

# WEEKEND JOURNAL.

EUROPE

## Milan's big sell

Real shopping at the furniture fair



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## WEEKEND JOURNAL

EUROPE

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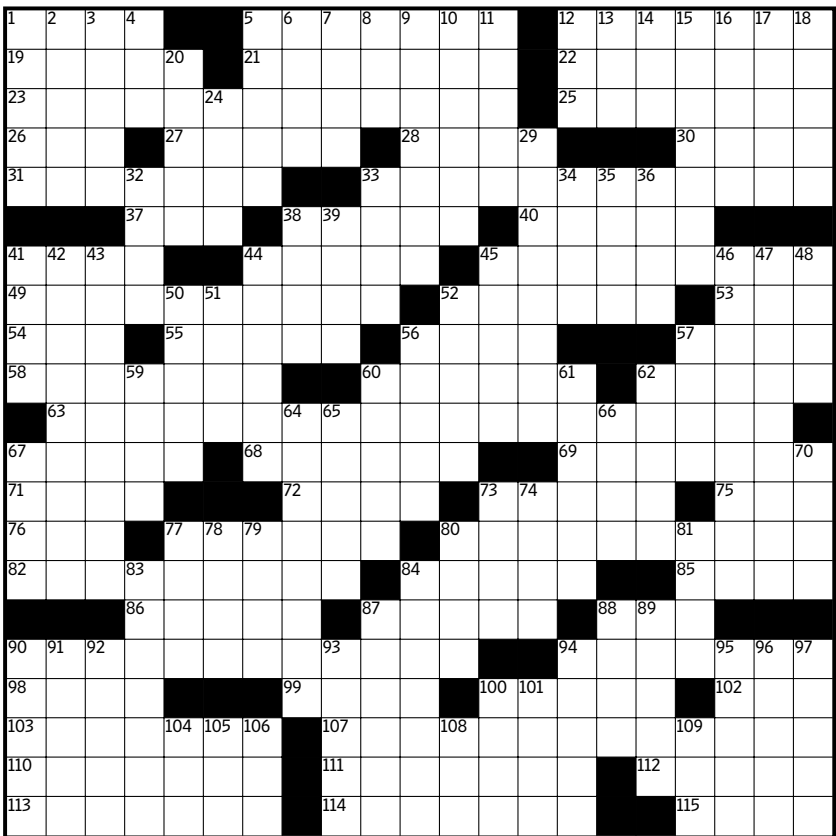
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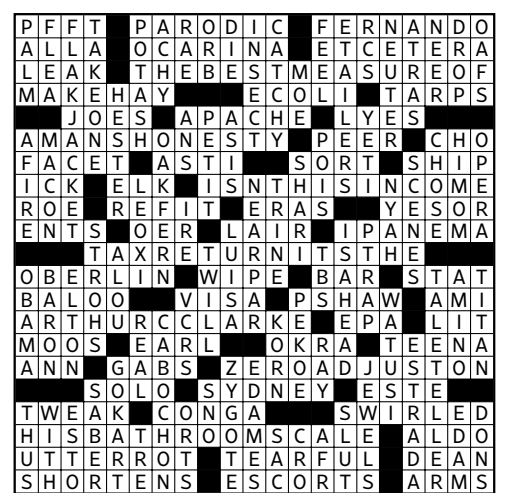
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- 93 Bother
- 94 Earnestly hopes
- 95 Flummoxed
- 96 Dryly witty
- 97 Good judgment
- 100 "The Amazing Race" host Keoghan
- 101 Suffix akin to -kin
- 104 Pavlova's pivot
- 105 1921 play that gave us the word "robot"
- 106 Carole King's "\_\_\_\_ Too Late"
- 108 Dieter's target
- 109 Match part

### Last Week's Solution



### WSJ.com

Crossword online  
For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to  
WSJ.com/WeekendJournal

### Down

- 1 Wanderlust sufferer
- 2 Parisian passion
- 3 Irritatingly cheerful
- 4 Pantry raider
- 5 Illustration that goes beyond the page edge
- 6 Prioritize
- 7 Motion carriers



## ❖ Profile

# Directing the magic of theater

## Hynter creates a buzz at London's National

BY ELIZABETH FITZHERBERT

WHEN I MEET with Nicholas Hynter, artistic director of London's Royal National Theatre, he is in a buoyant mood. Seated comfortably in his airy Thames-view offices above the National, he shares his excitement about the current buzz surrounding London theater.

"I have never known a time when all the major theaters have been led with such flair and commitment and are doing so well." Sir Nicholas, 53 years old, enthuses over a mug of tea. "The Royal Court, the Almeida, the Young Vic, the Donmar, the Old Vic and many of the smaller theaters are all led by people who have no professional ambition beyond making their theaters as good and as welcoming as possible. That is to do with the fact that the resources are there to attract people."

Given that revenues for London theater as a whole were over half a billion pounds last year, Sir Nicholas's enthusiasm is understandable. According to the Society of London Theatre, London's theaterland is experiencing an unprecedented surge in popularity, with a 7.6% rise in 2009 box-office sales. Acclaimed shows like "Jerusalem," "Enron" and "War Horse" are all enjoying sell-out runs.

"War Horse," based on the novel by Michael Morpurgo, was first staged at the National and commissioned by Sir Nicholas, who is one of the key innovators in London theater.

In 2003, he introduced a scheme whereby top-price tickets for up to four productions a year are sold at a reduced rate of between £10 and £25, thanks to sponsorship from foreign-exchange company Travelex. Cheaper tickets, combined with the success of a second sell-out run of "War Horse," Sunday performances and a mix of acclaimed shows, have helped drive up seat occupancy at the National to its highest level in seven years.

However, perhaps his boldest innovation has been "NT Live," the live transmission of National Theatre dramas into cinemas around the world, begun last year with a performance of "Phèdre" starring Helen Mirren.

Filmed in high-definition and broadcast via satellite, the shows are transmitted live across the U.K. and in other countries where time zones permit, or recorded and shown as near to the live transmission as possible. The fourth "NT Live" production is "The Habit of Art," the acclaimed play by Alan Bennett, which will be screened on April 22. Audiences in 19 countries, including Iceland, South Africa and Mexico, and in 25 states in the U.S., will have the chance to see Richard Griffiths's engaging performance as W. H. Auden in Mr. Bennett's imagined encounter between the poet and the composer Benjamin Britten.

Originally shown as a four-show pilot season to test out audience reaction, "NT Live" has been so well received that more screenings are to be announced shortly.



Nicholas Hynter on the balcony of the Royal National Theatre.

Charlotte MacMillan

For Sir Nicholas, who has been the National's artistic director since 2003 and was knighted this year for his services to drama, "NT Live" is all about bringing theater to as wide an audience as possible. "I'm hoping to broaden as far as I can access to something which is, by its nature, relatively exclusive," he says.

By exclusive he doesn't necessarily mean the cost of tickets, he explains, but the exclusivity of a live event that can reach only a finite number of people. "If you can offer a vastly increased number of people some degree of that theater experience you are obviously doing something right."

Inspired by the New York Metropolitan Opera's live broadcasts pioneered in 2006 by its general manager, Peter Gelb, Sir Nicholas views "NT Live" "less like a cinematic experience and more like a hybrid live theater experience in a cinema."

He says that "as soon as you judge according to the conventions of the movies you are finished. You are sunk. It absolutely isn't a cinematic experience. It is a live theater experience transferred to the big screen. And, as such, I think it works very well."

As for the demands on the actors, Sir Nicholas says the cast does not have to perform any differently. The broadcasts are all about capturing a theatrical performance as opposed to a cinematic one. "The movie actor allows the camera to discover what they are thinking and feeling. The theater actor needs to pull a thousand people into their orbit. The cameras in our NT Live broadcasts are out there in the audience sharing the experience with them."

"The Habit of Art" is the first time an original play will be broadcast, as opposed to a revival. As with movies, "NT Live" productions benefit from the appeal of star names; in this case Mr. Griffiths and Mr. Bennett. "What we have learnt is that if we can offer the global audience actors or playwrights they know, the audience is very interested to join in."

"The Habit of Art" marks the continuation of a fruitful collaboration between Sir Nicholas and Mr. Bennett. Their last production, in May 2004, "The History Boys," was a trans-Atlantic hit that led to a 2006 movie, which Sir Nicholas also directed. "I genuinely consider it to be the biggest stroke of fortune that I have had that he trusts his plays to me," Sir Nicholas says. Their profes-

sional relationship goes back 20 years, to the production of "The Wind in the Willows" at the National in 1990. "You don't have to be particularly special to like Alan Bennett, or to find in his plays a sensibility that is packed with insight and empathy. I suppose that we have developed a kind of shorthand," he says.

Sir Nicholas gained experience working as a director in regional theater in the 1980s before directing

plays on a regular basis at the National. In addition to his theater credits he is also an accomplished opera director and has worked at the Royal Opera House and the English National Opera.

