

PEOPLE ARE TALKING ABOUT

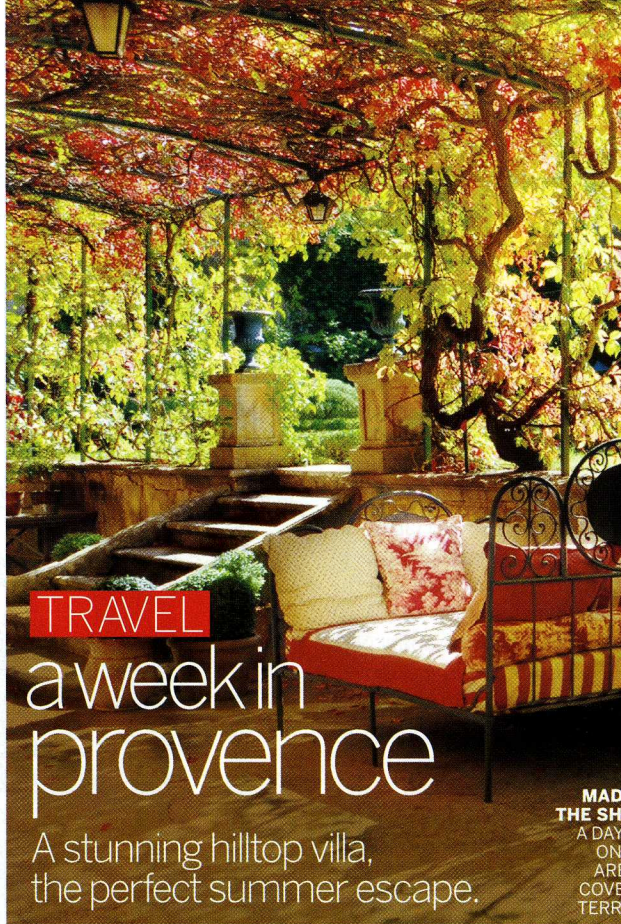
THEATER

school violence by the play's heroine. "It's the desperate act of a girl who's drowning and needs somebody to notice," she says. "You've got to do what you've got to do, know what I mean?"

Both Prebble and Stenham got their start in the Royal Court's young writers' program, and both cite Caryl Churchill, whose own career started at the Royal Court in 1972, as an inspiration. But neither wants to make a big deal about being part of England's extraordinary new wave of female playwrights. Still, it's hard not to take some satisfaction. "The girls are having their day, and about time, too," Stenham says. "I think that from now on things are going to be equal—at least."—ADAM GREEN

Set on seventeen acres of parklands outside the Luberon village of Apt, **La Bastide des Fontaines** is a glorious compound whose handsome main house dates back to 1764. With two pale-pink guest cottages, La Bastide sleeps twelve—making it an idyllic base for a group of family or friends to experience the vineyards and lavender fields of the region. A chef is on hand to prepare Provençal dishes, using local organic ingredients, and meals can be taken in the pergola-shaded summer lodge or in the formal dining room.

The minimalist bedrooms feature white walls, Italian linens, and just the right cluster of antiques, while the swimming pool is set on a lawn amid carefully clipped formal gardens. A tennis court and a pétanque terrain complete the property. Nearby lie the charms of Gordes,



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L'Isle-sur-la-Sorgue, the red village of Roussillon, and Lacoste, where each July the ruins of the infamous Marquis de Sade's castle, now owned by Pierre Cardin, are the site of the annual Festival de Lacoste's concerts, opera, and theater. Rates: €16,000

for a week, including cook and maid service.—RICHARD ALLEMAN *pata* >204

For details on more spectacular villas available this summer, some for as low as \$3,000 a week, log on to vogue.com.

ART in the picture



HOUSE PROUD
THE SCULLS WITH THEIR
CLAES OLDENBURG
STOVE, 1965.

Coming a year after the Gagosian Gallery's late Picasso show, another splendid, museum-quality exhibition opens this month at Acquavella Galleries.

"Portrait of a Collection: Robert & Ethel Scull" has been organized by writer/curator Judith Goldman. Nothing is for sale, nine of the more than 40 works are on loan from museums, and some haven't been seen since the legendary 1973 Scull auction at Parke-Bernet. "The Sculls were to collecting what Warhol was to painting," says Goldman, who is at work on a novel based on the life of Leo Castelli. "The show is a requiem for a kind of collecting that isn't done anymore."

Scull, a bluff, overbearing taxicab tycoon, was the first person to buy a painting by James Rosenquist. He was an early buyer of Andy Warhol, Jasper Johns, Robert Rauschenberg, and Bruce Nauman, and bankrolled earth artists like Michael Heizer and Walter De Maria.

Ethel was a fixture in *Women's Wear Daily*, sporting Courrèges and Dior, while Robert was clearly himself in fringed leather and fur coats, stabbing the air with his ever-present cigar. (When Castelli famously denied that he had called Scull "vulgar" for trying to buy out an entire Johns show, Scull retorted, "I got news for you—you were right! It was vulgar!")

After the 1973 auction, when they reaped a huge profit from works they had bought for a pittance, the Sculls were branded as uncouth arrivistes. The fact remains, however, that Scull saved *F-111*, Rosenquist's 51-panel masterpiece, from being broken up and sold off when he bought it in 1965; the story made the front page of *The New York Times*. He also got Warhol to do his first commissioned portrait, *Ethel Scull 36 Times*.

One of the true pioneers of contemporary collecting, Scull trusted his own eye. "This guy got it right 95 percent of the time," says Goldman.—DODIE KAZANJIAN

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