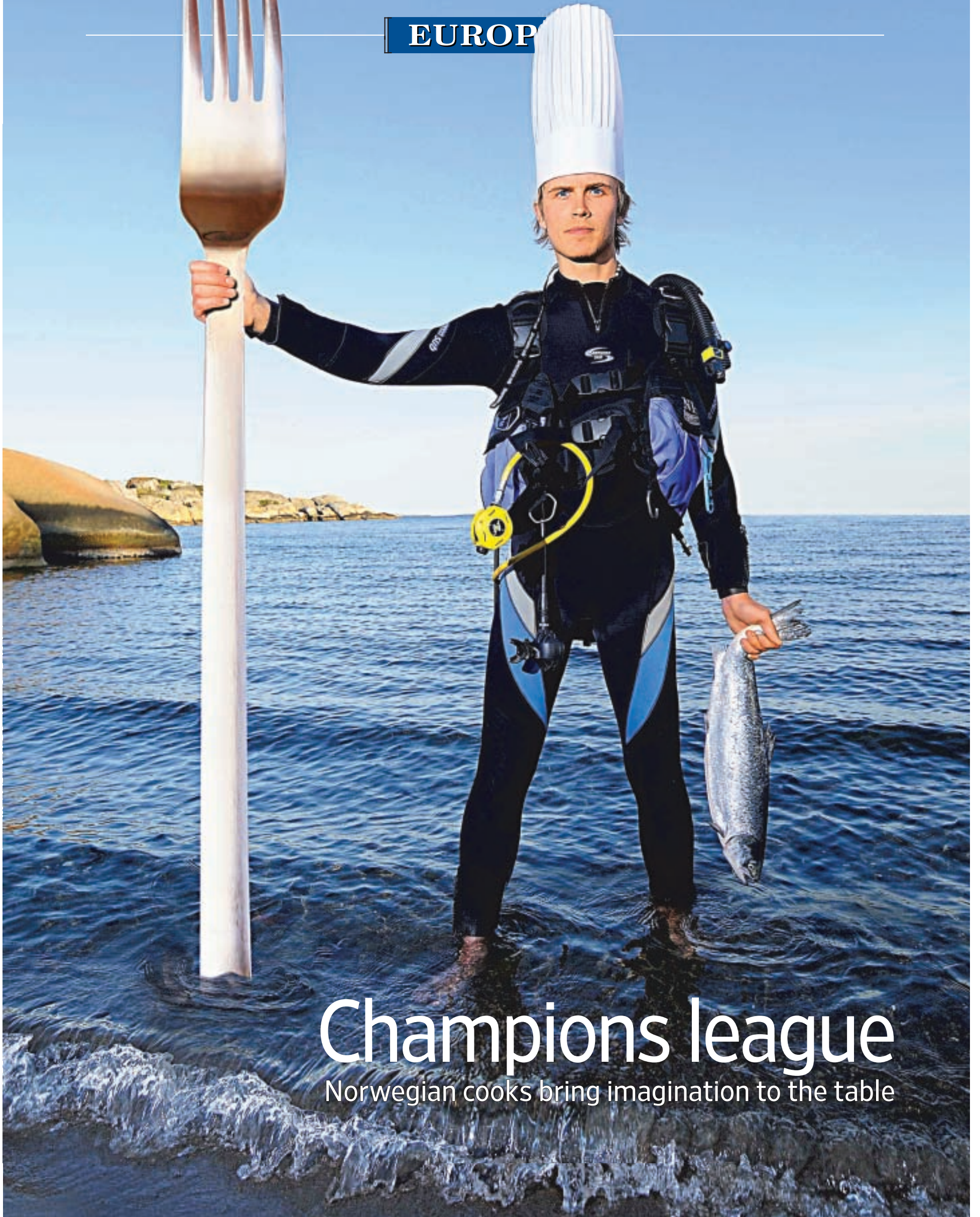


# WEEKEND JOURNAL.

EUROPE



## Champions league

Norwegian cooks bring imagination to the table

Stylish return of the 'King of Cool' | Greek island rocks for climbers

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## WEEKEND JOURNAL

EUROPE

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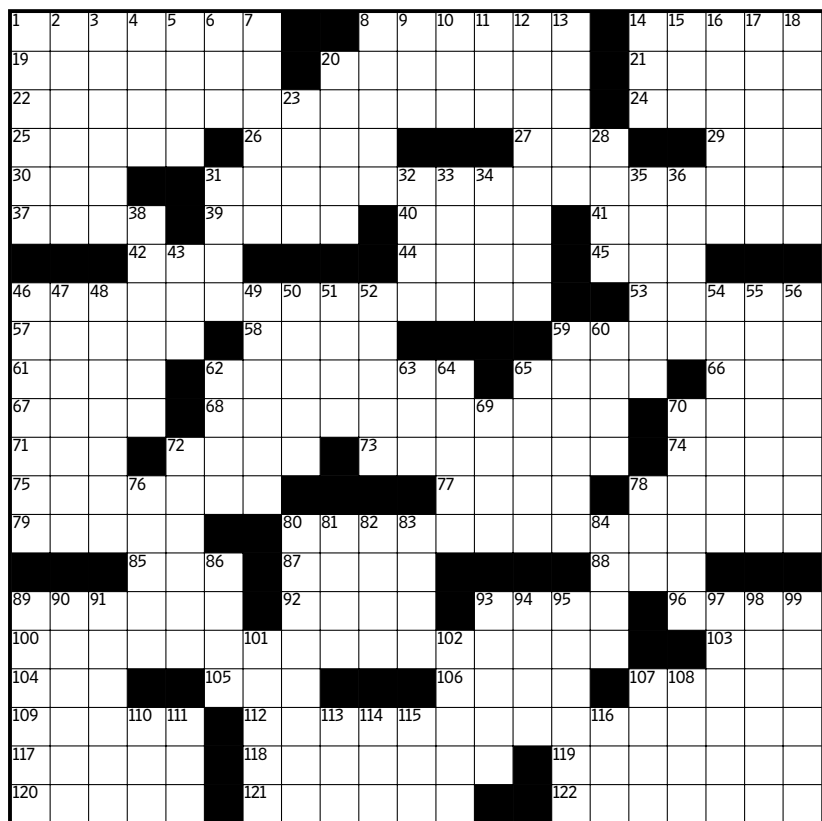
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### Last Week's Solution



# Fashion channels the Steve McQueen mojo

BY RAY A. SMITH

STEVE MCQUEEN DIED in 1980. Today, he is a rising star in menswear.

Dolce & Gabbana has created a line of \$285 T-shirts decorated with pictures of the 1960s and '70s movie star for spring, building on the success of a limited-edition line in spring 2008. Thom Browne, a designer known for his extremely fitted clothing, cites Mr. McQueen's look in "The Thomas Crown Affair" as an inspiration.

Furthermore: Gucci featured racing-driver looks inspired by Mr. McQueen in its spring 2008 runway show; A.P.C. sells a bomber called "the old-school jacket" that looks like the Harrington jacket Mr. McQueen wore; and Hermès and Michael Kors have recently based clothing and bags on the man once dubbed the "King of Cool."

With so many brands channeling Mr. McQueen—Tag Heuer and Persol have resurrected a watch and aviator shades identified with him—it was only a matter of time before there was a Steve McQueen clothing line. Such a collection quietly made its debut last winter and will be carried this fall in stores including Saks Fifth Avenue and Nordstrom.

The made-in-America line was produced with the blessing of the star's son by motorcycle maker Johnson Motors Inc. and GreenLight, which manages Steve McQueen licensing rights. It includes \$65 to \$70 T-shirts made of Supima cotton, \$130 sweat shirts and leather jackets and pea coats (between \$400 and \$850) that are based on ones Mr. McQueen wore.

Mr. McQueen, who starred in action, adventure and suspense films such as "The Great Escape," "Bullitt" and "The Getaway," has a built-in audience among over-50 males and movie buffs. His coolness and "guy's guy" persona were admired in his day. But that doesn't fully explain the current obsession with him in the fashion world.

His look is so restrained—and incorporates so many of today's basics—that those who haven't seen his movies can strain to understand the allure. His clothes were neutral-colored and plain: flat-front chinos, suede desert boots, straight-leg jeans, windbreakers, shawl-collar cardigans, T-shirts and sweat shirts.

"Sure, some consider him to be a style icon and a pioneer, but from what I have seen, he doesn't really do anything that was that extraordinary by today's standards," says 20-year-old Derek Yegan, of Mission Viejo, Calif.

But that understatement is an essential part of his appeal to designers today. Mr. McQueen wore clothes that didn't scream to be seen. In an economic environment where conspicuous fashion is frowned upon, sobriety may be an easier sell, especially for men, who generally don't want their clothes to draw too much attention.

It helps that Mr. McQueen looked as at ease in a sweatshirt and chinos as he did in a three-piece suit, wearing both looks effortlessly, says menswear historian Robert E. Bryan, whose book, "Men's American Fashion," comes out this month. "It wasn't just what he wore, but how he wore things, so naturally and with confidence. He had a relaxed un-self-conscious way of dressing" that appeals to men.

"We've never had an actor who's presented a sportswear story in the

way Steve McQueen has," explains Tom Julian, a trend expert and author of "Nordstrom Guide to Men's Style," published earlier this year.

Menswear's love affair with Mr. McQueen also reflects a yearning for a certain type of masculinity. His stint as a U.S. Marine, rugged athleticism, less-is-more acting style and real-life love of car racing and motorcycles—which meant he performed some of his own film stunts—have earned him scores of cool points.