His contract, which comes in five yearly increments, ends in three years' time. Given his enthusiasm for the job, how long does he see himself there? "I might stay on a little after my 10 years is up," he re-

flects. "It would be nice for me, but not nice for this institution if I stayed on. These places need shaking up every couple of years."

For the time being, Sir Nicholas is busy with running the theater. However, he is excited by the months ahead, which include a production of Hamlet starring Rory Kinnear in October that he will direct.

Elizabeth Fitzherbert is a writer based in London

An advertisement for a Blancpain watch. The watch is the central focus, shown in a close-up, angled view. It has a dark dial with multiple complications, including a moon phase indicator, a date window, and a small seconds sub-dial. The watch has a polished metal case and a dark leather strap. The background is dark and out of focus.

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Lourdes Segade/Polaris for The Wall Street Journal

# Tapas tourism in Spain

Guides offer insider help on where, and when, to find the best dishes

BY STAN SESSER

Madrid

**C**RISTINA ALONSO holds a doctorate in environmental engineering, has taught math at a university in Spain and has worked as a researcher in the U.S. Now she's giving me some advice from her latest profession: "If you see a lot of locals, you know they're here for something," she says. "They're the ones who talk loudly...see what tapas they're eating."

The 44-year-old Ms. Alonso, a native Spaniard, has abandoned engineering in favor of tapas tourism—taking clients around tapas bars in Spain. A private tour costs €95 a person including food and wine. "You relate closely to people," she says about her job switch. "If you work as a researcher as I did, you see nothing."

As tapas have spread around the world, so has interest grown in traveling to their source—and in hiring tapas guides. "A few years ago, almost no one did this, but now Spain has become a food mecca," says Gabriella Ranelli de Aguirre, an American food guide who has lived in Spain for two decades and is based in San Sebastián, the Basque city in the northeast where tapas are called pintxos.

A tapa can be anything that's a small serving, but in Spain it's always connected to a glass of wine or some other drink, like sherry or cider. ("Tapa" means "cover" in Spanish, although no one is sure exactly what was being covered—one theory is that the tapa protected a glass of sweet wine from flies.) These days tapas run far afield from the traditional croquettes, peppers, chorizo sausage and salted cod. Some foreign restaurants in Spain even feature tapas of their own cuisines. Many tapas bars offer big portions, called raciones, as an alternative.

Why not just walk into a tapas place with a tourist phrase book and a food dictionary and start eating? Because guides know each bar's specialty, which sometimes will be on the counter and other times has to be ordered from the bartender or directly from the kitchen. What tourist would know—as Ms. Ranelli did in San Sebastián—that every day at exactly 1 p.m. an astonishingly good onion and egg tortilla comes out to the counter of Bar Nestor, cooked by Nestor's wife, and that you have to line up by 12:45 to acquire a slice?

The rules of tapas go back at



From top: Barcelona's Tapas, 24 restaurant; sweetbreads with almond broth at Fuego Negro in San Sebastian.

least three centuries: Help yourself to anything on the bar, but keep track of what you eat and confess it all to the bartender when you're ready to pay. Toss your dirty napkins onto the floor; it's an insult to leave them on the bar. And don't ever spend the evening in just one bar. Spain's tapas bars are built around the concept of bar-hopping. They're everywhere: You can pass a dozen walking down one city block in Madrid. And the drinks come in small-enough servings so that you can go to a half-dozen places a night without getting tanked.

These won't be evenings of leisurely dining. First you have to fight the crowds, often spilling out onto the street, then figure out how to elbow your way through to get something to eat and drink. Finally, since it's usually standing-room-only and the few chairless tables and the bar itself are almost always taken, you have to balance a sometimes messy tapa in one hand and a drink in the other, figuring out how to eat without getting the whole thing all over your shirt. And expect people to smoke, a lot.

"It's not for everyone," Ms. Alonso says.

I toured bars in three cities: Madrid with Ms. Alonso and Jaime Baeza, the Madrid tapas expert who works for her company ([www.vintagespain.com](http://www.vintagespain.com)); San Sebastián with Ms. Ranelli ([www.tenedortours.com](http://www.tenedortours.com)); and Barcelona in the company of Nadia Feddo, a British native who wrote about food from Barcelona for 15 years before starting a food tourism agency with a friend ([nadafeddo@yahoo.com](mailto:nadafeddo@yahoo.com)). We did five tapas bars at a shot, no easy task since the tapas looked so delicious that I refused to confine myself to one or two specialties. The price of a tour for two people, lasting up to three hours and including food and wine, ranged from €175 to €275. (Public tours are sometimes also available, for less.)

Tapas specialties range from the classic tortillas and anchovies on toast to a dish (at A Fuego Negro in San Sebastián) that was inspired by the culinary temple El Bulli: ham and almond foam served in a cappuccino cup, accompanied by sweetbreads breaded in corn flakes. Other bars offered dried tuna eggs, wild mushrooms, blood sausage and fish cheeks.

In Spain you can eat far more cheaply—and often far better—by doing the tapas rounds than by having a meal at a formal restaurant. At many of the tapas bars, a generous tapa costs around \$3 and a glass of wine less than that. On occasion, some of the tapas are even thrown in for free when you order a drink. Tapas bars are more fun than restaurants. The bartenders joke casually with the customers as they rush around pouring drinks, passing orders to the kitchen and adding up the bill.

My favorite dish of the entire trip was a tapa in Barcelona at a place called Tapas, 24. While many tapas bars have been around for decades serving traditional dishes, Tapas, 24 tries to be creative and succeeds brilliantly. Their take on an everyday toasted ham and cheese sandwich was to use the famous and costly Iberico ham along with buffalo mozzarella cheese, covered with enough grated black truffles to make truffle the predominant taste. One order brings four of these sensational mini-sandwiches for \$11. Some will specialize in only one food such as shrimp. In Barcelona, Ms. Feddo took me to a tapas bar that featured, of all things, canned food. That sounds ridiculous until you think of all the wonderful things, like anchovies, olives and peppers, that come in cans in Spain.

## A first taste of summer

**F**OR A MOMENT, perhaps for just a few balmy hours, it felt as though summer had finally arrived. London's parks were replete with picnickers and barbecues were fired up as thoughts turned to al fresco eating and light, summer drinking. Then came a chill wind

**Wine**  
WILL LYONS

and we scurried back inside to finish off the last of the winter cellar. But for those few moments my mind turned to rosé, that glorious, pink wine that is so good at washing down the long summer days that lay ahead.

Rosé shouldn't be taken too seriously. Its appeal lies in its immediacy, its ability to refresh and provide a light, mineral-driven wine that accompanies food during the sweltering months of midsummer. In my opinion, good rosé should have a pleasing citrusy acidity, subtle fruity notes such as raspberry, peach and melon, and a dry, savory palate that exudes the terroir where it is produced. These wines are best served with a simple salad and a freshly torn piece of bread. Personally, I'm not a huge fan of the swathe of rosé wines out there that taste of fruit conserve. In my book, bad rosé can often be too sweet, possess a cloying, acidic character in the mouth and smell of freshly unwrapped bubble gum. In bars and cafés, these wines are served searingly cold, designed to be demolished as an aperitif, without food.

I think this misses the point. Although rosé should never be regarded as anything other than fun, it is best served with food. The sweet, delicate tastes associated with some Asian cuisine are a good pairing, but it also works well with the rich, garlicky flavors found in the south of France, especially Provence's bouillabaisse, a sort of fish stew. It is in Provence, especially the bucolic villages between Avignon and Cannes, where I prefer to source my rosé.

The key to understanding Provençal rosé can be found in its production method. There are numerous ways to produce rosé wine, but for centuries the usual practice has been to leave the white juice of red grapes to soak with the dark skins just long enough for the wine to develop a pinkish hue. In

Provence, this process, known as maceration, is very short, which gives the wine a light color and a very delicate feel. The other method is to drain some of the juice from vats of fermenting red wine. But in recent years demand for rosé has been so strong that vignerons across Europe have looked to boost production by allowing the practice of blending red and white wine. As it stands, Champagne is the only region that recognizes this practice.

The dispute has been bubbling away for some time now, with the producers from Provence up in arms at what they describe as a threat to the premium image of their wine. They insist that rosé made from a blend of red grapes such as Cabernet, Pinot, Grenache and Syrah is a superior product to rosé made with just a dash of red wine in a blend of well-known white-grape varieties such as Chardonnay and Sauvignon Blanc.

Like all good spats, the row made its way to the European Commission. In the end, last summer, the traditional producers of Provence and the Loire valley won the argument, and the European agriculture commissioner was forced to scrap plans allowing rosé to be made by mixing red and white.

