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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

Toussaint Louverture (Issuing the First Constitution of Saint-Domingue [Haiti], 1801), 1986–1987

oil on canvas

Courtesy of the artist, EL2018.098

Born a slave in Saint-Domingue, Toussaint Louverture (1743–1803) became one of the most well-known leaders of the Haitian Revolution. In 1793, he delivered a famous address forcefully advocating the elimination of slavery, declaring, “I want Liberty and Equality to reign in St. Domingue. I am working to make that happen. Unite yourselves to us, brothers and fight with us for the same cause.” Less than four months after this rallying speech, slavery was abolished in Haiti until Napoleon threatened to reinstitute it by drafting a new constitution for France’s colonies, including Saint-Domingue. To prevent the return of slavery to Haiti, Louverture drafted his own constitution that established his authority as “Governor-for-Life” over the entire island of Hispaniola. Although this document did not explicitly declare independence from France, it did guarantee the end of slavery and cemented Louverture’s status as a symbol of Haitian freedom.

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(left)

Gervais Emmanuel Ducasse (1903–1988)

born and died Port-au-Prince, Haiti

Parade, circa 1940–1976

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0265

(right)

André Pierre (1914–2005)

born Port-au-Prince, Haiti; died Croix-des-Missions, Haiti

The Horseman, circa 1970

oil on hardboard

Mary Lou Vansant Hughes Collection, 2011.0316

People from all walks of life have participated in the ongoing struggle for Haiti’s freedom and liberty, whether during the Haitian Revolution and subsequent occupations of Haiti (including the American occupation from 1918–1934), or internal fights against dictatorships and oppressive military regimes. Ducasse’s *Parade* depicts such a scene, although it is not clear whether the spectators mock or participate in this display of military force. Spirits, like people, are thought to have played an important part in achieving freedom. In *The Horseman*, the artist André Pierre—himself a *hougan*, or Vodou priest, who was renowned as a painter of Haitian *lwas* (spirits)—portrays Ogou, the warrior god of Vodou tradition.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

Céremoine du Bois Caïman II

(Revolution of Saint-Domingue, Haiti, 1791), 1995

oil on canvas

Courtesy of Dr. Fritz G. Fidèle, EL2018.096

On the night of August 14, 1791, an assembly of Maroon leaders and slaves met in the Bois Caïman Forest. Led by the two central figures in Jean-Pierre's painting, Vodou priestess (*manbo*) Cecile Fatima and priest (*hougan*) Boukman Dutty, the slaves swore to fight for their freedom, even if it meant their deaths. To seal this pact of solidarity, a pig—which Fatima stands over in the painting—was sacrificed. This ceremony solidified the slave conspiracy to revolt. By the next morning, plantations in Haiti's northern plain were on fire. The revolution had begun.

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(top)

angel with a trumpet, circa 1970

Haiti

metal, paint

Mary Lou Vansant Hughes Collection, 2011.0332

(bottom)

André Pierre (1914–2005)

born Port-au-Prince, Haiti; died Croix-des-Missions, Haiti

Les Trois Esprits d'Nago (The Three Spirits of Nago),

circa 1972

oil on canvas

Mary Lou Vansant Hughes Collection, 2011.0317

As illustrated in Ulrick Jean-Pierre's *Céremoine du Bois Caïman II* (hanging to your right), the onset of the Haitian Revolution was marked by a Vodou religious ceremony, demonstrating the deep connections between religion, liberty, and freedom in Haitian culture. In that painting, Vodou priest Boukman Dutty holds a conch shell, which would have been used to call forth a *lwa*, or spiritual being. With these two works of art, we might imagine the angel using her trumpet to call forth a different set of spirits—in this case, manifestations of Nago, as imagined by Haitian artist André Pierre in the painting below. The Nago are a group of *lwás* who originated in the beliefs of the Yoruba peoples of western Africa.

