

FRIDAY - SUNDAY, OCTOBER 16-18, 2009

# WEEKEND JOURNAL.

EUROPE



## For his next trick

**Damien Hirst tries his hand at painting**

American cheese comes to Europe | Old-time fashion offers reassurance

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## WEEKEND JOURNAL

EUROPE

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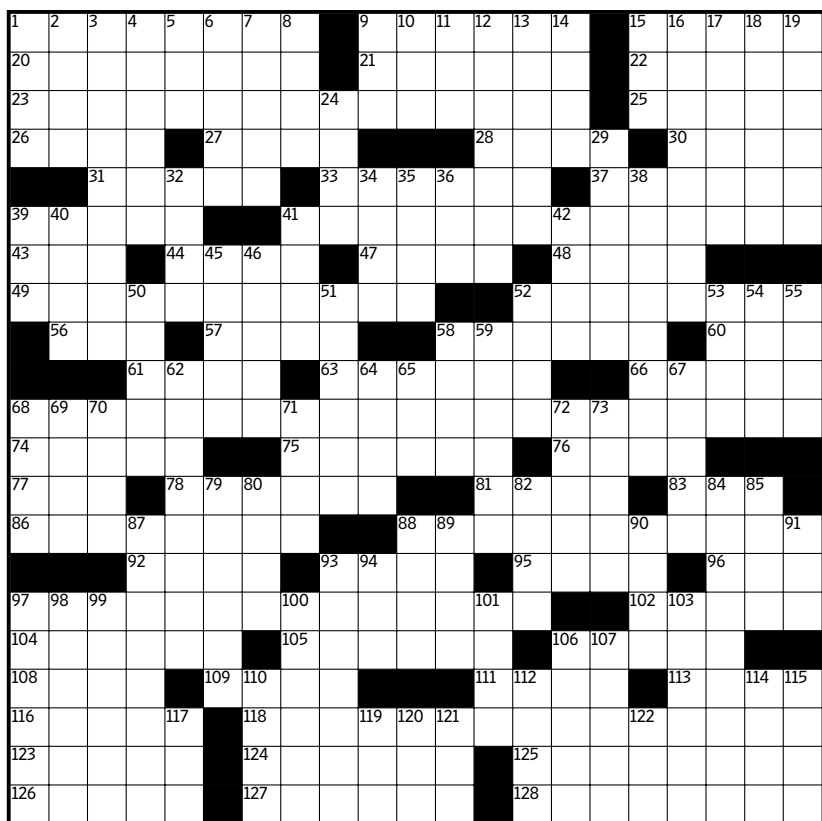
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## THE JOURNAL CROSSWORD / Edited by Mike Shenk

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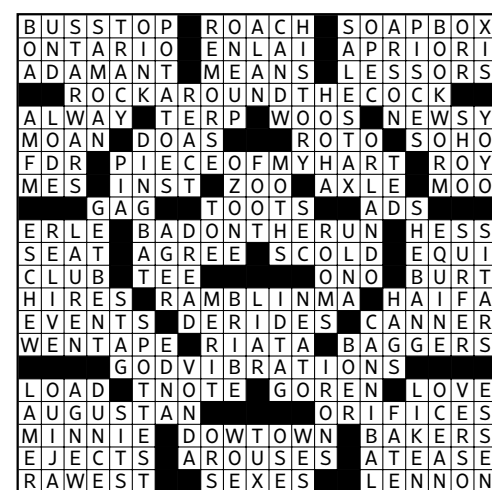
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### Down

- Rainfall measure
- Neighborhood in which 41-Down was located
- The Flying Dutchman, for one
- Common or Juvenile
- Imbecile

❖ Fashion

# Designers mine American heritage for rags and riches

**V**ARSITY SWEATERS. Newsboy caps. Tweed. F. Scott Fitzgerald's pals wore them, and now, very likely, so do some of yours.

Remember Pendleton, the century-old company that made plaid-wool shirts favored by the Beach Boys? The brand is back. As are argyle sweater vests, checked shirts and shawl-collar cardigans. These styles, whose origins range from Dust Bowl Okies to the habitués of grass tennis courts, are flooding the streets, stores and Paris fashion runways.

## On Style

CHRISTINA BINKLEY

It started with young people. "Kids are dressing like their grandfathers," Tom Ott, general merchandise manager for menswear at Saks Fifth Avenue, says, describing the trend that has filled the retailer's shelves this fall.

The "varsity, preppy, geek" look is "the one bright spot in men's clothing today," says Christian Boehm, director of merchandise for custom clothier Tom James Co., noting that "with the young kids, ties are cool again." He cites the Jonas Brothers, Zac Efron, and Robert Pattinson, star of the movie "Twilight," as major influences. "Now the dads are picking up on it," Mr. Boehm adds.

Menswear designer Michael Bastian's spring collection will include three-piece glen plaid suits, sweater vests and a variety of trim tuxedos. "In the big cycle of menswear, we're going back," Mr. Bastian says.

This makes fashion look both familiar and oddly formal. Oxford-cloth shirts—which are hot again for both men and women—originated in 19th-century Britain and were worn by polo players until René Lacoste introduced collared, knitted polo shirts in the 1930s.

Lacoste has seen a revival of its own early styles. And Fila has introduced a "Heritage" collection offering Björn Borg looks such as tennis vests that are really updated varsity looks from the 1920s. In Paris last week, Hermès showed a collection of tennis-inspired clothing designed by Jean Paul Gaultier. It could have provided costumes for a "Great Gatsby" remake—wooden tennis rackets and all.

Pendleton fabrics and styles, from woody plaids to bright blanket patterns, are suddenly showing up at Opening Ceremony shops in New York, Los Angeles and Tokyo. The company is working on collections with Nike and Hurley and even plans a collection with fashion-forward Japanese brand Comme Des

Garçons.

Like a patina that suggests a depth of quality and authenticity, old-fashioned looks offer reassurance. They take us back to times long before global warming, when Lehman Brothers not only existed, but was run by the Lehman family.

Not only do we romanticize those days; we're also trying to learn the ways of our grandparents that once had us rolling our eyes: how to waste not, want not and save for the future. It's in vogue to use a clothes line and to turn kitchen scraps into compost.

People boast of riding a bike to work. It isn't just that these activities are stylish. They actually feel good—suggesting we can escape the fast-fashion, high-tech trajectory of modern life.

The times we yearn for don't even have to be good. Ralph Lauren, who has an uncanny ability to read the American psyche, has turned to Steinbeck for his spring collection, which centers on a sort of Joad family look from "The Grapes of Wrath." His runway show in New York last month showed torn overalls, felt hats, naive floral print dresses and oxfords worn with ankle socks.

"I am inspired by the character of the worker, the farmer, the cowboy, the pioneer women of the prairies living authentically through challenging times," Mr. Lauren wrote in his show notes. "I sense that same spirit and resourcefulness in the world today."

Of course, this happens to be a sage marketing message. With luxury goods these days, evoking a classic heritage is particularly sensible. "There's a quest to reassure the consumer that this is safe, this is good, you're putting your money in the right place. You're going to feel good," says Isham Sardouk, senior vice president of trend forecasting for trend-tracker Stylesight.

Some of Longines's best-selling watches of late come from its "Heritage Conquest" collection. With Roman numerals on their unadorned faces, they could have been sitting in a jewelry box for a generation. Winston Churchill's favorite luggage is being trotted out at stores from Saks and Neiman Marcus to American Rag Cie. The hard-sided Globe-Trotter suitcases, made from layers of pressed paper coated with resin, have been made in Britain since the 19th century.

Even Grandpa's shoes are making a comeback. Timberland Co. this fall issued a collection of shoes and boots inspired by the styles of 1900 to 1945. The company calls the period "an era of hardship, war and industrialization—marked by a shift to cities and women entering the work force."



20th Century Fox/Everett Collection, Agence France-Press/Getty Images

Ralph Lauren's spring collection recalled 'The Grapes of Wrath.'

## Arbitrage



## Mac OS X Snow Leopard

City	Local currency	€
Hong Kong	HK\$238	€21
New York	\$31	€21
London	£25	€27
Rome	€29	€29
Brussels	€29	€29
Frankfurt	€29	€29
Paris	€29	€29

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

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# A chair you can actually sit on

The event formerly known as Design Art London grows confident, threatens Frieze's throne

BY HELEN KIRWAN-TAYLOR

ONE CAN'T HELP but notice the surge of tents covering some of London's squares and parks in October. The art world is descending upon the city. Since 2003, the descent has been aimed mostly at the Frieze Art Fair. But now there's a new show in town threatening to steal some of Frieze's thunder, not to mention its clients.