Speaking at the time, the commissioner, Mariann Fischer Boel, said: "Various producers had invested heavily in the production of rosé wines by traditional methods and in telling consumers about that practice—and they had done this on the assumption that blending would remain prohibited for table wines. This argument was made with considerable force—though late in the day! It suddenly became clear that this was an extremely sensitive issue for a critical mass of producers."

It is a decision, Master of Wine Mark Bingley argues, that has helped preserve quality. "Good rosé is produced by a short maceration which imparts the wine with a gentle, delicate flavor from the skins and pips," he says. "The problem with mixing red and white together is that the red wine has already been made, so is fairly extracted, giving the rosé an astringent, heavy character."

Mr. Bingley may be right, but for most of us, the act of raising a large glass of pale rosé heralds the beginning of the summer, and that is all we need to know.

**DRINKING NOW**

**Rimauresq Cru Classé**  
Côtes de Provence, France

Vintage: 2008

Price: about £10.50 or €12

Alcohol content: 13%

I have been following this wine, which was awarded Cru Classé status in 1955, for a few years now. The estate produces wines that are delicate, nuanced and elegant, and exude class.





# Jane Lynch on life in the 'Glee' club

BY AMY CHOZICK

EVERY HIT TV show needs a villain. But no other show has one quite like the tracksuit-wearing cheerleading coach Sue Sylvester, the archnemesis of the McKinley High School glee club in the hit Fox musical comedy "Glee."

At 1.82 meters tall with floppy blonde locks, actress Jane Lynch takes the competitive high-school coach character and gives it a fresh spin, brimming with sarcasm and hilarity. The role has earned Ms. Lynch critical acclaim, a Golden Globe nomination and a cult following of "gleeks."

It's the latest role for the 49-year-old actress, who has for decades brought prickly, comedic rogues to life—from Steve Carell's lecherous boss in "The 40 Year Old Virgin" to a bullying lesbian dog handler in the mockumentary "Best in Show." She recently played Julia Child's sister in "Julie & Julia" and has spent decades doing TV comedies including "Arrested Development" and "Two and a Half Men."

"Glee" returns to the air on April 19 in the U.K.; it also airs in other European markets. The Journal talked to Ms. Lynch about how she came to "Glee," who inspired her portrayal of Sue Sylvester and how she transformed herself into Madonna in an upcoming episode.

**You have a theater background. Did you go to high school with kids like the ones depicted in "Glee" or were you one of them?**

I was kind of one of them. I was in choir for four years. There was no one in choir as committed as the kids in "Glee" but we all really enjoyed it. I hung out with all the theater people and did plays.

**How did you end up on "Glee"? Who sent you the pilot script?**

[The show's creator] Ryan Murphy sent it to my agent. I was just a guest star for the first two to three episodes because I had this other project going on. But then that

project fell through and boy did I rejoice that day. It meant I could do "Glee" full time.

**Isn't a musical kind of risky? How did you decide to sign on?**

I loved my part. Ryan told me [my character] may or may not have posed for "Penthouse" and she may or may not be taking horse estrogen. Then I saw the kids perform "Don't Stop Believin'" and I thought the arrangement was transcendent. I didn't know if it'd get picked up, much less that it would become a phenomenon.

**Your character Sue Sylvester is obviously an extreme, but I have to say, she's pretty reminiscent of my school tennis coach. What's your reference for the character?**

A teacher in college. I didn't realize it at the time... [but] I was inspired by this acting teacher at Illinois State University. We called her the Dragon Lady and she inspired by shame and humiliation. Her strategy was to tear you down to build you up, except she never did the building back up thing. She had a sense of humor about herself. She knew she was a stereotype and so does Sue. Sue doesn't take herself seriously. It's so fun to play. It's like taking a big bite of cake every day.

**The show is set in Lima, Ohio. Did it appeal to your Midwestern upbringing?**

Yeah, I know the feeling of being stuck in a concrete jungle. I always knew there was something bigger out there but unlike the kids [on

"Glee"] I didn't know what it was. These kids know they're stuck and it's going to take a Herculean effort to drag them out of it.

**This show is hard to define. Do you consider it a sitcom?**

It's single camera and has drama along with comedy. "Two and a Half Men" is five cameras and in front of a live studio audience so it's a different animal. The tone [on "Glee"] doesn't seem like it's been done before. The characters, especially the adults, are all very odd. All the adults...are great character actors and just a little bit off and then the kids are generally quite normal.

**You really stand out in the upcoming "Madonna" episode. What did you do to prepare to become**

**Madonna?**

It wasn't easy. It started in December. They got me to dance rehearsals right away because we all knew what we were working with. I am not a good dancer. It was a long process. It took a full day to shoot [the "Vogue" scene].

**Did you sing before this?**

Oh yeah, I've been singing all my life. People haven't been paying me to sing or telling me to sing but I love to sing. I sing all day. It's funny because I probably sing more than the kids. They've got to do it all day for their jobs but I'm always walking around on set humming and singing.

**With the shooting schedule, do you still have time to do movies?**

No, it's all "Glee" all the time.



Jane Lynch as Sue Sylvester in 'Glee.'



She's a fan.



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





'5 O'Clock' chair designed by Nika Zupanc for Moooi (€491).



The Doshi Levien 'Paper Planes' chairs for Moroso, part of the Swarovski Elements at Work project (from €3,500).

## The sale of 'il Salone'

Furniture fair in Milan touts prêt-à-porter concept

By Helen Kirwan-Taylor

**T**HIS WEEK MARKS the 49th year of the Milan Furniture Fair, affectionately known as "il Salone." It's considered the single biggest and most important design event in the world, but there used to be a catch. You could ogle the merchandise as much as you liked but chances were the gorgeous thing you had your heart set on was just a prototype, and thus it was never going to be made. If you did find something you liked and that was assured to go into production, you had to wait at least three months.

But this year, for the first time, entrepreneurial manufacturers are copying the fashion model. There are prêt-à-porter (you can buy it there and then on the rack, so to speak), and couture options (the piece is

made individually for you and there are only limited quantities available). What it means is that "il Salone" is becoming an event like Art Miami/Basel, where you go to actually shop for the home.

Leading the prêt-à-porter trend is Renato Preti, a former private-equity executive whose love of design led him first to invest in companies like B&B Italia and then to set up on his own. He opened Skitsch, a cutting edge design store on the Via Monte Di Pietà 11 in Milan, during the fair last year. Another followed in London last month on Brompton Road.

He was on hand in the packed Milanese store during the fair, presenting his new collection, which can not only be ordered there and then, but will be delivered within days to your home. Stock is the magic word in furniture. "It's our philosophy: be consumer friendly, sell directly to the client," he says. "The others present prototypes to the wholesalers. It might go into production at prices you never know. We believe in a multichannel approach based on the luxury model. We will also put all the prices on the product!"

Skitsch is launching 26 new products this year, including the "Cinderella Broke a Leg" bed by Marcel Wanders (with glass

legs, €3,900), the "Aka" chair made by Jean-Marie Massaud (€348) and the "Shogun Sofa" with changeable covers by Luca Nichotti (from €1,980).

Another savvy entrepreneur with fashion connections—his marriage to Stella McCartney being one of them—is Alasdair Willis. Not only is he launching his own-brand collection called "Estd" this year, but it is ready to be ordered on Yoox.com. Having been criticized earlier in his career for producing unaffordable design/art, Mr. Willis has now emerged as a strong player who can rival some of Italy's best. Estd's 10-piece collection includes "Dip" (a bowl, €80-€130), "Soft Grid" (a blanket, €325) and "Butt," a stackable stool based on a tractor seat (€125). "It's great to launch with something that is available there and then," says Mr. Willis.