Of course, some say McQueen worship reflects something more disheartening. "It speaks to the fact we are in dire need of some new style icons," says Tyler Thoreson, executive editor of fashion Web site [men.style.com](http://men.style.com). While he likes Mr. McQueen, "everyone keeps going to the same well."

For now, though, fashion marketers are hoping to extend Mr. Mc-

Queen's influence further into a younger generation of men. One 19-year-old, Alex Kizewski, of Wausau, Wis., recently "discovered" the star after stumbling upon one of his movies on TV. Now, he says, "every time I watch a movie of his, I pick up on things that he wears that I want to incorporate into my own wardrobe."

Though he took pride in the way he dressed, Mr. McQueen might have found it amusing to be held up as a style icon. "My dad was pretty humble about stuff like that," says Chad McQueen, the actor's son, who has been selective about agreeing to licensing deals and has sued brands over unauthorized use. "How would Dad feel? I don't think he would have taken himself too seriously," he says. "When I was growing up, he was really stylish, but his persona was about flying under the radar, being stylish but low-key."



Warner Bros./Kobal Collection

Steve McQueen, shown here in the 1968 movie 'Bullitt,' has had a lasting influence on menswear and recently inspired a new clothing line.

He's a fan.

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A rock climber is scaling a bluff above the sea on Kalymnos, Greece.

Philip and Karen Smith

# To climbers, Greek island rocks

BY WILLIAM LAUNDER

*Kalymnos, Greece*

THE GRAND GROTTA cave juts from the earth above the village of Massouri to form a giant limestone amphitheater, studied with dangling stalactites and presiding over a glimmering Aegean Sea. Inside the cave, Denise Miller balances her legs around a giant stalactite 12 meters above the ground and lunges for her next set of hand holds, a series of blob-like knobs protruding like broken chandeliers from the orange-streaked rock walls above.

With her back arched and sinewy forearms leading the way through a maze of rock, Ms. Miller continues slowly upward another 6 meters, wedging her feet and legs behind protrusions jutting from the wall as she tries to rest her arms. Still higher and panting, she clips her rope into the safety anchors marking the climb's end. There's a slight tone of relief in her celebratory whoop as she leans back on the rope and her husband Rick Miller lowers her to the ground. She takes in views of the azure seas below and the mosaic of multicolored rock around her before touching back down on the ground.

The Millers, who live outside Sacramento, Calif., have traveled to the Greek island of Kalymnos to check what has become—along with the tropical beachside cliffs around

Railay, Thailand, and the Spanish island of Mallorca—one of the top global destinations for rock climbers looking to combine outdoor adventure with an exotic beach vacation.

Despite its favorable climate and abundance of challenging rock formations, Kalymnos—located in Greece's southeastern Dodecanese archipelago, near Turkey—has only recently become a climbing destination. During the past 10 years the island has transformed itself from one where the main sources of income were from a declining sponge-diving industry, fishing and money sent from relatives working abroad to a tourist economy based largely on climbers.

"The island has everything a traveling climber looks for—the rock of course...but also simplicity and authenticity...from its restaurants to the studio apartments and the small markets," says Ghislain Brillet, a climbing-gym owner from Strasbourg, France, who has made three trips to the island over the past year and a half.

Stalactites and tufas, the long, distorted columns of hardened calcium carbonate that bulge from the cliff walls in shapes looking like elephants' trunks or a tree's limbs, are a big draw for visiting climbers. The geological oddities offer unusual grips and welcome opportunities for climbers to wrap their legs and bodies around mid-climb for a rest.

"Where else can you climb

through an upside down forest," says Mr. Miller, describing the terrain inside the Grand Grotta.

From the base of the cliff below, the climb appears like an arched line of pockets and ominously drooping stone formations. Safety bolts are drilled into the rock every few meters for climbers to pass their ropes through as they ascend. Mr. Miller climbs with deliberate reserve from hold to hold in seeming slow motion, dipping his hands every few minutes into a bag of powdered chalk to remove sweat. Shirtless, he wears his wedding ring slung around a nylon cord and tied to his muscled neck.

By the end of their two-week trip, the Millers have sunk into an easy but active rhythm. They wake early each morning to check out one of dozens of different climbing areas accessed on the back of a rented moped. By the time the midday heat arrives, their aching arms and shoulders tell them its time to call it quits for the day, and they retreat to the beach or a family-owned taverna for lunch.

"For rock climbers, Kaly is a paradise," says Matt Samet, editor of Climbing Magazine in Boulder, Colo., who spent two weeks exploring Kalymnos in 2005. "Beautiful, and teeming with limestone cliffs of the highest order."

Climbers began drifting into Kalymnos in the mid-1990s as word spread of giant cliffs and seaside ambiance—bringing welcome tourist

## Exploring ancient cities and remote beaches

### How to get there

Kalymnos is located in Greece's southeastern Dodecanese archipelago, near Turkey. Fly to the Greek tourist hub of Kos, which is reachable via several European holiday-flight carriers. A brief taxi ride and 20 minutes on a ferry take you to the main town in Kalymnos of Pothia.

Most climbers stay in the village of Massouri, which is closest to the island's main climbing areas and offers numerous hotels and studios. For more information: [www.kalymnos-isl.gr](http://www.kalymnos-isl.gr).

Spring and fall are the best times to go, with June and September typically offering enjoyable climbing temperatures and warm water for swimming. It's busiest each May when the island hosts an international climbers' festival, where pro climbers and amateurs mingle at competitions and parties after a day out on the rock.

### Learning to climb

Aris Theodoropoulos offers guided climbing and instruction for beginners. Mr. Theodoropoulos is the author of the Kalymnos guidebook, which experienced climbers will want to pick up for descriptions and maps of the island's climbing sectors. (Sold at mini-marts and climbing stores in Massouri.) ☎ 30-6944-505-279; [Aritheo@ote-net.gr](mailto:Aritheo@ote-net.gr).

### Where to stay

Pricing can depend on season and availability, and the selection ranges from clean but rustic studios to more traditional hotel accommodation. At Marias Studios at Myrties Beach, outside of Massouri, a three-person studio costs €30 per night during June. ☎ 30-6937-9874-03. The owners will bring you to and from the ferry upon request.

Apollonia Hotel in central Massouri

offers more traditional hotel accommodation and apartments for rental. Call for pricing. ☎ 30-22430-48094.

### Where to eat

Fish, octopus and oysters are the staples of Kalymnian cuisine and are caught and harvested by local fishermen. The bistro Exotic Ambeli serves up homemade stuffed grape leaves, octopus and tzatziki on one of the island's most scenic beaches. Owner Stavros Solanakis will lend you a snorkel and fins for a post-lunch swim. ☎ 30-69428-69722

### What to see

Mountain bikes, scooters and small boats are available for rent in Massouri. The climbing information center and two climbing shops in town can provide information for hikers.

The ancient port of Vathi in Kalymnos is today lined with foreign yachts and small bistros. A pre-lunch swim in the fjord-like aqua waters offers a worthwhile break from Massouri.

The Archeological Museum and Marine Museum in the main town of Pothia have exhibits on the island's diving history, sea life and archaeology. The Kalymnos House Museum has exhibits depicting life in a traditional Kalymnian household.

The remains of the ancient city of Chora, outside of Pothia, are also of historical interest. Small, often isolated monasteries are located throughout the island, though they are often only reached after a rigorous hike.

Telendos: A 10-minute ferry ride from Massouri is the neighboring island of Telendos, which offers a handful of quaint cafés and a secluded beach within walking distance of its port. With no cars and a population of around 60 full-time residents, the island has a remote, untouched feel.

—William Launder

## Arbitrage

### The price of Nivea Sun Lotion



City	Local currency	€
Frankfurt	€9	€9
Rome	€10	€10
London	£11	€13
Brussels	€13	€13
Paris	€15	€15
New York	\$32	€23

Note: SPF 20; 200 milliliter bottle; prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

# Museum shops link up on Web

BY PAUL SONNE

**M**OST PEOPLE SEE the Tate Modern and the British Museum as bastions of fine art. Peter Tullin, however, thinks of them as powerful brands.

Mr. Tullin is the co-founder of CultureLabel.com, an online portal that aggregates merchandise from the gift shops of 70 museums and cultural organizations in the U.K. The Web site, which launched in July, is a one-stop shop for creative and quirky commerce, marketing everything from the Saatchi Gallery's limited-edition prints to the Natural History Museum's radio-controlled tarantulas.

"In utility purposes, it is almost like an Amazon for culture, where you make it really easy for the consumer and put everything in one place," Mr. Tullin said. "But these [museums] have always said no to joining Amazon and other Web retailers because no one has created a bespoke platform that's just for them."

Enter CultureLabel, whose founders spent two years convincing executives at U.K. galleries like the Ashmolean and the Tate that a combined online platform could boost retail revenues without cheapening the museum brands. The pitch worked, and though Mr. Tullin won't divulge visitor statistics, he says traffic on the Web site has exceeded expectations. The next step is to add international retailers, he says—20% of CultureLabel's traffic already comes from the U.S.

