

# NEH Application Cover Sheet (GI-264508)

## Exhibitions: Implementation

### PROJECT DIRECTOR

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### INSTITUTION

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The Curators of the University of Missouri  
Columbia, MO 65211-0001

### APPLICATION INFORMATION

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**Title:** *Mr. Pruitt's Possum Town: Trouble & Resilience in the American South*

**Grant period:** From 2019-06-01 to 2022-05-31

**Project field(s):** American Studies; African American History; Journalism

**Description of project:** Mr. Pruitt's Possum Town: Trouble & Resilience in the American South

is a traveling exhibition that reveals life in rural Mississippi based on photography of O.N. Pruitt. From 1915 to 1960, Pruitt, a white man in a racially segregated society, recorded community celebrations as well as troubling violence. A visual history of inequality, the images depict joys and sorrows of everyday folk—both black and white—in his hometown of Columbus, locally known as Possum Town. An exhibition of 75 large format photos includes interactive features of mobile app and website with oral histories, music and videos. It will travel to at least five locations, starting in Mississippi. Community events and educational curriculum will engage viewers to explore themes of small-town traditions; class, gender and race; spiritual life, and photography's role, illuminating their relevance today not only for the American South but for the nation. A \$400,000 implementation request covers partial exhibition costs.

### BUDGET

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<b>Outright Request</b>	399,961.00	<b>Cost Sharing</b>	150,939.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	550,900.00
<b>Total NEH</b>	399,961.00		

### GRANT ADMINISTRATOR

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**TABLE OF CONTENTS**

**Application narrative (2-16)**

The nature of the request  
Humanities content  
Project formats  
Project resources  
Project history  
Audience, marketing, and promotion  
Evaluation of the project's impact  
Organizational profile  
Project team  
Humanities scholars, consultants, and collaborating institutions  
Work plan  
Project funding

**Project Walkthrough (17-42)**

Walkthrough  
Elevations  
Sample Text

**Résumés and letters of commitment/support (43-109)**

**Budget (110-118)**

**Bibliography (119-121)**

**Additional information (122-123)**

Travel itinerary  
Traveling panel exhibit  
Conservation treatment  
User-generated content  
Work samples for secondary digital media  
Information on public accessibility and admission  
Publications  
Curatorial Agreement between Hudson and Wilson Library

**Supplementary material (124)**

Infographic of project components

**Object list and illustrations (125-127)**

**NATURE OF THE REQUEST.** The University of Missouri (MU) requests \$400,000 for implementation funds to develop a traveling, interactive multimedia exhibition, *Mr. Pruitt's Possum Town: Trouble & Resilience in the American South* and related symposia built around the work of Mississippi photographer O. N. Pruitt. Active from 1915 to 1960, [Pruitt chronicled](#) small town life in Columbus, Mississippi and surrounding northeast Mississippi. "Possum Town" refers to the town's original settlement name, still used by locals today. A visual history of inequality, the images depict the joys and sorrows along with community celebrations and traditions of everyday folk—black and white. An NEH Planning grant supported earlier stages of this project. Humanities scholars including former NEH Chairman William Ferris and MacArthur Fellow and NYU professor Deborah Willis helped to shape the project's vision.

At least five institutions in the South and Midwest will host the exhibition over three years (2020-2022) and it will be free, open to all and ADA accessible. The exhibition, which will feature approximately 75 large format Pruitt images, will be produced by [Graham Howe](#) with [Curatorial Assistance Traveling Exhibitions \(CATE\)](#), a nonprofit organization that designs, fabricates and installs traveling exhibitions. Howe, globally recognized as an innovator, has created 400 exhibitions for 850 venues worldwide including the Smithsonian and the Met.

The exhibition will be enhanced by an interactive website and mobile app—with oral histories, music, interviews, newsreels, silent films, and videos—to allow audience feedback and engagement. The app will incorporate educational materials for teachers and students. iPads will host Pruitt images, Mississippi music and provide the audience with alternatives to consider a range of humanities themes.

Related symposia will be held at primary exhibition sites. In addition, Howe will assist with development of a popup traveling exhibit, which can easily be installed by staff at local organizations, such as county history museums, libraries and courthouses, that would not have the facilities or security to host a museum-quality exhibition. We will seek additional funding as needed for the popup exhibit to be offered at low cost.

**NEH funds will be used to fine tune humanities themes to ensure the exhibition content reaches rural audiences in Mississippi and the American South.** We will ground the exhibit and symposia in an interdisciplinary approach, informed by the literature of visual studies, Southern studies, folklore, photographic history, foodways, cultural studies, ethnomusicology, literary studies, nostalgia and collective memory studies, cultural anthropology, cultural history, and sociology. Community events and educational curriculum will engage viewers to explore the **key humanities themes of small-town traditions; class, gender and race; spiritual life, the role of the photographer in shaping history, and the photograph as evidence.** The not-so-distant past reflected in the images will illuminate their relevance today—for not only the American South, but for the nation as well.

In Spring 2020, the exhibit will premiere at the Columbus Arts Council's Rosenzweig Arts Center partnering with the Columbus-Lowndes County Public Library in Mississippi. Subsequent exhibits will be at the Two Museums of Mississippi in Jackson; the University of North Carolina in partnership with Duke University's Center for Documentary Studies; the University of Missouri, and the University of Mississippi. Discussions have been underway with the Atlanta History Center, Ogden Museum of Southern Art/New Orleans, and the Smithsonian in Washington, DC, potentially extending the tour.

**HUMANITIES CONTENT.** From 1915 to 1960, Pruitt took pictures throughout northeast Mississippi and particularly in the crossroads town of Columbus, situated in Lowndes County along the Alabama border. Unusual for a white businessman in the early 20th century American South, Pruitt photographed blacks and whites inside the studio and beyond. Unlike the majority of similar collections, Pruitt's photos represent the black community as more than incidental players in the town's story. Pruitt's studio portraiture reveals ordinary folk of early and mid-twentieth century Mississippi. The community is captured in a moment in time with intimacy, but it is not an intimacy of equality. For the exhibition, this is a look back, not with nostalgia, but with an effort to reveal everyday reality of life in the American South.

This project aims not to celebrate Pruitt as a white male photographer in the era of racial segregation and gender inequity, but to place in context his life-long work of documenting Southern culture. The images include representations of family picnics, river baptisms, carnivals, parades, fires, tornadoes, and even two of Mississippi's last public executions by hanging, as well as the 1935 lynching of two African American farmers. His work is important because its imagery – the subjects depicted and the activities presented, are representative of small towns in the American South at critical and tumultuous times in our nation's history.

Photographic scholars including John Szarkowski of MOMA and Yale's Alan Trachtenberg have lauded the images as an invaluable resource for those interested in civil rights, photography, and Southern history and culture. During Pruitt's career, Mississippi was at the center of what historian Joel Williamson calls the "crucible of race." He identified three Southern white "mentalities," categorized as Conservative, Radical, and Liberal. His *Crucible of Race* (1984) tackled issues dealt with by others, such as Wilbur J. Cash and *The Mind of the South*, Ulrich B. Phillips and *The Central Theme of Southern History*, and C. Vann Woodward's *The Strange Career of Jim Crow*. Referencing sociologist Gunnar Myrdal, Williamson addressed the complexity of Southern attitudes, not simply embodied in the contrast of a black race and a white race but in a diverse South stratified among race, gender, and class.

Thirty years of research into Pruitt's life and thousands of photographs in the collection suggest that he fluctuated between Williamson's categories of liberal and conservative mentalities. Yet, in practice, Pruitt mirrors each mentality including the radical one. Although his work often reveals the white conservative nature of the South, he supplied vital images for the black community's use. Scholars such as bell hooks, Deborah Willis and Robin D.G. Kelley have pointed out the critical role that photographs of their own families and communities played for African Americans during the early and mid-twentieth century. The photograph on the mantel, in a family album or on a wall testified to the worth of African Americans who in public daily faced daily indignities of racial segregation (hooks, *In Our Glory*).

Pruitt had a sensitivity to the humanity of his subjects and photographed the reality of the racially segregated society that he lived in. However, he did not shy away from photographing brutality against African Americans: photographing lynching and two of the last legal executions by hanging in Mississippi. Pruitt was sensitive to religious values and institutions that gave meaning to African Americans suffering daily indignities, as shown in his portrayal of black baptisms. He recorded the best and the worst of Jim Crow life, and though his photographs were geographically limited, they reflect activities, mentalities, and events across the American South.

His photographs demonstrate how this predominantly biracial society functioned. The larger society



that Pruitt's photographs represent is one undergoing transition from a traditional society to a modernizing one, a time filled with anxieties and insecurities. The Pruitt images show how people coped with this evolution. This project understands that race still very much matters today in the public and private life and discourse of the United States.

Today, 88,000 Pruitt negatives exist as part of the [Pruitt-Shanks collection](#) in the University of North Carolina's Southern Historical Collection at Wilson Library. The photographs capture scenes of the ordinary graces of everyday life alongside those of intense brutality. Their stories collectively form a "photo- biography" of the American South. **Through Pruitt's lens, we will explore small town Southern American culture, race relations, issues of class, gender, and religion, as well as topics related to the photograph as evidence and the role of the photographer in shaping local events.**

**Southern rural culture.** Pruitt's work is emblematic of how individuals in small agricultural communities—the heart and soul of the South in the first half of the 20th century—represented themselves. An arresting visual record, the depth and range of the Pruitt images illuminate a culture, a history, and a past. He was by no means as accomplished as say Walker Evans, Dorothea Lange, August Sander or Eugène Aget. Yet some of his best images evoke comparisons with these icons. More important than even aesthetic elements, however, is the content: a rural region—the American South—on the cusp of modernity struggling with the still-lingering effects of the Civil War tensions that Faulkner explored. As a primary visual source, the Pruitt pictures provide a window into a time and a place, a record standing apart from written documents (diaries, journals, letters, and newspapers). By photographing familial and communal, sacred and profane, Pruitt shows us a broad range of community life filtered through his perspective—a white man in a segregated society. He photographed the county fair displays of prize-winning vegetables; farmers harvesting sweet potatoes; men, women and children—in almost all cases, African Americans—picking cotton, including at times under the watchful eyes of white men functioning essentially as over-seers. He depicted black church groups and white church groups, including ones baptizing at the same time in the same river. And he photographed a lynching.

**Southern literature, folklore and music.** Tennessee Williams. William Faulkner. Eudora Welty. Truman Capote. Charles Henri Ford. Newbell Niles Puckett. Each writer has connections with Pruitt's world. Williams, born in Columbus's rectory at St. Paul's Episcopal Church, returned a few years after winning a Pulitzer Prize. Pruitt photographed Williams with his grandfather, the Rev. Walter Dakin, inspiration for Episcopal priest characters. Faulkner visited Columbus owing to his wife's previous in-laws there. And Faulkner wrote a travel essay for *Holiday* referencing the town. Welty attended the nation's oldest publicly supported women's college there. Capote wrote a short story, "Tree of Life," based on a buried alive carnival act much like Madame Flozella and the Great Pasha, the couple that, in the 1930s, Pruitt had photographed with Capote's parents when they rendezvoused in Columbus with world heavy weight champion boxer Jack Dempsey. Ford, considered America's first surrealist poet, as a Columbus teenager created *Blues* magazine that enticed Gertrude Stein, William Carlos Williams and Ford Maddox Ford to be contributors. Puckett based much of his now-criticized *Folk Beliefs of the Southern Negro* on informants from surrounding Lowndes County. Bluesmen lived and played in Columbus and the "Black Prairie." Big Joe Williams (c. 1903-1982), whose "Baby, Please Don't Go" has been covered by hundreds of musicians, was born west of Columbus. Howlin' Wolf (1910-1976) and Bukka White (c. 1902-1977) ("Columbus, Mississippi Blues") lived nearby.

**Race and racial violence.** A [recent study](#) revealed that schools are not adequately teaching the history of American slavery and its impact. The exhibition will showcase a culture that inherited that history, and tried, often unsuccessfully to navigate it. Like many white photographers of his day, Pruitt not only photographed the brutal event of a lynching but turned that into a photo postcard. Nazi propagandists highlighted the lynching. Three decades later, that same image functioned as a counter-hegemonic—a poster in the Jackson, MS “Freedom House” designed to prompt African Americans to register to vote.

**Class and gender issues.** The Pruitt images provide a textured basis from which to consider deeply what was then and what is now—not only in a small Southern town, but throughout the nation and world. He captured images of white women in the 1950s re-enacting one of the nation’s first “Memorial Days.” Originally, in 1866, four prominent Mississippi white women had placed flowers on the graves on Confederate and Union soldiers, soon memorialized in a Northern judge’s poem published in 1867 in the *Atlantic Monthly*. Pruitt images offer opportunities to study how men, women and children are arrayed in photographic tableaux, how rich and poor are hierarchically positioned in community photos.

**The role of the photographer.** The depth of this collection offers an opportunity to consider broader questions about the historical, evidentiary, and documentary aspects of photographs. The “photo-eye” of the small-town American photographer has not been explored in detail. Scholarly treatments of photographers occur in the fields of American studies/art/photography; those studies often are reserved for the fine art photographer rather than the commercial and studio photographer. Thus, to consider deeply how small-town photographer Pruitt contributed to shaping community life and to journalistic and documentary endeavors expands the scholarly viewpoint, connecting with photographers such as Disfarmer, Trilica, Roberts or Polk.

**How photographs form geographic identity.** With such a range of subjects, the Pruitt collection offers the opportunity to investigate the claims photographs can make about identity in a town, a state, and a region during the early and middle 20th century. The images illuminate a place and, to reference Trachtenberg, a “past that interprets” today’s American South. Only in recent decades have scholars considered small town photographers. Beginning in the 1970s and 1980s, general as well as photographic historians began to focus more on ordinary folk, popular culture, and vernacular culture specific to a local place and people. Photographic studies, like other disciplines in academia, has moved away from an emphasis on the “great men” approach to embrace oral history and cultural, social, and labor history as well as feminist and ethnic studies.

**PROJECT FORMATS.** Our interpretive philosophy is to place history on parallel tracks: what was *then* beside what is *now*. We will immerse visitors in sounds and images of the Southern past to engage them in thought about how much has changed, and how much has not; and how Pruitt’s record can help us to negotiate modern debates and issues via a reflection on the past. Our project will feature:

- Main museum quality exhibition of 75 photographs accompanied by iPads incorporating Pruitt photographs as well as music. Display of Pruitt’s original large format cameras and tripods. An illuminated “tunnel” of Pruitt large format negatives heightening connections of photo history with today’s digital present. Five venues confirmed for over a period of three years. And in discussions with others from Atlanta to New Orleans and South Africa.

- Small pop-up exhibit to accommodate smaller locations at libraries, courthouses and local venues—stimulating interest in the main exhibits elsewhere.
- Interactive website and mobile app. Allow for audience feedback as well as a way for audience to record their own reactions and stories.
- Curriculum materials for students and teachers, based on Pruitt photographs and [already piloted with Mississippi students and their award-winning history teacher.](#)

The exhibition team will work with design company CATE to create an exhibit that incorporates approximately 75 large format photographs. iPad stations will offer visitors an opportunity to explore additional images from the Pruitt collection and listen to oral histories from Columbus natives pictured or experts on related issues of cultural or historical significance during this time period. Contemporary audio/video experiences inspired by or related to the photographs and reproductions of Pruitt era newspapers and magazines stories from throughout the nation that include his photographs or reference his subjects will be available. Beatriz Wallace's "moving portraits" compares Pruitt's images to Mississippi today. [One video](#) relates the story of Sylvester Harris accompanied by the song that Mississippi Minnie (1897-1973), wrote and sang about him. [Harris became famous](#) after Pruitt's photograph of him was published in newspapers describing Harris's call to President Roosevelt to help him save his farm during the Depression. Wallace compares Pruitt's early 1900s portrait of the Noxubee County all-white women's basketball team at Macon High School with today's predominantly black basketball team. The video juxtaposes past and present.

Images of racial violence will be given the proper weight and descriptive elaboration while counterbalanced with photographs that reveal the intimate, complicated nature of race relations in the town. A set of two separate executions by rope hanging on the Lowndes County Courthouse lawn and the lynching of two African American farmers will be displayed and serve as a key discussion point in the symposia. Audio interviews will include Pruitt's daughter speaking about his experience photographing the lynching and a white woman talking about meeting with an African American man in his jail cell while he awaited execution the next day on his murder conviction. The events of racial violence had been blocked from the public discourse until recently. Actual stories about the 1935 lynching had been physically excised from the local newspaper's bound copies and blanked out of the microfilm of the newspaper housed at Columbus-Lowndes Public Library. The exhibit will incorporate reproductions of these artifacts.

The exhibit will capitalize not only on excerpts of oral histories and on the creation of multimedia videos inspired by Pruitt's work, but also on the presence of some Pruitt subjects at the exhibits and at the symposia. For example, we will develop collaborative ethnographic approaches to invite Pruitt subjects to participate in exhibition talks and, in Columbus, historical tours. We plan to invite, for example, Oscar Lang, the son of Pruitt subject Oscar West. In his studio Pruitt photographed West, an African American "clean-up boy" of the Brown-Buick Cadillac Company. Sitting on a wooden barrel, West wore his work clothes and held a broom. (see Attachment 8, *supplementary material*)

Symposia: The current plan calls for a one-day, plenary symposium at each of five locations, with morning sessions, keynote speaker for a noonday session and then an afternoon session. Possible speakers include Deborah Willis, William Ferris, Tom Rankin and other project consultants.

**Columbus, MS:** We will look at the history and legacy of community-generated violence and the role of the small-town photographer in shaping the identity of all the townspeople, many of whom had never been photographed before Pruitt made their pictures. We will involve Columbus residents so that they can play an active role in developing the exhibit, symposium and possible related events. We will draw on ethnographer Ferris' expertise to ensure that undertakings involve a range of community participants interacting with scholars. NYU law professor Bryan Stevenson, whose Equal Justice Initiative has been working with African American clergy in northeast MS, has committed his support. Related tours can take participants to the Lowndes County Courthouse, where the executions occurred in 1933 and 1934; to Pruitt's second floor studio site on Main Street; and to Friendship Cemetery, where for years Pruitt photographed re-enactments of the Civil War moment when four white women laid flowers on the graves of both Union and Confederate soldiers buried. The project will seek collaboration with Stillman College, the HBCU in nearby Tuscaloosa, Alabama, as well as with scholars and students at nearby Mississippi State University, Mississippi University for Women, University of Mississippi and two other HBCU: Jackson State University and Tougaloo College.

**Jackson, MS:** Two Museums of Mississippi offers a perfect location for discussion of the range of Pruitt images. Museum directors have offered to develop programming, symposia and events for all ages and for school students in ways that highlight the connections between the Pruitt images and the displays in both the Mississippi Museum of History and the Mississippi Civil Rights Museum. Discussions including with Katie Blount, director of Mississippi Department of Archives and History, are on-going about the specific focus of that programming.

**Chapel Hill and Durham, NC:** The symposium at UNC Chapel Hill in partnership with Duke University will explore Southern culture from religion, to music, foodways, and leisure -- hunting and fishing, and entertainment. The Wilson Library houses 19<sup>th</sup> century plantation letters and journals from Lowndes County, MS, which can be displayed to complement the Pruitt pictures. The project will seek collaboration with North Carolina A&T in Greensboro and HBCUs of North Carolina Central University in Durham and Winston-Salem State University in Winston-Salem.

**Columbia, MO:** The University of Missouri symposium, located at the world's oldest journalism school, will focus on the photojournalist's role, including the freelance photographer, in shaping and understanding community events. In addition, issues related to social media influences on photography as well as citizen visual journalism versus professional visual journalism will be prime topics. The project will seek collaboration with Lincoln University, the HBCU in nearby Jefferson City.

**Oxford, MS:** Based at the University of Mississippi's Meek School for Journalism and New Media and the Overby Center for Southern Journalism and Politics, the symposium will consider intersections of politics and race. For example, Mississippi's iconic U.S. Senator John C. Stennis figures in the Pruitt images. As young county district attorney, Stennis prosecuted two cases of African American men who were publicly executed and photographed by Pruitt in 1933 and 1934. These cases represent the tension between lynching culture and one of court-sanctioned public executions. Logical outreach would occur with HBCU Rust College in nearby Holly Springs—home of Ida Barnett-Wells, journalist and anti-lynching crusader.

**PROJECT RESOURCES.** About 140,000 negatives in Pruitt-Shanks Collection. show everyday life in a segregated Southern town from 1920 to the Civil Rights era. They reflect an intimate viewpoint and

reveal a community closed to outsiders (see Attachment 3, *walkthrough*). Berkley Hudson, special curator of the Pruitt Collection, grew up in Columbus, was photographed by Pruitt and understands, even knows, many of the people pictured. His knowledge will give the explanatory text labels additional depth. Over the last 20 years, Hudson has recorded oral histories from community members about some of the events depicted. Edited excerpts of these recordings and other oral histories dating from the 1970s will also be available during the exhibit. UNC's Wilson Library gave permission to use the images in the special curator agreement with Hudson, as well as in the letter of commitment from Bryan Giemza, the director of UNC's Southern Historical Collection (see Attachment 4, *resumesandlettersofcommitment*). Permissions have been obtained for the use of music and still movies, including Mississippi field recording made by William Ferris in the 1960s and 1970s. Additional permissions and rights will be obtained from the copyright holders when fair use does not apply.

Perhaps the most unique resource for this project are the five individuals (Hudson, Imes, Carnes, and Mark and David Gooch) who purchased the collection from Pruitt's former assistant's estate. Pruitt took photos of each of them and their families. They know Columbus and have a network of connections.

**PROJECT HISTORY.** In 1987 [five friends \(Hudson, Imes, Carnes and Mark and David Gooch\), all natives of Columbus, purchased the Pruitt collection](#) from Billy Frates and heirs of Calvin Shanks, who was Pruitt's assistant and who had bought Pruitt's photography business. Recognizing its value as a record, not only of their community but of a turbulent time of change in the American South, the group preserved the original negatives and prints. Starting in the mid-1980s, Hudson and William Ferris, then director of the Center for the Study of Southern Culture of University of Mississippi, discussed how to preserve, archive, research, publish, and exhibit the Pruitt photographs. In 2005, a bargain sale-transfer moved the collection to UNC. As part of an agreement, in 2006 UNC named Hudson as a Special Curator of the Pruitt Collection (see Attachment 4, *resumesandlettersofcommitment*). Hudson worked on a Mellon Foundation "Cataloguing Hidden Special Collections and Archives" grant from the Council on Library and Information Resources. This allowed work to start processing the collection.

As a doctoral student in 2000-2001, Hudson worked with Deborah Willis (then professor at UNC and at Duke University) to create a sequence of images that provided context for the range of everyday life depicted in the Pruitt images. An NEH planning grant (2013) funded Hudson to pursue the work that led to this NEH Implementation application.

**AUDIENCE, MARKETING, AND PROMOTION.** The primary geographic and audience reach of the project will be those interested in the American South, in photography, and in early to middle 20<sup>th</sup> century history. However, the depth and breadth of the American South's role in American literature, history, race relations and culture will draw others beyond a geographic area who are interested in these topics. As the Pruitt exhibition travels, we will reach out to nearby historically black colleges to make them aware of the exhibition and to invite their participation. They may be excellent resources for a symposium venue, or if they choose, they may hold their own related symposium. For example, we will engage with Stillman College, in Tuscaloosa, AL, within an hour of Columbus. Similarly, we will seek collaboration with Lincoln University in Jefferson City, MO, for the exhibition at University of Missouri and likewise at North Carolina Central University. Should we secure an exhibition at Atlanta History Center, we will engage with Morehouse College. Because gender is another important component, we will also engage the Mississippi University for Women in Columbus, author Eudora Welty's alma mater.

Audience: We will distinguish the general public from high school and middle school teachers and their students, all of whom will be drawn through targeted marketing, whether to the exhibition proper or to one of the smaller venues that hosts the panel version that we will find funds to produce. We anticipate the exhibit to run for between six and 12 weeks in each of the five principal venues. The audience targets will vary dependent upon the length of the exhibition, its affiliation with a symposium and a halo effect should the exhibition occur during a related major event in the region.

For instance, for 78 years Columbus has celebrated a “Spring Pilgrimage,” which has evolved from a tour of antebellum homes to a diverse 10-day celebration of Southern history, architecture, culture and food. The award-winning event is considered one of the most authentic home tours in the American South. With more than 650 National Register properties and three National Register Historic Districts, the Pilgrimage celebrates “*all* of the town’s history.” Thousands of people attend. The Pruitt exhibit will strive to overlap with the 2020 Spring Pilgrimage, building on the draw to the region by the marketing efforts of the Columbus Cultural Heritage Foundation. The exhibit may extend through the annual *Juneteenth*, an event that draws crowds to Columbus. Part of the Pilgrimage involves high school students, supervised by Pruitt consultant Charles Yarborough, researching and performing nationally-acclaimed “Tales from the Crypt,” a recreation of the stories of those buried in the local graveyards.

High school teachers and their students represent an independent audience. We will recruit them through marketing with each states’ educational and library associations; associations of high school teachers, and specifically, associations of school *history* and *language arts* teachers.

Promotion: We will promote the exhibitions through local print ads, on the MU School of Journalism website and university calendar, and on the websites of each venue. **Relying on our extensive network of local, regional, national and global media contacts**, we will place stories in local newspapers and on national and local radio stations, on television and on web programs and podcasts. We will promote the project in each of the geographical areas represented. We will develop digital platforms to extend the project’s reach. Today that would mean the use of websites, Facebook, Instagram, Tumblr, Vimeo, YouTube, Twitter, and mobile and tablet computing. By the time of the exhibits and planned symposia, the digital world will have changed. We will adapt our strategies to connect with our audience. At the same time, we will remain rooted in the visual and physically tactile nature of the photographic artifacts themselves, such as the large format glass negatives. To our audience, we will telegraph that with what some have called “a brutal simplicity of thought.”

The exhibition will benefit from a relationship to the schools of journalism and marketing at the universities affiliated with the exhibit, and their robust alumni networks. We will tap into the equivalent resources from other partners that are affiliated with state associations from their discipline, such as each state’s library association and each state’s historical society.

**EVALUATION OF PROJECT’S IMPACT.** The project has a dedicated website and will develop a mobile app for evaluation surveys. Hudson and graduate students will rely upon Qualtrics or a similar survey service to make feedback accessible through both the website and app. Evaluation will focus on **Reach and Personal Impact**. **Reach:** the size of the audience; number of high school classes that tour; the number of individuals attending community symposia; number of local elected officials, teachers, students and pastors; postings on the moderated website; local media coverage; national media coverage. **Personal impact:** All who tour will be able to opt-in with email addresses to respond to an

online survey. Surveys will collect personal stories. In addition, face-to-face interviews, recorded by folklore and oral history students—both collegiate and high schoolers supervised by their instructors—in a *Story Corps* approach at the exhibition sites, will document the exhibit's impact.

**ORGANIZATIONAL PROFILES/University of Missouri**

The **mission** of the four-campus University of Missouri System—a *land-grant university* and Missouri's only public research and doctoral-level institution—is to facilitate lifelong-learning by its students and Missouri's citizens; to foster innovation to support economic development; and advance the health, cultural and social interests of the people of Missouri, the nation and the world. The University of Missouri at Columbia has provided teaching, research and service **since 1839**. It was the first publicly supported institution of higher education in the Louisiana Purchase and was shaped by Thomas Jefferson's ideals. It remained a single campus until a Rolla campus was established in 1870. In 1963, the university expanded by founding a campus in St. Louis and acquiring the University of Kansas City.

Today, it is one of the nation's largest higher education institutions, with 72,814 students on four campuses and an extension program in every Missouri county. MU is a \$3.1 billion enterprise that accounts for 72 percent of the research dollars flowing to Missouri public universities. The State Historical Society of Missouri has offices on all four campuses of the University, with the main library housed on the MU-Columbia campus. The Society holds extensive manuscript materials and, like the MU Libraries, houses a rare book collection, as well as an extensive art collection of works by Missouri artists Thomas Hart Benton and George Caleb Bingham, as well as others.

**University of North Carolina (UNC)** has been a leader in higher education since it was **chartered in 1789** and opened for students in 1795 as the **nation's first public university**. Situated in Chapel Hill, UNC has earned a reputation as one of the best universities in the world. Carolina prides itself on a strong, diverse student body, academic opportunities not found anywhere else, and a value unmatched by any public university. Total **enrollment** is 29,847. UNC's **mission** is to serve as a center for research, scholarship and creativity and to teach a diverse community of undergraduate, graduate and professional students to become the next generation of leaders. Through the efforts of exceptional faculty and staff, and with generous support from North Carolina's citizens, the Library invests knowledge and resources to enhance access to learning and to foster the success and prosperity of each rising generation. The annual operating budget of the UNC Libraries, of which the Wilson Library is a part, is **\$43,332,514**.

**Columbus-Lowndes County Public Library, Mississippi.** As its **mission**, the Columbus-Lowndes Public Library assumes the role of fulfilling the information needs of the residents of Lowndes County and neighboring counties in MS by advocating efficient, effective services and encouraging cooperation among all libraries. With an annual operating budget of \$852,784, the objectives of the Columbus-Lowndes Public Library are to select, organize, preserve, and make available materials that will aid the citizens in their pursuit of education, information, recreation, research and culture. In the last fiscal year, **the library served 233,256**. **Special Characteristics/Current Activities:** The Columbus-Lowndes Public Library provides the residents of Columbus and Lowndes County with access to top of the line service and information. The library is a member of the MS Library Partnership, a consortium of fifty-five MS libraries that provides access to over three million titles. The library also houses an archives department that is overseen by award-winning archivist, Mona K. Vance. The library strives to be a central location where families and individuals can come to research information and history, spend quality time

together, and explore new worlds through books. **Humanities Resources (Collections & Staff)** – The Library's onsite collection houses 70,544 items and the Buckley Genealogy room and the Billups-Garth Archives. It currently has three MLS librarians from American Library Association (ALA) accredited library schools.

