

FRIDAY-SUNDAY, APRIL 9-11, 2010

WEEKEND JOURNAL.

EUROPE



The next big vintage

Will it live up to the hype?

Travel: Italy's asparagus frenzy | Film: Keeping the cinema alive

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WEEKEND JOURNAL

EUROPE

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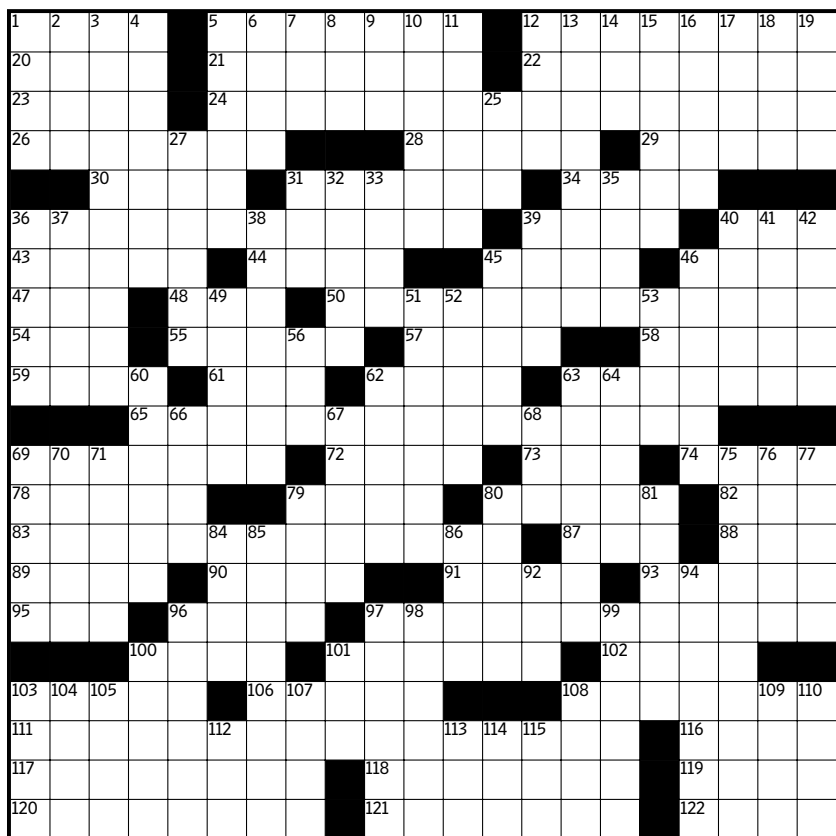
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Moral Compass / by Brendan Emmett Quigley



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March 26 Solution



Amsterdam

BY JOEL WEICKGENANT

FEW THRILLS CAN match that of seeing the perfect, heart-melting kiss on the big screen. Putting the scene back in a film yourself qualifies as one.

"We had a film where they'd cut the kiss out. They stole the kiss! But we found it in a German, or Italian print. [It] seemed really romantic, to restore the kiss" recalled Anne Gant, coordinator of restoration and digitization for Amsterdam's former Filmmuseum, which in January became part of the Eye Film Institute Netherlands, and currently hosts a film biennale.

Film restorers live for moments like that. In the Eye labs of the former Filmmuseum in the city's industrial southeast the institute's five professional restorers literally bring movies back to life. Film reels are collected from all over Europe. One reel might have seen some frames decompose due to age, while its twin from a different country had a spicy scene snipped by censors.

The restorers put the puzzle back together again—and that's before they begin restoring the print frame by frame.

The Filmmuseum formed in 1946 to serve as a cinematographic museum and administer a film archive that now includes about 37,000 films.

Restorers are using funds from a government initiative called, in translation, "Images for the Future," to step up efforts to collect and restore videos and films of all kinds, from any format and any era—even films that haven't been released yet. And Eye provides the clearest link from the Netherlands to the outside film world: both through an international staff of restorers and through its collection.

"We are one of the few archives in the world who do not stop at national heritage," points out Giovanna Fossati, head curator of Eye. "We have a very big collection of international films. One of the richest in terms of silent films. And we have some unique international classics, as 'Beyond the Rocks,' a Sam Wood-directed romantic comedy from 1922 whose return to circulation was celebrated by no less than Martin Scorsese."

At the beginning of the year, the Filmmuseum folded into a new organization called the Eye Film Institute Netherlands, along with several independent entities involved in the promotion, creation and distribution of film in this country. In part, the idea of bringing the film sector together under one group was geared toward creating momentum for Dutch film—creating a one-stop shop for filmmakers, consumers, academics and anyone interested in film. Also under Eye's umbrella are the Filmbank, which distributed Dutch films in the Netherlands and abroad; the Netherlands Institute for Film Edu-



Clockwise from top left: Sam Wood's 1922 'Beyond the Rocks'; Abel Gance's 1919 epic 'J'Accuse' film strip; a computer-generated image of the future Eye Film Institute Netherlands film-viewing complex.

Eye Film Institute Netherlands (3)

An eye for restoring classic scenes

Dutch film institute and biennale keep the cinema's heart pumping, one reel at a time

cation, the country's repository for cinematic knowledge; and Holland Film, the international promotional arm for Dutch films and filmmakers. Last autumn, Eye broke ground on a modern film-viewing complex that will include 1,200 square meters of exhibition space alone on the north shore of the River IJ.

The core of the former Filmmuseum's work is equal parts love and chemistry: celluloid classics like Abel Gance's 1919 epic "J'Accuse" are restored and then formatted for public viewing and academic use. Many of those movies are then screened at its headquarters in the Vondelpark, Amsterdam's most well-known park, at the edges of Amsterdam's museum district.

The former Filmmuseum began its biennale in 2003, said Director Sandra Den Hamer, because it was looking for a more dedicated platform to share the results of restorers' labors to the general public. This year gave way to the first Eye film Biennale, which began Wednesday in Amsterdam and will conclude with a crescendo in activities over the weekend.

The biennale, while a small-scale event, pushes some big new ideas about how films can be presented, involving a cross-segment of artistic disciplines. For instance, the

"35mmPOEM" program at Theater van 't Woord will feature silent films shown to a soundtrack of live readings by Dutch poets. Eye, through the Filmmuseum, also owns the only existing copy of William Worthington's 1919 silent "The Man Beneath." The copy, though, is incomplete. Playwright Michel Sluysmans was invited to assemble a cast to perform (with words) an original ending to the film, underscored by a soundtrack played live. The program can be seen at 11 a.m. Sunday, at the Pathé Tuschinski theater.

New York City's Museum of Modern Art partnered with Eye for the biennale. Works from MOMA's collection, including Andy Warhol's "Chelsea Girls," will be shown during programs at the Vondelpark headquarters throughout the weekend.

Partnerships with organizations like MOMA will be crucial for the new Eye organization. While the archive's films come from around the world, a focus for Eye will be to bring Dutch filmmakers to the world. Despite the presence of filmmakers such as the late Theo Van Gogh and Paul Verhoeven in the country's pantheon, defining Dutch films for a foreign audience is no easy task. As audiences for arthouse films shrink around the world there are fewer outlets for producers of

films from this country to find distributors in important markets such as the U.S, notes Claudia Landsberger, Eye's international marketing and promotion manager, and formerly managing director of Holland Film. Dutch films are "most of the time conceived as either Scandinavian or German," she says. "Holland is sort of invisible for film."

