

THE SOUTHERN REGISTER

A Publication of the Center for the Study of Southern Culture

The University of Mississippi

OXFORD, MISSISSIPPI, U.S.A.

FALL 2021





I met Bob Moses once. He was the keynote speaker for a UM Phi Beta Kappa induction ceremony in the mid-2000s. I had some minimal role in organizing the event, a memory that I revisited when news of his death came a few weeks ago. We had invited Moses to speak because he is one of five Foundation Members, a group of esteemed Mississippians including Arthur Guyton, Josephine Haxton, Robert Khayat, and William Winter, chosen at the chapter's founding in 2001 because of their sustained commitments to furthering educational opportunities in this state at all levels. But of course Moses wasn't a Mississippian. Originally from Harlem, he had come south during the civil rights movement and was instrumental in shaping Freedom Summer, the Mississippi Freedom Democratic Party, and the Student Nonviolent Coordinating Committee. He wasn't born here, but he nearly died here—several times. Later a MacArthur Fellow, Moses developed the Algebra Project, a mathematics literacy program aimed at low-income students and students of color whom conventional learning methods shunted aside as underprepared and incapable. When he spoke at UM, he was back in Mississippi, teaching high school math in Jackson. I recall our exchange as cordial but brief; I remember his public remarks only vaguely. He has no explicit connection to the Center for the Study of Southern Culture.

But he has every connection to what we aim to do here, in the Mississippi for which he was willing to risk a great deal. We also believe Mississippi is worth the effort. We are devoting a considerable portion of this year's programming, for example, to the theme "Mississippi Voices," and we will welcome a range of scholars and writers, natives and visitors to consider how we think about the past, navigate the present, and look to the future.

We, too, believe in the power of education and in the power of thoughtful, forthright, and sometimes painful storytelling. This fall we will welcome thirty-five incoming Southern Studies majors, bringing our total to nearly fifty, an admittedly modest number compared to the business

school, but healthy and arguably quite a bit more interesting. (You can read elsewhere in these pages about our participation in the Academic Common Market and the role it is playing in our recruitment.) We will also welcome thirteen new students across our MA and MFA, bringing the enrollment in our graduate programs to nearly thirty. We aim to attract to Southern Studies a diverse group of students who are insatiably curious about the intersections of history, literature, art, music, politics, film, biology, sociology—even math. We applaud the accountability that comes from understanding that all events, places, and people exist in contexts that it behooves us to explore. In the array of our alumni—filmmakers, photographers, publishers, editors, environmentalists, journalists, teachers, professors, activists, administrators, architects, musicians, ministers, archivists, city planners, commentators, librarians, sociologists, novelists, and politicians—we celebrate the creativity that has become our hallmark and that continues to help us imagine the future of the South. We do hard and sometimes joyful work at the Center for the Study of Southern Culture, and we do it in a Mississippi made better and stronger by people like Bob Moses for whom education was always the groundwater of change. We believe in the future of the state and the region, and we believe we have a role to play in educating students about where we have been and empowering them to shape where we will go.

Everyone who works here has a deep and important connection to what we routinely say is at the center of the Center: its academic mission. We understand that mission to be the creation, dissemination, rethinking, and complication of knowledge. Professors aren't the only ones doing that work, even though they are on the frontline of our interaction with students. The producers and directors at the Southern Documentary Project teach students, but they also make films about music and the environment and borders. The Southern Foodways Alliance offers assistantships to students, but it also creates a magazine and a podcast and has made dozens and dozens of films and logged hundreds of oral histories. *Living Blues* magazine understands itself as an oral history project, helping a musical genre to capture and preserve its creative footprint for students, scholars, and fans to trace for years to come. Every support staff member in Barnard and in all three of our institutes makes it possible for learning to happen—for our students on campus, and for all of the people we never meet, but who are watching our programming, reading our books, and thinking along with us.

Welcome to a new school year in Southern Studies.

Katie McKee

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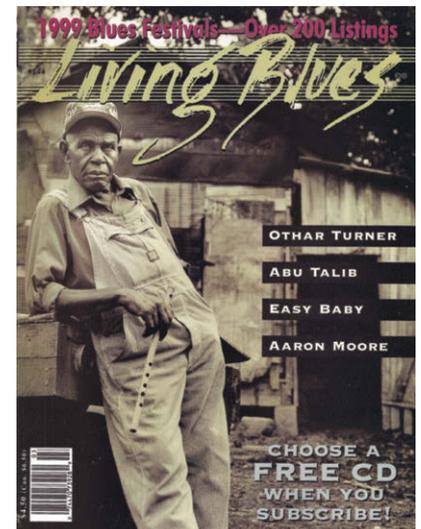
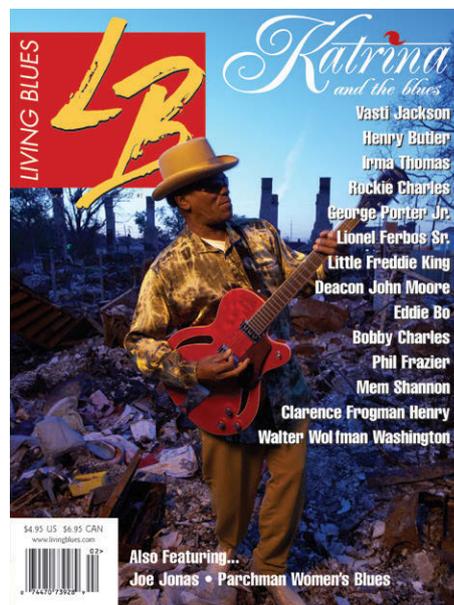
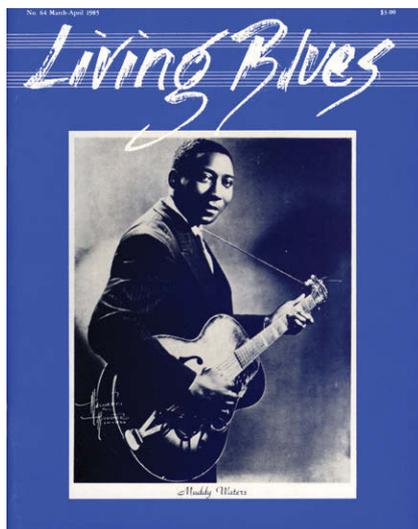
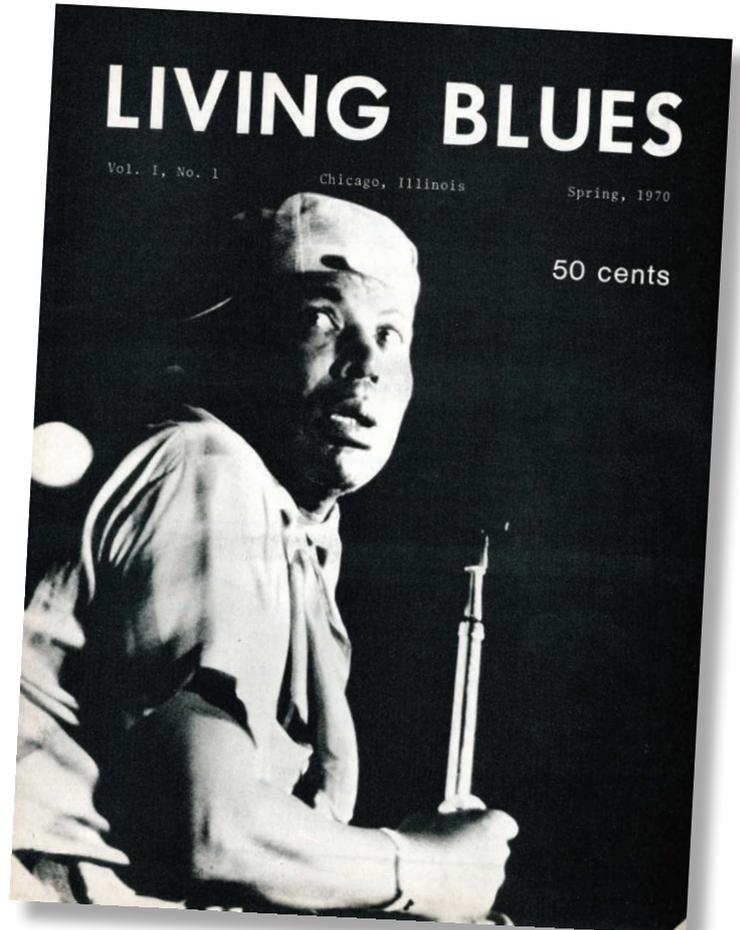
Living Blues Anniversary Exhibition to Open in Gammill Gallery

This fall, the Center hosts three exhibitions in Barnard Observatory's Gammill Gallery, each with some connection to the Center. The semester begins with an exhibition celebrating fifty years (now fifty-plus) of the publication of *Living Blues* magazine here at the University of Mississippi. For half a century *Living Blues*, America's oldest and most-respected blues magazine, has conducted an ongoing oral history project of the blues, documenting a dynamic musical and cultural tradition that continues to thrive today.

To date *Living Blues* has published more than 270 issues, more than 2,700 articles and stories, and more than 12,000 reviews, with all of its content supplied by a network of freelance writers and photographers. Over the last three decades, special issues have highlighted blues-based and blues-adjacent genres like zydeco, Hill Country blues, soul blues, and sacred steel. The magazine has also documented flourishing local scenes in cities such as Houston, New York, Los Angeles, New Orleans, Birmingham, and Jackson, Mississippi. The Hurricane Katrina special issue revealed the horrors and aftermath of the storm through the eyes of the musicians who survived it, and the Blues and Protest issue detailed how blues artists use music to call attention to social injustices.

The covers in this exhibition represent a sample of the scope, depth, and breadth of *Living Blues'* coverage of the blues and blues culture throughout the last half century. They are displayed in chronological order and subdivided by decade. The exhibition will run through September 24.

Ever focused on a vital, evolving artistic culture, *Living Blues* looks forward to documenting the next fifty years of the blues.





Upcoming Gammill Gallery exhibitions include *A Sense of Place*, October 1–29, by Bita Honarvar. Honarvar is an Atlanta-based photographer and photo editor who worked at the *Atlanta Journal-Constitution* for more than fifteen years. She serves as the image editor for SFA's *Gravy* quarterly.