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(left)

Daniel Orelus

born 1946

People Partying, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0312

(right)

Georges Auguste

born 1933, Petit Goâve, Haiti

untitled, circa 1961

oil or acrylic on canvas

Gift of Patricia J. Graham in memory of her parents,

Ruth and Arthur Graham, 2017.0092

The success of the Haitian Revolution directly led to the evolution of Haiti as it exists today. Many 20th-century Haitian artists find inspiration in the more mundane and everyday culture of contemporary Haiti. Auguste shows a colorful domestic scene of a home amidst a lush landscape, populated by a family that farms the land and prepares food while a child listens to the radio. A more frenetic energy animates Orelus's depiction of people dancing in celebration. Both works provide a glimpse into the dynamic lives of the everyday Haitians whose ancestors fought for freedom from slavery and colonialism centuries earlier.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti

active United States and Haiti

Emperor Jean-Jacques Dessalines, 2013

oil on canvas

Courtesy of Dr. and Mrs. Joseph Michel Lemaire,

Plantation, Florida, EL2018.097

Widely considered one of Haiti's founding fathers, Emperor Jean-Jacques Dessalines played a pivotal role in the Haitian Revolution and became the country's first ruler under the 1805 constitution. Dessalines started his formidable military career as an officer in the French army, but later switched allegiances and fought against France. He served as First Lieutenant to Toussaint Louverture, whose portrait appears behind you. Dessalines led many successful battles, including those at Crête-à-Pierrot in March 1802 and the Battle of Vertières in November 1803, which eventually resulted in Haiti's independence. Often posthumously vilified and criticized as a cruel ruler, Dessalines was ultimately responsible for defeating the French, expelling them from Saint-Domingue, and renaming the new, free nation of Haiti.

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Gerard Valcin (1923–1988)

born Port-au-Prince, Haiti

Konbit, circa 1970

oil on hardboard

Mary Lou Vansant Hughes Collection, 2011.0333

The proverb “*anpil men chay pa lou*” (with more hands, the load is lighter), lies at the heart of *konbit*, a Haitian Creole word that describes the practice of people helping one another prepare their fields before planting and during harvest. This unifying display of community demonstrates a collective consciousness that pervades Haitian culture, especially in farming communities, and that is exemplified in Valcin’s striking painting. *Konbit* as a concept has defined Haitian life for centuries, whether during its fight for independence or more contemporary struggles, such as the 2010 earthquake.

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Bernard Séjourné (1947–1994)

born and died Port-au-Prince, Haiti

Asefi (enough daughters), 1975

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0323

The elongated neck and facial features of this young Haitian woman are reminiscent of Senegalese women in West Africa, subtly hinting at the connection between Haitian people and the transatlantic slave trade. Her name, Asefi, means “enough daughters” in Haitian Creole. Perhaps she is the last of many daughters in the family, or maybe her name symbolizes the disappointment her family feels after the birth of yet another girl. The arched opening, eloquent geometry, and symmetrical representation of this portrait convey an aesthetic often found in religious works, a connection possibly befitting the young woman portrayed. Her white blouse and headscarf may represent an impending spiritual journey. In Christianity, white is often associated with baptism and marriage; likewise, in the Vodou religion, worshippers and initiates wear white during ceremonies to demonstrate modesty and purity.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

***Queen Anacaona I (Native Haitian)*, 2005**

oil on canvas

Courtesy of the artist, EL2018.100

Women have been central to Haiti's history from the moment of first contact with Europeans. In this painting, Jean-Pierre portrays Anacaona, a young Taíno chief, or *cacica*. Born in 1474, Anacaona was renowned equally for her literary talents as a poet and composer of *arietos*, or dances, and for her legendary leadership. In 1496, Anacaona became one of the first Indigenous inhabitants of Hispaniola to negotiate with Christopher Columbus and the arriving Spaniards. Although initial interactions between the Taíno and Spanish were civil, relations quickly soured as Taíno leaders realized their lands were being stolen and their people enslaved. After years of rebellion and violence, Anacaona was captured and executed by the Spanish in 1503. Her death cemented her reputation as a symbol against European colonization, while her artistic spirit and legacy continue to inspire Haitians today. In fact, the 2018 KU Common Book author Edwidge Danticat wrote an award-winning novel dedicated to Anacaona in 2005.