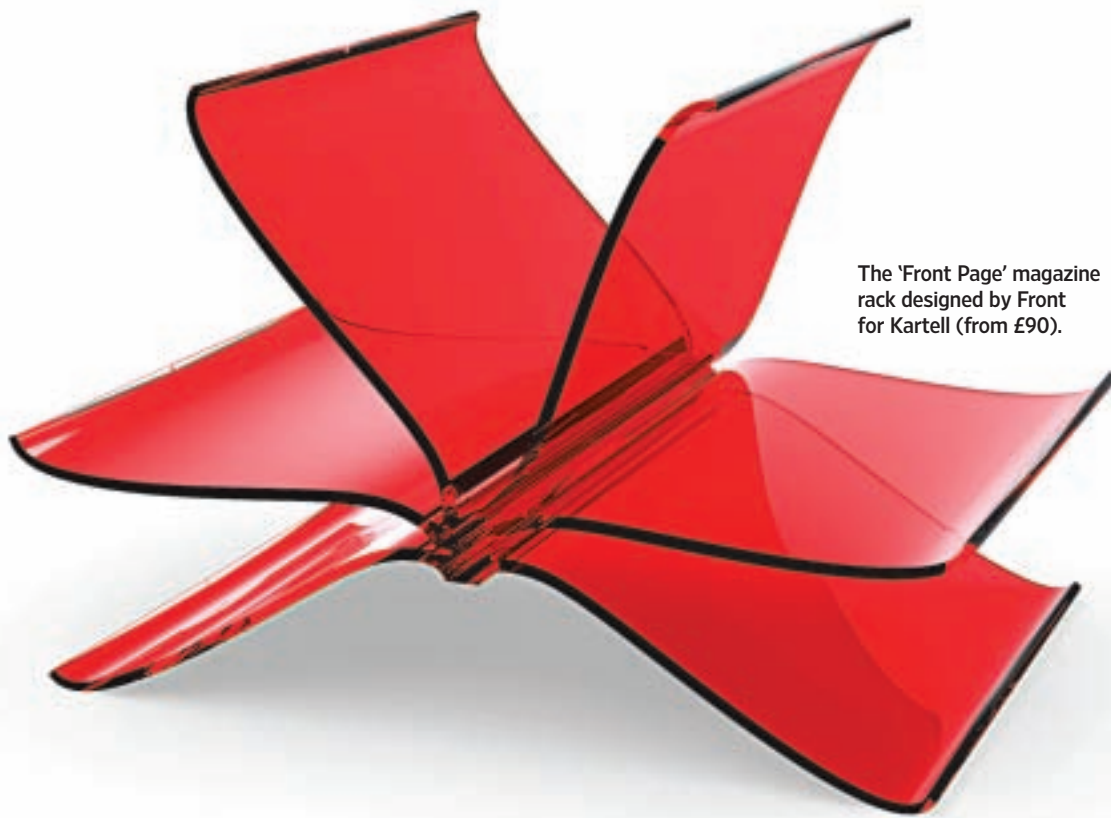
Another Englishman getting noticed for his canny commercial instinct is Tom Dixon. Long respected as a designer, he is now also challenging the Salone's status as a trade-only fair by selling directly on site. His show this year is called "Industry." "This is global industry selling 350,000 products, yet you couldn't buy a thing," he



Cassina's 'Canopo' rocking chair by Franco Albini (€3,950).

Clockwise from top left: Moooi; Swarovski; Cappellini





The 'Front Page' magazine rack designed by Front for Kartell (from £90).

says. So this year he fast-tracked the production, amassed stock and showed it can be done. Some products are versions of past success like the "Jack" light (€355) and the "Off Cut" bench (€395). This year he trumped everyone by selling a digitally created, quickly produced, flat-packed "Etch" light for €100 to take home.

The most exclusive party of the week was thrown at Rinascente, the famous Italian department store, to highlight British-made goods (the show was called "100% British Design"). Not only did Prince Andrew, Duke of York, pitch up for the opening party, but everything was for sale. SCP, the British design company that has always championed home-grown talent, had managed to get everything made and delivered on time, including the "Ulrik" stool by Alex Hellum (€676) and the "Sum" shelves by star designer Peter Marigold (€590).

The British commercial flair seems to have caught on with manufacturers from other countries, including Austria's Swarovski, which this year is launching several products as part of the Swarovski Elements Work Project. The company is using their famous crystals, which, they assured me, "have been all signed and dusted and even priced up." This means that what you see (such as the "Eye" collection of vases and candleholders at €125-€800 and the "Soft Crystal" series) is good to go. This makes a refreshing change from the enormous chandeliers the company shows in Mi-

lan, which tend to be unaffordable and often end up in hotels in Dubai or Moscow.

Still, it's the Italians who dominate the fair. Kartell, one of the most successful design companies world-wide, always sells products you can count on having in your living room within a few months. The company experiments wildly (this year for example they launched the "Audrey" chair by Lissoni, breaking ground by working with metal), but always comes up with something that stops the crowds. My favorite products this year were the "Front Page," (£90) a bright red magazine rack designed by the super-hot Swedish outfit Front and the "Invisible" chair by Tokujin Yoshioka.

Sofa designers B&B Italia have never teased the customer. It takes millions of euros to get the technology together to produce the sort of products they make, and it shows. The biggest attraction this year was the graceful, soft and feminine sofa called "Bend" (£4,400) by Patricia Urquiola.

Alessi, makers of quirky household items, had a rather ingenious clock by the famous Spaniard Marti Guixé, which you can write on yourself. They had prices (€76) ready to go and even stockists on hand.

But though offering prêt-à-porter products has its attraction, "il Salone" is also still about vanguard new design products that take time to produce. Always worth waiting for is Edra, which this year launched the "Campana" light by the Campana Brothers,

assembled randomly out of around 180 variously shaped pieces of laser-cut glossy anodized aluminium at an undisclosed price. (See article on page W8.)

Getting the blend between the commercial and the artistic right is always a struggle and one in which Moroso, now arguably the trendiest firm in design, succeeds. Feminine, adventurous and always eye catching, its designs have never failed in recent years to please. This year, it was Tokujin Yoshioka's "Memory," a moldable aluminum chair that constantly changes its shape, that got the most applause.

This year furniture maker Cassina caught everyone's eye with the "Canapo" rocking chair (€3,395), an old design by Franco Albini brought back to life.

Meanwhile, Dutch designer Marcel Wanders should not be underestimated. Moooi, the company he founded and which is now 50%-owned by B&B Italia, knows its prices and always delivers when it says it will. The punchiest piece was Mr. Wanders's "Monster" chair, with a funny face. But the real star is Slovenian designer Nika Zupanc, whose flowery "5 O'Clock" chair will, I suspect, become ubiquitous (€491).

I predict il Salone will turn into a selling show that dazzles homeowners as much as it always has wholesalers. One thing is for sure: The days of waiting 18 weeks for a chair are over.

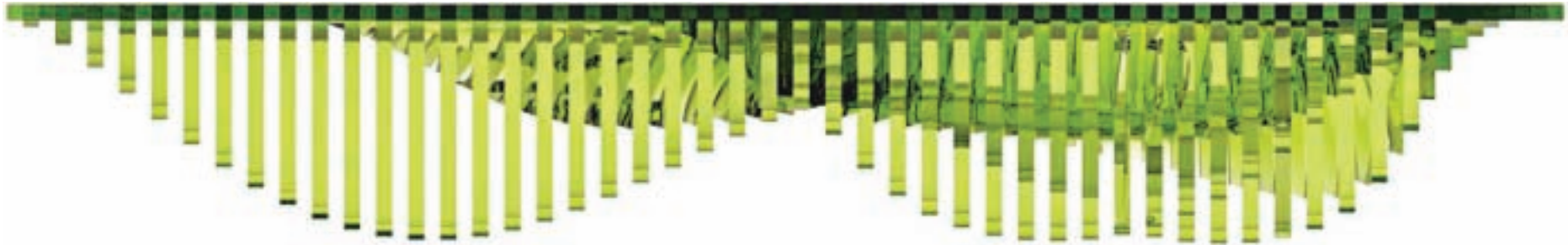
*Helen Kirwan-Taylor is a writer based in London.*



The 'Memory' chair by Tokujin Yoshioka.

(L) Kartell; (R) Tokujin Yoshioka

## SAWAYA MORONI



By far the most adventurous couture-design company currently in Milan is Sawaya Moroni, a smallish outfit with a store on Milan's via Manzoni.

This independent company (Paolo Moroni handles business, William Sawaya designs), which specializes in handcrafted complex pieces of design by big names such as Jean Nouvel, Zaha Hadid, Ron Arad and Michael Graves, has always taken chances. When they launched the fluid "Glacier Sofa" by Zaha Hadid in 2000, they assumed no one would buy it.

It was so "extreme," says Mr. Moroni, "but in the end it was one of our most successful products."

The Milanese know their store well, as on top of producing quirky, colorful and playful design, they also sell serious silver products for occasions such as wedding anniversaries.

This year they are celebrating their 25th anniversary and showing bold new pieces including the "Torq" armchair and table by Daniel Libeskind, and "Tunnels," a limited-edition wooden bench designed by Jakob + MacFarlane (who also designed Georges restaurant on top of the Centre Pompidou). They also sell more affordable design such as the fun "XXX" stools by Mario Cananzi and "Nylon" chaise longue in bright purple by Mr. Sawaya. [www.sawayamoroni.com](http://www.sawayamoroni.com)

— Helen Kirwan Taylor

Tunnels, Bench designed by Jakob + MacFarlane. 24,000 euros.



❖ Design



Clockwise from top left: Fernando and Humberto Campana; glass lamp 'Esperança' (2010); south front of Waddesdon Manor.

# Campana adventures in glass and light

BY EMMA CRICHTON-MILLER

**B**ENEATH THE STREETS of Murano, the island near Venice known for centuries for the production of beautiful glass—lamps, vessels, jewelry, glass objects of every kind—a dramatic scene unfolds. The master glass maker at Venini, the legendary manufacturer of the finest Italian art glass, sits on a chair like a throne, in his overalls, with protective gloves and goggles. The heat is intense as several furnaces, one for each color, blaze simultaneously. The other glass makers move rhythmically, as if in a dance, around the master maker, passing him the long blow pipes they have readied with molten glass, which he then blows and shapes and sends back for more heating. It is an archaic, elemental, intensely physical process.

