

The 4th annual Louisiana Studies Conference

Acknowledgements

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Special thanks to the many other people who graciously donated their time and talents to the
Conference.

CONFERENCE OVERVIEW

Friday, September 21, 2012

- 2:00-2:30 p.m. Conference Registration, CAPA, Second Floor in front of entrance to Magale Recital Hall
- 2:30-3:00 p.m. Conference Welcome, CAPA, Orville J. Hanchey Gallery
- 3:15-4:45 p.m. Presentation Session 1, CAPA
- 5:00-7:00 p.m. Dinner Break (on your own)
- 7:00-8:30 p.m. Keynote Address: Louisiana Artist Dawn DeDeaux, "Reflections of Turbulence: The Affect of Disaster," CAPA, Magale Recital Hall
- 8:30 p.m. Dessert and Coffee Social, CAPA, Orville J. Hanchey Gallery

Saturday, September 22, 2012

- 7:30-8:30 a.m. Conference Registration and Coffee, CAPA, Second Floor
- 8:30-9:45 a.m. Presentation Session 2, CAPA
- 10:00-11:15 a.m. Keynote Address: Louisiana Artist Juanita Leonard, "Our Gifts Make Room For Us All," CAPA, Orville J. Hanchey Gallery
- 11:30-12:00 p.m. Awards Ceremony: 4th Annual NSU Louisiana High School Essay Contest, CAPA, Orville J. Hanchey Gallery
- 12:00-2:00 p.m. Lunch Break (on your own)
- 2:00-3:15 p.m. Presentation Session 3, CAPA
- 3:30-4:45 p.m. Presentation Session 4, CAPA
- 5:00-5:30 p.m. Conference Close, CAPA, Orville J. Hanchey Gallery

CONFERENCE SCHEDULE

Please note: All events take place in CAPA.

Friday, September 21, 2012

2:00-2:30 p.m. Conference Registration CAPA, 2nd Floor

2:30-3:00 p.m. Conference Welcome Orville J. Hanchey Gallery

3:15-5:00 p.m. Presentation Session 1

Panel IA Louisiana Fictions Orville J. Hanchey Gallery

Session Chair: Thomas W. Reynolds, Jr., Northwestern State University

Robert D. Bennett, Louisiana Author, "Loving Louisiana: How History Becomes Fiction"

Thomas W. Reynolds, Jr., Northwestern State University, "The Function of Multi-Art Forms in Ernest Gaines's *Bloodline*"

Panel IB The Practice of Art in Louisiana 205

Session Chair: Matt DeFord, Northwestern State University

Michael Graham, Louisiana State University at Shreveport, "The Business of Art"

Matt DeFord, Northwestern State University, "How to Keep Art Fresh: A Practical Guide for Consistently Learning New Ways of Visually Communicating"

Lucienne Bond Simon, Artist and Art Educator, "Local Color"

Panel IC Louisiana Art, Culture, and Identity 206

Session Chair: Bernard Gallagher, Louisiana State University at Alexandria

Bernard Gallagher, Louisiana State University at Alexandria, "Envisioning Revision: How Peggy Turley's Illustrations Help Langston Hughes and Arna Bontemps Reform Narratives of Identity"

Krystal Womack, Northwestern State University, "Work, Worship, Play: The Life of Clementine Hunter Portrayed through Her Paintings"

Art Shiver, Independent Scholar, "From the Other Side of the Fence: Cultural Messages in the Art of Clementine Hunter"

Panel 1D ***Louisiana Women: Ladies with Style*** ***Magale Recital Hall***

Session Chair: Vicki Parrish, Northwestern State University

Vicki Parrish, Northwestern State University, *Cane River Women: Ladies with Style: A One-act Play*

5:00-7:00 p.m. **Dinner Break**

7:00-8:30 p.m. **Keynote Address: Dawn DeDeaux, Louisiana Artist** **Magale Recital Hall**
"Reflections of Turbulence: The Affect of Disaster"

8:30 p.m. **Dessert and Coffee Social** **Orville J. Hanchey Gallery**

Saturday, September 22, 2012

7:30-8:30 a.m. **Conference Registration and Coffee** **CAPA, 2nd Floor**

8:30-9:45 p.m. **Presentation Session 2**

Panel 2A ***Louisiana Arts and Cultures*** ***Orville J. Hanchey Gallery***

Session Chair: Jeffrey S. Girard, Regional Archaeology Program / Northwestern State University

Phyllis Lear, Fletcher Community College, "Poverty Point Objects: An Analysis of Stylistic Elements and Their Possible Significance"

Gabrielle Walker, Louisiana College, "Heavily Veiled: Anonymous Artists of the New Orleans Christian Woman's Exchange"

Jeffrey S. Girard, Regional Archaeology Program / Northwestern State University, "Early Fineware Pottery of the Caddo Indians in Louisiana"

Panel 2B ***Louisiana Visions*** **205**

Session Chair: Susan Thorson-Barnett, Northwestern State University

Susan Thorson-Barnett and Joseph D. (Jody) Biscoe, Northwestern State University, "Louisiana Vision: A Simulated Journey through Addiction"

Panel 2C ***Folklorists and Louisiana Musical Traditions in the Mid-Twentieth Century*** **206**

Session Chair: Charles J. Pellegrin, Northwestern State University

Kevin S. Fontenot, Tulane University, “‘You Must Destroy This Record’: William Owens’ 1937 and 1938 Cajun Field Recording Sessions”

Caroline Gnagy, Independent Scholar, “Ninety-nine Year Blues: Country Music in the Louisiana State Penitentiary”

Panel 2D Music and Tradition in Louisiana Magale Recital Hall

Session Chair: Jeffrey C. Mathews, Northwestern State University

Ron Yule, Independent Musician and Scholar, “The Fiddlers of South Natchitoches Parish: A Cross Section of American Fiddling”

Jeffrey C. Mathews and Greg A. Handel, Northwestern State University, “The Best Sounding Band in the Land: The Founding of the Northwestern State University Band”

Natasha Sanchez, Freelance Photographer, Songwriter, and Performer, “The State of My World (The Louisiana World Tour)”

**10:00-11:15 a.m. Keynote Address: Juanita Leonard, Louisiana Artist Orville J. Hanchey Gallery
“Our Gifts Make Room For Us All”**

11:30-12:00 p.m. Awards Ceremony: 4th Annual NSU Louisiana High School Essay Contest Orville J. Hanchey Gallery

12:00-2:00 p.m. Lunch Break

2:00-3:15 p.m. Presentation Session 3

Panel 3A Language and Louisiana Culture Orville J. Hanchey Gallery

Session Chair: JC Reilly, Georgia Institute of Technology

JC Reilly, Georgia Institute of Technology, “Tallulah, Vidalia, and Poems of My Louisiana: A Presentation of Creative Writing”

Shana Walton, Nicholls State University, “‘Who Dat’ as Identity Performance and Cultural Commodity”

Robert Allen Alexander, Nicholls State University, “To Pass a Good Time: Being in Louisiana”

Panel 3B Louisiana Language and Identity

205

Session Chair: Hiram “Pete” Gregory, Northwestern State University

Laura Atran-Fresco, University of Louisiana at Lafayette / University of la Sorbonne
Nouvelle-Paris 3, “« Je suis Cadien » by the Poet Jean Arceneaux or a Literary
Answer to Schizophrenic Alienation”

Dustin Fuqua, Cane River Creole National Historical Park – National Park Service,
“Preserving the Louisiana French Language”

Hiram “Pete” Gregory, Northwestern State University, “Adaeseño: The Role of
Language Change in Ethnogenesis”

Panel 3C Getting to Know Louisiana Artists

206

Session Chair: Oona Zbitkovskis, Northwestern State University

Oona Zbitkovskis, Northwestern State University, “Walking the Dogs: A Retrospective
Look at a Child's Friendship with a Louisiana Artist”

Tika Laudun, Louisiana Public Broadcasting, *Frame After Frame: The Images of
Herman Leonard* (Film)

Panel 3D New Orleans Art and Architecture

Magale Recital Hall

Session Chair: Jim Mischler, Northwestern State University

Rachel Stephens, Nicholls State University, “The Bayou School: Landscape Painting in
Reconstruction New Orleans”

Jodie Cummings, American Public University, “Forged from the Flames: Architecture of
New Orleans before and after the Great Fires”

Victoria M. Young, University of St. Thomas, “Frank Gehry’s Domestic Building in New
Orleans – Regional Starchitecture?”

