It is reported 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 anxiety and internal strife that split the party in two. These divisions 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 tended its defenses by beating the strangers. More important is that, in their haste to leave the failed settlement, Ayllón’s charges left behind a considerable cohort of those enslaved Blacks.

The exhibition is dedicated to these 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, “are the source of bodies of resistance, roots of remembrance.”

ABOUT THE ROBERT AND SALLIE BROWN GALLERY AND MUSEUM

The Robert and Sallie Brown Gallery and Museum of 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.

BODIES OF RESISTANCE, ROOTS OF REMEMBRANCE

THE WORKS OF STEPHEN HAYES, LOUIS LUMA AND LUCÍA MÉNDEZ

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
THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, NC 27599-1290; PHONE: (919) 962-9001; STONECENTERING@UNC.EDU

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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.
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 Dreaming to be Something Afrih. The exhibition 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.

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 all, 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 glimmers 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.

Lucía Méndez Rivas was born in Santo Domingo, in the Dominican Republic. She is a cum laude graduate of Universidad Acción Pro-Educación’s College 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 Beneficio, the XCI 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.