Meanwhile, both film promoters and film preservationists are engaging with filmmakers at earlier stages of the production process, according to Eye. With the advent of digital technology, preserving and restoring films has become more complex. Not that it's ever been easy.

Most people, for instance, would consider working with nitrate a hazard, and the film restorers at Eye are certainly aware of the dangers of the substance, which was used in gelatins of film negatives and movie reels until the mid-20th century.

"People are really paranoid about it," Ms. Gant explained. "We have special fire cabinets, and we can only have 50 cans at a time. They have these scary red labels."

If that weren't enough, the volatile compound's explosive reputation is well chronicled in film history. The theater conflagration planned by the characters in "Inglourious Basterds" is orchestrated

with nitrate reels, while the iconic movie house fire in "Cinema Paradiso" is ignited by film reels in the projection booth.

The danger is part of the allure. Working with an arcane, explosive substance adds to the thrill of restoring old movies. But nitrate is an organic substance, constantly decomposing. And the movies made on nitrate—pre-Disney cartoons, silent films and Soviet movies as recent as the 1950s—are literally dying right before the restorers' eyes, making the work of organizations like Eye crucial.

"It's a huge urgency," Ms. Gant said. "If someone doesn't get to it, it'll change before you get to it."

On the other end of the spectrum is digital preservation. The museum urges current filmmakers working in digital formats to submit their work. As technology changes and formats for digital storage become obsolete, filmmakers can lose their work. Preservationists try to keep that from happening.

"We're acquiring films at the earliest possible stage, still in post-production," explained Emjay Rechsteiner, Eye's curator for contemporary Dutch film. "We keep them alive."

—Joel Weickgenant is a writer based in Amsterdam.



Italy's spring fling with asparagus

Debut dishes at restaurants and culinary festivals spark the season of the white 'firm but not fibrous' variety

BY J.S. MARCUS

IT'S MARCH, and Bassano del Grappa is shaking off an unusually long winter. This northern Italian town of 42,000 is known for the fragrant liquor that's part of its name, its nearby thriving businesses (Diesel Jeans, for one) and a 16th-century wooden bridge, designed by Andrea Palladio.

But right now, it's all about asparagus.

A couple of weeks ago, restaurateur Franco Scomazzon invited some guests to sample the season's very first cut white asparagus. At a lunch in his fish restaurant Locanda Casanova in nearby Cassola, the Bassano native was testing some of the asparagus creations he'll show off at a multi-restaurant celebration in early April. The standout dish: sea bass carpaccio with delicate slivers of raw asparagus.

In April and May, Bassano goes asparagus crazy. Visitors from across Italy come to sample its sweet white variety, grown entirely underground by around 100 local farmers, (it would start to turn green if any sunlight touched it.) At a range of festivals, aficionados feast on the stalks, which are best eaten a few hours out of the ground, while chefs from Bassano to Venice, an hour's drive southeast, showcase their most imaginative asparagus dishes.

"The epitome of seasonal food" is what Lidia Bastianich, the New York restaurateur and Italian cookbook author, calls Bassano's white asparagus. "It's firm but not fibrous" like other white asparagus, says Ms. Bastianich, who comes from northeast Italy and knows the Bassano area well. Bassano asparagus has a unique range of tastes, she says, creating a "dissonance between the initial sweetness and the bitterness at the end." She eats it with pasta, polenta or eggs—or just warmed in a skillet with butter and some cheese. At the peak of the season in mid-May, one of her meals may include three or four asparagus courses.

In March, local asparagus starts to flood Bassano-area restaurants—20 of which were planning to unite for an April 8 buffet in an 18th-century villa outside of town. The feast is named for the Bassanese classic, asparagus and eggs

("ovi e sparasi" in the local dialect), with soft-boiled eggs and olive oil mixed into a simple sauce at the table. The newly created dishes will show up on the restaurants' spring menus.

On April 9, the season's main event starts, when another group of restaurants begins a traditional series of sit-down dinners featuring all-asparagus menus, ending with an asparagus dessert, like a cheesecake made with asparagus compote. Those dinners cost €55 a person and last through May, while some associated restaurants feature daily all-asparagus menus. Prize specimens go on display on April 18 in Bassano's Renaissance square, the Piazza Libertà. Starting April 27 in nearby San Zeno di Cassola, a farmers' consortium will sponsor a two-week asparagus festival with music, including a tribute band devoted to Freddie Mercury and Queen.

White asparagus isn't easy to harvest: Kept from the sun in manicured dirt mounds, it must be painstakingly cut at just the right length and thickness. "When you cultivate asparagus, you must have a passion for it. If you don't have that passion, you should do something else," says Bassano farmer Piergiorgio Bizzotto. His asparagus field is just around the corner from a gas station and a hospital. Each season Mr. Bizzotto, who is 70 years old, will harvest more than 5,000 pounds of asparagus himself, along with his wife, Clara, and a family friend or two. "There are more fun things to do," laughs Ms. Bizzotto, 61, about the daily unearthing of asparagus.

Two local farmers' groups carefully monitor the origin and the quality of their white asparagus. Real Bassano asparagus is bound with willow branches and carries a green or red tag. Fakes from Spain or Peru, Mr. Scomazzon warns, are bound with rubber bands, and passed off at places like Venice's Rialto market.

Then there's the competition—especially

In spring, the northern Italian town of Bassano goes asparagus crazy. At a range of festivals, aficionados feast on the white stalks, which are best eaten a few hours out of the ground, while chefs from Bassano to nearby Venice showcase their most imaginative asparagus dishes.

from the celebrated white asparagus of Cimadolmo, in Treviso province, about 40 kilometers north of Venice. Like some Bassanese, who will admit on the sly that Cimadolmo stalks are sweeter, Lidia Bastianich also praises the Cimadolmo product. Farmers there, she says, "have worked on preserving quality."

One steady customer for the Veneto's white asparagus has always been Venice, where many restaurants feature all-asparagus menus in April and May. But Corrado Fasolato—chef of the two-star Michelin Met Restaurant, a short walk from Piazza San Marco—emphasizes a single new dish this spring—"a composition" of raw white asparagus and scampi, served with a soft, slowly cooked egg. He says, "If you have asparagus in each course, you don't taste it anymore."

The three-Michelin-starred Le Calandre, just outside Padua about an hour's drive south of Bassano, also forgoes an all-asparagus menu. Known for creating perfume-quality flavor essences, which are then sprayed on food at the last minute, Le Calandre chef Massimiliano Alajmo has just introduced a dish of seaweed ravioli and small penne pasta, each stuffed with a fish filling, served in an intense asparagus broth and sprayed with ginger perfume. Look for it on the restaurant's €225 spring tasting menu.

Mr. Alajmo, 35 years old, says "I close my eyes" when sourcing asparagus, which has led him to favor Paduan producers with fields fed by thermal springs.

Some restaurateurs prefer green asparagus. One is Alfredo Sturlese, owner of Toni del Spin, in the heart of picturesque, canal-lined Treviso, about 40 kilometers east of Bassano del Grappa. Green asparagus, he says, is increasingly produced by local farmers, and he likes to mix green and white together in the same dish.

In June, it will all be over. Just as white asparagus replaced long, leafy radicchio as the Veneto's featured vegetable, asparagus will give way to peas.

The brevity of asparagus's glory, says Ms. Bastianich, is "the beauty of it."

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



Above, Bassano del Grappa and its bridge designed by Andrea Palladio; eggs and asparagus, Bassano style; marinated rabbit with asparagus.

