

The magnetic north pole is moving

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Will labour migrants save Russia's economy?

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"Avi Rossini – Designer for Men"
London



LONDON INFO



No 09 (18) / 11 - 17 March 2011

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London appears to have shaken off the tag of being unsuitable or too expensive for families

Edinburgh and London have been named the second and third most family-friendly cities in Europe respectively. With rich cultural histories, strong traditions and scores of free amusements for children – from castles to museums – the two UK cities scored very highly with millions of travellers.

The Scottish and English capitals trailed behind the Tuscany city of Florence in TripAdvisor's Travellers' Choice Family awards.

It is good news for Britons, who – according to a recent TripAdvisor survey – are looking to spend less on their holidays this year. Some 53 per cent said that they will try and cut corners for their trips, and with

airfares and travel costs limited it could see a rise in Brits holidaying within the UK.

Edinburgh was commended for its variety and, in the survey, one traveller said: 'Edinburgh is a wonderful place to travel with children.'

The Scottish capital boasts the world-famous Edinburgh Castle and

a number of free museums and frequent festivals - including the Fringe in August - to all cater for families.

In addition, families can tour the Royal Yacht Britannia, or visit the Camera Obscura and World of Illusions for five floors of hands-on exhibits.

Meanwhile London appears to have shaken off the tag of being unsuitable or too expensive for families.

With so many attractions free of charge, including the British Museum, the Imperial War Museum, the Tate Britain, Tate Modern, the parks, the commons and more, London is both affordable and child-friendly.

Other family attractions include the London Eye, Tower of London, London Dungeons and royal palaces.

«These awards recognise the most family-friendly cities as decided by millions of TripAdvisor travellers, and the UK should be proud to claim two of the European winners,» said Emma O'Boyle of TripAdvisor.

«For Edinburgh and London to beat other well-known European family-friendly destinations proves that, despite not always having the best weather, Britain truly is a fantastic place for a family holiday.»

The TripAdvisor Travellers' Choice Family award winners were identified based on the greatest number of recommendations from reviewers who travelled with family.

Town for under a tenner



Spend your lunch hour away from your desk for just £10 (or even less!). With a bit of imagination and our suggestions for capital things to do for next to nothing, you'll never be stumped if you're strapped.

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Get Cooking With Children



March is all about the start of spring, awakening from a long and dreary winter. Make a special day cooking with your children and choosing the appropriate menu- uncomplicated, fun, with guaranteed positive results!

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Prokhor Shalyapin: The New Face of Russian Folk Music



The musical industry in Russia is very specific: it has talents but seriously lacks adequate management. There is no effective mechanism to make way for young talented musicians without connections.

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WORLD WIDE WEB



Nobody can make you feel inferior without your consent.

Eleanor Roosevelt

Believe in Yourself



BLOG



Letters to YOU: "How can I elevate my confidence level quick?"

Dear You,

I am not here to talk about what confidence is (just answer this question for yourself – What is confidence in my world?). I am here to offer you 3 powerful exercises (contact me for more exercises) – use these once a day for a month and feel the difference.

«Mirror for a Hero» exercise

Close your eyes and imagine yourself in a big room with two mirrors on opposite walls. In one of them you can see your reflection. Your appearance, facial expression, posture - all reveal an extraordinary degree of uncertainty. You hear how shy and quietly you pronounce the words, and your inner voice constantly repeats: «I am the worst of all!» Try to completely merge with

his reflection in the mirror and feel total immersion into the swamp of uncertainty. With each inhalation and exhalation amplify/increase feelings of fear and anxiety. And then slowly «get out» of the mirror and notice how your image is getting dimmer and finally disappearing altogether. You'll never go back to that mirror again.

Slowly turn and look into your reflection in another mirror. You are - a confident person! Memory brings back three bright events in your life when you were on a horseback. Remember the sounds, images and smells that accompanied these events when you felt the most confident. Your inner voice shouts: «I believe in myself, I am confident!»

What colour is your confidence? Fill yourself with this color (every cell of your body). Create a cloud of confidence and they surround your body with it. Create music, smells and words of your confidence. See/feel the image of your confidence and merge with it. Imagine gold inscription on the wall: «I am confident!». Imagine a huge room. You're standing on stage, and tens of thousands of people applaud you. Deep breath and open your eyes.

«Confidence pump» exercise

Choose a colour that you associate with confidence. And then fill up your body with this colour: every cell, every muscle and every nerve. Each of us has its own «music of confidence»: for someone it's

a military march, for others it's a classical or rock music. Play YOUR melody in your head during the «pumping». Also, each of us has a personal «smell of confidence.» For each of us the confidence smells differently: it may be fragrance/perfume, the smell of a gun or boxing gloves.

