

FRIDAY-SUNDAY, FEBRUARY 19-21, 2010

WEEKEND JOURNAL.

EUROPE



Luxury hammams

Istanbul rejuvenates its old bathhouse tradition

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WEEKEND JOURNAL

EUROPE

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Chair by Mies van der Rohe, (1927), on show in Helsinki.

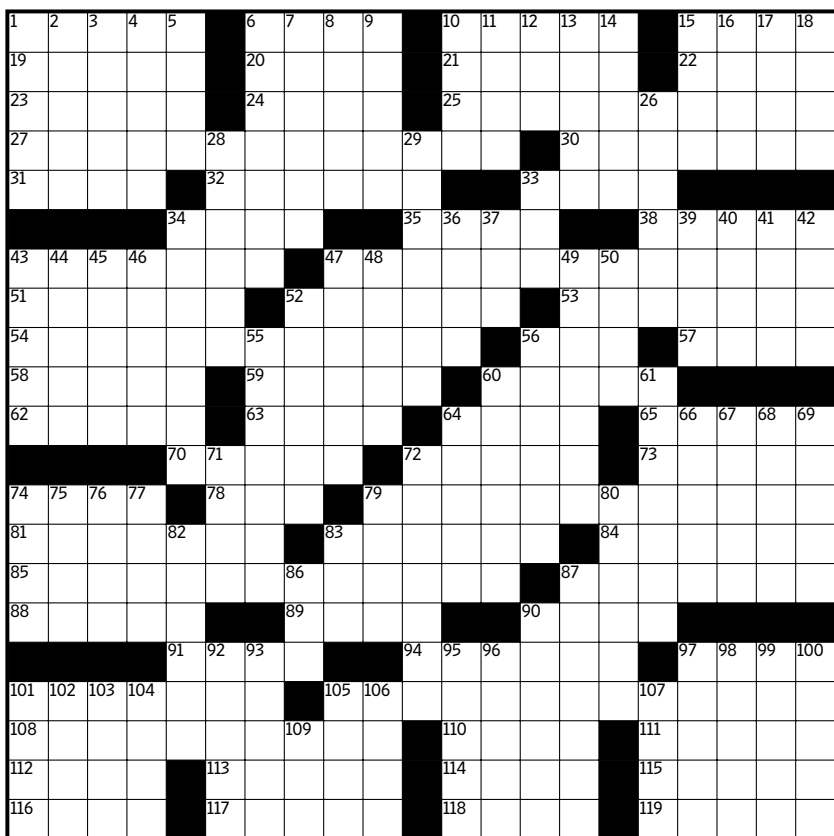
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❖ Fashion

Finding London's new talent

As Fashion Week begins, up-and-comers get a watchful eye

BY PAUL SONNE
AND BETH SCHEPENS

CHRISTOPHER KANE, MARIOS Schwab and Jonathan Saunders may not be famous A-list fashion designers—at least not yet. However, they are some of the up-and-comers expected to receive close attention at London Fashion Week, which begins this weekend.

Between shows from major labels like Burberry, Paul Smith and Vivienne Westwood, the fashion industry will look to London's runways for their traditional position: a springboard for new talent rather than a destination for international stars. The city has cultivated that role with programs and funding to foster fresh talent. The newest crop of British designers will be laboring in the long shadow cast by Alexander McQueen, the provocative and trend-setting designer whose death Feb. 11 was confirmed as a suicide at an inquest Wednesday.

Many of the shows will feature work by designers hoping to repeat Mr. McQueen's rise. The son of an East London taxi driver, Mr. McQueen staged avant-garde shows in London in the 1990s, then decamped to Paris, where he rose to world renown. "A lot of young designers here are compared to him, sometimes unfavorably. It's hard to avoid him whichever way you turn," says Lulu Kennedy, founder of Fashion East, a London nonprofit whose fashion shows are a platform for young talent.

Messrs. Kane, Schwab and Saunders are graduates of London's prestigious fashion college Central Saint Martins, as was Mr. McQueen. Their shows, seen last year by Anna Wintour, U.S. Vogue's editor-in-chief, at London Fashion Week, head to the runway this coming week.

With New York Fashion Week ended Thursday, the fashion industry arrives in London and then will go to Milan and Paris for shows. While London designers showcase edgy and artistic clothing, the catch is that their collections often aren't commercial.

Mr. Kane's often playful designs have been met with a combination of critical acclaim and commercial success. Since he launched his own label in 2006, his collections have evolved from tight, body-conscious dresses into sophisticated takes on shape and tailoring. While his silhouettes still hug a woman's curves, sometimes appearing to hold them

in, his designs have become more wide-ranging and more serious. Still, there is always something unexpected: a skirt like a page from a children's pop-up book, or a roaring-gorilla print dress.

"You're always wondering what Christopher is going to do next," said Erin Mullaney, buying director at the London department store Browns. "It's very interesting because it's modern and always doing something new. He doesn't look back on history."

Mr. Schwab made his name with bondage dresses some five years ago and has since developed a reputation as an intellectual. His label's runway shows often take the audience through a series of ideas—about modern life, fashion, science, womanhood. In New York this past week, his debut as the creative director at American label Halston showed a flirty side to his modern look, with long draped dresses and shorter garments with layered and twisted fabric.

Mr. Saunders's background in textiles helps his collections stand out. A Scot, who works as the creative director for Italian label Polini in addition to designing for his own label, he first became known for his prints and colors. He also has given his designs a modern architectural arc, combining sometimes severe linear structure with soft feminine touches, such as luxurious fabric or elegant draping.

A fourth notable young designer is Mark Fast, another Central Saint Martins graduate, who made headlines last season when he decided to use larger-size models on the catwalk. His show featured skin-tight, often see-through mini-dresses with low necklines.

The British Fashion Council will live-stream more than 25 fashion shows this season on the Web as part of a digital initiative, making London the first of the international fashion weeks with a dedicated digital schedule.

The Central Saint Martins graduate show, also to be streamed online, is a highlight of London Fashion Week because of its reputation as a launching pad. Mr. McQueen got his big break there in 1994, when the fashion writer Isabella Blow noticed his collection, in a Jack the Ripper theme, and purchased it in its entirety.



Clockwise from bottom left: Two designs by Marios Schwab; a dress by Christopher Kane and one from Jonathan Saunders.

Arbitrage

The i2 Segway for individuals

City	Local currency	€
New York	\$6,215	€4,539
Brussels	€5,595	€5,595
London	£5,200	€5,968
Rome	€5,988	€5,988
Paris	€6,650	€6,650
Frankfurt	€8,530	€8,530

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



From top to bottom: Getty Images, WireImage (3)

Tasting Havana's perfect smoke

Cigar aficionados rub shoulders, puff at Cuba's tobacco fest

BY WILL LYONS

IN THE EMBAJADORES room at the Habana Libre hotel the air is thick with the sweet, honeyed smoke of cigars. Outside, Havana's La Rampa street bustles with the sound of the early-evening crowd. A queue forms around Coppelia's parlor, a favorite with the locals, reputedly making the best ice cream on the island. Beyond, a short walk away, lies the Malecón, the weathered promenade that snakes its way around Havana's northern coastline, busy filling up with Cubans who go there to meet, flirt, smoke and exchange gossip.

