

WEEKEND JOURNAL.

EUROPE



Sweden's style revolution

Brand image drives a new wave of labels

Contents

3 | Interview

A talk on climate change and wine

4 | Food & Wine

Chef Mark Hix adds a flare to English fare

Wine: A case for Chardonnay

5 | Fashion

New spin emerges in Italy's mills

9 | Theater

A roundup of five plays in London

WEEKEND JOURNAL. EUROPE

Barbara Tina Fuhr EDITOR
Elisabeth Limber ART DIRECTOR
Brian M. Carney BOOKS PAGE EDITOR

Questions or comments? Write to wsje.weekend@wsj.com.
Please include your full name and address.

6-7 | Cover story Fashion

The conceptual nature of fashion in Sweden



WeActivists in a session, wearing clothes from the WeSC spring collection.

COVER, left to right, Cheap Mondays, Acne and Whyred. Photographs by Valdemar Asp, Honer Akrawi & Marcus Palmqvist.

10 | Top Picks

A retrospective of Henry Moore
Rome pays tribute to Caravaggio
Munch, beyond 'The Scream'
Collecting: The rise of British Pop Art

11 | Books

What's wrong with 'Eating Animals'

12 | Time Off



Our arts and culture calendar

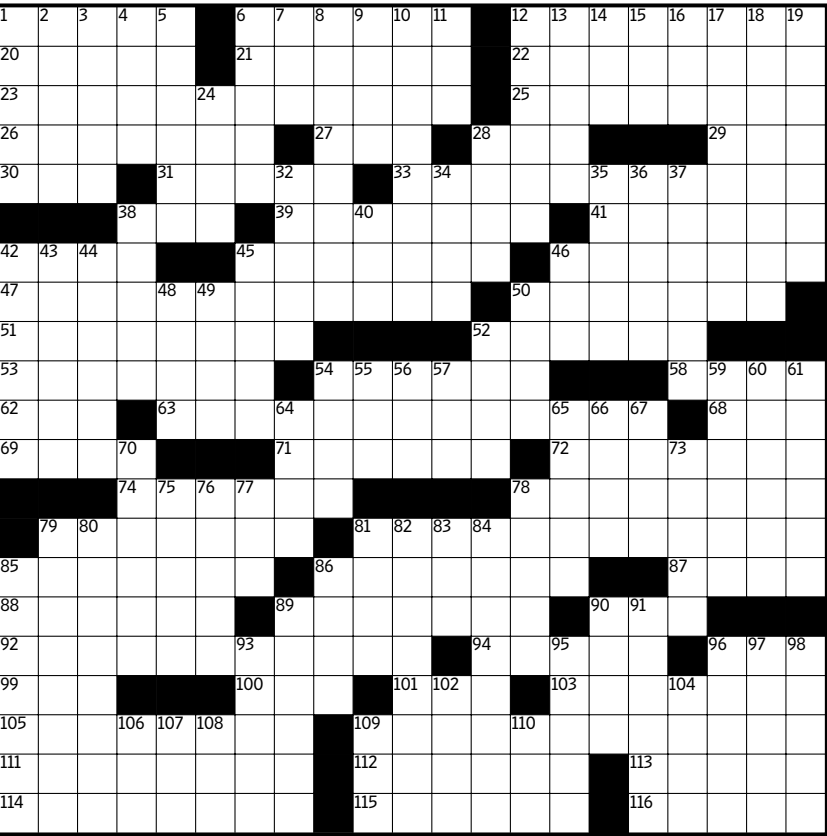
'Mercury Zero Glut' (1987) by Robert Rauschenberg, on show in Bilbao, Spain.

© Estate of Robert Rauschenberg / licensed by VAGA, New York, NY

THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across
1 Parisienne, par exemple
6 Plants
12 Entertainment for Old King Cole
20 In-box contents
21 Fishes' partner
22 Invitation to disaster, perhaps
23 Avian alopecia?
25 Voodoo doll, e.g.
26 Behind
27 Aug. hours
28 Role for Keanu
29 Trip around the track
30 Outlawed killer
31 Confectioner of fiction
33 Object thrown at a demonstration?
38 Japan's Big Board: Abbr.
39 Clinches
41 Mayo, for one
42 Nicholas II, e.g.
45 Jaded
46 It can make you square
47 Howard as a museum supporter?
50 Congo's Thomas Lubanga, for one
51 Operating alone
52 Ill-fated queen

Table Talk / by Harvey Estes

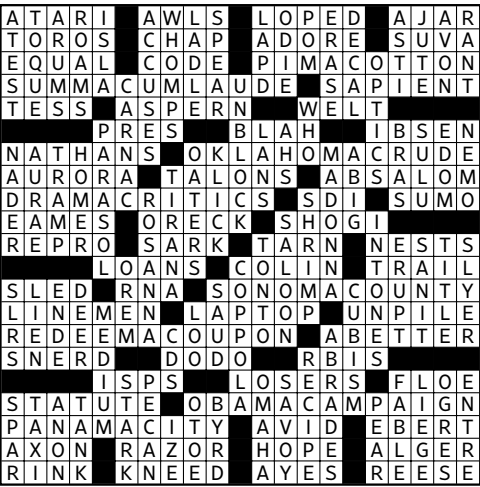


- 8 Colorful kerchief
9 Holiday lead-ins
10 Order for a malfunctioning rocket
11 Draft org.
12 Snapper servings
13 Expression
14 Divided terr.
15 Eminem's mentor
16 Dawson in the Pro Football Hall of Fame
17 It may be penciled in
18 "As You Like It" heroine
19 Mustard, for one
24 Skin soother
28 Coward of the theater
32 Entered, as data
34 Nest egg choices
35 Empathetic words
36 With craft
37 Hedge fund manager James Harris ____
38 Sing in a carefree way
40 Polite address
42 Hostility hiatuses
43 Hyundai model
44 Having hands
45 Activity requiring four bishops
46 Close one
48 Go wild
49 Turner of records
50 Habit
52 Ring event
54 Hotel visit
55 Sounds of contentment

- Down
1 Rank
2 Correct
3 French Revolution figure
4 Ho Chi ____ City
5 Spots for some patches
6 Paula's replacement
7 All the rage, once

- 56 Moonves of CBS
57 Wharton deg.
59 Tenochtitlan group
60 It's just one thing after another
61 Publisher of Cosmopolitan and Esquire
64 Made haste
65 Benders
66 Vogue rival
67 Atoll, essentially
70 Garlicky seafood dish
73 Figure
75 Skiing mecca
76 Role for Valerie
77 Brand of early runabouts
78 Celia Cruz's music
79 One of the B vitamins
80 Ecstatic states
81 Where hymnals are stored
82 Through street
83 "Love Story" composer
84 Diner dish
85 Basilica honoree
86 Vietnam's monetary unit
89 Conked
90 Going full tilt
91 Play the ponies
93 Didst deck
95 Yards, e.g.
96 Still
97 Something to act on
98 Major and minor, in music
102 Vichy verb
104 Pitching numbers
106 Before, poetically
107 "____ been had!"
108 Really cool
109 NBA stat
110 Apply 63-Across to this word in three pairs of answers

Last Week's Solution



A vintner discusses global warming

As temperatures rise, Olivier Humbrecht explains how he plans to adapt his vineyard

BY CRAIG WINNEKER

AS IF FRENCH winemakers didn't have enough problems. An economic slump is slashing sales and they're facing ever-tougher competition from New World winemakers, who have greater freedom to design their wines to suit a fickle public. Now they have to grapple with climate change, which threatens to redraw the map on global wine production.

After three decades of rising average temperatures, Central France's cooler Burgundy region is more like the balmy Rhône, in the south; Bordeaux is as warm as Barcelona. Winemakers today face a choice: Adapt or go out of business.

Olivier Humbrecht, whose Grand Cru Rieslings and Gewürztraminers are considered among the best in Alsace, is trying to plan for an uncertain climate future at his acclaimed Zind-Humbrecht winery near Colmar, in eastern France.

Mr. Humbrecht grows his grapes organically. He's one of a growing number of winemakers who favor natural pest control over chemicals, and harvest by hand instead of machine where possible. He is also one of the few winemakers to have earned the Master of Wine designation, a well-respected credential from the the Institute of Masters of Wine in London that denotes a high level of expertise about wines from all over the world.

The 46-year-old winemaker says in the short term he can cope with the sharp fluctuations in the weather that climate change has brought. But if current warming trends continue, Mr. Humbrecht says, in 20 years he may have to stop growing the varieties that have made Alsace famous and start growing grapes that traditionally have been cultivated farther south, such as Cabernet Sauvignon or Syrah.

Mr. Humbrecht already is lobbying French authorities to relax restrictions on what grape varieties can be planted in which regions; these laws have made it tough for French winemakers to adapt to rising temperatures and changing palates, he says. "A little bit of room to experiment, innovate and change would be extremely helpful in today's conditions," he adds.

Winemakers around the world face similar problems. Spanish winemakers are moving vineyards to higher altitudes; Germans are shifting from white to red; Australians are enduring drought conditions. Experts say the increased cost and hassle of cultivating grapes under harsh conditions will make wine more expensive and top vintages harder to come by.

Global warming hasn't been all bad for winemakers, however. For the past 30 years or so climate change has been a boon, with warmer temperatures making it easier to harvest ripe fruit. A recent study at four American universities found a direct correlation between rising tempera-



Domaine Zind-Humbrecht

tures in the past few decades and vintage quality: the warmer the year, the better the critics liked the wine. But eventually, when average temperatures reach a certain point, as they have already in some extreme wine-growing locations such as southern Spain and southern Italy, quality begins to decline.

We met Mr. Humbrecht at his ultra-modern winery to talk about the challenges winemakers and wine-drinkers will face over the next several years. The Zind-Humbrecht tasting room overlooks hectares of vineyards, which on the day we spoke were covered in a blanket of snow.

Your family has been making wine here for generations. How is global warming affecting you?

If we knew that every year would be very cold and every spring would be like this and every summer would be like that, it would be much easier to plan. But today the amplitude of change is so big, that is our real problem.

Do you have to make a decision in August that you will make a different style of wine this year?

I don't decide on the style of wine. Nature does. I can influence, I can give direction to the vineyard, and can make a few decisions that will influence the wine slightly....At the end of the year, whatever I get, I harvest and I try to make the best wine possible out of that.

If the warming trend continues, will you have to make a completely different kind of wine?

What makes a good vineyard or a bad vineyard is not necessarily just the climate around it. It's more the ability of the soil to exploit the climate and to deliver interesting mineral components to the vine. I know for sure that what is my Grand Cru vineyard today will be my Grand Cru vineyard in 10 years, 20 years, 50 years, 100 years. But the way I will have to work that vineyard—that will be changing a lot.

You mean you'll grow different grapes?

If my Gewürztraminer cannot be adapted to this area because it will ripen too early...eventually I'll have to look at which other grapes and which cultivation methods will be more adapted to making wine that will be accepted by my consumers, critics, whatever.

The problem is...a mature vineyard produces good-quality wine when it's 20 or 25 years old. If I want to make good-quality wines in 30 years' time, I almost have to find them today. But what should I plant today? That's the big question. How will the climate change in 30 years' time? Nobody is 100% sure.

How can you continue to make what people think of as Grand Cru Alsace?

There are two solutions. One is I

go into industrial wine, I tweak the wine, I add a lot of makeup to make it look pretty when in fact it's not nice. And today oenology is extremely competent at that. Or, I stick to my philosophy. I respect my area, and I want the style of the area to show through the vine. I will have to change to express my art. If Gewürztraminer or Riesling don't fit the area anymore I'll be very happy to change grape variety.