There is an excited audience. Here to watch the creation of a vase they have designed are two of the world's most favored designers, the Brazilian brothers Humberto and Fernando Campana. This vase is part of a major collaborative project between Venini and the Campana brothers for Waddesdon Manor, a stately home in South East England, the center of which will be a display of chandeliers in Waddesdon's new Contemporary Art and Design Gallery. The choice of the Campana brothers to inaugurate the space is an acknowledgment of their current status—and this is a crucial moment in the collaboration, the only time they will be on-site in Murano during the actual making.

Periodically, long pipes of molten glass are quickly doused in buckets, sending up great spitting clouds of steam. The body of a vase begins to emerge gracefully from the blowing with subtle adjustments this way and that of its basic form. With a deft sweep of a knife, the master maker cuts the lip to give the vase its distinctive profile, a supple coil of surplus apple green glass folding into a basket at his feet. At this point, another glass maker emerges from the shadows with what look like a pair of doll's legs stuck onto the end of his pipe. He puts these into the fire and readies them, while another puts a blob of green on the body of the vase. The legs are stuck on at right angles to the vase. Then the torso and head of a little glass man go into the flames, to be



Clockwise from top: Corbis; Estudio Campana; John Bigelow Taylor

placed carefully on the opposite side of the vase, also at right angles, as if the man is somehow cut in two by the vase.

At this point, it is Humberto, often the quieter brother, who leaps into action. The glass dolls are modeled on the traditional cotton dolls handcrafted in the Brazilian town of Esperança, and Humberto is determined that these glass versions will have precisely the stance he desires. He hovers over the molten vase, directing the glass workers to tilt the legs this way, to splay the feet that way. Fernando comments excitedly, "It is one thing for Venini to reproduce perfection, but to reproduce the imperfection of those dolls is incredible."

A liberating embrace of imperfection is one of the hallmarks of the Campana brothers. Based in Sao Paolo, though of Italian descent, the brothers first emerged onto the international scene in 1993 at the Milan Furniture Fair, with their sumptuous "Vermelha Chair," a nest of red cotton ropes on a stainless steel structure. In 2008, they were elected Designers of the Year at Design Miami, where they created a mountainous, haphazard seating landscape out of natural fibre and amethyst. This year, they are exhibiting work with several different manufacturers at the Milan Furniture Fair, represented perhaps most prominently by models and plans for a pavilion they have designed

for Champagne maker Veuve Clicquot.

Known for their exuberantly inventive one-off or limited edition pieces, they have pioneered a style that marries the recycling of other peoples' detritus—cardboard, plastic chairs, stuffed toys, old tyres, carpet remnants—with a passionate hands-on engagement with natural materials—bamboo, wicker, raffia, rock crystal. Humberto, born in 1953, trained as a lawyer, and Fernando, eight years his junior, as an architect, but they have been making furniture together since the early 1980s: expressive, humane work that tackles head on the paradoxes of life in contemporary Brazil, without ever losing a sense of joyful good humor.

The collaboration with Waddesdon Manor is in many ways an unlikely but happy marriage of Old World and New. An extravagantly turreted French Renaissance chateau set on an English hill, the house was built from scratch in the 19th century by Ferdinand de Rothschild, who filled it with fine French 18th- and 19th-century furniture and decorative arts.

The current custodian, Jacob Rothschild, is a shrewd and passionate collector. Though no longer the owner of Waddesdon Manor, he presides over its collections, adding to them, commissioning new work, and masterminding what has become a 20-year project of renovation. Among many trea-

asures, the house is full of magnificent chandeliers from the 18th and 19th centuries—and indeed, one contemporary chandelier, a suspended explosion of modern porcelain, entitled "Porca Miseria," commissioned in 2003 from the great German lighting designer, Ingo Maurer.

This is not the first Campana adventure with glass. In 2003, they were commissioned by the Austrian crystal company Swarovski to create their first chandelier—an anarchic tangle of raffia tumbling over sleek vertical strands of crystal and optical fibre. Then in 2005, the Campana brothers created an installation of clear glass bells encrusted with vivid green frogs, red and black ladybirds, multicolored cartoon characters, red scorpions and blue whales for Moss Gallery in New York. "We came up with the bells," the brothers have explained, "because our name is Campana, and in Italian 'campana' means 'bells.'"

That was their first collaboration with Venini. The chandeliers they are making for Waddesdon take this experimentation a stage further. The Campanas are used to working directly on the original prototypes for their pieces—as Fernando explains, "we don't work with drawings." But with these, he adds, "we are trying to adapt our way of working." Venini is used to such adaptations, having built its reputation on adventurous collaborations with artists and designers—among them, Carlo Scarpa, Gio Ponti and Ettore Sottsass. Even so, this project has been challenging: one group of large glass chandeliers is named Esperança, or hope, after the town, and incorporates the same glass dolls as on the vase; another series, Esmeralda, of cocoon-shaped lights, in the distinctive Venini green, aquamarine and pink, incorporates rattan, a favorite Campana material.

The star piece in the show, however, will be a chandelier constructed from salvaged fragments of Venini glass, interspersed with those small glass animals you see on sale alongside every canal in Murano. As Fernando explains to me gleefully, "There is a funny monkey, a very funny monkey."

Emma Crichton-Miller is a writer based in London.

From May 1 until Oct. 31  
www.waddesdon.org.uk



# Golf dominance may be shifting

Mickelson, main rival of Woods, takes charge with win at Masters

ON BALANCE, TIGER Woods survived last week's Masters—his first mounting of a public stage since his international sex scandal broke last November—fairly well. He finished in a fourth place tie, did not get stoned by the angry mob and fielded lots of questions from the media with a reasonable simulacrum of openness. Consequently, the buzz in

## Golf

JOHN PAUL NEWPORT

golf this week has shifted almost entirely from Mr. Woods's extramarital dalliances to the prospects for a genuine rivalry of equals between Mr. Woods and the man who won the Masters going away, world No. 2 Phil Mickelson.

But it's possible the rivalry may not be equal. It's possible that Mr. Mickelson has already begun supplanting Mr. Woods as The Man.

As the week wore on at Augusta, Mr. Woods seemed less and less potent, less inevitably the once and future sovereign of the game. By Sunday his shoulders were slumping and his head was shaking in uncharacteristically passive resignation. He kept his game together, barely, with the help of two eagles (one a hole-out from the fairway), but he was visibly leaking power.

A lot was made of the contrast at the end of the tournament between Mr. Mickelson, shedding tears near the 18th green in a long



Tiger Woods and Phil Mickelson (below) at the 2010 Masters golf tournament in Augusta, Georgia.



Reuters (2)

his wife's and his mother's breast cancer, shows signs of wanting to focus his talent and experience on creating a more impressive golf legacy. In the final round Sunday, he pulled off one particularly daring shot, the six-iron from the trees on No. 13 to four feet from the hole, but explained afterward that it wasn't all that much more difficult a shot than a laying-up short of the hole would have been. He had no bogeys at all in his final round 67. No one was ridiculing him Sunday.

Time will tell whether Mr. Mickelson's Masters performance portends a Tour dominating breakthrough. Mr. Woods, of course, could respond by winning the next

three majors. All are on courses where he has done well: Pebble Beach in California, St. Andrews in Scotland and Whistling Straits in Wisconsin.

But if he wants to surge back into form, he will have to fix more than his rusty swing. For one thing, he will have to find a way to control his anger at bad shots, as he said at the beginning of the week he intended to do (to "show more respect for the game") without diluting his intensity. At the Masters, stifling his self-fury, he was like Samson with shorn locks, unable to fight back. A solution won't be easy; he needs new tools. Perhaps, with time, his commitment to Buddhist practice will be the key.

embrace with his wife, Amy, a cancer patient, and Mr. Woods, without his wife, giving a curt television interview a few minutes earlier before flying home to what one imagines is a chilly house. "Yeah, I finished fourth," was all Mr. Woods had to say when asked to put the week in perspective. No gracious words about the other players and story lines, no thanks to the fans for receiving him warmly. (Although, to be fair, he had thanked the fans several times earlier in the week.)

That comparison was unflattering to Mr. Woods, but a more telling one, insofar as a future rivalry is concerned, occurred after the previous day's round. Mr. Woods, dissatisfied with his performance, retired to the range and whacked balls violently for 30 minutes. Then with his retinue in tow like a funeral cortege, darkness descending, he marched slowly across to the putting green.

His face said it all: it was stricken, wide-eyed, confused, seemingly on the verge of panic. He looked more like a scalded Calvinist than the Buddhist at peace he said he is trying to become.

