

THE ART OF LIVING

MARIANKA SWAIN SHARES HER CAPITAL CULTURAL HIGHLIGHTS

EXHIBITION RODIN AND THE ART OF ANCIENT GREECE

French sculptor Auguste Rodin visited London in 1881, and was captivated by the Parthenon marbles at the British Museum. This extraordinary show places his work with the great classical sculpture that likely inspired it.

Familiar Rodin pieces take on different dimensions viewed through this lens – *The Kiss* reframed by the goddesses carved by Phidias and his team, sensual figures flowing into one another.

So, too, do the great Ancient Greek sculptures, revived by Rodin's gaze. Something often regarded

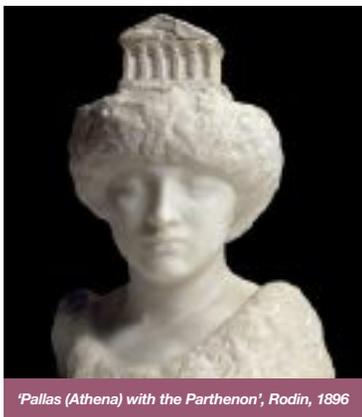
as cold and distant becomes intimate, visceral and immediate.

It's a joyful reminder that the new needn't crush the old, that a modernist might also have a great passion for antiquity – and that the conversation between them can spark a whole new way of seeing.

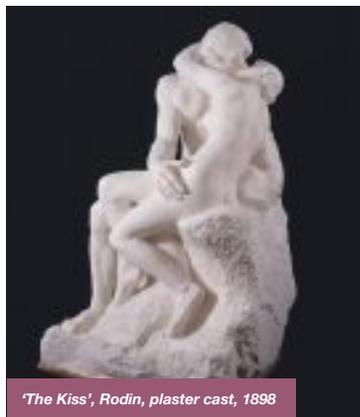
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Until July 29
British Museum, Bloomsbury WC1B
Adults £17, under-16s free
www.britishmuseum.org
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The Parthenon gallery in the British Museum, about 1890



'Pallas (Athena) with the Parthenon', Rodin, 1896

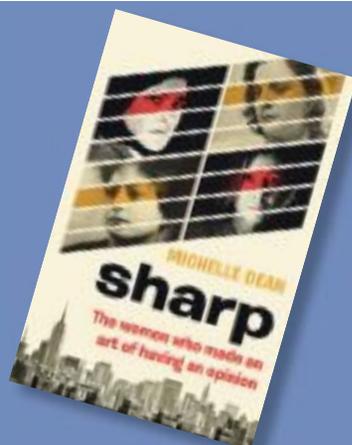


'The Kiss', Rodin, plaster cast, 1898

COMMUTER CORNER

'Sharp' men are admired; women are often feared, notes Michelle Dean. Her fascinating book *Sharp: The Women Who Made an Art of Having an Opinion* (hardback £20, Kindle £9.99) features 10 incisive wits, including Dorothy Parker, Hannah Arendt, Susan Sontag, Pauline Kael and Nora Ephron – each often the only woman at the table, and ambivalent towards feminism. It's a candid portrait of art, feuds, parties, lawsuits, and a fiery oppositional spirit.

How are you living up your commute? Let us know via Twitter @Move_To



FILM TULLY

In her third collaboration with director Jason Reitman, Charlize Theron plays Marlo, a sleep-deprived mum of three – physically and emotionally wrecked, and possibly suffering from postpartum depression.

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Salvation comes in the form of a Millennial Mary Poppins: Tully (Mackenzie Davis), the free-spirited night nanny who spouts hippy doula gems like "She'll grow a little overnight. And so will we." The soulfully matched pair develop a deep bond,

as Tully relieves the domestic strain, becomes a much-needed confidant, and even takes Marlo back to her old Brooklyn stomping grounds.

There's a magical realist element that's just about earned by this insightful and sympathetic psychological portrait, bolstered by two rich performances, and its cuter aspects are superbly undercut by Diablo's quips.

Contrary to Hollywood's rosy view of mothers, Marlo says she feels like "an abandoned trash barge", and there's a real fight – heroic but human – to reclaim her identity.



THEATRE AN IDEAL HUSBAND

Political scandal and a hypocritically moralistic media: Oscar Wilde's work will always feel resonant, as Jonathan Church's well-balanced revival illustrates.

Nathaniel Parker is excellent as Robert Chiltern, whose high-flying career is threatened by a terrible secret from his past.

He articulates passionately that society is as much to blame for overly empowering the wealthy (reinforced by Simon Higlett's gilt set) and punishing people for one mistake.

Wilde, in reality about to face ruin over his own "sins", pleads here for humane forgiveness. It's beautifully voiced by Freddie Fox as Lord Goring, who takes a break from *bon mots* and self-adoration to help his friends.

Fox is the standout, bringing heart to the main scandal story and anchoring the giddier subplots. There's delightfully affectionate bantering with Edward Fox – his real-life pa playing Goring's curmudgeonly father.

Frances Barber's blackmailer is too panto villain, but there's wonderful support from Tim Wallers' dry butler, Faith Omole's sparky Mabel, and Susan Hampshire's chattering aristocrat. A spry production with double the Foxy charm. 🏠

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Until July 14
Vaudeville Theatre, Covent Garden
WC2R
Tickets from £19.50
www.classicspring.co.uk
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