Travelers Seeking Rest, Perry, Ga., by Bita Honarvar



Roll Down Like Water, an exhibition by Andrea Morales, a recent Southern Studies MFA graduate and the visual director for MLK50: Justice through Journalism, will be on display November 1–December 20.



Andrea Morales



southtalks

SERIES

CENTER FOR THE STUDY
OF SOUTHERN CULTURE

SEPTEMBER 8

Noon, Virtual Event

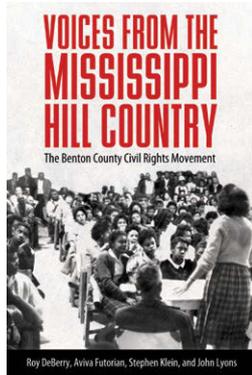
Roy DeBerry

Voices from the Mississippi Hill Country: The Benton County Civil Rights Movement

Voices from the Mississippi Hill Country is a collection of interviews with residents of Benton County, Mississippi—an area with a long and fascinating civil rights history. The product of more than twenty-five years of work by the Hill Country Project, the book examines a revolutionary period in American history through the voices of farmers, teachers, sharecroppers, and students. No other rural farming county in the American South has yet been afforded such a deep dive into its civil rights experiences and their legacies. These accumulated stories truly capture life before, during, and after the movement.

In this SouthTalk, coauthor of *Voices from the Mississippi Hill Country* Roy DeBerry will discuss the region's history and the everyday struggles of African American residents of Benton County, who had been organizing since the 1930s.

Roy DeBerry is executive director of the Hill Country Project.



SEPTEMBER 10

Doors at 7:30 p.m. and starts at 8:00 p.m.,
Oxford Powerhouse

Annemarie Anderson, Kelly Spivey, and Schaefer Llana

Mississippi Creates

The Center for the Study of Southern Culture and Yoknapatawpha Arts Council partner for the premiere of *Mississippi Creates*, an event



Fall 2021

During the 2021–22 academic year, the Center for the Study of Southern Culture turns to “Mississippi Voices” as our programming focus. In amplifying home, we do not mean to turn inward. Instead, we expect that in drawing close, we will simultaneously open wide to find through-lines to other places, problems, and people that solidify the global interconnectedness made undeniable by the pandemic. We want to ask questions about whose voices have been heard and whose voices have been drowned out. We want to look for times when Mississippi voices have led, and continue to lead, and for times when we may have misled ourselves. We want to reflect on choices to stay and work in this place and choices to leave and look back, frequently or never. In blending these many voices of Mississippi, we also plan to listen—for the futures of this state, “the South,” our country, and a common world.

SouthTalks is a series of events (including lectures, performances, film screenings, and panel discussions) that explores the interdisciplinary nature of Southern Studies. This series is free and open to the public, and typically takes place in the Tupelo Room of Barnard Observatory. However, as a result of the ongoing health crisis, some events will be virtual, free, and accessible on the Center’s YouTube channel after each live event. Visit the Center’s website for up-to-date information about all Center events. Locations listed here are subject to change, and more events may be added throughout the semester. Registration will be required for all virtual events in order to receive the webinar link.

that pairs musical performance with short documentary films, providing a glimpse into the creative life and environments of two local musicians: Tyler Keith and Schaefer Llana. This pair of films is part of a larger series that highlights artists and performers who have been influenced or inspired by the culture and sounds of Mississippi. The screening includes a live musical performance by Schaefer Llana and will be followed by a brief Q&A with the musician and film directors Annemarie Anderson and Kelly Spivey. This event is free to the public and open to all ages.

Annemarie Anderson is the oral historian for the Southern Foodways Alliance. She manages and conducts oral history work throughout the South.



Annemarie Anderson



Schaefer Llana

At age ten Schaefer Llana moved from St. Louis, Missouri, to Batesville, Mississippi, where she learned to play piano and guitar.

Kelly Spivey is a documentarian living and working in Memphis, Tennessee. She holds a BFA in photography

from SCAD, and both an MA in Southern Studies and an MFA in Documentary Expression from the University of Mississippi.

Mississippi Creates is made possible by Cathead, the Center for the Study of Southern Culture, and the Mississippi Humanities Council.



Kelly Spivey

SEPTEMBER 15
Noon, Virtual Event

Tammy Greer

Okla Humma: I Maya Moma Hoki (The Honorable People: We Have Remained in This Place)

As a member of the United Houma Nation and director of the Center for American Indian Research and Studies (CAIRS) at the University of Southern Mississippi, Tammy Greer has worked with Southeastern Native tribal members on numerous projects, including the formation of CAIRS and the building of a one thousand-square-foot Medicine Wheel garden on the USM campus. She is the faculty advisor for the Golden Eagles Intertribal Society, a Native-focused student group on campus who, along with CAIRS, tends the garden, hosts a yearly powwow, and organizes two Native Ways School Day events each year. Greer is currently working with the Mississippi INBRE Telenutrition Center to recruit Native students from Mississippi and Louisiana to engage in a summer program in health disparities research. The focus of her Okla Achukma project is to address preventable chronic diseases in our Southeastern Native tribes in a more holistic way using the traditional teachings of the sacred Medicine Wheel.

In this SouthTalk, Greer will discuss how Medicine Wheel teachings can lead us to a more inclusive, more holistic way of being with one another and with all beings on earth.

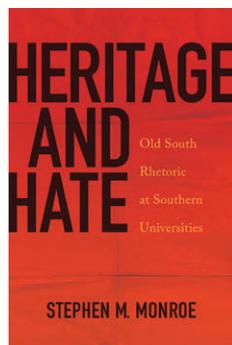


SEPTEMBER 22
Noon, Virtual Event

Stephen Monroe and LaToya Faulk

Heritage and Hate: Old South Words and Symbols at Southern Universities

In this SouthTalk, Stephen Monroe and LaToya Faulk will discuss Monroe's new book,



Heritage and Hate: Old South Words and Symbols at Southern Universities, which traces the ongoing rhetorical power of Old South words and symbols at southern universities.

Stephen Monroe is chair and assistant Professor in the Department of Writing and Rhetoric at the University



of Mississippi, where he is an affiliated faculty member in the Center for the Study of Southern Culture, a steering committee member for the Sarah Isom Center for Women and Gender Studies, and director of the Willie Morris Awards for Southern Writing. His book, *Heritage and Hate: Old South Words and Symbols at Southern Universities*, was published

in June as part of the *Rhetoric, Culture, and Social Critique* series from the University of Alabama Press.

LaToya Faulk has a BA in English literature and an MA in rhetoric and writing from Michigan State University. She teaches in the Department of Writing and Rhetoric and is also an MFA fiction student at the University of Mississippi. Her work has been published in *Scalawag*, *Southwest Review*, Amherst College's the *Common*, and *Splinter Magazine's* Think Local series.



SEPTEMBER 30
4:00 p.m., Nutt Auditorium

Jason De León

"The Land of Open Graves: Understanding the Current Politics of Migrant Life and Death along the US/Mexico Border"

Since the mid-1990s, the US federal government has relied on a border enforcement strategy known as Prevention through Deterrence. Using various security infrastructure and techniques of surveillance, this strategy funnels undocumented migrants toward remote and rugged terrain such as the Sonoran Desert of Arizona with the hope that mountain ranges, extreme temperatures, and other natural obstacles will deter people from unauthorized entry. Hundreds of people perish annually while undertaking this dangerous activity. Since 2009, the Undocumented Migration Project has used a combination of forensic, archaeological, and ethnographic approaches to understand the various forms of violence that characterize the social process of clandestine migration. On Thursday, September 30, at 4:00 p.m., Jason De León will present a lecture that focuses on what happens to the bodies of migrants who die in the desert. He argues that the way that bodies decompose in this environment is a

form of hidden political violence that has deep ideological roots, and he demonstrates how the postmortem destruction of migrant corpses creates devastating forms of long-lasting trauma.

Jason De León is a professor of anthropology and Chicana, Chicano, and Central American studies at UCLA. He is executive director of the Undocumented Migration Project, a research-arts-education collective that seeks to document and raise awareness about the experiences of clandestine migrants, and president of the board of directors for the Colibri Center for Human Rights, a nonprofit organization that seeks to identify and repatriate the remains of people who have died while migrating through the Sonoran Desert of Arizona. De León is the author of the award-winning book *The Land of Open Graves: Living and Dying on the Migrant Trail* and is a 2017 MacArthur Fellow.



Jason De León

This lecture is part of the Movement and Migration/Future of the South Initiative, launched by Simone Delorme in 2019. An accompanying exhibit, *Hostile Terrain*, will be on display in Lamar Hall beginning on October 15. Please visit the Center website for the most up-to-date information on the September 30 lecture.

De León's visit to the UM campus is cosponsored by the Center for the Study of Southern Culture, the Department of Sociology and Anthropology, the Honors College, the Center for Population Studies, the McLean Institute for Public Service and Community Engagement, the Center for Inclusion and Cross-Cultural Engagement, and the Croft Institute for International Studies.

OCTOBER 6

7:30 p.m., Gertrude C. Ford Center for Performing Arts

The Fannie Lou Hamer Story

In this production of *The Fannie Lou Hamer Story*, Mzuri Moyo Aimbaye channels Fannie Lou Hamer in a riveting sixty-minute journey of storytelling with eleven inspiring songs and a video montage of the civil rights movement.

Aimbaye has the power of a warrior when she speaks and the voice of an angel when she sings, evoking emotions with tears of joy and pain as well as sorrow and laughter. Mrs. Hamer's courageous spirit and



determination for human dignity and freedom come alive in Aimbaye's *Fannie Lou Hamer Story*.

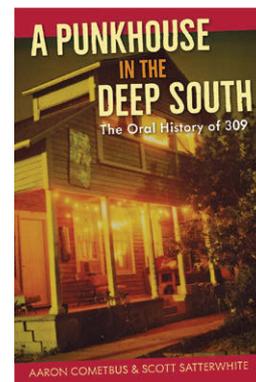
The *Fannie Lou Hamer Story* is part of the Ford Center's Artist Series, which is supported by the University of Mississippi and in collaboration with the Center for the Study of Southern Culture and The Center for Inclusion and Cross Cultural Engagement.