3:30-4:45 p.m.

Presentation Session 4

Panel 4A Louisiana History

Orville J. Hanchey Gallery

Session Chair: Shane Rasmussen, Northwestern State University

John P. Doucet, Nicholls State University, “The Great Cheniere Hurricane of 1893”

Mary Hallock Morris, University of Southern Indiana, “From History to Tragedy: How Our Attempts to Control the Mississippi Have Led to the Drowning of the Louisiana Coast”

Francine Middleton, Independent Scholar, “The LeBoeuf-Dreher Affair”

Panel 4B African-American Cultures in Louisiana **205**

Session Chair: Michelle Pichon, Northwestern State University

Michelle Pichon, Northwestern State University, “Voodoo Haiku: A Poetry Reading”

Elaine Washington Vigne, Southern University, “Canary Archipelago Islanders of Central African Descent in the Parishes of Saint Bernard and Plaquemine: Louisiana’s Jewels”

Emily A. Moniz, Goddard College, “‘Voodoo in the Vieux Carré’: Consumption, Identity, and Afro-Caribbean Religion in New Orleans”

Jason Church, National Center for Preservation Technology and Training, “Homemade Funerary Arts with the Wade Family”

Panel 4C Louisiana Poets **206**

Session Chair: Derek W. Foster, Upper Iowa University, Alexandria

JC Reilly, Georgia Institute of Technology, “‘My Girl Scout Compass Could Be Pointing / South But Isn’t’: The Reluctant South in Dara Wier’s Poetry”

David Middleton, Nicholls State University, “The Life and Verse of Wilmer Hastings Mills (1969-2011)”

Derek W. Foster, Upper Iowa University, Alexandria, “The Poet and His Craft: Yusef Komunyakaa”

5:00-5:30 p.m.

Conference Close

Orville J. Hanchey Gallery

Presentation Abstracts

Alexander, Robert Allen (Nicholls State University)

“To Pass a Good Time: *Being* in Louisiana”

Time—the passing of it, from now to then—is foundational to the way we live. The notions of striving and achieving and of dissolution and entropy are inextricably linked to our sense that time is counting down the moments that we have. That is reality as we know it. But that is not necessarily reality as we experience it—in Louisiana, that is. The notion of “passing a good time,” an oft-heard expression, especially in the southern parts of the state, suggests that time does not have to be an indifferent force that steals away our lives. To the contrary, the people of south Louisiana indulge in an experience of time that seems designed to confront and defy time’s passing. Whereas much of our nation and the world operate according to a 12-month calendar and a 24-hour clock, with a sense of seasonal changes from spring to summer to autumn to winter, in south Louisiana the calendar is structured by events that have more to do with religious traditions (Lent, Mardi Gras, etc.), agriculture, weather, festivals, and sports. The lived experience of these events, far from being a devotional or recreational distraction from the quotidian, becomes its own reason for being. “To pass a good time” involves something other than escaping or transcending time momentarily so that one is refreshed and ready to resume living in “real” time. Consequently, it is not merely an awareness of psychological time, whereby one experiences time at a slower or faster pace depending on one’s attitude toward the experience. “To pass a good time” means, in the Heideggerian sense, to be “being in time,” “to live through, utilize, or fill time” by being fully invested in “being.”

Atran-Fresco, Laura (University of Louisiana at Lafayette / University of la Sorbonne Nouvelle-Paris 3)

“« Je suis Cadien » by the Poet Jean Arceneaux or a Literary Answer to Schizophrenic Alienation”

The poem « Schizophrénie linguistique » was written in 1980 by the folklorist Barry Ancelet under the pen name of Jean Arceneaux for the poetry anthology *Cris sur le Bayou*, the first literary work ever written in Louisiana French. « Schizophrénie linguistique » is part of the poem « Je suis Cadien » (verses 125-183), a deep introspective approach revealing to the poet the threefold inner conflict that affects him, a competition between his Francophone, American and Cajun identities. In order to proudly claim his “Cajunness,” he must indeed free himself simultaneously from 1° the imposition of standard French as the absolute norm of reference, 2° assimilation with the Anglo-Saxon mainstream American culture, and 3° the self-depreciation and stigmatization that characterizes numerous Cajuns who passively participated in this process of assimilation. Through the poetic voice of Jean Arceneaux, the author succeeds in breaking free from this oppressive threefold schizophrenic alienation. Moreover, by ensuring that “Je suis Cadien” preserves the oral character of the Louisiana vernacular and remains accessible to the people, the poet tends to go beyond the individual act of catharsis in achieving the collective identification of the Cajun population as a whole. In that regard, not only does the poem represent a fundamental work of contemporary Louisiana French literature, it also actively participates in the recognition of this literature as legitimate within the Francophone world.

Bennett, Robert D. (Louisiana Author)

“Loving Louisiana: How History Becomes Fiction”

The presentation will discuss how "dry facts about history" can be taken and evolved into an engrossing narrative by the use of characters, location, and dialogue. A specific discussion will occur regarding how the novel, *The Bottle Tree*, was developed from finding a curious site in the depths of Kisatchie National Forest, into a novel encompassing issues which still resonate today. Issues which may be discussed are the use of oral histories, information collected during the depression program the Federal Writers Project, and the use of the internet to research history. The topic of how much leeway can be used when turning history into fiction will also likely to be discussed. If time permits, there can also be a discussion of a work in progress that is a much longer novel based on the entire history of the state and the challenges that are inherent in such a project.

Church, Jason (National Center for Preservation Technology and Training)

“Homemade Funerary Arts with the Wade Family”

In 1928 A.L. Wade made a concrete cross to mark his brother's recent grave. Wade was doing road work in south Louisiana when the concrete form workers on the crew taught him this new skill. The story goes that after Wade made the first cross a stranger (seeing it in Wade's yard on route 1, Natchitoches) stopped by and asked to order one. This was the beginning of a family's side business that is still going strong. A.L. Wade and Sons Monument Company has always been a side business for extra money but plays a vital role in the community, providing low cost grave markers and monuments. Over the past 84 years this company has designed and handmade a variety of low cost concrete grave markers. The author has documented 8 design changes over the company's history as well as vases, vaults, and statues. Even though the company is based out of Natchitoches, the author has documented Wade markers in all of the surrounding Parishes and further. The Wades themselves are African-American and according to them their stones have been purchased evenly by white and black families through the years. Currently the company is run by Alfred and Bernard Wade, sons of A.L. This talk will discuss the evolution of the company's designs and vernacular process throughout their history.