Back inside the Habana Libre, once the headquarters of Fidel Castro's revolutionary armed forces, the Embajadores room is virtually full. Around 500 cigar aficionados, a mix of distributors, importers, specialists and enthusiastic smokers have gathered for the premiere of Trinidad's Robusto T.

On that evening a year ago, it is the first time the cigar is smoked anywhere in the world. Among the aficionados it is well received. Of the many descriptions heard that night is woody, spicy, full-bodied and creamy. Many people compliment it on having a wonderful draw.

As the cigars are handed out on trays, all eyes turn to a small group of VIPs notable for their late arrival. Among them is David Soul, better known as the actor who played Hutch in the television series "Starsky and Hutch." For a moment he's in danger of upstaging Fidelito, Fidel Castro's son, a regular at such occasions. Welcome to night three of the Festival del Habano, a week-long celebration of the Cuban tobacco industry. If you thought the world of wine appreciation was niche, try cigars.

One year on, anyone who is anyone in the cigar world will this weekend be flying into Havana's Jose Marti International Airport for the 12th annual festival. They will get five days of cigar tastings, tobacco-plantation visits, seminars, factory tours and smoking, lots and lots of smoking.

It is, says Simon Chase, a former director of London-based cigar importer Hunters & Frankau and a festival regular, a chance to rub shoulders with the movers and shakers in the Cuban tobacco industry and experience the tradition of Cuba's cigar lineage first hand.

It was through Mr. Chase that I enjoyed my first experience of cigars in 2004. My first lesson was not to inhale—as with wine, cigar appreciation is all about the taste. (Although it is worth pointing out that the U.S. National Can-

'Like a fine wine, each cigar is a blend of aged tobacco. So one doesn't inhale, one gently puffs, rather like sipping vintage Bordeaux.'

cer Institute warns that there is no safe tobacco, and cigar smoke, like cigarette smoke, contains toxic and cancer-causing chemicals that are harmful to both smokers and nonsmokers.)

"One tastes a cigar and smokes a cigarette," Mr. Chase told me. "In that sense it is an entirely different experience. Like a fine wine, each cigar is a blend of aged tobacco. So one doesn't inhale, one gently puffs, rather like sipping vintage Bordeaux."



Above, a Cuban man smoking a cigar gathers tobacco leaves for drying; right, Cuban models carry cigars during an auction and gala dinner at the end of the 11th annual five-day Festival del Habano in February 2009.

Second page clockwise: Cigar aficionados attend a gala dinner closing the festival; cigars ready to be packed in boxes are placed on a table at the Cohiba factory in Havana; a Cuban woman has her cigar lit by another cigar aficionado at a dinner during the festival, at Club Habana.



Getty Images (2)

With this in mind I was invited a few years ago to judge in a contest to ascertain which brand of Cuban cigars matched best with Scotch whisky. After sipping and puffing my way through a number of combinations, I found that the sweeter the beverage the better the match. So port and rum work very well with most cigars. Some whiskies and particularly red wine (although premium aged blends and sweeter single malts tend to be an exception to the rule) do tend to dry the palate, which can leave a nasty, bitter flavor. In the end we chose Macallan, a whisky noted for its mahogany color and distinctive nose of dried fruit, chocolate orange, wood spices and full, rich oak flavor; which we paired with a Partagas Piramides cigar.

It was on that first trip to the Festival del Habano that I was struck by the similarities between wine appreciation and cigar appreciation. Both are agricultural products, have long and distinguished histories, command the same attention to detail in production and packaging, and can age for many years.

Moreover, as a great wine is defined by the terroir of its vineyard, so the character of a fine cigar is intimately connected with the

land where the tobacco grows.

A key fixture of the festival is a visit to one of Cuba's tobacco-growing regions. The early-morning drive from Havana to Vuelta Abajo in the westernmost corner of the Pinar del Rio tobacco-growing province passes through a patchwork of fields filled with lush, green plants.

Visually, I found it reminiscent of Chile's Maipo valley, although instead of vineyards there are tobacco fields. Around 80,000 acres of tobacco are planted each year in the region. The growing process lasts around 10 months ending with the harvest between January and March.

After the harvest, the leaf is taken to the farmer's curing barn where it is hung, dried and gathered together before undergoing a natural fermentation. This process sweats out the impurities, reducing acidity, tar and nicotine, and creating a finer, purer flavor. The leaves are then hand-sorted into sizes before being baled up and transferred to the warehouse, where they are left to age for three years.

The next step mirrors the blending art found in the wine and Scotch whisky industry as each tobacco plot produces a variety of fla-



Clockwise: Associated Press, Reuters, Corbis

vors, which the master blender, or ligador, selects. The final blend is then rolled in the many factory houses dotted around Havana. In that sense, it is one of the world's last luxury-goods items to be produced on a mass scale by hand.

As a shorthand guide, those wanting a full-bodied rich cigar should look out for Partagás, Cuaba, Bolivar and Ramón Allones. Perhaps a little lighter, but still heavy are Cohiba, Montecristo, Vegas Robaina and Trinidad. Romeo y Julieta, Quintero, Punch and H. Upmann offer a lighter smoke. The most delicate flavors are achieved by Hoyo de Monterrey, San Cristóbal de la Habana and Guantanamera, which creates a nutty, intense and fragrant flavor.

This year, at the 12th festival, there will be a presentation of a new size of Romeo y Julieta cigar created with women smokers in mind. Mr. Chase welcomes the development but says, ironically, it is the male interest that has fueled the recent interest in the product.

"One thing about cigar smoking is that it is predominantly a male preserve," he says. "Over the years there have been quite a lot of male bastions assailed and taken over by the other gender. Here is one [cigar smoking]

which is still a male preserve."

Ranald Macdonald, managing director of the London-based restaurant group Boisdale, has been taking a group to the festival for the past 10 years. He says that the pace of economic change in Havana has been such that a decade has been comparable to 40 years in Europe. As a result there has been a general improvement in cigar manufacturing, and thus the overall quality of cigars has never been higher.

"Cigars now taste so much better than they did 10 years ago," Mr. Macdonald says. "This is down to a number of improvements but to give one example, from 2002 they have been freezing cigars which has eliminated tobacco-eating pests such as weevil."

This weekend, Mr. Macdonald's group will be scouring the cigar shops of Havana to stock up on a year's supply of tobacco.

"Havana is one of the most enigmatic places on earth," he says. "And everything about it, from where it sprung from in the 17th century to what it went through in the 20th century to where it is now, makes Europe feel rather dull." I'll smoke to that.

The 12th Festival del Habano takes place in Havana from Feb. 22 to 26.

Drinking to good health

DO YOU REMEMBER that scene at the end of "Raiders of the Lost Ark," the one where a workman is seen wheeling a trolley holding a wooden crate marked Top Secret? As the camera pans back it

Wine WILL LYONS

reveals a giant warehouse where the U.S. government stores the Ark of the Covenant. I sometimes feel there is an even bigger warehouse out there packed with row upon row of boxes full of research relating to wine and health.

It seems we cannot move these days for news stories telling us how wine is either bad for you or good for you. Does it lower cholesterol or raise cholesterol? Maybe it lowers good cholesterol and raises bad cholesterol; maybe it doesn't affect cholesterol at all?

This week we had another story describing how one French wine producer is attempting to cash in on the health benefits of wine by producing a range of health foods from grape skin extracts. So we will have a range of pills, health tonics and dietary supplements from discarded grapes that capture all the health-giving benefits of wine without the danger of consuming the unhealthy bits such as, one presumes, alcohol.

