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Spring 2017

## Shannon County Warrants

Judge Bockman

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SHANNON COUNTY WARRANTS

BOCKMAN

## Shannon County Warrants

Childrens Division in finding someone to temporarily take custody of Krystal and Stevens children during the investigation.

Steven [redacted] on a 24 hour hold at the Police Department for formal charges.

Bond amount [redacted] or corporate surety.

A warrant was issued on January 21 for [redacted] Schofield for [redacted] x2 and assault on K. Sh- [redacted] reporting [redacted] Winona Dispa- [redacted] Shemwell was an attempted on Hoover st- [redacted] Chief Bradwell in- [redacted] Shemwell at [redacted] lee and Ho- [redacted] told him that [redacted] was in Holly [redacted] and just put her two children in Holly's vehicle and tried to take them. Jeanette stated that she began trying to fight to get her children back, during this Chandra kicked her in the chest. Jeanette was able to get her children out of the car. Jeanette stated that they left traveling southbound on Elm street.

Dispatch informed Chief Bradwell that Holly [redacted] and Chandra [redacted] were at the police department when Chief Bradwell cleared scene. Chief Bradwell arrived, and saw Chandra holding a little boy. Chandra began telling him she flipped tera cards and that's what told her the little girl was [redacted]. Chief Bradwell

laugh, and begin talking about random things like basketball. Chandra did reenact how she [redacted] Jeanette. Chandra [redacted] responding to the location, Ranger Herndon contacted Sgt. Foster by radio and said that he located a male subject walking [redacted] underground looking [redacted] location traveling north [redacted] was able to [redacted] the driver as Jesse L. [redacted] from Eminence. Ar [redacted] known to have a rev [redacted] drivers licens [redacted] changed dir [redacted] able to stop Ar [redacted] called into Lucky [redacted] ce Store in Birch [redacted] Greenan exited th [redacted] pr. R. Greenan [redacted] ed Anderson ar [redacted] ed that he still [redacted] evoked Missou [redacted] nse. While spe [redacted] on and two p [redacted] R. Greenan w [redacted] ell a strong odor [redacted] ts coming from [redacted] derson's eyes w [redacted] ot, glassy and w [redacted] Greenan was able [redacted] beer can that was [redacted] tween the passe [redacted] d console. Tpr [redacted] timately asked A [redacted] step from his veh [redacted] be seated inside o [redacted] vehicle.

Once inside, Tpr [redacted] began the necessar [redacted] derson's drive [redacted] While Anderson w [redacted] ed Tpr. R. Green [redacted] to still smell the st [redacted] intoxicants coming [redacted] Tpr. R. Greena [redacted] derson how much [redacted] drinking and he in [redacted] he had not been. N [redacted] partment of Reve [redacted] showed Anderson [redacted] for [redacted] ring too [redacted] toward his statu [redacted] also possessed ei [redacted] tive revocations [redacted] license to inclu [redacted]



JUDGE BOCKMAN

After she picked them up, [redacted] went by Jeanette [redacted] house and Chandra told her to stop, that the kids were her kids. Holly stated she stopped and asked Chandra if she was sure, and Chandra said yes. I have their social security cards. At this point Chandra loaded the kids up and then Jeanette came outside and she began trying to get the children out. Holly stated that she took Chandra [redacted] up to the police department because she was confused of the situation, and didn't know what was exactly occurring. Holly filled out statements on this matter.

Chief Bradwell contacted the juvenile office to verify that the child that she has here at the [redacted] check through Troop G dispatch and determined that 34 pills were Oxycodone, and 19 were Hydrocodone. Sgt. B. Foster consented these items.

Sgt. J. Foster processed [redacted] on scene and advised him that the pills [redacted] be sent to the laboratory for testing and that the report would be forwarded to the Shannon County Prosecutor. McAfee was released on scene pending lab results.

Bond amount \$5,000. Cash or corporate surety.

A warrant was issued on January 24 for Jesse L. Anderson for possession of controlled substance except 35 grams or less of marijuana.

location traveling north [redacted] was able to [redacted] the driver as Jesse L. [redacted] from Eminence. Ar [redacted] known to have a rev [redacted] drivers licens [redacted] changed dir [redacted] able to stop Ar [redacted] called into Lucky [redacted] ce Store in Birch [redacted] Greenan exited th [redacted] pr. R. Greenan [redacted] ed Anderson ar [redacted] ed that he still [redacted] evoked Missou [redacted] nse. While spe [redacted] on and two p [redacted] R. Greenan w [redacted] ell a strong odor [redacted] ts coming from [redacted] derson's eyes w [redacted] ot, glassy and w [redacted] Greenan was able [redacted] beer can that was [redacted] tween the passe [redacted] d console. Tpr [redacted] timately asked A [redacted] step from his veh [redacted] be seated inside o [redacted] vehicle.

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# **SHANNON COUNTY WARRANTS**

Judge Bockman

Missouri State University Student Exhibition Center, 2nd Floor

March 31st – April 30, 2017



## Acknowledgements

*To my family*

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*Shannon County Warrants*

An MFA Thesis Submitted to the Graduate College of Missouri State University in  
Partial Fulfillment of the Requirements For the Master of Fine Arts, Visual Studies

May 2017

**Abstract:** Finding amusement in the realm of the grotesque can alleviate some of the uncomfortable and inevitable parts of our nature. In my work, by creating images closely related to cartoons or other benign media (i.e. puppets, old country songs and toys.), I am able to illuminate the dark aspects of the redneck culture in a blithe and lighthearted manner inviting the viewer to contemplate and challenge regional stereotypes.

**Keywords:** redneck, anti-aesthetic, grotesque, carnivalesque, regionalism

**Approved:**

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In the interest of academic freedom and the principle of free speech, approval of this thesis indicates the format is acceptable and meets the academic criteria for the discipline as determined by the faculty that constitute the thesis committee. The content and views expressed in this thesis are those of the student-scholar and are not endorsed by Missouri State University, its Graduate College, or its employees.





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## Introduction

Over the past three years, I have been creating books, videos, sculptures, toys and illustrations that express the distorted and personal views I have toward the region of my upbringing. It's a perspective that shifts frequently and is often confused or misinterpreted. Within the pages to follow, I will attempt to make sense of some of my thoughts and explain the creative process inspiring my thesis work.

“On January 11th, at 9:28 p.m. Loretta Wright came into the Winona Police Department and filled out the following statement: Threw phone 3 broke it. I woke Devin up to give him a candy bar and a glass of tea. I was talking to my mom. He told me to shut my mouth or he was gonna beat my head off. He came in the kitchen and was gonna hit me. I grabbed a knife, because he frequently abuses me physically, mentally and emotionally . I said I was going to call the cops so he went to front room and got my phone, threw it and broke it. I just got the phone Saturday. He uses meth and when he comes down, he is abusive to my elderly mom. On January 11th, at 9:35 p.m., Anita L. Rather came into the Winona Police Department and filled out the following voluntary statement: Devin has been getting very violent with Loretta's Mother. He grabbed her phone and threw it to the floor. He broke it. We just got that phone. He run in there like he was going to hurt her. I yelled at him don't hurt her! Devin say he was Satan...”<sup>1</sup>

Shannon County is located down in the eastern part of Missouri. Comprised primarily of timber tracts, livestock fields and scenic riverways, it's an area that is mostly passed over by travellers on their way to some place more important. The above excerpt came from last week's warrants segment of the local newspaper. Similar articles of violence, drug abuse and loutish behavior pop up every other week or so; each one uncouth as the last, recorded in the vernacular and dialect of this remote region. Yes, it's sad and violent, but there is something else there. The author writes with as much elo-

1 “Shannon County Warrants”, *Summersville Beacon* (Summersville, MO), Jan. 25, 2017

quence as the victims – the victims equating concern over a broken phone to their own well being, the arbitrary offer of candy bars and tea, and the way Anita claimed, “Devin say he was Satan...” Damned if I say it’s funny, but I laugh, nonetheless. For the longest time I have struggled with the bittersweet emotions that I experience when explaining my home to an outside audience.

Media inspired stereotypes of rural America have been fashioned through characters seen on the Andy Griffith Show and Beverly Hillbillies and evolved to become more disparaging as time progressed. It’s easy for me to take the dismissive route, hamming up these stereotypes of the lower-class Midwesterner. I can simply brandish the area as a haven for uneducated cousin-fuckers, spoon-slappin’ to a banjo riff. It’s much harder for me to convey the intricacies of the concurrent existence of beauty and humor in the grotesque image that I witnessed in the people and places of my upbringing. In my work I portray these obscure and delicate feelings in an impolitic and blithe manner. It is akin to someone with Tourette’s gilding a Fabergé egg. The work comes from my own manic defence as I try to reconcile my past experiences and illustrate my frustrations with insufficient channels of communication.

In this thesis, I defend my process through analyzing humor in the grotesque and demonstrating how it applies to the area of my upbringing through comparisons of old masters, theorists, and contemporary artists.



*Jack's Recliner*, Photograph, 2011



*Work Gloves and Samurai Swords, Photograph, 2011*



*Mother T. & Dale, Photograph, 2011*



*Pumps at Night*, Photograph, 2011



*Lunch & Decor*, Photograph, 2011



*Doll, Photograph, 2011*



*Heaven Help Us, Babies Got Her Blue Jeans On, Photograph, 2011*



### Carl's Jr. and Shit-Caked Denim

At the start, I was pursuing three-dimensional illustration. Around this time I was heavily influenced by the works of Chris Sickles and Kim Kever. I had no previous knowledge in this area, but I felt it was time to separate myself from illustration methods that were leading to complacency and arrested development. By branching out I would gain skills that would reduce my conceptual restrictions. The idea that I could create a single figure and reuse in different scenes was an attractive approach. It saved time, got the story across and was consistent throughout. Using polymer clay, fabrics, beads and rocks, I created my first figure, Carl's Jr.; lovingly named after his place of birth.

The first group of photographs were titled *The Completely and Utterly Alone Ranger*. It depicts Carl's Jr. in the depths of methamphetamine induced psychosis. The scribbled drawings, replicating schizophrenic graphomania, overlaid the photographs and spilled out of the frames and onto the walls, bridging the visual gap to bring the audience closer to the central image.

Feeling that the photos weren't conveying enough of a narrative, I decided to take a series of photographs and pair them with a short story in the format of a children's book. I chose this format because I believe that writing and images are equally as informative in the progression of a narrative. I enjoy looking at picture books as much any two year old, so why can't I make one that's more suited to my tastes? Using a heap of garbage from the basement of Brick City, I created a scene that could be used as a setting for the story. Since Carl's Jr. was the only figure I had at this point, I created a narrative in which he is all alone and finding destructive ways to cope with his depression. The writing is hand drawn and overlaid in three's to replicate the graphomania from the previous work.



*Completely and Utterly Alone Ranger, pt. 1. Mixed Media, 2014.*



*Completely and Utterly Alone Ranger pt. 2. Mixed Media, 2014.*



*Carl's Jr.*. Mixed Media, 2014.

this is Carl's Jr.  
this is CARLS JR.  
Can you find Him?



*Carl's Jr.*, Mixed Media, 2014.

Carl's Jr. is lonely  
Carl's Jr. is lonely  
Carl's Jr. is lonely



*Carl's Jr.*. Mixed Media, 2014.

Looking for love in all the wrong places  
Looking for love in all the wrong places



*Carl's Jr.*. Mixed Media, 2014.

It's not in there. Carl's Jr. !  
It's not in there. Carl's Jr. !  
It's not in there. Carl's Jr. !  
It's not in there. Carl's Jr. !



*Carl's Jr.*. Mixed Media, 2014.



Carl's Jr. drinks grain alcohol to  
 make the loneliness go away.  
 Carl's Jr. drinks grain alcohol to  
 make the loneliness go away.  
 make the loneliness go away.



*Carl's Jr.*. Mixed Media, 2014.

It makes him have to go a lot.  
It makes him have to go a lot.



*Carl's Jr.*. Mixed Media, 2014.

(OH) No, Carl's Jr. You broke your still.  
You broke your still, Carl's Jr. You broke your still.



*Carl's Jr.*. Mixed Media, 2014.

Suicide is the only answer.  
Suicide is the only answer.  
Suicide is the only answer.

Suicide is the Only answer.



*Carl's Jr.*. Mixed Media, 2014.

Carl's Jr. Carl go through with it  
Carl's Jr. Carl go through with it.  
Carl's Jr. Carl go through with it.



*Carl's Jr.*. Mixed Media, 2014.

Drink what's left's left.  
~~Drink~~ what's left's left.  
Drink what's left's left.



*Carl's Jr.*. Mixed Media, 2014.

### **Creature Comforts Learning to Walk**

While I was still working on the Carl's Jr. book, I was reverting back to the comforts of pen and ink illustrations. It became a cathartic and meditative process compared to the meticulousness of sculpting and was also an expedient way to convey my ideas.

Around this time, I was also looking into other forms of storytelling and picked up video editing and animation software. Seeing that I had all the components available to make an animation, I found it was the next logical step in the progression. The use of video and animation allowed me to introduce new sensory elements, such as motion, timing and sound, that I couldn't achieve through still images, alone.



*100 Acre Trailer Park*, Pen and Ink, 2014





*Holiday*, Pen and Ink, 2014



*Chinese Pine Trees*, Pen and Ink, 2014



*Walkin'*, Mixed Media Animation Stills, 2015



*Walkin'*, Mixed Media Animation Stills, 2015

### Egg Cartons, Broken Blenders and Dolly Parton's Knockers

I found polymer clay was too heavy and wouldn't accept paint the way I hoped it would. At this point, I began experimenting with alternative media. I did not want to create work that was precious, smooth, plastic or valuable. I wanted to create figures that entertained as well as disturbed, and were durable enough to last for an intended purpose.

Using a mixture of egg cartons, glossy magazines and glue, I made a paper pulp, that when dried, resembled the texture of well-treaded road kill. The rough texture not only resembled chewed up meat, but aided in the painting process by creating a type of topographic map where inks could pool and recede. The first experimental figures were *Vacanti* and *Radioactive Disco Peanut*. These figures were not directly inspired by redneck culture, but share similarities with the grotesque body that I wished to portray.

Finding that the paper pulp was too rigid to change poses, I began to study puppets, toys and the works of Jim Henson, Hans Bellmer, Bread and Puppet Theater and Ray Harryhausen. Using the paper pulp to sculpt the head and the hands, I then repurposed the body from an old ventriloquist doll to create my first marionette, *Pat*. Pat's facial features and physicalities were modelled after reading Mikhail Bakhtin's views on the grotesque body in his book *Rabelais and his World*.

