

ABOUT THE EXHIBITION

The Sonja Haynes Stone Center's Robert and Sallie Brown Gallery and Museum is celebrating its 10th year with a special group show entitled *La Sombra y el Espíritu III/Bodies of Resistance, Roots of Remembrance: The Work of Stephen Hayes, Louis Luma and Lucía Méndez Rivas*.

This exhibition brings together three talented artists from North Carolina (USA), Haiti and the Dominican Republic to help set the stage for a project in historical memory making. In effect, this exhibition reunites pieces of Africa that became diaspora but persisted and survived through active resistance and spiritual remembrances.

Conceptually, this show re-enacts the moment that North Carolina and the island of Hispaniola (now Haiti and the Dominican Republic) provided a divergent narrative in the history of Black resistance. The artists in *La Sombra y el Espíritu III/Bodies of Resistance, Roots of Remembrance* come together in this exhibition to recall the failed 1526 voyage of Lucas Vázquez de Ayllón, a rich, educated Spanish nobleman of the Order of Santiago.

While serving as a Spanish official in Hispaniola, he was often fascinated by the tales of returning explorers and conquistadors and yearned to take part in their adventures. Ayllón was finally able to set out in 1526 on the voyage he so ardently wished to take and sailed with six ships (some accounts note only three ships) north past the known shores of La Florida. Reports place his landing points at various areas along the coasts of Florida, Georgia, South Carolina and North Carolina at or near the mouth of the Cape Fear River. But his life and his story are incidental to the central story here. The narrative of Black resistance and remembrance emerges, quite ironically, from Ayllón's ill-fated bid for fame and glory.

It is reported that of the 500 men and women, and the enslaved persons they brought along, only 150 survived to return in failure to Hispaniola in October 1526. Ayllón had been one of the first of the adventurers to succumb to sickness and die, leaving his companions in a state of anarchy and internal strife that split the party in two. These diversions made it possible for many of the enslaved Africans and Blacks born in Hispaniola to slip away in pursuit of freedom and, if reports are true, to join with local native peoples to conduct raids on the would-be settlers. The historical record reports that those enslaved who remained within the settlements hastened its demise by setting fire to structures. More important is that, in their haste to leave the failed settlement, Ayllón's charges left behind a considerable cohort of those rebellious Blacks.

This exhibition is dedicated to those escaped captives and their battle for freedom. Stephen Hayes, Louis Luma and Lucía Méndez Rivas, the artists whose works are presented in *La Sombra y el Espíritu III: Bodies of Resistance, Roots of Remembrance*, are spiritual descendants of those whose lives are now, forever, bound up with Africa, the Americas and diaspora, and the means of connection between those separated families.

They, as Lucía Méndez Rivas tells us in her artist's statement,

"...INVOKED THE ANCESTRAL KNOWLEDGE THAT RECLAIMS SPACES FREE FROM THE PREJUDICED EYE AND THE MISERY OF OUR EVERYDAY LIVES".

THEY ARE THE SOURCE OF *BODIES OF RESISTANCE, ROOTS OF REMEMBRANCE*.

THIS EXHIBIT IS SUPPORTED BY THE GENEROUS CONTRIBUTIONS OF
THE FRIENDS OF THE ROBERT AND SALLIE BROWN GALLERY AND MUSEUM
THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

ABOUT THE ROBERT AND SALLIE BROWN GALLERY AND MUSEUM

The Robert and Sallie Brown Gallery and Museum at the Sonja Haynes Stone Center for Black Culture and History is dedicated to the enrichment of visual culture on campus and in the community. The Brown Gallery supports the Stone Center's commitment to the critical examination of all dimensions of African-American and African diaspora cultures through formal exhibition of works of art, artifacts and material culture.

HISTORY AND OVERVIEW OF THE STONE CENTER

The Sonja Haynes Stone Center for Black Culture and History is part of The University of North Carolina at Chapel Hill. As a center within the Academic Affairs Division under the Provost's Office, we play a central role in supporting the academic mission of the University. We have a commitment to broaden the range of intellectual discourse about African-Americans and to encourage a better understanding of the peoples of Africa and the African diaspora and their perspectives on important social and cultural issues.