For the uninitiated, wine and health can be a minefield. I don't pretend to be an expert but from the plethora of studies published it appears that antioxidant-rich red wine protects against cancer, heart disease, high cholesterol and obesity. Of course, on the down side, drinking too much wine is bad for your liver, can neutralize any health benefits incurred from drinking moderately, and can run the risks of alcohol abuse and alcoholism.

One question I often get asked is whether one wine is healthier than another. As a rule of thumb, it is fair to say that the research suggests that red wine contains more antioxidants and so is healthier than white. But which red wine? In a world where wine is produced from California to Canberra in a multiple of different styles, is it possible to find a wine style that is healthier than another?

One person who has devoted a

great deal of time to this very question is Professor Roger Corder and his team at London's William Harvey Research Institute. His findings, which took in five years of research, were published in his 2006 book, "The Wine Diet."

Mr. Corder claims that drinking red wine halts the production of endothelin-1, a molecule connected with coronary heart disease. The production is halted due to the presence of certain types of polyphenols, known as procyanidins, which are abundant in some young red wines. These are also the compounds responsible for the wine's color, tannins and flavor. It is these polyphenols that are responsible for acting on blood vessels to suppress endothelin production and thus help prevent heart disease.

Mr. Corder argues that by drinking two to three small glasses of wine a day, high in procyanidins, we can improve the function of blood-vessel linings and help ward off the dangers of heart disease, stroke, diabetes and dementia. It is important to note that the evidence suggests that moderate daily intake is essential as the effects of the wine only work, like an aspirin, for a short period of time. One cannot gain the same benefit by drinking more wine less frequently. So bad news for those who only drink on the weekend—that end-of-week splurge can actually do more harm than drinking moderately throughout the week.

But what is really interesting about Mr. Corder's research is that he claims to have identified which wines are high in procyanidin. These are wines that undergo a long fermentation, during which the grape skins and seeds spend as much time in their juice as possible. As a broad generalization, one could argue that these are wines that are made in the traditional way.

Having ascertained what makes a wine good for you, Mr. Corder then goes on to identify a short-list of procyanidin-rich wines. His research suggests that the St. Mont and Madiran appellations in the southwest of France, particularly those produced from the Tannat grape, are some of the healthiest wines in the world. I try to enjoy them as frequently as possible.

DRINKING NOW

2005 Madiran Plenitude

Producteurs Plaimont.
Gascony, southwest France

Price: **about £17 or €19.50**

Alcohol content: **14%**

The wines from the Madiran are big, full-bodied and rustic. I love them, but be warned they are best with food. This example has slightly softer fruit, with a notable hint of oak and is reminiscent of hearty plum jam.



By J.S. Marcus

FOR CENTURIES, PLEASURE combined with practicality in the hammams, or bathhouses, of Istanbul, where everyone from the humblest worker to the sultan himself regularly kept clean by indulging in the local tradition of a steam bath and professional body scrub. With the rise of modern bathrooms during the past 50 years, the tradition threatened to die out. Private bathing facilities replaced public hammams, and private hammams in the city's great houses became too expensive to maintain. Many of the city's most treasured hammam buildings, often important works of Ottoman architecture, have been converted into everything from cafés to warehouses.

Today, the hammam tradition is coming back in a new form, as the old rituals of steaming and scrubbing take pride of place in Istanbul's booming spa culture. Five-star hotels and upmarket health clubs automatically include strikingly designed hammam facilities in their spa complexes, and a new generation of Istanbul residents are reinterpreting the tradition to suit contemporary needs.

Classic hammams—often attached to mosques, and built out of traditional white marble from Turkey's Marmara region—developed an elaborate regimen, with every phase of gradual warming leading up to an intensive body scrub and a final soap massage. The center of a typical bathhouse was a domed room with a large heated stone slab, usually surrounded by cisterns of flowing water. Visitors would lounge on the hot stone, while keeping cool by pouring water over themselves, in preparation for the scrub. Although strictly divided by gender, Istanbul's hammams were also an alternative public space, where the city's vast array of religions, classes, and ethnicities mingled.

The new designer hammams, in which the architect often playfully alludes to Ottoman decorative traditions, still offer the traditional scrub, but are refuges of privacy—tiny by traditional standards, and usually reserved for one person or a couple. Some of the most popular of the new hammams are those in the four-year-old Hôtel Les Ottomans, housed in a refurbished Bosphorus mansion; the Swissôtel The Bosphorus, which recently redesigned its hammam in a nontraditional style; and the Four Seasons Hotel Istanbul at the Bosphorus, arguably the most luxurious, which opened in 2008.

Today's hammams are seen as “detox treatments,” says Viviana Quesada, spa manager at the Four Seasons, who notes that the hammam method of heating and scrubbing now serves as a consummate spa treatment. “It's a whole experience,” more complete than a mere sauna and a massage, she says. Ms. Quesada is quick to point out the difference between the rather rough centuries-old massage method, still on offer in Istanbul's



Fritz von der Schulenburg

Hammam rejuvenation

Istanbul's booming spa culture revisits old Turkish bathhouse rituals

surviving public baths, and what the Four Seasons provides in its 2,100 square meter spa. “Outside, the traditional massage is very strong, almost like hitting. Here our concept is more about pampering: long—not deep—strokes.”

Ms. Quesada says that the Four Seasons hammam caters to Istanbul natives, who make up to three-quarters of the spa's customers in the off-season, as well as to the city's visitors. Foreigners, she notices, “are not used to being in a hot treatment for 45 minutes,” the usual time for a completed scrub on the elaborate heated stone, while “the locals request even more steam.”

Another difference, she says, is the new mixing of genders. “Guests can choose male or female scrubbers,” she says—a dramatic contrast to traditional hammams, where the scrubbers and the scrubbed were always the same sex. Also, a man and a woman can now share a session. “We have a lot of couples requesting to be together,” she says. “Even the local Turkish people.”

The need to cater to both a Turkish and non-Turkish clientele led the spa's designer, Istanbul architect Sinan Kafadar, to combine a range of styles throughout the spa's spacious rooms. “There are Turkish figures and patterns, but they're hidden,” he says, explaining that the spa's domed swimming pool contains

a Byzantine-style mosaic. However, once you walk into the actual hammam room, he says, “it's completely Turkish.”

Mr. Kafadar, who is the co-director of the Turkish-Italian firm Metex Design Group, also recently redesigned Istanbul's Swissôtel spa by getting rid of recognizable Turkish elements in its hammam rooms. By dispensing with the space's traditional octagonal design and substituting a sleek modernist sink design, Mr. Kafadar, preserves the hammam's traditional functions but achieves a radically different, distinctly contemporary atmosphere.

Mr. Kafadar and his firm are responsible for many of the city's leading hammams, and are currently working on the spa and hammam for the spring re-opening of the Pera Palace, Istanbul's legendary belle-époque hotel. However, he isn't an enthusiastic hammam-goer, limiting himself to a few visits a year. “I like it,” he says, “but not regularly.”

The same cannot be said of architect Zeynep Fadillioglu, another leading Istanbul hammam designer, who grew up in a *yali*, or Bosphorus mansion, on Istanbul's European shore, where her family maintained a private hammam. Now a regular customer at the spa and hammam at the Hôtel Les Ottomans, which she designed, she describes the whole process as a “a body facial.”

