



# With Us Comes the Parallax



The Sonja Haynes Stone Center for  
Black Culture and History  
30th Anniversary  
Retrospective Exhibition





# *With Us Comes the Parallax* at The Robert and Sallie Brown Gallery and Museum

**The Sonja Haynes Stone Center for Black Culture and History**



To commemorate thirty years of service to the University of North Carolina at Chapel Hill and the community, the Sonja Haynes Stone Center proudly presents ***With Us Comes the Parallax***, its first-ever retrospective exhibition. This exhibition boasts fourteen award winning past Stone Center Visiting Artists, representing six countries (U.S., Panama, Botswana, Dominican Republic, Morocco and Canada) and eight states.

Artists participating in the retrospective include, **Pamela Phatsimo Sunstrum**, the first graduate assistant to work in the Brown Gallery, who went on to become an accomplished artist in her own right and is currently on the faculty at York University in Toronto, Canada. Joining Sunstrum is **Hamid Kachmar**, originally from Morocco, whose work celebrates his Amazigh cultural heritage; **Lucía Méndez Rivas** from the Dominican Republic; award winning figurative artist **Tim Okamura** from Brooklyn via Canada; recent *Anonymous Was a Woman* awardee **Stefanie Jackson**, currently Professor of Art at the University of Georgia; noted New Jersey based artist **Philemona Williamson** whose work is prominently featured in the Mint Museum in Charlotte and whose public art can be seen at the Livonia MTA Station in Brooklyn and the at the Glen Oaks Campus School in Queens, NY; and Atlanta-based artist **Eric Mack**, whose abstract work draws on his impressions of our interactions with shape, form and pattern



in our daily lives. Also hailing from Atlanta is **Wendy Phillips**, a photographer, documentarian and visual artist whose work has focused on the lives of women of African descent in Latin America. Her projects often combine ethnographic interviews with photographic images.

Joining these participants in the show are California native **Toni Scott**, whose work has been featured in the Stone Center in three previous shows including 2018's *Aswarm With the Spirits of All Ages Here: Inconceivable Spaces of Slavery and Freedom*; **Arturo Lindsay**, a founding member of the Brown Gallery and Museum's Art Committee and an artist/scholar/educator whose work is informed by the scholarly research he conducts on African spiritual and aesthetic retentions, rediscoveries and re-inventions.

D.C. based **Michael B. Platt**, a photographer and printmaker, and partner **Carol Beane** collaborated for their first artists' book in 2001, *Forgotten Contours*, using her words and his images. Platt creates artwork that centers on figurative explorations of life's survivors and the marginalized referencing history and circumstance in the rites, rituals and expressions of the human condition. Beane's poetry further explores and elucidates those themes. Beane's artwork is also well-represented in private and public collections around the country.

**Fahamu Pecou** is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art and popular culture including representations of Black masculinity and how these images impact both the reading and performance of Black masculinity. **Maya Freelon Asante** comes to us as an award-winning visual artist whose work was described by the late poet Maya Angelou as "*visualizing the truth about the vulnerability and power of the human being.*"

Since its opening in 2004, the Robert and Sallie Brown Gallery and Museum in the Stone Center has hosted 30 exhibitions and featured 71 artists. Gallery programs have included historical and groundbreaking photographic exhibitions such as: *Radicals in Black and Brown: Palante, People's Power and Common Cause in the Black Panthers and Young Lords Organization* (2007); *Body and Soul: Paul Robeson, Race and Representation* (2007-2008); *Nina Simone: What More Can I Say?* (2012); and *James Barnor: Ever Young* (2016).







# Arturo Lindsay



***Celestial Map 05.28.16, Mapa Celestial 05.28.16, 2016***  
Acrylic, gold leaf and color pencil on watercolor paper, 30" x 22"



***Celestial Map 05.30.16, Mapa Celestial 05.30.16, 2016***  
Acrylic, gold leaf and color pencil on watercolor paper, 30" x 22"





**Arturo Lindsay** is an artist/scholar/educator whose work is informed by the scholarly research he conducts on African spiritual and aesthetic retentions, rediscoveries and re-inventions in America. His research findings are manifested in works of art, as well as books, scholarly essays and lectures.