«Inscription of confidence» exercise

Imagine a wonderful rainbow, as wide as the sky. There is an inscription with huge letters: "I am confident". While you are reading it, hear a thunderous voice: "I believe in myself!"

Be healthy, happy and wealthy... & Remember: "Practise makes PERMANENT, not perfect"

Always by your side,
Tati Irodova
www.lifeskillsemporium.com



QUESTION OF THE WEEK

If you could change one thing about yourself, except for looks, what would it be?



(From www.livejournal.com)

samcanread

Hm, probably my indifferent attitude. It's slowly ruining everything.

jezza0

My complete non-confidence and crippling shyness when it comes to talking to new people. It's like my brain freezes and my mouth either says nothing at all or something so completely retarded that it's a wonder I haven't been put in a mental institution.

psycobones

My confidence. I'm constantly under confident of my own abilities, and I absolutely abhor how long it takes me to realize that I'm actually not as bad at things as I say I am. E.g. when I was a small midget of twelve, I thought I couldn't read aloud worth shit. But when I walked in to my literacy class, it turned out I was actually better than all of the class. It's just frustrating how my under confidence seems to box in my life at times, and if I had one thing to change, that'd be what I'd choose to have changed.

svaenohr

I would become able to physically shape-shift into any form I so desired.

swtsunshine13

If I could change one thing about myself, I'd stop being so hard on myself. I am my own worst critic, and I think sometimes I don't give myself enough credit for many things I do. I always push myself hard, yet am patient and tolerant with others. Kind of hypocritical isn't it? Lol

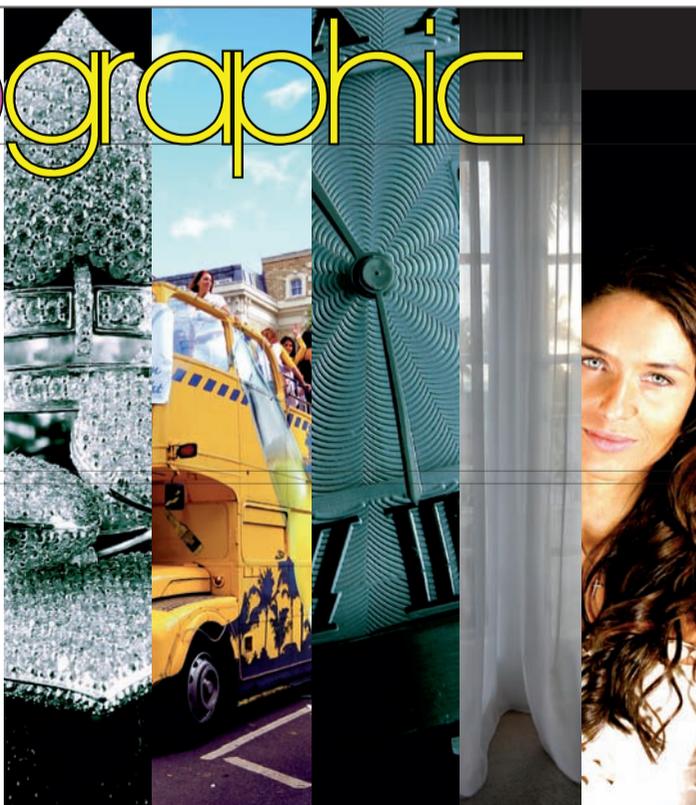
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APHORISMS FOR EVERY DAY

By Leonid S. Sukhorukov

True friends rejoice in our success. The false hate us for it.

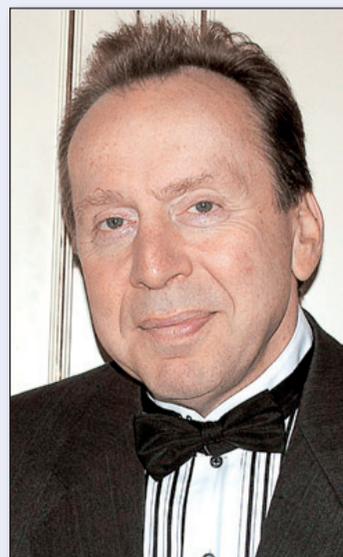
Life gives us a world of chances but not the time to travel.

When luck smiles at you through gritted teeth, just grin and bear it!

The less you rely on chance, the more it helps you.

He who always stands still will never learn the limits of his abilities.

