trading under the name of one of them, Dreweatts, which was founded in Newbury in 1759 by a cabinet maker. The 18th century saw the founding of what would become great auction houses, including Sotheby's in 1744 and Christie's in 1766 in England, and Dorotheum in 1707 in Austria.

Now, Mr. Ludwig is expanding, with Dreweatts forming a "strategic alliance" with a 10th salesroom, Bloomsbury Auctions, which specializes in antiquarian and fine books, and holds world records for first editions by, among others, J. K. Rowling



Stephan Ludwig at Dreweatts's Donnington Priory salesrooms, standing in front of a Thomas Gainsborough portrait of Henry Fane from the early 1760s and holding a silver tureen by George Wickes (London 1737).

(Harry Potter and the Philosopher's Stone, which sold for £27,300 in 2007) and an Albert Einstein letter to the philosopher Eric B. Gutkind (on his views on God and Judaism, which sold for £187,000 in 2008). It auctions more books and works on paper (manuscripts, prints, posters, watercolors and photographs) than any other house world-wide. The alliance between Dreweatts and Bloomsbury is defined in a detailed service-level agreement,

which will lead to a merger in 12 to 18 months.

So who is Mr. Ludwig? Born in Munich, he came to the U.K. at age eight after his mother's second marriage to a British army officer stationed in Germany. Sent to boarding school in England, he still recalls the difficulty of being a German boy with limited English: "In my first term, I came home with a history homework assignment asking me to translate the [word] 'Nazi.'"

The shock of the experience ensured he learned English "very quickly," he says, without the slightest hint of a German accent. He doesn't feel either German or British today: "I feel European. I'm extremely pro-Europe, politically as well as economically."

His interest in decorative arts began at antiques fairs in Germany. On weekends, to help pay school fees and make ends meet, his parents dabbled in English silver. At the age of 11, on a German holiday, he bought a brooch with his pocket money. True to form, he made a profit. "I sold it for £18, having bought it for £8," he says, still exuding pride.

Although he enrolled for a degree at medical school, he dropped out after a year ("I was squeamish," he says) and in 1984 joined Credit Suisse in London as a bilingual telex operator reporting capital markets transactions. Within six months, he became a trainee dealer and later spent three years working on Wall Street for the company.

Although successful in banking, he needed a new challenge. With two investment bankers, an accountant and an auctioneer—each of them still shareholders in Dreweatts—he began to explore the art trade. They raised £600,000 to fund the business and lease a barn in Kent and conducted a charity auction, free of charge, to get their market entrée.

"Stephan Ludwig is a seriously important player, very highly thought of in the City," says Ivan Macquisten, editor of the Antiques Trade Gazette." He adds that, after the big U.K. three, Dreweatts is a "significant force" in the U.K. auction market and one of the largest in Europe, although the exact pecking-order world-wide is impossible to ascertain in a self-regulated and variably unlicensed global industry whose data is years out of date.

Between them, Dreweatts and Bloomsbury offered 90,000 lots last year, making them the second-largest fine-art auctioneers in Britain by the number of lots sold,

Mr. Ludwig says. (Bonhams was about a third higher.) Together, their sales target this year is around £40 million. The two companies will offer each other's services to their respective clients world-wide (about 20,000 between them). Mr. Ludwig becomes group chief executive of Bloomsbury Auctions, while maintaining the executive chairmanship of Dreweatts.

Now he is focusing on further expansion, exploring alliances with auctioneers in Austria, Switzerland and Germany, as well as North America, all of which are dominated by Sotheby's and Christie's, and home-grown houses like Lempertz in Germany.

In the U.K. and other markets, Mr. Ludwig's focus isn't on the £1 million-plus single-lots market or the multimillion-pound art works that go to Sotheby's, Christie's and local leaders. He is targeting the middle market for fine and decorative arts, from £5,000 to £50,000, homing in on the large number of middle-market estates whose value doesn't quite justify the cachet required for the entire estate to be dealt with by his larger rivals. Many individual items in such estates, though not in the stratospheric class, are highly sought after and valuable, such as a pair of delicate 19th-century ice pails which originated from Cardiff Castle and sold last month for £72,000.

His holding company, Fine Art Auction Group, also has a profitable side-line auctioning "commercial assets" on behalf of U.K. Customs and Revenue and the Metropolitan Police, selling the most incongruous discarded, forgotten or repossessed items: everything from a mobile phone to an ice-cream van.

Asked whether his banking skills adapted to art auctions, he says: "The terrible and great observation about investment banking is that in many ways you are a master of nothing but are infinitely adaptable."

—Dalya Alberge is a writer based in London

In Geneva, dazzling jewels come under the hammer

THERE WILL BE plenty of color at jewelry auctions in Geneva next week when Christie's and Sotheby's offer gems in vivid blues, greens and reds.