Meanwhile, in the media center, Mr. Mickelson was yucking it up with the press, about how much fun he has monitoring the leaderboards. "It doesn't really change the way I play too much, but I enjoy it. You see the roars and you try to figure out who did what, and the leaderboard tells you," he said. The expression on his face was similarly revealing. He was confident, relaxed, digging the Masters fully as much as any fan.

The main golf point that Mr. Mickelson made throughout the week was how comfortable he felt at Augusta and, more generally, with his game. "You don't have to be perfect," he said after his win. "I hit a lot of great shots, but I made some bad swings and I was able to salvage par. I was able to get at the ball, advance it far enough down by the green where

my short game could take over."

It was, in essence, the same concept that Mr. Woods advanced when he was unchallengeable 10 years ago. He bragged he was able to win even with his "B" game. Mr. Mickelson's version was more tactfully rendered, but still may have the power to get into the opponents' minds.

Jack Nicklaus and Mr. Woods both achieved a level of dominance that intimidated other players. Coming down the stretch, this is a decided advantage. Rivals know they cannot afford mistakes, and therefore often make them.

Mr. Mickelson, heretofore, has generally not scared his opponents. He has just as much natural talent as Messrs. Woods and Nicklaus, if not more. He bonded with the game while still in diapers and won a PGA Tour event as an amateur. But he has never been driven to win at all costs the way Mr. Woods has. He prefers to spend more time with his family and to play with expensive toys.

When it comes to intimidation, he also has other disadvantages. One is his sometimes goofy, know-it-all personality. He signs as many autographs as anyone in the game, but inside the clubhouse he shoots the breeze with other Tour pros even less than Mr. Woods. Plus he does strange things like read books ("A Brief History of Time," anyone?) and lets everyone know about it. At the 2007 Presidents Cup dinner, he lectured from the podium about the proper way to cut gas prices.

Then, of course, there's his tendency to take risks on the course. He's a baby Mozart grown up, mischievous, more enthralled by the daring shot than by grinding out another win. Rivals coming down the stretch can't dismiss the possibility that Mr. Mickelson will do something even dumber than they will.

But that was then and Mr. Mickelson, approaching 40, having spent the last year dealing with

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## ❖ Top Picks

# 'Prima Donna' soars

**LONDON:** "Prima Donna" is the opera Andrew Lloyd Webber would write if he could write serious music. Rufus Wainwright's opera is a romantic throwback to late 19th-century Italian opera and Richard Strauss, except that tying it all together you hear the orchestra's pounding rhythms and broken arpeggios, influenced by minimalist contemporary composers such as Philip Glass and John Adams. The piece had its exciting debut at the 2009 Manchester International Festival; the new production directed by Tim Albery at Sadler's Wells is even better.

The cast is the same save for the excellent new tenor, Colin Ainsworth, as André, the star-struck journalist who has come to interview ageing diva Régine, soprano Janis Kelly, in her vast Paris apartment.

Régine is about to attempt her comeback in the very role in which she lost her voice six years earlier. In this production it was much clearer to me that all this was taking place against the background of *les événements* of 1968, which gives added piquancy to the plot of near-seduction, betrayal and renunciation.

Tristram Kenyon



Janis Kelly as Régine.

How apt that the new production of "Hair," with its Broadway cast should have just opened at the Gielgud—the piece that looks at the

same era from the American point of view. I have to admit to being a veteran of at least three London productions of "Hair," the exhilarating

original and the disappointing 1993 revival. There's been some revision, and in the current version the plot about Claude (the terrific Gavin Creel) being drafted is considerably clearer—and should be even more moving.

But it isn't. The cast is splendid, save perhaps for a slightly menacing Berger (Will Swenson), whose aggressiveness militates against the sweetness that should be the Tribe's chief attribute. As this is missing, most of his spoken dialogue just comes across as goofy. The songs still have their bite, and the dance-fitness of these hippies never ceases to amaze. And during Claude's bad trip the theater was filled with the realistic scent of what we were all smoking in the late 60s.

However, any old way you cut it, "Hair" is now a period piece. What brought tears to the eye in the original production is now history. The cast didn't convince me of their conviction; my twenty-something daughter was not much moved; nor was her father, who was her age when it all hung loose. —Paul Levy  
*Prima Donna on April 16-17*  
[www.sadlerwells.com](http://www.sadlerwells.com)  
[www.hairthemusical.co.uk](http://www.hairthemusical.co.uk)



Pablo Picasso 'Head of a faun,' 1956. Estimate: £18,000-22,000.

## Affordable, by Picasso

**CERAMICS BY PABLO** Picasso are fun—and affordable.

Collecting them is a way of having "a little piece of a great artist," says Christie's specialist India Phillips. On April 21, Christie's South Kensington will include more than 50 ceramic works by Picasso in an Impressionist and Modern Art sale.

## Collecting

MARGARET STUDER

Estimates range from £800 to £22,000, a far cry from his painting estimates in coming auctions. Picasso's painting "Nude, Green Leaves and Bust" (1924), for example, is expected to fetch around \$80 million at Christie's on May 4 in New York. In London on June 23, Christie's will offer his "Portrait of Angel Fernandez de Soto" (1903), valued at £30 million-£40 million.

Picasso became interested in ceramics after visiting a craft fair in 1946 at Valauris in the south of France where he saw the works of the Madoura Pottery workshop. An enthusiastic Picasso was given his own space at Madoura where he produced over the years more than 3,000 objects (plates, bowls, vases, figures and painted tiles) that are full of wit and his favorite themes (faces, animals and bull fights). Hundreds were made into editions.

All the works in the sale feature Picasso's stamp, mark or signature. This is important as there are plenty of fakes around. A plate decorated with the head of a donkey from 1950 in an edition of 60 is estimated at £800-£1,200; a wide-eyed Aztec vase with four faces from 1957 in an edition of 50, at £15,000-£20,000; and a unique glazed tile with a mischievous faun, at £18,000-£22,000.

Prints are another way of getting an affordable piece of Picasso. At the 25th London Original Print Fair at the Royal Academy from April 29-May 3, dealer Frederick Mulder will bring 25 Picasso linocuts priced from £250 to £25,000.

# 'Ben Retrospective': new ways to shock

**LYON:** "Everything is art," declared Benjamin Vautier, mostly known simply as Ben, 50 years ago. Now 75 years old, the Nice-based artist/performer has spent the past half-century exploring new ways to shock, astonish and amuse. In the footsteps of his avowed spiritual grandfather,

Marcel Duchamp, Ben is gleefully stripping himself bare in a spectacular show at Lyon's Musée d'Art Contemporain, entitled "Ben Restrospective—Strip-tease Intégral," featuring more than 1,200 artworks in a sprawling 3,000-square-meter exhibition space.

A mix of provocative neo-Dadaist clown, philosopher and astute businessman, Ben is probably one of the best known and least known artists around. His tongue-in-cheek naïve aphorisms are mass-marketed on everything from pencil cases to T-shirts. But that hardly sums him up. After wandering through this dizzying, colorful show, jest gives way to a kind of profundity.

Curated by American art critic and historian Jon Hendricks, the exhibition features the artist's trademark questioning of art, truth, doubt, ego, consumerism, sex and other pithy topics ("Art is useless, go home"), but also shows a relentless pursuit to connect art with life.

Divided into three floors, the first level of the show is a historical sweep of Ben's early years (1957-73), and his involvement in the 1960s Fluxus movement, an international group of performance artists founded by George Maciunas, with the likes of Nam June Paik and Yoko Ono as members. Here you discover photos of the young artist's antics, like the 1962 portraits of

the "living sculpture," in which he exhibited himself for 15 days in a London shop window with a £250 "for sale" sign.

The second level is a riotous array of eye-catching works. There are sculptures made from recuperated junk (dolls, buttons, shoes, a hairdryer, plastic food and toys), collages (a real human skull with the caption, "Another one who will never have known Ben"), and 20 thematic spaces, like the red-curtained boudoir chockablock with racy works, entitled "Ben Sex Maniac."

The comparatively more restful third floor features his sly reinterpretation of the 20th-century modern Masters, from the giant annotated comic-strip take of Manet's "Luncheon on the Grass" ("La Nuit des Voyeurs," 1994) to a Duchamp "ready-made" mobile à la Ben ("Mobile," 2010)—a furry stuffed animal, toilet paper, a cane chair and stacked vinyl records—all dangling from the ceiling.

—Lanie Goodman

*Until July 31*  
[www.mac-lyon.com](http://www.mac-lyon.com)



'Les autres...' (2006) by Benjamin Vautier.

# Bieito's 'Parsifal': bloody mayhem, spiritual longing

**STUTTGART:** In Europe's opera houses, Spanish director Calixto Bieito has a reputation somewhere between Quentin Tarantino and Jack the Ripper. Noted, admired, derided and even feared for his radical reinterpretations, Mr. Bieito, 46 years old, never misses an occasion to inject acts of sexual violence into the story at hand, giving rise to a whole new operatic sub-genre, which could be called "Slasher Mozart." Now he brings his cabinet of bloody props to Stuttgart's Staatsoper, where he is staging a sexy, superb new production of "Parsifal," Richard Wagner's 5 1/2 hour swan song of chastity and redemption. This time, the usual chorus of boos has been drowned out by critical raves, with Mr. Bieito more than demonstrating his genius for finding

the brand-new in the familiar realm of the standard opera repertoire.