In its third year, the renamed Pavilion of Art & Design London has become a force to be reckoned with. Last year, many of the 32 galleries represented were still relatively small fry. This year, 40 showed up, including such big hitters as Barry Friedman from New York and Fagionato Fine Art from London. For the art visitor, this means a detour to London's Berkeley Square (a mere hop from Bond Street) is now a must do.

Patrick Perrin, the French gallerist and charismatic co-organizer (along with London-based art dealer Stéphane Custot) has confidently thrown the fair's previous mantle of Design Art London into the trash. Design, he says, stands on its own and doesn't need to borrow labels from the art world. Instead, under the umbrella term "decorative arts" he has dealers selling everything from art deco to jewelry.

One tell-tale sign of the demise of "design art" was that you could sit on things. (Last year, at Frieze, I was forbidden by a dealer from sitting on a Ron Arad chair. The piece never did sell.)

I arrived on the morning when some well-known panelists were deciding which of three contemporary objects priced under £15,000 should get the Moët Hennessy-Pavilion of Art & Design London Prize to go into the permanent collection of the Victoria and Albert Museum.

Christopher Wilk of the V&A got to choose the shortlist, after which 23 panelists, including Jasper Conran, the fashion designer; Tom Dixon, the designer; Julien Treger, a well-known collector; and the honorary chairwoman, architect Zaha Hadid, decided the winner.

Opinions differed wildly. "Where is that hideous white light?" said one judge trying to find her way back to the Carpenters Workshop Gallery stand showing the Poppa Mamma Lamp in nylon and resin by the Dutch Atelier Van Lieshout. It depicts male and female genitals and retails for €8,500. The other contenders were Michael Eden (of the Adrian Sassoon Galleries), whose pots look ceramic, but in fact are made of nylon (around £7,000) and Yoichi Ohira, a Japanese glass artist living in Venice who makes delicate and complicated hand-blown glass vases (prices start at \$15,000 from the Barry Friedman Gallery). After much deliberation and a good lunch, the panelists decided Mr. Ohira's vase should go to the V&A.

It was a safe choice, says panelist Patrick Kinmonth, a set designer who, like many fellow panelists, was more drawn to the work of rAndom International, a group of three young artists. Their corian and glass "Study For A Mirror" (£15,000) captures your features and reproduces them with LED lights as a fleeting self portrait. It

was surprisingly easy on the eye. One member of the trio was on site to explain the technology but few of the jurors were equipped to follow. It didn't matter. They voted it as their personal favorite.

It may be heresy to use words like "easy" in the art world, but this fair—which also includes works by Picasso and Warhol—is all about pleasing the eye.

The level of the exhibitors was surprisingly consistent. The Galerie Jacques Lacoste from Paris, which sells designs from the 1930s to the 1950s, brought its usual retinue of objects you would kill for, including the three-arm wall light by Serge Mouille (which retailed for €50,000). Barry Friedman's stand contained photography, glass and furniture, most notably by American designer Wendell Castle whose organic armless gold-leaf chairs (\$32,000 each) were unexpectedly comfy.

Even the more avant-garde objects had a coziness to them. Design art usually leaves me cold, but the Chesterfield-inspired leather sofa/chaise longue by artist Robert Stadler (€38,000) on display at Carpenters Workshop Gallery had the organic flow of one of Ms. Hadid's buildings.

There were a few serious finds including a sinuous table by Irish designer Joseph Walsh made of stacked, laminated wood for the American gallery Todd Merrill Studio Contemporary. The panelists would have voted for this one instantly (they spent many minutes admiring it) had it not been for the £75,000-£100,000 (the dealer was still deciding) price tag.

The Pavilion of Art & Design London feels very French. It is neither self-consciously trendy nor old fageyish: It's chic without trying too hard. "People are afraid of being accused of being merely fashionable," Mr. Wilk says.

The fair has brought some old-world glamour to compliment the edgier but, occasionally harsh, new designs. Though one's eye may be drawn to a ceramic light depicting bowels being evacuated from a human form by Atelier Van Lieshout, one can't help but decide that the elegant orange Murano D 40 light by Italian glass maker Paola Petrobelli (€2,800 at Perimeter Art Design) is a safer bet. Design should be about choice.

The Pavilion of Art & Design London runs through Oct. 18.

—Helen Kirwan-Taylor is a writer based in London.



Above, Yoichi Ohira's 'Cristallo Sommerso #48' (2008). Below, Paris's Galerie Downtown, run by François Laffanour, won a prize for best fair stand.



At left, Atelier Van Lieshout's 'Poppa Mamma Lamp' (2007). At right, Michael Eden's 'A Rebours' (2009).



Desmond O'Neill Features (4)



Courtesy of Bonhams

A 1949-50 Velocette 348cc KTT racing bike (estimate: £28,000-£38,000).

## Motorcycles zoom to U.K.

COLLECTIBLE MOTORCYCLES will zoom into the U.K. on Sunday for Bonhams's major auction of 20th-century bikes.

More than 190 motorcycles will be offered alongside memorabilia recalling the exploits of the sport's racing heroes. The show, which will take place at the Staffordshire County Showground, will feature some bikes that date back to before World War I.

### Collecting

MARGARET STUDER

On average, each Bonhams motorcycle sale attracts from 1,000 to 1,500 enthusiasts. In 2008, the auction house sold about 900 motorcycles to collectors world-wide. Of the motorcycles sold, two went for more than £200,000 and six sold for more than £100,000. It is the thrill of refurbishment that drives many collectors to invest in motorcycles. "We have a lot of demand for restoration projects," says Bonhams motorcycle expert Ben Walker. "Piles of rust can sell extremely well."

One example is a very rusty 5-horsepower bike built around 1911 by Belgium's Fabrique Nationale d'Armes de Guerre. It was stored in a barn for more than 30 years (estimate: £12,000-£15,000). "Someone will have the pleasure of bringing this motorcycle back to its former glory," Mr. Walker said.

Nostalgia is another motivator for motorcycle collectors. A racy 1974 Kawasaki Z1A, estimated at £7,000-£9,000, would have gone for around £2,000-£3,000 five years ago, but Mr. Walker says Japanese motorcycles from the 1970s are a growth area. "Guys who were teenagers then are now in their fifties and with enough loose money to go back to their youth," he said.

If a motorcycle has had a famous rider, that history can add to its value. For example, a Vincent-HRD bike from 1948, driven by crack racer Arthur Merrett in that year's International Six Days Trial, is estimated at £50,000-£60,000.

Other highlights of the sale are a 1930 Cotton-Blackburne 498cc racing motorcycle, estimated at £25,000-£35,000, and a 1949-50 Velocette 348cc KTT racing motorcycle, estimated at £28,000-£38,000. Velocette and Cotton-Blackburne are among the most valued bikes.

Collectors who like history may take interest in the racing posters, crash helmets, driving gloves, jackets and trophies available at the show. A "pudding basin" helmet that British driver Mike Hailwood wore when he crashed at a race in 1963 is estimated at £2,000-£3,000.

# Figuring out foursomes; leap frog meets golf

When Greg Norman, captain of the international side at the Presidents Cup tournament in San Francisco, was asked before the end of the tournament Sunday to explain the international team's poor historic record against the U.S. team, he replied instantly: "It's foursomes. As simple as that."

Foursomes, also known as alternate ball, is one of the three oddball formats used at Presidents Cup and

## Golf Journal

JOHN PAUL NEWPORT

Ryder Cup competitions. Two-man teams face off with only one ball per team. The players alternate taking swats at their ball until it is holed. They also alternate tee shots—one teammate handles the odd-numbered holes, the other the even.

A typical American golfer is unlikely ever to play a foursomes match, so it may seem odd that the U.S. team so often "trounces" (to use Mr. Norman's word) the international team in foursomes at the Presidents Cup. (The American team emerged from this year's 11 foursomes matches with seven points to the international team's four, which accounted for most of the margin in the Americans' overall 19½ to 14½ victory.) One reason is that foursomes are no more popular overseas, except in the British Isles, than they are in the U.S. Another is that the American stars gain experience at foursomes at the Ryder Cup and the internationals do not. (The international team is made up of players from outside the U.S. and Europe, which face off at the Ryder Cup.)