The grotesque body, as we have often stressed, is a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world...This is why the essential role belongs to those parts of the grotesque body in which it outgrows its own self, transgressing its own body.<sup>2</sup>

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2 Mikhail Mikhailovich Bakhtin. *Rabelais And His World*. (Bloomington: Indiana University Press, 1984.), 317

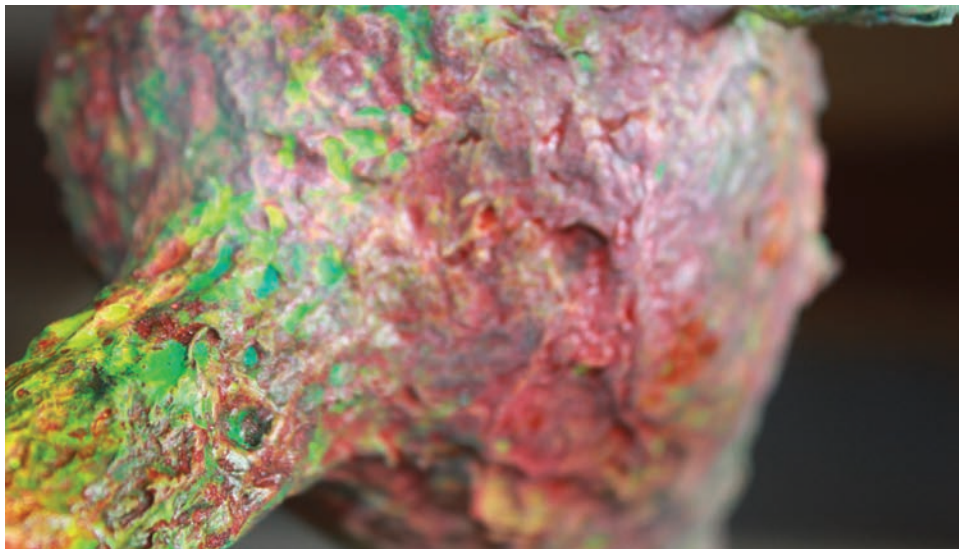
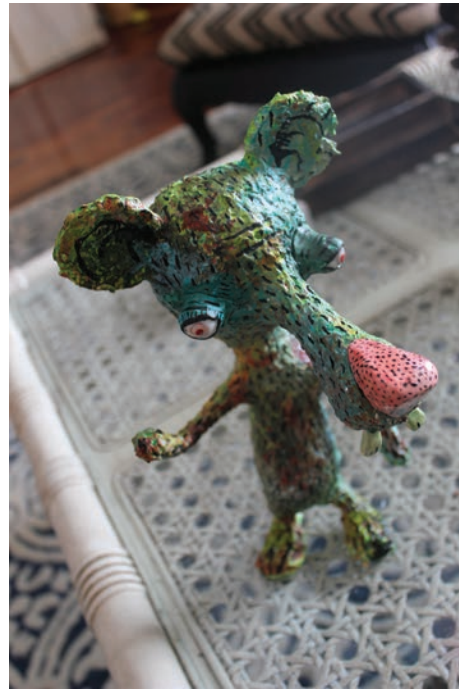
By making the eyes bulge past their sockets, teeth jutting out from a gaping mouth, painting the surface to resemble burnt flesh and sprouting a red phallic nose from the center of its face, I tried to exaggerate the orifices and convexities we commonly attribute to the grotesque image. By using highly saturated colors, odd proportions and exaggerated features, it was my intention to make the object distinguishable enough from reality that it could be approachable.

After Pat's completion I recorded video of her/him in violent scenarios interlaced with grotesque images found in the Shannon County area. I based the video off of the Roger Miller song *My Uncle Used to Love Me but She Died*. I found its absurd lyrics paired with upbeat tempo strangely appealing and analogous to my work.

Pat is continually subjected to violent acts in the video, yet is never truly in danger due to she/him being an inanimate object. This decision was inspired by John Kricfalusi who found cartoons as a great escape to explore violence, disgust and other parts of humanity we contemplate yet never fully exercise.<sup>3</sup> The nearly subliminal shots of dead animals and gore were inserted to play with the balance of humor in the grotesque, pushing the audience towards disgust, but not overwhelming them to the point of repulsion.

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3 Martin Booe, "Gag! It's Ren and Stimpy," *The Washington Post*, August 11th, 1992  
[https://www.washingtonpost.com/archive/lifestyle/1992/08/11/gag-its-ren-and-stimpy/f036d306-d322-4adf-a5b0-a8811d3750b2/?utm\\_term=.86d29c1328b4](https://www.washingtonpost.com/archive/lifestyle/1992/08/11/gag-its-ren-and-stimpy/f036d306-d322-4adf-a5b0-a8811d3750b2/?utm_term=.86d29c1328b4)



*Sculpting Stages of Vacanti*, Photograph, 2014

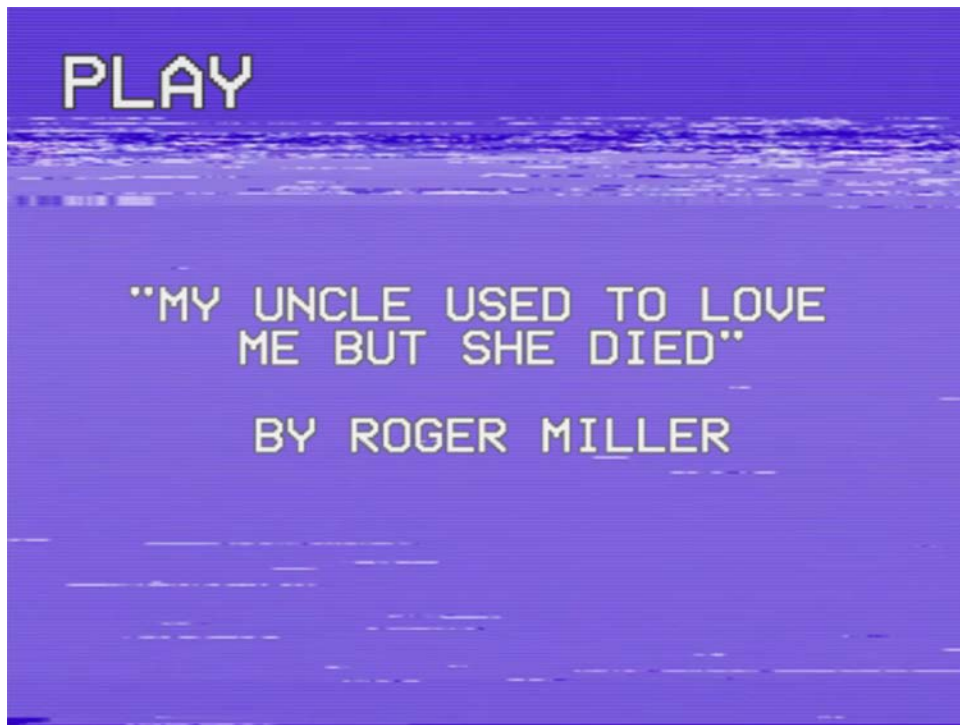


*Vacanti*, Mixed Media, 2014

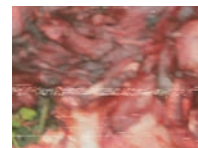
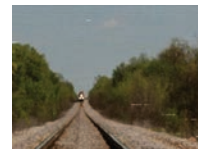
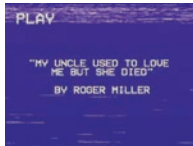




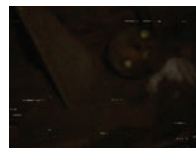
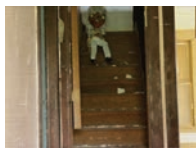
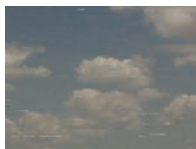
*Radioactive Disco Peanut*, Mixed Media, 2014



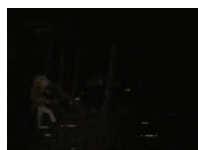
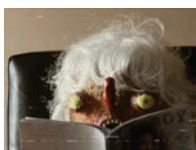
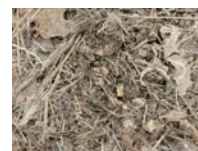
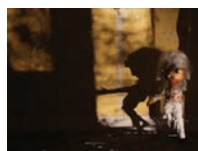
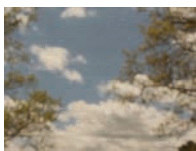
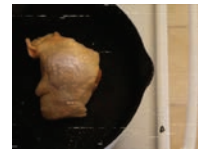
*My Uncle Used to Love Me but She Died, Stills , 2015*



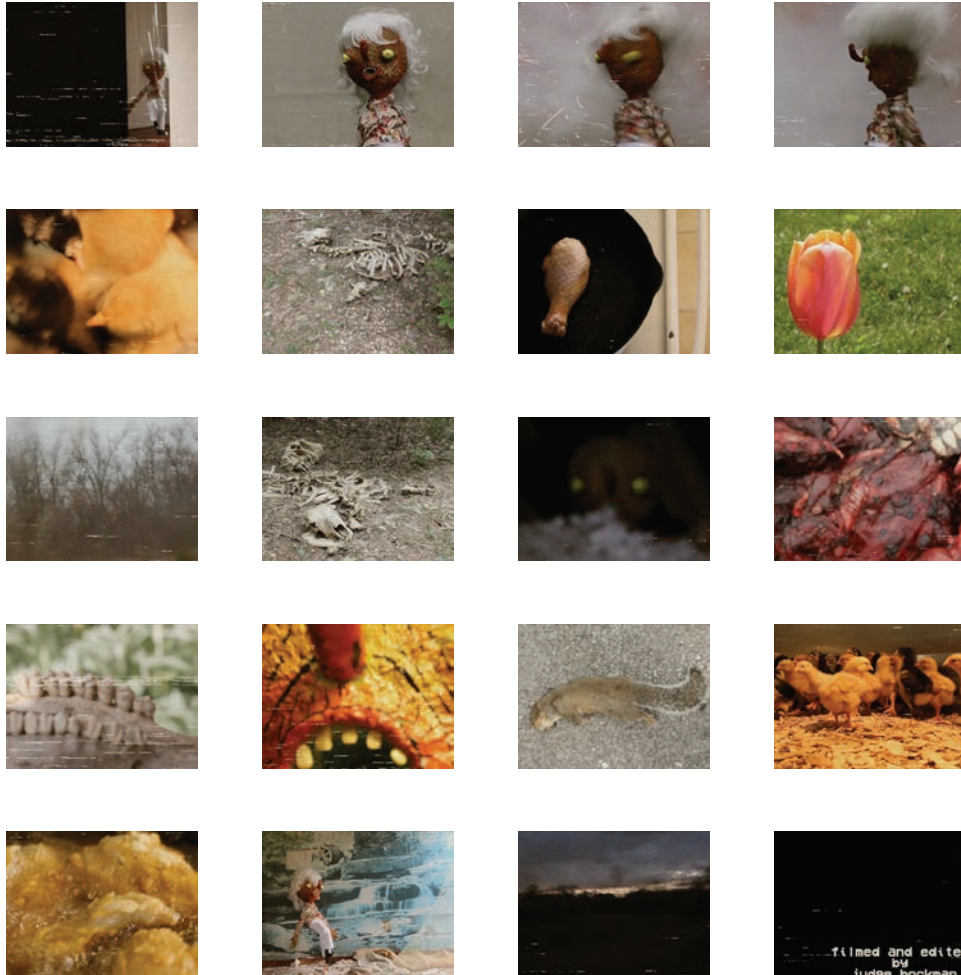
*My Uncle Used to Love Me but She Died, Stills, 2015*



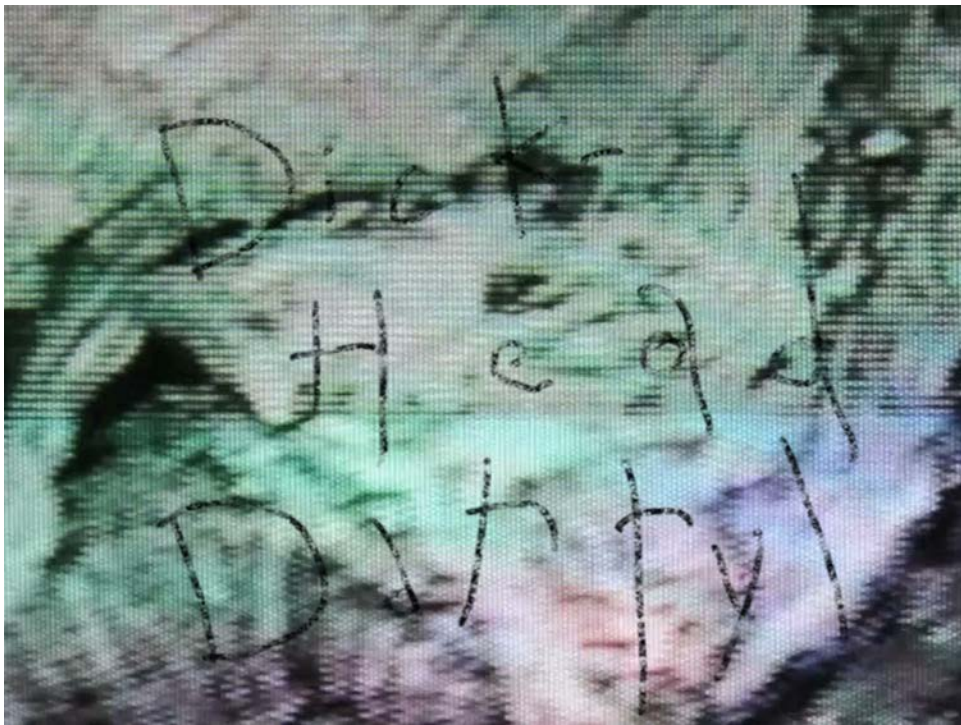
*My Uncle Used to Love Me but She Died*, Stills, 2015



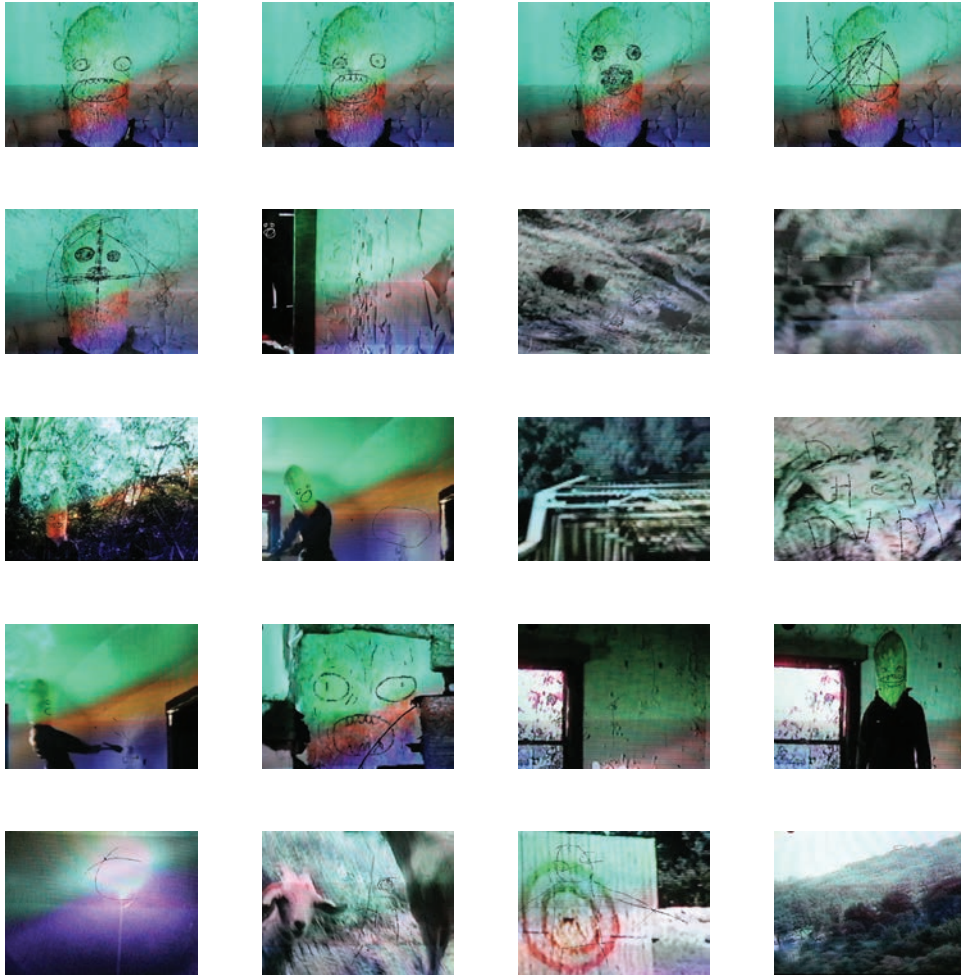
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*My Uncle Used to Love Me but She Died*, Stills, 2015

