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WEEKEND JOURNAL.

EUROPE

The London look

The city is
a proving ground
for edgy new
designers



Amsterdam as foodie heaven | Turtle-watching in Cyprus

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London's Fashion Week hero



Right, fashion designer Hannah Marshall in her studio; on cover, Ms. Marshall's 'Spear' dress of leather and Swarovski crystals.

COVER PHOTO: MORGAN O'DONOVAN

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WEEKEND JOURNAL.

EUROPE

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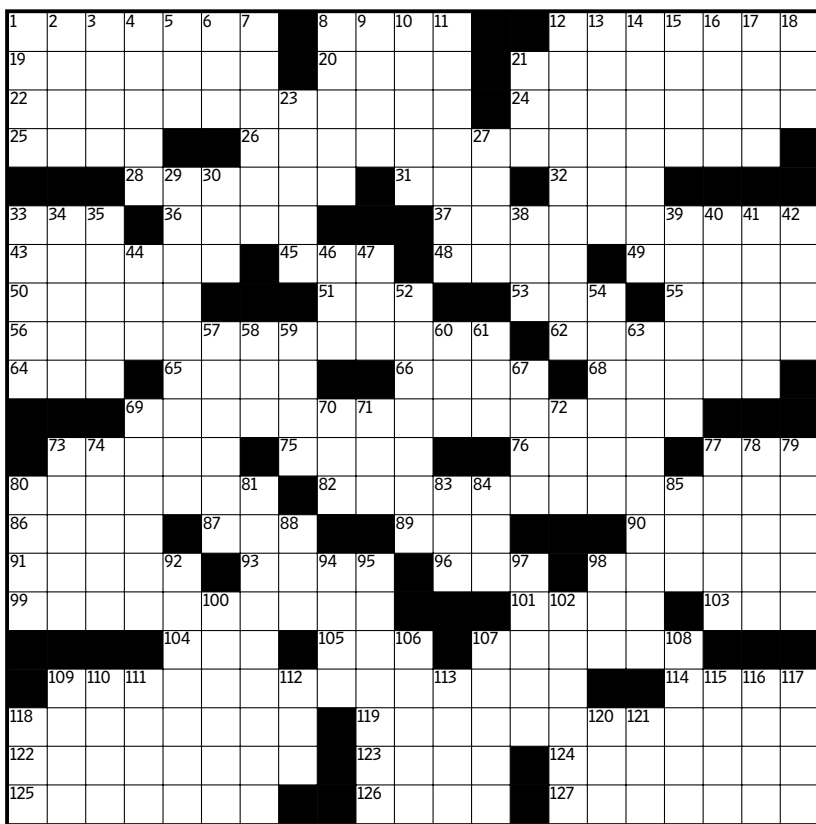
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Last Week's Solution



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Crossword online
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WSJ.com/WeekendJournal

Down

- Tuna sandwich
- Gallic girlfriend
- Slight change?
- Garson of "Mrs. Miniver"
- Kia subcompact
- Justice Dept. bureau

Amsterdam as foodie heaven?

BY VICKY HAMPTON

THOUGH IT ENJOYS a well-deserved reputation as a vibrant and cosmopolitan city, Amsterdam is not usually considered a gourmet paradise. But the last ten years have seen huge changes in the Dutch capital. Fusion cuisine, molecular gastronomy and, more recently, the organic movement have all found their time and place in its evolving food scene.

Unlike nearby Belgium and France, the Netherlands' ambivalent attitude toward food—often alleged to be overly tolerant of bland dishes and poor service—has left it open to immigrant cuisines: Indonesian, Thai, Moroccan and Japanese being just a few. What's more, the Dutch are travelers. Top Dutch chefs have almost all trained or gained experience elsewhere, and they all draw inspiration from time spent abroad.

Amsterdam's high-end restaurants have always attracted a business clientele, but now they're also hoping to win over the foodies—well-traveled types who are curious about food and demand value for money.

British-born chef Jean Beddington, a pioneer of fusion cuisine—the eclectic combination of ingredients and cooking styles from different regions—first opened her own restaurant in Amsterdam in 1983. "Fusion food hadn't been invented yet," she says. "Twenty years ago, restaurants were full of French classics, but done badly. The critics didn't know what to make of me."

At her eponymous restaurant in central Amsterdam (www.beddington.nl), Ms. Beddington's influences are innovative and quirky. A dish of hyacinth bulbs from Italy, prepared "sott'olio" (under oil), is one of her recent experiments. Although she changes her menu on a weekly basis, her time spent in Asia is often in evidence. Tuna seared on one side comes with a zingy wasabi, horseradish and soy concoction, as well as mellow sweet potato.

While Ms. Beddington has been introducing Japanese ingredients into basically "European" dishes, Akira Oshima has been adapting traditional Japanese cuisine to the European palate. Mr. Oshima's restaurant Yamazato, in the Okura Hotel, specializes in the traditional Japanese "Kaiseki" style—multi-course meals comparable to the French "menu de dégustation"—and has boasted a Michelin star since 2002 (www.yamazato.nl).

In nearby Oudekerk aan de Amstel, Ron Blaauw uses Thai ingredients and techniques picked up on his travels in Thailand, and has won two Michelin stars for his eponymous restaurant (www.ronblaauw.nl). Mr. Blaauw uses local

ingredients when they're in season—the restaurant has its own kitchen garden in the nearby village of Baambrugge—but he's keen to source produce from further afield as well. "Good cooking is about combining the best ingredients," he says, "wherever they're from."

De Kas is a huge "project" of a restaurant, in which the dining area and kitchen are housed in part of an enormous greenhouse (www.restaurantdekas.nl). De Kas grows almost all its own produce—either in the greenhouse or in nearby Ipendam. The rest it sources from local farmers. All fresh ingredients are collected on a daily basis, ensuring that everything you eat goes from garden to plate in less than 24 hours.

Executive Chef Ronald Kunis exudes enthusiasm for his gardens.

It's easy to see why when you sample the piccalilli-flavored petals of the Begonia flower or the sea-tasting leaves of the oyster plant. De Kas might source everything locally, but its menu has an international flavor—the best of both worlds. "We have a regional vision, coupled with a Mediterranean style of cooking," Mr. Kunis says.

While many of Amsterdam's well known, larger Indonesian restaurants serve the ubiquitous "rijsttafel"—a prosaic range of small dishes to share—Blue Pepper breaks the mold. The small, experimental restaurant just west of the center of town serves its guests Pacific Rim-oriented tasting menus (restaurantbluepepper.com). Javanese-style monkfish with a kencur carrot and candle-nut puree is fragrant and full of



An appetizer assortment at Akira Oshima's Yamazato restaurant.

smoky, charred flavor: innovative but tasting recognizably of itself.

For many Amsterdam chefs, the latest culinary trend is emphasizing the pure flavor of individual ingredients. Rogér Rassin, chef de cuisine at La Rive, a Michelin-star holder in the Amstel Hotel, wants to put a whole beetroot baked in a salt crust on his menu but, he

claims, "our guests aren't quite ready for that yet!" He does, however, feature a similarly unadorned, baked sea bass on the specials menu (www.restaurantlarive.com). La Rive aims for "the pure, unconfused flavor of the product," he says.

—Vicky Hampton is a writer based in Amsterdam.



She's a fan.



To find out why Helen Mirren is a fan visit www.mandarinoriental.com BANGKOK • BOSTON • CHIANG MAI • GENEVA • HONG KONG • JAKARTA • KUALA LUMPUR • LONDON • MACAU • MANILA • MIAMI • MUNICH • NEW YORK PRAGUE • RIVIERA MAYA • SAN FRANCISCO • SANYA • SINGAPORE • TOKYO • WASHINGTON D.C. • OPENING 2009: BARCELONA • LAS VEGAS • MARRAKECH



Filet of hake with calamari, paella and red pepper coulis at Beddington's.