“In my childhood, hammams were part of daily life,” she says, speaking in the office of her Istanbul firm, ZF Design. “It was the way we cleaned ourselves.”

“The main idea is that the middle stone has to be hot,” she says, noting that the private hammams often were heated with wood and required monitoring by a vigilant staff of servants. “The hot atmosphere makes you mildly relaxed, so you are ready for the scrub.”

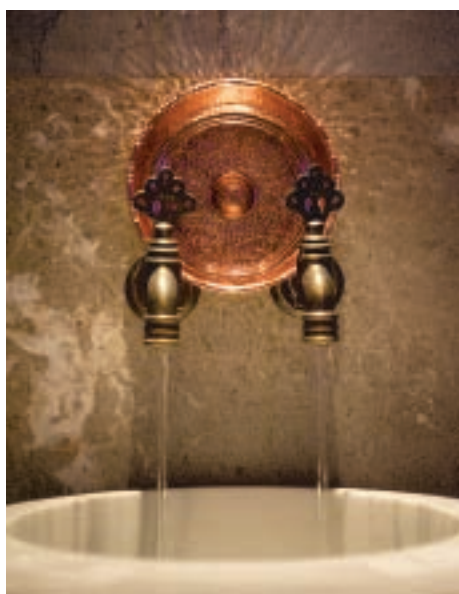
Ms. Fadillioglu, now 54 years old, says that good scrubbers are as sought after as good hairdressers, and that, in the Istanbul of her youth, an exfoliated look was a sign of prestige. “The ladies all used to have pink skin,” she says.

Ms. Fadillioglu also designs new domestic hammams for a select group of private clients, in which she makes modifications that reflect the tremendous cost and bother of maintaining the heated room. The hammams she now designs, she says, are “mostly with a twist,” describing one hammam that features heatable marble benches rather than a more traditional, more cumbersome central stone.

Ms. Fadillioglu, who helped revive the eclectic Ottoman style in the 1990s, also uses traditional hammam interiors as an inspiration for bathroom design, as well as



At left, a washroom designed by architect Zeynep Fadillioğlu features an antique stone kurna (basin) and a mirror from a traditional Turkish hammam. Clockwise from above, a 300-year-old Cagaloglu hammam on Istanbul's Asian side; a hammam at the Four Seasons Hotel Istanbul at the Bosphorus; a detail inside the hammam at the Four Seasons; and a hammam designed by Sinan Kafader for the Swissôtel The Bosphorus.



design details elsewhere in the home. She uses hammam-style bathroom sinks, in both antique and newly produced versions, in many commissions, and is especially fond of *pestemals*, the traditional wraps used instead of bathrobes. "The old ones are fantastic," she says, and she regularly looks for antique hammam textiles, which can be made of either silk or cotton, in Istanbul's Grand Bazaar. "I use them for cushions," she says.

A twist on traditional hammam culture is also behind the success of Jayda Uras, a Welsh-Turkish aroma therapist who opened her own apothecary shop, *Vie en Rose*, in Istanbul's hip Cihangir district two years ago. "We work like a bakery," she says, of her business, which features products like organic Turkish-coffee-and-rose facial scrub and custom-mixed herbal honeys, all made on site. Ms. Uras, a trained architect, currently works closely with hammams in Bursa, a three-hour drive from Istanbul and home to some of Turkey's best hot springs, and an eco-resort in Bodrum in southern Turkey. Both complexes use her products in conjunction with hammam treatments. "Because of the way essential oils work," she says, it's "important to use a heated environment" for the oils to penetrate the skin.

Istanbul's spa-like hammams have spread

their influence to more traditional hammam settings, says Mary Senyuz, an American-born Istanbul resident and avid hammam-goer. Ms. Senyuz, an English teacher, regularly goes to a 300-year-old hammam, located on the city's Asian side, which is still connected to a mosque. Marked by an atmosphere that she calls "faded elegance" her local hammam costs her no more than 58 lira (€28), about a quarter of what visitors pay at the Four Seasons.

"It's set up very traditionally," she says, laughing out loud at the suggestion that there might be male scrubbers working on days when the bathhouse is reserved for women. But lately, she has noticed a change. Hammam-going, she says, has become "the healthy thing to do among a lot of the younger generation who have never been to a hammam before." She says that her local hammam began to offer oil massages about a year ago—something she had never seen before in her decades of hammam-going; she chalks this up to the influence of the upscale hotel hammam-spas.

The cumulative effect of monthly exfoliation treatments has kept her skin remarkably soft, she says: "My skin is used to the hammam. Once you start going regularly, then you kind of need to go. You're trapped."

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



Clockwise: Cagaloglu hammam, Peter Vitale (2), Niall Clutton.

FINLAND TURNS UP THE HEAT ON SAUNA DESIGN

In many spas these days, steam baths and saunas stand side by side. But in Finland, which introduced the world to the sauna habit, dry heat is king.

A companion to every kind of Finnish dwelling, from the most humble vacation shack to the summer residence of the president of Finland, the sauna is used by all age groups during all seasons, serving as everything from a site of meditation to a sweaty clubhouse.

In recent years, a range of Finnish architects have begun to see wooden sauna design as a unique opportunity to express Finland's twin virtues of simplicity and sleekness.

"Finnish architects like to design saunas," says Harri Hautajärvi, a Helsinki architect and author of the recent book "Villas and Saunas in Finland." Architects also see sauna design, he says, as part of Finland's contribution to the green architecture movement. "There has been a rising interest in log buildings and sustainability—in healthy buildings."

But what sets apart a great sauna from a merely functional one? Mr. Hautajärvi points to a modernist jewel, built in Lapland in 2005, by

Helsinki architect Olavi Koponen. Composed of a sauna and dressing room, each with its own pattern of geometric windows, the pavilion-like building sits on the shore of a lake. Like most saunas in Finland, the Lapland sauna is thoroughly modernized: its sauna cabin uses an electric stove, and the dressing room contains a decorative black chimney stove.

However, another trend in sauna design, says Mr. Hautajärvi, is a return to the primeval "smoke sauna," which uses an open wood fire to heat up the sauna cabin. After several hours, the temperature is finally right. Then the smoke is cleared out, and the sauna is ready.

"Originally, architects never designed smoke saunas," Mr. Hautajärvi explains. The sauna habit didn't become a national pastime, he says, until the beginning of the 20th century, by which time saunas already had their signature chimneys. The resurgence of the smoke sauna, once associated with peasant culture, started in the 1980s and '90s, he says, when "wealthier Finns became interested."

—J. S. Marcus



Sauna in Tuuliniemi, designed by architect Olavi Koponen.

Jussi Trainen



The alternative at Berlin's film fest

BY J. S. MARCUS

THE RED CARPET at the Berlinale Palast, the main venue of the Berlin Film Festival, has been the center of the movie universe this week, with A-list luminaries like director Martin Scorsese and Hollywood funnyman Ben Stiller walking up its camera-lined way to world premiers of their latest films. But there is no red carpet at the screenings of the festival's alternative section, known as the Forum, where many of the festival's best and most unusual films have been shown.

The Berlin Film Festival, which celebrated its 60th anniversary this year, has traditionally been thought of as more adventurous than its rival European festivals in Cannes and Venice. In previous decades, the main section, known as the Competition, has awarded its highest prize, the Golden Bear, to such cinema mavericks as Rainer Werner Fassbinder or John Cassavetes.

