

# Revisiting Paul Gauguin

What better time for a Paul Gauguin exhibit than the beginning of summer, when the mind turns to thoughts of escape and paradise?

Half of the great French painter's popular appeal is in the legend: the stockbroker and family man who gave up the conventional life to be an artist in Paris, then gave up civilization entirely to be a primitive in the South Seas.

But he was one of the big three - along with Cezanne and Van Gogh - who reinvented art in the late 19th century. Out of Cezanne came cubism; out of Van Gogh, expressionism; and out of Gauguin, symbolism. And today, like his contemporaries, he still looms a giant.

Next to him, Picasso was a trickster, Matisse a clever designer - great artists, but inhabitants of a lesser age. There hasn't been anyone of comparable stature to Gauguin in the 99 years since he died of heart failure on Hiva Oa in the Marquesas Islands.

He's long overdue for a New York show. The exhibit that opens at the Metropolitan Museum June 18 isn't the retrospective we'd get in a perfect world, but it should be head and shoulders above anything else you'll see this summer. It consists, oddly, only of paintings from within New York State. But that turns out to be quite a few. "Gauguin in New York Collections: the Lure of the Exotic" will have more than 100 works. Adding depth are another eight Gauguin oils from an exhibit drawn from a Danish collection ("The Age of Impressionism: European Painting From

the Ordrupgaard Collection, Copenhagen") that runs contemporaneously at the Met.

A great deal - too much, probably - has been made of Gauguin's association with Van Gogh and their brief and tragic sojourn in Arles, a story that focuses on Van Gogh. But Gauguin was the stronger, the more confident artist. His art was as passionate as Van Gogh's but more learned in its combination of rare and exotic elements and more broadly decorative. He came up with a highly original synthesis of Eastern, European, and primitive art that artists are still responding to today.

Art was far more than a career or vocation for Gauguin. It was a way of life. He was a restless adventurer who absorbed the culture and subjects from his travels and translated them, not only into paintings, but into utilitarian objects. In Brittany, he carved and decorated his own wooden shoes as well as the cupboards in his quarters, with local motifs. In Tahiti and the Marquesas he carved his own doors and tables - and even coconuts - with exotic imagery.

In addition to major oil paintings, such as "Ia Orana Maria" from the Met's own collection and "The Yellow Christ" and "The Spirit of the Dead Watches (Manao tupapau)" from the Albright-Knox Art Gallery in Buffalo, the exhibit will feature drawings and prints, including a complete series of zincographs on canary yellow paper that he showed at the Universal Exposition of 1889, and the suite of woodcuts that he carved in a crude and primitive style to illustrate the largely fictional journal of his first trip to Tahiti, "Noa, Noa."

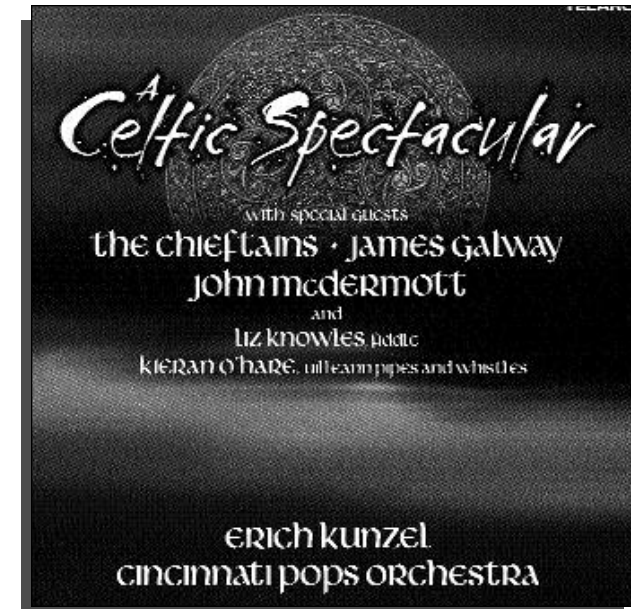
The show will also feature examples of his sculpted marble, wood, and earthenware, including a stoneware piece, "Vessel Decorated With Goats and a Girl From Martinique." Relief carvings will include a panel from Gauguin's tropical open-air dining room, a double coconut from the Marquesas, and a dramatic horned-head with the face of the artist.

The other big event this summer will be the June 29 debut of MoMA QNS, the temporary outpost of the Museum of Modern Art, which is closing its 53rd Street building for three years of renovations. The Modern is fiercely beating the drums, not just for the new museum, but for its new neighborhood in western Queens, in an effort to overcome the reluctance of museum-goers and tourists to leave Manhattan. Shuttle buses and an "Art Loop" map have been set up to bridge the cultural divide and attract people not just to MoMAQNS, but to a scene that is being promoted as something akin to the next Soho or Tribeca.

