The 7th Annual Louisiana Studies Conference

Conference Keynote Speakers: Lisa Kirby and Natasha Sanchez

Conference Co-Chairs: Lisa Abney, Provost, Vice President of Academic and Student Affairs, and Professor of English, Northwestern State University

Jason Church, Materials Conservator, National Center for Preservation Technology and Training

Charles Pellegrin, Associate Professor of History, Northwestern State University

Shane Rasmussen, Director of the Louisiana Folklife Center and Associate Professor of English, Northwestern State University

Conference Programming: Jason Church, Chair

Shane Rasmussen

Conference Hosts: Leslie Gruesbeck, Assistant Professor of Art and Gallery Director, Northwestern State University

Greg Handel, Acting Director of the School of Creative and Performing Arts and Associate Professor of Music, Northwestern State University

Selection Committees:

NSU Louisiana High School Essay Contest: Shane Rasmussen, Chair

Jason Church

Lisa Davis, NSU Writing Project and English and Teaching and Learning, Northwestern State University

Conference Presentations: Shane Rasmussen, Chair

Jason Church

Conference Program Cover Design: Matt DeFord, Head, Department of Fine and Graphic Arts and Associate Professor of Sculpture and Ceramics, Northwestern State University

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

CONFERENCE OVERVIEW

Please note: All events take place in CAPA (Creative and Performing Arts)

Friday, September 11, 2015

2:00-2:30 p.m.	Conference Registration, CAPA, 2nd Floor
2:30-3:00 p.m.	Conference Welcome, CAPA 206
3:15-4:45 p.m.	Presentation Session 1, CAPA
5:00-6:00 p.m.	Reception and Refreshments (RSVP Required), Orville J. Hanchey Gallery and Alumni Plaza
6:00-7:00 p.m.	Keynote Address: Lisa Kirby CAPA, Magale Recital Hall

Saturday, September 12, 2015

8:00-9:00 a.m.	Conference Registration and Coffee, CAPA, 2nd Floor
9:00-10:15 a.m.	Presentation Session 2, CAPA
10:30-11:30 a.m.	Keynote Address: Natasha Sanchez CAPA, Magale Recital Hall
11:30-12:00 p.m.	Awards Ceremony: 7th Annual NSU Louisiana High School Essay Contest, CAPA, Magale Recital Hall
12:00-1:15 p.m.	Light Lunch and Reception (RSVP Required)
1:15-2:30 p.m.	Presentation Session 3, CAPA
2:45-4:00 p.m.	Presentation Session 4, CAPA
4:00 p.m.	Conference Close

CONFERENCE SCHEDULE

Please note: All events take place in CAPA (Creative and Performing Arts)

Friday, September 11, 2015

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

2:30-3:00 p.m. **Conference Welcome** **CAPA 206**

3:15-4:45 p.m. **Presentation Session 1**

Panel 1A ***The Neutral Strip*** ***Magale Recital Hall***

Panel Moderator: Hiram "Pete" Gregory

Dean Sinclair, Northwestern State University

"The Origin and Settlement of the Neutral Strip"

Jeffrey S. Girard, Cane River National Heritage Area and Northwestern State University

"Household Material Culture of the Late 18th and Early 19th Centuries in the Natchitoches Region: An Archaeological Look at the Rivière Aux Cannes and Bayou Pierre Communities"

George E. Avery, Stephen F. Austin State University

"The Nacogdoches Census 1792-1809 and Los Adaes: Some Observations"

Tom Middlebrook, Stephen F. Austin State University

"The D'Ortolon's of Nacogdoches – Creoles in East Texas"

Dr. Hiram "Pete" Gregory, Northwestern State University

"The Border Crossed Us, We Never Crossed It"

Panel 1B ***Slavery and Race*** ***CAPA 205***

Session Chair: Denise Bailey

Ginger Jones, Louisiana State University at Alexandria

"*Twelve Years a Slave*: Cultural History, Propaganda, or Literary Memoir?"

Jerry P. Sanson, Louisiana State University at Alexandria

"Solomon Northup Speaks to the World: Louisiana Slave Culture on an International Stage"

Ruth Foote, University of Louisiana at Lafayette

"'*just as brutal ... but without all the fanfare*': African American Students, Racism, and Defiance during the Desegregation of Southwestern Louisiana Institute, 1954-1964"

Denise Bailey, Northwestern State University

"The Reality of Colorism: The Impact of Skin Color is not a 'Pigment' of the Imagination"

Panel 1C Literature in Louisiana CAPA 206

Session Chair: David Middleton

Robert Allen Alexander, Nicholls State University

"The Apothecary Rounds His Pills: The Complex Polemics of George Washington Cable's *The Grandissimes*"

Jennifer N. Ross, The College of William and Mary

"Perceiving Reality: Narrative Space, Re-presentation, and Political Critique in *City of Refuge*"

John P. Doucet, Nicholls State University

David Middleton, Nicholls State University

"Classical Crossroads—Greco-Roman Culture and Louisiana Poems"

Panel 1D Language in Louisiana CAPA 207

Session Chair: Tamara Lindner

Bryant Smith, Nicolls State University

"Spanish as a Heritage Language in Louisiana: Using Historical and Cultural Connections to Teach Spanish in Louisiana"

Oliver Mayeux, University of Cambridge, United Kingdom

"Life or Death: The Louisiana Creole Language at a Crossroads"

Taylor Deville, University of Louisiana at Lafayette

"Louisiana French in Children's Literature"

Tamara Lindner, University of Louisiana at Lafayette

"Louisiana French: From Oral Vernacular to Literary Language"

5:00-6:00 p.m. **Reception and Refreshments (RSVP Required)** **Orville J. Hanchey Gallery**

6:00-7:15 p.m. **Keynote Address: Lisa Kirby, Collin College** **Magale Recital Hall**

"The Crossroads of a Genre:
Exploring the Innovation of Hurricane Katrina Literature and Popular Culture"

While Louisiana has long been at the nexus of a cultural crossroads, a region marked by a diversity of languages, cultures, traditions, histories, and identities, in much the same way Hurricane Katrina literature, art, and film reflect a genre at its own crossroads. It has now been ten years since Hurricane Katrina, and many works reflect the trauma, frustration, and disbelief associated with what many deem an "American tragedy." At the same time, there are also themes of hope, rebirth, and redemption. Writers, artists, and filmmakers have sought to chronicle the experience of New Orleanians and serve as witness to the tragedy that was Katrina. In working with these complicated and often contradictory themes, and in trying to make sense of such an unbelievable tragedy, old forms and styles no longer hold the same meaning. As such, many writers and artists have adopted innovative forms to tell their stories.

This multimedia presentation will explore the style and content of a number of Katrina literary works, films, and popular culture to explore how meaning is created in the aftermath of disaster. Stories of survival, perseverance, anger, and hope permeate the post-Hurricane Katrina landscape, and the innovative style of these works demonstrates the significant cultural and aesthetic crossroads of the Hurricane Katrina genre.

Saturday, September 12, 2015

8:00-9:00 a.m. **Conference Registration, Donuts and Coffee**
CAPA, 2nd Floor

9:00-10:15 a.m. **Presentation Session 2**

Panel 2A ***Performing Louisiana*** ***Magale Recital Hall***

Session Chair: Nina Adel

Greer E. Mendy, Tekrema Center for Art and Culture

"First and Last – We Dance!"

Ed Huey, Retired Instructor of Music, The Baylor School

"Hambone, Hambone, Where You Been?"

Nina Adel, Hamline University and Tennessee State University

"*What To Bury, Where To Bury It*: An Excavation in Prose and Poetry"

Panel 2B ***Cultural Crossroads*** ***CAPA 206***

Session Chair: Robert D. Bennett

Anna Grace Keller, Independent Scholar

"Hand of Christ: Louisiana Vernacular Medicine"

Robert B. Caldwell, Jr., University of Texas at Arlington

"Culinary crossroads: Traditional foods of the Sabine Parish Choctaw-Apache Community"

Richard Collins, California State University

"Buddhist Louisiana"

Robert D. Bennett, Independent Scholar and Author

"Voodoo, Hoodoo, and the Blues: Life at the Crossroads"

Panel 2C ***Religion, Race, and Revolution: Professional Wrestling's Historical and Cultural Significance in Louisiana and the American South*** ***CAPA 205***

Panel Chair: Charles Pellegrin

Participants: Charles Pellegrin, Northwestern State University

Christopher Stacey, Louisiana State University at Alexandria

Chuck Westmoreland, Delta State University

10:30-11:30 a.m. **Keynote Address: Natasha Sanchez, Photographer, Songwriter, World Traveler** **Magale Recital Hall**

"The Louisiana World Tour: A Photographic & Philosophical Road Trip through the State of My World"

Photographer/Songwriter Natasha Sanchez's keynote address, *The Louisiana World Tour: A Photographic & Philosophical Road Trip through the State of My World*, is a culmination of her three year World Tour adventure that began in 2011. Originally planned as an exploration of Southeastern United States, it didn't take long to recognize how universal Louisiana actually is. Since her World Tour peregrinations began, Natasha journeyed from Algiers to Zwolle without ever leaving her home state. Traveling around the diverse geographic region, from marshes in Venice, cornfields in Quebec, prairielands in Vatican and even the heights of Himalaya, she realized what an infinite yet finite world we live in – and change is the sole constant. The Louisiana World Tour became a snapshot of the state of our world, both physically and philosophically.