**The Two Mississippi Museums: the Museum of Mississippi History and the Mississippi Civil Rights Museum** opened to the public in December 2017 in Jackson, MS. In the six months following the opening, more than 200,000 guests have visited the museums. They are described as the largest classrooms in the state of Mississippi, for children and adults alike. Overseen by the Mississippi Department of Archives and History, the state of the art \$90M dual facility—created as a result of a rare bipartisan political effort—explores 15,000 years of state history and showcases the oppression of black Mississippians and their fight for equality.

**PROJECT TEAM** [Note: OPP indicates member of original planning project]

**Berkley Hudson** (MO School of Journalism) studied history and journalism at the University of Mississippi and earned a master's in journalism (Columbia University) and a PhD in mass communication with a folklore certificate (UNC-Chapel Hill). From 2012-2015 he served as editor-in-chief of *Visual Communication Quarterly*, an int'l, peer reviewed journal published by the Association for Education in Journalism and Mass Communication (AEJMC). Since 2015 he has chaired the MU Race Relations Committee. Previously he directed The Storytelling Project/Cotsen Children's Library (LA) that documented interviews of and performances by more than 90 storytellers from cultures across the U.S. As *Possum Town* director, Hudson will oversee all project aspects. OPP

**William R. Ferris** (History/Folklore Curriculum, UNC) was chairman of NEH (1997-2001). He was founding director of the Center for the Study of Southern Culture at the University of MS. He is co-editor of *The Encyclopedia of Southern Culture*. As senior associate director, emeritus, of the Center for the Study of the American South at UNC, Ferris is widely recognized as a leader in Southern studies, African-American music and folklore. Along with Glenn Hinson, he published *The New Encyclopedia of Southern Culture*, Volume 14: Folklife, (Chapel Hill, NC: UNC Press, 2010) and authored *Give My Poor Heart Ease: Voices of the Mississippi Blues* (UNC Press, 2009). Ferris will consult on the project and assist in developing the exhibition text panels, offering his knowledge of southern folklife, and ethnomusicology. OPP

**Birney Imes** (photographer, Columbus, MS native) has works in permanent collections that include MOMA and Friends of Photography in Carmel (CA). He has a deep knowledge of Pruitt's work and was one of original partners in its preservation. He is the editor emeritus, owner and third-generation publisher of Columbus' daily newspaper, *The Commercial Dispatch*. He is the author of acclaimed books of fine art documentary photography, including *Whispering Pines*, and *Juke Joint*, a colorful documentation of the dirty South at its most gorgeous. His photographs have exhibited throughout the United States and in Europe; he has significant expertise with exhibitions. Imes will provide detailed descriptions of the photographs in the exhibit. With his family's long-term relationship with the Columbus Lowndes Public Library and other Columbus institutions, he will contribute social capital and help troubleshoot problems for the launch of the exhibition in Columbus, Mississippi. OPP

**Tom Rankin** (Art and Documentary; Dir, MFA in Experimental and Documentary Arts, Duke University). A photographer, filmmaker, and folklorist, Rankin has documented and interpreted American culture for



20 years. His books include *Sacred Space: Photographs from the Mississippi Delta* (1993), which received the MS Institute of Arts and Letters Award for Photography; *'Deaf Maggie Lee Sayre': Photographs of a River Life* (1995); *Faulkner's World: The Photographs of Martin J. Dain* (1997); and *Local Heroes Changing America: Indivisible* (2000). He has organized photography exhibits, conducted symposia worldwide, and serves as publisher and editor of photography books produced by Norton, Duke University Press and UNC Press. Rankin will help organize and host exhibition and related symposia at the NC campuses. OPP

**Graham Howe** (author; CEO, Curatorial Assistance) founded [Curatorial Assistance](#) in 1987, an organization specializing in traveling art exhibitions and museum services. Howe, in collaboration with Hudson and the humanities scholars, will design the exhibition, create a tunnel display to highlight the nature of glass negatives, and oversee its production. He will lead the exhibition tour management, secure contracts at targeted national sites, including The Smithsonian; he will assist in fundraising to produce a national Pruitt exhibition; he will coordinate development of the school curriculum app and align the website's design features with the exhibition.

**David Rees** (Chair emeritus, Photojournalism, MU Missouri School of Journalism) directed the McDougall Gallery and Center for Photojournalism Studies and was co-director of the internationally-acclaimed Missouri Photo Workshop. Rees maintains interest in grassroots photojournalism and will assist in organizing the budget and production aspects of the exhibition. OPP

**Lynden Steele** (Director, Pictures of the Year (POYI) International); Lynden Steele directs the annual POYI competition hosted by the MO School of Journalism. Steele worked at the *St. Louis Post-Dispatch* as assistant managing editor of photography. He and his staff won the 2015 Pulitzer for Breaking News Photography for coverage of racial riots in Ferguson, MO. For seven years, Steele was a White House picture editor for President George W. Bush. Steele will critique the images selected for exhibition, in collaboration with other Project Team members, and will assist in the exhibition's production.

**Rufus Ward** (author/local historian, Columbus, MS) has a popular column *Ask Rufus* published in *The Commercial Dispatch* (Columbus) that served as the basis for his book, *Columbus Chronicles: Tales from East Mississippi*, part of the American Chronicles series, published by The History Press (2012). A descendant of one of the major pioneering Anglo families of northeast Mississippi, Ward will provide perspective as a local historian who also was a public defender and then county prosecutor.

#### **HUMANITIES SCHOLARS and CONSULTANTS.**

**Charles Reagan Wilson** (History/Southern Studies, University of Mississippi) co-edited the *Encyclopedia of Southern Culture* (1989) with William Ferris and directed the Center for Study of Southern Culture (1998-2007). Wilson directed the Southern Studies academic program (1991-1998). He authored *Baptized in Blood: The Religion of the Lost Cause, 1865-1920* (1980), and *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis* (1995). He is editor/co-editor of *Religion and the American Civil War* (1998), *The New Regionalism* (1996), and *Religion in the South* (1985). Wilson's expertise and knowledge of southern culture, particularly religion, will help shape the exhibit texts in creating positive relationships with the religious community in northeast Mississippi. OPP

**Rachel Boillot** (photographer, documentary artist, and educator, Cumberland Gap, TN) studied Sociology at Tufts University and earned an MFA in Photography from the School of the Museum of

Fine Arts and an MFA in Experimental and Documentary Arts from Duke University. She will critique the edit of the 75 Pruitt photographs and the detailed text panels and bring her eye to the project as a youthful, large format photographer. OPP

**Paul J. Litton** (School of Law/U of MO) received a J.D. and Ph.D. from the University of Pennsylvania where he studied through the University's Joint Program in Law and Philosophy. Currently, he co-chairs the MO Death Penalty Assessment Team, assembled by the ABA to study and make recommendations regarding the laws and practices of Missouri's capital system. Litton will provide key legal and historical insights into Pruitt images for the exhibition that depict some of the nation's last executions on a courthouse lawn. OPP

**Kristin Schwain** (MU School of Visual Studies) joins skills in multimedia platforms to her art history and humanities scholarship. An experienced curator of traveling exhibits ("Rooted, Revived, Reinvented: Basketry in America"), she understands how to create companion educational materials for museum quality displays. She will assist with developing the exhibition.

**Stephanie Shonekan** (Musicology; W.E.B. DuBois Chair-Black Studies/U of Massachusetts, Amherst). Earned her BA and MA degrees in English in her homeland of Nigeria (University of Jos and the University of Ibadan). She received her PhD in Ethnomusicology and Folklore with a minor in African American Studies at Indiana University- Bloomington where she served as Assistant Director of Indiana University's Archives of African American Music and Culture. She will coordinate the exhibition music/musicology text and audio.

**William "Willie" Williams** (Fine Arts, Haverford College, PA) received his BA in History at Hamilton College and his MFA in Fine Arts at Yale University/School of Art. He has been a curator of photography since 1979. Born in Mississippi, Williams will bring his perspective as a photographer, curator and historian of photography to critically assess development of the exhibition and symposia. He has worked on previous projects with Graham Howe of Curatorial Assistance.

**James P. Carnes** (formerly directed Teaching Tolerance) has produced documentary films, including Oscar winning (Documentary Short Subject/2005) [\*Mighty Times\*](#) about the Birmingham civil rights marches. He has spent years researching the Pruitt-Shanks Collection as one of the original partners in its preservation. Carnes will consult on the Pruitt photographs and interpretive text. OPP

**Mark Gooch** (photographer, Birmingham, AL), a jack-of-all-trades photographer in the Pruitt tradition, is a native of Columbus, MS and among the original partners in the Pruitt project. NEA and NEH have funded his photographic and folklore projects, which included conducting oral histories of African American life and focused on music, culture and businesses on a one-block of downtown known as Catfish Alley. Gooch will assist in identifying people in images and with digital and photographic technical aspects of exhibition. OPP

**LaGarrett King** (Social Studies Education, U of MO) received his PhD in Curriculum and Instruction with a specialization in Social Studies Education from the University of TX-Austin. His research interests include history education (focusing on Black history), race, social studies and curriculum foundations, and multicultural teacher education. He was a high school Social Studies teacher in Louisiana, Texas, and Georgia. King will guide development of the student curriculum as exhibition companion, collaborating

with teacher Chuck Yarborough (below) and exhibition designer, Graham Howe. The CATE subcontract budget provides for development of a mobile app that will include a focus on curriculum.

**Chuck Yarborough** (History Teacher/ MS School for Mathematics and Science, Columbus MS) has taught history at MSMS since 1995. He has directed the Tales from the Crypt project with the annual Columbus Spring Pilgrimage since 2001. He received the Governor's Award for Excellence in the Arts and recognition by the History Channel; NPR's *All Things Considered* has featured his work. He won the Lehrman Institute of American History award as Mississippi History Teacher of the Year, was national runner-up for the DAR Outstanding Teacher of American History award and selected as one of NPR's **50 Great Teachers**. For the Pruitt planning grant, Yarborough and Hudson [co-taught a week-long African American Studies high school class](#) during which students selected Pruitt images for writing exercises. Yarborough will produce curriculum materials for students that use the Pruitt images to teach analysis and descriptive writing. He will coordinate his effort with curriculum specialist LaGarrett King, PhD (above). The curriculum team will collaborate with Hudson, other humanities scholars and exhibit designer Howe to develop a mobile app and classroom module for teachers and students.

**Collaborating Institutions.** Wilson Special Collections Library, UNC Chapel Hill is home to the university's preeminent Southern Historical Collection, which holds the Pruitt-Shanks Collection. Wilson's five special collections hold unique and rare books, organizational records, personal and family papers, photographs, moving images, sound recordings, and artifacts that document the history and culture of the university, state region, nation and world.

**Duke University Center for Documentary Studies** bridges the university and off- campus communities and experiences through the pursuit of the documentary arts, with an emphasis on the role of individual artistic expression in advancing broader societal goals. That thrust has encouraged the growth of undergraduate and continuing education course offerings alongside numerous wide-ranging public arts endeavors. Classes emphasize fieldwork, collaborative partnerships, and a balance between individual expression and broader societal goals. CDS offers documentary arts instruction and nurtures an examination of documentary traditions and practices.

The University of Mississippi's **William Winter Institute for Racial Reconciliation** builds inclusive communities by promoting diversity and citizenship, and by supporting projects that help communities solve local challenges. The Winter Institute develops collaborative, knowledgeable leadership and community-building skills that increase capacities for positive social change seeking to achieve fuller cooperation among the races. From primary schools to graduate classrooms, the Winter Institute promotes scholarly research and teaching on racial issues.

#### **WORKPLAN**

TASK/ACTIVITY	Month (June 2019 – May 2020)/Year 1												Key People/Institutions
	6	7	8	9	10	11	12	1	2	3	4	5	
<b>Year 1 venue secured: Columbus, MS</b>													
Exhibit design, construction, administration													Hudson; Howe; Scholars
Negatives restoration; image development													Howe; UNC-Wilson Library



Year 3 venues: U of MO (Secured); U of Mississippi (secured) and Nat'l museums (Wash DC)	6	7	8	9	10	11	12	1	2	3	4	5	
Traveling Exhibition(s) Underway													Hudson; Howe
U of MO - exhibition & symposium - #4													Hudson; Howe and Team
U of MS – exhibition & symposium - #5													Hudson; Howe and Team
National museum installation #1													Hudson; Howe and Team
National museum installation #2													Hudson; Howe and Team

### **PROJECT FUNDING**

Curatorial Assistance CEO Graham Howe estimates a \$1M cost to mount a major exhibition and extended exhibit tour to significant museums in the U.S. Howe has worked with national foundations on major exhibitions and will seek additional funds through funders such as the Annenberg Foundation.

During the project period, we will implement a fundraising plan to:

1. Underwrite symposia at the principal exhibition sites
2. Develop a traveling panel exhibition and tour schedule so that Pruitt images can reach a broader general public and as many students as possible
3. Advance the mobile app from 1.0 to 2.0, improved upon by feedback from users; create Pruitt portfolios for selected libraries and historical societies that have featured the traveling exhibit.
4. Launch a national PR campaign with the assistance of our extensive strategic communication and media contacts, including those based at the Missouri School of Journalism.

Our timing is apt to pursue sponsors, allowing us to leverage a substantial NEH investment. For example, in 2016, *The New York Times* ran a full-page ad, entitled “HOPE,” on behalf of 31 national and regional foundations. The tagline read: “Every American generation must face defining moments. We are facing one now. . . our nation needs more bridges of dialogue and fewer barriers of division.”

Our approach will target the advertisement’s signatories such as CEO/Presidents of national foundations (Ford Foundation; Bill and Melinda Gates Foundation; Andrew W. Mellon Foundation) and those with by-law regional restrictions (Kresge Foundation for Detroit; MacArthur Foundation for Chicago; McKnight Foundation for Minnesota; Baton Rouge Area Foundation; W.K. Kellogg Foundation for Mississippi). Furthermore, the Pruitt partners (Hudson, M. Gooch, D. Gooch, Carnes, Imes) have lifelong relationships with regional foundations in northern Mississippi, including the Hardin Foundation; Billups-Garth Foundation; Gildea Foundation; and the Rocky River Foundation. In Mississippi, we will request support from the Mississippi Arts Council, the Mississippi Humanities Council, the Barksdale Reading Institute, and Barksdale Foundation. Missouri and North Carolina likewise have such organizations to which we will appeal.

## **EXHIBITION WALKTHROUGH**

### **INTERPRETIVE STRATEGIES, DESIGN, THEMES, AND PHILOSOPHY**

This multi-initiative, traveling exhibition project looks back, not with nostalgia, but with an effort to reveal everyday reality in the American South in the early and mid-twentieth century and how that connects with our present-day perspectives, debates, conflicts, understandings and misunderstanding about history, culture, and ethnicity.

We intend not to celebrate O.N. Pruitt as a white male photographer in an era of racial segregation and gender inequity, but to place into context his life-long, prolific work of documenting Southern culture. The images include representations of family picnics, river baptisms, carnivals, parades, fires, tornadoes, and even two of Mississippi's last public executions by hanging, as well as the 1935 lynching of two African American farmers. His work is important because its imagery – the subjects and activities presented—is representative of small towns in the rural American South on the cusp of modernity at a critical, tumultuous time in our nation's history.

Any single image does not stand alone but exists in a conversation with all others Pruitt made and made by other photographers like him and unlike him—not just white or black photographers but all those around the world who document their communities. Evocative of how writer Amanda Hopkinson referred to Peruvian photographer Martín Chambi, it can be said that Pruitt “showed his people to themselves in a way they had never been seen before.” This project cannot answer all questions the images raise, some of them troubling ones. Yet, if we and the audience who experience the exhibitions slow down enough and look at the pictures and explore the stories—the literal and figurative music embedded in them—we, too, may see as we have never seen before.

More than 30 years of preservation, research and conversations inform the exhibition strategies, philosophy and themes. The project was blessed to have conversations with legendary John Szarkowski of the Museum of Modern Art, Alan Trachtenberg of Yale, curator Trudy Wilner Stack, American Studies scholar Allen Tullos of Emory University, and Bryan Stevenson of the Equal Justice Initiative and NYU Law School. Focus groups of humanities scholars at the University of Missouri and two past presidents of the American Folklore Society have contributed to the vision.

Conference presentations in South Korea and Germany yielded insights. So did research visits to German newspaper archives and to South Africa. Particular close work for three decades with former National Endowment for Humanities Chairman William Ferris and two decades of conversation with Tom Rankin of Duke University and with MacArthur Fellow and NYU Professor Deborah Willis have shaped the image selection and sequencing, themes, and approach.

### **Themes**

Exploring how viewers reckon with visual objects of the past through the lens of the present and how that shapes cultural identity

- Photographs as documentary evidence of tradition, violence, resilience, and celebration in the American South
- The image as a catalyst for racial inclusion *and* exclusion
- Role of portraiture in creating small-town traditions and communities
- The role of photography in causing trauma and healing it, too
- The value of interpreting historical photographs in our contemporary landscape



### **A Philosophy of Photographs**

Our interpretive philosophy is to place history on parallel tracks: what was *then* beside what is *now*. We will immerse visitors in sounds and images of the Southern past to engage them in thought about how much has changed, and how much has not; and how Pruitt's record can help us to negotiate modern debates and issues via a reflection on the past.

This walkthrough is informed by a viewpoint that says one photograph may stand alone, require no analysis beyond considering if whether it conveys an expressive power—Barthes' punctum—to anyone looking at the image. Another photograph may rise to a new level with a caption, some written explanation. People who look at photographs want to interpret them, to find a language to do so, and to find a meaning in the images.

The Pruitt photographs open up—in the phrasing of scholar Alan Finkelkraut, “the possibility of understanding” what otherwise might have been more closed off in the absence of the images. One possibility of understanding relates to what it meant to live in a small town, what it meant to be a part of a social group, a church club, or even simply a resident of a rural crossroads market town and county seat.

On the point of written text, James Agee in *Let Us Now Praise Famous Men* in 1941 wrote that if he could, he would not have written any words to accompany the pictures that Walker Evans made when the two went to Hale County, Alabama, in 1936 to document the Depression for *Fortune* magazine. Instead, Agee said he would have substituted “fragments of cloth, bits of cotton, lumps of earth, records of speech, pieces of wood and iron, phials of odors, plates of food and of excrement.”

We would hope this exhibition will electrify, inform, entertain and engage the audience in intimate, tactile and thoughtful ways. We also know that the process of looking is deeply personal. As Alan Trachtenberg wrote in *Documenting America*:

“To read a photograph is to write upon it, to incorporate it into story. This is not to say that an image is a blank writing pad. There is something there to be seen, and we want to see it. We never (or rarely) read nakedly, however, but always through a veil, the screen of previous interpretations, or intervening contexts and discourses, and or our own motives, hidden and known. Even the setting of our encounter leaves its imprint, coloring our perception of the image. Reading, then, often takes deliberate rewriting: we can think of it as a contest, an effort to wrest an image from the grip of previous or contending readings. Arriving at our own vision takes an active act of revision. This is true whatever the object of our attention, but it is notably true of photographs, the most written upon, under, above and around of all visual artifacts.”

## EXHIBITION ENTRANCE

### SECTION 1 — TOPIC: *PICTURING POSSUM TOWN*



#### Audio/Video

Mississippi music and Mississippi voices

#### Photos

- Downtown Columbus, Mississippi (above left)
- White woman surrounded by tornado debris
- African-Americans performing a child baptism in a river
- Pruitt with White women eating watermelon (above right)
- Extended African-American family sitting for portrait

#### Description:

To set the stage for an immersive experience, viewers will walk through a “tunnel of time” comprised of facsimiles of Pruitt’s original glass plate negatives to enter the exhibit. The visual weight of the glass plates will make apparent the bulky more mechanically complex photographic equipment in the early twentieth century and serve as a counterpoint to today’s highly portable digital photography. Viewers will also experience in reverse the world as seen through a large-format camera. The technology of photography has changed but the motivations for making or keeping pictures hasn’t. People still desire to have a visual record of life’s journeys.

Visible through the end of the tunnel is an image that is distinctly downtown Columbus, but also a typical American town of its time. This establishes for the viewer the era and location of the pictures to follow. The introduction presents the exhibit’s approach in four interpretive layers: the organizers’ historical and personal perspectives, the Pruitt photographs’ distinct presentation, the raw visual language of the pictures themselves, and the ongoing interpretation and response of scholars and audience members. Further, this exhibition challenges the viewer to consider the photograph’s role as a document, historical record, and evidence of times past.

Interactive element: Viewers will walk through an illuminated tunnel of Pruitt photos.



## SECTION 2 – TOPIC: *O.N. PRUITT*



### Objects

Two of Pruitt's large format cameras, tripod and equipment. Possibly Pruitt's hunting gun

### Audio/Video

Interviews with Pruitt subjects and family

### Photos

- Pruitt with hunted squirrels (above left)
- Pruitt at artesian well (above right)
- Pruitt posing for a studio portrait
- Sign that reads, "Pruitt Photo Service. Artistic Portraits. Commercial Photography. Columbus, Mississippi"
- Pruitt with family members posing for portrait
- Pruitt and assistants posing next to "Pruitt Studio" car

Description: This section will include what we know and don't know about the voracious photographer who produced an enormous body of finely focused work. *About O.N. Pruitt* highlights the technology and equipment present during the time he worked, showcasing the large format cameras that Pruitt used. This section impresses upon the viewer what it meant to be a jack-of-all-trades photographer in Pruitt's era and how a small-town "photo-eye" created visual documents we use to interpret our history.

**SECTION 3 – TOPIC: SOUTHERN LANDSCAPES AND INTERIORS**



**Objects**

Yellow metal, arrow-shaped sign with Pruitt logo

**Photos**

- Main Street, Artesia, MS (above left)
- White women with white maid (above right)
- Four standing figures posing for a portrait
- Columbus, MS, Drug Co.
- Car-lined street in downtown Columbus, MS
- View of Market Street, downtown Columbus, MS
- African-Americans on a porch
- Whites and African Americans in a freshly plowed field
- Whites and African Americans in a field at harvest time
- 14-member portrait of a white family (above left) and 12-member portrait of African American family (above right)

Description: This topic diverges from the traditional use of the words “Landscape” and “Interior” in the canon of art history. The inclusion of interiors argues for a reconsideration of the term and a questioning of what defines a landscape. Here vacant interiors—full solely of objects left behind—reveal as much as the tilled soil beyond. Both are windows on place and time.

Representations of land have always involved cultural overlay with the human hand depicting a place. These interiors are similarly revelatory in acting as indicators of the culture of Mississippi and the rural and small-town American South. There are imaginative landscapes and mental landscapes, of course. Interior means much more than the inside of a home or building. It can be a world of its own, full of magic and evidence, waiting to be seen.

#### **SECTION 4 – TOPIC: LEGACY—THE PRIVATE AND PUBLIC MEANINGS OF PORTRAITURE**





### Audio/Video

Interview with Oscar Lang, son of Oscar West  
Actors reading from Tennessee Williams play

### Photos

- Young white women dressed in antebellum clothing next to Columbus, MS, historical marker (above center)
- Oscar West, African American Brown Buick-Cadillac “clean up boy” (above right)
- Columbus Marble Works interior with employees making military monuments
- White schoolgirls on parade float holding Confederate flags (above right)
- Tennessee Williams with his grandfather, the Rev. Dakin, on a visit to Columbus, MS (above left)
- White newspaper editor standing with a wooden Indian
- Confederate monument

Description: *Legacy* showcases Pruitt’s portraiture, both in and out of the studio. These photographs consider Pruitt’s role in fixing the pose in the ritual of portraiture. The photographs raise questions about interactions occurring in and out of the frame. One definition of the word legacy is “the gift of property.” Use of this term here considers the role of the photographic property Pruitt made for his customers and how the moments captured became cherished heirlooms of family history. Individual and family portraits are evidence of that.



Section 5 – Topic: **WORK AND PLAY**



## Audio/Video

[Silent movies from 1920s of Locke's Lodge](#), a private fishing lake, zoo, and residence in Columbus, MS

Interviews with Pruitt subjects

[Sylvester Harris newsreels](#), video of past and present with Harris, and [Memphis Minnie music](#).

Actors reading from sections of Capote's "Tree of Night" and Eudora Welty's reading of "Petrified Man"

## Photos

- Minstrel show performed by white school group (above left)
- African American Woolworth employees, downtown Columbus, MS (above right)
- White barbershop interior, downtown Columbus, MS
- Columbus, MS, businessman Thomas J. Locke with string of fish
- Locke's Zoo with camel
- White children riding a camel
- White postal workers (above left)
- White Columbus Packing company officials with sides of beefs
- White C&G Railway officials and African American cooks
- White New Hope Casket Co. men with adult and child's casket
- African American men in interior workshop
- White farmer's chicken farm
- White farmer Minnie Vaughan surrounded by African American workers
- African American workers picking cotton
- White big game hunter E.R. Shelley with his prize bird dogs
- White and African American loggers and log trucks
- African American Gilmer Hotel bellhops with white manager Mr. Slaughter
- White newspaper delivery boys
- African American cooks barbecuing pork
- White man and boy riding bicycles
- White teenaged girls at swimming hole
- "Hawaiian" musical group
- "Best Band in Dixie"
- "Millers Traveling Museum. World Fair Freaks" (above center)
- Red Birds white baseball team
- "Marie's Dancing Beauties"
- Halloween party with painting of Jesus
- White men holding stick with hive of bees on Main Street
- White boy with dead raccoon
- Boxer Jack Dempsey with Truman Capote's parents, the Great Pasha and Madame Flozella (above right)
- Farmer Sylvester Harris and his mule Jesse

Description: This section expands on the simple yet complex terms Work and Play. *Work* shows citizens in the workplace, detailing the cross section of vocations supporting the local economy.

Tensions between the ways of old and the onset of modern technology permeate the spaces depicted. The photographs capture little work in action; instead, they act as an expansion of Pruitt's studio practice and resonate with other group portraits. The images recall August Sander's encyclopedic portraits of German citizens in the early twentieth century embodying "types." These images attest to the town's economy, expanding viewer understanding of Columbus at this time

*Play* showcases recreational activities during the era in which Pruitt worked. However, these images far surpass an introduction to early and mid-twentieth century leisure time, introducing such charged subject matter as minstrelsy and blackface shows.

Some of the Pruitt work and entertainment photographs evoke stereotypes: the blackface show, the freak show, and cotton pickers. In Pruitt minstrel photographs one can see what American Studies scholar Eric Lott calls the "love and theft" of minstrelsy. The minstrel images offer a doorway into the area of body image and racial projections of whites longing for the imaginary days of Old Black Joe and Sambo strumming on banjos.

The Pruitt images also give a human face to the practice labeled by social historians as "blackface lynching" and "spirit murder" by its representation on stage, in movies, and in books. Yet analysis of the photograph and putting it in context reveal the widespread practice of the minstrel show—by no means unique to Mississippi nor the American South. Likewise, the striking, mournful image of the freak show—a practice that panders to our fears of visual bodily differences and also engages our imagination and curiosity—illuminates the fact that this was a commonplace form of entertainment throughout America. Photographs of the "freaks" played a critical role in that including images made by photographer Mathew Brady in New York.

These spectacles exist benignly adjacent to a Pruitt picture of innocence—young white girls at a local swimming hole.

The spectacle created with the photographing of "Pasha Buried Alive" has literary and sports history layers embedded in it. World heavy weight champion Jack Dempsey was invited to Columbus to referee boxing matches as part of the town's "bargain days" sales, designed to attract consumers from miles around. The organizer of the event was Arch Persons, Truman Capote's biological father, a showman with a law degree from Washington and Lee University. Persons managed "The Great Pasha and Madame Flozella." Around the same time as the 1930 photograph, Persons' wife (Capote's mother) was having an affair with the boxing champ, a story documented by Capote biographers. Capote himself would draw inspiration from his father's occupation to fashion "A Tree of Night." It's a story about a strange man and woman—a buried alive carnival act—traveling in a train compartment and sitting across from a coed.

**SECTION 6 – TOPIC: SPIRIT AND FAITH**



**Audio/Video**

Music of the spirit

**Photos**

- White girl with live rattlesnake
- White boy in coffin (above left)
- Tombigbee River baptism of African Americans (above right)
- Tombigbee River baptism of white church group in the foreground with black church group in the background (above right)
- Tombigbee River baptism of black church group in the foreground with white church group in the background (above left)
- White church group's tent revival
- African American women's missionary group portrait



Description: This section reveals a central strand of how religion and spirituality wove itself into the fiber of life in northeast Mississippi where Pruitt attended the First Methodist Church. His photographs testify to the importance of faith: choirs, radio gospel singers, Sunday school groups, church picnics, deacons, and missionary societies. Even his post-mortem photographs could be considered routine: a typical aspect of mourning in the South. Pruitt stretched the boundaries of subject matter by photographing a girl with a rattlesnake, or baptisms of African Americans and whites on the banks of the Tombigbee River, remarkably attended by both groups. In doing so, the photographer left behind visual fragments of the greater picture puzzle of faith in Mississippi. Pruitt's photographs show a commonality in terms of religious and spiritual fervor expressed by blacks and whites alike when the Jim Crow strictures attempted to make distinctions between races. Contemporary interviews with Pruitt subjects reveal how they treasure to this day the pictures of faith he took, in some cases almost a century ago.

#### **SECTION 7 – TOPIC: TROUBLING EVIDENCE**



## Audio/Video

Audio interviews with Pruitt's daughter and other townspeople talking about executions and lynching. Musical selections from: Billie Holiday's "Strange Fruit," William Grant Still's "They Lynched Him on a Tree," and Nick Cave & The Bad Seeds' "Tupelo," a song that memorializes the 1936 Tupelo Tornado which occurred when Elvis Presley lived there as a toddler and escaped unharmed.