TRIP PLANNER

Getting There

Bassano del Grappa, about 58 kilometers from Venice, is easily reachable by public transportation from that city and such nearby cities as Vicenza, Padua and Treviso. Renting a car, though, is recommended. For asparagus-related events, www.vicenzae.org ☎+39-0444-99-4770

Where to Stay

Villa Brocchi Colonna, about 1.5 kilometers out of town, is a small estate with fine views in the foothills of the Alps, with a recently converted wing to the main 17th-century house serving as a hotel. The estate's farm provides olive oil and wine. Double rooms, including breakfast, average €120 a night. www.villabrocchicolonna.it ☎+39-0424-501580

The Hotel Villa Cipriani, owned by the firm that manages the lavish Hotel Excelsior on Venice's Lido beach, is in Asolo, about 15 kilometers east of Bassano del Grappa. Housed in a 16th-century villa, this is considered one of the Veneto region's most luxurious country hotels. Standard spring rates for a double with breakfast start at around €375. (Discounts may apply.) www.villaciprianiasolo.com ☎+39-0423-52-3411

If you stay in Venice and make a day trip to Bassano, a new place to stay is the 50-room **Centurion Palace Hotel**, in an early-19th-century palazzo on the Grand Canal. Traces of premodern luxury are complemented by post-modern decorative flourishes, like a glass-shard chandelier made of scraps from Murano's glassworks. Standard spring rates, including breakfast, start at around €350 per night for a double room. www.sinahotels.com ☎+39-041-34281

Dining and Grappa

Al Pioppeto, a restaurant just outside Bassano del Grappa, is a great place to try traditional seasonal specialties. Asparagus risotto: €7.50. www.pioppeto.it ☎+39-0424-570-502

The Poli distillery runs an interesting museum entirely devoted to grappa, located not far from the city's Palladian bridge. It's possible to loiter at the sampling bar. www.poligrappa.com ☎+390-424-524426

Le Calandre

An innovative asparagus dish isn't the only new thing at Le Calandre, the three-star Michelin restaurant just outside Padua. Earlier this year, the restaurant also unveiled a radical new design, featuring custom-made tables and glassware, and street-art style decorations by chef Massimiliano Alajmo.

Le Calandre—which is named after a migratory lark that nests in the Padua region—is a family business, headed up by the chef's older brother, Raffaele Alajmo. The restaurant got its first Michelin star in 1992, under the guidance of the Mr. Alajmo's parents, who specialized in traditional Paduan dishes. Relaunched as a fine-dining restaurant in 1994, Le Calandre won its prized third star in 2002, making Massimiliano Alajmo

the youngest chef ever to win the culinary world's highest honor.

Le Calandre's new design is quirky and informal. The two brothers, working together with Piacenza-based architect Simone Subitoni, have done away with tablecloths, and with the pretense of perfection. The hand-blown Italian crystal contains noticeable indentations, making each glass unique, and the wood tables, all made from the same 180-year-old ash tree, show off their natural grain.

Raffaele Alajmo calls the new décor "no-food design," which, he says, complements the restaurant's designer approach to cooking, characterized by some 20 perfume-quality flavor essences and unusual re-inventions of classic

dishes, like a mille-feuille pastry made with olive oil instead of butter.

Many three-star restaurants are overwhelmed by decorative flourishes, but the new version of Le Calandre allows the décor to slide into the background, creating instead a setting that stars the food—and the patrons. During a recent visit this spring, the elegant tie of a lurching businessman, dining on beef carpaccio balls with shaved black truffles, was the most conspicuous sight in the restaurant, until the waiter brought out a portion of Chef Alajmo's most famous creation, "Cuttlefish Cappuccino." Made of layers of squid ink and potato cream, and served in a glass designed by the chef himself, the dish seemed to be followed by a spotlight. —*J.S. Marcus*

Massimiliano Alajmo (left) and patrons at his restaurant 'Le Calandre.'



Top: Vicenza è (3); bottom: Wowe

A female approach to golf

A new study sheds light on why many women get turned off by the game

IF THE VAST majority of golfers were women, with men accommodated mostly as an afterthought—in other words, the inverse of the way things actually are—the primary set of tees at most courses would be around 4,900 yards. Female players could reach every green in regulation (two shots on a par-four). Green fees would be cheaper, courses would have more flowers and aesthetic amenities and on-site restaurants would serve healthier

Golf

JOHN PAUL NEWPORT

food. Nine-hole rounds, golf social events and league play would be more common. Best of all, the pace of play would be significantly faster because, generally speaking, women are less fanatic about their performance than men are and don't tend to study every putt from six directions before making a stroke.

Such is the portrait of an alternate women's-golf universe that emerges from several studies and conferences over the last few years, plus a recently finalized report conducted for the U.S. National Golf Course Owners Association. The title of the report, perhaps another candidate for shortening, is "The Right Invitation: A Comprehensive Research Study to Guide the Golf Industry to Meaningfully Increase Women's Golf Participation and Satisfaction."

Women have always played golf. The LPGA Tour is older than the currently constituted PGA Tour. But the proportion of female players has barely budged since the

1980s, growing by about one percentage point to the 21% to 22% range, according to the National Golf Foundation. Rounds played by women have consistently hovered at an even lower proportion of the total, about 17% (women play fewer rounds than men).

This is a vexing problem for the stagnant golf industry, which sees in women a vast untapped market. Women who do play spend just as much on golf equipment and apparel as men do, according to several studies. But despite a variety of recent initiatives that have helped introduce more women than ever to the game—in 2006, for example, nearly two-thirds of all new golfers were women—the overall percentage of women players just sits there. This indicates that many women just aren't sticking with the game. Something is turning them off.

"Let's face it, 99% of the gatekeepers in golf are men," says Nancy Berkley, a leading consultant on women and golf. "The people who operate courses, the guys who come out to your car to get your bag—it's basically a male-dominated industry, and men approach the game differently than women do. Women have a different style that is not being accommodated."

For both genders, golf is primarily a social activity. In 2005, one of the most comprehensive studies ever done about attitudes toward the game, with interviews of 15,000 golfers, found that men and women weren't all that different in valuing the game mostly as a relaxing leisure pursuit (men were just slightly more likely to enjoy the game's competitive aspect). But for men (and we're generalizing here) the socializing is built around the game itself, whereas for women, the game functions more in an adjunct role. It's the catalyst for a pleasant outing, a healthy walk in the park. It's a fun thing to do while hanging out with your friends.

"As a joke, I've always said that if you really want to throw your male opponent off his game, ask him about his kids or his marriage. He's not used to talking about those things on the course," Mrs. Berkley says.

The new research details a disturbing disconnect between what golf facilities perceive is important to women and what actually is. For example, course operators vastly underestimate the significance to women of top-notch conditions, speed of play and the length of holes. They also tend to trivialize concerns such as having adequate drinking water and clean bathrooms on the course, clear directional signage and tee markers, well-stocked women's merchandise sections in the pro shop and a friendly, welcoming staff attuned to women's needs.

"Individually some of these things may seem trivial, but in the aggregate they have a big impact on how satisfied women are with the golf experience," says Jon Last, president of Sports & Leisure Research Group, which conducted the study.

Mr. Last and his team, by analyzing their survey data in more sophisticated ways than in previous studies, quantified the factors required for an "ultimate golf facility" for women and concluded that women would be willing to pay a premium of 8% to 15% to play at such a place.

The study looked more closely at lapsed golfers than previous research and discovered that the lack of steady, compatible playing partners was a big issue. Unlike men, few women are willing to "walk on" a course to be paired with strangers. More league play and women-friendly special events would help courses draw and keep more female players, the report suggests.