Are there certain wine-growing areas that are threatened in the short term?

If I were in Australia I would worry a lot, because water will be an issue....In some areas in Australia, and especially the way the vines are cultivated [there], they want a specific crop....They want X-thousand bottles per acre. They want to have consistent production. To do all this, they need water.

Global warming is leading to wine being made in strange places.

The most unusual is Denmark. About six or seven years ago, I was invited to a tasting for the Danish Embassy. There were seven or eight wine producers showing their wines from Denmark, and some were good.

So as temperatures rise, should wine lovers start investing in Danish and British futures?

You might find the right climate, but you still need the soil part. In

Top, Zind-Humbrecht's Grand Cru Rangen de Thann vineyard, overlooking the town of Thann, France; Olivier Humbrecht, left, in one of his vineyards; right, a hand-carved wine barrel in the Zind-Humbrecht cellar in Turckheim, France.

the south of England, they've got brilliant limestone, chalky soil. It's basically the continuation of Champagne into southern England. But is the climate OK? That's a question. How much does it rain in England, south of London, today? You can have the best soil possible but if you have too much water, forget it.

What do you think is the next big global trend in winemaking?

People will focus on wine with character. They want quality, more terroir-driven, origin-driven, they want a signature on the wine, they're not just buying the grape variety or the style of wine, they also want a history behind the wine. Also, there's ... a return toward local consumption. The wine business was very bad in 2009. We saw sales drop in every country in the world...except in France, where our sales rose 35%. It's not because we are focusing more on France.... There is a kind of cocooning going on.

—Craig Winneker is a writer based in Brussels.



Vanessa Barberian for The Wall Street Journal

Adding flare to British fare

BY RAYMOND SOKOLOV
MARK HIX MADE his name serving vols-au-vent and other fancy dishes to London ladies and other correct folk at the plummy Caprice. But then he got serious, and seriously downmarket, opening four of his own gritty, Britty locavore emporia. Next month he'll take his wildly successful versions of bubble and squeak, local oysters, game birds and offal to their fifth venue, at the tony London department store Selfridge's, with Hix Restaurant and Champagne Bar.

Mr. Hix isn't the first young British chef to make his mark with indigenous dishes that local foodies once made a lifestyle out of rejecting in favor of foreign grub. The pioneer in this neo-nativist style was Fergus Henderson, whose St. John Restaurant grabbed the attention of the foodie world in 1994 with his nose-to-tail menus that sometimes include squirrel. He has a Michelin star and last year oversaw the annual banquet for the Oxford Symposium on Food and Cookery.

Down-and-dirty English food has swept the country's loftiest places. At the National Gallery's discreet National Dining Rooms, art lovers can choose between rare-breed Bickleigh White Park beef and Cornish goat's curd. But the big news in the giddy locavore and offal-loving world here is all about Mr. Hix.

While the winter's big blizzard had slowed London to a whited crawl last month, we went to all three of his in-town restaurants (Hix Oyster and Fish at Lyme Regis on the Dorset coast was closed for a seasonal break). Our Hix crawl proceeded in the chronological order of the venues' openings. It proved to be an upward arc.

When Mr. Hix severed his connection with Caprice Holdings, where he presided over the Caprice, the Ivy and seven other posh sites as chef director, in late 2007, he briticized the menu at Brown's, a grand hotel in Mayfair. He's still in charge of the food there, and it proudly shows off high-end local products, from a delicate pastry filled with lobster and seashore vegetables to Scottish deer with haggis and even a refined fish and chips with mushy peas converted into an unmushy chop-up of frozen peas instead of the classic mashed, reconstituted dried ones. On the current menu, the Hix touch is charmingly present



in a side dish of roast parsnips with honey from a hive in east London.

But the Hix spirit doesn't animate Brown's formal dining room, which was virtually empty the night we were there and anything but raffish. We caught a strong whiff of the real Hix thing at the man's first independent restaurant, in an alley near the old Smithfield Market in the Farringdon district of east London.

Hix Oyster and Chop House has been an uproarious success since it began attracting artists who were gentrifying the neighborhood. There's an off-color work by Young British Artist Tracey Emin on a back wall of the teeming tavern.

Mostly young people were facing their futures gaily with goose salad and lemon sole, and beef pie—solid fare knowingly produced. Bubble and squeak, the humble classic of potato and cabbage and other leftover vegetables, has rarely been served forth with such loving care.

At the high end was a recreation of the Victorian showpiece called lamb cutlets Reform, breaded lamb chops in a sweet-sour sauce. Ours was a bit overdone and greasy, an uncharacteristic lapse. We had a tender, cleanly fried version the next day at the Reform Club where superchef Alexis Soyer invented the dish in the 19th century.

This chef's effortless stretch across the culinary class barriers has reached its apex, so far, at Hix, a sleek, lounge-like smash success in Soho, steps from Piccadilly Circus. There's no pretense to slumming here, but informality still prevails. And you know the same earthy sensibility is informing the kitchen at Hix, which opened last October with

Top, the exterior of Mark Hix's new Soho restaurant; above, the restaurant's dishes include flatiron steak with bone marrow.

dishes militantly sourced from native producers and often featuring arcane ingredients.

If anything, Hix goes further than Hix Oyster and Chop House in ransacking the resources, animal and culinary, of this nation. In one remarkable meal, four friends ate themselves into delirium with heritage pork cracklings, cod tongues, milts (don't ask) on toast, not to mention rare but unbloody partridge, sprout tops (we never knew they had them), veal heart and Mr. Hix's stargazy pie.

This last turned out to be a pie in the great but often sinned against pub tradition led by beef and kidney pies. This one began in Cornwall as a trick dish in which sardines poked their heads up out of the pie crust, gazing at the stars. In the Hix rendition, a serious culinary project, the pie is stuffed with shredded rabbit meat and crayfish. A few of the crayfish heads emerge from slits in the crust with astronomical intent.

It would be one thing if these historical novelties were that and nothing more. But Mark Hix is using all the talent and experience he picked up in a long career at the top of the social/gastronomic heap to renovate, and often improve on, a deceptively homely tradition of homegrown food. The best part of his achievement is that he cooks food of historic and social significance that isn't just a stunt of resuscitation. In the right hands, veal heart can be a revelation.

In defense of Chardonnay

IONCE APPEARED in a best-selling novel sticking up for Chardonnay. True story. In fact I made a number of appearances sticking up for various unfashionable French wine practices. You can read them if you like in Alexander McCall Smith's "44 Scotland Street" series. There I am, popping up in various books, advising the fictitious Bruce character on the perils of the wine trade. It is, I'm sure you'll agree, a dreadfully pompous and boastful admission, which is why, up until now, I have generally refrained from writing about it. I say generally because I like to mention it whenever I can, especially to those

donnay is sensational. On the golden slopes of the Côte d'Or in Burgundy it is a world beater. In villages such as Meursault, Puligny-Montrachet and Chassagne Montrachet, the grape takes on a nutty, buttery flavor. It sits in the glass with a rich, round texture and a pleasing use of oak. At Champagne, it provides structure and finesse to the blend and is the sole grape in Blanc de Blancs. In New Zealand, I have tasted bone dry examples that have a delightful creamy, almond character on the nose with notes of nectarine. In California, I have come across some delightfully clean, mineral examples with a flickering acidity. This is not to mention examples from western Australia, Chile and Argentina.

Wine

WILL LYONS

who read Alexander McCall Smith or the few who show a passing interest in the author. Hell, those who know me will tell you I have been known to drop it into conversation with the crowd who doesn't read him at all. In fact come to think of it off the top of my head I can't think of anyone I haven't mentioned it to in passing.

I tell a lie. There is one, rather grandiose, group I haven't mentioned it to. The sort of group that can irritate even more than the boastful, big-headed wine writer. A group that takes inverted snobbery to the maximum and delights in telling the world how clever their wine choices are. I am of course referring to those who have if it in for Chardonnay. They even have their own name: The ABC club (Anything But Chardonnay) a collection of like minded individuals who drink anything but the noble variety itself.

Now don't get me wrong, there are some Chardonnays out there, smothered in oak, acidity all over the place, with flabby, palate-wrenching fruit that leave me crying out for a grassy Chenin Blanc, a light floral Riesling or a zesty Sauvignon Blanc. Although I have to say in their defense bad Chardonnay is almost always drinkable.

But all too often Chardonnay is derided by critics looking to offer a list of alternative varieties. We can explore that in another column, but today I wish to answer my well rehearsed reply to the ABC club that Chardonnay is simply marvelous and good Char-

Its problem lies with its appeal. Chardonnay is simply everywhere. Walk into a shop, stroll through a vineyard, turn up at a friend's house and you are likely to find Chardonnay, in one form or another. Easy to drink and easy to pronounce, it is the wine snob's nightmare: popular, tasty and successful. Why else would it be planted in virtually every wine-producing country in the world?

Lately, I have been rediscovering Chardonnay in Chablis where, at its best, the chalky soils from this small white-wine-producing region in Burgundy imparts a steely, flinty, perfumed character with an austere and powerful finish. In a good vintage a top producer will produce a crisp, mineral, food-friendly wine that can be little short of exquisite.

Chablis itself lies 160 kilometers north of Beaune. As a quick short hand guide its classification can be best understood in terms of Grand Cru, Premier Cru, AOC Chablis and Petit Chablis, with quality in descending order. But my advice, as on everything associated with Burgundy, is to pick your producer wisely. Among my top picks are: Brocard; Dauvissat, Droin, Domaine de la Meulière, Fèvre, Raveneau and Tribut.

One estate worth seeking out is Maison Joseph Drouhin, which has always been a good source of reliable Chablis. Under the guiding hand of Véronique Drouhin, who studied enology at the Université de Bourgogne, the whites posses a stylish, silky style. Her grand Cru Chablis is superb with a fresh, lively feel and competes with any Premier Cru from the Côte d'Or. Which reminds me, I must send her a copy of that book.

DRINKING NOW

Chablis Vaudésir 2008

Price: about £22 or €25

Alcohol content: 13%

This wine is produced at one of the largest vineyards among the seven Grand Crus of Chablis. Its name comes from the French *Chemin des Vaudésirs*, or path of the Vaudésirs, which cuts down the middle of the vineyard. Still quite young it has a spicy, fresh, lemony character, underpinned by new oak flavors.



In Italy's mills, a new spin emerges

Fabric makers' inventions—fresh colors, tweeds, softer wools—are shaping this season's looks

ARMED WITH TWEEZERS, Daniela Rigolon plucked minuscule stray wool fibers on Tuesday from some black-and-white plaid fabric destined to become a Lanvin coat. Lanvin is among the labels—along with Chanel, Armani, Dolce & Gabbana, Akris, Kiton and Balenciaga—that turn to Ms. Rigolon's employer, Lanificio Egidio Ferla SpA, for fabrics that define luxury. Italian fabrics will be a central part of the collections at Milan fashion week, which started Wednesday, and at Paris fashion week, which will follow.

On Style

CHRISTINA BINKLEY

Many top designers rely on these high-end textiles to create their most luxurious or unusual looks, such as Etro's brilliant jewel-like colors, some of Chanel's famous tweeds, and the color-morphing looks shown at Prada several seasons ago. More recently, at New York's fashion week, where sumptuous textiles took center stage, Italian textile makers supplied fabric for Michael Kors, Jason Wu, Nanette Lepore and Carolina Herrera, among countless others. Ms. Lepore, who showcased a unique tapestry print in New York, says she uses almost entirely Italian fabrics. "We need these Italian factories," she says.