But why, then, have the U.S. teams held their own in foursomes in recent years at the Ryder Cup and dominated at the amateur Walker Cup matches against players strictly from Great Britain and Ireland—the very hotbed of foursomes? Partly, no doubt, it's because the best players prevail no matter what the format, and for the top international competitions everyone has plenty of time to prepare. Buddy Marucci, captain of the U.S. Walker Cup team that won six of eight foursomes matches last month in Pennsylvania, told me the team spent 70% to 80% of its practice time on alternate-ball.

"It's the most difficult format there is because it throws off your rhythm," he said. "A player can sometimes go 20 to 25 minutes without hitting a shot, or three or four holes without attempting a putt." The pressure is magnified by knowing that your partner will have to clean up whatever mess you make, and that you will be on the spot to convert his brilliant approach shot for birdie.

The more I looked into the matter during Presidents Cup week, however, the more I became convinced that the foursomes expertise supposedly possessed by top-caliber players from the British Isles doesn't really amount to much. That's because, except at a few private clubs like Muirfield in Scotland and Royal St. George's and Rye in England, which specialize in foursomes play, the format is familiar but not all that common. It's used mostly as a change of pace.

One of the chief attractions of foursomes play is that it moves at lightning speed because the two golfers who are not hitting walk ahead so as to be ready to smack

their shots as quickly as possible. It's like leap frog, and usually quite jolly. Foursomes matches are often preceded and followed by substantial liquid refreshment.

Take Muirfield, whose proper name is the Honourable Company of Edinburgh Golfers. More than 90% of play there is in the foursomes format, reckons W. David Angus, a Canadian senator from Quebec who has been an overseas member since 1972. "Foursomes are generally a more social way of playing, very friendly and very spirited," he said. "The matches are seen as a way to get out for some sport for a couple of hours, to get some fresh air. We're always very eager to get back to the clubhouse for lunch."

Mr. Angus most recently visited Muirfield in September, when in two days he played four brisk, 18-hole

matches, carrying his own bag (with a partial set of clubs), punctuated by lively lunches (jacket and tie required) and a black-tie dinner Saturday night. The highlight of club life at Muirfield, he said, are the so-called match dinners every few months.

Most clubs in the U.K. stage foursomes matches on special occasions. A typical devoted golfer may play four to six alternate-ball rounds a year, estimated Gordon Dalgleish, an Atlanta-based Scotsman who is co-founder and president of Perry-Golf, an operator of high-end golf tours. "It's an alternative way to experience the game, although not always necessarily a rewarding one," he said. "It's hard to be continually loving of your partner when he keeps hitting the ball into the stuff."

Americans don't cotton to foursome play, Mr. Dalgleish suggested,

because they love stats and prefer to focus on individual scores. "In Britain score isn't that important. The focus is on beating the other guys in your match," he said. Still, scattered foursomes competitions take place in the U.S., where there are also a few avid foursomes advocates like Mark Burris, a member of two South Carolina clubs with regular foursomes events.

Mr. Burris likes the way the speed of play and added pressure of foursomes shakes golf up a bit. On golf trips with his buddies, he often tries to force a little late-afternoon alternate-ball play. "There's grumbling, but they usually come off the course smiling and with their love of the game renewed," he said. "It's always great fun after the rounds to see which couples are still talking to each other."



U.S. Presidents Cup captain Fred Couples (center left) and international captain Greg Norman (center right).



She's a fan.



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# Crossing the Atlantic

America's luxury cheesemakers venture into Europe



Above, a variety of cheeses sold at La Fromagerie in London. Below, Rogue River Blue, a blue cheese from the Rogue Creamery in Central Point, Oregon.

By J.S. Marcus

**O**N AN ISOLATED farm in southwestern Wisconsin, Mike Gingrich, one of America's best-known artisanal cheesemakers, is describing his sole and celebrated product: Pleasant Ridge Reserve, a lemon-colored cow's-milk cheese, aged to bring out a remarkable depth of flavor.

"I usually call it an Alpine cheese," says Mr. Gingrich, a former Xerox Corp. manager who took up cheesemaking a decade ago, when he looked to France's mountainous Savoie region for inspiration. The Alps are a long way from Wisconsin, but Pleasant Ridge Reserve is making its way across the Atlantic, closing in on the home turf of its French ancestor.

America's great artisanal cheeses are getting ready to take Europe by storm. This spring, Pleasant Ridge Reserve went on sale at Neal's Yard Dairy and La Fromagerie, two of London's best-known cheese purveyors. A few weeks ago, the cheese made its continental debut at the Slow Food Cheese Festival in Bra, Italy, where it was joined by Red Hawk, a washed-rind, triple crème, cow's-milk cheese made by Cowgirl Creamery of Point Reyes, Calif., and Coupole, a ripened goat cheese from Vermont Butter & Cheese Company.

This past week, a selection of America's award-winning artisanal cheeses, including Red Hawk, were showcased for the first time at Anuga, Europe's most important culinary-trade fair, held biennially in Cologne.

Europeans are only just discovering Mr. Gingrich's cheese, but in the U.S. it has already been a huge success. Pleasant Ridge—made and aged like a classic Beaufort, the aromatic French answer to Switzerland's Gruyère, and named after the pasture where Mr. Gingrich's herd forages—won the coveted Best of Show prize at the American Cheese Society's annual competition in 2001, within a year of going on sale. Then it won the prize a second time a few years later. Despite Pleasant Ridge Reserve's high price—at around \$25 a pound, it is among the most expensive domestic cheeses in the U.S.—it has become immensely popular.

"Everything we can get, we sell," says Cathy Strange, global cheese buyer for Whole Foods Market Inc., the premium American grocery-story chain.

Liz Thorpe, vice president of Murray's Cheese Shop in New York City, thinks Pleasant Ridge may well be the finest cheese made in America. Ms. Thorpe says Pleasant Ridge Reserve's success is due to its consistent quality. "They have perfected the one cheese they make," Ms. Thorpe says of Mr. Gingrich and his partners, adding this can't be said of individual Beaufort producers. "It's just really unusual to find a cheese that is always excellent," she says.

In Europe, a group of insiders have closely followed America's emergence as a maker of fine cheese. Now they are gearing up to convert Europe's cheese-buying public.

*"People just looked at us as if we were mad," says Patricia Michelson, owner of London's La Fromagerie, on her clientele's initial reactions to U.S. cheese.*

"I'm a European, and I know my cheese," says Patricia Michelson, founder and owner of La Fromagerie. Ms. Michelson, whose Marylebone and Highbury shops feature artisanal and farmhouse cheeses from France, Italy and the U.K., says she has "just been blown away" by American cheeses she has tasted over the past decade. "There is quite a revolution going on."

La Fromagerie began to offer American artisanal cheeses last year, after Rogue River Blue, an elegantly crafted blue cheese from Oregon, became the first American raw-milk cheese approved for import into the European Union.

Ms. Michelson said she had to battle prejudice. "People just looked at us as if we were mad," she says, describing her clientele's initial reactions to Rogue River Blue and later Pleasant Ridge. They associated American cheese with "Velveeta, or string cheese, or something in a can."

Another impediment was price: American artisanal cheeses are "hugely expensive" in Europe. At around £65 a kilo, Rogue River Blue has often been the most costly cheese on sale at La Fromagerie. But as soon as her customers tasted it, Ms. Michelson says, "they were amazed," and she is now sold out, waiting for the next season's release. She believes the novelty was part of its appeal—some customers took it home "so they could impress their friends"—but the taste was what made the sale. "If it's a question of quality," she says, "customers will pay through the nose."

However, the European market has proved difficult to breach, says David Gremels, co-owner of the Rogue Creamery, mak-



ers of Rogue River Blue. In 2003, Rogue River beat out every one of Europe's fabled blue-cheese makers and won the best blue-cheese award at the World Cheese Awards. Four years (and mountains of paper work) later, Mr. Gremmels says, the cheese was approved for sale in the EU. This paved the way for the sale of Pleasant Ridge Reserve and for makers of artisanal pasteurized cheeses, like Cowgirl Creamery's Red Hawk.

Another bump occurred late this summer when the EU suddenly decided not to recognize the way American raw-milk cheeses were certified free of disease.

The bureaucratic wrangle doesn't affect pasteurized cheeses, and Ms. Strange of Whole Foods expects a selection of these cheeses to be sold at the retailer's U.K. stores by June.

