



Fair Game?

A Conversation About the Journey from Postcolonial to Transnational

Hank Willis Thomas | Sir David Adjaye OBE | Prof. Paul Goodwin | Rachael Barrett

"In an increasingly complex period of globalisation, established certainties about the nature of culture, tradition and authenticity are being constantly questioned. The movement of peoples and artefacts is breaking down borders and producing new identities outside and beyond those of the nation state. It is no longer easy to define the nature of the local and the international, and many cultural interactions now operate on the level of the transnational." - TrAIN

On consideration of the current socio-economic climate in the UK on the verge of implementing new legislature in keeping with a Brexit future, and a highly charged political climate in North America, the world has been immersed in a particularly heightened socially conscious moment, with hyper awareness of "the other". Otherness in 21st century contemporary society can be considered in the context of race, nationality, tragedy as we've seen from negligence or extreme weather, sexuality and gender, among other issues. In his first solo show in the UK conceptual artist Hank Willis Thomas, whose multi-disciplinary work often explores issues concerning freedoms, history, popular culture and the dynamics of perception, Thomas weaves a beautiful tale of the intersection of sport, art and geopolitics through a series of floor based sculpture and wall based quilts that question the legacy of colonialism in today's broader global society as well as how sport as a vehicle unites as much as it simultaneously and intentionally creates and destroys nationalistic borders both in a physical manifestation and in terms of its effect on contemporary human nature. On the pitch there is little room for the 'other'; there is no "I" in team.

In conversation with Sir David Adjaye, OBE, architect, art collector and living example of trans-national success in terms of his life and work shaping the contemporary built environment across borders; Professor Paul Goodwin, curator, Director of the research centre for Transnational Art, Identity and Nation [TrAIN], and current Chair of Contemporary Art and Urbanism at the University of the Arts London, and moderated by Rachael Barrett, writer, curator and lecturer at the Edna Manley College of the Visual & Performing Arts, Thomas will discuss his artistic practice and the suite of works in *The Beautiful Game* as well as the broader concerns of historical perspective and post-colonial, trans-national legacies.



Hank Willis Thomas

Hank Willis Thomas is a conceptual artist working primarily with themes related to identity, history and popular culture. His work has been exhibited throughout the U.S. and abroad including, the International Center of Photography, Guggenheim Museum Bilbao, Musée du quai Branly, and the Cleveland Museum of Art. Thomas' work is in numerous public collections including the Museum of Modern Art New York, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Brooklyn Museum, the High Museum of Art and the National Gallery of Art in Washington DC, among others. His collaborative projects include Question Bridge: Black Males, In Search Of The Truth (The Truth Booth), and For Freedoms which Thomas co-founded in 2016 as the first artist-run super PAC. For Freedoms was recently awarded the 2017 ICP Infinity Award for New Media and Online Platform. Thomas is also the recipient of the 2017 Soros Equality Fellowship. Thomas is a member of the Public Design Commission for the City of New York. He received a BFA in Photography and Africana studies from New York University and a MFA and MA in Photography and Visual Criticism from the California College of Arts. He has also received honorary doctorates from the Maryland Institute of Art and the Institute for Doctoral Studies in the Visual Arts. Thomas lives and works in New York City.



Sir David Adjaye OBE

Sir David Adjaye OBE is recognized as a leading architect of his generation. Adjaye was born in Tanzania to Ghanaian parents and his influences range from contemporary art, music and science to African art forms and the civic life of cities. In 1994 he set up his first office, where his ingenious use of materials and his sculptural ability established him as an architect with an artist's sensibility and vision. He reformed his studio as Adjaye Associates in 2000 and immediately won several prestigious commissions. In Oslo he designed the Nobel Peace Centre in the shell of a disused railway station (completed in 2005). In London his design for the Whitechapel Idea Store pioneered a new approach to the provision of information services (2005).

Later projects in London included the Stephen Lawrence Centre, with teaching and community spaces (2007), Rivington Place, an exhibition venue and resource centre (2007), and the Bernie Grant Centre for the performing arts (2007). He is currently working on a pair of major redevelopment projects in the city - 70-73 Piccadilly (ongoing), a £600 million scheme in the prestigious Piccadilly area; and the Hackney Fashion Hub (ongoing), a masterplan to renew a substantial portion of the Hackney borough. Adjaye Associates' largest completed project to date is the £160 million Moscow School of Management Skolkovo (2010).

In the United States, Adjaye was the designer of a new home for the Museum of Contemporary Art in Denver (2007), two public libraries in Washington DC (2012), as well as of several innovative residential projects. In 2009 a team led by Adjaye was selected to design the new \$360 million Smithsonian National Museum of African American History and Culture on the National Mall in Washington DC. The practice has also completed a social housing scheme in New York's Sugar Hill (2014) and The Ethelbert Cooper Gallery of African & African American Art at Harvard's Hutchins Center (2014), and is currently working on the new home for The Studio Museum in Harlem (ongoing), the Ruby City building for the Linda Pace Foundation, and a condominium development for Four Seasons in Washington DC (ongoing).

Adjaye Associates now has offices in London and New York, with projects throughout the world. These include the Aishti Foundation shopping and cultural complex in Beirut (2015), the Alara concept store in Lagos (2014), and a new headquarters building for the International Finance Corporation in Dakar (ongoing).

