

FRIDAY-SUNDAY, APRIL 30-MAY 2, 2010

WEEKEND JOURNAL.

EUROPE

The new Pompidou

Europe's next big museum opens in Metz



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The new Pompidou opens its doors



Centre Pompidou - Metz.

COVER, Galerie 3 at Centre Pompidou-Metz. Photograph by Sergio Pirrone.

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WEEKEND JOURNAL

EUROPE

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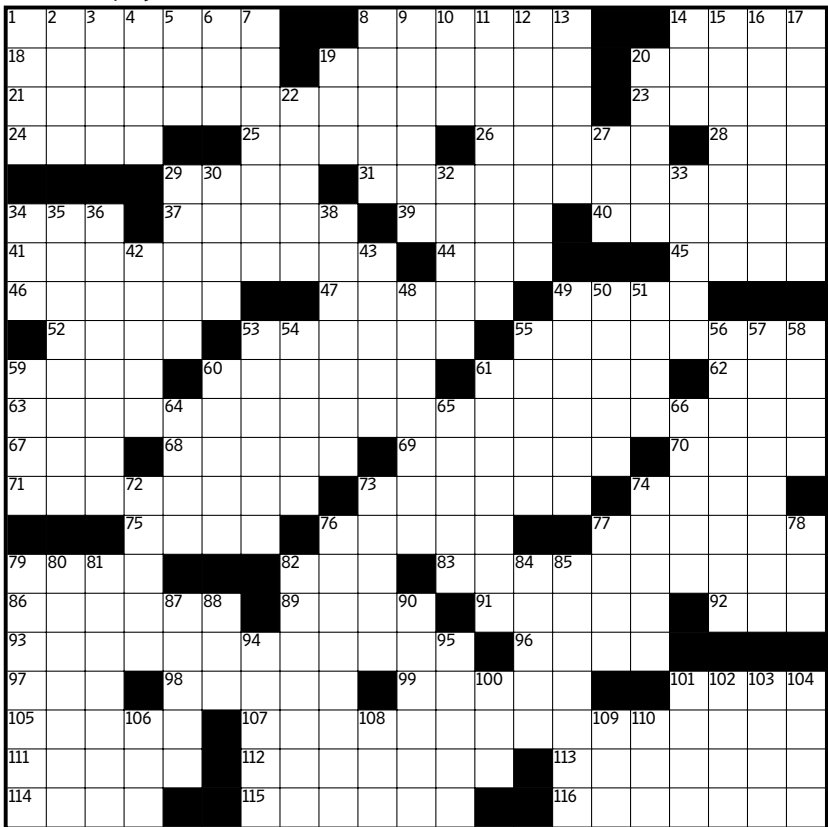
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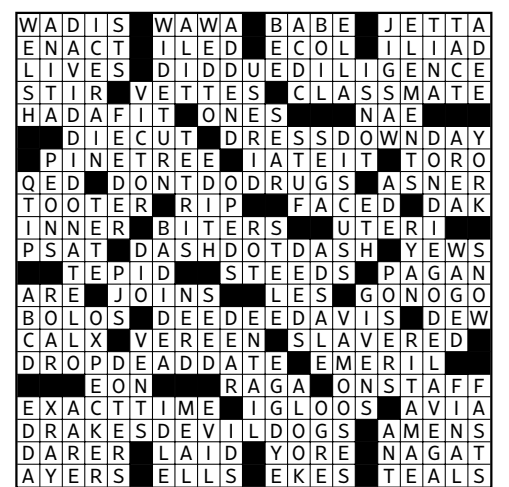


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Last Week's Solution



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Showcasing a new art scene

Viennafair provides a stepping stone for contemporary artists from Eastern and Central Europe

BY PATTI MCCrackEN

WHEN MARIAN IVAN'S parents shipped him off to college, they were convinced he would become an economist. He did, even got an MBA, and landed an important job at a five-star hotel in his native Bucharest. But it was the fledgling Romanian art scene that tugged at him, and before long, Mr. Ivan was pouring all of his money into setting up a gallery.

"I always had a strong interest in art, but I come from a very simple, poor family; my parents were scared for my future," says Mr. Ivan. "After visiting artists' studios, I realized there weren't many opportunities for artists to exhibit in Romania, apart from state-owned galleries. It was 2004, and there wasn't a real art market."

Mr. Ivan, now 36 years old, opened Ivan Gallery in Bucharest in 2006. His gallery, along with 130 others, will be exhibiting at the Viennafair, a gateway for Central and Eastern European contemporary artists, who are fast becoming a hot commodity in the West.

Viennafair, which takes place May 6-9, is Europe's only international contemporary trade fair focused on Central and Eastern European art, according to fair organizers. The fair, which is in its sixth year, is held annually at Wien Messe, the city's ultramodern exhibit complex. This year, the fair is expected to attract some 16,000 visitors. It has become a must-see for collectors, and organizers are expecting significantly more buyers from North America this year, in addition to European buyers.

"This year, we're not just seeing more [representatives from] institutions, but also more private collectors attending," says Matthias Limbeck, managing director of Viennafair.

Peter Shaw, a collector from Philadelphia, and his wife will be attending the Viennafair for the first time. "We are anxious to get there because the Viennafair is the only one that is exclusively for Central and East European art. This is a very in-

tensive exposition," Mr. Shaw says.

This draw is what also attracts exhibitors such as Mr. Ivan. "This will be our second year at Viennafair. Coming here turned out to be a wise decision, because the fair has such a good collector's program."

Lithuanian gallery Tulips & Roses, also in its second year at the fair, will be featuring conceptual artists, including the works of Gintaras Didziapetris, 25, one of the nation's most successful artists. "After the Vienna-fair last year we had some important sales," says Jonas Zakaitis, a curator for Tulips & Roses. "Several works were sold to Mumok [Museum Moderner Kunst Stiftung Ludwig Wien], some to private Austrian collectors. So it is great for us."

Under communism, the art world in Eastern Europe fell into two sharply divided camps. Art schools were filled with children of prominent communist leaders, galleries were state-owned and art was used mostly as a propaganda tool. Everything else was underground.

The evolution of contemporary art in these former Soviet satellites saw significant breakthroughs only in the past couple of years. Although many of the younger crop of artists have few memories of communism, they were still largely producing art in a vacuum. They had scant art magazines to thumb through, few exhibits to browse, minimal exposure to international artists and no resources to nurture a local art culture.

"When communism was over, curators and artists tried to start their own businesses, but they just didn't know how this business worked," says Edek Bartz, curator of Viennafair. And art schools exacerbated the problem, according to Mr. Bartz. They offer excellent technical training, but not much more. "They have really good teachers but they are still teaching as if it were the 19th century," says Mr. Bartz. "The teaching lacks modern ideas. As we know, art develops and grows, it isn't static."

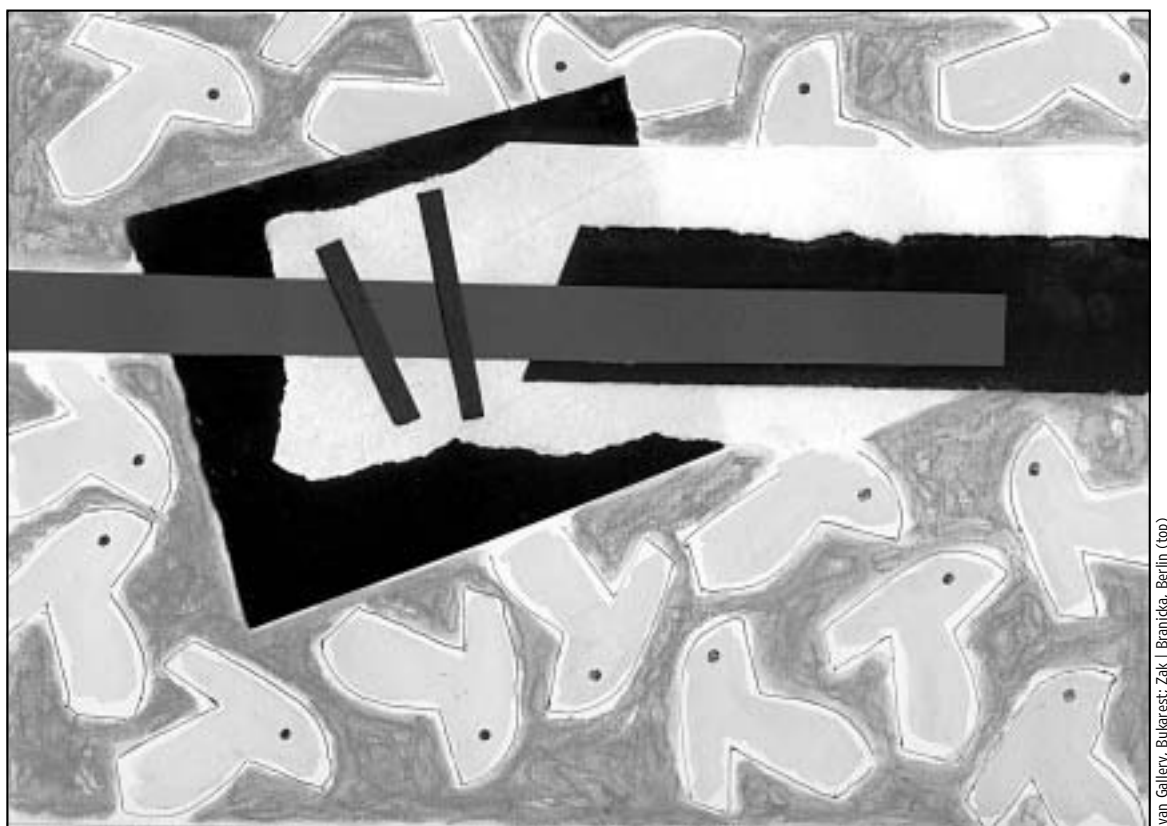
But international opportunities began to provide much needed exchanges and promotional opportunities, Viennafair being chief among them. Mr. Bartz is pleased with how the Viennafair's role as a stepping stone for galleries and their artists has come into play. "Often, it is their first international expo, and I'm proud of that. They are starting to be a part of the European art circuit. They get their own artists to Germany, Belgium, England. Get them known not just in their own country, but in the rest of Europe, and America, too."