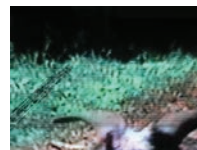
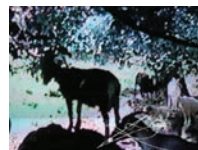
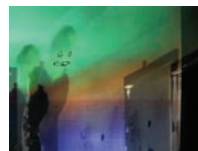
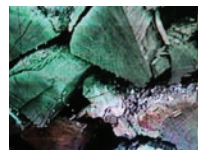
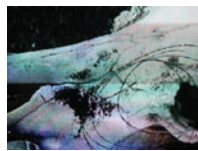
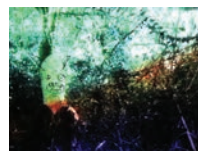
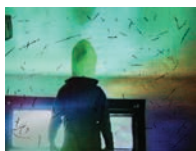
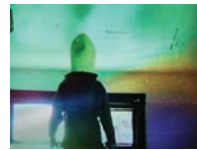
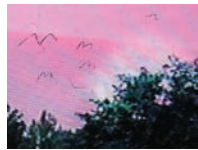
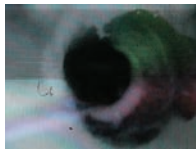


*Dick Head Darryl*, Stills, 2016

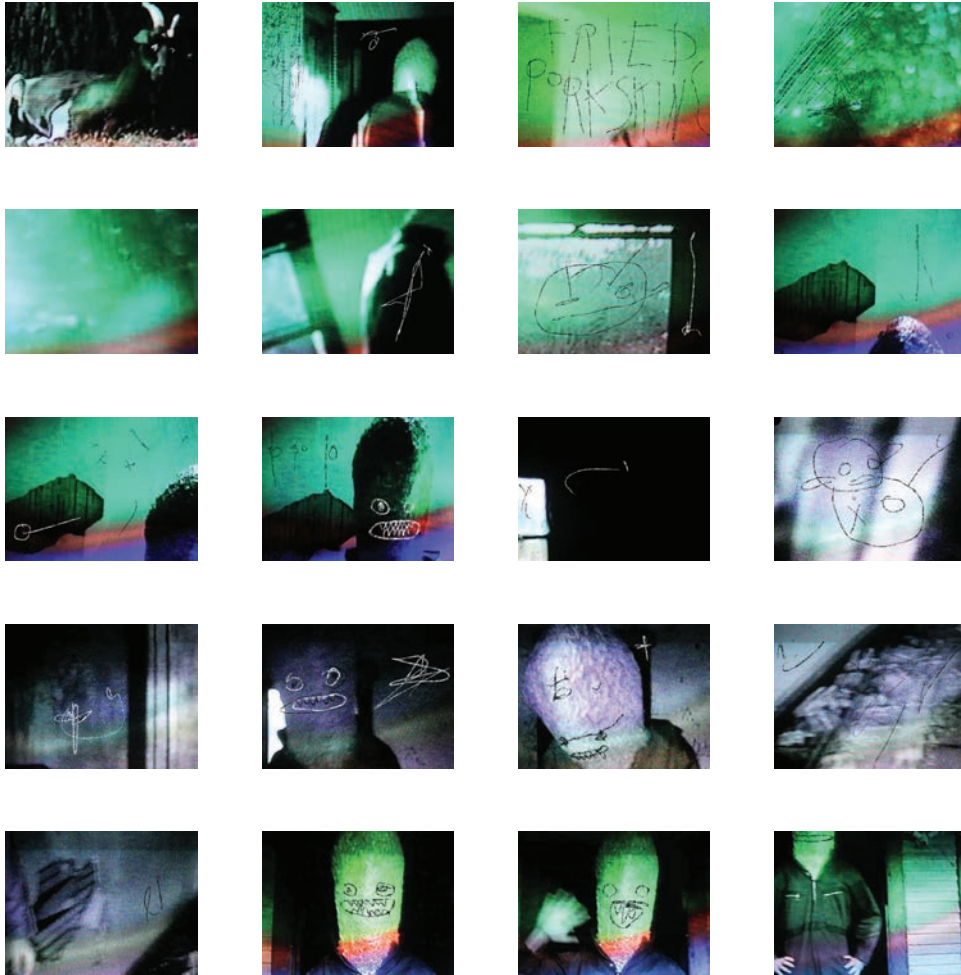


*Dick Head Darryl*, Stills, 2016

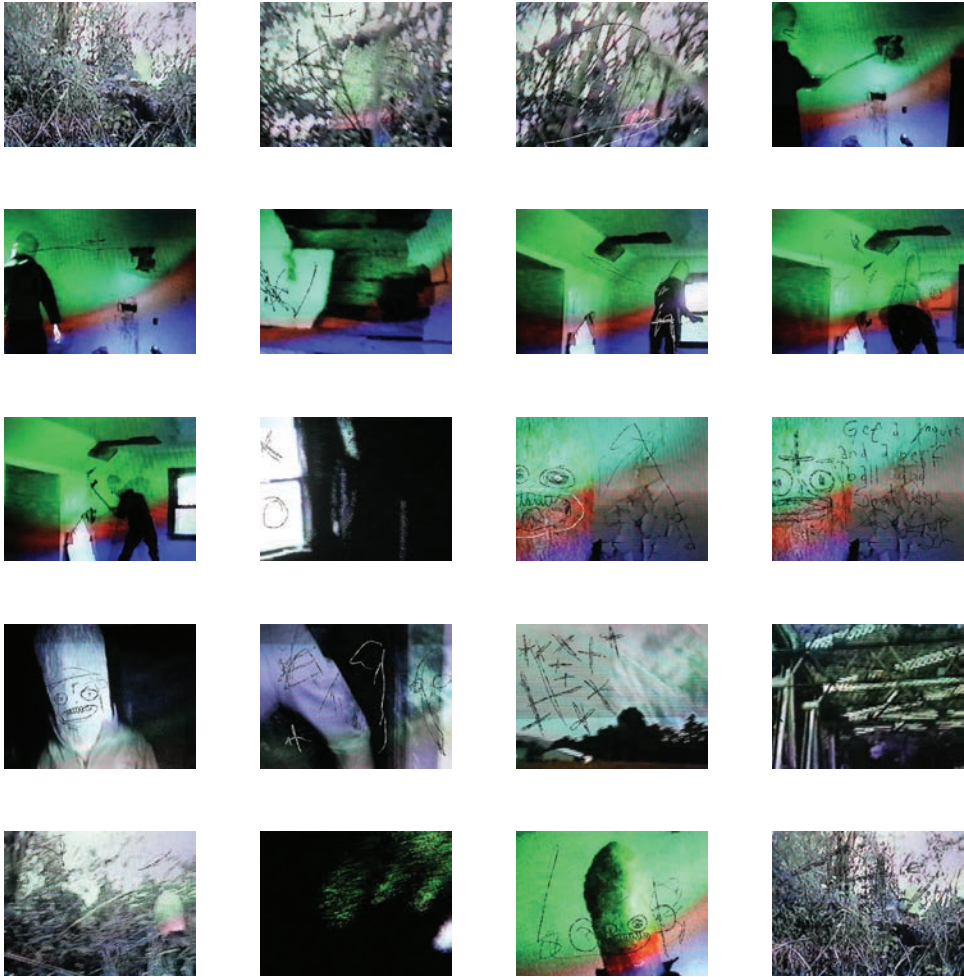




*Dick Head Darryl, Stills, 2016*



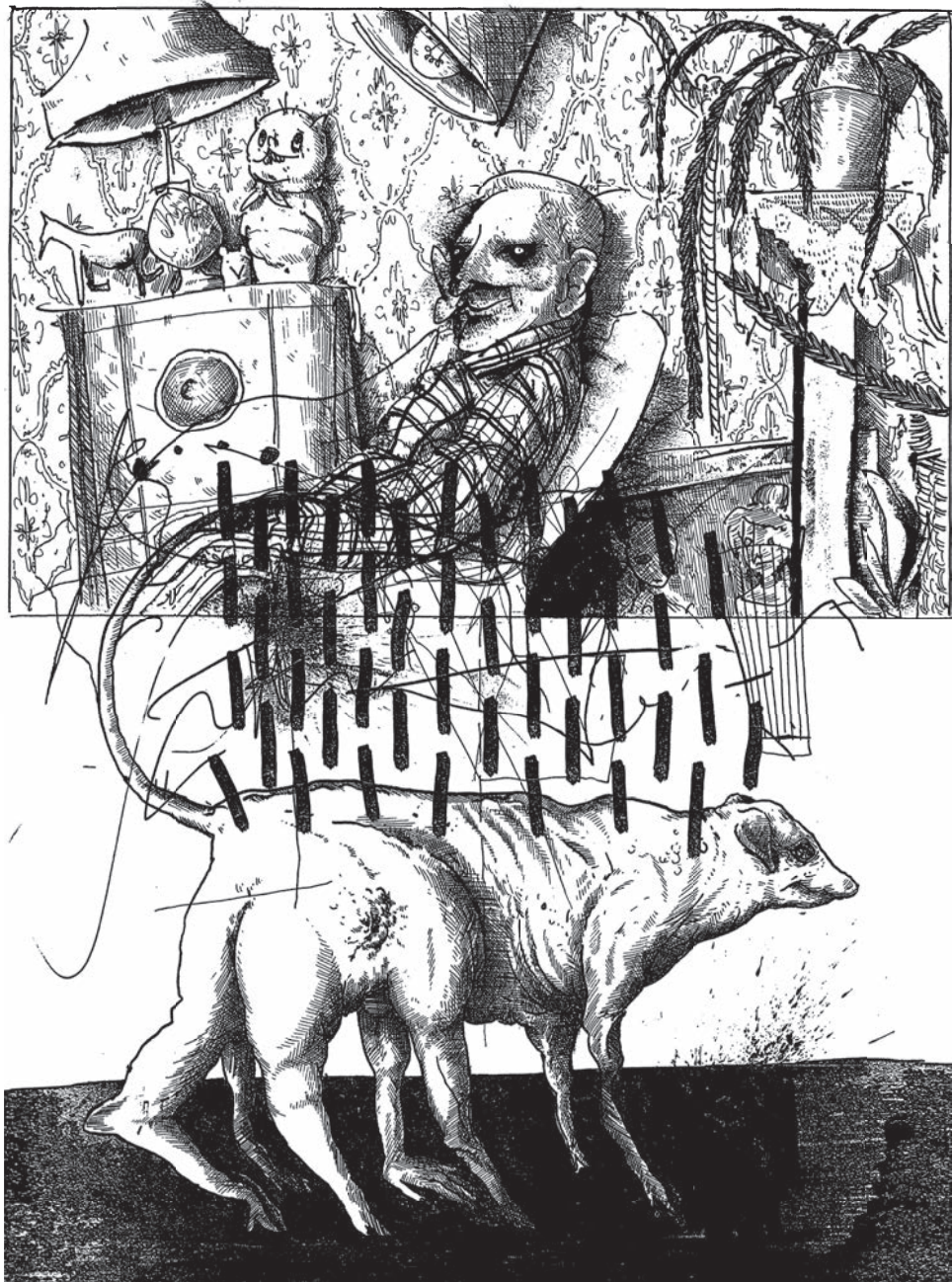
*Dick Head Darryl*, Stills, 2016



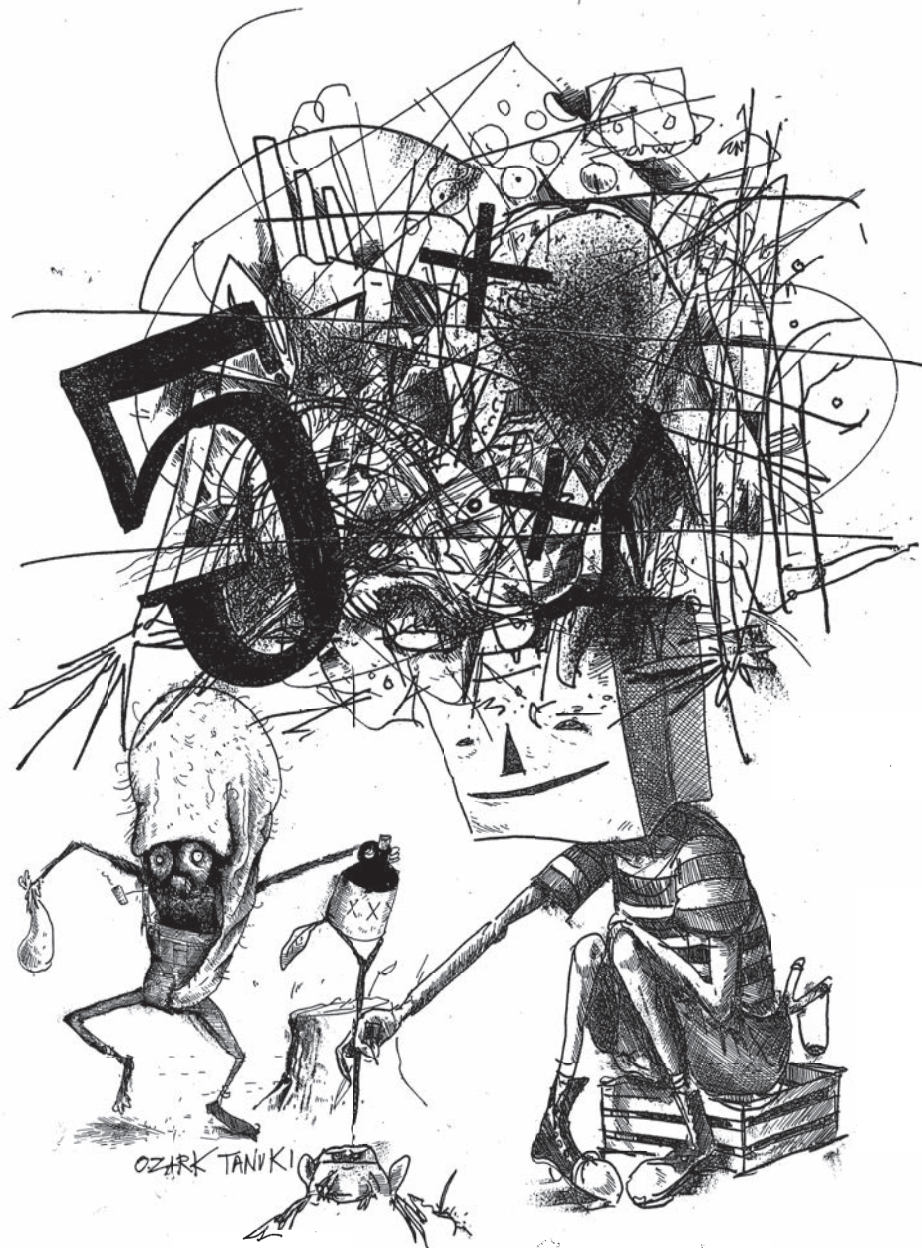
*Dick Head Darryl*, Stills, 2016

### **Daily Gas Station Donuts with Barefoot Junkies**

In the Fall of 2015 I began the practice of drawing one image per day. What started out as month long personal challenge, became a journaling habit that helped me document my ideas and influences over the next two years. Daily occurrences, misinterpretations, newspaper articles and events were primary inspirations for these images. For the most part, all drawings where done with pen and ink due to my comfort with the media, it's convenience, as well as its availability.