Adjaye frequently collaborates with contemporary artists on art and installation projects. Examples include The Upper Room, with thirteen paintings by Chris Ofili (2002), Within Reach, a second installation with Ofili in the British pavilion at the Venice Biennale (2003), and the Thyssen-Bornemisza Art for the 21st Century Pavilion that was designed to show a projection work by Olafur Eliasson, Your Black Horizon, at the 2005 Venice Biennale. The Upper Room is now in the permanent collection of Tate Britain. Adjaye recently collaborated with Okwui Enwezor on the design of the 56th Venice Art Biennale (2015). Adjaye has taught at the Royal College of Art, where he had previously studied, and at the Architectural Association School in London, and has held distinguished professorships at the universities of Pennsylvania, Yale and Princeton. He is currently the John C. Portman Design Critic in Architecture at Harvard. He was recently knighted by Her Majesty the Queen for services to Architecture and awarded an OBE in 2007, received the Design Miami/ Year of the Artist title in 2011, the Wall Street Journal Innovator Award in 2013 and more recently the 2016 Panerai London Design Medal, awarded by the London Design Festival, the highest accolade bestowed upon an individual who has distinguished themselves within the industry and demonstrated consistent design excellence over a number of years.

The material from Adjaye's ten-year study of the capital cities of Africa was shown in Urban Africa, an exhibition at the Design Museum, London (2010) and published as African Metropolitan Architecture (New York, 2011, and as Adjaye Africa Architecture, London, 2011). He was the artistic director of GEO-graphics: A map of art practices in Africa, past and present, a major exhibition at the Centre for Fine Arts, Brussels (2010).

An exhibition of his architectural work, David Adjaye: Output, was held at Gallery MA, Tokyo (2010). In 2015 a comprehensive retrospective exhibition of his work to date was held at Haus der Kunst in Munich and the Art Institute of Chicago.



Professor Paul Goodwin

Paul Goodwin is an independent curator, lecturer and urban theorist based in London. Paul's curatorial and research interests span the fields of art and migration, urbanism and critical curation. As a curator at Tate Britain from 2008-2012 he directed Tate Britain's pioneering Cross Cultural Programme a multi-disciplinary platform exploring the impact of globalisation on contemporary art in Britain. He has curated and co-curated a number of internationally significant exhibitions including: Migrations: Journeys Into British Art, Tate Britain 2012; Thin Black Line(s), Tate Britain, 2011; Go Tell It On The Mountain: Towards A New Monumentalism, 2011 and Ways of Seeing, 2012, 3-D Foundation Sculpture Park in Verbier, Switzerland; Coming Ashore, 2011, Berardo Collection Museum in Lisbon, Portugal; Underconstruction, Hospital Julius De Matos, Lisbon, Portugal, 2009.



Rachael Barrett

Rachel Barret is a fine art consultant and advisor. In 2010 Rachael founded the curatorial and project management service Three Sixty Degrees to facilitate the commission, exhibition and strategical development of fine art and contemporary culture. Rachael trained at Colgate University in New York and the Sotheby's Institute of Art in London, and has worked with leading collectors, private dealers, corporate firms, student groups and galleries on lectures, events, fundraisers private sales and bespoke commissions.

In 2015 Rachael founded _space caribbean, a contemporary art driven NGO that acts as a platform to connect world class international contemporary art culture to the Caribbean local creative community, and advocates the use of culture as a tool to drive socio-economic change. The charity's first operational outlet _space jamaica, has hosted pop-up forums with international bodies such as TBA21 from Vienna for art exhibition, performance and educational programming as well as presented a forum for Caribbean contemporary art during Miami Art Week December 2016. Rachael is also a Lecturer in the School of Arts Management and Humanities at the Edna Manley College of the Visual and Performing Arts, historically the English speaking Caribbean region's first and still the only institution solely dedicated to University level arts education.

BEN BROWN FINE ARTS



Ben Brown Fine Arts opened its first location on Cork Street in the heart of Mayfair in 2004. The gallery has prominently positioned itself on the contemporary art scene with the sole UK representation of artists such as Ron Arad, Vik Muniz, François-Xavier and Claude Lanne, Gavin Turk, Not Vital, Heinz Mack, and the Estate of Keith Haring. Also renowned for its strong expertise in 20th Century Italian Art, the gallery has been exhibiting the work of Lucio Fontana, Alighiero Boetti and Mimmo Rotella, amongst others, since its inception. In September of 2008 Ben Brown Fine Arts opened a new exhibition space on Brook's Mews, also in Mayfair, designed by architect Alexander Maybank.

In 2009 Brown took the first step in an international expansion with the opening of an exhibition space in Hong Kong under the label of Ben Brown Fine Arts. Brown's Hong Kong space was the first London gallery to open in the Pedder Building, offering a programme of western and international art exhibitions tailored to the Asian market. Since its inception the Hong Kong gallery has hosted exhibitions of gallery artists Ron Arad, Miquel Barceló, Candida Höfer, Vik Muniz, Heinz Mack and Claude & François-Xavier Lanne as well as presenting unique Modern art exhibitions, most notably of works by Pablo Picasso, Alighiero Boetti and Frank Auerbach.

Ben Brown began his career at Sotheby's, where he spent 10 years in the Contemporary Art department, reaching the level of director. During his time there he pioneered the now well-respected Italian Sale, and his particular interest the subject led Brown to concentrate on this little-represented field in London.