Cummings, Jodie (American Public University)

“Forged from the Flames: Architecture of New Orleans before and after the Great Fires”

Not once, but twice in the late 1700s, the city of New Orleans was devastated by raging fires which destroyed significant amounts of the city's early architecture. While two significant examples of pre-fire buildings remain, and others were rebuilt in the old French style, but fires provided a clean palate for the Spanish colonial powers to rebuild. Two buildings notably survived both fires. One, the oldest European style building in the Mississippi Valley, the Ursuline Convent constructed in the 1750s in the Louis XV style. The second, with a bit more rowdy past, is the Lafitte's Blacksmith Shop Bar on Bourbon Street, also in Louis XV style. Following the fires' destruction, efforts were made to rebuild in the French style. One prime example is Madame John's Legacy on Dumaine St., featuring characteristic French style dormers. Despite the city's French pride, the Spanish influence has become synonymous with New Orleans. Three of the city's most prominent buildings were reconstructed by the Spanish in the 1790s. The first fire of 1788 destroyed much of the city, including the original St. Louis church and the priests' quarters. The Spanish began rebuilding on the original church site, and the new building escaped damage

from the second fire of 1794. By 1800, the Spanish added both the Presbyter and the Cabildo to replace the original buildings. Although designated the French Quarter, the historical heart of New Orleans by no means appears as it did in the days of French rule. Due to the massive devastation in 1788 and 1794, the current buildings of the city are a unique mixture of original and recreated French style, as well as the distinctive Spanish influence that creates the characteristic flair of modern New Orleans.

DeDeaux, Dawn (Louisiana Artist)

“Reflections of Turbulence: The Affect of Disaster”

Artist and writer Dawn DeDeaux’s keynote lecture “Reflections on Turbulence: The Affect of Disaster” will consider the larger impact of wars and disasters on the historical practice of art, such as the post-war movements of abstractionism and minimalism, and the specific impact environmental ruptures—such as Katrina, the BP Gulf Oil Spill and vanishing coastal land—have had upon her own work and the larger direction of Louisiana art at the start of the 21st century.

DeDeaux’s reflections on disaster and art were first presented in her essay published by *Art in America* in 2006, and have continued to evolve through dialogues with Swiss art historian Susanne Hillman who is featuring DeDeaux’s work in the book *Transdiscourse 2: Turbulent Societies* slated for release in the Fall of this year.

DeFord, Matt (Northwestern State University)

“How to Keep Art Fresh: A Practical Guide for Consistently Learning New Ways of Visually Communicating”

Many good artists through time have desperately clung to their “style” and manner of creating visual art. This has allowed them to have an easily recognizable and sometimes iconic presence in the history and context of art. I personally feel sorry for them. Their constancy of style seems to keep them stuck, with limited ability to expand and explore. My presentation will highlight how an artist can keep their art-making practice alive and vibrant through consistently learning new ways of visually communicating. I will show examples of artists that appear stuck and artists (like myself) who feel free to explore new possibilities.

Doucet, John P. (Nicholls State University)

“The Great Cheniere Hurricane of 1893”

After more than a century, the Great Cheniere Hurricane of 1893 (also known as the Great October Storm and *l'ouragan de la Chênière Caminada*) remains the second deadliest hurricane in U.S. history. The hurricane was named after the late-nineteenth century settlement of Cheniere Caminada, a thriving fishing village on the southeastern Louisiana Gulf coast that supplied fresh seafood to restaurants and markets in *fin-de-siecle* New Orleans. Built atop a series of prehistoric shorelines high enough above sea level to support the growth of oak tree groves (“cheniere”), Cheniere Caminada was the most densely populated fishing village along the U.S. Gulf coast. According to the 1880 census, the population of Cheniere Caminada was about 750 fishermen and their extended families in 130 households. By 1893, the population had doubled, and the village supported 180 homes, four mercantile stores, a church, and a U.S.

Post Office, through which the name “Caminadaville” was established. On the evening of October 1, 1893, the peninsular Cheniere Caminada was inundated by a storm-driven Gulf without forewarning and erased from existence, destroying the entire fishing fleet and leveling all but three homes. The storm claimed two thousand lives, including over half the population of Cheniere Caminada and nearly all its women and children. Despite this infamy, the Cheniere Hurricane of 1893 has been largely neglected in the annals of history and meteorology. However, survivors and their descendants founded inland villages along coastal Louisiana and established settlement patterns across southeastern Louisiana that persist today. This paper discusses the impact of the storm on Louisiana history, literature, and coastal Louisiana culture. In addition, the meteorological and ecological conditions that collaborated in this disaster are recreated from historical records and narratives.

Fontenot, Kevin S. (Tulane University)

“‘You Must Destroy This Record’: William Owens’ 1937 and 1938 Cajun Field Recording Sessions”

In 1937 and 1938 Texas folklorist William A. Owens travelled to southern Louisiana for two field recording sessions that focused on Cajun musical traditions. Unlike the famed earlier sessions by John and Alan Lomax, Owens’ sessions have received scant attention from scholars of Cajun culture. His sessions, however, are important in that they form a unique snapshot of Cajun music at the time of commercialization. Also, unlike the Lomaxes, Owens held no negative attitudes toward commercial recordings and their impact on culture. Owens also recorded rare examples of unique Cajun styles and searched for music in areas of the state largely ignored before the Second World War. The twenty four extant recordings made during Owens’ field trips include the only pre-war recordings from the Houma and Bayou LaFourche region. He recorded the only known example of the genre of Cajun sacrilegious songs, a version of “Mary Magdelene,” which Irene Whitfield ordered him to destroy. Fortunately, Owens did not destroy the record. His sessions also contain the only known example of a Cajun performing in the Kan ha Diskan (call and response) style of Brittany (in this case, nonsense vocals and clapping) and a rare version of “Colinda” with African elements prominent. The ballad selection is strongly influenced by French songs as opposed to Acadian ones. String and accordion based music was also included, revealing the impact of commercial recordings on the folk culture. The presentation will be illustrated with musical examples from the sessions.

Foster, Derek W. (Upper Iowa University, Alexandria)

“The Poet and His Craft: Yusef Komunyakaa”

Known for his aesthetic agenda of allowing beauty to express truth, Yusef Komunyakaa won the Pulitzer Prize for Poetry in 1994. Born in Bogalusa, Louisiana in 1947, Komunyakaa offers his readers vestiges of what his life was like for him while growing up during the social and political changes during the turbulent 1960s. Also, Komunyakaa draws upon his memories of war while working as a reporter in Vietnam. Regardless of the locale involved, Komunyakaa tells stories that are often not pleasant to hear, and the physical element remains an integral part of his poetry. His poems present real people living in real places, enduring to the end. As poet, Komunyakaa addresses unspoken cultural issues that he feels needs remedying. In his many poems, Komunyakaa creates images raw with truth, some even controversial. Made up of men and women, young and old, the speakers in Komunyakaa’s poetry mainly

seek refuge from the myriads of problems confronting them. While he acknowledges the pain and suffering that his speakers endure, Komunyakaa allows them to continue in their struggles. Offering refuge for their problems is not part of his technique. Rather, he feels that he does more service to them by telling their many stories with dramatic truth. By containing his own voice and allowing his poetry to speak for itself, Komunyakaa leaves his readers with messages that do not fade; instead, they linger. The process of reading Komunyakaa's poetry, of discovering truth, can have a didactic influence on his readers and, thus, effect change.