These days, the festival's signature section seems more content to highlight prestigious big-budget films like Mr. Scorsese's eagerly awaited psycho-thriller "Shutter Island," or the "The Ghost Writer," a political thriller directed by Roman Polanski—films that left many festival critics and audiences disappointed.

Meanwhile, over at the Forum section, audiences have been captivated by two breakout first features by young Asian directors, whose films had their international premiers in the anonymous cineplexes surrounding the Berlinale Palast, where most of the fes-

tival actually takes place. "Au Revoir Taipei" is a warmhearted romantic comedy by American-Taiwanese director Arvin Chen; and "I'm in Trouble!" a subtle, beautifully realized comedy by South Korean director So Sang-min, is an insightful portrait of life in contemporary Seoul.

In prior decades, movies like Mr. Chen's—which expertly brings together an eclectic range of cinematic influences, ranging from the humanistic Taiwanese films of Edward Yang to the French Nouvelle Vague of the 1950s and '60s—might not have seemed so different from films in the Competition section, says German director Wim Wenders, who served as an executive producer on "Au Revoir Taipei." Mr. Wenders, who won the Palme d'Or at Cannes for his 1984 film "Paris, Texas," has participated in both the Forum and Competition sections at the Berlin Film Festival.

"The fact that the Forum and the Competition are so far apart now reflects the reality of our film landscape," says Mr. Wenders, speaking just before the official premier of "Au Revoir Taipei." "The commercial blockbuster movie is really separated by a big gap from the mass of fantastic films that don't really have access to cinemas anymore. For many of them, the Forum is the only chance to get seen and maybe leap up into a different category."

Like Mr. Chen, So Sang-min, defers to the great directors of the French New Wave, but his particular influence is surprising—Eric Rohmer, the master of the long

shot, who died earlier this year at the age of 89. "I'm in Trouble!" tells the story of a slacker poet named Sun-woo (played by Min Sung-wook), stuck on the fringes of Seoul's career-driven society. Sun-woo—who consistently, and usually drunkenly, disappoints his upstanding girlfriend Yuna—is hilarious, and maddening, and ultimately very human. Mr. So chronicles each and every one of Sun-woo's moral failings with Rohmer-like precision.

"Privately, I admire someone like the lawyer," says Mr. So, 32 years old, of a minor hardworking character who briefly appears toward the end of the movie, making a sharp contrast with the feckless Sun-woo. "I want to be a person like him, but I more resemble someone like Sun-woo—who is living deep inside me."

Both Messrs. Chen and So depict the 20-somethings of contemporary Asian societies, who, in Mr. Chen's words, "are people who don't know what they want." However, the differences are striking. The Seoul of "I'm in Trouble!" is marked by personal despair and an almost neurotic fear of failure; while Mr. Chen's Taipei is filled with what Mr. Chen calls "lost and silly young people."

Mr. Chen's vision of Taipei, he says, is of "a city where there are no bad guys"—a city lit by TV sets, convenience-store neon and floating lanterns. "Any dumb guy and girl can fall in love," in his Taipei, says the California native, who relocated permanently to Taiwan after film school in Los Angeles. Both films will compete for the festival's prize for best first feature, to be awarded, along with this year's Golden Bear, on Saturday night at the Berlinale Palast. One or both may also be repeated over the next few weeks at Berlin's Arsenal movie theater, which annually screens highlights of the Forum festival in late February (www.arsenal-berlin.de). And both have been seen by thousands of ordinary moviegoers, who, unlike at Cannes or Venice, are actually the festival's main audience.

The Forum section this year

Top, Brian Wong, Lawrence Ko, Bo-Syuan Wang and Chin Lun Hsia in 'Au Revoir Taipei'; left, 'Sunny Land'.

also included an outstanding European documentary, "Nénette," by French filmmaker Nicolas Philibert ("To Be and to Have"), which hypnotically captures the peculiar life of a 40-year-old orangutan liv-

ing in a Paris zoo. Another European documentary, "Sunny Land," uses a range of archival footage and newly shot sequences, held together by a fictional narration, to tell the story of the 1970s South African resort, Sun City. A symbol of the apartheid system, but also a place that offered a refuge from its tyranny, Sun City proves a powerful cinematic subject. Conceived by two first-time Berlin filmmakers, Aljoscha Weskott and Marietta Kesting, "Sunny Land" breaks down barriers between video art and the documentary. While hardly perfect, it is often unforgettable.

"We are here to prove that there is an interested audience for independent films that don't just have entertainment value," says Christoph Terhechte, head of the Forum section. "And we are proving that every day with packed theaters."

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

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Beta Cinema (top), Berlinale (bottom)

❖ Top Picks

'The Gambler' triumphs in London

LONDON: Prokofiev's radically innovative opera "The Gambler," based on the Dostoevsky novella with the same title, is being produced at the Royal Opera House for the first time. Though the Russian composer completed writing it in 1917, the piece only premiered in Belgium in 1929, and in French. The reason for the delay was the political incorrectness of an opera short on tunes because its author was trying to capture the

sound of human conversation.

However, we are in the reliable directorial hands of Richard Jones, with Antonio Pappano conducting. The production is set in a spa-town casino in Weimar, Germany, with stunning zooming-perspective set designs by Antony McDonald and wonderfully garish Jazz-Age costumes by Nicky Gillibrand. The second half completely redeems the staging.

Every single one of the charac-

ters is or becomes a gambling addict, to the point that, when the boy finally gets the girl, he no longer cares, because all he can think about is the next turn of the roulette wheel. The young Italian tenor Roberto Saccà is the splendid, obsessed Alexey, though the usually fine German soprano Angela Denoke hasn't quite got the measure of Paulina, the object of his attention, whose motivation is a mystery. John Tomlinson is supreme as the general.

It is, though, the director's (and movement director, Sarah Fahie's) triumph—for the crowd scenes in the casino, when everyone on stage appears to be doing his or her own thing, but in precise unison. Terrific.

Unusual for Covent Garden, "The Gambler" is sung in easy-to-follow English (with surtitles). In Jonathan Miller's otherwise superlative production of Donizetti's "The Elixir of Love" at the ENO meanwhile, the trouble seems to be Kelley Rourke's clunky English adaptation of the libretto. It's too difficult for the chorus to sing rapidly, and even the master of patter song, Andrew Shore, who is a great Dulcamara, seemed to find it hard going. This, in turn, meant that the sensational 32-year-old rising-star conductor Pablo Heras-Casado accommodated by



Above, Sarah Tynan (left) as Adina and Julia Sporsén as Giannetta in 'The Elixir of Love' at ENO; left, a scene from 'The Gambler' at the Royal Opera House.

slowing down the meant-to-be sprightly tempi. A pity, as Isabella Bywater's designs perfectly complement Sir Jonathan's wonderfully detailed direction of the omnipresent chorus; and it all makes for a hugely enjoyable show.

—Paul Levy
The Gambler until Feb. 27
www.roh.org.uk
The Elixir of Love until March 23
www.eno.org



The Royal Opera / Clive Barda

A compelling compendium of beasts in Berlin

BERLIN: Walton Ford is one of America's greatest contemporary painters, but his signature depictions of the animal kingdom recall a world before Darwin, and even before Columbus. By applying a range of base characteristics more commonly associated with human beings—including greed, treachery, and blood lust—to the higher orders of the animal kingdom, Mr. Ford creates a kind of alternate version of the natural world, in which the animalistic and the humanistic are versions of each other.

