



STEPHEN HAYLES

[CONTAINER]
TURNER CARROLL SANTA FE | CONTEMPORARY ART



Stephen Hayes

STEPHEN HAYES: CASH CROP

Stephen Hayes' *Cash Crop* is an uncompromising tableau featuring life-size sculptures of human figures bound in the chains and metal of the Atlantic slave trade. A powerful and defiant body of work, *Cash Crop* seeks to create a connection between human rights violations of the past and the present. The core sculptures are inspired by the infamous diagram of the Brookes slave ship, which laid out how enslaved people were placed with minimal space between them in the bowels of the ship, many of them dying along the way. Hayes' 15 chained figures represent the millions of men, women and children who endured the Middle Passage. In *Cash Crop*, the bodies of men, women, and children are shackled at the neck, waist, arms, and legs and fixed to a wooden board. Each board bears its own chains, which spiderweb together, binding the group. On the back of the boards are intricately carved diagrams referencing the Brookes slave ship layout. Both the composition and title speak to the ways in which the history and prosperity of the contemporary United States are wed to this atrocity.

Hayes earned his MFA from Savannah College of Art and Design in 2010 with this tour de force exhibition. *Cash Crop* launched Hayes onto the international stage and laid the foundation for his future works. *Cash Crop* has toured for over a decade at prestigious museums including the African American Museum of Philadelphia and the Harvey B. Gantt Center. CONTAINER is thrilled to exhibit *Cash Crop* from May 26 through June 24, 2023, and we look forward to working with other institutions to show this groundbreaking installation.

Other works in this exhibition have been exhibited in museums including the Nasher Museum of Art, North Carolina Museum of Art, Cameron Art Museum, Rosa Parks Museum, African American Museum of Philadelphia, Harvey B. Gantt Center, and National Cathedral. Some of these works are gut-wrenching, such as *To Break A Horse*, *Flying W*, and *Fancy Legs*, which refer to the white slaveowner concept of "breaking" a slave in the same manner one would "break" or dominate, a horse.

Stephen Hayes is Professor of the Practice of Art, Art History, and Visual Studies at Duke University. He is the 2020 winner of the 1858 Prize for Contemporary Southern Art for work that contributes to a new understanding of art in the South. He is a 2023 recipient of the coveted Black Rock Senegal Residency founded by Kehinde Wiley, and has created monumental public artworks memorializing the lives of ancestors lost to slavery in the American South. His current project incorporates earth from various mass graves containing remains of enslaved human beings in Charleston, South Carolina.



Consumption, 2011
wood, cement, plaster
9.5 x 22" each



Cash Crop, 2010
15 life-size mixed media figures, with concrete, woodblock, iron
500-800 sq. ft.



Portrait of a Woman, 2022
hydrostone and concrete on steel base
77 x 17 x 13"



Flying W, 2021
mixed media sculpture
115 x 183 x 144"



Radiate, 2019
mixed media
48.5 x 40.5"



Jesus Piece, 2017
woodcut, rope, twine, polymer, steel
192 x 82 x 4"