Fuqua, Dustin (Cane River Creole National Historical Park, National Park Service)

“Preserving the Louisiana French Language”

While the Louisiana French language technically lacks qualifying criteria for threatened or endangered status, significant cultural maintenance must occur in order to ensure preservation and reciprocation. The integrity of the LA French language will continue to be diminished unless more young people proactively work to perpetuate our cultural heritage. In this presentation I will discuss the introductory findings of my project to “Advance, Use, & Retain the Louisiana French Language.” I was reared among family and friends who traditionally utilized LA French as their primary language. Childhood experiences involving waterways, wildlife, and Indian mound sites guided my interest in heritage preservation. The first language of my grandparents' generation was LA French, later learning English upon enrollment in public schools. From that point forward, public use of LA French dialects was de-popularized and discouraged in subsequent generations. I was left to grow up in a semi-speaking atmosphere to incidentally learn conversation skills, phrases, and colloquialisms in our dialect. I always enjoyed learning such discrete cultural knowledge, and continued to maintain commitment for my heritage into my adult life. My education and career choices result from my ambitions to revitalize the language, traditions, and values of my cultural heritage. As a young person that has witnessed its decline, I feel charged with the responsibility of preserving my linguistic heritage before it is further diminished or completely lost. The goal of this project is to build my capacity to better communicate via LA French. While immersion in a francophone atmosphere is not possible for me at this point, I seek to gain dialectical experience from traditional speakers by attending *Les Tables Francaises* and via participation in heritage resources venues. My work is supported by the National Park Service 2012 Albright-Wirth Grant Program, which enables me to acquire linguistics resources and travel to cultural venues.

Gallagher, Bernard (Louisiana State University at Alexandria)

“Envisioning Revision: How Peggy Turley's Illustrations Help Langston Hughes and Arna Bontemps Re-form Narratives of Identity”

My presentation will examine the way in which Peggy Turley's illustrations to the *Pasteboard Bandit* supplement the attempts made by co-authors Langston Hughes and Arna Bontemps to circumvent the United States' mainstream hierarchical narratives of race, class, and identity in 1935 and to establish a counter-narrative that constructs identities without reference to skin color and social class.

Girard, Jeffrey S (Regional Archaeology Program / Northwestern State University)

“Early Fineware Pottery of the Caddo Indians in Louisiana”

Beginning in the 11th century, the Native American Caddo peoples of northwest Louisiana produced highly-polished ceramic bottles, jars, and shouldered bowls that often were engraved with complex curvilinear designs. These vessels tend to have thin walls, fine paste, and decorative elements that are exceptionally finely executed, traits suggestive of manufacture by a limited number of highly skilled artisans. The widespread distribution of early Caddo fineware ceramics likely relates to regional interaction between diverse social groups that were in the process of forming sedentary communities with incipient social hierarchies. The interaction consisted of exchange or emulation of prestige goods displayed in community social contexts, most likely rituals involving feasting. This presentation examines fineware pottery from archaeological sites in northwest Louisiana in terms of artistic style and social context.

Gnagy, Caroline (Independent Scholar)

“Ninety-nine Year Blues: Country Music in the Louisiana State Penitentiary”

The concept of “the prison” has played an historic role in Country music...but can any historic significance be imparted to the role Country music has played in prisons? This presentation will explore Angola Prison Farm’s country music forays from the 1950s to the 1980s, including discussion of 1960s inmate band “The Westernaires” highlighting the role these acts played in Louisiana music and prison reform efforts. In addition to prison records and articles from inmate-run prison newspapers such as “The Angolite,” earlier studies of Angola’s prisoner music will be referenced through the field recordings and papers of music historian and song collector John A. Lomax and his son, Alan Lomax. Context of Southern prison reform ideas will be comparatively explored through The Westernaires and other inmate bands in the South, such as Texas’ prison system bands “The Rhythmic Stringsters” and “The Goree All-Girl String Band.”

Graham, Michael (Louisiana State University at Shreveport)

“The Business of Art”

I believe art from the entrepreneur's point of view is something distinctly lacking in the conversation of career. When I was in design school 36 years ago, the broad template from instructors was largely cerebral, i.e., you should sell shoes and eat peanut butter in pursuit of creating your art, as earning a living was secondary. The emphasis gradually shifted to the more technical aspects, the 'how-to-do', the proper manner to stretch a canvas and what strength to mix etching acid. The two schools of thought have contended for preference and viability over the years, sometimes actually in a cooperative effort to better instruct the inspired art student. What seems to forever be absent is what exactly to do with that MFA upon graduation. Fine Arts majors rarely take business classes, so circulating all those portfolios back into college art departments seems to still be the choice of preference for many graduates. Community colleges, small liberal art schools and many larger state universities are often willing to entertain the applicant. This is often bad for the arts and academia. As a professional illustrator, printmaker and maker of custom leather journals, I am, first and foremost, a businessman. I'm also a studio instructor of fine arts at the university level. My artwork is featured in this year's Louisiana Studies Conference Proceedings and I'm flattered to have the opportunity to once more discuss my work. In addition, I would like to bring to the forum my recent endeavors regarding the handmade journals in order to discuss what is for me yet another opportunity and extension for artisanship. As an overlay to all of this, I wish to express just how

these opportunities availed to me individually and professionally, the trial and error of real world experience leading to success, and what it holds for the future. My focus is the business of art.

Gregory, Hiram “Pete” (Northwestern State University)

“Adaeseño: The Role of Language Change in Ethnogenesis”

In northwestern Louisiana the presence of Spanish-speaking populations began with the establishment of the mission and Presidio de Nuestra Senora del Pilar de Los Adaes in the 1720's. That became the capitol of Spanish colonial Texas. The families spread out from the mission and fort along the Camino real de los Tejas especially after the Spanish closed the presidio and withdrew the population to lands around the secularized mission, Valero, in San Antonio. Eventually those populations established Nacogdoches, Texas, and a related community, still present in Louisiana, that was near modern Robeline, Louisiana. By the 19th century that part of Louisiana was filling with Anglo-Protestant populations and small enclaves of Hispanic Roman Catholics remained. They maintained their religion and, until the present few speakers, their Spanish. The linguist Sam Armistead has dubbed the dialect Adaeseño and pointed out its unique features. Louisa Stark wrote the first description of the dialect and noted its uniqueness. Others have pointed out that its isolation from other Spanish speakers has possibly left it the most unchanged colonial Spanish in North America at least. The use of Spanish, like Catholicism, has set these descendant populations apart from their Anglophone-Protestant neighbors. Further, local Indians impacted by the Franciscan use of Spanish and Nahuatl, long a trade language in Mexico, became Spanish-speakers. Further, the presence of Indian slave descendants, mostly women and children, had learned only Spanish. Local Choctaw Indians and some other tribal descendants were absorbed into these prior groups. Anglo stereotypes of both Indians and Hispanics are still in play. Racist ideologies have tinged these stereotypes and further isolated these communities. This paper will deal with the impact Spanish has had on local ethnicities, especially those of local communities with American Indian identity which have to deal with both the Federal government and the false "Meskin" identity pinned on them by the Anglo populations around them.