Teens, toughs and Tolstoy

At Telluride Film Festival, 'An Education' reveals a new star; Plummer shines as Russian icon

THIS OLD MINING TOWN, high in the Rocky Mountains, sits many peaks west of the Continental Divide. Once a year, though, during the Telluride Film Festival, it's the site of a cultural divide between summer movies—all those stupefying studio spectaculars made mainly for kids—and movies scheduled for the fall, a time of renewed hope for grown-up audiences and the medium they love.

Love at first sight can be as dangerous as it is exciting, and the same goes for love at first screening. I fell heedlessly in love with "An Education," which happened to be the first of 14 films I managed to see in the

Film

JOE MORGENSTERN

course of three movie-besotted days at the festival. (Actually, the very first was an eight-minute short that preceded it, a comic charmer called "The Kinda Sutra.") Properly skeptical about the first turning out to be the best, I got my passions under control until I could put them in a broader context. Now, with the wisdom of hindsight, I can see where I went right.

"An Education" really was the best of a copious bunch. I won't write too much about it now, since this wonderfully fresh and original coming-of-age tale will be opening commercially in less than a month. In-suffice it to say that the director, Lone Scherfig (she did a lovely film called "Italian for Beginners" a few years back) and the screenwriter, the incomparable Nick Hornby (working from a memoir by Lynn Barber), have created a classic star-is-born occasion for a young English actress named Carey Mulligan.

Everyone at the festival seemed to be comparing Ms. Mulligan to Audrey Hepburn, and no wonder; her performance is pure enchantment. She plays Jenny, a smart and ardent 16-year-old who, in the England of the early 1960s, is smitten by fantasies of Bohemian life in Paris. Ms. Mulligan is both a star presence and a member of an ensemble that includes Alfred Molina, Olivia Williams, Emma Thompson, Rosamund Pike and, most remarkably, Peter Sarsgaard as the older man who gives Jenny an education in how the world works.

While many movies at Telluride were meant to entertain, Jacques Audiard's masterful "A Prophet" stretches the concept of entertainment by taking us into the brutish world of a French prison—for 150 minutes—into the seizing mind of Malik, a young Muslim prisoner played by Tahar Rahim. I've never seen a performance like Mr. Rahim's, or a character like Malik, who starts out as a frightened, illiterate kid, takes in survival skills as a shark takes in prey (Alexandre Desplat's score makes room for "Mack the Knife") and, instead of merely surviving, finally prevails over his aging Italian mentor, protector and chief rival, a fellow prisoner played brilliantly by Niels Arstrup.

Literary legends come to life in Michael Hoffman's "The Last Station," an evocation of Tolstoy's last months on earth, and Jane Campion's "Bright Star," which dramatizes the unconsummated passion between the Romantic poet John Keats and his shy young neighbor Fanny Brawne—she's played by Abbie Cornish. Ms. Cornish makes the star of the title, and of Keats's lyric poem, truly luminous.

"The Last Station," on the other hand, doesn't have a distributor, or didn't have one near festival's end. That situation should be remedied forthwith. Far from some lofty denizen of Masterpiece Theater, the Tolstoy portrayed by Christopher Plummer is a richly human creation as well as a



Carey Mulligan in 'An Education'; below, Christopher Plummer and Helen Mirren in 'The Last Station.'



Sony Pictures Classics (2)

huge one, and Helen Mirren adds one more marvelous performance to her filmography as Sofya, Tolstoy's wife of 48 years. When Mr. Hoffman introduced the film, he felt it necessary to tell the audience that if anything struck them as funny they should feel free to laugh. Good advice, albeit gratuitous. The greatest pleasure of "The Last Station" is its combination of complexity and the antic verve that the director brought to the 1991 "Soapdish," a scintillating farce about soap operas.

If a prize had been given for the most unwieldy title (Telluride doesn't give any prizes at all), it might have gone to "Bad Lieutenant: Port of Call New Orleans." But that's the only thing I'll say against Werner Herzog's comic riff on—or, as some have already charged, violation of—Abel Ferrara's relentlessly bleak "Bad Lieutenant." This outrageously enjoyable film, set in post-Katrina New Orleans, stars Nicolas Cage as a cop who goes from bad to worst with a joyousness we haven't seen in Mr. Cage for much too long. ("I love it," the lieutenant cries, "I just love it!" after a preposterous one-man bust.)

Precisely because Telluride doesn't give prizes, the festival is able to augment its program of mainstream attractions with a profusion of independent, esoteric or classic films that, in many cases, can't be seen

anywhere else in the world. One of them was Jean Renoir's sublime "Toni," a romantic drama, made in 1934, about immigrant workers in France. (During an airport wait for a return flight to Los Angeles, the American director Curtis Hanson told me "Toni" topped his list of all the festival films he'd seen.) Another was "Samson & Delilah," Warwick Thornton's elegantly photographed saga of a young Australian aboriginal couple on—and over—the edge. The film outbleaks Mr. Ferrara's darkest passages, yet conjures up an all-but-wordless beauty that leaves one haunted and horrified in equal measure.

In his capacity as the festival's guest director, another contemporary American filmmaker, Alexander Payne, presented three extraordinary features under the rubric of Forgotten Hollywood: Leo McCarey's 1937 "Make Way for Tomorrow" (an elderly couple lose their house in a mortgage foreclosure); Michael Curtiz's 1950 "The Breaking Point" (John Garfield and Patricia Neal in what's arguably the best screen version of Hemingway's "To Have and Have Not") and André de Toth's snowbound 1959 Western "Day of the Outlaw" (powerful acting by the peerless Robert Ryan in the only one of the three that's readily available on DVD).

That's the best argument for the festival concept—films forgotten, remembered and discovered. Before the start of another Telluride feature, a new Cold War spy drama called "Farewell" (a mesmerizing performance by the Serbian filmmaker Emir Kusturica as a KGB agent with a conscience) a 20-something woman sitting next to me spoke with amazement of "The Breaking Point," which she'd just seen. "They made good movies," she said, "even way back then."

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Opening this week in Europe

- 500 Days of Summer Italy
- District 9 France, Slovenia, Spain, Switzerland
- Funny People Germany
- G.I. Joe: The Rise of Cobra Greece
- Inglorious Basterds Spain
- Taking Woodstock Estonia, Netherlands, Norway
- The September Issue Belgium, France, Netherlands
- Up Germany

Source: IMDb

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CORBIS

Campion's new film finds pure poetry

BY JOHN JURGENSEN

SIX YEARS AFTER her last film, director Jane Campion is back with "Bright Star," about the doomed poet John Keats and his meteoric romance with neighbor Fanny Brawne. Stylistically, the film goes with her 1993 "The Piano," another 19th-century period piece about a stormy affair, which earned Ms. Campion an Academy Award nomination in directing, one of only three female nominations in the category.

It's a sea change from Ms. Campion's last feature film, "In the Cut," a Meg Ryan erotic thriller about an English teacher caught up in a murder. Many American critics panned the film and U.S. audiences stayed away.

The director spent much of the next four years at home in New Zealand bonding with her daughter, Alice, now into her teens, and weighing her next move. It was a sobering period. "Nobody was hanging around waiting to see what I was going to do," Ms. Campion says.

At a July interview in New York, she wore a leather jacket with a skirt and sneakers. Her hair was in a ponytail, and her bag held a copy of Jay Parini's book "Why Poetry Matters."

