

## *From the Editor*

Welcome to the first issue of *Drumlummon Views*, the online journal of Montana arts and culture published by the newly formed Montana nonprofit corporation, Drumlummon Institute. Actually, you are reading the first *and* second issues (Spring/Summer 2006) of *Drumlummon Views*. We offer this double issue of *DV* as clear evidence of the wealth (and breadth) of our regional culture.



First, a few words about the name DRUMLUMMON: In 1875, Irish immigrant Thomas Cruse discovered a fabulously rich mother lode north of Helena, Montana, near present-day Marysville (for more on Marysville, see Darcy Minter's essay, "It's Not a Ghost Town 'til the Last Dog Leaves': The Ghosts of Tradition in a Montana Mining Camp" in this issue of *DV*). The gold and silver mine that he established at the site Cruse called the Drumlummon, naming it after his native parish in Ireland.

One of the grand strikes of the American West, the Drumlummon Mine produced at least \$30 million in bullion, making Cruse a very wealthy man indeed. Here at Drumlummon Institute, through *Drumlummon Views* and the books we publish, we are seeking quite different forms of wealth—cultural riches of infinitely various sorts—among Montana's hills and broad river valleys, towering mountains and endless prairies. We hope you'll join us (and find pleasure) in the search.



As you can see by scanning our table of contents, the Drumlummon Editorial Board defines Montana arts and culture extremely broadly. We're not limiting ourselves just to the usual suspects—literature and the visual and performing arts. We're also looking at such cultural expressions as food, scientific inquiry, architecture and design, and new media. We are especially interested in the intersections between nature and culture, science and the humanities, the past and the present, folklife and the avant garde.

As the Drumlummon team thinks about regional culture (and specifically Montana's culture), we are informed by two concepts that we find usefully stimulating. The first emerges out of literary studies and goes by the name of *cosmoregionalism*. As one scholar has written,

In recent thinking about cosmoregionalism, critics have intensified the questioning of regional insularity and boundedness through attending to the interdependence of the local and the global. Far from a simple reclaiming of regionalism from perceptions of backward provincialism, such an approach has sought to explore the ways that local communities are formed and sustained through transregional connections.

This way of thinking about our place in the larger world touches everything we publish in *Drumlummon Views*, but our "Travels

& Translations” section directly addresses our connections to elsewhere, highlighting work produced by Montana artists, scholars, and translators who venture far afield.

The second regionalist concept we find congenial has emerged out of architecture and is known as *critical regionalism*. Critical regionalism simply means that incorporating regional differences and traditions, while at the same time taking into account broader trends within a given discipline, can be an effective deterrent (form of resistance) to the negative effects of globalization. California architect Hamilton Harwell Harris has written:

Opposed to the Regionalism of Restriction is another type of regionalism, the Regionalism of Liberation. This is the manifestation of a region that is especially in tune with the emerging thought of the time. We call such a manifestation “regional” only because it has not yet emerged elsewhere. . . . A region may develop ideas. A region may accept ideas. Imagination and intelligence are necessary for both.

Kenneth Frampton, a key theorist of the concept, notes that, in critical regionalism, the principal aim is “maintenance of an

*expressive density and resonance* in an architecture of resistance.”

Of course, theories only go so far (and certainly both cosmopolitanism and critical regionalism are the subjects of intense debate). Though we may champion a Regionalism of Liberation and encourage the “maintenance of an *expressive density and resonance*” in all Montana cultural manifestations, we also want to explore, with clear eyes, the culture as we encounter it, in all its contradictions, complexities, and mood swings. We want to showcase our richly textured culture and, at the same time, take an in-depth, truly critical look at all this richness. We will not shrink from controversy and divergent viewpoints—we welcome your letters to the editor. Most of all, we hope the journal will afford its readers, both inside and outside Montana, a more nuanced understanding of our place in the world.