# Arturo Lindsay



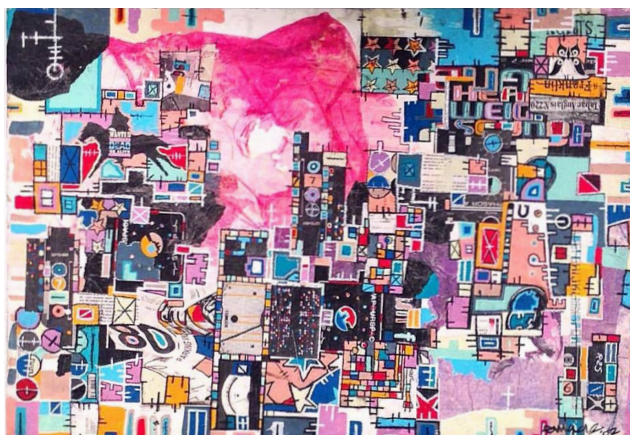
***White Guardian Angel, Ángelita de la guarda, 1999***  
Acrylic on canvas with feathers and broken glass, 62" x 55"

# Eric Mack



**BMR-0066,**  
**2008**  
Wood Panel,  
28" x 34"

**GLS-3, 2014**  
Glass, 4" x 7"



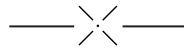
**Eric Mack** creates mathematically based renderings with a distinct post-modern twist. Works are informed with super imposed grids, patterns, and portals. Layered surfaces are created with paint, found objects, natural fibers, and synthetic substrates that explore the systems of our visual world.





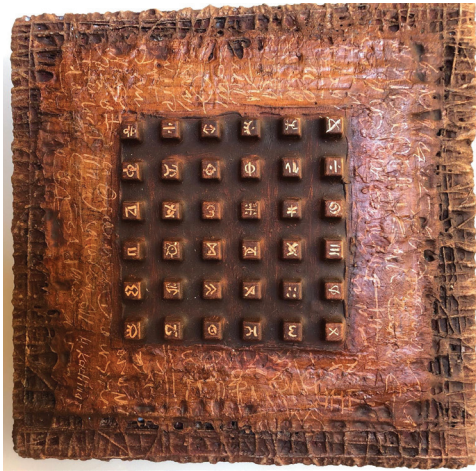
**Dr. Fahamu Pecou** is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art and popular culture. Pecou's paintings, performance art, and academic work addresses concerns around contemporary representations of Black masculinity and how these images impact both the reading and performance of Black masculinity. Fahamu received his BFA at the Atlanta College of Art in 1997 and an PhD from Emory University in 2018. Pecou maintains an active exhibition schedule as well as public lectures and speaking engagements at colleges and museums nationwide.

# Fahamu Pecou



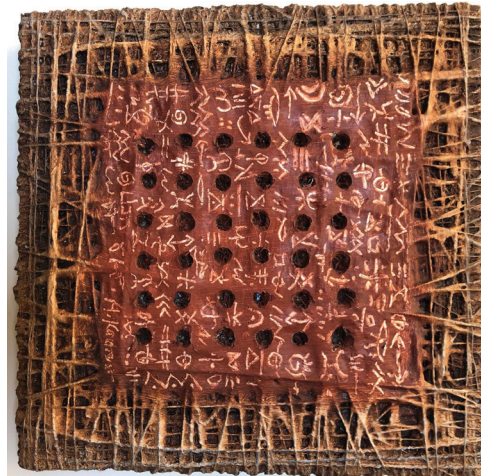
***Bag of Tricks, 2015***  
Lithograph print

# Hamid Kachmar



***Mnemonic I, 2009***

Mixed techniques on wood,  
12"x 12"



***Mnemonic II, 2009***

Mixed techniques on wood,  
12" x 12"



**Hamid Kachmar** is a Moroccan-born artist of indigenous Berber descent. His artistic style is intricate, chaotic, structured, and connective. Kachmar uses materials such as goatskin and silkscreen, and employs cultural techniques like weaving and woodcarving to create what he calls "a complex symbology of aesthetic oxymorons."



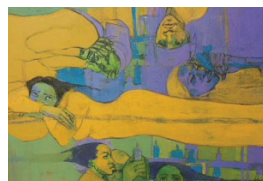


**Lucía Méndez Rivas** was born in Santo Domingo, in the Dominican Republic. She is a cum laude graduate of Universidad Acción Pro-Educación y Cultura in commercial art and also completed postgraduate work in visual arts at the Escuela Nacional de Bellas Artes. She has completed additional post-graduate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

# Lucía Méndez Rivas



***Ritual Rosa, 2016***  
Acrylic on cloth, 50" x 50"



***Misterios en Amarillo, 2016***  
Oil on cloth, 45" x 30"

# Maya Freelon-Asante



***Happy Glad and Peacock Proud, 2008***

Tissue Ink Mono/Photo Print,  
17" x 10.5"



***Look Down on War, 2008***

Offset lithograph with watercolor  
stain, 37" x 24 1/2"



**Maya Freelon-Asante** is an award-winning visual artist whose work was described by the late poet Maya Angelou as "visualizing the truth about the vulnerability and power of the human being." She has completed residencies at the Skowhegan School of Painting and Sculpture in Maine, the Korobitey Institute in Ghana, and the Brandywine Workshop in Philadelphia. She earned a BA from Lafayette College and an MFA from the School of Museum of Fine Arts, Boston.