OCTOBER 7

4:00 p.m., Faulkner Room, Archives & Special Collections, J. D. Williams Library

Aaron Cometbus and Scott Satterwhite

A Punkhouse in the Deep South: The Oral History of 309



The house at 309 6th Avenue has long been a crossroads for punk rock, activism, veganism, and queer culture in Pensacola, a quiet Gulf Coast city at the border of Florida and Alabama. In *A Punkhouse in the Deep South: The Oral History of 309*, resi-

dents of 309 narrate the colorful and often comical details of communal life in the crowded and dilapidated house over its thirty-year existence. They tell of playing in bands, operating local businesses, forming feminist support groups, and creating zines and art.

In this SouthTalk, Aaron Cometbus and Scott Satterwhite discuss this lively community that worked together to provide for their own needs while making a positive, lasting impact on their surrounding area. Together, these participants show that punk is more than music and teenage rebellion. It is about alternatives to standard narratives of living, acceptance for the marginalized in a rapidly changing world, and building a sense of family from the ground up.

Cometbus has been publishing *Cometbus* magazine since 1981. He is the editor of the oral histories *Back to the Land* and *The Dead End*, and the author of seven novels. He earned a gold record using

his teeth as a percussion instrument. Satterwhite is a historian, educator, and journalist. His work has appeared in *Florida Historical Quarterly*, *Hurricane Review*, *INWeekly*, and *Maximum Rocknroll*. He is the



Scott Satterwhite

author of several poetry chapbooks and edits the zine *Mylxine*. Satterwhite holds an MA in American history and English. He teaches writing and literature at the University of West Florida.

OCTOBER 13

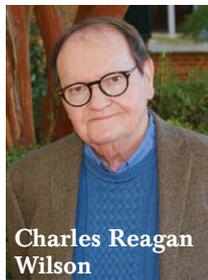
Noon, Tupelo Room in Barnard Observatory

Charles Reagan Wilson

The Southern Cultural Renaissance of the Early Twenty-First Century

Reflecting the dramatic changes in southern society in the last twenty years, the South's culture has been transformed. The increasing social diversity is leading to a multicultural society in which African Americans, Latinos, Asians, the white working classes, LGBT people, and others are claiming a new, dramatically different southern identity. In this SouthTalk, Charles Reagan Wilson explores how popular magazines have become a surprising carrier of this new identity to broad regional and national audiences.

Wilson is professor emeritus of history and Southern Studies at the University of Mississippi. He served as the director of the Center for the Study of Southern Culture (1998–2007) and the Kelly Gene Cook Sr. Chair of History (2007–15). He is the series editor of *The New Encyclopedia of Southern Culture*, the coeditor of the *Encyclopedia of Southern Culture*, and the coeditor of *The Mississippi Encyclopedia* (2017). Frequently interviewed by such media outlets as CNN, the *New York Times*, the *Washington Post*, and southern newspapers and magazines, he has been an essayist and reviewer for the *Atlanta Journal-Constitution* and the *Raleigh News-Observer*. Most recently, he served as an Obama Fellow at the Obama Institute of Transnational American Studies at the University of Mainz, Germany.



OCTOBER 27

Noon, Virtual Event

Jessica Ingram and David Wharton

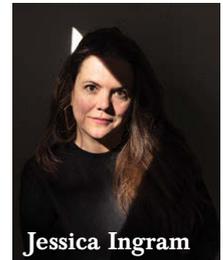
Road through Midnight: A Civil Rights Memorial

Jessica Ingram's *Road through Midnight: A Civil Rights Memorial* was shortlisted for the 2020 Paris Photo-Aperture Foundation First PhotoBook Award and named one of the *New York Times* Best Art Books of 2020. The result of



nearly a decade of research and fieldwork, Ingram's work unlocks complex histories of the civil rights era, reframing commonplace landscapes as sites of both remembrance and resistance—as the fight for civil rights goes on and memorialization has become the literal subject of contested cultural and societal ground.

Ingram works with multimedia and archives to explore the ethos of communities and notions of progress and resistance in American culture. Raised in Tennessee, she received her BFA from NYU's Tisch School of the Arts and her MFA from California College of the Arts. Her work has been featured in the *New Yorker*, the *New York Times*, *Oxford American*, *Vice*, *Wired*, NPR, and as an official selection at the Sundance Film Festival.



In this SouthTalk about her work on *Road through Midnight*, Ingram will be in conversation with assistant professor of Southern Studies and director of documentary studies David Wharton. Wharton has an MFA in photography and a PhD in American studies, both from the University of Texas at Austin. He is the author of three books of photographs, with a fourth due to be published in 2022. He has taught at the University of Mississippi's Center for the Study of Southern Culture since 1999.

NOVEMBER 3

Noon, Tupelo Room, in Barnard Observatory

Adam Guettel, Blake McIver,
and Mary Donnelly Haskell

The Light in the Piazza

In celebration of Mississippi writer Elizabeth Spencer's one-hundredth birthday, the University of Mississippi Department of Music is staging a production of *The Light in the Piazza*, a musical based on Spencer's novella of the same name. *The Light in the Piazza* was nominated for eleven Tony awards and won six, including two for composer Adam Guettel.

Join Guettel, faculty guest artist and stage director Blake McIver, and UM alumna/cast member Mary Donnelly Haskell for a conversation that explores Spencer, her novella, Guettel's rationale for and process of creating a musical from Spencer's work, and the themes, characters, and concepts revealed in both pieces.

Bringing the *Voices of Mississippi* Back Home

The Interconnectedness of Mississippi’s Cultural Traditions to Be Celebrated in Traveling Event

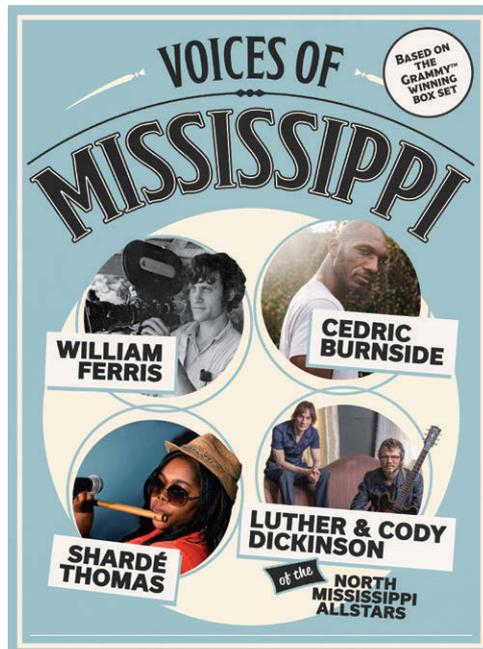
Voices of Mississippi is a new multi-media event that celebrates the music, art, and storytelling traditions of the people of Mississippi. The traveling live show will come to the University of Mississippi’s Ford Center for the Performing Arts at 7:30 p.m. on Tuesday, September 14, 2021.

Based on the 2019 double-Grammy Award-winning *Voices of Mississippi: Artists and Musicians Documented* by William Ferris boxed set, the live program features musical performances integrated with film, audio recordings, and rare photographs captured by folklorist William Ferris. The show will feature musicians Shardé Thomas, Cedric Burnside, and Luther and Cody Dickinson of the North Mississippi Allstars, all of whom are descendants of artists documented by Ferris.

A historian with a proudly egalitarian lens, Ferris studied Mississippi as a place where everyone and everything was interconnected—and in which the beating heart of broader cultural traditions could be found in some of the most overlooked figures and places. From the 1960s through the 1990s, Ferris captured an invaluable archive of cultural and musical treasures, and much of that art and humanity will be shared in this unique concert experience.

With a broad array of photos, film clips, stories and live music, *Voices of Mississippi* paints a powerful picture of a unique time and place that remains an essential piece of the American cultural fabric.

Born in Vicksburg, Mississippi in 1942, William Ferris grew up on a working farm and was always fascinated by the southern folklore and culture that surrounded him. At a young age he began documenting the artwork, music, and lives of the people on the farm and in his local community. Earning a PhD in folklore from the University of Pennsylvania in 1969, Ferris then taught at Jackson State University (1970–72), Yale University (1972–79), the University of Mississippi (1979–97), and the University of North Carolina at Chapel Hill (2002–18). In addition to his teaching, Ferris



also cofounded the Center for Southern Folklore in Memphis, was the founding director of the Center for the Study of Southern Culture, and was chairman of the National Endowment for the Humanities from 1997 to 2001.

Cedric Burnside is a twice-Grammy nominated blues drummer, guitarist, singer, and songwriter. The son of blues drummer Calvin Jackson and grandson of blues singer, songwriter, and guitarist R. L. Burnside, Cedric proudly carries the legacy of the Mississippi Hill Country blues tradition, as well as its future, melding modern elements from rock to funk to soul into the deep, unmistakable grooves that have shaped the blues of the Hill Country.

Shardé Thomas was born in North Mississippi and is the granddaughter of the late Othar Turner, the legendary fife player who kept the fife and drum tradition alive. Shardé was her grandfather’s musical heir at a very young age and today is the lead vocalist and fife player in the Rising Stars Fife and Drum Band. After Othar passed away, Shardé took over the band, which now performs a mixture of blues, pop, hip-hop, gospel, and folk music.

A gifted guitarist with an eclectic range of influences, Luther Dickinson has earned a reputation as an innovator in modern blues while also having a keen understanding and respect for its rich history. Whether co-leading the Grammy-nominated North Mississippi Allstars band with his drummer brother Cody, recording and performing solo, or collaborating with regional artists, his devotion to and experiments with roots sounds from the American South is total.

Perhaps best known as the drummer and a founding member of the North Mississippi Allstars band, Cody earned three Grammy nominations as a member of the band. He has also personally garnered a Blues Music Awards nomination in the Best Instrumentalist/Drums category and was coproducer of the film *Take Me to the River*.

The Price of Diversity and Inclusion

Deborah Gray White to Deliver Gilder-Jordan Lecture in Southern Cultural History

Many colleges and universities have added “diversity and inclusion” to their mission statements in recent years, but these goals have financial and emotional costs and are not achieved without intentional and thoughtful effort to dismantle the structures that perpetuate exclusion and homogeneity. Rutgers University began this process in 2015 by delving into its history and exploring how and why the structures that excluded African Americans for more than two hundred years were created. For this year’s Gilder-Jordan Lecture in Southern Cultural History, Rutgers history professor Deborah Gray White will talk about that history and the price Rutgers paid, and is paying, to make the diversity that it advertises a reality.