Another surprisingly critical factor is

course set-up. It's not all social for women golfers. For both genders, the joy of hitting good shots is one of golf's appeals, the 2005 study showed, but the new report reveals that many women feel defeated and intimidated by playing holes that are too long for their game. "A properly designed set of tees reduces the time it takes women to play a round and gives them a greater sense of accomplishment," says Arthur D. Little, whose family foundation underwrote the research.

Mr. Little and his wife, Jann Leeming, have funded previous research on tee placement and have personal experience in the matter through their ownership of a golf course called Province Lake in Parsonsfield, Maine. Although many good women players routinely smash drives of 210 to 230 yards and longer, the average woman, using a driver and a three wood from the fairway, cannot reach greens much longer than 300 yards from the tee. Yet the average distance of the par-four holes from the forward tees that women often play is 327 yards. That means that par-four holes are really par fives for most females.

"It's not just a question of shortening holes. You don't want women teeing off from some random spot down the fairway," Mr. Little said. "You want the holes to have just as many interesting, appropriate challenges from the forward tees as they do from the regular tees." By tweaking the course and tees accordingly, combined with other initiatives, the couple tripled the number of women's rounds played at Province Lake and roughly doubled the women's percentage of overall rounds played to 35%.

All the good ideas in the world won't make a difference, however, unless they are widely adopted by grass-roots facilities and, unfortunately, many golf courses are sleepy, tradition-bound businesses without the funding, will or managerial expertise to follow through. "Attitudes toward women are definitely getting better," Mrs. Berkley says. "Five years ago I would wander into some pro shops and never get waited on. Now there's none of that, because the courses know they need more women customers. But in too many cases they don't have the training to know what to do. They haven't begun to reach the level of customer service toward women that is going to turn things around."



Arbitrage



One dozen macaroons

| City | Local currency | € |
|-----------|----------------|--------|
| Frankfurt | €12 | €12 |
| London | £11.30 | €12.80 |
| Brussels | €13.50 | €13.50 |
| Hong Kong | HK\$168 | €16 |
| Paris | €18 | €18 |
| New York | \$27 | €20 |

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

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THE MASTERS TOURNAMENT, AUGUSTA NATIONAL GOLF CLUB, AUGUSTA, GEORGIA - APRIL 8TH TO 11TH, 2010.



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Bordeaux *en primeur*

Will Lyons tastes the next big vintage from the home of fine wine

Photographs by James Reeve

Bordeaux, France

EVEN ON A good day Château Haut-Brion is hard to find. More than 450 years of vintages have seen the southern suburbs of Bordeaux's Pessac commune encroach on the walls of its 113-acre estate. Today the oldest and smallest of Bordeaux's First Growth properties is surrounded by houses, with streets running alongside its fenced vineyards.

And today is not a good day. We've been on the road for 48 hours, a frenetic two days of chateaux visits, organized tastings and winemaker meetings, tasting searingly young wine, in many cases barrel samples that are less than six months old. It's just after 8 a.m. and already we are running late. This is wine tasting in the extreme. Over the course of the week we will attempt to taste more than 200 samples of the 2009 vintage in what is known as the "en primeur" tastings—a practice whereby the cask samples of the previous vintage are previewed to wine merchants and brokers, and sales solicited before they are bottled and released onto the market.

It's a big year, in every sense. Early reports suggest that quality levels could be as high as some of the great Bordeaux vintages of the past 100 years, putting it on a par with iconic vintages such as '61, '82 and '05. As a result, interest is insufferably high. What used to be an opportunity for a small number of members of the trade, wine experts and a few journalists to sample the vintage has swelled into four days of tastings that will see more than

6,000 tasters descend on Bordeaux. Haut-Brion will receive 2,000 visitors alone. Fueled by the proliferation of wine blogs and social-networking sites such as Twitter, in the wine world the 2009 en primeur campaign has become a seismic international event.

And Haut-Brion could be one of the wines of the vintage. As a result, tempers are frayed—this is an important tasting and not only are we late, we're lost. Wheel-spinning out of a hospital car park in Pessac where our GPS has

It's a big year. Early reports suggest that quality levels could be as high as some of the great Bordeaux vintages of the past 100 years.

taken us, we drive the other way, stop for directions and carry on. Fortunately, within minutes we see the distinctive aspect of Haut-Brion's vineyard loom into view. A short circumnavigate around the vines and we are speeding down the gravel drive to be met by a woman holding a clipboard and a walkie-talkie.

After an anxious wait, we're in, seated in what feels like an enormous Victorian palm house. "Old money," whispers the taster to my right. The wine is poured and we get the first taste of what the château describes as "the

most beautiful wine the estate has ever produced." Ignore the hyperbole, the Bordelais are masters of hyping up their vintages. But on this occasion they may have a point.

It's dense, concentrated even, displaying a lot of fruit. At 14.3% it handles its high alcohol well. The tannins are succulent and on the palate there is a long aftertaste. This is a very good vintage indeed. But there's no time to stop, we have another appointment, this time at Château Mouton-Rothschild. It's over an hour's drive and, you guessed it, we're late.

The Mouton is expressive for a wine so young, with notes of blackcurrant and blackberry and fine, succulent tannins. Some critics have already placed it as wine of the vintage, others have disagreed. For my part, at this level I preferred the other Médoc First Growth, Château Margaux, which has a real wow factor. Concentrated and yet so elegant, with perhaps the silkiest tannins I have ever tasted and an amazing, long length. In years to come, the mere suggestion of "a glass of Château Margaux '09" will be the stuff of wine lovers' dreams.

Why so? What is it that makes a year such as 2009 great, if indeed it is great, and another year average? Is it the weather, the climatic conditions over the growing season or is it to be found in the winemaking—the skill

and judgment of the winemaker? In 2009, the weather was superb. The vintage report from the Faculty of Oenology at University of Bordeaux's Institute of Vineyard and Wine Sciences stated that the growing season met almost perfectly all the conditions for a great Bordeaux vintage with no extremes, and good, regular heat at the right time. This is the first time this has happened since 2005.

Certainly, the majority of wines I tasted showed good color, high acidity, firm tannins and wonderful, harmonious fruit. The good wines from 2009 will cellar for a very long time. But can we say 2009 is a great vintage? Any judgment on a vintage at this stage must be taken for what it is, a generalized "feel" of the year in question. Clearly, the Cabernet Sauvignon-based wines of the Médoc, the left bank, have performed better than the Merlot-based wines of the right bank. In short, it is probably best summed up as a good year with great wines.

In drawing this conclusion one has to define what one is looking for in a glass of decent claret. In my opinion, good red Bordeaux should express qualities such as freshness, elegance, purity of fruit and an affinity to accompany food. It shouldn't express obstacles to drinking such as excessively high alcohol levels, too much ripe fruit, lack of acidity or a lack of balance. I found the former virtues in the Cabernet-based wines I tasted on the left bank, particularly in villages such as Margaux, Pauillac, St-Estèphe and St-Julien. I found the latter



WILL LYONS PICKS HIS TOP TEN

Vieux Château Certan 2009, Pomerol, Bordeaux
A model of restraint. The Cabernet Franc allows it to keep its freshness and although it clearly shows the ripeness of the vintage it retains its balance and drinkability.

Château Durfort-Vivens 2009, Margaux, Bordeaux
Very precise. The nose is forward with notes of violets, blackcurrant and raspberry. But it is fresh and delicate on the palate.

