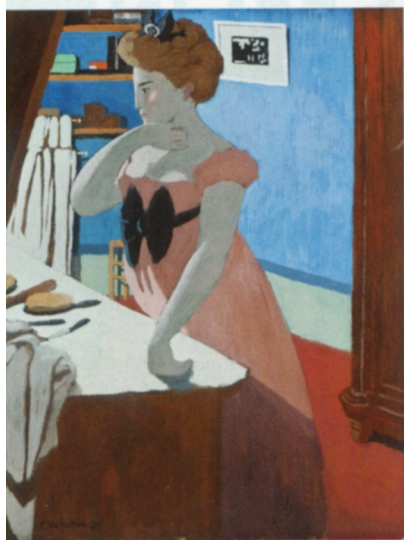


PEOPLE ARE TALKING ABOUT

ART

ALMOST FAMOUS



FEMININE MYSTIQUE
FÉLIX VALLOTTON'S
MISIA AT HER
DRESSING TABLE, 1898.

From the Belle Epoque through the Roaring Twenties, one woman held court over Paris: Misia Sert. This month, an exhibition opening at the Musée d'Orsay, "**Misia, Queen of Paris,**" renews focus on the friend, patron, and muse of Cocteau, Bonnard, and Diaghilev, who became one of the most painted women of her generation. "She had a flair for understanding the people who would be important," says Guy Cogeval, director of the Musée d'Orsay and Musée de l'Orangerie. As a subject, she inspired emotionally rich work, particularly in the case of Vuillard, who was "bewitched by her intelligence, her beauty, and her prestige." As a friend, she influenced some of Paris's most fashionable women, including Coco Chanel (their relationship was especially fraught) and Jeanne Lanvin, both of whom can be glimpsed in the 215-work exhibition. And although history has relegated her to fame's fringe, the sharp-tongued saloniste, who died in 1950 after suffering from morphine addiction, would doubtless have derived some pleasure from a show of photographs, writings, and paintings that, in the end, are all about her. "Misia could engage in all these different disciplines—music, poetry, writing, and art criticism," Cogeval notes. "We don't have that kind of woman today." —CHELSEA ALLISON

DESIGN

SITTING PRETTY

Created by actor turned decorator Billy Haines in 1956 for the Bel Air lanai of Mervyn LeRoy, the Iron X Chair looks as fresh today as it did in Hollywood's golden age. Now, with powder-coated legs and water-resistant fabric, the updated chair brings glamour to the garden.

—MONIKA BIEGLER EYERS



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DOUBLE ACT
THE SINGER-
SONGWRITER, IN
A DUCKIE BROWN
SUIT AND A MARC
JACOBS SHIRT.

THEATER

PLAY TIME

FOLK MUSICIAN JOHNNY FLYNN BRINGS HIS INDIE COOL TO THE LONDON STAGE.

During his youth in rural England and Wales, **Johnny Flynn** had two artistic epiphanies, one when he discovered Bob Dylan ("I'd never heard anything as honest and poignant and mysterious and profound") and the other when he discovered Shakespeare. "It was like, Oh, now I understand what poetry is," Flynn recalls. "It was as if I'd been plugged into a source of pure pleasure that connected all the electrical points in my body." So it's no surprise that Flynn—a lean, romantic-looking 29-year-old lad with pale skin and long, flaxen hair—has forged a dual career as a folk-rock singer and an actor. A musical prodigy (he plays guitar, piano, trumpet, and mandolin, for a start), he has recorded two albums of soulful, poetic songs with his band, the Sussex Wit, and collaborated with the likes of Laura Marling and Mumford & Sons. (At a recent solo gig in Williamsburg, it was clear that his female fans find him as pleasing to the eye as to the ear.)

As an actor, Flynn has toured with Edward Hall's all-male Shakespeare troupe, Propeller, and earned an Olivier nomination for his performance opposite Mark Rylance in *Jerusalem*. This summer, he reunites with his *Jerusalem* costar and returns to no-girls-allowed Shakespeare at the Globe, playing Lady Anne to Rylance's Richard in *Richard III*, and Viola to his Olivia in a revival of 2002's transcendent production of *Twelfth Night*, both of which will travel to the West End in the fall. "Mark is such a brilliant, generous, playful actor," Flynn says. "And he's got the power to seduce anyone—man, woman, or beast." —ADAM GREEN