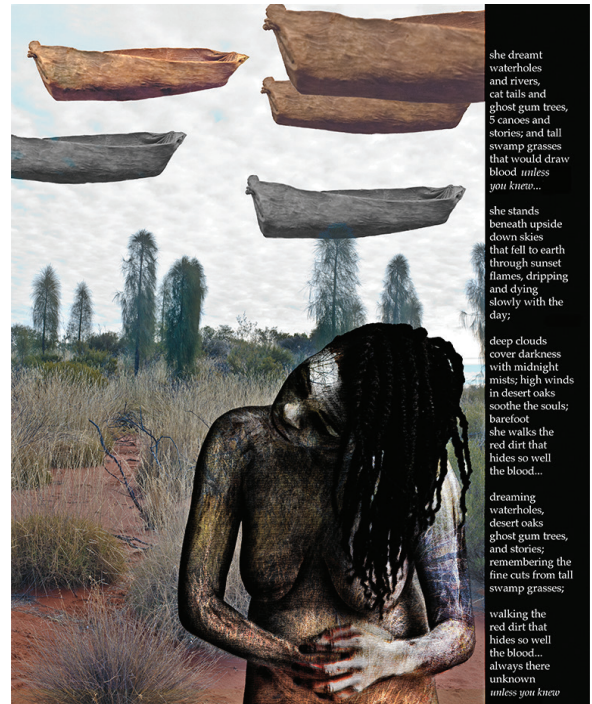


# Michael B. Platt & Carol A. Beane



***The Pathway Home, 2016***

Pigment print on paper, 36" x 54"



***Five Canoes, 2013***

Poem by Carol Beane

Pigment print on paper, 24" x 32"



***The Spirit of the Jute, 2016***  
Pigment print on paper, 36" x 56"



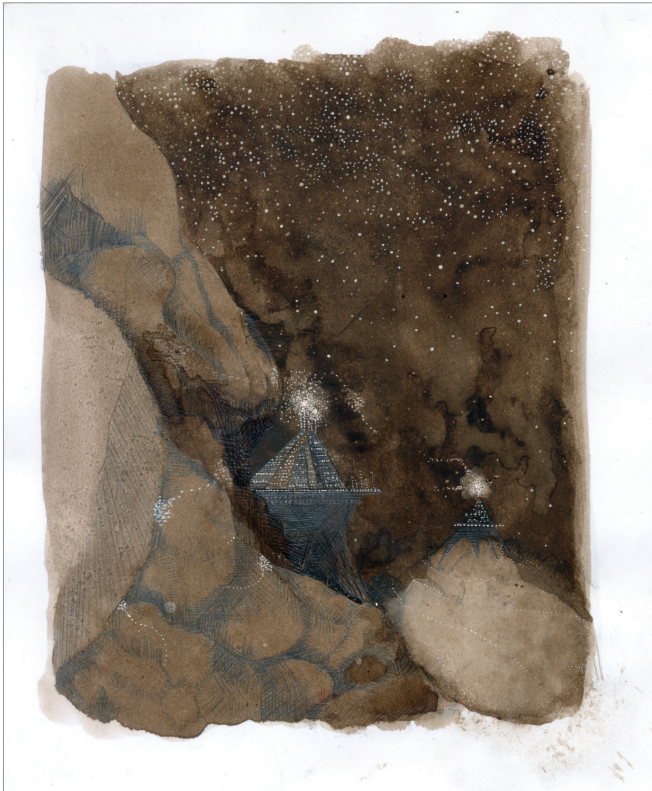
**Michael B. Platt** is a photographer and printmaker. His artwork recently has turned to digital imagery and book art that combines image and poetry—fragments, allowing us glimpses of our selves. He continues to create artwork that centers on figurative explorations of life's survivors, the marginalized, referencing history and circumstance in the rites, rituals and expressions of our human condition.



