

GIG, installation view, Des Moines Art Center, Des Moines IA 2014. Courtesy the artist and Hauser & Wirth. Photo: Paul Crosby. 6. La Touche aka Mr Hat © Dean Chalkley. Creative direction by Harris Elliott.



**Ryan Gander: Make every show like it's your last**  
**MANCHESTER ART GALLERY**  
**3 JULY - 14 SEPTEMBER**

Known for his playful, interactive and puzzling pieces Ryan Gander does not fail to deliver in his latest major exhibition, *Make every show like it's your last*, at Manchester Art Gallery. This collection of works previously unseen in the UK urges the use of the imagination, with the lifeblood of the show stemming from Gander's conceptions of *Imagineering* and *Culturefield*.

*Imagineering* (2013) is manifested as a fictional government campaign and the audience is encouraged to hold on to the creative freedom of their childhood. The film mirrors government initiatives with an alternative focus on creativity and personal growth. Gander is encouraging independent creative thinking; suggesting new ways of thought enhances wellbeing and quality of life.

The artist fashioned his work *Tank with "Entrance to a Clearing"* (2013) to signify the break in intellectual boundaries when experiencing conceptual art. This free creative space is named *Culturefield*, and offers a window framing fake forestry. The observer is being challenged to reject their knowledge that the forest is not real.

Gander expresses a fascination with artists and the relationship between author, work and viewer. *Magnus Opus* (2013) mimicks common expressions of gallery viewers. Large mechanical eyes are fixed to the walls and display emotions of confusion, boredom and curiosity.

Gander seeks to tell stories, with an endless sense of fun. The cryptic style and refusal to spell out the purpose behind his artwork is reminiscent of a child's determination and inventiveness, which keeps his work refreshingly brilliant.

Eva Helen

**Phyllida Barlow: GIG**  
**HAUSER & WIRTH, SOMERSET**  
**BRUTON**  
**15 JULY - 2 NOVEMBER**

There's a buzz in Somerset and it's coming from Hauser & Wirth's new flagship enterprise. A labour of love for the art power couple who also reside in the area, the project has seen the restoration and conversion of derelict farm buildings into an arts centre. Standing tall in the grounds outside, *untitled: megaphone*, a crudely enlarged cone-shaped sculpture, announces this new arrival and forms part of the exhibition by Phyllida Barlow.

Made using a range of cheap, readily available domestic and industrial materials, Barlow's sculptures respond directly to the gallery's architecture and rural surroundings. The eponymous *untitled: GIG* (2014) is bold and celebratory. A dense constellation of flamboyant fabric and paper pompoms that bring to mind folk costume and carnival are suspended at different heights from a criss-crossing timber frame nestling in the former barn rafters. In *untitled: grinder* a cluster of colourfully striped plywood discs threaded on a central axis and hoisted on a precarious frame looks oddly mechanical, while the towering stacked horseshoe-shaped construction of *untitled: holder* is lumpy as if from ploughing a muddy field.

There's a heightened sense of theatricality in *untitled: postcorral*, which dominates the vast main gallery. A ring fence of giant upended matchstick-like forms made from strips of painted timber are held vertical by weighty cement, allowing only glimpses of the forbidden space. Dispensing with the pedestal, Barlow's sculptures embed themselves within the furthest reaches of the galleries, defiantly occupying bodily space, while choreographing the viewer's movements.

Leela Clarke

**Return of the Rudeboy**  
**SOMERSET HOUSE,**  
**LONDON**  
**13 JUNE - 25 AUGUST**

*Return of the Rudeboy* is a contemporary portrait of a timeless phenomenon. Featuring photographs and installations, it explores an urban subculture for rebels with style, lovingly curated by Dean Chalkley and Harris Elliott. It is an inclusive cultural study for those who fall both within and outside of the Rudeboy world.

Emerging in Jamaica in the 1950s, the Rudeboy style is characterised by sharp suits, skinny ties, shiny shoes and pork pie hats, with immaculate attention to personal grooming. The Rudeboy renaissance in the 1980s with Two Tone has given it a home-grown familiarity, but the pictures here illustrate an international phenomenon. Rudeboy is an attitude which infuses everything, so the subjects of the portraits – of diverse races and nationalities – are united by the atmosphere they exude. This is typified in a triptych of pictures of Seye Adelekan in his striking blue suit, nonchalantly smoking a cigarette. Don Letts sits like an unassuming king in a high-backed wicker chair, looking into the camera with an expression somewhere between menace and humour. These portraits glow with cool, self-assured individuality.

The Rudeboy is made tangible through carefully chosen set pieces, giving it more the tone of a living history. A barber's shop that will be functional for visitors throughout the show evokes a sense of pride and community, while street bicycles and designer accessories further illustrate the diversity of the culture. It is all contextualised by a soundtrack chosen by the very people in the portraits, a celebration of the Rudeboy attitude, which defies time and trends.

Daniel Barnes