Collecting MARGARET STUDER

The jewels on sale range from 19th-century pieces to modern signed items from Cartier and Harry Winston. There will be recent, contemporary designs as well.

Sotheby's Nov. 17 sale features a sapphire-and-diamond flower Cartier brooch from 1940, made for fashion icon and Singer sewing-machine heiress Daisy Fellowes, and estimated at 155,000-255,000 Swiss francs (\$153,500-\$252,600). Also in the sale is an exceptional blue diamond that weighs 5.96 carats, estimated at 5.6 million-7.6 million francs. Pure blue diamonds are very rare and their prices have

been rising; last May, in Geneva, a flawless blue diamond weighing 7.03 carats fetched \$9.49 million against a pre-sale estimate of \$5 million-\$8.5 million—a record price per carat for a gemstone sold at auction.

Also coming under the hammer at Sotheby's is a rare, natural green 2.52-carat diamond, the largest vivid green diamond ever to appear at auction (estimate: 3.3 million-5.45 million francs). It will be sold in the same auction as a rivière single-strand necklace that boasts 24 rich red rubies and 24 similarly-shaped diamonds (estimate: 540,000-1 million francs).

At Christie's Geneva jewelry sale on Nov. 18, one of the most desired lots will be a 65.2-carat yellow diamond pendant estimated at 850,000-1.25 million francs. Among the auction's most charming lots is a less pricey item—Michele della Valle's lovely brooch, which features yellow mimosa flowers studded with diamonds (estimate: 45,000-55,000 francs).

Art Deco, the geometric and colorful style of jewelry that emerged in the swinging years of the 1920s and 1930s, is one of the most popular areas of 20th-century jewelry collecting. At the Christie's sale, an early-Art Deco 1914 vase-shaped, black onyx-and-diamond pendant by Cartier is estimated at 50,000-65,000 francs.

Other interesting jewelry sales this month have a royal bent. A wonderful pair of Cartier earrings in the shape of roaring leopards, which were a gift from the Duchess of Windsor to Princess Michael of Kent on the occasion of the latter's marriage in 1978, are part of a Nov. 20 sale at Christie's in London (estimate: £50,000-£60,000). On Nov. 30, Sotheby's in London will sell a collection of jeweled boxes and jeweled cufflinks that were snuck out of Russia during the revolution by Grand Duchess Maria Pavlovna. A superb Fabergé enamel cigarette case is estimated at £60,000-£80,000.



Above, Cartier emerald and enamel earrings; estimate: £50,000-60,000; right, Art Deco onyx-and-diamond 'Amphora' pendant necklace by Cartier (1914); estimate: 50,000-65,000 Swiss francs.

Christie's (2)

Making the cut over 40

ONE OF MY favorite golf stories involves Tinsley Penick, the retired head pro at Austin Country Club in Texas and son of legendary instructor Harvey Penick. About a dozen years ago, he was approached in the pro shop by a non-member seeking instruction. "I'm 48 years old," the man said. "I've got all the money I'll ever need and want to concentrate on my golf game for the next two years so I can qualify for the Senior Tour when I turn 50."

Golf Journal JOHN PAUL NEWPORT

"That's an amazing coincidence," Mr. Penick said. "I know another person who's 48, who has all the money he'll ever need and is concentrating on his golf game to get ready for the Senior Tour. He's outside right now. Would you like to meet him? His name is Tom Kite." Mr. Kite, of course, is a 19-time PGA Tour winner and former U.S. Open champion who grew up in Texas.

I've heard this story so many times over the years, I felt obliged to check its authenticity with Mr. Penick, and he confirmed it. (They went looking for Mr. Kite, he said, but he'd already left.) What gives it legs, as they say in the movie business, is the way it so effortlessly deflates one of golf's most ubiquitous fantasies, namely that with just a little devotion practically anyone could compete with the pros.

Golf stokes such fantasies because on any given shot, an average player can accidentally manufacture a result that is as good as the best pros can manage. Not 310-yard drives, maybe, but a seven iron that comes off the clubface just so and stops right next to the hole. Every once in a while we put together a long stretch of holes, sometimes even a round, that seems like magic—every ball heads right where it's supposed to, every putt falls. This is when our imaginations soar: If only we could practice and play golf all the time, we think, why couldn't we be as good as the pros? It's so easy!

I know because I once succumbed to such a fantasy, sort of, and wrote a book, "The Fine Green Line," about my experience in the trenches of the regional minor-league pro circuits known as mini-tours. I never thought I could actually make it to the Tour, but I did think I would get a whole lot better with a year of focused practice and competition.

I discovered that, even on the

mini-tours, the top players were far, far better than everyday players imagine, that tournament golf and recreational golf are completely different beasts and that, when it comes to significantly improving at golf, a year is absolutely nothing.