Laudun, Tika (Louisiana Public Broadcasting)

Frame After Frame: The Images of Herman Leonard (Film)

His "hobby" of shooting portraits of the jazz immortals of the 1940s and 50s has landed his photographs in the permanent collection at the Smithsonian Institution. He counts Quincy Jones and Tony Bennett among his closest friends. He has done photo shoots in the Himalayas, lived on an island with no electricity, traveled the Orient with Marlon Brando, and photographed the most beautiful women in the world on commercial shoots around the globe. By all accounts, Herman Leonard has led a remarkable life. Narrated by Tony Bennett, *Frame After Frame: The Images of Herman Leonard* tells the story of the life and work of this renowned photographer through interviews with Herman and his friends and, of course, through the extraordinary photographs he has produced. After getting discharged from the army and graduating from Ohio University in 1947, young Herman Leonard went north to Canada to apprentice with world famous photographic artist Yousuf Karsh. While working with the master, Herman assisted in shooting portraits of Albert Einstein, President Harry Truman, Winston Churchill, General Dwight Eisenhower and Martha Graham. When Herman Leonard arrived in New York in the late 1940s, jazz was king. Trading his photographs to club owners to gain entree to the clubs and the music he loved, he

captured the smoky essence of the New York jazz scene as few have before or since. Herman's elegant portraits are a reminder of a simpler and more stylish era. Duke Ellington, Ella Fitzgerald, Miles Davis, Dizzy Gillespie, Charlie "Bird" Parker, Theolonius Monk, Charlie Mingus, Sarah Vaughn, and Billie Holiday are just a few of the jazz immortals captured by the visual artistry of Herman Leonard. His photographs often involved just a single streak of light with the subject's face in silhouette or peering through a cloud of smoke. To pay the bills, Leonard photographed the major stars of stage and screen at his portrait studio. Now living in New Orleans, Leonard and his jazz portraits have been "rediscovered" in recent years and he is in demand for showings around the world. One recent show in Washington attracted the interest of President Clinton, who conversed with Leonard at length about jazz music.

Frame After Frame: The Images of Herman Leonard is the story of a man whose art has finally received the recognition it deserves, even if it took almost 50 years for it to happen. This documentary was produced and directed by Tika Laudun for Louisiana Public Broadcasting through a grant from SECA.

Lear, Phyllis (Fletcher Community College)

“Poverty Point Objects: An Analysis of Stylistic Elements and Their Possible Significance”

A stylistic analysis of a sample group of whole, excavated baked clay objects from the Poverty Point site in Epps, Louisiana is conducted. The data collected is then compared to published findings in order to argue against the theory that these artifacts are strictly utilitarian and served only as baking stone substitutes in a pit-oven cooking technology. It is further argued that, due to the specificity of distribution of reoccurring shapes and decorative patterns, baked clay objects were meaningful and symbolic for the people of Poverty Point.

Leonard, Juanita (Louisiana Artist)

“Our Gifts Make Room For Us All”

Juanita Leonard is a self-taught artist living in Montgomery, Louisiana. Inspired daily, Leonard has transformed her home, her extensive yard, a bus, and her two self-constructed churches into a holistic art environment. Leonard's art and ministry are motivated by her desire to awaken in others an awareness of their gifts from God as well as her proselytary intent to bring souls to communion with Jesus.

Reflecting upon her mission, Leonard has recently observed that “God has gifts for us all. I am a natural born Louisiana artist. I paint by the Spirit. The art opened the door to the blessing. God made us all fully loaded. Our gifts make room for us all. The gifts of art make room for others to be blessed. That art brings them in to Jesus. Our gifts allow us to become who God would have us to be. The art does something to me. It brings out the goodness every day. I get out in the yard every day. I've got so many pieces started now.”

Leonard's Saturday morning keynote address will consist of Dr. Shane Rasmussen interviewing her amidst an exhibit of her art in the Orville J. Hanchey Gallery.

Mathews, Jeffrey C. (Northwestern State University) and Greg A. Handel (Northwestern State University)

“The Best Sounding Band in the Land: The Founding of the Northwestern State University Band”

The purpose of this study was to examine the founding of the band program at Northwestern State University of Louisiana. These formative years encompass 1910 to 1917 when the university was known as the Louisiana State Normal School. In addition, an epilogue traces an outline of the band’s history to the present day. The formative years of the band are driven by the personality and musical skills of Mr. H.W. Stopher. This paper traces Mr. Stopher’s work closely due primarily to the discovery of the H.W. Stopher papers at the Louisiana State University Archives. These papers provide an unusually detailed look at the founding of a band program. Original concert programs, advertisements, reviews, newspaper articles, and yearbook excerpts were all extant and proved invaluable to the study. Stopher left the Normal School in 1915 to become the founding director of the Louisiana State University School of Music. While providing an overview of the entire history of the band, this study is able to peer with unusual detail into the founding of an early 20th century collegiate band program. This paper is part of a larger project undertaken by the authors to assist in commemorating the 100th anniversary of the band in 2011.

Middleton, David (Nicholls State University)

“The Life and Verse of Wilmer Hastings Mills (1969-2011)”

Wilmer Hastings Mills died at 41 on his family’s farm in Zachary, Louisiana, on 25 July 2011 after a brief battle with cancer. Mills earned a B.A. in English from the University of the South (Sewanee, Tennessee) in 1992 and an M.A. in theology from the School of Theology at Sewanee in 2005. Born in Baton Rouge on 1 October 1969, Mills grew up on farmland just outside Zachary, Louisiana that had been worked by members of the Mills family since the original Spanish Land Grant of the 1790s. Thus, Mills knew firsthand the agrarian way of life. Mills published a chapbook of verse, *Right as Rain*, on the Aralia Press in 1999. This was followed by his first full-length collection, *Light for the Orphans*, which appeared in 2002 on Story Line Press as the winner of the Story Line First Books Series. Mills’ poetry was also published in many of America’s finest quarterlies and journals. These include *The Hudson Review*, *The New Criterion*, *Poetry*, *The Sewanee Review*, *Shenandoah*, and *The Southern Review*. Mills’ verse has been praised by some of America’s most distinguished poets including Donald Justice and Richard Wilbur (former American Poet Laureate). At the time of his death, Mills had just completed a second full-length collection, *Arriving on Time*, which is currently seeking a publisher and a copy of which Mills sent me to critique in February of 2011. I propose a 15-minute paper introducing Wilmer Mills as an important contemporary Louisiana poet who was also an inheritor of the wider southern Agrarian literary tradition and a prominent member of the national New Formalist Movement.

Middleton, Francine (Independent Scholar)

“The LeBoeuf-Dreher Affair”

This paper will examine how the outcome of the Dreher-LeBoeuf murder case may have been affected by sensationalist newspaper coverage, especially in Louisiana. It all began with a murder on the evening of

Friday, July 1, 1927 on Lake Palourde just on the outskirts of Morgan City, Louisiana when Jim Beadle shot Jim LeBoeuf in the presence of LeBoeuf's abused wife, Ada, and Dr. Thomas Dreher, her alleged lover. The double-barreled shotgun belonged to Dr. Dreher who employed Beadle, an experienced hunter and trapper, as a handyman. Beadle then eviscerated and weighted it with railroad angle irons, and dropped it into the flood-swollen waters of the lake. It was found Thursday, July 7 by three men hunting for frogs. By the evening of February 1, 1928, Dreher and LeBoeuf would be dead in Franklin, Louisiana, and Ada would become the twenty-fifth woman in the country and the first in the state to be hanged. Beadle, who pulled the trigger, spent ten years in Angola. The grand jury convened July 12, 1927, and the final verdict was rendered Monday, August 6, 1927. They were to be hanged December 21, 1927. The trial was a speedy one because newspapers all over the country and in the state sensationalized the crime—this in a day when radio was the emerging medium and when Louisiana was recovering from the Great Flood of 1927. In addition to its extreme speediness, the trial was fraught with all kinds of irregularities from the trial judge allowing jury members whose primary language was Cajun French and did not understand “reasonable doubt” to the presence in the courtroom of Charles O’Neill, Chief Justice of the Louisiana Supreme Court, who would later hear the case on appeal.