Bureaucratic negotiations aside, U.S. cheeses still may have a problem finding a market in France, which regards itself as a redoubt of cheesemaking standards. Fromi GmbH, a Franco-German cheese distributor which will act as a European wholesaler to Cowgirl Creamery and Vermont Butter & Cheese Company, doesn't anticipate the cheeses to find outlets in France. "The French are too proud of their own cheese," says managing director, Guillaume Dehaye.

The Web site of Androuët, a Parisian chain of cheese shops, contains an encyclopedic overview of the world's greatest cheeses. More than 30 American cheeses—including Pleasant Ridge Reserve, Rogue River Blue and goat cheeses from Vermont Butter & Cheese—are included. However, Androuët's owner, Stéphane Blohorn, says he would never risk stocking them: "The French go first to French cheese."

Yet Clarence Grosdidier, a Bordeaux-based *affineur*, believes the time is right for introducing American cheeses to the French market. (*Affineurs* specialize in aging cheese.) Mr. Grosdidier invokes the French word *terroir*—used by winemakers to describe the particular local conditions of a region, which then register in a wine's unique set of characteristics—to describe the potential of American cheeses. "We believe the U.S. *terroir* is as good as the French," he says.

"I would love it if there was a market here in France" for American cheeses, says Laure Dubouloz, sales manager at Maison Mons, an *affineur* near Lyon. "We French tend to stay really traditional." French cheesemakers add variety, she says, by adjusting the shape and the way cheeses are aged. This is in contrast to U.S. cheesemakers, who actively seek to combine new flavors and ingredients. "In the U.S. people want to create something, and that's really different."

Ms. Michelson of La Fromagerie says: "The American cheesemaker is experimenting, just as Europeans would have done hundreds of years ago." She mentions Red Hawk, a cheese similar to French Munster, with an added dose of cream that makes it the only cheese of its kind in the world, or Flagship Reserve by Beecher's Handmade Cheese of Seattle, which combines elements of cheddar and Alpine cheeses.

Ms. Dubouloz is hopeful the French may yet find a place for American cheeses. She cites the recent appearance in France of British farmhouse cheeses.

"A few years ago," she says, "we were offering tastings of English cheeses—cheddar and Stilton—and people would walk by and say, It's English! I don't even want to try it." Now, she says, English cheeses are regularly for sale at the firm's Lyon shop.

Pleasant Ridge Reserve was the first American artisanal cheese she discovered when she worked in New York in 2006. "It's not really a Beaufort," she says, when asked to make a comparison. "It's different."

However, she says, Pleasant Ridge Reserve did pass the ultimate test. Ms. Dubouloz is a native of the Savoie region, and her family grew up eating the local Beaufort. She decided to bring some Pleasant Ridge Reserve home for her Savoie grandfather. "He really liked it," she says.

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



Above, Neal's Yard Dairy sells Rogue River and Pleasant Ridge Reserve cheeses at London's Borough Market. Below, a cow from Upland's cheese farm in the Pleasant Ridge area of Wisconsin, and below left, Pleasant Ridge Reserve's official label. Bottom, Pleasant Ridge Reserve cheese photographed at La Fromagerie.



## IBERIAN LUXURIES

Wherever there is milk, there is cheese. And wherever there is cheese, there is rennet, the digestive enzyme universally used to turn milk into cheese since prehistoric times. Everywhere, that is, except in Portugal, where cheesemakers traditionally also use the cardoon thistle to coagulate ewe's milk, resulting in some of Europe's most unusual—and most expensive—cheeses. Known collectively as Amanteigado, the cheeses have a distinctive, earthy taste and a rich custardy texture.

Generally made in the colder months of the year, the cheeses are a legend among cheesemongers.

"You can't find them anywhere else in the world," says Liz Thorpe, vice-president of Murray's Cheese Shop in New York City, of Amanteigado cheeses, a variation of which is also made across the border in the remote Extremadura region of southern Spain. Ms. Thorpe points out that a few Amanteigado cheeses, like those from the Azeitao region, near Lisbon, are regarded as high luxuries. (Prize Azeitao cheeses can sell for up to \$50 a pound, making them some of the most expensive cheeses in the world.) However, she believes that the greatest come from Serra da Estrela, Portugal's highest mountain range, about midway between Lisbon and Porto.

Patricia Michelson of London's La Fromagerie is also a fan. She describes Serra da Estrela as "one of my favorite cheeses," and plans to have some in her Marylebone and Highbury shops for Christmas. This year, she anticipates that the 500 gram cheeses will sell for around £22 each. She suggests serving them with the red wines of Portugal's Douro region.—J.S. Marcus



Damien Hirst stands in front of his paintings at the Wallace Collection.

Photo: Billie Scheepers DACS, 2009

# Can Damien paint?

Leading conceptual artist switches mediums and unveils the results

BY ANDREW MCKIE

**D**AMIEN HIRST'S stock-in-trade is shock, and he has always revelled in the surrounding hoopla. The Oxford Dictionary of Art and Artists, while calling him "probably the most famous and controversial British artist of his generation," attributed his success to his "flair for self-publicity" rather than to his work.

The best-known examples are vitrines containing a cow's head, maggots and an insectocuter; a tiger shark suspended in formaldehyde; a sheep; and a bisected cow and calf. Two years ago he sold a platinum cast of a skull encrusted with diamonds, apparently for £50 million.

Now he has an exhibition of paintings at London's Wallace Collection, a museum that includes works by Poussin, Titian and Velasquez in its permanent collection. Mr. Hirst seems amused by the idea that showing in a traditional setting, and working in oils, should have an equal capacity to draw attention.

"After seeing me in the studio, covered in paint, someone actually said to me, 'Are you really making these yourself?' But it's funny that that's shocking, that it's more shocking for me to be painting, than formaldehyde," he said in a recent interview. To greet the press, he is wearing a T-shirt with the slogan "The Shock of The New."

I turned up in a tie based on a Bacon triptych, bought from John Pearse, the tailor whose shop stands just across from the Colony Room and Groucho clubs. There, during the 1990s, Mr. Hirst's drink-

and drug-fueled exploits became notorious even by Soho's bohemian standards.

"Great tie," he says. "John sent me one, too." I mention that I used to see him knocking around pubs and the Colony Room, where Francis Bacon had once been a barman and where foul-mouthed abuse and vodka-driven hooliganism were the

**"The paintings are about my mortality, whereas all that other stuff was about my immortality."**

—Damien Hirst

order of the day. Beside one of Mr. Hirst's spot paintings behind the bar, there was a snapshot of him, wearing, if I remember correctly, only Wellington boots. "Well, there's a lot of that time we all don't remember," he says.

Though he has since cleaned up his act, Mr. Hirst still demonstrates the easy charm and instant likability that allowed him to get away with such behavior and that would have served him well as a salesman.

One approach to his work, in fact, is to argue that his talents and commercial savvy are exactly those one would expect from a particularly talented art director in an advertising agency and that his genius has been in marketing superficially chic but fundamentally shallow work in the fine art world.

His marketing skills are certainly considerable. While still at art school in 1988, he organized Freeze, the exhibition that

launched not only his career, but also that of most members of the Young British Artists group. On the day Lehman Brothers Holdings collapsed, Mr. Hirst set a record for a single-artist auction at Sotheby's with a sale that made £11.5 million.

"It wasn't a kind of planned thing," he protests. "A lot of what Bacon called, in painting, 'happy ac-

cidents'—well, I have that in my career. I mean Lehman collapsing on the day of my f— auction and that still going

well, that was unbelievable. But it's more to do with chance than it is with my skill at marketing."

He dismisses, too, the suggestion that his move to traditional painting might have been prompted by the current financial climate, and its implications for the conceptual art market.

"It wasn't really a decision, because I'd started doing it before," he says. "But even with the market the way it is now I could definitely still sell spot and spin paintings. My gallery in New York said 'Why did you have to kill the golden goose?'"

One suspects Mr. Hirst is just as concerned with growing up as an artist, and about securing his reputation. "In the back of my mind I was always flirting with it because I was afraid of it," he says. "And I always admired painters more than sculptors.

"You learn to slow down a bit. When I started I was impatient, I've

lost my impatience a bit. I think when you have kids you have to hand something over to your children. The paintings are about my mortality, whereas all that other stuff was about my immortality. I mean, I definitely believed I was going to live forever for a while back there, and it felt like it. We had a brilliant time but, you know, you've got to get off the table and stop shouting 'Yay!'"