Last week the first stage of the PGA Champions Tour's qualifying process got under way, and no doubt many other such quests are coming to a head. Players do occasionally emerge from nowhere to make it onto the Tour (formerly known as the Senior Tour). The most colorful of all was Robert Landers, a dairy farmer from Texas who trained by hitting balls in his pastures and qualified for the 1995 Tour while wearing sneakers. For 2005 a Budweiser beer truck driver named Mark W. Johnson qualified for the Tour from California and almost immediately won the Toshiba Classic.

In 2007 two players without elite PGA Tour pedigrees qualified their way onto the Tour and have done well enough to keep their cards. Mike Goodes, 53, won the Allianz Championship in June and finished 24th on this year's money list. Gene Jones Jr., 52, posted eight top-10 finishes this year and ended up 12th on the money list.

But these brief biographies disguise the fact that none were Johnny-come-latelies to golf. Mr. Landers qualified for the U.S. Open as long ago as 1980. Mr. Johnson, even as he drove his Budweiser truck, was a dominant presence in elite California amateur events. Mr. Goodes had a similar background in North Carolina.

As for Mr. Jones, I happened to get to know him in 1992 when he was the leading money-winner on the now-defunct Space Coast Tour in Florida. He was, essentially, a lifelong mini-tour player, nicknamed Gene the Machine for his grinding style of play. That fall he qualified for the regular PGA Tour, but made only seven cuts in 20 tournaments in 1993 (total earnings: \$24,522) and headed back to the mini-tours.

"It was frustrating, but I never gave up. If you work hard and work smart, I guess you can do just about anything," Mr. Jones said in a phone interview. From 2005 to 2007, the years leading up to his eligibility and qualification for the Champions Tour, he played in every event on the Sun Belt Tour in the Southeast for men 47 and older, and was again the leading money winner.

"Without competition, you can't expect to pop out on the Champions Tour and compete against guys who have been playing at that level for 25 years," he said.

Once he made it to the Champions Tour, he said he was initially intimidated, not just by the galleries and television cameras but by competing against men like Tom Watson who had been his lifelong heroes. But now that he's settled in and plugging away like he used to do on the mini-tours—he earned \$1.1 million in 2009 and didn't miss a cut—his years of effort seem more than worthwhile.

"It's better than you can possibly imagine. I still have to pinch myself," he said.

For one guy, at least, the dream came true. But it's worth noting that for Mr. Jones, the dream began in boyhood, not at age 48.



Robert Landers hits balls on his Texas dairy farm in 1994.

Time Life Pictures/Getty Images

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Rome	€155	€155
Paris	€169	€169
New York	\$271	€181
Hong Kong	HK\$2,272	€196



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

❖ Top Picks

Chagall's colorful magic floats into Istanbul

ISTANBUL: For much of the year, Istanbul feels like a Mediterranean city, basking in a white light that reaches westward all the way to Spain. But then fall comes, and the rain starts, and the city's geography becomes palpable once more. Istanbul, which nearly reaches to the Black Sea, is also an Eastern European city, where the food often tastes of dill, and winter snowstorms can block out the famous views—a city marked by eastern, even northern, melancholy as well as southern gaiety.

This mixture is also very much at the heart of the work of Marc Chagall, the Russian-French artist, and giant of modernism, whose scenes of Eastern European Jewish life are being shown in Istanbul for the first time. "Marc Chagall: Life and Love," at the city's four-year-old Pera Museum, gives us a rare chance to see the artist's graphic work, but it is the setting that turns this blandly named show into a major event. Chagall, one of the most famous and familiar of 20th-century artists, is new to Istanbul residents, and the mesmerized crowds are a joy to behold.

Drawing on a selection of prints



Undated version of Marc Chagall's 'Over Vitebsk,' on loan from the Israel Museum.

and drawings from Jerusalem's Israel Museum, and covering the artist's entire career, the show makes a case for Chagall (1887-1985), one of modern art's great colorists, as a

master draftsman. Like Matisse, another great colorist of high modernism, Chagall has a perfect line. In his drawings and lithographs, he manages to conjure up whole destinies

with a few strokes. The face of the fiddler in the etching, "Jew with Violin" (1922-23), has only eyebrows and a tiny splash of a mouth, but the image suggests both the passion and the fatigue of the man's life.

In the early 1920s, not long after Chagall had left Soviet Russia for France, the art dealer Ambroise Vollard commissioned the first of Chagall's masterful series of literary etchings, which make up the centerpiece of the show. The most impressive ones date to the late 1920s and were inspired by the fables of La Fontaine.

The etchings, complemented by ink and watercolor, have a kind of pre-digital, mixed-media quality, combining mass production with hand detailing, allowing the artist to show off his full range.

"The Cock and the Pearl," which has isolated but transformative spots of hand-applied color, depicts a black-and-white animal, pecking away in its black-and-white world. The bird comes alive, thanks to its pink head and tiny red comb, and the blue-ringed sun that looks over it.

