

EW



Rise Street Party.

The entire orchestra will be performing in the middle of a street in Kentish Town for free.

"The *Magic Flute* show takes the brilliant music and adds a narrator and two singers," explains Cherry. "We have an imaginative approach. These are participatory pieces. For me, the joy very much comes from the audience being involved and having a voice in what we do. We use imaginative approaches. The music

stands up for itself but how we share it is what we are passionate about."

Taking such a renowned piece and putting it in a setting where opera would not normally be found might sound a new approach for today's audiences – but when Mozart wrote the music, such an idea would not be altogether alien.

"Baroque is very participatory," she adds. "The idea that an audience should sit quietly and soak it up would be strange to the crowds who first enjoyed the work. Audiences centuries ago were very different.

"They would have been very vocal about their response to what was being performed. If they liked it, they showed it – and if they didn't, they let the orchestra and composer know. They were a boisterous audience. Sitting still and listening is a completely different concept and we hope to challenge that. When you watch the OAE, the connection is fascinating and fabulous."

Such events are eye-openers and are a central plank to increasing access to arts.

In an educational climate where students are told university humanities courses are not worth studying because of the perception that all that counts is the salary you may earn is damaging and blinkered, she says.

"There are so many things music should be valued for," she adds. "We just have to keep making the case and the OAE does this every single day. We need to be constantly challenging the view of what is important in the curriculum and make sure arts are not sidelined. The value of music and its place in education must be recognised, respected and promoted. It is vital."

● The OAE perform *The King of the Sea* at 11am on Saturday, September 10, at Acland Burghley School. They perform *The Magic Flute* for free at 1pm on Sunday September 11, at the York Rise Street Party.

John Evans looks at the many facets of an enduring career

There is still time to explore the capital's largest retrospective of Walter Sickert's work in almost 30 years.

The show at Tate Britain features over 150 of his pieces from more than 70 public and private collections and spans six decades of his long career.

There's a fair amount of north London on show, notably with his Camden Town Murder series but also with other scenes such as *Girl at a Window*, *Little Rachel*, a portrait complete with a view through the French window of Sickert's front room in Mornington Crescent in 1907 and the "Old Bedford" in the high street.

The exhibition explores "the changing nature of his work – from an impressionistic approach

to a pioneering use of photography in the 1930s – and how he returned over and over to locations and subjects, including his penetrating self-portraits".

There are 10 of these self-portraits to be seen here, again spanning the decades.

Sickert (1860-1942) was born in Munich and moved to London as an eight-year-old. After first pursuing a career as an actor he studied art under James McNeil Whistler (1834-1903) for whom he also worked. Both his interest in the stage, music halls and later celebrity are explored, as well as the importance of his relationship with his mentor Whistler. There are



Walter Sickert
Self-portrait, c1896,
Leeds Art Gallery
© BRIDGEMAN IMAGES

some 30 innovative and atmospheric images of the music halls of London and Paris and some of the stars of the time.

There's more than a hint of influence from both Manet and Degas in some of Sickert's paintings.

The Tate notes that Sickert's nudes were more accepted in

France than Britain, being considered immoral because of how he rendered the subjects and used "contemporary settings and voyeuristic framings".

The murder series is particularly illuminating in that respect and the Tate adds, "further transformed Sickert's nude subjects into narrative paintings by juxtaposing two figures in a claustrophobic interior".

Co-curator Emma Chambers, in a lavish book accompanying the



Frank Auerbach, *Reclining Head of Julia, 2020*
IMAGE COURTESY OF PIANO NOBILE

Auerbach portraits

Later this month Piano Nobile will open an exhibition of more than 40 portrait paintings and drawings, by Frank Auerbach, an overview of the artist's work from 1956 to 2020.

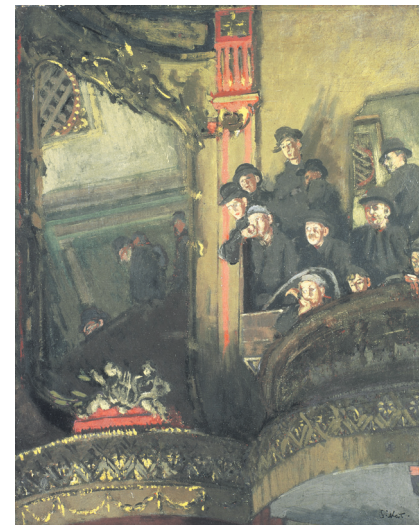
It's billed as the most significant display of the 91-year-old, Mornington Crescent-based artist's work in London since the Tate Britain exhibition in 2015.

Most are loans from private collections and have not been seen in public for 40 years "...including several last

A LONG LOOK



Walter Sickert, *The Trapeze, 1920*, Syndics of the Fitzwilliam Museum, University of Cambridge
© FITZWILLIAM MUSEUM, CAMBRIDGE



Walter Sickert, *Gallery of the Old Bedford, 1894-5*, purchased by the Walker Art Gallery in 1947

exhibition, cites Lucian Freud and Francis Bacon among those directly influenced by these and she notes, too, Sickert's fascination with "popular culture".

She says the artist "deliberately took advantage of the controversy and popular interest in the murder..." which had occurred in Camden in 1907, in creating and naming the series.

And in another essay in

the book Anna Gruetzner Robins examines the artist's life in relation to the infamous Whitechapel murders and suggests: "Sickert's identification with Jack the Ripper was deeply embedded in his psyche, but it does not mean that he was the killer. The endless press reports undoubtedly incited his interest".

The press also featured in Sickert's late works, many larger and brighter paintings based on news

photographs and popular culture.

Again this is seen as paving the way, for example, for Francis Bacon's use of source material and to pop art's transformation of images from the media; and showing "Sickert's role at the forefront of developments in British art".

● *Walter Sickert* is at Tate Britain, Millbank, SW1P 4RG until September 18.

'Haunting one-woman theatrical masterpiece'

Daily Mail

Thomas Hopkins, Michael Quinn, Guy Chapman, Park Theatre & Hope Mill Theatre in association with Creative House Productions, Ruthie Henshall & Paul Schofield present

Rose

By Martin Sherman

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PARK

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No booking fee online. Telephone fee applies.

Photograph: Channel High8

John Evans