The Web site, which features about 2,000 products, markets a robust mix of uncommon gifts: The National Maritime Museum offers cosmetic bags made of seat belts (£19.95); the Royal Parks Foundation sells artist-designed deck chairs (£86); and the Royal Academy of Arts vends linear, stainless-steel vases designed by British-Iraqi architect Zaha Hadid (£130). So far, the most popular item is "London in a Bag," a children's play set sold by the Museum of London (£12.99). There is bona fide art as well: A portfolio of artwork from Studio Voltaire goes for £1,560, while the Institute for Contemporary Art offers a print by Turner Prize-winning artist Mark Leckey for £200.

"I don't think people realize how inexpensive good art can be," said Tom Wilcox, managing director of the Whitechapel Gallery in London. Mr. Wilcox said CultureLabel would help small galleries like his grow a more robust retail operation. "We may be successful brands globally, but we're not massive commercial enterprises."

A number of U.K. museums and cultural organizations boast widely recognizable brands. For instance, the Tate Galleries ranked above Cadbury and Visa in this year's annual Centre for Brand Analysis survey, which identified the top 500 super-brands in the U.K. through a public poll. Royal Albert Hall outstripped soccer club Manchester United.

But despite high-profile branding, many British museums struggle with underdeveloped online retail operations. Among CultureLabel's partner museums and galleries, only about 3% of retail turnover was on the Web as of 2008, Mr. Tullin said, whereas 15% of overall retail sales in the U.K. was online in 2007-08, according to Web retail association IMRG. That disparity rang bells of opportunity for CultureLabel's founders, who saw room for



niche, online gallery shopping to become more mainstream.

Initially, the concept was a tough sell, with museum executives expressing concern about damaging their brands. But gradually the galleries signed on. Helen Watts, director of finance and administration for the British Museum Company Ltd., the charity retail operation owned by the British Museum's trustees, said she was sold by the curatorial element of the Web site, where CultureLabel's editors make suggestions and bloggers explore the connection between products and museum shows. The Web site now includes only the "best" items from each gallery shop, but Mr. Tullin plans to offer full catalogs soon.

Ms. Watts hopes CultureLabel will steer shoppers directly to the British Museum's online store. Currently, most traffic comes from visitors who spot the link accidentally on the museum's main site, she said.

"People are looking for something for research purposes, and they happen to see that there's a shop," Ms. Watts said. "It's difficult for us to get traffic directly, and that's what we're hoping CultureLabel can help us with—getting a direct link in from the outside world."

CultureLabel's venture comes at a time when museums find themselves under continued pressure to be more entrepreneurial. Mr. Wilcox said that U.K. museums and galleries have become more commercially minded since funding cuts began in the 1980s. "There is a growing emphasis on the need to exploit all commercial activity and to be sustainable," Ms. Watts noted.

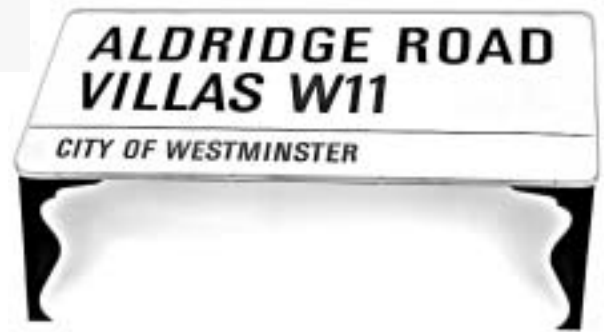
The result is museums and cultural organizations that have become multi-million dollar commercial entities. In the U.K., the National Trust reported a commercial operations income of £35 million in 2008, and the Science Museum boasts an external licensing turnover of around £18 million each year. The British Museum's retail wing has a yearly turnover of about £9 million, according to Ms. Watts.

Despite retail success, museum stores continue to operate largely as appendages of the main attraction, though some U.S. museums have developed stand-alone stores. New York's Museum of Modern Art (MoMA), for instance, has opened design stores in New York and Tokyo that are separate from the main museum, and the Metropolitan Museum of Art operates seven stores in the U.S. in addition to the ones on the museum premises. But for galleries that lack the resources to roll out stores or undertake complex licensing agreements, online retail offers a low-risk alternative.

"I don't think the Tate and the British Museum are going to be opening up stores around the world," Mr. Tullin said. "But they can connect to people through the Internet."



Items featured on CultureLabel.com include (clockwise from top left) a radio-controlled tarantula offered by the Natural History Museum (£24.47); a designer gas mask print by Diddy (£1,031); a necklace, inspired by the dinosaur at the Natural History Museum, sold by Tatty Devine (£96); and a street-sign table offered by the Museum of London (£350).



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# A league of extraordinary chefs

By Valeria Criscione

**N**ORWEGIAN CUISINE—which typically involves a lot of curing and drying (think gravlaks and salted lamb ribs) and produces such famously bland dishes as boiled fish balls, dried cod soaked in lye, and potato dumpling with salted mutton—isn't usually hailed in gourmet circles.

But diners at Restaurant Solvold in Sandefjord, where Geir Skeie is chef, get something a bit different. An eight-course meal at this slick, modern restaurant an hour and a half outside of Oslo might begin with an *amuse-bouche* of oxtail terrine with potato aioli and pickled pumpkins and culminate with a plate of architecturally precise small desserts: hazelnut and chocolate mousse, blood orange sorbet, citrus terrine and warm vanilla bubble.

The 28-year-old Mr. Skeie, winner of the 2009 Bocuse d'Or, a top international culinary prize, is one of several Norwegian chefs being hailed for adventurous nouvelle cuisine, award-winning cookbooks and Michelin star restaurants. They aren't just shaking up Norwegian gastronomy; like Mr. Skeie, they're scoring well in international culinary competitions.

Rather than preparing starchy, salty foods, these chefs are focusing on the kinds of dishes that would make Paul Bocuse, the nouvelle cuisine pioneer and namesake of the prestigious award, proud: delicate variations on seasonal dishes, creative food pairings and high-art presentation. In fact, Mr. Skeie's victory this year was Norway's fourth in the annual contest, making it the country with the second most after the French in the history of the competition.

"Norway does not have a good culinary tradition, but when it comes to competition, it is the world's best," Mr. Skeie says.

Here, we look at five Norwegian chefs making a name for themselves with inventive new dishes—and even some unusual takes on the classics.

## Geir Skeie

How do some Norwegian chefs manage to excel at nouvelle cuisine, particularly in a country where fresh and varied ingredients can be hard to come by and the food traditions favor dishes that could be stored through harsh winters? Geir Skeie believes the answer lies partly in the fact that Norwegians don't have much of a culinary tradition of their own. Instead, they are influenced by French and Spanish cuisine, which they mix with Nordic seasonal ingredients. He also cites the congenial nature among Norwegian chefs—something rare in the rest of Europe and in the highly competitive profession in general.

"I call Eyvind Hellström [of two-star Norwegian restaurant Bagatelle] for ideas," Mr. Skeie says. "But in other countries, they are more like enemies."

Mr. Skeie is chef at Restaurant Solvold, a high-end nouvelle-cuisine treasure hidden 117 kilometers south of Oslo, owned by Odd Ivar Solvold. Mr. Skeie has worked at exclusive gourmet restaurants, such as Palace Grill in Oslo and Michel Rostang in Paris, but the avid diver prefers the slower paced, seaside living in Sandefjord.

Some of his best dishes come in the smallest packages: a pizzaladiere of onions, olives and anchovies as aperitif, and a dollop of pink Earl Grey tea sorbet on an oversized white porcelain spoon as a palate cleanser between courses.

Mr. Skeie plans to leave Solvold this October to promote his cookbook coming out this fall, "Geir Skeie, World Cooking Champion: A taste journey from childhood to Bocuse d'Or." The book includes dishes dating back to when he was six years old in Fitjar making walnut muffins and plum compote.

"I thought it was interesting working in the kitchen and being creative," he says of his early interest in cooking. "I liked working with my hands and did embroidery. I always had to do something with my hands."

Signature dish: Up until May, Mr. Skeie was



Red beet cubes, beef chop with truffles, and shrimp mousse and carpaccio (clockwise above) are some of the more artistic creations of Geir Skeie, the chef at Restaurant Solvold (right).

serving a replica of his winning Bocuse menu—local cod with fennel and coriander seeds, artistically arranged alongside tiny baked red beet cubes, Jerusalem artichokes with black truffles and a delicate fried cod and potato ball, followed by grilled Angus beef served on top of an onion tart with baked carrots, white asparagus, haricot verts, fiddlehead ferns and a potato puree with morels.

## Even Ramsvik

A one-week internship during junior high school at the restaurant of Arne Brimi—the first Norwegian cook ever to enter the Bocuse competition—gave Even Ramsvik his first taste for the culinary trade.

"That made me hungry for more," says the 26-year-old chef from northern Norway.

Mr. Ramsvik's dream is to win the Bocuse himself. He placed second to Gunnar Hvarnes this year for Chef of the Year—the competition that determines the country's Bocuse candidate—on just his first try.

Mr. Ramsvik won gold medals in the World Cup in Luxembourg and in the Culinary Olympics in Erfurt, Germany. He was working as commis, or apprentice, at the Gastronomic Institute in Oslo, now known as the Culinary Academy of Norway, when he won the Linie Award in 2005, one of the most prestigious in the Nordic region.

The Linie prize catapulted Mr. Ramsvik's career with an internship at three-star Michelin restaurant Auberge Le Clos des Cimes in France. He ended up staying three months longer than planned and still aspires to work abroad. But his destiny seems to be in Oslo. He worked two years at Palace Grill and one year as co-chef at Restaurant Oscarsgate when it gained its one Michelin star in 2008.