This address uses songs, stories and photographs to illustrate and explore the idea, through the landscape of Louisiana, that the world is as large or as small as we want it to be. How we choose to perceive it is entirely up to us.

11:30 a.m.-12:00 p.m. Awards Ceremony: Magale Recital Hall
7th Annual NSU Louisiana High School Essay Contest

12:00-1:15 p.m. Light Lunch and Reception (RSVP Required)

1:15-2:30 p.m. Presentation Session 3

Panel 3A ***Depicting Louisiana*** ***Magale Recital Hall***

Session Chair: Jessica Walker

Dennis Rohatyn, University of San Diego

"So Alive it Will Make You Screen: The True Story Behind *Louisiana Story*"

Jessica Walker, Alabama A&M University

"Supernatural Louisiana in *True Blood* and *True Detective*"

Bernard Gallagher, Louisiana State University at Alexandria

"Psychomachia in the Robicheaux novels of James Lee Burke"

Elvin L. Shields, Volunteer, Cane River Creole National Historical Park

"The African American Experience on Cane River Plantations"

Panel 3B ***Documenting Louisiana*** ***CAPA 206***

Session Chair: Mary Linn Wernet

Mary Linn Wernet, Northwestern State University

Nolan Eller, Northwestern State University

"Archives at a Crossroads: Exploring the Ever Evolving World of Archival Practice and Techniques that Will Better Equip Researchers with Archival Research in the Future"

Thom Bennett, President, New Orleans Photo Alliance

"New Orleans Photo Alliance Celebrates 10 Years"

Gheni Platenburg, Louisiana State University

"Called: An Oral History Collection of Civil Rights Workers and Media Professionals Involved with the 1963 and 1964 Freedom Summers in Plaquemine, Louisiana"

Panel 3C ***Louisiana Architecture and Interiors*** ***CAPA 207***

Session Chair: William Riehm

Richard V. McGehee, The University of Texas at Austin

"A Cultural Crossroads on Rampart Street: The New Orleans Athletic Club"

William Riehm, Mississippi State University

Robin Anita White, Nicholls State University

"Images of New Orleans Creole Interiors: Finding Identity and Design in *The Awakening*"

Tim Van Cleave, Cane River Creole National Historical Park

"The Punkah in Colonial Louisiana Architecture"

Molly Dickerson, Melrose Plantation

"African House Restoration: The Preservation of So Much More than a Building"

2:45-4:00 p.m. **Presentation Session 4**

Panel 4A ***Louisiana Moving Forward*** ***CAPA 205***

Session Chair: Randall Dupont

Randall Dupont, University of Mobile

Marc Pierre Dupont, University of South Alabama

"Regional Competitiveness of Post-Katrina New Orleans"

Jon Griffin Donlon, Consultant/Public Intellectual

"Traditional Occupations: Baton Rouge's Overlooked Cultural Resource"

John P. Doucet, Nicholls State University

"Stripped Colors of an Earth"—A Reading of Science in Poetry

Mary Hallock Morris, University of Southern Indiana

"Saving Louisiana's Wet Lands: Interest Groups and Their Strategies to Effect Change"

Panel 4B ***Cemeteries and Mounds*** ***CAPA 206***

Session Chair: Phyllis Lear

Phyllis Lear, Northwestern State University

"PPOs from Terrell Lewis, Shoe Bayou, Caney Mounds and Wild Hog Mound"

Eileen Kendrick, Northwestern State University

"Natchitoches Tri-Centennial Units: Curriculum and Tours for 8th Graders"

JoAnn St.Clair, National Park Service Cane River Creole NHP/Independent Scholar

"Monsseaux's Marbles in Natchitoches Parish Cemeteries"

Panel 4C ***Identity Dynamics*** ***CAPA 207***

Session Chair: Benjamin Forkner

Benjamin Forkner, Northwestern State University

"Gender Dynamics in Gaines's *Bloodline*"

Crystal Veronie, Northwestern State University

"'Cowboys' and 'Cowgirls': Horseback Riding and Community Identity in Ruby, Louisiana"

Derek Foster, Upper Iowa University, Alexandria

"'But they dared not yield': A [Re]Reading of Chopin's 'The Storm'"

4:00 **Conference Close**

PRESENTATION ABSTRACTS

Nina Adel, Hamline University and Tennessee State University

"*What To Bury, Where To Bury It*: An Excavation in Prose and Poetry"

What To Bury, Where To Bury It is a hybrid creative nonfiction collection in prose, poetry, and essay. Working within themes of both *the underneath* and *liminality*, this presentation is an excerpt from the manuscript-in-progress. A reflection on the correlation between what we as a human community bury of and within our Selves and what we bury of our common history, this work makes an argument for fearless illumination.

The slave history of the southern United States, while well-elaborated in discussion, remains a place, rich in metaphor, of hidden and buried tangible manifestation of that past. This piece draws from fairly recent endeavors in Louisiana (The Whitney Plantation) and Tennessee (The Hermitage) to engage in a public "unburying" of the slave history that resides under the well-preserved Big House opulence. It addresses as well the question of the individual standing before the troubling realities of history and drawing from them a sense of being situated, for better or worse, within the broader human community.

Robert Allen Alexander, Nicholls State University

"The Apothecary Rounds His Pills: The Complex Polemics of George Washington Cable's *The Grandissimes*"

Most critics who find George Washington Cable's later works too didactic typically praise *The Grandissimes* for what they perceive to be the author's ability to sustain an acceptable distance between the narrative and his political positions. Yet these same critics, most of whom see Joseph Frowenfeld, a young apothecary, as a spokesman for Cable, then proceed to examine the novel as if it were designed as a polemic against the worst excesses of New Orleans culture, including in particular the abuse of human rights through slavery and racism. Though few readers would disagree with the claim that Cable has to some degree made those who practice or tolerate these abuses a target of his contempt, to see this as the thematic force driving the novel, as many critics have, is to deny the novel's complexity, to see it as the cousin, though dressed in better clothes, of his later "didactic" work.

Are Cable's positions on these racial issues so clear-cut that they are embodied in the person of a character as uncomplicated as Frowenfeld? That Cable was comparatively progressive for his time cannot be disputed, and it was this progressiveness that drew upon him both the unmitigated wrath of Southern conservatives and the undiluted praise of Northern liberals. In fact, many of his contemporaries saw him as a misplaced Northerner, as a man with New England sensibilities who had the world of the South thrust upon him by the accident of birth. Yet the claim that Cable had completely ceased to empathize with the Southern perspective seems to ignore the obvious sway the South held over his imagination, not simply as a target of his acrimony, but also as a

multifaceted social environment that provided him with the tools to paint human experience in a manner worthy of its complexity.

George E. Avery, Stephen F. Austin State University

"The Nacogdoches Census 1792-1809 and Los Adaes: Some Observations"

The Nacogdoches Census covered an area in the modern states of Texas and Louisiana, and a look at the censuses reveals changes in the way people are described. Dr. Matthew Babcock was in charge of the Nacogdoches Census Project, and he posted the Nacogdoches Census for 1792, 1793, 1794, 1805, and 1809 on the website of the Center for Regional Heritage Research at Stephen F. Austin State University. Among other things, it gives us a better look at the civilian population associated with the Presidio Los Adaes, which was closed in 1773, as the *casta* (roughly ethnicity) and place of birth are given for the censuses of 1792, 1793, and 1805. For the number of *Indios* (Indians) born at Los Adaes there are 17 in 1792, and only one in 1805. Most of the *Indios* of 1792 are described as Mestizos (mixed Indian/Spanish) in 1805, and there is one *Español* (Spanish).

Denise Bailey, Northwestern State University

"The Reality of Colorism: The Impact of Skin Color is not a 'Pigment' of the Imagination"

With a multitude of cultures and culture blends, Louisiana has a complex, diverse population. The Bayou State was historically populated by Native Americans as well as others from Spain, France, Britain, Africa, Acadia, Mexico, and other Central and South American, European and Asian countries. The fabric of Louisiana's inhabitants is composed of fibers from their numerous inherited values and beliefs. Unfortunately, a side effect of many blended groups is colorism. The valuing of one's worth based on skin color is explored in this paper, as well as the mulatto hypothesis, critical race theories, and colorism in the context of employment and economic stratification, mental health, the media, and the arts.

Robert D. Bennett, Independent Scholar and Author

"Voodoo, Hoodoo, and the Blues: Life at the Crossroads"

The presentation will discuss the importation and evolution of Voodoo in Louisiana and how parts of the religion have evolved and become a prominent part of the lifestyle, culture, and vernacular of the working and middle class in Louisiana as well as its integration into the musical genre known as the Blues. The discussion will also include examples of herbal remedies and tinctures and other aspects of folk magic commonly referred to in Louisiana and the Southern regions as Hoodoo.