Actors reading Countee Cullen, Richard Wright, Langston Hughes, and Margaret Walker poetry.

## Photos

- Lynching of Dooley Moore and Bert Morton, 1935 (above left)
- Execution of James Keaton, 1934 (above left)
- Boy with bloodied nose (above right)
- Underneath the gallows after an execution
- Happy Feed store
- Tombigbee River flood
- Fire on Catfish Alley with "Colored Café" sign (above right)

Description: In a journalistic mode, Pruitt photographed the aftermath of train wrecks, automobile accidents, floods, fires, and tornadoes that ravaged northeast Mississippi.

Pruitt was also called to photograph executions by rope hanging on the courthouse lawn gallows and the lynching of two African American farmers, Bert Moore and Dooley Morton, in an African American churchyard. Pruitt converted the lynching image itself into a postcard. Decades later, in the 1960s, civil rights workers transformed that same postcard image into a poster to shock African Americans to register and to vote. The image's uses mirror the trouble and resilience found in the Pruitt collection.

With its peak in the 1890s when blacks were lynched almost every other day throughout the South, lynching would not dissipate—at least in Mississippi—until World War II when enemies abroad would occupy the more immediate focus of Southern whites. The late nineteenth century and early twentieth century was a pivotal time in Mississippi's history in the era of white supremacy and the law of Jim Crow. In the 1890s, cultural historian Joel Williamson argues, "to be a [white] Mississippian . . . was ipso facto to be a Radical [Negrophobe] or else to be alone in one's racial views." Mississippi Gov. James K. Vardaman, the architect of the infamous Parchman prison farm in the Delta, said that if necessary to maintain white supremacy, "every Negro" in Mississippi should be lynched.

The job of raising a public outcry about lynching was left to the very ones under assault. Writing in 1895, crusading editor Ida B. Wells-Barnett, the daughter of Mississippi slaves, said that "it becomes the painful duty of the Negro to reproduce a record which shows that a large portion of the American people avow anarchy, condone murder and defy the contempt of civilization."

## SECTION 8 – TOPIC: AN ENDURING RESILIENCE



### Audio/Video

Music to include Leontyne Price, William Grant Still, Big Joe Williams, Bukka White, Howlin' Wolf, David Moore, white and black gospel groups, and country musicians such as the Mississippi "Singing Brakeman" Jimmie Rodgers. Excerpts from William Ferris audio and video field recordings made in the Mississippi Delta.

[Video highlights glass plate negatives in the Wilson Library's Southern Historical Collection at University of North Carolina in Chapel Hill.](#) Four scholars: Berkley Hudson, William Ferris, Tom Rankin and Stephanie Shonekan talk about the significance of the Pruitt photographs: what deeper understandings we might glean from them and what questions still remain unanswered, following on Rankin's assessment that photographs cannot answer every question we may have about them.

### Photos

- White man and African American men with spoonbill catfish (above left)
- White children's kindergarten band (above right)

Description: As a versatile documentarian, Pruitt moved authoritatively within his small-town community as the "photo-eye," capturing rich and poor, black and white, male and female, young and old. The photographs exhibit an unflinching willingness on Pruitt's part to record a range of life from riverside baptisms to lynchings. He did not hesitate to picture both trouble and resilience. The Pruitt images serve to remind us today of the history, culture, and identity now long past in northeast Mississippi specifically and, more generally, in the American South of the early to mid-twentieth century. Visual psychoanalyst Robert U. Akeret echoed photographic thinkers from Mathew Brady forward, by writing: "Neither words nor the most detailed painting can recall the past so accurately, so realistically, and so completely as a good photograph." It is a past, as this exhibition strongly suggests, that connects directly with the lived experiences of people all

across the United States—and the world—today.

Viewer interactive element: Throughout the exhibition the audience will have opportunities to participate in recording—via audio, video, email or text message—their impressions and their personal stories in response to the exhibit, which will be edited and interleaved into the exhibition website and mobile app. This could include their own “selfies” with original Pruitt photographs found in their homes or photo albums or photographs of sites or people who were Pruitt subjects. And it could include audio or video of them reading from favorite passages of Southern literature.

**EXHIBITION VENUES, FOLLOWED BY INTERPRETIVE TEXT PANELS**



Columbus-Lowndes Public Library, Mississippi



Rosenzweig Art Center Gallery, Columbus, Mississippi





Two Mississippi Museums: Jackson, Mississippi



Mississippi Civil Rights Museum (left). Museum of Mississippi History (right).





Wilson Library, home of the Southern Historical Collection which contains the Pruitt-Shanks collection  
University of North Carolina at Chapel Hill



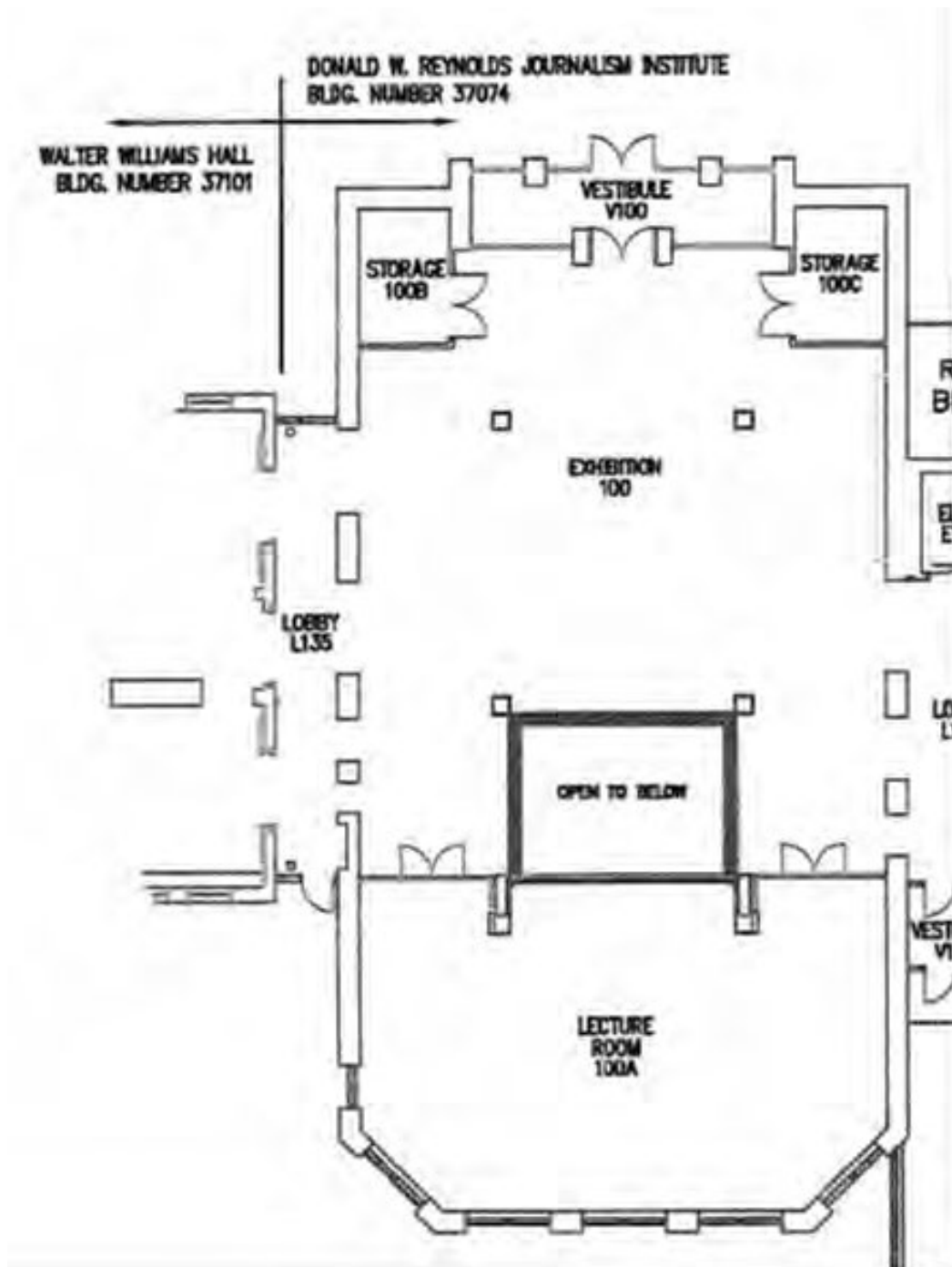
Center for Documentary Studies, Duke University, Durham, NC





Reynolds Journalism Institute, University of Missouri





Reynolds Journalism Institute floor plan, University of Missouri  
Lecture Room 100 and 100A has gallery exhibition facilities on two walls



McDougall Center for photojournalism gallery, University of Missouri



George Caleb Bingham Gallery, Art Department, University of Missouri  
(Approximately 1,542 square feet)



Overby Center for Southern Journalism and Politics  
Meek School of Journalism and New Media, University of Mississippi, Oxford, MS

## INTERPRETIVE TEXT SAMPLES

*All font, text size, and height placement will be ADA compliant.*

### SECTION 1: Introduction

THEME – Photographs as documentary evidence of tradition, violence, resilience, and celebration in the American South

Wall text panel – MT 1.1

Title: O.N. Pruitt's Postage Stamp of Soil

(b) (4)

[Redacted text block]

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### SECTION 2: About O.N.

Pruitt Object label – OL

2.4

Title: From the Riverbank to the Gallows

(b) (4)

[Redacted text block]

[Redacted text block]

SECTION 2: About O.N. Pruitt

Wall text panel – ST 2.2

Title: Portraits in Front, Negatives in Back

(b) (4)  
[Redacted text block]

[Redacted text block]

SECTION 3: Landscapes / the Place / Columbus

THEME—Cultural Landscape Through Pruitt's Photographic Markers

Wall text panel – MT 3.1

Title: Paradise and Purgatory in Northeast Mississippi

(b) (4)  
[Redacted text block]

[Redacted text block]

[Redacted text block]

SECTION 4: Portraits Create Legacy

Wall text panel – ST 4.2

Title: The Group Portrait as Ritual

(b) (4)

[Redacted text block containing multiple lines of blacked-out text]

SECTION 5: Commerce & Entertainment

Wall text panel – ST 5.3

Title: Harsh Realities

(b) (4)

[Redacted text block containing multiple lines of blacked-out text]



SECTION 6: Spirit

THEME - Faith, Spirit, and  
Religion

Wall text panel – MT 6.1

Title: Invoking Spirit Across Columbus

(b) (4)

The majority of the page content is redacted with black bars. There are three main groups of redacted text: a short paragraph of four lines, a medium paragraph of eight lines, and a longer paragraph of seven lines. The redaction code (b) (4) is visible at the start of the first group.

RESUMES with accompanying LETTERS OF COMMITMENT, in the following order:

**PROJECT TEAM**

<b>Berkley Hudson</b>	(Missouri School of Journalism/University of Missouri)
<b>William R. Ferris</b>	(History/Folklore emeritus, University of North Carolina & former NEH chairman)
<b>Birney Imes</b>	(Photographer, Columbus, MS)
<b>Tom Rankin</b>	(Art/Documentary; Director, MFA in Experimental & Documentary Arts/Duke)
<b>David Rees</b>	(Chair Emeritus, Photojournalism, Missouri School of Journalism)
<b>Lynden Steele</b>	(Director, Pictures of the Year Int'l POYi, Missouri School of Journalism)
<b>Rufus Ward</b>	(Author, local historian, Columbus, MS)

**HUMANITIES SCHOLARS AND CONTRIBUTORS**

<b>Charles Reagan Wilson</b>	(History/Southern Studies emeritus, University of Mississippi)
<b>Rachel Boillot</b>	(Photographer, documentary artist & educator, Cumberland Gap, TN)
<b>Paul J. Litton</b>	(School of Law, University of Missouri)
<b>Stephanie Shonekan</b>	(W.E.B. DuBois Chair, Black Studies, University of Massachusetts-Amherst)
<b>William Williams</b>	(Fine Arts, Haverford College)
<b>James P. Carnes</b>	(Former Director, Teaching Tolerance, Montgomery, AL)
<b>Mark Gooch</b>	(Photographer, Birmingham, AL)
<b>LaGarrett King</b>	(Social Studies Education/Teaching and Curriculum, University of Missouri)
<b>Charles Yarborough</b>	(History teacher/MS School for Mathematics and Science, Columbus, MS)
<b>Kristin Schwain</b>	(Art History and Archaeology, University of Missouri)

**LETTERS OF COMMITMENT/COLLABORATING PARTNERS AND INSTITUTIONS**

<b>Katie Blount</b>	(Director, Mississippi Department of Archives and History)
<b>Graham Howe</b>	(Founder/CEO, Curatorial Assistance, Pasadena, CA)
<b>Erin Busbea</b>	(Director, Columbus-Lowndes Public Library, Columbus, MS)
<b>Bryan Giemza</b>	(Director, Southern Historical Collection, Wilson Library, University of North Carolina-Chapel Hill)
<b>April Grayson</b>	(Director of Community Building, Winter Institute for Racial Reconciliation, University of Mississippi, Oxford, MS)
<b>Will Norton</b>	(Dean, Meek School of Journalism & New Media, University of Mississippi)
<b>Beverly Norris</b>	(Interim Director/Program Manager, Columbus, Mississippi Arts Council)
<b>Jo Stealey</b>	(Director, School of Visual Studies, University of Missouri)

**LETTERS OF SUPPORT**

<b>Alexander Cartwright</b>	(Chancellor, University of Missouri)
<b>Mun Choi</b>	(President, University of Missouri System)
<b>Michael Middleton</b>	(University of Missouri emeritus, deputy chancellor & law professor. Former interim president, Lincoln University (HBCU) and University of Missouri System)
<b>David Kurpius</b>	(Dean, Missouri School of Journalism)
<b>Bryan Stevenson</b>	(Executive Director, Equal Justice Initiative, NYU Professor & MacArthur fellow)
<b>James Early</b>	(Former Smithsonian administrator & consultant on the African diaspora)
<b>Deborah Willis</b>	(Professor, NYU Tisch School of the Arts & MacArthur fellow)
<b>Rex Ellis</b>	(Associate Director/Curatorial Affairs, National Museum of African American History and Culture)

## Curriculum Vitae (Selected)

Berkley Hudson, Ph.D., Missouri School of Journalism, University of Missouri  
Associate Professor (Tenured August 2010). Office: 321B Lee Hills Hall, Columbia, MO 65211  
(573) 882-4201 E-mail: HudsonB@missouri.edu

### EDUCATION

- University of North Carolina at Chapel Hill, Ph.D., 2003. Dissertation: "Possum Town 'Photobiography': Culture, History, and Identity Through the Mississippi Lens of O.N. Pruitt, 1920-1955." Major: Media History. Minors: Race, Class, Gender and Culture, and Folklore Certificate
- Columbia University, M.S., Journalism, 1974.
- University of Mississippi, B.A., History and Journalism, 1973.

### SPECIAL ACHIEVEMENTS

- Chair, Campus-wide, MU Race Relations Committee, since January 2015. Featured interviews: Spike Lee's "2 Fists Up: We Gon Be Alright," Tribeca Film Festival and ESPN, *Chronicle of Higher Education*, *USA Today*, *New York Times* <http://goo.gl/fNAXdk>, *Kansas City Star*, *St. Louis Post-Dispatch*, *TeenVogue*, *Al Jazeera America*, Sirius XM sports, and others. Essay, *TIME* magazine, Nov. 20, 2016, <http://goo.gl/bVBU4e>
- Editor-in-Chief, *Visual Communication Quarterly*, an international, peer-reviewed journal, 2011-2015.
- One of five University of Missouri professors to receive \$10,000 Kemper Teaching Fellowship, highest award for teaching on campus with 2,000 fulltime faculty, 2015.
- Single faculty member among four campuses to receive UM System [President's Service Award](#), 2017
- Permanent research appointment as Special Curator, Pruitt-Shanks Collection, The Library of the University of North Carolina at Chapel Hill, since 2006. As president of Possum Town Photographs, Inc., I oversaw the 1987 purchase of the [Pruitt-Shanks Collection](#) of 140,000 negatives of two Mississippi photographers who worked in early and mid-twentieth century. Arranged for 2005 transfer-bargain sale to UNC Chapel Hill after appraisers determined the "research potential for this archive for civil rights historians, art historians, and scholars of Southern history is immense."
- Twenty-five years as journalistic writer, editor, and magazine editor, including on staffs of the *Los Angeles Times* and the *Providence Journal* where my work received regional and national awards. Freelance writing has appeared in national magazines.
- Director, 1997-2000. The Storytelling Project of the Cotsen Children's Library of Los Angeles and affiliated with Princeton University. This archival project resulted in 200 hours of recordings of interviews and performances by 75 storytellers from cultures across the United States, including ones in Hawaii, the Navajo Reservation, and Georgia's Sea Islands. \$275,000 project.

**SELECTED SERVICE** National Magazine Awards judge for American Society of Magazine Editors, New York. • Represented Missouri School of Journalism at Carnegie-Knight deans' meeting, Columbia University Graduate School of Journalism, New York, 2010 and 2012 • Member, Martin Luther King Jr. Celebration Committee, Chancellor's Diversity Initiative, 2010-15.

Created six, community events, "Politics of the Black Body" and "Question Bridge" documentary with MacArthur Fellow Deborah Willis of NYU and photographer Hank Willis Thomas, 2013 • Arranged campus and city events for *New York Times* best-selling author Ishmael Beah (*A Long Way Gone: Memoirs of a Child Soldier in Sierra Leone*), storytellers Laura Simms and Milbre Burch, and human rights activist Gina Bramucci, "Telling Stories. Changing Lives," 2009.

**EXTERNAL GRANTS.** National Endowment for Humanities, "Possum Town: Pictures of a Place in the American South," planning grant, 2013-15. \$40,000. Consultant, Council on Library Information Resources grant. For Pruitt-Shanks Collection, the University of North Carolina at Chapel Hill, 2012, \$103,371 • Cotsen Family Foundation and Lloyd E. Cotsen, 1997-2000. \$275,000. **GRANTS MISSOURI:** Mizzou Advantage. "Print for the People—The Future of Archives in an Electronic Age," 2011-12. Keynotes: MacArthur Genius Robert Darnton, head of Harvard libraries and William Ferris, former chairman of the National Endowment for Humanities. Hosted former head of Library of Congress' American Folklife Center: \$50,500 • Mizzou Advantage. "Ediciones Vigía, An Aesthetics of Bricolage" and "Afro-Cuban Renaissance," two symposia and documentary projects, 2012 & 2016.

**SELECTED SCHOLARSHIP.** Hudson, Berkley and Ronald Ostman. "'A Desire to End These Things': An Analytical History of John L. Spivak's Photographic Portrayal of 1930s Georgia Chain Gangs," *Visual Communication Quarterly*, 16, no. 4 (Winter 2009): 191-209.

"O.N. Pruitt's Possum Town: The 'Modest Aspiration and Small Renown' of a Mississippi Photographer," *Southern Cultures*, 13, no. 2 (Summer 2007): 52-77.

"A Mississippi Negro Farmer, His Mule, and President Franklin D. Roosevelt: Racial Portrayals of Sylvester Harris in the Black and White 1930s," *Journalism History* 32, no. 4 (Winter 2007): 201-212.

**Book Chapters** Hudson, Berkley and Elizabeth A. Lance. "Photography and Illustration: The Power and Promise of the Image," in *The Routledge Handbook of Magazine Research: The Future of the Magazine Form*, eds. David Abrahamson and Marcia Prior-Miller. New York: Routledge, 2015, 410-430.

Hinnant, Amanda and Berkley Hudson. "The Magazine Revolution, 1880-1920," in *The Oxford History of U.S. Popular Print Culture*, ed. Christine Bold. New York: Oxford University Press, 2012, 113-131.

**Encyclopedia Entries** "Medgar Evers," in *The New Encyclopedia of Southern Culture*, Charles Reagan Wilson, ed. Chapel Hill and London: University of North Carolina Press, 2006, vol. 3, 287-288.

**Book Project** *Mr. Pruitt's Possum Town: Trouble, Grace, and Resilience in the American South*. Center for Documentary Studies, Duke University. In revision for UNC Press' Documentary Arts series. (2020)

## CURRICULUM VITAE

NAME: William R. Ferris

BIRTHDATE: (b) (6)

HOME ADDRESS: (b) (6)

WORK ADDRESS: Center for the Study of the American South  
The University of North Carolina at Chapel Hill  
CB # 9127, 410 East Franklin Street  
Chapel Hill, NC 27599-9127

TITLE: Senior Associate Director, Center for the Study of  
the American South  
Joel R. Williamson Eminent Professor of History  
Adjunct Professor in American Studies  
Adjunct Professor in the Curriculum in Folklore  
Adjunct Professor in the School of Information and Library Sciences

TELEPHONE: (919) 962-5538 (Office)

EMAIL: wferris@unc.edu

### ACADEMIC TRAINING:

Summer Program	Union Theological Seminary (New York)	1963
BA (English Literature)	Davidson College	1964
MA (English Literature)	Northwestern University	1965
One-Year Student	Trinity College (Dublin, Ireland)	1965-66
MA (Folklore)	University of Pennsylvania	1967
PhD (Folklore)	University of Pennsylvania Dissertation: "Black Folklore From the Mississippi Delta"	1969

### TEACHING EXPERIENCE:

Assistant Professor	Jackson State University	1970-72
Department of English	Jackson, Mississippi	
Associate Professor	Yale University	1972-79
Afro-American and American Studies Programs	New Haven, Connecticut	
Director, Center for Study of Southern Culture and Professor of Anthropology	University of Mississippi Oxford, Mississippi	1979-97
Visiting Fellow, Stanford Humanities Center	Stanford University Palo Alto, California	1989-90
Chairman, National Endowment for the Humanities	Washington, DC	1997-2001
Public Policy Fellow Woodrow Wilson International Center For Scholars	Washington, DC	2002

Faculty Fellow      University of North Carolina  
Institute for the Arts and Humanities

Fall, 2007

Guggenheim Fellowship

2007-2008

Joel R. Williamson Eminent Professor of History  
Adjunct Professor in the Curriculum in Folklore  
Senior Associate Director, Center for the Study of the American South  
University of North Carolina at Chapel Hill

2002-present

#### BOOKS:

Blues From the Delta, Studio Vista (London, 1970); revised edition, Foreword by Billy Taylor, Doubleday (New York, 1978); DaCapo (New York, 1988). Il Blues Del Delta, Postmedia Books (Fiesole, Italy, 2011).  
Mississippi Black Folklore: A Research Bibliography and Discography, University Press of Mississippi (Jackson, 1971).  
Black Prose Narrative From the Mississippi Delta, published by Jazz Forschung/Jazz Research, Jahrbuch 6/7 (Graz, Austria, 1974-75).  
Afro-American Folk Arts and Crafts, special edition of Southern Folklore Quarterly vol. 42, nos. 2 and 3 (1978); revised edition, G.K. Hall & Co. (Boston, 1983); University Press of Mississippi (Jackson, 1986).  
American Folklore Films and Videotapes: An Index, Co-Editor with Judy Peiser and Carolyn Lipson, Center for Southern Folklore (Memphis, 1976).  
Local Color, Foreword by Robert Penn Warren, McGraw-Hill (New York, 1982); Anchor Books/Doubleday (New York, 1992).  
Folk Music and Modern Sound, Co-Editor with Sue Hart, University Press of Mississippi (Jackson, 1982).  
Images of the South: Visits With Eudora Welty and Walker Evans, Center for Southern Folklore (Memphis, 1978).  
Encyclopedia of Southern Culture, Foreword by Alex Haley, Co-Editor with Charles Wilson, University of North Carolina Press (Chapel Hill, 1989); four-volume paperback (Anchor/Doubleday, 1991).  
"You Live and Learn. Then You Die and Forget It All." Ray Lum's Tales of Horses, Mules and Men, Foreword by Eudora Welty, Anchor Books/Doubleday (New York, 1992); reissued as Ray Lum: Mule Trader, University Press of Mississippi (Jackson, 1998).  
Give My Poor Heart Ease: Voices of the Mississippi Blues, University of North Carolina Press (Chapel Hill, 2009); Les Voix du Mississippi (French Translation), Paris: Papa Guede, 2013 (Coup de Coeur de l'Académie Charles Cros - Musiques du Monde Award).  
The New Encyclopedia of Southern Culture, Volume 14: Folklife, Co-Editor with Glenn Hinson, Charles Wilson, General Editor, University of North Carolina Press (Chapel Hill, 2010).  
The Storied South: Voices of Writers and Artists, University of North Carolina Press (Chapel Hill, 2013).  
The South in Color: A Visual Journey, University of North Carolina Press (Chapel Hill, 2016)

#### DOCUMENTARY FILMS:

1969---Mississippi Delta Blues.  
Black Delta Religion.  
1970---Delta Blues Singer: James "Sonny Ford" Thomas.  
1972---Gravel Springs Fife and Drum.  
1973---Green Valley Grandparents.  
1974---Ray Lum: Mule Trader.  
Fanny Bell Chapman: Gospel Singer.  
1975---Give My Poor Heart Ease.  
Two Black Churches.  
I Ain't Lyin'.  
Made In Mississippi.  
1977---Four Women Artists.  
1978---Hush Hoggies Hush.  
1980---Bottle Up and Go.  
Du Cote de Memphis.  
1983---Painting In the South.  
Mississippi Blues (Associate Producer; Directed by Bertrand Tavernier and Robert Parrish and featured at Cannes Film Festival)





UNC  
CENTER FOR THE STUDY  
OF THE AMERICAN SOUTH

THE UNIVERSITY  
of NORTH CAROLINA  
at CHAPEL HILL

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AND HUTCHINS FORUM  
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July 15, 2018

Berkley Hudson  
Associate Professor and Editor-in-Chief, Visual Communication Quarterly  
Magazine Sequence  
The Missouri School of Journalism  
University of Missouri at Columbia  
321B Lee Hills Hall  
Columbia, MO 65211

Dear Berkley,

It is with special pleasure that I agree to serve as a paid consultant for your Possum Town project. I understand this work is contingent on the your grant being approved by the National Endowment for the Humanities.

We have discussed this project many times over the years, and I am excited to see your important work coming to fruition. I understand that if the NEH grant is awarded, I will work with you closely over the next 18 months to develop the topics we discussed earlier for your exhibition text. I will also help you organize the symposia that will take place. The target date for the completion of your project is a workable time frame, and I plan to make myself available to meet with you in person and by phone as needed.

I look forward to working with you on this important project and know it will be a significant contribution to our understanding of both Southern and American photography.

With all good wishes.

Sincerely,

William Ferris  
Joel R. Williamson Eminent Professor of History Emeritus  
Senior Associate Director Emeritus  
Center for the Study of the American South  
University of North Carolina at Chapel Hill  
410 East Franklin Street, CB # 9127  
Chapel Hill, NC 27599-9127

BIRNEY IMES

(b) (6)

(b) (6)

birney@cdispatch.com

#### EDUCATION

The University of Tennessee, B.A. History

#### PUBLIC COLLECTIONS

Arkansas Art Center, Little Rock  
Art Institute of Chicago  
Bibliotheque Nationale', Paris  
Birmingham Museum of Art, Birmingham, Alabama  
Center for Creative Photography, Tucson  
George Eastman House, Rochester  
Columbus Museum of Art, Columbus, Georgia  
The J. Paul Getty Museum, Los Angeles  
High Museum of Art, Atlanta  
Lauren Rogers Museum of Art, Laurel, Mississippi  
Library of Congress, Washington, D.C.  
Metropolitan Museum of Art, New York  
Mississippi Museum of Art, Jackson  
Museum of Modern Art, New York  
Museum of Fine Arts, Houston  
Museum of Photographic Arts, San Diego  
New Orleans Museum of Art  
The Ogden Museum of Southern Art, New Orleans  
San Francisco Museum of Modern Art  
St. Petersburg Museum of Art, St. Petersburg, Florida

#### SELECTED SOLO SHOWS

The Ogden Museum of Southern Art, New Orleans (three shows) 2011  
Rose Gallery, Santa Monica, Calif. ca. 2004  
Juke Joint Photographs, Delta Blues Museum, Clarksdale, Miss. Summer 2000  
Cleveland Museum of Art, Cleveland, Ohio 6/97  
Whispering Pines, Sarah Moody Gallery of Art, University of Alabama, 11/96  
The World Financial Center, New York 9/95  
Bonni Benrubi, New York, 4/95  
Gallery for Contemporary Photography, Santa Monica, California 7/94  
The Whispering Pines, The Tarrt Gallery, Washington, D.C., 9/92  
Benteler-Morgan Gallery, Houston, 7/92  
Jackson Fine Art, Atlanta, 2/91  
Mississippi: A Land Apart, Edison Community College, Ft. Myers, Florida., 1/90  
Juke Joints of the Mississippi Delta, The Old Capitol Museum, Jackson, Miss., 2/89  
(Circulated by the Southern Arts Federation from 9/89 to 10/91)  
A Gallery for Fine Photography, New Orleans, 7/89  
Galerie Gabrielle Maubrie, Paris, 1/88

Art Institute of Chicago, 11/87  
O.K. Harris, New York, 4/87  
Friends of Photography, Carmel, California, 10/86  
Blue Sky Gallery, Portland, 10/86  
The Mississippi Delta, Mississippi Museum of Art, 2/86

#### SELECTED GROUP SHOWS

Double Date at Whispering Pines, Mississippi Univ. for Women, 12/01  
Visualizing the Blues: Images of the American South, Dixon Gallery, Memphis, 11/00  
Looking into the Collection: Faith, Center for Creative Photography, Tucson, Ariz. 4/00  
The South by its Photographers, Birmingham (Ala.) Museum of Art, 7/96  
A Century of Sports Photography, Fernbank Museum of National History, Atlanta, 6/96  
Picturing the South, 1860 to the Present; High Museum of Art, Atlanta, 6/96  
Selections from the Permanent Collection: The Personal Documentary, The Center for Creative Photography, Tucson, 12/94  
Picture Relations: Photo Essays from the South, The Center for Creative Photography and The Birmingham (Ala.) Museum of Art, 8/92 & 2/93  
The Montgomery Biennial, Montgomery Museum of Art, 9/92  
The New Orleans Triennial, New Orleans Museum of Art, 5/92  
True Grit, The Tarrt Gallery, Washington, D. C., 11/91  
New Southern Photography: Between Myth and Reality, The Burden Gallery, Aperture Foundation, New York, 7/89  
New Acquisitions, New Work, New Directions, George Eastman House, Rochester, N.Y., 5/89  
Real Faces, The Whitney Museum of Art at Phillip Morris, New York, 5/88  
Contemporary American Photography, The Photographic Art Society of Lithuania, Vilnius, Lithuania, 9/87  
Road and Roadside: American Photographs 1930-1986, The Art Institute of Chicago, 7/87  
Recent Acquisitions, Museum of Modern Art, New York., 5/87

#### AWARDS AND FELLOWSHIPS

Mississippi Institute of Arts and Letters, Photography Award 1995  
Mississippi Institute of Arts and Letters, Visual Arts Award, 1991  
National Endowment for the Arts, Individual Artist Fellowship, 1988  
Mississippi Institute of Arts and Letters, Photography Award, 1987  
National Endowment for the Arts/Mississippi Museum of Art, The Mississippi Delta: One Year's Photographs, 1986  
National Endowment for the Arts, Individual Artist Fellowship, 1984

#### BOOKS

Whispering Pines, University Press of Mississippi, 1994  
Partial to Home Photographs by Birney Imes, Smithsonian Press, 1994  
Juke Joint: Photographs by Birney Imes, University Press of Mississippi, 1990

# THE COMMERCIAL DISPATCH

ESTABLISHED 1879

July 23, 2018

Greetings,

Please consider this letter as evidence of my unqualified support for the NEH's awarding an implementation grant for the project of "Mr. Pruitt's Possum Town: Trouble and Resilience in the American South."