The title of White’s lecture is “The Price of the Ticket: Paying for Diversity and Inclusion,” which she will deliver at 5:30 p.m. Central Time/6:30 p.m. Eastern on Tuesday, September 21. This will be a virtual, online event.

Along with delivering the Gilder-Jordan Lecture, White will meet online with graduate students from across the UM campus to discuss her work with the Rutgers students who researched and wrote most of the essays published in Rutgers’ *Scarlet and Black* university history. Her discussion with graduate students will cover the value of this kind of research, including the benefits of researching outside of one’s field of expertise, doing collaborative work, entering the job market with published material, and learning the ins and outs of academic publishing.

Deborah Gray White is Board of Governors Distinguished Professor of History at Rutgers University in



New Brunswick, New Jersey. She is a specialist in the history of African American women. Author of *Ar’n’t I a Woman? Female Slaves in the Plantation South* and *Too Heavy a Load: Black Women in Defense of Themselves, 1894–1994*, White is also editor of *Telling Histories: Black Women in the Ivory Tower*, a collection of personal narratives written by African American women historians that chronicles the entry of black women into the historical profession and the development of the field of Black women’s history. She currently codirects the “Scarlet and Black Project,” which investigates American Indians and African Americans in the history of Rutgers University.

Organized through the Center for the Study of Southern Culture, the African American studies program, Center for Civil War Research, and the Department of History, the Gilder-Jordan Speaker Series is made possible through the generosity of the Gilder Foundation, Inc. The series honors the late Richard Gilder of New York and his family, as well as University of Mississippi alumni Dan and Lou Jordan of Virginia.

Visit the Center for the Study of Southern Culture’s website for upcoming information on how to access the 2021 Gilder-Jordan Lecture in Southern Cultural History.

Meet the Incoming Classes

This fall we have eight incoming first-year students who will be in the Southern Studies master's degree program. We hope you will help us welcome them to Barnard Observatory.



Lucy Gaines

Undergraduate school: Rhodes College, BA in English and studio art



Max Conrad

Undergraduate school: St. Mary's College of California, BA in anthropology and politics



Greta Koshenina

Undergraduate school: University of Mississippi, BA in classics



Olivia Whittington

Undergraduate school: University of Mississippi, BA in studio art



Emily Williams

Undergraduate school: Haverford College, BA in international studies



Mallory King Shemwell

Undergraduate school: University of Southern Mississippi, BA in media and entertainment

Jai Williams

Undergraduate school: Texas A&M University BA in international studies

And please welcome our four incoming Master of Fine Arts in Documentary Expression students.



Katherine Aberle

Undergraduate school: University of Mississippi, BA in Southern Studies and classics
Graduate school: University of Mississippi, MA in Southern Studies

Sandip Rai

Undergraduate school: Oscar International College, BA in film
Graduate school: Oscar International College, MA in psychology

Fetzer Mills

Undergraduate school: Defense Language Institute, BA in Arabic/Egyptian dialect
Graduate school: University of Mississippi, MA Southern Studies



Christina Huff

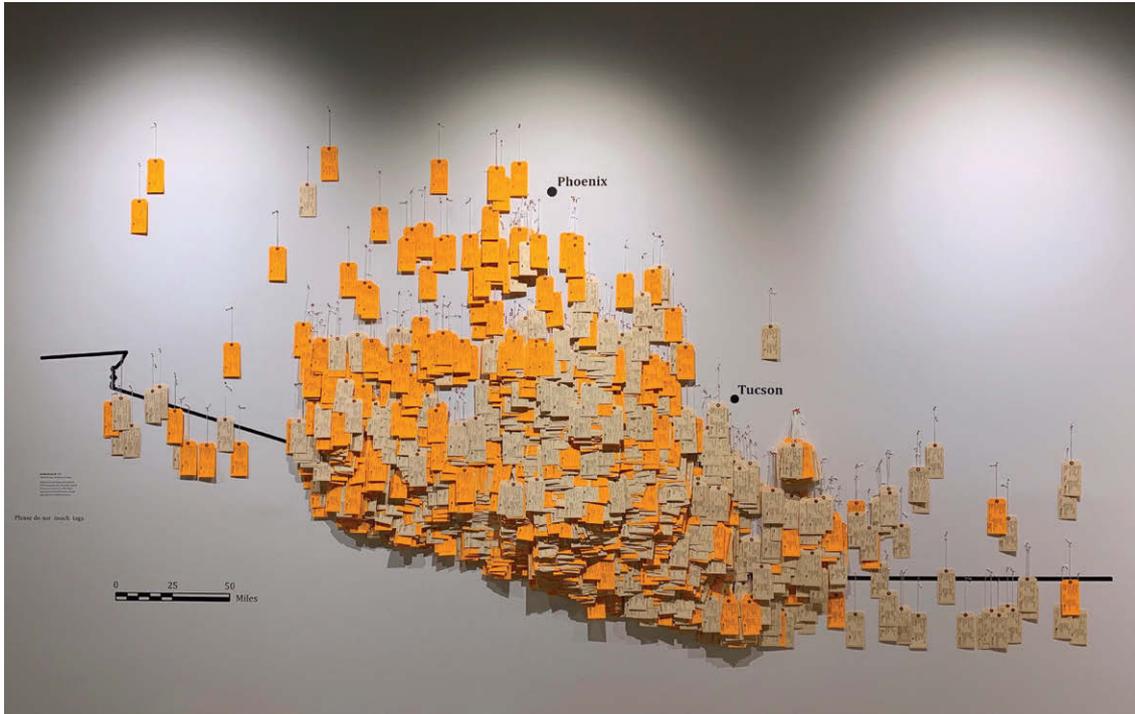
Undergraduate school: University of Mississippi BA in Southern Studies and art
Graduate school: University of Mississippi MA in Southern Studies



Kallye Smith

Undergraduate school: University of Mississippi, BA in English and history





One of the many Hostile Terrain exhibitions taking place at more than 120 institutions across 6 continents.

Raising Awareness about the Crisis at the Border

Hostile Terrain Exhibition on Display This Fall

Hostile Terrain 94 (HT94) is a participatory exhibition created by the Undocumented Migration Project, a nonprofit organization that focuses on the social process of immigration and raises awareness through research, education, and outreach. Construction of the installation at the University of Mississippi will begin in September of 2021 and will be on display throughout the fall semester on the walls of Lamar Hall. This exhibit is taking place at more than 120 institutions across 6 continents with the intention of raising awareness about the humanitarian crisis at America's southern border and engaging with communities around the world in conversations about migration.

The University of Mississippi installation is a partnership with

the Department of Sociology and Anthropology. It is a part of the Center for the Study of Southern Culture's Future of the South initiative, which focuses on the contemporary region and shapes conversations about how it will evolve using innovative approaches to studying the South within the context of the nation, the hemisphere, and the globe. Hostile Terrain is the public-leaning community-engagement piece of Simone Delorme's "movement and migration" concept from her SST 612 Globalization in the US South course.

The exhibit is composed of approximately 3,400 handwritten toe tags representing migrants who have died trying to cross the Sonoran Desert from the mid-1990s to 2020. These tags are geolocated on a large wall

map of the Arizona-Mexico border, showing the exact locations where human remains were found. The physical act of writing out the names and information for the dead invites the Oxford/UM community to reflect, witness, and stand in solidarity with those who have lost their lives in search of a better one. The construction of HT94 will be made possible by teams of volunteers from the university who participate in tag-filling workshops where they write the details of the dead and then publicly place the tags on the map in the location where each individual's remains was found. Some tags also contain QR codes that link to content related to migrant stories and visuals connected to immigration, including a virtual exhibition that can be accessed via cellphone.

Simone Delerme Receives One of Six Achieving Equity Grants

The University of Mississippi is funding six Achieving Equity Grants for faculty, staff, and students to advance diversity, equity, and inclusion through research and creative scholarship. One of the awardees is Simone Delerme, the McMullan Associate Professor of Southern Studies and associate professor of anthropology.

First funded in 2020, the competitive seed-grant program explores challenges common to UM and other institutions where the knowledge gained will lead to advancements in community and campus climate issues.

“The quality of the projects for the 2021 Achieving Equity Grant competition was outstanding,” said Shawnboda Mead, interim vice chancellor for diversity and community engagement. “The increased level of interest during this cycle is testament to the robust scholarly activity that is happening on our campus, specifically related to diversity, equity, access and inclusion.”

Sixteen UM faculty, staff, and student investigators will contribute to the six projects that cover a broad range of issues where equity gaps exist. The projects are funded by the Office of the Provost and managed by the Office of Research and Sponsored Programs in collaboration with the Division of Diversity and Community Engagement.

“We were thrilled to see the high level of interest in our faculty to better understand a wide variety of diversity, equity, and inclusion issues and challenges,” said Josh Gladden, vice chancellor for research and sponsored programs. “We look forward to seeing the outcomes of these projects and stand ready to help all faculty interested in diversity, equity, and inclusion scholarship seek funding to build and support impactful programs.”

The projects are funded for activity periods of six months to two years, and their budgets range from \$1,000 to \$10,000.

Simone Delerme is the principal investigator of a team conducting an oral history project that documents how immigrants are incorporated into the sociopolitical and economic lives of communities that



Simone Delerme

were not traditional migration destinations. The oral history project will be conducted with business owners on Summer Avenue in Memphis and will be linked to national immigration issues via the Hostile Terrain 94 exhibit scheduled for Fall 2021 on the University of Mississippi campus. Carolyn Freiwald, an associate professor of anthropology, serves as co-principal investigator on the project, which is titled “Crossing Borders and Boundaries: Migration in the Mid-South.”

Other awardees include Hannah Allen, Brian Droubay, Georgianna Mann, Alicia Stapp, and Peter Wood.

Fourteen proposals were received. Three external reviewers with general expertise and experience in diversity and equity issues reviewed each of the fourteen proposals. Informed by these reviews, the vice chancellors of Research and Sponsored Programs and Diversity and Community Engagement made the final selections.

“The projects proposed by this year’s recipients are critically important for addressing a range of pressing issues and inequities,” Mead said. “I am looking forward to seeing the outcome of their commitments, which are central to fostering inclusivity at our university, within the state, and throughout the world.”

The Office of Research and Sponsored Programs also is committed to working with the investigators to seek the level of external funding required to expand and amplify the impacts of these efforts.

