

ARTS/ALIVE

Art News from West Plains Council on the Arts

Art Exhibit -

"The Ozarks and Beyond: Photographs by Oliver Schuchard"
September 5-29 at the "Gallery at the Center" On the Mezzanine at
the West Plain Civic Center, 110 St.Louis Street, West Plains

Schuchard exhibition to highlight 2012 Ozarks Studies Symposium

The natural scene has always been the dominant subject in the artwork of Oliver Schuchard. Initially trained as a painter, he altered his creative path after viewing a photo exhibition by Ansel Adams, whom he later studied with in the Yosemite Photography Workshops. In the tradition of Adams, Schuchard uses large-format cameras and focuses primarily on the landscape. Unlike the formal distance achieved in the work of his mentor, Schuchard's images convey a greater sense of intimacy, whether capturing a hardwood forest outside his farm in Holts Summit, Missouri, or shooting the Grand Tetons in Wyoming.

"The reason I do photography is essentially to keep in touch with what I value most. The natural scene with everything it has to offer which has enriched my life. Being a photographer has allowed me to develop a sense of self through a sense of place. This exhibit is the ultimate consequence of my photographs."

Excerpt from *The Landscape in Black and White: Oliver Schuchard Photographs, 1967-2005*.

Oliver Schuchard is Professor Emeritus of Photography at the University of Missouri-Columbia. He was a member of the Art faculty for thirty years and was chairperson of the Art Department for seven years. In 1992, he was the recipient of a Kemper Award for teaching excellence. His photographs have appeared in numerous publications, including *Two Ozark Rivers: The Current and the Jacks Fork* and *Exploring*



Missouri's Legacy: State Parks and Historic Sites.
Schuchard resides on his farm, Schauinsland, in Holts Summit, Missouri.

Oliver Schuchard will be the guest speaker at the opening reception for the Ozarks Studies Symposium on Thursday,

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September 20, from 5 - 7 PM in the Magnolia Room at the West Plains Civic Center. Copies of Mr. Schuchard's publication *Two Ozark Rivers: The Current and the Jacks Fork* will be available for purchase at the reception. The reception is admission free and sponsored by the West Plains Council on the Arts with financial support from the Missouri Arts Council, a state agency. The Ozarks Studies

Symposium takes place on September 21 - 22 at the West Plains Civic Center and is sponsored by Missouri State University–West Plains, Academic Affairs Department with funding from the Missouri Humanities Council. The Schuchard exhibit is sponsored by the West Plains Arts Council and West Plains Civic Center

2012 Ozarks Studies Symposium: Schedule of Presentations

Keynote Speaker, Dr. Brooks Blevins

"The Ghost of the Ozarks: A Region in the Media Crosshairs"

Dr. Brooks Blevins

Associate Professor of Ozarks Studies, Missouri State University

Brooks Blevins is the Neel Boyd Associate Professor of Ozarks Studies at Missouri State University, where he teaches courses on Ozarks history and literature as well as the American south. His awards include the 2010 Book Award from the Missouri Conference on History. His most recent books include *Ghost of the Ozarks: Murder & Mystery in the Upland South*, *Hill Folks: A History of Arkansas Ozarkers & Their Image*; and *Arkansas/Arkansaw: How Bear Hunters, Hillbillies, & Good Ole Boys Defined a State*.

"In the Presence of a Superior Being": The Moment of Cultural Contact in Arcadian Ozarks Novels

Dr. Philip Howerton, North Arkansas College,

The quotation in the title of this paper, "in the presence of a superior being", is, of course, taken from the first chapter of *The Shepard of the Hills*. In this scene, the protagonist, Mr. Howitt (who becomes the Old Shepherd), encounters the comic figure of Jed Holland, the first native he meets, and readers are told by the narrator that Jed quickly realizes that this outsider is a superior being. This and several other Arcadian novels set in the Ozarks feature outsider protagonists who, upon entering the Ozarks, are awed by the physical beauty of the landscape and critical of the native population. In their opening chapters, these novels present a scene in which their protagonist is to have adventures in the area, but this moment of cultural contact is often used in complex ways to establish the outsider's superiority. Authors of Arcadian novels were, in part, motivated to depict the positive impact of the American frontier upon the development of the national character, but authors of Arcadian novels set in the Ozarks tend to cast the regional insiders as people whose flawed natures prompt them to degenerate while in the presence of this nurturing frontier – and such depictions begin at the moment of contact. This paper will explore how these moments are used to perpetuate hegemonic depictions of Ozarks culture by offering close readings of passages from three Ozarks novels, *The Shepard of the Hills* (1907), *Hester of the Hills* (1907), and *Sally of Missouri* (1903) and by touching on comparable instances in several other novels of the age.