—J.S. Marcus

Until Jan. 24

en.peramuzesi.org.tr



Alfons Mucha's 'Job' (1896).

In Munich, an Art Nouveau master shines

MUNICH: Alfons Mucha is best remembered for the elegant posters he created in *Belle Époque* Paris. His first, "Gismonda," (1894) was for the Théâtre de la Renaissance and portrayed Sarah Bernhardt, the most famous actress of the period. In exquisite pastels, it shows the woman dubbed "Divine Sarah," larger-than-life under a crown of flowers, holding a palm branch. Bernhardt loved it and insisted he design posters for all her appearances.

That was the big break for the Czech painter and designer. Other commissions followed, making him one of the most popular artists of the Art Nouveau period and ushering in what was known as the "Mucha style." His flowing arabesques and languid heroines influenced other designers and inspired imitation.

A big retrospective at the Kunsthalle der Hypo-Kulturstiftung, entitled "Alfons Mucha, Master of Art Nouveau," gathers more than 200 paintings, posters and pieces of jewelry, along with sketches and pastels, including seven Bernhardt posters along with the drawings on which they were based. Visitors can stroll through the interior of the Bosnia-Herzegovina Pavilion, which Mucha created for the Paris World Exposition in 1900 and marvel at how much of the original art survived the two world wars. Enough of the interior of the Boutique Fouquet has also been preserved to give us a feeling for the splendor that Mucha created to inspire shoppers.

By the end of World War II, Art Nouveau had pretty much run its course and Mucha turned to painting. He moved to Prague in the newly independent Czechoslovakia and offered his talents to the new state. He even designed banknotes and stamps; stained-glass windows that he created for St. Veit Cathedral in Prague are shown as full-scale photographs at the Kunsthalle. On one of his four trips to the U.S. he met industrialist and philanthropist Charles Richard Crane who became his patron for a series of huge canvases entitled "The Slav Epic."

Mucha finished 20 of them before his death in 1939, and two are in the retrospective. Many of the decorative elements of his poster years have been toned down in these large paintings, which show dramatic scenes and battles from the history of the Slavic people. The canvases, though stripped of the decorative detail of Mucha's early work, still bear the characteristic sinuous lines, dramatized poses and striking, nimbus-crowned women.

—Mariana Schroeder

Until Jan. 24

www.hypo-kunsthalle.de

Chasing the glint of the sun with Giovanni Giacometti

BERN: Born in the tiny Swiss mountain village of Stampa near the Italian border in 1868, Swiss painter Giovanni Giacometti held a lifelong fascination with the huffing and bright light of his home Alps.

"That which remains constant in my career," he wrote in a letter to Swiss novelist Daniel Baud-Bovy in 1917, "is my vision of light, my childhood dream," which he kept alive until his death in 1933.

Most of his paintings, such as the 1926 canvas "Winter Sun At Maloja," showing a snow-covered landscape that melts under a sparkling midday sun, reflect this deeply rooted love, which was bigger than Giacometti's wish to create a distinct artistic style.

A show at the Kunstmuseum in Bern, which exhibits some 100 of his works, unveils Giacometti's talent in mastering the painterly genres of his day. But it also reveals him as an artist whose tight focus brought him back to embrace the same subject over and over again.

Be it the triptych "Sun Children"

from 1913, which reflects the post-romantic style of Swiss painter Ferdinand Hodler, "Aspen Tree" from 1916, which mimics Vincent van Gogh's rugged brush strokes, or "Hay Harvest" from 1987, which looks like an original painting by Italian artist Giovanni Segantini, Giacometti is untiringly chasing the "effect of the sun," as he tells his friend, the Swiss painter Cuno Amiet. This single-mindedness regarding the choice of his subject may in part explain why his son Alberto, who won global esteem with his sculptures of lean, stalking men, outshined him in terms of fame and why many of Giacometti's works look like copies of his better-known contemporaries.

However, when he is concentrating only on a few details, as in the still life "Three Apples on a White Cloth" from 1907-08, these deficiencies fall away as Giacometti seems to find an idiosyncratic expression that elegantly fuses his love for light with his undoubted technical mastery.



Giovanni Giacometti's 'Self-portrait in the snow' (1899).

His 1903 painting "Autumn," showing a tree with golden leaves against the background of shining white mountains, belongs to his most vibrant and touching works as its unique color-and-form language

express Giacometti's infatuation through an otherwise rarely achieved stylistic clarity.

—Goran Mijuk

Until Feb. 21

www.kunstmuseumbern.ch

At Buckingham Palace, informal portraits of fashionable life

LONDON: One of London's secrets is the Queen's Gallery, which is off to one side of Buckingham Palace and open to the public. It is currently showing an enchanting selection of pieces from the queen's collection called "The Conversation Piece: Scenes of fashionable life."