His enormous watercolors can suggest a cross between the bird illustrations of John James Audubon, the 19th-century American naturalist, and the fantastical triptychs of Hieronymus Bosch. But he is also a true original, whose fusion of the real and the imaginary lends his work a resounding, nightmarish thrill. Mr. Ford is being introduced to European museumgoers for the first time, in a superb show called "Bestiarium" at Berlin's Hamburger Bahnhof.

Born in suburban New York City

in 1960, and currently a resident of the Berkshire Mountains of western Massachusetts, Walton Ford is a self-conscious outsider in the art world. Though he has long had a select following, it has only been in the past several years that the art establishment has come to see his larger accomplishment.

There are 25 paintings in this show, stretching from the mid 1990s to last year, and each one is compelling and complete. Mr. Ford's use of parchment-like paper for a painting surface, and his calligraphic use of animal names, which run delicately across the bottom of each work, gives

Walton Ford's 'Royal Menagerie at the Tower of London-3 December 1830' (2009).

his paintings a prematurely aged quality that echoes the primordial emotions he conveys.

In "The Island," a 2009 triptych, Mr. Walton depicts an island-like mound of vicious Tasmanian tigers, an extinct marsupial, attacking innocent lambs and each other, in what instantly suggests a connection to the dog-eat-dog worlds of other, more urban islands like Manhattan

and Hong Kong.

In another recent work, "Delirium" (2004), Mr. Walton turns the animal kingdom away from itself and onto man, as a cold-eyed golden eagle, with a useless hunter's trap held in its talons, soars triumphant above a dead hunter.

—J.S. Marcus
Until May 24
www.waltonford.org;
www.smb.spk-berlin.de



Walton Ford

Irving Penn's artful portraits capture real celebrity



Irving Penn's 'Harlequin Dress (Lisa Fonssagrives-Penn)' (1950).

LONDON: That we have no problem accepting photography as art, alongside painting and drawing, is partly thanks to the work of Irving Penn (1917-2009). "Irving Penn Portraits," a major show at the National Portrait Gallery, includes 120 prints made over seven decades. Like any visual artist, Penn's style evolved, from his late '40s portraits that shattered the conventions of studio portraiture by using a near-empty room with a band of tungsten light simulating daylight; to the close-ups of the '50s; and his group portraits—the best known of which shows Janis Joplin with her band Big Brother and

the Holding Company, carefully posed next to the Grateful Dead.

This exhibition has a particular gravity for us today because it constitutes an examination of celebrity. Penn doesn't comment or editorialize, but most of his subjects are people of real achievement and merit, not the vacuous famous-today, forgotten-tomorrow faces that litter newspapers and magazines.

Penn often puts his sitters into an odd, uncomfortable position, and lets the camera see what they make of it. So, for example, in 1948 he formed an acute angle with the edges of two flat stage sets, and

shot the subjects posed in this corner. Truman Capote hunches on his knees in a chair, almost cringing; while the Duchess of Windsor dominates her corner, despite appearing to have only one leg. Alfred Hitchcock sits insecurely on a bundle of carpet in 1947; while in 1948, the same carpet seems to swallow up Edith Piaf (in a previously unexhibited picture). The later close-ups reveal character in a different way. In 1964, Saul Bellow's beautiful, sensitive lips contrast with his bruiser's hairy knuckles.

—Paul Levy
Until June 6
www.npg.org.uk

Colorful art, from factory to auction

IN 1960, ALEXANDER Orlow, manager of the Dutch Turmac Tobacco Co., invited 13 artists from European countries to create paintings for his production halls with the theme "Joie de vivre."

The paintings had to be

Collecting

MARGARET STUDER

big, colorful and powerful, capable of raising the spirits of employees engaged in monotonous factory work. At the time, it was quite an adventure for Orlow, as art was seen more for the walls of top management than for the factory floor.

What started small grew year after year into the renowned Peter Stuyvesant Collection, now the BATartventure Collection that today boasts more than 1,000 works from artists in some 40 countries. They include France's dramatic, humorous and colorful sculptress Niki de Saint Phalle; Italy's creator of striking geographic landscapes Alighiero Boetti; and the nail pictures of Germany's Zero movement artist Günther Uecker. Mr. Uecker's white nail creation "Hair of the Nymphs" (1964) sold for £825,250 at Sotheby's benchmark contemporary-art sale in London on Feb. 10, far above the estimate of £100,000-£150,000.

On March 8, Sotheby's in Amsterdam will offer 163 works from the collection, now owned by British American Tobacco Netherlands. (British American Tobacco took control of the extensive corporate collection after the merger in 1999 of BAT and Rothmans International PLC, to which Turmac belonged.)

The vast factory in Zevenaar, where the paintings hung dramatically from overhead ducts and rafters, closed in 2008, leaving the art without a home.

Works to be offered at the Stuyvesant/BATartventure sale are new to the auction market. They include figurative and abstract pieces, ranging from the 1960s to the 21st century.

A highlight of the sale will be Saint Phalle's glorious polyester sculpture from 1965 of a pregnant woman leaping into the air, "Lili ou Tony" (estimated at €200,000-€300,000).



'Lili ou Tony' (1965) by Niki de Saint Phalle is estimated at €200,000-€300,000.

Courtesy of Sotheby's Amsterdam

Little War, Big Consequences in Georgia

A few days ago I was in Moscow as part of a NATO expert group preparing recommendations for the Alliance's new strategic concept. Throughout our meetings, the Russians complained to us that the West does not listen to them and that Moscow's security interests are ignored. As evidence, our interlocutors cited their warnings over the past several years that NATO's plans for the possible membership of Ukraine and Georgia would end badly. The Russian-Georgian war in 2008—according to this Russian narrative—happened because Georgian President Mikheil Saakashvili had been encouraged by the United States and their NATO allies to attack Tskhinvali in Southern Ossetia. Was that indeed so?

"A Little War That Shook The World" by Ron Asmus provides a very different answer to this question. The former Deputy Assistant Secretary of State in the Clinton Administration, who knows many of the conflict's key players personally, argues that this war happened precisely because Georgia was determined to join the West and Moscow was determined to stop it. Mr. Asmus writes that this war was not inevitable but that the elaborate European security system constructed over the last two decades failed. The conflicts over Abkhazia and South Ossetia were manipulated and became a pretext for Moscow to move into Georgia.

Mr. Asmus demonstrates that there is no evidence of any American or Western encouragement of Tbilisi to act militarily

and that Mr. Saakashvili's move was one of desperation by a leader who felt cornered, abandoned by the West and with his and his regime's survival threatened. Mr. Asmus argues that the record shows that at every level U.S. officials gave Georgia a clear message: If you decide to get drawn into a military conflict, you'll be alone. Unfortunately, these signals may not always have been interpreted as clearly as Washington wished.

But the real bottom line of this book is that this war was not just about Georgia. As Mr. Asmus writes: "This was the clash between a 21st-century Western world that saw the extension of democratic integration closer to Moscow's borders as a positive step toward greater stability and a Russia that was returning to the habits of 19th-century great power thinking and viewed it as a threat." In the end, the "Little War" had no winners but only losers.