*Sketchbook Entries 2015–2017, Pen and Ink*



*Sketchbook Entries 2015–2017, Pen and Ink*



*Sketchbook Entries 2015–2017, Pen and Ink*

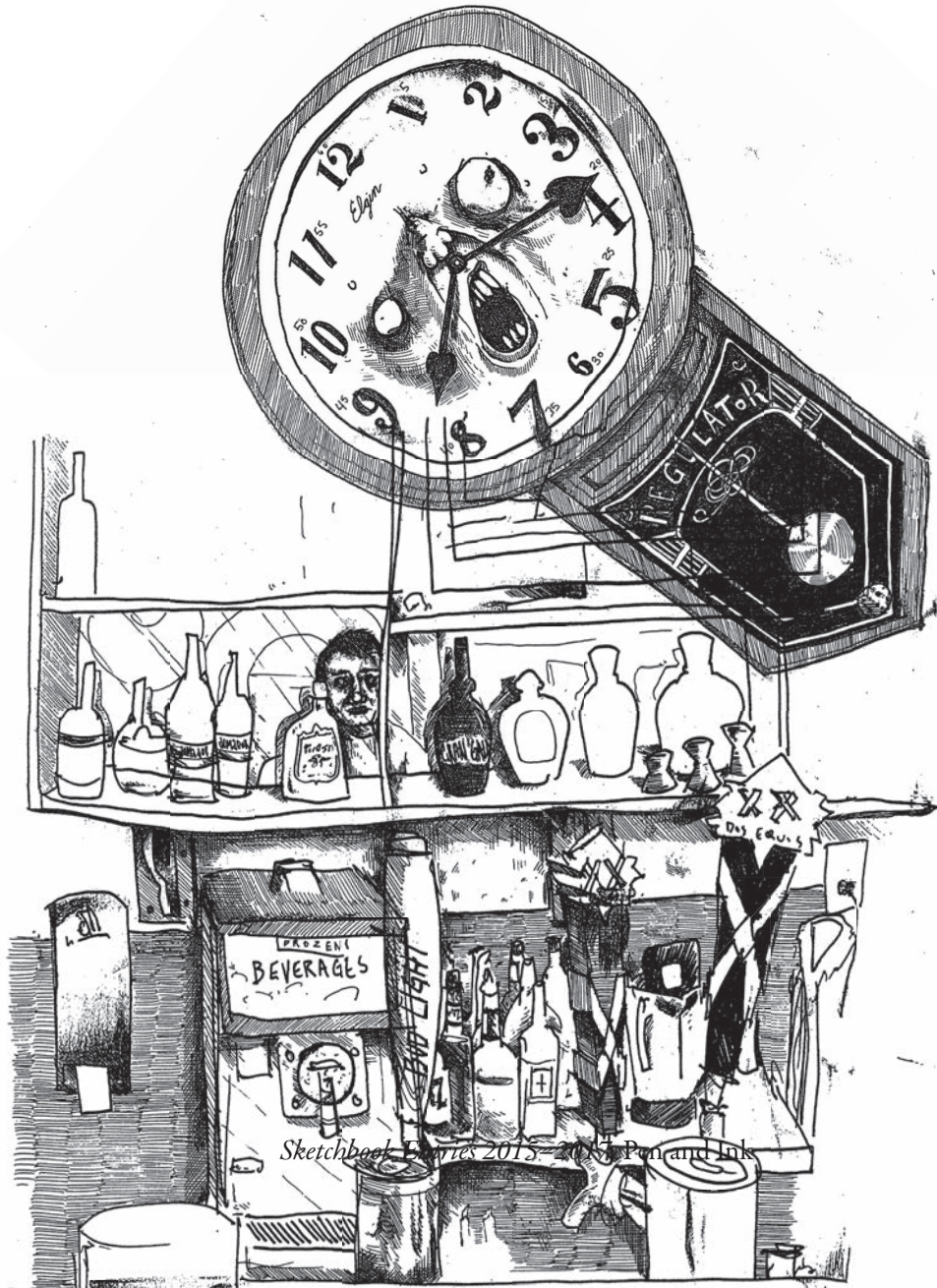


*Sketchbook Entries 2015–2017, Pen and Ink*





*Sketchbook Entries 2015–2017, Pen and Ink*



*Sketchbook Entries 2015-2017, Pen and Ink*

*Sketchbook Entries 2015-2017, Pen and Ink*



Sketchbook Entries 2015–2017, Pen and Ink





*Sketchbook Entries 2015–2017, Pen and Ink*



*Sketchbook Entries 2015–2017, Pen and Ink*

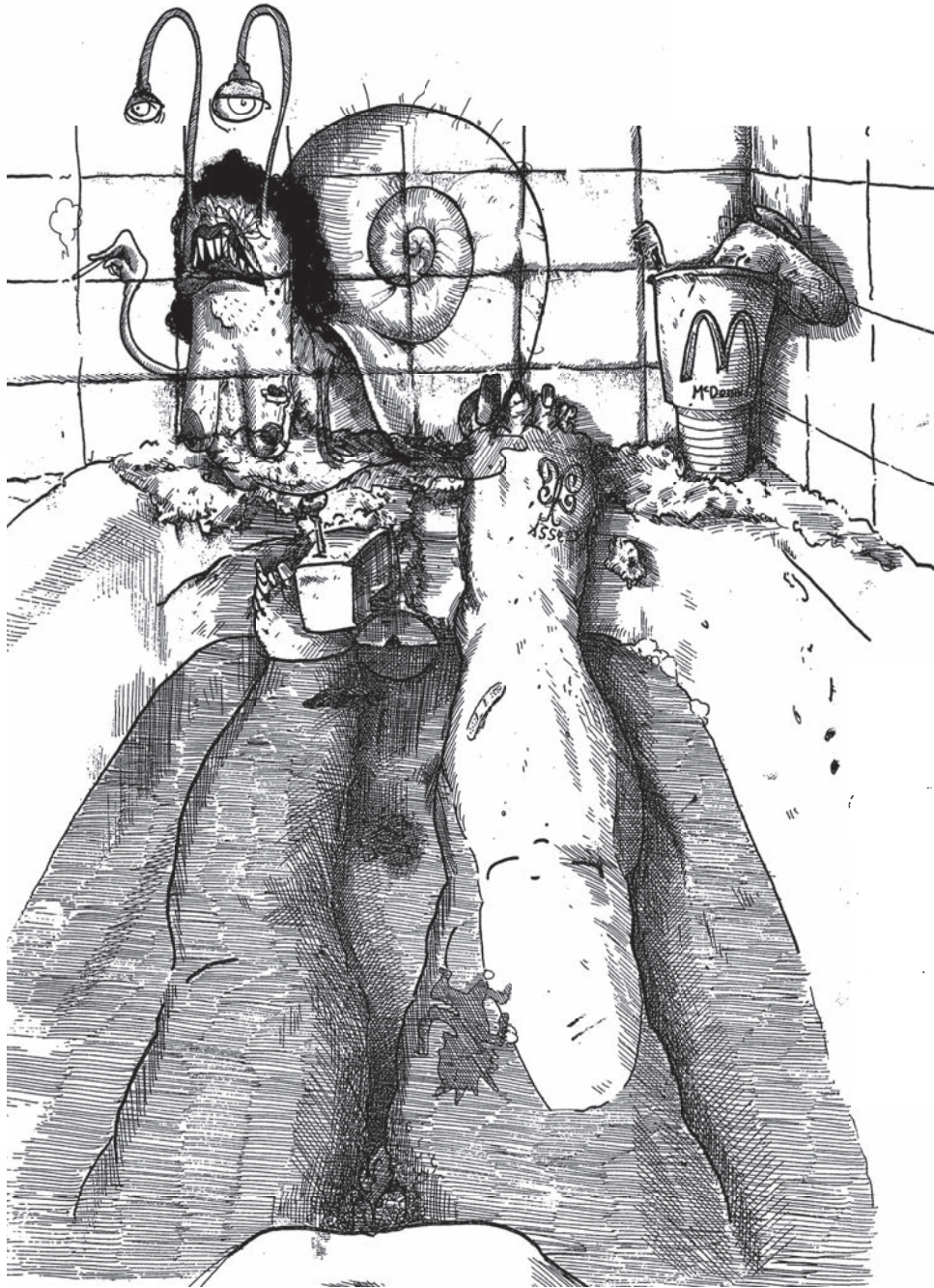


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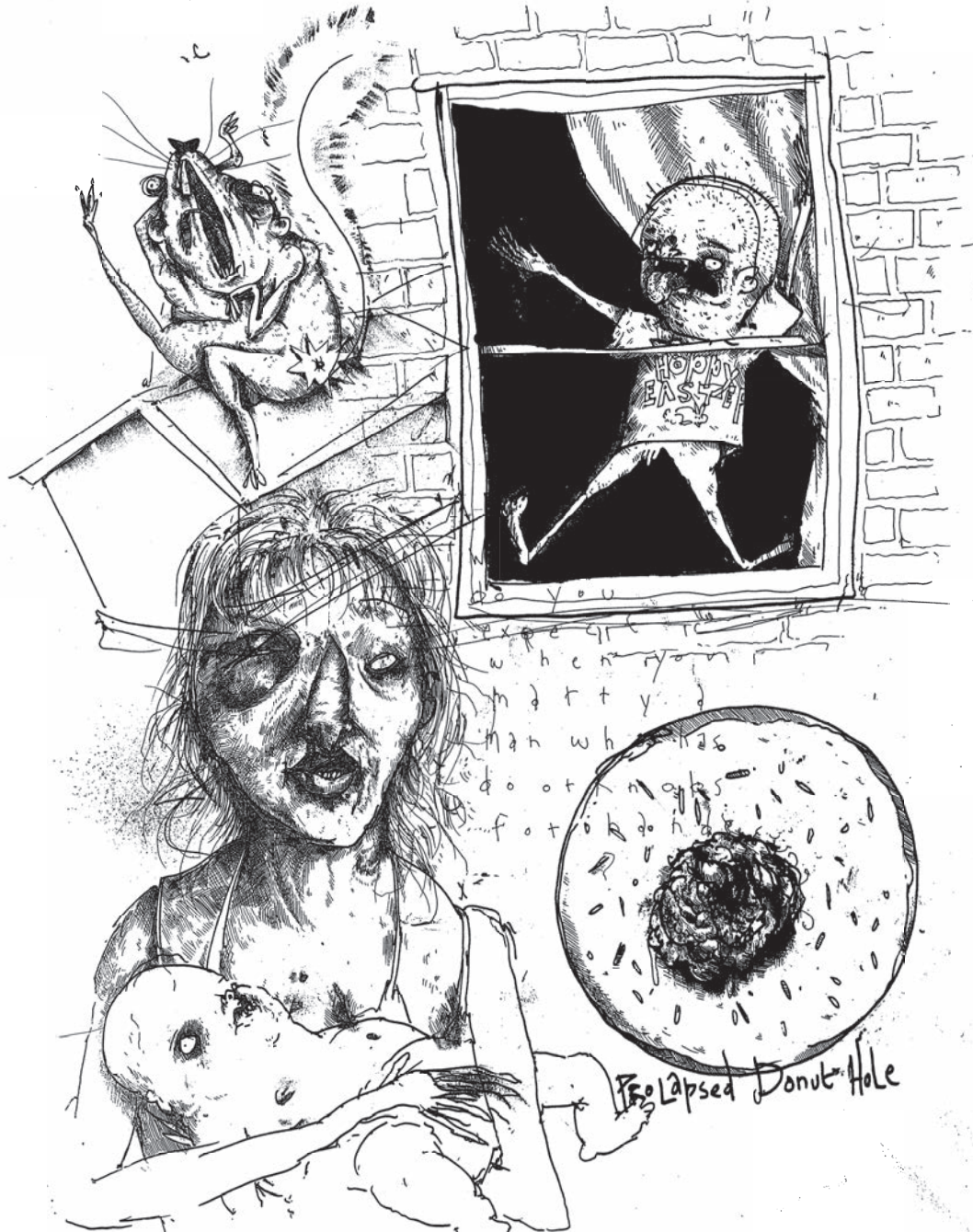