The shift to painting may be a symptom of Mr. Hirst's maturity and a bid to erect a bulwark against mortality. But if it is to safeguard his artistic reputation, and dispel the view that he is essentially a clever set decorator with a flair for marketing, the question of technique arises. For his spot paintings, he employed an army of assistants, while the spin paintings were made by machines. Can he actually paint?

"I was always very dissatisfied with my paintings and thought they weren't very good," he says. "I did two years of absolutely rotten paintings, then I started doing things that I did like: The first one was 'Floating Skull,' that was 2006."

This, the first of the paintings in the current show, is, like almost all the others, of a skull against a very dark blue or black background. Others feature grids of spots (executed in white, by pressing the lid of his paint tube against the canvas), shark's jawbones, ashtrays and water glasses sketchily outlined in titanium white. The last is a nod to his old tutor, Michael Craig-Martin, and his conceptual piece "An Oak Tree," which was a glass of water on a glass shelf.

The influence of Francis Bacon,

one of Mr. Hirst's great heroes, is immediately apparent, especially in the triptych "The Meek Shall Inherit the Earth," which even uses Bacon's ghostly cages. "You can't avoid comparisons," he says. "I've put Bacon frames on my pictures but you put them in here and everybody's got a gold frame. But if I put it in one of my normal galleries it looks like a Bacon rip-off. You ask: Can I use that? But all great artists do that ... you go through being very heavily influenced."

Unfortunately, it can't be said that, as paintings, they are very accomplished (most teenagers could paint a better lemon). They do, though, display glossy assurance and motifs which, like the skull, Mr. Hirst has returned to again and again. The butterflies in "Requiem: White Roses and Butterflies" are another favorite. These at first seem to leap impressively out of the picture, but it turns out that Mr. Hirst's draughtsmanship isn't the cause.

"I was just painting roses and I thought, I need to get photographs of butterflies, blow them up, cut them out, make them in wood, make them into stamps and stamp them out," he says. "It was such a simple solution and not really about painting."

The trouble for Mr. Hirst's bid to be taken seriously as a painter, rather than as a conceptual artist, is that solutions in painting, most people would argue, ought to be about painting, not about maintaining the superficial glamour, commercial value and recognizability of the Hirst brand.

—Andrew McKie is a writer based in Cambridgeshire.



# A peek at the real da Vinci codex

BY NICOLE MARTINELLI

**I**F YOU'VE EVER wondered what's inside Leonardo da Vinci's notebooks, you've got six years to take a look.

Milan, where the original Renaissance man worked for years, has brought the largest collection of his drawings and writings, the 1,000-plus-page Codex Atlanticus, to the masses. The Codex is normally housed in the city's Biblioteca Ambrosiana, where it is off-limits even to most scholars. But until 2015, visitors can view a rotating exhibition of selected pages from the real da Vinci code, grouped into themes including mechanical flight, anatomy and war machines.

Among the pages, dating from 1478 to 1519, visitors will find engineering designs, recipes, doodles from apprentices, as well as sketches for da Vinci's many ahead-of-his-time contraptions. Da Vinci, who reportedly made sketches of his observations on loose sheets or on tiny pads he kept in his belt, left behind the largest literary legacy of any painter.

"It can be a little embarrassing, when people only expect to see finished drawings or amazingly detailed sketches," said da Vinci expert Pietro C. Marani, curator of the first three-month exhibit, "Fortresses, Bastions and Cannons."

"What you're really looking at is a cross-section of art, science, technology, mechanical studies - all woven into the daily life of an amazing figure, but it's not always what you might expect," he said.

Each exhibition will be split between two locations. In an effort to bring more tourists to the Biblioteca Ambrosiana, half of the pages will be on display there, while the other half will be on show at the sacristy of Santa Maria delle Grazie, whose refectory houses da Vinci's "Last Supper" fresco. (A pleasant 20-minute walk through Milan's old city center divides the exhibits.)

"Fortresses, Bastions and Cannons" runs until December. The exhibition provides a close-up view of how da Vinci worked—from notes written in his characteristic right-to-left mirror script to a sort of 15th-century resumé, designed to drum up commissions from the duke of Milan.

While the subject matter of this exhibit may incite more mild interest than awe, the modernity of his 500-plus-year-old ideas is nonetheless striking: A tall contraption that moves weights would not look out of place as a resistance machine in a gym.

Up next is "The Library, His Times and the Friends of Leonardo," which will provide a different kind

of look into the painter's world. Da Vinci disparagingly called himself *omo senza lettere* (a man without a formal education), practicing vocabulary-building in his notebooks and keeping a list of books to read for self-improvement. His co-workers and apprentices often used the notebook sheets to scribble drawings—some of them famously lewd.

Da Vinci's musings were collected by sculptor Pompeo Leoni 400 years ago. They were bound into what eventually became known as the Codex Atlanticus, or Atlantic Codex, because the large-format paper, 65 centimeters by 44 centimeters, was also used by cartographers for atlases.

Donated to the Biblioteca Ambrosiana in 1637, the Codex was divided into a 12-volume set in the 1960s and 1970s. The fragile condition of the pages meant that until now, only select scholars interested in examining the ink-and-paper work were allowed to peruse one page at a time.

The wider exhibition of the Codex became possible after the pages were unbound so they could be better preserved. A group of Benedictine nuns worked for months this spring and summer painstakingly melting the wax bindings.

The Codex's precious pages are now guarded in cases designed by architect Alberto Sempì to monitor

heat and humidity. Each page is enveloped by two layers of acrylic attached to a metal base, then enclosed in a larger, antiglare glass case with UVB filters, making the pages appear suspended.

To keep da Vinci's designs from harmful sunrays, only cold, bluish lights illuminate the pages. Since the real-life da Vinci code's main adversary is light, conservators opted to use 20-lumen LEDs, about the same brightness as a flashlight, although 50 lumens are allowed by state law, the library's Don Alberto Rocca said.

For the visitor, these conservation constraints create the effect of unearthing a secret treasure. Fans of Dan Brown's 2003 potboiler "The Da Vinci Code" will appreciate the atmosphere, whether they are peering at the pages in a darkened sacristy adorned by frescoes or in a wood-paneled library, with the ambience further enhanced by the classical music piped in.

Visitor Nicholas Snyder was impressed by the more basic scribbles. "What surprised me most were the basic math calculations," said Mr. Snyder, 18 years old. "I would've never thought that Leonardo had to work out stuff like 100 minus 14 equals 86 on paper."

—Nicole Martinelli is a writer based in Milan.



Top, sketches on display include da Vinci's war machines, such as this multibarreled springald, circa 1480. Bottom, the Biblioteca Ambrosiana, where the pages of the Codex Atlanticus are exhibited.



Veneranda Biblioteca Ambrosiana - Milano (2)

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## ❖ Top Picks

# Tristan flies, Turandot falls flat

**LONDON:** Radically different new productions of “Turandot” at the English National Opera and “Tristan und Isolde” at the Royal Opera House, are the eagerly anticipated events of London’s new opera season. Though Puccini’s “Turandot” sounds to us a bit like traditional 19th-century grand opera, and Wagner’s “Tristan und Isolde” still sounds startlingly modern, “Tristan” was first performed in 1865, and “Turandot” in 1926.

There’s a sublime contrast in the composers’ concepts of their heroines, too. Isolde’s passion is so heated, she simply wills herself to die over the body of her lover. Turandot is the Chinese feminist ice princess, determined never to marry, even when her anonymous suitor manages to save his life and win her by answering the three riddles that have defeated his 13 predecessors. Her reserve only melts in the last seconds of the opera (an ending Puccini didn’t himself write, as he died leaving the piece unfinished).

Christof Loy’s psychologically effective, minimalist “Tristan” at the

ROH has a permanent set of a banquet room at the back of the stage and an empty room with a cheap chair and table at the front, and the singers simply costumed in evening dress. Rupert Goold’s riotously crowded “Turandot” at the Coliseum has three lavish sets.

Mr. Goold isn’t the first director to dress the emperor’s ministers, Ping, Pang and Pong, as cooks—Francesca Zambello did it for the 1997 Paris Opera production. But he is probably the first to realize that to audiences today “Imperial Palace” sounds like the name of a Chinese restaurant.

His Act I has Miriam Beuther’s set of a vast eatery in (presumably London’s nearby) Chinatown, with the chorus costumed (by Katrina Lindsay) for some sort of celebration, which includes uniformed, red-coated Chelsea Pensioners, Michael Jackson look-alikes, Elvis impersonators, assorted drag queens, a nun and at least three Hasidic Jews. Act II begins on the fire escape at the back of the restaurant; and Act III in the kitchen, reminiscent of Mr.

