



LOUISIANA STATE MUSEUM

Creole New Orleans, Honey! The Art of Andrew LaMar Hopkins Image Highlights



Creole Boy of Color in the Salon of His Creole Cottage

Andrew LaMar Hopkins, 2019

Acrylic on canvas

20" x 16"

Loaned by Catherine Whitney



The Birth of Creole Venus

Andrew LaMar Hopkins, 2018

Acrylic on canvas

16" x 20"

Loaned by Ellen English



Marie Laveau New Orleans Voodoo Queen

Andrew LaMar Hopkins, 2018

Acrylic on canvas

20" x 16"

Loaned by Ellen English



The Creole Cottage of John James Audubon

Andrew LaMar Hopkins, 2019

Acrylic on canvas

16" x 20"

Loaned by Sarah Horton



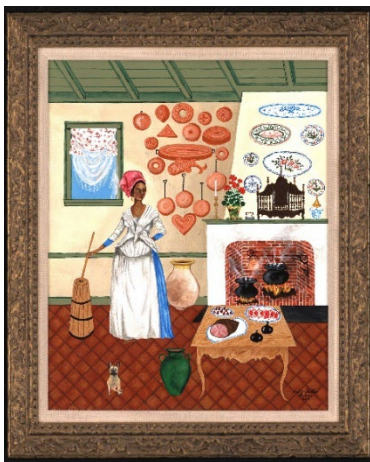
Creole Kitchen

Andrew LaMar Hopkins, 2013

Acrylic on canvas

16" x 20"

Loaned by Rick Ellis



French Quarter Creole Kitchen

Andrew LaMar Hopkins, 2019

Acrylic on canvas

Loaned by Mary Cavanaugh



At Home in Creole New Orleans

Andrew LaMar Hopkins, 2021

Acrylic on canvas

20" x 16"

Loaned by Ashley and Barbee Ponder



The Patout Parlor in the Erard-Esby House

Andrew Lamar Hopkins, 2013

Acrylic on canvas

16" x 20"

Loaned by Peter W. Patout



Often depicted in Hopkins's paintings, "Boutaque" or Campeche chairs were popular among the residents of New Orleans during the early nineteenth century. From the collection of the Louisiana State Museum, 1997.001.01. Photograph courtesy of The Historic New Orleans Collection.



This ca. 1915 oil painting by Louisiana State Museum employee Frank Schneider was once thought to be a portrait of voodoo priestess Marie Laveau. Though no evidence supports this conclusion, the portrait continues to be associated with Laveau in popular culture and has become the iconic representation of the historical figure. From the collection of the Louisiana State Museum, 11537.



The signature on this is ca. 1815 armoire links it to Célestin Glapion, a free man of color who worked as a successful cabinet maker in antebellum New Orleans. From the collection of the Louisiana State Museum, 1976.114. Photography courtesy of The Historic New Orleans Collection.



These porcelain pots de crème were made for Bernard Colomb, the owner of Bocage Plantation in Ascension Parish, around 1820. From the collection of the Louisiana State Museum, Gift of Friends of the Cabildo, 1983.001.02.



In 1786, Spanish colonial governor Esteban Miró issued an edict forcing free women of color in Louisiana to cover their hair, in an attempt to prevent them from asserting social status equal to white women. Many Black women turned tignons into symbols of empowerment and resistance, wearing wraps with bright colors and patterns. From the collection of the Louisiana State Museum, Gift of Mrs. Avis Reynick Ogilvy. 1981.033.073.