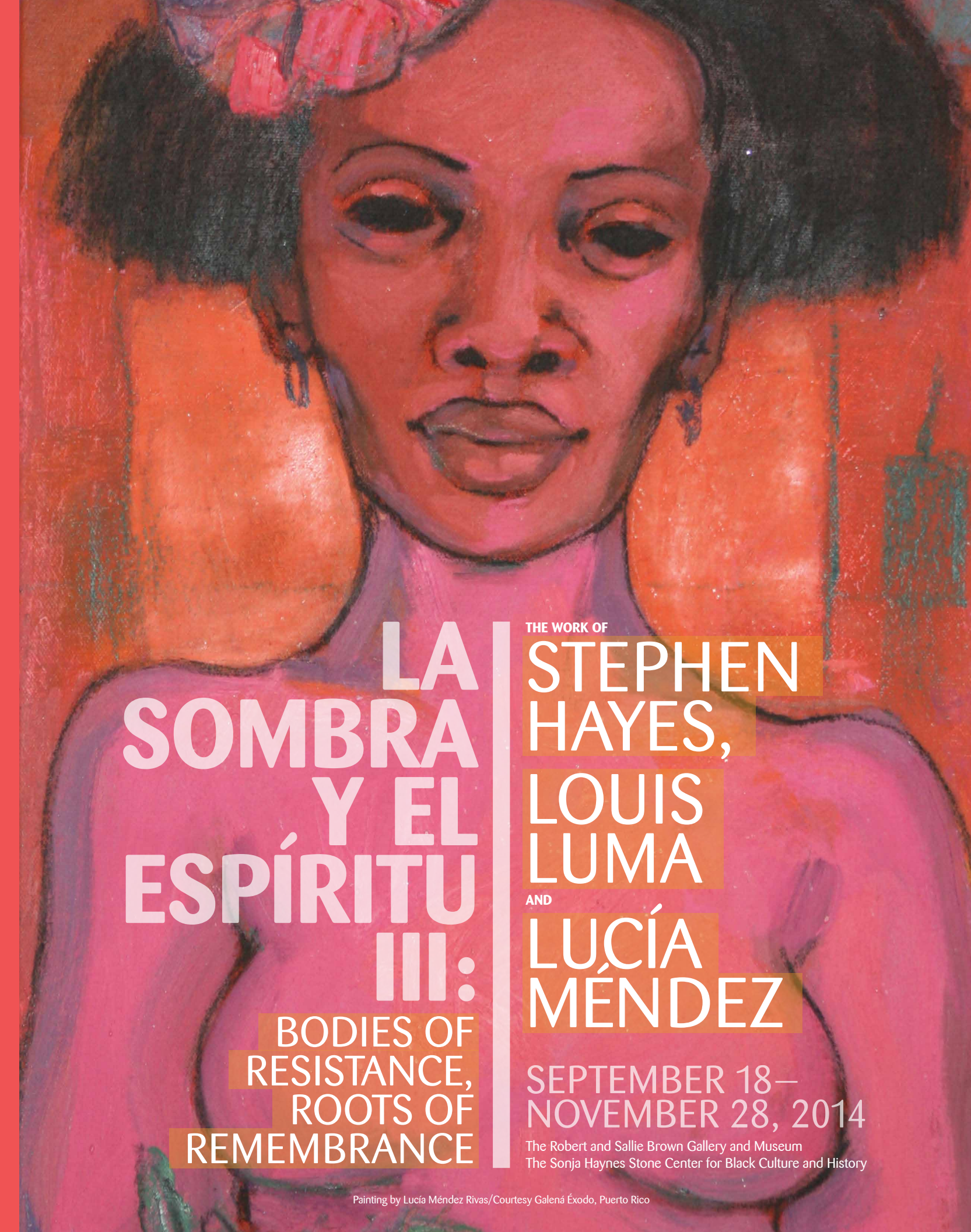
GALLERY HOURS MONDAY-FRIDAY, 10 A.M. – 8 P.M. OR BY APPOINTMENT; CLOSED ON UNIVERSITY HOLIDAYS.
MORE INFORMATION THE SONJA HAYNES STONE CENTER FOR BLACK CULTURE AND HISTORY
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UNC
THE SONJA HAYNES STONE
CENTER FOR BLACK CULTURE
AND HISTORY

This exhibition and all events associated with it are free and open to the public. The Stone Center is ADA compliant. Free visitor parking is available in the Bell Tower parking deck behind the Stone Center after 5pm. Call for directions and for visitor parking before 5pm.