*Sketchbook Entries 2015–2017, Pen and Ink*





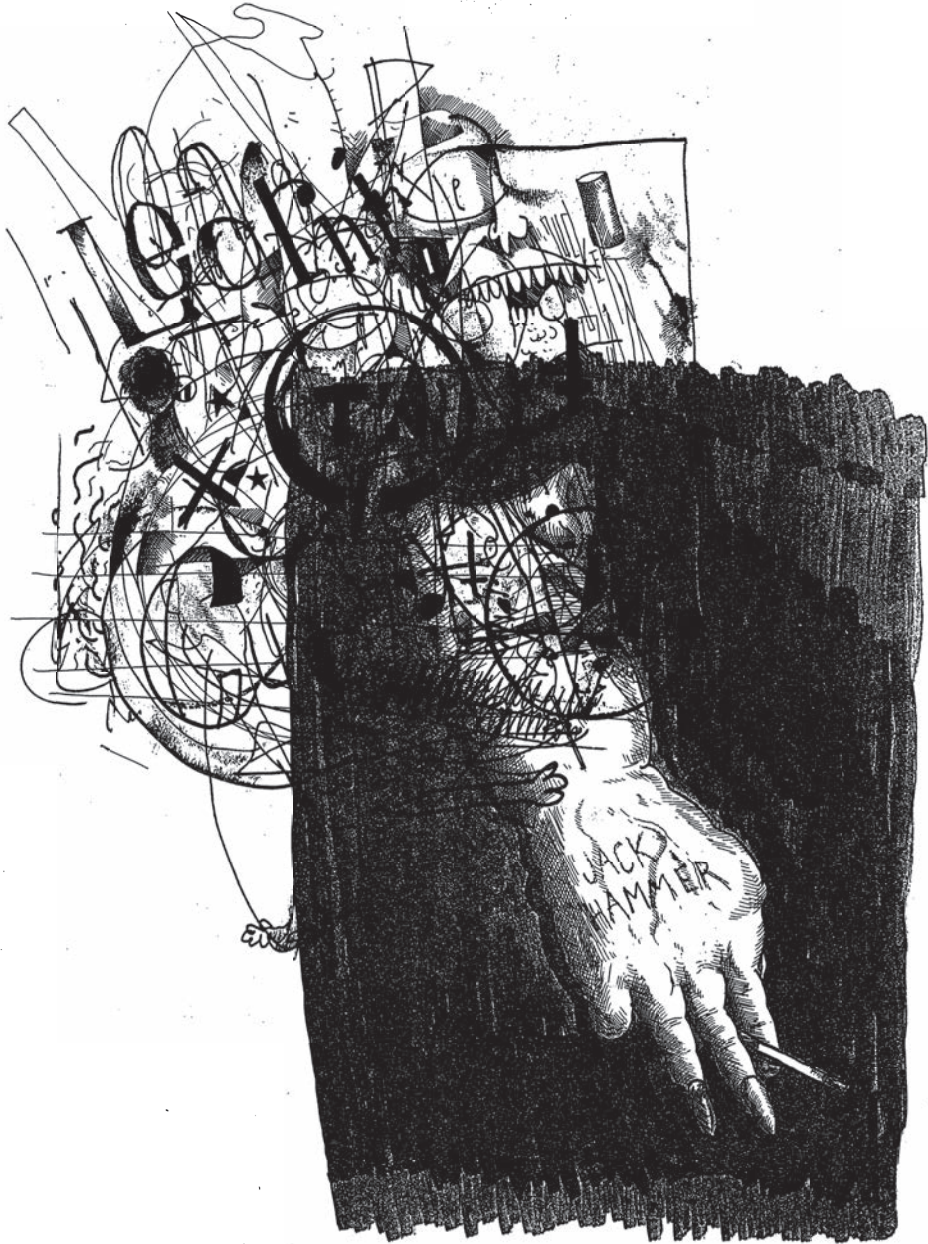
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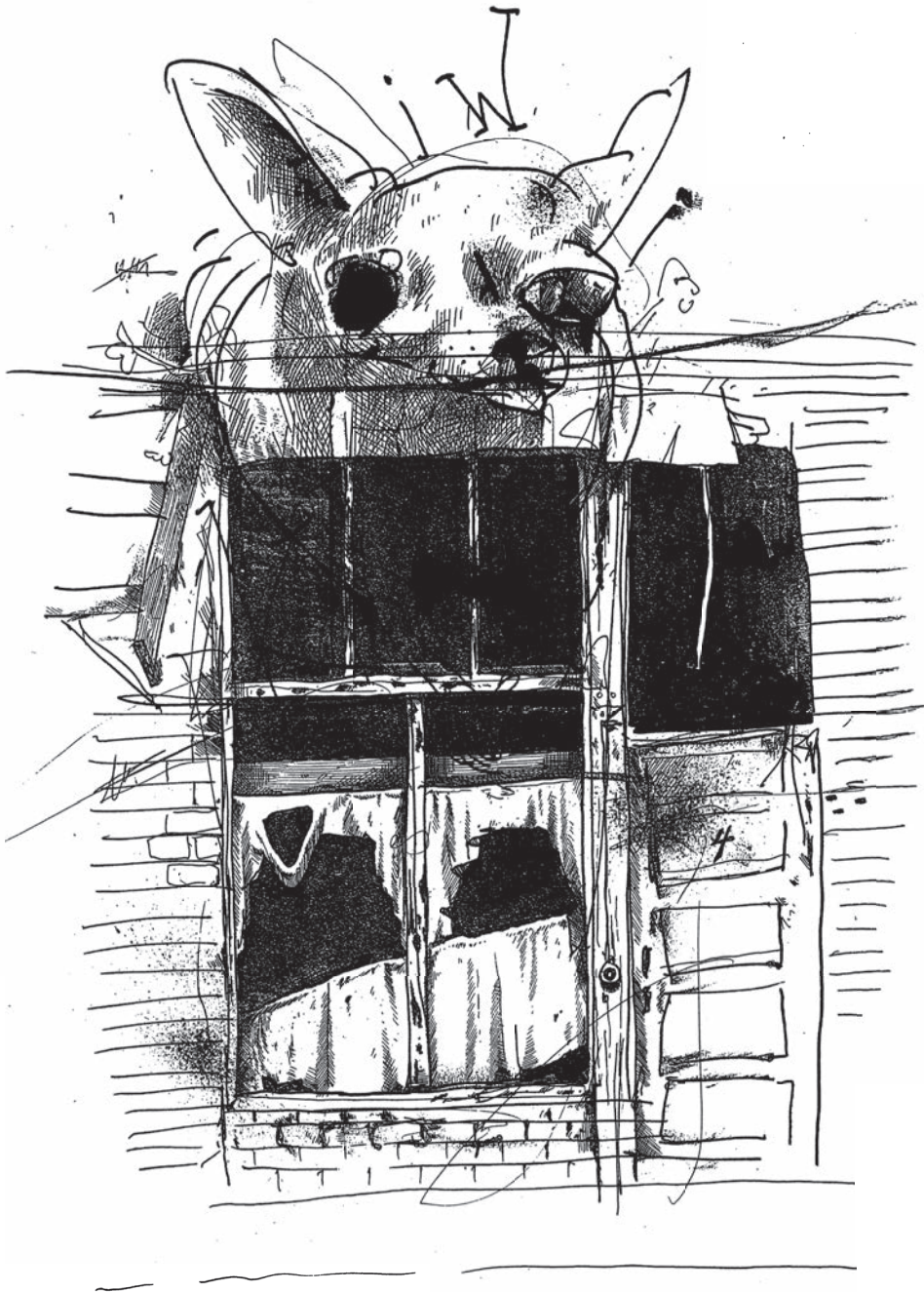
Sketchbook Entries 2015–2017, Pen and Ink



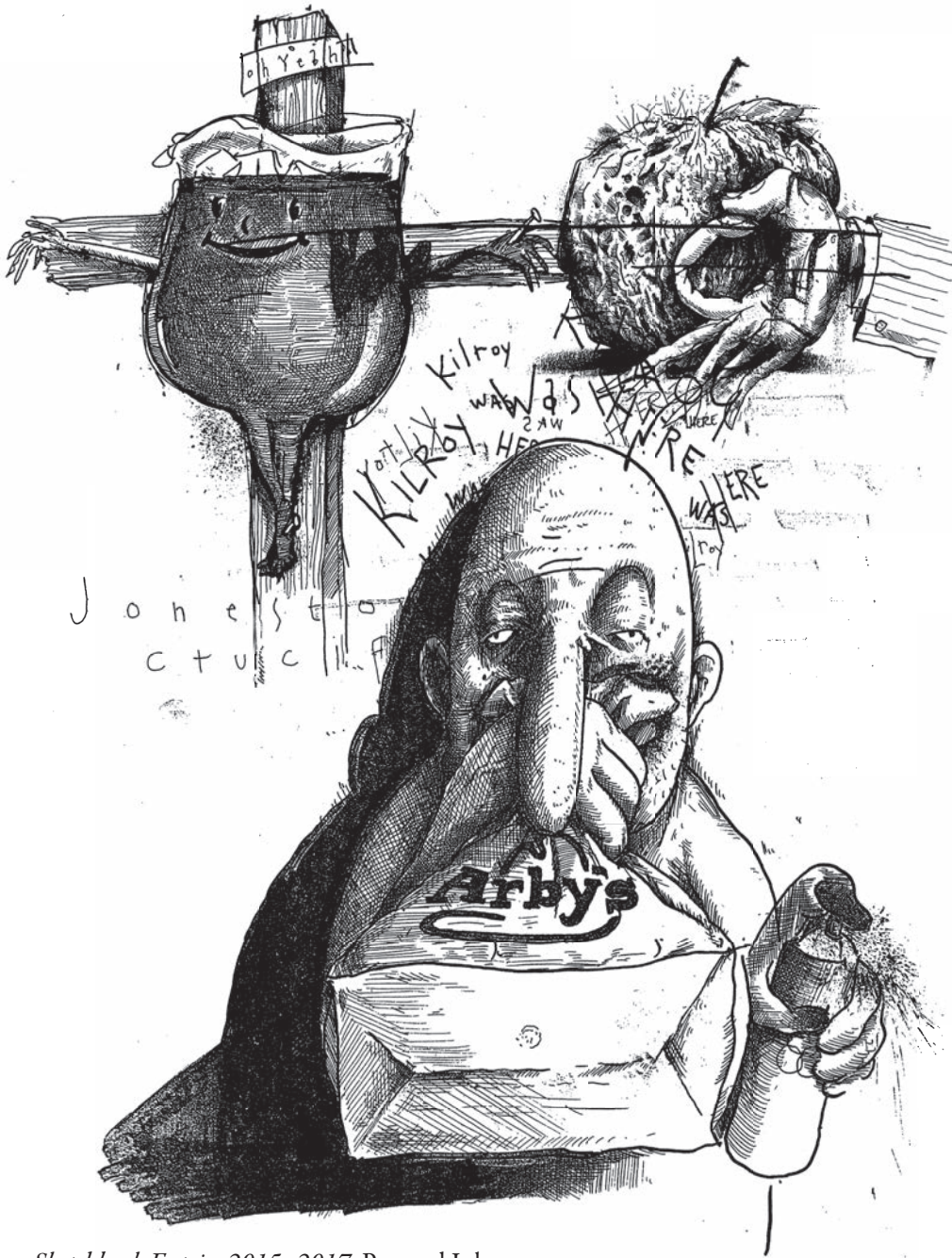
*Sketchbook Entries 2015–2017, Pen and Ink*



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Sketchbook Entries 2015–2017, Pen and Ink



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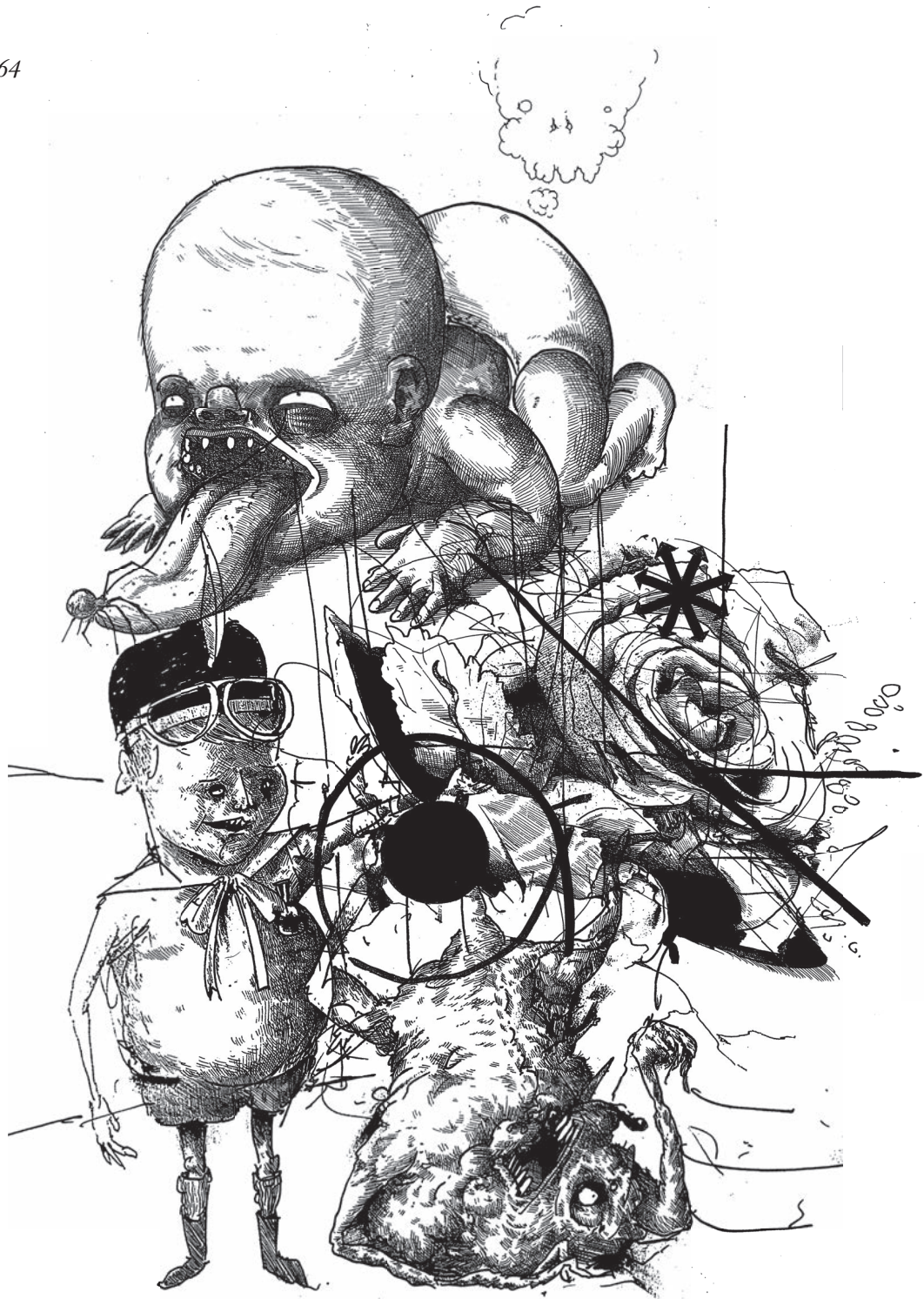


*Sketchbook Entries 2015–2017, Pen and Ink*





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*Sketchbook Entries 2015–2017, Pen and Ink*

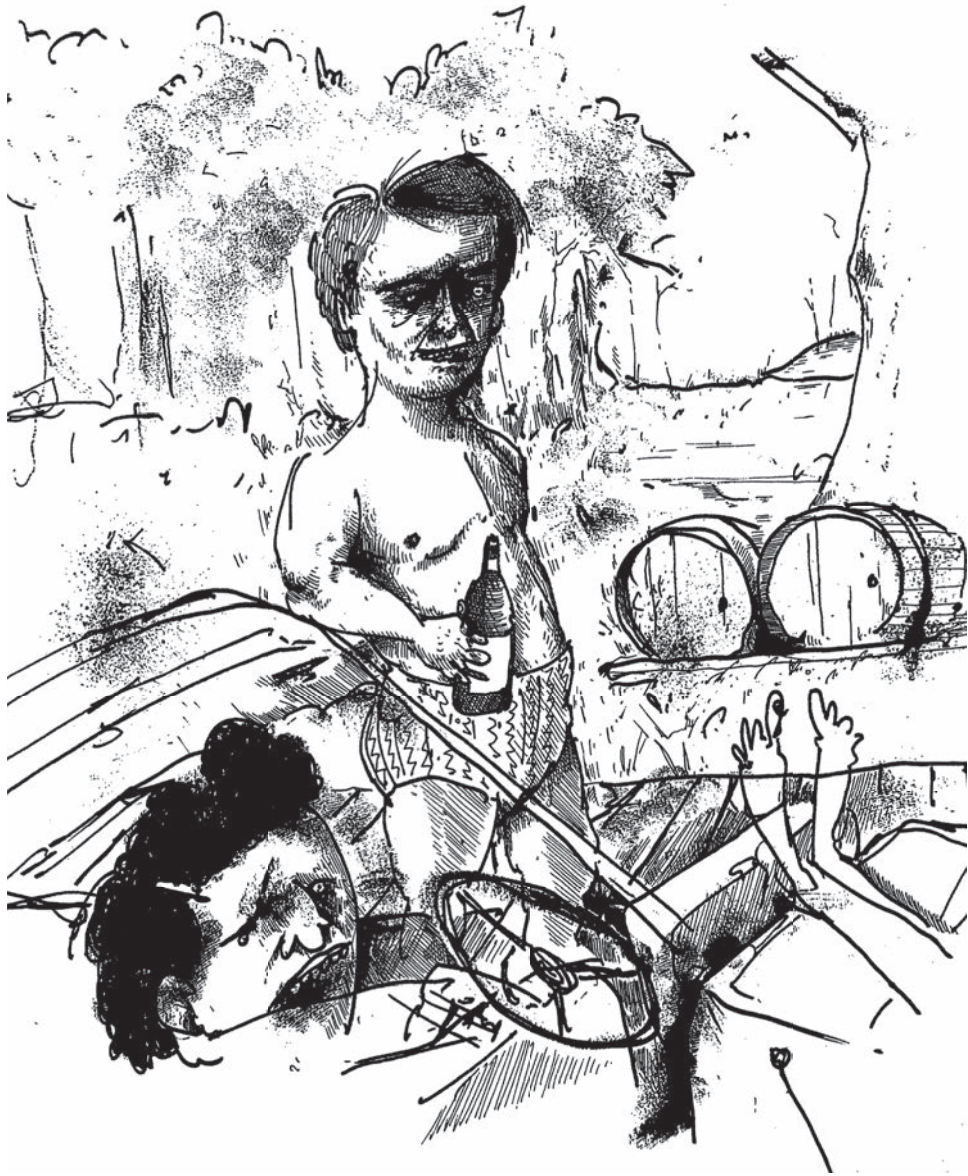


*Sketchbook Entries 2015–2017, Pen and Ink*



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*Sketchbook Entries 2015–2017, Pen and Ink*