Now he has sold his stake in Oscarsgate and is co-owner and chef at Arakataka, a trendy restaurant with avant-garde dishes such as halibut and shrimp carpaccio in watermelon and lemon vinaigrette with sesame seeds.

Mr. Ramsvik plans to open up an Italian restaurant next year and an innovative nouvelle cuisine "rock gourmet" restaurant in two years that will feature courses with Asian, French and Nordic inspiration and "a lot of heart and humor."

Signature dish: Mr. Ramsvik says he's still too young to have one and likes to come up with new things. His latest creation is a foie gras terrine with pork knuckle and apple and corn bouillon, followed by a lamb carré with lightly fermented cabbage and smoked heel, gnocchi and white wine garlic broth.

## Petter Beyer

Hip-hop artist Petter Beyer became a chef because he needed a day-job. He had decided that his band Freakshow wasn't exactly the way to provide for a family.

So he started working at The Potato Cellar in the west coast city of Bergen and was encouraged by owner Øystein Sjøtun to pursue cooking seriously. Mr. Beyer worked a brief stint in Oslo at Bagatelle, but currently works at Jacobs Bar & Kjøkken in Bergen. It is a low-key restaurant with a simple and affordable menu, but high-quality cuisine, similar to the bistro concept in France or gastropub model in Britain. He favors local and ethical food (no foreign or farmed fish), and his menu—which changes daily—includes everything from sushi to duck leg confit with fennel and onion in a wild cherry sauce.

Mr. Beyer has put his musical career on hiatus to concentrate on cooking. His last contribution was a CD collection released last month

Chef Petter Beyer (right) won the Linie Award this year with a herb risotto with a galette of skate and mussels, chervil, wild cress and ramps flowers (below).



Chef Even Ramsvik (left) serves up avant-garde dishes at Oslo's Arakataka restaurant. Mr. Ramsvik prepared fillet of lamb and lamb confit with sweetbread and potato sherry sauce (above) for the 2006 Culinary World Cup in Luxembourg.





Terje Svendsen

of Norwegian west coast rap artists with Tommy Tee. But he has bigger ambitions for the kitchen and hopes one day to make it on the 11-member Norwegian culinary team, which competes in prestigious international competitions such as the Culinary Olympics and American Culinary Classics. "They are both creative and demanding businesses," says Mr. Beyer, his head bent low as he talks and his tattoos just visible underneath his rolled-up white chef's jacket. "You get feedback every day."



Arcus

The 26-year-old chef won this year's Linie Award with a creative mix of tastes: aquavit-marinated halibut on glazed apple with horseradish and fried beetroot jelly, king crab and potato cake with tomato and dill, potato dumpling with swede and peas, and poached halibut with juniper-smoked bacon and a plum vinegar and wild garlic seed sauce. He competed in August for the Norwegian cooking championship, but lost to Halvard Ellingsen, commis at the Culinary Academy of Norway.

Signature dish: The restaurant has been through 300 different dishes since it opened a year and a half ago. But if he had to pick one thing, Mr. Beyer says, it would be the "rough terrine" with meat and liver.

### Tom Victor Gausdal

Tom Victor Gausdal is perhaps most famous for losing the Bocuse d'Or in 2005—by just one point. (French chef Serge Vieira was the winner.) But the same year he received the Gourmand Award for his cookbook, "Husmannskost," on traditional Norwegian home cooking. The book's full title doesn't aim for modesty: "Tom Victor Gausdal: The world's next best chef."

The 33-year-old Mr. Gausdal started his career as an apprentice to Bent Stiansen, Norway's first Bocuse d'Or winner (1993) and chef of Michelin star restaurant Statholdergaarden in Oslo, and was commis to Odd Ivar Solvold when he won the Bocuse bronze medal in 1997. Mr. Gausdal was member of the Norwegian culinary team from 1997-2008 and won the Culinary Olympics gold medal in 2008. He also placed first in the Global Challenge in Tallin 2007.

After his Bocuse near-miss, Mr. Gausdal chose to skip opening up his own restaurant and instead formed a collective catering and consultancy company with three other chefs in Oslo called Flavours. The food goes beyond French cuisine. It offers all sorts of cooking (Asian, Spanish, Italian)—mixing flavors based on Norwegian ingredients—from intimate dinners for 10 to large canapé parties with 2,000 guests.

His menus have something for every palate: sashimi of Norwegian salmon with wasabi and cashew nuts, barbecue free-range pork with date and ginger, and pepper fried Norwegian king crab, spinach salad with tomato compote with ginger and orange.

"I wanted to start something new and the idea was to revitalize the catering concept," Mr. Gausdal says. "I always dreamed of a small and crazy eating place."

Mr. Gausdal also co-owns and contributes to Norwegian food magazine *Appetitt* and has written two other cookbooks, "Food and Wine" and "More (Food and Wine 2)." He is finishing up his latest book "The Family Cook Book," due out this month.

Signature dish: Fresh Norwegian spicy salmon with a cream of Jerusalem artichokes, cress salad and a soy honey dressing.

### Terje Ness

Terje Ness won the Bocuse d'Or over a decade ago, but the 41-year-old chef and restaurateur is still continuing to dominate the Norwegian restaurant scene. His most recent venture is a comeback at Oro, where he first worked after winning the Bocuse.

Mr. Ness opened Oro in 2000 and earned one Michelin star in 2002. After his departure in 2004 to establish Haga in a suburban Oslo golf club, Oro lost its Michelin star rating, while Haga earned one.

Now he has decided to go back to Oro to help restore it to its former glory, hoping to get a Bib Gourmand, Michelin's award for high quality food at good prices, and maybe later one star. But the two restaurants are quite different.

Haga is known for its exclusive European and Mediterranean inspired seven-course menu dominated 80% by seafood, such as lob-



Tom Haga

Tom Victor Gausdal (right) and a colleague compete in the 2008 culinary Olympics in Erfurt, Germany, with a bouillabaisse of scallops, crayfish, salmon, clams, shrimps and mackerel in its own juices, served with croutons and a spicy rouille (left).

ster with caviar and sea bass with crab risotto. Come September, he introduces more dishes with seasonal wild game such as grouse and venison. It is half the size of Oro, serves only dinner and presents the menu verbally.

Mr. Ness has no plans to recreate Haga at Oro. He wants to make Oro Restaurant more simple and affordable, but still focusing on good cuisine. Still, a nine-course Degustation Terje Ness without wine pairing will run you 995 Norwegian kroner (about €115) for treats such as scallops with carrot and orange, sweetbreads with capers and lemon beurre noisette, and filet of cod in a bouillabaisse jelly and red wine jus.

Next door he owns, but does not cook at Oro Bar, an affordable lunch and late night hot

spot that caters to the downtown Oslo business crowd. He charges 229 kroner for a three-course lunch. That's a good deal in a city that frequently ranks among the world's most expensive.

Mr. Ness was chef at Bagatelle in Oslo in 1997 when it became the first—and still only—Norwegian restaurant to earn two Michelin stars. He trained with Eyvind Hellström, Bagatelle's owner, for the 1999 Bocuse.

Signature dish: His award-winning pigeon à la rotisserie with sultanas and spiced jus from the Bocuse d'Or competition. The sauce, dubbed Marco Polo, is an exotic blend of spices from the adventurer's journey: cumin, curry, ginger, chile, anise and cinnamon.

—Valeria Criscione is a writer based in Oslo.



Right, Terje Ness at the Haga restaurant in Oslo; below, one of the chef's dishes, the rack of lamb with seasonal vegetables and thyme jus.

Terje Ness (2)

# 'September Issue' is old news

IN THE LAST MINUTES of the documentary "The September Issue"—R.J. Cutler's behind-the-scenes look at the birth of a behemoth (the four-pound September 2007 issue of the fashion bible *Vogue*)—Anna Wintour, the magazine's legendary long-time editor-in-chief, considers a rack of clothes for possible inclusion in the October issue. "So," she says, clearly dissatisfied with what's been set before her, "what else?"

My sentiments exactly. The press notes boast that Mr. Cutler

## Film

JOANNE KAUFMAN

was given "unprecedented access" and the right of final cut; these advantages don't seem to have done much for this listless film.

It doesn't help, of course, that movies like "The Devil Wears Prada," an adaptation of Lauren Weisberger's vengeful roman à clef about a magazine modeled on *Vogue* and an editor modeled on Ms. Wintour, and "Ugly Betty," the popular TV series set at a glossy fashion magazine, have demystified such supposedly *recherché* activities as photo shoots, fashion shows, editorial confabs, energetic debates about accessories or the need for the cover subject (in this case actress Sienna Miller) to wear a wig. Thus, a scene that shows Ms. Wintour voicing barely concealed displeasure about the muted palette of a new collection, and the designer trying to convince her that dark green is too a color, doesn't register as dramatically as it might have a decade ago.

Even so, Mr. Cutler surely must have thought he'd caught lightning



Roadside Attractions

Vogue editor Anna Wintour is the imperious center of the documentary 'The September Issue.'

in a bottle when Ms. Wintour came on board. The woman who's described in a voice-over as "the single most important figure in the \$300 billion fashion world"—and no, not simply "the high priestess," but "the pope"—has been the focus of myriad magazine and newspaper stories. All tend to center on her ever-present sunglasses and her ever-present hauteur.