Designers turn to factories here in the Biella region of northern Italy for the highest-quality suiting textiles—cashmere, silk, linen, and wools including Loro Piana's vicuña and Ferla's baby alpaca. The fabric is then shipped to factories around the world for manufacturing. Other regions of Italy have their own textile specialties; Como is known for shirt fabrics and Prato for fancy womenswear fabrics. But all are united by Italy's reputation for fabric quality and innovation. "We are not afraid of making special qualities,



special colors," says Paolo Ferla, grandson of the firm's founder.

Yet a drive through the alpine hills here reveals a startling amount of abandoned industrial real estate—dozens upon dozens of crumbling textile factories built along the streams that once powered the mills. The vacant buildings are the result of many years of low-priced competition from other countries, mainly China. Ferla hopes to produce only 150,000 meters of fabric this year, down from 250,000 meters in the 1980s. Indeed, sales in the Italian textile industry have slumped at least 30% since 2008.

"Horrible. Horrible, horrible year," Mr. Ferla says from his sprawling factory, which has ample unused space. Yet in keeping with Italian tradition, he hasn't laid off any of his firm's 35 employees, many of whom have extensive ties to the company. (Ms. Rigolon's two aunts work there, too.)

Outside Italy, there are some signs that the fashion industry is picking up steam. U.S. apparel sales declined 5.1% in 2009, but there were glimmers of improvement in womenswear in the fourth quarter, according to NPD Group research. And many retailers have been posting improved results in recent months.

Yet consumers have been demanding cheaper clothes, and one way retailers have achieved these improvements is by pressuring apparel manufacturers to lower prices by more than 20% for each of the past two seasons. Many have done so by moving more production to China, Sri Lanka, Thailand and other low-labor-cost regions of the world.

Like other textile makers in the region, Mr. Ferla cannot devalue the strong euro, which makes Europe's exports expensive, or compete with China's relatively cheap labor. But he can offer small quantities, special colors, new weaves and patterns, and even new fibers. A decade ago, Mr. Ferla innovated the use of baby alpaca, which is softer than cashmere. He comes out each season with new variations on tweed-like fabrics thrust through with various colors of thread. Italian textile makers have also created techniques such as extra twist in the thread that offers more stretch, new methods of combing bouclé to

make it soft, or spinning tiny threads together to make extraordinarily soft wools.

Yet factories in China are proving as adept at copying fabrics as films and handbags, which is pressuring the Italians.

While worried, Mr. Ferla is relying on his quality-focused business strategy. "It's never [been] more important for us to maintain the quality and the innovation of production," he says. Then he quotes Dostoevsky: "Beauty will save the world."

"If we lose the Italian mills, we lose the creativity needed for fashion," says Sal Giardina, an adjunct professor of textiles at New York's Fashion Institute of Technology. "Fabrics are the common denominator of fashion. From birth to death, we are never more than three feet away from a textile product."

Just a few kilometers from Ferla, Francesco Barberis Canonico's family firm is churning out light wool suit fabrics for customers including Brooks Brothers and Hickey Freeman. With 320 employees, Vitale Barberis Canonico SpA is 10 times the size of Ferla. These days, about 20% of its production is sent to China, where factories will sew it into clothes, says Mr. Barberis Canonico, whose family started in the textile business in 1663.

The factory is heavily mechanized, with robots that move thread and materials around the floor and a dye plant that works all night without human intervention. The company invests about €5 million in new machinery each year, he says, in order to stay ahead of innovations in technology. Yet the firm's revenue has been hit hard recently, dropping to €60 million in 2009 from €90 million in 2007.

Barberis Canonico starts with soft cottony bales of raw wool, combing them successively into ribbons that become the threads that are dyed and later woven.

Mr. Barberis Canonico, who is 37, was sent to school in England as a boy and spent his twenties living it up in London. He returned to the family fold a decade ago. "People say, 'It's only fabric,'" he notes. "I say, 'Excuse me, fabric is the most important thing.'"



Francesco Barberis Canonico (above left) runs a family firm that makes suit fabrics. Many designers at New York fashion week experimented with Italian fabrics to create textured looks such as Nanette Lepore's tapestry print tunic (left) and Carolina Herrera's pantsuit (above).



Arbitrage

Ferrari Rosso helmet

City	Local currency	€
London	£180	€204
Rome	€249	€249
New York	\$360	€264
Frankfurt	€299	€299
Brussels	€320	€320
Paris	€332	€332



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

Sweden's conceptual fashion

By J.S. Marcus

OVER THE PAST decade, a host of conceptual Swedish ready-to-wear labels have spread around the globe. Driven by the image of the brand rather than by an actual designer or dominant aesthetic, the companies have achieved international success so quickly, and so unexpectedly, that Swedes themselves have taken to calling the phenomenon "Det svenska modeundret"—the Swedish fashion wonder.

Defying a Swedish identity from their earliest phases, these labels aren't always recognized as coming from Sweden, even by some of their most loyal customers. "We wanted to be neutral in a way," says Jonny Johansson, co-founder and creative director of Stockholm's Acne label, looking back on the brand's beginnings in the 1990s. And like Acne, many of the other Swedish brands tend to view the making of clothes as only one way of making themselves known.

So the new wave of Swedish fashion may not seem all that Swedish, and fashion, over the long run, may have less and less to do with it. But it still looks like a retail wonder. This winter, we went to Stockholm and met with the leaders of the pack to find out what they are doing next.



Clothing from Acne POP Classics Spring/Summer 2010 collection. Top right, the sofa is part of the Acne Furniture collection.

ACNE

"It's pure luxury just to walk in here every day," says Mr. Johansson at Acne Studios AB. He is sitting in a small office, lined with architecture and design books, on the upper level of a spectacular house on the edge of Stockholm's Old Town. Once the headquarters of Sweden's Wallenberg banking dynasty, the building was taken over by Acne in 2008 and is now home to ventures as diverse as Acne's toy company and the brand's elegant, oversized magazine, Acne Paper.

Comprised of a hodgepodge of styles and atmospheres, ranging from what could be called Pop Baroque to Somber Swedish, the house seems more like a palace—only fitting for the brand, which has emerged as the presiding sovereign of Sweden's new fashion scene. "We were a concept first," says Mr. Johansson, 40 years old, of Acne's collective-like approach to a range of stylish enterprises. "The idea was to do everything ourselves."

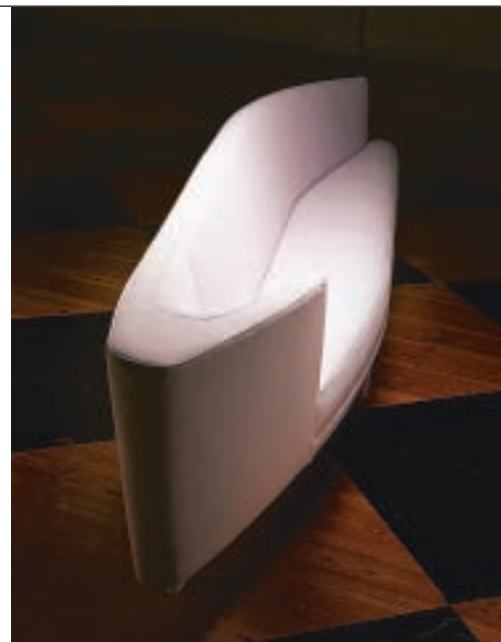
Initially a film company and advertising agency, Acne—which stands for "ambition to create novel expression"—branched out into fashion almost by accident, when 100 pairs of promotional blue jeans became an instant hit in 1997. Though its denim jeans remain a symbol of the brand's other activities, which have since split up into several separate companies, the rest of the clothing line now makes up nearly two-thirds of its sales.

"Acne have really stepped up again," says Aimee Brown, the London-based brands buyer for Urban Outfitters' European stores. Ms. Brown says that although some of the buzz about Swedish fashion has died down in the fashion world, Acne has managed to reinvent itself with a trendsetting up-market main line that "is fashion forward." In 2008, Acne joined together with the Paris fashion house Lanvin and launched a high-priced line of denim wear.

For Acne Studio Chief Executive Officer Mikael Schiller, the success of the brand has less to do with traditional marketing than instinct. At Acne, he says, "there are no strategists in a room, sitting around thinking."

Mr. Schiller, 33, says that each of Acne's endeavors has an advertising function. "We don't do advertising," he says, referring to the conventional purchasing of ad space. Instead, he argues, the clothes themselves, along with Acne's stores in carefully selected locations and its new line of extravagantly shaped furniture, act as "branding by doing."

Next up for Acne: a new store in Antwerp, scheduled to open later this spring, and the opening of the company's very first U.K. store in London's Mayfair district later this year.



Honer Akrawi, Andreas Larsson (furniture)

CHEAP MONDAY

Denim is the great constant in Swedish fashion, and just about every Swedish label—from Acne and Nudie to Whyred—offers some variation on the designer-jeans template. Until a few years ago, all those variations came at nearly the same cost—around 1,100-1,200 Swedish kronor (€112-€122), or roughly the price in Sweden of a pair of imported Levi's. Then Cheap Monday came along in 2004. With designer jeans at 400 kronor a pair, and a distinctive smiling-skull logo, the label became a cult hit, relying on the Internet and word-of-mouth instead of on conventional advertising. It was a clothing revolution from below, and the Swedish fashion world hasn't been the same since.

Located in ramshackle rooms in Södermalm, Stockholm's rapidly gentrifying alternative quarter, the Cheap Monday head office manages to look just like its jeans—an island of down-market authenticity in a sea of up-market gloss. The general atmosphere resembles a second-hand clothing store, marked by mysterious piles of clothes that seem to have floated in from any year in the last half-century. As it happens, the label itself has its origins in a used-clothing store, which was started as a hobby by a few friends who worked in the fashion business—Örjan Andersson and Adam Friberg, and later Lars Karlsson.

Within a few years of producing their first 800 pairs of jeans, the founders of Cheap Monday hit the jackpot in the spring of 2008, when Swedish giant H&M bought a controlling interest in the label and its parent company, Fabric Skandinavien AB. Now Cheap Monday is sold in 30 countries, often in high-end stores alongside more expensive Swedish labels, and dominates the competitive Swedish jeans market.

"People think of tight jeans when they think of Cheap Monday," says Mr. Andersson, 38, the rail-thin creative force behind the label, speaking in a chaotic showroom. "We started with the tight fit, the one I'm wearing today, and the tight fit is still selling best."

At the edge of the mess, there is stand-out display of order—Cheap Monday's new line of designer eyewear, launched in August 2009. And eyeglasses are just the beginning, says Mr. Karlsson, CEO of Fabric Skandinavien. "We've been talking about tons of things," says Mr. Karlsson, mentioning hotels, restaurants and even cars, as potential Cheap Monday ventures.

"We're a denim label now," he says. "But the idea behind Cheap Monday is stronger." That idea, he says, sounding uncannily like Ikea founder Ingvar Kamprad, "is to look at traditional ways of doing things" and figuring out "a different way to do it better."



Valdemar Asp



Left: jewel grey dress from Cheap Monday's Spring/Summer 2010 collection; Cheap Monday's Copenhagen store.



Whyred Spring/Summer 2010 collection.

WHYRED

Vasastaden, north of Stockholm's business district, is about as cool as Stockholm gets these days. Home to the city's most important contemporary-art galleries, which moved here en masse in the past few years, it is the creative center of Whyred, the most art conscious of Sweden's fashion labels. Founded in 1999 by Roland Hjort, Lena Patriksson Keller and Jonas Clason, Whyred complements its men's and women's collections with fashion-related art projects such as functional limited-edition mirrors and umbrellas from Swedish artist Jonas Nobel. The brand's distinctive version of Scandinavian min-

imalism relies on the tailoring background of Mr. Hjort, Whyred's design director. "We are more into clothing," he says, reflecting on the conceptual aspirations of fellow Swedish brands like Acne. Whyred's clothes are refined, but they cross a Nordic sense of form with a Swinging Sixties sense of fun.