"Parsifal"—set in a mythological version of medieval Spain, and telling a story that spans years—is moved all the way up to our own near future, which, as Mr. Bieito imagines it, has undergone something like an old-fashioned nuclear war. Instead of a dark forest or a brooding castle, much of the action takes place in the shadow of a blown-up highway overpass, where scraggly dressed knights, who look like post-apocalyptic rappers, demand redemption, or Flower Maidens, who are turned into mock-virginal sex dolls, stab themselves silly.

Incongruously, the opera tells its preposterous story of relics and curses with some of Wagner's most

glorious music, especially in the celebrated second act, when Parsifal, the heroic tenor (Andrew Richards), resists the temptations of Kundry, the doomed mezzo-soprano (Christiane Iven). During the act's musical high point, Mr. Bieito sullies Parsifal's on-stage character by having him casually murder one of the nearby Flower Maidens—perhaps the oddest of his many bloody add-ons. But throughout the evening, he nevertheless instills the performance with a mood of spiritual longing, just as Wagner intended.

—J.S. Marcus  
*Until April 25*  
[www.staatstheater.stuttgart.de](http://www.staatstheater.stuttgart.de)

Stuttgart Staatsoper chorus, top, Matthias Holle as Titirel.



Martin Sigmund



## Moscow On the Seine

Early in the evening of March 29, 1814, the Russian army glimpsed the spires of Napoleon's capital for the first time. An officer, Alexander Mikhailovsky-Danilevsky, later recalled a general cry of "Paris! Paris! . . . Forgotten in a moment were the fatigues of the campaign, wounds, fallen friends and brothers: overwhelmed with joy, we stood on the hill from which Paris was barely visible in the distance." The soldiers' enthusiasm was not unwarranted. After two years of nearly continuous fighting against Napoleon in the longest campaign in European history—a campaign that had marched the Russian army from Vilna in the west, eastward to Moscow, then all the way to Paris—the end to the conflict seemed for the first time to be as close at hand as the city rising on the horizon.

Dominic Lieven relates the tale of this campaign with masterly skill in "Russia Against Napoleon." It is a story that students of European history and admirers of Russian literary classics think they know well: Napoleon invaded Russia in 1812 and stayed too long; was trapped by the Russian winter and stymied by the nationalistic heroism of the Russian people; destroyed his Grande Armée in an ill-timed retreat across the snow-covered, war-ravaged fields; and was slowly pushed back to Paris by the reformed and newly invigorated coalition of Great Powers (Britain, Austria, Prussia and Russia). In

1814, as every schoolchild once knew, Napoleon was dispatched to Elba, leaving open the possibility that Russia would dominate the recently liberated Continent.

Mr. Lieven, a professor of Russian history at the London School of Economics, paints a far more textured picture of Russia's crucial role in halting Napoleon's advance and containing France within its historic borders. "Russia Against Napoleon" is informed by Russian sources and focuses not only on Russia's oft-praised people but also on its oft-underappreciated leaders.

Along the way, Mr. Lieven debunks various myths that play down the achievements of Russia's military. As he notes, France itself—but also Russia's allies and even Russia's great nationalist writer, Leo Tolstoy—preferred to portray Russia's victory as the triumph of a hardy, resistant people and the vagaries of circumstance. Mr. Lieven insists on restoring credit to Russia's military forces, as well as to its leaders. Among the book's many virtues, it explains in engaging detail how Russia managed to mount first a defense against the greatest military mind of the day and then a successful offensive, culminating with the Cossack Life Guard "in their scarlet tunics and dark-blue baggy trousers" parading down the Champs Elysées.

In Mr. Lieven's eyes, this story has two great heroes, and neither is Mikhail Kutuzov, the Russian general lionized by Tolstoy and, later, Stalin. Mr. Lieven praises Kutuzov, the commander in chief of the Russian forces, for his courage, skillful soldiering and mastery of public relations, but the author does not consider him the military genius that tradition has trained us to see. Rather it is the czar, Alexander I, and the historically undervalued Mikhail Barclay de Tolly, minister of war and the commander of the Russian forces

before and after Kutuzov, who inspire Mr. Lieven's admiration. Barclay de

Tolly was responsible for Russia's successful strategy of "deep retreat," which he had recommended as early as 1810. The idea was to lure the French far into Russia's heartland, stretching out their supply lines and making a potential French retreat crippling and costly. He was under constant criticism in his day for abandoning Russian ground to the French in 1812 without any real resistance, and he was under perpetual suspicion from the "Old Russian" camp at court and in the army because of his "foreign origins"—even though his family, of Scottish descent, had lived in the Russian Empire since the mid-17th century.

And Czar Alexander, often por-

trayed as unpredictable and ungrounded, frequently shows good leadership and diplomatic finesse in Mr. Lieven's telling. The seemingly all-powerful monarch struggled against the constraints imposed by his empire's enormous size, scattered population, inefficient communications, brutal weather and inept bureaucracy. Those challenges were magnified by a landowning aristocracy that effectively had the power of the purse; Alexander had to rely on the nobility for raising manpower and taxes.

Despite these constraints, Alexander proved an effective wartime leader, particularly after 1812, when the conflict moved out of Russia and diplomacy became paramount. He recognized that only a peace signed in Paris could guarantee the restoration of order in Europe and the security of Russia; but he also saw that Russia alone could never defeat the French forces. A victory over Napoleon was possible only because Alexander managed to form a grand alliance and keep it intact. This coalition-building, Mr. Lieven argues, was the czar's greatest achievement. Russia's triumph is also a

story of logistics, supplies and, above all, the horse. The country's leaders mobilized what Mr. Lieven calls "the sinews of Russian power": its vast population (although much smaller than the combined numbers at Napoleon's disposal); its outstanding and plentiful horse stock; its arms

manufacturing; and even the sometimes unstable economy. Of these, it is the horse, and Russia's ability to mobilize its light cavalry to harass Napoleon's rear-guard as it retreated, that receives the greatest attention in the book. Coming in a close second to the horse in significance were the victual-

lers who managed to feed and supply more than a half-million troops during the two-year campaign.

Mr. Lieven ends by arguing that in 1814, as in the present day, the security of Russia and of Europe were interdependent. True enough, but he also shows in this absorbing book that the defeat of Napoleon hinged on the resources, leadership and sacrifice of the Russian empire.

Ms. Siegel is a history professor at Ohio State University.



## About an Author, Much Ado

Certain skeptical readers have maintained for more than 150 years that William Shakespeare did not write the plays we attribute to him. According to these skeptics, Shakespeare was a front man for some very talented writer who had a reason to keep out of sight—whether because, like Francis Bacon, Philip Sidney or the Earl of Oxford, he was too grand or politically vulnerable to claim credit or because, like the playwright Christopher Marlowe, he was officially (but not really) dead. The skeptics have even put forward Queen Elizabeth I as the true author of "Hamlet" and "Macbeth."

Shakespeare scholars generally avoid the "authorship controversy," viewing it as a place for crackpots. All credit, then, to James Shapiro for making it the subject of a book-length study. In "Contested Will," Mr. Shapiro takes up skeptics' arguments, showing how they grow out of a cultural milieu rather than objective evidence. He is an erudite Shakespearean, though skeptics may feel that "Contested Will" does not vanquish their strongest argument.

Why is Shakespeare's authorship doubted at all? Mr. Shapiro

notes that the documentary record of Shakespeare's life is thin, and what we do know is rather banal. More important, Mr. Shapiro says, the playwright experienced an apotheosis in the centuries after his death. By the Romantic era, with its idea of the artist as a god-like genius, the disparity between the greatness of Shakespeare's work and the triteness of his life became unsustainable: Readers found it difficult to accept that a glove-maker's son of limited education—who men-

tioned no library or books in his will and who hoarded malt while his neighbors

starved—possessed the breadth of experience, knowledge and sympathy to write the plays we think of as Shakespeare's.

Mr. Shapiro discusses the dangers of inferring a writer's life from his compositions. But most attention goes to two skeptics and the theories they launched into a receptive world.

Delia Bacon (1811-59) was a brilliant teacher and lecturer. Convinced that William was too ignoble to have written the plays, she claimed that they were the collective effort of a clique of defeated Elizabethan politicians led by Sir Francis Bacon (1561-1626), a philosopher, public official and

writer. The plays express a political radicalism that, in Delia's reading, matched Bacon's attempt to "organize a popular opposition against the government."