At 85, Geta Bratescu, thought to be one of Romania's most important artists of the past century, is only now becoming known to the rest of the world. Ivan Gallery, which represents Ms. Bratescu, will show her 1987 abstract series "Costumes for Ephemeral Celebrations," eight pieces selling collectively. It will also present Oana Farcas, a 26-year-old Romanian painter who is catching the eye of collectors with her contemporary realism oil paintings, one of which is a series exploring the heroism of mankind. Two works will be available, each at €5,500.

Zak-Branicka, a Krakow gallery with a second location in Berlin, is showing artists specializing in gender art including Agnieszka Polska, Szymon Kobylarz, Katarzyna Kozyra and Zofia Kulik. "Artists like Kozyra and Kulik are fast becoming



'Echelon' (2009) by Szymon Kobylarz; below, 'Spaces' (1979-2005) by Geta Bratescu.



Ivan Gallery, Bucharest; Zak | Branicka, Berlin (top)

household names," says curator Asia Zak.

Hungarian gallery Kisterem is presenting mid-generation artists, such as Kamilla Szij, a pioneering graphic artist, whose pencil drawings (unnamed) are priced at €1,500. Curator Margit Valko wants to bring attention to a lost genera-

tion of Hungarian artists. "These are the ones who didn't really have a chance to be presented in a foreign market yet, because they were too young before the changes," says Ms. Valko. "In Hungary, only a few collectors know what's going on internationally. There are artists who are 'stars' in their own

country, but no one else outside has ever heard of them. They simply aren't exhibited."

She adds, "Viennafair is good for us because more Hungarian collectors visit and they see a more valid selection of what is going on."

—Patti McCracken is a writer based in Vienna.

Arbitrage

2010 FIFA World Cup (PS3 video game)



City	Local currency	€
New York	\$65	€49
Frankfurt	€55	€55
London	£50	€58
Paris	€60	€60
Rome	€60	€60
Brussels	€65	€65

Note: Prices of the game by Electronic Arts, plus taxes, as provided by retailers in each city, averaged and converted into euros.

A new breed of epicurean delights

English truffles, Latvian caviar and Belgian Wagyu beef are making their mark

BY JEMIMA SISSONS

MANY OF THE WORLD'S finest luxury foods are known not only for their distinctive taste and qualities, but also for their provenance. The most renowned truffles are unearthed from the wooded regions of Perigord in France and Alba in northern Italy, the most toothsome caviar from wild sturgeon in the Caspian Sea and the most succulent Wagyu beef from Japan. Now, however, many of these epicurean delicacies are being produced in different regions of the world. From delectable English summer truffles to sustainable caviar from Latvia and Wagyu beef from Belgium, these newcomers are fast gaining a reputation in their own right and giving many of the traditional foods—and drinks—a run for their money.

Dressed in Wellington boots and a waxed jacket, Mike Robinson, proprietor of the Harwood Arms pub in London and Pot Kiln pub near Newbury, Berkshire, England, whacks some freshly killed fallow deer onto a home-made barbeque, pulls out some chanterelle and wood-blewit mushrooms plucked from the forests that morning, and throws them into another pan with some rich-yoked duck eggs. The scene couldn't be more quintessentially British.

What happens next, then, couldn't appear to be less British. Out of his leather bag he pulls a dark, pungent truffle the size of a squash ball. Scraping off the mud, he then slowly slices the inky fungus into the eggs and mushrooms, allowing the earthy aromas to fill the air.

Far cheaper than their famed cousins, English summer truffles are increasingly becoming a prized delicacy among gastronomes: a luxury food, relocated, as it were.

There have been truffles in the U.K. since the last glacial age, according to biologist Paul Thomas, managing director of Mycorrhizal Systems, a company cultivating truffles in a lab to be planted in the U.K. However, industrialization saw much deforestation and destruction of woodland, and there wasn't enough money in it to sustain an industry. So truffle hunting all but came to a close.

Now, the industry is enjoying a renaissance. When a farmer and his wife (who we will call Mr. and Mrs. Brown) went on a late summer's walk through one of their beech and maple woods in southern England in 2005, little did they know what a gold mine they were standing on. The couple's land is home to one of the largest ever recorded truffle finds. "I saw this black thing on the ground, and thought it was badger droppings," says Mrs. Brown. "I had lived a lot in Europe and suddenly, when I looked closer, a light went off in my head. We rushed back and checked the encyclopedia. It was indeed the summer truffle, the tuber aestivum."

During the season, which lasts from July to October, these and



Top, Wagyu cows grazing at Altembrouck Castle in Belgium; above, chanterelles, wood-blewit mushrooms, English summer truffles and duck eggs to be prepared in an omelet.

other British truffles are now sold around the world (through www.truffle-uk.co.uk). However, they can also be unearthed during the winter months using specially trained dogs, which can sniff them out from their hibernating depths (the warm weather causes them to pop up to the surface).

Similar to the continental Burgandy truffle in appearance and taste, English summer truffles cost between £150 and £200 a kilogram, Perigord as much as £1,100 per kilogram, and Alba, upward of £1,800 per kilogram, according to Nigel Hadden-Paton, who runs Truffle UK Ltd. Prices are determined at truffle auctions and fluctuate based on each year's yield.

While they lack the room-filling intensity of French and Italian winter truffles (such as Alba and Perigord), summer truffles are adored by many top chefs for their subtle taste, and more affordable price. Brett Graham, from the two Michelin-starred Ledbury restaurant in London, uses English summer truffles copiously

during the season, in dishes such as egg-yolk and potato ravioli with grated Vacherin. "They actually taste far better than French or Italian summer truffles," he says. "I also like the fact that you can use them abundantly."

Meanwhile, English sparkling wine, once considered a poor imitation of Champagne among experts, is now becoming a serious player in the industry.

In the village of West Chiltington in Sussex, workers are busy sticking the labels onto bottles of Nyetimber 2005 Classic Cuvée sparkling wine in the hope that this yeasty brew will follow the success of their Classic Cuvée 2003, which was named the best sparkling wine at the Bollicine del Mondo sparkling-wine competition in Verona in December, beating Champagne brands such as Bollinger and Pommery. All U.K. wine is currently produced at just 416 vineyards in total, with a market value of £19 million, according to the English Wine Producers, the marketing association for the

country's wine industry. At present around 45% of all wines produced in the U.K. are sparkling.

At 350 acres, Nyetimber is the largest estate in the country. "There is still a certain amount of snobbishness about English wine," says Dutchman Eric Heerema, who acquired Nyetimber in 2006. "We have to prove ourselves at every stage. My aim is for English wine to become something serious—not just a novelty."

The 24-year-old vineyard is one of the oldest in the U.K., producing around 650,000 bottles a year. As British summers aren't intense, the grapes are harvested later than in Champagne, from mid- to late-October rather than September. "That very long ripening gives us an advantage as it gives us more delicate flavors," says vineyard manager Paul Woodrow-Hill. "Australia and other hot countries struggle to get these nice fruity flavors."

Beyond Britain, a luxury food being redefined for the more ethical palate is sustainable caviar from an indoor sturgeon farm in Latvia and not the seas of Russia or Iran. Mottra is for now, the first farm that "milks" its sturgeon of its eggs rather than killing the fish to extract the caviar. Founded in 2002 by aviation engineer and aquarist, Sergei Trachuk, Mottra produced a half tonne of Osetra and Sterlet caviar last year. The sturgeon are kept in water drawn from artesian wells 150 meters below. The pools are temperature controlled to mimic a Russian winter, letting the eggs develop at a slower rate. The eggs are massaged out of the females when the sturgeon reach maturity at five years old. A typical female sturgeon, which can live 50 years, is then milked every 18 months, producing half a kilogram of eggs.

With a ban on selling wild sturgeon now, Mottra is proud of its Cites certificate (the ethical body protecting wildlife against exploitation). One chef who has welcomed this caviar is U.K. Chef Mark Hix, of Hix Soho restaurant. "Mottra is the first sustainable caviar that I have come across and tastes completely natural, without the saltiness that

Jemima Sissons, Wim Claessen (top)



From the top: Nyetimber Ltd.(2); Jason Lowe.

some other caviars have. Therefore, you are able to taste the natural qualities of the eggs," Mr. Hix says.

Elsewhere, in Belgium, Wim Claessen, owner of the Altembrouck Castle, rears Wagyu cattle on his estate near the Dutch border. The succulent beef has mythical status and was once served exclusively to the Japanese emperor.

The cattle are famously massaged to unclog arteries and to tenderize the meat, and fed with beer to make them relaxed and to stimulate appetite. Wagyu, which in Japanese simply means "Japanese cattle," also demands a king's ransom (€200 to €300 a kilogram), which people pay willingly for its richly marbled flesh.

When Mr. Claessen bought the site, he had no farming skills, so wasn't quite sure what to do with the land, he says. "I had no formal training in farming so I started from the consumer side. I thought what does the market want? Why not Wagyu?" he says.