Ms. Campion stumbled upon the Keats romance while researching what Meg Ryan's "In the Cut" character might be reading. Written by Ms. Campion, "Bright Star" traces the fitful relationship of Keats and Brawne over the three years that culminated in his death of tuberculosis at age 25.

It's mostly set at a rural English estate where Keats grapples with self-doubt and artistic discovery, and serves as a poetry tutor for Brawne as their relationship buds. At first, Fanny is far less interested in poems than making fashionable clothes.

Though Ms. Campion was at home with the love story of "Bright Star," the poetry was at first a problem. Like so many students, the 55-year-old director said poems intimidated her; she approached verse as a puzzle to be cracked. Her way in: Keats's intimate letters to Fanny, where his poems surfaced in pieces and divulged their meaning in context. That led to Keats's more-accessible romantic odes and, later, to a poetry class that Ms. Campion took with three members of her creative team.

For a storyteller geared toward the linear process of script writing and directing, Ms. Campion says getting comfortable with Keats "was exciting, like planting a garden in your brain that can be revisited."

The director says it was impossible to engineer romantic chemistry between her lead characters through casting. No A-list stars stepped forward to appear in the film, not that Ms. Campion could afford them with her \$15 million production budget.

Instead, she gave the parts to two emerging actors—Ben Whishaw as Keats, and Abbie Cornish as Fanny Brawne—trusting that a mutual love for the material would create a spark on screen. To foster that bond on set, Ms. Campion assigned them small tasks together, for example bringing a small daily gift for one another, such as a flower or a piece of gum.

At other stages of casting, Ms. Campion required every actor, including children, to deliver at least one poem, "Bright Star" or "Ode to a Nightingale," by memory. What the director expected to be a dull series of recitations turned out to be the most revealing aspect of the auditions.

As they got into the rhythms of the poem, "the person and the personality disappeared and the poem became present," she says.

❖ Fashion

London's fashion scene gets extreme makeover

By Paul Sonne

AFTER RISING FROM rag-trade to riches, 64-year-old British fashion mogul Harold Tillman has learned a thing or two about transformation. In fact, that is his specialty.

Mr. Tillman has made a career of snapping up imperiled British retail companies and whipping them into shape, having notched William Baird, Jaeger Ltd. and the U.K.'s third-largest department store, among others, in his belt of restored companies. Just this month, he bought the majority share in the reeling British luxury trench-coat maker Aquascutum and announced his latest plan to brush off and recreate a U.K. clothier.

But despite such corporate undertakings, not to mention a portfolio of nine London restaurants on track to expand to 14, Mr. Tillman has been spending his time these days on an even more ambitious extreme makeover: that of the London fashion world itself.

Today marks the beginning of London Fashion Week, and having taken over as chairman of the British Fashion Council (BFC) last year, Mr. Tillman finds himself at the helm of the annual event. In the late 1990s and early 2000s, an exodus of big designers to New York, Paris and Milan left London looking like the fashion world's unwanted fourth sister, with some commentators going so far as to pronounce the city dead as a fashion capital. As London Fashion Week celebrates its 25th anniversary this year, Mr. Tillman aims to change that.

"I want us to become again what we rightfully deserve to be: the most innovative, creative fashion capital in the world," he said by telephone from Marbella, the Spanish seaside town where he sought refuge before the festivities kicked off in London this week. "I think we are becoming recognized for it again. It goes in waves—and this is our wave."

In London, he said, "you have the chic of the couture in Paris, you have the refined quality of Italy and you have the commerciality of America. What we've got is raw talent—which is fearless." That, Mr. Tillman said, will help the fashion world power through the downturn. (See related article on page W6.)

Upon taking the reins of the BFC, Mr. Tillman began a reform agenda, appointing two full-time chief executives to make the organization run more like a business. He remedied

the longstanding homelessness of London Fashion Week by finding it a new venue in the neo-classical Somerset House, London's answer to the Carrousel du Louvre in Paris and Bryant Park in New York. Using the 25th anniversary as a hook, he convinced a number of big-name prodigal sons to return to London this year, including Burberry and Pringle of Scotland, which had been showing in Milan.

Mr. Tillman's sense of fashion is deeply influenced by old-world Britain. He grew up in South London, where his father was a tailor and his mother a milliner, and he remembers walking down Regent Street with his parents, who would banter about the designs in the windows of Jaeger and Aquascutum, classic British clothiers he now owns. Later, after learning tailoring at the London College of Fashion, he rose from college-age design apprentice to managing director at a Savile Row suitmaker by the age of 24 and became the youngest person to float a company on the London Stock Exchange when the clothier went public. It was there, on Savile Row, where Mr. Tillman met designer Paul Smith and gave him his start.

That traditional Savile Row look and sensibility has remained with Mr. Tillman, who describes his style as sartorial and says Ralph Lauren fits him like a glove. Trained as both a designer and an accountant, he dresses flawlessly, usually in a sharp, cut-and-tailored suit with a white handkerchief in his pocket, and talks business with equal sharpness. "I wear a pocket handkerchief because I think it's right," he said. "I like to wear waistcoats when I can."

He insists he is not alone in his love for classic British style, something he says works to the advantage of his two companies, which are old British retailers, as well as London in general. "Both the Americans and the Italians love the traditional British quality and name," he said. "Ralph Lauren, which I have the greatest respect for, is quite British-looking, and there's nothing different about buying the real McCoy."

Founded 125 years ago, Jaeger, which once clothed Rudyard Kipling and George Bernard Shaw, made its name by using animal hair in clothing, equipping the Antarctic expedition of Ernest Shackleton in 1907 and introducing camel to the British market a year later. The 158-year-old Aquascutum first made coats for British soldiers in the Crimean War



Harold Tillman in his Jaeger office in London.

Andreas Reynaga

and World War I and went on to dress British elites like Sean Connery and Margaret Thatcher.

As the two storied companies teetered on the brink of collapse, Jaeger in 2003 and Aquascutum this year, Mr. Tillman saw a heritage he knew and understood, one he

thought he could salvage and remake. "Their foundations are good, quality tailoring—something that I understand," he said. "We then embellish them with other products, from accessories to homewares."

Mr. Tillman insists that Aquascutum, which sells primarily high-

end coats for up to \$3,000, is not completely broken, and he intends to proceed cautiously. "You don't do everything at once: You try to improve, quickly, what's going well, and then when you find out what's going wrong, you need to take evasive action."

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Arbitrage

The price of a pineapple

City	Local currency	€
Hong Kong	HK\$23	€2.03
London	£1.89	€2.14
Rome	€2.47	€2.47
Frankfurt	€2.49	€2.49
Brussels	€2.69	€2.69
Paris	€3.19	€3.19
Tokyo	¥535	€4.01
New York	\$5.99	€4.10



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

The London

BY PAUL SONNE AND BETH SCHEPENS

LITTLE more than a year ago, 27-year-old designer Hannah Marshall spent most days at a garage in rural Essex, two hours outside London. In a makeshift studio, she worked on a collection of tight, sexy-sinister black dresses that looked a bit like Audrey Hepburn-meets-The Matrix. Outside the garage door was a vegetable patch—and some chickens.

Today, Ms. Marshall has her own studio in London thanks to funding from the Centre for Fashion Enterprise (CFE). This weekend, she will stage her first catwalk show for London Fashion Week with support from beverage company Red Bull. And that edgy, garage-born dress collection—pieced together with a low-interest loan from the Prince's Trust and funding from NewGen, a British Fashion Council (BFC) program sponsored by Topshop—has tipped her as a rising star.