Unfortunately for audiences, Ms. Wintour, perhaps mindful of her icy reputation, perhaps simply mindful of the cameras, is on her best behavior: cool and distant with an occa-

sional faint twinkle of humor. We learn that she's a fool for her family and that she'd like a better backhand, but nothing that we'd really like to know: What happens when she cools on a designer? How has *Vogue* evolved during her tenure? In an industry where change is the only thing you can count on, how has she held on for 20 years? How would she define her personal style? (It does seem to involve a necklace with flat amber beads that she wears throughout the documentary.)

Despite the movie's use of bulle-

tins, apparently to add a sense of urgency and suspense to the proceedings—three months until the close of the issue, six weeks, a month, a week, etc.—it's a completely false sense of urgency. None of the doings on-screen suggest a desperate race against the clock.

A larger problem is that fashion is all about the moment—this moment. "The September Issue" is old news, all the more so given the recent recession-driven transformation of the magazine landscape.

Because Ms. Wintour's lightest word is law—this keeps meetings brief and conversations briefer—and because the magazine's staff communicates in the shorthand of glances and gestures and seems experienced at heading trouble off at the pass, nothing much happens in "The September Issue."

The only drama—much needed—is provided by *Vogue*'s creative director, Grace Coddington. A former model with an incomparable style sense, Ms. Coddington rolls her eyes extravagantly and expresses outrage and frustration to colleagues and to the camera when her boss shortens a carefully assembled fashion folio or rejects the clothes that have been painstakingly chosen for a shoot.

In her editor's letter in the September 2009 issue of *Vogue*, Ms. Wintour makes a point of applauding Ms. Coddington's verve and creativity. Nowhere in "The September Issue" does Ms. Coddington return the compliment.

## Iron Man moves to Baker Street

BY LAUREN A.E. SCHUKER

HE'S PLAYED a member of the brat pack and a superhero, but Robert Downey Jr. says that none of those roles hold a candle to his latest challenge: becoming Sherlock Holmes.

The 44-year-old actor will star as the great sleuth in the coming Guy Ritchie film "Sherlock Holmes," which debuts on the silver screen this Christmas. British author Arthur Conan Doyle wrote four novels and 56 short stories about Sherlock Holmes. Over the years there have been countless portrayals of the detective, who first appeared in print in 1887, in smaller films and television series.

The coming film, which is based on a graphic novel by former movie executive Lionel Wigram, promises to provide a provocative twist on what audiences have previously seen on screen: kung-fu fighting.

Mr. Downey, who did many of the fight scenes himself, says the film hews very closely to Mr. Doyle's original descriptions of the British investigator, which focused on his superb martial-arts skills as well as the close, intimate relationship that Holmes has with his friend and roommate, Watson (played by Jude Law).

Mr. Downey spoke about playing an "intellectual action hero" from London, where Mr. Ritchie is



Village Roadshow Films

Robert Downey Jr. as Sherlock Holmes and Jude Law as Dr. Watson in 'Sherlock Holmes.'

shooting extra scenes for the film.

**Q: Sherlock Holmes is a big leap from previous characters you've played. What got you interested in the role?**

As I remember it, I went in for a meeting with [longtime producing partner] Joel Silver and said, "Dude, where's my franchise?" And this came up as the answer. We had been looking for something that we could have some lon-

gevity with, something we could serialize, especially in this age of the last 10 years where everything in Hollywood is sequel-driven. But it took [producer] Lionel Wigram to reignite interest in the property, even though it was immensely popular. And Holmes was like a cross between two previous parts I'd done, Tony Stark and Chaplin, which I loved.

**Q: "Iron Man" wasn't a big enough franchise for you?**

"Iron Man" was not enough. I wanted something else. And "Sherlock Holmes" was such a no-brainer, even as a stand-alone project but particularly with Guy [Ritchie's] reported interest and involvement. I knew he would find a way to make it palatable for an audience.

**Q: How did you prepare?**

I really wanted to portray Holmes as Doyle wrote him. When I played Chaplin I flew all over the planet looking for clues, but the definitive Western expert on Holmes lives 20 minutes up the road in Malibu. So I went and hung out with him, I read through his book, a definitive annotated Sherlock Holmes, which was probably the modern data center for us.

**Q: Did you read a lot of Doyle's stories?**

I read them all.



Deborah Bell's 'Triumph II' (2008) symbolizes transformation and power.

## Charity auction benefits Africa

THE BEAUTY AND energy of Africa have become tainted by the shadow of poverty and AIDS, says South African artist Buzzy Bailey. "The continent seems to act as a crucible for the world's ills."

Mr. Bailey hopes to change that through art. On Sept. 21, under the direction of Mr. Bailey, Sotheby's London will host "Art for Africa," an auction featuring works donated by South African and British artists. The proceeds will go to the Africa Foundation and Ikamva Labantu (the Future of Our Nation), charities that care for orphaned and vulnera-

## Collecting

MARGARET STUDER

ble children in South Africa.

After organizing "Art for AIDS Orphans" auctions in Cape Town and Johannesburg, Mr. Bailey decided to take his initiative international. He approached philanthropists Tara and Jessica Getty, trustees of the Africa Foundation, for support. The Gettys enthusiastically took to the idea, and "Art for Africa" was born. The auction's offerings include paintings, sculptures, drawings, photography and ceramics.

Former President Nelson Mandela features prominently in two of the photographs on sale. An iconic 1957 image, taken by photographer Bob Gosani, shows a young Mr. Mandela sparring with local boxer Jerry Moloai on a Johannesburg rooftop (estimate: £2,500-£3,500). A second photograph flashes forward more than half a century to 2008, some 18 years after Mr. Mandela was released from prison. Looking knowingly into the lens of photographer Terry O'Neill, a 90-year-old Mr. Mandela has changed much since his rooftop boxing days (estimate: £4,000-£6,000).

Inspired by ancient civilizations, Johannesburg sculptor Deborah Bell's bronze "Triumph II" (2008) features a Shaman rider atop a lion, symbolizing transformation and power (estimate: £2,000-£4,000).

British rock star David Bowie met Mr. Bailey while his wife, Somali supermodel Iman, was on a photo shoot in South Africa. Mr. Bowie has collaborated with Mr. Bailey on a painting, set to go on sale at the auction, which depicts a man looking thoughtfully out of a train window at the passing landscape (estimate: £2,000-£3,000). A number of Mr. Bailey's individual paintings will be on sale as well.

Works by U.K. artists include Mark Quinn's painted bronze sculpture of star fashion model Kate Moss in a gymnastic pose (estimate: £90,000-£120,000) and Antony Gormley's "Standing Matter XX" (2009), a sculpture of a man constructed out of steel-forged balls (estimate: £100,000-£150,000).

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- **The Taking of Pelham 123** Hungary, Portugal, Slovakia
- **The Ugly Truth** Denmark, Norway, Poland, Romania

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## ❖ Books

# A heavy crop of fall books

BY ALEXANDRA ALTER

**T**HIS SEASON, MANY publishers are counting on star-studded fall catalogues to turn around a dismal year. Battered by the drop in consumer spending, most major publishing houses have cut staff and trimmed costs in recent months.

Publishers often save their splashiest works for the autumn months, but this year's crop of fall books is unusually heavy with big names. The releases run across the literary spectrum, from Dan Brown's sequel to "The Da Vinci Code," which kicks off with a massive first printing of 6.5 million copies, to a final, posthumous work by Vladimir Nabokov.

### A Gate at the Stairs

Lorrie Moore  
Oct. 1, *Faber & Faber*

Fans of Lorrie Moore have waited more than a decade for a new novel from the author of "Self-Help" and "Birds of America." Ms. Moore returns with a post-9/11, coming-of-age novel that's stamped with her characteristic blend of wit, humor and tragedy. The first-person narrative unfolds from the perspective of Tassie Keltjin, a Midwestern college student who becomes a part-time nanny for a white couple's

adopted, mixed-race daughter.

### The Anthologist

Nicholson Baker  
Aug. 20, *Simon & Schuster U.K.*  
Novelist Nicholson Baker's latest work is narrated by a heartbroken poet who is struggling to write the introduction to a poetry anthology. The poet, Paul Chowder, muses on the lives and work of poets such as Tennyson, Roethke and Yeats, and reflects on his writing and failed relationship.

### The Lost Symbol

Dan Brown  
Sept. 15, *Transworld*  
Harvard symbologist and Vatican nemesis Robert Langdon returns in Dan Brown's sequel to his bestseller "The Da Vinci Code." The publisher is fiercely guarding against plot leaks, and the book's official Web site has little information beyond the enigmatic phrase "All Will Be Revealed," and a clock counting down the seconds until the book is released.

### The Year of the Flood

Margaret Atwood  
Sept. 7, *Bloomsbury*  
Margaret Atwood's post-apocalyptic novel begins in the aftermath of a natural disaster that wiped out most of humanity, fulfill-

ing a prophecy by a latter-day religious leader named Adam One. Survivors include a trapeze artist who is trapped inside a sex club and a devotee of Adam One who is barricaded in a spa where, luckily, many of the treatments are edible. Ms. Atwood has written a one-hour musical theater piece to accompany the book, which will be performed during her book tour.