Thom Bennett, New Orleans Photo Alliance

"New Orleans Photo Alliance Celebrates 10 Years"

The founding members of the New Orleans Photo Alliance found themselves at a crossroads in the days, weeks and months following Hurricane Katrina.

Established in 2006, the New Orleans Photo Alliance is comprised of a diverse group of photographers who joined forces to create unity and opportunity for photographers in the Gulf South. It is an artist run 501(c)3 nonprofit which currently includes more than 300 members from across Louisiana and throughout the United States. Since its inception the Photo Alliance has accomplished the following:

- Hosted 45+ exhibitions in the NOPA gallery and in partnership with other arts organizations
- Awarded six Michael P. Smith Fund for Documentary Photography grants ($5,000 each)
- Awarded four Clarence John Laughlin grants ($5,000) each
- Hosted nine PhotoNOLA festivals, the annual photography festival in New Orleans.
- Hosted numerous workshops, speakers and programs related to photography

The mission of the New Orleans Photo Alliance is to encourage the understanding and appreciation of photography through exhibitions, opportunities and educational programs. The Alliance strives to be a cultural stimulus, which fosters economic and artistic growth while preserving the rich and diverse photographic culture of New Orleans and the southern region.

In keeping with the Louisiana Studies Conference theme, *Louisiana Cultural Crossroads*, NOPA President Thom Bennett and Vice President Natasha Sanchez would like to give a presentation on the accomplishments and cultural impact of the past nearly 10 years of this volunteer run arts organization.

More info on NOPA can be found here: www.neworleansphotoalliance.org

Robert B. Caldwell, Jr., University of Texas at Arlington

"Culinary crossroads: Traditional foods of the Sabine Parish Choctaw-Apache Community"

The Choctaw-Apache community is located at an ancient crossroads, a borderland area where the division between the numerous streams and bayous of Louisiana and the old prairies of Texas is now hidden in a dense pine forest. Anthropologists have long divided American Indian cultures into southeastern and southwestern cultural areas. Once again, the Choctaw-Apache represent a distinct mix between these two "food areas."

Choctaw-Apache foodways are influenced by numerous cultural regions and ecological niches (river bottomlands, southern forests, plains, desert) along the Camino Real de los Tejas (northeastern Mexico, Texas, Louisiana) and the culture region of the U.S. Southeast, as well as hundreds of years of cultural interactions between so-called "old world" and indigenous groups.

Choctaw-Apache community of Sabine Parish has always been a mystery to outsiders. In the past, this questionable mystery and fear helped them keep isolated from the outside world. They were "those people." The cuisine associated with families within the Choctaw-Apache has a distinct ethnic marker that sets them apart from other communities. The cuisine developed from a longstanding cultural exchange between tribes of the Southwest, Southeastern Indian, and

Europeans including Spanish and French. This presentation explores how these multiple food influences crossed cultural boundaries in the 18th and early 19th century to blend into a distinctive local cuisine and explains the foods of this community which is little-known and often misunderstood by outsiders.

Richard Collins, California State University

"Buddhist Louisiana"

In March 2014, a Buddhist student from Sabine Parish won a settlement in federal court after a teacher called the student's beliefs "stupid." When the parents complained, they were told "this is the Bible Belt" and to find a school where there were more "Asians."

Louisiana is not the first state one thinks of in relation to Buddhism in America,[1] but maybe it shouldn't be the last. This paper discusses some of the history of interest in Buddhism in Louisiana and the diversity of teachings and practices within the Buddhist community of Louisiana, small as it may be.

This history might begin with Lafcadio Hearn, New Orleans resident for a decade in the late 1800s, who was intrigued by Buddhist literature even before he left for Martinique on the way to settling in Japan. This history can be brought up to date with the Dalai Lama's 2012 visit in recognition of Tulane School of Social Work's humanitarian work with Tibetan refugees in Dharmasala, India. Between Hearn and the His Holiness, though, we should recognize Professor "Zen" Ben Wren who taught Zen and Asian history for 35 years at Loyola with a Jesuit twist, as seen in *Zen Among the Magnolias* (1999). Robert Livingston Roshi founded the New Orleans Zen Temple in 1984 after studying Zen for a decade with Master Taisen Deshimaru in Paris. One of Livingston's primary students, Richard Collins, has published Zen poetry, essays, and books reflecting the Deshimaru lineage, including *Mushotoku Mind* (2012) and *No Fear Zen* (2015). LSU creative writing graduate Dinty W. Moore published *The Accidental Buddhist* (1997) and The Mindful Writer (2012). One of Moore's teachers, Rodger Kamenetz, explored the "JuBu" phenomenon in *The Jew in the Lotus* (1994). The newest addition to the New Orleans Buddhist scene is Mid-City Zen, an outpost of Shunryu Suzuki's San Francisco Zen Center, and Buddhist centers continue to appear throughout the state.

Whether these Buddhist authors and practitioners will have much of an effect on teachers like the one who criticized Buddhist beliefs as "stupid" is debatable, but this paper explores what these explorers have found to be instructive for modern life in Louisiana.

[1] Religious affiliation in Louisiana is about 90% Christian, with 60% in the Protestant camp and 28% Catholic. "Other" religions make up only 2%, with 1% each for Muslims and Buddhists, and less than 0.5% Jews. The remaining 8% identify as "nonreligious," although this might include "nightstand" Buddhists (those who like what they have read about Buddhism).

Taylor Deville, University of Louisiana at Lafayette

"Louisiana French in Children's Literature"

Louisiana has done a great deal of work in trying to preserve its unique use of Louisiana French throughout the state, such as French Immersion schools and various festivals. However, the reality of Louisiana French used organically as well as the amount of literature in Louisiana French is lacking. What is written in Louisiana French is mostly targeted towards an older generation. An area that can greatly benefit is children's literature. Children's stories today, if they are the subject of Louisiana French or the culture of Louisiana, are written in English, and if they do contain Louisiana French, it is only a single word or a common phrase that is written down in the story. What I propose is a children's story totally in Louisiana French. Not only would the story be in Louisiana French, but it would also come directly from the mouth of someone who speaks the language. One would interview someone who speaks the language fluently, the interview would be recorded and transcribed, and then written down to form a storybook that showcases the language, not only showing that it is writable, but that it contains historical information, a lesson, or a funny joke. Along with the written story would be an audio book so that the pronunciation is not left up to the imagination. This can also be a useful teaching tool in classes to discuss culture or interesting vocabulary and lexical items in Louisiana French. For my presentation, I will showcase the book that I created and illustrated in one of my undergraduate classes.

Molly Dickerson, Melrose Plantation

"African House Restoration: The Preservation of So Much More than a Building"

The history of Melrose Plantation (founded in 1796 by means of a Spanish land grant) and specifically the African House (circa 1820) is the multi-faceted cultural identity of the Cane River area and the many ways that this unique culture has been preserved. The birth and preservation of stories, structures, art works, craft processes, folkways and landscape has helped secure regional and cultural group identities. Such varied groups represented by the history of African House include the Cane River Creoles, African Americans, Caucasian Americans, Women and Artists. Discovering, understanding and respecting cultural identities can nurture personal confidence and creativity while building a more tolerant, humane and productive nation. In addition to the importance of the building, African House is the setting for a series of murals by folk artist Clementine Hunter. Hunter was a farm-hand at Melrose Plantation who began painting in her 50s. Her scenes of plantation life in the early 20th century have gained national fame.

By restoring African House we preserve the important story of the Cane River Creoles who had the African House built, the African Americans who, as enslaved people, constructed the African House, the artists who resided in the African House and were inspired by the people and landscape, and an African American woman who was born a share-cropper and died a world famous folk-artist. Further, the construction of the building itself offers much to advance our understanding of the time period it was constructed in, as can be seen by the unique combination of regional styles, traditional building methods and cultural influences including French and African.

Jon Griffin Donlon, Consultant/Public Intellectual

"Traditional Occupations: Baton Rouge's Overlooked Cultural Resource"

Dr. Jocelyn Hazelwood Donlon and I spoke with several practitioners of traditional occupations

still active in Baton Rouge Louisiana, including: Alford Safe and Lock, Ebeniste Furniture Repair, Savarsh Kaltakdjian Custom Jewelry and Repair, Martinez Custom Clothier, "Jack" Marucci, Militello's Shoe Repair, and Zeagler's Instrument Repair. In each of these settings, although the service provided varies wildly in its technical particulars, practitioners share a cluster of core attributes we view as reasonably common to traditional occupations: possession of skills acquired by practice and training (generally through working with the already skilled, often family members), reliance on specialized, craft or trade-unique tools, and a demand for constant learning and polishing of performance. Many of these occupations have enormously arcane, hoary pedigrees, extending back into dim antiquity while necessarily embracing cutting-edge, contemporary technology.

I propose to briefly describe the contours of "traditional occupations," then present a number of short example items from our fieldwork in Baton Rouge.

Traditional occupations may include a wide array of skill-sets, pretty much all involving earning a living, but as a group can be very, very different in kind and type. Almost always constituting work in the sense that these undertakings are performed in return for pay, profit, in order to earn a wage, or with an eye on revenue, many traditional occupations are thus like all work—a function of need rather than want—but essentially all seem to exhibit clearly identified additional features.