Moniz, Emily A. (Goddard College)

“Voodoo in the Vieux Carré’: Consumption, Identity, and Afro-Caribbean Religion in New Orleans”

New Orleans is saturated in the manufactured image of Voodoo, the spooky, mysterious magic that Voodoo represents to the rest of the country, especially the white, Christian middle-class. Identity and consumption are strongly married with regards to Voodoo in New Orleans, and each provides legitimacy for the practice, sale, and visibility of this Afro-Caribbean religion in the twentieth and twenty-first centuries. Through white interest and white consumption, Voodoo’s emergent place in the religious marketplace has “mainstreamed” a previously secretive and vilified religious system. This paper will present a brief history of the presentation of New Orleans Voodoo in the white American marketplace, and examine the relationship between identity, legitimacy, and consumption. It will argue that it is the presence of Voodoo in the consumer culture as a religious system with marketing and a marketplace of its own that helps legitimate Voodoo, and furthermore, makes this traditionally Afro-Caribbean faith accessible and attractive to white Americans. When the white middle class starts to accept and practice a religious system, its legitimacy is strengthened, as the white middle class has more resources to devote to the practice as well as to asserting their right to practice it. This “mainstreaming” of Voodoo contributes to its legitimacy, turning the traditionally secretive practice of Afro-Caribbeans into another option in the religious marketplace. As a result, New Orleans Voodoo has a visible place in marketing, tourism, and online commerce as both a piece of Louisiana flair and a legitimate religious choice.

Morris, Mary Hallock (University of Southern Indiana)

“From History to Tragedy: How Our Attempts to Control the Mississippi Have Led to the Drowning of the Louisiana Coast”

The Mississippi River is a lot of things: a cultural icon popularized by Mark Twain’s writings, a muddy navigation corridor that was a key element to the nation’s westward expansion, a sewer system filled with fertilizer and chemical runoff. Living on its banks can be a blessing and a curse: agricultural towns reap

the benefits of rich soils left behind by past floods while waiting for the next violent wall of water to threaten their levees. In this presentation, I will discuss how upstream flood control policies have negatively impacted the fragile fringe that is Louisiana's coastline. I will examine the ongoing story of the Mississippi River as viewed through the lens of political history. This is a story of floods acting as focusing events, causing the American public to demand solutions. It is a tale that revolves around two policy entrepreneurs – two men offering conflicting solutions, each fighting to have his solution selected as the right one. It is a story that turns the Army Corps of Engineers into a governmental superstar, even though the Corps' policy towards the Mississippi was rooted in a bureaucratic culture that was slow to adapt. This tale demonstrates the interplay between humans and their environment, a situation that often leads to disastrous results. Even today, policy makers and public administrators are struggling to overcome these negative externalities, continuing to rely on human ingenuity and engineering to save a landscape that is important for fisheries and rookeries, serves as the home to a unique Cajun culture, and provides a protective barrier for the nation's oil and gas industry.

Parrish, Vicki (Northwestern State University)

Cane River Women: Ladies with Style: A One-Act Play

The play focuses on a fictional conversation held between four matriarchs of the Cane River Creole Area known as Isle Brevelle. In this fictitious, whimsical, yet factual script, Marie Therese Coin-Coin (freed African American Slave, plantation owner and Isle Brevelle matriarch) leads a conversation between Kate Chopin (noted Women's liberation writer), Cammie Henry (historian and artist colony proprietor) and Clementine Hunter (world-renowned primitive artist).

Pichon, Michelle (Northwestern State University)

“Voodoo Haiku: A Poetry Reading”

Voodoo Haiku is a series of nine haikus that relate to nine Voodoo *orishas*, or deities, written by Michelle Pichon. Using a Japanese poetry format to write about a religion grounded in African, Haitian, and Black American religious and spiritual beliefs and rituals illustrates the Louisiana Creole author's multiracial, multiethnic, and multicultural background.

Reilly, JC (Georgia Institute of Technology)

“My Girl Scout Compass Could Be Pointing / South But Isn't”: The Reluctant South in Dara Wier's Poetry”

If one of the most conscious hallmarks of Southern literature is its concern with place, it's a curious fact to consider the poetry of “Louisiana” poet Dara Wier, who was born and raised in and around New Orleans. In many ways, her poems are more likely to dis-locate the reader geographically than situate them. Often when Louisiana or the South appear, it's almost bloodlessly—a throw-away line, a place name—as if the presence of place in the poems is incidental. Even when she commits to writing “traditional” Southern poetry (for instance, the poems comprising *The 8-Step Grapevine*, with its New Orleans-focused locale), the Louisiana or South portrayed seems to lack the specificity of place, frustrating the reading of Dara Wier as a Southern poet. This paper will discuss some of the traditional

expectations of Southern writing, and explore how Wier negotiates the South in poetry, and works against those traditions.

Reilly, JC (Georgia Institute of Technology)

“Tallulah, Vidalia, and Poems of My Louisiana: A Presentation of Creative Writing”

This reading of creative writing will include a selection of narrative, persona, and historically-based poems from a new manuscript that I am currently working on, about two sisters (named Tallulah and Vidalia) and their life in Shreveport in the early part of the 20th century. The poems explore issues of family, feminism, religion, and insanity, with a touch of the Southern Gothic thrown in. The presentation will also include more general poems about Louisiana and the role of place as a poetic touchstone for me, a displaced Louisiana poet living in Atlanta.

Reynolds, Thomas W., Jr. (Northwestern State University)

“The Function of Multi-Art Forms in Ernest Gaines’s *Bloodline*”

In a 2002 interview, Marcia Gaudet and Darrell Bourque discuss the influence of “non-literary artist[s]” with Ernest Gaines (“Influence” 76). Such a discussion is prompted by Gaines’s acknowledgement in several interviews that he routinely played Modest Petrovich Mussorgsky’s *Pictures at an Exhibit* while writing *Miss Jane Pittman* and often finds the same kind of inspiration in jazz and blues music as he does in his reading of William Faulkner or James Joyce. Likewise, Gaines has often shared his love of the paintings of van Gogh in interviews, and he is a photographer who has remarked that the visual arts often serve to spark his memories: those same memories of place and people that drive his work. In the 2002 interview, Gaines suggests that he has even been influenced by the art of filmmaking—the movement of the cameras and the manipulation of light. Indeed, Gaines has made statements that locate his writing alongside traditional art (like the visual arts):

I think art is order. I think art must be order, no matter what you do with it. I don't care what Picasso did with twisted faces and bodies—all that sort of thing—I think there has to be a form of order there, or it's not art. The novel to me is art. The short story is art. And there must be order. I don't care what the chaos is. You must put in some kind of decent form. (*Porch Talk* 16-17)

While the influence on Gaines’s writing of such multi-art forms has been widely documented and discussed, his use of non-literary art forms within his stories and novels has received relatively little attention. This paper contextualizes the discussion of visual art and music in relation to Gaines’s writing and then examines the occurrences of non-literary art within the five short stories.