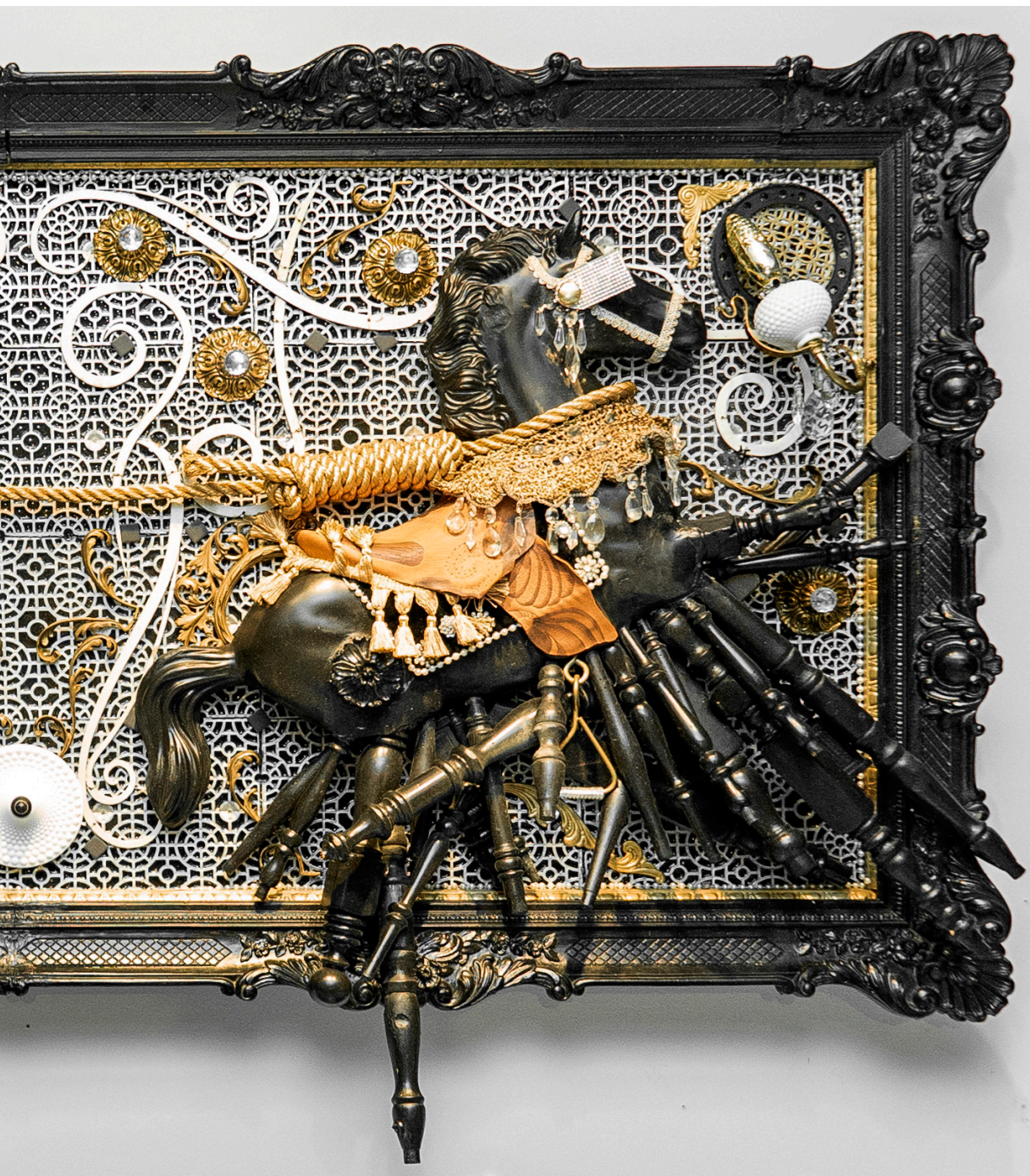
Five Pounds, 2022
5 lbs of shell casings, hydrostone, paint, wood, resin
24, 21, 18, 15, 12, 10, 6"



Five Pounds, 2022
5 lbs of shell casings, hydrostone, paint, wood, resin
24, 21, 18, 15, 12, 10, 6"

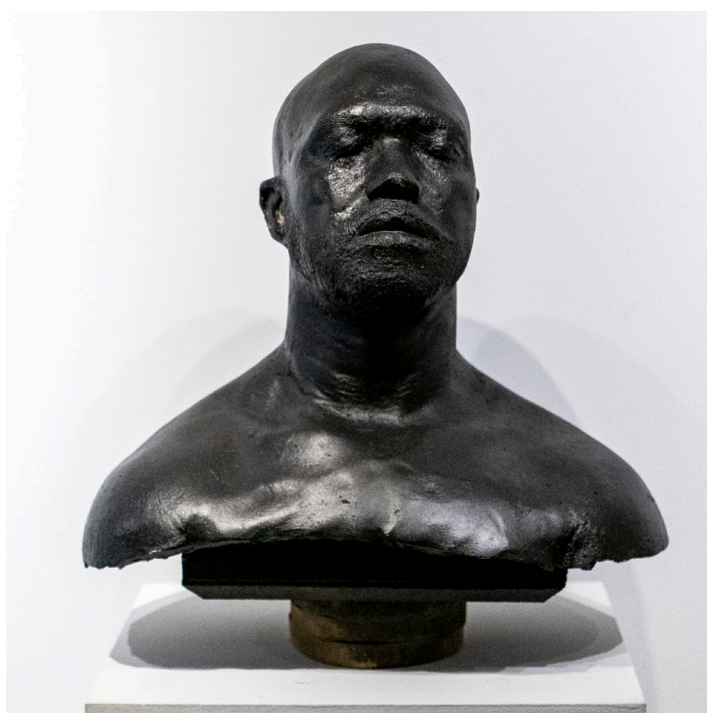


Fancy Legs, 2017
mixed media wall relief
48 x 96 x 10"