Having spent most of my life in Mr. Pruitt's Possum Town (Columbus, Mississippi), I recognize in his photographs the South I remember as a child, a dreamy world inhabited with outsized characters navigating a complicated social order, vestiges of which still exist.

What is so remarkable about Pruitt's images — and this is the quality that sets his oeuvre apart from other such collections — is the all-inclusive nature of his subject matter, from light-hearted society luncheons, to the most heinous manifestations of racial terror. He seems to have moved among every strata of society with equal ease.

If there is a more comprehensive or revealing photographic portrait of the mid-century small-town South, I am unaware of it.

My relationship with Pruitt — I delivered his newspaper when I was 6 years old — goes as far back as my relationship with Berkley Hudson, who I have known since we were both students in Audrey Whitten's first grade class at The Demonstration School in Columbus.

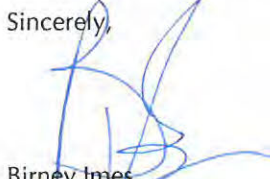
So passionately did we believe in the value of the collection, Berkley, three friends and myself purchased, preserved and catalogued the Pruitt Collection. After almost two decades, we found what we believe is a suitable permanent home for the collection at the University of North Carolina, Chapel Hill.

If there is a consistent thread to my friend Berkley's efforts over the course of his career as a student, journalist and now college professor, it is his devotion to the task at hand, an ability to engage effective collaborators and empathy for his subjects and students.

O.N. Pruitt's photographs offer an unflinching look at a slice of American history that is distant past, yet strangely and uncomfortably salient today. I have no doubt Berkley Hudson has the management skills and discernment to bring this important project to fruition. I urge the NEH to support his efforts.

It is a privilege to offer support and assistance to the realization of "Mr. Pruitt's Possum Town: Trouble and Resilience in the American South." As a photographer, myself, I have long experience with the production of the exhibition photographs and the staging of exhibitions and am happy to lend what expertise I have to this project. I understand that if the National Endowment for the Humanities approves the grant I would be paid \$1,000 as a consultant.

Sincerely,



Birney Innes  
Publisher emeritus



Tom Rankin

(b) (6)

(b) (6)

Art, Art History, Visual Studies  
Center for Documentary Studies at Duke University  
1317 W. Pettigrew Street  
Durham, NC 27705  
(919) 660-3613. tom.rankin@duke.edu

#### **EDUCATION**

- 1987 MFA, Photography. Georgia State University. Advisor, John McWilliams.
- 1983 MA, Folklore. University of North Carolina at Chapel Hill.
- 1980 BA, American History, summa cum laude. Tufts University.

#### **ACADEMIC APPOINTMENTS**

- 2013-2018 Professor of the Practice of Art and Documentary; Director, Master of Fine Arts in Experimental and Documentary Arts (MFA|EDA) at Duke University
- 1998-2013 Director, Center for Documentary Studies at Duke University, Durham, NC  
Professor of the Practice of Art, Art History and Visual Studies  
Director, Master of Fine Arts in Experimental & Documentary Arts
- 1992-1998 Associate Professor of Art and Southern Studies  
Director, Documentary Projects and Southern Media, Archive University of Mississippi, Oxford, MS.
- 1989-1992 Chairman (1990-92) and Assistant Professor of Art (1988-92), Delta State University, Cleveland, MS.
- 1987-88 Faculty Affiliate, Art History Department, Emory University, Atlanta, GA.
- 1987-88 Instructor, School of Art and Design, Georgia State University, Atlanta, GA.

#### **BOOKS**

Forthcoming *Truths of the Matter: Traditions in Documentary Studies*, (An edited anthology of primary and secondary materials from documentarians, framed with editor's notes and essays. Forthcoming from University of North Carolina Press, 2015.

- 2013      *One Place: Paul Kwilecki and Four Decades of Photographs from Decatur County, Georgia*, University of North Carolina Press, Fall 2012.
- 2000      *Local Heroes Changing America: Indivisible*. W.W. Norton and Company.
- 1997      *Faulkner's World: The Photographs of Martin J. Dain*. University Press of Mississippi.
- 1995      *Deaf Maggie Lee Sayre: Photographs of a River Life*. University Press of Mississippi.
- 1993      *Sacred Space: Photographs from the Mississippi Delta*, University Press of Mississippi.

#### **SELECTED BOOK FOREWORDS AND INTRODUCTIONS**

- 2016      Foreword, *The South in Color: Photographs of William Ferris*. University of North Carolina Press.
- 2015      Foreword, *Into the Flatlands: Photographs*. Kathleen Robbins. University of South Carolina Press.
- 2014      Foreword, "Seven Day House of Prayer," for *The True Gospel Preached Here: Photographs*. Bruce West. University Press of Mississippi.
- 2012      Foreword, "An Eye for Life," *Hilda Stuart: Choctaw Gardens*. The Nautilus Publishing Company.
- 2009      Introduction to "Beyond Beauty: The Archive of Documentary Arts at Duke University", The Rare Book, Manuscript, and Special Collections Library, Duke University.

#### **BOOK SERIES/General Editor, with Iris Tillman Hill**

CDS and University of North Carolina Press, Series in Documentary Art and Culture

- 2013      *One Place: Paul Kwilecki and Four Decades of Photographs from Decatur County, Georgia*, University of North Carolina Press, Fall 2012.
- 2012      *Colors of Confinement: Color Photographs of Japanese American Incarceration in World War II*, Eric L. Muller, Spring, 2012.
- 2011      *In This Timeless Time*, Bruce Jackson and Diane Christian, Fall, 2011.
- 2010      *Reality Radio: Telling True Stories in Sound*, ed. by John Biewen and Alexa Dilworth.



July 14, 2018

Professor Berkley Hudson  
Missouri School of Journalism  
University of Missouri  
321B Lee Hills  
Columbia, MO 65211

Dear Berkley,

I'm writing to express my willingness and enthusiasm to assist with your exhibition and symposia project centered around the Pruitt photographs and their extended meanings. We look forward to working closely with you, your team, and our fellow colleagues at UNC-Chapel Hill in planning, implementing, and hosting "Mr. Pruitt's Possum Town" at our campuses in North Carolina.

I also anxiously await publication of your Pruitt book for the series I edit with University of North Carolina Press. Our recent successful meeting with UNC Press director Mark Simpson-Vos and his interest in publishing the book made it clear that a Pruitt book from UNC Press will make an important companion to the exhibition and also will extend the life of the project far beyond. You well know how important I think the Pruitt vision and collection is to our collective histories. Sharing the collection and your carefully considered work through exhibitions and scholarly conversations is essential as we take full advantage of this rare and powerful archive.

I'm excited to offer my perspective on the photographs and text panels from a southern studies and folklore viewpoint. I understand that if the National Endowment for the Humanities approves the grant that I would be paid \$1,000 as a consultant.

Sincerely yours,



Tom Rankin  
Director, MFA in Experimental and Documentary Arts  
Professor of the Practice of Art and Documentary at Duke

# DAVID REES

109 Lee Hills Hall • School of Journalism  
University of Missouri • Columbia, MO • 65211

(b) (6) ReesD@missouri.edu

## TEACHING AND PROFESSIONAL EXPERIENCE

Photojournalism Faculty, Missouri School of Journalism, 1986-present  
Chair, Photojournalism Faculty, 2000-present  
Professor, professional practice, 2012 – present  
Co-Director, Missouri Photo Workshop, 2001-present  
Director, Angus and Betty McDougall Center for Photojournalism Studies,  
2008 – present  
Director, Pictures of the Year International, 2000-2006  
Director, College Photographer of the Year, 1987-2000  
Freelance Photographer 1986-2000  
Photo and Graphics Editor, Director of Photography, Photographer  
Columbia Daily Tribune, 1977-86  
Photography Intern  
National Geographic Magazine, Washington, D.C., 1977  
San Bernardino (CA) Sun-Telegram, 1976  
The Arizona Republic, 1975  
English and Speech Teacher, Harvard (NE) High School, 1971-73.

## EDUCATION

Master of Arts in Journalism, University of Missouri, Columbia MO, 1981  
Bachelor of Science in Education, University of Nebraska-Lincoln, Lincoln, NE, 1971

## GIFTS, GRANTS AND SPONSORSHIPS

More than \$2.8 million in outside funding has been raised since I assumed Photojournalism Chair and Photojournalism Professional Program responsibilities, establishing endowments for the Missouri Photo Workshop, the Angus and Betty McDougall Center for Photojournalism Studies and the Jack and Dorothy Fields Fund for Photojournalism Education.

## PROFESSIONAL AND SERVICE ACTIVITIES

**Exhibit organizer and curator** McDougall Center Gallery (approximately 24 shows since the gallery was created in 2008.)  
**Blog Editor** the Photo Lab (photojournalism.missouri.edu) ongoing interviews and presentations of work by notable alumni and current students  
**Supervising Editor** Missouri Photo Workshop book series (seven in series so far: St. James, Festus/Crystal City, Clinton, Macon, Troy, Trenton, Cuba)  
**Publisher** ibook *Jack and Dorothy Fields South Pacific and Other Travels*, authored by Jonathan Stephanoff, July 2014  
**Judge** Colorado Press Association competition (photography categories) Sept. 2014  
Boston Area Press Photographers Association, nation's oldest photojournalism professional organization, January 2012  
**Presenter, MPW and POYi representative** Dong Gang International Photo Festival, 3-hour seminar on the Picture Story and Photographic Essay. Yeongwal, South Korea. July 2011.  
**Judge** Virginia Press Association photojournalism competition. May 2011.  
**Co-Author** with John Dengler, "Big Mac: The consummate photojournalist leaves a

legacy that touches all,” News Photographer Magazine. September 2009.

**Organizer and presenter**, Visual reporting skills for Missouri Press Association editors, writers, photographers. Festus/Crystal City, 2009, Macon, 2010, Clinton, 2011.

**Presenter** ASNE High School Teachers Journalism Workshop, Reynolds Journalism Institute, “Tell stories with pictures: principles, techniques, and primary software.” July 2010.

**Author** Afterward for *A Photo Journal* by Angus McDougall. 2006.

**Founding Board Member** Missouri Photojournalism Hall of Fame; wrote criteria and helped select the inaugural and subsequent years’ inductees to the world’s first photojournalism hall of fame in Washington, MO. (2005 – present)

**Training faculty** Led the Visual Communication and Photojournalism presentations and Discussions. July 2005, Guangzhou, China

**Workshop leader** Trained Macedonian photographers on site, Columbia, MO, May 2000

**Fellow** Participant in the Missouri University Initiative to Integrate Technology (MUITT) May 1998.

**Faculty** Missouri Photo Workshop, 1994, 1995 (Bolivar, MO, and Washington, MO workshops)

**Presenter** of POY CD-ROM project at Digital ’96 in Denver, a National Press Photographers Association seminar on developments and issues in electronic imaging.

**Presenter** AEJMC (Washington, D.C., August 1996)

**Study Fellow** Reuter News Pictures, London, June-August, 1991.

**Graphics Design Teaching Fellow** Poynter Institute, 1990.

**Participant** Writing Intensive Workshop, University of Missouri-Columbia, 1991, Scripps-Howard Graphics Design Management Seminar, 1990.

**Photographer** Maine Photographic Workshop, 1980.

**Author** “Photo Columns Revisited,” News Photographer magazine, July 2005.  
“The Photo Driven Column,” News Photographer magazine, May 2000.

**Director** College Photographer of the Year Competition, 1988-2000.

**Presenter** AEJMC presentation, Visual Communication Division: Creative Project, “Gone West”-Alan Berner’s Vision of the American West, Chicago, 1997.

**Presenter** National Press Photographer’s Convention. Clearwater Florida, 1997.  
“The Photo Column - its history and usefulness today.”

#### **FREELANCE AND ASSIGNMENT EDITORIAL PHOTOGRAPHY**

*Descubriendo Ecuador*, (one of 35 North American and Latin American photographers assigned to make pictures for this large-format book that was printed and distributed in three languages.) 1995.

*The University of Missouri*, a 116-page book, 4-color, that celebrates MU’s 150<sup>th</sup> anniversary, 1989. (All photography and consultation on editing and design.)

Photography for magazines and newspapers and corporate clients, including: Biblio, Harrowsmith, Fortune, The American Lawyer, Farm Journal, The Lutheran, Frontline documentary on Jesse Jackson, National Hog Farmer, National Geographic Traveler, National Geographic World, Scholastic Update, World Book Encyclopedia, The New York Times, The Los Angeles Times, USA Today, The Hartford Courant, The Associated Press, Reuters, Consumer Guide Publications, United States Information Agency, Houghton-Mifflin (book jacket photo of author William Heat-Moon for *PrairieEarth*), Aldus Corporation, and local corporate and individual clients, USIA Photography Traveling Exhibit for Baltic and Middle East.

# UNIVERSITY *of* MISSOURI

SCHOOL OF JOURNALISM

PHOTOJOURNALISM

August 2, 2018

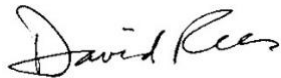
Dear Reviewers,

It is my pleasure to write this letter on behalf of Berkley Hudson and the “Mr. Pruitt’s Possum Town: Trouble & Resilience in the American South” project. I have known Berkley for more than a dozen years and our shared interest in visual culture and photographs has led to frequent, fruitful, and enjoyable interactions and collaborations.

In my time at Missouri, I’ve organized and curated two dozen exhibits that have been seen by thousands of individuals. I’m pleased to commit my support to this project by organizing the Columbia, Missouri, exhibition at the Missouri School of Journalism. In addition to providing space in the McDougall Center Gallery and, in concert with fellow faculty member and of Pictures of the Year Director Lynden Steele, at the Reynolds Journalism Institute, I will also be on hand to offer guidance and support on exhibition layout, promotion, and budgeting of materials.

I understand I may receive a consulting fee for my assistance if the NEH awards this project an implementation grant.

Best regards,



David Rees  
Professor & Chair Photojournalism Faculty  
Co-Director Missouri Photo Workshop  
Director McDougall Center for Photojournalism Studies



# LYNDEN R. STEELE

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## Experience

### **DIRECTOR, PICTURES OF THE YEAR INTERNATIONAL**

### **DIRECTOR OF PHOTOJOURNALISM, REYNOLDS JOURNALISM INSTITUTE**

Oversee international photography competition and related education programs, curate traveling exhibits, advise on photojournalism issues and teach photojournalism courses

### **ASSISTANT MANAGING EDITOR FOR PHOTOGRAPHY, ST. LOUIS POST-DISPATCH, 2014-2018 (DIRECTOR OF PHOTOGRAPHY, 2012-2014)**

Supervise staff of eight photographers and editors and manage photo department. Coordinate with editors, designers and reporters to produce pictures, videos, books and multimedia projects. Coach photographers through daily assignments and long-term projects, mentor interns and develop staff talent. Under my leadership staff recognized in many regional and national awards including the 2015 Pulitzer Prize in Breaking News Photography, 2015 Director's Choice Award in POYi and the 2017 Robert F. Kennedy Domestic Photography Award.

### **PICTURE EDITOR, ST. LOUIS POST-DISPATCH, 2008-2012**

(FEATURES PICTURE EDITOR, 2008-2009, ASSIGNMENT PICTURE EDITOR, 2009-2012)

Collaborate with photographers and newsroom staff to cover daily news and create conceptual fashion and food photo shoots.

### **PICTURE EDITOR, THE WHITE HOUSE, 2001-2007**

Worked with White House photographers to document the presidency and the historic role of the White House residence in the form of daily photo coverage, press and book releases, online galleries and multimedia presentations as well as for in-house projects and large-scale exhibits. Served as onsite editor for overseas trips with the president and first lady. Assisted in department management and worked with government agencies and international media to release White House images. Edited the nationally distributed photography book "Portrait of a Leader, George W. Bush."

### **LEAD PHOTOGRAPHER, SUN PUBLICATIONS, 2000-2001**

Edited and photographed daily and enterprise assignments for two weekly newspapers in Gurnee, Ill. Supervised photography staff, hired freelancers and worked with budgets while coordinating efforts with 14 sister publications in the Chicago area.

### **STAFF PHOTOGRAPHER, THE MONROE EVENING NEWS, 1995-1998**

Photographed and reported for a daily newspaper in Monroe, Mich. Supervised photo internship program. Created a photo column that became a popular local book series.

## Education

### **UNIVERSITY OF MISSOURI-COLUMBIA SCHOOL OF JOURNALISM, ARTS & SCIENCES**

Bachelor's degrees in Photojournalism (cum laude honors), German (Delta Phi Alpha honors) and Interdisciplinary in Art, Spanish and Art History

## References

### **MIKE DAVIS**

Alexia Tsairis Chair  
Documentary Photography  
Syracuse University  
[mdavis@syr.edu](mailto:mdavis@syr.edu)  
315-443-7388

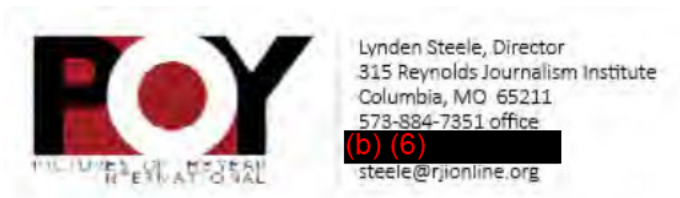
### **SUSAN STERNER**

Chair, New Media Photojournalism  
Corcoran College of Art + Design  
[sstern@email.gwu.edu](mailto:sstern@email.gwu.edu)  
(b) (6)

### **ARNIE ROBBINS**

Former Editor  
St. Louis Post-Dispatch  
(b) (6)  
(b) (6)





July 19, 2018

To whom it may concern:

I am writing in support of Dr. Berkley Hudson and his project, "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South."

While there are many pictures depicting race and life in the American South, the Pruitt Collection is uniquely valuable. The images give us an intimate look at life of African Americans and Caucasians living together in Columbus, Mississippi. Some images are haunting, like the pictures taken in the moments before a lynching. Other photographs reveal the subtle grace found at the crossroads of daily life and race.

The collection may focus on the people living in just one town, but it is this rare singularity that makes the work so remarkable. It is a complete history of life and race in Columbus. It tells a story that is common to cities across the country and is a prelude to the struggles with race that these cities face today. My town is no exception. In 2014, I led the Pulitzer prize-winning coverage of the Ferguson protests that were ignited by the fatal police shooting of Michael Brown. Many called the action a modern-day lynching. Four years later, St. Louis is still grappling with many unanswered questions.

In my current position as the Director of Pictures of the Year International, I oversee the judging and traveling exhibition of images from the world's biggest news stories. For 75 years, it has been the program's mission to empower documentary photography so that we can hold up the vital stories of our time as a reflection of who we are and inspire others to keep this tradition of rough honesty alive.

Dr. Hudson's work with the Pruitt images carry a similar mission. Discussing race in America is painful and complex. To do so, we need to know the context of our history. Spending time with the Pruitt images is captivating and humbling. They have the power to bring insight and common ground to difficult, but needed conversations.

I wholeheartedly offer my support in his efforts related to this project and strongly encourage the NEH to approve the funding for this important work.

Thank you,

Lynden Steele  
Director, Pictures of the Year International

# Rufus Ward, Jr.

Address: (b) (6)

Phone: (b) (6)

Email: (b) (6)

## WORK EXPERIENCE

**Writer and cultural heritage consultant** ..... January 2008 - present

*Alternating between West Point and Columbus, Mississippi, I research southern culture for external clients and write manuscripts. These include:*

- Ward, Rufus. 2010. *The Tombigbee Steamboats*. Mount Pleasant, S.C.: Arcadia Publishing.
- Ward, Rufus. 2012. *Columbus Chronicles: Tales From East Mississippi American Chronicles*. Charleston, S.C.: The History Press.

**Adviser emeritus, National Trust for Historic Preservation** ..... 1979 - 1988

*Represented Mississippi for nine-year term, board of advisors. Board secretary, Southern Region U. S.*

**Lecturer on Southern history and culture** ..... 1985 - present

*Presentations ranged from Mississippi State University Distinguished Lecture Series to public schools.*

**Columnist** ..... 2010 - present

*Commercial Dispatch, daily newspaper, Columbus, MS. Circulation: 14,000.*

**Current board member, locally and regionally**

*Black Belt Blues Foundation, Tennessee Tombigbee Waterway Transportation Museum, Regional Foundation for Mental Health, and North Mississippi American Red Cross.*

**County prosecuting attorney** ..... 1992-2008 (Clay County, MS)

*Decided which cases to prosecute, spearheaded investigations, conducted trials, and litigated appeals.*

## EDUCATION

**B.A., University of Mississippi** ..... 1968 - 1972

*Double-majored in secondary education and social studies. Member, Delta Kappa Epsilon fraternity.*

**J.D., University of Mississippi** ..... 1972 - 197

## HONORS

**Calvin Brown Award** ..... 1994 and 2010

*Mississippi Association of Professional Archaeologists "recognition of service by an amateur archaeologist in aid of historic preservation in the State of Mississippi."*

**Mississippi Department of Archives & History** ..... 1997

*Board of Trustees commendation for "contributions and commitment to preservation and interpretation of Mississippi History."*

**Trudy Allen Award** ..... 2014

*Mississippi Heritage Trust, residential restoration of "Ole Homestead," ca. 1825 home, Columbus, MS.*

# Rufus Ward, Jr.

Address: (b) (6)

Phone: (b) (6)

Email: (b) (6)

July 19, 2018

**Re: NEH Pruitt Grant**

**Dear Berkley,**

I am excited about the potential that the Pruitt project has. A number of columns and articles I have written have been about Black history in the Columbus region. I have been surprised by the limited number of photographs portraying race and the mixing of cultures prior to the 1960s. When I have found and published such photographs they have never failed to bring forth people with oral histories or stories about the images.

On several occasions the photos even brought together Blacks and Whites whose families or farms were illustrated. With the large number of images in the Pruitt collection, there is an opportunity not just to pursue oral history but to promote reconciliation through understanding the past and bringing together people whose forefathers lived in different times when violence and intimidation were all too common.

I enthusiastically pledge my support for the "Mr. Pruitt's Possum Town: Race & Resilience in the American South" project. Specifically, I plan to offer consulting services from a statewide and local northeast Mississippi historical perspective. I understand that if the National Endowment for the Humanities approves the grant, I would be paid \$1,000 as a consultant.

As chair of the local Billups-Garth Foundation, I pledge to work with the Columbus-Lowndes Public Library to fund an effort for the library to support the exhibition. Specifically, foundation funding would allow the library to obtain digital files of Pruitt photographs and framed Pruitt prints that would become part of the Billups-Garth Local History Archives's permanent collection at the library, increasing access and local engagement with these powerful visual narratives that speak to Columbus's past and future.

Sincerely,

*Rufus Ward*  
RUFUS WARD, JR.

Charles Reagan Wilson  
Center for the Study of Southern Culture  
University of Mississippi  
Phone: (b) (6) Email: [crwilson@olemiss.edu](mailto:crwilson@olemiss.edu)

Education:

Bachelor of Arts, 1970, Master of Arts, 1972, University of Texas at El Paso  
Ph.D., University of Texas at Austin, 1977

Professional Experience:

Kelly Gene Cook Sr. Chair of History and Professor of Southern Studies, University of Mississippi, 2007  
Director, Center for the Study of Southern Culture and Professor of History, University of Mississippi, 1998-2007  
Professor, History and Southern Studies, University of Mississippi, 1981-98  
Visiting Professor of History, Texas Tech University, 1980-81  
Lecturer and Instructor, University of Texas at El Paso, 1978-80  
Visiting Professor of American Studies, University of Wuerzburg, Germany, 1977-78  
Visiting Professor, University of Mainz, Germany, 2015  
Fellow, Obama Institute of Transnational Study, University of Mainz, Germany, 2016

Books:

Coeditor, with Ted Ownby, *Mississippi Encyclopedia* (Jackson, Miss.: University Press of Mississippi, 2017)  
*Flashes of a Southern Spirit* (Athens, Ga.: University of Georgia Press, 2011)  
*Southern Missions: The Religion of the American South in Global Perspective* Waco, Tex.: Baylor University Press, 2006)  
Editor-in-chief, *The New Encyclopedia of Southern Culture* (Chapel Hill, N.C.: University of North Carolina Press, 2004-2013)  
*Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis* (Athens, Ga.: University of Georgia Press, 1995, 2<sup>nd</sup> ed., 2007)  
*Baptized in Blood: The Religion of the Lost Cause, 1865-1920* (Athens, Ga.: University of Georgia Press, 1980, 2<sup>nd</sup> ed., 2009)  
Coeditor, with William Ferris, *Encyclopedia of Southern Culture* (Chapel Hill: University of North Carolina Press, 1989)  
Coeditor, with Mark Silk, *Religion and Public Life in the South* (Walnut Creek, Calif.: AltaMira Press, 2005)  
Coeditor, with Douglass Sullivan-Gonzalez, *The South and the Caribbean* (Jackson, Miss.: University Press of Mississippi, 2000)  
Editor, with Randall Miller and Harry Stout, *Religion and the American Civil War* (New York, N.Y.: Oxford University Press, 1998)  
Editor, *The New Regionalism* (Jackson, Miss.: University Press of Mississippi, 1997)  
Editor, *Religion in the South* (Jackson, Miss.: University Press of Mississippi, 1985)  
Series Editor, *Cultural Perspectives on the American South* (1985-1991)

Articles:

"Reimagining Southern Studies," in *Navigating the South: Transdisciplinary Explorations of a U.S. Region*, ed. Michelle Coffey and Jodi Skipper (Athens, Ga.: University of Georgia Press, 1977)  
"Whose South: Lessons Learned from Studying the South at the University of Mississippi," *Southern Cultures* (Winter 2016)

- "Exploring the South's Creole Identity: Life Writing from the U.S. South in the Obama Era," in *Obama and Transnational American Studies*, ed. Alfred Hornung (Heidelberg: Universitätsverlag, 2016)
- "Mississippi Rebels: Elvis Presley, Fannie Lou Hamer, and the South's Culture of Religious Music," *Southern Quarterly* (Winter 2013)
- "Just a Little Talk with Jesus': Elvis Presley, Gospel Music, and Southern Spirituality," *Southern Cultures* (Winter 2006)
- "Self-taught Art, the Bible, and Southern Creativity," in *Sacred and Profane: Voice and Vision in Southern Self-taught Art*, ed. Carol Crown and Charles Russell (Jackson, Miss.: University Press of Mississippi, 2007)
- "Southern Religion(s)," in *Blackwell's Companion to the Literature and Culture of the American South*, ed. Richard Gray and Owen Robinson (Malden, Ma.: Blackwell Publishing, 2004)
- "The Larger Context: Visionary Art and Southern Cultural Creativity," in *Coming Home: Southern Visionary Art*, ed. Carol Crown (Memphis, Tenn.: University of Memphis, 2004)
- "Apocalypse South," in *Reverend McKendree Long: Picture Painter of the Apocalypse*, ed. David Steel and Brad Thomas (Davidson, N.C.: Davidson College and the North Carolina Museum of Art, 2002)
- "Religion Making the South," *Atlanta History* (Winter, 2000)
- "Creativity and Southern Culture," in *Visualizing the Blues: Images of the American South*, ed. Wendy McDaris (Memphis, Tenn.: Dixon Galleries and Gardens, 2001)
- "The South's Lost Cause," in *The Grand Review: The Civil War Continues to Shape America* (York: Penns." Bold Print, 2000)
- "Defining Identities: Landscapes of Southern Memory," in *Remembering the Individual/Regional/National Past*, ed. Waldemar Zacharasiewicz (Tubingen, Germany: Stauffenberg, 1999)
- "Flashes of the Spirit: Creativity and Southern Religion," *Image* (Fall, 1999)
- "White Throne Judgment," in *Wonders to Behold: The Visionary Art of Myrtice West* (Memphis: Mustang Publishing, 1999)
- "The Myth of the Biracial South," in *The Present State of Mind*, ed. Jan Gretlund (Columbia, S.C.: University of South Carolina Press, 1999)
- "My Journey toward Southern Religious Studies," in *Autobiographical Reflections on Southern Religious History*, ed. John B. Boles (Lexington: University Press of Kentucky, 2001)
- "Religion and Civil War in Comparative Perspective," in *Religion and the American Civil War*, ed. Randall Miller, Harry Stout, and Charles Reagan Wilson (New York: N.Y.: Oxford University Press, 1998)
- "American Regionalism in a Postmodern World," *Amerikastudien* (1997)
- "The Burden of the Southern Future," in *The Changing American Countryside: Past, Present, and Future: Proceedings of a Conference Sponsored by the W.K. Kellogg Foundation November 20-December 1, 1995*, ed. Emery Castle and Barbara Baldwin (Rural Development Center at Oregon State University, 1996)
- "The South, Religion, and the Scopes Trial," *Letters: The Semiannual Newsletter of the Robert Penn Warren Center for the Humanities* (Spring 1996)
- "Death of Southern Heroes: Historic Funerals of the South," *Southern Cultures* (Fall 1994)
- "The Invention of Southern Tradition," in *Rewriting the South: History and Fiction*, ed. Lothar Honnighausen and Valeria Gennaro Lerda (Tubingen and Basel: Francke-Verlag, 1993)

#### Selected Conference Papers and Lectures:

- "Reimagining Southern Studies: Time and Space, Bodies and Spirits," Transforming Southern Studies Conference, University of Mississippi, 2014
- "Parallel Worlds: Alice Munro Country and the American South," Canada and the American South Conference, University of Vienna, Austria, 2010
- "The American South in Global Perspective," University of Mainz, Germany, Trinational Summer Conference, 2009



Center for the Study of Southern Culture  
University of Mississippi  
University, MS 38677  
July 13, 2018

Dear Review Panel for the National Endowment for the Humanities,

This letter is to confirm my interest in serving as a consultant to the “Mr. Pruitt’s Possum Town: Trouble & Resilience in the American South” project for which Berkley Hudson and the University of Missouri are applying. I understand I would advise on the exhibition photographs and text panels from a southern studies, folklore, and ethnomusicology viewpoint and, if the grant is awarded, would be paid a \$1,000 honorarium. I am enthusiastic about the exhibits and the opportunity to provide context on Mississippi and the American South as part of the project.