Some of the agencies and organizations proposed for external funding include the National Science Foundation, National Endowment for the Humanities, Bower Foundation, W. K. Kellogg Foundation, American Psychological Foundation, and the Mississippi Department of Education.

Last year, seven professors were awarded four grants through the program.

Shea Stewart

Ralph Eubanks Receives Harvard Radcliffe Honor

UM Professor and Author Plans to Use Fellowship to Write a Book Examining the Mississippi Delta

Walking your dog can be a routine event, or it could be the exact time someone calls your cellphone from a prestigious university sharing the exciting news that you've been named a 2021 fellow at the Harvard Radcliffe Institute.

W. Ralph Eubanks, who received word he is the Carl and Lily Pforzheimer Foundation Fellow while walking his dog on the streets of Washington, D.C., joins an extraordinary group of artists, scientists, scholars, and practitioners who will learn from and inspire one another in Cambridge, Massachusetts, this fall.

Eubanks, visiting professor of Southern Studies, English, and Honors, will draw from personal history, archival research, blues culture, and face-to-face interviews to draft a book revealing the American story at the heart of the Mississippi Delta.

"I hope my project will tell the region's history and explore why many residents of the famous southern alluvial plain persist in trying to transform a place that has been deemed broken and beyond repair," Eubanks said. "I also hope to explore a larger question: as economic disparity in this country grows, have the forces that made the Delta the South writ small now seeped into the rest of the country, rendering an entire nation the Delta writ large?"

Harvard Radcliffe Institute fellows have a shared ambition to take their creative, far-reaching, and bold projects and make this changed world a better place, and Eubanks will be able to pursue his individual project in a community dedicated to exploration and inquiry.

Eubanks learned about the fellowship while reviewing Edward Ball's *Life of a Klansman: A Family History in White Supremacy* for the *Wall Street Journal*. "I always read the acknowledgments and realized how much Ball's project was like what I wanted to do: a personal story about a bigger topic," he said. "I have been playing around with a book on the Delta for quite some time and this seemed like a way to get some focused research done."

Eubanks brings a great deal of energy and insight to classrooms, programs, and planning at the Center for the Study of Southern Culture, said Katie McKee, the Center's

Ralph Eubanks



director. "At this crucial moment in national and regional history, Professor Eubanks has the opportunity to turn his keen eye to a new project that continues his focus on Mississippi and draws the eyes of the nation to the key role of 'the South' in the American story," McKee said. "We congratulate him on this genuinely impressive honor."

Lee Cohen, dean of the College of Liberal Arts, echoed McKee's sentiments. "Professor Eubanks is

a world-class scholar and writer, and we are very lucky to have him on our campus," Cohen said. "The Radcliffe Institute fellowship is a well-deserved honor, and I know he will bring his explorations there back to campus to enrich and broaden our perspectives, as he always does."

The acceptance rate for the class of fellows, which represents nine countries, was 2.4 percent, from 1,383 applications. Harvard Radcliffe Institute is a unique space within Harvard—a school dedicated to creating and sharing transformative ideas across all disciplines.

Each year, the institute hosts leading scholars, scientists, and artists from around the world in its renowned residential fellowship program. Radcliffe fosters innovative research collaborations and offers hundreds of public lectures, exhibitions, performances, conferences, and other events annually.

Eubanks also knows two of the other fellows, Anne Whiston Spirn and Ladee Hubbard. "Anne and I worked together on her book *Daring to Look: Dorothea Lange's Photographs and Reports from the Field* when I was at the Library of Congress," Eubanks said. "I have only met Ladee Hubbard once, and it was at a signing at Square Books. I love her debut novel, *The Talented Ribkins*. Now I have to read her latest, *The Rib King*. She is from New Orleans, so it will be nice to have a fellow southerner around."

Eubanks is the author of *A Place Like Mississippi: A Journey through a Real and Imagined Literary Landscape*. He is also author of two other works of nonfiction: *Ever Is a Long Time: A Journey into Mississippi's Dark Past* and *The House at the End of the Road: The Story of Three Generations of an Interracial Family in the American South*.

Rebecca Lauck Cleary

Academic Common Market Offers Southern Studies Classes to Students from across the Region

For out-of-state students who are interested in coming to the University of Mississippi to earn a bachelor's degree in Southern Studies, the burden of extra tuition is no longer a problem. Southern Studies is now listed on the Academic Common Market (ACM), which allows students to study in a specialized field at an out-of-state college, while paying in-state tuition rates.

The Academic Common Market (ACM) is a cooperative agreement for sharing educational programs and facilities, allowing residents of a participating state to pursue academic degree programs not offered in their home states without having to pay out-of-state tuition charges. The Southern Regional Education Board (SREB) coordinates the activities of the Academic Common Market for the thirteen participating states, which include Alabama, Arkansas, Delaware, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Oklahoma, South Carolina, Tennessee, Virginia, and West Virginia.

According to the SREB website, the ACM is not competitive or merit-based, but applicants must meet state residency and college admission requirements. The ACM reduces the unnecessary duplication of academic programs among participating states, recognizing that

it is impractical for any institution or single state to develop or maintain degree programs in every field of knowledge. It supports existing degree programs that have the capacity to serve additional students by providing access across state lines for programs not available in a student's home state. Not all colleges participate, not all programs are offered, and not every offered program is available to students in all states.

The University of Mississippi participates in the Academic Common Market for two other undergraduate degree programs besides Southern Studies—a bachelor of science in forensic chemistry and a bachelor of science in geological engineering.

“Southern Studies had ACM some years ago and received ACM approval again last year,” said Darren Grem, associate professor of history and Southern Studies. “We saw it as a new way to pull in interest from out-of-state students and add another tool to our toolkit for building the Southern Studies major.”

Grem is advising the undergraduates and charting their path for the next four years of their college careers, along with Simone Delorme, McMullan Associate Professor of Southern Studies and associate

professor of anthropology. At first, they thought it might take a little while for the ACM to catch on, but there are already forty students enrolled for this fall.

“I figured there would be interest, but I also thought it would build slowly over a few years as more students and parents heard about it,” Grem said. “The notable growth in interest over the past year has, to an extent, been surprising and welcome.”

As of now, the most popular states students are coming from are Louisiana, Tennessee, and Georgia. “In addition to the financial relief, students get to learn from stellar faculty, snag a minor in any field of their choosing as well, and garner a BA degree in Southern Studies that is applicable in a wide variety of professional arenas,” Grem said. “It's frankly one of the best deals you can get at UM. Anyone interested should feel free to reach out to my coadvisor Simone Delorme (sdelerme@olemiss.edu) or me (degrem@olemiss.edu) and inquire about what ACM might be able to do for them.”

More information is available on our website at southernstudies.olemiss.edu/academics/ba-program/academic-common-market-acm/.

Rebecca Lauck Cleary



UM, Ecrú Partners Working to Tell Story of M. B. Mayfield

Archival Partnership Highlights Acclaimed Folk Artist and One of the University's First Black Students

Tucked away in a broom closet within a University of Mississippi classroom, M. B. Mayfield earned a fine arts education in the 1950s the only way he could at the time. A folk artist, the Ecrú native was not able to register at the University of Mississippi because he was barred by the state's Jim Crow laws. He was hired as a janitor at the university in 1949 after Art Department chair Stuart Purser discovered his artwork while driving through Ecrú. The sympathetic professor secreted him in a broom closet, where Mayfield could keep the door ajar, set up his easel and work in tandem with the other students.

Decades later, university historians are partnering with members of the Ecrú community to shine a light on Mayfield's story and showcase the breadth of his work.

"M. B. Mayfield's superpower was his imagination, his ability to see beauty in the everyday, to see the expansiveness of the human condition in the crevices of rural Mississippi," said Brian Foster, a former UM assistant professor of sociology and Southern Studies who worked on the project. "That same imagination helped Mayfield navigate Oxford and the University of Mississippi during a time—the late 1940s and early 1950s—when neither place welcomed Black folks freely. Not only did Mayfield survive that reality, he made ways to make life and art in the midst of it."



A collection of M. B. Mayfield artifacts in the process of being catalogued

Mayfield went on to become a celebrated folk artist. His work hangs in galleries across the nation, and the university has several of his paintings in the University Museum collection. Gloria High, a longtime friend of Mayfield, and Jeannie Thompson, an archivist and school librarian who recently was elected as an Ecrú alderman, began campaigning to save Mayfield's deteriorating home in late 2019. They presented businessman Ken Nowlin with the idea of restoring Mayfield's residence as a historic house and museum.

High, Thompson, and Nowlin soon established a working relationship. Nowlin purchased the home and moved it from its original location to downtown Ecrú, along the Tanglefoot Trail. When the university's M Partner initiative, a signature program of the McLean Institute for Public Service and Community Engagement, began working in Ecrú in fall 2020, the Mayfield

project quickly became a focal point for community-campus collaboration. With the archival support of Thompson and the university, the Nowlin family is restoring Mayfield's Ecrú home and turning it into a museum and cultural center that will include his work and personal effects.

During the spring 2021 semester, faculty from the UM School of Law's Transactional Law Clinic, the School of

Journalism and New Media's integrated marketing communications program, the Center for the Study of Southern Culture, and the Department of Sociology and Anthropology worked closely with community leaders to establish the museum as a legal entity, to conduct oral history interviews with people who knew Mayfield, and to develop a marketing campaign to promote the museum.

The Arch Dalrymple III Department of History is building upon those efforts this summer. Thompson has gotten advice on starting a house museum from scratch from several professional organizations, including the Association of African American Museums. She is working with four UM doctoral students in history to create an inventory of Mayfield's possessions, both personal and professional, including correspondence, magazines, financial papers, old exhibition posters, manuscripts, artwork, and even cassette tapes. They are meticulously sorting

through thousands of artifacts, the first step in cataloging them.

“We started the process by creating an inventory and are completing first-level preservation efforts,” said Thompson, who is spearheading the processing effort. “After the graduate students completed the inventory listings, we developed series headings and drafted the finding aid for the collection. These efforts will guide future researchers in using these materials. The graduate students’ input on researchable topics within Mayfield’s papers has been extremely helpful as I am designing exhibits and interpretative spaces in the future Mayfield House Museum.”