London, which has a reputation for churning out funky, new street designs and rearing fashion trendsetters like Alexander McQueen, Stella McCartney and Vivienne Westwood, now boasts an array of programs aimed at helping up-and-comers like Ms. Marshall. After a mass exodus of high-profile designers that occurred in London in the late 1990s and early 2000s, the city is reaffirming its profile as the capital of young creativity in fashion and giving birth to a host of new designers who have taken advantage of the city's support platforms. "Now, in the last couple of years, the focus has really come back on London," says Colleen Sherin, fashion market director at Saks Fifth Avenue. "There's this new crop of designers that all eyes are on."

Ms. Marshall, whose all-black, goth-glam collections led one commentator to dub her the "new queen of darkness," has thrived in the fashion world's petri dish because she has managed to follow the money. In the last five years a virtual alphabet soup of funding mechanisms has emerged: IMG and writer Colin McDowell launched Fashion Fringe at Covent Garden; car company Vauxhall joined fashion industry veter-



Designer William Tempest and two little white dresses from his Spring/Summer 2010 collection: one in leather (left) and the other in silk (below).

ans Martyn Roberts and John Walford to kick-start the Vauxhall Fashion Scout; and consultants to the London College of Fashion founded the CFE, a business-support and investment center for young fashion designers.

One of those designers is Erdem Moralioglu, whose clothes Ms. Sherin chose to include in a new showroom at Saks. Dubbed "the latest It Brit" by *W Magazine* in September 2008, Mr. Moralioglu has been able to sustain his brand, called Erdem, since 2005—a virtual eternity in an industry obsessed with shiny new objects of affection—through the help of Fashion Fringe, which he won in 2005; the CFE; BFC's NewGen; the Swarovski Fashion Enterprise Award and the BFC's Fashion Forward.

Mr. Moralioglu's spring collection is inspired by silent film's femme fatale Pola Negri, kimonos and Japan. His vibrant prints have drawn comparisons to Christian Lacroix. His particular brand of femininity, exported from London's East End by the likes of Barneys New York and Saks Fifth Avenue, is both deli-

cate and strong. "I think he is amazing with print, and he is an amazing colorist," says Ms. Sherin. "He's a true artist. [His designs are] pretty, they're feminine, they're whimsical, but there's an elegance to them—it's almost like semi-couture."

Bruno Basso and Chris Brooke, the design duo that won the inaugural Fashion Fringe in 2004, a year before Mr. Moralioglu, use digital printing on fabric to create splashy kaleidoscopic patterns—a technique that led fashion journalist Tim Blanks to proclaim them the "Pixar of clothes."

Mr. Basso, a native of Brazil, worked as a graphic designer at a magazine before meeting Mr. Brooke, a Briton and a trained fashion designer, in a nightclub. They decided to collaborate on a label, which has taken off particularly since U.S. First Lady Michelle Obama chose to wear a Basso & Brooke blouse to the White House Evening of Poetry and Music in May. The pair have expanded into wallpaper and home furnishings and are looking to develop a menswear line.

Though Messrs. Basso and Brooke seized support opportunities to establish their brand in London, they're now thinking of heading off to Paris or Milan. Mr. Brooke says the label's sophisticated prints, which at times look like Emilio Pucci gone high-tech, sell predominantly outside the U.K. and during the summer and spring seasons. He believes that London lacks the right infrastructure and clout for the label's global ambitions. "You can become a bit tracked into being cool and not thinking about your business on a global scale," says Mr. Brooke. "London is a great platform to start with, and then you go and play with the big boys."

While London may still suffer from a reputation as a lesser fashion city, which can drive designers like Basso & Brooke to look elsewhere for



Look

The city is a proving ground for edgy new designers

growth, that status has also fed the city's creative lifeblood. The industry is more willing to give young designers access—and a chance. "In New York, you can't just be a graduate with a great collection, you have to have gone to work for a big design company," says Jodie Ball, a fashion expert at trend analysis company WGSN, noting that most young designers in New York cut their teeth at places like Louis Vuitton and Bill Blass before launching a label. "London is much more ready to pounce on a new designer just because they see this spark of something interesting."

That has certainly been the case for William Tempest, the 23-year-old who earned his fashion stripes working at Giles Deacon and Jean-Charles de Castelbajac in Paris and rocketed onto the scene after graduating from the London College of Fashion in 2007. His tailored, expertly cut dresses—inspired by the Tudors last season—have made ripples on the fashion scene since first being shown at Fashion Fringe last year. Some have found their way onto the red carpet: Emma Watson donned one of his dresses for the L.A. premiere of her movie, "The Tale of Despereaux," last year.

This season, with his third collection, Mr. Tempest has moved from the power of dynasty to the power of seduction, with his latest collection of minidresses, eveningwear—and bunny suits—taking their cue from Parisian cabaret Le Crazy Horse de Paris, where Dita Von Teese has performed; underwear advertising from the 1940s; and James Bond. While some of his fall looks included portraits of Henry VIII and Elizabeth I, this spring brings prints created from black-and-white photos taken, fittingly, in Las Vegas.

There are other elements, besides the many support mechanisms, that make London a draw for young designers. Central St. Martin's College of Art and Design, Lon-



Photographer's assistant: David O'Brian, Hair/Makeup-up: Valentina Creti, Model: Lauren Marshall@Select



PHOTOGRAPHY: MORGAN O'DONOVAN
STYLING: YASUHIRO TAKEHISA

don College of Fashion and the Royal College of Art churn out highly creative and qualified young designers each year who are looking to compete on a global level and follow the trajectories of London-bred successes like Mr. McQueen and Ms. McCartney.

Moreover, the intense commercial nature of the fashion industry in heavy-hitter cities like Milan and New York makes it more difficult for

young designers to break in there, says Ed Burstell, buying director at the London department store Liberty, and a former senior vice president at Bergdorf Goodman in New York. "This is a city that takes risks," Mr. Burstell says of London. "They will follow a designer's career from season to season and see how it develops." Milan is for large commercial houses, he says. In New York, it's sink or swim: "It's a business—



Left, Hannah Marshall and her 'Spear' dress, from Spring/Summer 2010; above, Erdem Moralioglu and a silk jacket and Suri Alpaca skirt from Autumn/Winter 2009.

and it's not a very forgiving one."

London's strong support network for young designers crystallized after a crisis of faith in the late 1990s and early 2000s, when a string of high-profile designers, including Mr. McQueen, John Galiano and Ms. McCartney, decamped to Paris and other fashion cities. Editors and industry insiders wondered whether London, as a fashion capital, was dead. A revolving door of bright young things who continually failed to live up to the hype only fueled talk of London's fashion demise.

At a time when the city looked increasingly deserted, with U.S. Vogue editor Anna Wintour deciding to skip London on the fashion-week circuit and the number of days allotted for London Fashion Week reduced, the city's fashion aficionados needed a new strategy. The answer, it seemed, was to further embrace, and underwrite, London's image as a creative hub for young talent.

Mr. McDowell, who founded Fashion Fringe in 2004 because he

was "sick of writing disappointed copy about London Fashion Week," believes the various initiatives that arose in the wake of London's great designer exodus have started to help young designers make a name for themselves. But he also warns of the inherent dangers that come with such a broad support network. "We can't spoon feed them completely," Mr. McDowell says. "New talent has got to be prepared to push and fight."

Despite the advantages young London designers are given, most still see it as a fight—one that Ms. Marshall, and others like her, are gearing up for. She has been concentrating on the sustainability of her label from day one by taking business courses and also by looking to appeal to customers globally, rather than thinking, "Oh, I'm from London, so I produce really unwearable fashion." As a burgeoning London designer, she knows she's being watched. The theme of her first catwalk tomorrow? Surveillance.