Château Margaux 2009, Margaux, Bordeaux
Difficult not to be outstandingly impressed. Very stylish, with a deep perfumed nose, soft, silky tannins and a refreshing finish.

Château Léoville Barton 2009, St-Julien, Bordeaux
The Bartons have a policy of minimum intervention in the cellar and for a vintage like '09 it works. Exquisite fruit.

Château Grand-Puy-Lacoste 2009, Pauillac, Bordeaux
Benchmark Pauillac. The '09 is ripe yet refined. Clean, fresh and elegant with a lightness of touch.

Château Gruaud Larose 2009, St-Julien, Bordeaux
A class act. Very fine tannins, with an attractive floral appeal.

Château Lynch-Bages 2009, Pauillac, Bordeaux
Very fresh with expressive fruit, refreshing acidity and savory tannins.

Château Léoville-Poyferré 2009, St-Julien, Bordeaux
Fresh and lively with complete, grippy, restrained tannins and nice acidity.

Château Haut-Briant 2009, Graves, Bordeaux
Ultrasoft and smooth with initial notes of dark fruits such as plum and damson. Texturally, this has nice weight.

Domaine de Chevalier 2009, Pessac-Léognan, Bordeaux
A deep, dark colour. It displays very forward, ripe fruit but there is a resin freshness that makes it very palatable.



Clockwise from left page: Didier Cuvelier of Léoville-Poyferré pours Will Lyons a barrel sample of the '09 vintage in the cellar of the chateau; The vines at Château Grand-Puy-Lacoste; Olivier Bernard poses with a relic of the past at Domaine de Chevalier; the Union des Grands Crus Bordeaux Tasting at Château Batailley.

weaknesses in the wines I tasted on the right bank, although by no means universally. There are exceptions to any judgment and some of the wines of Pomerol are very good this year. Vieux Château Certan '09 is a case in point; a model of distinguished restraint, showing ripeness of vintage but retaining freshness, balance and drinkability, leaving the palate asking for more.

One point everyone has agreed on is that the 2009 vintage will sell. The succulent forward fruit, soft tannins, dense texture and sheer drinkability of these wines will appeal to an international market.

This demand will mean bargains will be few and far between. But a good tip from seasoned Bordeaux buyers is to hunt out those châteaux in the 1855 Classification that belie their lowly position. One such wine is Château Grand-Puy-Lacoste, which is rated in the final tier of the classification, the *Cinquièmes Crus*. But that shouldn't prevent anyone from buying and drinking it. The '09 Grand-Puy-Lacoste was one of my favorite wines of the vintage, displaying elegance, subtlety and a light freshness.

On our final day we were fortunate enough to taste a flight of these wines starting with the '96, one of the great Cabernet wines of that vintage. We ended with a glass of 1943, a vintage referred to as the "*année des femmes*," as the men were detained by the war. A poignant reminder that as we look toward to the next vintage we shouldn't forget the past.



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❖ Top Picks

Plays about unstable minds

LONDON: Three plays dealing with psychological disorders have just opened in London. At the Donmar, "Polar Bears" has nothing to do with the Arctic. It's a first play by Mark Haddon, author of "The Curious Incident of the Dog in the Night-Time," which ought to have alerted me that it's "polar" as in "bipolar."

Jamie Lloyd's production features Soutra Gilmour's bare, industrial-looking set. Richard Coyle plays John, a tender, gentle philosopher, who falls for the sparky, immediately appealing Kay (a nervously energetic Jodhi May). Her manic oomph, however, is the bipolar complement of the inherited depressive state in which her father hanged himself. John's belief that he can cope with Kay's downside isn't even undermined by his negative interview with her mother (Celia Imrie) and brother (Paul Hilton), who do all they can to discourage him. And he actually bonds with her former lover (David Leon), who has earlier



Richard Coyle as John and Jodhi May as Kay.

appeared as Jesus, giving flesh to Kay's delusions.

Without interval, pauses or even blackouts dividing the scenes, Mr. Haddon fractures the action of the play, beginning with the end, the inevitable death of Kay (or has she actually simply gone to Norway, as claimed in another scene?). The ab-

sence of transitions could have been a plus, exposing contradictions and making telling juxtapositions, but this needs better stagecraft than is evident in this debut play. There are some fine moments, but the dramatic structure isn't yet there, and the play feels unfinished.

A double-header of Eugene O'Neill's first full-length play, "Beyond the Horizon," and the European premiere of a lost Tennessee Williams play, "Spring Storm," is at the National's small Cottesloe Theatre, in luminous co-productions with a regional theater, the 125-year-old Royal & Derngate Theatre of Northampton. The plays are brilliantly balanced—each has a central triangle of two men, acted by Michael Malarkey and Michael Thomson, competing for the same

woman, Liz White—whose glorious pair of performances shows a star in the making.

In the O'Neill there is the added poignancy that the men are brothers whose love for each other almost trumps what they feel for the girl. Williams was influenced by this O'Neill drama, and Laurie Sansom's productions make the most of the parallels. In a subplot, the mentally unstable autobiographical figure in "Spring Storm" (a superb Mr. Malarkey) causes the death of the lonely librarian who loves him, a tragic note in a superb American comedy of caste and class.

—Paul Levy
Polar Bears until May 22
www.donmarwarehouse.com
Beyond the Horizon, Spring Storm in rep until July 22
www.nationaltheatre.org.uk



A diamond and ruby-set gold anklet once worn by the Maharaja of Morvi (19th century). (Estimate: £300,000-£500,000.)

Intricacies of Islamic, Indian art

ART OF THE ISLAMIC and Indian worlds will take center stage at international auction houses in London next week.

Christie's (April 13 and 16), Sotheby's (April 14) and Bonhams (April 15) will offer calligraphic manuscripts, intricate metalwork, decorative pottery, paintings, richly-embroidered textiles and jewelry.

Islamic art covers both religious and secular art produced from the seventh century onward across a vast area stretching from Spain and Morocco to Central Asia and India. Islamic art has cross-cultural appeal characterized by

Collecting

MARGARET STUDER

brilliant colors, complex geometric and floral patterns and superb craftsmanship.

A Christie's highlight will be a richly-decorated, 19th-century room from Damascus with surfaces ornately carved and adorned with gilt stucco and painted with arabesques, floral and architectural designs (estimate: £200,000-£300,000). In 2009, Christie's sold a similar painted and carved Damascus room for £361,250.

At Bonhams, there will be a rare collection of textiles from the Persian city of Isfahan, where in the 17th and 18th centuries "conspicuous consumption" was a social obligation," Bonhams Islamic specialist Kristina Sanne says. They include a small, 17th-century woven silk and gilt-metal-thread panel decorated with silver parrots perched on leafy branches amid orange and blue flowers (estimate: £15,000-£20,000). The collection took more than 30 years to assemble by a "passionate" American collector, Ms. Sanne says.

Attracting pre-sale attention at Sotheby's is a luxurious and very rare, 16th-century ivory and turquoise box set with rubies, says Islamic specialist Edward Gibbs (estimate: £500,000-£700,000). For works designed to catch the eye, it would be hard to beat a splendid pair of large 18th-century Ottoman Empire stirrups (estimate: £30,000-£40,000); or a diamond and ruby-set gold anklet that once graced the leg of the Indian Maharaja of Morvi (estimate: £300,000-£500,000).