**LA
SOMBRA
, Y EL
ESPÍRITU
III:
BODIES OF
RESISTANCE,
ROOTS OF
REMEMBRANCE**

THE WORK OF
**STEPHEN
HAYES,
LOUIS
LUMA
AND
LUCÍA
MÉNDEZ**

**SEPTEMBER 18—
NOVEMBER 28, 2014**

The Robert and Sallie Brown Gallery and Museum
The Sonja Haynes Stone Center for Black Culture and History

Painting by Lucía Méndez Rivas/Courtesy Galená Éxodo, Puerto Rico

EXHIBITION ARTISTS

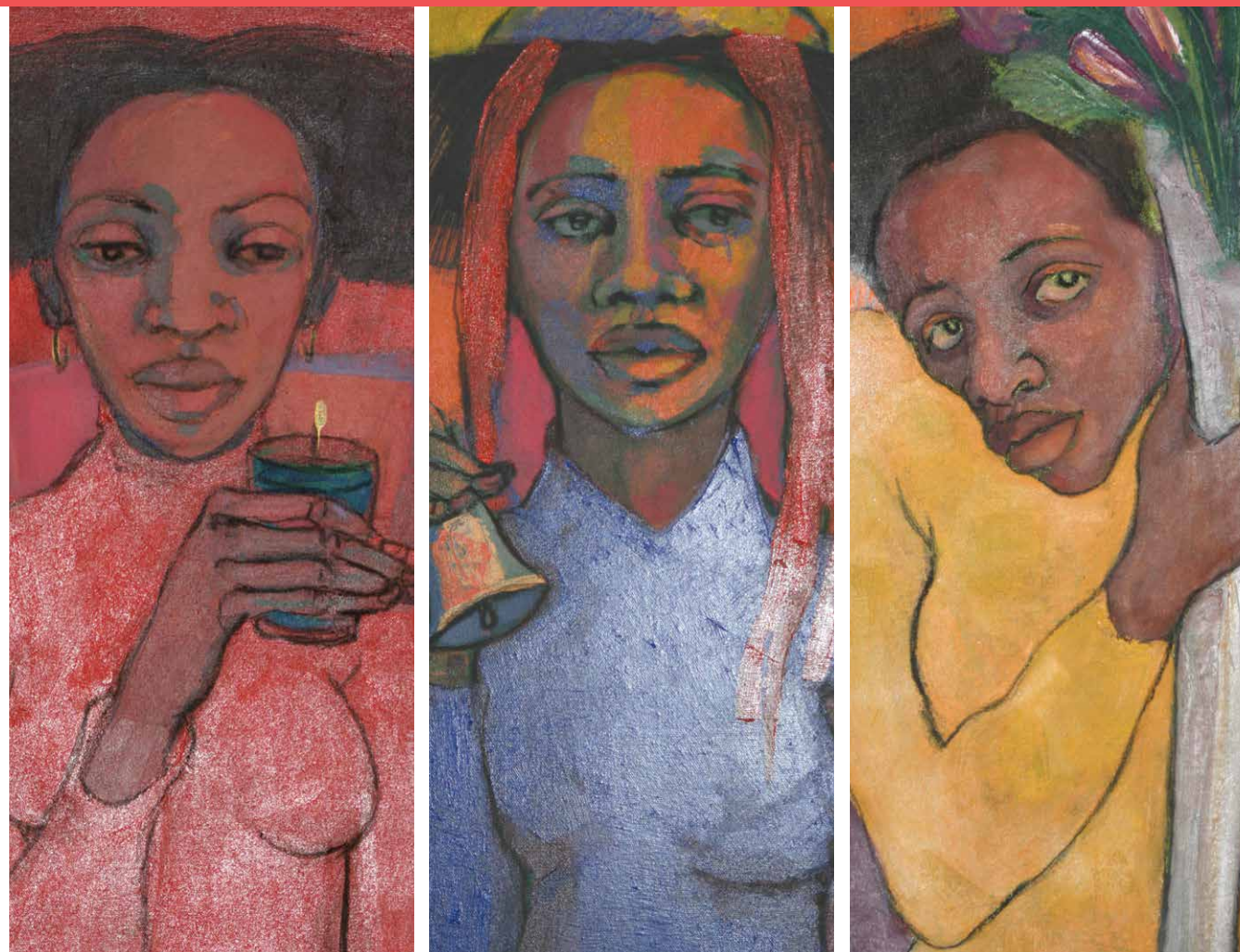
STEPHEN HAYES



A North Carolina native, Stephen Hayes earned his BFA in visual communication from North Carolina Central University in 2006. In 2007, Stephen received a full summer scholarship to New York State College of Ceramics at Alfred University. Following his studies at Alfred University, Stephen had a solo exhibition at the St. Joseph's Hayti Heritage Center in Durham, N.C., titled *Desiring to be Something More*. The exhibit displayed a wide variety of drawing, ceramics, prints and sculptures. Stephen began a Masters of Fine Art at Savannah College of Art and Design in Atlanta in 2008 and received his MFA in May 2010. Currently, Stephen is touring his MFA thesis exhibit, *Cash Crop*, and adding new elements to the exhibition at each stop. Hayes also teaches at Rowan-Cabarrus Community College and is currently working to create his new exhibition named *How to Make a Dollar*.

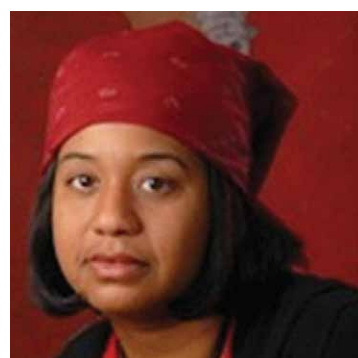


LEVITATE



(LEFT TO RIGHT) VELA PARA LOS SERES, LA REINA EN AZUL, FLORES PARA EL SERVICIO DE LOS SANTOS

LUCÍA MÉNDEZ RIVAS