John P. Doucet, Nicholls State University

David Middleton, Nicholls State University

"Classical Crossroads—Greco-Roman Culture and Louisiana Poems"

The pervasive influence of Greek and Roman culture on both Europe and America is self-evident. Until fairly recently, mastery of Latin and some knowledge of Greek were cornerstones of formal education. Greek and Roman history, literature, and myth were studied for themselves as particular embodiments of universal beauty, goodness, and truth but also were also transposed into the vernacular or employed in metaphors.

One need only think of the translation of Homer into English by George Chapman (1559-1634), *The Greek Anthology* (translated in The Renaissance), Shakespeare's plays such as *Julius Caesar*, John Keats's sonnet on Chapman ("On First Looking into Chapman's Homer"), or Tennyson's dramatic monologue "Ulysses"—on up through T.S. Eliot's use of the Greek prophet Tiresias (from Sophocles and Ovid) as the center of consciousness in that quintessential modern poem, *The Waste Land* (1922) to see how important Greco-Roman culture has been to western poetry. As Eliot said in his famous "Notes on The Waste Land," "Tiresias . . . is . . . the most important personage in the poem, uniting all the rest . . . What Tiresias *sees*, in fact, is the substance of the poem."

Louisiana poets have made use of the classics in poems otherwise rooted in Louisiana history and geography. Whether by way of a single metaphor; a transposition of a character or an entire poem or scene into a Louisiana setting; or the retelling of a myth on its own terms, Louisiana and Greco-Roman writers have certainly met at one of the many crossroads that make up the map of our state's literary heritage.

Louisiana poets John Doucet and David Middleton will read and offer commentary on a selection of their poems that illustrate this crossing of the Greek Pythian Road and the Roman Appian Way with Louisiana Highway One.

John P. Doucet, Nicholls State University

"Stripped Colors of an Earth"—A Reading of Science in Poetry

Yvor Winters wrote the sonnet "The Invaders" in the post-Hiroshima world that rose around him at Stanford University. First collected in 1960, "The Invaders" comments on the drive of scientists who have "won out at last and laid us bare," rendering all as victims of "the naked passion of the human mind" which "as a locomotive plunges through/distance that has no meaning and no bound" and has been "stripped of colors of an earth ...lit with motion only of some inner rime." The emphasis of Winters' poetry and criticism on rejecting mysticism and accepting formalism, controlled association, and clarity, however, has more in common with how scientists work and communicate than he was likely willing to acknowledge during that period of time.

In this presentation, Louisiana poet, playwright, and scientist John Doucet will ameliorate the idea of scientists "thundering some interminable sound …toward meaning that its changing cannot find" by demonstrating how science provides new knowledge (the inner rime) for understanding and preserving "our heritage of earth and air"—essentially returning the colors of earth stripped by observation and investigation. Not Winters' "subatomic roar of Time on Time" but certainly infused with timely supra-atomic analogies and concepts, the presentation with provide readings and offer commentary on a selection of original poems and plays set in Louisiana and elsewhere written over the course of a career in molecular genetics.

Randall Dupont, University of Mobile

Marc Pierre Dupont, University of South Alabama

"Regional Competitiveness of Post-Katrina New Orleans"

Shift-share analysis provides an ideal framework for analyzing New Orleans' job recovery a decade after Hurricane Katrina. Rebuilding physical structures have been the focus of attention, but the storm also wreaked havoc on the city's economic structure supporting employment. Has New Orleans regained its regional competitiveness? Some argue jobs are returning to the historic city as evidenced by the falling unemployment rate. Shift-share analysis is used to determine how well New Orleans is competing for jobs. Rather than using traditional industry data, this study analyzes occupational data to examine regional competitiveness. This approach provides deeper insight into how occupations have changed since the storm. As New Orleans stands at the crossroads of another decade, policymakers need a new framework for analyzing New Orleans' recovery – a framework based on jobs.

Ruth Foote, University of Louisiana at Lafayette

"'*just as brutal ... but without all the fanfare*': African American Students, Racism, and Defiance during the Desegregation of Southwestern Louisiana Institute, 1954-1964"

The University of Louisiana at Lafayette, formerly known as the Southwestern Louisiana Institute, holds the distinction of being the first state-funded college to desegregate in the South. Desegregation occurred in 1954, a year after four African American students filed a lawsuit for admittance, and two months after the landmark *Brown v. Topeka Board of Education.*

For some African American students, the desegregation of Southwestern Louisiana Institute began and ended with the beanies: little caps that adorned the heads of freshman students. So synonymous were the beanies with the freshmen, that some might have considered them the freshman mascot. Such were their significance, the beanies became part of the university's legacy, netting a coveted spot in the school's anniversary book on its first 100 years.

But there are no photographs of the day that a small group of young African American men who expected the beanies to become part of their freshman legacy after they registered as students in 1960. That was not to be. Instead of having their heads shaved by upperclassmen as was tradition at the time, black students encountered racism, and became pawns, even victims, of a discriminatory educational system that one of them described as *brutal*. And just like the beanies, their story and the story of others—on that first decade of desegregation at SLI—were never fully told.

Six decades later today, their story begins.

Benjamin Forkner, Northwestern State University

"Gender Dynamics in Gaines's *Bloodline*"

While an analysis of *Bloodline* through the lenses of both the sequence of stories and cyclical quality of this work impels me to insist on the cohesive nature of the stories, Gaines binds the stories together through the use of thematic leitmotivs. An important aspect of this cycle appears in the ever-present confrontation between the Old South and the New South. Each story presents and develops this confrontation from different perspectives, allowing the reader to fully grasp its nature and relevance for the main characters and in the unfolding of each story's narrative. Obviously, the question of modernization and urbanization are key components in the rural South during the first half of the twentieth century. While Gaines avoids advocating in favor of the Old South or New South, in *Bloodline*, he emphasizes the negative effects of a rapid modernization that, agriculturally, favored the white farmers and consequently led to a flight of black rural communities (especially men) to urban centers. Yet, Gaines keenly emphasizes the modern benefits of a greater access to higher education for African Americans as a tool to challenge the oppressive white authority. This cycle mirrors the dilemmas the African American community in South Louisiana had to face during a twenty year period which yielded unprecedented changes. As the community was dispersing, progressively ending a way of life that had remained the same for decades, new ideas came forth, giving this stagnant and fractured community the means to redefine itself.

Derek Foster, Upper Iowa University, Alexandria

"'But they dared not yield': A [Re]Reading of Chopin's 'The Storm'"

Though written in 1898, Chopin's "The Storm" did not appear in print until 1969. The sequel to "At the 'Cadian Ball," "The Storm" brings to light many commonplace themes found in Chopin's fiction--love, place, and autonomy. Chopin presents her readers with Calixta and Clarisse, who both find themselves trapped in confining gender roles. Though they both find a way to challenge their roles, they still keep their roles intact, a narrative technique that Chopin employs throughout her fiction. Although Chopin devotes most of her story to Calixta, her portrayal of Clarisse is just as crucial to the reader's understanding of the story. While each character challenges her gender norm, Chopin gives her readers two diametrically opposed females, who are at a crossroads, of sorts, in their marriages. In their quests for love, place, and autonomy, Calixta and Clarisse utilize two different strategies, though they achieve the same goal. They both "dare not yield" to their confining gender roles.

Bernard Gallagher, Louisiana State University at Alexandria

"Psychomachia in the Robicheaux novels of James Lee Burke"

The paper will use Catherine Belsey's article, "The Divided Tragic Hero" to define medieval psychomachia and then examine the possibility that Burke uses the friendship between Clete Purcell and Dave Robicheaux to externalize Robicheaux's psychological and moral conflicts, thus creating as a consequence a contemporary form of psychomachia that first questions rather than reinforces the existing social order and then suggests that the flaws in contemporary social order move from beyond the realm of the empirical (whether you want to think of that empiricism in terms of "realism" and "naturalism") and into the realm of the spiritual.

Jeffrey S. Girard, Cane River National Heritage Area and Northwestern State University

"Household Material Culture of the Late 18th and Early 19th Centuries in the Natchitoches Region: An Archaeological Look at the Rivière Aux Cannes and Bayou Pierre Communities"

Profound economic changes took place in Louisiana following the transfer of the colony from France to Spain in the mid-1760s. Of considerable importance was the founding of ranching and farming communities beyond the confines of the town of Natchitoches. To the south, the Bayou Brevelle and Rivière Aux Cannes communities consisting of French and Creole families with varying numbers of enslaved African workers farmed and raised livestock in the Red River floodplain. North of town, settlers of French, Spanish, and Native American descent formed the dispersed communities of Campti and Bayou Pierre where ranching and trade were primary economic activities. Archaeological investigations provide considerable information about the household material culture of these peoples during the late 18th and early 19th centuries. This paper compares materials recovered from sites in the Bayou Pierre and Rivière Aux Cannes areas to examine economic and social relationships in these settlements.