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Russian treasures in Paris

PARIS: Like many exhibits that set out to be blockbusters, "Sainte Russie" at the Louvre may be just too much of a good thing. With more than 400 icons, paintings, sculptures, architectural elements, textiles, costumes, jewels, coins and illuminated manuscripts, the show covers some 800 years of the history of "Holy Russia," from the baptism of Prince Vladimir in 988 until Peter the Great's resolute turn toward Western-style modernity at the turn of the 18th century.

Kicking off the "Year of Russia" in France, the monumental enterprise packs in so many riches, gathered from museums, Orthodox monasteries, churches and libraries throughout Russia, that it's impossible to take it all in without returning for a second, or even third, visit. There is gleaming gold everywhere, from the splendid icon honoring the early saints Boris and Gleb, cloaked in scarlet and armed with swords, to an embossed 11th-century gilded chalice and a filigreed Byzantine necklace studded with precious stones. Turn a corner and you're stunned by the massive, 13th-century gilded double doors from Nativity of the Virgin cathedral in Suzdal. Turn again and there are 12 panels from the magnificent iconostasis, or rood screen, of the Cathedral of the Dormition in Moscow.

Oklads, embossed gold or silver plates used to cover precious icons, have cutouts to reveal the faces and often the hands of the painted saints beneath, including a bejeweled one that usually covers the "Trinity" icon, one of Russia's most revered treasures, by medieval painter Andrei Rublev. The icon itself, in Moscow's State Tretyakov Gallery, is too fragile to travel; its oklad here was

commissioned as a gift to the Trinity church by Tsar Boris Godunov in 1599-1600. Many of the works in the show are on loan outside of Russia for the first time, and it's all only in Paris for a scant couple of weeks, so, if you can, rush to the Louvre—maybe two or three times—before it's too late to see this wondrous golden hoard.

—Judy Fayard
Until May 24
www.louvre.fr



The iconostasis in the Monastery of St. Cyril of the White Lake (1497).



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Betting Against the Herd

Howie Hubler, “the highest-status bond trader at Morgan Stanley” in the waning years of the real-estate bubble, makes his appearance about three-quarters of the way through “The Big Short,” Michael Lewis’s captivating account of the “inside” forces that led to the bubble bursting in the fall of 2008 and to Wall Street itself nearly collapsing. Mr. Hubler’s job

is to serve as a foil: As the heroes of Mr. Lewis’s ac-

count are preparing to make their fortunes by betting against the housing market, Mr. Hubler makes a \$16 billion bet the wrong way, putting billions of dollars of Morgan Stanley’s capital at risk by insuring mortgage-backed securities against default.

“Hubler and his traders,” Mr. Lewis writes, “thought they were smart guys put on earth to exploit the market’s stupid inefficiencies. Instead, they simply contributed more inefficiency,” by pumping more money into the subprime-mortgage business than the financial system could possibly support. Not to mention leaving Morgan Stanley with a \$9 billion trading loss—“the single biggest trading loss,” by Mr. Lewis’s reckoning, “in the history of Wall Street.”

“The Big Short” is subtitled

“Inside the Doomsday Machine,” but Mr. Lewis concerns himself chiefly with those who stood aside from the housing mania and made fantastically profitable bets against subprime mortgages. These contrarians—Steve Eisman (at FrontPoint Partners, owned by Morgan Stanley), Michael Burry (at Scion Capital) and a handful of others—made their fortune by using essentially the same tool: the credit default swap, or CDS.

The Big Short

By Michael Lewis
(Norton, 266 pages)

A CDS is, in essence, an insurance contract. If a mortgage-backed bond defaults, or becomes worthless, the seller of the CDS pays the buyer the full value of the contract.

When swap contracts on mortgage-backed securities were standardized in 2005, the investors at the center of Mr. Lewis’s story were able to short the subprime mortgage market for the first time. For a few cents on the dollar, they received an insurance contract that promised to pay off big if the housing market turned down. These credit default swaps—the same sort that Howie Hubler sold by the billions—allowed housing bears to “short your house,” in the words of Deutsche Bank bond trader Greg Lippmann.

It helps to be a little crazy if you’re going to invest in collapse when the rest of the market is

cheerfully helping an asset bubble grow and grow. Mr. Lippmann, who became an unlikely apostle of housing-market doom, seems to fit the bill, to judge by Mr. Lewis’s telling. He “wore his hair slicked back, in the manner of Gordon Gekko, and the sideburns long, in the fashion of an 1820s Romantic composer or a 1970s porn star.” Explaining his role in a big trade, Mr. Lippmann tells a potential client: “You have no way out of this swimming pool but through me, and when you ask for the towel, I’m going to rip your eyeballs out.” This wasn’t a threat—it was a sales pitch.

“The Big Short,” by giving such a detailed portrait of Wall Street’s recent crisis, highlights a fact that overeager lawmakers and regulators are now all too ready to overlook: The “short” strategy that ended up making so much money for Mr. Eisman, Mr. Burry and other contrarians only looks wise in hindsight. At the time, in 2005 and 2006, other Wall Street players doubted and even reviled the contrarians for their hefty bets against subprime mortgages.

As Mr. Lewis notes, Mr. Burry’s investors threatened to sue him for refusing to unwind his positions at a moment when the cost of carrying all that insurance against housing-market collapse threatened to overwhelm his \$550 million hedge fund. None of

the winning investors profiled by Mr. Lewis were experts in the housing market—the so-called smart money was mostly betting that house prices would continue to rise and that those subprime mortgages would pay off in the end. It took outsiders to see what everyone else was determined to ignore—and to bet their careers that they were right and the herd was wrong.

Under proposals currently moving through Congress, U.S. financial regulators are supposed to sit down together to identify and head off asset bubbles before they pose a risk to the system. But a bubble becomes a systemic risk only because it is not recognized as such. As “The Big Short” reminds us, it is the rare few who grasp what is truly happening when it’s still possible to do something about it. Do we have any hope of anticipating, and thus preventing, the next great bubble? The answer is no, by definition. When Howie Hubler made his disas-

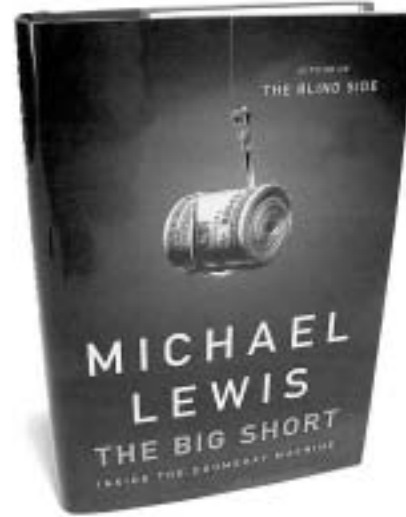
trous \$16 billion bet, no one could know for sure whether he or Mr. Lippmann represented the “smart money.”

Wall Street bankers have earned the opprobrium they’ve received, and more, for packaging and reselling so much debt that

depended, in the end, on the ability of un-creditworthy borrowers to pay off mortgages they couldn’t afford. But it is equally important to remember that there would not have been a market for what they were selling had there not been willing buyers. Most of the world,

in the run up to the financial crisis of 2008, was on the side of the dumb money. Mr. Lewis has given us a compelling tale of the brave few who not only saw what was coming but took big risks to be proved right.

Mr. Carney is the editorial page editor of *The Wall Street Journal Europe* and a co-author, with Isaac Getz, of *“Freedom, Inc.”* (Crown Business, 2009).