The yardstick of generosity is not how much you give others, but how much you want in return.



ART

European painting: from Gossaert's Renaissance to Watteau's Rococo

A new retrospective exhibition of Jean-Antoine Watteau opens this week at the Royal Academy of Arts, unveiling for the first time in the UK 80 works on paper by the French artist who revived the Baroque movement in the change of the 17th century. Jan Gossaert's Renaissance exhibition at the National Gallery also puts on display a collection of works by the Flemish pioneer, responsible for bridging the gap between the Northern and Southern Renaissances. Hayward Gallery organises a group show on contemporary artists' representation of the House of Windsor, taking an artistic approach in view of the royal wedding in April.

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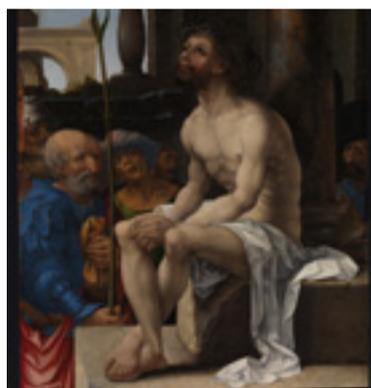
Jean-Antoine Watteau (1684-1721), a French painter of the Rococo period, is perhaps best known for his invention of fêtes galantes, a new genre of small pictures of social gatherings of elegant people in parkland settings. Examples of these together with theatre pieces, portraits and shop interiors will be on display. Drawing lay at the heart of Watteau's creative process; he prized his drawings and kept them in bound volumes which enabled him to refer to them when composing his paintings as they were an essential source of inspiration for figure poses. Throughout his career, Watteau worked continually in red chalk, early works using this medium on display will include *The Shipwreck* c.1710 and *Interior of a Draper's Shop* c.1710-11. Although he achieved as broad a range of colour and tone as is possible through this medium, he is best known for his mastery of the trios crayons technique, the subtle manipulation and expert balancing of red, black and white. He made very little use of pen and ink, occasionally combined chalk with graphite and also employed washes.



Jean-Antoine Watteau, *Three Studies of a Young Girl Wearing a Hat*, c. 1716 and *Seated Persian Wearing a Fur Hat*, 1715

Watteau: The Drawings demonstrates the breadth of his oeuvre. Watteau made drawings of figures in poses that were charming, ambiguous and natural. The subjects depicted in his drawings varied enormously from the highly exotic, portrayed in works such as *Seated Persian Wearing a Turban*, c.1715; to the itinerant, *Standing Savoyard*, c.1715; and the joyous spirit of fantasy, *Woman on a Swing*, *Seen from the Back*, c.1715.

Watteau's influence has been subtle and profound, pre-empting the spirit of the French Rococo and foreshadowing the work of the Impressionists in execution and treatment of colour.

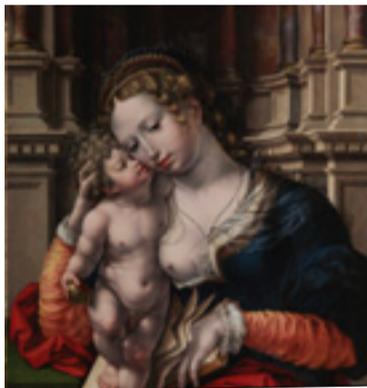


Jan Gossaert, *Mocking of Christ*, 1527 © Szépművészeti Múzeum, Budapest

Gossaert made his name working for wealthy and extravagant members of the Burgundian court in the Low Countries. In 1508-9, as part of a Vatican embassy, he was the first Northern artist to travel to Rome to make copies after antique sculpture.

Gossaert became the first artist to introduce the Italian Renaissance style of depicting historical and mythological subjects with sensuous nude figures into the art of the Low Countries.

The National Gallery has one of the largest and finest collections of Gossaert's paintings in the world. This landmark exhibition allows them to be set in the context of the full range of the artist's work, from the fruits of his early visit to Rome to the unusually erotic presentation of the nude in his Adam and Eve series. Jan Gossaert's Renaissance is displayed across six rooms and traces the key themes of the artist's work. Renaissance sculpture, prints and drawings by contemporaries such as Albrecht Dürer, Jacopo de' Barbari and Lucas van Leyden are included to demonstrate the artistic milieu of which he was a part. Some of Jan Gossaert's most compelling paintings depict sensuous, mythological nudes that can be understood as a celebration of corporeal pleasures. Reviving classical eroticism, their idealised forms are voluptuous and seductive yet also sculptural, painted to evoke the sheen of marble. Long time patron Philip of Burgundy - who was a churchman as well as Admiral of the Netherlands - commissioned mythological paintings such as *Salmacis and Hermaphrodite* (c.1517) and *Venus* (c. 1521) not only for his own collection but also to give as gifts.