We plan to publish three issues of *Drumlummon Views* per year: Spring, Summer, and Fall/Winter. This year, because we’ve made our first issue a double, watch for our third issue in November 2006.

We look forward to hearing from you.

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## *Acknowledgments*

The launching of *Drumlummon Views* has benefited from the help of scores of generous individuals, organizations, and institutions. First, we want to thank the Drumlummon Institute board of directors, Jeff Williams, Matt Pavelich, Patty Dean, and Niki Whearty, four remarkably able, passionate, and thoughtful human beings who have made all the difference with their unwavering support, marvelous ideas, and steady governance.

We also want to acknowledge the unstinting generosity and enthusiasm of our Founding Donors. These wonderful folks include Joan T. Holter, Margaret and Joe Freeman Gans, Lee and Phil Rostad, Jeff and Martha Williams, Bill and Helen Ballinger, Joan and Don Bishop, Sara Scott and Carl Davis, Bruce and Judy Meadows, Alan and Nancy Nicholson, Ron Lee and Sue Clarke, Teresa Olcott Cohea, Mary Jane Davidson, Christian Frazza, Scott and Gretchen Hibbard, Barry Hood and Eliza Frazer, Bonnie Lambert and Marshall Mayer, Sue and Jeff Miller, Dan and Sarah Sullivan, Patty Dean, and Jim Reynolds and Niki Whearty. To see a complete listing, visit the Drumlummon Institute home page ([www.drumlummon.org](http://www.drumlummon.org)) and click on **Drumlummon's Funders**.

A journal with as diverse a table of contents as *Drumlummon Views*' needs many eyes out there scanning the landscape, and we are fortunate to have both a cadre of committed and astute Contributing Editors and our Drumlummon Board of Advisors. To date, our Contributing Editors include Randall Green, Adventure; Patty Dean, Architecture & Design/Material Culture; Tom Foor, Archaeology; Florence Williams, Environment & Science; Nicholas Vrooman, Folklife; Max Milton, Food/

Agriculture; Gita Saedi, Media Arts; Roger Dunsmore, Nature & Culture; Bill Borneman, New Music; Melissa Kwasny, Poetry; Ron Lee, Theater; Gordon McConnell, Visual Arts; and G. B. Carson, Roving Arts Correspondent.

Thus far, the members of the Drumlummon Board of Advisors are Sandra Alcosser, San Diego, CA and Florence, MT; Ralph Beer, Wellington, CO; Betsy Baur, Helena, MT; Mary Clearman Blew, Moscow, ID; Robert Bringhurst, Heriot Bay, BC; Audrey Cameron, Helena, MT; Deborah O'Connor Clow, Missoula, MT; Gary Ferguson, Red Lodge, MT; Michele Foyer, San Francisco, CA; Sue Hart, Billings, MT; Peter Koch, Berkeley, CA; Laurie Mercier, Vancouver, WA; Lynda Bourque Moss, Billings, MT; Richard Notkin, Helena, MT; Paul S. Piper, Bellingham, WA & Condon, MT; Bob Putsch, Seattle, WA & Canyon Creek, MT; Lee Rostad, Martinsdale, MT; Chris Schwarzenbach, Pasadena, CA and Helena, MT; Chris Staley, State College, PA and Helena, MT; Guy Vanderhaeghe, Saskatoon, SK; Carroll Van West, Murfreesboro, TN; and Griff Williams, San Francisco, CA. To see a complete listing of our Board of Advisors, go to the Drumlummon Institute home page ([www.drumlummon.org](http://www.drumlummon.org)) and click on **Drumlummon Board of Advisors**.

We also wish to thank all of the writers, artists, curators, translators, and other cultural workers who have graciously contributed to this first issue. You will find their biographies by clicking on **About Our Contributors** in the *DV* table of contents.

Our gratitude, too, goes to the following individuals and institutions who have helped in myriad ways: Mark Sherouse, Kim

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