**Carol A. Beane** has written poetry for as long as she can remember. Her academic interests in the African Diaspora- history, memory, enslavement, resistance, and identity- inform her poetry to a considerable extent. In 2001, Beane and Michael Platt collaborated for their first artists' book, *Forgotten Contours* using her words and his images. Beane's artwork is represented in private and public collections, among them: the Library of Congress' special collections; Howard University; the New York Public Library's Schomburg Research Center in Black Culture; Yale University Art Museum; and the National Museum of Women in the Arts.

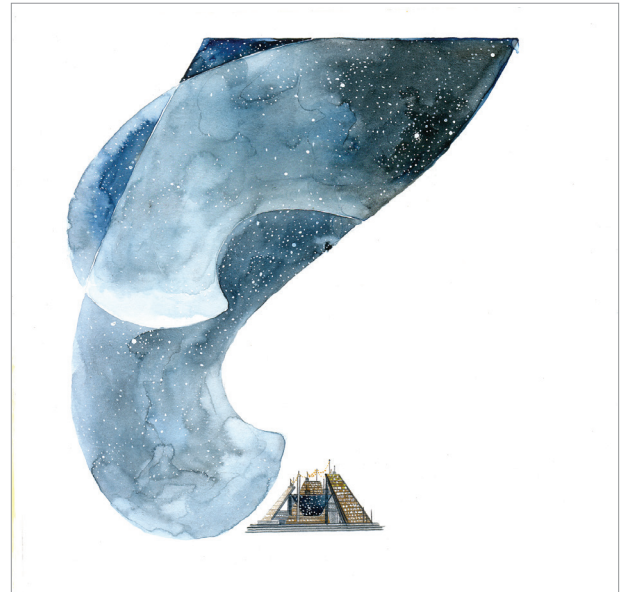


# Pamela Phatsimo Sunstrum



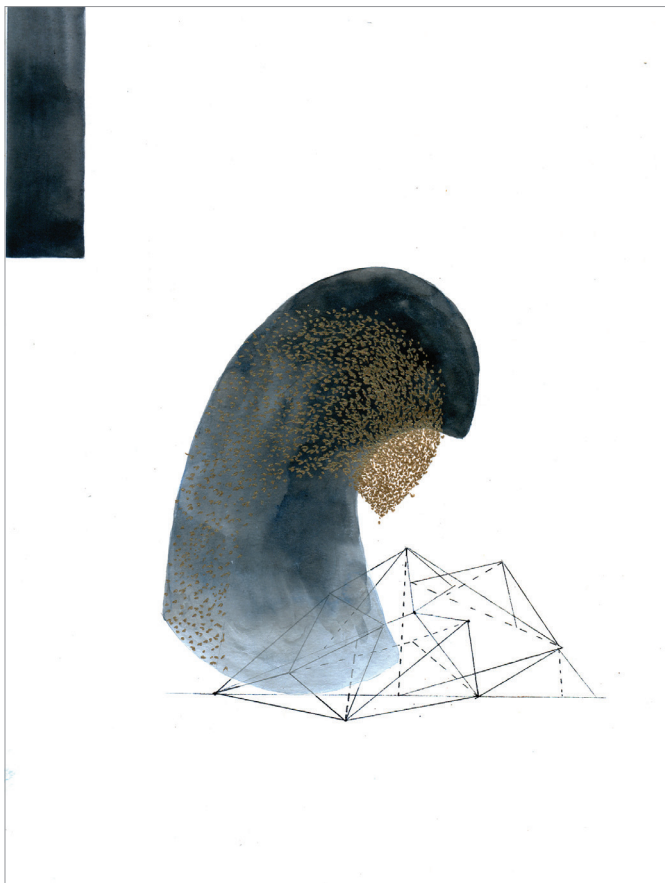
***We Find the Reverb, 2013***

Walnut ink and pencil on paper, 21.5cm x 18cm



***Why It Gets Dark and then Light Again, 2013***

Watercolour, ink and pencil on paper, 21cm x 21cm



***"What the Eye sees is a Dream of Sight/What It Wakes to/Is a Dream of Sight"\* , 2013***

Watercolour, ink and pencil on paper, 28.5cm x 21cm

*\*Title taken from the poem 'To the Hand' by W.S. Merwin*



### **Pamela Phatsimo**

**Sunstrum** was born in in Mochudi, Botswana and has called various parts of Africa, Southeast Asia, Canada and the United States home. Her work is based in drawing and includes works on paper as well as drawing installations, animation, and performance. She received an MFA from the Mount Royal School of Interdisciplinary Art at the Maryland Institute College of Art in 2007.