The students working on this project are Monica Campbell, from Jonesboro, Arkansas; Paul Mora, of Clovis, California; Chuck Savage, of Little Rock, Arkansas; and Robrecus Toles, of Oxford. “We have an evolving public history program, including a new course we’ll be offering in Spring 2022,” said Noell Wilson, chair of the History Department. “It’s important to give history graduate students as many choices as possible for future careers.”

With the initial inventory completed, Thompson hopes to have all Mayfield’s personal papers arranged by December so the team can start putting together exhibits and interpretive materials. The tentative target for opening the museum is summer 2022. “I hope to continue to partner with the university as we complete the work and open the museum,” she said. “I would really like to see a formal partnership for service learning where we would have a graduate assistant who would work as a paid intern and get experience in running a house museum. This could be a tremendous opportunity both for the museum and the university to offer real-world experience and to develop this museum into a cultural center for the community.”

Abigail Meisel

Gravy Podcast Explores the Alabama Black Belt

Ever since James Agee and Walker Evans traveled Hale County, Alabama, to research the magazine article that became the book *Let Us Now Praise Famous Men*, outsiders have documented and pathologized the region. *Gravy* aims to change that narrative by offering a series of podcast episodes set in the present and conceived, reported, and produced by an Alabama-based team. Emily Blejwas is the executive director of the Alabama Folklife Association, Jackie Clay is the curator and executive director at the Coleman Center for



Jerry Dawson with his coon dog in Livingston, Alabama



Sarah Cole, proprietor of Abadir’s Light Fare & Pastry in Greensboro, Alabama

the Arts, and Matt Whitson is a video editor and audio engineer at Alabama Public Television. Their five-episode season of *Gravy*, airing now, centers Black Belt stories told by individuals who live and work there. They chronicle culinary entrepreneurship, raccoon hunting, land use, rural nightlife, and more. *Gravy* is available for free on all major podcast platforms and at www.southernfoodways.org.



(left to right) Yawah Awolowo with her daughter, Kumba, and granddaughter, Kaylonnie, on Mahala Farms in Cuba, Alabama

Aaron Rollins Still Enthusiastic About Time He Spent in Barnard Observatory

According to alumnus Aaron Rollins, Southern Studies is the best kept secret on the University of Mississippi campus.

Rollins, who was promoted to Chair of the Department of Urban and Public Affairs at the University of Louisville in May, says he learned a great deal about southern culture, traditions, history, and politics while pursuing his MA degree (2009), and often incorporates many of these topics in his public administration and peace studies courses.

“I conduct all the faculty affairs and governance issues, course scheduling, recruiting, programing, and budgeting. Our department offers a PhD in urban and public affairs, three MA degrees: master of urban planning, master of public administration, and master of sustainability; two undergraduate programs in urban studies; and a BA in sustainability. Additionally, we offer a certificate in peace, justice, and conflict transformation.”

Rollins also served as vice-chair from July 2019 to April 2021 and served as the peace, justice, and conflict transformation director, where he oversaw all the course scheduling, recruiting, programing, and budgeting. His research interests include social equity, cultural competency, organizational effectiveness, and performance management.

“The most useful lesson I learned while pursuing my graduate degree in Southern Studies was the benefit



Aaron Rollins

and value of dismantling academic silos,” said Rollins. “I try to promote interdisciplinary education whenever I am in the position to do so. The faculty and students in Southern Studies are like a small, blended family that works together to make magic happen. It is unlikely that I would have had the opportunity to take graduate-level courses from experts in history (Ted Ownby and Charles Reagan Wilson), English (Adam Gussow, Kathryn McKee, and Ethel Scurlock), social justice (Susan Glisson), and documentary projects (Andy Harper) if I had chosen a different path. I am extremely grateful for my graduate educational experience with these scholars.”

Rollins earned his undergraduate

degree from UM in political science, and he earned his doctorate in public policy and public administration from Mississippi State University in 2013. He has taught at MSU and the University of Louisville.

While he was in graduate school at UM, Rollins studied on the internship track and also worked as a recruiter. “I worked in the Graduate School as the assistant to the regional admission counselor under Amanda Walker,” he said. “I traveled on recruiting visits and helped spread the word about the high-quality graduate programs—including Southern Studies—that the University of Mississippi had to offer. I later became the regional admission counselor when she accepted another position.”

Rollins has nothing but enthusiasm for the time he spent in Barnard Observatory. “I am a staunch believer in an interdisciplinary education,” he said. “The MA in Southern Studies offers a high-quality graduate experience with a focus on the South and all that it has to offer. The courses and faculty adequately prepared me to do well as I continued to pursue a PhD in public policy and public administration. I am forever grateful for the Center for the Study of Southern Culture and the impact that it has had on my life.”

Rebecca Lauck Cleary

Here's Some Good News from Southern Studies Graduates

Southern Studies alum and *Mississippi Encyclopedia* associate editor Odie Lindsey (MA, 2007) has been awarded the Dobie Paisano Fellowship from the Texas Institute of Letters and the University of Texas at Austin. Odie will receive a stipend and time to write at the 254-acre Dobie Paisano Ranch, located in the hill country outside of Austin.

Current MFA student Ellie Campbell (MA, 2006) sold her short story "Mermaids of Alabama: An Environmental Assessment" to *Mermaids Monthly*. The story will be published in the magazine's September issue.

This past spring the Graduate School at the University of Alabama awarded Blount Montgomery (MA 2010) the 2020–21 Award for Outstanding Teaching by a Doctoral Student. Since then Blount completed her doctoral work and has begun teaching American history at Galloway School in Atlanta along with fellow Southern Studies MA classmate Meghan Leonard Stouts (MA, 2011).

Miles Laseter (MA, 2010) has landed a new job teaching English at Alabama Virtual Academy, a public school with students throughout the state.

In May, Renna Tuten Redd (MA, 2006) received tenure and promotion to Associate Librarian at Clemson University.

Mississippi Today CEO Mary Margaret White (MA, 2007) has joined nineteen other Sulzberger Executive Leadership Program fellows at the Columbia Journalism School in New York City for the 2021–22 academic year. White will use the twenty-one-week program to launch and implement a project focused on financial resilience for Deep South newsrooms.

Send us your good news so we can help celebrate and spread the word. Email Jimmy Thomas at jgthomas@olemiss.edu.

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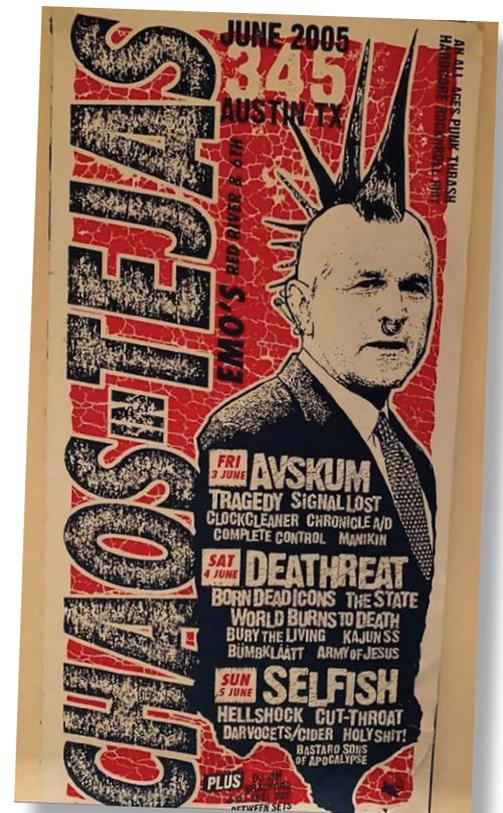
A New Initiative of the Southern Documentary Project Tells Stories and Shares Music from Southern Punk Rockers

In the Southern Punk Archive's Media Archive there is a video archive—with archival film and video, live performances, documentary films, and oral histories—and a music area—with free downloads of albums, discographies, and demos, all generously contributed by the performers or record labels. The archive is also growing its collections of photos, fliers, and other archival materials from the artists, writers, and musicians who contributed to the development and growth of the punk rock scene in the South.

The idea of the Southern Punk Archive came from SouthDocs

producer-director John Rash, who grew up in a rural area of Western North Carolina. Being near the ski slopes meant he and his classmates were into snowboarding and skateboarding, which in the early 1990s was synonymous with listening to punk and alternative music.

“One guy a few years older than me gave me a mix tape that included bands like Black Flag, Agent Orange, Descendents, and Fugazi,” Rash said. “Eventually I was exposed to kids my age who had similar-sounding bands or who were making zines as a means of putting their ideas out into the



world. Just a few weeks ago, I met a guy in person for the first time who was my pen pal thirty years ago, and it was just like hanging out with one of my old friends. That's the community effect of punk rock that really makes it something special and not just angry music played by kids for other kids." Eventually, Rash would play in bands, publish a magazine, and have a record label for nearly fifteen years.

SFA Announces 2021 Award Honorees

Craig Claiborne Lifetime Achievement Award

Each year, SFA's Craig Claiborne Lifetime Achievement Award goes to an individual who all thinking eaters should know. The honoree is the sort of person who has made an indelible mark upon our cuisine and our culture, the sort of person who has set regional standards and catalyzed national dialogues. This year's recipient is chef Bill Smith of Chapel Hill, North Carolina. Smith has made significant progress in the South, cooking in restaurant kitchens, authoring books, and advocating for social justice. From immigration reform to LGBTQ+ rights to local agriculture and pride of place through foodways, he has championed causes and narratives that reshaped our region and set the South on a path toward a more equitable and inclusive future.