This is an exhibit that needs not only to be seen throughout the American South but also throughout the nation and world.

I look forward to working on the project.

Sincerely,  
Charles Reagan Wilson  
Professor Emeritus, History and Southern Studies

## Rachel Boillot

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Rachel Boillot (b) (6) is a photographer, documentary artist, and educator. She holds a BA in Sociology from Tufts University, a BFA in Photography from the School of the Museum of Fine Arts, Boston, and an MFA in Experimental and Documentary Arts from Duke University. Boillot has recently served as a Visiting Lecturer in Photography at Duke University and as a Multimedia Documentarian for the Friends of the Cumberland Trail. Her work has been funded by the Annenberg Foundation (Los Angeles, CA), the Riverview Foundation (Chattanooga, TN), the Tennessee Arts Commission (Nashville, TN), and the National Endowment for the Arts (Washington, D.C.). Boillot teaches in the Art Department at Lincoln Memorial University, serves as an Assistant Producer at Sandrock Recordings, directs the Cumberland Gap Folklife Project, and maintains her independent photography practice in East Tennessee.

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### Education

2014

*Duke University* Durham, NC

Master of Fine Arts in Experimental and Documentary Arts, May 2014

□ Certificate in College Teaching

2010

*Tufts University* Medford, MA

Bachelor of Arts, May 2010

□ Major in Sociology, Graduated *magna cum laude*

*School of the Museum of Fine Arts (SMFA)* Boston, MA

Bachelor of Fine Arts, May 2010

□ Concentration in Photography

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### Exhibitions

2016

*Southern Accent* Nasher Museum of Art, Durham, NC

*Post Script* Half King Gallery, New York, NY (solo show)

*Where We Live: Photographs of North Carolina* Rubenstein Library, Durham, NC

*Silent Ballad* Paul V. Hamilton Center for the Arts, Lincoln Memorial University, Cumberland Gap, TN (solo show)

*Post Script* Amelie A. Wallace Gallery, SUNY Old Westbury, Westbury, NY (solo show)

*Pictures of Us* University of Georgia, Athens, GA

2015

*ReGeneration 3* Museo de Amparo, Puebla, Mexico

*Silent Ballad* Framer's Corner Gallery, Carrboro, NC (solo show)

*Southern Exposure* Cumberland Gallery, Nashville, TN

*Unbound 4* Candela Books + Gallery, Richmond, VA

*ReGeneration 3* Musee de E'lysee, Lausanne, Switzerland

*SPE Juried Caucus Exhibition* University of Central Florida Art Gallery, Orlando, FL

*SPE Juried Caucus Exhibition* Ogden Museum of Southern Art, New Orleans, LA

*Behind the Lens: Women Photographers on Appalachia and the South* Tipton St. Gallery, East Tennessee State University, Johnson City, TN

2014

*Picture Books* Power Plant Gallery, Durham, NC

*Ain't Bad at Art Now* Morris Museum, Augusta, GA

*InFocus Juried Exhibition of Self-Published PhotoBooks* Phoenix Art Museum, Phoenix, AZ

	<i>Southeast Arts Summit</i> Atlanta Contemporary Arts Center, Atlanta, GA
	<i>Post Script</i> Cassilhaus Gallery, Chapel Hill, NC (solo exhibition)
	<i>Variable Imprints</i> Power Plant Gallery, Durham, NC
2013	<i>Through Our Eyes</i> Doric Hall, Massachusetts State House, Boston, MA
	<i>Through our Eyes</i> Lydon Gallery, University of Massachusetts, Lowell, MA
2012	<i>A New View</i> Brown Gallery, Duke University, Durham, NC
	<i>Through Our Eyes</i> Boston City Hall, Boston, MA
2011	<i>Opening Doors</i> Boston College Gallery, Logan Airport, Boston, MA
	<i>Chain Letter</i> Samson Projects, Boston, MA
2010	<i>The Promise of Real Estate</i> Camel Art Space, Brooklyn, NY
	<i>Aperture into the Ordinary</i> Museum of Fine Arts Courtyard Gallery, Boston, MA
	<i>Picture Perfect: SMFA Photo Annual</i> School of the Museum of Fine Arts, Boston, MA
	<i>The Senior Projects</i> School of the Museum of Fine Arts, Boston, MA
	<i>Opening Doors</i> The Mayor's Gallery, Boston City Hall, Boston, MA
2009	<i>SMFA Annual Photography Show</i> School of the Museum of Fine Arts, Boston, MA
2006	<i>Argentina: From the Ruins of a Dirty War</i> Slater Concourse Gallery, Medford, MA

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### Publications and Selected Bibliography

2016	Ryder, Katie. "The Elderly Bearers of a Folk-Music Tradition in Rural Tennessee." The New Yorker magazine's <i>Photo Booth</i> blog. May 22, 2016.
	Stroud, Emily. "Photography book by LMU Art Professor tells an important story." WBIR Knoxville NBC News. May 16, 2016.
	Stasio, Frank. "Where We Live: Photography Between Decades." <i>The State of Things</i> , WUNC North Carolina Public Radio. April 28, 2016.
	Rosenberg, David. "The Disappearing Post Offices of the Rural South." Slate Magazine's <i>Behold</i> blog, April 3, 2016.
2015	Simmons, Morgan. "Cumberland Trail's Sandrock Recordings unlike any in world." <i>Knoxville News Sentinel</i> , December 20, 2015, Page 1A.
	Parry, Hannah. "Photographer Rachel Boillot documents disappearance of the USPS." <i>Daily Mail UK</i> , September 27, 2015.
	<i>Silent Ballad</i> Limited Edition Hardcover Publication, Edition of 50.
	<i>Behind the Lens: Women Photographers on Appalachia and the South</i> ETSU exhibit catalogue (cover image).
	<i>ReGeneration 3</i> Skira Rizzoli Publishing, Milan, Italy. May, 2015.
2014	Simmons, Morgan "Music of the Cumberlands: Photographer, 27, Captures Old-Timers." <i>Knoxville News Sentinel</i> , July 7, 2014, Page 1A.
	Stasio, Frank. "Photographer Documents Post Offices Closings Across Rural South." <i>The State of Things</i> , WUNC North Carolina Public Radio. May 13, 2014.
	<i>Post Script</i> Limited Edition Hardcover Publication, Edition of 100.
2013	<i>Through Our Eyes</i> Exhibit Catalogue, Boston City Hall, Boston, MA.
2011	<i>Opening Doors</i> Exhibit catalogue, Logan Airport, Boston, MA .
2010	<i>The Promise of Real Estate</i> Exhibit catalogue, Camel Art Space, Brooklyn.
2007	<i>Argentina: From the Ruins of a Dirty War</i> de.Mo Publications.

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**Selected Permanent Collections:** Kenan Institute for Ethics at Duke University (Durham, NC), Rubenstein Library at Duke University, Sloane Art Library at UNC Chapel Hill (Chapel Hill, NC), Cassilhaus Gallery (Chapel Hill, NC), The Do Good Fund (Columbus, GA), Phoenix Art Museum (Phoenix, AZ), Indie PhotoBook Library (Washington, DC), Booklet Library (Tokyo, Japan), Salford Library (Manchester, UK), Amon Carter Museum of American Art (Fort Worth, TX), Archives of Appalachia (Johnson City, TN).

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Rachel Boillot

(b) (6)

August 1, 2018

Berkley Hudson  
Missouri School of Journalism  
University of Missouri  
321B Lee Hills  
Columbia, MO 65211

Dear Berkley,

I am writing to confirm my ongoing participation in orchestrating an exhibition of O.N. Pruitt's historic photography. I am thrilled to continue my work with you in this endeavor. I believe my expertise in the realm of large format photography and interest in photographic archives will aid us both in realizing this final presentation. I have worked to curate my own photography and that of others, which will help me navigate this particular project.

I will help you in critiquing the edit of 75 Pruitt photographs and the detailed text panels, as well as reviewing the larger multimedia setting that you envision. I understand you will provide a \$1,000 honorarium for that service.

I'm honored to work on this project and thank you for your generous offer. I remain convinced that we will produce a magnificent product. This will be an illuminating experience for all involved.

Sincerely,

A handwritten signature in black ink, appearing to read "R. Boillot", with a stylized flourish extending from the end.

Rachel Boillot

**PAUL LITTON**  
University of Missouri School of Law  
Columbia, MO 65211  
(573) 882-6488  
littonp@missouri.edu

## **EDUCATION**

**Ph.D., University of Pennsylvania, Philosophy, August 2003**

- Dissertation: “Conditions of Responsibility: An Examination of First-Person and Interpersonal Approaches”

**J.D., University of Pennsylvania Law School, May 1999**

- Lynn Lukens Moore Award in Jurisprudence
- Associate Editor, Comparative Labor Law Journal

**B.A., University of Pennsylvania, Philosophy and Science, *cum laude*, May 1994**

- National Undergraduate Mathematics Honor Society (Pi Mu Epsilon)
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## **RECENT PROFESSIONAL EXPERIENCE**

**Associate Dean for Faculty Research, 2016-present**

**R.B. Price Professor of Law, 2014-present**

**Associate Professor, University of Missouri School of Law, 2006-14**

- Shook Hardy & Bacon Excellence in Research Award, 2009 and 2015
- Husch Blackwell Distinguished Faculty Award for Teaching, 2011
- Adjunct Associate Professor of Philosophy
- Courses: Criminal Law, Death Penalty Law, Bioethics, Mental Health Law, Jurisprudence
- Co-chair, Missouri Death Penalty Assessment Team, 2010-12
  - Assembled by American Bar Association to evaluate laws and practices of Missouri’s capital system
  - Team included current and retired judges, prosecutors, defense counsel, professors
  - Report published March 2012

**Bioethics Fellow, National Institutes of Health, Department of Clinical Bioethics, 2004-06**

**Death Penalty Law Clerk, Chambers of Chief Justice Deborah T. Poritz, New Jersey Supreme Court, 2003-04**

**Law Clerk, Chambers of Chief Justice Deborah T. Poritz, New Jersey Supreme Court, 2001- 02**

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## **SELECTED PUBLICATIONS**

*The Mistaken Quest for a Control Test: For a Rationality Standard of Sanity*, in THE INSANITY DEFENSE: MULTIDISCIPLINARY VIEWS ON ITS HISTORY, TRENDS, AND CONTROVERSIES (ed. Mark D. White, Praeger, forthcoming 2016).



*On the Argument that Execution Protocol Reform is Biomedical Research*, 90 WASHINGTON LAW REVIEW ONLINE 76 (2015)

*Is Psychological Research on Self-Control Relevant to Criminal Law?*, 11 OHIO STATE JOURNAL OF CRIMINAL LAW 725 (2014) (peer-reviewed)

*Symposium Foreword: Bombshell or Baby Step? The Ramifications of Miller v. Alabama for Sentencing Law and Juvenile Crime Policy*, 78 MISSOURI LAW REVIEW 1003 (Fall 2013)

*Criminal Responsibility and Psychopathy: Do Psychopaths Have a Right to Excuse?* in PSYCHOPATHY AND LAW (eds. Kent Kiehl & Walter Sinnott-Armstrong, Oxford University Press, 2013).

*Physician Participation in Executions, the Morality of Capital Punishment, and the Practical Implications of Their Relationship*, 41 JOURNAL OF LAW, MEDICINE & ETHICS 333 (2014) (peer-reviewed).

*What Do Physician-Investigators Owe Patients Who Participate in Research* with Franklin G. Miller, 304(13) JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION 1491 (2010) (peer-reviewed)

*Responsibility Theory and Psychopathy*, 5 PHILOSOPHY COMPASS 676 (2010) (solicited, peer-reviewed)

*Against Integrationsim*, in CRIMINAL LAW CONVERSATIONS (Paul H. Robinson, Stephen Garvey, & Kimberly Ferzan, eds.) (Oxford University Press, 2009)

*Unexplained, False Assumptions Underlie Kelman's Skepticism*, in CRIMINAL LAW CONVERSATIONS (Paul H. Robinson, Stephen Garvey, & Kimberly Ferzan, eds.) (Oxford University Press, 2009)

*Responsibility Status of the Psychopath: On Moral Reasoning and Rational Self-Governance*, 39 RUTGERS LAW JOURNAL 349 (2008) (solicited for AALS Section on Jurisprudence panel discussion; articles published in symposium volume)

*Non-Beneficial Pediatric Research and the "Best Interests" Standard: A Legal and Ethical Reconciliation*, 8 YALE JOURNAL OF HEALTH POLICY, LAW & ETHICS 359 (2008) (peer-reviewed)

*"Nanoethics"? What's New?* 37 HASTINGS CENTER REPORT 22 (2007) (peer-reviewed).

*The Insignificance of Choice and Wallace's Normative Approach to Responsibility*, 26 LAW AND PHILOSOPHY 67 (2007) (peer-reviewed)

*The 'Abuse Excuse' in Capital Sentencing Trials: Is it Relevant to Responsibility, Punishment, or Neither?* 42 AMERICAN CRIMINAL LAW REVIEW 1027 (2005)

*A Normative Justification for Distinguishing the Ethics of Clinical Research from the Ethics of Medical Care*, 33 JOURNAL OF LAW, MEDICINE & ETHICS 566 (Fall 2005) (co-authored with Franklin G. Miller) (peer-reviewed)



July 30, 2018

Dear NEH Reviewers,

As a criminal law, death penalty law, and jurisprudence scholar, I am intrigued and excited to lend my expertise to Berkley Hudson and the "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South" project.

My research and teaching focus primarily on criminal law and capital punishment, as well as bioethics. I can provide to this project key legal and historical insights into the Pruitt images that depict some of the national's last executions on a courthouse lawn. If the NEH awards this project an implementation grant, I understand I will be paid a (b) (6) consulting fee.

Sincerely,

Paul Litton  
Associate Dean for Faculty Research  
R.B. Price Professor of Law

## Stephanie Shonekan, PhD

### Curriculum Vitae

[shonekans@missouri.edu](mailto:shonekans@missouri.edu)

(b) (6)

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## EMPLOYMENT

Chair, Black Studies Department

University of Missouri, Fall 2015-present

(Faculty Fellow, Division of Inclusion, Diversity and Equity, University of Missouri, Spring 2016-present)

Associate Professor of Ethnomusicology and Black Studies

School of Music and Black Studies Program

University of Missouri, Fall 2011-present

Associate Professor of Humanities and Ethnomusicology

Director, Black World Studies Program

Department of Humanities, History, and Social Sciences

Columbia College Chicago, 2009- May 2011

Assistant Professor of Humanities and Ethnomusicology

Department of Humanities, History, and Social Sciences

Columbia College Chicago, 2003- 2009

Assistant Director, Archives of African American Music and Culture

Indiana University Bloomington, 2001- 2003

Senior Consultant, Strategic Services, Arthur Anderson & Co., Lagos Nigeria, 1991-1996

## EDUCATION

Indiana University, Ph.D. (2003)

Folklore and Ethnomusicology, African American Studies minor

Dissertation: *One Life, Two Voices: The Exploration, Examination, and Exposition of the Life of Camilla Williams, Soprano*

University of Ibadan, Nigeria, M.A. (1990)

English with a concentration in Literature

Qualified to advance to the Ph.D. Program

Thesis: *Folk Musical Traditions in the Writings of Langston Hughes and Amiri Baraka: Comparative Perspectives*

University of Jos, Nigeria, B.A. (1988)

English with a concentration in Literature of Africa and the Diaspora

Thesis: *The Issue of Class Structure in Edgar Mittelholzer's A Day at the Office (Trinidad)*

## SCHOLARSHIP AND CREATIVE ENDEAVOR

### Books

- *Soul, Country and the USA: Race and Identity in American Music Culture*. Palgrave Macmillan Press, March 2015.
- *The Life of Camilla Williams, African American Classical Singer and Opera Diva*. Edwin Mellen Press, 2011.

### Book Chapter

- "Nigerian Hip-Hop: Exploring a Black World Hybrid." In *Hip Hop Africa: New African Music in a Globalizing World*. Edited by Eric Charry. Indiana University Press, September 2012. 147-168.

### Refereed Journal Articles

*Shonekan*

- “The Blueprint: The Gift and The Curse of American Hip Hop and R&B for Nigeria’s Millennial Youth.” *Journal of Pan African Studies*. 6:3. Spring 2013. 181-198.
- “Sharing Hip-Hop Cultures: The Case of Nigerians and African Americans.” *American Behavioral Scientist*. January 2011. 9-23.
- “Fela’s Foundation: Examining the Revolutionary Songs of Funmilayo Ransome-Kuti and the Abeokuta Market Women’s Movement in 1940s Western Nigeria.” *Black Music Research Journal*. Spring 2009. 127-144.
- “Sharing Cultures: Personal Revelations, Pedagogical Realizations, Political Revolutions.” *Kairos*. New Writing and Computer Technologies. 10.2. Spring 2006.
- Computers & Writing. “Colonialism and Imperialism” <http://english.ttu.edu/Kairos/10.2/coverweb/>

## Film

- *Lioness of Lisabi*. (Writer, Producer) Short film inspired by the life of Funmilayo Ransome-Kuti, Nigerian women’s activist and mother of Fela Anikulapo-Kuti. Wrote and produced film, which was shot in Trinidad and Tobago in March 2007. Composed music. Release date: December, 2008.

## **PAPER PRESENTATIONS & CONFERENCE PARTICIPATION (Selected)**

- “Black Music Matters: Taking Stock.” Roundtable. 60<sup>th</sup> Annual Society for Ethnomusicology Conference. Dec 2-5, 2015.
- “African American Music in Africa: A Gift and a Curse.” African American Music in World Culture: Art as Refuge and Strength in the Struggle for Freedom. Boston University. March 2014.
- “Nigerian Hip Hop Videos: Hybrid Sounds, Alien Images.” The Third Annual London Film and Media Conference. London, England. June 27-29, 2013.
- “‘Y’All Gonna Make Me Lose My Mind:’ Problems for Nigeria’s Hip Hop Generation.” International Association for the Study of Popular Music-US Branch (IASPM-US) conference. Austin, Texas. March 1, 2013.
- “Hip Hop, Gospel, and Reggae Becoming African.” (Roundtable with Daniel Reed, Eric Charry, Patty Tang, Jean Kidula,) Society for Ethnomusicology/American Musicological Society, New Orleans, LA. November, 2012.
- “Back to Africa: African-American Culture in Contemporary Nigerian Music and Videos.” Midwest Popular Culture/American Cultural Association, Columbus, Ohio. October, 2012.
- “Bridging the Black Atlantic: Exploring the Connections and Confusions Amongst Black Folk.” Mid-American Alliance for African Studies Conference. University of Missouri. November 2011.
- “Jesus Walks or Takes the Wheel: Faith and Race in Hip Hop and Country Music.” International Cultural Studies Association. Chicago, March 2011.

## **FEATURED INTERVIEWS**

- MSNBC, NPR, CNN, and others (Nov, 2015); NPR Chicago (Sept 27, 2013); Christian Science Monitor (Mar 4, 2013); Mizzou Magazine (Feb 13, 2013); Vox Magazine (Feb 16, 2012); New York Times (Feb 2, 2012); BBC Television (Jan 31, 2012); Washington Post (Jan 30, 2012)

## **AWARDS**

- Teaching Excellence, Finalist for annual award, University of Missouri, 2014.
- Black Girls Rock, Nominee for annual award, University of Missouri, March 2013.
- Faculty International Travel Grant, University of Missouri (\$1,400) March 2013
- Arts and Sciences Small Grant, University of Missouri (\$500) February 2013
- *Lioness of Lisabi*. First Prize. Girls Inc. Film Festival. Sarasota, FL. March 31, 2012.
- Norman R. Seay Legendary Dedication Award. University of Missouri Collegiate Chapter of the NAACP. February 19, 2012.
- *Lioness of Lisabi*. First Prize. Live Action-Short, Chicago International Children’s Film Festival, 2009.
- *Lioness of Lisabi*. Jury Award, Women of African Descent Film Festival, New York. 2008.
- Faculty Fellowship, Critical Encounters – A College-wide Initiative, Focus: Poverty and Privilege, 2007-2008 (Selection by the Provost)
- Research Fellowship, Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, Support for the making of “Lioness of Lisabi.” 2007



UNIVERSITY OF MASSACHUSETTS  
AMHERST

329 New Africa House  
University of Massachusetts Amherst  
180 Infirmary Way  
Amherst, MA 01003-9289

August 13, 2018

Dear NEH Reviewers,

Please accept my letter of commitment to serve as a consultant to *Mr. Pruitt's Possum Town Trouble & Resilience in the American South*, a museum-destined exhibition anchored by photographs from small town Mississippi during the last century. My former University of Missouri colleague, Dr. Berkley Hudson, has assembled a team of humanities scholars and others to bring a rich, archival treasure trove to the public for stimulating thought and conversation about American race relations in the 21<sup>st</sup> century. This project has incredible potential to unite attendees through art, image, and music, and I am extremely excited to be a part of these conversations.

I have worked with Dr. Hudson on a number of projects related to this NEH proposal, including hosting Dr. Deborah Willis and photographer Hank Willis Thomas as visiting speakers at the University of Missouri. And I have invited Dr. Hudson to give presentations on the Pruitt photographs at seminars sponsored by the Mizzou Black Studies Department.

Dr. Hudson appreciates that a full complement of arts will maximize the impact that *Mr. Pruitt's Possum Town* will have on those attending the exhibition. As ethnomusicology and folklore scholar, and chair of the W.E.B. Du Bois Department of Afro-American Studies at the University of Massachusetts, Amherst, consulting on this project represents another important endeavor in my dedication to the study of black music and creative expression. As consultant, I will coordinate the music selection and musicology tests for the exhibit, for which I will receive a \$1,000 stipend.

Sincerely,

A handwritten signature in dark ink, appearing to read "Shonekan", with a long horizontal flourish extending to the right.

Stephanie Shonekan, PhD  
Professor and Chair,  
W.E.B. Du Bois Department of Afro-American Studies,  
University of Massachusetts, Amherst  
[sshonekan@umass.edu](mailto:sshonekan@umass.edu)



## WILLIAM EARLE WILLIAMS

### EDUCATION:

Graduate                                      Yale University School of Art, New Haven,  
Connecticut, M.F.A., Photography, 1978  
Thesis: Flash Portraiture of People in Dark Places

Undergraduate                              Hamilton College, Clinton, New York  
B.A., History, 1973  
Thesis: Farm Security Administration Photography

### EXPERIENCE:

Professor of Fine Arts, Haverford College - Teaching introductory, intermediate and advanced photography courses, focusing on developing the technical, aesthetic, historical and creative aspects of photography. Also arranging and setting up various lecture programs, including speakers with different critical approaches to the photographic medium. (September 1978 to present)

Gallery Director, Haverford College - Responsible for exhibitions, budget, administration and acquisitions. (September 1981 to July 1993)

Curator of Photography, Haverford College - Founded the photography collection in 1979. Presently, the collection numbers over 5,000 photographs from the beginning of the medium to the present day. (September 1979 to present)

### Selected Grants Fellowships Commissions

IMS Museum Assessment Program Grant - Production of governing documents, personnel management policies and long range planning for New Art Galley 1993.  
Pennsylvania Council on the Arts - Individual Artist's Fellowship 1986, 1997, 2003  
Pew Fellowship in the Arts Fellow 1997  
Chester Springs Art Center 1998; 40 photographs of Underground Railroad in Chester County sites  
Commission, Philadelphia Print Collaborative Artist Print for a Portfolio with Seven Other Artists 2002  
Guggenheim Fellowship 2003-04  
Light Work Artist Residency 2003

### Selected Publications by William E. Williams

Williams, William, Joan Hinde Steward, David Nathans and William Salzillo. *Hamilton Collects Photography: The First Hundred Years*. Clinton: Emerson Gallery, Hamilton College, Clinton, and New York 2003

Williams William, Laura Goth, Richard Reid, *Contact Sheet 140-William Earle Williams Unsung Heroes: African American Solders in the Civil War*. Syracuse, New York, 2007.

Williams William, Katerina Adair, Ilana Carlin, Sophia Franck, Eds. Deborah Polanski and Susanna White, *Uncovering the Path to Freedom: Photographs of the Underground Railroad*. Clinton: Emerson Gallery, Hamilton College, and Clinton New York 2008

### Selected Publications about the work of William E. Williams

Willis, Deborah. *Reflections in Black: A History of Black Photographers 1840 to the Present*. New York: W.W. Norton, 2000.

Benston, Kimberly. *Memory, Mourning, and Revision: William Earle Williams's Gettysburg-A Journey in Time*. *EXPOSURE* 2002 VOLUME 35:2. Journal, Society for Photographic Education, Miami University, Ohio, pp. 27-42.  
The Light Work Annual 2004. *Contact Sheet Number 127*. Syracuse, New York, 2004. Pp. 69-73 with an essay by Dennis Connor, p.69

### **Recent Solo Shows**

#### **Selected Exhibitions**

2002 Gallery, Canaday Library, Bryn Mawr College, Pennsylvania  
2004 Cecil Community College, North East, Maryland  
2007 Light Work, Syracuse University, Syracuse, New York  
2007 Community Folk Art Center, Syracuse University, Syracuse, New York  
2007 Emily Davis Gallery, University of Akron, Akron, Ohio  
2007 Cantor Fitzgerald Gallery, Haverford College, Haverford, Pennsylvania  
2008 Emerson Gallery, Hamilton College, Clinton, New York  
2008 Valparaiso University, Valparaiso, Indiana  
2009 Center for Documentary Studies, Duke University, Durham, North Carolina  
2009 Widener University Museum, Widener University Chester, Pennsylvania  
2010 Richard Stockton College, Pomona, New Jersey

#### **Recent Group Shows**

2000 African American Museum, Philadelphia, PA  
2000 Smithsonian Institution, Washington, DC  
2001 South East Museum of Photography, Daytona Beach, Florida  
2002 University of the Arts, Philadelphia, Pennsylvania  
2003 Pennsylvania College of Art and Design, Lancaster, Pennsylvania  
2004 African American Museum, Philadelphia, PA  
2005 Princeton University Museum, Princeton, NJ  
2005 Lehigh University Art Gallery, Bethlehem, PA  
2006 Arts Fellowships Pew Foundation, Philadelphia, PA  
2006 William Penn Foundation, Philadelphia, PA  
2007 New York Public Library, New York City, NY  
2007 Cazenovia College, Cazenovia, New York

#### **Selected Permanent Collections**

Allentown Art Museum, Allentown, Pennsylvania  
Bryn Mawr College, Bryn Mawr, Pennsylvania  
Baltimore Art Museum, Baltimore, Maryland  
Brooklyn Museum, Brooklyn, New York  
Chrysler Museum, Norfolk, Virginia  
Cleveland Museum of Art, Cleveland, Ohio  
LaSalle Bank, Chicago, Illinois  
Metropolitan Museum of Art, New York, New York  
New York Public Library, New York, New York  
Nihon University, Tokyo, Japan  
Philadelphia Museum of Art, Philadelphia, Pennsylvania  
Princeton University Museum, New Jersey  
Minneapolis Art Institute, Minneapolis, Minnesota  
Museum of Photographic Arts, San Diego, California  
Anacosta Museum, Smithsonian Institute, Washington, District of Columbia  
New York Public Library, New York City, New York

# HAVERFORD

C O L L E G E

*Department of Fine Arts*

August 1, 2018

Berkley Hudson  
Associate Professor  
Missouri School of Journalism  
University of Missouri  
Magazine Journalism  
321B Lee Hills, Columbia, MO 65211

Dear Professor Hudson,

I kindly accept your offer to commit to review 75 photographs that would be included in the exhibit and to look at text panels for the exhibit of the under appreciated rural photographer of O.N. Pruitt. His technical proficiency and wide ranging documentation of events and people has created a body of work that can be defined as cultural documentary. I am very excited to learn of your project and feel that its interpretive and biographical use of Pruitt's photographs will provide a new set of images to the more known and studied in the literature of visual culture. I understand if the NEH approves your request I will be paid \$1,000 as a consultant.