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Penius Leriche

born 1940, Jacmel, Haiti

***Woman Leading a Blind Man*, circa 1970**

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0301

Compared to the fierce leadership demonstrated by historical figures such as Anacaona and Marie-Jeanne Lamartinierre, whose portraits appear to your left and right respectively, the woman in Leriche's painting exudes a sense of calm control as she gently leads an old, blind man through a colorful landscape. Such casual depictions of female leadership establish the role women play not only in major historical narratives but also in the day-to-day reality of Haiti.

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(clockwise from top left)

Pierre Joseph-Valcin (1926–2000)

born Port-au-Prince, Haiti

Ladies Under a Tree Picking and Packing Fruit, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0336

Jean Kolein

Beauty Shop, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0293

Lucien Pradel

born 1923

mother nursing child, boy on a chair inside a hut,

circa 1950–1976

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0302

Vierge Pierre

born 1945, Petit Goâve, Haiti

Market Day, 1968–1976

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0319

Women are vital to all areas of Haitian society, contributing to the social, political, and economic development of their communities. As these paintings demonstrate, they occupy dominant places in many spheres of everyday life, such as the market, beauty shop, and home, where they are venerated as mothers. However, gender inequality pervades Haiti's highly patriarchal culture. As a result, women are often marginalized or disempowered and struggle to access education and other fundamental rights. In spite of the ways women sustain their communities, their contributions continue to be downplayed in wider social narratives.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti

active United States and Haiti

Marie-Jeanne Lamartinierre (Haitian Revolution, 1802), 2018

oil on canvas

Courtesy of the artist, EL2018.099

Jean-Pierre's painting of Marie-Jeanne Lamartinierre is a prime example of the way he positions women at the center of Haitian culture and inserts them into Haitian historical narratives—especially those related to resistance and revolution, which tend to exclusively portray men. Lamartinierre is one of the few named female soldiers in the Haitian Revolution, fighting in the Battle of Crête-à-Pierrot in 1802 and the Battles of Vertières in 1803. Her bravery and courage are said to have earned the deep respect of her male compatriots. Historical documents state that she fought in a man's uniform, but in this portrait Jean-Pierre depicts an unapologetically feminine and fiercely defiant Lamartinierre, her eyes fearless, her arms strong and powerful holding her sword.

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Ulrick Jean-Pierre

born Roseaux, Haiti

active United States and Haiti

Map of Haiti-Louisiana Migrations, 2018

oil on canvas

Courtesy of the artist, EL2018.101

This map illustrates the geopolitical boundaries of North America in the early 19th century and highlights Haiti's location on the western half of the island of Hispaniola. It also shows the extent of the Louisiana Territory, a massive section of land previously owned by the French that Napoleon was forced to sell to President Thomas Jefferson to bear the cost of France's loss of Haiti after the Haitian Revolution. By shading both Haiti and the Louisiana Territory red, Jean-Pierre demonstrates not only the historical link between Haiti and the American heartland, but also alludes to the significant migration of people from Haiti to this region in the early 1800s.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

Jean-Baptiste Pointe du Sable, 2014

oil on canvas

Courtesy of the artist, EL2018.102

Although little is known about Jean-Baptiste Pointe du Sable's early life, historians agree that he was born in Saint Marc, Saint-Domingue, in 1745. Around 1764, he moved to New Orleans and established a trading business that quickly expanded to the Great Lakes region. Pointe du Sable eventually settled in the area now known as Chicago. Although his role in the development of the Chicago River was not recognized until the latter half of the 20th century, he is now widely considered the first permanent resident and founder of Chicago. The site of his original homestead in Pioneer Court, Chicago, is now a National Historical Landmark. As an early immigrant to this country, Pointe du Sable epitomizes the ways that Haitian-born individuals influenced the growth of the ever-expanding United States.