Literary Liaisons

Last year’s big literary ruckus in France, which pitted President Nicolas Sarkozy against fans of the 17th-century novel “The Princess of Clèves,” served as a reminder that classic story-telling can still raise pulses. Mr. Sarkozy’s proposal to remove “The Princess of Clèves” from the school syllabus—the president confessed “to having suffered a lot from it”

as a boy—not only failed to win approval but also encouraged impromptu read-

One Hundred Great French Books

By Lance Donaldson-Evans
(BlueBridge, 224 pages)

ings of Marie-Madeleine de la Fayette’s novel in towns all over the country. Sales of the book shot up by more than 40%.

Lance Donaldson-Evans rightly includes “The Princess of Clèves” (1678) in “One Hundred Great French Books,” his deft and illuminating study of landmark French literature. He explains that Madame de La Fayette’s 124-page tale—concerning marriage and wayward passion within an aristocratic household—offered “a radically new concept of the novel,” moving the genre away from the massively long works that were “wildly popular at the time but whose length and complexity attract only few readers today.”

It is clear from Mr. Donaldson-Evans’s survey that the first female writers in France were often more daring than their male counterparts. Marie de France, who

came to prominence during the 12th century, wrote about adultery as though it were “normal practice,” Mr. Donaldson-Evans notes. The poet Louise Labé perturbed her 16th-century contemporaries by writing sonnets about female sexual desire at a time when “writing in general and writing poetry in particular were primarily seen as male occupations.”

Mr. Donaldson-Evans wisely presents his choices in chronological order, giving each book and author two pages of introduction and comment. By so doing he provides us with a lapidary history of France by way of the works that have helped to shape its culture. The first entry is “The Song of Roland,” a chivalric narrative poem written around 1095, possibly by a man named Tuoldus; the last entry is “The Possibility of an Island” (2006) by Michel Houellebecq—an apt endpoint, given the novel’s futuristic subject, human cloning.

Not that French history is everywhere evident among the “greats” on offer. As Mr. Donaldson-Evans concedes in his own introduction, he might have called his survey “One Hundred Great Books Written in French,” since it includes authors from Africa, the Caribbean, Canada, Belgium and Switzerland—and one from Ire-

land: Samuel Beckett (“Waiting for Godot”), whom Mr. Donaldson-Evans describes as “one of those rare authors who, like Vladimir Nabokov, have achieved literary renown for their work in two languages.” Mr. Donaldson-Evans’s survey itself is a bridge between two languages: He tells us that he decided, as a criterion of selection, that each of the books be available in English translation.

Its few limits aside, “One Hundred Great French Books” is an enjoyably subjective trawl through different literary genres, from novels and poetry to plays and short stories—and a great deal more. Mr. Donaldson-Evans includes François de Sales’s “An Introduction to the Devout Life” (1609), dubbed “the greatest Catholic self-help book ever”; René Descartes’s “Discourse on Method,” his philosophical treatise from 1637; Eugène Delacroix’s journal from 1893; Georges Simenon’s detective fiction (“Lock 14,” from 1931); the “Asterix” comic book series by René Goscinny and Albert Uderzo, which began appearing in 1959 and continues today; and Jean Renoir’s memoir, “My Life and My Films” (1974).

After more than 40 years of teaching French literature, Mr. Donaldson-Evans, a professor at the University of Pennsylvania, is expert at detecting the wider cultural effects that certain French books have had. He suggests that Edmond Dantès, the badly

wronged and cunningly vengeful hero of Alexandre Dumas’s “The Count of Monte-Christo” (1844), “takes on almost mythical status,” becoming “in many ways the precursor of the modern superhero.” Chateaubriand’s largely autobiographical novella, “René” (1802), reminds Mr. Donaldson-Evans of modern-day Goths, “the spiritual descendants” of the novel’s main character, a figure consumed by “self-indulgent sadness.”

He traces the bad-boy lineage of poets like Charles Baudelaire and Arthur Rimbaud—so-called poètes maudits (accursed poets)—back to François Villon, the 15th-century writer whose “Testament,” an autobiographical collection of poems, used acerbic irony to attack senior members of the French clergy.

With a characteristic mix of wit and erudition Mr. Donaldson-Evans ponders Baudelaire’s “Les Fleurs du mal” (1857), or “The Flowers of Evil”: “Although probably not popular with florists, the title of Baudelaire’s great collection of poetry is one of the most captivating in literature, juxtapos-

ing as it does the negativity of evil with a term associated with love and beauty.” The title reveals “a new poetic vision in which things and people not normally considered beautiful become the object of the poetic

gaze. Indeed, it is up to the poet to extract the beauty—from ugliness and evil (one of Baudelaire’s poems is even devoted to road-kill).”

There is only one glaring omission in Mr. Donaldson-Evans’s selection and that is the most accursed and cursing of all

French writers, Louis-Ferdinand Céline, whose lyrical, fulminating novels, especially “Journey to the End of the Night” (1932), have influenced writers like Günter Grass, Charles Bukowski and Jean-Marie Gustave Le Clézio, the recent French Nobel Prize winner (whose novel “The Prospector” is included). Perhaps one day Mr. Donaldson-Evans can be persuaded to write a sequel: “One Hundred More.”

Mr. Grey is a reporter and literary critic living in Paris.



time off

Amsterdam

opera

"Les Troyens" stages the five-act opera by Hector Berlioz under musical direction of John Nelson, featuring Bryan Hymel and Jean Francois Lapointe and backed by the Netherlands Philharmonic Orchestra.

De Nederlandse Opera
Until May 2
☎ 31-20-5518-922
www.dno.nl

photography

"Paul Graham—A Shimmer of Possibility" shows a selection of images from a 12-volume series created during travels by the British photographer.

Foam Fotografiemuseum
Until June 16
☎ 31-20-5516-500
www.foam.nl

Berlin

fashion

"High Sixties Fashion" exhibits fashion photography and illustrations created between 1964 and 1969, including work by Guy Bourdin, Jeanloup Sieff, Helmut Newton and F.C. Gundlach.

Kunstbibliothek
Until Aug. 1
☎ 49-30-2664-2304-0
www.smb.spk-berlin.de

Bonn

art

"Liam Gillick: One long walk...Two short piers..." presents 60 works from two decades by the British conceptual artist, including work from the 2009 Venice Biennale.

Kunst- und Ausstellungshalle
Until Aug. 8
☎ 49-228-9171-0
www.kah-bonn.de

Brussels

opera

"Medea" is an opera created by French composer Pascal Dusapin, featuring direction and choreography by Sasha Waltz

for soprano Caroline Stein and Waltz's company.

La Monnaie - De Munt
April 11, 13
☎ 32-7023-3939
lamonnaie.smartlounge.be

Bucharest

art

"Gili Mocanu: Each of those Two Moments" showcases works by the contemporary Romanian painter.