With appreciation,



William Earle Williams  
Audrey A. and John L. Dusseau Professor in the Humanities  
Curator of Photography

Jim Carnes

(b) (6)

(b) (6)

[jim@alarise.org](mailto:jim@alarise.org)

EDUCATION: B.A. with Honors in English, University of North Carolina at Chapel Hill, 1977  
Phi Beta Kappa

EMPLOYMENT:

2012-Present Policy director, Arise Citizens' Policy Project (ACPP), a statewide coalition of congregations and community groups promoting fairer public policies toward low-income Alabamians. Responsibilities include directing Alabama Consumer Voices for Coverage campaign; analyzing state health policy issues and engaging members and consumers in policy development; chairing the Covering Alabama's Kids & Families Coalition and the Alabama Enrollment Coalition; representing consumer interests on the Medicaid Patient 1<sup>st</sup> (Medical Home) Advisory Committee and other policy forums.

2003-12 Communications director, ACPP. Responsible for planning and production of monthly newsletters and all other print and online publications.

1996-2003 Director, Teaching Tolerance, award-winning national equity education project of the Southern Poverty Law Center (SPLC)

1988-97 Word panelist, Scripps-Howard National Spelling Bee

1977-93 Associate editor, *Encyclopaedia Britannica*, Chicago, IL  
Participated in planning major revision of encyclopaedia  
Edited broad range of humanities articles

SPECIAL PROJECTS: Commissioner, Alabama Health Literacy Partnership (gubernatorial appointee), 2016; Alabama Health Care Improvement Task Force (gubernatorial appointee), 2015-16; Alabama Medicaid Advisory Commission (gubernatorial appointee), 2012-13; Alabama Medicaid Pharmacy Study Commission (gubernatorial appointee), 2013.

Project director, *The Alabama Tenants' Handbook* (English and Spanish, 2006; revised 2013), joint publication of ACPP, Appleseed Alabama and Legal Services Alabama

Project director, *The Alabama Tax & Budget Handbook* (2005), joint publication of ACPP and VOICES for Alabama's Children

Project director, *Mighty Times: The Legacy of Rosa Parks* (SPLC, 2002), documentary film nominated for Academy Award

Director, *Sweet Is the Day: A Sacred Harp Family Portrait* (Alabama Folklife Association, 2000), documentary film about the singing Wootten Family of Sand Mountain, Ala.

Author, *Us and Them: A History of Intolerance in America* (Oxford Univ. Press, 1997), selected as a notable book of the year by the National Council for the Social Studies and the New York Public Library.



Post Office Box 1188  
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[www.arisecitizens.org](http://www.arisecitizens.org)

July 5, 2018

Berkley Hudson  
Associate Professor  
Missouri School of Journalism  
University of Missouri  
321B Lee Hills  
Columbia, MO 65211

Dear Berkley,

Thank you for inviting me to participate in your exciting project, "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South." As you know, the Pruitt photographs are near and dear to me, and I commend your efforts at interpreting this important collection.

Having grown up in the Pruitt sphere (baby pictures, church fellowship, community documentation, etc.) and having had the privilege of helping preserve the collection through a group purchase in the 1980s, I've long believed these photographs deserve serious academic and public attention. The breadth of their subject matter, reflecting both Mr. Pruitt's remarkable access to every stratum of local society and his voracious appetite for picture-making, captures the life and times of a vibrant community in all its contradictions: graciousness and deprivation, pride and shame, innocence and violence. I am particularly eager to see what light these decades-old images can shed on community life today.

I will be available to help you with the exhibitions and the symposia. I understand that if the National Endowment for the Humanities approves your proposal I would be paid \$1,000 as a consultant.

Best wishes for your success,

Jim Carnes  
Policy Director  
Arise Citizens' Policy Project  
P.O. Box 1188  
Montgomery, AL 36101

J. MARK GOOCH

(b) (6)

205-328-2868

(b) (6)

[www.markgooch.com](http://www.markgooch.com)

## **EDUCATION**

UNIVERSITY OF ALABAMA AT BIRMINGHAM

Anthropology major

1977-1979

SAMFORD UNIVERSITY

History major/Folklore minor

1973-1975

UNIVERSITY OF SOUTHERN MISSISSIPPI

Cinematography major

1972-1973

## **EXPERIENCE**

COMMERCIAL PHOTOGRAPHER, 1979-present. Over the years I've been a photographer, I've worked with some very talented people. Our collaborative work has been peer-reviewed, won awards, and been featured in several competitions and publications. Awards include grants from The National Endowment for the Humanities, The National Endowment for the Arts and The Alabama State Arts Council-Artist Photographer Fellowship.

FOLKLORE CONSULTANT/PRODUCTION ASSISTANT for the film "Possum, Opossum," October 1980. This film, by Greg Killmaster, explores the folklore of the possum. Interviews and filming were done in Chilton County, Alabama. The film is part of the Alabama Folklife Film Series produced by the Alabama Filmmakers Co-op and the Alabama State Council for the Arts and Humanities.

FOLKLORIST IN THE SCHOOLS, April 1980. This residency was coordinated with a Filmmaker in the Schools residency. I worked with three classes of junior high school students in Troy, Alabama, helping them identify folklore topics to document in a Super-8 film.

FOUNDER/PROJECT DIRECTOR, Folkcenter South, 1975-1977. Folkcenter South was a non-profit research group funded by the National Endowment for the Humanities, Washington, DC. Project included locating traditional folk craftspeople in ten Central Alabama counties. A seminar was sponsored to provide the public with the opportunity to learn from the craftspeople. Other projects included collection of oral histories and photographic essays of craftspeople.

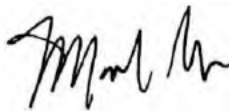


July 1, 2018

Dear Berkley Hudson,

I am excited about the opportunity to work with you on "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South." I will be available to help you with the exhibitions and the symposia. Specifically, I commit to offering my consulting on photographs, text panels, and race relations as former owner of the collection. I understand that if the National Endowment for the Humanities approves the grant that I would be paid \$1,000 as a consultant.

All the best,



Mark Gooch

(b) (6)

## LaGarrett Jarriel King, Ph.D

[Kinglj@missouri.edu](mailto:Kinglj@missouri.edu)

Assistant Professor  
212 D Townsend Hall  
College of Education  
University of Missouri-Columbia  
Columbia, MO 65211  
573-882-9895

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### **Academic Identification**

#### **Current position**

Assistant Professor of Social Studies Education  
University of Missouri-Columbia

Affiliated Faculty member- Department of Black Studies  
University of Missouri- Columbia

Affiliated Faculty member- Kinder Institute on Constitutional Democracy  
University of Missouri-Columbia

#### **Area of Specialization**

Black History Education, Social Studies and Curriculum Foundations, Race Critical Theories and Knowledge, Cultural Studies, and Critical Multicultural Teacher Education.

### **Academic Background/Degrees**

#### **Education**

Doctor of Philosophy	University of Texas-Austin College of Education Department of Curriculum and Instruction, Concentration: Social Studies Education (2012)
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#### **Honors and Awards**

Recipient of the Early Career Scholars Award for the Critical Issues in Curriculum and Cultural Studies SIG of the American Education Research Association. Spring 2016.

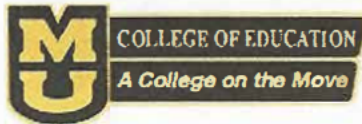
Recipient of the Kipchoge Neftali Kirkland Social Justice Paper Award- College and University Faculty Assembly of the National Council for the Social Studies. Fall, 2015

### **Selected Publications**

- King, L.J. (2016). Teaching Black History as a racial literacy project. *Race, Ethnicity, and Education*. Acceptance Rate: 6-10%, Per Cabells.
- King, L. J & Brown, K. (2014). Once a Year to be Black: Carter G. Woodson, Curriculum and Teaching During Black History Month. *Negro Educational Review*, 65 (1-4), 23- 43. Acceptance Rate: 25%, Per editor. Percentage of work completed by King: 70%.
- King, L. J. (2014). More than slaves: Black founders, Benjamin Banneker, and Critical intellectual agency. *Social Studies Research and Practice*, 9(3), 88- 105. Acceptance Rate: 8%, Per Editor.
- King, L. J. (2014). When Lions write history: Black history textbooks, African American educators, and the alternative black curriculum in social studies education, 1890-1940. *Multicultural Education*, 22 (1), 2-11. Acceptance Rate: 21-30%, Per Cabells.
- King, L. J. (2014). Learning other people's history: Teacher candidates developing African American historical knowledge. *Teaching Education*, 25 (4), 427- 456. DOI:10.1080/10476210.2014.926881. Acceptance Rate: 21-30%, Per Cabells.
- King, L. J., McCune, C. G., & Vargas, P. (2014). Re-Discovering and Re-Creating African American Historical Accounts through Mobile Apps: The role of mobile technology in history education. *Journal of Social Studies Research*, 38 (3), 173-188 <http://dx.doi.org/10.1016/j.jssr.2013.12.005>. Acceptance Rate: 10-15%, Per Cabells. Percentage of work completed by King: 34%.
- King, L. J. & Womac, P. (2014). The Silencing of Black Founders: Examining the racial representation of Black Founding Fathers of the US through Glenn Beck's Founding Fathers Fridays. *Theory and Research in Social Education*, 42 (1), 35-64. Acceptance Rate: 14%, Per Editor. Percentage of work completed by King: 80%.

### **Grants Accepted**

- King, L. J, McCune, C. G., & Vargas, P. (2013). "WATCH-Workshop of African Americans Thinking Computationally and Historically: Rediscovering and Recreating African American Historical Accounts through Mobile App." University Research Grant Council. Clemson University. \$9,832. PI
- King, L. J, McCune, C. G., & Vargas, P. (2013). "WATCH 2- Workshop for Actively Thinking Computationally and Historically: Social Studies and Technology Teachers, South Carolina History, and student's Mobile App development." Health, Education, and Human Development Interdisciplinary Research Innovations. Clemson University. 20,000. PI



## Learning, Teaching and Curriculum

211 D Townsend Hall  
Columbia, MO 65211-2400  
Office Phone (573) 882-9895  
FAX (573) 884-7492

July 30, 2018

Dear NEH Reviewers,

I'm pleased to send this letter of my commitment to participate in Berkley Hudson's "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South" project.

During my academic career in education, I have focused my research and scholarship on race, the teaching and learning of race's impact on American Culture, and designing curriculum that targets this theme. I titled a recent publication "Teaching black history as a racial literacy project."

Therefore, it is with excitement that I will engage on the project and, in collaboration with Berkley Hudson and the Mississippi High School teacher Chuck Yarborough, will co-develop teaching materials whether curriculum and/or for a mobile app that will enhance high school student viewership of the "Possum Town" exhibition in any of its possible venues.

I understand I will receive salary and fringe benefit support of (b) (6) for my assistance in Year 1 of the NEH implementation grant.

Sincerely,

LaGarrett J. King  
University of Missouri  
Learning, Teaching, and Curriculum  
Assistant Professor of Social Studied Education  
kinglj@missouri.edu

\*\*\*\*\*

**Charles M. Yarborough**

(b) (6)

C - (b) (6) W - (662) 329-7670  
Email: cyarborough@themsms.org

**Education**      **University of Mississippi**      **Oxford, MS**  
Master of Arts, May 1995  
Southern Studies  
*Thesis: "A Way Out Of No Way": African American Culture and Empowerment at the Ichauway Ball Diamond and Store.*

**Vanderbilt University**      **Nashville, TN**  
Bachelor of Science, May 1989  
English; Secondary Education  
Student Teacher - Hunter's Lane Comprehensive High School  
*Honors: National Merit Scholarship; Texaco Philanthropic Foundation Scholarship; University Scholarship.*

**Experience**      **Mississippi School for Mathematics & Science**      **Columbus, MS**  
August, 1995 - Present. Social Science Faculty.  
Complete all planning and instruction for "U.S. History," "U.S. Government," "African American History" and "Mississippi Crossroads" (an interdisciplinary Humanities course). Have completed all planning and instruction for "Economics." Moderate extracurricular clubs. Direct research/performance project *Tales from the Crypt* - recipient of the 2005 Governor's Award for Excellence in the Arts and 2005 National Finalist for The History Channel's *Save Our History* Classroom Award. Conduct *The Development of American Architecture* units in history classes. Have developed additional research and community service projects for students, including the *Outside the Box* research project and the *Eighth of May Emancipation Day* history program.  
**SELECTED AWARDS:** 2015 National Public Radio *50 Great Teachers*. 2012 Mississippi Historical Society *Bettersworth Award* for Outstanding High School History Teacher. 2011 *Mississippi Hall of Master Teachers* inductee. 2008 Mississippi *Preserve America History Teacher of the Year*. MSMS STAR Teacher, 2011 & 1997. 2008 *Unsung Heroes Award* - Lowndes County Board of Supervisors. 2007 *Oasis of Freedom and Justice Award* - Lowndes County, MS, N.A.A.C.P. 2005 Mississippi DAR *Outstanding Teacher of American History*. National runner-up for 2005 National Society DAR *Outstanding Teacher of American History*. Numerous additional awards. Past lead teacher in Social Science Department. Past president of the MSMS Faculty Council.

**Mississippi Governor's School**      **Columbus, MS**  
June, 1995, 1997, 2002-2005. Major Course Faculty.  
Designed an interdisciplinary Major Course addressing Mississippi historical and cultural issues since World War II and a Major Course exploring the development of American Architecture. Taught, planned, and evaluated all work for a class of gifted high school students from across Mississippi admitted to an innovative summer educational program.

**Mississippi University for Women****Columbus, MS**

June, 1996, and Spring, 1998. Adjunct Faculty.

Completed all planning and instruction for "History of the South," a summer term course, and co-taught "Mississippi History," an evening course.

**Center for the Study of Southern Culture****Oxford, MS**

1994 - July, 1995. Teaching & Research Assistant.

Assisted in leading class discussions, provided tutorial assistance, helped coordinate class readings, graded tests and papers for undergraduate assignments. Transcribed taped interviews, organized and cataloged documentary project database. Coordinated state advisory board meetings; provided editorial assistance for Folk Culture CD ROM; researched sources for Mississippi Folk Culture CD ROM.

**Professional Development, Community Service, And Leadership (*partial list*)**

- "Tales from the Crypt: A Story of Educational Collaboration Among Archives in MS," presentation at ARCHIVES\*RECORDS 2016, the joint conference of the Council of State Archivists and the Society of American Archivists - forthcoming, August 2016.
- Mississippi Digital Newspaper Project advisory committee (MS Dept. of Archives & History) - 2015-present.
- Mississippi Council for the Social Studies, President – 2014-2015.
- Mississippi Department of Archives & History, Teachers Advisory Group – 2012–present.
- Mississippi Hall of Master Teachers Advisory Board – August, 2012 – present
- Mississippi Department of Education – US History Subject Area Test. Standards Setting, Item Review and Data Review Committees. Summers, 2009-2012.
- "The Most Southern Place on Earth: Music, Culture, and History in the Mississippi Delta," National Endowment for the Humanities Landmarks of American History and Culture Summer Seminar at Delta State University, Cleveland, MS. June 20-26, 2010. Participant.
- "'Aiming for Pensacola': Riding the Underground Railroad in the Deep South," National Endowment for the Humanities Landmarks of American History and Culture Summer Seminar at the University of West Florida. Pensacola, FL. July 19-24, 2009. Participant.
- "Remaking America: Nation and Citizen in the Civil War Era," Summer Seminar at the University of Pennsylvania, Philadelphia, PA. Sponsored by the Gilder-Lehrman Institute of American History. July 5-11, 2009. Participant.
- Mississippi Humanities Council, Board of Directors, 1999-2007; Program Chair, 2003-2007
- Museum of Mississippi History - Mississippi Department of Archives and History, Core Scholars Panel, 2005 – present
- Natchez Literary and Cinema Celebration, Advisory Board, 2003-present
- Mississippi Historical Society, Board of Directors and committee membership, 1999-2002

**Presentations**

23 public program presentations on historical topics at conferences and/or educational institutions since 2007 (additional programs prior to that date). Directed award-winning student historical performances for past 15 years.

**Publications**

- Numerous articles, lesson plan sets, curriculum sets, or photographic entries since 1996 for the Mississippi Arts Commission, the Mississippi Heritage Trust, the Society for Architectural Historians, the Mississippi Department of Archives & History, and others.





THE MISSISSIPPI SCHOOL FOR  
**MATHEMATICS & SCIENCE**

MAIN OFFICE (662) 329-7360  
OR 800-400-4656  
ACADEMIC AFFAIRS (662) 329-7670  
FAX (662) 329-7205

1100 College Street Box W-1627, Columbus, MS 39701

July 10, 2018

Dear Award Committee Members,

I write today to enthusiastically support and encourage an NEH Implementation Grant for "Mr. Pruitt's Possum Town: Trouble and Resilience in the American South." As an award-winning classroom teacher whose students have worked with selected images from the Pruitt Collection, I am intimately familiar with the collection and excited for classroom applications that will result from this project. The project will directly benefit hundreds of communities and thousands of students across the country while contributing to a firmer understanding of our collective past.

As a History teacher at Mississippi's state-wide public, resident, magnet school for gifted 11th and 12th grade students, I have been recognized nationally for developing student research projects centered on local history that foster critical thinking among my students while also providing a means for contributing to the broader community. I lean heavily on my own interdisciplinary interests and training to encourage students in this process, and I strive to foster an "ethic of community participation" that will one day become an "ethic of leadership." Most recently I was named Mississippi's 1<sup>st</sup> Congressional District Teacher of the Year for my work.

One week in December, 2013, my classes worked directly with Pruitt Collection photographs. During that time, I witnessed students engage our history through images in a manner that excited them and led to some of the most insightful collaborations among students that year! As I envision utilizing the Pruitt Collection to achieve classroom goals, and the Collection will be an amazing supplement to our " Tales from the Crypt" and "Epoch of May Emancipation Celebrations" projects. I believe this project offers an unparalleled opportunity to engage students as we assist the communities to fully understand our past while empowering each to constructively shape our collective future.

In support of the project, I will produce classroom curriculum materials utilizing Pruitt Collection photographs as a means to not only understand the community dynamics that shaped late-19<sup>th</sup> and 20<sup>th</sup> century Mississippi and America but also to teach students essential skills of critical analysis, inquiry, and descriptive writing, among others. I envision creating lessons and curriculum materials that will address the curricular and developmental needs of students from elementary through secondary school but would also have an appeal to a more general public audience. Further, in collaboration with Berkley Hudson, the museum exhibit designer Graham Howe, and faculty member LaGarrett King at the University of Missouri College of Education, I will have the chance to help develop and test *in the classroom* a mobile app and classroom instruction module for high school students who have the chance to see the Possum Town exhibit wherever they live – the rural South, major Southern cities, and even cities far from us in New York, San Francisco and Washington, DC. I understand that the National Endowment for the Humanities approves the grant that I would be paid \$4,000 for my investment of time.

In conclusion, "Mr. Pruitt's Possum Town: Trouble and Resilience in the American South" offers the NEH a project with amazing potential to explore our national and regional stories. Please consider this application favorably as you select NEH grant recipients.

Sincerely,

Charles M. Yarborough  
Mississippi 1<sup>st</sup> Congressional District Teacher of the Year 2017  
National Public Radio's "50 Great Teachers" 2015

## KRISTIN ANN SCHWAIN

Associate Professor of American Art • School of Visual Studies • University of Missouri  
102 Swallow Hall • Columbia, Missouri 65211 • schwaink@missouri.edu

### EDUCATION

- 1994-2001 **Stanford University**, Stanford, California  
Joint Ph.D. in Art History and Humanities, September 2001
- 1990-1994 **Valparaiso University**, Valparaiso, Indiana  
B.A., *summa cum laude*  
Majors in Art History and Humanities, Minor in Spanish  
Christ College Scholar (Interdisciplinary Honors Humanities Program)

### EMPLOYMENT

- 2007-Present **University of Missouri-Columbia**  
Associate Professor of American Art, School of Visual Studies  
Director of Graduate Studies (2008-2012; 2018-present)  
Coordinator, Interdisciplinary Minor in Museum Studies
- 2007 **Boston University**, Luce Visiting Professor in Scripture and Visual Arts, Henry R. Luce Program in Scripture and the Literary Arts, Winter Semester
- 2001-2007 **University of Missouri-Columbia**  
Assistant Professor of American Art, Department of Art History and Archaeology

### SELECTED FELLOWSHIPS AND GRANTS

- 2014-2016 **U.S. Army Corps of Engineers, Kansas City District**, *Samuel Albert Countee Mural Restoration at the Former Black Officer's Club, Fort Leonard Wood, Missouri* (co-PI)
- 2014-2016 **Center for Craft, Creativity, and Design** Exhibition Grant, *Rooted, Revived, Reinvented: Basketry in America* (co-PI with Jo Stealey)
- June 2009 **Library Company of Philadelphia and the Historical Society of Pennsylvania** Andrew W. Mellon Foundation Fellowship for "Consuming Art: The Protestant Patrons of Henry Ossawa Tanner's Biblical Paintings"
- 2004-2005 **Georgia O'Keeffe Museum Research Center** Research Opportunities in American Modernism, Santa Fe, New Mexico
- 1999-2000 **Luce / American Council of Learned Societies** Doctoral Dissertation Fellowship in American Art  
**Pew Program in Religion and American History** Dissertation Fellowship, Yale University, declined, substituted with Summer Fellowship
- 1998-1999 **National Museum of American Art** Predoctoral Fellowship, Smithsonian Institution, Washington D.C.

### SELECT PUBLICATIONS

#### Books

- *Looking From Within: Keith Crown and Modern American Landscape Painting*, in process
- *Signs of Grace: Religion and American Art in the Gilded Age*, Cornell University Press, 2008.

#### Co-Edited Volumes

- *Beautiful Books in the Age of Technology: Rolando Estévez and the Making of Vigía*, co-edited with Ruth Behar and Juanamaria Cordones-Cook, forthcoming by University of Florida Press
- *Rooted, Revived, Reinvented: Basketry in America*, co-edited with Jo Stealey, Schiffer Publications, 2017

#### Invited Chapters

- "'Vigía es Elegua': Ediciones Vigía and the Art of Speculation," in *Beautiful Books in the Age of Technology: Rolando Estévez and the Making of Vigía*, co-edited by Ruth Behar, Juanamaria Cordones-Cook, and Kristin Schwain, forthcoming by the University of Florida Press, 2019.

- “Creating History, Establishing a Canon: Jacob Lawrence's *The First Book of Moses, Called Genesis*” in *Behold! Representations of Christ and Christianity in African-American Art*, eds. James Romaine and Phoebe Wolfskill (Penn State University Press, 2017), 166-177.
- “Consuming Christ: Henry Ossawa Tanner’s Biblical Paintings and Nineteenth-Century American Commerce” in *ReVisioning: Critical Methods of Seeing Christianity in the History of Art*, eds. James Romaine and Linda Stratford (Eugene, Oregon: Cascade Books, a division of Wipf and Stock Publishers, 2013), 277-293.
- “The Scorpio Trail: A Racial Storyscape of Columbia, Missouri” for Robert Ladislav Derr’s multi-media exhibition, *Discovering Columbus* (2012). Located at: <http://home1.arts.ohio-state.edu/derr34/discoveringcolumbusessays.html>.

#### Articles (peer reviewed)

- "The Bible in Art" in *The Oxford Handbook of the Bible in America*, ed. Paul Gutjahr (Oxford University Press), December 2017.
- "Visual Culture and American Religions," *Religion Compass* (Special Issue on *The Sensorium of American Religions*, eds. Jason Bivins and Sean McCloud), Volume 4 Issue 3 (May 2010): 190-201.
- “F. Holland Day’s *The Seven Last Words of Christ* and the Religious Roots of American Modernism,” *American Art* 19, no. 1 (Spring 2005): 32-59.

#### SELECT MUSEUM EXHIBITIONS

- Guest Co-Curator with Jo Stealey, *Rooted, Revived, Reinvented: Basketry in America*, Museum of Art and Archaeology, University of Missouri, opening January 2017 (with three years of travel)
- Guest Curator, *Manuel Mendive: Aguas Claras, Aguas Turbias*, Museum of Art and Archaeology, University of Missouri, February-May 2016.
- Guest Curator, *Eduardo "Choco" Roca Salazar: Portraits of a People*, Museum of Art and Archaeology, University of Missouri, February-May 2016.
- Guest Curator, *Sites of Experience: Keith Crown and the New Mexican Landscape*, Museum of Art and Archaeology, University of Missouri-Columbia, Spring 2013

#### SELECT PUBLIC HUMANITIES

- 2014-2018      “Albert Countee Mural Restoration at the Former Black Officer’s Club, Fort Leonard Wood, Missouri,” Funded by the U.S. Army Corps of Engineers, Kansas City District (Find a conservator; oversee conservation process; compile and compose work plan and final report; research and write a scholarly essay on the mural).
- 2011-Present      Curator, *Missouri: Heart of the Nation*, on-line and interactive exhibition of a collection of paintings in the collection of MU’s Museum of Art and Archaeology.

#### SELECT LECTURES AND CONFERENCE PAPERS

- “*Canastromania*: or How Basket Fever Transformed American Basketry from 1890 to 1940,” Whatcom Museum, Bellingham, Washington, April 2018.
- “Establishing an African American Eden: Samuel Countee’s World War II Mural for Fort Leonard Wood’s Black Officers’ Club,” Keynote Lecture, Twenty-Second Annual Graduate Symposium in Art History, The University of Alabama, March 2017.
- “A ‘Museum of Merchandise’: Art and Commerce at Wanamaker’s Department Store,” The Newberry Seminar in American Art and Visual Culture, April 2017
- "The Politics of Nostalgia: Scruggs-Vandervoort-Barney's *Missouri: Heart of the Nation* Art Collection," The Lindenwood American Culture Speaker Series, Lindenwood University, February 2016.



August 10, 2018

Berkley Hudson  
321-B Lee Hills Hall  
Missouri School of Journalism  
Columbia, MO 65211-1200

Dear Berkley,

I am writing to express my commitment to help implement the travelling exhibition, *Mr. Pruitt's Possum Town: Trouble & Resilience in the American South*. This thoughtful exhibit will generate communal discussions about race and its representation in the United States and serve as a valuable intervention into the current cultural and political climate.

It will be my pleasure to work with you and the rest of the team in preparing interpretative and educational materials. I am teaching a Museum Studies seminar in Winter 2019 based on *Mr. Pruitt's Possum Town*. In previous courses, graduate students from Art Education, Art History, Anthropology, and many other disciplines have enrolled and participated in the conceptualization and realization of exhibits using multi-media platforms. I have little doubt this iteration of the course will generate greater interest given the subject matter, and I intend to publicize it to ensure a diverse and dynamic group of students. Our focus will be on writing captions for particular photographs and developing educational materials for museum visitors of all ages.

Further, I am delighted to share my experience planning a travelling exhibition. My colleague, Jo Stealey, and I curated an exhibition entitled, *Rooted, Revived, Reinvented: Basketry in America*, that was accompanied by a scholarly catalog, website, iCatalog, educational materials for visitors and school groups, and feedback stations. Changes to the exhibition narrative and different audience reactions at each venue has been incredibly instructive, and I look forward to sharing this perspective during the implementation phase.

Finally, *Mr. Pruitt's Possum Town* coincides with my scholarly focus on American visual culture, American art and religion, and the arts of the African diaspora.

Thank you, Berkley, for this incredible opportunity. Please let me know how I can assist you in bringing this project to fruition.

Sincerely,

Kristin Schwain  
Associate Professor of American Art History  
School of Visual Studies



PO Box 571, Jackson, MS 39205-0571  
601-576-6850  
mdah.ms.gov  
*Katie Blount, Director*

August 1, 2018

Grant Review Committee  
National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear Grant Review Committee:

I am writing in support of the application by Berkley Hudson for a National Endowment for the Humanities Implementation Grant for a traveling exhibition of O. N. Pruitt's photographs that document Mississippians and their daily life. These photographs are an invaluable resource for those interested in civil rights, photography, the arts, and southern history and feature key themes portrayed throughout the Museum of Mississippi History and Mississippi Civil Rights Museum.

The Two Mississippi Museums are the largest classrooms in the state—for children and adults. With visitation count over 200,000 since December 9, 2017, the Two Mississippi Museums are a premier destination for guests from across the world to learn about Mississippi history. Special exhibits such as this one deepen the visitor's understanding of the stories in the museums. We would be certainly be interested in featuring this exhibition to a wide audience and provide accompanying programming.

I strongly support the application of Berkley Hudson to the National Endowment for the Humanities for an Implementation Grant. By funding this application, NEH will help share a unique collection that provides a visual history of everyday Mississippians during pivotal moments that helped shape our state's history.

I ask for full funding for this application. Thank you for your consideration.

Respectfully,

A handwritten signature in blue ink that reads "Katie Blount". The signature is fluid and cursive, with the first name "Katie" and last name "Blount" clearly distinguishable.

Katie Blount



June 29, 2018

Dear NEH Review Panel:

I am delighted to write this letter supporting the “Mr. Pruitt’s Possum Town: Trouble & Resilience in the American South” project.

Since 1987, my two companies, Curatorial Assistance and Curatorial Assistance Traveling Exhibitions (CATE), have provided comprehensive exhibition solutions—including scanning, printing, mounting, matting, framing, packing, storage, transport, design, and installation—for artists, collectors, museums, universities, government, and corporate entities worldwide. Our custom fabrication services can also support the planned multimedia components and three-dimensional aspects of this project that blend art and humanities into an immersive, interactive experience.