Georgia effectively lost its two provinces (Southern Ossetia and Abkhazia) and any prospect of joining the Western security institutions (the European Union and NATO) in the near future. The reputation of its leader, Mikheil Saakashvili, has been damaged.

Among the losers are also the United States and Europe, which were unable to prevent the conflict. And—last but not least—Russia must be counted among the losers as well. Mr. Asmus

says that Moscow won the war militarily but it was a pyrrhic victory. It failed to achieve its goal of regime change. Its support of separatism has only sowed the seeds for greater instability down the road. Moscow also violated several core principles at the heart of the new post-Cold War European security order, such as the inviolability of borders, the respect of territorial integrity and the rejection of military force.

A Little War That Shook The World:

Georgia, Russia and the Future of the West

Ronald A. Asmus

(Palgrave Macmillan, £20, 254 pages)

One of the motives for Russia to wage this short war was regime change to deter other former Soviet republics from turning to the Western security institutions in search for protection of their independence. "In this respect, Russia's move may also eventually turn out to be counterproductive," Mr. Asmus argues. It is telling that none of the post-Soviet republics recognized the independence of Southern Ossetia and Abkhazia.

The author's observations confirm the findings of the 2009 Independent International Fact-Finding Mission on the Conflict in Georgia: Everyone lost. The political situation is more difficult after the war than before it. Mr. Asmus, who now heads the German Marshall Fund of the United States in Brussels, proves in this fascinating account that he has continued to be, as Deputy Secretary of State Strobe Talbott writes in the book's preface, "on the forefront of trans-Atlantic

brainstorming on European security issues."

The question is why neither the U.S., the EU, NATO nor the United Nations was able to prevent this "Little War."

There was of course the problem that none of the conflicting parties really desired external assistance to prevent this confrontation. But in addition, the Western attempts to defuse the tensions were also too uncoordinated and haphazard. U.S. Secretary of State Condoleezza Rice, the EU's high representative, Javier Solana, and German Foreign Minister Frank-Walter Steinmeier all visited the region that summer. But the lack of unity among the Western allies meant that all these separate initiatives failed to impress Moscow. In the end, it was just too little, too late.

This book poses tough and awkward questions that many in the West do not want to hear. Why, for example, did the U.N. and OSCE missions on the ground or the Russian-led peace-keeping forces there fail to prevent this conflict? We should listen to the author's warnings if we are to draw the right lessons from this little war and ensure that we don't make the same

mistakes again.

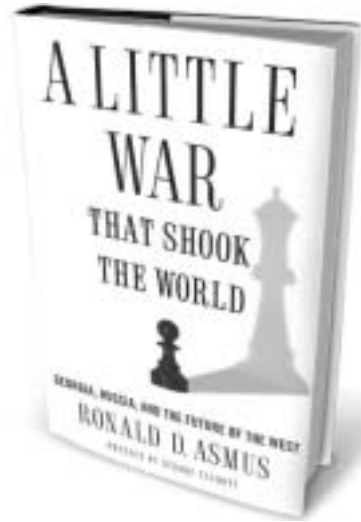
It is not an accident that immediately after the war, the Russians tabled their proposal for a new European Security Architecture. It is the next step in Moscow's effort to rewrite the rules of the game on European security and to legitimate its claim to a sphere of privileged interests.

Above all, the author calls for a new Western debate to build a new and much-needed consensus on how to deal with the East.

Mr. Asmus is definitely right in his conclusion: "We must make it clear that there is room in our community for a Russia that shares our values and plays by the rules."

When our NATO team visited Moscow, our intention was to promote a rethinking of our mutual perceptions of each other and explore new ways of future engagement. We should do so, however, having read Ron Asmus's book and having thought about the conclusions he reaches. Let's hope that this time the window of opportunity will not be missed.

Mr. Rotfeld, a former foreign minister of Poland, is a member of the NATO Expert Group for the New Strategic Concept.



China's Long, Strange Road Trip

Driving in China is so stressful that among expatriates, obtaining a license is often met with incredulity rather than congratulations. In a country that has only just surpassed the United States in automobile sales but whose death toll on the roads is five times higher, why would a foreigner risk life and limb by getting behind the wheel? To which Peter Hessler responds, "I can't believe you get into cabs and buses driven by graduates of Chinese driving courses."

After reading the description of a driving school in "Country Driving," one has to admit Mr. Hessler has a point. But more importantly, passing the idiosyncratic license test—the questions preview the bizarre driving practices to be found on the road—enables him to discover a world not usually explored by Western journalists. A former Beijing correspondent for the New Yorker magazine and author of two previous books about China, he is well-equipped to be our guide. He throws a tent and sleeping bag into the back of a rented Jeep Cherokee, along with a mess of

Coke, Gatorade, Oreos and Dove Bars, and sets off.

Consulting a copy of "The Chinese Automobile Driver's Book of Maps," Mr. Hessler decides to follow the printed crenellations of the Great Wall west into the arid heartland of the country, picking up hitchhikers as he goes. Many of these passengers are young women returning home from jobs in the city, looking out of place in their newly acquired city

clothes. Their heavily applied cheap perfume becomes so familiar that he dubs it Eau de Inner Mongolia.

These woman and their home villages with names that recall Ming dynasty border wars—"Smash the Hu," "Slaughter the Hu" and "Pacify the Hu"—represent the starting point of the ongoing migration of rural residents into the cities. As in much of the countryside, Mr. Hessler finds few farmers of working age left. Without pounding the reader over the head with big themes, this journey's common thread is the confusion of those who are jumping from medieval farm life to the world of Starbucks and iPhones—

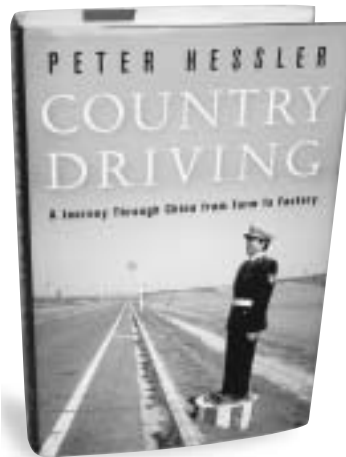
and the alienation of those left behind. Often more interesting than their own stories are the questions they ask of this strange being who motors into their midst. "You're not from China, are you?" many ask ten minutes into a conversation, afraid of being impolite.

Guesses range from Muslim Chinese to Turkish, but the queries are all tied together by their askers: people who have left home to pursue their dreams of larger things. Mr. Hessler's license is not only good for driving these hitchhikers to remote provinces; it also enables him to take up residence in a village outside Beijing. There he discovers another case study of modernization—the Communist Party's success in keeping smarter peasants from revolting by dangling the prospect of membership. When he gets restless again, his license allows him to travel to the south to observe interactions among employees of a factory

that makes brassiere rings.

Mr. Hessler's genius has always been in his wry commentary. Revisiting a town means learning new landmarks: "It occurred to me that only in China could you visit a mountain and then, two years later, find it replaced by something called the Renli Environmental Protection Co., Ltd."

The government's focus on rapid change means that even among Chinese there is little awareness of those left behind. At the macro level, governments change policies so often their citizens frequently have to readjust their bearings. At a micro level, the brassiere ring factory bosses begin to look for ways to reduce costs just as they begin to make a profit and overstretch their 20 employees. Shortly after that, they come to the abrupt conclusion that they need to move the factory to another upstart town where the cost of land is lower.



