



Reviews

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The French road to fusion

ON THE street is where the ICA wants to be, mixing it with DJs, radical designers, crazy artists and anyone else vaguely hip and contemporary. The street it's currently loitering on is a French one. In *Many Ways*, featuring Pierre Huyghe, M/M, Philippe Parreno and R&sie... (François Roche and Stéphanie Lavaux), brings together two artists, a graphic design team and an architectural practice, all French and all committed to urban cool. Together they have produced a collaborative exhibition, a sort of art/design/architectural fusion that looks like a cross between a club and a Hoxton boutique.

A hard-edged urban aesthetic, matched with aggressive but likeable clubby soundtracks, is conjured in videos by Huyghe and Parreno. In the better of the two pieces, the lights in two model tower blocks flicker on and off creating an increasingly swift and complex light show choreographed to music.

The boutique aesthetic is picked up in the middle room of the lower gallery, filled as it is by colour, light and a weird lamp-cum-seat. Posters by graphic designers M/M — some faux-punk, some faux-Belle Epoque — form the background wallpaper. On the floor a TV plays, on a loop, a Björk video co-directed by M/M. It is

IN MANY WAYS THE EXHIBITION HAS ALREADY HAPPENED ★

ICA

Nick Hackworth

the attention-seeking lamp-seat that dominates the room. Designed by Huyghe, M/M and Parreno, it consists of a “central seating cluster” from which a spine of tubes extends upwards and individual tubes then stretch out, tentacle-like, across the ceiling feeding numerous light-emitting pods.

A room upstairs contains the best work, however. It is a carpet that, using different shades of blue, records the light and shadow that fell on a floor one evening in 2000 — an idea that's cute, lightly moving and throwaway in equal measure.

While neither stunning nor significant, this exhibition is probably an accurate guide to the direction of some visual contemporary culture. All the collaborators are committed to complexity, urban messiness and organic forms. Straight lines and empty white spaces are out.

● Until 20 January. Information: 020 7930 3647.



The attention-seeking lamp-seat dominates its gallery

Blunt cutting edge

THE TUBES ○

Astoria, W1

Max Bell

EMINEM fans listen up. Your rappy hero wasn't the first pop star wielding a chainsaw in public. Back in 1978, the Tubes singer Fee Waybill pre-empted Marshall Mathers during a UK tour by pulling his Husqvarna out. Sadly, he then fell off stage, fulfilling the show-business adage, hey, break a leg.

As glam rocker Quay Lewd (you had to be there, folks), the man born John Waldo pushed his San Francisco-based, theatrical rock troupe to the limits of taste and decency. Their big hit, *White Punks On Dope*, was considered inflammatory enough to get them banned in, er, Portsmouth.

The Tubes are too decrepit for those shenanigans now, yet they still appeared at the Astoria trussed up like the principal boys and girls in a porno panto. Waybill's strength is as a satirist, however, and he didn't convince anyone of his lampooning skills last night.

Fronting a fake Tubes who might have failed a Pontin's talent contest, ol' Fee bumbled around waving a variety of dildos at the audience and fanning off his burlesque stripper accomplices — the Cell-U-Lites? — like a snake-oil-selling perv.

The nadir of the evening arrived during the monstrously offensive Pigeonhole Girl, which even exhausted the patience of the tongues-out Trevors in my vicinity.

I'm not averse to a smidgen of filth, after all rock 'n' roll isn't organised religion, but, apart from casting himself as the anti-Bono, there was little to admire in Waybill and friends going down the tubes.

Ratings: ○ adequate, ★ good, ★★ very good, ★★★ outstanding, X poor

LAST WEEK'S OPENINGS — WHAT THE CRITICS SAID												
KEY	Good	OK	Awful	— No review								
	Evening Standard	Daily Mail	The Times	Daily Telegraph	The Guardian	The Independent	Financial Times	Daily Express	Sunday Times	Sunday Telegraph	The Observer	Independent on Sunday
FILM												
The Lord of the Rings	Good	Good	Good	Good	OK	OK	Good	Good	Good	OK	OK	OK
The Deep End	Good	OK	Good	OK	OK	OK	OK	Good	Good	OK	OK	OK
American Outlaws	OK	—	Awful	Awful	Awful	Awful	—	Good	Awful	—	OK	OK
Blue Velvet	OK	—	Good	Good	Good	Good	—	Good	Good	Good	Good	Good
Djomeh	OK	—	OK	OK	Good	—	—	Good	Good	Good	Good	Good
THEATRE												
Privates on Parade	Good	Good	Good	Good	Good	Good	—	—	Good	Good	Good	OK
South Pacific	Good	Good	Good	OK	OK	Good	Good	—	Good	Awful	Good	OK
No Man's Land	Good	Good	Good	Good	Good	Good	—	Good	Good	Good	Good	Good

Horns of plenty

IT IS not difficult to see why real-life siblings John and Martin Marquez have attracted the attention of television companies. Their character comedy in the Spanish-themed *Snowbull* is likeable, imaginative and sharply observed, conjuring up a mixture of instantly recognisable archetypes and hitherto unexplored personae. High points are Dave the footie hooligan and flamenco-fop Paco. The rat-like John is excellent as the thuggish Dave.

Where the show stumbles a little is in linking essentially self-contained pieces to create a tenuous cod narrative about the cathartic powers of a mythical white bull. This storyline enables the heavier-set Martin to don a convincing bull's head and tights. It gets a laugh but it is an easy one, as is John's Jacko moonwalk. More impressive are the subtler moments, such as the

THE BROTHERS MARQUEZ ★

Hampstead Theatre

Bruce Dessau

New-Age footballer, caught out by his sheepskin-clad manager as he feng shui's the changing room.

The chemistry between the duo is apparent and clearly long-standing: gaps during set changes are filled by nicely twee home movies of the twosome as toddlers. Clearly accomplished actors, the brothers don't aspire to be hip, just funny, and they mostly succeed. Their problem is not form, but format.

Neither sitcom or sketch show, which way do they go from here? Now that's what you call the horns of a dilemma.

● Until 12 January. Box office: 020 7722 9301.

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