CATE has produced more than 400 exhibitions at more than 850 venues, including the Academy of Motion Picture Arts & Sciences, the American Institute of Conservation, the Brooklyn Museum of Art, the Corcoran Gallery of Art, the International Center of Photography, the J. Paul Getty Conservation Institute, the Library of Congress, the Metropolitan Museum of Art, Mississippi Museum of Art, the Museum of Modern Art, and the Smithsonian Institution.

As a non-profit entity supported by The Getty Foundation, JPMorgan Chase, and the National Endowment for the Arts, CATE is able to provide high-quality yet affordable exhibitions that educate, engage, and inspire. CATE is dedicated to offering the public access to some of the most important cultural products from the past century which are often overlooked, and, to this end, I have worked closely with Berkley Hudson, the project’s curator, in person and via phone on the planning stages of this project and am thoroughly excited to pledge my companies’ services as we work together to bring this important and noteworthy project to the American public.

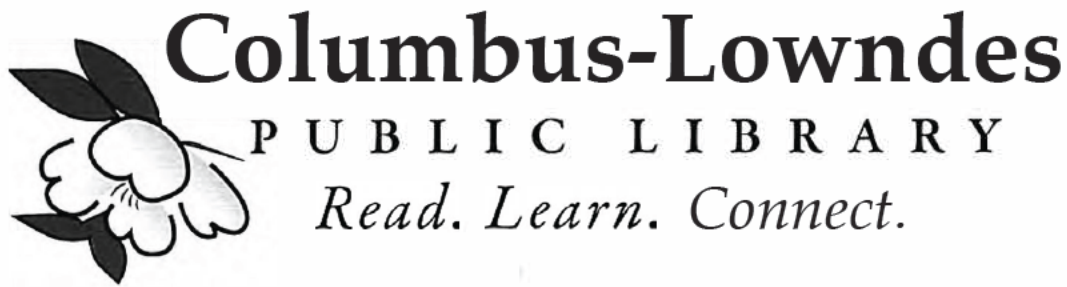
Please let me know if you have any questions or I can be of further assistance.

Sincerely,



Graham Howe  
Founder & CEO  
Curatorial Assistance Traveling Exhibitions  
113 East Union Street  
Pasadena, California 91103





July 6, 2018

To the NEH Review Panel Readers:

The Columbus-Lowndes Public Library is excited to work with Berkley Hudson and the University of Missouri on the project "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South." The central role our community plays in the Pruitt Collection makes it the ideal candidate to hold this exhibit (projected to open in spring 2020) as well as assist with the related symposium, in partnership with the Columbus Arts Council's Rosenzweig Arts Center. The main exhibit, hosted by the center, will feature up to 75 images and multimedia viewing stations.

As director, I commit library space to display approximately 35 large framed photographs which will complement the Arts Center's exhibit. The library will offer the exhibit free to all our visitors and include it in all our regular publicity. I also commit staff time particularly that of our Local History Archivist, Mona Vance, to work with Dr. Hudson on the Columbus portion of this project.

Topics such as community generated violence are important ones to grapple with, and doing so in a thoughtful and compassionate manner can help us to build bridges between various aspects of our community. It is important that Columbus, like every town in our country, understands its past, in all its positive and negative aspects, and comes to terms with it so that it can move forward into the twenty-first century.

We look forward to seeing this project come to fruition and hope that the NEH will support this important effort.

Please feel free to contact me if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read 'Erin Busbea'.

**Erin Busbea**, Director  
Phone: 662.329.5300  
[ebusbea@lowndes.lib.ms.us](mailto:ebusbea@lowndes.lib.ms.us)



UNC  
UNIVERSITY LIBRARY

THE UNIVERSITY  
of NORTH CAROLINA  
at CHAPEL HILL

SOUTHERN HISTORICAL COLLECTION

THE WILSON LIBRARY  
4TH FLOOR  
CAMPUS BOX 3926  
CHAPEL HILL, NC 27514-8890

T 919.962.1345  
F 919.962.3594  
mss@email.unc.edu  
www.lib.unc.edu/mss

7 June 2018

Dear Berkley,

On behalf of the Southern Historical Collection (SHC)/Wilson Special Collections, I am pleased to offer this letter of commitment for your implementation grant for traveling exhibits related to the Pruitt collection. I was glad to learn about your vision for the project, and we are eager to support your work, which will bring ever broader audiences to this one-of-a-kind photography collection. We will be pleased to make staff available for the necessary exhibit preparation and reproduction work, and to make the collection available in accordance with the previous agreement between you and the library. We appreciate the fruitful collaboration we've enjoyed through the years, and the way your creative work has improved the use and exposure of this collection.

Please let me know if I can furnish any additional information or input helpful to your project. We look forward to working you on this exhibit.

Sincerely,

**Dr. Bryan Giemza**  
**Director, Southern Historical Collection**



The William Winter Institute for Racial Reconciliation  
P.O. Box 99  
Jackson MS 39205  
[www.winterinstitute.org](http://www.winterinstitute.org)

July 30, 2018

Dear NEH Reviewers,

Please consider this as a formal letter of support for the NEH grant proposal for “Mr. Pruitt’s Possum Town Photographs (1920-1960).” The William Winter Institute for Racial Reconciliation supports this effort and is eager to collaborate with others involved in the project to bring this exhibition to life. In 2013, Dr. Hudson first met with Winter Institute staff to discuss the project and ways the institute’s goals and an NEH traveling exhibition could overlap.

Inspired by our namesake, former Mississippi Gov. William Winter, we specialize in community building, youth development, and policy related to equity, inclusion, and anti-bias. After almost 20 years working with community groups, in campus spaces, and with corporate and organizational clients, the Institute has learned that a crucial component of developing empathy, achieving equity, successfully reconciling the legacy of racism, and building strong community is storytelling about our past and its impacts. We believe that this exhibit is a powerful example of that and can have a tremendous impact on Mississippi communities.

As Director of Community Building for the Institute’s Welcome Table® program, as well as a Mississippi native, I am confident that “Mr. Pruitt’s Possum Town” will fit well with the type of community oral history and documentary projects that we promote across Mississippi and beyond. This exhibit will provide solid and captivating material for educators to share with students, promote historical knowledge for all attendees and participants, and encourage important conversations among community members. These dialogues are crucial for the state of Mississippi and our nation to move forward.

We strongly support this grant proposal and hope that your funding will enable this exhibit and the dialogue it brings to reach its potential.

Sincerely,

April Grayson  
Director of Community Building  
William Winter Institute for Racial Reconciliation



July 21, 2018

NEH Implementation Grant Review Panel  
c/o National Endowment for Humanities  
400 7th St SW  
Washington, DC 20506

Dear Members of the Review Panel:

As dean of the Meek School of Journalism and New Media, it is my privilege to support hosting at the University of Mississippi the NEH-sponsored project, Mr. Pruitt's Possum Town: Trouble and Resilience in the American South.

We were pleased to welcome Dr. Berkley Hudson to Ole Miss for one week in 2013 as part of a Southeastern Conference faculty fellows exchange. During that time, he lectured to classes and made presentations including ones on the significance of Pruitt photographs in terms of history, Southern culture, and racial representation in the media during the early and mid-20th century. That visit also allowed him to meet with scholars at the Center for the Study of Southern Culture and the William Winter Institute for Racial Reconciliation, laying groundwork for a Pruitt exhibition and symposium here.

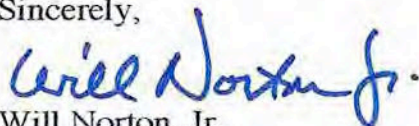
I have spoken with Dr. Hudson also about my willingness to help coordinate a partnership on the Pruitt project between Ole Miss and Jackson State University, a HBCU in Mississippi's capital. The Meek School has a formal relationship with the journalism program at Jackson State University.

Additionally, as a testament to my enthusiasm, I am eager to work with Dr. Hudson in introducing the project to other possible venues for the exhibition including the B.B. King Museum in Indianola and the Newseum in Washington, DC. Our distinguished alumnus Charles Overby, benefactor of our Overby Center for Southern Journalism and Politics, is a former CEO of the Freedom Forum Foundation and Newseum. I know that he and Dr. Hudson have spoken in the past about the project, and I am delighted to help facilitate a renewal of that discussion.

We are especially pleased to work with Dr. Hudson since he is an undergraduate alumnus of ours and then went on to work as a journalist for 25 years including at the *Los Angeles Times*, before he earned his doctorate at UNC Chapel Hill and joined the academy at the University of Missouri.

An Ole Miss exhibition and symposium of the Pruitt photographs and the stories about race relations and issues of class and culture speak to our past, present and future and will promote important dialogues—ones needed not only in Mississippi but far beyond as well.

Sincerely,

A handwritten signature in blue ink that reads "Will Norton Jr." with a stylized flourish at the end.

Will Norton, Jr.

Professor and Dean

Meek School of Journalism

and New Media

105 Farley Hall

University of Mississippi

University, MS 38677



NEH Review Committee  
400 Seventh Street SW  
Washington, DC 20506

July 25, 2018

Dear NEH Reviewers:

I write in support of The Missouri School of Journalism and Dr. Berkley Hudson's "Mr. Pruitt's Possum Town: Tribute and Resilience in the American South" project. From 1915 to 1960, O.N. Pruitt took pictures throughout Northeast Mississippi and particularly in the crossroads town of Columbus, MS, situated in Lowndes County along the Alabama border. Today, some 88,000 Pruitt negatives remain as part of the Pruitt Shanks collection of the Southern Historical Collection at the Wilson Library. This collection includes representations of the realities of family picnics, river baptisms, carnivals, parades, fires, tornadoes, and even two of the last public executions by hanging in Mississippi, as well as the tragic 1935 illegal lynching of two African American farmers. Pruitt was the de facto documentarian of this postage stamp of soil where race, class and gender mattered greatly.

By creating an arresting visual record, the Pruitt images illuminate a culture and a history in ways unlike other photographic collections. Pruitt was "the picture man" of his town, and it is with great honor that I submit this letter of support.

Dr. Hudson has a strong group of collaborators which include the University of North Carolina in partnership with Duke University Center for Documentary Studies, and the Missouri School of Journalism. The Columbus Arts Council in Columbus, Mississippi is excited to partner with the Missouri School of Journalism and the Columbus-Lowndes County Public Library to not only exhibit O.N. Pruitt's body of work, but to also host symposia and be the site of the premiere of the exhibit.

The Columbus Arts Council gives "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South" our full support. If any questions or for further information, please feel free to contact me at 662-328 2787 or by email at [beverly.columbusarts@gmail.com](mailto:beverly.columbusarts@gmail.com)

Sincerely,



Beverly Norris  
Interim Executive Director  
Program Director



# UNIVERSITY of MISSOURI

## DEPARTMENT OF ART

### COLLEGE OF ARTS AND SCIENCE

July 27, 2018

Dear NEH Reviewers:

The Pruitt collection is a remarkable piece of history that deserves to be seen, thought about, and engaged with at every level of our society. Its themes are sophisticated in their simplicity and universal in their relevance. The images, depicting brutality alongside beauty, are potent; the presentation, engaging. The three-dimensional objects, oral histories, audiovisual presentations, and mobile app provide additional layers of meaning and accessibility points so that visitors of all ages, backgrounds, and cultures can deepen their understanding of America's past while simultaneously discussing its future.

Missouri, like Mississippi, has its own complicated history with race and I have full confidence that this exhibit will continue the healing dialogue that is so needed here and throughout the country. When the exhibit travels to Mizzou, we have planned a series of events and experiences in our newly renovated George Caleb Bingham Gallery to make the collection's stories come alive (i.e., an a cappella Black gospel choir that will perform at an opening exhibit ceremony).

Art, art history, film studies, and digital studies have recently merged into a new School of Visual Studies here at Mizzou under my direction. I plan to engage this School in partnerships with other campus units and departments, including Black Studies, Music, English, and Theatre, to develop and offer interdisciplinary symposia and engagement events that directly connect the Pruitt collection with our humanities community here.

I understand the NEH has already awarded this project a planning grant and by doing so recognizes the value of this exhibit, the dedication of its project team, and the potential for meaningful, significant, and wide-ranging outcomes. I strongly urge you to continue your support so that the substantial work bolstered by the planning grant can be fully realized and so future generations can benefit from the empathy, awareness, and insight this project cultivates.

Please contact me if I can be of further assistance.

Respectfully,

Jo Stealey

Director

School of Visual Studies



July 30, 2018

Dear NEH Reviewers,

Last year, the University of Missouri System awarded Prof. Berkley Hudson with the President's Award for Service, selecting him from among all faculty members across the institutions in Columbia, Kansas City, Rolla and St. Louis. He deserved the award because of his service and leadership as chair of the Mizzou campus wide Race Relations Committee from 2015-2017. During that time, the Mizzou campus was fraught with tensions that eventually resulted in the resignations of the Mizzou Chancellor and the UM System President.

So it is without hesitation that we endorse his application to the National Endowment for Humanities to create *Mr. Pruitt's Possum Town* for targeted exhibitions that we know will stimulate important and needed conversations about race, culture, and history. Prof. Hudson's teaching, service and research intersect with all aspects of this grant proposal. In fact, we note that the NEH has supported this project with a \$40,000 planning grant in 2013.

As part of this effort, in the spring of 2017 Dr. Hudson staged a successful pilot exhibit in Missouri, attracting a diverse audience. He also held two gallery talks in town and on campus, attracting an audience of more than 150. We understand how the exhibition can serve as a model for the community conversations that the Pruitt exhibits will prompt wherever the exhibits will travel.

Dr. Hudson is working with a stellar team of humanities scholars on this project. These include two MacArthur "Genius" Fellows at New York University: Dr. Deborah Willis, chair of photography and imaging; and Prof. Bryan Stevenson, of the law school, and executive director of the Equal Justice Initiative in Montgomery, Alabama. In addition, the former chairman of the NEH, Dr. William Ferris, emeritus professor of UNC Chapel Hill, has long mentored Prof. Hudson on this project.

In supporting Dr. Hudson's work, NEH will be joining forces with a scholar of exceptional quality. For Dr. Hudson's award from the University, one nominator described his determined work to foster difficult conversations on the Mizzou campus: "Dr. Hudson assumed the challenge of bringing together constituents on the Mizzou campus to build understanding about racism on our campus and develop a plan for managing the tensions associated with it," Dean of the MU College of Education Kathryn Chval wrote in her letter. "As committee chair, Dr. Hudson shepherded a diverse group of 12

members. Throughout the process, he has been honest and authentic as he interacted with large numbers of colleagues and students on our campus.”

We hope this letter helps convince you that now is the time for the NEH to continue its funding support for *Mr. Pruitt's Possum Town*, led by Professor Hudson and supported by a team of well-regarded humanities scholars and educators.

Sincerely,

A handwritten signature in black ink, appearing to read "Alex Cartwright", with a stylized, flowing script.

Alexander N. Cartwright, PhD.  
Chancellor  
University of Missouri

A handwritten signature in black ink, appearing to read "Mun Y. Choi", with a stylized, flowing script.

Mun Y. Choi  
President  
University of Missouri System





July 30, 2018

Dear NEH Reviewers,

Please accept this letter as an indication of my wholehearted support for the implementation proposal for Mr. Pruitt's *Possum Town: Trouble & Resilience in the American South* and its organizer, Berkley Hudson, a University of Missouri faculty member.

Racial tolerance and reconciliation is an emotional topic for me. I have devoted my career to the topic, first as a trial attorney with the Civil Rights Division at the Department of Justice, later as Principle Deputy Assistant Secretary of Education at the Department of Education, and most recently as an administrator at the University of Missouri (MU). It is in my latter position that I came to know Berkley. At his invitation, as MU Deputy Chancellor, I spoke to students, faculty and the general public in a crowded auditorium in 2013 before the screening of the film, *Question Bridge: Black Males in America*. Because of Hudson's connections with Deborah Willis, the film's executive producer, we were honored to share this event with her, and one of the film's creators, Hank Willis Thomas.

Berkley had organized an excellent interdisciplinary team of faculty to make the event happen, many of whom are now involved in the Pruitt project. The questions raised by the audience members after the viewing demonstrated to me that there is a thirst for this kind of opportunity.

Despite his busy teaching schedule and his long-held desire to bring the Pruitt project to fruition, Berkley willingly took on additional duties for the University in 2015. At the request of the former MU Chancellor and with the approval of the Faculty Council, Hudson chairs the campus-wide Race Relations Committee.

The committee was formed months before the student protests on our campus regarding racism within academia that served as a flashpoint for protests across the country. From 2015 through 2017, as a member of that committee, I worked with Berkley to lead MU's efforts in this area. Difficult dialogues must be undertaken to resolve this issue that keeps our country from moving forward. His project, Mr. Pruitt's Possum Town, can serve as a touchstone for these dialogues.

Recently, I shifted from serving as Interim President of the four campuses of the University of Missouri System to serving as Interim President at Lincoln University, a HBCU, in Jefferson City, Missouri. Though I am fully retired at this point, I pledge to work with Berkley on forming a partnership between Mizzou and Lincoln in hosting exhibitions and symposia at the campuses.

After its premiere in Columbus, Mississippi, the University of Missouri will host the Pruitt exhibition. I look forward to the conversation and ideas it may generate, as well as any education and healing it can provide. I offer Berkley my congratulations for envisioning the humanities possibilities of such a great photograph collection and offer my full support in helping Mr. Pruitt's Possum Town become an educational/humanities exhibit that will expand the hearts and minds of generations to come.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael A. Middleton". The signature is fluid and cursive, with a long horizontal stroke at the end.

Michael A. Middleton, J.D.

Deputy Chancellor Emeritus and

Professor Emeritus of Law

University of Missouri





National Endowment for Humanities  
400 7th St SW  
Washington, DC 20506

August 14, 2018

Dear NEH Reviewers,

I am pleased to support the implementation proposal for *Mr. Pruitt's Possum Town: Trouble & Resilience in the American South* and its organizer, Berkley Hudson, a faculty member of the Missouri School of Journalism. One of the Pruitt collection's greatest assets is its ability to provide clear-eyed, historical views of race, class, gender, and culture. A key subject of the Pruitt Collection – racial relations – is a deep concern I have. As Dean at Mizzou, the world's first journalism school, I am committed that we foster—in all respects—diversity, equity, and inclusiveness.

To that end, it is important that we participate in the dialogues the Pruitt collection sparks about the relevance of history to our lives today. In that way, our campus and the communities we serve across the globe can be more thoughtful and aware about our past and more generous and innovative in media representations in the future.

Because we want to help set in motion the exhibits and related symposia, the Missouri School of Journalism is committing substantial funds to support a portion of Dr. Hudson's efforts in each of three grant years of *Mr. Pruitt's Possum Town: Trouble & Resilience in the American South*. That would include two months of summer salary and travel in Year I. In total over three years, our university's contribution for the NEH proposal exceeds \$100,000; a direct cost share of \$113,488 and additional indirect cost share of \$37,451. Support will include funds from Mizzou Advantage that encourages interdisciplinary collaborations on campus and with external partners. Also, support will come from the MU Division of Inclusion, Diversity and Equity as well as the Donald W. Reynolds Journalism Institute.

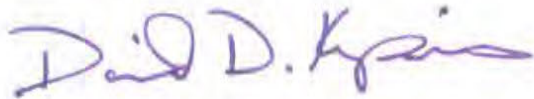
Last year, I supported Professor Hudson's successful application for a research leave for Fall 2017 that allowed him to focus his scholarly efforts on this project.

Mizzou will be one among fortunate sites to host the Pruitt exhibition. To co-develop and sponsor programming and engagement events, we are delighted by the prospects that we can partner with Lincoln University, a well-respected HBCU in Jefferson City.



Our support and financial contributions for this humanities-rich endeavor also will allow us to collaborate with other Southeastern and Atlantic Coast Conference schools to bring Mr. Pruitt's Possum Town to our region and the nation.

Sincerely,

A handwritten signature in purple ink, reading "David D. Kurpius". The signature is fluid and cursive, with the first name "David" and last name "Kurpius" clearly legible.

David D. Kurpius, Ph.D.  
Professor and Dean

July 5, 2018

NEH Implementation Grant Review Panel  
c/o National Endowment for Humanities  
400 7th St SW  
Washington, DC 20506

Dear Members of the Review Panel:

I am the Executive Director of the Equal Justice Initiative, a non-profit law organization that provides legal representation to indigent defendants and prisoners who have been denied fair and just treatment in the legal system. EJI also produces reports and educational materials that explore the legacy of racial bias in the United States and its continuing impact on contemporary policies and practices. I write to endorse "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South" photography project for a National Endowment for Humanities Implementation grant. The exhibition and symposia include powerful and compelling images combined with thoughtful dialogue which contextualize and document the history of racial and economic injustice through the lens of one southern Mississippi community. The images illustrate the severity of this injustice through the documentation of the daily activities of people in this town. EJI is proud to have included images from the collection in our 2016 *A History of Racial Injustice* calendar and our *Lynching In America: Confronting the Legacy of Racial Terror* report which we distribute to community groups, schools, religious organizations, and individuals throughout the country to help explain that many contemporary issues have been shaped by America's racial history.

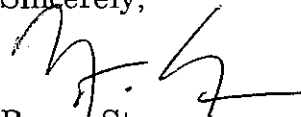
At a time when many Americans are reflecting on anniversaries that relate to the end of slavery 150 years ago and the intense and productive period of civil rights activism of 50 years ago, on the one hand, while others seek to water down or even erase that very same history, "Mr. Pruitt's Possum Town: Trouble & Resilience in the American South." provides a critical tool and platform for helping communities gain a deeper understanding about our nation's history and for helping us to overcome our past. The exhibit provides a revealing snapshot of this history through the eyes of a local photographer who gained remarkable access to people's most intimate and public moments. These images tell a story about a community and how it has dealt with issues of race and poverty that is similar to so many other communities throughout this region. EJI looks forward to working with the project in collaboration with our race

and poverty program. We regularly host community events at our office in Montgomery, Alabama, and conduct a range of programs across the country on our nation's history of racial injustice. In addition to the annual calendar, we produce reports, videos, animated short films, and visual art to educate, inspire, and advance greater racial equality in America. We see this proposed project as aligning with our values and goals to spark meaningful truth-telling conversations in communities.

The collection and planned symposiums are powerful tools which will affect deeply the way Americans feel about our history. Engaging with this history in this way moves us all one step closer to in building a society where equal justice for all is fully realized.

Please let me know if I can be of further assistance in your deliberations.

Sincerely,



Bryan Stevenson

August 1, 2018

Dear NEH Reviewers,

I am pleased to write a letter of support for Berkley Hudson's project ***Mr. Pruitt's Possum Town: Trouble & Resilience in the American South***. Berkley and I are recent friends, having met spring 2016 at the University of Missouri when I spoke at the humanities conference *Afro-Cuban Artists: A Renaissance*. Berkley was one of the conference organizers and helped to organize a precursor event focused on one-of-a-kind, artist books from Cuba.

Immediately upon meeting Berkley, I understood, identified with, and appreciated much about him. And we have remained in touch since. As an African American, I grew up in the days of segregation, in central and north Florida. I have spent my individual and social life and my career grappling with American identity and racism. During early morning and late night kitchen table conversations and exchanges of bibliographical references I learned that Berkley as a native of Mississippi, a former journalist and now a scholar, has also spent a personal life time and devoted his career to exploring our common concerns. He too grapples with his American identity, but as a white Southerner.

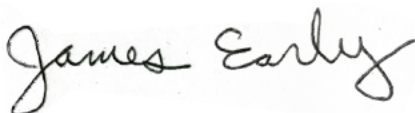
The Pruitt project he has developed uses photography to explore race, class, gender, and community. The orientation of Berkley and his humanities team of experts is that the images allow us to analyze race, history and culture of the American South. I am honored to have been asked for this letter, and I hope that my recognition of its potential reach, and the merits of its pursuit, will contribute to the esteem with which this project needs to be held and supported.

Multimedia communication and interpretive perspectives are central to my professional career. As a radio producer early in my working life, and as a periodic media commentator in English, Spanish and Portuguese in the U.S. and Latin America, I appreciate the hook of a good story, and how it can build within the minds of a listener, or viewer, and intensify interests and germinate new understanding. ***Mr. Pruitt's Possum Town*** will do this: stimulate expanded and deepened interests and germinate a new understanding through the brilliance of the images, which captured the lives of whites and blacks, the rich and poor, the powerful and the common, the quotidian lives of every citizen. Imagine viewing these images with headphones playing Mississippi music, giving voice to Southern writers, being informed, step by step, with illuminating comments from humanities scholars and a nationally-known photography exhibit designer.

As a long-time advocate of cultural diversity and equity in the nation's public cultural and educational institutions, I am pleased that the project potentially could engage with historically black colleges and universities in the programming that surround the exhibits in Mississippi, Missouri and North Carolina. I myself graduated from an HBUC, Morehouse College.

As former director of Cultural Studies and Communication and director of Cultural Heritage Policy at the Center for Folklife Programs and Cultural Studies at the Smithsonian Institution, the politics of culture resonate strongly with me. I will be very interested to follow the development of ***Mr. Pruitt's Possum Town***, to perhaps participate in programming that surrounds it and to view the exhibit one day in a national hall in the company of thousands whom I conclude will be interested in this project.

Sincerely,

A handwritten signature in black ink that reads "James Early". The signature is written in a cursive, flowing style.

James Early

*Independent Consultant: Cultural democracy and Statecraft Heritage Policy, African Diaspora*

July 2, 2018

To Whom It May Concern:

I write to offer my unqualified support for the NEH's awarding an Implementation Grant for the project of Mr. Pruitt's Possum Town: Trouble and Resilience in the American South.

About eighteen years ago, I became aware of the remarkable collection of Pruitt images while holding a joint appointment at Duke University and the University of North Carolina at Chapel Hill. There I had Berkley Hudson as a UNC doctoral student. He and his colleagues had saved the Pruitt collection from the photographic dustbin. I worked with Dr. Hudson to help him uncover insights and remarkable stories embedded in the photographs. There is a critical need for preserving, archiving, researching, exhibiting and publishing the Pruitt photographs and since then I have been encouraging Dr. Hudson to do just that. The range of images—from church baptisms and picnics to studio portraiture, family gatherings, carnivals, two executions, and the lynching of two African American farmers—make this a significant collection for the post-World War One to pre-1960s era. Indeed, in one of my books, *Envisioning Emancipation* (Temple, 2013), I published the haunting scene that Pruitt documented of the 1934 courthouse execution of James Keaton.

NEH support for Pruitt exhibitions and symposia is vital to help a wide-range of audiences see, experience, and engage in thoughtful conversations about these images. The photographs tell important narratives about ethnicity, gender, and class. Significantly, the Pruitt pictures allow viewers to place into proper context the complexity of the highly racialized setting of northeast Mississippi, documented by a white photographer who moved back and forth across the boundaries of black and white. The stories emanating from the Pruitt pictures can provide a crucial context for understanding not only that era but for understanding the 21<sup>st</sup> Century and beyond.

The images will provide fodder for thematic explorations of sublime grace as well as brutal power. These pictures of everyday life in Mississippi can enrich our understandings that can extend beyond the geographic boundaries of place. I urge your approval of grant funding for this most worthy project.

Sincerely,

A handwritten signature in black ink, appearing to read "Deborah Willis".

Deborah Willis, PhD  
University Professor and Chair



National Endowment for the Humanities  
400 7th St SW  
Washington, DC 20506

July 25, 2018

Dear NEH Implementation Grant Reviewers:

Some years ago, I first saw the compelling photographs from the Pruitt collection. I was struck by the range of images, settings, people, and relationships and what that revealed about life in America, and in racially-segregated Mississippi. More recently, in December 2016 and this summer, I have revisited the photographs and the stories associated with them. They speak not only about how we can better understand the past, but how we can better live with a deeper awareness in the present.

For the NEH to award an Implementation Grant for Mr. Pruitt's Possum Town would help to ensure that these photographs can be seen by as wide an audience nationally as possible.

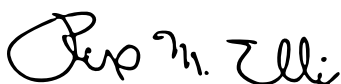
Know that I do not offer my endorsement lightly. I have confidence this project will smartly and efficiently utilize hard-won federal support and be successful. I say this because I know either personally or by reputation some members of the project team and others who have assisted with the efforts to stage the exhibitions and symposia—including former NEH Chairman Bill Ferris of University of North Carolina and my former Smithsonian colleague and MacArthur Fellow Deborah Willis of New York University.

As someone who is a scholar not only of African American studies but also of religion in America, one remarkable set of Pruitt images from the collection stands out especially: photographs of river baptisms by a white church group and by a black church group. This “separate but equal” event along the Tombigbee River is amazing for many reasons, including that it occurred when, even more than today, the most segregated hour of the day was noonday Sundays. But here Pruitt depicts black and white baptizing together. It confounds yet expands what we might know about racial relationships then—when Pruitt also documented the lynching of two African American farmers and the courthouse execution of others.

Components of this project favorably reference our audience engagement work at the National Museum of African American History and Culture where visitors record responses to exhibits. With Mr. Pruitt's Possum Town, it is a savvy plan to have exhibition goers record audio and video responses as well as written reactions. The project will stimulate audience members to dig into their own photographic archives as a way to uncover significant family and community stories.

This project's ecumenical approach will offer something we need today: visual and aural entry points with even-handed explanations supported by face-to-face engagement at symposia and community events, supplemented in digital ways. In doing so, people regardless of their backgrounds or viewpoints will be able to learn more about themselves and the world around them, including that world that Pruitt documented in northeast Mississippi beginning almost a century ago.

Sincerely,

A handwritten signature in black ink, reading "Rex M. Ellis". The signature is fluid and cursive, with the first name "Rex" being the most prominent.