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## SOLUTION TO PUZZLE FROM PAGE A-11

E	W	E		P	T	A		B	C			
N	A	G		L	O	U	I	S	F	E		
D	R	O	N	E	S		D	E	A	T	E	
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D	E	M	O		I	S	E	E		E	S	P
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T	A	R		T	O		E	R	A	S	E	D
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RAFAEL MIESES  
Entertainment Editor

## Erich Kunzel & Cincinnati Pops Orchestra

"Celtic Spectacular" (Telarc) Ireland traditional music has undergone a major revival in the last decade.

Its popularity extends to countries as disparate as the U.S., Japan and Germany. The Cincinnati Pops Orchestra conducted by Erich Kunzel offers some of the most beloved songs and dances associated with

the country of writer James Joyce and its neighboring lands. This album of 16 tracks was recorded live at Cincinnati Music Hall in March 2001. It also includes prominent performers of traditional and popular Irish music such as the Chieftains, Irish tenor John McDermott and flutist James Galway. Other guests on Celtic Spectacular include violinist Liz Knowles and Irish-American bagpiper Kieran O'Hare. The album includes two tracks from the show "The Lord of Dance," one from Riverdance on Broadway and one from the blockbuster film "Titanic".

# BRIDGE: Oh no! It's a misfit

JULIAN LADERMAN

A misfit is a situation that occurs when one player has two long suits and two short suits, and his partner also has two long suits and two short suits, where the long suits in either hand correspond to the short suits in his partner's hand. In effect, this is a situation where there is no fit.

When a misfit occurs a partnership might possess the high card values for game but no game contract is makable. Since that pair will lack an appropriate trump suit they often will have no recourse but to attempt a notrump contract. Unfortunately, a notrump contract is far from a safe haven on misfit hands. A potential major problem is communication between declarer and dummy.

The illustrated hand was misplayed by an experienced duplicate player. The bidding sequence revealed the values for game, but the hand was clearly a misfit. During the bidding, the search for a reasonable trump fit forced both North and South to face several awkward bidding situations.

When declarer saw dummy and the opening lead, he was extremely pleased with the contract. In spite of the misfit, with proper technique this hand plays nicely in notrump. Declarer expected to win 10 tricks providing that spades did not break worse than 4-2: 1 club, 1 diamond, 3 hearts and 5 spades. He quickly called for the heart 10 based more on instinct than analysis. East won that trick, and played the diamond king. This was a fatal blow to declar-

NORTH	
♠	Q J
	A Q J 10
	8 6
♣	A 7 6 3 2
WEST	
	7 5
	9 8 5 3 2
♦	7 4
♣	K J 10 5
EAST	
♠	10 9 8 2
	K 7 4
	K Q J 10
♣	Q 9
SOUTH	
♠	A K 6 4 3
	6
	A 9 5 3 2
♣	8 4

DEALER: WEST  
BOTH SIDES ARE VULNERABLE

West	North	East	South
Pass	1C	Pass	1S
Pass	2C	Pass	2D
Pass	2H	Pass	2NT
Pass	3NT	Pass	Pass

Opening lead: heart 3

er. The ace of diamonds was a crucial entry to declarer's hand. Declarer had hoped to first win the queen and jack of spades in dummy and then use the diamond ace as an entry to his hand in order to cash at least two but more likely three additional spade tricks. Instead, he won the diamond king with the ace and had no recourse but to pray for a 3-3 spade break (36% chance).

He won the queen of spades and overtook the jack with the ace in order to enter his hand and hopefully run the spades. When spades broke 4-2, declarer was doomed to defeat since he could only win eight tricks.

Declarer could not have avoided the communication problem by ducking the diamond king, since the defense would have continued diamonds for a second round. If the declarer were to duck that second round of diamonds, the defense would have had to shift to a different suit, since a third round of diamonds by the defense would have enabled declarer to develop a second diamond trick.

Declarer's mistake took place on the first trick. He should have won the opening lead with the heart ace, cashed the queen and jack of spades, and then played the hearts until the defense took the king. With this line of play, declarer would not have been vulnerable to the communication problem.

The finesse was pointless. Even if it had been successful, it could not have been repeated. So, unless the lead was from king-doubleton, a heart trick would still have to be surrendered. That lead would never occur.

A recurring theme in my columns is to plan a whole hand, before calling for a card from dummy on the first trick. Even experienced players get sloppy. Always consider potential communication problems, particularly when you face a misfit.

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