Jan Gossaert, *Virgin and Child*, 1527-30 © Museo Nacional del Prado, Madrid



"He who is fixed to a star does not change his mind"

Leonardo da Vinci

Looking ahead to the wedding of Prince William and Kate Middleton, *The Royal Family* is an exhibition that focuses on contemporary artists' representations of the House of Windsor. It features works in a range of media - including drawing, photography, film and ceramics - that examine the family's individual members, and the signs and signifiers of 21st century monarchy. Often irreverent, the show explores class, celebrity, conspiracy theory, the meeting of the mythic and the mundane, and the visual language of State. On one level, the works in *The Royal Family* can be seen as an alternative to both traditional commissioned portraits of Royalty and the presentation of this institution in the popular media.



Installation view Hans-Peter Feldmann. An Art Exhibition - Museo Nacional Centro de Arte Reina Sofia, Madrid, Hans-Peter Feldmann © the artist

In a series of paintings of the Virgin and Child, Gossaert explores the natural, lifelike relationship of mother and child - a motif that was introduced to painting of the Low Countries in the early Cinquecento. Taking inspiration from Italian Renaissance examples, Gossaert created new compositions and poses of figures, but also focused on the motif of the child at play. The final and largest part of Jan Gossaert's Renaissance is devoted to portraits showcasing his ability to represent

Tony Oursler and Hans-Peter Feldmann employ the Queen's image as it appears on UK currency as their starting point and Alan Kane's Orphan Tea Set (Windsor) (2010) is a mismatched tea set made up of items purchased from charity shops in the shadow of Windsor Castle. Lars Laumann's film montage *Morrissey Foretelling The Death of Diana* (2006) suggests through cryptic clues embedded in lyrics, images and videos, that the former lead singer of The Smiths foretold of The Princess of Wales' demise, while Francis Upritchard's drawings and sculptures depict The Prince of Wales. Adam Dant presents Princesses Beatrice and Eugenie as classical nymphs, and Alison Jackson's photograph of Prince William and Kate Middleton lookalikes locked in an embrace prompts us to think of the very public stakes of Royalty's private moments, and of a type of Royal 'portraiture' tailored towards the voyeuristic habits of today's media consumer. Presiding over the show is Otto Muehl's 1968 screen print *Prince Charles* - an image of a future King made in a year of mass revolt. The exhibition is curated by Ralph Rugoff, Director, Hayward Gallery, and Tom Morton, Curator, Hayward Gallery and runs until the 2nd of May.

www.southbankcentre.org.uk

the lifelike appearance of individuals. His close study of physiognomy and extraordinary handling and execution of paint set him apart from his contemporaries in this genre. The exhibition is jointly organized by the Metropolitan Museum of Art in New York and the London National Gallery. Supported by the Flemish Government, the exhibition will be open to the public until the 30th of May.

www.nationalgallery.org.uk

LONDON ART CALENDAR

Currently showing

12 Mar - 23 Apr	Alistair Frost at Hotel www.generalhotel.org
11 Mar - 10 Apr	Andrew Grassie at Maureen Paley www.maureenpaley.com
11 Mar - 17 Apr	Emma Hart: Jam at Cell Project Space www.cellprojects.org
9 Mar- 22 May	I Know Something About Love at Parasol Unit www.parasol-unit.org
10 Mar - 19 Jun	Ida Kar: Bohemian Photographer, 1908 -74 at the National Portrait Gallery www.npg.org.uk
7 Mar - 16 Apr	Jaime Gili at Riflemaker www.riflemaker.org
11 Mar - 17 Apr	Me and My Shadow at Kate McGarry www.katemcgarry.com
9 Mar - 15May	Nathaniel Mellors at the ICA www.ica.org.uk
12 Mar - 1 May	The Royal Family at Southbank Centre www.southbankcentre.co.uk

Last chance to see this week

Until 13 Mar	Anish Kapoor at Kensington Gardens www.royalparks.org.uk
Until 13 Mar	Daniel Sinsel at Chisenhale Gallery www.chisenhale.org.uk
Until 13 Mar	Horizon Hypnotique at French Riviera 020 7729 8000
Until 13 Mar	If Not Then What at Chelsea College of Art and Design www.chelsea.arts.ac.uk
Until 13 Mar	Masterworks: Architecture at the Royal Academy www.royalacademy.org

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