### **Philemona Williamson**

is a painter whose work focuses on the ways people of color and marginalized communities are affected by current events. A native New Yorker, Williamson received a bachelor's degree from Bennington College and a master's degree in painting from New York University. In 1997, she was awarded a prestigious Joan Mitchell Foundation grant.

# Philemona Williamson



### ***Round About Midnight, 2015***

Oil on canvas,  
48" x 60"

### ***Red Buckled Shoes, 2015***

Oil on linen,  
49" x 60"

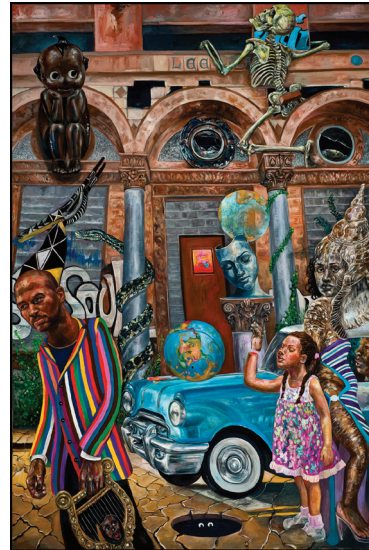


# Stefanie Jackson



**Quadroon Ball, 2016**

Oil painting on canvas, 36" x 60"



**Past Time Paradise, 2016**

Oil painting on canvas,  
72" x 48"



**Stefanie Jackson** is an Associate Professor of Art at the Lamar Dodd School of Art at the University of Georgia. Jackson received her BFA from Parsons School of Design in 1979 and her MFA from Cornell University in 1988. Jackson has been the recipient of several individual grants from Georgia Council for the Arts, the National Endowment of the Arts, and Anonymous Was A Woman.



# Tim Okamura



***The Ascension*, 2013**  
Print, 42.5" x 33" framed



***Activism*, 2013**  
Oil on canvas, 37" x 25.5"



**Rosie #4, 2018**  
Oil on canvas, 60" x 40"



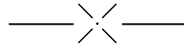
Born in Edmonton, Canada, painter **Tim Okamura** earned a B.F.A. with Distinction at the Alberta College of Art and Design in Calgary, Canada, before moving to New York City to attend the School of Visual Arts in 1991. His work investigates identity, the urban environment, metaphor and cultural iconography through a unique method of painting – one that combines an essentially “realist” approach to the figure with collage, spray paint and mixed media.





**Toni Scott** is a versatile artist working in various media, including sculpture, painting, photography and digital design. She attended Otis College of Art and Design and has a BA from the University of Southern California. Her work ranges from lifelike sculptures cast in bronze and fiberglass, to carvings in marble, alabaster, soapstone and Douglas fir. Her paintings range from large-scale colorful figurative works to masterful representational paintings in oil. Toni's multimedia work includes digital renderings, mixed media life size sculptures and thematic installations.

# Toni Scott



***The Missing Portraits from Great Museums, 2002***  
Mixed media, 22.5" x 19"



***Child Slaves, 2002***  
Mixed media, transparencies,  
16" x 22"

# Wendy Phillips



***La Sombra Series #7, 2005***

Selenium toned silver  
gelatin print on fiber,  
12" x 12"



***La Limpia Series #30, 2005***

Silver gelatin print,  
27.5" x 27.5"



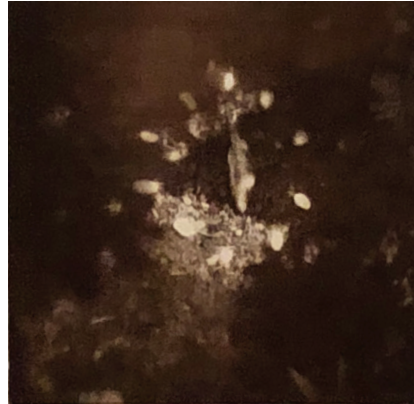
**Wendy Phillips** is a photographer and visual artist based in Atlanta. Her recent work has focused on the documentation of the lives of women of African descent in Latin America. Her projects often combine ethnographic interviews with photographic images. Her ethnographic work provides inspiration for her conceptual art projects.



# Wendy Phillips



***La Limpia Series #4, 2005***  
Silver gelatin print, 23" x 23"



***La Sombra Series #13, 2005***  
Selenium toned silver gelatin print on fiber, 12" x 12"



***Opening the Store in Chacagua, Mexico, 2005***  
Selenium toned silver gelatin print on fiber, 12" x 12"



***The Morning Catch, Garifuna Community, Trujillo, Honduras, 2005***  
Silver gelatin print, 17.5" x 22"







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