Sanchez, Natasha (Freelance Photographer, Songwriter, and Performer)

“The State of My World (The Louisiana World Tour)”

I am a photographer/songwriter from New Orleans currently on a (Louisiana) World Tour. I have been traveling the state photographing small towns with international names and writing about my experiences. In December 2011 I presented a short performance and exhibition of my songs and photographs as part of PhotoNOLA, the New Orleans Photo Alliances’ annual photography festival/celebration. This journey

has largely been a personal one. Each region I visited fascinated me, from the cottonfields of Hamburg, to the cornfields of Transylvania, the mounds of Poverty Point, and finally the vast water in Venice. Each time I left a region, I learned something new about my home state and myself, furthering my Emersonian opinion that to travel far and light, you need not go any further than your own backyard. I would love to give a short presentation & performance on the *State of My World (The Louisiana World Tour)* at your annual meeting. As far as equipment, I have my own projector, but may need a screen. I would also need one microphone and PA system or amp to plug in my guitar, though I may be able arrange for that if not available. The presentation would include projected photographs, a description of the tour, as well as one or two songs from the World Tour performance piece.

Shiver, Art (Independent Scholar)

“From the Other Side of the Fence: Cultural Messages in the Art of Clementine Hunter”

Louisiana folk artist Clementine Hunter (1887-1988) painted more than five thousand works during her almost fifty year career that ended only a few weeks before her death on January 1, 1988. Scholars today consider her vast opus a visual diary of plantation life in Louisiana during the twentieth century. Her paintings of colorful clothes hanging to dry in the outside air or workers picking cotton under the hot sun evoke nostalgic memories for many collectors who recall the bygone days in the land of cotton. When one examines Hunter’s lifetime of paintings, it becomes obvious there is far more than just nostalgic images in her art. Her contribution to the history of Louisiana plantation life, especially as it relates to Melrose Plantation, opens opportunities for study related to the African Americans and Cane River Creoles who worked on the plantation. Plantation history is largely white-centric. Much has been written about the grand farms and their owners. Records tell us how much they paid for the land, how many enslaved persons they owned and if their children went to school in Europe. Far less has been written about the laborers who worked on the plantations and lived “on the other side of the fence.” These people often could neither read nor write and their history, even during the early twentieth century, was passed on through oral tradition. As a result, their story remains largely undocumented. Hunter’s art illuminates this side of plantation life that has too long remained in the shadows of history. Her paintings bridge the cultural divide and seem at times to be saying, “this is our story.” She vividly recalls the waning days of traditional plantation life as the transition from human labor to mechanical harvesting eventually brought an end to the era. Her art demonstrates how her community worked, played, worshiped, and died. In this presentation, we will explore Hunter’s paintings and point out cultural messages that confirm the value of her art as a tool for African American and Cane River Creole cultural and historical research. This paper will have interdisciplinary appeal in the following areas: American studies, cultural studies, ethnic studies, history, art, and folk life. Having co-authored two books on Hunter and her art, I have conducted extensive research on the artist and her life. My co-author, Tom Whitehead, is the recognized Hunter scholar; he and I spent many weeks in Chapel Hill at the University of North Carolina, Southern Historical Collection, reading the 17,000 pages in the François Mignon Collection. During the research for our last book, we visited several private collections of Hunter’s art and photographed for study numerous paintings that have never been exhibited. This presentation will draw heavily from these sources.

Simon, Lucienne Bond (Freelance Artist and Art Educator)

“Local Color”

In this PowerPoint presentation, veteran art educator Dr. Lucienne Simon will share images and an overview of *Local Color* – a Louisiana Bicentennial exhibit of visual and literary art created by artists in Northwest Louisiana. Dr. Simon developed the idea for *Local Color* in hopes that it will serve to draw attention to the uniqueness of Northwest Louisiana and to its abundance and beauty of natural assets and talented artists. As in other projects designed by Dr. Simon, dozens of artists working in Northwest Louisiana are featured, including John Bicknell, Mary Hughes, Neil Johnson, Mary Louise Porter, Fletcher Thorne-Thomsen, and others. Additional components of the exhibit include: a gallery talk by Dr. Lee Morgan about the ways in which the area’s rivers, trees, flora and fauna contributed to the early development and growth of Northwest Louisiana; poetry readings by the participating poets; and, theme-related art instruction for students at the Volunteers of America’s *Lighthouse* after-school programs. The exhibit will take place in December of 2012 at Centenary College’s Magale Library.

Stephens, Rachel (Nicholls State University)

“The Bayou School: Landscape Painting in Reconstruction New Orleans”

In the wake of the Civil War, three Louisiana artists Richard Clague, Marshall Smith Jr., and William Buck emerged to form a unique body of work within the realm of American landscape painting and a cohesive tradition, the first of its kind in the South. Though the landscape is the overriding concern of the Bayou School paintings, they also picture non-plantation owning Louisiana society and the lifestyles of this class. Together, these artists investigated a range of mostly rural sites often populated with shanty buildings and live oak and cypress trees. The paintings’ small size and nostalgic aura made them popular among New Orleans’ many visitors, and reminded consumers of a simpler time and place as well as the unique aspects of the Louisiana waterways. Together, these landscape paintings reveal not only the critical influence of the teacher (Clague) but also the realities of post-Reconstruction life in Louisiana. They are fascinating not only for what they picture, but also what they ignore. Clague, Smith, and Buck collectively turned their canvases away from the bustling and at-times contentious city they inhabited in New Orleans and toward rural life that remained seemingly simple in these uncertain post-Civil War years. One important theme unites the work of all three men: a pure appreciation for, even reliance on, the rural south Louisiana landscape and the people (both white and African American) and animals that inhabited it, despite the conditions of the times. At times optimistic, but more often nostalgically realistic about the state of their region, the work of Clague, Smith, and Buck reminds us that the landscape in Louisiana is stable, despite continued social change.

Thorson-Barnett, Susan (Northwestern State University) and Joseph D. (Jody) Biscoe (Northwestern State University)

“Louisiana Vision: A Simulated Journey through Addiction”

Customarily the academic setting embraces research-based theory; however, providing a practical application for students is challenging. In this "research-to-practice" educational activity, students were presented the opportunity to experience the power of behavioral and social consequences associated with an addiction. This activity simulated a seven-day experience that transcends the classroom theories of the addiction process within a safe learning environment. Undergraduate students enrolled in an Introductory

Addiction Studies course used ice cubes as their "drug of choice." As a result, the participants gained a modicum of understanding and empathy toward the conditioned behavior and social controls dominating the lifestyle of an addict. Furthermore, the participants experienced firsthand how this behavior permeates the thoughts, behaviors and attitudes of the addict. Treating addictive behaviors is not only costly, but can influence/disrupt the culture, residents, and state laws of Louisiana. Louisiana can be a visionary state in being proactive by trying to prevent addictions. This simple but effective activity can be a right step towards helping students say "No" to drugs.

Vigne, Elaine Washington (Southern University)

"Canary Archipelago Islanders of Central African Descent in the Parishes of Saint Bernard and Plaquemine: Louisiana's Jewels"

I propose that despite the vast research by Louisiana scholars about the French and Spanish settlements, little is known about the Africans that traveled West on the Cross Rivers of the Canary Archipelago Islands in the 1600-1700's predating the Central African Diaspora. Numerous rivers run westward through the countries of Nigeria and Cameroon, curving to the south and flowing toward the Gulf of Guinea. As these distributaries near the Atlantic coast, they reach across Cameroon, and into the equatorial forests of Gabon, Equatorial Guinea, and Congo. Their presence brought wealth through trade, which increased the status of the local men. The stateless societies of the Cameroon grasslands, as well as their highly centralized neighbors, participated in a flourishing trade network. The first documented and recorded islanders arrived in Louisiana in the 1800's, perhaps by way of the Bayou Plaquemines. They settled in four locations: Saint Bernard, Plaquemine, Pointe la hache, and, Braithwaite, Louisiana. These lush, green, and wet settlements in the marshlands proved to be beneficial and familiar for both the African Cameroon Grasslands, and Equatorial Guinea peoples. The Islanders cultivated communities and cuisine (okra). Also, they carved out sustainable channels in the marshlands and perfected their skills in agriculture and farming, mainly growing rice on plantations they helped to create. The Islanders were skilled fisherman, trappers, tradesman, agriculturalists, explorers, and inventors. The contributions to Louisiana by the descendants of the African Islanders were many. Some enlisted in the Navy to build ships, some fought in some of the world's bloodiest battles in World War I, World War II, and Vietnam, and some worked at the Plaquemine Parish Court House, and the Port of Embarkation in New Orleans, Louisiana. One of the descendants' physical traits is an indigenous pug nose. Historically speaking, many of the descendants' remains are still buried in Plaquemine Parish "English Turn" Colored Cemetery.