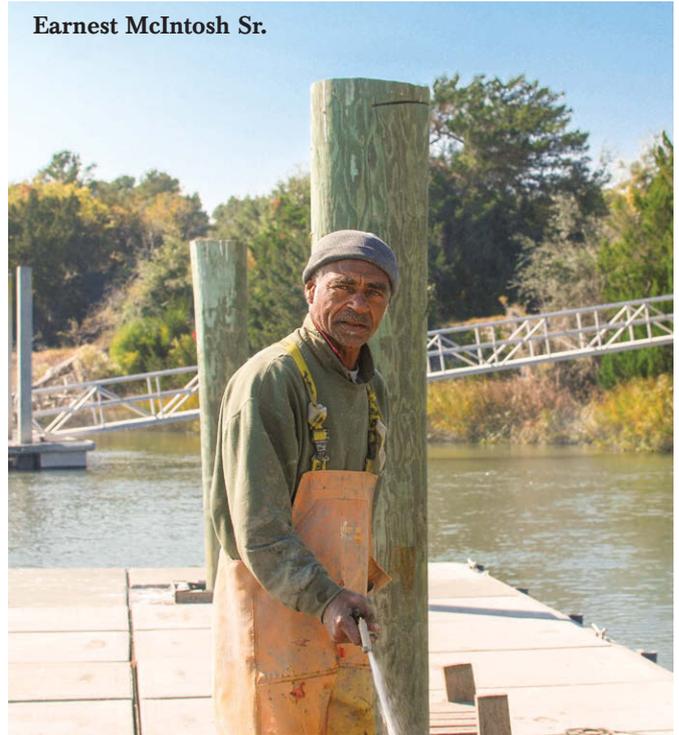
Ruth Fertel Keeper of the Flame Award

Each fall the SFA, with support from the Fertel Foundation, honors an unsung foodways tradition-bearer of note with the Ruth Fertel Keeper of the Flame Award. This year's honoree is Earnest McIntosh Sr. McIntosh, an oysterman, is the senior proprietor of E. L. McIntosh & Son Seafood in Harris Neck, Georgia. With his son, he advocated for a provisional oyster farming permit from the state and partnered with scientists from the University of Georgia to evolve his business from harvesting wild oysters to farming them, resulting in sustainable and consistent yields. McIntosh supplies oysters to restaurants such as the Grey in Savannah and Kimball House in Decatur, Georgia. André Gallant documents McIntosh in his book *A High Low Tide*, and McIntosh appears alongside chef Mashama Bailey in the Netflix series *A Chef's Table*.

John Egerton Prize

The late John Egerton, a cofounder of the SFA, chronicled and championed the cause of civil rights in America and contributed to our understanding of the power of the

Earnest McIntosh Sr.



ANDRÉ GALLANT

common table. SFA's John Egerton Prize recognizes an individual whose work in the American South addresses issues



Dara Cooper

COURTESY OF CONSUMER HEALTH FOUNDATION

of race, class, gender, and social and environmental justice through the lens of food. SFA presents the award at the Southern Festival of Books in Egerton's hometown of Nashville each fall. This year's winner is Dara Cooper, cofounder of the National Black Food and Justice Alliance. Over a career that includes work in Atlanta, New York City, and Jackson, Mississippi, she has created and strengthened markets for Black farmers, laid groundwork for community-based food hubs, and designed and implemented farm-to-Head Start programs. She trains young activists, highlights Black-led food work, and drives the liberation of land to serve the needs of Indigenous and Black individuals and communities.

Two New Southern Studies Classes Offered This Fall

Courses Concentrate on the Mississippi Delta and Slavery and the University

This fall there are two new Southern Studies courses on the books. The first is SST 110 Slavery and the University, which is team taught by Jodi Skipper, associate professor of anthropology and Southern Studies, and Jeff Jackson, chair and professor of sociology.

Their class meets on Tuesdays and Thursdays at 1:00 p.m. and offers students an applied campus experience, through which they have the opportunity to investigate primary documents and visit sites of slavery related to the University of Mississippi campus, as well as other sites of slavery in North Mississippi.

Many colleges and universities around the United States, including the University of Mississippi, have begun examining the ways in which their institutional

histories intertwine with the history of slavery. This course participates in a broader discussion about race, slavery, and this difficult history of America's universities before turning to the University of Mississippi as its primary site of inquiry. In addition to considering the history of slavery on our campus, the class examines how slavery's legacies are embedded in the contemporary university. Students learn about the racial slavery that impacted the contemporary US, the relationship between slavery and American institutions of higher learning, and what faculty, staff, and student research has revealed about slavery at the University of Mississippi.

The other new course, SST 599, The Mississippi Delta: Exploring the South's South, taught by James G.

Thomas, Jr., meets on Tuesdays at 4:00 p.m. The seminar is a mix of advanced undergraduate and graduate students. Students investigate the Mississippi Delta—a place writer Richard Ford once called the South's South—through the lenses of slavery, the Jim Crow era, the civil rights movement, and the contemporary South, placing the Delta within the broader context of the state, the region, and the world.

Thomas said the interdisciplinary course has begun with a concentration of texts focused on the history of the place, but as the semester unfolds students will concentrate on books, films, and articles that explore issues rooted in race, ethnicity, and social class in the Delta, completing the semester with readings that complicate the cultural expressions—such as the blues—that have come to define Mississippi's most complex and often-mythologized region. Thomas said he is hoping to take the class on at least one Saturday exploratory trip to selected sites in the Mississippi Delta later in the semester.



Winners Selected for Annual Eudora Welty Awards

Each year the Center for the Study of Southern Culture presents the Eudora Welty Awards in Creative Writing to Mississippi high school students during the Faulkner and Yoknapatawpha Conference. Established and endowed by the late Frances Patterson of Tupelo, the awards are given for creative writing in either prose or poem form.

Since the 2020 Eudora Welty Creative Writing Awards were canceled due to Covid, we combined both this year's and last year's submissions into the mix.

The first place winner was Ryley Fallon for her short story "Five Miles 'til Kentucky." Fallon graduated from the Mississippi School for Mathematics and Science in the spring of 2020. She now attends North Carolina State University on the Park Scholarship and is majoring in English with a concentration in creative writing.

The judges said Fallon's story was "well paced with efficient descriptions without being overwrought, and descriptive without being flowery. There is no villain or hero; it is a story about something that happens to

people, and is written with a real maturity."

The second place winner was Abby Strain from the Mississippi School for Mathematics and Science for her poem "Home(less)." The judges said the poem has "striking images that allow sophisticated engagement with the topic, with a provocative ending."

We look forward to seeing the entries from around the state next spring. Click on the Academics tab on the Center's website for details and the online entry form.

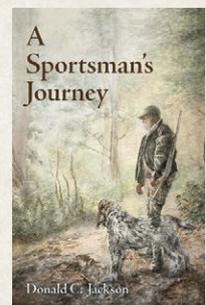
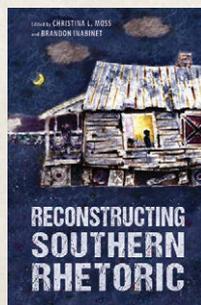
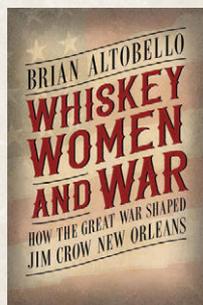
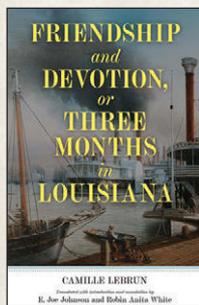
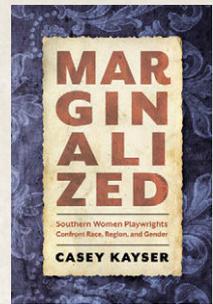
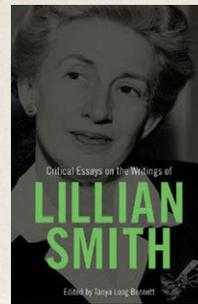
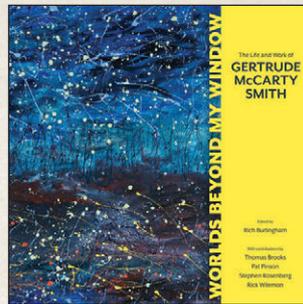
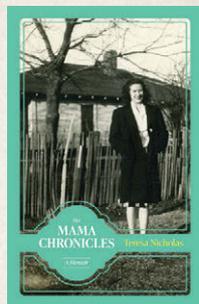
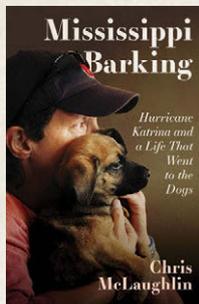
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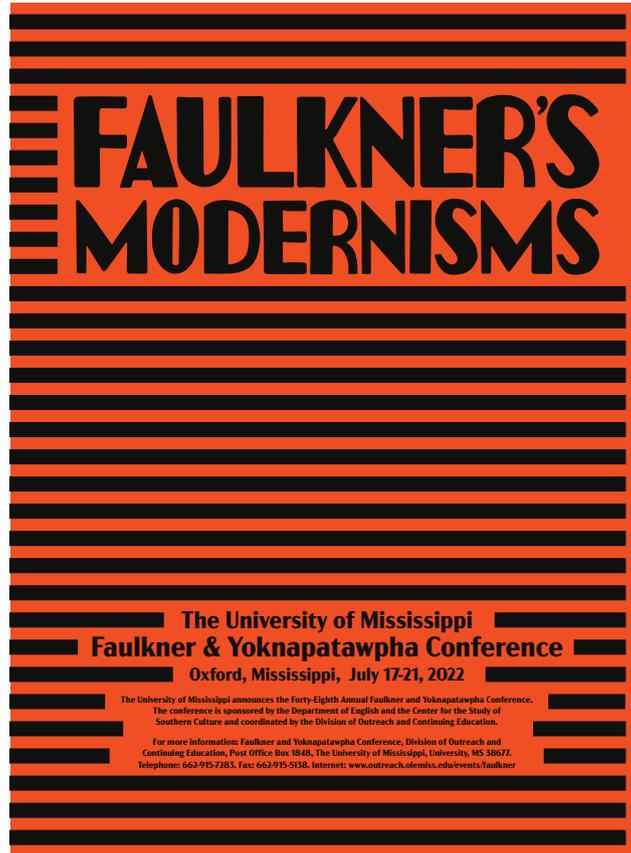
Faulkner and Yoknapatawpha Conference

“Faulkner’s Modernisms,” July 17–21, 2022

With this summer’s remotely delivered “Faulkner, Welty, Wright: A Mississippi Confluence” conference now in the rearview mirror, it’s a pleasure to re-announce “Faulkner’s Modernisms”—the topic slated for 2020 before the Covid-19 pandemic forced postponement of the conference—as our 2022 theme and to return to the in-person format of previous years.