Support Totems, 2017
hydrastone, patina, plaster, cloth, wood
dimensions variable, life-size



Voices of Futures Past Series, 2020
mixed media
dimensions variable, life-size



American Heritage, 2016
mixed media wall relief
41 x 36 x 4"



In God We Trust Series, 2013
mixed media on wood
374 x 51 x 3" installation, 44 x 44 x 3" each



In God We Trust Series, 2013
mixed media on wood
374 x 51 x 3" installation, 44 x 44 x 3" each



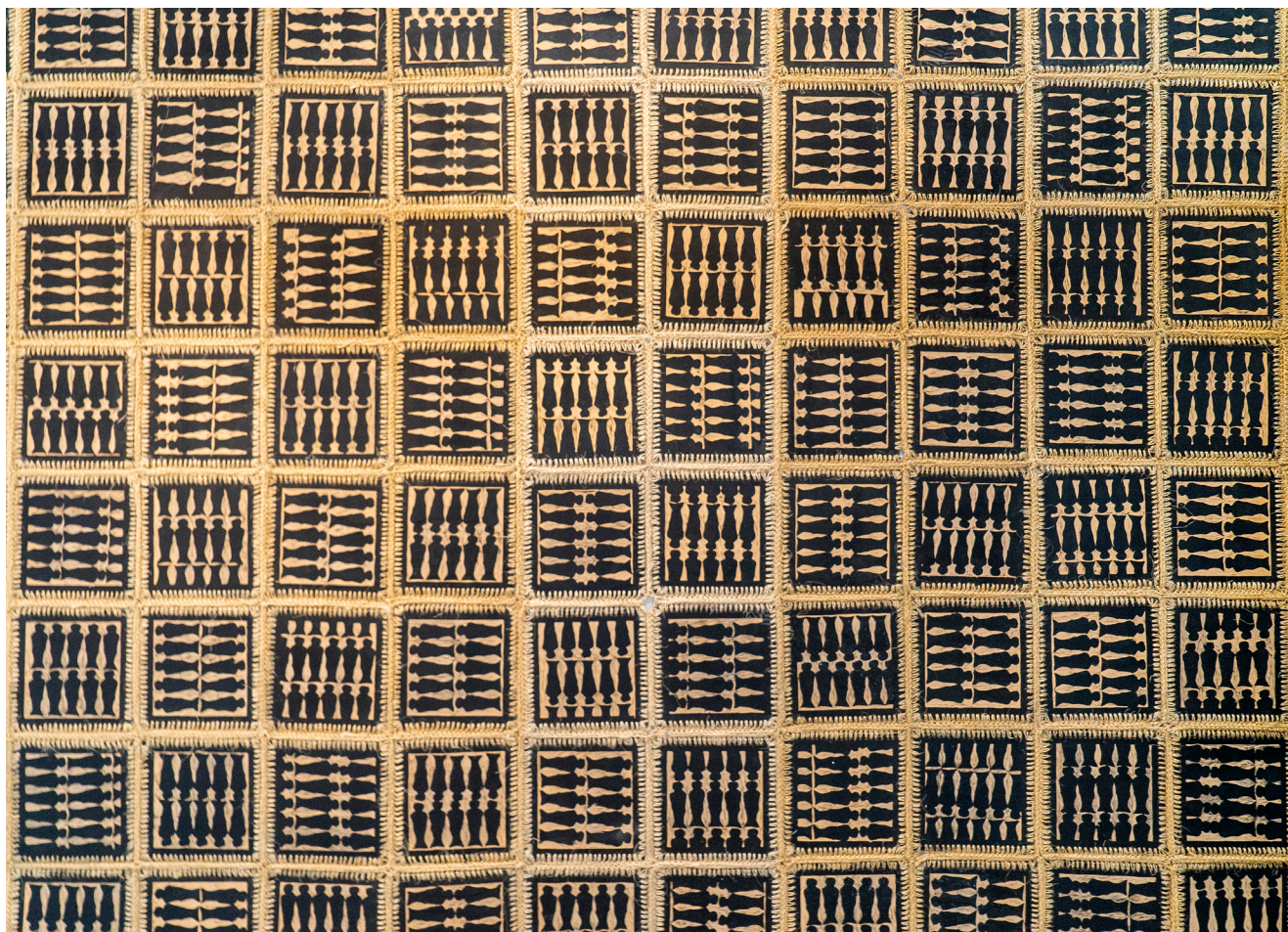
Knot, 2016
mixed media
64 x 31 x 8"