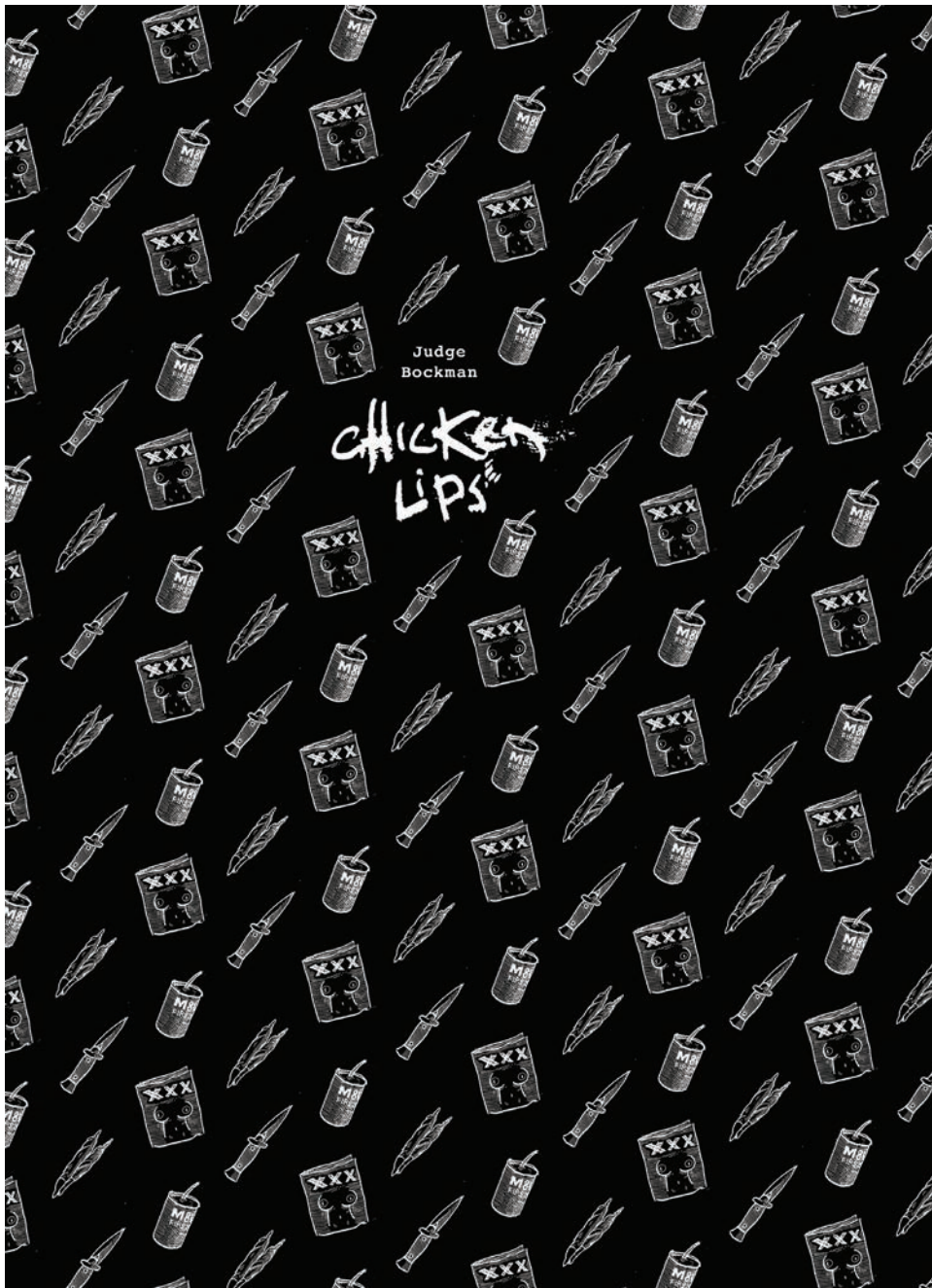
*Sketchbook Entries 2015–2017, Pen and Ink*

### **Chicken lips and Butt'ry Nips**

After starting the daily sketchbook entries, I began to incorporate them into other projects. The most notable of these would be my next book *Chicken Lips*. The story is formatted in the same children's book style as *Carl's Jr*: It is inspired by the time I had to drag a gut-shot possum from underneath the front porch as a child. I was the only one small enough to fit in the crawl space.

Blending personal anecdotes with snippets from classical texts and pulp harlequin novels, I tried to create a rhythm that would both confuse the reader, yet contribute enough to the story to create a feeling of "unheimlich". Through this process I was able to focus on the main concepts that would eventually become my thesis abstract.





*Chicken Lips*, Book, 2016

In a small clearing  
tucked back in a holler,  
a jerry-built house with  
three ornery brothers.

Built in pieces  
by soft headed vagrants,  
mistaken for a dump  
with a most unpleasant fragrance.

*“Do you see it, Darlene?”*

*“Yes! You’re beautiful damn ya! Right now I want to look at it and make you look at it.  
What does she mean, Flick? It’s a pretty fragile shelter they’ve built for themselves.”*



*Chicken Lips, Book, 2016*

Long Cut, Snuff and Berry Blend Pouch;  
meaner than shit and foul at the mouth

Their names given by someone,  
by whom they don't remember,  
forgotten and happy  
alone in that timber.

*"-- Snuff, the songsters among birds? The bill takes the place of teeth?"*

*"Long Cut, run – foolish thing, but never come in – are you lost?"*



Speaking of fowl,  
the brothers had one!  
That laid magical eggs  
full of wonders and fun.

She came from the east,  
silver curls so fair,  
bright-eyed and bushy tailed.  
A peculiar au pair.

*"Why not?"*

*Snuff asked abruptly, touching the tips of his fingers to his burning mouth.*

*"You should be grateful to her."*

*"Isn't darkness settling over the fields??" Asked Long Cut.*



*Chicken Lips, Book, 2016*

Black Cats, skin mags,  
switchblades and dope;  
the only things she couldn't lay  
were parents and soap.

The boys didn't care,  
not one little hair,  
the skin off their teeth  
in no need of repair.

*"Berry, it is computed that eleven thousand persons have at several times suffered death,  
rather than submit to break their eggs on the smaller end."*

*Snuff proclaimed.*



Berry, the runt,  
never got his own egg.  
The only fun for him  
was picking scabs from his leg.

He would huff and puff  
and wallow about,  
blowing piss and vinegar  
out his little pig snout.

*"A manly boy does not imitate bad things in men."  
Long Cut spit.*

*"Fat, dead, mad, light, sweet, deaf, white, short, sick, slack, bright!"  
Berry yelled.*

*"Go to bed cherub, you look played out on your feet."*

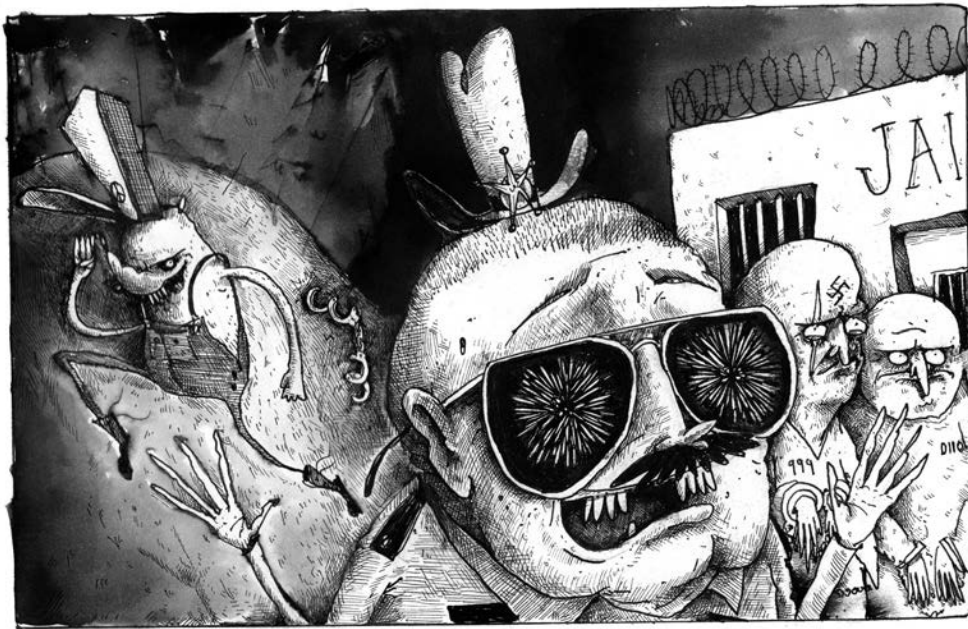


*Chicken Lips, Book, 2016*

On the Fourth of July,  
Possum gave law the slip,  
while Sheriff watched fireworks  
thrusting air with his hip.

*"This event – you will not be surprised, because of my  
known interest in all occurrences in the heavens."  
Wheezed the Sheriff.*

*"I like lots of colour, excitement and danger!"  
He said to no one in particular.*



Possum, cold and peckish,  
finds a house in the woods.  
Peeping Tom's hungry boys,  
better lock up your goods.

*"Don't do anything foolish, Berry!"  
The brother's counseled.*

*"How many ounces in a pad of butter? Or gold!?  
How many things make a score? A dozen? A gross!?"  
Asked Berry.*





Quiet as the church mouse  
he ate a few days before,  
Possum snakes through  
the brother's front door.

Cold wormy digits clasp  
down on a beak.  
The boys hear the rustle.  
They're up on their feet!

*"Get out of my sunshine."  
Squawked the boys.*

*"All animals seek food"  
Said Possum.*



*Chicken Lips, Book, 2016*

“Take your mitt’s off her!”  
Berry bellows in flight.

Possum doesn’t listen,  
just absconds into night.

*She lifted her small mournful face, her dark eyes drowned in tears.*

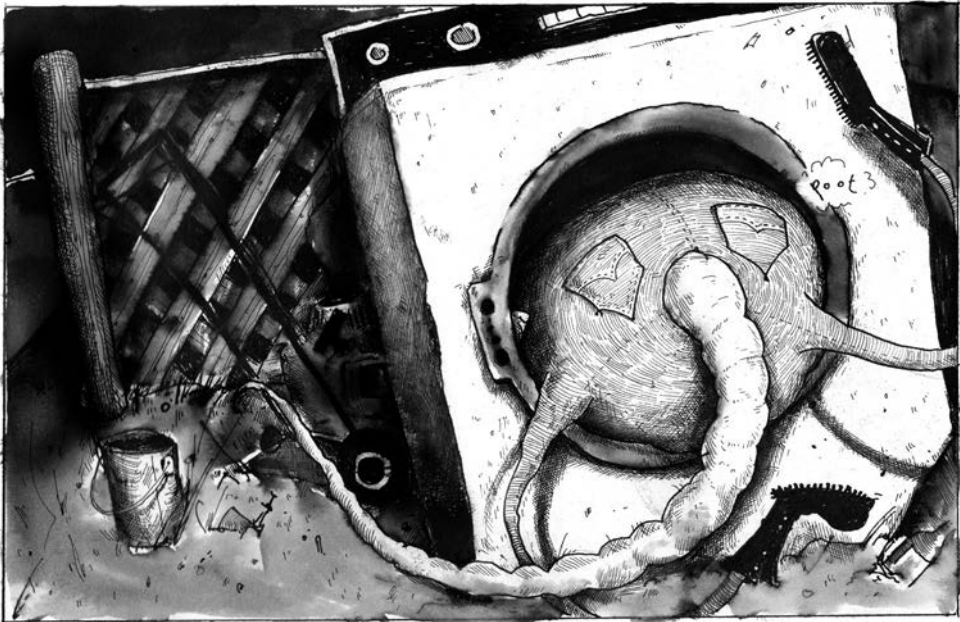
*“To speak, to thief, to think, to weigh, to break, to draw, to drive away.”*



They're hot on your heels,  
Possum, better think quick.  
Squirrel down that porch hole!  
Lickity split.

Pursuit of Possum beginning to fail.  
They soon lose sight of his scabby pink tail.

*"I'm in a kind of rage now."  
"On the bat's back do I fly."  
The worthless borrow.  
The worthless do not repay.*

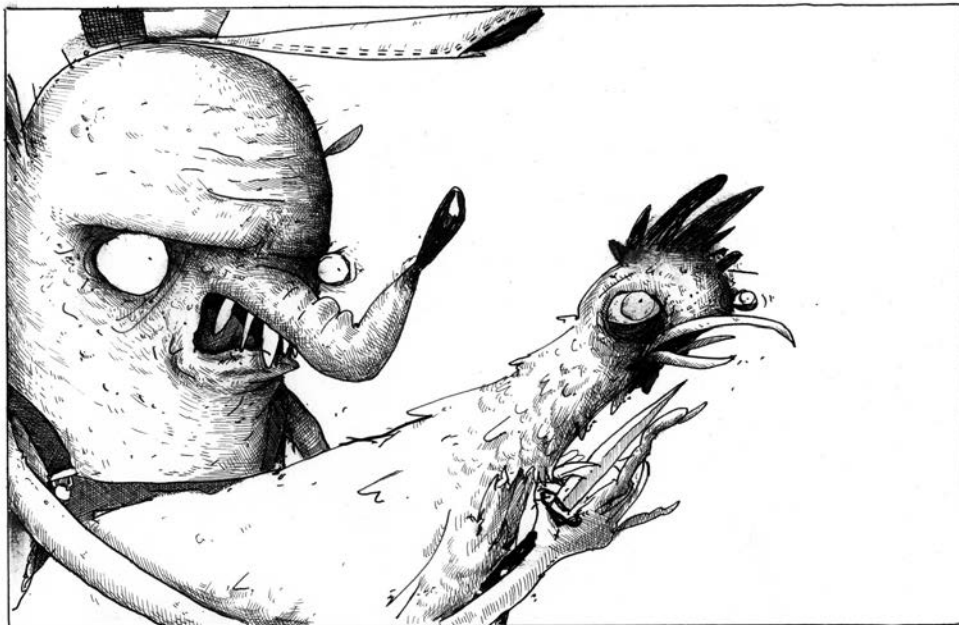


Longcut's too bulbous.  
Snuff's too round.  
"Quit fiddlin' with your pecker, Berry,  
get underground!"

But wait!  
Possums pulled a fast one.  
That dirty ol' shit!  
Taking Chicken Lips hostage  
down deep in that pit.