In 1998 he bought 300 cattle from the University of Washington (they were the first to receive Wagyu cattle outside of Japan). Today, he sells the beef as part of a €55 or €125 tasting menu, prepared at the castle by his executive chef, Robert Levels. "I started looking into why it was so good," explains Mr. Claessen. "In Japan they feed their cattle a sort of reverse Atkins diet—carbohydrate rich, low in protein. Too much protein means that the animal grows fast, and therefore doesn't taste as good."

Mr. Claessen is now extending this method to other animals. "I was interested in breeding the rare Mangalitza pig, and found some in Hungary. I traded one Wagyu cow for four Mangalitza pigs. I used the reverse Atkins method on them, and when we tried the pork last week it was the best I had ever tasted. I brought along Michelin chefs, who were all amazed at its quality," he says. "This is my new project," says Mr. Claessen, who is hoping he has tapped into the next craze in luxury foods. "I am calling it the Wagyu of pigs."

—Jemima Sissons is a writer based in London.



From the top: Nyetimber vineyards, with distant views of the South Downs in England; a Nyetimber twin-bottle gift box; sustainable caviar from Mottra in Latvia.



Nature's effect on Rioja

FORTUNATELY, MY TASTINGS diary didn't clash with the eruption of the Eyjafjallajökull volcano in Iceland. With much of European airspace closed last week due to the advent of a precipitous volcanic-ash cloud, winemakers joined the long list of would-be travelers stranded in remote destinations. In northern and central Europe, all eyes turned to Madrid, as Spain's skies remained open for business, blissfully clear of any trace of volcanic ash. As passengers from across the At-

lantic funneled through Madrid airport, my wine historian antennae were alerted that it wasn't the first time that a natural disaster has benefited the Spanish economy.

Wine WILL LYONS

Before the 1840s, Spain's most famous wine-producing region, Rioja, was fairly isolated in its position in the northeast of the country. It wasn't until the advent of, first, the destructive powdery mildew and second, the arrival of the root-eating phylloxera louse in French vineyards that Bordeaux's by then beleaguered vignerons decided to cross the Pyrenees to Spain's insect- and disease-free vines.

Delving into the library, by way of "The Oxford Companion to Wine," we learn that in the 1860s, nearly 20 years after Luciano de Murrieta founded Rioja's first commercial bodega, now Marques de Murrieta, such was the influx of Bordelais wine merchants coming into the region that the provincial legislature in Alva employed a French adviser to help local vine-growers. Rioja exports, then fueled with the winemaking expertise from Bordeaux, were booming thanks largely to France reducing its duties. The first Rioja boom was created.

Today the region, named after the river Oja, a tributary of the river Ebro, is once again enjoying interest from the international market as consumers are receptive to its soft, vanilla oakiness, deep plummy fruit and standing as one of the best value mature reds on the market. Its popularity is, one suspects, largely driven by its versatility and the fact that it is a natural pairing with a variety of meat dishes.

Roast beef, lamb and game dishes are very well suited to its charms, as are hearty meals such as bangers and mash, pork chops and winter stews. But it can also drink very well with foods high in sweet spicy flavors, and ingredients such as ginger bring out its natural coconut oiliness.

The red wine of the region is based around a blend of Tempranillo, with small amounts of Garnacha, Graciano and Mazuelo. Traditional Rioja is a blend of grapes from three winemaking areas—Alta, Alavesa and Baja—and has a subtle, delicate character. The nose is of mature red fruit and the oak is perhaps a little older and more "woody."

In recent years, the style has changed to less of a woody character and to one with more fruit flavors and soft, creamy oak. Some of them are sensational and pose a real threat to similar styles produced in Chile and Australia. Bodegas Eguren, Bodegas Aalto and Marques de Murrieta are among my favorites.

Many of the world's wine-producing regions are now making riper, softer styles. In part this is something to do with changing consumer habits. We now like to drink wine younger and often without food. But it also has a little to do with climate change and the warmer summers many vineyards are experiencing. The inhospitable mountain ranges the Bordalais had to cross all those years ago are actually key to understanding Spain's secret. For, as much of Europe bakes under ever higher temperatures, Spain has the advantage of altitude. More than 90% of the country's vines are planted in altitudes higher than those of neighboring France. Cold winters and extremely hot summers also work in Spain's favor, as when the vine experiences such extremities of temperature it simply shuts down, preventing the grapes from over-ripening.

Add to this a renewed influx of capital investment, and a move away from cheap, bulk wine toward the premium end, and Spain is emerging as a very exciting place from which to source wine. Vega Sicilia, Clos l'Ermite, Dominio de Pingus and Cirsion all produce outstanding wine. White-wine lovers should also seek out white Rioja, produced from the Viura grape variety, the best examples of which have a sherried, nutty character and are very useful in pairing with food.

DRINKING NOW

Viña Arana
La Rioja Alta, Spain
Vintage: 2001

Price: **about £17 or €20**
Alcohol content: **13%**

La Rioja Alta has been in production for more than 100 years. In my book, it is by-word for outstanding, easy-to-drink, classic Rioja at a pretty good price. Look for autumnal notes such as the forest floor and mature cherries.





Roland Halbe

Metz's big draw

The new Centre Pompidou opens its doors

By Andrew McKie



Centre Pompidou, Paris/Philippe Migeat

Metz, France

THE NEW TGV line from Gare de l'Est to Metz takes an hour and 20 minutes, which allows a traveler by rail to have breakfast in London, Amsterdam or Brussels, lunch in Paris and be in the city by midafternoon. Until now, however, few travelers from these cities or anywhere else, have had Metz as a destination high on their list of European cities to visit.

Metz, the administrative capital of the région of Lorraine, which borders Belgium, Luxembourg and Germany, is a solid and handsome, rather than a spectacular, place. That is about to change, as is apparent when the train pulls into the station. Next to this hulking neo-Romanesque edifice from 1908 rises a decidedly post-modern building, looking rather like a giant sun hat dropped on an air-conditioning unit. This is the work of the Japanese architect Shigeru Ban, best-known for his fondness for working with paper, and houses the new Centre Pompidou. Around the station's southern exit there is evidence of building work: a nearly completed walkway to the museum is fenced off; gangs of workmen are engaged in last-minute landscaping. Beyond the Pompidou's grounds, too, further sections of the Amphitheatre district south of the station are being readied for municipal development—housing, shops, offices. A 10-minute walk north of the museum brings you to the largest square in the Old Town, the Place de la République, which is also being torn up as part of Metz's renovation.

The city fathers hope that the museum and the new rail link will help to springboard the growth and development of Metz, which, they point out, is strategically located. Midway between Paris and Frankfurt and the principal east-west autoroute in northern France, it is also on the junction of a major motorway from the Low Countries to southern Europe, and an obvious staging post for Scandinavian and German tourists heading off to their summer holidays in the south.

But it is not only the builders' rubble that makes access to the new Centre Pompidou temporarily tricky. Work has begun on installing the massive inaugural exhibition, which will open on May 9. Entitled "Chefs d'Oeuvre?" ("Masterpieces?"), it brings together some 700 works, many of them being lent for the first time. Before crossing the threshold I'm required to surrender my passport. Guards are at the doors of the galleries where paintings and sculptures are being set out.

What can be seen, between the huge boxes housing sections of a sculpture by Louise Bourgeois, is extraordinary enough. The entrance lobby rises almost the height of the building, offering a space which rivals the turbine hall of the Tate Modern in London. There are the usual ancillary facilities: a shop, an audio-visual studio (complete with cardboard tubes in the roof) and—a financial imperative for the modern museum—a decent space for a restaurant. The views and space on the terrace outside suggest that, unless the food is terrible, it should be the trendiest place to meet and eat for kilometers around.

Over the three floors each gallery, 90 meters long and 15 meters wide, is set at 45 degrees horizontally to the one below, and the giant picture windows at each end offer a range of views across the city, the most spectacular of which is on the top level, where the magnificent 13th-century Cathedral of Saint-Étienne fills the vista.

Laurent Le Bon, the unassuming director of the center, is pleased with his new home. "We have 10,000 square meters here, but 5,000 square meters of exhibition space. Most museums have two, three, four meters of storage and administration for every meter of exhibition space. That makes us the largest temporary exhibition space in France, but each gallery is not so very large."

This means an exhibition can be dismantled and another installed while a show is still running. "Of course, the first show is very big," Mr. Le Bon, 41 years old, concedes, "but usually it will be a single exhibition to a single gallery. We have a program to 2013—the next show, which we'll announce at the



opening, concentrates on work from 1917. We don't want to do blockbusters, we want exhibitions which will reread the history of contemporary art."

This opening exhibition, however, which Mr. Le Bon has himself curated, is decidedly blockbusting. "I expect the first year there will be a lot of people," he says, "but I'm more interested in what will happen in five years, 10 years. This is the first decentralization of a French gallery." He adds, "Since the revolution our country has been very centralized; the Louvre's the first example of a centralized art institution. Two centuries later, the Centre Pompidou opens and it is the most important lender in France, but it's still Paris."

But when the Pompidou's building closed in 1997, the center introduced a policy of major exhibitions—"hors les murs," as Mr. Le Bon, formerly curator at the Pompidou in Paris, puts it, or "outside the walls"—in other French cities. "It was very successful," he says, "so when we reopened in 2000, Jean-Jacques Aillagon, our chairman, said 'Why not something more permanent?' And so we asked various places if they would be interested—people will say Aillagon is from Lorraine, but we had discussions with Lille, with Montpellier—and in the end we decided on Metz for one reason: They want it."

But though Metz may be pinning its hopes on the new Pompidou as a catalyst for municipal regeneration, Mr. Le Bon doesn't feel that that is his responsibility.

"We are autonomous, but I don't have many links with political people. The city is very supportive, they have given us the money and so on, but they simply said: 'Do your best.' I haven't been set a target for a fixed number of visitors. I can do as I like."