Dr. Hiram "Pete" Gregory, Northwestern State University

"The Border Crossed Us, We Never Crossed It"

The Neutral Strip followed a long series of cross cultural contacts. The various Caddo tribal groups, the Hasinai in East Texas and the Kadhadacho and related tribes on the Red River came together at the Sabine River. Trait exchanges were common and a trade in bow wood, conch shells, flint and salt was well established before European contact. Horse burials suggest that horses were introduced to this region in very early times, likely by 1700.

The French, seeking trade connections with the Indians, but also with the Spanish in Mexico established themselves at the Natchitoches and Kadohadacho on Red River. The Spanish, threatened by the French activities, countered by establishing a full presidio, and the nearby mission San Miguel de Linares. All of these activities preceded the coming if the Texians and the Americanos. By the 1760's Spain controlled Louisiana and in order to protect Louisiana there was a standing military regiment in New Orleans but frontier posts like Natchitoches became more important, the Adaes population was removed to Texas, and then returned over the next few decades, as Texas underwent a series of struggles; Spanish Loyalists fighting Mexicans, Mexicans fighting Anglo Texians and then the Texas Republic purging itself of Indians and re-aligning itself with the United States.

La Frontera kept expanding and contracting, moving about. The cultural landscape shifted, re-integrated, and each cultural shift left some pocket of people who struggled to maintain their ethnicity. That ethnic diversity somehow remains three centuries later and this paper will attempt to introduce the material footprint on the land as one might find it now.

Ed Huey, Retired Instructor of Music, The Baylor School

"Hambone, Hambone, Where You Been?"

The setting is The South on a cotton plantation. Dusk signals quitting time in the fields. Slaves start for their quarters. Bare feet pad along in the soft dusty earth. The sun is setting with a light that makes the red dirt glow. Tired and hungry, holding their heads down, they have worn the slave face since dawn, but with the evening comes a herald of their community.

"Hambone." The cry echoes in the crude settlement. A man picks up his homemade one string guitar and plays a rhyme.

"Bomp, ba bomp ba bomp, bomp bomp.
Hambone, hambone where you been?
Round the world and I'm going again.
Hambone, the holler circles again."

The call and response of the field has become interwoven in this slave community's culture. A woman calls out: "Hambone, Hambone." Her rich voice carries inflection, tune, a solo signal that the hambone can be passed. Food was insufficient for the amount of energy people put forth. In order to survive every tidbit was used and reused.

"Families passed the hambone on from one cabin and family to another, from one soup to another, from pot to pot, neighbor to neighbor to flavor the soup, each time picking up new flavors and depositing the remains of the previous meal." (Ming Fang He and JoAnn Phillion)

The phrase: "Hambone, Hambone, where you been?" is a valid question. And the answer: "Around the world and back again" is probably true. A little piece of the neighbor's carrot might remain on the hambone as it was handed to the next family. The only way for slaves to resist enculturation by the whites was to form their own community within the plantation setting. And they did this in part via call and response, sharing food, and making music with rhythm and rhyme.

A man claps his hands, pats his chest, and slaps his open mouth creating a unifying rhythm. The woman cries, "Hambone" with a dip and rise in the tune. Others join in making up verses, clapping in time and stomping their feet. A new music culture melds, Africa and America.

Ginger Jones, Louisiana State University at Alexandria

"*Twelve Years a Slave*: Cultural History, Propaganda, or Literary Memoir?"

I propose to discuss the growing realization that the memories of Louisiana historian Sue Eakin, credited with reviving Solomon Northup's book *Twelve Years a Slave*, and Solomon Northup himself, have been filtered by early (in the case of Northup) and contemporary (in the case of Eakin) media sources to either enhance or diminish the accomplishments of each.

The *New York Daily Tribune* published an excerpt of *Twelve Years a Slave* in a July 21, 1853 book review that concluded, "No one can contemplate the scenes [described in the excerpt] without a new conviction of the hideousness of the institution from which the subject of the narrative has happily escaped." A review from the 1854 *Syracuse Journal* called Northup's book "one of the most effective books against slavery that was ever written." I propose that Northup's book reads more like a literary memoir of his struggle to return home than an autobiography calculated to discredit slavery.

In its March 7, 2014 edition, the *New Yorker* magazine claimed that "[Sue Eakin] wrote her master's thesis on *Twelve Years a Slave*, and, in 1968, published the first modern edition."

Sue Eakin, who earned two master's degrees, never mentions Solomon Northup or his book in either thesis, nor does she mention him in her dissertation. She is listed as co-editor of Northup's book, but complains bitterly in her private papers about how her work is not integrated in the text (as is her co-editor's), but footnoted. Historians have sometimes dismissed those footnotes, but I propose they are invaluable, not only in helping prove the accuracy of Northup's memoir, but in creating a memoir of late nineteenth and early twentieth century families who lived on Louisiana's Bayou Boeuf.

Anna Grace Keller, Independent Scholar

"Hand of Christ: Louisiana Vernacular Medicine"

Palma Christa leaf (*Ricinus communis* L.) was listed as a remedy for headache and fever in the 1945 Louisiana Writer's Project book *Gumbo Ya-Ya*. Ninety years earlier, a physician at Charity Hospital in New Orleans successfully treated the complex illness of a woman who survived the 1853 yellow fever epidemic with the leaf. Today, I use palma Christa as a traditional medicine. In

this presentation I discuss vernacular and professional uses of palma Christa leaf in Louisiana and the West Atlantic System.

Palma Christa leaf is among the 10 most used plant remedies in the Caribbean and throughout Africa. It is widely used in Central America and the Islamic world. Its use was documented in the twentieth century in New Orleans, the Mississippi Delta, and the Sea Islands of South Carolina. The leaf is applied to control pain, limit infection, and to move the bowels and phlegm.

New world palma Christa culture began with poisonous seeds carried by enslaved Africans through the trans-Atlantic passage. Nineteenth century South Asian migrants reinforced its traditional use. The mid-nineteenth century Charity physician Dr. Nott used the leaf in clinical practice after reading a paper by a British surgeon about its use in the Cape Verde islands. In this presentation, I use personal experience, biochemistry, and history to share sweeping stories palma Christa tells about migration and power, and intimate stories it tells about harm and care.

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Eileen Kendrick, Northwestern State University

"Natchitoches Tri-Centennial Units: Curriculum and Tours for 8th Graders"

This presentation will describe a six topic unit that was developed for 8th graders in conjunction with the Natchitoches Tri-Centennial Celebration. The six topics are: The American Cemetery, The Raft, The Culture of Natchitoches, The Arts of Natchitoches, The Women of Natchitoches, and the Economy of Natchitoches. Standards, key concepts, assignments, assessments, and resources were developed to assist the teacher in each topic.

A tour of the American Cemetery and display of mourning artifacts sponsored by the Natchitoches Historic Foundation was included in addition to the classwork. Five schools participated in the tour and 2 participated in the follow-up activity. The Cane River National Heritage Area sponsored a presentation award for one student who researched and presented to his/her class on the life of a person buried in the American Cemetery.

Other field trips for students were suggested: Melrose Planation, Briarwood, and Fort St. Jean Baptiste.

Lisa A. Kirby, Collin College

"The Crossroads of a Genre: Exploring the Innovation of Hurricane Katrina Literature and Popular Culture"

While Louisiana has long been at the nexus of a cultural crossroads, a region marked by a diversity of languages, cultures, traditions, histories, and identities, in much the same way Hurricane Katrina literature, art, and film reflect a genre at its own crossroads. It has now been ten years since Hurricane Katrina, and many works reflect the trauma, frustration, and disbelief associated with what many deem an "American tragedy." At the same time, there are also themes of hope, rebirth, and redemption. Writers, artists, and filmmakers have sought to chronicle the experience of New Orleanians and serve as witness to the tragedy that was Katrina. In working with these complicated and often contradictory themes, and in trying to make sense of such an unbelievable tragedy, old forms and styles no longer hold the same meaning. As such, many writers and artists have adopted innovative forms to tell their stories.

This multimedia presentation will explore the style and content of a number of Katrina literary works, films, and popular culture to explore how meaning is created in the aftermath of disaster. Stories of survival, perseverance, anger, and hope permeate the post-Hurricane Katrina landscape, and the innovative style of these works demonstrates the significant cultural and aesthetic crossroads of the Hurricane Katrina genre.

Phyllis Lear, Northwestern State University

"PPOs from Terrell Lewis, Shoe Bayou, Caney Mounds and Wild Hog Mound"

A stylistic study of Poverty Point baked clay objects excavated at Terrell Lewis, Shoe Bayou, Caney Mounds, and Wild Hog Mound in Louisiana was conducted in order to add to the author's existing database of objects excavated a Poverty Point. The author compares types and decorations in order to discern possible patterns of distribution across the cultural geography.