Dr. Rex M. Ellis



# Budget Form

OMB No 3136-0134  
Expires 6/30/2021

Applicant Institution: *Curators of the University of Missouri*

Project Director: *Berkley Hudson*

Project Grant Period: *06/01/2019 through 05/31/2022*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			06/01/2019- 05/31/2020		06/01/2020- 05/31/2021		06/01/2021- 05/31/2022	
<b>1. Salaries &amp; Wages</b>								
Berkley Hudson	Academic Yr Salary (b) (6) Yr 1	40%	(b) (6)	20%	(b) (6)	20%	(b) (6)	(b) (6)
Berkley Hudson	Academic Yr Salary (b) (6) Summer	100%	(b) (6)	100%	(b) (6)	100%	(b) (6)	(b) (6)
LaGarrett King	Academic Yr Salary (b) (6) Yr 1	6%	(b) (6) %		\$0 %		\$0	(b) (6)
Paul Litton	Calendar Yr Salary (b) (6) Yr 1	0.4%	(b) (6) %		\$0 %		\$0	(b) (6)
TBN Coordinator	Calendar Yr Salary (\$36,000) Yr 1; increase 3% Yr 2&3	38%	\$13,500	38%	\$13,905	38%	\$14,322	\$41,727
		%		%		%		\$0
<b>2. Fringe Benefits</b>								
Faculty		36.93%	(b) (6)	38.03%	(b) (6)	39.17%	(b) (6)	(b) (6)
TBN Coordinator	FICA/Medicare - 7.65%	7.65%	\$1,033	7.65%	\$1,064	7.65%	\$1,096	\$3,193
<b>3. Consultant Fees</b>								
Humanities Scholars			\$15,000					\$15,000
<b>4. Travel</b>								
U.S. Domestic								

PI Hudson and coordinator	To Ole Miss (Columbia to Oxford) Air\$400; ground \$100; per diem \$114 x 2 days. 3-day trip Year 1; 4-day trip and 2-day trip Yr 2; 2-day trip Yr 3		\$1,456		\$2,912			\$4,368
PI Hudson	2 days to MS History Museum/MS Civil Rights Museum (Columbia to Jackson, MS) Air \$400; ground \$100; per diem \$93. 2 trips Yr 1 and 1 trip Yr 2		\$1,372		\$686			\$2,058
PI Hudson	To Columbus Arts Council and Columbus Public Library (Columbia to Columbus, MS) Air\$400; ground \$100; per diem \$93 x 3 days. 3-day trip Yr 1; 4-day trip and 2 day trip Yr 2; 2 day trip Yr 3		\$779		\$1,558		\$686	\$3,023
PI Hudson	To UNC (Columbia to Chapel Hill) Air \$300; ground \$100; per diem \$118. 4-day trip Yr 1 and 2-day trip Yr 2		\$1,744		\$636			\$2,380

PI Hudson	2 days to Nat'l Museum of African Am History (Columbia to Wash DC) Air \$350; \$200 ground; per diem \$253 x 2 days. One trip Yr 1, 2 and 3.		\$1,056		\$1,056		\$1,056	\$3,168
PI Hudson	To Atlanta History Ctr and Metro Atlanta Arts Fund (Columbia to Atlanta) Air \$300; ground \$250; per diem \$148. 2-day trip Yr 2 with humanities scholar and coordinator				\$2,538			\$2,538
PI Hudson	2 day to visit with Annenberg Foundation and CATE (Columbia to Los Angeles) Air \$350; ground \$350; per diem \$173. One trip in Yr 1 and Year 3		\$2,592				\$1,296	\$3,888
								\$0
<b>5. Supplies &amp; Materials</b>								
								\$0
<b>6. Services</b>								
Curatorial Assistance Traveling Exhibitions subcontract	Subcontract for design; production; marketing; tour management, etc.		\$223,353					\$223,353

<b>7. Other Costs</b>								
								\$0
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$333,162</b>		<b>\$67,901</b>		<b>\$62,362</b>	<b>\$463,425</b>
<b>9. Total Indirect Costs</b>								
33.0%; Modified Total Direct Cost; Department of Health and Human Services (DHHS); 03/19/2018	<b>Per Year</b>		<b>\$44,487</b>		<b>\$22,408</b>		<b>\$20,580</b>	<b>\$87,475</b>
<b>10. Total Project Costs</b>	(Direct and Indirect costs for entire project)							<b>\$550,900</b>
<b>11. Project Funding</b>	<b>a. Requested from NEH</b> <div> Outright: \$399,961  Federal Matching Funds: \$0  <b>TOTAL REQUESTED FROM NEH: \$399,961</b> </div> <b>b. Cost Sharing</b> <div> Applicant's Contributions: \$150,939  Third-Party Contributions: \$0  Project Income: \$0  Other Federal Agencies: \$0  <b>TOTAL COST SHARING: \$150,939</b> </div>							
<b>12. Total Project Funding</b>								<b>\$550,900</b>

Total Project Costs must be equal to Total Project Funding ----> ( \$550,900 = \$550,900 ?)  
 Third-Party Contributions must be  
 greater than or equal to Requested Federal Matching Funds ----> ( \$0 ≥ \$0 ?)



## **BUDGET NARRATIVE**

### **PERSONNEL/Salary and Fringe Benefit**

**Berkley Hudson**, associate professor/Magazine Faculty/Missouri School of Journalism:

Hudson will be responsible for all aspects of *Mr. Pruitt's Possum Town*, ensuring that the project completes its benchmarks as scheduled and within budget. He will coordinate the humanities scholars for their contributions to the exhibition proper; the corollary materials; the school curriculum, and more, in coordination with the exhibition designer and developer, Graham Howe, a recipient of a [National Endowment for the Arts](#) Photography Fellowship. His firm, Curatorial Assistance Traveling Exhibitions, Inc. ([CATE](#)), is the exhibition designer and construction subcontractor on the project.

In addition, and in collaboration with Howe, Professor Hudson will continue to pursue project support from among national foundations with which CATE has a relationship, such as the Annenberg Foundation, as well as with regional foundations in Mississippi and elsewhere with which the *Pruitt Collection* original owners from Columbus, MS, have relationships. Furthermore, in coordination with the Missouri School of Journalism's Executive Director of Development, Hudson will fundraise from among individuals with whom there is capacity, access and affinity for this project. For private fundraising, Hudson will target his professional network, individuals with first-degree connections to the subject matter and the Columbus, MS, original five partners (B. Hudson; J. Carnes; B. Imes; D. Gooch; M. Gooch) that secured the O.N. Pruitt collection in 1987 for posterity and safeguarded its bargain-sale transfer in 2005 to the University of North Carolina.

As Project Director, Hudson is budgeted for 40% for the academic year for Year 1 and 20 percent in Years 2 and 3, as well as 1 FTE for two months of summer salary for each project year.

### **Humanities Scholarship Contributors affiliated with University of Missouri:**

[LaGarrett King](#), PhD, associate professor/Dept. of Learning, Teaching and Curriculum/College of Education – King will work in collaboration with external consultant Chuck Yarborough, national award-winning high school teacher from Columbus, MS, to design materials targeting students for in-classroom instruction and in developing a downloadable mobile application (in collaboration with CATE) that corresponds to the exhibition.

For his efforts, the project has budgeted six percent of his academic year appointment for Year 1.

[Paul Litton](#), JD, PhD, associate dean for School of Law faculty research and R. B. Price Professor of Law, will contribute to the exhibition design, development of corollary materials and public understanding of public lynchings, death penalty, and public execution laws of the 19<sup>th</sup> and 20<sup>th</sup> centuries. His grounding in philosophy enhances research that primarily focuses on moral philosophy and criminal law theory, especially free will and responsibility theory.

For his efforts, the project has budgeted 0.5 percent of his academic year appointment for Year 1.

[Lynden Steele](#), director of photojournalism and *Pictures of the Year International*/Missouri School of Journalism and Pulitzer Prize-winning photo editor, will contribute to image selection and collection enhancement and restoration in collaboration with the University of North Carolina, curators of the Pruitt collection, and Graham Howe/CATE, the designer of *Mr. Pruitt's Possum Town* exhibit. He will help coordinate the exhibition at the University of Missouri/Lincoln University.

**To-Be-Named Project Coordinator**, 40% FTE. Under the supervision of the Project Director, this position will involve serving as an assistant in coordinating the multiple humanities scholars on and off campus, the development/production of ancillary materials and the various events and exhibitions at collaborating sites. This effort will be confined to the needs of this project and will not include any support for general academic activities of the faculty or the department.

For this project, the Project Coordinator is budgeted at an annual salary of \$36,000 for 40% FTE/calendar year for Year 1; Year 2 and Year 3.

**Fringe Benefits:** The fringe benefit rate associated with the Project Director and other University of Missouri humanities faculty is 36.93 in Year 1; and 38.03 in Year 2 and 39.17 in Year 3. Part-time staff (Project Coordinator) is solely eligible for FICA (7.65%) for each of the three project years.

### **Travel, Domestic**

In Project Year 1, the launch year of the exhibition, the Project Director, Berkley Hudson, occasionally accompanied by the project coordinator, will make multiple trips to the southeast for consultations in Mississippi, North Carolina, and Washington DC, in addition to a trip to Los Angeles. In **Mississippi** (Columbus, Jackson and Oxford), Hudson will meet with the Columbus Arts Council, which co-sponsors the annual Columbus Spring Pilgrimage (in 2020, its 80<sup>th</sup> year) and the Columbus-Lowndes Public Library; in Jackson with the directors of the Mississippi Department of History and Archives, the Mississippi Museum of History, the Mississippi Museum of Civil Rights and the directors of the Jackson-based offices of University of Mississippi's William Winter Institute of Racial Reconciliation; and with colleagues at the University of Mississippi's Department of Southern Studies and the Meek School of Journalism & New Media (Oxford). In **North Carolina**, at the University of North Carolina's Louis Round Wilson Special Collections Library, which houses the Pruitt-Shanks Collection, Hudson will meet with its staff and with humanities colleague and project consultant William Ferris; he will also meet with project consultant Tom Rankin at Duke University. In **Washington, DC**, Hudson will meet with curators at the Smithsonian, including those at the National Museum of African American History & Culture and the National History Museum. Lastly, he will travel to Los Angeles to meet with program officers at the Annenberg Foundation to discuss funding and the Annenberg Space for Photography as venue, as well as to the Wallis Foundation, in collaboration with CATE director Graham Howe (project subcontractor). In Year 2, Hudson will travel to Mississippi (Columbus, Jackson and Oxford); Chapel Hill, NC; Washington, DC and to **Atlanta, GA**, in Year 2 trip for Hudson to will meet with director of the Atlanta History Center and with Lisa Cremin, photography expert and director of the Metropolitan Atlanta Arts Fund. In Year 3, he will travel to Columbus, MS, Washington, DC, and Los Angeles. All planned travel is outlined in the NEH Budget form.

For Year 1, the budget is \$8,999; Year 2 \$9,386; and Year 3; \$3,038.

## **Other Direct Costs**

## **Consultant Services**

Each of the consultants will receive an honorarium for contributing to the development of the *Mr. Pruitt's Possum Town* exhibition. See narrative for list of humanities scholars. See letters of commitment. The budget for humanities scholars and consultants is \$15,000 for 12 individuals, who are:

<b>Rachel Boillot</b>	(Photographer, doc artist and educator, Cumberland Gap, TN)	\$1,000
<b>James P. Carnes</b>	(Dir/Teaching Tolerance, Southern Poverty Law Ctr, Montgomery)	\$1,000
<b>William R. Ferris</b>	(History/Folklore Curriculum/University of North Carolina)	\$1,000
<b>Mark Gooch</b>	(Photographer, Birmingham, AL)	\$1,000
<b>Birney Imes</b>	(Photographer, Columbus, MS)	\$1,000
<b>Tom Rankin</b>	(Art/Doc; Dir, MFA in Experimental & Doc Arts/Duke)	\$1,000
<b>David Rees</b>	(Photojournalism; former dir the Angus and Betty McDougall Ctr for Photojournalism Studies MU School of Journalism)	\$1,000
<b>Stephanie Shonekan</b>	(Ethnomusicology; W.E.B. DuBois Chair/Black Studies/UMass)	\$1,000
<b>Rufus Ward</b>	(Author, local historian, Columbus, MS)	\$1,000
<b>William Williams</b>	(Fine Arts, Haverford College)	\$1,000
<b>Charles Reagan Wilson</b>	(History/Southern Studies, University of Mississippi)	\$1,000
<b>Charles Yarborough</b>	(History teacher/MS School for Math/Science, Columbus, MS)	\$4,000

## **SubAward**

Graham Howe is a curator, photo-historian, and artist who became a visiting curator at the [Museum of Contemporary Art, Los Angeles](#). In 1988 he incorporated Curatorial Assistance, Inc., a company specializing in art and museum services, and in 2000 he founded Curatorial Assistance Traveling Exhibitions (CATE), a 501(c)(3) nonprofit organization that originates and travels exhibitions of art to museums worldwide (**400 exhibitions at 850 venues including the Smithsonian and the Met.**) CATE will receive a subcontract in the amount of \$253,353 in Year 1. A detailed budget and scope of services are attached.

## **Facilities and Administration**

At the University of Missouri, the cognizant agency for the federally negotiated rate is DHHS. The Rate Agreement Date is 07/07/2016. The effective term is 7/01/2016 to 6/30/2020. Per our negotiated rate agreement with U.S. government, the F&A rate for Other Sponsored Activity is 33 percent (See attached).

## **Cost-share:**

University of Missouri System, through its Office of Diversity, Equity and Inclusion, along with the University of Missouri's School of Journalism and interdisciplinary Mizzou Advantage Program, are providing cost-share for this project that totals \$150,939. The contributed funds will offset Professor Hudson's salary/fringe benefits as well as travel.

16th July 2018

Berkley Hudson, Ph.D.  
Associate Professor, Missouri School of Journalism  
University of Missouri, Magazine Journalism  
321B Lee Hills  
Columbia, MO 65211

**Mr. Pruitt's Possum Town: Trouble and Resilience in the American South**

<b>ESTIMATED EXPENSES for production and logistical management of national tour.</b>	<b>Estimated Hours</b>	<b>Labor Rate</b>	<b>Labor Cost</b>	<b>Estimated Expenses</b>	<b>Total Cost/6 venues</b>	<b>Total Cost/3 venues</b>
<b>Phase I — Marketing to Venues and Tour Contracting</b>						
Marketing outreach to two potential new venues	100	80	8,000	8,000	16,000	\$ 16,000
Travel allowance for 2 domestic journeys to venues				5,000	5,000	\$ 5,000
Negotiating/contracting with venues & development of tour calendar	80	80	6,400	5,000	11,400	\$ 3,800
<b>Phase I - Subtotal</b>			<b>14,400</b>	<b>18,000</b>	<b>32,400</b>	<b>\$ 24,800</b>
<b>Phase II — Exhibition Production</b>						
Content selection with curator	20	80	1,600		1,600	\$ 1,600
Exhibition design incl. audiovisual and educational components	80	80	6,400		6,400	\$ 6,400
Fabrication of exhibit infrastructure incl. tunnel of backlit negatives	20	80	1,600	7,500	9,100	\$ 9,100
Printing & Framing of photographs	20	80	1,600	25,000	26,600	\$ 26,600
Crating and consolidation works	20	80	1,600	22,000	23,600	\$ 17,200
Exhibition didactics writing and production	20	80	1,600	7,500	9,100	\$ 9,100
Print materials incl. gallery brochure, educational materials	20	80	1,600	10,000	11,600	\$ 4,253
Website development/licensing of support assets	120	80	9,600	6,000	15,600	\$ 15,600
Development of a mobile device app for free download	80	80	6,400	25,000	31,400	\$ 31,400
<b>Phase II Subtotal</b>			<b>12,800</b>	<b>54,500</b>	<b>135,000</b>	<b>\$ 121,253</b>
<b>Phase III — Exhibition Tour Management</b>						
Insurances (Fine Arts, Liability)	20	80	1,600	20,000	21,600	\$ 21,600
Venue management based on six (6) venues	240	80	19,200		19,200	\$ 9,600
Shipping (incoming/dispersal)	80	80	6,400	40,000	46,400	\$ 23,200
Storage (allowance)	60	80	4,800	15,000	25,000	\$ 12,500
<b>Phase III - Subtotal</b>			<b>32,000</b>	<b>75,000</b>	<b>112,200</b>	<b>\$ 66,900</b>
<b>Phase 4 - Dispersal</b>						
<b>Dispersal (from final venue) and Registration</b>						
Final condition reporting /distributing reports	10	80	800	8,000	8,800	\$ 8,800
Coordination of return shipping	20	80	1,600		1,600	\$ 1,600
<b>Phase V Subtotals</b>					<b>10,400</b>	<b>\$ 10,400</b>
<b>Project Expense TOTAL</b>					<b>\$290,000</b>	<b>\$223,353</b>

Graham Howe, President  
Curatorial Assistance Traveling Exhibitions (CATE)  
113 East Union Street  
Pasadena, California 91103 USA  
Tel: 626-577-0044 x300  
Fax: 626-449-9603  
Email: graham@curatorial.org



Graham Howe, President

Date 16/7/2018

July 16, 2018

SCOPE OF SERVICES: CURATORIAL ASSISTANCE TRAVELING EXHIBITIONS

PROJECT: *Mr. Pruitt's Possum Town: Trouble and Resilience in the American South*

We will undertake the following services on behalf of the Possum Town project (June 1, 2019 - July 31, 2022)

Phase I — Marketing to Venues and Tour Contracting

Marketing outreach to at least two potential new venues

Travel to two domestic journeys to venues

Negotiating and contracting with at least two exhibition venues and develop the tour calendar

Phase II — Exhibition Production

Content selection with curator and project director Berkley Hudson

Exhibition design incl. audiovisual and educational components

Fabricate the exhibit infrastructure including designing the tunnel of backlit negatives

Printing & Framing of photographs

Crating and consolidation works

Exhibition didactics writing and production

Print materials including gallery brochure, educational materials

Website development/licensing of support assets

Develop a mobile device app for free download

Phase III — Exhibition Tour Management

Insurances (Fine Arts, Liability)

Venue management based on three venues

Shipping of the exhibition for three venues (incoming/dispersal)


Storage (allowance) for exhibition for three venues

Phase 4 - Dispersal

Dispersal (from final venue) and Registration

Final condition reporting /distributing reports

Coordination of return shipping



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Graham Howe, President

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### **ADDITIONAL INFORMATION**

#### **Travel itinerary for major exhibition venues.**

Premier/Secured: The major exhibition, for which we are requesting funding in this proposal, will premiere at the Columbus Arts Council's Rosenzweig Arts Center in partnership with the Columbus-Lowndes County Public Library in Mississippi during the 80<sup>th</sup> annual Pilgrimage Festival, March 2020 (Year 1).

Venue 2/Secured: In Mississippi, at the Two Museums of Mississippi, Jackson-based Museum of Mississippi History and the Mississippi Museum of Civil Rights, that will take place in October 2020 (Year 2).

Venue 3/Secured: In North Carolina, travelling to the University of North Carolina-Chapel Hill, in partnership with Duke University's Center for Documentary Studies, for an exhibition in April and May 2021 (Year 2).

Venue 4/Secured: In Missouri, at the MU Missouri School of Journalism, for an exhibition in August and September 2021 (Year 3), that will be shared with the HBCU Lincoln University (Jefferson City, MO).

Venue 5/Secured: Returning to Mississippi, to the University of Mississippi (University), in partnership with the Meek School of Journalism and New Media, for an exhibition in October through December 2021 (Year 3).

We are in talks with several other institutions and will add venues, with and without related symposia, in between and after these main exhibitions, with conversations progressing with representatives from The Smithsonian Institution in Washington, D.C. We are also discussing the hosting of this exhibition with The Annenberg Space for Photography, Los Angeles, CA; Atlanta History Center; and The Ogden Museum of Southern Art, New Orleans.

**Traveling panel exhibit.** We will seek additional funding to create a portable and smaller panel exhibition, not included in the NEH proposal budget, that can easily travel. Our intention is to use the feedback from the original exhibition to help shape the smaller one and consider incorporating some of the stories and memories gathered by those viewers. Marketing this version will target smaller institutions, such as local libraries, county historical societies and museums. These are venues that often cannot provide adequate security, space, or staff to accommodate the major exhibition. We will work to make the music and audio portions available without requiring a burdensome amount of technology on the host institutions' parts.

This version of the exhibition will be organized in a flexible way that allows the hosts to select sections of the exhibition best suited for their space, and that their community would be most interested in, and still get an overall sense of the full, multimedia exhibition.

Depending on our fundraising success, we hope to offer this exhibition without rental charge, but may ask the organizations to pay for transportation charges.

**Conservation treatment.** We are not seeking funding in the NEH proposal to fund conservation or treatment for the negatives selected for the major exhibition.

**User-generated content.** During the exhibition, viewers will be asked to leave comments and memories related to their viewing experience. Exhibition staff will regularly check user-generated material for content that could be viewed as obscene, libelous, indecent, or defamatory. Website and mobile app comments will be moderated before publication.

Stories, examples, memories, suggestions, and other engaging and worthwhile comments left by viewers, will be considered by our humanities advisory panel for possible inclusion into the exhibition, the website, or the future traveling panel exhibition.

**Work Samples for Secondary Digital Media.** Our draft [website](#) contains some examples of Pruitt images, films, audio recordings, and music that will be in the exhibition.

**Information on Public Accessibility and Admission.** All the current exhibition locations are ADA accessible and each exhibition will be free and open to the public.

**Publication.** This NEH Implementation Grant application does not include a request for publishing funds. However, an exhibition companion book manuscript is in revision: Hudson, Berkley. *Mr. Pruitt's Possum Town: Trouble and Resilience in the American South*. Tom Rankin, director, Center for Documentary Studies, invited the book manuscript which is planned to be published by 2020 as part of the Center's Documentary Arts and Culture book series with UNC Press.

## MISSISSIPPI MUSIC

Big Joe Williams, BB King, Billie Holiday, Bukka White, Elvis Presley, Leontyne Price, Memphis Minnie, William Grant Still, Jimmie Rodgers, and Howlin' Wolf

## AUDIOVISUAL

Literary arts of Columbus and the era: Newsreels, silent films, Red Barber's play-by-play, and excerpts from oral histories

## COMMUNITY SYMPOSIA

Audience engagement events designed to help us reconcile the past with our collective present and future

## CURRICULUM

Exhibition companion guide for students and their teachers

## TRAVELLING EXHIBITIONS

- Formal exhibition for key sites
- Informal, low-cost exhibition for small town libraries, city halls, churches, historic sites, and courthouses.

## PHOTOGRAPHIC EXHIBIT



## ARTIFACTS

- Period cameras and
- photographic equipment,
- including the model of
- camera used by O.N. Pruitt

## BOOK

Exhibition companion, *Mr. Pruitt's Possum Town* (Hudson; 2020)

## MOBILE APP AND WEBSITE

Ongoing audience response & reflection

## LITERATURE

Writers & actors read selected works of: Truman Capote, William Faulkner, John Dos Passos, Newbell Niles Puckett, Eudora Welty, Tennessee Williams, and Richard Wright

Poetry read by poets & actors: Charles Henri Ford, Ford Maddox Ford, and William Carlos Williams

## **OBJECT LIST AND ILLUSTRATIONS**

The exhibit is divided into four categories: 1) images; 2) audio, subdivided into two categories: music and spoken word/narration; 3) multimedia; and 4) three-dimensional objects. The size of the exhibition space will dictate the number of images that will be displayed and the configurations of the objects in the remaining categories. Some exhibitions may include multiple satellite sites, for example, at the Missouri School of Journalism the main exhibition will be at the Reynolds Journalism Institute and the George Caleb Bingham Gallery. Smaller displays will be exhibited in the McDougall Photo Gallery and Ellis Library. Proposed sites include UNC Chapel Hill's Ackland Art Museum, Wilson Library, Davis Library and the School of Journalism and Media, and Duke University's Center for Documentary Studies, and the center's Power Plant Gallery.

### **CATEGORY ONE: IMAGES**

This category will feature 75 images created by Pruitt primarily between 1920-1950 and curated by experts in Southern history, culture, and photography. These images will be grouped by theme into the following: Picturing Possum Town, About O.N. Pruitt, Southern Landscapes and Interiors, Legacy: The Public and Private Meanings of Portraiture, Work and Play, Spirit and Faith, Troubling Evidence, and Enduring Resilience.

### **CATEGORY TWO: AUDIO**

The first section of this category features music selected by two expert ethnomusicologists on the project. They are compiling a playlist of Mississippi-based and Southern folk, blues, and gospel artists that will play as background music at each exhibition location. A sample music list, arranged by artist and, when applicable, followed by specific track(s), follows:

1. The Chapman Family
2. Big Joe Williams (from Black Prairie/Crawford community outside of Columbus)
3. Billie Holiday
4. Tex Ritter, Leadbelly, and Brooke Benton — Variations on the "Boll Weevil" songs
5. [Bukka White](#). (Mississippi Blues singer from Aberdeen near Columbus) — "The Columbus, Mississippi, Blues"
6. [David Moore](#) (from Rosedale, Mississippi)
7. Robert Johnson — "Dust my Broom"
8. Scott & Martha Dunbar
9. Elvis (from Tupelo, 60 miles north of Columbus)
10. Bill Ferris' field recordings of Mississippi blues and fife and drum musicians, including BB King, James Son Thomas, Otha Turner, and Mary Gordon
11. John Legend — "Glory"
12. Hank Williams
13. Howlin' Wolf (from West Point, near Columbus, MS)
14. Jimmie Rodgers, the Singing Brakeman from Meridian
15. John Cougar Mellencamp
16. Kate Campbell — "Jesus and Tomatoes"



17. Leonytne Price (Metropolitan Opera star from Laurel)
18. Mose Allison (from Tippo, Mississippi)
19. Memphis Minnie
20. Parchman Prison Singers, "Oh, the High Sheriff"
21. Richie Havens — "The Klan"
22. Bernice Turner
23. William Grant Still (Woodville, Mississippi) — "And They Lynched Him on A Tree"
24. Chris Sullivan
25. Erin Espelie
26. Alan Lomax
27. Bobby Rush

The second section of this category features spoken word and narration of the works of famous or notable Mississippi authors, playwrights, and announcers. Visitors can listen to these tracks at stations throughout the exhibit while looking at images in the collection. A sample list follows:

28. Digital recording of voice actors reading from Newbell Niles Puckett's folklore
29. Digital recording of voice actors reading from Truman Capote's "Tree of Night"
30. Digital recording of voice actors reading from Eudora Welty work
31. Digital recording of voice actors reading from Tennessee Williams work
32. Digital recording of voice actors reading from Charles Henri Ford work
33. Digital recording of Red Barber announcing Jackie Robinson action during Brooklyn Dodgers games

### **CATEGORY THREE: MULTIMEDIA**

This section includes both historical newsreel and personal footage from the 1920s-1940s as well as modern multimedia from the Lowndes County, MS, area. A list with available tracks follows:

34. Film from the Lytle Collection. 1938-1958. The late Mississippi artist Emma Knowlton Lytle shot 8mm and 16mm silent black and white and color footage on her family's Mississippi Delta cotton plantations at Highlandale and Perthshire. Emma Lytle created a documentary called "Raisin' Cotton," from footage she filmed from 1940 to 1942. The footage in the collection documents the daily life of African-American and whites living and working on the plantations. Additional footage in the collection includes scenes from the Gulf Coast town of Biloxi, Mississippi and events at the country club in Rosedale, in the Mississippi Delta.
35. [Locke's Zoo](#) — July 4, 1925
36. Locke's Zoo, 1925 and Columbus Centennial Parade, 1921
37. Sylvester Harris in 1934, via Paramount News
38. [Sylvester Harris in 1934](#), via Fox Movietone News
39. [Trouble and Grace in the American South](#)
40. Sample Clips of Pruitt's Possum Town

41. Columbus Christmas Parade
42. Macon Basketball Team
43. Lowndes County, Mississippi
44. O.N. Pruitt
45. Sylvester Harris
46. [Tell About Mississippi](#)
47. [Mr. Pruitt's Possum Town](#)

#### CATEGORY FOUR: THREE-DIMENSIONAL OBJECTS

This fourth and final category includes historical relics once owned by Pruitt, relevant newspaper and archival clippings, as well as modern fabrications that blend the past with the present in 3D form.

48. A tunnel made of wooden framed glass plate negatives facsimiles with three sides.
49. Yellow painted metal arrow sign that says Pruitt Photography
50. Reproduction of newspapers and magazines that reference directly or indirectly the subjects of Pruitt's photographs. We will examine how these events of racial violence had been blocked from the public discourse until recently. Indeed, the actual stories about the lynching had been excised from the local newspaper's bound copies and blanked out of the microfilm of the 1935 newspaper housed at Columbus-Lowndes Public Library. The exhibit will incorporate reproductions of these artifacts.
51. The **Eastman View Camera No. 2-D** (better known abbreviated as *Kodak 2D*) is a view camera made by Eastman Kodak Co. in Rochester. It was available in five sizes, for the large format plate formats 5 x 7 in., 6½ x 8½ , 8 x 10, 7 x 11, and 11x14. The military version for the U.S. army was the *Ground Camera type C-1*. Kodak produced these cameras from 1921 to 1950. Mr. Pruitt's camera is the 8X10 format.



*Eastman View Camera No. 2-D*

*Photo by Andy Schwartz*



*Cirkut Camera*

*Photo by WestLight*

52. The **Cirkut camera is an Eastman Kodak camera and is most widely used of the rotating-film panoramic cameras.** Pruitt's camera is the No. 8 and is capable of shooting a 360° view. It was patented in 1904 and sold until the 1940s. It was not easy to use, and so was purchased mainly by commercial photographers. A rotating aluminum platform travelled on small wheels to ensure the smooth movement of the camera (shown at the bottom of the camera in the photograph). This camera has a complete set of small brass wheels. We will display two of the original cameras that Pruitt used.