In fact, Mr. Le Bon's success as a curator belies this rather disingenuous declaration: when, two years ago, he placed the pop sculptures of Jeff Koons in and around the palace of Versailles, there was outrage from conservatives, but the public came in huge numbers. Metz may be hoping for a similar popularity, I suggest.

"Well, I'm naive, but not that naive," he says, with a shrug. "A lot of people say you will be like the Guggenheim Bilbao, and we said at first, no, our model will be much more like the Tate, with its branches. But finally we want to be a small Centre Pompidou, but alone, independent. A lot of people try to copy the model of Bilbao but fail."

One difference is that there is no financial link between Paris and Metz. "Every year the Basque government has to pay millions to New York," says Mr. Le Bon. "The [Guggenheim Bilbao's] exhibitions are very good, but we will not take big exhibitions from Paris, or send them to Paris from Metz."

Instead he hopes for local support, pointing out that 10 million people live within an hour's drive of the museum. "We hope for around 200,000 visitors a year, which sounds a small number, but in fact if we reach that, we will be France's biggest museum of its sort outside Paris."

As our meeting ends, he says casually, "Would you like to see one or two works of art?" He leads me past security into the gallery that the first visitors will enter, and pulls back protective sheets to unveil a dozen pictures, any one of which might dominate a show of modern art: important paintings by Yves Klein and Georges Braque; Jackson Pollock's "No 26A" hanging beside Picasso's "L'Aubade" and huge sculptures by Giacometti and Ernst. Along this one wall that I get to look at is a timeline of modernism from Malevich's "Black Cross" of 1915 through to the 1980s.

It's stunning, I say. "We hope people will like it," says Mr. Le Bon, shrugging again.

—Andrew McKie is a writer based Cambridgeshire, England.

Clockwise from top left: Shigeru Ban's Centre Pompidou-Metz at night; view of Metz from the museum; Saint-Etienne Cathedral in Metz; Pablo Picasso's 'L'Aubade' (1945) on show at the museum.

TOURING METZ

Metz, with a population of 127,500, sits on the banks of the Moselle where it meets the Seille. The Old Town, contained within medieval ramparts, is easily negotiable on foot. Until the 17th century, Metz was a German city and much of the Imperial Quarter, to the south and west of the station and the Pompidou, was laid out during another, later period of German control from 1871 to 1918.

The highlight of the Old Town is undoubtedly the Cathedral of Saint-Etienne, dating from 13th century, which dominates the skyline and sits on the Place d'Armes (opposite the main tourist office) by the Moselle River. It has particularly impressive stained glass, including modern windows by Marc Chagall. It is also worth visiting the nearby church of Saint-Maximin, which has windows by Jean Cocteau.

The large open Place de la République is currently being remodeled; the main shopping district, with the usual high street chains, starts at the corner on the place where the Galeries Lafayette department store stands, and continues along the Rue Serpenoise, with another shopping center opposite the Place Saint-Jacques.

This is home to a dozen or so cafés, whose tables and chairs fill the wide, long square and provide the ideal spot for an aperitif or a light meal. There is a range of restaurants, from the Michelin-starred Le Magasin aux Vivres (www.citadelle-metz.com) by the Arsenal to the rows of pubs, bistros and pizza parlours in the arcades along the Place Saint Louis.

The grandest accommodation is at the Hotel La Citadelle (around €200 a night; www.citadelle-metz.com), but several other comfortable options, including the All Seasons Metz Centre Gare (www.accorhotels.com/gb/hotel-6854-all-seasons-metz-centre-gare/index.shtml) and the Hotel Foch (www.foch-hotel.com), both near the station, are around half the price.



Summer movie preview



Coming to your local cinema: More chick flicks, more 3-D, more sequels

By Lauren A. E. Schuker and Ethan Smith

This summer, the producer of the coming animated film "Despicable Me," about a character so villainous he tries to steal the moon, has an unusual strategy: His movie is original.

"Last I counted, there were 30 studio films this summer, and 25 of them were based on something, four were live-action films with big movie stars, and then there was us," says producer Chris Meledandri, who was instrumental in launching the "Ice Age" series. "It's either an enviable or a very unenviable position to be in—I'm not sure which yet."

The summer search for Hollywood blockbusters, reflecting big-budget bets and fear of the unknown, is increasingly based on sequels, remakes and adaptations. "Iron Man 2" kicks off the season in late April, quickly followed by "Shrek Forever After" and "Sex and the City 2." In June come the third installments of the "Twilight" and "Toy Story" franchises. Others are remakes: Sony resurrects "The Karate Kid" for a new generation while Paramount introduces "The Last Airbender," based on the Nickelodeon TV show. What fresh fare there is tends to feature megastars: Angelina Jolie in "Salt," Russell Crowe in "Robin Hood," Leonardo DiCaprio in "Inception" and Tom Cruise's "Knight and Day."

"If you are trying to get noticed in summer, then it gives you a big head start to have some built-in fan base," says Rob Moore, vice chairman of Paramount Pictures.

This summer comes in the wake of record box-office revenue, much of it based on "Avatar" and the fact that the 3-D format, which commands higher ticket prices, is hitting critical mass. Several animated entries will hit theaters in 3-D, including "The Last Airbender," which the studio has decided to convert to 3-D, says a person familiar with the situation. Stereo D, a company that worked on some of the 3-D for "Avatar," will help with the conversion. Producer Jerry Bruckheimer says of his live-action "Prince of Persia," based on the popular videogame, "Had 'Avatar' come out before we shot 'Persia,' I'm

sure we would have done it in 3-D."

This summer is relatively bereft of superheroes. After "Iron Man 2" debuts, the likes of Batman, Spider-Man, Superman and the Hulk won't be coming to the rescue.

Chick flicks are filling the gap. Studios often worry that aiming for a purely female audience is limiting, but that anxiety has lessened in recent years. "Sex and the City" debuted in 2008 and went on to gross more than \$400 million world-wide. Walt Disney Co.'s "The Proposal," with Sandra Bullock, performed well last summer, as did Sony Pictures' "Julie & Julia." Sony is releasing "Eat Pray Love" with Julia Roberts in the U.S. at about the same time it unveiled "Julie & Julia" last August. The movie will come out in Europe in early fall.

It's about risk-aversion. "People are relying on the same release dates that they have had success with in the past," says Paramount's Mr. Moore. The studio is opening the new "Iron Man" and "Shrek" around the same dates as past films in the franchises. Warner Bros. is releasing Christopher Nolan's "Inception" the third weekend in July, the same time that it opened his last blockbuster, "The Dark Knight."

Paramount is releasing "The Last Airbender" over the July 4 weekend, around the same time that it successfully launched the "Transformers" franchise in 2007. That film and its sequel grossed more than \$1.5 billion combined at theaters world-wide.

Fumbling release dates can be lethal. A few years ago, Disney moved its "Chronicles of Narnia" sequel forward from December to May. The film underperformed, grossing just over \$140 million domestically. It cost more than \$200 million to make.

Just as Hollywood's summer seems to start earlier every year, it also winds down sooner. By August, some of the noisier spectacles will be replaced by quieter, more thoughtful pictures. One example: Robert Duvall is generating awards-season buzz for his work as a 1930s Georgia hermit who stages his own funeral. "Get Low," which also stars Bill Murray and Sissy Spacek, opens July 30 in the U.S.



Robin Hood | May 12

The Pitch: It's the "Gladiator" version of Robin Hood. Russell Crowe reunites with director Ridley Scott in this action-packed interpretation of the beloved and iconic folk hero who robs the rich to help the poor. The original script, titled "Nottingham," told a sympathetic story about the usually villainous sheriff, but after Mr. Crowe brought Mr. Scott on board, Mr. Scott says that he ordered a total rewrite back to a Robin-centric story, as he returns to a bankrupt England, fresh from the Crusades and ready for love.

The Prospects: Dozens of Robin Hood films have hit the box-office bulls-eye before this one—the Kevin Costner version, "Robin Hood: Prince of Thieves," grossed \$165 million at the U.S. box office in 1991. Still, Mr. Scott's film has changed direction several times. And his last collaboration with Mr. Crowe, the 2008 CIA thriller "Body of Lies," wasn't the box-office bonanza of such earlier joint ventures as "Gladiator."



Prince of Persia: The Sands of Time | May 19

The Pitch: Aiming for a broader audience than the teenage-boy crowd at your average videogame-turned-popcorn-muncher, Disney's film offers something for a female audience in sensitive-guy star Jake Gyllenhaal, who has buffed up significantly for this role, and director Mike Newell, better known for films like "Four Weddings and a Funeral" than action fare. (Also in the cast: Oscar-winner Ben Kingsley.) Morocco provided desert locations for this magic-and-swordplay spectacle, involving a sandstorm and set in the sixth century, from veteran showman Jerry Bruckheimer ("Pirates of the Caribbean").

The Prospects: The "Prince of Persia" videogame series is a massive franchise providing a built-in audience, but this spectacle will lack one thing: 3-D. Mr. Bruckheimer says that today, after the enormous 3-D success of "Avatar," the filmmakers would have shot "Persia" in the format.



Iron Man 2 | April 30

The Pitch: The sequel begins six months after the last film ended. Tony Stark, again played by Robert Downey Jr., has announced his superhero identity, and soon he's fighting a two-front war: battling on one side a Russian inventor, played by Mickey Rourke; and on the other the U.S. government, which wants Stark to turn over his secrets. Part of the movie takes place in Monte Carlo on the Grand Prix circuit, where Stark is racing and Mr. Rourke's character uses the

opportunity to try to kill him. Chaos ensues, splitting cars in half. "We had to get permission from [Monaco's Prince Albert II] and everything," director Jon Favreau says of the scene, "but it was worth it."