Tamara Lindner, University of Louisiana at Lafayette

"Louisiana French: From Oral Vernacular to Literary Language"

Currently, Louisiana Cajun and Creole French dialects are endangered languages, but they remain the cornerstone of the culture of south Louisiana. Given that these languages have historically been oral vernaculars and most speakers through the course of the 20th century were not literate in French, no substantial literary record exists for these varieties of French. This presentation will consider how to use archival recordings of native speakers of Louisiana varieties of French for transcriptions that may serve as literary objects for literary and linguistic studies that can offer students and researchers insight into the language and culture of Francophone South Louisiana in the mid-to-late 20th century. Discussion will focus on details considered in the elaboration of accurate, quality transcriptions in the context of a project to create a digital repository that offers a collection of written texts with accompanying audio artifacts in the Archives of Cajun and Creole Folklore at the University of Louisiana at Lafayette. Creation of such literary objects from archival recordings using a regularized system of transcription will offer unprecedented access to written Louisiana French for those who wish to learn or study this unique North American variety of French, while consistent and accurate representations of fluent speech could serve as a template for future literary endeavors by authors who wish to represent themselves in these dialects. Furthermore, the production of a greater quantity of high-quality Louisiana French written texts

from the 20th century could strengthen the presence of Francophone Louisiana within the academic field of Francophone Studies. Consideration will also be given to ideas for how these types of texts may inform our understanding of the Francophone culture and traditions of South Louisiana, and how they may be used to pedagogical ends in French education or in advanced comparative and interdisciplinary research in Francophone Studies.

Oliver Mayeux, University of Cambridge, United Kingdom

"Life or Death: The Louisiana Creole Language at a Crossroads"

The French-lexifier creole language of Louisiana, Louisiana Creole (LC) is an embodiment of the territory's incredibly diverse linguistic history. However, recent estimates suggest that only 10,000 speakers of LC remain, all of whom are elderly bilinguals (Neumann-Holzschuh and Klingler 2013). On one hand, a rapid decline in speaker numbers means that LC is likely to disappear completely within the next decade or so. On the other, LC serves as a vital symbol of identity for members of the Creole community, who feel that LC has been neglected as a result of CODOFIL's focus on Louisiana French. This has led to an active community of learners of the language, who congregate in an online community. LC now finds itself at a crucial crossroads: will the language continue to die out, or will it be revitalized and live on?

If LC does survive, what does its future look like? The form of LC used by the community of new speakers diverges from the native-speaker norm. This is demonstrated by a summary of analyses of orthography and morphosyntax, which see identity as a key motivator in re-shaping the language. The paper argues that LC may well only live on in an 'iconized' (X) form, serving as a marker of a distinct Creole identity but having only limited communicative function. This discussion touches on a wide range of important topics in Louisiana Studies, including the history and structure of LC and the language-identity interface in Louisiana.

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Richard V. McGehee, The University of Texas at Austin

"A Cultural Crossroads on Rampart Street: The New Orleans Athletic Club"

Fourteen young men founded the Independent Gymnastic Club in 1872. In 1874, the Club's 50 members moved their activities from an Esplanade back yard to a rented stable at Rampart and Bienville and became the Young Men's Gymnastic Club. The Club bought a building on Burgundy in 1884, and in 1889, an old mansion at 44 Rampart Street. In 1929 the present building was

constructed and the New Orleans Athletic Club name adopted. Since 1890 the Club has enjoyed fine facilities, including gymnasium, running tracks, bowling lanes, shooting range, steam baths, a marble-lined swimming pool, a cycling track, and an elegant boat house. The YMGC co-founded the Southern Amateur Athletic Union, and supplied its first president. In 1889 the Club began sponsoring professional boxing matches, and John L. Sullivan trained at the Club for his fights with Kilrain and Corbett. At the close of the 19th century the YMGC had around 2,000 members, provided class instruction, practice, and competition for members in individual and team sports, promoted sport activity in the city and region, and served important social functions. Famous NOAC members included Edward D. White, who became Chief Justice of the U.S. Supreme court, the Longs, Sam Zemurray, F. Edward Hebert, and mayors Moon Landrieu, Dutch Morial, and Sidney Barthelemy. Famous visitors to the Club included Jack Dempsey, Primo Carnera, Clark Gable, Frankie Laine, Tennessee Williams (who based a story on his NOAC experience), Supreme Court Justice Tom C. Clark, and Johnny Weissmuller. Although YMGC/NOAC membership was dominantly wealthy white males, the Club fostered the development of New Orleans athletes from different backgrounds. Social activities involved girls and women, but contact with blacks came only through their role as employees. In the 1980s, race and gender restrictions were finally dropped.

Greer E. Mendy, Tekrema Center for Art and Culture

"First and Last – We Dance!"

This dance performance is an excerpted presentation of the full literary and choreographic work entitled, Black Dance in Louisiana, Guardian of a Culture. The performance excerpt is entitled, "First and Last – We Dance!" The geographic research focus of the work is Orleans, Lafayette, Opelousas, Franklin, and East Baton Rouge Parishes.

The academic paper presentation of this researched subject was previously presented on September 14, 2014 at the 6th Annual Louisiana Studies Conference.

Research perspectives on Black dance in Louisiana have been influenced by George Cable's second source voyeurism, an amalgamated connection of Black culture in Louisiana to Haiti, and now interpretations based on first person romanticism. This project is the continuation of research that identifies, provides analysis and documentation of the social/political environments of the historical retentions and new formations of Black dance traditions in Louisiana for sacred and secular purposes. The standard statement regarding Louisiana's Black dance traditions is, "jazz dance evolved from Congo Square in New Orleans," without reference to genres or areas outside of New Orleans.

This project brings an aesthetic and academic background, and most importantly, the perspective of the artist/writer/researcher/project director with intimate connections to the subject as a dancer. The artistic innovation is the presentation of both traditional dance, new choreography based on those traditions, and current practices.

Tom Middlebrook, Stephen F. Austin State University

"The D'Ortolon's of Nacogdoches – Creoles in East Texas"

Bernardo D'Ortolon was born in 1750 in Bordeaux, France, the son and grandson of ship captains. He immigrated to Natchitoches in the Louisiana territory during the 1770's but was reassigned in 1796 by his Spanish military superiors to Nacogdoches where he was awarded a large land grant. Having been a widower twice, he brought with him to East Texas his two surviving sons and nine slaves. This paper will review the lives of D'Ortolon and his slaves as well as discuss the archeological findings at his rancho main house and slave houses.

Mary Hallock Morris, University of Southern Indiana

"Saving Louisiana's Wet Lands: Interest Groups and Their Strategies to Effect Change"

To most Americans, Louisiana is synonymous with New Orleans, home of booze, beads and Bourbon Street, a hip music scene over on Frenchmen, voodoo tours, and plates of ocean-kissed shrimp and oysters with a few marshy crawfish to sweeten the mix. But underneath the veneer of fun and food, Louisiana is facing an ongoing catastrophe: the loss of its coastal wetlands. Since 1932, the Louisiana coast has lost over 1.2 million acres, an area the size of Delaware. Even with the recent efforts to save the coast, the state is posed to lose another 700 square miles by 2050.

Given these facts, organized interests – from oil companies to environmental groups to fisheries interests – have an uphill battle in their political efforts influence the national policy debate over Louisiana's "wet lands." In this presentation, I explore the political strategies that interest groups are using to win over the public, including efforts to educate and communicate with both public and government officials. How have these policy stakeholders attempted to set the policy agenda related to coastal wetland issues? What political frames and policy images have they presented?

In order to answer these questions, a qualitative case study will be used to examine the messages put forward by these interest groups. Data sources include organizational newsletters, newspaper editorials and new stories, organizational web presence, social media (including Facebook and Twitter), and the use of meetings and events. For this case study, 10 years' worth of data—since Katrina and Rita came ashore in 2005—has been archived and analyzed.

This paper is part of a larger book project that focuses on the political history of Louisiana's coastal wetland loss. Special attention is paid to the role of America's Wetland in educating individuals and government officials throughout the Mississippi River watershed.

Charles Pellegrin, Northwestern State University

Christopher Stacey, Louisiana State University at Alexandria

Chuck Westmoreland, Delta State University

"Religion, Race, and Revolution: Professional Wrestling's Historical and Cultural Significance in Louisiana and the American South"

In terms of Louisiana's contemporary cultural history, there is probably no greater neglected area than the history of professional wrestling. Although its detractors may call may call it "fake" or "rigged," this aspect of the state's entertainment industry followed quite closely and reflected the cultural and political changes that impacted the United States and the region during the Cold War years. This session, in a roundtable discussion format, hopes to shed light on how fundamentalist religion, race relations, and foreign policy crises were depicted in wrestling "house shows" and on television, and how the industry acted as a mirror that reflected back to its fans the social and international changes that affected their lives each day.

Gheni Platenburg, Louisiana State University

"Called: An Oral History Collection of Civil Rights Workers and Media Professionals Involved with the 1963 and 1964 Freedom Summers in Plaquemine, Louisiana"

"No one should volunteer for a CORE action project unless he knows what it may entail and is willing to endure the worst."[1] This simple but powerful rule of the Congress of Racial Equality speaks volumes about the Freedom Summers of 1962, 1963 and 1964 in Plaquemine, Louisiana. Despite threats of "arrest or injury,"[2] C.O.R.E. volunteers were dispatched throughout the state to register disenfranchised blacks, fighting tear gassing, arrests and violent threats.[3]

Local media outlets provided coverage of the occurrences during these summers, particularly during '63 and '64.[4] This paper presents a collection of oral histories from C.O.R.E. volunteers in Iberville Parish during these summers and media professionals who reported on the events of these summers. These oral histories have been examined for any trends among their experiences. This paper serves as a complement to my other abstract submission where I analyze how local media framed the 1963 Plaquemine protests.

