

SHOWING THIS WEEK

## The critics' pick of the week: from Cocaine Bear to David Hockney

The best film, comedy, theatre, classical, dance and visual art



David Hockney's *Bigger & Closer* (not smaller & further away) at Lightroom  
DAVID HOCKNEY

Saturday February 25 2023, 12.01 am GMT, The Times

### Visual art

#### **David Hockney: *Bigger & Closer***

This hour-long immersive art show at Lightroom, a new venue in King's Cross, showcases the best of the Yorkshire artist's 50-year career with a specially commissioned musical score. Across six themed chapters, Hockney reflects on his art in his own words, commenting on popular favourites as well as new and rarely seen pieces.

*Lightroom, London N1 ([lightroom.uk](https://lightroom.uk)), to Jun 4*

**Jade Cuttle**

## Film

### **Cocaine Bear**

There are guilty-pleasure thrills and cartoon double-takes aplenty in this outlandish action-comedy about, well, see title. The real-life backstory concerns an American black bear who, in 1985, was found dead in Georgia woodland after ingesting a cache of smuggler's cocaine. In the movie, however, we're immediately immersed into the "killer animal" genre (especially the 1976 horror *Grizzly*), where the bear has become an insatiable, psychopathic cokehead who snorts enormous lines from the dismembered bodies of its victims. The human cast, including Ray Liotta in his final screen role, have fun with the premise and with multiple versions of the line: "That bear just did cocaine." There's a neatly executed chase sequence in the middle and a suitably silly waterfall-set finale. It's not going to win any Oscars. But, clearly, that's the point.

*In cinemas*

**Kevin Maher**

## Comedy

### **John Kearns: The Varnishing Days**

He is without question the nation's finest comedian to perform in false teeth and a bald-patch wig. Yet at full song — as he is at many points in this tenderly hilarious, rueful yet raging look at art, ageing, domesticity, success and parenthood — Kearns is as funny and original as any comic in the land, never mind the novelty tonsure. Will fame from his run on *Taskmaster* smooth his rough edges? "I ain't changing for nobody," he growls.

*Swan, High Wycombe, tonight; Firebug, Leicester, tomorrow*

[johnkearnscomedy.co.uk](http://johnkearnscomedy.co.uk), touring to Nov 24

**Dominic Maxwell**

## Theatre

### **Oklahoma!**

It's the vintage Rodgers and Hammerstein musical all right, but not as we know it. Daniel Fish's revival, which had an acclaimed run at the Young Vic last year, manages to be at once folksier and darker. The pared-back music is supplied by a swinging bluegrass band while the gymnasium-like setting strips away any hint of schmaltz with an array of guns mounted on full display. Most controversially, the ending has been tweaked too. Arthur Darvill and Anoushka Lucas return as Curly and Laurey.

*Wyndham's Theatre, London WC2 ([oklahomawestend.com](http://oklahomawestend.com)), to Sep 2*

### **Clive Davis**

## Dance

### **Woolf Works**

Wayne McGregor's Royal Ballet creation is not a full-length ballet in the traditional sense, far from it. Instead it reads more like a triple bill with each of the works inspired by a different Virginia Woolf novel — *Mrs Dalloway*, *Orlando* and *The Waves* — along with incidents from the author's famously fraught life. It's set to Max Richter's powerful score, saturated with emotion in keeping with McGregor's choreography.

*Royal Opera House ([roh.org.uk](http://roh.org.uk)), Wed-Mar 23*

### **Debra Craine**

<https://www.thetimes.co.uk/article/the-critics-pick-of-the-week-from-cocaine-bear-to-david-hockney-5tnnq3lh9>