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Préfète Duffaut (1923–2012)

born Jacmel, Haiti; died Port-au-Prince, Haiti

Mountainous cityscape with criss-crossing roads,

circa 1960–1985

paint on Masonite™

Bequest of Jane Wofford Malin, 2016.0173

Born in the seaport of Jacmel, Duffaut was part of a cohort of painters associated with Port-au-Prince's Centre d'Art, an educational institution and gallery founded in 1944 that became a hub for late 20th-century Haitian artists. Duffaut was best known for his works depicting *villes imaginaires*, or imaginary cities, often juxtaposing Haiti's striking natural landscape with urban infrastructure. Just as Jean-Baptiste Pointe du Sable may have imagined the great city of Chicago, Duffaut imagined the vibrant, dynamic cities of Haiti.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

Exchange of Culture

(Between Indians and African Maroons), 2005

oil on canvas

Private collection, EL2018.107

“My canvas is an open window of constant celebration that allows me to travel into the depths of the past, to bring pride to the present, as well as hope to the future.” – Ulrick Jean-Pierre

Here, a Taíno Indian and a Maroon slave play the drum. Interactions like this may have taken place in Maroon societies where surviving Natives and runaway slaves lived independently. Through the visual exploration of this interaction, Jean-Pierre celebrates the Indigenous communities who lived in Haiti before colonization. The name “Haiti,” chosen by former slaves after the revolution, is a Taíno word meaning “mountainous land.” By selecting a native word to represent their newly liberated country, these former slaves symbolically rebuked the colonial claims of Europe that sought to destroy the Taíno and enslave Africans.

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Pierre Joseph-Valcin (1926–2000)

born Port-au-Prince, Haiti

Birds of a Feather, 1975

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0334

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Paul Nemours

born 1946, Saint Marc, Haiti

Rooster, 1974

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0310

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Adam Leontus (1923–1986)

born Port-au-Prince or Anse-à-Galet, Haiti

Tropical Bird, circa 1950–1976

oil on hardboard

Mary Lou Vansant Hughes Collection, 2011.0300

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti

active United States and Haiti

John James Audubon, 2014

oil on canvas

Courtesy of the artist, EL2018.103

In his *Louisiana Historical Painting* series, Jean-Pierre portrays prominent figures with connections to both Haiti and New Orleans, such as John James Audubon (née Jean-Jacques Audubon), the famous ornithologist and painter who was born in Les Cayes, Saint-Domingue, in 1785. In 1789, increasing violence and unrest led Audubon's father to move his family first to Philadelphia and later to France. At age 18, Audubon used a false passport to immigrate to the United States, where he anglicized his name and lived in several states before settling permanently in Louisiana. Audubon became renowned for his extensive studies of birds in their natural environment. His main work, *The Birds of America* (1827–1839), identified 25 new species and is regarded as one of the most important and essential volumes of that time. Many Haitian painters, such as those represented to your left and right, have been similarly inspired by nature, and birds in particular.

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Gesner Armand (1936–2008)

born and died Croix-des-Bouquets, Haiti

Doves, circa 1970

oil or watercolor on hardboard

Mary Lou Vansant Hughes Collection, 2011.0249

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Descourcel Gourgue

born 1927, Port-au-Prince, Haiti

(left)

Three Birds in a Tree, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0276

(right)

Two Birds in a Tree with Three Butterflies, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0277

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti
active United States and Haiti

Crucified Liberty, 1998

oil on canvas

Courtesy of the artist, EL2018.105

In *Crucified Liberty*, Jean-Pierre borrows iconography from Christianity to personify his beloved country Haiti as a persecuted, but nonetheless nurturing woman. Here, the cross symbolizes the fraught and complex geopolitics of a world born from colonialism—one that has witnessed slavery, genocide, greed, brutality, and exploitation. Yet this painting also communicates Jean-Pierre's optimism and hope for his country and its people. In an interview with 2018 KU Common Book author Edwidge Danticat, Jean-Pierre further explained this concept:

Danticat: There are...rainbows, angels, and children [in this work]. With all the echoes of the past that haunt us, there is still a future to tend to. There are the children to think about. We can never forget them. Is that all part of your broad and complex view of Haiti?