### Juliet, Naked

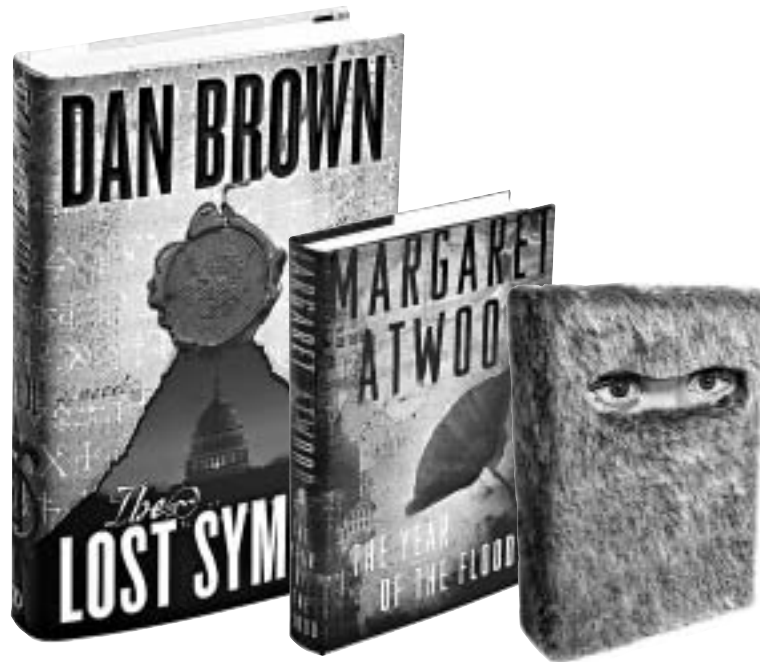
Nick Hornby  
Sept. 3, *Viking*

Pop music figures heavily—once again—in this latest novel by Mr. Hornby, author of "High Fidelity" and "About a Boy." The book's heroine, Annie, is having doubts about her boyfriend Duncan, who is obsessed with a reclusive folk singer. Annie captures the folk singer's attention when she writes an online critique of his latest album.

### The Wild Things

Dave Eggers  
Oct. 29, *Hamish Hamilton*

Fans of Maurice Sendak's iconic children's book "Where the Wild Things Are" are bracing themselves for Dave Egger's new take on the story—a novelization, based loosely on the children's book, and a big screen version,



which Mr. Eggers co-wrote with director Spike Jonze.

### Last Night in Twisted River

John Irving  
Oct. 19, *Bloomsbury*

Mr. Irving's 12th novel starts in 1954 in a New Hampshire logging settlement and spans five decades. The plot is set in motion when a 12-year-old boy and his father become fugitives after the boy mistakes the constable's girlfriend for a bear and bludgeons her with a frying pan. Mr. Irving says on his Web site that he wrote the last sentence first, as he often does, and worked his way backward.

### The Humbling

Philip Roth  
Nov. 5, *Jonathan Cape*

In Philip Roth's 30th book, a washed up stage actor in his 60s laments his loss of talent. The protagonist, Simon Axler, imagines that audiences are laughing at him.

### The Original of Laura

Vladimir Nabokov  
Nov. 17, *Penguin*

The draft of Nabokov's final novel will hit shelves more than 30 years after the author's death, following his son's decades-long deliberation over whether to publish the novel or destroy it.

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Oxana Panchenko (left) and Clair Thomas perform in a dance by Michael Clark (below).

## Clark's dance troupe pumps up the volume

**EDINBURGH:** Signs in the vast Edinburgh Playhouse warned ticket holders for the Edinburgh International Festival's world premiere of the Michael Clark dance company's new work that the noise levels could endanger their hearing.

As we had a pre-curtain drink, the young barman pressed pairs of ear-plugs on us, for which we had reason to be grateful almost immediately, as heavy-duty speakers exaggerated the decibels of songs by Wire and Bruce Gilbert, in Mr. Clark's first piece, a revival of "Swamp."

"Homecoming" was one of this year's themes in Edinburgh, and the Scottish-born, convention-shattering choreographer was making his first appearance at the festival

since 1988. Nowadays, at age 47, Mr. Clark is taken seriously and not regarded simply as the buttock-baring, platform-shoe-wearing bad boy of the dance world. His work genuinely has evolved into making patterns of exquisite beauty, though his dancers retain many of his potentially awkward signature gestures and postures, listed by critic Debra Craine in her program note as "the arched backs, the balances left hanging in the air, the tilted torsos and flattened profiles."

I was almost taken aback to see dancers on point in the new piece "come, been and gone," but this symbolic feature of classical ballet has been subtly incorporated into the pulsating choreography, which is set to the ear-splitting 1970s music of Lou Reed, Iggy Pop and David Bowie. You can feel it in your bones even with full-on ear protection; you leave the auditorium in a state of high excitement and wonder. The gorgeous, frequently-changed costumes, and Charles Atlas's sumptuous, ever-appropriate lighting, together with performances of breathtaking precision by the dancers, make this a piece dance buffs will be thrilled to see on its tour to Stockholm, Maubeuge and Creteil. Then it's on to the Barbican Theatre in London from Oct. 28-Nov. 7, and later headed for Berlin.

—Paul Levy

[www.michaelclarkcompany.com/diary.php](http://www.michaelclarkcompany.com/diary.php)



Jake Walters (2)

## Live album is new ground for Jan Garbarek

It has taken leading European saxophonist Jan Garbarek 30 years to bring out a live album of his own. Recorded in 2007, the new quartet album, "Dresden," has a harder-edged sound compared with previous lineups, in part due to new members Yuri Daniel on bass and Manu Katché on drums, who join stalwart Rainer Brüninghaus on keyboards. The album highlights Mr. Garbarek's interest in World and specifically Latin-American rhythms, which have been played down in recent studio efforts. "Dresden" opens with Indian violinist L. Shankar's "Paper Nut" and along the way there is Milton Nascimento's "Milagre Dos Peixes" and "Once I Dreamt A Tree Upside Down," first heard on a Trilok Gurtu album. The album finishes with well-reworked "Voy Cantando" from Mr. Garbarek's own "Legend of the Seven Dreams." It also has several new compositions by Mr. Garbarek, which find him in a much more upbeat and rhythmic mood, rounding out a set that shows a new direction for one of Europe's leading jazz lights.

—Paul Sharma

Released Sept. 4 across Europe, Sept. 18 in the U.K.



getty images

## Eva Hesse: A Pioneer of modern sculpture

**EDINBURGH:** One of Edinburgh festival director Jonathan Mills's quiet triumphs is to have integrated the visual arts into the program. Indeed, there's an Edinburgh Art Festival, with its own fat brochure, alongside the International, the Fringe, and the Book, Film and TV Festivals.

At the ever-enterprising Fruitmarket Gallery is a small show called "Eva Hesse Studiowork," featuring about 50 mostly small sculptural pieces by the German-born, American experimental artist (1936-70). Because of her early death and evident talent, the art establishment treasures her limited output, including this collection of (mostly) considered trifles, produced, throughout her career, alongside her larger-scale sculptures.

The show is the result of new research by curator and Hesse scholar Briony Fer, who says in her fine exhibition catalog that Hesse not only pioneered the use of new materials for sculpture (such as combinations of latex, adhesive, wax, wire, screens, mesh, wood, plaster and rubber tubing), but that she also extended the techniques of sculpture—for example, by folding and extruding materials—and so changed the definition of what sculpture is.

It is apparent from these small, often playful objects, that Hesse was making, at the same time and often with similar materials, the sort of things familiar to those who know the work of British artist Barry Flanagan (1941-2009), well known for making massive representational bronzes of good-humored hares or patient elephants. Pieces such as Hesse's "Contingent" (1969), which features curtain-like sheets of fibreglass and cheesecloth, are uncannily like works made by Flanagan in the 1960s.

Not surprisingly, the most interesting things in this show are larger sculptures hanging in the upstairs gallery. But this is a show that will amuse viewers who don't already know the experimental sculpture of the 1960s; the show seriously engages the attention of anyone who has a special interest in bold departures from standard sculptural practice. The show is headed to the Cam-



The Fruitmarket Gallery, 2009, Photo: Alan Dimmick

'Studiowork' (1966) by Eva Hesse.

den Arts Centre in London, Dec. 11-March 7, 2010; then to Barcelona; Toronto; and Berkeley, Calif.

—Paul Levy

Until Oct. 25  
[www.fruitmarket.co.uk](http://www.fruitmarket.co.uk)

## Braunschweig's Emperor Year celebrates Otto IV

**BRAUNSCHWEIG:** Most Germans associate the House of Guelph, one of Europe's oldest dynastic families, with its current titular head, Ernst August, husband of Princess Caroline of Monaco and perennial tabloid target. The northern German city of Braunschweig would like to change all that with a huge historical exhibition called "Otto IV—Dream of a Guelph Empire."

Devoted to the life and times of Ernst August's medieval ancestor, Otto (around 1175-1218), the exhibition commemorates Otto's coronation as Holy Roman Emperor eight centuries ago in 1209, when he briefly ruled much of Europe in the family's name. The show is meant to be a publicity bonanza for the city of Braunschweig, which has set up a number of related events for its "Emperor Year." By all means, have fun at the planned jousting tournament, or just playing with your Otto IV cut-out paper dolls, but don't forget to linger in the actual exhibition, which brings together an astonishing col-



The Royal Library, Copenhagen

The Otto IV exhibition includes this Copenhagen Psalter (circa 1175-1200).

lection of works from many of Europe's leading museums.

Spread out over three adjacent buildings in the city's Burgplatz, the exhibition presents everything from priceless works of decorative

art to horseshoes. It is also a unique chance to view a range of medieval manuscripts, including Otto's last will and testament, dated May 18, 1218.