Walker, Gabrielle (Louisiana College)

"Heavily Veiled: Anonymous Artists of the New Orleans Christian Woman's Exchange"

From the 1860s onward, Southern women suffered emotionally and financially. Though poor and minority women suffered the most, white women of the former elite often faced great uncertainty and hardship. Many were left widowed, orphaned, or destitute due to their husbands', or fathers', inability to provide. In 1881, Margaret Bartlett of New Orleans established the Christian Woman's Exchange (CWE), an organization similar to the original chapter founded as the New York Exchange. She hoped this new organization would provide a respectable way to alleviate some of the economic suffering "reduced gentlewomen" faced. Thus, the CWE helped women provide for their families by training them to produce homemade and handmade articles for sale in a consignment shop. Many of the pieces for sale

in the CWE consignment shop were often sold in anonymity, as some of the consignors were ashamed of their financial need. There is one instance recorded in which a CWE consignor deposited her items while heavily veiled and waited outside in a carriage. Many of the items were beautiful decorative pieces sold on consignment and were a testimony to the artistic talent honed by women in the parlors and sitting rooms of the elite's homes. Although the CWE began its charitable efforts during a time of art revival in New Orleans where Newcomb pottery was about to debut, few of these New Orleans' artists received credit for their work due to society's restrictions on women leaving the domestic sphere. However, as good as some were, the group's consignors denied any possibility of acclaim in order to maintain the societal expectations women faced.

Walton, Shana (Nicholls State University)

“Who Dat’ as Identity Performance and Cultural Commodity”

The chant now used by the New Orleans Saints fans, “Who dat say dey want to beat dem Saints? Who dat? Who dat?” has deep roots in the African American community in New Orleans, South Louisiana and the U.S. South. The origins and “ownership” of this term have become contested since 2009 when the National Football League issued cease-and-desist orders to merchants to stop producing merchandise bearing any part of the chant, particularly the shortened form “Who dat.” This paper explores the history, situated usages, circulation and commodification of the term “Who dat” as a case study in community-based identity and cultural “ownership.” Specifically, I look first at the history of the phrase and its evolution from a pejorative marking African American speech to a phrase that signals pride in identity for groups across racial lines. Secondly, I examine rights of origin claims, including African American high schools in New Orleans, Patterson High School, Anglo New Orleanians, and the Saints “fans” and what this sense of “ownership” means. Finally, I look at the discourse surrounding the disputed ownership and how that discourse can be linked to the commodification of the phrase starting in the 1980s and steadily building to a climax after the Saints Superbowl win. The origin stories and contested discourse in online forums and media outlets reveals a phrase that activates layered meanings for different segments of the community and reveals how cultural and community meaning is shaped by cultural commodification. This case study is a window on what happens when a folk creation moves into mainstream culture and becomes owned “by everybody and nobody” and how ethnic roots become erased in this process.

Womack, Krystal (Northwestern State University)

“Work, Worship, Play: The Life of Clementine Hunter Portrayed through her Paintings”

Clementine Hunter is called a "memory artist" for several reasons. First, much of her work depicts the living conditions of Black Americans soon after the Civil War. Her work can be described as a sort of social preservation as her paintings transport viewers to the time, place, and social conditions in which they are set. So, memories of generations of Black Americans might be viewed through her work. Second, Hunter's paintings depict images and events from her own life. Her paintings might therefore be considered a sort of incomplete autobiographical record. This study will examine Hunter's work as autobiography. It will focus on three of the five thematic categories attributed to her work. Her paintings of work scenes, recreation scenes, and religious scenes will be compared to events in her own life, and her paintings from these thematic categories will be argued as contributors to a painted autobiography. While this study will not argue that Hunter intended to tell her life-story from beginning to end through her

paintings, it will argue that these works, collectively, are a fair representation of how Hunter viewed her life. These paintings portray Hunter's experiences, her observation and understanding of events happening around her, and her Christian faith.

Young, Victoria M. (University of St. Thomas)

“Frank Gehry’s Domestic Building in New Orleans – Regional Starchitecture?”

He is an internationally known architect who has designed not only buildings such as the Guggenheim Museum in Bilbao and Disney Concert Hall in Los Angeles, but also jewelry, furniture, household goods, and stage sets. Frank Owen Gehry (1929-) is known for his swooping, metal clad buildings that defy spatial and aesthetic norms. His style is singular. So, what happens when Gehry takes on the role of architectural humanitarian, as is the case with his work in New Orleans for the Make It Right Foundation and modgun house? Does his style transfer? Or, does he respond to regional conditions and building traditions? This paper will analyze the role of regionalism and originality in Frank Gehry’s domestic designs for New Orleans. I will consider aesthetics, technological innovations, and material choices in his nearly completed duplex in the Lower Ninth Ward for Brad Pitt’s Make it Right Foundation and in the 2009 unbuilt project for a modular shotgun house, the modgun, in the Sixth Ward for urban planner and artist, Robert Tannen. How are these buildings responding to local traditions in form (like the indigenous shotgun house), materials, and siting? Will these houses create a new standard for domestic architecture in the region? And how do they fit into Gehry’s architectural oeuvre? The final portion of this research considers the local reception of Gehry’s work. How do users and residents of New Orleans and beyond perceive them? Does living in a Gehry-designed house make a difference to people who want to move back into the Lower Ninth Ward? Is starchitecture a viable means for rebuilding areas devastated by disaster?

Yule, Ron (Independent Musician and Scholar)

“The Fiddlers of South Natchitoches Parish: A Cross Section of American Fiddling”

The fiddlers of the South Natchitoches Parish “Hill Country,” unlike many areas of the United States, did not have a dominant, recognizable regional fiddle style. Following migration from the northeastern and southern United States, the Texas Southwest, England, France, and Canada, these musicians performed around Gorum, Cloutierville, Janie, Bayou Pierre, and north Rapides Parish at house parties and country dances throughout the 19th and early 20th century. The Carnahan, Basco, Paddie, Salard, Lacour, Bebee, Vercher, and Vallery families, to name a few, were important in this musical folk tradition. As diverse as their heritage were the vast number of fiddle styles which influenced these musicians. Many of these fiddlers would impact modern and commercial country music in Louisiana.

Zbitkovskis, Oona (Northwestern State University)

“Walking the Dogs: A Retrospective Look at a Child's Friendship with a Louisiana Artist”

This is a creative non-fiction piece on Louisiana artist Chiquita Squires. This piece is a glimpse at her life and art through a child's eyes and a peek into the relationship between this unlikely pair and the impact that the relationship still has on the little girl all grown up.