Sex and Country: What Popular Culture Images Have City Folk Thinking

Jan Peterson Roddy, Associate Professor

Department of Cinema and Photography, Associate Dean, Graduate Studies, College of Mass Communications and Media Arts
Southern Illinois University

Williamson, Blevins, and Harkin have all explored representations of the "hillbilly" in their respective books which broadly include Ozarkers. Jumping off of their work, Roddy proposes to dig a little deeper into patterns of sexuality and gender in popular culture images, with examples including: television, postcards, film, internet blogs, etc. The continuing recirculation and regeneration of these representations helps to maintain certain existing social hierarchies. Related stereotypes often reinforce patriarchal, heteronormative, dominant class relations, but also contain contradictions and aspects of resistance. Examining the hillbilly trope through the lens of gender and sexuality allows for an expanded understanding of existing power relations relative to gender, sexuality, class, and Ozark geographic location.

Idealism Tempered by Tenacity; "Urban Refugees" Adapt and Contribute to the Ozarks

Denise Henderson Vaughn

Graduate Student, School of Journalism University of Missouri – Columbia,

This presentation follows the genesis and growth of the 1970s and 1980s back-to-the-land movement in the central Ozarks and its connection to the national environmental movement. Emphasis is placed first on the intentional communities that flourished during that

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period, some of which comfortably persist, and second, on the movement's long-term legacy, in terms of individuals and groups whose businesses, art, and ideas have made contributions to Ozark culture or mainstream culture.

The presentation begins by reviewing the backdrop for the emergence of the back-to-the-land movement, with an overview of national environmental issues in the early- and mid- twentieth century, and an introduction to early thinkers who influenced the environmental movement, from Henry David Thoreau and John Muir to Rachel Carson and Aldo Leopold. Examined next are national figures who influenced the national back-to-the-land movement, such as J.I. Rodale, Wendell Berry, and Helen and Scott Nearing.

Some Ozark back-to-the-land immigrants jokingly called themselves "urban refugees;" a wave of them arrived in the south central Missouri Ozarks in the 70s and 80s. They established both individual homesteads and intentional communities; the round within this presentation includes groups such as Dragonwagon, Seven Springs, East Wind, New Life Farm, Greenwood Forest, and Sweetwater, among others. The presentation concludes with examples showing how, 30-plus years later, certain people associated with this movement have persevered in their rural lifestyle, have tempered their youthful idealism without abandoning it, and have gone on to build businesses, produce art, write books, and work as environmental advocates, thus in several ways collectively making a cultural impact upon their chosen home.

Hisen and Hern Outhouses at Hog Danger -10:15 a.m. Friday

Barbara Williams, Adjunct Faculty Missouri State University – West Plains

In a search for examples of Ozarks native stone architecture Barbara found two stone outhouses in a remote area of Ozark County, Missouri. The outhouses were built by the WPA in the 1930's next to a school/church and cemetery. The official name for the site is Mount Pleasant, although it has always been called Hog Danger. It was common for such a building to serve as both school and church in those days. Research on how it came to be called Hog Danger netted surprising results. The December 25, 1944 issue of Life Magazine has an article about Guy Howard, who had written a book in 1944 called *The Walking Preacher of the Ozarks*. Amazingly, there is a photograph of the interior of this little isolated Ozarks rural school/church named Hog Danger.

In Ozarks vernacular of the 1930s-40s the two outhouses would have taken the possessive adjectives Hisen (his) and Hern (hers), one outhouse to be used by boys and one to be used by girls. Though the colorful Ozarks language of Barbara's grandparents' and parents' generation has become "cleaned up" to melt in with the rest of the U.S., those possessive adjectives and other Ozarks usages go back to pre-1800 English. In *Anecdotes of the English Language, Chiefly Regarding the Local Dialect of London and its Environs* by Samuel Pegge, some of these words listed in the 1844 printing are hisen, hern, yourn, and ourn. A quote from Pegge, "There is food for antiquary: the daily dialect of London, which with all its seeming vulgarity, owes its birth to the days of yore."