Home Training, 2015
mixed media with wood
35 x 30 x 5"



American Hustle, 2016
mixed media
64 x 31 x 8"



Tradition, 2013
tapestry with carved woodcut panels and crocheted twine
105 x 150"



STEPHEN HAYES

Stephen L. Hayes, Jr. makes art—woodcuts, sculptures, installations small and large—from found materials that draw on social and economic themes ingrained in the history of America and African-Americans. His approach is simple: “If I can’t find it, I’ll make it. If I can’t make it, I’ll find it.”

Hayes grew up in Durham with his older brother, Spence, and his mother, Lender, who were pivotal in shaping and sparking his creative approach. When Hayes was in the first grade he broke a remote-control car. His brother took it apart and attached the motor to a battery, bringing it back to life. Amazed, Hayes began breaking all kinds of things to see how they worked and what he could create with the pieces. By second grade, his mother had given him a real workbench; she and Hayes’ brother would also bring home abandoned equipment for tinkering. By high school, he learned to crochet.

He went to North Carolina Central University, aiming to transfer to North Carolina State University to study mechanical engineering. Instead, through a friend, he discovered graphic design. His new major led to a ceramics course, where his enthusiasm and skill led to being allowed as much time as he wanted on the wheel. He threw enough pots to develop a strong portfolio, leading to a residency at the acclaimed New York State College of Ceramics at Alfred University. Hayes earned an MFA in sculpture at Savannah College of Art and Design in Atlanta. His thesis exhibition, *Cash Crop*, has been traveling and exhibiting for nearly a decade.

Frequently in his work, Hayes uses three symbols: a pawn, a corn, and a horse to explore America’s use (or misuse) of Black bodies, Black minds, and Black labor. Artists, he believes, are as much translators as they are creators.

Selected Exhibitions and Collections

African American Museum of Philadelphia, Philadelphia, PA

Emory University, Atlanta, GA

Gibbes Museum, Charleston, SC

Harvey B. Gantt Center, Charlotte, NC

International Civil Rights Museum, Greensboro, NC

Nasher Museum of Art, Durham, NC

National Cathedral, Washington, DC

Rosa Parks Museum, Greensboro, NC

University of North Carolina, Chapel Hill, NC

Residencies and Fellowships

701 Contemporary Center of Art, Columbia, SC

Black Rock Senegal, Dakar, Senegal

Durham Art Guild, Durham, NC

New York State College of Ceramics, Alfred, NY

Virginia Center for the Creative Arts, Amherst, VA

Awards and Commissions

Anson St. African Burial Grounds, Memorial Commission, Charleston, SC

Black Wall Street Gardens, Sculpture Commission, Durham, NC

Emerging Artist Award Nominee, Atlanta, GA

Salisbury Outdoor Art Award, Salisbury, NC

Johnson C. Smith University, Sculpture Commission, Charleston, SC

WRAL New Campus, Wall and Ceiling Commission, Raleigh, NC



CONTAINER Turner Carroll
1226 Flagman Way, Santa Fe, NM 87505
505.995.0012
containertc.org
info@containertc.org

Essay: Tonya Turner Carroll
Design: Alex Dean
Photography: Bishop Ortega

Front Cover:
Stephen Hayes
Cash Crop, 2010
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500-800 sq. ft.

Back Cover:
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5 lbs of shell casings, hydrostone, paint, wood, resin
24, 21, 18, 15, 12, 10, 6"



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505-995-0012 [containertc.org] 1226 Flagman Way, Santa Fe, NM 87505 USA [info@containertc.org]