And what happens to those who prosper and embrace modernity? In Sancha, a village a few hours north of Beijing, Mr. Hessler observes a family transformed by the success of the father's restaurant. Suddenly the family has a television and an abundance of junk food left over from their guests, and the family's young son grows overweight. The mother becomes a devout Buddhist to deal with her inability to escape her past as her husband has been able to do. The father's ego and cigarette addiction expand along with his business, until a race for the post of local party secretary bursts his bubble.

From this cast of thousands emerges a picture of great hopes tinged with sadness at what is being cast aside without second thought. Some migrants are attracted to American self-help books, some to religion, and others just want to make money to support their families. On the wall of a workers' dormitory, one writes an exhortation to himself, "I swear I will not return home until I am famous." Most have yet to realize that they are never going home.

Ms. Lau is a Princeton in Asia fellow at The Wall Street Journal Asia.

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Feb. 24-June 6
☎ 34-93-2563-465
www.museuceramica.bcn.cat

Basel

art
"Le Mouvement"—From Cinema to Kinetics" shows kinetic sculptures in a restaging of the 'Le Mouvement' exhibition held in Paris in 1955, exploring themes of color, light, motion and time.
Museum Tinguely
Until May 16
☎ 41-6168-1932-0
www.tinguely.ch

Berlin

art
"Brutus" from the Capitol" displays the famous bronze bust of Lucius Junius Brutus from the Capitoline Museum in Rome, alongside one of the earliest drawings of it by 14th-century painter Maarten van Heemskerck.
Altes Museum
Feb. 24-May 2
☎ 49-30-2090-5577
www.smb.museum

art

"Dieter Goltzsche: Work on paper 2000-2009" showcases 50 abstract drawings and pastels by the German artist, working in small formats.
Berlinische Galerie
Until March 1
☎ 49-30-7890-2600
www.berlinischegalerie.de

Bern

art
"Oscar Tuazon" offers installation art

and sculptures by the American artist, including a site-specific installation in Kunsthalle Bern's exhibition spaces.
Kunsthalle Bern
Until April 25
☎ 41-31-3500-040
www.kunsthalle-bern.ch

Brussels

tapestries
"Battle Scenes on the Moroccan Coast" exhibits four newly restored 15th-century Flemish tapestries from the Museum of the Parish Church in Pastrana, Spain.
Musée du Cinquantenaire/
Jubelpark Museum
Until March 14
☎ 32-2-7417-211
www.kmkg-mrah.be

Cologne

art
"Bhutan—Sacred art from the Himalayas" shows more than 117 Buddhist artworks, including paintings, sculptures and ritual objects, accompanied by two Tantric Buddhist monks who will perform cleansing ceremonies.
Museum für Ostasiatische Kunst
Feb. 20-May 24
☎ 49-2212-2128-608
www.museenkoeln.de

Edinburgh

art
"The Printmaker's Art" presents around 30 prints selected from the National Gallery of Scotland, including iconic images by Blake, Rembrandt, Goya, Piranesi, and Toulouse-Lautrec.
National Gallery Complex
Feb. 20-May 23
☎ 44-1316-2462-00
www.nationalgalleries.org

Florence

art
"De Chirico, Max Ernst, Magritte, Bal-

thus: A Look into the Invisible" examines the life of Surrealist artist Giorgio de Chirico with 100 works, including paintings by René Magritte, Max Ernst and Balthus.
Palazzo Strozzi
Feb. 26-July 18
☎ 39-055-2645-155
www.palazzostrozzi.org

Helsinki

art
"Modern[ism]" traces the various manifestations and trends of the Modernist art movement, showing modern design and creative work from the late 19th century to the present day.
Design Museum
Until May 9
☎ 358-9622-0540
www.designmuseum.fi

Lausanne

art
"100 Chefs-d'oeuvre du Städel Museum" presents a selection of 100 works from the collection of the Städel Museum in Frankfurt, including work by Böcklin, Ensor, Moreau, Munch and Redon.
Fondation de L'Hermitage
Until May 24
☎ 41-21-3205-001
www.fondation-hermitage.ch

London

art
"Painting History—Delaroche and Lady Jane Grey" shows some of the best-known paintings by the French 19th-century painter Paul Delaroche.
National Gallery
Feb. 24-May 23
☎ 44-20-7747-2885
www.nationalgallery.org.uk

Madrid

photography
"Dayanita Singh" is a retrospective of

the Indian photographer, offering a glimpse into Indian society through photo journalism—more personally inspired work.
Fundación Mapfre
Until May 2
☎ 34-91-3232-872
www.exposicionesmapfrearte.com

Munich

art
"Ed Ruscha 50 Years of Painting" is a retrospective of work by the American painter, filmmaker, photographer and graphic artist.
Haus der Kunst
Until May 2
☎ 49-89-21127-115
www.hausderkunst.de

music

"Joss Stone" brings the Grammy Award winning soul and R&B singer to the stage, presenting songs from her new "Colour Me Free!" album.
Feb. 22, Tonhalle, Munich
Feb. 24, E-Werk, Cologne
March 4, Huxleys Neue Welt, Berlin
March 5, Docks, Hamburg
March 7, Cirque Royal, Brussels
March 9, Oosterpoort, Groningen
March 11, Sheperd's Bush Empire, London
www.livenation.co.uk

art

"Maria Lassnig" showcases recent work by the Austrian artist, including animated films and paintings completed in 2009.
Lenbachhaus Kunstbau
Feb. 27-May 30
☎ 49-89-2333-2000
www.lenbachhaus.de



"Rotary Demisphere (Precision Optics)" (1925) by Marcel Duchamp in Basel; bottom, Andy Warhol's 'Mercedes-Benz C 111 Experimental Vehicle' (1970) on show in Vienna.

The Museum of Modern Art, New York/Scala, Florence

Paris

art
"Animal" compares the styles, forms and periods in which animals have been used in furniture, tableware, fashion, textiles, toys, posters and jewelry.
Les Arts Décoratifs
Until Nov. 30
☎ 33-1-4455-5750
www.lesartsdecoratifs.fr

art

"Erró, 50 Years of Collages" presents 66 collages by the Icelandic artist Erró, created between 1958 and 2009.
Centre Pompidou
Until May 24
☎ 33-1-4478-1233
www.centrepompidou.fr

art

"Charley Toorop" is a retrospective of 120 works by the Dutch artist, known for her portraits depicting friends, fellow countrymen and herself.
Musée d'Art moderne de la Ville de Paris
Feb. 19-May 9
☎ 33-1-5367-4000
www.paris.fr

Stockholm

art
"Hand-Made—Drawings from the Nationalmuseum" examines the significance of hand-drawing and its recent comeback, with work by Rafael, Angelica Kaufmann, John Bauer, Albrecht Dürer, Rembrandt and others.
Nationalmuseum
Until May 16
☎ 46-8-5195-4410
www.nationalmuseum.se

Vienna

art
"Andy Warhol: Cars" shows art from the Daimler Collection depicting Mercedes Benz cars by Andy Warhol, Robert Longo, Sylvie Fleury and Vincent Szarek.
Albertina
Until May 16
☎ 43-1-5348-30
www.albertina.at

Source: ArtBase Global Arts News Service, WSJE research.



The Andy Warhol Foundation for the Visual Arts, Inc. / V&A, Wien 2010