A different kind of beach holiday

On secluded sands in Northern Cyprus, tourists watch as sea turtles nest and lay eggs

BY BROOKE ANDERSON

Alagadi Beach, Northern Cyprus
CHRIS JAMES LIES on her back on the beach in the dark and waits for a midnight encounter—with a turtle. Sea turtles have been breeding in the Mediterranean for thousands of years. But only in the past two decades have tourists like Ms. James been able to observe them up close as they lay eggs and hatch, thanks to the efforts of conservationists and researchers.

From June to October, on a remote, undeveloped beach on Cyprus's northern coast, visitors gather every night to watch green turtles and loggerheads nest and hatch. The Marine Turtle Conservation Society, known as the "turtle project," limits the number of nightly visitors to 15 from May to July, when adult females are nesting; there's no limit on the number of visitors who can be taken to see the hatching period from July through September.

With travel now easier between the two sides of the divided island, tourists are increasingly crossing to the Turkish-controlled northern side of Cyprus. This has been good for the turtle project, which sees a steady increase in visitors every year.

"There aren't too many places



Above, newly hatched green turtles in the sand on Northern Cyprus's Alagadi Beach; left, tourists walk past turtle nests on the beach.



Agence France-Presse (2)

where you can see turtles nesting," says Chris Ruiz, a home appraiser from San Diego who recently made the trip to Cyprus. "You can see them in the water in Hawaii, but not nesting. It's something you hear about, but when you see it in person, it's surreal."

Because of the delicate nature of watching endangered creatures, patience is a must. But for some, waiting is part of the fun. Ms. James, a retired auditor from Bournemouth, England, waited on the sand with her family from 9 p.m. to around 1 a.m., when a green turtle finally came ashore to nest, and then took more than an hour to lay her eggs.

The growing popularity of turtle-watching doesn't seem to have hurt the local population, experts say. Robin Snape, leader of the turtle project, affiliated with the U.K.-based Marine Turtle Research Group, says there already have been more nests on Alagadi Beach this season than there were in 1995, when the previous record of 163 was set. This year, he says, "we have 24 nests remaining of 185 recorded in total on Alagadi."

Over the course of this turtle sea-

son, more than 700 people witnessed females laying eggs, and an estimated 5,000 turtle-watchers visited Alagadi. The season ends Oct. 4.

The turtle project at Alagadi Beach started in 1992, when local authorities along with European universities, particularly those in the U.K., began working together to protect and research the endangered loggerhead and green turtles. Every night, volunteers patrol the beach, waiting for the nocturnal creatures to swim ashore and make their way to the dry sand to lay their eggs.

With the turtle project nearing its 20th year, Mr. Snape believes the next few years will show the researchers the fruits of their labors, as it takes 20 to 30 years for turtles to reach breeding age.

For the visitors, the rewards are more immediate. "We were led toward the nesting site and I couldn't get there fast enough, stumbling in the darkness I was so excited," recalls Stephanie Harrison-Croft, a veterinary assistant from Yorkshire who first saw turtles hatch in 2006 and returned to watch them nest this July. "I finally arrived at the nest sight and there she was—the

most beautiful of creatures."

Ms. Harrison-Croft had spotted a large green turtle, the rarest species in the Mediterranean. "She was tagged with a satellite once she laid all her eggs and was given the name that I actually chose, Marilyn," she says. "Marilyn can now be tracked wherever she is in the ocean for research purposes."

Tracking turtles has made this relatively isolated beach a hub for international connections. One male, a green turtle, made its way to shore several months ago and is now wearing a satellite tracking device. From Alagadi, it cruised to Turkey, Syria, Lebanon, Israel, Gaza and the Nile delta in Egypt. (Track the turtle's movements at www.seaturtle.org/tracking/?tag_id=95099)

"We're trying to find a balance between research and conservation," says Sertac Guven, an official in the Ministry of Foreign Affairs of the Turkish Republic of Northern Cyprus. "On the one hand, there is concern about taking turtles away from their natural habitat. On the other hand, we can't bring all of these volunteers to the island without giving them the opportunity to do research. In the end, the research benefits the turtles by analyzing their behavior."

It is not just the balance between research and conservation that has local conservationists concerned. In recent years, Northern Cyprus, with its relatively inexpensive real estate prices, has become a popular summer and retirement destination for Britons. Even on lonely Alagadi Beach there are signs advertising a planned housing development by a U.K. company.

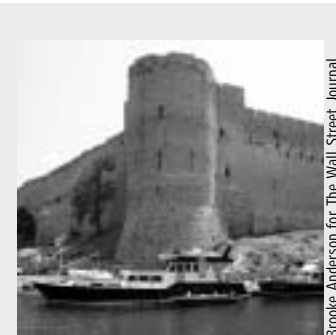
The volunteers from Alagadi Beach already have to contend with the crowded beach of the Acapulco Holiday resort, three kilometers away, where they sometimes rescue

turtles that have wandered onshore to nest. And there is no longer turtle-watching during nesting and hatching season in the wildlife sanctuaries of western Cyprus, around Pafos and Limassol, out of concern for the preservation of these fragile creatures.

Still, for the turtle project on Alagadi Beach, taking visitors out at night on supervised excursions appears to be worth the effort. Donations from tourists go toward research, and guests learn about endangered animals.

"Without tourists, we wouldn't be here," says Mr. Snape. "We're an ecotourism-funded group."

—Brooke Anderson is a writer based in Beirut.



Brooke Anderson for The Wall Street Journal

Trip planner

Getting there: There are daily flights to Larnaca, Cyprus's international airport, from most major cities. From there, it's a 50-minute drive to the divided capital of Nicosia, where you take one of several crossings into the Turkish Republic of Northern Cyprus. From there, it's another half-hour drive to Alagadi Beach.

Where to stay: There are no hotels at Alagadi Beach. Acapulco Beach Hotel, three kilometers away, is the closest accommodation to the turtle project. The high-end resort has its own beach, restaurant and an aqua park. A luxury bungalow for two is £100; a double room is £106, including breakfast and dinner. www.acapulco-cyprus.com.

Or stay in the nearby scenic city of Kyrenia. The Dome Hotel is a local landmark located right on the seafloor. ☎ 90-392-815-24-53; www.dome-cyprus.com.

The 18-room British Hotel, located on the harbor, has balconies with good views, a restaurant and a roof terrace. ☎ 90-392-815-22-40; www.britishhotelcyprus.com.

What to see: The city of Kyrenia (known locally by the Turkish name of Girne) has a beautiful harbor and a historic ancient castle (pictured above). The structure was built by the Byzantines on the site of a Roman fort. Antifonitis Monastery, 29 kilometers east of Kyrenia, is situated in a pine-covered valley of the Pentadaktylos mountains. The church was built by the Byzantines in the seventh century and the Venetians added to the structure in the 12th century.

—Brooke Anderson

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Doubling down on the art market

BY KELLY CROW

AS THE WORLD'S CHIEF auction houses scale back in a grim art market, one auctioneer is taking the opposite tack.

Phillips de Pury & Co. is adding 18 new sales of contemporary art to its calendar over the next year and a half. At a time when Christie's has trimmed sales and Sotheby's has shrunk some once-hefty catalogs nearly to the size of CD cases, Phillips, the third-largest auction house for contemporary art, is enlarging its catalogs and tripling their print runs. Prices for contemporary art have plunged as collectors turned to tried-and-true Old Master paintings and Asian vases, but Phillips is placing some of its biggest bets yet on the volatile category. On Sept. 26, it will hold a London auction called "Now," featuring many artists who have never sold at auction before.

The plan is being steered by Bernd Runge, the auction house's new chief executive. A former Condé Nast executive, Mr. Runge was tapped early this year by Phillips's new owner, Mercury Group, a Russian retailing giant that acquired a majority stake in the privately held auction house last October. The new series of art auctions will roll out roughly once a month between London and New York, packaged with themes like "Sex," "Film" and "Black/White."