Mr. Hjort, who worked at H&M before helping to launch the J.Lindeberg label in the 1990s, says that he and his fellow founders wanted to take a more "organic approach" to fashion. "We were getting tired of big companies, where everything is planned before you start the collection."

Whyred's loft-like offices are in the same building as art gallery Nordenhake, and a ghostly arrangement of the label's successful shoe line gives the conference room the quality of an art installation. The label owes its name to a conversation between Mr. Hjort's grandfather, artist Sven "X-et" Erixson, and a reporter, who asked him why his favorite color was red.

For Erik Persson, a 26-year-old Gothenburg-based film blogger and academic, Whyred is the best of the new Swedish wave. Whyred is "better quality" than Cheap Monday, says Mr. Persson. "They are still jeans," he says. "But they're a bit more elegant."



WeSC

Östermalm, Stockholm's quaint answer to London's Mayfair and New York's Upper East Side, is the place to look for old money and new cars. As it turns out, it is also the place to find the headquarters of Sweden's breakout skateboard and street-wear label WeSC, which has ensconced itself in a penthouse suite of an office block on Karlavagen, a discreet Östermalm thoroughfare.

Karlavagen seems a world away from the cutting-edge clothes and accessories that WeSC actually sells, but it is just the right fit. Founded in 1999, WeSC—which stands for "we are the superlative conspiracy"—may have its origins in the international skateboarding subculture of 1970s, when current CEO and co-founder Greger Hagelin used the sport as a ticket out of the doldrums of suburban Stockholm. But the company's skill at brand management, and its ability to harness all the talents and tendencies of the Swedish fashion wave, could earn it a place in the curricula of business schools.

"We've been quite lucky the last couple of years," says Mr. Hagelin, speaking earlier this month in WeSC's showroom, where the men's and women's lines are exhibited with cool precision. "There has been a downturn in the economy but we've been growing about 25% every year," he says, alluding to the company's consistent expansion since its founding.

WeSC—with key markets these days, says Mr. Hagelin, in the U.S. and Italy—opened a new flagship store in Stockholm this week, just around the corner from Gucci and Acne. The result is a signature creation from Stockholm architect and brand guru Thomas Eriksson, who has helped to shape corporate identities for many of Scandinavia's leading companies, including Scandinavian Airlines and Ikea.

Mr. Hagelin likes to credit the egalitarian spirit of the skateboarding world with his ability to manage a brand, while distancing himself from the rest of the Swedish fashion scene. "We're not designing high fashion," he says, even though his head of design actually came from Dior. Rather, he argues, the purpose of WeSC's clothes, along with its wildly successful line of headphones, is "to tell the story of the brand."

That story may have something to do with clothes these days, but this fall, promises Mr. Hagelin, WeSC will branch out into a whole new range of products. "When we started, we said that WeSC was an idea," says Mr. Hagelin, who, at 46, is still an occasional skateboarder. "Now we're doing clothing, but we wanted a brand that could do a lot of different things."

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

Above, 'The WeSC animal catwalk' at the new concept store in Stockholm; below, unisex premium headphones and bear toy BE@RBRICK from the Crayfish Bongo special box set.



J.LINDEBERG

J.Lindeberg may be the most Swedish-sounding of the new Swedish brands, but, until recently, it was also the most international. Founded in 1996 by a former marketing director of Diesel, Johan Lindeberg, the brand combined old-fashioned Hollywood glamour with a newfangled mystique about professional sports. Brad Pitt could wear a J.Lindeberg tuxedo to the Golden Globe Awards, and you could wear J.Lindeberg sportswear on your country club golf course. Based in New York and, later, in London, Mr. Lindeberg was the creative force behind the brand, which established itself at fashion weeks in New York and Milan.

In 2007, the company was bought by Proventus, a Swedish investment firm, and Stefan Engström, co-founder of the Swedish sportswear company Peak Performance. Mr. Lindeberg, who briefly continued on in a consulting role, left the company last year.

"The first thing we did was to bring everything back to Sweden," says Mr. Engström. "We identified Swedish heritage as an important part of the brand's DNA." The new owners interpret the brand's trademark fusion of fashion and sports as a reflection of what Mr. Engström calls Sweden's "healthy lifestyle." This new strategy seems like a change from the brand's previous image, which suggested a meeting-of-the-minds between the likes of pop star Justin Timberlake and the professional golf circuit.

Mr. Engström has little patience for the notion of a Swedish "fashion wonder" which, he says, describes labels that "get a lot of P.R.," but "in terms of sales they are very small." He invokes some big names of the European fashion scene, Hugo Boss and Armani, as models for the new J.Lindeberg. "We would like to have a similar position from Scandinavia," he says.



J.Lindeberg flagship store in Stockholm.

Exclusive New York Properties

corcoran
corcoran group real estate

Manhattan's East Side

BEACON COURT

E 50s. Extraordinary penthouse condo. 7 rooms, 4 bedrooms, 4.5 baths with huge living room, dining room, modern kitchen. 13' ceilings and panoramic Central Park, city and river views. Full service building. A must see. \$21.7M **WEB# 1948679**
Deborah Grubman 212.836.1055
Carol Cohen 212.836.1006

VACANT MANSION OFF PARK

E 70s/Park Ave. 16,000 SF+/- 36' wide, 5-story landmark mansion. Now vacant/architect ready. Very high ceilings, huge windows. Great block, best buy. \$18.9M **WEB# 1850240**
Carrie Chiang 212.836.1088

75' FACING PARK AVENUE

Park Ave. Mint 12 rooms/6 bedrooms, 6.5 baths, living room, library, window chef's kitchen with breakfast room, washer/dryer. Well suited to everyday living as well as grand and gracious entertaining. Pet friendly, white glove prewar Co-op. \$17M **WEB# 1941462**
Sharon E. Baum 212.836.1036

GRACIOUS SPACE, MOVE-IN

E 60s/Park Ave. 8,000 SF+/- Mint 5 story. 5 bedroom + 2 staff rooms. Wide rooms, high ceilings, beautiful stairs, fireplace, 2-level kitchen, family room + pretty garden, library, living room + formal dining room. \$15.9M **WEB# 1881625**
Carrie Chiang 212.836.1088

TRIPLE MINT & PARK VIEWS

5th Ave. 3,300 SF+/- Triple mint 3-4 bedroom/4.5 bath duplex with beautiful Central Park & city views. Completely renovated with best finish & high-tech. Fabulous entertaining. \$12.9M **WEB# 1911979**
Carrie Chiang 212.836.1088

PIERRE HOTEL PARK VIEW

5th Ave/E 61st St. 6 rooms. Grand apt. Unrestricted high Central Park view from living room, master bedroom, library, baronial sized rms. 6 rooms; 10' ceilings, prewar, full hotel services. \$10.5M **WEB# 1952065**
Betsy Messerschmitt 212.836.1059

PARK VIEW

5th Ave. Incomparably beautiful classic 6, 2 bedroom penthouse with wood burning fireplace & 2 awesome terraces south west over Central Park. This is the finest apt of its type on 5th Ave. Gorgeous décor complements a stunning renovation by celebrated designer. \$8.3M **WEB# 1470989**
Daniel Douglas 212.875.2835
Emilie O'Sullivan 212.836.1028

4,000 SQUARE FEET ON PARK AVE

Park Ave/E 73rd St. 10 rooms. Corner 4,000 SF+/- private floor. Living room/formal dining room facing Park Ave. 4 bedrooms + staff room, library. Breakfast kitchen Gracious layout, details. \$7.95M **WEB# 1377074**
Carrie Chiang 212.836.1088

7 ROOMS WITH PARK VIEWS

5th Ave/E 79th St. LR, Lib, formal dining room, 2 bedrooms/2.5 baths, windowed eat-in kitchen, staff room/bath. All face Central Park. High floor, excellent condition, full service white glove postwar Co-op. Washer/dryer, central air conditioning, garage, no pets. \$7.9M **WEB# 1851806**
Sharon E. Baum 212.836.1036

MODERN ELEGANCE

East End Ave. New high floor duplex in a Peter Marino designed condo. 6 rooms, 3 bedrooms, 3.5 baths, living room with wood burning fireplace, dining room, modern kitchen, 5 Juliet balconies, double height ceiling and river views. Full service building. Priced to sell. \$6.25M **WEB# 1456922**
Deborah Grubman 212.836.1055

MINT PREWAR CONDO

E 63rd St. 6 rooms. Barbizon-white glove condo, mint 3 bedrooms/3.5 baths, 2 terraces, west, east, north views, 2,500 SF+/- (interior), 400 SF+/- (exterior). . \$5.9M **WEB# 1668428**
Dennis R. Hughes 212.836.1037

LEGENDARY DUPLEX

E 50s. 3 bedrooms/3.5 baths. 30' x 32' living room with wood burning fireplace. 19' ceilings. 14' windows. Corner master bedroom with wood burning fireplace. Additional staff room offered \$250K. \$3.5M **WEB# 1890124**
Maria Pashby 212.893.1436

PARK AVENUE TREASURE

Park Ave/E 74th St. 6 rooms. Gracious 2 bedroom, 2.5 baths, gracious living room with decorative fireplace, dining room and solarium with a fabulous planted terrace overlooking Park Ave. North, West and East exposures. \$3.25M **WEB# 1894190**
Elyse Gutman 212.821.9126

SMART & STYLISH

E 51st St. 5 rooms. Reduced loft-like convert 3 bedroom/3 bath with 13 foot ceilings, formal dining room, fabulous city and river views. Mint. Luxury full service building condo. \$2.999M **WEB# 1493362**
Gilda Shani 212.979.7844

PARK AVENUE-8TH FLOOR

Park Ave. Sunny & elegant prewar classic 6. Grand, seldom available home facing Park Ave. Gracious room sizes and excellent light. 2,250 SF+/- Washer/dryer. Wood burning fireplace. Full service Co-op. Gym. \$2.95M **WEB# 1869824**
Patricia Cliff 212.836.1063

STUNNING 3 BEDROOM CONDO

E 70s. Mint condo. Loft-like 3 bedroom/3.5 bath with living room, formal dining room, library on high floor with fabulous skyline views. Beautiful oak floors, high end kitchen & marble baths. Gym & garage in building. \$2.595M **WEB# 1937615**
Elizabeth Spahr 212.893.1735
Chris Kann 212.893.1426

MINT CONDO 2,077 SQUARE FEET

E 90s. 2 bedroom/3 bath condo. Great views from high floor new 2,077 SF+/- condo. North, east & west. Formal dining (convertible 3 bedroom) large gourmet eat-in kitchen, 24 hour doorman, gym, storage, play room. \$2.525M **WEB# 1924510**
Karin Posvar-Picket 212.605.9248

2 BEDROOM FOR SALE

East End Ave. Loft-like condo 1,653 SF+/- 2 bedroom/2.5 bath apartment with 35' living room & 10'ceilings. 24 hour concierge and doorman. On-site parking garage. Located at 170 East End Avenue. \$2.5M **WEB# 1887153**
Andrea Wohl Lucas 212.605.9297

VENETO CONDOMINIUM

E 50s. 4.5 rooms. 2 bedrooms & 2.5 baths all in triple mint condition. South, west & north city views. Custom lighting, moldings & electronics complete the package. 24 hour concierge & doorman. \$2.395M **WEB# 1934447**
Elyse Gutman 212.821.9126