*"Avaunt, and quit our shores: it fits not us to  
help men who the gods hate, and will have perish."  
Says Berry.*

*"Gosh, what a callous man you are!" Possum responded.  
His low voice, dark and faintly mocking.*



*Chicken Lips, Book, 2016*

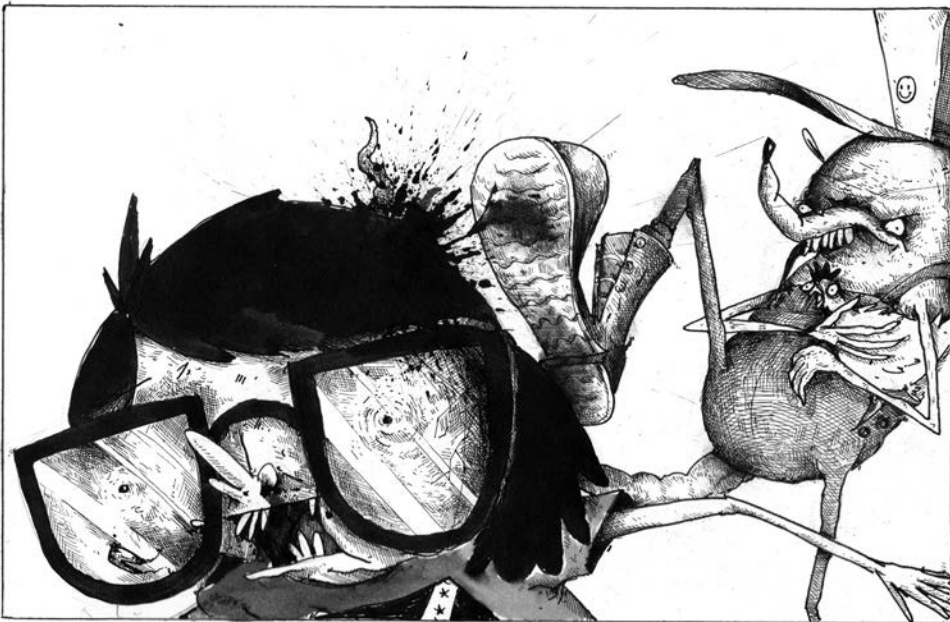
Possum stomps a mudhole  
in the back of Berry's head.  
A tooth gone flying,  
shaky breathing,

is he dead?

*"What's a few teeth more or less?"  
Laughs Possum.*

*Those powerful jerks on his arms and his spine would have broken a lesser man.*

*Do you think him dead?*

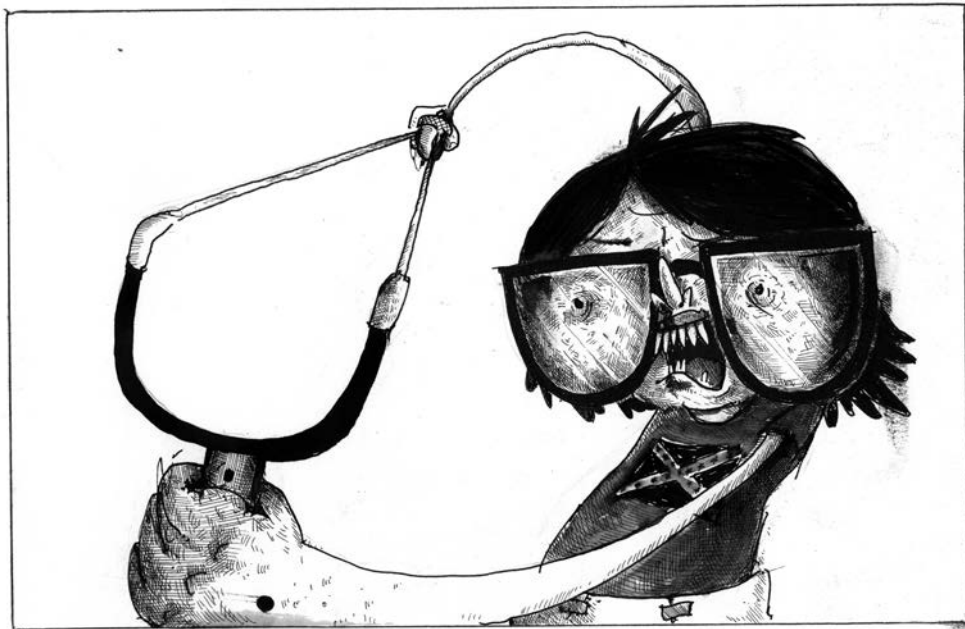


Bet you did!

Well, Possum thought so too.  
Berry out-possumed Possum  
sneaking a peashooter from his shoe.

“They are powerful important.  
I have all my own!”  
Berry answered Possum  
with a wheeze and a groan.

*He who digs a pit for others  
often falls into it himself.*



Berry loosed the acorn  
with a mighty fine crack.  
Possum falls dead before  
the ground met his back.

*"The head and front of my offending bath this extent, no more."*



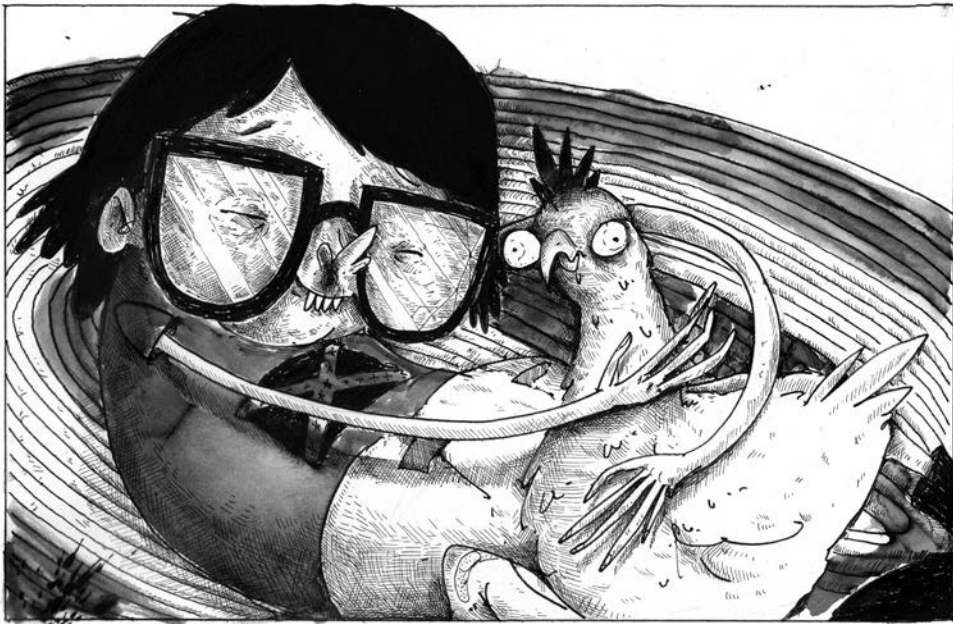
Chicken is rattled and Berry is too.  
They climb into sunlight  
to cheers and mountain dew.

*What do we call eyes that sparkle? Birds that sing?  
Bodies that shine? Thoughts that comfort? Children that Shout?  
Her locks shone silver white.  
Then he changed the quality of his deep caress to a strangely fiery tenderness.  
"I suppose we'd better go home"  
"Yes, home!"*





The End



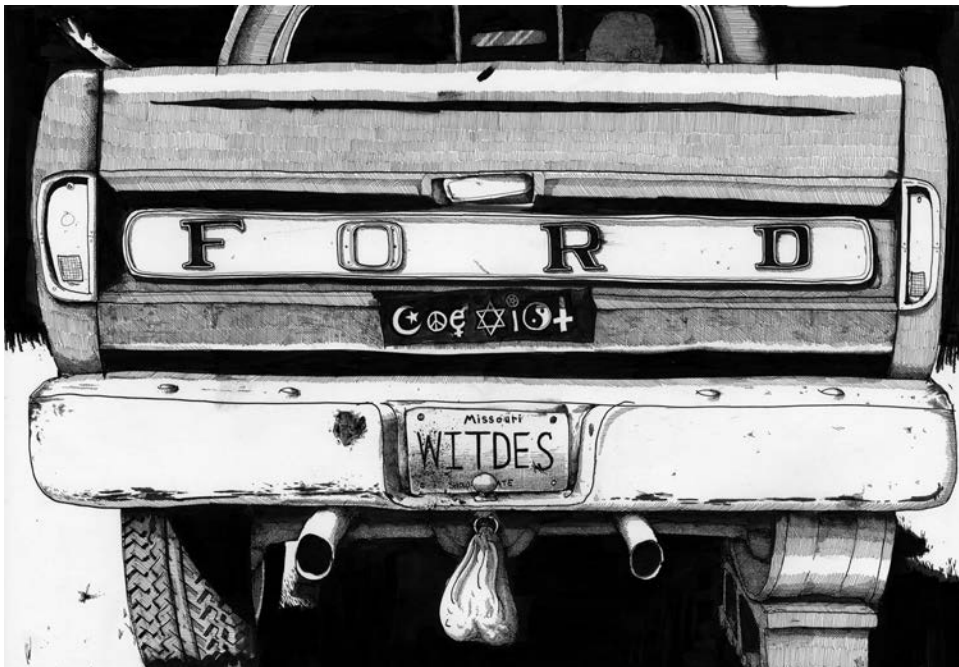
*Chicken Lips*, Book, 2016

### **Wistful Memories and Shannon County Warrants**

In the third year of the program, my subject matter and choice in media became clear. This led to the production of larger illustrative works titled *Shannon County Warrants*. The decision to move to a larger format came from my desire to implement greater detail and introduce smaller narrative elements. The detritus of rural existence extends the story through indexical narrative. The ephemeral artifacts of everyday life form a more cohesive narrative that is simultaneous as opposed to the chronological narratives formed in my videos and animations. The additional detail allows for greater complexity in textural surface that more closely resembles images of the grotesque. Again, pen and ink was used for its accessibility and expedience. The images are satirical amalgamations, extricated from anecdotes and experiences combined with outsider perceptions of the region.



*High as That Ivory Tower That You're Standin' In*, Pen and Ink, 2016



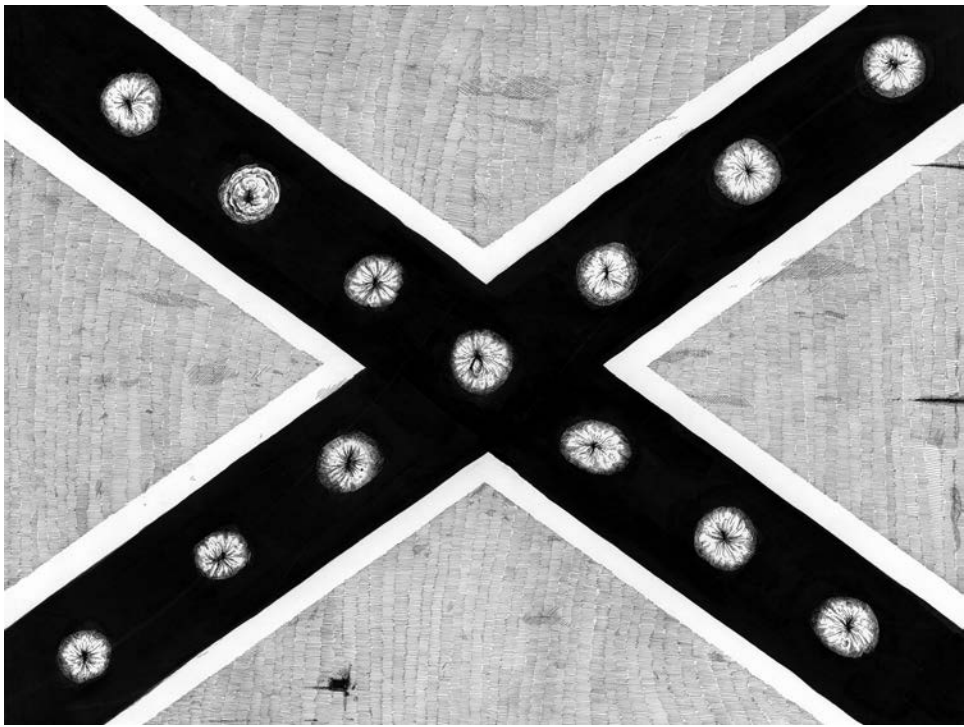
*Coexist With Deez Nuts*, Pen and Ink, 2016