All five of the scheduled keynoters from 2020, plus the forty panelists selected through the original call for papers, are being reinvited to the 2022 gathering, the forty-eighth in the distinguished history of Faulkner and Yoknapatawpha, scheduled for July 17–21 on the University of Mississippi campus. “Faulkner’s Modernisms” will take up the bracing task of rethinking the *who, what, where, when, and how* of literary modernism, with the life and work of Mississippi’s most celebrated modernist writer as Exhibit A. Five days of lectures, panels, discussions, exhibits, and tours will assess Faulkner’s legacy as an imaginative chronicler and critic of modernity and of the various forms of the modernization process at work in his world.

Among the reinvited keynoters who have confirmed their appearance next summer is Julian Murphet, Jury Chair of English Language and Literature at Adelaide University. Professor Murphet is author of *Literature and Race in Los Angeles*; *Bret Easton Ellis’s American Psycho*; *Multimedia Modernism: Literature and the Anglo-American Avant-Garde*; *Todd Solondz*, and most pertinent to next summer’s conference, *Faulkner’s Media Romance*. He is also editor or coeditor of ten scholarly collections, including *Faulkner in the Media Ecology*, a volume of proceedings from an international conference of the same name that he organized at the University of New South Wales in 2011. His presentation at the 2010 Faulkner and Yoknapatawpha Conference on “Faulkner and Film” was included in the conference volume as “Faulkner in the Histories of Film: ‘Where Memory Is the Slave.’”



Also confirming her appearance next summer is Leigh Anne Duck, associate professor of English at the University of Mississippi, where she also serves as editor of the *Global South* and director of the interdisciplinary minor in cinema. Duck is author of *The Nation’s Region: Southern Modernism, Segregation, and US Nationalism* and dozens of essays and chapters in publications, including *American Literary History*; *Safundi: The Journal of South African and American Studies*; *CR: New Centennial Review*; *William Faulkner in Context*; *Global Faulkner: Faulkner and Yoknapatawpha, 2006*; *Faulkner in the Twenty-First Century: Faulkner and Yoknapatawpha, 2000*; *Keywords for Southern Studies*; and *American Cinema and the Southern*

Imaginary. She is currently at work on a book titled “Extraction, Expression, and Hollywood South: On Location in Louisiana.”

Other events scheduled for the conference include the second annual Ann J. Abadie Lecture in Southern Studies (speaker to be determined), the popular “Teaching Faulkner” sessions, and the annual update from the Digital Yoknapatawpha project at the University of Virginia. Bookseller Seth Berner will lead a presentation on “Collecting Faulkner,” the John Davis Williams Library will exhibit rare Faulkner materials and sponsor a library lecture on a topic of interest to Faulkner buffs, and the University Museum will welcome conference registrants to a special exhibit. Optional daylong guided tours will visit Faulkner-related locations in Oxford, northeast Mississippi, and the Mississippi Delta.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Mary Leach at mleach@olemiss.edu for details. For other inquiries, contact Jay Watson, director, at jwatson@olemiss.edu.

Jay Watson

Amanda Gordon: Making Art from Scraps

“Make your little block, ’bout like that, and just sew ’em all, and all and then you have your quilt,” explains quilter Amanda Gordon (1892–1980) in William Ferris’s 1975 documentary *Made in Mississippi*, which features Gordon alongside several other Black artists and craftspeople, including artist Lester Willis, musician Otha Turner, and basketmaker Leon Clark. Center founding director William R. Ferris (who gifted *String Quilt*, pictured here, to the University of Mississippi Museum) filmed Gordon in Rose Hill, Mississippi, not too far from the Ferris family farm in Vicksburg.

In *Made in Mississippi* Amanda Gordon explains her process in making string quilts, or “scrap quilts” as she calls them because they utilize smaller strips of scrap fabric. Gordon learned how to quilt by sewing her mother’s unused pieces of fabric together. Like many quilters, for Gordon quilting was a social process; women would gather at night with a little bit of wine, their individual sections lit by a small tin lamp. Children would thread the needles, and everyone had a pleasant time. But apart from a few anecdotes, there is not much else we know about Amanda Gordon or her quilting process. Unfortunately, this is historically the case for many quilters.

Gordon’s *String Quilt* is currently on display at the University of Mississippi Museum in the exhibition *The Tradition of African American Quilt Making*. *String Quilt* hangs alongside another of Gordon’s quilts, *Four Bar Quilt*, and pieces by several other Black quilters from the South. Pecolia Warner is another artist whose work is on display in the exhibition. Ferris highlighted both of their work in his book *Local Color: A Sense of Place in Folk Art*, and Warner and Gordon



AMANDA MALLOY

String Quilt hangs in the University of Mississippi Museum (ca. 1970, Amanda Gordon, cotton and polycotton blend, 66" x 77", Southern Folk Art Collection, Gift of Dr. William Ferris [1985.027.0067])

are the two most well-documented artists in the exhibition.

While Black women quilters have long been written about, Ferris notes in his book *Afro-American Folk Art and Crafts* that the documentation of their personal histories and thoughts on quilting is a fairly recent practice. Furthermore, the information we do have often focuses on design and not so much on how these artists learned their craft, gather materials, and what they enjoy about the process.

Since we do not know much more about Amanda Gordon other than she learned quilting from her mother and that she enjoyed quilting with her friends and a little bit of wine, we must learn everything else from her quilt itself. *String Quilt* exhibits an impressive pattern of thin strips of fabric bordered by a grid of thicker strips. It is clear that time and planning went into the quilt, but what is most impressive is how color carries weight throughout the quilt. Gradients of pinks, reds, and blues fluctuate, creating color patterns that

draw the eye from one side of the quilt to the next. Similarly, it appears that Gordon carefully considered the patterns on the “strings” or “scraps” she placed throughout the quilt, as they are distributed evenly and carefully throughout the piece.

There are so many questions left unanswered about Gordon, and while more attention is being paid to contemporary quilters and fiber artists, we can at least appreciate the accomplishments of Amanda Gordon’s craft.

Amanda Malloy

Amanda Malloy received her MA in Southern Studies from the University of Mississippi, focusing on southern photography. During this time she completed an assistantship with the University of Mississippi Museum. She is currently the visual arts editor of Mississippi Folklife.



Elaine Scott

(December 7, 1936–July 29, 2021)

On Thursday, July 29, many of us here in Oxford and at the Center lost a dear friend, Elaine Scott. Ever the ardent supporter of the Center, Elaine was a longtime member of our advisory committee and was a former chair of the Arkansas State Board of Education. She was a member of the Education Commission of the States and a leader in several organizations concerned with education, teacher training, libraries, and literacy. She was involved with the Reading Is Fundamental program since 1974 and received the RIF Leader for Literacy Award in April 1994. A frequent panelist at the Oxford Conference for the Book, Elaine participated in eighteen conferences between 1993 and 2012, speaking about the future of literature and reading.

Elaine's parents moved to Oxford in the late 1940s when her father, Mark Hoffman, a concert pianist, came here to start the Music Department in a house on University Avenue next to the building that housed the bookstore and the post office William Faulkner made famous. Elaine's mother, Elaine Faulkner Hoffman, was an opera singer. After performing at various places in the Northeast, the Hoffmans taught at Greensboro College in North Carolina before moving to Oxford. Mrs. Hoffman worked as Phil Stone's secretary, directed the choir at First Baptist Church, and was a member of the Woman's Book Club. Their two children played in the University High School band and, along with their mother, are in the short film on William Faulkner, made after the author received the Nobel Prize.

Elaine was an undergraduate at Wellesley College when she met

Isaac Scott, a student at Harvard. They married at the Methodist Church in Oxford after graduation and moved to Fayetteville where Elaine worked first in a factory and then as a teacher while Ike was in law school at the University of Arkansas. They moved to Little Rock, Ike's hometown, where he worked at a law firm for a year or so before being called into service with the National Guard during the Cuban Missile Crisis. During this time Elaine and their young daughter, Melissa, lived with her parents in a faculty house on campus while Elaine earned an MA in English. That's when Elaine and I met in a Shakespeare class and became friends. In the summer of 1962, when I worked for Vasser Bishop as a secretarial assistant for fifty cents an hour, Elaine and Melissa would join me for coffee breaks at what the brilliant toddler called the "Loony" (Alumni) House.

Ike practiced law in Little Rock until his death in 2009 and, like Elaine, was an outstanding leader in the community and a voracious reader. They were members of three book clubs—His, Hers, and Ours—for decades. Ike helped a Harvard-Arkansas graduate find a job in a Little Rock law firm, Elaine recruited Hillary Clinton to serve on the Wellesley College Recruitment Committee and, later, President Clinton appointed Elaine to serve on national committees on education. She continued her committee work for many years.



Elaine Scott

The Scott and Abadie families visited often over the years. Elaine, often with her children, attended almost every Faulkner and Yoknapatawpha Conference from its founding in 1974 until last year when Covid struck. She attended the Oxford Conference for the Book from its founding in 1993 and encouraged the development of the Young Authors Fair (now the Children's Book Festival). Elaine helped organize programs between the Center for the Study of Southern Culture and the University of Arkansas Clinton School of Public Service, and served on the Center Advisory Committee until last year.

Most of all, Elaine was a brilliant, well-read, and caring individual who was gracious, joyful, and loving. I miss her tremendously and am thankful she was my dear friend for many decades.

Ann Abadie

M. Thomas Inge

March 18, 1936–May 15, 2021

Leon Frank Litwack

December 2, 1929–August 5, 2021

CONTRIBUTORS

Ann J. Abadie is the Center's associate director emerita.

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Jay Watson is Howry Professor of Faulkner Studies at the University of Mississippi and the director of the Faulkner and Yoknapatawpha Conference.



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A large graphic for the Tennessee Williams Festival. It features a stylized illustration of a large, multi-story building with a prominent archway, set against a dark, textured background. The text "MISSISSIPPI DELTA TENNESSEE WILLIAMS FESTIVAL" is prominently displayed in large, white, block letters. Below the main title, it reads "CELEBRATING THE LIFE AND WORK OF TENNESSEE WILLIAMS - HONORING THE PEOPLE AND PLACES OF THE MS DELTA THAT INSPIRED HIM" and "FREE AND OPEN TO THE PUBLIC | IN-PERSON AND STREAMING PROGRAMMING FOR 2021". In the top right corner, there is a logo for "VISIT CLARKSDALE COAHOMA COUNTY, MISSISSIPPI" with a stylized graphic of a building and the number "51 49".



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THE STUDY OF
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