Jean-Pierre: Yes—depictions of children and a sense of hope captured in my paintings are a reflection from the mirrors of our past reality, which in turn reflect an essence of hope through my optimism for a better tomorrow in Haiti.

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(left)

Murat Brierre (1938–1988)

born Port-au-Prince or Mirebalais, Haiti

Crucifix, 1966–1976

iron, cutting, hammering

Mary Lou Vansant Hughes Collection, 2011.0256

(right)

Edgar Brierre

born 1933, Port-au-Prince, Haiti

Three Angels with Black Jesus, circa 1960s

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0255

Many Haitian artists honor the syncretism—or combination of different forms of belief and practice—that exists between Vodou and Christianity. Murat Brierre's *Crucifix* is an example of this, wherein a Jesus with Haitian features hangs on the cross. Likewise, Edgar Brierre challenges the white representation of iconic Christian figures by portraying the angels and Christ figure as Haitian in *Three Angels with Black Jesus*. In Vodou belief, the visible world is inhabited by human spirits, while the invisible world is populated by *lwas* (spirits), *mistè* (mysteries), *zanj* (angels), and *envizib* (the invisibles), as well as the spirits of ancestors who have died. The three angels in Brierre's painting thus evoke Christian icons while simultaneously symbolizing these Vodou entities.

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(left to right)

Jacksin Mesidor

born Cap-Haïtien, Haiti

Arche de Noé (Noah's Ark), circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0305

Jasmin Joseph (1923–2005)

born Grande-Rivière-du-Nord, Haiti; died Port-au-Prince, Haiti

Paradise, 1969

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0291

Antonio Joseph, artist

born 1921, Barahona, Dominican Republic

after **Rigaud S. Benoît** (1911–1986)

born Port-au-Prince, Haiti

untitled, circa 1980

screen print

Mary Lou Vansant Hughes Collection, 2011.0287

Just as Catholicism pervades Haitian religious practice in complex ways, Catholic symbols saturate 20th-century Haitian art. These works represent Haitian takes on Christian myths, such as Mesidor's depiction of Noah releasing a dove on his animal-filled ark. Joseph's illustration of a bountiful tree laden with a cornucopia of ripe fruits evokes the story of Adam and Eve in the Garden of Eden, a biblical reference strengthened by its title (*Paradise*) and a depiction of a thorn-crowned Jesus. The untitled print borrows from botanical themes and ideas that associate fertility with femininity, conflating images of a flowering plant with the stylized face of a woman that likely references the *lwa* (spirit) Erzulie La Sirène (Erzulie the mermaid).

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Salnave Philippe-Auguste (1908–1989)

born Saint-Marc, Haiti; died Port-au-Prince, Haiti

Colère (Anger), 1974

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0314

On first glance, the subject of Philippe-Auguste's painting appears to be evil: the woman's fangs suggest she is a vampire and the dagger she holds suggests violent intent. Her snake-like locks of hair evoke the Greek figure Medusa. Her nudity, the snake draped around her neck, and the lush green landscape evoke Eve in the Garden of Eden, and, by extension, her historically stigmatized role as a temptress. The color scheme is also important to note. Red, green, and gold reflect the colors of pan-African ideology, and while snakes represent evil in Judeo-Christian traditions, they are used to depict the *lwa* (spirit) Damballah in Haitian Vodou. Damballah is commonly associated with the creation of Earth's waters, healing, life, and intellect. In these ways, the artist's work can be interpreted as either a portrait of Black womanhood or a statement of anti-colonial resistance and female empowerment.