Barbara states, "I reflected on my own use and experience with *Hisen* and *hern*: A dilemma in Denmark in the 1960s when I didn't know whether Damer or Herrer was the women's restroom, and my own and my siblings' efforts to keep the old Ozarks speech alive in our conversation, mostly by use of puns."

Ozark Towns as Tribes: The Impact of Cultural and Geographic Isolation on Regional Conflicts and Boundaries

Christopher Dyer, Dean of Academic Affairs; Professor of Anthropology, Missouri State University- West Plains

The history of civil conflict in the Ozarks is distinctly related to identification of spaces and places by groups of individuals identified with specific towns - groups that to a great extent fit the anthropological definition of a "tribe." Tribes are political entities that share common descent and language, inhabit a specific territory, are defined by poorly diversified economies, and experience conflict over land, water, and related natural resources with other like entities. These conflicts occur in a manner consistent with the theory of "limited good" (Sol Tax 1939), whereby resources are perceived to be scarce in scope and availability, and this scarcity does not allow most individuals to "rise above their raisin" (Hamby 2011). This comparative analysis will explore how conditions of poverty (a historic barter economy), geographic isolation, historically limited external contact and other factors have shaped Ozark Towns in a manner that mirrors traditionally defined tribal societies. Data will be drawn from historical, sociological and anthropological sources including key respondent interviews collected through the National Heritage Area feasibility study. The analysis will allow us to better understand the nature of "civil conflict" in the Ozarks, and how such conflicts have shaped and continue to shape the contemporary social, economic, and political realities of these rural towns and regions.

Seed Swap – Documentary Film

Dr. Brian Campbell, Associate Professor of Anthropology, University of Central Arkansas,

Seed Swap follows Dr. Campbell, an anthropologist living in the Ozark Mountains, as he helps to organize a seed swap to be held March 1st, 2008 in Mountain View, Arkansas. Hundreds of people and seed varieties attend the first swap. Over a period of three years we watch as that first Seed Swap sprouts seven new Swaps by 2010: six in the Ozarks and one in the Arkansas Delta. The Ozarks continue to be uniquely agrarian and rural, and throughout the film we meet diverse Ozarkers who maintain the cultural traditions of saving and trading seeds. Many documentary films expose and emphasize problems in the industrial food system, but too few present practical solutions. *Seed Swap*

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WPCA NEWSLETTER

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West Plains, MO 65775

WPCA receives funding from the
Missouri Arts Council, a state agency,



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showcases the utility of applied anthropology to get the public involved in more localized food systems, presents a wide range of open-pollinated, heirloom seeds of the Ozarks and teaches the steps necessary to establish a community seed bank and host seed swaps.

The film has been very well received at the following film festivals and academic conferences: Academic Screening: Central States

Anthropological Society (CSAS) Meeting, Toledo, Ohio (2012)

Official Selection: 6th Annual Cinema on the Bayou Film Festival, Lafayette, LA (2012)

Official Selection: 2nd Annual Offshoot Film Festival, Fayetteville, AR (2011)

Official Selection: 20th Annual Hot Springs Documentary Film Festival, Hot Springs, AR (2011)

Official Selection: 4th Annual Little Rock Film Festival, Little Rock, AR (2011)

Festival Winner: Society for Applied Anthropology Film Festival, Seattle, WA (2011)

Official Selection: 7th Annual Public Anthropology Film Festival, American University (2010)

An Analysis of a 'Culture of Honor' in Daniel Woodrells' Winter's Bone

Brendan Cooney, Student, Missouri State University

Images of Us in Other People's Eyes

Dr. Ed McKinney, Professor of History, Missouri State University – West Plains

Panel Discussion I

Dr. Craig Albin, Professor of English, Missouri State University – West Plains,

Professor of English and editor of *Elder Mountain: a Journal of Ozarks Studies*, will organize and host a reading of fiction and poetry by members of the Missouri State University faculty and surrounding community. The readings will emphasize the lives, perspectives, and identities of those living in the Ozark region.

Panel Discussion II

"Images of Ozarks Music"

How should we define "Ozarks Music?" Is it an important part of Ozarks culture? How can we best go about preserving Ozarks music? What resources are available to people who might want to study/write history of Ozarks Music and Ozarks musicians? Where can a person go to hear authentic Ozarks music? Professor Ed McKinney will moderate this panel. Participants include Gordon McCann, Springfield, Drew Beisswinger, Springfield, Wayne Bledsoe, Rolla, and Matt Meacham.