So far, the findings of this paper detail various themes including familial origins of activism; negative experiences in the field; planned editorial strategies; motivations to remain involved; and the pursuit of balanced reporting. This paper is significant because the experiences of these activists show what motivates people to get involved in social justice activism not unlike what has taken place across the country recently in Ferguson, Missouri, New York City and Baltimore. Likewise, the experiences of the journalists from back in '63 provide context to the experiences of journalists covering stories of racial injustice.

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[2] The Congress of Racial Equality," CORE Task Force Application 1964." Accessed at http://www.crmvet.org/docs/64_core_application.pdf, July 14, 2014.
[3] Ibid.
[4] Gheni Platenburg, "Disturbing the Peace: A Textual Analysis of Black and White Media's Coverage of the Plaquemine, Louisiana, Protests." June, 30, 2015, unpublished.

William Riehm, Mississippi State University

Robin Anita White, Nicholls State University

"Images of New Orleans Creole Interiors: Finding Identity and Design in *The Awakening*"

Kate Chopin's *The Awakening* (1899) largely takes place in fading Creole Louisiana where the main character, Edna Pontellier, is a wife, mother, and outsider. She struggles to become her own person while addressing issues of modern marriage, motherhood, and women's liberty within the paradoxically mannered but sensual late nineteenth-century Creole culture. Edna moves through the intimate interiors of New Orleans' Victorian parlors found in Creole townhouses and apartments. Chopin tells a story of the elegant individualized interiors of New Orleans' affluent Creole community at a time when modernity and American homogeneity impinge on ways of living that had been established as traditional and distinctly Creole for almost two centuries.

The novel is replete with descriptions of decorative elements, the material markers of class, social organization, and use of space. The play of light from the strong New Orleans sun engages rooms, galleries, and architecture. Carefully portraying various spaces' lighting, smells, and tastes, Chopin evokes a sense of a uniquely New Orleans interior:

> That night Edna dined alone. The candelabra, with a few candles in the center of the table, gave all the light she needed. Outside the circle of light in which she sat, the large dining-room looked solemn and shadowy. The cook … served a delicious repast – luscious tenderloin *broiled à point*. The wine tasted good; the *marron glacé* seemed to be just what she wanted. It was so pleasant, too, to dine in a comfortable *peignoir*. (Chopin [1899] 1996, 95)

These interior representations parallel the evolution of Mrs. Pontellier's quest for a less restrictive, less somber, modern identity. Other characters in this Creole world also connect so much with spaces that their environment nearly defines them. The elderly Mademoiselle Reisz's old lofty French Quarter apartment reveals her life of genteel decay:

> Mademoiselle Reisz always chose apartments up under the roof...There were plenty of windows in her little front room. …They often admitted into the room a good deal of smoke and soot but at the same time all the light…. From her windows could be seen the crescent of the river the masts of ships and the big chimneys of the Mississippi steamers. A magnificent piano crowded the apartment. In the next room she slept and in the third and last she harbored a gasoline stove…. It was there also that she ate keeping her belongings in a rare old buffet, dingy and battered from a hundred years of use. (Chopin [1899] 1996, 83)

Portraying New Orleans interiors, *The Awakening* guides readers through the characters' intimate world. In conclusion, we highlight reading fiction as a tool for understanding traditional Creole New Orleans interiors while exploring literary and design theory to better grasp the construction of identity.

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Dennis Rohatyn, University of San Diego

"So Alive it Will Make You Screen: The True Story Behind *Louisiana Story*"

Robert Flaherty (1884-1951) created documentary film when he produced and directed *Nanook of the North* (1922). That pioneering effort was the birth of the genre. A quarter century later, Flaherty made his last film, *Louisiana Story* (1948). These works have much in common, despite obvious differences narrative, editing, sound, and cinematic technique. They also face the same objections as 'doc films' do today, problems that stem from the very meaning (or concept) of any attempt to film 'reality' as it unfolds. Flaherty was both the scientist and artist, objective and subjective, observer and participant, neutral and biased. He defied convention, transcending all reductive labels. But what *was* his agenda, interpretation, point, purpose? Why did the "intrepid reporter" Flaherty, who spent much of his life filming in the arctic, the south seas, (*Moana,* 1926), the Irish coast (*Man of Aran*, 1934), devote his final years to a coming of age tale, set in Cajun bayou country? What was his reason? How did he go about it? What was the outcome or result? Above all, what does *Louisiana Story* reveal about the state, the culture, and the people of Louisiana? Why is the film he made in 1948 as relevant now as it was then? If the past is still present, then here is a moving picture that is both living history and alive to bear our witness.

Jennifer N. Ross, The College of William and Mary

"Perceiving Reality: Narrative Space, Re-presentation, and Political Critique in *City of Refuge*"

Between ostensibly objective, indisputable reality and the perceptions of it that we comprehend, lies the space of possibility where the thought, talk, arguments, and meanings—what Olive Senior describes as the re-presentations—of other truth-seekers may (and often do) interfere with the forms our perceptions, or rather, our realities take. Tom Piazza, author of *City of Refuge*, utilizes narrative fiction not only in an attempt to make sense of life in New Orleans before and after Hurricane Katrina, but to also influence readers' perceptions of the storm and the lives of the individuals affected by it. In his novel, Piazza depicts the human and environmental essence of New Orleans before the storm, opposing images of the vibrant fabric of the Big Easy with representations of the radical ecological and human changes brought about by the hurricane and subsequent infrastructural failures. Through literature, he also engages in critique of governmental attitudes, policies, and recovery and investigative responses. Piazza's narrative exposes the multiple, fragmented realities produced by Hurricane Katrina and seeks to change the perceptions of this disaster and influence current and future thought regarding it and other nature-based devastation. This paper examines *City of Refuge* and the recounting of catastrophe through the lens of Foucauldian and Agambenian biopolitics, Nicholas Mirzoeff's "right to look," and the rhetorical theory of narrative put forth by James Phelan and Peter Rabinowitz. By making the experiences and critiques of Hurricane Katrina visible, Piazza claims not only a voice and political subjectivity in the aftermath of trauma and dislocation, but also a right to declare what is real, and therefore, what can be considered reality.

Natasha Sanchez, Photographer, Songwriter, World Traveler

"The Louisiana World Tour: A Photographic & Philosophical Road Trip through the State of My World"

Photographer/Songwriter Natasha Sanchez's keynote address, *The Louisiana World Tour: A Photographic & Philosophical Road Trip through the State of My World*, is a culmination of her three year World Tour adventure that began in 2011. Originally planned as an exploration of Southeastern United States, it didn't take long to recognize how universal Louisiana actually is. Since her World Tour peregrinations began, Natasha journeyed from Algiers to Zwolle without ever leaving her home state. Traveling around the diverse geographic region, from marshes in Venice, cornfields in Quebec, prairielands in Vatican and even the heights of Himalaya, she realized what an infinite yet finite world we live in – and change is the sole constant. The Louisiana World Tour became a snapshot of the state of our world, both physically and philosophically.

This address uses songs, stories and photographs to illustrate and explore the idea, through the landscape of Louisiana, that the world is as large or as small as we want it to be. How we choose to perceive it is entirely up to us.

Jerry P. Sanson, Louisiana State University at Alexandria

"Solomon Northup Speaks to the World: Louisiana Slave Culture on an International Stage"

Solomon Northup's story of his kidnapping and his subsequent twelve years spent as a slave in Central Louisiana became available to the American public 162 years ago when he returned home. The book remained available in reprint editions until the end of the 19th century, then experienced a revival in 1968 with the publication if the first modern edition. That publication led to increased American knowledge of Louisiana's antebellum slave culture.

His story received a wide audience in 1984 when the Public Broadcasting System aired *Solomon Northup's Odyssey* and an even wider audience with the release of a movie version of *Twelve Years a Slave* in 2013. This paper includes some information about the American reaction to the film, but also focuses on the reception it received in other countries.

Canada welcomed the film at its Toronto Film Festival, but one Canadian family found a surprise in information revealed by research about their ancestor who played a role in the story. British reaction was generally positive, with social justice advocates hoping that the film would spur dedicated action against the problem of modern slavery. Other Britons hoped that the film would spur reflection on their country's role in the slave trade. British reaction also included criticism of the film's quality.

French reaction was subdued, and the movie lost to a film of lesser critical acclaim in the Cesar Awards, while Italian reaction focused on the unfortunate choice of white actors to grace movie lobby posters promoting the film rather than a photograph of the black star.

Elvin L. Shields, Volunteer, Cane River Creole National Historical Park

"The African American Experience on Cane River Plantations"

By 1724 French and Spanish governments had issued land grants to Europeans who settled in Louisiana. During this period 6,000 African and Caribbean slaves were imported to the region.

In 1860 there were over 850 slave cabins in Natchitoches Parish that housed over 4,000 slaves who worked fields and supported 38 plantations. After 1865 many Freedmen and my family continued to live in these cabins and worked the land as sharecroppers until the 1950s mechanization of farm labor. The final phase of African Americans as a community on Cane River ended by 1966 because they owned no land, unlike the Cane River Creoles. After 250 years of working the land, their existence on Cane River disappeared along with the slave cabins. Only a few cabins remain today, with two at Oakland Plantation.