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Ulrick Jean-Pierre

born 1955, Roseaux, Haiti

active United States and Haiti

Institutionalized Symbolism, 2007

oil on canvas

Private Collection, EL2018.106

As an institution, marriage is an important rite of passage for many people around the world. Jean-Pierre's painting depicts the various symbols that this institution can entail. The three books, titled *La Bible* (The Bible), *Le Coran* (The Q'ran), and *Le Mariage* (Marriage), reference some elements of marriage in different religious contexts. Similarly, the crucifix, dove, contract, dollar bill, and gavel symbolize the complexity of marriage as it relates to religion, economy, and culture. The two hands highlight the nature of marriage as a contract between two individuals.

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Bernard Séjourné (1947–1994)

born and died Port-au-Prince, Haiti

Erzuline, 1974

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0324

Suspended in a sea of blue, Séjourné depicts a dreamlike Erzulie La Sirène—a *lwa* (spirit) of motherhood and the personification of the oceans. Séjourné belonged to the School of Beauty and attempted to capture beauty, elegance, and grace in his artwork. Here, Séjourné used layered symbolism to identify La Sirène. She is depicted as a shell-like creature, a possible reference to her husband, Agwe, who is called the “Shell of the Sea.” Colors symbolic of La Sirène, blue and green, are blended around her. Visual allusions to female reproductive anatomy communicate her role as a mother and *lwa* of romance and sexuality.

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Jean Edy Morisset

active Haiti

Vodou Ceremony, circa 1970

paint on hardboard

Mary Lou Vansant Hughes Collection, 2011.0307

The religion and culture of Vodou center around rituals that take place throughout the year. Although these ceremonies are diverse, most are aimed at invoking one or more *lwas* (spirits) through possession and involve dancing, singing, and drumming. During the ceremony, the *lwa*(s) heal, bless, cleanse, or prophesize to the audience. There are also *fèt lwa*, which take place on the feast day of saints associated with the *lwas*. For instance, Damballah, the spirit of the serpent, is celebrated around the time of Saint Patrick’s Day. This is also the time when *vodouyizan* (Vodou practitioners) come together to invoke and serve a specific *lwa* or several *lwas* at once.

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Ulrick Jean-Pierre

born Roseaux, Haiti

active United States and Haiti

Marie Laveau, 2018

oil on canvas

Courtesy of the Artist, EL2018.104

Marie Catherine Laveau was an important Creole *manbo*, or priestess, who was integral to the development of the Vodou religion in New Orleans—where it is known as Voodoo. This religious practice, described more fully elsewhere in this exhibition, has roots in Haiti and mixes elements of Catholicism with African and West Indian spiritual beliefs. In this way, Vodou/Voodoo and its practitioners exemplify the complex connections among Haiti, the United States, and other parts of the world.

Laveau's portrait contains many symbols that reference this blend of religious and cultural traditions. For instance, Laveau holds a bell and an *asson* (a sacred rattle often made from a gourd and covered in beaded string), both of which are important tools in Vodou ritual. Likewise, the rooster and dove in the lower right and upper left corners of the painting are associated with some of the seven *lwas*, or spirits, that animate Vodou belief. The seven candles burning atop the pillar likely reference these *lwas* as well. Jean-Pierre's painting also includes Christian symbolism, such as the crucifix and the two versions of the Bible—one in English, one in French, which further references the bilingual and bicultural environment of 19th-century New Orleans.

Laveau's life is shrouded in mystery and myth, making it difficult to separate historical fact from cultural legend. Much of what is known about her comes from oral history. Nevertheless, it appears that Laveau and her daughter, Marie Laveau II, practiced not only New Orleans Voodoo but also Native American rituals, spiritualism, and rootwork—a traditional African American folk spirituality of the southern United States derived from West African belief. Laveau remains one of the most admired and controversial figures in New Orleans's history and is still considered the "Voodoo Queen of New Orleans."

This portrait of Marie Laveau is the 2018–2019 KU Common Work of Art, which accompanies the KU Common Book, *Create Dangerously: The Immigrant Artist at Work*, by Haitian-American author Edwidge Danticat. Both Danticat and Jean-Pierre draw inspiration from Haiti in their creative work.

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