Desmond Shawe-Taylor, Surveyor of the Queen's Pictures, describes the "conversation piece," or an informal group portrait, as "an intriguing contradiction, capturing the high-society group informally and off-guard." Thus you have group portraits often of identifiable people and often in real, historic settings, where the subjects interact with each other, and rarely, as in a formal portrait, look at the painter or the spectator.

Though popular with 17th-century Dutch painters, whose *conversatie* were sometimes genre paintings of imaginary scenes of high-life, the conversation piece really developed in England during the next century. They culminated in the work of the German-born Johan Zoffany (1733-1810), who created masterpieces depicting the lifestyles of his English patrons in the 1760s and 70s. These were sometimes just a little subversive. For example, Zoffany's painting of two little boys, "George, Prince of Wales and Frederick, late Duke of York, at Buckingham House" (circa 1764-5) departs from conventional court paintings by showing a pair of pudgy, potentially mischievous infants, playing with a tiny spaniel. They are in a

vast room with formal portraits of their royal ancestors, including the three children of Charles I, painted by Van Dyck. Zoffany is flexing his artistic muscles, showing he can "do" Van Dyck, and better him.

Then there's the George Stubbs 1791 equestrian painting of "George IV when Prince of Wales" dressed in the blue coat and buff breeches that was the uniform of the Whig opposition. A 1725 painting by Marcellus Laroon the Younger of "A Dinner Party" features a well-fed clergyman, a lady taking snuff, the host showing off by pouring wine from a height and, at the left, a black man whose silver metal collar means he was a slave.

Among the highlights of this captivating exhibition are Joseph Nick-

olls' circa-1745 large painting of high society mixing with ordinary folk in "St. James's Park and the Mall." Zoffany's extraordinary 1772-77 painted record made for Queen Charlotte of the Grand Duke of Tuscany's collection of paintings and sculpture, "The Tribune of the Uffizi," and his amazing, huge 1772 picture of "The Academicians of the Royal Academy" also stand out. Finally, Sir Edwin Landseer's remarkable 1839 portrait of the back of the head of "Princess Victoire of Saxe-Coburg-Gotha" performs the trick of letting the viewer deduce her pensive mood from the posture of the spaniel sitting next to her.

—Paul Levy

Until Feb. 14

www.royalcollection.org.uk

The Pervasion Of Ruse

Among the graves in a cemetery in Huelva, in southern Spain, is one for a Glyndwr Michael, a war-grant who died in 1943 at age 34—in London. Long after his death, his grave marker was amended to commemorate his inadvertent service during World War II. For it was the corpse of this young man that was used by the British in one of the greatest of wartime ruses: Operation Mince-meat. The cadaver was dressed in the uniform of a Royal Marines officer and given the name William Martin, taken to Spain in a submarine and left to drift ashore. A briefcase stuffed with “secret” documents was attached to a belt worn by “Major Martin.”

A Genius for Deception

By Nicholas Rankin

(Oxford University Press, 466 pages)

The body would be discovered, the British hoped, and the papers delivered to the Nazis, convincing them that Allied forces in the Mediterranean were going to invade southern Europe through Greece—and that any Allied movement toward Sicily would be a feint. The ruse worked: Hitler redeployed his forces and sent Rommel to take command of the Greek defenses. The Allied conquest of Sicily took 38 days rather than the 90 origi-

nally estimated, with many thousands of lives saved.

The story of Operation Mince-meat and the Royal Marine who came to be called “the man who never was” is related in Nicholas Rankin’s “A Genius for Deception,” a delight-filled account of “how cunning helped the British win two world wars.” As Mr. Rankin notes, Archibald Wavell—whose career began in the Boer War and ended with him a field marshal and viceroy of India—once wrote: “The beginnings of any war by the British are always marked by improvidence, improvisations, and too often, alas, impossibilities being asked of the troops.” Improvisation defined British deception operations. Camouflaging soldiers in the field, building entire fake armies and fake cities to fool airborne reconnaissance and bombers, counter-sniping with dummy heads—all originated in the British amateur spirit and gift for discovering a way forward out of the strangest materials.

At the outbreak of World War I in 1914, for instance, Solomon J. Solomon was a successful British portrait painter. He became obsessed with camouflaging soldiers, writing letters to the Times of London and harassing the British War Office. Swept off to France by a sympathetic general, he began constructing steel trees as forward observation

posts. With help from members of London’s theatrical and artistic worlds, he started a British Army School of Camouflage in Hyde Park.

Another painter, the marine artist Norman Wilkinson, was an avid sailor and fisherman.

Serving in the Royal Navy Volunteer Reserve, he learned firsthand the dangers of U-boats in the Dardanelles. A fishing expedition in 1917—accompanied by much meditation on the art of tricking trout into rising to an artificial fly—gave him the idea of a better way to camouflage ships from submarine attack: Paint them with large patches of strong color in complex patterns. Rather than hiding ships, “dazzle painting,” as it was dubbed, distorted them and made it very difficult for U-boat commanders to discern a ship’s course and speed without giving themselves away. Mr. Rankin writes: “A camouflage officer once explained to a merchant skipper who objected to the vivid painting of his vessel”

that the aim of dazzle painting was not to “turn your ship into an imitation of a West African parrot” but “to give the impression that your head is where your stern is.”