GORGEOUS TOWNHOUSE APARTMENT

E 52nd St/Beekman Pl. Mint renovation. duplex - two full floors w/grand staircase, 4 wood burning fireplaces, grand living room, dining room, new chef's kitchen, 3 new baths, 2 bedrooms, great closets - great home. \$2.195M **WEB# 1926583**
Beth Lowy 212.875.2863

SUTTON PLACE GEM

E 58th St. 5 rooms. Triple mint, newly renovated, 2 bedroom/2.5 bath, 1,800 SF+/-, views of river, bridge, city skyline. Full service building, concierge, valet garage, health club. \$2,795 maintenance. \$1.895M **WEB# 1296488**
Frederick Specht 212.848.0487

ENTICING & ELEGANT

3rd Ave/E 55th St. Mint 4 bedroom, extra large home. Open chef's kitchen, living room/dining room + wet bar. 4 bedrooms + play room, home office, & full laundry room. Perfect turnkey opportunity. \$1.675M **WEB# 1423890**
Sherry Matays 212.875.2831

MINT 2 BEDROOM 2 BATH & BALCONY

E 79th St. 4.5 rooms. Brand new mint, extra large 2 bedroom, 2 bath with renovated kitchen, large living room, separate dining alcove, 2 huge split bedrooms, 2 renovated baths, 17' balcony, full service doorman. \$1.049M **WEB# 1953323**
Stacey Froelich 212.572.3172

TRIPLE MINT 1 BEDROOM

E 66th St. Large 3.5 rooms. Renovated, dining room/living room, central air conditioning bright west exposure, 24 hour doorman, garage. Full service building and allows pets. \$1,080 maintenance. \$685K **WEB# 1847899**
Rose Grobman 212.848.0473
Barbara Chase 212.893.1746

PERFECT PAD

E 50s. Price reduced. Sunny alcove studio with open Southern views. Spacious, comfortable, well designed. Full service building with gym, roof garden & 24 hour garage. \$419K. **WEB# 1916100**
Abby Levine 212.836.1011

BACK ON MARKET BEST RENTAL

Madison Ave/ E 80th St. 6 rooms. Extra large 3 bedroom/3 bath, 3,000 SF+/- Luxury full service building, steps from Central Park. Owner open to offers. Bring clients: Negotiable. \$20,000/Mo. **WEB# 1500760**
Mercedes Schwartz 212.323.3299

3 BEDROOMS FOR RENT

East End Ave. Three 3 bedroom/3.5 baths apartments with full park views from every room. 24 hour concierge and doorman. On-site parking garage. Located at 170 East End Avenue. \$10,000- \$13,500/Mo. **WEB# 1560295**
Andrea Wohl Lucas 212.605.9297

Manhattan's West Side

SUPERB DUPLEX CONDO

W 60s. 8 room loft-like duplex steps from Central Park. 3 bedrooms + library and staff's room. Terrace off the living room with north/east/west exposures, double height ceiling in living room/dining room, 3 baths, 2 wood burning fireplaces. Full service building. Price reduction. \$13.45M **WEB# 1221740**
Deborah Grubman 212.836.1055

PANORAMIC VIEWS

Central Park West. 2-3 bedroom. The very best. 10 windows on Park from high floor. Mint, central air conditioning, stereo, gourmet eat-in kitchen, paneled library, perfect layout. \$12.395M **WEB# 1297001**
Anne Snee 212.836.1060

PARK-FACING SAN REMO 8

Central Park West/W 75th St. Grand prewar. 4 rooms on park. Baronial 8 into 7 epitomizes Central Park West living. Spectacular living room, dining room + library. Fabulous master suite. Rich prewar details. Excellent cond. A++ building. \$9.995M **WEB# 1849889**
Sherry Matays 212.875.2831

60' OF DIRECT PARK VIEWS

Central Park West. Prime 9 room. Grand, mint prewar. European elegance & detail. Exceptional windows frame 60' of Park views - living room, dining room & library. Expansive windowed eat-in kitchen, 4 bedrooms, full service. \$7.995M **WEB# 1922232**
Sherry Matays 212.875.2831

UNIQUE DUPLEX PH, SPECTACULAR VIEWS

W 72nd St. 11 into 7 rooms, north, south and west exposures, architecturally designed penthouse surrounded by terraces & balconies. Grand living room with wood burning fireplace, library with wood burning fireplace, gourmet kitchen, formal dining room, 3 master bedrooms & 3.5 baths. Luxury full service condo with health club & pool. \$4.495M **WEB# 1848045**
Joan C Billick 212.848.0474

LIFESTYLE CHOICE

W 59th St. Most desirable 3 bedroom/3 baths. Enjoy city/river views from this high floor, sprawling 2,000 SF+/- home. 9.5' ceilings, elegant finishes and excellent layout. Luxury condo, amenities, garage. \$3.395M **WEB# 1947814**
Enma Baron 212.875.2868
Wendy Stark 212.875.2846

THE BERESFORD

Central Park West/W 80s. Gracious layout w/grand foyer, 2 bedroom/2 bath, large living room, wood burning fireplace, huge chef's kitchen, high ceilings, original details, washer/dryer. Fabulous white glove prewar building. \$3.15M **WEB# 1872184**
Abby Levine 212.836.1011

SPECTACULAR VIEWS

Riverside Blvd. Trump Place. 2 bedroom/2 baths. New York City sophisticated living at its best. Great layout for entertaining, high ceilings, split bedrooms. Luxury condo building with excellent amenities & garage. \$2.285M **WEB# 1895680**
Enma Baron 212.875.2868
Wendy Stark 212.875.2846

EXPANSIVE BROMLEY HOME

Broadway/W 83rd St. 7 room condo. Bright, flexible 4 bedroom (or 3 + library) with open views. Huge windows, double living room/dining room & split bedrooms. Separate laundry room + excellent storage. Fabulous location. Full service building. A+ amenities. \$2.195M **WEB# 1941685**
Sherry Matays 212.875.2831

CONDO - LOCATION & VIEWS

W 57th St. High floor 2 bedroom/2 bath condo. Fabulous Central Park & City views. Huge bay window. Washer/dryer, window kitchen. Full service building, pool & gym. Prime location near Park & Columbus Circle. \$2M **WEB# 1895582**
Andrew G. Farber 212.875.2929

32ND FLOOR CONDO

W 42nd St. Large 2 bedroom, 2 bath condo. All new, top finishes. Great closet space. Central air conditioning. Full city view. South and west exposures. Gym, pool, sauna. Low common charges. Priced to sell. \$1.495M **WEB# 910329**
Charlie Attias 212.605.9381

LUXURY & PRICE

W 56th St. Above the rest. 2 bedroom/2.5 bath condo with pool, doorman, concierge, perfect investment/home, in the best location. This home has beautiful angles with northern view of the skyline and park. North, west and east exposures. \$1.425M **WEB# 1494894**
Spencer Means 212.875.2844

CENTRAL PARK SPLENDOR

Central Park South. Trump Parc. Perfect pied-a-terre. This large 1 bedroom with 1.5 baths is situated on a high floor with fantastic city and park views in one of New York City's finest condos. \$1.35M **WEB# 1939016**
Jim Brawders 212.634.6510

STUNNING 2 BEDROOM CONDO

W 60th St. The Hudson. Mint 2 bedroom/2 bath in new full service condo. Loft-like with open kitchen and floor to ceiling windows. Hardwood floors. Gym, playroom, roof deck. \$1.15M **WEB# 1877993**
Eileen Mintz 212.572.3183

MORNIGNSIDE HEIGHTS TOWNHOUSE

W 121st St. Classy 4 story brownstone, original details, pocket doors, Pier mirror, fireplace, high ceiling, large window. Live/invest. Own a dream. Don't miss this incredible chance. \$1.15M **WEB# 1891798**
Larisa Kogut 718.923.8015

PREWAR 2 BR CONDO UNDER \$1M

W 93rd St. 4 rooms. Prewar 2 bedroom condo on a high floor, with high ceilings, archways, herringbone floors, windowed kitchen & bath, washer/dryer, full service doorman. \$999K **WEB# 1890311**
Stacey Froelich 212.572.3172

UNIQUE TRIPLEX HOME

W 101st St. Fabulous 850 SF+/- triplex, 1 bedroom/2 baths + guest room/office. Only 1 flight up the living room boasts a double-height ceiling. Beautifully renovated and very unique. Lovely finish throughout. North and east exposures. 80% financing. \$695K **WEB# 1941874**
John Gasdaska 212.821.9138

THE TOULAINÉ

W 67th St. Lovely 1 bedroom/1 bath in full service building located in the heart of the Upper West Side. Perfect starter or pied-a-terre. Common roof terrace & Zen garden. Live in super, 24 hour doorman. North exposure. \$555K **WEB# 1944369**
Joseph Dwyer 917.841.6297

Downtown Manhattan

JEAN NOUVEL PENTHOUSE

West Chelsea. Full-floor penthouse at 11th Ave. 4,787 SF+/-, 3 bedroom/3.5 baths with 360 degree views, 2 huge terraces, 11' ceilings & terrazzo floors. Truly spectacular. \$15.95M **WEB# 1941897**
Noble Black 212.444.7926

TRIBECA PERFECTION

TriBeCa. 3 level penthouse. Impeccable sun filled condo. 2 roof terraces. Breathtaking south/west/north views from every angle. Central air conditioning, dishwasher. Stunning finishes. Pets OK. A must see. \$14.75M **WEB# 1955231**
Deborah Grubman 212.836.1055

MIXED USE TOWNHOUSE

Gramercy Park. 7,236 SF+/- 2 floor commercial, 3 floor residential with 2 fabulous terraces. Alarm system, original detail. This property has endless possibilities. Vacant. \$12M **WEB# 1878992**
Patricia Dugan 212.821.9154

3-STORY DELIVERED VACANT

Greenwich Village/Bleecker St. Commercial/Residential. Unused air rights. Can build additional 3,500 SF+/- Music club with double height ceiling. 2 full-floor apts. above. Full basement. \$6.995M **WEB# 1946989**
Martha Friedrichs-Glass 212.836.1031
Anne Snee 212.836.1060

PRIME PENTHOUSE

Greenwich Village. Rare penthouse on W 12th St, 2 bedroom, formal dining, 2.5 baths, terrace wraps south/west & north, fireplace, impeccable designer renovation, window kitchen + baths. \$5.395M **WEB# 1895684**
Roseann Barber 212.444.7807

TRUE VALUE

SoHo. True value is defined by this 3,142 SF+/-, 3 bedroom loft with fireplace, high ceilings, exposed columns, part time doorman in prime SoHo. The charm & character are priceless. \$4.6M **WEB# 1387156**
Eileen Robert 212.875.4050

PRIME TRIBECA LOFT

TriBeCa. 3,000 SF+/- Amazing, wide, full floor loft. 12.5' ceilings. Gorgeous light. Huge new windows. Corinthian columns. Small Co-op with no underlying mortgage. North and south exposures. \$2.7M **WEB# 1371983**
Amalia Ferrante 212.941.2515

SUPERBLY APPOINTED

Flatiron/Broadway. If you are looking for an apartment with character, charm, and space, this one is a must see. Grand and stately 2 bedroom + den home in historical building. 14' tin ceilings, 2,000 SF+/-, excellent central location. North exposure. \$1.45M **WEB# 1868031**
Teri Cavanaugh 718.499.8351

SOHO PENTHOUSE STUNNER

Spring St. Sublime penthouse duplex, panoramic views, 2 fireplaces, wine storage, amazing deck, outdoor shower & more. Sun-filled 3 bedroom/3 bath + terrace. \$25,000/Mo. **WEB# 1947876**
Lydia Sussek 212.893.1434