The Prospects: The first "Iron Man" film sold nearly \$600 million world-wide in tickets. In the new film, Gwyneth Paltrow returns, and Scarlett Johansson is added to the mix as an Iron Man ally.



Sex and the City 2 | May 27

The Pitch: Carrie and her friends are back, but their playground has switched from the streets of Manhattan to the dunes of Abu Dhabi. "When I was writing it, we were in the middle of an economic downturn, and I thought—where in the world can I escape that for extravagance?" says writer-director Michael Patrick King. Miley Cyrus and Liza Minnelli join the cast.

The Prospects: The first "Sex and the City" movie, which Mr. King also wrote and directed, grossed more than \$400 million world-wide when Warner Bros.' New Line released it two summers ago, in part because women treated the film as an event, going in large groups. New Line is putting a big marketing push behind the movie and releasing it around the same time as the original film..



Shrek Forever After | June 30

The Pitch: "It's Shrek's midlife crisis," says director Mike Mitchell of DreamWorks Animation's fourth and final installment of the "Shrek" franchise. Bored by his domestic existence with Fiona and their ogre children, Shrek signs a magic contract to get back just one day of his carefree, premarital life. But the contract, drawn up by the film's villain, Rumpelstiltskin, instead catapults Shrek into an alternative universe in which he was never born—and where Rumpelstiltskin has a shot at taking over the kingdom.

The Prospects: With a boost from 3-D, now seen as de rigeur for big-budget animation, the movie is expected to gross as much as \$1 billion world-wide. (DreamWorks has already scheduled a spin-off, "Puss in Boots." It tells how he "got to be the way he is, how he was once heroic and now he's lazy—and fat," says Antonio Banderas, who provides the cat's voice.)



Despicable Me | July 15

The Pitch: Steve Carell voices Gru, who wants to become the greatest villain of all time. In this animated movie from "Ice Age" executive producer Chris Meledandri, Gru tries to pull off the biggest heist ever: stealing the moon. But three orphaned girls stand in his way. "I was raised on movies about anti-heroes, and when my sons started to leave movies more intrigued by the villains...that triggered something," says Mr. Meledandri.

The Prospects: A certain green ogre and a set of toys—both, like this Universal picture, presented in 3-D—will provide some tough competition. Those movies come with built-in fan bases, but "Despicable Me" has going for it an original premise and a funky title. If that doesn't work, the film can always fall back on its star power: Besides Mr. Carell, Julie Andrews and Jason Segel provide voices for the movie.



Toy Story 3 | June 18

The Pitch: No pressure. Pixar Chief Creative Officer John Lasseter approached director Lee Unkrich four years ago with an offer to make the third installment in the "Toy Story" series. The first two movies, released in 1995 and 1999, had earned a total of \$847 million at the global box office, and billions more in toy and home-video sales. "I spent a lot of mornings waking up feeling sick," Mr. Unkrich says of the expectations surrounding the third installment. The filmmakers needed 2 1/2 years simply to map out the story. Among the toys joining the cast is a Ken doll, voiced by Michael Keaton, who plays a version of Barbie's male sidekick with a dark side.

The Prospects: Pixar has focused marketing efforts partly on an audience that isn't its usual target: college kids likely to have fond childhood memories of the first "Toy Story" movies. It screened a "cliffhanger" version of the movie, omitting the last 25%, on some campuses, where it was well-received.



Inception | July 16

The Pitch: Christopher Nolan, the director behind summer blockbuster "The Dark Knight," returns with this \$160 million sci-fi action film about dreams and those who steal them. The thieves—including Leonardo DiCaprio, Joseph Gordon-Levitt and Ellen Page—take ideas from people's subconscious and resell them on the black market for corporate gain. Mr. Nolan first proposed the movie about a decade ago: "I first envisioned this film on a smaller level, but once I learned how to make a movie on a grand scale, I felt ready to make 'Inception' on the scale it deserved," he says.

The Prospects: The film's high-concept premise could make it a riskier bet than "Knight," a Batman picture, but Mr. Nolan and Warner Bros. have capitalized on the novelty, going to great lengths to keep the film under wraps. The team behind the film even prohibited some auditioning actors from taking the script off the studio lot. Some insiders say this could be the summer's biggest hit.



Knight and Day | July 1

The Pitch: Even star Tom Cruise isn't 100% sure whether it's a comedy or an action movie. "It has the structure of boy-meets-girl," he says, "with the velocity of on-camera action. It's a tough tone to hit." Much of the time, the audience can't tell whether Mr. Cruise's character, a Bond-esque super agent, is on a legitimate mission, or has gone rogue and become a violence-prone—if potentially lovable—nut trying to woo Cameron Diaz. Mr. Cruise cites CIA

comedy "The In-Laws" and Cary Grant thriller "North by Northwest" as inspirations for his performance.

The Prospects: If audiences don't respond to the who-is-this-guy plotline by saying "What is this?" the movie could play like a lab-created date flick: with stunts and shootouts for the guys, wisecracking, flirtatious dialogue for the ladies.



Salt | Aug. 4

The Pitch: Conceived as a vehicle for Tom Cruise to play CIA agent Edwin Salt, the movie now stars Angelina Jolie as Salt, now named Evelyn. British character actor Chiwetel Ejiofor ("Children of Men," "Dirty Pretty Things") assists a fellow CIA officer played by Liev Schreiber in trying to determine whether Salt is a double agent. Playing a mild-mannered desk jockey, Mr. Ejiofor says he was content to stay on the sidelines and let Ms. Jolie handle the

stunts. He notes that the gender gap in action movies was always artificial, anyway. "Once you understand that guys can't do that s--- either, then there's really no barrier," Mr. Ejiofor says.

The Prospects: Movies like "Tomb Raider" showed that Ms. Jolie is well equipped to handle high-flying action sequences. With "Salt," she aims to add a layer of Bourne-esque ambiguity to the mix.

Photos R-L: Industrial Light and Magic; Kerry Brown/Andrew Cooper; MMIX New Line; Productions, Inc.; DreamWorks; Disney/Pixar; Twentieth Century Fox/Regency Enterprises; Universal Studios; Warner Bros. Entertainment; Sony Pictures



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Golf's poetry in motion

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Golf

JOHN PAUL NEWPORT

and 220 yards. What other object but a golf ball can you propel and control those kind of distances, in towering, graceful arcs, using nothing but your own muscle power and tempo and a

non-mechanical implement?

Despite multiple starts, however, I never made much progress beyond those introductory thoughts. All golfers are familiar with such exhilaration and non-golfers aren't. What can words add? But I was in a pinch this week, and desperate times, like desperate deadlines, call for desperate measures. So I turned to ... Poetry! Surely poets must have weighed in on the matter.

"To tee or not to tee, that is the question." It took almost no time online to pull up golf parodies of Hamlet's soliloquy. "Whether 'tis nobler on the back nine to suffer / The embarrassment of an outrageously

poor drive / Or to take out the Big Bertha..." and so forth.

But it turns out that golf and poetry have a long-standing relationship, if not in reality so far back as Shakespeare. Verse was popular entertainment in the pre-television days, most of it either light and humorous or super-sentimental of the "O! Be Still my Links-addled Heart!" variety. An anonymous poem from 1780 called "The Golfer's Garland" includes these early lines:

*But truth bids the Muse from henceforward proclaim,
That Goff, first of sports, shall stand foremost in fame.*

The game's global breakout in the late 19th century was well-accompanied by poesy, in large part because those who took up golf outside of Scotland were generally members of the educated elite, and thus well-versed. Some golf clubs in England, such as Blackheath, had their own poet laureates. Virtually all golf periodicals of the era, through the 1920s, ran poems in every issue.

A few of these poems were heroic accounts of real events, such as young Francis Ouimet's victory in the 1913 U.S. Open. Rudyard Kipling wrote a ballad about a mysterious stranger who breaks the course record at a fictional seaside course. Other poems were flowery compositions that would have made John Keats blush, with lines such as "Golf soothes the heart, and cools the brain, / When stirred with grief, or seared with pain."

But most early golf poems dealt with the frustrations and minutia of everyday play, which haven't changed one iota since and which the formal prose of the day wasn't well-suited to explore. Execrable play and the futility of instruction were two common, comic themes. So were slow play (sound familiar?) and golfers' exaggerated opinions of their "usual" games. "Today, there's something wrong with me, / Just what I cannot say, / Would you believe I got a three / On this hole—yesterday?" rhymed Edgar A. Guest. Grantland Rice, the great Ameri-

can sportswriter, wrote several pucky poems about golfers who prattle endlessly about their rounds. In 1915 he penned what may be the first "Golf Widow" poem. Based on his rhymes, Mr. Rice also had a strong aversion to unsolicited advice:

*But where I burn is when some dub
Whose game is none too strong,
Horns in each time I fluff or flub
To tell me what was wrong.*

In 1934 a poet named J. Ellsworth Schrite produced an entire instructional tome in rhyming couplets. "Divots for Dubs" explains in verse, / How to play golf, better or worse," it begins. Worse seems more likely.

More than I expected, after several days of reading, the old poems began to grow on me. Unlike in high school, where we studied poems primarily to learn about iambic pentameter and such, now I was free to enjoy them simply because they were catchy. Golf, with its humiliating reversals and capacity for self-deception, provides lots of raw material for the exercise of wit.