Goold’s great production of “Macbeth.”

But where the ROH has a historic performance of Isolde by Nina Stemme, the ENO has a Turandot, Kirsten Blanck, with poor English diction and whose poor intonation isn’t compensated for by her stupendous volume. As always, the slave girl, Liu, steals the show, and Amanda Echalaz earned her loud ovation. Calaf, performed by Gwyn Hughes Jones, needs a little coaching to shed his Welsh accent; but he coped well with “Nessun Dorma,” the one number in which William Radice’s English translation was totally satisfactory. Mr. Goold adds an actor playing a “writer” who is penning the story we’re watching. He also adds a bare-bottomed Persian prince; a skipping little girl in white; and lashings of stage blood. He’s a great director, but less is more: None of this works.

—Paul Levy

*Turandot* until Dec. 12  
[www.eno.org](http://www.eno.org)

*Tristan und Isolde* until Oct. 18  
[www.roh.org.uk](http://www.roh.org.uk)



Gwyn Hughes Jones and Kirsten Blanck in the ENO's 'Turandot.'

Catherine Ashmore

## At the V&A, the splendors of royal India sparkle

**LONDON:** With more bling than Bond Street, enough gold to make you think of Fort Knox, Paris couture costumes, and the most beautiful Rolls Royce imaginable, the Victoria and Albert Museum’s “Maharaja: The Splendours of India’s Royal Courts” deserves the huge attendance figures it’s certain to get.

A lot of these 250 breathtaking objects have come from the V&A’s own holdings, some virtually exhumed from dusty storage boxes dating from the time of the Raj. Even more superlative paintings, precious-metal thrones, howdahs, textiles and jeweled weapons have come from royal collections in India—Udaipur, Jodhpur, Bikaner, Gwalior, Kapurthala and Baroda—and from St. James’s Palace: The queen has loaned her room-size painting of the 1877 Delhi Durbar by Virginia Woolf’s cousin, Val Prinsep.

This exhibition isn’t simply a visual eye-fest, but an intelligent history of the royal houses of India, designed to teach the viewer about the politics of the sometimes warring princely states, from the rise of the Mughal courts, and their subjugation by the East India Company, to the full imperial might of the Raj.

During the period of the Raj, starting with the failed mutiny of 1857, the maharajas were demoted from kings to princes. Declared Empress of India in 1877, Queen Victoria and her viceroys reigned, instituting Western-style feudal hierarchies.

The empress presented the Indian princes symbolic banners with Western-style coats of arms, or ornamental swords, while the princes one-upped her with truly splendid gem-studded weapons, several of which are on display here.

The maharajas commissioned other spectacular objects such as the Patiala Necklace, whose 2,930 diamonds weighing nearly a thousand carats made it the largest single piece Cartier ever made, or the fabulous Emile Ruhlmann desk or Louis Vuitton tea case. Other pieces on display: a gorgeous gray Rolls Royce



A turban ornament from West Bengal (circa 1750-59).

© V&A Images

convertible and a restored seed-pearl, ruby, emerald and diamond canopy commissioned by Maharaja Gaekwad of Baroda, intended for Muhammad’s tomb at Medina.

The Cecil Beaton and Dorothy Wilding photographs of Indian royals are better known than the mad Man Ray portraits of the Holkars, the Maharaja and Maharani of Indore. But Holkar also commissioned conventional portraits of himself from the French society painter Bernard Boutet de Monvel. In one he appears in Western evening dress, and in the other in Indian dress.

We think we know the end of the story—when, in 1971, Indira Gandhi stripped the princes of titles, privileges and privy purses formerly guaranteed them by the constitution. This stunning exhibition, however, slyly suggests we have another think about those maharajas who have turned their palaces into hotels, their collections into public museums, or have embarked on careers as environmentalists and politicians.

—Paul Levy

Until Jan. 17, then at *Kunsthalle der Hypo-Kulturstiftung in Munich, Feb. 12-May*, and touring North America in autumn 2010.

[www.vam.ac.uk/maharaja](http://www.vam.ac.uk/maharaja)

## British Museum offers a marvelous hall of Moctezuma

**LONDON:** The British Museum’s fourth and final show of its superb emperors series, “Moctezuma: Aztec Ruler,” celebrates the emperor who inherited and consolidated a territory that stretched from the Pacific to the Gulf of Mexico from 1502 until his death in 1520.

This marvelously displayed show on Moctezuma, the modern Spanish equivalent of Montezuma, reunites many artifacts from the museum’s own collection with loaned exhibits from important international collections, especially the Museo Nacional de Antropología, Mexico City. The exhibition anticipates the 2010 bicentenary of the independence of Mexico and the centenary of the 1910 Mexican Revolution.

The religion of the Mexica, mistakenly called “Aztecs,” was a cult of blood, involving human sacrifice and, indeed, autosacrifice, in which celebrants, even the semi-divine emperor, were obliged to shed their blood in rituals to feed the gods.

The explanation of Mexican human sacrifice isn’t complicated. The



Mosaic mask of Quetzalcoatl from Ancient Mexico (circa 15th-16th century A.D.).

Trustees of the British Museum

man hearts cut from sacrificial victims.

The exhibition also features paintings and two 16th-century illustrated codices showing the triumph of the conquerors led by Cortés and how Moctezuma was betrayed. But they suggest the emperor was murdered by the Conquistadors, and not, as later Spanish sources suggested, by his own people.

Moreover, the Florentine Codex—12 books created under the supervision of Bernardino de Sahagún from about 1540 to 1585, based on Mexica sources—portray the body of the dead Moctezuma “in the manner of contemporary European representations of the Deposition and Entombment of Christ.” Despite the gore of this nonetheless magnificent show, we have to remember that the Mexica religion was simply replaced by another set of beliefs that involved blood sacrifice and, indeed, the display of human relics.

—Paul Levy

Until Jan. 24  
[www.thebritishmuseum.org](http://www.thebritishmuseum.org)

## In Zurich, an impression of Seurat’s stylistic development

**ZURICH:** When he died in 1891 at age 31, Georges Seurat already was an acclaimed artist thanks to his invention of pointillism, which turned painting into a scientific endeavor and paved the way for abstract art. “Figure in Space,” a new show at the Kunsthau Zürich, tracks Seurat’s development from his early charcoal sketches to his later pointillist masterpieces.

Though many of his friends struggled to find recognition in their lifetimes, Seurat was catapulted to fame at the age of 27 with his oil canvas “Sunday Afternoon on the Island of La Grande Jatte” (1886), which shows a group of city dwellers spending a leisurely afternoon by the lake. The painting stuck out for its technique; rather than mixing colors directly on the canvas, Seurat arranged blue, white, red and green dots so as to form a picture unique to the eye of the beholder. Subsequent generations of

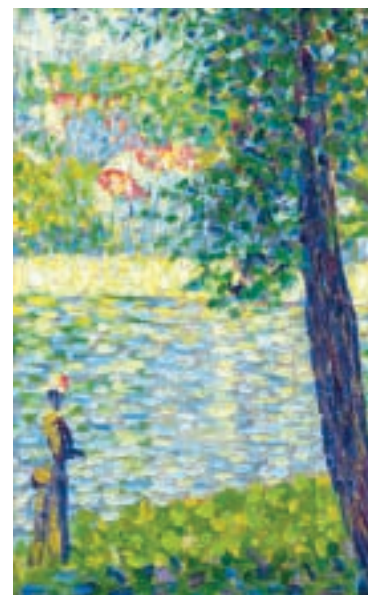
artists, inspired by Seurat’s technique, would use it as a jumping-off point for abstract art.

While the exhibition in Zurich doesn’t show the original “Grande Jatte,” which remains at the Art Institute of Chicago, several of the smaller studies that Seurat prepared for the work are exhibited. They show how he freed himself from the reigning impressionism to develop a geometrical approach based on color contrasts—a stylistic revolution partly indebted to his interest in scientific color theory.

He was keenly interested in his immediate surroundings. Seurat rendered, in 1889, what would become one of Paris’s architectural hallmarks. Appearing in his famous pointillist painting is an unfinished Eiffel Tower, its top disappearing into a vivid blue sky.

—Goran Mijuk

Until Jan. 17  
[www.kunsthau.ch](http://www.kunsthau.ch)



Georges Seurat’s ‘The Morning Walk’ (1885).