Mr. Runge, in his first interview since taking the post, said the monthly auctions will target local audiences in New York and London who haven't bought art before. He said that he is handling the logistics of the sales, along with the company's other business affairs, but said that the art will be chosen by the company's art specialist and its chairman, Simon de Pury.

"I'm almost an art virgin," Mr. Runge said. He said he is trying to catch up by attending art fairs and biennials.

Critics say that moving more untested artworks into the marketplace now could backfire if collectors hold on to their wallets, potentially rattling confidence in the overall art market. Others say the novelty of the plan—a disc jockey will play during a music-themed sale in October—could also inject life into a scene that's weary of feeling weary.

The art market has taken a battering this year, struggling even as other financial markets have taken small steps toward recovery. In the first half of 2009, Sotheby's sales were down 87% and Christie's sales were down 49% from the same period a year ago. Prices for new art have stopped plummeting, but the volume of contemporary art sales this summer was down 80% compared with last summer, according to ArtTactic, a London-based research firm that tracks global art sales.

Phillips is particularly vulnerable to art-market mood swings because of its tighter focus on contemporary art, photography, jewelry and design. Its auction sales total for the year currently hovers at around \$60 million, well off pace from last year's \$292 million total. At its last major sale in London this June, only one work sold for over \$1 million, and the \$8.4 million sales total fell just under its low estimate.

Mr. Runge has been tasked with turning the decline around. On a recent afternoon in London, he sat in a conference room flipping through the catalog galley for "Now," grinning as he pointed out magazine-

Mario Minale's 'Red Blue Lego Chair,' from Phillips de Pury's 'Now' sale; below, Phillips CEO Bernd Runge; bottom, 'For the Laugh of God,' by Peter Fuss.



WireImage/Getty Images

"I Want to be a Chinese Artist," came off the wall of the Art Next Gallery in New York last month; its low estimate is \$16,450. Other highlights include Mario Minale's 2007 chair made of plastic building blocks, "Red Blue Lego Chair," priced to sell for at least \$32,800. Peter Fuss's 2007 sculpture, "For the Laugh of God," is a skull covered in imitation diamonds, priced to sell for at least \$9,860. Two years ago, at the height of the contemporary market, artist Damien Hirst sold "For the Love of God," a skull covered in real gems, to a group of investors; Mr. Hirst said the price was \$100 million.

Phillips was founded in 1796 by Harry Phillips, formerly the senior clerk of Christie's founder James Christie. In its early years, the house held sales for Marie Antoinette and Napoleon, and later made its reputation in English furniture and silver. It made its first major foray into contemporary art when Louis Vuitton Moët Hennessy bought the company in 1999. In 2002, LVMH sold the company to its managing directors at the time, Simon de Pury and Daniella Luxembourg. Ms. Luxembourg sold her shares five years ago, and Mr. de Pury has run the company since then.



Phillips de Pury (2)

Today, Phillips' sales are closely followed by the art market. The house is known for taking early bets on artists who can eventually become major auction standbys, like Mr. Hirst. Phillips has nurtured a reputation for being more trendy and offbeat than its competitors. It once set up a ping-pong table during a cocktail reception, and it has hired bands like George Clinton & Parliament Funkadelic to play at its after-parties.

"Phillips is the bridesmaid of the auction world," said Richard Polsky, a private dealer in Sausalito, Calif. "It always wants to be seen as lively, nimble and fun—but now it also needs to be profitable."

The new themed sales will double the workload for the house's 150-member staff, which must continue to win business for its established sales while stocking works for the new ones. Michael McGinnis, Phillips' worldwide head of contemporary art, said he initially wondered whether his team could cull enough pieces for the extra sales. Collectors don't like to sell in lean times unless they have to.

"I'm a pretty conservative guy, so of course I have reservations," Mr. McGinnis said, "but I'm learning there is enough material out there if the venue is there and the prices are fair. We'll just have to see what the market will absorb."

When Mercury Group's chief executive, Leonid Friedland, first expressed interest in buying a stake in Phillips in the summer of 2007, the auction house was performing at its peak and had just acquired a new European headquarters in London. That June, it set the record for a work of contemporary Russian art by selling Ilya Kabakov's "La chambre de luxe," for \$4 million.

Mr. de Pury said he began discussions with Mercury that summer, but the deal crystallized the following summer—just as art sales were beginning to sour. Mercury acquired a majority control of the company on Oct. 6, 2008, for a reported \$60 million. Mr. Runge and Mr. de Pury declined to comment on the price. A spokeswoman for Mercury also declined to comment.

Among the new owner's mandates: severely limiting the practice of paying guarantees for consigned works. With a guarantee, an auction house essentially pledges to pay a seller for an artwork whether or not it sells.

Two weeks later, Phillips held an evening sale of contemporary art in London at which 32 of the 70 works failed to sell, including Takashi Murakami's "Tongari-kun," which had been priced for sell for at least £3.5 million.

The Mercury Group soon tapped Mr. Runge to step in. "The potential for Phillips is enormous and exciting, but it's also just undergone a tremendous growth, an expansion into London and now, the new shareholders," Mr. Runge said. "It all has to be swallowed."

Mr. de Pury said he has been working to make Mercury feel welcome. When he told Mercury that he had a summer tradition of taking a few of his top specialists on a weekend retreat, the new owners took the gesture one step further: They booked a weekend at a London resort for 30 of Phillips' leaders, old and new. "It was great," Mr. de Pury said. "We played croquet."

—David Crawford in Berlin contributed to this article.



Heitmann & Zimmermann

'Speed Racer' (2009) by Fred Bred; price: €4,200.

Berlin art fair bids for the top

ART FORUM BERLIN kicks off the contemporary art fair season next week when 131 galleries from around the world meet in the German capital.

The fair, which runs from Sept. 24-27, has a new management in co-directors Peter Vetsch and Eva-Maria Häusler, who have moved from Art Basel. Galleries have high

Collecting

MARGARET STUDER

hopes that under their direction Art Forum Berlin will join the ranks of other top fairs, such as Art Basel, London's Frieze and Paris' Fiac.

"There's a new energy under the new management," says Nicky Verber of London's Herald St gallery, a newcomer this year. "Berlin, with its very active art scene, deserves a strong fair."

The event is introducing a number of innovations this year. Whereas it previously concentrated on art from the 1980s onwards, with an emphasis on new art, it is now looking as far back as 1960.

"We feel strongly that today's artists should be seen in the context of their forefathers—beside the artists who influenced them," says Mr. Vetsch. The intention, he notes, is to make the show "more varied, more attractive and more interesting for visitors."

All areas of contemporary art will be represented: painting, sculpture, drawings, installations, editions, multiples, performances, video art and photography. Within these areas, there will be fascinating contrasts. Take photography: Mai 36 brings the cool works of German star photo artist Thomas Ruff in an architectural image of Munich's Allianz football stadium (2005) priced at €85,000; London's Alison Jacques Gallery has "Jonas (Glow Falls)" a 2009 work by adventurer-photographer Ryan McGinley, who penetrated remote American caves, producing mystical views of the underworld with a small, naked figure in the middle (price: £3,000).

Visitors to Art Forum Berlin should also check out the satellite fairs that run parallel to the main event. Among them will be Berliner Liste, where young artists from 60 galleries from 14 countries will be shown. French artist Fred Bred's Pop art-inspired canvases build on mass communication posters and logos. Zimmermann & Heitmann of Düsseldorf/Dortmund will have his "St. Tropez" (2009), which features a Brigitte Bardot-type siren on a motorbike (price: €4,700); and "Speed Racer" (2009), a portrait of the race-car-driving cartoon character (price: €4,200).

