

# DEPARTURES

NOVEMBER ♦ DECEMBER

THE GREAT BIG  
BEAUTIFUL  
*Holiday  
Issue*

Couture's Grandeur and Wit  
New York's Seven Hottest Tables  
Skiing Japan, Fishing Argentina, Golfing in Morocco  
*Plus* Sweaters, Scooters, Shoes, and  
the Watch He REALLY Wants



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Kentridge's ink drawings will be projected onto the set.

Five years ago Kentridge made his Metropolitan Opera debut with a staging of Shostakovich's trenchant satire *The Nose*. The production was a tremendous success and the Met, naturally wanting more, proposed Alban Berg's fabled, vicious last opera, *Lulu*. Set between the wars and anchored by an exuberant femme fatale (soprano Marlis Petersen) who shreds every life she touches, including her own, its story of desire and violence appealed to Kentridge. Berg, ever the pioneer, even included music for a silent-film scene, a sequence asking for the projection-savvy artist's expressive immediacy and vitality.

Kentridge, however, said no to the project. "I couldn't think how I would deal with the three-

hour length of it," he recalls. Then he went to an exhibition of German Expressionist woodcuts by Max Beckmann and Emil Nolde, artists who flourished during the Weimar era. "I immediately thought, *That's* the way to do it," he says. So he phoned the Met back, but they'd already engaged another director. "Then, of course, I *really* wanted to do it. And luckily the other director decided to do something else, so I got the chance."

The original visual stimuli will be all over the stage: "There will be projected images—not woodcuts, but ink drawings. It's as if the whole opera is being created by one of Lulu's lovers, the Painter. Many of the drawings are portraits that relate to the opera's characters.

There are two of Berg, who is obviously *Al* the opera's composer character."

These blown-up drawings, coming and going, will literally and figuratively touch prevailing Kentridge themes of fragmentation and projection. "The men in Lulu's life—Alwa, the Painter, Doctor Schön, and on—don't understand why she doesn't fit in their construction of her, and at the same time she doesn't understand why they don't fit into her projection of them," Kentridge says.

But all of them are driven by an erotic passion the music uniquely embodies. "Opera is unusual in Anglo-Saxon culture in that it gives direct expression to extreme emotion," Kentridge concludes. "That's why I do it."

## THE SHORT LIST

What to see, hear, and do around the world this season.



### EXHIBIT

Random International's **RAIN ROOM**, which drew long lines at MoMA two years ago, is coming to drought-stricken L.A. Staving off controversy, Los Angeles County Museum of Art curators specify that the water is recycled in a closed loop.

11/1-3/6



### THEATER

*Parks and Recreation* alum Nick Offerman takes on another eccentric egotist in the theatrical adaption of John Kennedy Toole's **A CONFEDERACY OF DUNCES**, with the Huntington Theatre Company, at Boston University.

11/11-12/13



### ART

Paris's jewel-box **RODIN MUSEUM** reopens after a three-year restoration of the 18th-century Hôtel Biron, where the sculptor lived and worked. The collection, including pieces by him and his contemporaries, has been reorganized and expanded.

11/12



### MUSIC

Twenty years after his death, Kurt Cobain is releasing a new album, titled **MONTAGE OF HECK**. Compiled by Brett Morgen, director of the acclaimed Cobain doc of the same name, it will consist of intimate, previously unreleased solo musical sketches.

11/13



### GALLERY

New York dealer **LEILA HELLER** opens the second branch of her namesake gallery, on Alserkal Avenue, the Chelsea of Dubai. It will reportedly be the largest art gallery in the Middle East. Opening shows will include Ghada Amer and Wim Delvoye.

11/16



### TV

Bill Murray retears with *Lost in Translation* writer-director Sofia Coppola and *Scrooged* scribe Mitch Glazer on **A VERY MURRAY CHRISTMAS**, a Netflix special in which an star guest list brings the holiday spirit to a elusive comedy legend.

12/4