On Saturday December 15, 2012 Cane River Creole National Historical Park held a grand opening of their first newly furnished Sharecropper's Museum *at* Oakland Plantation. I led the effort to create the museum, and furnished the cabin with 1930-1950 era furniture to resemble the period when I lived at Oakland. The museum serves as one of the only examples in the United States of an original slave cabin furnished by a former plantation resident. I lived in this cabin and several others on Cane River plantations from 1948 to 1962. Since retirement, I volunteer at the Park, share my childhood experiences with visitors, and demonstrate toy-making techniques. My objective is to educate people of all age groups about the struggles on Cane River plantations. I will display my art sculpture, entitled "Exodus," which depicts the final migration of African Americans from Cane River plantations to Natchitoches neighborhoods in 1966.

Dean Sinclair, Northwestern State University

"The Origin and Settlement of the Neutral Strip"

This paper will explore the origin and settlement of the Neutral Strip, created in 1806 as a buffer between Spanish Texas and the territory acquired in 1803 by the United States known as the Louisiana Purchase. Transferred from Spain to France by Napoleon, and subsequently sold to the United States under Thomas Jefferson, the boundaries of the territory were poorly defined at best and, in the case of the western boundary, completely undefined. Conflict quickly arose between Spain and the United States, and one of the results was the creation of a narrow strip of buffer land through a hasty negotiation between General James Wilkinson of the United States and Lieutenant Colonel Simon de Herrera of Spain. The negotiations were caught up in the Burr Conspiracy and the efforts of Wilkinson to forestall conflict on the border so he could hurry to New Orleans and undermine the conspiracy, of which he had been an integral part before his change of heart. The paper will also explore the settlers who inhabited this frontier, using data gleaned from the land claim records of 1824. Based on this information, it appears that the settlers in this frontier approximated Jefferson's vision for the settlement of the Purchase territory of an Arcadian wilderness populated by small scale yeoman farmers.

Bryant Smith, Nicolls State University

"Spanish as a Heritage Language in Louisiana: Using Historical and Cultural Connections to Teach Spanish in Louisiana"

In the area of second language acquisition, heritage learners are those that have a cultural, historical or familial connection to a language that they study. In the United States, this term typically refers to students of Hispanic descent who enroll in Spanish language courses. Traditionally, many south Louisiana students have been considered French heritage learners due to the strong French legacy in Louisiana. I propose the idea that students in Louisiana could also be considered heritage learners of Spanish because of the many ways in which Spanish in Louisiana is evident in the past, present, and future. Louisiana was once a Spanish territory and the historic legacy of Spanish can be seen in the names of towns, cities and people. There have also been significant pockets of Spanish speakers in Louisiana, from Hondurans in New Orleans to Canary Islanders (Los Isleños) of St. Bernard Parish. Unlike French, however, the number of Spanish speakers in Louisiana is now greater than in previous years and as with many areas of the United States, the number of Spanish speakers in Louisiana is increasing. Trends indicate that the number of Spanish speakers in Louisiana will continue to increase, especially in areas like post-Katrina New Orleans and in Southwest Louisiana where an oil industry-fueled construction boom is anticipated. Language educators in Louisiana should use this cultural connection to create connections that enable language acquisition. By illustrating the many ways that Louisiana has historical and cultural ties to the Spanish language, opportunities for acquisition are created and educators should capitalize on these connections to facilitate learning.

JoAnn St.Clair, National Park Service Cane River Creole NHP/Independent Scholar

"Monsseaux's Marbles in Natchitoches Parish Cemeteries"

A simple project to clear three gravestones of vegetation overgrowth in the Catholic Cemetery in Natchitoches revealed an unexplored link to New Orleans. Over seventy stones in the Catholic Cemetery, as well as another twenty-plus in other Natchitoches Parish cemeteries, were carved by well-known marble monument makers in New Orleans.

The original project, as is often the case, expanded in a number of directions. This presentation will focus on the French carver Paul Hypolite Monsseaux of New Orleans, his works represented here in Natchitoches Parish, and how research on his name carved on the three stones helped rectify an earlier "family history" of the stones' origin.

Tim Van Cleave, Cane River Creole National Historical Park

"The Punkah in Colonial Louisiana Architecture"

The word "punkah" or "punka" is a Hindi word meaning fan. First used in British India in the 1780's, this architectural phenomena later spread through the Caribbean colonies of the British and the French. Most likely this is how its cultural diffusion spread and how the French came to adapt them to their particular style of architecture.[1]

Today, several fine examples of punkahs still exist. In Adams County Mississippi and its county seat, Natchez, some of the most elaborate examples' hang over dining room tables of the finest Greek Revival mansions in the country. Punkahs are also evident in the St. Francisville, Louisiana area and the "River Road" which runs from Natchez to New Orleans.

Besides these areas, the largest concentrations of punkahs are found on Cane River in Natchitoches Parish Louisiana. Typically the punkahs on Cane River are wooden frames covered with canvas and not as fancy as ones in Natchez or on the River Road; however, that does not take away from their use as a fan and its purpose to distribute air.

Despite evidence that they were used in plantation homes owned by French planters, how many date back to Colonial Louisiana? The ones on Cane River most likely were installed in the antebellum period. Is there any evidence of punkahs in colonial Louisiana homes? Depending on what side of the Mississippi River you're on, the colonial era could last until 1803 or 1810 in the case of St. Francisville and the Feliciana Parishes.

The goal of this research is to find evidence of the punkah being used in Louisiana before it became part of the United States; maybe then its cultural diffusion can be better explained.

[1] Edwards, Jay Dearborn, and Nicolas Kariouk Pecquet du Bellay de Verton. *A Creole Lexicon: Architecture, Landscape, and People*. Baton Rouge: Louisiana State UP, 2004. 171.

Crystal Veronie, Northwestern State University

"'Cowboys' and 'Cowgirls': Horseback Riding and Community Identity in Ruby, Louisiana"

"'Cowboys' and 'Cowgirls': Horseback Riding and Community Identity in Ruby, Louisiana" is a folklore research paper that focuses on a folk group comprising people living in the Ruby area who participate in equestrian activities. This research specifically locates around one family in Ruby, and the ways that horseback riding builds a sense of community identity particular to Ruby, Louisiana. This paper explores the expression of their identity through dress and home decorations, through participation in trail riding, and through events held by the local riding club. It also examines examples of their folklore through personal experience narratives, vernacular religion, and legends. This paper connects with this year's theme: "Louisiana Cultural Crossroads," by focusing on a folk group located within Central Louisiana, known as the "Crossroads" region. Further, this folk group's incorporation of equestrian activities into their daily communication of identity and sense of community exemplifies a "crossroads" of cultural transmission, transecting the larger "cowboy" culture to maintain a sense of community identity within a changing landscape. The presentation includes photographs.

Jessica Walker, Alabama A&M University

"Supernatural Louisiana in *True Blood* and *True Detective*"

2014 saw the end of one popular HBO drama set in rural Louisiana, *True Blood*, and the beginning of another, *True Detective*. Though one series was received as a fun, campy supernatural soap and the other as a gritty prestige drama, the two shows relied heavily on many of the same themes: the importance of community and the treatment of marginalized populations; the uncanny landscapes and religious fundamentalism of the Southern Gothic; the relationship between violence, trauma, and masculinity. Most significantly, both series were shaped by supernatural and/or occult violence, elements that operated both as fundamental plot points and as metaphors for the series' larger thematic concerns. This paper

will examine the series' approaches to their shared themes, with particular attention to use of the supernatural and the occult as a way to underscore social issues such as race, gender, religion, sexuality, and political power. Ultimately, this essay will explore how perceptions of these shows as "lowbrow" and "highbrow" entertainment may have affected viewer response to supernatural elements.

Mary Linn Wernet, Northwestern State University

Nolan Eller, Northwestern State University

"Archives at a Crossroads: Exploring the Ever Evolving World of Archival Practice and Techniques that Will Better Equip Researchers with Archival Research in the Future"

The field of archives and records management is an ever evolving field, to the point of even changing disciplines. This presentation will be a round table discussion with two archivists schooled and trained in two different in archival studies in two different disciplines. University Archivist Mary Linn Wernet came to the archival field through the discipline of history. She will discuss how she was taught to approach the archival field and how that approach has shaped her reference and archival services. I, Library Associate/Assistant Archivist Nolan Eller, came to the archival field through the discipline of Library Science, where the archival training/schooling currently resides. I will discuss how archival training is currently being taught through the guise of library science. We will both discuss how our approach to archives is changing and how we are evolving to best meet our patrons' needs. Through this discussion we will also present information on how to best utilize an archives/research center. Giving the audience insight and keys to best be able to work with the archivist and the archival staff to accomplish their research goals. We will use examples from our own collections at Northwestern State that focus on the diverse history of Louisiana dating from the colonial period (mid 1700's) up to the 1940's and 1950's to demonstrate how to best approach archival collections.