Brooklyn

YOUR DREAMS FULFILLED

Brooklyn Heights. One-of-a-kind. Private parking, 1,700 SF+/- landscaped terrace with views. Mint 3 bedroom condo with greenhouse windows. Decorative fireplace. Central air conditioning. \$2.195M **WEB# 1951564**
Gail Morin 718.923.8059
Sandra Cordoba 718.923.8038

LANDMARKED: PROSPECT HEIGHTS TOWNHOUSE

Prospect Pl/Vanderbilt Ave. Contemporary triplex with access to 56' deep garden and decked area, 4 bedroom/3 bath (spa/master suite) + 1 bedroom top floor separate rental, gorgeous yard, move right in. Landmarked. \$1.775M **WEB# 1944133**
Peter Gordenstein 212.444.7890

FOUR BEDROOM DUPLEX

Park Slope/President St. Condo. 1,970 SF+/-, 4 bedrooms, 3 baths, 2 private outdoor spaces, radiant heat, central air conditioning, designer kitchen, private keyed elevator, city views. \$1.749M **WEB# 1917124**
Patricia Neinast 718.832.4146

RIVER VIEWS & SUNSETS

Brooklyn Heights/Montague St. 6.5 room, 3 bedroom/2.5 bath. Fully renovated triple mint prewar Co-op, small bone windowed eat-in kitchen, elegant living room/dining room entertaining area, bay windows, high end finishes, decorative fireplace, washer/dryer, roof deck. \$1.65M **WEB# 1951110**
Samantha Reiss 212.875.2809

SWEEPING VIEWS

DUMBO-Vinegar Hill/Adams St. Sweeping Manhattan views. Welcome home to your mint 2 bedroom/2 bath condo. Top-of-line kitchen, 3 exposures, hardwood floors, washer/dryer. Full time doorman, gym, garden & roof deck. \$889K **WEB# 1945229**
Patricia Neinast 718.832.4146

AMAZING VIEW

Park Slope. Rare top floor newer condo on beautiful 2nd St, sensational view of all of Manhattan + Statue of Liberty, mint condition, window kitchen + bath, balcony, low carry. South, east and west exposures. \$525K **WEB# 1943807**
Roseann Barber 212.444.7807



Download our iPhone app for FREE at corcoran.com/iphone

Equal Housing Opportunity. The Corcoran Group is a licensed real estate broker. Owned and operated by NRT LLC.

corcoran.com
live who you are

❖ Theater

'Dunsinane' has staying power

'Ghosts' tragedy is an almost perfect play, while 'Measure for Measure' cast gets full marks

BY PAUL LEVY

ONCE IN A while a new play comes along that you think is destined to become a classic—unlike the brilliant "Enron" (currently playing at the Noel Coward Theatre), which is so much of its time and place that it's hard to imagine it being revived in five years' time. Despite its spiky topicality, however, David Greig's "**Dunsinane**" is a play I can imagine seeing a decade from now in a different production from the current admirable Royal Shakespeare Company staging at the Hampstead Theatre.

The title is a tip-off: the action opens with English soldiers bearing boughs of yew trees—Birnam Wood is coming to Dunsinane. This is the sequel: what happens after "Macbeth." A soft, subtle Malcolm (interpreted as a cheeky, Talmudic arguer by Brian Ferguson) is on Scotland's shaky throne. We learn Lady Macbeth's name, Gruach (played as a fiery redhead by Siobahn Redmond), and that she indeed has suckled a son (by a previous marriage). Into this conflict marches the English general, Siward (a wild, woolly Jonny Phillips), determined to civilize the tribal Scots. The implicit parallels with Iraq and Afghanistan are there—as Lady Macbeth sums up: "You're a good man, Siward. It would have been better if you weren't./There would have been much less blood."

Roxana Silbert directs a uniformly fine, large cast; the beautiful permanent set designed by Robert Innes Hopkins is magical; and three musicians stir the senses, especially when two of Lady Macbeth's women sing their haunting melodies over their rhythmical accompaniment. But the real hero is Mr. Greig, who has achieved that rare thing, a play of ideas that is fully imagined.

Henrik Ibsen's "**Ghosts**" is an almost perfect play, a terse tragedy, with near Shakespearian moments of comic relief. Frank McGuinness's new version at the Duchess Theatre is the clearest I have seen, dealing explicitly with the imprisonment of Mrs. Alving's free spirit (Lesley Sharp, whose melodramatic screams and postures are the only disappointments). Her imagination was ensnared in a ghastly marriage that resulted in a syphilitic son (Harry Treadway, whose fits are as convincing as his hoarded stash of morphine) and an illegitimate daughter (Jessica Raine).

Director Iain Glen also plays the hypocritical Pastor Manders, with a Northern Irish accent. The black-



Simon Annand

mailing carpenter, Engstrand is played absolutely straight by Malcolm Storry, who leaves the audience to find comedy in his character's ineptitude. Mr. McGuinness does a great job of finding the right language to make this tale of unliberated women, sexually transmitted disease, incest, coercion and mercy killing fresh and contemporary.

I was stumped by the title of Lanford Wilson's mildly entertaining four-hander "**Serenading Louie**," at the Donmar, until I remembered that the cast drunkenly sing some of the Yale Whiffenpoof Song: "We will serenade our Louis/While life and voice shall last/Then we'll pass and be forgotten with the rest." Though the Chicago suburbanites, Alex (Jason Butler Harker), the wannabe politician, and his needy wife, Gabrielle (Charlotte Emmerson), and Carl (Jason O'Hara), the disappointed former football player and his unfaithful wife, Mary (Geraldine Somerville) are graduates of Northwestern University, the song's nostalgia for college days and youth is an apt epitaph for the characters.

This 1970s piece about the blasting of youthful hopes is an odd choice for the Donmar's artistic director, Michael Grandage, to have revived. The invigorating acting and director Simon Curtis's clever staging are superior to the play itself, and one wonders what audiences will make of this quintessentially American play as it tours the English provinces in April. But Mr. Wilson fires off the odd good line of dialogue, as when Mary says of Carl, "I don't think I really loved him then, but I love him then now."

The Donmar's rival little theater, the Almeida, has a splendid, modern-dress "**Measure for Measure**." Its artistic director, Michael Attenborough, has a luxury cast of Ben Miles as the Duke, Rory Kinnear as Angelo and Anna Maxwell Martin as Isa-

bella. Lloyd Hutchinson gives an outstanding account of an Irish Lucio too reliant on his talent for the blarney. Lez Brotherston's sets reproduce a Mannerist "Rape of the Sabine Women" on one side, and display solid-looking brickwork as they rotate to become the nunnery

and prison. His costumes (sleazy whores, buttoned-up, besuited Angelo) help a production notable for its clarity and clean speaking of the verse. Full marks for the interpretation of both Angelo and Isabella as mirror-image, potentially dangerous moral extremists.

Bette Bourne has had an amazing acting career, both in and out of drag. His male roles have included parts in Shakespeare and Noel Coward plays, and his Lady Bracknell will be remembered alongside Quentin Crisp's (whom he has also played). For his audience with playwright Mark Ravenhill, "**A Life in Three Acts**," at the Soho Theatre, he appears in demi-drag, trousers, kitten heels, a few sequins on the jacket, only a little lippy, and long gray hair.

The scripted conversation, gently guided by an untidily dressed Mr. Ravenhill, ranges from Ms. Bourne's post-war working-class childhood (violent father, mother with an untrained operatic voice) to his early acting training (the projected photographs that form part of the show reveal a matinee-idol-handsome young man). Then in the 1970s, Gay Liberation caught his attention, and led to his organizing a drag commune. The tale is funny, brave, humane, moving and makes a surprisingly good show.

Dunsinane until March 6

www.rsc.org.uk

Ghosts until May 15

www.nimaxtheatres.com

Serenading Louie until March 27

www.donmarwarehouse.com

Measure for Measure until April 10

www.almeida.co.uk

A Life in Three Acts until Feb. 27

www.sohotheatre.com

DISTINCTIVE PROPERTIES & ESTATES

UNITED STATES

Own a Tennessee Mountain

Jasper Mtn, TN, is 8,893 acres on the Cumberland Plateau next to I-24 interchange 25 minutes from Chattanooga. Over 60% in flat plateau land with 22 miles of bluff line. Waterfalls, views of the TN River, big timber, lots of wildlife. Near Volkswagen's new \$1 Billion plant. Elevation from 650' to 2000'. \$2650/acre

<http://www.jaspermountaintn.com/>
Contact private owner direct.
(423) 826-2645
John@JasperMountainTN.com

West Village, New York, USA.

Superb West Village Location, Bright South, East & North exposures. Complete shell. Bring your architect. 4 Open floors with 8 wood-burning fireplaces, basement, Patio & roof space. Pot for additional floor. Can be used as single family, apt bldg or 1st two floors as commercial. \$2,750,000 US. Web# 1508505.

rg@halstead.com
Exclusive Rex Gonsalves 617.240.6655
HALSTEAD PROPERTY, LLC

Oceanfront! New turnkey B&B or family compound.

9 bds-10 ba-gourmet kitch - covered parking-elevator. Would make perfect retreat. Bank Owned. \$2.4 M

Fernandina Beach FL

904.517.9912 An Equal Opportunity Lender.

UNITED STATES



40 acres of horse improved property in southern calif temecula valley wine country former jack klugman estate: 8000 sq. ft hacienda mansion, 3 guest homes, 2 large barns (32 stalls), 3 arenas, 2 more trainer apts, pool house totally fenced and cross fenced.

CALL RANDY ROTH 951-970-7071 BRK.

GREECE

GREECE for INVESTMENT Mainland Coastal Areas

- Total turnkey projects
- New 4*/5* star Hotels
- Holiday Villa complexes
- Automated Car Parks
- Industrial Developments
- Land purchase

Tel: +44 1624 861330

e-mail: kevin-info@i-landgroup.com

SPAIN

Mallorca-Spain



Characteristic estate of 124 ha. comprising beautiful gardens, large forest area and mountains. This elegantly refurbished property offers approx. 617m2, consisting a 15th century manor house and guest/staff accommodation. Discretion guaranteed, P.O.A. KPP00480

KENSINGTON Finest Properties

Tel. +34 971 700 764

palma@kensington-properties.com

www.kensington-properties.com

Distinctive Properties.

Select Residential Listings on Friday.

List Your Property Today.

Call 44-20-7842-9600

or 49-69-971-4280

THE WALL STREET JOURNAL.

EUROPE
PRINT & ONLINE



John Haynes

Top, Jonny Phillips (Siward), Mairi Morrison and Lisa Hogg (Gruach's attendants) and Siobhan Redmond (Gruach) in 'Dunsinane'; left, Lesley Sharp as Mrs. Alving in 'Ghosts.'

❖ Top Picks

An easy-to-love giant of British art

LONDON: Tate Britain has mounted this substantial retrospective of Henry Moore sculptures and drawings because, the catalog of the show implies, the organizers sense a dip in the reputation of the man who, along with Francis Bacon, was Britain's undisputed champion 20th-century artist. The argument of the exhibition is that Moore (1898-1986) was an innovative radical in his day, far removed from the impression we have of him as "the establishment figure of his later years," when he was festooned with honors, and his work consisted of producing maquettes to be scaled-up by his studio assistants.

The trouble with this thesis is that it tries to elude the fact that Moore is one of Britain's most popular artists, as feelgood Apollonian as Bacon was spiky Dionysian. The crowds that will attend this show will prove that Moore's work is easy to love—though most of the work in it is smaller-scale, designed to be seen indoors, rather than the beloved large sculptures that grace so many of the world's capital cities.