After the Great Depression and World War II, poetry in general became less popular and more abstruse, but some excellent golf poems continue to emerge. One of the best was "Seaside Golf" by John Betjeman, the much beloved poet laureate of Great Britain for many years and a television personality until his death in 1984. Mr. Betjeman didn't possess much talent on the links, but he played often at the St. Enodoc course in Cornwall that he describes and was thrilled on that day 60 years ago to birdie the 13th hole. "Splendour, splendour everywhere" are the poem's final words, aptly conveying the rapture that all golfers feel—however temporarily—after birdying a hole on a glorious day.

Another wonderful poem, from 1995, is John Updike's "Upon Winning One's Flight in the Senior Four-Ball." The poem begins with descriptions of a few fortunate shots ("the bravely slashed wedge that lifted the plugged ball / up in a sea-spray of sand to bobble blindly toward the

hole") and follows by posing one of golf's great, enduring questions: "How can these feats matter so little, so soon after they mattered so much?" The poet-golfer receives a prize for his efforts, "a trinket of silver," accompanied by "a tame patter of applause."

Poems continue to pop up in golf magazines every once in a while, and until recently, when it suspended publication pending more funding, The Journal of the Shivas Irons Society, a literary golf periodical, published poetry in every issue.

A few sole practitioners also pursue the art. Recently I received a self-published collection titled "The Kiss That Cured My Slice" by John Ducker. The title poem describes a round with a beautiful woman, never to be seen again, who inspires him to shoot his best-ever score. In another poem the poet tees it up with Madonna, Michael Jackson and Prince, whose ball on the greens never misses the cup and is nicknamed Purple Drain.

But surely the most avid contemporary practitioner is Leon White, a retired MIT professor and health-insurance executive from Massachusetts. He culls old magazines and books for interesting poems, and adds a few he writes himself, for weekly posts on his blog at www.golf-poet.com. Recently he's been experimenting with repurposing golf poem lines as 140-character Tweets, which he calls Twines. An example: "Had Tiger come clean before being hounded, Could he have escaped without being pounded?" So maybe there's hope for golf poetry yet.

Unfortunately, I never did find a poem that delved explicitly into the exhilaration of hitting the ball a long way. The closest I came, in a book of essays called "The Poetics of Golf" by Andy Brumer, was a recasting of a famous 17th-century haiku by Matsuo Basho: "The old course. The golfer tees off. Click!" The haiku works in part, Mr. Brumer writes, because "subject, object and action merge into one." That's the way a perfect golf swing feels, as you watch the ball go sailing off.

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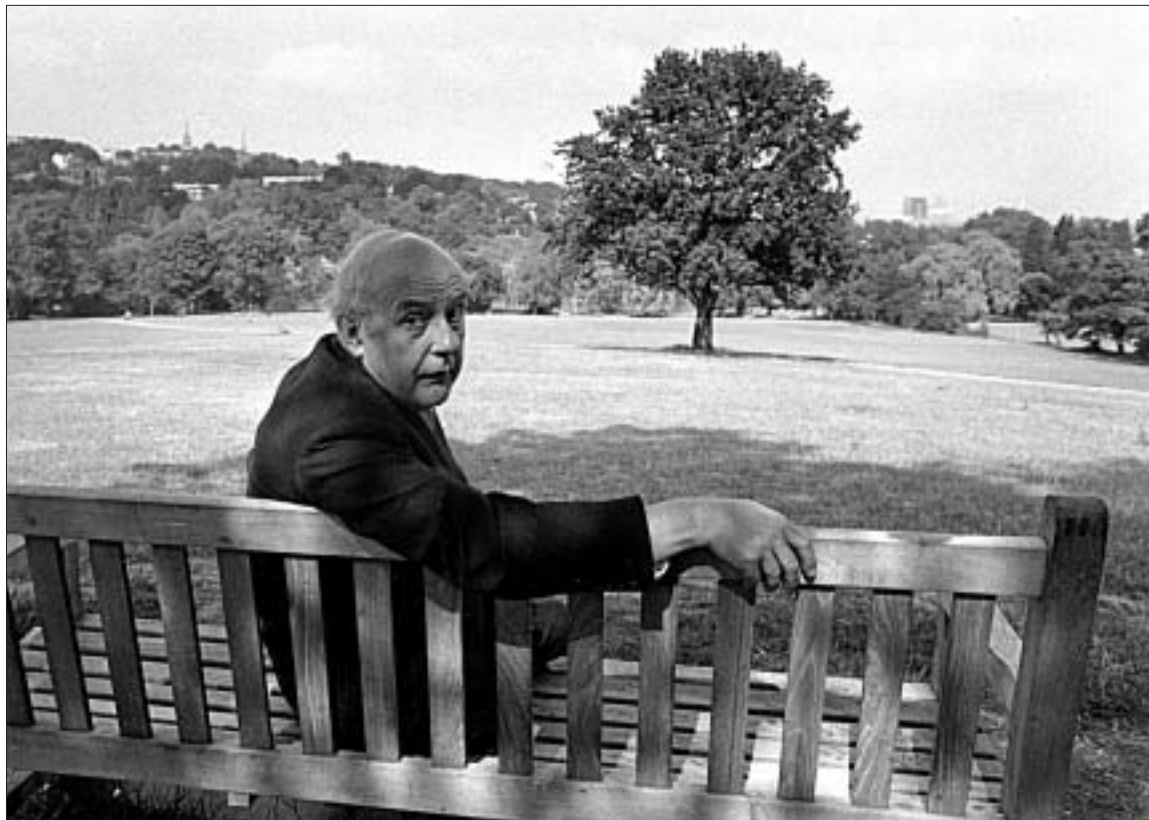
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British poet laureate Sir John Betjeman (1906-84) sitting on a bench in a British park in 1974.

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❖ Top Picks

Bastille stages fine 'Billy Budd'



Gidon Saks as John Claggart and François Piolino as the frail, young Novice.

Opéra national de Paris/Jan Patrick

PARIS: Billy Budd, first performed in 1951, is often considered the best of Benjamin Britten's operas. Based on Herman Melville's novella, posthumously published in 1924, it's a tragic tale of good and evil, played out in the *huis clos* of a British ship at war with France in 1797. In the wake of the French Revolution, with recent incidents of mutiny on other British ships, there is fear and tension on deck and below. When a new press-gang "recruit," the strong, handsome and innocent Budd, arrives on board. He is found to be a fine sailor, with only one minor fault: He stutters uncontrollably at emotional moments.

The good-hearted Budd is befriended by the crew, but the master-at-arms John Claggart, consumed by jealousy, vows to destroy him. When Claggart falsely accuses Budd of plotting mutiny, Budd, stammering so violently that he cannot speak, punches Claggart with a single deadly blow—a crime for which the law dictates he must be hung. The moral dilemma is Captain Vere's.

The story allowed Britten to deal with one of his favorite themes, the outsider as sacrificial victim. He also emphasized, as far as possible at the time, the potential homosexual dimensions in the plot, which aren't explicit but can be inferred in Melville's story. The libretto, by novelist E.M. For-

ster and Eric Crozier, is in plain, serviceable prose, and comes really alive only once, in Billy's lilting last-act aria, whose lyrics are Melville's own, from a poem included in the novella.

It's an all-male cast, a grim tale and a long haul on a stormy sea, so it's not everyone's cup of tea, but as Billy Budds go, this terrific 1994 production by Francesca Zambello is surely the one to see. It is beautifully mounted, with a striking, raked set by Alison Chitty and special effects that make brilliant use of the Opéra Bastille's high-tech stage machinery. The cast is uniformly excellent, from the small role of the frail young Novice, beautifully sung by Swiss tenor François Piolino to the leading men, with a commanding performance by English tenor Kim Begley as Captain Vere, and the rich, dark bass-baritone of Gidon Saks, barely repressing venomous fury as the villainous Claggart. Tall and fair American tenor Lucas Meachem, as Billy, at first seems less Melville's pure and innocent angel of an able seaman and more like the cover image of a men's magazine. And at one point he spends a short orchestral interlude seeming to pose for one. But his voice is young, robust and resonant, and he brings both charisma and grace to the role. —Judy Fayard

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Denis Hayoun-Diède SA

An Art Deco multigem 'Tutti-Frutti' bracelet (1928) by Cartier. Estimate: 160,000-210,000 Swiss francs

Jewels glitter in Geneva

WHEN STARTING A jewelry collection, auctions offer an accessible learning tool.

Take next month's sales at Sotheby's (May 11) and Christie's (May 12) in Geneva. There is a great range of stones, periods, and designers (legendary jewelers Cartier and Van Cleef & Arpels to contemporary stars Michele della Valle and de Grisogono). Fully illustrated cat-

Collecting

MARGARET STUDER

alogs backed by explanatory notes are now online, telling of jewels from centuries gone by and their modern descendants. "Auctions are a way of comparing and learning," says Sotheby's jewelry specialist David Bennett. Once the homework is completed, the competitive excitement of the auction begins. "You don't get that in a shop," says Christie's jewelry expert Jean-Marc Lunel.

Particularly fascinating is the history behind vintage jewels. At Sotheby's, for example, a group of seven diamond brooches (circa 1810-1820) attached to a tiara frame is believed to have been given by the Prince Regent (later King George IV of England) to his secret wife, Mrs. Fitzherbert. The jewel descended through Mrs. Fitzherbert's family, passing from daughter to daughter, and is estimated today in Geneva at 70,000 Swiss francs to 100,000 Swiss francs (€48,774 to €69,678).

Other highlights from the Geneva auctions will include blue diamonds and Art Deco jewels. "Top-quality blue diamonds are increasingly sought-after by collectors today," says Mr. Bennett. At Sotheby's will be what he describes as an "immensely chic" and rare "toi et moi" ring by French jeweler Alexandre Reza with a fancy vivid blue diamond of 5.02 carats matched with a flawless white diamond of the same shape (estimate: 4.25 million francs to 7.4 million francs).