Throwing the Book at China

By Didi Kirsten Tatlow

Every October, the German city of Frankfurt hosts the world's biggest book fair. The event is no stranger to local controversy. Yet the storm brewing between the fair's organizers and China is of global importance, because it will expose the limits of Beijing's tolerance for free speech.

The list of attendees reads like a roll-call of China's worst "enemies." Uighur independence advocate Rebiya Kadeer confirmed to me Wednesday that she will attend. The fair will also host the Dalai Lama's top envoy, Kelsang Gyaltzen, plus many other democrats, dissidents and exiles keen to tell the world what they think of the Chinese Communist Party.

This puts China—this year's Guest of Honor—in a highly awkward position. If last year's Olympics were China's coming of age in the sporting world, the Frankfurt Book Fair is the cultural equivalent. China's programs include a staggering 612 events that began in March at the Leipzig Book Fair, followed by Germany-wide author tours. Two thousand publishers, artists, journalists and writers from China will attend the main October event. There will be a grand opening concert at Frankfurt's elegant

opera house starring the China Philharmonic and pianist Lang Lang, receptions, art shows, readings, and, hopefully, plenty of book deals and schmoozing.

When faced with criticism at past cultural events—such as Melbourne's Film Festival in July—China usually responds by canceling appearances. But a boycott of the Frankfurt fair would mean junking the 100 million yuan (\$15 million) the General Administration of Press and Publication has spent on the event. More importantly, it would reignite an embarrassing public

debate about China's inability to deal with criticism of its free speech controls and human-rights record—a debate which has fallen by the wayside as many countries, including the United States, look to China as an economic savior amid the financial crisis.

This debate angered the authorities before the Olympics and remains an obstacle to China taking what it sees as its rightful place at the top table of nations. Yet unlike sport, the Fair's focus on writing, creativity and freedom of expression goes to the heart of China's system of domestic control—strict limits on speech, press and book publishing. China's growing economy has resulted in significant advances in freedom of speech and human rights and im-

proving standards of living over the past 30 years, but this argument is likely to fall on deaf ears if Beijing tries to pressure the Frankfurt organizers to muzzle dissidents attending the jamboree.

To their credit, the Chinese knew the Fair wouldn't be easy from the start, and still wanted to go. Only after "extremely long" negotiations did GAPP sign the contract, according to Jing Bartz,

Dai Qing and United States-based poet Bei Ling from a symposium last weekend titled, fittingly, "China and the World—Perceptions and Realities." But a storm of negative publicity forced an about-face. Ms. Dai and Mr. Bei went to Frankfurt—and spoke at the event. Mei Zhaorong, China's former ambassador to Germany, thundered: "We did not come to be instructed about democracy."



Past Frankfurt book fairs had their controversies, but this one is of global importance.

director of the German Book Information Center, the Fair's Beijing representative office. "The Chinese wanted to know, repeatedly, where the limits lay, what they were allowed to determine and what not."

The German organizers accommodated Beijing, to a point. They disinvited environmental activist

Yet for Ms. Dai the scandal overshadowed a triumph: The Chinese delegation walked out, but they came back. "They listened to my talk, they took my questions. . . . The symposium was very successful, and the book fair will be even more successful if different voices are heard," she told me by telephone on Wednesday.

Perhaps realizing the credibility of the Fair is at stake, organizers have sharpened their tone. "The Book Fair is a marketplace for freedom," director Juergen Boos said Tuesday, promising 250 other events that would highlight "the independent, the other China." These include support for writer Liu Xiaobo, imprisoned on charges of subversion since December; an invitation to China's only Nobel Literature Prize winner, Gao Xingjian, abjured by Beijing and off the official guest list; and invitations to exiled poet Yang Lian, domestic critic Ai Weiwei, and independent Tibetan, Uighur, Hong Kong and Taiwan voices.

Ms. Bartz argues the Fair strove all along to counteract China's efforts to invite only politically acceptable authors, after the organizers discovered important figures like Yan Lianke, whose satirical novella "Serve the People" was banned in 2005, and outspoken, wildly popular blogger Han Han, hadn't been asked to attend.

Either way, the new tone from Frankfurt stands out against a global backdrop of increasingly uncritical voices. Slammed by the economic downturn, governments and companies are looking to China as the savior of growth. In Frankfurt, the Chinese authorities may discover the economic card isn't enough.

Ms. Tatlow is a former China correspondent for the *South China Morning Post*.

Opera / By Heidi Waleson

New York
I saw Tobias Picker's powerful first opera, "Emmeline," at its Santa Fe Opera premiere in 1996, and again at the New York City Opera in 1998. Ever since, it has been a measure by which I assess the theatrical impact of other new operas. With its poetic, streamlined libretto by J.D. McClatchy and Mr. Picker's vivid score, this two-hour opera is continuously gripping, without a wasted note or word. Inexplicably, it has not had much of a life beyond those original stagings, though the Santa Fe production was broadcast on PBS's "Great Performances" and recorded on Albany Records. However, last weekend, Dicapo Opera, where Mr. Picker serves as artistic adviser, remedied that. This new production, a collaboration with the Opera Competition and Festival With Mezzo Television, travels to Hungary in November.

"Emmeline" held up well in its transition to a small (204-seat) theater, a reduced orchestration of 23 instruments, and a different directorial concept. The story, based on a novel by Judith Rossner, begins in 1841, when 14-year-old Emmeline is sent to work in a Massachusetts mill to earn money for her family. Seduced by the factory supervisor, she gives birth to a child, who is given away. Twenty years later, Emmeline, still dreaming of her child, whom she thinks was a girl, meets and falls in love with a young man. She marries him and discovers too late that he is her son.

The original production was spare; this one, directed by Róbert Alföldi, was even more so. John Farrell's set design featured window-shade-like panels that rolled up and down at the back and sides of the stage, surrounding the mostly empty space in black or white. Susan Roth did the ominous lighting. A square overhead fixture illuminated an area at the center of the stage and a rectangular black crate was intermittently dragged there to serve as a bed and a bier, but also as a kind of sacrificial altar where Emmeline is violated and gives birth. Sándor Daróczi's mostly modern costumes also helped unmoor the story from its 19th-century setting, making this story of transgression more universal. This stark, abstract style made Dicapo's small stage feel large, conveying Emmeline's loneliness without undercutting the intimacy afforded by this unusually small theater.

Mr. Alföldi's direction stressed ritualistic movement, giving a Greek-chorus-like feel to the mechanized motions of the factory girls brandishing rolls of fabric and the massing of the chorus as it brands Emmeline an outcast, first for her pregnancy and then for incest. He made Aunt Hannah, the stern moralist who gives Emmeline's baby away and then reveals the truth 20 years later, into a Nemesis figure in a long,

witchlike black dress. The unsentimental directing also brought out an underlying theme in the opera about the weakness of the men and the stoic strength of the women. "You must never be afraid," Hannah tells Emmeline, who, despite censure by the town, refuses at the end to run away in shame.

Much of the theatricality of Mr. Picker's tonal scores lies in how he gives each scene a distinct rhythmic and melodic character, and never lets one go on too long. Exposition, character development and emotional intensity

are experienced simultaneously through well-constructed vocal writing and precise orchestration. The heavy funeral dirge for Emmeline's baby sister, which opens the opera, gives way immediately to the frantic asymmetry of the factory music and, later, to the lyric dreaminess of the lonely Emmeline as she gives in to her seducer. In the final 10 minutes, Mr. Picker brings back themes from the rest of the opera, skillfully weaving them into a flashback reverie that cements our understanding of the heroine's determination.