The highlight of the show is undoubtedly the "Ptolemy Cameo," a spectacular double portrait of Indian onyx dating back to the third century B.C., which Otto had set in gold and then made part of a Cologne shrine. The oversize cameo, which was stolen from the shrine in the 16th century, eventually made its way to Vienna, where it is one of the signature treasures of the Kunsthistorisches Museum.

A treasure of a more mysterious sort is the "tomb crown" of Empress Richenza, Otto's great-grandmother, circa 1141. Discovered in an archaeological dig in the 1970s, the simple lead object has a weathered grandeur. A potent symbol of the passage of time, it reminds us of the mortality of all human endeavors, especially empires.

—J.S. Marcus

Until Nov. 8  
[www.braunschweig.de/otto](http://www.braunschweig.de/otto)

## Celebrating the Bauhaus at 90

By A.J. Goldmann

Berlin

No artistic movement of the 20th century has been more lauded, debated, misunderstood and maligned than the Bauhaus, the interdisciplinary workshop for modernity whose name has become practically synonymous with the stripped-down functionalism that the movement brought to architecture and design in the short-lived Weimar Republic.

### Bauhaus: A Conceptual Model

Martin-Gropius-Bau, Berlin  
Through Oct. 4

Bauhaus turns 90 this year and Berlin is celebrating with “Bauhaus: A Conceptual Model.” The exhibit presents a comprehensive overview of the school in all its plurality and paradox. The exhibit is organized by Germany’s three main Bauhaus institutes, the Bauhaus Archive Berlin, the Stiftung Bauhaus Dessau and the Klassik Stiftung Weimar, with assistance from the Museum of Modern Art in New York, where a more modest version of the show will be mounted in November.

With nearly 1,000 objects—including models, studies, paintings, photographs and furniture—spread over the ground-floor galleries of this stately neoclassical building, the exhibit is the largest Bauhaus retrospective ever mounted and the first time that the three Bauhaus institutes, once separated by the Iron Curtain, have collaborated.

“There are different notions, or different views of the Bau-

haus in the three different institutions,” says Annemarie Jaeggi, director of the Bauhaus Archive Berlin. “There isn’t one Bauhaus, but many Bauhäuser,” she adds, stressing the amount of transformation within the Bauhaus itself during the years of the school’s existence first in Weimar, then in Dessau, and finally (briefly) in Berlin.

“Bauhaus” is often tossed around as a catchall phrase for the constellation of modernism, design and architecture. Another misconception is that Bauhaus refers to a specific architectural style noted for its clarity and functionality; in fact, this was true of only one phase of the Bauhaus, a two-year period in Dessau under the directorship of Hannes Meyer.

“Many people think that Bauhaus is a style, or a period, or that Bauhaus stands for modernism, for everything that was created between the two World Wars and maybe even afterwards,” Ms. Jaeggi said. But, she noted, Bauhaus was only a piece in the puzzle of European modernism.

Walter Gropius, who founded the Bauhaus in Weimar in 1919, was fueled by populist ideas. He spoke of Bauhaus’s ability to unite individuals “using the idea of new producing, working and living communities.” Responding to the “eclecticism” of contemporary trends in art, his goal was to

merge the arts under the wing of architecture. In 1923, he pronounced a new ideal: “art and technology—the new unity.”

The bursts of creativity and exuberance are seen in the roles that Bauhaus masters and students took in Expressionism, Cubism, Constructivism and Dadaism. It is discernible in a list of the school’s teachers: Oskar Schlemmer, László Moholy-Nagy, Lyonel Feininger, Paul Klee, Wassily Kandinsky and Josef Albers were internationally recognized artists all, but the Bauhaus was for many of them just one stage in a long and varied career.

course, stressed a study of nature to “freely design abstract shapes that go beyond the forcedly schematic and arrive at a new naturalness, the naturalness of the work.” The exhibit showcases teaching materials and exercises from the Vorkurs, including myriad studies in composition, contrast, rhythm, material and form. What all these classroom analyses show is the intense dissection and experimentation being pursued by both masters and disciples.

The exhibit progresses both chronologically and thematically, with different colors corresponding to periods and topics. Most of the time, displayed items are left to speak for themselves, without much in the way of accompanying text.

One of the most extraordinary items is Moholy-Nagy’s “Light Space Modulator” (1922-30), a mechanical apparatus that fuses light and color with movement inside of a blue and purple display. In his Vorkurs, Moholy-Nagy emphasized visual and tactile perception. The importance that he attached to light can be gleaned through his photography and filmmaking, and this kinetic sculpture was, in a sense, a logical outcome of his fascination.

The exhibition makes clear the double sense in which Bauhaus was a school: It was a new approach to art, comparable to

other European modernist movements; but it was also an academy, a community, a social entity. The photos of everyday life at the Bauhäuser—students playing sports, attending parties, playing music and creating their art—affirm this rapturous description in Tom Wolfe’s otherwise critical book “From Bauhaus to Our House”: “It was more than a school; it was a commune, a spiritual movement, a radical approach to art in all its forms, a philosophical center comparable to the Garden of Epicurus.”

In the artistically and experimentally charged atmosphere of the Weimar Republic, the Bauhaus strove to be exemplary and exceptional. To this end, its members harnessed propaganda to spread their message. Many items on display deal with how the school ensured it was talked about. Its name became a seal of quality and a label. This branding is responsible for the enduring misunderstandings about Bauhaus, as well as its lasting successes.

Ninety years on, it’s tough to pin the Bauhaus down, and the exhibit shies away from raising critical questions about its guiding philosophy. Concentrating on the 14 years of the school’s existence, the exhibit doesn’t interest itself in the Bauhaus’s origins or reception: neither the parallel theories of art education in Germany during the Weimar Republic nor the world-wide spread of Bauhaus in the postwar era.

But even without these perspectives, the show brings the Bauhaus vividly to life as a movement in a constant state of flux between idealism and indecision.

Mr. Goldmann writes about culture from Berlin and New York.



‘Light-Space Modulator’ by László Moholy-Nagy

At the Bauhaus, Gropius had a tough time controlling all the egos he had gathered around him. The Bauhaus masters could often outdo Gropius in the loftiness of their proclamations. Johannes Itten, who structured and taught the school’s preliminary course, the Vorkurs, told his students “to awaken the personal life that is inherent in the form.” Klee, who later taught the

### Bookshelf / By Sadanand Dhume

## A Peek Into Pakistan

On the face of it, few countries are in as dire need of a public image makeover as Pakistan. Its best-known exports are the Taliban and contraband nukes. Its airspace commands more attention from Predator drones than from commercial airlines. Its immediate future rests more in the hands of NATO than in those of the WTO.

### The Wish Maker

By Ali Sethi

(Riverhead Books, 432 pages, \$25.95)

In recent years, the permanently enraged Pakistani mob—protesting Danish cartoons, rumors of Koran desecration, obscure references to Byzantine history by the Pope—has become almost emblematic of the ongoing culture war between radical Islam and the West.

Somewhat paradoxically, Pakistan also happens to be home to some of Asia’s most vibrant new writing in English. Indeed, the country now churns out brilliant novelists the way its cricket team could once be counted on to produce a stream of the world’s best fast bowlers. The most recent ad-

dition to an already glittering roster is 25-year-old Ali Sethi, a precocious Harvard graduate who resides in Lahore.

In “The Wish Maker,” his first novel, Mr. Sethi explores modern Pakistan through the lives of Zaki and Samar, near-siblings who come of age together in 1990s Lahore before circumstances launch their lives on sharply divergent paths. Zaki, the book’s narrator, is a sensitive fatherless boy raised in a home bursting with strong-willed women. Samar, though technically Zaki’s aunt once removed, is for all intents and purposes an older sister. Their lives become shorthand for the decisive role family and gender play in shaping the landscape of life’s possibilities for even relatively privileged Pakistanis.

The book’s sharpest insights are reserved for matters of the heart. Mr. Sethi is especially alive to the emotional contours of young love, its modes of courtship, its methods of subterfuge. Samar, hopelessly smitten, seeks to win the affections of her love interest by gifting him imported cologne (Blue Jeans by Versace) and an audiobook filled with love songs (Meat Loaf, Mariah Carey,

Bally Sagoo). Ostensible trips to the beauty salon to have her upper lip threaded, and to private classes to sharpen her math skills, serve as cover for trysts forbidden by a deeply conservative society. As detail piles upon detail, the reader cannot help but feel a mounting sense of dread, heightened by Samar’s conscription of the hapless Zaki as a co-conspirator.

Less convincing is the book’s historical reach. Though most of the action takes place in the 1990s, the story spans 60 years of Pakistani history. At times this makes the book groan under the burden of trying to include too much—the poetry of the iconic communist Faiz Ahmed Faiz, Zulfikar Ali Bhutto’s famous promise to give the poor “food, clothing and shelter,” the importance to Pakistan of the three A’s, Army, Allah and America.

As though to make up for this less than rigorous plotting, Mr. Sethi’s prose, always lucid, often soars to illuminate the quotidian. A pre-wedding party dissolves into a “democracy of dance.” A

well-groomed hotel manager has the manner of someone “who seemed to reside permanently in morning.” In its heyday in the 1950s, the cosmopolitan port city of Karachi, its cabarets filled with dancers from the Levant and Eastern Europe, appears poised to have the “vision of its successes become its totality.” The city’s subsequent decline is captured by a picture of black, swampy water stinking of fish in the afternoon, and surrounded by “territorial seagulls that were always in a panic.”