Meanwhile, jewels with colorful stones and geometric designs from the Art Deco period between the two world wars are in high demand. At Christie's, a fun, multicolored ruby, sapphire, emerald and diamond "Tutti Frutti" (fruit salad) bracelet by Cartier from 1928 is estimated at 160,000 Swiss francs to 210,000 francs; and one of Cartier's famous diamond panther bangles from the 1960s at 60,000 francs-80,000 francs.

Eliasson's ode to Berlin

BERLIN: The Danish-Icelandic artist Olafur Eliasson set up a studio in Berlin in 1995, and since then his work has been one of the city's most prestigious export items. In settings as diverse as the Tate Modern's Turbine Hall and New York Harbor, Mr. Eliasson, 43 years old, has used a host of elements, especially light and water, to create enormous installations that are marked by both simplicity and mystery, and which simultaneously arouse feelings of wonder, amusement, and confusion. For much of the past 15 years, art lovers in Berlin, where so much of his work has been conceived, had to keep track of his career with the help of art magazines. Now, he has opened his first major Berlin museum show at the city's Martin-Gropius-Bau, and it feels like his crowning achievement.

Titled "Innen Stadt Aussen," the show includes nearly 20 related works of extraordinary size and ambition. Translated by the organizers as "Inner City Out," the original Ger-

man title is something of a pun, also sounding like "inside instead of out." In an ode to the messy aesthetics of post-unification Berlin, Mr. Eliasson has taken the cold materials of the city's surfaces—including granite, steel, glass, aluminum and water—and recast them as the building blocks of an urban identity. The exhibition shows off Mr. Eliasson's technical virtuosity, in individual works that elegantly blur the line between art and engineering, but the artist's larger accomplishment is to reveal how the outer trappings of city life can change residents' inner, spiritual lives.

The official centerpiece of the show is a giant apparatus made of mirrored scaffolding, called "Microscope," which creates a jewel-like fun house that forces us to confront our individual and collective reflections. But for me, the heart of the show is an assemblage of models from Mr. Eliasson's previous projects, which he has arranged into



© 2009 Olafur Eliasson

'Mirror tunnel' (2009) by Olafur Eliasson at Martin-Gropius-Bau, Berlin.

a beautiful model cityscape. The work oddly echoes architect Albert Speer's notorious room-size model of "Germania," the Nazis' stern reimagining of pre-Nazi Berlin, but devises instead a vision of a city that is playful and humane.

The exhibition ends in a serious of foggy galleries, whose shifting neon colors suggest an ever-darkening night and ever-brightening day.

—J. S. Marcus

Until Aug. 9

www.gropiusbau.de

Perfect ensemble playing shows real love and loss

LONDON: Kevin Spacey's Old Vic is known for taking chances. But though he hasn't had a really convincing flop since its opening hiccup in 2004 with "Cloaca," even Tom Stoppard's current "The Real Thing" was by no means a sure thing. While the play won prizes for its 1982 premiere and a Tony in 1984, you had to wonder whether its view of marriage and betrayal wouldn't seem a bit dated nearly 30 years later.

Following the intellectual brittleness of his early "Rosencrantz and Guildenstern Are Dead" and "Jumpers," we can now see that "The Real Thing" was Sir Tom's breakthrough piece, where he proved he can make drama about the heart as well as the head. There's plenty of high comic,

high-brow punning and name-checking in the dialogue, wise-cracking worthy of a superior Hollywood screwball comedy, and several arias—finely written, sustained speeches actors can use for their audition pieces—but the play is tied together by genuine pain, love and sense of loss.

You realize quickly that the first scene isn't the real thing, but artifice, a play within the play, the first of a series of reversals. Just as you begin to think it's too clever by more than half, Toby Stephens as Henry, the playwright, who has stolen the actress Annie (Hattie Morahan) from her actor husband Max (Barnaby Kay), lets you see the misery he feels when he learns that Annie is unfaithful to him, too. Fenella Woolgar as

Charlotte, Henry's dumped wife, comically makes the most of her situation. Sir Tom gives even the bit part of the daughter Debbie (Louise Calf) a couple of juicy speeches.

Anna Mackmin's direction and Lez Brotherston's rapidly changing set give the play a snappy pace that minimizes the stage business, so that we can concentrate on the words. Despite Mr. Stephens's physical magnetism and Ms. Morahan's early-Goldie Hawn ditsy manner, this is ensemble playing of a high order, all in the service of the text—the real thing itself.

—Paul Levy

Until June 5

www.oldvictheatre.com



Johan Persson

Hattie Morahan as Annie and Toby Stephens as Henry.

The Rake's Progress

In 1935 Adolf Hitler renounced the limits on German militarization that had been imposed by the Treaty of Versailles following World War I. Hitler publicly introduced conscription to vastly increase the size of the German army; more secretly he launched a massive rearmament program. An alarmed Soviet Union, desperate to learn the plans of this potential enemy, dispatched an intelligence officer, Dmitri Bystrylyotov, to Berlin. Bystrylyotov had already proved himself a deft operative, one particularly skilled at seducing women who had access to valuable information. But as Emil Draitser shows in "Stalin's Romeo Spy," Bystrylyotov's latest assignment tested even his vaunted skills.

The agent's target was a female SS officer whose face had been disfigured by fire in a childhood car accident. Dorothea Müller was "embittered and unpleasant to deal with," Mr. Draitser says, and she was a fanatical Nazi Party member who had been entrusted with the safekeeping of military-industrial secrets. Flattering her appearance was out of the question, so Bystrylyotov embarked on a campaign to flatter Müller's devotion to the Führer. Posing as a dashing, dissolute Hungarian count, he engineered a series of encounters with Müller, astonished her with his ignorance of the Nazis' glorious policies and became her eager student.

A romance began, and when at last Müller "was completely under his power as a lover," Mr. Draitser says, the count proposed

marriage. But a complication stood in the way: An aunt who had (supposedly) subsidized his life in Berlin was cutting him off. Marriage was out of the question, he said, until his finances were secure. Then a solution surfaced: A friend of the count's said that there was a lot of money to be made on the stock market if Müller would provide them with inside information about military industrial orders. She agreed; the hook was set.

Stalin's Romeo Spy

By Emil Draitser
(Northwestern University, 420 pages, £28.95)

Bystrylyotov's seduction of the disfigured SS officer is just one in a bounty of improbable tales recounted in "Stalin's Romeo Spy." Mr. Draitser has consulted Russian, British, French, Czech and American archives in his research, and he has seen Bystrylyotov's partially declassified KGB file. But the author has also relied on the spy's own unpublished memoirs, which seem to have been responsible for some of the more credibility-straining elements of the story. There is no doubt, though, that Bystrylyotov was a remarkable spy even by the standards of an era when much of the world was crawling with intelligence agents.

Handsome, fluent in several languages, fortified with false passports, Bystrylyotov moved effortlessly through tense capitals,

stealing secrets and sending them back to Moscow. Somehow romance seemed to play a role in his missions even when his target wasn't a woman with information he needed. When he once "handled" a British Foreign Office clerk—who knew secret codes but who was also constantly drunk and in a crumbling marriage—Bystrylyotov kept "Charlie" on track by bedding the man's unhappy wife, cheering her up. Another time, Bystrylyotov arranged for his estranged wife, who had worked alongside him, to begin an affair with a French intelligence officer in Locarno, Switzerland, and then even to marry him, ensuring that Bystrylyotov would have regular access to the house—and to the safe where the Frenchman kept sensitive cables.

Of course, being a productive contributor to the Soviet cause offered no protection from Stalin's purges—as Bystrylyotov learned first-hand in 1938, when he was arrested in Moscow. After severe beatings he confessed, falsely, to committing treason against the Soviet state and was sentenced to 20 years in the gulag. He was later offered the possibility of early release, but he insisted on having his case reopened so that he could prove his innocence. For that audacity he was repaid with the most brutal treatment of his time in prison. He was finally freed in 1954, the year after Stalin's death. "Now he was an old man," Mr. Draitser writes, "totally unemployable and incurably ill."

Mr. Draitser, who worked as a

journalist in the Soviet Union before being blacklisted and moving to the U.S. in the 1970s, met Bystrylyotov in 1973—the year before his death. The old spy regaled him with anecdotes from his life and recalled his fruitless efforts to publish his memoirs. The editor of a literary quarterly scolded him for lines such as "I drew my pistol," telling Bystrylyotov: "You can't write that. A Soviet intelligence officer acts only in a humane way." In the U.S., Mr. Draitser taught Russian and continued to write, but he never forgot, as he puts it, "the most remarkable man I had ever met."

In the glasnost era and after the collapse of the Soviet Union, Bystrylyotov—who had been expunged from Soviet history—became known again, at least in Russia. Mr. Draitser resolved in 2002 to write his biography. As the work progressed, Mr. Draitser says, he became convinced that telling the spy's story was "an urgent order of the day. While I was doing my research, an ex-KGB officer"—Vladimir Putin—"became the country's president," and Russia began "sliding back to its Stalinist past." One

feature of the regression: "the revision of history and attempts to whitewash the KGB's bloody role in it." Dmitri Bystrylyotov, to Mr. Draitser's amazement, has in recent years been resurrected as a Stalinist wartime hero—with no reference to his imprisonment or to his disillusionment with the Soviet dream.

It is impossible to read "Stalin's Romeo Spy" without reflecting on the cruel and capricious nature of totalitarian regimes and without noting that, however good a spy may be, espionage is only as effective as the ability of political leaders to sort through the information they are handed.

Bystrylyotov did his part to keep his country abreast of behind-the-scenes maneuvering by the European powers. But in June 1941, when equally adept Soviet spies alerted the Kremlin to the likelihood of a German invasion, Stalin ignored their warnings. The rest was a miserable history.