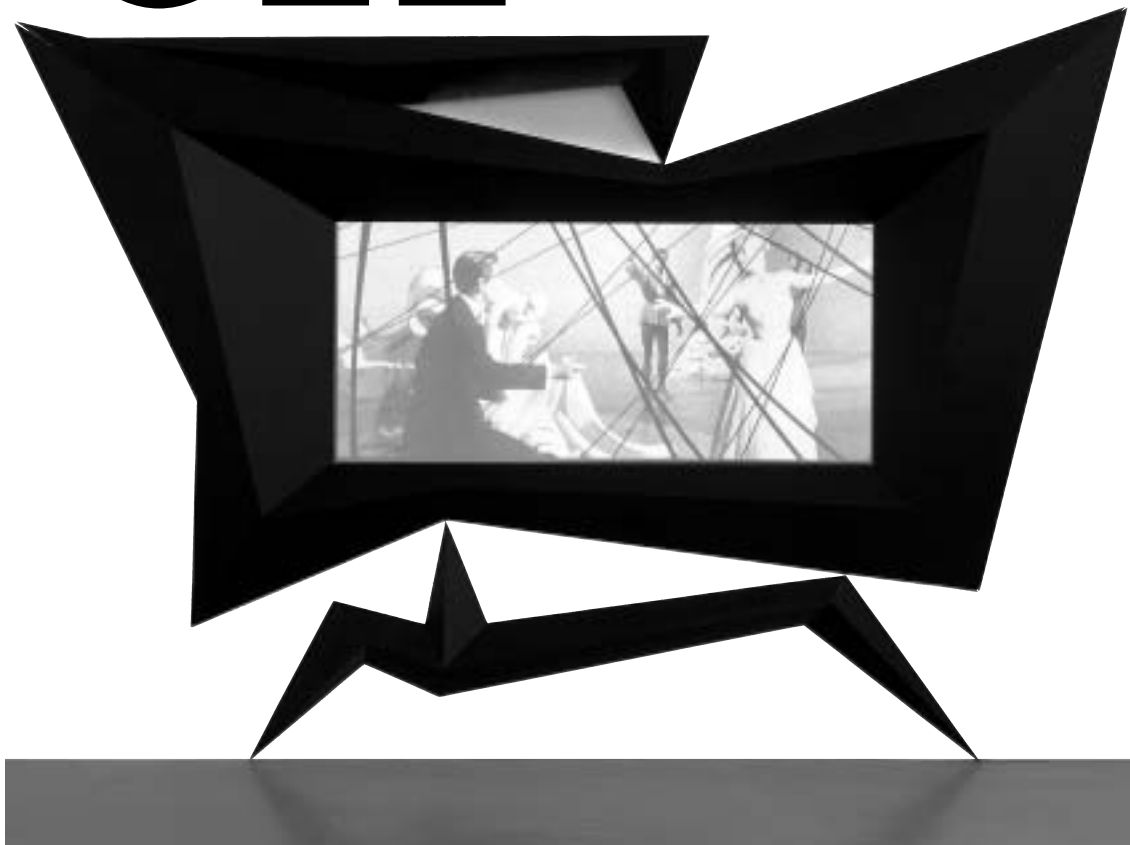
National Museum of Contemporary Art (MNAC)
Until June 27
☎ 40-21-3189-137
www.mnac.ro

Copenhagen

music

"Dee Dee Bridgewater: To Billie with Love" pays tribute to the music of the legendary Billie Holiday, preceded by Dee Dee's daughter China Moses performing pieces by Dinah Washington.

April 10 Trivolis, Copenhagen
April 12, Lacishalle, Hamburg
April 13, Philharmonie, Luxembourg
April 15, Theaterhaus, Stuttgart
April 16, Barbican Hall, London
April 19, Koncertna Dvorana, Zagreb
April 22, Concert Hall, Athens
www.deedeebridgewater.com



A. Burger

Frankfurt

art

"Functions of Drawing" showcases conceptual art on paper including work by Carl Andre, Dan Flavin, Robert Morris, Blinky Palermo, Ilya Kabakov and Claes Oldenburg.

Museum für Moderne Kunst
Until Aug. 22
☎ 49-69-2123-0447
www.mmk-frankfurt.de

Helsinki

art

"Georg Baselitz: Remix" presents recent paintings and sculptures by the contemporary German artist, examining the origins and inspirations of his work.

Art Museum Tennis Palace
April 16-Aug. 1
☎ 35-89-3108-7039
www.taidemuseo.fi

London

art

"Kutlug Ataman: fff" is a multi-screen "found family footage" video installation by the Turkish artist and film director in collaboration with British composer Michael Nyman.

Whitechapel Art Gallery
April 13-May 2
☎ 44-20-7522-7888
www.whitechapelgallery.org

dance

"Mark Morris Dance Group: L'Allegro, il Penseroso ed il Moderato" features 24 dancers, ENO's orchestra, the New London Chamber Choir and four vocal soloists in a staging of Morris's 1988 landmark work.

English National Opera
April 14-17
☎ 44-871-9110-200
www.eno.org

art

"Bharti Kher: inevitable undeniable necessary" presents a solo exhibition of work by the contemporary British artist working in Delhi, including sculptures, paintings and mixed media.

Hauser & Wirth London
Until May 15
☎ 44-20-7287-2300
www.hauserwirth.com

music

"Ennio Morricone in Concert" sees the Italian composer return to London for an evening of his award-winning music for films such as "The Good, the Bad and the Ugly," "Cinema Paradiso" and "Once Upon a Time in the West."

Royal Albert Hall
April 10
☎ 44-207-5898-212
www.royalalberthall.com

Madrid

art

"Martín Ramírez: Reframing Confinement" shows 80 drawings from 1948 to 1963, highlighting Ramírez's memories of Mexico, as well as his encounter with the North American landscape and the richness of his imagination.

Museo Nacional Centro de Arte Reina Sofia
Until July 12
☎ 34-91-7741-000
www.museoreinasofia.es

Oslo

music

"Omara Portuondo" brings the queen of the Buena Vista Social Club to the Norwegian stage with her unique style of Afro-Cuban Jazz.

April 10, Nytt Operahus, Oslo
April 13, Kulturhuset Banken, Lillehammer
April 14, Olavshallen, Trondheim
April 16, USF Rokeriet, Bergen
☎ 47-8154-4488
www.operaen.no

Paris

art

"Wang Keping: La Chair des Forêts" showcases wooden sculptures and some bronzes by the contemporary Chinese artist.

Musée Zadkine
Until July 12
☎ 33-155-4277-20
www.zadkine.paris.fr

opera

"Billy Budd," the Benjamin Britten opera, is directed by Francesca Zambello, conducted by Jeffrey Tate, and starring Lucas Meachem and Kim Begley.

Opéra Bastille

April 24-May 15
☎ 33-1-7125-242
www.operadeparis.fr

Rome

photography

"Mimmo Jodice" exhibits 200 black-and-white images celebrating the Italian photographer's career from 1964 to 2009.

Palazzo delle Esposizioni
April 9-July 11
www.palazzoesposizioni.it

Southampton

music

Rufus Wainwright, the Canadian-American singer-songwriter, will perform his folk, soul and pop-infused Grammy Award-nominated music.

April 11, Guildhall, Southampton
April 22, Apollo, Manchester
May 2, Bozar, Brussels
May 5, Teatro Circo Price, Madrid
May 9, Palacio Euskalduna, Bilbao
May 11, Gran Teatre del Liceu, Barcelona
www.livenation.co.uk

Vienna

art

"Detroit" showcases contemporary art from and about Detroit by Jesper Just, The Heidelberg Project, Ben Hernandez, Scott Hocking, Cameron Jamie, Mike Kelley and others.

Kunsthalle Wien
April 21- May 31
☎ 43-1-5218-90
www.kunsthallewien.at

Zurich

art

"While Bodies Get Mirrored" displays contemporary and modern art exploring human movement and dance, including work by Maya Deren, William Forsythe, Julian Goethe, Delia Gonzalez, Babette Mangolte and others.

Migros Museum
Until May 30
☎ 41-44-2772-050
www.migrosmuseum.ch

Source: WSJE research.



Dee Dee Bridgewater pays a tribute to Billie Holiday; above, 'Kontakt' (2005) by Julian Goethe, on show in Zurich.

Mark Higashino

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