Delia Bacon (no relation to her author-candidate) was vague about the precise membership of Bacon's clique and never revealed the cipher that she claimed to have found in the plays. Eventually her wits failed her, and she died in an institution. And yet her theory took hold. It was treated seriously by Mark Twain, for instance. Emerson and Carlyle were fascinated by her ideas.

John Thomas Looney (1870-1944) was the next major skeptic. Also a teacher he was prominent in Newcastle's Church of Humanity, a feudally minded group that worshipped Shakespeare and other great cultural figures. Looney (pronounced LONE-ey) came to believe that Shakespeare's works expressed a nostalgia for feudal culture. He also identified an aristocratic sensibility in the plays that sent him looking for a suitable nobleman.

Biographical and literary "analysis" convinced him that the Earl of Oxford, Edward de Vere (1550-1604), was his man. Oxford was well read, well traveled and literary. Looney's thesis, too, remains popular to this day. Freud

was an ardent believer, since the Oxford thesis would make the playwright fatherless during the writing of "Hamlet," a crucial aspect of Freud's Oedipal interpretation of the play.

Mr. Shapiro does a wonderful job of showing that Bacon and Looney were very much of their time

and place. Delia's America, a country still finding its feet, venerated Francis Bacon as a figure of genius. Her time was also one of codes: She was even an acquaintance of Samuel Morse. Looney's nostalgia for a vanished way of life was intensified by World War I, "the culminating product of modern materialism."

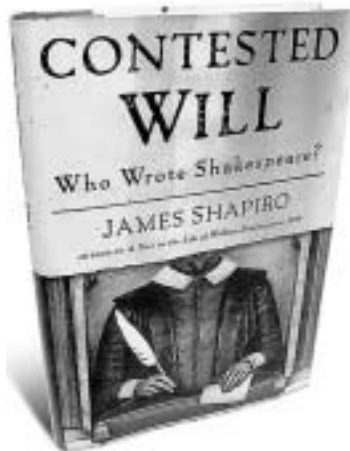
Both theories were elaborated by others to the point of madness. A "cipher wheel" for decoding texts supposedly revealed that Bacon was Queen Elizabeth's

child. The Oxfordian's leader established the "truth" through a séance. Mr. Shapiro has fun with all this but takes care to note that, thanks to recent textual analysis, we know that some of Shakespeare's lesser plays—e.g., "Timon of Athens"—were works of collaboration with lesser artists.

"Contested Will" is a bravura performance, but it lacks a final act. Mr. Shapiro simply dismisses the skeptics' one rational claim—that William Shakespeare could not have known all that the plays' author clearly knew. Mr. Shapiro argues that a man without a university education or library could write plays drenched in extensive literary allusion by buying, borrowing or browsing books. He could fashion striking falconry metaphors by (presumably) "frequently observ[ing] the rich at play." He could display an intimate knowledge of Italy by having "a few choice conversations."

Mr. Shapiro may be right. But to understand how a man can browse, observe and chat and then write "Hamlet," "Lear" and "Othello" may require a different collaboration—between neuroscience and criticism. Until then, we may know that Shakespeare wrote his plays, but we still won't know how.

Mr. Rosenberg is a writer and editor in New York.





# time out



## Amsterdam art

"A Day in the Life of the Golden Age" exhibits 30 Golden Age paintings by the likes of Vermeer and Rembrandt, depicting everyday activities such as waking up, eating, sleeping, dressing, working and relaxing.

Rijksmuseum  
Until June 13  
☎ 31-2067-4700-0  
www.rijksmuseum.nl

## Basel art

"Gabriel Orozco" shows contemporary art such as installations, sculptures, photographs, paintings and drawings by Mexican artist Gabriel Orozco.

Kunstmuseum Basel  
April 18-Aug. 8  
☎ 41-61-2066-252  
www.kunstmuseumbasel.ch

## Berlin art

"Feelings are a Private Concern" explores Verism and the New Objectivity art of the Weimar Republic, with 130 watercolors alongside paintings and sculptures by Otto Dix, George Grosz, Max Beckmann, Conrad Felixmüller and others.

Sonderausstellungshallen  
Kulturforum  
April 23-Aug. 15  
☎ 49-30-2664-2304-0  
www.smb.museum

## Dublin art

"Vertical Thoughts: Morton Feldman and the Visual Arts" offers music scores, record covers, photographs and art by 14 artists associated with the American composer, including Willem de Kooning, Piet Mondrian, Jackson Pollock and others.

Irish Museum of Modern Art  
Until June 27  
☎ 353-1-6129-900  
www.imma.ie

## Edinburgh art

"Sean Scully: Iona" showcases paintings and photographs by the two-time Turner prize nominee, created in his New York studio 2004-2006.

Ingleby Gallery  
April 17-June 19  
☎ 44-131-5564-441  
www.inglebygallery.com

## art

"Confrontation" brings together old Masters and modern art depicting female nudes, including work by Lucas Cranach, Albrecht Dürer and Otto Dix.

National Galleries of Scotland  
Until July 18  
☎ 44-131-6246-200  
www.nationalgalleries.org

## Glasgow art

"Glasgow International Festival of Visual Art" presents exhibitions across the city, including a selection of drawings by Joseph Beuys, installations by Swiss artist Christoph Büchel and new film work by Irish artist Gerard Byrne.

Until May 3  
☎ 44-141-287-8994

www.glasgowinternational.org

## Helsinki art

"Common Things" presents photography, paintings, installations and video work by contemporary Scandinavian artists, including Tellervo Kalleinen, Oliver Kochta-Kalleinen and Kristina Muntzing.

Museum of Contemporary Art Kiasma  
Until Sept. 12  
☎ 358-9173-3650-1  
www.kiasma.fi

## art

"The Father, the Son and the Pyhäjärvi Lake" offers contemporary sculptures by Matti Kalkamo, Heli Ryhänen and Hanna Jaanisoo, examining the theme of fatherhood.

Kunsthalle Helsinki  
Until May 9  
☎ 358-9454-2060  
www.taidehalli.fi/

## London fashion

"Grace Kelly: Style Icon" shows 50 outfits worn by Grace Kelly during her Hollywood career as well as Princess Grace of Monaco ensembles designed by her favorite couturiers, Dior, Balenciaga, Givenchy and Yves St. Laurent

Victoria and Albert Museum  
April 17-Sept. 26  
☎ 44-20-7942-2000  
www.vam.ac.uk

## theater

"Ruined" is the European premiere of the 2009 Pulitzer prize-winning drama by Lynn Nottage, set in the Democratic Republic of Congo during civil war.

Almeida Theatre  
Until June 5  
☎ 44-20-7359-4404 (box office)  
www.almeida.co.uk

## circus

"Compagnie XY: Le Grand C" stages 17 young French acrobats in a 360-degree ring of acrobatics, dance and music as part of the Roundhouse "Circus-fest."

Roundhouse  
April 17-24  
☎ 44-844-4828-008  
www.roundhouse.org.uk

## music

"The Lord of the Rings: The Two Towers" is a live performance of Howard Shore's score by the London Philharmonic Orchestra to a high-definition screening of the Peter Jackson film.

Royal Albert Hall  
April 23-24  
☎ 44-207-5898-212  
www.royalalberthall.com

Top, 'La DS' (1993) by Gabriel Orozco, on show in Basel; right, Grace Kelly photograph (1955) by Erwin Blumenfeld, at the Victoria and Albert Museum, London.

artworks by contemporary and established artists, examining Europe's old East/West divide with art by Sanja Ivekovic, Tobias Putrih and others.

Centre Pompidou  
Until July 19  
☎ 33-1-4478-1233  
www.cnac-gp.fr

## Tallinn art

"Ellinor Aiki" is a retrospective of work by the legendary first established Estonian female artist, showing paintings and early monotypes.

Adamson-Eric Museum—Art Museum of Estonia  
Until June 13  
☎ 372-6026-001  
www.ekm.ee

## Utrecht art

"Frank Halmans: Intussen/Meanwhile" sees the Dutch artist converting the Centraal Museum's Middle Ages art gallery into an eight-room motel to show his own art.

Centraal Museum  
Until July 4  
☎ 31-30-2362-362  
www.centraalmuseum.nl

## Vienna art

"Endangered—Conserved—Presented" reunites the winged altar-pieces of the Korbinian altar of the St. Korbinian pilgrimage church in Assling, Germany, created by Friedrich Pachter.

Prunkstall Lower Belvedere  
Until July 18  
☎ 43-1-7955-70  
www.belvedere.at

## Warsaw art

"Gender Check: Femininity and Masculinity in the Art of Eastern Europe" showcases 400 works including paintings, installations, photography, posters, films and videos from Eastern European artists 1960—present.

Zacheta National Gallery of Art  
Until June 13  
☎ 48-22-8275-854  
www.zacheta.art.pl

Source: WSJE research



From top: © 2009 Gabriel Orozco, © The Estate of Erwin Blumenfeld 2009