Have the curators succeeded in showing us a darker side of this



Henry Moore's 'Reclining Figure' (1929).

sunny sculptor? Some critics have said "yes," citing his earliest work in the 1920s, which reveals clearly the influence of African art and of what was considered "primitive art." The other side of this coin is that we can see just how derivative it is. Others

think there is some deep psychological trauma being worked out in the obsessive mother and child carvings right through the early 1930s. The evidence for this is that in some cases the mother's nipple is an empty hole, rather than a protuber-

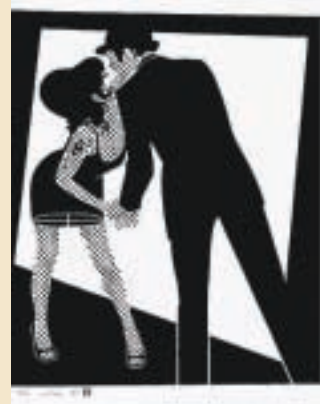
ance; and that in one later, 1952/3 bronze, the baby is a menacing phallic shape being throttled violently by the mother.

Still others argue that the war-time underground shelter drawings reflect his own experiences in the trenches of World War I. A catalog essay speaks of "the claustrophobia, apprehension and anxiety" of his pre-War sculptures. Whether or not you find these feelings in them, they are certainly present in the great drawings of huddled bodies on London tube platforms, seeking safety during the Blitz, and of coal miners at their work; and later (1964-65), in his greatest public sculpture, the punning "Atom Piece" commemorating the first chain reaction at the University of Chicago.

Edgy or not, the elmwood sculptures in the last room are beautiful objects, made by an artist whose genius was expressed by carving. And here he is in love with his material. What's wrong with that?

—Paul Levy

Until Aug. 8
www.tate.org.uk



'The Kiss' (2007) by Gerald Laing is estimated at £16,000.

British-made Pop, Op Art is on the rise

A POP AND OP auction at Bonhams in London next month is dedicated to two of the most influential art movements of the 20th century.

The sale March 10 covers iconic images from the movements' pivotal days in the swinging 1960s and into the 21st century, says Bonhams contemporary-art specialist Alan Montgomery, illustrating "the importance of the movements' legacy."

Collecting MARGARET STUDER

The movements were very different. Pop was a figurative reflection of popular culture, while Op was a manipulation of the eye to produce geometric-abstract effects.

Pop Art first emerged in Britain in the early 1950s and made its way to the U.S. later that decade. American Pop Art rapidly dominated the market. Now, however, British Pop is on the rise. The Bonhams sale is heavily peopled with British exponents such as Richard Hamilton, Allen Jones, Peter Blake and Gerald Laing.

"British Pop was largely overlooked from the 1970s to the late 1990s," says Lyndsey Ingram of Sims Reed Gallery, a leading London print dealer. Running at Sims Reed until March 19, is a retrospective of 100 drawings and watercolors by Mr. Laing, in which his saucy watercolor, "The Kiss," (2007), is inspired by British singer Amy Winehouse (price: £16,000).

Meanwhile, the Bonhams sale isn't an auction with big-money lots, but an event for those collecting at a reasonable price. Mr. Jones' "Thrill Me" (1969), two girls dancing, is expected to fetch £3,000-£5,000. From Mr. Hamilton's print series entitled "Swinging London" (1972) comes a piece called "The Release," showing Rolling Stones Mick Jagger and Keith Richards shielding their faces after being arrested for possession of drugs (estimate: £10,000-£15,000).

Cooler Op Art works are represented, among others, by British Op pioneer Bridget Riley whose "Elapse" (1982), a print with curved pink, yellow, blue and green lines, is estimated at £3,000-£5,000.



Caravaggio's 'San Giovanni Battista' (1603-1604)

A tribute to Caravaggio

ROME: Famous for the startling realism and visceral appeal of his work, Caravaggio spent his career between the gilded corridors of his patrons' palazzi and the ill-famed back alleys of late 16th-century Rome. Four hundred years after his death, the city pays homage to Michelangelo Merisi da Caravaggio (1571-1610) with a show that brings to Rome the most complete collection of the artist's masterpieces.

The show is daring in its simplicity: Curator Claudio Strinati carefully selected just 24 of the Baroque master's most famous paintings from galleries world-wide, giving visitors the chance to rediscover Caravaggio's work in the city where much of it was made. Shown at Rome's Scuderie del Quirinale, the exhibit guides viewers through a chronological display of Caravaggio's works along a dim-lit path.

Running parallel to the show, tours of a further 15 authentic Caravaggios scattered across the city's churches and palazzi are being pro-

moted by organizers. These include major religious commissions in the church of San Luigi dei Francesi and a host of private works at Galleria Borghese. In Rome, visitors will thus get to see the best part of Caravaggio's 64 authentic paintings.

Caravaggio shocked contemporaries with his unyielding commitment to truth and his firm rejection of idealistic beauty. The wilted leaves and bruised fruit of his only still life, "Basket of Fruit" (circa 1599), are a vivid example of his faithful portrayal of reality. His similar attitudes toward religious paintings, however, lead some contemporaries to dismiss his pursuit of truth as mere irreverence. Saints in ragged cloaks and dusty feet—rather than draped in folds of silk—didn't always sit well with the church, Caravaggio's leading patron.

One of the highlights of the exhibition, Amore Vincit Omnia (circa 1602), on loan from Berlin, has stirred emotions of visitors to the point of driving a Rome city official to faint in a suspected case of Stendhal's syndrome.

—Margherita Stancati

Until June 13
english.scuderiequirinale.it

A chronological exhibit of Munch's works, beyond 'The Scream'

PARIS: Although in his native Norway Edvard Munch is considered one of the greatest artists of modern times, in the wider world he is known mostly for a single image, "The Scream"—a sinister portrayal of a stylized figure on a jetty, surrounded by swirling sea and blood-red sky, his eyes popping with fear and his mouth wide open in a soundless nightmare scream. Munch made several versions of the painting between 1893 and 1910, and it has long been a symbol of 20th-century angst.

"Edvard Munch, or the 'Anti-Scream,'" which just opened at the Pinacothèque de Paris, is intended to prove that the notoriety of "The Scream" (and the highly publicized thefts and recoveries of two versions) has overshadowed the rest of

artist's influential body of work. With more than 100 paintings, drawings and graphic works—almost all of them from private collections—the exhibit makes clear that he was more than just a single shout in the dark.

Munch's mother died of tuberculosis when he was 5 years old, his sister died when he was 13, a brother died a few years later, and his father, a doctor, took refuge in dour religion. Munch decided early on an artistic career, but ever after his themes mostly involved solitude, melancholy, anguish, sickness and death.

Displayed chronologically, the exhibit starts with small, charming landscapes of the early 1880s, when the artist was still in his late teens. He made several trips to Paris and Nice, and lived for a time in Berlin, experiment-

ing with Impressionism and the post-Impressionist manner of Gauguin and Van Gogh, gradually achieving his own signature style—a mix of Nordic mysticism, Symbolism, Expressionism and the sinuous lines of Art Nouveau. He also tried many techniques. Of the many paintings worth seeing is the radiantly-colored "Summer Night in Studenterlunden" (1899). But the show's real revelation is Munch's powerful mastery of printmaking, including delicate dry point engravings, hand-tinted lithographs and stark, inky black-and-white visions like "Jealousy II" (1896), a close-up face with half-mad eyes staring straight ahead while a couple dances in the background.

—Judy Fayard

Until July 18
www.pinacothèque.com



'Boy from Warnemünde' (1907) by Edvard Munch.

What’s Wrong With ‘Eating Animals’

Somewhere along the way, Jonathan Safran Foer or his publishers must have realized that the case he makes against American animal farming doesn’t apply tidily to Britain (or to most of Europe). So he’s added a “Preface to the U.K. Edition,” in which he claims that “a remarkably similar story could be told about animal farming in the United Kingdom.” In the next sentence, however, he admits that “there are some important differences: sow stalls (gestation crates) and veal crates [*sic*, and this is not the only sign of haste in the writing of this preface] are banned in the U.K., whereas they are the norm in America; poultry slaughter is almost certainly less cruel.”

Of course Mr. Foer says the similarities between U.K. and U.S. food-animal welfare standards are “far more, and more important” than the differences. But he has already ceded the ethical high ground to British livestock farmers; and you have to wonder why he’s bothered to publish here a book whose “statistics refer to American agriculture.” Let us deconstruct.

“Approximately 800 million chickens, turkeys and pigs are factory farmed in the United Kingdom every year,” he asserts. There are even more intensively farmed animals if he “were to include cows and fish.” The diet Mr. Foer advocates shuns fish as well as meat. The most recent guess (by

vegetarian organizations) is that 10% of U.K. residents are “meat-avoiders,” but my own experience suggests to me that most British “vegetarians” (as opposed to vegans) are fish-eaters. Mr. Foer excludes cows, I suspect, because he’s realized, a little late in the enterprise, that British cattle are largely raised on grass, not cereals as in America. Like most Europeans, Britons prefer the taste of grass-fed beef. I’d have a little more confidence in the universal relevance of “Eating Animals” if the writer showed that he’d taken the trouble to find out what affluent people living outside America actually eat. Figures for vegetarianism in continental Europe are hard to obtain, because the concept of principled abstinence from meat is alien to most of its cultures.

We English-speakers are more squeamish, but contemporary Britons eat much more like Europeans than like Americans. For example, a good deal of “Eating Animals” talks about turkey. But, despite the 800 million figure above, in 2006 there were 173 million table birds produced in the UK; 64% were table chickens, 27% laying hens; and only 17 million were turkeys, according to the Farm Business Survey. Why so few turkeys? Because the British,

like the French, really only eat turkey once a year, at Christmas. (That should leave a very large balance of pigs, but the latest estimate I could find of the pig population was 4.55 million at the end of 2008. A little “first-person research” on my own part has led me to wonder whether the 800 million figure does not include imports of factory-farmed meat, and depend on confusion in labeling requirements.)

If he had found out a little more about the eating habits of the natives, Mr. Foer would have discovered that the growth areas are in the sort of farming that places a premium on animal welfare as well as on improving the texture and taste of animals bound for the table. A few hours spent in a supermarket would have convinced him, I feel certain, to scrap the many pages of American statistical analysis and slaughterhouse narrative in this book.

However, the facts alone wouldn’t make him change his mind. Mr. Foer is an imaginative writer, and a very good one; and “this book is the record of a very personal inquiry. Facing the prospect of fatherhood, I wanted to make informed decisions about what to feed my son.” Why is it so difficult for people who give up eating meat to admit that, in the

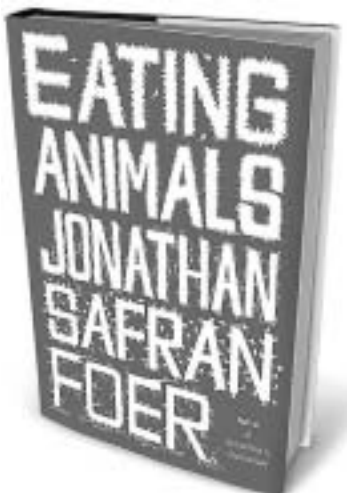
end, it’s a question of sentiment? Why do they feel the need to prop up their feelings with facts? Why can’t they just say: “I don’t like the idea of what happens in the abattoir, so I shall abstain from eating its products”? What’s wrong with saying “I won’t eat anything that had a face or a mother”? Above all, why do “vegetarians” (or pescetarians, as most British vegetarians should call themselves) feel the need to proselytize?