Mr. Rubenstein is the Northeast Regional Director of Amnesty International USA and the author of "Tangled Loyalties: The Life and Times of Ilya Ehrenburg."



The Wrong Way to Get to Green

Al Gore has a dream, a dream increasingly shared, according to opinion surveys, by people all over the world. It is that the 19th century, the age of steam and iron and coal, will finally end and that, as Mr. Gore wrote in an article for the New York Times in 2008, the time will soon come for "21st-century technologies that use fuel that is free forever: the sun, the wind and the natural heat of the earth."

Power Hungry

By Robert Bryce
(PublicAffairs, 394 pages, \$16.99)

It might be better, and much more realistic, says Robert Bryce in "Power Hungry," to imagine our journey toward a "green" energy Arcadia in units of Saudi Arabia. "Over the past few years," he writes, "we have repeatedly been told that we should quit using hydrocarbons. Fine. Global daily hydrocarbon use is about 200 million barrels of oil equivalent, or about 23.5 Saudi Arabias per day. Thus, if the world's policy makers really want to quit using carbon-based fuels, then we will need to find the energy equivalent of 23.5 Saudi Arabias every day, and all of that energy must be carbon free." "Power Hungry" unfolds as a

brutal, brilliant exploration of this profoundly deluded quest, from fingers-in-the-ears "la-la-lal-ing" at the mention of nuclear power to the illusion that we are rapidly running out of oil or that we can turn to biomass for salvation: Since it takes 10,000 tons of wood to produce one megawatt of electricity, for instance, the U.S. will be chopping down forests faster than it can grow them.

Mr. Bryce also points to the link between cheap power and economic productivity and asks why we should expect much of the world to forgo the benefits of light bulbs and regular energy when we enjoy these privileges. But if "Power Hungry" sounds like a supercharged polemic, its shocks are delivered with forensic skill and narrative aplomb.

So you want to build a wind farm? OK, Mr. Bryce says, to start you'll need 45 times the land mass of a nuclear power station to produce a comparable amount of power; and because you are in the middle of nowhere you'll also need hundreds of miles of high-voltage lines to get the energy to your customers. This "energy sprawl" of giant turbines and pylons will require far greater amounts of concrete and steel than conventional power plants—figure on anywhere from 870 to 956 cubic feet of concrete per megawatt of electricity

and 460 tons of steel (32 times more concrete and 139 times as much steel as a gas-fired plant).

Once you've carpeted your tract of wilderness with turbines and gotten over any guilt you might feel about the thousands of birds you're about to kill, prepare to be underwhelmed and underpowered. Look at Texas, Mr. Bryce says: It ranks sixth in the world in total wind-power production capacity, and it has been hailed as a model for renewable energy and green jobs by Republicans and Democrats alike. And yet, according to the Electric Reliability Council of Texas, which runs the state's electricity grid, just "8.7 percent of the installed wind capability can be counted on as dependable capacity during the peak demand period." The wind may blow in Texas, but, sadly, it doesn't blow much when it is most needed—in summer. The net result is that just 1% of the state's reliable en-

ergy needs comes from wind.

If using a huge amount of real estate to generate a tiny amount of energy from an intermittent energy source sounds deranged, consider, too, that we haven't yet found the holy grail for storing wind-generated energy. Wind is either an instant energy snack or a famine. It must be used when it's there or immediately replaced when it isn't.

But if you are managing an energy grid, you have to meet constant demand or face blackouts, which means that you will have to have conventional power plants to back up the wind farms. As Jing Yang reported in The Wall Street Journal last year, this strategy is precisely the one that China is pursuing, adding in one province alone the coal-fired equivalent of Hungary. These plants, Mr. Bryce notes, are designed to run continuously and will in all likelihood "be run continuously in order to assure that

the regional power grid doesn't go dark." The irony of wind power is that it "doesn't displace power plants, it only adds to them."

It is not for nothing, then, that the scientist and ur-environmentalist James Lovelock (the author of the Gaia theory of holistic planet-nurturing) now thinks that wind power and renewable energy are "rotten ideas." What is arguably worse are rotten ideas that no one is allowed to criticize: Last year, Britain's minister for climate change, Ed Miliband, declared that the British government had to make opposition to wind power "socially unacceptable." There are more than 200 groups opposed to wind farms in Britain on the grounds that the turbines disfigure the landscape, thrum like air-conditioning units and, when the sun sets, create an irritating flicker-light for miles.

"Power Hungry" is a bracing attempt to call this kind of revolution to account, literally, by asking us to look at the math and to face the numbers. It is un sentimental, unsparing and impassioned; and, if you'll excuse the pun, it is precisely the kind of journalism we need to hold truth to power.

Mr. Butterworth is editor of STATS.org and a columnist for Forbes.com.



time off

Amsterdam

sport

"Season '40-'45—Football during WWII" chronicles the Dutch football league during World War II, with video, photography and memorabilia of the games.

Dutch Resistance Museum
Until May 16
☎ 31-20-620-2535
www.verzetsmuseum.org

Athens

art

"Louise Bourgeois/Personages" shows eight sculptures by the French modern artist, alongside a recent series of gouaches.

The Stathatos Mansion
May 12-Sept. 12
☎ 30-210-7228-3213
www.cycladic.gr

Bergen

music

Randy Newman will perform his Grammy Award-winning compositions from a career spanning almost 50 years of music.

April 30, Peer Gynt Salen, Bergen
May 1, Galleri Garage, Bergen
May 2, Det Kgl. Theater, Copenhagen
May 3, Admiralspladst, Berlin
May 4, Theatre Zorila, Barcelona
May 6, Cultuurcentrum De Spil,

Roeselare

May 7, Grand Canal Theatre, Dublin
May 9, AB, Brussels
More European dates at
www.nonesuch.com/on-tour

Berlin

art

"Frida Kahlo Retrospective" showcases 150 pieces, including paintings and drawings, in the most comprehensive show of the artist's work ever staged.

Until Aug. 9
Martin Gropius Bau
☎ 49-30-2548-60
www.berlinerfestspiele.de

Brussels

opera

"Don Quichotte," the opera by Jules Massenet, comes to the stage in a new production by the duo of Marc Minkowski and Laurent Pelly, with a farewell performance by the acclaimed Belgian bass-baritone José van Dam.

La Monnaie—De Munt
May 4-19
☎ 32-7023-3939
lamonnaie.smartlounge.be

Edinburgh

art

"Dutch Landscapes" exhibits works from the Dutch Golden Age, including paintings by Jacob van Ruisdael, Ael-

bert Cuyp and Meyndert Hobbema.

The Queen's Gallery, Palace of Holyroodhouse
Until Jan. 9
☎ 44-131-5565-100
www.royalcollection.org.uk

Glasgow

art

"Aspects of Scottish Art 1860-1910" examines the diversity of Scottish art, including work by Fraser and Bough, McTaggart senior, Chalmers, the Glasgow Boys and their contemporaries.

Hunterian Museum and Art Gallery
Until Sept. 11
☎ 44-1413-3054-31
www.hunterian.gla.ac.uk

Helsinki

photography

"Denise Grünstein" offers a cross-section of photographic work produced this decade and some new video by the Finnish artist.

Museum of Contemporary Art Kiasma
Until Aug. 15
☎ 358-9173-3650-1
www.kiasma.fi

Ischgl

music

Alicia Keys kicks off her European



'Cafuetera' by Javier Jaen at Tate Modern; below, Alicia Keys on tour.

Javier Jaen Benavides

tour, presenting a catalogue of pop hits and music from her current album "The Element of Freedom."

May 1, Ischgl Festival, Austria
May 2, Arena di Verona, Verona
May 4, Le Dôme, Marseille
May 7, O2 Arena, Berlin
May 8, Gelred Dome, Arnhem
May 9, Festhalle, Frankfurt
May 12, Color Line Arena, Hamburg
May 13, Oberhausen Arena, Oberhausen
May 15, Sportpaleis, Antwerp
More European dates at
www.aliciakeys.com

precious coins and jewelry from the Gandhara region of Pakistan and Afghanistan in the 1st-6th century A.D.

Musée Guimet
Until Aug. 16
☎ 33-1-5652-5300
www.guimet.fr

photography

"Willy Ronis at the Monnaie de Paris" presents 150 images by the French photographer, including vintage prints.

Galerie National de Jeu de Paume
Until Aug. 22
☎ 33-1-4274-4775
www.jeudepaume.org

Rotterdam

photography

"René Burri" shows more than 200 images by the Swiss Magnum photographer, including a series of Che Guevara.

Kunsthal
Until Aug. 22
☎ 31-10-4400-301
www.kunsthal.nl

Sofia

photography

"Flavio Bonetti. Storia Naturale" showcases 10 large-scale photographs by the Italian artist, offering insight into his perspective of the Museum of Natural History in Sofia.

Sofia Art Gallery
Until May 16
☎ 359-2-9872-181
sghg.bg

Venice

art

"Utopia Matters" offers 70 works of art, including paintings, sculptures, drawings, designs, photography and printed matter in an examination of utopian ideas in modern Western artistic thought and practice.

Peggy Guggenheim Collection
May 1-July 25
☎ 39-041-2405-411
www.guggenheim-venice.it

Vienna

art

"Ming Interlude" exhibits paintings, sculptures, lacquers, bronzes and porcelain from the Ming Period (1368-1644), investigating tensions between small craftsmen's businesses and artists' workshops at the time.

MAK—Österreichisches Museum für Angewandte Kunst
Until Oct. 3
☎ 43-1-7113-6248
www.mak.at

Source: WSJE Research



Rex Features