*Kershaw Lamp*, Pen and Ink, 2016



*Nature Boy*, Pen and Ink, 2016



*Rebel Buttholes*, Pen and Ink, 2016

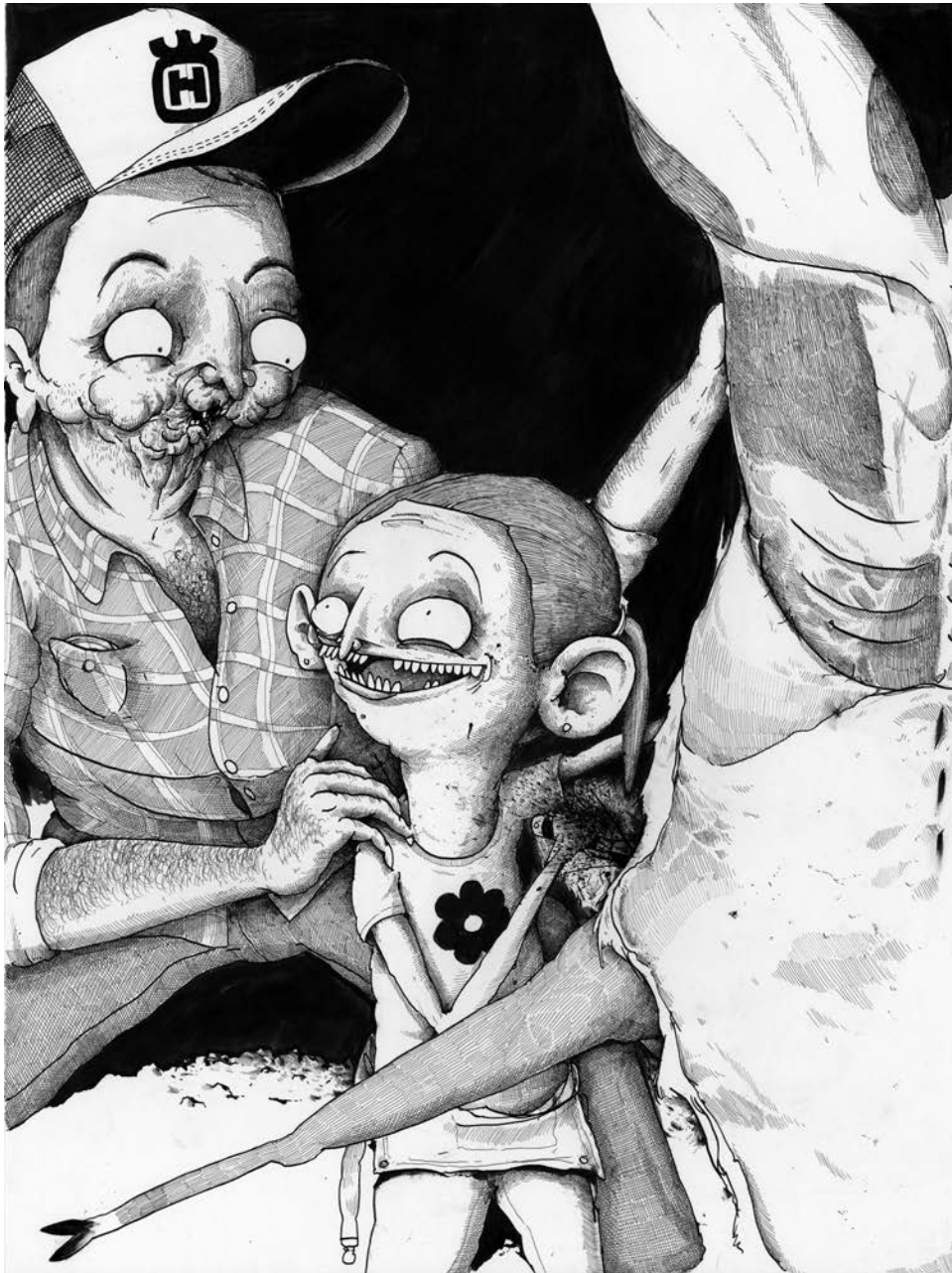


*Meat Trap*, Pen and Ink, 2016

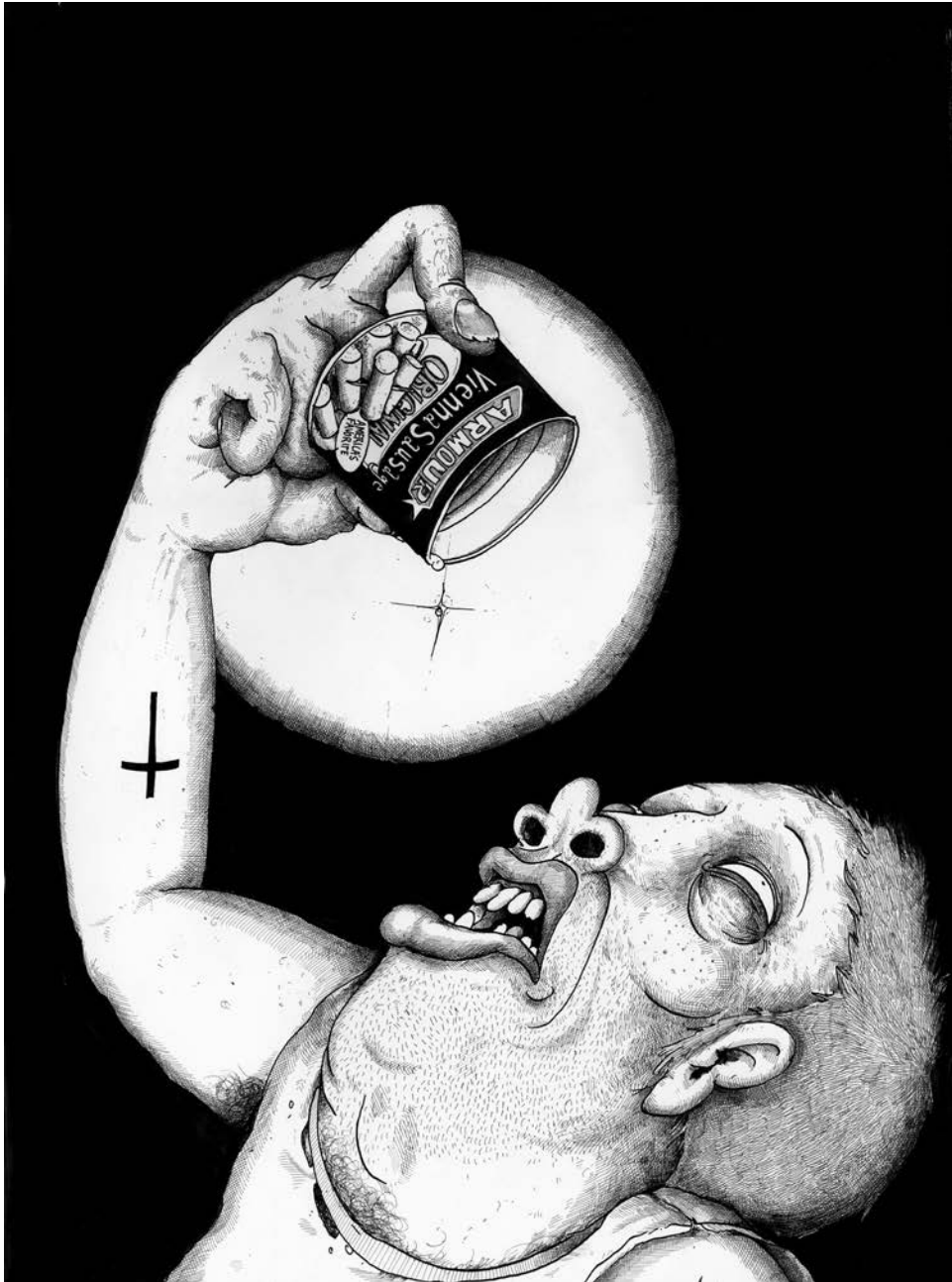




*Have You Heard the Good News?*, Pen and Ink, 2016



*Bonding*, Pen and Ink, 2016



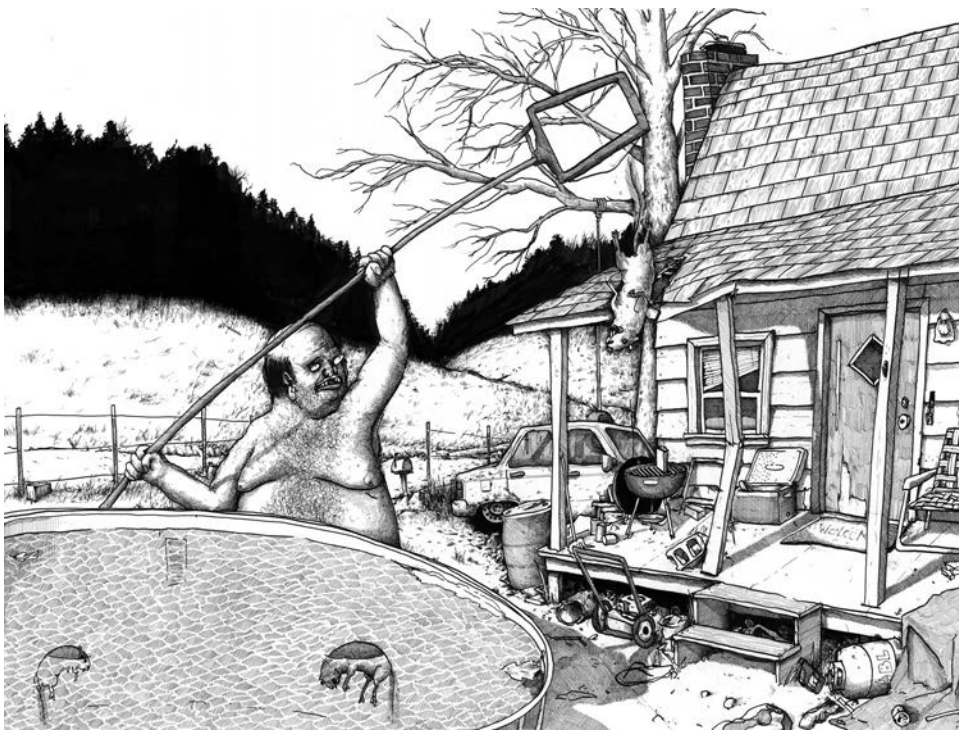
*Food of the Gods*, Pen and Ink, 2016



*Birch Tree*, Pen and Ink, 2016



*Stand By Your Man*, Pen and Ink, 2016



*Squirrel Skimmin'*, Pen and Ink, 2016



*Stoned Takers*, Pen and Ink, 2017



*Catch & Release, Pen and Ink, 2017*

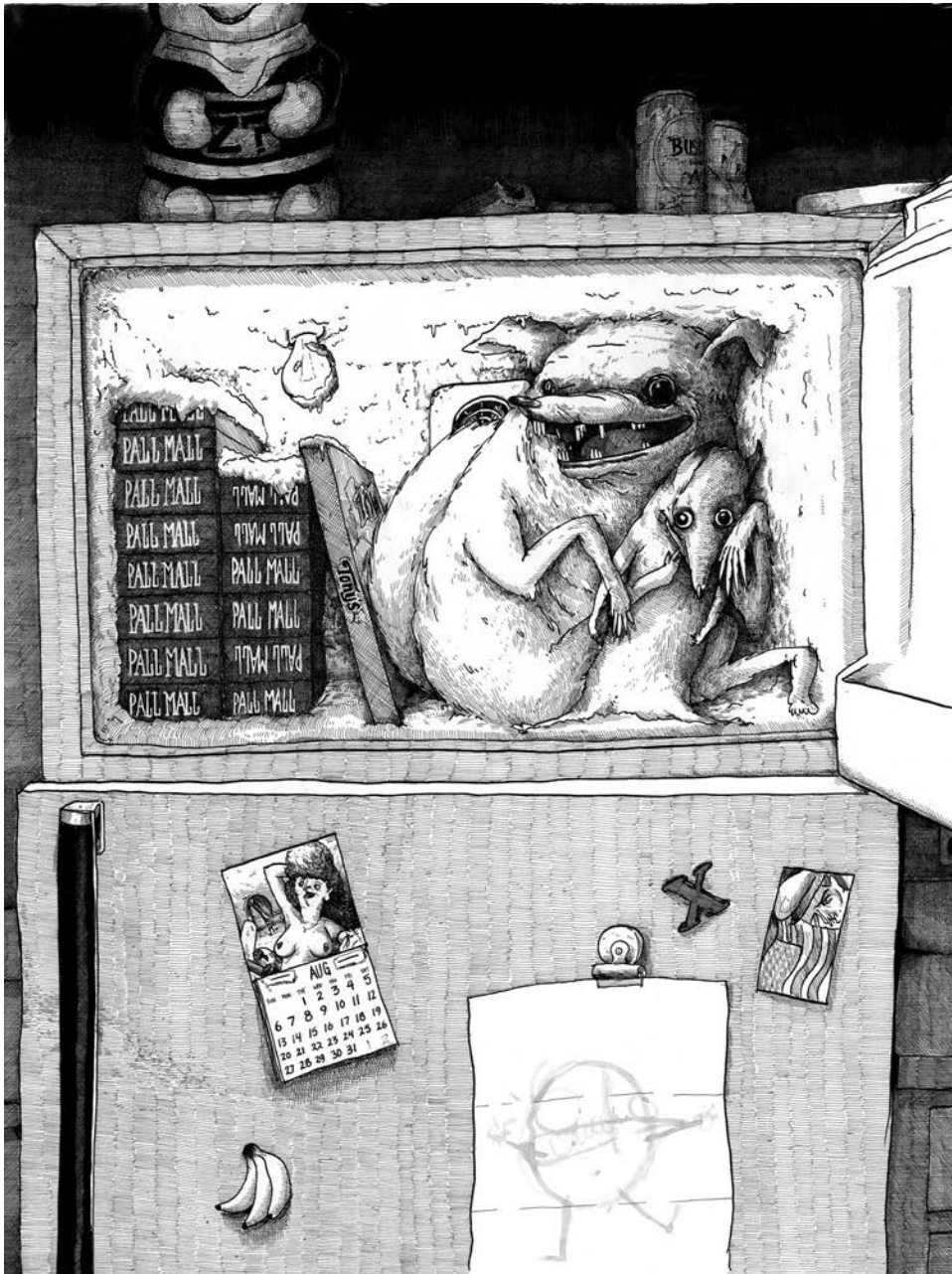




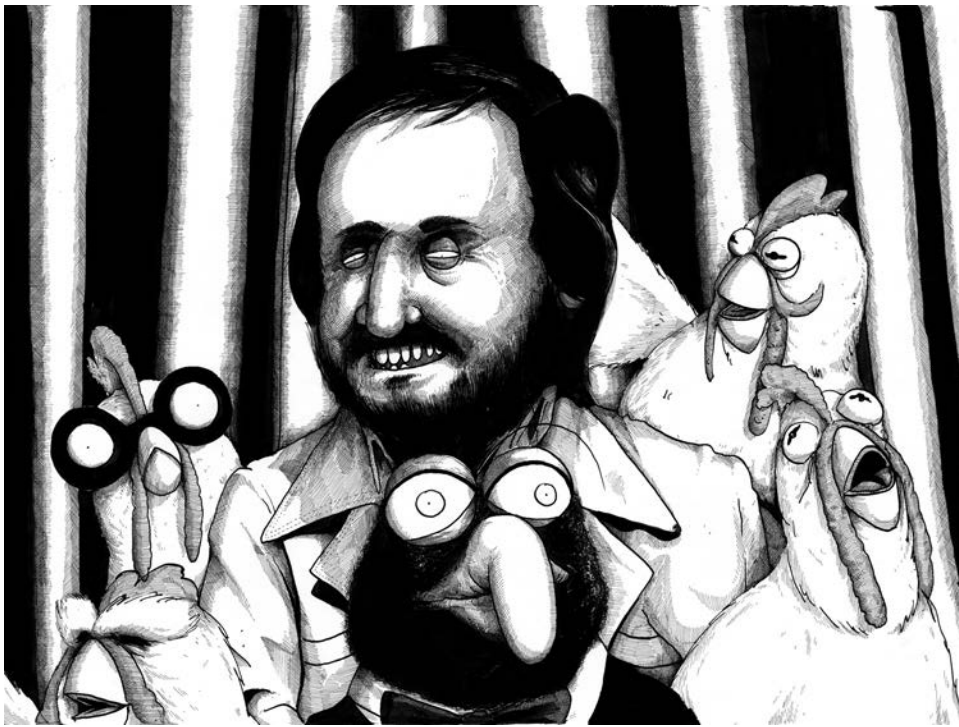
*Cloud 9*, Pen and Ink, 2017



*Rascals Leading Rascals*, Pen and Ink, 2017



*Pall Malls & Pelts*, Pen and Ink, 2017



*Roger Miller on the Muppet Show, 1979, Pen and Ink, 2017*



*The Mustard Incident*, Pen and Ink, 2017

### That's All Folks

“What’s the matter, boy? I bet you can squeal. I bet you can squeal like a pig. Let’s squeal. Squeal now. Squeal.”

“WEEEEEEEEEEEEEE!”<sup>4</sup>

This bit of dialog has branded every rural area in the U.S. since the summer of 1972. In the event that you have been tucked under a rock for the past forty years, the line of dialogue comes from the notorious hillbilly horror flick *Deliverance*. The film recounts the tale of a group of city-boys who fancy a float down the Cahulawassee River before it’s dammed up and the river is drowned under the resultant lake. Their journey takes an unexpected turn as they are accosted, beaten and raped by a gang of local yokels. The film employs no comedic elements to soften the blow of the scene’s horrific violence. Somehow, through the filter of media and our own sick humor, *Deliverance* has become a part of our modern culture parlance, and is often used as a comedic ploy.

From Joe Biden to South Park, the jokes have permeated mainstream society and branded anyone with a trailer and a banjo as a retarded sodomite.<sup>5</sup> Let’s not forget the other prominent stereotypes pinned to the image of the redneck – unsophisticated, simple, white, loutish, awkward, provincial, uneducated, racist, crude, bigoted, rough, inadequate hygiene, reactionary, incestuous, alcoholic, proselytizing, misogynistic, indigent hate mongers, to name only a few. Popular portrayals have not painted the remote rural regions in a flattering light. Yet, from first-hand experience I have seen these stereotypes become a self-fulfilling prophecy in the violent and goofy shit that occurs

4 *Deliverance*. Directed by James Dickey (1972; Burbank, CA: Warner Home Video, 2007), DVD.

5 Cheryl K. Chumley, *Joe Biden Invokes ‘Deliverance’ movie in point about rape*, The Washington Post, Wednesday April 30 2014; Matt Stone and Trey Parker. 2008 . “The China Problem.” *South Park*. Comedy Central. Distributed by Viacom Global Entertainment Group.

in the cultural fringes of our country. If the portrayal of a culture is continually reduced to a few negative attributes, it becomes much easier for those targeted to adopt them, or even become prideful in their solidarity. Like a blacksmith folding hot steel over on itself, the redneck image is solidified by the adoption of its ridicule. My work is not an answer to this conundrum, but its contemplation has been a formative creative journey.

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