In the 1930s, Sefton Delmer, who spoke German like a native, was the only English journalist welcomed into Hitler’s inner circle during his rise to power. Once the war began, he put his intimate familiarity with the Nazis and their ways of thinking to use in what was called black propaganda. He produced seemingly authentic German-language radio programs aimed at demoralizing Hitler’s troops—the broadcasts sounded like genuine Nazi propaganda and entertainment but were seeded with disinformation. Mr. Rankin quotes a typical report—“Gallant doctors battle diphtheria in German children’s camps”—as “the kind of apparently upbeat take on a disaster that was actually designed to worry a German parent.”

The tales of inspired British wartime subterfuge have been

told individually—Operation Mince-meat, for instance, was described in 1953 by one of its planners, Lt. Cmdr. Ewen Montagu, in “The Man Who Never Was: World War II’s Boldest Counterintelligence Operation.” Mr. Rankin, though, seems to be the first writer to pull together the deception operations of the two great wars. With its sharp, essayistic style, “A Genius for Deception” is as much an entertainment as history—a celebration of the British amateur spirit and what it got up to in wartime.

There is much to savor, as in this anecdote (which the author admits “seems almost too good to be true”) about an incident during the Battle of Britain: During one of the nightly Luftwaffe attacks, an urgent call went out from a British camouflager in charge of an elaborate fake airfield, complete with dummy planes, to an RAF fighter pilot.

Camouflager: “Sir! We’re being attacked!”

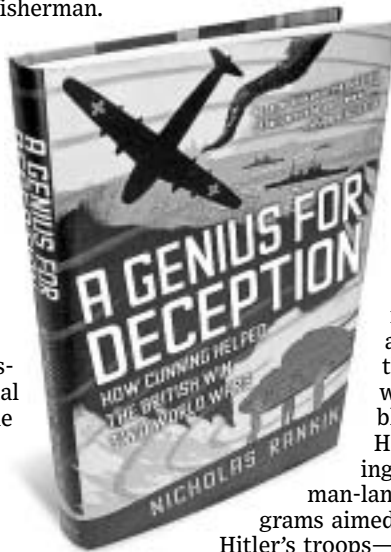
Pilot: “Splendid, Sergeant. Good show.”

Camouflager: “They’re smashing the place to bits!”

Pilot: “Yes, excellent. Carry on.”

Camouflager: “But, sir—we need fighter cover! They’re wrecking my best decoys.”

Mr. Messenger is a senior editor of *The Weekly Standard*.



Masterpiece / By Barbara Jepson

Struggle and Triumph

The first symphony by Johannes Brahms took about 14 years to complete and generated one of the most commonly cited remarks in music history. “I shall never write a symphony,” he had told a friend after a decade of effort. “You can’t have any idea what it’s like to hear such a giant marching behind you.” The “giant” was undoubtedly Beethoven, whose groundbreaking Fifth and Ninth symphonies were tough acts to follow. A prediction by Robert Schumann, that a symphony by his protege Brahms “would mark the re-birth of Romanticism at its highest level,” surely added to the pressure.

Yet in the magnificent “C Minor Symphony,” which had its premiere in his native Germany in 1876, Brahms not only overcame self-doubt but further imbued Classical symphonic form with the rapid mood shifts and ardent longing of German Romanticism. Endowed with remarkable thematic richness and unity, the C Minor Symphony is music of struggle and triumph, from its yearning opening for strings over a pounding timpani to its jubilant conclusion. Indeed, ambiguity pervades this 45-minute work. In “The Symphony,” Michael Steinberg’s reference guide, the author recalls a rehearsal of the C Minor’s first movement in which conductor Herbert Blomstedt

asked the San Francisco Symphony to “think of flowers straining to break through concrete.”

A touchstone of the orchestral repertoire, the First Symphony of Brahms experienced both immediate and enduring success. One year after its unveiling in Karlsruhe, Germany, the work received its U.S. premiere. Within a week, two additional American orchestras presented it as well. During the next decade, it was

performed in many European cities; an early incarnation of the Berlin Philharmonic played all four Brahms symphonies during its first three years of existence.

Still, the First Symphony had its detractors. In the years prior to its arrival, the sprawling symphonic poems of Liszt and forward-looking harmonic language of Wagner’s “Tristan und Isolde,” which eroded the traditional sense of tonal center, had heralded new directions for composers. The C Minor Symphony of Brahms was deemed reactionary by some observers for its four-part structure and use of sonata form. Influences of Schubert, Schumann and Wagner are discernible, but these pale in comparison to the First’s homage to Beethoven. Brahms employed the same key Beethoven chose for his Fifth Symphony—an act of tribute or a bold attempt to engage his idol *mano a mano*. And

in the Allegro section of the C Minor’s finale, Brahms provided a first theme that evokes the “Ode to Joy” of Beethoven’s Ninth. Those who commented on the resemblance after the First’s premiere received an oft-cited Brahmsian reply: “Any ass can see that.”