We’ve seen that the application of the animal-welfare arguments is not universal; we can discount the environmental arguments, as it is possible to farm livestock in a non-intensive, eco-friendly fashion, and ethical consumers (such as the readers of this review) source their food carefully. If we take the absolutist position that it is wrong to kill for food, it is not sufficient to be a vegetarian who eats dairy produce and eggs. Milk production entails the destruction of male calves shortly after birth (especially since the sentimentalists have killed off the U.K. veal industry), and egg pro-

duction requires disposing of male chicks. Vegans eschew all animal products, including shoe leather and honey, so at least have the virtue of consistency. Oddly, though Mr. Foer is aware that there is a difference between the more radical vegan diet and those who (illogically, but who cares?) allow themselves the high-grade proteins to be had from eating milk, cheese and eggs, he nowhere makes the distinction.

“Late in the book,” says Mr. Foer, “I note that in a different time or place, I might have made different decisions about eating animals. The United Kingdom is not the different place I was imagining.” It is possible to be a meat-eater in the U.K. without being party to the horrors Mr. Foer lovingly chronicles in the U.S. If only he would take the trouble to find out what British people are really eating, he might change his mind.

Mr. Levy, who writes about the arts for the Journal, is co-chair of the Oxford Symposium on Food and Cookery.



Wandering, Waiting

“There it is, my fate,” Vladimir Lenin complained in December 1916. “One fighting campaign after another—against political stupidities, philistinism, opportunism and so forth.” At the time a political exile, Lenin was riding out World War I in Zurich. Less than three months later came the collapse of the Romanov dynasty, setting Lenin and a group of his comrades in motion: They traveled through Germany, courtesy of the kaiser, and eventually arrived at the Finland Station in Petrograd (now St. Petersburg) in April 1917. Six months later the Bolsheviks stormed to power.

In “Conspirator,” Helen Rappaport retraces Lenin’s pre-revolutionary footsteps. As she shows, his path was influenced early on by the execution of his older brother for his role in a failed attempt to assassinate Czar Alexander III in 1887. Because of Lenin’s own radical activities, he was arrested and exiled to Siberia a decade later. Released after three years, he left Russia in 1900 and lived among Russian émigrés in cities across Europe, including Paris and London—with a brief return to St. Petersburg in the wake of the 1905 revolution that almost toppled the autocracy. In Ms. Rappaport’s narrative, we follow Lenin and his loyal comrade and wife,

Nadya, as they occupy one cramped domicile after another. The story is a familiar one of émigré squabbling and polemics, punctuated by socialist gatherings and ruptures, most famously the split of the Russian Marxists into Bolsheviks and Mensheviks in 1903. That breach, we are reminded, grew out of Lenin’s quest for control of the Marxist party organ, Iskra (The Spark), and Lenin’s insistence on a centralized, tightly disciplined party of the kind he had advocated a year before in “What Is to Be Done?”

Ms. Rappaport claims that her book provides “an alternative view of Lenin the man during his long exile in Europe.” What seems to interest her most—to put it bluntly—is Lenin’s sex life, especially as revealed by his relationship with Inessa Armand, a widow born in France and raised in Russia, which she fled in 1909 as a radical exile. Lenin’s relations with Armand have long tantalized Lenin biographers struggling to fill in the man behind the puritanical icon. She was a refined beauty, a superb pianist and a decent cook—none of which could be said of the dowdy Nadya, whose physical appearance declined on account of a thyroid condition. Circumstantial evidence suggests that Lenin had an affair with Armand in the years before

his return to Russia. This is old news, and Ms. Rappaport’s book contributes almost nothing original to the story, notwithstanding her strenuous speculations as to how the sparks flew between Lenin and Inessa. “His sexuality, seemingly, had long been subordinated—along with his emotional needs—to the urgent and consuming life of politics,” she explains. “Sex, like music, exposed the revolutionary’s emotional vulnerabilities. And that was a dangerous thing. But in Paris, with Inessa, and perhaps with others, Lenin’s sexuality was finally unlocked.”

That there may have been “others” is another of Ms. Rappaport’s preoccupations. “Where did Lenin really go during those many long bike rides around Paris?” she wonders. “Did he really spend his every waking moment in the library as the Soviet record and his loyal acolytes would have everyone believe?” There were rumors of visits to brothels—“the clues are there,” she assures us. As an example



she introduces “a tantalizing observation in [an American writer’s] journal that overturns the sober, asexual image of the revolutionary leader.” But the book’s endnotes reveal that the journal entry was written in 1932, and the “further clues” in the next paragraph date from 1952.

Ms. Rappaport is so eager to expose this “unknown” Lenin that she seems to forget why we’re here in the first place. To describe Lenin’s ideas during this period she falls back on hackneyed phrases, such as Lenin’s “militant Marxism.”

Meanwhile, major events are barely sketched in. Ms. Rappaport’s one-paragraph summary of the interactions among the European powers in July and August of 1914 is grossly misleading, not least her claim that Germany was “spoiling for a fight with Britain,” when in fact it hoped to limit the war to the Continent. She says that, after Austro-Hungary’s ultimatum to Serbia in late July, Russia “immediately declared war on Austria in Serbia’s defense.” But

Russia never did declare war on Austro-Hungary, or even Germany. It mobilized its troops and then entered the war officially when Germany itself declared war a couple of days later.

As usual, Trotsky cuts a dashing figure, with his dramatic arrival at the Lenins’ home in London in 1902. In August of the next year, according to Ms. Rappaport, Trotsky “perceptively noted” that the Bolshevik leader was “a man with every fibre of his being bent on one particular end. Lenin alone, and with finality, envisaged ‘tomorrow,’ with all its stern tasks, its cruel conflicts and countless victims.” But the source for this quotation is Trotsky’s memoir, “My Life,” published in 1930. In August 1903, Trotsky had sided with the Mensheviks, and he and Lenin were at each other’s throats.

Lenin died on Jan. 21, 1924, “supposedly,” Ms. Rappaport remarks, “the victim of a series of seizures, but, as now seems likely, having succumbed to syphilis contracted sometime in the 1900s.” Ms. Rappaport is not the first historian to speculate about the “real” cause of Lenin’s death, but there is not enough evidence to suppose that syphilis was “likely”—certainly not in “Conspirator,” a shallow, disappointing book.

Mr. Patenaude, a research fellow at the Hoover Institution, is the author of “Trotsky: Downfall of a Revolutionary.”

time off

Amsterdam art

"Pieter Aertsen and the World Turned on Its Head" presents a small collection of work by the 16th-century Dutch artist, including two sections of an altarpiece.

Rijksmuseum
Until April 19
☎ 31-20-6747-000
www.rijksmuseum.nl

Basel art

"Henri Rousseau" shows 40 works by the French Post-Impressionist artist, including "Virgin Forest at Sunset" and the "The Football Players."

Fondation Beyeler
Until May 9
☎ 41-61-6459-700
www.beyeler.com

Bilbao art

"Robert Rauschenberg Gluts" presents a selection of 40 assemblages of painted and varnished pieces of scrap metal by the American artist, from a series begun in 1986 and continued until 1995.

Guggenheim Bilbao
Until Sept. 12
☎ 34-94-4359-000
www.guggenheim-bilbao.es

Brussels dance

"danceXmusic" stages four evenings of choreography by dancers from Anne Teresa De Keersmaeker's P.A.R.T.S., accompanied by musicians from the La Monnaie Chamber Music Orchestra.

La Monnaie-De Munt
March 9-12
☎ 32-7023-3939
lamonnaie.smartlounge.be

Budapest archaeology

"Tutankhamun—His Tomb and his Treasures" offers a replica of the tomb of the Egyptian pharaoh Tutankhamun, alongside a multimedia presentation illustrating the culture and spiritual world of ancient Egypt.

VAM Design Center
Until April 25
☎ 36-1-5555-5
www.faraokincse.hu

Cologne ceramics

"Baroque Porcelain from Meissen in Cologne" shows rare 18th-century porcelain from a private collection in the Rhineland.

Museum für Angewandte Kunst
Until April 25
☎ 49-221-221-26735
www.museenkoeln.de

Copenhagen music

"La Roux—The Gold Tour" brings the

BRIT-award-nominated duo to the stage with its electropop sound.

March 1, Store Vega, Copenhagen
March 12, La Riviera, Madrid
April 25, Guildhall, Southampton
April 26, Hexagon Theatre, Reading
April 28, Brighton Dome, Brighton
April 29, Cambridge Corn Exchange, Cambridge
more dates online at
www.livenation.co.uk

Dublin art

"Francis Alÿs: Le Temps du Sommeil" showcases an ongoing series of works that the contemporary Belgian artist began in 1996 and that now comprises more than 100 paintings.

Irish Museum of Modern Art
Until May 23
☎ 353-1-6129-900
www.imma.ie

Frankfurt art

"Radical Conceptual" displays American and European conceptual art from 1966 to the present, including a selection of Pop Art and Minimalist masterpieces.

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

Ghent design

"The Scandinavian Touch in Belgian Furniture 1951-1966" presents furniture and illustrations highlighting influences of Scandinavian furniture on post-war Belgian designers.

Design Museum Gent
Feb. 27-June 6
☎ 32-9-2679-999
www.designmuseumgent.be

Liverpool photography

"Lewis's fifth floor: A Department Story" is a photographic exploration of a hidden floor at one of the U.K.'s oldest department stores.

National Conservation Centre
Until Aug. 30
☎ 44-151-4784-999
www.liverpoolmuseums.org.uk

London theater

"The Gods Weep" is a new play by Dennis Kelly, directed by Maria Aberg and featuring Jeremy Irons and Nikki

Top, Elly Jackson of La Roux performs on stage; left, "The Football Players" (1908) by Henri Rousseau in Basel.



Getty Images

Amuka-Bird, about corporate greed and state security.

Hampstead Theatre
March 12-April 3
☎ 44-20-7722-9301
www.hampsteadtheatre.co.uk

opera

"English Touring Opera" presents three comic masterpieces of the 18th, 19th and 20th centuries—Donizetti's "Don Pasquale," Mozart's "The Marriage of Figaro" and Britten's "A Midsummer Night's Dream."

Sadler's Wells
March 8-10
☎ 44-0844-4124-300
www.sadlerswells.co.uk

Lyon music

"Biennale Musiques en Scene" is a modern music festival featuring the world premiere of the opera "Emilie" by Finnish composer Kaija Saariaho.

Grame
March 1-21
☎ 33-472-0737-00
www.grame.fr

Munich photography

"Unexposed" explores the lives and work of three Munich photographers in exile—Alfons Himmelreich, Efrem Ilani and Jakob Rosner, documenting the state of Israel since 1945 with their cameras.

Jüdisches Museum
Until May 23
☎ 49-89-2339-6096
www.juedisches-museum-muenchen.de

Paris architecture

"Paris, Ville Rayonnante" presents carvings, drawings and objects from 13th-century Parisian churches Sainte-Chapelle and Notre-Dame alongside manuscripts and reliquaries.

Musée du Moyen Âge-Thermes et Hôtel de Cluny
Until May 24
☎ 33-1-5373-7800
www.musee-moyenage.fr

Vienna art

"Feast for the Eyes—Food in Still Life" presents 90 works mainly from the Netherlands, Spain and Italy, exploring the culture of food and eating from the 16th to the 20th century.

Bank Austria Kunstforum
Until May 30
☎ 43-1-5373-326
www.bankaustria-kunstforum.at

Source: ArtBase Global Arts News Service, WSJE research.



Solomon R. Guggenheim Museum, New York