Throughout the book, Mr. Sethi is at pains to debunk the idea, not entirely uncommon in

America, that Pakistan belongs to the Middle East. Lahore may boast a stadium named for Libyan strongman Moammar Gadhafi; the math teacher at Zaki’s elite public school may venerate the Arab contribution to his subject; the ban on alcohol in public places may drive the trendy to sheesha bars; the evening news may be read in Arabic in addition to Urdu. But culturally, Zaki and Samar’s Pakistan continues to cleave to idol-worshipping India. At the Lahore store where the duo borrows pirated Bollywood videos, the selection ranges from “Abhimaan” near the entrance to “Zanjeer” on the opposite wall. Spying the Indian actor Amrish Puri in an Indiana Jones movie evokes an instant gasp of recognition.

Mr. Sethi’s narrative may be at times forced, but all in all this remains a novel worth reading, a worm’s eye view of the kinds of lives that rarely make their way to the pages of a newspaper or magazine.

Mr. Dhume is a Washington, D.C. based writer and the author of “My Friend the Fanatic: Travels with a Radical Islamist” (Skyhorse Publishing, 2009).

# time off

## Amsterdam

### dance

"Sonia Gaskell" explores the life and work of the Russian-born dancer and choreographer Sonia Gaskell (1904-74) through photographs, costumes and video clips.

Jewish Historical Museum  
Sept. 11-Jan. 31  
☎ 31-20-5310-310  
www.jhm.nl

### design

"Made in Britain" displays bags and purses designed by English designers selected from recent collections by Vivienne Westwood, Alexander McQueen, Stella McCartney, Paul Smith and others.

Museum of Bags and Purses  
Sept. 7 to Feb. 21  
☎ 31-20-5246-452  
www.tassenmuseum.nl

## Berlin

### fireworks

"Pyronale 2009" brings six international pyrotechnical companies to compete on the Maifeld area of Berlin's Olympiastadion for two nights of sparkle and noise.

Olympia Stadium  
Sept. 4-5  
☎ 49-30-3157-5413  
www.pyronale.biz

## Bonn

### music

"Beethovenfest 2009" is a classical-music festival featuring performances by Kent Nagano, Ingo Metzmacher, Sol Gabetta, Valery Gergiev, Gustavo Dudamel and others.

Beethovenhalle  
Until Oct. 3  
☎ 49-228-20-1034-5  
en.beethovenfest.de

## Brussels

### opera

"Semele" stages Handel's opera based on a Greco-Roman myth, staged by Chinese artist Zhang Huan and conducted by Christophe Rousset, leading Les Talens Lyriques orchestra.

La Monnaie  
Sept. 8-30  
☎ 32-2-2291-206  
www.lamonnaie.be

## Düsseldorf

### glass art

"Neighbours, Glass from the Netherlands" exhibits 50 glass objects, including designs by A.D. Copier (1901-91), Karel de Bazel (1969-23), Chris Lebeau (1878-1945) and Sybren Valkema (1916-96).

Glasmuseum Hentrich  
Until Oct. 24  
☎ 49-211-8992-461  
www.glasmuseum-hentrich.de

## Edinburgh

### art

"As Others See Us" features photographic portraits by Tricia Malley (born 1955) and Ross Gillespie of noteworthy Scots, including actors, writers and politicians, reflecting on the life and work of poet Robert Burns.

National Gallery Complex  
Until Nov. 8  
☎ 44-131-6246-200  
www.nationalgalleries.org



Empire bag in gold solid brass, red enamel and Swarovski crystals by Alexander McQueen (2008) at the Museum of Bags and Purses in Amsterdam; below, 'After the Bath' (circa 1893) by Edgar Degas in Vienna.

## Hamburg

### photography

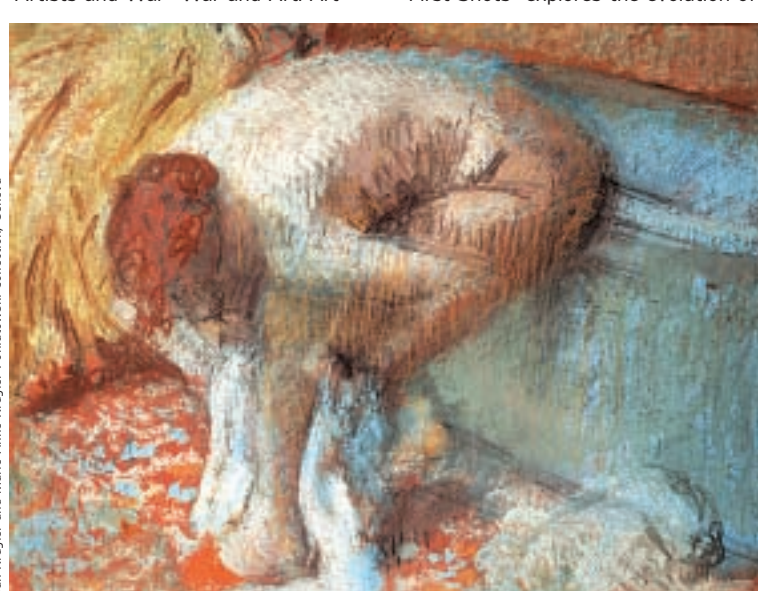
"Veto—Contemporary Positions in German Photography" displays works by eight German photographers confronted with the concept of reality, including Andreas Gefeller (born 1970) and Beate Gütschow (1970).

Deichtorhallen Hamburg  
Until Nov. 15  
☎ 49-40-3210-30  
www.deichtorhallen.de

## Hannover

### art

"Artists and War—War and Art. Art



Jan Krugier and Marie-Anne Krugier-Poniatowski Collection, Geneva

from the 20th Century" examines works by 20th-century artists confronting the theme of war, including Käthe Kollwitz (1867-1945), Ernst Barlach (1870-1938), Max Beckmann (1884-1950) and Otto Dix (1891-1969).

Sprengel Museum  
Sept. 9-Nov. 29  
☎ 49-511-1684-3875  
www.sprengel-museum.de

## London

### photography

"First Shots" explores the evolution of

19th-century war photography, showing the earliest photos in the National Army Museum's collection.

National Army Museum  
Until Jan. 2  
☎ 44-20-7730-0717  
www.national-army-museum.ac.uk

### music

"Rockwell" presents performances by Tom Jones, Robert Plant, Razorlight, Joss Stone, David Gray and others as a benefit for the Nordoff-Robbins Music Therapy charity.

O2 Arena  
Sept. 11  
49-0844-2774-442  
www.ticketmaster.co.uk

### theater

"Breakfast at Tiffany's" is Samuel Adamson's stage adaptation of Truman Capote's novel and the Blake Edwards film. It stars Anna Friel as Holly Golightly and Joseph Cross as William "Fred" Parsons.

Theatre Royal Haymarket  
Sept. 9-Jan. 10  
☎ 44-0845-4811-870  
www.breakfastattiffanys.co.uk

## Luxembourg

### photography

"Photomeetings Luxembourg 2009" presents workshops, lectures and exhibitions around the theme "Taboo" in contemporary photography, with works by Marla Rutherford (born 1971), Michel Medinger (1941), Roman

Pfeffer (1972) and others.

Galerie Clairefontaine  
Sept. 9-12  
☎ 352-47-23-24  
www.photomeetings.lu

## Paris

### photography

"August Sander: Look, Observe and Think" showcases a selection of important works by German photographer August Sander (1876-1964).

Fondation Cartier Bresson  
Sept. 9-Dec. 20  
☎ 33-1-5680-2700  
www.henricartierbresson.org

### art

"Bruegel, Memling, Van Eyck ... The Brukenthal collection" brings together 50 works by masters of the Flemish school, including Van Eyck (ca. 1395-1441) and Bruegel (1525-69), alongside works by Titian (ca. 1490-1576) Lorenzo Lotto (1480-1556) and others.

Musee Jacquemart-André  
Sept. 11-Jan. 11  
☎ 33-1-4562-1159  
www.musee-jacquemart-andre.com

## Rotterdam

### art

"New Horizons: The Hague School and the modern Dutch Landscape" juxtaposes 30 historic 19th-century photographs with a selection of The Hague School paintings by Willem Roelofs, Anton Mauve, the Maris brothers and Johan Weissenbruch and others.

Kunsthall  
Sept. 12-Dec. 6  
☎ 31-10-4400-301  
www.kunsthall.nl

## Turin

### art

"Gianni Colombo" is a retrospective of work by Italian artist Gianni Colombo (1937-93), showing about 100 works retracing the artist's career.

Castello di Rivoli  
Sept. 16-Jan. 10  
☎ 39-011-9565-222  
www.castellodirivoli.org

## Vienna

### art

"Impressionism—Painting Light" showcases 170 works of Impressionist and Post-Impressionist painting, including work by Caillebotte (1848-94), Manet (1832-83), Monet (1840-1926) and Renoir (1841-1919).

Albertina  
Sept. 11-Jan. 10  
☎ 43-1-5348-30  
www.albertina.at

## Zurich

### art

"Treasures from Ancient Gandhara, Pakistan" exhibits objects of Gandharan art, focusing on stone reliefs depicting the life of the Buddha created from the first to the fifth century A.D.

Werner Abegg Gallery-Museum Rietberg  
Sept. 6-Jan. 3  
☎ 41-44-2063-131  
stadt-zuerich.ch

Source: ArtBase Global Arts News Service, WSJE research.