“Sometimes willingly, sometimes not,” states the New Grove Dictionary of Music, “Brahms became a lightning rod in the major musical-aesthetic tempest of the later 19th century. He was cast in direct opposition to the Lisztians and Wagnerites; his preferred genres of chamber music, lieder and symphony were set against the more modern forms of music drama and symphonic poem.”

But in later decades, the symphonies of Brahms were hailed as progressive by the philosopher Theodor Adorno and the composer Arnold Schoenberg, father of modern music, who admired Brahms’s ability to spin themes and even entire compositions from a few small motifs. His harmonic vocabulary was also imaginative. British critic Richard Osborne, in his liner notes for the Berlin Philharmonic recording, says that Brahms went “further than Beethoven in establishing tonal relationships in and between movements, and he knew he could develop the use of chromatic harmonies [which tended to emphasize dissonance or delay its resolution]

while reaffirming rather than destabilizing the tonal system itself.”

Rising above the vagaries of musical politics is the lasting achievement of the C Minor Symphony itself, by turns turbulent,



Christopher Serra

tender, agitated, solemn, rhythmically propulsive or gently lyrical. One beautiful melodic idea flows out of another. Particularly notable is a serene horn solo heard in the introduction to the Finale. Echoed by the flute, it leads to an expansive four-bar chorale uttered by the trombones. Both melodies are later repeated by the orchestra, leading to a buoyant and majestic conclusion. An undercurrent of deep longing runs through the

symphony, like a stream that periodically disappears from view, then bubbles to the surface.

Brahms was born in Hamburg in 1833; his mother was 17 years older than his father. At 20, he quickly fell in love with Schumann’s 34-year-old wife, Clara, a pianist, composer and mother of eight. After Schumann’s death about three years later, the two traveled together and then parted. Their artistic friendship continued for 43 years, mainly through correspondence. Brahms remained single and died in 1897 at the age of 63, 11 months after Clara Schumann. It was to her that Brahms sent an early version of the C Minor’s first movement.

By age 43, when Brahms completed the C Minor Symphony, he was already enjoying success as a pianist, composer and periodic conductor. For many composers, first symphonies are youthful works, more significant for their promise than any realization of greatness. But in the First Symphony of Brahms, the years of experience show. After the work’s premiere, its perfectionist composer made further revisions. The next three symphonies then followed in relatively quick succession. The creative impasse had been broken, and inspiration flowed.

Ms. Jepson writes about classical music and art for *The Journal*.

time off

Amsterdam photography

"Sanne Sannes—Darkness & Light" showcases erotic black-and-white studies by Dutch photographer Sannes (1937-67).

Foam Fotografiemuseum
Until Dec. 9
☎ 31-20-5516-500
www.foam.nl

film

"IDFA 2009" is a film festival showing 250 documentaries, including "Addicted in Afghanistan" by Jawed Taiman and "Anybody There?" by Eline Flipse.

International Documentary Film Festival
Nov. 19-29
☎ 31-20-6273-329
www.idfa.nl

Until April 5
☎ 49-30-8181-990
www.alliiertenmuseum.de

art

"Art at Humboldt: Travel Studies from South America." presents art created during the travels of German artists Johann Moritz Rugendas (1802-58), Ferdinand Bellermann (1814-89) and Eduard Hildebrandt (1818-69).

Kupferstichkabinett
Until April 11
☎ 49-30-2664-2304-0

www.smb.museum

Brussels

art

"Arno Stern—Rétrospective" exhibits 50 works by the Polish-born Jewish painter (1888-1949).

Musee Juif de Belgium

"Enchanting Beauty" displays 160 masterpieces by 19th-century Russian artists, including paintings, sculpture, drawings and watercolors, alongside some objets d'art.

Art Museum Tennis Palace
Until March 14
☎ 358-9310-8700-1
www.taidemuseo.fi

art

"Elixir Pipilotti Rist" presents six audio/video installations by Swiss video artist Pipilotti Rist, transforming the museum's 5th floor into an immersive space with pillows, allowing visitors to be carried away by the flow of images and music.

Kiasma Museum of Contemporary Art
Until Dec. 5
☎ 358-9-1733-6501
www.kiasma.fi

Liverpool

photography

"Edwardian Family Album" shows personal photographs creating an insight into the life and leisure time of a British middle-class family at the beginning of the 20th century.