The Metropolitan Museum of Art, Bequest of Sam A. Lewisohn, 1951

## How Labor Is Liberated

At a time of economic distress, it is all too easy to imagine that supposedly wise leaders and elite experts—usually, for some reason, residents of Washington, D.C.—should take charge of major decisions and put things right, imposing order and correcting the errors of a chaotic free market. In “Freedom, Inc.,” Brian M. Carney (a member of The Wall Street Journal’s editorial board) and Isaac Getz take aim at such command-and-control thinking and its smug presumption. Their focus, however, is the

### Freedom, Inc.

By Brian M. Carney and Isaac Getz  
(Crown Business, 303 pages)

corporation, where a rigid, top-down management style too often makes workers miserable, stifles innovation and, not least, leads to economic distress for employees and stockholders alike. Messrs. Carney and Getz offer portraits of chief executives who have guided their businesses to prosperity by freeing up talent—allowing individuals at every level to solve problems, make decisions and come up with fresh ideas. Some excerpts:

A crucial distinction: “Jean-François Zobrist [the former chief executive of FAVI, a France-based manufacturing company] captured his leadership philosophy with a distinction. There are, he said, two kinds of companies:

‘Comment’ in French, or ‘how’ companies, and ‘pourquoi,’ or ‘why’ companies. ‘How’ companies spend their time telling workers how to do their jobs—where to place the machinery, when to come to work and when to leave, and so on. This has two consequences. The first is that you end up judging employees by everything except what counts, which is whether the job gets done and the customer is happy. The second is that it becomes difficult, if not impossible, to change any of the myriad rules about how to get things done. You want to move that cart to a different spot on the shop floor? You need clearance from your manager, who may have to ask his manager, and so on, creating a never-ending ‘chain of comment.’ The result, as Zobrist put it, is that it becomes impossible to get the work done without disobeying somebody in the chain of command. A ‘pourquoi’ company is different. It replaces all the ‘myriad hows’ with a single question: Why are you doing what you’re doing? The answer is always the same: to keep the customers happy. As long as what you do satisfies that commandment, Zobrist doesn’t worry about how you do it. Freedom at FAVI meant replacing the chain of comment with a single ‘pourquoi.’”

The hidden cost of top-down thinking: “Although ‘how’ companies are omnipresent and some report organic growth and good margins, their performance

could be better—it could be great. What prevents this is the so-called 97% [of the work force], many of whom are disengaged, stressed out, ill, or even absent. The damage doesn’t show up in the official accounting but is hidden in the costs of turnover, workplace stress, and conflict-ridden labor relations. It also shows up in lack of innovation and slumping organic growth. In the NBA, a team on which players are late or absent from training or even games, who snipe at one another and quarrel with the management, can’t dream of going far in the playoffs or even reaching them. In the NBA, teams can’t hide their problems. Their performance consequences are out in the open for everyone to see at the next night’s game. In the corporate world, however, many companies succeed in keeping their failures out of the public eye for a long time. But even official accounting can’t hide these costs forever—think of the legacy airlines or the Detroit three.”

Freedom can start with a

phone call: “Most of us cringe at the thought of calling ‘customer service’—even the most helpful operator at the other end of the line is usually powerless to address our problems. . . . USAA is different. The San Antonio, Texas-based insurer has the kind of call center that customers actually like to get on the phone with. Not

only are the customer service reps happy to help, but they are able to. Many claims are settled on the spot, on the first call, with the first person a customer talks to. This, by the way, is their key performance measure—not the number of calls answered.”

A new kind of leadership: “Bob Davids has started or run seven companies in his life. When asked what is required of a leader in order to begin a liberation campaign, he replied, ‘To be able to subordinate himself to his employees.’ By this he didn’t mean only listening. He also meant cleaning the floors of his latest start-up, Sea Smoke Cellars, himself because it needed to be done and because his employees had more

important work to do. It also meant literally getting down in the dirt and digging a ditch alongside his fellow employees at his former company, Radica Games. In both cases, Davids was applying the advice of Robert Townsend, a friend, mentor, and eventual board member at Radica. The former Avis CEO held that a leader is like ‘a blocking back whenever and wherever needed—no job is too menial to him if it helps one of his players advance toward his objective,’ and a water boy ‘who carries water for his people so they can get on with the job.’ Because subordinating oneself to one’s people is the opposite of using one’s power and authority, it’s a way to build a genuine—‘egalitarian,’ as Davids and Townsend call it—relationship with them. Seen in this way, it becomes only natural that liberating leaders, the ‘blocking backs,’ the servants of their people, do not display the material signs of privilege. Mahogany executive floors and big corner offices with expensive furniture, company limousines and personalized reserved parking spaces are some of the symbols of unequal status that they avoid.”

The essence of the matter: “Liberating the workplace begins by de-bureaucratizing and re-humanizing relations, by making them based on human fairness and equal treatment, so people feel like human beings instead of human resources.”



## If It Is a Good Sequel

BY CHRISTINE ROSEN

Pity the person who attempts to update an icon—particularly if that icon is charming, ageless, fuzzy and embraced by children all over the world. Last week, Dutton Children’s Books released “Return to the Hundred Acre Wood,” the first authorized sequel to A.A. Milne’s beloved Winnie-the-Pooh stories, which were first published in the 1920s. Over the years the Pooh Properties Trust has received many unsolicited proposals for a sequel, but it only recently approved British

### A new Winnie-the-Pooh story introduces a female archetype. Why?

writer David Benedictus as the author of the first new Pooh book in nearly 80 years.

In Milne’s original stories, “The Complete Winnie-the-Pooh” and “The House at Pooh Corner,” our stuffed hero, a teddy bear that belongs to a young boy named Christopher Robin, spends his days singing, writing poems, visiting his friends and counting

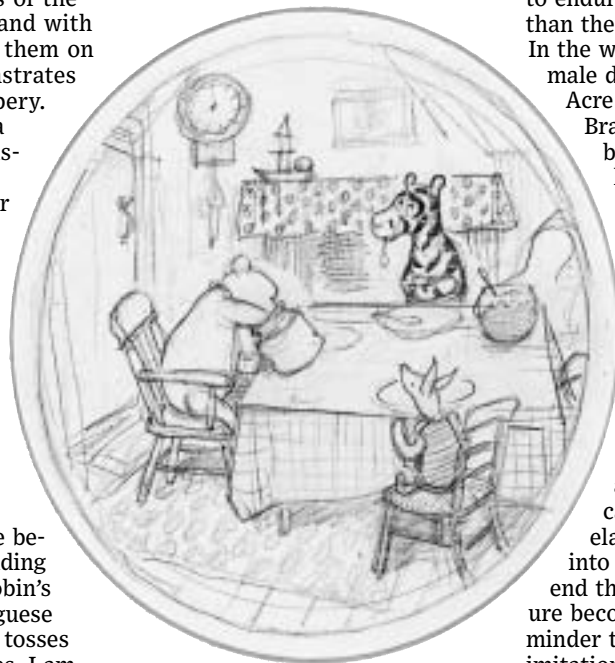
up and devouring the contents of his honey pots (with occasional breaks to perform Stoutness Exercises). Although the stories occasionally teeter on the edge of twee, the characters, such as fussy Piglet, cynical Eeyore and clever Rabbit, are sharply, affectionately drawn, and the book is full of the kind of not-quite-correct language that young children often use to great effect. Reacting to the dutiful applause of his friends after reciting a poem, Eeyore says: “Unexpected and gratifying, if a little lacking in Smack.”

The author of the new Winnie-the-Pooh sequel didn’t believe the old stories lacked Smack. What they lacked, apparently, was a civilizing feminine influence, and so Mr. Benedictus has given us a new character, Lottie, a boastful, bossy otter who emerges from a boggy section of the Hundred Acre Wood to prod

and scold its inhabitants. If the notion of a modern-style Supernanny in the Hundred Acre Wood sounds disconcerting, it is. And it doesn’t help that Lottie is one annoying otter. She declares the other animals of the Wood “Quite Uncouth” and with a hectoring air lectures them on deportment. She demonstrates unappealing class snobbery. Her tiara “comes from a very good house,” she assures Pooh.