With her big, gleaming dramatic soprano, Kristin Sampson brought authority to the tour-de-force role of Emmeline, though more vulnerability would have rounded out the character further. As Aunt Hannah, Iulia

Tobias Picker's 'Emmeline' is continuously gripping and without a wasted word.



Kristin Sampson and Zoltán Nyári in Tobias Picker's "Emmeline."

Merca overacted her Nemesis role a bit, but her mezzo voice was firm and imposing. Tenor Zoltán Nyári was vocally uneven as Matthew, Emmeline's suitor and son, and his Hungarian accent was sometimes jarring in the English text. Soprano Lynne Abeles gave a standout performance as Sophie, the factory girl who befriends Emmeline; Zeffin Quinn Hollis was suitably smarmy as Mr. Maguire, Emmeline's seducer; and Christina Rohm was fierce as her sister Harriet. Lisa Chavez, Sam Smith and David Gagnon contributed ably in supporting roles. Conductor Samuel Bill, who also arranged the chamber-orchestra version, paced the evening skillfully, and there

was some impressive playing, particularly from the French horns and percussion. But, in general, the orchestra sounded scrappy and underrehearsed.

Two of Mr. Picker's subsequent operas, "Thérèse Raquin" and "An American Tragedy," were based on similarly Gothic tales, yet neither had the stripped-down, uncompromising intensity of "Emmeline." By fearlessly embracing the ugly side of their source material and resisting the urge to excess, Mr. Picker and Mr. McClatchy created a work with enduring value. More people should have a chance to see it.

Ms. Waleson writes about opera for the *Journal*.

time ff

Amsterdam

photography

"Photographs from Surinam and Curaçao" presents works dating from 1846 to 1973, examining the colonial history of the two countries.

Rijksmuseum
Until Oct. 5
☎ 31-20-6747-000
www.rijksmuseum.nl

Athens

art

"Man, Dream and Fear—Orpheus and Eurydice through the eyes of Palle Nielsen" exhibits the 53-sheet linocut series "Orpheus and Eurydice" (Part One) and other works by Danish graphic artist Palle Nielsen (1920-2000).

Museum of Cycladic Art
Sept. 22-Oct. 25
☎ 30-2107-2283-213
www.cycladic.gr

Barcelona

art

"Maurice de Vlaminck, A Fauvist Instinct" showcases artworks by French painter Maurice de Vlaminck (1876-1958).

CaixaForum
Until Oct. 18
☎ 34-93-4768-600
obrasocial.lacaixa.es

Basel

art

"Paul Wiedmer—Fire and Iron" displays sculptures by Swiss artist Paul Wiedmer (born 1947), a frequent collaborator of Jean Tinguely (1925-1990), Daniel Spoerri (born 1930), Niki de Saint Phalle (1930-2002) and other artists.

Museum Tinguely
Sept. 16-Jan. 24
☎ 41-61-6819-320
www.tinguely.ch

Berlin

art

"Drawing Sculpture—Drawings, Sculptures, Video from the Daimler Art Collection" premieres a selection of 60 works by 28 artists dating from about 1960 to the present day.

Daimler Contemporary
Until Feb. 28
☎ 49-30-2594-1420
www.sammlung.daimler.com

Bilbao

art

"From Private to Public: Collections at the Guggenheim" includes German Expressionist and early Abstract Expressionist art, Surrealist paintings, sculptures and more.

Guggenheim Bilbao
Until Oct. 1
☎ 34-4359-000
www.guggenheim-bilbao.es

Copenhagen

art

"Munch and Denmark" explores the art of the Norwegian artist Edvard Munch (1863-1944) in light of his relationship to Danish artists and poets.

Ordrupgaard
Until Dec. 6
☎ 45-39-6411-83
www.ordrupgaard.dk

Frankfurt

art

"Art for the Millions—100 Sculptures



Takuya Angel, Model: Arisa, Shin Tanaka

Sweatshirts by Takuya Angel and origami by Shin Tanaka (top), in Stockholm.

from the Mao Era" showcases the Chinese sculptural group "Rent Collection Courtyard," an ensemble of life-size figures never before exhibited in the West.

Schirn Kunsthalle
Sept. 24-Jan. 3
☎ 49-69-2998-820
www.schirn-kunsthalle.de

Glasgow

art

"Mackintosh and The Glasgow School of Art" shows designs, photographs and archival material by Scottish architect Charles Rennie Mackintosh (1868-1928).

The Hunterian Art Gallery
Until Jan. 16
☎ 44-141-3304-221
www.hunterian.gla.ac.uk

Graz

art

"Steirischer Herbst 2009" is an avant-garde arts festival in the Austrian Steiermark region presenting art, music, performance, dance, theater, literature and architecture.

Steirischer Herbst
Sept. 24-Oct. 18
☎ 43-3168-2300-7
www.steirischerherbst.at

Hamburg

art

"Between Heaven and Hell: Medieval Art from the Gothic Age to Baldung Grien" includes a sculpture of Christ from the 12th century and a triptych of the Passion by the Hausbuch Master (1470-1505).

Bucerius Kunst Forum
Sept. 19-Jan. 10
☎ 49-40-3609-960
www.buceriuskunstforum.de

(1775-1851).

Tate Britain
Sept. 23-Jan. 31
☎ 44-20-7887-8888
www.tate.org.uk

music

"Elton John—The Red Piano" brings the stage show, the piano tunes and vocal stylings of Elton John to the Royal Albert Hall and Wembley Arena.

Sept. 22, Royal Albert Hall
Sept. 27, Wembley Arena
☎ 44-0844-5765-483
www.livenation.co.uk

Madrid

architecture

"Richard Rogers + Architects: From the House to the City" explores the works of British architect Richard Rogers (born 1933) and his fascination with seeing the building as a machine.

CaixaForum
Until Oct. 18
☎ 34-9133-0730-0
obrasocial.lacaixa.es

art

"Titian, Tintoretto, Veronese...Rivals in Renaissance Venice" looks at the artistic rivalry of the three greatest Venetian painters of the 16th century.

Musée du Louvre
Sept. 17-April 1
☎ 33-1-4020-5050
www.louvre.fr

based on the life of the German composer Wolfgang Amadeus Mozart (1756-91).

Paris Expo Palais des Sports—Porte de Versailles
Opens Sept. 22
☎ 33-1-4997-5191
www.mozartloperarock.fr

Rotterdam

fashion

"The Art of Fashion: Installing Allusions" investigates the borders between fashion and art with works by five designers, including Naomi Filmer, Hussein Chalayan, Viktor & Rolf and others.

Museum Boijmans Van Beuningen
Sept. 19-Jan. 10
☎ 31-10-4419-400
www.boijmans.nl

Stockholm

fashion

"Kimono Fusion" displays vintage kimonos together with creations by some of Japan's hottest young designers and artists, including Takuya Angel and Shojono Tomo.

Museum of Far Eastern Antiquities
Until Jan. 10
☎ 46-8-519-557-50
www.ostasiatiska.se

Vienna

fashion

"Fabled Fabrics" exhibits a selection of



Corpus Vitreum Deutschland

'Mater Dolorosa' stained glass (circa 1513-14), on show in Hamburg.

art

"Renoir in the 20th Century" presents 100 little-known works by French painter Pierre-Auguste Renoir (1841-1919), including his decorative paintings, drawings and sculptures.

Grand Palais
Sept. 23-Jan. 4
☎ 33-1-4413-1717
www.grandpalais.fr

theater

"Mozart, L'Opera Rock" is a rock opera

textiles from the Ottoman Empire alongside decorative scarves, turban wraps with intricate embroidery applications, lavishly patterned silk fabrics and more.

MAK
Until Feb. 7
☎ 43-1-7113-6248
www.mak.at

Source: ArtBase Global Arts News Service, WSJE research.