Lady Lever Art Gallery
Until May 3
☎ 44-151-4784-136
www.liverpoolmuseums.org.uk

London

art fair

"The Olympia Fine Art and Antique Fair 2009" presents furniture, glass, ceramics, textiles, clocks, prints, Asian art, Art Deco, mirrors and maps from the collections of leading English and international dealers.

Olympia London
Nov. 16-22
☎ 44-20-7385-1200
www.olympia-antiques.co.uk

Madrid

art

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

Fundación Cultural Mapfre
Until Dec. 20
☎ 34-91-5814-176
www.exposicionesmapfrearte.com

Munich

architecture

"Zlín-The Model Town of Modernism" showcases models, plans, photographs and films documenting the architectural development of Zlín, a town situated in the east of the Czech Republic.

Pinakothek der Moderne
Nov. 19-Feb. 21
☎ 49-89-2380-5360
www.pinakothek.de

art

"Karl Wilhelm Diefenbach (1851-1913)" displays paintings, works on paper, photographs and documents by the German artist alongside works by his pupils Hugo Höppener, Fidus and Gusto Gräser.

Villa Stuck
Until Jan. 17
☎ 49-89-4555-510
www.villastuck.de

Paris

art fair

"Salon d'Automne 2009" presents 450

drawings by French painter of Spanish origin Ferdinand Emmanuel Pelez de Cordova (1848-1913).

Petit Palais
Until Jan. 17
☎ 33-1-5343-4000
www.petitpalais.paris.fr

Turin

art

"Pietro Giacomo Palmieri" presents a selection of 12 watercolors by the Bologna-born artist Pietro Giacomo Palmieri (1707-1804).

GAM Galleria Civica d'Arte Moderna
Until Jan. 25
☎ 39-011-4429-518
www.gamtorino.it

Vienna

art

"Paintings of the Viennese Biedermeier" offers a selection of portraits, still lifes and landscapes from a collection of Austrian paintings and watercolors from 1815 to 1848.

Wien Museum Karlsplatz
Until Jan. 17
☎ 43-1-5058-7470
www.wienmuseum.at

Zurich

theater

"Ben Hur" stages a major arena extravaganza based on the book by Lewis Wallace, featuring 70 acrobats and dancers, and horses, doves, falcons, eagles, vultures and donkeys.

Hallenstadion
Nov. 13-15
☎ 49-8178-868-0
www.benhurlive.com

international visual artists and exhibitors, offering paintings, sculpture, prints, photography, artist's books, murals and decorative art.

Espace Champéret
Until Nov. 16
☎ 33-1-4359-4607
www.salon-automne-paris.com

art

"Masters of the North" displays a selection of Dutch and Flemish paintings from the Musée des Beaux-Arts in Rouen, including those of Maerten de Vos (1532-1603), Pieter Aertsen (1508-75) and Willem Kalf (1619-93).

Institut Neerlandais
Nov. 19-Jan. 24
☎ 33-1-5359-1240
www.institutneerlandais.com

art

"Fernand Pelez" shows paintings and

Source: ArtBase Global Arts News Service, WSJE research.



Top right, a gold, diamond and opal pendant from London's Olympia fair; above, a portrait of Robert de Bendere by Arno Stern (1924) in Brussels; below right, a beaker with goldfish by Anton Kothgasser, circa 1820, on show in Vienna.

art

"Pan 2009" is an international fair featuring 100 art dealers from Holland and Belgium offering paintings, prints, furniture and more.

Amsterdam Rai
Nov. 22-29
☎ 31-411-6444-40
www.pan.nl

Basel

art

"Frans II Francken, The Adoration of the Magi and other Discoveries" unveils the restored "The Adoration of the Magi" by the Antwerp Baroque painter Francken (158-1642) alongside 12 other works by him.

Kunstmuseum Basel
Nov. 14-Feb. 28
☎ 41-61-2066-262
www.kunstmuseumbasel.ch

Berlin

history

"Wall Patrol: The Western Powers on the Berlin Wall, 1961-1990" shows film clips, vehicles, photographs, maps, uniforms and radio technology exploring the patrolmen of the Western powers at the Berlin Wall.

AlliiertenMuseum

Until Feb. 21
☎ 32-2-5121-963
www.new.mjb-jmb.org

Copenhagen

art

"Nature Strikes Back" presents sculptures, paintings and graphic art from antiquity to the present day portraying the relationship between man and nature, on the occasion of the Copenhagen climate change conference.

Statens Museum for Kunst
Until March 7
☎ 45-33-7484-94
www.smk.dk

Frankfurt

art

"André Charles Boulle: A new style for Europe" offers 150 pieces of furniture, bronzes, handcraft-objects and instruments, clocks and tapestries by French royal cabinet maker Andre Charles Boulle (1642-1732).

Museum für Angewandte Kunst
Until Jan. 31
☎ 49-69-2123-4037
www.angewandtekunst-frankfurt.de

Helsinki

art



Top, Grima; left, © Musée Juif de Belgique; bottom, Wien Museum