Worse, for a character that, like Eve, represents the first appearance of a woman in a kind of Eden, Lottie is a pastiche of unflattering stereotypes of female behavior. She frequently references her accessories and “sleek” appearance, telling the assembled animals, “See my fine fur coat . . . and see my golden eyes.” She behaves like a diva, demanding a bath in Christopher Robin’s tub and a meal of Portuguese sardines, and frequently tosses off bon mots such as “Yes, I am remarkable.” She bosses the others around but, like all flighty women, “she could not keep her mind on anything for very long.” At one particularly low point in the narrative the reader is even subjected to a glimpse of protean otter lust, as Lottie “lowered her voice and said a little huskily: ‘I thought maybe you, Eeyore.’”

Lottie’s behavior is all the more remarkable because the traditional world of Winnie-the-Pooh was generally free of references to the sex of its characters. Yes, Christopher Robin is



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obviously a boy, and Kanga, carrying Baby Roo around, must be female. But The Hundred Acre Wood is a refreshingly neuter world, with no male or female archetypes to distract from the charm of the story. In the new Pooh, however, this neutrality, which allowed boys and girls to connect to the characters re-

gardless of whether they identified themselves with their gender, is gone.

Of course, any attempt to update a classic is fraught with peril, and Pooh might have had to endure far worse indignities than the quasi-lascivious Lottie. In the wrong hands the new female denizen of the Hundred Acre Wood might have been a Bratz doll, and Pooh might be Twittering about his honey habit. And yet, for all of Mr. Benedictus’s efforts, the introduction of Lottie gives the book a feeling of forced whimsy. It’s a bit like finding Scarlett O’Hara tending the cannons in the middle of a Civil War re-enactment. You sense the enthusiasm and good intentions, and can even appreciate the elaborate effort that went into the display, but in the end the anomalous female figure becomes an ever-present reminder that this is a superfluous imitation. After all, Milne’s Pooh stories ended with his protagonists in no need of female solicitude, otter or otherwise: “In that enchanted place on the top of the forest, a little boy and his bear will always be playing.”

Ms. Rosen is senior editor of *The New Atlantis: A Journal of Technology & Society*.

### Pepper . . . and Salt

THE WALL STREET JOURNAL



“I’m all out of axes. Mind if I grind one of yours?”

# time off

## Amsterdam

### opera

"The Elixir of Love" brings the romantic story of Nemorino and Adina by Gaetano Donizetti (1797-1848) to the Amsterdam Opera.

Oct. 29-Nov. 6  
 ☎ 31-20-6255-455  
 www.dno.nl

## Barcelona

### music

"The Anarchy of Silence: John Cage and Experimental Arts" presents sound recordings, films and documentary materials of the work and life of American artist Cage (1912-92).

Museu d'Art Contemporani de Barcelona (MACBA)  
 Oct. 23-Jan. 10  
 ☎ 34-93-4120-810  
 www.macba.cat

## Basel

### art

"From Dürer to Goyer" shows a selection of 101 master drawings created from 1400 to the present, including work by Hans Holbein the Elder, Urs Graf and Hans Baldung Grien.

Kunstmuseum Basel  
 Until Jan. 24  
 ☎ 41-61-2066-262  
 www.kunstmuseumbasel.ch

## Berlin

### art

"Paul Pfeiffer 'The Saints'" showcases a video-and-sound installation by American video artist Pfeiffer, re-enacting the 1966 Football World Cup at Wembley Stadium in London.

Hamburger Bahnhof  
 Until March 28  
 ☎ 49-30-3978-3439  
 www.smb.museum

### art

"Thomas Demand" displays 40 works by the German artist, illustrating and confronting social and historical events in Germany since 1945.

Neue Nationalgalerie  
 Until Jan 17  
 ☎ 49-30-2664-2304-0  
 www.smb.museum

## Bern

### art

"Giovanni Giacometti: Color in Light" exhibits about 100 paintings by Swiss artist Giovanni Giacometti (1868-1933), the father of sculptors Alberto and Diego Giacometti.

Kunstmuseum  
 Oct. 30-Feb. 21  
 ☎ 41-31-3280-944  
 www.kunstmuseumbern.ch

## Brussels

### art

"Wu Zuoren" showcases oil paintings and Chinese ink works by Wu Zuoren (1908-97).

Stadhuis-Hotel de Ville de Bruxelles  
 Oct. 15-Jan. 17  
 ☎ 32-2-2796-431  
 www.europalia.eu

### art

"Delvaux and the Ancient World" shows about 60 works, paintings and drawings by the Belgian painter Paul Delvaux (1897-1994).

Royal Museums of Fine Arts of Belgium/Museum of Ancient and Modern Art



Egon Schiele's 'Woman Lying on Her Back' (1914) at the Kunstmuseum Basel.

Oct. 23-Jan. 31  
 ☎ 32-2-5083-211  
 www.fine-arts-museum.be

## Copenhagen

### art

"The Artful Image: the Haarlem Mannerists 1580-1600" showcases 72 works by artists including Hendrick Goltzius (1558-1617) and Cornelis Cornelisz van Haarlem (1562-1638).

Statens Museum for Kunst

Until Jan. 17  
 ☎ 45-3374-8494  
 www.smk.dk

## Dusseldorf

### art

"Per Kirkeby" presents 250 works by the Danish artist Per Kirkeby, including paintings, sculptures and films.

Museum Kunst Palast  
 Until Jan. 10  
 ☎ 49-211-8990-200  
 www.museum-kunst-palast.de

## Hannover

### photography

"City Country River: Photography from the Ann und Jürgen Wilde Collection" showcases city and landscape photography by Karl Blossfeldt (1865-1932), Alfred Ehrhardt (1901-84) and others.

Sprengel Museum  
 Until Jan. 10  
 ☎ 49-511-1684-3875  
 www.sprengel-museum.de

## London

### art

"Revolution on Paper, Mexican Prints 1910-1960" features works by more than 40 Mexican artists including prints by Diego Rivera (1886-1957) and David Alfaro Siqueiros (1896-1974).

British Museum  
 Oct. 22 to April 5  
 ☎ 44-20-7323-8299  
 www.britishmuseum.org

### music

"BBC Electric Proms" stages five days of music by U.K. artists, including Rob-

bie Williams, Dizze Rascal, Doves, Smokey Robinson and Dame Shirley Bassey.

London Roundhouse  
 Oct. 20-24  
 ☎ 44-84-4482-8008  
 www.bbc.co.uk/electricproms

## Marseille

### art

"Jean Cocteau and the Méditerranéen" shows drawings, paintings, ceramics, carpets and jewellery created by French artist Cocteau (1889-1963).

Palais des Arts  
 Until Jan. 24  
 ☎ 33-49-1425-150  
 www.regards-de-provence.org

### art

"From Scene to the Canvas" explores the theme of theater and dance in 200 works of art by Eugène Delacroix (1798-1863), Henri de Toulouse-Lautrec (1864-1901) and others.

Musee Cantini de Marseille  
 Until Jan. 3  
 ☎ 33-1-4013-4913  
 www.marseille.fr

## Munich

### architecture

"The art of Timber Construction—Chinese Architectural Models" presents models of Chinese Buddhist temples, ancient palaces and secular buildings.

Pinakothek der Moderne  
 Oct. 22-Jan. 24  
 ☎ 49-89-2380-5360  
 www.pinakothek.de

## Paris

### theater

"Ionesco" explores the life and work of French playwright Eugène Ionesco (1909-94) through documents, photography and film.

Bibliothèque Nationale de France  
 Until Jan. 3  
 ☎ 33-1-5379-4949  
 www.bnf.fr

### ethnology

"Teotihuacan" brings together 450 items such as sculptures, murals and tools from Teotihuacan culture, a large city of Ancient Mexico.

Musée du Quai Branly  
 Until Jan. 24  
 ☎ 33-1-5661-7000  
 www.quaibrany.fr

## Stuttgart

### art

"Edward Burne-Jones: The Earthly Paradise" presents large-scale narrative paintings and tapestries by British Victorian painter Burne-Jones (1833-98).

Staatsgalerie  
 Oct. 24-Feb. 7  
 ☎ 49-711-4704-00  
 www.staatsgalerie.de

## Vienna

### film

"Viennale 2009" is a film festival presenting the Austrian film production "La Pivellina" by Tizza Covi and "A Serious Man" by Ethan and Joel Coen, among other films.

Viennale  
 Oct. 22-Nov. 4  
 ☎ 43-1-5265-947  
 www.viennale.at

Source: ArtBase Global Arts News Service, WSJE research.



An ancient Mexican sculpture on show at Paris's Musée du Quai Branly.

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