Lucía Méndez Rivas was born in Santo Domingo, in the Dominican Republic. She is a cum laude graduate of Universidad Acción Pro-Educación y Cultura in commercial art and also completed postgraduate work in visual arts at the Escuela Nacional de Bellas Artes. She has completed additional post-graduate work in Afro-Latin studies at the Catholic University of Santo Domingo.

Her first solo exhibition was the inaugural show in the exhibition hall of the Escuela Nacional de Bellas Artes in 1996. She was also featured in the *Second Individual Rites* Exhibition at the Casa de Italia in 2001. Her work is on permanent display in the Bank of America Building in Washington, D.C.,

and she has been a part of numerous collective shows including *Interpretations* at Café Benetton; the *XXI Biennial of the Visual Arts* at the Museum of Modern Arts in Santo Domingo; the *First Exhibition of Feminine String* at the Foundation for New Contemporary Art; *100 Obras/100 Artistas* at the Palacio de Bellas Artes in Santo Domingo; and *Metáforas sobre Papel: Homenaje a Pablo Neruda* at the Chilean Embassy Casa de Teatro in Santo Domingo.

LOUIS LUMA



In 1950 Louis Luma was born in Port au Prince, Haiti, where he studied at the National School of Art. There he developed a natural gift for depicting a reality of everyday life in Haiti. He honed an exceptional vision that celebrates simultaneous existence in life: the flow of traffic and abundance in street markets, of rituals and rites affirming the daily devotion of Vodoun practitioners, and the internal flow, through evocative glimpses of the vibrant, fantastical realm of his own imagination. Luma's talent for revealing the tangible details of his own existence, in multiple surroundings, invites viewers to pause, observe and experience a different sense of time.



UNTITLED